

Literature



LITERATURE

This year, Sotheran's would like to present our first dedicated Literature catalogue in over 5 years. This catalogue spans more than 350 years of published Literature and represents authors from all walks of life; from Sagan to the Beatniks, Victorian sensation fiction to Tagore and the ancient wisdom of Confucius huddled up next to Angela Carter's grim tales.

In a time of new development for the company, with an exciting new website and shop renovation, our core values remain the same - to source and offer the rare, unusual and unique. Each and every one of the books in this catalogue has a story behind it, and we're confident that there's something here for everyone.

We will shortly be releasing a short guide to our catalogues. 'A Conversation about Book Collecting' will aim to answer some of your most frequently asked questions, and will also include a guide to some of the terms that we use in our catalogues, so you can tell your 8vos from your ffeps, and your a.e.gs from your ALS's. They will shortly be available upon request, and will be free to all Sotheran's customers.

Highlights in this catalogue include the First Edition of *Lady Chatterley's Lover*, signed by D. H. Lawrence; a copy of *The Waste Land* printed on Virginia Woolf's kitchen table, and a miniature smaller than a penny (with magnifying glass included!)

We hope you enjoy perusing its pages.

Rebekah and Oliver.



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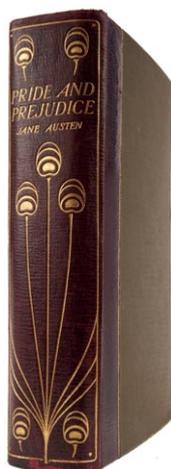
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PRE-1900



1. AUSTEN, Jane (author). Chris. HAMMOND (illustrator). *Pride and Prejudice. A Novel.* London: Gresham Publishing Co, [1900].
£450

8vo. Original straight-grained burgundy leather-backed brown cloth boards, single line vertical rule to sides in gilt, strikingly decorated and lettered in an *Art Nouveau* design in gilt to flat spine, grey endpapers; pp. xxi + [iii] + 392; with title in red and black, a frontispiece, and 5 other plates after engravings by Hammond on coated paper; a very handsome copy with just minor abrasions to spine extremities, and joints, and slight dulling to spine gilt, internally crisp and clean throughout, without inscription, and with only a few small fox marks to the fore-edge margins; rather **scarce** in this binding.

First edition illustrated by Hammond, presented in the superior *de luxe* publisher's leather with very pleasing *Art Nouveau* detailing; issued simultaneously in decorated dark blue cloth. Many of the casings of Hammond's books were designed by A.A. Turbayne and Talwin Morris (leading designers of their day) and this binding might be one of that number. Certainly, this is one of the most handsome editions, presented in a publisher's binding, of the country's favourite novel.

Christiana Mary Demain Hammond (1860-1900) was one of the most productive book illustrators of the 1890s. She was of lower middle-class stock, born in Camberwell, London, however quite remarkably she and her two siblings all went on to distinguish themselves as successful artists. She trained at Lambeth School of Art and exhibited at the Royal Academy and the Royal Institute of Painters in Watercolours, both in 1866. Supporting herself as a jobbing artist and illustrator she never married, finding regular and lucrative work illustrating for various magazines of the day including *Pall Mall Magazine*, *Quiver*, and *The Idler*.

Hammond was unusual, as a woman illustrator in a predominantly male-dominated industry. She followed a trend by embracing the popular 'Regency' or 'Cranford' style alongside Hugh Thomson and the prolific brothers Charles and Henry Brock, although she had no contact with them. This idiom dictated that period details were closely preserved with regard to dress, interiors, and manners, however this did not preclude sharp and confident characterisation of the protagonists. Hammond's main focus is on small nuances of facial expression and gesture, as she varies posture and expression to highlight the individuality of the characters. All of this made her the perfect illustrator for Austen. Indeed she is probably best known for her versions of *Sense and Sensibility* and *Emma*, which were both published in 1898, and her edition of Thackeray's *Vanity Fair* (also 1898), which is considered her finest work. Tragically she died suddenly, and unexpectedly, in her studio in 1900, when only 40 years of age, in the same year this book was published.

2. BEATTIE, James. *The Minstrel; or, the Progress of Genius: in Two Parts. With Some Other Poems.* Alnwick: Printed by W. Davison, sold by the Booksellers in England and Scotland, 1810. £100

12mo, 17 x 10.5cm; paper covered cloth boards with paper label to spine; blue speckled edges; 6 full-page and 10 vignette wood engravings by Thurston after Clennel; pp. 144; boards slightly soiled and spine somewhat darkened; previous ownership sticker to half title and name/number to front paste-down; small tear reinforced with sticker to p. 11; loss to lower RH corner of p.98; the odd crease and spotting to endpapers; good overall.

One of many numerous copies of *The Minstrel*, originally published in 1771. Beattie was a Scottish poet, moralist and philosopher, and this is one of his most famous works, together with *An Essay on the Nature and Immutability of Truth* written as a response to David Hume.

The work, which is unfinished, is written in Spenserian stanzas, and anticipates Wordsworth's *Prelude*, with its emphasis on the great benefits of solitude representing an early manifestation of Romanticism. Indeed, Wordsworth greatly admired Beattie's work, and this was to become one of his favourite poems, which greatly influenced him in adult life.

Beattie began writing the poem in 1766. It describes the childhood of Edwin, a shepherd boy brought up in a solitary mountainous country and his imaginative response to nature. In less than three months he had finished the first book, but the second took longer than five years to complete, and a third was never written.

John Thurston (1774 - 1822) enjoyed an enviable reputation as a draughtsman who provided images for a number of books. Luke Clennel (1781 - 1840), also a fine draughtsman, learned his trade as apprentice to Thomas Bewick, to whom he was indentured for seven years on his sixteenth birthday.

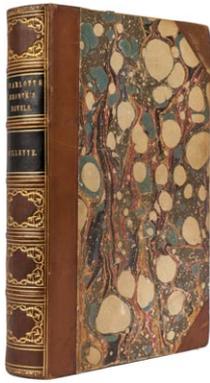


3. BLACKMORE, R.D. Lorna Doone. A Romance of Exmoor. Philadelphia: The John C. Winston Co., [1900]. £98

8vo, 2 vols; bound in brown cloth with lavishly gilt art nouveau floral design to upper covers and spines; upper edge gilt; with 51 phototype prints; pp. vol I [ii], 516, [ii]; vol II [ii], 565, [iii]; very light fading to spine, ribbon markers frayed and one near detached; light offsetting to frontis of vol. I, very good to near-fine overall.

Later, decorative edition. Illustrations by Dr. Charles L. Mitchell and F. Frith, & Co.; photogravures by A.W. Elson & Co.

2019 marks the 150th anniversary of the publication of this historical romance.



4. [BRONTE, Charlotte]. BELL, Currer. Villette. New York: Derby & Jackson, 1857.

£200

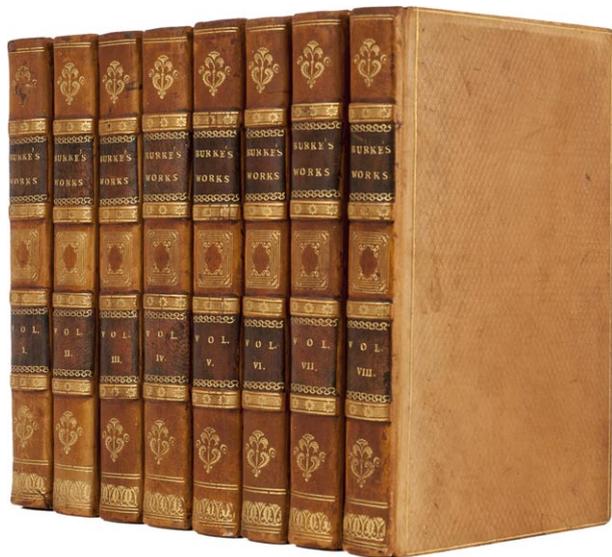
8vo. Later nineteenth century half tan calf, marbled boards, gilt spine with gilt raised bands and two gilt black morocco lettering pieces, marbled endpapers, all edges marbled; pp. 502; very good.

Early American edition in a **handsome binding**.

Though one of Brontë's lesser-known novels, *Villette* was actually one of her most pioneering and controversial works and is sometimes celebrated as an exploration of gender roles and repression. It was to be her last novel, and maintains similar themes found in *Jane Eyre* - the female heroine, gothic atmosphere, and bursts of passionate lyricism - while developing a revolutionary understanding of human loneliness, drawn from Brontë's own experiences of the loss of her sibling and the unhappy experience she had as a governess in Brussels.

As Virginia Woolf would later write in *The Common Reader*: "It is her finest novel. All her force, and it is the more tremendous for being constricted, goes into the assertion, 'I love. I hate. I suffer.'"

**FROM THE LIBRARY OF THE CANNINGITE
POLITICIAN SIR JOHN GLADSTONE, FATHER OF
WILLIAM EWART GLADSTONE, WHO HELD
BURKE TO BE 'SOMETIMES ALMOST DIVINE'**



5. BURKE, Edmund. The Works ... With a Portrait, and Life of the Author. London: Howlett and Brimmer [I-IV] and W. Lewis [V-VIII] for Thomas M'Lean, 1823. £1,750

8vo (205 x 129mm), 8 volumes. Contemporary English full calf gilt, boards with gilt-ruled borders enclosing decorative pattern in blind, the flat spines gilt in compartments, gilt morocco lettering pieces in two, others decorated with flower and other tools, grey-green endpapers, all edges marbled; engraved portrait frontispiece by T.W. Fry after a medallion by T.R. Poole, retaining final blanks II, 2G4 and VI, 2C2; extremities lightly rubbed, some slight marking or fading of leather, occasional marginal paper-flaws, a few causing small losses and one affecting text on VIII, G1, small marginal tear causing minor loss on vol. VII title, short, skilfully-repaired tears on VI, 2B3 and VII, B1, the first touching text, vol. I

with light offsetting onto title and light marginal staining, occasional light spotting or marking in other volumes, but nonetheless a very fresh set in a Regency binding; *provenance*: Sir John Gladstone, 1st Bt, Fasque (1764-1851, engraved booklabels with pencilled pressmarks on upper pastedowns), pencilled markings on V, p. 435.

This set of Burke's *Works* is from the library of the Scottish-born merchant and politician Sir John Gladstone, first Baronet, who moved to Liverpool and accrued great wealth through trade with the colonies. An interest in politics led him to manage Canning's election campaigns for Liverpool in 1812, 1816, 1818, and 1820, and he was elected MP for Lancaster in 1818, for Woodstock in 1820, and for Berwick upon Tweed in 1826; although he lost his seat in the following year, he pursued politics vicariously through the career of his son, the future Prime Minister William Ewart Gladstone (his other two sons Thomas and John Neilson also became MPs). In 1829 Sir John purchased Fasque House with its 'particularly good first-floor library with a commanding view to the south-west' (R. Jenkins *Gladstone* (London: 1995), p. 6), together with the estate of Fasque and Balfour, for nearly £80,000, and he settled there permanently a few years later, assembling important collections of paintings, furniture and books in the house. It seems probable that Sir John Gladstone would have admired Burke as Canning — who considered Burke's thought 'the manual of my politics' (quoted in ODNB) — did, and W.E. Gladstone recalled the formation of his political views at home thus in a parliamentary speech: 'I was bred [...] under the shadow of the great name of Canning; every influence connected with that name governed the politics of my childhood and of my youth; with Canning, I rejoiced in the opening he made towards the establishment of free commercial interchanges between nations; with Canning, and under the shadow of the yet more venerable name of Burke, my youthful mind and imagination were impressed' (Morley I, p. 25), and it seems likely that he would have used this set as a young man, or as an adult returning to the family home at Fasque. The earliest reference to Burke in Gladstone's *Diaries* occurs on 13 July 1826, when the sixteen-year-old Eton schoolboy records that he 'read papers — a little of Burke' (M.R.D. Foot and H.C.G. Matthew (eds) *The Gladstone Diaries* (Oxford: 1968-1994), I, p. 61); a few years later in his diary entry for 16 October 1832 he notes that he 'learnt a passage of Burke by heart' (*op. cit.* I, p. 580), and Gladstone returned to Burke's writings throughout his life, finding him a constant source of interest and inspiration. John Morley, quoting from Gladstone's diary, describes the 'Grand Old Man' in his 70s, grappling with the problems of Home Rule for Ireland, thus: 'Above all, he nearly every day reads Burke:—"December 18. — Read Burke; what a magazine of wisdom on Ireland and America. January 9. — Made many extracts from Burke — sometimes almost divine" We may easily imagine how the heat from that profound and glowing furnace still further inflamed strong purposes and exalted resolution in Mr. Gladstone' (*The Life of W.E. Gladstone* (London: 1903), III, p. 280). The impact that Burke had on the youthful Gladstone is re-stated and its context elaborated in an autobiographical note of 1894: "The stock in trade of ideas with which I set out on the career of parliamentary life was a small one. I do not think the general tendencies of my mind were even in the time of my youth illiberal. It was a great accident that threw me into the anti-liberal attitude, but having taken it up I held to it with energy. It was the accident of the Reform bill of 1831. For teachers or idols or both in politics I had had Mr. Burke and Mr. Canning. I followed them in their dread of reform, and probably caricatured them as a raw and unskilled student caricatures his master' (Morley I, p. 208).

Todd 79j.



6. BYRON, George Gordon, Lord, and Isaac NATHAN. FUGITIVE PIECES and REMINISCENCES of LORD BYRON: CONTAINING an ENTIRE NEW EDITION of the HEBREW MELODIES, with the ADDITION of SEVERAL NEVER BEFORE PUBLISHED; THE WHOLE ILLUSTRATED with CRITICAL, HISTORICAL, THEATRICAL. POLITICAL, and THEOLOGICAL REMARKS, NOTES, ANECDOTES, INTERESTING CONVERSATIONS, and OBSERVATIONS, made by that ILLUSTRIOUS POET: TOGETHER with HIS LORDSHIP'S AUTOGRAPH; also SOME ORIGINAL POETRY, LETTERS and RECOLLECTIONS of LADY CAROLINE LAMB. London: Printed for Whittaker, Treacher, and Co., 1829. **£598**

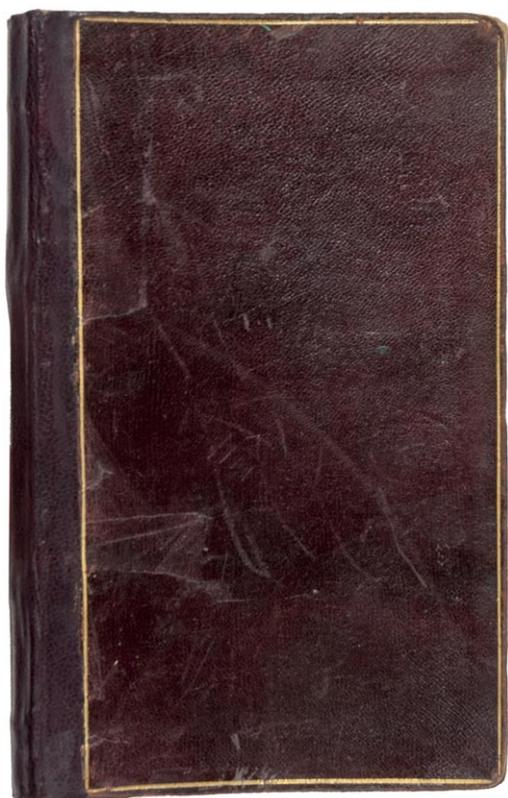
8vo. Original publisher's boards, rebacked; pp. xxvi, 196, 12 (advertisements), facsimile of a Byron letter in white on black on pages 144 to 146, wood-engraved device on p. 152, pages 161 to 164 with facsimile of a Caroline Lamb letter in white on black; only lightly toned, uncut; a very good complete copy with advertisements at the end and half-title *Hebrew Melodies*.

Very rare first 'critical' and much enlarged and annotated edition of Byron's and Isaac Nathan's 1815 collaboration, the famous *Hebrew Melodies* ('She Walks in Beauty'), with much additional material. 'Douglas Kinnaird introduced the composer of Jewish-Polish descent to Lord Byron in 1814, 'which led to a friendship that lasted until the poet's death. In response to Kinnaird's suggestion, Byron wrote the *Hebrew Melodies* for Nathan to set to music, and subsequently Nathan bought the copyright of the work. He intended to publish the *Melodies* by subscription, and John Braham, on putting his name down for two copies, suggested that he should aid in their arrangement, and sing them in public. Accordingly, the title-page of the first edition, published in 1815, stated that the music was newly arranged, harmonized, and revised by I. Nathan and J. Braham. But Braham's engagements did not

allow him to share actively in the undertaking, and in later editions his name was withdrawn. The melodies were adaptations of ancient Jewish chants, and the songs were indeed first sung in London by Braham. Their success meant that they remained in print until 1861 and became the foundation and highlight of Nathan's English career. Other associates included Lady Caroline Lamb, who wrote verses for him to set to music, his pupil Princess Charlotte, and the court circles of George IV, to whom he was a music librarian and possibly secret agent (*New Grove*). To support himself he not only wrote and taught, but also ran a music warehouse and publishing business, and even made a not entirely successful stage appearance as Bertram in Henry Bishop's *Guy Mannering* (1816) at Covent Garden. In 1829 Nathan edited and published *Fugitive pieces ...* This publication brought him a wide reputation, but its success was not sufficient to keep him out of financial difficulties' (ODNB). The edition history of this important piece of 'Christian proto-Zionism' (Malcolm Miller) is rather complex. Isaac Nathan published the *Hebrew Melodies ... The Poetry written expressly for the work by the Right Honorable Lord Byron.*, together with his musical score in April 1815. John Murray, Byron's publisher, who had recently moved to the up-market address in Albermarle Street then published it without mentioning Isaac Nathan with a print run of 6000, a good part of which later being issued as parts of collected poems or with other works by Byron, frequently omitting half or sectional titles. (See Michael Rosen, *Lord Byron and the Hebrew Melodies*, BBC Radio 4 March 24, 2016).

Isaac Nathan wrote a *History and Theory of Music* (1823) and, after his emigration to Australia, where he experimented with transcribing Aboriginal music he composed the first Australian operas in the 1840s. One of his descendants, Harry Nathan is a claimant to the music of *Waltzing Matilda*.

Wyse II, p. 93.



19TH CENTURY MANUSCRIPT MUSINGS

7. CALLIGRAPHIC ILLUSTRATED MANUSCRIPT.

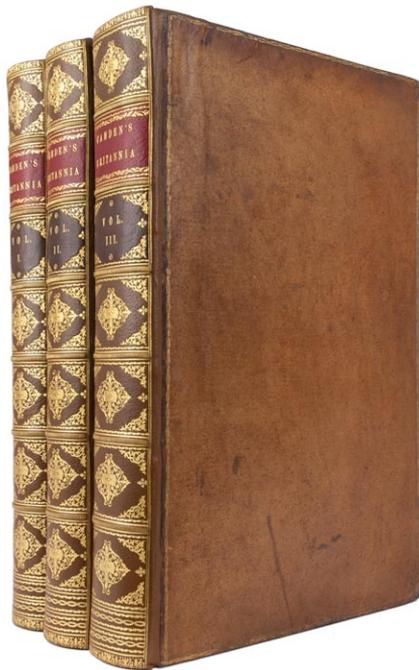
Shadows from the past. Picked from the worm-holes of long-vanished days, and from the dust of oblivion raked. *No publisher, 1850.* **£4,995**

8vo. Contemporary purple roan, gilt fillet border, all edges gilt; calligraphic manuscript filling 108 pages in blue, black and red ink, initials illuminated in gilt and coloured pen-and-ink illustrations throughout; sometime skilfully rebacked, occasional spotting, very good indeed.

An unusual and charming manuscript. A name or place has been carefully erased from the foot of the first leaf, and so we have no idea as to the authorship of this little book, but it is a fascinating collection of miscellaneous pieces on subjects as diverse as parsley, the origin of coffee, plum-pudding, street lamps, Egyptian heraldry, Inigo Jones, palm trees, the scold's bridle, the White Horse in Berkshire, sepulchral vases and apostle-spoons. Some of the passages have clearly been copied or paraphrased from popular texts and may reveal something about the location of the writer.

The section 'The Fatal Prediction', taken from a story called 'The Lone Tower', originally printed in the *Repository of Arts and Literature, Fashion etc.* in 1822 and subsequently anthologised elsewhere, tells the spooky story of Cook's Tower in Clifton, Bristol. Clifton is also the location of a passage taken directly from the memoirs of the author and translator Edward Mangin: "In the year 1828, I accidentally spoke of 'The Sorrows of Werter' in the library of a bookseller in Clifton" (*The Parlour Window: Or Anecdotes*, E. Lumby 1841, p. 83). This is inconclusive, however, as there are also pieces on Durham and a church in Caen, for example, and a piece taken from Charnock's *Local Etymology* of 1859 on the origins of the place-name Pimlico.

Whoever the author was, he or she was marvellously skilled at miniature pen-and-ink illustrations, handling all subjects in impressive style, and the colour and gilding is generally thick and vibrant. This is a very charming item, beautifully crafted and full of surprising nuggets of arcane information.



**‘TO RESTORE BRITAIN TO ITS ANTIQUITIES
AND ITS ANTIQUITIES TO BRITAIN’**

8. CAMDEN, William. Richard GOUGH (translator, editor). *Britannia: Or, a Chorographical Description of the Flourishing Kingdoms of England, Scotland, and Ireland, and the Islands Adjacent; From the Earliest Antiquity By. William Camden.* Translated from the edition published by the Author in MDCVII. Enlarged by the latest discoveries by Richard Gough. *London: John Nichols, 1789.* **£3,500**

3 vols, Folio; Contemporary full polished calf boards, sometime sympathetically rebacked, spines with gilt tools and contrasting red and green morocco gilt lettering pieces; pp. cxlviii + 351 + [xxxiv], frontispiece portrait of Camden, 41 maps, plates and tables of which 18 folding; 598 + [xl], 47 maps and plates of which 26 folding; [iv] + 760 + [ii] + [52], 65 maps and plates of which 17 folding; bindings a little rubbed, occasional spotting with browning to a few leaves, generally very clean, very good. *Provenance:* bookplates of Michael Tomkinson, Franche Hall, Worcesterhire and Ken Tomkinson of High Habberley House, Kidderminster, to front pastedowns. Michael was a wealthy carpet maker who bought the hall and most of the surrounding village of Franche in 1887. The hall was demolished after his death in 1924, being too large to find a buyer. Ken Tomkinson was a descendant of Michael who continued the family tradition fo carpet making and became a

textile historian, founding the Museum of Carpet in Kidderminster in 2012.

First edition of Gough’s translation of, and revisions and additions to William Camden’s *Britannia*. First published in Latin in 1586, an English translation was issued in 1610 and throughout the following two centuries it continued to be revised and enlarged.

Brought up in London, William Camden was educated at Oxford, before taking up a teaching post at Westminster School, eventually being appointed Headmaster. During his time there, he used the summer recesses to make tours of the counties of England and Wales for the purposes of observation and research. He even learnt Welsh and Old English in order to translate inscriptions and ancient texts. In addition, he availed himself of the writings of others, amassing an impressive library comprised mainly of History and Law volumes and consulted the libraries of other eminent scholars. *Britannia* was the first county-by-county topographical guide to Britain, combining detailed maps and plates with descriptions of geography, natural history and archaeology of each area. It is valuable as **the first coherent account of Roman Britain**, but most importantly, it paints a picture of the Britain of Camden’s time, and is an exercise in showing how the past forms the present.

**100 WOOD ENGRAVINGS BY THE
DALZIEL BROTHERS**

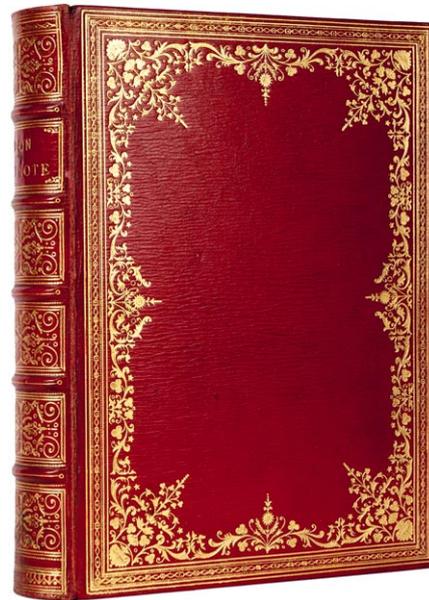


9. CARROLL, Lewis (author). *Phantasmagoria And Other Poems.* London: Macmillan and Co., 1869. **£398**

8vo. Original royal blue cloth panelled and decorated in gilt, all edges gilt, brown endpapers; pp. [x], 4-202; spine a little darkened with a touch of rubbing to head and tail and corners, free endpapers very slightly browned, otherwise internally very clean; **elusive in first issue.**

First edition, first issue, with the chapter 'Melancholetta' incorrectly numbered 78 in the Table of Contents with no cancel title-page and without 'Author of Alice in Wonderland' to the title-page. The work, which contains the title poem in seven cantos, is designed to allay all fear of ghosts from nervous people by representing that it is no pleasure at all to the ghosts to howl on battlements on wet nights, or to clank chains. Many verses appear here for the first time. Carroll wished to secure George du Maurier as the illustrator but this plan collapsed.

The word "phantasmagoria" was invented in 1802 to describe a gathering of ghosts.



10. CERVANTES, Miguel de. *Adventures of Don Quixote de la Mancha.* Translated from the Spanish by Charles Jarvis. With 100 Illustrations by A. B. Houghton, Engraved by the Brothers Dalziel. London: Frederick Warne and Company, 1866. **£1,995**

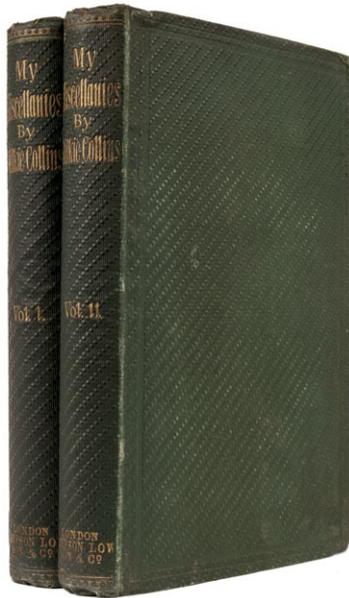
4to., in full red straight-grain morocco, boards and spine richly gilt, all edges gilt. With 100 illustrations including a full-page frontispiece and 99 cuts in the text; pp. [iv], xiii, [i], 710, [ii]; a little spotting to first and last few leaves, otherwise a very good copy in a choice binding.

First edition thus in what appears to be a publisher's **deluxe binding.** With a neat ink presentation inscription "Charles James Jessel May 1873. A present from Emile Merton". Charles Jessel was the son of the famous lawyer, Master of the Rolls, and MP Sir George Jessel.

A **scarce** edition with Arthur Houghton's illustrations engraved by the Brothers Dalziel. The distinctive, angular signature of the Brothers appended to wood-engraved illustrations from the 1840s onwards was readily recognised. Indeed, so widespread their work and influence during the two decades 1850 to 1870 that their name has become synonymous with Victorian engraving on wood, and one student of the period called the period the 'Dalziel Era'. As engravers, art directors and publishers, the Dalziels - George (1815-1902) and Edward (1817-1905) - worked with some of the nineteenth century's greatest talent in Art and Literature. The list of the illustrators whose work they engraved is distinguished: George Cruikshank, Richard ('Dicky') Doyle, Birket Foster, John Gilbert, Charles Green, William Harvey, Arthur Boyd Houghton, Arthur Hughes and Charles Keene, amongst many others. The Dalziels became arbiters of taste, and during the 1850s and 1860s publishers turned to them for advice and guidance when venturing into illustrative literature.

**McGuffins, Mendacity
AND MOONSTONES, OH MY!**

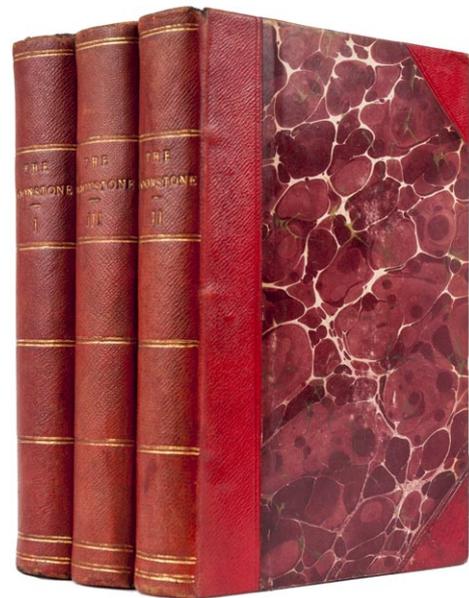
**“WE HEAR A GREAT DEAL OF LAMENTATION
NOWADAYS, PROCEEDING MOSTLY FROM
ELDERLY PEOPLE, ON THE DECLINE OF THE ART
OF CONVERSATION AMONG US.”**



11. COLLINS, Wilkie *My Miscellanies* London: Sampson Low & Co., 1863. **£2,500**

2 vols, 8vo; original dark green cloth, patterned in blind, spines lettered in gilt, olive green endpapers; vol. I pp. vi, [ii], 291, [i], (16, advertisements, unopened); vol. II pp. [iv], 300, (16, advertisements, some unopened); a little cloth warping to upper cover of volume one, some mild rubbing and occasional interior foxing, covers unfaded, sturdy aside from a little weakness to the internal hinges (as usual), a very good set, with the bookplate of John Martineau to front paste down endpapers.

First Edition, of this set of collected essays, originally published in *Household Words* between 1857-1861. Sometimes found in a later brown remainder binding, or lacking the advertisements at the end of both volumes. The essays are divided into subcategories, including Sketches of Character, Curiosities of Literature and Social Grievances. Some of the essays retain relevance today, particularly the Social Grievances, which bear titles one can instantly empathise with such as “Save Me From My Friends” or “Give Us Room”. As a whole, the essays are united by Collins’ biting wit and scathing disdain for Victorian sensibilities.



12. COLLINS, Wilkie *The Moonstone* London: Tinsley Brothers, 1868 **£2,000**

3 vols, 8vo; Red morocco over marbled boards, gilt titled spines, marbled edges; vol I pp. viii, 315; vol II pp. [ii], 298; Vol III pp. [iv], 310; spines a little faded, a little rubbing to corners, some faint dog ears, some very faint/mild foxing to the edges of some gatherings, lightly worn copies, internally clean and bright, with the bookplates of John Martineau and Harry Bradfer-Lawrence to the front endpapers. Both copies lack the half-titles and adverts which would have conventionally been removed from the copies during the rebinding process.

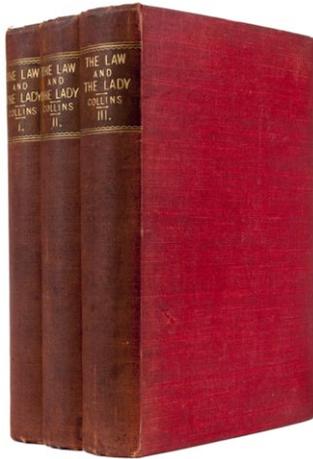
This is a mixed edition set of the Moonstone. Volume 1 is a first edition, Volumes 2 & 3 are second editions from the same year.

The Moonstone is tied with the *Woman in White* for the most influential and popular novel in the Collins canon. It contains - and arguably popularised - many of the tropes we now associate with the detective genre. Whilst writing it, Collins was struck with an attack of rheumatic gout, which he was to battle with for the rest of his life. As a result, much of the novel was written by dictation, but his wailing so disturbed his amanuenses that several resigned in quick succession. On recovering enough to read his work, it is said that Collins didn’t recognise it as his own. It probably wasn’t a ghost, but no-one can prove that.

The Moonstone was snapped up by the public, and Collins outsold Dickens’s work both in serialized and in novel form for the duration of its run. This may have caused some tension between the two, and may have inspired Dickens to start work on *The Mystery of Edwin Drood*... this, however, is (enjoyable) speculation.

I turned about, and there was Penelope flying down after me like mad. “Father!” she screamed, “come upstairs, for God’s sake! The Diamond is gone!”

“Are you out of your mind?” I asked her.



13. COLLINS, Wilkie *The Law and the Lady* London: Chatto & Windus, 1875. **£700**

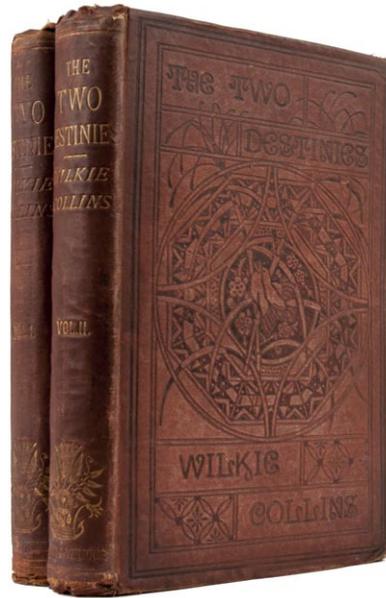
3 vols, 8vo; Later red cloth, gilt spine label; vol I. pp.viii, 246; vol II. pp.iv, 270; vol III. pp.iv, 342; foxing to first and last gatherings of all three volumes, otherwise clean, ink ownership inscription to title pages "RCH, Bombay, 1 July 1895", pages trimmed, with the bookplate of John Martineau to front paste-down endpapers.

First edition.

One of Collins' archetypal detective novels, featuring an early example of a female sleuth and classic investigatory tropes such as courtroom cross-examination and the amateur succeeding despite the bumbling incompetence of law enforcement. This copy has been rebound in later red cloth, no doubt due to the very common deterioration of the original cloth covers. The new binding is sturdy, and unlike many original cloth examples, affords the chance to actually read the book without the danger of damaging it (which is just as well, as it remains a gripping tale even after all these years).

"You have hit it," cried Miserrimus Dexter. "You are a wonderful woman! What was she doing on the morning of the day when Mrs. Eustace Macmillan died poisoned? And where was she, during the dark hours of the night? I can tell you where she was **not**:- she was not in her own room."

"STILL THE BOY'S FACE IN THE MINIATURE PURSUED ME. STILL THE PORTRAIT SEEMED TO REPROACH ME IN A MERCILESS LANGUAGE OF ITS OWN: "LOOK AT WHAT YOU WERE ONCE; THINK OF WHAT YOU ARE NOW!"



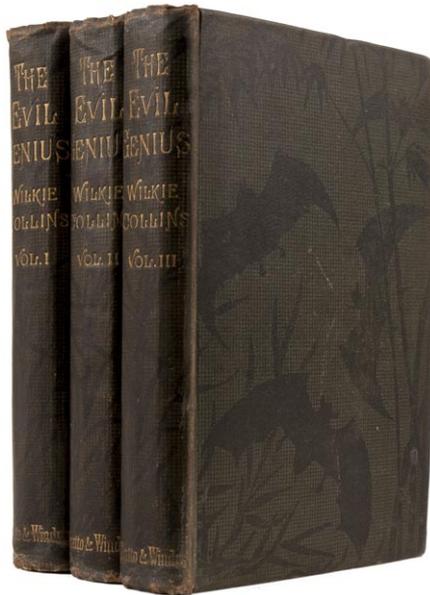
14. COLLINS, Wilkie *The Two Destinies* London: Chatto & Windus, 1876. **£2,500**

2 vols, 8vo; original red-brown cloth, blocked in black, gilt title to spine; Vol I pp.viii, 312; Vol II pp. iv, 304, 32, advertisements; cloth uniformly faded to brown, some bumping to head and foot of spine, otherwise a very good copy, largely clean with the occasional light smattering of foxing, ink inscription to front paste down endpapers reading "Library, No. 54 Baker Street," with the bookplate of John Martineau to front free endpapers.

First Edition.

One of Collins' more supernaturally inclined novels, *The Two Destinies* describes a man and woman who find themselves drawn to each other over the course of their lives by a strange, telepathic link that manifests in striking intuitions and ghostly apparitions. The concept of destined lovers is not a new one to the modern reader, but allows Collins to indulge his penchant for the supernatural whilst not-so-subtly continuing his one man campaign against the established views towards relationships and marriage, as the fated couple flee to Naples to escape the judgment of their peers.

“HE TOOK THE ONLY COURSE THAT WAS OPEN TO HIM; HE TOOK HIS HAT.”



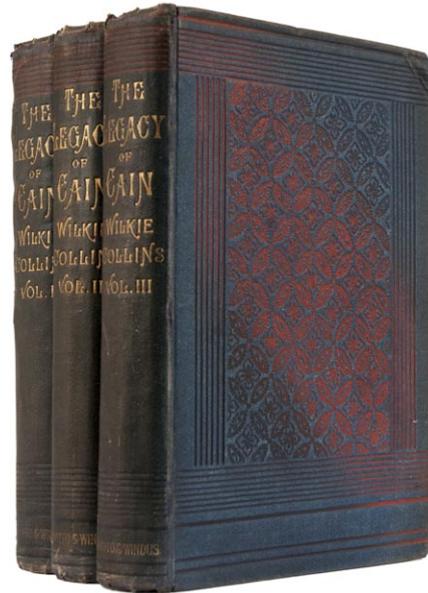
15. COLLINS, Wilkie *The Evil Genius* London: Chatto & Windus, 1886. **£2,500**

3 vols; 8vo; original dark green cloth, front covers blocked in black with bat motifs, spines lettered in gilt; Vol. I pp.viii, 284; vol II vi, 304; vol iii vi, 265, [i], 32 (advertisements, some uncut); all volumes a little rubbed and lightly worn, volume 2 a bit shaky, very occasional small internal page tears (no text loss), and faint dog-ears to some pages, covers largely unfaded, internally clean and unfoxed, with the bookplate of John Martineau to front free endpaper, and the subscription library label of W.H.Smith & Sons to the front paste-down endpaper in all 3 volumes.

First appearance in novel form. A scarce book in this format.

Developed parallel to a theatrical version of the same name, *The Evil Genius* is a tale exploring themes of adultery, divorce and how it impacts the lives of children tossed about in the process. The eponymous villain is a snooping mother in law determined to reveal an affair, in an amusing joke likely misunderstood by the binder, who trussed up the set in cloth smattered with gothic looking bats. The plot itself quickly devolves into the exciting (if unbelievable) action that wouldn't be out of place in a soap opera today - flights to train stations, fits of histrionics and fainting and even a particularly unnecessary (but wonderful) sequence where characters flee over a misty lake in a rowboat. Strangely, the protagonist of the book is the adulterous husband's mistress, and though the book resolves with the married couple re-uniting, the work as a whole presents the mistress in a much more favourable light than one would expect of the time. This could have something to do with Collins' own personal life, having rather brazenly entertained two mistresses for the previous two decades, and though the book stops short of openly advocating bigamy, it raises rather interesting questions about the nature of marriage, parenthood, and romance.

“ARE YOU QUITE SURE, MY YOUNG FRIEND, THAT YOU WON'T GO BACK TO HELENA?” “GO BACK TO HER? I WOULD CUT MY THROAT IF I THOUGHT MYSELF CAPABLE OF DOING IT!”



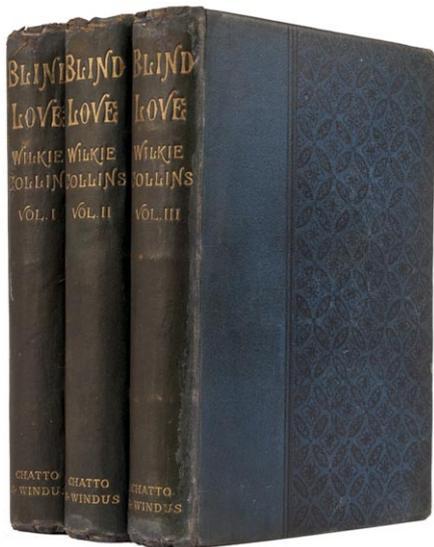
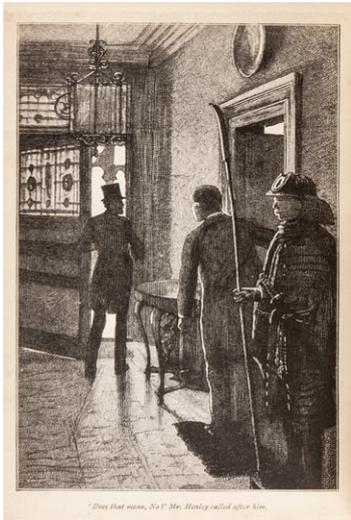
16. COLLINS, Wilkie *The Legacy of Cain* London: Chatto & Windus, 1889. **£2,000**

3 vols; 8vo; original blue cloth, blocked in black with red diagonal stripe across the upper covers, white and grey floral endpapers; vol I. pp. viii, 290, vol II. pp. vi, 264; vol III. pp. vi, 282, (32, advertisements dated 1888); some light wear, with the usual rubbing to corners and head of spine and cloth faded to blue-grey, an internally clean and sturdy copy.

First Edition of Collins' penultimate novel, exploring the idea of hereditary evil. The novel is one of Collins' more violent, though by today's standards it veers quickly towards the pastiche, with the murderous Helena running down potential victims in what can only be described as a Victorian Benny Hill chase sequence across three novels. Collins dedicated this novel to his unofficial 'godchild' Mrs Henry Powell Bartley (Carrie Graves) for her help as an amanuensis during his long years of sickness. Rather unfortunately for Caroline (and ironically, given Collins' love of financial crime as a plot device), her husband would proceed to steal and gamble away all she inherited from Collins, leaving her destitute.

“Good and Evil walk the ways of this unintelligible world, on the same free conditions. If we cling, as many of us do, to the comforting belief that departed spirits can minister to earthly creatures for good—can be felt moving in us, in a train of thought, and seen as visible manifestations, in a dream—with what pretense of reason can we deny that the same freedom of supernatural influence which is conceded to the departed spirit, working for good, is also permitted to the departed spirit, working for evil?”

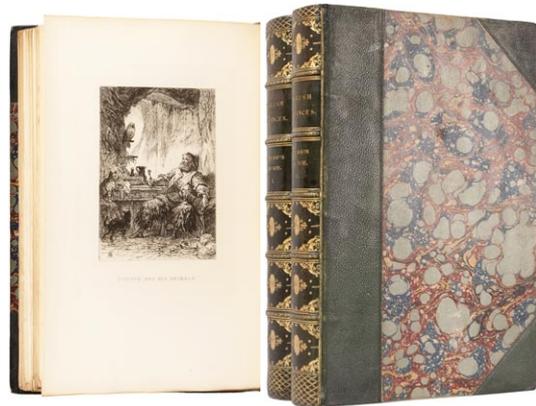
**“SHE SAW THINGS AS THEY WERE;
BUT THE KNOWLEDGE CAME TOO LATE”**



17. COLLINS, Wilkie *Blind Love* London: Chatto & Windus, 1890. **£900**

3 vols, 8vo; original teal cloth, blocked in black to cover and gilt to spine; Vol I. pp. xii, 304; Vol II. pp. viii, 304, 32 (advertisements); Vol III. pp. viii, 316; rubbing to outer hinges, head and tail of spines, volume two a little shaky, spines a little faded, some scattered light foxing, labels of W.H. Smith & Sons subscription library to front paste-down endpapers, bookplates of John Martineau to front free endpapers.

First Edition. Collins' last book, which he was unable to finish due to his advanced state of illness, and which the writer Walter Besant finished for him after his death, at Collins' request. Originally called "Iris", *Blind Love* follows the life of a woman who marries an unstable man, and tracks the downwards trajectory of the relationship through murder, fraud and suspicious medical practitioners. In the preface, Besant explains the nature of his agreement with Collins' and states that the chapters left for him to finish were supported by a vast array of explanatory notes. *Blind Love* was serialised in the *Penny Illustrated Paper* between July-December 1889.

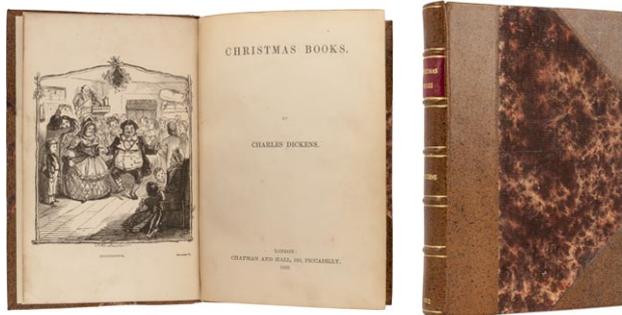


18. DEFOE, Daniel *The Life and Adventures of Robinson Crusoe, Mariner of Hull. With Biographical Memoir [by John Ballantyne] and Illustrative Notes.* London: J.C. Nimmo and Bain, 1882. **£550**

Royal 8vo. 2 vols.; contemporary half dark-green morocco over marbled boards; spines fully gilt, marbled endpapers; frontispiece portrait by L. Flameng, 8 etched plates by B. Bouillon, titles printed in red and black; Vol I pp. [x], xxxii, 392, [ii]; vol II [ii], xii, [iv], 384, [ii]; an attractive set with just a trifle of rubbing to extremities and marbled boards, near-fine overall.

Number 42 of 150 numbered copies on laid paper, **with an extra set of proof etchings on Japanese paper.**

Defoe's realist novel is credited by some as being the first novel to be written in English. Before the end of the first year of its publication in 1719, the book had already run through four editions, and it has gone on to become one of the most widely published books in history. By the end of the 19th century, more than 700 alternative versions had been produced. The original, (somewhat catchy) title, was "The Life and Strange Surprising Adventures of Robinson Crusoe, Of York, Mariner: Who lived Eight and Twenty Years, all alone in an un-inhabited Island on the Coast of America, near the Mouth of the Great River of Oroonoke; Having been cast on Shore by Shipwreck, wherein all the Men perished but himself. With An Account how he was at last as strangely deliver'd by Pyrates."



19. DICKENS, Charles. *Christmas Books.* London: Chapman and Hall, 1852. £598

8vo, newly bound in half speckled calf over marbled boards, spine lettered and rule in gilt; contrasting red morocco label in one, others lettered directly, all edges speckled; engraved frontispiece after John Leech; pp. [vi], 266, [ii]; small tear to edge of p.3; some pages with marginal folds or creases; a handsome copy.

First collected edition, with additional added preface by Dickens. Comprising *A Christmas Carol*, *The Chimes*, *The Cricket on the Hearth*, *The Battle of Life* and *The Haunted Man*.

"I have included my little Christmas Books in this cheap edition, complying with a desire that has been repeatedly expressed to me... my purpose was, in a whimsical kind of masque which the good humour of the season justified, to awaken some loving and forbearing thought, never out of season in a Christian land. I have the happiness of believing that I did not wholly miss it." (Preface).



20. DICKENS, Charles. *The Old Curiosity Shop.* London: Chapman and Hall, 1841. £498

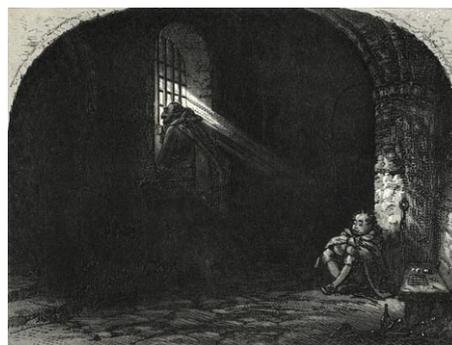
4to, original cloth sometime rebacked preserving original spine, marbled endpapers and edges; with eighty-three textual engravings by George Cattermole and Hablot K. Browne; pp. [iv], [1]-306, [1]-223 with irregularities as issued; short strip of clear tape at hinge of upper pastedown, some chipping to end papers; cloth lightly rubbed all over with the odd mark; still very good.

First separate issue.

One of the two Dickens novels to be published in his weekly series *Master Humphrey's Clock*, the plot follows the life of Nell Trent and her grandfather, both residents of The Old Curiosity Shop in London. The novel is one of Dickens' most sensational: fans were reported to have stormed the pier in New York City, shouting to arriving sailors (who might have already read the final chapters in the United Kingdom), "Is Little Nell alive?" In 2007, many newspapers claimed that the excitement at the release of the last installment of *The Old Curiosity Shop* was the only historical comparison that could be made to the excitement at the release of the last Harry Potter novel.

The book was first published in this one-volume format a few months after the release of the last instalment. It was most likely this edition that Queen Victoria read in the same year, and remarking in her journal from 1841 that it was "very interesting and cleverly written".

IMPRISONMENT; DEBT; LOVE



21. DICKENS, Charles *Little Dorrit...* With Illustrations By H. K. Browne. London: Bradbury & Evans, Bouverie Street, [December, 1855 - June, 1857]. £2,995

8vo., 20 monthly parts in 19 as issued, with 40 engraved plates including frontis and title vignette; original printed blue wrappers with trade advertisements to inner sides as well as outside back wrappers, with a variety of publishers ads, and slips bound-in. Wrappers have sustained a varying amount of chipping and wear, plates are foxed and damp stained, most of the parts have been repaired, otherwise a good set with most of the advertising slips intact.

First edition **in original parts**, with the white "Missing" slip intact in part 16.

"In *Little Dorrit* Dickens mounts his single most ferocious onslaught against England and English society; against its government, against its financiers, against its artists and even against its ordinary citizens who, at least in *Bleeding Heart Yard*, believed that foreigners were always immoral. that foreigners had no independent spirit." (Ackroyd, 758). The novel satirises the shortcomings of both government and society, including the institution of debtors' prisons, where debtors were unable to work until they repaid their debts. The prison in this case is the Marshalsea, where Dickens' own father had been sent. Dickens is also critical of the lack of a social safety net, the treatment and safety of industrial workers, as well the bureaucracy of the British Treasury, in the form of his fictional "Circumlocution Office". In addition he satirises the stratification of society that results from the British class system.

Perhaps unsurprisingly, many reviewers were critical of the book upon its publication. However, Dickens' friend Hans Christian Andersen advised the author to ignore the critics: "They are forgotten in a week, and your book stands and lives" (Ackroyd, 780). Tchaikovsky, a voracious reader and theatre-goer when he was not composing, was similarly entranced by the book.

**“MONEY, MONEY, MONEY,
AND WHAT MONEY CAN MAKE OF LIFE.”**



22. DICKENS, Charles. *Our Mutual Friend*... With Illustrations By Marcus Stone. London: Chapman and Hall, Piccadilly, [May, 1864 - November 1865]. **£3,500**

8vo., 20 monthly parts in 19 as issued; with 40 wood engraved plates; original printed blue wrappers with trade advertisements to inner sides as well as outside back wrappers, uncut, with a variety of publishers ads and slips on teal, green, pink and white paper bound-in; good condition, slight wear to wrappers and edges as is common, internally clean; a complete set missing only a few ads mentioned in Hatton & Cleaver, with no visible signs that ads have been removed, and includes ads not mentioned in Hatton & Cleaver.

First edition in the original parts.

Our Mutual Friend was Dickens's last completed novel, written slowly due too increased occasions of illness, and a serious railway accident. Similar to *Bleak House* and *Little Dorrit*, *Our Mutual Friend* comprises the usual social satire, elaborate plotting, and sweeping views of contemporary society, differing most notably in the positive outcome of the central love stories. (Eckel 96. *Hatton and Cleaver* 345-370.)

The wood engravings and cover designs were for the first time charged to the skillful hand of Marcus Stone, the orphaned son of an old artist friend who worked in the "sentimental-realist style of 1860s book illustration" (OxfordDNB).

FIRST APPEARANCE OF A TALE OF TWO CITIES



23. DICKENS, Charles. *A Tale of Two Cities* in *All the Year Round*. A Weekly Journal. Conducted by Charles Dickens. With which is incorporated *Household Words*. No.1 - No. 50. With 1859 Christmas Extra Issue. Published at the Office. No. 11 Wellington Street North, April 30th 1859 - April 7th 1860. **£1,250**

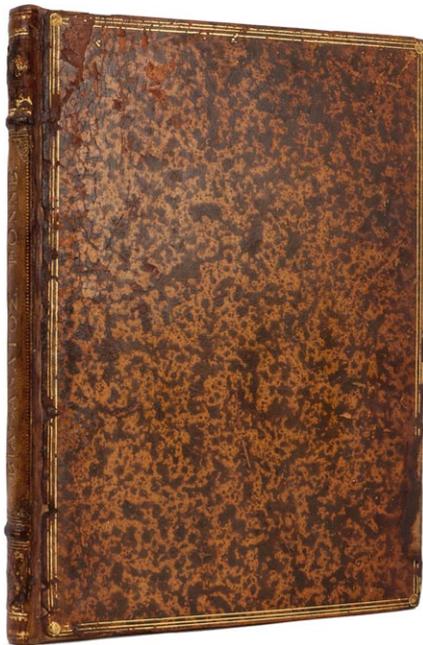
8vo., 2 volumes in half calf over marbled boards; spine panelled and lettered in gilt; pp. vol I [ii], iv, 624, [ii]; vol II [iv], iv, 568, 48, [iv]; some browning and spotting, a little chipping and repair to fore-edge of title page in vol.1, otherwise a very good set.

The first two bound volumes of *All the Year Round* (No.s 1 - 50) bound with the Christmas Extra issue for 1859. These volumes include the first appearance of *A Tale of Two Cities* published in 31 weekly instalments from April 1859 to November 1859, The extra Christmas number contains Dickens's *Haunted House*. Also included are early chapters of Wilkie Collins's *Woman in White*.

A Tale of Two Cities was first serialized in Dickens' periodical *All the Year Round*, from April 30-November 26, 1859. Its appearance in monthly parts (July-December 1859) marks the return to his old publishers *Chapman and Hall*, after a long stay with *Bradbury and Evans*. This title also marks the author's final collaboration with Phiz, his most evocative and sympathetic illustrator. (Smith I, 13. *Hatton and Cleaver*.) It was the end of a 23-year partnership.

Dickens was emotionally vested in this great novel. In a later preface he wrote: "It has had complete possession of me; I have so far verified what is done and suffered in these pages as that I have certainly done and suffered it all myself." The quality and strength of the prose is some of the finest he was ever to produce, for example, "It is a far, far better thing that I do, than I have ever done; it is a far, far better rest that I go to, than I have ever known."

**ONE OF THE EARLIEST WESTERN
WORKS ON SUICIDE**



24. DONNE, John. *Biathanatos. A Declaration of that Paradoxe, or Thesis, that Selfe-homicide is not so Naturally Sinne, that it may never be otherwise.* *John Dawson, [1644].* **£5,500**

Small 4to. Nineteenth century full mottled calf, gilt triple fillets to sides, gilt lettering to spine, gilt turn-ins, marbled endpapers, recently rebound with repair work to head and foot of spine; pp. 18, 192, 19[1], 192-218; lacking initial blank as often, including two leaves of 'Authors cited in this book' that are sometimes omitted, some wear to edges of binding, repair to title page, very good.

First edition, **first issue.**

This controversial work on suicide was one of Donne's earliest works and, although written in 1608, remained unpublished until well after his death in 1631, against the author's wishes. In it he "discusses with wonderful subtlety and learning the question whether under any conceivable circumstances suicide might be excusable." (D.N.B.), and such was his sensitivity to the difficult subject matter that he restricted readership of the manuscript to a very few friends during his lifetime. On its publication, it received the outcry that Donne had foreseen, being the subject of forceful rebuttals such as John Adams's *An Essay concerning self-murder* of 1700. Whether the book is to be taken at face value or, as Donne's own letters suggest, as an exercise in argument and provocation, this fascinating work has its place in history as the first book in the Western tradition to be written on suicide, even though it was published after John Sym's *Lifes Preservative Against Self-Killing* (1637). *Keynes 47. Pforzheimer 292. Wing D1858.*

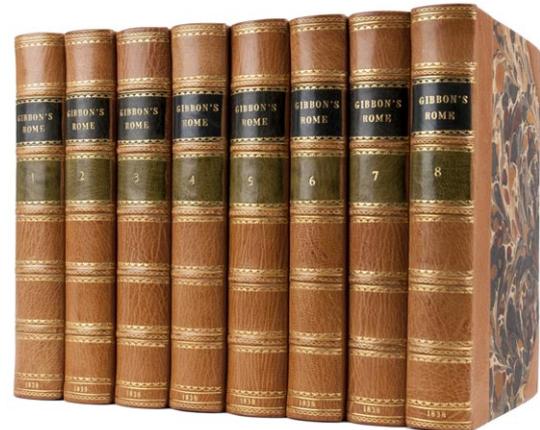


25. ELIOT, George. *The Mill on the Floss.* *Edinburgh and London: William Blackwood and Sons, [c. 1883].* **£200**

8vo., near-contemporary binding by Morrell of three-quarter brown morocco over marbled boards with gilt lettered and decorated spine; title-page vignette and six full-page illustrations by J. Cooper, W.J. Allen, and others; top edge gilt; marbled end papers; pp. [xiv], 486, [ii]; spine slightly faded, and some foxing at edges. Previous armorial bookplate on front pastedown. Small ownership inscription to title page; spine slightly faded; a very good copy.

New 'stereotyped' edition, originally issued in *The Novels of George Eliot*. The novel spans a period of 10 to 15 years and details the lives of Tom and Maggie Tulliver, siblings growing up at Dorlcote Mill on the River Floss at its junction with the more minor River Ripple near the fictional village of St Ogg's in Lincolnshire.

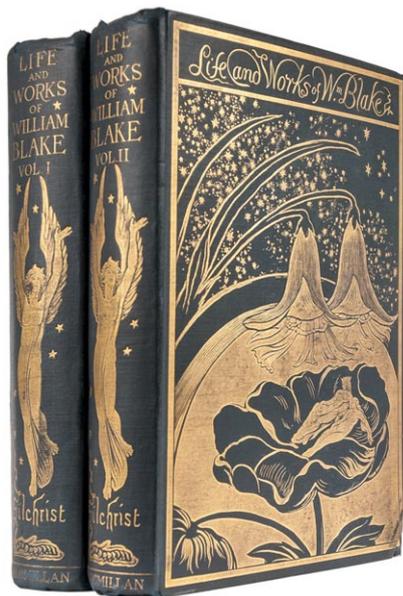
**ONE OF THE MOST INFLUENTIAL HISTORY
BOOKS WRITTEN IN ENGLISH**



26. GIBBON, Edward. *The History of the Decline and Fall of the Roman Empire.* *London: Printed for T Cadell, Strand et al, 1838.* **£1,495**

8vo, [8 volumes]; recently rebound in half morocco over marbled boards with cloth hinges, spine with contrasting morocco lettering-pieces in 2 compartments, all edges brown; steel-engraved portrait frontispiece of Edward Gibbon by F.A. Dean after Sir Joshua Reynolds in I, 3 engraved folding maps by J. Cross, Cursitor Street and H. Mutlow of the Eastern and Western part of the Roman Empire and of the parts of Europe and Asia adjacent to Constantinople; bound without half-titles in five volumes, slight marginal toning throughout, usual foxing to maps, very slight foxing and slight creasing to a few leaves, minor ink spotting to III, pp. 566-567 and 570-571, offsetting from frontispiece and map in vols I and VI respectively, one map with small marginal tear; nonetheless an attractively-bound and fresh set.

New edition. "This masterpiece of historical penetration and literary style has remained one of the ageless historical works which...maintain their hold upon the layman and continue to stimulate the scholar although they have been superseded in many, if not most, details by subsequent advances of research and changes in the climate of opinion." *Printing and the Mind of Man, Munich 1983, no. 222. Lowndes, II, 884.*



27. **GILCHRIST, Alexander.** *Life of William Blake. With Selections from his Poems and Other Writings. A New and Enlarged Edition illustrated from Blake's own Works. With additional Letters and a Memoir of the Author* London: Macmillan, 1880. **£998**

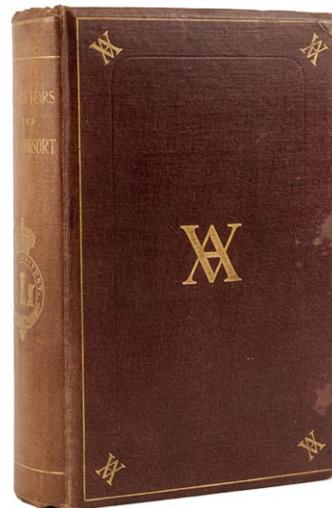
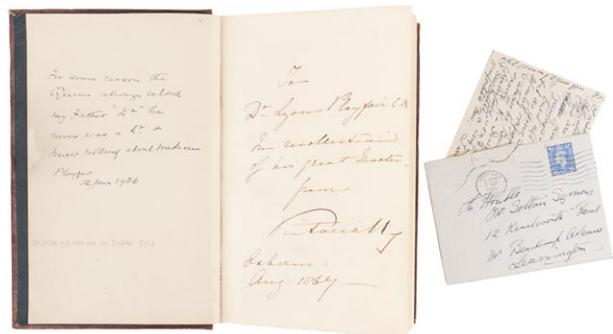
8vo. Two vols. Original green-blue cloth with elaborate gilt-stamped designs to the upper boards and spines; upper edge trimmed, else uncut; xvii, 431; ix, 383 pp., with a portrait frontispiece in each volume and numerous illustrations; some rubbing to spines and corners where there is minor loss to the cloth; half titles browned and some sporadic foxing; slightly weakened hinges expertly repaired; upper edge a trifle dusty; overall still a very good copy, with binder's ticket "Bound by Burn & Co" to rear paste down of vol. 1.

Second and best edition, including two black greetings cards of "The Tyger" and "Infant Joy" prints by the Trianon Press, as well as an article from the Guardian, 29/05/04, 'Saving Blake' tipped in.

Completed by Gilchrist's wife, Anne, after his death in 1861 and first published in 1863, this work made a considerable contribution to the awakening of interest in Blake's work in the late 19th century. Of especial interest are the original prints - three from the Virgil woodblocks (in this edition printed on India paper and preferable to the prints in the first edition of Gilchrist) and 17 from electrotypes made from the original copperplates of the *Songs of Innocence and of Experience*. Gilchrist was Blake's first full-scale biographer; the work was unfinished when he died and largely completed by Dante Gabriel Rossetti, who wrote the final chapter from Gilchrist's notes, with the help from his brother William Michael, and also Swinburne, whose own book on Blake was the result of his researches when reviewing Gilchrist's book.

Bentley, Blake Books, 1680B.

SIGNED BY QUEEN VICTORIA

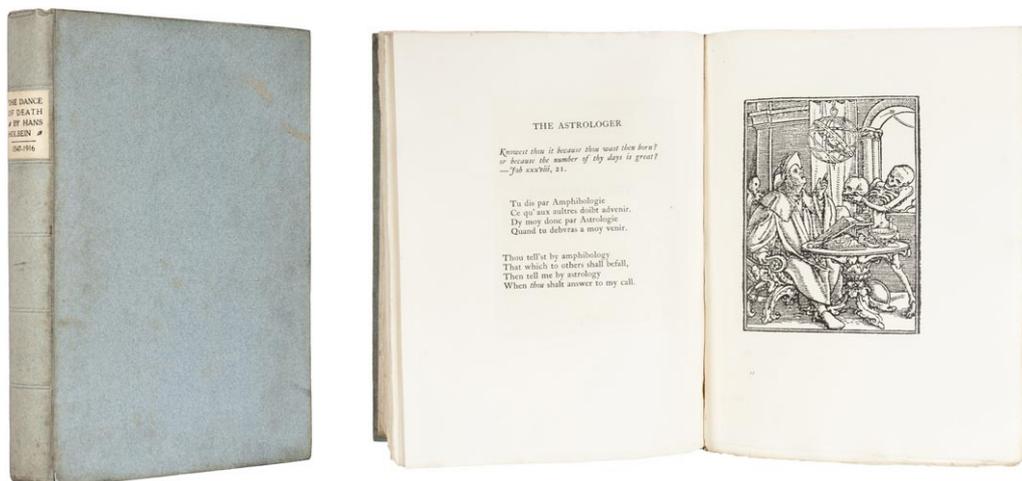


28. **GREY, Lieut-General The Hon C.** *The Early Years of His Royal Highness The Prince Consort.* London: Smith, Elder and Co, 1867. **£2,000**

8vo. Original brown cloth, gilt 'VA' monograms with gilt fillets to sides, gilt lettering to spine, bevelled edges; pp. xxxi + [i] + 469, frontispiece portrait of Prince Albert, another portrait plate; spine sunned, a little rubbing to fillet on front board, internally very clean, very good. **Provenance: flyleaf inscribed by Queen Victoria** "To/ Dr. Lyon Playfair CB/ in recollection [?]/ of his great master./from/ Victoria Reg./ Osborne/ Aug 1867". Lyon Playfair (1818-1898), later 1st Baron Playfair, was a chemist and Liberal politician who became Gentleman Usher to Prince Albert and worked with the Prince Consort on the committee of the Great Exhibition of 1851. It was for this work, and his close relationship with the Prince, that he was ennobled. This book then passed to his son, the 2nd Baron, who wrote a manuscript note opposite the Queen's inscription: "For some reason the Queen always called my father 'Dr' he never was a Dr & knew nothing about medicine./ Playfair/ 12th June 1936." This is most unfair to both the Queen and his father, as Lyon Playfair had a PhD in chemistry and had thoroughly earned his title. Beneath the 2nd Baron's inscription is a short pencil note "The author of the above was my godfather. G.G.I.B." - these are the initials of G.G.I. Barker, whose bookplate is attached to the front pastedown. Also included is a manuscript letter in envelope written by a daughter of the 2nd Baron on an unrelated subject.

First edition.

Initially printed for private circulation, this memorial to Prince Albert became a popular publication which ran to many editions. It is made up primarily of extracts from letters compiled with accompanying narrative by Charles Grey, the Private Secretary to the Prince and later to the Queen.



29. HOLBEIN, Hans. *Dance of Death* by Hans Holbein. Enlarged Facsimiles of the original wood engravings by Hans Lutzberger in the first complete edition: Lyons 1547. Privately printed by hand by Arthur K. Sabin at The Temple Sheen Press, 1916. **£750**

8vo., original blue paper covered boards with paper spine label, handmade paper; 49 engravings by Lutzberger; pp. x, unpaginated, [202]; a little rubbing and soiling to boards, otherwise a very good, partially unopened copy.

Limited edition of 250 copies. With a Preface by Frederick Evans.

Holbein's *Dance of Death* is seen by many as a triumph of Renaissance woodblock printing. In each of the forty-nine scenes, death intrudes on the various lives of all levels of society – from the Pope to the Ploughman – each with their own special treatment. Thus the knight is skewered with a lance, the duchess is dragged away by her feet and the sailor's mast is snapped in two. In each scene, the motif of an hourglass can be found, signifying the approaching end.

The book may be interpreted as part of the contemporaneous rise of Protestantism with its implicit judgement against indulgence and excess. The year before, Holbein had illustrated Martin Luther's translation of the New Testament into German, and was therefore working close to the heart of Church reform. Thus we see the Abbott being dragged off by his cassock, and death reserves two demons and two skeletons to see the Pope himself. In contrast, the poor are relieved from the duty of their lives; death seems to come to the aid of the ploughman and spare him from the burden of tilling the soil.

Holbein drew the woodcuts between 1523 and 1525, while in his twenties and based in the Swiss town of Basel. It would be another decade before he established himself in England, where he painted his most enduring masterpiece *The Ambassadors*. His achievement is even greater when one considers the miniature scale in he was drawing. The original work consisted of 41 small woodcuts (65x50 mm in size).

The blocks were cut by Hans Lützelburger, a frequent and highly skilled collaborator of Holbein's. Lützelburger had cut forty-one blocks and had ten remaining when Death surprised him too. The blocks were then sold to creditors, and eventually printed and published for the first time in Lyons in 1538. Since the book's great success the book has never been out of print, and has inspired writers and artists from Rubens in Flanders to Dickens in England.



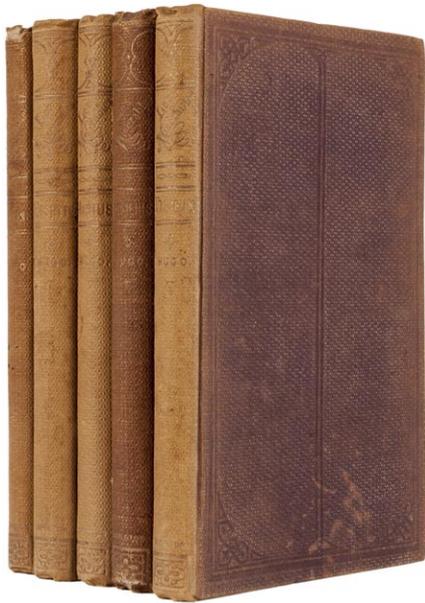
30. HOMER. [*Iliad and Odyssey, in Greek*]. London: Pickering, 1831. **£198**

Two volumes, 16mo (96 x 57 mm). Original publisher's red cloth with printed lettering-pieces to spines; pp. [ii], 351; [iv], 272, two engraved portraits as frontispieces, titles with Pickering's Aldus device; light chipping to lettering-pieces, head of spine of one volume with light wear, otherwise a very clean set.

First edition in this miniature format.

According to Spielman (198) 'one of the best printed Greek miniature books ever produced'. The tiny typesetting of this set must have been made doubly difficult due to the type used.

“TO ERR IS HUMAN, TO STROLL IS PARISIAN.”



31. HUGO, Victor. *Les Misérables*. I. Fantine; II. Cosette; III. Marius; IV: Saint Denis and The Idyl of the Rue Plumet; V. Jean Valjean. New York: Carleton, 1862. **£2,750**

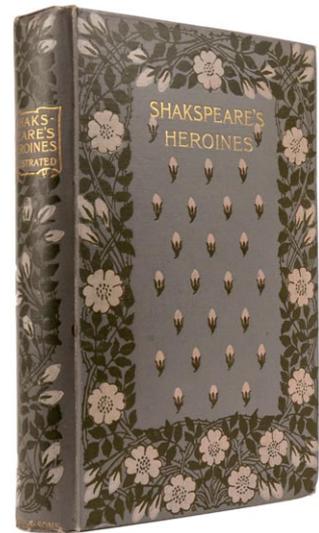
8vo., 5 volumes in original blind stamped cloth: lettering on spines dulled, 4 volumes with the bookplate of William G Abbot, spines slightly sunned, otherwise a very good set.

First American edition and **first edition in English** translated from the French by Chas. E Wilbour.

Twenty years in the conception and execution, *Les Misérables* was first published in France and Belgium in 1862, a year which found Victor Hugo in exile from France. On the morning of its publication, a mob filled the streets around Pagnerre's book shop, which was at the time almost entirely devoted to copies of Hugo's most recent novel. Within a few hours, thousands of books had been sold. Although Hugo's critics were quick to condemn him for making money by dramatizing the misery of the poor, the poor themselves bought, read, and discussed his book in unprecedented numbers.

Victor Hugo's "great novel has been hailed as a masterpiece of popular literature, an epic poem in prose about God [and] humanity... Hugo hoped that *Les Misérables* would be one of if not the 'principal summits' of his body of works. Despite its length, complexity, and occasionally unbelievable plot and characterization, it remains a masterpiece of popular literature. It anticipates Balzac in its realism, but in its flights of imagination and lyricism, its theme of redemption, and its melding of myth and history, it is uniquely Hugo" (Dolbow, 149, 214)

Charles E. Wilbour was hired by the Carleton Publishing Company to translate Hugo's grand masterpiece, and he did so very quickly, allowing the first American edition to be published within months of its French release. The intense advertising campaign waged by Carleton resulted in massive sales for *Les Misérables*, solidifying Hugo's epic in second place (behind only *Uncle Tom's Cabin*) in pre-Civil War American book sales.

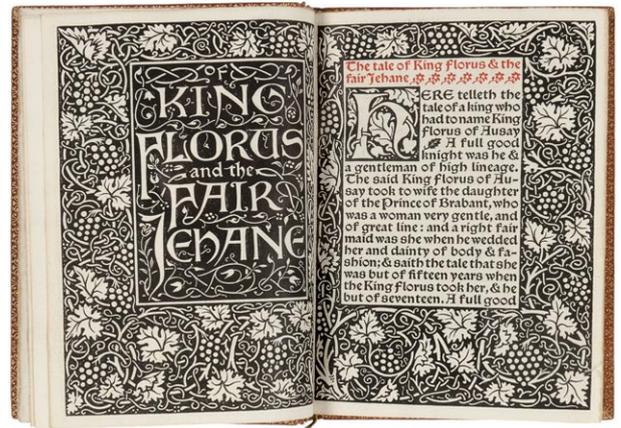
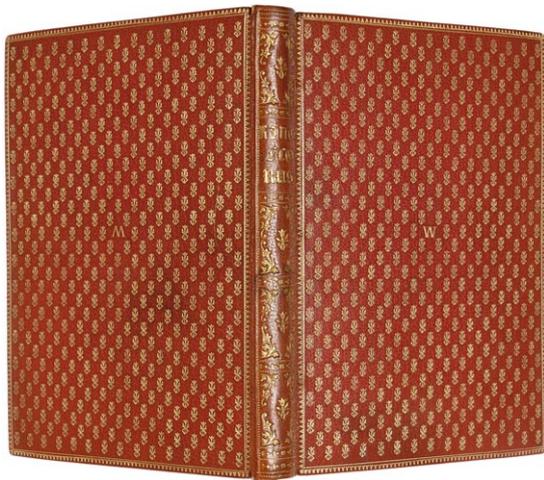


32. JAMESON, Anna. *Shakespeare's Heroines*. London: George Bell & Sons, 1897. **£88**

8vo. Original pebble-blue cloth decorated in an art-nouveau floral design in cream and green to upper board and spine and lettering in gilt to spine and upper cover; upper edge gilt, else untrimmed; pp. ix, 341; with 26 photographic portraits of famous actors in character; some bruises to corners and a little rubbing to head and foot of spine with the odd mark; internally quite clean, save from some offsetting and previous ownership inscription to ff end paper and some spotting/ browning to the title. Still a very attractive copy.

First edition of this pretty collection of the most important female characters within Shakespeare's works, including Ophelia, Lady Macbeth, Juliet and Cordelia.

COPY OF TREGASKIS EXHIBITION BINDING



33. [KELMSCOTT PRESS.] The Tale of King Florus and the Fair Jehane. [Translated from the French by William Morris]. *Kelmscott Press*, 1893. £4,995

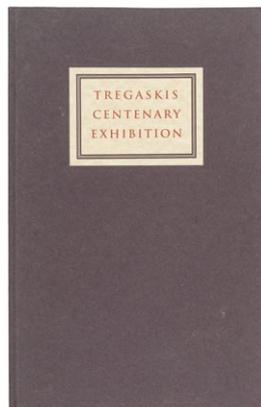
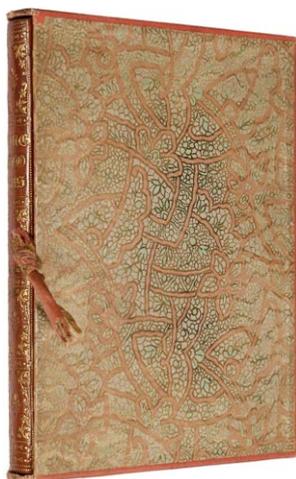


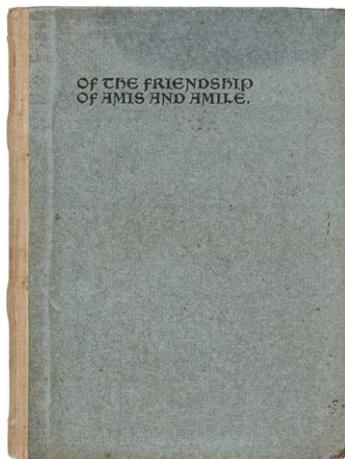
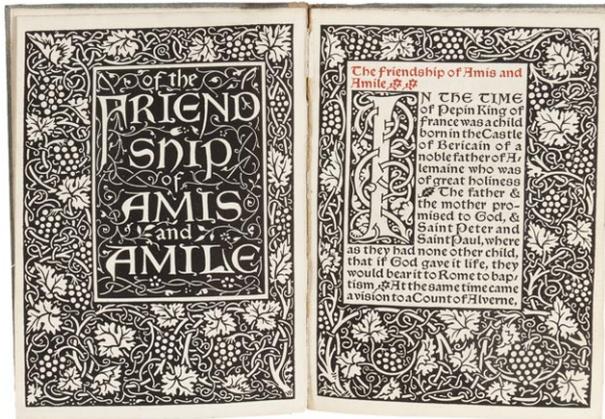
16mo; choicely bound by E. Rau of St. Petersburg in full orange crushed morocco, lettered in gilt on spine, boards with a semi of stylized flowers within a single gilt and dog tooth panel, central initial of "W" on upper board and "M" on lower board, richly gilt inner dentelles over marbled endpapers; pp. [iv] + 96 + colophon; double-page woodcut border, text printed in black and red in the Chaucer type. A fine copy in slipcase.

350 copies were printed, with an additional 15 copies on vellum. Of the 360 copies 76 copies were purchased in sheets by J. and M.L. Tregaskis and sent to bookbinders throughout the world, the object being to mount an international exhibition of bookbinding. The 73 copies which were actually bound, and displayed at the exhibition in 1894, are now in the John Rylands Library, Manchester. The one example from Russia in the exhibition was bound by E. Rau of St Petersburg and this copy is similar in design to the copy submitted for the exhibition and now in the Rylands Collection. The bindings both have a pattern of flowers across the boards, although the tools used are of different sizes and frequency. The Tregaskis copy repeats the flower pattern on the spine but on this copy the gilt work on the spine is in panels. William Morris's initials are reversed on the two copies. The Tregaskis copy has "M" on the upper board and "W" on the lower; this copy has "W" on the upper board and "M" on the lower. As the Tregaskis copy was to be exhibited with the boards facing out the initials would therefore have read "W" "M".

This is possibly a trial copy that Rau chose not to send as his exhibition piece but it seems more likely that it was a second copy commissioned by a collector who saw the Tregaskis copy in the exhibition or the exhibition catalogue. This supposition is supported by the provenance of the book.

This copy has the bookplate of Frank Howell on the front paste-down and of American collector Charles Walker Andrews on the front free endpaper. Loosely inserted is a typed letter from J. & M.L. Tregaskis to Frank Howell advertising the upcoming catalogue of the bindings in the exhibition. Howell, we presume, liked Rau's binding and commissioned him to bind up another copy in similar style. As this second copy was not commissioned as an exhibition piece, Rau reversed the initials on the boards to a more logical "W" on the upper board and "M" on the lower.





34. [KELMSCOTT PRESS.] *Of the Friendship of Amis and Amile*. [Done out of the ancient French into English by William Morris]. *Hammersmith: Kelmscott Press*, 1894. **£998**

16mo. Original holland-backed boards, lettered in black on the upper cover, edges untrimmed; pp. [iv] + 67; decorative woodcut title-page and border to first page of text, woodcut initials, text printed in black and red in Chaucer type; minor marking to covers, still a very nice copy.

500 copies were printed, plus 15 on vellum.

One of the most charming of the Kelmscott items, *The story of Amis and Amile* is an old French medieval romance based on a widespread legend of friendship and sacrifice. The devoted friendship of knights Amis and Amile is proven by the sacrifices they make for one another. Amis perjures himself to save Amile, and is cursed with leprosy for this sin. When Amile learns that Amis can be cured by bathing in the blood of Amile's children, he kills his offspring. Happily, the murdered children are restored to life in recognition of Amile's devotion to his friend. There are obvious reminiscences in this story to classical instances of sacrifice at the divine command.

The book was both printed and translated from the ancient French into English by Morris, who translated many of the other books which came through the press, such as *King Florus* and *Emperor Coustans*. It is presented here in small format.

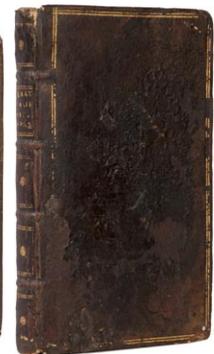


35. MACHIAVELLI, Niccolò. *The Prince*. *London: Alexander Moring Ltd.*, 1929. **£498**

8vo. Newly bound in black half calf, top edge gilt, other edges untrimmed; pp. xviii, 126, illustrated with a monochrome portrait frontispiece; light foxing to half title and last pages.

This edition of *The Prince* was published in 1929 as a reprint of the 1640 translation by Edward Sacres. This translation was chosen due to its accuracy, being an almost word for word translation from the Italian. It was limited to 1050 copies, of which 925 (including this copy) were printed on English antique paper.

This 16th-century political treatise was written, somewhat controversially, in the vernacular Italian as opposed to Latin. Machiavelli's choice for doing so was probably inspired by writers such as Dante, who popularised the return to the common language. The treatise is sometimes considered to be one of the first works of modern political philosophy.



36. MARTIAL [Marcus Valerius MARTIALIS]. *Epigrammaton libri, animadversi, emendati, et commentariolus luculenter explicati*. *Sedan: Jean Jannon*, 1624. **£698**

8vo. 17th-century calf with raised bands, spine lettered and ornamented in gilt, covers with gilt-ruled double-fillets; pp. [viii], 342, woodcut printer's device to title, a few woodcut head-pieces and initials; binding worn, but stable, a few faint marginal waterstains, otherwise a very good and still crisp copy; early 18th-century French ownership inscriptions and one armorial seal to title.

First Jannon edition.

Printed in the independent (up to 1651) Protestant Principality of Sedan in the Ardennes, close to the modern French border with Belgium, this collection of verses by the greatest Latin epigrammatist is a sensational achievement of French typography and Protestant book production. In 1610 the Parisian master printer Robert III Estienne recommended the printer, librarian and typesetter Jean Jannon to the Prince of Sedan as a talented and Protestant man of the book. Sedan developed into an academy of Protestant erudition with an impressive collection of printed books, manuscripts and works of art. Jannon began to print academic theses, classics and religious works, whilst designing and cutting types in Latin, Greek, Hebrew and Syriac. The type used here, la

petite sedanoise, as it became known later, after it had been pirated by a Parisian typesetter, was the smallest type created since the invention of printing. It measures a mere 4.9 points. Jannon reserved this particular type solely for his own use and did not sell it to other printers as he did with other types of his design. The French government seized Jannon's printshop in 1641 and the Imprimerie Royale used this particularly small type, which was later mis-attributed to Garamond.



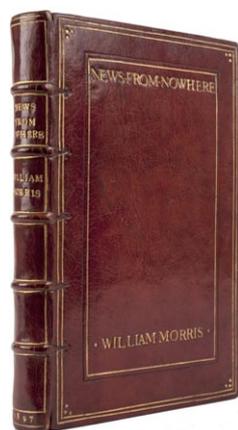
37. MORRIS, William and Eiríkr MAGNUSSON (translators). *The Story of the Volsungs & Niblungs with Certain Songs from the Elder Edda.* London: F.S. Ellis, 1870. £498

Crown 8vo. Bound by Burn and Co. in original dark green cloth, the upper and lower boards gilt-stamped with a design by Philip Webb of marigolds and curling leafy stems, birds and flowers, the spine lettered in gilt and decorated with a design incorporating gilt-stamped rabbits, birds and leaves; pp. xx, 275, [4, advertisements]; 3mm. hole to the cloth of the lower board, spotting to the endpapers, otherwise a bright, clean copy.

First edition, of which 750 copies were printed. **Inscribed in pencil to the recto of the ffep 'G. Burne-Jones'.** This legendary Icelandic Saga stems from the 13th century, and outlines the decline of the Völsung clan.

Georgiana Burne-Jones met Morris through her friendship with, and eventual engagement to Edward. The pair spent summer holidays with William and Jane Morris at Red House, and worked together on various decorating projects. In 1861 the decorative arts firm Morris, Marshall, Faulkner & Co was founded, and Georgiana was employed painting tiles. The friendship between Georgina and Morris was a close one, and it has been suggested that they were in love, but if he asked her to leave her husband (as some of his poetry of these years suggests), she refused. The pair remained friends until Morris' death in 1896.

Forman 28; Lemire A-6.01.



38. MORRIS, William. *News from Nowhere, or an Epoch of Rest, being Some Chapters from a Utopian Romance.* London: Longman, Green, and Co., 1897. £498

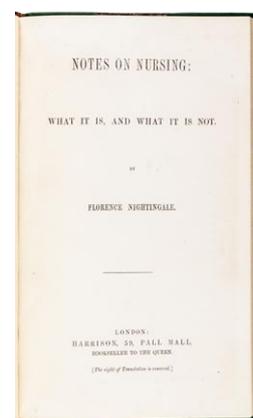
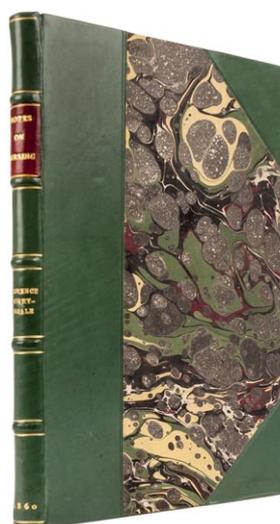
8vo., Contemporary Arts and Crafts binding of full maroon morocco, spine with raised bands, lettered in gilt to two panels and dated at the foot; gilt rules to the edges of boards and gilt embossed cornerpieces with similar tooling to the inner dentelles and gilt lettering to the upper board; a.e.g; gilt monogram "C.B" (or "B.C") to the rear inner dentelle; pp. [viii], 238; [vi]; a very nice copy overall, just some sporadic foxing and the odd small mark.

Later edition in a charming period binding of fine quality leather.

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, 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.

A beautiful copy of one of the most significant English utopias to be written since Thomas More.



39. NIGHTINGALE, Florence. *Notes on Nursing.* London: Harrison, [1860]. £800

8vo., recently rebound in half green morocco, marbled boards, spine with red morocco label and gilt lettering, a.e.g., original cloth bound in at back; pp. 79, [i]; very good indeed.

First edition. Four years after her *Notes on Matters affecting the Health, Efficiency, and Hospital Administration of the British Army* had revolutionized hospital organisation and healthcare, Nightingale produced this much slimmer volume that concentrates on the role of the nurse. It is aimed not only at professional nurses but also at those who are caring for the sick at home and covers all aspects of nutrition, environment and hygiene.

In 1974 Joan Quixley, then head of the Nightingale School of Nursing, wrote: "the book astonishes one with its relevance to modern attitudes and skills in nursing, whether this be practised at home by the 'ordinary woman', in hospital or in the community. The social, economic and professional differences of the nineteenth and twentieth centuries in no way hinder the young student or pupil from developing, if he or she is motivated to do so, its unchanged fundamentals by way of intelligent thought and practice".

cf. PMM 343.

KELMSCOTT MEETS GEORGIA



40. [KELMSCOTT PRESS.] ORBELIANI, Sulkhan-Saba *The Book of Wisdom and Lies. A book of traditional stories from Georgia in Asia. Translated by Oliver Wardrop. Hammersmith: Printed at the Kelmscott Press, 1894.* **£1,995**

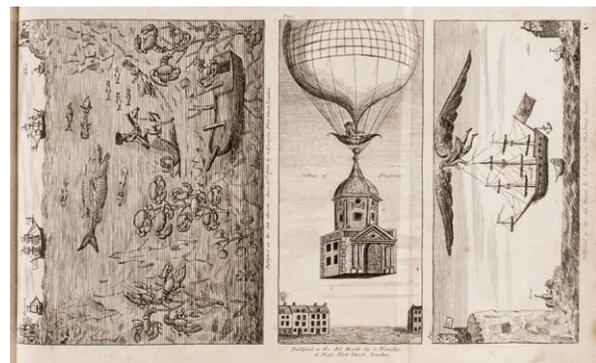
8vo., original limp vellum with (renewed) ties, printed in red and black in Golden type, wood-engraved title and initials; pp. [viii], xvi, [ii], 256, [vi]; some unopened pages; vellum a little rubbed on corner of upper board with a small closed tear where the upper tie appears, gilt lettering a little faded, otherwise a very good copy.

1 of 250 copies printed on paper (no copies were printed on vellum).

This collection of traditional Georgian fables and stories was originally written by Sulkhan-Sava Orbeliani during the eighteenth century during a tumultuous time in Georgian history, which ended with the destruction of their independence in 1810. However despite the changes in the country's history, it was also a time for renewed interest in national literature. The date when the book was finished is unknown, but it seems likely to have been completed after Orbeliani's travels, due to the references within the text to Rome, France and Constantinople.

Supported by his pupil and nephew King Vakhtang VI, Orbeliani introduced modern schooling and printing to Georgia, as well as compiling the first extant Georgian dictionary. The stories contain observations of life, with the allegorical use birds and animals "under[ly]ng an emphatic and a cognitive-educative nature... the vicious features, such as stinginess, hypocrisy, self-interest and others, characteristic of the political and social life of that period are revealed and condemned. The ideal of the author becomes the recovery of an existed structure and curing of a morally sick society." (*Menabde*, 1953).

Orbeliani also was an emissary to France and the Vatican and became friends with the popular French writer of fables, Jean de La Fontaine.

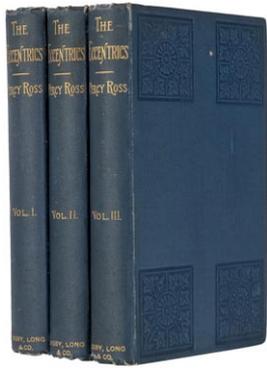


41. [RASPE, Rudolph Erich]. *The Surprising Travels and Adventures of Baron Munchausen [vol. II]: A Sequel to the Travels and Adventures ... A New Edition, Complete [vol. II]: Humbly dedicated to Mr Bruce, the Abyssinian Traveller. London: Printed for R. S. Kirby, 1816.* **£498**

Two volumes in one (as issued). Entirely uncut in the original publisher's paper-backed boards with lettering in ink to spine; pp. viii, 100; x, 90, engraved portrait frontispiece and 35 engraved plates (occasionally up to four on one folding sheet), wood-engraved vignettes of animals; spine with repairs; occasionally a little spotted, one folding plate with old repair on verso, a good copy in the original binding.

A highly illustrated edition of the complete Munchausen imaginary voyages. Although Raspe was German, he wrote the miraculous adventures in English, while engaged in mining activities in Cornwall. The first edition had appeared in Oxford in 1786 and subsequent editions saw the corpus increasing revised.

The character of Munchausen is loosely based on a real baron, Hieronymus Karl Friedrich, Freiherr von Münchhausen, who fought for the Russian Empire in the Russo-Turkish War of 1735–1739. Upon his return, he was famous for his outrageously elaborate tales based on his military career, and it was this that Raspe based his adventures upon, which include riding on a cannonball, fighting a forty-foot crocodile, and travelling to the Moon. The real Baron was, understandably, quite put out by this unwanted fame, and threatened legal proceedings against the book's publisher. Perhaps fearing a libel suit, Raspe never acknowledged his authorship of the work, which was only established posthumously.



42. ROSS, Percy [*pseudonym for Lilian DUFF*]. *The Eccentrics* by Percy Ross, Author of 'A Comedy without Laughters,' 'A Misguidit Lassie,' 'A Professor of Alchemy,' etc. *London: Digby, Long & Co., [1894].* **£398**

Three volumes, 8vo. Original blue cloth, spines lettered in gilt, covers blocked in blind; pp. [iv], 225, [3, blank], 8 (advertisements, dated October, 1894); [iv], 215, (8, advertisements); [iv], 225, [3, blank], (8, advertisements); apart from light rubbing to extremities and the occasional spotting to text; a very good copy.

Extremely rare first edition and a completely overlooked Victorian triple-decker novel by a woman, published under a male pseudonym. *The Eccentrics* is fortunate in that the title describes not only the main characters of the novel, but also the setting, prose and probably the author, though little public knowledge is available regarding her. In a wonderfully and needlessly dramatic fashion, the story is a classic tale woven of family intrigue, fainting ladies and dark inheritances. Perhaps a mark of a canny eye for satire, or perhaps just a mark of a severe talent deficit - regardless, the prose is as amusing as it is oddly gripping.

"Let me pass!" cried Bertha, "I am going to the ballroom!"

"Bertha, my dear girl," Renée put her white hand with soft magnetic touch upon Betty's arm, - "tell me."

"I worship him," Betty whispered hoarsely, looking directly into Renée's grey mesmeric eyes.

Typical of novels contemporary to it, the main topic of discussion throughout the volumes is the possibility of marriage for the female protagonists, and how to attract the attentions of the men they desire. The men, however, spend their time threatening to engage in civilised fisticuffs, and glowering at each other, before swooping in to save the heroines from certain death when the hour is most bleak. Perhaps not the most politically correct offering on the market, but a compelling and rare one. This novel is indeed typically *aesthetic*, with Moorish lamps burning in open doorways and Renée sheltering her agitated face with an ibis fan. Subtexts might be discovered by the reader of the book, which towards the end and after a marriage hints that 'when people talk of Mordant's marriage, the ladies bewail his alliance with so masculine a woman, who answers the description of his comrade more than of his wife. The men blame him severely, on the other hand, for his reckless exposure of the woman he pretends to love to so many hardships, and the way in which he denies her luxuries of her station in the country'.

Copies at British Library, National Library of Scotland and Cambridge University only on COPAC. OCLC adds UCLA, Yale and Arlington Public Library.

Halkett & Laing II, p. 135.



43. SMITH, John Thomas. *The Cries of London: Exhibiting Several of the Itinerant Traders of Antient and Modern Times. Vol II. Copied from Rare Engravings, or Drawn from the Life.* *London: John Bowyer Nichols and son, 1839.* **£250**

8vo., half red morocco with marbled boards and endpapers; lettered in gilt to spine with raised bands and gilt in compartments; top edge gilt; pp. xvi, 100; all edges and marbling on lower board a little rubbed. A few damp marks and closed tears to pages, otherwise a very good copy.

With 30 black and white engraved plates, and frontispiece of John Thomas Smith, late keeper of prints in the British Museum. Bound by C Winstanley, Manchester.

A charming book showcasing various London traders, including the Corpse-bearer, Rat-catcher and the Bladder-man, among others.



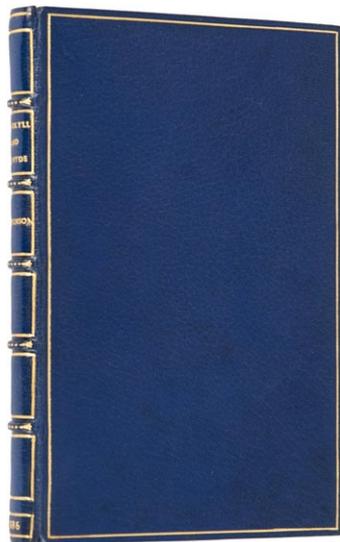
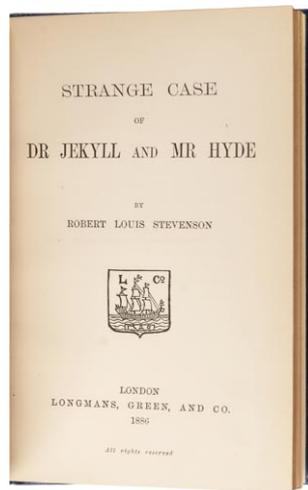
44. STANLEY, Henry Morton. *My Kalulu, Prince, King, and Slave. A Story of Central Africa.* *London: Sampson Low, Marston & Company, 1891.* **£98**

8vo. Original green cloth, image of hunters firing at a charging lion blocked in black and green to upper cover, lettered in gilt and black; pp. xv, 432, 32 (advertisements, dated 1892); 8 wood-engraved plates; slightly rubbed, soiling to fore-edges, presentation prize bookplate to front pastedown, a very good copy.

"New and Cheaper Edition"; first, 1873. This is an adventure story, with the hero's name based on Stanley's traveling companion and the scenery derived from his Central African experience gathered during the search expedition to find Livingstone. 'At Tabora, he acquired a servant, a young boy named Kalulu, whom he later brought to England. After a further three months he travelled towards the south-west, on the most arduous stage of his journey' (Oxford DNB). Just before the publication of the book describing how he found Livingstone, Stanley left Britain, together with Kalulu for a lecture tour of America. After their return he published the present book.

When the book came out first it was alleged to be a homosexual love story, and describes the growing friendship between Kalulu (an 'Apollo'), who is actually older than the real Kalulu, and another boy called Selim, named after Stanley's translator in Africa.

- See Robert F. Aldrich, *Colonialism and Homosexuality* pp.37-44.



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

£2,200

8vo. Sometime finely bound in full navy blue morocco, spine with 5 raised bands, panelled and lettered direct in gilt, with gilt beaded bands, single ruled panel in gilt to boards, a decorative gilt roll to board edges, attractive gilt-ruled turn-ins and Cockerell blue marbled endpapers, a.e.g; by Bayntun-Rivière; pp. [viii], [1]-141 + [i], advertisement; externally fine and handsome, internally remarkably fresh throughout with one 15mm, and neatly repaired, closed scarf tear to fore-edge margin of one leaf but otherwise crisp and unmarked; **scarce thus.**

First U.K. edition, published on January 9, 1886, four days after Charles Scribner's Sons' American edition. Longmans had planned to publish in December '85 but the marketplace was overwhelmed with Christmas books and a decision was taken to postpone release.'

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 the 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 resides behind the door to 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.



46. SYMONDS, John Addington. *In the Key of Blue and other Prose Essays.* London and New York: Elkin Mathews & John Lane and Macmillan & Company, 1893. **£798**

Original full vellum designed by Charles Ricketts, decorated and lettered in gilt; pp. [vii], 302; head of spine with a minor scuffing, gold a little faded from spine, front inner hinge strengthened, a few of the entirely uncut margins a little browned.

First edition, one of 50 large paper copies of this collection of essays, several of which reflect the author's travels in Italy. The trade issue appeared in cloth.

John Addington Symonds (1840—1893) was a celebrated poet, essayist and thinker. 'His specific contribution to the regeneration of society was as a pioneer in the field of gay rights; he was the first modern historian of (male) homosexuality, and the first advocate of gay liberation in Britain. When he read Plato's *Phaedrus* and *Symposium* in 1858, he realized that the ignoble behaviour of his fellow schoolboys at Harrow had an illustrious past, and when he read Walt Whitman's *Leaves of Grass* in 1865 he became convinced that comradeship had the potential for a no less illustrious future' (Victor Norton, *The Life and Writings of John Addington Symonds*, online).

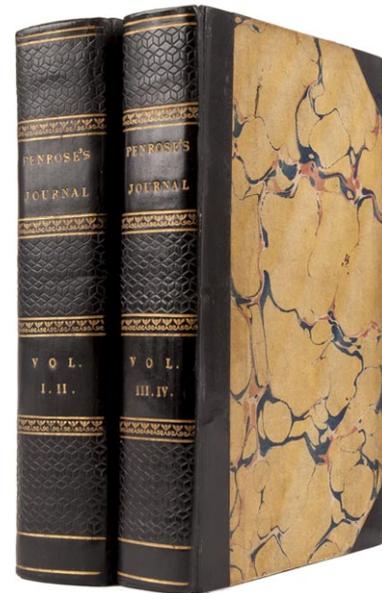


47. TOLSTOY, Leo. *Sochineniia Grafa L. N. Tolstogo iz posledniago perioda ego deiatelnosti. S tremia portretami avtora, gravirovannymi V.V. Mate i 57 ill. E.M. Bem, N.D. Dmitrieva-Orenburgskago, A.I. Kandaurova, I.S. Kazakova, F.S. Kozachinskago, V.I. Navozova, I.E. Repina i A.A. Chikina.* *Saint Petersburg: Knigizdatelstvo German Goppe, [1897].* **£498**

4to. Contemporary Russian calf-backed marbled boards, spine lettered in gilt, original illustrated wrappers bound in, pp. [iv], 203, three portraits, illustrations in the text in different colours; extremities a little rubbed, old Latvian library stamps to title-verso; a very good copy.

A collection of Tolstoy's works written during his later years, including his 1886 seminal *Death of Ivan Ilych*, profusely illustrated after the leading Russian artists of the day, including the realist Repin. Other work are *Kholstomer* (*Strider*, finished in 1886), *Vlast tmy* a play written in 1886, the performance of which was forbidden in Russia until 1902, and *Khodite v svete*, of 1887, translated in 1890 as *Work while ye have the light*.

COPAC locates a single copy, in the V&A.



48. [WILLIAMS, William]. *The Journal of Llewelin Penrose, A Seaman.* *London: Murray, 1815.* **£998**

Four volumes in two, 12mo. Contemporary black half-morocco over marbled boards, spine lettered in gilt, ornamented in blind; a very good copy, bound without half-titles, as usual.

First edition of the first American novel, written by the teacher and friend of Benjamin West (the book's dedicatee), a book highly admired by Byron.

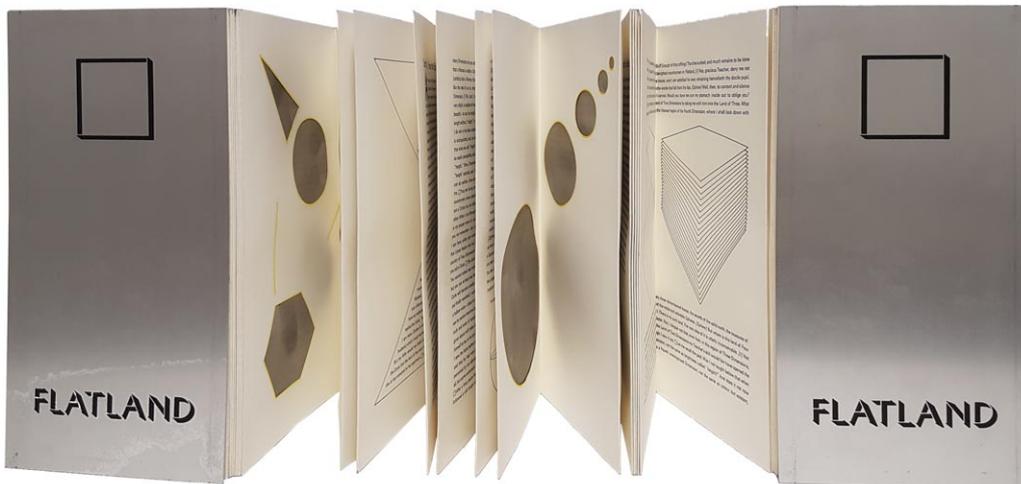
'Long neglected as the first American novel, Mr. Penrose narrates the adventures of a British youth who flees an unhappy home life to seek his fortune on the high seas. Having learned the sailor's trade, Penrose survives a series of nautical mishaps, only to be cast adrift on the Mosquito Coast. When rescue finally comes, Penrose refuses to abandon the new home he has made among the Indians. Equal parts travel narrative, adventure tale, and natural history, the novel reflects on some of the most pressing moral and social issues of its time: imperialism, racial equality, religious freedom, and the nature of ethical, responsible government. Mr. Penrose contains the first unequivocal critique of slavery in a transatlantic novel and the most realistic portrayals of Native Americans in early American fiction. In the afterword to this paperback edition, Sarah Wadsworth imparts new research on the author and his career, shedding light on the novel's subjects and timely themes, and situating Mr. Penrose at the forefront of the American literary canon' (Introduction to a Indianan University Press edition, online).

'This is the account of the privateer William Williams's adventures after being marooned upon the Miskito Coast. It is the first story of a message in a bottle, of buried treasure, the first novel written in America, and incredibly anti-slavery, at a time when America's first three presidents owned slaves. The descriptions of flora and fauna are unparalleled, and some of Williams' stories of mammoth bones and inscribed basalt pillars have only been discovered to be factual in the last two decades' (Cambria Publishing advertisement for the e-book edition). Not too much is known about the author. Bristol-born Williams settled in Philadelphia after seafaring in 1747. There he ran an art studio, taught young Benjamin West painting, was instrumental in building America's first theatre, and was associated with Benjamin Franklin. After travelling in the Caribbean he returned to England in 1776. He died in the Merchants' and Sailors' Almshouse in Bristol in 1791.

Scarce.

Sabin 60801.

1900 ONWARDS



“I COME,” SAID HE, “TO PROCLAIM THAT THERE IS A LAND OF THREE DIMENSIONS.”

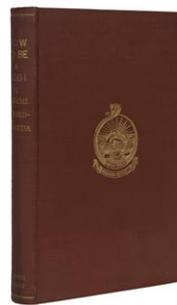
49. ABBOTT, Edwin A. *Flatland - A Romance of Many Dimensions.* San Francisco: The Arion Press, 1980. **£4,000**

Tall 4to., (36 x 18cm); aluminium binding by Q-Rolo Sheet Metal Products with title impressed in black to both covers. Housed in an aluminium frame with metal clasp. Fifty-six concertina pages printed on T. H. Saunders rag mould-made paper from Inveresk, England. The text pages and illustration units measure 7 x 14” and are joined to a length of 33ft printed on each side, making a 66ft long book. Upper and lower edges black. Univers type, reset by hand by Mackenzie-Harris corp. With fourteen line drawings and ten die-cuts illustrated and hand coloured by Andrew Hoyem with facsimile signature to colophon. Slight scratches and the odd mark to both covers, caused by movement within the metal frame. Pages bright and virtually unmarked.

Number 167 of a limited edition run of only 275 numbered copies, with an introduction [Flatland Revisited], signed by Ray Bradbury. Seventh book printed by the Arion Press, and one of its most popular - and technical - publications.

Edwin Abbott (1838-1926), was considered to be one of the leading scholars and theologians in Victorian England, and his work is now often described to be on par with Lewis Carroll’s fantasy novels, and Jonathan Swift’s satirical works. This title has been continuously in print since 1886, but never before in a format such as this. Based in a two dimensional world, it is a tale which is part science fiction and part satire. The narrator, a square, lives in a completely two dimensional society. These ‘Flatlanders’ consider the idea of a third dimension to be heretical. But the arrival of a sphere plunges the whole society into chaos, and challenges their assumptions about the nature of reality.

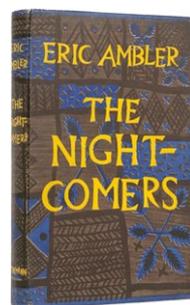
An aesthetically unique copy of Abbott’s mathematical science-fiction. Very scarce.



50. ABHEDÂNANDA, Swâmi. *How to be a Yogi.* New York: The Vedânta Society, 1902. **£120**

8vo. Original brown cloth with gilt-stamped insignia, pp. 188, [4, advertisements]; small closed tear p.171/172, otherwise in very good condition; *Provenance* half-title with previous ownership inscription.

First edition. One of the foremost figures in introducing Hindu philosophy to America in the early 1900s. As head of the Vedânta society in New York, Abhedânanda published several works in the field, of which this is an early example. The book itself focuses on two important questions, “What is Yoga?” and “Was Christ a Yogi?”. In answering these questions, Abhedânanda attempts to weave Christianity and Hindu spirituality together in a coherent and concise manner.

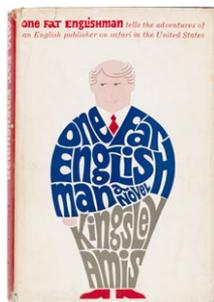


51. AMBLER, Eric *The Night Comers* London: William Heinemann, 1956. **£60**

8vo. Original orange cloth, with blue and yellow illustrated dust wrapper; pp. [vi], 233; some minor wear to the dust wrapper, cloth bright and internally clean.

First Edition. A classic thriller from a master of spy fiction in which an English engineer is drawn into the intricacies of a military coup d’etat. The plot is based (if you believe the blurb) in an island republic almost-but-not-quite-similar to Indonesia.

Rousing cheers to Rob
Nadia
Claire
from good old
Kingsley
1963



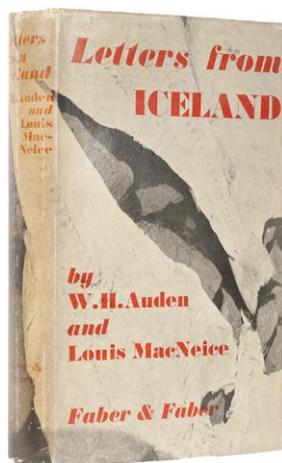
52. AMIS, Kingsley. *One Fat Englishman*. New York: Harcourt Brace & World, 1964. £198

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

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

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

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



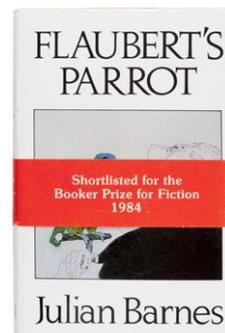
53. AUDEN, W.H., and Louis MACNEICE. *Letters from Iceland*. London: Faber and Faber, 1937. £750

8vo; original green cloth in original illustrated dust-wrapper (not price-clipped); numerous illustrations from photographs taken by Auden, diagrams and one folding map at rear; pp. 268, [iv]; some light staining to boards and slight darkening to spine; dustwrapper minimally chipped to extremities and yellowed to inside flaps; edges a little spotted; else a very good

copy.

First edition, **signed by Auden** in his typical miniscule hand to flyleaf. A highly entertaining account, written in the form of letters and poems, of the poets Auden and MacNeice's visit to Iceland in the summer of 1936. The appendix contains statistical information with good diagrams.

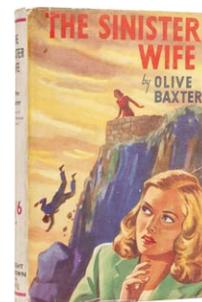
In the summer of 1936, Auden and MacNeice visited Iceland on commission to write a travel book, but found themselves capturing concerns on a scale that were far more international. "Though writing in a 'holiday' spirit," commented Auden, "its authors were all the time conscious of a threatening horizon to their picnic - world-wide unemployment, Hitler growing everyday more powerful and a world-war more inevitable." The result is a collaboration of poetry and prose, reportage and correspondence, published in 1937 with the Spanish Civil War newly in progress, beneath the shadow of looming world war. A highly amusing and unorthodox travel book, the text is full of private jokes and irreverent comments about people, politics, literature and ideas of the time.



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

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

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



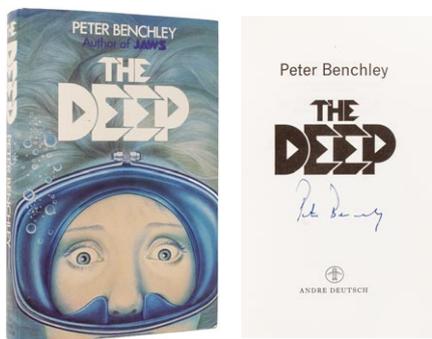
55. BAXTER, Olive. *The Sinister Wife*. London: Wright & Brown Ltd, [1948]. £200

8vo, Original red cloth titled in black to spine; pp. 227; wrapper a little worn with chipping in places, but bright, internally clean and sturdy.

First edition.

A sensational novel in which the black widow Lorenza murders her way through a variety of witless men with little to no compunction, whilst evading the long arm of the law and taking long, meaningful drags from cigarettes whenever the opportunity avails itself. Written by Helen Eastwood (nee Baker), who used Olive Baxter as one of her many pseudonyms whilst churning out a wide variety of sensational and romantic fiction, hardcover copies can now be difficult to source. This copy retains the entertaining dust wrapper depicting Lorenza hurling an unfortunate soul to his doom off a cliff.

SOCIOPATHIC DROOGS AND PRESTOOPNICKS



56. **BENCHLEY, Peter.** *The Deep*. London: Andre Deutsch, 1976.

£100

8vo., blue speckled cloth with lettering in gilt to spine; unclipped wrapper with wrap-around illustration by Gillian Hills; pp. [ii], 251, [iii]; a little peeling to upper edge of wrapper; else fine.

First edition, **signed by Benchley** to the title page.

Benchley's second novel after *Jaws* involves a honeymooning couple who discover two sunken treasures on the Bermuda reefs and are subsequently targeted by a drug syndicate. The book was quickly followed in 1977 by a film of the same name, starring Robert Shaw, Jacqueline Bisset and Nick Nolte.



57. **BRADBURY, Ray.** *Beyond 1984: Remembrance of Things Future*. New York: Targ Editions, 1979.

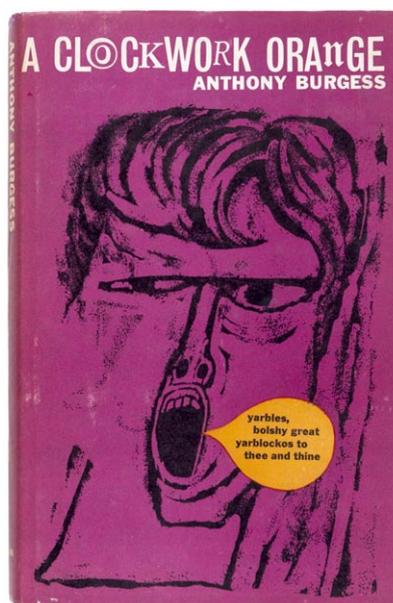
£225

Square 8vo. Original red linen-backed illustrated paper-covered boards, with original white paper dust wrapper; two poems and two essays; pp. [vi], 22, [iv]; fine.

Number 240 in limited edition of 350, signed by Ray Bradbury.

Includes two essays and two poems, dedicated to Donald Harkins "who helped me trap W.C. Fields in his lair one summer day in 1934."

"We run from Death, and if our flight is fast/
Life wins the game of Time/
And death?
Left lost, comes late - forever last."



58. **BURGESS, Anthony.** *A Clockwork Orange*. London: Heinemann, 1962.

£2,500

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

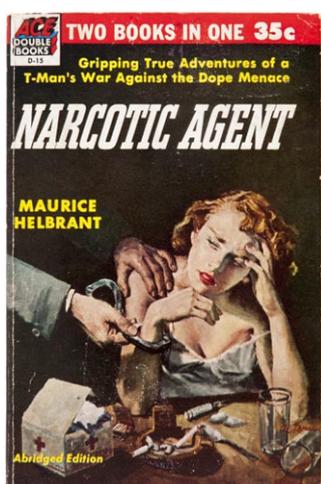
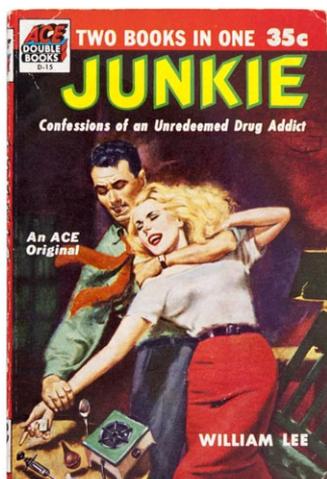
First edition, first issue binding of black cloth with wide flaps to dust wrapper. The second issue was bound in blue.

A Clockwork Orange is part black humour, part psychological comment on violence and its dominance over the mind. Written in just three weeks, it was inspired, in part, by an attack on Burgess' pregnant wife, and is famous for its violent scenes, as well as its use of 'nadsat' – a combination of cockney slang with Russian.

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

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

**“THE CONVERSATIONS HAD A NIGHTMARISH
FLATNESS, TALKING DICE SPILLED IN THE TUBE
METAL CHAIRS, HUMAN AGGREGATES
DISINTEGRATING IN COSMIC INSANITY,
RANDOM EVENTS IN A DYING UNIVERSE.”**



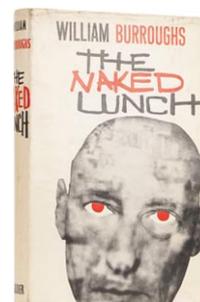
59. BURROUGHS, William S as William Lee. *Junkie: Confessions of an Unredeemed Drug Addict.* New York: Ace, 1953. £900

8vo. Original paperback covers; Pp. 149 (*Junkie*); pp. 169 (*Narcotic Agent*). Near fine with very light rubbing, slight creasing to spine, and a little browning to the text block.

First edition. Burrough's fragile, pseudonymous, and arguably most famous book, bound back-to-back with *Narcotic Agent* by Maurice Helbrant as issued.

Often erroneously regarded as Burrough's first novel, *Junkie* was issued under the penname William Lee (his mother's maiden name), and chronicles the day-to-day life of a heroin addict. It was, however, preceded by *And the Hippos Were Boiled in Their Tanks*, which was penned in collaboration with his lifelong friend Jack Kerouac. Burroughs originally chose the title of 'Junk' for this novel, but this was discarded by the publishers, who argued that it would appear to be a literal piece of Junk rather than a study of drug use. That it was issued at all is entirely due to the force and pressure of his friend Allen Ginsberg, who became his agent and editor, and found a publisher for it through Carl Solomon (nephew of A. A. Wyn, owner of Ace Books), whom he had come across in a psychiatric hospital years earlier. Ace solely published paperbacks, and so the book was first issued in this format, in an attempt to appeal to subway riders. Their books were generally regarded as having little to no literary merit.

An attractive, bright copy of a seminal work in the countercultural movement of the 1950s.

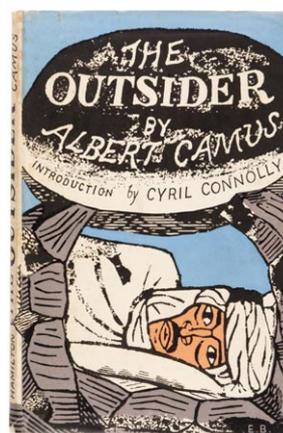


60. BURROUGHS, William. *The Naked Lunch.* London: John Calder in association with the Olympia Press, 1964. £250

8vo. original beige boards, spine lettered in gilt; photographic dust wrapper showing the author with red eyes, taken by Ian Somerville; pp. [iv], 251, [i]; slight compression to head and foot of spine; wrapper with some marks, and nicks to edges, including a small split to foot of wrapper.

First UK edition.

The Naked Lunch was Burroughs most important and controversial work. It was banned in several US states, and is one of the most recent American books to undergo an obscenity trial. Using his own experiences as a drug addict, his satirical and dream-like narrative "cuts like a scalpel under the surface skin of reality to the festering sores that plague modern man underneath" (Dust Jacket). Originally written as a series of vignettes, Burroughs intended the chapters to be read in any order, and it was in fact his closest acquaintances who put the novel together into some form of (in)coherent whole. The title, as Burroughs claims in his introduction, was suggested by his close friend Jack Kerouac, and means "exactly what the words say: NAKED Lunch – a frozen moment when everyone sees what is on the end of every fork".

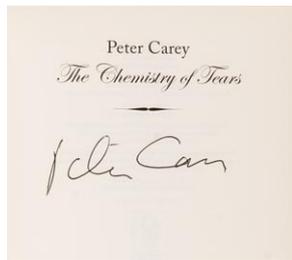
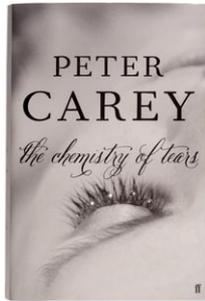


61. CAMUS, Albert. *The Outsider.* London: Hamish Hamilton, 1946. £900

8vo., original blue-grey cloth with lettering in gilt to spine; pictorial dust wrapper designed by Edward Bawden; [ii], 104, [ii]; some light spotting and browning to jacket; light fading to spine and spotting to edges; this still remains a very good copy which has retained much of its colour.

First English edition translated by Stuart Gilbert with an introduction by Cyril Connolly.

The Outsider, or 'L'Etranger' (The Stranger), was Camus' first book to be translated into English. The introduction was written by Cyril Connolly, who chose this book as one of his 100 key books of the Modern Movement. A contemporary classic, it helped to define the literature of alienation and the absurd in the post-war world. Through the story of an ordinary man unwittingly drawn into a senseless murder on an Algerian beach, Camus explores what he termed 'the nakedness of man faced with the absurd'.



62. CAREY, Peter *The Chemistry of Tears*. London: Faber and Faber, 2012. **£50**

8vo, pp. 273; publisher's black boards with title in silver to spine. Fine in fine wrapper.

First edition, **signed by the author to the title page**. A beautiful and tragic novel from the two-time winner of the Booker Prize.

THE CARPATHIA

CROSSING THE ATLANTIC AGAIN

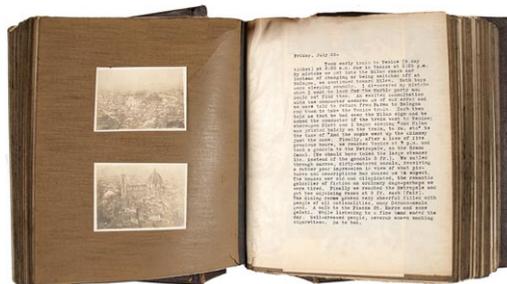
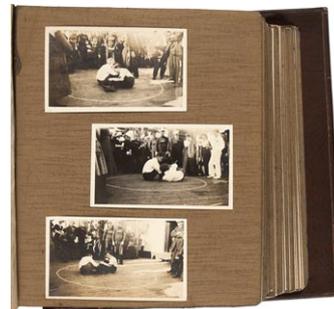
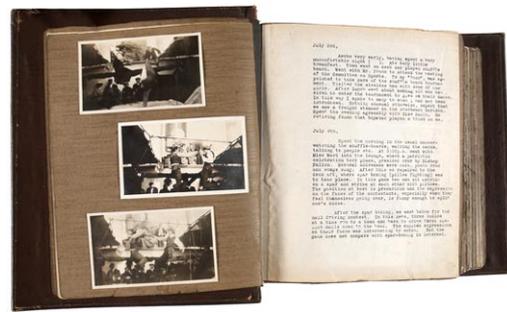
63. RMS CARPATHIA. Diary and Photograph Album. [No publisher], 2nd July - 3rd September 1913. **£750**

Photograph album 10.5 x 10.5 inches, brown cloth boards with nut and bolt binding; 52 stiff leaves of pasted-in b&w photographs alternating with leaves of typescript; a little rubbing to binder, browning to text leaves, very good.

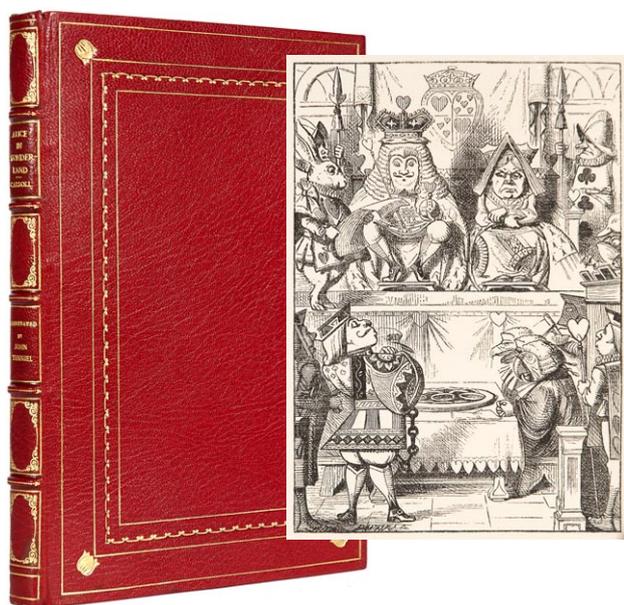
This anonymous diary - we only know that the author was called 'Sam' - records a trip to Europe by three young men from New York. Perhaps the most interesting part of the diary from an historical point of view covers the first fourteen days, when the friends were aboard RMS *Carpathia*, the ship which had, the previous year, led the attempts to rescue the survivors of the *Titanic*. Captain Arthur Rostron, who was heavily praised and decorated for his part in the rescue, continued in command of the *Carpathia* until sometime in 1913 and so may have been aboard the ship at this time. On 13 July the ship sailed to the rescue of another vessel whose engine had broken down; the diarist makes little comment, and so one wonders if he even knew of the *Carpathia's* dramatic recent history. His main concerns are girls, games and good dinners, and this part of the diary contains fascinating descriptions and photographs of life on board a steam liner, including a shuffleboard tournament, a 'cock fight' (in which two bound men have to push each other out of a chalk circle), a needle threading contest and fancy dress parties. He also records the living conditions of a low-fare passenger: "Our stateroom is very unsatisfactory, being a small room with four berths, no wardrobe... Only two at a time can dress not very comfortably at that. Room is very hot, and stuffy".

The rest of the diary concerns the friends' grand tour around Europe, passing through the great sights of Italy, France and Holland and ending up in London, where the author has a very unsatisfactory meal and a rather peculiar moustache trim. They embarked for home on 27th August on the *Oceanic* which, being "far inferior" to the *Carpathia*, attracts less attentive description.

An excellent contemporary source for information on the daily events and lifestyle on board ocean liners in their heyday.



**LIMITED EDITION,
WITH TENNIEL'S ILLUSTRATIONS**



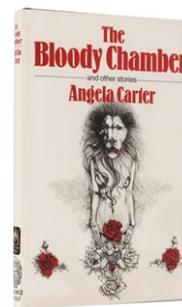
64. CARROLL, Lewis. *Alice's Adventures in Wonderland* (with the original illustrations by John Tenniel). *Philip Lee Warner, 1914.*
£1,495

8vo., Finely rebound by *Bayntun-Riviere* in full red morocco, gilt decorated boards and spine in 6 compartments with 5 raised bands and further gilt decorations, gilt top edge, gilt turn-ins and marbled endpapers; frontispiece with tissue guard and 41 further line illustrations in the text; pp. xi, [i], 131, [vii]; light scratch to lower board, else fine.

First *Riccardi Press* edition, **limited to 1000 copies** of which this copy is numbered 536.

The *Riccardi Press* began to be used as the imprint for *Medici Society* publications in 1909, with the appearance of their first book, *The Story of Griselda*. Herbert P. Horne founded the press and designed the *Riccardi* typeface, and the press continued in use until 1933. While not strictly a private press, they were very near in heritage and example, with clear typefaces based on *Doves* type. Horne concentrated on publishing familiar classics by contemporary artists, with the aim to have the books "finely printed and issued at reasonable prices through the usual trade channels". (*Ransom*, p. 164-5).

Tenniel's 'grotesques' were the reason why Lewis Carroll chose him as his illustrator for the *Alice* books. His style, with its dark, atmospheric compositions of exaggerated fantasy creatures carefully drawn in outline imposed animal heads on recognizable human bodies and vice versa, as well as combining beings and objects, and deformities in relation to the human body (e. g. when Alice drinks the potion and grows huge). These illustrations won him an international reputation and a continuing audience. He was knighted in 1893.



65. CARTER, Angela *Bloody Chamber* *London: Victor Gollancz, 1979.*
£300

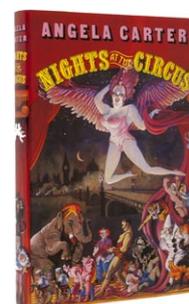
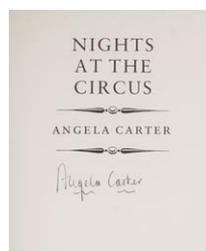
8vo; original black cloth titled in gilt to spine, with illustrated dust wrapper; pp. 157; near-fine.

Second edition, same year as the first, **signed by the author to the title page.**

Carter's anthology of short stories interweaves gothic fairy tales with feminist themes, and invokes some characteristics of magical realism. Some of the best-known stories in Western literature – fairy tales by Charles Perrault, Jeanne-Marie Leprince de Beaumont and the Brothers Grimm - are reinterpreted in a dark and often explicit way. Carter claims that she was "deliberately drawing them out of shape ... The monsters and the princesses lose their places in the old script, and cross forbidden boundary lines" (*Sage, 1994*), and indeed, one thing common to all of the stories is the centrality of gender politics. In a 1985 interview she stated that she was deliberately using the 'latent content' of the traditional stories, and that 'the latent content is violently sexual.'

The Bloody Chamber won the Cheltenham Festival Literary Prize in 1979, and is now widely taught within both school and university curriculums.

NOT FORGETTING SYBIL, THE MYSTIC PIG



66. CARTER, Angela. *Nights at the Circus.* *London: Chatto & Windus, 1984.*
£250

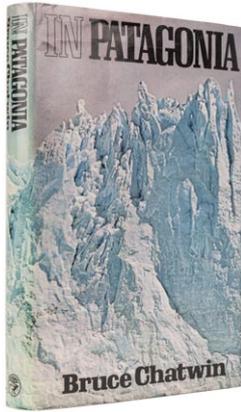
8vo. Original red cloth; lettering in gilt to spine; striking dust wrapper designed by Barbara Kaiser; pp. 294, [ii], fine in fine jacket, just some very light toning to the text block.

First edition, **signed by the author** to the title page, with some later newspaper clippings regarding Carter tipped in.

The novel focuses on the life and exploits of Sophie Fevvers, a woman who is - or so she would have people believe - a Cockney virgin, hatched from an egg laid by unknown parents and ready to develop fully fledged wings. Courted by the Prince of Wales and painted by Toulouse-Lautrec, she is an aerialiste extraordinaire and star of Colonel Kearney's circus. Jack Walser, an American journalist, is on a quest to discover the truth behind her identity. Desperate for the scoop of a lifetime, Walser has no choice but to join the circus on its magical tour through London, St Petersburg and Siberia.

A canonical postmodern novel, the British author's second-to-last published during her lifetime, and quite uncommon signed.

**“CARRY ON AFTER THE SIREN UNTIL
IT IS CLEAR THAT ENEMY ATTACK IS IMMINENT”**

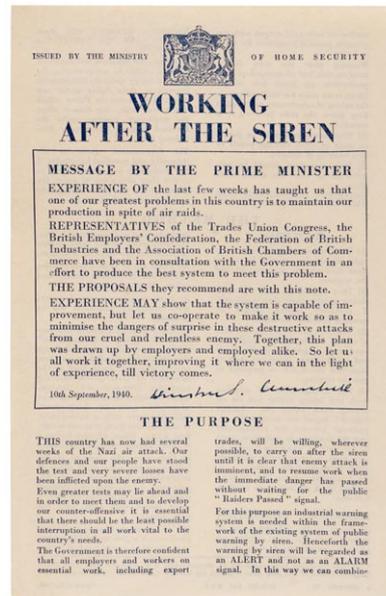


67. CHATWIN, Bruce. *In Patagonia.* London: Jonathan Cape, 1977. £398

8vo. Publisher's blue cloth, with illustrated price-clipped dust wrapper, titled in gilt to spine, and endpapers illustrated in blue; pp. [iv], 204; black and white photographic illustrations; spine slightly sunned, otherwise a very good copy.

First Edition.

Chatwin's first book set the tone for much of his subsequent travel-writing. As the dust-wrapper affirms: "Writing with sympathy, humour and clarity of observation, the author charts not only the exotic contrasts of Patagonia's landscape, but also the strange life-histories of the eccentrics and exiles who live there. At once adventure story, historical investigation and romance, *In Patagonia* defies classification and captures the essence of an extraordinary and remote corner of the world".



68. CHURCHILL, Sir Winston. *Working After the Siren.* Issued by the Ministry of Home Security, 10th September 1940. £1,250

8vo, single sheet printed in blue on both sides. A near fine copy.

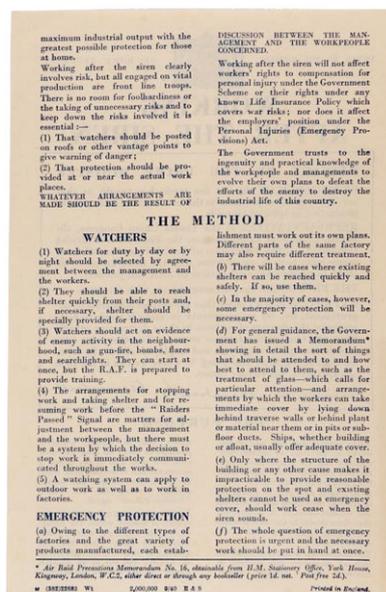
First edition. The front page includes a 16 line "Message from the Prime Minister" with Churchill's signature in facsimile at the end. Churchill warns against the difficulties of maintaining production during air raids. The recommended plans are explained in the following text put together by the TUC, the British Employers' Confederation, the Federation of British Industries and the Association of British Chambers of Commerce.

Churchill finishes his Message, "Together, this plan was drawn up by employers and employed alike. So let us all work together, improving it where we can in the light of experience, till victory comes."

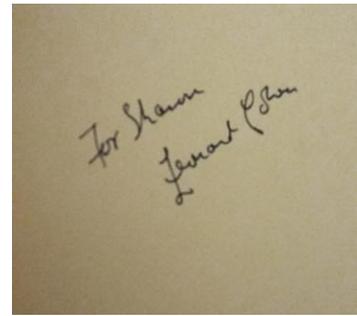
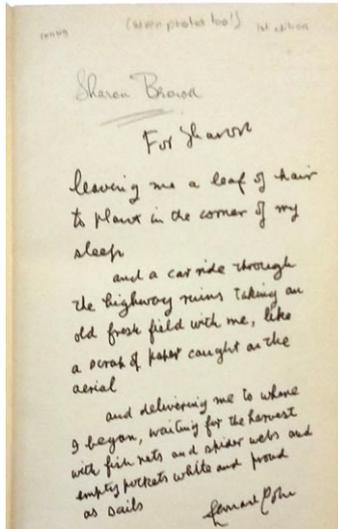
Although printed in a massive run of 2,000,000 copies this is a curiously rare leaflet with only two recorded copies at institutions (LSE and St. Andrews).

The timing of this message came 3 days after the start of the Blitz on 7th September 1940. It also coincided with the first bomb hitting Buckingham Palace.

Cohen B70 Leaflet



UNPUBLISHED MANUSCRIPT POEM BY COHEN



69. COHEN, Leonard *The Favourite Game*. London: Secker & Warburg, 1963. £7,500

8vo. Original cloth and dustwrapper; pp. 222; some spotting to top edge, bump to bottom edge, rubbed corners, wrapper is age-toned with some scuffing, otherwise very good. *Provenance*: with **original poem in Cohen's handwriting** to fpep, and ownership inscription of Sharon Brown. The three-stanza verse is inscribed "For Sharon" and shares a tone of romantic regret with famous lyrics such as "Bird on a wire": "leaving me a leaf of hair to plant in the corner of my sleep/and a car ride through the highways ruins taking an old fresh field with me, like a scrap of paper caught on the aerial/ and delivering me to where I began, waiting for the harvest with fish nets and spider webs and empty pockets white and proud as sails."

First edition of Cohen's first novel. Originally twice the length and entitled *Beauty at Close Quarters*, the book was rejected by Cohen's Canadian publishers and was first published in London in its present form four years after he wrote it.

sold with

The Spice-Box of Earth. Toronto/Montreal: McClelland and Stewart, 1961.

8vo. Stiff paper wraps; pp. 88; some scuffing to extremities, a few creases to covers, ink spot to top edges, binding very tight, very good. *Provenance*: fpep **signed and inscribed by Cohen** "To Sharon", and with ownership signature of Sharon Brown.

First edition. Cohen's second book of poetry was greeted enthusiastically, with the critic Robert Weaver proclaiming him 'probably the best young poet in English Canada right now'.

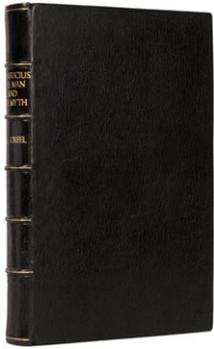
also with

Four different photographic images, plus an image of 10 negatives: some multiples, printed in different exposures and crops, for a total of 11 sheets. These show Cohen, playing guitar, singing, mid-conversation, and with friends. These photos are apparently unpublished and are very informal and relaxed. They appear to be from a slightly later period than the books, circa 1970.

Little is known about the dedicatee, although with the help of Allan Showalter of the website *Cohentric* we have conjectured that this is the same Sharon Brown who, as a student at the University of Waterloo in Ontario, published an article called "Cohen Becomes Hero" in the 14th January 1968 issue of *Chevron*, the student newspaper. We do not know the precise circumstances of their connection, or whether one of the women in the photographs is Sharon herself, but her article is certainly full of adoration: "he's, thankfully, different from any other hero. He's beautiful, for one thing... He's gentle, and he's intimate". It is natural to speculate that this collection is the *memento mori* of an affair with the notoriously philandering poet and songwriter. Cohen left a long string of broken hearts behind him, and the poem in *The Favourite Game* certainly has the air of a thinly veiled goodbye. He was also famously tight-lipped about the many women in his life. As he once said: "I never discuss my mistresses or my tailors." (*The Guardian*, 2001).



“THEY WERE THE FOOTPRINTS OF A GIGANTIC HOUND!”



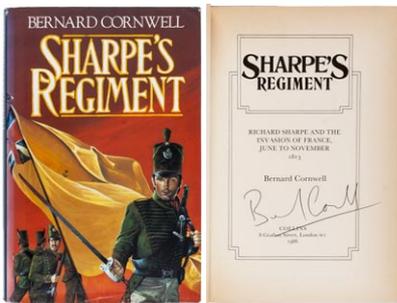
70. [CONFUCIUS] CREEL, H.G. Confucius. The Man and the Myth. London: *The Collector's Book Club*, 1951. **£148**

8vo., original full black morocco, lettered and ruled in gilt on spine; five raised bands; marbled end papers; pp. xi, [i], 337, [i]; a fine copy, with just some slight offsetting to end papers.

First edition, **Limited de Luxe Edition of 250 copies**, this numbered 60 one of 100 copies for members of the Collector's

Book Club.

An interesting book on the life and work of Confucius, in which it is argued that historical tradition and legends have obscured the true facts of his life and ideas. It is this misrepresentation which Creel seeks to address - and debunk - while portraying the Chinese philosopher as a reformer and an individualist, as well as a democratic and revolutionary teacher.

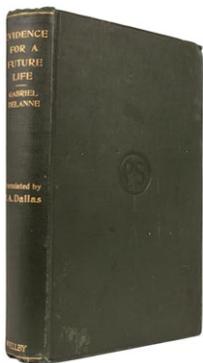


71. CORNWELL, Bernard. Sharpe's Regiment. London: Collins, 1986. **£250**

8vo.; Green publisher's cloth with lettering in gilt to spine; original pictorial dustwrapper; pp. 301; [iii]; usual slight toning to text block, wrapper lightly creased to the lower half, with some very small chips to corners; otherwise a near-fine copy.

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

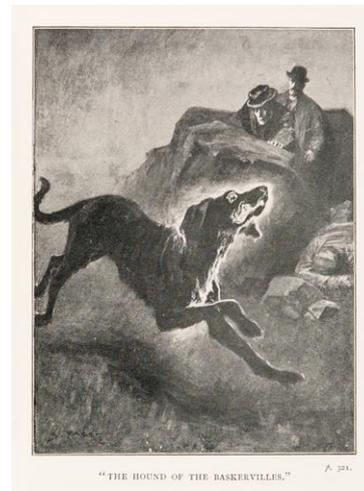
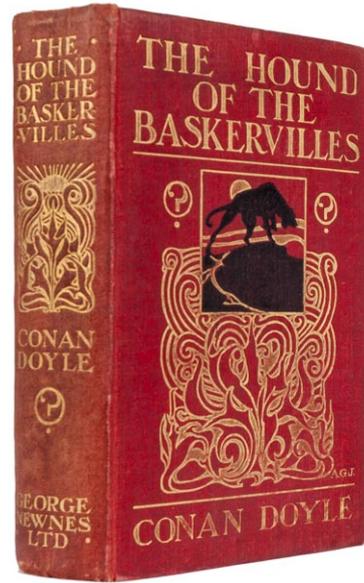
Seventeenth historical novel which charts Sharpe's progress in the British Army during the Napoleonic Wars.



72. DELANNE, Gabriel. Evidence for a Future Life (*L'âme est Immortelle*). London: Philip Welby, 1904. **£20**

8vo., green publisher's boards with publisher's seal blind stamped in centre of both boards; lettering in gilt to spine; pp. xvi + 264, [iv]; previous ownership inscriptions to title page and ffep; upper edge gilt, else uncut; all edges lightly bumped, with some light foxing to end papers and light yellowing throughout; still a very good copy overall.

First English language edition, first published in French under the title *L'âme Est Immortelle*. An interesting book on the subject of the afterlife, with a particularly fascinating chapter on the subject of Spirit Photography.



73. DOYLE, Sir Arthur Conan. The Hound of the Baskervilles. London: George Newnes Ltd., 1902. **£2,750**

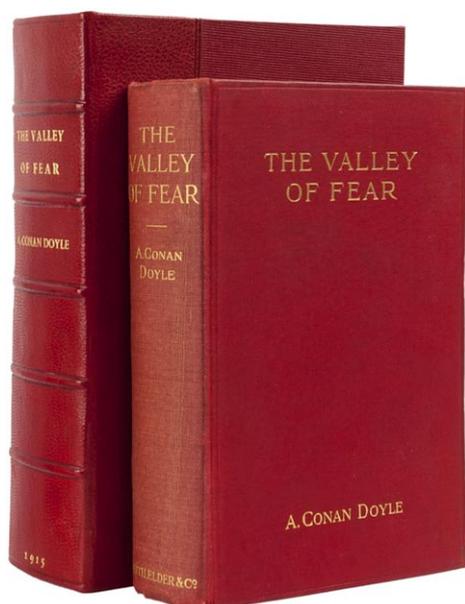
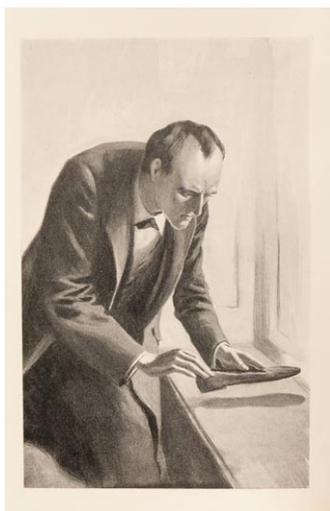
8vo. Original red cloth, gilt design on upper cover and spine by Alfred Garth Jones, incorporating a black silhouette of a hound; pp. [viii] + 359; 16 plates by Sidney Paget; previous owner's bookplate to front paste down; cloth to spine lightly faded, ff endpaper later expertly replaced; hinges a little fragile; the odd damp spot and some bleeding from red cloth to upper edge and slight lean; nonetheless a very good, internally clean copy.

First edition of Doyle's most famous work. When Sir Charles Baskerville is found dead on the wild Devon moorland with the footprints of a giant hound nearby, the blame is placed on a family curse. It is now up to Holmes and Watson to solve the mystery of the legend.

Although Conan Doyle killed off his most famous character by sending Holmes over the Reichenbach Falls in a struggle with Professor Moriarty in *The Final Problem* (December 1893), readers demanded the sleuth's return. The author obliged with this, the third—and still considered by many the best—Sherlock Holmes novel. The book is carefully positioned on the title page as “another adventure” of Holmes, but as Howard Haycraft notes, “the seed of doubt was planted”. While the novel proved an immediate success, readers pressed for more. Conan Doyle finally relented and engineered Holmes' ‘resurrection’ in 1903.

Scarce indeed in the original cloth.

THE FINAL SHERLOCK NOVEL



74. DOYLE, Sir Arthur Conan. *The Valley of Fear.* *Smith Elder & Co, 1915.* **£2,500**

8vo., original red cloth lettered in gilt on spine and upper board. With a frontispiece by Frank Wiles; pp. [viii], 306; with 6 pages of advertisements at the rear. Spine very slightly sunned, a little spotting to edges, neat small booklabel to front pastedown, otherwise a very bright, fresh copy, rarely found thus, housed in red morocco backed fall-down-back box.

First UK edition, issued 3 months after the U.S. edition.

The fourth and final full length novel by Doyle, and a retrospective 'flash back' adventure set in Pennsylvania in 1888. First published in *The Strand* magazine, it features Sherlock Holmes and his arch nemesis Moriarty for the last time, who clash over the question of whether Mr Douglas should live or die. It is said that the novel is loosely based on the Molly Maguires; an Irish secret society, and James McParland; an American private detective and Pinkerton agent.

Frank Wiles was an American illustrator, most famous for his Sherlock Holmes drawings in *The Strand* magazine. Sir Arthur Conan Doyle himself is noted to have said that Wiles' depictions came nearest to his conception of what Holmes really looked like.



75. DUFF, Charles. *A Handbook on Hanging, being a short Introduction to the fine art of Execution, and containing much useful information on Neck-breaking, Throttling, Strangling, Asphyxiation, Decapitation and Electrocuting; as well as Data and wrinkles for Hangmen, an account of the late Mr Berry's method of killing and his working list of Drops; to which is added a Hangman's Ready Reckoner and certain other items of interest.* *Grant Richards and Philip Sainsbury at the Cayme Press Limited, 1928.* **£198**

8vo., original cloth-backed paper-covered boards with a repeated pattern of a man hanging from a gallows; pp. [iv], 127, [i]; front free endpaper replaced, ownership stamp in blind of Derek Roberts. A very good copy.

First edition.

The *Handbook on Hanging* was first published in September 1928, and the whole of the first edition was sold out before midday on the day of publication. The little book received something like four hundred columns of reviews. Extracts from it were translated and published in the principle European languages. In the United States, it was taken up by Clarence Darrow, who used it as one of his chief weapons of propaganda against capital punishment. In Germany it became a political tract, and was publicly burnt at Leipzig by Nazis... It remains "a masterpiece of Irony" and is perhaps the only example of truly Swiftian satire written in our times.

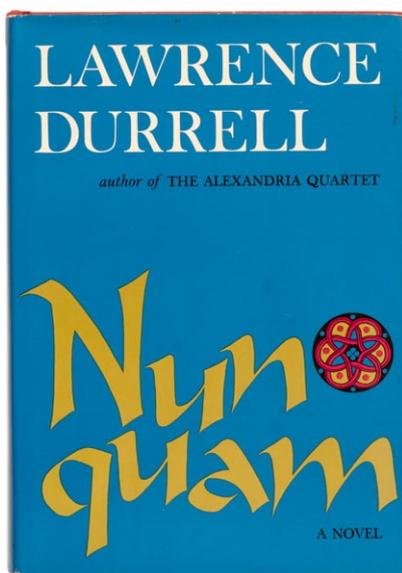
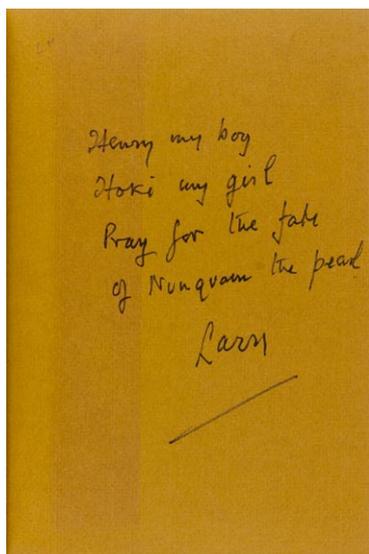


76. DURRELL, Lawrence Tunc. *A Novel.* *London: Faber & Faber, 1968.* **£60**

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

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

INSCRIBED TO HENRY MILLER



77. DURRELL, Lawrence. *Nunquam*. New York: E.P. Dutton, 1970. £1,500

8vo., original red cloth with author's name in gilt to upper cover and direct to spine; ochre end papers; with unclipped dust wrapper; pp. 318, [ii]; a fine copy overall.

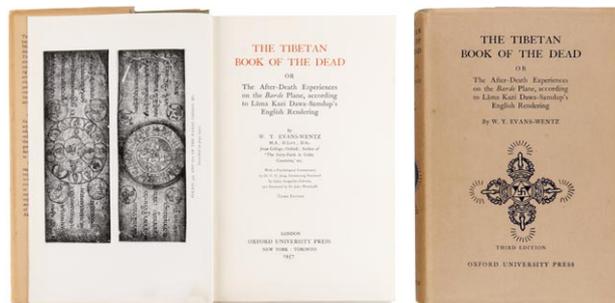
First US edition. **Author's presentation copy to Henry Miller**, inscribed on the front free endpaper: "Henry my boy / Hoki my girl / Pray for the fate / Of Nunquam the pearl / Larry".

The second novel in *The Revolt of Aphrodite*. Many of the themes in these two works highlight Durrell's interest in Nietzsche:

"Haven't you noticed Charlock that most things in life happen just outside one's range of vision? One has to see them out of the corner of one's eye. And any one thing could be the effect of any number of others? I mean there seem to be always a dozen perfectly appropriate explanations to every phenomenon. That is what makes our reasoning minds so unsatisfactory; and yet, they are all we've got, this shabby piece of equipment." (*Tunc*, p.100).

Durrell was greatly impressed by Henry Miller's 1934 novel *Tropic of Cancer*, and wrote to Miller, expressing intense admiration for the novel. Durrell's letter sparked an enduring friendship and mutually critical relationship that spanned 45 years. Despite the longevity of their friendship, presentation copies of their works to each other are very scarce.

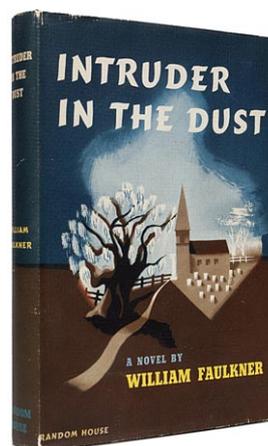
A terrific literary association.



78. EVANS-WENTZ, W. Y. *The Tibetan Book of the Dead or The After-Death Experiences on the Bardo Plane, according to Lama Kazi Dawa-Samdup's English Rendering*. London: Oxford University Press, 1957. £250

Large 8vo., original green cloth lettered and decorated in buddhist decorations to upper cover and spine; pages untrimmed; in original paper dust wrapper; pp. [ii], lxxxiv, 249, [i]; edges and end papers faintly spotted; wrapper nicked at edges, particularly to head and foot of spine and inside front flap. Overall a very good copy in like dustwrapper.

Third edition thus, **with additional material, including a psychological commentary by C. J. Jung**, an introductory forward by Lama Anagarika Govinda and a new Preface by Evans-Wentz.



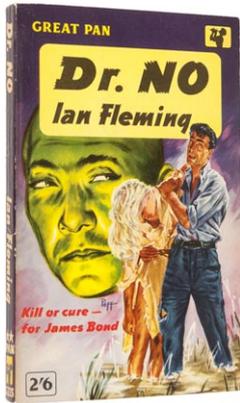
79. FAULKNER, William. *Intruder in the Dust*. New York: Random House, 1948. £850

8vo. Original black cloth, spine and front cover titled in gilt with blue capitals; with McKnight Kauffer illustrated dust wrapper; pp. [vi], 247, [i]; a little very light rubbing to corners of wrapper, otherwise a near-fine copy.

First edition of this novel about murder and the mass mind, the popularity of which was instrumental in gaining Faulkner the Nobel Prize.

Based on true events witnessed by the author, *Intruder in the Dust* was written as Faulkner's response to the racial problems facing the South. Although it was written 12 years before *To Kill a Mockingbird*, the two stories have very similar parallels of racial inequality. The story revolves around an elderly black farmer arrested for the murder of a white man and under threat from the lynch mob. His hope lies with a young white boy who, with the help of a cynical lawyer, hatches a plan to prove the man's innocence.

The book was the basis for the 1949 Clarence Brown film, considered one of the most powerful films about racial prejudice ever made. It was filmed, fittingly, in Faulkner's home town of Oxford, Mississippi. A Haycraft-Queen Cornerstone title.

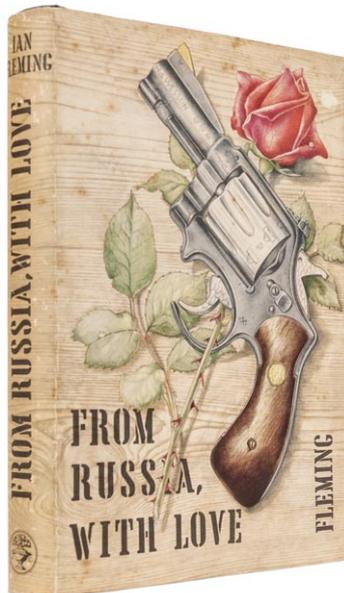


80. FLEMING, Ian. *Dr. No*. London: Pan Books Ltd., 1960. £70

Small 8vo., paperback with decorative cover; pp. 188, [i], [3 advertisement pages]; lower cover with small crease to corner; pages evenly tanned as is common; a very good, bright copy.

First Pan paperback edition, with sensationist cover artwork featuring Bond, Bond girl and a giant lurid green disembodied head. The sixth in the Bond series.

J.F.K.'s FAVOURITE BOND NOVEL



81. FLEMING, Ian. *From Russia, With Love*. London: Jonathan Cape, 1957. £3,600

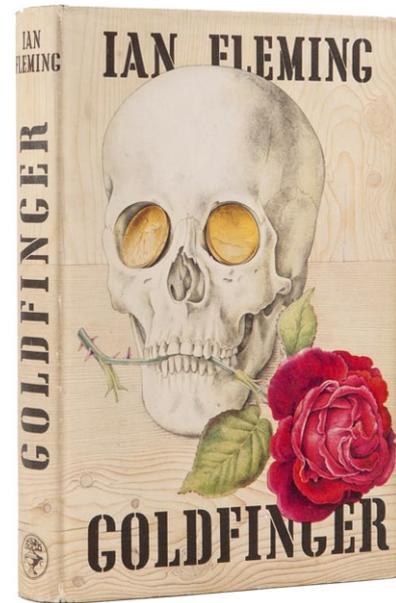
Crown 8vo., original black cloth, lettered in silver and red to spine and with gun and rose motif in black and red to upper cover; unclipped classic Richard Chopping dust wrapper; pp. 253, [iii]; a little spotting to wrapper with discreet repairs to reverse, edges a little spotted, otherwise very good.

First edition.

Fifth novel by Fleming, written in 1956 at his Goldeneye estate in Jamaica. At the time he thought it might be his final Bond book, but he went on to publish another 9 novels, ending with *Octopussy* in 1966. The story was serialised in *The Daily Express* newspaper, first in an abridged, multi-part form and then as a comic strip. In 1963 it was adapted into the second film in the Bond series, starring Sean Connery.

Much is made of the revolver motif on the dust wrapper and upper board. We are told: "The revolver is a Smith & Wesson Military and Police model in .38 S. & W. calibre. Barrel cut to 2 3/4 in., stock modified and front trigger guard removed to facilitate use as a close-combat holster weapon..." (Jacket). The gun was the property of Geoffrey Boothroyd, a British firearms expert who, after criticising Fleming's choice of guns in *Casino Royale*, went on to become his advisor and, ultimately, the inspiration for the character of Q.

THE MAN WITH THE MIDAS TOUCH



82. FLEMING, Ian. *Goldfinger*. London: Jonathan Cape, 1959. £2,500

Crown 8vo. Original black cloth, design of a skull in blind on the upper cover with gilt coins in eye sockets; in Richard Chopping dust-jacket. pp. 318, [ii]; just a little nicking and rubbing to spine of wrapper, otherwise a very good (near fine) copy.

First edition, first issue, first state. The seventh book in the James Bond series. "In the first two months of 1958, Fleming wrote the first draft of *Goldfinger* under the working title *The Richest Man in the World*. This was destined to become a quintessential example of both the novels and the movies" (Biondi, 35). Basis for the Academy Award winning movie starring Sean Connery, Gert Fröbe as Auric Goldfinger, and Honor Blackman as Pussy Galore.

Bond; "Do you expect me to talk?"

Auric Goldfinger; "No, Mr. Bond. I expect you to die".

Gilbert A7a (1.1)

THE FIRST APPEARANCE OF BLOFELD



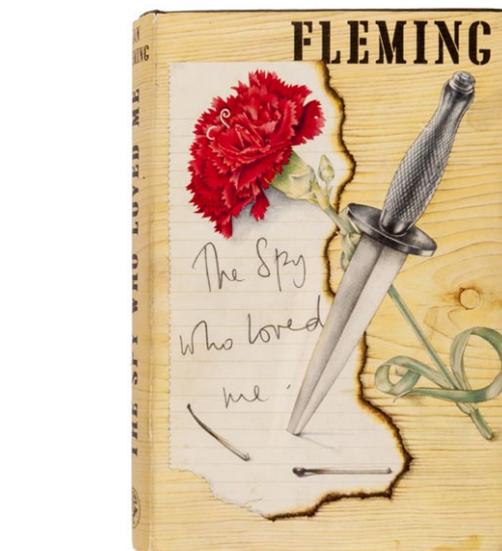
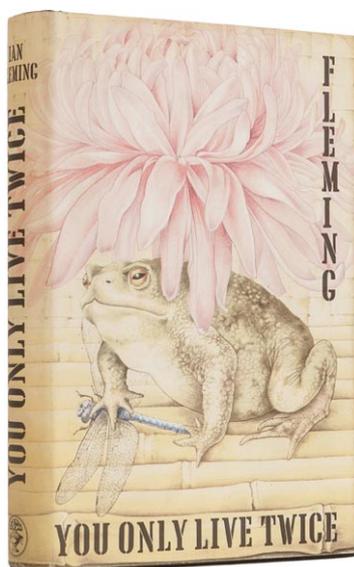
83. FLEMING, Ian. *Thunderball*. London: Jonathan Cape, 1961. £1,400

Crown 8vo., original black cloth lettered in gilt, upper board blind stamped with skeletal hand motif after cover illustration, in original dust-jacket. Near fine in like wrapper; with extremely light rubbing to corners and the odd spot.

First edition. The ninth James Bond novel.

Thunderball was the first of Fleming’s books to be a novelization of an unfiled James Bond screenplay. It was born from a collaboration of Fleming with Kevin McClory, Jack Whittingham, Ivar Bryce and Ernest Cuneo. The controversial shared credit of Fleming, McClory and Whittingham was, however, the result of a courtroom decision. The film starred Sean Connery in the title role.

The novel constitutes the second wave of Bond villains: the first being SMERSH and the second being the introduction of Blofeld and SPECTRE. The influence of Ernst Stavro Blofeld’s name can be traced back to Tom Blofeld, a Norfolk farmer and a fellow member of Fleming’s club Boodle’s, who was a contemporary of the author whilst he was at Eton.



84. FLEMING, Ian. *The Spy Who Loved Me*. London: Jonathan Cape, 1962. £998

Crown 8vo. Original black cloth blocked in the motif of a dagger in blind and silver to upper cover, and in silver direct to spine; with original dust-jacket designed by Richard Chopping; pp. 221, [iii]; wrapper price clipped, and with a few very small nicks; very good overall.

First edition.

The shortest, and most sexually explicit of the Bond novels, *The Spy Who Loved Me* also marks a departure from previous Bond novels in the sense that the story is told in the first person by a young Canadian woman, Vivienne Michel. Bond himself does not appear until two-thirds of the way through the book. Fleming was unhappy with the finished result, and as such attempted to suppress its publication, blocking a paperback edition in the United Kingdom which only appeared after his death in 1964.

In 1977 the title was used for the tenth film in the Eon Productions series, though it bore little resemblance to the original novel. It was the third to star Roger Moore as Bond.

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

85. FLEMING, Ian. *You Only Live Twice*. London: Jonathan Cape, 1964. £750

8vo. Original cloth; Japanese figures lettered to upper cover in gold; lettered in silver to spine; pp. 256; a fine copy in a near fine dust-jacket, with just the slightest darkening to spine and rubbing to foot.

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

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

An exceptionally clean copy.

A MILESTONE IN THE HISTORY OF GAY LITERATURE

87. FORD, Charles Henri [and] TYLER, Parker. *The Young And Evil.* Paris: Obelisk Press, 1933. **£3,500**

Square 8vo, (14.5 x 20cm); tan paper wrappers with printed titles in red to upper cover; lettering in red to spine, and publisher's device in red to both spine and lower cover; later added protective glassine wrapper; all edges untrimmed; housed in a custom-made clamshell case; pp [ii], 215, [iii]; some very light toning to pages, wrappers somewhat browned with a few small nicks to edges, slightly larger to head and foot of spine, which is also a little creased; otherwise an exceptionally clean copy.

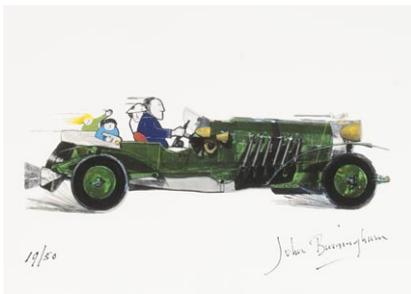
Extremely rare first trade edition after a signed limited edition of 50 copies.

The interconnected scenes in the novel paint a picture of a group of friends in New York City, who spend much of their time swapping beds, lovers and apartments, avoiding the hostile attentions of the police, and becoming uproariously drunk at parlours, salons and drag bars, where gay men of all races come together in a place where they can celebrate, rather than hide. Gay Literature was virtually non-existent in 1933, and with the added interracial connotations, also unmentionable at the time, it remained largely unread for decades due to censorship and suppression both in the UK and US.

Tyler met Ford while writing for Ford's amateurishly produced *Blues* magazine, published in Ford's parent's house in Mississippi between 1929 and 1930. In search of new material during this time, Ford wrote to Gertrude Stein in Paris, and the two began an open and friendly correspondence. Tyler and Ford then moved to New York, where they spent a year exploring the gay subculture of Greenwich Village, which was to become their main inspiration for *The Young and Evil*. When Ford moved to Paris, he met Stein and took up lodging with Djuna Barnes. As means of rent, he typed up the manuscript of Barnes' most famous novel, *Nightwood*.

Considered by some to be the first modern, unapologetic, thoroughly gay novel, this book also has great standalone importance as a historical document. The book was turned down by Liveright, Cape and Gollancz, and it was only the unflinching praise given to it by Barnes and Stein which allowed it to finally find a home with the Paris-based *Obelisk Press*, an obscure English language publishing house. The trade issue is estimated to have been between 1000 (*Obelisk's* standard print run) and 2500 copies, although the fact that the book is one of the most scarce *Obelisk* titles to date suggests that the print run was at the smaller end of the estimates. 500 of these were seized and burned by British customs, and US customs returned to France all shipments that arrived in the US. Six months after the initial publication, only seventy-nine trade copies, and two limited editions, has been sold. *The Young and Evil* was never widely read by American audiences until it was published in the US for the first time in 1975.

Written 30 years before the Beats, Stein called *The Young and Evil*: **"The novel that beat the Beat Generation by a generation"**.

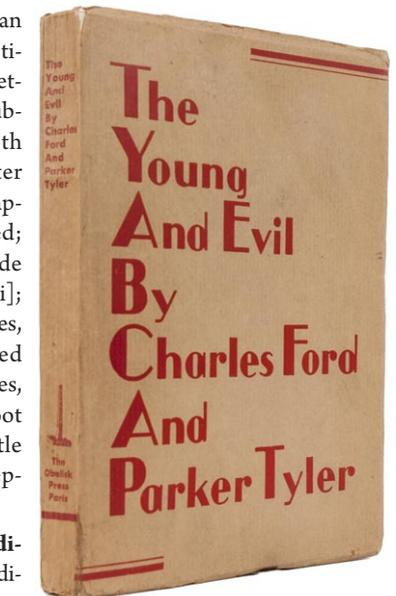


86. FLEMING, Ian. *Chitty Chitty Bang Bang.* Queen Anne Press, 2014. **£600**

8vo., 3 volumes in original green cloth lettered in gilt on spine and with the car's number plate in gilt on upper boards, preserved in cloth slipcase. Fine.

A finely produced limited edition facsimile of the first edition with images reworked by the artist John Burningham. This one of 50 deluxe copies, specially bound and with two signed prints by John Burningham.

From the Queen Anne Press website: "To celebrate the 50th anniversary of Ian Fleming's *Chitty Chitty Bang Bang* we are publishing a facsimile edition of the original three volumes. Available in either a Regular binding, limited to 100 sets (£125), or a Special binding, limited to 50 sets with two signed prints by John Burningham (£600)."



FROM J.R.R. TOLKIEN'S LIBRARY



88. [TOLKIEN, J.R.R.] FOWLER, Alistair. *Readers of Literature.* Edinburgh: University of Edinburgh, 1972. £148

8vo. Black leatherette, gilt lettering to upper cover; **inscribed by the author to title page, and with the library label of J.R.R. Tolkien,** original card wrappers bound in; other owner's bookplate; pp. 21, [ii]; a little yellowing to pages, previous ownership inscription to cover of original wrapper, and some pencil annotations throughout; very good.

First edition. Alistair Fowler's inaugural speech as Regius Professor of Rhetoric and English Literature at the university, given on 27th November 1972.



89. FOWLES, John. *The Collector.* London: Jonathan Cape, 1963. £650

8vo., original burnt-orange cloth, lettered in gilt to spine; with pictorial dust wrapper designed by Tom Adams; pp. 282, [ii]; wrapper just a little nicked at head of spine with small abrasion to upper panel and stain to outer edge, otherwise a very good copy.

First edition of the author's first book, **with the author's tipped-in signature.**

Fowles began writing novels in 1952, while teaching English in Spetses, Greece. It was here that he met Elizabeth, at first his friend and staunch critic, and later his wife, who was to become the basis for almost all of the heroines in his books. *The Collector* was his debut novel, and was not published until 1962, 10 years after he first picked up a pen. It was written in less than a month, and appeared in the Spring of 1963.

A story of obsession, the narrative is cleverly told from the perspective of both the kidnapper and the victim. It was an immediate best-seller, allowing Fowles to give up his day job as a teacher and concentrate solely on writing. When the paperback rights were sold, Michael S. Howard, Fowles' publisher at Jonathan Cape, claimed that it was "probably the highest price that had hitherto been paid for a first novel".



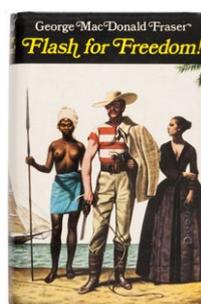
90. FRASER, George MacDonald. *Flashman.* London: Herbert Jenkins, 1969. £300

8vo., original red cloth, lettering in silver to spine; unclipped pictorial dustwrapper by Barbosa; maps of Kabul to end papers; pp. 256; spine of wrapper very slightly sunned, and inside flaps a little yellowed; else a very good to fine example.

First edition. **The first outing of Harry Flashman.**

Presented within the frame of the discovery of the supposedly historical Flashman Papers, the first of the *Flashman* novels chronicles the subsequent career of the bully Flashman from Tom Brown's School Days. It begins with his expulsion from Rugby for drunkenness, and follows him to the British Army, where his affairs, duels and bribes leads to adventures, scandal, and general debauchery.

Fraser began his writing career with historical novels, which were unpopular and never published. In 1966, believing his writing should take a more comic angle, he was inspired by *Tom Brown's School Days*, as well as travels to Borneo and Malaya during the Indonesian Confrontation which re-ignited his interest in Asia and soldiering. Fraser wrote the book in nightly bursts, taking ninety hours in total, with no advance plotting or revisions. Half way through he broke his arm and could not type; he might have given up but his wife read it, was enthusiastic, and encouraged him to continue. He took two years to find a publisher, before it was taken up by Herbert Jenkins.



91. FRASER, George MacDonald. *Flash for Freedom.* London: Barrie & Jenkins, 1971. £148

8vo., original red publisher's boards, lettered in silver to spine; characteristic dust wrapper by Barbosa; pictorial endpapers with map of the Ohio valleys; pp. 295; a small closed tear to head of spine of wrapper, otherwise a near-fine copy.

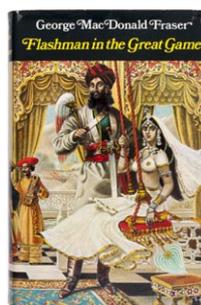
First edition. The third volume of Flashman's memoirs.



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

8vo. Original orange cloth with silver lettering on spine, original illustrated dustwrapper, endpaper maps; pp. 286, [ii]; spine a little faded, with faint past owner inscription to p.1.

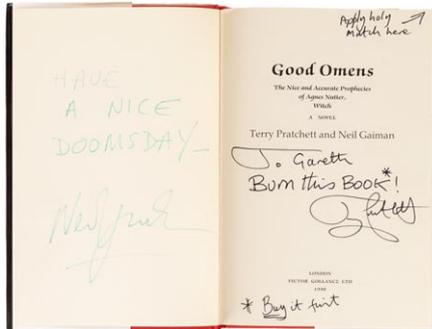
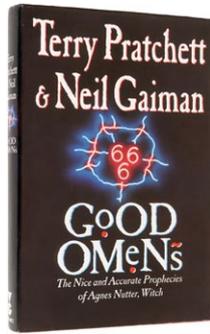
First edition. Fourth volume of Flashman's 'scandalous memoirs' (DJ).



93. FRASER, George MacDonald. *Flashman in the Great Game.* London: Barrie & Jenkins, 1975. £198

8vo., original red cloth, lettering in silver to spine; unclipped dust wrapper; pp. 336; a couple of nicks to wrapper, front flap a little creased, some bleeding to the red cloth onto wrapper reverse; still a very bright copy overall.

First edition. The fifth of the Flashman series set during the Indian Mutiny, in which Harry suffers an unusual bout of heroism and is awarded the Victoria Cross.



94. GAIMAN, Neil & PRATCHETT, Terry. *Good Omens; The Nice and Accurate Prophecies of Agnes Nutter, Witch.* London: Victor Gollancz, 1990. **£450**

8vo. Original red cloth titled in black to spine, with dust wrapper; pp. x, 268; a near fine copy with a little barely noticeable rubbing to the top edge of the wrapper.

First Edition, inscribed by both authors. This iconic apocalypse comedy hails from two of the most highly regarded names in modern fantasy. The book, which started out as a parody of the *William* books by Richmal Crompton, became the tale of the earth's final days as shepherded by the angel Aziraphale and the demon Crowley, in strict accordance with the *Nice and Accurate Prophecies of Agnes Nutter*.

This copy of *Good Omens* is **inscribed to the half-title** "Have a nice doomsday" by Gaiman, and "To Gareth - Burn this Book!*" on the title page by Pratchett. Pratchett has also noted "apply holy match here" to the upper corner of the title page. We humbly request that customers do not follow this advice.

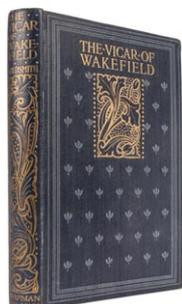
*"Buy it first."



95. GARDNER, Erle Stanley *The Case of the Fugitive Nurse* London: Heinemann, 1959. **£50**

8vo. Original black cloth, lettered in gilt to spine, with "dead man" motif also in gilt; pp. x, 251; dust wrapper a little worn with some edge scuffing, otherwise a clean and sturdy copy.

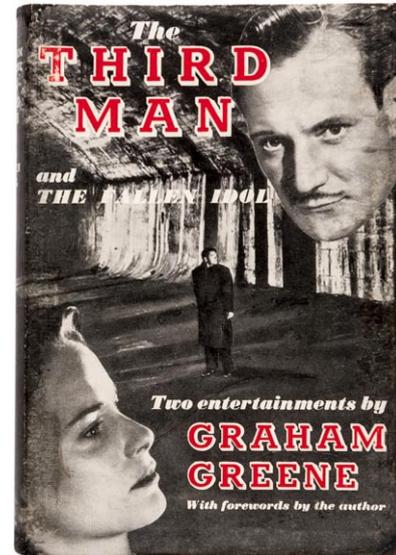
First Edition. A classic Perry Mason detective thriller, with the pricelessly dramatic dust wrapper.



96. GOLDSMITH, Oliver. *The Vicar of Wakefield.* London: Chapman and Hall Ltd, 1910. **£48**

8vo. Original blue cloth, decorated in white and gilt; pp. viii, 238, with 26 full colour plates; very good.

The Burlington Library Edition of *The Vicar of Wakefield*, with a great many illustrations and an attractive binding.



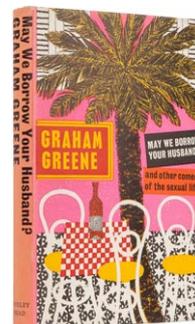
97. GREENE, Graham *The Third Man and The Fallen Idol.* London: William Heinemann, 1950. **£900**

8vo., black publisher's boards with lettering in silver to spine; complete with first-issue dust wrapper; pp. [vi], 188, [ii]; end papers very lightly browned, otherwise fine; jacket has had some minor repairs to head and foot, with extremities retouched, however remains bright and near-fine.

First edition, complete with **first issue dustwrapper**.

Greene developed the atmosphere, characterisation and mood of the 1949 film *The Third Man* by writing a novella, and intended this to be a source text for the screenplay. He never anticipated for it to be published although this, the first edition, was released a year later. The final scene, however, differs between the two, with Greene arguing for a happy ending and the producers deciding on a more ambiguous turn, refusing to end the film on what they believed to be an unrealistically positive note.

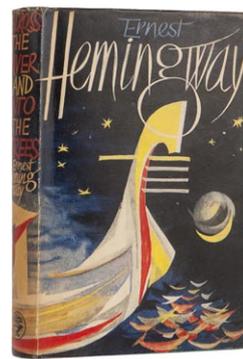
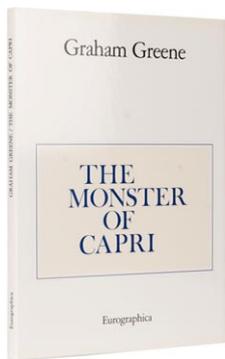
One of Greene's most sought-after novels, scarce with wrapper so fresh.



98. GREENE, Graham. *May We Borrow Your Husband? And other comedies of the sexual life.* London: The Bodley Head, 1967. **£98**

8vo., original green cloth with lettering in gilt to spine; pictorial dust wrapper; pp. 188, [iv]; a very good copy with only slight fading to the pink spine and nicks to dj.

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



99. GREENE, Graham *The Monster of Capri*. Eurographica, 1985. £498

Royal 8vo; original grey cloth, lettered in blue to upper cover and spine; white dust-jacket printed in blue and black; pp. 51, [iii]; a fine copy.

First edition, limited to 500 numbered copies, **signed and dated on the title-page by the author**: “The Monster of Capri: A story written especially for Andrew and Jonathan/ by their Grandpic[?]/ Graham Greene 1985”.

These stories, written on postcards, are addressed to the author’s two grandchildren, Andrew and Jonathan Bourget. Both sides of all of the postcards are reproduced in the book.

GREENE’S EARLIEST SHORT STORY

100. GREENE, Graham. *The New House*. Helsinki: Eurographica, 1988. £1,995

8vo., original cloth with dust wrapper preserved in paper wrapper and slipcase; illustrated with ten original plates by different Finnish artists; pp. 37, [xxvii]; a fine copy.

First edition. **Limited edition of 365 copies signed by the author**. This copy is no. 55 of 60 copies with **10 original etched plates** by 10 different Finnish artists, each signed with limitation details in pencil by the artists.

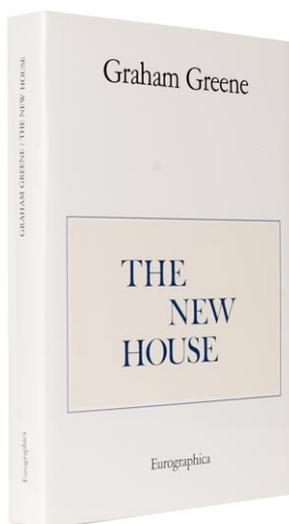
This short story was written by Greene when he was a student at Oxford but is published for the first time here. Greene was at the time the assistant editor of a literary magazine *The Oxford Outlook*. He writes in the preface that this story: “is, I think, the first piece of published writing of which I am not ashamed.”

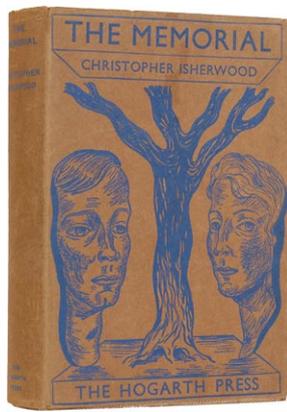
The artists represented are Pentti Kaskipuro (known for his drypoint and aquatint prints of everyday objects such as onions, swedes, potatoes, bread, eggs and vases of flowers); Inari Krohn (who specialises in watercolors and line etching technology), Heikki Kukkonen (pastel paintings and graphics inspired by his surroundings), Tuula Lehtinen (whose medium is based upon classic/ traditional techniques), Pentti Lumikangas (aquatint and ink drawings, typically of door openings, bridges and windows), Elina Luukanen (black and white graphics of interiors), Marjatta Nuoreva (mezzotints of nature), Esa Riipa (surrealism with influences from Japanese woodcuts), Vaino Rouvinen (aquatints - landscapes or surreal views), and Antti Salokannel (mezzotints). Greene lived the final years of his life in Vevey, Lake Geneva in Switzerland, which is probably why all of the artists included are Finnish. He was neighbours with Charlie Chaplin - the pair were good friends, and visited each other often.

101. HEMINGWAY, Ernest. *Across the River and into the Trees*. London: Jonathan Cape, 1950. £325

8vo., original turquoise cloth with device in red to upper cover, red printed label to spine with lettering in silver; publisher’s device in silver direct to spine; striking dust wrapper designed by Hans Tisdall; pp. 254, [ii]; upper edge a trifle dusty, wrapper with some very small nicks to head and foot of spine and corners, but remarkably fresh.

First edition, **preceding the American edition by three days**. The title derives from the famous last words of U.S. Civil War Confederate General Thomas J. (Stonewall) Jackson: “Let us cross over the river and rest under the shade of the trees.” Hemingway described *Across the River and into the Trees* and one reader’s reaction to it thus: “Book too much for him. Book start slow, then increase in pace till it becomes impossible to stand. I bring emotion up to where you can’t stand it, then we level off, so we won’t have to provide oxygen tents for the readers. Book is like engine. We have to slack her off gradually.” (Ross, 36). A film version starring Pierce Brosnan is reportedly in production.

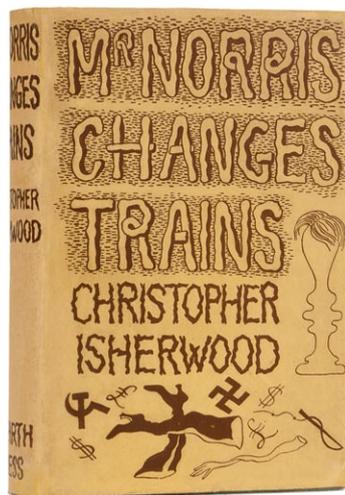




102. ISHERWOOD, Christopher *The Memorial*. London, Hogarth Press, 1932. £600

8vo. Original pink cloth, stamped in blue to spine, with dust wrapper; pp. 294; dust wrapper a little toned, similarly to the cloth at the very edges, internally a neat copy with a small ink ownership inscription to front free endpaper.

First edition. Isherwood's second published novel, and the first in which he draws significantly on his own life experiences to build the narrative. It focuses on the deterioration of a traditional English family, as the protagonist struggles between a desire to emulate his heroic father, and envy for his father's friend, who survived the war to throw himself into Berlin's thriving gay nightlife.



103. ISHERWOOD, Christopher *Mr. Norris Changes Trains*. London, The Hogarth Press, 1935. £2,500

8vo. Original green cloth, with illustrated dust wrapper; pp. [1-7], 8-280; cloth slightly worn, with slight fading to the spine, dust wrapped in very good condition with a minor tear to lower front hinge, a little internal foxing.

First Edition. Inspired by Isherwood's experiences as an expatriate living in Berlin in the 1930s, *Mr Norris Changes Trains* was a critical and commercial success, though Isherwood would go on to renounce it later in life due to his belief that he had misjudged many of the characters presented in the novel. The narrator's name "William Bradshaw" is drawn from Isherwood's middle names, though in later books, he would go on to use Christopher Isherwood as the narrator instead, calling the former approach a "foolish evasion".

Isherwood originally intended to call this novel *The Lost*, a title intended to imply a multitude of meanings. The novel was still titled this when the manuscript arrived at the Hogarth Press for publication, but a last minute change saw it altered to *Mr Norris Changes Trains* to reflect the ever-shifting stances of the eponymous "wickedest man in Europe".

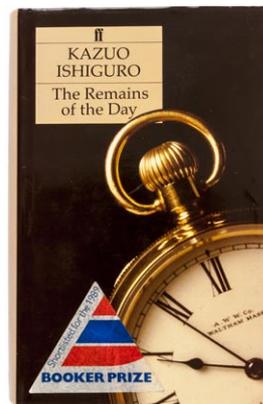


104. ISHERWOOD, Christopher *Lions and Shadows*. London: The Hogarth Press, 1938. £498

8vo. Original blue cloth, titled in black to spine, in the illustrated dust wrapper; pp. [1-8], 9-312 (as issued), with a frontispiece captioned "Myself, in 1921"; an excellent copy with some mild toning to dust wrapper and endleaves in places.

First edition.

A largely autobiographical work, under a veneer of fiction, describing the life of a public school boy through to the life of a bohemian writer in 1930s London. The characters representing Isherwood's contemporaries, such as Auden, Upward, and Spender are thinly disguised, and Isherwood pokes fun at everyone involved with gay abandon.



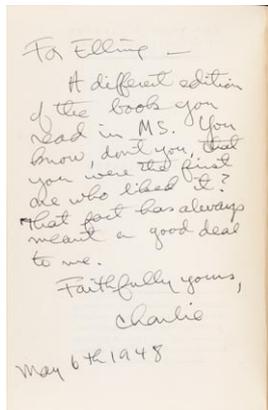
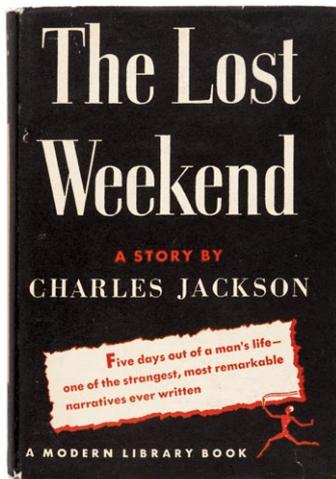
105. ISHIGURO, Kazuo. *Remains of the Day*. London: Faber and Faber, 1989. £425

8vo. Original black cloth, spine lettered in white; pp. [vi], 245, [v]; a fine copy in a very good dust-jacket; Booker Prize shortlist sticker to front of jacket, a little sunned on the spine.

First edition. The 1989 Booker Prize Winner.

The book was highly regarded among post-war British novels and describes, from the perspective of the Butler, the events at Darlington Hall in the 1920s and 1930s. The theme of the decline of the British aristocracy can be linked to the 1911 Parliament Act, which reduced their power, and to inheritance tax increases imposed after World War I, which forced the break-up of many estates that had been passed down for generations.

The film adaptation of the novel, made in 1993 and starring Anthony Hopkins and Emma Thompson, was nominated for eight Academy Awards.



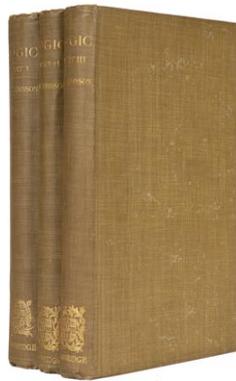
106. JACKSON, Charles. *The Lost Weekend*. New York: *The Modern Library*, 1948. £995

8vo., original cloth with supplied dust wrapper; pp. [viii], 244, [iv]; lettering on spine faded; some rubbing to front board; very slightly cocked; top edge stained red, otherwise a very good copy, wrapper with chip at foot of spine and a few nicks.

Modern Library Edition, **inscribed by Jackson** on the verso of the half-title. A presentation copy of Charles Jackson's first and best known novel, originally published by Farrar & Rinehart in 1944. The dedicatee is Elling Aannestad, an editor at Norton, as well as Jackson's friend and most severe critic.

After reading the first chapter of *The Lost Weekend* in manuscript, Aannestad criticized Jackson for using such a simple style that came close to being affected, and for an excess of internal monologue. However, Aannestad later praised the finished manuscript, calling it "triumphant" and warned Jackson that he would soon be famous. He added, "I don't see why anyone should ever need to deal fictionally with alcoholism again; you've done it". (*correspondence 1943-1954*). Jackson, who was sensitive to criticism (Edmund Wilson's review in the *New Yorker*, which—while not as laudatory as others—was by no means negative, caused him to "take to his bed for the rest of the day"), seems to have remembered Aannestad's praise more than his criticism when inscribing this copy: "For Elling- A different edition of the book you read in MS. You know, don't you, that you were the first one who liked it? That fact has always meant a good deal to me. Faithfully yours, Charlie May 6th 1948" This inscription is indicative of Jackson's and Aannestad's relationship; Aannestad was supportive of Jackson's work, while tempering that support with well-meaning criticism and advice; this support clearly meant a lot to Jackson, who was then just starting out as a novelist.

The book was adapted into a 1945 film directed by Billy Wilder featuring Ray Milland as Don Birnam.



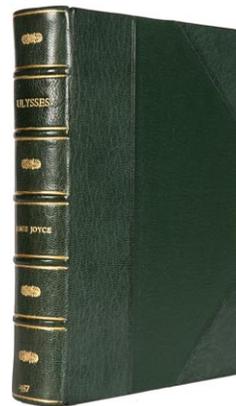
107. JOHNSON, W.E. *Logic*. Cambridge: *at the University Press*, 1921.

£200

8vo. 3 vols. Original pale khaki cloth, gilt lettering to spine; pp. xl + 255, xx + 258, xxxvi + 192; spines a little sunned, cloth slightly rubbed to boards, very good.

First edition.

This is the major work of William Ernest Johnson (1858 - 1931), logician and lecturer at Kings College Cambridge where his students included John Maynard Keynes. Although he was one of the old guard who were pushed aside by Russell and Whitehead's *Principia Mathematica*, this book was an important standard work and introduces the concept of exchangeability in volume III. The review in *Mind*, to which Johnson was a regular contributor, called it "by far the most important contribution to logical doctrine which has appeared in this country since Mr Bosanquet published his study of Logic... while in its particular sphere, as an exposition and extension of Formal Logic... it seems to me to stand without rival" (*New Series*, Vol. 30, No. 120). Its success led to his election as a fellow of the British Academy in 1923.

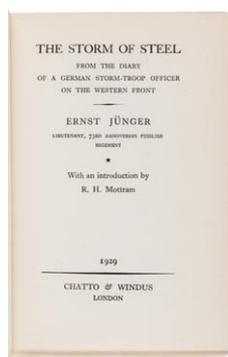


108. JOYCE, James. *Ulysses*. London: *John Lane, The Bodley Head*, 1937. £598

8vo, newly rebound in half green morocco, spine gilt in compartments, lettered directly in 2 and at foot with imprint, others with central gilt tooling, top edges gilt; pp. [x], 765, [iii]; a very nice copy, with only a hint of foxing and very small tape mark to head of title page.

First trade edition published in the UK, following Lane's first run limited to 1,000 copies. With original upper cloth cover, showing gilt bow design by Eric Gill, bound in at the end. The first edition had been published in 1922, after which the book was banned in the UK for 14 years.

A key text of modernist movement, Joyce's text almost directly parallels Homer's *Odyssey*. Joyce had told a student in 1917 that he thought the *Odyssey*'s 'all-embracing' theme was "greater, more human, than that of Hamlet, Don Quixote, Dante, Faust", and referred to *Ulysses* (*Odysseus* in Latin) as a pacifist, father, wanderer, musician and artist. In Joyce's representation, *Odysseus* becomes Joyce's quixotic anti-hero, Leopold Bloom, and the voyage home is condensed to a single day, 16 June 1904, in Dublin. Through his mock-epic parallels Joyce seems to celebrate and mock the ordinariness of Dublin life, both in language and action: the wine dark sea becomes 'snot green'; the monster Cyclops is a bigoted drunk barfly, who goads and bullies Bloom; and the bag of winds that blow *Odysseus* and his men off course, become the 'hot air' of the newspaper men in the episode 'Aeolus'.



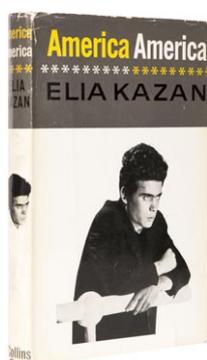
109. JÜNGER, Ernst. *The Storm of Steel. From the Diary of a German Storm-Troop Officer on the Western Front ... With an Introduction by R. H. Mottram.* London: *Chatto & Windus*, 1929.

£498

8vo. Original red cloth; spine lettered in gilt; pp. xiii, 319; binding a little marked, spine faded and with small repaired tear at foot; internally very clean and fresh.

Rare first edition in English, first printing, of one of the most vividly told first-hand reports of the Western Front during WWI.

However controversial (glorification of war as a transcending experience, Nazi avant-la-lettre, drug experiments, etc.), Ernst Jünger, who died at the age of 102 in 1998, was able to find a suitable prose form for the immense destructive powers unleashed by industrial warfare. This translation - by Basil Creighton - is based on Jünger's 1924 version of *In Stahlgewittern*, before the author revised (and weakened) the text many times, last in 1978.



110. KAZAN, Elia. *America America.* London: *Collins*, 1963. £198

8vo., original red cloth, lettering in gilt direct to spine; with price clipped dust wrapper; pp. 191, [i]; wrapper with a triangular piece approximately 2 x 3cm missing from lower panel, some chipping and creasing, particularly to upper edge and spine, small section cut from front flap, still a very good copy in good dust wrapper.

First UK edition, **signed by Elia Kazan**. Tipped in is a card with a manuscript note by Kazan, "Not intended, unaware if true". This comment was in response to a question sent by the man who requested this book to be signed, asking about the similarity of the score of *On the Water Front* and *Viva Zapata*.



111. KENEALLY, Thomas. *Schindler's Ark.* London: *Hodder and Stoughton*, 1982. £120

8vo, original black cloth with lettering in gilt to spine; unclipped dust wrapper; pp. 432; the red panel on the spine less faded than usual; a very good copy.

First edition.

Oskar Schindler (28 April 1908 – 9 October 1974) was a German industrialist and a member of the Nazi Party who is credited with saving the lives of over 1,200 Jews during the Holocaust by employing them in his enamelware and ammunitions factories in occupied Poland. He remained virtually unknown until Keneally published this book in 1982. His name is probably best known, however, from the 1993 Spielberg's film *Schindler's List*, which starred Liam Neeson as Schindler and Ralph Fiennes as Göth. The film won seven academy awards, seven BAFTAs and three golden globes.

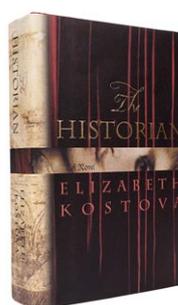


112. KIERKEGAARD, Søren. *Christian Discourses.* London: *Oxford University Press*, 1939. £250

8vo. Original black cloth and grey dustwrapper; pp. xviii + 389; wrapper price-clipped, internally very clean, very good.

First UK edition.

These discourses were first published in Copenhagen in 1848, showing once again how slow the Anglophone world was to engage with Kierkegaard's philosophy. A profound revelation during Holy Week of 1848 drove Kierkegaard to become a directly Christian polemicist, and *Christian Discourses* was the first fruit of this new period in his work. In the third section he attacks self-satisfied Christians, establishing a theme that was to dominate his later work.



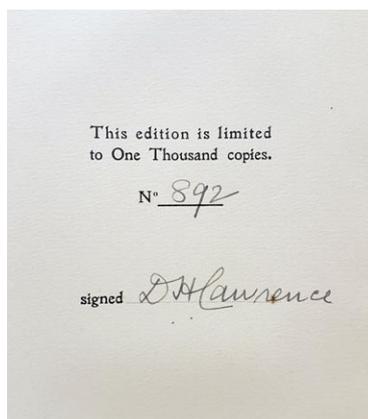
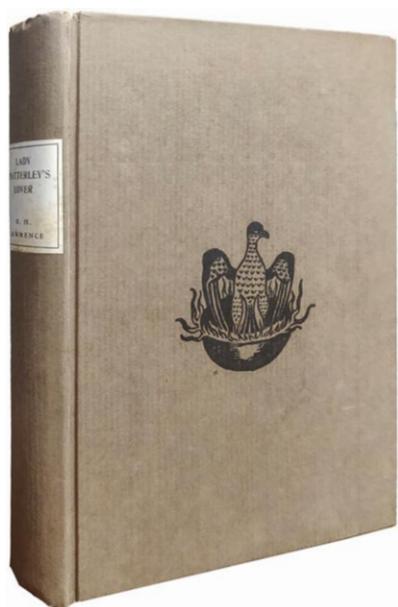
113. KOSTOVA, Elizabeth. *The Historian.* New York: *Little Brown and Company*, 1995. £148

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

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

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

IS THIS THE KIND OF BOOK “YOU WOULD WISH YOUR WIFE OR SERVANTS TO READ?”



114. LAWRENCE, D.H. *Lady Chatterley's Lover*. Florence: Privately Printed, 1928. **£7,000**

8vo., original paper-covered boards with black phoenix on upper board, paper label to spine; pp. 365, a little light chipping to spine ends, small closed split on upper joint, a little foxing to label, otherwise a very good copy, unopened, **scarce plain paper dust wrapper** missing substantial portion from bottom fore-edge of lower panel and other chips.

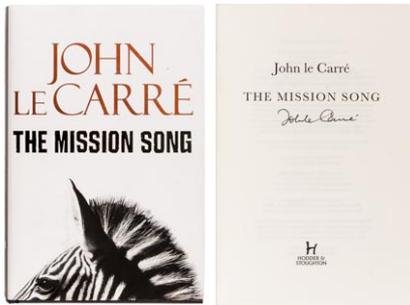
First edition, number 892 of 1000 copies numbered and **signed by Lawrence**.

Lawrence's controversial novel tells of a passionate affair between an aristocrat, the titular Lady Chatterley, and Oliver Mellors, her husband's gamekeeper. It was first published privately in 1928 in Italy, and in 1929 in France and Australia. An unexpurgated edition was not published openly in the United Kingdom until 1960, when

it was the subject of a watershed obscenity trial against the publisher Penguin Books. During the trial, prosecutor Mervyn Griffith-Jones famously asked whether the novel was “a book that you would... wish your wife or your servants to read”, although Penguin were found not guilty after only three hours. The verdict helped to bring about a more liberal and permissive Britain, and over 3 million copies quickly sold.

The book was also banned for obscenity in the US, Canada, Australia, India and Japan for its story of the physical (and emotional) relationship between a working class man and an upper class woman, its explicit descriptions of sex, and its use of then-unprintable words.

The judge's own copy in the Penguin Obscenity trial, annotated by his wife, recently sold at auction for over £50,000.

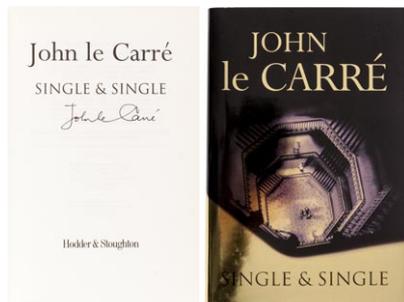


115. LE CARRE, John *The Mission Song* London: Hodder and Stoughton, 2006. **£120**

8vo, black cloth-backed boards with title in silver to spine; pp. 339. slight wear to book ribbon, otherwise fine in fine dust wrapper.

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

One of Le Carre's later novels, set against the backdrop of the chaotic East Congo.



116. LE CARRE, John. *Single & Single.* London: Hodder & Stoughton, 1999. **£125**

8vo., original maroon cloth, lettering in gilt to spine; with dust wrapper; pp. 336. A fine copy.

First edition **signed by the author.**

In a later publication of *Single and Single*, Le Carre admitted that the plot was loosely based on his own experiences with his father, who was imprisoned at least once for insurance fraud and was associated with the Kray twins. Le Carre writes that: "If I look back on my novel today, that bit of history forms only the backdrop to the story of how a father-obsessed son finally sprang over his own shadow, and discovered that the monster who ruled his life was just another sad and empty little man." (*foreword to the 2001 edition*).

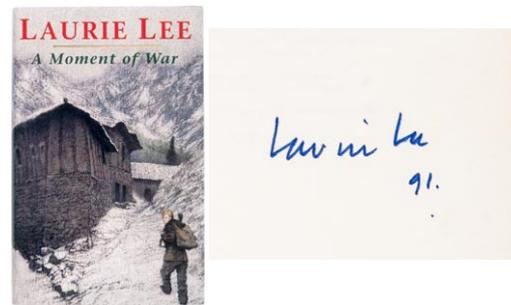


117. LE CARRE, John. *The Constant Gardener* (signed). London: Hodder & Stoughton, 2001. **£50**

8vo., original paperback wrappers; pp. 508, [iv]; a fine copy.

First paperback edition, signed by the author.

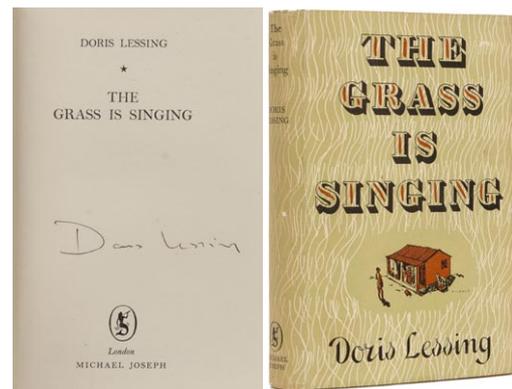
Part thriller, part romance, Le Carre writes in the Author's note: "by comparison with the reality, my story was as tame as a holiday postcard". The book is dedicated to Yvette Pierpaoli, a French activist who died during the course of her aid work ("who lived and died giving a damn", p.5). The novel was later developed by Focus Features into a 2005 film starring Ralph Fiennes and Rachel Weisz.



118. LEE, Laurie *A Moment of War* London: Viking, The Penguin Group, 1991. **£80**

8vo., original black cloth with lettering in silver to spine and pictorial dust wrapper by Keith Bowen; pp. [xii], 178, [ii]; small ink mark to ff end paper, and very minor split to front flap, otherwise fine in fine dust wrapper.

First edition, signed by the author to the title page. The last book of his semi-autobiographical trilogy, covering his time as a combatant in the Spanish Civil War from 1937–38. Preceded by *Cider With Rosie* (1959) and *As I Walked Out One Midsummer Morning* (1969).



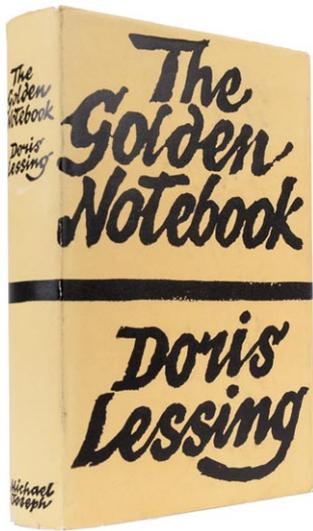
119. LESSING, Doris. *The Grass is Singing.* London: Michael Joseph, 1950. **£550**

8vo., red/brown cloth boards lettered in yellow to spine; pictorial dust wrapper; pp. 256; cloth a little sunned, the occasional small water spot; very small blemish to ffep; wrapper is bright and clean save for very minor darkening to spine and some nicks to head and foot of spine, one split to foot no more than 1cm in length. Very good to fine in like wrapper.

First edition of Lessing's first book, **signed by the author** to the title page.

Lessing's first novel is set in her home country of Rhodesia under white rule, and concerns racial politics during the 1940s. The novel created a sensation when it was first published and became an instant success in Europe and the United States. The title was taken directly from T. S. Eliot's *The Waste Land*: "In this decayed hole among the mountains/ In the faint moonlight, the grass is singing."

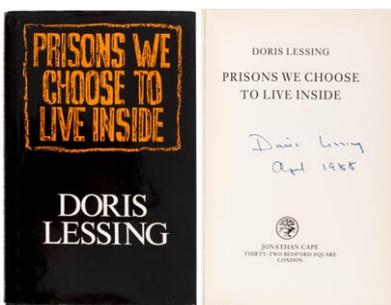
Lessing also quotes an anonymous author: "It is by the failures and misfits of a civilization that one can best judge its weaknesses." (*Epigraph*, p.7).



120. LESSING, Doris *The Golden Notebook*. London: Michael Joseph, 1962. £895

8vo., original black cloth, spine lettered in gilt; original iconic yellow dust wrapper designed by William Belcher with author's photograph to lower cover; pp.568; wrapper very slightly chipped to head and foot of spine and inside flap, with slightly larger chip to rear panel from which a small tear of 0.5cm extends; a little yellowing and offsetting, and the odd mark; this still remains a very good copy, rare with wrapper so intact.

First edition. of the Nobel prize winner's masterpiece, which explores mental and societal breakdown. *The Golden Notebook* contains powerful anti-war and anti-Stalinist messages, an extended analysis of communism, and a famed examination of the budding sexual and women's liberation movements. As Anthony Burgess writes in *Ninety-nine Novels*, "The Golden Notebook has, with all its faults, significance as the most massive statement made, up to that time, on the position of woman in the modern world."

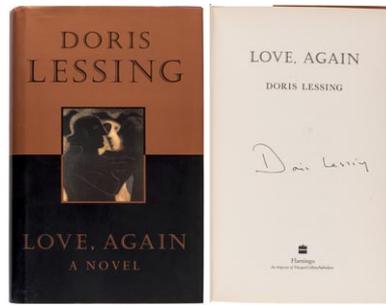


121. LESSING, Doris. *Prisons We Choose to Live Inside*. London: Jonathan Cape, 1987. £148

8vo., original black boards with lettering in gilt to spine; dust wrapper; pp. 95, [i]; a small tear approximately 3cm long to rear end paper; a near-fine copy.

First edition, **signed by the author** "Doris Lessing April 1988". *Prisons We Choose to Live Inside* is a powerful collection of five essays, which were previously delivered as the 1985 Massey Lectures. The titles, in order, are:

- When In the Future They Look Back On Us
- You Are Damned, We Are Saved
- Switching Off to See Dallas
- Group Minds
- Laboratories of Social Change.

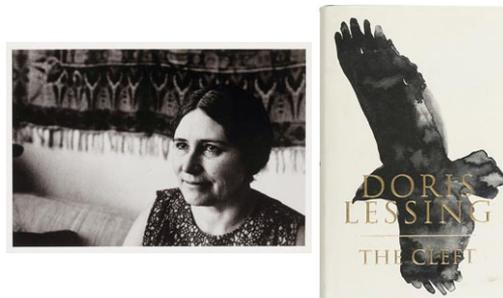


122. LESSING, Doris *Love, Again. A Novel* London: Flamingo, 1996. £125

8vo., original black cloth with lettering in gilt to spine; original unclipped dust wrapper; pp. [viii], 340, [iv]; a fine copy.

First edition, signed by the author. A moving story of a 65 year old woman who falls in love with two younger men, and in doing so re-examines her own personal history of love, from her earliest childhood desires to her most recent obsessions.

"There is absolutely nothing like love for showing how many different people can live in one skin." (Jacket).



123. LESSING, Doris. *The Cleft*. London: Fourth Estate, 2007. £148

8vo., original black cloth, lettering in gilt to spine; with dust wrapper; pp. [xii], 260; a near-fine copy.

First edition, with a **portrait postcard by Mark Gerson of Doris Lessing, signed by the author**, tipped in. True to form, Lessing paints a picture of a mythical society, free from men, in which she confronts the gender issues which dominate her writing, and expounds her theme of how men and women live side-by-side.

"Man does, woman is" - Robert Graves, p.ix.

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

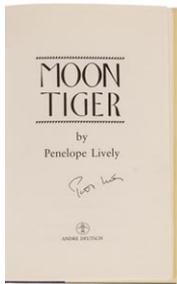


124. LEWIS, Wyndham *Self Condemned* London: Methuen & Co. Ltd., 1954. £100

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

First Edition.

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



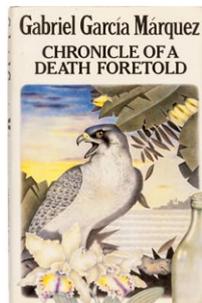
125. LIVELY, Penelope. Moon Tiger. London: Andre Deutsch, 1987. £275

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

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

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

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



126. MARQUEZ, Gabriel Garcia. Chronicle of a Death Foretold. London: Jonathan Cape, 1982. £50

8vo., original cloth and decorative wrapper; pp. 122; very good.

First English edition.

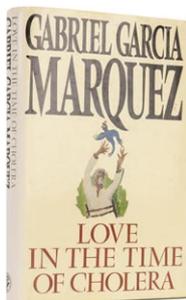


127. MARQUEZ, Gabriel Garcia. No one writes to the Colonel. London: Jonathan Cape, 1971. £150

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

First UK edition.

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

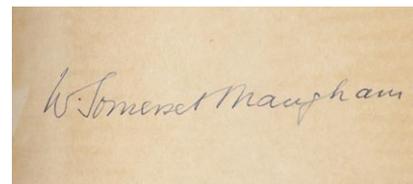
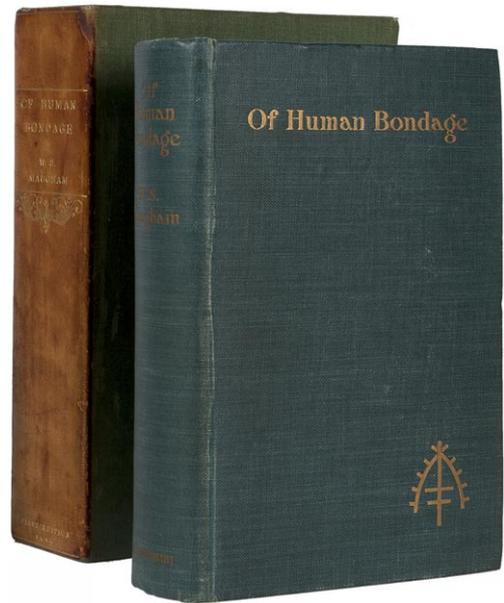


128. MARQUEZ, Gabriel Garcia. Love in the Time of Cholera. Translated from the Spanish by Edith Grossman. London: Jonathan Cape, 1988. £75

8vo., original green boards with lettering in gilt to spine; unclipped pictorial dust wrapper with illustration by Andrew Kulman; pp. 352; a few small marks and creases; spine of wrapper and upper edge lightly sunned; previous ownership inscription to fep; else a near-fine copy in like wrapper.

First UK edition of this classic South-American novel, published in the same year as the US first.

OF HUMAN BONDAGE, OR THE STRENGTH OF THE EMOTIONS



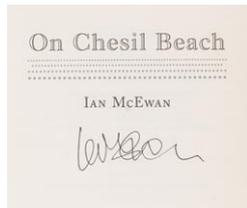
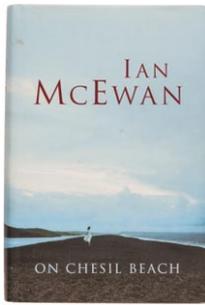
129. MAUGHAM, W. Somerset. Of Human Bondage. London: William Heinemann, 1915. £3,500

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

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

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

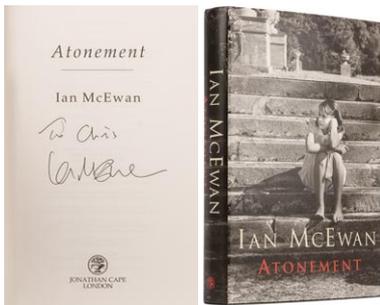
Maugham, who had originally planned to call the novel *Beauty from Ashes*, finally settled on a title taken from a section of Spinoza's *Ethics*. The Modern Library ranked *Of Human Bondage* No. 66 on its list of the 100 best English-language novels of the 20th century.



130. MCEWAN, Ian *On Chesil Beach* London: Jonathan Cape, 2007. £78

8vo., original black cloth, spine lettered in gilt, in unclipped dust-jacket, pp. [vi], 166, [iv]; a very good copy.

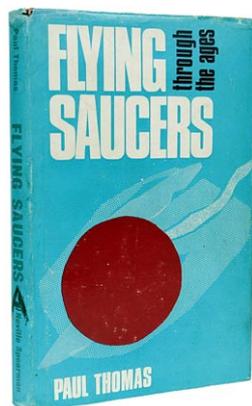
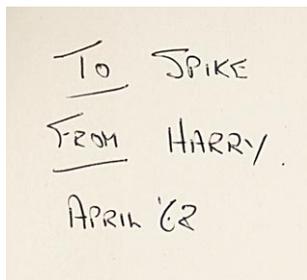
First edition **signed by the author** to the title page. A Booker Prize nominated novella. McEwan also wrote the screenplay for the 2017 film of the same name.



131. MCEWAN, Ian. *Atonement*. London: Jonathan Cape, 2001. £125

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

First edition, **inscribed by McEwan to the title page**: "To Chris, Ian McEwan." An exploration of a single, tragic error, and how innocent actions can have unfathomable repercussions.



133. [MILLIGAN, Spike] THOMAS, Paul. *Flying Saucers through the Ages*. Translated from the French by Gavin Gibbons. London: Neville Spearman, 1965. £398

8vo., original maroon cloth with lettering in grey to spine; original dust wrapper; pp. 192; light sunning to upper edge of upper board; a little rubbing and chipping to spine of wrapper and upper edge, otherwise a very good copy.

First English edition **inscribed by Harry Secombe to fellow Goon Spike Milligan** "To Spike from Harry April '68". A pleasing association copy. Flying saucers had already featured in the Goon script *The Flying Saucer Mystery* (December 1953).

In this book, Thomas argues for the existence of flying saucers, and postulates that not only should Christians believe in them, but that the depictions of angels in The Bible show them to be intelligent beings who came to Earth in space craft. The star of Bethlehem is also, apparently, proof that flying saucers exist.

WITH AN UNPUBLISHED PHOTOGRAPH OF DYLAN THOMAS



132. [THOMAS, Dylan]. MCKENNA, Rollie. *Portrait of Dylan*. London: J.M. Dent, 1982. £1,250

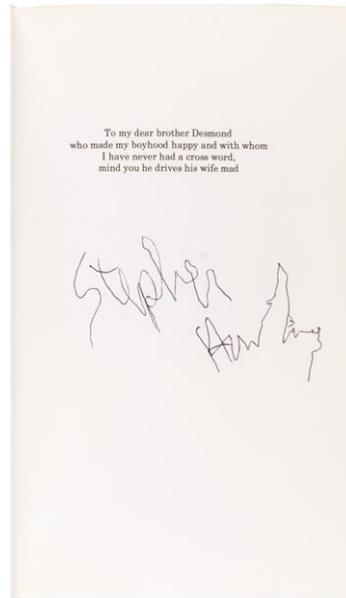
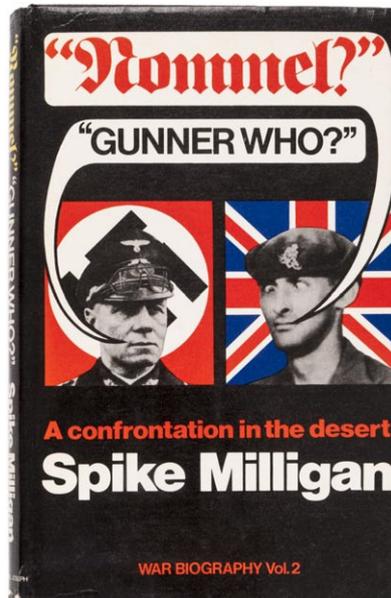
4to. Original green cloth, lettering in gilt to spine and upper cover, with gilt device; dustwrapper; illustrated throughout with colour and b&w photos and photographic end papers; pp. 111, [i]; dustwrapper a little chipped, a few tears to upper edge and head of spine, up to 2cm long; creases to loose photographs, very good. *Provenance*: from the library of Dylan Thomas's daughter, Aeronwy, with a photocopied letter to that effect.

First UK edition, sold with **two original photographs by Rollie Mckenna** of the original New York production of *Under Milk Wood*, with the photographer's ink stamp to the reverse of each. The two photographs, clearly taken very close together, feature the entire cast of the performance: Roy Poole, Nancy Wickwire, Dion Allen, Dylan Thomas himself, Sada Thompson and Allen F. Collins. One of the photographs is printed in the book at pp. 76-77, the other is unpublished.

This was the world premiere of the play, held on 14th May 1953 at the Kaufmann Auditorium in New York, and Mckenna recounts in her book the excitement of the event. The American photographer knew Thomas well, and photographed him on numerous occasions. This memoir of her complicated friend is illustrated throughout with photographs of the poet, his wife Caitlin, his family and friends and the Welsh landscape that shaped his poetry.

INSCRIBED BY HARRY SECOMBE TO FELLOW GOON SPIKE MILLIGAN

ONE OF STEPHEN HAWKING'S LAST SIGNATURES



134. MILLIGAN, Spike. "Rommel?" "Gunner Who?" Signed by Stephen Hawking. London: Michael Joseph, 1974. £24,000

8vo. Original cloth and wrapper; pp. 192, illustrations throughout; very good. Provenance: **signed by Stephen Hawking** to dedication page. With letter of provenance, unpublished photograph of Hawking with friends c. 2000 and order of service for the funeral of the previous owner.

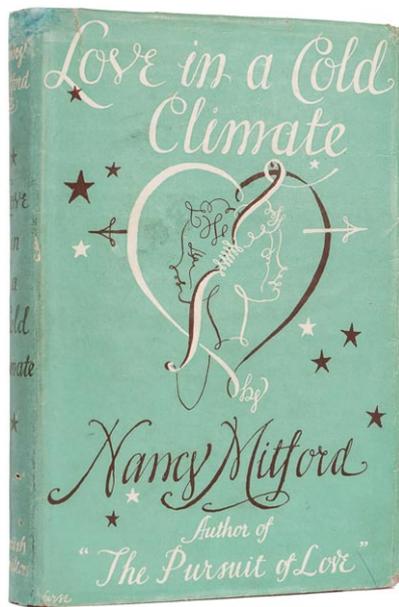
First edition. This copy of Spike Milligan's wartime memoir carries **one of the very few verified autographs of Stephen Hawking**. It was signed in 1974, the year before he became confined to a wheelchair by amyotrophic lateral sclerosis. The shakiness of the signature is a testament to the physical difficulty he had in holding a pen and forming letters.

The book actually belonged to James Hawkins (1928-2003), a poet and author who befriended Hawking through Trinity College Cambridge. Hawkins was also a good friend of Somerset Maugham, who called him the "new Rupert Brooke", and of Yehudi Menuhin. A copy of his selected poems *Lamps in the Darkness* (1976) was presented to Hawking.

The occasion of this signing was extremely light-hearted. Hawkins was reading this copy of Milligan's book when Hawking

commented on how funny the dedication was ("To my dear brother Desmond who made my boyhood happy and with whom I have never had a cross word, mind you he drives his wife mad"). In a spirit of *joie de vivre* and perhaps recognising that he would not be able to sign his name for much longer, Hawking scrawled his autograph beneath the dedication. It was the only example of his handwriting that existed in his friend's collection. At this point, Hawking had not written a full-length book and was far from being a household name, and so one would not expect an autograph on one of his own works; there are only a couple of verified Hawking signatures from this period, including his PhD thesis in 1965 and an archaeological book given to a departing colleague at the Institute of Astronomy in 1974. We don't expect to find a great scientist's signature in such an incongruous book. Yet it is a perfect representation of Hawking's famously anarchic sense of humour as well as a poignant suggestion that he knew his physical abilities were waning fast.

James Hawkins remained friends with Hawking for the rest of his life and passed this book on to his friend John Masih Fleming, the musician and dealer, shortly before his death. Fleming was also a friendly acquaintance of Stephen Hawking



135. MITFORD, Nancy *Love in a Cold Climate*. London: Hamish Hamilton, 1949. £998

8vo., red cloth, lettering in gilt to spine; pictorial dust wrapper; pp. 284; a few bumps to corners, with gilt somewhat faded, very good in good price-clipped wrapper which has some creases, nicks, and a little loss to head and foot of spine and fold-in corners.

First edition, in association with The Book Society.

The companion volume to Mitford's successful novel "The Pursuit of Love" (although the later sequel, *Don't Tell Alfred*, eventually made it a trilogy). Generally considered to be Mitford's best and funniest work, the title is a direct quotation from George Orwell's novel *Keep the Aspidochelone Flying* (1936).

The romantic comedy gives an insight into aristocratic life in England between the two World Wars, with Polly, one of Mitford's heroines, dealing with eccentric relatives, the excitement of love and passion, and the thrills of the social season. Nancy's sister Jessica Mitford writes in a later introduction that the plot is very much an autobiographical fictional piece, with Uncle Matthew retaining the same characteristics as Nancy's father, and the children seeming to have all the traits of her sisters even down to the gang they called 'The Hons'.

The book is dedicated to Lord Berners, a composer, novelist and painter who was a close friend of the Mitford family.

**"FATE IS LIKE A SMALL SANDSTORM THAT
KEEPS CHANGING DIRECTIONS."**



136. MURAKAMI, Haruki. *Kafka on the Shore*. Translated from the Japanese by Philip Gabriel. London: The Harvill Press, 2005.

£2,000

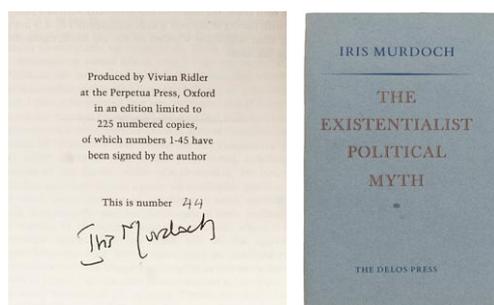
8vo, original full white leather with black inlaid leather cat to upper board, spine lettered in black, and pictorial black and white wave end papers; with black and white end bands and black ribbon page marker; housed in a black slip case comprised of publisher's boards. pp. 505. Tiny speck to lower board, and extremely light creasing/rubbing to spine ends. The odd water droplet mark to case. Otherwise both case and book fine (near mint).

Limited edition, numbered 93 of 100 copies available. **Signed by the author** to tipped-in bookplate.

One of Murakami's most popular novels, *Kafka on the Shore* features a man who makes flutes from the souls of cats, UFOs, seemingly immortal soldiers, shady affairs, and a good splash of magic realism. Murakami was strongly influenced by American writers such as Kurt Vonnegut and Richard Brautigan, and he is often distinguished from other Japanese writers by his Western influences.

Murakami writes that *Kafka on the Shore* "contains several riddles, but there aren't any solutions provided. Instead, several of these riddles combine, and through their interaction the possibility of a solution takes shape. And the form this solution takes will be different for each reader. To put it another way, the riddles function as part of the solution. It's hard to explain, but that's the kind of novel I set out to write". (*Author's website*).

Very scarce in this condition and format.

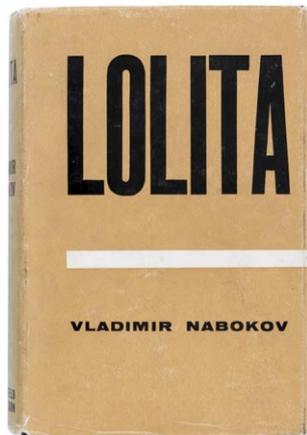


137. MURDOCH, Iris. *The Existentialist Political Myth*. Foreword by Robin Waterfield. Moseley: The Delos Press, 1989. £198

8vo, original printed wrappers in blue cloth slipcase; pp. 29, [iii]; a fine copy.

Limited edition of 225 numbered copies, this one of 45 copies **signed by the author**.

Produced by Vivian Ridler at the Perpetua Press Oxford. This essay first appeared in *The Socratic Digest* Oxford 1952. Murdoch is often overshadowed by her success as a novelist, but her Philosophical writings are of equal importance, particularly her work in moral philosophy and her reinterpretation of Aristotle and Plato.



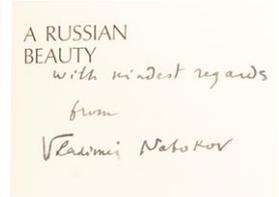
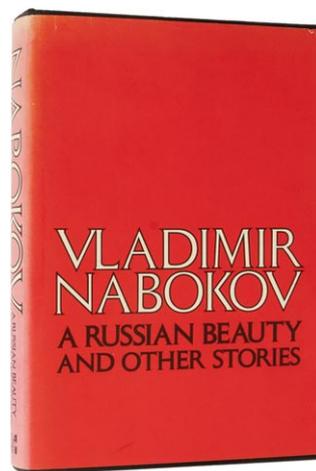
138. NABOKOV, Vladimir. *Lolita*. London: Weidenfeld and Nicolson, 1959. £225

8vo. Original black cloth, spine lettered in silver, upper edge red; pp. 319, [i]; some light spotting to end papers and edges; small bookseller's label to front paste down; wrapper slightly sunned to spine and with some nicks and tears to internal flaps, and head and foot of spine; still a good to very good copy in unclipped jacket.

First UK edition.

Nabokov took five years to write *Lolita*, and it was finally published in 1953. Due to the subject matter, he originally intended to publish it pseudonymously, although with the inclusion of the character Vivian Darkbloom (an anagram for Vladimir Nabokov). The manuscript was, perhaps unsurprisingly, turned down by Viking, Simon & Schuster, New Directions, Farrar-Straus and Doubleday, and was subsequently banned for two years until Graham Greene came out in its favour, calling it "one of the three best books of 1955" (*The London Times*). This may not sound like high praise, but his approval led to the lift of the ban and eventual publication, though it was not without its scandal. In fact, it contributed hugely to the end of Nigel Nicholson's (from the publisher Weidenfeld & Nicolson) career.

**INSCRIBED BY NABOKOV TO THE PHILOSOPHER
MAX BLACK**



139. NABOKOV, Vladimir. *A Russian Beauty and Other Stories*. New York: McGraw-Hill, 1973. £1,500

8vo, black publisher's cloth embossed with title and author to upper board and lettered in silver to spine; upper edge red, else uncut; original dust wrapper; pp. [xii], 268, [viii]; some sunning to spine of wrapper, which also has a few nicks (inside front flap subtly repaired with tape); inside of wrapper very lightly yellowed; a little browning to edges of ffep; still a very good copy in like dust wrapper.

First collected edition, **inscribed by Nabokov to the half-title** "with kindest regards from Vladimir Nabokov". The inscription is most likely intended for Max Black, the British-American analytical philosopher whose signed bookplate is tipped in to this collection.

A Russian Beauty was one of many short stories which was penned by Nabokov between the years of 1924 and 1940, while he was living in Berlin. The translation is mostly by his son, Dmitri Nabokov, with the title story translated by Simon Karlinsky, both in collaboration with the author. Nabokov had originally written under the pseudonym 'Vladimir Sirin', and many of the stories had previously appeared in newspapers and periodicals, including *The Leonardo*, (originally *Korolyok in Posledniye Novosti*, Paris, 1993), *Lips to Lips* (*Vesna v Fialte*, 1956) and *The Potato Elf* (*Rul*, 1929). The volume is dedicated to his wife, Vera.

Max Black was a philosopher of language, mathematics, science and art. He studied mathematics at Queens' College, Cambridge where he developed an interest in the philosophy of mathematics. His peers at the time included Russell, Wittgenstein, G. E. Moore and Ramsey, and their influence on Black was considerable.

When the Nabokovs moved to Ithaca, New York, in the late 1950s, they happened to settle as neighbours to Black. Noticing Nabokov's smile one morning, Black asked him why he was feeling so happy. Nabokov replied that he had been revising the French translation of *Lolita*, and he had just hit upon a beautiful equivalent for the word "cheerleader". On another occasion, Nabokov helped push Black's car out of a snow drift, an occasion which seems likely to have inspired a scene in *Pale Fire* where a character's fall dislodges a car from its snowy rut. They also played chess together, although Black was altogether a better player, and won on almost every occasion. (Boyd, 1991).

A fascinating association copy.



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

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

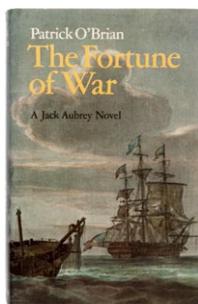
First softcover edition as stated, **inscribed by the author** thus: "For Mr. Aage Dons. My grandfather was Danish - his name was Thorwald Christensen. He went to Cuba as Consul, married a French woman from New Orleans, stayed there. My brother is called Thorwald. I have relations in Denmark and I love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

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

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

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

Harty, 1976.

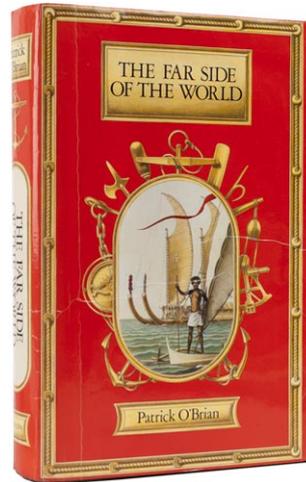


141. O'BRIAN, Patrick. *The Fortune of War.* London: Collins, 1979. **£350**

8vo. Original blue cloth, lettering in gilt to spine; with dust wrapper; pp. 279, [i]; a little fading to cloth, spine of wrapper lightly sunned, otherwise a very good copy indeed.

First edition of the sixth Aubrey-Maturin novel.

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



142. O'BRIAN, Patrick. *The Far Side of the World.* London: Collins, 1984. **£750**

8vo. Original green cloth with lettering in gilt to spine; original dust wrapper with illustration by Barbosa; pp. [viii], 371, [v]; text block a little browned as usual, spine of wrapper very slightly sunned, otherwise a very nice copy in price-clipped dust-jacket.

First edition, first impression, in the second state dust jacket as usual. 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, as in this copy. Very few survived with the original price. An attractive copy of one of the most difficult Aubrey titles to find in nice condition, with only the very slightest loss of the bright red to the spine of the wrapper.

In the tenth novel in the Aubrey-Maturin series, the war of 1812 continues, with Jack Aubrey setting course for Cape Horn on a mission to intercept a powerful American frigate outward bound to play havoc with the British whaling trade. Typhoons, castaways, shipwrecks, murder, and criminal insanity ensues.

The book formed the basis for 2003 Peter Weir film, *Master and Commander: The Far Side of the World*, starring Russell Crowe and Paul Bettany.

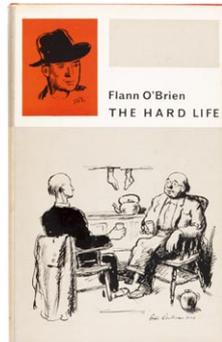


143. O'BRIAN, Patrick. *The Commodore.* London: Harper Collins, 1994. **£85**

8vo., original blue cloth, lettering in gilt to spine; dust wrapper; pp.[vi], 281, [i]; near-fine, with very mild toning to edges of text block.

First edition of the seventeenth historical novel in the Aubrey-Maturin series.

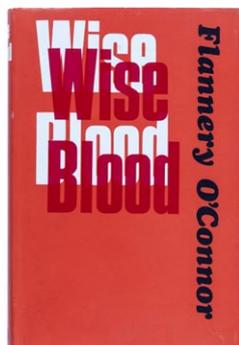
**“WE SEEK HIM HERE, WE SEEK HIM THERE,
THOSE FRENCHIES SEEK HIM EVERYWHERE.
IS HE IN HEAVEN? - IS HE IN HELL?
THAT DEMMED, ELUSIVE PIMPERNEL.”**



144. O'BRIEN, Flann *The Hard Life*. London: Macgibbon & Kee, 1961. **£150**

8vo., original red cloth boards with lettering and publisher's device in gilt to spine; with original pictorial dust wrapper designed by Sean O'Sullivan; pp. 156, [iv]; dust wrapper spine slightly darkened and price clipped; interior of book very lightly browned, otherwise very good.

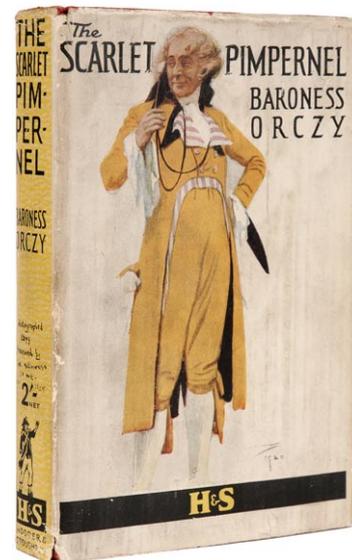
First edition. Subtitled "An Exegesis of Squalor," *The Hard Life* is a sober farce from one of the great writers of Irish comic fiction. Set in Dublin at the turn of the century, the novel investigates such diverse topics as Church history, tightrope walking, and the pressing need for public toilets for Ladies, alongside illness, alcoholism and unemployment, and much more.



145. O'CONNOR, Flannery. *Wise Blood*. London: Faber and Faber, 1968. **£98**

8vo., original red cloth, lettering in gilt to spine; with dust wrapper; pp. [ii], 232, [ii]; a near-fine copy, with just the odd mark.

First UK edition. Flannery's first novel which, in her own words, is about "freedom, free will, life and death, and the inevitability of belief." (*Preface to 2nd edition 1962*). Themes of redemption, racism, sexism, and isolation also run through the novel. She went on to write another novel, and thirty-two short stories in her lifetime.



146. ORCZY, Baroness. *The Scarlet Pimpernel*. London: Hodder & Stoughton, [no date c. 1928]. **£1,750**

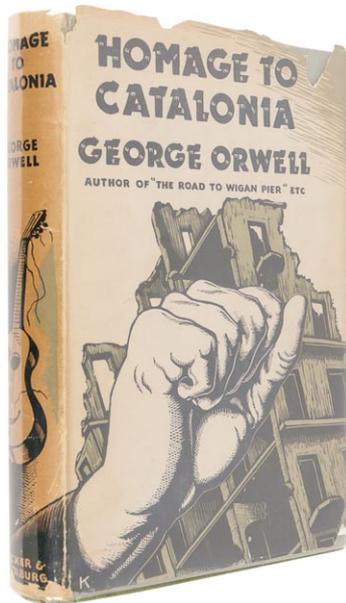
8vo., original red cloth, decoratively embossed in blind with lettering and publisher's device in black to spine; with original dust wrapper; pp.320; slits in front free endpaper, previously cut to mount inscribed postcard, now repaired; wrapper a little creased and worn, else a very good copy.

Reprint, **inscribed by Baroness Orczy to Frederick Bason**, "To Frederick Bason with kind wishes from the author Emmuska Orczy May 18 1928." Also with a postcard of the author, again inscribed to Frederick Bason tipped into the ffep.

Mr Bason has written on the spine of the dustwrapper in tiny letters "Autographed Copy Presented by the Authoress to me. May 1928." A charming association copy inscribed from Baroness Orczy to Fred Bason the "cockney bookseller". Born in the East End of London in 1908, Bason started selling books from a wheelbarrow at the age of fifteen. His pursuit of autographs led to friendships with a number of famous writers, eventually gaining him celebrity status in his own right for his colourful life and writings. The first volume of his entertaining diary contains three mentions of Baroness Orczy. In December 1928 he notes receiving a Christmas card from her, and in 1931 (date not noted) he writes "Baroness Orczy is coming to tea next week - but then again she may not." The third entry from 1936 "wrote to Baroness Orczy accepting invite" suggests their acquaintance lasted many years.

George Orwell

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



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

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

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

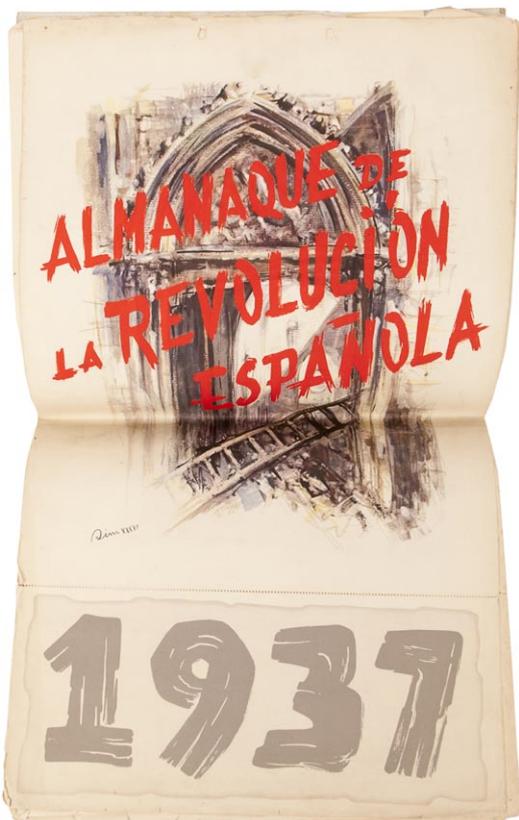
Sold by Judy Barber to Edinburgh dealer, William Lytle and thence to us.

[Together with]:

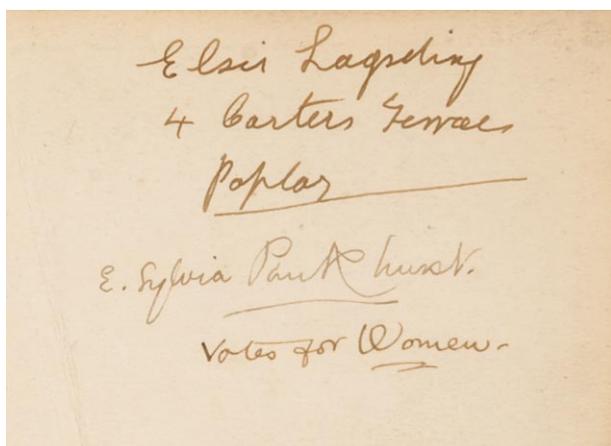
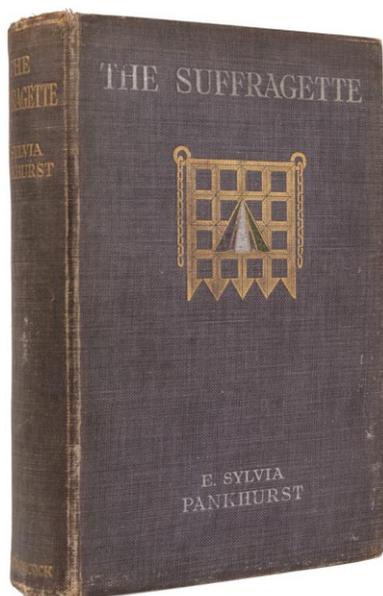
"Almanaque de la Revolución Española 1937" - an illustrated wall-calendar, presumed published by The Workers' Party of Marxist Unification (Spanish: Partido Obrero de Unificación Marxista - P.O.U.M.), with stirring illustrations and bellicose notes for each month.

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

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



SIGNED BY SYLVIA PANKHURST.

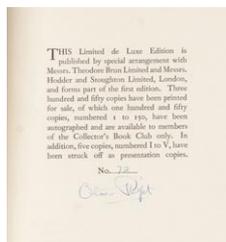


148. PANKHURST, E Sylvia (author). *The Suffragette*. The History of the Women's Militant Suffrage Movement 1905-1910. London: Gay & Hancock Limited, 1911. **£1,200**

8vo. Original lilac-grey cloth lettered gilt to spine with device to upper board in gilt, white, and green, with lettering in white, preserved in dark blue cloth-covered fall-down-back box with onlaid black leather lettering label to cover; pp. [xvi], 3-517; with frontispiece and 31 other photographic plates; a good, sound copy with a lean and overall dust-soiling; considerable rubbing to joints, edges, and spine ends with wear to head and heel; bruising to extremities, and wear to lower forecorner; internally sound with only a little occasional cracking; toning to text stock (as usual); ghosting from the important ink inscriptions on front free endpaper; rucking to upper forecorner of final 50 pages, and mild foxing to frontispiece tissue.

Second edition, published just one month after the first (in June). An important **association copy** bearing the ownership inscription of Elsie Lagsding, 4 Carter Terrace, Poplar to front free endpaper, followed by the signature of the author, Sylvia Pankhurst ("E. Sylvia Pankhurst") and the tag "Votes for Women" in Pankhurst's hand.

A history of the "Women's Suffrage agitation" written before the outcome of the battle was known, but in a spirit of optimism that would cause later generations to "wonder at the blindness that led the Government of the day to obstinately resist so simple and obvious a measure of justice". Elsie Lagsding was a member of the East London Federation of Suffragettes, an association founded by Pankhurst.

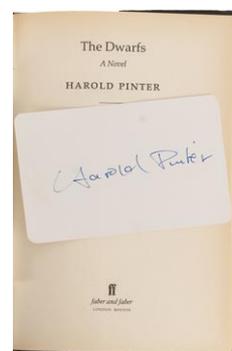
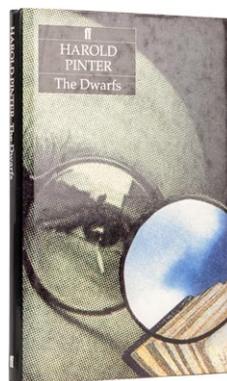


149. PHILPOT, Oliver. SEARLE, Ronald (Illustrator) *Stolen Journey*. London: The Collector's Book Club, 1950. **£298**

8vo., original full red morocco, lettered in gilt on spine with gilt pattern on upper board; with illustrations by Ronald Searle and map endpapers by A. Spark.; pp. [ii], 412; a near fine copy, with a touch of offsetting to end papers.

First edition, Limited Deluxe Edition of 350 copies, this one of 150 numbered copies **pecially bound and signed by the author**.

The author, a Beaufort R.A.F. pilot, was shot down over the North Sea and sent to Stalag Luft III where he took part in one of the most famous escapes of the Second World War. The prisoners dug a tunnel beneath a wooden horse and three of them escaped - the others being Lt. Richard Michael Codney and Flt. Lt. Eric Williams, whose own account of the escape became a best-seller and was filmed as *The Wooden Horse*.



150. PINTER, Harold. *The Dwarfs*. London: Faber and Faber, 1990. **£150**

8vo, black cloth with lettering in white to spine; unclipped pictorial dust wrapper designed by Andrzej Klimowski; pp. [vi], 183, [iii]; text block marginally browned; the odd bruise to binding, but overall a near fine copy in fine dust wrapper.

First edition, **with Pinter's tipped in signature**. *The Dwarfs* was his first and only novel, but contains many of the characteristics of his later plays, particularly in his use of conversational language. The semi-absurdist novel paints a picture of love, friendship and betrayal in 1950s London.

“IF YOU IGNORE THE RULES PEOPLE WILL, HALF THE TIME, QUIETLY REWRITE THEM SO THAT THEY DON’T APPLY TO YOU.”

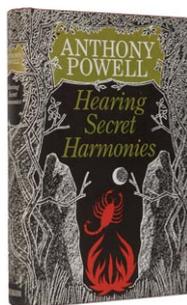


151. POE, Edgar Allan. *The Murders in the Rue Morgue.* *Antibes: The Allen Press, 1985.* **£398**

8vo., original printed tri-colour printed boards; and six two-colour illustrations printed from wood and linoleum blocks by Dorothy Allen on handmade paper by Richard de Bas; small dent to lower edge of front board, otherwise a near-fine copy.

Limited edition of 150 copies printed by Lewis and Dorothy Allen “while temporarily established at the Villa El-Nil.” An early Allen Press title.

Originally published in *Graham’s Magazine* in 1841, *The Murders in the Rue Morgue* has been cited as the first modern detective story, with the protagonist, Dupin, being the prototype character for later fictional detectives such as Sir Arthur Conan Doyle’s Sherlock Holmes and Agatha Christie’s Hercule Poirot.



152. POWELL, Anthony. *Hearing Secret Harmonies.* *London: William Heinmann, 1975.* **£68**

8vo.; original dark red cloth with black title panel on the spine, gilt letters, in the dust wrapper; a fine copy.

First edition, the 12th and final volume to Powell’s *A Dance to the Music of Time*.

153. PRATCHETT, Terry *Equal Rites* *London: Victor Gollancz, 1987.* **£188**

8vo. Original green cloth with pictorial dust wrapper; pp.200; spine slightly faded, price-clipped, a very good copy.

First Edition.

The third book in the Discworld series, and the first appearance of Granny Weatherwax, a supporting character who would go on to become one of the iconic lynchpins of the Discworld canon, with all the subtlety of an actual cannon. The title is a pun on “Equal Rights” and describes the struggles of Eskarina Smith, who accidentally inherits a dead wizard’s magic and struggles for acceptance in a society that declares that she couldn’t *possibly* be a wizard because she’s a *girl*, a notion she soon disabuses them of. The dust cover for *Equal Rites* was illustrated by Josh Kirby, who would work with Pratchett on many of his covers, and who included a self-portrait of himself as a wizard on the back cover.

‘If a thing’s worth doing, it’s worth doing badly,’ said Granny, fleeing into aphorisms, the last refuge of an adult under siege.



154. PRATCHETT, Terry (author). Josh KIRBY (illustrator). *Eric [Faust]. A Discworld Story.* *London: Victor Gollancz Ltd, 1990.*

£248

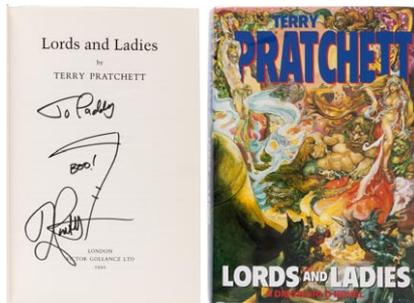
Imperial 8vo. Original black linson boards lettered in gilt to spine, preserved in pictorial **dustwrapper**; pp. [iv], 5-126; with pictorial title and coloured plates throughout, the majority double-page; a near-fine copy protected by an equally fresh, unclipped dustwrapper (£12.95) with tiny bruising to head of spine and very minor lateral creasing to top edge of upper panel.

First edition. This copy is **inscribed** by Terry Pratchett in ink to the half-title: “To Mary, still more wishes, T. Pratchett” alongside the revised title “Eric” (crossed through by Pratchett) which sits above the original, and printed, crossed through title “Faust”.

There are 41 titles in Pratchett’s comic fantasy book series “Discworld” beginning with *The Colour of Magic* in 1983. The first 26 novels, up to *Thief of Time* (2001), had cover art by Josh Kirby, as here. *Eric* appeared in a larger format, compete with coloured plates, and forms part of the sub-series ‘Rincewind’, which was introduced with the first Discworld title.

**PACK YOUR PARROT, PROCURE A PEGLEG AND
YOU'RE PRACTICALLY A PRIVATEER WITH
PYLE'S BOOK OF PIRATES**

**"THE CHIEFTAIN HAD BEEN TURNED INTO
A PUMPKIN ALTHOUGH, IN ACCORDANCE WITH
THE RULES OF UNIVERSAL HUMOUR,
HE STILL HAD HIS HAT ON."**



155. PRATCHETT, Terry *Lords and Ladies* London: Victor Gollancz, 1992. **£198**

Large 8vo; original blue cloth, with pictorial dust wrapper; pp. 275; an excellent copy.

First edition, **inscribed by the author to title page "To Paddy... Boo!", with an additional doodle of Death's scythe.**

Lords and Ladies is the fourteenth Discworld novel, which continues the Witches narrative that began in *Equal Rites* and *Wyrd Sisters* with a pastiche on *A Midsummer Night's Dream* complete with the dry footnotes, fantastical satire and sharp turn of phrase that made him one of the bestselling authors worldwide.

'We taught her everything she knows,' said Granny Weatherwax.

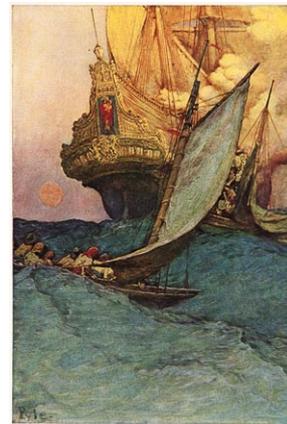
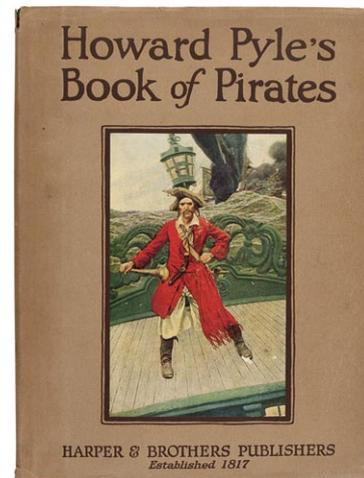
'Yeah,' said Nanny Ogg, as they disappeared into the bracken. 'D'you think ... maybe ... ?'

'What?'

'D'you think maybe we ought to have taught her everything we know?'

'It'd take too long.'

The dust wrapper illustration for *Lords and Ladies* was the third try by Josh Kirby (who illustrated the covers of many Pratchett books), as the artist found many of his attempts refused by the publisher as inappropriate or unusable. The final art for this edition was a panorama of various scenes from the novel crammed in together, and was discarded for the paperback version.



156. PYLE, Howard (illustrator). Merle JOHNSON (compiler). *Howard Pyle's Book of Pirates.* New York: Harper & Brothers Publishers, 1921. **£1,350**

Folio. Original black cloth-backed buff boards lettered in black with a large onlaid pictorial label to upper cover, pictorial endpapers; pp. [xviii] + 246 + [i]; with 12 full-page coloured plates (including frontis) and 2 smaller tipped-in coloured images, together with 14 full-page black-and-white plates and 1 smaller tipped-in monochrome image; drawings throughout in line decorating the text; spine cloth a little rubbed at head and tail, a little rubbing to corners otherwise a very good copy in the **scarce pictorial dust wrapper**. The wrapper has a little chipping to head of spine otherwise is near-fine.

First edition, first issue with the copyright code "D-V". **Rarely found with the dust wrapper.**

Howard Pyle (March 5, 1853 – November 9, 1911) was an American illustrator and author. He is well known for his illustrations of pirates, and is credited with creating what has become the modern stereotype of pirate dress. Pyle developed his own ideas for illustrating pirate dress, as few examples existed of authentic pirate outfits and few, if any, drawings had been preserved. He created a flamboyant style incorporating elements of Gypsy dress. His work influenced the design of costumes for movie pirates from Errol Flynn to Johnny Depp. It has been noted as highly impractical for working sailors.



157. ROUSSEAU, J.J. *The Confessions* of Jean Jacques Rousseau now for the first time completely translated into English without Expurgation. [Edinburgh]: [Oliver and Boyd], 1904. **£98**

8vo, 2 vols, bound in yellow publisher's cloth with paper label to spine; engraved portrait frontispieces; with thirteen additional engravings (vol. 1; 6, vol. 2; 7) by Hedouin; all edges untrimmed, vol I pp. xix, [iii], 281, [iii]; vol II pp. xv, [iii], 414, [ii]; yellow cloth and paper labels slightly soiled; corners a little bruised and spines a trifle dusty, else an internally clean copy.

First edition thus from an early private run - the translator is unnamed. The controversial confessions of Rousseau, widely considered to be the first modern autobiography.

Jean-Jacques Rousseau was a Genevan philosopher, writer, and composer of the 18th century. His political philosophy influenced the overall development of modern political, sociological, and educational thought. In *The Confessions*, Rousseau argues passionately against the inequality he believes to be intrinsic to civilized society, while reliving the first fifty-three years of his radical life with vivid immediacy - from his earliest years, where we can see the source of his belief in the innocence of childhood, through to the development of his philosophical and political ideas, his struggle against the French authorities and exile from France following the publication of *Emile*. His work went on to directly influence Proust, Goethe and Tolstoy.

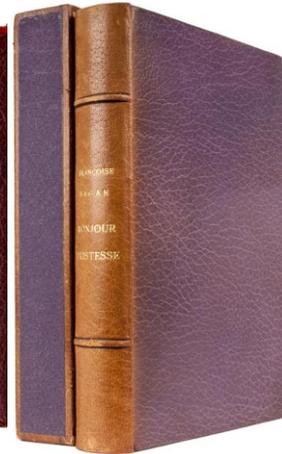


158. SACKVILLE-WEST, Vita *All Passion Spent* London: The Hogarth Press, 1931. **£300**

8vo. Original light green cloth with dust wrapper; pp. 297; dust wrapper worn, with a little loss to the head and foot of spine, internally clean, cloth showing some fading to the spine.

First Edition.

The story of a widow who flees her old life to start afresh (and escape her overbearing children), *All Passion Spent* is one of Sackville-West's most popular works of fiction, and addresses to what extent we as people (but particularly women) have control of our own lives. It has been noted that *All Passion Spent* reflects the influence of Virginia Woolf, which is likely attributable to their amorous relationship from the mid 1920s to 1930s.



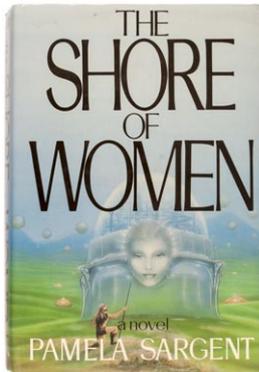
159. SAGAN, Françoise. *Bonjour Tristesse*. Paris: Marcel Lubineau, 1954. **£600**

8vo., tastefully rebound in full French purple morocco with two raised bands to spine; lettering in gilt direct to spine; with matching slip-case; a.e.g., purple stained endpapers; pp. [xi], 177, [vii] with frontis and 11 inter-text illustrations, along with an additional suite of 25 plates bound in at the end; original pictorial wrappers bound in, all printed on high-quality heavy stock paper; spine characteristically but attractively sunned, slip case with some external rubbing and the odd chip, otherwise a fine, fresh copy.

First illustrated edition by Grau-Sala, one of a **deluxe edition of 50 copies** from a limited run of 575 copies, with 6 of the 25 additional plates having been rejected by the publisher, etched frontispiece and **silk proof mounted to front paste-down**.

This lavish edition of Sagan's most famous work was published in the same year as the initial publication by *Éditions Julliard*. Written when Sagan was just 18, *Bonjour Tristesse* scandalised France with its depictions of sexual freedom, whirlwind romances and hedonistic summer evenings, and captures the awkward coming-of-age period between teenage inhibition and the realities of adulthood.

Grau-Sala relocated to Paris upon the outbreak of the Spanish Civil War, where he became influenced by the great impressionists such as Manet and Renoir. He became associated with the *Jeune Peinture* (Young Painting) School of Paris, made up of the postwar generation of painters working in a modern, less traditional style in the 1950s. He went on to illustrate a number of notable editions by Maupassant, Colette, and Baudelaire.



Kingsley Amis

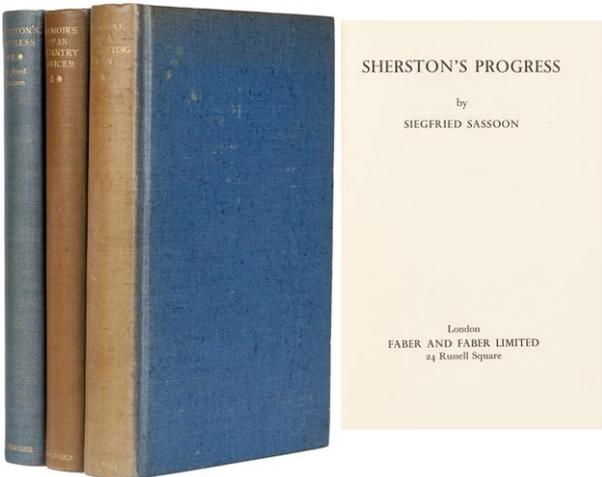
160. SARGENT, Pamela. *The Shore of Women.* New York: Crown Publishers, Inc., 1986. £120

8vo., sky blue painted canvas boards with lettering in gilt to spine; unclipped pictorial dust wrapper by Michael Booth; pp. [viii], 469, [iii]; upper edge a trifle dusty, extremities very lightly bruised, wrapper lightly soiled to rear flap with a small tear less than 0.5cm and a sliver of water (or perhaps some other beverage) staining at head of last handful of leaves; this still remains a near fine copy.

First edition, signed by Kingsley Amis to the ff end paper.

An American feminist and science fiction author, Sargent has also edited various anthologies to celebrate the contributions of women in to the history of Science Fiction. This novel envisions a 'postnuclear future' in which women control all science and technology to prevent men from regaining the power to destroy earth.

Amis' association is an interesting one. A sci-fi enthusiast, he has nonetheless been credited as one of the pivotal figures of the 'angry young men' period of writing in the 1950s, and as such was, towards the end of his life, a "harrumphing foe of feminism" (*The Independent*). Amis has also been called "the laureate of the hangover" by his son Martin, and it is therefore very likely that we have him to thank for the beer-stain encroaching slightly along the top edge of this book.



SASSOON'S GREAT TRILOGY, SIGNED

161. SASSOON, Siegfried. *Memoirs of a Fox-Hunting Man [with] Memoirs of an Infantry Officer [and] Sherston's Progress.* London: Faber & Faber, 1928-30-36. £1,995

8vo. 3 vols.; original blue buckram, spines lettered in gilt, top edges gilt, others untrimmed, some unopened; pp. vol. I., 395, [v]; vol. II 334, [ii]; vol. III 380; spines of the first two titles sunned, some browning to endpapers in vols 1 and 3, otherwise a very good set.

First editions, all special issues on hand-made paper, limited to 260, 750 and 300 copies respectively, **all signed by the author.** A lightly fictionalised autobiography based on Sassoon's diaries up until 1916.

Memoirs of a Fox-Hunting Man was Sassoon's first foray into the world of prose, having previously concentrated solely on poetry. Sassoon was motivated to write the work after a war incident, when a fox was loose in the trenches and one of his friends shot and killed it. The book also draws heavily on his pre-war life, with riding and hunting being among the favourite pastimes of the author. The book won both the Hawthornden Prize and the James Tait Black Memorial Prize, and has been a set text in schools ever since its publication.

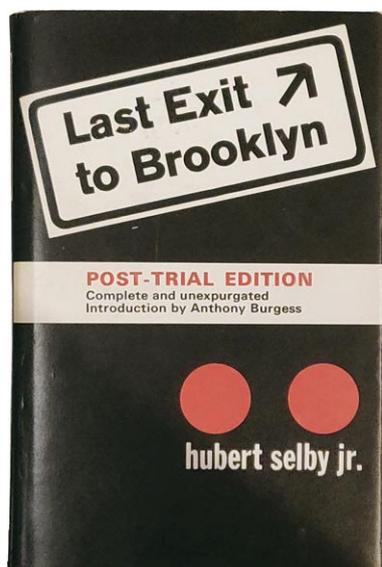
Memoirs of an Infantry Officer quickly followed, and was immediately more successful than its predecessor. The narrative revolves around Sherston, who is wounded when a piece of shrapnel shell passes through his lung after he incautiously sticks his head over the parapet at the Battle of Arras in 1917. Sassoon later wrote that Sherston "is but one insignificant person caught up in events beyond anyone's comprehension". *Harman, 2001.*

Finally, the setting for *Sherston's Progress* moves from Palestine, to Ireland, and back to the Western Front in France. The protagonist is shot in the head, survives, and returns to recover in London, where he meets the famous neurologist W. H. R. Rivers. Rivers, a real-life Doctor, is a major character in the book, and had a profound influence on Sassoon in real life. In a letter to Robert Graves, while recovering from the head wound he based his narrative upon, Sassoon describes Rivers's bedside manner thus:

"But yesterday my reasoning Rivers ran solemnly in,
With peace in the pools of his spectacled eyes and a wisely omnipotent grin;
And I fished in that steady grey stream and decided that I
after all am no longer the Worm that refuses to die."

THIS EDITION PRINTED ON ENGLISH
HAND-MADE PAPER IS LIMITED TO TWO
HUNDRED AND SIXTY NUMBERED COPIES
THIS IS NUMBER 205
Siegfried Sassoon.

WITH EPHEMERA FROM THE OBSCENITY TRIAL



162. SELBY, Hubert Jr Last Exit to Brooklyn. London: Calder & Boyars, 1968. £1,200

8vo., burgundy canvas boards with lettering in gilt to spine; original jacket by Ed Day; pp. xvii, [v], 234; dust wrapper price clipped and a little sunned to spine; last page with a horizontal tear to upper edge approximately 5cm long (not affecting text); otherwise a fine copy.

Second, "Post-Trial" UK edition, as noted by the publishers. **Inscribed by the author on the half-title** to his British co-publisher: "Dear Marion [Boyers] - thanks for being notorious, & thanks for being, Love, Cubby, 12/3/89". Laid-in are the following letters and cards to Boyars:

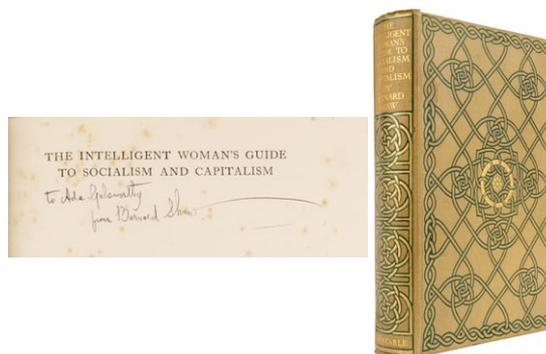
- 1) A brief typed letter signed from John Mortimer (Henley-on-Thames, 2 December 1989) regretting that he "can't make Dec 6th, but do give Mr. Selby my regards and fond memories of his book." (Mortimer successfully represented the publishers in their appeal against the banning of the book under the Obscene Publications Act the previous year and it appears Boyars was planning a party to celebrate the 21st anniversary of the trial);
- 2) Autograph postcard signed from Roy Jenkins - the principle sponsor in 1959 of the parliamentary bill which became the act (London, 5 December 1989) expressing similar regrets;
- 3) Autograph greetings card signed from the author (n.p. 30 January 1999) inquiring after Boyars' health and offering encouragement in facing the depredations of old age;
- 4) Typed letter signed (Cambridge, 24 April 1967) from the American sociologist Peter Blau offering to testify at the appeal, together with a carbon copy of Boyars' reply.

Last Exit to Brooklyn was banned in Italy after its release, and was subject to a public obscenity trial to which many of these documents refer. Its gritty, frank and honest portrayals of Brooklyn's gang violence have led to its 'cult classic' status, with Allen Ginsberg writing that "it will explode like a rusty hellish bombshell over America and still be eagerly read in a hundred years". This 'Post-Trial' addition also includes an introduction by Anthony Burgess.

A fascinating grouping relating to **one of the last major trials concerning the censorship of literature in Britain.**

Provenance: Arthur Boyars.

INSCRIBED BY SHAW



163. SHAW, Bernard (author). The Intelligent Woman's Guide To Socialism And Capitalism. London: Constable And Company Ltd., 1928. £498

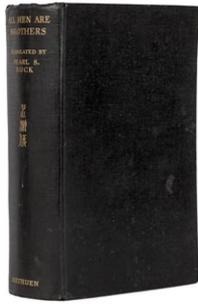
8vo. Original pale green cloth elaborately blocked in dark green and gilt with a Celtic design to spine and upper board, spine lettered gilt, lower edge untrimmed, top edge gilt, green matt endpapers; pp. xxxvi + 494 + [i]; a bright and very attractive copy with light external dusting, speckling to fore-edges of book block which barely intrudes into fore-edge margin, a little light foxing to prelims, and mild fading and rubbing to pastedowns.

First edition. An **association copy** which is **inscribed** in ink by Sir George Bernard Shaw to the half-title: "To Ada Galsworthy from Bernard Shaw". Shaw was a friend of the recipient and her author husband, John, and shared many of their political views.

Ada Galsworthy, née Pearson, was the illegitimate daughter of an obstetrician in Norwich who originally married Arthur Galsworthy, the cousin of the country's leading author and playwright John Galsworthy. Their union was a more than strained affair complicated by the fact that on their first meeting, in 1895, John fell deeply in love with her. A certain coarseness or brutality in Arthur and Ada's relationship, with John waiting on the sidelines, gave rise to the marital rape storyline in John Galsworthy's magnum opus *The Forsyte Saga*.

John Galsworthy's emotional disturbances probably explain his increasing social liberalism which was at odds with his upbringing. He took to campaigning on women's suffrage, for example, and embraced other controversial political causes. His family roundly condemned his relationship with Ada and it was not until 1904, when his father died, that he was able to declare it openly. The pair married on 23rd September 1905, the day after her divorce from Arthur was finalised.

The author's writing career began to take off as John Galsworthy became second only to George Bernard Shaw as Britain's leading playwright. Despite, or possibly as a direct result of, the problems surrounding their protracted courtship John and Ada's marriage also failed to blossom and he became emotionally repressed and isolated but did remain loyal to her until his death in 1933, despite various temptations.

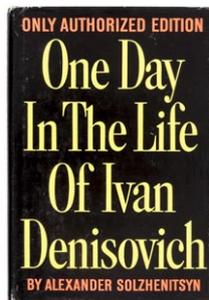


164. SHUI HU ZHUAN - All Men are Brothers. Translated from the Chinese by Pearl S. Buck. London: Methuen, [1933]. £98

8vo. Original black cloth, spine lettered in gilt, top edge gilt; pp. xiii, [3], 1279; frontispiece and a few illustrations in the text; restored short split at lower hinge, light rubbing to binding, a little offsetting from endpapers; a good copy.

First UK edition (using the same sheets as the US edition), scarce.

This is Pearl S. Buck's translation of one of the four great classical Chinese novels. Attributed to Shi Nai'an (c. 1290-1372), the novel was published with a variety of English-language titles ranging from *Water Margin*, *Outlaws of the Marsh*, *Men of the Marshes*, to *The Marshes of Mount Liang*. The plot is based on a historic event, the exploits of the outlaw Song Jiang and his 36 companions. The group was active in the Huainan region and surrendered to the Song government in 1121.



165. SOLZHENITSYN, Alexander One Day in the Life of Ivan Denisovich. New York: E.P. Dutton & Co., Inc., 1963. £225

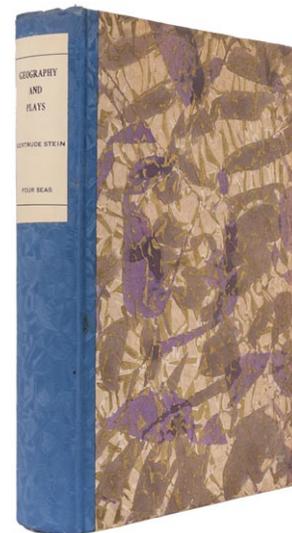
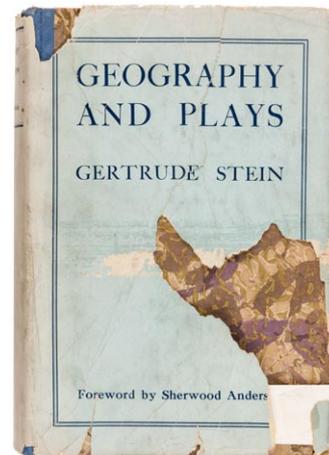
8vo. Original grey cloth and dustwrapper; pp. 160; light rubbing to edges of wrapper, internally near-fine.

First authorised edition in English.

From 1950 to 1953 Solzhenitsyn was imprisoned in the forced-labor camp of Ekibastuz in Kazakhstan, where prisoners were stripped of their names and addressed only by their identifying number. It was this experience which led to *One Day in the Life of Ivan Denisovich*. By 1959, when Solzhenitsyn was living in Ryazan, he finally sat down to write the book, but only offered it for publication two years later, after Khrushchev's vociferous attack on Stalin's "cult of personality" at the Twenty-second Party Congress.

The manuscript was sent to the Moscow journal *Novy Mir* in 1961, and first appeared in the November 1962 issue, which at that time had a circulation of a little over 100,000. By the second half of the 1960s, prompted by secret instructions, libraries were withdrawing their copies from circulation, and in 1974 the Central Administration for the Protection of State Secrets in the Press issued an administrative order banning all works by Solzhenitsyn from being published in the Soviet Union. By then, however, *One Day* had been read by millions, and had been published in dozens of languages around the world.

As Solzhenitsyn claimed in an interview twenty years later: "the 1962 publication of my tale in the Soviet Union is akin to a phenomenon defying physical laws, something like objects falling upwards of their own accord or cold stones becoming red hot without any external stimulus." (*Natalia Solzhenitsyn*, 2012).



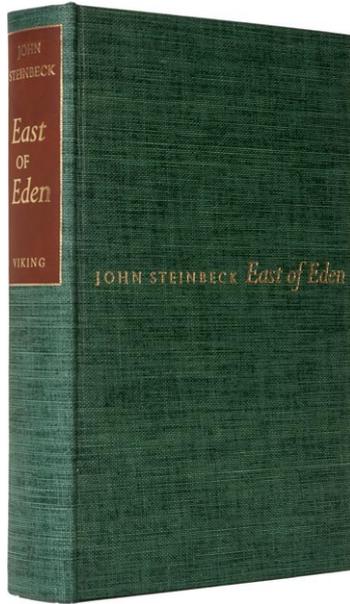
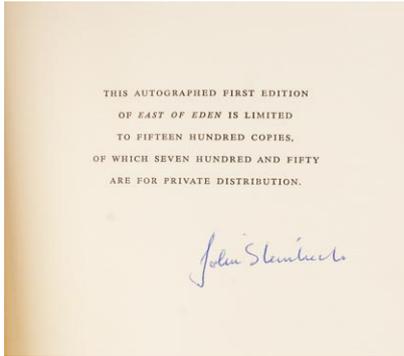
166. STEIN, Gertrude. Geography and Plays. Boston: Four Seas Company, 1922. £250

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

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

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

“EVERYTHING ELSE I HAVE WRITTEN HAS BEEN, IN A SENSE, PRACTICE FOR THIS” - STEINBECK



167. STEINBECK, John. *East of Eden.* New York: The Viking Press, 1952. **£2,750**

8vo., original green buckram lettered in gilt on spine and upper board, original acetate dust jacket; all edges red; housed in original faux wooden slipcase; pp. [viii], 602; slipcase worn to edges and has undergone some expert repairs to split sides; text is bright and exceptionally clean.

First edition, this being one of 1500 numbered copies, **signed by the author.**

“It has everything I have been able to learn about my art or craft or profession in all these years” (*Salinas Public Library, 45*) wrote John Steinbeck of *East of Eden*, the novel he considered his magnum opus. The novel was coolly received when it was first published in 1952, but has grown in stature and popularity ever since, and is now recognised as the author’s most ambitious and accomplished work.

Set in the farmland of California’s Salinas Valley, the novel is a combination of two interweaving storylines in two separate time periods; the American Civil War and the end of World War I. It follows the lives of two families, the Trasks and Hamiltons, and draws heavily on the biblical stories of Adam and Eve, and Cain and Abel, exploring the relationships between parents, children and brothers.

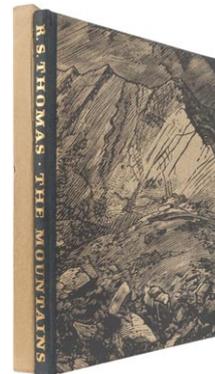
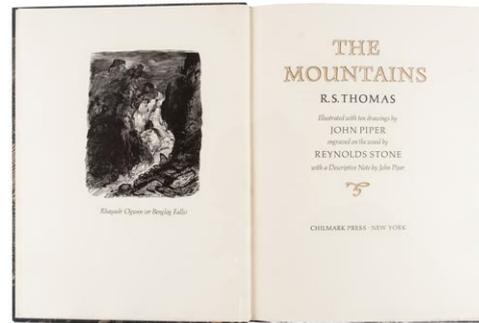
The book was later made into a 1955 film, directed by Elia Kazan, and loosely based on the second half of the novel. The film stars Julie Harris, Raymond Massey, and James Dean in his first major screen role.



168. SUZUKI, Koji. *Ring.* New York: Vertical, 2003. **£50**

8vo, original decorative hardcover and clear wrapper; pp. 286; spine a little sunned, otherwise very good.

First English language edition. The horror novel that inspired the frankly terrifying Japanese film of the same name.



169. [STONE, Reynolds] THOMAS, R.S. *The Mountains.* New York: Chilmark Press, 1968. **£398**

4to., Green 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 boards and bumps at edges; split to slip-case expertly repaired with archival tape.

Limited edition, one of a total edition of 350 copies, this numbered 236. 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.

THE SMALLEST PRINTED BOOK IN THE WORLD

170. THOMPSON, Eben Francis. *The Rose Garden of Omar Khayyam.* Worcester, Mass, USA: Privately Printed by the Commonwealth Press, 1932. £998

Miniature book, 8 x 6mm approx, red morocco binding, housed in a pyrex case, pp. 28; together with a slightly larger prototype version (3.5 x 4.5cm), 4to, red morocco with gilt lettering to upper cover; pp. [ii], vi, 27, [i], in webbed glassine wrapper; and full-size enlarged facsimile version (13 x 15cm) in like binding and wrapper; also with *A Thimbleful of Books*, written by Thompson, 8vo., in red pebbled roan, titled in gilt to upper cover, also in glassine; pp. [ii], 36, [ii]; original folding thread counter magnifying glass in ornoulu gilt; proof sheet in textured card wraps, pp.[viii]; postcard from the Worcester Art Museum in which there is a permanent exhibition of the Smallest Printed Book in the World; *The Real Omar Khayyam*, being a review of the book by Henry Harmon Chamberlain, 4to., in red card wraps, pp. [ii], 20, [ii]; *Kind Words about the smallest printed book in the world*, also in pink card wraps, pp. [xxxii]; glassine bag with singular printed proof sheet; and three ephemeral photocopies later added; the first two being previous catalogue records, the last being a photocopy of the larger text, with annotations; all housed in a custom-made clamshell case, half pebbled red morocco over marbelled boards, ruled in gilt, with compartments in gold card; some rubbing to the case, particularly extremities, some glassines with a little loss and chips, proof sheet with some marks to upper cover, and some light spots to the books themselves. This remains a remarkably complete set, and as such is a rare find.

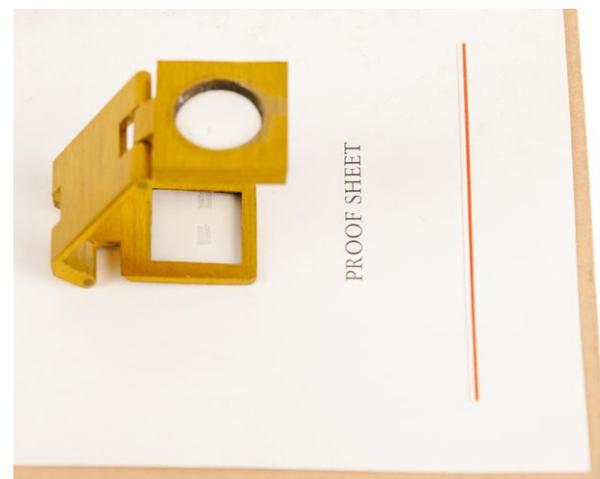
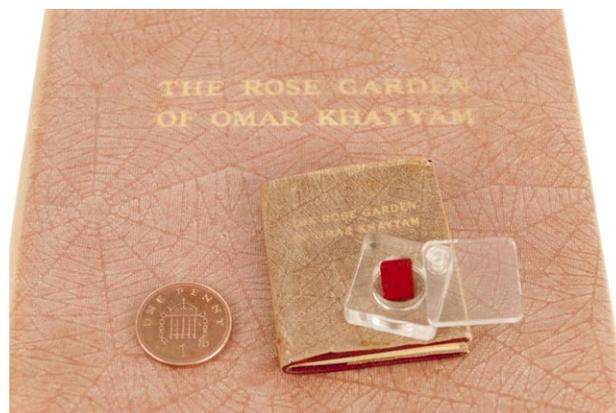
Limited to 150 copies.

At the time the smallest book ever printed, *The Rose Garden of Omar Khayyam* was a true innovation of its time. Twenty-four of these books fit into a standard-sized thimble, though the text remains completely legible with the aid of the included magnifying glass. Upon completion in 1932, a copy was sent to Queen Mary, to adorn the dolls house at Windsor. Her copy had a special cipher in gilt to the upper cover.

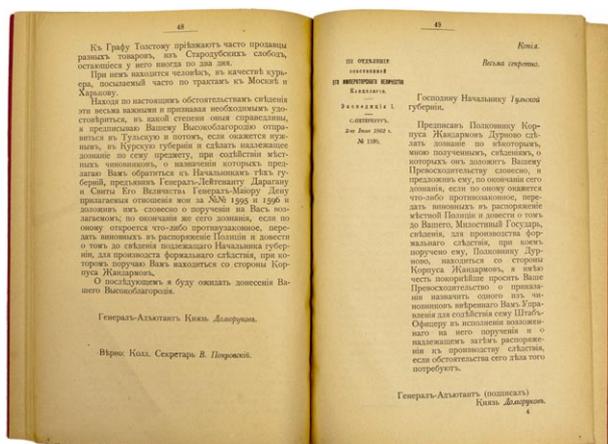
Thompson was the founder of the Omar Khayyam Club of America, and was its president from 1919 to 1921. His 1906 translation of *The Quatrains of Omar Khayyam of Nishapur* from the original Persian took him twenty years to finish, and was a precursor to this edition. The text is a selection of 46 stanzas (quatrains) of the Rubaiyat, which have been compressed into tetrameters, as opposed to the pentameters which are normally associated with the

text as translated, typically, by Fitzgerald. This format was, in Thompson's opinion, more suited to the lilt of the original Persian. Of these lines, only 18 had been originally utilised by Fitzgerald.

Though the record for the smallest book ever printed has now been eclipsed by a title which is 70 micrometres by 100 micrometres, this still remains the smallest readable book on the market. The new contender takes an electron microscope to read, making our copy a far more accessible, and attractive, option.



TOLSTOY, REVOLUTIONARY.



Генералъ-Ахматовъ Иванъ Александровичъ.

Вѣрно: Коля. Секретаря В. Порохова.

Генералъ-Ахматовъ (подпись) Иванъ Александровичъ.

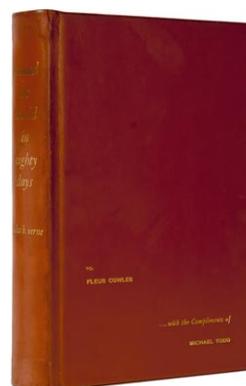


171. TOLSTOY - Arkhiv III-go otdeleniia sobstvennoi ego Imperatorskago velichestva kantseliarii. O revoliutsionnom bukh naroda v Roccii i o rasprostraneni po semu slushaiu vozmutilnykh vozzvaniia. Chast 39. O Grafe Lve Tolstom ... *Saint Petersburg: [Izdanie redaktysii zhurnala "Vsemirnyi Vestnik"], 1906. £1,250*

8vo. Original cloth-backed red printed boards; pp. 16, [2, sectional title], 74; evenly a little browned, due to paper stock, two leaves with small marginal flaws; a very good and clean copy.

Very rare first and only edition. This batch of documents detailing what the secret police had recorded about Tolstoy's 'revolutionary' activities from February 1862 to November 1864 was published as number 18 in the series titled *Seria neizdannyykh v Rossii sochinenii i sekretnykh dokumentov*. After the abolition of censorship as a result of the 1905 revolution the publisher started a large-scale Tolstoy publishing programme, as the list on the rear cover contains 17 works by Tolstoy, hitherto unpublished, the present being the latest.

We were unable to trace any other copy, nor the series.



172. VERNE, Jules. *Around the World in Eighty Days.* Adapted by Gertrude Moderow. *Chicago: Scott Foresman and Company, 1952.*

£248

8vo., presentation binding of full brown polished calf, lettered in gilt on spine with presentation in gilt on upper board "To: Fleur Cowles... with the Compliments of Michael Todd"; top edge gilt; with illustrations by Fran Foley; pp.[ix], 331, [v]; very light rubbing to head of spine otherwise a near-fine copy.

First edition of this adaptation of Verne's novel designed for children, in which Phileas Fogg and his French valet Passepartout attempt to circumnavigate the world in 80 days on a £20,000 wager.

We presume that the film director Michael Todd had copies of this bound up for presentation to friends and colleagues after his film version starring David Niven was released in 1956. Fleur Cowles had been a guest at the wedding of Michael Todd and Elizabeth Taylor.



173. VOLTAIRE, Francois Marie Arouet. *Candide and other Romances* by Voltaire. Translated by Richard Aldington with an Introduction & Notes, illustrated by Norman Tealby. *London and New York: John Lane the Bodley Head and Dodd, Mead and Company, [1929].*

£78

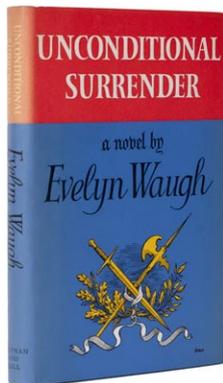
8vo, original black cloth illustrated and lettered in gilt, illustrated dust-wrappers; decorative end papers; black-and-white illustrated plates and in text; pp. xxxiii, [i], 220; wrappers a little chipped at margins, endpapers lightly toned; a very good copy.

Second printing (first, 1928) of this beautifully produced and introduced *Candide*.

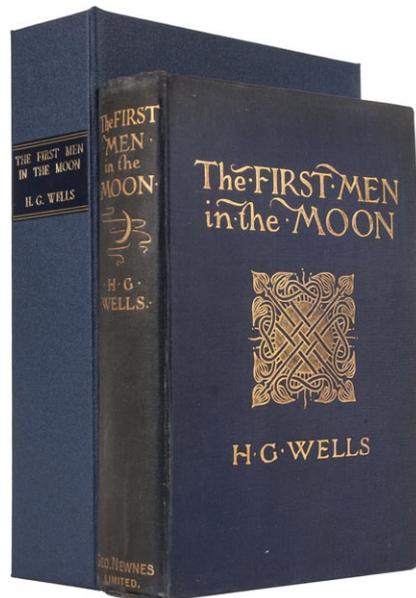
WAUGH AS AN ARTIST.



174. WAUGH, Evelyn. Proof Wood Engraving. [1924]. **£2,500**
 Mounted, framed and glazed. Depicting two standing male figures in conversation, the elder one apparently addressing his younger self.
 Published in the January 1924 issue of "The Golden Hind" (Volume 2, Number 6, p.43) to illustrate a review of his brother Alec's "Myself When Young". In excellent condition and a scarce original example of Waugh's artistic work.



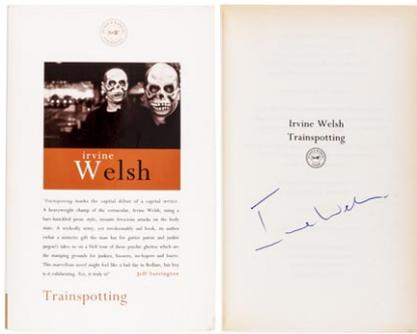
175. WAUGH, Evelyn. Unconditional Surrender. London: Chapman & Hall, 1961. **£98**
 8vo., original blue cloth, lettered in gilt to spine; original dust wrapper; pp. [viii], 311, [i]; slight sunning to spine of wrapper, otherwise a very good copy.
 First edition. The last volume of the *Men at Arms* trilogy.



176. WELLS, H. G. The First Men in the Moon. London: George Newnes, 1901. **£1,050**
 8vo. Blue cloth with lettering and gilt stamped devices to upper board and spine; black coated end papers; housed in a custom-made navy blue, felt-lined, fall-down-back box, with leather label to spine embossed in gilt; pp. viii, 342, with twelve full-page black and white plates, including frontispiece, by Claude Shepperson; corners and spine a little bumped, with some light foxing to the title page, and spine very lightly sunned; very good.
 First edition, first issue. **One of the most difficult of Wells' Science Fiction titles to be found in its first state.**

Originally serialised in *The Strand Magazine*, this edition is the first appearance in book form, and it was this novel specifically which went on to influence C. S. Lewis' own science fiction titles. Argued to be the first alien dystopia, it was to become Wells' last scientific romances, and was the first of his books to be turned into a film in 1919. The film was directed by Bruce Gordon and J. L. V. Leigh, and was a black-and-white silent movie. Today, it is listed on the British Film Institute's "75 Most Wanted" list of lost films.

"What is this spirit in man that urges him forever to depart from happiness and security, to toil, to place himself in danger, even to risk a reasonable certainty of death? It dawned upon me up there in the moon as a thing I ought always to have known, that man is not made simply to go about being safe and comfortable and well fed and amused... Against his interest, against his happiness he is constantly being driven to do unreasonable things. Some force not himself impels him and he must." (p.222)

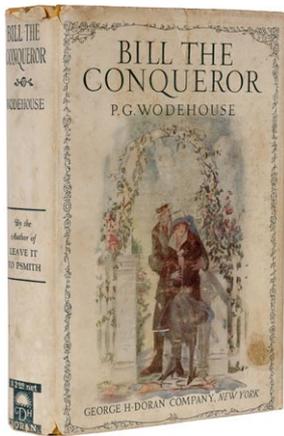


177. WELSH, Irvine. *Trainspotting*. London: Secker and Warburg Ltd., 1993. **£498**

8vo., original paperback wrappers with cover and author photograph by David Harrold; pp. [viii], 344; light toning to textblock; one or two very light scratches to covers and the odd spot; otherwise a very good, near-fine copy with barely a crease to the spine.

First edition, signed by Irvine Welsh to the title page.

A memorable novel of heroin addiction, lethargy and violence in 1980s Scotland which went on to become the basis for the phenomenally successful 1996 Danny Boyle film starring Ewan McGregor. The first edition of this book is scarce, preceding the movie and its subsequent cultural upsurge by three years.



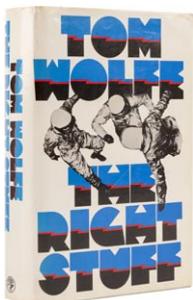
178. WODEHOUSE, P.G. *Bill the Conqueror. His Invasion of England in the Springtime*. New York: George H. Doran, [1925]. **£750**

Crown 8vo., original yellow cloth, blocked in green; pictorial dust wrapper; pp. 323, [1]; light browning to endpapers and some spotting to edges, otherwise a very good copy in slightly chipped and soiled dust-jacket.

First American edition.

Wodehouse met his life-long friend and confidant William Townsend during his school days at Dulwich, and it is most likely his influence

which led Wodehouse to name so many of his titles after him. Townsend is the dedicatee of Wodehouse's first book, *The Pothunters*, and his name also appears in *The Coming of Bill* (novel); *Good Morning, Bill* (play); and *Bill the Bloodhound* (short story in the volume *The Man with Two Left Feet*, in which Jeeves makes his debut). In *Full Moon* (1947). Wodehouse also included many additional characters with the same name, with Cuthbert "Bill" Bailey in *Service with a Smile* (1961) a character who is blackmailed into stealing pigs; the recurrent character in the *Ukridge* stories of Wilberforce "Battling" Billson; and even the female character of Wilhelmina ("Billie") Bennett in *Three Men and a Maid* (1922, UK version of *The Girl on the Boat*). Finally in 1917, Wodehouse collaborated with Jerome Kern and Guy Bolton to produce the lyrics for the song 'Bill' in *Showboat*.



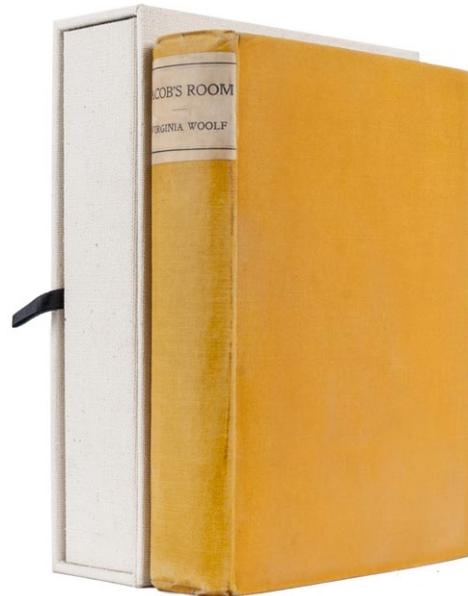
179. WOLFE, Tom. *The Right Stuff*. London: Jonathan Cape, 1979. **£98**

8vo. Original black cloth with lettering in gilt to spine; pictorial dustwrapper with design by Craig Dodd; pp. 437; a few little nicks to wrapper, near-fine.

First UK edition. Wolfe's classic account of early American astronauts is based on extensive research. He interviewed test pilots, the astronauts and their wives in an attempt

to determine the "right stuff" that was required for the mentality of accepting the dangers of space flight.

REBECCA WEST'S COPY



180. WOOLF, Virginia. *Jacob's Room*. Richmond: Hogarth Press, 1922. **£29,500**

8vo., original yellow cloth with paper spine label. A little sunning to spine, a little foxing to first and last few leaves, small abrasion to front free endpaper, generally a very good copy preserved in cloth chemise and slipcase.

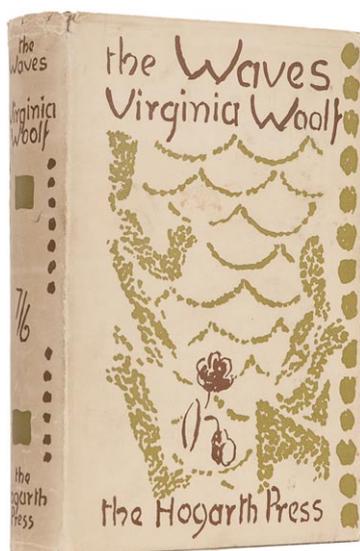
First edition. One of forty copies issued for "A" subscribers with a printed slip signed by the author tipped onto the front free endpaper. "A" subscribers had paid the Hogarth Press upfront to receive copies of all publications, while "B" subscribers received only notification of new publications. Rebecca West's copy, with her name written in Virginia Woolf's hand.

Jacob, the key figure in the work, is described through a series of different perceptions throughout his life; his childhood in Cornwall through to his student days at Cambridge, to Europe on the brink of War. *Jacob's Room* was Woolf's third novel, but is also first in which she made this radical and decisive shift away from a conventional prose narrative. Instead, the main character is described through his mother's letters, his friend's conversations, and the thoughts of the women who meet him. The novel paved the way for Woolf's two most successful novels, *Mrs Dalloway* and *To the Lighthouse*. A contemporary *Guardian* reviewer wrote in November 1922 "Perhaps it is partly by the aid of the novelists that we have come to imagine our lives as sequences, but Mrs Woolf won't have that at all. She provides us with chunks of what seems arbitrary and is certainly not explicit, and leaves us to sort them... Mrs Woolf has no turn for the plausible, and scorns the canny."

Rebecca West was famously to review *Jacob's Room* in "The New Statesman" (2 November 1922), writing of the author (whom she had yet to meet) that: "... [she] has again provided us with a demonstration that she is at once a negligible novelist and a supremely important writer." Woolf would not have been too upset; while she loved West's journalism, she likened her novel *The Return of the Soldier* to an "over-stuffed sausage". West and Woolf held a wary mutual regard throughout their lives and frequently reviewed each other's work, although they were never close friends. It is a measure of West's regard for Woolf that she was one of the very few non-Bloomsbury "A" subscribers.

A fascinating association.

**WOOLF'S MOST EXPERIMENTAL
AND AMBITIOUS NOVEL**



181. WOOLF, Virginia. *The Waves*. London, Tavistock Square: Published by Leonard and Virginia Woolf at The Hogarth Press, 1931. £998

Crown 8vo.; Original purple cloth, spine lettered in gilt, original cream dust-jacket with a design by Vanessa Bell printed in lime-green and brown; pp. 324, [v]; small patch of fading no more than 1cm high to foot of spine; light foxing to outer edge; previous ownership inscription to ffe; wrapper has some chips and nicks to extremities, the head of spine wrapper reinforced with archival tape; nonetheless, an exceptionally bright copy, very good in very good wrapper.

First edition.

The Waves is Virginia Woolf's "play-poem" – as she so called it herself – and a colloquy of six voices. The narrative traces the lives of these interweaving characters from childhood, through the first recognition of individuality, on to adolescence, adulthood, and middle age. As their lives develop they meet, part, become lovers and subsequently parents; they age, and they all mourn the death of the same friend. However the book is structured less around the plot than the different rhythms and images that recur across all six voices. The collective 'I' that resounds throughout is metaphoric of waves crashing against a shoreline.

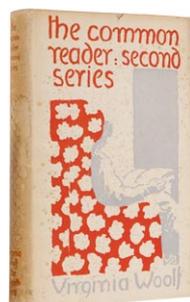
Written around the same time period as *A Room of One's Own*, the characters can be seen as six facets of Woolf's own personality. As with many of her books, the characters were based on her friends and family members, most notably the figure of Percival, who can be seen to represent her brother Thoby, whom she was mourning at the time. As a result, she experienced many ups and downs while writing the novel and rejoiced when she wrote the final words, which she discussed in her diary on February 7, 1931:

"I wrote the words 'O Death' fifteen minutes ago, having reeled across the last ten pages with some moments of such intensity and intoxication that I seemed only to stumble after my own voice, or almost, after some sort of speaker (as when I was mad). I was almost afraid, remembering the voices that used to fly ahead. Anyhow, it is done."

Just a decade later, her husband Leonard engraved the last lines from "The Waves" on a plaque marking the resting spot of her ashes in her backyard in Rodmell:

*"Against you I will fling myself, unvanquished and
unyielding, O Death!*

The waves broke on the shore"



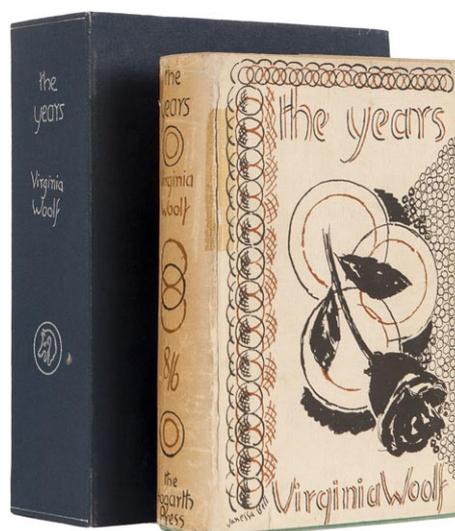
182. WOOLF, Virginia. *The Common Reader: Second Series*. London: Hogarth Press, 1932. £210

8vo., original green cloth with lettering in gilt direct to spine; in dust wrapper designed by Vanessa Bell; pp. 270, [ii]; cloth a trifle darkened to upper edge; foxing to front and last few pages; edges a little foxed; wrapper foxed with chip to upper edge; nicks and chips to head and foot of spine, which is also darkened; nonetheless a good copy which has retained much of its colour, in like jacket with less loss than is normally seen.

First edition.

Here, in a continuation from the ideas she expounded in *The Common Reader*, Woolf writes of English Literature in its various forms, including the poetry of Donne; the novels of Defoe, Sterne, Meredith, and Hardy; Lord Chesterfield's letters and De Quincey's autobiography. She writes, too, about the life and art of women, as well as class and politics.

WOOLF'S LONGEST NOVEL



183. HOGARTH PRESS. WOOLF, Virginia. *The Years*. Tavistock Square, London: Published by Leonard and Virginia Woolf at The Hogarth Press, 1937. £998

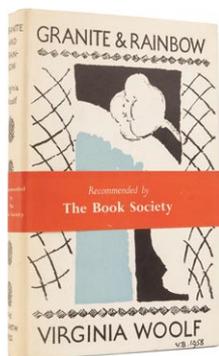
Crown 8vo., original turquoise cloth, spine lettered in gilt, cream dust-jacket with a design by Vanessa Bell printed in black and brown; housed in a custom-made felt-lined clamshell case; pp. [iv], 469, [iii]; some light rubbing to edges; wrapper spine with just the beginnings of a split, small repairs to head and foot of wrapper spine, which is slightly darkened, and has some residue from a previous tape reinforcement to one side; a very good copy in good wrapper, both of which have remained quite fresh.

First edition.

The Years bases its plot around the Pargiters – an upper-middle class London family. Between the years of 1880 to 1937 the reader is introduced to Colonel Pargiter, his dying wife and the mistress he keeps in a dingy part of town, as well as his children: selfless Eleanor, barrister Maurice, homely Milly, romantic Delia, academic Edward, feminist Rose and free-spirited Martin.

Published in 1937, the book was the last to be produced in Woolf's lifetime, and though it was her best-selling novel, it is today one her least read (and certainly less commented upon). It was also her longest, at 469 pages long, roughly double the length of *To the Lighthouse* and certainly *Mrs Dalloway*.

On 30 November 1936, Woolf wrote in her diary; "There is no need whatever in my opinion to be unhappy about *The Years*... It's different from the others of course: has I think more 'real' life in it; more blood & bone."



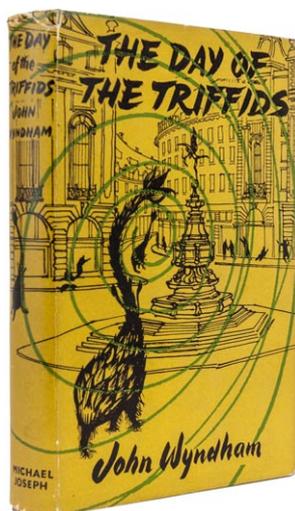
184. WOOLF, Virginia. *Granite and Rainbow.* London: *The Hogarth Press*, 1958. £500

8vo, blue cloth boards with lettering in gilt to spine. Original pictorial dust wrapper designed by Vanessa Bell; with the Book Society wrap-around band. Pp. 239, [1]. Some discolouration to spine of wrapper, with the odd damp spot and some very light foxing; light offsetting to endpapers and even yellowing in accordance with age. Nonetheless a very good copy overall.

First edition.

A posthumous collection of twenty-five essays on the art of fiction and biography. The title comes from an essay entitled *The New Biography*, in which Woolf discusses the tension between the “granite-like solidity” of historical facts and the “rainbow-like intangibility” of the human personality. In a departure from her popular fiction, this collection of essays illuminates Woolfe’s everyday career as an essayist, with chapters on *The Gothic*, *Walt Whitman*, and *Women in Fiction*, among many others.

KILLER PLANTS



185. WYNDHAM, John. *The Day of the Triffids.* London: *Michael Joseph*, 1951. £1,500

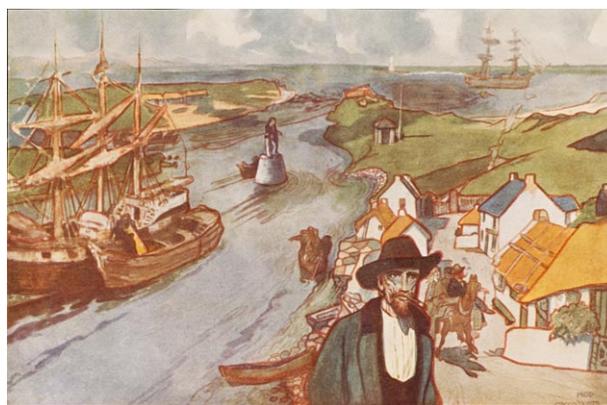
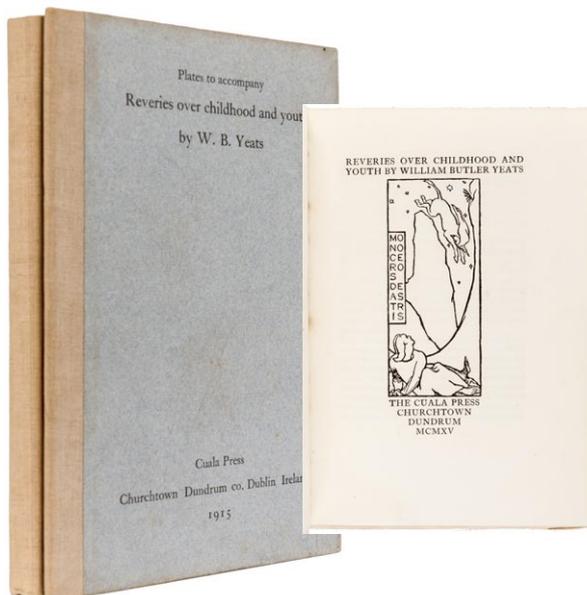
8vo., original green cloth lettered in silver to spine; with pictorial dust wrapper designed by Patrick Giertyh; pp. 302, [ii]; text block lightly yellowed; with upper edge a trifle dusty; wrapper unclipped, with some bumps to corners, small tears to head and foot of spine wrapper; two of which have been unobtrusively repaired with tape interally; small previous ownership sticker to front paste down; still a very good copy retaining much of its original colour.

First edition of Wyndham’s most famous novel, influenced, as freely admitted by Wyndham himself, by H.G. Wells’s *War of the Worlds*.

Day of the Triffids tells the story of a meteorite shower which blinds the majority of the population of earth. The survivors are then faced with the Triffids – giant plant-like creatures which grow to over seven feet tall, walk on their root systems and can kill from one touch of their poisonous stings. It was the basis for two films, a 1962 feature film produced by George Pitcher and Philip Yordan, directed by Steve Sekely, and starring Howard Keel and Nicole Maureyand and a 1981 made-for-television movie.

The novel established Wyndham as an author, and remains his most popular novel to date. It also seems to anticipate bio-warfare and mass destruction fifty years before their realization, with a touch of Cold War paranoia.

AN INSIGHT INTO THE LIVES OF THE YOUNG YEATS BROTHERS



186. YEATS, W.B. *Reveries over Childhood and Youth.* Churchtown, Dundrum: *The Cuala Press*, 1915. £1,500

8vo. Original cream buckram-backed grey paper-covered boards, with similarly bound folder containing three plates; pp. 128, printed in red and black; very good indeed. *Provenance*: bookplates of noted Yeats collector Jim Edwards and Leonard James Shruballs.

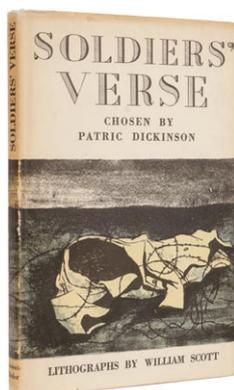
First edition, **no. 88 of 425 copies**. Evocative childhood memoirs. The three accompanying plates are a colour print of “Memory Harbour” by Jack B. Yeats, with a one-page printed note by W.B. Yeats, and a portrait of each of his parents, also by Jack B. Yeats.

Yeats’s impressionistic recollections of his early London years in *Reveries* registers both his ‘romantic excitement’ and solitary ‘outsiderness’ (Harte, 2009). As he writes in his introduction: “I have changed nothing to my knowledge; and yet it must be that I have changed many things without my knowledge; for I am writing after many years and have consulted neither friend, not letter, nor old newspaper, and describe what comes oftenest into my memory.”

Jack Yeats specialised in painting the Irish landscape, as well as horses, circuses and travelling players. His early paintings and drawings are distinguished by an energetic simplicity of line and colour, while his later work became increasingly vigorous and experimental, with thickly applied paint. The statue in ‘Memory Harbour’, as William informs us in the accompanying note, is of ‘the metal man’, who guides the ships into the dock.

POETRY

“... THE VARIETY HERE MAY BE THOUGHT,
FOR SO SHORT A BOOK, EXCESSIVE...”

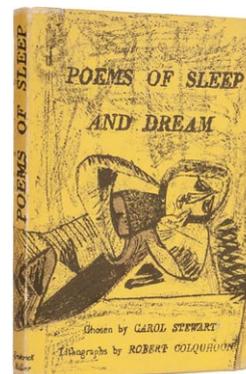


187. ANTHOLOGY Travellers' Verse
London: Frederick Muller, 1946. **£125**

8vo. Original decorative cloth, with illustrated dust wrapper; pp.viii, 120; some toning to the wrapper, small ink ownership inscription to front free endpaper, but a very good copy regardless.

First edition. From the *New Excursions into English Poetry* series. An anthology compiled by M.G. Lloyd Thomas, who describes the collection as poems by those who have travelled “in fancy or fact

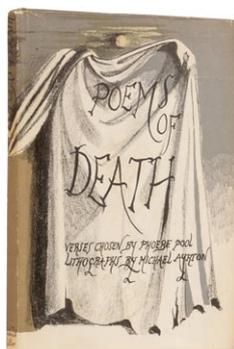
or in both”, taking the reader from West to East and back again. Illustrated by Edward Bawden with striking scenic views.



190. ANTHOLOGY Poems of Sleep and Dream London: Frederick Muller Ltd, 1947. **£200**

8vo. Original decorated cloth, with yellow and black illustrated dust wrapper; pp. vii, [viii], 127; a little internal wear, but otherwise a very good copy.

First edition, uncommon in the dust jacket. A collection of poems and excerpts on the subject of sleep and dreaming. The compiler of the anthology, Carol Stewart, acknowledges a bias towards early English poetry, citing in her defence the opinion that most poetry on the subject is “bad”. The artist for this anthology was Robert Colquhoun - a Scottish painter, printmaker and theatre set designer. This book belongs to the *New Excursions into English Poetry* series.

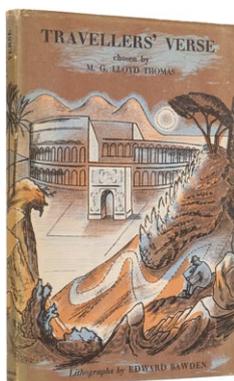


188. ANTHOLOGY Poems of Death
London: Frederick Muller, 1945. **£80**

8vo. Original decorative cloth, with illustrated dust wrapper; pp.viii, 112; some nicks and a little toning to the spine of the wrapper, but otherwise a very good copy with a small ink ownership inscription to front free endpaper.

First edition. This delightfully macabre anthology of poetry focuses on the dying, the dead and the undead, pulled from the greatest poets in English history. The illustrations by Michael Ayrton contribute heavily to the spooky ambience, making this one of the more desirable titles in the *New Excursions into English Poetry* series.

“IT IS ONE OF THE HORRORS OF OUR TIME
THAT TRAGEDY HAS BECOME COMMONPLACE,
ALMOST BANAL.”

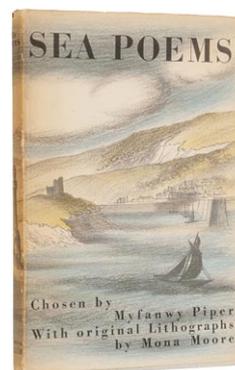


189. ANTHOLOGY Soldiers' Verse
London: Frederick Muller, 1945. **£70**

8vo. Original decorative cloth, with illustrated dust wrapper; pp.viii, 119; some toning to the wrapper, but a very good copy regardless.

First edition. A sobering collection of poems from the *New Excursions into English Poetry* series, compiled by Patric Dickinson. He focuses on the poetry of the late 19th and early 20th century, as the focus of war poetry turned from

glory towards attempting to comprehend the scale of destruction and grief wrought by the World Wars. The poems are accompanied by lithographs from William Scott.



191. ANTHOLOGY Sea Poems London, Frederick Muller, 1944. **£50**

8vo. Original decorative cloth, with illustrated dust wrapper; pp.viii, 120; wrapper lightly worn with some toning to spine, otherwise a very good copy.

First Edition. An anthology of poems relating to the sea, with artwork by Mona Moore.

FIREWORKS AND POETRY



192. [BALL, William Platt]. *Poems from Turkey*. London: Chapman and Hall, 1872. **£598**

8vo. Original green cloth, lettered and ornamented in gilt; pp. viii, 143, wood-engraved frontispiece, title illustrated with birds-eye-view; only light rubbing to extremities; offsetting from endpapers and occasional light spotting; otherwise a very good copy of an extremely rare title.

First edition.

Ball was a freethinker born in Birmingham in 1844. He taught pyrotechny in the Sultan's service from 1870–71, and received the order of the Medjidieh after a narrow escape from death by the bursting of a mortar. Upon his return he published *Poems from Turkey* (Wheeler, *A Biographical Dictionary of Freethinkers of All Ages and Nations*). Enchanted by the topographical beauty of Istanbul and surroundings, Ball produced poetry in praise of Turkish scenery, life and wisdom. Both the frontispiece and the title are after drawings by the author. In the preface Ball, who was 'intimately connected with the Crystal Palace firework displays' (p. iv) explains what inspired him to his poetry:

"The free open scenery, the sweet fresh air, the wonderful reality as it seemed of Nature ever clad in bright sunshine, the many sights through which I was continually passing, spending each morning by the Bosphorus waves, and each afternoon traversing the Golden Horn to the Sweet Waters of Europe, where, beside the wide smooth stream and beneath the free open mountain-hills, my 'Factory' of scattered white canvas sheds and green pavilion tents (not over now) spread itself in sunshine and cooling breeze; the triumph and strange novelty of speaking and writing Turkish successfully - the kindness and courtesy I met with - the respect and confidence I achieved - the success of all that I did - the beautiful sense of romance about everything, made it a period of deeply pleasant feelings" (pp. iii f).

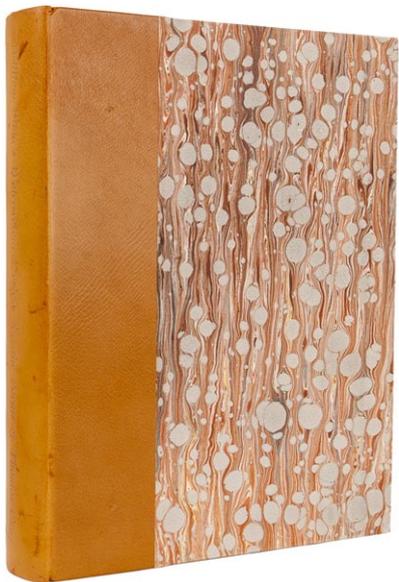
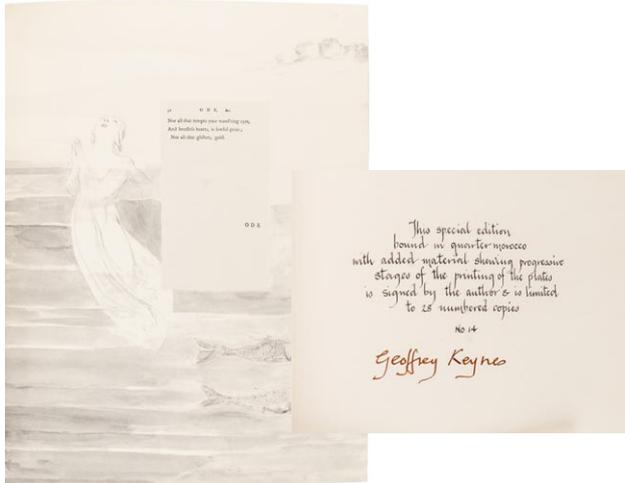


193. BLAKE, William. *Milton A Poem*. Clairvaux: Trianon Press for the William Blake Trust, London, 1967. **£575**

4to. (277 x 218 mm); Original quarter brown morocco over marbled paper-covered boards, top edge gilt, marbled paper-covered card slipcase; pp. [59], including 50 coloured facsimile plates printed by collotype in two colours and hand-coloured by the pochoir method; 1 monochrome plate reproducing the original preface; the spine of the volume evenly sunned, otherwise a very good copy.

Edition **limited to a total of 426 copies**. This copy one of 380, numbered 273.

Blake's penultimate illuminated book, the last being *Jerusalem*. The present facsimile was reproduced from the Rosenwald copy held at the Library of Congress, Washington, D.C., being the most complete of the four extant copies. In the commentary Geoffrey Keynes describes the main theme of the poem as "an account of how Milton, realizing the errors he had committed during life, descended to Earth and entered into Blake. Communing intimately with Blake's mind, Milton achieves self-annihilation, so becoming the perfect man and saviour of the world." Keynes further notes that "The epic as a whole contains many passages of exceptional beauty and provides numerous clues useful for the elucidation of Blake's symbolism and philosophy."



194. BLAKE, William. Water-Colour Designs For The Poems Of Thomas Gray. A Facsimile with Introduction and Commentary by Sir Geoffrey Keynes. London: Trianon Press, 1971. **£950**

Small folio, pp. 72, with 16 colour facsimile leaves, suites of progressive plates, and 116 monochrome illustrations. Marbled boards, morocco backstrip, without slipcase. Signed by Keynes. A fine copy as issued.

Limited to 28 copies **inscribed and signed by Geoffrey Keynes** (this particular volume is labelled no. 14). This is the de luxe edition of the trade version, issued by the Trianon Press in 1972 using 8-colour printing. Although the three-volume folio edition is a magnificent piece of book making, this version is more accessible and easier to use and enjoy, and the quality of the colour printing is Trianon Press at its best. (*Bentley, Blake Books*, 385).

As Keynes explains in his Introduction:

“Blake was an assiduous reader of the English poets from an early period of his life, and there can be no doubt that as a youth he was familiar with the poems of Thomas Gray (1716-1771). It is clear the poem which most caught his fancy was ‘The Bard’, containing all the elements of drama, legend, imagination and prophetic utterance likely to be found most appealing by the young poet and artist.”



195. BLAKE, William. There is No Natural Religion. London: Trianon Press, 1972. **£750**

2 vols., 4to and small 4to, both in full tan morocco; housed in marbelled slip-case; with 20 colour plates; small 4to unpaginated, [pp.84]; large 4to unpaginated, [pp. 106]; fine, with the odd smudge and spot to boards, and a trifle bit of rubbing to slip-case.

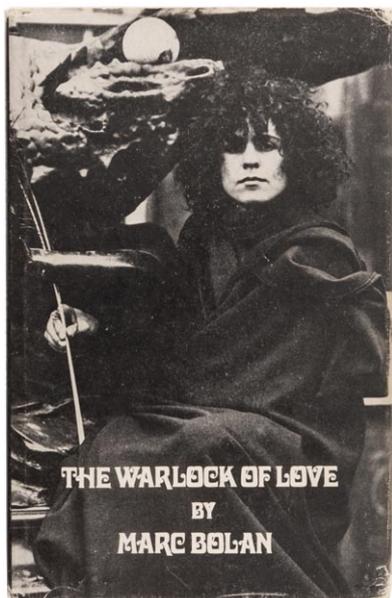
Edition de luxe, No. 10 of 50 copies with additional proof sheets, progressive plates, original stencil, etc.

A series of gnomic aphorisms originally written in 1788. The plates were made by relief etching on copper, and are among Blake’s earliest experiments in this method of etching for his illuminated books. The full book only came to light in 1953 and this is the first reproduction of the text. Such maxims are included as “Man’s desires are limited by his perceptions, none can desire what he has not perciev’d (sic)” and “If any could desire what he is incapable of possessing despair must be his eternal lot” (*Schneideman*). (*Bentley, Blake Books*, 202).

Keynes writes:

“Blake’s belief in the spiritual and mystical nature of man... In the first series he has stated and reiterated the inadequacy of regarding man as a creature limited in his perceptions by his natural organs. The idea of a ‘natural’ religion, such as might have been satisfied by his Deist friends, Paine, Priestly and Godwin, is therefore discarded as absurd. In the second series Blake has restated in the first Proposition the essence of the first series and has then proceeded to elaborate the effect that such mental limitation would have on its possessor. He would be filled with loathing and despair, seeing nothing beyond himself performing the same dull round over and over again. Man is saved by his poetic, or ‘prophetic’ faculties. These make his desires infinite, not bounded by his natural organs, allowing Blake to end with the triumphant cry of the mystic announcing his identity with God.”

GLAM ROCK POETRY

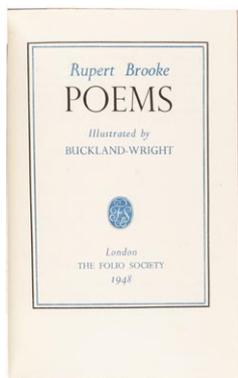


196. **BOLAN, Marc.** *The Warlock of Love.* *Lupus Music*, 1969. **£5,500**

8vo. Original decorative paper-covered boards, with dustwrapper; pp. 63; slightly rubbed to extremities, internally very clean and bright, very good. *Provenance:* ffp **inscribed by Marc Bolan** "Deepest love/ Marc Bolan/ x", with ownership signature of Jeannette Montgomery above.

First edition. **Scarce signed.**

Heavily inspired by Tolkien, this book of poetry was issued before Bolan hit international superstardom with T. Rex. Nevertheless, he was a big enough domestic star to sell 40,000 copies of this book, which was quickly reprinted and became Britain's biggest selling volume of poetry of the year. There is a nod to his band in the very last lines of the last poem in the book: "And now where once stood solid water/ stood the reptile king,/ Tyrannosaurus Rex, reborn and bopping". This may be the first time a dinosaur has ever been described in such rock'n'roll terms.

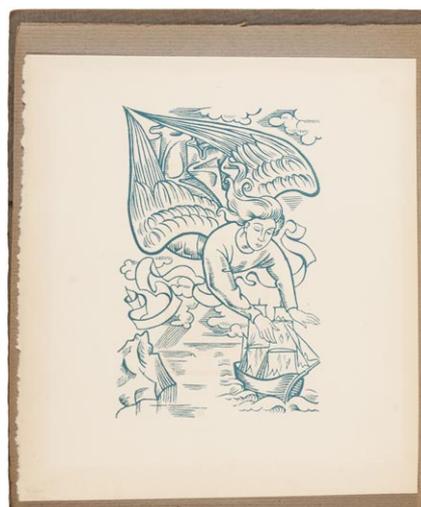


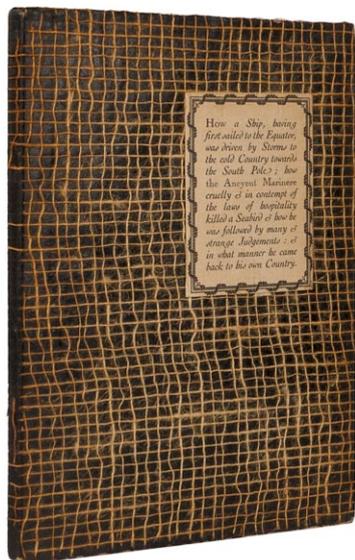
197. **BROOKE, Rupert.** *Poems.* *London: Folio Society*, 1948. **£60**

Small 8vo. Blue leather-backed grey cloth; pp. 164, wood engravings by **Buckland-Wright**; a closed tear approximately 4cm long to p.155; browning to endpapers, very good.

First edition thus.

COLERIDGE AND CUBISM.





198. COLERIDGE, Samuel Taylor. *The Rime of the Ancient Mariner in Seven Parts...now spelled in modern style & embellished with designs by André Lhote.* Paris: Emile - Paul Brothers, 1920. **£2,250**

8vo., original black wrappers with rafia netting and paper label; some pages unopened; illustration by André Lhote; pp. [iv], 45, [iii]; little light spotting and browning, otherwise a very good copy, preserved in custom-made chemise and slipcase.

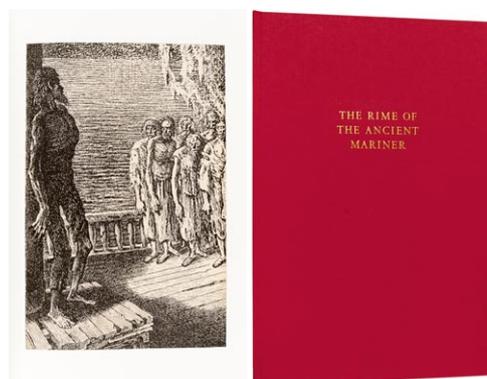
First edition, Copy "B" of only nine lettered copies printed on India paper with two extra suites of the engravings, one in black and one in blue, from a total edition of 776 copies. Although printed in Paris the text is in English.

This unique edition of Coleridge's longest poem is a typical *livre club* style of French bibliophily from the early twentieth century. The text is taken from the revised edition of 1817, after critics, complaining that the archaic style of the original 1798 version was too difficult to read, demanded marginal notes. Many have argued that the poem was directly inspired by James Cook's second voyage of exploration (1772–1775) of the South Seas and the Pacific Ocean, due to the fact that Coleridge's tutor, William Wales, was the astronomer on Cook's flagship. In *Biographia Literaria*, Coleridge writes of his work:

"My endeavours should be directed to persons and characters supernatural, or at least Romantic; yet so as to transfer from our inward nature a human interest and a semblance of truth sufficient to procure for these shadows of imagination that willing suspension of disbelief for the moment, which constitutes poetic faith. ... with this view I wrote *The Ancient Mariner*."

André Lhote (5 July 1885 – 24 January 1962) was a French Cubist painter of figure subjects, portraits, landscapes and still life. Originally influenced by the works of *Gauguin* and *Cézanne*, he joined the *Section d'Or* group in Paris, where he worked alongside *Gleizes*, *Villon*, *Duchamp*, *Metzinger* and *Picabia*. It was only after serving in the army during the First World War that he moved more determinedly towards a Cubist style, in which he worked for the rest of his life. As well as teaching at the Académie Notre-Dame des Champs, he travelled extensively to Belgium, Italy, England, Brazil and Egypt, the latter in which he used the pyramids as inspiration for some of his work. Although it might have been intended that the illustrations for Coleridge's text should be influenced by Lhote's abstract and fragmented style, the engravings in this edition are relatively classic, with nautical themes.

Scarce with the additional set of plates.



199. COLERIDGE, Samuel Taylor. PEAKE, Mervyn (Illustrator). *The Rime of the Ancient Mariner.* With an Introduction by Fabian Peake. Marlborough: The Libanus Press, 2003. **£398**

Small folio, original red cloth lettered in gilt on spine and upper board; printed in red and black, with 8 illustrations by Mervyn Peake, printed the same size as the originals; housed in a matching fall-down-back box; unpaginated [pp.48]; fine.

Limited edition of 190 numbered copies, this **one of 50 special copies** with a portfolio of prints housed in a solander box.

"Following the restoration and publishing of Mervyn Peake's illustrations to *Alice in Wonderland* and *Through the Looking Glass* by Libanus Press, Peake's family approached the Press with the suggestion that we should produce a companion volume of *The Rime of the Ancient Mariner*. After the first publications of his illustrations, Peake had hope to sell the drawings: he reworked them and colour-washed the papers. None were sold and one was lost. The drawings have been scanned and restored by the Press using the techniques developed with the *Alice* drawings. The background tints of the original vary. The drawings are printed letterpress to crisply replicate them at the size of the original artwork on a uniform tint to reveal the full effect Peake had in mind with his final reworkings." (Prospectus)

"*The Rime of the Ancient Mariner* proliferates in images and offers enormous potential for an illustrator. Mervyn Peake began illustrating books by writers other than himself in the early 1940s and the 'Mariner' illustrations are part of a rich history in which his best work was realised. He knew the poem well and would often quote passages in the house. He made a thorough search, choosing scenes and images with which to emboss his interpretation on the poem. When reading the poem, one is struck by images that spring up like flashing beacons and demand to be illustrated. The illustrations have an unreal, rather theatrical quality, as has the poem, and leave us bursting with unanswerable questions." (Fabian Peake, Introduction).

**THE FIRST ENGLISH EDITION OF
DANTE'S PINNACLE WORK**



200. DANTE ALIGHIERI *The Divina Commedia* of Dante Alighieri: consisting of the Inferno - Purgatorio - and Paradiso. London: A. Strahan for T. Cadell Jun. and W. Davies, 1802. **£6,000**

8vo., full contemporary polished calf, boards ruled in gilt with gilt in compartments and lettering in gilt to spine. With decorative marbled end papers and book plate of The Rev'd Thomas Troughton to front paste down. 3vols: vol i pp. viii, 408; vol ii pp. [iv], 384; vol iii [iv], 420. Hinges cracked on all three volumes, with skillful repair. Edges a little bumped and a scratch approximately 10cm long to the upper board of vol. II. Spines rubbed and pages very lightly foxed in accordance with age, otherwise text clean.

First translation of Dante's Divine Comedy into English by the Reverend Henry Boyd. Dante's pivotal work took over a decade to write, and much of it was written in exile, after he fled from Florence in 1302. The text quickly gained popularity, particularly from fellow poets such as Boccaccio, who is credited with adding the prefix 'divine' to the title. Considered by many to be the greatest poem of the middle ages, it was translated into many European languages before English, partly because Dante's Catholic views were considered old fashioned in comparison to England's predominantly Protestant audiences.

Boyd was a member of the Irish clergy, and this, his second translation, was to become his most important work. Dedicated to the Viscount Charleville, to whom he was a chaplain, he writes that the terrors of the Irish rebellion had driven him from the post of danger at Lord Charleville's side to seek a safe asylum in a 'remote angle of the province' (*Bruni*). He went on to translate Petrarch and notes on the fallen angels in *Paradise Lost*. Boyd's translation contributed to Dante's revival in popularity after he had fallen by the critical wayside in the aftermath of the Renaissance and Enlightenment. By the end of the 19th century Longfellow also published a translation, and William Blake also went on to illustrate some of the more famous passages.

A very handsome copy of a foundational text in European Literature.

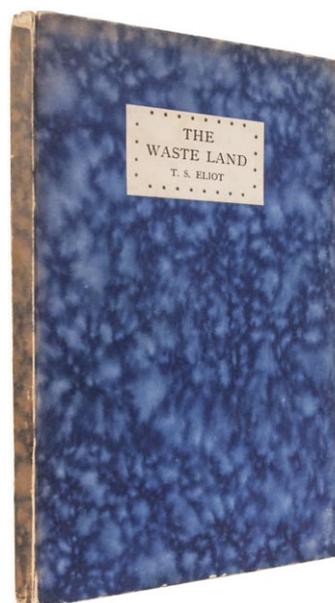
201. DURANT, Gilles; Charles BAUDELAIRE; et al. *Flora*. Paris: Editions Elzevir, 1956. **£98**

8 large folio sheets of handmade paper (20 x 12.5" approx), folded to 8vo; made by the Moulin Richard-de-Bas in Ambert, France, and incorporating plants and flowers from the garden, including carnations, daisies, ferns and marigolds; poems printed to one side only; housed in slightly thicker handmade green card wraps, blindstamped and printed with the names of the featured poets in black and lavender colours; title printed in black to spine; this in turn housed in a handmade cream card slip case; some sunning to the spine of the green card covers, and a trifle browned within; nonetheless very good overall.

A unique, dainty collection of poems by famous French poets, this being no. 176 of the second edition, made up of 496 copies.

Scarce. We can locate only a handful of other examples, all of which are later editions.

ELIOT HAND SET BY WOOLF



202. ELIOT, T.S. *The Waste Land*. Printed and Published by Leonard & Virginia Woolf at the Hogarth Press, Richmond, 1923. **£9,500**

8vo. Original blue marbled paper boards, white paper label on front cover printed in black in Gallup's first state, with a border of asterisks (Woolmer gives no priority to any of the three states); pp. 35; spine faded and rubbed at hinges with small area of loss to head, a little rubbing to edges, but very good and clean.

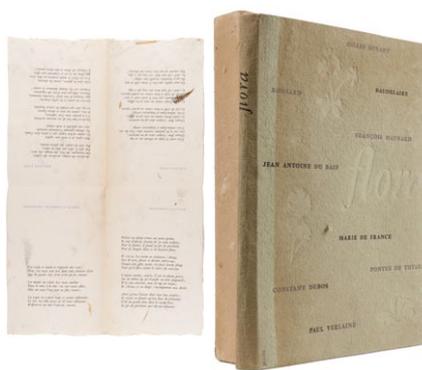
First English edition in book form, **one of 460 copies hand-printed by Leonard and Virginia Woolf.**

In 1921, having taken time off from his job at Lloyds Bank for what would now be called depression, Eliot spent three weeks in Margate, on the South-East coast of England. Sitting in Nayland Rock shelter on the promenade, he wrote "some 50 lines" of *The Waste Land*, among them direct influence from where he sat: "On Margate Sands... I can connect / Nothing with Nothing. / The broken fingernails of dirty hands." (*Losasso* 2019).

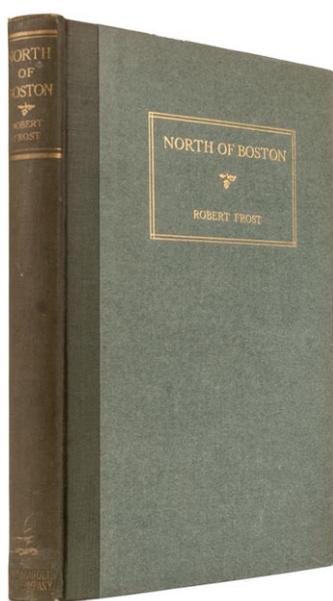
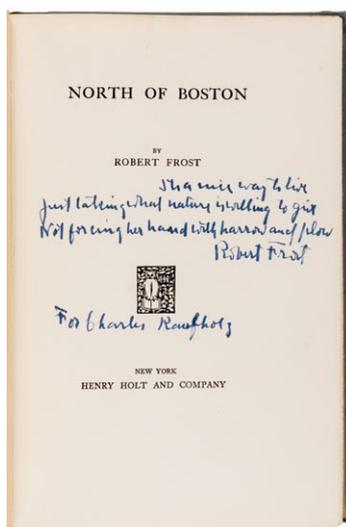
This theme of despair, and its powerful vision of urban alienation spoke to a generation of disillusioned young post-war readers, with some critics hailing it as a masterpiece, and others denouncing it for its allusiveness (the US poet William Carlos Williams disliked the modernist style, claiming in his autobiography that it 'returned us to the classroom'). Nonetheless, the poem remains one of the most influential of the twentieth century.

Eliot and Virginia Woolf were almost exact contemporaries, readers and critics of each others' work, and friends for over twenty years. Woolf later claimed that she "had difficulty with the typography" due to the rhythm and spacing that Eliot had chosen for the poem.

Woolmer 28.



INSCRIBED BY THE POET



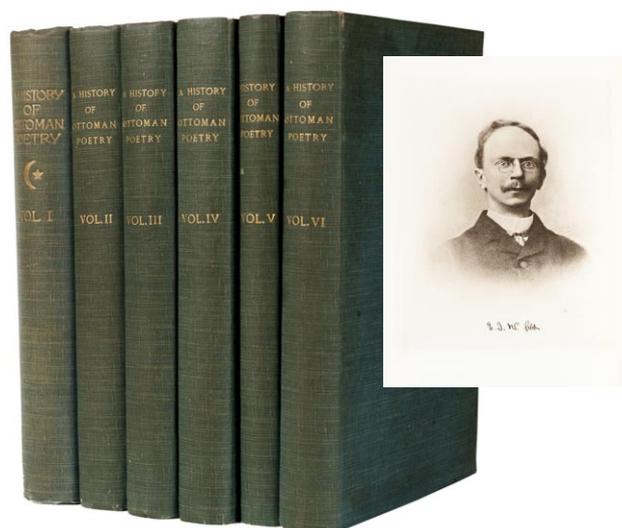
203. FROST, Robert *North of Boston*. New York: Henry Holt and Company, 1932. **£2,000**

8vo. Original green cloth-backed paper-covered boards, gilt lettering to front and spine; pp. 135, frontispiece portrait of Frost; spine very slightly dulled, very good indeed. *Provenance*: ffp with signature of C. Frederick Kaufholz to ffp, title page **inscribed by Robert Frost** to Kaufholz with a quotation from his poem 'Blueberries', which appears in this volume: "It's a nice way to live/ Just taking what nature is willing to give/ Not forcing her hand with harrow and plow", with Frost's signature beneath.

Later edition.

Frost's seminal second book was first published in 1914 and established him as a major voice in twentieth century poetry. As Edward Thomas, Frost's great friend and fellow poet, wrote in his review for the *Daily News* of 22/7/1914: "This is one of the most revolutionary books of modern times, but one of the quietest and least aggressive ... These poems are revolutionary because they lack the exaggeration of rhetoric, and even at first sight appear to lack the poetic intensity of which rhetoric is an imitation ... In fact, the medium is common speech and common decasyllabics". Frost had made a new poetic language out of speech rhythms and plain speaking, and did as much as the Modernists to rid poetry of its late Romantic ornamentation.

ONE OF ONE OF THE MOST COMPREHENSIVE HISTORIES OF OTTOMAN POETRY



204. GIBB, Elias John Wilkinson. *A History of Ottoman Poetry*. Edited by Edward G. Browne [from volume two onwards]. London: Luzac & Co, 1900-1909. **£1,495**

Six volumes, large 8vo. Original cloth, spines lettered in gilt, volume one with crescent and star blocked in gilt to front cover; volume six with portrait in sepia photogravure, Osmanli printing in the text; light discolouration to cloth, internally evenly a little browned due to paper stock, uncut and largely unopened.

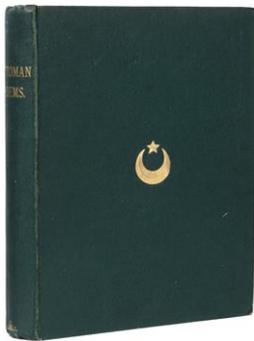
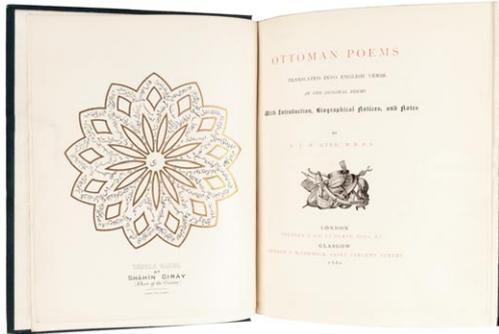
Very rare good and complete set of the first edition of one of the most comprehensive histories of Ottoman poetry, from the beginnings to the early 20th century.

A man of independent means, the Scottish Ottomanist Gibb (1857-1901) 'lived the life of a scholarly recluse, rarely going further from London than Glasgow to stay with his parents. He never visited Turkey or any other part of the Ottoman empire, although he spoke and wrote Ottoman Turkish with a degree of fluency much admired by his Ottoman associates in London and Constantinople. An amiable, generous, and modest scholar, he acquired through wide reading a profound sympathy with Islamic mysticism and a deep understanding of its role in Ottoman literary expression. He joined the London-based Royal Asiatic Society about 1881, and shortly thereafter its French counterpart, La Société Asiatique de Paris. Gibb's early, minor works established his reputation but have been almost completely eclipsed by [this], his magnum opus ... on which he worked almost exclusively from about 1887 onwards.

While he was putting the final touches to the second volume, he became ill with scarlet fever, of which he died in December 1901.

On Gibb's death, the remainder of his *History of Ottoman Poetry*, although not complete, was in an advanced stage of preparation. The subsequent five volumes were brought out under the editorship of his close colleague and friend, Edward Granville Browne.

Volume VI contains the Turkish originals written in Arabic script, and an interesting preface by the editor Edward Granville Browne, Orientalist and expert on Sufism, as well as founder of the E. J. W. Gibb Memorial Fund. Browne, recently returned from Turkey, commented positively on the Young Turkish Movement, Rıza Tevfik Bey (Bölükbaşı), the 'philosopher' of the movement, and Kemal Bey, later to be known as Atatürk.

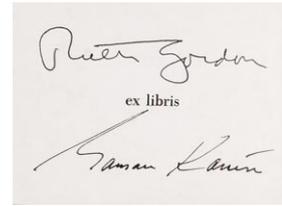
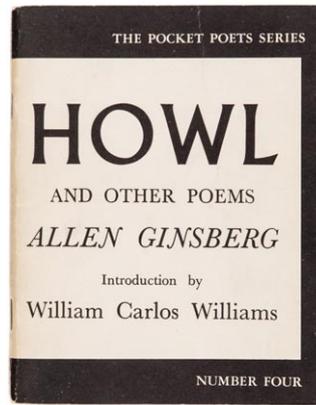


205. GIBB, Elias John Wilkinson. Ottoman Poems. Translated into English in the original Forms. With Introduction, Biographical Notices, and Notes. London: Trübner & Co. and Glasgow, Wilson & McCormick, 1882. **£695**

4to. Original green cloth, spine lettered in gilt, gilt-stamped Ottoman crescent and star blocked in gilt onto front cover; pp. [iii]-lv, 272, title printed in red and black and with wood-engraved vignette, frontispiece printed in gold and black (gazel of Shahin Ciray, Khan of the Crimea), four lithographic portraits; very light wear to edges, offsetting from endpapers, apart from two inoffensive spots to the margin of one preliminary leaf a fine copy internally, ownership inscription on front paste-down, dated 1909.

First edition, one of 345 copies printed. Dedicated to J. W. Redhouse, who wrote the first English work on Ottoman poetry, *On the History, System and Varieties of Turkish poetry* (1879), this is 'a monumental work on the history of Ottoman poetry. Although Gibb never visited Turkey, he had a profound sympathy with Moslem thought and was greatly esteemed by the Turkish intelligentsia' (Atabey).

Atabey 494 (private binding, only three portraits, as frequently).



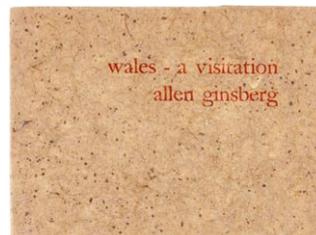
206. GINSBERG, Allen Howl and other poems *San Francisco: City Lights Books, 1958.* **£600**

12mo.; original black and white printed wraps, pp.44. Slightly worn along the spine, text fine.

First edition, sixth printing. **Signed bookplate of Ruth Gordon and her husband, the director Garson Kanin,** inside front cover.

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

Gordon was well known for her performances in *Rosemary's Baby* and the Clint Eastwood films *Every Which Way but Loose*. She won an academy award, an Emmy, and two Golden Globe awards, as well as three Academy Award nominations for her writing. An interesting association with an actress who was an iconoclast in her own right.



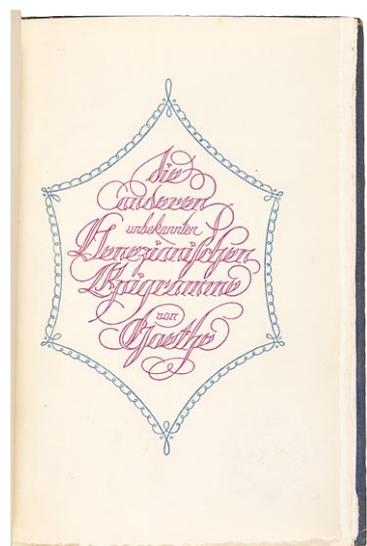
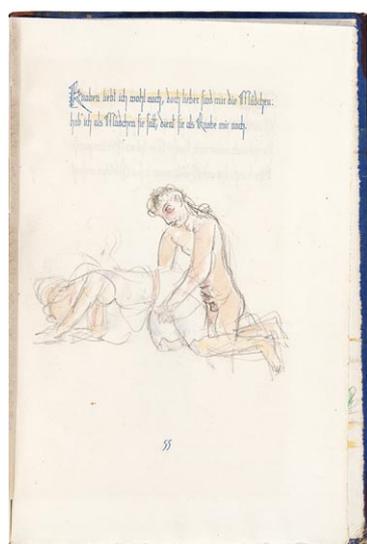
207. GINSBERG, Allen Wales - A Visitation. July 29 1967. London: Cape Goliard Press, 1968. **£100**

Small oblong 8vo. Original plain card wrappers with Japanese rice paper wrapper printed in red, unpaginated, title page and colophon printed in blue; fine. *Provenance:* from the library of Tom Maschler, Ginsberg's British editor, with his posthumous bookplate to the inside of the front wrapper.

First edition thus, **"Not for sale" - this was a small edition intended for friends.**

This long poem written in partial homage to the Romantic nature poets was inspired by Ginsberg's stay at Maschler's Welsh cottage, as the publisher recalls in his autobiography: "The hills surrounding my cottage are dotted with sheep and Allen saw us as just two more sheep below the sky. He was immensely moved by the landscape and in the afternoon, still heavily under the influence of the drug [LSD], he began to write a poem called 'Wales Visitation'". (Tom Maschler, *Publisher*.)

WITH 53 ORIGINAL DRAWINGS BY ERICH BUTTNER



208. BUTTNER, Erich (Artist). GOETHE, Johann Wolfgang von. Die [anderen unbekanntenen] Venezianischen Epigrammen. [Hannover: Banas & Dette], [1919]. **£2,995**

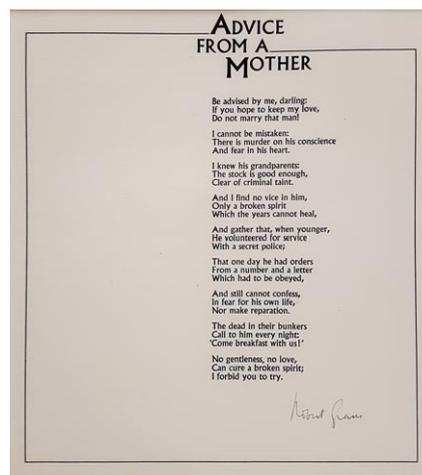
2 vols, 8vo., original painted cloth-backed publisher's boards, lettered in pen to spines; decorative end papers; volume I with 53 original colour illustrations; pp. vol I 57, [ii], vol II [ii], 57, [i]; both boards a little rubbed and faded, some loss to the spine of vol. II. Internally near-fine, with the odd spot.

Limited edition (500 copies printed, this being no. 3), designed by Leopold Fuchs, after which the types were destroyed.

The illustrations contained within this copy are finished to varying degrees. Many of them are erotic, one below each epigram, by the Expressionist artist Erich Buttner, who has also removed the title-page (noting on the stub: 'Was einst der Herr von Goethe bewitzelt hat nun ein Maler ausgekritzelt', quasi 'What once Goethe poked fun at a painter has now scribbled out'), decorated the endpapers and painted over the covers. A pencil note, by Buttner, below the colophon reveals that this copy was made as a Christmas present for the bibliophile Emil Tuchmann in 1927.

Buttner (1889–1936) was a member of the Berlin Secession, producing portraits of fellow artists George Grosz, Lovis Corinth, Arno Holz, and Heinrich Zille. He also designed book plates, notably Albert Einstein's in 1917.

Rodenberg, Deutsche Pressen, p. 408 (*the first of Banas & Dette's 'Hölderlin-Drucke', 1919–22*).

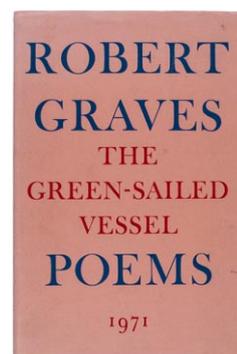


209. GRAVES, Robert. Advice from a Mother. London: Poem-of-the-Month Club Ltd. Printed by the John Roberts Press Ltd. Copyright 1970.

£100

Mounted broadside, 42.5 x 38.5cm approx. A fine copy.

First edition thus, signed by the poet. Originally published as part of the 'Poem-of-the-Month Club' subscription service. This was the May poem for 1970, first folio.

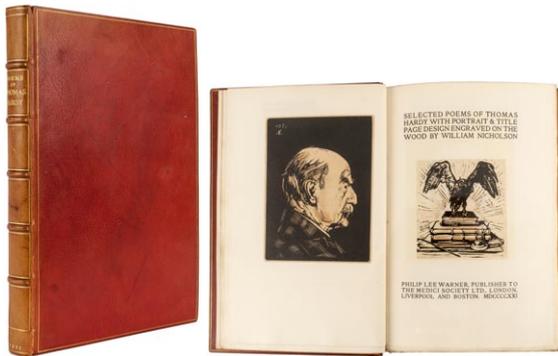


210. GRAVES, Robert. The Green-Sailed Vessel. Poems 1971. London: The Stellar Press, 1971. **£100**

8vo, original khaki cloth, spine lettered in gilt, untrimmed, some pages unopened; printed salmon pink dustwrapper; pp. [ii], viii, 41, [i]; dustwrapper has a few small marks to upper cover, otherwise a near-fine and very clean copy.

First edition, limited to 536 copies, this no. 398 of 500 **signed by the poet.**

'Now well into my seventy-sixth year, I am more concerned than ever with poetic problems akin to those of mathematics and physics. They deal particularly with what may be called the magical powers of thought. These powers, as interpreted for instance by the mediaeval Irish *ollamhs*, or master-poets — some women among them — and by their Middle-Eastern Sufic contemporaries, such as Khayaam and Rumi, over-ride and reinterpret simple love-entanglements to a point where physical absence supplies a living presence. Alliances of this nature provide the strongest possible fulcrum for the gradual depression of public inhumanity, and for the re-elevation of natural law' (*foreword*).



211. HARDY, Thomas. *Selected Poems... With a Portrait and title-page design engraved on wood by William Nicholson.* Philip Lee Warner, publisher to the Medici Society, 1921. **£498**

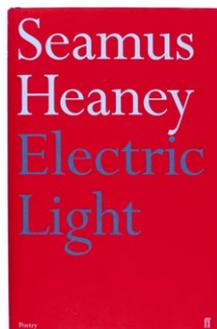
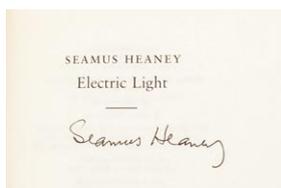
Small 4to. Sometime finely bound by Zaehnsdorf in full single gilt line panelled tan morocco, gilt panelled spine, top edges gilt, others untrimmed; pp. x + 144 + colophon; wood-engraved portrait and title-page design by **William Nicholson**; spine slightly sunned and a little offsetting to end papers; otherwise a handsome copy.

One of **1,025 numbered copies**, printed on hand-made paper in the Riccardi Press fount at the Chiswick Press.

The Medici Society, originally publishers of fine prints of British Masters, began producing high-quality books in 1909, using The Riccardi Press as their imprint. The press was founded by Herbert P. Horne, who was also tasked with creating a Riccardi typeface, used in many of their early publications. What was produced was modelled on the typefaces used in the first edition of Horace, printed at Florence, in 1492, by A. Miscomin.

Riccardi Press books were initially printed by the Chiswick Press, and comprised reprints of notable works, issued in limited editions. Where illustrations were required, 'first-class modern artists' were drafted in. The press continued in use until 1933.

Reproduced here are some of Hardys most notable poems, including among others *The Darkling Thrush*, *The Voice* and *Wessex Heights*.

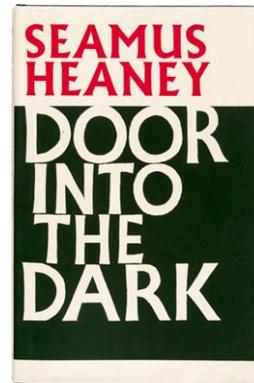


212. HEANEY, Seamus *Electric Light.* London: Faber and Faber, 2001. **£398**

8vo., black publisher's boards with title in white to spine; pp. 81; a fine copy.

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

Eleventh poetry collection from the 1995 Nobel Prize Winner, exploring the themes of childhood, nature and friendship. Heaney's poems range from the conversational style to elegies and sonnets. The title poem describes the developments and accomplishments within the poet's life, and his hopes for the future. An interesting and insightful collection.



213. HEANEY, Seamus. *Door into the Dark.* London: Faber and Faber, 1969. **£550**

8vo., original black cloth with lettering in gilt to spine; original unclipped dust wrapper; pp. 56; wrapper very slightly browned, but a near fine copy.

First edition of Heaney's second Faber collection following *Death of a Naturalist* (1966).

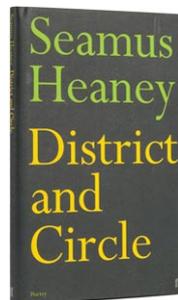
"With the sensuousness and physicality of language that would become the hallmark of his early writing, these poems graphically depict the author's rural upbringing, from the local forge to the banks of Lough Neagh, concluding in the preserving waters of the bogland and a look ahead to his next book, *Wintering Out* (1972)." (*Faber and Faber*).



214. HEANEY, Seamus. *Beowulf.* London: Faber and Faber, 1999. **£75**

8vo, original blue boards, lettering in gilt to spine; unclipped dust-jacket; pp. [ii], xxx, 106, [vi], previous price sticker to lower jacket cover, else a fine copy.

First edition. Heaney's translation of this classic Anglo-Saxon poem.



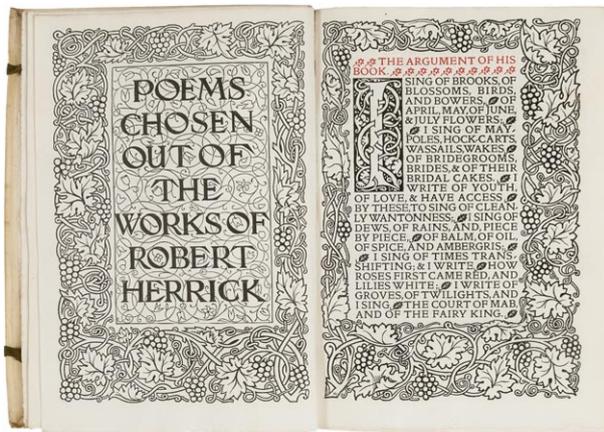
215. HEANEY, Seamus. *District and Circle.* London: Faber and Faber, 2006. **£75**

8vo., green boards with lettering in gilt to spine; unclipped dust wrapper; pp. [x], 76, [x]; fine.

First edition of Heaney's diverse collection of poetry, including prose, quatrains, and free verse portraying homages to everyday objects, elegies to other poets, and recollections from the Nobel Laureate's childhood in rural

Ireland.

**“GATHER YE ROSEBUDS WHILE YE MAY,
OLD TIME IS STILL A-FLYING;
AND THIS SAME FLOWER THAT SMILES TODAY,
TOMORROW WILL BE DYING.”**



216. [KELMSCOTT PRESS]; Robert, HERRICK. Poems Chosen out of the Works of Robert Herrick. [Edited by F.S. Ellis]. [Hammersmith: Kelmscott Press], 1895. **£2,500**

8vo. Original limp vellum, green silk ties, spine lettered in gilt, edges untrimmed; pp. xiv + [ii] + 296; woodcut title, woodcut border and large initial letters, text printed in red and black in the Golden type; slight creasing to spine, faint traces of ink writing having been erased from rear blank leaf, otherwise a very good copy.

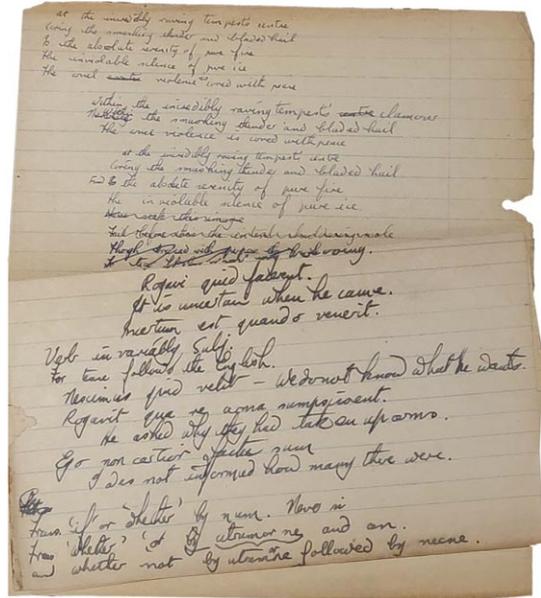
250 copies were printed on Kelmscott hand-made paper.

The Kelmscott press was founded by William Morris towards the end of his life, in 1891, with the aim of reviving the skills of handprinting which had been lost during the industrial revolution. His hope was to produce books “which would have a definite claim to beauty”. The Press was named after Kelmscott Manor, Morris’ beloved country house in Wiltshire.

Herrick wrote over 2,500 poems in his lifetime, most of which appeared in his major work, *Hesperides*. Though he never married, much of his poetry refers to romantic love and the female body, although he is also known for his unique monometers and short poetical sayings. The over-riding message of his work is that life is short, the world is beautiful, love is splendid, and we must use the short time we have to make the most of it. He remained relatively unknown during his lifetime, though works were rediscovered in the early nineteenth century, and have been regularly printed ever since.

Morris wrote of Herrick’s work: “I like him better than I thought I should: I daresay we shall make a pretty book of it”. (*Mackail II*, 311).

A VERY EARLY HUGHES MANUSCRIPT



217. HUGHES, Ted Early Manuscript Poetry. [Yorkshire]: n.p., [c. 1946]. **£2,250**

One page of lined paper, (approximately 150 words) of a manuscript poem (16.3 x 20cm approx), complete with one page of Latin notes of the same paper size. Both pages torn from a notebook with some loss around the punch-holes, lightly creased and browned but in very good condition overall.

Possibly a youthful exercise in translating part of a verse of Virgil’s *Aeneid* (a copy of the text of which - bearing his sister’s Olwyn’s early ownership signature - it is laid in to), or possibly an original work. If the former (and Hughes is said to have been much influenced by Virgil), the passage is unknown in any of Virgil’s works that we know of. There are three different workings, the first of which reads:

“At the incredibly raving tempest’s centre/ Coring the smashing thunder and bladed hail/ Is the absolute serenity of pure fire/ The invioable silence of pure ice/ The cruel violence is cored with peace.”

If the latter, the work is in keeping with Hughes’ poetry of the time, as in poems such as “The Zeet Saga”, written while Hughes was still a teenager. Perhaps more interesting are the few lines further down the page, a couple of which (although crossed out), appear to pre-figure some of the themes of his later work: “Though braced with purpose the hawk’s eye shall fail/ To tear flesh out of a hare [in?] winter.” (according to Sylvia Plath’s friend - and co-dedicatée of *The Bell Jar* - Elizabeth Sigmund, “Ted’s belief in shamanism would lead him to think of [Sylvia] as being like a hare - magic and mysterious and very powerful”).

Having contributed to a few early poems to the Mexborough School magazine *Don and Dearne*, Hughes published nothing until he left Cambridge in 1954. A handful of pseudonymous poems then appeared in the student magazines *Granta*, *Delta* and *Chequer* and four poems in the sole issue of St. Boltolph’s Review in 1956 with which he was involved on the editorial side. *The Hawk in the Rain* was published the following year.

Also laid-in is a single sheet of notes on Latin grammar and translation in Hughes’ hand. There is a small amount of Hughes manuscript material at Emory University, however any work from this period is rare.

Provenance: Frieda Hughes.

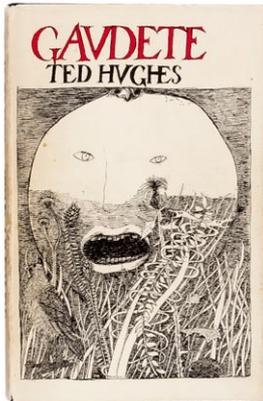
COPY NO. 1 OF THIS EPIC PROSE POEM

*First published in mcmxxxii
by Faber and Faber Limited
24 Russell Square, London W.C.1
This edition, published in mcmlii,
is limited to seventy numbered copies
signed by the Author and T. S. Eliot.
Fifty copies only are for sale.*

No. 1

David Jones

T. S. Eliot



218. HUGHES, Ted. *Gaudete.* London: Faber, 1977. **£98**

8vo. Original black cloth with lettering in black and red to spine; unclipped pictorial dustjacket designed by Leonard Baskin; pp. 200; wrapper lightly yellowed and soiled to spine, with the odd nick to corners, head and foot; else very good.

First edition.

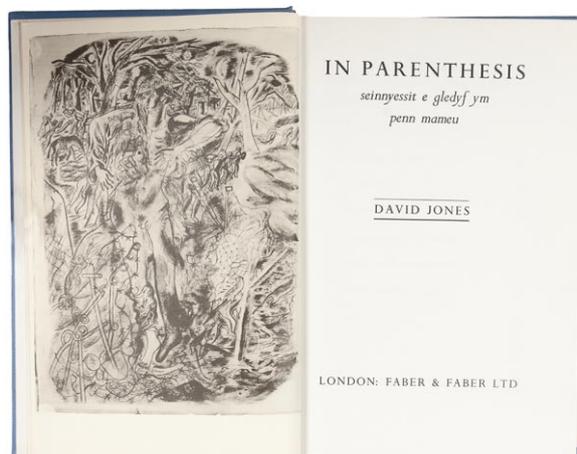
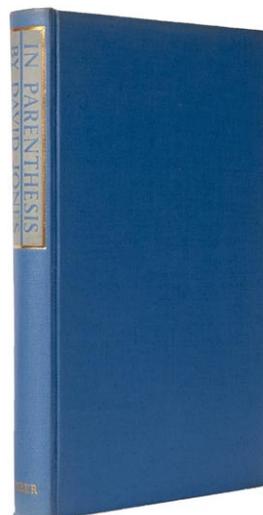
Hughes' narrative poem channels both the religious and the magical. Originally intended as a film, it follows a clergyman - Lumb - as he is abducted by spirits and forced to reinterpret his role as a minister.

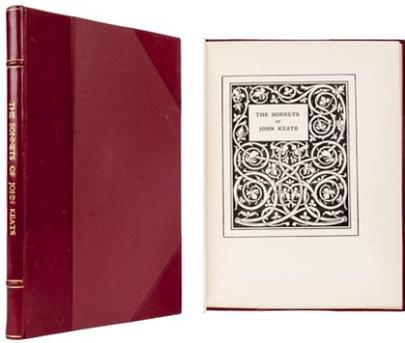
219. JONES, David. ELIOT, T.S. (Introductory Note) In *Parenthesis.* Seinnysst e gledyf ym penn mameu. London: Faber and Faber, 1961. **£4,995**

8vo., original blue buckram, spine lettered on a grey background within a gilt panel; with frontispiece and full page plate at the rear both by David Jones, and a map in the text; pp. [ii], xv, [vii], 224, [iv]; a fine copy.

Second edition of this tour de force by the artist/poet, an innovative prose poem which stands as one of the handful of literary works of the First World War to which the term "great" may justifiably be applied. Jones served in France and Flanders with the Royal Welch Fusiliers. This edition includes an Introduction by T. S. Eliot (Jones's advocate at Faber), and this is the deluxe issue, limited to seventy numbered copies (fifty for sale), **signed by Jones and Eliot.** This copy No. 1.

The author's first book and most celebrated work, which takes the form of an epic prose poem set in the first world war, based on the author's own experiences. It was ten years in the making and was eventually helped to publication by T.S. Eliot, who hailed the book as "a work of genius" (*Introduction*). In 1938 it won the Hawthornden prize, and Stephen Spender, in a review for the NY Times said: "This work of a poet-painter has its every word chiselled out of experience, and it is probably the World War I monument most likely to survive."



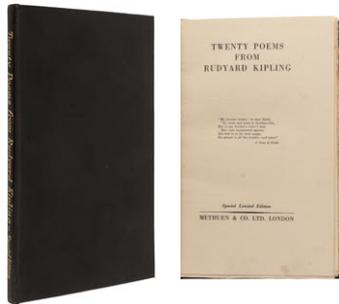


220. KEATS, John. *The Sonnets of John Keats.* [N.P.], [circa 1925].
£250

Large 8vo., newly bound in red half-calf, over red cloth boards; teg, else uncut; pp. [vi], 56; very good, with some small scratches to the calf.

Collection of sonnets, with typography heavily influenced by Morris' Kelmscott Press. Includes 'To my Brother George' and 'On First Looking into Chapman's Homer'.

"But what, without the social thought of thee, would be the wonders of the sky and sea?"



221. KIPLING, Rudyard *Twenty Poems from Rudyard Kipling.* London: Methuen & Co., 1937. £100

Small 8vo; original black cloth with gilt lettering to spine; pp. 38; previous owner's bookplate to front pastedown, partially uncut, very good.

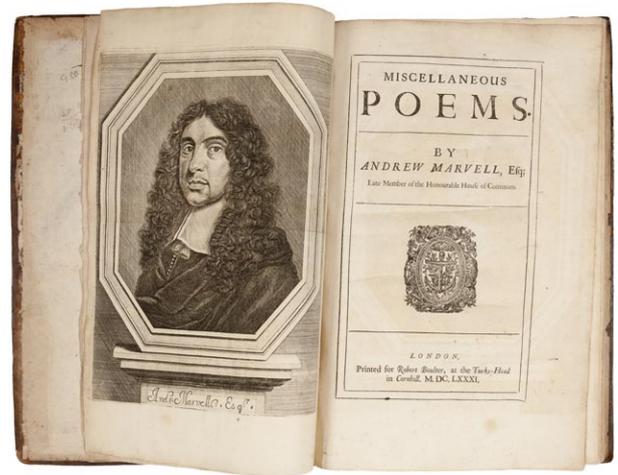
Special limited edition produced for the Rudyard Kipling Memorial Fund Banquet on 17th November 1937. First published in 1918, this collection includes some of Kipling's best known poems, including "If" and "My Boy Jack".



222. [MACKAY, Charles, editor]. *The illustrated Book of English Songs from the Sixteenth to the Nineteenth Century.* London: H. Ingram, [c. 1855]. £198

8vo. Splendidly bound in olive morocco for Herbert Alexander St John-Mildmay (his name, dated 1857 on title and his bookplate inside front cover on the marbled paste-down); all edges gilt and gauffered; pp. 297, engraved frontispiece, engraved illustration to title, numerous wood-engravings to the text; apart from even toning to pp. 257 to the end and a few negligible spots here and there, a very good copy, decoratively bound.

The author of *Extraordinary Popular Delusions, and the Madness of Crowds* here presents a collection of folk songs and popular ballads with critical footnotes. The book had appeared first in 1851.



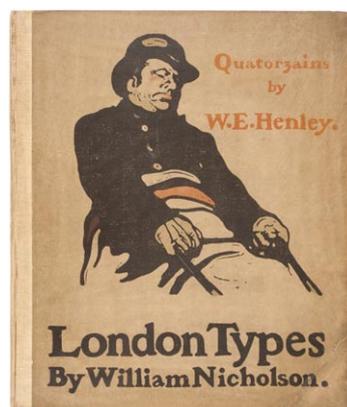
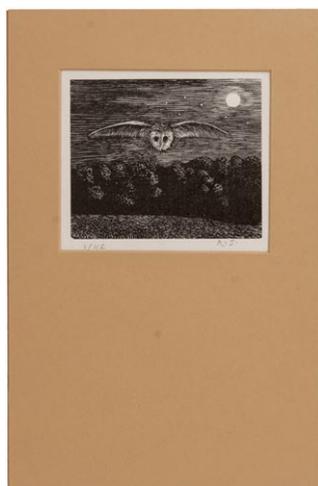
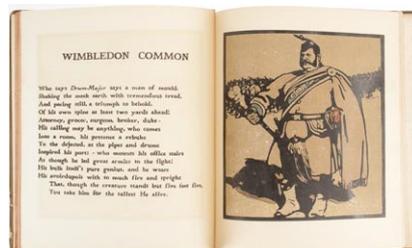
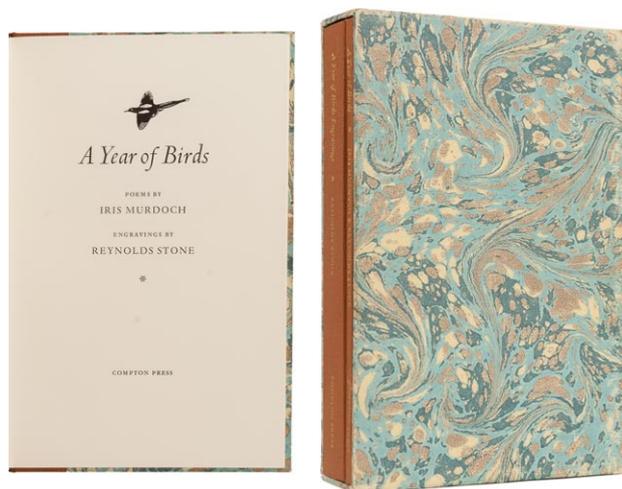
223. MARVELL, Andrew. *Miscellaneous Poems.* London: Printed for Robert Boulter at the Turks-Head, 1681. £15,000

Folio. Contemporary blind stamp panelled sheep, recently rebacked by Bernard Middleton, spine with leather label lettered in gilt. pp. Engraved portrait frontispiece, [iv] 1-116, 131-139. Some scuffing to boards, rubbing to edges and corners, a few small old worm holes in lower gutters, some paper repairs by Bernard Middleton, a little light browning and a few occasional light spots, otherwise a very good copy, preserved in custom made fleece-lined cloth box lettered in gilt on spine and upper board.

First edition, without the Cromwellian verses as usual (pp.117-130).

One of the great collections of English poetry. *Miscellaneous Poems* was sent to the press by 'Mary Marvell' (Mary Palmer, Marvell's housekeeper) who claimed that she was Marvell's widow. The volume 'includes religio-philosophical dialogues; verses on the pleasures (both sensuous and spiritual) of the retired life in pastoral surroundings; poems that depict innocence on the verge of sexual maturity; love lyrics, from the classic persuasion of "To his Coy Mistress" to the dark complaint of "The Unfortunate Lover"; and some Latin epigrams and epitaphs. Almost the only public response to such late-appearing metaphysical poems is Wood's grudging statement that the volume was 'cried up as excellent' by those of the author's own persuasion (Wood, *Ath. Oxon.*, 4.232)' (W. H. Kelliher in ODNB).

In all but two known copies, (Dobell-Thorn Drury- British Library and Huntington) three long poems in praise of Cromwell are suppressed by the cancellation of 13 leaves.



224. MURDOCH, Iris. *A Year of Birds*. Poems by Iris Murdoch. Engravings by Reynolds Stone. *Tisbury, Wiltshire: Compton Press, 1978.* £850

8vo; Original cloth-backed marbled paper covered boards, lettered in gilt on spine; 12 wood-engravings by Reynolds Stone; pp. 32; a very nice copy, with an extra suite of the plates, each mounted, numbered and initialled by Reynolds Stone, in a cloth chemise, in original marbled paper covered slipcase. Fine.

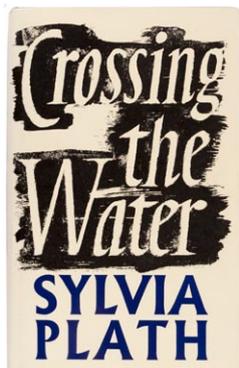
First edition, **limited edition of 350 numbered copies**. This copy no.3 Hors Commerce, **signed by Iris Murdoch and Reynolds Stone** and with the extra suite of proof plates. Of the 350 numbered copies, 50 copies were issued in this deluxe format. *A Year of Birds* was originally conceived of as a calendar and a limited edition was printed by Compton Press in 1978. The poems describe each season of birds from January's seagulls, March's doves, through to June's magpies and October's swan.

Iris Murdoch and her husband John Bayley were close friends of Reynolds Stone and his wife Janet, and spent many summers in their Dorset home. Murdoch was photographed numerous times by Janet Stone – some shots were taken for official purposes such as book jackets; others simply recorded the day-to-day pleasures experienced when the two couples spent time together. There were many picnics, either among the stones at Portland Bill, on Chesil Beach or at various places in the garden. Reynolds Stone and Bayley were once so deep in conversation at Chesil Beach that they failed to notice that Murdoch was in difficulties in the sea in front of them, and she very nearly drowned.

225. NICHOLSON, William. *London Types*. London: William Heinemann, 1898. £598

4to. Original cloth-backed boards, with Nicholson's Bus Driver design stamped in red and black on the upper cover; 13 lithographic reproductions (including cover design) of Nicholson's hand-coloured woodcuts, each accompanied by a leaf bearing a verse by W.E. Henley; a little offsetting from plates or occasional light foxing, small green ink stamp to title page reading "Arts and Crafts - The Hague" otherwise a very good copy.

Nicholson's cuts are: *Bus Driver* (Knightsbridge Road); *Guardsman* (The Horse Guards); *Hawker* (Kensington); *Beef-eater* (The Tower); *Sandwich-Man* (Trafalgar Square); *Coster* (Hammersmith); *Lady* (Rotten Row); *Blucoat Boy* (Newgate Street); *Policeman* (Constitution Hill); *Newsboy* (The City); *Drum-Major* (Wimbledon Common); *Flower Girl* (Any Corner); and *Barmaid* (Any Bar). The *Bus Driver* is used on the cover only. Nicholson's plates are characterised by using the coarse-grain side of the wood block during his printing. Although not strictly "Cries of London," some of these characters are familiar from earlier series of prints stretching back over the previous century and, recognising this, Nicholson portrays them as quaint curiosities from another age.



226. PLATH, Sylvia. *Crossing the Water.* London: Faber and Faber, 1971. **£600**

8vo., original blue cloth boards with lettering in gilt to spine; in original unclipped dust wrapper; pp.64; corners very slightly bumped, wrapper very lightly yellowed, otherwise a very fine copy.

First edition. A collection of poems published posthumously by Plath's husband, Ted Hughes, after her death. Written during the exceptionally creative period of the last years of Sylvia Plath's life it contains, among others, the popular poem *Wuthering Heights*, inspired by Plath's walks along the Yorkshire moors in the footsteps of Emily Bronte.



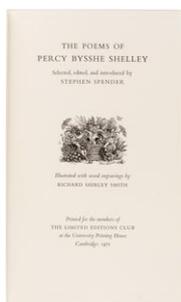
227. PLATH, Sylvia (poet). *Sylvia Plath Reading Her Poetry.* New York: Caedmon, 1977. **£58**

Vinyl LP, TC 1544; sleeve showing a coastal scene; recorded at The Poetry Room, Harvard College Library, by BBC Radio

Enterprises, and licensed through BBC Records; mastered by Howard W. Harris, with sleeve notes by Stratis Haviaras; New, sealed, but with some creasing to corners.

Many of the poems here appeared in *The Colossus*, the only collection of poems Plath published in her lifetime. Several of the readings took place in February 1959 at Harvard's Woodberry Poetry Room.

**THE LONE AND LEVEL SANDS
STRETCH FAR AWAY...**



228. SHELLEY, Percy Bysshe. *The Poems of Percy Bysshe Shelley.* Selected, edited, and introduced by Stephen Spender. Cambridge: Printed for Members of the Limited Editions Club by the University Printing House, 1971. **£148**

8vo., original morocco backed boards; medallion portrait on upper cover; illustrated with wood engravings by Richard Shirely Smith; pp. xxvii, [i], 312, [iv]; small bookplate, otherwise a fine copy in original slipcase.

Limited edition of **1500 numbered copies signed by the illustrator.** Containing Shelley's most popular poems, including *Ozymandias* and *To a Skylark*.

In 1961 Richard Shirely Smith began teaching himself how to engrave after studying at the Slade School of Fine Art in Rome. His influences included Italian architecture, theatre, classical ruins, surrealism and still-life, and his engravings have since been acquired by the British Museum and the V&A. He has also contributed his engravings to Oxford University Press, The Folio Society and Faber & Faber.



229. SPENSER, Edmund *The Works of that Famous English Poet, Mr. Edmond Spenser., viz. The Faery Queen, The Shepherd's Calendar, The History of Ireland, &c. Whereunto is added, An Account of His Life; With other new Additions Never before in Print.* London: Henry Hills for Jonathan Edwin, 1679. **£1,500**

Folio. Sometime rebound in half brown morocco, gilt lettering to spine, marbled boards, marbled endpapers, t.e.g.; pp. [x],339,[i],16,[8],2,10-11,9-11,10-11, 14-258, 369-391, [i], frontispiece engraving of Spenser's tomb; hinges a little rubbed, occasional spotting, previous owner's signature partially erased from title page, very good.

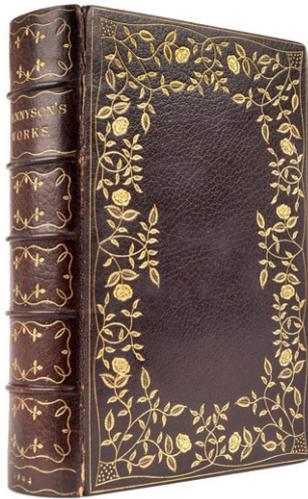
First complete edition, **first state.** The pagination of this volume is extremely eccentric but is as issued. This is the third folio edition of Spenser's poetry but the first to contain his complete works, including his prose *View of the Tate of Ireland* and Bathurst's Latin translation of *The Shepherd's Calendar*. It has been suggested by the DNB that John Dryden was the anonymous editor of this edition.

Edmund Spenser is probably best known for his allegorical poem *The Faery Queene*, at one time the longest poem in the English language. The poem was published with the help of Sir Walter Raleigh, who persuaded Spenser to accompany him back to England to present the completed portion of the work to Queen Elizabeth. Another item, *Mother Hubbard's Tale*, caused the authorities to withdraw unsold copies of the volume because it contained a covert attack on Lord Burghley, who was one of the most powerful figures of the court. Nevertheless, in 1591 Queen Elizabeth gave Spenser a small pension for life, in recognition of his writing.

An equally important poem is *The Shepheardes Calender*, one of the first works of the English literary Renaissance. Spenser's first major poetic work, it consists of twelve eclogues, each named after a different month, and representing the turning of seasons. This poem in fact formed the ground-work for his later publication of *The Faery Queen*. This volume also contains Spenser's essay *A View of the State of Ireland*, in which he passionately argues for reform, with the laws, customs and religion forming the basis of the decline in society. He writes that "Ireland is a diseased portion of the State, it must first be cured and reformed, before it could be in a position to appreciate the good sound laws and blessings of the nation."

Spenser had a strong influence upon his immediate successors, and the sensuous features of his poetic style, as well as his nine-line stanza form, were later admired and imitated by such poets as Lord Byron and Percy Bysshe Shelley in the Romantic period of the late 18th and early 19th centuries. He was buried with ceremony in Westminster Abbey close to the grave of Geoffrey Chaucer.

TENNYSON AND MORRIS



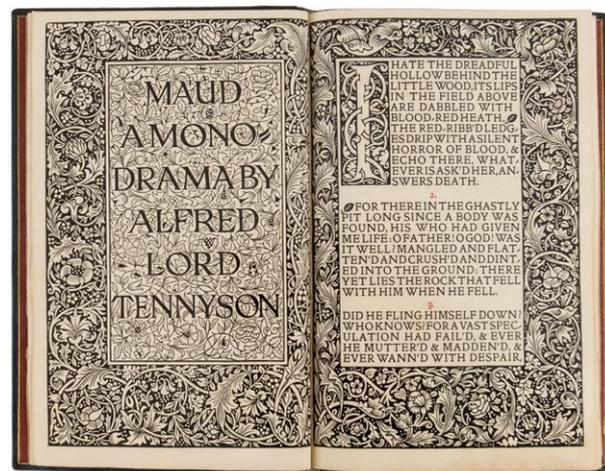
230. TENNYSON, ALRED LORD. *The Works.* London: Macmillan and Co., 1894. **£800**

8vo, beautifully rebound by Bickers & Son in full burgundy morocco with elaborate gilt floral tooling to both boards, spine with five raised bands and floral gilt pattern in compartments, lettering direct to spine, and inner floral dentelles; marbled endpapers; a.e.g; pp. [iv], viii, 898, [iv]; a little rubbing to spine and corners; small crack to upper joint expertly repaired; ribbon marker detached but laid in; previous ownership inscription to ff end paper; some offsetting to end papers; the odd very small spot and scratch, else a very handsome copy, very good to fine overall.

Later, **first complete edition, with lavish gilt tooling featuring roses and stars.**

Tennyson was appointed the Poet Laureate of the United Kingdom in 1850 and held the position for a record 42 years till his death in 1892. This beautifully bound copy was the first to include all of his poetry in its entirety, including *The Lady of Shalott*, *The Lotus Eaters* and *St. Agnes Eve*.

*There is sweet music here that softer falls
Than petals from blown roses on the grass,
Or night-dews on still waters between walls
Of shadowy granite, in a gleaming pass;
Music that gentler on the spirit lies,
Than tir'd eyelids upon tir'd eyes;
Music that brings sweet sleep down from the blissful skies.*



231. [KELMSCOTT PRESS] Alfred, Lord TENNYSON. *Maud, a Monodrama.* [Printed by William Morris at the Kelmscott Press, Hammersmith ... Published by Macmillan & Co.], 1893. **£3,995**

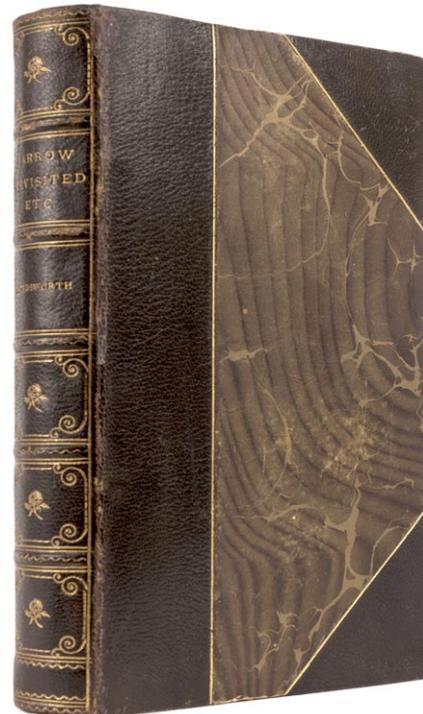
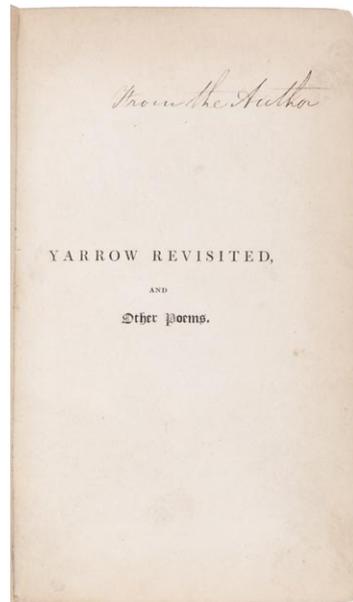
8vo., finely bound in full dark blue crushed morocco by Pomey, boards with floriate onlays, terracotta morocco doublures with floriate leather onlays, patterned endpapers; pp. (i), (i), 69, (i); half-title, leaf with printed title with elaborate decorative woodcut border verso to face opening leaf of verse with 12-line opening initial and also with elaborate decorative woodcut border and Part I - Part 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; recently skilfully rebaced by Shepherd's, light glue stain to verso of front free endpaper, a very good copy in a choice binding with morocco lipped marbled paper covered slipcase.

One of 500 copies on 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". He was approached by Macmillan to print the five hundred copies of the poem during January 1893. It was very unusual for Morris 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 of Morris.

Peter Faulkner, Morris Society.



PRESENTED 'FROM THE AUTHOR'

232. WORDSWORTH, William. *Yarrow Revisited, and other poems.* London: Longman, Rees, Orme, Brown, Green, & Longman, Paternoster-Row; and Edward Moxon, Dover Street, 1835. **£3,000**

8vo., half brown morocco over marbled boards and fringed in gilt; spine with raised bands with gilt in compartments and gilt lettering, decoration, and roses; upper edge gilt, else uncut; brown and gold reflective marbelled end papers; pp. [ii], xvi, 349, [iii]; some light wear to edges and hinges, light yellowing to end papers in accordance with age, and the odd mark; nonetheless, this remains a very good (near fine) copy.

First edition presentation copy, with secretarial inscription 'from the Author' to the half title.

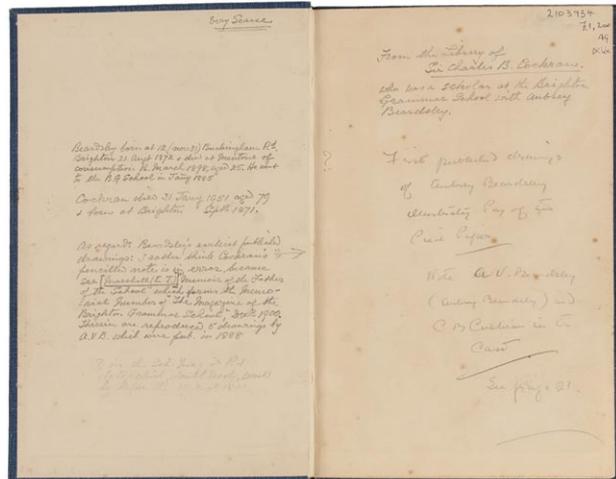
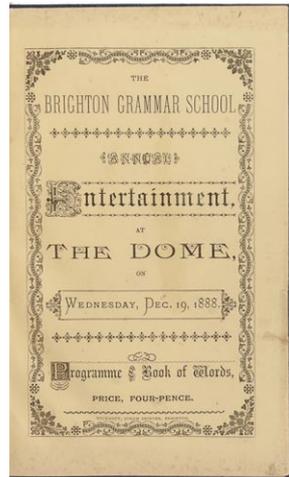
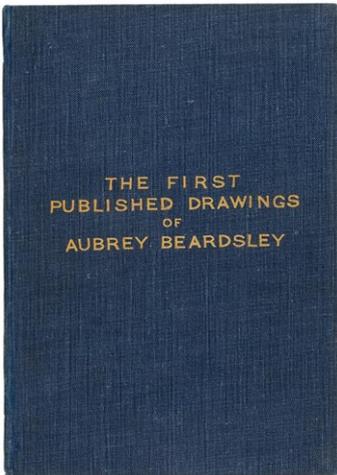
Yarrow Revisited was the last collection of poems published in Wordsworth's lifetime, and was composed after a tour of Scotland and the English Border in the autumn of 1831. Including titles such

as 'Highland Hut' and 'The Black Stones of Iona', it centers on the Yarrow River region in Scotland, and includes many of Wordsworth's finest later lyrics. Many of the poems are dedicated to his friends and contemporaries, beginning with Samuel Rogers "as a testimony of friendship, and an acknowledgement of intellectual obligations", and the first sonnet is in honor of Sir Walter Scott, who shared Wordsworth's love, and literary use, of the Yarrow region. As he puts it in the poetic postscript to this anthology, Wordsworth's spiritual tendency to "bend in reverence To Nature, and the power of human minds," assisted by an intellect not "unpracticed in the strife of phrase," results in poems that "Deal boldly with substantial things" and speak "To men as they are men within themselves."

A charming, incredibly scarce copy of this collection, including many of Wordsworth's best later poems.

DRAMA AND PLAYS

THE FIRST DRAWINGS BY AUBREY BEARDSLEY



234. BEARDSLEY, Aubrey. Programme for The Brighton Grammar School Annual Entertainment 1888. Presented at The Dome, Wednesday, 19 Dec. 1888. Brighton Grammar School, 1888.

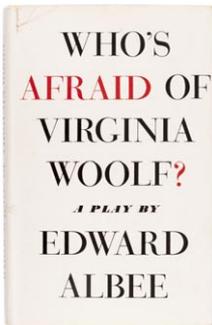
£1,200

8vo, blue cloth boards, lettering in gilt direct to upper board and on navy blue leather label to spine; original yellow wrappers bound in; pp. 46 [ii], some light spotting and yellowing throughout, the odd nick or small tear to extremities of pages; p. 36 with smudge to edge roughly 3.5cm long, still a very good copy. **Extremely scarce.**

This "Programme and Book of Words" (priced four pence) contains some of the earliest published drawings, eleven in total, of the (then schoolboy) Aubrey Beardsley, described thus on the contents page: "The Illustrations are ORIGINAL Etchings by A. V. Beardsley, A Present Boy", and illustrate *The Pay of the Pied Piper*, a comic opera. Beardsley and C.B. (later Sir Charles) Cochran are listed in the cast - Cochran later became the owner of this book and it is his pencil notes which can be found on the endpapers (*Lasner 5*).

Beardsley's brief artistic career was remarkably influential. In the seven years he was able to draw and write before succumbing to tuberculosis, he was able to develop a reputation as one of the most controversial artists of his time. The linear elegance of his designs, coupled with his bizarre sense of humour and fascination with the grotesque and taboo simultaneously intrigued and repelled his Victorian audiences. His illustrations comprised characteristics of Aestheticism, Decadence, Symbolism, and, most famously, Art Nouveau. Beardsley's block prints allowed his work to be easily reproduced and widely circulated. The diabolic beauty of his work and its overwhelming presence in English publishing houses meant that he quickly became the most influential draftsman of his time.

Sir Charles Cochran was close friends with Beardsley at Brighton Grammar School, and together they shared an enthusiasm for acting, often appearing in plays together. Unlike Beardsley, however, Cochran went on to become a theatre producer, as well as manager to such figures as Houdini and the wrestler Hackenschmidt. He underwent bankruptcy several times, but undeterred, he bounced back as a promoter of freak shows at Olympia, featuring roller-skating and performing fleas. He also promoted boxing matches featuring Wells, Beckett, and Carpentier. Cochran's art collection included impressionist paintings acquired long before they became fashionable, many of them gradually sold off to finance new productions. The library that he amassed contained numerous valuable items and first editions.



233. ALBEE, Edward *Who's Afraid of Virginia Woolf?* London: Jonathan Cape, 1964. £100

8vo. Original yellow cloth, printed dust wrapper; pp.242; dust wrapper with chip to top edge at front; a very good copy nonetheless.

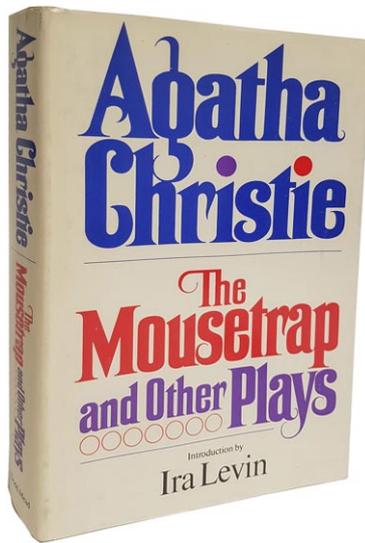
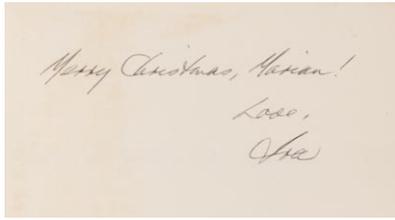
First UK edition.

First staged in 1962, Albee's psychological drama examines the intricacies of

marriage, set against a backdrop of growing disillusionment which was occurring in the 60s, both in America and elsewhere. The title itself is a play on some graffiti which Albee saw scrawled on a mirror in a Greenwich Village bar one night in 1954:

"I was in there having a beer one night, and I saw "Who's Afraid of Virginia Woolf?" scrawled in soap, I suppose, on this mirror. When I started to write the play it cropped up in my mind again. And of course, who's afraid of Virginia Woolf means who's afraid of the big bad wolf . . . who's afraid of living life without false illusions. And it did strike me as being a rather typical, university intellectual joke." (*Paris Review*)

The 1966 film adaptation saw Elizabeth Taylor and Richard Burton in the title roles of Martha and George.



235. CHRISTIE, Agatha. *The Mousetrap and other plays.* New York: Dodd, Mead & Company, 1978. **£800**

8vo; cream buckram boards with lettering in blue to spine; with original dustwrapper; p. 659; slight crack approximately 1cm long to foot of spine; wrapper is price clipped and has the odd mark, otherwise fine.

First edition thus, and first anthology including **the longest running play in the world**, with introduction by Ira Levin. Levin was an American playwright and novelist, most famous for his horror *Rosemary's Baby* and thriller *The Stepford Wives*. Inscribed by Levin to actress Marian Seldes, who appeared in his play *The Mousetrap*, adapted from Christie's work. Inscription reads: "Merry Christmas, Marian! Love Ira 12/78".

As well as *The Mousetrap*, this volume also contains:

- Ten Little Indians,*
- Appointment with Death,*
- The Hollow,*
- Witness for the Prosecution,*
- Towards Zero,*
- Verdict, and*
- Go back for Murder.*

Until the appearance of this volume, only two of Christie's plays had appeared in anthologies, the rest having been in acting editions only.



236. GOLDEN COCKEREL PRESS. GILL, Eric (illustrator). *The Song of Songs, called by many The Canticle of Canticles.* Golden Cockerel Press: 1925. **£1,600**

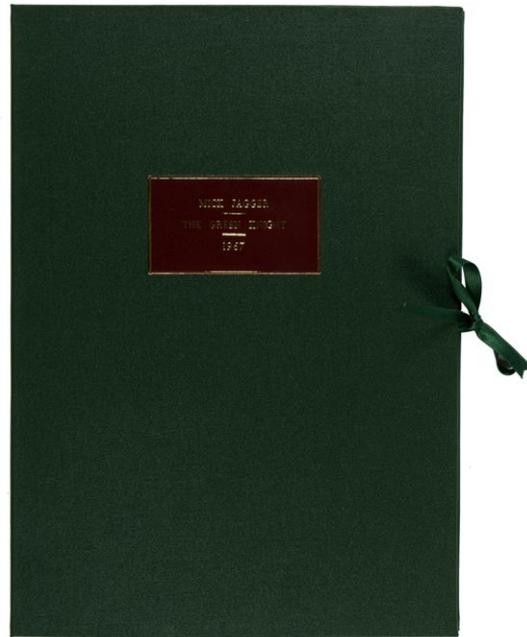
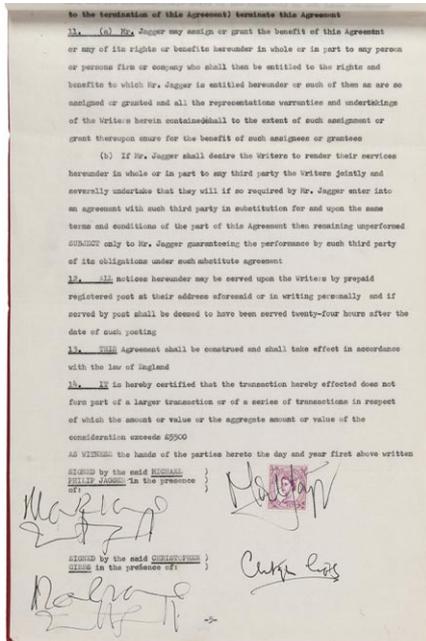
Crown 4to. Original white buckram, spine lettered in gilt, edges untrimmed, some unopened; vignette on title (printed in red) and 18 other wood-engravings by Eric Gill, initial letters printed in red; pp. 9-42, [vi] as issued; some browning to the endpapers, otherwise a very good copy.

No. 683 of 750 numbered copies. Gill's first major work for the Golden Cockerel Press and a landmark in his development as an artist. A powerful response to the most sensual book of the Bible.

Eric Gill was an English sculptor and printmaker best known for his wood engravings, as well as his typefaces (Gill Sans being his most famous). He illustrated numerous fine press books, as well as designing and printing many wood engravings for The Golden Cockerel Press. His work is characterised by sensual lines, and simple, uncomplicated portraits.

Divided into acts and scenes, *The Song of Songs* is the first of a biblical trilogy, traditionally known as *The Song of Solomon* of which *Passio Domini Jesu Christi* and *The Book of Jonah* make up the other two. Gill was drawn to the curious combination of the erotic and the biblical, and so it is unsurprising that he was drawn to this story, which is in itself a celebration of sexual love. It was to be his first illustrations to a bible text, and, as he himself wrote in "Art and Love": "The love-song and the love-picture which take human love as the symbol of Divine Love are everywhere recurrent and such love, so taken, is still rightly the theme of themes for poets and picture-makers". However Cave and Manson were still shocked in 2002 by the "display of pubic hair as vulgar and blatant as one would find in any girlie magazine today."

Evan Gill 275. Chanticleer 31.



SIR MICK AND THE GREEN KNIGHT.

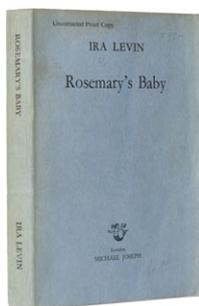
237. JAGGER, Mick. Contract for “The Green Knight” 5th December 1967. **£4,950**

One contract of 6 pages, typescript on thin typing paper 32.5 x 20 cm stapled to red card backing, signed by **Mick Jagger**, Christopher Gibbs and Nigel Lesmoir Gordon, plus **Marianne Faithfull**, Jagger’s then girlfriend, as witness; with a typescript film treatment of 16 pages stapled together at top left, 29 x 22 cm, with manuscript annotations; a little chipping to folds, a little browning, very good.

This unique pair of documents records a highly ambitious project that sadly never came to fruition. As Marianne Faithfull recalls in *Faithfull: An Autobiography* (2000): “Mick began taking acting lessons ... Then there was THE MAN WHO SHOT MICK JAGGER and a whole slew of hippie projects. Christopher Gibbs and Nigel Gordon had written a script based on the mystical Middle English romance *GAWAIN AND THE GREEN KNIGHT*. Mick was going to play the Green Knight - Mick and Keith do the Middle Ages!” (pp. 149-50). Not only was Jagger going to star, this was also likely to be his debut as a producer. The contract here is between Jagger and Christopher Gibbs, his interior designer, and

Nigel Gordon, a film editor working for the producer David Cammell. Their goal was to produce a 25 page treatment of the legend of Sir Gawain to be called provisionally, *The Green Knight*. The two writers were to begin work on Christmas Day 1967 and deliver the treatment by 1st May 1968.

We cannot be sure when the pair delivered their work, but it was nine pages short and had transformed from *The Green Knight* into *The story of Venus and the quest for Arthur’s kingdom*, a tale set initially in a Welsh gold mine in 1700 and New York in 1968 before settling on an Arthurian England of knights, mystical ladies and an improbable red floating sphere. The project never went any further than this, but it is a fascinating snapshot of the projects that Jagger, the Rolling Stones and the counter-culture in general were beginning to get involved in as the 1960s progressed and their ambitions grew. Neither was this the end of the road for Gibbs and Gordon as film collaborators with Jagger - Gibbs was employed as Consultant Designer on Jagger’s breakthrough film *Performance*, while Gordon’s boss David Cammell, the brother of the movie’s director Donald Cammell, was a co-producer.

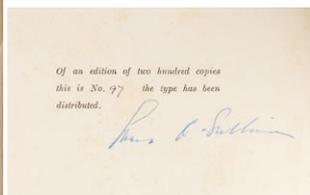
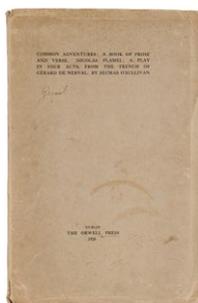


238. LEVIN, Ira. *Rosemary's Baby.* London: Michael Joseph, 1967. £98

8vo., original blue proof wrappers; pp. 221, [iii]; slightly cocked, spine slightly darkened and creased, otherwise very good.

Uncorrected proof of the English edition of this American psychological horror, and the basis for the memorable Roman Polanski film with Mia Farrow, John Cassavetes and **Ruth Gordon**, who won an Oscar for Best Supporting Actress.

A classic horror fiction script.

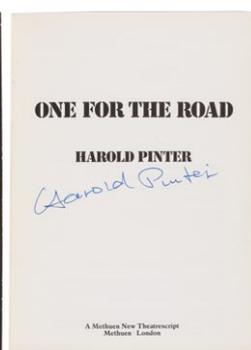
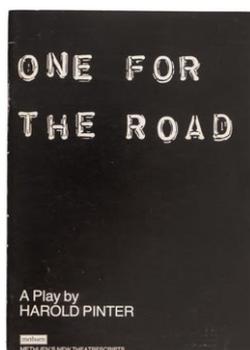


239. O'SULLIVAN, Seumas *Common Adventures: A Book of Prose and Verse.* Nicolas Flamel: A Play in Four Acts, from the French of Gérard de Nerval *Dublin: The Orwell Press, 1926.* £98

8vo., original printed wrappers; pp. [xii], 53, [i]; a little rubbing and staining to wrappers, some light browning, a few pages roughly opened with a little loss, otherwise good.

First edition, **limited edition of 200 numbered copies signed by the author.**

The poet Seumas O'Sullivan (born James Sullivan Starkey) was for many years the editor of *The Dublin Magazine*. He was a friend of most of the leading literary figures in Dublin, including William Butler Yeats, James Stephens and George William Russell (to whom this volume was dedicated).



240. PINTER, Harold. *One for the Road.* London: Methuen, 1984.

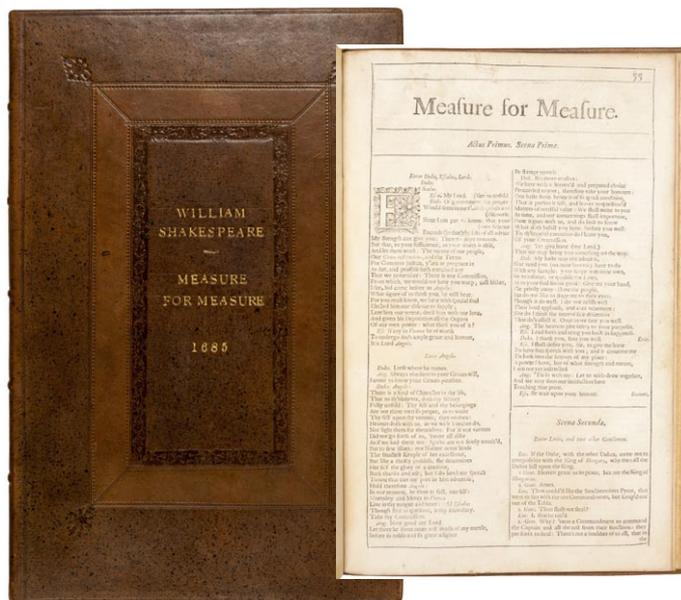
£248

8vo., original stiff wrappers, pp. 24; a very good copy, just some slight creases to edges and spine.

First edition, Methuen Paperback Original, **signed by Harold Pinter.**

Pinter's own premiere production was at the Lyric Theatre Hammersmith, starring Alan Bates, Jenny Quayle and Roger Lloyd Pack. The play was named as 1984's Play of the Year by *Drama Magazine*.

FROM THE 1685 FOURTH FOLIO



241. SHAKESPEARE, William. *Measure for Measure*, extracted from the Fourth Folio. [London: Printed for H. Herringman, E. Brewster, and R. Bentley], [1685]. £2,300

Folio in sixes; full panelled calf by Bernard Middleton (with his pencil signature) and blind stamp, lettered in gilt on upper board; pp. 55 - 76; a little browning, and occasional staining, paper repair to margin of final leaf.

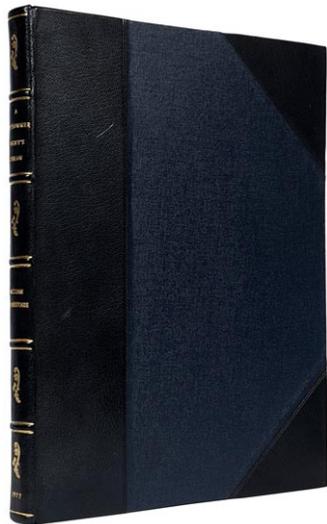
The complete play of *Measure for Measure* extracted from a copy of the Fourth Folio edition of the complete works published in 1685. The Fourth Folio was the last of the great 17th century folio editions of Shakespeare's complete plays. It was a reprint of the Third Folio (1663) with corrections and modernizations. The text of this edition is printed in a larger type than the three earlier editions, and more liberally spaced. It was executed on Dutch paper.

Measure for Measure first appeared in the First Folio of 1623. Because the play does not end tragically, it is technically a comedy, but modern critics describe it as one of Shakespeare's "problem plays", due to its dark content. In it, Shakespeare explores themes of corruption and incorruptibility; sin and virtue; the responsibility of civil law; morality and the dichotomy of justice and mercy.

This copy was bound by Bernard Middleton, MBE (1932 - 2019). Middleton trained at the Central School of Art and Design in London and spent many years at the bindery of the British Museum and British Library. He went on to manage Zaehnsdorf, one of the most prestigious binderies in London, and then established his own business. He researched and wrote extensively on the history of bookbinding, producing numerous designer bindings in his lifetime, with commissions from noted collectors, academic institutions and libraries. He was elected a fellow of the Royal Society of Arts in 1951 and received an MBE in 1986. As is well known, the so-called First Folio edition of Shakespeare's incomparable "Comedies, Histories, and Tragedies" is now practically unobtainable; today even single plays from the First Folio sell in the six-figures: most recently the "Tragedie of Julius Caesar" was offered at Bonhams New York and made \$175,000.

It is generally accepted that a garbled sentence during the Duke's opening speech (lines 8-9 in most editions) represents a place where a line has been lost, possibly due to a printer's error. Because the folio is the only source, there is no possibility of recovering it.

See Jaggard p.497. Greg III, p.1119



242. SHAKESPEARE, William. RACKHAM, Arthur (illustrator). *A Midsummer Night's Dream.* London: Weidenfeld & Nicolson, 1977. **£698**

4to.; Newly rebound in half dark blue morocco, spine lettered and ruled in gilt and with gilt centre tools, top edges gilt, cloth of the original front cover and original dust-jacket bound in at the end; coloured title-page, double-page coloured border, 14 coloured illustrations, and numerous black and white illustrations, all by Arthur Rackham; unpaginated; a fine copy.

First edition.

Two decades after Arthur Rackham had completed his celebrated 1908 version of 'A Midsummer Night's Dream', the William Augustus Spencer Collection (attached to the New York Public Library) commissioned him to produce a completely new set of illustrations for the play, in the form of a special, unique manuscript copy – hand-painted and handwritten throughout.

In an interesting letter written by Rackham to the Library Director early in 1928, discussing various aspects of the manuscript (portions of the letter are reproduced at the back of the book), he proposed the well-known calligrapher and illuminator Graily Hewitt for the writing-out of the text, and mentioned his own eagerness to undertake the work. The commission followed on 11th April 1928, resulting in a set of delicate, ethereal illustrations entirely different from those in the 1908 book, but with the same profusion of fairies, sprites and goblins.

The manuscript was not reproduced in print form until 1977, well after Rackham's death, when it was published by Abaris Books in the US, and simultaneously by George Weidenfeld and Nicolson in the UK.



243. SHAKESPEARE, William. [Miniature set in original wooden bookshelf.] London: Allied Newspapers Ltd, circa 1940. **£398**

16mo; 40 miniature volumes (36 x 52mm); bound in black leather-grained cloth, rounded corners, flat spines ruled and lettered in gilt (now oxidised), grey marbled endpapers seamed with gilt, presented on the original 3-tier wooden bookshelf; a lovely set in apparently unread condition with the usual slightly irregular discoloration to the spine decoration, but titles legible throughout.

A charming, and complete, collection of the works with legible type, including *Venus And Adonis* and *The Rape of Lucrece*; Sonnets And Poems, and a Glossary and Biography. Printed in Scotland and published by Allied Newspapers to commemorate the opening of the The Royal Shakespeare Theatre in Stratford-upon-Avon on the 23 April at the site adjacent to the original Shakespeare Memorial Theatre, which had been destroyed by fire on 6 March 1926.



244. SHAKESPEARE, William. *The Dramatic Works of William Shakespeare to which are added his Miscellaneous Poems.* London: Printed for Sherwin and Co., 1821. **£498**

8vo., contemporary black morocco, boards panelled in gilt with a decorative border in blind, spine lettered in gilt with rich gilt tooling in panels, raised bands and inner dentelles; a.e.g; portrait frontispiece, facsimile of Shakespeare's signature; pp. [vi], vii, [i], 794, [iv]; a little browning and light spotting, light ink inscription to head of title-page, otherwise a very good copy.

A handsome Regency one-volume Shakespeare. With a *Life of Shakespeare* by Nicholas Rowe.

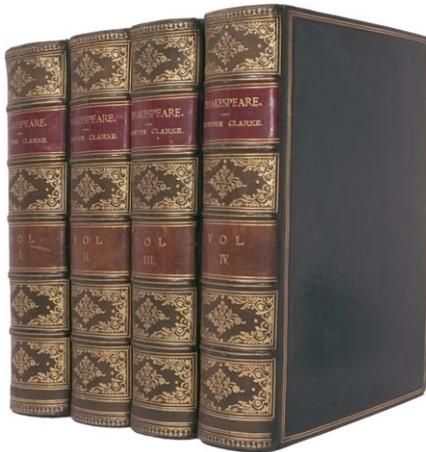
Rowe had edited the first illustrated works of Shakespeare in 1709, which was innovative for the fact that it was the first time Shakespeare's plays had appeared as portable, octavo texts rather than larger folios or quartos. He was the first to include a *Dramatis Personae* (or list of characters) at the start of each Shakespeare play; he made the first complete division of the plays into acts and scenes; and he included stage directions. For the first time he also included an account of Shakespeare's life at the start of the collection, and it is an edited version of this biography which appears at the beginning of this volume, more than one hundred years later. Rowe's biography was completed using research by Thomas Betterton (1635–1710), a leading restoration actor, who visited Shakespeare's birthplace, Stratford-upon-Avon, to glean 'any little Personal story' of the playwright from the people there.



245. SHAKESPEARE, William. Sonety Shekspira. V perevodakh S. Marshaka. [Moscow]: Sovetskii pisatel, 1948. **£198**

8vo. Original cloth-backed cream boards, lettered in red-brown, remnants of illustrated dust-wrappers; pp. 196, [4], vignettes, head- and tailpieces after wood-engravings, a very good copy.

First edition of this beautifully produced Russian version of Shakespeare's *Sonnets*, translated by Samuil Yakovlevich Marshak, Russian-Jewish writer, translator and children's poet. Gorki had detected the young man's talent and later proclaimed Marshak to be 'the founder of Russia's (Soviet) children's literature'. (Sharpe, 2007). For political reasons Marshak had to leave Russia and moved in 1912 to London, where he discovered English poetry and studied Philosophy. His main work in the field of translations are Shakespeare's *Sonnets*, which have become Russian classics, set to music, both classical and rock.



246. SHAKESPEARE The Works of William Shakespeare London: Bickers and Son, 1881. **£698**

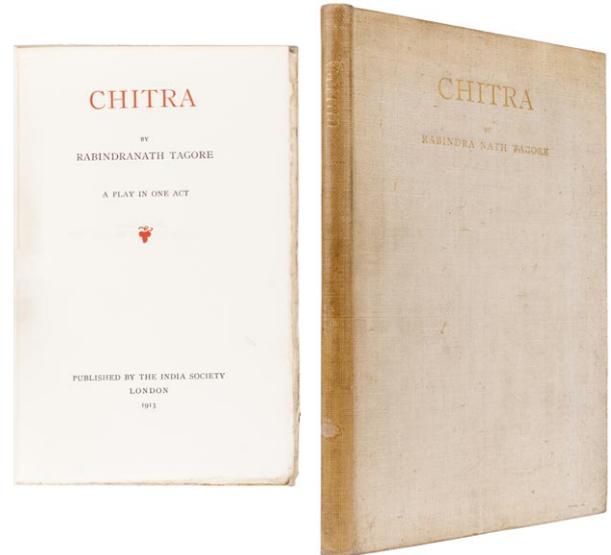
8vo, 4 vols. Full polished black calf, rich gilt spine, contrasting leather spine labels, marbled endpapers; occasional light foxing internally, still an attractive set.

Edited and revised by Charles and Mary Cowden Clarke, with additional preface, chronological table of Shakespeare's life, his Will, the dedication affixed to the First Folio and a verbal/sentential glossary (indexed).

At school, Clarke was a contemporary of the poet John Keats, and later became acquainted with other writers of the period such as Shelley, Coleridge and Dickens. He became a music publisher in partnership with Alfred Novello, and in 1828 married Novello's sister, Mary Victoria. His wife was to become known for her *Concordance to Shakespeare*, a work that she began in the year following their marriage. The pair often worked collaboratively on Shakespeare scholarship.

A very handsome edition.

AN INDIAN LOVE STORY.



247. TAGORE, Rabindranath Chitra. London: The India Society, 1913. **£900**

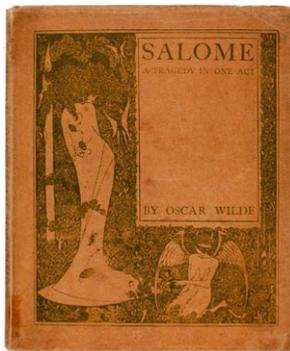
8vo, original cream cloth, gilt lettering to front and spine; pp. viii + 34, printed in red and black: boards a little soiled and spine browned, traces of bookplate removal from front pastedown, very good.

First edition. One of 500 copies on hand-made paper of which 250 were for sale, published in the year of Tagore's Nobel Prize award.

Rabindranath Tagore (1861 - 1941), was a Bengali polymath who was pivotal in the reshaping of Bengali literature and music. He was a poet, dramatist, novelist, essayist, short story writer, painter, singer, musician, actor, mystic, aesthetic thinker, and social reformer, and was given the titles of 'Great Sentinel' and 'Gurudev' by Gandhi.

Chitra, his lyrical drama, is the translation of *Chitrangada* (1892). The drama is based on the love story of Chitra and Arjuna, which forms a memorable episode in the well-known epic, The Mahabharata. The only child of the king of Manipur, Chitravahana, has been brought up like a prince to be an heir to the throne. She is proud of her prowess and 'manliness', until she falls in love with Arjuna, who spurns her. Broken-hearted Chitra realizes the 'vain pride of her manlike strength' and prays to the gods for 'a brief day of perfect beauty' to ensnare Arjuna. The gods generously grant her a year of Venus-like beauty, but Chitra soon realises that her body has become her enemy, for Arjuna is attracted by her 'borrowed beauty' and she cannot reveal her true self.

In India, the play was performed without scenery, with the actors surrounded by the audience. Tagore requested that the play be performed without stage directions.



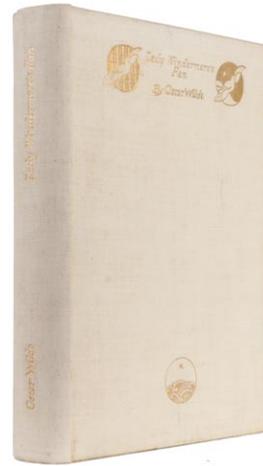
248. WILDE, Oscar. *Salome. A Tragedy in One Act* translated from the French of Oscar Wilde. *John Lane: The Bodley Head, 1906.*

£498

8vo, original Aubrey Beardsley decorated boards with matching dust wrapper. Wrapper a little rubbed and soiled with a couple of repaired closed tears, bookplate, otherwise a very good copy.

First UK trade edition in English, preceded by the 1894 and 1904 limited editions. This edition does not include the Beardsley illustrations apart from the use of the “list of pictures” illustration on the front board and dust wrapper.

Wilde first conceived of the idea for *Salome* while living in Paris. Consequently the tragedy was first published in French in 1891, with an English edition first appearing three years later. The play tells the Biblical story of Salome, stepdaughter of the tetrarch Herod Antipas, who, to her stepfather’s dismay but to the delight of her mother Herodias, requests the head of Jokanaan (John the Baptist) on a silver platter as a reward for dancing the dance of the seven veils.



249. WILDE, Oscar. *Lady Windermere’s Fan. A Play about a Good Woman.* *London: Methuen & Co, 1908.* **£995**

8vo, original white buckram, lettered in gilt on spine and upper board which has three gilt roundels designed by Charles Ricketts, top edge gilt; pp. [xii], 183, [i]; a near-fine, bright copy, just a few marks to buckram boards.

First Methuen edition, limited edition of 1,000 copies on handmade paper **inscribed by Oscar Wilde’s son Cyril Holland to Winifred Ker-Seymer.**

By 1891 Wilde had already written three plays: *Vera; or, The Nihilists* and *The Duchess of Padua* had found little success, and *Salome* had been censored. Unperturbed, he decided to turn to comedy. The play was composed while on a visit to the Lake District. Numerous characters in the play appear to draw their names from the north of England, with the title of Lady Windermere from the nearby town and lake; the Duchess of Berwick from Berwick-upon-Tweed, and Lord Darlington from Darlington. At the insistence of both his manager Alexander and some of his closest friends, Wilde made changes to reveal Mrs Erylne’s relationship with Lady Windermere gradually throughout the play, rather than reserving the secret for the final act.

Cyril Holland was the older of the two sons of Oscar Wilde and Constance Lloyd and brother to Vyvyan Holland. After Wilde’s very public trial, conviction in 1895, and imprisonment for gross indecency, his mother Constance chose to take the surname of Holland, and moved the children to Switzerland. Cyril died in the battle for Neuve-Chapelle in May 1915.

250. WODEHOUSE, P.G. *Good Morning Bill. A Three-Act Comedy.* *London: Methuen & Co., 1928.* **£650**

8vo, original blue cloth, lettered in black to upper board and spine; attractive supplied dust wrapper; pp. 160; inscription on endpaper, a nice, clean copy; lower panel of wrapper detached, and spine with loss at head and foot affecting some lettering, some other light chipping and a repair to tears on front panel with old tape on inside.

First edition.

Good Morning Bill is a three-act comedy play which ran for 136 performances at The Duke of York’s Theatre, before being re-written as a novel, *Doctor Sally*, in 1932. The plot is based around the Doctor and golf expert Sally Smith, who captures the heart of Bill Paradene.

Wodehouse was very much ahead of his time compared to many other authors of his era. The fact that women had been only been entitled to vote for just over 4 years made his characterisation of Sally even more significant. He writes in the novel: “That she was also extremely pretty seemed of slight importance to Sir Hugo ... what mattered to him was that he stood in the presence of a female who could handle a mashie like that”.

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