

Sotheran's

EST. LONDON 1781



Literature



Following on from the success of our most recent catalogue (Spring 2019), and with Halloween just around the corner, the Sotheran's Literature department would like to present our Autumn catalogue. This selection of over 150 items brings you a wide array of horror and gothic, from classic first editions including Jekyll and Hyde, through the macabre short stories of Roald Dahl, to the novel which Stephen King described as his most terrifying - Pet Sematary. We have also included a selection of curios, flick books, alphabet cards, stocking fillers and other unusual antiquarian items, which can be found at the back of this catalogue. And of course, we have a whole host of Classic and Modern Literature of all different shapes and sizes, where you can find everything from Aristotle to Xenophon.

We are proud to announce the release of our long-anticipated *Conversation about Bookselling*, in which we address some of your most frequently asked questions. Those of you who have already signed up for a copy should have one included at the front of this volume. If you have not received your copy yet, and would like one, please do not hesitate to contact us. Writing a glossary of terms proved to be a lot more substantial than originally anticipated, so in order to include as much as possible, and to allow scope for further updates, this can now be found on our website.

This catalogue has only been made possible due to the support of all of our customers both new and old, who gave us such great feedback on our last production. Thank you to all of you and please do let us know your thoughts on our selections - here, and in the future.

Rebekah & Oliver

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CLASSICS/ PRE 1900



1. [JUJING, Guō]. The Twenty Four Cases of Filial Piety. [China]: [n.p.], [c.1920]. £125

8vo., solid wooden boards with carved Chinese symbol painted in green to upper board; upper and lower edge black; [xxvi] concertina pages; text printed in Chinese and English on handmade paper, recto only; facing pages with watercolour illustrations painted on silk; some small marks to boards, paste-downs rippled from water damage, previous inscription in Chinese to rear paste down, some folds with marginal splitting; still a remarkably fresh and charming example.

The 24 Filial Exemplars were originally written by Guo Jujing during the Yuan dynasty (1260-1368), although many of the stories had previously been found in other texts, such as the *Xiaozhi Zhuan* and the Buddhist *Bianwen*. The concept of filial piety plays a strong role in Chinese culture, and many of the themes in these moral tales are decidedly Confucian, though the text is by no means part of the Confucian canon. It is said that Jujing was widely known for his filial piety, and took the occasion of the death of his father, and his compulsory retirement from public life for a period of mourning, to publish this collection.

The text has since been translated numerous times, with the present example likely made for the tourist market.



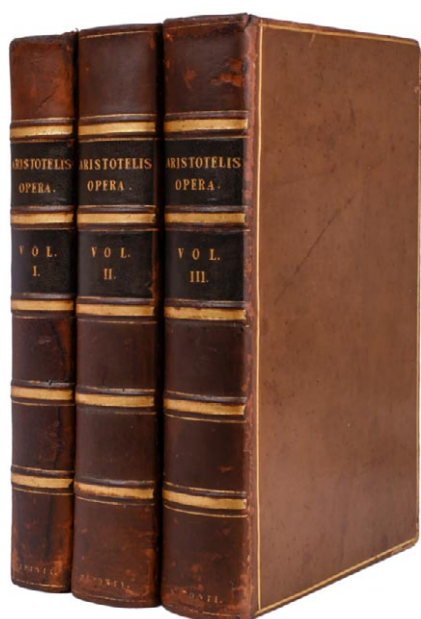
2. ANONYMOUS. Splinters, Historical, Sacred and Profane. Newcastle: J. and R. Akenhead, 1827. £200

12mo, sometime rebound in half black calf, marbled boards; pp. 33, woodcut on title page and 5 others by Bewick; previous owner's bookplate to front pastedown, very good.

First edition.

A truly peculiar collection of miscellaneous pieces on sea-faring, British superiority, world history, homespun wisdom and other seemingly unrelated aspects of domestic life.

Hugo 477.



3. **ARISTOTLE.** *Aristotelis opera omnia graece. Ad optimorum exemplarium fidem recensuit, annotationem criticam, librorum argumenta et novam versione latinam adiecit Io. Theophilus Buhle. Bipontis (Zweibrücken), ex Typographia Societatis, 1791-92.* £398

Volumes one to three (of five), 8vo., slightly later polished calf with raised bands, lettered and ruled in gilt; pp. [4], xxxi, 548; xvi, 719; xiv, 699, title-page of volume I with engraved vignette after Fiorillo; light rubbing to extremities, inner hinges strengthened, armorial engraved bookplates of William Bond, Inner Temple, inside front covers.

A beautiful bilingual edition, produced by the ducal printing office at Zweibrücken, a town on the French border in the Palatinate. The printers are famous for the fine series of the classical editions known as the *Bipontine Editions* which were issued from 1779 onwards. Complete 5-volume sets (with volume V printed in Strasbourg) appear seldomly on the market. This set comprises Diogenes Laertius' biography of Aristotle, another, anonymous biography, biographical fragments, a timeline of the author, and his bibliography. The works comprise Porphyry's *Introduction* to Aristotle's *Categories*, the *Categories* themselves, the *Liber de interpretatione*, the *Analytica*, and his books of *Topics*.

A COMPLETE SET IN ORIGINAL VICTORIAN TRAVEL CASE

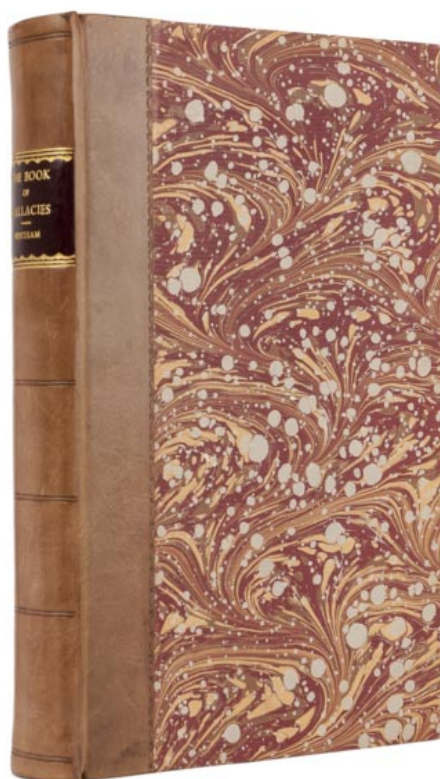


4. **AUSTEN, Jane.** *The Novels of Jane Austen in ten volumes. London: J M Dent & Co., 1898.* £2,500

Small 8vo. 10 vols.; strikingly bound in publisher's blue-green cloth decorated in blue with lettering in gilt to upper board and spine; decorative gold end papers, top edges gilt, otherwise untrimmed; housed in the original and complementary Victorian box (25cm x 17.5cm x 12.5cm approx.), decorated with gilt borders and the author's name in gilt, and lined with publisher's cloth, with original ribbon markers (some lacking); and small previous ownership stickers of S. W. Simms to inside covers; the set comprising *Northanger Abbey* (pp. vi, 245); *Persuasion* (pp. vi, 261); *Emma* (vol. I pp. viii, 245; vol. II pp. [ii], 258); *Pride and Prejudice* (vol. I pp. x, 191; vol. II [ii], 210); *Sense and Sensibility* (vol. I pp. [ii], 218; vol. II pp. xxxii, 163); and *Mansfield Park* (vol. I pp. viii, 245; vol. II pp. [ii], 249); illustrated throughout with frontispieces and numerous full-colour plates by C. E. and H. M. Brock; essentially a fine set; the box rubbed and somewhat marked with the 'N' missing from the 'Austen' on the lid and minor splitting to the edges, one hinge of which has been expertly reinforced with archival tape, still structurally sound.

Early edition of this pretty, and readable, set edited by J. Brimley Johnson, with additional full-colour drawing of the Rice portrait of Jane Austen. This charming collection of Austen's classic novels is the first to be illustrated in colour and is here presented in the genuinely rare presentation case.

Henry and Charles Brock both began their careers in the 1890s under the charge of Macmillan. In 1892 Dent had already produced a set of Austen's novels in ten volumes, however with illustrations in a 'grey-brown wash' as opposed to full colour. At the advent of lithography, more lavish editions could be produced, and so the brothers worked together to produce all sixty of the illustrations in these ten volumes.

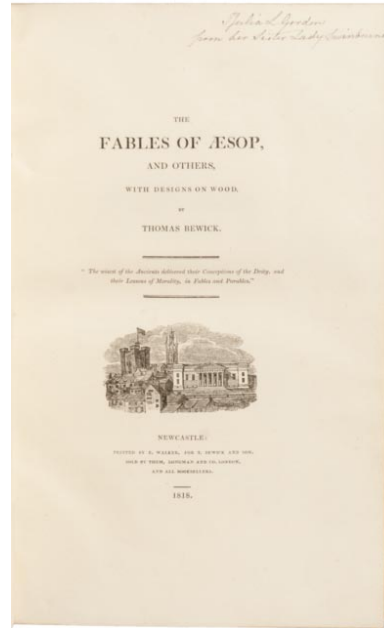


5. [BENTHAM, Jeremy]. *The Book of Fallacies: from unfinished papers of Jeremy Bentham. By a friend.* London: John and H.L. Hunt., 1824. £350

8vo, rebound in quarter calf over marbled boards; spine with double blind rule in five compartments; with contrasting leather label; red speckled edges; pp. xi, [i], 411; some light scratches to spine, with the odd spot, otherwise a fine copy. *Provenance: with the pencilled ownership inscription of Dolf Mootham to the front flyleaf. Mootham was a Burma-born banker who later went on to become finance director of Trustee Savings Bank.*

First edition.

Bentham's obsessive revision of his writing meant that, like so many of his works, this book was not finished by the author himself but was brought into print first by his French publisher in a different form and then at last in English by Hunt. Edited from his original papers by Peregrine Bingham (1788-1864), it remains an original and entertaining work which is relevant to modern politics in its criticism of around fifty fallacious arguments used by politicians to thwart reforms. Bentham's hope was that by drawing attention to these arguments he would be able to prevent their use in the future, although a quick perusal shows that sadly little changes in the world of politics.



6. BEWICK, Thomas (illustrator). *The Fables of Aesop, and Others, with Designs on Wood ... Newcastle: Printed by E. Walker, for T. Bewick and Son ... 1818.* £900

Large 8vo. Nineteenth century half calf, marbled boards, spine with gilt raised bands and lettering; pp. xxiv + 376; 188 head-pieces and 136 other vignettes, tail-pieces, etc., by Bewick; this copy slightly trimmed and bound without 'thumb-mark' receipt, a very fine copy in a very handsome binding. *Provenance:* ffep with bookplate of "I.J.L.G" and title page inscribed "I. Julia L. Gordon/ from her sister Lady Swinburne". Lady Swinburne was the mother of Algernon, the Victorian poet; Julia Gordon was the mother-in-law of her sister Mary, and so more properly her 'aunt' than her sister-in-law. Mary had a daughter, also called Mary, who was to become a writer and, despite being his first cousin, the great love of Algernon Swinburne's life. Also with bookplate of Herbert Riley to front pastedown and another small ownership signature to ffep.

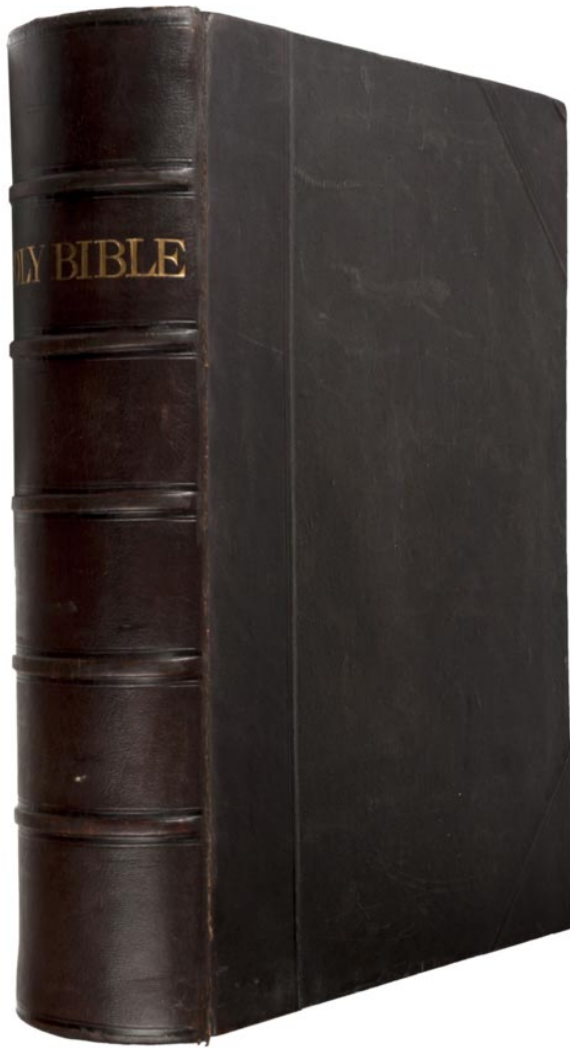
First edition, this being one of the largest ("Imperial Paper") copies.

This work, begun in 1812, gave Bewick great pleasure along with much worry and anxiety, largely over delays and difficulties in the publication. Many of the cuts were quite successfully reworked for the second edition of 1823:

'During a severe illness, with which I was visited in April 1812, [...] I determined, if I did recover, to go on with a publication of Esopâs Fables (sic) [...] As soon as I was so far recovered as to be able to sit at the window at home, I immediately began to draw designs upon the wood of the fables and vignettes, and to me this was a delightful task. In impatiently pushing forward to get to press with the publication, I availed myself of the help of my pupils, (my son [Robert], William Harvey and William Temple) who were also eager to do their utmost to forward me in the engraving business and in my struggles to get the book ushered into the world. Notwithstanding the pleasurable business of bringing out this publication, I felt it also an arduous undertaking. The execution of the fine work of the cuts, during the day light, was very trying to the eyes, and the compiling or writing the book by candle light in my evenings at home, together injured the optic nerve and that put the rest of the nerves out of tune, so that I was obliged for a short time, to leave off this intense application untill I somewhat recovered the proper tone of memory and sight again. I found in this book more difficulties to conquer than I had experienced with either the Quadrupeds or the Birds.' (*Bain, p. 146-7*).

Roscoe 45a. Hugo 408.

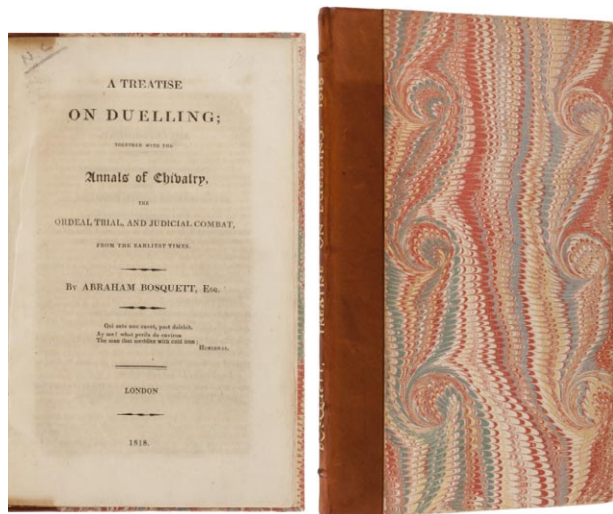
A SUPERB, COLOSSAL ILLUSTRATED BIBLE



7. **BIBLE** The Holy Bible, containing the Old and New Testaments according to the Authorized Version. Illustrated by Modern Artists. *Illustrated Bible Society*, [1900]. £7,500

Elephant Folio. Contemporary full black morocco lettered in gilt on spine; titles and text ornament by Walter Crane, including initial letters and head-pieces to each Book and Gospel printed in gold, 2 leaves of Family Register decorated by Crane and unused, 100 plates by various artists, being autotypes engraved and printed by Lemercier and Co., Paris, each with a decorative tissue-guard with a printed caption. Binding a little rubbed, front joint a little tender and with a 3 inch split from the foot, bookplate, a few tissue guards a little chipped and worn with some showing various degrees of loss, a few leaves with minor marginal tears, otherwise a very good copy of an impressive Bible.

A highly ambitious project involving many notable artists. As well as the decorative titles and text ornament, Walter Crane also contributed five of the full-page plates. The other artists include L. Alma Tadema, E. Burne-Jones, F. Dicksee, J.L. Gérôme, J. Tissot, P. de Chavannes, J.P. Laurens, I. Repin, E.A. Abbey, M. Liebermann, G. Segantini, D. Morelli, J. Villegas, and J.J. Benjamin Constant.



8. **BOSQUETT, Abraham** *A Treatise on Duelling, together with the annals of chivalry, the ordeal trial and judicial combat from the earliest times* *A. J. Valpy, Tooke's Court, Chancery-lane, London, 1818.* £298

8vo. Later brown calf over marbled paper boards, spine titled in gilt "Bosquett. Treatise on Duelling. 1818"; pp. [v], [82-123], [ii]; some light creasing to spine; pages with some very marginal browning and marks; a remarkably clean copy overall.

Containing a litany of daring deeds and grisly ends, *A Treatise on Duelling* presents as an ephemeral manual but doubles as a potted history of the tradition. It doesn't restrict itself to duelling with guns (though this was the fashion at the time of writing), stretching back as far as the 14th century and beyond for the story of the Dog of Montargis (in which a dog beats a knight in a duel to avenge his dead master).

The treatise gives advice on:

1. *The dangers and risks to which inexperienced men are subject, and how to defend against them.*
2. *The importance of a discreet choice of seconds.*
- 2a. *The importance of a good one, and the qualities of a bad one, exemplified.*
3. *General ground of challenges futile, and easily settled by prudent management.*
4. *Duty of Seconds to interfere and accommodate.*
5. *A Court of Reference proposed.*
6. *The Rise and Progress of Chivalry, the Judicial Combat and Duelling.*
7. *Some of the laws, edicts and opinions of various Nations, at various periods, for and against them.*
8. *Many of the most remarkable combats and duels of ancient and modern times recounted from correct authorities.*

An offprint from the *Pamphleteer* which spanned 58 quarterly parts (this being no. XXIII).



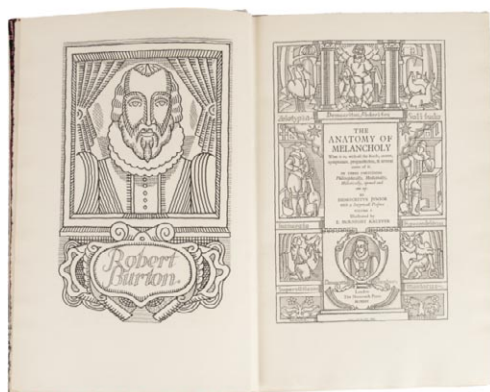
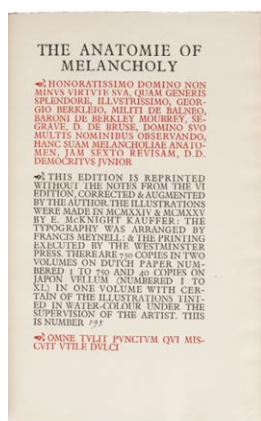
9. **BURNS, Robert.** *Poetical Works of Robert Burns.* *Alnwick: W. Davison, [n.d., 1808?].* £400

12mo. 2 vols. Twentieth century brown morocco-backed marbled boards, red morocco gilt lettering piece to spines; pp. xlii + 297 + 26. xii + 320, wood engravings throughout by Bewick; very good.

First edition. Scarce: "one of Davison's finest and rarest books" (Hugo).

Growing up in rural Scotland, Burns' poetry was influenced by his agricultural background and his sensitivity to the natural world. These themes are beautifully offset by Bewick's woodcuts, themselves profoundly influenced by the artist's trip to Scotland, when, after the completion of his apprenticeship to Ralph Beilby, the owner of an engraving business in Newcastle upon Tyne, he set off on foot on a five hundred-mile tour of the country, a journey he describes in his memoirs as 'a time of great enjoyment'.

Hugo 230.



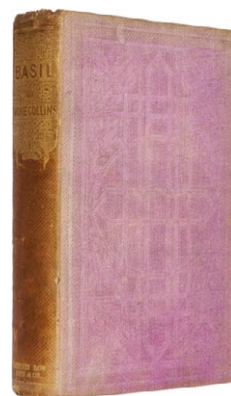
10. BURTON, Robert; [E. McKnight Kauffer, Illus.] *The Anatomy of Melancholy. What it is, with all the kinds, causes, symptomes, prognostickes, & several cures of it.* London: The Nonesuch Press, 1925. £325

Royal 8vo, 2 vols; quarter vellum, lettered in gilt to spines over patterned paper boards; illustrated with numerous black and white full-page and inter-text illustrations by E. McKnight Kauffer; pp. Vol I xv, [i], 299, [iii]; Vol II [viii], 301-588, [viii]; upper edges with small sun bleached area to a not-unattractive blue tone; bookplates of Lenore and James Marshall to front paste-downs; internally very fresh, with ffeps pasted to first page, else a lovely, bright set.

Limited edition, one of 750 copies printed on Dutch paper with the Nonesuch Press watermark. This number 195. Reprinted from the original text of the 6th edition, typography arranged by Francis Meynell and printing executed by The Westminster Press.

First published in 1621, *The Anatomy of Melancholy* was a landmark medical textbook on the subject of melancholia, known today as clinical depression. Burton, who himself suffered from the disease, addresses melancholy as the lens through which all human emotion and thought can be scrutinized, and draws upon nearly every science of his day (including psychology, physiology, astronomy, meteorology and even demonology) in his attempts to explicate the disease, making the text encyclopaedic in its range and reference, and incredibly forward thinking for its time. The author, under the assumed name of Democritus Junior, offers many causes for melancholy, discusses the cure of its many forms and throws much light on the customs and social attitudes of the day. Dr. Johnson said it was one of his favourite books, and the only one that "ever took him out of bed two hours sooner than he wished to rise." (*Boswell*)

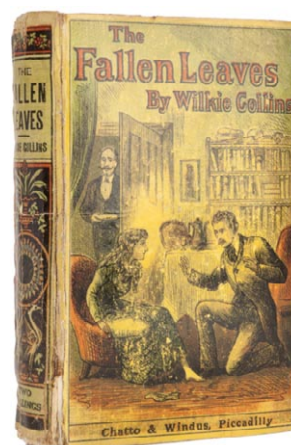
One of the most popular psychiatric books ever written, appearing in over 70 editions since its original publication.



11. COLLINS, Wilkie. *Basil.* London: Sampson Low & Co., 1862. £98

8vo. Original pink cloth, stamped in blind to covers and gilt to spine; pp. [I, frontis], 344, [XVI, adverts dated January 1862]; a little water damage to frontispiece, spine faded, otherwise an internally clean and sturdy copy with the bookplate of John Martineau to front paste-down endpaper.

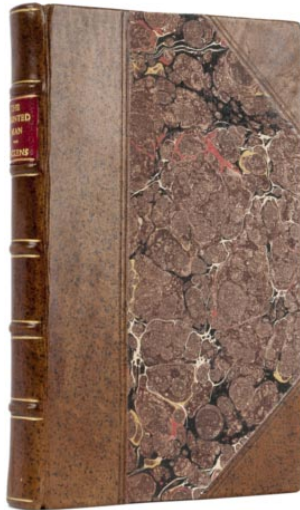
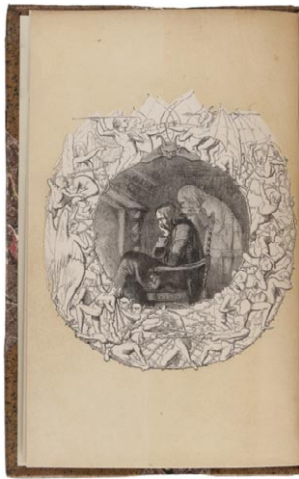
Early single-volume edition of one of Collins' first novels. Mrs Oliphant, legendary contemporary critic with the cold solemnity and looming inevitability of a glacier, later called the novel 'a revolting story', something that haunted Collins to his obituary, though this could nowadays be seen as somewhat of a recommendation.



12. COLLINS, Wilkie. *The Fallen Leaves.* London: Chatto & Windus, [c.1880]. £210

8vo. Original pictorial boards; pp. [viii], 355, 32 [adverts]; a delicate copy of a fragile book (as is common with yellowback novels), some surface rubbing, and minor restorations to spine/front free endpaper, retaining advertisements to endleaves and rear insert.

A yellowback edition of one of Collins' more controversial novels, which uses the metaphor of 'fallen leaves' to explore the predicament of women society was accustomed to cast by the wayside. This copy retains the entertainingly dramatic front cover illustration, a conceit devised to tempt readers into buying cheap versions of fiction from popular authors. Containing a Chatto & Windus insert bound in from June 1881, some considerable time before this book's publication date.

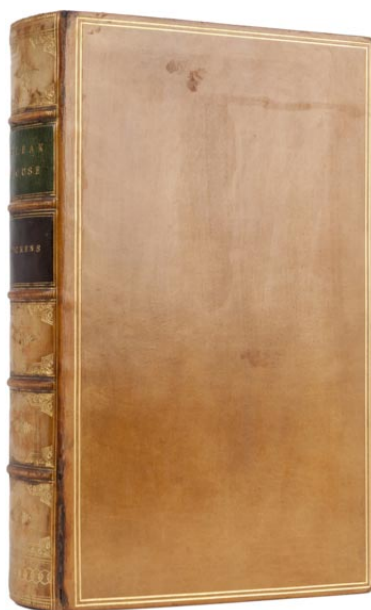


13. DICKENS, Charles. *The Haunted Man and The Ghost's Bargain. A fancy for Christmas time.* London: Bradbury and Evans, 11 Bouverie Street, 1848. £498

8vo, newly rebound in half calf over marbled boards, top edges gilt, original cloth upper cover bound in at rear; engraved frontispiece, engraved additional title-page; engravings after J. Tenniel, C. Stanfield, R.A., F. Stone and J. Leech; pp. [xiv], 188; a very nice copy, with only a hint of marginal browning.

First edition.

The fifth and last of Dicken's Christmas novellas. It was famously performed as a play in 1862, an occasion notable for being the first public performance using the technique known as Pepper's Ghost, where a two-dimensional image is projected in such a way that it provides an illusion.



14. DICKENS, Charles. *Bleak House.* London: Bradbury and Evans, 1853. £698

8vo., full polished calf ruled in gilt, rich gilt spine with five raised bands and contrasting brown and green leather labels lettered in gilt, gilt turn-ins, marbled endpapers; upper edge gilt; pp. xvi, 624, bound without advertisements; additional etched title and 39 etched plates, **including all ten 'dark plates'** by H.K. Browne ("Phiz"); a very good copy, some darkening to repaired upper hinge; scattered light foxing to plates and offsetting to frontis much less pronounced than usual.

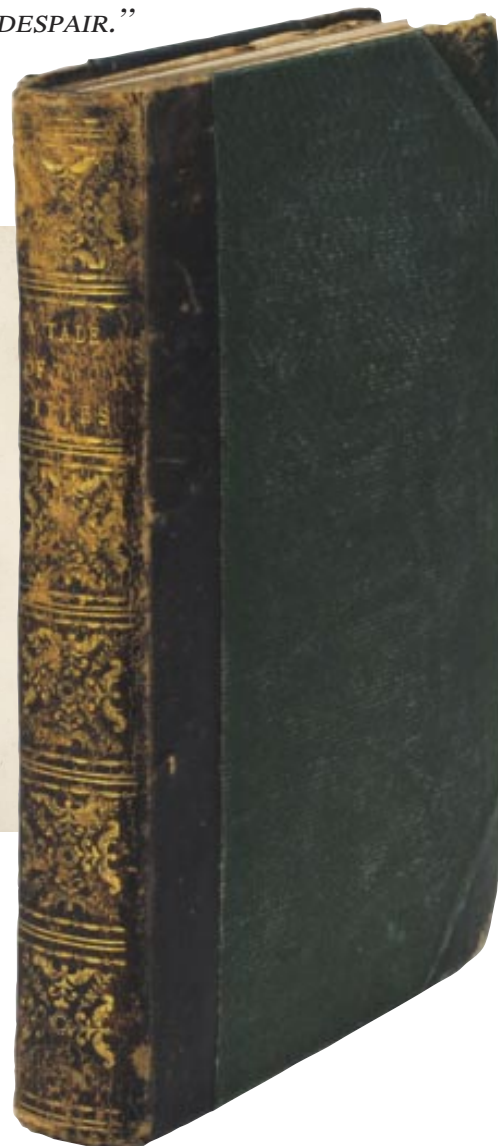
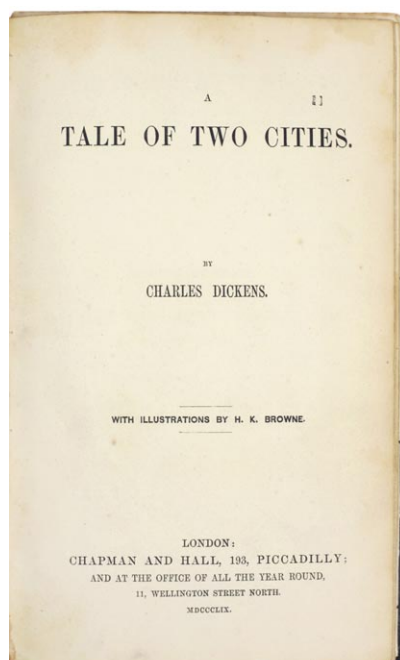
First edition, bound from the original parts. With all 40 issue points as outlined in Smith (see Smith, 1981) indicating first issue. Front wrapper from the May issue, and rear wrapper from final issue, bound in.

Dickens's ninth novel was notably the first to feature a female narrator, the heroine Esther Summerson, who describes a gothic London, choking in smog and darkness: "As much mud in the streets as if the waters had but newly retired from the face of the earth, and it would not be wonderful to meet a Megalosaurus, forty feet long or so, waddling like an elephantine lizard up Holborn Hill...". Dickens provides his customary dissection of the layers of Victorian society, the injustices of the British legal system, and in particular, the Court of Chancery.

The mystery and gloom of the novel is expertly depicted by Browne's 'dark plates', a technique specially developed for this book, and produced using a ruling-machine, which meticulously cut a close-spaced criss-cross pattern of lines into the plate, thus creating an overall dark cast on the resulting print. The illustration depicting *Toms-all-Alone's*, the slum that is home to the crossing-sweeper, Jo, is perhaps the most striking example.

Arguably Dicken's most ambitious novel, it is sometimes considered to be one of the earliest examples of detective fiction. It also features an intriguing case of spontaneous combustion.

*"IT WAS THE SEASON OF LIGHT, IT WAS THE SEASON OF DARKNESS,
IT WAS THE SPRING OF HOPE, IT WAS THE WINTER OF DESPAIR."*

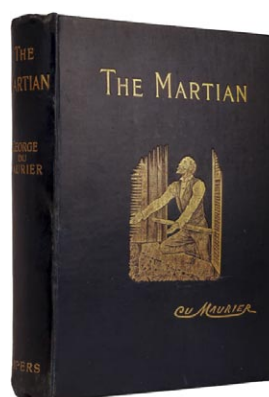


15. DICKENS, Charles. *A Tale of Two Cities*...With Illustrations By H. K. Browne. *London: Chapman & Hall, 1859.* £7,950

8vo., [ix], [1]-254, 16 etched plates including frontis and title vignette. Half dark-brown calf and forest-green cloth. The boards edges, corners and joints are rubbed, minor scattered foxing, some of the plates are loose from the stitching, small tear on the list of plates page; otherwise a very good complete copy.

First edition bound from the original parts. All eight of Smith's internal flaws necessary for the first issue present, including page 213 mis-numbered 113.

"When Dickens began the publication of *All the Year Round*, the successor of *Household Words*, he realized the necessity of making a strong start. So he began writing *A Tale of Two Cities*, publishing the first of the serial in the opening number of his new periodical... As a novel of great popularity it probably ranks next to *Pickwick* and *Copperfield*" (Eckel 87). This was the last novel in which Dickens worked with "Phiz" after a partnership of 23 years, and was published on commission through the renewed partnership with Chapman & Hall. Podeschi A143. Thomson 89. Smith I, 13.

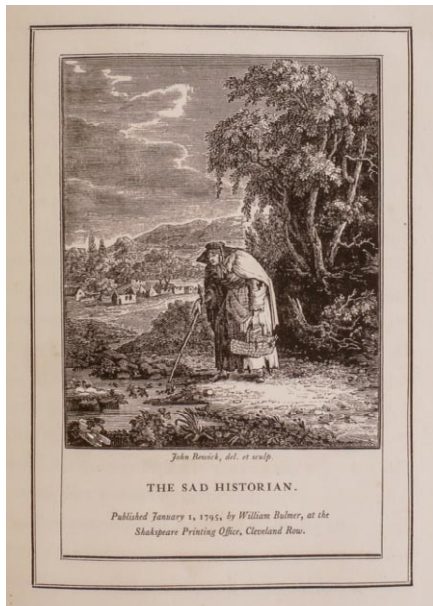


16. DU MAURIER, George. *The Martian*. *London: Harper & Brothers, 1898.* £48

8vo. Original dark blue cloth, titled in gold to spine and upper cover, with gilt image to cover of a man reaching out of a window towards the sky; pp. 472, [4, ads]; a little bumping, especially to the bottom edge of spine, a very good copy.

First edition.

A novel styled as a biography, in which the protagonist becomes inhabited by an extra-terrestrial spirit called Martia. Martia helps the man become famous by writing books through him whilst he sleeps, and it is implied in places that these books are successful due to their unconventional ideas on suicide, eugenics and other unpleasant matters of life and death. Though the name *The Martian* invokes the feel of science fiction, it is actually closer to the Gothic in function, with a relatively quiet plot punctuated by moments of the supernatural.



17. GOLDSMITH, Oliver and Thomas PARNELL. Poems by Goldsmith and Parnell. *W. Bulmer and Co., 1795.* £700

4to. Contemporary full calf, blind stamped panels with triple gilt fillets, sometime rebaked with original spine laid on, gilt raised bands and black morocco gilt lettering piece to spine, marbled endpapers, all edges marbled; pp. xx + 76, 5 plates and numerous text engravings by Bewick; very good. *Provenance:* front pastedown with bookplate of F. Menteith Ogilvie, ornithologist.

First Bulmer edition. The woodcuts were drawn by Robert Johnson and John Bewick and engraved mostly by Thomas Bewick. "A magnificent result of the efforts of the wood-engraver, type-founder, papermaker, and printer" (Hugo).

Hugo 78.

AN EXCEEDINGLY RARE PIECE OF RIDER HAGGARD EPHEMERA



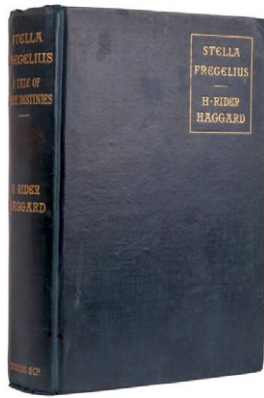
18. HAGGARD, H. Rider. An Heroic Effort. *From: Butler and Tanner, 1893.* £2,000

5 x 3 inches, paper wrapper; pp. 16, printed in black ink with red borders on brown paper; a little toning to front wrapper, one small splash mark, otherwise near fine.

First edition, first impression. **Extremely rare.**

This pamphlet reproduces a speech made by Haggard in 1893 in Norwich to support the Universities' Mission to Central Africa, founded by David Livingstone. Haggard both lauds the Mission's current achievements and asks for cash: "Money cannot be better invested, I assure you - that is, by those who look on it as something more than a means of personal gratification".

No record on COPAC. No auction records. Whatmore [p94, PRI].



19. HAGGARD, H. Rider
Stella Fregelius London:
Longmans, Green & Co., 1904.
£128

8vo. Original dark blue cloth,
stamped in gilt to upper
cover; pp. x, 361, [2, ads]; a
very good copy with minimal
scuffing, and some small
water marks to the top edge.

First UK edition.

Haggard's epic tale of
brooding romance and
inevitable tragedy bears all the mandatory elements
of English romance - a man who has just invented
the telephone (or aerophone), an entirely avoidable
death at sea, an unhappy marriage, and lots of
uncomfortable subtext. The protagonist, Morris, is
enchanted by the emotionally insubstantial Stella, but
cannot marry her due to complicated personal
reasons - a.k.a. money. Alas, she immediately and
inconveniently dies after he tells her this in a series
of unlikely events where a church collapses into the
sea as Stella wanders about like a headless chicken.
Morris goes on to marry his actual betrothed, and
then starts trying to conjure Stella's spirit, forgoing
food and sleep until he dies of exhaustion. There is
undoubtedly a moral to this story, somewhere.

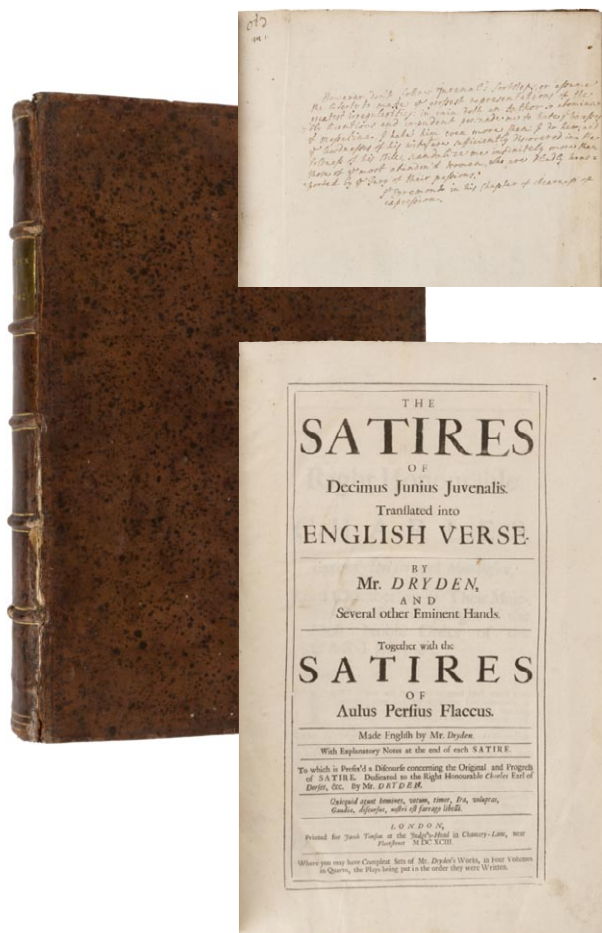


20. HOMER The Iliad and Odyssey London: J.
Johnson, 1802. £650

8vo. 4 vols. Contemporary full tree calf, gilt rules
with green morocco gilt lettering pieces and oval
number labels to spines; previous owners' signatures
to prelims, internally very clean, very good.

Second edition.

The great pre-Romantic poet of the English
countryside William Cowper (1731-1800) was also
responsible for this highly regarded translation of
Homer. It casts Homer's work into blank verse in the
manner of Milton and thus highlights the grand
traditions of epic poetry across different centuries.



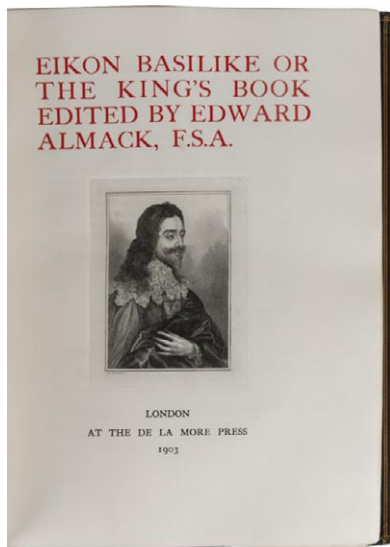
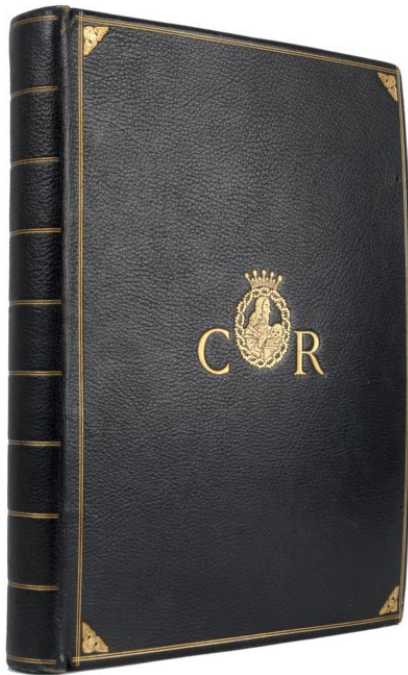
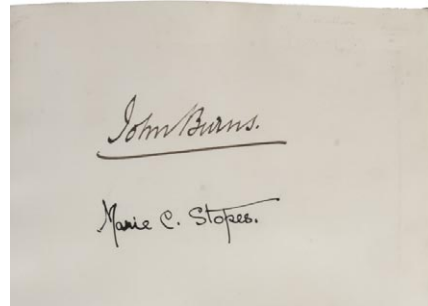
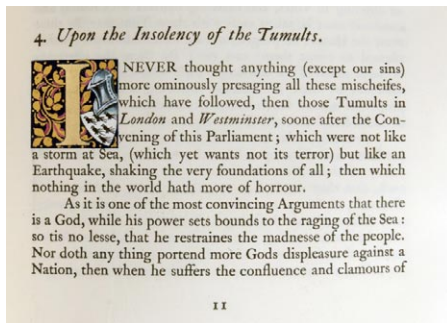
21. JUVENAL. The Satires of Decimus Junius
Juvenalis. Translated in English Verse. By Mr.
Dryden, and Several other Eminent Hands. Together
with the Satires of Aulus Persius Flaccus... Jacob
Tonson, 1693. £800

4to. Later full brown speckled calf, spine with gilt
rules and gilt green morocco lettering piece; pp.
xxxix + [iii] + 315 + [v] + 87; a little scuffing to spine,
hinges tender, manuscript note in ink to ffep,
internally very clean, very good.

First edition.

A handsome copy of Dryden's celebrated translations
of Juvenal's 1st, 3rd, 6th, 10th and 16th Satires, with
the rest translated by Nahum Tate, William Congreve
and others. Dryden also contributes an important
essay on satire in the form of a letter to the Earl of
Dorset. His classical translations, which are faithful
more to the spirit than to the letter of the original,
were considered by his contemporaries to be his
finest work and are still critically appreciated for
their depth, wit and skill.

ONE OF TEN PRINTED ON VELLUM



22. KING CHARLES I. *Eikon Basilike or The King's Book*. London: Alexander Moring [at] The De La More Press, 1903. £4,995

Large, thick quarto (31 x 23.5 cm). Full black morocco gilt by Eyre and Spottiswoode, with "C.R." and oval crowned device of Charles I with skull on upper and lower covers, angel corner pieces thin rules and nine compartments to spine, top edges gilt; silk ties lacking, otherwise a fine copy with the ownership signature of Liberal MP and book collector John Burns, and the bookplate and signature of Marie Stopes, later owner of the press.

Deluxe edition, this one of 10 copies printed on vellum, bound without limitation leaf, with 29 hand-illuminated initials in colour, burnished with gold. Edited by Edward Almack. With a fine engraved pictorial series title-leaf by Blanche McManus, with a vignette of the British Library interior, for the "King's Library" series. The title, printed in red and black, includes an engraved portrait of Charles I by J.A.C. Harrison.

The De La More Press published Marie Stopes's first book, *The Study of Plant Life for Young People*, in 1906, and in the '40s and '50s, she owned the firm of Alfred Moring, Ltd., at which point she may have acquired this copy.

John Burns, as a book collector, created a very large private library, much of which he left to University of London Library

The *Eikon Basilike* is a purported spiritual autobiography attributed to King Charles I of England. It was published on 9 February 1649, ten days after the King was beheaded by Parliament in the aftermath of the English Civil War in 1649. Written in a simple, moving, and straightforward style in the form of a diary, the book combines ironic prayers urging the forgiveness of Charles's executioners with a justification of royalism and the King's political and military programme that led to the Civil War.



23. **KIPLING, Rudyard.** *Recessional, Hymn Before Action, For All We Have & Are.* London: Methuen, [c.1915]. £48

3 x 8vo printed single folded cards (17 x 11cm approx), each comprising title with floral borders and advertisements to rear printed in black, with some light edge wear, *Hymn Before Action* particularly rubbed to upper cover.

These three poems in pamphlet form underline Kipling's increasing anxiety about Britain's imperial reputation and surety in the face of increasing hostility. The poem *Recessional* was written in celebration of Queen Victoria's Diamond Jubilee in 1897, and is best-known as the first appearance of the phrase 'Lest We Forget'. It is sometimes used as a hymn during Remembrance Services.

Ephemeral items, scarce in any condition.

24. **KIPLING, Rudyard.** *Many Inventions.* London: Macmillan and Co., 1893. £200

8vo. Original blue cloth, gilt decoration to front, gilt lettering to spine; pp. 365 + [vi, ads.]; spine slightly cocked, very clean and fresh, very good overall.

First edition.

A collection of fourteen short stories whose original publication dates range from February 1890 through to the date of the collection's first publication in 1893. They were therefore Kipling's first collection of stories, and all had been written after his departure from India in March 1889. Eight were written in England and six in the United States, after he and Caroline Balestier had married and settled in Vermont. Of particular interest is the story *In the Rukh*, which is the first in which the character of Mowgli appears:

"A man was walking down the dried bed of the stream, naked except for the loin-cloth, but crowned with a wreath of the tasselled blossoms of the white convolvulus creeper...

"I am without a village... I am a man without a caste, and for matter of that without a father."

"What do men call thee?"

"Mowgli". "

25. **KIPLING, Rudyard** *Wee Willie Winkie and other stories.* London: Macmillan, 1895. £100

8vo. Original blue cloth, gilt decoration to front, gilt lettering to spine; pp. [vi] + 338 + [ii, ads]; partially uncut, very good indeed.

First edition of this collection of children's stories, which also includes "The Man Who Would Be King" and "The Phantom 'Rickshaw". The title story first appeared in *The Week's News* of 28 January, 1888 and then, in the same year, as the first of the four stories in Volume VI of the Indian Railway Library. All were written during the period in which Kipling was based in India, with consequent Indian influences.

26. **KIPLING, Rudyard** *The Day's Work.* London: Macmillan, 1898. £150

8vo. Original blue cloth, gilt decoration to front, gilt lettering to spine; pp. [vi] + 381 + [xviii, ads]; 2cm split to bottom of spine, very good indeed.

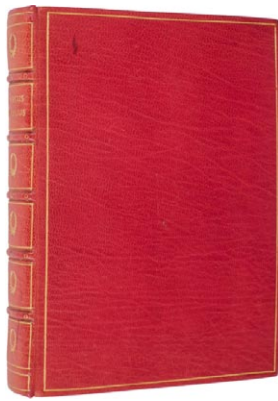
First edition of this collection of stories mainly written between 1893 and 1896 while Kipling was living in Vermont. Considered to be one of his better and most complex aggregations, among the included stories is the title .007, though, while Kipling certainly is at his most adventurous here, this title bears no relation to the Ian Fleming character. Other tales include *The Tomb of His Ancestors*, *The Devil and the Deep Sea*, and *The Maltese Cat*.

27. **KIPLING, Rudyard** *The Years Between.* London: Methuen & Co. Ltd., 1919. £98

8vo., original burgundy cloth, lettered in gilt to spine; unclipped dust wrapper printed in blue; pp. [ii], xiii, [i], 159, [i]; a near-fine copy, with light spotting to edges and endpapers, and very small reinforcements to interior of jacket.

First edition, second issue, with revised price overprinted on spine of wrapper and without pp.32 of advertisements, otherwise as the first issue.

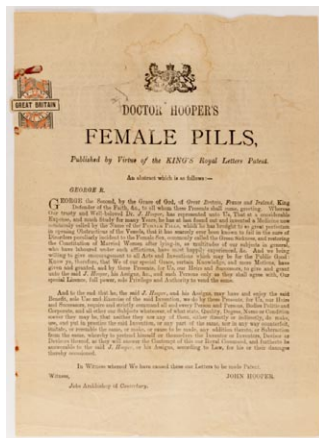
This little collection of poems includes the infamous *My Boy Jack* written about Kipling's son, who was killed on the Western Front in September 1915. He had only been in France for three weeks and because of his very poor eyesight had initially been rejected by the army. It was only because of the intervention of his influential and famous father that he was subsequently accepted in to the Irish Guards regiment.



28. MARCUS AURELIUS. [Meditations]. *London: Arthur L. Humphreys, 1905.* £120

Small 4to., newly bound by Bayntun in red morocco, ruled in gilt with five raised bands, device in gilt compartments and title in gilt direct to spine; marbled end papers and inner gilt fillet with corner pieces; upper edge gilt, else untrimmed; printed on handmade arnold paper pp. [vi], 288, [ii]; spine a little sunned, and the odd scratch to the leather; previous ownership inscription to ffe; else fine.

The twelve meditations of Marcus Aurelius, revolving around the theme of Stoic philosophy, condensed into this pocket version with a charming Bayntun binding.

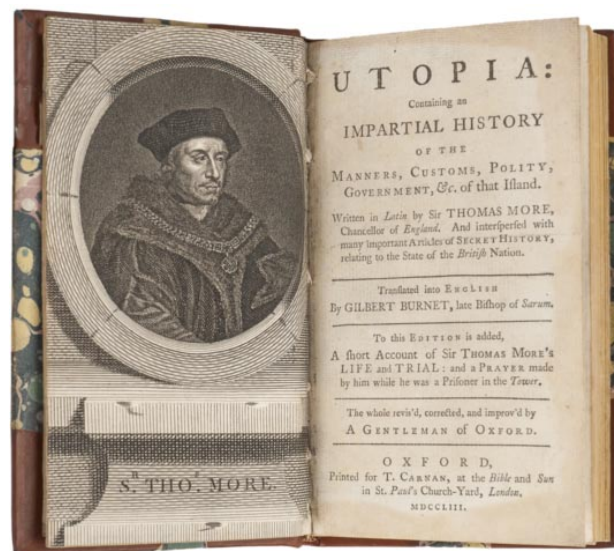


29. MEDICINE. Advertisement for Doctor Hooper's Female Pills, Published by Virtue of the King's Royal Letters Patent. *Butler & Crispe, [no date c. 1850]* £198

4to., single sheet, printed on both sides. A little staining and crinkling, otherwise very good.

Advertising leaflet for Dr Hooper's Femail Pills issued by pharmacists Butler & Crispe of 14 Charterhouse Buildings, Goswell Road, London. With duty paid stamp attached.

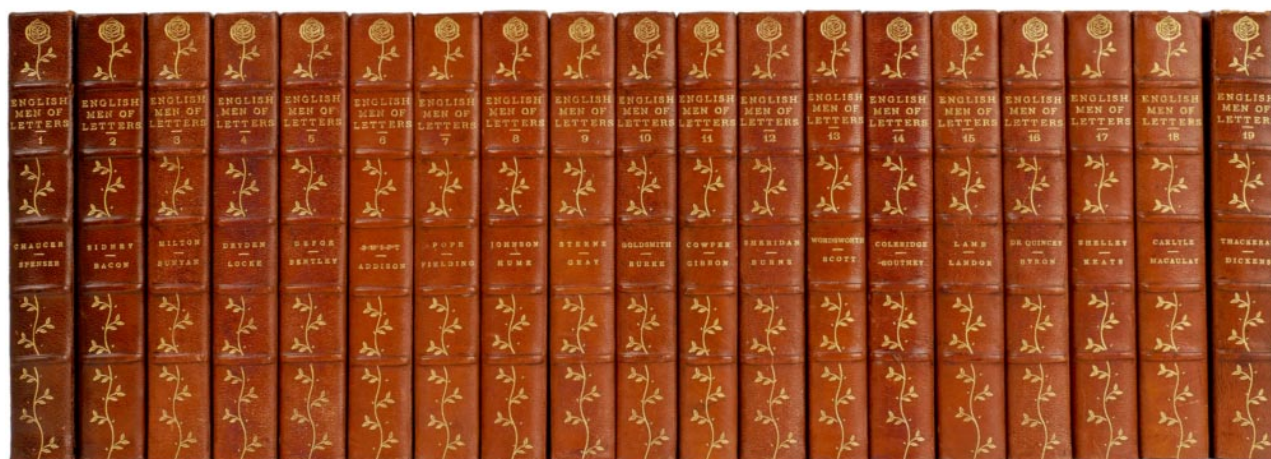
John Hooper, an apothecary in Reading, England, patented his 'Female Pills' in 1743 - they are among the earliest and most successful 'patent medicines' sold in England. Promoted as anti-hysteria pills, they were also used for stomach and period problems. An advertisement from the 1750s describes them as "the best medicine ever discovered for young women, when afflicted with what is commonly called the irregularities". It was also suggested that pregnant women should not take them, which inevitably led to the pills being used in the hope of ending an inconvenient pregnancy. The pills were still being sold both in England and the United States well into the twentieth century.



30. MORE, Sir Thomas *Utopia: containing an impartial history of the manners, customs, polity, government &c. of that island...* *Oxford: T. Carnan, 1753.* £400

12mo. Attractive later half brown calf, marbled boards, spine with gilt tooling and red morocco gilt lettering piece; pp. xxxii (xxxii misnumbered xxiv) + viii + 168 + [8], extra-illustrated with two portraits of More; a handsome little copy, very good indeed. *Provenance:* front pastedown with bookplate of Robert J. Hayhurst, Lancashire pharmacist and bibliophile: "A collector of books, in a delightful room at his home, white-painted bookshelves stacked high on all the available wall space show to advantage the hand-tooled leather bindings of a collection that has been acquired slowly and with discrimination over the years" (The Chemist and Druggist, 7 September, 1957).

Later edition of More's classic political fantasy, first published in Latin in 1516 and presented here in Gilbert Burnet's popular translation of 1684.



31. MORLEY, John (editor). *English Men of Letters*. London: Macmillan & Company, 1905. £798

8vo. 38 vols. bound in 19; contemporary half dark blue morocco, spines attractively decorated in gilt with flowers and leafy stems, marbled endpapers, top edges gilt; with an engraved frontispiece portrait of each author; bookplate in each volume, spines uniformly faded to brown. A very attractive set.

Libramatores' Edition, limited to 1000 sets.

English Men of Letters brings together 38 biographical and literary studies, including Anthony Trollope on Thackeray, Adolphus Ward on Dickens, J.A. Froude on Bunyan, Austin Dobson on Fielding, T.H. Huxley on Hume, Mrs. Oliphant on Sheridan, H.D. Traill on Coleridge, David Masson on De Quincey, J.A. Symonds on Shelley, and Leslie Stephen on Swift, Johnson and Pope.

ONE OF THE MOST SIGNIFICANT ENGLISH UTOPIAS TO BE WRITTEN SINCE THOMAS MORE

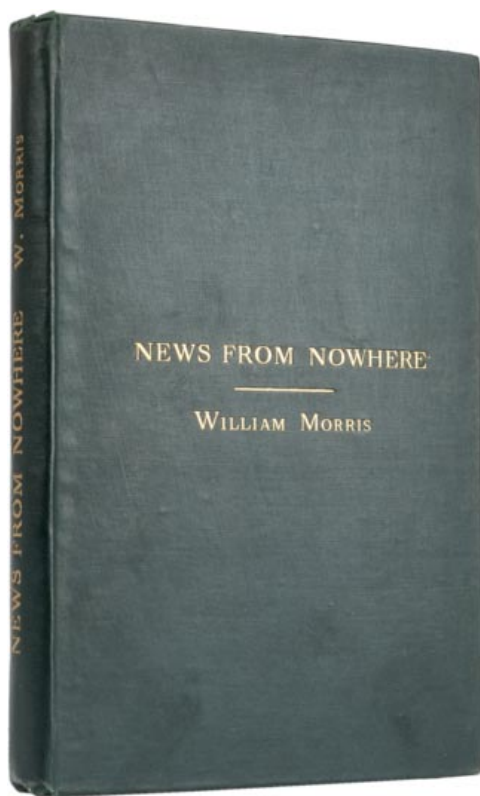
32. MORRIS, William. *News from Nowhere*. London: Reeves & Turner, 1891. £398

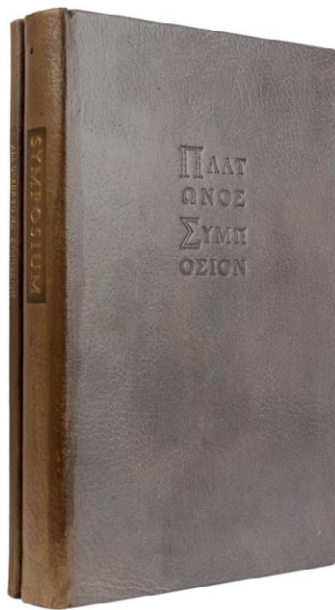
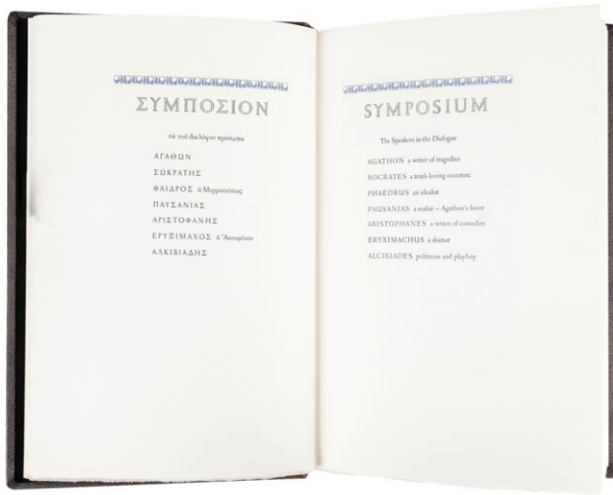
8vo., original dark green publisher's cloth, lettered in gilt to upper board and spine; yellow end papers; edges untrimmed; pp. [ii]; 238; cloth a little rubbed to corners; head and foot of spine pushed; previous bookseller sticker to front paste down; a little spotted to prelims and end papers; overall a very bright copy.

First edition.

Morris' Utopia combines socialism and soft science-fiction to create a Marxist, Romantic ideal. The protagonist, William Guest, is transported into a future society in which money and private property has been abolished, and traditional democracy replaced by informal patterns of co-operation.

Originally appearing as instalments in *Commonweal*, the official newspaper of the Socialist League, this is the first trade edition, which appeared after the limited. It was this novel which allowed Morris to tackle the socialist criticism that people will have no motivation to work under a communist society, with the retort that this would not be the case if such work was seen as a creative and pleasurable activity. This Utopia, an imagined society, is idyllic because the people in it are free from the burdens of industrialisation and therefore find harmony in a lifestyle that coexists with the natural world.





33. PLATO *Symposium* *Malborough: Libanus Press, 1986.* £550

2 vols. 4to. Grey morocco, and quarter grey morocco over grey cloth for the main and supplementary volume respectively, in a grey heavy card slipcase; unpaginated; a very good set, with varying (and not unattractive) toning to the spines, internally clean and otherwise near fine.

A translation of the *Symposium* stated by the translator in the preface to favour accessibility over strict word for word accuracy, with the parallel greek alongside it. Includes wonderful (and at intervals, laudably homoerotic) engravings by Peter Foster. This edition was limited to 355 copies for sale, and this is the translator's presentation copy, as marked on the limitation page.

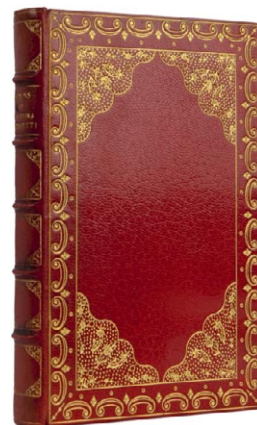
Plato's *Symposium* follows a similar style to many other philosophical texts of the period, inasmuch as the philosophical arguments are carried out in the form of a discussion between a group of men attending a banquet. Among the characters are Socrates (the majority of what we know about Socrates' philosophy is found in Platonic dialogues), the orator and general Alcibiades and the playwright Aristophanes. Much of the discussion revolves around different conceptions of love, in particular with regard to *Eros*, the God of love and desire.



34. POE, Edgar Allan *The Poetical Works of Edgar Allen Poe* *London: Sampson Low, 1858.* £198

8vo. Green morocco, ruled in blind to upper cover with floral gilt designs to corners and spine panels, title gilt to spine, all edges gilt; pp. xxxii, 248; a little wear to the upper front hinge and some foxing to endpapers, gilt inscription to first blank page dated 1864.

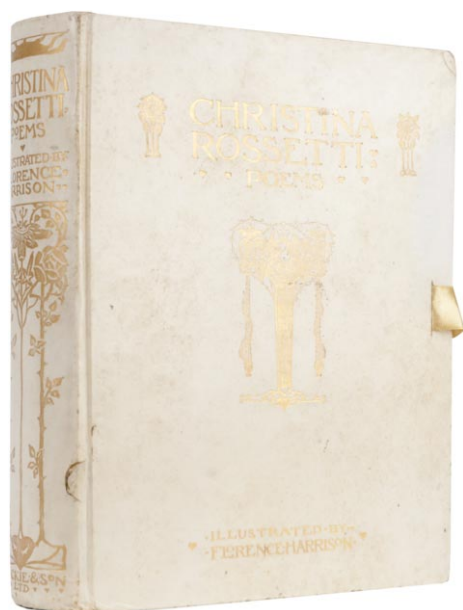
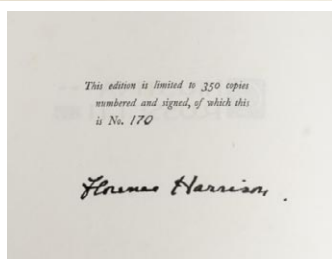
A rather luxurious edition of Poe's more macabre poems, published in London some 9 years after his death in 1949. Contains a great many steel engravings at intervals, the best of which accompany *The Raven*, depicting the unfortunate narrator in varying (and perhaps unintentionally comical) states of mild anxiety. Also contains a short biography of Poe, some fragments of his dramatic works and an essay on the Poetic Principle.



35. ROSSETTI, Christina. *Poems of Christina Rossetti.* *London: Macmillan & Co., 1904.* £225

Finely bound in contemporary red morocco with highly detailed ornamental gilt bordering and banding to the spine, marbled endpapers, all edges gilt, with the bookplate of Margaret Griselda Wedderburn to front free endpaper depicting a naked woman holding a book against the backdrop of a scenic valley despite the risk of catching cold and the inadequacy of books as hunting tools or weapons with which to fend off predators; pp. 332; spine beginning to fade a little, with a small, apparently ink, blemish to second panel down and 2 gilt rules now black; nonetheless a very attractive book.

A 1904 printing of Rossetti's poetical works in a charming binding.



36. ROSSETTI, Christina (author). Florence HARRISON (illustrator). *The Poems of Christina Rossetti*. London: Blackie and Son Limited, 1910. £1,500

Large thick 4to; original cream parchment elaborately blocked in gilt to spine and upper cover with an *Art Nouveau* design, top edge gilt, others uncut; pp. xxiv, 369, [iii]; printed throughout on handmade paper; illustrated and decorated in line, with 36 coloured plates mounted-at-large behind captioned guards; 34 black and white plates; circa 150 decorative head and tail pieces; mild mottling to upper board with small patch of bleaching; a thumb-sized closed crack to spine; light spotting to uncut edges; previous ownership name to ffe; silk ties now expertly replaced (as usual); internally fine and immaculate; scarce.

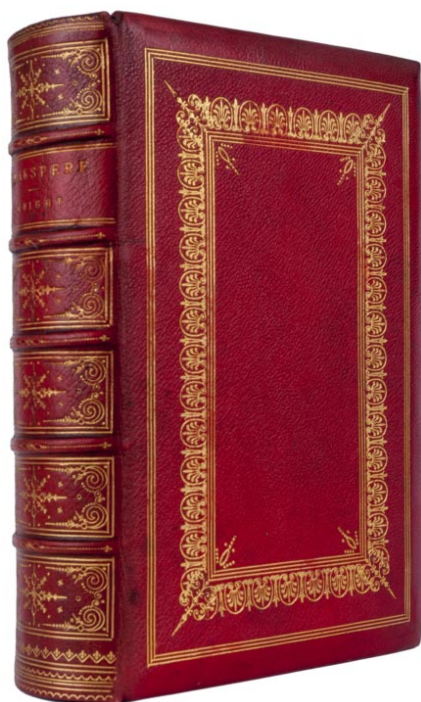
First edition *de luxe*; this no. 70 of a limited 350 numbered copies, signed by Florence Harrison.

Little is widely known about Harrison, except that she was an *Art Nouveau* and Pre-Raphaelite illustrator who specialised in poetry and children's books. However recent research by the British collector Mary Rosalind Jacobs shows her to be an Australian, and the daughter of a Naval Captain Norwood Harrison. Her first illustrations appeared in *Rhymes and Reasons*, a children's book, published by Blackie, the publishing house with whom she worked for most of her adult life. Nonetheless, it was not until this publication of Rossetti's poems in 1908 that she provided illustrations aimed at the adult market as part of Blackie's 'Fine Art' series. The success of the venture led to two more: *Guinevere and other poems* (Tennyson) and *The Early poems of William Morris*.

Harrison also worked on her own series of poems. Entitled 'Elfin Song', these were published in 1912, to great success. Harrison's illustrations utilise common motifs across all genres of her work, and include butterflies, fairies, elves and storm lanterns.

One of the most desirable publications of Rossetti's poems, rare in such condition.

(Mary Rosalind Jacobs)

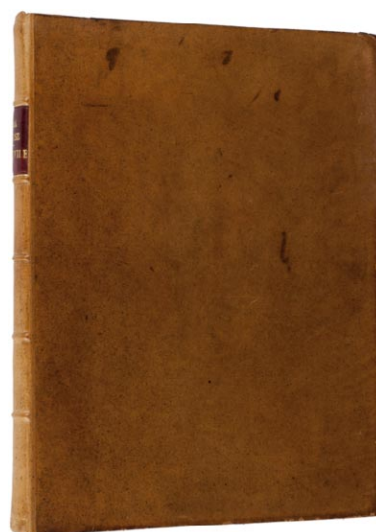
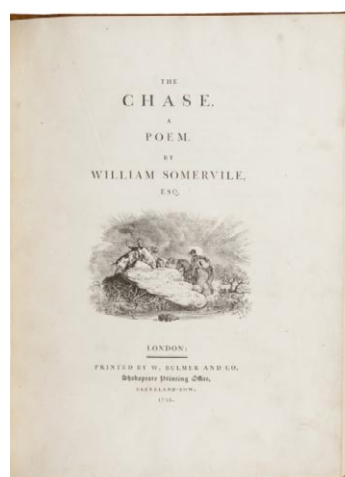


37. **SHAKESPEARE, William.** *The Works of William Shakespeare Containing his Plays and Poems from the Text of the Editions by Charles Knight.* London: George Bell and Sons, 1887. £498

8vo. In contemporary full red morocco, boards with triple gilt line panels enclosing a rich gilt border, spine richly gilt, all edges gilt; Illustrations by W. Harvey; pp. [vi], iv, 1080, [iv]; upper edge a trifle dusty, some miniscule patches of foxing to prelims; a handsome copy.

11th Knight edition, Complete in One Volume. An attractive Complete Shakespeare.

Presentation copy given to a Mr A M Proctor by his employers Henry Potter and Charles Clarke. Potter's Herbals, the company descended from Potter & Clarke, is today the oldest manufacturer of licensed herbal medicines in the UK and in 2012 it celebrated 200 years in business.



38. **SOMERVILE, William.** *The Chase. A Poem.* Printed by W. Bulmer and Co., 1796. £300

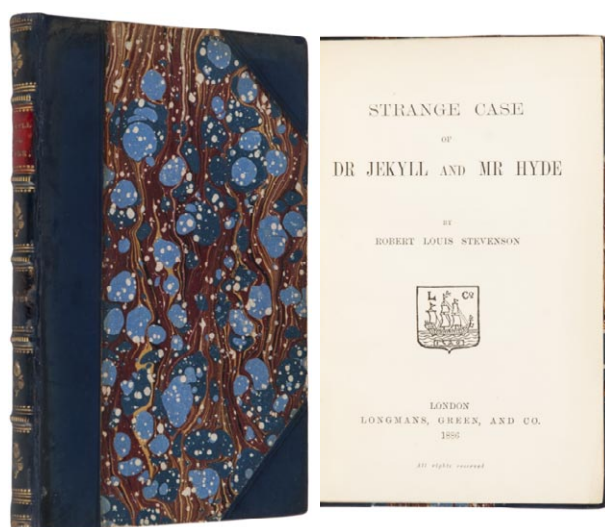
4to. Contemporary full calf boards, recently rebaked, red morocco gilt lettering piece to spine, marbled endpapers; pp. xvi + viii + 126; wood-engraved title-page vignette and 12 wood-engravings by Thomas after John Bewick; a nice copy in an attractive albeit slightly marked binding.

First Bulmer edition. "This work contains the best specimens of John Bewick's abilities as a designer; all the cuts were drawn by him, but none of them were engraved by him. Shortly after he had finished the drawings on the blocks, he returned to the North, in consequence of ill-health. They were engraved by Thomas Bewick, with the exception of the tail-piece at the end of the volume, which was engraved by Nesbit." (Hugo).

The Chase, first published in 1735, is the most famous English poem on the pleasure of the hunt.

Hugo 94. *Pease* 68.

*"IT WAS FOR ONE MINUTE THAT I SAW HIM,
BUT THE HAIR STOOD UPON MY HEAD LIKE
QUILLS. SIR, IF THAT WAS MY MASTER,
WHY HAD HE A MASK UPON HIS FACE?"*



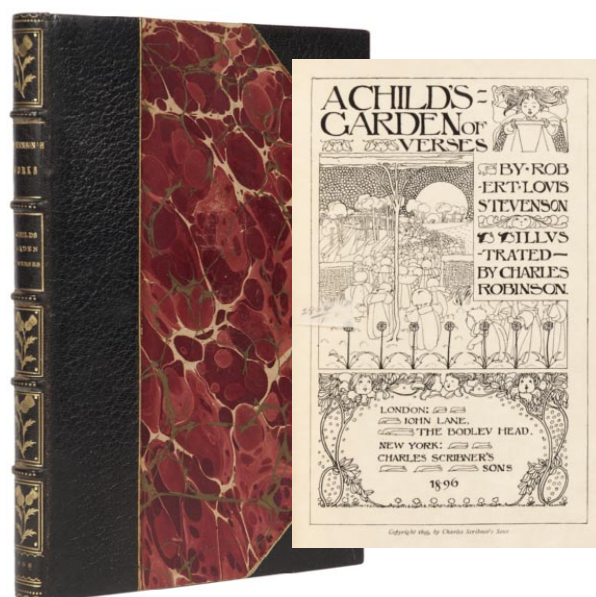
39. STEVENSON, Robert Louis (author). *The Strange Case of Dr. Jekyll and Mr. Hyde*. London: Longmans, Green, and Co., 1886. £998

8vo. Half navy blue morocco over marbled boards, spine with 5 raised bands, panelled and lettered direct in gilt with gilt flower design in compartments; contrasting red leather label; marbled edges and endpapers; pp. [x], 141, [iii]; boards a little rubbed and slightly bumped to corners and edges, upper edge slightly darkened; internally remarkably fresh throughout with just some very light toning to margins and the odd spot; very small portion of lower RH corner of half title missing, not affecting text; scarce thus.

First UK edition, published on the 9th January, 1886, 4 days after Charles Scribner's Sons' US edition.

The Strange Case of Dr. Jekyll and Mr. Hyde is, along with Mary Shelley's *Frankenstein* and Bram Stoker's *Dracula*, one of the best known horror stories in the English language. Although it missed the Christmas market, with publication delayed until the January of 1886, it was an immediate bestseller, fulfilling Stevenson's intentions of making him a lot of money. It has been in print ever since. It is a retelling of the classic Gothic story of 'the double': a second personality inhabiting the true self, conveyed with all the oppressive atmosphere of a grimy industrial London, as the author gradually discloses the true identity of the "damned juggernaut", Mr. Hyde, who comes and goes through the rear entrance of the home of the respectable Dr. Jekyll. The phrase 'Jekyll and Hyde' has become a metaphor for a split personality just as, in the 1880s, the psychological phenomenon it explored was used to explain a new sort of primeval savagery seen in the urban murders by Jack the Ripper.

*UP INTO THE CHERRY TREE, WHO SHOULD
CLIMB BUT LITTLE ME? I HELD THE TRUNK
WITH BOTH MY HANDS, AND LOOKED
ABROAD ON FOREIGN LANDS.*

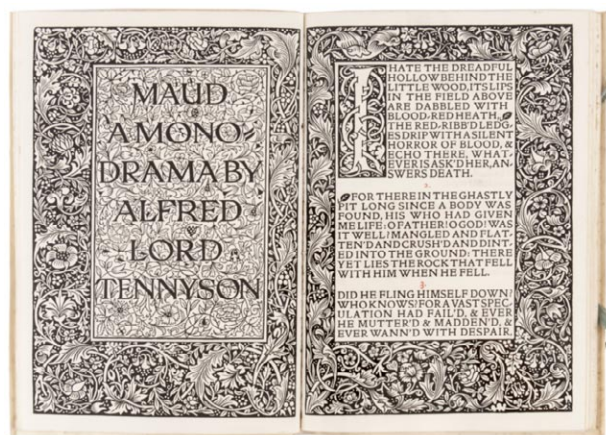


40. STEVENSON, Robert Louis. *A Child's Garden of Verses*. London: John Lane; New York: Charles Scribner's Sons, 1896. £1,500

8vo., bound by Stikeman in half gilt ruled dark burgundy morocco over marbled paper boards, spine panelled and lettered in gilt with gilt thistle centre tools, all edges gilt. Illustrated by Charles Robinson. A handsome copy. Provenance: From the library of George J. Gould (February 6, 1864 - May 16, 1923) with his Georgian Court engraved bookplate. Georgian Court is now the home of Georgian Court University. Gould was a financier and the son of Jay Gould. He was himself a railroad executive, leading both the Denver and Rio Grande Western Railroad (DRGW) and the Western Pacific Railroad (WP).

First Robinson illustrated edition, large paper copy, limited to 250 copies on Japon vellum.

Originally published in 1885 under the title *Penny Whistles*, *A Child's Garden of Verses* contains 65 poems relating to childhood, and includes such verses as *Auntie's Skirts*, *The Land of Nod*, and *Where Go the Boats* where Stevenson reminisces about his childhood memories of floating paper boats down the stream. Presented here with the charming Robinson illustrations - this was to be the first book he illustrated, and contains over 100 pen and ink drawings.



41. [KELMSCOTT PRESS] Alfred, Lord TENNYSON. *Maud, a Monodrama*. [Printed by William Morris at the Kelmscott Press, Hammersmith ... Published by Macmillan & Co.], 1893. £3,200

8vo., original limp vellum binding, lettered in gilt to spine; original green silk ties, housed in original custom slip-case; uncut edges, some unopened; pp. [xiv], 69, [ix]; half-title, printed title with elaborate decorative woodcut border verso to face opening leaf of verse with 12-line opening initial and elaborate decorative woodcut border; Part I - III of Tennyson's verse in Golden Type, stanza numbers in red throughout, 2 large 10-line decorative woodcut initials with woodcut marginal decoration to open each part, 20 6-line decorative woodcut initials with woodcut marginal decoration throughout, final leaf of verse with colophon verso; vellum very lightly spotted and splayed, as is common; slipcase rubbed to edges and with some marks and shelfwear; internally exceptionally clean. A beautifully scarce edition, particularly with ties and slipcase intact.

One of 500 copies on hand made paper. The woodcut borders were specially designed for this book, which is the first of the Kelmscott octavo books with a woodcut title.

Maud, Tennyson's tragic dramatic poem, is told from the perspective of the narrator, the unnamed lover of Maud. He kills her brother in a duel and must flee to France where he later learns that his love, Maud, has died, probably of a broken heart. The distressed poet loses his sanity and imagines he is dead. In the last part, his sanity is restored and he leaves to fight in the Crimean War.

Morris had always been a fan of Tennyson, with Burne-Jones's earliest recollections of his first term at University being Morris "reading aloud *The Lady of Shalott* in the curious half-chanting voice, with immense stress laid on the rhymes, which always remained his method of reading poetry, whether his own or that of others". Morris was approached by Macmillan to print the five hundred copies of the poem during January 1893. It was very unusual for him to print on behalf of another publisher, and it is not clear why Macmillan asked him to do so. Morris suggested that Macmillan might consider including other poems with 'Maud', as he "would sooner have printed them Tennyson's first volume, which is all I ever cared for in his poems". He was, however, overruled, and the volume was published later that year. The woodcut borders were most likely designed Charles Keates, a close acquaintance.

Peter Faulkner, *Morris Society*.



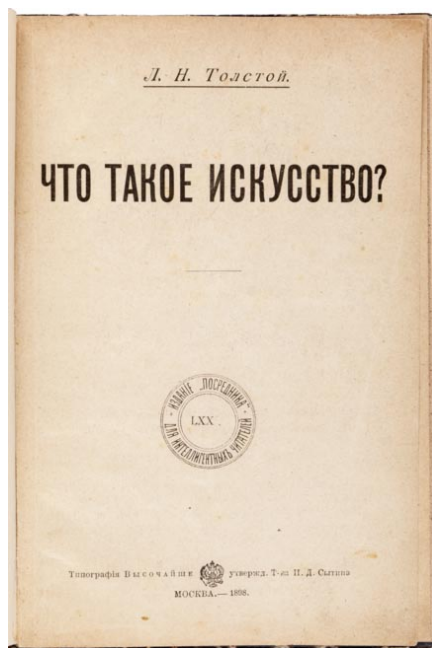
42. THOMSON, James. *The Seasons, ... A new Edition*. Adorned with a Set of Engravings, from original Paintings. Together with an original Life of the Author, and a Critical Essay on the Seasons. By Robert Heron. Perth: R. Morison Jr., 1793. £348

4to. Contemporary calf, re-backed; pp. 6, liii, 250, 39, engraved portrait, additional engraved title and six finely engraved plates; these a bit browned, humidity spot to portrait and title, a good copy with the bookplate of Alexander Boyd (1743-1801). *Provenance*: Alexander Boyd was born in Ayrshire in 1743, emigrated to Virginia and fought in the American Civil War.

One of the first critical editions, and a rare Perth imprint of Thomson's celebrated cycle of poems, which had been published separately from the 1720s onwards, and contained many references to Newtonian thought and the Scottish enlightenment.

"For most of the time since his death [1748] Thomson has been regarded primarily as the poet of *The Seasons*. Over four hundred editions of this poem, including translations, were published before the flood of reprints began to slacken in the 1870s. Coleridge found a little worn-out copy of *The Seasons* in the parlour of an obscure country ale-house and exclaimed "That is true fame!" (W. Hazlitt, *My First Acquaintance with Poets*, *The Liberal*, April 1823).

The Seasons provided subjects for Haydn's oratorio and for artists as various as William Kent, Richard Wilson, Thomas Gainsborough, J. M. W. Turner, Henry Fuseli, William Etty, and Richard Westall. It did much to establish natural description as a proper subject and blank verse as a normal medium for long serious poems. Though not strictly a didactic or topographical poem itself, it gave impetus to a stream of blank-verse georgics and loco-descriptive poems in the second half of the eighteenth century. More significantly it was Thomson who, with Young and Cowper, showed how the sublimity of *Paradise Lost* might be reshaped and internalized to suit the intellectual and spiritual concerns of their own age, and thereby prepared the way for Wordsworth. The editor Robert Heron was a Scottish author and literary critique. 'Heron's first independent literary venture was a small edition in 1789 of Thomson's *Seasons*, with critical comments on his poetry. A larger edition appeared in 1793' (ODNB).



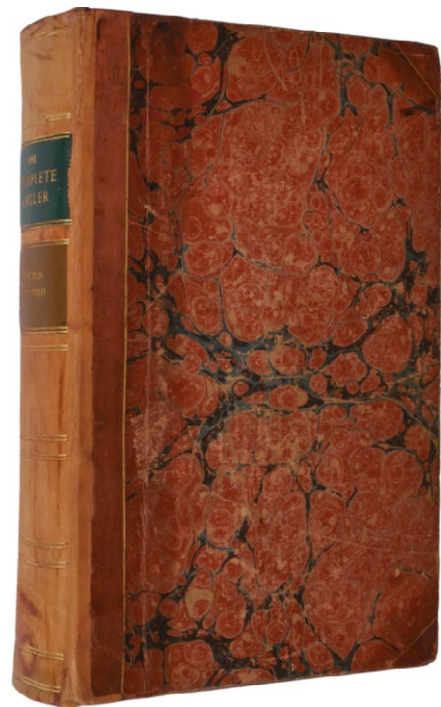
43. TOLSTOY, Leo. *Chto takoe iskusstvo?* Moscow; Izdanie "Posrednika", 1898. £298

8vo. Contemporary Russian cloth-backed boards; pp. 48; light wear to extremities, evenly a little toned due to paper stock; a good copy of a great rarity.

First edition in Russian, one year after the English translation had appeared, because the Russian censors had objections. Aylmer Maude, Tolstoy's friend and translator called *What is Art?* 'probably the most masterly of all Tolstoy's works'. - Still an important and radical contribution to the theory of art.

COPAC locates a single copy, at Manchester University.

THE MOST FREQUENTLY REPRINTED BOOK IN ENGLISH AFTER THE BIBLE

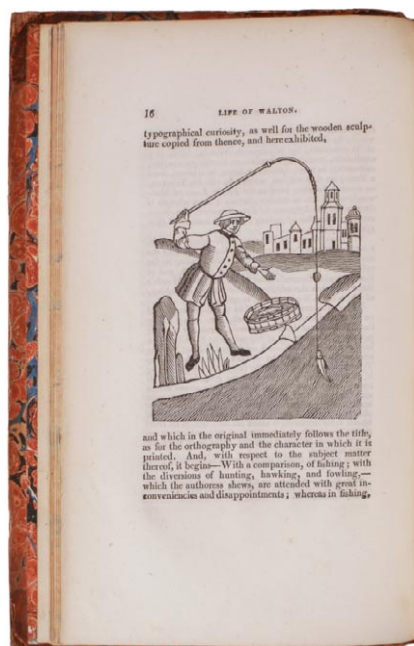


44. WALTON, Izaak *The Complete Angler; or Contemplative Man's Recreation: being a Discourse on Rivers, Fish-Ponds, Fish and Fishing ... with the Lives of the Authors ...* by Sir John Hawkins. *Printed for Samuel Bagster, 1808.* £1,500

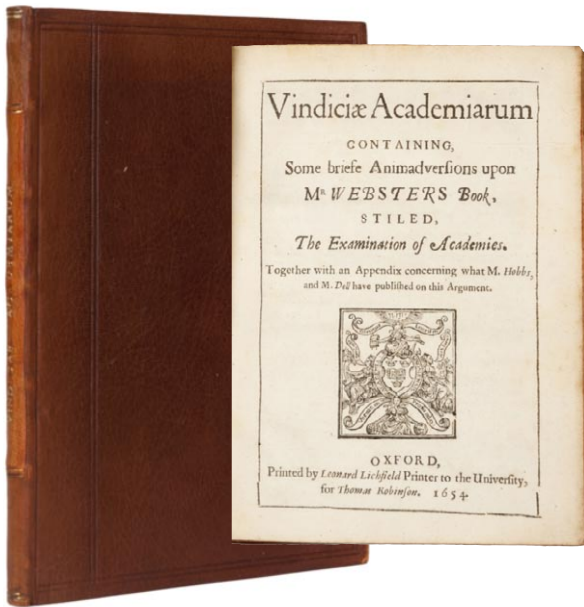
Large 8vo. Contemporary half brown calf, marbled boards, sometime rebaked in tan leather, spine with contrasting red and green morocco gilt lettering pieces, all edges marbled; pp. [iv] + 512 + [ii. Ads.], 17 engraved plates by Audinet, after drawings by Wale and Samuel, also numerous small copper engravings in the text; internally very clean, very good.

First Bagster edition.

First published in 1653, this classic work on fish and fishing has become one of the most reprinted books in the history of British letters. Bagster's aim was to attempt to reproduce Walton's original text as closely as possible, editing out the errors that had crept in to the book since the last edition in Walton's life-time in 1676.



THE ACADEMIC ENEMY OF THOMAS HOBBS

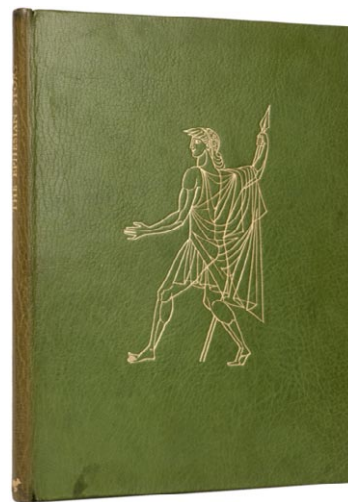


45. **WARD, Seth.** *Vindiciæ Academiarum* containing some briefe animadversions upon Mr Webster's Book, stiled, *The Examination of Academies.* Oxford: Leonard Lichfield, 1654. £1,200

Small 4to. Recently rebound in full brown morocco, gilt lettering to spine; pp. 65; very good. *Provenance:* family copy with bookplate of a later Seth Ward to front pastedown.

First edition.

Seth Ward (1617-1689) was an astronomer, mathematician and Bishop of Salisbury. This was an important work in the ongoing controversy started by Thomas Hobbes's attack on the Oxbridge system in *Leviathan* (1651). The chemist John Webster weighed in on Hobbes's side with his *Examen Academiarum*, which doubted the need of a university-educated clergy. This is Ward's riposte, which comes with a preface by his ally John Wilkins. It was published anonymously because of the strength of the opinions expressed, although there was a clue to the author's identity - it is signed at the end 'H.D', which are the last letters of Ward's first and last names. Although the book is aimed at Webster it also contains a detailed refutation of Hobbes and his contention that the universities refused to teach anything beyond Aristotle: "... natural science and all new forms of knowledge are welcomed, mathematics has been considerably advanced, chemistry and magnetism are studied, and projects are afoot for establishing a laboratory for chemical, mechanical and optical researches. Those who cry out upon the university exercises in the schools close their eyes to the work done in college halls and in tutors' chambers". Ward was a founding member of the Royal Society; it is worth noting that Hobbes was never elected.



46. **XENOPHON.** *The Ephesian Story.* Translated and Introduced by Paul Turner. Golden Cockerel Press, 1957. £498

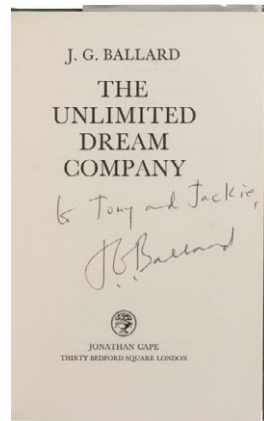
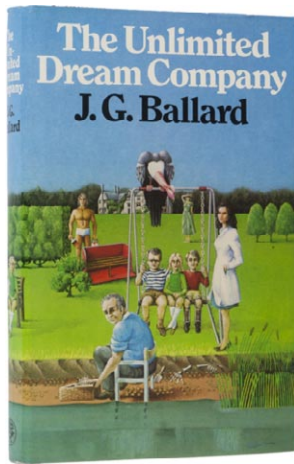
8vo., original full green morocco, boards with gilt line blocks, spine lettered in gilt; illustrated with collotype reproductions of 6 brush drawings by Eric Fraser; pp. [iv], 61, [vii]; spine slightly darkened, otherwise a very good copy. Preserved in original cloth slipcase.

Limited edition of 300 numbered copies, this one of 75 specially bound and with an extra suite of the pictures, including one not printed in the book.

"To illustrate this sister-volume to *Apollonius of Tyre*, published the previous year, I turned to Eric Fraser, who of course was not an engraver and had never worked with me before. He made wash drawings on linoleum which we printed over a terracotta tint which we repeated in the canvas of the ordinary bindings. The separate set of drawings accompanying the specials were printed without the terracotta background. These two volumes pleased me much".

From the library of Thomas Yoseloff, the last owner of the Golden Cockerel Press, by family descent, but with no ownership markings.

1900 ONWARDS

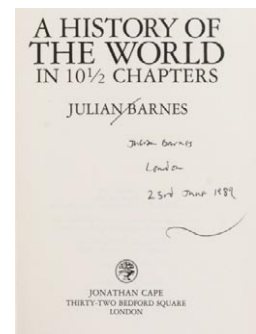
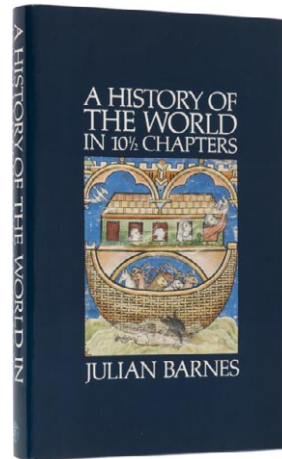
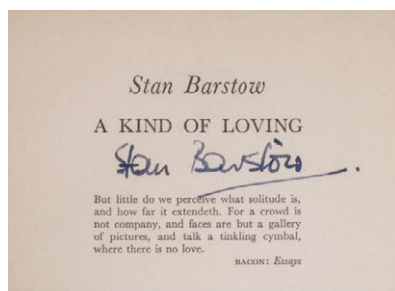


47. BALLARD, J.G. *The Unlimited Dream Company*. London: Jonathan Cape, 1979. £250

8vo., original green cloth, lettered in gilt to spine; unclipped pictorial dust jacket designed by Bill Botten; upper edge green; pp. 223, [i]; a fine copy in fine jacket; only very slight creasing to the spine ends.

First edition, signed by the author to the title page: "To Tony and Jackie, J. G. Ballard".

Ballard's surreal masterpiece revolves around a lonely young man who steals a plane and crash lands into the river in Shepperton, Surrey. Assisted in his escape from justice by the local townsfolk, he develops strange supernatural powers; flying as a condor, swimming as a whale, running as a deer, and much stranger besides. The book won the British Science Fiction Association Award in 1980.

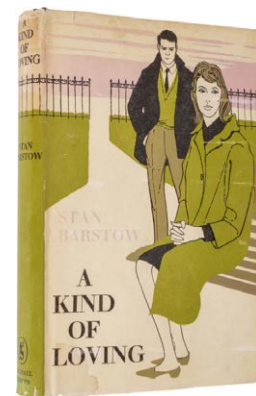


48. BARNES, Julian. *A History of the World in 10 1/2 Chapters*. London: Jonathan Cape, 1989. £120

8vo., original blue buckram lettered in gilt to spine; cream end papers; unclipped pictorial jacket with 13th century biblical scene; pp. [viii], 309, [iii]; with one photographic fold-out plate; a fine copy.

First edition, inscribed by the author in year of publication: "Julian Barnes/ London/ 23rd June 1989."

A collection of historical and fictional short stories with a Biblical theme. Chapter one, *The Stowaway* tells an alternative account of Noah's Ark from the viewpoint of the woodworms, who were not allowed onboard and were stowaways during the journey.



49. BARSTOW, Stan. *A Kind of Loving*. London: Michael Joseph, 1960. £98

8vo., publisher's black boards with lettering in gilt to spine; unclipped pictorial dust wrapper with design by Adrian Bailey; pp. 285, [iii]; a fine copy with just a few spots to end papers; jacket slightly toned with nicks, particularly to head and foot of spine, some vertical scratches and the odd damp spot, particularly an area approximately 2cm wide to lower portion of upper cover; nonetheless retaining most of its colour.

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

A classic 'Kitchen Sink' novel, which tells of love and loneliness in 1960's industrial England. The novel became part of a trilogy chronicling the life of protagonist Victor Arthur Brown. It was later made into a 1962 film starring Alan Bates.



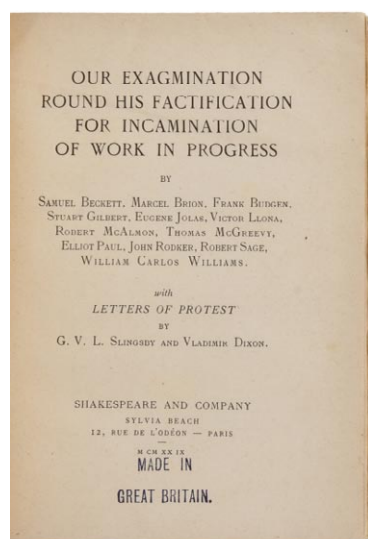
50. BATES, H.E. *The Great House*. [Lewes]: Snake River Press, 1984. £198

4to. Original morocco-backed paper-covered boards, lettered in gilt on spine; with 3 coloured lithographs by Geoffrey Trenaman, one of which is folding; unpaginated; a fine copy.

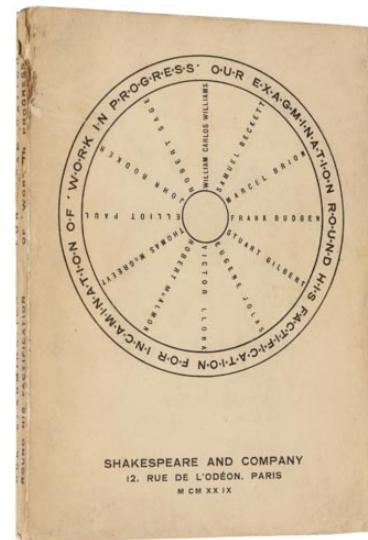
Limited edition of 25 copies printed for the artist.

An essay taken from a larger work, 'O More Than Happy Countryman', *The Great House* describes a journey taken by Bates between the North Downs of Kent and the West Downs of Sussex, encompassing the his thoughts on the beauty of the countryside, as well as many towns and villages along the way. Ending with a beautiful fold-out lithograph of Brighton Pier.

"Bates writes in the midst of war and his military service, appreciating a countryside and way of life that the war will forever change. Not wishing to return to 'a rural life governed by privilege,' he nevertheless acknowledges the creativity and beauty created by that life and asks 'have we anything to put in its place?' He considers Victorian town planning and coastal development, remembers childhood visits to the seaside, and contemplates the nature of the English character and tradition." (Paul Machlis)



THE FIRST APPEARANCE OF BECKETT IN PRINT



51. BECKETT, Samuel, JOYCE, James & WILLIAMS, William Carlos. *Our Exagmination Round His Factification for Incamination of Work in Progress*. Shakespeare & Company, Paris, 1929. £1,200

Large 12mo. Original printed paper wrappers; pp. 194; a very good copy of a fragile work, unusually clean inside and out with only some mild toning to the upper cover, spine and upper left cover with some wear including a small (discreet) separation, no text loss, unopened on the top edge throughout, ink stamp reading "made in Great Britain" to title page.

First edition of this selection of critical essays by a variety of authors on the nascent *Finnegan's Wake* which at the time was being published in parts under the title *Work in Progress*. It contains the first work of Samuel Beckett ever to appear in a book. Some of the text quoted in the analysis of *Finnegan's Wake* did not make it to the published novel when it appeared in its full form in 1939. The list of essays includes:

Samuel Beckett ("Dante... Bruno. Vico.. Joyce")
Marcel Brion ("The Idea of Time in the Work of James Joyce")

Frank Budgen ("James Joyce's Work in Progress and Old Norse Poetry")

Stuart Gilbert ("Prolegomena to Work in Progress")

Eugene Jolas ("The Revolution of Language and James Joyce")

Victor Lloná ("I Dont Know What to Call It but Its Mighty Unlikely Prose")

Robert McAlmon ("Mr. Joyce Directs an Irish Word Ballet")

Thomas MacGreevy ("The Catholic Element in Work in Progress")

Elliot Paul ("Mr. Joyce's Treatment of Plot")

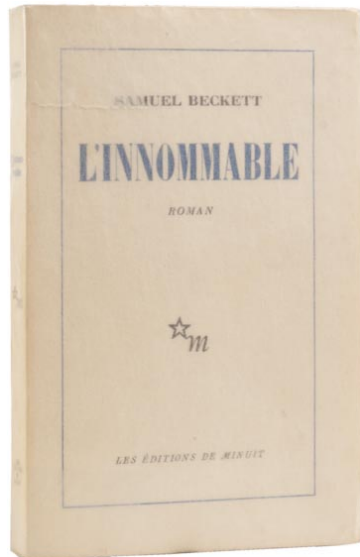
John Rodker ("Joyce and His Dynamic")

Robert Sage ("Before Ulysses - and After")

William Carlos Williams ("A Point for American Criticism")

A brief controversy over the book suggested that Joyce had written the second of the two protest letters in the book himself, which proved (alas) to be wishful thinking when the theory was debunked by an article published in the *James Joyce Quarterly* in 1979.

"I CAN'T GO ON, I'LL GO ON."



52. BECKETT, Samuel *L'Innommable*. Paris: Les Éditions de Minuit, 1953. £1,750

8vo., original printed wrappers with glassine; pp. 262, [ii]; a near-fine unopened copy.

First edition, no. 43 of 50 copies printed on velin supérieur. The final volume in the 'Molloy,' 'Malone Dies,' 'Unnamable' trilogy.

The Unnamable continues the general focus of the trilogy—the search for the self within the tragic realm of human suffering. The opening lines; "Where now? Who now? When now?" come from the perspective of a disembodied protagonist, living in a large jar in a restaurant window in Paris. This is followed by a mix of recollections and existential musings, and concludes with the desire to continue living despite an inescapable sense of anguish and entropy: "I can't go on, I'll go on."

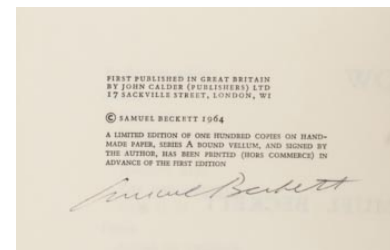
As Stephen Spender wrote of Beckett: "Mr. Beckett has not remained in obscurity. He has turned frustration into its opposite: the theme of the lifelong ordeal of suffocation, which cannot stop. He has discovered the other side of negativism, the strange joy of the man who lives in a darkened cave and watches the images of life outside reflected dancing on the wall."



53. BECKETT, Samuel. *How it is*. London: John Calder, 1964. £1,500

8vo. original vellum, lettered and ruled in gilt to spine; top edge gilt, else untrimmed, many pages unopened; pp. 160; preserved in both original glassine wrapper and matching accordeon-style slipcase; printed on handmade paper; a fine copy, with some very light creasing and two small tears/chips to glassine; a creased and with tears, virtually unread overall.

The true first English edition of this work. Limited edition of 100 copies (Series A) printed in advance of the first trade edition, signed by Beckett.

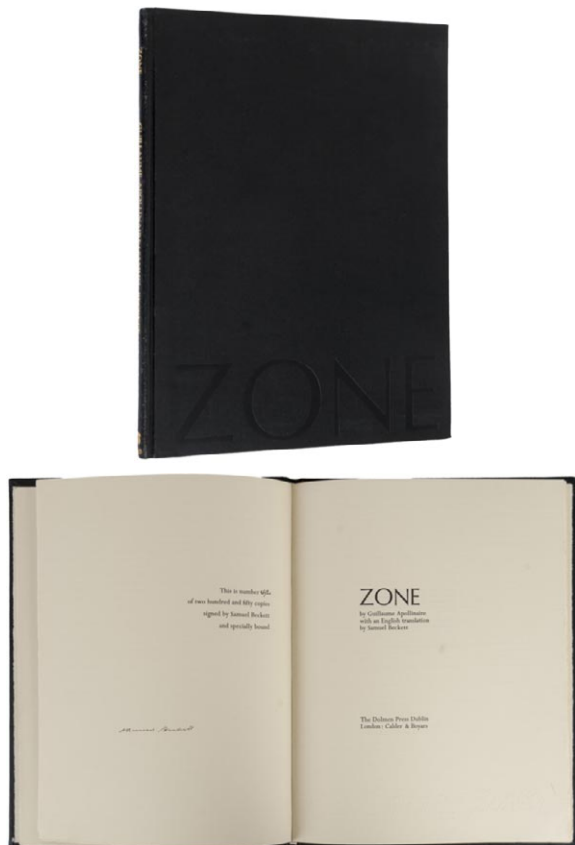


Sold with

An additional unbound copy of the first gathering from series B (which was to be bound in Morocco), also signed by Beckett.

A cheery monologue, recalling the life of the narrator as he crawls through endless mud. The title, a literal translation of the French phrase, *comment c'est* (how it is), is a pun on the French verb *commencer* or 'to begin'. Divided into three distinct sections, the first, *before Pim* describes a meeting with another creature to form a couple; the second, *with Pim*, his abandonment; and the third, *after Pim* where he returns to his earlier solitude. Only the mud and the dark remain as constants throughout this process.

In 2009, the artist Miroslaw Balka created an art installation based around Beckett's pinnacle work. Visitors were encouraged to walk into a vast dark chamber, either walking underneath and listening to the echoing sound of footsteps on steel, or otherwise entering via a ramp into a pitch black interior. The exhibition lasted for 7 months and was shown in the Turbine Hall of the Tate Modern.



54. **BECKETT, Samuel** (Translator). **APOLLINAIRE, Guillaume.** *Zone.* Dublin: Dolmen Press; London: Calder & Boyers, 1972. £550

Large 4to., original black leather-backed cloth lettered in gilt to spine and in blind to boards; upper edge gilt, else untrimmed; printed on handmade paper; pp. 23, [i]; a fine copy in slipcase which has benefitted from some very minor repairs to corners.

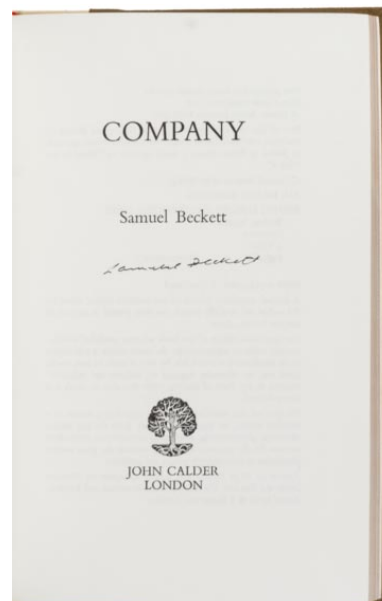
First edition of this English translation by Samuel Beckett. Number 152 of 250 copies **signed by Beckett**.

Apollinaire was a French poet, playwright and novelist. As part of a social circle which included painters (Picasso, Derain and Vlaminck), composers (Satie and Poulenc) and poets (Blaise Cendrars, Max Jacob and Pierre Reverdy), he was a great defender of Cubism and one of the founding fathers of the surrealist movement of the early 20th century.

First published in 1913, *Zone* is possibly the central poem of Apollinaire's career, and marked a new direction in his style of writing. Discarding punctuation, and interchanging tenses, he refers to himself sometimes as 'I', sometimes as 'you' (both tu and vous in French), a habit that held a special appeal for O'Hara and other New York poets. In particular, the loosely rhyming couplets prove tricky for a translator, although Beckett's interpretation has been praised by many for its sensitive rendering into English: "Beckett renders "C'est le beau lys que tous nous cultivons / C'est la torch aux cheveux roux que n'eteint pas le vent" as "It is the fair lily that we all revere / It is the torch burning in the wind its auburn hair." In addition to the near-rhyme, Beckett gives us the echo of "burn" in "auburn," a move that Apollinaire would have appreciated." (David Lehman)

Apollinaire died at the age of 38 from the 1918 Spanish Flu epidemic. A line from his poem "Les Collines" ("The Hills") is etched into his tombstone at Père Lachaise Cemetery in Paris: "Je peux mourir en souriant"—"I can die with a smile on my face."

EXISTENTIALIST REMINISCENCES



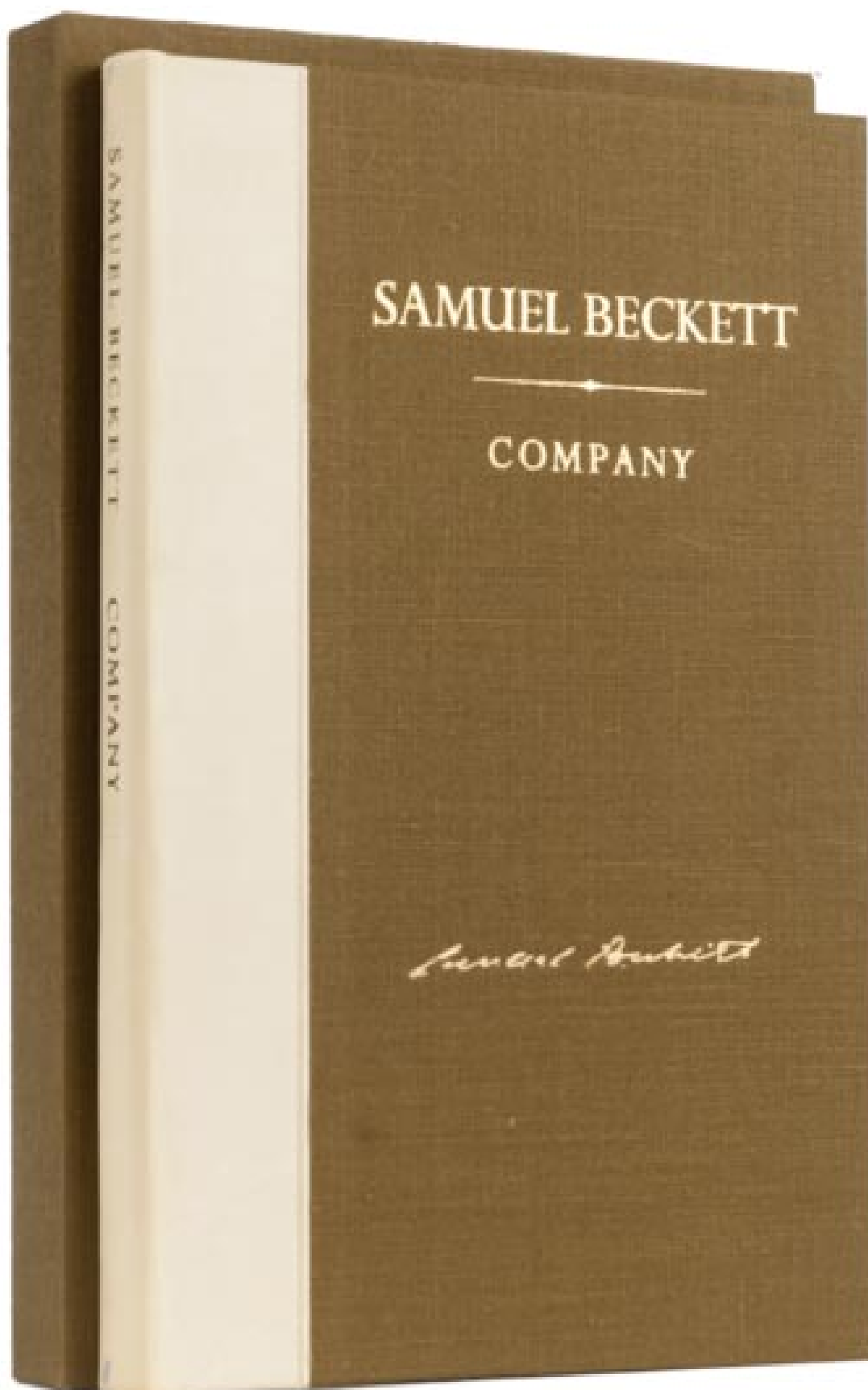
55. **BECKETT, Samuel.** *Company.* London: John Calder, 1980. £1,200

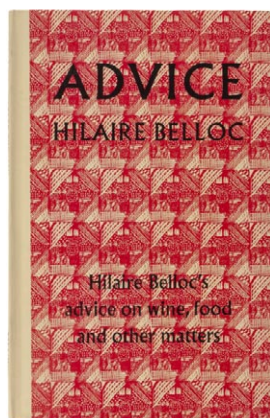
8vo., vellum-backed brown cloth boards, lettered in gilt to upper cover and spine; all edges gilt; preserved in matching cloth slipcase; pp. 89, [vii]; a fine copy in fine slipcase, with just one small ink mark to foot of spine and pin-sized red dot to lower cover.

First, limited edition, preceeding the UK and US trade issues and **signed by Beckett** to the title page. *Company* was written directly into English, hence the lack of translation.

Beckett's semi-existentialist novel concerns the protagonist's musings between the paradox of consciousness and the nature of reality. Written in the final years of his life, it follows the thoughts which comes "to one on his back in the dark". Proust, on whom Beckett had written an essay in 1930, defined the experience of lying in bed before falling asleep as a 'relaxation of consciousness', sometimes triggered by the reading of a novel. This might well have been the inspiration for Beckett, as *Company* has been described by some as the closest the author ever came to an autobiography. The reader is allowed glimpses into his life: diving from a tree with his flight broken by branches; amusing his father by imitating his "chuckle," and feeling himself in adulthood shadowed by his father's "shade."

The book lends itself well to dramatisation, and has been regularly adapted into stage performances since its inception, many of which involve audience participation.





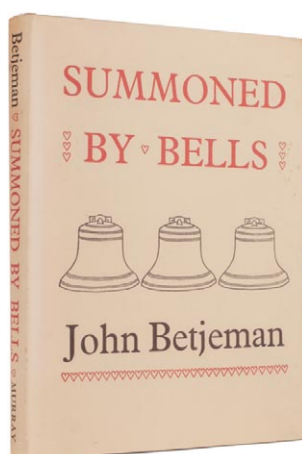
56. **BELLOC, Hilaire.** *Advice.* London: Harvill Press, 1960. £75

Royal 8vo., original patterned paper-covered boards with dust wrapper; printed in red and black with drawings by the author; pp. 36, [iv]; a fine copy.

First edition, with a preface by Evelyn Waugh.

Belloc wrote this essay of "advice on wine, food and

other matters" as a wedding present for Bridget Herbert, the daughter of his close friends Aubrey and Mary Herbert. Much of the text is taken up with a discussion on wine - how to warm, cool, open, decant and pour it - however other subjects include salad, salt, coffee, and cutlery.

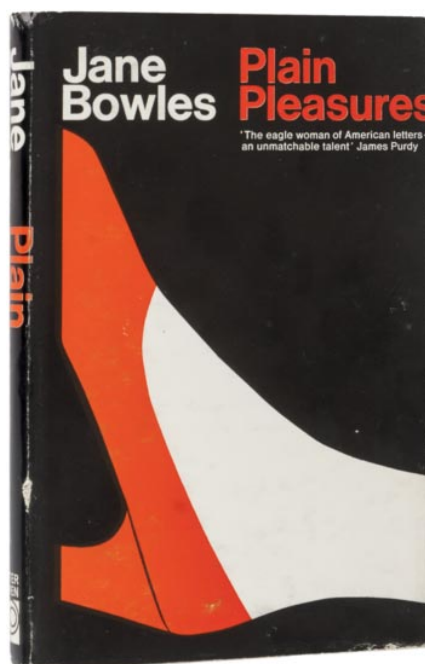


57. **BETJEMAN, John.** *Summoned by Bells.* London: John Murray, 1960. £148

4to, original green cloth boards, blocked in blind with decorative bell motif; lettered and ruled in gilt to spine; matching printed end papers with bell design; in tan dust-jacket printed in black and red; illustrated with chapter headers by Michael Tree; pp. [viii], III, [i]; offsetting to end papers particularly at the front; edges a little browned with light fraying to head of spine; jacket with some very small nicks. A very good copy.

First edition.

A collection of poems which describe autobiographically Betjeman's early memories, and the agonies and delights of growing up, from his childhood home in Hampstead through to his experiences while a student at Magdalen College, Oxford.



58. **BOWLES, Jane.** *Plain Pleasures.* London: Peter Owen, 1966. £550

8vo., grey cloth lettered in gilt to spine; original unclipped dust jacket; pp. 184; spine ends a little pushed, particularly to head; 1.5cm of cloth on upper edge rubbed with board showing through; otherwise an exceptionally clean copy in wrapper which is a little marked and slightly creased to head and foot.

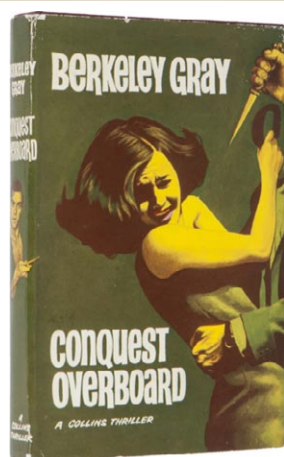
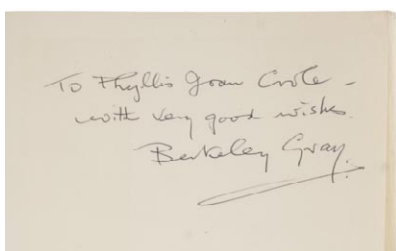
First edition. Some stories, such as the title story, *Camp Cataract* and *A Stick of Green Candy* had previously appeared in magazines such as *Harper's Bazaar* and *Vogue*. This copy is the correct first printing, with the misprint of an extra "one" p. 126, line 15.

Bowles was an American playwright and writer who, as a teenager, gravitated towards the intellectual bohemia of Greenwich Village. She began to move in artistic and literary circles, meeting Celine, E. E. Cummings, Klaus Mann and, in 1937 she met the writer and composer Paul Bowles, with whom she was to have an 'open' marriage. Despite the unconventionality of this arrangement, the couple remained as close partners for the majority of their adult lives, and they were unashamed of their sexuality, which marriage allowed them to express more fully. After extensive travels the couple became the centre of an expatriate literary group including Allen Ginsberg, William Burroughs, Alan Sillitoe, and Ruth Fainlight.

Jane wrote for the majority of the time she knew Paul, but it was not until 1943 that her first novel, *Two Serious Ladies* was published. Though she was extremely fond of her husband, and claimed it was his influence which encouraged her to write, she remained comparatively in his shadow during his career, as Paul's writings were prolific and won critical acclaim across the board. The body of Jane's work, on the other hand, consists of one novel, one play and six short stories. Since her death in 1973 she has retained a small following, and 'Camp Cataract', included in this volume, is often considered to be her masterpiece.

As her husband Paul once claimed, Jane's ability was "to see the drama that is really in front of one every minute - the drama that follows living".

**"WHAT CONNECTION CAN THERE BE
BETWEEN THIS MYSTERY GIRL AND THE
SURPRISING APPEARANCE OF A SO-CALLED
FLYING SAUCER ON A LONG ABANDONED
AIRFIELD IN HAMPSHIRE?"**

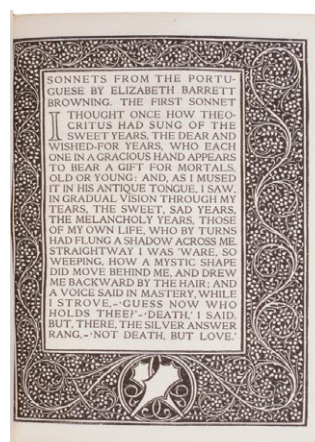


59. GRAY, Berkeley (pseud. BROOKS, Edwy Searles). *Conquest Overboard*. London: Collins, 1964. £98

8vo. Original maroon cloth, titled silver to spine, with original green dust wrapper depicting a women being attacked by an unknown assailant with a dagger; pp. 190; an excellent copy, in a good dust wrapper, with an inscription by the author to the front free endpaper reading "To Phyllis Joan Crole, with very good wishes, Berkeley Gray".

A novel of alien hoaxes and murder from the Conquest series, inscribed by the author. A classic no-apologies, highly unbelievable detective novel to remind you of the good old days where people threw each other off boats, smoked broodingly in doorways and abducted their relatives rather than getting into arguments about grammar on Twitter.

Edwy Searles Brooks, who wrote under a number of pen names, completed many thriller and suspense novels in his lifetime, with some being rarer than others. This is a scarce book within that series, that seldom appears signed.

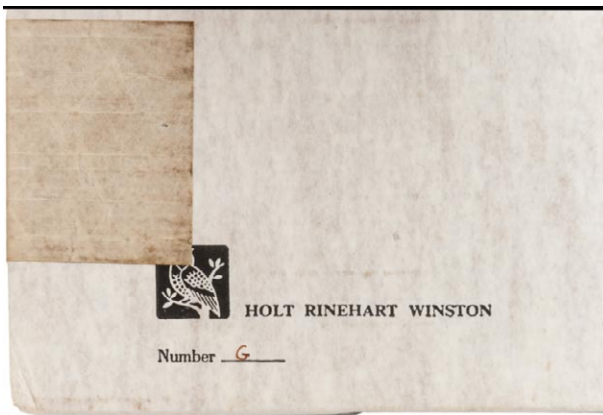
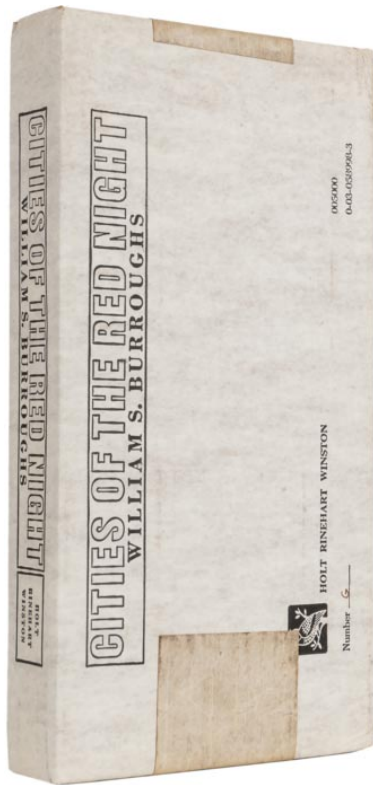


60. BROWNING, Elizabeth Barrett. *Sonnets from the Portuguese*. Published for the Medici Society, by Philip Lee Warner, 1914. £248

Small 4to., half blue calf over decorative floral patterned boards, ruled in gilt, with two raised bands and lettering direct to spine; upper edge gilt; printed on handmade paper by the Riccardi Press; pp. [ii], 27 [vii]; a little creasing along spine and slight rubbing to edges of patterned boards; very marginal offsetting to end papers, otherwise an extremely attractive copy.

First edition thus. One of the Riccardi Press Booklets. No. 325 of 350 copies, specially bound by Sangorski & Sutcliffe.

This, a collection of 44 love sonnets, was one of Browning's most famous works. Initially reluctant to publish them because she thought they might be too personal, she was persuaded at the advice of her husband, who claimed that 'they were the best sequence of English-language sonnets since Shakespeare'. To offer the couple some privacy, she decided to publish them as if they were translations of foreign sonnets, initially planning to title the collection 'Sonnets translated from the Bosnian', before her husband once again proposed that she claim their source was Portuguese, most likely because of his nickname for her: 'my little Portuguese'.



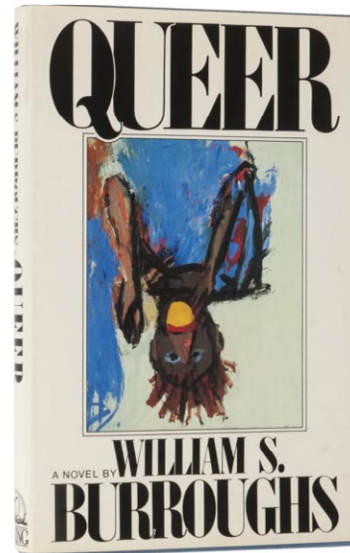
61. BURROUGHS, William S. *Cities of the Red Night*. New York: Holt, Rinehart, and Winston, 1981. £900

8vo., as issued, in original and unopened shipping box; presumed mint.

First edition, copy G of 500 signed by Burroughs.

A drug-infused apocalyptic vision from the legendary author of *The Naked Lunch*. *Cities of the Red Night* is the first work in Burrough's final trilogy of novels, known as *The Red Night Trilogy*. The later titles are *The Place of Dead Roads* (1983) and *The Western Lands* (1987). An opium addict is lost in the jungle, young men wage war against an evil empire of zealous mutants, and all the while the population of this modern inferno is afflicted with the epidemic of a radioactive virus.

Presented here in its original sealed box, we will leave it to the buyer to be the first to open its pages.



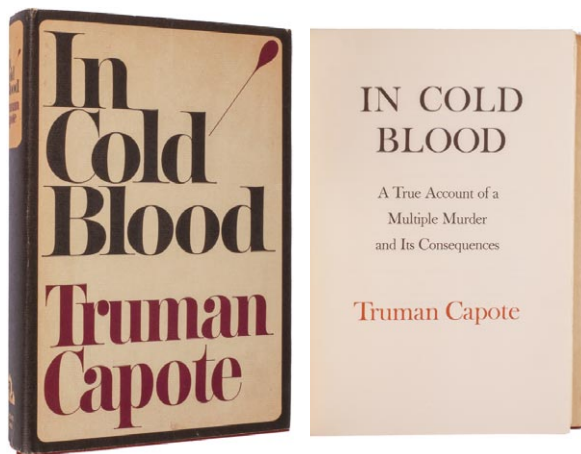
62. BURROUGHS, William S. *Queer*. New York: Viking, 1985. £98

8vo., blue cloth embossed in blind to upper cover; lettered in silver to spine; unclipped pictorial dust jacket designed by Neil Stuart; photo frontis by Allen Ginsberg; pp. xxiii, [iii]; 134; cloth ever-so faded to edges with the odd smudge; else fine in fine jacket which has just the odd mark and tiny nick.

First edition.

"Queer is a love story" the blurb states. In typical Burroughs style, the protagonist, a recovering Heroin addict, wanders around cities pining for a young man named Eugene Allerton. The story spent 30 years in manuscript form before being eventually taken up by Viking in 1985.

The novel is in part a sequel to his more famous earlier novel *Junkie*, which ends with the stated ambition of finding a drug called Yage, a psychoactive brew made by certain communities in the Amazon basin.



63. CAPOTE, Truman. *In Cold Blood: A True Account of a Multiple Murder and Its Consequences*. New York: Random House, [1965]. £550

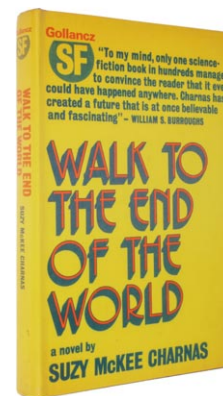
8vo. Original maroon cloth with 'T.C' initials in gold to upper cover and gilt lettering/publisher's device direct to spine; top edge black; pp. [xii], 343, [i]; a very good copy - small staple holes to ffeep where tipped-in article has been removed, very slight compression to spine ends; in a near-fine dust jacket with just a little darkening to spine and light nicks to head and foot.

First edition of this classic true crime account, in correct first issue dustjacket, with the "1/66" code on the front flap and "Publishers of the American College Dictionary and the Modern Library" on the rear flap.

Non-fiction novel which details the investigation of Capote and his close friend Harper Lee into the Herbert Clutter murders. It was to become one of the highest selling true crime books of all time. Three film adaptations based upon the book have been produced. The first focuses on the details of the book, whereas the later two explore Capote's fascination with researching the novel. The first adaptation was the 1967 film of the same name by Richard Brooks, who directed and adapted the screenplay. It starred Robert Blake as Perry Smith and Scott Wilson as Richard Hickock. John Forsythe played the investigator (Alvin Dewey), from the Kansas Bureau of Investigation, who apprehended the killers. The film, shot in black and white, was nominated for four Academy Awards: Best Director, Best Original Score, Best Cinematography, and Best Adapted Screenplay.

The second and third film adaptations tell the story of Capote's experiences in writing the story and his subsequent fascination with the murders. *Capote* (2005) starred Philip Seymour Hoffman, who won the Academy Award for Best Actor for his portrayal of Truman Capote, Clifton Collins, Jr. as Perry Smith, and Catherine Keener as Harper Lee. The film was critically acclaimed, and was nominated for five Academy Awards: Best Picture, Best Actor (Hoffman), Best Supporting Actress (Keener), Best Director (Bennett Miller), and Best Adapted Screenplay (Dan Futterman).

A year later the 2006 film *Infamous*, starring Toby Jones as Capote, Daniel Craig as Smith, and Sandra Bullock as Lee, was released to favorable reviews.

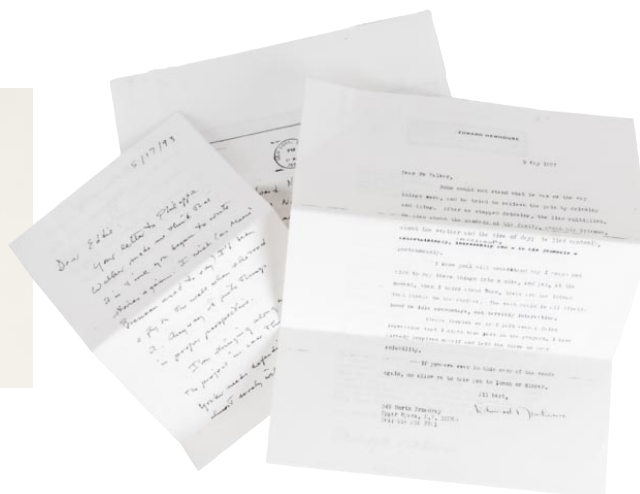
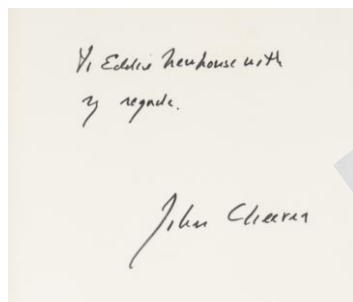


64. CHARNAS, Suzy McKee. *Walk to the End of the World*. London: Victor Gollancz, 1979. £98

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.

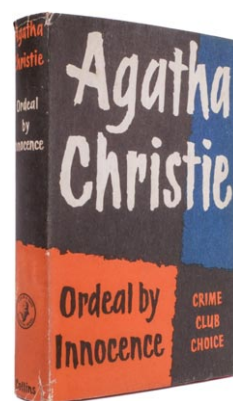


65. CHEEVER, John. *The Stories of John Cheever.*
Alfred A. Knopf, 1978. £298

8vo. Original black cloth and dustwrapper; pp. viii + 693; fine. *Provenance:* Ffep inscribed by the author "To Eddie Newhouse with/ my regards./ John Cheever."

First edition of 61 stories including everything from Cheever's five collections plus four works that had never been published in book form. It was published as a celebration of "the Chekhov of the suburbs" and became one of the most successful short story collections in history, selling 125,000 copies in hardback and earning Cheever the Pulitzer Prize.

Edward Newhouse (1911-2002) was a writer and friend of Cheever's who worked with him on *The New Yorker*. Also included are photocopies of letters from spring 1993 between Newhouse and Philippa Walker concerning a documentary on Cheever, and a letter to Newhouse from Cheever's former *New Yorker* editor William Maxwell. It would seem that Newhouse had sent the photocopies to Maxwell as part of their discussion about whether they should be involved in Walker's putative film; Maxwell sent the copies back with his reply. Newhouse makes his feelings clear to Walker: "John could not stand the way he was or the way things were, and he tried to relieve the pain by drinking and lying... I know you will understand why I would not wish to say these things into a mike... Please forgive me if I left even a faint impression that I might take part in the project. I have already forgiven myself and laid the blame on your amiability".



66. CHRISTIE, Agatha. *Ordeal by Innocence.*
London: Collins, 1958. £98

8vo., original cloth, backstrip lettered in black; original unclipped jacket; pp. 256; corners a little bumped; jacket slightly soiled on lower panel, with some nicks and tears to head and foot of spine, still retaining much of its original colour; a very good example.

First edition.

When Dr Calgary, recovering from an extended period of amnesia, realises he alone could have provided an alibi in a scandalous murder trial, the case is re-opened, leading the family of the victim to re-assess their own culpability in the crime. Rumoured to be Christie's favourite novel, *Ordeal by Innocence* was controversially made into a BBC crime drama in 2018, with a different ending and killer to Christie's original plot.



67. COHEN, Hettie; LeRoi Jones, Eds. Yugen: A New Consciousness in Arts and Letters. A complete run in 8 issues. New York: Troubador Press; Totem Press, 1958-1962. £1,500

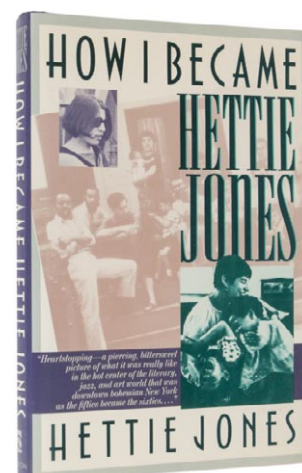
8 vols, 8vo (5.5 x 8.5" approx); original printed card wraps, pp. 24; 24; 24; 28; 40; 52; 66; 66; all housed in a custom-made black clamshell case with leather label; all copies near-fine; issue 8 has a circular Library stamp of Knox College Library to the upper cover; some very slight darkening and rubbing to the covers, and the odd very small crease to pages; else exceptionally clean, and rare as a complete set.

Yugen was founded in 1958 by LeRoi Jones and Hettie Cohen, and was produced with the aim of promoting certain writers and poets who had been so far overlooked in mainstream and academic publications. Jones claimed that "nothing was happening on the poetry scene as it should be so I started publishing." In many ways, it became known as an outlet for Beat writers, and over the next four years published writings by almost all of the famous names: Allen Ginsberg, William Burroughs, Gregory Corso, Jack Kerouac and Diane Di Prima, amongst many others. It was also extremely important historically for promoting the 'Black Mountain' writers, among which we find Charles Olson, Robert Creeley and Joel Oppenheimer. The magazine concluded with its eighth issue in 1962, but by this time Jones and Cohen had achieved their goal, with many of the writers appearing nationwide in other mainstream publications.

Attention must be drawn to the contribution of Hettie Cohen in this partnership. Issues 1-3 rank her name alongside that of her husbands, as editor, whereas later issues 4-8 change this to 'assistant editor'. We must question why such a change was made, given that Cohen was responsible for the bulk of the work which went in to making up the entire publication. Hettie did the pasting up and collating from her

kitchen table, but it was Jones who received the international media attention, being as he was, a member in good standing of the Beat Generation. However as an editor of the *Partisan Review*, Cohen possessed the innumerable experience in editing, designing, and collating, and all of these skills were utilised in producing the magazine, as outlined in her later published biography, *How I Became Hettie Jones*, a First Edition copy of which is included with this collection. The memoir tells of her perspective during the 50s and 60s, and also highlights her personal struggles in an effort to find her own identity, as she was labeled as both an outcast of her Jewish family, and the wife of a black artist during the Civil Rights Movement.

William S. Burroughs appears in two issues: 3 and 8. His first contribution, *Have you seen Pantapon Rose?* is reminiscent of *The Naked Lunch*, while the latter is an essay on his famous 'Cut Up' method. *Yugen* was pivotal for Burroughs in developing his style, and the magazine provided exposure during a crucial period in his writing. By the last issue, this style is more confident, as he has become a spokesman for the technique. As one reviewer puts it: "In issue three, Burroughs benefits tremendously by appearing in *Yugen*. In issue eight, *Yugen* benefits tremendously by featuring Burroughs. Between the two issues, Burroughs went from literary unknown to an international cult figure." Issue 6 of the magazine also includes Kerouac's "Rimbaud" before it was published as a broadside by City Lights.



*"THERE IS NOTHING MORE TANTALIZING
THAN A THING LIKE THIS
WHICH LINGERS JUST OUTSIDE
THE BORDERS OF ONE'S MEMORY."*

68. DAHL, Roald. *Kiss Kiss*. London: Michael Joseph, 1960. £998

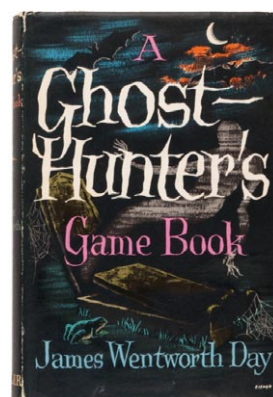
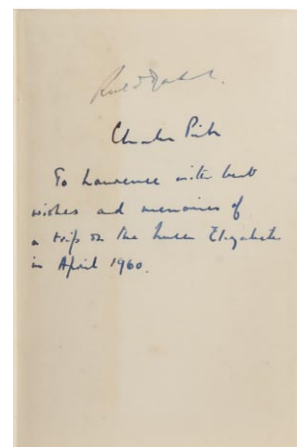
8vo., original blue-green cloth lettered in gilt to spine; original unclipped pictorial dust wrapper designed by Charles E. Skaggs; upper edge red; pp. 255, [i]; cloth a little pushed to corners, and head/foot of spine; with light sunning to head/foot of spine and some small white marks to lower cover; light offsetting to end papers and spotting to prelims and edges; jacket with some darkening to spine and creasing to edges; some chips to head and foot and small chip to lower panel; still a very good copy overall with jacket remarkably colourful.

First UK edition, signed by Roald Dahl to the title page. Below is an inscription from Charles Pick to 'Lawrence': "To Lawrence with best wishes and memories of a trip on the Queen Elizabeth in April 1960".

April 1960 saw the first publication of this collection of short stories in the USA. Though it was immensely popular, Dahl had struggled to make any success of the book in the UK, and, as luck would have it, he was to return to England on the SS Queen Mary with his family on the same ship as Charles Pick, a UK publisher for Michael Joseph and the Heinemann Group who had a copy of the collection with him on the boat. Pick offered to publish the collection in the UK but Dahl, undecided, gave him no answer until they docked at Southampton. As Pick recalls in his memoirs, Dahl came running after him as they disembarked, waving a piece of paper and shouting "It's all yours! It's all yours!" The offending paper was a reply from his agent, telling him to accept the offer before Pick changed his mind. It was to be the making of Roald Dahl's literary career in the UK. Why the RMS Queen Elizabeth is specified rather than Mary is unknown, but we can only assume it was penned some while later, when memories were blurred.

A few of Dahls famous collection of macabre short stories had appeared in *The New Yorker*, *Esquire* and *Playboy*, but are published here together for the first time. One, *The Champion of the World* would later become the 1977 children's book *Danny the Champion of the World*. Other stories in this deliciously dark collection feature overoptimistic beekeepers, predatory antique dealers and creepy landladies.

A stunning collection with a fascinating literary connection.



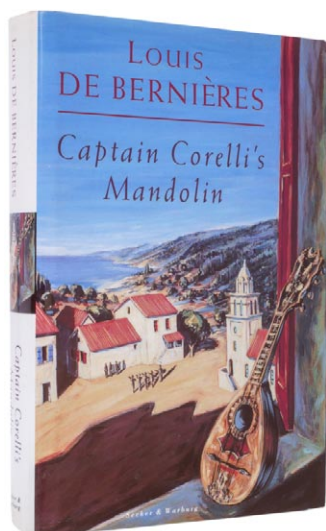
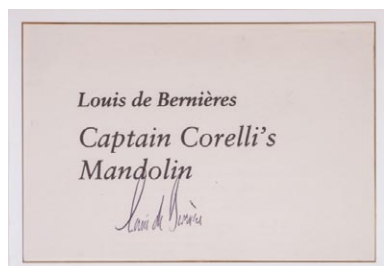
69. [GHOSTS]. DAY, James Wentworth (author). *A Ghost Hunters Game Book*. London: Frederick Muller Ltd., 1958. £58

8vo. Original black linson boards, lettered in gilt to spine, preserved in decorative dustwrapper; pp. [iv], v-viii + 222; externally near fine with foxing to edges of book block, protected by a very

attractive, unclipped dustwrapper (16/-) with a short closed tear to head of spine (7mm); a little associated flaking; rubbing to joints; and some browning and marking to lower panel.

First edition.

A collection of first-hand tales of "old and whispered" happenings designed to chill the spine, including reported stories of the black dog of Devon, a Stone Age man on horseback, and a Roman centurion fighting a bloody dual on the Essex marshes.



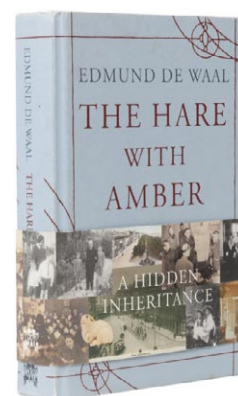
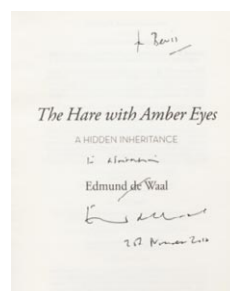
70. DE BERNIERES, Louis. *Captain Corelli's Mandolin*. London: Secker & Warburg, 1994. £300

8vo., original black boards, lettered in gilt to spine; unclipped pictorial dust wrapper with illustration by Graham Bence; pp. [x], 437, [i]; text block a little toned, else a fine copy in like dust jacket.

First edition. The book was issued in two states: this example with black boards, signed by the author to tipped-in card.

Set on the Greek island of Cephalonia during WWII, Bernières' plot revolves around the massacre of Italian troops by the Germans in September 1943 - the Italian Acqui Division had refused to surrender and had fought the Germans for nine days before running out of ammunition. 1,500 Italian soldiers died in the fighting, 5,000 were massacred after surrendering, and the rest were shipped to Germany, of whom 3,000 drowned when the ship carrying them hit a mine.

In 2001, a film version of the novel was released, starring Nicolas Cage as the Italian Captain Corelli, John Hurt as Dr Iannis, and Penélope Cruz as his daughter, Pelagia.

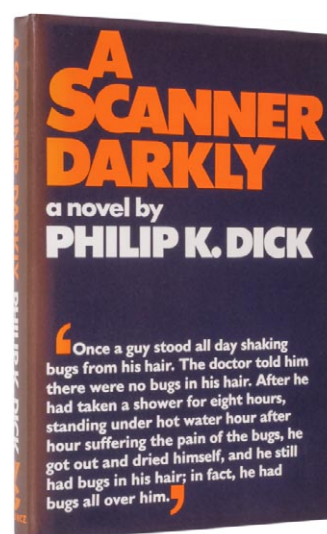


71. DE WAAL, Edmund. *The Hare With Amber Eyes. A Hidden Inheritance*. London: Chatto and Windus, 2010. £98

8vo., original cloth with wrap-around band; pp. [xii], 354, [ii]; a very good copy, just a hint of rubbing and bumping to boards.

First edition, third printing. Inscribed by De Waal to Bevis Hillier "For Bevis in admiration Edmund de Waal 20 Nov 2010".

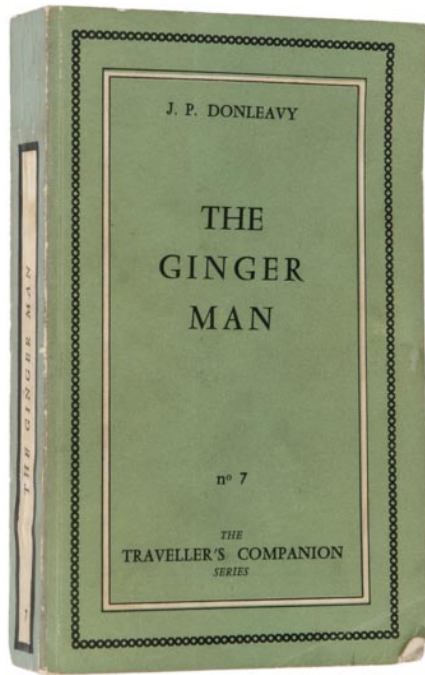
De Waal met Bevis Hillier at a book signing in Hatchard's. They were introduced to each other by mutual friend Antonia Fraser. De Waal commmentd to Hillier that his book on Pottery and Porcelain (1968) had opened his eyes to European pottery and its comparison to oriental wares.



72. DICK, Philip K. *A Scanner Darkly* London: Victor Gollancz Ltd., 1977. £300

8vo. Original blue cloth titled in silver to spine, with purple dust wrapper styled in orange and white; pp. [iv], 220; an excellent copy with only a little fading to the dust wrapper spine.

First UK edition of one of Dick's most well-known works, a dystopian study on drug culture and abuse. The book was extensively co-written and edited by Tessa Dick, his wife at the time, and Dick drew up a contract ceding half the rights and royalties from the novel to her as a result. The name refers to the biblical expression "through a glass darkly" [1 Corinthians 13:12]. A film starring Keanu Reeves and Winona Ryder was released in 2006, which should give you an idea of what to expect.



73. DONLEAVY, J.P. *The Ginger Man*. Paris: *The Olympia Press (Traveller's Companion Series, No. 7)*, 1955. £550

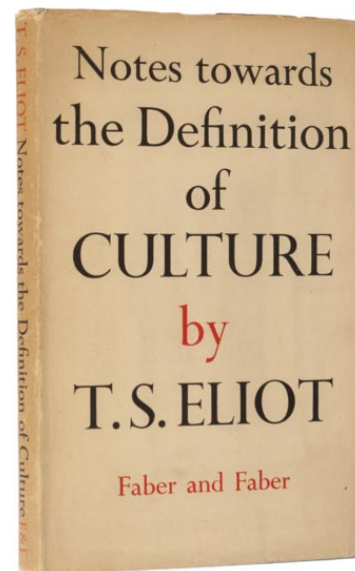
Small 8vo. Original green printed wrappers; pp. 353, [vii]; some light rubbing/ fading to spine, some very small stains and slight creasing to the corners of the wrapper; still a very good copy indeed.

First edition, first impression, with the correct price of 1.500 Francs to the lower cover.

Donleavy's first and most celebrated novel, printed by the Olympia Press in the same year that Nabokov's infamous *Lolita* shared its publication. Like this counterpart, the novel was banned, both in Ireland and the United States of America by reason of obscenity. It was rejected by numerous publishers, until being accepted by the Olympia Press in 1955. The author was horrified to discover, however, that it had been published under its pornography imprint. In his later 1994 biography, Donleavy writes: "I smashed my fist upon its green cover format, published as it was in the pseudonymous and pornographic Traveller's Companion Series, and I declared aloud, 'If it's the last thing I ever do, I will avenge this book.'" "

Donleavy was under the heady influence of James Joyce at the time of writing, and the novel echos his stream-of-consciousness narrative. It chronicles the adventures Sebastian Dangerfield, an American rogue studying at Trinity College in Dublin, and his insatiable appetite for women, liquor, and general debauchery. The protagonist is based upon Donleavy's friend Gainor Crist, who read it with great pleasure, never realising he was the model for the hero.

Since this publication, *The Ginger Man* has sold over 45 million copies, and has never been out of print.

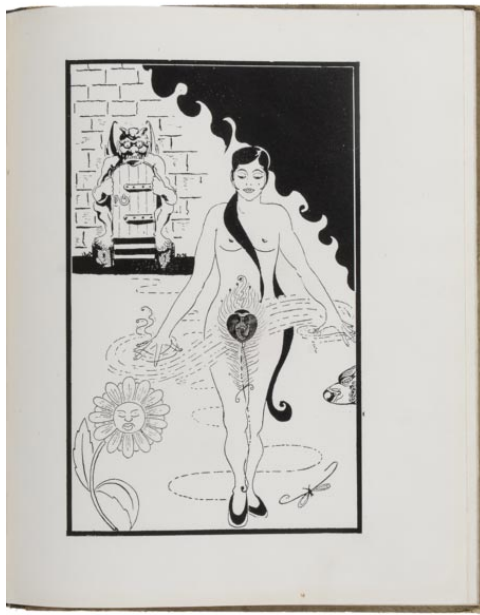


74. ELIOT, T.S. *Notes towards the Definition of Culture*. London: *Faber and Faber*, 1948. £98

8vo. Original blue cloth; lettered in gilt to spine; original unclipped dust jacket; pp. 124; previous bookseller sticker to front paste down; spine slightly faded and cocked; jacket lightly browned and spine slightly darkened, with some nicks, particularly to head of spine; still a very good copy overall.

First edition.

In this famous essay Eliot examines the definitions and uses of the word 'Culture', as well as discussing the conditions in which culture itself can flourish: as an organic, shared system of beliefs that cannot be planned or artificially induced. The book has been viewed as a critique of postwar Europe and a defence of conservatism and Christianity.



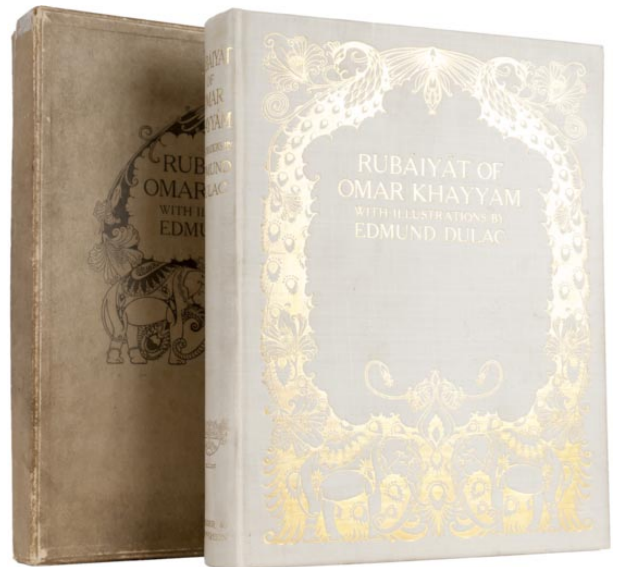
75. [FITZGERALD, Edward]. *The Rubaiyat of Omar Khayyam*. Singapore: Fraser & Neave Ltd., [1918]. £398

Large 4to., green cloth-backed paper-covered boards, lettered in ink to upper cover; upper edge blue; 17 full-page drawings and numerous vignettes in black and white; with additional black and white designs comprising yin/yang, storks, and Lotus Library symbols to paste downs; unpaginated [LXXX]; p. 57 with censored overpainting of a heart over the symbolic genitals of the female figure, as is common; some light spotting to prelims and endpapers; some staining and rubbing to covers, particularly edges and head/foot of spine; internally a very clean copy.

Stated first edition, numbered 314. A Lotus Library publication No. 1. The suspected print run was approximately 1000 copies.

A rare surviving example of Fitzgerald's translation of the *Rubaiyat*, with illustrations oscillating between symbolism, orientalism and Art Nouveau in character. The anonymous illustrator of the black and white plates is disputed. Some believe it to be Mera K. Sett, an artist who was based in Calcutta and produced a number of other illustrations for *Rubaiyats*. He was a follower of Aubrey Beardsley, and interpreted the poem in a comparatively Western style. Another suggestion, based on differing interpretations of the monogram on the second page, is Will Gordon Mein, the British Artist, although this too is uncertain.

Scarce. Only a handful held in UK Libraries, one in the Netherlands, else no other copies worldwide.

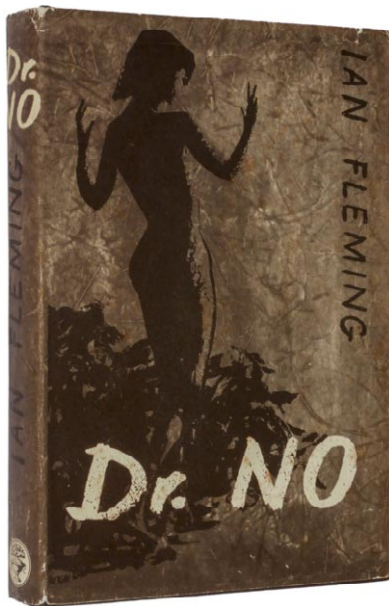


76. DULAC, Edmund (illustrator). Edward FITZGERALD (translator). *The Rubáiyát of Omar Khayyám*. London: Hodder and Stoughton, [1909]. £675

Large 4to; Original white cloth elaborately gilt to upper cover and spine; decorative endpapers, preserved in the original box; unpaginated; with 20 fine mounted coloured plates set within decorative borders and behind tissue-guards; an exceptional copy in very fresh and bright condition, with just some very light spotting to edges and a few scattered spots to upper cover; housed in an uncommonly good example of the presentation box with just a little light dusting, rubbing to corners and a couple of very minor splits to corners.

First edition illustrated by Dulac.

FIRE-BREATHING DRAGONS
AND A GIANT CEPHALOPOD



77. FLEMING, Ian. *Dr. No*. London: Jonathan Cape, 1958. £2,000

Crown 8vo. Original black cloth, with dancing girl in silhouette on upper board, spine lettered in silver, in original wrapper; wrapper with tiny chips to head and foot of spine and small spot to rear, a little spotting to edges; a very good copy.

First edition.

In the sixth of Fleming's novels, Bond travels to a fictional Caribbean island to investigate the disappearance of two MI6 agents. Evading the attempts by Doctor No to thwart his mission, he survives baskets of poisoned fruit, centipedes and spiders, as well a battle with a giant squid.

In 1962, *Dr. No* was the first of Fleming's novels to be adapted into film, and featured Sean Connery in the title role.

"IN WHICH IS REFLECTED THE LIFE...OF
DOLL BILBY, WHO, WITH A MORE THAN
FEMININE PERVERSITY [SIC.], PREFERRED A
DEMON TO A MORTAL LOVER"



78. FORBES, Esther (illus. GIBBINGS, Robert) *A Mirror for Witches* Boston: Houghton Mifflin Company, 1928. £158

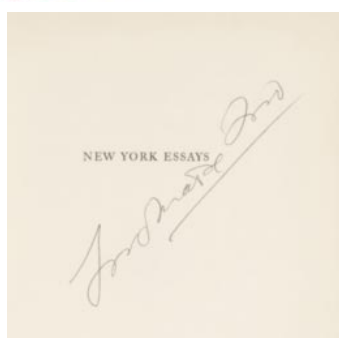
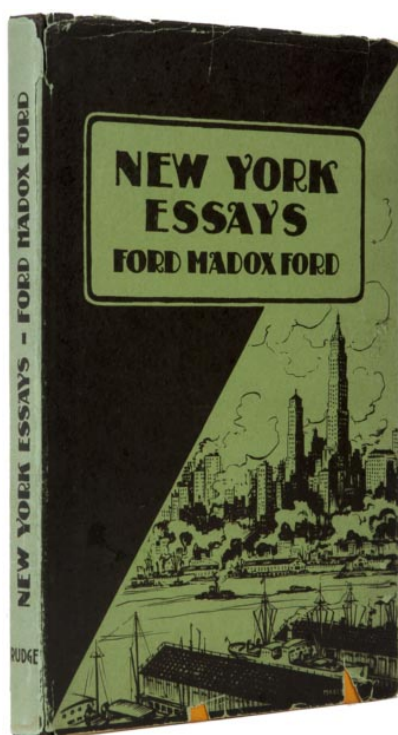
Large 8vo. Original quarter mock-parchment over paper-covered boards, decorated with a distressed pattern in black; pp. [viii], 215; some rubbing to the spine, internally clean and sound aside from a small ink signature to the front free endpaper.

First edition, one of 220 signed by the author.

A Mirror for Witches is a novel telling the story of Doll Bilby, a figure from folklore who became a witch when she made a deal with the devil to acquire power. The book was an early novel to cover the Salem Witch Trials of the late 17th century, appearing years before Arthur Miller's *The Crucible* on the same subject. Over the course of the book, the rather judgy narrator watches Doll Bilby progress through all the usual formative experiences of witchcraft, aka. looking at someone funny to kill them, hexing people using a doll (or "poppet") and engaging in woodland what-not with the devil.

A Mirror for Witches has been adapted for stage on several occasions, including as an opera titled *Bilby's Doll* in 1976.

FORD IN AMERICA

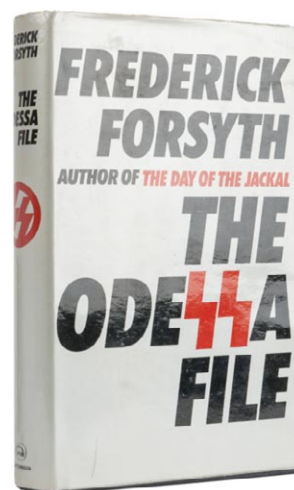


79. FORD, Ford Madox. *New York Essays*. New York: William Edwin Rudge, 1927. £1,250

8vo., original cloth-backed paper-covered boards with dust wrapper showing a drawing of the skyline of Manhattan; pp. [iv], 106, [iv]; wrapper with a few chips and closed tears, a couple of small stains on front-free endpaper, otherwise a very good unopened copy, scarce in wrapper.

First edition, limited to 750 copies signed by the author. This title was not issued in the UK.

Written between October 1926 and March 1927, Ford expounds on contemporary authors, food, and his travels in New York City. He meets a woman en route to catching rattlesnakes for the Bronx Park Zoo and recounts a harrowing and surreal trip to Coney Island that ends with him standing in a ballroom, empty except for a man slowly turning in circles and firing a six-shooter with each hand. Despite, or because of, these adventures, Ford was taken with the city, calling it "my beloved Gotham".



80. FORSYTH, Frederick. *The Odessa File*. London: Hutchinson & Co., 1972. £50

8vo, publisher's black boards, lettered in silver to spine; unclipped dust wrapper; pp. ix, [i], 310; a few white marks to boards, wrapper slightly nicked at head; otherwise near-fine.

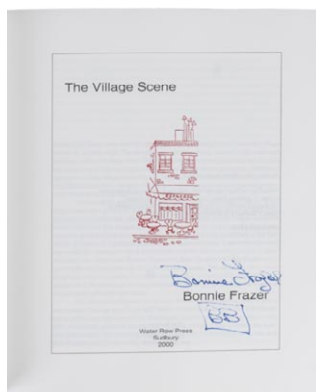
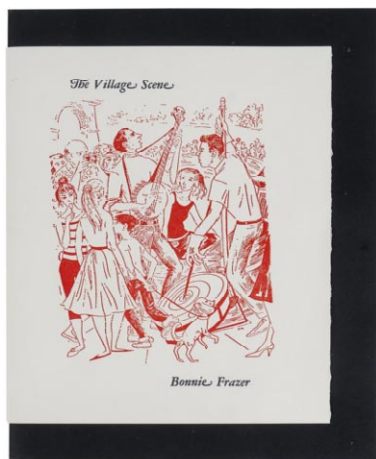
First edition. Forsyth's third novel concerning the fictional Nazi 'ODESSA' organisation.



81. FRASER, George MacDonald. *Flashman at the Charge*. London: Barrie & Jenkins, 1973. £98

8vo. Original orange cloth with silver lettering to spine, original illustrated dustwrapper, endpaper maps; pp. 286, [ii]; spine a little faded.

First edition. Fourth volume of Flashman's 'scandalous memoirs' (DJ).



176 copies of *The Village Scene* were designed & executed by Jim Camp at his synaesthesia press during July & August 2000 for Water Row Press.
150 were signed & numbered, 26 lettered.
Each copy is signed by Bonnie Frazer.
You're holding number 214.

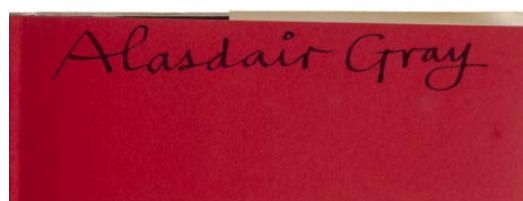
82. FRAZER, Bonnie. *The Village Scene*. Sudbury: Water Row Press, 2000. £125

4to., black card wraps with overlaid white card, printed in red with social scene to upper cover and device to lower; folding insert with poem by the author's husband; unpaginated [xvi]; the odd spot, else fine.

Limited edition, number 14 of 150 copies signed by Frazer. Designed and produced by Jim Camp at the synaesthesia press during the summer of 2000.

A fascinating insight into life in Greenwich Village and gaslight poets during the height of the Beatnik generation. Told from Bonnie's perspective as a woman living through the movement in the shadow of her husband, the poet Ray Bremser. Her experiences of everyday life: "the leotards were so tight the customers could ogle at the waitresses" as well as with drugs and poverty, show her as perfectly marginalised by her infatuation with her husband: "my gums were getting unhealthy from not having a toothbrush...[but] after all I'd gotten the better deal in being Ray's wife." This marginalisation is one which is completely accepted by Frazer: "could I have taken a more active part in this decision making? Did I even want to? Maybe I was content to just be Ray's old lady and tag along?... We were living the life, things were happening fast. I had to believe when he said it was OK. Something about the awe other people felt for Ray was rubbing off on me, obliterating independent thought."

Frazer's own writing easily echos, if not enhances her male counterpart's: "his voice was sepulchral... the sound of a tunnel stone closing, so deep and hollow like the resonance of his cheeks where all of the back teeth were missing. His voice smoked out of his mouth heavy with nicotine and I thought it perfumed with poetry". Her writing is poetic, nostalgic, and her recollections of this period in her life provide a beautifully unique perspective on this period in American Literature.



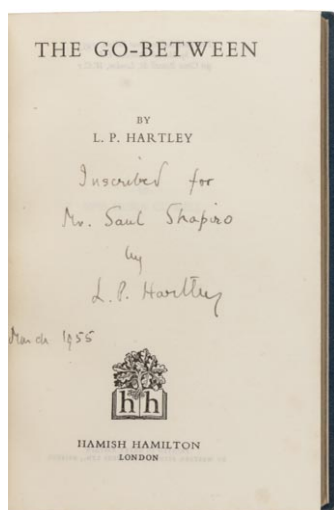
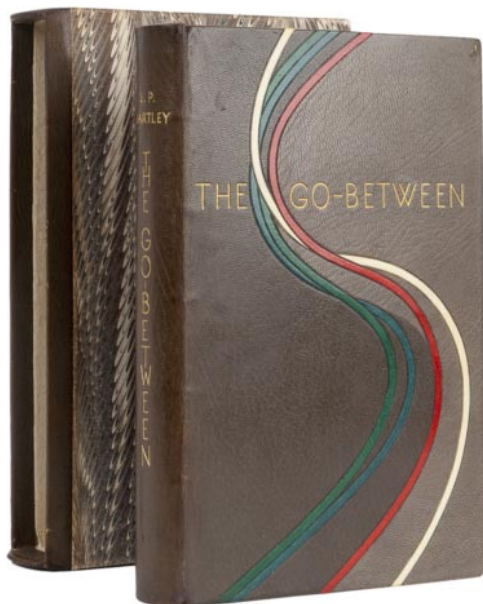
83. GRAY, Alasdair. *Lanark*. Edinburgh: Canongate Publishing, 1981. £298

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

First edition, signed by the author to the ffep.

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 and 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".



84. HARTLEY, L.P. *The Go-Between*. London: Hamish Hamilton, 1953. £950

8vo. Near-contemporary custom full crushed morocco binding by Sangorski & Sutcliffe: dark brown and grey morocco on front board, dark brown morocco spine and back board, four curved green, red, and white morocco inlays negotiating the front board from bottom to top, tooled curved gilt line negotiating the back, gilt-lettered on front board and on the spine, all edges gilt, crushed blue morocco doublures with curved on laid and tooled lined, vellum free endpapers, in custom-made brown marbled slipcase; pp. 296, front panel of original dustwrapper bound in at rear; fine. *Provenance*: title page inscribed by the author "Inscribed for/ Mr. Saul Shapiro/ by/ L.P. Hartley/ March 1955". Bookplate of book collector Saul Shapiro to ffeep.

First edition.

A handsome and imaginative binding for Hartley's classic novel of lost innocence. *The Go-Between* was Hartley's best-known work, and tells the story of a young boy growing up in Victorian England. Hartley was inspired to write the book in Venice in May 1952, while working on a completely different project, which he immediately put aside. He wrote *The Go-Between* in a matter of months, revising his draft as soon as October and November.

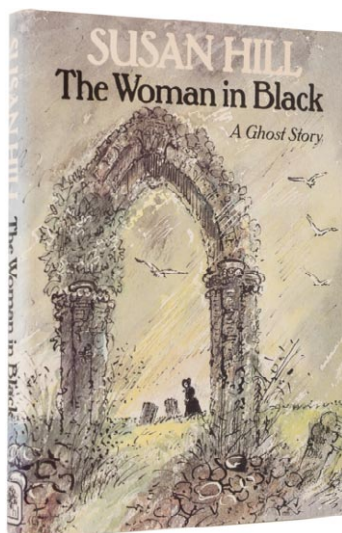


85. HEMINGWAY, Ernest. *A Moveable Feast*. London: Jonathan Cape, 1964. £150

8vo., original brown cloth with lettering and publisher's device in gilt to spine; upper edge red; pictorial dust wrapper by Hans Tisdall; pp. 192; previous ownership signature to ffeep; wrapper ever-so-slightly marked in places, with a little darkening to spine, which has some nicks to head and foot; still a very good copy.

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.

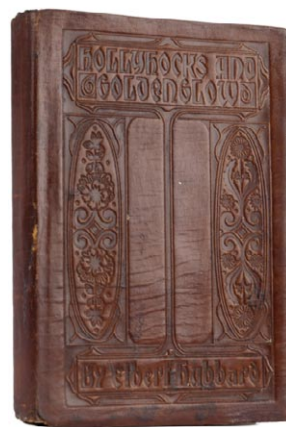
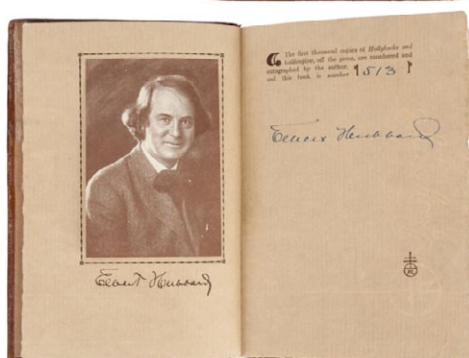
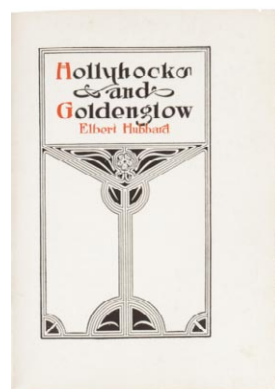


86. HILL, Susan (author) John LAWRENCE (illustrator). *The Woman in Black; A Ghost Story*. London: Hamish Hamilton, 1983. £298

8vo. Original olive green linson boards lettered in gilt to spine, preserved in pictorial dustwrapper with wrap-around design by Lawrence; pp. [x], [1]-160; with illustrations in monochrome by Lawrence; a very fresh copy with the usual ghosting to covers, internally immaculate, protected by a fine, unclipped dustwrapper (£7.95); elusive in this condition.

First edition.

Hill's neo-Gothic horror concerns the mysterious spectre of a woman who haunts an abandoned house on the north east coast of England. In 1988 it first appeared as a play by Stephen Mallatratt, and is now the second-longest-running production in the West End, behind Agatha Christie's *The Mousetrap*. In 2012 the novel was adapted into a very successful feature-length feature film starring Daniel Radcliffe.



87. HUBBARD, Elbert. *Hollyhocks and Goldenglow*. East Aurora, New York: The Roycrofters, 1912. £198

Small 8vo., 13 x 19cm; roan, embossed lettering with arts and crafts floral design border; text printed in black and red with numerous matching head and tailpieces, as well as initials, within the text; top edge gilt, else untrimmed; pp. 158, [ii]; a near fine

copy internally, upper edge a trifle dusty; some rubbing to covers with head and foot of spine nicked, with a little loss, and thread showing; ribbon bookmark detached but laid in.

Limited edition, numbered and autographed by the author with a photo portrait as frontis.

Elbert Hubbard was an American writer, publisher, artist, and philosopher. Influenced by William Morris on a trip to England in the early 1900s, he set up his own press, the Roycroft Press, and by 1910 this Arts and Crafts community of printers, furniture makers, metalsmiths, leathersmiths, and bookbinders numbered almost 500 people. Their books were eccentric, characterised by fine leather bindings, and almost always printed on handmade paper.

1912 is synonymous with the sinking of the RMS Titanic, and this disaster had a profound impact on Hubbard. In the fictionalised account included within this collection, he singles out Ida Straus, who refused to board the lifeboats and leave her husband. Hubbard's own commentary reads as follows:

"Mr. and Mrs. Straus, I envy you that legacy of love and loyalty left to your children and grandchildren. The calm courage that was yours all your long and useful career was your possession in death. You knew how to do three great things—you knew how to live, how to love and how to die."

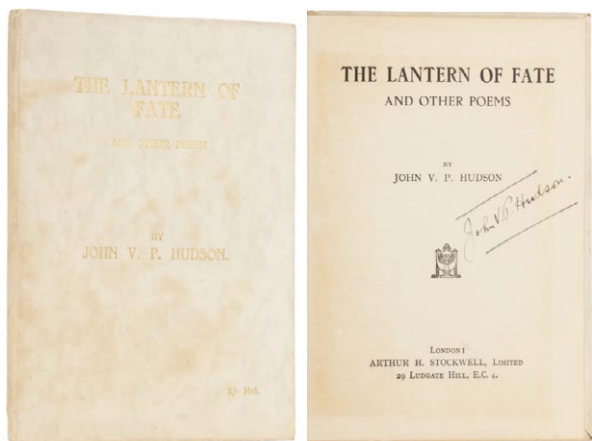
This passage is even more poignant as Hubbard and his wife, the noted American feminist and writer Alice Hubbard, were passengers on the ill-fated RMS Lusitania in 1915. When the boat was torpedoed and sunk by a German U-Boat, they too refused to board the lifeboats. A survivor's account reads as follows:

"Neither appeared perturbed in the least. Your father and Mrs. Hubbard linked arms—the fashion in which they always walked the deck...I called to him, 'What are you going to do?' and he just shook his head, while Mrs. Hubbard smiled and said, 'There does not seem to be anything to do.'"

Later he continues:

"He simply turned with Mrs. Hubbard and entered a room on the top deck, the door of which was open, and closed it behind him. It was apparent that his idea was that they should die together, and not risk being parted on going into the water."

A fascinating book from a key figure in the American Arts and Crafts movement of the early 20th century.



88. HUDSON, John V.P. *The Lantern of Fate, and other Poems* London: Arthur H. Stockwell Ltd, [1934].

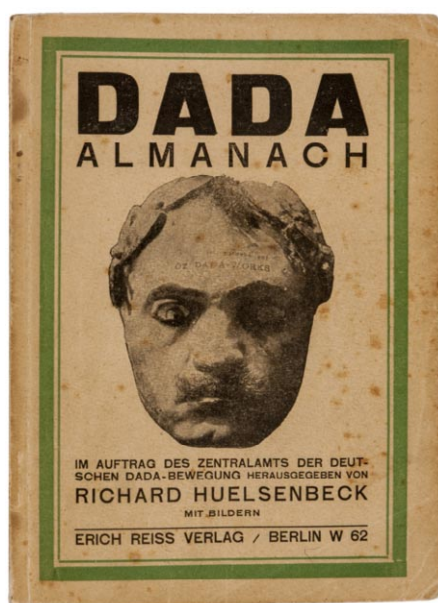
£198

Small 8vo. Original pale marbled paper-covered boards, title gilt to upper cover and spine; pp.20; internally clean with slight faint offset foxing from the binding, exterior with occasional mild browning in places, as might be expected for paper of this grade and colour, a very good copy of a rare title.

First, and likely only edition of a scarce work, signed by the author to the title page.

A collection of phantasmagorical poetry obsessed with sex, melodrama and death (usually in that order). Towards the end, Hudson runs out of material, and starts adding verse by Charles Rivière Dufresny and André Chénier (*Nymphomania, Chant D'Amour & The To-Morrows*).

We can trace two copies, one in the British Library and one other in the National Library of Scotland, but the book has otherwise vanished from the annals of history.



THE LARGEST COLLECTION OF DADAIST TEXTS EVER ASSEMBLED BY THE MOVEMENT

89. [DADA]. HUELSENBECK, Richard. *Dada Almanach. Im Auftrag Des Zentralamts Der Deutschen Dada-Bewegung.* Berlin: Erich Reiss, 1920.

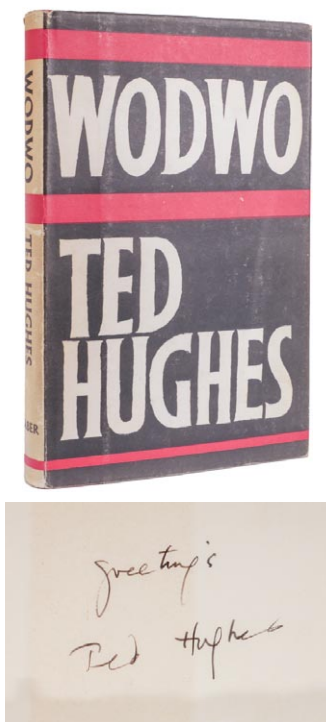
£995

Small 8vo. (183 x 132 mm). Original photo-illustrated card wrappers; pp. 159, [1], 8 b/w photo plates; ex-libris the National Art Library, V&A, with its neat de-accession stamp to the foot of the verso of the front wrapper; closed tear to the foot of p. 39, expertly repaired, light browning to the fore-edges, very light scattered spotting to the wrappers and the first and last few leaves, otherwise a very good copy. *Provenance*: "Austin Desmond" in pencil to inside of front cover, possibly the London 20th century art dealer.

First edition.

Published in the wake of the First International Dada Fair in Berlin, this was the first anthology of Dadaist writing and contains contributions by such important authors as Tristan Tzara, Hugo Ball and Hans Arp. It includes theoretical writing, poetry, polemic and flashes of unclassifiable brilliance. Huelsenbeck himself was one of the founding spirits of Dada, having worked with Ball in Berlin during the Great War organising pacifist meetings and readings of 'Negro' poetry, much to the shock of the local population. Huelsenbeck's own poetry was generally anti-war, anti-literature and very much pro-drums, whistles and loud noises. Despite this artistic background, and his place in compiling this highly important collection of *avant garde* writing, Huelsenbeck ended his career practising as a psychiatrist in Long Island under the name of Charles R. Hulbeck.

This book fulfils the criteria of an almanac, thus purporting the Dada movement to be an 'established' and well-organized cultural force. The introduction by Huelsenbeck is followed by the *Chronique Zurichoise*, a chronology of Dadaist manifestations, events and scandals from November 1915 to October 1919. Manifestos and core texts of these early days of the counter-cultural movement are reprinted, in order to turn this compilation into a reference work on, and anthology of, Dada.



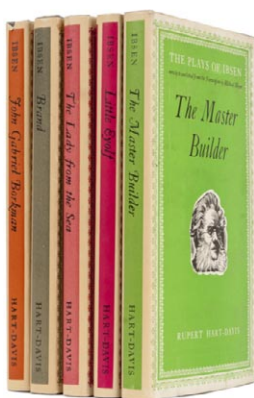
90. HUGHES, Ted. *Wodwo*. London: Faber and Faber, 1967. £248

8vo. Original grey cloth with red cloth spine, gilt lettering direct to spine; original unclipped red, black and white dustwrapper; boards a little bumped at corners; some offsetting to end papers; previous bookshop sticker to rear paste down, else clean internally; wrapper with some small nicks to head and foot of spine; a little rubbed and darkened to spine; still very good.

First edition, signed by Hughes 'Greetings, Ted Hughes' to the ffeop.

The book which marked Hughes's return to writing for adults after seven years and which is a unique interweaving of prose, drama and poetry. 3000 copies were printed. Hughes described this work "as a single adventure...a descent into destruction".

Scarce signed.



91. IBSEN, Henrik *Five Plays*. London: Rupert Hart-Davis, 1960-1. £100

Small 8vo. 5 vols. Original cloth and wrappers; with two compliment slips from the publisher; a little marking to wrappers, very good.

First editions of Michael Meyer's translations of *Brand*, *John Gabriel Borkman*, *The Lady from the Sea*, *Little Eyolf* and *The Master Builder*.



92. JEPSON, Edgar *Lucy and the Dark Gods* London: Herbert Jenkins Ltd, 1936. £850

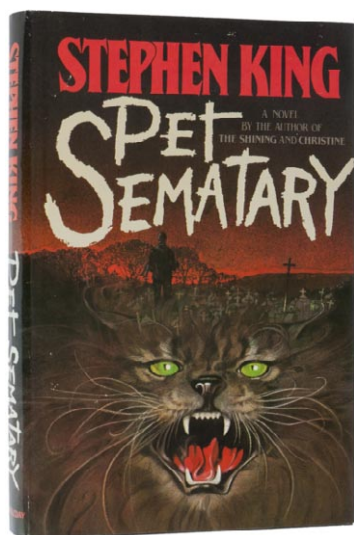
8vo. Original red cloth with illustrated dust wrapper depicting Lucy pointing a gun, a worried looking dog and a large black gem; pp. 312, [8, ads]; a very good copy, dust wrapper faded and worn towards the edges (though scarce in any condition).

First edition.

A wonderfully so-bad-it's-good mystery novel by Jepson, who wrote a great many popular fantasy and romance novels. This novel is the story of Lucy, who (along with her less-talented-in-every-way and rather unpleasant sister Drusilla) gets involved in a conspiracy to steal a legendary gemstone from an estate left to her whilst being hunted by a possessed butler. The dust wrapper shows a rather blasé Lucy pointing a gun at an unseen villain, whilst her dog looks a bit like he'd rather be anywhere else. The rear cover depicts a likely assortment of suspicious-looking men leering out at the reader.

Jepson was a prolific author of his time, though like many writers of popular fiction, he faded into obscurity after his death. Largely a writer of sensational fantasy and mystery, he produced over 70 novels during his lifetime and he maintained a wry humour about his conveyor-belt approach to authorship in his autobiography. In fact, he responded to any such criticisms with the rejoinder that even if he *had* felt obliged to write only highbrow fiction, he wouldn't have been able to afford to read it anyway, rendering the point rather moot. *Lucy and the Dark Gods* was published two years before his death and is one of his more fantasy-oriented works, likely influenced by his personal interest in mysticism.

Very few copies survived with their dust wrappers intact, making this copy an unlikely (but fun) survival.



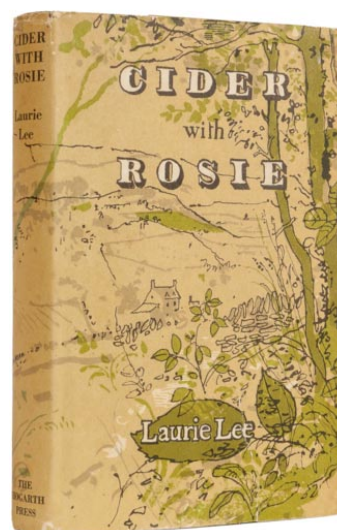
93. KING, Stephen. *Pet Sematary*. Garden City, New York: Doubleday & Company, Inc., 1983. £198

8vo., black cloth boards lettered in gilt to spine and facsimile signature of the author in gilt to upper cover; original unclipped pictorial dust wrapper designed by Linda Fennimore; red end papers; pp. [x], 373, [i]; a fine copy, just some very light marks to boards and very light creasing to wrapper.

Stated First Edition.

King's last novel contracted with Doubleday was inspired when his daughter's cat was run over on the road just outside their home. In 1989, it was adapted into a much loved horror film, and in April 2019, 30 years after the original, a new adaptation was released starring Jason Clarke, Amy Seimetz and John Lithgow.

King has gone on record stating that of all the novels he has written, *Pet Sematary* is the one which genuinely scared him the most.

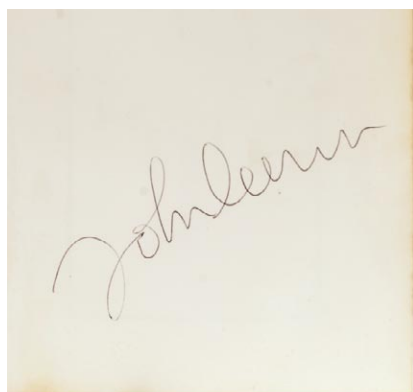
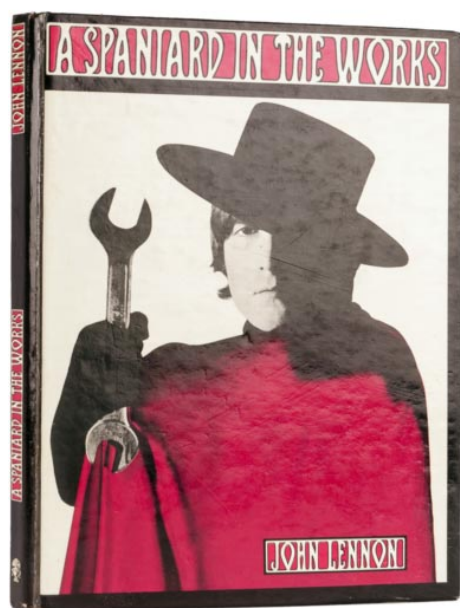


94. LEE, Laurie (author). John WARD (illustrator). *Cider With Rosie*. London: The Hogarth Press, 1959. £248

8vo. Original mid green linson boards lettered, and decorated, in gilt to spine, preserved in pictorial dustwrapper; pp. [xii], 9-280 + [i]; with full-page illustrations in line; a pleasing copy with small bruising to spine ends, a tiny knock to top forecorner of upper cover, a shallow dent to fore-edge of lower board, and a little overall rubbing, internally generally very clean with two small names neatly crossed through on front free endpaper, a little blistering to lower pastedown, and 2 tiny brown spots to lower margin of one page; the attractive unclipped dustwrapper (18s) with light overall dusting, one very unobtrusive (55mm) closed tear to bottom edge of upper panel with a little associated creasing (now invisibly repaired to the reverse), light rubbing to extremities, and nicking to spine ends and corners.

First edition, first issue, including the reference, on p. 272, to the fire at the local piano factory, which became the subject of threatened legal action: "There was a fire at the piano-works almost every year, it seemed to be a way of balancing the books".

SIGNED BY LENON AND SPINETTI

95. LENNON, John. *A Spaniard In The Works*. London: Jonathan Cape, 1965. £6,000

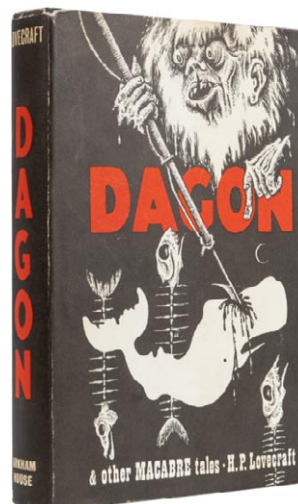
8vo. Original illustrated paper-covered boards; pp. 96; very good. *Provenance*: from the library of Victor Spinetti, signed by John Lennon to ffeep, with Spinetti's initials in ink to last page.

First Edition.

Lennon's second book of nonsense poems, whimsical stories and surreal cartoons, preceeded by *In His Own Write* (1964). Filled with various puns and dark humour, as well as subtle socio-political criticism.

The actor Victor Spinetti has the distinction of being the only non-Beatle to appear in all three Beatles films. George Harrison apparently once told him "You've got to be in all our films. If you're not in them me mum won't come and see them - because she fancies you." He was particularly close with Lennon, co-writing with him the stage adaptation of *In His Own Write*, the Beatle's first book, which played at the Old Vic in 1968.

As one Sunday Times article put it: "*It is fascinating of course to climb inside a Beatle's head to see what's going on there, but what counts is that what's going on there is really fascinating*".



96. LOVECRAFT, H.P. *Dagon, and other Macabre Tales*. Sauk City: Arkham House, 1965. £198

8vo. Original black cloth, lettered gilt to spine; pp. x, 413; a very good copy, the jacket retaining the bright red colouring to the front and spine (often faded), a little chipping to the top of the dj spine.

First edition of an iconic collection of weird fiction and short stories by H.P. Lovecraft. Some of the short stories here informed the majority of Lovecraft's later work, particularly the eponymous *Dagon* which introduced the concept of the sea horror and the possibility of its "deep ones" more than a decade before Lovecraft would write the *Shadow over Innsmouth* - the cultural bedrock on which many Weird Fiction tropes are founded. Other stories include *The Horror at Red Hook*, *The Nameless City* and *The Doom That Came To Sarnath*.

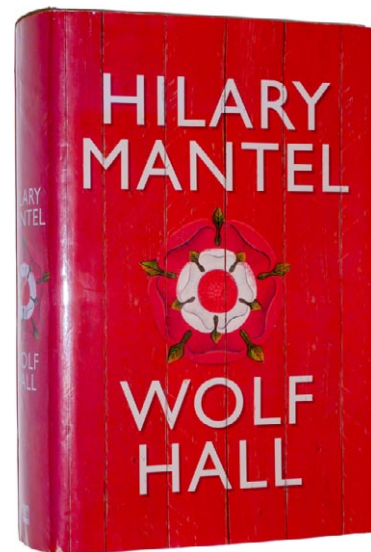
H.P Lovecraft wrote during the early 20th century, and remains an undeniable influence behind modern horror and weird fiction. Dying in poverty before he achieved any significant measure of publishing success, his works were popularized by August Derleth and the Arkham House Press after his death. Almost all popular conceits of Weird Horror can be traced back through Lovecraft in one form or another, including the infamous *Cthulhu*.

97. MANTEL, Hilary Wolf Hall. *London: Fourth Estate, 2009.* £275

Crown 8vo., original black boards, lettered in gold to spine; iconic unclipped dust jacket by Andy Bridge; pp. xvii, [i], 653, [i]; a near-fine copy, in jacket which is very lightly creased in places; otherwise fine.

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

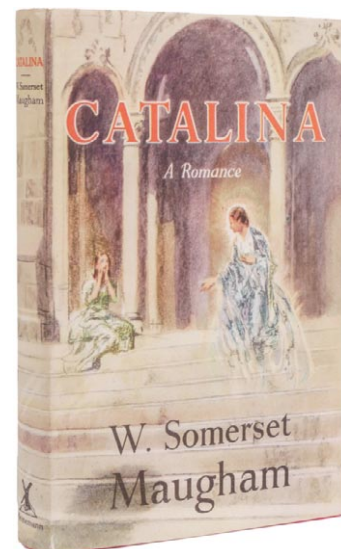
First example of this Booker Prize-winning historical novel, made into a BBC TV mini series starring Mark Rylance as Thomas Cromwell, Damian Lewis as Henry VIII, and Claire Foy as Anne Boleyn. The title is taken after the Seymour family seat of Wolfhall or *Wulfhall* in Wiltshire. Set in the period from 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.



98. MAUGHAM, W. Somerset Catalina. *London: William Heinemann, 1948.* £148

8vo., red cloth decorated and lettered in silver to upper cover and spine; pictorial dust wrapper with wrap-around image designed by Gordon Nicholl; pp. [iv], 256; a fine copy, in unclipped wrapper which retains the 10s 6d price to the inside flap; ever-so-slight toning.

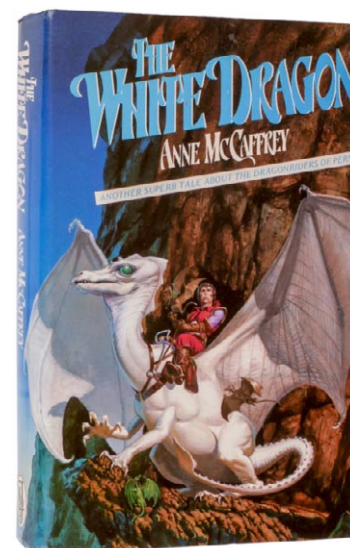
First edition of Maugham's final novel, set in Spain during the Inquisition. This the UK edition, published two weeks before the US, with the 1st impression silver lettering. The publisher had started out using silver but, finding it unsatisfactory, had switched to gilt - both variations were delivered to bookshops simultaneously.

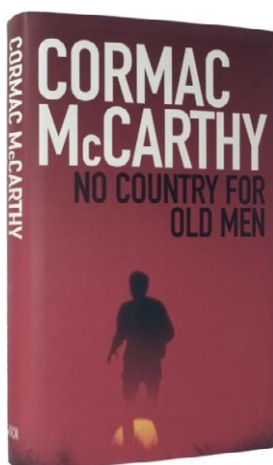


99. MCCAFFREY, Anne. The White Dragon. *London: Sidgwick & Jackson, 1979.* £148

8vo. Original blue cloth, titled silver to spine; pp. 497; a near fine copy, with a label signed by the author attached neatly to the title page.

First UK edition. Known for her *Dragonriders of Pern* series and a multitude of other science fantasy works, McCaffrey won the Nebula, Hugo and countless other awards over her 46 year career as a writer. *The White Dragon* in particular is held in high regard, becoming one of the first science-fiction books (and the first sci-fi book written by a woman) to appear on the New York Times Best Seller list. In August 1987, *Locus* magazine ranked it amongst the 30 greatest fantasy books of all time.





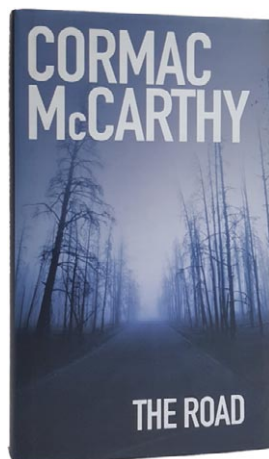
100. MCCARTHY, Cormac. *No Country for Old Men*. London: Picador, 2005. £98

8vo., original black boards, lettered in silver to spine; with unclipped photographic dust wrapper; pp. [vi], 309, [v]; a fine copy, with only very light toning to the text block.

First UK edition.

No Country for Old Men was originally written as a screen play, before being published in novel form in 2005. The plot concerns dodgy drug deals along the Mexican border, with the title originating from the first line of the 1926 poem *Sailing to Byzantium* by W. B. Yeats.

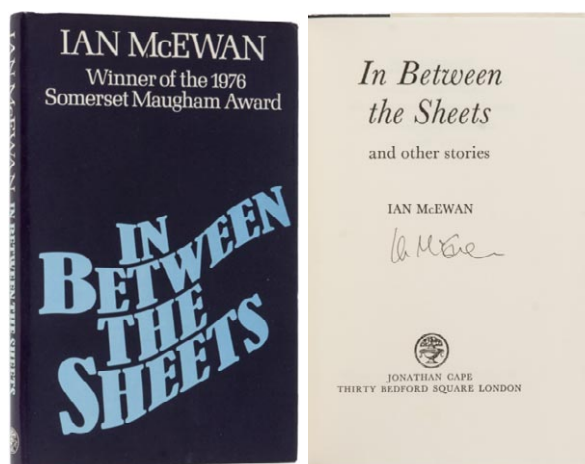
The book was made in to a 2007 American neo-western neo-noir thriller film starring Tommy Lee Jones, Javier Bardem, and Josh Brolin.



101. MCCARTHY, Cormac. *The Road*. London: Picador, 2006. £98

8vo., original black boards, lettered in silver to spine; unclipped dust wrapper; pp. [viii], 241, [vii]; fine.

First UK edition of McCarthy's Pulitzer Prize-winning novel of a post-apocalyptic world, a work of "stunning, savage beauty," adapted to the screen in 2009 with stars Viggo Mortensen and Charlize Theron.

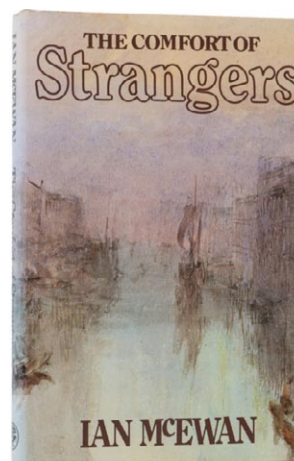


102. MCEWAN, Ian. *In Between the Sheets*. London: Jonathan Cape, 1978. £225

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 ffepp, 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."



103. MCEWAN, Ian. *The Comfort of Strangers*. London: Jonathan Cape, 1981. £120

8vo, original brown cloth, lettered in gilt to spine; pictorial dust-jacket designed by Mon Mohan; pp. 134; previous ownership inscription to ffepp; upper edge very slightly spotted; jacket is price clipped; else a fine copy.

First edition.

McEwan's second novel, set in a fictional city strongly based upon Venice. The book was adapted by Harold Pinter into a 1990 film starring Rupert Everett, Natasha Richardson and Helen Mirren.



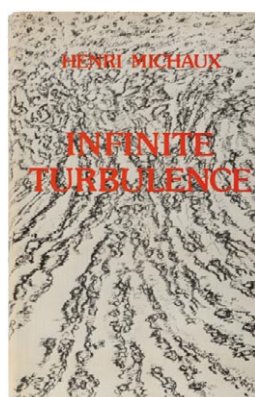
104. McHUGH, James Noel. *Hantu Hantu. An Account of Ghost Belief in Modern Malaya ... Illustrated by A. F. Anthony. Singapore: Donald Moore, [1955].* £245

8vo. Original illustrated card wrappers; pp. 125; rather well-preserved.

Very rare first edition of a thorough and sometimes amusing investigation into Malay demonology. A hantu is a ghost, and there are many incarnations. Hantu Gaharu is a nocturnal aquatic demon; Hantu Blian, a Tiger Devil, sometimes a were-tiger; and Hantu Bungkus, a demon wrapped in a funeral cloth of a dead human. This Hantu can make 100 metre leaps and should be more often employed in horror movies. What is also interesting is that these beliefs extend across all - and there are many - religions of the Malaysian peninsula.

James Noel McHugh (1909-1990) was director of Information Services of the Malay Federation and wrote as well books on Malay languages.

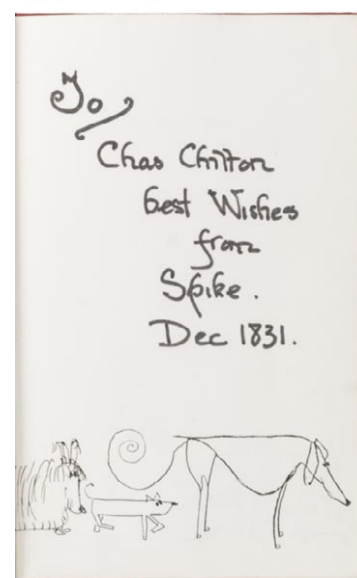
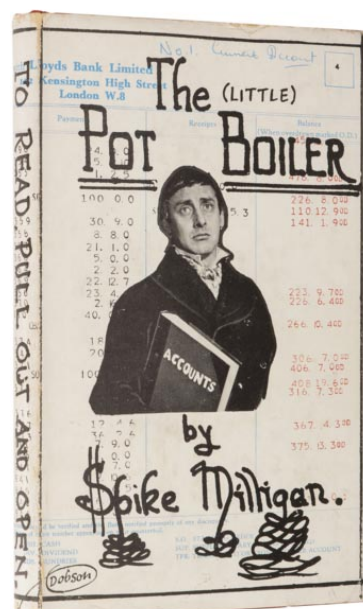
COPAC locates only four copies, at Aberystwyth University, in the British Museum, at Cambridge and SOAS.



105. MICHAUX, Henri. *Infinite Turbulence. London: Calder and Boyars, 1975.* £75

8vo., black publisher's boards lettered in silver to spine; jacket with design by the author; 8 pages of photographs showing Michaux's artworks; pp.189; a fine copy in jacket which is sunned to the spine and flaps lightly yellowed; overall a very up-together copy.

First English edition of this fascinating book, chronicling the author's experiences while under the effects of mescaline (sometimes in its natural form as the peyote cacti plant), hashish and LSD. Michaux was a Belgian-born poet, writer, and painter, whose most famous paintings were created while under the effects of psychedelics.



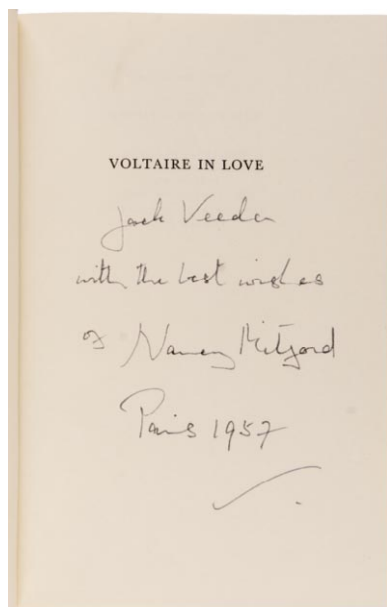
106. MILLIGAN, Spike. *The (Little) Pot Boiler. London: Dennis Dobson, 1963.* £398

8vo., Red cloth lettered in gilt to spine; unclipped dust jacket; pp. 88; a fine copy with the odd very small smudge; jacket very good; a little toned and creased, with some rubbing along the spine and small nicks to head and foot.

First edition, inscribed by Milligan to the title page: "To Chas Chilton, best wishes from Spike. Dec 1831."

Charles, or 'Chaz' Chilton was a producer of the 1951 BBC radio show, *The Goons*, which ran for almost a decade. He had met Milligan when he was just 30 years old, and relatively new to his career. In 1949 Chilton had been running a show called *The Bowery Bar*, and effectively took the young Spike, who was looking for work at the time, under his wing. When a booked presenter underwent unexpected stage fright and locked himself in the toilet, Milligan sprang into action, and fronted the show live on air on his very first day.

The (Little) Pot Boiler contains a small collection of amusing drawings, sketches and poems. The dustjacket is a copy of Milligans bank account at Lloyds bank and the rear cover a copy of his 1959-60 Income Tax Final demand.



107. MITFORD, Nancy *Voltaire in Love*. London: Hamish Hamilton, 1957. £700

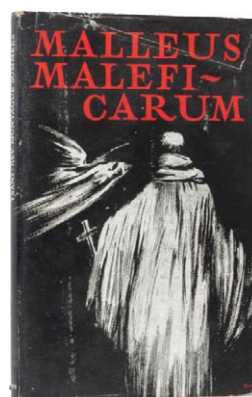
8vo., red cloth boards with decorative bands and publisher's device in gilt to spine. Title in gilt over blue painted label to spine. With original pictorial dustwrapper by Cecil Beaton. Pp. 288. Pages lightly yellowed and end papers mildly offset from wrapper. A few bumps to spine, and a few tears to head and foot of jacket, the upper being 1.7cm in length, otherwise a near-fine copy.

First edition, Signed by Mitford to half title in the year of publication: "Jack Veeden, with the best wishes of Nancy Mitford/ Paris 1957".

An original biography detailing the life of a young Voltaire and his mistress, the Marquise de Chatelet.

Rare signed.

"...WITH REGARD TO THE MANNER WHEREBY WITCHES KILL ANIMALS AND CATTLE...THEY CAN KILL THEM WITH A TOUCH AND A LOOK, OR BY A LOOK ONLY..."

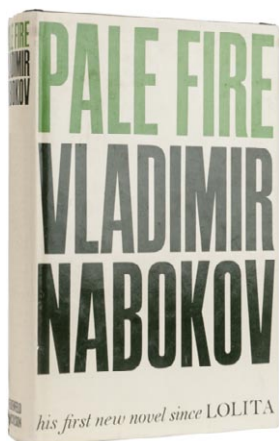


108. MONTAGUE-SUMMERS, Rev. (translator) *Malleus Maleficarum*. London: The Pushkin Press, 1948. £98

8vo. Original red cloth, title stamped in gilt to spine, with original dustwrapper in black, white & red depicting a priest censuring an evil spirit; pp.xxi, 278; a very good copy with clean pages and crisp colours, some light foxing on fore edge and some general wear to the dustwrapper including a crease to upper front edge and fading to the spine, nevertheless a much better copy than usual.

First edition thus, of this infamous book on witchcraft and devilry, being an early translation into English limited to 2000 copies. This book is a comprehensive view on the dangers, evils and workings of witches and demons, as seen through the eyes of the 15th century. It goes into exhaustive but engaging detail on the ways that practitioners of the satanic arts might curse your cattle (p.144), as well as including instructions on performing counterspells (p.192), and whether demonologists can change people into beasts (this, apparently, is where they draw the line). Essential reading for anyone with even a passing occult interest, and a formative influence on our perception of the demonic.

This book is often found without the dust wrapper, or with the wrapper in a state of heavy disrepair, making this an unusual survival.



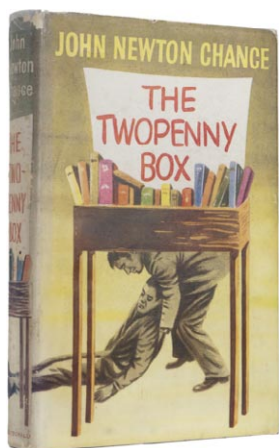
109. NABOKOV, Vladimir
Pale Fire. London: Weidenfeld
and Nicolson, 1962. £198

8vo., original black cloth, spine lettered in silver; dust jacket; pp. 315, [v]; a very good copy, some light marks to end papers with some very small pen marks to edges and front paste down; complete in very good dust-jacket, which has been price clipped and has a small repaired chip to foot and small nick to front flap. Still very fresh overall.

First edition.

Nabokov's first novel after his infamous *Lolita* is an intriguing mix of poetry and do-it-yourself detective mystery. The book revolves around a central poem 'Pale Fire', written by the fictional American poet John Shade (now deceased). However the poem itself makes up only a small portion of the book, the other chapters being based around the commentary and footnotes of the (also fictitious) editor Charles Kinbote, who has put the book together.

The title is taken directly from Shakespeare's *Timon of Athens*: "The moon's an arrant thief, / And her pale fire she snatches from the sun" (Act IV, scene 3).



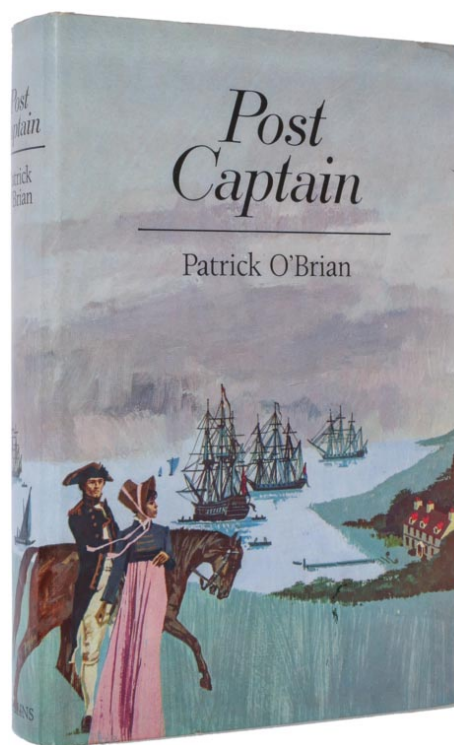
110. NEWTON CHANCE, John. The Twopenny Box. London: Macdonald & Co., 1952. £48

8vo. Original black cloth, titled in yellow to spine, with illustrated dust jacket depicting a dead body being dragged away from behind a book stand; pp. 192; a clean, sound copy, retaining the dust wrapper, the front of which remains in jaunty harlequin, spine faded with some chipping at the top.

First edition of this bookstore murder mystery romp.

A darkly comic tale of booksellers, mild hysteria and seaside town drama in the scarce dust wrapper by Stein, an illustrator who worked on many crime fiction novels in the mid 20th century. Original examples of Stein's work (particularly for the more obscure novels) can be hard to track down in some cases.

Newton Chance (who also wrote as John Lymington) made a steady income from crime and science fiction novels hastily churned out month by month. As a result of his profligacy, some of his books are exceedingly rare, disappearing into the aether before anyone knew they were gone.

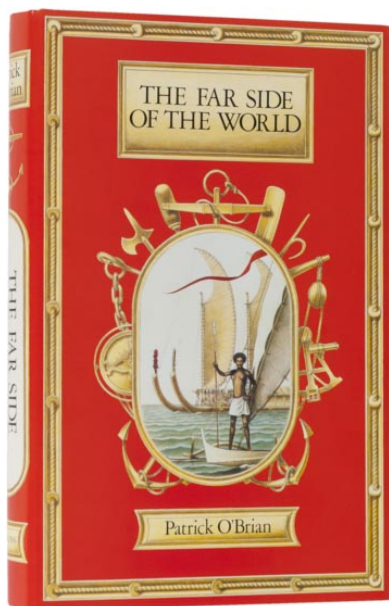


111. O'BRIAN, Patrick. Post Captain. London: Collins, 1972. £598

8vo. Original pale blue cloth in dust wrapper; 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.

INCREDIBLY RARE FIRST ISSUE DUST JACKET



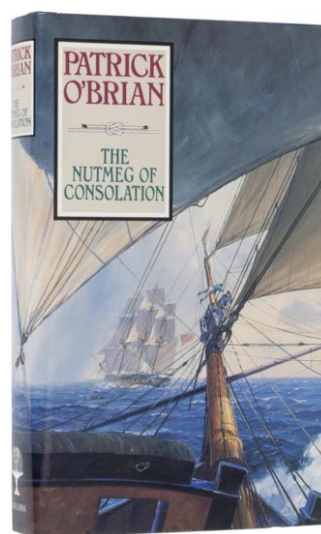
112. O'BRIAN, Patrick. *The Far Side of the World*.
London: Collins, 1984. £1,500

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 Valparaíso, 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.



113. O'BRIAN, Patrick. *The Nutmeg of Consolation*.
London: Collins, 1991. £298

8vo., blue cloth lettered in gilt to spine; pictorial dust wrapper with wrap-around image by Geoff Hunt; pp. 315, [v]; fine in fine wrapper.

First edition.

The fourteenth historical novel in the Aubrey-Maturin series, set during the Napoleonic Wars and the War of 1812. Pirates, naval battles and Sultans feature as a matter of course.

ALS IN ORWELL'S HAND

I have been beastly ill, on & off. I can't make any firm plans. If I'm reasonably well this winter I shall go abroad for some months. If I'm able to walk but can't face a journey I shall stay in some sanatorium like Brighton. If I have to continue in bed I shall try to move to some sanatorium near London where people can come & see me more easily. It looks as if I may have to spend the rest of my life, if not actually in bed, at any rate at the bath-chair level. I could stand that for say 5 years if only I could work. At present I can do nothing. Even this prognosis seems optimistic in retrospect; he died of tuberculosis on 21st January 1950. As an expression of Orwell's stoic energy and flickering hope, this very personal letter is extraordinarily moving.

renewed. I have been beastly ill, on & off. I can't make any firm plans. If I'm reasonably well this winter I shall go abroad for some months. If I'm able to walk but can't face a journey I shall stay in some sanatorium like Brighton. If I have to continue in bed I shall try to move to some sanatorium near London where people can come & see me more easily. It looks as if I may have to spend the rest of my life, if not actually in bed, at any rate at the bath-chair level. I could stand that for say 5 years if only I could work. At present I can do nothing. Even this prognosis seems optimistic in retrospect; he died of tuberculosis on 21st January 1950. As an expression of Orwell's stoic energy and flickering hope, this very personal letter is extraordinarily moving.

114. ORWELL, George. Letter to Anthony Powell.

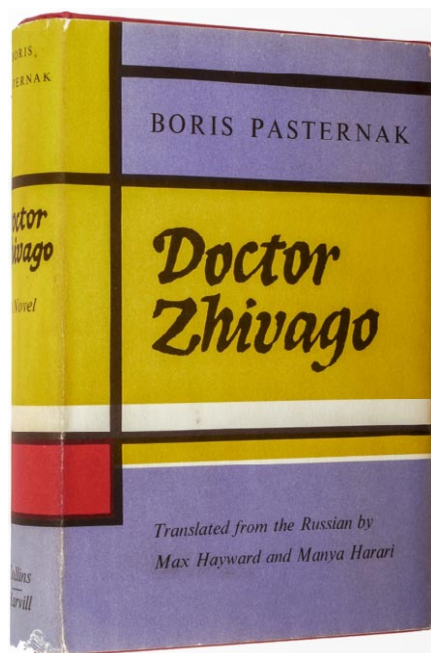
£15,000

Single sheet of thin paper 10 x 8 inches, signed "George" to Anthony Powell ("Dear Tony"), inscribed in blue ink on both sides, Cranham, 11.5.49. A couple of small spots, very good.

Powell and Orwell became good friends in London in the 1940s, especially when the latter moved to Islington in 1944 and became enmeshed in Powell's circle of friends. These friends included Malcolm Muggeridge and Hugh Kingsmill, both of whom are mentioned here. Orwell and Kingsmill greatly admired each other: Kingsmill thought *Animal Farm* revealed Orwell's "poetry, humour and tenderness" (*Progress of a Biographer*), while in this letter Orwell exhorts Powell to tell Kingsmill "I just re-read his book on Dickens...& that I think the same as before - it's a brilliant book, but it's the case for the prosecution". The part of the letter that deals with books and writers is full of energy, as these epistolary discussions with Powell always were. He recommends that Muggeridge reads Ruth Fischer's *Stalin and German Communism*, praises Powell's and Margaret Neumann's most recent books, and wonders how he can get Gissing's *New Grub Street* reprinted.

The reality of his failing health, and his position as the inmate of the Cotswold Sanatorium for Consumption in Cranham, hits home in the last paragraph, however: "I have been beastly ill, on & off. I can't make any firm plans. If I'm reasonably well this winter I shall go abroad for some months. If I'm able to walk but can't face the journey I shall stay in somewhere like Brighton. If I have to continue in bed I shall try to move to some sanatorium near London where people can come & see me more easily. It looks as if I may have to spend the rest of my life, if not actually in bed, at any rate at the bath-chair level. I could stand that for say 5 years if only I could work. At present I can do nothing, not even a book review". Even this prognosis seems optimistic in retrospect; he died of tuberculosis on 21st January 1950. As an expression of Orwell's stoic energy and flickering hope, this very personal letter is extraordinarily moving.

Sold at Bonhams London 24 June 2015, Books and Letters from the Library of Anthony Powell.

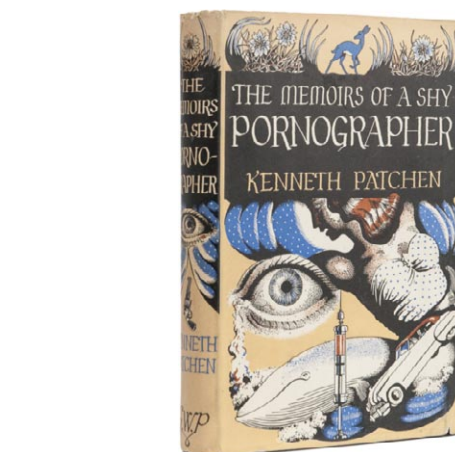
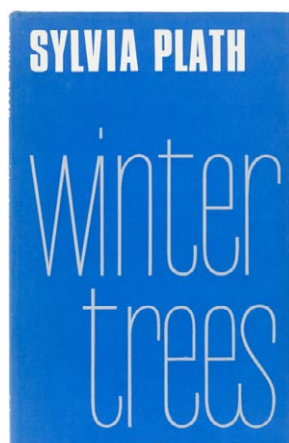


115. **PASTERNAK, Boris.** *Doctor Zhivago*. Translated from the Russian by Max Hayward and Manya Harari. London: Collins and Harvill Press, 1958. £550

8vo, original red cloth, backstrip lettered in gilt; original unclipped dust jacket; pp. [ii], 510; light spotting to edges and end papers; jacket with slight rubbing to edges and a few light nicks, particularly to head and foot of spine; a very good copy overall. First English edition.

Doctor Zhivago was initially refused publication in the USSR due to the author's independent-minded stance on the October Revolution, and the manuscript was therefore smuggled to Italy in 1957, where it was first published in Milan in the original Russian. The following year, Pasternak was awarded the Nobel Prize for Literature, a move which both embarrassed and enraged the Communist Party of the Soviet Union. The book was banned in Russia for several decades.

The novel was popularised by the award-winning film adaptation, directed by David Lean, which appeared in 1965. Due to the continued ban, most of the movie was filmed in Spain.



116. **PATCHEN, Kenneth.** *The Memoirs of a Shy Pornographer*. London: Grey Walls Press, 1948. £250

Crown 8vo. Original black cloth, spine lettered in silver; vibrant pictorial dust jacket; pp. 235, [i]; a very good copy in dust-jacket with a vivid colour design, the rear panel has some skilful restoration at the foot and there are a few tiny nicks at the edges.

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?*

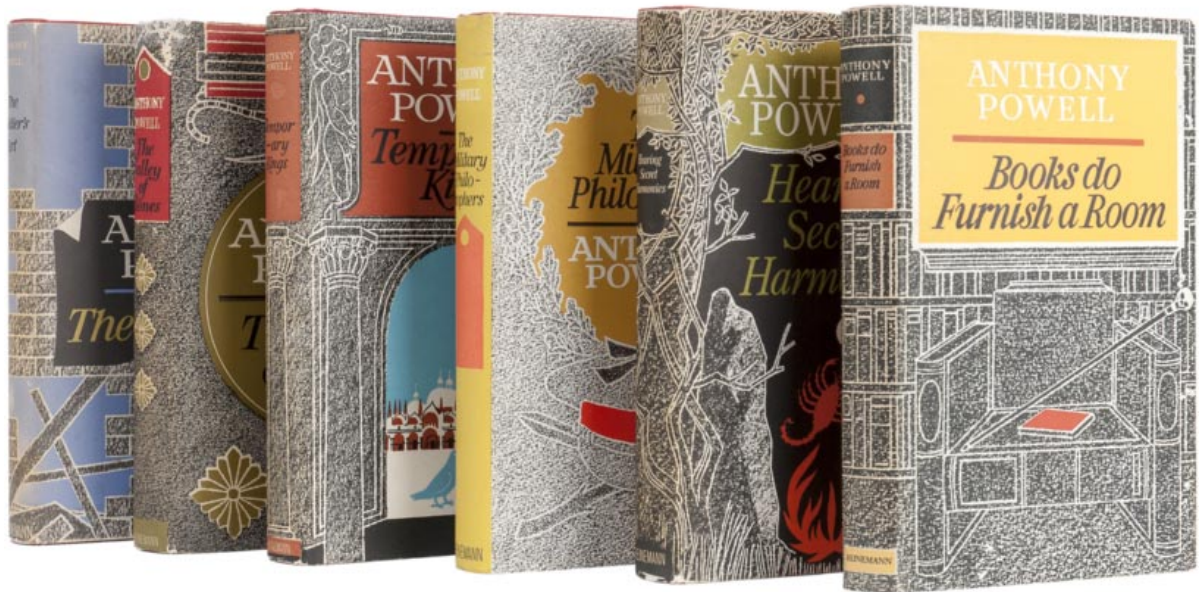
... among others.

117. **PLATH, Sylvia.** *Winter Trees*. London: Faber and Faber, 1971. £98

8vo., original blue cloth with lettering in silver to spine; original unclipped blue dust wrapper; pp. 55; edges very lightly scuffed/ bumped, interior bright. A near-fine copy, in bright jacket which has just a hint of rubbing to head of spine.

First edition.

A posthumous collection of poems written in the last nine months Plath's life and published by her husband, Ted Hughes. Together, the poems form part of the group from which the *Ariel* poems were chosen. The title poem represents a fight between darkness and light, while *Child* concerns the birth of Plath's second child, Nicholas, written just two weeks before she died. Her radio play *Three women*, also included here, was written slightly earlier, in the transitional period between *The Colossus* and *Ariel*.



118. **POWELL, Anthony.** *The Valley of Bones.* London: Heinemann, 1964. £50

8vo., red cloth with contrasting black label, lettered in gilt, to spine; pictorial dust jacket designed by Broom-Lynne; pp. [x], 242, [iv]; slight lean; cloth with some small white marks and a little bumped to extremities; upper edge of jacket lightly toned; nicks and slight loss to head and foot of spine, and inner flaps; still a very good copy in like jacket.

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

119. **POWELL, Anthony.** *The Soldier's Art.* London: Heinemann, 1966. £60

8vo., red cloth with contrasting black painted label, lettered in gilt, to spine; unclipped dust wrapper designed by Broom-Lynne; pp. [x], 227, [iii]; wrapper a little faded; a little darkening to spine and lightly rubbed to corners; spine a little pushed to head and foot; very good overall.

First edition. The 8th novel in the *Dance to the Music of Time* series.

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

8vo., red cloth with contrasting black painted label lettered in gilt to spine; unclipped pictorial dust jacket designed by Broom-Lynne; pp. [viii], 243, [v]; a remarkably clean copy, just slight rubbing to corners/ edges of boards, and a little creasing to the head of wrapper. *Provenance:* With tipped-in bookmark from The Anthony Powell Society.

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

121. **POWELL, Anthony.** *Books do Furnish a Room.* London: Heinemann, 1971. £75

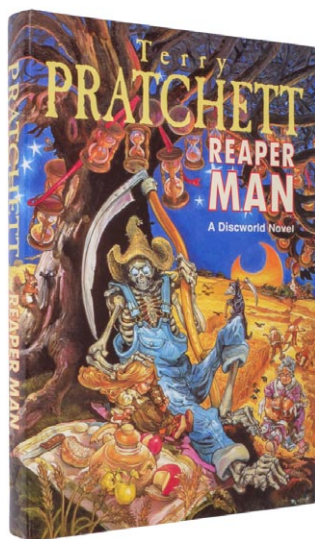
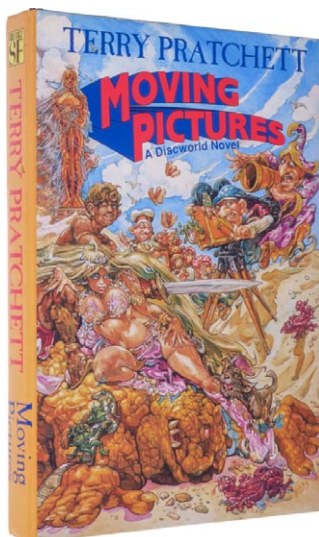
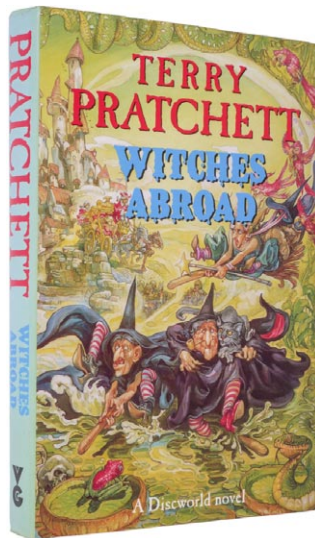
8vo., red cloth boards with contrasting black painted label lettered in gilt to spine; unclipped pictorial dust jacket designed by Broom-Lynne; pp. [viii], 240, [ii]; slight lean with the odd very small mark; jacket with ever-so-slight nick to head of spine and unobtrusive evidence of a sticker having been removed from the upper cover; near-fine overall.

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

122. **POWELL, Anthony.** *Temporary Kings.* London: Heinemann, 1973. £25

8vo., red cloth with contrasting black painted label, lettered in gilt, to spine; unclipped dust jacket designed by Broom-Lynne; pp. [viii], 280; cloth a little rubbed to corners and edges; previous ownership inscription to fep; jacket very bright, with slight nicking to foot of spine, rear flap with crease along edge; still near-fine overall.

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



“YOU DON’T BUILD A BETTER WORLD
BY CHOPPIN’ HEADS OFF AND
GIVING DECENT GIRLS AWAY TO FROGS.”

123. PRATCHETT, Terry. *Witches Abroad*. London: Victor Gollancz, 1991. £98

8vo. Original red cloth, titled in gilt to spine, with illustrated dust wrapper depicting the witches crash landing into a swamp; pp. 252; a near-fine copy.

First edition.

This *Discworld* novel is a masterful and scathing parody of tourism and fairy tales. Considered part of the *Witches* sub-canon, it follows the coven of indomitable companions to the city of Genua, a Grimm tale gone wrong where toy makers are locked up for not singing while they work and innkeepers are imprisoned for not being fat enough.

“THE SENIOR WIZARD IN A WORLD OF
MAGIC HAD THE SAME PROSPECTS OF LONG-
TERM EMPLOYMENT AS A POGO STICK
TESTER IN A MINEFIELD”

124. PRATCHETT, Terry. *Moving Pictures*. London: Victor Gollancz, 1990. £98

8vo. Original black cloth, titled gilt to spine, with illustrated dust wrapper by Josh Kirby; pp.279; a near-fine copy with some very faint fading to the spine.

First edition.

Wielding razor sharp wit against the movie industry and Hollywood, this is the 10th novel in the *Discworld* series. The alchemists at the Unseen University discover a way to make movies, but unfortunately this attracts the attention of creatures from the *Dungeon Dimensions*, bringing the whole affair to a chaotic (and messy) conclusion.

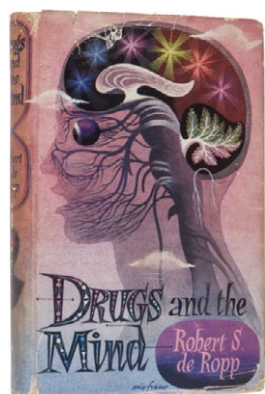
“THERE WAS DEATH AND TAXES, AND TAXES
WAS WORSE, BECAUSE AT LEAST DEATH
DIDN’T HAPPEN TO YOU EVERY YEAR.” (SIC)

125. PRATCHETT, Terry. *Reaper Man*. London: Victor Gollancz, 1991. £98

8vo. Original black cloth, titled gilt to spine, with illustrated dust wrapper by Josh Kirby depicting a skeleton in dungarees at rest in a field of wheat, pp. 253; a near fine copy.

First edition.

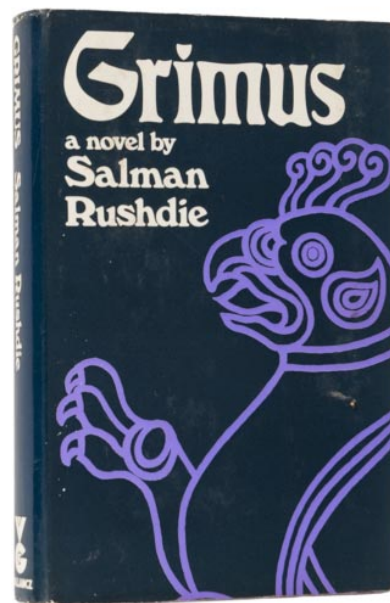
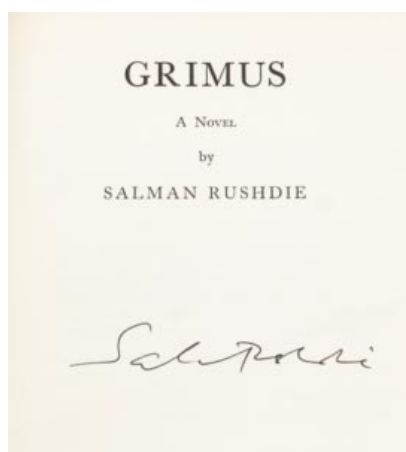
Focusing on the nature of death, *Reaper Man* (a pun on Repot Man) is a novel in which the personification of Death (scythe, skull et al) goes missing, causing all kinds of mayhem to erupt across the *Discworld*. This is the second novel focusing on Death as a character, and the 11th in the series. This also includes the first appearance of the Death of Rats, who pops up in novels for the remainder of the series, identifiable by its trademark SQUEAK.



126. ROPP, Robert S de. *Drugs and the Mind*. London: *The Scientific Book Club*, 1957. £98

8vo., light blue cloth lettered in black to spine; vibrant unclipped pictorial dust wrapper designed by Eric Fraser; pp. x, 310; cloth a little darkened to extremities and spine; the odd spot to edges; previous ownership name to ffe; jacket slightly darkened to spine with tears and a little loss to edges and corners, still retaining much of its original colour.

First UK edition, and the biochemist Dr. de Ropp's first book introducing readers to the joys and mental tortures of ancient herbs and modern drugs. Combining historical information and accounts of personal experiences with scientific data on a variety of drugs used for pleasure, escape, religious ritual, the attainment of insight, and the treatment of mental illness. With one of Eric Fraser's most strikingly original dust jackets.

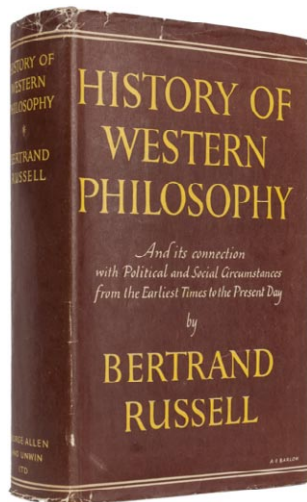


127. RUSHDIE, Salman. *Grimus*. London: *Victor Gollancz*, 1975. £650

8vo, purple cloth with lettering in gilt to spine; unclipped dust jacket; pp. 318, [ii]; a near-fine copy, with just some light toning to the text block, offsetting to end papers, and the odd spot; jacket with some small creases and some loss to the blue colour from head and foot of spine; price on inside flap crossed out in pink pen and replaced with '50p'; nonetheless retaining the dark blue to spine, which is uncommon.

First edition of the author's first novel. This copy is signed by Rushdie to the title-page.

Based on a 12th century Sufi poem, Rushdie's literary debut was not particularly well received upon its initial publication, but the payment received for the novel allowed him to travel to India for several months, where he undertook the necessary research for his second more famous book, *Midnight's Children*. Like most of his other novels, *Grimus* explores the themes of Magic Realism, alongside immortality, and both Christian and Norse mythologies. The work was originally classed as a work of Science Fiction, and was intended for the Sci-fi Book of the Year award, but this prize was refused by the publishers, who did not want the book to be classified as such for marketing reasons.



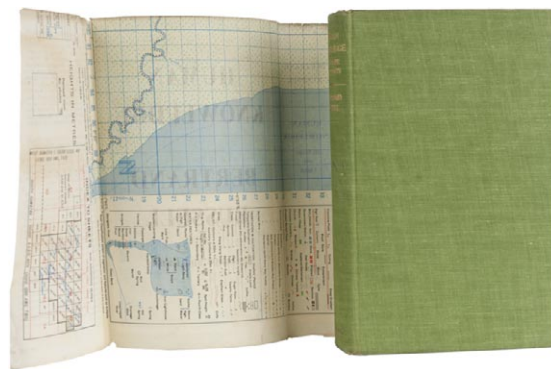
128. **RUSSELL, Bertrand.** *History of Western Philosophy and its connection with Political and Social Circumstances from the Earliest Times to the Present Day.* London: George Allen and Unwin Ltd, 1946. £500

8vo., original grey cloth with contrasting brown inset labels to spine, themselves printed in yellow; unclipped printed dust jacket by A E Barlow; pp. 916; a very good copy, with some very light staining to bottom edge of lower board and light offsetting to end papers; bottom corner also lightly bumped; jacket with some minor chipping and creasing, particularly to head and foot of spine, the former of which has been expertly repaired with archival tape; small cup mark to lower cover; still a very good example overall.

First UK edition, first impression of Russell's pinnacle work on Western Philosophy.

The book is divided into three sections. The first covers Ancient Philosophy from the 6th century onwards and encompasses the thought of Plato, Aristotle and Socrates; the second continues with Religious Philosophy and the development of the Church, including Jewish and Islamic Philosophy and the work of St Thomas Aquinas; and the third focuses on Modern Philosophy from the Renaissance period (Bacon, Hobbes, Descartes, Spinoza, Leibniz, Locke, Berkeley and Hume) through to Russell's own writings on Logical Positivism. The book was initially published in America the previous year, and since that time has never been out of print. It provided Russell with financial security for the rest of his life.

Because the book was written during, and published so soon after the end of the Second World War, the dust jacket has been printed on the back of military maps; our example encompasses the city of Cologne and surrounding areas.

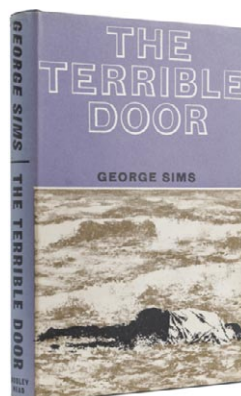


129. **RUSSELL, Bertrand.** *Human Knowledge.* London: George Allen and Unwin Ltd., 1948. £150

8vo., publisher's green cloth lettered in gilt to spine; unclipped dust wrapper printed on the back of a WWII map showing the coast of Sumatra; upper edge green; pp. 538, [ii]; spine a little faded and slightly pushed to head and foot, with some offsetting to endpapers and spotting to edges; previous ownership inscription to ffe; some nicks to wrapper, the spine also very slightly darkened; still a very good copy overall.

First edition.

This book was written by Russell to introduce and explain ideas of epistemology to the general reader. The map on the verso of the wrapper is characteristic of books printed at the time; paper was in short supply and so was often recycled into dust jackets.

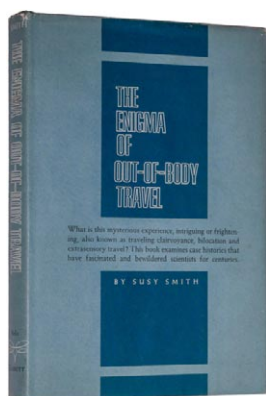


130. **SIMS, George** *The Terrible Door* London: The Bodley Head, 1964. £50

8vo. Original blue cloth, title gilt to spine, with purple and grey printed dustwrapper; pp. 176; a very good copy with occasional slight toning at the edges, not price clipped, with a loose printed note reading "With the compliments of Mr. George Sims".

First edition.

A 'picaresque' first person novel about the adventures of the lecherous bookseller Robert Seldon. Drifting from place to place like an out of control blimp, the protagonist engages in what is (very probably) a mystery story - unfortunately, the merits of traditional narrative devices such as plot arcs are sacrificed for long passages in which every woman he meets drapes themselves languorously over the furniture, so I suspect we shall never know. George Sims, also an antiquarian bookseller, wrote several crime novels, of which this is the first.



131. SMITH, Susy. *The Enigma of Out-of-Body Travel*. New York: Helix Press, Garrett Publications, [1965]. £58

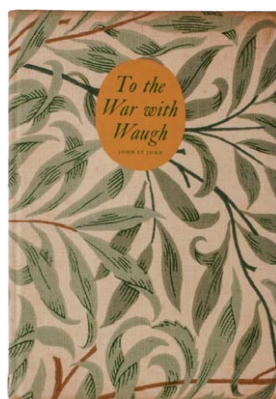
8vo. Original two-tone cloth with dust-wrapper; pp. 189, near-fine, with contemporary ownership inscription to front fly-leaf.

First edition.

Susy Smith was born in 1911 in Washington DC, and after a difficult childhood and a

divorce she lived with her mother until her death in 1949. In 1955, after a period of mourning, she made contact with her deceased mother using an Ouija board, and it was this experience which initiated her interest in the field of the paranormal.

Smith worked briefly with Dr. J. B. Rhine's Parapsychology Laboratory at Duke University in Durham, North Carolina, before subsequently moving to Florida and thence to New York, where she resided until 1965. During this period, she received grants from the Parapsychology Foundation, which enabled her to publish her first writings on the subject. She has since traveled and lectured widely.

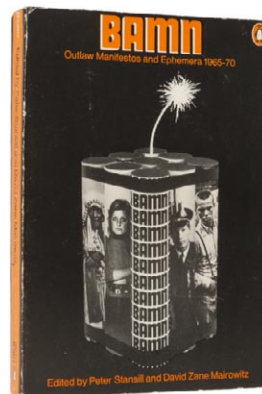


132. [WAUGH, Evelyn]. ST. JOHN, John. *To the War with Waugh*. London: The Whittington Press, 1973. £98

Large 8vo., original patterned cloth with William Morris Willow Bough design, paper label to upper board; marbled end papers; with original prospectus laid in; illustrations by Peter MacKarell; pp. x, [ii], 55, [v]; upper edge slightly darkened, affecting a small portion of the cloth; near-fine.

First edition, limited to 600 numbered copies signed by the author, this copy no. 85.

St. John's account of his military service with Waugh in WW2. The two met at the outbreak of the war while both were serving as marines, and they quickly formed a close friendship. Together, they defended the Cornish coastline, and took part in the abortive attack on Dakar. Many of these experiences are described within this book.



133. [STANSILL, Peter; David Zane MAIROWITZ, eds.] BAMN (By Any Means Necessary): *Outlaw Manifestos and Ephemera 1695-70*. Middlesex: Penguin Books, 1971. £75

8vo., paperback with cover design by Patrick McCreeth; pp. 280; some passages in the text underlined with pencil; previous ownership name to p.1; a little creased along spine, rubbed to edges and lightly scratched to lower cover, still a very good copy overall.

First edition.

A rich array of ephemera produced by radical and visionary movements, groups and cells of protest and propaganda of the late 1960s, including material from the Dutch Provos, Black Panthers, Yippies and Situationists, and the early years of the women's liberation movement. Its scope covers the birth of the drug culture and the free religion movements, the worldwide communal movement and the global protest against ecological destruction.

An essential for anyone interested in obscure religions, progressive feminism, pranks-as-art and general mayhem.

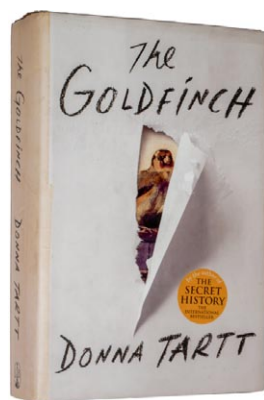


134. **STOKER, Bram.** *The Lair of the White Worm.* London: William Rider & Sons Ltd, 1911. £598

8vo. Sometime finely bound in red morocco with gilt borders, five raised bands and gilt title/devices to spine, original red cloth cover and spine bound in at rear; pp viii, 324, [4, ads], 16 (ads); a near-fine copy with some toning to title and half-title, but otherwise a superior example in a handsome binding with the original covers bound in.

First edition, first printing of this novel by master of horror and author of *Dracula* Bram Stoker.

This book, which revolves around a hideous white worm that can transform itself into a woman, is accompanied by 6 suitably dramatic illustrations by Pamela Coleman-Smith, most famous for her contributions to the Rider-Waite tarot deck of divinatory tarot cards. The 1911 edition of *Lair of the White Worm* was later superseded by a 1925 abridged version which slashed the number of chapters and received critical feedback, making this the more desirable (and complete) edition.



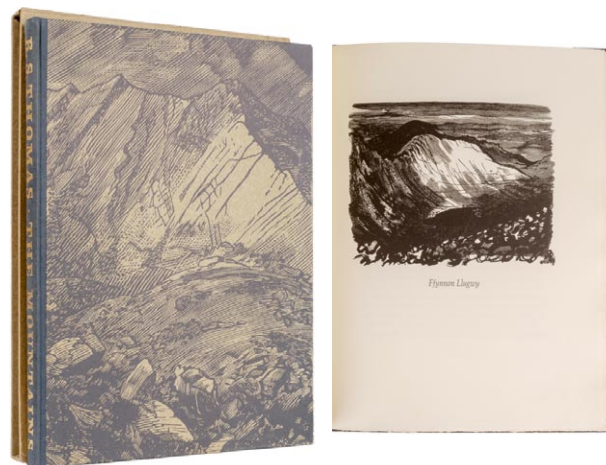
135. **TARTT, Donna.** *The Goldfinch.* London: Little, Brown, 2013. £48

Large 8vo., black publisher's boards with lettering in silver to spine; mustard end papers; frontispiece photograph of *The Goldfinch* by Carel Fabritius, original unclipped dust wrapper designed by Keith Hayes; pp. [vi], 771, [vii]; ever-so-slight pushing to head/foot of spine; wrapper

with some marginal very light creasing; still a fine copy.

First edition, with number line 1-10, of Tartt's third novel, which won her the Pulitzer Prize for fiction. A film adaptation, starring Nicole Kidman, has of September 2019 just been released.

“IT IS THE SILENCE OF THE MOUNTAINS...
TIME IS ENORMOUS, UNAWARE OF THE HUMAN”



136. [STONE, Reynolds] **THOMAS, R.S.** *The Mountains.* New York: Chilmark Press, 1968. £998

Large 4to., Blue cloth-backed decorated paper boards with lettering in gilt to spine, top edge green, else untrimmed, beige card slipcase; pp. 42, 10 wood engravings by Reynolds Stone after drawings by Piper; a bright, fresh copy, with very minor rubbing to outside edges of boards and corners; splits to slipcase expertly repaired.

Limited edition, number 216 of a total edition of 350 copies, this example additionally inscribed by Reynolds Stone to John Sparrow, with Sparrow's bookplate designed by Stone pasted underneath. Designed and printed by Will and Sebastian Carter at the Rampant Lions Press, in the Palatino types designed by Hermann Zapf on mould-made paper from Wookey Hole Mill and bound at the Cambridge University Press.



Just after World War II, John Piper and Reynolds Stone, both enthusiasts of nineteenth-century topographical guide-books, decided to produce a modern equivalent to illustrate the mountains of Snowdonia. Accompanying the engravings, they asked Thomas to produce a series of rich poetic prose, which was strongly influenced by his own life experiences growing up against the backdrop of the Welsh mountains. The result is a very effective collaboration, which accurately portrays the atmosphere of Snowdon and its surroundings.

John Hanbury Angus Sparrow (1906 - 1992) was an English academic, barrister, book-collector, and Warden of All Souls College, Oxford, from 1952 to 1977. In Oxford he was well known as a book-collector and bibliographer, became President of the Oxford University Society of Bibliophiles, and was later awarded an OBE. After its obscenity trial, Sparrow famously wrote an article for *Encounter* on *Lady Chatterley's Lover*, arguing that the acquittal was wrong, as the novel promoted the illegal practice of sodomy.



137. VAN DER ELST, Violet. *Death of the Vampire Baroness*. London: Modern Fiction Ltd, [1945]. £160

8vo. Original colour printed paper wrappers; pp.80; minor staple abrasion, rubbing to covers; nevertheless a very good example of an exceedingly fragile work.

A scarce collection of gloriously terrible short stories in the supernatural vein from Violet van der Elst, a self-claimed psychic who raised herself into fortune by developing the world's first brushless shaving cream, but died poor and alone after spending her wealth campaigning against the death penalty. Four stories in this collection were originally printed in *The Torture Chamber* (1937), but the remaining three, including the titular *Vampire Baroness*, originated in this volume.

In *Death of the Vampire Baroness*, the Baroness de la Red Court (a 'beautiful woman with the soul of a sensualist') is inexplicably murdered by her Cuban lover (who also plays the fiddle to no dramatic purpose whatsoever). Vampires don't seem to come into it either.

In *A House for Sale*, a rather unfortunate house buyer is caught up in yet another case of two men arguing over a woman, except this time the lover dies, rather predictably becoming a ghost. The sight of this, of course, causes the poor woman's soul to leave her body in a bizarre case of sympathetic mortality. The relator doesn't seem to realize that the ghost problem might be a problem for potential buyers.

In *My Voyage to the Planets* she dispenses with the story framework utterly and instead rants for three pages about her dream of an idyllic utopian planet.

No copies listed on Copac; 2 on WorldCat (Monash Univ.; Houghton Library, Harvard). None located on the commercial market at the time of cataloguing.



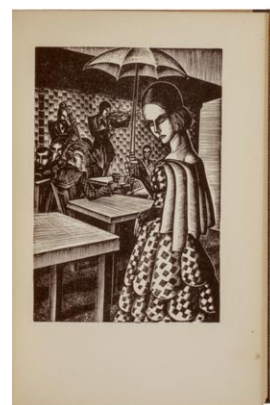
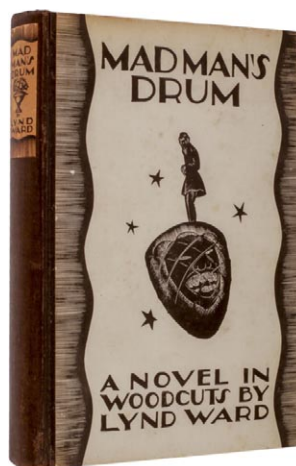
138. VARIOUS. *Shadows*. New York: Doubleday & Company, 1978. £48

8vo. Original grey paper-covered boards, titled in green to spine, dust wrapper illustrated with abstract designs in black and white; pp.x, 182; slight fading to the dust wrapper, but a very good copy.

First edition.

An anthology of short horror stories featuring names such as Stephen King and Robert Bloch. The book is (according to the introduction) a love letter to that slow, creeping horror which makes you turn around and check the street behind you, just in case you aren't really alone. It condemns horror films such as *The Exorcist* for relying too heavily on shock and revulsion, imploring the reader to take some time to enjoy a little brooding disquiet when the lights go out.

SCREAMING AND BANGING OF WOOD

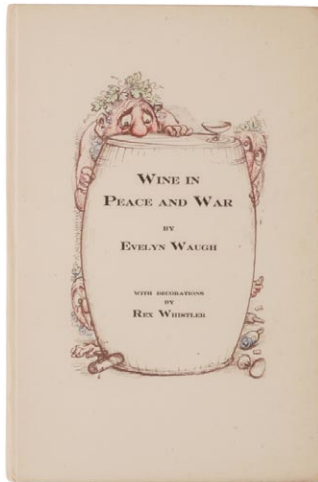


139. WARD, Lynd *Madman's Drum. A Novel in Woodcuts*. New York: Jonathan Cape, 1930. £248

8vo. Original pictorial paper boards, the boards with a woodcut design by Ward, paper spine label; 118 woodcuts; upper edge black, lower untrimmed. Some light soiling to covers, spine faded to brown, with small previous ownership inscription to half-title, internally clean, a very good copy overall.

First edition.

Ward's second wordless graphic novel tells the tale of a slave trader who incurs a terrible curse when he murders an African and steals their demon-faced drum. *Madman's Drum* is more ambitious in every respect than Ward's first novel, including his use of engraving techniques, the visibility of his outrage at social injustices and the scope of complexity in the plot.

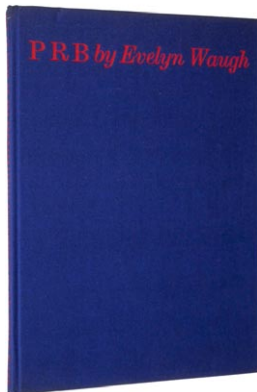


140. WAUGH, Evelyn. *Wine in Peace and War*. London: Saccone & Speed Ltd., [1947]. £250

8vo. Original white boards, decorations by Rex Whistler on both covers; pp. 77, [iii]; 2 full-page coloured decorations by Rex Whistler; the paste-downs spotted as is common, a very good copy, retaining the original glassine, which is browned and has some tape repairs.

First edition.

A short history of the Mayfair wine merchants Saccone & Speed, based in Sotheran's local Sackville Street. Waugh's payment for writing the book included two dozen bottles of Roederer 1928.



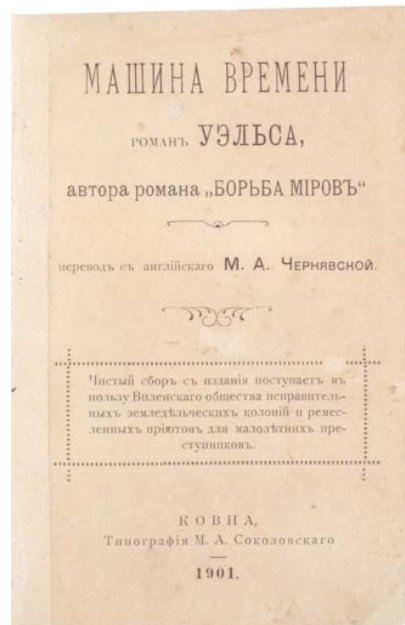
141. WAUGH, Evelyn. *PRB. An Essay on the Pre-Raphaelite Brotherhood 1847-54*. Westerham, Kent: Dalrymple Press, 1982. £150

Royal 8vo, original blue cloth, lettered in red to spine and upper cover; top edge red; pp. 44, [iv]; with original prospectus laid in; a near-fine copy, with one small dent to upper board; in original transparent jacket, which has a chip to the head of spine but still retains the original sealing tape.

Limited to 475 numbered copies, this copy numbered 132. Originally privately printed in 1926, and here reprinted with a new Preface by Christopher Sykes and a Postscript by Christopher Wood.

Waugh was a surprising authority on Pre-Raphaelite studies, and this book was his first to appear in print. It contains portraits of Rossetti, Hunt and Millais, as well as some academic studies and light hearted sketches.

WELLS IN RUSSIAN

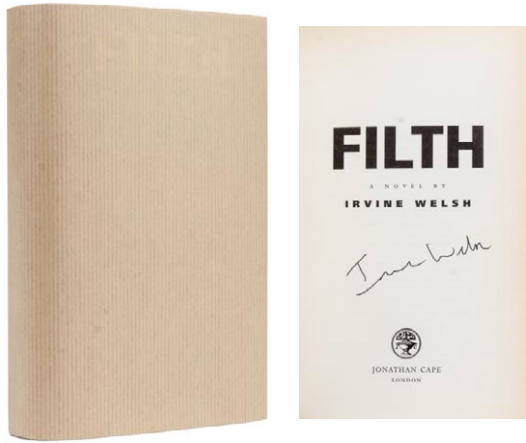


142. WELLS, H. G. *Mashina vremeni*. Roman Uelsa, avtora romana "Borba mirov" perevod c angliiskago M. A. Cherniavskoi. Kovno (Kaunas), Tipografiia M. A. Sokolovskago, 1901. £2,250

Small 8vo. Somewhat inappropriately bound in the late 20th century in 17th-century style full calf with raised bands; pp. [2], iv, 259, [3]; the initial two and final three leaves on stubbs, a few pages with spotting, even light toning; printed on thick card stock with a few ornamental head-pieces.

First Russian edition in book form, extremely rare.

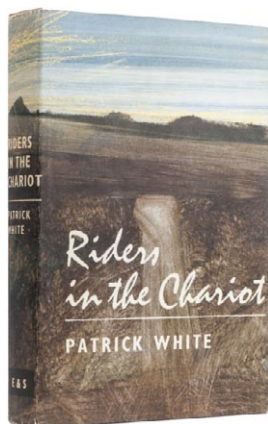
H. G. Wells' sci-fi classic had been published first in 1895 by Heinemann. It first appeared in Russian in the periodical *Rossiiia* in 1900, in a translation by V. I. Tomashevskaiia. There were then two further translations in 1901, this one for the book form was done by Ms. Cherniavskaiia, who contributed the preface, the other one, by V. I. Shtein, in a volume of short stories (among them, *Three Men in a Boat*), published in St Petersburg. There was certainly a craze for the *Time Machine* in Russia, with three different translations in just two years. Wells interviewed Lenin in 1920, and Lenin expressed his admiration for the novel's ideas: "You are right. I understood this myself when I read your novel *The Time Machine*. All human conceptions are on the scale of our planet. They are based on the pretension that the technical potential, though it will develop, will never exceed the terrestrial limit. If we succeed in establishing interplanetary communications, all our philosophies, moral and social views, will have to be revised. In this case the technical potential, become limitless, will impose the end of the role of violence as a means and method of progress."



143. WELSH, Irvine. *Filth*. London: Jonathan Cape, 1998. £120

8vo., black publisher's boards lettered in silver to spine; pp. [xii], 393, [xi]; pictorial dust wrapper with image made by Artem and photograph by Richard Caldicott; 'Obscene' edition with additional pornographic dust wrapper, c/o The Deviant Press; upper edge lightly spotted; small smudge to outer edge; a few upper corners of pages folded in; else a fine copy with two fine dust wrappers.

First edition, signed by the author to the title page. The uncensored edition, one of only fifty produced, hand numbered to the inside flap of second wrapper. This is number 27.



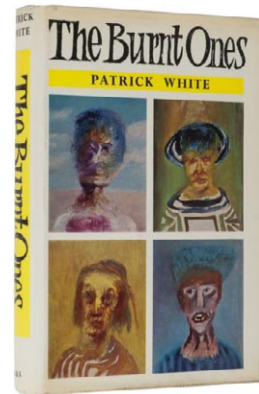
144. WHITE, Patrick. *Riders in the Chariot*. London: Eyre & Spottiswoode, 1961 £98

8vo, original brown boards lettered in gilt to spine; original unclipped pictorial dust wrapper, with wrap-around design by Sidney Nolan; pp. 552; a fine copy overall, just a trifle spotted to the upper edge, and some very light nicking and creasing to spine of jacket.

First UK edition.

White's sixth novel is set in a fictional mid-20th century suburb in Australia, often thought to be based on his own residence at the time, in Castle Hill, Sydney. In it, he weaves together the lives of an aboriginal painter, a Holocaust survivor, a washerwoman married to a drunkard, and a child-like heiress, with remarkable results.

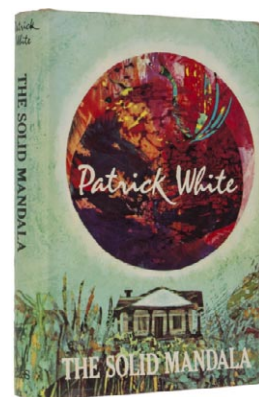
Patrick White was born in England in 1912 and taken to Australia, where his father owned a sheep farm, when he was six months old. He was educated in England at Cheltenham college and King's College, Cambridge and settled in London, where he wrote several unpublished novels. He served in the RAF during the war and after returned to Australia in 1948, where in 1973 he was awarded the Nobel Prize for Literature. To date, he remains the only Australian to have been awarded the prize.



145. WHITE, Patrick. *The Burnt Ones*. London: Eyre & Spottiswoode, 1964. £40

8vo., brown cloth, lettered in gilt to spine; unclipped dust jacket showing four paintings by Sidney Nolan; pp. 314, [ii]; a fine copy, in jacket which has some faint toning to edges and a few minor nicks to head and foot of spine.

First edition, first impression of this collection of short stories by the Nobel Prize-winning author. Seven of the stories are set in Australia and four are set in Greece or concern Greek migrants.



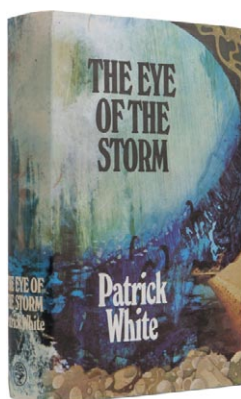
146. WHITE, Patrick. *The Solid Mandala*. London: Eyre & Spottiswoode, 1966. £75

8vo., dark pink boards lettered in gilt to spine; unclipped dust jacket designed by Desmond Digby; pp. 316, [iv]; previous owner's bookplate to ffep and bookseller's sticker to paste-down; a trifle spotted to edges; jacket lightly toned to internal edges only; very good overall, with jacket retaining much of its vibrancy.

First UK edition.

White's seventh novel follows the lives of elderly twins Waldo and Arthur Brown, who have shared everything in life; from women to the ramshackle house which they still occupy. With a strong likeness to Steinbeck's *East of Eden*, White explores the relationship of these two brothers, as they form their own separate identities and understandings of the world through the relationship they share with each another.

The novel was heavily tipped to win the 1967 Miles Franklin Award, the third of White's novels to be nominated, until White personally intervened and withdrew it from consideration so that other writers might stand a chance of winning.

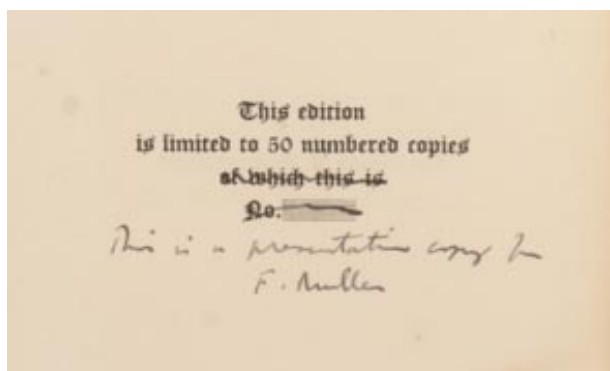


147. WHITE, Patrick. *The Eye of the Storm*. London: Jonathan Cape, 1973. £98

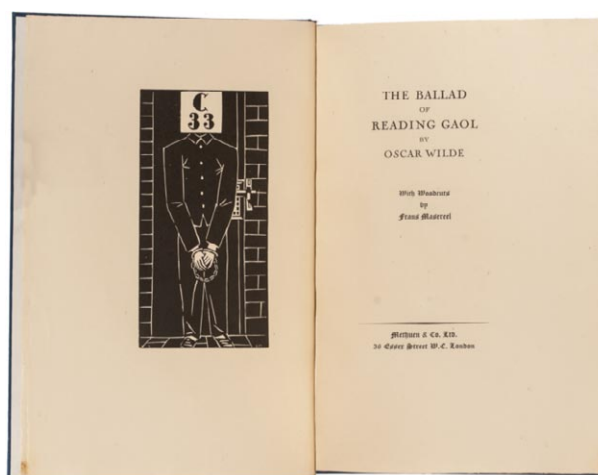
8vo., blue cloth, lettered in gilt to spine; top edge in blue wash; unclipped jacket designed by Desmond Digby; pp. 608; a fine copy.

First UK edition.

White's 9th novel is widely regarded to be one of his best, largely owing to the reputation it received from the Swedish Academy when they specifically named it as the book that confirmed his designation as a Literature Laureate. The film was made into a 2011 film starring Geoffrey Rush, Charlotte Rampling and Judy Davis.



WITH 36 WOODCUTS BY MASEREEL



148. WILDE, Oscar; [Frans MASEREEL, Illustrator]. *The Ballad of Reading Gaol*. London: Methuen & Co., 1924. £998

Large 8vo., blue publisher's boards, lettered in gilt to spine; original glassine wrapper; housed in a matching card slip-case, with 36 woodcuts by Frans Masereel, 7 of which are full-page; pp. [ii], 57, [vii], many unopened; glassine with some loss and tearing, a little offsetting to endpapers; slip case a little faded, with small crack expertly repaired; internally a very fresh copy, with just the odd spot.

First edition thus, one of 50 numbered copies, this an inscribed presentation copy no. 2 for a F. Muller, as written in ink on the limitation page.

A beautifully illustrated interpretation of one of Wilde's most moving poems. Written in exile after his sentence had been carried out in 1897, it is based around the execution of Charles Wooldridge, which Wilde himself witnessed. It is rumoured that Aubrey Beardsley was originally approached to illustrate the poem, but this idea was rejected and the first edition appeared without illustrations.

Masereel is a fitting illustrator for this limited edition. Traditionally a Flemish painter, it was his visits to England and Germany in 1909 which influenced his lean towards woodcuts, and this example was most likely produced while he was working in Paris between the First and Second World Wars. He is considered by some to be the creator of the woodcut novel, and his style is simplistic, though full of emotion. The full-page illustrations in this volume mostly depict a singular prisoner in various positions - praying, lying down, or facing the sky, and for the most part the backdrop is of solid brick walls.

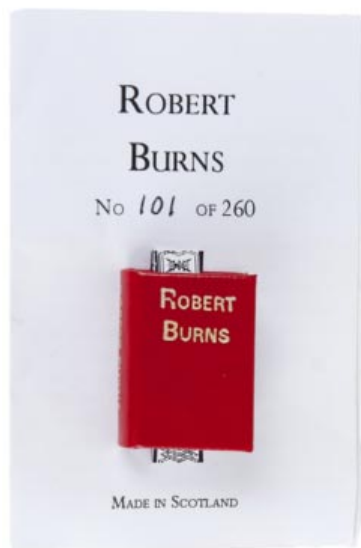
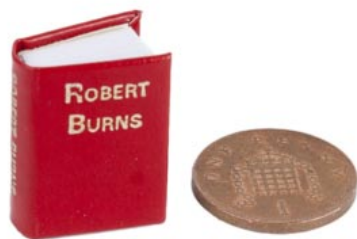
GIFT IDEAS & CURIOS



149. [COUNTERCULTURE] Is this the American Way?
Rhode Island School of Design, 1968. £498

62.9 x 45.1cm. Silkscreen on newsprint. An incredible survival of a rare and fragile piece of activist ephemera.

One of eight posters produced by students at the Rhode Island School of Design to protest the Vietnam war. Supplies were donated to the project by supporters, and the posters were sold for a few dollars apiece for students to paste all over the campus. A full set is kept by the Library of Congress as an example of one of the most iconic moments of young activism in recent American history. Angelina Lippert, chief curator of the Poster House museum in New York City, ranked the posters as amongst the top 11 most powerful protest posters in history.



150. [MINIATURE BOOK]; BURNS, Robert. Poems. Wigtown: Gleniffer Press, 2004. £60

Miniature book, 1.8cm x 2.4cm approx; red calf with the poet's name in gilt to upper cover and spine; pp. [xiv], 67, [i]; with folded sheet including a short biography of Robert Burns, and detachable bookmark; new, but with a slight misprint of the 'R' to 'Robert' on the upper cover, lacking gilt.

No 101 of 260 copies printed by the Gleniffer Press. Text set in 2 point times.

In 1968, Ian and Helen McDonald established the private Gleniffer Press in Scotland. During their years of production, they held Guinness World Records for their miniature books, and eventually became honorary members of the Miniature Book Society for their work in microbibliography. The press closed in 2007, and this selection of poems was one of the last books to be printed.



151. CARROLL, Lewis. The Walrus and the Carpenter. Bexhill-on-Sea: Silver Thimble Books, 1983. £198

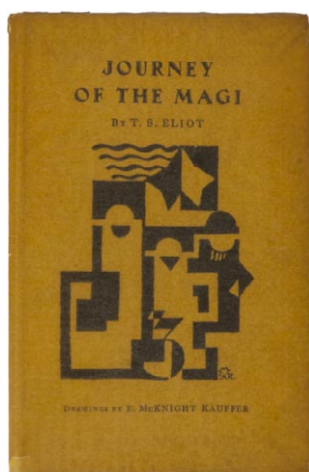
Miniature Book 4 x 5.3cm approx; blue cloth with hand-coloured paper label to upper board; unpaginated [XLVI] french-fold pages, with numerous black-and-white illustrations throughout; a fine example.

Limited to 150 copies, hand-bound and hand-coloured by Gordon Murray. A charming satirical poem originally taken from *Through the Looking Glass*. Gordon Murray was an english puppeteer, puppet maker, sculptor, film and television producer, author, wordsmith, bookmaker, and actor. At the age of 61 he founded the Silver Thimble Books imprint, where he utilised his intricate puppet-making skills to produce over sixty limited-edition miniature books, which were all hand-bound and embellished. This example, with photo-reduced calligraphy, was produced in his second year of book production, yet already contains the skill and attention to detail which later made his books highly sought-after collectibles. A complete collection of books produced under the Silver Thimble imprint can be found in the Charlotte M. Smith Collection of Miniature Books at the Special Collections Department, University of Iowa.

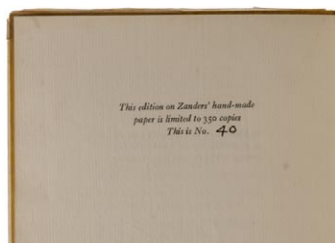


152. CURRIER, [Nathaniel]; J[ames] M[erritt] IVES. The Wonderful Albino Family, Rudolph Lucasie, Wife and Child, who have recently arrived from Hamburg in the Steamer Hammonia... *New York, [n.d., c. 1870.]* £298

Hand-coloured lithograph, 43 x 35.5cm with mount (38 x 31cm without). A little dampstaining to edges and corners, lightly toned.
Gale 7309.



153. ELIOT, T.S. *Journey of the Magi. London: Faber and Faber, [1920].* £98
8vo., yellow boards with black printed cover design by E. McKnight Kauffer; printed on Zander's handmade paper; additional illustration by Kauffer to p.3, preserved in original glassine wrapper; pp. 8; a near-fine copy with some very light spots and darkening to glassine wrapper.



Limited edition, no. 40 of just 350 copies. Number 8 of The Ariel Poems. Including a very charming watermark of a chained unicorn to page 7/8.

A charming 43-line poem, one of five that Eliot contributed to the 38 pamphlets produced in the series by Faber and Faber. As expected, the poem follows the journey of the Three Wise Men as they journey to see the newly-born infant Jesus. With illustrations by the Avant-Garde artist Edward McKnight Kauffer.



154. FLICK-A-BOOK See Sir Malcolm Campbell Breaking the World's Water Speed Record. Castrol Oil, [c.1937]. £250

12mo., blue printed card wraps; pp. [50], two-sided photographic flick book showing Sir Malcolm Campbell putting on his helmet and 'Blue Bird' speeding across Lake Maggiore, respectively; some signs of use and creasing to covers, with a little rust to staples; still a scarce ephemeral item which remains remarkably clean internally.

sold with

A black-and-white Press Photograph (21 x 16cm) showing Lady Malcolm Campbell and Mrs Donald Campbell (wife of their son), with others; stamp to rear of photograph indicates the place as Barrow-in-Furness. Photograph is creased and has a few marginal tears, some up to 2cm, which have been expertly repaired.

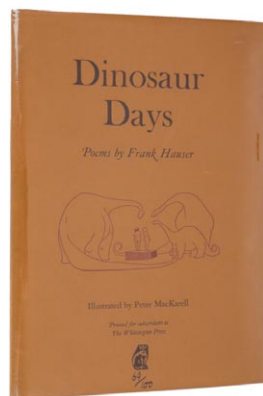
One of the most collectable flick books from the Castrol Oil series, showing Sir Malcolm Campbell breaking the world water speed record in 'Blue Bird' on Lake Maggiore in 1937. Campbell had previously broken the world speed record on land in 1935 before turning his attentions to water. The record was broken on the 1st September 1937, with 126.32 mph, breaking the previous record by Gar Wood, which had been held for 5 consecutive years. The following day this speed was improved to 129.5 mph.



155. [GLOATZ, F. W., *editor*]. England. Die Geschichte eines Raubstaates. [Berlin, Verlag der Deutschen Arbeitsfront, c. 1940] £398

Oblong 8vo. Original colour-printed wrappers with cloth backstrip; pp. 7, one colour-printed map with eight transparent overlays printed in black, white, red and yellow and fold-out booklet (illustrated self-wrappers, 10 leaves); covers have some light spotting and a small stain to the lower RH corner, with small ink blot to the lower RH corner of subsequent pages; some very light creasing to corners; staples now loose, resulting in loose pages; fold-out booklet expertly reattached; still very bright overall, and a remarkable survival of WW2 propaganda.

An intriguingly complex book production of anti-English Nazi propaganda documenting the growth of the British Empire with overlay maps and an explanatory booklet with a caricature of the spider Churchill by Bruno Böttiger on the front cover. Despite the political stance of this publication the typographical design of the colophon on the rear cover is unadulterated Bauhaus.



156. HAUSER, Frank. Dinosaur Days. Poems by Frank Hauser. Illustrated by Peter MacKarell. Printed and published by The Whittington Press, Manor Farm, Andoversford, Glos., 1975. £48

8vo., original olive wrappers printed in black and red; unpaginated, printed with 15 poems depicting various dinosaurs; with additional tipped-in compliment slip

from the press; a fine copy.

Limited to 100 copies, this numbered 69 printed for subscribers to The Whittington Press.

FROM ARROWS TO ZION.

157. SCHRODER, Miss. The Pictorial Scripture Alphabet. London: Ackerman & Co., 1851. £2,500

A series of 26 hand-coloured Alphabet cards, with additional title card; 13 x 9cm; all alphabet cards except title printed on both sides, with the recto showing hand-coloured engravings and the verso a printed description; all contained within the original publisher's purple cloth slip-case, stamped in blind with repeating pattern, and a printed paper label to the upper panel; slip-case rubbed to extremities, with cloth sunned; cards with some occasional darkening and marking, especially to the first and final cards in the pack; overall very good.

First edition.

A rare survival of a complete pack of juvenile educational flashcards produced to instruct young scholars in the Western alphabet in relation to biblical objects and concepts. The first card thus reads 'A. a. The Arrow., referencing 2 Kings 9, 24. Psal. 91, 5. Zech. 9, 14', with the verso explanation describing the object ('pointed weapons, shot from a bow'), and its relation to the Bible ('They are frequently alluded to in Scripture in a figurative sense.'). The pack also contains a wealth of additional Biblical images and references; through Doves, Grasshoppers, Idols, Mountains, Rainbows and Serpents, and concluding with Zion.

COPAC locates no copies in British Libraries; OCLC adds just two locations worldwide, at Anderson University, Indiana, and the Dutch National Library.

158. SEARLE, Ronald. The Zoodiac. Original artwork showing The Signs of the Zodiac balancing on the back of a bemused looking goat. 1977. £2,995

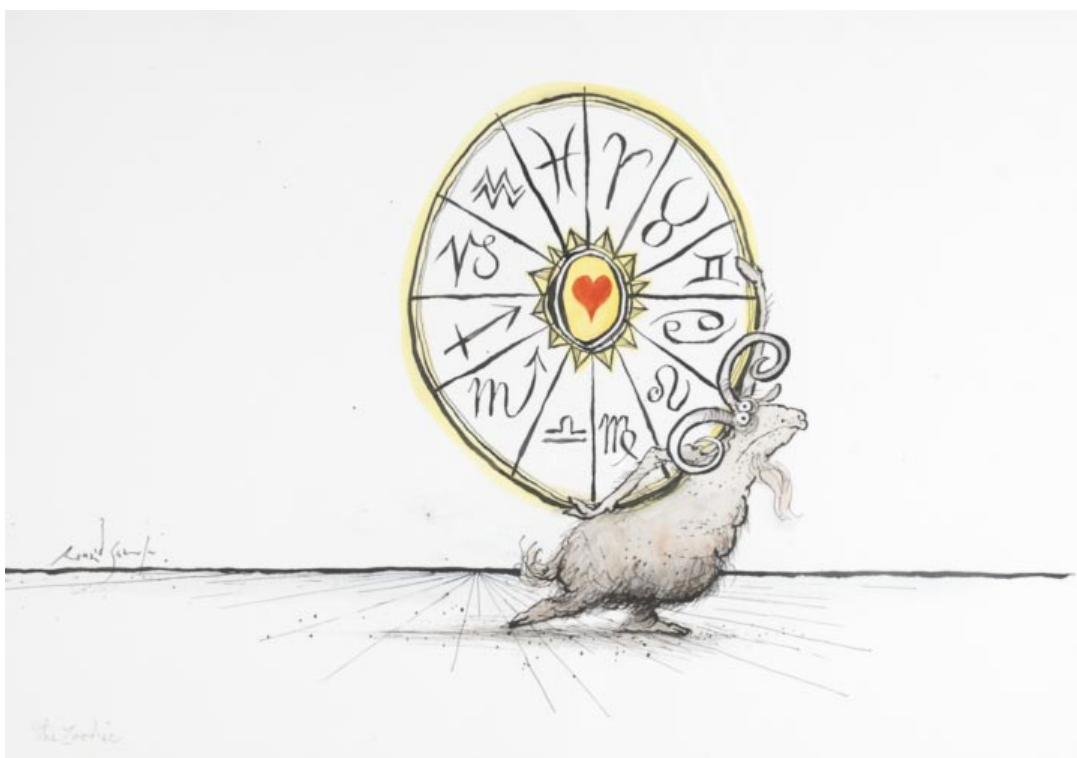
Mounted, framed and glazed, original pen and brown ink and watercolour, signed and inscribed 'Ronald Searle/The Zoodiac' (lower left).

The original artwork for the frontispiece of Searle's *The Zoodiac* published in 1977 by Dennis Dobson.

Sold with

SEARLE, Ronald. *The Zoodiac*. New York: Pantheon Books. 1977.

First American edition.





159. [SHAKESPEARE, William.] WOOD, Dave (Calligrapher). Three Sonnets. Original Calligraphic illustrated manuscript. *Pomona Queensland, 2016*.

£2,995

8vo., black boards with painted portrait of a couple pasted to upper board and gold motif on purple paper to lower cover; housed in black slip case embossed and painted with a floral design to upper cover; marbled end papers; 21 concertina pages with sonnets in calligraphic hand on handmade French paper; 3 original artworks protected by handmade paper guards; embossed end papers. A beautiful, fine and original artwork.

The Artist's description reads:

"I have created this one-of-a-kind artist book, in a partial concertina format to celebrate Shakespeare's anniversary. It is a trilogy of three Sonnets, using the stylised illustrations to depict human relationships. The images are painted in gouache with an overlay of liquid glass to create a translucent visual impact. This effect is most apparent with Sonnet 73 as my intent was to ensure the illustration focussed inwards to the text on each Sonnet. I have endeavoured with the juxtaposition of each image to the lettering to speak to the eyes in a powerful statement.

Sonnet 29 - the lettering is a free interpretation of the well known Cancellaresca hand, used in Elizabethan times, written in Sumi. A simple leaf decoration of images painted in gouache combined with hand embossing completes the design element.

Sonnet 18 - again written in Sumi, this letterform is a formal representation of Cancellaresca, emphasising the vowels in various colours to suggest Shakespeare's colourful literature. I chose a simple hand embossed texture to complement the calligraphic form.

Sonnet 73 - I have written this letterform in complementary rich colours in gouache to blend with the illustration. The flowing embossed leaf design adds a subtle charm to each page.

I chose an iconic gold background for the front cover, tooling a diaper design which was used in Medaevil manuscripts and Icon paintings of the 14-15th century into the surface.

The illustration in gouache sets the scene of the elegance of each Sonnet. The back of this book has a simple gold diaper design to marry with the impact of the front cover.

Dave Wood FSSI

4 July 2016"



160. TRANSFORMATION CARDS. [Cartes à rire des journaux]. [Paris, 1819].

£2,995

Complete deck of 52 etched hand-coloured transformation cards (a little spotted in places, one card with small abrasure), commenting on the the political situation in France during the restoration of Louis XVIII, playfully mixing caricatures of political figures with allegorized titles of political newspapers and burlesque scenes.

The knave of spades features the politician and historian Vicomte de Chateaubriand dressed in clerical costume, the knave of clubs depicts Talleyrand as 'Clopineau' with political zodiac signs at the top; the queen is 'Gazette' and the King of clubs is 'Débats' showing the editor carrying two large bags inscribed Débats and Empire with two asses in the background. The court cards from the suit of hearts are figures representing three popular journals: 'Figaro', 'Minerve' and 'Constitutionnel'. Minerva is shown subduing certain evil spirits. The column which the king is defending is inscribed *Charte constitutionnel. Liberté de la Presse. Liberté Individuelle. Loi des Elections. Tolérance*. - (See *The World of Playing Cards*, online). The lower denomination cards arrange the coloured symbols in often rude or burlesque scenes, frequently involving bare behinds.

The only complete deck we were able to trace is in the BNF.