

**Stand
H59**

We go to the gallery

Sotheran's
EST. LONDON 1761

**Sotheran's
at Firsts 2021**



Sotheran's at Firsts 2021

STAND H59, SAATCHI GALLERY, 21-24TH OCTOBER 2021



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Firsts, the ABA's great London bookfair, returns for the first time since 2019 on 21st-24th October at its exciting new venue, the Saatchi Gallery in Sloane Square. We will be there at stand H59 with the following selection of great books and prints, and we're hoping to continue our 260th birthday celebrations in style with dealers and collectors from all over the world. We would love to see you, but if you can't make it don't worry - if anything interests you, just let us know

The logo for Sotheran's, featuring a large, ornate, calligraphic 'S' that loops around the word 'Sotheran's' in a serif font. Below the name, the text 'EST. LONDON 1761' is written in a smaller, sans-serif font.

EST. LONDON 1761

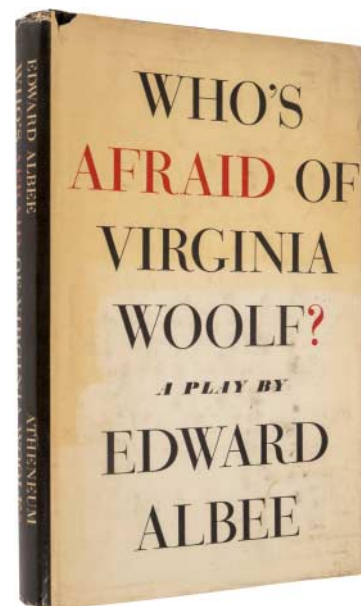


1. [MILITARY PAPER TOY] *Prise de Sébastopol*. Strasbourg, G. Silbermann, imprimeur-libraire. Paris; Blanchard librairie, rue de Richelieu, 73. Circa 1855. £1,850

A rare boxed juvenile historical paper toy, being a military model game about the Siege of Sebastopol during the Crimean War, consisting of a total of 60 individual, and handcoloured, free-standing model pieces on card, all mounted on wooden stands, including 3 sets of soldiers: with 19 paper figures depicting the French camp headquarters with tents and war equipment including barrels of explosive, trolleys, and stacks of cannon-shot; a series of 21 French paper soldiers (130mm tall), dressed in blue jackets, light blue trousers, including an officer brandishing a sword, and another bearing a French flag decorated by a golden eagle and an "N", designating Napoleon III) and 2 trumpeters; a group of 10 French soldiers clad in blue jackets with red trousers, including one officer carrying a similar French flag and a soldier with a drum; and 10 French soldiers in dark blue jackets decorated in red, with blue trousers and high

black boots, alongside paper figures depicting the French camp headquarters including 3 substantial and impressive striped tents for the officer class, mounted by flags (including one designated "Quartier Général" measuring 260 x 170mm); two tents for the use of military commanders (180 x 135mm), 6 further tents for the soldiers (105 x 150mm); and a large slatted wooden hut ("Salle de Police - ici on ne fume pas"), all 60 handcoloured pieces contained within the original pictorial board box (283 x 230 x 48mm) with an onlaid engraved illustration depicting the battle by Ed. Coppin, printed by Gustave Silbermann in Strasbourg; in very nice condition throughout with one series of soldiers fine and a couple of small equipment pieces with only small losses; the box itself expertly, sympathetically, and conservatively restored by one of the leading French restorers of paper toys.

A rare, and remarkable, historical paper toy and unlocated elsewhere either on the market, or in libraries or collections.



2. ALBEE, Edward *Who's Afraid of Virginia Woolf?* London: Jonathan Cape, 1964. £1,250

8vo. Original black cloth, embossed with author's name to upper board; spine lettered in gilt; mustard yellow endpapers; unclipped printed dust wrapper with a photograph of the author to the lower panel; pp. [xv], 4-242, [ii]; text block and boards essentially fine, with just some very light toning to edges and bumps to corners; dust wrapper toned and shelf-worn, with nicks, scratches, and rubbing to head and foot of spine, and one small chip to top edge at front; a very good copy nonetheless.

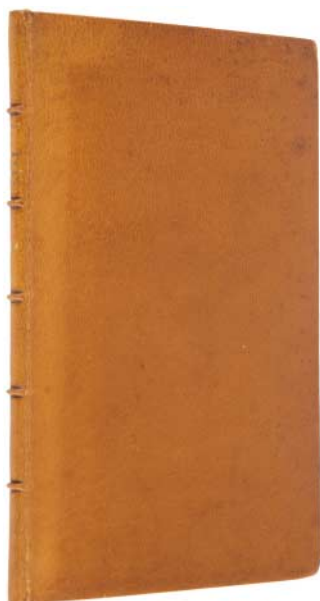
First edition, boldly signed by the playwright to the title page.

First staged in 1962, Albee's psychological drama examines the intricacies of marriage, set against a backdrop of growing disillusionment which was occurring in the 60s, both in America and elsewhere. The title itself is a play on some graffiti which Albee saw scrawled on a mirror in a Greenwich Village bar one night in 1954:

"I was in there having a beer one night, and I saw "Who's Afraid of Virginia Woolf?" scrawled in soap, I suppose, on this mirror. When I started to write the play it cropped up in my mind again. And of course, who's afraid of Virginia Woolf means who's afraid of the big bad wolf . . . who's afraid of living life without false illusions. And it did strike me as being a rather typical, university intellectual joke." (*Paris Review*)

The 1966 film adaptation saw Elizabeth Taylor and Richard Burton in the title roles of Martha and George.

“A MANS LIFE IS NOT TO BE TRIFLED AWAY, IT IS TO BE OFFERED UP AND SACRIFICED TO HONORABLE SERVICES, PUBLIC MERITS, GOOD CAUSES AND NOBLE ADVENTURES”

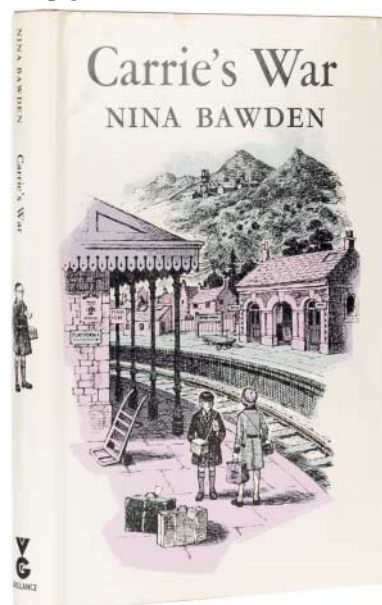


3. BACON, Francis. *The Charge of Sir Francis Bacon Knight, his Majesties Attourney generall, touching duells...* Printed [by George Eld] for Robert Wilson, and are to be sold [by Robert Wilson and W. Bladen] at Graies Inne Gate, 1614. £3,995

Small 4to. Bound in light brown morocco, gilt text and 5 raised bands to spine, all edges gilt, inner boards decorated in gilt; pp.[vi, blank], 6l, with some blank filler leaves added by the binder; first and last leaves (both blank) cut away as usual, some light toning of the original paper stock (to be expected), a little external scuffing to edges, with an unnamed armorial bookplate to front paste down endpaper, and the bookplate of the Fox Pointe collection to front free endpaper.

This well known and influential work records Bacon's case against duels. His scathing essay on the practice condemns it as a wasteful and dishonourable way of resolving disputes, moreover one which endangers both secular and religious authority (aka, if people start taking the law into their own hands to perform ad hoc executions, it no longer really has any meaning - also, think of the mess). This text is an important and rare part of the tapestry in James I's anti-duelling campaign in the 1610s, fuelled by a series of high profile combats between important politicians and figures of note in the summer and autumn of 1613.

Of the surviving texts we possess relating to the Jacobean anti-duelling campaign, Francis Bacon's "The charge touching duells" was published not only as a chastisement against duelling, but as a rebuke to the very idea of disputes of honor that fuelled duelling in the first place. Whilst contemporaries such as Henry Howard, the earl of Northampton sought to find other ways to resolve insults of honor, Bacon was of a mind that to entertain those claims as serious just encouraged everyone to ever increasing acts of violence, and that everyone should just grow up and stop shooting each other because someone called them a pigeon-liver.

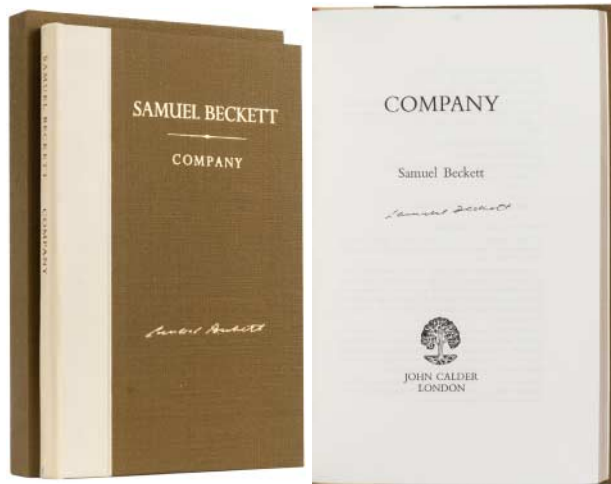


4. BAWDEN, Nina (author). Faith JAQUES (illustrator). *Carrie's War*. London; Victor Gollancz Ltd. 1973. £498

8vo. Original magenta linson boards lettered in gilt to spine, preserved in white pictorial dustwrapper; pp. [viii], [9]-159; with engraved chapter-headings throughout by Faith Jaques; a near fine copy with tiny bruising to base of spine and top fore-corner of upper board, internally pristine, protected by a fine, immaculate and unclipped dustwrapper (£1.40).

First edition. Bawden's evacuee story about the Willow siblings Carrie and Nick, who leave familiar London to shelter in a Welsh mining village during the Second World War, is regularly regarded as a classic of twentieth century children's literature. It won the *Phoenix Award* in 1993. This prize regularly recognises the best children's book in the English language not to have won any major literary award in the year of its publication. Here is a sensitive and heart-warming portrayal of the dislocating experience of removal to an unfamiliar world peopled by complex, but convincing, characters, all bound up with a mystery based on local folklore. A further element is the psychological and emotional growth of the main protagonist Carrie who matures throughout the narrative to better understand the motives and feelings of others. It has twice been adapted by the BBC for television, in 1974 and 2004.

EXISTENTIALIST REMINISCENCES



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

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

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

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

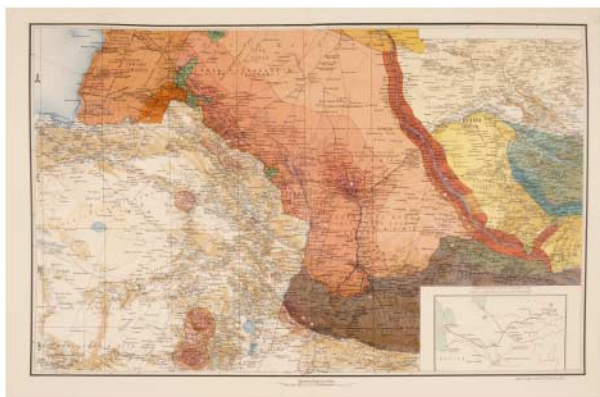
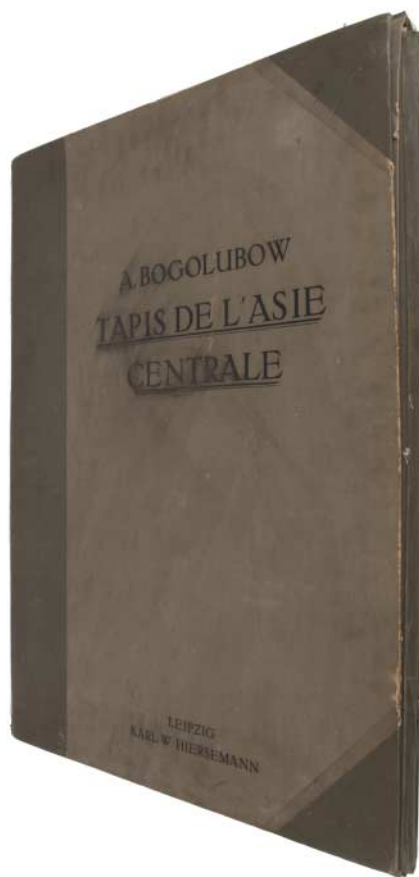
The book lends itself well to dramatisation, and has been regularly adapted into stage performances since its inception, many of which involve audience participation.



6. [FASHION] Helmut NEWTON, Sarah MOON and Harri PECCINOTTI (photographers). Three BIBA mail order catalogues. London; Biba Empire House 19-21 Kensington Church Street, W.8. [and] 124-126 Kensington High Street 1968 and 1969. £798

Slim small folio (35.5 x 17.7cm). 3 vols.; original printed card covers in dark, mid-brown, and olive green respectively, with gilt BIBA logo to upper covers, stapled; pp. [12]; [12]; [12], printed on card throughout with photographic plates including a total of 7 large and dramatic folding and tinted photographic fashion plates alongside product information and prices; very nice copies with rubbing, a little minor edge-wear, and mild crumpling to 2 covers, internally very fresh and uncreased; each volume with the rare original and unused 5-label mail order forms with BIBA branding.

Sole editions. Scarce ephemeral fashion memorabilia from the late 1960s produced by the groundbreaking London fashion shop founded by Barbara Hulanicki alongside her husband Stephen Fitz-Simon in 1964. The BIBA store was defined by Art Nouveau and Art Deco styling and had a saturated and decadent atmosphere. In 1968 and '69 Hulanicki launched only 6 beautifully designed mail-order catalogues in a format which was specifically designed to fit through letterboxes without folding. Each catalogue was designed by John McConnell. The issues here were photographed by Helmut Newton, Sarah Moon and Harri Peccinotti. Also with drawings by Moira Macgregor.

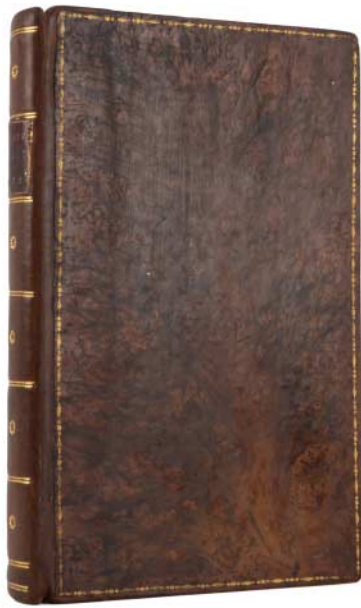


7. **BOGOLIUBOV, Andrei Andreevich.** Kovrovyya izdeliia Srednei Azii iz sobraniia sostavlenno A. A. Bogoliubovim. Tapisseries de l'Asie Centrale faisant partie de la collection réunie par A. Bobgolubov. *Saint Petersburg, Ekspeditsiia zagotov. bumag*, 1908. £2,995

Imperial folio (69 x 51 cm). Loose plates and gatherings of text in the original portfolio of half-cloth over printed boards, title in German and Karl Hiersemann as distributor on front cover; pp. xxii (French text), xxii, [4] (Russian text), text in large folio, title-page in Russian with chromolithographic vignette, 2 double-page chromolithographic maps by F. Mikhaylov. 43 plates (36 in splendid chromolithography); portfolio with a little smudging to lettering and a few minor repairs, title-page a little spotted and with minor marginal crinkles; otherwise in very good condition.

First edition. This is an imposing publication on rugs and carpets produced in nowadays Turkmenistan, Uzbekistan and Kazakhstan, collected by the governor of the Transcaspian province of the Russian Empire. Bugoliubov became a real connoisseur of the artefacts and their background based on different ethnic groups, traditions, living conditions and social structures. The maps cover the area from the middle of the east coast of the Caspian Sea down to north eastern Persia and Afghanistan, including Lake Aral. They are probably among the best ethnographic maps covering the region ever to be published, before Soviet interference in the mix of ethnic groups.

AN IMPORTANT, EARLY WORK ON BEE-KEEPING BY
‘THE MOST ABLE AND THE BEST KNOWN OF SCOTTISH
BEE-MEN’

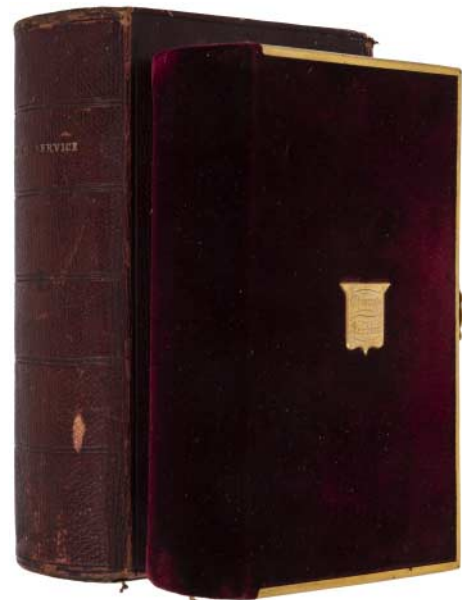


8. **BONNER, James.** *A New Plan for Speedily Increasing the Number of Bee-Hives in Scotland; and which May be Extended, with Equal Success, to England, Ireland, America, or to any Other Part of The World Capable of Producing Flowers.* *Edinburgh and London: J. Moir for W. Creech, Bell & Bradfute, P. Hill, Mudie & Son, and the author; and T. Kay, 1795.* £950

8vo Contemporary full tree calf, gilt borders to sides, recently sympathetically rebaked preserving original red morocco gilt lettering piece; pp. [2 (title, verso blank)], xx, 258, [2 (advertisement and errata)]; a little occasional browning, very good.

First edition. Bonner was the son of James Bonner the elder, an enthusiastic and successful bee-keeper, who, his son recalled, ‘frequently boasted, that, in good seasons, he made as much money by his bees, as nearly purchased oat-meal sufficient to serve his numerous family for the whole year. He purchased a large quarto Bible with the wax produced in one year from his hives, which served as a family book ever after; and his house was always well supplied with honey, and a kind of weak mead, which served for drink at all seasons of the year’ (p. iv). James Bonner the younger was Bee-Master at Auchencrow, near Berwick-on-Tweed, and is described by *British Bee Books* as ‘the most able and the best known of Scottish bee-men’. *A New Plan* was founded upon Bonner’s earlier work *The Bee-Master’s Companion, and Assistant* (Berwick: 1789), ‘which’, as the author states in his preface, ‘he was happy to find, attracted the notice, and procured him the patronage, of many respectable and public-spirited gentlemen. Encouraged by these flattering marks of approbation, he had thoughts of publishing a second edition; but as, in the continued prosecution of this his favourite study, he has made a number of very important discoveries relative to these useful insects, he thought it better to present these new ideas, along with the substance of his former work, compressed into as small bounds as possible, in a new form, and under a new title, than merely to reprint the old work with additions’ (pp. viii-ix).

British Bee Books 151; *Cox* III, p. 535; *ESTC* T131963; cf. *Fussell* II, p. 134.



9. **[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 United Church of England and Ireland. [With:] Proper Lessons to be read at Morning and Evening Prayer...[and:] A New Version of the Psalms of David.* *London: Printed by G. E. Eyre & Spottiswoode, 1850.* £650

32mo., contemporary maroon velvet, with brass edges to boards, ‘Church services’ brass shield to upper; matching brass clasp; all edges gilt; cream calf doublure paste-downs, elaborately blocked with gilt design; flyleaves of textured silk with gilt roll border; two silk ribbon markers; housed in a custom-made drop-front box, spine lettered in gilt with brass clasp, lined with the same textured silk as the endpapers; some scattered foxing, heavier to one or two pages; the case rubbed, with small splits to one side of clasp; the mechanism still functioning well; some dark marks to silken lining of case. *Provenance: contemporary ownership inscription to the ffep reads “Hayette McNab from her sincere friend Eliza Taylor January 22nd 1851”.*

A charming, and luxurious pocket edition of church service texts, beautifully preserved in the case.



10. **BRANSOM, Paul (artist)** Original watercolour of puppy startled by hen and her chicks. *No imprint or date.* £498

Original watercolour painting by Paul Bransom featuring a young barking puppy startled by a fearsome hen guarding her chicks, signed in full by the artist, image size 13 x 13cm, deeply double-mounted in grey and ivory mounts and presented in a matt black and gilt wooden frame; frame 31 x 31cm; in very nice condition with just a little insignificant wrinkling of paper to the righthand margin.

Paul Bransom (1885-1979) was an American animal artist, widely published book illustrator and cartoonist who is probably best known for being the first illustrator, in 1913, of Kenneth Grahame's classic of English literature, *The Wind in the Willows*.



11. **BRODERS, Roger (1883-1953).** The French Riviera for Perpetual Sunshine. Original lithograph with colour, linen backed, printed by McCorquodale & Co., Ltd., London, 1930. 1020 x 635 mm.

The beach shown is Juan-Les Pins.

£5,850



12. **BRONTE, Charlotte.** *Jane Eyre.* Paris: *Imprimerie Nationale de France*, 1923. £698

Folio, unbound portfolio sheets housed in stiff wraps; original glassine; in cloth-backed marbled boards with contrasting leather label to spine; in the matching marbled slipcase; printed on handmade paper by the press watermarked 'Jane Eyre'; printed in Grammond containing fifteen lithographic plates by Ethel Gabain printed in London by Vincent Brooks Day and Son; pp. [vi], 258, [ii]; with many pages unopened; glassine a little yellowed and some minor splits and fraying to casing; still a lovely fresh example.

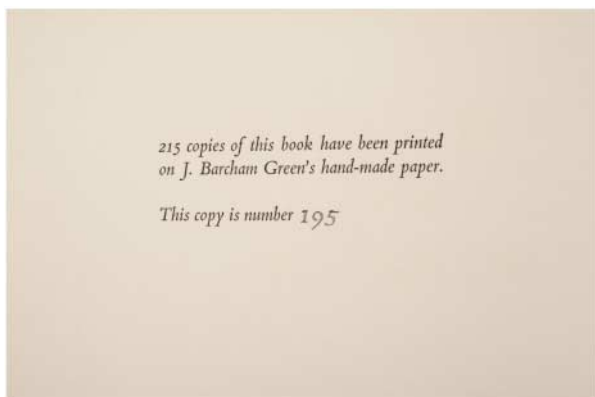
Limited edition, numbered 89 of 475 copies. A scarce edition.

Ethel Leontine Gabain was a British painter and printmaker and one of the founding members of the Senefelder Club. Born in Le Havre, France, in 1883, she studied at the Slade School of Art in London, and at the Central School of Arts and Crafts in Paris. In 1913 she married another noted artist, John Copley.

Gabain was best known for her oil portraits, particularly of famous actresses. That of Dame Flora Robson in the character of Lady Audley, for which she was awarded the De Laszlo Silver Medal, is preserved in the Manchester City Art Gallery. Appointed as an official war artist during WWII, she was particularly noted for her depictions of women fulfilling jobs formerly performed by men. She was a member of the Royal Society of British artists and of the Royal Institute of Oil Painters.



In 1922, Monsieur Edmond Paix, a French collector, commissioned a special edition of 495 copies of *Jane Eyre* from the publisher Monsieur Léon Pichon of Paris. He had seen one of Gabain's lonely female lithographs, *The Striped Petticoat*, and commissioned her to produce twenty-two lithographs for his edition, including a ghostly apparition of *Jane Eyre*.



13. **BROWNE, Sir Thomas and Paul NASH (illustrator).** *Urne Buriall and the Garden of Cyrus ...* Edited with an Introduction by John Carter. [Printed at the Curwen Press]; Published by Cassell & Co. 1932. **£7,500**

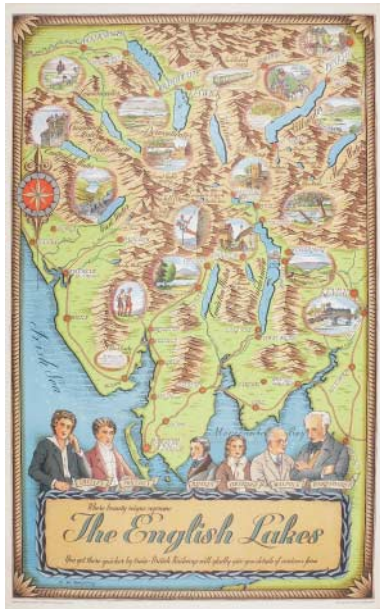
4to. Bound by Sangorski and Sutcliffe to a design by Paul Nash in vellum, with a large inlay of brown morocco on the upper cover, this with a gilt lozenge design incorporating two vellum onlays, the same design repeated on the lower cover, this time with two brown morocco onlays, spine lettered in gilt, all edges gilt; pp. xx + 146; 32 illustrations by Paul Nash, 15 of which are full-page plates, coloured through stencils at the Curwen Press (printed by Charles Whittingham and Griggs); a fine copy in a cloth-covered slipcase.

No 195 of 215 copies. This is the book on which Nash's reputation as a book illustrator is based, and it also represents the crowning achievement of the Curwen Press's use of the pochoir technique. In his book on Paul Nash, Sir Herbert Read stated that *Urne Buriall* "will always be treasured for it is one of the loveliest achievements of contemporary art," and in his 1948 essay 'Paul Nash as Book Illustrator and Designer,' Philip James said, "This book, judged by all standards, is one of the greatest illustrated books of this or any age." Oliver Simon, who was responsible for the typography, wrote to Nash saying that he felt it would enter the small category of "magnificent books".

Hydriotaphia or Urn Burial or a Brief Discourse of the Sepulchral Urns lately found in Norfolk, is a work published in 1658 by Sir Thomas Browne. It was published as the first part of a two-part work that concludes with *The Garden of Cyrus*. Its nominal subject is the discovery of a Bronze Age urn burial in Norfolk. The discovery of these remains prompts Browne to deliver, first, a careful description of the antiquities found. Browne then gives a careful survey of most of the burial and funerary customs, ancient and current, of which his era was aware.

The most famous part of the work, though, is the fifth chapter, where Browne quite explicitly turns to discuss man's struggles with mortality, and the uncertainty of his fate and fame in this world and the next, to produce an extended funerary meditation tinged with melancholia. The changes wrought by time and eternity, the fleetingness of mortal fame, and our feeble attempts to cope with the certainty of death are Browne's subjects. Yet, at the same time, Browne can be tersely witty, mocking human vainglory: "Time hath spared the epitaph of Adrian's horse, confounded that of himself."

A piece of exquisite baroque writing that George Saintsbury called "the longest piece, perhaps, of absolutely sublime rhetoric to be found in the prose literature of the world," *Hydriotaphia* displays an astonishing command of English rhythm and diction.

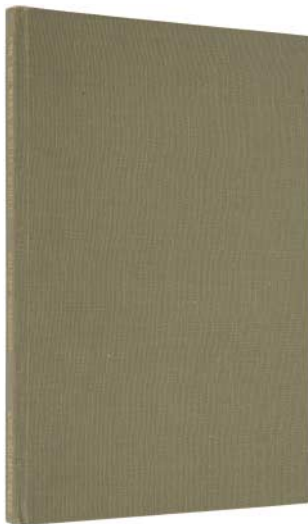


14. BURLEY, D.W. *The English Lakes*. Original lithograph with colour, linen backed, published by British Railways, printed in Great Britain at the Baynard Press, 1956. 1015 x 635 mm.

Showing portraits of Shelley, Southey, Ruskin, Coleridge, Walpole & Wordsworth.

Tear to upper middle.

£1,250

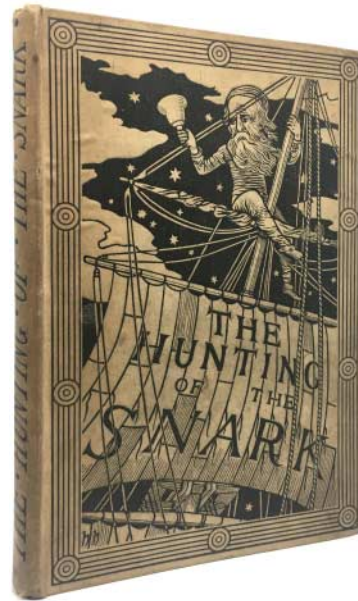


15. BURROUGHS, William. *The Last Words of Dutch Schultz*. London: Cape Goliard Press, 1970. £750

Tall, thin 8vo., olive-green cloth with lettering in gilt to spine; four illustrated plates by R. B. Kitaj printed in red bound in at front, including additional pictorial title; black end papers; pp. 81, [vii]; aside from very minor rubbing to the head and foot of spine and corners, a fine copy, the glassine wrapper with a small corner crease and tiny minuscule nick to foot.

Limited edition, this numbered 88 of 100 copies hand numbered and signed 'William S Burroughs' in blue ink. This copy additionally inscribed in black ink underneath "For the Dutchman - May 18, 1997." Burroughs died in August of that same year.

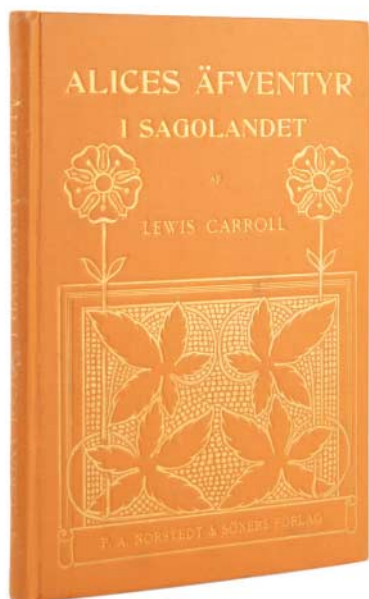
An intriguing publication, being Burroughs' interpretation of the 1930s German-Jewish-American gangster Dutch Schultz's nonsensical dying words after being shot in the Gent's toilets of a Newark bar. The result is a 'film script' which is typical of the beatnik's cut-ups; i.e., a series of loosely connected vignettes which record Schultz's flashbacks from childhood through to his rise to power.



16. CARROLL, Lewis (author). Henry HOLIDAY (illustrator). *The Hunting of the Snark*. London: Macmillan And Co. 1876. £598

8vo. Original buff pictorial cloth elaborately blocked in black to both boards, all edges gilt, matt black endpapers; pp. [xvi] + [i], 4-83 + [ii] + [i] advert.; illustrated with 9 full-page engravings by Henry Holiday; an attractive copy with overall light dust-soiling, and a minor and pale pinkish smudge, to lower joint and a little of the often-seen bubbling to cloth at upper joint, internally very clean and sound with very fresh hinges and endpapers at front and black, the original nineteenth-century bookseller's label of Harrison, Bookseller to the Queen, 59 Pall Mall, to front pastedown, and the inevitable offset-toning to title-page and frontispiece (from the frontispiece tissue), but otherwise clean and fresh, with all tissues present.

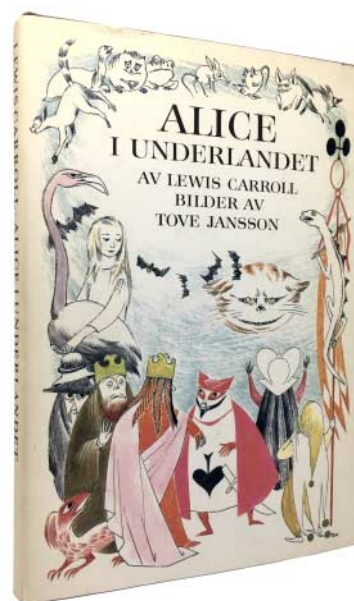
First edition of Carroll's celebrated nonsense poem. The cantos, or "Fits" describe the surreal sea voyage of the Bellman and his crew: the Boots, the Broker, the Billiard-Marker, the Banker, the Beaver, the Baker, and the Butcher in their attempt to discover the Snark.



17. CARROLL, Lewis (author). John TENNIEL (illustrator). Louise AROSENIUS (translator). *Alices Äfventyr i Sagolandet*. Stockholm; P.A. Norstedt & Söners Förlag. 1898. £598

8vo. Original tangerine cloth decoratively panelled and lettered in gilt to upper board with gilt lettering to spine, matte brown endpapers; pp. [ii], [3]-124; with frontispiece and fine engraved illustrations throughout by Tenniel; a fine and exceptional copy preserved in pristine condition both externally and internally; rare in this superior condition.

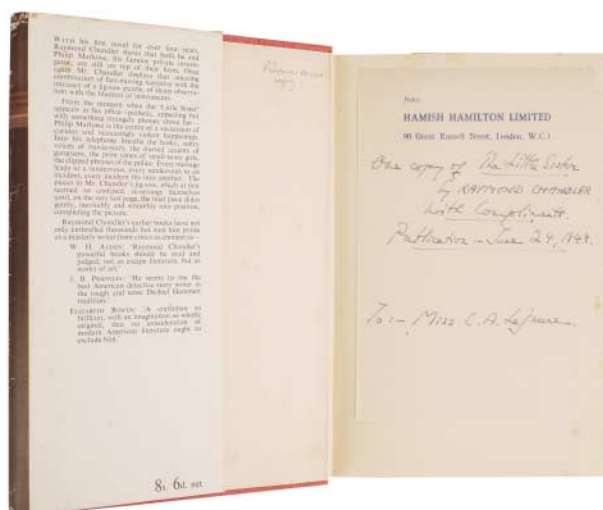
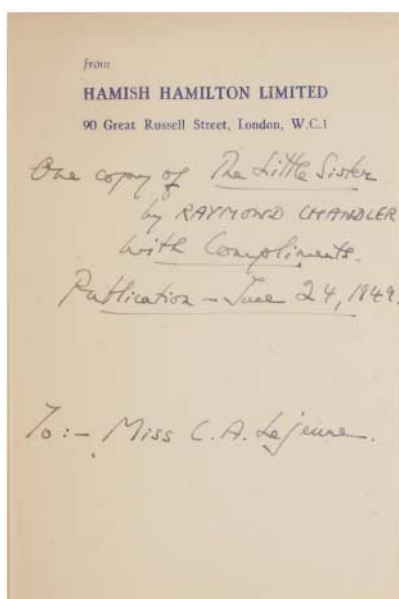
First edition in this translation, by Louise Arosenius, into Swedish, and issued in *P.A. Norstedt & Söners' series Books for Youth*. The original translation into Swedish, by Emily Nonne, was published in 1870. Not listed in *Lovett*, the authoritative bibliography of editions of *Alice*, and a valuable addition to any *Alice* collection. *Only 4 copies located on WorldCat (The Morgan; Univ. Minnesota; Univ. Texas; Nat. Lib. of Sweden)*



18. JANSSON, Tove (illustrator). Lewis CARROLL (author). *Alice i Underlandet*. Stockholm; Albert Bonniers. 1966. £798

Large 8vo. Original brown cloth with gilt roundel to upper board, lettered in gilt to spine, **preserved in white pictorial dustwrapper**; pp. [vi], 7-III + [i]; with line illustrations throughout in profusion, including 11 coloured images (1 full-page); a near fine copy both externally and internally, without inscription and with mild, and uniform, toning to stock, protected by an uncommonly fresh dustwrapper (Pris: 23:50) with very small triangular chip (1cm) to top edge of lower panel; scarce.

First edition thus, with illustrations by Tove Jansson and text in Swedish. The true first printing of this edition. The English translation with Jansson's illustrations was not published until considerably later, in 1977. This idiosyncratic and ethereal interpretation of *Alice's* adventures is particularly Scandinavian in flavour. Tove Jansson is best known as the creator of the *Moomin* books, which began with *Comet in Moominland* in 1946. Although born in Finland, the author was Swedish-speaking and wrote principally in that language.



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

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

small chip to foot, a minuscule hole internally repaired along spine; rear panel a touch soiled; the front image still vibrant, even to spine.

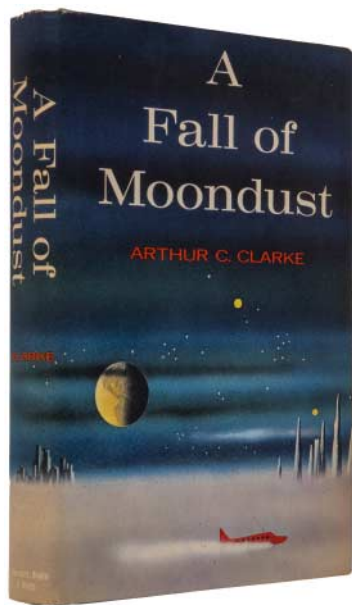
Publisher's review copy, published in advance of the first edition, which was released in the UK in June 1949. This copy from the Library of writer Anthony Lejeune, with publisher's note on headed paper pasted to front free endpaper: "One copy of *The Little Sister* by Raymond Chandler, with compliments.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

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

Lejeune was a writer, broadcaster and editor, best known for his weekly radio talk *London Letter*, which was broadcast in South Africa for almost 30 years, as well as his own works on the Clubs of London and a series of detective novels. Through his connections, particularly with Ian Fleming, he worked for a period of time as crime correspondent for *The Sunday Times*, and also wrote a number of political works attacking the Socialist cause. This copy is addressed to his mother, Caroline Alice Lejeune, who was a film critic for *The Observer*.

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

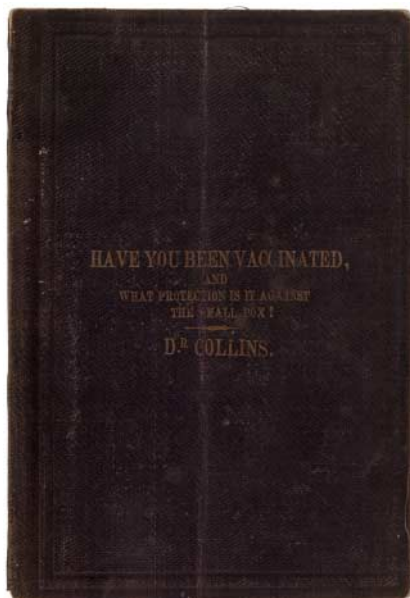
A fascinating association copy.



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

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

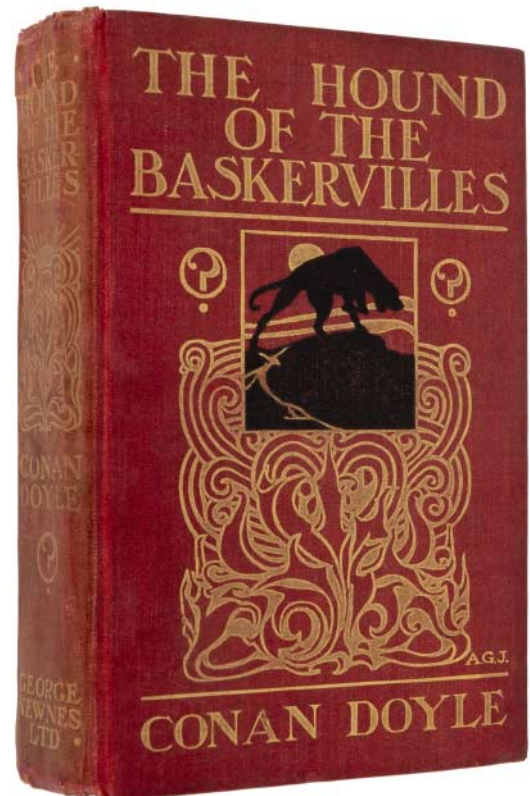
First edition. A classic science fiction narrative of man versus nature, when a moon-skimming vessel becomes trapped underground. As resources dwindle and air runs out, *A Fall of Moondust* is a great example of a gripping rescue narrative.,



21. COLLINS, Dr William J. *Have You Been Vaccinated, and what protection is it against the small pox?* H.K. Lewis. 1868. £200

8vo. Original brown cloth; pp. viii + 61; vertical crease to front board, split to rear hinge, occasional underlining to text, very good.

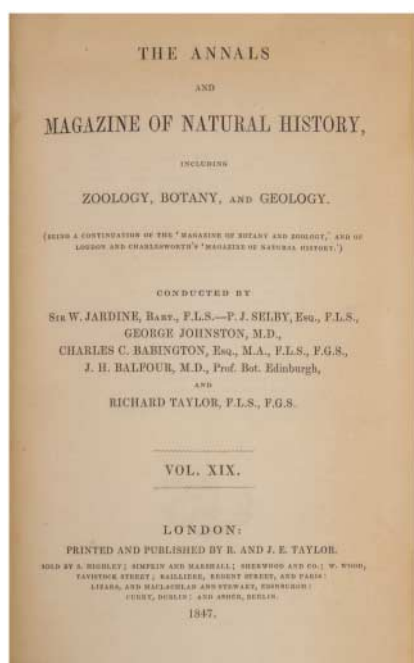
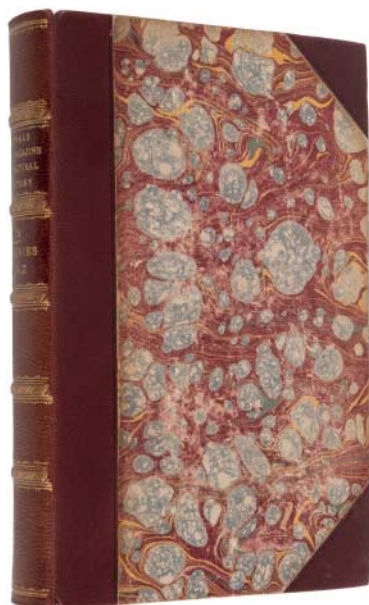
Fourth edition. William Job Collins (1818-1884) was unusual in that he was a medical insider who was also an anti-vaccinationist. This diatribe against vaccination was so popular that this fourth edition emerged within a year of the first, during which time Parliament had passed an act to employ and pay Public Vaccinators, which seemed particularly to rile Dr Collins. His answer to the question in his title is that vaccination offers no protection at all: "the Jennerian theory [...] has up to this time proved a failure" (p.26).



22. CONAN DOYLE, Sir Arthur *The Hound of the Baskervilles* George Newnes Ltd, London, 1902. £4,000

8vo. Original red cloth, gilt designs to upper cover and spine; pp. viii, 359; a very good copy of a fragile and rare book, with some characteristic fading to the spine and a little scattered foxing throughout, but a remarkably well-preserved upper cover (often found abraded or tarnished).

First edition. A book that needs almost no introduction, the *Hound of the Baskervilles* is Sherlock Holmes at his most iconic — produced as a matter of necessity to sate the slaving Victorian public after Conan Doyle killed off the detective at the Reichenbach Falls, the *Hound* originally was serialised in the Strand Magazine before finally appearing in this instantly recognisable book form.



23. [DARWIN, Charles Robert]. [Review of] A Natural History of Mammalia... by G.R. Waterhouse, esq., of the British Museum. *Taylor & Francis*. 1847. £9,500

8vo. Later rebound in half red morocco, marbled boards, spine with gilt raised bands and gilt lettering, edges speckled; pp. vvii + [i] + 480 (Darwin pp. 53-56), 14 plates, text illustrations; near fine. *Provenance*: blindstamp of Cranbrook Institute of Science, Michigan, to contents page.

First edition of *The Annals and Magazine of Natural History*, volume 19. This volume includes a very rare, long and anonymously published review by Darwin of his friend Waterhouse's new book, which covers marsupials and was intended as the first part of a never-finished survey of the entire Mammalia. It is an early Darwin publication, coming more than ten years before the publication of *On the Origin of Species*, and shows clear signs of the visionary thinker that he was. It contains some of the earliest published intimations of his developing thoughts on evolution. One very telling passage is this:

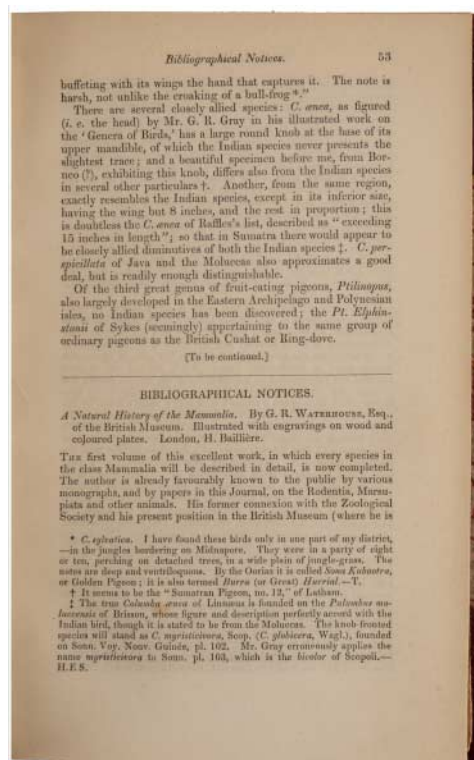
"A distinguishing feature in this work is the notice of all fossil species, interpolated in their proper places; hence,

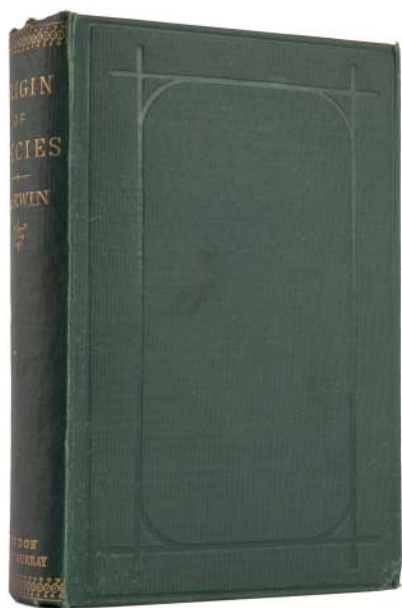
when the whole is completed, we shall have a comprehensive view of the entire class of Mammalia, as far as known; and the accident of extinction will not remove from the series, as is too often the case, in systematic works, allied or intermediate forms" (p. 54).

Darwin also sees in Waterhouse's work a glimmer of the discipline of biogeography which would later be developed by Alfred Russel Wallace: "An admirable feature... is the great attention paid to Geographical distribution, that noble subject of which we as yet but dimly see the full bearing" (p. 55).

George Robert Waterhouse (1810-1888) was a longstanding friend of Darwin, who he had invited to join him on the *Beagle* fifteen years earlier. Though Waterhouse had turned down the invitation, he wrote the Mammalia volume of Darwin's *Zoology of the Voyage of HMS Beagle*. There was a flow of ideas between them that suggest that Darwin may have influenced Waterhouse's thinking on the classification of species in his marsupial book: "Darwin and Waterhouse exchanged several letters, often discussing issues of the classification of species. Importantly, Darwin suggests to Waterhouse the idea of 'grouping beings' according to their 'descent from common stock' in a letter of 1843." (<https://darwinproject.ac.uk/george-robert-waterhouse>). The opening of this letter, dated 26 July 1843 and concerning the marsupials that were the subject of Waterhouse's book, clearly informs his use of classification, which Darwin praises in his review, and Darwin's own thinking on the origin of species: "According to my opinion, (which I give every one leave to hoot at, like I should have, six years since, hooted at them, for holding like views) classification consists in grouping beings according to their actual relationship, ie their consanguinity, or descent from common stocks— In this view all relations of analogy &c &c &, consist of those resemblances between two forms, which they do not owe to having inherited it, from a common stock." (<https://darwinproject.ac.uk/letter/DCP-LETT-684.xml>). It would seem that Waterhouse's book, and Darwin's involvement with it, marked a significant stage in the development of the theory of natural selection.

Freeman 1675.



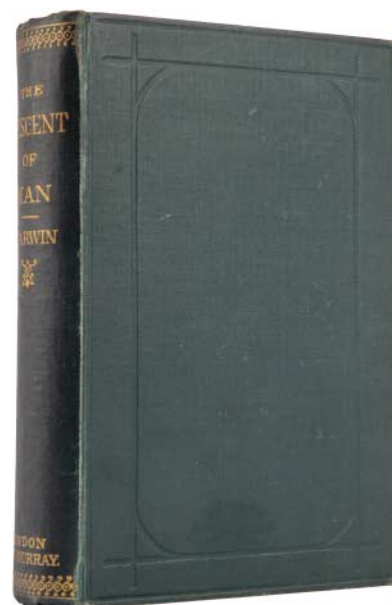


24. DARWIN, Charles Robert. *The Origin of Species by Means of Natural Selection, or the Preservation of Favoured Races in the Struggle for Life*. John Murray, 1882. £700

8vo. Original green cloth gilt; pp. xxi + 458, one folding chart; previous owner's bookplate to front pastedown and small ink signature to prelim, a little spotting to prelims, very good.

Sixth edition, twenty fourth thousand, the first printing after Darwin's death in April 1882. The source of much controversy in its day, Darwin's seminal text remains one of the most important works of the 19th century. First published in 1859, the work had gone through 6 editions by 1872. The sixth, final 'life-time' edition is of importance, since it is the first to use the term "evolution" in its text.

Freeman 407, earlier, June issue of this thousand with 17 titles on verso of title leaf.

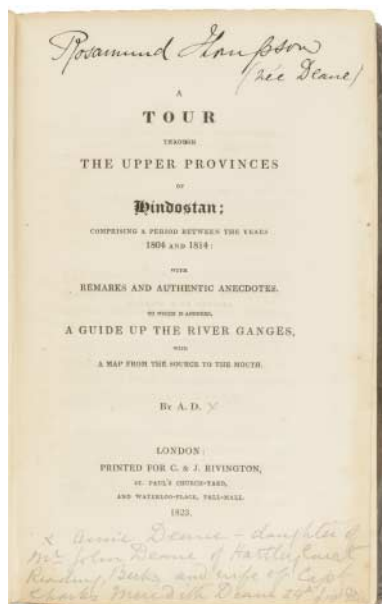


25. DARWIN, Charles Robert. *The Descent of Man, and Selection in Relation to Sex*. London: William Clowes and Sons, Limited for John Murray, 1894. £500

8vo. Original green cloth, boards with blind-ruled borders and panelled in blind, spine gilt; pp. xvi, 693, [1] wood-engraved illustrations; a very good copy.

Second edition, 31st thousand. In this work, which complements *On the Origin of Species*, Darwin expounded fully his theory of sexual selection and discussed at length the link he recognised between human and ape lineage: "In the *Origin* Darwin had avoided discussing the place occupied by *Homo sapiens* in the scheme of natural selection, stating only that 'light will be thrown on the origin of man and his history.' Twelve years later he made good his promise with *The descent of man*, in which he compared man's physical and psychological characteristics to similar traits in apes and other animals, showing how even man's mind and moral sense could have developed through evolutionary processes. In discussing man's ancestry Darwin did not claim that man was directly descended from apes as we know them today, but stated simply that the extinct ancestors of *Homo sapiens* would have to be classified among the primates; however, this statement, as misinterpreted by the popular press, caused a furor second only to that raised by the *Origin*" (Norman, p. 218). *Freeman* points out that in *The Descent* "the word 'evolution' occurs, for the first time in any of Darwin's works" (p. 129). This book further enhanced Darwin's fame — if not his popularity — and is one of the most significant works in the evolutionary canon.

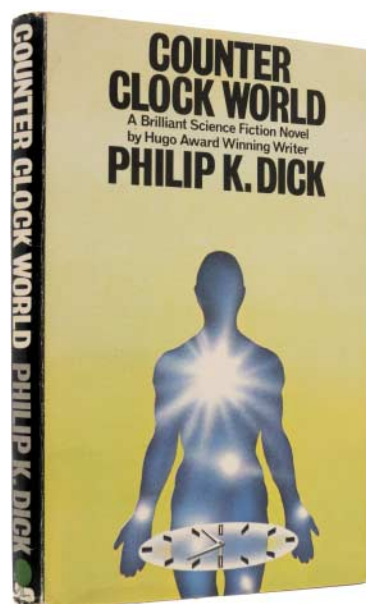
Freeman 976.



26. [DEANE, Ann]. *A Tour through the Upper Provinces of Hindostan; comprising a Period between the Years 1804 and 1814: With Remarks and authentic Anecdotes. To which is annexed a Guide up the River Ganges.* London, Rivington, [1823]. £1,450

8vo. Publisher's drab boards, spine renewed and with a few restorations; pp. 8 (publisher's catalogue, dated 1849), xii, 291, folding engraved map; a little spotted, map more so, a good copy of a rare book: *provenance*: pencil notes on the author and her family on the front-free endpaper, loosely inserted hand-written letter from Edgar Thurston, scholar on the anthropology and ethnology of India, to Rosamund Thompson (née Deane), a relative of the author; her copy with her name at head of title.

First edition, anonymously published. 'Ann Deane was the eldest daughter of John Deane, Esq., of Hartley Court, Berkshire, a magistrate and receiver for the county, and Sarah Ann Deane (d. 1818). In 1786, she married her cousin Capt. Charles Meredith Deane (1762-1815), of the 24th Light Dragoons, with whom she had two sons, Charles Deane (1791-1853) and the Reverend John Bathurst Deane (1797-1887), born at the Cape of Good Hope. While her son Charles remained in England, the rest of the family sailed to India in 1799, where her husband served in the Mahratta wars' (University of Wolverhampton, British Travel Writing, online). Precisely observed and written without much prejudice this is a very detailed travelogue covering the route from Kolkata to Delhi through remote villages and almost untouched nature on both sides of the Ganges, encountering Indian society and customs with unblinkered eyes. - A collector and good customer of ours, who has a copy of this rare book and read it commented 'an excellent read'.



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

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

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



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

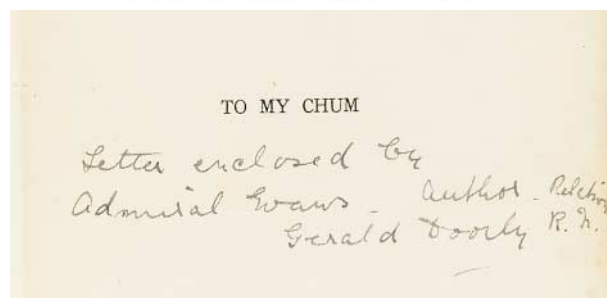
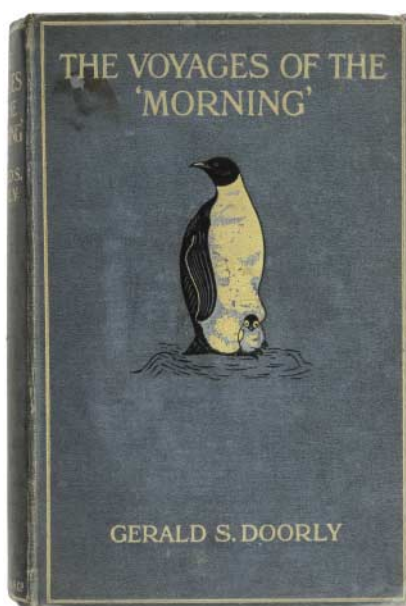
A collection of 197 sheets (22 x 33cm), held by two loose cardboard covers with typed label and shipping tape

wrap-around; the cover sheet showing the title, sender's (author's) address and recipient (publisher's) address; loose sheets numbered; in good condition, perhaps a little faded; the outer sheets showing a little more wear, with a few nicks to edges, and toning; the seal broken, but present; some nicking and chipping to the edges of the wrap-around.

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

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

Unique.



29. DOORLY, Gerald S. *The Voyages of the 'Morning.'* Smith, Elder & Co., 1916. £3,250

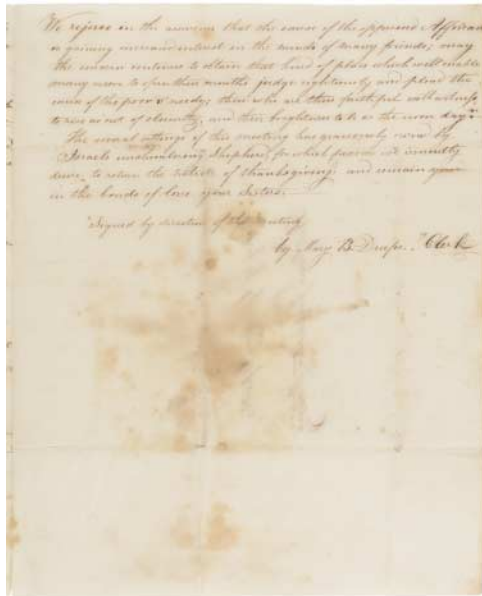
8vo. Original blue cloth, image of penguin and chick to upper cover in black and cream, lettered in cream to upper cover and spine; pp. xx, 224; plates after photographs and original sketches, one folding map, four leaves of lithographed sheet music (compositions by Doorly); binding a little marked and dulled, light wear to corners, enpapers browned with some offsetting to adjacent pages, including folding map at rear, light spotting to title-page, still a good copy of a work that is frequently found in poor condition.

First edition, inscribed and signed by the author. The *Morning* was the relief ship on Scott's first Antarctic Expedition 1901-4, with William Colbeck as captain, E.R.G.R. Evans as second-in-command and Doorly as third. The book records the discovery of Scott Island and the first landing on Beaufort Island, and personal impressions of the Southern party upon their return. The idea of a book about the *Morning's* role on the expedition had been suggested to Evans by Sir Arthur Conan Doyle soon after the expedition had returned and Evans had approached Doorly to assist him in the task. Various circumstances arose, however, which prevented this and Doorly only completed the book some ten years later. It has become one of the rarer primary accounts of the 'golden age' of Antarctic exploration.

James Gerald Stokely Doorly (1880-1956) was born in the West Indies and early on developed a passion for sailing, which led him to be trained in Trinidad and England. 'A fellow cadet and friend was E. R. G. R. Evans (later Admiral Lord Mountevans). Doorly graduated Queen's gold medallist in 1897, served his apprenticeship in sail and in 1901-02 did troop- and hospital-ship work with the Peninsular and Oriental Steam Navigation Co. in the South African War. In 1902-04 Doorly and Evans served together as junior officers in the S.Y. *Morning*, the supply ship to Captain R. F. Scott's *Discovery* of the National Antarctic Expedition. Doorly was awarded the Polar Service medal for his work in the *Morning*, which freed the *Discovery* from her ice-bound anchorage ... [In 1925 he] went to Melbourne to join the Port Phillip Sea Pilot's Service ... Doorly's admission to the élite pilots' service is evidence of his outstanding ability as a master mariner. He was also gifted as a musician, singer and light composer: Evans testified that without Doorly, the men of the *Morning* and *Discovery* would have been hard-pushed to survive the disappointments and long voyages of the Antarctic expedition. In 1943 Doorly published in Melbourne his *Songs of the 'Morning'*, with words by J. P. Morrison set to Doorly's music' (Australian Dictionary of Biography). - We could not trace any copy with authorial inscription or signature to have been offered in the past.

Provenance: The printed dedication page with the line *To My Chum* with three lines in ink added by Doorly, reading *Letter enclosed by Admiral Evans - Authors Relation[?] Gerald Doorly R. N.* Front fly-leaf with presentation inscription in the same hand for Hugh D. Madden; the portrait of the author with the note in ink Frost bitten in lower margin. Ownership inscription by Mrs L. J. Button, dated 1917, on front fly leaf; later 20th-century ownership inscription of Mrs Erna M. Ewin with printed address label underneath on blank verso of frontispiece.

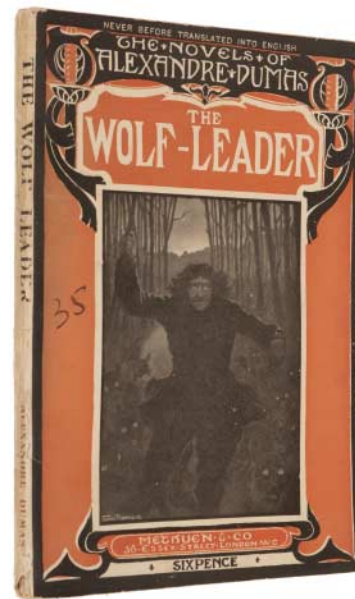
Not in Spence; Renard 450; Rosove 96.A1.-I-



30. DRUFEE, Mary B. Copy of Genesee Epistle for Westland Preparative Meeting. Farmington, [New York], 1834. £795

Manuscript in brown ink on paper, 4to. Four pages; previously foded as letter, a little brown-spotted.

The term 'epistle' was taken from the Bible's apostolic letters to Christian groups and individuals by the Quakers and was used perhaps in the same way that one might use 'advisory'. For the Quakers, it was perhaps a way of getting a consensus on the many civil and human rights campaigns that the Religious Society of Friends, motivated by conscience, have always participated in. This epistle is particularly interesting because it records a yearly coming together of women who "...rejoice in the assurance that the cause of the oppressed Africans is gaining increased interest in the minds of many friends... urging others to mouth their beliefs and "judge righteously and plead the cause of the poor & needy.". The letter originated (or was copied) from an epistle written in the famous Farmington Quaker Meetinghouse, home of the Genesee Yearly Meeting of Friends and the catalyst for many a Civil Rights cause including the Underground Railroad and Women's rights. The document was then sent to the Westland Preparative Meeting (a purely secular gathering) of Westland Ohio. The Maryland branch of the family whence this document came from were the 'Griffiths' of Maryland/Massachusetts and some of them established a community in Ohio, they visited one another frequently.



31. DUMAS, Alexandre. The Wolf-Leader. London: Methuen & Co., [1904]. £650

8vo., publisher's limp decorated wraps printed in orange and black; cover showing stylised titles and author's name, along with a rather dramatic black-and-white depiction by Frank Adams of the 'Wolf Leader' brandishing a makeshift sword and being followed by a pack of ferocious wolves; lower cover printed with 'Plantol Soap' advertisement; pp. [viii, ads.], [v], 2-115, [i]; with the customary reams of advertisements for Whelpington's Purifying Pills and Swan Fountain pens preceding the story; very good, if not near-fine for such an ephemeral work; internally clean throughout; main defects being some chipping and creasing to head and foot of spine, an ink mark '35' to upper cover, else just some very light shelf-wear.

The Wolf Leader translated here into English for the first time by Alfred Allinson, was originally written by Dumas in 1857 under *Le Meneur de Loups*. An American edition did not appear until 1950.

Set in Dumas' home town of Villers-Cotterêts, the story is based around an experience Dumas had as a child. While out wolf-hunting with his father one day, they encountered an old, grey wolf who escaped their clutches under a barrage of gunfire, which led his father to claim; "That was Thibault's wolf."

In the tale, the shoe-maker of the town takes vengeance on a persecutor by making a pact with a giant wolf. For each of the hairs on his head, he is able to fulfil his darkest desires, commanding a pack of wolves in the process, and hence gaining the reputation of a werewolf.

The novella is rich in Gothic description, humour and provocative sentiment, full of unexpected twists and sudden horror: "As we travel nearer and nearer to the grave, do we again draw closer, ever closer to the cradle?".

Scarce.



32. [PUBLISHING PHENOMENON] ELIA, Miriam and Ezra ELIZ. *We go to the gallery The Harlequin Ladybird Reading Scheme*. Printed in England by ArtQuarters Press Ltd. 2014. £798

8vo. Original pictorial boards, printed inner covers; pp. [44]; with 20 coloured plates; a very nearly fine copy with just a tiny bruise to lower joint at head of spine; **very scarce**, especially signed.

First edition, as stated, **limited to only 1,000 copies**, this example **signed** in ink by Miriam Elia below the stamped key design which, reportedly, appeared in the first 50 copies of the book. "Miriam Elia (MSC, RAC, AIDS) the author and illustrator of this book, is headteacher working at the London School for the Poor and Ignorant. She specializes in teaching art and Zen Buddhism to young minds. Co author Ezra Elia is an expert in self-hated and words."

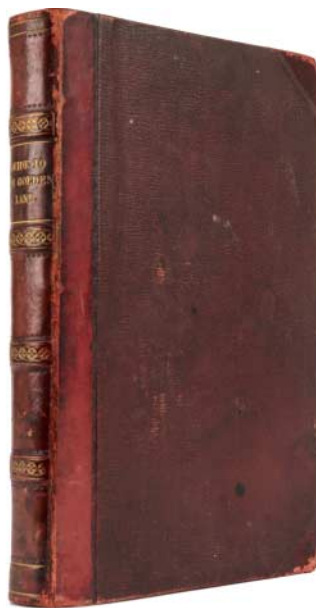
The artist Miriam Elia's hilarious parody of the well-loved Peter and Jane Ladybird reading books of the 1960s and '70s lampoons the Modern Art World and includes hard-hitting language not intended for children. Its tongue-in-cheek purpose, to introduce contemporary art to children, involves confronting them with an empty space; bags of decaying rubbish; a rabbit in two sections; a genital close-up, and a giant balloon poodle, among many other works: "The rubbish smells," "It is the

stench of our decaying Western civilization," says Mummy. New Words: rubbish. smells. western.

To fund the endeavour Elia raised £5,000 through Kickstarter and created a taster campaign which released individual pages of the book on social media, to much excitement and anticipation. Her book went viral before it was even released and then quickly became a collector's item.

To maintain authenticity of the design Elia went to painstaking lengths to replicate the techniques and style of the original Ladybird books which were created through photo-collage and a watercolour wash. She used a modelling agency in Yorkshire to locate children with the appropriate look and a costumier to dress the models.

Whether or not the book did provoke the art establishment the project certainly caused a storm when, on publication of this first edition of just 1,000 copies, Penguin threatened legal action for breach of copyright. Elia needed to reprint but was forced to abandon the Ladybird logo and branding and introduced the Dung Beetle trademark in its place for subsequent printings.



33. [FLEMING, G. A.]. *California: Its Past History; Its Present Position; Its Future Prospects: Containing a History of the Country from its Colonization by the Spaniards to the Present Time; a Sketch of its Geographical and Physical Features and a Minute and Authentic Account of the Discovery of the Gold Region, and the subsequent important Proceedings. Including a History of the Rise, Progress, and present Condition of the Mormon Settlements. With an Appendix* London, Printed for the Proprietors, 1850. £6,500

8vo. Contemporary red half-calf over grained cloth, spine with ornamented and raised bands, lettered directly in gilt, marbled endpapers; pp. viii (including additional engraved and hand-coloured title), 270, hand-coloured engraved frontispiece and five engraved hand-coloured plates, partly heightened with egg white; extremities with

a little wear, two pages with short repaired marginal tears, light toning and spotting to a few plates, engraved title a little cropped at lower margin; otherwise a very good copy of a legendary rarity.

First edition, apparently the first book on California to contain colour plates. This book exists in a variety of states with regard to the illustrations; the plates, excluding the additional engraved title vary in number from zero to six and may or may not include a map. Sabin 9973 records a copy with map and only two plates. To have all plates present is a considerably rare occasion.

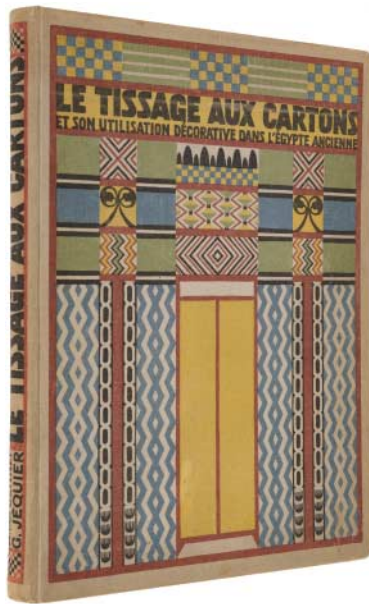
Cowan (1914) p. 33 (3 plates); Cowan (1933) p. 93 (2 plates); Graff 1347 (3 plates); Howes F-178 (9 plates); Streeter V 2623 (3 plates); Wheat, Books of the California Gold Rush 4: 'Exceptionally complete and interesting compendium of California material, with important colored plates'.



34. [GENESIS P-ORRIDGE]; *Psychic TV*, Pierre HOLLINS. *Psychic TV: Riot in the Eye* (Original poster for the 1987 performance). [n.p], 1987. £898

Original multicolour DayGlo silk screen poster on orange stock for a performance by *Psychic TV* at the Electric Ballroom in London held on September 24, 1987; (19" x 28"); designed by *Psychic television* founder and frontman Genesis P-Orridge; near-fine, with some very light creasing and marks, particularly to edges, but psychedelically bright and retaining all of its original colour.

An event that marked the end of *Psychic TV*'s first incarnation, with Alex Fergusson as P-Orridge's main collaborator, a noisy, improvisational, experimental pop juggernaut. The second incarnation, with Fred Gianellia, would move the band's sound completely towards acid house and techno innovations.



35. GENNEP, Arnold van, and Gustave JEQUIER. *Le tissage aux cartons et son utilisation décorative dans l'Égypte ancienne*. Neuchâtel, Delachaux & Niestle, 1916. £1,895

Folio. Original colour-printed cloth with rounded corners; pp. [2, blank], 130, [4, the final 3 blank], five tipped-in colour plates, six plates in photogravure, 135 illustrations in the text; one plate with reproductions of textile samples in a colourful silk-cotton mix; cloth only lightly faded and minimally spotted, one tiny spot to the margin of p. 63, otherwise very clean and fresh, uncut as issued.

First edition, number 102 of 125 copies printed on fine hand-made laid linen rag paper paper (100 copies for the trade) signed by the authors.

'Le Tissage Aux Cartons was published in 1916, and some of its conclusions—including those about the Ramses sash—created considerable controversy. The book describes and categorises many decorative motifs from Egyptian tombs, statues, and paintings; considers whether the patterns represent card woven bands; and provides instructions for creating many of the designs with card weaving' (Barbara Shapiro, *online* who published an English translation in 2010. 'This book is now sold out. I am unlikely to reprint it'). Van Gennep was a Dutch-German anthropologist who taught at the University of Neuchâtel in Switzerland. The superior Swiss textile industry was able to meticulously recreate the textile samples included in this book. The authors were able to tie textile design into ornamented architecture, Egyptian religion, and ancient weaving technology.

Over half of the copies for sale are held by the relevant institutions.



36. GINSBERG, Allen. *Howl* for Carl Solomon. San Francisco: Grabhorn-Hoyem, 1971. £1,995

Large 4to, original beige Belgian linen with a complex printed design to covers in nine colours by Robert LaVigne; grey endpapers; edges untrimmed; with the original watermarked loose publisher's introductory announcements by Hoyem & Grabhorn and notes by Ginsberg; pp. [viii], 43, [v]; essentially a fine copy.

Limited edition, one of just 275 copies signed by Ginsberg to the title page. Comprising the original text as published by City Lights in 1956, with recent additions by the poet and the addition of a related poetic fragment *The Names* written in 1957, published in the *Paris Review*. Printed on handmade paper from 18 point Goudy Modern type, with wood type initials.

When it was first published in 1956, *Howl* became one of the most important and highly-regarded poems of the 20th century. Upon its release by City Lights, the publisher Lawrence Ferlinghetti and the bookstore's manager, Shigeyoshi Murao, were charged with disseminating obscene literature, and both were arrested.

Beat poet Allen Ginsberg first met Carl Solomon in the waiting room of the New York State Psychiatric Institute, and later dedicated his poem to him. However, Solomon had many complaints about Ginsberg and *Howl*, especially the line "I'm with you in Rockland", claiming that he was "never in Rockland" and that the third section of the poem "garbles history completely". The poem's first section immortalizes a few of Solomon's personal exploits, such as the line "who threw potato salad at CCNY lecturers on Dadaism and subsequently presented themselves on the granite steps of the madhouse with shaven heads and harlequin speech of suicide, demanding instantaneous lobotomy."

The painter Robert LaVigne met Peter Orlovsky in a coffee shop in San Francisco and almost immediately took the younger man as his muse, bringing him to live with him as a model and lover. It was at LaVigne's studio that Allen Ginsberg first met and subsequently fell in love with Orlovsky - first his image in a large, nude portrait that LaVigne had painted, and then with the young man himself.



37. GINSBERG, Allen; Karyl KLOPP. Tear Gas Rag (after Blind Blake). [Signed Broadside]. [Cambridge, MA]: The Pomegranate Press, 1972. £425

Broadside (51 x 25cm approx.); printed in black, with image by Karyl Klopp printed in maroon; outer edge rough, the others trimmed; about fine, save for one small crease to the top edge.

First edition, no. 31 of just 250 copies, signed by Ginsberg and Klopp. Issued December 1972 by The Pomegranate Press.

Ginsberg was vehemently against the Vietnam War, and his political activities were strongly Libertarian in nature. Closely associated with the countercultural movement, he advocated 'flower power', promoting peace and love in opposition to warfare. He wrote a range of anti-war poems from the late-1960s to the mid-1970s, including 'Wichita Vortex Sutra', written in his distinctive long-prose style.



38. GOSSE, Philip Henry. Actinologia Britannica. A History of the British Sea-Anemones and Corals. John Van Voorst. 1860. £450

8vo. Original green gilt cloth, binding variant a; pp. xl + 362, 12 plates, 11 printed in colour by William Dickses, other text illustrations, erratum slip at p. 1; presentation inscription to ffep; bumped at corners but near fine, especially internally.

First edition, rare in such good condition. Published three years after the disastrous *Omphalos*, this scarce book, the standard authority on its subject, shows Gosse at his best. It is widely regarded as his most important work and rightly so, as it displays his talents for observation, description and analysis without any hint of the religious dogma that crippled his attempts to engage in the evolutionary debate. It also shows him at the height of his powers as an illustrator; the plates are simultaneously meticulous, accurate and, partly due to the work of the printer Dickses, eerily beautiful.

Freeman and Wertheimer 108. Freeman 1390.



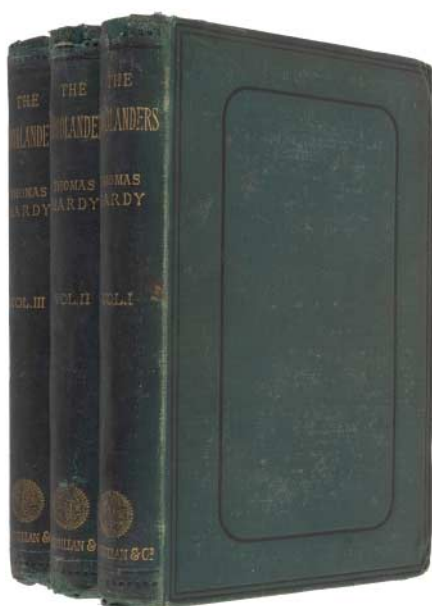
39. HAMILTON, Joseph Some Short and Useful Reflections upon Duelling, which should be in the Hands of every Person who is Liable to Receive a Challenge, or an Offence. Dublin, Printed for the Author, 1823. £798

12mo. Tan half-calf over marbled paper boards, gilt title to spine; pp. 106, [2, ads], leaflet from the 'anti-duelling association' tipped in to rear; covers rubbed showing corners, binding sturdy, pages clean and bright bar faint damp marking to lower corner of middle gatherings, typewritten vintage bookseller label attached to front free endpaper.

A treatise condemning the practice of duelling. The book is divided into short sections, as the author notes in his introduction that most works on the subject are too voluminous or expensive. *On Duelling* is an essay arguing that Duelling is inconsistent with "true honor" - the author gets a little carried away with the footnotes, which in some cases swamp entire pages in historical anecdotes about famous leaders who dealt with illegal duelling in various grisly ways. *Extracts from Advice to Seconds* is included "solely for the purpose of exposing the murderous conduct" of seconds, as "an admirable little satire on duelling". *Duelling Anecdotes* is a comprehensive and gruesome list of duels gone horribly wrong, filled with tragic deaths and wronged widows.

Lastly, and perhaps most impressively, the book finishes with *The Best Mode of Preventing Duelling* in which the author proposes that the winner of any duel should be entombed alive with his victim. Furthermore, every year the prisoner should be extracted and dragged through the streets alongside the corpse of his victim to a jeering crowd. This, the author suggests, would be a sufficient deterrent to stop duelling in its tracks. He was probably right.

Tipped in at the rear is a printed leaflet from the Anti-Duelling Association with book reviews praising *On Duelling*.

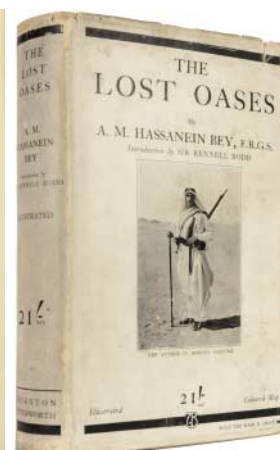


40. **HARDY, Thomas.** *The Woodlanders.* London: Macmillan and Co., 1887. £2,500

8vo.; 3 vols; original forest-green buckram-grain publisher's cloth with rounded corner frame in black to upper cover, and in blind to lower; lettering gilt to spine; brown coated endpapers; pp. [v], 2-302, [ii, ads.]; [v], 2-328; [v], 2-316; untrimmed, some corner creases and the odd corner roughly opened (not affecting text); internally for the most part clean, a few small stains to page extremities, small tears and creases to lower margin of M4 in vol.1 and Q1 in vol. 2; W. H. Smith subscription stickers to front paste-downs of all three volumes (partially removed in Vol. I), all three volumes with slight shelf lean, the hinges a little weak; bumping to corners exposing a little of the boards; and with pushing to head and foot of spine, where the cloth is a little worn and nicked; Vol I missing a little part of the head-cap; very good copies nonetheless, and unusual in the original cloth.

First edition in book form, **One of 1000 copies.** The first issue in the primary binding, with the advertisement leaf to the rear of Vol I, as called for. The author's favourite of his novels, first published in monthly instalments in Macmillan's Magazine between May 1886 and April 1887. Only 860 copies of the edition were bound up and despite being well-received 170 copies were remaindered.

The Woodlanders is one of Hardy's 'Wessex Novels', the name given to the series of books he set in South and Southwest of England and named after the medieval Anglo-Saxon kingdom that existed in that part of the country prior to the unification of England. It reflects common Hardy themes; an evocative setting, poorly-chosen marriage partners, unrequited love, and social class mobility. Arthur Quiller-Couch declared it "his loveliest if not his finest book", and George Gissing, who read the novel in March 1888, writes that he did so "with much delight". We humbly agree. The tragedy evolves from the characters, rather than being imposed by impersonal fate as in some of Hardy's other works, and the woodland world he creates is a perfect microcosm of England.



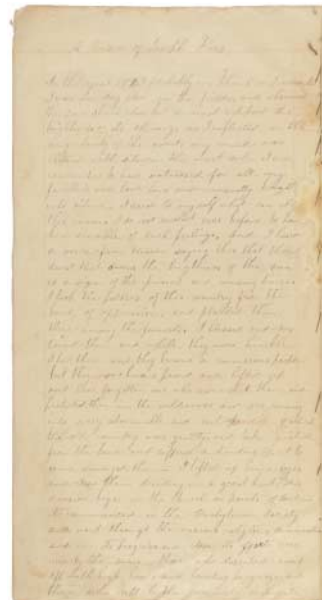
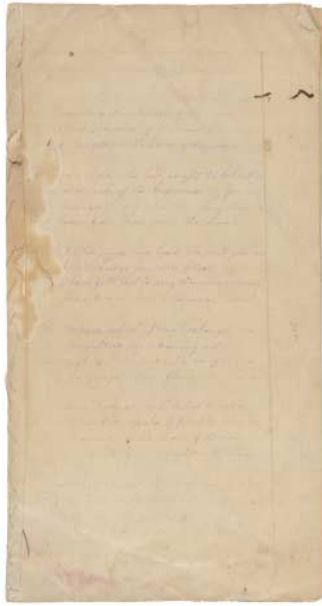
41. **HASSANEIN BEY, A.M.** *The Lost Oases ...* Introduction by Sir Rennell Rodd. London, Thornton Butterworth Limited, [1925]. £1,250

8vo. Original cloth with illustrated dust-wrappers; pp. 316, portrait frontispiece with tissue guard, map in colour, plaques after photographs; ther rarely seen wrappers with light fraying to margins and a little loss to tail of spine; a little offsetting from endpapers, very light spotting internally, a very good copy of an uncommon and important work.

First edition, presentation copy inscribed to Philip Nichols and signed by the author 'with many salams', dated 1926 on front fly leaf. This is a remarkable travelogue by a remarkable Egyptian. 'It tells the story of a truly epic journey of 2,200 miles by camel from the tiny Egyptian port of Sollum on the shores of the Mediterranean to Al Obeid in what was, in 1923, Anglo-Egyptian Sudan. As leader of this remarkable seven-month expedition, which discovered the 'lost' oases of Jebel Arkenu (known since 1892 through Arab sources) and Jebel Ouenat, Hassanein Bey was awarded the Founder's Medal by the Royal Geographical Society in 1924. The director of the Desert Survey of Egypt hailed it as *an almost unique achievement in the annals of geographic exploration*' (Justin Marozzi, in: Foxed Quarterly on *The Lost Oases*, online).

Ahmad Mohammad Makhluaf Hasanen al-Bulaki (1889-1946) was an Egyptian diplomat, politician, scientist and geographic explorer, who after this epic journey into the the Lybian desert down to the Sudan represented his country at the Olympic Games in Paris in 1924. In December 1922 he had set off from Sallum to discover the 'Lost Oases' of Jebel Uweinat and Jebel Arkenu, studying the Senussi, and their traditions, visiting Siwa and gathered an impressive amount of data, astronomic, ethnographic, geographic, and archaeologic on this almost uncharted part of the Eastern Sahara.

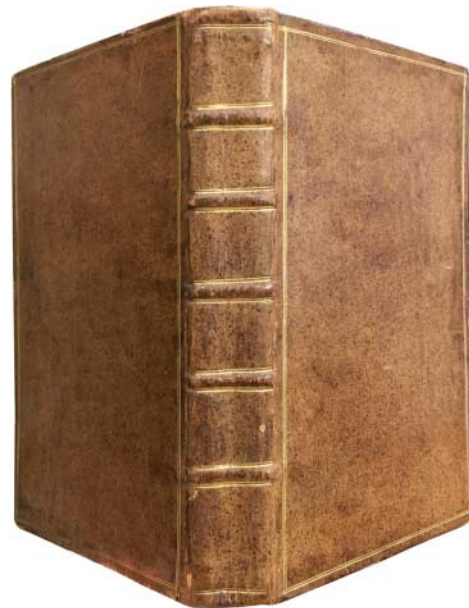
ADULTERY AND SCANDAL IN EIGHTEENTH CENTURY SOCIETY



42. HICKS. Elias, WILSON, E., and Joseph HOAG. A Farewell Addressed to Elias Hicks. - Elias Hicks. - A Vision of Joseph Hoag. [*Maryland/Massachusetts, n.d., after 1828*]. £795

Stitched foolscap 8vo, unpaginated manuscript in lilac ink on four leaves of ruled ledger paper; first page a little faded and spotted.

A fair copy of important antebellum religious text in the struggle against slavery. Hicks and Hoag were controversial figures in American Quaker history, the former preached away from church doctrine and Bible looking to personal choice for good and evil. Hoag effectively predicted the Civil War of The United States through his recounting of a visionary experience he had in 1803. His account of this experience is included here, he describes a field in 1803 where the sun was obscured by a mist and the voice of God spoke to him and revealed the corruption of all religious denominations and politics by Old World values and an eventual slide into war with the Southern States because of the slave trade of “..their iniquities and the blood of Africa”.



43. [EIGHTEENTH CENTURY COURT HIGH JINKS] [HILL, John.] By An Impartial Hand. The History of a Woman of Quality: or the Adventures of Lady Frail. By an Impartial Hand. London; Printed for M. Cooper, at the Globe in Pater-noster Row, and G. Woodfall, at the King's Arms, the Corner of Craig's-Court, Charing-Cross. 1751. £1800

12mo. Early sprinkled tan calf, unlettered spine with 5 raised bands ruled in gilt, double-line gilt fillets to

boards, red sprinkled edges; pp. xii + 227 + [i]; a very handsome copy with minimal rubbing to edges and corners; internally equally fine and clean throughout with the early, and probably contemporary, fine engraved armorial bookplate of Bartholomew Richard Barneby, Esq. to inner upper board; scarce.

First edition. A thinly-veiled account of the adulterous undertakings of the notorious Anne, Viscountess Vane, who scandalised eighteenth century society with her behaviour. Published with reference to, and in anticipation of, the indecent supposed autobiography *The Memoirs of a Lady of Quality* in volume 3 of Tobias Smollett's *The Adventures of Peregrine Pickle*, also issued in 1751, which was reportedly by Frances Anne, Viscountess Vane. The title would seem to hail from Shakespeare's Hamlet, "Frailty, thy name is woman", which has become an adverbial phrase.

John Hill, M.D. (1716?-1775) was somewhat of a self-promoter, entrepreneur, and polymath who conducted a varied and chequered career over the course of his life, over several disciplines. He was apprenticed to an apothecary in his youth and moved to the study of botany to advance himself, being employed by both the Duke of Richmond and Lord Petre to manage their gardens and hunt out rare plants. He then, surprisingly, turned to the stage, and worked at the Haymarket and at Covent Garden. Having submitted a libretto of "Orpheus, an English Opera", and had it rejected, the launch of a production of Theobald's "Orpheus and Eurydice" the following year led to prolonged controversy with the theatre director Rich. This was the first of many public disputes Hill engaged in throughout his life. Back in his role as apothecary he was introduced to various men of letters by Martin Folkes and Henry Baker, both members of the Royal Society, and began work as a translator, and then editor, of the *British Magazine* to which he contributed, over two years, a scandalous daily letter called "The Inspector". He subsequently picked up a diploma of medicine from the University of St. Andrews and this work then took him to various places of fashionable amusement and brought him into contact with all sorts of scandalous goings-on which he exploited for his column. When he was turned down for membership by the Royal Society he became vituperative, in pamphlet form, and his scurrilous writings drew him into public squabbles including paper warfare with Henry Fielding who had attacked him in the *Covent Garden Journal*.

The impressive armorial bookplate appears to be that of Bartholomew Lutley (aka Barnaby) (1713-1783) who was born to Philip Lutley and Penelope, née Barneby, of Brockhampton, Hertfordshire. In 1735 he changed his name by deed poll, pursuant to the will of John Barneby, presumably to inherit the estate of Brockhampton, which is now a National Trust Property. In 1756, aged 43, he married Elizabeth (née Freeman) and together they went on to have ten children. Among the National Trust collections hangs an oil portrait purporting to depict Bartholomew Richard Barneby, however it is now considered more likely that the subject is his father Philip.

ESTC lists only 5 copies (2 in the BL; Glasgow; National Library of Scotland, and Oxford).



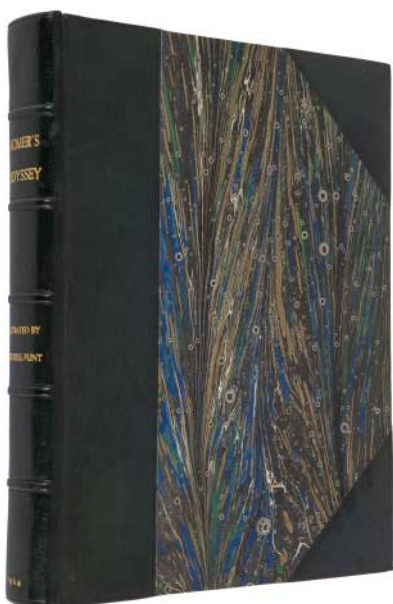
44. [HOLBERG, Ludvig, Baron] Nicolai Klimii Iter subterraneum novam telluris theoriam ac historiam quintae monarchiae adhuc nobis incognitae exhibens e bibliotheca B. Abelini. Editio tertia auctio et emendatio. Hafniae et Lipsiae [Copenhagen and Leipzig]: Sumptibus Frid. Christiani Pelt, 1754. £1,250

Small 8vo.; 4" x 6 1/2"; contemporary Eastern European binding of half leather, stained in black, over patterned paper-covered boards; edges stained red; engraved frontis., engraved title page, (4, folding map, + 2 engraved plates; [3]+ 66 (a - 5n8, single engraved plate, 6n - 2p8, 2 engraved plates, 3p - 6q8, single page engraved plate, 7q - z8); binding flaking along spine and bumped at corners, paper boards rubbed, all consistent with age; some previous ownership markings to free endpapers, and annotations to title-page, else internally a very clean copy, with some small smudges and spots throughout and some pages a little faded; a very up-together example of a fragile work.

Third edition, enlarged and augmented. A highly influential utopian adventure, published just 15 years after *Gulliver's Travels*. It has since run to over 60 editions in 13 different languages.

Set in the Norwegian town of Bergen, a penniless student - Nicolas Klim - is compelled to visit a strange cave, carved into a mountainside above the town, which regularly sends out puffs of warm air. As he investigates, he falls into a void, ending up on the subterranean planet Nazar, which is inhabited by sentient monkeys, contemplative humanoid trees, a society of birds locked in eternal war, goat philosophers, and double basses which communicate musically with one another. The novel is, at its essence, satirical, though also remarkably progressive, with a society in which women and men occupy similar positions in public life - when it is suggested, by Klim, that women be removed from these roles, he is immediately sentenced to be exiled to the inner rim of the Earth's crust.

The Subterranean Voyage of Nicolas Klim was Ludvig Holberg's only fictional work, initially published in 1741. It is arguably the first fully-developed novel to be set in the earth's interior, and is certainly one of the first to use a Hollow Earth concept. The influences of Montesquieu and Voltaire (who Holberg admired enormously) are evident in his presentation of an enlightened Utopia, and his comparison with other less developed societies in the earth's core provide a direct parallel with his views on the political and socio-economic climate in 18th century Europe. Knowing that the work would be poorly received in his native Norway, it was first published in Germany, to great critical acclaim. It became one of the most popular novels of the 18th century, second only to *Gulliver's Travels*.

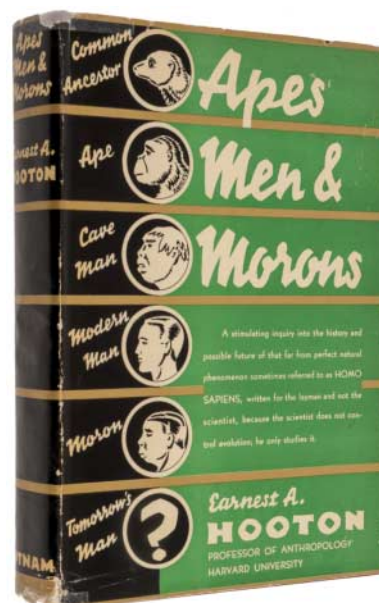


45. HOMER [trans. BUTCHER, S.H & LANG, Andrew] *The Odyssey of Homer, done into English Prose* London, The Medici Society, 1924. £750

4to. Finely bound in half sea green morocco over marbled paper boards, title gilt to spine with 5 raised bands, teg; pp. 315, with 20 colour plates; a lovely copy with some light occasional foxing.

Limited to 530 copies, this being no. 85. An attractively bound copy of the Butcher-Lang *Odyssey*, produced by the Medici society in 1924 with illustrations by the Scottish artist William Russel Flint. Copies of Homer's epic are sought after at the best of times, and the dual popularity of Lang as a translator and Russell Flint's distinctive art form make this a hard to come by edition in particular.

PRESENTATION COPY TO AN IDEOLOGICAL OPPONENT



46. HOOTON, Earnest Albert. *Apes, Men & Morons*. New York: G. Putnam's Sons. 1937. £200

8vo. Original cloth and wrapper; pp. 307; wrwrapper a little chipped to edges, very good. *Provenance*: ffep inscribed by the author "To my prickly/ friend M.F. Ashley Montagu". Hooton did indeed have an awkward relationship with the great anthropologist Ashley Montagu (1905-1999). It was through Hooton that he gained his entrance to American academia after emigrating from Britain in 1931, but Montagu was utterly opposed to the concept of race, while Hooton's work centred on the measuring of the differences between 'races'. Only 3 years after the gift of this book from Hooton to Montagu, the latter co-authored a paper with Robert Merton called 'Crime and the Anthropologist' which demolished the former's methodology of measuring the typology of criminals. Tucked into this book is a cutting from the *Boston Herald* dated 15th January 1943 discussing Hooton's possible Nazi sympathies, annotated in pencil probably by Montagu.

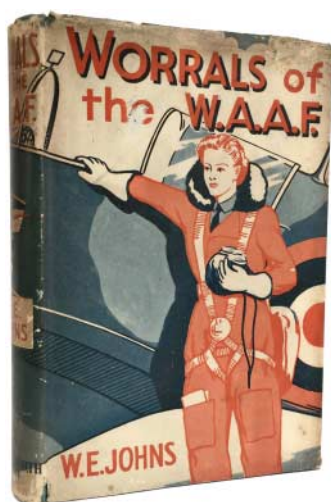
First edition. A book that starts out as an examination of the evolution of humans from apes becomes an examination of racial types and the causes of cures of 'degenerative trends'. Hooton is a proud advocate of eugenics, although he is at pains to dissociate himself from the 'nonsense of Nordicism' (p. 230) which he feels has polluted the movement.



47. HORDON, Margaret. Bundoran, Great Northern Hotel, Donegal, Ireland. Original lithograph with colour, linen backed, printed in 1932. 1010 x 630 mm.

The hotel and Golf course were founded in 1894. The Golf course is one of the oldest in Ireland.

Some slight tears to left margin and one small tear to top margin which have been contained during linen backing. Some fold marks. £3,950



48. JOHNS, W.E. (author). Worrals of the W.A.A.F. London; Lutterworth Press. 1941. £950

8vo. Original light blue cloth lettered in darker blue to spine, in pictorial dustwrapper; pp. [iv], 5-119 + [u]; with black-and-white frontispiece; a very good copy with mild toning to spine and a few speckles to edges of book block; internally lightly and uniformly toned, but clean, with a single small fox spot to frontispiece which has offset to title, protected by a very presentable example of the rare unclipped dustwrapper (3/6) with overall dust-soiling, particularly to spine, toning to the same, chipping to spine ends and forecorners, rubbing to joints, 3 short nearly closed tears to top edge (longest 28mm to lower joint) and a small scuff to upper panel, partially erasing "e" of the title.

First edition, first impression, of the scarce inaugural title in Johns's popular Worrals series, issued early in World War II, presented in the first issue dustwrapper with the advertisement for *A Girl Flyer* to the lower panel rather than one for *Worrals of the W.A.A.F.* which appears with reviews on the second issue jacket.

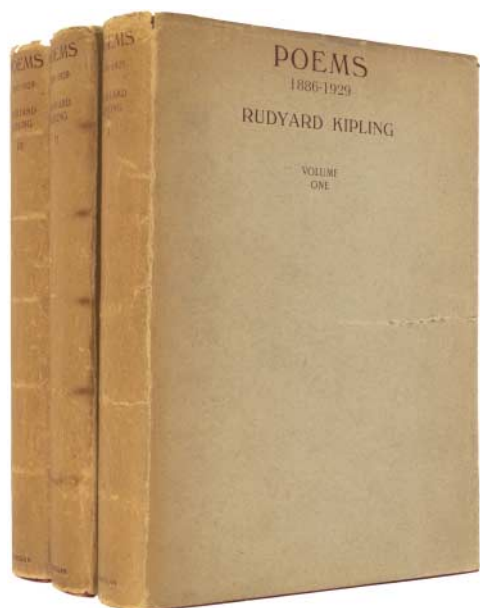


49. KÄSTNER, Erich (author). Walter TRIER (illustrator). Arthur Mit Dem Langen Arm. Berlin-Grunewald; Williams & Co. 1931. £398

Royal 8vo. Original light green cloth-backed white pictorial boards; pp. [20]; with coloured illustrations throughout, including 1 full-page; a very good copy indeed with foxing to spine cloth, slight fading to upper board, and dusting to edges; scarce.

First edition. Four short stories in rhyme for children by the renowned author of *Emil and the Detectives* (1929). Erich Kästner (1899-1974) was a left-wing German writer, poet and satirist who wrote for both children and adults. His books were despised by the Nazi elite and fell victim to the notorious book-burning ceremony in Berlin on May 10th 1933 although he decided to stay in the country and eventually did capitulate to censorship, which destroyed his career. Most of Kästner's children's books were illustrated by Walter Trier who, conversely, did escape Nazi oppression and emigrated to London in 1936 where he collaborated with the British authorities to produce anti-Nazi propaganda.

A SUPERIOR SET OF KIPLING'S COLLECTED POEMS,
BEAUTIFULLY PRESENTED BY THE CHISWICK PRESS.

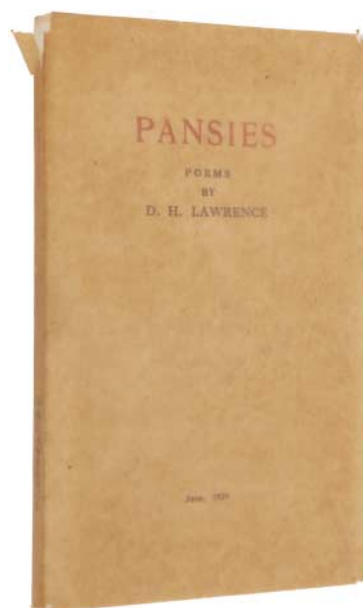


50. KIPLING, Rudyard. Poems 1886-1929. *Macmillan & Co.* 1929. £2,500

Large 4to, 3 vols.; original red morocco, spines lettered in gilt, with five raised bands ruled in black and gilt lettering direct to spines; with the rare original dust jackets lettered in red to upper panel; gilt turn-ins, marbled endpapers, top edges gilt, else untrimmed; etched portrait frontispiece by Francis Dodd, signed by the artist; pp. Vol I [viii], v-xviii, [vi], 7-395, [vii]; Vol II [viii], v-xxii, [vi], 7-367, [iii]; Vol III [viii], v-xxi, [iii], 3-354, [iv]; jackets toned and creased to spines, with nicks to head and foot; Vol I wrapper split along spine, with a scratch to the upper panel; still a superior set, with many pages unopened. *Provenance:* Ex Libris of Vincent Lloyd-Russell to paste-downs.

First edition, limited to 525 numbered sets, this No. 369 signed by Rudyard Kipling. A beautifully produced set of books, set in Baskerville type and printed on handmade paper at the Chiswick Press.

Kipling was born in 1865, and died in 1936. This collection of poetry, therefore, encompasses the length and breadth of his life, and contains all of his best-loved poems, including *Mandalay* (first published 1890), *Gunga Din* (1890), and of course, *If* (1910). Volume I is split into 'Departmental Ditties', 'Barrack-Room Ballads' and 'The Seven Seas'; Volume II contains 'The Five Nations' and 'Songs from Books', while Volume II comprises 'Verses from 'Sea Warfare', The Years Between, The Muse Among the Motors, Verses from 'A History of England', Verses from 'A Diversity of Creatures', Verses from 'Land and Sea Tales', Verses from 'Debts and Credits' and, finally, 'Verses not Collected in Book Form'. All three volumes contain indexes, and the final volume ends with a Glossary of terms.



51. LAWRENCE, D.H. Pansies. London: Privately printed by P. R. Stephensen, 1929. £698

8vo., original white wrappers printed with text in black and red; bird device to lower cover; housed in both the original glassine and cream slip-case; title page and frontis portrait printed in blue and brown; pp. [xvi], 125, [i]; internally fine, with some light foxing to covers; the glassine, as ever, toned and with some small chips to corners; the slip-case shelf worn and rubbed with splits to edges expertly reinforced.

First definitive and unexpurgated edition, No. 400 of just 500 copies signed by Lawrence. This edition was published in June 1929, following the expurgated Secker edition.

Perhaps best known as a novelist, D. H. Lawrence was also an accomplished poet, penning over 800 verses in his lifetime. Some a few a pages long, other just two lines, the title is a play on the word "*pansees*, anglice pansies; a handful of thoughts. Or, if you will have the other derivation of pansy, from *panser*, to dress or soothe a wound; these are my tender administrations to the mental and emotional wounds we suffer from"

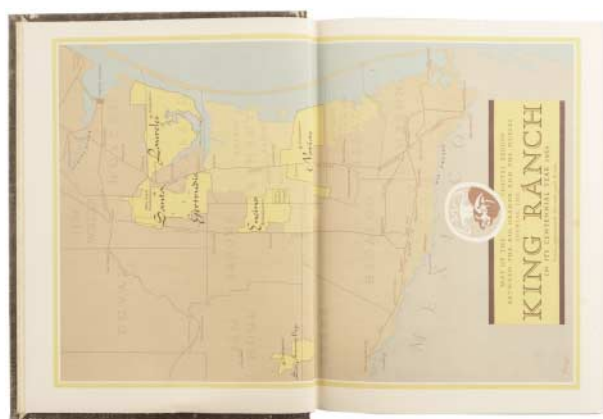
14 poems were omitted from the first Secker edition, suppressed by Scotland Yard, including 'The Noble Englishman', with its reference to sodomy. This copy is "printed complete, following the original manuscript, according to my wish" (Lawrence). It was to be the last book of poetry to be published in Lawrence's lifetime.

Uncommon with both glassine and box intact.



52. LEA, Tom *The King Ranch*. Kingsville, Texas, Printed for the King Ranch [by Carl Herzog in El Paso, Texas], 1957. £1,195

Two volumes, small 4to. Original full coarse linen printed with the running 'W' brand, being a facsimile of the saddle blankets woven and used on the King Ranch, patterned endpapers, rough fore-edges, the other edges sprinkled, in the original linen slipcase with gilt-stamped leather spine label; pp. [x], 467, [2]; [x], [469]-838, numerous plates, vignettes and maps (some in colour, printed with 'special inks') after drawings by Tom Lea, plus facsimiles of documents; a very attractive set of a sumptuously produced book.

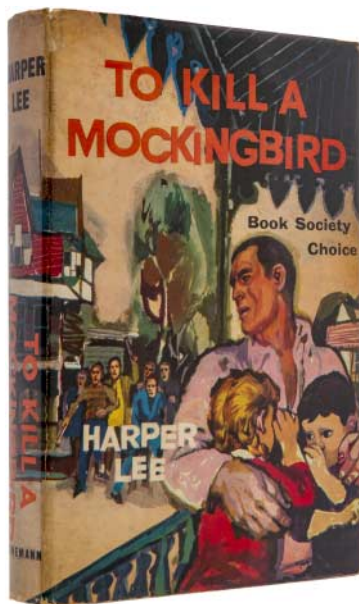


First edition, limited to 3000 copies, the biggest book on the biggest ranch not only of Texas, but the United States. 'This is the best account of the most famous ranch in the world. William Reese called it 'perhaps the most exhaustive ranch history ever written.' Frank Goodwyn said that 'in addition to being an encyclopedic compendium of information on the ranch, the book is also a work of art...' ...The research for the book was

partly done by Holland McCombs and the sixty-six pages of footnotes were prepared by Frances L. Fugate' (Jenkins 121A). This is sought-after Saddle Blanket Edition of Tom Lea's detailed account of the most famous of Texas ranches, designed, printed and bound in Texas.



Carl Hertzog (1902-1984) - was one of the leading printers, typographers, and book designers of the United States in the middle of the 20th century. 'Effective printing, he held, should help the reader focus on the content; it should never call attention to itself. He carefully selected the size and shape of the book, paper color and texture, style of type, and binding to suit the subject matter. Once the type was set he would rework it to avoid bad spacing and breaks at the end of lines and pages. Finally he would check the press run for variations in inking, all for the sake of enhancing the appearance of the printed page. He campaigned tirelessly to raise awareness of and appreciation for printing' (Texas State Historical Association, *Handbook of Texas*, online). The Texas artist and writer Thomas Calloway Lea III was a friend of the printer. 'His two-volume history *The King Ranch* (1957) was considered by some scholars to be the greatest ranching history ever written' (*ibid*). - This is the first issue with page 507 in volume two beginning with the word 'Alice'. - Not a single copy of this edition was for sale; the book was produced to be given to friends, guests and business partners.



53. LEE, Harper. *To Kill A Mockingbird*. London: Heinemann, 1960. £998

998vo. Original burgundy linson boards, lettered in silver to spine, preserved in pictorial **dustwrapper**; pp. [viii], 9-296; a very good copy, with slight bumps to corners and pushing to head and foot, some foxing to fore edge and outer gatherings; protected by a price-clipped dustwrapper (16s) with the photographic portrait of the young author to the lower panel; the wrapper with marginal creasing and some tiny nicks to head and foot of spine, which is a tad sunned; a good example.

First U.K. edition; first published by Lippincott in Philadelphia in the same year.

This classic of modern American literature, which won the Pulitzer Prize in 1960, is a publishing phenomenon and probably the most widely read book dealing with race in the United States. Generations of children, and adults, have benefitted from the life-lessons learned by young Scout, Jem, and Dill as they watch lawyer Atticus Finch battle social and racial divides in America's deep south in the 1930s.

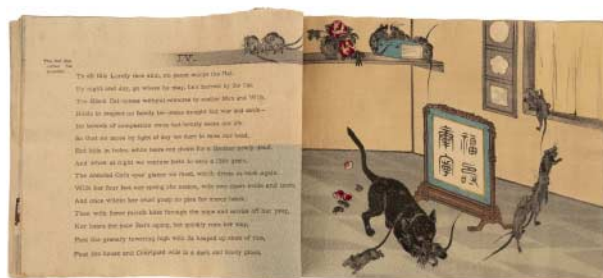
The novel was the basis for the 1962 Robert Mulligan film starring Gregory Peck, and winner of three Academy Awards, as well as a nomination for the Palme d'Or at Cannes the following year.



54. [HANDCOLOURING]. LIÈVRE, Édouard (illustrator). *Les Douze Mois*, etc. [Twelve Months]. Paris: Vignot, rue de Lanery 39. [1865]. £950

Landscape 4to. Original green cloth-backed darker green pebble-grained publisher's cloth with a rococo panel and title lettering in gilt; ff. [13], interleaved with blank guards; with a title-page printed in black, gilt, and russet and 12 delightful lithographs with beautiful and fine **original handcolouring**, each 100 x 75mm, with wide margins, and titled in the plate; a very good example of a scarce item in outstanding condition with abrasion, and some light shelf-wear, to board edges, rubbing to corners, and cracking to upper hinge (not joint, and remaining sound) but otherwise internally near fine with just mild offsetting to endpapers; **scarce** indeed in this condition.

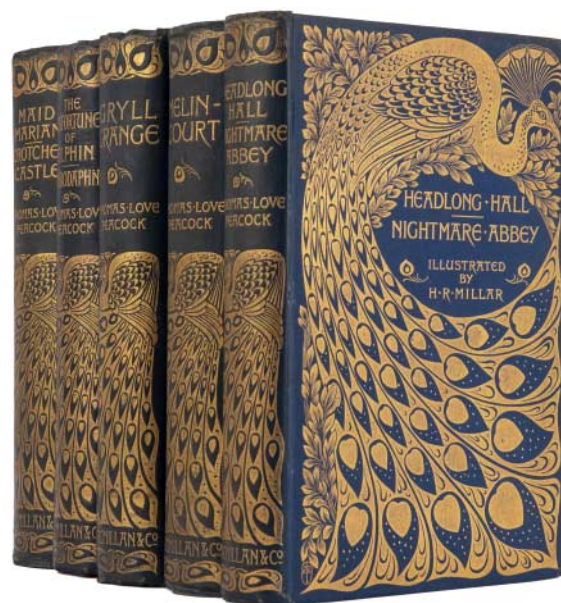
First edition. A strikingly produced plate book composed of a series of exquisite handcoloured lithographs featuring children engaged in various adult activities, each representing one of the twelve months of the year. The artwork, printed on fine paper, is handsomely displayed. The young are depicted as artists, peasants, jockeys, train travellers, huntsmen and even staggering drunk from a beer festival. *Only 2 copies located online, both on WorldCat (Indiana State and New York Public Library); no additional copies listed on KVK, or appearing on the commercial market at the time of cataloguing.*



55. [JAPANESE CREPE BOOK] LITTLE, Archibald, F.R.G.S. (translator). *The Rat's Plaint. An Old Legend.* Tokyo; T. Hasegawa. 1892. £598

Landscape large 8vo. (194 x 155cm); publisher's creped paper covers printed in woodblock colours to both wrappers, with silk thread stabbed ties to spine; pp. [34] including covers, printed throughout on Japanese folded leaves, on creped paper; with fine and beautiful illustrations to almost every page, all printed in woodblock colours, many full-page; a lovely survival of a delicate book, with some external dust-soiling and edge-creasing but an uncommonly attractive example, internally fresh.

First edition. Described as a 'jeu d'esprit' in the interesting Introduction, the translator recounts how he found this tale, which might date from the twelfth century Sung dynasty, at a book-stall in Ichang and was drawn to translating it for Western minds because of its humour and the light it casts on Chinese life and customs.



56. LOVE PEACOCK, Thomas Novels (5 vols) Macmillan & Co., London, 1895-1897. £798

8vo. 5 vols. Original green-blue cloth, decorated with a sweeping peacock design in gilt to upper cover and spine, yellow and white peacock endpapers, all edges gilt; an attractive set in excellent condition, with some occasional minor foxing and spines slightly mellowed to a greener shade.

A complete set of novels by Thomas Love Peacock (1785 - 1866), an English novelist and satirist. This set contains all his novels (and one collection of verse), thus:

Maid Marian and *Crochet Castle* [1895]

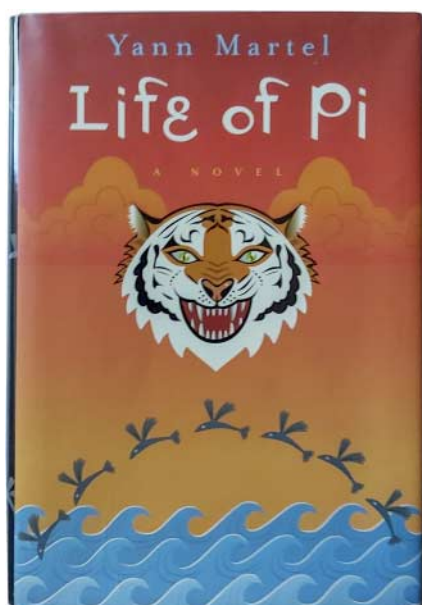
Headlong Hall and *Nightmare Abbey* [1896]

Gryll Grange [1896]

Melincourt [1896]

The Misfortunes of Elphin and *Rhododaphne* [1897]

The books are bound uniformly with a stunning peacock motif overlaid on green, and are seldom found as a set, let alone in this condition.

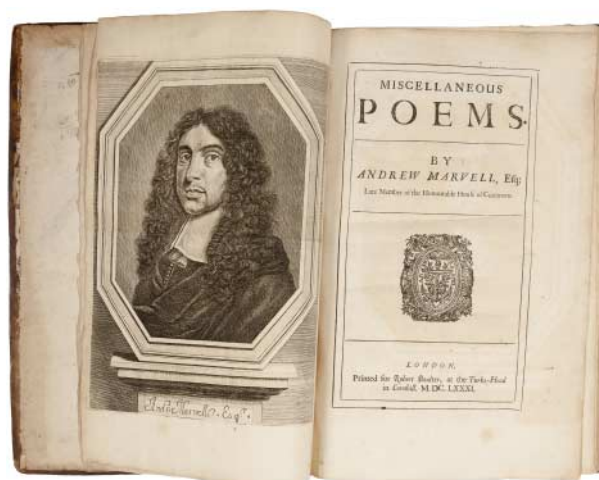


57. MARTEL, Yann. *Life of Pi*. Toronto: Alfred A Knopf, 2001. £550

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

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

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



58. MARVELL, Andrew. *Miscellaneous Poems*. London: Printed for Robert Boulter at the Turks-Head, 1681. £15,000

Folio. Contemporary blindstamped panelled sheep, recently rebaced by Bernard Middleton, spine with leather label lettered in gilt; pp. Engraved portrait frontispiece, [iv] 1-116, 131-139. Some scuffing to boards, rubbing to edges and corners, a few small old worm holes in lower gutters, some paper repairs by Bernard Middleton, a little light browning and a few occasional light spots, otherwise a very good copy, preserved in custom made fleece-lined cloth box lettered in gilt on spine and upper board.

First edition, without the Cromwellian verses as usual (pp.117-130).

One of the great collections of English poetry. *Miscellaneous Poems* was sent to the press by 'Mary Marvell' (Mary Palmer, Marvell's housekeeper) who claimed that she was Marvell's widow. The volume 'includes religio-philosophical dialogues; verses on the pleasures (both sensuous and spiritual) of the retired life in pastoral surroundings; poems that depict innocence on the verge of sexual maturity; love lyrics, from the classic persuasion of 'To his Coy Mistress' to the dark complaint of 'The Unfortunate Lover'; and some Latin epigrams and epitaphs. Almost the only public response to such late-appearing metaphysical poems is Wood's grudging statement that the volume was 'cried up as excellent' by those of the author's own persuasion (Wood, *Ath. Oxon.*, 4.232)' (W. H. Kelliher in ODNB).

In all but two known copies, (Dobell-Thorn Drury- British Library and Huntington) three long poems in praise of Cromwell are suppressed by the cancellation of 13 leaves.

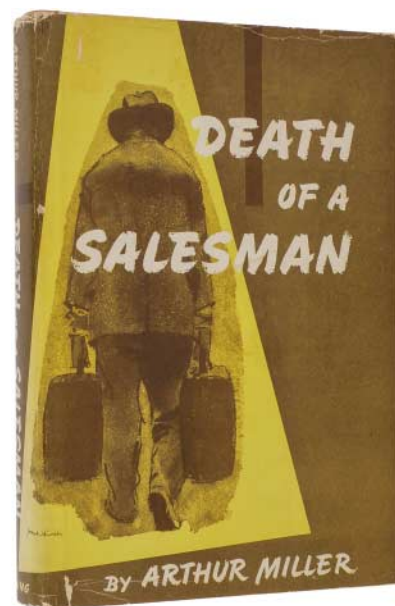


59. MASON, Frank Henry (1875-1963). East Coast Craft, Visit Northumberland. Original lithograph with colour, linen backed, printed by Adams Bros & Shardlow, Ltd., printers, London & Leicester, published by the London & North Eastern Railway, c.1930. 1010 x 635 mm. £1,850

Poster No. 5 from a series of six produced for L.N.E.R.

"The Northumberland Coble Employed in the district from Hartlepool to Holy Island - difficult to handle but a wonderful sea boat".

Some tears and staining to top of poster which have been restored during linen backing.



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

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

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

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

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



61. MORE, Henry. *The Theological Works*. London: Printed and sold by Joseph Downing, 1708. £800

Folio, contemporary calf, ruled and bordered in blind to boards, six raised bands to spine; with modern contrasting leather label gilt; red speckled edges; with frontis portrait of the author; pp. [ii], [frontis], [iv], xiv, 856, [ii]; mispaginated in places but complete with all signatures and catch-words correct; internally very clean, save for the odd ink splash and spot, the odd finger mark, and some light rubbing to the print; some light spotting and toning in places due to inferior paper stock; near-contemporary ownership inscription in ink to ffep; rebacked, preserving the original spine, with repairs to splits and patching to the leather, which is also re-glued in places; still a lovely fresh example of a rare work in a contemporary binding.

This edition according the Author's improvements in his Latin Edition, including the chapters *An Enquiry into the Mystery of Iniquity* (1664) and *An Antidote against Idolatry*.

Henry More (1614-1687) was a theologian and philosopher broadly categorised as part of the Cambridge Platonists school of thought which was prevalent throughout the 17th century. As a rationalist theologian, he attempted to utilise the mechanical philosophy developed by René Descartes, Robert Boyle, and others, in an attempt to establish the nature and existence of immaterial substance, or spirit and, therefore, God. He was regarded with suspicion for most of his lifetime, and his popularity only began to rise after his death, in 1687. In more recent scholarship, More has been seen as a significant influence upon Isaac Newton, particularly his ideas on absolute space, and this, together with his role in introducing Cartesianism into England, has assured his continual inclusion in histories of science of the period. In fact, a manuscript copy of the correspondence between More and Descartes, has recently been found among Newton's personal papers (Hutton 2020).

By the time he graduated from Cambridge in 1639, More had already begun to develop his thought on Neoplatonic philosophy, as well as his own dualistic ideas emphasising the immateriality of the soul. The earliest of these was *Psychodia Platonica* initially published in 1642.

More read Descartes's *Principia philosophiae* in 1646, and it had a very profound effect upon him and upon the subsequent development of his own philosophy. "All that have attempted anything in naturall Philosophy hitherto are mere shrimps and fumlbers in comparison of him", More wrote in 1648 (Letter to Hartlib, 11 December 1648,

Webster 1969, 365). Accordingly, he began to teach Descartes's mechanical philosophy to interested students in Cambridge, and so became one of the earliest conduits for the dissemination of Cartesianism in Britain. More is credited with inventing the word, Cartesianism, and has been said to be behind the strangely Platonic reading of Descartes's methodology in the anonymous preface to the first English translation of the *Discourse of a Method* (1649) (Cristofolini 1974). The pair had frequent, and animated correspondence, although More's relationship with Descartes work was complex, and he went on to oppose, and even reject, many of his claims.

ESTC T98975.



62. MORE, Henry. *A Collection of Philosophical Writings*. London: Printed by Joseph Downing, 1712. £1,500

Folio, contemporary mottled and speckled panelled calf; ruled and ornamented in line, with blind-stamped fleurons to corners; spine with five raised bands and modern contrasting red morocco label gilt; old label pasted to tipped-in slip; each section with new title and pagination; decorative initials, inter-textual diagrams and engravings; full-page engraving to p.154 of *The Philosophick Cabbala* lightly offset onto facing page; mispaginated throughout, but complete with catch words/signatures corresponding; internally very clean, with some occasional creases and small stains and very light spotting to edges, with some pages lightly foxed or toned, and some light rubbing to text in accordance with age; p. 81 of *Epistolae Quatuor ad Renatum Des-Cartes* with page folded and trimmed in error by binder, with no loss of text; binding patched in several places with replacement fleuron to one corner of upper board; a few small holes and light cracking along spine, overall worn in accordance with age.

The fourth, and arguably best edition, 'corrected and much enlarged'. The collected works were first published in 1662.

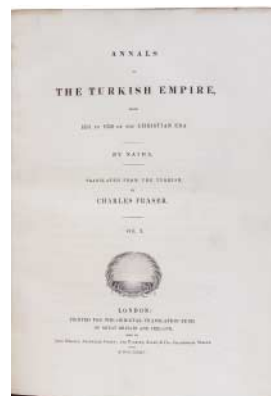
More's four main works, published throughout the 1650s, can be seen as a summation of his philosophical system. Shortly after the appearance of the last of them, *The Immortality of the Soul* (1659), he re-issued them all together in his *Collection of Philosophical Writings*. They comprise *An Antidote Against Atheism*, and appendix which borrow heavily from Descartes's ontological proof of the existence of God; *The Enthusiasmus Triumphatus*, concerned with the different kinds of religious fanaticism; a collection of *Letters to Descartes* (written in Latin); the *Immortality of the Soul*, which marks his return to Natural

Philosophy and was heavily influenced by Hobbes' *Leviathan*, (which had appeared in 1651); and the *Conjectura Cabbalistica*, notionally based on the Jewish Cabbala, which postulates that the first three chapters of Genesis contain a summation of all wisdom but hidden under a veil. In the light of his own spiritual philosophy, he explores the perceived secret interpretations it reveals, as well as digressions on the extinction of the sun, conflagration of the world, genies, animal spirits, and Thomas Hobbes.

More was one of the most respected of the Cambridge Platonists, and throughout his lifetime developed a close, and animated correspondence with the philosopher René Descartes. He was one of the first proponents of Cartesianism, attacked Thomas Hobbes and Baruch Spinoza, and was an enthusiast for the new science of Galileo and the Royal Society. His own philosophy owes much to Plato and Plotinus and is largely dedicated to the defence of religious belief against the twin forces of skepticism and atheism. (Hutton). Newton studied under him, and the young scientist was greatly influenced by More's concept of space and time as "the sense organs of God", echos of which can later be seen in Newton's own theory of absolute space and time.

In 1664 More was elected fellow of the Royal Society. Shortly afterwards, he published two works aimed at a more popular audience: his manual of ethics, *Enchiridion ethicum* (1667), and *Divine Dialogues* (1668).

ESTC T98967.

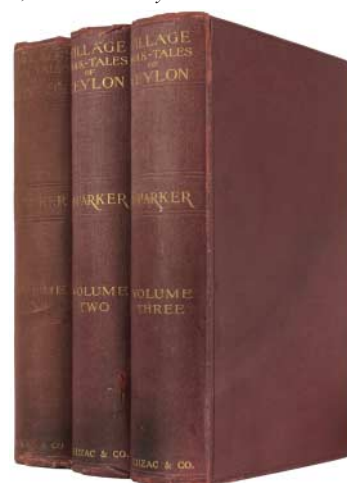
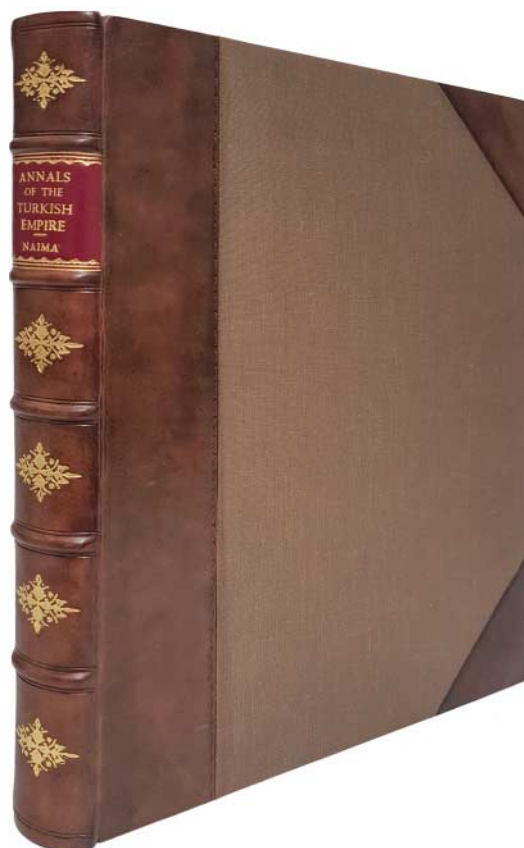


63. **NAIMA, Mustafa.** *Annals of the Turkish Empire, from 1591 to 1659 of the Christian Era.* By Naima. Translated from the Turkish by Charles Fraser. Vol. I [*all published*]. London, printed for the Oriental Translation Fund of Great Britain and Ireland, 1832. £995

4to. Recent polished calf over cloth-covered boards, spine with raised bands and red morocco lettering-piece; pp. xvii, 467; apart from inoffensive Wigan Free Public Library blind-stamp to title-page a very good and clean copy of a great rarity.

First edition in English of this history, written by the first official historian of the Ottoman Empire. There had been a Turkish print edition in 1734. 'The annalist Naima has given detailed account of all the wars in which the Turks were engaged from 1591-1659, as well as negotiations, treaties etc. ... Fraser, professor of German at the University of Oxford, also translated the *History of the War in Bosnia* by Omar Bosnavi for the fund in 1830' (Blackmer).

Blackmer 11788; not in Atabey.

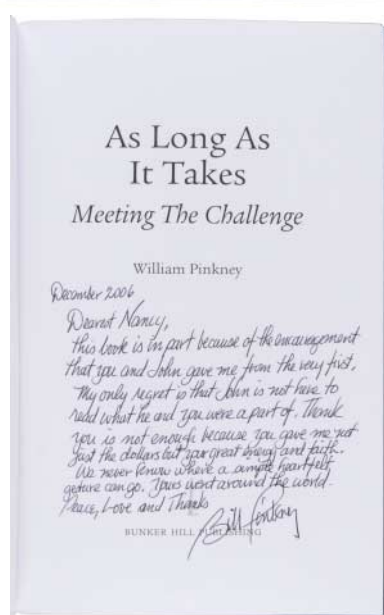
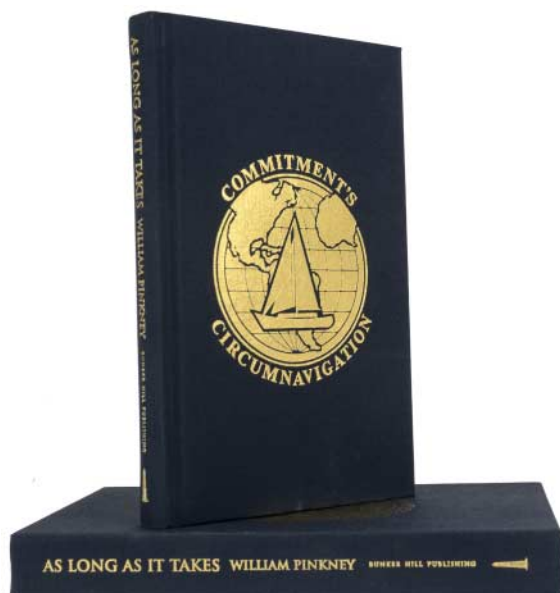


64. **PARKER, Henry.** *Village Folk-Tales of Ceylon.* London, Luzac & Co, Publishers to the India Office, 1910-1914. £798

Three volumes, 8vo. Original maroon cloth, spines lettered in gilt; pp. vii, 396; viii, 466; viii, 479; cloth a little marked and darkened, spine of volume one faded; apart from spotting to and offsetting from endpapers a rather good set.

First edition of the rarely encountered complete set of one of the largest collections of Sri Lankan folk literature. Parker was British engineer attached to the Irrigation Department of Sri Lanka from 1873 to 1904; however, he is more renowned for having studied in depth and compiled extensively the folklore of Sri Lanka, thus becoming the authority on the subject.

The last set to be appear at auctions was sold in 2009 at a Scottish auction house (who usually don't get high results) for £252.



65. PINKNEY, William. *As Long as it Takes*. [Piermont, New Hampshire], Bunker Hill Publishing, [2006]. £498

8vo. Original blue cloth stamped in gilt with slipcase, spine lettered in gilt; pp. 168, plates after photographs; pp. III/2

supplied as separate sheet on blue paper, as usual, due to printing or binding error, as new.

First limited edition, number 25 of 100 copies produced, signed twice by the author, once on a limitation note on a label on front fly-leaf and once more on the title-page with a long and heartfelt presentation note.~b~

'William "Bill" Pinkney is the first African American, and only the fourth person in the world to circumnavigate the globe alone by boat. Pinkney was born on September 15, 1935, in Chicago, Illinois to Marion Henderson Pinkney and William Pinkney, Sr. He attended Tilden Tech High School in Chicago, and after graduating received training as an x-ray technician.

After high school Pinkney had a variety of different jobs. He was on active duty in the Navy from 1956 to 1960 as a hospital corpsman. He decided to move to Puerto Rico after leaving the Navy and while there held a series of jobs including one as a professional limbo dancer. Eventually he hired on to work as a crewman on sailboats. Pinkney then moved to New York, trained to become a make-up artist and eventually landed a job at Revlon, the cosmetics company. From there he moved back to his hometown of Chicago to work for the Johnson and Johnson Company. By 1980, however, Pinkney was an employee of the city of Chicago.

Despite the variety of jobs, Pinkney continued his interest in sailing that he had developed in Puerto Rico and became particularly adept at sailing alone. At the age of 50, after thinking about the legacy he would leave behind for his two grandchildren, April and Brian Walton, Pinkney decided he would attempt to sail around the world alone to encourage them to think and do the impossible. After receiving funding from the industrialist Armand Hammer and a Boston law firm, Aldrich, Eastman, and Waltch, he began to plan his solo voyage.

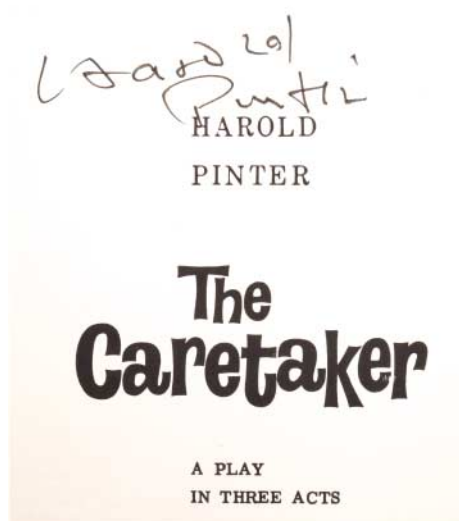
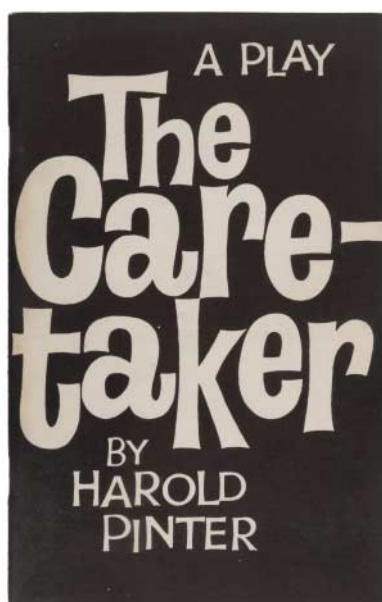
At the age of 55 Pinkney began his odyssey on August 5, 1990, setting sail from Boston Harbor. He sailed on a 47-foot boat called *The Commitment*, which had been specially rigged so one man could operate it. Out of all the possible routes, Pinkney chose the most difficult one, which would take him around the five capes. He made stops in Bermuda, Brazil, South Africa, Tasmania, and finally around Cape Horn (the most difficult part of the voyage). His voyage took him 22 months, including a six month delay in Australia due to weather, and covered 27,000 miles.

After successfully completing the voyage, Pinkney worked for a time as a motivational speaker. Then in 1999 he completed another journey following the infamous "Middle Passage" of 17th and 18th century slave ships backwards from Puerto Rico to Brazil and finally to Ghana and Senegal in West Africa. In 2000 Pinkney was asked to be the first captain of the replica of the Schooner *La Amistad* which was made famous in 1839 because of the slaves on board who were eventually freed by a U.S. Supreme Court decision.

Pinkney has received numerous awards, honorary degrees and recognitions including the 1992 Yachtsman of the Year Award from the Chicago Yacht Club. He continues to work as a motivational speaker for public schools and corporations' (blackpast.org, online).

Provenance: Loosely inserted a calligraphic letter with envelope by William Pinkney on his blind-stamped stationery to Nancy Mack announcing further sailing trips to the west coast of Africa, dated November 2007. Prospectus for the trade edition of the book loosely inserted.

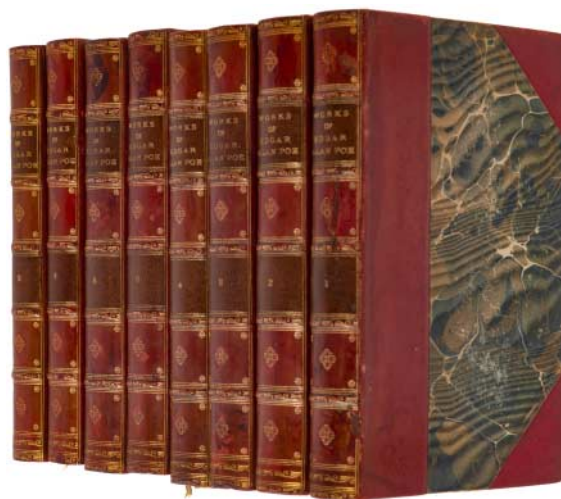
~i~Thios very limited edition was not destined for the trade. It was presented to family, friends, the many supporters who enabled the circumnavigation and a few journalists. Even the trade edition has been very uncommon.



66. PINTER, Harold *The Caretaker*. (signed) *Encore Publishing Co Ltd*. [1960]. £2,000

8vo. Original paper wrapper, staple bound; pp. 61; rear of wrapper a little mottled, near fine. *Provenance*: signed by Harold Pinter to title page, with his loose compliment slip.

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



67. POE, Edgar Allan. *The Works of Edgar Allan Poe*. London: J. Shiells & Co., 1895. £998

8vo., 8 vols.; finely bound by G. P. Putnam & Sons in half red calf over marbled boards; with five raised bands, two contrasting leather labels, and gilt decorative tooling to spine; matching marbled endpapers; upper edge gilt, others untrimmed; with silk ribbon markers in each pp. [ix], 2-314, [iv]; [xi], 2-317, [v]; [xi], 2-316, [vi]; [xi], 2-310, [vi]; [xiii], 2-318, [vi]; [xi], 2-329, [v]; [xi], 2-287, [v]; [xi], 2-287, [v]; with 24 fine photogravure plates; some pages unopened, Vol. I missing front tissue-guard to frontis; light wear and browning to spines, slightly more so to volume I; with the odd scratch and mark to leather; edges and prelims very lightly spotted; overall internally clean copies. A charming set.

American Romantic writer and poet Edgar Allan Poe is sometimes credited with the invention of the genre of detective fiction, and is best known for his tales of mystery and the macabre. He published a number of works in his youth, both poem and prose, but it was *The Raven*, appearing in *The Evening Mirror* in 1845, which shot him to fame, and made him a household name overnight. He died just three years later from mysterious causes. His poems and short stories are best known for their Gothic and Dark Romantic genre, though he also experimented with satire and science fiction.

Early translations of Poe's works by Charles Baudelaire meant that he quickly gained fame throughout Europe, and he also had a strong influence on many other writers of the period. Sir Arthur Conan Doyle wrote of his work: "Each [of Poe's detective stories] is a root from which a whole literature has developed... Where was the detective story until Poe breathed the breath of life into it?". Jules Verne wrote a sequel to Poe's novel *The Narrative of Arthur Gordon Pym of Nantucket* called *An Antarctic Mystery*. Later, H. P. Lovecraft noted "When I write stories, Edgar Allan Poe is my model."

This collection comprises all the terrifying and bewildering tales that characterise Poe's work, including 'The Pit and the Pendulum', and all three landmark cases featuring his ground-breaking detective Auguste Dupin.



68. **POETRY LONDON**; [TAMBIMUTTU, Ed.]. Poetry London. London & New York: Printed by W. P. S., Ltd, Langley & Sons, W. Heffer & Sons... Feb 1939-Summer 1960. £2,500

8vo., a complete run of 23 volumes [Poetry London], plus 4 volumes [London-New York]; all in decorative wrappers, aside from Issue 10 which is in beige cloth with a dustwrapper designed by Gerald Wilde; subscription slips attached at rear to Vols 1, 2, 3, 6, 17, 18, 19, 20, to the front of 21, and laid loose in 22, with annotated advertisement letter laid loose into Vol. 1 of the New York issue; advertisement for 'The Fortune Poets' printed in red and inserted loose into Vol. 5; some spines a little rubbed, with the staples rusting in places; some overall light toning/ shelfwear and the odd crease; one or two light spots; dustwrapper of issue 10 chipped and rather creased, with some closed tears and previous ownership name to ffeep; still a very good set overall, for the most part remarkably clean, the covers retaining much brightness.

A complete run of this acclaimed London journal, including all four of the issues published when the editor was in New York. Issue 1 is signed by several of the poets by their respective contributions, including Walter de la Mare, Clifford Dymont, Audrey Beecham, Herbert Read, Stephen Spender (twice), Lawrence Durrell (twice), Philip O'Connor and Dorian Cooke; the photographer Edwin Smith signs beneath his photo of a tree. Both black and white and colour photographs begin to appear from issue 6, and the volumes become noticeably fatter after this.

The magazine immediately established itself as a major gathering place for British poets. Issue 1 was priced one shilling, and contributors included Dylan Thomas, Louis Macneice, Stephen Spender, Lawrence Durrell, Nicholas Moore and Walter de la Mare. These names also appear in later issues, as do Keith Douglas, Michael Hamburger, Patrick Kavanagh, Henry Miller, Stevie Smith, R. S. Thomas, Herbert Read, David Gascoyne, James Kirkup, G. S. Fraser, Alun Lewis, Kathleen Raine, Anne Ridler, W. S. Graham, Sidney Keyes, Boris Pasternak, Edwin

Muir, Donald Davie, Vernon Watkins, Harold Pinter, Gavin Ewart, John Walker, Roy Campbell, Robert Graves and Christopher Logue.

The New York issues include American poets such as E.E. Cummings, Marianne Moore, Theodore Roethke, Richard Farina and Allen Ginsberg. Several of the cover designs are by Henry Moore and Graham Sutherland, with a full-colour insert by Sutherland in Vol. 9, and in the hardbound issue there is included a suite of lithographs by Gerald Wilde illustrating T. S. Eliot's *Rhapsody on a Windy Night*, while issue 7 has a review by George Orwell of several titles by Eliot.

Scarce in this complete form.



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

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

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

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

Pynchon studied engineering at Cornell University, during which time he briefly served in the U.S. Navy. While at school, his own writing was strongly influenced by Vladimir Nabokov, whose lectures he regularly attended. Pynchon is also notoriously reclusive; very few

photographs of him have ever been published, and rumours surrounding his location and identity have circulated since the 1960s.

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

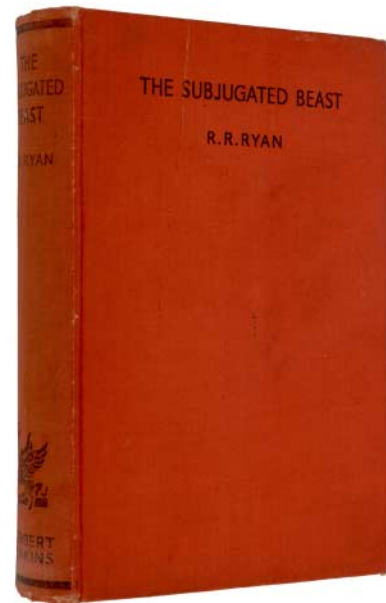


70. [RAICEVICH, Sefano]. Osservazioni storiche-naturali, e politiche intorno la Valachia, e Moldavia. Naples, Gaetano Raimondi, 1788. £1,995

8vo. Original publisher's flexible paste-paper boards, with printed lettering-piece to spine, entirely uncut, as issued; pp. [4, the initial two blank], 328, folding engraved map; binding with a little wear, internally occasional and light toning or spotting; a very good copy in the original state; contemporary ownership inscription of Paolo Scaramuscio at foot of title.

First edition, very rare, with the map which is sometimes lacking, translated into German the following year and into French in 1822, this important book gives a thorough description of all aspects of what is nowadays mostly the south and east of Romania. The counsellor to Ferdinand IV of Naples of Slavonic origin deals with the natural history, agriculture, ethnography, trade and taxation, political organization, military forces, diplomatic treatises with the Porte, Austria and Russia, including giving translations of diplomatic documents.

Melzi II, 298; IT\ICCU\BIAE\000174; COPAC locates copies at UCL, at Cambridge, Oxford and in the British Library.



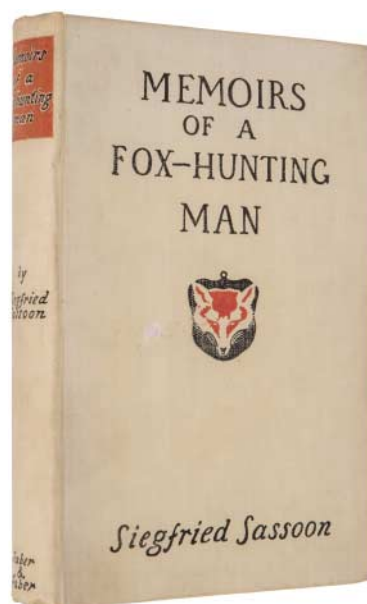
71. RYAN, R. R. The Subjugated Beast Herbert Jenkins, London, 1938. £1,200

8vo. Original orange cloth, titled in black to upper cover and spine; pp.312 [8. ads]; a very good copy of a scarce book, with some fading to the spine and foxing to the edges.

First edition. Prized by horror aficionados, works by the enigmatic R.R. Ryan are exceedingly hard to come by. Published in small, isolated printings without much fanfare, the books later developed a cult following due to their deeply disturbing and strangely lurid topics, and are now highly sought after by collectors of horror fiction. This book seldom appears at all, in any condition, and is a true rarity.

The Subjugated Beast is perhaps the most unsettling of Ryan's books (which is admittedly a high bar), revolving around a man who locks his wife up and feeds her raw meat as a form of experiment. Ryan's books are noted for the expert handling of rising tension, of their focus on the experiences of women over men, and their consistently haunting depictions of predatory male archetypes.

Ryan's true identity is disputed, though various researches have reached their own conclusions. Eventually, scholar James Doig finally produced evidence that the author was theatre manager and playwright Evelyn Bradley, though subsequent enquiries have suggested that he was perhaps only an auxiliary to the true author, his daughter Denice Jeanette Bradley-Ryan. Regardless, no R.R. Ryan books were produced after 1950, when Evelyn Bradley took his own life.



72. SASSOON, Siegfried *Memoirs of a Fox-Hunting Man*. London: Faber and Faber Ltd., 1929. £3,995

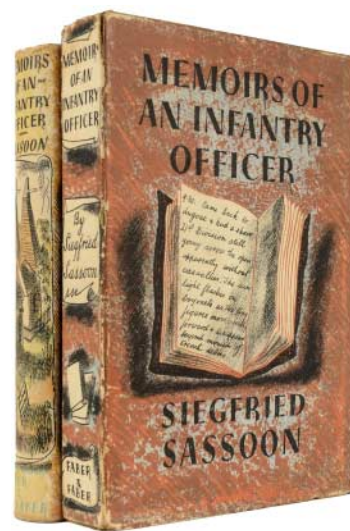
8vo., publisher's cream cloth boards, upper board with lettering printed in black, and 'Fox' device in black and red; backstrip lettered in black with painted red label; lower board with red device and publisher's name in black; outer edges untrimmed; pictorial endpapers and devices by William Nicholson, along with an additional seven full-page illustrations behind tissue; pp. [viii], 9-295, [i]; upper edge and spine a little dusty; one small red mark to upper cover; endpapers offset; one illustration missing the tissue guard, the others loose but present; else a very good example, lacking the dust wrapper.

First illustrated edition, printed at the Chiswick Press. This copy with a presentation inscription from the author to his army doctor J. C. Dunn, dated Armistice day 11.11.29 incorporating the printed design on the half-title.

J. C. Dunn (1871-1955) enlisted in December 1899, volunteering for the Second Boer War as a trooper in the Montgomeryshire yeomanry where he served for over a year, gaining a Distinguished Conduct Medal for bravery. Towards the end of the war he served briefly as a civil surgeon with the army in South Africa, before returning to his medical career in London. At the outbreak of the First World War I, aged forty three, Dunn again volunteered, serving as a Regimental Medical Officer for the Royal Welch Fusiliers. He wrote of his official role that: "The first duty of a battalion medical officer in War is to discourage the evasion of duty ... not seldom against one's better feelings, sometimes to the temporary hurt of the individual, but justice to all other men as well as discipline demands it." He is best known for his memoir *The War the Infantry Knew*, first published in 1938.

Dunn was army doctor to both Siegfried Sassoon and Robert Graves, appearing in both of their memoirs (he appears as Munro in *Memoirs of an Infantry Officer*). A few small pencil notes to margins are likely by Dunn, identifying the actual places referred to in the text.

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



73. SASSOON, Siegfried. *Memoirs of an Infantry Officer*. London: Faber & Faber, 1931. £2,750

8vo., original pictorial vellum, top edge gilt, else uncut; pictorial end papers; housed in a matching card slipcase; with frontis and an additional 15 coloured illustrations within the text by Barnett Freedman; pp. 310, [ii]; essentially a fine copy, with just the odd spot; the jacket with some small nicks and creases to corners, edges and head/foot of spine, which is also ever-so-slightly faded; slipcase rubbed to extremities and with some repaired cracks; nonetheless still a very clean copy of a very scarce edition.

First edition with Barnett Freedman's illustrations, this being No. 220 of 300 special copies numbered and signed by both Siegfried Sassoon and Barnett Freedman.

Memoirs of an Infantry Officer was one of Barnett Freedman's first major commissions for Faber and Faber, though he would go on to be quite prolific, designing dozens of covers for editions of Charles Dickens, Charlotte Bronte and Leo Tolstoy. At the outbreak of the WWII he was appointed as an Official War Artist, and travelled with the British Expeditionary Force in France alongside Edward Ardizzone and Edward Bawden, whose influences are evident in his designs. In June 1944 he travelled to France to record the aftermath of the D-Day Landings.

The narrative of Sassoon's second work in the Sherston trilogy is, like its predecessor, a fictionalised account of Sassoon's life during and immediately after WWI. Sherston, the protagonist, is wounded when a piece of shrapnel passes through his lung after he incautiously sticks his head over the parapet at the Battle of Arras in 1917. Sassoon later wrote that Sherston "is but one insignificant person caught up in events beyond anyone's comprehension". *Harman, 2001*.



74. SAVILLE, Malcolm (author). Bertram PRANCE (illustrator). *The Gay Dolphin Adventure; A Lone Pine Story*. London; George Newnes Limited. 1945. £398

8vo. Original taupe cloth lettered in gilt to spine and upper board, pictorial map endpapers, in pictorial dustwrapper; pp. [v], 6-255; with black-and-white illustrations throughout; an exceptional copy, externally and internally fine with a contemporary ink inscription, dated Christmas 1945, to front blank; protected by a very nearly fine, price-clipped dustwrapper which survives in remarkably clean and crisp condition with no toning to white spine nor lower panel, tiny nicking to spine ends, and a single unobtrusive closed tear (19mm) to upper joint at top edge.

First edition. This is the scarce third title in Saville's 'Lone Pine' series, following *Mystery at Witchend* (1943) and *Seven White Gates* (1944).

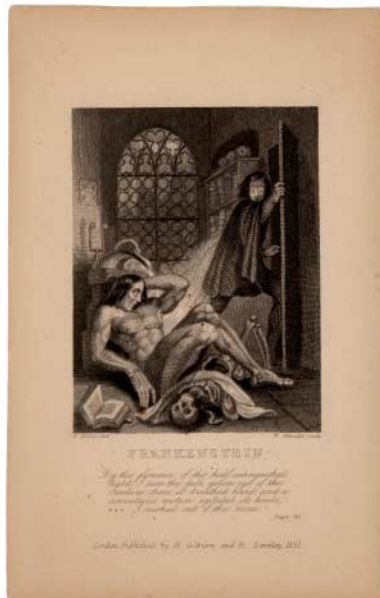


75. SHARMAN, Helen and John K. GILBERT (editor). *Juno Mission*. Hatfield: The Association for Science Education (1992-3). £6,950

4to. Original ring binding; pp. 68 with text diagrams; with clear plastic portfolio containing 62 photographic slides, apparently unpublished elsewhere, showing the interior of Mir, the cosmonauts and shots of the Earth from space; fine.

First and only edition. This account of the 1991 mission to the Mir space station by Helen Sharman, the UK's first person in space, was intended as an educational resource for schools, universities and any other group with access to a slide projector. The numbered slides follow a course accompanied by explanations, questions and points of discussion in the text volume. Sharman describes the Juno Mission, cosmonaut training and the Soyuz and Mir spacecraft in great detail.

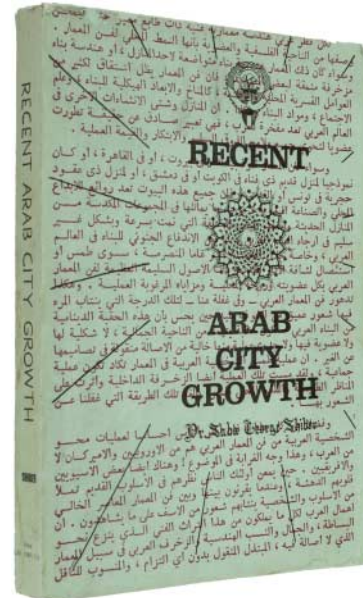
This is a vanishingly rare item. We have been able to find no auction or library records of this publication, and the photographs, which range from the awe-inspiring to the intimate, have not been seen elsewhere.



76. [SHELLEY, Mary]. [Frontispiece to *Frankenstein*. Taken from the 1831 edition.] 17cm x 10.5cm £4,000
17cm x 10.5cm, mounted on card 41cm x 30cm. Original frontispiece from *Frankenstein*, 1831.

This loose frontispiece is from the 1831 printing of *Frankenstein*, and is the first published depiction of Frankenstein and his monster. In 1831, the publishers Richard Bentley and Henry Colburn were giving way to a demand for single volume editions of popular books, and they fleshed out the value of those books by providing an illustration or two for each one. For *Frankenstein*, they hired Theodor von Holst, a young up-and-comer who eventually went on to a successful career but is perhaps best known for this single image. Cruel fate being what it is, very few of these books survived — even fewer retained their illustrations in any decent condition.

This illustration is an oddity, because it survived separate from the text. Clearly someone removed it from the book at some point in the distant past, perhaps not realising the book itself would become so valuable. Consider that even if one *did* possess the actual 1831 text, you'd never get to look at the illustration because it would...well, be trapped inside a notoriously fragile and expensive book. And no-one in their right mind is cutting one of these out in the modern era, because it would be sacrilege. A curiosity unlikely to appear again.



77. SHIBER, Saba George. *Recent Arab City Growth*. Being primarily an arranged Selection of the Writer's Articles appearing in the Kuwaiti and Lebanese Press during 1959-1967. Kuwait, Kuwait Government Printing Press, [1968]. £895

Folio. Original printed wrappers; pp. xxvii, 831, highly illustrated with plans, drawings by the author and after photographs (several in colour); wrappers with light wear to extremities, one gathering bound in up-side-down; a very good copy.

Very rare first edition, with printed authorial inscription on initial blank, of this impressive collection of urbanistic studies of the Middle East, including the Maghreb, essays on town planning which incorporate sociological studies and urban anthropology. The last page of the book informs the reader of the untimely death of the author in 1968 and gives a good biography of Saba George Shiber, who was born in Jerusalem to an Arab family in 1923, studied civil engineering and town planning at various universities in Britain, the Middle East and the US. In the late 1950s he was Chief of the Technical Bureau of the National Reconstruction Authority of Lebanon (which accounts for his articles on Lebanon and Beirut) and later the first urban planner of Kuwait. He lectured word-wide and published numerous papers.

Not in the British Library.



78. **SHORT, Thomas, M.D.** *Discourses on Tea, Sugar, Milk, Made-Wines, Spirits, Punch, Tobacco, &c., with plain and useful rules for Gouty People.* London: Printed for T. Longman and A. Millar, 1750. £950

8vo., contemporary calf ruled in gilt to boards and spine; five raised bands; red speckled edges; pp. [iv], iii-vi, [iii], 2-424, [vi]; the boards rubbed to extremities, particularly so to the bands and spine edges; with a little loss and small worm hole to foot, and bottom left hand corner showing through to boards; internally generally clean, upper hinge just starting, with endpapers creased and lacking rear paste-down; a few finger marks; worm holes affecting the bottom corner of the final few pages (not text); a sound example.

First edition, with advertisements both to facing title page and final page as called for.

The 18th century was a progressive time for medical theory, and the virtues and vices of certain food and drink was often discussed and debated. Short was one of many of these theorists, and in this little volume provides his insights into the cultivation, preparation, history and benefits of tea as well as its disadvantages, which include tremors, shaking and tickling coughs. He goes on to discuss sugar, milk, and several different flavours of wine, including birch, gooseberry, orange and raspberry, before concentrating on punch, brandy, rum, cyder and other spirits, and tobacco. Finally, he considers both cold and tepid bathing in mineral water and springs, before ending with his directions for 'gouty people'. Remedies depend upon the type of gout, but range from Chamomile flowers, Lavender, Rhubarb, Nutmeg, Orange Peel, Cochineel, Cardamoms, the wrapping of limbs in flannels and, of course, Laudanum.

Thomas Short was an English physician, epidemiologist, and medical historian, best known for his extensive writing on population theory and the history of disease outbreaks affecting England. He was educated in medicine at Trinity College in Oxford before publishing, in 1728, works on the negative health effects of obesity. He wrote extensively on descriptions of sixteenth century influenza pandemics in Europe, their pathologies and recorded treatments, and his works were read by contemporaries such as Benjamin Franklin. He was 60 when *Discourses on Tea* was published, and in the same year *New Observations, Natural, Moral, Civil, Political, and Medical, on City, Town, and Country Bills of Mortality* appeared, his first publication where he focused his demographic interests, discussing how diseases affected

and altered populations. This was the checkpoint in his literary career where he became known for his writings on population theory.



79. **SMITH, C[harles].** *Smith's New English Atlas, Being A Reduction Of His Large Folio Atlas Containing A Complete Set of County Maps, On Which Are Delineated All The Direct & Principal Crossroads, Cities, Towns, & Most Considerable Villages, Parks, Rivers and Navigable Canals: Preceded by A General Map Of England & Wales.* London: C. Smith, 1822. £798

4to., original binding of green leather; folding case with flap, lettered in gilt to spine; marbled endpapers; pocket compartment to inside front cover; containing engraved title and a complete set of all 43 maps, with handcolour in outlinemounted on stubs in both portrait and landscape formats; all double-page aside from Yorkshire, which is folding; containing an Index of The Principal Towns in England and Wales; and two Remarks sheets, which have been annotated in ink showing various contemporary journeys 'Journey to London & back by Canal 1825', etc.; one remark sheet blank; a used piece of cartography, and charming thus; the case rubbed all over, with splits to inner hinges, as well as the flap, expertly repaired with archival glue; head and foot of spine chipped; some pencil and ink annotations and ink splashes to pages, and well as a few finger marks throughout; some of the maps with small splits along the crease, map of Warwickshire with light horizontal crease; and overall light splash marks. A very good, and unusual copy overall. *Provenance:* Bookplate of Thomas Andrew to ffep.

Charles Smith was a successful London publisher and map-seller, whose work was very similar in style to that of John Cary. In 1804, he first published his large format New English Atlas, although many of the maps had been sold individually in a folding format prior to the publication. The publication proved extremely popular due to the accuracy and good design, which drew, in part, on the large scale county surveys which had been carried out during the previous half-century. The maps were regularly republished for the next sixty years.

In 1822 Smith issued this, a county atlas with maps based on the larger county maps which had been in circulation for over 20 years. Smaller in scale, they are today amongst the rarer of the 18th century county maps. Many were later disbound and sold as individual maps, making complete sets incredibly difficult to find.

Rare indeed, firstly to find with all maps intact, and secondly in this functional binding.



80. [BALLET] SOAMES, Sally (photographer). Rudolf Nureyev [silver gelatin print]. 1978. £450

A large, and dramatic, silver gelatin photograph by Sally Soames, image size 41 x 61cm, sometime pasted on old board with the remains of the Sunday Times label to bottom margin and presented in an ivory-coloured acid-free mount; in very fresh condition with a couple of minor indentations.

An iconic three-quarter length photographic portrait of the Russian ballet dancer Rudolf Nureyev (1938-1993), also held in the collection of the Victoria & Albert museum.

Sally Soames (1937-2019) was, in her day, one of very few female newspaper photographers working in Fleet Street and this is one of her best-known pieces of work. Unusually she worked for both the *Observer* and *The Sunday Times*. Her fearlessness in war zones earned her much respect, as did her empathy with the suffering, born out of some traumatic engagements. Working exclusively in black and white, with little respect for the medium of colour photography which she considered 'vulgar', she liked to engage with her sitter on a personal basis before beginning her work. When capturing Nureyev it is said that she disarmed her notoriously prickly sitter with a tale of how she had broken her toe earlier in the day. Examples of her work are held by public and private collections worldwide including the National Portrait Gallery which houses 17 of her photographs.

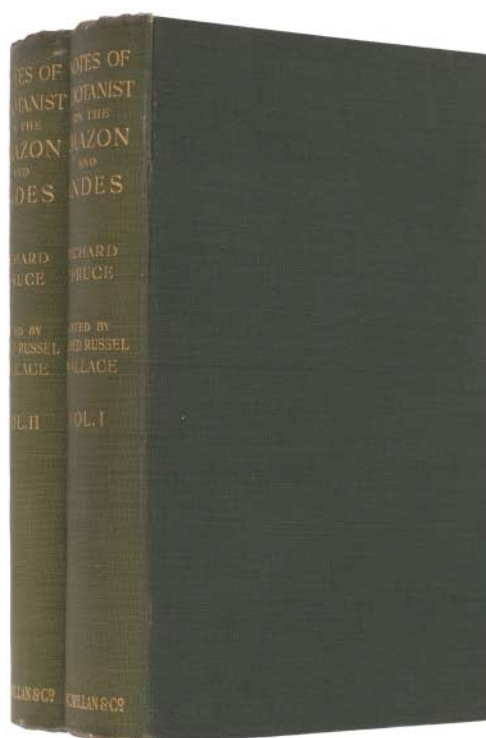
Sold with the "Guardian News" exhibition catalogue of Sally Soames' work (2010).

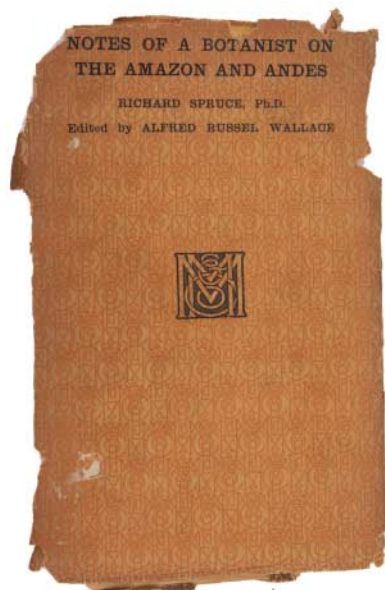


81. SPEECHLY, William. A Treatise on the Culture of the Pineapple and the Management of the Hot-house. Together with a description of every species of insect that infest hot-houses, with effectual methods of destroying them. York: A Ward. 1779. £600

8vo. Handsome contemporary full tree calf, gilt spine with morocco lettering piece, marbled endpapers; pp. xviii + 186 + [ii], 2 engraved plates (1 folding); previous owner's signature to title page, hinges tender with splitting spine and lettering piece partially removed, internally near fine, overall very good.

First edition. An important treatise on pineapple cultivation on Britain, preceding his *A Treatise on the Culture of the Vine* (1790) : "These works by Speechly were the most important on the culture of the pineapple and the vine published during the eighteenth century, and it may be said that they laid the foundation for the improvements which followed" (Blanche Henrey). Speechly was the gardener of the third Duke of Portland, in which role he developed a number of principles of hot-house gardening, principally not over-heating it during the winter.





82. **SPRUCE, Richard.** Alfred Russel **WALLACE**, ed. Notes of a Botanist on the Amazon and Andes being records of travel on the Amazon and its tributaries, the Trombetas, Rio Negro, Uaupés, Casiquiari, Pacimoni, Huallaga, and Pastasa; as also to the cataracts of the Orinoco, along the eastern side of the Andes of Peru and Ecuador, and the shores of the Pacific, during the years 1849-1864. *Macmillan & Co, Ltd.* 1908. £2,000

8vo. 2 vols. Publisher's green cloth with gilt lettering to spine, with front panel of very rare dustwrapper to volume II; pp. lii + 518 + [2, ads], 49 illustrations, frontispiece portrait of Spruce, 3 maps, and xii + 542 + [2, ads], 22 illustrations, 4 maps; a little rubbing to spines, a little browning to endpapers, bindings a little loose, very good. *Provenance:* ffeeps with ownership label of William Bertram Turrill, (1890-1961), English botanist and taxonomist. He was awarded the Fellowship of the Royal Society, the OBE and the Gold Medal of the Linnean Society primarily for his work on the mathematical classification of leaf types.

First edition. Spruce first travelled to the Amazon at the age of 31; on his return fifteen years later, he was deaf in one ear, could not walk with pain due to paralysis of the legs and back and had suspected tuberculosis. Given these ailments, his travelling and prodigious work rate were astonishing as, quite apart from his work on the fauna of the region, he also learnt 21 different languages. He was instrumental in providing seeds from the cinchona to the British government to make the antimalarial drug quinine, and made the first detailed description of ayahuasca and its associated ceremonies. His discoveries of new species were phenomenal, including the coca plant and 200 species of fungi.

This book was put together by Wallace after the death of Spruce in 1893, and was one of Wallace's last works. He condensed Spruce's original text and added a very useful biographical chapter outlining the importance of his botanical work and drawing on his own experiences of crossing paths with Spruce in the Amazon. It was Spruce who oversaw Wallace's passage down the River Negro when he was overcome by malaria.

Moraes, 2.830.

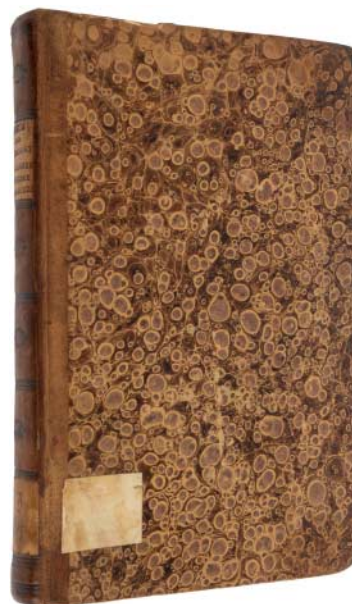


83. **STRAHLENBERG, Philipp Johann von.** An Historico-Geographical Description of the North and Eastern Part of Europe and Asia; But more particularly of Russia, Siberia, and Great Tartary; Both in their ancient and modern State: Together with an entire New Polyglot-Table of the Dialects of 32 Tartarian Nations: And a Vocabulary of the Kalmuck-Mungolian Tongue. As also, a large and accurate Map of those Countries. Written originally in High German. Now faithfully translated into English. *London, W. Innys and R. Manby*, 1738. £7,500

4to. Contemporary full sprinkled calf, spine with raised bands and red morocco lettering-piece; pp. [4], ix, [3], 463, large (640 x 960 mm) engraved folding map, hand-coloured in outline and paper-backed at the time, fold-out map, 9 engraved plates (2 folding), large folding woodcut map, very large folding comparative linguistic table, head and tail of spine a little worn, as well as rubbing to extremities, small marginal trace of worming to inside of lower cover, rear fly-leaf and the final three printed leaves, title with very faint spotting, otherwise a remarkable clean and fresh copy; name of George Bouwman (18th-century) on verso of the large map, contemporary name in ink of James S. George at head of the first page of the main text.

First English edition, reissue of the 1736 issue with new title-page. The Swedish officer Strahlenberg had been taken captive during Charles XII's Russian campaign and was detained for 13 years in Siberia. Situated from 1711 to 1721 in Tobolsk he was able to explore vast stretches of land eastward. The map, which had been published separately in 1730 in Stockholm, as well as the text remained one of the most accurate and best for decades to come. This book is one most important sources of historical-geographical and ethnographic information about Siberia and beyond. - The map is rarely found coloured.

Cordier 2713; *Cox* I, 194; *ESTC* T100339.



84. [SUCHTELEN, Paul van]. Narrative of the Conquest of Finland by the Russians, in the years 1808. From an unpublished Work by a Russian Officer of Rank. Edited by Gen. Monteith. London, Lionel Booth, 1854. £995

8vo. Near-contemporary Eton school prize binding of tan polished calf, spine with raised bands, ornamented in gilt, black morocco lettering-pice, boards with gilt double-fillets, marbled endpapers; pp. viii, 245, very large (70 x 70 cm) folding lithographic Finland map at rear; only light wear to extremities, lower cover with scratches, light offsetting from endpapers, map a little spotted and with two old repairs; a very good copy with Eton presentation inscription on verso of front fly-leaf, dated 1864.

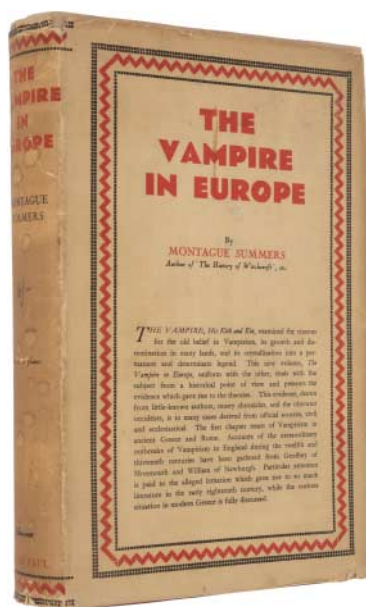
First published in Saint Petersburg in French (1827), this is the very rare first edition in English. The editor of the first edition wrote 'The following pages were given to me by the Author, a Russian officer of rank, since deceased. The work was never published, only 250 copies having been printed for distribution among the Author's friends' (title-verso). - We currently stock the 1827 French language edition, printed in Saint Petersburg.

85. [SUCHTELEN, Paul van]. Précis des événements militaires des campagnes de 1808 et 1809 en Finlande, dans la dernière guerre entre la Russie et la Suède, par le L.-G. C. P. de S***. Saint Petersburg, Grets, 1827. £2,995

8vo. Contemporary Danish quarter calf over marbled boards, spine decorated and with vellum lettering-piece; pp. [iv], 220, with six folding tables and large engraved map, hand-coloured in outline and printed on thick, heavy paper, light spotting here and there, map with a few short tears to folds, otherwise a very good copy; *provenance*: from the library of the Royal Danish Artillery Corps with their contemporary stamp to title-page and cancellation stamp, later stamp of the Royal Garrison in Copenhagen to title-verso, a few shelf-marks.

This is the very rare first edition, one of 250 copies printed for 'quelques militaires et amis'. The editor of the English 1854 edition did not know of this edition and writes 'The following pages were given to me by the Author, a Russian officer of rank, since deceased. The work was never published, only 250 copies having been printed for distribution among the Author's friends' (title-verso of the limited English edition, which we currently stock as well). - The map must be one of the best Finland maps of the period and is by far superior to the map in the English edition.

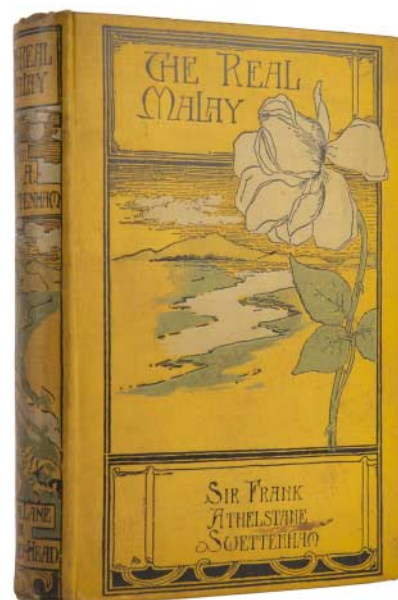
Not in Fekula und Rosenthal, Bibliotheca slavica.



86. SUMMERS, Montague. *The Vampire in Europe*. Kegan Paul, Trench, Trubner & Co., Ltd, London 1929. £598

Large 8vo. Original red cloth, title gilt to spine, with dust wrapper printed in red and black; pp. xii, 330; a little foxing, dust wrapper showing some wear with spine faded, minor ink inscription to front free endpaper.

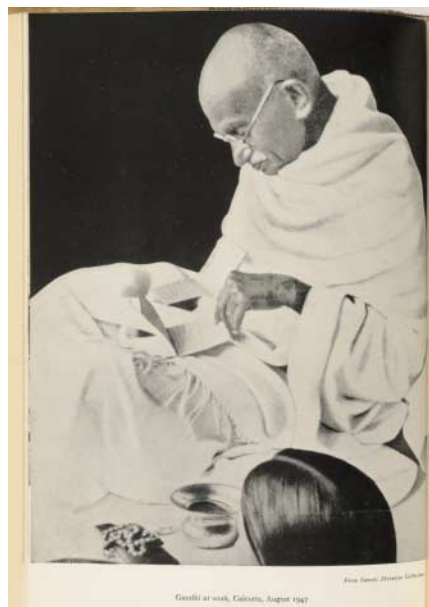
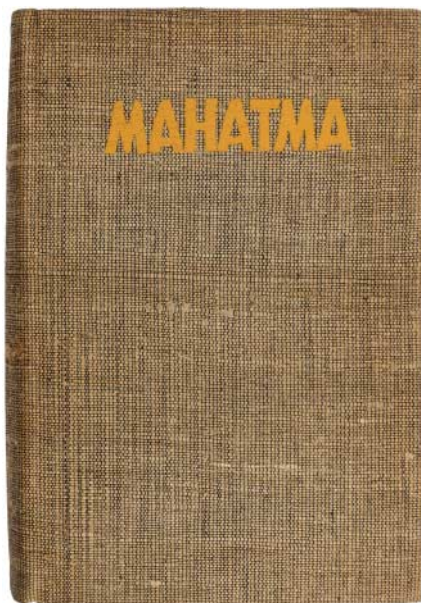
First edition. A notorious eccentric, fake Catholic priest and avid believer in all things occult, Montague Summers is known for his books detailing the insidious otherworldly forces he believed were abroad and at large in the world. *The Vampire in Europe* is one of his best known and strangest contributions to the field, drawing on centuries of cross-referenced scholarship, anecdotal legends, and choice interpretations to paint a ghastly image of blood-drinking undead monsters rampaging across the continent from Ancient Greece to the present day. His work is particularly interesting for how it compares the staggered meanings of 'vampire' across Europe, from the *strigoi* of Romania to the *vrkolakos* of modern Greece. Illustrated with 8 black and white plates depicting vampiric shenanigans through the ages. Summers' works on the occult are important contributions to his field, and are useful reference texts, rarely appearing for sale in the dust wrapper.



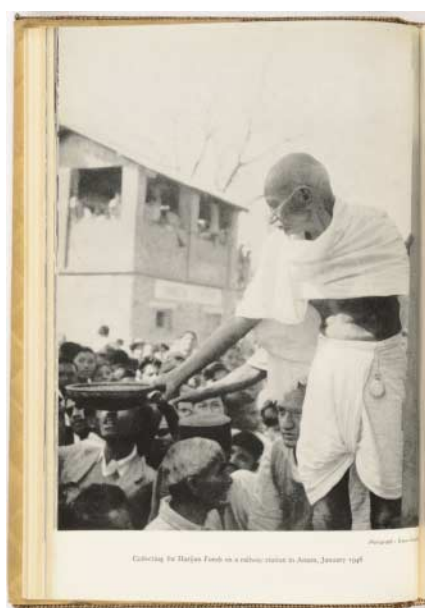
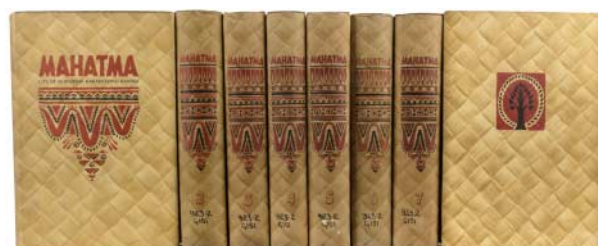
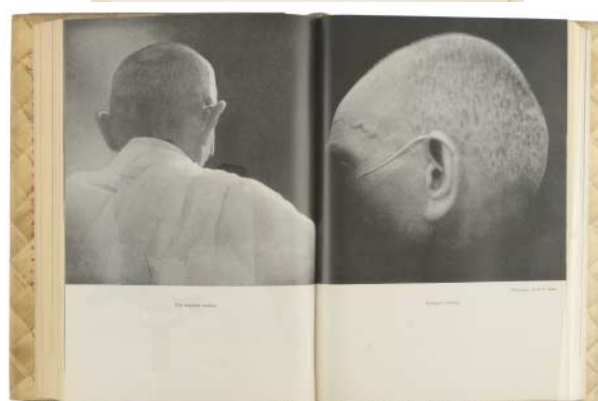
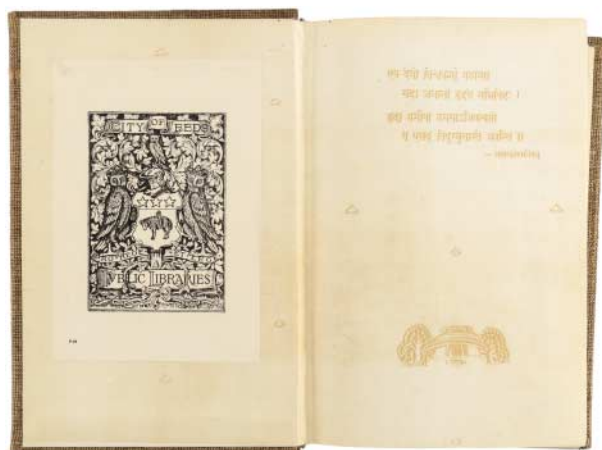
87. SWETTENHAM, Sir Frank Athelstane. *The Real Malay*. Pen Pictures. London, John Lane, The Bodley Head,, 1900. £598

8vo. Original pictorial yellow cloth; pp. ix, [3], 295, 40, publisher's catalogue; cloth a little marked, internally very good.

Scarce first edition. Swettenham had been the first Resident General of the Federated Malay States, and gives a concise and well-informed history of the Malay sultanates from the late 19th century onwards. In the mid-1870s 'Swettenham's knowledge of the Malay language, tolerant cynicism, and tact resulted in a posting to Langat to give informal advice to the sultan of Selangor, who described him as "very able; ... very clever in the customs of Malay government and at gaining the hearts of Rajas with soft words, delicate and sweet, so that all men rejoice in him as in the perfume of an open flower"... Selangor consequently accepted a resident, Swettenham remaining as assistant resident' (ODNB). - The second edition of 1907 came out in a less attractive binding.



Gandhi at work, Calcutta, August 1947

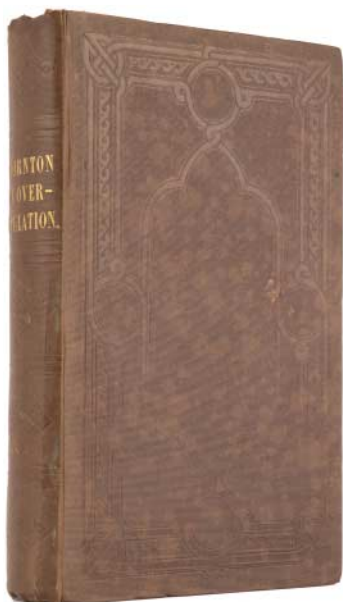


Collecting for Harijan Funds on a railway station in Amritsar, January 1946

88. TENDULKAR, D. G. Mahatma: Life of Mohandas Karamchand Gandhi. D. G. Tendulkar. Illustrations collected and arranged by Vithalbhai K. Jhaveri. *Bombay Jhaveri & Tendulkar*, 1951-1954. £3,850

8 volumes, large 8vo. Original cloth with illustrated dust-wrappers;

A wonderful set of this scarce Indian publication documenting the great leader's life, from 1869-1948. With over 1000 illustrations. In the scarce and attractive original card dust jackets. Condition: Very good or better in near fine dust jackets. Very clean ex-lib copies, library reference to spine base of each volume, rather attractive ex libris of City of Leeds Public Libraries to each front pastedown, small tipped-in checked ticket to each at prelims, small strip of library check remnant to each rear pastedown, else about fine. No stamps or other markings, the text itself generally fine and pristine throughout, the bindings on the whole tight and square, hinges just slightly showing at bottom gutter at publication page to seventh volume only. Jackets themselves all complete, thick card and without tears, a few areas of rubbing, light marks at spines and a few odd light creases but generally very presentable indeed. A stunning copy on the whole, this earliest recollection of Gandhi's life seldom seen on the market.



89. **THORNTON, William Thomas.** *Over-Population and its remedy; or, an inquiry into the extent and causes of the distress prevailing among the labouring classes of the British Islands, and into the means of remedying it.* Longman, Brown, Green, and Longmans. 1846. £350

8vo. Original brown cloth, gilt lettering to spine; pp. xii + 446 + [ii] + 32 [ads.]; cloth mottled, very good. *Provenance:* pencil signature of the historian F.R. Cowell (1897-1978) to ffep.

First edition. Thornton's anti-Malthusian work is based on his study of the Irish labouring classes, and reaches the conclusion that the subdivision of the land and private ownership were the remedies for poverty. He criticises Malthus for overlooking "the tendency which the possession of property has to engender prudence, and seems, indeed, to have thought that the quality is rarely to be found among members of the laboring class, except under the pressure of misery." (p.270). Like John Stuart Mill, Thornton was employed at the East India Company and they became good friends upon the publication of this work, despite disagreeing on almost every point.



90. **TOLSTOY, Leo; [Constance GARNETT, Trans.]** *Anna Karenina.* Cambridge: Printed for the members of the Limited Editions Club, 1951. £685

8vo., 2 vols; original pictorial cloth; upper edge gilt, decorative end papers; pp. vol I xii, 503, [i], vol II [iv],

505-934, [vi]; with 24 double-sided lithographic plates by Barnett Freedman, the parts divided with heavy stock, and numerous tail pieces; spines a little sunned, slipcase with small chip to bottom of spine, very good,

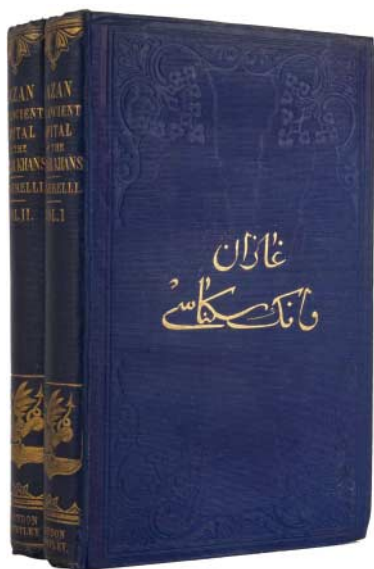
Limited edition, signed by the illustrator. Out of series presentation copy with inscription 'Office Copy' and blindstamp of the Limited Editions Club to limitation page.

Freedman was admitted to the Royal College of Art in 1925, and, after many years struggling to make a name for himself, he was finally introduced to the publishers, Faber and Gwyer in the Ariel Poems series. He designed book jackets for them for twenty-five years, gaining in popularity from his work on Siegfried Sassoon's *Memoirs of an Infantry Officer*. Together with War and Peace, his illustrations for *Anna Karenina* are recognised as one of the finest examples of twentieth century book design, and has ensured the artist an honoured place in the history of book production. In a monthly letter of the Limited Editions Club from May 1951, entitled 'Anna and the Englishman' Freedman writes of his illustrations "I have endeavoured to express something of the intimate quality of the 'Family Album', the monochromatic character, and the particular style of colour being exploited to give the feeling of the period brought out by the author".

After much deliberation, the Curwen Press chose Constance Garnett's translation of Tolstoy's epic work as, somewhat condescendingly, they were looking for 'a truly faithful translation of Tolstoy' which, according to experts must be done in 'lumbering English': "Tolstoy was not a good writer; his style in Russian is crude".

Desmond Flower, the publisher, book-collector and writer wrote of Freedman's illustrations: "many happy hours may be spent over the fine point as to whether auto-lithography was made for Barnett Freedman or Barnett Freedman for auto-lithography".

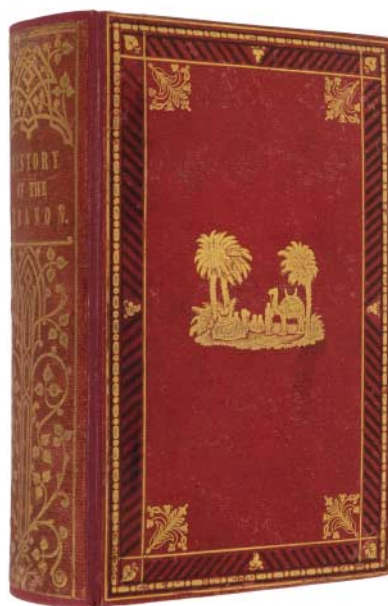




91. TURNERELLI, Edward Tracy. *Russia on the Borders of Asia. Kazan, the Ancient Capital of the Tartar Khans; with an Account of the Province to which it belongs, the Tribes and Races which form its Population, etc.* London, Richard Bentley, 1854. £3,950

Two volumes, 8vo. Original blue ribbed cloth, spines lettered and ornamented in gilt, covers ornamented in blind, front cover with Arabic script in gilt; pink endpapers, pp. viii, 338; vii, 316, two tinted lithographic frontispieces after the author (one retaining tissue guard); cloth a little rubbed, light offsetting to paste-downs, two hinges strengthened, 20th-century ownership inscriptions to front fly-leaves, a near-fine set of a great rarity.

First edition. The author, tired of reading English accounts of summers spent in the 'two capitals' of Russia (St. Petersburg and Moscow), decided to travel to less reported parts of the country. These volumes relay his 'sketches' of 'the land which constituted in former days the Kingdom of Kazan' (modern-day Republic of Tatarstan). He interweaves his experiences with the history of the territory and makes a number of interesting observations on how the past of various religious sects and ethnic groups had determined their contemporary existence. The passage on the 'Raskolniki' affords an astonished view of religious practices common in the Russian Orthodox Church before the reforms of the mid 17th century. Edward Tracy Turnerelli was the son of a celebrated Irish-Italian sculptor, who had been trained as an artist as well. 'In 1836 he went to Russia where he spent eighteen years travelling to remote parts and drawing its ancient monuments' (ODNB). Turnerelli deals in detail with a variety of Western Central Asian peoples - Turcic and other - and their ancient capitals, such as Astrakhan, Sarai, the capital of the Golden Horde, Vyatka (now Kirov), the main city of the Vyatichi, a people of Eastern Slavonic and Finno-Ugric descent, whose social structure was that of a self-governing democracy. He further visits the provinces of Orenburg, Perm, Simbirsk and Saratov.



92. URQUHART, David. *The Lebanon: (Mount Souria.) A History and a Diary.* London, Thomas Cautley Newby, 1860. £1,998

Two volumes in one, as issued. 8vo. Original brick red cloth, gilt, all edges gilt; pp. ix, 402, iv, 455; steel-engraved frontispiece to each volume (by Bartlett; Mount Lebanon views); expertly rebaked, new endpapers, occasional spotting or embrowning only to beginning and end of the massive volume, engraved armorial bookplate inside front cover, else a very good copy of a book usually found in poor condition and not in the beautiful publisher's binding.

Very rare first edition. Urquhart was a British politician and diplomat, as well as the author of several books on Turkey, the Middle East and the Great Game. The present work offers details of a journey made in the Lebanon in 1849-50; the initial 180 pages of the first volume is a history of the Druses and the Maronites, the rest of the work is Urquhart's Lebanon travel diary. With geopolitics always in mind, and Russia seen as an expansionist threat, Urquhart observed the state of the Ottoman administration, taxation and army in the country, as well as sectarian tensions, the Maronite connections with France, attempts to restore ancient infrastructures (harbours and waterworks); in general, he gives a complete assessment of the region, economic, cultural and political. 'Urquhart was an excellent observer and writes well. He was interested in the antiquities, the life of the people, especially the Maronite Christians. He visited the Jumblat family which still plays a prominent role in Lebanese affairs' (advertisement for a 1969 edition, pasted onto rear endpaper).

Weber I, 580, Röhricht 497, Blackmer 1708.



93. CHIMOT, Édouard (Artist). VERLAINE, Paul. Parallèlement. Vingt-trois eaux-fortes originales de Édouard Chimot. [Argenteuil, R. Coulouma and Paris, Cerbellaud & Jonnart for the artist and Devambez, May 25, 1931]. £3,500

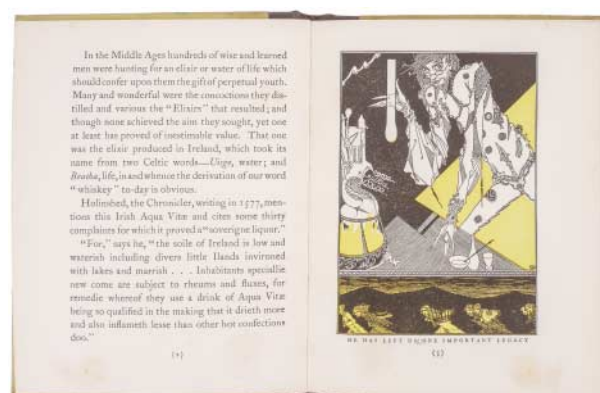
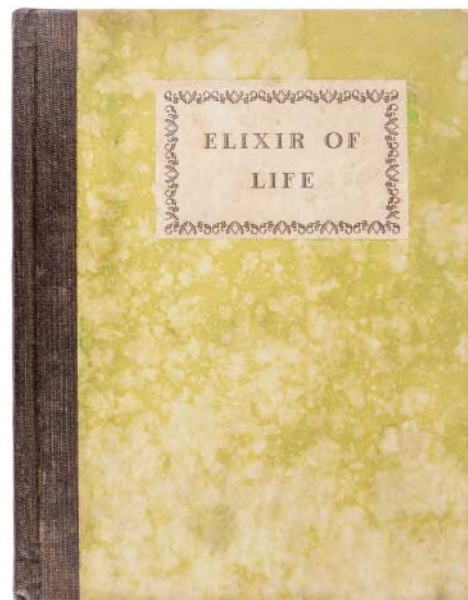
Large 4to (c. 330 x 250 mm). Loose and entirely uncut in the original printed wrappers; pp. [4, blank], [2, half-title and limitation], [2, blank], [2, title printed in red and black], 147, [3], 23 full-page etchings with aquatint (some colour-printed or tinted) in the text; spine of wrappers a little rubbed and worn, remnants of contemporary half-calf folder and slipcase; a few leaves with marginal blue ink spots.

Privately printed, number XVI of the 23 copies on *japon ancien* reserved for the artist (total printrun 198 copies), with Chimot's aquatint etchings in the first state, second state printed in sanguine with *remarques*, the second state with *remarques*, printed in black, the final state, and one plate in all states (*dossier*), limitation signed by the artist, a few manuscript notes in the artist's hand on folder of the *dossier*.

This set not only comprises the additional versions of the illustrations but in the *dossier complet d'une planche* all stages of the plate to *Prologue d'un livre*, including the copperplate, a first charcoal and bistre study, the pencil drawing for the etching, signed by the artist, an early proof of the etching combined with the text, altogether, apart from the copperplate and the print in the book, 14 different stages of this particular plate.

The French artist, book illustrator, printmaker (exclusively etchings) and editor Édouard Chimot (1880-1959) rented a studio in Montmartre, haunted by 'jeunes et jolies femmes,' his models. He began to illustrate texts; however, the First World War interrupted his career. After the War he was able to rent Renoir's old atelier, where he produced etchings alongside *decadent* literature as well as Henri Barbusse. From 1923 to 1931, as artistic director of *Les Éditions d'Art Devambez* he oversaw the production of many outstanding illustrated private press books but reserved some texts for his own art as etcher and printmaker, among them this collection of erotic poetry by the symbolist *poète maudit* Verlaine, which had been published first in 1889 and ever since has tempted book illustrators to publish their art alongside the poems. During the roaring '20s in Paris, Chimot became a central figure of the Jazz age with many connections to artistic and literary circles, including the Surrealist movement. He even embarked on film-making in 1924. *Parallèlement* is his last French limited edition artistic book production; the Wall Street Crash of 1929 had eliminated the economic basis for such productions for a long time. He later settled in Spain and continued illustrating books.

ONE OF THE RAREST HARRY CLARKE'S

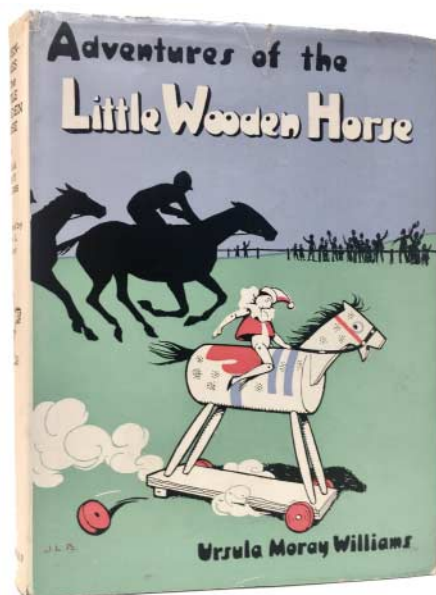


94. [WHISKEY] CLARKE, Harry (illustrator). Geoffrey C. WARREN (author). Elixir of Life (Uisge Beatha), Being the slight account of the romantic rise to fame of a great House. Dublin: John Jameson & Son Limited. 1925. £2,450

8vo. (150 x 115mm); original black cloth-backed lime green boards, with paper label to upper cover lettered within a fleuron border; pp. [iv], 1-17 + [iv], printed on wove paper; with 5 plates and 4 vignettes all printed in yellow and black with titles below printed in black; externally very good and sound with rubbing and mottling to the boards to give a marbled effect, with none of the expected fraying to spine cloth which is fine, internally also clean with some localised pale and diffuse foxing to margins and gutters of a few leaves and speckling to the endpapers; rare.

Sole edition. Despite its relatively high production standards, and substantial feel, as an ephemeral piece of promotional merchandising this little volume has become one of the holy grails for any collector of Harry Clarke material and is now among the costliest items in the Clarke bibliography. Only a handful of copies have appeared at auction since publication.

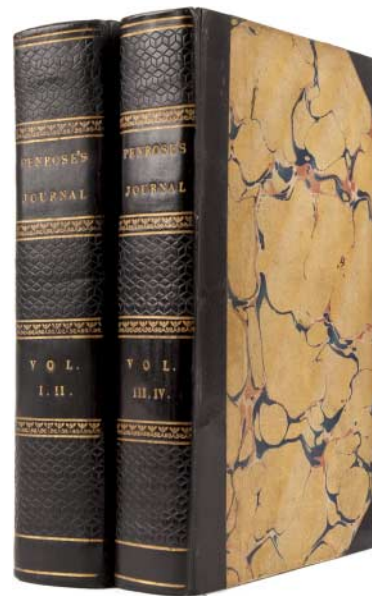
It was produced in association with Jameson & Son, whiskey distillers of Dublin, Ireland. In a letter accompanying a copy sent to a friend Clarke wrote "Here is one of the books I did for Jameson - it was made in Dublin and if you have ever had any experience of Dublin printers you will know it was only produced with great difficulty" (Stenson. *A Bibliographical Checklist of the work of Harry Clarke*, A7. The previous year Clarke had worked on another such slight publication *Origin of John Jameson Whiskey containing some interesting observations thereon etc.* for the same company.



95. WILLIAMS, Ursula Moray (author). Joyce L. BRISLEY (illustrator). *The Adventures of the Little Wooden Horse*. London: George G. Harrap & Co. Ltd. 1938. £798

Large square 8vo. Original mint green cloth with single-line panel in black to upper cover, lettered in black to spine, in pictorial dustwrapper; pp. [vi], 7-203 + [iii] + [2], publisher's advert.; with full colour frontispiece, pictorial device to title and 47 charming line illustrations (many full-page); both externally and internally fine and near pristine with the unavoidable offset toning to free endpapers and a tiny nick to fore-edge of 2 leaves, with a short associated crease, protected by an uncommonly clean and fresh, unclipped dustwrapper (5/-) with barely any of the expected dusting; some nicking and a few short and unobtrusive closed tears to top edge (longest 3cm), with some archival tissue strengthening to the reverse; a couple of nicks to tail and corners, and a corner crease to lower flap; very scarce, remarkably so in such a clean jacket, which seldom survives in any condition.

First edition of this acknowledged and well-loved children's classic, in the correct dustwrapper listing Milly-Molly-Mandy books to *The Twins and their Ponies* (1936) to lower flap and titles up to *More for Brownies* (1934) to lower panel. This book, which along with Moray Williams' *Gobolino*, *the Witch's Cat* is among the best-loved English children's books of the first half of the twentieth century, remained in print throughout the author's lifetime. It concerns a toy maker, Uncle Peder, who builds a little wooden horse which becomes such a companion that he cannot bring himself to sell it. When Peder falls in and becomes vulnerable the horse takes off on a wild series of adventures seeking to make a fortune, to save his owner.



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

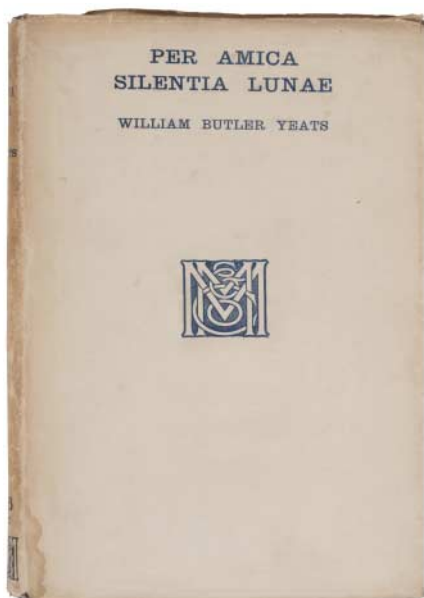
Four volumes in two, 12mo. Contemporary black half-morocco over marbled boards, spine lettered in gilt, ornamented in blind; a very good copy, bound without half-titles, as usual.

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

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

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

Sabin 60801.



97. YEATS, W.B. *Per Amica Silentia Lunae*. London: Macmillan, 1918. £998

8vo., original blue publisher's cloth, elaborately ruled and decorated in gilt to upper board and spine with a rose motif by Sturge Moore; complete with the plain original unclipped dust jacket with lettering and publisher's devices printed in blue; edges untrimmed; pp. [vi], v-94, [ii], complete with errata slip to p.8-9; a lovely copy, slight bumping to corners and pushing to head and foot of spine, with a little accompanying rubbing; the jacket creased in places, particularly to inner front flap and edges; spine a little stained and chipped to head and foot, and one small brown spot to lower panel. Remarkably fresh in the scarce wrapper.

Of this, the First Edition, only 1500 copies were printed.

T. S. Eliot wrote of Yeats work that it was a "source of bewilderment and distress", and by 1917 the poet saw a need to explain his mystical perspective to his readers. *Per Amica*, therefore, was written in an attempt to rectify this problem by way of a small prose primer which expounded his beliefs. In one letter from 1917, Yeats wrote to a friend: "I have finished a little philosophical book - 60 pages in print perhaps - *An Alphabet*. It is in two parts: *Anima Homins* and *Anima Mundi* and is a kind of prose backing to my poetry." The volume was intended to be published alongside another book of poetry, which contained the poem entitled *Ego Dominus Tuus*, although some reviewers were still perplexed. "Suddenly he leaves us in a cloud", one wrote, "he talks a language we do not understand; we do not know whether it is a language at all or gibberish. Is that but one instance of the eternal difficulty between the Irishman and the Englishman?".

Lickindorf.

A GIFT FROM J. M. BARRIE



98. YEATS, W.B. *The Trembling of the Veil*. London: Privately Printed for Subscribers only by T. Werner Laurie, Ltd., 1922. £998

8vo., original cream parchment-backed baby blue boards with paper spine label; matching endpapers; with frontis portrait taken from a picture by Charles Shannon; edges untrimmed; pp. [vi], v-vii, [iii], 3-247, [i]; toning to edges and spine, with some light pushing and creasing to foot and one splash mark to spine; internally near-fine; lacking the dust wrapper, else a lovely copy. *Provenance*: Ex Libris of Caroline Myfanwy Tonge Elmes to front paste-down; two previous ownership inscriptions to half-title, one an inscription from J. M. Barrie to Miss Wilkinson "with kindest regards from J. M. Barrie, Christmas 1922."

Limited edition, this no. 938 of 1000 numbered copies signed by the author.

Yeats was awarded the Nobel Prize for Literature in 1923, just a year after this autobiography was published. He was the first Irishman to do so, but was swiftly followed by George Bernard Shaw in 1925, and later Samuel Beckett (1969), and Seamus Heaney (1995). *The Trembling of the Veil* was the second in his series of memoirs which also comprised *Reveries over Childhood and Youth*, *The Irish Dramatic Movement*, *The Bounty of Sweden*, *Estrangement*, *The Death of Synge* and *Dramatis Personae*.

"Looking back from 1922, [Yeats] titled his autobiographical account of the decade of the 1890s *The Trembling of the Veil*. He recalled that Mallarme has said that 'his epoch was troubled by the trembling of the veil of the Temple,' and that 'as those words were still true, during the years of my life described in this book,' he had named it accordingly" (The Cambridge Companion to W.B. Yeats).

A bright copy, with interesting provenance.



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