



Rediscovering Remarkable Women

Sotheran's

EST. LONDON 1761

Rediscovering Remarkable Women

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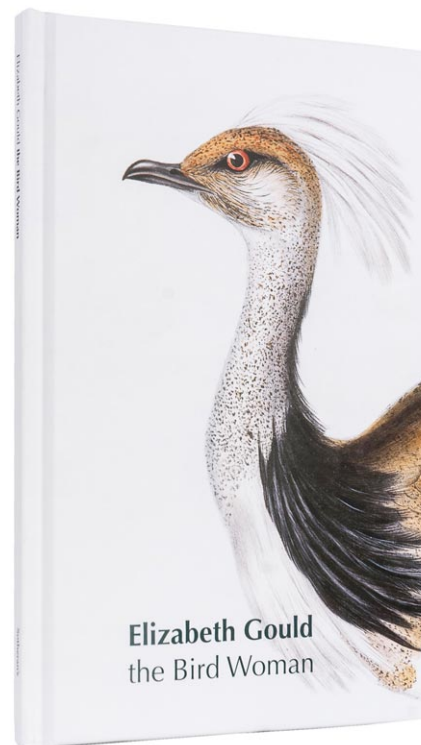
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Sotheran's presents an exhibition celebrating the work of Elizabeth Gould, once best known as the wife of the naturalist John Gould but increasingly recognised as a major bird artist in her own right. It was Elizabeth who was the more talented artist, and her contribution to a number of John's early works was to interpret his rough sketches and transform them into the fabulous works of art that are so prized today. We gather together a selection of her greatest works and look at why they were, at best, attributed to 'J. & E. Gould' and not to Elizabeth by name.

Concurrent with this exhibition we are also displaying works by other women who have had to work and create in the shadow of men, whether husbands or colleagues, and whose achievements have only been recognised recently. We have a range of books by the largely unsung female writers of the Beat movement, and works by or about two women who were unacknowledged giants in their respective fields, Rosalind Franklin in biology and Leonora Lang in book illustration. We are proud to celebrate these women who are finally beginning to receive due credit.



Elizabeth Gould 1804-1841



We have published a book of the Elizabeth Gould prints featured in this exhibition.

Hardback, 80pp. **£20**

Limited edition of 100 numbered copies available exclusively from Sotheran's.

ELIZABETH GOULD — 'BIRDS OF EUROPE', 1832-37



1. Hooded Crow

£490



2. Great Shrike

£710



3. Rock Martin

£390



4. Sardinian Warbler

£450



5. Pomarine Gull

£390



7. Common Cormorant

£715



6. Cinereous Shearwater

£390



8. Little Cormorant

£390



9. Pine Grosbeak

£435



10. Pied Wagtail

£280



11. Rock Thrush

£560



12. Naumann's Thrush

£490



13. Parasitic Gull

£285



15. Caspian Tern

£435



14. Ruffed Bustard.

£875



16. Grey Snipe

£675



17. Black Scoter

£465



18. Brunnich's Guillemot

£490



19. Blue-throated Warbler

£560



20. Migratory Ouzel

£490



21. Sardinian Starling

£490



22. Nutcracker

£390



23. Scarlet Grosbeak

£285



24. Spanish Sparrow and Alpine Sparrow

£360



25. Pallid Thrush [Pale Thrush].

£750



26. Black-bellied Water Ouzel

£490



27. White-winged Crossbill

£390



28. Richardson's Lestris

£390



30. Little Grebe, or Dabchick

£650



29. Thick-Kneed Bustard

£555



31. Hyacinthine Porphyrio

£565



32. Gull-billed Tern

£340



34. Surf Scoter.

£1,300



33. Fork-tailed Storm Petrel and Common Storm Petrel

£285



35. Skua Gull

£340



36. Swift and White-bellied Swift

£390



37. Red-collared Goatsucker.

£320



38. White's Thrush

£490



39. Snow Finch

£585



40. Alpine Chough

£490



41. Siberian Jay

£390

'A MONOGRAPH OF THE RAMPHASTIDAE,
OR FAMILY OF TOUCANS'. FIRST EDITION, 1833-35



42. Groove-bill Aracari

£695



43. Earl of Derby's Groove-bill Aracari

£695



44. Ariel Toucan.

£1,550



45. Peacock Groove-bill Aracari

£695

'A MONOGRAPH OF THE TROGONIDAE
OR FAMILY OF TROGONS' 1ST EDITION 1836-8



46. Blood-rumped Groove-bill Aracari

£695



47. Hodgson's Trogon

£695



48. Purple-breasted Trogon

£695



49. Narina Trogon

£695



50. Cuba Trogon

£695

OFF THE ROAD: FEMALE BEATNIKS AND THEIR WRITINGS.

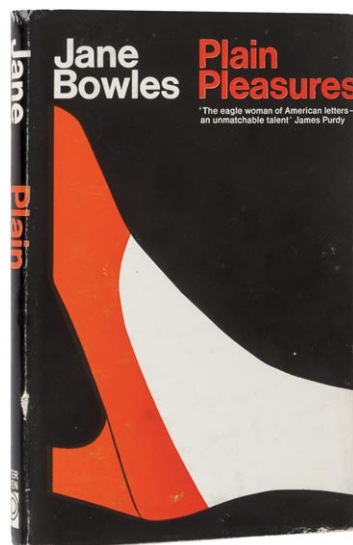
The Lady is a humble thing
Made of death and water
The fashion is to dress it plain
And use the mind for border

- Elise Cowen

When we talk about the Beatniks, we always consider the same familiar names: William S. Burroughs, Jack Kerouac and Allen Ginsberg. Others in their circle also come to mind: Neal Cassady, Gregory Corso and Lawrence Ferlinghetti, to name a few. What unites these names? They are all men. So where were the women of the Beat generation?

In a time of liberal writing, when poems were long, rambling epitaphs to society, and novels a series of 'cut-ups', when freedom of expression was rife and books were visceral, shocking, and overtly sexual, works by women were remarkably underrepresented. Many of the female writers of this time were the wives and girlfriends of their famous other halves, but they were, more importantly, poets, playwrights and authors in their own right. What's more, many of them inspired their more famous (and infamous) other halves to write the poems and novels which today have become household names. The reason for their silence, as Corso elegantly put it in a 1994 lecture, is that "In the 50's if you were male you could be a rebel, but if you were female your families had you locked up." It is therefore high time we celebrated these unsung writers of the Beat Generation.

The following books have been carefully selected to provide a varied sample of inspiring works by female beats, by providing a frank and unique perspective into this period of cultural history: from Bonnie Frazer, forced to become the family breadwinner, to Carolyn Cassady, who was the inspiration behind most of Jack Kerouac's female characters. We hope you enjoy reading their stories.



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

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

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

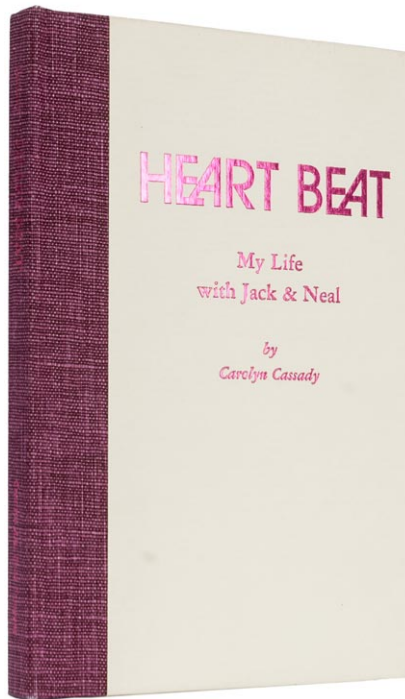
Bowles was an American playwright and writer who, as a teenager, gravitated towards the intellectual bohemia of Greenwich Village. She began to move in artistic and literary circles, meeting Celine, E. E. Cummings, Klaus Mann and, in 1937 she met the writer and composer Paul Bowles, with whom she was to have an 'open' marriage. Despite the unconventionality of this arrangement, the couple remained as close partners for

the majority of their adult lives, and they were unashamed of their sexuality, which marriage allowed them to express more fully. After extensive travels the couple became the centre of an expatriate literary group including Allen Ginsberg, William Burroughs, Alan Sillitoe, and Ruth Fainlight.

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

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





52. CASSADY, Carolyn. *Heart Beat: My Life with Jack and Neal.* Berkeley: Creative Arts Book Company, 1976.

£350

Tall slim 8vo., maroon cloth-backed cream paper boards, lettered in pink to upper cover; **with glassine wrapper**; pp. [viii], 93, [iii]; exceptionally fine, with just some faint scratches to glassine.

First, Limited edition of 150 copies, this being no. 45 signed by Carolyn Cassady.

Carolyn Cassady has been referred to by Jerry Cimino, director of the Beat Museum in San Francisco, as 'the grande dame of the Beat Generation'. Married to Neal Cassady, the pair were immortalised in Jack Kerouac's infamous novel, *On the Road*, which represents a semi-fictionalised autobiography of their lives. Cassady herself was an accomplished writer, but it was only in the

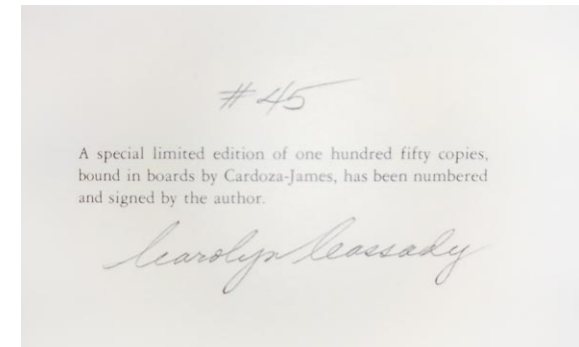
1970s, years after the successes of her husband's fame, that her own memoirs were published.

Though in many ways marginalised by the two male figures in her life – her husband Neal and lover Kerouac – Cassady strongly denied that the Beats were misogynistic, stating controversially in one interview "the men I knew of that generation... were all very respectful of women—something the feminists abhor. I loved having car doors opened for me and chairs pulled out."

Because of these opinions, it is perhaps strange that Cassady's work was so little known during the 50s and 60s. As opposed to a select few women such as Diane Di Prima, whose outspoken poetry and writings were promoted throughout the movement, Cassady's remained surprisingly non-existent until the end of the 20th century.

Heart Beat brings a refreshingly female perspective, in which she describes her life 'Off the Road' (a second memoir, with this very title, was published in 1990). The volume also contains a series of previously unpublished letters between Kerouac, the Cassadys and Allen Ginsberg. Her work has the characteristic disjointed feel of the time, with no linear storyline – something which aligns her with the writings of other counterparts. However if she is to have a focus at all, Carolyn's triangular relationship with Neal and Jack is what dominates throughout, though her writings are shrouded in a much more sentimental haze – something a female perspective alone could truly achieve. As one reviewer puts it, she was "a member of the clan... she becomes a part of their world and observes its workings. From her portrait of the beat generation, Cassady reveals characteristics not found in the self-confident hipsters of Kerouac's writings".

It is this very perspective which makes her voice so important.





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

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

Yugen was founded in 1958 by LeRoi Jones and Hettie Cohen, and was produced with the aim of promoting certain writers and poets who had been so far overlooked in mainstream and academic publications. Jones claimed that "nothing was happening on the

poetry scene as it should be so I started publishing." In many ways, it became known as an outlet for Beat writers, and over the next four years published writings by almost all of the famous names: Allen Ginsberg, William Burroughs, Gregory Corso, Jack Kerouac and Diane Di Prima, amongst many others. It was also extremely important historically for promoting the 'Black Mountain' writers, among which we find Charles Olson, Robert Creeley and Joel Oppenheimer. The magazine concluded with its eighth issue in 1962, but by this time Jones and Cohen had achieved their goal, with many of the writers appearing nationwide in other mainstream publications.

With the focus of our exhibition on female beatniks, attention must be drawn to the contribution of Hettie Cohen in this partnership. Issues 1-3 rank her name alongside that of her husbands, as editor, whereas later issues 4-8 change this to 'assistant editor'. We must question why such a change was made, given that Cohen was responsible for the bulk of the work which went in to making up the entire publication. Hettie did the pasting up and collating from her kitchen table, but it was Jones who received the international media attention, being as he was, a member in good standing of the Beat Generation. However as an editor of the *Partisan Review*, Cohen possessed the innumerable experience in editing, designing, and collating, and all of these skills were utilised in producing the magazine, as outlined in her later published biography, *How I Became Hettie Jones*, a first edition copy of which is included with this collection. The memoir tells of her perspective during the 50s and 60s, and also highlights her personal struggles in an effort to find her own identity, as she was labeled as both an outcast of her Jewish family, and the wife of a black artist during the Civil Rights Movement.

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



54. FAINLIGHT, Ruth. *Twenty One Poems.* London: Turret Books, 1973. £45

Tall 8vo., 25 x 15.5cm; pink cloth lettered in gilt to spine; pink paper dust jacket with design and lettering by her son David in black to covers; pp. 29, [iii]; a fine copy.

Limited edition, **number 85 of 100 copies signed by the poet.**

"I am a poet who is a woman, not a woman poet"

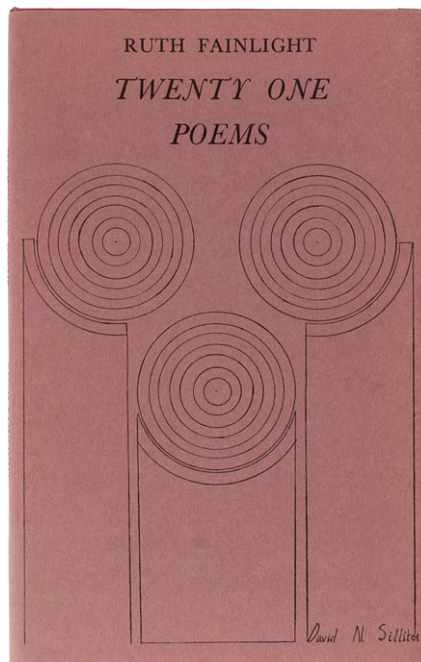
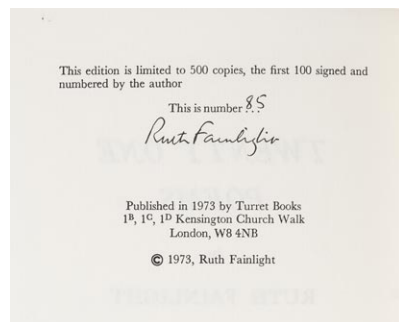
Ruth Fainlight was a celebrated poet in her own right, although she did to some extent live in the shadow of her brother, Harry, who was a friend to Lawrence Ferlinghetti, Gregory Corso, and Allen Ginsberg. A heavy drug user, Harry purportedly once slept with William S. Burroughs, and was described by Ginsberg as "the most gifted English poet of his generation". He was also befriended by Ted Hughes (who wrote a poem about him in 1983). Ruth worshiped her brother and, after his death in 1982, she edited a posthumous volume of his work, *Selected Poems*, which was published in 1986.

Turret Books was a hub for avant garde poetry. It was founded by Bernard Stone, a friend of Alan Silitoe, and Ralph Steadman. In 1950 Silitoe had married Ruth, and the press published her brother Harry's only book of poetry in 1965. However it was not until 1973 that Ruth's poems were printed by them.

Before this time, however, Ruth had published over a dozen volumes of poetry, short stories, opera libretti and numerous translations. Her first poetry collection, *Cages*, was published in 1966. While her brother was close to Ted Hughes, Ruth befriended Sylvia Plath, and influences between the two friends are evident in both of their writings. She was Poet in Residence at Vanderbilt University, Tennessee, in 1985 and 1990, and her work has been translated into Portuguese, French, Spanish

and, most recently, Italian. She was made a fellow of the Royal Society of Literature in 2007.

Fainlight's poems often invoke an imagined ancestry of earlier female oracles and prophets. She resists easy definition, and her poetry bears witness to her dislike of being categorized. In 'Vertical', she refers to the liberating power of her writing which enables her to escape from being pigeon-holed: "I am released by language .../which sets me free/From whomsoever's definition:/Jew. Woman. Poet."



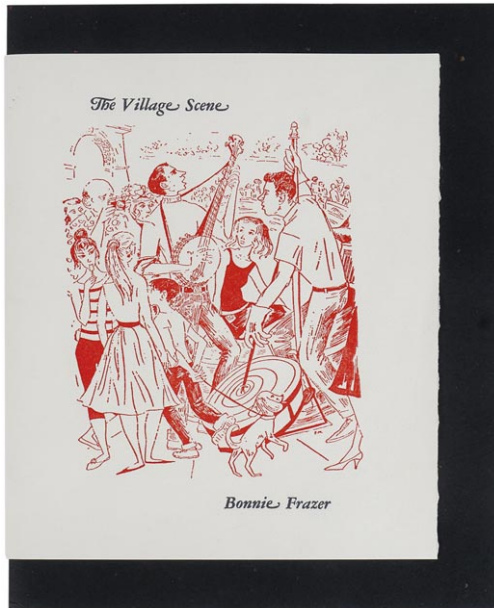
55. FRAZER, Bonnie. *The Village Scene. Sudbury: Water Row Press, 2000.* **£125**

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

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

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

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

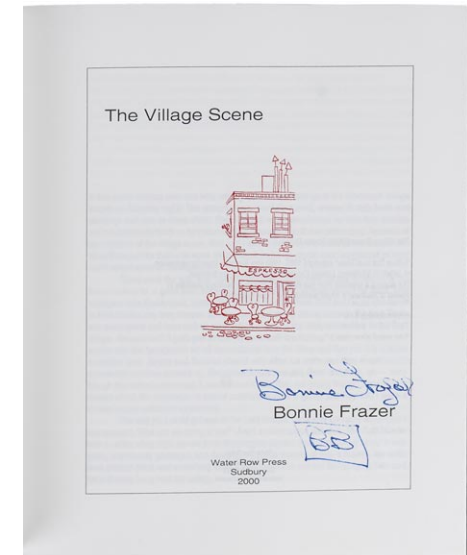


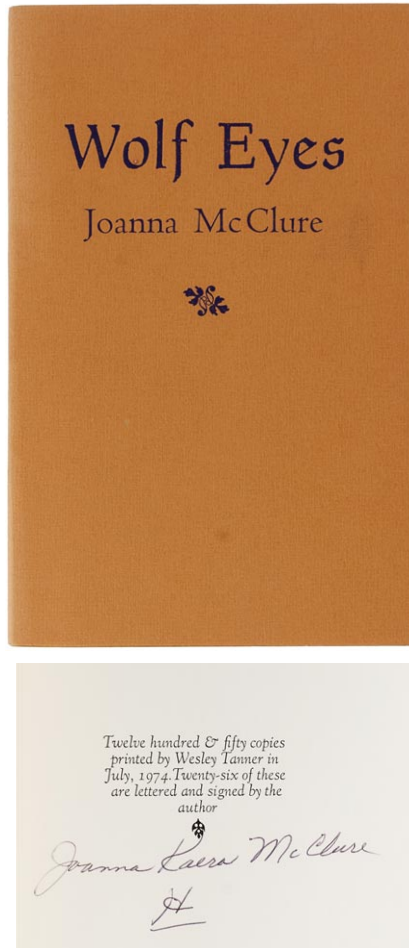
176 copies of *The Village Scene* were designed & executed by Jim Camp at his synaesthesia press during July & August 2000 for Water Row Press.

150 were signed & numbered, 26 lettered.

Each copy is signed by Bonnie Frazer.

You're holding number 14.





56. MCCLURE, Joanna. *Wolf Eyes.* San Francisco: Bearthm Press, 1974. **£250**

Small 8vo, decorative mustard card covers printed in black to covers and spine; matching dust wrapper; pp. [L]; tiny spot to upper cover; fine.

Limited edition of 1250 copies, this copy letter H of just 26 signed by the poet.

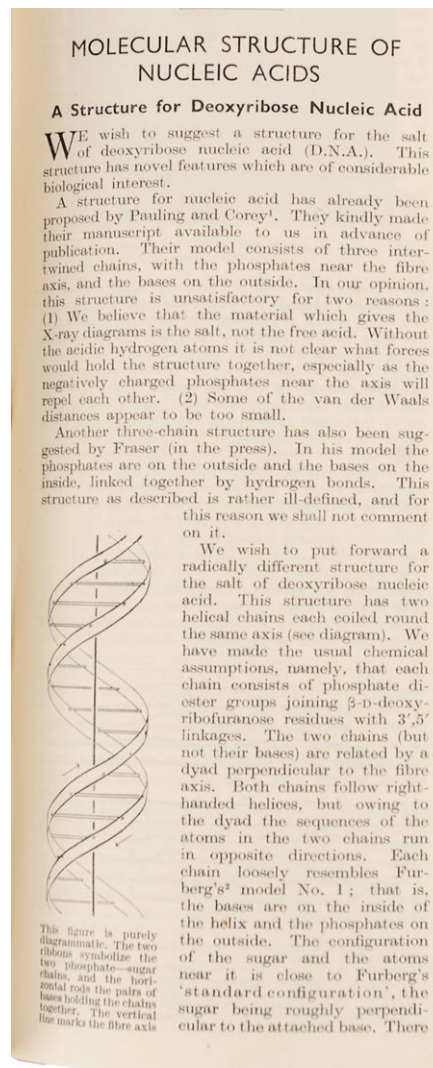
McClure began writing poetry in the 1950s, and it was during this time that she became associated with the Beat movement. In 1951 she moved to San Francisco, and in '54 she married Michael McClure, beat poet, playwright and novelist. Her work has been largely overshadowed by his writings ever since, the popularity of which escalated after he performed alongside Allen Ginsberg in the 1955 San Francisco Six Gallery reading, and he became one of Jack Kerouac's fictionalised characters *The Dharma Bums* and *The Big Sur*. Joanna's writing, however, while clearly influenced by this backdrop, has a more naturalistic feel, with themes drawn from nature such as wolves, flowers, and woodland creatures. It was late into the 50's when she began to publish her work in literary journals and chapbooks, and this, *Wolf Eyes* was to be her first book of poems.

Like many of her female Beat contemporaries, and American women writers in general throughout the 20th century, McClure wrote prolifically yet quietly year after year, even as her life shifted focus to a career in early childhood development and she and Michael divorced. "Poetry is where I keep company with myself," she writes.



ROSALIND FRANKLIN

Rosalind Franklin (1920-1958) is best known for her work at King's College, London, with Maurice Wilkins on the structure of the DNA molecule. Her pioneering X-ray crystallography produced the famous "photograph 51" that convinced Francis Crick and James Watson that DNA was a double helix. Her work was published third in the series of *Nature* papers that announced the discovery in 1953. In the years that followed she received less recognition than her male colleagues. Crick, Watson and Wilkins shared the 1962 Nobel Prize but Franklin was not even mentioned in the citation - her work was credited entirely to Wilkins. This neglect was partly due to her early death but also to the dismissive attitude of her colleagues in sharing her research without her initial knowledge and in their recollections of events, especially Watson in *The Double Helix*, his bestselling account of the discovery. Her enormous contribution has come to be recognised in recent times, with the publication of works such as Brenda Maddox's biography, but at the time very few knew how brilliant a researcher she was.

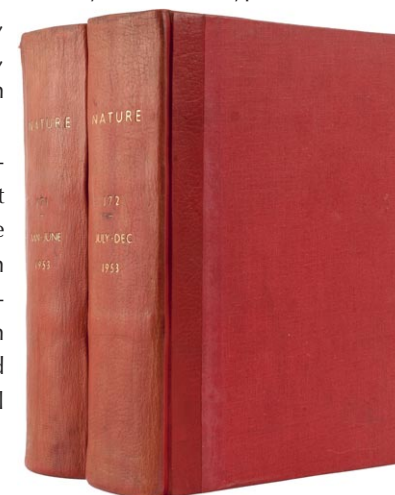


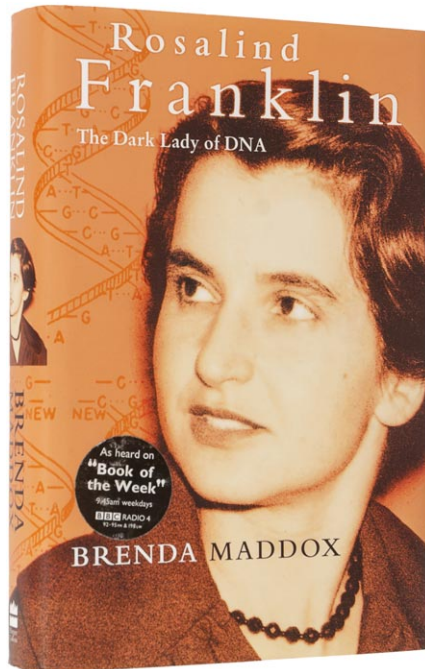
57. CRICK, Francis and James WATSON Molecular Structure of Nucleic Acids: A Structure of Deoxyribose Nucleic Acid etc. *Nature* 1953. **£15,000**

8vo. 2 vols. Contemporary red morocco backed buckram, gilt lettering to spine; vols 171 and 172 of the journal *Nature*, covering 1953; diagrams and illustrations; very good.

First editions of the first papers on the ground-breaking discovery of the structure of DNA, comprising: "Molecular Structure of Nucleic Acids: A Structure for Deoxyribose Nucleic Acid", in *Nature* Vol.171, No. 4356, pp.737-738, 25th April, 1953 [and] Wilkins, Maurice H.F., A.R. Stokes and H.R. Wilson. "Molecular Structure of Deoxypentose Nucleic Acids", in *Nature* Vol.171, No. 4356, pp.738-740, 25th April, 1953 [and] Franklin (Rosalind E.) and R.G. Gosling. "Molecular Configuration in Sodium Thymonucleate", in *Nature* Vol.171, No. 4356, pp.740-741, 25th April, 1953 [and] Watson (James D.) & Francis Crick. "Genetic Implications of the Structure of Deoxyribonucleic Acid", in *Nature* Vol.171, No. 4361, pp.964-967, 30th May, 1953 [and] Wilkins (M. H. F.), W. E. Seeds, A. R. Stokes and H. R. Wilson. "Helical Structure of Crystalline Deoxypentose Nucleic Acid", in *Nature*, vol.172, No. 4382, pp.759-762, 24th October, 1953.

These papers record the greatest biological advance of the twentieth century, a discovery which won Crick, Watson and Wilkins the Nobel Prize.

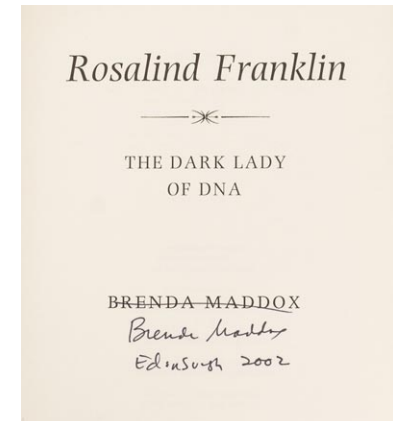




58. MADDOX, Brenda. Rosalind Franklin. *The Dark Lady of DNA*. HarperCollins. 2002. **£160**

8vo. Publisher's cloth and dustwrapper; pp xx + 380, black and white plates; fine.

First edition, **signed by the author** to title page. A well-regarded account of Franklin's brilliance as a scientist, and the overshadowing by her male colleagues of her legacy as one of the key figures in the discovery of the structure of DNA.



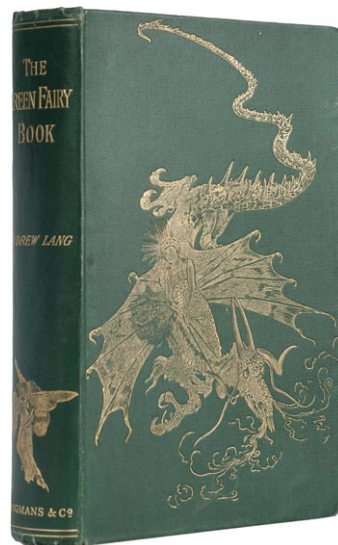
LEONORA LANG

On 17th April 1875 Leonora Blanche Alleyne (1851-1933) married the famous historian, classicist, anthropologist, folklorist and writer Andrew Lang (1844-1912). The extensive classification of his talents goes some way to indicate the breadth of his knowledge. He was a renowned polymath. Late in his life he reflected that if he had targeted his studies in one area he might have achieved greatness. On their marriage Andrew resigned his fellowship at Merton College, Oxford and moved, with his wife, to London to pursue the life of a writer.

From the beginning of their partnership Andrew Lang was seen to rely almost entirely on his wife in all areas of his life. She was a talented writer and translator herself and certainly wore the trousers in the relationship being very much the practical intelligence behind the Lang household. Her husband had a remarkable facility with the pen and turned his hand effortlessly to most forms of writing but there was a constant financial pressure on the partnership which led to him taking on more and more work.

New ideas expounded by Charles Darwin's theory of evolution coincided with Andrew Lang's youth which influenced his interest in anthropology and folklore. This led to his interest in the dissemination of traditional oral stories. Fairy tales, however, went largely unread at the end of the nineteenth century, having been replaced by stories of real life. The Langs were to transform all that and, jointly, can be almost entirely credited with a change in public taste with the publication of *The Blue Fairy Book* (1889) which was the first in a series of 12 rainbow fairy books published over more than twenty years. Andrew Lang's name appears in each of these works as editor and compiler. It is not until the publication of the final volume, *The Lilac Fairy Book* (1910) that Lang acknowledges his wife Leonora's silent contribution throughout. Truth to say it was she who was responsible for translating, transcribing, adapting and, quite possibly, selecting, most of the stories in the collections. Leonora evidently assumed a similar role in producing the complementary series of thirteen anthologies of romances and stories, also published in decorative Victorian cloth bindings by Longmans, which began with *The Blue Poetry Book* in 1891 and ended with *The Strange Story Book* in 1913. Here however she does receive credit for her authorship. In 1908 there seems to have been a sea-change in thinking and her name appears as the author of *The Book of Princes and Princesses*, with Andrew receiving a subsidiary credit as editor. Her name appears on all subsequent volumes, namely *The Red Book of Heroes* (1909), *The Lilac Fairy Book* (1910), *All Sorts of Stories Book* (1911), *The Book of Saints and Heroes* (1912) and *The Strange Story Book* (1913) - incidentally published after Andrew's death; so finally she was awarded the recognition she deserved.





59. LANG, Andrew (author). H.J. FORD (illustrator).
The Green Fairy Book. London, Longmans, Green And Co. 1892. **£288**

8vo. Original dark green cloth elaborately and pictorially gilt to spine and upper cover, all edges gilt; pp. [xi] + [iii] + 366 + 2; copiously illustrated after engravings by Ford; a pleasing copy with some overall rubbing and dulling to gilt, an unobtrusive circular patch of fading (20mm) to gilt device on upper cover, small wear to bottom forecorner of upper cover slightly exposing board, a small knock to top forecorner of lower cover, and bruising to spine ends; internally very good and sound throughout, without inscription, and with only a few incidental marginal marks.

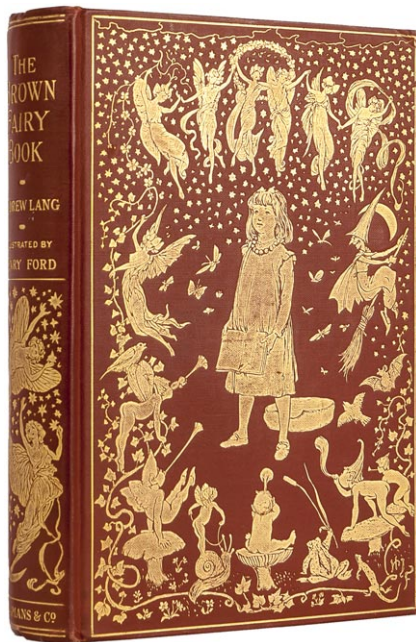
First edition of the **scarce** third title in Lang's fairy series, following the Blue and the Red, including stories from the Chinese and the Spanish traditions alongside nursery favourites such as 'The Story of the Three Bears' and 'The Three Little Pigs'.



60. LANG, Andrew (author). H.J. FORD (illustrator).
The Green Fairy Book. London, Longmans, Green And Co. 1893. **£248**

8vo. Original dark green cloth elaborately and pictorially gilt to spine and upper cover, all edges gilt, grey endpapers; pp. [xi] + [iii] + 366 + [ii], adverts.; copiously illustrated after engravings by Ford; an exceptionally fresh copy with gilt glittering to spine and upper board, a couple of very small and insignificant marks with loss of surface sheen to upper cover (only visible in a certain light), and slight bruising to tail; internally clean throughout with a little speckling beneath the gilding to the book block and a little very pale and very occasional foxing.

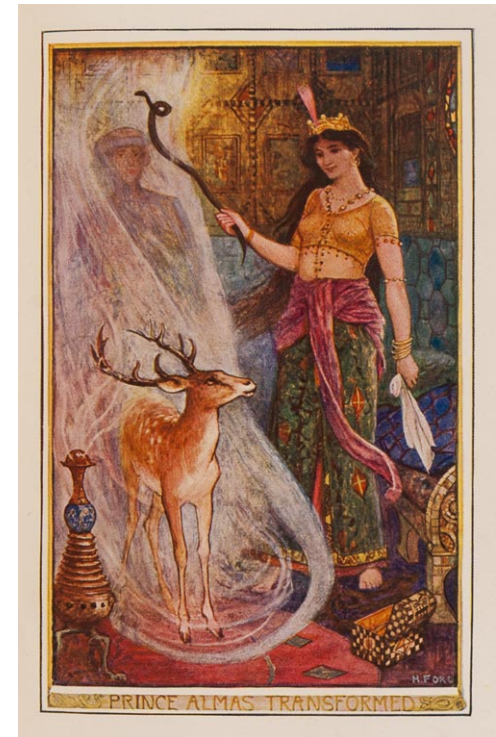
Second edition of the **scarce** third title in the coloured fairy series by Lang, following the Blue and Red Fairy Books and published in the following year. The book is presented in identical format to the first edition, with a dramatic gilt-blocked binding depicting a woman restraining a fire-breathing dragon.

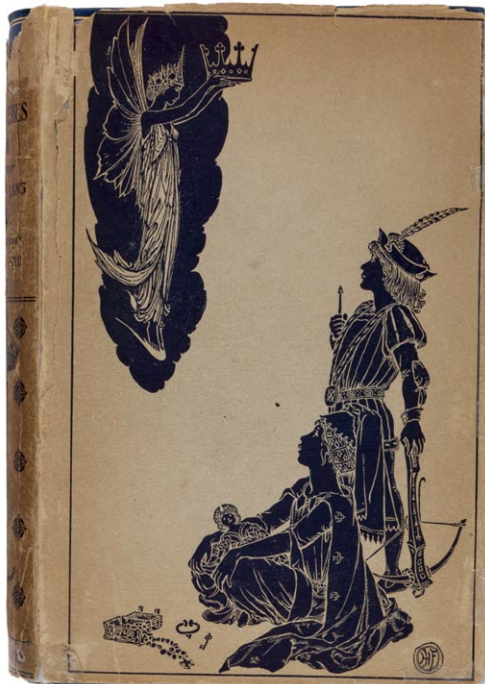


61. LANG, Andrew (author). H.J. FORD (illustrator).
The Brown Fairy Book. London, Longmans, Green and Co. 1904. **£698**

8vo. Original brown pictorial cloth elaborately gilt, all edges gilt, pictorial brown endpapers illustrated in silver; pp. [xiii], [1]-350; with 8 beautiful plates in jewel colours and line illustrations throughout; a fine and beautiful copy, both internally and externally, with only slight rubbing to cover gilt and minor bruising to spine ends.

First edition.

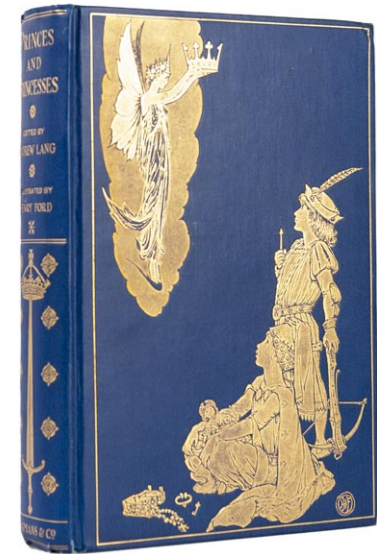




62. LANG, Mrs. (author). H.J. FORD (illustrator). The Book of Princes and Princesses. London; Longmans, Green And Co. 1908. **£398**

8vo. Original deep blue pictorial cloth lavishly blocked in gilt to spine and upper board, all edges gilt, preserved in drab pictorial **dustwrapper** repeating the binding design in blue; pp. [vii], viii-xiii, [xiv-xvii], xviii-xix + [i] + 361 + [6] (publisher's catalogue); with 8 fine coloured plates and line illustrations after engravings throughout; externally near fine with some yellowing to white cloud panel to upper board and one tiny nick to cloth on upper board (2mm); internally equally fine and fresh, without inscription, and with a light vertical crease at extreme fore-edge of a few leaves and 3 with additional tiny closed tears and a sliver of fore-edge chipping; protected by the **very scarce** dustwrapper with overall dusting and rubbing, tanning to spine, a few small marks to lower panel, narrow flaking to spine tail and joints, chipping to head (to a maximum depth of 7mm), and considerable archival tissue and tape repair, and reinforcement, to the reverse to protect longer tears which are largely invisible from above.

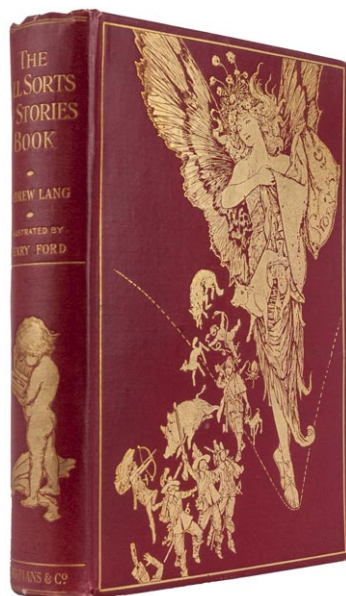
First edition, first issue, presented in original binding blocked in gilt to both spine and upper board, and with all edges of the book block gilded rather than just the top edge. The dustwrapper lists this title as the final one in a list of 20 titles from Lang's Fairy Book Series.



63. LANG, Mrs. (author). H.J. FORD (illustrator). The Book of Princes and Princesses. London; Longmans, Green And Co. 1908. **£198**

8vo. Original dark blue cloth lettered and lavishly decorated in gilt to both spine and upper board with pictorial blocking in blind, all edges gilt; pp. [i-vii], viii-xix + [i] + 361 + [6] (publisher's catalogue); with 8 fine and beautiful coloured plates and engravings throughout; an uncommonly fine, fresh copy with slight compression to spine ends but otherwise bright, unrubbed, and with gilt sparkling, internally very fresh throughout with some toning to endpapers and speckling to prize bookplate to inner upper board.

First edition, presented in the first issue binding. A collection of true stories about princes and princesses drawn from history.



64. LANG, Mrs. (author). Andrew LANG (editor). H.J. FORD (illustrator). All Sorts of Stories Book. *London; Longmans, Green And Co.* 1911. **£225**

8vo. Original deep red cloth elaborately and strikingly blocked in gilt to spine and upper board, all edges gilt; pp. [v], vi-xi, [xii-xv], xvi + [1]-377; with a frontispiece and 4 other fine coloured plates together with a host of engraved illustrations throughout; a near fine and handsome copy with a hint of fading to spine and bruising to head, internally fine with a neat engraved bookplate to upper pastedown and some toning to endpapers.

First edition. An exciting collection for the young including true yarns, fairy stories, historical and adventure narratives, and tales from Ancient Greece.

