

New York 2025

Sotheran's

EST.

LONDON

1761



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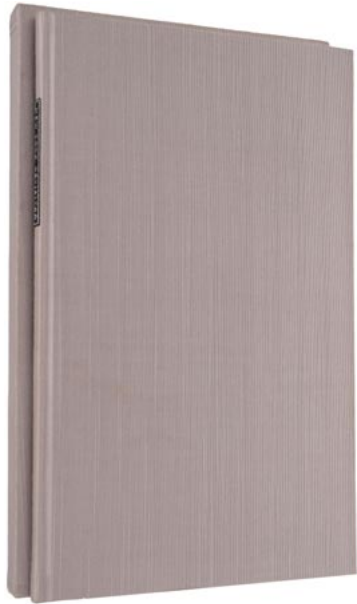


65th New York International Antiquarian Book Fair

Henry Sotheran Ltd is proud to present eighty items for the New York International Antiquarian Book Fair, 3-6 April 2025. Here we are highlighting the range of our stock, from literary landmarks to crucial works in science and economics, from the ancient to the modern. You can choose from works by established giants and by underground rebels. You will find books hand-picked to celebrate the exciting city that is hosting the fair alongside fine items from around the globe that express the rich heritage that we, as one of the world's longest established booksellers, are so privileged to be part of.

The logo for Sotheran's features a decorative flourish above the word "Sotheran's" in a serif font. Below the name, the text "EST. LONDON 1761" is displayed in a smaller, spaced-out font.

EST. LONDON 1761

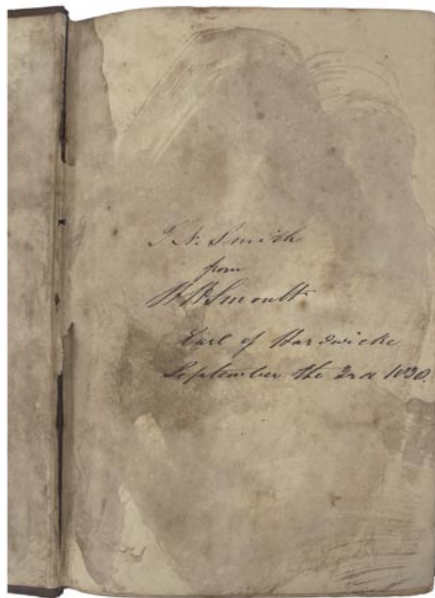
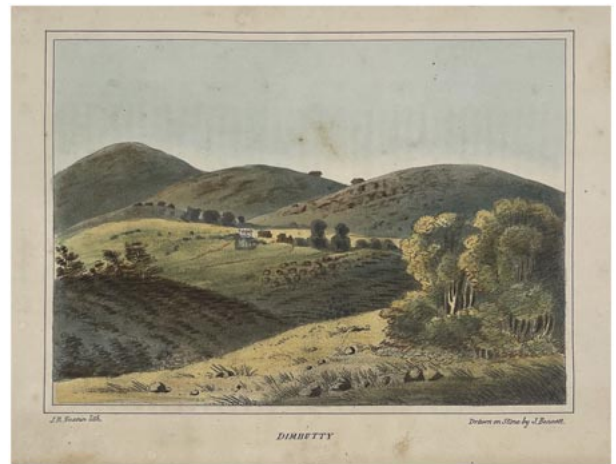


1. **AUCHINCLOSS, Kenneth; Gaylord SCHANILEC (illustrations).** New York Revisited. New York: The Grolier Club. 2002. **\$750**

Tall slim 8vo. Publisher's grey silk, housed in matching slipcase; outer edges untrimmed; pp. [viii], ix-xi, [i], 44, [4]; one faint unobtrusive mark to upper cover, else fine.

Limited to just 250 numbered copies, this copy 180 signed by author and artist. The text is in twelve point Monotype Emerson cast by David Wolfe, and bound at the Campbell-Logan Bindery.

Originally intended as a companion second volume to the 1915 publication "New York", which also contained colour wood engravings by Rudolph Ruzicka, this production took on a greater importance after its publication coincided with the September 11th terrorist attacks. It was subsequently dedicated to the memory of the victims.



2. **BAIKIE, Robert.** Observation on the Neilgherries, including an Account of their Topography, Climate, Soil, & Productions, and of the Effects of the Climate on the European Constitution: with Maps of the Hills and the Approaches to them, Sketches of the Scenery, Drawings of the principle Buildings, Tables of Routes, &c ... Edited by W. H. Smout. Calcutta: Baptist Mission Press. 1834. **\$5,500**

Royal 8vo. In the rarely seen original publisher's cloth, remnants of printed labels to spine (restored); pp. xiv, [2], 136, 11 lithographic plates with tissue guards (10 of which hand-coloured), one very large outline-coloured lithographic folding map of the entire region, measuring 51 by 70 cm (repaired marginal tear), 33 other outline-coloured lithographic maps; occasional toning and spotting, a good copy of a beautiful rarity.

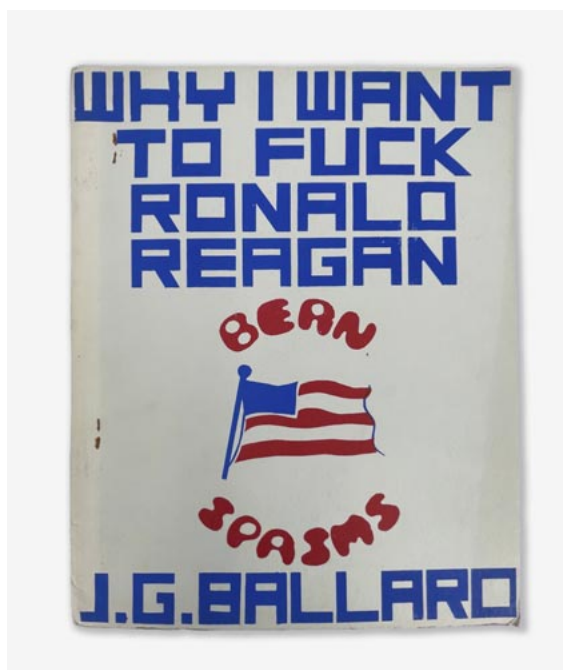
Very rare first edition, presentation copy from the editor, inscribed "T. N. Smith, from W. H. Smout, Earl of Hardwicke, September ... 1838" on the front free fly-leaf.

Robert Baikie was a doctor who spent over seventeen years practising in India for the East India Company's Madras Army. He wrote this all-encompassing monograph of the region while Senior Medical Officer of the Nilgiris, which had been tribal land. The hill region became much appreciated by Europeans, and from the 1820s the region was rapidly developed by the British Raj. Tea and coffee plantations were established and it became a popular summer and weekend destination, the summer house of the Madras Presidency was established at Ooty in 1827.

The fine maps and botanical illustrations are signed by Jean-Baptiste Tassin, who started one of Calcutta's earliest lithographic presses in 1830 and later moved to San Francisco. He had arrived destitute in Bengal from Singapore, having been shipwrecked off the Malayan archipelago. His skill in lithographing maps derived from his previous employment as naturalist, and as such a skilled draughtsman, on board a French Government ship.

In the preface the editor gives full costings from the production of the book and states that 500 copies were printed.

The Rise of the "Media Politician"



3. **BALLARD, J.G.** *Why I Want to Fuck Ronald Reagan*. Brighton: Unicorn Bookshop. 1968. **\$2,750**

8vo. Wire-stitched white, silk-screened wrappers printed in red and blue; unpaginated; small brown stain to head of front wrapper and minimal rubbing to top and bottom of spine; otherwise near fine.

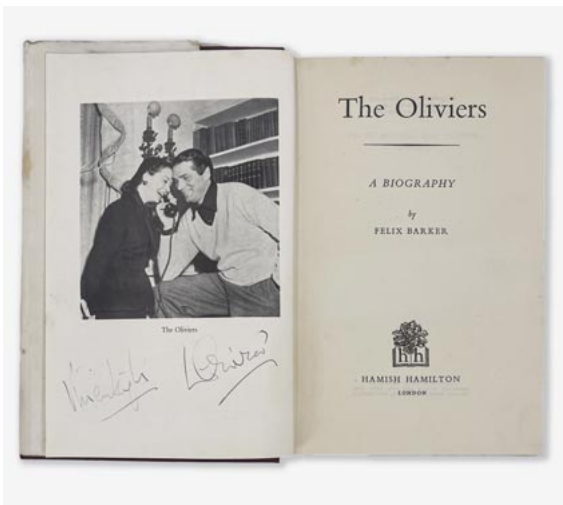
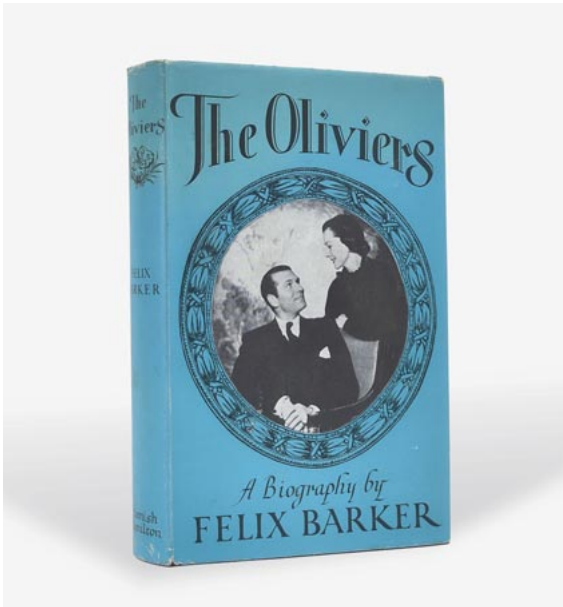
Incredibly scarce first printing, one of 250 copies of which 50 are numbered and signed by the author. This is an unnumbered and unsigned one of the 50 as shown by the limitation statement left blank on the final page.

Published 12 years before Reagan's election as president of the USA in 1980, *The Unicorn Bookshop* was accused of obscenity for their endorsement of this work. *Why I Want to Fuck Ronald Reagan* is composed in the manner of a scientific paper and puts forward a number of experiments concerning the psychosexual appeal of Reagan, then Governor of California.

The experimental "short story" would go on to be published in Ballard's *The Atrocity Exhibition* (1970). In 1980, it was used as a political prank at the Republican National Convention at which Reagan was officially nominated for President and this rare pamphlet was one of the first to satirise the birth of new "Media Politicians".

Ballard expressed that he was intrigued by the modern, then novelty, notion of the "Media Politician", those in power that held preference for advocating and performing policies that were at the benefit of their individual interests rather than that of their "audience".

As he wrote in his preface to the 1990 edition of *The Atrocity Exhibition*, "it struck me that Reagan was the first politician to exploit the fact that his TV audience would not be listening too closely, if at all, to what he was saying, and indeed might well assume, from his manner and presentation, that he was saying the exact opposite of the words actually emerging from his mouth".

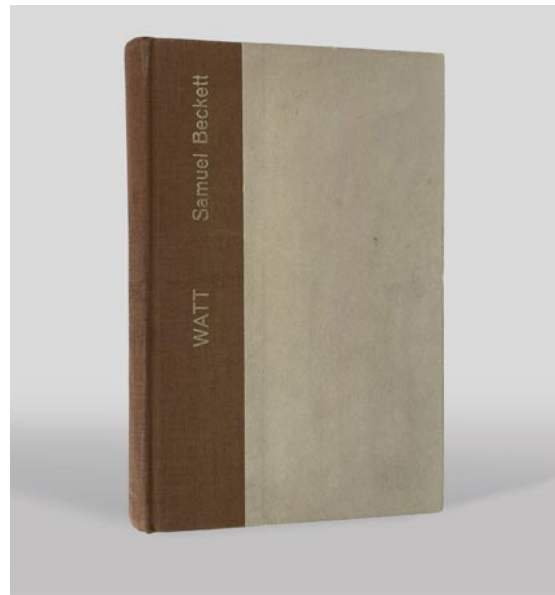


4. **BARKER, Felix.** *The Oliviers*. London: Hamish Hamilton. [1953]. **\$1,250**

8vo. Original cloth with illustrated dust-wrappers (price-clipped); pp. xiv, 313, frontispiece and numerous plates after photographs; very slight slant to binding, edges of wrappers minimally worn, top and fore-edge a little spotted, otherwise a very attractive and clean copy.

First edition, frontispiece signed by Laurence Olivier and Vivien Leigh, the Hollywood power couple. However, “the Hollywood love story of Vivien Leigh and Laurence Olivier is remembered today as one filled with passion, romance, betrayal, and heartbreak” (Chanel Vargas in *Harper’s Bazaar* online).

Provenance: Inscribed by the previous private owner’s future father to his future wife for Christmas 1953 on front fly-leaf. By descent.



This is a specially bound and signed edition
of 26 lettered copies, of which this is
Copy J

Samuel Beckett

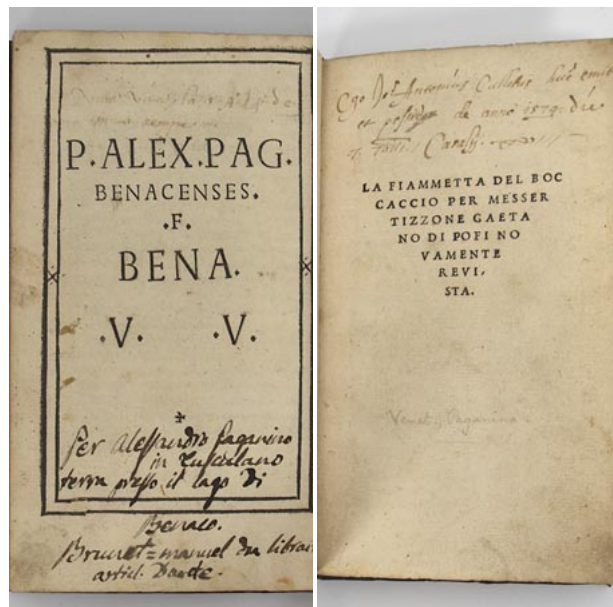
5. **BECKETT, Samuel.** *Watt*. New York: Grove Press. 1959. **\$3,800**

8vo. Grey and brown cloth-backed boards with gilt lettering on spine and front cover; pp. [9], 8-254; slight fading of lettering on spine; otherwise fine.

First US Edition, specially bound and signed edition of 27 lettered copies of which this is copy letter “J”.

Although not published until 1953, *Watt* was written a decade earlier and was Samuel Beckett’s second published novel in English. Due to Beckett’s status as an early French Resistance fighter, it was mainly written on the run in the South of France as he hid from German occupying forces during WWII. In an interview in 1961, Beckett was quizzed on the subject of form to which he answered; “To find a form that accommodates the mess, that is the task of the artist now” and *Watt* is a key example of Beckett’s famous novelistic rebellion. Written in four chapters with various annotations, as well as an addendum at the end of the book featuring unincorporated material, *Watt*’s disturbed narrative places precedent on language itself- a crucial impetus for the author’s later preference for writing in French over English.

A unique copy of a medieval masterpiece



6. **BOCCACCIO, Giovanni.** *La Fiammetta ... per messer Tizzone Gaetano di Pofi novamente revista.* [Toscolano Maderno; (colophon:) Paganino Paganini and Alessandro Paganini.] [c. 1527-1533.] **\$4,750**

8vo. Contemporary black morocco, boards tooled in gilt and blind to a panelled design, with fleuron centre-pieces, and star, moon, and floral corner-pieces, wanting ties, spine with raised bands, ruled in blind, gilt gauffered edges, in a red cloth slipcase; ff. 107, [1], italic type, initials supplied in ink; hinges and spine ends expertly repaired, extremities slightly worn, boards and spine lightly rubbed and cracked; some light water-staining to upper corner, occasional light spots, possibly later flyleaves; early ink ownership inscriptions "Ego Jo. Antonius Culletus hunc emit et possidet de anno 1574 die 7 7embris, ..." to title, and "Jo. Antonius Culletus hunc emit et possidet de anno 1573 die 8 7mbris" to final recto; 19th-century inscription "Per Alessandro Paganino in Tuscolano terra presso il lago di Benaco. Brunet = manuel du libraire..." to final verso; "Hodgson's 17/ii/1954, lot 463. £3/10/-" and "Collated & perfect, Graham Pollard 4/iii/1954" in pencil to rear pastedown (see below).

Third edition, very rare, of Gaetano Tizzone's version of *Elegia di Madonna Fiammetta* by Giovanni Boccaccio, one of the first psychological novels and a landmark in feminist literature, this copy beautifully preserved in an elegant contemporary binding.

Written by Boccaccio between 1343 and 1344, *Elegia di Madonna Fiammetta* (The Elegy of Lady Fiammetta) takes the form of a first-person confessional monologue. Lady Fiammetta recounts her ill-fated love affair with Panfilo, a Florentine merchant, whom she encountered in Naples. Comprising a prologue and nine chapters, the novel's first edition was printed in 1472. In recent years, the work has been recognised as the first psychological novel in a modern language, heralding the stream-of-consciousness narrative style, with Lady Fiammetta increasingly viewed as a bold and outspoken feminist voice rather than a pathetic victim of male callousness.

Gaetano Tizzone (fl. 1490-1530), a diplomat and editor from Pofi near Frosinone, is known for his vernacular revisions of Boccaccio's works, with *La Fiammetta* being the first. His extensive revisions modernised the text, conforming to the grammatical and stylistic principles set forth by Giovanni Francesco Fortunio and Pietro Bembo. Tizzone's work was driven by both market considerations – adapting the text to suit the nascent book trade – and a desire to align it with contemporary literary tastes, resulting in a simplified and more accessible narrative. The book was dedicated to Dorotea Gonzaga (1485-1538), a noblewoman whose husband's family, the Acquaviva, Tizzone served. Through his connection to Dorotea, Tizzone likely undertook diplomatic missions for the Gonzaga family and participated in the rich intellectual life of the Gonzaga court at Gazzuolo, near Mantua.

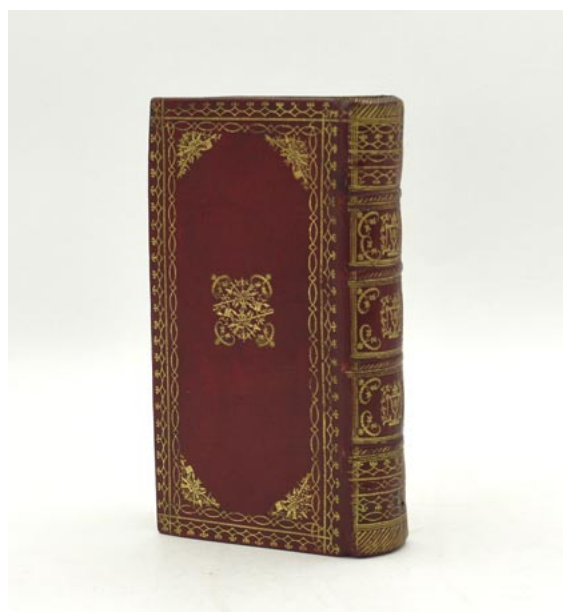
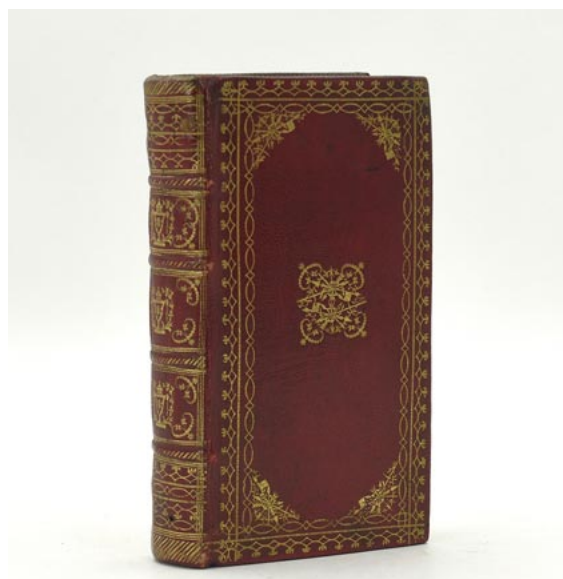
Tizzone's edition of *La Fiammetta* was first published in 1524 (Venice: Bernardino Vitale), followed by a second edition in 1525 (Venice: Gregorio de Gregorii). This third edition was printed by Paganino Paganini (c. 1450-1538), a renowned Venetian printer who later relocated to Toscolano Maderno on Lake Garda's western shore. Paganini and his son famously published the first printed edition of the Quran in Arabic between 1537 and 1538. The elegant italic typeface used in this edition of *La Fiammetta* was inspired by the groundbreaking italic font introduced by Aldo Manuzio in 1501.

Provenance: From the library of Henry Graham Pollard (1903-1976), British bibliographer, antiquarian bookseller, and MI5 spy.

Very rare: no copies traced in the US; 2 in the UK (BL and Warwick).

EDIT16 CNCE 6250; BM STC It. P. 108; Brunet I 1009; not in Adams. See Montanile, "TIZZONE, Gaetano", DBI, online; Causa-Steindler and Mauch (editors and translators), The Elegy of Lady Fiammetta by Giovanni Boccaccio (Chicago University Press, 1990).

A very attractive copy





7. **[BINDING.] [BOOK OF COMMON PRAYER.]** The Book of Common-Prayer and Administration of the Sacraments, and Other Rites and Ceremonies of the Church, According to the Use of the Church of England. London: Printed by the Assigns of John Bill and Christopher Barker, Printers to the Kings most Excellent Majesty. 1676. **\$2,000**

[bound with:]

[PSALMS.] The Whole Book of Psalms. London: Printed by J.M. for the Company of Stationers. 1676.

Two works in one volume, 12mo. Late eighteenth-century red crushed morocco, richly gilt, covers with centre-pieces incorporating crossed spears, arrows and flags of St George, within 3 roll tooled borders of different designs, with corner-pieces in same design as centre-pieces, spine in 5 compartments, vase motif enclosed by floral scrolls to 3 compartments, the other 2 repeating cover border designs, gilt edges (worn), marbled endpaper, second endpapers renewed; [i:] pp. [420], with engraved portrait frontispiece of Charles II by Frederick Hendrik van Hove, and 48 engraved plates (see below), imprimatur leaf with woodcut royal arms at end; [ii:] pp. [2], 84, [10], text in two columns, woodcut headpiece; very small hole near foot of spine, extremities very slightly rubbed; C11 with tiny portion of outer

margin torn away, affecting a few letters, sig. "I" stained, occasional spotting, some light staining, but generally very good.

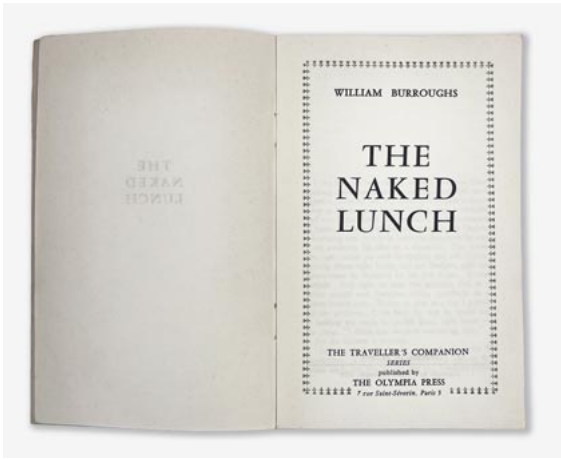
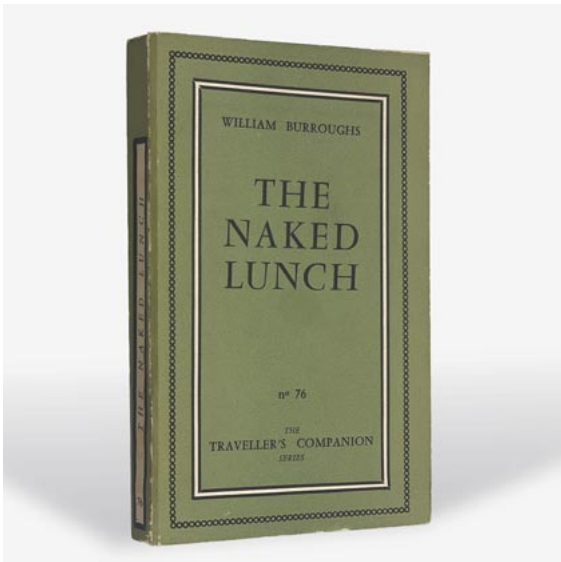
An illustrated, exceedingly rare, edition of the *Book of Common Prayer*, bound with the *Psalms* in a richly-gilt and remarkably well-preserved eighteenth-century binding.

The forty-eight engraved illustrations feature scenes from the *New Testament*, portraits of saints, and historical events, including the Gunpowder Plot and the execution of Charles I.

Charles Barker and John Bill were royal printers to Charles II from the Restoration until 1680. Barker was a descendant of Christopher Barker (c. 1529-1599), printer to Elizabeth I and the founder to a printing dynasty.

We have found only one other copy of this edition of the *Book of Common Prayer* at the British Library. The BL copy appears to include 50 leaves of plates; however, the 1676 octavo edition of the book by the same publishers contains 48 plates like the present volume (see *EEBO The Huntington Library records*).

Book of Common Prayer: ESTC R170708; *Psalms*: ESTC R230022.



8. **BURROUGHS, William.** *The Naked Lunch*. Paris: The Olympia Press. 1959. **\$1,000**

8vo. Publisher's green printed wrappers, title within black ornamental border, rear cover with price 1500 Francs amended with a hand-written label to "18NF"; pp. [4], 225, [5]; minor fading to spine with minimal rubbing to top and bottom; otherwise near fine.

First edition.

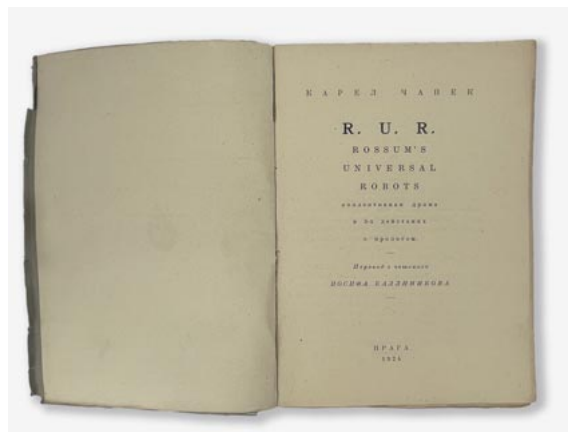
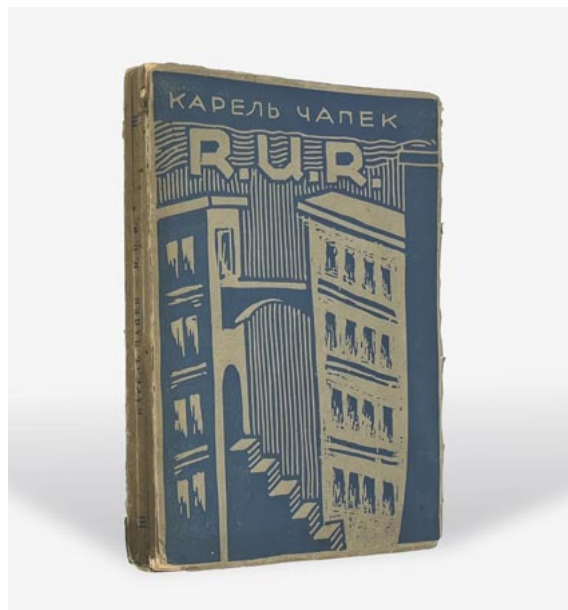
The Naked Lunch was William Burroughs's seminal and most controversial work. His semi-biographical second novel (after *Junkie*) was banned in several US states, and is one of the most recent American books to undergo an obscenity trial. Using his own experiences as a drug addict, his satirical and dream-like narrative was 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, Burroughs claims, 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".

Although it was initially rejected by Olympia Press, it was finally published in the summer of 1959. A few months later the franc was devalued, and unsold copies of the book were re-priced. These usually come bearing an "18 NF" stamp on top of the original price, rather than having a label, as this copy demonstrates.

Kearney, p. 90.

Introducing robots into the Soviet Union



9. **ČAPEK, Karel; Joseph KALLINIKOV (translator).** *R.U.R.* [Rossum's Universal Robots]. Prague: Plamja. 1924. **\$2,000**

8vo. Original grey wrappers printed in blue, modernist cover design most likely by Čapek, blue lettering to spine and rear wrapper; pp. xvi, 219, [1 (blank)], untrimmed; a few small nicks to edges,

spine ends a little worn with tiny losses, short tears to hinges, internally very good.

One of the first two editions in Russian, very rare, of Karel Čapek's *R.U.R.* (*Rossum's Universal Robots*), the play that introduced the word "robot" to the world, and a cornerstone of dystopian literature.

First published in the original Czech in 1920, *R.U.R.* premiered on 2 January 1921 in Hradec Králové, quickly gaining popularity throughout Europe and North America and stimulating the growth of science fiction as a genre. In Russia, this literary trend was marked by Aleksei Tolstoy's *Aelita* (1923) and Yevgeny Zamyatin's *We* (1924). Zamyatin's novel, a foundational text of dystopian literature, predicted the oppressive transformations of Russia under Stalin, and became the first novel banned by Soviet censorship. Čapek's works were treated differently in the USSR: later texts like *War with the Newts* (1936) and *The White Disease* (1937) were celebrated for their antifascist themes, while *R.U.R.* narrowly avoided censorship by being framed as a critique of capitalism.

In 1924, two Russian translations of *R.U.R.* appeared in Prague and Leningrad. Joseph Kallinikov's Prague edition stayed faithful to the original Czech text, retaining the title and the neologism "robot". By contrast, Isai Mandelstam and Yevgeny Gerken's Leningrad edition, based on a German translation, altered the title to *V.U.R.* and replaced "robot" with "rabotar" a term adapted to Russian linguistic norms but which ultimately failed to gain acceptance. This variety of translations and terminology delayed the integration of "robot" into the Russian language. Performances of *R.U.R.* began in 1924, receiving widespread acclaim. Maxim Gorky praised it enthusiastically, while Anatoly Lunacharsky admired its sharp satirical and tragicomic elements.

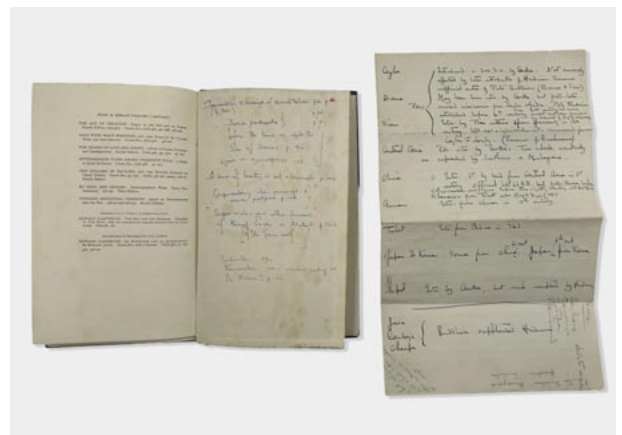
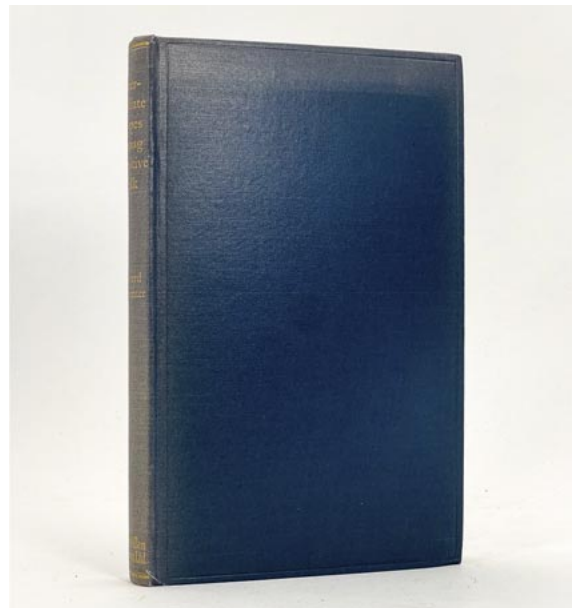
Through its themes of technological dominance and societal transformation, *R.U.R.* struck a chord with the Soviet audience. While early Soviet critics had to mask its critique of totalitarianism, this aspect was acknowledged decades later. The play's exploration of humanity's relationship with

machines introduced profound questions that remain relevant, solidifying its legacy as a pioneering work of dystopian fiction.

This translation has an introduction by František Kubka. Several cover designs by Čapek are available online at *The Met: Watson Library Digital Collections*.

See Feletto, "Come I robot arrivarono in Unione Sovietica", *Anderground online*.

From the Pitt-Rivers library



10. **CARPENTER, Edward.** *Intermediate Types among Primitive Folk.* London: George Allen & Unwin Ltd. 1919. **\$650**

8vo. Original blue cloth, gilt lettering to spine; pp. 185, [3]; spine a little sunned, very good; pencil initial "G" to front pastedown; manuscript note in George Pitt Rivers' hand to rear free endpaper and his occasional marginal markings in text; one loosely inserted leaf of notes in the same hand (see below).

Second edition. Carpenter's groundbreaking book deals with "intermediates" - individuals who would now be referred to as gender fluid - in ancient civilisations in Greece, China, Japan, Malaysia, the Americas and Africa.

Provenance: with manuscript notes on matters relating to homosexuality in Carpenter's work and a loose foolscap leaf of manuscript notes on Eastern religion by George Pitt-Rivers (1890-1966), anthropologist, eugenicist and follower of Oswald Mosley. His political associations led him to being interned for two years during the Second World War. His interest in this work was very possibly sparked by the tribulations of his son Michael who, alongside Lord Montagu of Beaulieu and Peter Wildeblood, was convicted of "buggery" and imprisoned for eighteen months in 1954. Their case led to the Wolfenden report in 1957 and the eventual decriminalisation of homosexuality.

"One of the greatest of all photo-books"



11. **CARTIER-BRESSON, Henri.** *Images à la Sauvette.* Paris: Verve. 1952. **\$3,800**

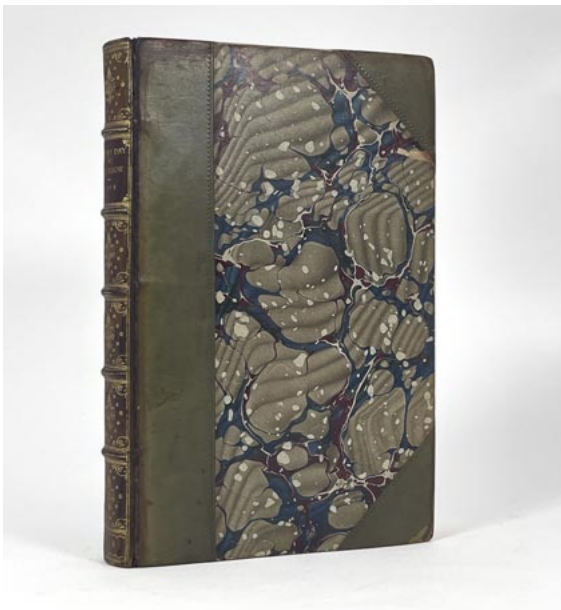
4to (359 x 270 mm). Original pictorial paper covered boards reproducing an original design by Henri Matisse; pp. 158, including 126 black and white photographs; light browning to the spine, otherwise a fine copy.

First French edition, published at the same time as the US edition (*The Decisive Moment*) without a dust-jacket and with the captions bound-in.

Images à la Sauvette has been described as "one of the greatest of all photobooks" and is accepted as the most representative book of Cartier-Bresson's work. Its influence on subsequent photographers cannot be overestimated.

PARR, Martin, and Gerry BADGER. *The Photobook: A History.* Vol I, p. 208.

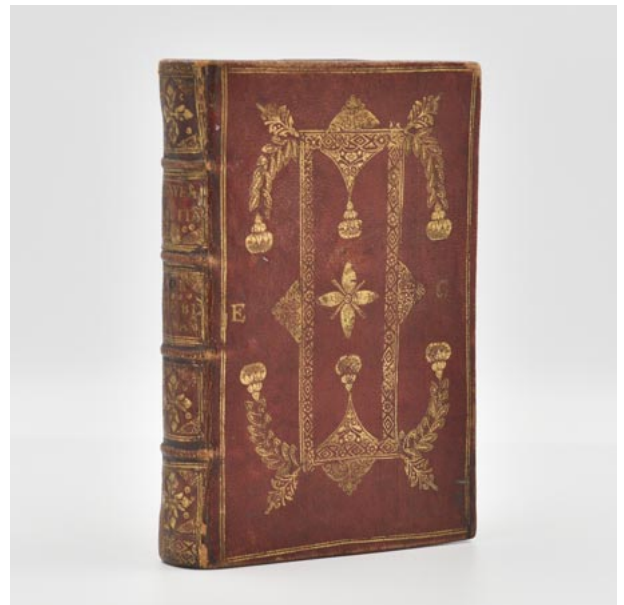
Trapped during the Indian Mutiny



the Indian Mutiny. The siege of Lucknow lasted from 21st May to 19th November 1857. All around them people were dying of small pox, typhoid and injuries sustained in battle or from the enemy bombardment. It was not until early December 1857 that they finally reached safety. Early on in the siege Mrs Case's husband, Colonel William Case of the 32nd Queens Regiment was killed. Mrs Case kept a journal throughout the siege, it was published in 1858 by Richard Bentley of New Burlington Street, London with the title *Day by Day at Lucknow*" (blurb for recent digital edition).



Ladies who pray

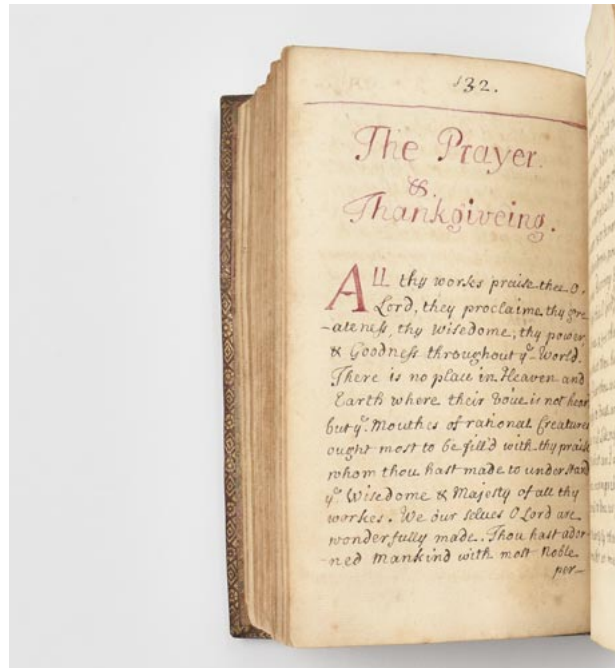
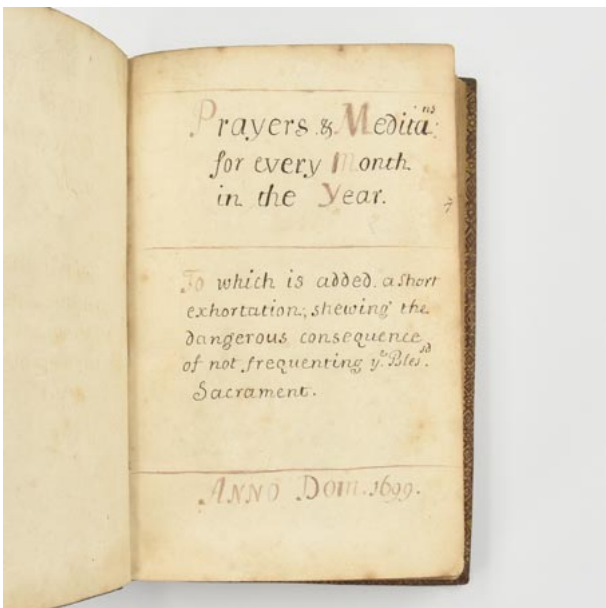
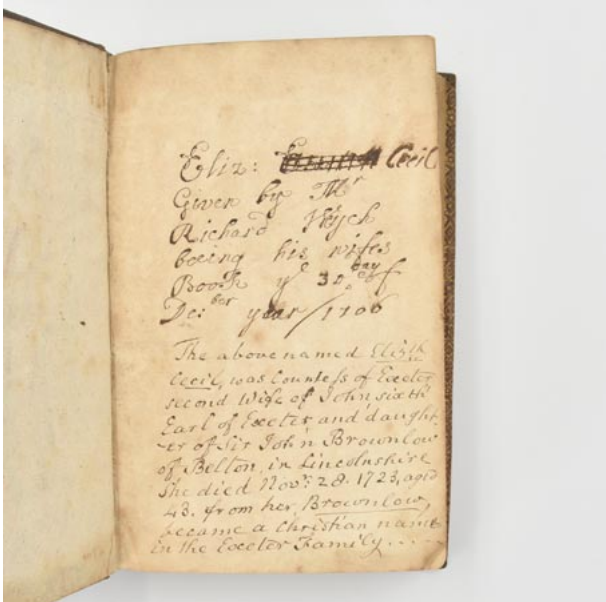


12. **CASE, Adelaide.** *Day by Day at Lucknow, A Journal of the Siege of Lucknow.* London: Richard Bentley. 1858. **\$3,250**

8vo. Contemporary half-calf over marbled boards, spine with raised bands compartments lettered in gilt, morocco lettering-piece, top edge gilt, marbled endpapers; pp. iv, 348; spine a little toned, light rubbing only to extremities; light offsetting from endpapers, contemporary ownership inscription to upper margin of title-page (a little cropped by the binder); a very good copy of a great rarity.

First edition. "Mrs Adelaide Case and her sister Miss Caroline Dickson were trapped at the Residency at Lucknow in India, along with many other women and children, for 5 months during





13. [PRAYERS.] [PATRICK, Simon.] **Elizabeth CECIL, Countess of Exeter.** Prayers & Medita[tio]ns for every month of the year. To which is added a short exhortation; shewing the dangerous consequence of not frequenting ye Bless[e]d Sacrament. [England.] 1699. **\$8,500**

Manuscript on paper, 8vo (c. 152 x 100 mm). Contemporary red morocco, boards richly gilt in a panel design, with floral centrepieces, corner pieces, foliage and carnation tools, and initials “E” “C”, within a double fillet border, spine richly gilt in compartments, directly lettered in gilt to one, with raised bands and gilt red morocco lettering piece, gilt edges, marbled endpapers; pp. [1], [5 (blank)], [1], [1 (blank)], 1-153, 153-169, 169-293, 293-323, 333-342, [8 (blank)], neatly written in a single italic hand in brown and red inks, up to 22 lines per page, ruled in red throughout; extremities lightly rubbed; negligible worm hole to outer margin of first 3 leaves (not touching text), occasional toning and faint staining, red ink faded in places, but generally very good; “Eliz: Exeter Cecil, Given by Mr Richard Weych being his wives Book ye 30 day of De[cem]ber year 1706” in ink to front free endpaper, and her wax seal to front pastedown, later eighteenth century inscription “The above named Eliz.th Cecil was Countess of Exeter second Wife of John sixth Earl of Exeter, and daughter of Sir John Brownlow of Belton, in Lincolnshire. She died Nov[embe]r 28. 1723, aged 43. From her Brownlow became a Christian name in the Exeter family ...” also to front free endpaper (see below).

A deeply personal manuscript compiled by a woman, incorporating excerpts of Simon Patrick’s *Christian Sacrifice* and the anonymous treatise *A Christian Indeed*, with a fine contemporary female provenance and preserved in a striking contemporary binding.

Simon Patrick (1626-1707), bishop of Ely was the author of a widely read series of works on the Eucharist, including *The Christian Sacrifice: A Treatise Shewing the Necessity, End, and Manner of Receiving the Holy Communion, Together with Suitable Prayers and Meditations for Every Month in the Year...*, first published in London in 1671. In Patrick’s theology, the Eucharist

occupied a central place, serving as “the occasion for communicants not only to commemorate Christ’s death but in doing so also to plead for God’s grace” (*ODNB*). Handbooks of prayers and meditations for use before and after Communion were a highly popular genre in seventeenth-century England, appealing to both men and women across confessional boundaries. These works provided spiritual guidance through structured prayers and meditations designed to prepare for receiving the Sacrament and to encourage reflection afterward. Patrick’s devotional books were especially successful; *The Christian Sacrifice*, for instance, went through fifteen editions by 1720.

Our manuscript opens with an excerpt from the second chapter of *The Christian Sacrifice*, “Concerning the Ends and Purposes of This Holy Action”. The main body of the text, largely transcribed verbatim from Patrick’s book, follows his alternation between prayers and meditations, structured into twelve sections – one for each month of the year – each introduced by a psalm (pp. 40-299). However, some passages were seemingly expanded by the scribe, as for instance the final paragraph of the first January meditation (p. 47), which does not correspond to any edition of Patrick’s *Christian Sacrifice* that we were able to compare. Additionally, the titles of prayers and meditations often differ slightly from their printed counterparts, suggesting that the scribe exercised a degree of editorial agency while copying the text. The volume concludes with *A Short Exhortation* on the dangers of neglecting frequent reception of Holy Communion, copied from the anonymous treatise *A Christian Indeed, or Heaven’s Assurance*, first published in London in 1677. This text, akin to contemporary works such as William Smythies’ *The Unworthy Non-Communicant: A Treatise Shewing the Danger of Neglecting the Blessed Sacrament of the Lord’s Supper* (1683), sought to demonstrate “how utterly inexcusable all those persons are, who possess the Christian Religion, & have partaken of its blessed Sacraments... and yet wilfully neglect to live and act according to the Holy Rules” (p. 301).

Provenance: From the library of Elizabeth Cecil (*née* Brownlow, 1681-1723), Countess of Exeter and the second wife of John Cecil, sixth Earl of

Exeter (1674-1721), for whom the book was handsomely bound. Elizabeth was the daughter of Alice Sherard and Sir John Brownlow, Bt of Belton House, Lincolnshire. In 1699, she married John Cecil, then Lord Burghley, with whom she had at least five sons and one daughter. The book was presented to her by Richard Weych on 30 December 1706, having been “his wife’s book”. The latter was possibly Mary Massie, wife of Richard Wyche (c. 1670-1730) of Soss Moss Hall, Nether Alderley, Cheshire. It was Richard’s wife who transcribed the long excerpts of Patrick’s *Christian Sacrifice* and *A Christian Indeed* for her own devotional use. From the presentation inscription, it appears that the book was given to Elizabeth Cecil after the death of its original owner – perhaps a close friend.

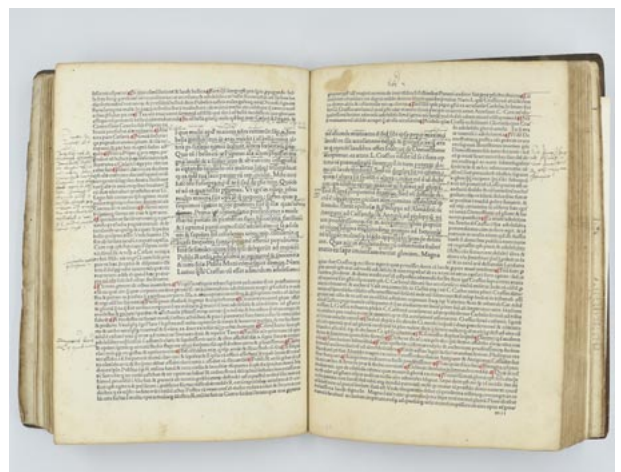
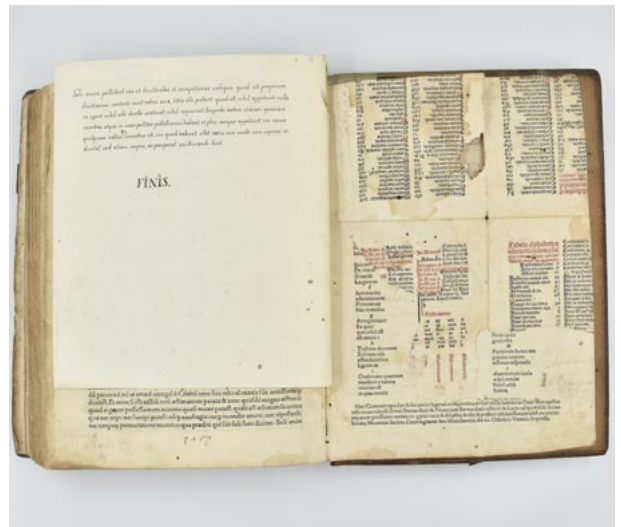
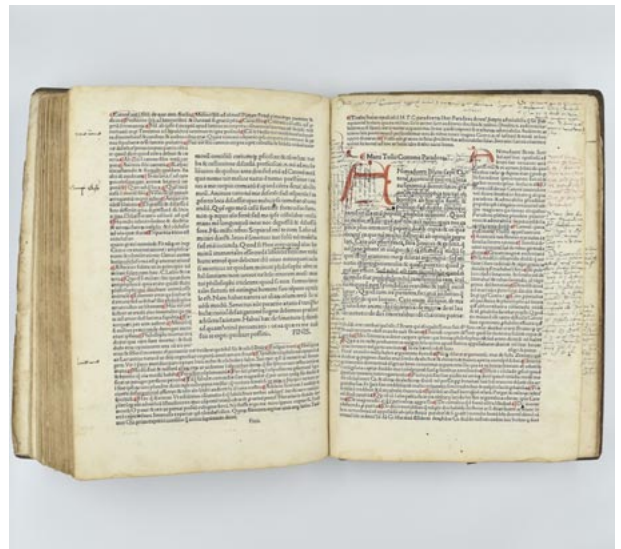
The binding is similar to the near contemporary London binding by the Small Carnation Binder in Foot, *The Henry Davis Gift*, vol. II, no. 127.



A Portrait of Elizabeth Brownlow, Countess of Exeter (1681-1723), by Sir Godfrey Kneller Bt. (1646-1723). The Burghley House Collection.

Extensively annotated and in a contemporary binding





14. **CICERO, Marcus Tullius.** De officiis [commentary by Petrus Marsus]. Laelius, sive de amicitia [commentary by Omnibonus Leonicensis]; Cato maior, sive de senectute [commentary by Martinus Phileticus]; Paradoxa Stoicorum [commentary attributed to Guarinus Veronensis]. [(Colophon:) Venice; Bernardinus Rizus, Novariensis and Bernardinus Celerius. 12 October 1484.] **\$17,000**

Folio. Contemporary Italian blind-stamped half calf over wooden boards, the leather with repeated impressions of lozenge and flower tools, within a border of repeated “pelican in its piety” tool, lettered brass catches and catchplates (wanting clasps), spine with raised bands, guards of manuscript waste (see below), “M·T·C·de·officijs” in ink to front board, vellum place marker loosely inserted; ff. [182] (a-o8, p-r6, s8, t-z6, &6, ɔ8), 56 lines (of commentary) to a page, roman letter (with some Greek type), initials and rubrics supplied in red throughout; boards worn with tiny worm holes, portion of leather removed from back board; spine cracked, spine-ends chipped with substantial losses, head of spine with old paper repair; tiny worms holes to first and final leaves touching a few letters but not affecting text; quire “a” coming loose, text block split before quire “ɔ”, f. a1 missing lower blank portion (not affecting text) and backed with paper fragment from 16th-century notarial document, outer margin reinforced (old repair), colophon leaf torn at head with substantial loss of text and backed with printer’s waste from an early 16th-century psalter, missing text of Cicero supplied by a neat 16th-century hand on a loosely inserted leaf; dedication “Petri Marsi recognitio comentariorum officia Ciceronis...” to Cardinal Raffaele Riario from the 1491 revised edition, in an early hand, and partly covered ownership inscription “iste lib est mei ... philippi turriani qua[m] emi ...97[?]” in ink to pastedown; large calligraphic initial (from notarial document), ownership inscriptions “Dominicus Franceschinus ... annj 154...”, “Cicero de officiis / officia Ciceronis a me Dominico Franceschino emptam tamen parvo pretio...”, and “1874. Ex libris I. M. Chini” to backed recto of f. a1; annotated throughout in Latin, with marginal and interlinear notes, underlining and manicules, in brown and red inks in at least 3 different early hands, extensive notes to rear pastedown (see below).

A remarkable copy rubricated in red, profusely annotated and preserved in a striking contemporary binding, of the fourth edition of Marsus’ popular commentary of *De officiis*, published together with *Laelius*, *Cato maior* and *Paradoxa*.

Petrus Marsus, in Italian Pietro Marso (1441-1511) was a priest and humanist from Abruzzo, teacher of rhetoric at the universities of Roma and Bologna, and the author of several commentaries on classical works. The first edition of Marso’s commentary on *De officiis of Cicero* was published on 12 October 1481, with a dedication to his patron Cardinal Francesco Gonzaga (1444-1483). The book soon became “the most successful of the humanist commentaries on this Ciceronian work, reissued in no fewer than eighty-five editions and reprints throughout the sixteenth century” (DBI, trans.). Following the death of Cardinal Gonzaga, Marso secured the patronage of Cardinal Raffaele Riario (1461-1521) and, in 1491, published a revised edition of his commentary dedicated to his new patron. As usual, this 1484 edition of Marso’s commentary is followed by three shorter works by Cicero: *Laelius, sive de amicitia*, with the commentary of Omnibonus Leonicensis, in Italian Ognibene da Lonigo (1412-1474); *Cato maior, sive de senectute*, commentary of Martinus Phileticus, in Italian Martino Filetico o Filettico (1430-1490); *Paradoxa Stoicorum*, commentary attributed to Guarinus Veronensis, in Italian Guarino Veronese (1374-1460).

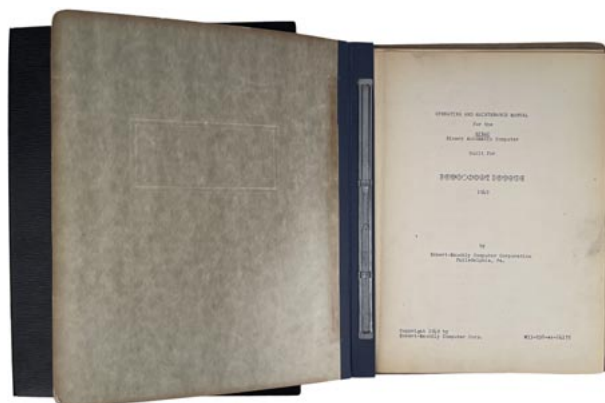
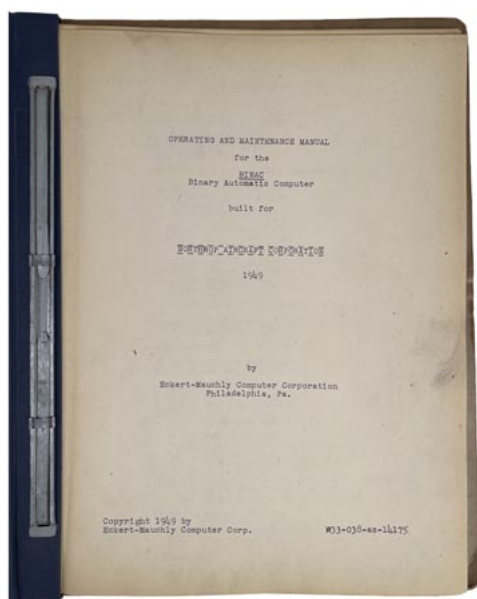
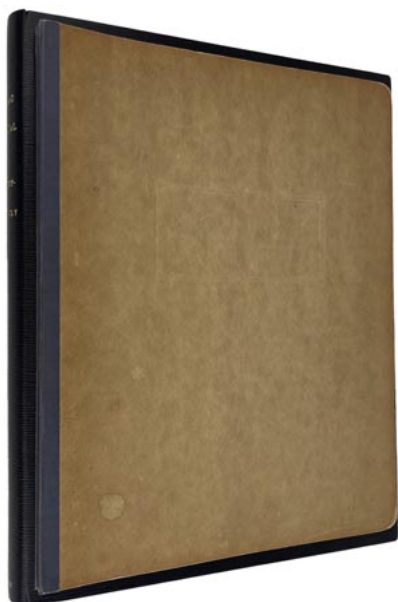
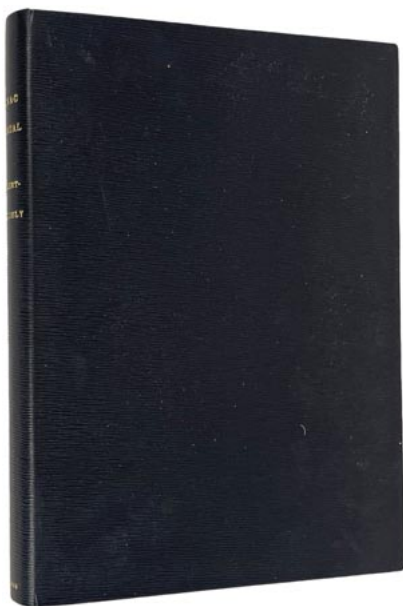
Provenance: Our copy is extensively annotated throughout by several early hands, with particular attention given to the second book of *De officiis* and to the *Paradoxa*. The identity of the annotators, however, has proven elusive. One of these early readers even transcribed in full Marso’s new dedication of his commentary to Cardinal Riario, first published seven years after the publication of the present edition.

Manuscript waste: bound with guards of three fragments from an early twelfth-century Italian manuscript, including the incipit of Bede the Venerable’s *In librum beati patris Tobiae allegorica expositio*, written in a late Carolingian script of high quality.

Very rare outside Continental Europe: ISTC lists only 3 copies in the UK (BL, Manchester, Oxford) and 3 in the US (Grand Valley State University, Princeton, Library of Congress).

Goff C-601; ISTC ic00601000.

The earliest known copy of the world's first
computer manual



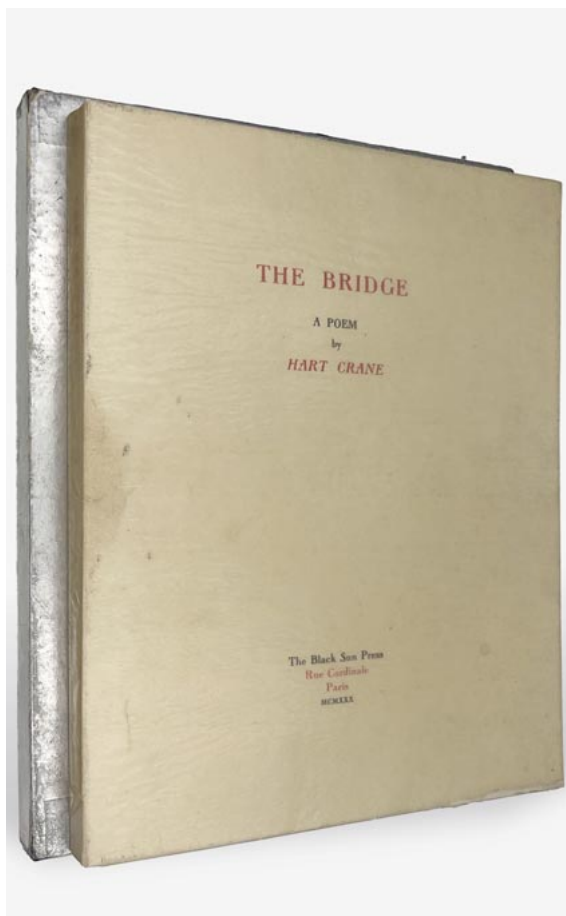
15. **[COMPUTING.]** Operating and Maintenance Manual for the BINAC Binary Automatic Computer built for Northrop Aircraft Corporation 1949. Philadelphia: Eckert-Mauchly Computer Corporation. 1949. **\$65,000**

4to. Original grey binder with cloth back-strip and central metal device, lower bottom corner small chip, housed within later black straight-grain morocco drop-back box by P. Goy and C. Vilaine; pp. 26 text printed on recto only, 6 full page diagrams, 1 full page table; very good.

The earliest known copy of the world's first electronic computer user manual. This is notable as the first user manual, as opposed to a technical report, for a computer. BINAC was the first computer to be sold commercially and meant for more than research or experimental functions; it was intended to be used for the airborne control of guided missiles and was designed to fit into an aircraft's bomb bay. Realising that the users of the computer would not be specialist engineers, the Eckert-Mauchly company decided that a new form of manual was required. Employee Joseph D. Chapline finally hit on the idea of using car owners' manuals as their template, and provided the BINAC user with a full overview of the construction of the machine, its operations and its maintenance in a step-by-step, readable manner, with clear diagrams. His pioneering approach has now been replicated in millions of computer manuals the world over.

Unfortunately, BINAC never worked for the Northrop company due to either faulty packing by Eckert-Mauchly or improper reassembly by Northrop, depending on who you believe. Only one was ever built. Nevertheless, it was a groundbreaking design, being much faster than IBM's Mark 1 or Eckert and Mauchly's own ENIAC and EDVAC. It was the first stored-program computer in the US, the world's first commercial digital computer and paved the way directly for the UNIVAC, the first computer to be sold in any quantity.

OCCL records no copies of this manual in libraries. No other copies of this edition are known, although Sotheran's had a later, longer version in 2013 from the library of R. John Brockmann, author of From Millwrights to Shipwrights to the Twenty-First Century: Explorations in a History of Technical Communication in the United States (Cresskill, N.J.: Hampton Press, 1998), one chapter of which is devoted to Chapline's work.



16. **CRANE, Hart; Walker EVANS (photographs).** *The Bridge: A Poem.* Paris: The Black Sun Press. 1930. **\$20,000**

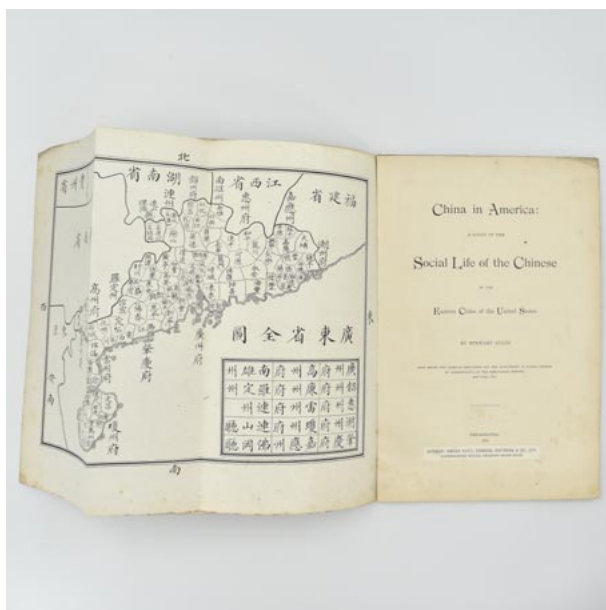
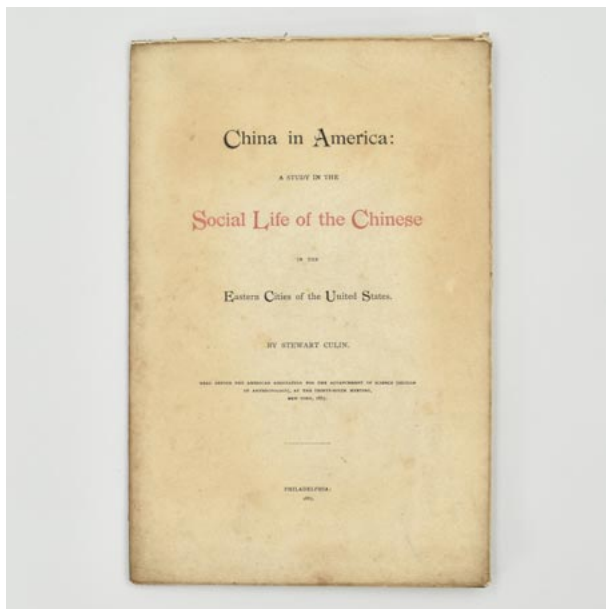
8vo. Original printed wrappers with fold-over flaps enclosed in a glassine dust jacket, housed in the publisher's silver paper-covered slipcase; tiny loss to bottom of front wrapper; slipcase splitting along top and bottom edges; internally fine.

First edition, one of the original 284 copies of Crane's poetical masterpiece.

Hart Crane is a singular figure in American poetry, seeking a Romantic voice in the era of high Modernism. *The Bridge* is undeniably his most significant work; his answer to T.S. Eliot's *The Waste Land* and the *Cantos* of Ezra Pound. It is one which finds hope and optimism in a century where Eliot saw only despair, sadly ironic given Eliot's long life and Crane's tragic suicide at 32. This is one of Black Sun Press' typically beautiful productions, one of a total edition of 284, made particularly special by the inclusion of illustrative photographs by Crane's friend, the legendary photographer Walker Evans.

The Black Sun Press was an English-language publishing house based in Paris. Founded in 1927 by American expatriates Harry and Caresse Crosby, it published the early works of influential literary figures such as James Joyce, Ezra Pound, T.S. Eliot, D.H. Lawrence, and Hemingway. The books, all handset, were typographically impeccable and wonderfully bound. The Black Sun Press was one of the longest running of its kind, closing only in 1970 following Caresse Crosby's death.

Minkoff A-32.



17. **CULIN, Stewart.** *China in America: A Study in the Social Life of the Chinese in the Eastern Cities of the United States.* Philadelphia: [n.n.]. 1887. **\$450**

4to. Original parchment wrappers with fold-over flaps, printed in black and red to front cover, over white stiff wrappers; pp. 16, with a folding map of the Guangzhou department; printed slip "London: Kegan Paul, Trench Trübner & Co. ..." to title-page; wrappers slightly souled; a few marks but overall very good.

First edition, rare, of this pioneering work on the social life of Chinese immigrants in the eastern United States.

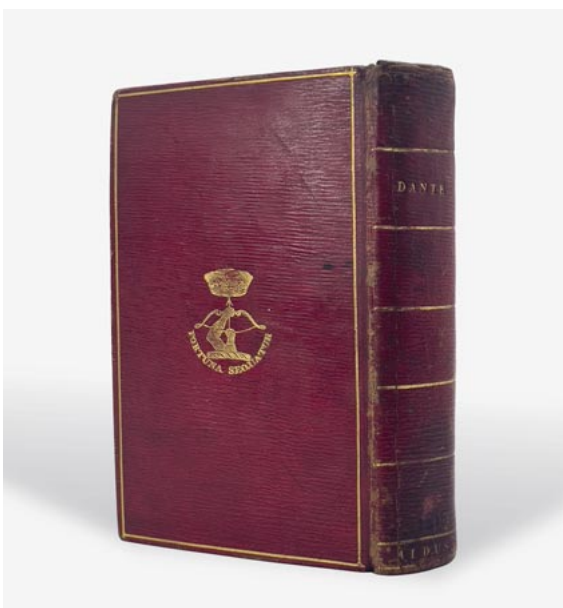
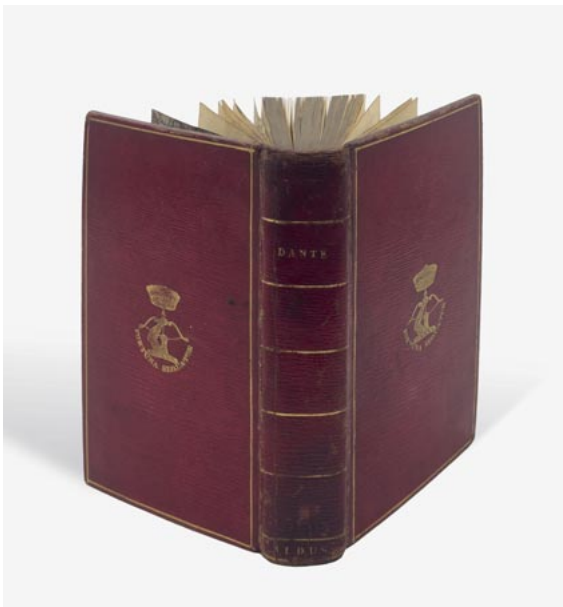
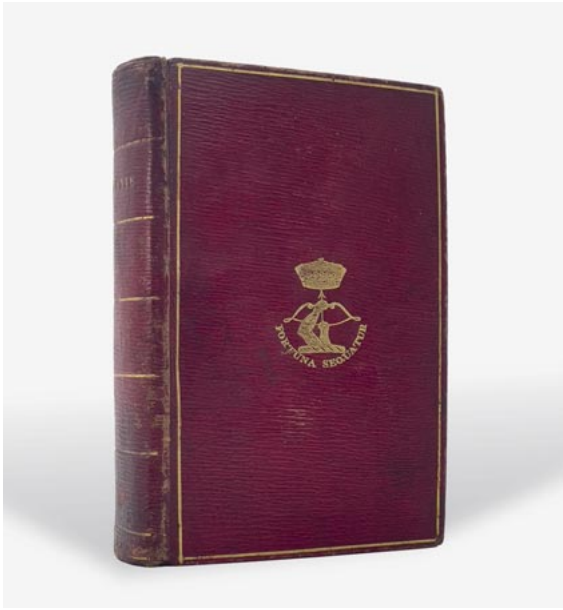
Robert Stewart Culin (1858-1929), an autodidactic ethnographer from Philadelphia, focused his research on games, art, and dress. His

earliest interest, however, centred on the Chinese American population of Philadelphia, predominantly composed of immigrants from China's Guangdong province. This is reflected in his first two publications, both issued in 1887: *The Practice of Medicine by the Chinese in America* and *China in America*, the latter being the text of a lecture he delivered to the American Association for the Advancement of Science in New York.

In *China in America*, Culin explores how Chinese immigrants preserved their cultural identities through the establishment of distinct shops, assembly rooms, and guild halls reflecting their regional origins. Organisations such as the Six Companies in San Francisco exemplified their efforts to maintain traditional social structures. Immigrants also upheld familial and village ties, fostering the formation of specific clans within communities, such as the "Li" clan in Philadelphia.

Only one copy in the UK recorded on Library Hub, at the BL.

Lord Aberdeen's copy



18. DANTE Alighieri. Dante col sito, et forma dell'Inferno tratta dalla istessa descrizione del poeta. [(Colophon:) Venice, in the house of Aldo Manuzio and Andrea Torresano. August 1515.] **\$12,500**

8vo. Early nineteenth-century red straight-grain morocco, gilt supralibros of George Hamilton-Gordon, 4th Earl of Aberdeen to boards (see below), borders filleted in gilt, flat spine filleted in gilt and lettered directly in gilt, gilt edges, marbled endpapers, green silk place marker; ff. [2], 244, [2] (diagrams), [1], italic type, woodcut Aldine devices to title-page, a1r, and final verso (supplied from another copy), three-line initial spaces with guide letters at the beginning of each cantica, three woodcut plates by Trifone Gabriele at end (two double-pages), one depicting the layout of Hell (ff. H4v-H5r), and other two with schematic diagrams of the sins in Hell (ff. H5v-H6r) and Purgatory (f. H6v); extremities and spine slightly rubbed; internally very good, lacking blank H7, upper margin of plates trimmed with loss of upper border, no to image but touching a few letters of Purgatory diagram; early ownership inscription “Di Thomaso C...” to f. a1r (washed); 19th-century library label with shelfmark to front pastedown.

The first illustrated Aldine edition of Dante’s *Commedia*, and the second overall, from the library of George Hamilton-Gordon (1784-1860), 4th Earl of Aberdeen and the last British Prime Minister to have undertaken the Grand Tour.

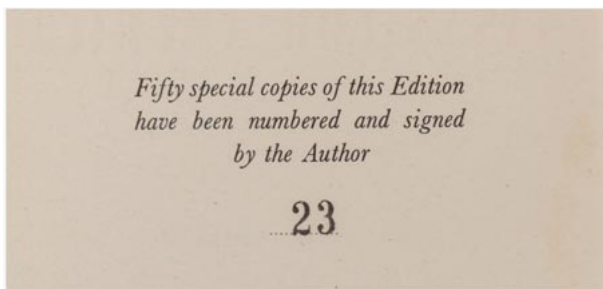
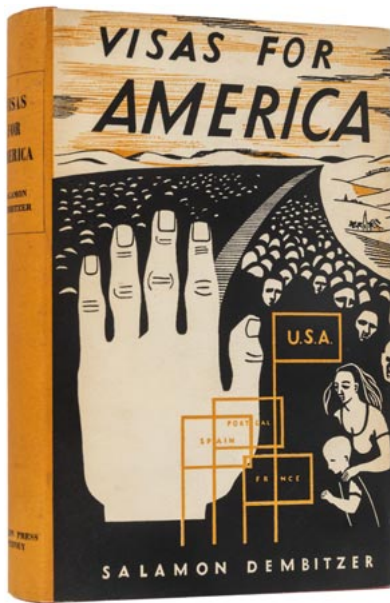
Prompted by the Bembo family, Aldo Manuzio drew upon manuscripts from the collection of Bernardo Bembo (1433-1519) to produce his authoritative edition of Dante. Bernardo’s son, scholar and future cardinal Pietro Bembo (1470-1547) collaborated with Aldo to refine the texts of the *Commedia*, which he published in 1502 as *Le terze rime*. This 1515 second edition, featuring Bembo’s diagrams of sins, was the first illustrated Aldine *Commedia*. It was published six months after Aldo Manuzio’s death on 6 February 1515 and dedicated by Andrea Torresano, Aldo’s father-in-law, to the poet Vittoria Colonna (1492-1547).

Provenance: From the library of George Hamilton-Gordon, 4th Earl of Aberdeen, sometime Foreign Secretary and Prime Minister from 1852 until 1855. Educated at Harrow and St John’s College, Cambridge, Aberdeen embarked on the Grand Tour in 1802 during the peace of Amiens. His travels took him from Paris – where his

connection to William Pitt the Younger secured a meeting with Napoleon Bonaparte – to Rome, Naples, Sicily, Malta, Constantinople, and Athens. In Athens, he sought to purchase friezes from the Parthenon but found Lord Elgin had preceded him. He returned to England via Venice, Vienna, and Berlin in 1804.

Reputedly fluent in six languages, including Italian, Aberdeen was seemingly well-versed in Dante. In an 1851 letter addressing the Italian revolutions of 1848, Scottish writer Charles Macfarlane (1799-1858) invoked *Purgatorio* to describe the turbulence, writing, “Yet, even in the combustion of 1848, the passing from Turkey to Naples was like going from hell to purgatory. You read Dante, my Lord – *Per correr miglior acqua, Alza la vela* [sic] ...” (Macfarlane, p. 40). This Aldine edition, elegantly bound with Aberdeen’s crest and motto to the boards, is most likely the copy he studied.

EDIT 16 CNCE 1150; Adams D-88; Renouard Alde 73, 8. See Macfarlane, A Letter to the Earl of Aberdeen (London: Routledge, 1851).



Dembitzer worked for several newspapers in Amsterdam, Berlin and Vienna, and continued publishing his poems and - starting in 1930 - his novels and dramas. In 1941, he moved to New York and later to Sydney, Australia. In 1958, Salamon Dembitzer moved to Lugano, Switzerland, where he died in 1964” (Leo Baeck Institute, online; they are holding a second edition only). Dembitzer wrote in Yiddish, German, Dutch and English. “This factual report was written down in the year 1941, immediately after the preceding events ... [the author] dedicates this book to the memory of those seven million, to his younger brother Chaim Nassyn (Heinrich) Dembitzer, who, with his wife, was captured by the Germans in August, 1942, robbed, tortured and murdered” (*Epilogue*).

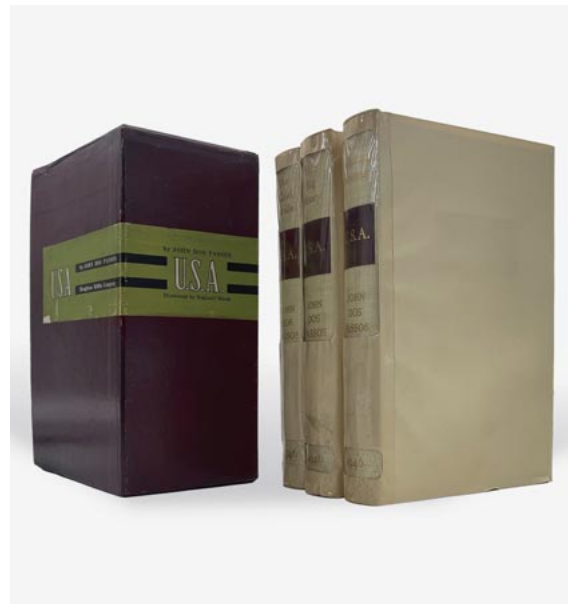
19. **DEMBITZER, Salamon.** *Visas for America. A Story of an Escape.* Sydney: Villon Press. [1952.] **\$2,550**

Library Hub locates two copies, which might be the 2nd, trade edition, at Senate House and in the British Library.

8vo. Original cloth with illustrated dust-wrappers; pp. [vi], 267, [3 publisher’s advertisement for another work by the author]; near fine.

Inscribed to Dos Passos’s bibliographer

Incredibly rare first edition in English, number 23 of “fifty special copies ... numbered and signed by the Author” (however, this not signed).



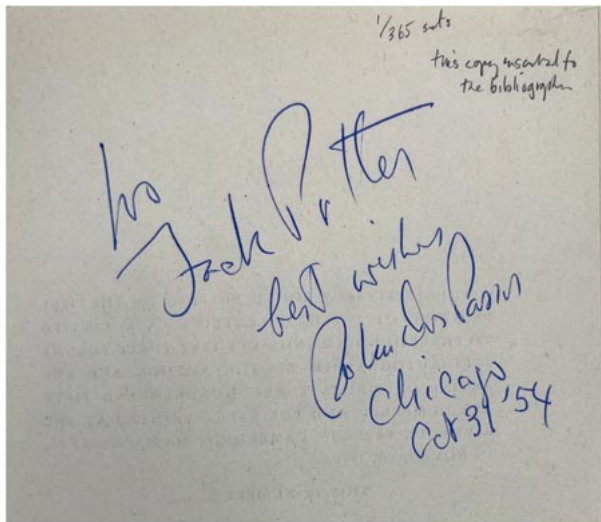
Translated by E. Baker, revised by E. Bell-Smith and with a foreword by Herbert V. Evatt, this is a novel about a Jewish refugee couple escaping last-minute from Nazi-occupied Germany, informed by so many similar real cases in the 1940s. “Because human dignity suffered such damage, one must be eternally vigilant lest mankind is ever again enforced to endure such ultimate misery” (foreword).

“The author and poet Salamon Dembitzer was born in Cracow (Kraków, Poland) in 1888. As a teenager he moved to Germany, first to Frankfurt and then to Kassel, where he worked as an editor for the *Kasseler Volksblatt*. At age 16, some of his poetry was already published. Until the 1930s,



Signed limited edition, number 279 of 350 sets, inscribed by the writer to his first bibliographer Jack Potter.

The USA Trilogy was first published in 1937, in a volume entitled *U.S.A. The 42nd Parallel, Nineteen Nineteen, and The Big Money* were originally published in 1930, 1932 and 1936 respectively and is the work for which Dos Passos is best known. The trilogy traces the historical evolution of American society during the beginning three decades of the twentieth century in an unusual nonlinear and experimental style, a technique which includes the incorporation of song lyrics (christened “Newsreels”) and clippings of newspaper articles collaged beside the stories of multiple fictional narrators. Dos Passos also composed using an autobiographical form of stream of consciousness writing which he named the workings of a “Camera Eye” and which had considerable influence over writers such as Jean Paul Sartre.

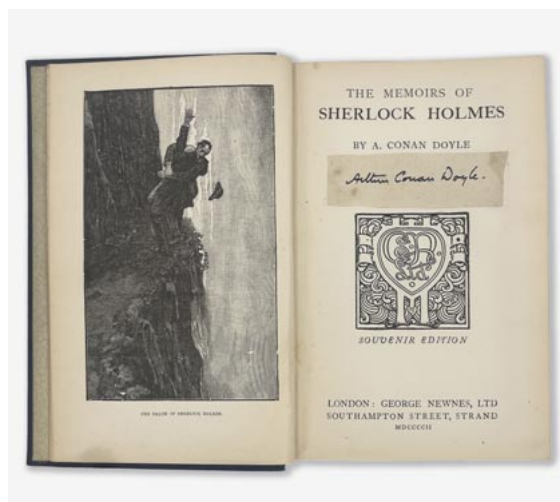
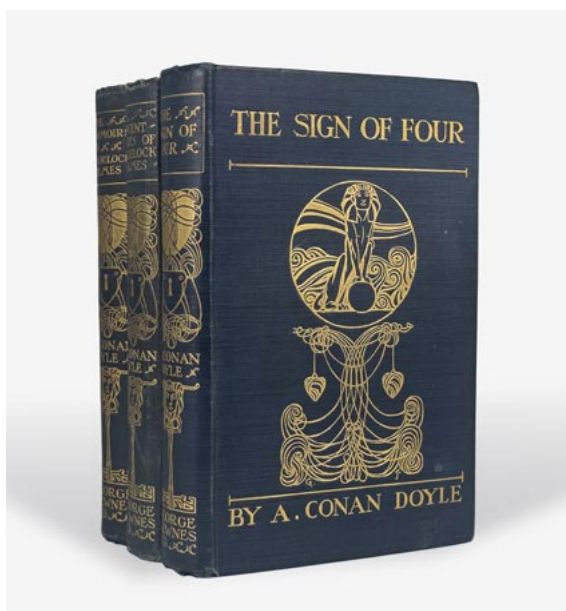


20. **DOS PASSOS, John.** [The USA Trilogy]. Boston: Houghton Mifflin Company. 1946.
\$5,500

Three volumes, 8vo. Original cream cloth boards; gilt titled spines with brown morocco labels; boards with bevelled edges; illustrated endpapers; top edges gilt; black and white illustrations within the text by Reginald Marsh, pages untrimmed and partially unopened; acetate dust jackets and original dark red slipcase with title label in green and black; slipcase recently repaired; dust jacket panels slightly toned but text body internally fine; overall a near fine set; authorial inscription to front free endpaper of vol. I “To Jack Potter, best wishes, John Dos Passos, Chicago, Oct 31 ‘54”.

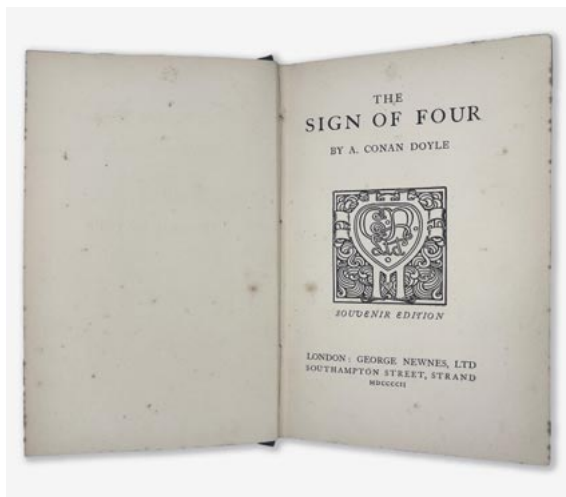
The trilogy was written during a period in which Dos Passos aligned himself with the politics of the Left, before the 1950s in which disillusionment following the Spanish Civil War propelled him towards more of a contrary conservative outlook. Regardless, *The USA Trilogy* was a creation that followed the publication of his novel *Manhattan Transfer*, which lent his stream of consciousness technique to a commercial platform, and demonstrated John Dos Passos’ beginning as a social revolutionary.

The Souvenir Trilogy, Signed by Sir Arthur
Conan Doyle

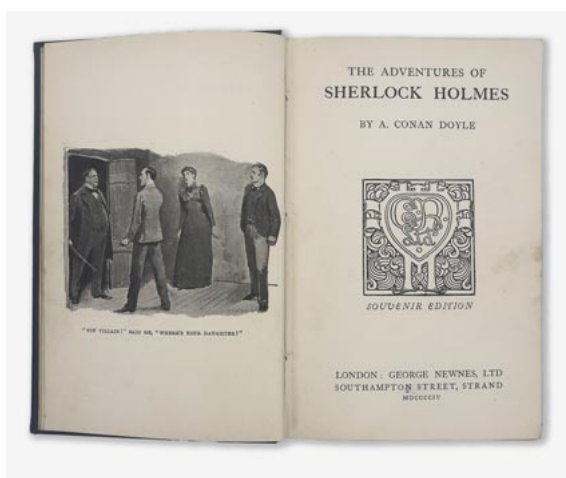


21. **DOYLE, Sir Arthur Conan.** *The Sign of Four*; *The Adventures of Sherlock Holmes*; *The Memoirs of Sherlock Holmes*. London: George Newnes, Ltd. 1902; 1904; 1902. **\$4,250**

Three volumes, 8vo. Original dark blue cloth, lettered and stamped in gilt to upper covers and spines after a design by Alfred Garth Jones, lower covers stamped in blind; upper edge gilt; pp [I:] [8], 285, [1]; [II:] [8], 341, [1], frontispiece and illustrations by Sidney Paget; [III:] [8], 296, frontispiece and illustrations by Paget; extremities lightly rubbed, spines a little sunned, slight spine lean; some occasional light spotting and light marks to pages and edges, some off-setting to endpapers, but generally very good; *The Sign of Four* with contemporary inscriptions in ink to front free endpaper and title ("... Xmas 1903"); *The Memoirs* with slip of paper signed by Doyle and pasted to title.



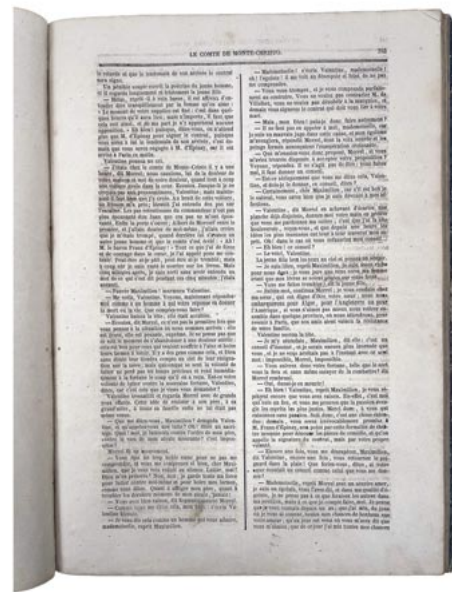
Souvenir editions, reprints (first published in 1901). *The Memoirs of Sherlock Holmes* signed by Sir Arthur Conan Doyle to slip of paper pasted to title page.



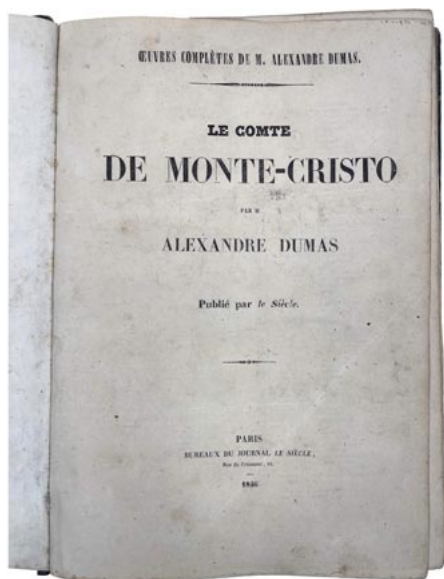
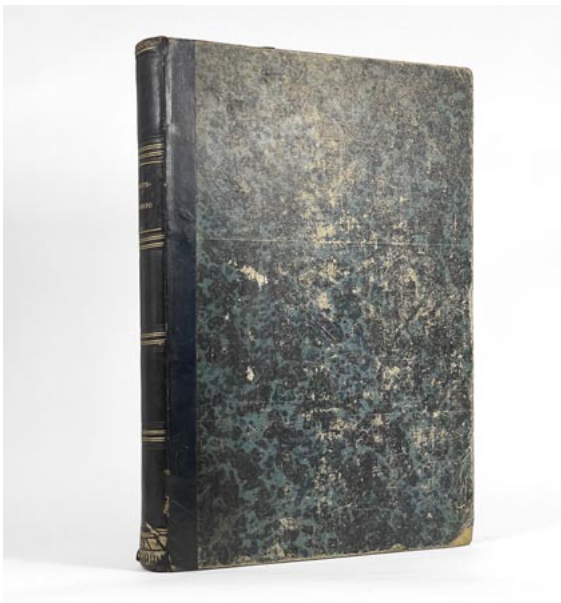
The first two titles of the Souvenir Edition, *The Adventures of Sherlock Holmes* and *The Memoirs of Sherlock Holmes* (originally titled in the Souvenir series as *The Last Adventures of Sherlock Holmes*), were issued by Newnes in September 1901 to coincide with the opening of the play *Sherlock Holmes* at the Lyceum Theatre. *The Sign of Four* completed the trilogy in December 1901.

The Sign of Four, the second Sherlock Holmes novel, was first published in *Lippincott's Monthly Magazine* in February 1890, under the title *The*

Sign of the Four, and was released in book form in October 1890 without the second “the” of the original title. Likewise, in the following British and American editions, including the present Souvenir edition, the second “the” was omitted. *The Adventures of Sherlock Holmes* is the earliest collection of Holmes short stories; originally published in twelve monthly issues of *The Strand Magazine* between July 1891 and June 1892, it first appeared in book form in October 1892. Finally, *The Memoirs of Sherlock Holmes* is the second Holmes collection. First published in *The Strand Magazine* from December 1892 to December 1893, it appeared in book form in 1894.



Very early Count of Monte Cristo



22. **DUMAS, Alexandre.** *Le Comte de Monte-Cristo ...* Publié par le Siècle [Supplément au Journal Le Siècle, Œuvres complètes]. Paris: Bureaux du Journal Le Siècle. 28 September 1845 – 1 February 1846 [title page: 1846]. **\$7,000**

4to. Contemporary quarter calf and marbled boards, flat spine gilt and blind ruled in compartments, lettered directly in gilt, marbled endpapers; pp. [4], 408; boards slightly rubbed, extremities a little worn, slight damage to foot of spine and lower hinge; some occasional light foxing, a few marks, pp 397-398 cropped at head affecting running titles only; generally very good; occasional “Timbre Royal Seine 6 c.” tax stamps to lower edges.

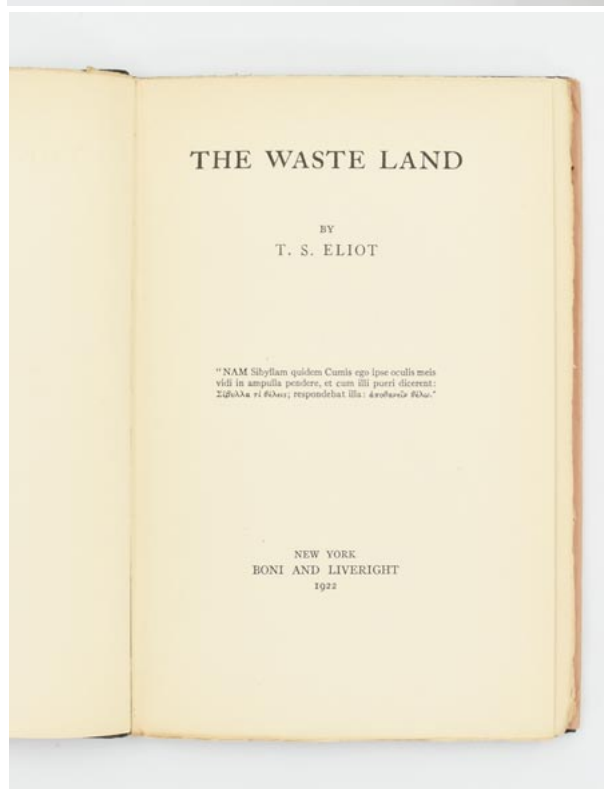
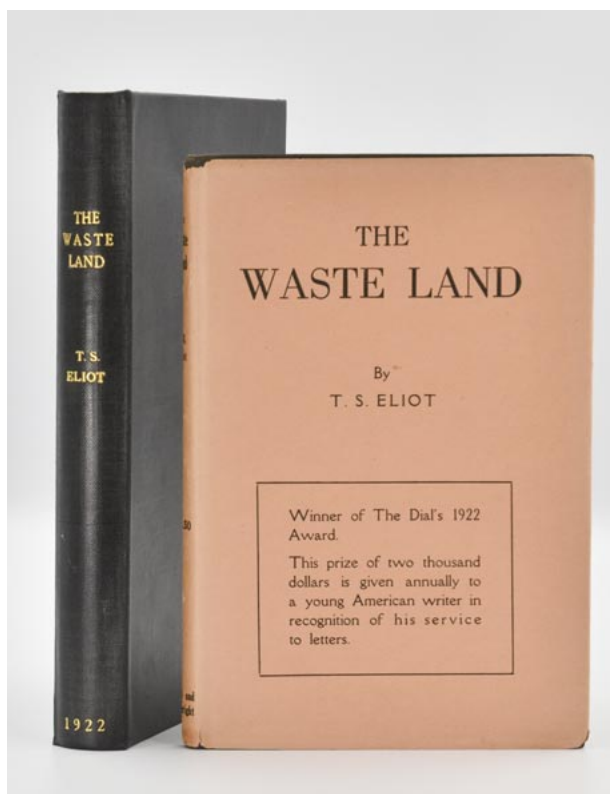
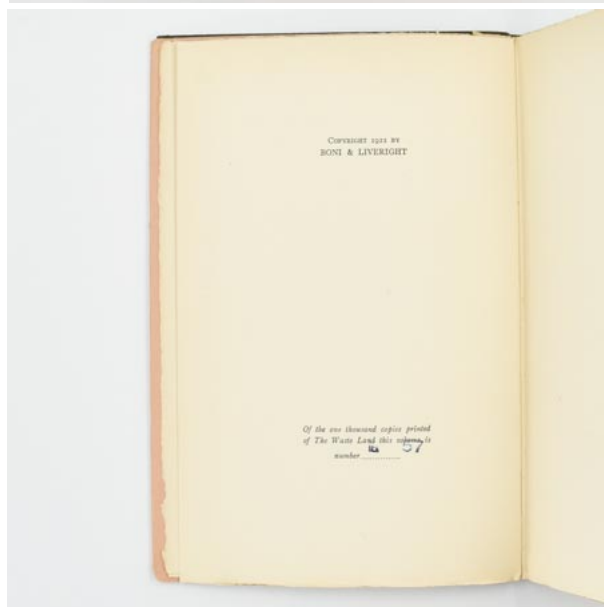
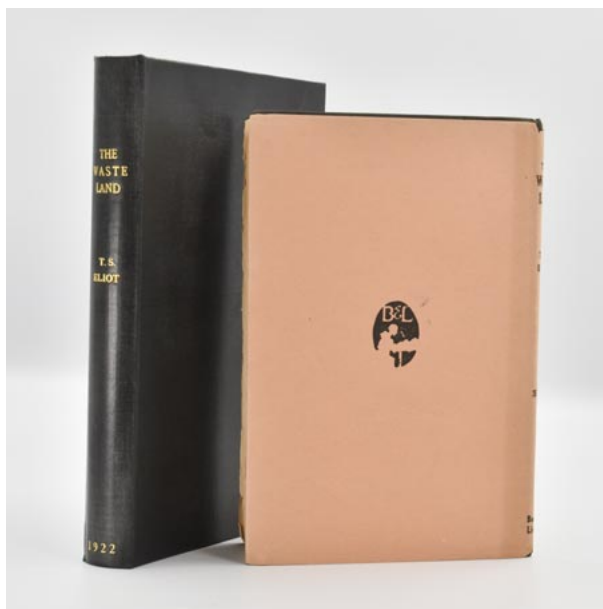
Second *feuilleton* edition, published as a supplement to the Parisian newspaper *Le Siècle*, and one of the very first editions of *Le Comte de Monte-Cristo*.

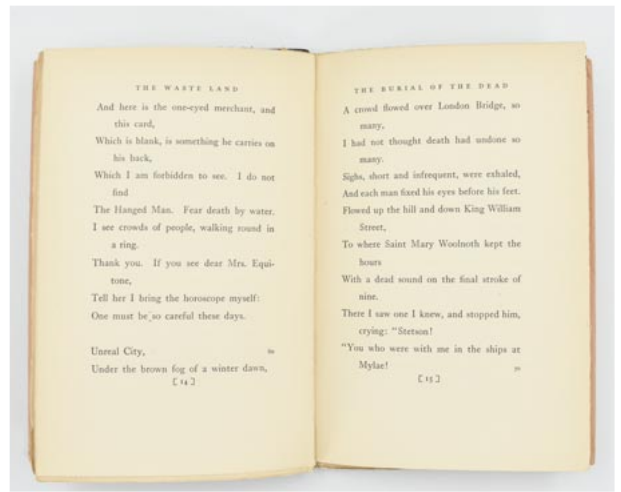
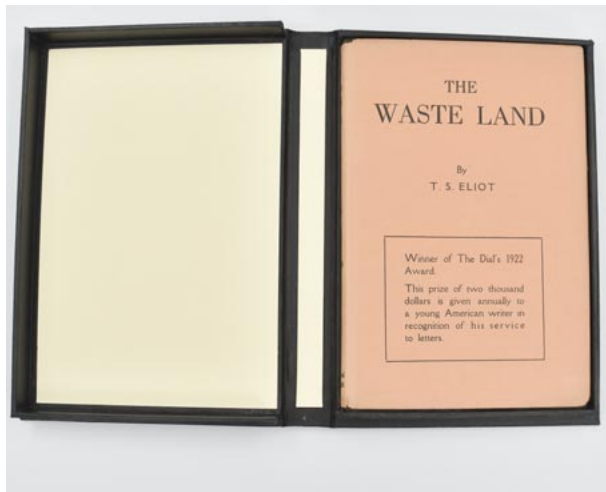
Serialized as the first volume of the *Oeuvres complètes d'Alexandre Dumas* in the supplement to *Le Siècle*, this edition was published partway through the serialisation of *Le Comte de Monte-Cristo* in the newspaper *Le Journal des Débats*, the novel's true first edition, which ran from 28 August 1844 to 15 January 1846. *Le Siècle* began a second serialisation on 28 September 1845, issuing one part per week for 18 weeks, before concluding the novel on 1 February 1846, just two weeks after *Le Journal des Débats* finished its run,

with a single, large instalment that included the novel's final two-thirds.

The volume is complete with its title page (dated 1846), a table of contents, and the story of "François Picaud", from which Dumas drew inspiration for the plot of *Le Comte de Monte-Cristo*. Although the title page (published later) correctly spells "Monte-Cristo", the titles and headings of the instalments spell it "Monte-Christo", as also shown on the book's spine.

Parallel to the serialisations in *Le Journal des Débats* and *Le Siècle*, four Brussels publishers (Alph. Lebègue, Meline, C. Muquardt, and Société belge de librairie Hauman) and two Parisian publishers (Pétion and Baudry) issued book editions. These publishers simply copied the text as it appeared in *Le Journal des Débats*, picking up the novel a few months into its serialisation. Each publisher produced at least one edition that more or less kept pace with the publication in *Le Journal des Débats*.





23. **ELIOT, T.S.** *The Waste Land*. New York: Boni and Liveright. 1922. **\$165,000**

8vo. Original black cloth, gilt-lettered on front cover and spine, all edges untrimmed, with the printed dust jacket; pp. 64; jacket a little rubbed with some tiny loss at tips; otherwise a fine, particularly fresh copy.

First edition, first printing, number 57 of 1000 copies.

There is probably no poem more iconic of the Modernist movement, twentieth century poetry and recent Western cultural history than *The Waste Land*. On reading this sublime work, which retains its ability to move, shock and beguile, and deals with such subjects of urgent importance as war, capitalism, spirituality and identity, it is hard to believe that it is now over one hundred years old. Yet it has pervaded our literary culture to such an extent that it is equally difficult to imagine that it once never existed. It has won plaudits from every conceivable source, but Harriet Monroe in the journal *Poetry* in March 1923 seemed best to express the essence of its achievement: “Mr Eliot’s poem – kaleidoscopic, profuse, a rattle and rain of colours that fall somehow into place – gives us the malaise of our time, its agony, its conviction of futility, its wild dance on an ash-heap before a clouded and distorted mirror. ... One would expect a certain deliberateness in Mr Eliot’s art, but this poem surprises with an effect of unstudied spontaneity. While stating nothing, it suggests everything that is in his rapidly moving mind, in a series of shifting scenes which fade in and out of each other like the cinema”.

The Waste Land was initially published in two journals, *The Dial* in the US and *The Criterion* in the UK, but this is the first standalone edition and the first to include Eliot’s famous notes, which enrich, illuminate and sometimes obfuscate the text and become part of the poem itself.

This is a chance to own this landmark of modern culture in the most pristine state imaginable.

Our copy exhibits all three points indicative of the first issue: it is numbered within the first 500 copies, bound in flexible boards, and with stamped numbers in the colophon 5mm high. The text is in the state where the “a” in mountain is missing on page 41. This copy appears to have been issued without the inner piece of unprinted glassine, usually folded underneath the printed jacket.

Gallup A6a

Rare in commerce



24. **ELIOT, T.S.** *The Waste Land*. London: Faber and Faber. 1961. **\$13,500**

Small folio. Bound by the publisher in vellum-backed marbled boards, ruled in gilt and lettered in gilt to spine; upper edge gilt, else untrimmed; housed in the original matching slipcase (marbled paper-covered boards), pp. [xiv], 11-51, [5]; a couple of very small spots to the gutters, slipcase rubbed at edges and expertly reinforced, else fine.

Limited edition, printed in Dante type by Giovanni Mardersteig on the hand-press of the Officina Bodoni in Verona, this copy no. 65 of just 300 numbered copies printed on Fratelli Magnani hand-made paper and signed by the poet.

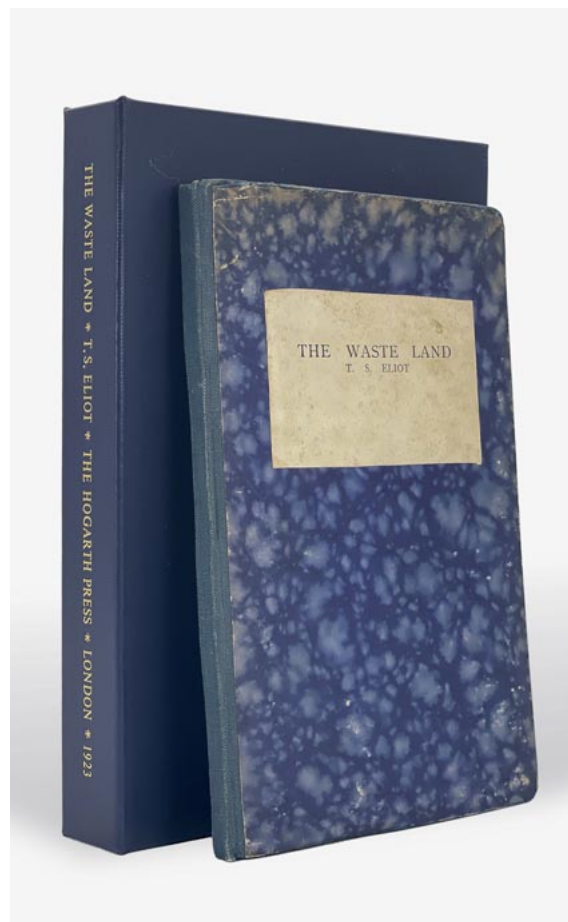
In 1921, having taken time off from his job at Lloyds Bank for what would now be called depression, Eliot spent three weeks in Margate, on the South-East coast of England. Sitting in Nayland Rock shelter on the promenade, he wrote “some 50 lines” of *The Waste Land*, among them direct influence from 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.

A highly attractive edition, rare in commerce.

Woolmer 28

Eliot handset by Woolf



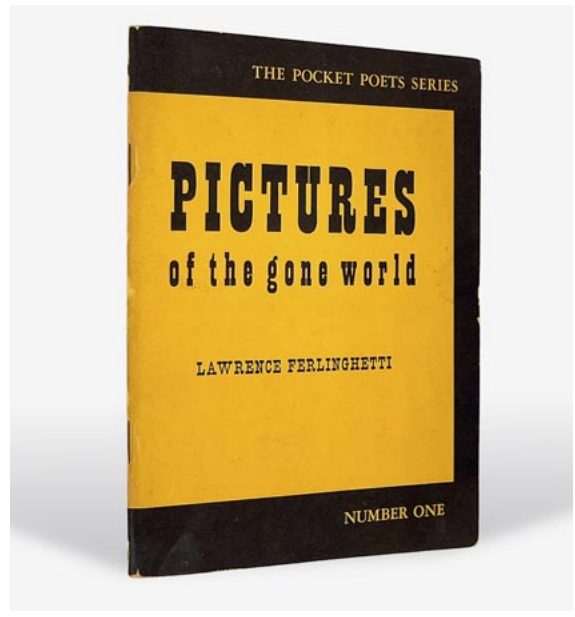


25. **ELIOT, T.S.** *The Waste Land*. Printed and Published by Leonard & Virginia Woolf at the Hogarth Press, Richmond. 1923. **\$20,000**

8vo. Original blue marbled paper boards probably by Vanessa Bell, white paper label on front cover printed in black in simplest and least common state, without rules or asterisks, sometime rebacked in blue cloth; pp. 35, i [publisher's ads]; a little rubbing to edges, a little occasional light browning, pencil annotations to pp. 6-7, but generally a very good bright copy preserved in custom-made cloth fall-down-back box. *Provenance*: ffep with pencil signature of Robert Newton, author of *Leaves of Quest: A fundamental exploration of love in the early poetry of T.S. Eliot* (1978).

First English edition, of which about 460 copies were printed. The book was handset by Virginia Woolf and provided her with her most difficult technical challenge due to the innovative line-spacing of the poem. Eliot was very pleased with the result and considered this edition to be superior to the US edition of 1922 but it caused Virginia some anxiety. She wrote to a friend that "I have just finished setting up the whole of Mr Eliot's poem with my own hands - you see how my hand trembles".

Gallup, state 3.



26. **FERLINGHETTI, Lawrence.** *Pictures of the Gone World*. San Francisco: City Lights Books. 1955. **\$3,300**

Small 4to. Black and yellow front and back card wrappers with stapled binding; yellow endpapers; unpaginated; very minimal rubbing to spine and slightly toned cover; otherwise very good condition.

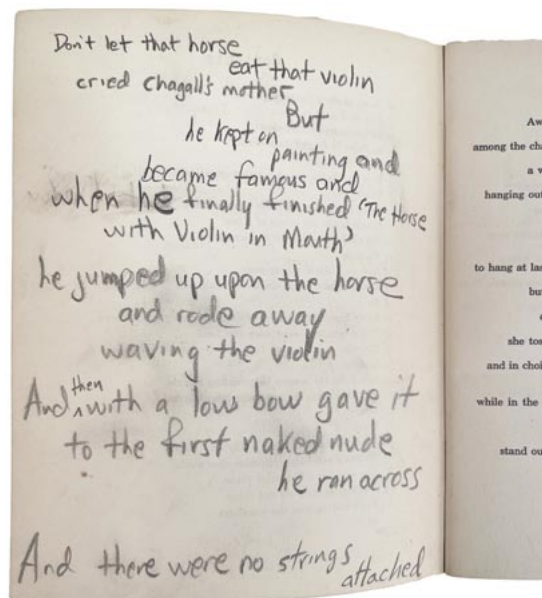
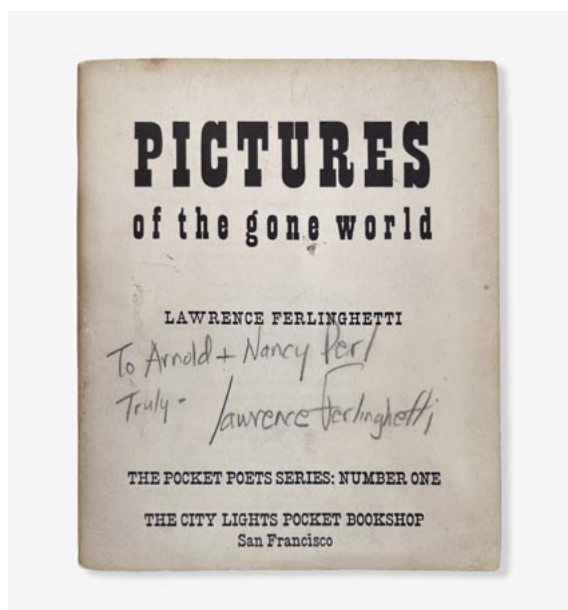
Fourth printing, with a loosely-inserted letter dated 2005 from Ferlinghetti to Ralph Sipper, book critic and rare book seller, in which he reflects on the impact of the Pocket Poets Series: "'Gone World' has been in print for 50 years! It's still good reading for fun and deep thoughts - the world being more gone than ever".

"Every great poem fulfills a longing and puts life back together", wrote Ferlinghetti after being awarded the Poetry Society of America's Frost Medal in 2003.

Pictures of the Gone World was the first volume in Ferlinghetti's classic City Lights Pocket Poets Series which famously championed a generation of voices from provocative young writers such as Allen Ginsberg, Gregory Corso and Malcolm Lowry. In 1956, Ferlinghetti was responsible for the publication of Allen Ginsberg's iconic poem "Howl", which led to him being arrested for accusations of printing "indecent writings". He was acquitted and subsequently the poem became one of the most controversial and better known poems of the twentieth century but Ferlinghetti was also a subversive writer in his own right.

Despite his intimate affiliation with the Beat poets, he rejected this more obvious label and instead considered himself to be the "last of the bohemians". Throughout his career, Ferlinghetti was persistent in his political agitation and challenging of the status quo, believing that art should be universally accessible rather than reserved for the privilege of academia. His poetry, and his Pocket Poet Series, sought to enable this insurgence and his personal, experimental work continually defies conservative political movements. In *Western American Literature*, John Trimbur noted that Ferlinghetti writes a "public poetry to challenge the guardians of the political and social status quo for the souls of his fellow citizens".

He died in 2021, at the age of 101. In his obituary, the *New York Times* christened him "the spiritual godfather" of the Beat Generation.

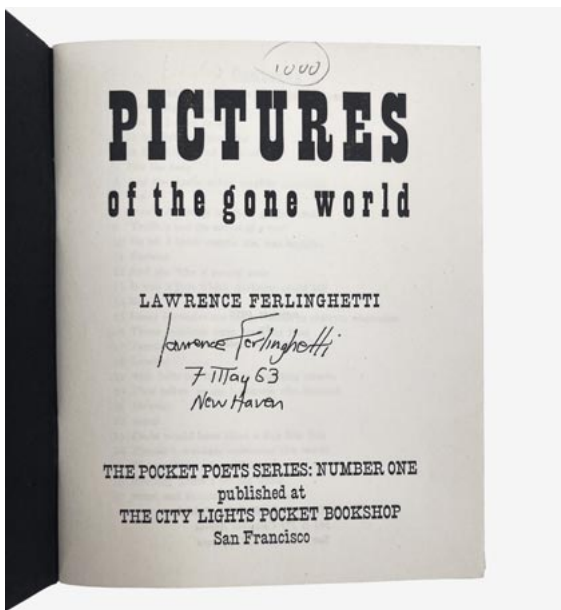
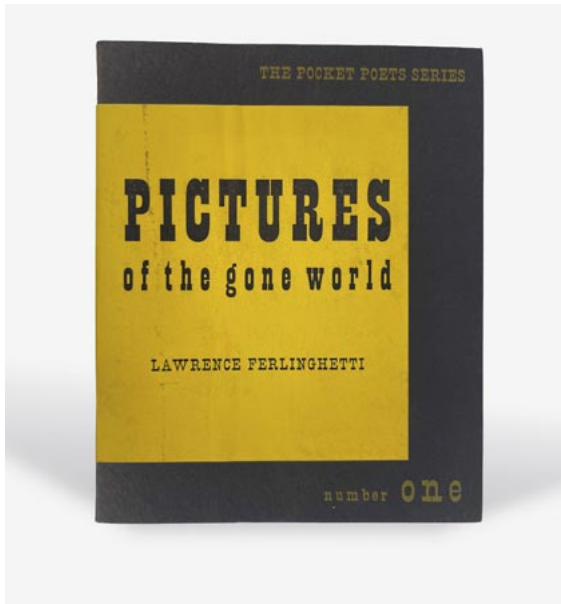


27. **FERLINGHETTI, Lawrence.** *Pictures of the Gone World*. San Francisco: The City Lights Pocket Bookshop. 1956. **\$4,250**

Small 4to. Plain stapled paper wraps printed in black to both covers; unpaginated, pp. [xl]; the poems numbered 1-27; the covers a little toned to edges (more so to lower cover) with some light shelf marking and dirt marks; internally rather clean; "To Arnold + Nancy Per/ Truly - Lawrence Ferlinghetti" in pencil to upper cover, poem "Don't let that horse..." in Ferlinghetti's hand inside the upper cover.

Second edition, priced 50 c, a unique presentation copy inscribed in pencil by Ferlinghetti on the upper cover, and with the manuscript poem "Don't let that horse..." written in pencil in his hand inside the upper cover.

The poem "Don't let that horse...", written in pencil in this copy, contains a few manuscript corrections, some of which do not appear in the later published version. It is unclear whether the poet was still revising the poem at the time of the inscription.



28. **FERLINGHETTI, Lawrence.** Pictures of the Gone World. San Francisco: The City Lights Pocket Bookshop. 1955. **\$3,800**

Small 4to. Original black publisher's card wraps with titles and price direct in yellow; overlaid yellow title sticker lettered in black; unpaginated [pp. xl]; with poems numbered in black; a near-fine example, internally clean, with some pencil marks to prelims (some now erased): label a little bubbled, with one black scratch mark to the upper cover; "Lawrence Ferlinghetti/ 7 May 63/ New Haven" in ink to title-page; City Lights "Review copy" slip loosely inserted.

Review copy of the first edition, one of 1000 copies, signed by Ferlinghetti on the title-page.

An original example in superior condition.

Both versions, one with the rare misspelt cover



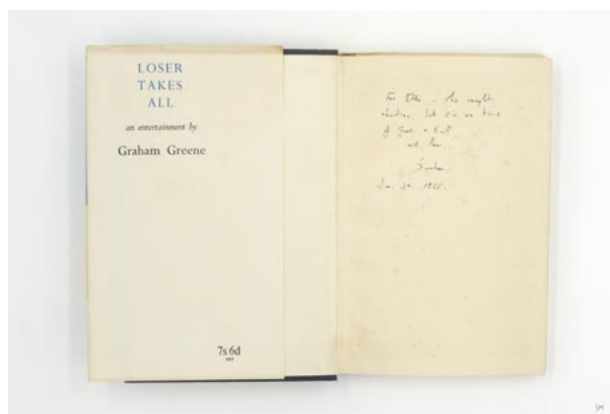
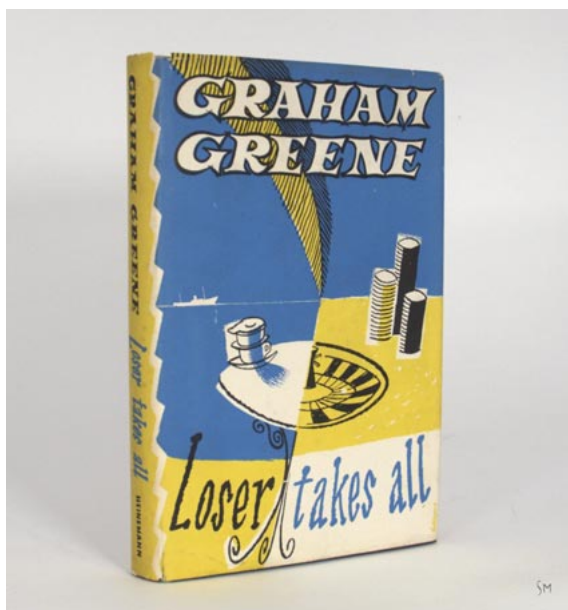
29. **GINSBERG, Allen.** The Change. [London]: Writers' Forum. 1963. **\$7,500**

4to. Two copies. Original illustrated wrappers; staple bound; unpaginated [pp. 24]; light creasing to wrappers on both copies; both copies with slight toning to endpapers; first printing copy lacking staple binding; internally bright and clean, two near fine copies of a scarce Ginsberg collection.

First editions, first printing and second printing. First printing with author's name on the cover spelt incorrectly as "Ginsburg".

There are approximately only 12 copies of the first printing existing in this state (Bob Cobbing, the publisher). There are two poems included in this publication, "Poem: Upper India Express" (May 1 1963), and "The Change: Kyoto-Tokyo Express" (July 18 1963). A key example of Ginsberg's travel poetry, *The Change* is marked by a blend of personal experience and broader existential reflection, with his travels in the early 1960s contributing to his exploration of global consciousness and the human condition. A central figure of the Beat Generation, Ginsberg's poetry often explores deeper existential questions, which is reflected in *The Change* as he contemplates how meditation, rather than drug use, might help in his introspection and self-exploration.

Inscribed by Greene to a literary friend



30. **GREENE, Graham.** *Loser Takes All*. London: William Heinemann. 1955. **\$5,500**

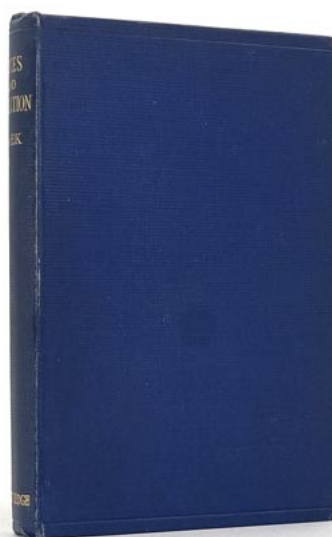
8vo. Publisher's navy cloth, lettered in gilt to spine and front board, with decorative gilt border; publisher's device blindstamped to lower; in the unclipped dust jacket (7s 6d net), printed in yellow, blue and black; pp. [x], 3-140; boards slightly scuffed with some marginal sunning to extremities; a little dulled along the spine and with a light strip of sunning to the lower board; internally a lovely example, with some very faint spots to prelims; manuscript correction in later hand to p.81; the jacket vibrant and fresh, with only very slight shelfwear and some small nicks and closed tear; a very good to near-fine example.

First edition, with a signed presentation inscription by Greene to Edward Sackville-West: "For Eddie - this complete abortion, but I'm so tired of Good + Evil. With love, Graham, Jan 30 1955" to the front free endpaper.

The inscription refers to Greene's first published departure from his usual moralist themes to an experiment with comedy. Though Greene and Sackville-West missed each other at Oxford, their literary careers overlapped from the mid 1920s, and both converted to Catholicism. Sackville-West was one of very few whose literary opinion Greene respected. *Loser Takes All* is thus "an attempt to link comedy (especially satire, parody and burlesque) to the religious thriller" (Wobbe, p. 102).

In his dedication Greene said he had not written "this little story" to encourage "adultery, the use of pyjama tops, or registry office weddings. Nor is it meant to discourage gambling". A film based on the novella was made in 1956, starring Rossano Brazzi, Glynis Johns, and Hal Osmond.

Very rare first English edition



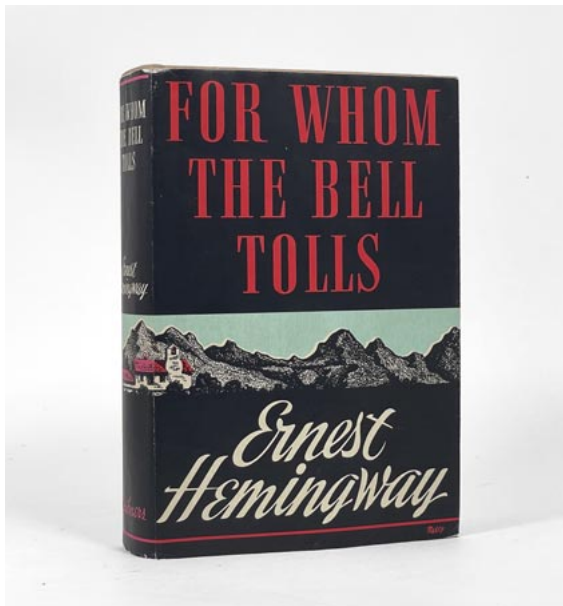
31. **HAYEK, Friedrich A. von.** *Prices and Production*. London: George Routledge & Sons, Ltd. 1931. **\$8,000**

8vo. Original blue cloth, gilt lettering to spine; pp. xvi, 112, [14, ads.]; contemporary owner's signature to ffep, some very occasional pencil side-lining, browning to endpapers, a little spotting to edges and first few leaves, otherwise very good.

First edition, very rare, preceding the first German edition.

Hayek's second book, published when he was only 32 and based on lectures he was giving at the

London School of Economics, is regarded as his most ground-breaking work and his principal contribution to capital theory in its account of interest rates and their effect on trade cycles. The work is also notable for introducing the Hayekian triangle as a means to analysing production.

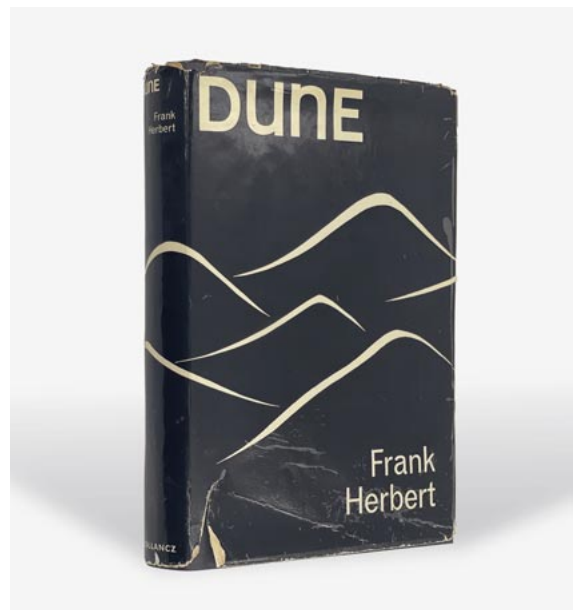


32. **HEMINGWAY, Ernest.** For Whom the Bell Tolls. New York: Charles Scribner's Sons. 1940 **\$7,000**

8vo. Original beige cloth with first state dustwrapper (omitting name of photographer); pp. 471; a little browning to endpapers, otherwise near fine.

First edition with "A" to copyright page.

One of Hemingway's finest novels, this is the story of four days in the life of a young American, Robert Jordan, caught up in the mountains in wartime Spain and in a passionate love affair with Maria, a local girl who has escaped the tortures of the fascists. The novel has been frequently banned, partly because its anti-fascism has led it to be labelled pro-Communist.

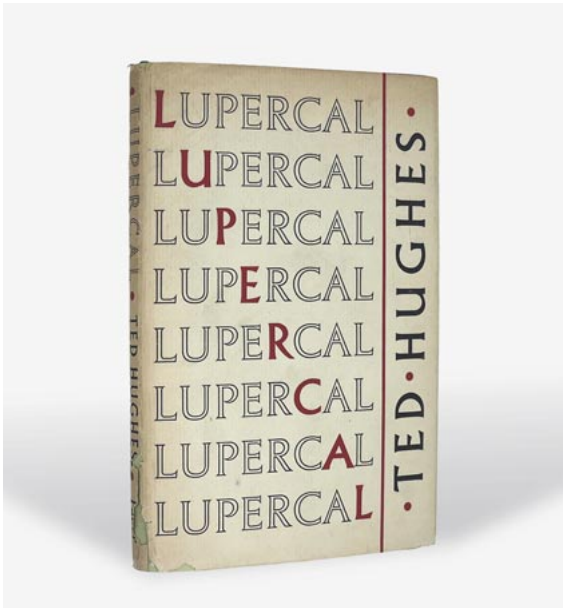


33. **HERBERT, Frank.** Dune. London: Victor Gollancz. 1966. **\$2,750**

8vo. Original cloth with dust wrapper; pp. viii, 430; dustwrapper with short tear to front and chip to top of spine repaired with tape to reverse, short tear to top of rear of wrapper, creases to front, acetate bubbling to hinges; small patch of browning to half-title, internally very good.

First UK edition. This is the first volume of Herbert's enormous sprawling saga set on a desert planet that pits dynasty against dynasty. Herbert's world is imagined in the most exquisite detail - the book includes a glossary of terms and phrases, a map, essays on the ecology and religion of *Dune* and potted biographies of the main noble protagonists.

The focus on ecology is interesting; the book is dedicated to "dry-land ecologists", and it stands as a forewarning of what can happen to a world where basic commodities such as water are rare as well as a tribute to the ingenuity of people who live in extreme environments. These very real concerns underpin a plot that encompasses high treachery, adventure, romance and galactic warfare, aspects which have come to the fore in the recent movie adaptations starring Timothee Chalamet and Zendaya.



34. **HUGHES, Ted.** *Lupercal*. London: Faber and Faber. 1960. **\$4,250**

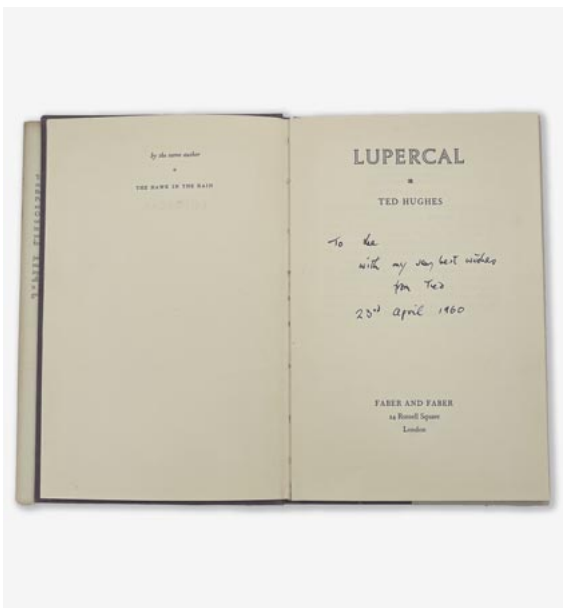
8vo. Original maroon cloth with silver title lettering; red and white dust jacket; pp. [4], 63, [1]; slight loss to top and bottom of spine with general toning to jacket and fading to cloth; otherwise very good.

First edition presentation copy, signed and inscribed by Hughes to Lee Anderson, "To Lee/With my very best wishes/from Ted/23rd April 1960". Bookplate of Lee Anderson to front pastedown which is designed by famed cartoonist James Thurber.

Lee Anderson and Ted Hughes would record poems together after meeting in Springfield, Massachusetts in 1958. On 17th May 1960, less than a month after the presentation of this volume, Anderson recorded Hughes reading poems from *Lupercal* on five tapes that are now held as part of the Yale Series of Recorded Poets Sound Recordings at the Beinecke Rare Book and Manuscript Library.

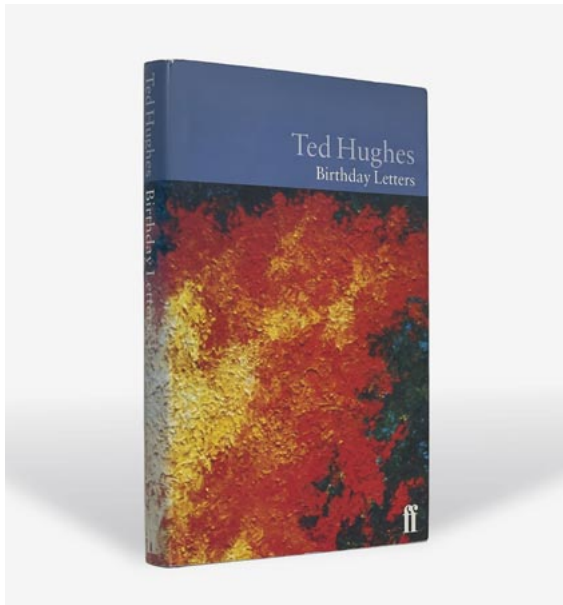
The contents page contains notes, including timings of poems, written in Anderson's hand and so this volume was likely used by him for the recordings. Page 9 contains a manuscript correction by Hughes.

This second collection from Ted Hughes, following on from his much acclaimed debut volume, *The Hawk In The Rain*, includes a printed dedication "to Sylvia" on the verso of the



title page. Although he had moved to America in 1957, the poems of *Lupercal* are not at all estranged from the Yorkshire landscape within which Hughes was so entrenched and illuminates so meticulously, attempting to occupy the mind of what he referred to as a “thinking nature”.

It would be seven years until the celebrated poet would produce his next collection, *Wodwo*.



35. **HUGHES, Ted** *Birthday Letters*. London: Faber and Faber. 1998. **\$3,000**

8vo. Original light blue cloth boards with silver title lettering to spine; pictorial dust jacket designed by the author’s daughter, Frieda Hughes, pp. [ix], 3-197; very minor scuffing to top head of spine and dust wrapper as well as top edge corner of wrapper; otherwise near fine.

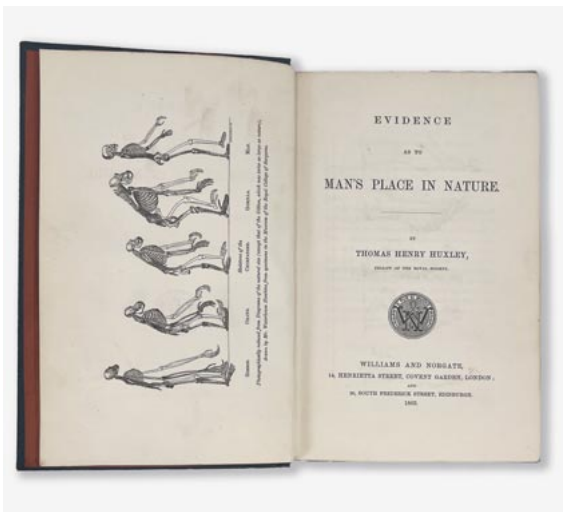
Intimately inscribed just nine months before his death: “For Nick/With Love Always/from Ted/29th January 1998”.

Published just months before his own death, *Birthday Letters* comprises eighty-eight poems which trace the author’s relationship with his wife, the poet Sylvia Plath. Points of significance include their meeting day, relayed in *St. Botolph*, “I see you there, clearer, more real/ Than any of the years in its shadow”, as well as events prior to their meeting which would go on to have considerable impact on their relationship, such as in “The Tender Place” which describes electroconvulsive treatment Plath underwent.

After intense public scrutiny surrounding their relationship following her demise, *Birthday Letters* are addressed, with two exceptions, directly to Plath- with many of the poems written with stark reference to her passing. In “The Visit”, reckoning with the doomed intensity of their love, Hughes concludes: “You are ten years dead. It is only a story. /Your story. My story”.

The poems that make up *The Birthday Letters* were accumulated over a period of more than twenty-five years. It became an immediate bestseller and won the *Forward Prize for Poetry* in the same year.

As Semaus Heaney would write of the book: “To read [*Birthday Letters*] is to experience the psychic equivalent of ‘the bends’. It takes you down to levels of pressure where the undertruths of sadness and endurance leave you gasping”.



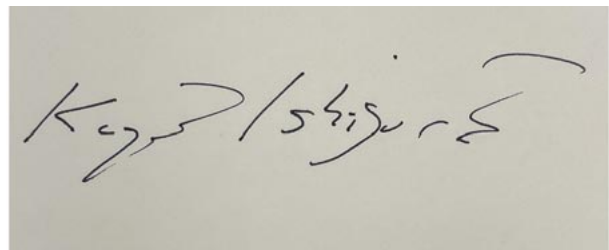
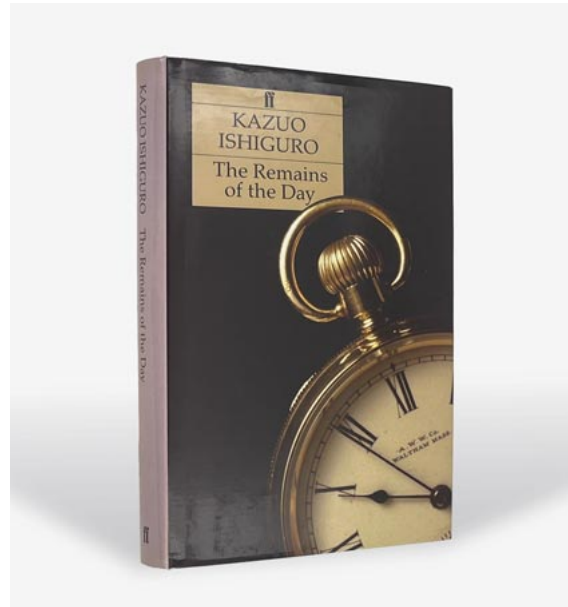
36. **HUXLEY, Thomas Henry.** Evidence as to Man's Place in Nature. London: Williams & Norgate. 1863. **\$2,500**

8vo. Original full green cloth, tooled in blind, lettered in gilt to spine, publisher's advertisements as endpapers; pp. [v], 159 [8, advertisements dated February 1863], frontispiece, text illustration; head and foot of spine slightly bumped, previous owner's signature dated March 1863 to half-title, otherwise near fine.

First edition, first printing. T.H. Huxley was perhaps Darwin's fiercest advocate in the debates ensuing after the publication of *On the Origin of Species by Means of Natural Selection* in 1859. The essays in the present work were originally delivered as lectures, but on publication precipitated a considerable raising of the author's profile. Huxley cited anatomical and physiological observations to support his claims that regarding "mode of origin... [man] is far nearer the Apes

than the Apes are to the Dog" (p. 65). This assertion and others incited controversy, but Huxley relished his role as one of the great exponents of popular science teaching and in particular his reputation as "Darwin's Bulldog".

DNB, p. 898.



37. **ISHIGURO, Kazuo.** Remains of the Day. London: Faber and Faber. 1989. **\$700**

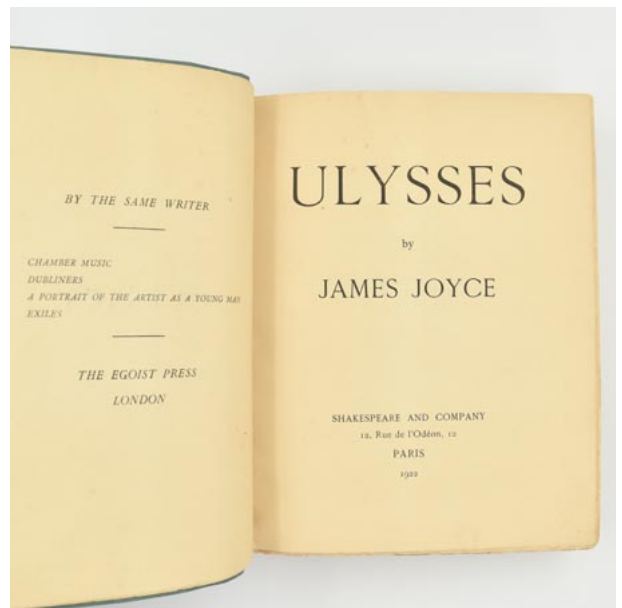
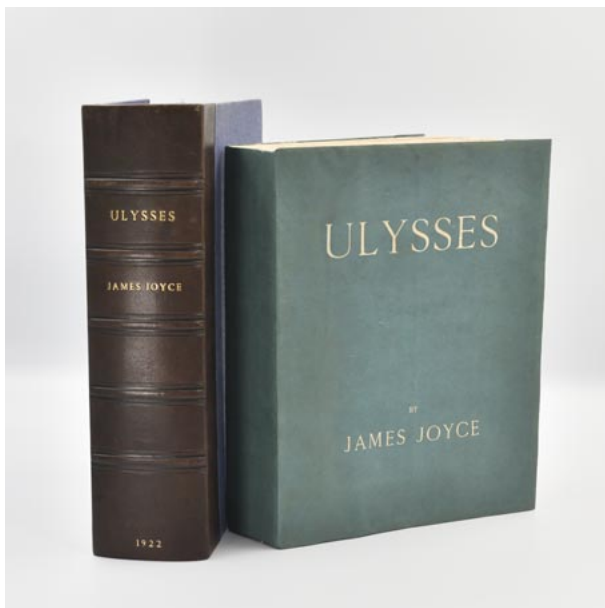
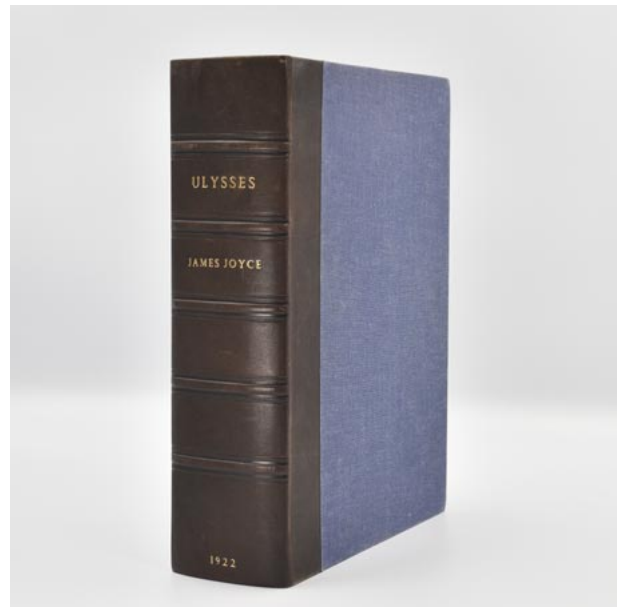
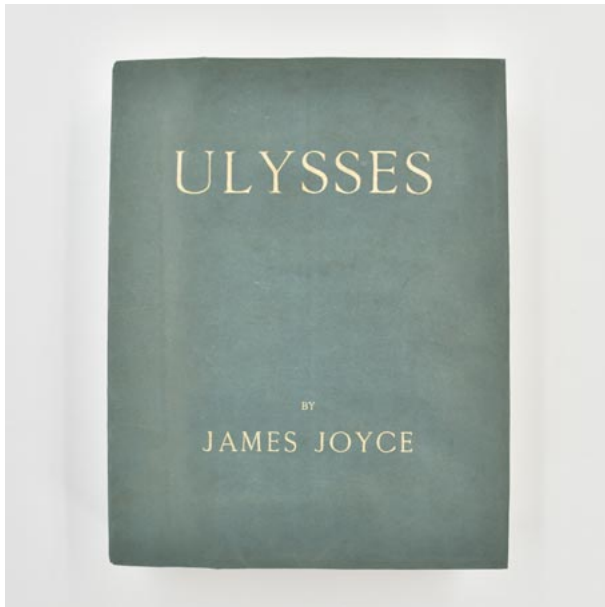
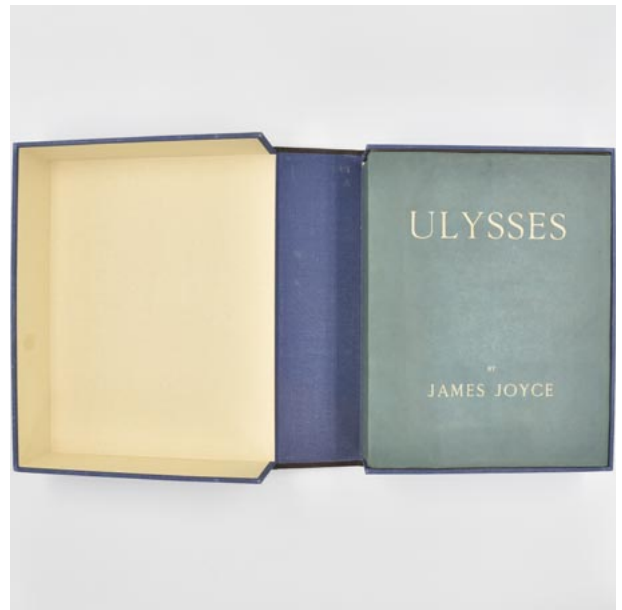
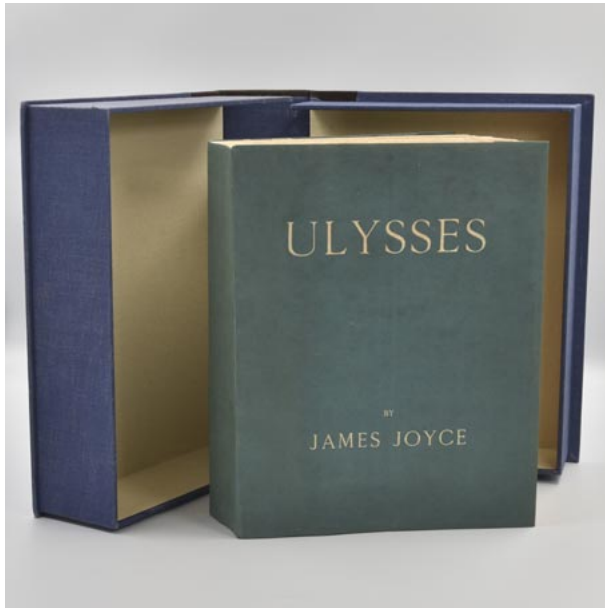
8vo. Original black cloth, spine lettered in white; pp. 245, a fine copy in a very good dustwrapper, a little sunned on the spine.

First edition, signed by the author to fly-leaf.

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 its 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.

“Like a ruined temple soaring from a jungle”





38. **JOYCE, James.** *Ulysses*. Paris: Shakespeare and Company. 1922. **\$80,000**

Small 4to. Original blue wrappers, titles to cover in white; pp. 732, uncut; hinges and extremities very expertly repaired; a very good copy, housed in a leather backed book-form box.

First edition, number 442 of 750 copies on handmade paper numbered 251 to 1,000.

“*Ulysses* is not a great novel in the sense of *A la recherche du temps perdu*. The characters do not develop. It has no consistent tragic grandeur and bogs down in several stylistic exercises which have nothing to do with the novel proper; yet the early Dedalus section, the middle parts of Bloom and the Nighttown orgy and Molly’s final reverie stand out like Gaudi’s unfinished cathedral. The whole plan fails through Joyce’s intellectual preference for language rather than people—yet somehow it does achieve greatness like a ruined temple soaring from a jungle— and should be judged perhaps as a poem, a festival of the imagination”. (Connolly, *100 Key Books of the Modern Movement*).

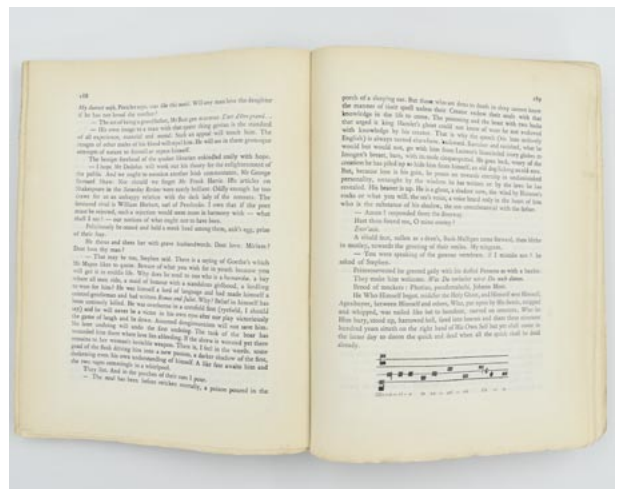
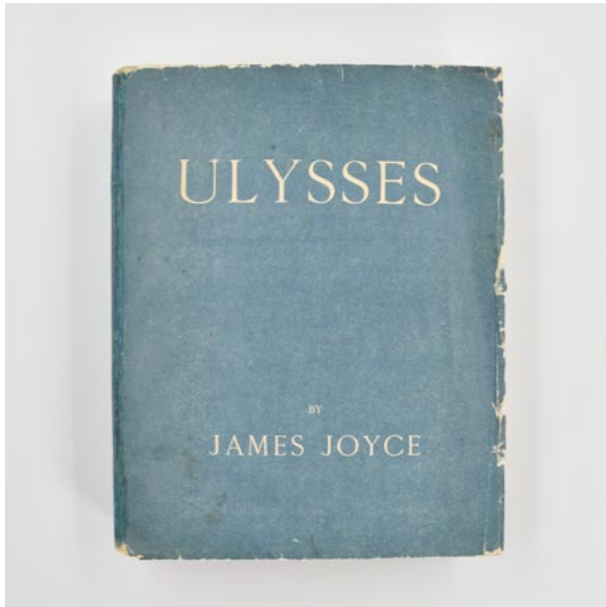
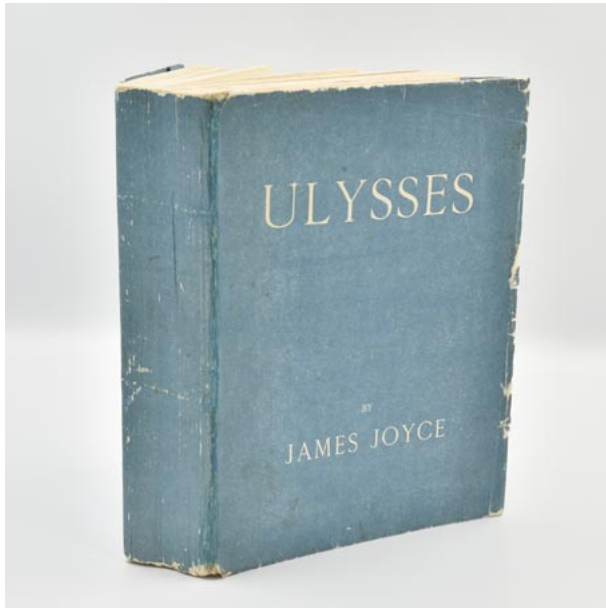
Cyril Connolly’s judgement stands as a fair summation of this astonishing novel - discursive, baffling, funny, moving, a unique mingling of highbrow allusion and quotidian detail. It is as dazzling a display of stylistic virtuosity as has ever been attempted in prose, to the extent that it might not even be prose any more, and it is all in the service of a narrative that does nothing more than illuminate one day in the life of an ordinary man. It is a celebration of the individual that expresses the deep richness of human existence by drawing the parallels

between the feats of classical heroes and the deeds of everyday life.

It was also, famously, judged to be so obscene after excerpts of the work in progress were published in the American journal *The Little Review* between 1918-20 that no mainstream publisher would touch it. Indeed, British printers were forbidden from printing it. It would take Sylvia Beach, the visionary owner of Shakespeare and Company in Paris, to publish this, the first edition in book form, in a strictly limited run on Joyce’s 40th birthday on 2nd February 1922. The first UK edition, published by The Egoist Press in the October of the same year, had to use Beach’s printer in Dijon, Darantiere, and her plates to obviate the legal restrictions.

The very existence of this work in print, then, is due to the perseverance and commitment of Sylvia Beach. Beach met Joyce at a tea party in 1920 and got to know him and his work after he joined her lending library; from such low-key beginnings quickly grew a creative partnership that would shape literary history. Shakespeare and Company gained considerable fame from the publication of *Ulysses* but actually lost financially after Joyce signed with another publisher and left Beach in debt caused by bankrolling the printing and distribution of his masterpiece, the first book she had ever published. Nevertheless, she seems never to have seriously regretted her part in the production of this cultural behemoth, a book for which T.S. Eliot wrote in awestruck tones: “I hold *Ulysses* to be the most important expression which the present age has found; it is a book to which we are all indebted, and from which none of us can escape”.

Slocum & Caboon A17.



39. **JOYCE, James.** *Ulysses*. London: Published for The Egoist Press by John Rodker, Paris. 1922. **\$13,500**

Small 4to. Original blue wrappers, titles to cover in white; pp. 732, uncut; chipping and splitting to

edges, front hinge expertly repaired; a very good copy.

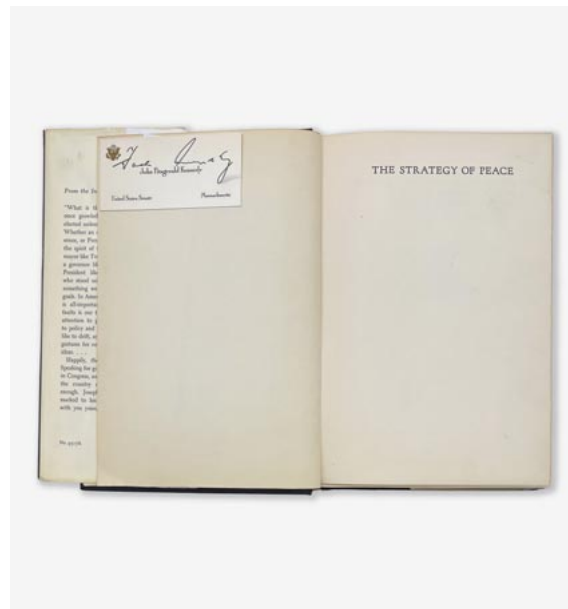
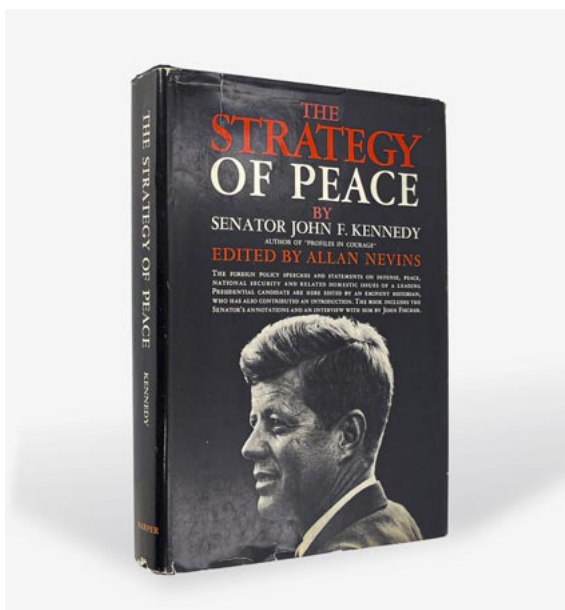
First English edition, limited issue, number 1,125 of 2,000 copies on handmade paper.

Following Sylvia Beach's publication of *Ulysses* in Paris in February 1992, Harriet Shaw Weaver's Egoist Press, which had supported Joyce in the past, pressed ahead with producing an edition for private circulation in the UK. To circumvent the obscenity laws that meant it was illegal to print the book in Britain, the poet John Rodker, on Weaver's behalf, had it produced in France. "John Rodker hired a room in Paris to act as office. Copies from the printers were delivered to him there and he dispatched by post to all the people who had given us direct orders for the book, including persons in the U.S.A. and elsewhere abroad." (*Ellmann*, 521).

In this way The Egoist Press edition was instrumental in distributing to British and American readers a work that was immediately acclaimed as a highpoint of modernist literature and continues to act as a benchmark for experimental fiction.

Slocum & Caboon A18.

With a signed JFK visiting card



40. **KENNEDY, John F. [ed. Nevins, Allan].** *The Strategy of Peace*. New York: Harper & Brothers. 1960. **\$8,500**

8vo. Original black cloth boards with title lettering in red and orange to spine; illustrated dust jacket with photograph of the author on the front cover; pp. [xviii], 233, [7]; marginal tear repaired from the inside of dust jacket; minor scuff to upper outer corner of the fold of the jacket; light toning to endpapers as usual; otherwise near fine.

First edition with Alistair Cooke's ownership signature on the front free endpaper "Alistair Cooke NYC '60" and his book plate to inside front cover. Additionally, stapled to the volume is one of John F. Kennedy's U.S. Senate visiting cards, signed in ink as "Jack Kennedy".

This powerful book begins with an appropriate introductory quote from Abraham Lincoln, "*The dogmas of the quiet past are inadequate to the stormy present ... As our case is new, so we must think and act anew. We must disenthrall ourselves*".

Alistair Cooke (1908-2004), eminent North America correspondent for the BBC, owned this copy of Senator John F. Kennedy's foreign policy speeches and statements regarding defence, peace and national security including his own annotations and an interview with John Fischer. Cooke's *Letters from America* radio programmes remain the longest-running speech broadcast hosted by an individual, over the duration of

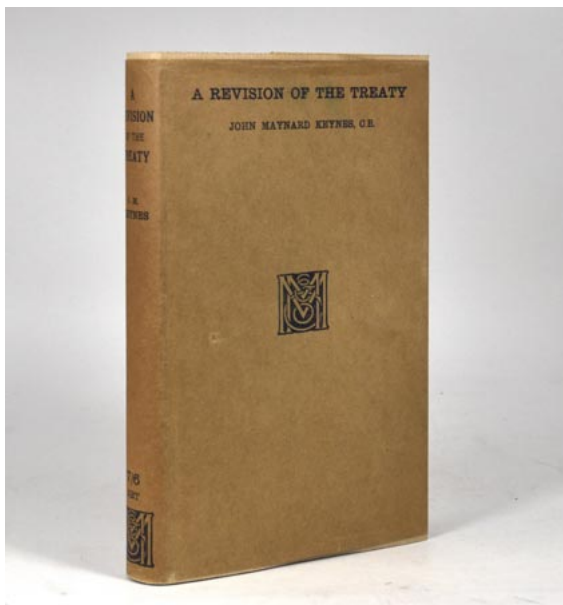
which he covered eleven presidents from Harry S. Truman to George W. Bush. In many ways, he can be considered the very first podcaster.

The book's publication year saw a historically tight election campaign that will be remembered for its increasingly pressuring Cold War tensions between the United States and the Soviet Union. On 8 November 1960, John F. Kennedy, the front-running Democratic candidate, was elected president, making the book's message ever more prescient.

The book's title, *The Strategy of Peace* was a later lecture in 1963 at the American University in Washington D.C. It is considered by many one of the most important speeches Kennedy delivered, with his declaration to resist nuclear arms in an unprecedented peaceful outreach to the Soviet Union during the very height of the Cold War.

by the Treaty of Versailles endanger European peace and should be reduced. This was, understandably, a controversial opinion.

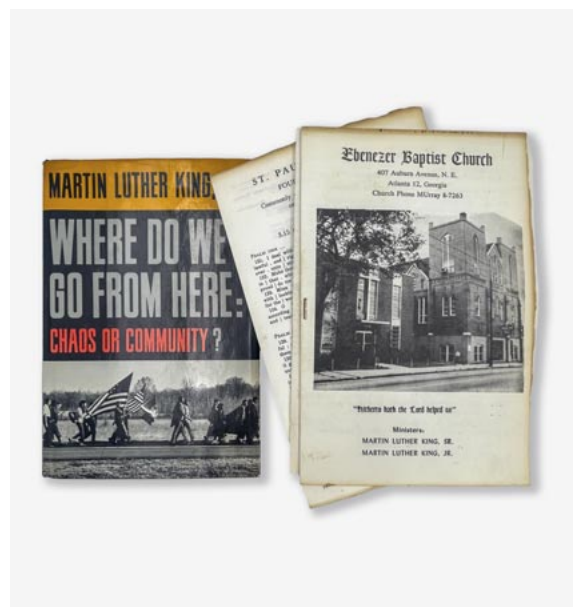
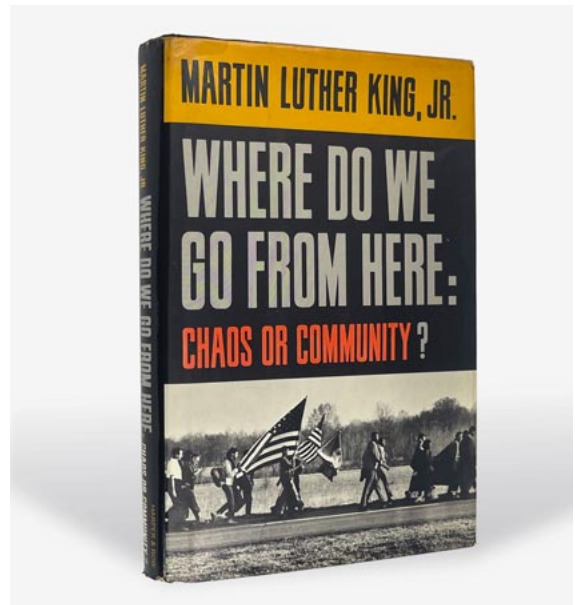
Inscribed by Martin Luther King

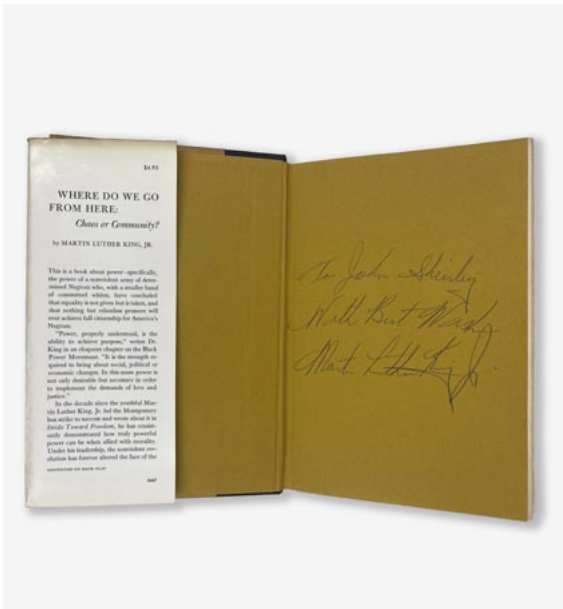


41. **KEYNES, John Maynard.** *A Revision of the Treaty*. London: Macmillan and Co. 1922. **\$2,750**

8vo. Original dark blue cloth lettered in gilt on spine, with dustwrapper; pp. viii, 224, 6 [ads.]; slight chip to bottom edge of wrapper, browning to free endpapers (as usual), otherwise near fine in a near fine wrapper. *Provenance*: half-title with pencil signature of F.R. Cowell (1897-1978), British historian and author.

First edition. Scarce in dustwrapper. The sequel to *The Economic Consequences of the Peace*, in which Keynes argues that the reparations enforced





42. **KING Jr, Martin Luther.** Where Do We Go From Here: Chaos Or Community? New York: Harper & Row. 1967. **\$33,000**

8vo. Original black cloth-backed yellow boards, gilt lettering to spine, with illustrated dustwrapper; pp. [viii], 209; dustwrapper slightly dampstained to head of spine, very good.

First edition. This is King's fourth book, written in isolation with no telephone in a rented house in Jamaica. It is a serious but hopeful book, making plain the differences between King's nonviolent approach to protest and the militarism of the Black Panthers, which he considered self-destructive. King promotes the idea of a unified, equal society underpinned by a form of guaranteed minimum income, recognising that social division is rooted in poverty. This is a radical work by a profoundly visionary thinker that is

cited by economists, as well as civil rights activists, to this day.

Provenance: inscribed to ffepp "To John Shirley/ With best wishes/ Martin Luther King Jr.

Comes with order of service (8 pp) for Ebenezer Baptist Church, 2nd July 1967; order of service (4 pp) for St Paul's Cathedral, Evensong, 16th March 1969, featuring sermon by King's wife Coretta; A3 sheet of three photocopied stories in *The Times* and *The Sunday Times* from 1968 by John Shirley regarding Martin Luther King Jr., his legacy and the civil rights movement.

The story behind this remarkable item was told by John Shirley himself in an email dated 2nd June 2017 to his son:

"In the summer of 1967, I was a reporter/researcher on This Week, the ITV equivalent of Panorama. Godfrey [Hodgson] and I went to the US to make a programme about the civil rights movement, at a time when there was large-scale rioting going in[sic] on in many large cities in the northern United States – Detroit, Newark, Buffalo, NY, etc. Godfrey worked mainly in the north; I went to the South, where the civil rights movement had begun.

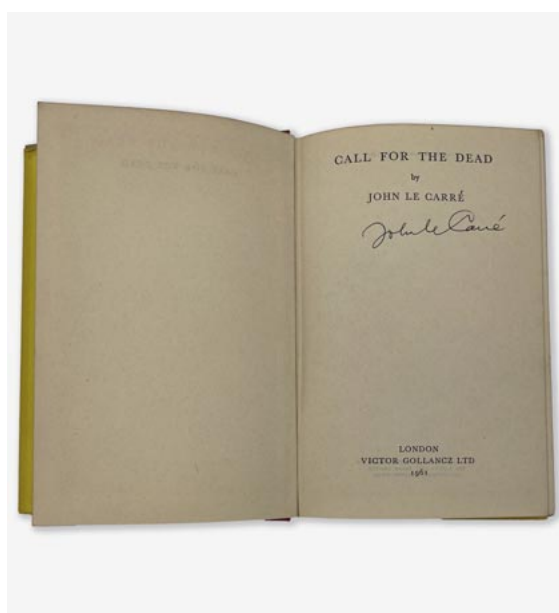
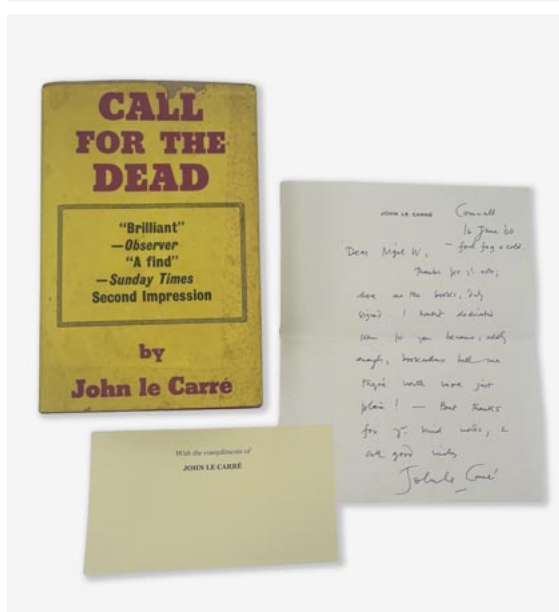
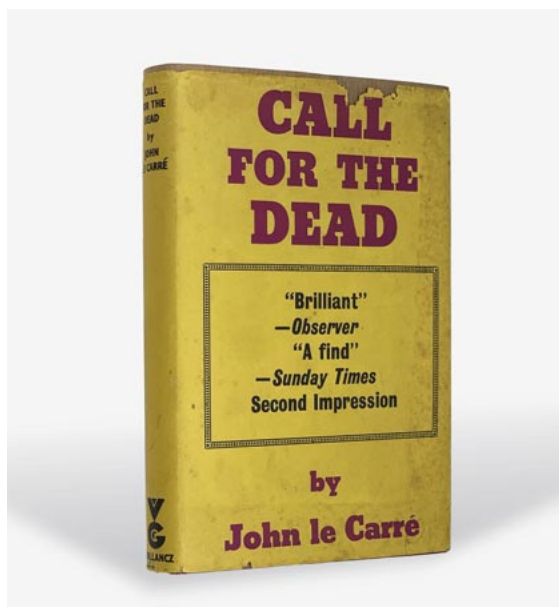
My brief was to get an interview with Martin Luther King. This was difficult because he was very busy, and his public relations people couldn't really be bothered with a foreign TV crew. So I decided the best way to contact him directly was to go to his church, the Ebenezer Baptist Church in Atlanta, where he and his father were the ministers. So I pitched up there one Sunday morning and sat through the service, and heard King and his father preach from the pulpit as a couple, shouting and responding to the audience just like you see in the movies. It was incredible; I'm getting goose pimples even now writing this. I was the only white person there, but people were very polite and friendly; this was a church service, remember (not unlike one at the Grace Baptist Church in Warboys, where we went the other week).

Anyway, after the service, everyone went into the vestry for tea and cake and a Sunday morning catch-up, and I introduced myself to King and his

father. He was totally friendly, quite impressed that I'd got there and invited me back for supper that evening at his home with Coretta and his family. We didn't have a film crew in Atlanta at the time, so he agreed to do the interview in Cleveland, Ohio, a few days later. And that's what happened.

The following spring, at Easter 1968, in my university vacation, the TV company wanted me to go back to the South to research another documentary about the white backlash against the civil rights movement. So I went to Montgomery, Alabama, partly to talk to the church people there who were involved with King in the bus boycott that started the civil rights movement. That's when I met Ed Nixon and Rosa Parkes [i~sic]. *I was there when King was assassinated (a long way away in Memphis), which is how I got to cover the assassination story*".

The Ebenezer Baptist Church order of service is from that meeting, while the book, which had only just been published, was presumably presented to John on the same day. The Times cuttings represent Shirley's journalistic output during early 1968 in the aftermath of King's assassination. He was instrumental in spreading the legacy of Martin Luther King to British shores. John Shirley (1943-2018) was a highly respected journalist who worked on television, notably Granada's World In Action and LWT's The London Programme, and in print, at The Times, The Observer and The Guardian-i~. Apart from his work with the civil rights movement, he won awards for his coverage of the Brixton riots and the Falklands War, and was taken so seriously as an authority on the Northern Irish Troubles that he gave evidence at the internment inquiry of 1971. This gift from Martin Luther King Jr is not only a testament to that great man's influence and generosity of spirit, but also to the importance of good journalism and John Shirley's dogged pursuit of his story.



43. **LE CARRE, John.** Call for the Dead. London: Victor Gollancz Ltd. 1961. **\$11,000**

8vo. Original publisher's red cloth, lettered in gilt to spine with author and publisher's name, as well as title; in the original unclipped and unrestored vibrant yellow publisher's dust jacket (13/6 net), printed in pink and black to upper panel, and in black to spine, with publisher's device to foot; pp. [vi], 7-192; previous owner's signature to ffep, wrapper with chipping to top edge, nick to head of spine and browning to fore-edge of front panel, very good.

First edition, second impression of the author's debut novel, signed by Le Carre to title page, with ALS and compliment slip from him. On headed notepaper, date "Cornwall/16 June '00/ - foul fog + cold". The letter gives an interesting insight into the market for modern first editions: "here are the books, duly signed. I haven't dedicated them to you because, oddly enough, booksellers tell me they're worth more just plain!" The letter is addressed to a Nigel W.

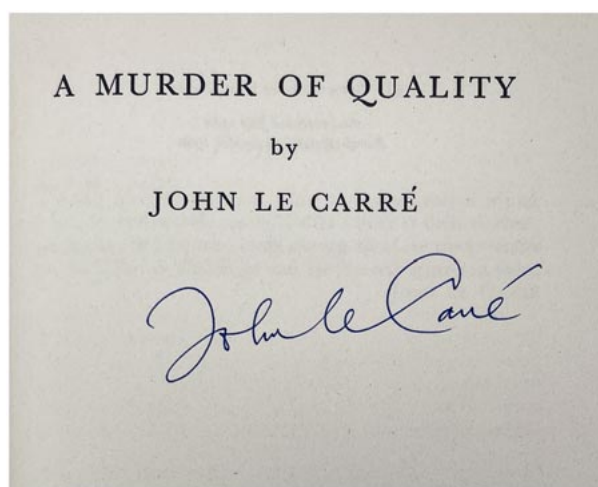
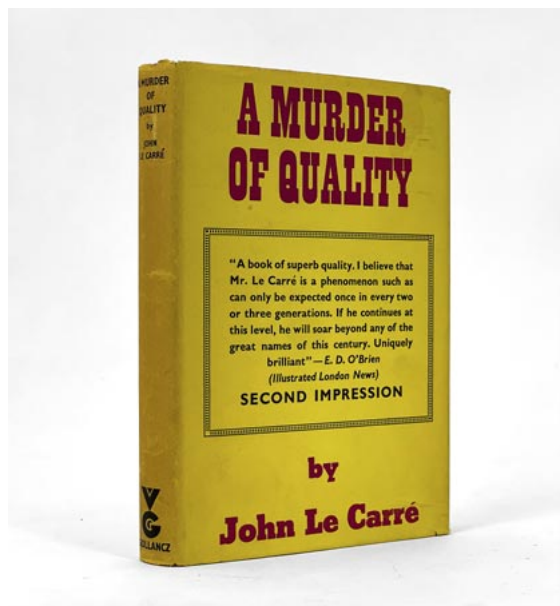
In part the type of spy thriller for which he was famous, in part detective fiction, *Call for the Dead* was Le Carre's first novel, and introduces the shrewd but self-effacing character of intelligence agent George Smiley. The protagonist went on to feature in the novels *A Murder of Quality*, *Tinker Tailor Soldier Spy*, *The Honourable Schoolboy*, and *Smiley's People*, as well as appearing as a supporting character in *The Spy Who Came in from the Cold*, *The Looking Glass War*, *The Secret Pilgrim* and *A Legacy of Spies*.

The novel was written while Le Carre was working as a member of the British foreign service in West Germany. It is said that the author created Smiley as an intentional foil to James Bond, whom he believed showed an inaccurate and damaging version of espionage life. As opposed to the suave, confident character which Fleming created, Smiley is short, overweight, balding, and bespectacled, with a polite character which frequently allows others to mistreat him, including his serially unfaithful wife. It is exactly these traits which mask his inner cunning, excellent memory, mastery of tradecraft, and occasional ruthlessness.

Five years after publication, the film adaptation, *The Deadly Affair*, was released. Directed by

Sidney Lumet, it starred James Mason as Charles Dobbs, (Le Carré had sold the rights to use the name "George Smiley" to *The Spy Who Came in from the Cold*), Harry Andrews, Simone Signoret and Maximilian Schell.

Smiley: "Looks like a frog, dresses like a bookie, and has a brain I'd give my eyes for."



44. **LE CARRE, John.** *A Murder of Quality*. London: Victor Gollancz Ltd. 1962. **\$11,500**

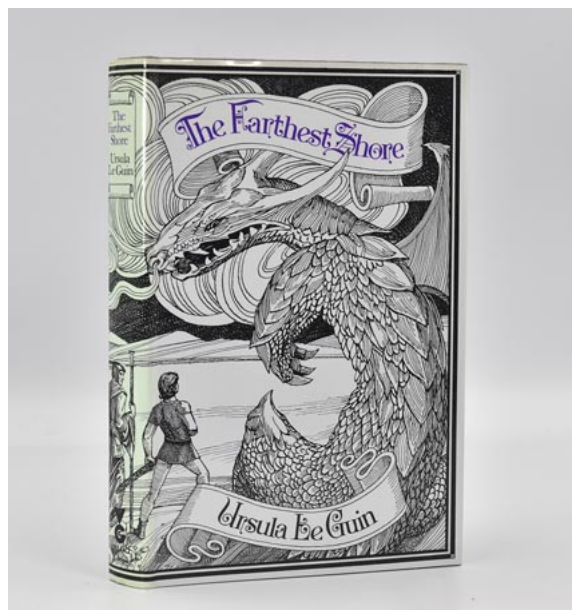
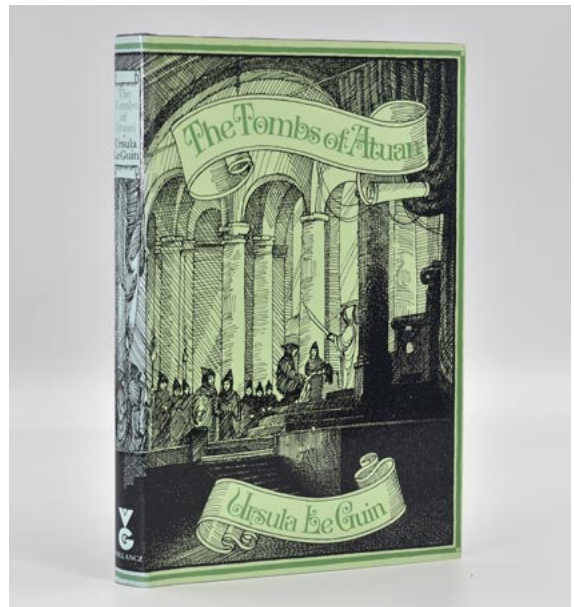
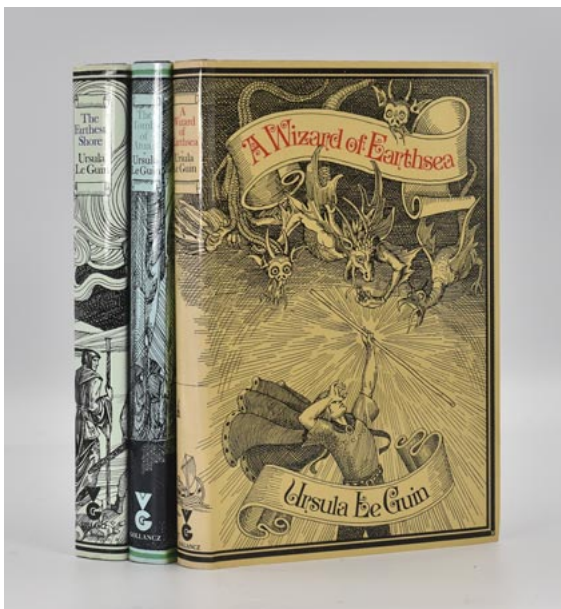
8vo. Original red boards, gilt to spine, in original dustwrapper; pp. [vi], 7-189, [iii]; upper board of wrapper with light crease towards foot; spine a little cocked, spine of wrapper slightly sunned, an attractive copy, nonetheless, of the author's very uncommon second book, the second to feature George Smiley.

First edition, second impression, signed by John Le Carre to title page.

Published just one year after the success of his first novel, *Call for the Dead*, *A Murder of Quality* sees the return of George Smiley, here in the role of detective. It is the only work of Le Carre's thus set completely outside the espionage community, with a plot which has been compared in tone to the classic detective mystery of Agatha Christie or Dorothy L. Sayers. Le Carré himself later adapted the novel for Thames Television. It was shown on the ITV network in 1991, starring Denholm Elliott as George Smiley and Glenda Jackson as Ailsa Brimley.

In an introduction to the paperback edition issued almost thirty years later, le Carre wrote that "rereading the book now, I find a flawed thriller redeemed by ferocious and quite funny social comment".

Speculative Visions



45. **LE GUIN, Ursula.** THE EARTHSEA TRILOGY: *A Wizard of Earthsea*, *The Tombs of Atuan*, *The Farthest Shore*. London: Victor Gollancz. 1971, 1972, 1973. **\$3,300**

Three volumes, 8vo. Publisher's original brown, green and grey cloth, gilt titles to all spines and encased in the David Smee illustrated dust jackets; pp. I: [xii], 13-191, [1]; II: [x], 11-159, [1]; III:

[xiii], 9-206, [2], pictorial map endpapers in *Farthest Shore* and one map in each volume; minor bumping on the corners of *The Tombs of Atuan*, spines of the dust wrappers slightly sunned, otherwise near fine.

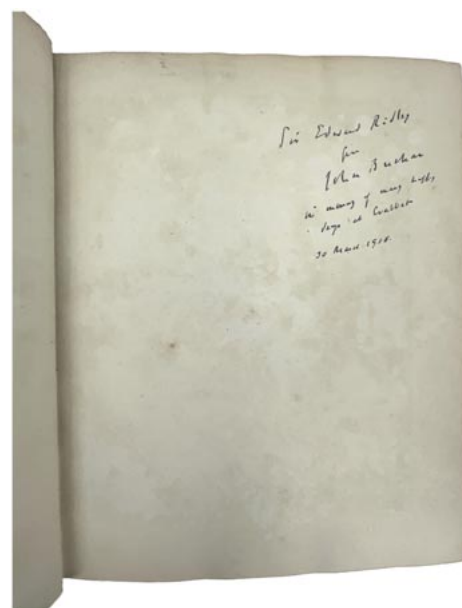
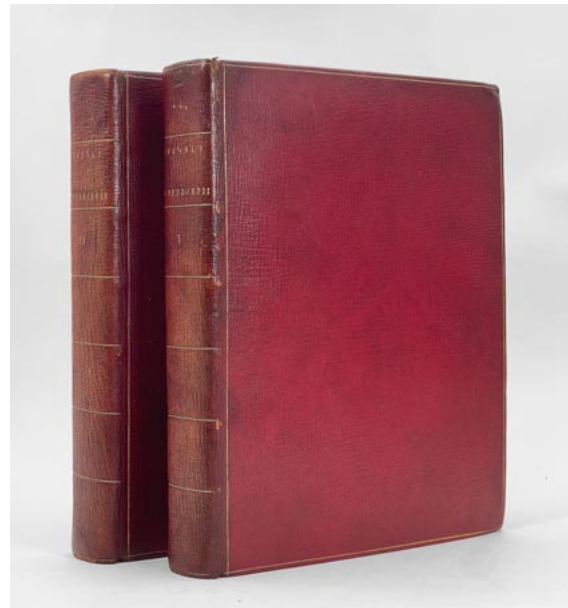
First UK editions, first printings.

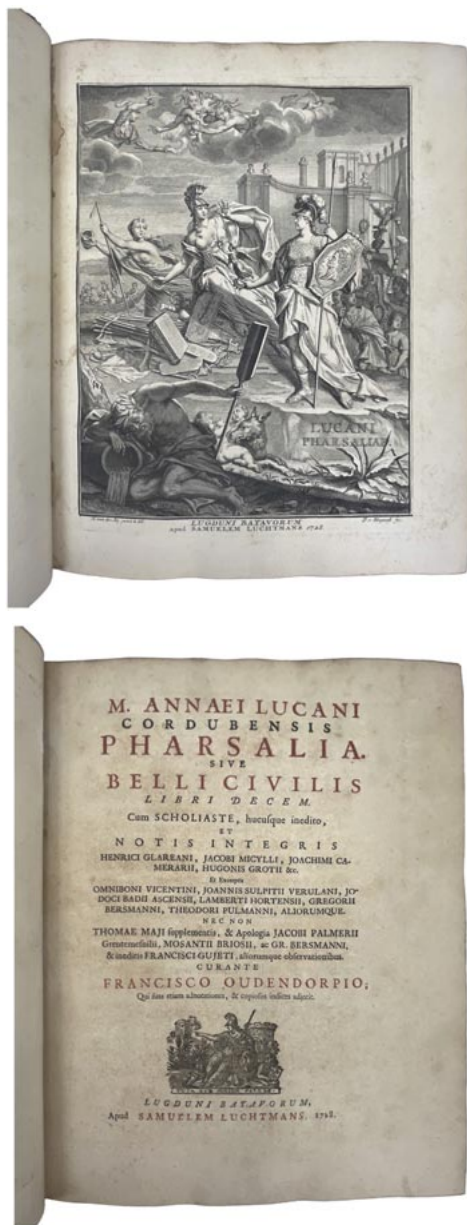
Ursula Le Guin was one of the most prolific science fiction novelists of the twentieth century. She established a lyrical, speculative writing prose that subverted conventional clichés of a genre mostly dominated by the man and she did so by configuring radical worlds, some devoid of fixed gender (*The Left Hand of Darkness*, 1969) and others which abandoned prominent sci-fi tropes. As she is quoted in a *Paris Review* interview by John Wray of 2013: “I draw on the social sciences a great deal. I get a lot of ideas from them, particularly from anthropology. When I create another planet, another world, with a society on it, I try to hint at the complexity of the society I’m creating, instead of just referring to an empire”. Le Guin criticized what she perceived to be the general expectation in fantasy that characters should be white, and that society should assume the structure of an old, medieval hierarchy.

First published in the US, these first three volumes of the iconic six volume set were originally penned for children but swiftly gained a wider audience and were written over decades where they are now regarded as modern literary classics. The award-winning first book in the series, *A Wizard of Earthsea*, arguably the authors most prestigious book, has been described by critic and author Amanda Craig, writing for *The Guardian*, as “the most thrilling, wise and beautiful children’s novel ever”, and by author Margaret Atwood as one of the “wellsprings” of imaginative writing.

In essence it is a coming-of-age tale about a young mage, Duny, known as “Sparrowhawk”, who develops extraordinary powers in his youth in a village on the island of Gont, near the fictional archipelago of Earthsea. As a child, he saves his people from invading Kargish raiders by drawing down a fog to encircle them. A powerful mage, Orgion, hears of his feat and takes him under his wing as an apprentice...

From John Buchan’s Library, Presented by Him to Lucan’s Translator Edward Ridley





46. **LUCAN, Marcus Annaeus; Frans van OUDENDORP (editor).** *Pharsalia. Sive Belli Civilis Libri Decem Cum scholiaste, hucusque inedito, et notis integris H. Glareani, J. Micylli, J. Camerarii, H. Grotii etc. ... Curante Fr. Oudendorpio, qui suas etiam adnotationes, et copiosos indices adjecit.* Leiden: Samuel Luchtmans. 1728. **\$4,250**

Two volumes, large 4to. Full late eighteenth-century red crushed morocco, boards with a gilt border of pinhead dots, smooth spines with gilt pinhead rules and lettered in gilt, turn-ins with gilt rolled border, all edges gilt, marbled endpapers, blue silk place markers; pp. [74], 505, [1 (blank)]; [1 (half-title)], 506-966, [194 (index)], with an engraved additional title-page by Frans van Bleyswyck after Herman van der Mij, title in red and black with woodcut printer's device, initials and tailpieces, engraved folding map (sometime

supplied from another smaller paper copy), and 4 engraved diagrams in the text; spines a little darkened, boards on volume II also with some darkening, some browning internally, but generally very good; Syston Park bookplate and John Buchan's bookplate to front pastedowns in each volume; presentation inscription "Sir Edward Ridley from John Buchan in memory of many happy days at Crabbet 30 March 1908" to front free endpaper of vol. I (see below).

First edition of Lucan's *Pharsalia* edited by Frans van Oudendorp, with commentary by Glareanus, Micyllus, and Grotius, along with Thomas May's seventeenth-century continuation of Lucan; a finely bound large paper copy from the Syston Park library of Sir John Thorold, later in the library of John Buchan who presented it to the noted Lucan's translator Sir Edward Ridley.

Frans van Oudendorp (1696-1761), a professor of Eloquence and History at Leyden, was celebrated as "the last of the great Latinists of the third age of scholarship in the Netherlands" (Sandys). He was known for his editions of Roman authors such as Caesar, Frontinus and Suetonius, as well as the early imperial poet Lucan. For his edition of the *Pharsalia*, Lucan's unfinished epic poem chronicling the struggle between Caesar and Pompey, Oudendorp drew upon the text of Hugo Grotius' earlier edition (1614), supplementing it with a substantial apparatus of notes.

Sir John Thorold, ninth baronet (1734-1815), was one of the leading figures of the "bibliomania" of the late eighteenth and early nineteenth centuries, when bibliophiles such as William Beckford, the third duke of Roxburghe, and the second Earl Spencer vied to outbid one another in the sale rooms. He began collecting about 1775; the pace of acquisitions is believed to have slackened somewhat around 1800. He died on 25 February 1815.

Thorold was succeeded by his eldest son, Sir John Hayford Thorold, tenth baronet (1773-1831), who continued in his father's collecting habits, and commissioned the architect Lewis Vulliamy to build a new library for him at Syston between 1822 and 1824. This was visited by T. F. Dibdin and described by him as "perhaps one of the most

splendid and taking book repositories in Europe” (*Picturesque tour*, vol. I). It is possible that Dibdin’s note of the existence of large paper copies of this book derives from seeing this copy at Syston Park.

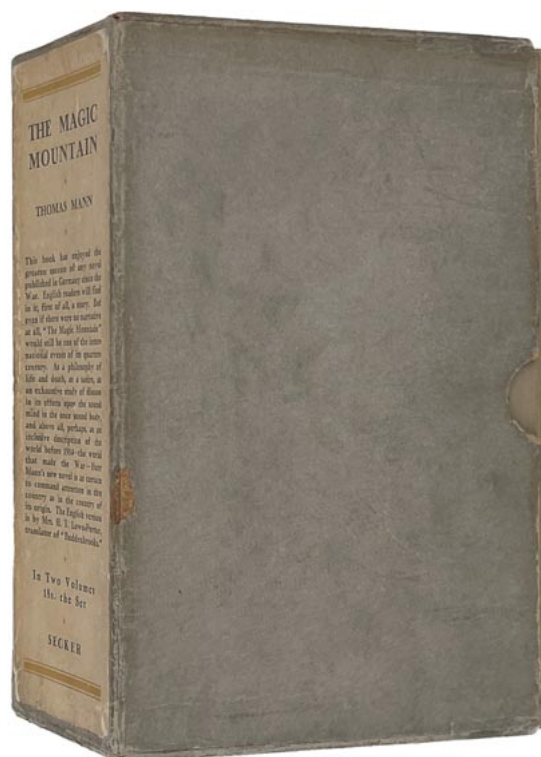
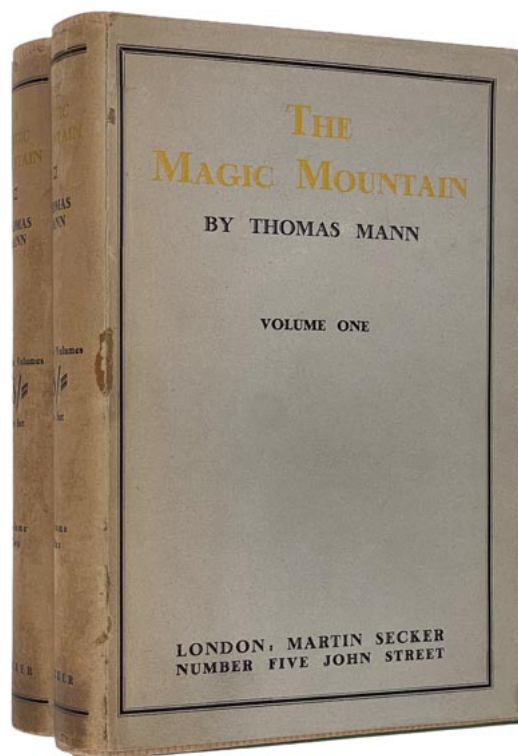
The Syston Park collection was sold by Sotheby’s in 1884, 1899, and 1923. This set appears in the first sale as lot 1179 where the binding is attributed to Roger Payne (1739-1797). Bernard Quaritch in *Contributions towards a Dictionary of English book-collectors* however issued a caveat that “the auction catalogue ignored the circumstance and set the name of Roger Payne to bindings that drunken artist would have refused to acknowledge”. In light of this and because of the lack of distinguishing tools it is difficult to substantiate the attribution to Payne.

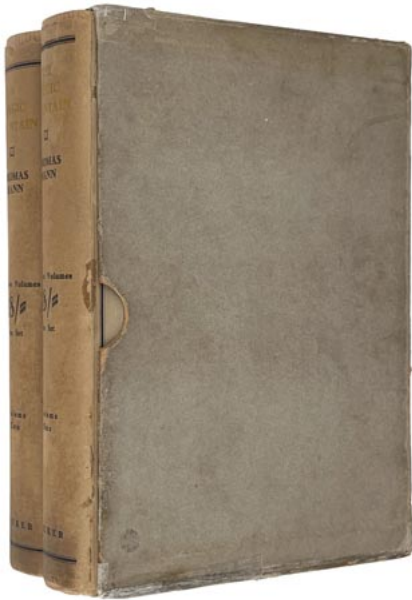
At some stage after the Sotheby’s sale, where the set sold for £4 to a Mr Buckley, the set was acquired by John Buchan (1875-1940). As Thorold before him, Buchan had a fine book collection, including many finely printed classical books. His interest and knowledge of this period of Roman history is manifest in his biography of Julius Caesar (1932). John Buchan’s private library was acquired in 1955 by Queen’s University in Kingston Ontario, and so books from his library are rarely seen on the market.

This set, however, did not end up at Queen’s University as Buchan had given it in 1908 to Sir Edward Ridley. This is a particularly apposite present as Sir Edward Ridley (1843-1928) had published a very successful translation of Lucan’s *Pharsalia* in 1896. Crabbet Park was the home of Sir Wilfrid and Lady Anne Blunt, famed for its Arabian horse stud, where Ridley and Buchan had clearly met as house guests.

Brunet III, 1200: “edition estimee”; Dibdin II, 186: “a very excellent edition”; Schweiger II, 564. See also Sandys, A History of Classical Scholarship.

First UK edition of a landmark of German literature





47. **MANN, Thomas.** *Der Zauberberg* [The Magic Mountain]. London: Martin Secker. 1927. **\$8,000**

8vo. 2 vols. Original green publisher's boards ruled in blind, lettered in gilt to upper board and backstrips; housed in both the printed dust jackets (ruled in black, black and orange lettering); and the original slipcase with printed paper label to spine; pp. [x], xi, [iii], 3-434; [viii], 437-900, [ii]; very bright copies, spine tips touched by sun, the jackets priced 18/ to the backstrips, also very good, aside from some browning and chipping at head; a couple of light stains to the folds; slipcase rubbed, worn and at some point expertly reinforced.

First UK edition of Mann's masterpiece, translated by H. T. Lowe-Porter. One of the greatest novels of the twentieth century, it was the principal work for which Mann was awarded the Nobel Prize.

The Magic Mountain was first published in German in 1924, although Mann had begun writing early drafts of the manuscript over ten years earlier in 1912, while his wife was recuperating from a respiratory disease in the Swiss Alps. Interrupted by the outbreak of the First World War, Mann went through many iterations of the book, which initially took the form of a pro-German exposition, but later changed to reflect the conflict of political ideas between him and his brother Heinrich. In the central plot, the protagonist Hans Castorp pays a

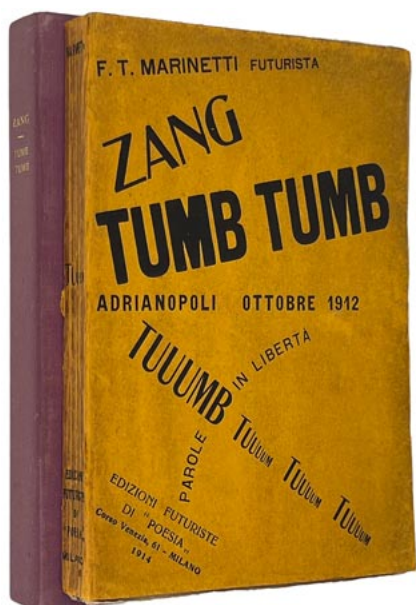
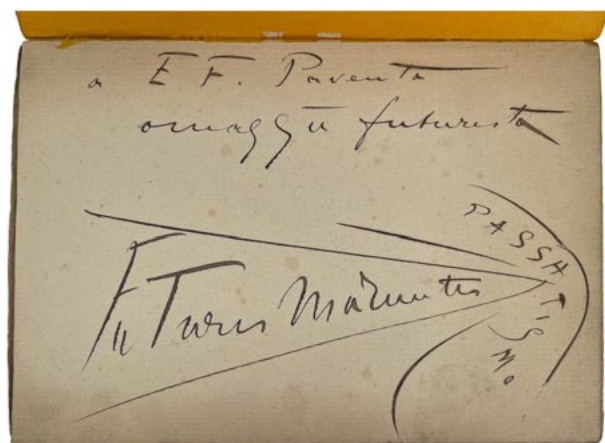
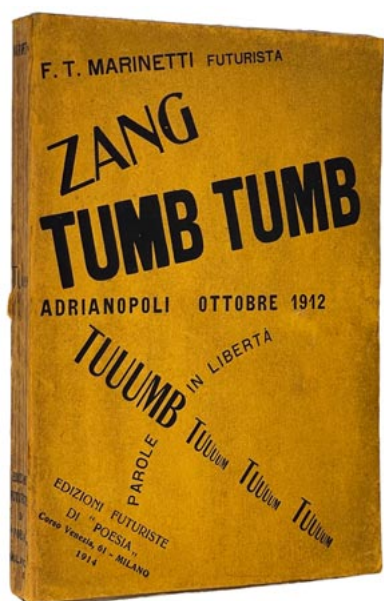
visit to his cousin who is residing in a sanatorium in Davos. The work centres around themes of mortality, health, sexuality and questions about life in general. Strongly inspired by the works of Friedrich Nietzsche, Mann stated in *The Atlantic* in January 1953 that "what [Hans] came to understand is that one must go through the deep experience of sickness and death to arrive at a higher sanity and health..."

The translator Helen Tracy Lowe-Porter (1876-1963) played a pivotal role in bringing Mann's works to the English-speaking audience. Granted the sole rights to translate Mann's works into English by Alfred A. Knopf, she was responsible for translating nearly all of his works, and these translations significantly contributed to the success of Mann's oeuvre, which culminated in his receipt of the Nobel Prize in Literature in 1929. Of her translation of *Der Zauberberg* (The Magic Mountain), she later wrote:

"[T]he violet has to be cast into the crucible, the organic work of art to be remoulded in another tongue... [S]ince in the creative act word and thought are indivisible, the task was seen to be one before which artists shrink and logical minds recoil".

A fantastic copy of the first English edition, seldom found in such condition.

presentation copy, exuberantly inscribed



48. **MARINETTI, Filippo Tommaso.** Zang Tumb Tumb. Milan: Edizioni Futuriste di "Poesia". 1914. **\$7,250**

8vo. Original printed wrappers, preserved in custom-made plum cloth slipcase; pp. 223, [3

(ads)], 1 folding plate, photographic portrait frontispiece by Emilio Sommariva; spine a little darkened and creased, front hinge very expertly repaired, light soiling to wrappers with small abrasion to lower cover, but generally very good. *Provenance:* presentation copy exuberantly inscribed by Marinetti "A E. F. Paventa omaggio futurista" to fly leaf, with his signature "FuturisMarinetti" bursting through the word "Passatismo" (Tradition).

First edition, first issue with "18 miglajo" to rear. Marinetti's sound and concrete poem is a central text of Futurism, an avant-garde account of the Battle of Adrianople during the First Balkan War that is now seen as a seminal work of Modernist art. In Marinetti's furious rejection of the conventions of the *livre d'artiste*, with his experimental use of typography to express noise speed and sound, he invented an entirely new kind of artist's book that embodied the Futurists' insistence on action and iconoclasm.

The volume was inscribed by Marinetti as an "omaggio futurista" (Futurist gift). The dedicatee, E. F. Paventa, was likely the author of *Italian Technical Words and Phrases* (London, 1921) and the translator of *Preliminary Scheme of the Italian Penal Code* (London, 1929), written by Fascist minister of justice Alfredo Rocco (1875-1935). It would seem subversively fitting that the writer of a staid technological book should be the recipient of a book that glorifies the machine, and that does so with such fury. Marinetti represents his own signature as a bayonet thrust into "Passatismo" - tradition. Moreover, the English publication of Paventa's works and the London provenance of our volume create an intriguing parallel.

Fanfare binding with *pointillé* tooling





49. **[BINDING.] [PRAYERS.]** [Le tableau de la croix représenté dans les ceremonies de la S.te messe.] [Paris: François Mazot. c. 1651-1653.] **\$2,750**

Small 4to. Contemporary French dark red morocco, richly gilt, covers elaborately tooled with pointillé tools in an open fanfare design, within pointillé, double fillet and floral roll tool borders, spine gilt in compartments with raised bands, gilt edges, pink silk ties and place marker, marbled endpapers; ff. [2], 34, pp. 35-39, [1 (blank)], engraved throughout (77 full-page engravings) by Colin and De Gheyn, without title and privilege leaf; two very small holes near hinge of rear board, hinges and extremities very expertly repaired; tiny hole to f. 33 (repaired); “N 686” in ink to recto of f. [1]; a cutting from a catalogue (attributing the binding to “Le Gascon”) to verso of front free endpaper; bookplates of Paul Grandsire to verso of front free endpaper and verso of rear free endpaper (see below).

One of the most splendid books of devotion of the French seventeenth century, entirely engraved, and in a superb *fanfare* binding with *pointillé* tooling, attributed to the legendary binder “Le Gascon”.

The volume opens with a dedication letter from the printer François Mazot to Charles de l’Aubespine (1580-1653), Marquis de Châteauneuf, ambassador, and later Keeper of the Seals of France, faced by a portrait of the dedicatee by the Dutch engraver Willem de Gheyn (*fl.*

1650–1670). An engraved title page by Jean Colin (c. 1623–1701) follows, introducing thirty-five illustrations depicting various parts of the Mass. Each illustration is accompanied, on a facing page, by prayers in French and Latin, embellished with full-length portraits of saints, plants, flowers, and insects. The work concludes with four pages of litanies featuring female saints.

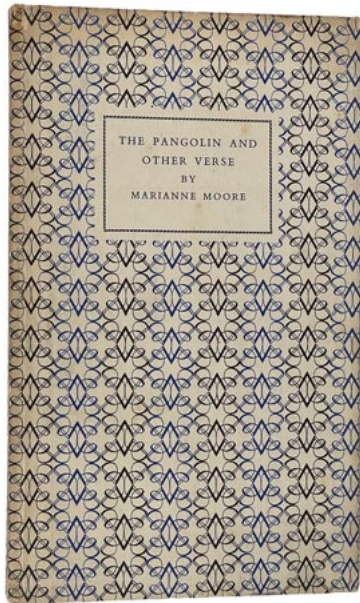
Published between 1651 and 1653, *Le tableau de la croix* exists in several variants, with some editions including further litanies and portraits of Jesus and the Virgin Mary, as well as a selection of Psalms.

The binding is an exquisite example of French *pointillé* tooling, a style characterized by intricate dotted lines and curves that gained popularity in France in the 1630s. This technique was employed by several master gilders, the most famous of whom was “Le Gascon”, a mysterious figure whose identity remains uncertain. This binding has previously been attributed to his workshop in the past.

Provenance: From the library Paul Grandsire of Nogent, Haute-Marne. His extensive collection was sold at auction in 1930 (See *Vente 9-13 Décembre 1930: Livres rares et précieux, anciens et modernes composant la Bibliothèque de M. Paul Grandsire de Nogent-en-Bassigny*).

True first edition of a cultural icon

One of only 120 copies



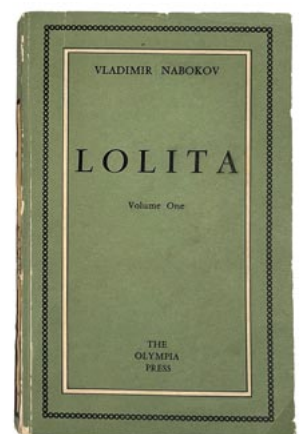
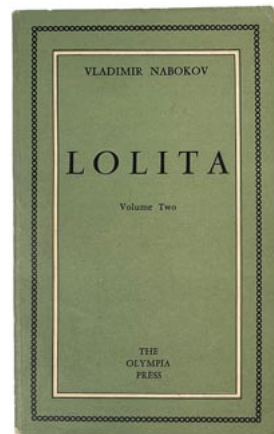
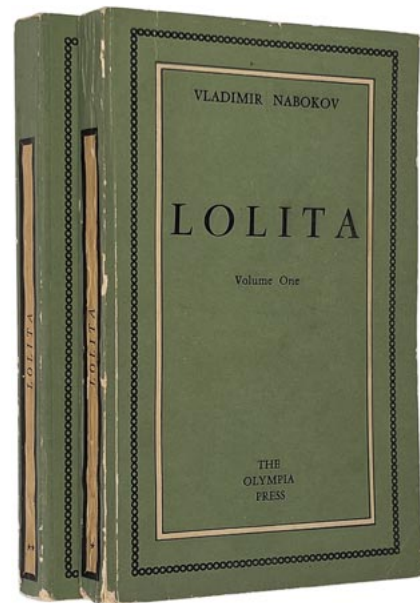
50. **MOORE, Marianne.** *The Pangolin And Other Verse.* Plaistow, London: The Curwen Press. 1936. **\$1,700**

Tall 8vo. Boards printed in black and blue; with 8 head and tailpieces by George Plank; pp. [12], 3-24, [6]; a few small spots to boards, a touch toned to spine; internally clean, with some residue from a bookplate, otherwise a very good copy.

First edition. One of just 120 copies printed at the Curwen Press.

Moore had a penchant for pangolins, finding beauty in the strange creatures that others might find ugly or bizarre. She was first introduced to the animal in 1927, when it was described to her by a friend who had travelled to Borneo. She later wrote to her brother, serving at the time in the U.S. Navy: "I want you to tell me if you see a pangolin. It looks like an artichoke, has a tail about a foot long and lives on ants (is in fact an armored anteater)."

When Moore wrote the fated words: "man and beast/each with a splendor/which man in all his vileness cannot set aside," she was unable to know the fate of these remarkable creatures: they are widely considered to be the world's most trafficked mammal, and are currently on the critically endangered list.



51. **NABOKOV, Vladimir.** *Lolita.* Paris: The Olympia Press. 1955. **\$5,500**

Small 8vo, 2 vols.; original green wrappers printed in black and white, in a custom-made slipcase; pp. I: [viii], 7-188, [4]; II: [viii], 9-223, [1]; edges and spines rubbed, creased along the backstrips; a little toning, and small corner crease to the lower corner of volume 2; very good copies, still.

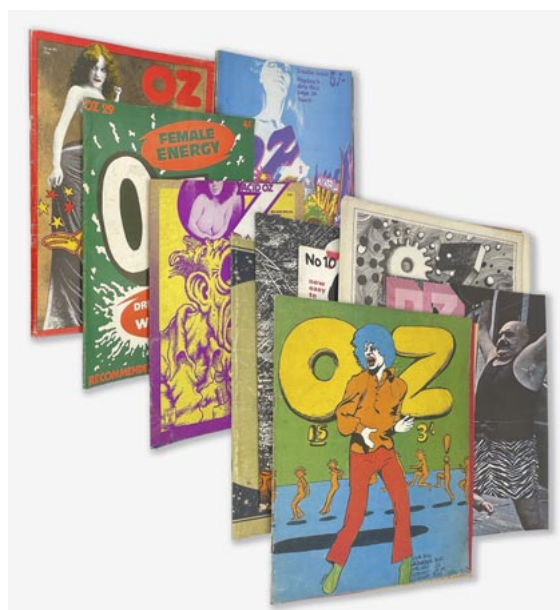
The true first edition of Nabokov's best-known title.

Nabokov took five years to write *Lolita*, and it was finally published in 1953. Due to the subject matter, he originally intended to publish it pseudonymously, though with the inclusion of the character Vivian Darkbloom (an anagram for

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

Lolita did not appear in the US until 1958, and in England until 1959; the success of this novel enabled the author to give up teaching and devote himself to writing. The novel was adapted into film twice, firstly by Stanley Kubrick in 1962 with James Mason as Humbert Humbert and Sue Lyon as Lolita, and secondly (and rather more lasciviously) in 1997 by Adrian Lyne with Jeremy Irons and Dominique Swain.

Revolutionary, elaborate and scandalous



52. **NEVILLE, Richard, Jim ANDERSON, Felix DENNIS, and Roger HUTCHINSON (editors).** *Oz Magazine*, complete set of 48 issues. London: Oz Publications Ink Ltd. 1967–1973. **\$16,500**

First edition, a complete set of 48 issues (plus an extra copy of issue 34), of the most revolutionary, technically elaborate, and scandalous British counterculture magazine.

The underground satirical magazine *Oz* made its debut in Sydney, Australia, in 1963. A second, better known, edition emerged in London four years later.

The British *Oz Magazine* was under the editorial guidance of the Australian writer and social commentator Richard Neville, who also served as the editor of the Australian version. Artistically supervised by another Australian expatriate, the pioneering graphic artist Martin Sharp, the magazine initially aimed to rival *Private Eye* as a satirical publication within the London market. However, *Oz* swiftly evolved into a psychedelic magazine while maintaining its satirical tone throughout its tenure, particularly in its commentary on the excesses of hippie philosophy.

Its run extended to forty-eight issues until its closure in 1973, attributed to a debt of £20,000. Contributors included writers Germaine Greer and David Widgery, illustrators Michael Leunig and Stewart Mackinnon, and psychedelic artists Barney Bubbles and John Hurford. Firmly entrenched within the underground movement, *Oz* found itself embroiled in two high-profile obscenity trials. The first occurred in Australia in 1964, followed by another in the United Kingdom in 1971. Despite initial convictions, the magazine's editors were ultimately acquitted on appeal.

Condition: Occasional light wear but generally very good.

The present set is complete with the following additions loosely inserted:

Issue 4: With "Oz sheet no 1" insert.

Issue 8: With Che Guevara poster.

Issue 11: With Daylo Martin Sharp "sticker" cover. There are five colour variations: green, yellow, orange, red (as here), and pink.

Issue 21: With Running Man promotional booklet and Outcry insert.

Issue 24: With a large fold out poster of Honey Bunch Kaminski.

Issue 29. With Hendrix "Band of Gypsies" insert.

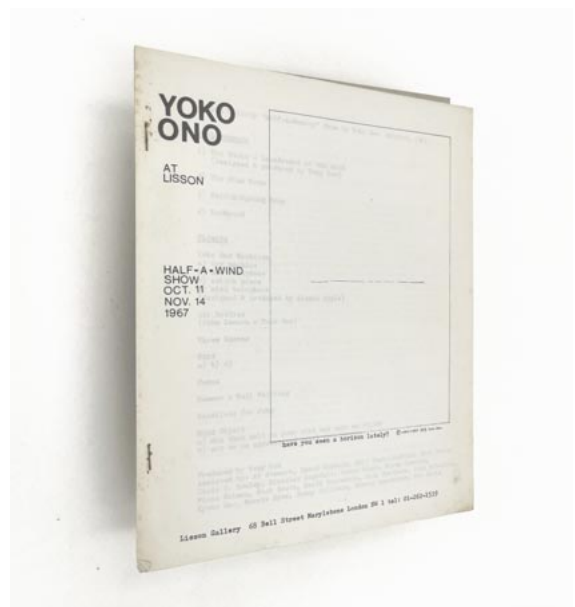
Issue 30: With fold out poster of Jimi Hendrix.

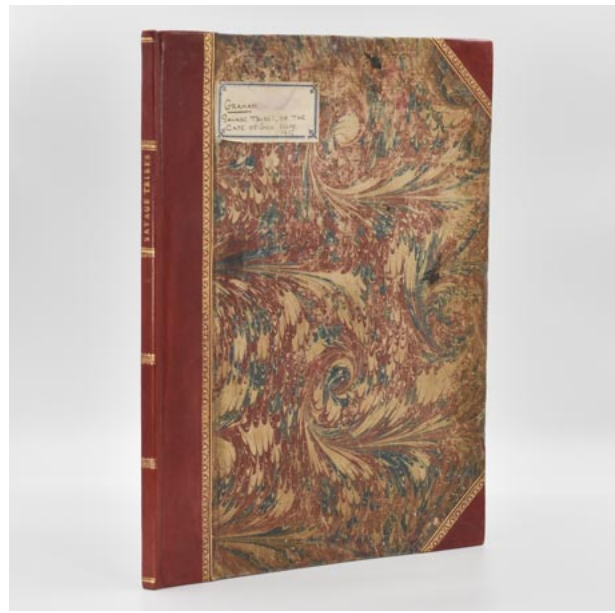
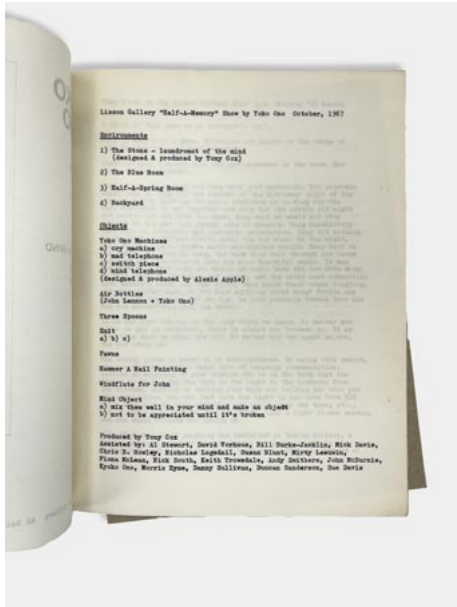
Issue 36: With fold out poster of Janis Joplin / Rupert.

Issue 43: With centrefold Rock n Roll shows advert.

Issue 44: With centrefold Cozmic advert.

Catalogue of an iconic exhibition





53. **ONO, Yoko.** Catalogue of the exhibition "Half-a-Wind-Show" at the Lisson Gallery. London: Lisson Gallery. 1967. **\$9,500**

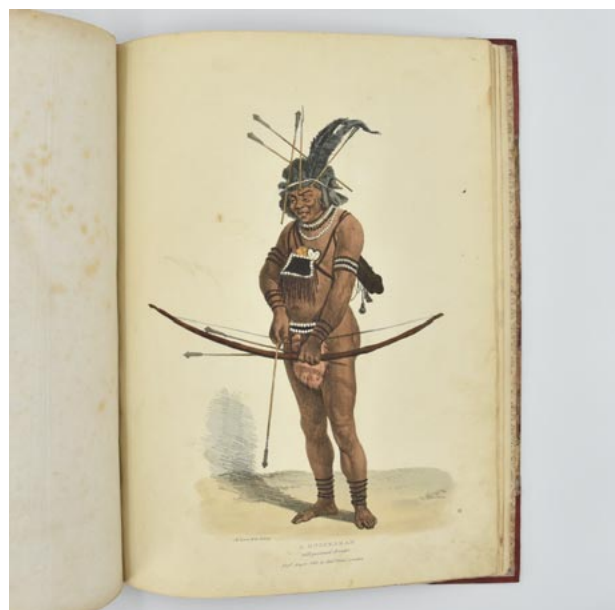
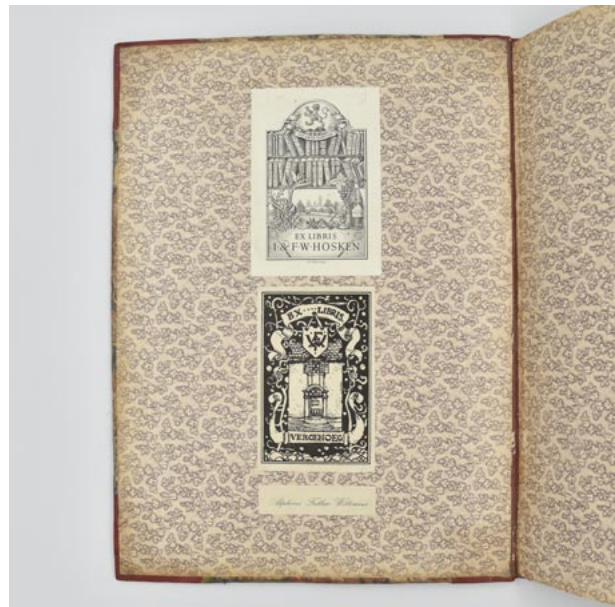
4to. Four sheets stapled (255 x 205 mm); staples slightly rusted and fold at bottom corners; otherwise very good.

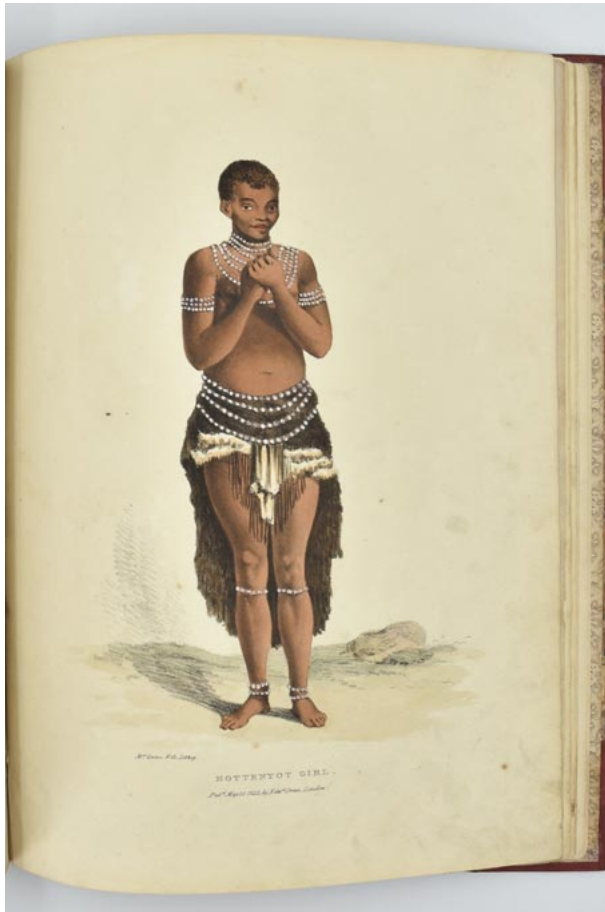
Very rare exhibition catalogue from Yoko Ono's groundbreaking 1967 solo exhibition at the Lisson Gallery in London.

"Life is only half a game".

The iconic exhibition at the Lisson Gallery featured the "Half-a-Room" installation, in which a diverse range of objects such as a chair, bookshelf, and hat were painted white and halved, serving as symbolic representations of the conclusion of Ono's second marriage. John Lennon, who sponsored the exhibition, is jointly credited with Ono for the creation of the famous "Air Bottles". Running from 11 October to 14 November 1967, "Half-a-Wind-Show" marked a significant milestone in Ono's early career, contributing to her growth and evolution as an artist. Of the obvious, yet absent, exposition of another kind of half - that of a person - Yoko would comment, "Somebody said I should also put half-a-person in the show. But we are halves already".

Library Hub shows only two other copies of this catalogue (Tate Britain and V&A).



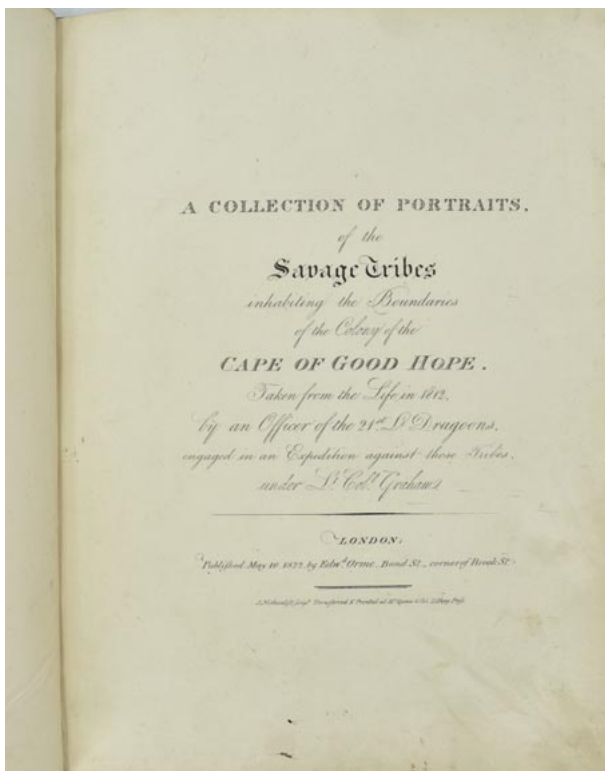


Folio. Early 20th-century half-calf over the old boards, spine lettered in gilt, boards ornamented in gilt, patterned endpapers; lithographic title-page and eight hand-coloured plates in aquatint and lithography, preserving the original tissue guards; occasional light spotting, otherwise very good.

First edition of a legendary rarity, especially complete with all plates, as here. "Edward Orme was, after Rudolph Ackermann, the most important publisher of illustrated books during the short golden age of the coloured aquatint, but there is no evidence that he followed Ackermann's move into lithography" (*ODNB*, which underpins the rarity of this work, as the author of this entry apparently

never saw this publication).

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



54. **ORME, Edward.** A Collection of Portraits of the Savage Tribes Inhabiting the Boundaries of the Colony of the Cape of Good Hope. Taken from the Life in 1812, by an Officer of the 21st Lt. Dragoons, engaged in an Expedition against those Tribes, under Lt. Coll. Graham. London: Edwar Orme. 1822. **\$16,000**

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

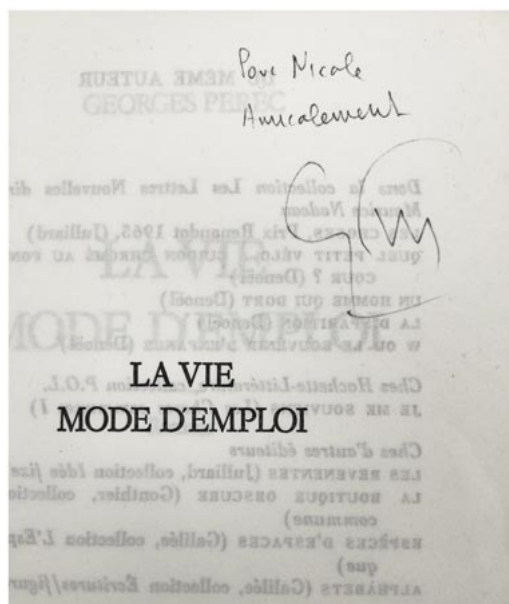
Rare presentation copy



plural, a subtle hint towards the multiplicity of narratives that unfold throughout the text. Though often cited as an example of postmodern fiction, Perec resisted such labels, his only enduring affiliation being with the Oulipo (Ouvroir de Littérature Potentielle, or Workshop of potential literature), a loose collective of predominantly French-speaking writers and mathematicians dedicated to crafting works through constrained writing techniques.

La Vie mode d'emploi intricately weaves together numerous stories, ideas, and literary and historical allusions, centring on the lives of the inhabitants of a fictional Parisian apartment building at 11 rue Simon-Crubellier. Written according to a complex set of formal constraints, the novel's structure adds layers of depth and intricacy, showcasing Perec's experimental approach to storytelling.

One of six copies



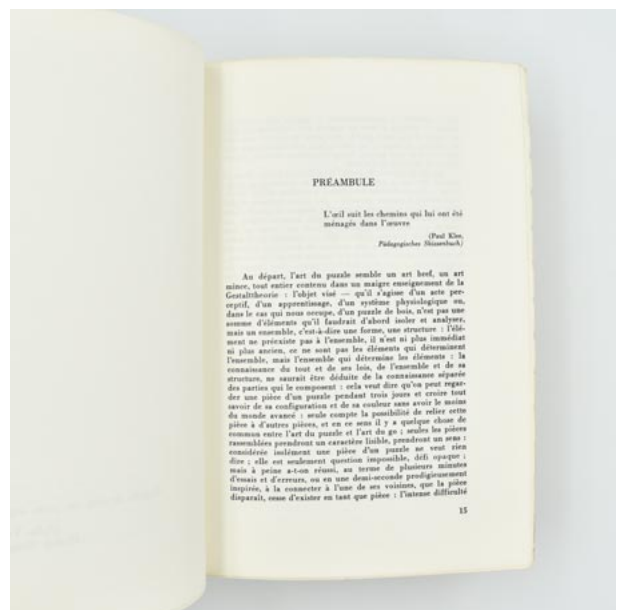
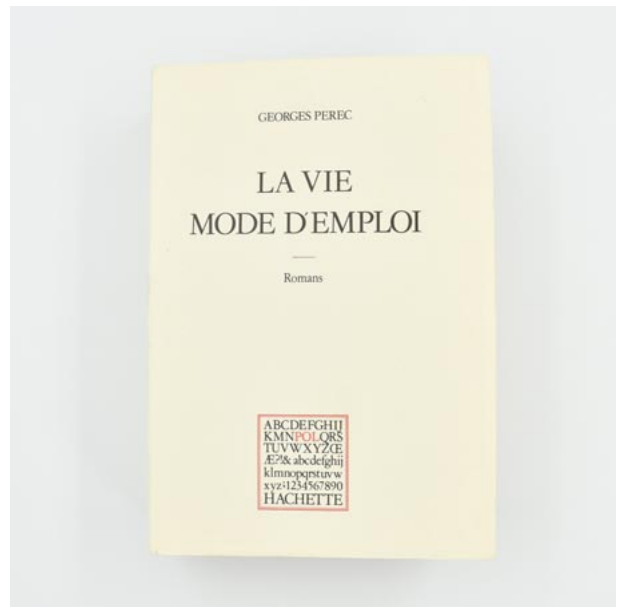
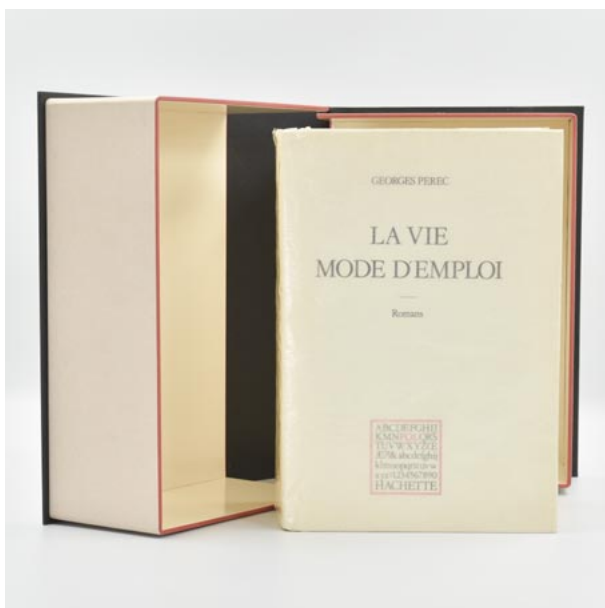
55. **PEREC, Georges.** *La Vie mode d'emploi*. Paris: Hachette. 1979. **\$1,350**

8vo. Cream wrappers printed in black and red; pp. [12], 15-699, [7]; wrappers slightly toned with a few spots and marks, some creasing and two short tears to spine; internally clean with occasional marks and creases; overall very good; "Pour Nicole Amicalement Gp" to half-title.

Early reissue, a very rare presentation copy inscribed by the author in the final years of his life.

La Vie mode d'emploi (English title *Life: A User's Manual*) is arguably Georges Perec's most famous novel, first published by Hachette in 1978 and translated into English by David Bellos in 1987. The title page describes it as "romans" in the





56. **PEREC, Georges.** *La Vie mode d'emploi.* Paris: Hachette. 1979. **\$80,000**

8vo. Cream wrappers printed in black and red; housed in publisher's elegant drop back box; partially unopened; pp. [12], 15-699, [7]; near fine.

First edition, one of six copies *hors commerce* printed on vergé blanc d'Arches.

La Vie mode d'emploi (English title *Life: A User's Manual*) is arguably Georges Perec's most famous novel, first published by Hachette in 1978 and translated into English by David Bellos in 1987. The title page describes it as "romans" in the plural, a subtle hint towards the multiplicity of narratives that unfold throughout the text. Though often cited as an example of postmodern fiction, Perec resisted such labels, his only

enduring affiliation being with the Oulipo (Ouvroir de Littérature Potentielle, or Workshop of potential literature), a loose collective of predominantly French-speaking writers and mathematicians dedicated to crafting works through constrained writing techniques.

La *Vie mode d'emploi* intricately weaves together numerous stories, ideas, and literary and historical allusions, centring on the lives of the inhabitants of a fictional Parisian apartment building at 11 rue Simon-Crubbellier. Written according to a complex set of formal constraints, the novel's structure adds layers of depth and intricacy, showcasing Perec's experimental approach to storytelling.

Mirror for young Catholics



57. **PICQUET, Gilles Jaques.** *Ecole Chrestienne, où le Miroir de la jeunesse, auquel elle trouvera, comme elle doit honnestement converser, aller, venir, parler; & plusieurs autres vertueuses instructions tres-utiles; & necessaires à la jeunesse: poëtiquement composé.* Brussels: Chez Martin de Bossuyt, Imprimeur juré de la ville. 1668. **\$1,350**

4to. Recent half calf over marbled boards, spine ruled and lettered in gilt; pp. [8], 63, [1]; woodcut initials, head- and tailpiece, woodcut printer's device to final blank; trimmed close at head touching titles and running titles; contemporary inscription "XII." and "Oratorij Bruxellensis" to title page (see below); contemporary markings in ink to a few pages.

First and only edition, exceedingly rare, of this educational poem on proper conduct for Catholic youth.

L'Ecole Chrétienne, or *Miroir de la jeunesse*, is a poem in French alexandrine verse offering a comprehensive guide to cultivating civility and moral integrity in young people. The work is organised into thirty-five chapters, each providing practical advice with titles such as "Avoid incivility", "Learn Latin", "Respect the priests", "How to behave in churches", and "How to serve the table". Nearly every facet of youthful propriety is addressed. Chapter 25, "Avoid the Huguenots", warns that "all their false loyalties are held together like the strings of a gated instrument, whose discordant sounds serve only to offend the

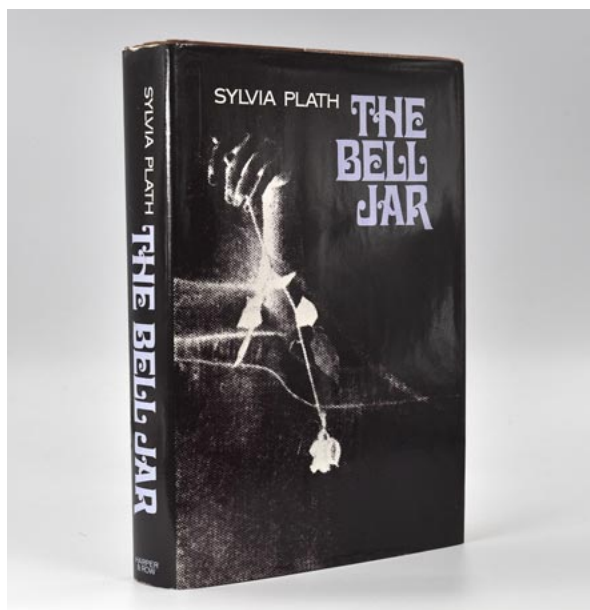
ear” – a sentiment that foreshadows the revocation of the Edict of Nantes more than fifteen years later.

Virtually nothing is known about the author, Gille Jacque Picquet, who styled himself as “Maistre de la plume d’or” (master of the golden quill). The volume is dedicated to Antoine de Dyn, who became *écolâtre* (headmaster) of the cathedral school of Brussels in 1664 (see Alfred Félix d’Hoop, *Inventaire général des archives ecclésiastiques du Brabant*).

Provenance: From the library of the Oratory of Brussels. The Congregation of the Oratorians was invited from France by Jacobus Boonen (1573-1655), Archbishop of Mechelen, to counter the expanding influence of the Jesuits. The Oratory was demolished in 1795, and its library dispersed.

We have found only one other copy at the Royal Library of Belgium.

“I am, I am, I am”

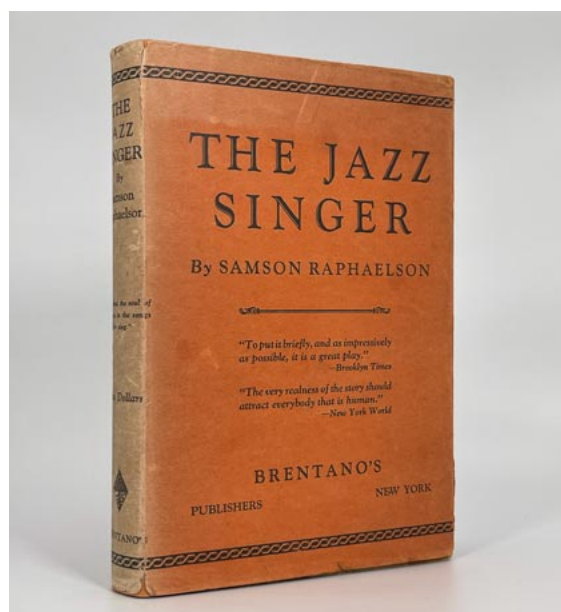


58. **PLATH, Sylvia.** *The Bell Jar*. Evanston, New York: Harper & Row, Publishers. 1971. **\$1,000**

8vo. Original maroon cloth-backed boards and wrapper; pp. 296, text illustrations by the author; slight browning to endpapers, wrapper with crease to rear fold-in, very light spots to fore-edges, very good.

First US edition, with a biographical note by Lois Ames. It took eight years for Plath’s most famous

work, following the psychological disintegration of the brilliant young Esther Greenwood, to be published in her home country due to the wishes of Ted Hughes and her mother. It was first published in the UK under the pseudonym of Victoria Lucas - the novel was so close to Plath’s real life that her publisher feared libel action. By 1971 her fame was secured and her story was known so that anonymity was no longer necessary. The book was an immediate hit in the US and has cemented its place as a cultural touchstone.



59. **RAPHAELSON, Samson.** *The Jazz Singer*. New York: Brentano’s. 1925. **\$1,350**

8vo. Original green cloth back orange paper-covered boards with orange dustwrapper; contains a loosely inserted advertisement slip and previous owner’s name stamp; a little chipping to extremities of wrapper with closed tear to bottom of rear hinge, otherwise a very good copy.

First edition.

This play, based on the author’s story “The Day of Atonement” which originally appeared in *Everybody’s Magazine* in January 1922, was an enormous hit. It was the basis for the famous 1927 Al Jolson film, and for two further remakes: one in 1952, directed by Michael Curtiz, with Danny Thomas and Peggy Lee; and another in 1980, directed by Richard Fleischer, with Neil Diamond and Laurence Olivier.

the beginning of antarctic research



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



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

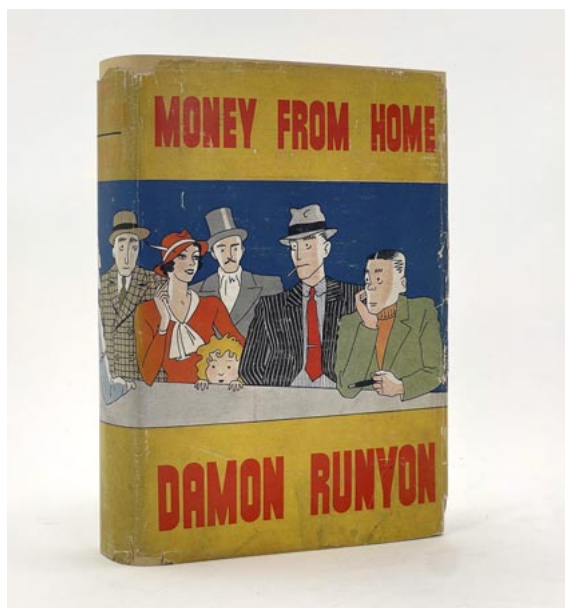


This is the issue with the publisher's catalogue with the earliest date, January, 1847. Murray had only 1500 sets printed, and they "were bound and sold over a period of several years, as indicated by the various dates on the advertisements at the rear of vol. II" (Rosove).

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

60. **ROSS, James Clark.** A Voyage of Discovery and Research in the Southern and Antarctic Regions, during the Years 1839-43. London: John Murray. 1847. **\$7,500**

Capturing the idiom of the man in the street



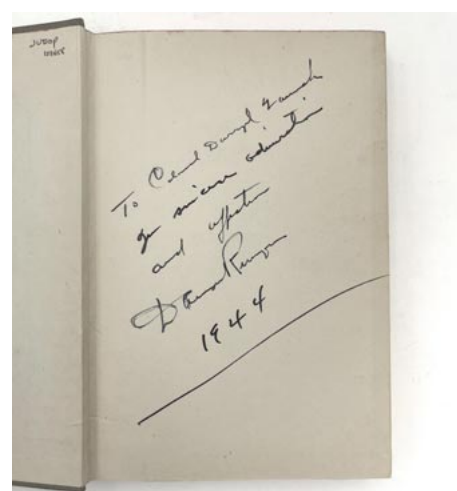
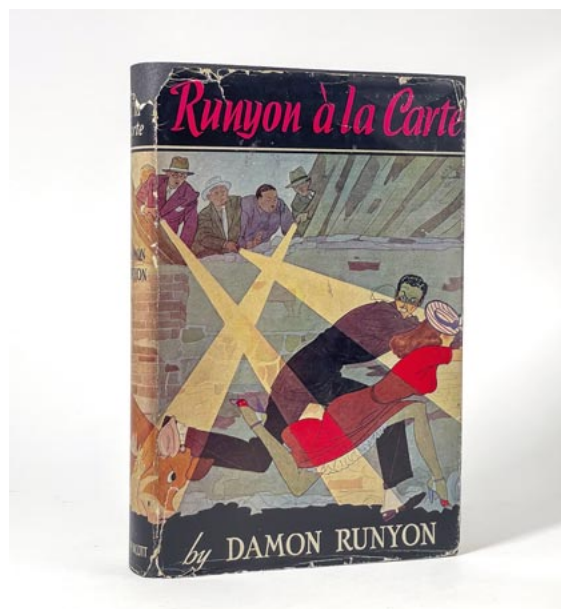
61. **RUNYON, Damon.** *Money from Home*. New York: Frederick A. Stokes Company. 1935. **\$2,000**

8vo. Original red cloth with illustrated dustjacket (not price clipped); pp. ix, [3], 313, [1]; small flaws to corners, head and tail of spine of dustjacket with light spotting.

First edition.

Damon Runyon is best known for his book *Guys and Dolls*, written in the regional slang that would become his famous trademark. *Money from Home* is a rare assortment of short stories, showcased previously in *Cosmopolitan Magazine* and *Collier's Weekly*, and one novel, all published for the first time into one volume. The eponymous title would inspire the 1953 Paramount movie starring Dean Martin. The comedy would be the first of the Dean Martin and Jerry Lewis collaboration to be shot in colour.

The blurb of *Money from Home* attests to the reality Runyon succeeds in bringing to life, as a review from the New York journalist Heywood Brown states: "Damon Runyon is supreme in orchestrating the idiom of the man from the street.... The ear of Mr Runyon has not missed a beat or a single note".



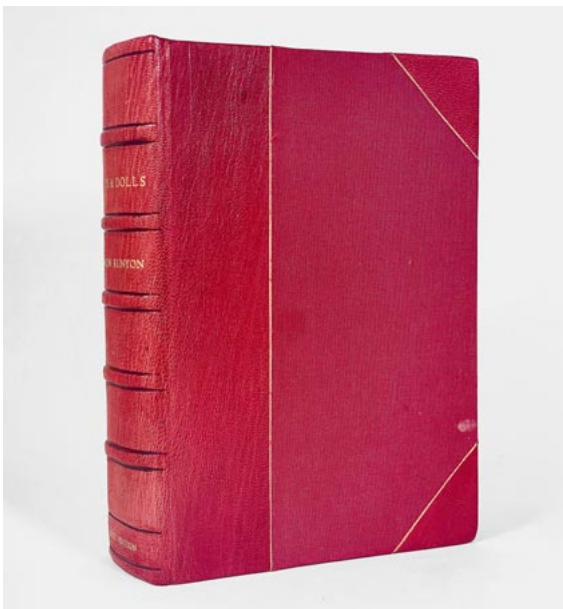
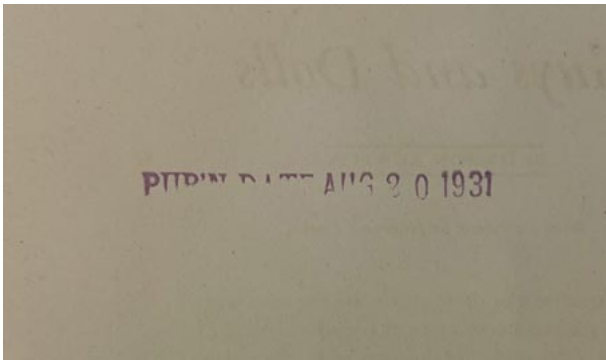
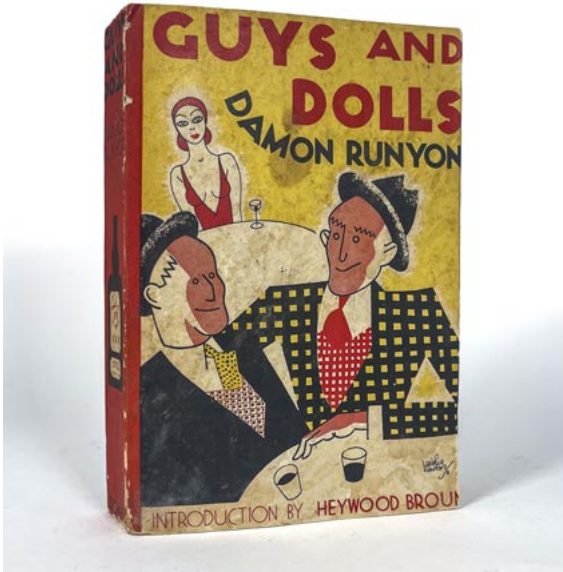
62. **RUNYON, Damon.** *Runyon à la Carte*. Philadelphia: J.B. Lippincott Company. 1944. **\$3,300**

8vo. Original grey cloth, titles to front board and spine in red, top edge red with pictorial dust jacket; pp. [10], 11-192; spine a little rolled and jacket with minimal sunning, some loss to head of spine on dustjacket.

First edition, first printing, a presentation copy inscribed by the author to the film producer Darryl F. Zanuck on the ffep, "To Colonel Dayrrl Zanuck, in sincere admiration and affection, Damon Runyon, 1944".

Zanuck was appointed as colonel in the Army Signal Corps when the US entered the Second World War. Runyon wrote the introduction to Zanuck's book *Tunis Expedition* (1943), which was an account of the producer's difficult experience in documenting the beginning of the North African campaign with the Signal Corps.

Advance copy in unique binding



63. **RUNYON, Damon.** *Guys and Dolls*. New York: Frederick A. Stokes. 1931. **\$20,000**

8vo. Original limp cover with pictorial dust jacket pasted on at spine; "Pub'n Date Aug 20 1931" stamped on preliminary blank; Housed within red quarter morocco publishers folding box with five raised panels to spine; title plus "First Edition"

lettered in gilt to spine; pp. [8], ix-xxii, [2], 3-313, [3]; dust jacket slightly soiled and spine chipped at head and foot; minor indents to text block and extremities demonstrating some minor loss; a little creasing to reverse endpapers and dust jacket; otherwise very good copy of a scarce edition.

Advance Proof Copy of Damon Runyon's classic. We have been unable to locate any other example of this binding variant. There are other examples of advance copies in a traditional cloth binding with the dust wrapper while the first softback edition has a completely different design, making this an extremely scarce publishing anomaly.

Guys and Dolls is a collection of thirteen short stories written by the legendary Damon Runyon, who, as the front flap asserts, "knows more of Broadway, and of sporting life, and of the underworld, than any other writing man alive". The theatrical adaptation of *Guys and Dolls* is considered one of the most successful Broadway musicals ever in production. The play first premiered in 1950 where it won the Tony Award and was subsequently transformed into a film starring Frank Sinatra and Marlon Brando.

The musical is based on two particular stories, *The Idyll of Miss Sarah Brown* and one that appears in this collection, *Blood Pressure*. Damon Runyan is notorious for his depiction of the Broadway Universe that flourished following the Prohibition era. He was known for creating distinctive characters from Brooklyn or midtown Manhattan that avoided conventional "plain names", instead adhering to more humorous, abstract monikers, such as "The Seldom Seen Kid" or "Good Time Charley", as well as employing nouns without explanatory context, such as "the old equaliser", (his nickname for a gun). In this way, Runyon wrote in a similar method and style to the Cockney Slang but in a way that was, and is, ever unique to the New York stratosphere.



64. **RUSHDIE, Salman.** *The Satanic Verses*. London: Viking Press. 1988. **\$4,800**

8vo. Quarter goatskin over navy buckram cloth, ruled in gilt and with gilt lettering to spine and publisher's textured end papers; in the original plain paper publisher's dust wrapper; pp. [xii], 3-546, [iv]; issued with typed paper label to spine; dustwrapper toned, with some larger chips to spine ends, but seldom found at all, and has done an expert job of preserving the boards beneath; fine, internally.

Limited first edition, number 24 of just 100 copies, published simultaneously with the first trade edition, signed by the author.

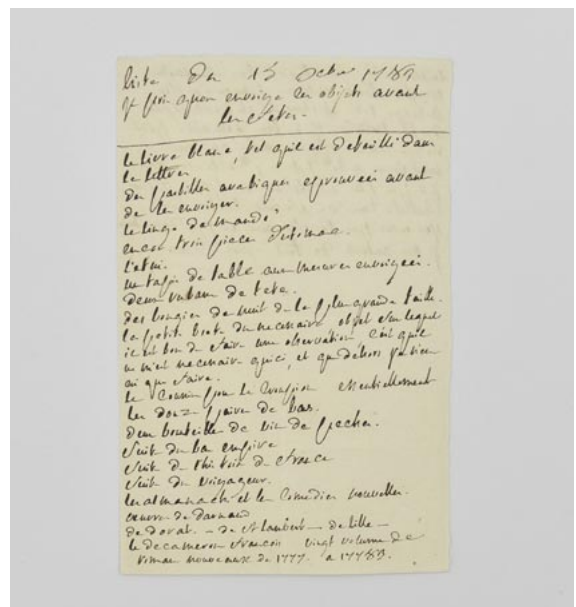
The Satanic Verses was Rushdie's fourth novel and caused huge controversy when it was initially released due to its depiction of the prophet Muhammad. The title refers to the satanic verses, a group of Quranic verses that refer to three Pagan Meccan goddesses: Allāt, Uzza, and Manāt. The novel employs elements of magic realism interspersed with a sequence of subplots that take the form of intricate dream narratives relayed by the protagonist. American theorist Timothy Brennan would later praise *The Satanic Verses* as, "the most ambitious novel yet published to deal with the immigrant experience in Britain".

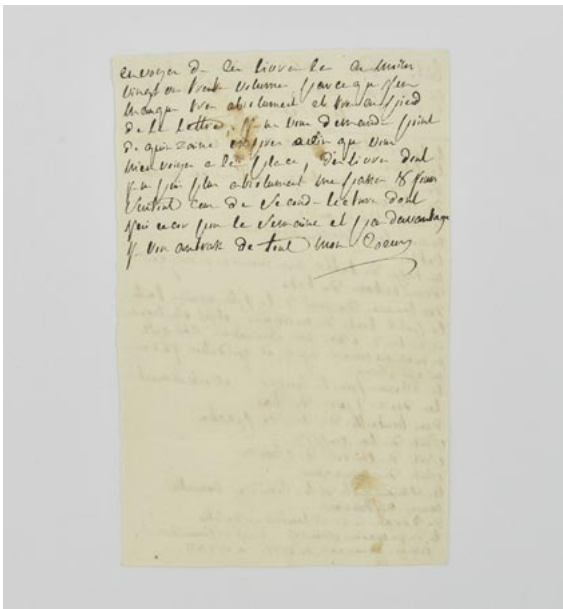
The scandal that ensued surrounding creative censorship was extremely divisive. A year after publication Ruhollah Khomeini, Supreme Leader of Iran, issued a fatwa ordering Muslims to kill Rushdie for blaspheming against Islam. A fatwa

cannot be revoked in the Shia Islamic tradition. Pakistan banned the book in 1988, and the importing of the book was forbidden in India. Many translators of *The Satanic Verses* have suffered serious injury and, in the case of Rushdie's Japanese translator, death. In fact, in 2022, Rushdie was himself attacked on stage whilst talking at an event. Subsequent to this stabbing, he lost sight in one eye and the ability to use one hand. Remarking on the extreme controversy surrounding *The Satanic Verses*, scholar M.D. Fletcher considered the irony, "that some of the major expressions of hostility toward Rushdie came from those about whom and (in some sense) for whom he wrote."

Speaking of his own work, Rushdie has defined his intentions as being, not about Islam at all, but rather a novel concerned with issues as varied as; "migration, metamorphosis, divided selves, love, death, London and Bombay". The complex controversy surrounding *The Satanic Verses* continues to impact. It is an influential novel which explores, amongst many other subjects, the disillusionment suffered by characters in between identification with competing cultures. It is a novel which, through unusual surreal depiction, highlights identity crises whilst binding its text in powerful parallel stories with roots in diverse religious history.

Sade's Reading List





65. **SADE, Donatien Alphonse François, Marquis de.** Autograph note addressed to his wife, Renée-Pélagie de Montreuil. [Vincennes fortress.] 15 October 1783.

\$7,500

Single leaf (c. 155 x 100 mm), pp. [2], comprising 38 lines written in dark brown ink; a few small stains to verso but generally very good.

An apparently unpublished autograph note by the Marquis de Sade (1740-1814) addressed to his wife, listing items he requested from prison, primarily books.

On 26 August 1778, Donatien Alphonse François, Marquis de Sade, was arrested at his *château* in La Coste, Provence, on charges of sexual violence and libertine excesses, and subsequently imprisoned in the fortress of Vincennes. From his cell, he remained prolific, maintaining an extensive correspondence – primarily with his wife, Renée-Pélagie de Montreuil (1763-1813) – and continuing work on *Voyage d’Italie* and several plays. In the summer of 1782, he wrote *Dialogue entre un prêtre et un moribund* and began *Les 120 Journées de Sodome ou l’école du libertinage*. When Vincennes closed in February 1784, he was transferred to the Bastille, where he produced a fair copy of *Sodom* (the so-called “rouleau de la Bastille”), now regarded as his first major work.

An insatiable reader, Sade regularly consulted the catalogue of the bookseller Méricot le Jeune, whose shop stood at the corner of Quai des Augustins (now Quai des Grands-Augustins) and

Rue Pavée (now Rue Séguier). He selected works on history, science, philosophy, and travel, which he ordered through his wife. In this note to her, he requested essential items for prison life, including writing and reading materials: a “blank book,” a “table mat,” and the “night candles of the largest size”. Among his reading requests were works by François-Thomas-Marie de Baculard d’Arnaud (1718-1805), Jacques Delille (1738-1813), Claude Joseph Dorat (1734-1780), and Jean François de Saint-Lambert (1716-1803), as well as *Le Décaméron français* by Louis d’Ussieux (1744-1804). Of these authors, Dorat stands out for his affinity with libertine themes, having gained renown for his erotic poetry, plays, and novels, including the epistolary seduction novel *Les Malheurs de l’inconstance* (1772).

The text of the note runs as follows:

liste du 15 octobre 1783.

je prie qu’on envoie les objets avant
les fetes.

Le livre blanc, tel quil est détaillé dans
le lettres

des pastilles arabiques eprouvées avant
de les envoyer.

Le linge demandé

encore trois pieces d’estomac.

L’etui.

Un tapis de table aux mesures envoyées.

Deux rubans de tete.

Des bougies de nuit de la plus grande taille.

La petite boite du necessaire, objet sur lequel

il est bon de faire une observation, c’est quil

ne m’est nécessaire quici, et que dehors je n’en

ai que faire.

Le coussin pour le croupion essentiellement.

Les douze paires de bas.

Deux bouteilles de vin de peche.

Suite du bon empire

suite de l'histoire de france

suite du voiyageur.

Les almanachs et les Comédies nouvelles.

Œuvres de darnaud

de dorat. – de st lambert – de lille –

le decameron françois vingt volumes de
roman nouveaux de 1777 à 17783 [sic].

[verso:]

envoyez de ces livres les au moins
vingt ou trente volumes, parce que j'en
manque tres absolument et tres au pied
de la lettre. Je ne vous demande point
de quinzaine expres, afin que vous
m'envoyiez a la place, des livres don't
je ne peux plus absolument me passer 8 jours
surtout ceux de seconde – lecture don't
j'ai encore pour la semaine et pas davantage

Je vous embrasse de tout mon cœur

List of 15 October 1783

I pray that the items be sent before the holidays.

The blank book, as detailed in the letters.

The Arabic pastilles, tested before being sent.

The requested linen.

Three more stomach pieces.

The case.

A table man to the measurements sent.

Two head ribbons.

Night candles of the largest size.

*The small necessity box, an item on which it is worth
making an observation: it is only necessary for me
here, and outside I have no use for it.*

The cushion for the rump, essential.

Twelve pairs of stockings.

Two bottles of peach wine.

Continuation of the Bon empire

Continuation of the History of France.

Continuation of the Voyageur.

The almanacs and the new comedies.

Works of d'Arnaud.

Of Dorat – of Saint-Lambert – of Delille.

The Décaméron français.

Twenty volumes of new novels from 1777 to 1783.

[verso:]

*Send at least twenty or thirty volumes of these books,
for I am in absolute need of them, and that in the
strictest sense. I do not request fortnightly shipment
on purpose, so that instead you may send books
without which I absolutely cannot do for even eight
days – especially those for second reading, of which
I have enough for the week and no more.*

I kiss you with all my heart.

Typographic fairy tale



66. **SCHWITTERS, Kurt, Käte STEINITZ, and Theo VAN DOESBURG.** *Die Scheuche. Märchen. No. 3.* Typographisch gestaltet. Hannover: Aposs. 1925. **\$10,000**

Oblong 4to (205 x 240 mm). Original cream wrappers printed in blue; pp. [12], printed alternately in red and blue; a few small marks to wrappers, minor crease to lower edge of the front cover, small crease to corner of lower cover; 3 leaves fragile along the fold, but generally an exceptionally well preserved and clean copy.

First edition, with the rarest variant of the front cover, of this milestone of avant-garde typography and children's book design.



Die Scheuche (The Scarecrow), the third children's book published by Aposs and designed by Kurt Schwitters and Käte Steinitz, follows *Hahne Peter* (Rooster Peter, 1924) and *Die Märchen vom Paradies* (Fairy Tales of Paradise, 1924). Assisted by typesetter Paul Vogt, Schwitters developed an innovative illustrative typography that blended Dada and De Stijl, transforming text into figurative imagery. The fairy tale follows the adventures of a scarecrow, tormented by mocking birds and mistreated by its creator. Part of the print run was published as issue 14/15 of Schwitters's avant-garde magazine *Merz*.



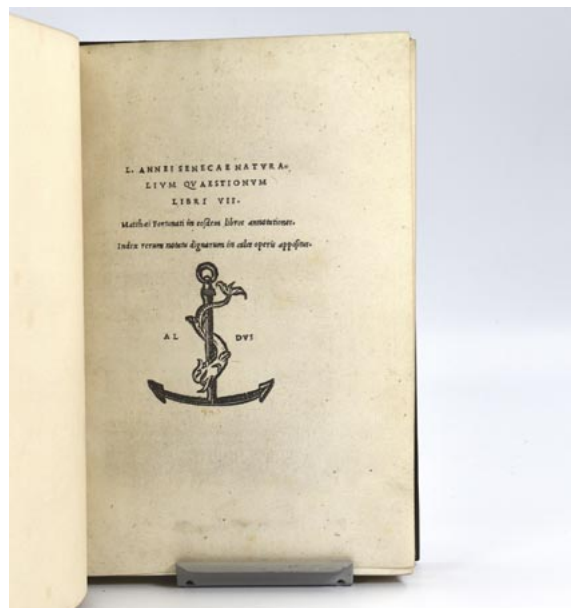
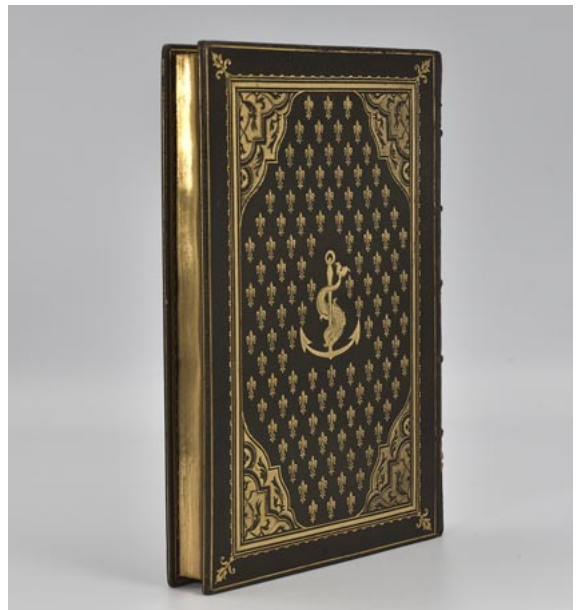
De Stijl artist Theo van Doesburg played a key role in shaping *Die Scheuche's* radical design, which, like El Lissitzky's *About Two Squares* (1922), relied exclusively on typographic elements to create visual impact. This collaboration represents a

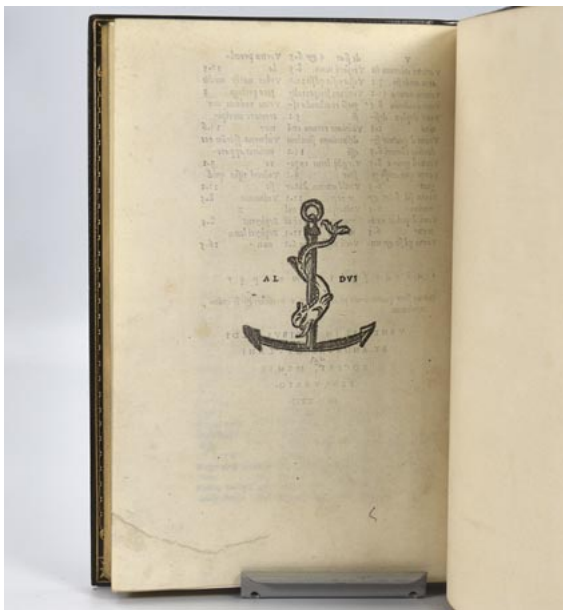
pivotal experiment in avant-garde typographic innovation.

Three distinct front cover designs exist. Two variants include the subtitle “Märchen,” one of which, as seen here, also features the inscription “Apost NO 3 Hannover” rotated 90 degrees anticlockwise. The third variant omits the “Märchen” designation, replacing it with “Merz 14/15” to indicate the book’s publication as an issue of *Merz*.

Schauer II, 125 (same variant binding); Raabe 273, 7.

Rare Aldine, splendidly bound





otherwise a remarkably well-preserved copy; armorial bookplate of Edward Sullivan to front pastedown (see below); bookplate of Edward Bond by George W. Eve, dated 1905, to front free endpaper.

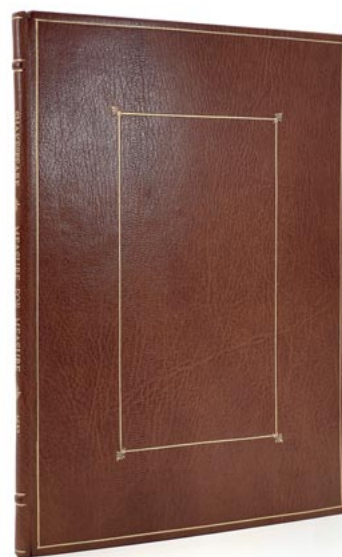
First Aldine edition of Seneca's treatises on natural phenomena, one of the rarest Aldine publications, in a striking binding by the Austrian craftsman Joseph Zaehnsdorf (1816-1886), celebrated as one of Europe's foremost custom binders.

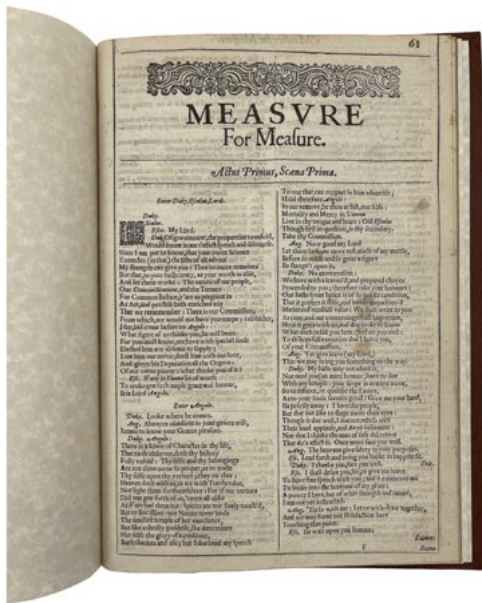
Traditionally rendered in English as *Natural Questions* (though more aptly translated as *Natural Inquiries or Inquiries into Nature*) the title *Naturales Quaestiones* suggests a broad investigation of the natural world. Seneca opens the work by proclaiming his intention to "traverse the world" and "investigate nature" without restriction. However, the text does not include extended discussions on cosmology, astronomy, or biology, subjects one might expect in a treatise on nature. Instead, the seven books of the *Quaestiones* correspond broadly to the ancient field of *meteorologia*, with their subject matter summarised as follows:

Second folio edition of this great problem play

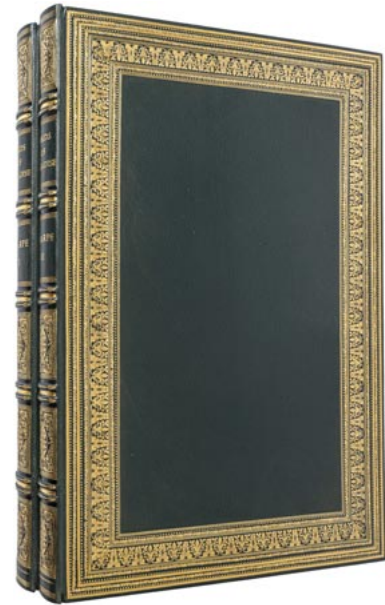
67. **SENECA, Lucius Annaeus.** *Naturalium quaestionum libri VII.* Matthaei Fortunati in eosdem libros annotationes. Index rerum notatu dignarum in calce operis appositus. [(Colophon:) Venice; Heirs of Aldo Manuzio and Andrea Torresano. February 1522.] **\$8,750**

4to. Mid 19-century olive morocco by Zaehnsdorf, boards richly gilt to a panelled design with corner pieces, gilt printer's device of Aldo Manuzio amidst a semé of fleurs-de-lis to centre of each cover, spine gilt in compartments with raised bands, lettered directly to one, others with a semé of fleurs-de-lis, gilt doublures, gilt edges; ff. [6], 130, [6], italic type, woodcut Aldine devices to recto of first leaf and verso of final, initial spaces with guide letters; some light wear to joints, raised bands and corners; closed tear to lower corner of final leaf (not affecting text and repaired),





The last of the fine bird books



68. **SHAKESPEARE, William.** Measure for Measure [extracted from the Second Folio]. [London: Printed by Tho. Cotes, for Robert Allot ... 1632.] **\$20,000**

Folio in sixes. Recently bound in full brown morocco, gilt fillets to sides, spine with gilt raised bands and lettering; pp. 61-84; trimmed at head with loss to ruled border and headline, occasional spots, otherwise very clean, very good.

Extracted from the Second Folio of 1632, the second edition of Shakespeare's complete plays.

The Second Folio is basically a reprint of the First Folio of 1623 with some minor emendations. It was followed by the Third Folio in 1663 (reprinted 1664) and the Fourth Folio in 1685. Generally thought to have been written in 1603 or 1604, *Measure for Measure*, an exploration of political and sexual intrigue, had its first recorded performance by the King's Men on St. Stephen's Night, the 26th of December, 1604. It has since become categorised as one of Shakespeare's problem plays - neither comedy nor tragedy, it combines elements of the two with a certain violent humour alongside fine, noble soliloquies.





smaller number by Hart after J. G. Keulemans or by and after Keulemans, with text leaves, this copy also with extra uncoloured plate of Brown-Winged Paradise-Crow; near fine.

First edition. This monumental monograph came after the death of John Gould and is a summation of the great ornithologist's work on this beautiful family of birds. "Gould, in his *Birds of New Guinea*, figured nearly every species known in his day, and he had intended to publish a complete *Monograph of the Family*, for which purpose he kept the lithographic stones from which the plates had been prepared. Thus it came to pass that when Messrs. Sotheran purchased the stock of Gould's works after his death, they acquired the stones with which he had intended to illustrate his *Monograph of the Paradiseidae*. Many of them were broken or otherwise damaged, and of these some have been redrawn or replaced by new plates by Mr. Hart. Since Gould's time, however, many marvellous new species have been discovered, and these have been described and figured in the present work" (Preface).



The text is by the eminent ornithologist Richard Bowdler Sharpe (1847-1909) who had completed Gould's *Birds of New Guinea* after his death in 1881 and who successfully rounded up the subscribers to finish this work, which Sacheverell Sitwell dubbed "the last of the fine bird books".

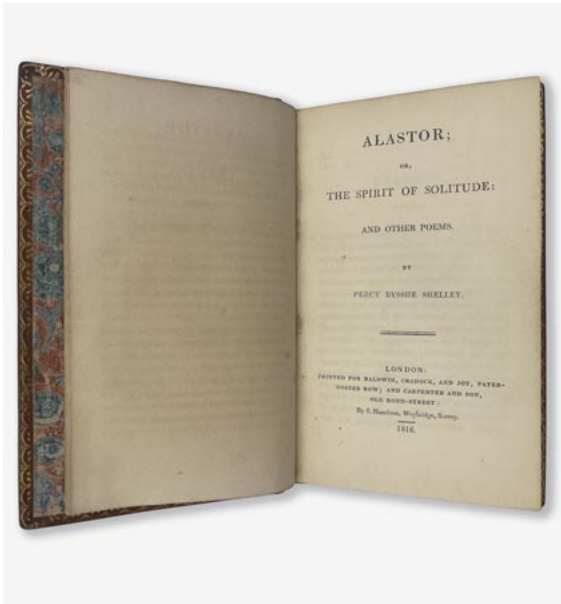
This copy of the complete text and plates of this magnificent work lay uncoloured in Sotheran's vaults since it was printed in the 1890s. It was rediscovered in 2020 and has been hand-coloured by our expert colourist and bound in a fully sumptuous Victorian style in keeping with the book itself.

Fine Bird Books 107; Nissen, IVB 865; Zimmer 581; Wood 565.

69. [GOULD, John.] SHARPE, R. Bowdler
 Monograph of the Paradiseidae, or Birds of
 Paradise, and Ptilonorhynchidae, or Bower-Birds.
 Henry Sotheran & Co. 1891-8. **\$80,000**

Elephant folio. 2 vols. Recently bound by
 Shepherds in full green morocco, elaborate gilt
 borders to sides, spines with gilt raised bands,
 panels and lettering, gilt turn-ins, green silk
 endpapers, all edges gilt; title-page to each volume,
 79 later hand-coloured lithographic plates, mostly
 by and after W. Hart or by Hart after J. Gould, a

Rare and unusually nice



70. **SHELLEY, Percy Bysshe.** *Alastor, or, the spirit of solitude: and other poems.* London: Baldwin, Cradock and Joy etc. 1816. **\$13,500**

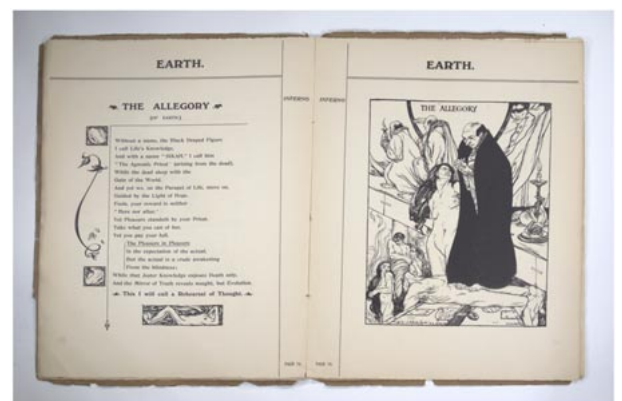
Small 8vo. Late nineteenth century full light tan calf, double gilt fillets to sides, spine with gilt raised bands and tools, gilt burgundy morocco lettering pieces, gilt turn ins, marbled endpapers; pp. viii, 101; very slight scratches to front, a little spotting to endpapers, otherwise near fine.

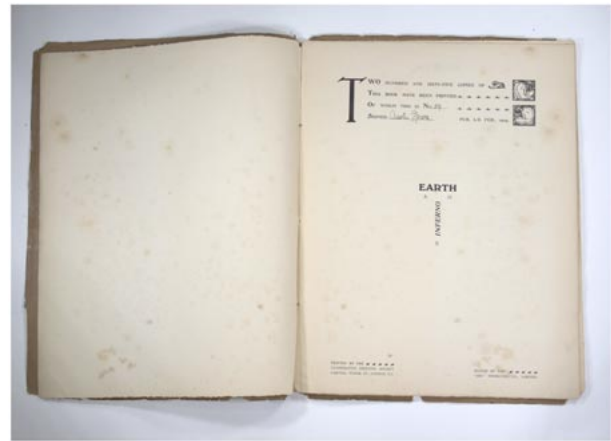
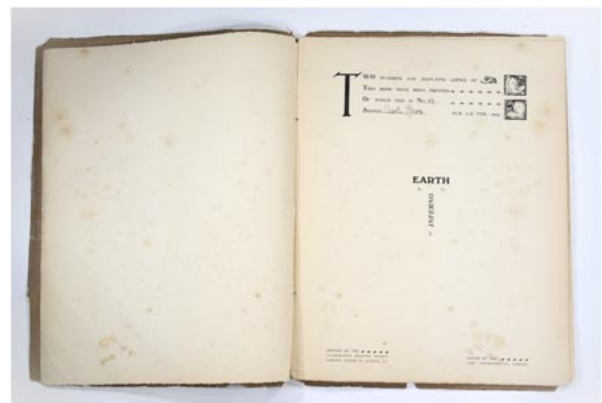
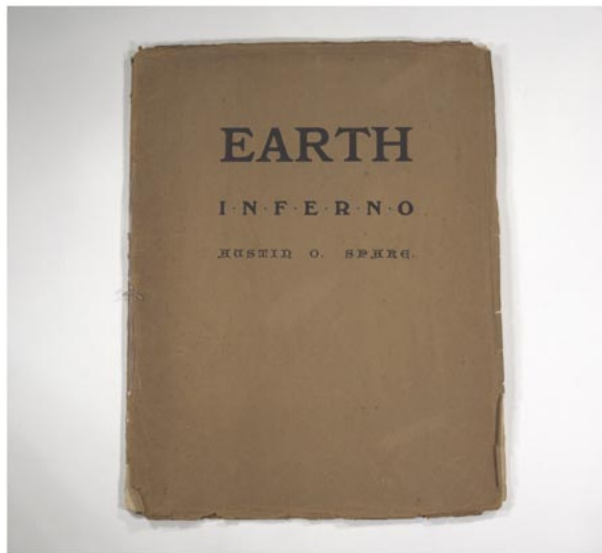
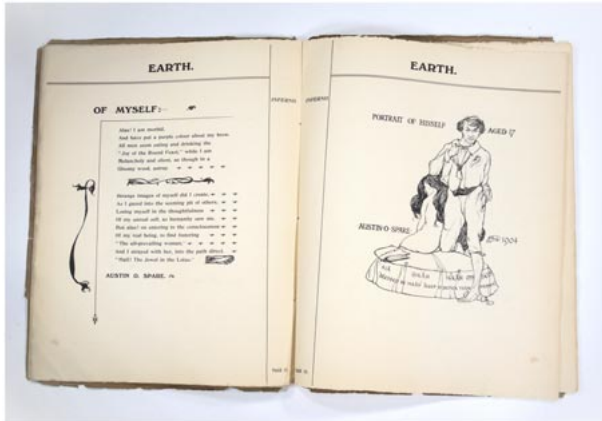
First edition. A very rare copy in unusually nice condition of Shelley's first major poem, written in September 1815 and recounting the life of the idealistic Poet, inspired possibly by Wordsworth or by Southey, who wanders the Earth looking for transcendence from the natural world to the spiritual. The Poet's spiritual yearning is

symbolised by the figure of a beautiful young woman, making it clear that, for Shelley, the path to transcendence is through earthly human love. It is a seminal work of English Romanticism and the poem that Mary Shelley felt was, with its metaphysical theme and its preoccupation with death, the most characteristic of its author.

The critical response was initially uncomprehending but the deep resonance of the work was eventually accepted: "As first published, it is accompanied by ten minor poems (Stanzas, Sonnets, etc.) and the first part of 'The Daemon of The World'... In an article on Young Poets in *The Examiner* for December 1, constituting perhaps the 'first public recognition of Shelley's poetical gifts,' Leigh Hunt characterized the author of *Alastor* (then a stranger to him) as 'a very striking and original thinker.' It is generally conceded that in *Alastor* Shelley showed himself a greater master of blank verse than any other poet of the time" (Granniss, *Shelley* 32).

Esoteric masterpiece





71. **SPARE, Austin O.** *Earth Inferno*. London: Co-operative Printing Society. February 1905. **\$5,000**

Folio (448 x 354 mm). Brown printed wrappers, secured with string tie at spine and lettered in black to front wrapper, in card folder; pp. 30, with 12 full-page illustrations, ornaments, and vignettes from line blocks designed by the author; covers with small chips to edges (as usual), string tie renewed; occasional light spotting, edges of wrapper and spine reinforced with archival tape, but generally very good.

First limited edition, number 59 of 265 copies signed by the author, of this striking work of esoteric mysticism and grotesque.

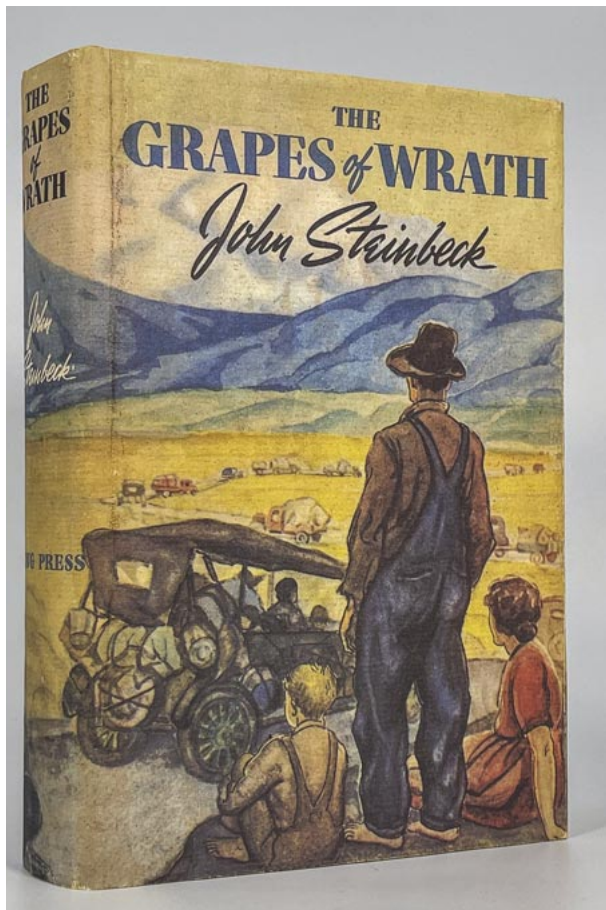
Austin Osman Spare (1886-1956) was an English artist and occultist. At the age of seventeen, he produced *Earth Inferno*, his first book, as a reaction to the public attention he garnered after becoming the youngest artist featured in the Royal Academy's 1904 summer exhibition. "A serious and autodidactic youth, he told a *Daily Chronicle* journalist that he was inventing his own religion" (ODNB). Although Spare attracted patrons as an illustrator and bookplate designer, he was regarded as an *enfant terrible* at the Royal College of Art, where he befriended feminist activist Sylvia Pankhurst before leaving in 1905, without completing his studies.

Earth Inferno features poems and aphorisms in an aesthetic style heavily influenced by the artist Charles Ricketts (1866-1931), one of Spare's early supporters. Each pair of pages presents a large woodcut illustration by Spare, alongside a commentary. In addition to excerpts from Dante's

Inferno, the book includes passages from Edward FitzGerald's *Rubaiyat of Omar Khayyam*. The line blocks were produced by Arc Engraving Company, Ltd.

A second edition was not printed until 1976.

Iconic dust jacket



72. **STEINBECK, John.** *The Grapes of Wrath*. New York: Viking. 1939. **\$20,000**

8vo. Original tan pictorial cloth with dust wrapper displaying “\$2.75” and “First edition”, endpapers with reproduction of the Battle Hymn of the Republic; pp. 619; dust jacket with minimal wear to the corners, a little toning to edges, a couple of spots of browning, generally very good indeed.

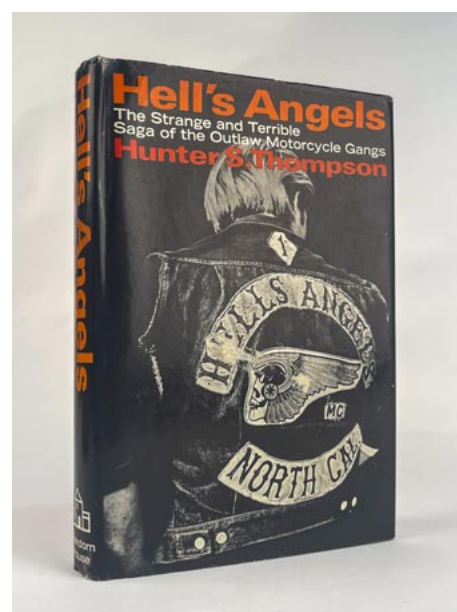
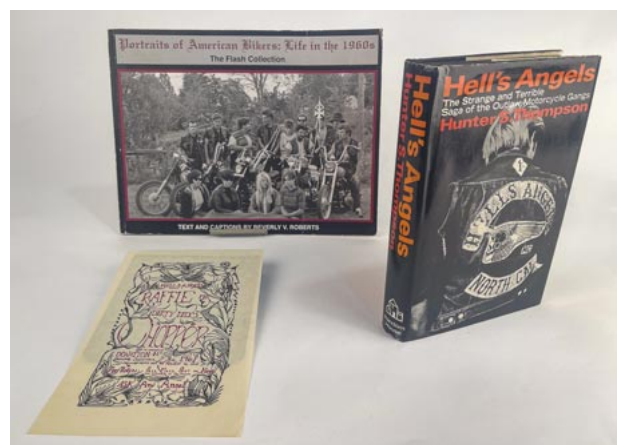
First edition. Steinbeck’s masterpiece and literature’s lasting testament to the Great Depression, it won the National Book Award and Pulitzer Prize and was singled-out as a “great work...[an] epic chronicle” in his citation for the Nobel Prize in 1962. This book is one of the great American novels, the travails of Tom Joad and his family struggling through the Depression in the Dust Bowl having become legendary. The book

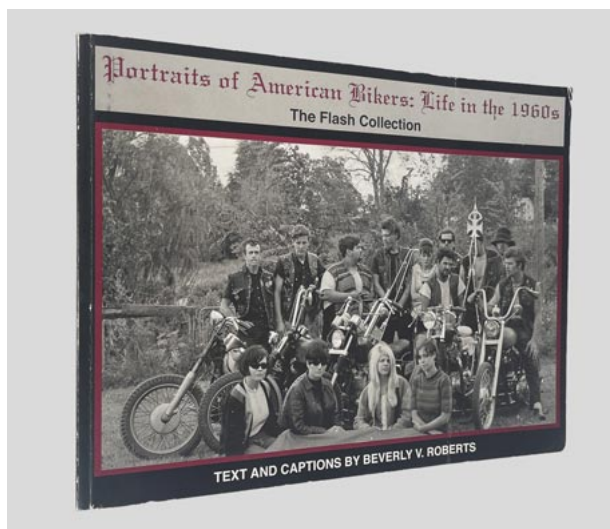
has inspired films, plays, operas and popular music but nothing compares to the stripped back beauty of Steinbeck’s prose; “To the red country and part of the gray country of Oklahoma, the last rains came gently, and they did not cut the scarred earth”. Copies in this condition are extremely hard to find.

The iconic jacket design is by the children’s illustrator Elmer Hader. His collaboration was specifically requested by Steinbeck who loved his work in the 1936 book *Billy Butter*, and Hader went on to design later books such as *East of Eden*.

Goldstone & Payne A12a.

Unique motorbike gang collection





73. **THOMPSON, Hunter S.** *Hell's Angels. A Strange and Terrible Saga.* New York: Random House. 1967. **\$9,500**

8vo. Original black cloth, embossed in silver with an image of a man riding a motorcycle to upper board; backstrip lettered in red and silver with publisher's device to foot; with dust wrapper featuring the image of a biker to the upper panel; upper edge black, outer edge untrimmed; pp. [xi], 4-278, [2]; a little bruised to spine ends; a near-fine copy, otherwise, in the very good jacket which is creased to top edge.

First edition of this classic work concerning the notorious motorcycle gang on their tours around California.

After a year tracing and personally participating in the movements of the notorious motorcycle

gang on their tours of California, this masterpiece in underground reportage was Thompson's first published book and launched Thompson's career as a writer. Though he had by then published numerous articles for various journals and newspapers and was recognized as a journalist, the book was his first true exposure to a national audience.

Reviews of the work were generally very positive and despite a poor performance on the publicity tour by Thompson, who was by his own admission drunk or exhausted for nearly every interview, the book sold relatively well. His account of an infamously riotous and dangerous way of life vividly captures a significant moment in American history when the biker lifestyle first found its definition, and similar countercultural movements were both simultaneously enthralling and unnerving society.

[sold with:]

ROBERTS, Beverley V. *Portraits of American Bikers: Life in the 1960s (The Flash Collection).* Birmingham, MI: Flash Productions, LLC. 2008.

Oblong 8vo. Black, grey and red front wrapper designed by Tom Roberts; black and white photograph depicting Jim "Flash 1&er" Miteff on rear wrapper; pp. [4], 5-158;

First edition, signed and dated by the author, of this cult classic collection of photographs capturing biker culture in late-1960s America.

Using a Speed Graphics press camera, biker Jim "Flash" Miteff took several hundred photographs of the Outlaws 1%er Motorcycle Club, Detroit Chapter, during his membership from 1965 to 1969. These candid and unscripted images remained in storage for forty years until Miteff's daughter, Beverly V. Roberts, selected over seventy photographs to create this book.

[and with:]

Hell's Angels Raffle for Dirty Dick's Chopper. [*San Francisco.* 1959.]

Single sheet (215 x 132 mm), printed on one side in red and black; lower right corner with minimal

creasing; one tiny tear in top right corner (neither affecting the image).

Printed advertisement, exceedingly rare, for the raffle of Dirty Dick's 1959 Harley, organised by San Francisco Hells Angels.

OCLC locates a single other copy and notes that this was the first publication by the Free Print Shop, started by a co-founder of the Sutter Street Commune and several members of the San Francisco Diggers.



avant l'avant-garde



74. **VASSALL-FOX, Henry Richard, 3rd Baron Holland of Holland, and 3rd Baron Holland of Foxley.** *Eve's Legend* by Lord Holland, Adorned With Engravings on Wood by Hester Sainsbury. London: [Chiswick Press] for Etchells & Macdonald. 1928.

\$1,100

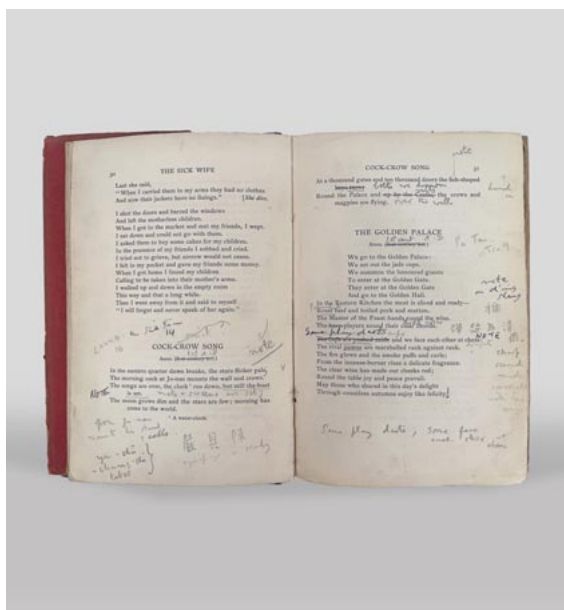
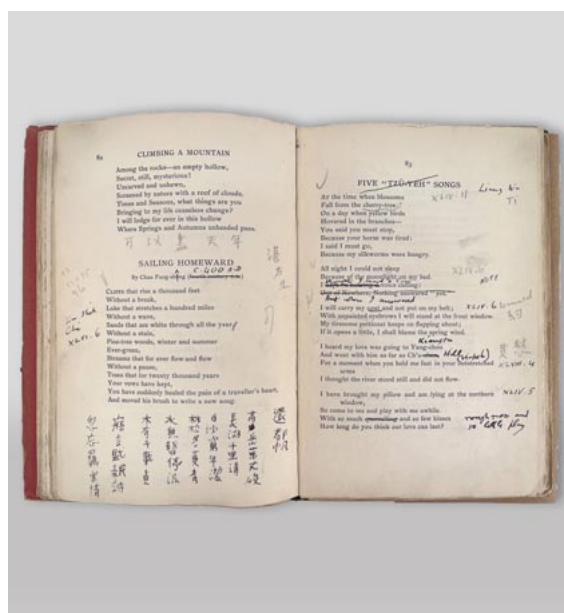
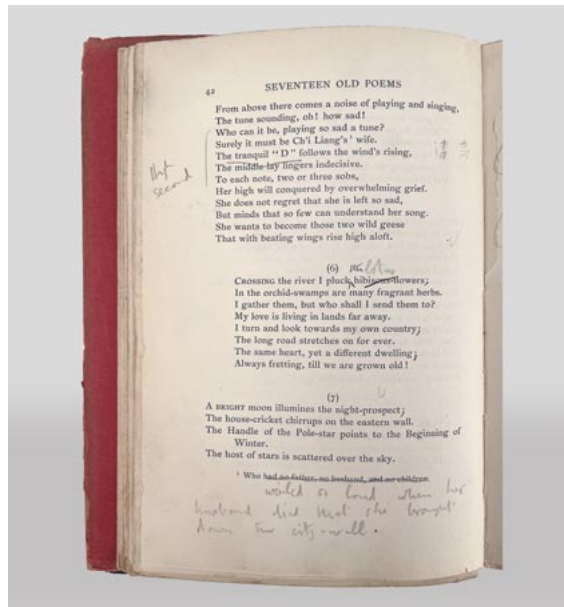
Foolscap folio. Entirely uncut in the original patterned boards with printed lettering-piece to spine, in the original slipcase with label with hand-coloured wood-engraving; pp. 65, [3], title-page within hand-coloured wood-engraved border, numerous hand-coloured wood-engravings; hinges with minimal wear, spine of slip-case with private lettering by hand and a little darkened; minimal spotting here and there to the hand-made paper; a very attractive copy.

First edition, one of 300 copies (review copy) of this short novel, omitting all vowels apart from "e", written in 1824 by the eminent Whig politician, writer and avid reader of Spanish literature. *Eve's Legend* is a 19th-century precursor to the constraints of the Oulipo school. Lord Holland had been inspired by works by the Spanish writer of the Siglo de Oro, Isidoro de Robles. Georges Perec, founding member of Oulipo, referred to the same author in theoretical writings.

Hester Sainsbury became a successful artist and print-maker in the 1920s, being known among other things for using an engraving tool that cut multiple parallel lines rather than the usual one.

She made fine art prints and illustrations by engraving both copper and wood. The author Philip Neil describes her engravings as “fresh, supple, and irresistibly charming.” The review in *The Spectator* of January 12, 1929 informs us that the price was rather high, £8 3s.

A heavily annotated copy of the work of one of our greatest sinologists

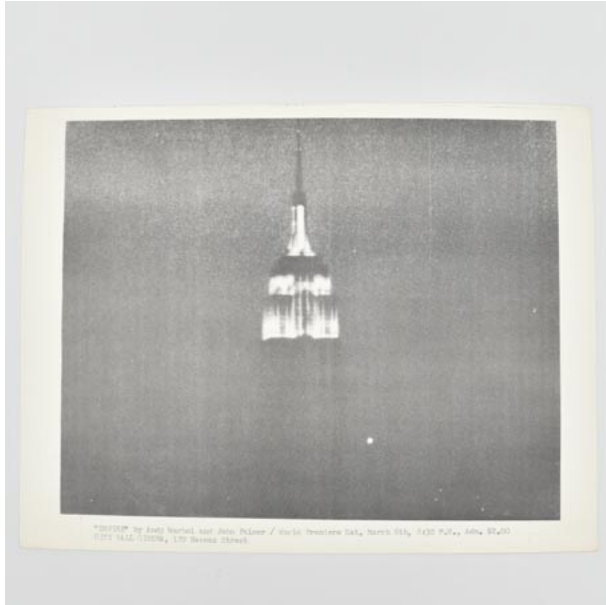


75. **WALEY, Arthur.** 170 Chinese Poems. London: Constable & Co. 1923. **\$16,000**

8vo. Original cloth lettered in red with front panel of dustjacket remaining; pp. xii, 168; very good. *Provenance:* Arthur Waley's own copy, annotated throughout with his extensive manuscript revisions in both English and Chinese. With receipt from art gallery made out to A.D. Waley Esq.

Second edition, third impression. This copy of Waley's most important book is, in essence, a new work, as Waley's working practice was to change the text of his published work in printed copies of his books. This copy is a working manuscript, with revisions on 133 pages, totalling 1200 English words and 390 Chinese characters. The poems are extensively revised with transcriptions of the Chinese text as well as the new translation.

All of the revisions were included in the 1946 text, with a few extra changes making this copy the only survivor of the text in this intermediate state. *170 Chinese Poems* is considered to be the finest work of the poet and sinologist described by Sacheverell Sitwell as “the greatest scholar and the person with most understanding of all human arts”, and was included in 100 key books described in Cyril Connolly’s *The Modern Movement*.



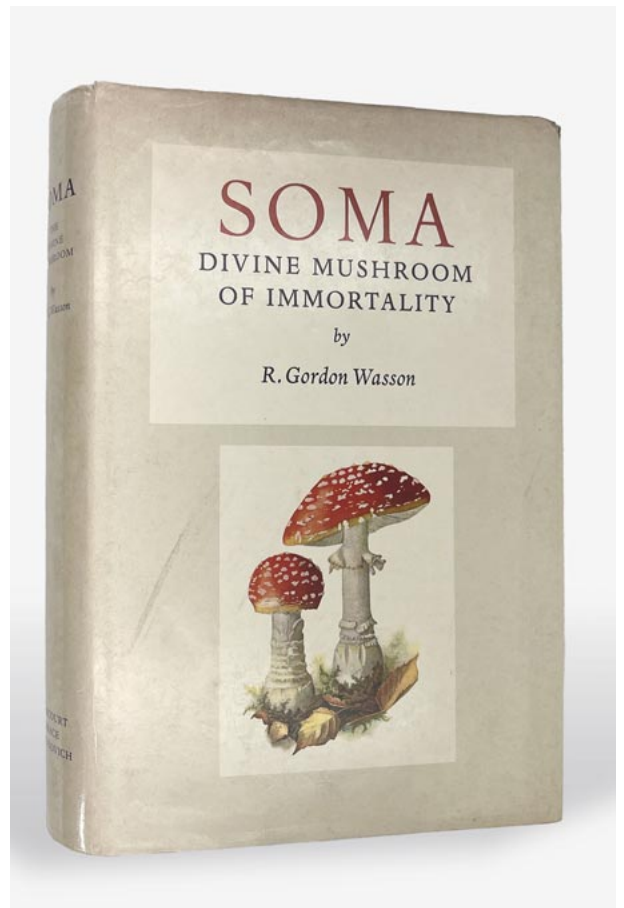
76. **WARHOL, Andy, John PALMER, and Jonas MEKAS.** Flyer announcing the film premiere of *Empire*. [New York. 1965.] **\$4,500**

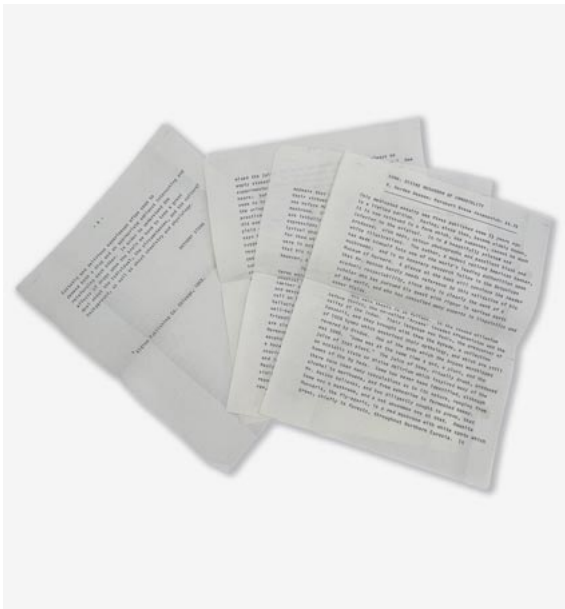
Print on paper (218 x 280 mm); fine.

Original flyer, very rare, from City Hall Cinema announcing the world premiere of Andy Warhol’s *Empire*, signed in pencil on the verso by filmmaker Jonas Mekas.

Shot by Mekas under the co-direction of Warhol and Palmer, *Empire* is an underground film consisting of eight hours and five minutes of slow-motion black-and-white footage of the Empire State Building. Filmed from dusk on 25 June 1964, until dawn the following morning, it stands as one of Warhol’s most radical cinematic experiments. The film premiered on 6 March 1965 at the City Hall Cinema in Manhattan.

J.P. Morgan Bank and mushrooms - a double life





77. **WASSON, R. Gordon.** Soma: Divine Mushroom of Immortality. New York: Harcourt Brace Jovanich, Inc. 1968. **\$1,250**

8vo. Original blue cloth with title lettering in gilt to spine; ownership bookplate of Anthony Storr to front pastedown; illustrated price clipped dust jacket with picture of mushroom; pp. xiii, [3], 380, [3]; minimal white staining to front board and minor black marking to front cover of dust jacket with mild, general toning; Slight scuffing to top of dust jacket spine; otherwise near fine.

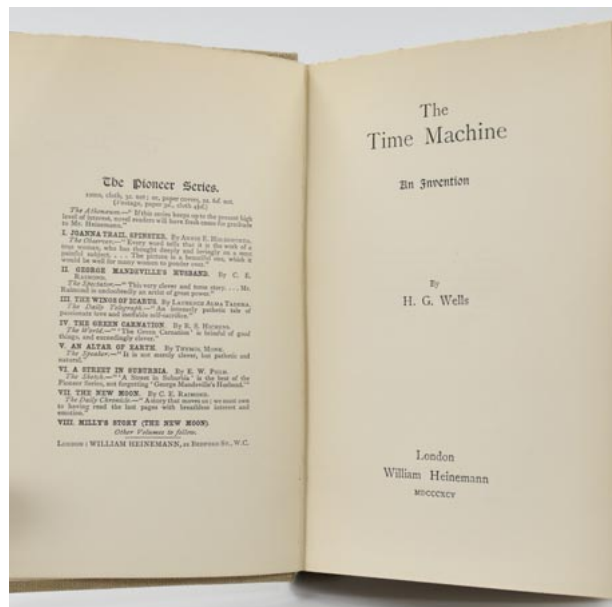
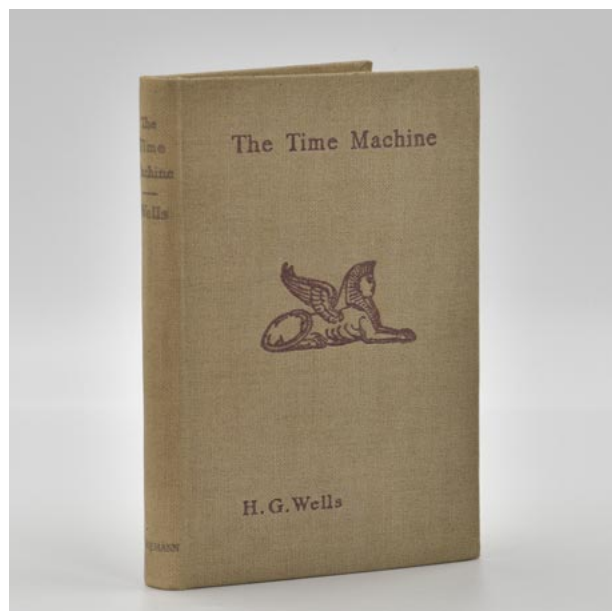
First edition, from the library of fellow academic and psychoanalyst Anthony Storr who reviewed the book when it was issued. A typed copy of this review, loosely inserted, is included in this issue making this book even more of a unique item.

This groundbreaking work identifies Soma, the intoxicating plant-god of the Rig Veda, as the psycho-active fly agaric mushroom, and traces the influence of the fungus on Indo-European culture. Wasson's brilliantly argued and researched theory flies in the face of traditional scholarship, which until then had identified Soma as an alcoholic beverage.

R. Gordon Wasson (1898-1986) was a Vice-President of J.P. Morgan, a banker whose greatest contribution was in the field of entheogenic fungi. He became interested in edible mushrooms on his honeymoon in the Catskills in 1927. Passionately interested in the place of mushrooms in myth and folklore, he and his wife Valentina became serious ethno-mycological scholars with a large number

of publications. They were the first Westerners to participate in a Mazatec mushroom ritual in Mexico. Wasson had two species of psychoactive mushrooms named after him and provided the specimens used by Albert Hofmann, the discoverer of LSD, to identify the chemical structure of the active compounds *psilocybin* and *psilocin*. Timothy Leary's reading of Wasson's early research into these mushrooms led to his experimentation with and promotion of LSD as a consciousness-expanding agent.

The first "time machine"



78. **WELLS, H.G.** The Time Machine. London: William Heinemann. 1895. **\$11,000**

8vo. Beige cloth boards with red lettering and stamped with sphinx and publisher's device; pages untrimmed; pp. [8], 151, [33 (ads)]; slight foxing

“Am I in the Picture? Am I getting in or out of it?”

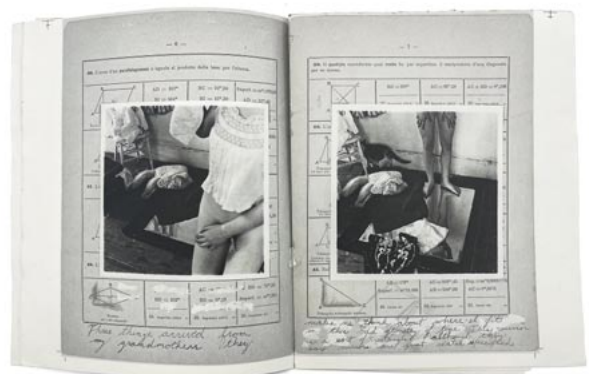
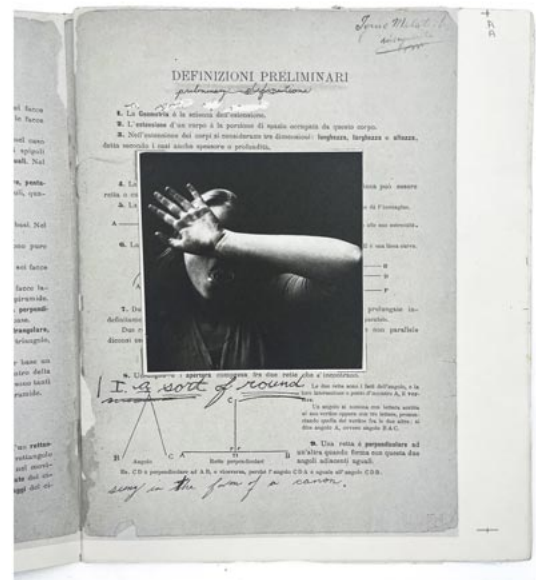
to upper edge; minimal offsetting from pastedowns; otherwise near fine.

First edition.

“We all have our time machines, don’t we. Those that take us back are memories... And those that carry us forward, are dreams”.

It was H.G. Wells who coined the now universal term “time machine”. Well’s post-apocalyptic science fiction novella - about a Victorian scientist who journeys 800,000 years into the future - captivated readers on the cusp of a new era and continues to enthral generations of readers plagued by similar fears of the ecological and social status of the world today. Significant in its symbolism, it was Wells who requested the particular stamp of the Sphinx on the front cover of this first edition as it would have been familiar to his readership being the body in which the Morlocks hide the time machine and responds to the sphinx in the story of Oedipus.

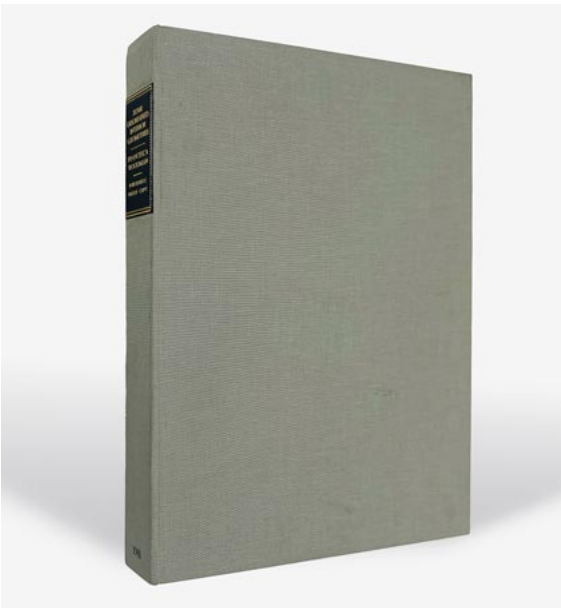
The Time Machine reflects Wells’s own socialist political views but also his outspoken and active rebellion against rising industrial imposition. George Orwell spoke in admiration of the groundbreaking influence of Wells: “I doubt whether anyone who was writing books between 1900 and 1920, at any rate in the English language, influenced the young so much. The minds of all of us...would be perceptibly different if Wells had never existed”.





4to. pp. [24]; pages partly uncut and in pale pink wrappers housed within a custom grey box (some light foxing and a short closed tear to top edge of first leaf); with pencil ownership inscription “This is my publisher’s proof copy Suzanne Reese Horvitz” to p. [1].

Publisher’s proof copy of the only artist book by Francesca Woodman to be published during her lifetime: a unique copy inscribed by her publisher, the American artist Suzanne Reese Horvitz.



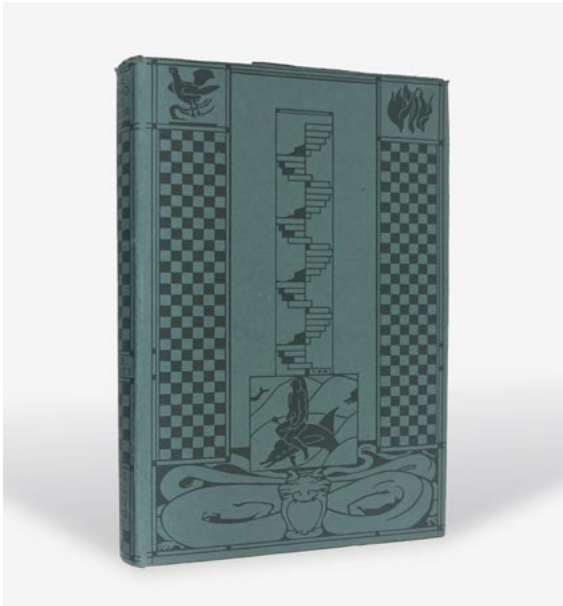
Woodman discovered the little exercise book on geometry *Esercizi graduati di geometria* at Maldoror, a surrealist bookshop in Rome, and used it as her notebook from 1976 onwards, including her photographs and handwritten text. The anastatic copy of the notebook would become *Some Disordered Interior Geometries*, the sole artist book to see publication during her tragically short lifetime. Published by the Synapse Press in 1981, just days before Woodman’s suicide at the age of 22, many of the original 500 copies were supposedly distributed at her funeral, a time when she was still virtually unknown.



Some Disordered Interior Geometries was, perhaps, Woodman’s answer to André Breton’s *Nadja* (1928), one of the most iconic works of the French surrealist movement. In 1979, Woodman wrote: “I would like words to be to my photographs what the photographs are to the text in Breton’s *Nadja*. He picks out all the allusions and enigmatic details of some rather ordinary unmysterious snapshots and elaborates them into a story. I’d like my photographs to condense experience”.

Provenance: This publisher’s proof copy once belonged to artist Suzanne Reese Horvitz, a co-founder of the Synapse Press in 1980.

79. **WOODMAN, Francesca.** *Some Disordered Interior Geometries.* Philadelphia: Synapse. 1981. **\$48,000**



80. **YEATS, W.B.** *The Winding Stair and Other Poems*. London: Macmillan & Co. 1933. **\$2,500**

8vo. Original green cloth with famous design by T. Sturge Moore stamped in gilt on spine and in blind on upper cover; pages untrimmed and partially unopened; green paper dust wrapper with Moore's pictorial design and advertisements to rear wrapper; pp. x, 101, [3]; minor offsetting to final blank; otherwise near fine.

An advance review copy with uncut pages and "Advance Review Copy Special Notice" tipped-in on title page with a stamped publication date specified for 19 September 1933.

T.S. Eliot- "Yeats whose history is the history of their own time, who are a part of the consciousness of an age which cannot be understood without them".

A rare volume of poetry from W.B. Yeats' later years, published when he was sixty-eight, *The Winding Stair* is the legendary poet's most extensive stand-alone publication, succeeding *The Tower*, with which it converses. The collection is dedicated to Edmund Dulac.

An ancient Norman tower in County Galway which Yeats bought and christened with the Gaelicized name *Thoor Ballylee Castle* proved to be the inspiration for the collection's title. For the poet, Thoor Ballylee represented a crucial bond to the aristocratic Irish past which he so respected. *The Winding Stair* features some of the poet's most renowned works including poems from the

earlier book of the same name published in 1929 by the *Fountain Press* in New York. Notably, the volume features "Byzantium", a sequel to "Sailing to Byzantium" and an excavation of the relationship between the spiritual and physical worlds. "Winding Stair" is itself employed as a phrase in the third poem of the collection, "*A Dialogue of Self and Soul*" which concerns the dynamic between Yeats' soul and his own self "My Soul. I summon to the winding ancient stair; /Set all your mind upon the steep ascent...".