

Literature
AND
General Antiquarian

Sotheran's
ESTD LONDON 1793

2022

Literature
AND
General Antiquarian

Sotheran's

EST. LONDON 1761

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Time. Most of us have had a lot of it recently. Time to think. Time to reset. Some would say we've almost had too much of it.

In the Literature department here at Sotheran's, we have thought carefully about time, and how best to spend it. And while over the last few years there were times in which the world seemed to be grinding to a halt, we took the opportunity to spend a lot of it squirrelling away, finding books; from behind a screen, over the phone or, as soon as it was safe to do so, scouring the land high and wide in a quest to restock our shelves. And the result is this: our first devoted Literature catalogue in a little over two years.

We start with our top ten, a selection of our favourite items ranging from a lavishly bound Don Quixote, to a personal note from Kipling concerning his inspiration behind some of the themes in the 'Just So' stories. Next follows a collection of classic literature, esoterica and ephemera, featuring all of those popular names that we would love to pitch against each other around a dinner table: Austen and Bronte, Keats and Hardy, Cicero and Homer, to name but a few. Following that, we cover drama, private press, counterculture and even include a small section in homage to our favourite capital city. For those of you out there looking for a bargain, we have a whole section right at the back just for you, in which all books are priced just £100 or less.

William Morris once said: "To enjoy good houses and good books in self-respect and decent comfort, seems to me to be the pleasurable end towards which all societies of human beings ought now to struggle." We couldn't agree more. It's been a long couple of years, but as we take the first tentative steps back towards normality, the books are still here, alive, and very much kicking. Because you can never spend too much time looking at beautiful books.

We hope you enjoy reading through it, just as much as we have enjoyed putting it together.

Rebekah

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TOP TEN

ALADDIN, ALI BABA AND SINDBAD THE SAILOR.



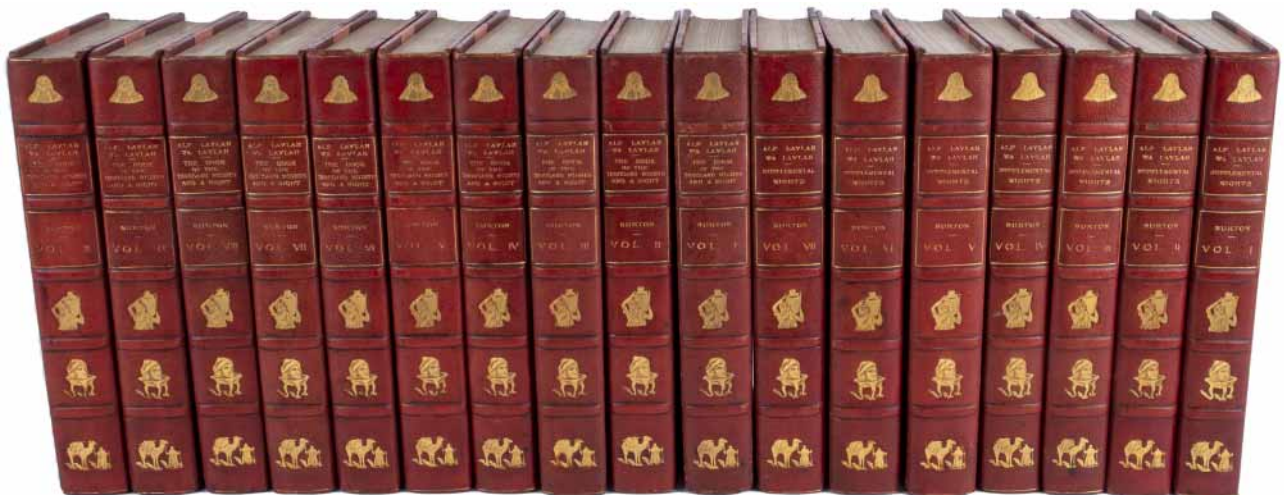
1. BURTON, Richard F. *The Book of the Thousand Nights and a Night [with] Supplemental Nights to the Book of the Thousand Nights and a Night.* (17 Vols). [n.p.]: *The Burton Club*, [c.1900]. £1,998

8vo., 17 vols; uniformly and attractively bound by Bayntun of Bath in half red morocco over red cloth boards, bordered in gilt; with five raised bands and gilt devices in compartments direct to spine, including those of a camel and a woman carrying a pitcher or urn; upper edge gilt, else untrimmed; with marbled endpapers, frontis behind tissue guard, and numerous other illustrations throughout; boards a little rubbed to edges, and particularly along spines, with some loss to head caps and foot of spine; edges a little browned, Vol I and V of the *Night* with the final few endpapers foxed, Vol III and X with the first few endpapers foxed, Vol IV with first and last few pages foxed, Vol IV, V and VII of the *Supplemental Nights* prelims foxed; Vol VI foxed to rear endpapers; else internally bright and clean, remaining very good examples.

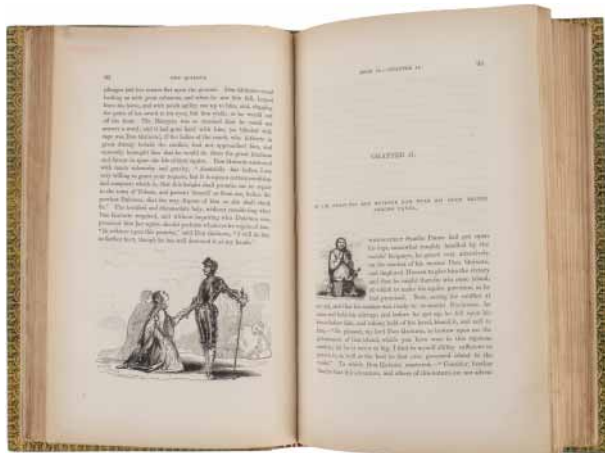
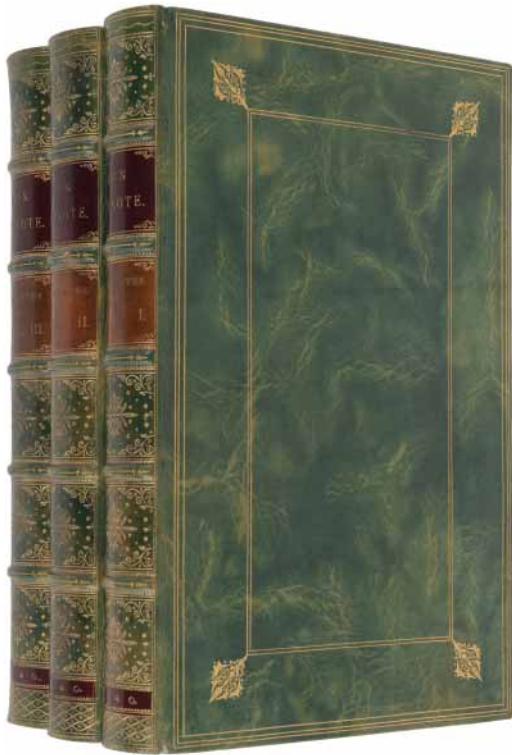
The Illustrated Bernares Edition, issued by the Burton Club for private circulation among its members, strictly limited to one thousand sets. Comprising ten volumes of *The Thousand Nights and a Night*, and seven volumes of *The Supplemental Nights*, and thus complete.

The Alf Layla wa-Layla (“One Thousand Nights and a Night”) have enchanted readers for centuries with shimmering visions of “a land of fable environment whose deserts and oases, bazaars and slums, jeweled caverns and minaret-topped edifices are immediately recognizable” (Clute & Grant, 51). Esteemed explorer and scholar Burton translated and annotated the Arabian Nights, intending to create “a legacy to his countrymen, of whose imperial mission he was ever mindful, and to perpetuate the fruit of his own oriental experiences” (DNB).

A handsome set.



THE WORK OF A MASTER BINDER.



2. CERVANTES, Miguel de. *Don Quixote de la Mancha*. London: John Thomas, 1840. £3,600

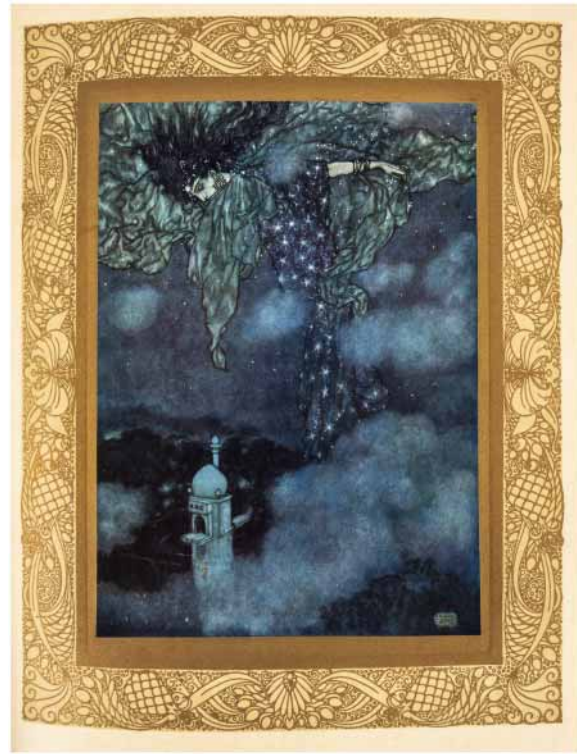
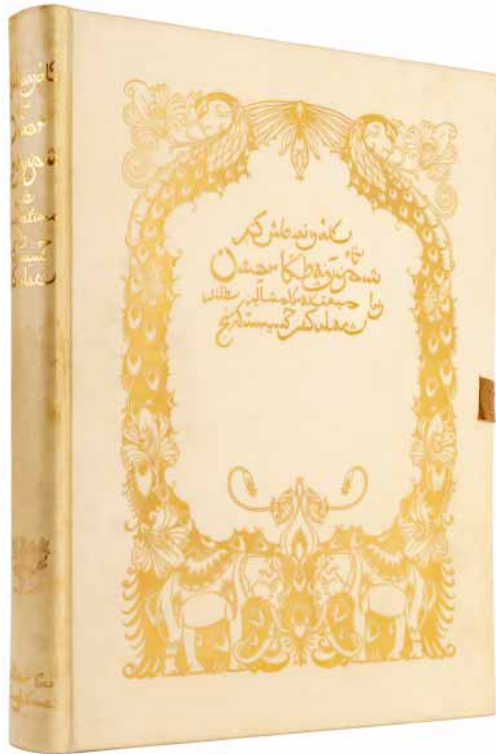
Three volumes in Royal 8vo, bound at the time by Tout in Spanish marbled green calf with raised bands, richly decorated in gilt, inner dentelles gilt, green and gold marbled endpapers, top edge gilt; a remarkably illustrated edition in a stunning binding by one of the 19th century London master-binders.

Highly illustrated By Tony Johannot and translated by Charles Jarvis (first published in 1742), this is one of the outstanding English editions of *Don Quixote*.

Tony Johannot was born in Germany of Huguenot descent and provided publishers with sought-after illustrations in the mid-19th century.

Charles Jarvis (1675 - 1738) was an Irish portrait painter and translator. In London he moved in the highest literary circles, which included Alexander Pope, Horace Walpole, Addison, Pope and Swift.

DE LUXE EDITION, WITH DULAC'S ILLUSTRATIONS.

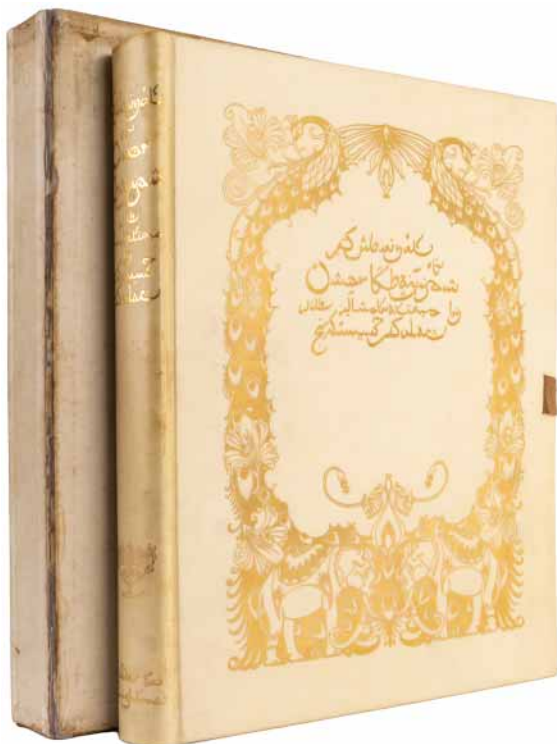


3. DULAC, Edward (illustrator). Edward FITZGERALD (translator). The Rubáiyát of Omar Khayyám. London: Hodder And Stoughton, [1909]. £2,500

4to. Original fine cream vellum elaborately gilt to an Islamic design, top edge gilt, others uncut, decorated endpapers, complete, unusually with both the original ribbon ties and slipcase; pp. [122], printed throughout on handmade paper; with decorated title-page and 20 fine and glorious coloured plates mounted-at-large within elaborate gilt panels and behind captioned guards; an unusually fresh copy; the odd spot internally, else fine; ribbon ties a touch frayed to ends; externally clean and bright; internally near fine, with all the plates in fine condition; slipcase worn, with a little fraying and rubbing, and repairs to splits; still unusual complete thus, with the vellum and contents so vibrant.

First edition *de luxe* illustrated by Dulac, limited to only 750 numbered copies signed by the artist. This copy number 129.

One of the most highly regarded editions of this classic love poem.



ONE OF THE MOST POPULAR UTOPIAN NOVELS OF
THE 18TH CENTURY.



4. [HOLBERG, Ludvig, Baron] *The Subterranean Voyage of Nicolas Klim* (Nicolai Klimii Iter subterraneum novam[...]) *Hafniae et Lipsiae* [Copenhagen and Leipzig]: Sumptibus Frid. Christiani Pelt, 1754. £1,250

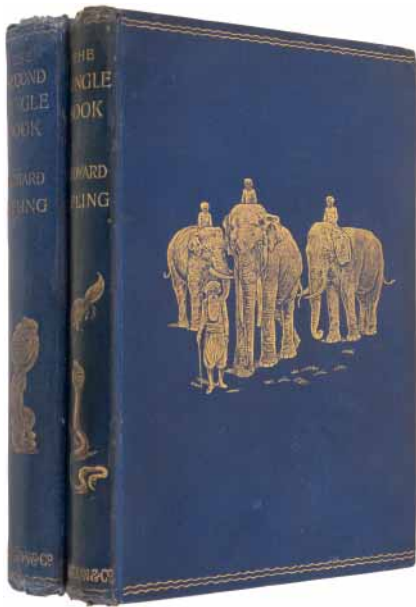
Small 8vo.; 4" x 6 1/2"; contemporary Eastern European binding of half leather, stained in black, over patterned paper-covered boards; edges stained red; engraved frontis., engraved title page, (4, folding map, + 2 engraved plates; [3]+ 66 (a - 5n8, single engraved plate, 6n - 2p8, 2 engraved plates, 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 uptogether 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. This printing of the book is entirely in Latin.

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*.

"THE MAN'S CUB IS MINE, LUNGRI..HE SHALL NOT BE KILLED. HE SHALL LIVE TO RUN WITH THE PACK AND TO HUNT WITH THE PACK; AND IN THE END, LOOK YOU, HUNTER OF LITTLE NAKED CUBS-FROG-EATER- FISH-KILLER-HE SHALL HUNT THEE!"

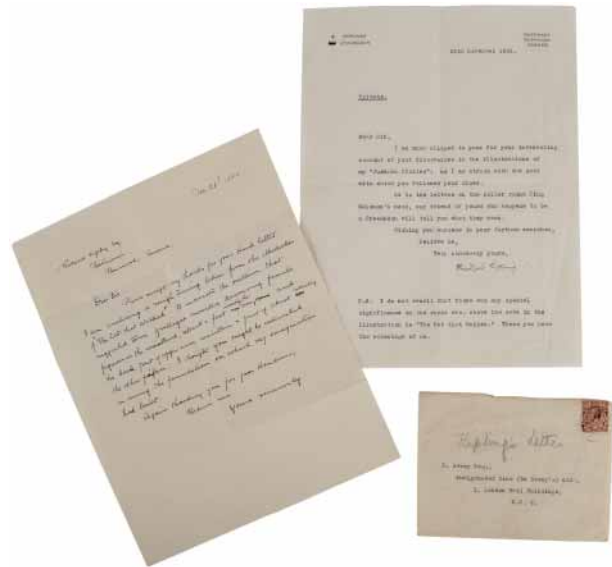


5. KIPLING, Rudyard *The Jungle Book & The Second Jungle Book* London: Macmillan & Co., 1894 & 1895. £2,750

8vo. Original blue cloth decorated in gilt, edges gilt; pp. 212, pp. 238; spine to the first volume a little faded, with some rubbing to head and tail of spines, occasional foxing and two ink inscriptions to the blank preliminary leaf of vol 1.

First edition. A dual volume set of Kipling's classic jungle adventures, published in 1894 and 1895 respectively. Perhaps his best known books due to the animated films based on the second volume, these two hold a special place in the hearts of storybook enthusiasts, animal lovers and Kipling collectors alike. Both books contain illustrations by Rudyard's father, John Lockwood Kipling.

Interestingly, the first edition of the *Second Jungle Book* omits the final 500 words of the short story *The King's Ankus*, a mistake which was rectified in later editions but still occasionally appears in modern printings derived from the first edition.



6. KIPLING, Rudyard. T.L.S. to D. Avery regarding illustrations in the 'Just-So Stories'. *Burwash, Sussex, 1924*. £2,000

Typed letter on Kipling's Sussex address letterhead paper (20 x 26.5cm), dated 20th November 1924, signed by Kipling in black ink; together with the original stamped envelope to D. Avery Esq. London (14 x 10.5cm approx.) which is opened and annotated with 'Kipling's letter' in pencil, presumably in Avery's hand; also included is a copy of Avery's original letter to Kipling, dated Nov 25th 1924. Kipling's letter folded twice, with some very light creasing, else fine; envelope opened, a little browned and chipped/creased to edges; Avery's letter has been folded three times horizontally and once vertically, to fit inside the same envelope; aside from a very small split to one of the folds, it is near-fine. *Provenance* from the Library of a private Kipling collector, and previously through a professional bookseller.

Kipling's letter is responding to an enquiry regarding illustrations in the "Just So Stories":

"Dear Sir, I am much obliged to you for your interesting account of your discoveries in the illustrations of my "Just-So Stories"; as I am struck with the zeal with which you followed your clues. As to the letters on the collar round King Solomon's neck, any friend of yours who happens to be a Freemason will tell you what they mean. Wishing you success in your further searches, Believe me, Very Sincerely yours, Rudyard Kipling. P.S. I do not recall that there was any special significance in the rocks etc. above the cave in the illustration to "The Cat that Walked". There you have the advantage of me."

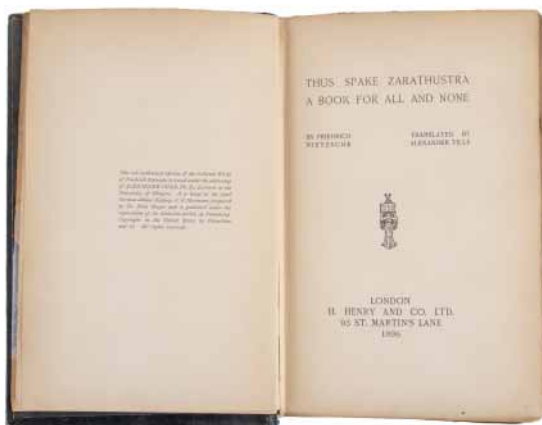
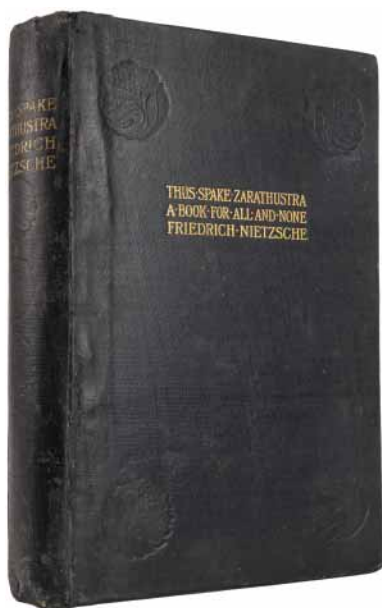
Avery's response to Kipling's letter is as follows:

"Dear Sir, Please accept my thanks for your kind letter. I am enclosing a rough tracing taken from the illustration of the "Cat that Walked" to indicate the outlines that suggested to me grotesque monsters devouring female figures - the waistband, skirt & foot indicating the one, and the back, part of upper of arm, waistline & part of skirt indicating the other figure. I thought you might be interested in seeing the foundation on which my imagination had built. Again thanking you for your Kindness, Believe me, Yours sincerely...."

Avery was a chemical consultant who lived and worked in Australia, but visited London in 1924 in an attempt to persuade British papermakers to use Eucalypts in their pulping processes. It was presumably during his time in London that this letter was written.

An interesting letter, giving insight into Kipling's motivations for the illustrations in *Just-So*.

“MAN IS SOMETHING THAT SHALL BE OVERCOME.
 MAN IS A ROPE, TIED BETWEEN BEAST AND
 OVERMAN — A ROPE OVER AN ABYSS. WHAT IS
 GREAT IN MAN IS THAT HE IS A BRIDGE AND NOT AN
 END.”



7. NIETZSCHE, Friedrich Thus Spake Zarathustra. A Book for All and None. London: H. Henry and Co Ltd., 1896. £2,500

Large 8vo., original dark green cloth, title and author lettered in gilt to upper cover; embossed art nouveau floral decoration corner pieces stamped to upper board; replicated to spine; outer edges untrimmed; black endpapers; pp. [vii], vi-xxiii, [vii], 488, [viii, ads]; outer edge a little darkened, internally a few very small pencil markings, else clean, the boards a little bumped, spine expertly reattached along the upper hinge, and reinforced to lower, due to the weight of the text block; endpapers a little chipped to edges; spine a touch faded, with some small chips to head and foot. Scarce in the original cloth.

First edition in English, published as Volume 8 in *The Works of Friedrich Nietzsche*.

Also *Sprach Zarathustra* was originally published in Germany by Schmeitzner between 1883 and 1885. The English edition did not appear until ten years later, when it was translated by Alexander Tilleas part of a set of Nietzsche's works in English. Attempts to complete the series, however, faltered, and ultimately never came to fruition. Later attempts were not completed until the early 20th century, when the complete works appeared under the editorial guidance of Oscar Levy.

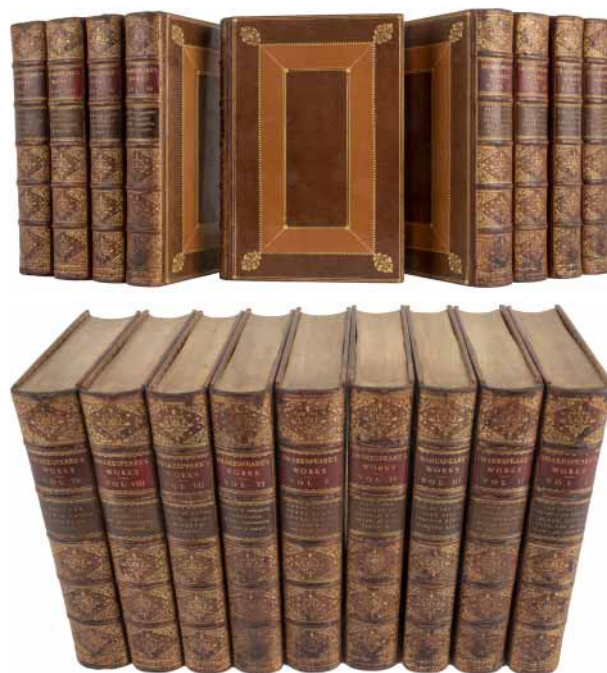
The Henry and Co. edition is therefore rather scarce. Printed in Leipzig, the publishers were a rather new, and

woefully underfinanced imprint selected by C.G. Naumann and Nietzsche's cousin, Dr. Richard Oehler, over the protests of the English translators. As a consequence, after publishing this book, followed by *The Case of Wagner* in 1896, the firm went bankrupt, leaving *The Dawn of Day* and *The Genealogy of Morals* yet to be published.

Written in the form of a prose narrative, and based on the Persian prophet Zoroaster, Nietzsche's philosophy is relayed through a series of speeches. It is in this work that Nietzsche made his famous (and often misconstrued) claim, "God is dead", along with his most influential philosophical ideas, such as those of the Übermensch ("superman") and the "will to power."

Nietzsche said of his favourite work: "With Zarathustra I believe I have brought the German language to its culmination. After Luther and Goethe there was still a third step to be made." Later, in the preface to *Ecce Homo* he continued: "I have given mankind the greatest present that has ever been made to it so far. This book, with a voice bridging centuries, is not only the highest book there is, the book that is truly characterized by the air of the heights—the whole fact of man lies beneath it at a tremendous distance—it is also the deepest, born out of the innermost wealth of truth, an inexhaustible well to which no pail descends without coming up again filled with gold and goodness."

A BEAUTIFULLY BOUND SET.

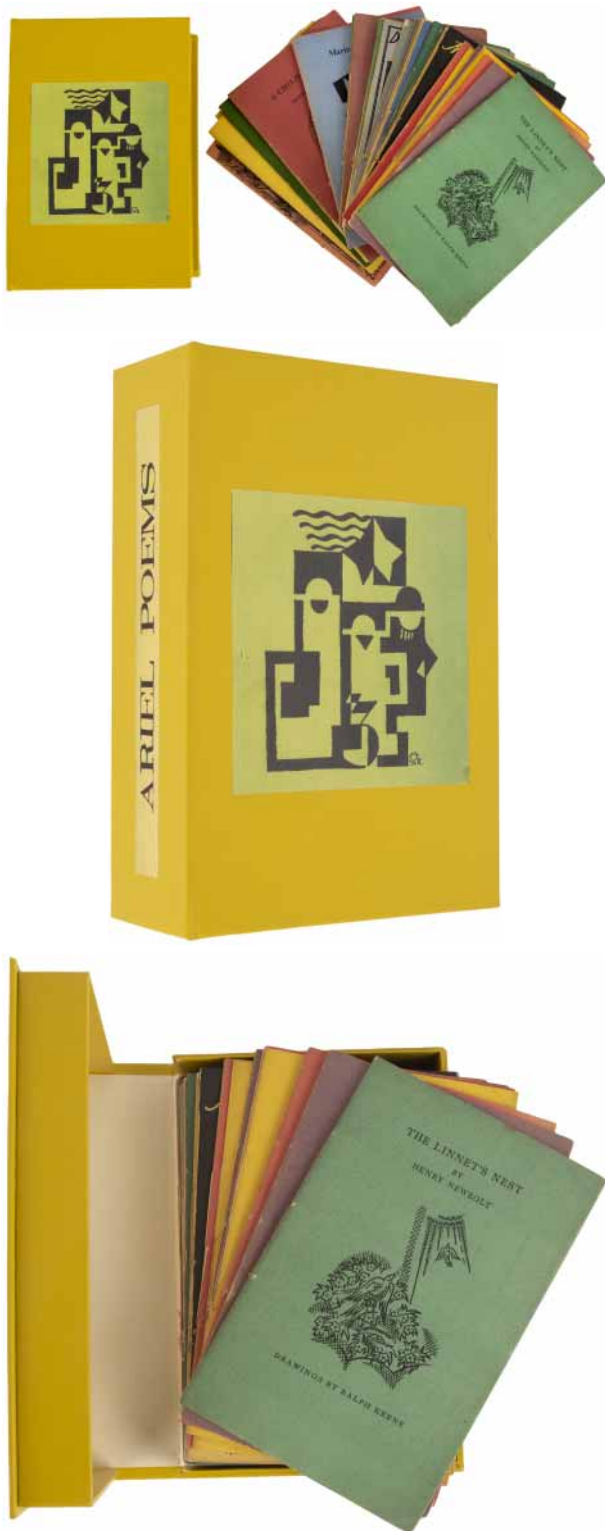


8. SHAKESPEARE, William. The Works. Edited by William Aldis Wright. London: Macmillan & Co., 1894. £998

8vo., 9 vols; elaborate Riviere binding of panelled calf, with decorative gilt borders and cornerpieces; spine fully gilt, with contrasting leather labels lettered in gilt and five raised bands; gilt turn-ins; marbled endpapers; all edges gilt; internally exceptionally fresh and bright; a few light spots to prelims; the bindings a little rubbed to extremities and scratched to spine; a couple of the hinges just starting; a few small patches darkened to spine; Vol VIII marked to lower panel; still a striking, and impressive set.

Third edition of the Cambridge Shakespeare, reprinted 1894/5. The first was issued in 1863. Dedicated to the Duke of Devonshire, this finely-bound set comes complete with the plays and sonnets, along with additional notes and addenda.

A COMPLETE SET, TWO SIGNED.

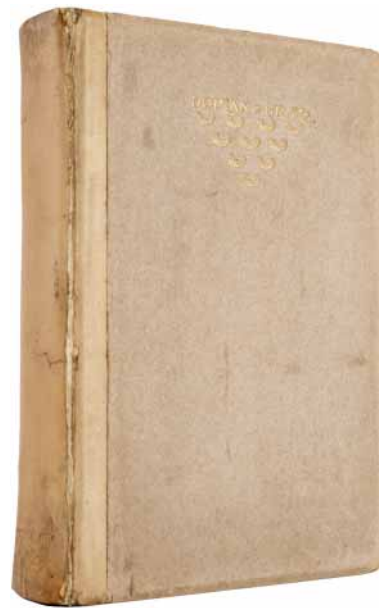


9. VARIOUS. A Complete set of Ariel Poems. *London: Faber and Faber, 1927 - 1931.* £2,000

A complete set of 38 issues; 8vo., original printed wraps, pp. [iv], each with one full-page illustration followed by a poem; occasionally a tad browned or rubbed; some with the stamp of Neatham Mill Library and/or bookplate of Ralph Dickenson; light spotting to a few of the centrefolds, particularly 16; 33 lightly offset; 36 beginning to split along the spine; 1, 31, 35 and 1 expertly repaired, 22 with the rather sweet inscription "Be thou my joy - sweet Valentine"; 35 with the Ex Libris of Richard Thoma; for the most part lovely examples, with one or two splash marks; rare to find as a complete set.

First editions, comprising:

IN THE ORIGINAL PUBLISHER'S BINDING.



10. WILDE, Oscar. *The Picture of Dorian Gray.* *London, New York & Melbourne: Ward, Locke & Bowden Limited, [1895].* £2,500

Crown 8vo, original bevelled grey boards, with gilt title and ten small 'butterfly' designs; backed with parchment spine, decorated and lettered to foot with author's name and title gilt, both designed by Charles Ricketts; grey endpapers; outer edges untrimmed; pp. vii, [i], 334, [ii], [8-page publisher's catalogue]; the rear board soiled, the spine darkened, split and reglued along the outer hinges, as well as to a few cracks along the spine; a couple of patches of rubbing to the outer edges of boards; internally clean, save for the odd spot.

Second edition in book form, issued from the same sheets as the first.

The Picture of Dorian Gray was initially published in a novella-length version in the July 1890 issue of the American periodical *Lippincott's Monthly Magazine*. Wilde then revised and expanded that text into a novel published in book form in April 1891. The present edition was published in October 1895, four years after the first, and includes an 8-page catalogue of publisher's announcements.

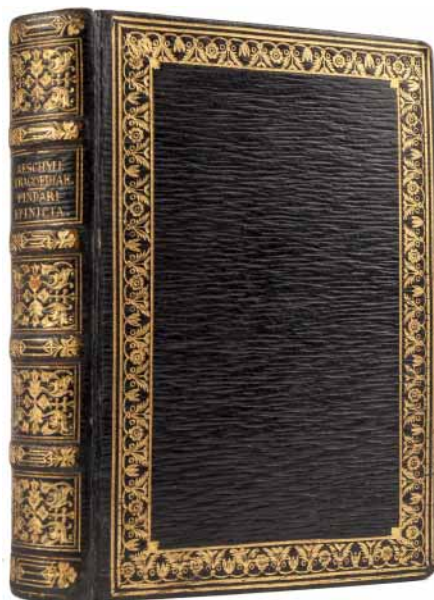
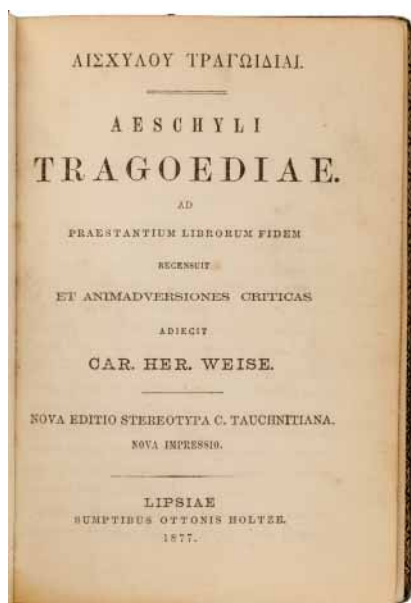
While its publication was met with poor reviews, Wilde's only novel is now considered to be his masterpiece. Fearing that the story was indecent, the magazine deleted around five hundred words without Wilde's knowledge prior to its initial publication, including passages alluding to homosexuality, and all "mistress" references to Gray's lovers. Despite the cuts, the book was described as indecent, tainted, and scandalous, and W H Smith, Britain's largest bookseller at the time, withdrew every copy of the July 1890 issue of *Lippincott's Monthly Magazine* from its bookstalls in railway stations.

In an 1894 letter, Wilde wrote that the novel "contains much of me in it — Basil Hallward is what I think I am; Lord Henry, what the world thinks me; Dorian is what I would like to be — in other ages, perhaps."

Rare in any condition.

Mason, p. 347.

LITERATURE AND GENERAL ANTIQUARIAN A-Z



11. AESCHYLUS & PINDAR. Aeschyli Tragoediae [bound with] Pindari Epinicia. Lipsiae: Sumptibus Ottonis Holtze, 1877. £500

Small 8vo., 2 volumes bound as one. Full black straight-grained morocco, a.e.g., the spine with gilt titles and densely gilt in the panels and on the wide bands, the covers with rolled floral gilt frames. Text in ancient Greek with critical notes in Latin. Neat ink name. A handsome copy.

New editions both volumes edited by Car. Herm. Weise.

A charming set, combining the works of Aeschylus and Pindar. The former, known as the 'father of tragedy', was said by Aristotle to have been responsible for expanding the number of characters in the theatre and allowing for conflict among them. Only seven of his plays are known to have survived.

Pindar's poetry, as a contrast, illustrates the beliefs and values of Archaic Greece at the dawn of the Classical period.

An interesting combination.



12. AINSWORTH, William Harrison Novels. London: George Routledge and Sons, [c.1890s]. £998

8vo, 16 vols; uniformly bound by Bayntun in half maroon morocco over mauve cloth boards, bordered in gilt; lettered and decorated with elaborate art nouveau floral design to spine, featuring three intertwining flowers; upper edge gilt, else untrimmed; marbled endpapers; with engraved frontispieces and numerous full-page and textual illustrations; edges and prelims a little spotted; binding a touch rubbed to edges; one or two plates a touch offset; *Boscobel* and *Old St. Pauls* missing the tissue to the frontis, with lower hinge of *Old St. Pauls* just starting, small stains to upper boards of *Lancashire Witches* and *Jack Sheppard*, one or two vols a touch warped, *Crichton* title fractionally cropped at head of title; but a sound set overall.

A series of undated editions, some with 'The Author's Copyright Edition' to title. Illustrated by Cruikshank, Hablot K. Browne ('Phiz'), Sir John Gilbert and *Windsor Castle* Tony Johannot, with designs on wood by W. Alfred Delamotte.

The set comprises:

- The Tower of London.
- The Star Chamber.
- Guy Fawkes.
- Mervyn Clitheroe.
- Boscobel.
- Old Saint Pauls.
- Ovingdean Grange.
- Auriol.
- The Lancashire Witches.
- Jack Sheppard.
- The Flitch of Bacon.
- The Spendthrift.
- The Miser's Daughter.
- Crichton.
- Windsor Castle.
- Rookwood.



13. AP GWILYM, *Dafydd Works* London: printed by H Baldwin, 1789. £398

8vo. Late rebind into full brown cloth, title gilt to spine; pp. xliii, [1], 548; a neat and sound copy in a very tidy rebind, some minor toning and foxing to the pages, type clear throughout.

A collection of poems by the famous Welsh bard Dafydd Ap Gwylim (c. 1315/1320 - c. 1350/1370), commonly regarded as one of the great Welsh Poets, and amongst the most influential Middle Age poets in general. Modern scholarship attributes to him around 170 poems, though many more have been branded with his name over the centuries - this volume contains over two hundred. Dafydd wrote mainly on the themes of love and nature, and he was immensely popular in his time (accounting for the survival of so much of his work). Some of his best known works include *Merched Llanbadarn* (The girls of Llanbadarn), in which he ogles the women he sees in church, and *Y Rhugl Groen* (The rattle bag), in which he is rudely interrupted mid-coitus. Interestingly, the introduction to this text (a biography), and the appendices are both in English, but the poems themselves are recorded in Welsh.



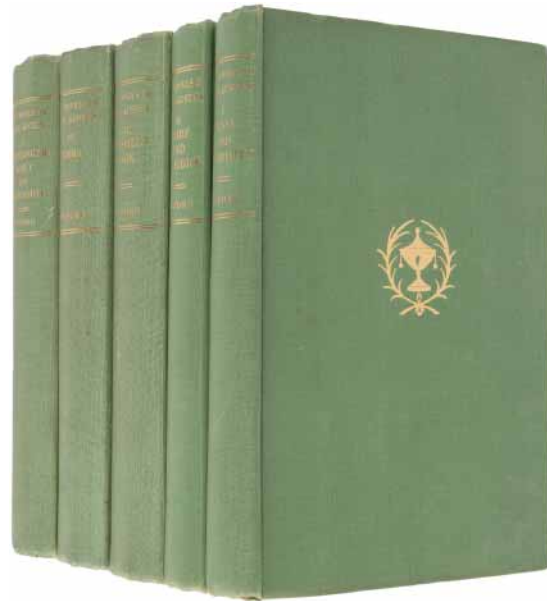
14. AUSTEN, Jane. *Pride and Prejudice*. London: Macmillan and Co., 1909. £375

8vo., bound by ~i~R. Young and Sons of Liverpool~~ in half red calf over red cloth boards., with two contrasting leather labels gilt to spine, five raised bands, and decoratively embossed in gilt compartments, with date gilt to foot; marbled endpapers; 40 black and white

illustrations by Charles E. Brock; pp. xxx, 351, [iii]; a clean copy, p. vii-ix roughly opened at lower corner; spine rubbed and lightly touched up to spine; some chips to leather labels; a lovely copy.

1909 reprint, originally appearing in 'Macmillan's Illustrated Standard Novels' in 1895.

An attractive edition of this Literary classic paired with Brock's singularly charismatic illustrations.



15. AUSTEN, Jane; [R. W. CHAPMAN, Ed.] *The Novels of Jane Austen. The Text based on Collation of the Early Editions.* Oxford: At the Clarendon Press, 1943. £698

8vo., 5 vols.; original green publisher's cloth; device in gilt to upper board; gilt lettering direct to spine; uncut edges; with frontis and occasional additional half-tone plates in each volume; pp. [iv], xiv, [ii], 429, [iii]; [ii], xiii, [i], 415, [i]; [ii], xii, [ii], 567, [i]; [ii], xi, [iii], 521, [iii]; [ii], xiii, [i], 310, [ii]; a little pushed to head and foot of spines; some uniform toning to edges and a few spots to prelims; previous ownership inscription in ink to ffep of Vol I, but bright copies nonetheless, the green cloth less faded than is often found.

Six volumes bound as five. Later editions, comprised thus: Vol I 3rd ed, 2nd imp; Vol II 3rd ed, 3rd imp; Vol III 3rd ed, 2nd imp; Vol IV 3rd ed, 2nd imp; Vol V 3rd ed, 2nd imp.

Containing all the novels: *Sense and Sensibility*, *Pride and Prejudice*, *Mansfield Park*, *Emma*, *Northanger Abbey* and *Persuasion* respectively. Compiled by the revered Austen scholar R.W. Chapman, this edition includes extensive appendices and addenda, including 'Miss Austen's English', 'The Manners of the Age', 'Carriages and Travel', 'The Topography of Bath' and a biographical note on the author.

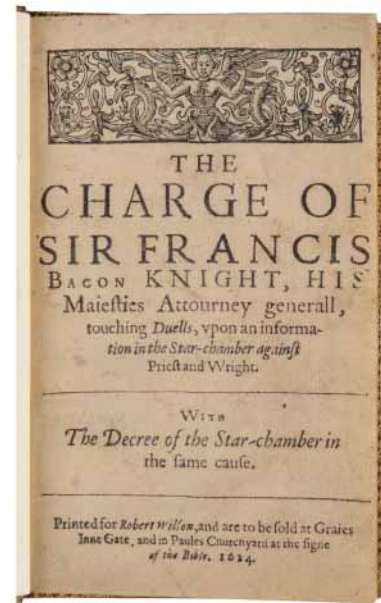
“A MANS LIFE IS NOT TO BE TRIFLED AWAY, IT IS TO BE OFFERED UP AND SACRIFICED TO HONORABLE SERVICES, PUBLIC MERITS, GOOD CAUSES AND NOBLE ADVENTURES”



16. AUSTEN, Jane *Persuasion* London: J.M Dent & Co., 1909. £298

8vo. Original pale green cloth blocked with a floral design in gilt to spine and upper cover, top edge gilt, others uncut, decorated endpapers; pp. viii, 216; with colour frontispiece, title-page and 22 coloured plates; a very good copy of a delicate book, with some toning to the endpapers, and an ex-libris bookplate to front free endpaper.

A sought after edition of this classic work, the first to contain the highly recognisable illustrations by Brock, issued in the *English Idylls* series.

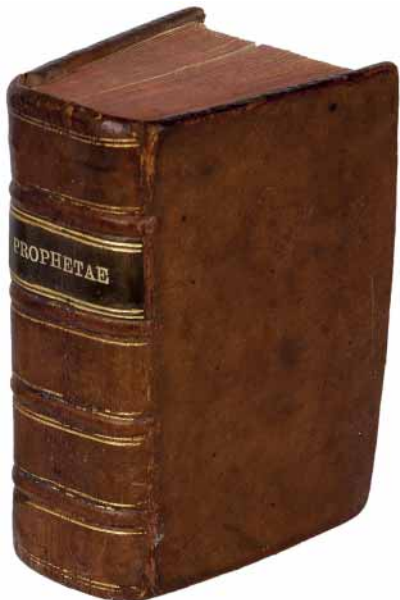


17. BACON, Francis. *The Charge of Sir Francis Bacon Knight, his Majesties Attourney generall, touching duells...* Printed [by George Eld] for Robert Wilson, and are to be sold [by Robert Wilson and W. Bladen] at Graies Inne Gate, 1614. £3,995

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], 61, 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 honour 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.



18. BIBLE. Prophetæ, Isaias, Jeremias, Baruch, Ezechiel, Daniel Cum Duodecim aliis minoribus. Antverpiæ, In ædibus Viduæ & hæredium Ioannis Stelfii [colophon: Amatus Tavernerius], 1569. £998

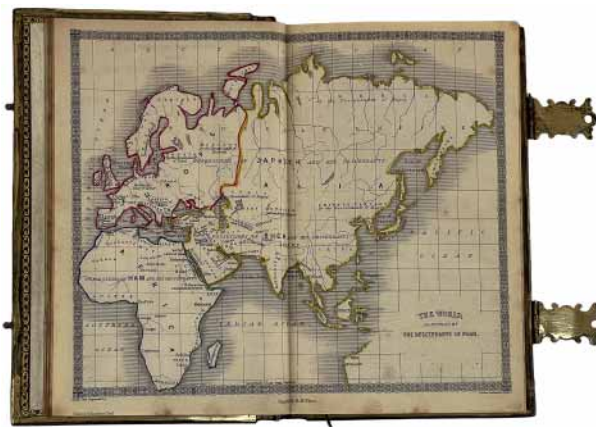
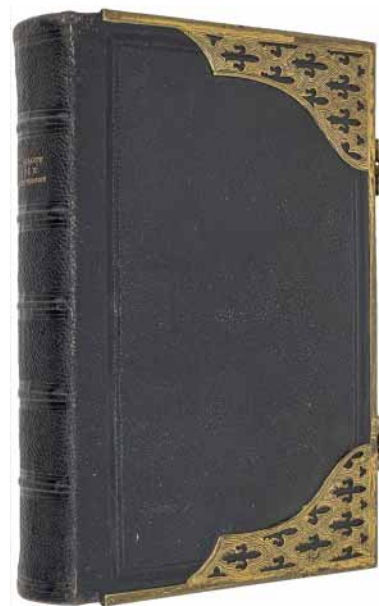
12mo., eighteenth-century full calf, later morocco and gilt lettering piece to the spine, all edges red; ff.373, [1]; gatherings dd and cc misbound after ee, the upper edges trimmed, in a few cases affecting the headings, woodcut device on title-page, old ink inscription to the title 'Ex libri Joam Tobin'.

The humanist, editor and printer Plantin had started the Antwerp tradition of small format collections of Old Testament prophets, 'with 12 minor ones' in 1564. This Tavernier printing is also found with the imprints of Johannus Steelsius and Arnold Birckmann. The printer

Ameet Tavernier (1522-1570) was a punchcutter and probably of Spanish extraction. He is considered to be one of the most important punch cutters of Antwerp, whose influence reached far beyond the Netherlands. All editions are very rare, with OCLC apparently not locating a single edition with this imprint. KVK shows copies at about 15 continental libraries.

Stelsius apparently also published a New Testament in 1570 (one copy recorded at Glasgow University Library).

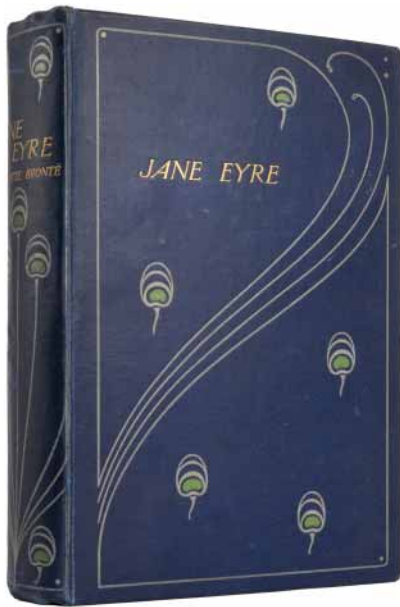
Pettigree and Walsby [editors], Netherlandish Books. Books Published in the Low Countries and Dutch Books printed before 1601, no. 4392 (not mentioning the colophon). De Backer-Sommervogel I, col. 1238 no. 37.



19. BIBLE New Polygott (sic.) Bible; The Holy Bible containing The New and Old Testaments according to the Authorized Version. Glasgow: W.R McPhun, 1857. £248

Small 8vo. Black pebbled cloth, all edges gilt, ornate corner guards with fleur de lys motifs, engraved metal clasps, title gilt to spine, gilt lettering reading "G&H DOW, 1860" to front paste down endpaper; a very good example, with occasional foxing and retaining the cloth bookmark.

A mid-19th century Scottish bible with an attractive cover and fastenings, containing a number of colourful maps depicting the ancient world, cities and holy buildings. Contains both testaments, the psalms, and a variety of other study tools including reference tables and a selection of scripture translated into verse.



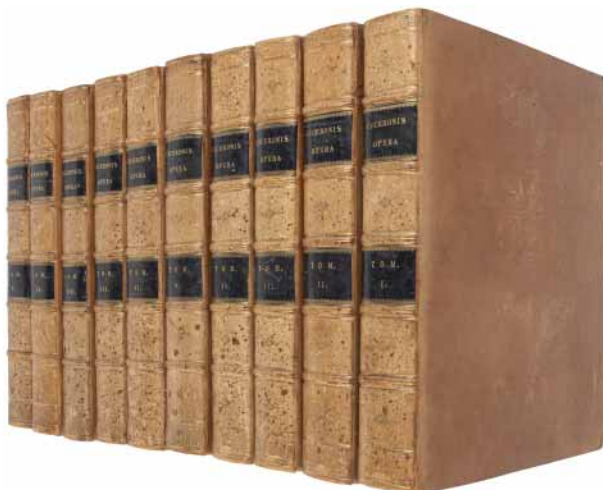
20. BRONTE, Charlotte. *Jane Eyre*. London: The Gresham Publishing Co., [c.1900]. £398

8vo., blue publisher's cloth decorated with an art nouveau peacock design to upper board and spine, printed in green and white; grey endpapers; frontis and a further five illustrations by John H. Bacon; [xxvii]; 393, [i]; p. 19-21 roughly opened, causing a corner chip to p. 19-20 (not affecting text); previous ownership inscription to the ffep; a little shaky, but holding firm, in the binding which is lightly bumped to corners, and some nicks and a few small splits to spine expertly retouched.

A charming edition of this literary classic, based on the text of the 3rd edition. Copies in this peacock binding are highly sought after.

Bacon was a British painter and illustrator of genre works, history bible scenes, and portraits. He was the son of the lithographer John Cardanall Bacon, and, after a professional tour of India and Burma, became a regular exhibitor at the Royal Academy.

ONE OF THE MOST INFLUENTIAL WORKS OF CLASSICAL ANTIQUITY.



21. CICERO, Marcus Tullius. *M. Tullii Ciceronis opera. Cum indicibus et variis lectionibus*. Oxford: Clarendon Press, 1783. £3,850

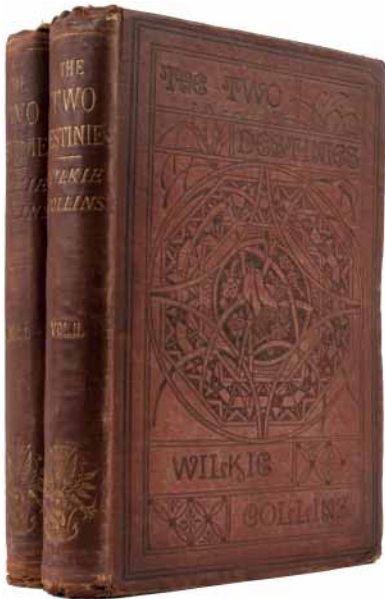
Ten volumes, large 4to. Contemporary polished calf, spines lettered in gilt, with raised bands and black morocco lettering-pieces, fine engraved portrait of the author by J. K. Sherwin; very mild rubbing to the bindings only occasionally, a few hinges a little rubbed, but holding firmly, bound without the half-title to the first volume, apart from a few light spots here and there a very clean and attractive set with wide margins (large paper copy?) with contemporary armorial bookplate Sir Charles Oakeley inside front cover of volume one, later ownership inscription Malcolm Harper in upper margins of front paste-downs.

The Oxford ten-volume edition of the most influential and productive rhetorician of the Western World, who left one of the greatest bodies of literary and philosophical work in classical antiquity. The Roman statesman and 'influencer' formulated a philosophical rationale for republicanism, and many of the issues debated in his time (the rise of authoritarianism, and Civil War) find echoes in the historical period we are living in, or through. The text of this impressive and magisterially produced edition is based on Olivet's edition, Paris 1740. Volume ten is the index with explanation of difficult words and phrases *Clavis Ciceroniana: sive indices rerum et verborum philologico-critici in opera Ciceronis*, by J. A. Ernesti. The *Variae lectiones* were collected by Thomas Hearne, a celebrated Oxford antiquary and Bodleian librarian, and the anonymous editor.

ESTC T111296.

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

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

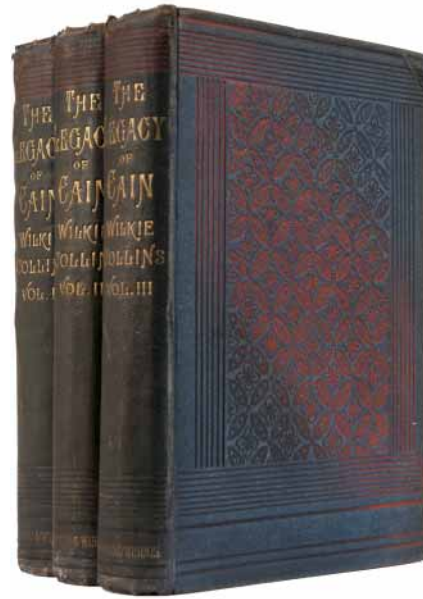


22. COLLINS, Wilkie. *The Two Destinies*. London: Chatto & Windus, 1876. £1,500

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

First Edition.

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

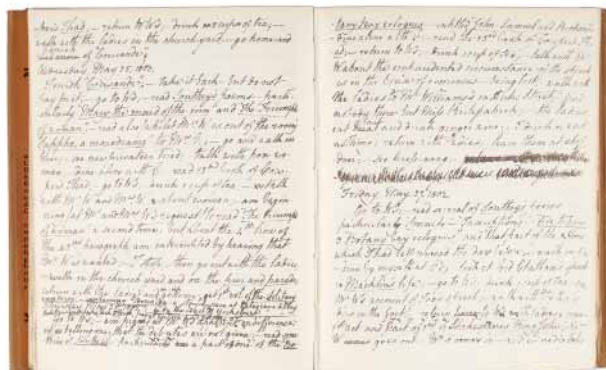


23. COLLINS, Wilkie. *The Legacy of Cain*. London: Chatto & Windus, 1889. £1,200

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

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

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

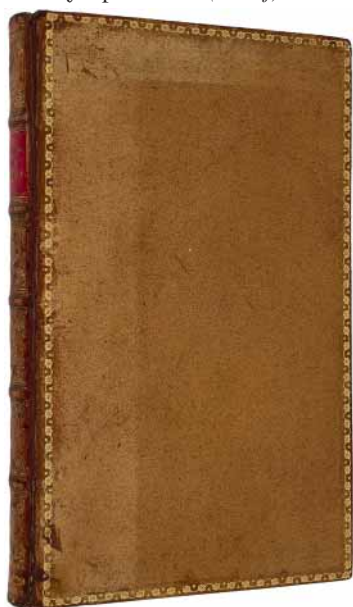


24. DE QUINCEY, Thomas. A Diary of Thomas De Quincey 1803. Here reproduced in replica as well as in print from the original manuscript in the possession of the Reverend C. H. Steel. Edited by Horace A. Eaton. *New York: Payson & Clarke, [1927].* £150

8vo., original cloth with dust wrapper. Spine of wrapper slightly sunned otherwise a very good, unopened, copy.

First edition, limited edition of 1500 numbered copies.

In 1903 De Quincey spent time in Everton, where he walked, visited booksellers and circulating libraries, paid visits to drink tea or coffee, dined out, went to church and read by himself. The majority of time was spent on his own, contemplating. It has been said that within these musings he was “concerned with reverie and dream even before he took any opium ...” (*Woolf*).



25. DEFOE History of the Devil *Durham: G. Walker, 1822.* £298

8vo. Full speckled calf, floral gilt borders, banded spine, panels decorated in gilt with thistle motifs, red spine label titled in gilt, marbled endpapers; pp.352; some sunning to the covers along the spine and boards, one notable scratch to rear cover, otherwise an excellent survival.

Also known as “The Political History of the Devil”, this is one of three books Defoe wrote towards the end of his life on occult subjects. The book is in two parts, the first being the story of Satan’s fall from grace, and the second being the workings, habits and tools of the devil in his unholy mission. Defoe characterises the Devil as an active participant in world history, influencing events such as the Crusades both by material and immaterial means. Defoe was a Protestant Dissenter, and his opinions were firmly anti-Catholic - the book was banned by the Catholic church in 1743.



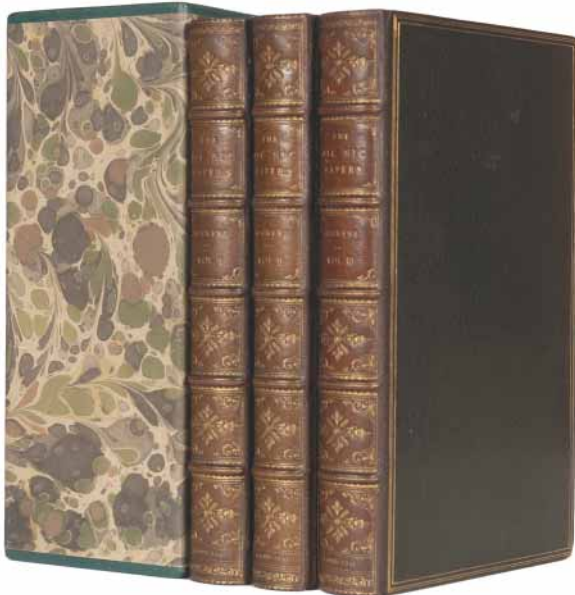
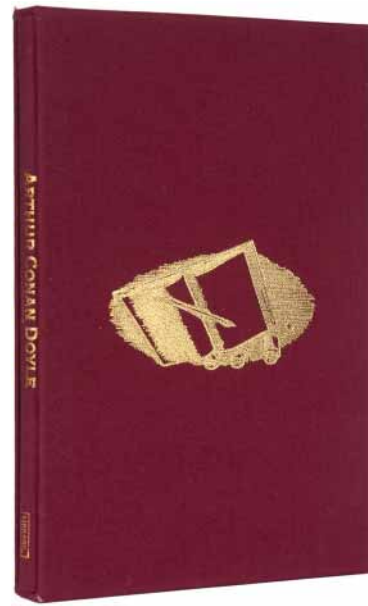
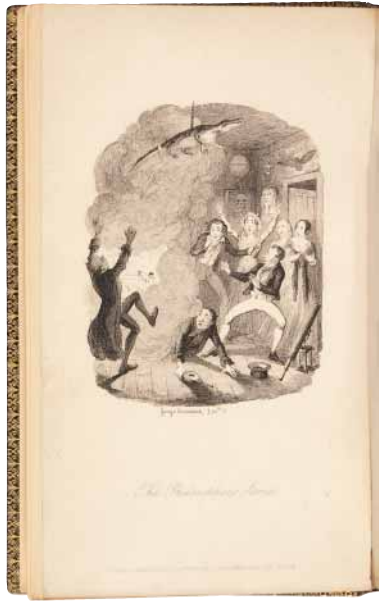
26. DICKENS, Charles. Master Humphrey’s Clock. *London: Chapman and Hall, 1840.* £598

4to (3 volumes). Original brown cloth, upper boards stamped centrally with clock design in gilt enclosed in elaborate floral borders, marbled endpapers, all edges marbled; with illustrations by George Cattermole and Hablot K. Browne; very good; *provenance*: from the library of illustrated book collector L.H. Dorrenboom.

First edition, consisting of *The Old Curiosity Shop* and *Barnaby Rudge*, which were first published in 88 weekly parts and twenty monthly ones. Eckel, p. 69. Podeschi A51. Smith 6.



INCLUDES DICKENS' 'LAMPLIGHTER'S STORY'.



27. **DICKENS, Charles.** *The Pic Nic Papers.* By various hands. Edited by Charles Dickens. *Henry Colburn, 1841.* £1,250

8vo., 3 volumes sometime bound by Rivière & Son in full dark green morocco, boards with french fillet panel, spines lettered and decorated in gilt, original boards bound in at rear. Frontispieces and plates by George Cruikshank, Phiz, &c. Upper board of Vol. I. reattached; a little rubbing to joints, gilt on spines a little dulled, still a very good set preserved in marbled paper covered slipcase.

First edition, 2nd issue, with the corrected 'young publisher' in the preface.

The Pic-Nic Papers was composed of miscellaneous pieces by various authors. It was originally contrived by Dickens to benefit the widow and children of 28-year old publisher John Macrone, who died suddenly in 1837. Dickens had begun soliciting submissions in 1838, and he eventually contributed the "Introduction" and one short story "The Lamplighter's Story". Other contributors included William Harrison Ainsworth, Thomas Moore, Leitch Ritchie and Agnus Strickland. Macrone's widow eventually received 450 pounds from this charitable publication.

28. **DOYLE, Sir Arthur Conan.** *The Narrative of John Smith.* *The British Library, 2011.* £100

8vo., original red cloth lettered in gilt on spine with gilt block on upper board, in slipcase. Mint.

First edition, limited edition of 250 numbered copies. The manuscript of Doyle's lost first novel formed part of a collection of private papers that emerged at auction in 2004 and was bought by the British Library for nearly £1m. Written in four black notebooks, the 130-page work has now been transcribed and produced in book form for the first time here.

Before there was the astute detective Sherlock Holmes and his capable compatriot Watson, there was the opinionated Everyman, John Smith. In 1883, when he was just 23, Sir Arthur Conan Doyle wrote *The Narrative of John Smith* while he was living in Portsmouth and struggling to establish himself as both a doctor and a writer. He had already succeeded in having a number of short stories published in leading magazines of the day, such as *Blackwood's*, *All the Year Round*, *London Society*, and the *Boy's Own Paper* - but as was the accepted practice of literary journals of the time, his stories had been published anonymously. Thus, Conan Doyle knew that in order to truly establish his name as a writer, he would have to write a novel. That novel - the first he ever wrote and only now published for the first time - is *The Narrative of John Smith*.

Many of the themes and stylistic tropes of his later writing, including his first Sherlock Holmes story, *A Study in Scarlet* (published in 1887) can be clearly seen. More a series of ruminations than a traditional novel, *The Narrative of John Smith* is of considerable biographical importance and provides an exceptional window into the mind of the creator of Sherlock Holmes. Through John Smith, a 50 year-old man confined to his room by an attack of gout, Conan Doyle sets down his thoughts and opinions on a range of subjects - including literature, science, religion, war, and education - with no detectable insecurity or diffidence.

Though unfinished, *The Narrative of John Smith* stands as a fascinating record of the early work of a man on his way to becoming one of the best-known authors in the world.

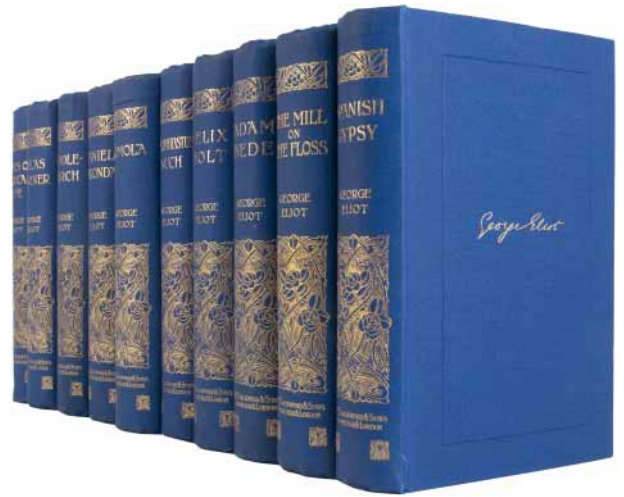


29. DU MAURIER, George. *The Martian*. Harper & Brothers, 1898. £150

4to. Original vellum-backed light green cloth, gilt lettering to spine; pp. viii + [ii] + 471, frontispiece portrait of the author, 48 illustrations by the author, 6 facsimiles of pencil studies; small bump to head of spine, previous owner's bookplate to front pastedown, very good.

Large paper edition, number 183 of limited edition of 250.

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



30. ELIOT, George. *The Novels*. (10 Vols). Edinburgh and London: William Blackwood and Sons, [c.1900]. £598

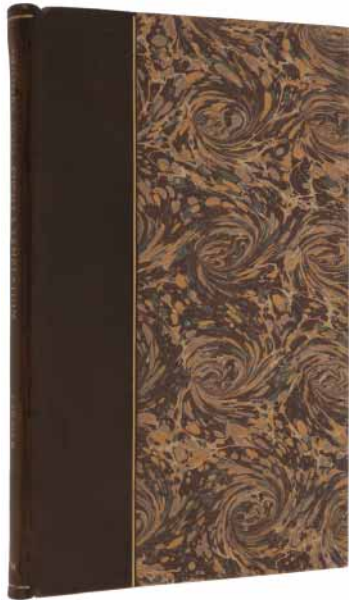
8vo., 10 vols; original blue publisher's cloth, borders in blind to both covers; author's facsimile signature in gilt to upper board; lettering and Art Nouveau decorative design in gilt to spines; upper edge gilt; each volume with black and white frontis behind mounted tissue-guard by W. Hatherell; bindings intermittently rubbed to edges, and bumped to corners; some pushing to head and foot; a few faint marks to edges; prelims and edges a touch spotted in places, some tissue guards a little browned; some endpapers lightly offset; very uptogether copies nonetheless; a charming set.

First editions thus.

William Hatherell was a British painter and illustrator who studied art at the Royal Academy Schools from 1877 to 1879. His contributions to *The Graphic* and *Harper's New Monthly Magazine* were numerous, with his most popular genres those of history painting, Arthurian legend, and the sentimental. Along with this set, he provided the illustrations for many other classic works, including Hardy's *The Fiddler of the Reels* for Scribner's Magazine in 1893, and *Jude the Obscure* when it was brought out in twelve parts in Harper's New Monthly Magazine from December 1894 to November 1895. He also provided 22 watercolours for Hodder's edition of Shakespeare's *Romeo and Juliet*.

This set comprises:

- Middlemarch
- The Mill on the Floss
- Scenes of a Clerical Life
- Spanish Gypsy
- Silas Marner
- Daniel Deronda
- Theophrastus Such
- Romola
- Adam Bede
- and
- Felix Holt.



31. **FARMER, Hugh.** *An Inquiry into the Nature and Design of Christ's Temptation in the Wilderness.* London: A Millar, J. Buckland and J. Waugh, 1761. £298

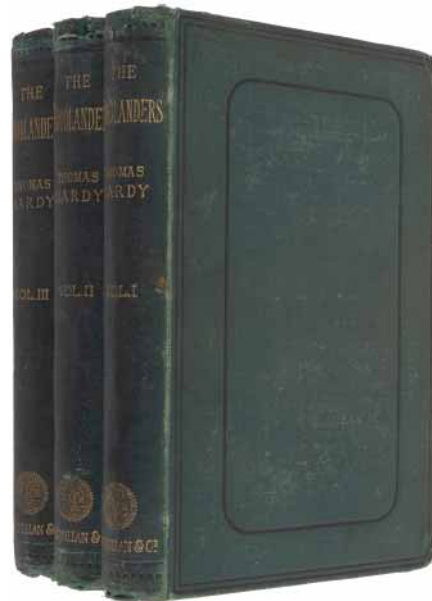
8vo., newly bound in calf-backed marbled boards; lettering and ruling in gilt direct to spine; pp. viii, 104; some very light creasing along the spine; pages slightly cropped at edges (not affecting text); the binding rather tight; else a lovely copy of this genuinely *scarce* title.

First edition.

Farmer was a dissenting theologian and preacher at Salters' Hall, London. His writings were distinct from other theologians writing at the time in that he proposed that the temptation by the devil was an allegory; a prophetic vision as opposed to an actual event. He viewed supernatural evil as non-existent, but miracles in daily life as a reality, and these views evolved over time towards a belief in natural law having governance over real-life events.

This text was later revised in several editions with additional observations, but the first remains rather scarce.

HARDY'S FAVOURITE NOVEL.

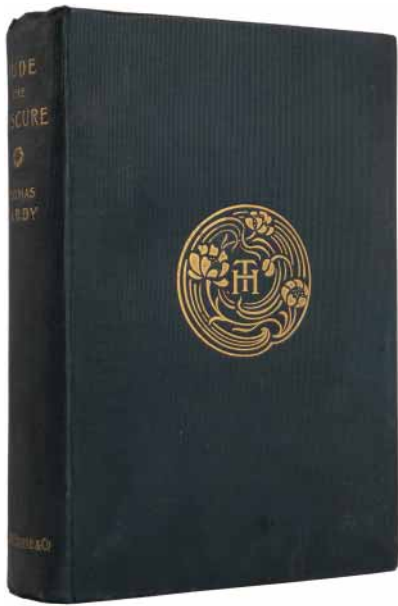


32. **HARDY, Thomas.** *The Woodlanders.* London: Macmillan and Co., 1887. £2,500

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.



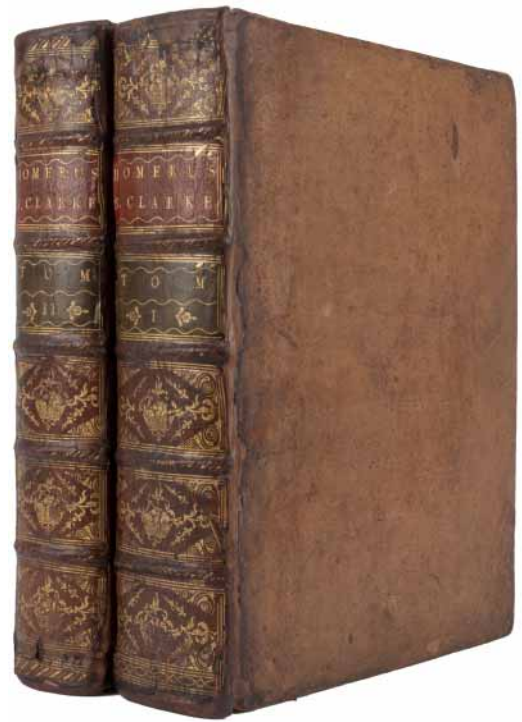
33. **HARDY, Thomas** *Jude the Obscure* London: Osgood, McIlvaine & Co., 1896. £348

8vo. Original green cloth, stamped with gilt TH design to upper cover and title to spine; pp. viii, 516 [1, map]; some minor darkening to the spine and foxing to the endpapers, pictorial bookplate of Roch Ramanach to front paste down endpaper, a very good copy.

First edition.

A late addition to Hardy's novel oeuvre, *Jude the Obscure* focuses on themes of marriage, sex and religion, charting the tragic path of a young, ambitious stonemason downwards into ruin and death. Considered a Victorian realist, Hardy's books (more so as he aged) questioned the inherent beliefs embedded in society which limited people and caused them to be unhappy. *Jude the Obscure* was particularly controversial, with booksellers selling it cloaked in an anonymous brown paper bag — convention also has it that the Bishop of Wakefield burned his copy. The book first appeared as a magazine serial in December 1894, and was published for the first time as No.8 in the Wessex Novels series.

LOST AND SLAIN.



34. **HOMER.** *Odyssea Graecae et Latine. Item Batrachomyomachia, hymni et epigrammata ... [with:] Ilias Graecae et Latine. Annotationes in usum Gulielmi Augusti, Ducis de Cumberland, &c.* London: Knapton, 1740-54. £1,250

Four volumes in two, large 4to. Contemporary English full calf with raised bands, spines ornamented in gilt and with contrasting lettering-pieces; four folding engraved maps; light wear to edges, expertly rebacked using the original backstrip, generally very clean and fresh. *Provenance:* the first volume with contemporary armorial engraved bookplate of Benedict Willis, a London-born merchant who settled in Antigua, slightly later bookplate of a member of the Bouverie family of Delapre Abbey underneath.

A beautiful bilingual and annotated edition of two foundation works of the Western tradition, one a seminal travel narrative - the other one the war epic. Samuel Clarke was an eminent English philosopher of the early enlightenment, philologist and Anglican clergyman. In 1729 he published the first twelve books of Homer's *Iliad*. This edition, dedicated to William Augustus, Duke of Cumberland, was praised by Bishop Hoadly. Three years after his death appeared also the last twelve books of the *Iliad*, published by his son Samuel Clarke, the first three of these books and part of the fourth having, as he states, been revised and annotated by his father.

It 'has long been the most popular edition of Homer, and will always be admired by the critic and student' (Dibdin II, p 55).



35. **IRISH UNIONIST ALLIANCE.** A Voice from Ireland on the Home Rule Bill. Speeches Delivered and Resolutions and Petition Adopted at a Special General Synod of the Church of Ireland, Holden in Dublin on the 14th March, 1893. *Dublin: The Daily Dublin Express, 1893.* £575

4to pamphlet. Duplicate original printed wrappers, stapled, preserved in a green-cloth flap-case with a leather label lettered in gilt; pp. 30; the outer wrapper is a little browned to the spine and the edges, with a few small stains to the edges, nonetheless very good.

First edition.

A pamphlet reporting the speeches made at the second General Synod of the Church of Ireland in protest to the second Home Rule Bill proposed by William Ewart Gladstone. This Synod was only the second of its kind to be held by the church, the first being when Gladstone first proposed the Bill in 1886. Unlike the first Bill, the second attempt was passed by the House of Commons only to be refused by the House of Lords, of which eighty-six of its members were affiliated with The Irish Union Alliance, founded in 1891 specifically to oppose Home Rule.

“In calm, dignified, but at the same time, emphatic and resolute language, that protest [against the introduction of another Bill by Mr Gladstone] was conveyed. It was tersely and appropriately expressed yesterday in a series of resolutions, and appropriately expanded in the eloquent speeches in which they were proposed and supported by some of the most powerful intellects in the Church.” These intellects included The Bishops of Derry, Cork and Limerick, the Earl of Belmore, the Archbishop of Dublin and the Provost of Trinity College.



36. **JOHNSON, Samuel.** A Dictionary of the English Language: in which the Words are deduced from their Originals . . . Abstracted from the Folio Edition. *Printed for W. Strahan [et al.], 1773.* £998

8vo. 2 vols. Mid-twentieth century half red morocco, marbled boards, gilt lettering to spines; very good.

Fifth edition, taken from the fourth folio edition of the same year, the first revised edition in which Johnson added new words, corrected errors and included more illustrative quotations from Biblical, technical and literary sources to create a substantially different and longer work. This octavo version omits the literary quotations leaving Johnson’s own definitions. In this format the volumes could be smaller and more affordable, thus allowing Johnson’s work to gain a much wider audience. This is still a fine representation of Johnson’s monumental work.



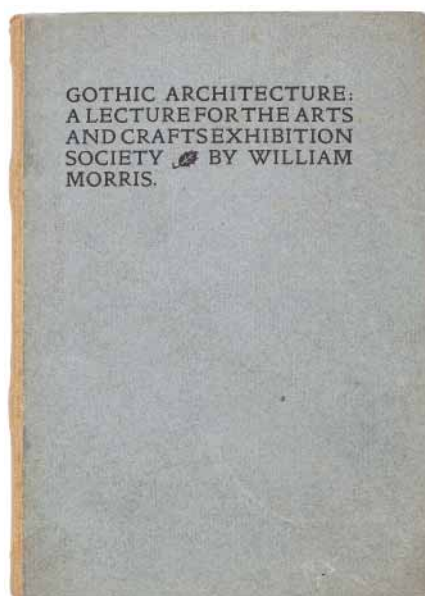
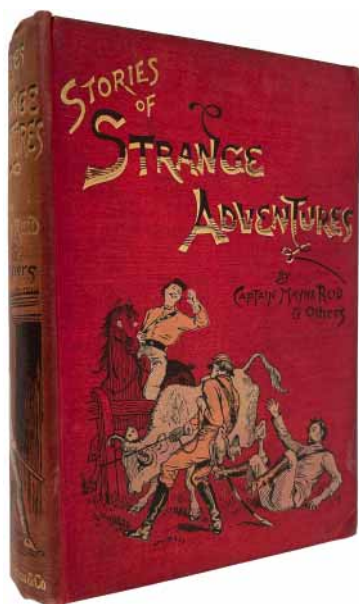
37. **LOVE PEACOCK, Thomas** Novels (5 vols) *Macmillan & Co., London, 1895-1897.* £798

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.



38. MAYNE REID, Thomas et al. *Strange Adventures* London: Sampson Low, Martson and Company, 1894. £248

8vo. Original red cloth, decorated in black and white and gilt to upper cover and spine; pp. [I, frontispiece], [iv], 282; spine a little faded, occasional foxing (esp p.177), plate "free forage" facing page 126 instead of 116, ink inscription to ffep.

A collection of peculiar tales by Thomas Mayne Reid and presumably a number of other unnamed authors. Mayne Reid was an Irish-American novelist who preferred to write colonial romances, occasionally straying into strange tales and horror stories about the nature of slavery. Although Reid called himself and is listed often as Captain, Francis B. Heitman's definitive *Historical Register and Dictionary of the U.S. Army* only shows him as a lieutenant, which tracks with Edgar Allen Poe's assessment of him - "a colossal but most picturesque liar. He fibs on a surprising scale but with the finish of an artist, and that is why I listen to him attentively". In his time Mayne Reid was a very popular author with young boys, and various biographies have described him as a formative influence in the development of notable figures such as Theodore Roosevelt and Arthur Conan Doyle.

39. MORRIS, William. *Gothic Architecture. A Lecture For The Arts And Crafts Exhibition Society.* London: Kelmscott Press, 1893. £998

16mo.(146 x 106 mm.). Original holland-backed boards, title printed in black on upper cover; pp. [ii] + 68, [iv]; printed in black and red in Golden type, many engraved initial letters; some light scratches to boards, mild shelf-wear, otherwise a bright, crisp copy.

First, and limited edition, one of 1500 copies printed in three issues of 500. This copy either the second or third, with both typos corrected, guild, p. 41 and Eyck p. 45.

The text of a lecture first delivered at the New Gallery, for the Arts & Crafts Exhibition Society, 1889. Subsequently printed and sold in the present form during the Arts and Crafts Exhibition held at the New Gallery between October and November 1893. It was the first Kelmscott book to be printed in a 16mo format.

Peterson A18.

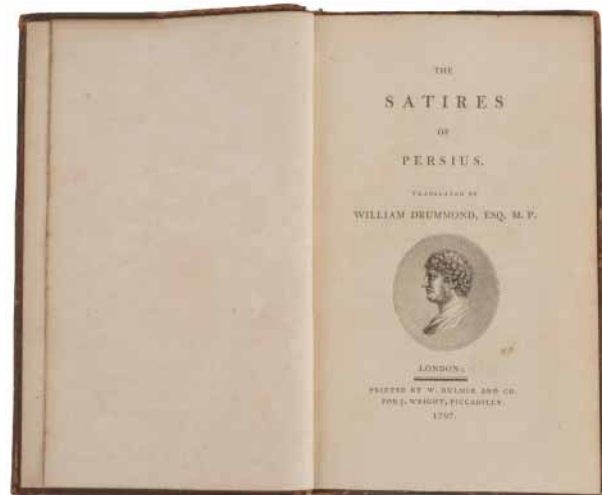


40. [OVERSIZED VALENTINE.] "Love's Token": Early Galalith Lute with Cloth, Ribbon and String Detail. [c.1906] £98

Homemade Valentine (33 x 17cm approx); heavy card stock, onto which has been pasted a border of floral pleated fabric; central, and attached with metal pins, is a stringed instrument design made from an early form of plastic, with duo-tone string, gilt penwork and the words 'Love's token'; a ribbon bow attached to the headstock, and a circular image of a couple, pasted underneath the soundhole; '1906' written in pencil to rear; a little browned on the verso, with the odd mark; some creasing to corners of board, in one or two places the top layer has peeled off, but this is marginal. A highly unusual example.

A curious valentine, made of an unknown plastic material. If created in 1906, as the pencil mark to rear claims, then it pre-dates the invention of Bakelite, and so must be made from a substance such as Galalith or Celluloid, both early types of plastic which could be moulded into various shapes but were slightly less hard-wearing.

To be frank, one of the most hideous things we have ever seen.

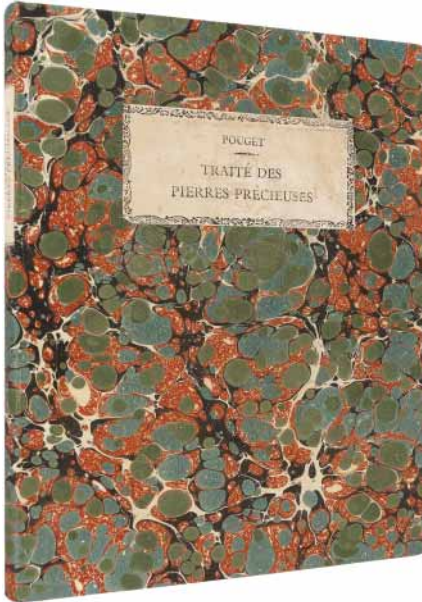


41. PERSIUS [trans. DRUMMOND, William]. The Satires of Persius. London: J. Wright, 1797. £298

12mo. Full mottled calf, black spine label titles in gilt; pp. xxxii, iii; a neat, sturdy copy with some general wear to the spine and edges.

A tidy edition containing the works of the Roman poet Aulus Persius Flaccus, generally known as Persius. In his lifetime Persius wrote six satires, which were published posthumously after he died of a stomach ailment at 28 years of age. The satires mocked the perceived moral decline of Rome, and advocated a Stoic philosophy. The rest of Persius' work (a tragedy and some early verse) were destroyed by his mother after his death for unknown reasons. Persius was a popular author from the time of publication through to the Middle Ages, and some early Christian writers (such as St Augustine, or Jerome) reference his work.

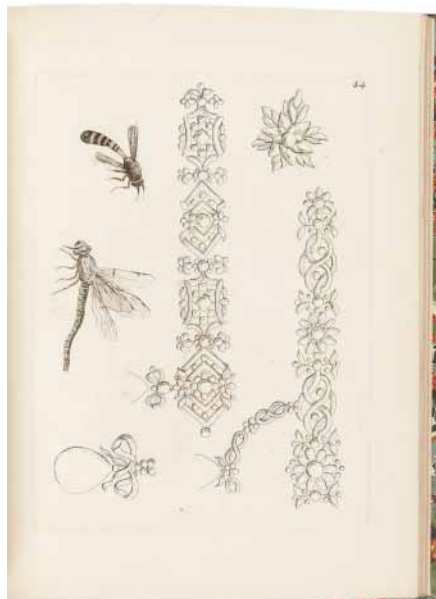
This is a translation of the work into English.



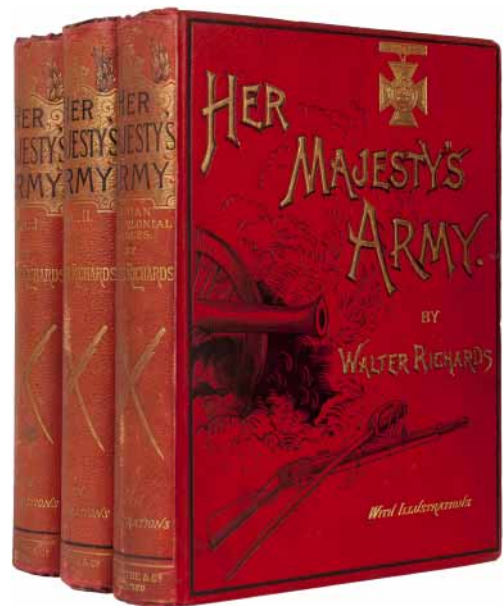
Small 4to. (266 x 208 mm). Volume of engraved plates only. Recently bound by Bernard Middleton in period-style marbled paper covered boards, printed paper label to the upper board and spine, t.e.g.; allegorical title-page after a design by J.B Piauger, a further 79 plates engraved by Mlle. Raimbau, showing numerous jewellery designs, including those for brooches, earrings, necklaces, bracelets, buckles and sword handles; the engraved plates bright and clean. De-accessed from the National Art Library with the de-accession stamp on verso of engraved title-page. Also with small red ink accession stamp of National Art Library dated 12.3.83 on verso of title-page and on versos of most plates.

First edition, complete collection of plates but without accompanying text. A study of precious stones by the Parisian jeweller Jean Pouget (died 1769), illustrated with 79 plates of designs for rings, pendants, brooches, royal and military orders, buckles, sword handles and other objects.

Pouget was a leading Parisian jeweller during the Ancien Régime. During the French Restoration, Pouget et Fils would reappear. His famous book on rococo jewellery and precious gemstones, would become one of the best testimonies of 18th century jewellery.



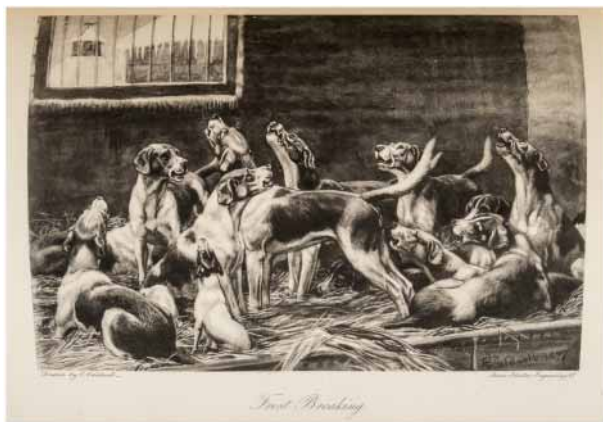
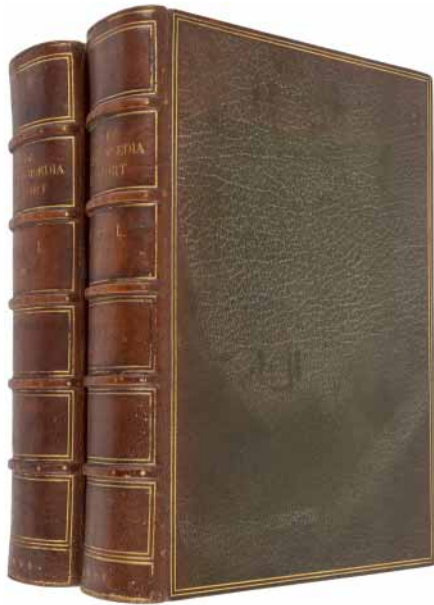
42. [JEWELLERY]. POUGET, [Jean Henri Prosper]. *Traité Des Pierres Précieuses et de la maniere des les employer en Parure. Paris: chez l'Auteur, Md. Joyaillier, Quay des Orfèvres au Bouquet de Diamants et Chez Tilliard, Libraire. Quay des Augustins a St. Benoist, 1762.* £300



43. RICHARDS, Walter. *Her Majesty's Army. A Descriptive Account of the Various Regiments now Comprising the Queen's Forces, from their first Establishment to the Present Time. J.S. Virtue & Co., [1888-91].* £550

4to. 3 vols. Original decorated red cloth gilt, a.e.g.; additional chromolithograph titles and 44 chromolithograph plates of military costumes; mildly faded to spines, bookplates, else a very good set.

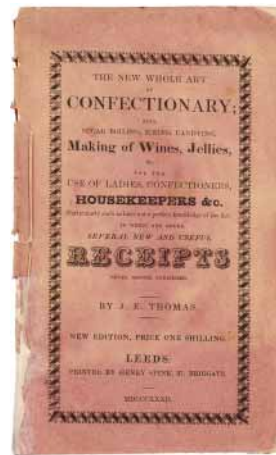
First edition. The third volume is devoted to Indian and Colonial Forces, with chapters on the South African forces. A fine set of books, frequently broken up for the plates.



44. SUFFOLK & BERKSHIRE, Earl of; Hedley PEEK and F.G. AFLALO (editors). *The Encyclopaedia of Sport*. London: Lawrence and Bullen Ltd., 1897. £398

Folio. 2 vols. Full green morocco by the Cornish Brothers, Birmingham; ruled in gilt to boards; five raised bands ruled and dotted in gilt to spine, with lettering in gilt direct; marbled endpapers; a.e.g. pp. x, [iii], 2-632, ii; [vii], v, [i], 2-655, [iii], complete with all 40 plates on heavy stock behind tissue guards, including some by Thorburn, numerous text illustrations; a little rubbing to extremities, particularly along the spine; a few light scratches to the boards; internally some intermittent foxing, affecting, particularly, the tissue but less so to the plates themselves. An impressive work.

First edition. A comprehensive survey of sports, including all forms of hunting, shooting and fishing plus the usual athletic pursuits.

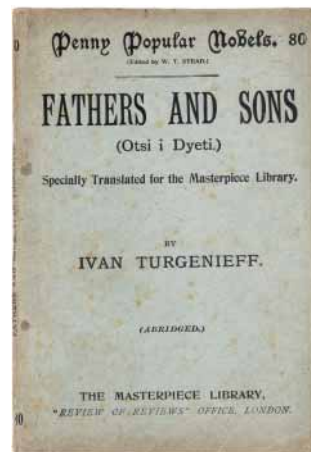


45. THOMAS, J.E. *The Whole New Art of Confectionary*. Also, sugar boiling, iceing, candying, making of wines, jellies, &c. for the use of ladies, confectioners, housekeepers, &c....to which are added several new and useful Recipes never before published. Leeds: Printed by Henry Spink, 1832. £398

8vo., original pink printed wrappers sewn as issued; pp. 48. Woodcut tail pieces. Wrappers sunned and with some loss to lower spine and lower panel, a few spots and creased pages, otherwise a very good copy of a fragile item.

New Edition. This New Edition seems to have first appeared in 1831 with later printings in 1832 (as here), 1834 and 1836. A scarce, provincial, survival.

"To this edition is added an entire new method for clearing ale...how to cure ropy beer or ale...to improve the flavour of cider, perry, &c" (Preface). The last section includes "Miscellaneous Receipts added by a lady."

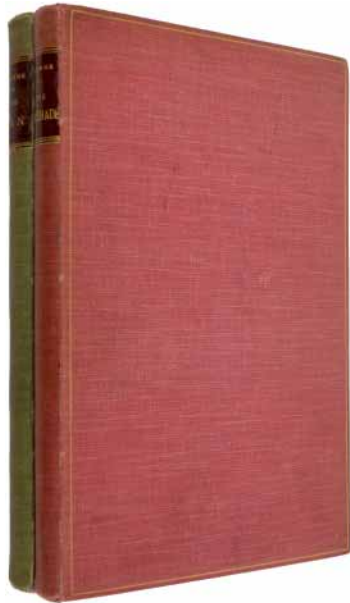


46. TURGENIEFF, Ivan; [TURGENEV, Ivan]. *Fathers and Sons (Otsi i Dyeti)*. London: "Review of Reviews" Office, [c.1900]. £298

Small 8vo., blue paper wraps printed in black, with advertisement of Van Houten's Cocoa to lower cover, and many others to the verso of wraps, including Hovis and Pears soap; pp. 60, [iv, ads]; some light spotting and marks to covers, the pages toned but else a lovely example.

An early, and possibly the first Abridged edition of *Fathers and Sons*, one of the most acclaimed Russian novels of the 19th century. This copy specially translated for the *Masterpiece Library*, No. 80 in the *Penny Popular Novels* series edited by W.T. Stead.

A rare ephemeral survival. OCLC records copies at just two locations (Carolina and NLS); COPAC adds no further.

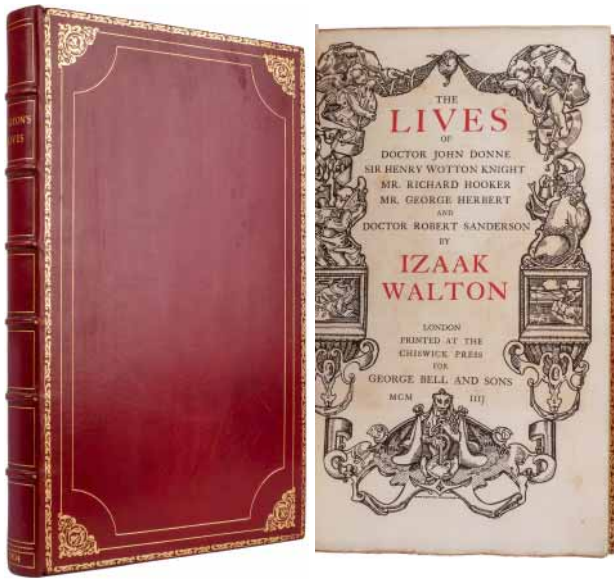


47. UZANNE, Octave; Paul AVRIL, Illus. *The Sunshade* [and] *The Fan*. London: J. C. Nimmo and Bain, 1883 & 1884. £498

8vo., uniformly bound in salmon and green cloth respectively, ruled in gilt; contrasting leather labels to spines; outer edges untrimmed; upper edge gilt; illustrated profusely throughout with stylised illustrative borders by Paul Avril; pp. [xi], 4-138; [vii], 2-143, [i]; lacking the publisher's advertisements to rear; boards a little bumped to corners and rubbed to head and foot of spines; with very minimal splits and loss to cloth; *The Sunshade* with some small black marks to upper cover; previous ownership inscription to both ffeps; internally a crisp copy.

First English editions of these two companion works by Uzanne, and rather whimsical accounts of feminine adornments, via various fans, umbrellas, parasols, gloves, mittens, and fur muffs. Uzanne wrote a number of books on female fashion, with a particular focus on Parisian styles and trends of the late 19th century. *L'Éventail* or, *The Fan* was his first major work in this vein, which was originally published in France in 1882, and *L'ombrelle - le gant - le manchon* (*The Sunshade, Muff, and Glove*) soon followed in 1883. A third volume, on shoes and stockings, never came to fruition.

A charming set of works documenting the history of French Fashion.

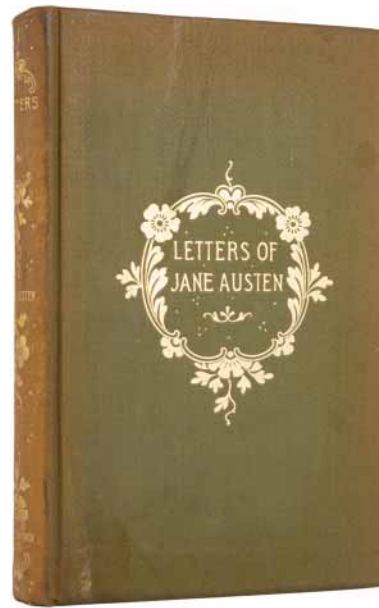


48. WALTON, Izaak. *The Lives of Doctor John Donne, Sir Henry Wotton, Knight, Mr. Richard Hooker, Mr. George Herbert, and Doctor Robert Sanderson.* London: Chiswick Press for George Bell and Sons, 1904. £998

Folio, sometime bound in full red polished calf, spine panelled and lettered in gilt, boards with gilt roll border enclosing two gilt line panels, gilt corner pieces, watered silk doblures, marbled paper endpapers, illustrated with six portraits engraved and printed by Messrs Walker and Cockerell, title-page and initial letters designed by Mr D. Clayton Calthorp. Printed in red and black. A little light offsetting from tissue guards to portraits, otherwise a near fine, largely unopened, copy in a handsome binding.

Limited edition of 200 numbered copies choicely printed at the Chiswick Press.

“Walton also made significant contributions to seventeenth-century life-writing throughout his career. His leisurely labours as a biographer seem to have grown out of his devotion to angling. It was probably as an angler that he made the acquaintance of Sir Henry Wotton, but it is clear that Walton had more than a love of fishing and a humorous temper to recommend him to the friendship of the accomplished ambassador. At any rate, Wotton, who had intended to write the life of John Donne, and had already corresponded with Walton on the subject, left the task to him. Walton had already contributed an elegy to the 1633 edition of Donne’s poems, and he completed and published the life, much to the satisfaction of the most learned critics, in 1640. Sir Henry Wotton dying in 1639, Walton undertook his life also; it was finished in 1642 and published in 1651 as a preface to the volume *Reliquiae Wottonianae*. His life of Hooker was published in 1665, and his biography of George Herbert in 1670, the latter coinciding with a collected edition of Walton’s biographical writings, *The Lives of Dr. John Donne, Sir Henry Wotton, Mr. Richard Hooker, Mr. George Herbert* (1670, 1675). His life of Bishop Robert Sanderson appeared in 1678. All these subjects were endeared to the biographer by a certain gentleness of disposition and cheerful piety; three of them at least—Donne, Wotton and Herbert—were anglers. Walton studied these men’s lives in detail, and provides many insights into their character.” (*Encyclopædia Britannica* (1911).

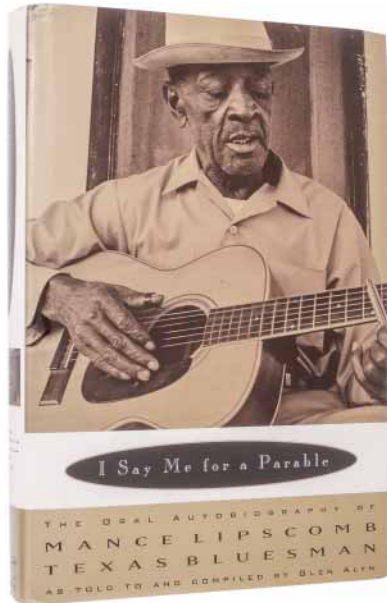


49. WOOLSEY, Sarah Chauncey. *The Letters of Jane Austen.* Boston: Little, Brown and Company, 1903. £298

Small 8vo., olive green publisher’s cloth with lettering inside a floral motif to upper board; similarly so to spine; pp. [iv], [frontis], x, [i], 12-333, [iii]; uniformly sunned to spine, some additional sunning to the edges; with one or two small marks; internally fresh, with a couple of small holes to ffep.

A charming collection of letters compiled by her Great Nephew Edward, Lord Bradbourne. The unusual frontis portrait is taken from a painting in the possession of Rev. Morland Rice, of Bramber. Also includes a black and white photograph of Chawton cottage.

MODERN FIRST EDITIONS 1900 ONWARDS

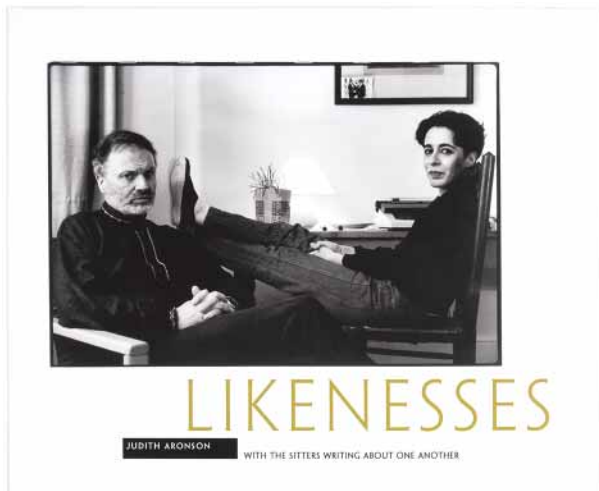


50. **ALYN, Glen** *I Say Me for a Parable: The Oral Autobiography of Mance Lipscomb, Texas Bluesman.* *W. Norton & Company, 1993.* £100

8vo., Brown cloth-backed cream publisher's boards with title in gilt to spine; pp. 508; small scuff to upper board, otherwise fine; jacket slightly nicked at extremities, otherwise near fine.

First edition of this oral autobiography.

Mance Lipscomb was an American blues singer and guitarist. The name 'Mance' was taken by the singer at a young age, and is a shortened version of 'Emancipation'.

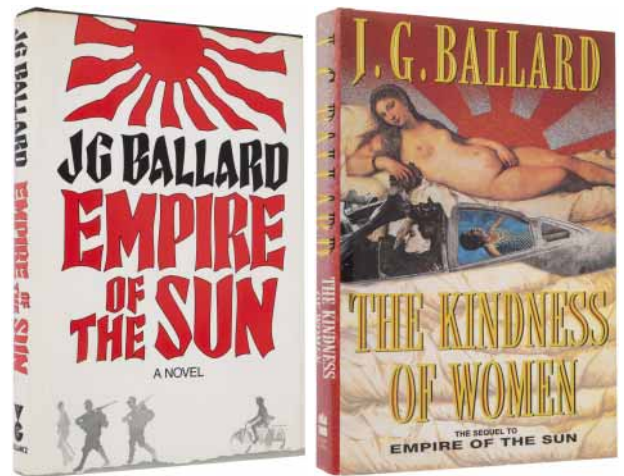


51. **ARONSON, Judith.** *Likenesses. With The Sitters Writing About One Another.* Foreword by Charles Saumarez Smith, Royal Academy of Arts. *Manchester and Glasgow: Lintott Press, 2010.* £200

Oblong folio, original black cloth with slipcase. Illustrated with black & white photographs by Judith Aronson. A fine copy.

First edition, limited edition of 66 numbered copies with a separate "original archival inkjet insert" reproducing a photograph of Geoffrey Hill and Alice Goodman, signed by the photographer. A beautiful collection of photographs in which the subjects write about each other.

The subjects and authors include Seamus Heaney, Salman Rushdie, Geoffrey Hill, Robert Pinsky, Derek Walcott, Rosanna Warren, Greg Delanty, David Hicks, Jonathan Miller, William Empson, Norman Mailer, Robert Lowell, Joan Plowright, Ralph Richardson, Anne Ridler, Simon Schama, Ralph Steadman, Diana Trilling, Frederick Wiseman, I. A. Richards, among others. In addition to numerous essays by Judith Aronson, other original contributions include: Seamus Heaney on Greg Delanty, Jonathan Miller on Robert Lowell, Zipporah Wiseman on Sarah Caldwell, Nicholas Garland on Joan Plowright, Ashley Hicks on David Hicks, Gregory Hill on Anne Ridler, Janis Bellow on Saul Bellow, Leslie Epstein on Robert Pinsky, Rosanna Warren on Eleanor Clark, Katherine and Chiara Scully, Greg Delanty on Rosanna Warren, Simon Schama on Derek Walcott, Greg Delanty on Seamus Heaney.



52. **BALLARD, J.G.** *Empire of the Sun* [&] *The Kindness of Women* (2 vols). *London: Victor Gollancz, 1984.* & *London: Harper Collins, 1991.* £125

8vo. Original black boards, spine lettered in gilt; in the original unclipped jacket designed by Pat Doyle (£8.95 net); pp. [x], 3-278, [ii]; near-fine, slight shelf-lean, with one light scratch to upper board, text block toned, as is common.

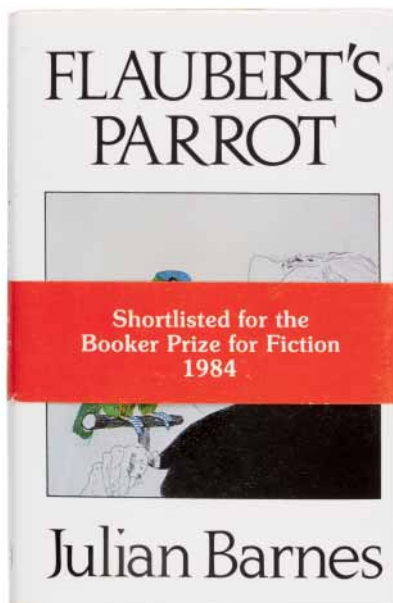
Sold with:

The Kindness of Women: 8vo., red boards gilt to spine; unclipped jacket, pp. 286, [ii]; slight shelf-lean, two small dents to upper board, jacket lightly sunned to spine, near-fine.

First editions.

Steven Spielberg directed the 1987 film of *Empire of the Sun*, which starred Christian Bale, John Malkovich, Miranda Richardson, and Nigel Havers. The film tells the story of Jamie "Jim" Graham, a young boy who goes from living in a wealthy British family in Shanghai, to becoming a prisoner of war in Lunghua Civilian Assembly Center, a Japanese internment camp, during World War II.

The Kindness of Women appeared 7 years later, and draws on the author's boyhood in Shanghai during World War II. It presents a lightly fictionalised treatment of Ballard's life from Shanghai through to adulthood in England, culminating with an account of the making of the film.

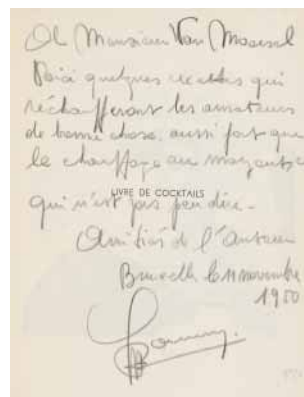
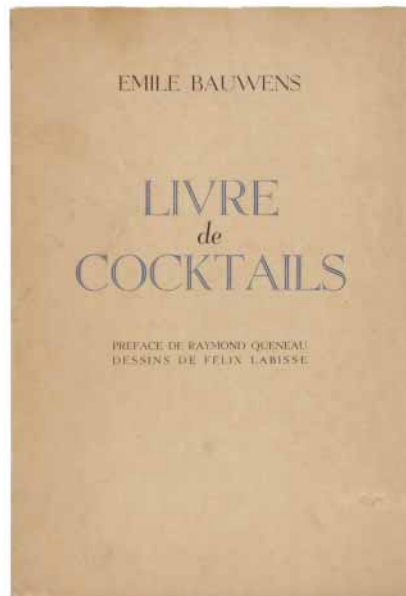


53. BARNES, Julian. *Flaubert's Parrot*. London: Jonathan Cape, 1984. £298

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

First edition of the author's third novel.

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



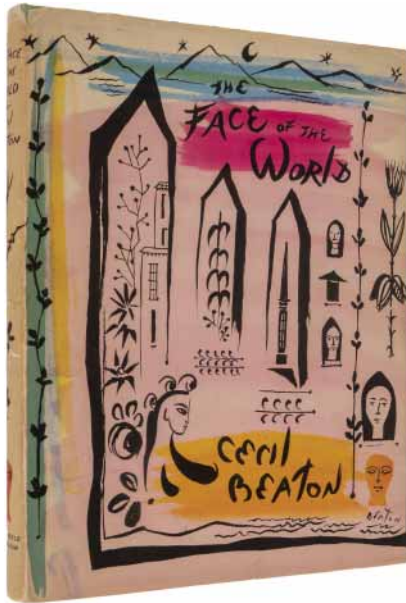
54. BAUWENS, Emile. *Livre de Cocktails*. Bruxelles: Un Coup de Des, 1949. £998

8vo., original printed wrappers. Illustrated with 10 colour plates and 25 caricature line drawings in the text by Félix Labisse. Front hinge neatly reinforced otherwise a very good copy.

First edition, limited to 2175 copies. Inscribed by Bauwens on front-free endpaper. "A Monsieur ?. Voici quelques recettes qui rechaufferont les amateurs de bonnes choses, aussi fort que le chauffage au moyant, ce qui n'est pas peu dire - amities de l'auteur, Bruxelles, le 11 Novembre, 1950. Emile Bauwens."

Bauwens was head barman at the Saint James Hotel in Brussels.

A charming collection of French cocktail recipes.

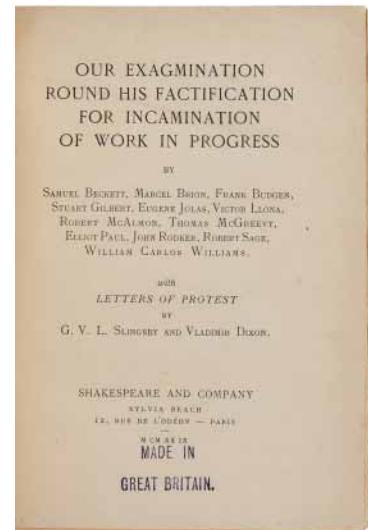


55. BEATON, Cecil. *The Face of the World*. Weidenfeld and Nicolson, 1957. £200

4to., in original cloth with Cecil Beaton dust wrapper; pp. 240, lavishly illustrated throughout, text printed on varied coloured paper; wrapper price-clipped and sunned to spine, previous owner's inscription to ffepp, otherwise a very good copy.

First edition. A fine array of Beaton's portraits and landscapes featuring, amongst others, Graham Greene, Somerset Maugham, Waugh, Churchill, Olivier, Gielgud, Fonteyn, Audrey Hepburn, Marilyn Monroe, Noel Coward, Lucien Freud, and Grace Kelly.

THE FIRST APPEARANCE OF BECKETT IN PRINT.



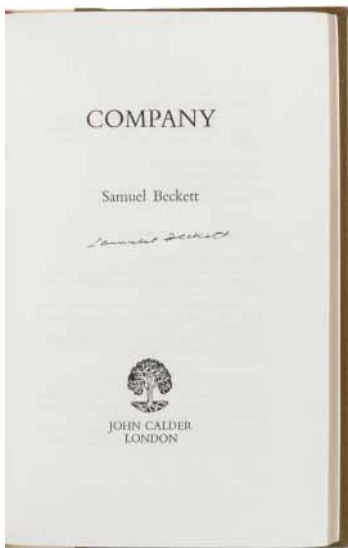
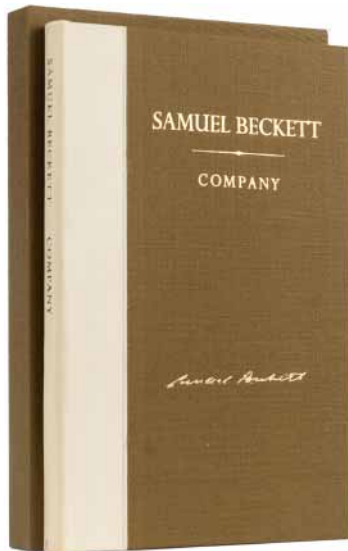
56. BECKETT, Samuel, JOYCE, James & WILLIAMS, William Carlos. *Our Exagmination Round His Factification for Incamination of Work in Progress*. Paris: Shakespeare & Company, 1929. £1,200

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

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

- Samuel Beckett ("Dante... Bruno. Vico. Joyce")
- Marcel Brion ("The Idea of Time in the Work of James Joyce")
- Frank Budgen ("James Joyce's Work in Progress and Old Norse Poetry")
- Stuart Gilbert ("Prolegomena to Work in Progress")
- Eugene Jolas ("The Revolution of Language and James Joyce")
- Victor Llona ("I Dont Know What to Call It but Its Mighty Unlikely Prose")
- Robert McAlmon ("Mr. Joyce Directs an Irish Word Ballet")
- Thomas MacGreevy ("The Catholic Element in Work in Progress")
- Elliot Paul ("Mr. Joyce's Treatment of Plot")
- John Rodker ("Joyce and His Dynamic")
- Robert Sage ("Before Ulysses - and After")
- William Carlos Williams ("A Point for American Criticism")

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



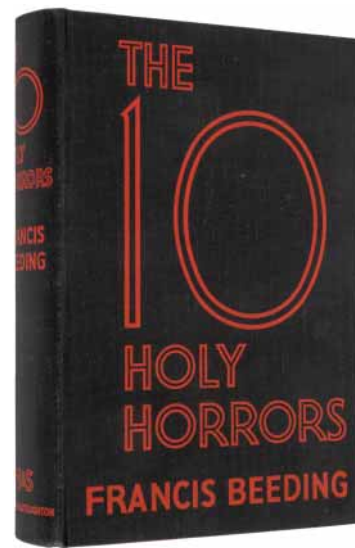
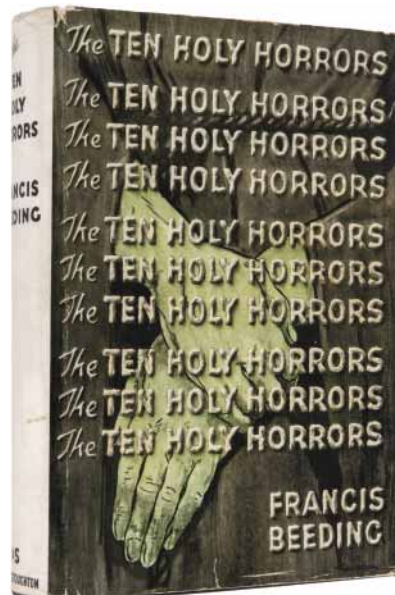
57. BECKETT, Samuel. *Company*. London: John Calder, 1980. £1,200

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, and *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.



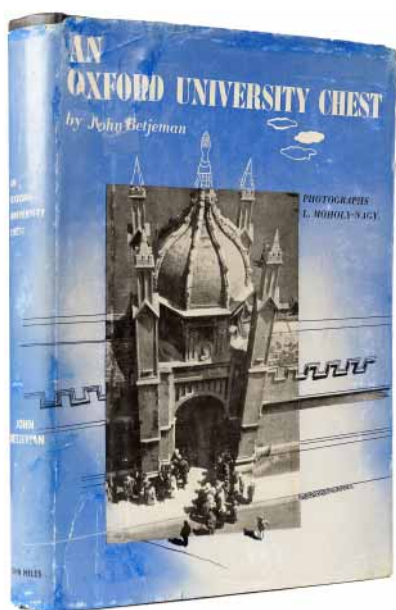
58. BEEDING, Francis. *The Ten Holy Horrors*. London: Hodder & Stoughton, 1939. £398

8vo., black publisher's cloth, printed in red to upper cover and spine; in the original pictorial dust jacket; the price added in pen to the inner front flap; pp. 318, [ii]; a lovely bright and tight copy, only faintly foxed to the fore and upper edge and offset to endleaves; else near-fine in very good jacket which is slightly shelf marked and has some small nicks and short closed tears to the edges; an unusually bright example.

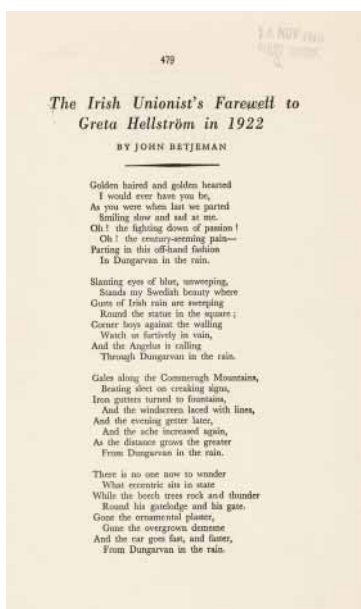
First edition. Likely a publisher's review or file copy, with the inner flaps blank. Published at the beginning of WWII, this spy thriller tells the story of the head of the British intelligence service Colonel Granby who, together with Alec Ogilvie, MP, finds himself involved in a life and death struggle against Von Nessel, the most dangerous German agent in England.

'Francis Beeding' was in fact John Leslie Palmer, who co-authored 31 novels with Hilary Saint George Saunders under this pseudonym. Their most famous work, *The House of Dr. Edwardes*, was later used as the basis for the Hitchcock film *Spellbound*. The Beeding pseudonym was kept secret from its commencement in 1920, until 1925, when Saunders delivered a lecture about his writing methods as Francis Beeding. When Palmer heckled from the audience, Saunders invited him to the platform, and the dual authorship was revealed.

INSCRIBED TO THE “GOLDEN HAired SWEDISH BEAUTY” OF *THE IRISH UNIONIST’S FAREWELL TO GRETA HELLSTRÖM IN 1922?*



Beautiful Nörge
Greta Wyndham
John Betjemanström 1938
Some of the major misprints have been corrected.



59. BETJEMAN, John. An Oxford University Chest. *John Miles*, 1938. £2,000

4to. Original blue cloth back paper-covered boards; with photographs by Moholy-Nagy; with supplied scarce dustwrapper which is a little chipped and creased with a few closed tears.

First edition, author's presentation copy inscribed on the front free endpaper to Greta Wyndham, the wife of his friend, the artist Richard Wyndham: "Beautiful Nörge / Grëta Wyndham / John Betjemanström 1938 / Some of

the major misprints have been corrected." Betjeman has made the following holograph corrections: "John" to "James Gibbs" in the caption on p.18; "Trinity College Chapel" for "Christchurch Cathedral" on p.118 and "Christine" for "Christian Longford" on p.186.

Richard Wyndham and Betjeman moved in the same social circles notably both appearing in the amateur film *The Sailor's Return* filmed at Cecil Beaton's home Ashcombe. The news of this film, with Lady Caroline Paget starring as Tulip, also provided Betjeman with one of his few front-page scoops as a journalist on the Standard. Wyndham also provided artwork for Shell when Betjeman was working there under Jack Beddington.

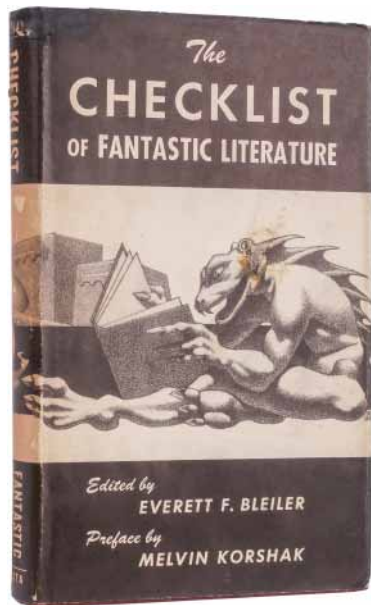
Caroline Dakers in *Clouds: The Biography of a Country House* comments "From 1929 onwards a regular visitor to Tickerage was Greta Wulfsberg, a Norwegian of 'piquant charm', one of Dick's [Richard Wyndham's] models. When she became pregnant in 1930, Dick agreed to marry her; his second daughter Ingrid was born the following year...He gave Ingrid a lavish christening party at Clouds but otherwise spent little time with his baby daughter. She lived for much of her childhood with her grandfather Guy and Violet Wyndham at Parliament Piece. Meanwhile Dick and Greta agreed to remain on friendly terms, often visiting country houses together, hosting parties in London, but only occasionally cohabiting as husband and wife. With the freedom to pursue their own interests, they remained on affectionate terms."

Betjeman's warm inscription to Wyndham's wife Greta may provide the solution to one of the unanswered Betjemanian literary puzzles, the identity of the "golden haired Swedish beauty" in the poem *The Irish Unionist's Farewell to Greta Hellström in 1922*. In his biography Bevis Hillier spends some time considering the case (*New Fame, New Love* pp.328- 333), finally proposing Emily Villiers-Stuart as the unidentified lover of the poem, but concluding "Like the "Mr WH" conundrum, the matter is likely to remain a tantalizing mystery - unless, some day, a cache of hitherto unknown love-letters should come to light, with indisputable revelations."

Although not a "cache of love-letters", the inscription in this book however would seem to cast Greta Wyndham in the role. Betjeman has changed her nationality from Norwegian to Swedish, possibly to disguise her identity, or for ease of scansion, or even perhaps to create a resonance with the best-known Greta in the 1930s - the Swedish Greta Garbo, who would have been specially well-known to JB as film critic of the Evening Standard in 1934-35. From a photograph of her taken with Dick at Tickerage it would also seem that Greta was in fact a brunette rather than 'golden haired', but certainly a beauty.

The Irish Unionist's Farewell to Greta Hellström in 1922 was first published in the December 1945 issue of the Cornhill Magazine and then collected in *New Bats in Old Belfries*. By this stage Greta had divorced Richard Wyndham and Betjeman may have felt therefore more confident in alluding to an earlier amorous tryst.

With loosely inserted a first proof (ink stamp dated 16 Nov 1945) of pp.479/480 from the December 1945 Cornhill Magazine printing the poem for the first time. It would seem highly improbable that Betjeman would send Greta Wyndham the proof if she were not the woman apostrophized in his poem.

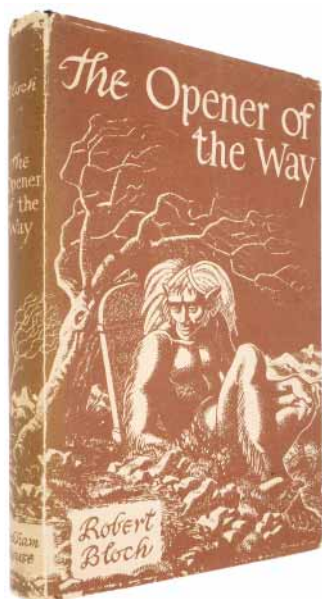


60. BLEILER, Everett F. *The Checklist of Fantastic Literature* Chicago: Shasta Publishers, 1948. £198

8vo. Original dark red cloth, titled in green to spine, with original illustrated dust wrapper depicting a monster and an inexplicably naked woman reading gigantic books on the beach; pp. xx, 455; internally clean and a very good copy overall, dust wrapper with toning to the spine, an abrasion to upper cover and some chipping to the spine - copies of this book in the dust wrapper are rare, and most copies (unlike this one) have significant browning to the front and rear panels.

First edition.

A foundational work of science fiction reference, this book was one of the first and most significant attempts to catalogue the emergent “fantasy” genre. The introduction includes a fascinating essay on what constitutes ‘fantasy’ as opposed to more general fiction. Covering over 5000 titles prior to 1949, the reference is surprisingly complete and with a print run of 1,933 copies, it was the first book from Shasta Publishers. Bleiler received a special professional World Fantasy Award in 1978, and was given a World Fantasy Life Achievement Award ten years later.

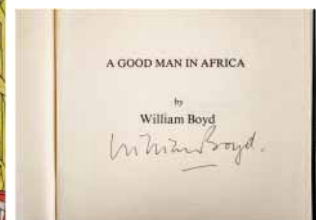
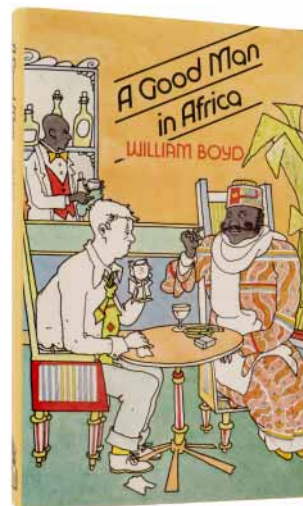


61. BLOCH, Robert. *The Opener of the Way*. Sauk City: Arkham House, 1945. £398

8vo. Original black cloth, titled gilt to spine, with illustrated sepia dust wrapper depicting what could charitably be described as a hobgoblin languishing by a gravestone; a good copy of a fragile book, some minor edge wear to jacket and a little fading to spine, one or two small discreet tears and marks from someone who evidently thought it was a good idea to leave a paperclip inside the book for a few years.

First edition.

The first book by Robert Bloch (Hugo award winning author of *Psycho* and *American Gothic*) and one of the most important books in the Arkham House portfolio. The stories are strange and weird fiction after the style of Lovecraft (an early patron and mentor), a genre from which Bloch would slowly slide away into urban horror. Many were published in the magazine *Weird Tales* in the 1930s and 1940s. This book was never reprinted in the USA, and this edition was printed in a run of 2,065 copies, making it a hard book to lay hands on at the best of times. This anthology contains tales such as *The Faceless God* and *The Shambler from the Stars*, a mythos story which Lovecraft liked so much he wrote *Haunter in the Dark* as a sequel to it, dedicating it to Bloch.



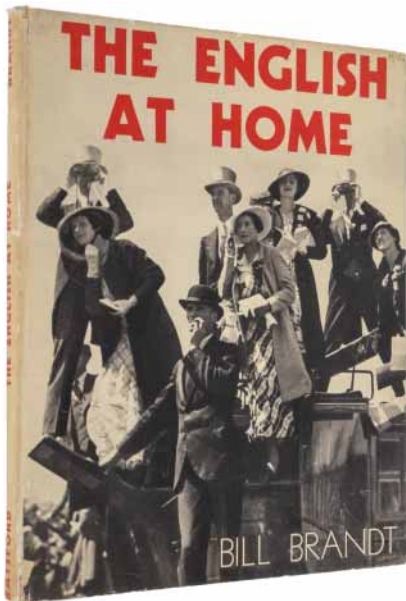
62. BOYD, William. *A Good Man in Africa*. London: Hamish Hamilton, 1981. £750

8vo. Original fawn boards, backstrip gilt; pictorial dust-jacket with illustration by Michael MacManus; pp. 251, [v]; fine.

First edition of the author’s first novel. Signed by the author to the title-page.

Boyd grew up in Western Africa, living in both Ghana and Nigeria. He claims that the novel “is completely set in Ibadan in Western Nigeria even though I changed the names, but everybody in it is made up. It’s rooted in my autobiography in terms of its colour, texture and smells but the story is - and that’s something that’s always been the case with me - invented. There is an autobiographical element in that the character of Dr Murray is very much a two-dimensional portrait of my father.” The book won both the Whitbread Book Award for a first novel and the Somerset Maugham Award in the year of publication.

“It is as though Lucky Jim had been suddenly transported to the mythical kingdom of Azania in *Black Mischief*.” (*The New York Times*).

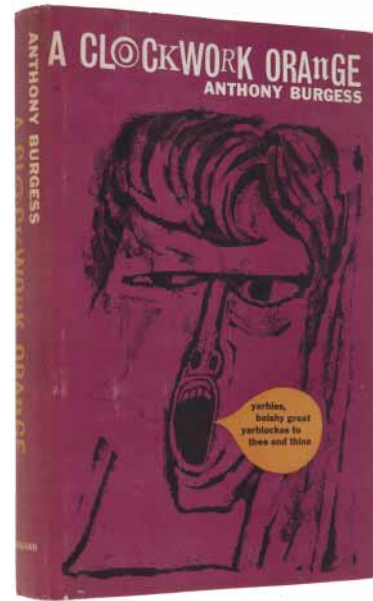


63. BRANDT, Bill. *The English At Home*. London: B.T. Batsford, Ltd., 1936. £750

4to., Original paper-covered boards printed in yellow, red and black; lacking the extremely rare acetate dustwrapper; illustrated with b/w photographs to upper and lower boards, as well as the endpapers; 8pp., 63 b/w photographs reproduced in gravure; boards faded to a light cream colour, yet retaining the bright red lettering; slightly bumped at corners and rubbed along spine; a few minor chips to head and foot; internally clean and bright. First edition, with an introduction by Raymond Mortimer.

Brandt was a British photographer and photojournalist known for his images of British society. *The English at Home* is his first book and another, *A Night in London*, soon followed in 1938. A few years later, in 1940, he was commissioned by the Ministry of Information to document the Underground bomb shelters during The Blitz.

Brandt's celebration of quintessential British life shows him to "not only be an artist but an anthropologist. He seems to have wandered about England with the detached curiosity of a man investigating the customs of some remote and unfamiliar tribe." Together with views of a Buckingham Palace guard and double-decker buses crossing London Bridge, he contrasts desolate East-End playgrounds with Kensington street parties showing children in fine clothes. In doing so he manages in just 63 photographs to cover a whole cross-section of British society. He is now considered to be one of the most important British photographers of the 20th century.



64. BURGESS, Anthony. *A Clockwork Orange*. London: Heinemann, 1962. £2,250

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

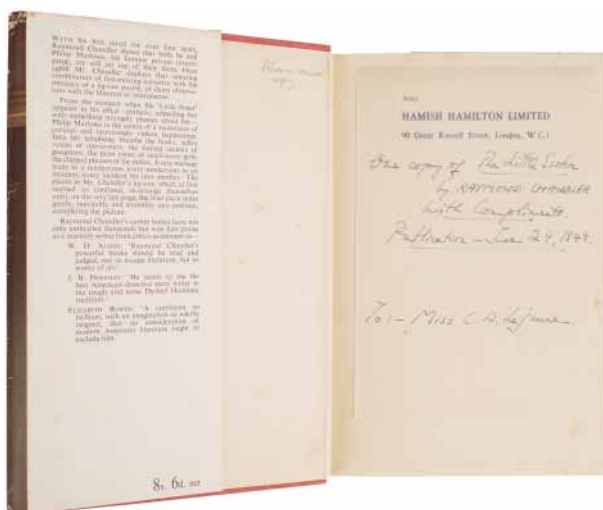
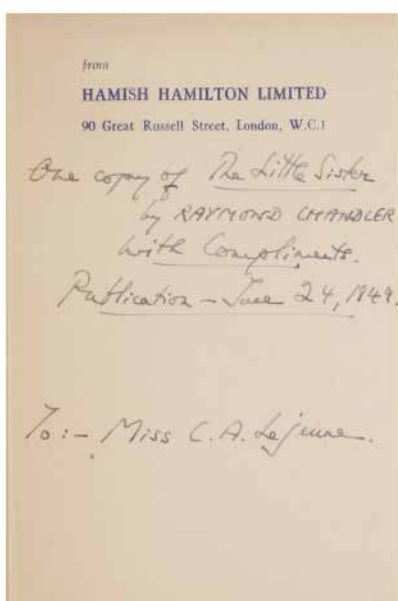
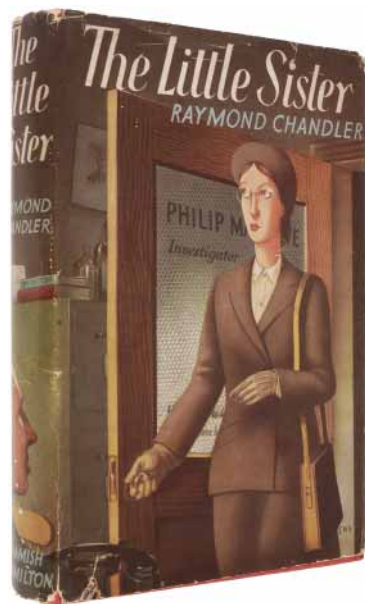
First edition, first issue binding of black cloth with wide flaps to dust wrapper. The second issue was bound in blue.

A Clockwork Orange is part black humour, part psychological comment on violence and its dominance over the mind. Written in just three weeks, it was inspired, in part, by an attack on Burgess' pregnant wife, and is famous for its violent scenes, as well as its use of 'nadsat' - a combination of cockney slang with Russian. The book was banned in numerous US schools for its sexual violence, however it was the film adaptation which caused more of an uproar.

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

Interestingly, the film adaptation of this controversial novel with withdrawn in Britain by Kubrick himself. The self-imposed ban was in place until the producer's death in 1999, and despite numerous copies of the VHS being smuggled across the channel, the film was not screened in UK cinemas until its re-release in 2000.

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



65. 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.

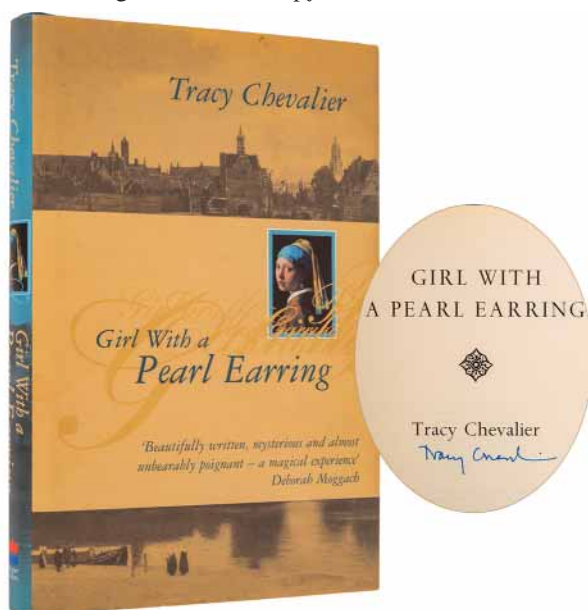
Publisher's review copy, published in advance of the first edition, which was released in the UK in June 1949. This copy from the Library of writer Anthony Lejeune, with publisher's note on headed paper pasted to front free endpaper: "One copy of *The Little Sister* by Raymond Chandler, with compliments.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



66. CHEVALIER, Tracy. *Girl with a Pearl Earring*. London: Harper Collins, 1999. £498

8vo. Original light blue cloth, spine lettered and decorated in gilt; pictorial dust-jacket; decorative endpapers; pp. [viii], 3-248, [iii]; fine.

First edition, signed by the author to the title page, and complete in the scarce first issue dust-jacket with the misspelling "Earing" on the rear panel. Tracy Chevalier's famous novel, inspired by the girl from one of Vermeer's most loved and mysterious paintings.

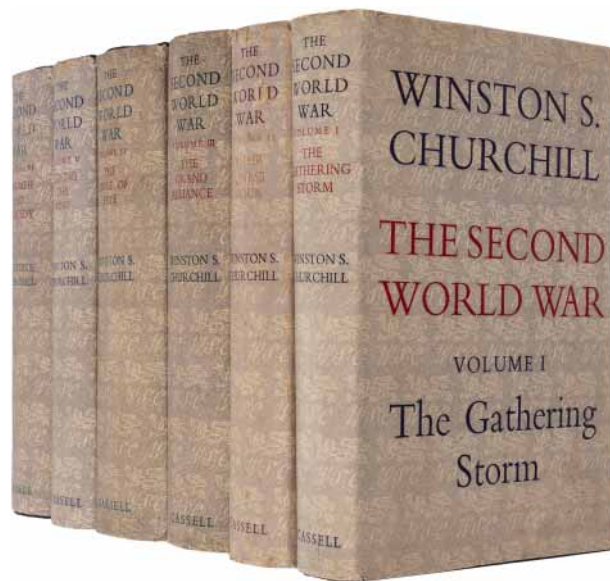
The basis for the Academy Award nominated movie starring Scarlett Johansson and Colin Firth. Scarce thus.



67. CHURCHILL, Sir Winston. Warship Week. A Message from the Prime Minister. Issued by the National Savings Committee, [1941]. £725

490 x 365 mm poster backed on linen. Small repaired tear to lower margin otherwise a very good copy.

On 21 August 1941 a new autumn savings campaign was announced. It took the form of 'Warship Weeks', with the intention to realize from the small saver £15 million per week over a twenty-four week period, a total of £360 million.



68. CHURCHILL, Sir Winston. The Second World War, 6 vols. London: Cassell & Co., 1948-54. £798

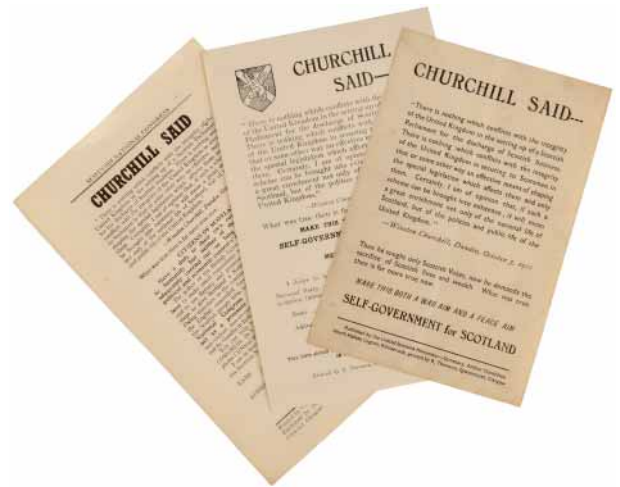
8vo. 6 vols.; original black cloth, spine lettered in gilt, in original dust-jackets; decorative endpapers; top edges red, illustrated with maps and diagrams, some folding; retaining much of the red colour to the upper edge, and colour to the spines of jackets, these are superior examples;; all jackets unclipped; some light marks to edges and a few small spots within each volume; the black cloth underneath also unfaded; a few small nicks and short closed tears to head and foot of spines, one or two to the upper edge of jacket; some of the red lettering to the jacket of Vol II faded; Vol IV a touch bowed; still very good (and for some, near-fine) examples.

First editions of all six volumes. With errata note in Vol I as called for.

The set covers the period from the end of the First World War to July 1945. Throughout the course of the war, Churchill had kept regular minutes and memoranda which proved highly useful to him as he began the mammoth task of setting all his thoughts onto paper. Unknown to many at the time, he had also agreed to a deal with Clement Atlee's Labour government, which allowed him and his assistants on the project access to all necessary documents, provided that no official secrets were revealed, such as the work of the code breakers at Bletchley Park, or the planning of the atomic bomb. In this way the work is a comprehensive, although biased and in part incomplete memoir.

Churchill labelled the "moral of the work" as follows: "In War: Resolution, In Defeat: Defiance, In Victory: Magnanimity, In Peace: Goodwill".

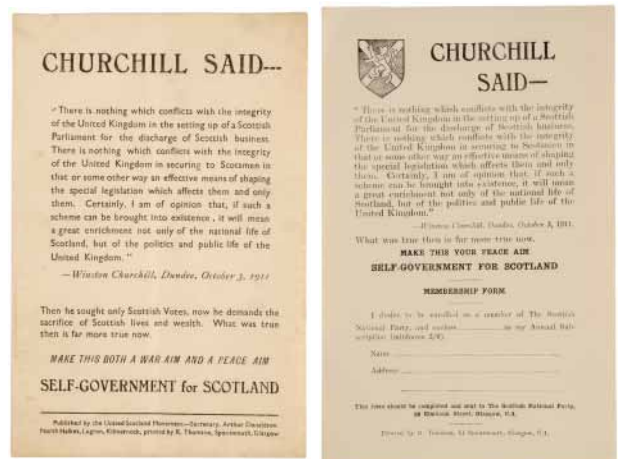
One of the most uptogether sets we have seen in recent years.



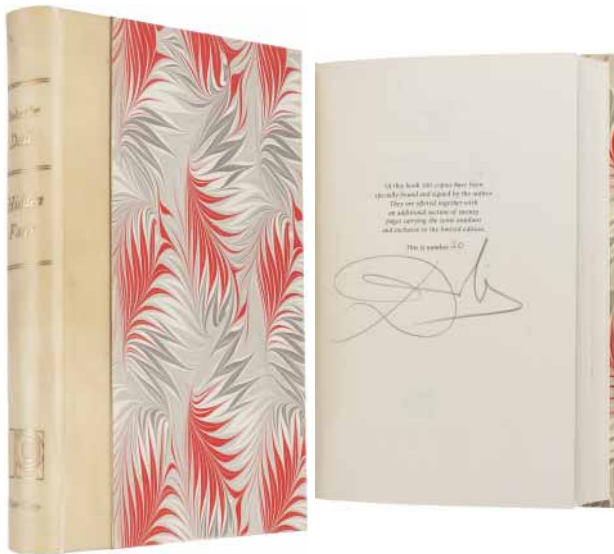
69. CHURCHILL, Winston. Churchill Said. [Three Pamphlets]. Glasgow: United Scotland Movement, R. Thomson & Caledonian Press, 1911. £1,200

Three one-sided sheets (12.5 x 19, 13.5 x 21 and 14 x 22cm respectively); printed in black; aside from some minor shelf-wear, all fine copies, with no tearing or creasing.

Three flyers containing a quotation from a speech given by Churchill in Dundee on the 3rd October 1911. Two have uncompleted forms for members to join the Scottish National Party, while the smallest of the three, which ends 'MAKE THIS BOTH A WAR AIM AND A PEACE AIM SELF-GOVERNMENT FOR SCOTLAND' does not appear in the comprehensive Woods bibliography, making it a true rarity for any Churchill collector.



A SIGNED LIMITED EDITION OF DALI'S ONLY NOVEL.



70. DALI, Salvador. *Hidden Faces* translated by Haakon Chevalier. London: Peter Owen, 1973. £2,000

8vo., original vellum-backed marbled paper-covered boards, vellum ruled and lettered in gilt to spine; top edge gilt; white ribbon marker; matching red cloth-covered original slipcase; illustrated with black and white reproductions of paintings by Dali; pp. [ii], 318, [ii]; some light creasing to edges of vellum and the odd very small spot; else fine in fine slipcase.

Limited edition, number 20 of 100 numbered copies signed by Dali. With the accompanying pamphlet *Postface to Hidden Faces*, comprising *Objective Chance* and *Reverie* by Dali.

Hidden Faces was originally written French in autumn 1943, two years after Dali had published his autobiography to great success. Chevalier, a professor at Berkeley University, spent several weeks with Dalí, translating directly into English as Dalí wrote. The novel was completed in two weeks on the estate of the *Marquis de Cuevas* in Franconia, a mansion in the mountains of New Hampshire next to the Canadian border. Despite the switch in media, Dali's surrealist qualities are easily transposed to paper, as he vividly describes the experiences and love-affairs of a group of aristocrats in pre-war Europe from February 1934 during the Paris riots, to the end of the Second World War. It was poorly received on publication, but revived in 1973 with renewed interest in its only partially hidden autobiographical nature.

Chevalier himself described the novel as: "an epitaph of pre-war Europe (...) It is primarily a novel of decadence. Its basic theme is love-in-death: a treatment in modern dress of the old and perennial Tristan and Isolde myth".



71. DANILOVA, Alexandra. Christmas Card with photographs. No Date. £98

Undated Christmas card inscribed by Danilova "To all your charming family, Alexandra Danilova".

With a 128 x 100mm black and white postcard of Danilova dancing, and with two 77 x 107mm black and white photographs of the ballerina taken outside a theatre. The latter pair of photographs were clearly taken by an amateur fan.



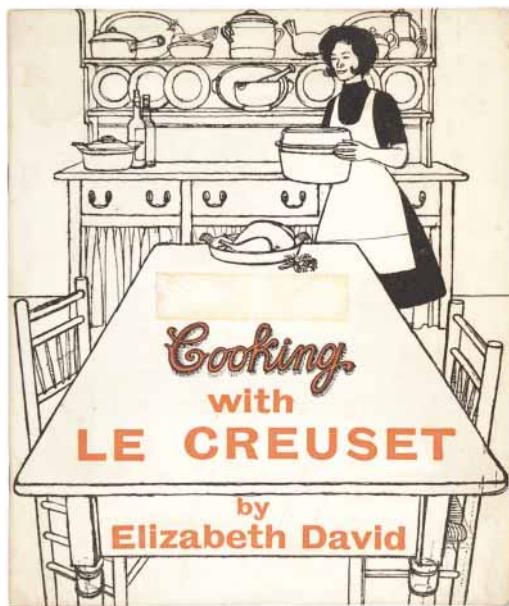
72. DANILOVA, Alexandra. Typed letter signed mounted with Black and White Postcard. September 23 1948. £98

Black and white postcard of Danilova dancing with Jasinsky in "Choreartium" mounted with a typed letter signed by Danilova, 260 x 435 in mount.

The letter to a Mrs Guttirie sends thanks for a letter that the ballerina had received with a hope that the correspondents might meet when Danilova is next in London.

Aleksandra Dionisyevna Danilova (November 20, 1903 - July 13, 1997) was a Russian-born prima ballerina, who became an American citizen. In 1989, she was recognized

for lifetime achievements in ballet as a Kennedy Center Honoree.



73. DAVID, Elizabeth. *Cooking with Le Creuset*. Printed [for Le Creuset] at Cresta Press Ltd Watford, [c. 1969]. £130

8vo., original printed wrappers. Wrapper and other illustrations by Heather Standring. Signs of a label that has now been removed from the upper wrapper, paper label of Crown & Harris Ltd "Kitchen Equipment Engineers" on lower wrapper, a little occasional spotting, otherwise a very good copy.

First edition of this 16 page promotional pamphlet for Le Creuset, considerably scarcer than the Clarbat printed 38 page pamphlet of the same title.



74. DAVIDSON, Alan (Photographer). *Michael Jackson arrives at the Mayfair Hotel*. £800

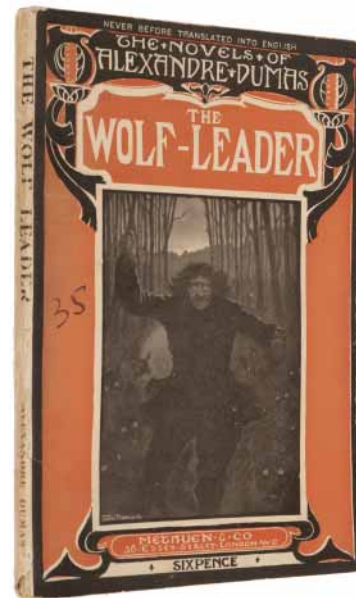
745 x 520mm. Giclée Print using Archival pigment inks on Hahnemüle Fine Art Pearl 285gsm paper.

Limited edition of 10 numbered copies signed by the photographer.

Alan Davidson was a press photographer based in London for more than 30 years, who photographed the rich, the famous, the before-they-were-famous and those that had fallen from grace. Going through his vast archive, with new treasures found within the old brown manilla envelopes, reads like a who's who of the great and good (and the very bad) of London society. Cinema stars rub shoulders with pop stars, royalty with politicians.

Working from the late 1960s to the present day Alan remembered the days before celebrities became surrounded by 30 young publicists and before there were 50 photographers at every event you went to, allowing

him to take intimate and relaxed portraits, unlike the anodyne syndicated press shots of today.



75. 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; the 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.

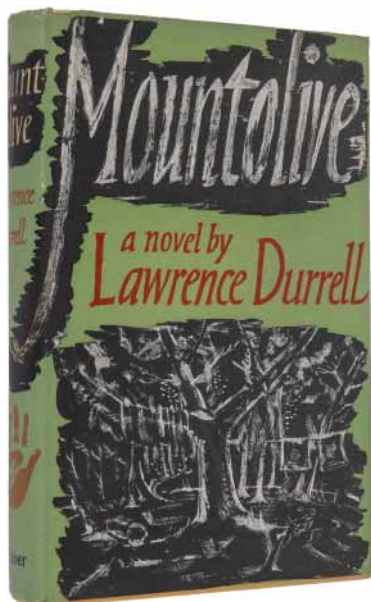
The Wolf Leader translated here into English for the first time by Alfred Allinson, was originally written by Dumas in 1857 under *Le Meneur de Loups*. An American edition did not appear until 1950.

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?"

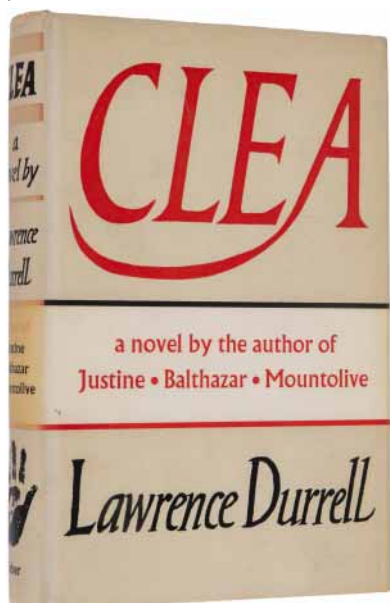
Scarce.



76. DURRELL, Lawrence. *Mountolive*. London: Faber and Faber, 1958. £298

8vo., purple painted label with gilt lettering and decoration to spine; original unclipped jacket (16s net); pp. 320; a bright copy, the gilt on spine a little rubbed/dulled, with head and foot lightly bruised; jacket very good, with some small nicks and short tears to upper edge; a vibrant example nonetheless.

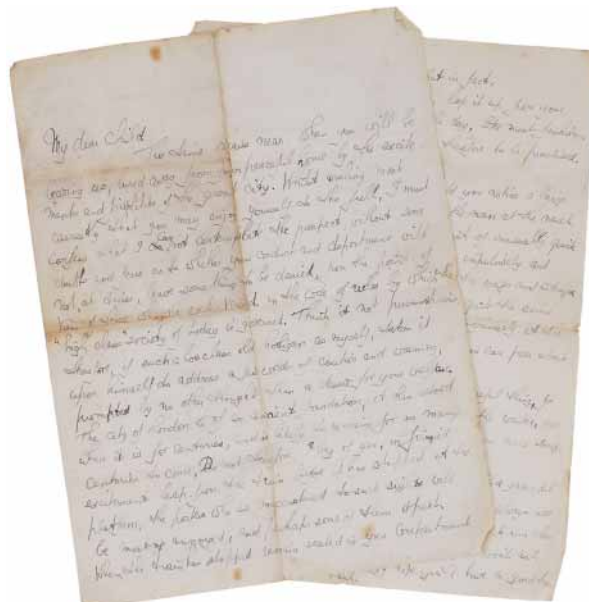
First edition. The third book in the Alexandria Quartet, preceded by *Justine* (1957) and *Balthazar* (1958), and followed by *Clea* (1960).



77. DURRELL, Lawrence. *Clea*. London: Faber and Faber, 1960. £250

8vo., red cloth boards with green painted label gilt and gilt lettering to spine; original unclipped jacket (16s net); pp. 287, [i]; a little bumped to corners, else a near-fine copy, jacket with some light creasing and nicking to edges and slightly darkened to spine; a lovely example.

First edition. The fourth volume in The Alexandria Quartet series, following *Justine* (1957), *Balthazar* (1958), and *Mountolive* (1958).

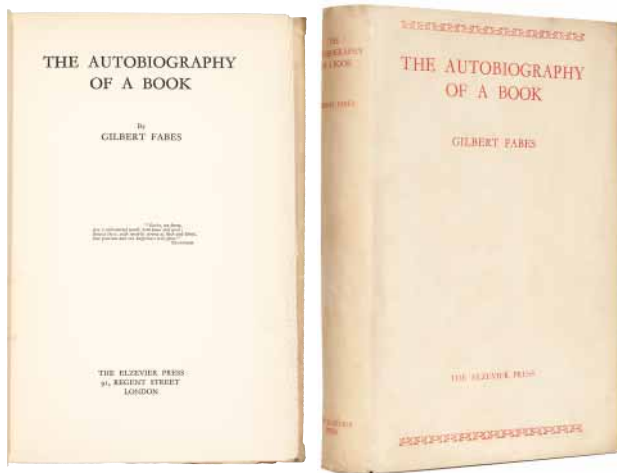


78. [ETIQUETTE]. ALS signed to Meg Nason. n.d., [c.1920]. £125

Two sheets of folded paper (17 x 22.5cm); written in blue ink; the first sheet on both sides, the second recto only; some creasing to corners, a few small brown spots and toning to the folds, with a couple of very small holes; entirely legible.

An endearing and highly entertaining letter from “a low class old hooligan” writing to a young lady who is about to leave home for the big smoke for the first time. Among the snippets of advice are tips and suggestions on how to disembark the train: “Do not therefore, I beg of you, in frenzied excitement leap from the train before it has stopped at the platform, the porters who are unaccustomed to such sights will be most annoyed, and perhaps some of them upset. When the train has stopped remain seated in your compartment for 10 minutes or a quarter of an hour, so as to gain a seemingly composure...and then alight gracefully (left foot first)”; tips on how best to conduct the fine art of luncheon: “Don’t eat your soup with a spoon, lap it up from your plate, that is one of the fashions of the day, like most fashions, disgusting, but still the fashion and therefore to be practised”; and suggestions on how to grab people’s attention; in the case of waiters, by prodding them with an umbrella, which should be carried about at all times; in the case of other people in the dining room, “never point at people with your fork, it is rude, always use your fish knife”.

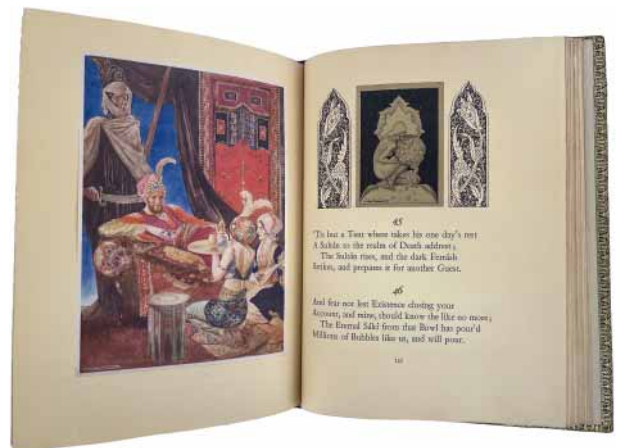
The recipient of the letter, though unnamed, is Margaret ‘Meg’ Nason, a close friend and contemporary of T. S. Eliot, who owned the Bindery tea shop in Broadway, Gloucestershire. Nason and Eliot corresponded from the late 1930s until the latter’s death, and Meg often sent the writer cakes to mark his birthday, and other such occasions (an archive of their letters is currently held by the British Library, in which it is detailed that chocolate was his favourite).



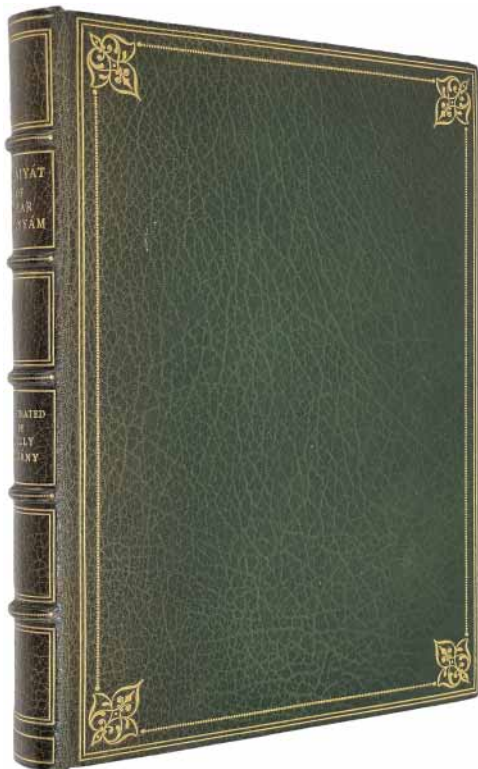
79. FABES, Gilbert. *The Autobiography of a Book*. Elzevier Press, 1926. £150

8vo., original cloth with dust wrapper. Light crease to spine of wrapper which is a little darkened otherwise a very good copy.

First edition inscribed by the author "With best wishes from Gilbert Fabes 1927". An intriguing look at the antiquarian book world and book collecting from the viewpoint of a book.



A STUNNING ZAEHNSDORF BINDING.



80. FITZGERALD, Edward; [Willy POGANY, illustrator]. *Rubaiyat of Omar Khayyam*. London: George G. Harrap & Co. Ltd., 1930. £1,250

Large 4to., stunningly and elaborately bound by Zaehnsdorf in full green morocco, with gilt borders and cornerpieces, spine with five raised bands lettered and lined in gilt; upper edge gilt, else untrimmed; with elaborate gilt turn-ins and green watered silk endpapers; with frontis and a further 11 mounted coloured plates; along with numerous black and white line illustrations throughout, including head and tail pieces; and numerous vignettes on gold paper; pp. [vi], 5-171, [ix]; many pages unopened; endpapers lightly offset; a beautiful example, otherwise, in a fine binding.

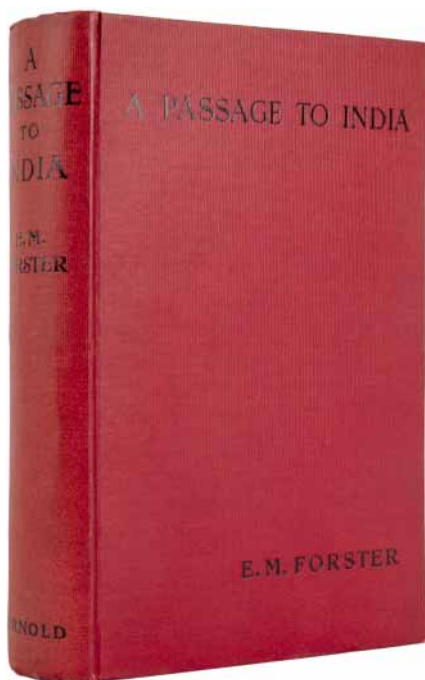
First trade edition. Pogány's illustrated edition was first published in 1909.



81. FORBES, Bryan. Truth Lies Sleeping and Other Stories. Methuen, 1950. £250

8vo., recently finely bound in half blue morocco with gilt rules over marbled boards, spine panelled and lettered in gilt, top edges gilt. Spine slightly sunned, bookplate. A very good copy.

First edition. A collection of short stories, and the first published book by the celebrated director of *The Stepford Wives*, and *Whistle down the Wind*. He would not publish another book for over twenty years.

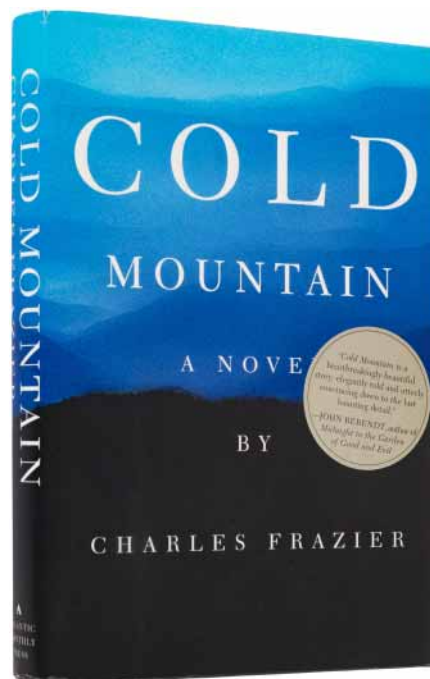


82. FORSTER, E.M. A Passage To India. London: Edward Arnold & Co., 1924. £898

8vo. Original red cloth, titled in black to upper cover and spine; pp.325 [3, ads]; a superior copy, with the cloth the brightest we have seen in some time, **virtually unfaded** to the spine; some very small bumps and bruising to the edges, and a previous ownership name to the ffep; prelims and endpapers lightly toned, as ever.

First edition of Forster's famous novel, one of 5000 copies.

A Passage to India deals with the complex themes set against the backdrop of the British Raj and the Indian independence movement during the 1920s. Despite being controversial on release due to its depictions of relationships between colonizer and colonized, the book went on to win the 1924 James Tait Black Memorial Prize for fiction, and in modern days holds an important place in discussions of orientalist and postcolonial literature. Time magazine included the novel in its "All Time 100 Novels" list.



83. FRAZIER, Charles. Cold Mountain. A Novel. New York: Atlantic Monthly Press, 1997. £198

8vo., original cloth-backed boards; spine lettered in rose-gold; endpapers showing a map of the Southern Blue Ridge Mountains; unclipped dust wrapper designed by John Gall; pp. [x], 356, [ii]; spine a little cockled, jacket with publisher's price sticker showing \$24; some incredibly light creases and bubbling to edges of jacket; near-fine.

First edition, with the full number line 1-10. The first state, with misprint on page 25, line 16 ("man-woman" for "mad woman"). With the circular sticker with the Berendt blurb on the front panel. **Boldly signed** by the author to the title page.

Basis for the 2003 film starring Nicole Kidman, Academy Award winner Renee Zellweger (who won the Best Supporting Actress award for the film) and Jude Law (who was nominated for Best Actor). Winner of the 1997 National Book Award.

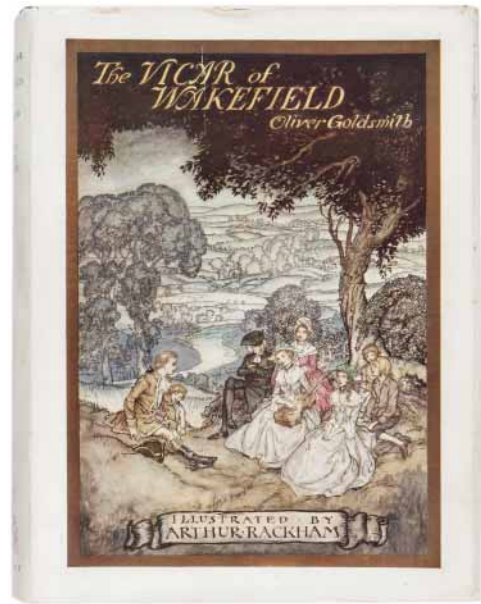


84. GILL, Eric. Borders: Chaucer and Cupid; Chaucer writing. Original mounted wood engraving on Japanese paper from *Engravings by Eric Gill*, published by Douglas Cleverdon in 1929.

This from one of eighty copies on Batchelor hand-made paper, containing an extra set of the engravings on Japanese paper.

Small spot of browning.

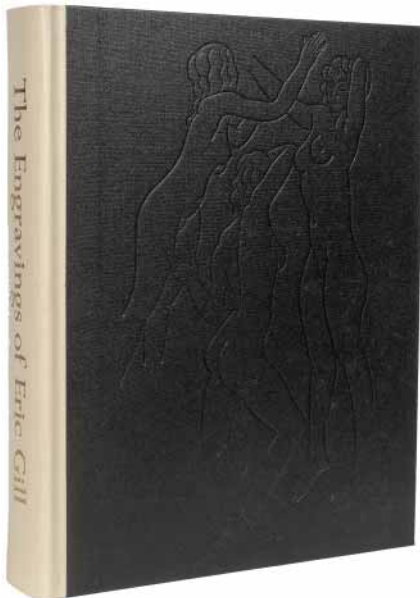
£248



86. GOLDSMITH, Oliver. *The Vicar of Wakefield*. London: George G Harrap & Company Ltd, 1929. £175

4to., original blue cloth with decoration and lettering gilt to upper cover and spine; upper edge gilt; pictorial endpapers; preserved in the original dustjacket (15/- net); with frontis and a further 11 plates by Rackham; pp. [iv], 5-231, [i]; some light bruising to boards and foxing to prelims, else a lovely bright copy in the original jacket which is rubbed and lightly shelf worn, some small nicks to edges and a few tape repairs to reverse.

First Rackham illustrated edition.



85. GILL, Eric *The Engravings of Eric Gill*. Wellingborough: Christopher Skelton, 1983. £398

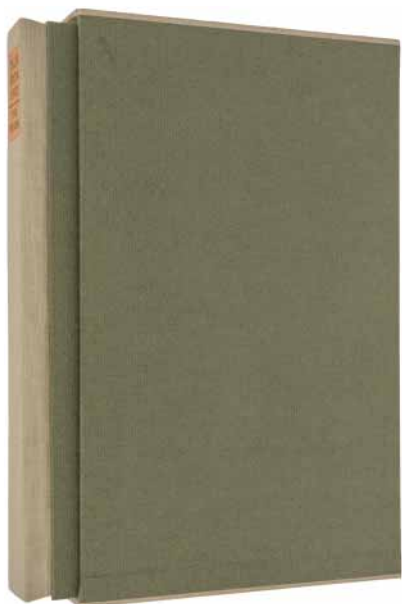
4to. Original black cloth with cream cloth spine, design of three female figures on upper cover in blind, spine lettered in gilt; pp. xxiv + 545 + colophon; illustrated throughout with Gill's engravings, a few in colour, some folding; a fine copy in the original slipcase.

Limited to 1350 copies.



87. GRAFTON, Sue. "C" is for Corpse. New York: Henry Holt, 1986. £598

8vo., original cloth with dust wrapper. A near fine copy. First edition. The third in Sue Grafton's series of Alphabet mystery novels, succeeding "A" Is for Alibi" and "B Is for Burglar". The series was left incomplete, with "Y Is for Yesterday" being published in 2017. Grafton intended to write a Z novel, but she died before she was able to do so.



This special edition of
Tales from Ovid
has been bound by
Smith Settle, Otley, West Yorkshire
and signed by the author.

Three hundred numbered copies
are for sale.
A further ten copies numbered 1-x
are reserved for the author.

This is number **284**

Ted Hughes

88. HUGHES, Ted (author). *Tales From Ovid; Twenty-four Passages from the Metamorphoses*. London: Faber and Faber, 1997. £698

8vo. Original pale green cloth-backed olive-green boards, burnt-orange endpapers, preserved in the original green board slipcase; pp. [xii], vii-xi, [iii], 3-264, [xiv]; aside from a few light pencil annotations to p.3, a mint copy in slipcase.

First edition de luxe, limited to only 300 numbered copies for sale, this no. 284 signed by Ted Hughes.

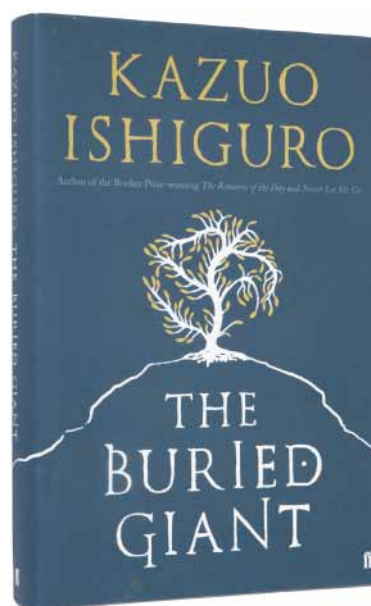
A retelling of twenty-four tales from Ovid's *Metamorphoses*, including the stories of Phaeton, Actaeon, Echo and Narcissus, Procne, Midas and Pyramus and Thisbe, and many more. It won the Whitbread Book of the Year Award for 1997 and, along with *Birthday Letters*, was one of his last published works.



89. [BOSCH] ILSINK, Matthijs and Jos KOLDEWEIJ. *Hieronymus Bosch, Painter and Draughtsman*. Brussels: Mercator Fonds, Distributed By Yale University Press, 2016. £150

4to. Green ribbed paper-covered boards, pictorial dust jacket, pictorial card slipcase; illustrated throughout in colour.

First edition.

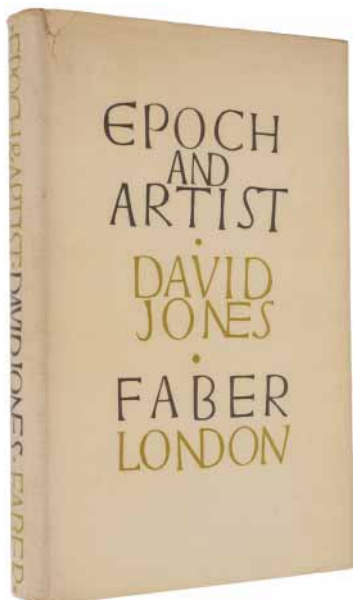


90. ISHIGURO, Kazuo. *The Buried Giant*. Faber and Faber, 2015. £198

8vo., original cloth with dust wrapper. A fine copy.

First edition signed by Ishiguro on the title-page.

A fantasy novel by the Nobel Prize-winning British writer Kazuo Ishiguro, following the lives of an elderly couple, Axl and Beatrice, who live in a fictional post-Arthurian England in which no-one is able to retain long-term memories.



91. JONES, David. *Epoch and Artist*. London: Faber and Faber, 1959. £150

8vo., original grey cloth, printed red label gilt to spine; in the unclipped jacket designed by Jones (25s net); pp. 320; save for a few small marks to edges and bruising to head and foot, a lovely copy; the jacket toned, creased, and a little shelf-worn, rubbed and nicked to head and foot; and with one closed tear to upper panel (2.5cm approx.)

First edition. A collection of essays written between the 1930s and 50s, including Jones' personal reflections upon Welsh culture, along with his thoughts on the position of art and the artist in the twentieth century, and concluding with writings on the nature of epoch and European culture and history.

"Like Thoreau, Melville and Hopkins, [David Jones] was one of Literature's saints who speak with an authority that comes more from religion than from the world of letters." (Stephen Spender).

ONE OF IRELAND'S GREATEST NOVELISTS.



92. JOYCE, James. Bronze of James Joyce's Death Mask. Cast at Lunts Foundry Birmingham, 2017. £4,750

45 cm in height overall on a plinth of Kilkenny granite, the plinth carved with the inscription "JAMES JOYCE 1882-1941".



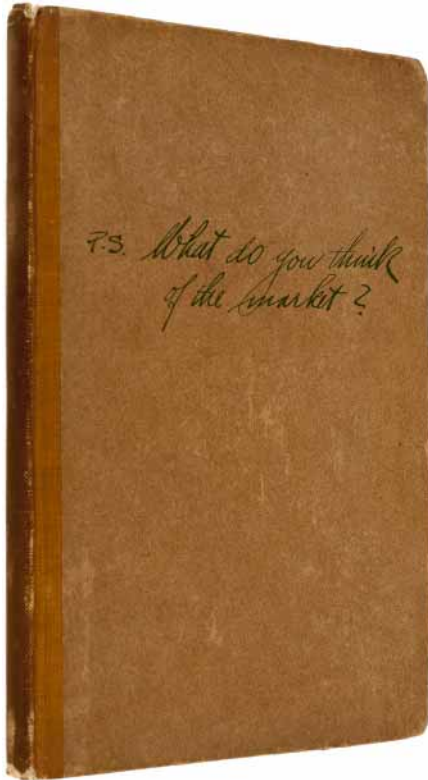
93. KAFKA, Franz *The Trial*. London: Victor Gollancz Ltd., 1937. £698

8vo., original publisher's blue cloth boards, lettered in blue to spine; pp. 285, [iii]; lacking the exceeding rare jacket; small nick to head of spine; edges and prelims with a few spots; last endpaper with some scribbled pen impressions to paper; a very good copy otherwise.

First English Edition, translated by Willa and Edwin Muir.

The Trial was written between 1914 and 1915, and first published posthumously in 1925. Revolving around the plight of a man arrested for a crime which is never revealed to himself, or the reader, the plot is strongly influenced by the likes of Dostoevsky's *Crime and Punishment*. It became one of his best known works, although it very nearly never came to fruition. Kafka had directed his friend and literary executor Max Brod to destroy the manuscript but instead, he had it translated and published ten years after the writer's death.

It is estimated (in Sheila Hodges' history of the firm of Gollancz) that only about 1,000 copies of the first edition were sold, many of those to circulating libraries. Despite lacking the jacket, scarce thus.



94. **KUSTOMER, A.** P.S. What do you think of the market? *New York. Guenther Publishing Company, [1920]. £1,850*

8vo., original cloth-backed paper-covered boards lettered in green on upper board. Repair to tear on gutter of title-page otherwise a very good copy.

First edition. Inscribed by the author. A series of 38 humorous fictional letters between an investor, Dave, and his broker Eddie.

While satirical in tone, the letters offer insights into the worries and frustrations inherent in playing the stock market, and foreshadow the crash and subsequent depression that would come ten years later.

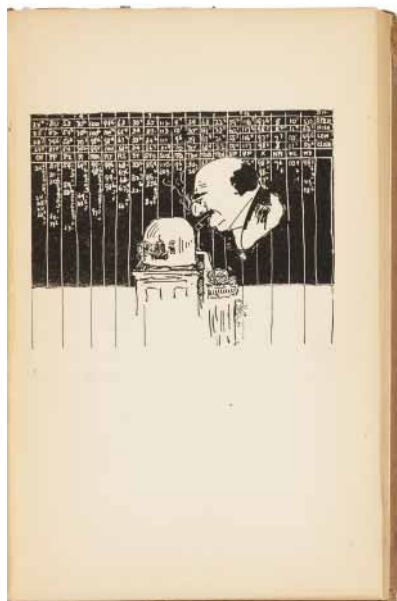
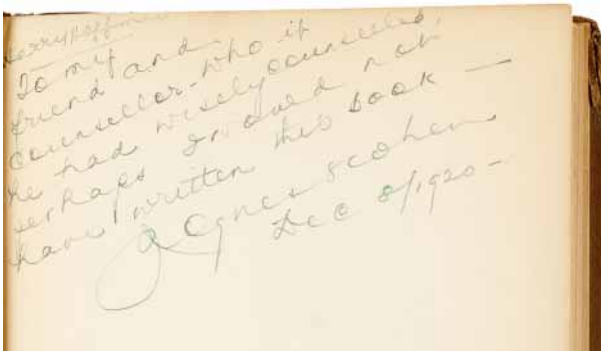
“A. Kustomer” was the pseudonym of Jacques S. Cohen. At the time of the book’s publication, Cohen was the head of the Statistical Department at J.S. Bache & Co., a securities firm, and later worked at the firm of Baar, Cohen & Co. He also wrote numerous articles for *The Financial World*, also published by The Guenther Publishing Co., which was run by Louis Guenther.

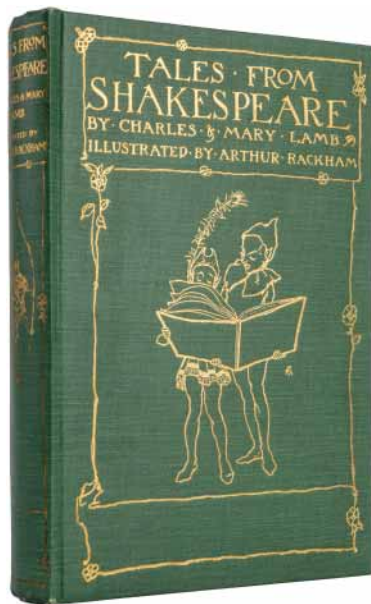
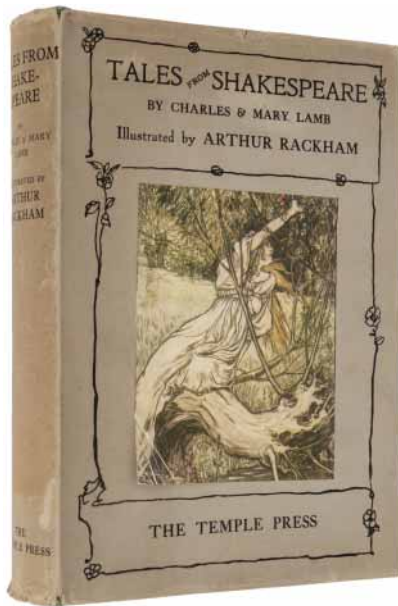
Louis Guenther is perhaps best known for the libel and blackmail suit he was embroiled in during the beginning of the twentieth century.

In 1911, George Graham Rice, himself a known con artist, published an article in the magazine *Adventure* (owned by the Ridgway Company) accusing Guenther of using *The Financial World* as a blackmail scam, supposedly threatening various businesses with bad press if they refused to purchase advertising. Guenther fought back, ultimately winning a libel suit against The Ridgway Company in 1915. A few years later, Jacques S. Cohen, apparently unfazed by Guenther’s supposedly unsavory business practices, began publishing his “Eddie from Dave” letters in *The Financial World* as well as articles under his own name. Apparently unaffected by the scandal, *The Financial World* continued publishing until it folded in 1998.

From the library of Harry Hoffman, presumably the same Harry Hoffman who was World Secretary of the American Exchange National Bank in New York in 1922. The inscription, which reads, “Harry Hoffman: To my friend and counsellor. Who if he had wisely counselled, perhaps I would not have written this book—Jacques S Cohen Dec 8/1920”, is the only indication that Cohen was indeed the author. Even James L. Fraser, an investment counsellor who self-published a revised edition in 1966, did not know the identity of “A. Kustomer”. He writes in his introduction that Richard Anderson, then-editor of *The Financial World*, knew nothing of Kustomer’s identity either, and that it is, “one of the many little mysteries that often crop up when one digs into Wall Street’s past.”

In 2013, the book was revised, annotated, and privately reprinted again as *Letters to My Broker: P.S. What Do You Think of the Market?* by Clem Chambers, a financial pundit as well as CEO of ADVFN, a financial market website. He too, did not know the identity of the original author. These reprints are a testament to this odd and obscure little book’s enduring relevance to the financial world.

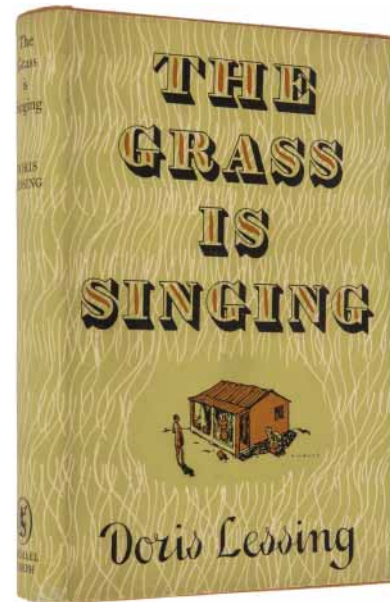




95. RACKHAM, Arthur (illustrator). Charles and Mary LAMB (authors). *Tales From Shakespeare*. London: *The Temple Press*, 1909. £198

4to., original green cloth, lettered and decorated in gilt to upper cover and spine with a design by Rackham; in the original paper jacket printed in black with onlaid colour plate by Rackham (9s. Net); illustrated throughout with full-colour and black and white plates by Rackham; a lovely copy, slightly spotted to the fore-edge; some light spots to title and prelims; jacket with some splash marks; corner crease to onlaid plate, and some chips around the spine and folds; very good.

First Temple Press edition, following the Dent edition of 1909.



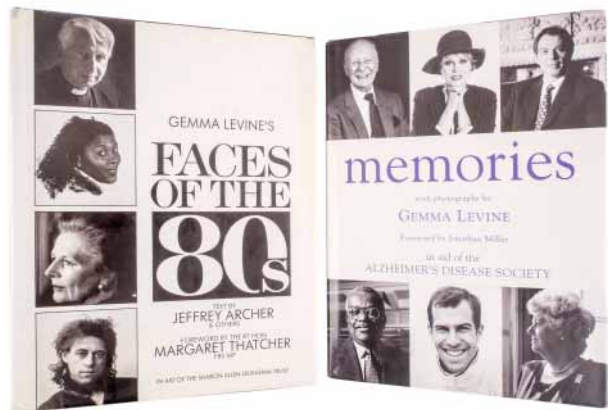
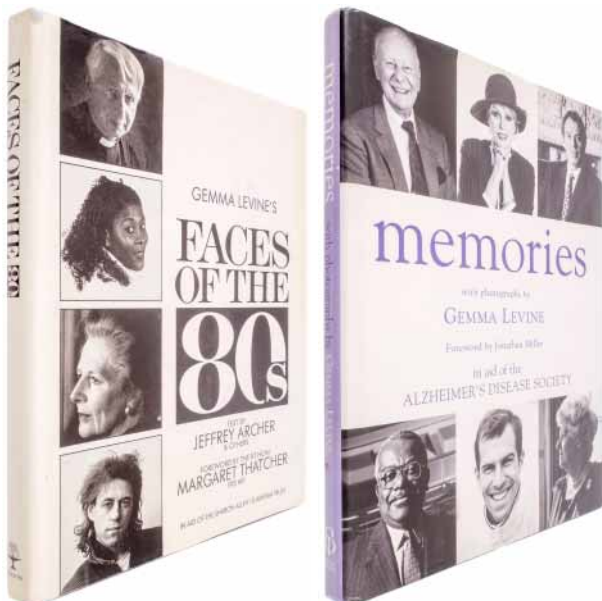
96. LESSING, Doris. *The Grass is Singing*. London: *Michael Joseph*, 1950. £450

8vo., red/brown cloth boards lettered in yellow to spine; unclipped pictorial dust wrapper (9s. 6d. Net); pp. 256; boards a touch bumped to spine ends and sunned to edges; otherwise a bright and near-fine example, the jacket particularly well preserved, with some expert, and very minor, paper repairs to the folds.

First edition of Lessing's first book.

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

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



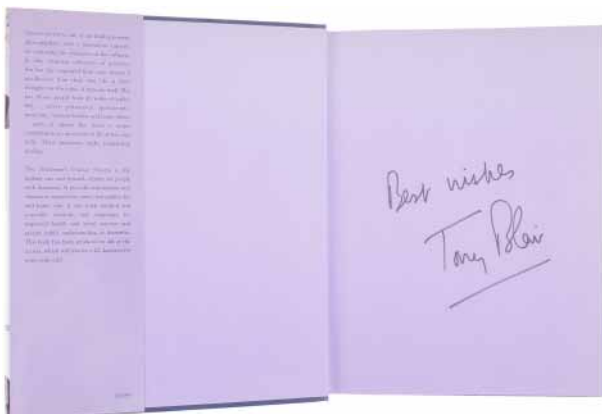
97. LEVINE, Gemma. Faces of the 80s [and] Memories. Collins, 1987 & Ebury Press, 1998. £998

4to, original boards, in price-clipped dust-jacket; illustrated throughout with black and white photographs; a little chipping to wrapper, ink inscription, otherwise a very good copy.

First edition. Somehow linking Cardinal Hume, Bob Geldof, Margaret Thatcher, Alan Sugar, Michael Grade, Michael Gambon, Toyah Wilcox and many others, this collection of Levine's famous portraits is a glimpse of the rich, famous and (self-) important of a legendary decade.

This copy is signed by 34 of the sitters. The signatories are as varied as the portraits themselves:

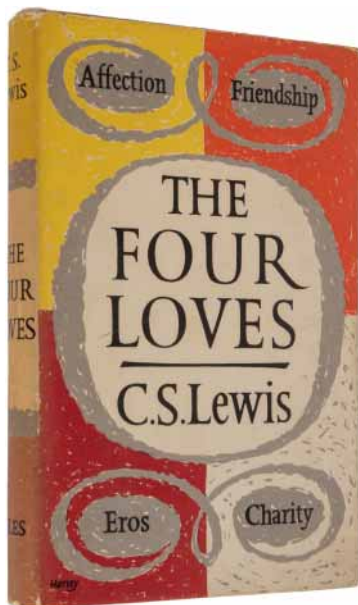
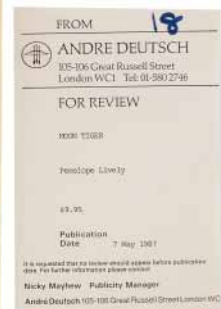
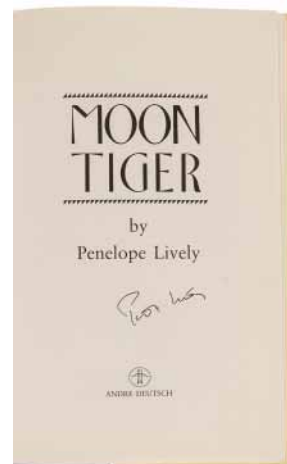
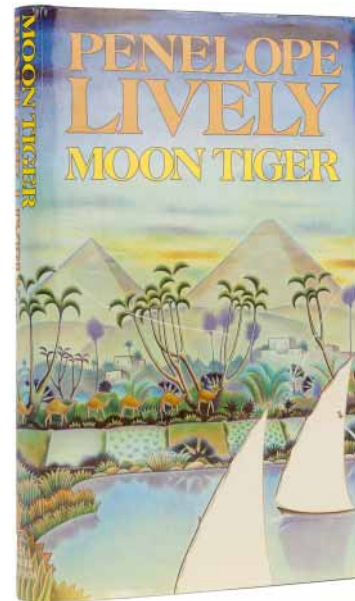
- Jeffery Archer
 - Ben Kingsley
 - Bob Geldof
 - Richard Branson
 - Michael Grade
 - Tim Rice
 - Bernard Levin
 - Frank Bruno
 - Robin Day
 - Jeremy Irons
 - Penelope Keith
 - Samantha Fox
 - Geoffrey Howe
 - Jimmy Young
 - David Frost
 - Morrissey
 - Elaine Page
 - Alan Bates
 - Bobby Robson
 - Bob Hoskins
 - Melvyn Bragg
 - Terry Wogan
 - Nigel Hawthorne
 - Jasper Carrott
 - Helena Bonham Carter
 - David Owen
 - Michael Parkinson
 - Fiona Shaw
 - Anthony Sher
 - John Mortimer
 - Miriam Stoppard
 - Tom Stoppard
 - Michael Caine
 - Toyah Wilcox
- sold with:*



Memories: with photographs by Gemma Levine.
4to., blue cloth lettered in silver to spine; original unclipped jacket; pp. 160, near-fine. *Provenance*: With Bonhams ticket laid in.

Third impression, this copy signed by Tony Blair to the ffe; and by the photographer to the half-title: "With best wishes to The Teenage Cancer Trust and wishing you the very best of luck, Gemma Levine, 2001" and several other sitters:

Michel Roux
Betty Boothroyd
David Suchet
Felicity Lott
George Carey
Harold Pinter
Joanna Lumley
John Harvey-Jones
John Suchet
Jonathan Sachs
Judi Dench
Margaret Thatcher
Michael Levy
Ned Sherrin
Prue Leith
Sherridan Morley
Simon Callow
Stanley Kalms
Terry Waite
Trevor McDonald
and
Zoe Wanamaker



98. LEWIS, C.S. *The Four Loves*. London: Geoffrey Bles, 1960. £120

8vo., grey publisher's boards, red lettering to spine; pictorial dust jacket designed by Michael Harvey; pp. 159, [i]; upper edge spotted and browned; some pushing to head and foot; lightly offset to endpapers; a very good copy in the bright jacket, a little browned to spine with some small closed tears; very good.

First edition. Lewis divides the concept of Love into four categories - Affection, Friendship, Eros and Charity - and explores each one from a religious and philosophical perspective.

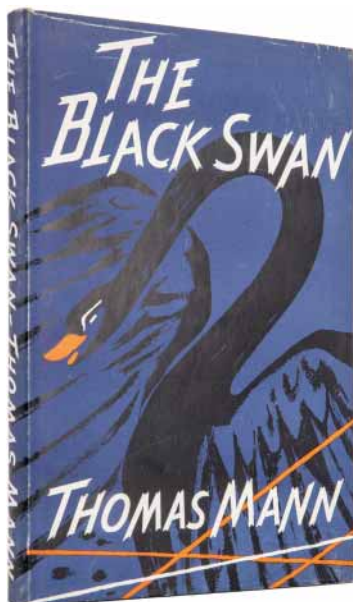
99. LIVELY, Penelope. *Moon Tiger*. London: Andre Deutsch, 1987. £250

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

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

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

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

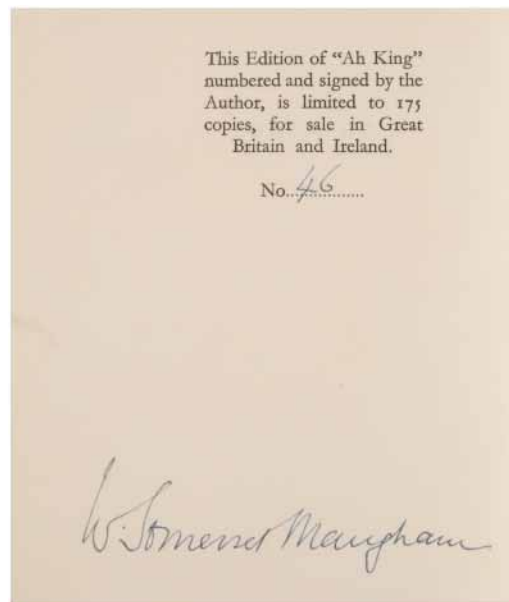


100. MANN, Thomas *The Black Swan*. London: Secker & Warburg, 1954. £498

8vo., green publisher's boards gilt to spine; complete in the vibrant illustrated dustwrapper (8s. 6d.); pp. 128; a near-fine copy, a touch sunned to edges and bumped to spine, but a very clean copy otherwise; jacket with a few light creases to the upper edge.

First UK edition.

A striking and forward-thinking novella from this Nobel Prize-Winning writer, which expounds upon such themes as womanhood, romance, sexuality and ageing. It is also credited as being of the first works to bring hard medicine into popular culture.

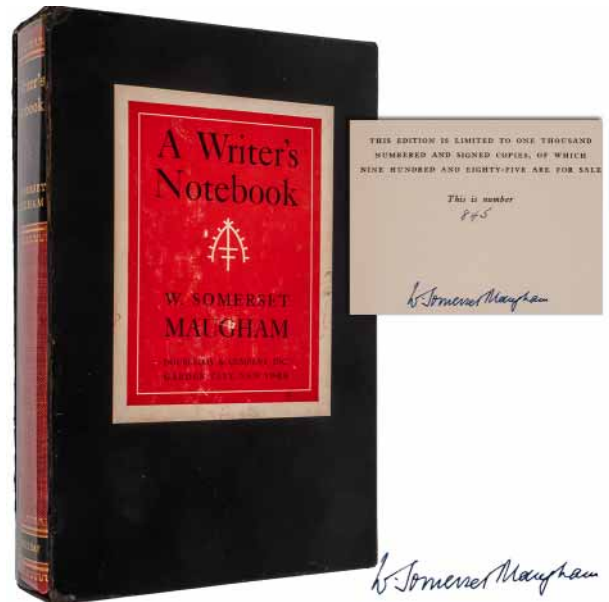
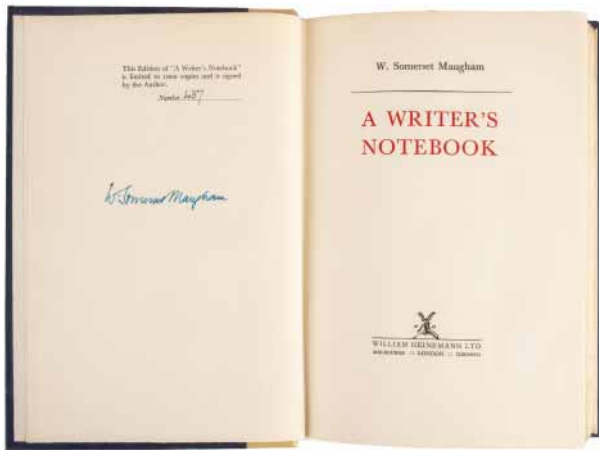
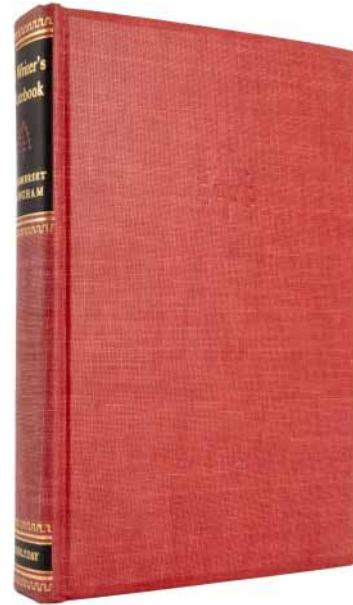
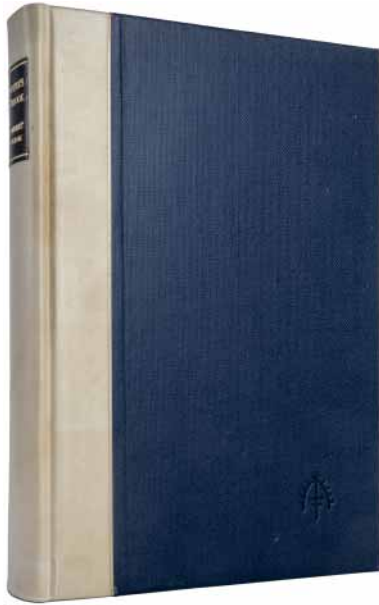


101. MAUGHAM, W. Somerset *Ah King*. London: William Heinemann, 1933. £398

8vo., cream publisher's cloth, black label gilt to spine; ribbon marker; upper edge gilt, else untrimmed; pp. [viii], 339, [v]; for the most part a fine and clean copy, ribbon marker a little fragile and frayed; some very light spots and marks to endpapers and paste-downs. Lacking the slipcase. Still, rather scarce in this format.

Limited to just 175 copies signed by the author. This is copy no. 46.

Ah King is a collection of short stories set in Malaya, and loosely based on Maugham's own experiences traveling with his companion Gerald Haxton in the region for six months during the early 1920s. In the preface, he recounts how, in Singapore, he engaged a man named Ah King to assist him in his travels, and who went on to accompany him for six months. When the time came for him to depart back to Europe Ah King surprised the author by bursting into tears (having shown little sign of emotion previously on the journey). Maugham subsequently dedicated the volume to him.



102. MAUGHAM, W. Somerset. *A Writer's Notebook*. London: William Heinemann, 1949. £398

8vo. Original quarter vellum over dark blue buckram boards, with embossed device to upper cover, spine lettered in gilt on a black morocco label, top edges gilt, others untrimmed; pp. xvi, 349, [iii] save for a rather charming inscription to the ffep ("For Dear Elsie/ This book to dip into now and then./ Willie."); a fine copy, with many pages completely unopened; in matching card slipcase which is a touch grubby, some marginal peeling to the edges and a few light spots to the upper edge.

First UK edition. One of 1000 numbered copies, signed by the author. This is copy no. 437.

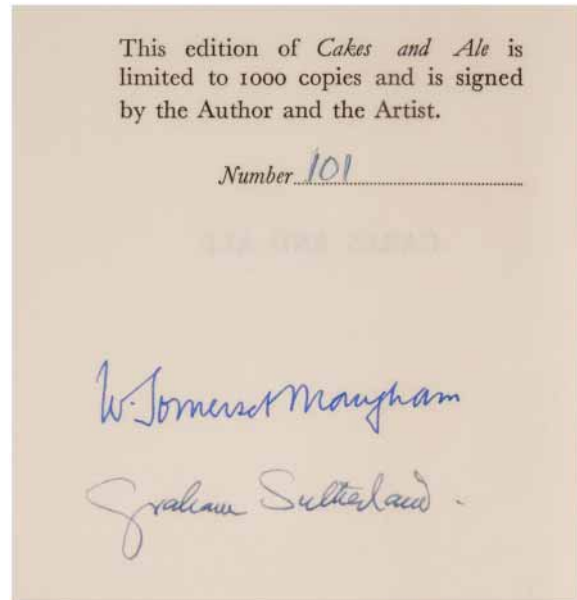
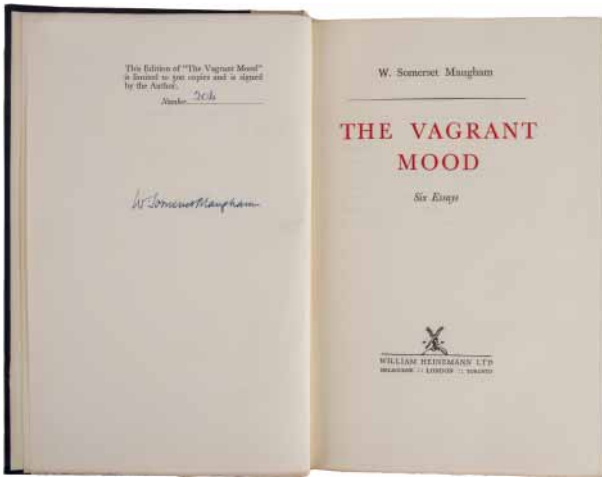
It is highly significant that *A Writer's Notebook* was first published in 1949, one year after Maugham's retirement from fiction writing with his last novel, *Catalina* (1948). Only then did he deign to publish, after rigorous selection, this collection of notes, many of which are highly revealing of his creative process. It includes character sketches, descriptions of nature, travel impressions, philosophical reflections, anecdotes, aphorisms and epigrams.

103. MAUGHAM, W. Somerset. *A Writer's Notebook*. Garden City, New York: Doubleday & Company, Inc, 1949. £450

8vo., original red publisher's cloth with bevelled edges, embossed in blind to upper board, black painted labels gilt to spine, with decorative gilt borders; upper edge gilt, else untrimmed; with frontis photograph of the author; housed in both the original glassine and slipcase with red label printed in black; pp. [viii], vii-xvi, 367, [i]; the glassine a little chipped to folds, with some light creasing; slip-case rubbed to edges. Else a very fresh, attractive copy.

Limited edition, limited to 1000 copies of which 985 were for sale. This is copy no. 845 signed-b~ by Maugham.

From 1892, when he was 18, until 1949, when this book was first published, Somerset Maugham kept a notebook. Part autobiographical, part confessional, this is a collection of Maugham's observations, confidences, aspirations and arbitrary jottings.



104. MAUGHAM, W. Somerset. *The Vagrant Mood: Six Essays*. London: William Heinemann, 1952. £350

8vo., quarter white calf binding over blue calf boards, ruled in gilt and embossed to upper cover with publisher's device; contrasting black leather label to spine; upper edge gilt, else untrimmed; housed in the original glassine dustwrapper and black slipcase; pp. [vi], 241, [i]; a very fresh copy, some brown spots, toning, and chips to the glassine, but a much better copy than most; lightly rubbed to foot; otherwise fine.

Limited edition. One of just 500 copies signed by the author. This is copy 22.

A lovely clean copy of this collection of six short essays. Including a fascinating piece on the decline and fall of the detective story; 'Some Novelists I Have Known', which includes some very enjoyable anecdotes concerning Henry James, H.G. Wells and Arnold Bennett; and 'Reflections on a Certain Book', a thought-provoking piece concerning Kant's *Critique of the Power of Judgment*. All in all, a very varied collection.

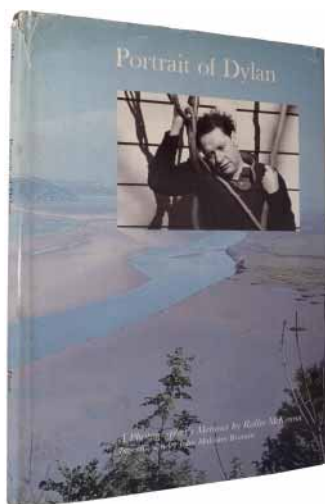
105. MAUGHAM, W. Somerset *Cakes and Ale*. London: William Heinemann, [1954]. £498

8vo. Original cream and blue lambskin, leather spine label gilt, top edge gilt, others untrimmed; pp. [xii], xii, v, 255, [i]; lithographic frontispiece portrait of the author by Graham Sutherland, several decorations by him, four pages of the original manuscript reproduced in facsimile; end papers very lightly offset; lacking the glassine, and with ever-so-slight cracking to the leather at head of spine; else fine.

First edition with these illustrations, limited to 1,000 numbered copies, signed by W. Somerset Maugham and Graham Sutherland, this No. 101. With an 8-page preface by the author specially written for this edition.

This edition of *Cakes and Ale*, first published in 1930, was commissioned to celebrate Maugham's eightieth birthday.

WITH AN UNPUBLISHED PHOTOGRAPH OF DYLAN THOMAS.

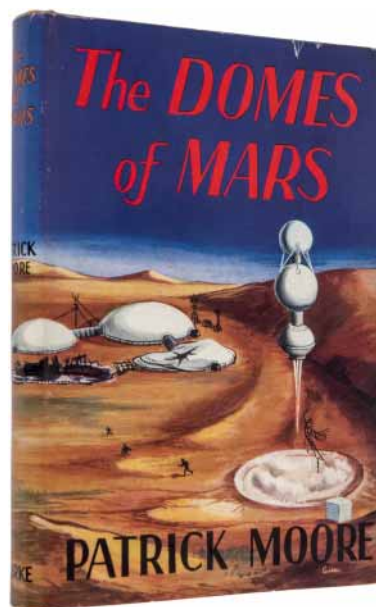


106. [THOMAS, Dylan]. MCKENNA, Rollie. *Portrait of Dylan*. London: J.M. Dent, 1982. £1,200

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

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

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



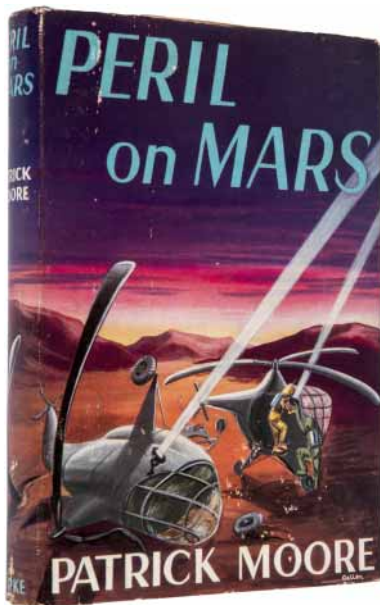
107. MOORE, Patrick. *The Domes of Mars*. London: Burke Publishing Co. Ltd., 1956. £325

8vo., original blue cloth gilt to spine; in the original unclipped jacket (7s 6d net) with artwork by Cullen; pp.160; a near-fine example, some light sunning to the spine tips; the jacket fresh and vibrant, perhaps just touched by the sun to the spine, with a few very small nicks the only defect.

First edition.

An early book in the *Maurice Gray* series by the author, astronomer and broadcaster Sir Patrick Moore. Moore was perhaps one of the best placed authors to write about Mars and the possibility of inhabitation. He was secretary of the Lunar Section of the British Astronomical Association, published numerous papers on the Moon and planets, was a fellow and Council Member of the British Interplanetary Society, and he even had, in his garden in Sussex, a small observatory with a 12½ inch reflector.

Other books in the series are *Mission to Mars* (1955), *The Voices of Mars* (1957) *Peril on Mars* (1958) and *Raiders of Mars* (1959).



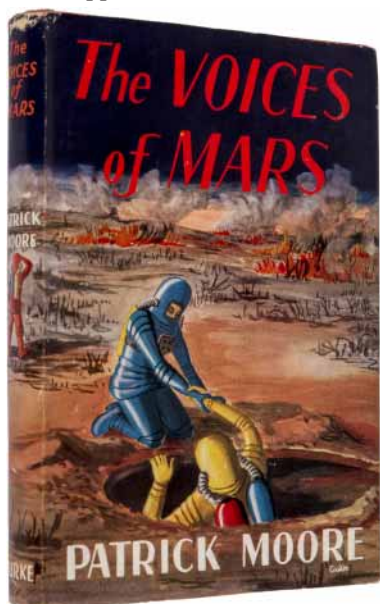
108. MOORE, Patrick. *Peril on Mars*. London: Burke Publishing Co., 1958. £325

8vo., blue cloth lettered in orange to spine; housed in the original dustwrapper (7s 6d net) with artwork by Cullen; pp. 158, [ii]; a near-fine example, lightly sunned and pushed to spine tips, the striking wrapper with some light rubbing to edges and a few small closed tears (one to foot of spine, one to lower panel); still an exceptional example.

First edition.

Best known for his penchant for popularising astronomy through his work as a writer, researcher, radio commentator and television presenter, Sir Patrick Moore also wrote science fiction novels for children. This, the follow-up to his 1957 work *The Voices of Mars* follows two key characters as they grapple with the struggles which face them on their Martian colony.

Rare with the wrapper so vibrant.



109. MOORE, Patrick. *The Voices of Mars*. London: Burke Publishing Co., 1957. £325

8vo., red cloth boards lettered in black to spine; in the original pictorial dust jacket (7s 6d net) by Cullen; pp. 160; a fine copy with very minimal bruising and discolouration to boards; the jacket bright and vibrant, with some rubbing to the colour at top of spine and folds,

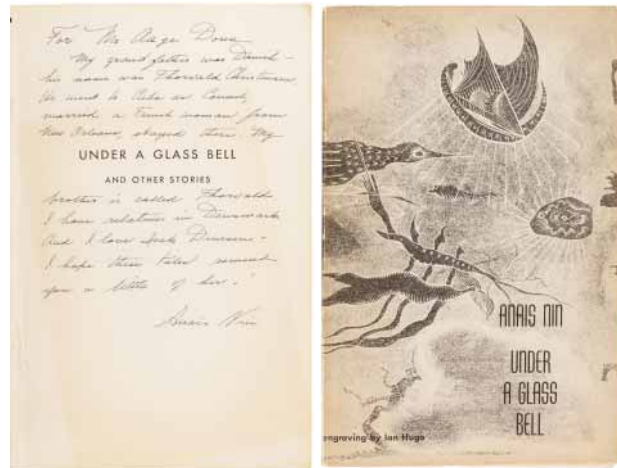
and some minor shelfwear to the lower panel. Scarce thus.

First edition.

Sir Patrick Moore is perhaps best known for his popular astronomy writing, as well as presenting the BBC's *Sky at Night* for over 50 years. Few know, however, that as well as authoring over seventy books on astronomy, he also wrote science fiction.

The Voices of Mars is the third in a series based on the character Maurice Gray about the colonisation of Mars. It was his fourth book.

Any copies with the jacket are scarce, even more so in such vibrant condition.



110. NIN, Anais. *Under a Glass Bell and other stories*. n.p.: [Gemor Press], [1948]. £498

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

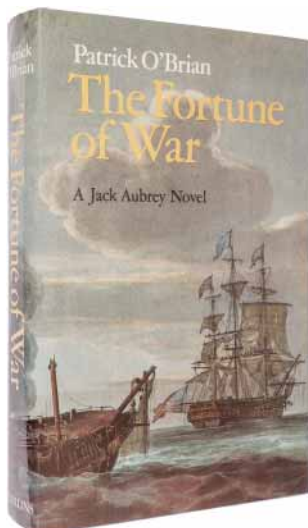
First softcover edition as stated, inscribed by the author thus: "For Mr. Aage Dons. My grandfather was Danish - his name was Thorwald Christensen. He went to Cuba as Consul, married a French woman from New Orleans, stayed there. My brother is called Thorwald. I have relations in Denmark and I love Isak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

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

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

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

Harty, 1976.

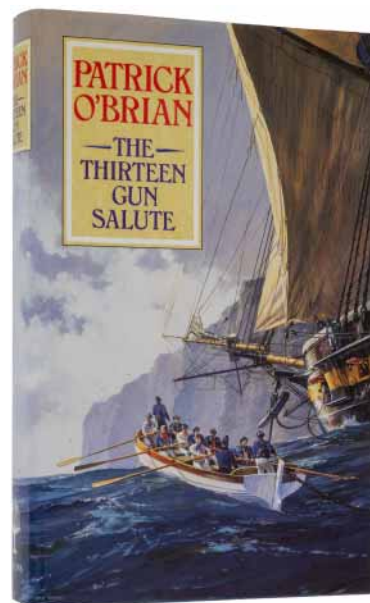


111. O'BRIAN, Patrick. *The Fortune of War*. London: Collins, 1979. £325

8vo. Original light blue cloth, lettering in gilt to spine; with dust wrapper; pp. 279, [i]; ever-so-slight lean, spine marginally pushed and a touch sunned to head and foot, upper edge a trifle dusty, else near fine, in unclipped wrapper in fine condition, save for one small nick to head and a small patch of rubbing to foot.

First edition of the sixth Aubrey-Maturin novel.

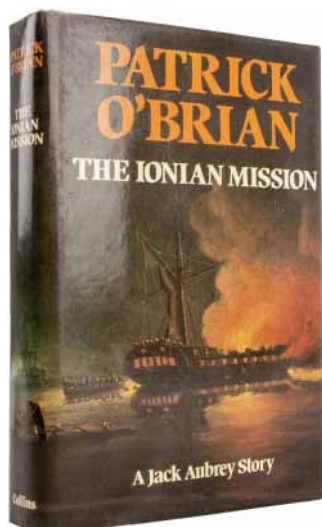
This novel sees Captain Jack Aubrey arrive in the Dutch East Indies to find himself appointed to command the fastest and best-armed frigate in the Navy. He and his friend Stephen Maturin take passage for England in a dispatch vessel. In the meantime, the War of 1812 breaks out. O'Brian has included two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



113. O'BRIAN, Patrick. *The Thirteen Gun Salute*. London: Collins, 1989. £200

8vo, original navy boards, lettered in silver to spine; in unclipped dust-jacket with illustration by Geoff Hunt; pp. 319, [i]; faintly bumped to edges, final few pages a little toned; else near-fine in fine jacket, just a little creased to the upper edge.

First edition.

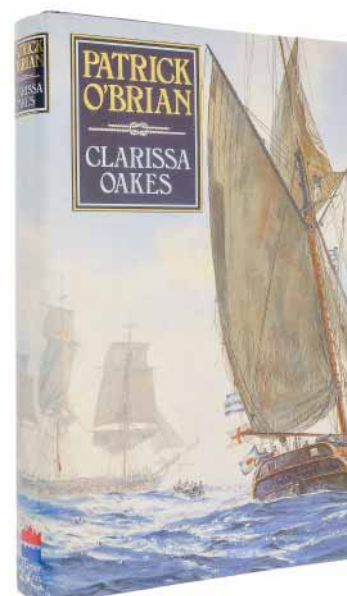


112. O'BRIAN, Patrick. *The Ionian Mission*. London: William Collins Son & Co., 1981. £598

8vo., original red cloth, lettered in gilt to spine; with original unclipped pictorial dustwrapper showing detail from 'The Capture of the Badere-I-Zasser and the burning of the Alis Fezan by the frigate Seahorse, July 5th 1808' by Thomas Buttersworth; pp. [ii], 346, [iii]; slight shelf-lean, a few small spots to upper edge, else-near-fine in a fine jacket, the spine virtually unfaded, as it often found.

First edition. The eighth historical novel in the Aubrey-Maturin series, this plot involving Greek islands, Turkish politics and piles of silver.

One of the more elusive title in this highly collectable series.

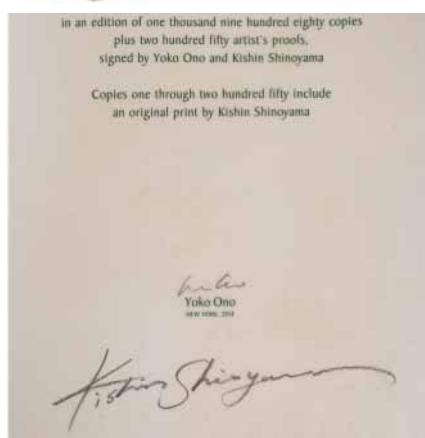


114. O'BRIAN, Patrick. *Clarissa Oakes*. London: Harper Collins, 1992. £120

8vo. Original blue linson boards, spine lettered in gilt; original unclipped jacket with wrap-around design by Geoff Hunt; pp. 256; a little pushed to head of spine; else a fine copy in fine jacket, with the £14.99 price intact and just a hint of creasing.

First edition. The fifteenth historical novel in the Aubrey-Maturin series. Published in U.S. as *The Truelove*, the name of a ship in the novel.

COLLECTOR'S EDITION.



115. ONO, Yoko; Kishin SHINOYAMA. *Double Fantasy*. New York: Taschen, 2015. £398

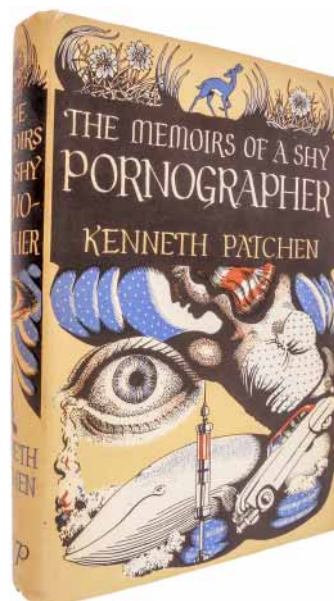
Folio., cloth boards with print of Yoko and John to upper cover; lettered in black to spine; housed in the original matching clamshell case, lined in emerald green velvet and embossed to upper cover; black lettering to upper cover and spine; together with the original box; pp. 175, numerous full-page glossy photographs; near-mint.

Limited to a total of 1,980 numbered copies signed by Yoko Ono and Kishin Shinoyama, this copy numbered 1389.

Renowned for his sensual, provocative images, Kishin Shinoyama is one of Japan's most controversial and acclaimed artists, at once hailed by critics and charged for public indecency. Shinoyama is particularly recognized for his work with pop icons and celebrities, and the rare, private moments he captures with very public personalities. Through his lens, world-famous faces often reveal an unexpected openness and vulnerability.

This capacity for ease and intimacy is perhaps most poignantly expressed in his beautiful series of photographs of Yoko Ono and John Lennon, shot at Ono's request for the cover and promotion of the couple's celebrated 1980 album, *Double Fantasy*, just three months before Lennon's untimely death. Now, over 30 years later, these images—many of them never seen before—still resonate with a remarkable freshness and honesty, immortalizing the iconic couple at a pivotal moment in their personal and creative relationship.

Taschen.



116. PATCHEN, Kenneth. *The Memoirs of a Shy Pornographer*. London: Grey Walls Press, 1948. £150

Crown 8vo. Original black cloth, spine lettered in silver; vibrant pictorial dust jacket; pp. 235, [i]; a very good copy; light pushing to head and foot of spine; in jacket which is lightly toned to edges and spine, yet uniformly so; a striking book.

First UK edition of a satirical novel by this Beat Generation author, best known for his poetry. Considerably scarcer than the US edition.

A witty satire on contemporary American society, and particularly the methods of building literary reputations, written with what Diane DiPrima called "tender silliness". The plot centres around Alfred Budd, an innocent character and part-time pornographer. The first American edition printed several questions on the jacket, which sets the tone for the entire book:

Can you imagine why a pornographer would be shy?

Are you satisfied with the state of (a) World Society (b) your soul (c) American writing?

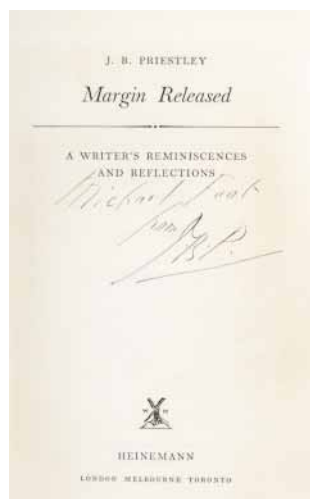
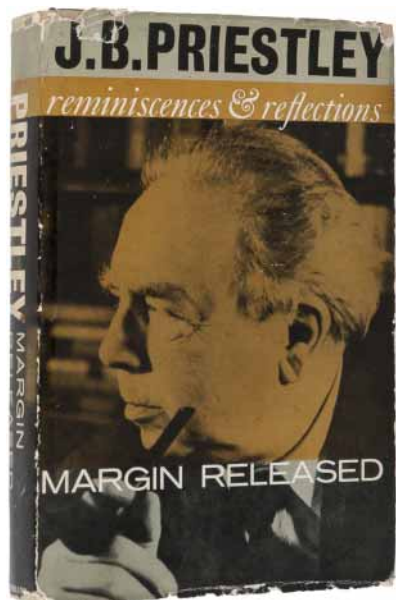
Do you really want the truth?

Do you know how angels learn to fly?

What would you feed a green deer?

...amongst others.

“NOTHING MAKES ANY WAKING SENSE.” - TIME.



117. PRIESTLEY, J.B. *Margin Released*. A Writer's Reminiscences and Reflections. *Heinemann*, 1962. £275

8vo., original cloth with dust wrapper. A wrapper a little chipped, rubbed and worn, browning to half-title from (now removed) newspaper cutting, with some other lightly browned pages, otherwise a very good copy.

First edition inscribed by Priestley to Michael Foot on title-page, "Michael Foot from J.B.P.". With Michael Foot's ownership signature on front free endpaper. Foot has marked some passages in the margins.

With loosely inserted a typed letter signed by Priestley, dated Sept 16th 1971, on Priestley's Kissing Tree House headed stationery to Michael and Jill Foot. "My Dear Jill and Michael, I must thank you very specially for your tobacco box present, which I really do appreciate. Monday's party seemed to go very well, chiefly I think because we deliberately kept the number down. I didn't see enough of either of you, but then I never seem to do of anybody at our parties, and I wonder at the end of the evening what the hell I must have been doing with myself. Let's meet again soon. Yours ever. Jack"

Priestley and Foot were both founding members of CND in 1958. It is possible that this letter may refer to a later CND function.



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

8vo., original publisher's lavender cloth, blindstamped with multiple 'V' designs 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 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.

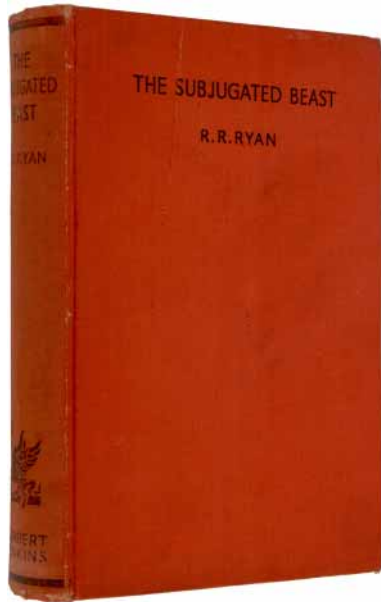
First edition, in the correct first issue jacket, with chapter summaries and no reviews to the lower panel. Also laid in is a review slip, with the date of publication moved forward two days, and a new date stamp of 'Mar 18 1963' added.

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.

HAUNTINGLY HORRIFIC.



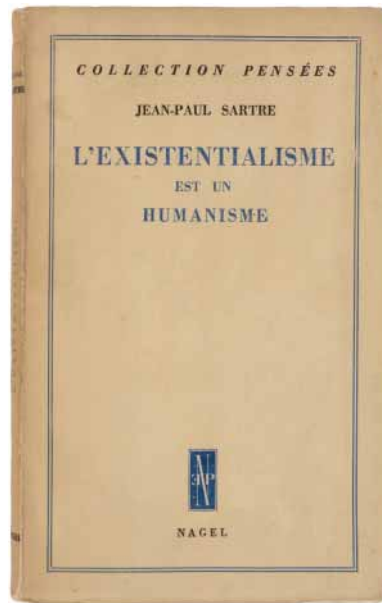
119. RYAN, R. R. *The Subjugated Beast* London: Herbert Jenkins, 1938. £1,200

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.



120. SARTRE, Jean-Paul. *L'Existentialisme est un Humanisme*. Paris: Les Editions Nagel, 1946. £198

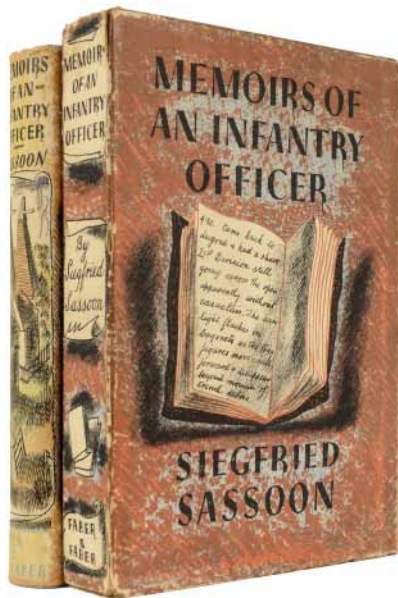
8vo., soft card wraps printed in blue and black; pp. 141, [iii]; a little faded to spine, with some overall light toning to the covers, and some light marks and creases, the upper hinge just starting, but firm; a lovely example.

First edition, one of 500 copies.

Existentialism Is a Humanism was originally delivered as a talk which Sartre gave at the Club Maintenant in Paris, on 29 October 1945. Though a highly influential and foundational text of Existentialist thought, it was widely criticized by philosophers, including Sartre himself, who later rejected some of the views he expressed in it. The first English translation was published in 1948 by Philip Mairet.

DOUBLE-SIGNED BY SASSOON AND FREEDMAN.





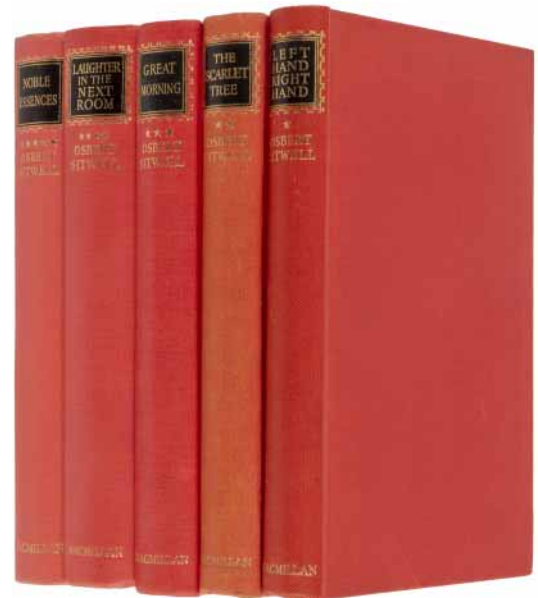
121. SASSOON, Siegfried. *Memoirs of an Infantry Officer*. London: Faber & Faber, 1931. £2,750

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*.

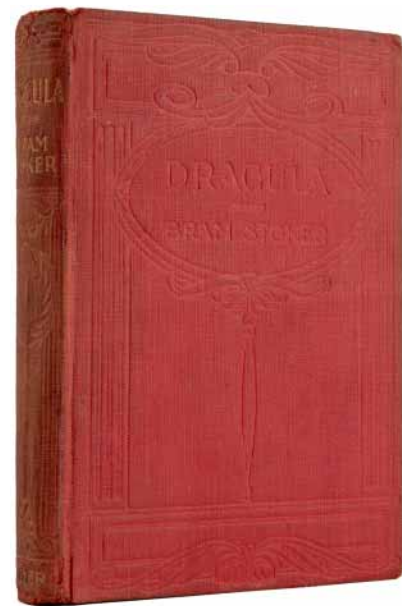


122. SITWELL, Osbert. *Left Hand, Right Hand!* 5 vols. London: Macmillan and Co. Ltd., 1945-50. £200

8vo. 5 vols. Original red cloth, gilt lettering in black panels to spines., hand print design to endpapers, varying by volume; illustrated with black and white plates; very fresh especially internally, near fine.

First editions except for volume 3, which is a second impression.

The autobiography of a great British eccentric, the second of the three flamboyantly literary Sitwell siblings. George Orwell said that "although the range they cover is narrow, [they] must be among the best autobiographies of our time." (*The Adelphi*).

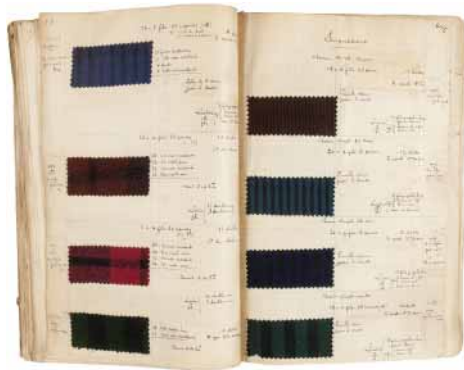


123. STOKER, Bram. *Dracula*. London: William Rider & Son Ltd., 1912. £398

8vo. Original red cloth, blind stamped, gilt title to spine; pp. viii, 404, [4. ads]; a very good, sound copy with minimal foxing, a touch faded to the spine.

Printed in 1912, this text marks the 9th edition of *Dracula* overall, and the first to be printed by Rider. For this version, the text was completely reset, making it an interesting landmark in the publishing history of a horror classic. An uncommon, and unusually sound, edition of an evergreen title.

WITH HUNDREDS OF EARLY 20TH CENTURY CLOTH SWATCHES.

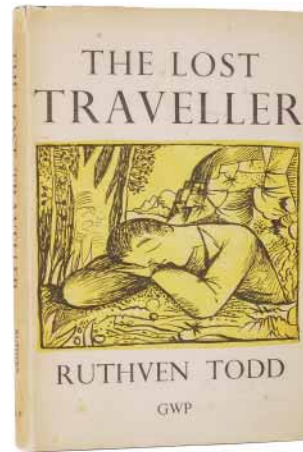


124. [TEXTILES] Fabric Swatch Books 1907, 1912, 1913 & 1915. £695

4to. 4 manuscript volumes. Each volume cloth backed over marbled paper covered boards, all volumes inscribed by hand throughout, all volumes showing some degree of wear, with evidence of heavy and consistent use in the field. Some gatherings neatly excised, frequent hand annotations and corrections throughout.

Three large notebooks filled with a wide array of colourful fabric swatches, with several examples pasted onto each leaf and annotated by the owner with prices, dimensions and other details. The books may have been used by a tailor, or perhaps a merchant showing off seasonal wares. Each book was pinned delicately by whoever made them originally, with occasional edits by later owners. The books were, it seems, put to frequent functional use, which makes them a fairly unusual survival and also means that some of the swatches and pages were carefully removed by the owner, presumably as certain fabrics fell in and out of favour.

The books contain a staggering array of fabric samples, over 600 each for both the 1913 and 1915 volumes, and more than 250 for the 1907 and 1912 volumes, for a total of around 1700 individual examples.



125. TODD, Ruthven. *The Lost Traveller*. London: *The Grey Walls Press*, 1943. £525

8vo., black publisher's cloth, spine lettered in copper gilt; original unclipped dust jacket with illustration by John Craxton, image echoed as frontis, with one further black and white illustration by Craxton acting as tail piece; pp. 159, [i]; corners and edges a little rubbed; head and foot of spine lightly pushed, some letters to spine a tad rubbed; slight lean; lower hinge a touch tender; internally very clean; jacket with some light spots and a little shelf wear; spine darkened and with some creases and chips to head; still very good.

First edition, signed by the author to the title-page. Published in a limited run, it was not reprinted until 1968.

A relatively undiscovered work by a writer whose primary medium, up until this point, was verse. The story is composed, as is noted in a later edition, by ideas which came to Todd in his dreams, with the plot plunging immediately into the unknown in the first paragraphs of Chapter 1, where the protagonist is caught up in an explosion where "the sky had seemed to be flowing from a great open wound, and there had been a cry like that of some unearthly beast". When he awakens, he has been transported to an alternate world, where space and time are fluid constructs, the landscape is dotted with abandoned, lizard-ridden ruins, and the sun, encased in a circular rainbow, never sets.

A surrealistic, obscure novel occupying the genre between fantasy, horror and science fiction.



126. TREVOR, Elleston. *The Mind of Max Duvine*. London: *Gerald G. Swan*, 1960. £175

8vo., original blue publisher's cloth, backstrip lettered in gilt; in the original unclipped dust jacket; pp. [iv], 252; light pushing to head and foot; upper edges a touch dusty and with light spots; internally rather clean, with some light creases to pages; a near-fine copy in jacket which

has retained much of its original colour, with creasing to edges, some short tears to both panels and along spine, and light shelf wear; still very good.

First edition, in the striking jacket by D Williams depicting observant eyes in the sky and walls. A supernatural thriller, centred around telepathy.

Elleston Trevor was a prolific writer of children's fantasy, weird tales and science fiction who wrote under nine different pseudonyms and is perhaps best known for his 1964 adventure story *The Flight of the Phoenix*.

The Mind of Max Duvine is "the story of a man directed more strongly by this unseen, unheard force...it is the story of a mind - the mind of Maxwell Duvine, now dead. His tomb contains his body, nothing more."



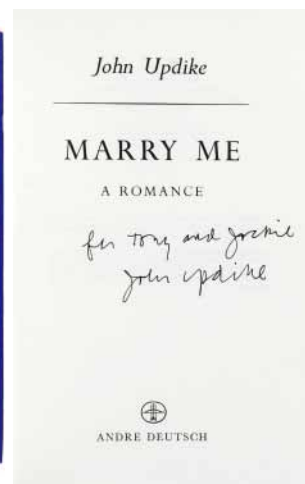
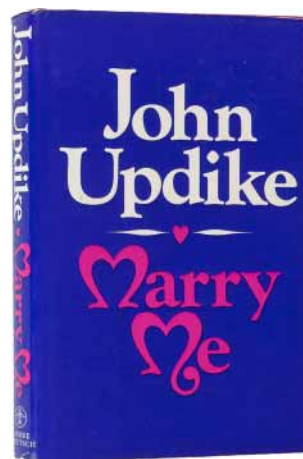
JUSTIFICATION DE TIRAGE
 Il a été tiré de cet ouvrage, essentiellement une lithographie originale de Henri Matisse, 50 exemplaires sur papier chiffon d'Arvergne, à la main, numérotés à l'encre, marqués de A à Z : 30 exemplaires, dont 5 numérotés, numérotés de 1 à XXX et 20 exemplaires, numérotés de 1 à 200, sur papier de Bordes B.F.M. à la main, tirés sur une presse de l'Édition, tous signés par l'auteur et l'éditeur. Il a été tiré, en outre, 200 exemplaires sur papier à la forme des Papeteries de Bordes, numérotés de 301 à 500. L'ensemble de ce tirage constitue l'édition originale de "Le Signe de Vie" de Tristan Tzara.
 N° 385

127. MATISSE, Henri (Illustrator) TZARA, Tristan. *Le Signe de Vie*. Avec six dessins et une lithographie originale d'Henri Matisse. Paris: Bordas, 1946. £500

8vo., original card wrapper with glassine. Very slight chipping to glassine otherwise a very good copy.

First edition number 385 of 500 numbered copies.

The Dadaist Founder and poet, Tristan Tzara was greatly admired by Matisse who cooperated with him several times by illustrating his poetical works.

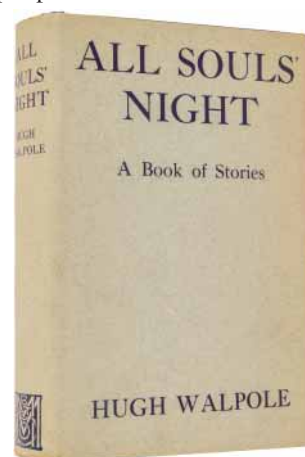


128. UPDIKE, John. *Marry Me*. London: Andre Deutsch, 1977. £150

8vo., pink cloth lettered in gilt to spine; unclipped dust jacket; pp. [x], 303, [iii]; a fine copy, in jacket which is a little nicked to edge, with very small portion of loss to head of jacket spine.

First UK edition, signed by Updike to the title page: "for Tony and Jackie John Updike."

Updike's satirical story of the interconnected lives of two married couples is subtitled 'A Romance' because, in his own words "people don't act like that any more."

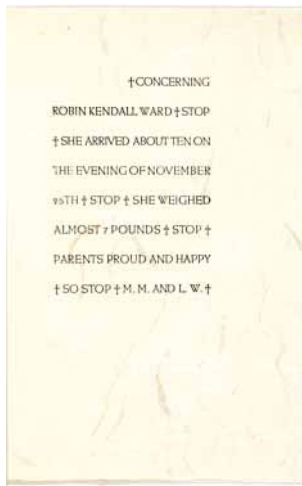


129. WALPOLE, Hugh *All Souls' Night* London: Macmillan, 1933. £198

8vo. Original green cloth patterned in blind to upper cover, gilt title to spine, with printed grey dust wrapper; pp. [x], 369, [1], [2, ads]; a very good copy of a scarce book, rare in the wrapper, some slight toning to dust jacket in places, not price-clipped, internally bright.

First edition. A collection of ghost stories, one of 36 novels Walpole wrote in his lifetime. A bestseller in the early 20th century, Walpole has been largely forgotten since his death despite his temporal success. As a result, many of his books have become scarce, particularly in a collectible condition. *All Souls' Night* is a group of sinister stories, focusing on the nature of the how the mind responds to stress and mystery.

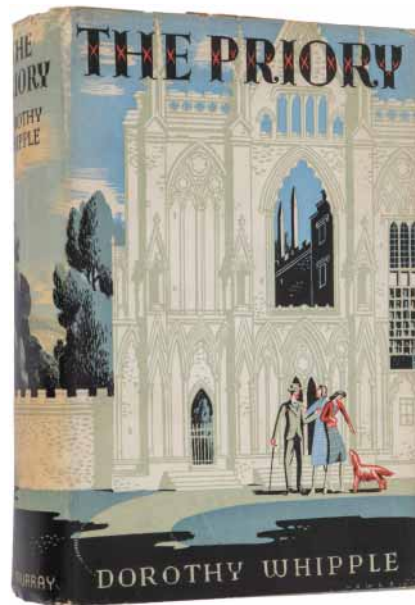
Biographies published since his death have revealed that Horace pursued a series of gay relationships throughout his life - this was an open secret in his lifetime but not something anyone could speak of publicly, as homosexual practices were illegal for men in Britain at the time. Letters from many different sources reflect (usually in bemused good humour) on his turning up to an event late, having dallied with one writer, attendant or another. Good for him.



130. WARD, Lynd. Flash. £48

8vo., finely handprinted by Lynd Ward on hand-made paper. Small unobtrusive pin hole to top inner corners, otherwise in fine condition.

The announcement of the birth of Lynd Ward's daughter Robin Kendall Ward. One of presumably only a few copies handprinted for family and close friends. A scarce Lynd Ward ephemeron.

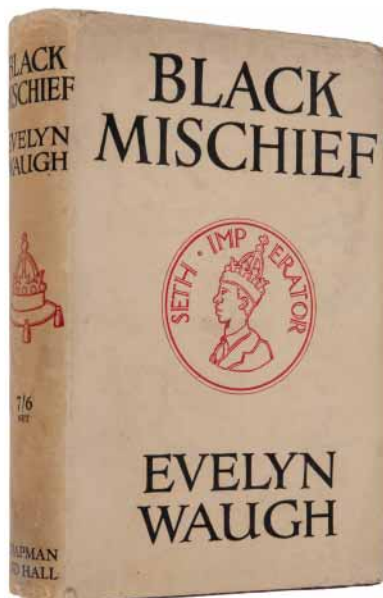


132. WHIPPLE, Dorothy. *The Priory*. London: John Murray, 1939. £125

4to., pale blue cloth lettered in red to upper board and spine, with the author's facsimile signature; upper edge red; in unclipped jacket with a charming wrap-around image showing three figures and a dog in front of an impressive facade; pp. 528; end papers offset, with some spotting to edges and prelims; edges and spine a touch bruised; the uncommon jacket slightly toned to spine, with a few small splash marks and nicks to edges; still elusive thus.

First edition. Whipple's third novel centres around two girls, the Marwoods, who are nearly grown-up; their father, the widower Major Marwood; and their aunt. As soon as as their lives have been described to the reader, however, the Major proposes marriage to a woman much younger than himself - and many changes begin.

"Whipple is not quite Jane Austen class" Salley Vickers writes in *The Spectator*, "but she understands as well as Austen the enormous effects of apparently minor social adjustments...Christine is a true heroine: vulnerable, valient, appealing."



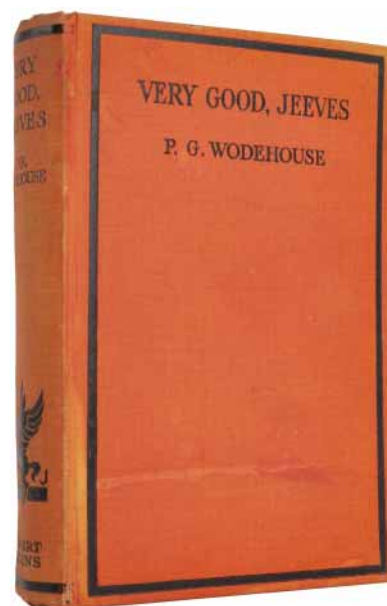
131. WAUGH, Evelyn. *Black Mischief*. London: Chapman and Hall Ltd., 1905. £750

8vo., original red and black marble-effect cloth, lettering in gilt to spine; in the original dust wrapper (7/6 net); pp. 303, [i]; slight shelf-lean and spotting to edges; a few spots inside, but minimal; jacket slightly darkened, folds and edges a little nicked and rubbed, overall light shelf-wear, but a very good to near-fine copy overall. *Provenance*: Book Society Book Plate to front paste-down.

First edition.

Waugh's third novel was written while he was a guest staying at the Madresfield Court in Worcestershire.

Upon publication, the editor of the Catholic journal *The Tablet*, Ernest Oldmeadow, launched a violent attack, stating that the novel was "a disgrace to anybody professing the Catholic name" and that Waugh "was intent on elaborating a work outrageous not only to Catholic but to ordinary standards of modesty". Waugh made no public rebuttal of these charges; he had initially written an open letter to the Cardinal Archbishop of Westminster, but on the advice of his friends it was never sent.



133. WODEHOUSE, P.G. *Very Good, Jeeves*. London: Herbert Jenkins Limited, 1930. £250

8vo., original orange publisher's cloth, ruled and lettered in black to upper cover and spine, with publisher's

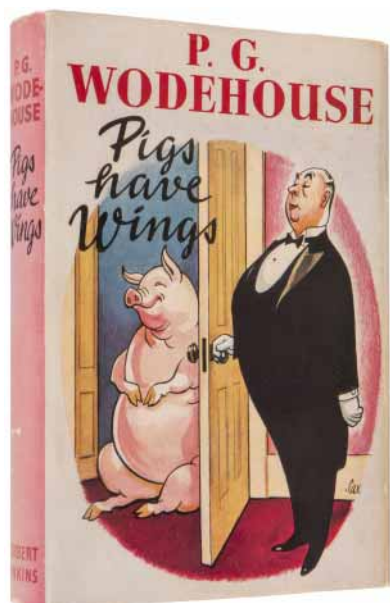
PRIVATE PRESS AND LIMITED EDITIONS

device; pp. xi, [iii], 15-312, [viii, ads]; a very nice copy, the cloth lightly retouched in places, with small patches of rubbing along the spine, but retaining, unusually, the bright orange colour; pages evenly toned with a few small spots to outer edges and first few pages.

First UK edition, published two months after the US. These stories appeared in *The Strand*, *Cosmopolitan* and *Liberty* between 1926 and 1930.

A relatively early work in the Wodehouse canon. *Very Good, Jeeves* is made up of a collection of humorous short stories, comprising:

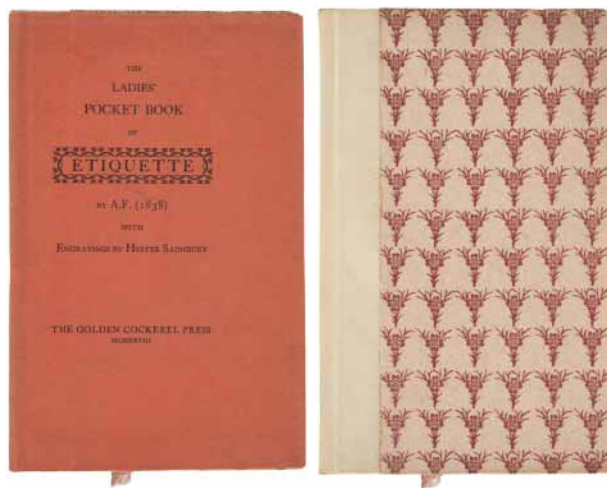
- 1 Jeeves and the Impending Doom
- 2 The Inferiority Complex of Old Sippy
- 3 Jeeves and the Yule-Tide Spirit
- 4 Jeeves and the Song of Songs
- 5 Episode of the Dog McIntosh
- 6 The Spot of Art
- 7 Jeeves and the Kid Clementina
- 8 The Love that Purifies
- 9 Jeeves and the Old School Chum
- 10 Indian Summer of an Uncle
- and
- 11 The Ordeal of Young Tuppy.



134. WODEHOUSE, P.G. *Pigs Have Wings*. Herbert Jenkins, 1952. £188

8vo., original red cloth, lettered in black to spine; with price-clipped dust wrapper depicting a rather smug pig lurking behind a door held open by an obliging butler; pp. 219, [v]; a lovely, fresh example; the jacket vibrant and bright, very lightly rubbed and creased with one very small nick to lower panel; internally lightly offset, first few pages with a now-flattened corner crease.

First UK edition, published just days after the first US of the same name. One of the more intricately plotted of Wodehouse's comic masterpieces, crammed full of the usual absurd plots and quirky characters for whom he was famous. Oh, and pigs. Lots of pigs.



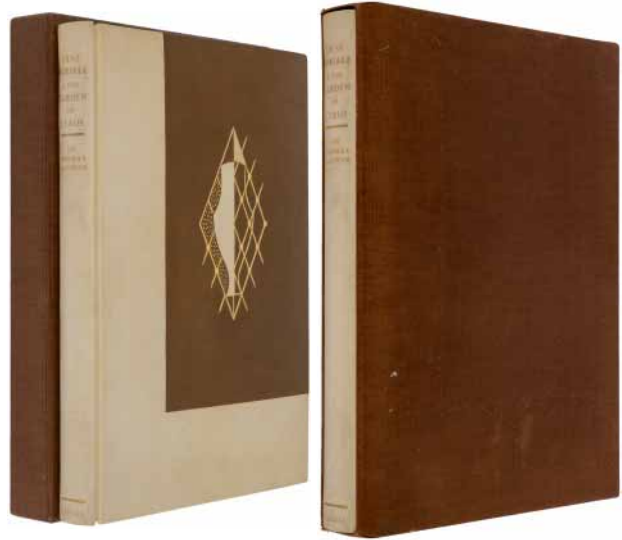
135. A.F.; [Hester SAINSBURY, Illus.] *The Ladies' Pocket Book of Etiquette*. Waltham Saint Lawrence: Golden Cockerel Press, 1928. £125

Small 8vo., vellum-backed decorative paper boards, spine lettered in gilt; outer edge untrimmed; original red paper dust jacket printed in black; ribbon marker; pp. [xiv], 55, [iii]; with four engravings by Hester Sainsbury; a near-fine copy, with several pages unopened, ribbon marker frayed at the end; jacket a touch sunned to spine with a few creases and nicks; a lovely example.

Limited edition, no. 57 of 500 copies, of which 250 were reserved for the United States of America. A charming guide to 19th century etiquette which, as Waltham St Lawrence writes in the Preface, "still hold much interest for her prototype of 1928, and can indeed afford pabulum for earnest consideration."

Surprisingly scarce.





136. BROWNE, Sir Thomas. *Religio Medici*. Waltham Saint Lawrence: The Golden Cockerel Press, 1923. £498

Large 4to., pale blue cloth-backed paper boards, paper label to spine; printed throughout in black, with the occasional red heading/initial; cockerel in gold to final leaf; pp. 81, [xi]; boards rather browned and marked to edges; paper label chipped; endpapers a little offset; corners marginally rubbed, showing through to boards; else internally clean. *Provenance*: Bookplate of Francis E. Bliss to front paste-down.

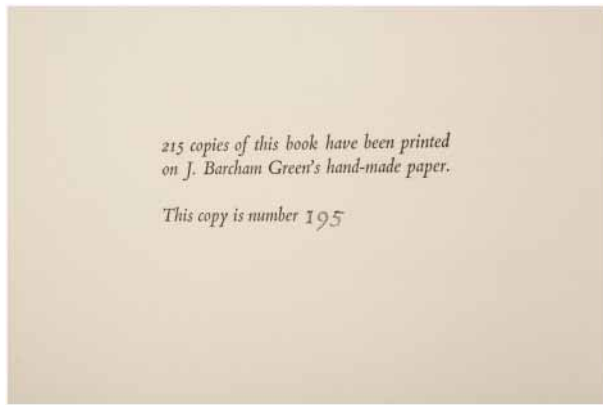
A rather scarce publication within the Golden Cockerel canon, **one of only 115 copies**, of which 105 were for sale. Although never originally intended for print, this meditative essay proved to be immensely popular and established Browne's fame as a writer.

A spiritual testament and early psychological self-portrait, originally published in 1643. Structured upon the Christian virtues of Faith and Hope (Part 1) and Charity (Part 2), Browne expresses his beliefs in the doctrine of *sola fide*, the existence of hell, the Last Judgment, the resurrection and other tenets of Christianity. He also discusses the relationship of science to religion, a topic which has lost none of its contemporary relevance.

In the early nineteenth century, Charles Lamb introduced *Religio* to Samuel Taylor Coleridge, who after reading it, exclaimed "O to write a character of this man!". Later, in *Confessions of an English Opium-Eater* Thomas de Quincey wrote "I do not recollect more than one thing said adequately on the subject of music in all literature. It is a passage in *Religio Medici* of Sir T. Browne, and though chiefly remarkable for its sublimity, has also a philosophical value, inasmuch as it points to the true theory of musical effects."

The Cockerel edition is described by Keynes as being "handsome, but is intended for the eye of the bibliophile rather than for the use of the public at large". Nonetheless, it would make a welcome edition to any collector of Golden Cockerel material.





137. 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.



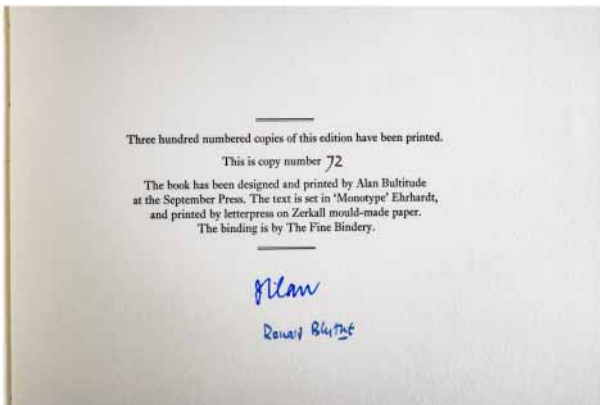
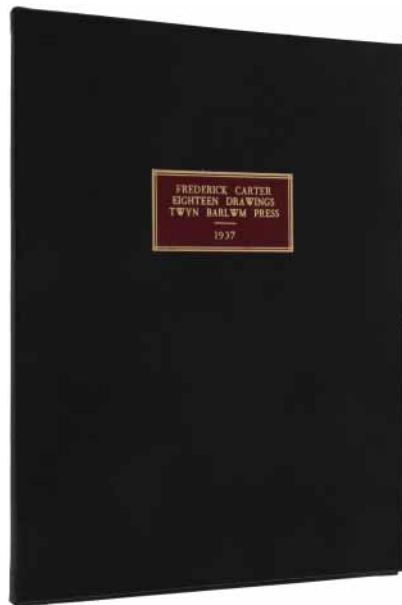
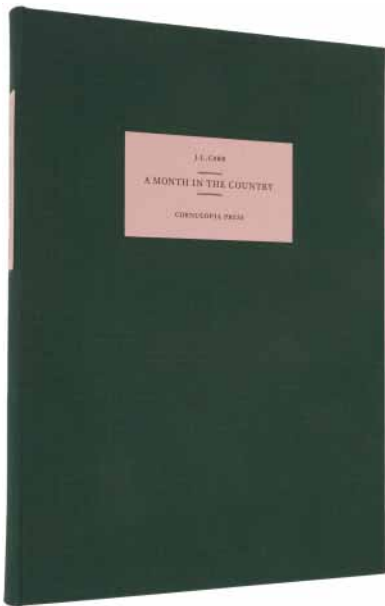
138. BUSQUETS, Carla. *The Kraken.* Barcelona: Carla Busquets, 2018. £600

Digitally-printed image (6" x 7" approx.); hand-cut and mounted, housed in custom paste-covered box; fine.

No. 4 of just 10 copies, signed and numbered by the artist on the back of the last leaf. A limited edition artwork, with the piano hinge structure based on innovations by renowned book artist Hedi Kyle. In this striking work the artist depicts the fearsome Kraken, a legendary creature that resembled a giant squid and was known for destroying ships. Here its massive tentacles rise from the churning waves as it approaches a doomed ship.

Busquets is a skilled young paper artist, who opened her own studio, L a Frivé, where she hosts workshops for paper artists of all ages in addition to practicing her craft. In her artist's statement Busquets says: "I mostly work with paper. I love the versatility of the material, how easy it is to manipulate and also the skill required to turn it into delicate work... I use drawing and paper to explore the boundaries of book structures to create a story. Imagining a picture that goes beyond the illustration with mobile and tri-dimensional parts as in pop-up books gives me new possibilities to transport the spectator."

LIMITED TO JUST 20 COPIES.



139. CARR, J. L. *A Month in the Country*. London: Cornucopia Press, 1990. £298

Large 8vo., original forest-green cloth, contrasting pink paper label to upper board and spine; upper edge gilt; original protective acetate jacket; matching pink paper endpapers; title page printed in black and red; pp. [viii], ix-xiii, [iii], 105, [vii]; Henry Sotheran sticker to front paste-down, else fine.

Limited edition, one of 300 copies, this no. 72 signed by the author and by Ronald Blythe, who provides an introduction.

Carr's fifth novel, first published in 1980 and nominated for the Booker Prize. A damaged survivor of the First World War, Tom Birkin finds refuge in the quiet village church of Oxgodby where he is to spend the summer uncovering a huge medieval wall-painting. Immersed in the peace and beauty of the countryside and the unchanging rhythms of village life he experiences a sense of renewal and belief in the future. Now an old man, Birkin looks back on the idyllic summer of 1920, remembering a vanished place of blissful calm, untouched by change, a precious moment he has carried with him through the disappointments of the years.

The book was adapted into a film starring Colin Firth, Natasha Richardson and Kenneth Branagh.

140. CARTER, Frederick. *Eighteen Drawings* [By Frederick Carter] Engraved on Wood by W.M.R. Quick, Selected by John Gawsworth. *Twyn Barlwm Press, Coronation Day 1937*. £1,995

4to., original printed wrappers. With 18 Japanese paper proof engravings by Frederick Carter (some pasted in, some loose). Wrappers a little sunned and rubbed, a little browning to a few engravings, otherwise a very good set preserved in custom-made cloth flapcase with leather label.

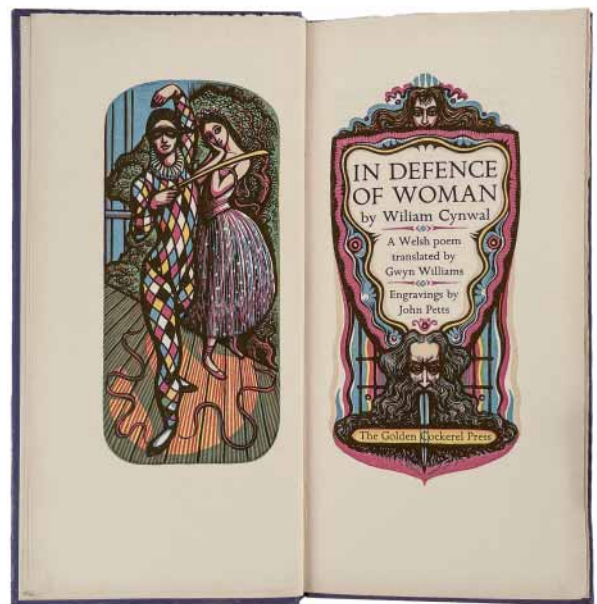
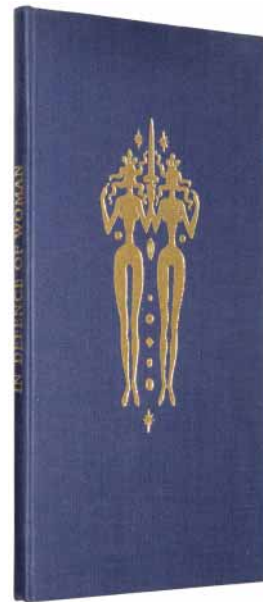
First edition of this rare collection of engravings, limited to 20 copies with each proof signed by Frederick Carter. Carter was a painter and etcher born in Bradford, Yorkshire. He abandoned an early career as a surveyor and engineer but studied art in Paris, 1904, Antwerp, 1909-10 and London 1908-11, where he learnt his etching techniques under Frank Short. He exhibited at the RA, ROI, NEAC and was elected ARE in 1912. His artistic life before and after the World War I was centred around the Fitzroy Street area of London, and the Dieppe restaurant in Dean Street. He became a mystic symbolist artist, involved with Aleister Crowley and worked on illustrations for D.H. Lawrence's *Apocalypse*. He was also a friend of Austin Osmond Spare and helped with his theories of automatic drawing. From 1922 he taught etching at Liverpool School of Art and during the 1930's he abandoned printmaking for writing but continued to paint until the late 1950's. His work is in the collections of the BM and V&A. A retrospective exhibition was held at the 20th Century Gallery, Fulham, London, in 1998. Richard Grenville Clark's 1998 publication *Frederick Carter A.R.G. 1883-1967. A Study of his Etchings* catalogues the artist's output and examines each period of his career and techniques.

The intricate wood engravings of Frederick Carter have always been considered to be the artist's greatest works. Their inspired designs brought him three successive gold medals for book illustration in the National Competition, South Kensington - the most prestigious award of his day. Frederick Carter developed an unique, almost calligraphic style of wood engraving - he would begin by drawing his original design in ink directly on to the wood block and then either he, or his assistant W.M.R.Quick, would carve away the surrounding wood, leaving only the lines of the original drawing standing proud to form the printing surface.

A great believer in the power of the subconscious, Frederick Carter had experimented with automatic drawing between 1915 and 1924, along with fellow symbolist Austin Osman Spare. He hoped that this might prove to be a means of releasing suppressed associations and images from the subliminal, through which he, like the early alchemists, might discover the essence of life itself.

Frederick Carter's deep interest in alchemy and all aspects of the supernatural and the occult, led him to produce an esoteric symbolism which is apparent throughout his work. Nowhere is this displayed more clearly than in his works for *The Dragon of the Alchemists*. Frederick Carter provided little or no explanation regarding the significance of his imagery which combines symbols of established religion with those of mysticism and it is likely that he intended the meaning of many of his images to remain shrouded in mystery.

Copies are recorded at Oxford, University of California, and the Wolfsonian-Florida International University.

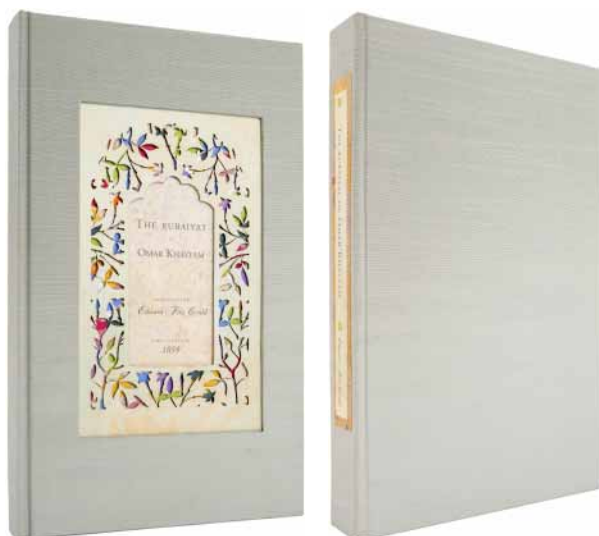


141. CYNWAL, William. *In Defence of Woman*. London: Golden Cockerel Press, [1960]. £75

Tall thin 8vo/. Purple cloth decorated with gilt device to upper board, and backstrip lettered in gilt; pp. 28, [iv]; with ten full-page, full-colour engravings by John Petts; previous ownership inscription to ffep; else a very good copy.

Limited to 500 numbered copies. This copy no. 332.

A reply to the satire *Against Women* by Cynwal, who thought the form of satire too coarse and vulgar for the attention of a true poet. Believing the higher purpose of poetry was to praise, this is a poem in praise of woman, with examples from the Bible, Welsh legend and classical antiquity.



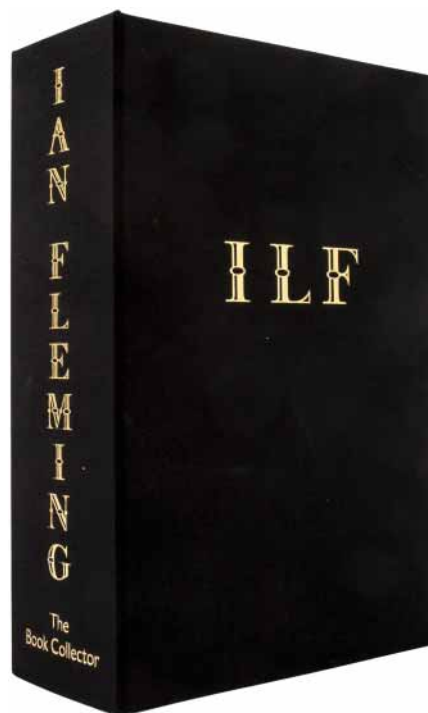
142. FITZGERALD, Edward; Carol SCHWARTZOTT, Artist. *The Rubaiyat of Omar Khayyam*. Freeville, New York: Carol Schwartzott, 2007. £998

Imperial 8vo., (17 x 28cm approx.); duck-egg japanese cloth boards, with inlay of intricate die-cut wood over decorated paper to front board, with a window showing through to the title, translator and date printed; handmade marbled endpapers on japanese paper, title printed in pastel purples behind translucent paper; sections divided by translucent paper with diecut windows and decorative marbled papers; with hand-painted artworks mounted behind card frames; the text printed with archival ink onto Mohawk via vellum and Moab Entrada paper; with the prints finished with colour pencil, paint, and gold/silver leaf; unpaginated; housed in the original matching cloth clamshellcase, backstrip with handmade printed paper label; fine.

Limited to just 25 copies, with illustrations, design and binding by Carol Schwartzott, signed and numbered 25.

In her artist's statement, Schwartzott writes that as a collector of Rubaiyats she began to toy with the idea of creating her own version in 2006. "The book is divided into seven segments, each separated by a divider of hand-marbled Japanese paper. The first contains the title page and introduction and the last an artist's statement, bibliography and colophon. The remaining five are dedicated to the seventy five quatrains of Fitzgerald's first edition. Each contains a vellum window, reminiscent of a Persian archway that opens to reveal my version of a miniature painting."

An incredibly scarce, and very beautiful publication, more of an artwork than a book.



143. FLEMING, James; Fergus FLEMING, et al. *Ten Signed Limited Ian Fleming Pamphlets in Solander Box*. Queen Anne Press, 2017. £600

8vo., 10 vols; black felt wrap with white printed labels to upper covers; housed in the custom-made black solander box, lined in red suede; lettered in 'Fry's Ornamented' type as favoured by Fleming for first edition copies of *Casino Royale* (1953) 'ILF' to upper board and 'Ian Fleming The Book Collector' to spine; NEW.

A collection of ten monographs, limited variously to 60 or 120 copies, each hand-numbered and signed by James and Fergus Fleming.

To celebrate its 65th anniversary, *The Book Collector* magazine devoted its Spring 2017 issue to Ian Fleming, who had launched the publication in 1952. Essays were provided by editors old and new, family and colleagues of the author, as well as Fleming scholars, historians, bibliophiles and regular *Book Collector* contributors. Subsequently, fine letterpress editions were produced by Stan Lane of Gloucester Typesetting, collected and bound in hardcover or separately in softcovers.

The volumes included are:

- Dust-jacket by Richard Chopping for Ian Fleming's 'You Only Live Twice', 1964 by Mirjam M. Foot, 5pp text plus colour plate, limitation 60. An overview of Fleming's dust jackets that examines in particular Chopping's trompe l'oeil image for *You Only Live Twice*, 1964.

- *Friendship and Fiction: Ian Fleming and Robert Harling* by A.S.G. Edwards, 10pp text, limitation 60. The interaction between Fleming and his designer/typographer friend Harling and a description of the latter's career as a fiction writer.

- *Books That Had Started Something* by Joel Silver, 26pp text, limitation 60. An authoritative and important description of how Fleming's library of first editions, as well as his correspondence and the Bond manuscripts, was acquired by the Lilly Library at Bloomington University of Indiana.

- *Percy Muir: Ian Fleming's Book Dealer* by Nicolas Barker, 13pp text, limitation 60. An encapsulation of Ian's friendship with Percy Muir, the man who first encouraged his interest in books and who was instrumental in creating his collection. As related by Nicolas Barker who not only knew both Fleming and Muir but owned and edited *The Book Collector* from 1965 to 2016.

- *The Death of the Doctor: Ian Fleming Intervenes* by James Fergusson, 11pp text, limitation 60. An interlude that examines Fleming's brief editorial role at *The Book Collector* and how members of the book-dealing fraternity may have been connected to the Secret Service.

- *Two Bond Collectors* by Sheila Markham, 12 pp text, limitation 125. Sheila's incisive and finely-written interviews have decorated *The Book Collector* for some time. Here she speaks to two very different Fleming fans: Jeremy Miles and Mike VanBlaricum .

- *Collecting Ian Fleming: The Making of a Bibliography* by Jon Gilbert, 7pp text, limitation 60. A life devoted to collecting Bond as recounted by the prize-winning author of *Ian Fleming: The Bibliography* .

- *James Bond Invades America: A Tale of Three Publishers* by John Cork, 10pp text, limitation 60. An intriguing account of how Fleming's novels broke into the US market.

- *My Uncle Ian* by James Fleming, 4pp text, limitation 125. A personal reflection by the author on his father and his uncle. A unique memoir.

- *Ian Fleming and The Book Collector* by Fergus Fleming, 28pp text, limitation 125. The story of how Fleming acquired *The Book Collector* and his subsequent battles with fellow directors. A poignant account containing archive material.

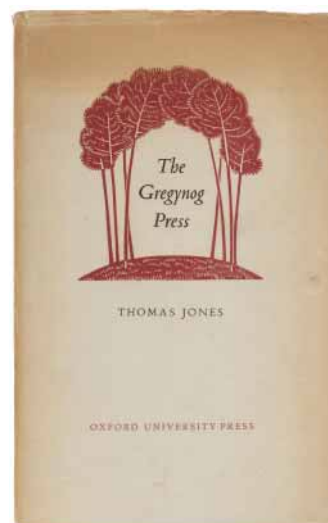
(*Queen Anne Press*)



144. **JOHNSON, Samuel.** *The New London Letter Writer, containing the compleat art of corresponding with Ease, Elegance, and Perspicuity as is now practised by all Persons of Respectability.* London: *The Golden Cockerel Press*, 1948. £98

8vo., cloth-backed marbled boards, backstrip lettered in gilt, upper edge gilt; pp. 63, [i]; with forward and decorations by Averil Mackenzie-Grieve, including frontis, five plates and a further six headpieces; pages a little toned to extremities, very good.

Limited to 500 numbered copies, this copy no. 116. The marbled paper was specially done for Sandford by the famous Sydney Cockerell.

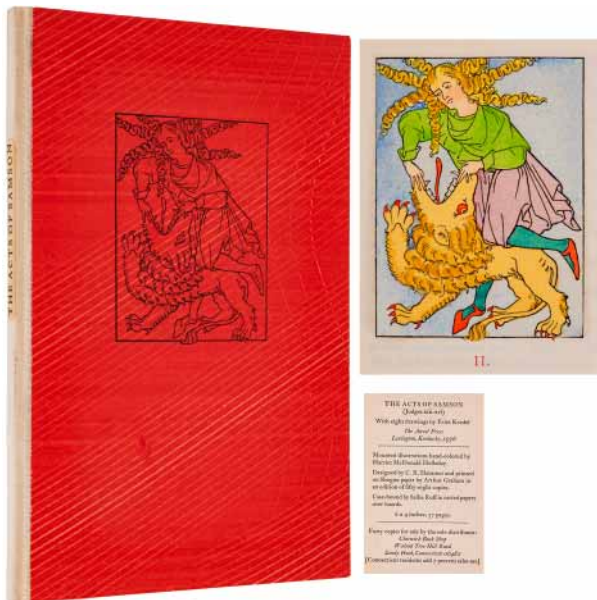


145. **JONES, Thomas.** *The Gregynog Press.* A paper read to the Double Crown Club on 7 April 1954 by Thomas Jones C.H. Oxford: *Oxford University Press*, 1954. £98

Tall 8vo., original blue cloth, with inset paper label printed in red and black to upper board; in the original unclipped jacket (12s. 6d. Net) printed with the same design; pp. [viii], 39, [i]; containing examples of engravings by Robert Ashwin Maynard, Horace Walter Bray, Blair Hughes-Stanton and Agnes Miller Parker; endleaves lightly offset; boards a touched bumped to corners, else a near-fine example, with a duplicate label tipped-in at end; in a good jacket which is complete but rather browned to both panels and spine, chipped and rubbed to spine and along the upper edge.

Limited to just 750 copies, this example is signed by the speaker to the half-title, and is additionally inscribed by him on the half-title: "For Norman Jones from the talker. 17 June 1955". The lecture text is followed by a wonderful bibliography of the Press. Loosely inserted is a handlist from the National Museum of Wales.

Scarce thus.



146. KREDEL, Fritz. *The Acts of Samson*. Lexington Kentucky: *The Anvil Press*, 1976. £650

8vo., original linen-backed marbled paper-covered boards by Sallie Ruff. With 8 mounted line drawings by Fritz Kredel, handcoloured by Harriet McDonald Holladay. Bookplate of noted private press collector Norman J. Sondheim. A near fine copy.

First edition, limited edition of 58 copies designed by C.R. Hammer and printed on Shogun paper by Arthur Graham at the Anvil Press. With original Prospectus.

In the Hebrew Bible, Samson was given immense strength to aid him against his enemies and allow him to perform superhuman feats. His Ten Feats of Strength and Heroism included the killing of the lion, the burning of the fields, the escape from ropes and the killing of 1,000 Philistines, amongst others illustrated here.



147. LAWRENCE, Simon *Forty-Five Wood Engravers* Wakefield: *Privately Printed by Simon Lawrence*, 1982. £150

4to. Quarter green cloth over marbled paper boards; near fine.

Limited Edition. Copy no. 86 of 350, printed by the Whittington Press.

A collection of woodblock engravings, selected from a variety of contributions by artists who worked with the medium. The collaboration comes from the workshop of Simon Lawrence, whose family crafted woodblocks for artists from 1859 until very recently - he and his brother John selected 45 engravings they felt best represented their work in the field, and to give some younger artists more exposure.



148. [LAWRENCE, T.E.] EILERS, Charles. *A Shy Bird*. The U.S. Copyright Edition of *Seven Pillars of Wisdom*. Upper Denby: *The Fleece Press*, 2018. £250

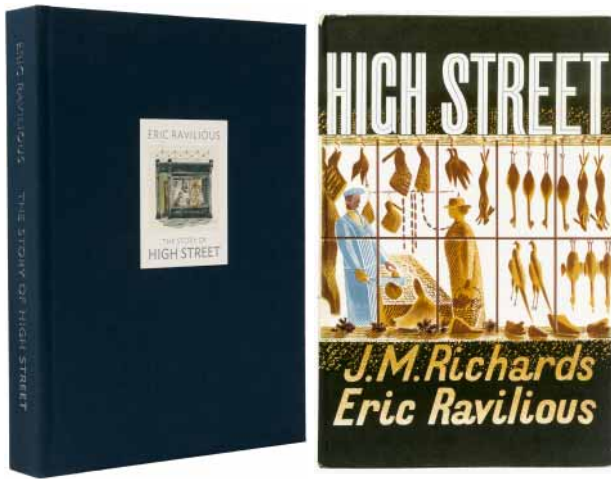
4to., original half imitation vellum with leather spine label "in homage to the Doran binding of *Seven Pillars of Wisdom*". With 42 illustrations. New.

First edition, limited edition of 275 copies, this one of 255 standard copies.

"Seven Fleece Press books on T. E. Lawrence have been published since 1985. For bibliophiles, his interest in fine printing, and the story of the making of his magnum opus, *Seven Pillars of Wisdom* are fascinating. In the run-up to publication of *Seven Pillars* in Britain in 1926, when he hired a private printer to make his book, Lawrence felt the urgent need to avoid the book being pirated in the USA. He therefore arranged to have the text printed there in an edition of 22 copies in order to establish copyright protection.

Two books were sent to the Library of Congress to establish publication, and copies nominally offered for sale on the publisher's list - but to deter purchase however, they were priced at \$20,000 each. In fact 28 copies were made - none of them sold - and the book tells the complex, intriguing story of the publication, while also tracing the history of each copy.

This is an impressive, well-written and beautifully researched book by Charles Eilers. His work is complemented by 42 illustrations, of books, typography, manuscripts and the people involved." (*Fleece Press Website*)



149. [RAVILIOUS, Eric.] POWERS, Alan & RUSSELL, James. *The Story of High Street*. Norwich: *The Mainstone Press*, 2008. £398

Small 4to., original cloth lettered in silver on spine with paper label on upper board. A mint copy in slipcase.

First edition.

“Seventy years ago Country Life Books published *High Street*, a children’s book of shops, featuring twenty-four exquisite lithographs by the English artist Eric Ravilious (1903-1942). Although the book was not a limited edition, the destruction of the lithographic plates during the Blitz meant that only 2000 copies were ever printed. Subsequently *High Street* has become one of the most highly-prized artist’s books of its time.

This new limited edition includes not only the original shop fronts and text of *High Street* but also two extensive essays and an eclectic range of illustrations, preparatory drawings and sketches, many of them published for the first time.

In a substantial and wide-ranging examination of the making of *High Street*, art historian Dr Alan Powers places the book in historical context, giving new and significant insights into its conception, production and publication. Initially Ravilious approached the Golden Cockerel Press with his ‘alphabet of shops’, but the book, with text by J.M. Richards, was eventually published by Noel Carrington, brother of the artist Dora Carrington and editor at Country Life Books. His enthusiasm for autolithography and children’s books - he also launched the famous Puffin Picture Book series - made him the ideal publisher for *High Street*, although Ravilious also benefited from the invaluable support of the Curwen Press.

In the second essay, writer and historian James Russell describes a quest to identify and locate each of the shops depicted by Ravilious. These twenty-four businesses were, as J. M. Richards pointed out in the foreword to the 1938 book, all real places, but in many cases we are given only tantalising clues as to their name or location. You can still buy cheese at Paxton and Whitfield, a shop that has changed little in appearance over the years, but in most other cases the quest has proved much harder.

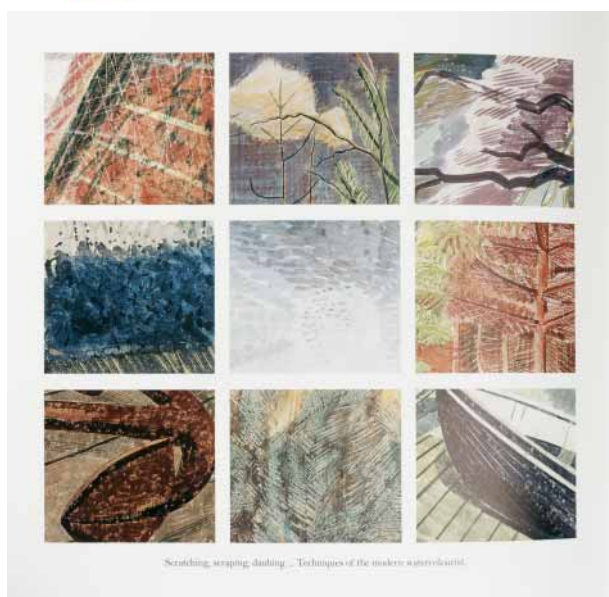
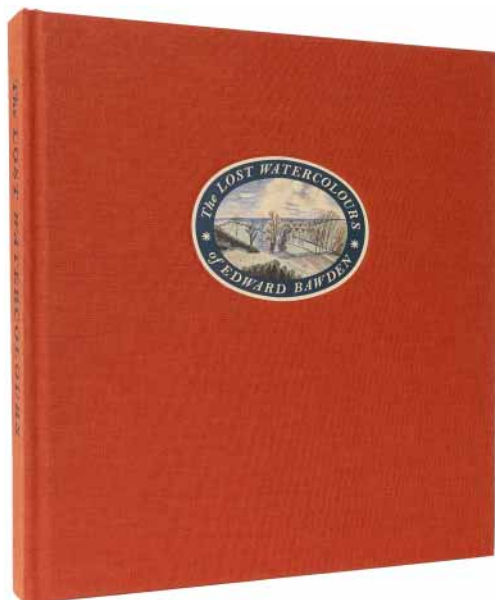
The Story of High Street traces the journey Ravilious took to create his idiosyncratic masterpiece, discovering the people he met on the way and finding out what became of the shops themselves. Ravilious created a historical document, a brightly coloured snapshot of England on the eve of World War Two, a unique portrait of a nation of shopkeepers. Exploring the fate of his twenty-four shops, *The Story of High Street* offers an intriguing commentary on that nation’s subsequent history.”



150. REPTON, Humphrey. *The Red Books of Humphry Repton*. London: *Baselisk Press*, 1976. £2,000

Folio and oblong 8vo.; 4 vols.; attractively bound in quarter red morocco gilt over marbled boards, housed in original cloth box; a limited and numbered edition of 515 sets, a fine set.

A sumptuous facsimile edition comprising the first published edition of the surviving Red Books; Anthony House, Cornwall; Attingham Park, Shropshire and Sheringham Hall, Norfolk, with an explanatory volume by Edward Malins containing recent photographs by Eric de Mare. Repton’s drawings are meticulously reproduced in collotype and printed on wove paper to imitate, as closely as possible, the original Whatman stock.



151. [BAWDEN, Edward]. RUSSELL, James (author). *The Lost Watercolours of Edward Bawden*. Norwich: The Mainstone Press, 2016. £200

4to. Original burnt orange cloth lettered in black to spine with onlaid pictorial oval to upper board, decorative endpapers, preserved in original slipcase; pp. [v], 6-190 + [ii]; beautifully illustrated with coloured plates throughout; as new.

First edition, limited to only 850 copies.

Designed by Lizzie Ballantyne, and printed on Gardapat Kiara stock by Deckers Snoeck, Ghent, this striking production investigates an aspect of a career that has been neglected by recent admirers, namely Bawden's role, in the 1930s, as an acclaimed modern painter. This book assembles the largest collection of the artist's pre-war watercolours. Most were originally exhibited at one of Bawden's major solo shows - at the Zwemmer Gallery in 1933, or at the Leicester Galleries in '38, and have been subsequently enjoyed in private collections. It has taken the compiler three years to track down these 'lost' works and record them here for a wider audience: 'As one critic observed in the 1930s, these are paintings that deserve more than to be looked at. They deserve to be looked into.'



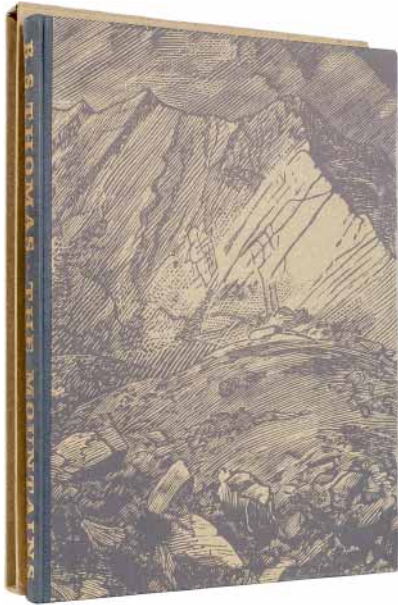
152. SWINBURNE, Algernon Charles. *Laus Veneris*. Golden Cockerel Press, 1948. £250

Royal 8vo. Original cloth-backed marbled boards, spine lettered in gilt, top edges gilt, others untrimmed; 11 wood-engravings by John Buckland-Wright; a very nice copy, very slightly rubbed at corners, with a rather lovely previous ownership inscription to front paste-down: "Gigi/ I love you now and for always/ for always is always now. Simon."

No. 185 of 750 numbered copies. In a letter from Buckland Wright to Christopher Sandford *Laus Veneris* is described as "one of JBW's most succesful smaller books."

Swinburne's *Laus Veneris*, whose Latin title translates to "the praise of Venus or love," tells the legend of young knight who falls in love with Venus and lives with her in her subterranean home until he becomes filled with remorse. He escapes her snares and travels to Rome to ask the Pope if he can be absolved of his sins. The Pope declares it impossible, just as impossible as his papal staff blossoming, but three days later, the Pope's staff blooms with flowers.

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



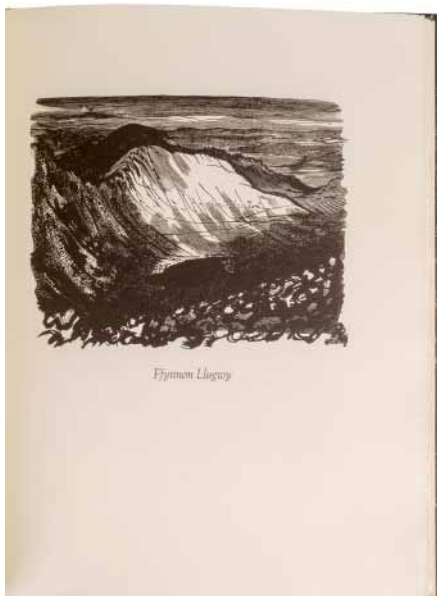
153. [STONE, Reynolds] THOMAS, R.S. *The Mountains*.
New York: Chilmark Press, 1968. £998

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

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

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

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



POETRY

WITH 8 ORIGINAL EROTIC DRAWINGS BY GEORGES
VILLA



154. ANACREON. [VILLA, Georges, artist]. *Les Odes d'Anacreon, Teien. Traduites de Grec en Français par Remy Belleau. Ensembles quelques petites Hymnes de son invention. Paris: La Reconnaissance, 1928.* £998

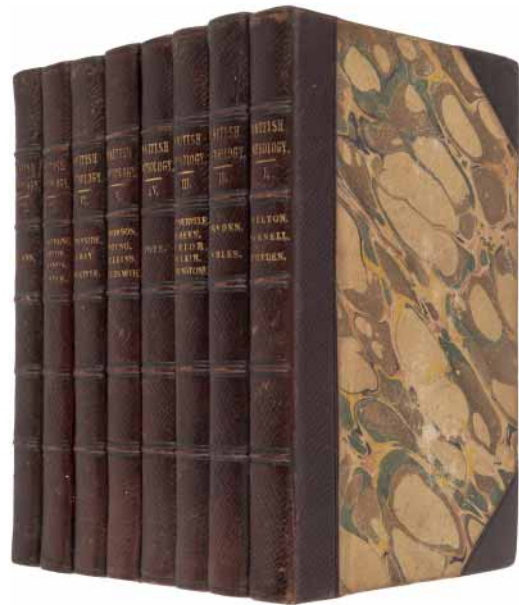
8vo., in contemporary half gilt ruled brown morocco over marbled paper boards signed Yseux SR of Thierry Simier, original wrappers bound in, spine lettered in gilt with floral pattern blocked in black, marbled endpapers; initials printed in blue, woodcut frontispiece by Pierre Gandon; upper edge gilt, else uncut; pp. [xiv], viii, [ii], 171, xi; a little sunning to spine and some lower pages slightly nicked, otherwise a fine copy.

Limited edition of 305 copies. This copy extra-illustrated with 8 original drawings in pencil, pen, ink and pastel - 4 full page and 4 vignettes - by Georges Villa. The sensual drawings are all signed (and some captioned) in pencil. With a note in Villa's hand on title page and a secondary tipped in.

A collection of verses by the great Greek lyric poet, who lived in the 6th century. Anacreon wrote all of his poetry in the ancient Ionic dialect and, like all early lyric poetry,

it was composed to be sung or recited to the accompaniment of music, usually the lyre. Anacreon's poetry touched on universal themes of love, infatuation, revelry, and the observations of everyday people and life.

Georges Villa studied at the École des Beaux-Arts in Paris and exhibited at the Salon des Artistes Français. He is known for his caricatures and portraits as well as his erotic drawings using charcoal and pastel. Many of Villa's illustrations can be found in limited edition collectors' books such as these, including 12 erotic lithographs to accompany the poetry of Edmond Haraucourt, and *Poemes hysteriques*, an eroticised parody of the poems of Victor Hugo.



155. ANTHOLOGY. *The British Anthology; or, Poetical Library (8 Vols).* London: John Sharpe, 1824. £98

12mo., uniformly bound in half brown morocco over marbled boards; with five raised bands and lettering in gilt to spines; upper edge gilt; and marbled endpapers; each section with engraved titles on heavier stock; a charming set, the leather a little rubbed and internally some scattered foxing, particularly to prelims and engravings.

'The British Anthology; or, Poetical Library' includes a wide and eclectic mix of poems and poetical works by some of Britain's most acclaimed author and poets:

Vol I: Milton, Parnell and Dryden.

Vol II: Dryden's Fables.

Vol III: Somerville, Green, Prior, Blair and Shenstone.

Vol IV: Pope.

Vol V: Thomson, Young, Collins and Goldsmith.

Vol VI: Akenside, Gray and Beattie.

Vol VII: Armstrong, Warton, Johnson and Cowper.

Vol VIII: Burns.



156. AUDEN, W.H. *Collected Longer Poems*. London: Faber and Faber, 1968. £75

8vo. Original blue cloth, lettered in gilt to spine; original unclipped jacket; pp. 356; a near-fine copy in like dust-jacket which has some very light rubbing, nicking, and marking.

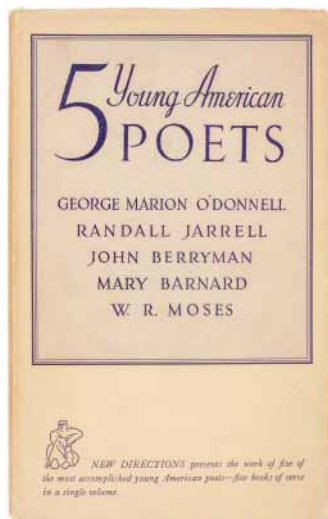
First edition. Contents include: *Paid on both sides, Letter to Lord Byron, New Year Letter, For the Time Being, The Sea and the Mirror, and The Age of Anxiety*.



158. BETJEMAN, John (author). *A Few Late Chrysanthemums*. London: John Murray, 1954. £75

8vo. Original midnight blue cloth with onlaid paper lettering label to upper panel, preserved in yellow dustwrapper; pp. [v], vi, [vii-x], 3-95, [i]; a lovely copy, the jacket slightly creased, with a few light spots.

First edition. A collection of poems penned since the appearance of *Selected Poems* in 1948, divided into groups heralded by the sub-titles: Medium, Light, and Gloom.

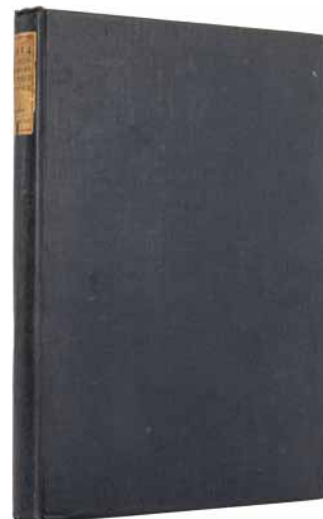


157. BARNARD, Mary; Randall JARRELL, et. Al. *Five Young American Poets*. Mary Barnard. Randall Jarrell. John Berryman. W. R. Moses. George Marion O'Donnell. Norfolk, Conn.: *New Directions*, 1940. £198

8vo., original blue publisher's cloth, lettered to spine; in tan dust wrapper with title and contributors in blue; with black and white photographs of each of the poets; pp. [x], 5-221, [i]; upper edge a little dusty; cloth rubbed to extremities and darkened to spine, affecting the printed title; endpapers a little offset, with faded inscription to front paste-down; else a very clean copy, in unclipped toned jacket (as is common); a very nice copy.

First edition. First commercial appearance of these poets together and John Berryman's first book appearance. Each poet is featured alongside a black-and-white photograph, a facsimile page in the poet's handwriting, a brief biography, a note by each on their style, and 30 or so pages of verse.

Two later books followed, featuring Tennessee Williams, Paul Goodman and Karl Shapiro.



159. BROOKE, Rupert 1914 and Other Poems. London: Sidgwick & Jackson Ltd., 1915. £450

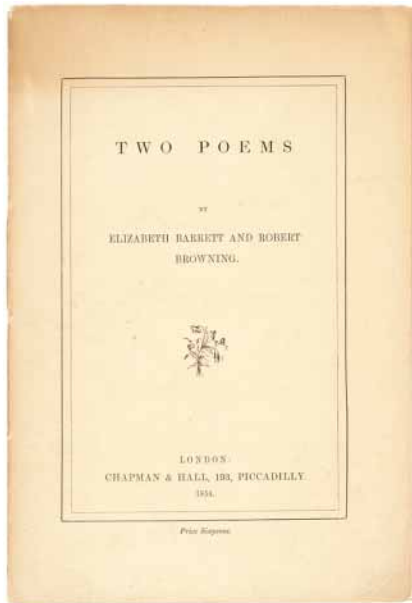
8vo. Original dark blue cloth, paper label to spine; pp. 63, [i]; with frontis portrait of the author behind tissue guard and an additional paper label still tipped-in to final blank; first and last few pages foxed and offset, with previous ownership inscriptions to ffeep (one contemporary); the paper label, which is often replaced, is here browned and chipped, but the spare is complete and unused.

First edition, printed at the Complete Press, West Norwood, London. Brooke's posthumous second book.

"Rupert Brooke died of blood poisoning on his way to the Dardanelles in Turkey. His five war sonnets caught the spirit of the times with a country yet to feel the full impact of the devastation that war would bring. Brooke's sonnet 'The Soldier' is one of the most famous war poems ever written. This collection of poetry outsold most others of the time, reaching an incredible 24th reprint by 1918. Brooke was once described as 'the handsomest young man in England' by the poet W B Yeats. This, together with his tragic death and idealistic poems, was to raise Brooke to an almost mythical heroic status." (BL).

Keynes 6.

BYRON BOUND IN GREECE.



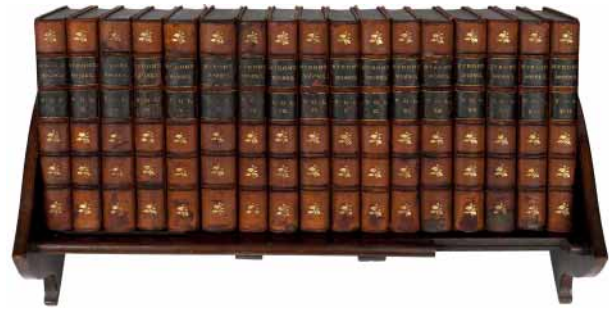
160. BROWNING, Elizabeth Barrett and Robert. *Two Poems*. Chapman & Hall. 1854. £398

8vo. Original printed wrappers; pp. 16; a fine copy

First edition of an estimated 300 copies. The two poems are 'A Plea for the Ragged Schools of London' by Elizabeth Barrett Browning and 'The Twins' by Robert Browning. The cost of printing the pamphlet was paid by the Brownings and the proceeds were given to the Ragged Schools.

Thomas J Wise and Buxton Forman copied the format of this printing for their forgeries, even going as far to claim that the format had in fact been first used on their forgery of *The Ruanaway Slave* (supposedly printed in 1849), and then had been copied by the Brownings for *Two Poems*.

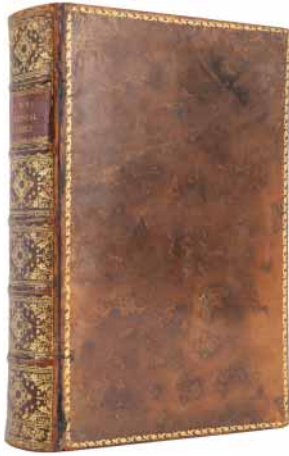
Ashley, I, p.110.



161. BYRON, Lord. *The Works. With his Letters and Journals and his Life* by Thomas Moore. London, John Murray, 1832-33. £998

Small 8vo. 17 volumes. Near contemporary half calf over mottled cotton, spines with raised bands, each volume with two black morocco lettering-pieces, gilt-stamped floral ornament in the other compartments, marbled edges and endpapers; each volume with an engraved frontispiece and vignette title after Turner, Stanfield, Finden and others, some of these are foxed; light wear to extremities, else a very nice set.

An early John Murray-published complete 17-volume set of Byron's works with an interesting provenance: bought as part of a lot of memorabilia (miniature paintings, one portrait of the *Maid of Athens*, Theresa Macri, drawings) from Byron's circle in Athens, which was supported by Colonel Charles Napier, short before Byron's tragic death in Missolonghi. The binding is rather unusual and has probably been made in Greece for the British expats lingering on in recently-founded modern Greece under the Bavarian King Otto, who had been 'shipped in' by the Royal Navy, alongside Bavarian civil servants, office equipment, stationery and probably binders and book binding tools. The floral ornament used on the spines resembles very much the Southern German, still Baroque-influenced ornamentation applied by Bavarian book binders. The tool the Bavarian staff took with them dates probably from the late 18th century. At least two volumes have a contemporary collector's stamp *T. Carew* in the margins of the first text leaves of a few volumes.



162. **BYRON**, Lord *The Poetical Works*. London: Henry Frowde, 1912. £125

8vo., bound by Riviere and Son in full tree calf with decorative border gilt to both covers; spine fully gilt with contrasting red leather label to spine and five raised bands; all edges gilt; gilt turn-ins and marbled endpapers; with frontispiece portrait in photogravure of the poet on heavier stock under tissue-guard; pp. [vii], vi-x, 924, [ii]; cracked and expertly reinforced along outer hinge of upper board; slight chip to the red leather label; a few small patches of rubbing to the spine and a couple of light spots to endpapers; previous ownership inscription to the ffep; else a bright and fresh example.

Byron's complete poetical works, in a fine Riviere binding, printed in double column with ruled margins. John Murray had a particular interest in Byron and is largely responsible for publishing and promoting the author. If not for Murray's efforts, it may have taken Byron years, if ever, to reach the same height of popularity and fame.



163. **COLERIDGE**, Samuel Taylor; David JONES, Illus. *The Rime of the Ancient Mariner*. Bristol: Douglas Cleverdon, 1929. £800

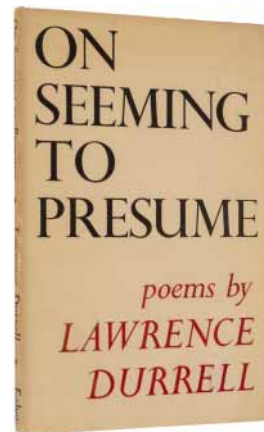
Large 4to., original publisher's cream cloth-backed blue boards, lettered to spine; with ten copper engravings by David Jones; pp. [xi], 2-37, [i]; boards a little scratched and grubby along spine; endpapers lightly browned and offset; corners a touch bumped; with previous ownership inscription to the ffep; internally else clean, the text and illustrations unfoxed and without fault.

Limited edition, no. 119 of 400 copies. One of Jones' highlight titles and one of the most significant illustrated books to be published in the inter-war years. Many copies appear on the market broken up for plates, and this is now a very elusive title to be found complete, and with the engravings in such fresh condition.

Illustrations to Coleridge's most famous work usually contain notable elements of Christian symbolism - the priest with his censer, for example, in this illustration for the wedding scene - but a strong Celtic influence is also apparent in the beautiful, simple elegance of his figures. During the late 1920s, Jones stayed with the family of the artist Eric Gill and became engaged to one of his daughters. Her long neck and high forehead became standard features in his illustrations of women. *The British Library*.

The publisher Douglas Cleverdon later became famous as a pioneering radio producer, responsible, most notably, for the production of Dylan Thomas's radio play *Under Milk Wood*.

Scarce.

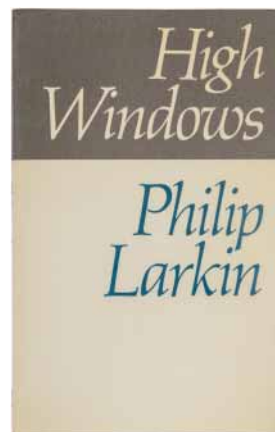


164. **DURRELL**, Lawrence. *On Seeming to Presume*. London: Faber and Faber Limited, 1948. £75

8vo., original red cloth, spine lettered in silver; with dust wrapper; pp. 59, [v]; endpapers lightly offset; a few light creases to pages, a very fresh copy nonetheless, with one small closed tear (1cm) to upper panel of jacket.

First edition.

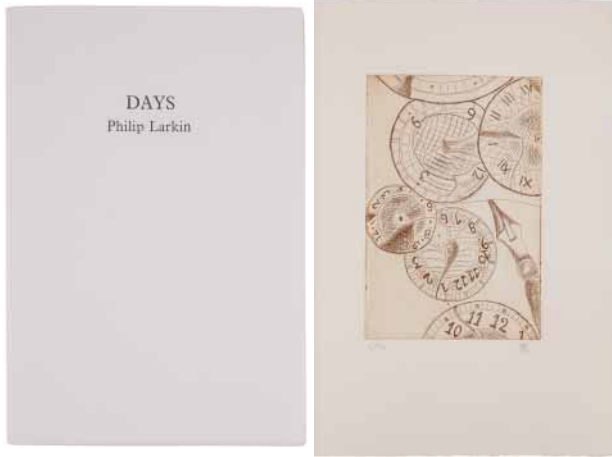
"If the term 'well-flavoured' can be applied to poetry, it is applicable to his. Bitter herbs, mysterious condiments from Greek islands, and salt presumably from the mainland... Mr. Durrell's poetry is, in short, well-written." (*Jacket*).



165. **LARKIN**, Philip. *High Windows*. London: Faber and Faber, 1974. £125

8vo. Original grey cloth, spine lettered in gilt; original unclipped dustwrapper (£1.40 net); pp. 42; a little spotting to the upper edge, else near-fine in like jacket.

First edition of the second collected poems to be published after the success of *The Whitsun Weddings* in 1964. Containing the infamous "This be the verse", beginning with the line "They f*** you up, your mum and dad".

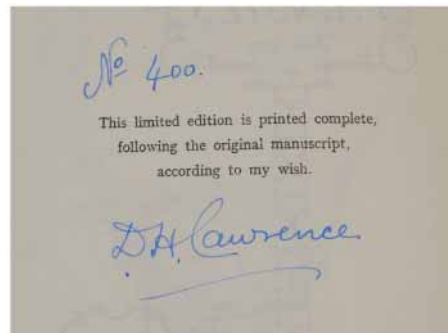


166. LARKIN, Philip. *Days*. *San Giacomo di Veglia: J. Raedts at The Blue Print Press, 2014.* £250

8vo., plain paper wraps with card jacket printed in black to upper cover; pp. [viii], with one full-page colour illustration, a fine copy, just a hint of smudging to inside of jacket.

Limited run of **only ten copies, this copy number 1**. Printed on an Albion handpress on mould-made Hahnemuehle paper, with hand-set Plantin and Baskerville type and an etching by the printer.

The poem was written in 1953 and first included in *The Whitsun Weddings* (1964); arguably Larkin's most famous collection of poetry.



167. 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 of this collection is a play on the word "*pensees*, 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.

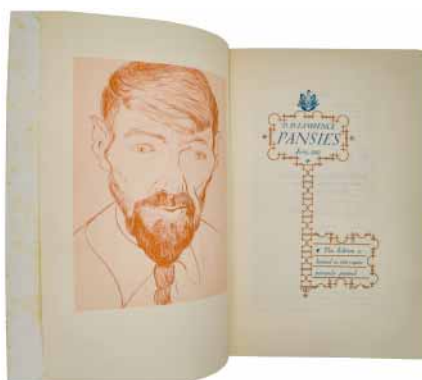
Uncommon with both glassine and box intact.

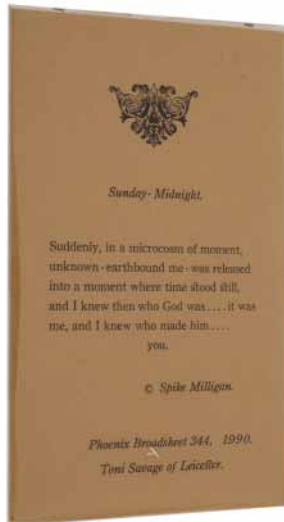


168. MILLIGAN, Spike. *For Lucy Gates*. *Leicester: Toni Savage, 1986.* £125

Single broadsheet, (12.5 x 20.5cm approx.); printed on one side in black and blue ink on blue handmade paper; **with Milligan's signature in the watermark**; perhaps a touch rubbed, still fine.

Phoenix Broadsheet 300. One of only a handful written by Spike Milligan and of a few printed on handmade blue Sheepstor paper. During a visit to Dartmoor, Spike Milligan had a local craftsman create some handmade paper in the traditional manner, using Spike's signature and a ram as the watermarks. This Sheepstor handmade paper is exclusive to Toni Savage and is used only for Spike's poetry.

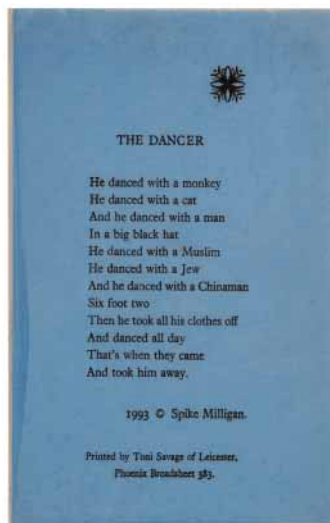




169. MILLIGAN, Spike. Sunday - Midnight. *Leicester: Toni Savage, 1990.* £60

Single broadsheet, (10cm x 17cm approx.); printed on one side in black; fine.

Phoenix Broadsheet 344. One of only a handful written by Spike Milligan. The first of these poems appeared in 1971 and the ran through to the early 1990s, after which more than 400 had been produced. It is unknown how many were issued, although the runs were limited and up to 300 copies of the early numbers may have been distributed, with many fewer in the later years.



170. MILLIGAN, Spike. The Dancer. *Leicester: Tony Savage, 1993.* £60

Single broadsheet, (11.5 x 18cm approx.); printed on one side in black ink on handmade blue paper; with the poet's signature in the watermark; fine.

Phoenix Broadsheet 383. One of only a handful written by Spike Milligan and of a few printed on hand made blue Sheepstor paper. The first of these poems appeared in 1971 and the ran through to the early 1990s, after which more than 400 had been produced. It is unknown how many were issued, although the runs were limited and up to 300 copies of the early numbers may have been distributed, with many fewer in the later years.

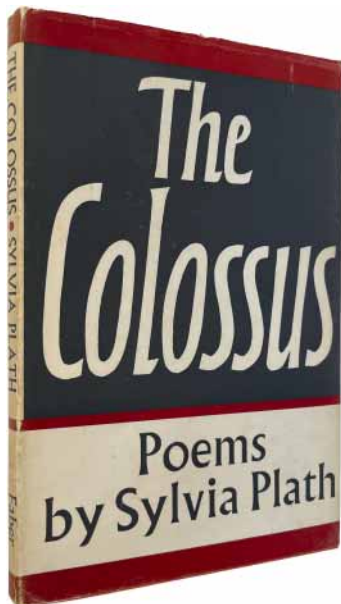


171. MILTON, John. The Poetical Works. *London: Bickers and Son, 1875.* £450

8vo., in the original publisher's binding of full red morocco, with decorative gilt borders, corner and centrepieces, spine lined in gilt with gilt lettering and five raised bands, gilt devices in compartments, gilt turn-ins and marbled endpapers; a.e.g; with a frontispiece portrait of the author and title printed in red and black; complete with 24 illustrations by John Martin on heavy stock; pp. [vii], iv-687, [iii]; corners a touch bumped, spine a little sunned and rubbed; evidence of a sticker being removed from the front paste-down; contemporary ownership inscription to front flyleaf; internally lovely and fresh, ribbon marker detached but present.

An early edition of Milton's works, with a collection of impressive and atmospheric albumen prints from mezzotint engravings by John Martin. This edition also contains a life of Milton.

Martin's engravings were commissioned in 1824 by the publisher Septimus Prowett, and sold to subscribers in stages between 1825 and 1827. Twenty-four of them were then printed, alongside the poem, in a large two-volume edition of 1827. His interpretations of *Paradise Lost* were heavily influenced by 19th-century industrial Britain, with *The Bridge over Chaos* (Book 10, ll. 312 and 347) reminiscent of a mine-shaft, while *Pandemonium* and *The Courts of God* (Book 3, l. 365) have strong architectural elements. Some critics admired the wild, dramatic grandeur of Martin's scenes, while others felt he diminished the vital role played by the central characters of the poem in his depictions.



172. PLATH, Sylvia. *The Colossus*. London: Faber and Faber, 1967. £148

8vo. Original orange cloth, titled in silver along spine, with printed dust wrapper; pp.88; a very good copy with some minor toning to spine.

First Faber edition. This edition was published 7 long years after the vanishingly scarce 1960 Heinemann first printing, and contains several poems not originally present.

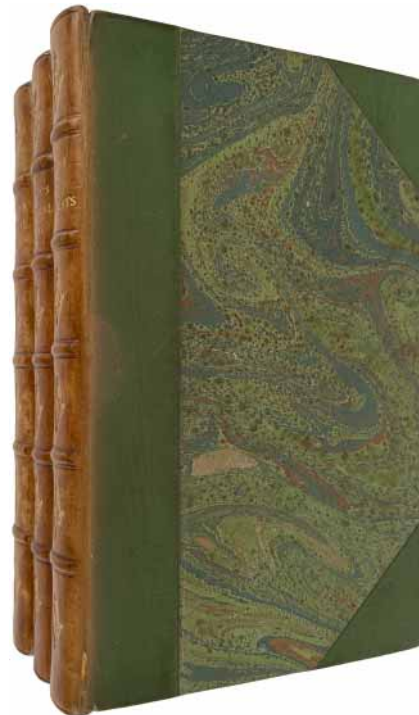


173. PLATH, Sylvia. *Winter Trees*. London: Faber and Faber, 1971. £150

8vo., original blue cloth with lettering in silver to spine; original unclipped blue dust wrapper; pp. 55; ever-so-slight rubbing to the edges of the boards, but for all intents and purposes an otherwise fine copy.

First edition.

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

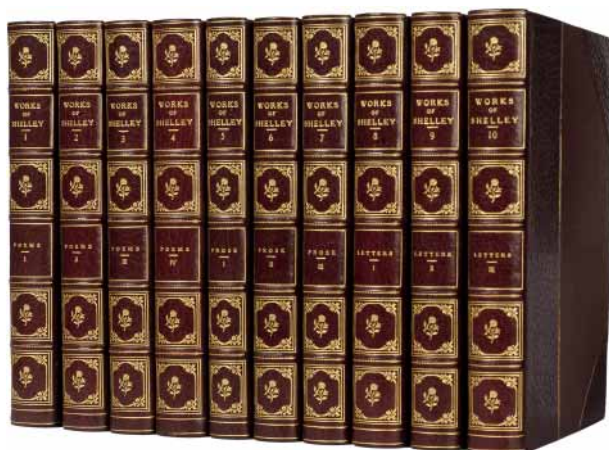


174. SHELLEY, Percy Bysshe; John KEATS. *The Poetical Works [&] The Poems*. London: Riviere, [c.1910]. £298

Small 8vo., 3 vols; half green polished calf over marbled boards; five raised bands with lettering and devices gilt to spine; upper edge gilt; marbled endpapers *Shelley's Poetical Works* in two volumes comprising xix, [i], 495, [i]; viii, 439, [i], both volumes with frontis portraits; *The Poems of John Keats* in one volume: xxii, [iii], 2-383, [i], with some unopened pages; spines attractively and uniformly faded to brown; housed in a custom-made slipcase (repaired to edges, still slightly frayed).

A sweet and attractive set, printed on India paper, comprising many of the most famous pieces by these two complimentary Romantic Poets. Included are *Ozymandias*, *To a Skylark* and *Prometheus Unbound*; *To my brother George*, *Ode to a Nightingale* and *The Eve of St. Agnes*.

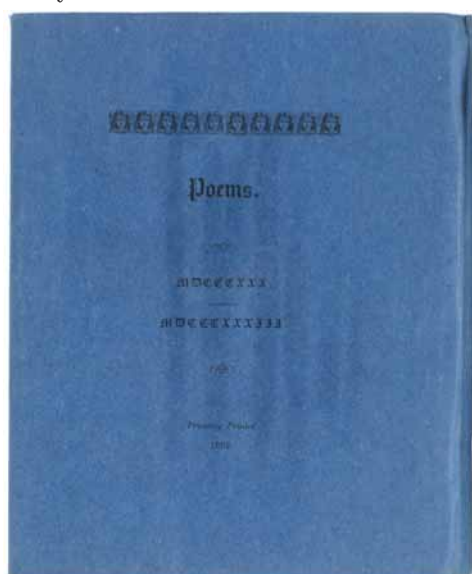
CHARMINGLY BOUND, IN THE ORIGINAL SLIPCASES.



175. SHELLEY, Percy Bysshe. *The Complete Works*. Newly Edited by Roger Ingpen and Walter E. Peck. *Published for the Julian Editions, in London by Ernest Benn Ltd. ..., 1927.* £900

Large 8vo. 10 vols.; original half brown gilt ruled crushed morocco, lettered and panelled in gilt on spines with gilt centre tools, top edges gilt; an excellent set, preserved in card slipcases (a little wear and repairs to slipcases).

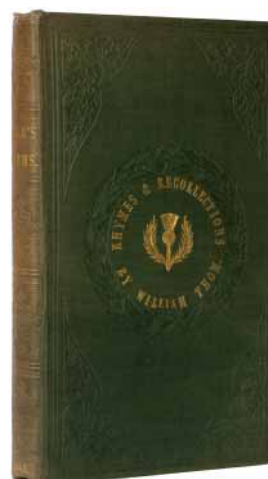
“Julian Edition.” Limited to 495 sets for Great Britain and 285 sets for America. This handsome and scholarly edition comprises the Poems in 4 volumes, the Prose in 3 volumes, and the Letters in 3 volumes. Usually found in quarter vellum bindings this de luxe binding is considerably rarer and more attractive.



176. TENNYSON, Alfred, Lord. *Poems*. MDCCCXXX. MDCCCXXXIII. *Privately Printed [Toronto], 1862.* £75

Small square 8vo. Original blue printed wrappers; pp. viii, 112; edges uncut and unopened; a very attractive copy, both externally and internally clean, scarce thus.

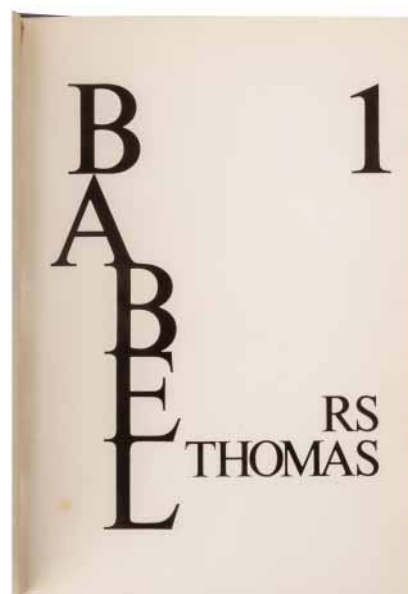
A pirated reprint of Tennyson's *Poems Chiefly Lyrical* (1830) and *Poems* (1833), including poems which were suppressed in subsequent authorised editions. This piracy was compiled and edited by Coleridge's biographer James Dykes Campbell and was printed in Toronto. It is not known how many copies were printed, but David Sinclair (*Book Collector*, Vol. 22, pp. 177-188) suggests a print run in the region of 150. The work was sold in London by John Camden Hotten, who apparently received about 50 copies from Canada. Hotten's plans were thwarted, however, when Tennyson obtained an injunction prohibiting the issue of the book.



177. THOM, William. *Rhymes and recollections of a hand-loom weaver*. *Smith, Elder and Co., 1845.* £120

8vo. Original green cloth, gilt vignette and lettering with blind-stamped border to upper board, gilt lettering to spine; frontispiece portrait of author with facsimile of manuscript below; some sunning to lower board, partially uncut, very good.

Second edition, ten poems added. This book represents the author's most substantial work and includes his most famous poem, “The Blind Boy's Pranks”. William Thom (1799-1848), a native of Aberdeen, was indeed a hand-loom weaver but he became known as a popular Scots language poet.

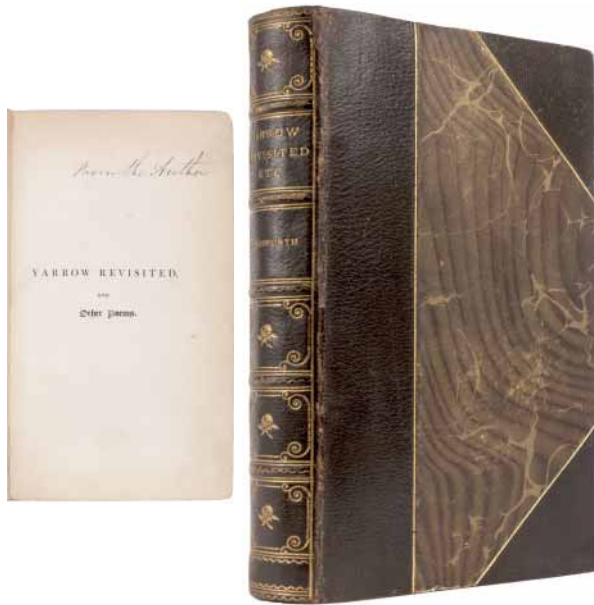


178. THOMAS, R.S; Kevin PERRYMAN (Edits and translates). *Babel 1*. [*Babel, Schondorf am Ammersee, 1983.*] £275

Thin 8vo., slate grey leather with single ruled border to upper cover; red end bands; grey end papers; pp. [ii], 72; a fine copy, with just ever-so-slight shelf lean.

First edition. A special issue, possibly the author's own copy, with the leather slightly lighter in colour than that used for the limited issue of 10 numbered and signed leatherbound copies. The endpapers are also of a different grey hue and in this unique copy are doubled. Presumably Thomas did not feel compelled to add his signature to the hitherto unpublished poem on p. 52.

A special R. S. Thomas issue, containing poems selected from ten of the author's books, with translations into German by Kevin Perryman. Also contains a checklist of the author's publications.



179. WORDSWORTH, William. *Yarrow Revisited, and other poems*. London: Longman, Rees, Orme, Brown, Green, & Longman, Paternoster-Row; and Edward Moxon, Dover Street, 1835. £2,750

8vo., half brown morocco over marbled boards and fringed in gilt; spine with raised bands with gilt in compartments and gilt lettering, decoration, and roses; upper edge gilt, else uncut; brown and gold reflective marbled end papers; pp. [iii], xvi, 349, [iii]; some light wear to edges and hinges, light yellowing to endpapers in accordance with age, and the odd mark; nonetheless, this remains a very good (near fine) copy.

First edition presentation copy, with secretarial inscription 'from the Author' to the half title.

Yarrow Revisited was the last collection of poems published in Wordsworth's lifetime, and was composed after a tour of Scotland and the English Border in the autumn of 1831. Including titles such as 'Highland Hut' and 'The Black Stones of Iona', it centres on the Yarrow River region in Scotland, and includes many of Wordsworth's finest later lyrics. Many of the poems are dedicated to his friends and contemporaries, beginning with Samuel Rogers "as a testimony of friendship, and an acknowledgement of intellectual obligations", and the first sonnet is in honour of Sir Walter Scott, who shared Wordsworth's love, and literary use, of the Yarrow region. As he puts it in the poetic postscript to this anthology, Wordsworth's spiritual tendency to "bend in reverence To Nature, and the power of human minds," assisted by an intellect not "unpracticed in the strife of phrase," results in poems that "Deal boldly with substantial things" and speak "To men as they are men within themselves."

A charming, incredibly scarce copy of this collection, including many of Wordsworth's best later poems.



180. FLANAGAN, Hallie. Collection of plays, playbills, and photographs from the Vassar Experimental Theatre. Poughkeepsie, NY: Vassar Experimental Theatre, 1929-1931. £795

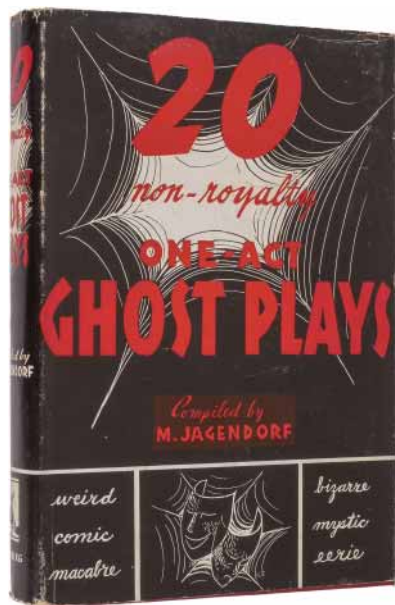
Eleven pieces, varying sizes and formats: two 8vo paperbound books, three bifolium playbills, and six vintage black-and-white photographs, measuring 260 x 155 mm.

Before she was tapped to lead the Federal Theatre Project for the WPA as a part of the New Deal, Hallie Flanagan directed the Vassar Experimental Theatre program and established herself as a great innovator of the modern stage. This collection comprises: *Can You Hear Their Voices? A Play of Our Time* by Hallie Flanagan and Margaret Ellen Clifford, Based on a story by Whittaker Chambers published in "The New Masses" (1931), 70pp in wrappers, with ownership signature and pencil notes of a Vassar student involved in the production; *Groceries & Notions: A Drama Carelessly Interspersed Throughout with Songs*, by K.K. Doughtie (1931), 103pp; Playbills from VET productions directed by Flanagan and Howard Wicks of Molly Day Thacher and Joy Mays, *Endurance Flight* presented together with John Drinkwater's *X=O* (October 26, 1929); Luigi Pirandello's *Each in His Own Way* (December 14, 1929); and Ernst Toller's *Man and the Masses* (May 2, 1930). The six excellent photographs are from several productions. We are unable to determine just how they relate to the plays represented in this grouping, but at least two are clearly from Toller's political drama. Each photograph has the photographer's stamp on the rear: Margaret DeM. Brown, a noted Hudson Valley photographer who took portraits of Franklin D. Roosevelt at his Hyde Park estate. Roosevelt himself, who had been a trustee of Vassar College, was aware of the innovative work of the theatrical program and Eleanor Roosevelt personally interviewed Flanagan to recruit her for the WPA Federal Theatre project. The present small collection nicely represents Flanagan's range and ambition, whether producing a searing contemporary social drama, a historical satire, or a lighthearted musical comedy by one of her students. Some wear to the two books, one more than the other, with the more worn volume also containing extensive pencil annotations; playbills lightly creased; photographs are fine.

The African-American Hallie Flanagan, teaching at Vassar College 'became the first woman awarded a

Guggenheim Fellowship, which allowed her to travel around Europe for fourteen months studying the modern theater. She took a leave from her teaching duties during the 1926-1927 school year. While traveling in Europe, she met and befriended many of the greatest playwrights of the age, including Lady Gregory, Konstantin Stanislavsky, and Luigi Pirandello. Flanagan was most impressed with the Russian theater, and the Russians were equally impressed with her, claiming that she “understood them” and was one of their own. Her friendship with Russia would later cause her trouble’ (*Vassar Encyclopedia, online*). Flanagan had run the Experimental Theatre program at Vassar where she established herself as a great innovator of the modern stage, before setting up the Federal Theatre Project, a progressive theatre for all citizens of the USA, supported by the Roosevelts and other proponents of the New Deal.

“A GHOST FOR EVERY OCCASION...GHOSTS AT WORK, AND GHOSTS AT PLAY...GAY GHOSTS, COMIC GHOSTS...GHOSTS WHO GO ON STRIKE AND OLD FASHIONED SKELETONS-IN-THE-CLOSET.”



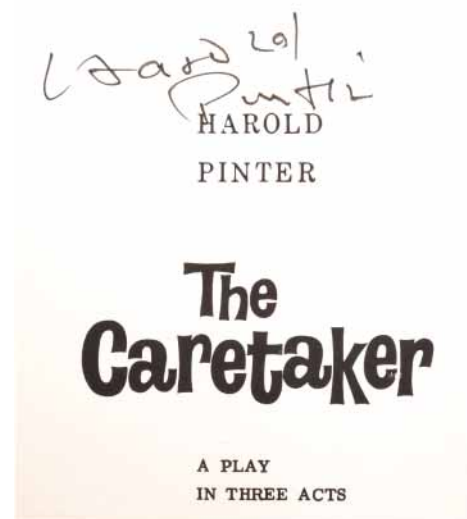
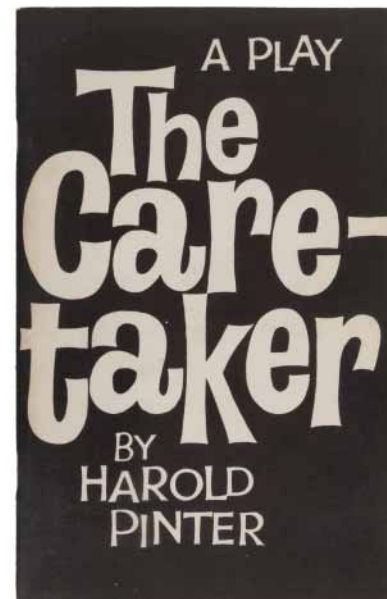
181. JAGENDORF, Moritz. 20 Non-Royalty One-Act Ghost Plays. New York: Greenburg, 1946. £98

8vo. Original red cloth with a theatrical mask design to upper cover in black, titled to spine, with dust wrapper decorated in black, white and red; pp. x, 308; a very good copy, dust wrapper retaining bright red accents, with some rubbing to the edges and minor light wear.

First edition.

A collection of small plays on the supernatural, including “The Dilly Dehaunting Agency”, “Two Ghosts are Better Than One,” and “Camp Ghost” and featuring such names as “Sophronisba”, “Great-Great-Great-Grandmother Gerhart” and “Montmorency”. The juxtaposition of the adorable “Good Ghosts” (in which MOTHER GHOST takes care of SCARY THE BABY GHOST) and the casual racism of “The Indignant Ghost” almost gave me whiplash, but I suppose “20 non-royalty slightly racist one act ghost plays” doesn’t have quite the same ring to it.

POWER, ALLEGIANCE, INNOCENCE, CORRUPTION.

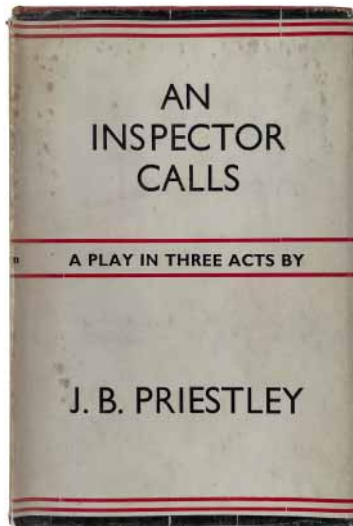


182. PINTER, Harold The Caretaker. (signed) *Encore Publishing Co Ltd., [1960]*. £2,000

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.

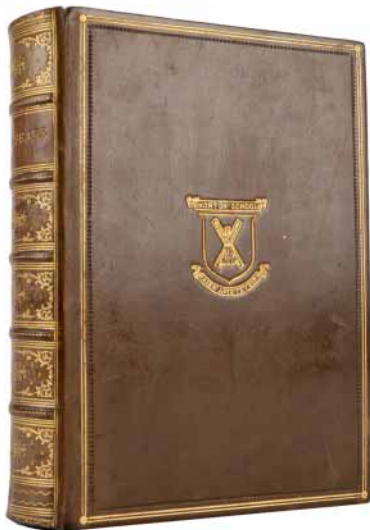
COUNTERCULTURE AND PUNK



183. PRIESTLEY, J.B. *An Inspector Calls*. London: Heineman, 1947. £248

8vo. Original red cloth, titled silver to spine, with printed dust wrapper; pp. viii, [2], 73; some light wear to dust wrapper, spine with some toning, but overall a very good copy with the bookplate of Donald Arthur Watson to front endpaper.

First edition. *An Inspector Calls* is a classic of English literature, originally performed in the Soviet Union in 1945, and in London the following year. A damning indictment of Victorian and Edwardian society, the play revolves around the Birling family, who are visited one night by the shadowy Inspector Goole, who questions them about the suicide of a young working class woman.



184. SHAKESPEARE, William. *The Works*. London: Frederick Warne and Co., [c.1900]. £248

Thick 8vo., Horton School prize binding of polished calf, crest in gilt to upper board, ruled in gilt; spine fully decorated in gilt, with five raised bands and contrasting leather label gilt to spine; marbled edges and endpapers with blindstamped turn-ins, pp. [vi], v-xvi, 1136, [ii], with a frontispiece portrait of the author; a few light scratches to boards, slightly rubbed along spine, but a sound copy, with near-contemporary ink ownership inscription to ffp, and a few light spots to frontis and title.

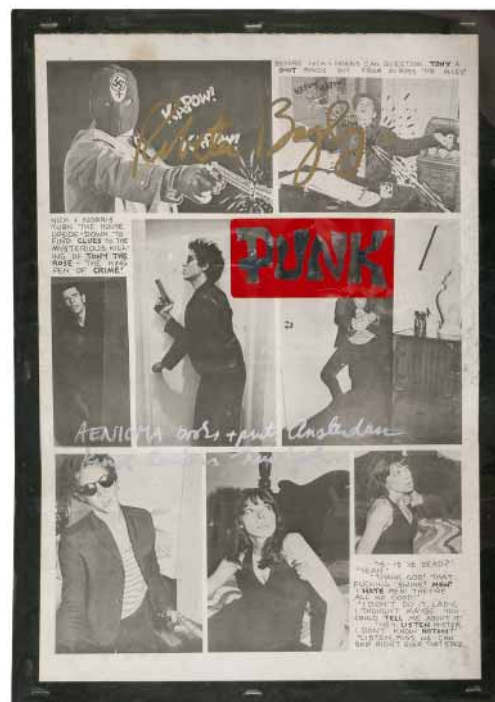
The 'Albion' edition, prepared from the texts of the First Folio, and the Quartos, compared with recent commentators, by the editor of the 'Chandos' Classics.

A lovely, clean and legible edition of Shakespeare's works, in a highly attractive prize binding.



185. ANON. *The Jimi Hendrix Experience, Are you Experienced*. Original lithograph with colour, printed in London, 1967. 1380 x 1000 mm. £950

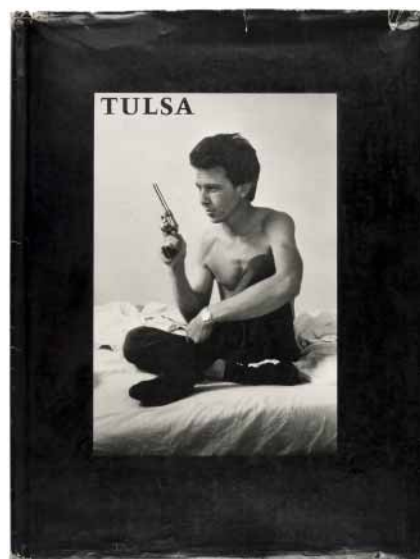
ONE OF JUST 76 COPIES.





Roberta worked as a door person at CBGB's, New York's legendary Lower East Side punk club, and subsequently befriended leading musicians on the punk scene. She is known as one of the principal photographers to visually chronicle the punk rock music movement from the mid 70s through the early 80s. Roberta was also the chief photographer for Punk magazine.

Among the punk music artists she has photographed are Iggy Pop, Blondie, Richard Hell, Elvis Costello, The Sex Pistols, Johnny Thunders and The Heartbreakers, The Ramones, Nick Lowe, The Damned, The Clash, The Dead Boys and The New York Dolls.



186. BAYLEY, Roberta. Punk. Amsterdam/New York: Aenigma/Kunst Editions, 2002. £3,995

Folio (415 x 286 mm). Original loose sheets with separate spine held together with ribbon, as issued, in original wood and cardboard slipcase with original page from the April 1976 issue of *Punk* magazine to front and back; 24 mounted photographs, initialled by Roberta Bayley, portrait of Roberta Bayley numbered 83/100 and signed by Godlis, silkscreen print of Joey Ramone numbered 48/100 and signed by John Holmstrom, pocket containing 25th anniversary edition of *Punk* magazine; fine.

No. 48 of a limited edition of 76, signed in gold ink by Roberta Bayley to slipcase, limitation page and preface, and by Debbie Harry, Richard Hell, John Holmstrom and Legs McNeil, all of whom wrote introductions. A very rare and lavish collection of Roberta Bayley's photographs of the New York punk scene between 1975 - 80. Subjects include Debbie Harry and Blondie, the Ramones, Television, Talking Heads when they were still a trio and Richard Hell, as well as British visitors such as the Sex Pistols, Joe Strummer, the Damned and Elvis Costello.

Roberta Bayley was born in Pasadena, California and grew up in the San Francisco Bay Area. She attended San Francisco State University for three years before dropping out in 1971.

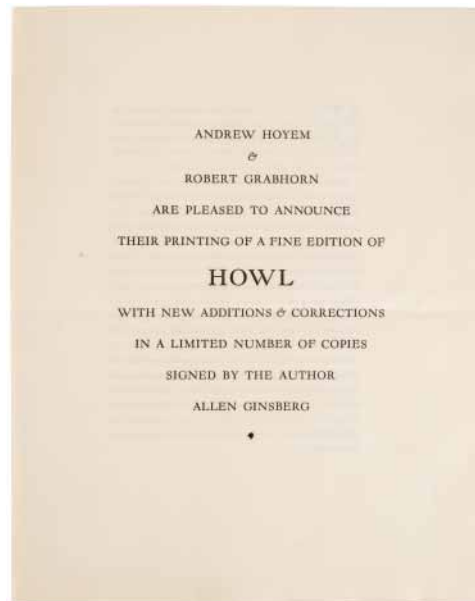
187. CLARK, Larry. Tulsa. New York: Larry Clark, 1971 (actually 1979). £250

4to., original cloth with slightly chipped and creased dust wrapper. A very good copy.

First hardback edition, first printing of Larry Clark's own 1979 self-published hardbound reprint of the original 1971 Lustrum press paperbound edition.

When it first appeared in 1971, Larry Clark's groundbreaking book *Tulsa* sparked immediate controversy across the nation. Its graphic depictions of sex, violence, and drug abuse in the youth culture of Oklahoma were acclaimed by critics for stripping bare the myth that Middle America had been immune to the social convulsions that rocked America in the 1960s. The raw, haunting images taken in 1963, 1968, and 1971 document a youth culture progressively overwhelmed by self-destruction and are as moving and disturbing today as when they first appeared.

SIGNED BY GINSBERG.



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

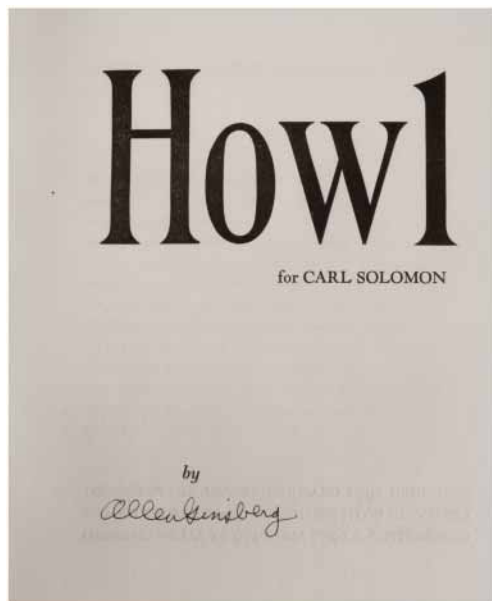
Large 4to, original beige Belgian linen with a complex printed design to covers in nine colours by Robert LaVigne; grey endpapers; edges untrimmed; with the original watermarked loose publisher's introductory announcements by Hoyem & Grabhorn and notes by Ginsberg; pp. [viii], 43, [v]; essentially a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

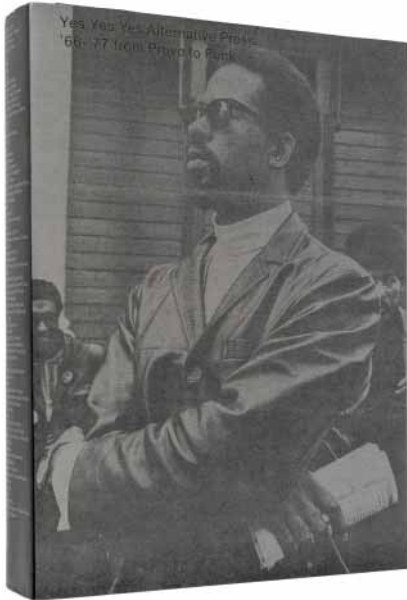
When it was first published in 1956, *Howl* became one of the most important and highly-regarded poems of the 20th century. Upon its release by City Lights, the publisher Lawrence Ferlinghetti and the bookstore's manager, Shigeyoshi Murao, were charged with disseminating obscene literature, and both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



THE MANY FACETS OF COUNTERCULTURE.



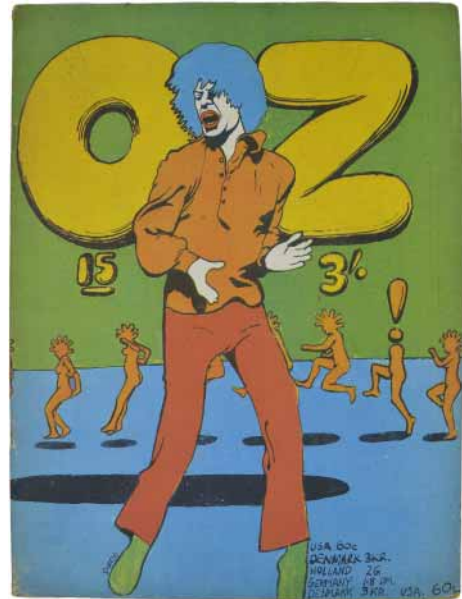
189. [MARTEGANI, Amedeo.; Emanuele De DONNO, Ed.] Yes Yes Yes Alternative Press. '66-'77 from Provo to Punk. Milan & Rome: a+mbookstore & VIAINDUSTRIAE publishing, 2016. £125

Folio, plain soft card covers printed in black; textured jacket printed with black and white photograph to upper cover; pp. 493, [iii]; containing 64 full-page and full-colour photographs followed by 493 pages of text; corner creases to flaps; some faint marks to edges and lower panel of jacket; else near-fine.

Limited to 1000 copies.

An extensive and impressive collection, celebrating the role of the alternative, underground and countercultural press in the flourishing period between 1966 and 1977. Essentially a catalogue produced in conjunction with an exhibition held in Urbino at Collegio Tridente in June 2014, this comprehensive collection covers everything from underground pornography, free love and anti-establishment anarchism, to anti-war protests, spiritual empowerment, the Black Panthers, and women's liberation.

ONE OF THE LEADING MAGAZINES OF THE UNDERGROUND PRESS.



190. [NEVILLE, Richard, Editor]. Oz Magazine. Issue 15, September 1968. The Jagger Issue with two-page cover. London: Oz Publications Ink Ltd., [1968]. £125

8vo., printed wraps featuring wrap-around image of Mick Jagger; pp. 48 (inc.covers); slightly rubbed and creased to edges, as ever, else very good.

Issue 15, with the famous and vibrant two-page cover design by Martin Sharp.

'Oz' was 'a revolutionary, anti-establishment underground magazine which ran to 48 issues in the UK from 1967 until 1973. A parallel version was published in Australia from 1963. Edited by in both countries by Richard Neville, and co-edited in London by Jim Anderson, Felix Dennis and Roger Hutchinson, the magazine was initially produced in a basement in Notting Hill gate and rose to fame when it became subject to the longest obscenity trial in British Legal history in 1971. The three editors were subject to numerous police raids and pleaded guilty to the charges. They were sentenced to harsh jail terms, although were eventually acquitted on appeal.

The magazine's use of striking psychedelic artworks and printing techniques such as fold-out posters, metallic foils and new fluorescent inks were innovative at the time. Printing was only carried out in black and white when the funds could not be raised for the more-expensive colour. The magazine was also popular for its biting satire on controversial subjects such as sex, drugs, homosexuality, politics and war. Covers were produced predominantly by Martin Sharp, cartoons by Robert Crumb, and issues included radical feminist manifestos by Germaine Greer. As one of the former Art Directors Jim Anderson wrote: "Everything the establishment hated was in Oz".

The magazine ceased publication in November 1973 due to a £20,000 debt.



191. [NEVILLE, Richard, Editor]. Oz Magazine. Issue 21. May 1969. The Elektra 'Amazement' Issue, complete with the Outcry Berkeley poster. London: Oz Publications Ink Ltd., 1969. £148

8vo., printed wrappers; pp.48, printed on glossy and cheap paper stocks, as is common, complete with the rare Outcry Berkeley poster (folded); lacking the seldom-found running man leaflet, but including a modern printed version (A4, stapled, colour); a little browned, some very marginal chipping and creasing, else near-fine.

Issue 21. Also includes a Marsha Hunt advert with photo by David Bailey.

'Oz' was 'a revolutionary, anti-establishment underground magazine which ran to 48 issues in the UK from 1967 until 1973. A parallel version was published in Australia from 1963. Edited by in both countries by Richard Neville, and co-edited in London by Jim Anderson, Felix Dennis and Roger Hutchinson, the magazine was initially produced in a basement in Notting Hill gate and rose to fame when it became subject to the longest obscenity trial in British Legal history in 1971. The three editors were subject to numerous police raids and pleaded guilty to the charges. They were sentenced to harsh jail terms, although were eventually acquitted on appeal.

192. [NEVILLE, Richard, Editor]. Oz Magazine. Issue 18. February 1969. With Crumb 'Fingerlickin' Good' cover. London: Oz Publications Ink Ltd., 1969. £150

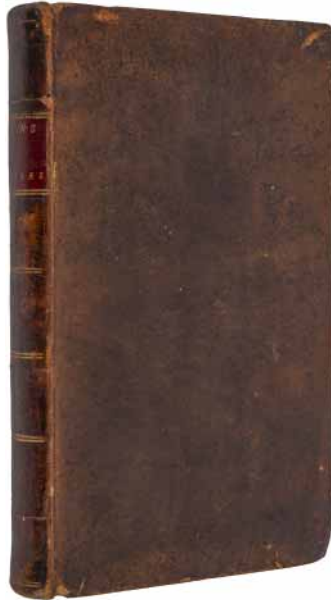
8vo., in fold-out tabloid format printed in black and white and colour on newspaper stock; pp. [23] once unfolded; small chip to foot of external covers; else a very clean, bright copy, with marginal shelfwear and nicking.

Issue 18. Complete with Andy Warhol interview, Private Eye ad, Rules for the Black Panther Party, and The Soft Machine interview by Michael Broome and Mary Moore.

'Oz' was 'a revolutionary, anti-establishment underground magazine which ran to 48 issues in the UK from 1967 until 1973. A parallel version was published in Australia from 1963. Edited by in both countries by Richard Neville, and co-edited in London by Jim Anderson, Felix Dennis and Roger Hutchinson, the magazine was initially produced in a basement in Notting Hill gate and rose to fame when it became subject to the longest obscenity trial in British Legal history in 1971. The three editors were subject to numerous police raids and pleaded guilty to the charges. They were sentenced to harsh jail terms, although were eventually acquitted on appeal.

LONDON

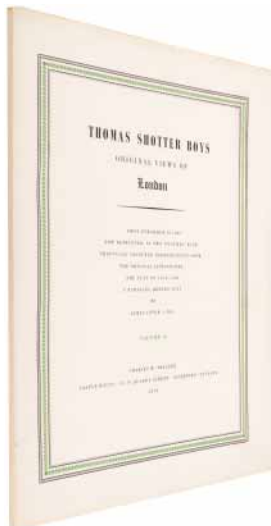
MACHIAVEL WOULD PROBABLY THINK IT A NATIONAL VIRTUE TO HATE OR DESPISE ALL OTHER PEOPLE, BUT THE ENGLISH HAVE IMPROVED ON THIS. THEY UNDERVALUE THEIR OWN FELLOW SUBJECTS AS MUCH AS THEY DO FOREIGNERS.



193. AUSTIN, William. *Letters from London*. Boston, Printed for W. Pelham, 1804. £128

8vo. Full brown mottled calf, gilt banded spine with spine label reading 'Austin's Letters'; pp. [iv], 312; covers worn, offsetting throughout, torn corner on page 224, past owner signature dated 1808 to title page, a legible and sturdy reading copy.

A collection of letters complaining about England, written by Austin to a friend back in the United States. An odd book in that the jokes have only become funnier with age, from an analysis of door knocking (a milkman may not rap on your door as many times as a gentleman) to a guide on how to engage the English in dinner conversation without being turfed out into the street. Mostly scathing, with an occasional touch of wry affection when talking about the skeletons hanging in Hyde Park, Austin paints a grisly, compelling picture of London in the early 1800s.

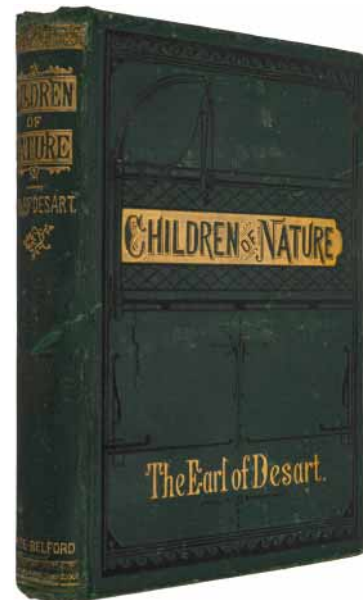


194. BOYS, Thomas Shotter. *Original Views of London* (Vols I & II). Guildford: Charles W. Traylen, 1972. £98

Elephant Folio, 2 Vols; cream wrappers over plain card stapled wrappers, decorative green border and printed text in black; pp. [xlii]; [xlii]; with descriptive text followed by 13 full-colour reproduction lithographs in each volume; the covers a little dirtied, with some light nicks and creases to jacket edges; a vertical crease to rear panel of Vol I and a couple of coloured marks to Vol II - red colour pencil and circular cup mark to rear panel - internally fine in both volumes.

First published in 1842, reprinted here in facsimile. The images are reproduced in ektachromes and are printed in seven colours by offset lithography. The text is printed on each page in the original, followed by a modern version.

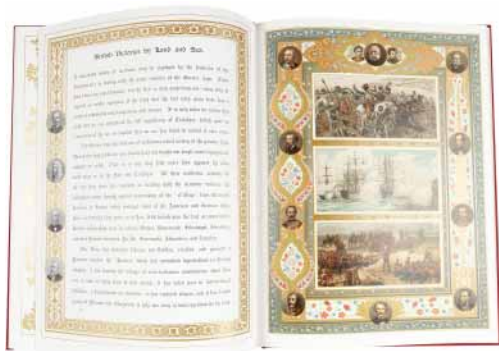
Includes the following plates: Vol I Doorway, Temple Church; Mansion House, Cheapside; The Tower and Mint, from Great Tower Hill; The Custom-House; London Bridge; London, from Greenwich; Blackfriars Westminster Abbey; Whitehall; St James's Palace; Buckingham Palace; Regent Street; The Club-Houses and Vol II The Horse-Guards; Hyde Park Corner; Hyde Park; Piccadilly; Regent Street; Westminster; Entrance to The Strand; The Strand; Temple Bar; St. Dunstan's; St. Paul's; Guildhall; The Bank.



195. EARL OF DESART. *Children of Nature*. Toronto: Toronto Publishing Company, 1878. £128

8vo. Original green cloth decorated in black and gold; pp. 332, [iv, ads]; a good copy with some scuffing to the covers and some wear to the endpapers, past owner inscription to half-title.

A classic London romance by the 4th Earl of Desart (William Ulick O'Connor Cuffe), who was a prolific author of enthusiastic love stories, including *Only a Woman's Love* and *Love and Pride on an Iceberg*. He died on a yacht.



196. ILLUSTRATED LONDON NEWS. *The Record Reign - Queen Victoria & Queen Elizabeth II*. London: Illustrated London News, 2015. £295

Folio. 2 vols, bound in red cloth, all edges gilt, presented in a red clothbound slipcase; pp.68; pp. 54 [8], profusely illustrated throughout using a bespoke printing process to replicate the original chromolithography, printed on specialist premium quality paper to accurately recreate the feel of the original; new.

Published to celebrate the Queen's 90th birthday, whilst simultaneously acknowledging her becoming the longest reigning monarch since her great-great grandmother Queen Victoria.

The Queen herself, in the leadup to the celebrations, had made it clear that she did not want to encourage festivity concerning her tenure, out of deference to her ancestor. It was obvious, therefore, that when the palace became aware of the intent to produce this set, the publication should strike the right tone. ILN did some research, and uncovered the lavish *Record Number for a Record Reign*, published by ILN in 1897 to celebrate Queen Victoria's longevity and Diamond Jubilee. A proposal was put to the Palace, that a dual set might be published, containing a reproduction of the *Record Number for a Record Reign*, and also including a *The Record Reign of Her Majesty The*

Queen. The two volume set would mark the reigns of both monarchs, side by side. This met with approval, and the project was begun in earnest.

With the support and guidance of The Royal Warrant Holder's Association, ILN commissioned an original portrait of the Queen, painted by Alistair Barford (selected the Queen Elizabeth Scholarship Trust artists). In addition, a new portrait of Queen Victoria was produced by ILN staff artist Amedee Forestier. Further images for the book were sourced primarily from the archives of The Illustrated London News and the Great Eight publications, with later images (1994 onwards) sourced externally.

Physical production of the books was a challenge, as the original printing methods for *A Record Number...* used a combination of inks and colours that are difficult to replicate using the standard 4 colour ink method. A bespoke printing curve with a wider colour gamut was used. Further, to avoid the use of coating, which undermines colour vibrancy, hard drying inks were employed. In some cases, a 5th colour was used to augment the image further.

Both volumes contain a wealth of information on royal history, associations and cultural context. A few examples from *The Record Reign of Her Majesty the Queen* are highlighted below:

- A foreword by the Prime Minister [David Cameron] summarising the great changes and accomplishments under Elizabeth II.
- The Queen as Stateswoman - An analysis of the Queen as a stateswoman; her education in the act of ruling (gives parliament authority but abides by its decisions and remains politically neutral), her interactions with prime ministers, her neutral political stance during troubled times, and position as Defender of the Faith.
- Elizabethan age of Technology - A brief study of technological innovations, 1952 to present, starting with the internationally televised coronation event to an estimated 20 million people, moving through the discovery of DNA structure, the Festival of Britain, architectural advances (the Gherkin) and into recent days with the monarchy twitter account.



197. LONDON COUNTY COUNCIL. Tooting, Manor Park & Streatham. London: Martin, Hood & Larkin, 1913. £60

Lithograph map of London, (51 x 30cm approx.); taken from the 1913 edition of the London County Council Municipal Map of London.



198. LONDON COUNTY COUNCIL. Wandsworth Common, Clapham Common & Clapham Park. *London: Martin, Hood & Larkin, 1913.* £60

Lithograph map of London, (51 x 30cm approx.); taken from the 1913 edition of the London County Council Municipal Map of London.



199. LONDON COUNTY COUNCIL. Richmond Park, Wandsworth & Putney Heath. *London: Martin, Hood & Larkin, 1913.* £60

Lithograph map of London, (51 x 30cm approx.); taken from the 1913 edition of the London County Council Municipal Map of London.



200. LONDON COUNTY COUNCIL. Woolwich, Plumstead Common & Bostall Woods. *London: Martin, Hood & Larkin, 1913.* £60

Lithograph map of London, (51 x 30cm approx.); taken from the 1913 edition of the London County Council Municipal Map of London.



201. MARQUIS DE VERMONT; Sir Charles Darnley. London and Paris, or Comparative Sketches. *London: Longman, Hurst, Rees, Orme, Brown, and Green, 1823.* £250

8vo, Modern binding of calf-backed marbled boards; five raised bands ruled in gilt; contrasting black leather label gilt; marbled edges; pp. [viii], vi-xvi, [i], 2-293, [i]; some light offsetting to p.80-83, the odd mark, upper edge slightly darkened; else an exceptionally clean copy, near-fine.

First edition in book form. Previously published in *The European Magazine*.

An examination and comparison of these two Capital Cities, expounded in a series of letters between Sir Charles Darnley and the Marquis de Vermont, both pseudonyms. Amongst the subjects discussed are the 'Tyrrany of Fashion in London', fancy balls, contradictions in English Manners, and a general dislike of the English.



202. [Ordnance Survey]. Map of London showing Finsbury, Strand and The Thames. *Southampton: Ordnance Survey Office, 1897.* £450

Photozincographed Linen-backed Map of London (73 x 46.5cm). The edition of 1894-1986, revised from the 1893-4 edition, with scale being 1/2500 or 25.344 inches to a Statute Mile. A few very small stains, particularly to upper right-hand corner; linen a little worn to reverse.

COMPLETE IN 23 VOLUMES.



203. **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 ffe; still a very good set overall, for the most part remarkably clean, the covers retaining much brightness.

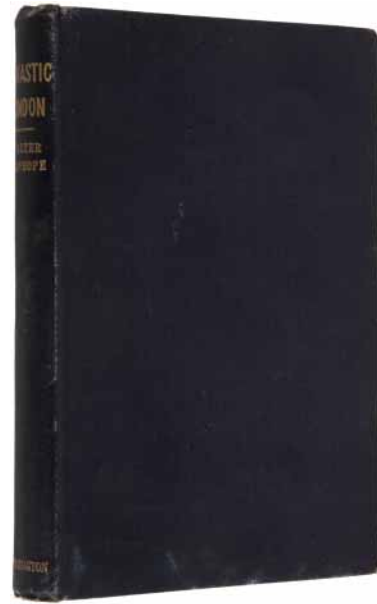
A complete run of this acclaimed London journal, including all four of the issues published when the editor was in New York. Issue 1 is signed by several of the poets by their respective contributions, including Walter de la Mare, Clifford Dymont, Audrey Beecham, Herbert Read, Stephen Spender (twice), 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.



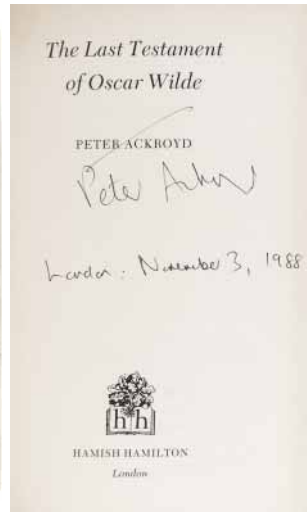
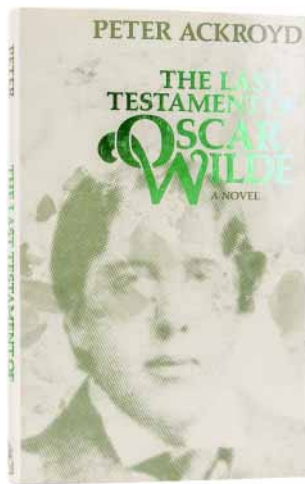
204. **STANHOPE, Walter.** Monastic London. An Analytical Sketch of the Monks and Monasteries within the Metropolitan Area During the Centuries 1200 to 1600. *London: Remington & Co., 1887.* £98

8vo, Navy pebble-grain cloth, backstrip lettered in gilt; pp. [vii], 8-169, [iii]; slight shelf-lean, with rubbing and wear to outer edges and bumping to head and foot of spine; some patches of light discolouration; else a very nice copy, with very little marking to the internal pages.

An interesting little work on the History of Monastic life in London, where the author attempts to document a "vivid account of cloistral existence" before "the manners, customs, beliefs, convictions and desires" are lost to "the advent of those heralding the future." Little could Stanhope see, back in 1887, how his predictions would become reality, with the numbers of monks in the United Kingdom currently in the low thousands.

Surprisingly scarce, with only a handful of copies located in institutions worldwide.

BOOKS UNDER £100



205. ACKROYD, Peter. *The Last Testament of Oscar Wilde*. Hamish Hamilton, 1983. £78

8vo., original cloth with dust wrapper. Slight browning to the margins of the text-block as usual, a near fine copy. First edition signed by the author.

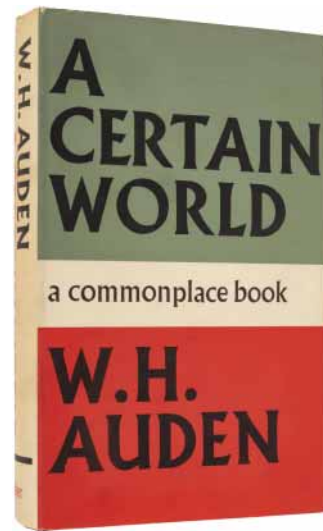


206. ARMSTRONG, Karen; Margaret ATWOOD; Jeanette Winterson; Philip PULLMAN. *A Boxset of Myths*. Edinburgh: Canongate Books Ltd., 2005. £88

8vo., 4 vols; three in original publisher's boards with illustrated jackets, the Pullman a folding leaflet; pp. 159, 199 and 151 [ii] respectively; housed in the original publisher's slip-case; essentially fine, the case perhaps ever-so-slightly rubbed.

First editions, with an introductory note by Philip Pullman. Comprising *A Short History of Myth* by Karen Armstrong; *The Penelopiad*, a retelling of the Penelope and Odysseus myth by Margaret Atwood; and *Weight*, the myth of Atlas and Heracles by the author of *Oranges are not the only fruit*.

A delightful gift set.



207. AUDEN, W.H. *A Certain World*. A Commonplace Book. London: Faber and Faber, 1971. £98

8vo. Original red cloth, backstrip lettered in gilt; wrapper (£3.00 net); pp. viii, 452; wrapper just a little darkened on spine with the odd nick, but has retained much of its brightness, with the upper panel a vibrant red and blue; the spine a touch pushed at head and foot; but internally fresh, and otherwise near-fine.

First UK edition.

Auden called *A Certain World*: "a sort of autobiography", in which he has selected and commented upon 173 passages of literature which have had the biggest influence on his life.

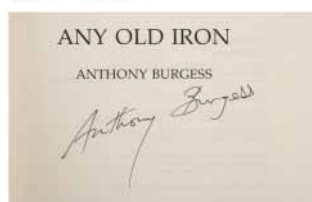
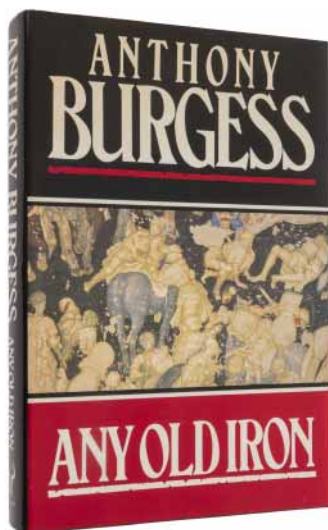


208. BUCHANAN, Robert. *London Poems*. London: Alexander Strahan, 1866. £48

8vo., original publisher's emerald cloth by Burn, with decorative borders to both boards and gilt device to upper cover; lettering in gilt direct to spine; brown coated endpapers; upper edge gilt; pp. [xi], 4-272, [ii, ads]; a little pushing to corners and head/foot of spine; contemporary sticker with ink inscriptions to front paste-down; original binder's sticker to rear; a couple of early pencil annotations throughout, and a few light spots; very good.

First edition.

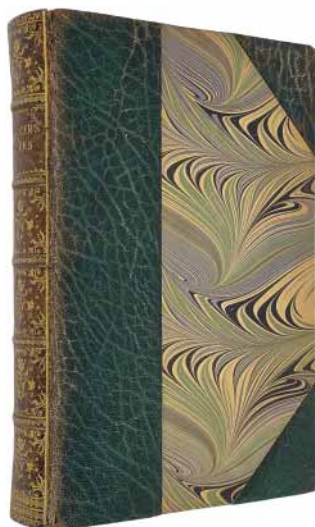
Buchanan was a Scottish poet perhaps best remembered for the criticisms his article *The Fleshly School of Poetry* attracted from the likes of Swinburne and Rossetti in 1871.



209. BURGESS, Anthony. Any Old Iron (Signed). London: Hutchinson, 1989. £75

8vo., black boards, backstrip lettered in gilt; original unclipped wrapper; decorative endpapers; pp. [viii], 339, [v]; save for the odd spot and crease; a fine copy.

First edition, and a modern take on the Excalibur legend, incorporating the appearance of such figures as Winston Churchill, Anthony Eden and Joseph Stalin. Signed by the author to the title page.



210. CHAUCER, Geoffrey; Alfred W. POLLARD, Ed. The Works. London: Macmillan and Co., 1932. £98

8vo., rebound by Bayntun Riviere in half green morocco over marbled boards; upper edge gilt; spine fully decorated in gilt with five raised bands and gilt lettering to spine; decorative mock-marbled printed endpapers; pp. [ii], lvi, 771, [iii]; endpapers a little offset; spine a little rubbed along spine, and uniformly faded to brown; a charming copy.

A 1932 reprint of the 'Globe edition' of Chaucer's works, edited by Alfred W. Pollard, H. Frank Heath, Mark H. Liddell and W. S. McCormick.

A lovely pocket edition, lovingly bound and printed on India paper.

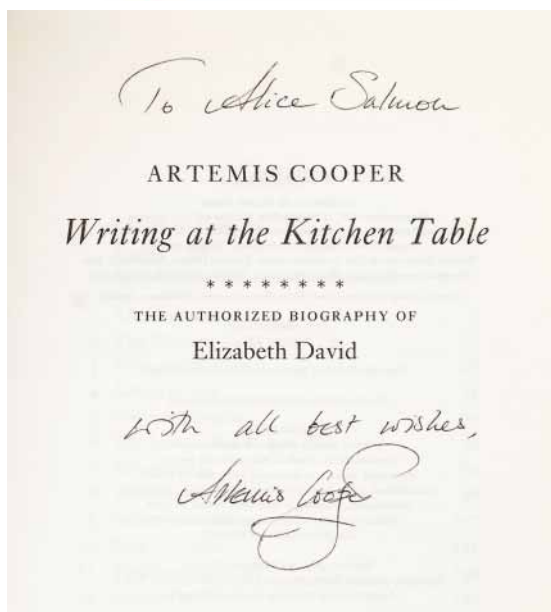
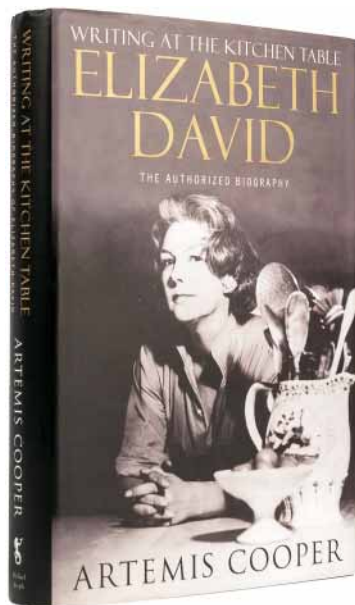


211. CHI-CHIS. Chi-Chis, Numeros 2,3,4,5 [1951-1952]. Editions Extentia, Paris, [n.d] £48

8vo. Original red paper spine over off-white boards, with illustrated dust wrapper depicting a lingerie-clad model clutching what appears to be two gigantic hatboxes; a very good copy with some minor edge wear to the dust wrapper, and some creasing to the lower corner of the pages in part 5.

A book of over-the-top erotic modelling, which starts off with some women in frills and quickly descends into a riot of lesbian witches, daring milkmaids, improvised boxing rings, and one page which looks a bit like a pair of legs sticking out of a clockface (making it a rare piece of horological curiosa).

This volume contains 4 editions of Chi-Chis from 1951-1952, bound in a single book.

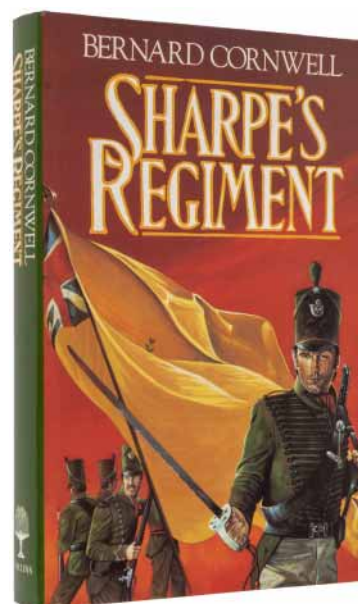


212. COOPER, Artemis. Elizabeth David - Writing at the Kitchen Table. London: Michael Joseph, 1999. £68

8vo. Original black cloth, with illustrated dust jacket; pp. 364; near-fine.

First Edition.

The authorized biography of cookery writer Elizabeth David, who caused a culinary storm in Britain with her book *Mediterranean Food*, after becoming exasperated with the English insistence on 'bland' dishes. Inscribed by Artemis Cooper "To Alice Salmon with all best wishes, Artemis Cooper."

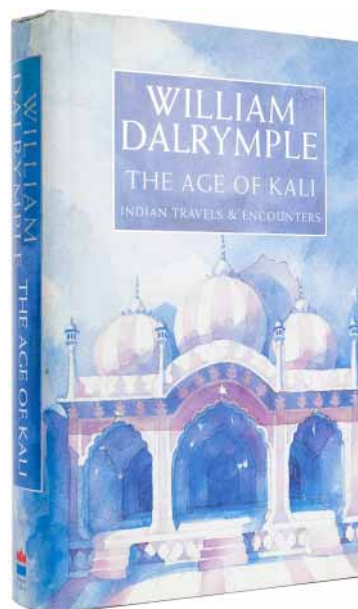


213. CORNWELL, Bernard. Sharpe's Regiment. London: Collins, 1986. £98

8vo.; Green publisher's cloth with lettering in gilt to spine; original pictorial dustwrapper; pp. 301; [iii]; usual toning to text block, otherwise a lovely example, wrapper a trifle nicked and creased in places. Near-fine.

First edition.

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



214. DALRYMPLE, William. The Age of Kali. London: Harper Collins, 1998. £50

8vo. Publisher's blue cloth, with illustrated dust jacket; pp. xiv, 385; very good, paper slightly browned as usual.

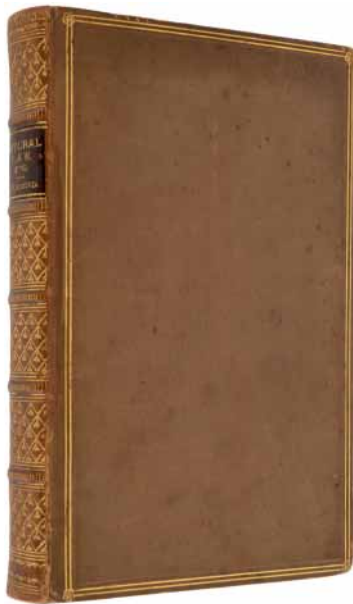
First Edition.



215. DE LA MARE, Walter *News*. London: Faber & Faber, 1930. £60

8vo. Publisher's blue boards; illustrated by Barnett Freedman; pp. [xvi], a little spotting to boards, gilt lettering a little faded; slight rubbing to corners; discrete Library blindstamp to final leaf; else a very good copy.

Number 230 of a limited large paper edition of 500 signed by the author.

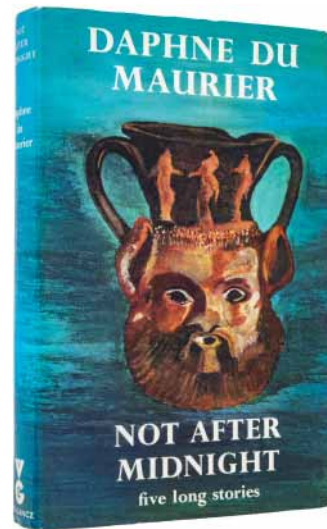


216. DRUMMOND, Henry. *Natural Law in the Spiritual World*. London: Hodder & Stoughton, 1890. £60

8vo., bound by Mudie in calf, with gilt border to boards, delicate floral cornerpieces, spine fully gilt with five raised bands and contrasting leather label to spine; marbled endpapers and edges; pp. [vi], v-xxv, [iii], 3-414, a little rubbed along edges, and bumped to corners; previous ownership name to ffp; last page with a corner crease; else a clean and pleasing copy.

Later edition, in a sturdy leather binding.

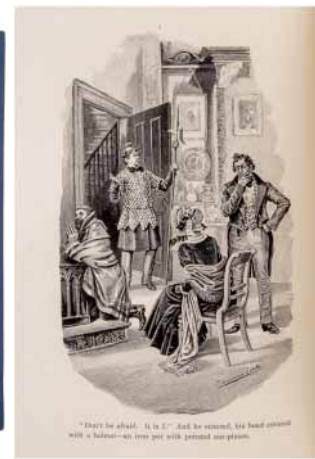
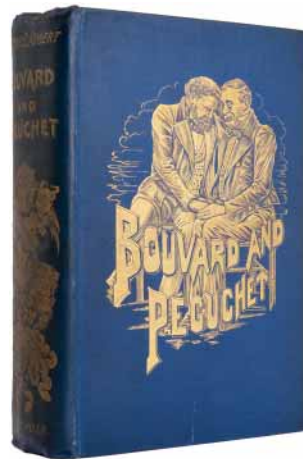
Drummond was a naturalist, who studied physical and mathematical science before dedicating himself fully to Christian ministry. Written just a few decades after *On the Origin of Species*, *Natural Law in the Spiritual World* argues against the claim that faith is in conflict with science, by instead postulating that the scientific principle of continuity extends beyond our physical world, into the realm of the spiritual.



217. DU MAURIER, Daphne. *Not After Midnight*. London: Victor Gollancz, 1971. £50

8vo., rust-coloured boards lettered in gilt to spine; preserved in the original unclipped pictorial dust jacket (£1.75 net); showing painting by Du Maurier's daughter Flavia Tower and a photograph of the author by Christian Browning; pp. 285, [i]; near-fine in like jacket; slightly rubbed at extremities and sunned to spine.

First edition of this collection of short stories from the author of *Rebecca* and *Jamaica Inn*. Along with the title story, this collection contains *Don't Look Now*, *A Border-Line Case*, *The Way of the Cross* and *The Breakthrough*, the latter being the earliest in the collection, written in 1964 in response to a request from Kingsley Amis who was hoping to edit a collection of science-fiction stories - a collection which never ultimately appeared.



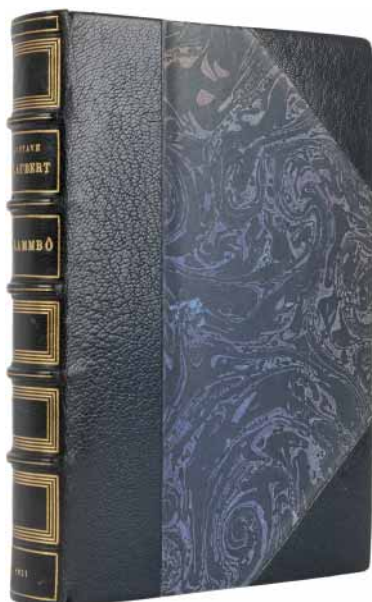
218. FLAUBERT, Gustave. *Bouvard and Pecuchet*. London: H. S. Nichols, 1896. £98

Thick 8vo., original blue cloth, decorated in gilt with design after S. Gorski to boards and spine; upper edge gilt, else untrimmed; xii, [4], 458; with 9 pages of plates mounted behind tissue-guards; some rubbing and pushing to head and foot, the gilt faded a little to spine; endpapers offset lightly; edges and tissue guards a little browned; still a very good example.

Authorised edition, and the first in English, translated from the French with an Introduction by D. F. Hannigan.

The Author's final novel was left partly unfinished upon his death in 1880. It follows the adventures of two Parisian copy-clerks, François Denys Bartholomée Bouvard and Juste Romain Cyrille Pécuchet, over the

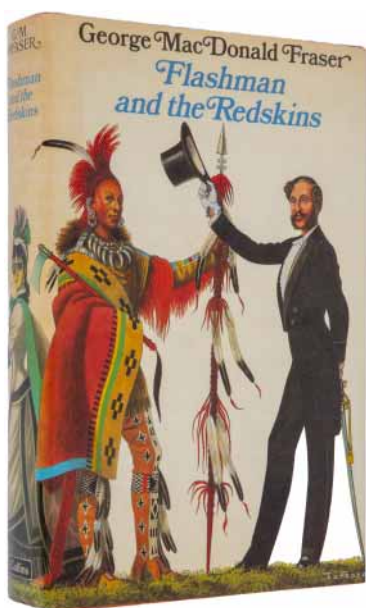
course of several years, in their search for intellectual stimulation.



219. FLAUBERT, Gustave. *Salamambo*. *Louis Conard*, 1921. £98

8vo, French half blue morocco over marbled boards, spine lettered directly in gilt; a handsome copy.

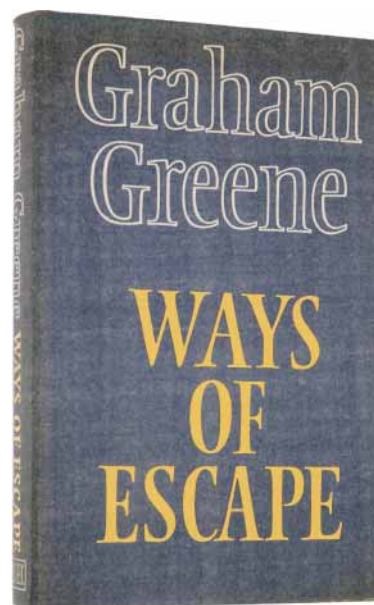
A single volume from a complete works of Flaubert, being his historical novel set in Carthage during the 3rd century BC. With the text in French.



220. FRASER, George MacDonald. *Flashman and the Redskins*. *London: Collins*, 1982. £60

8vo. Original red cloth with lettering in gilt to spine; pictorial dust wrapper by Barbosa; endpapers decorated with maps; pp. 479, [i]; a fine copy, internally, a little pushed to spine ends; the jacket sunned along the backstrip.

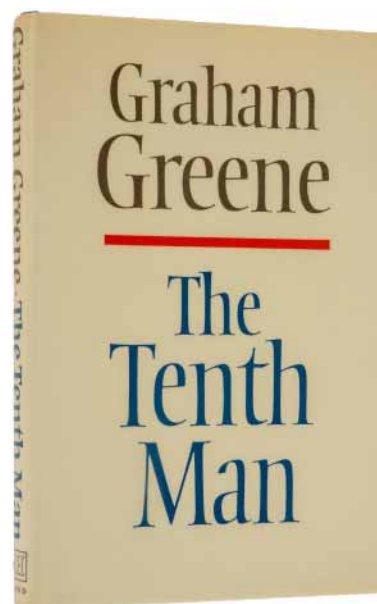
First edition. The seventh of the Flashman novels.



221. GREENE, Graham. *Ways of Escape*. *London: The Bodley Head*, 1980. £75

8vo., original green cloth, gilt lettering to spine; with unclipped dust wrapper; pp. 308, [iv]; near-fine, jacket a touch creased to upper edge and sunned to spine.

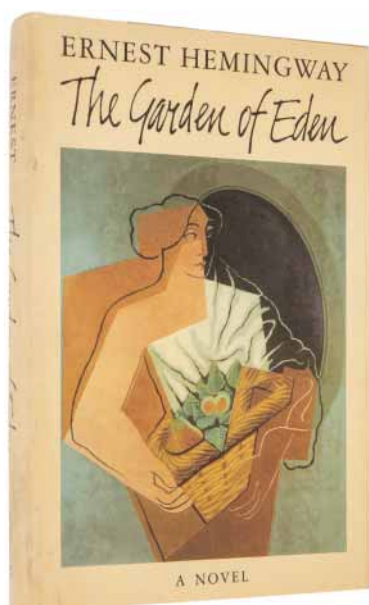
First Edition. Ostensibly the second half of his autobiography [following *A Sort Of Life*], *Ways of Escape* is more a history of Greene's novels. For many of them, he explains the real life events that inspired them, what he intended to convey and whether or not he thought he has succeeded. In addition, he tells small tales of his travels in a suitably depressing fashion, interspersed with thinly veiled insinuations about how meaningless he finds his existence.



222. GREENE, Graham. *The Tenth Man*. *London: The Bodley Head and Anthony Blond*, 1985. £60

8vo, green publisher's boards gilt to spine; in the original unclipped dust-jacket (£6.95 net); pp. 157, [iii]; essentially a fine copy, the jacket perhaps ever-so-slightly toned, with a couple of very light creases.

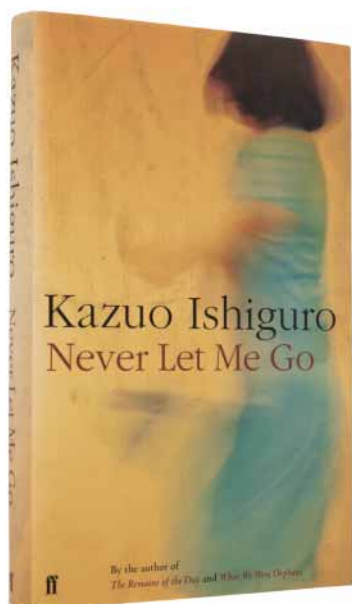
First edition. A short story concerning a group of prisoners in WWII who must draw lots to decide which of them must die, and how wealth is traded for life in unexpected ways. Greene wrote of the novel: "I prefer it in many ways to *The Third Man*".



223. HEMINGWAY, Ernest. *The Garden of Eden*. New York: Charles Scribner's Sons, 1986. £75

8vo., cream cloth over camel-coloured boards, embossed with author's name to upper board; lettered in black to spine, with printed isbn to lower board; in the original unclipped pictorial jacket (\$18.95) designed by Marek Antoniak; pp. [viii], 3-247, [i]; a fine, tight copy, the jacket evenly toned, spine a touch marked; near-fine.

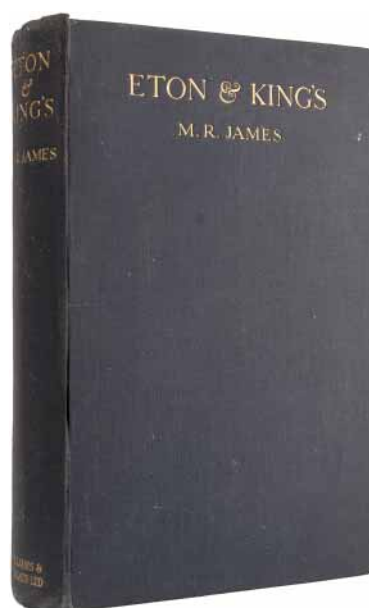
First edition, stated. A posthumously-released novel, started by Hemingway in 1946. He was to work on the manuscript for the next 15 years, during which time he also wrote *The Old Man and the Sea*, *The Dangerous Summer*, *A Moveable Feast*, and *Islands in the Stream*.



224. ISHIGURO, Kazuo. *Never Let Me Go*. London: Faber and Faber, 2005. £98

8vo. Original green boards, lettered in white to spine; in the original unclipped pictorial dust jacket (£16.99) pp. 263; essentially a fine copy, the spine of jacket perhaps just a touch sunned.

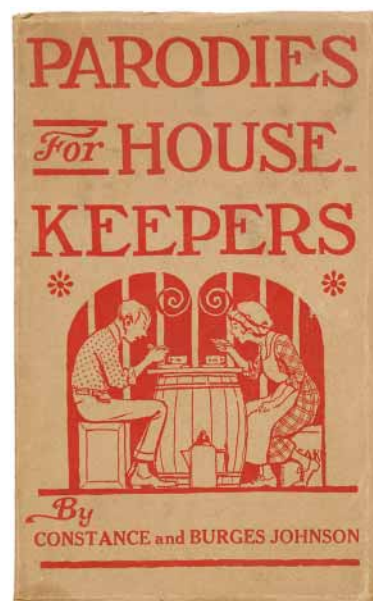
First edition of this dystopian science fiction novel by the Nobel Prize-winning British author. A film adaptation directed by Mark Romanek was released in 2010.



225. JAMES, M.R. *Eton & Kings. Recollections, Mostly Trivial. 1875 - 1925*. Williams & Norgate Ltd., 1926. £98

8vo., original cloth lettered in gilt on spine and upper board. Browning to free endpapers as usual otherwise a very good copy.

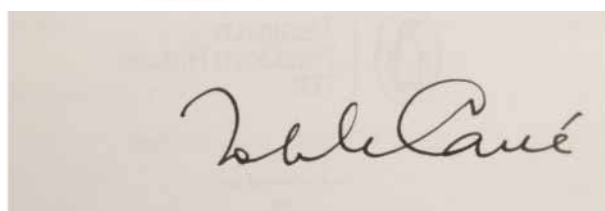
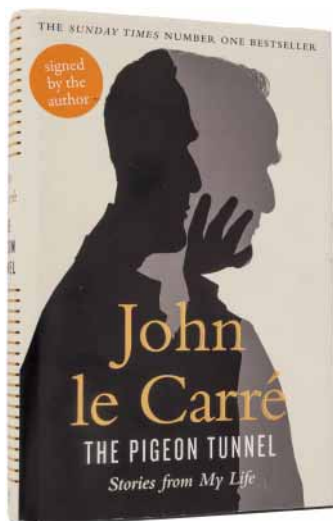
First edition.



226. JOHNSON, Constance and Burges. *Parodies for Housekeepers*. Poughkeepsie, New York: A. V. Haight Company, 1921. £75

8vo., original brown paper wrappers with a design printed in red ink; 58pp, with 18 black and white illustrations by Peter Newall; the wrapper is larger than the leaves and has associated light wear to the edges, stain to the lower edge of the rear panel, with a small hole above it, both affect the last few pages of the book, nonetheless a very good, internally fresh copy; *Provenance*: signed and inscribed by Burges Johnson on the ffep 'Yours for domesticity - Burges Johnson'.

First edition. A collection of paradoxical verse based on known works by famous poets, reimagined to relate to the trials and tribulations of housekeeping in the 1920's.



227. LE CARRE, John. *The Pigeon Tunnel. Stories from my Life.* London: Viking, 2016. £75

8vo., black boards, spine lined and lettered in rose-gold, jacket, red endpapers; pp. vii, [i], 310, [ii]; jacket lightly creased to edges; with a bruising to head/foot; 'signed by the author' sticker to upper panel.

Fifth impression, signed by the author to the title page. Le Carre's first memoir, with quips ranging from a hotel parrot that could perfectly mimic machine gun fire, to celebrating New Year's Eve with Yasser Arafat.



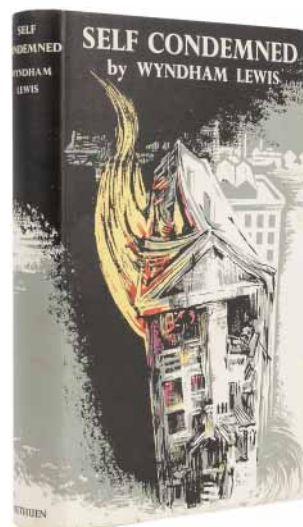
228. LEE, Laurie. *The Firstborn.* London: The Hogarth Press, 1964. £48

4to, cream cloth boards lettered in gilt to upper cover; original photographic dust jacket; pp. ii, [i], [iv, photographs]; near-fine, with just light marks and rubbing to jacket.

First edition. Lee's heartfelt experiences of meeting his newborn daughter.

"The moment of meeting seemed to be a birthtime for both of us; her first and my second life. Nothing, I knew, would be the same again"

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

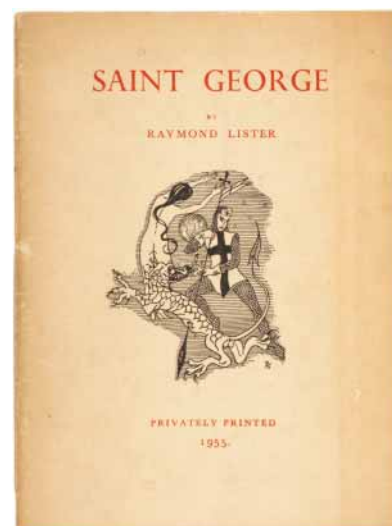


229. LEWIS, Wyndham. *Self Condemned.* London: Methuen & Co. Ltd., 1954. £98

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

First Edition.

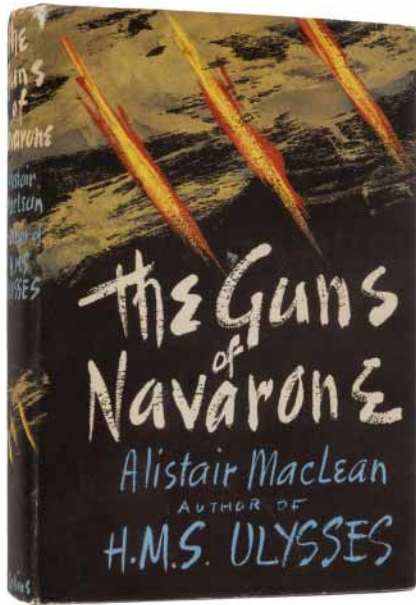
Often labelled an 'anti-Canadian' novel, *Self Condemned* is a controversial read from a controversial writer, painting a grim and rather bitter view of Canada through the eyes of Professor René Harding and his wife, Essie, as they find themselves in Momaco (a thinly veiled attack on Toronto). Robertson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



230. LISTER, Raymond. *Saint George.* Privately Printed, 1955. £75

8vo., original printed wrappers with a design of Saint George and the dragon by Lister on upper wrapper. Wrappers a little browned otherwise a fine copy.

First edition, limited edition of 26 lettered copies, this letter "P", signed with Lister's monogram and inscribed "For Phyllis Chanter". "This imitation of a mediaeval miracle play was written by Raymond Lister in 1936 at the age of seventeen years. It was produced on March 5th 1940 at Houghton Hall, Cambridge."



231. MACLEAN, Alistair. *Guns of Navarone*. London: Collins, 1957. £98

8vo. Original blue cloth, with illustrated dust wrapper; pp. 318; a little light edge wear to the wrapper, but nonetheless a very good copy.

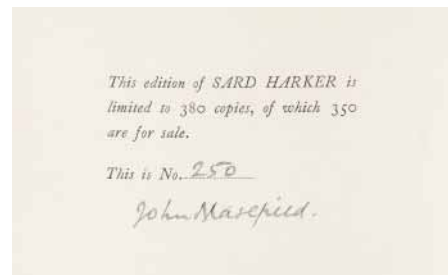
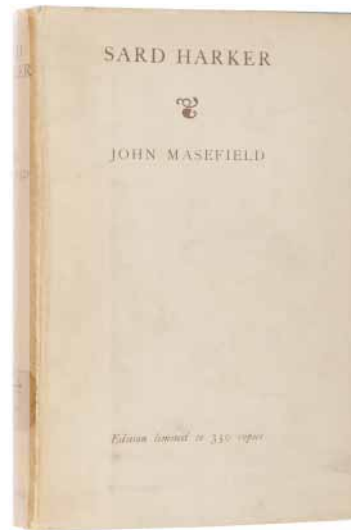
First edition. The second book by Scottish writer Alistair Maclean, which went on to be made into a successful movie by the same name in 1961.



232. MARKOVA, Alicia. *Giselle and I*. With a Foreword by Carl Van Vechten. *Barrie and Rockliff*, 1960. £98

8vo., original cloth lettered in gilt on spine with facsimile gilt signature on upper board. A rather used copy with wear and surface rubbing to head and tail of spine, some repaired splits to upper joint.

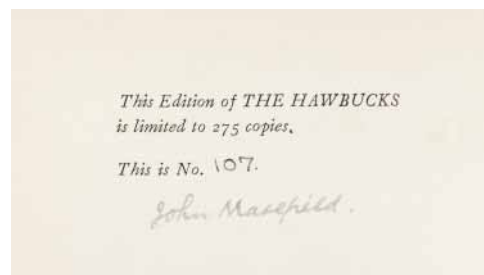
First edition, one of Markova's personal copies with her "The Dame Alicia Markova Collection" ink stamp on the front free endpaper. "Markova has danced *Giselle* more frequently and more successfully than any other dancer of our time and her name usually accompanies and mention of this ballet" (Foreword).



233. MASEFIELD, John. *Sard Harker*. *William Heinemann Ltd*, 1924. £98

8vo, original cloth, in dust-jacket, blue silk marker; jacket a touch used but a very good copy.

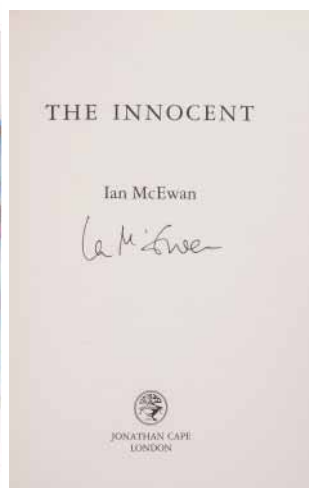
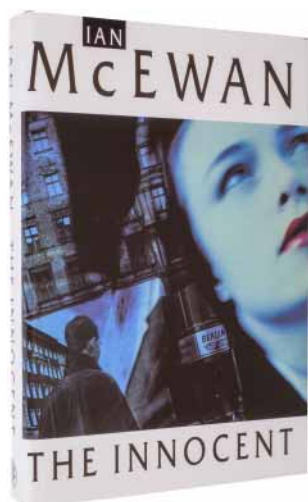
Signed limited edition, this numbered 250 or 380 (of which 350 were for sale).



234. MASEFIELD, John. *The Hawbucks*. *William Heinemann*, 1929. £98

8vo, original cloth, in dust-jacket; very good.

Signed limited edition, this one numbered 107 of 275 (of which 250 were for sale).



235. MCEWAN, Ian. *The Innocent*. London: Jonathan Cape, 1990. £98

8vo., dark blue cloth, lettered in silver to spine; pictorial dust-jacket, powder-blue end papers; pp. [viii], 231, [i]; a hint of spotting to upper edge, otherwise a fine copy.

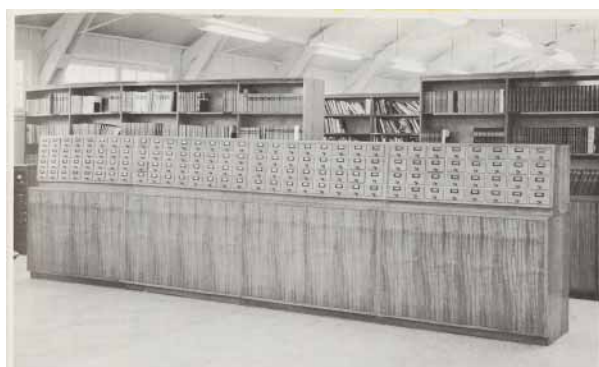
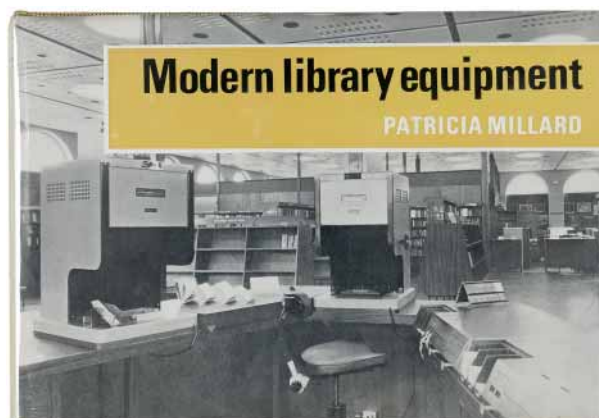
First edition, signed by the author to the title-page. A spy thriller involving secret tunnels, tapped phone lines and, of course, a central love story.



236. MCSPADDEN, J. Walker. *Stories from Chaucer*. London: George G. Harrap & Company, 1916. £60

4to., school prize binding of navy calf, decorative border gilt, with school motto emblem gilt to upper board; gilt in compartments to spine, contrasting red leather label gilt; marbled endpapers and edges; pp. [vi], v-xvi, 240, [ii], with numerous full-page and textual illustrations; boards a little scratched, with a few very small spots of loss to the leather; a very nice copy. Provenance: Contemporary Lickey Hills School Prize Label to front paste-down.

First thus, taken from the *Told Through The Ages* series, with illustrations by Victor Prout. The frontispiece photograph shows a sculpture of Chaucer by George Frampton. Includes *The Knight's Tale*, *The Priest's Tale*, *The Wife of Bath's Tale*, etc.



237. MILLARD, Patricia. *Modern Library Equipment*. Crosby Lockwood & Son Limited, 1966. £88

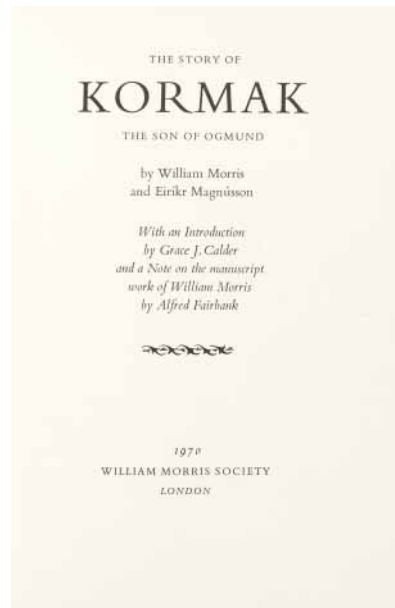
Oblong 8vo. (155 x 225 mm). Original yellow buckram, photo-illustrated dust jacket; pp. x, 216, [10], illustrated throughout with b/w photos; a near-fine copy in like dj. First edition thus.



238. MITFORD, Nancy. *Don't Tell Alfred*. London: Hamish Hamilton, 1960. £98

8vo., original turquoise linson boards lettered in gilt, preserved in pictorial unclipped dustwrapper with a design by Cecil Beaton (15s. Net); pp. [vi], 7-248; endpapers lightly offset, with a few small spots there, and to fore-edge; some creasing and nicking to edges of jacket, a few small closed tears; one larger to rear flap (3cm approx); very good.

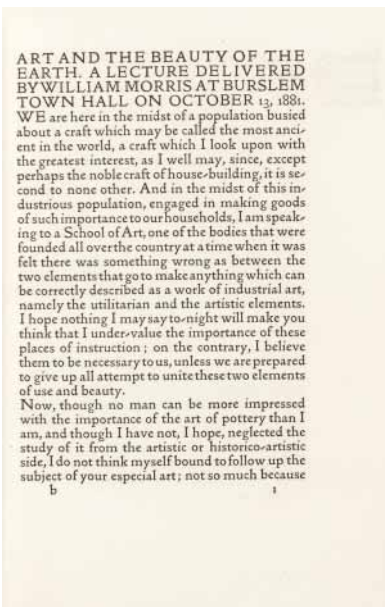
First edition. A clever, light, and entertaining novel set in the English Embassy in Paris, with many of the same characters who appeared in her earlier books, *The Pursuit of Love* and *Love in a Cold Climate*.



240. MORRIS, William & MAGNUSSON, Eiríkr. *The Story of Kormak the Son of Ogmund*. With an Introduction by Grace J Calder and a Note on the manuscript work of William Morris by Alfred Fairbank. *William Morris Society, 1970.* £98

4to., morocco backed linen covered boards, lettered in gilt on spine with slightly chipped and torn glassine wrapper. A near fine copy.

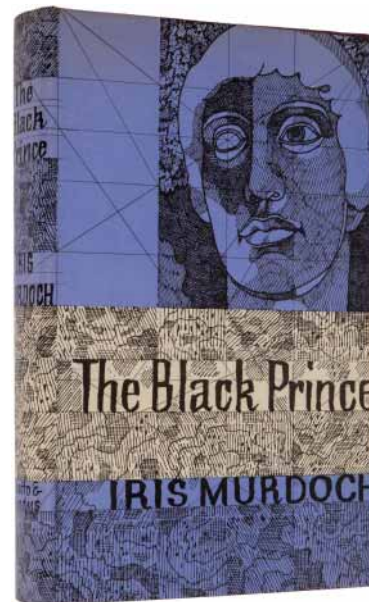
First edition. The first printing of Morris' translation of this Icelandic saga, taken from Morris's calligraphic manuscript in the Morgan Library.



239. MORRIS, William. *Art And The Beauty Of The Earth. A Lecture Delivered By William Morris At Burslem Town Hall On October 13, 1881*. Longmans & Co., 1898. £98

8vo. Publisher's quarter cloth over paper covered boards; [iv] + pp. 31. Boards browned, head and foot of spine a little rubbed otherwise a very good copy.

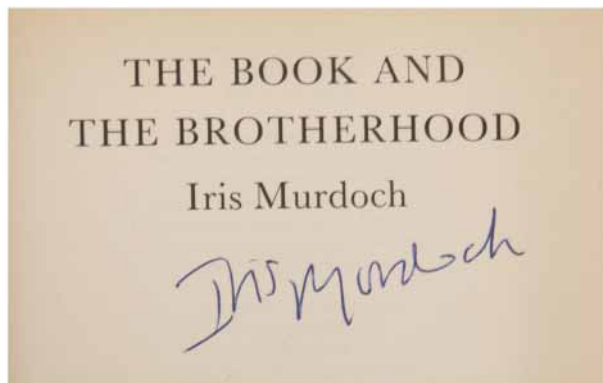
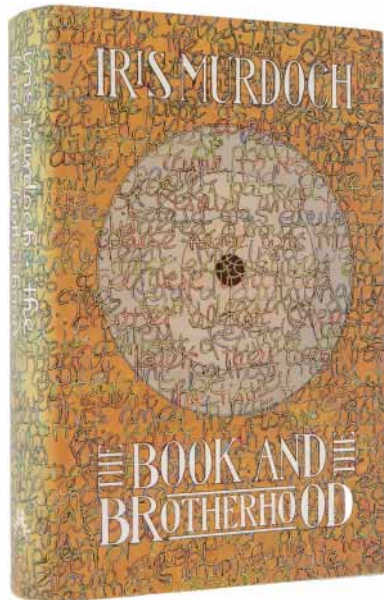
First edition. Printed at the Chiswick press and published posthumously.



241. MURDOCH, Iris. *The Black Prince*. London: Chatto & Windus, 1973. £50

8vo., purple boards, backstrip lettered in gilt; in the original unclipped jacket (£2.50 net) designed by Christopher Cornford; pp. 363; near-fine, jacket lightly toned to edges; boards with a couple of very minor stains.

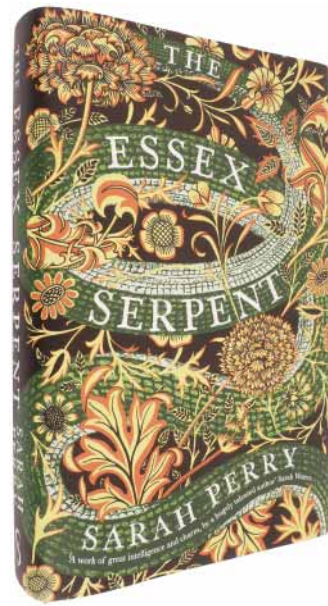
First edition. The author's 15th novel.



242. MURDOCH, Iris. *The Book and the Brotherhood*. London: Chatto & Windus, 1987. £50

8vo., original grey boards gilt to spine; unclipped dust wrapper (£11.95 net) with illustration by Tom Phillips; pp. [vi], 601, [i]; text block toned throughout, as is common, spine of jacket uniformly faded; bump to head of spine; very good.

First edition signed by the author, with a near-contemporary newspaper clipping loosely inserted. Murdoch's 23rd novel, concerning a circle of Oxford University graduates in 1980s England.



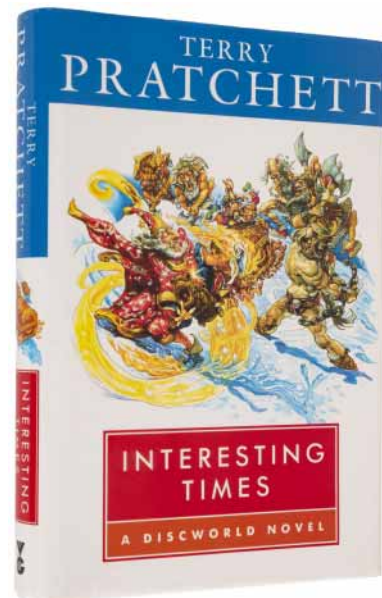
243. PERRY, Sarah *The Essex Serpent*. London: Serpent's Tail, 2016. £98

8vo., black publisher's boards lettered in white to spine; striking unclipped jacket designed by Peter Dyer; matching yellow floral endpapers; pp. [viii], 416, [viii]; save for a few white marks to boards, fine in fine jacket.

First edition, first impression, with full number line 1-10.

A number one bestselling novel by Sarah Perry. Cora Seagrave, a young widow with an interest in science, hears of the fabled Essex Serpent, and is drawn to the village of Aldwinter to investigate.

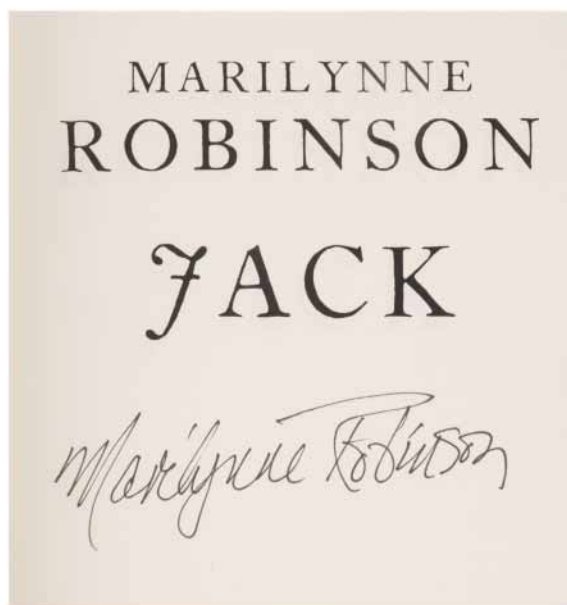
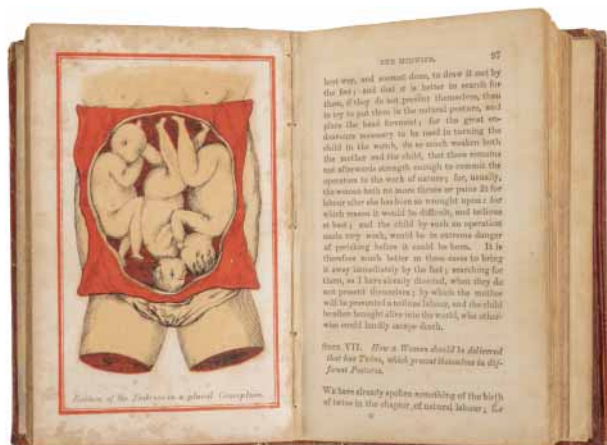
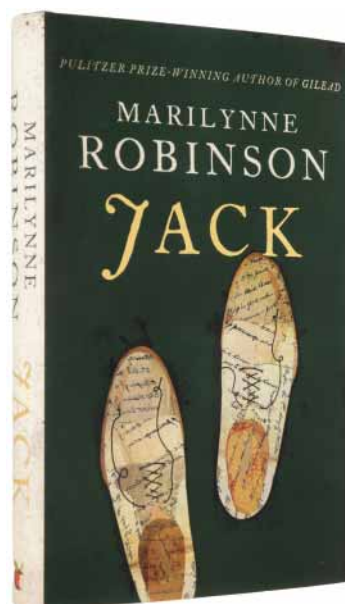
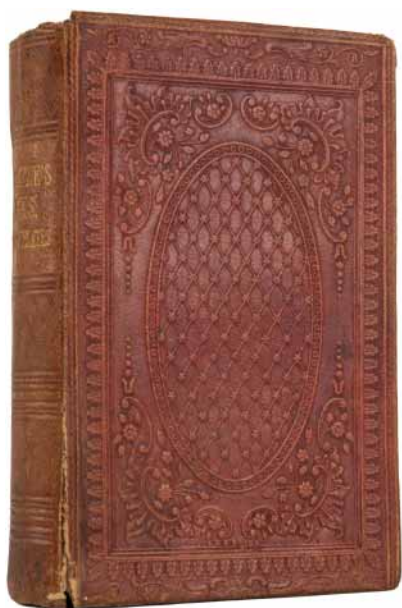
As one reviewer puts it: "Had Charles Dickens and Bram Stoker come together to write the great Victorian novel, I wonder if it would have surpassed *The Essex Serpent*"



244. PRATCHETT, Terry *Interesting Times*. London: Victor Gollancz, 1994. £70

8vo. Original blue cloth with illustrated dust wrapper; pp. 283; very good.

First edition. The seventeenth novel in the Discworld canon. The title refers to the apocryphal Chinese curse - "may you live in interesting times".



245. PSEUDO-ARISTOTLE. Directions for Midwives. London, Printed for the Booksellers, 1861. £58

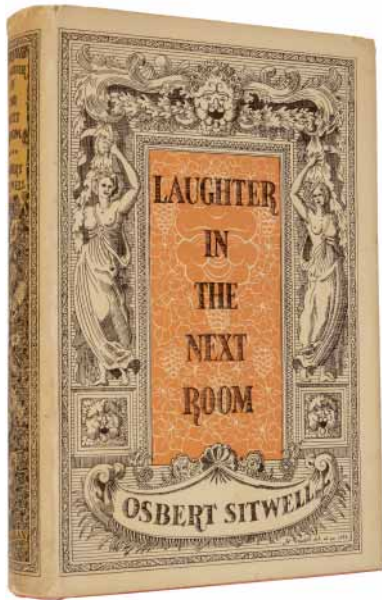
12mo. Original maroon cloth, decorated in blind, gilt title to spine; pp.320; some fading (and rubbing) to the spine, light foxing throughout, front hinge expertly repaired; a good copy of a work not often found in the original cloth.

A fun example of Pseudo-Aristotelian medicine, in which the writer talks through the process of childbirth from conception to delivery. It's not uncommon for anonymous texts on the humanities to be attributed to Aristotle by authors who didn't want to put their name to it, and it became very fashionable to do so with texts on pregnancy and sex education, masquerading like this one under titles such as *Instructions for Midwives*. This small mid-19th century example has a number of coloured plates showing a pregnancy at various stages, during delivery, and also rarer cases such as triplets. Interestingly, it also contains an appendix of folk remedies for speedy delivery, and some for venereal diseases such as Syphilis.

246. ROBINSON, Marilynne. Jack. London: Virago Press, 2020. £98

8vo., green publisher's boards, lettered in gilt to spine; mustard yellow endpapers; original jacket designed and illustrated by Nico Taylor; [viii], 309, [v]; new, therefore fine.

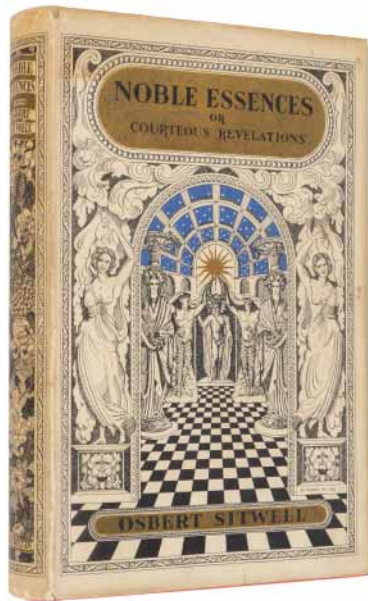
First UK edition, signed by Robinson to the title page. The fourth book in the *Gilead* series, by this acclaimed Pulitzer prize-winning author, regarded by many as the among one of the finest and most thoughtful living writers.



247. **SITWELL, Osbert.** *Laughter in the Next Room.* London: Macmillan & Co. Ltd., 1949. £75

8vo., red cloth boards, painted black label gilt to spine; decorative endpapers with handprint design; upper edge black; original unclipped jacket (18s. Net); pp. viii, 380, [iv]; with frontis photograph of the author, and numerous black and white illustrations; essentially fine, with very light pushing and spotting; jacket very good, and vibrant, with small chip to rear panel and further small chips to head and foot; spine and folds a touch darkened.

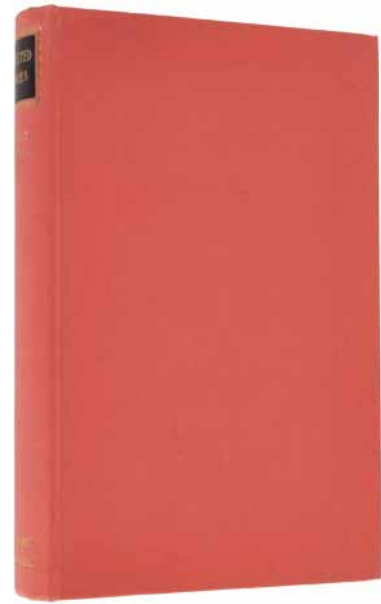
First UK edition. The fourth volume in the author's biographical series, *Left Hand, Right Hand!*



248. **SITWELL, Osbert.** *Noble Essences.* London: Macmillan & Co. Ltd., 1950. £60

8vo., original red publisher's cloth, black printed label to spine gilt; decorative handprint design to endpapers; upper edge black; in the original unclipped pictorial dust jacket (21s. Net) printed in blue, black and gold; pp. xii, 323, [1]; aside from light spotting to the outer edge, near-fine; jacket with some nicking and chipping to head and foot, spine, folds and outer edges a little darkened, and upper edge a touch creased; overall shelf-wear. Still very good.

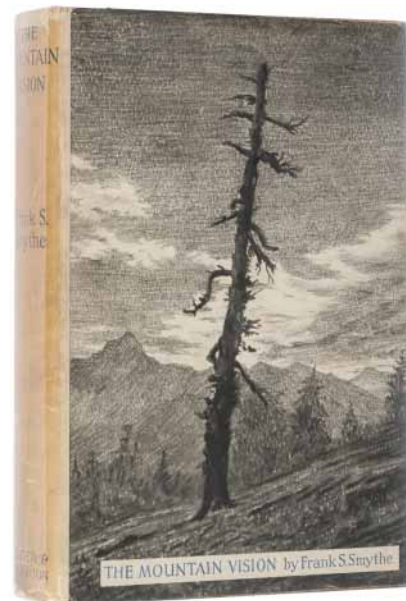
First UK edition. The fifth and last volume of *Left Hand, Right Hand!*



249. **SITWELL, Osbert.** *Collected Stories.* Gerald Duckworth & Co. Ltd., 1953. £50

8vo. Original red cloth, black panel with gilt lettering to spine; pp. xviii + 541; near fine.

First edition. A collection of the author's witty and varied short fiction.

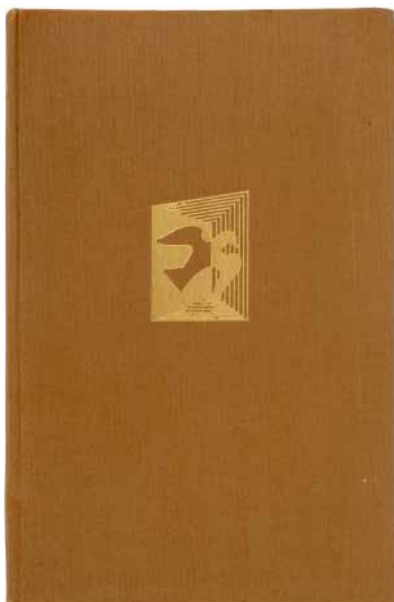
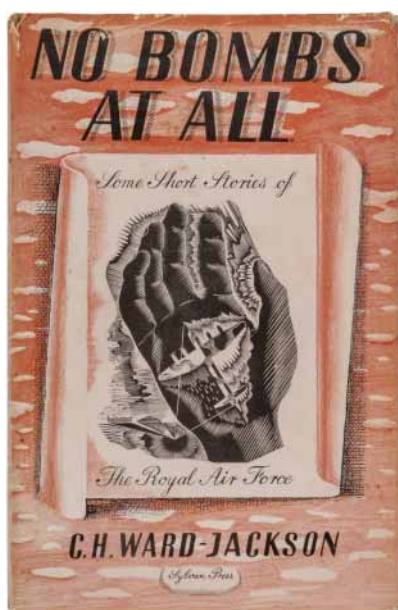


250. **SMYTHE, F.S.** *The Mountain Vision.* Hodder and Stoughton Ltd., [1941]. £75

8vo. Original cloth in original dust-jacket; pp. xi, 308; 16 photo. illustrations; slight chipping and soiling to d.j.; previous owner's bookplate attached to front endpapers, very good.

First edition. Albeit somewhat impressionistic in tone, Smythe's book relates his experiences of climbing in the Alps and the Himalayas, with a chapter on his 1933 Everest expedition, another on Kangchenjunga, and one on skiing.

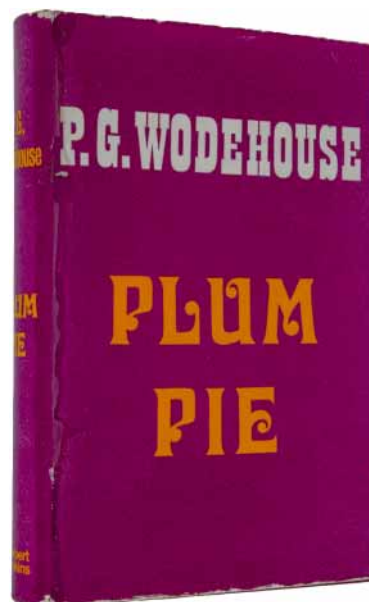
Neate S122; not in other bibliographies.



251. WARD-JACKSON, C.W. No Bombs at All. Some Short Stories of the Royal Air Force ... with Wood Engravings by Biro. London: Sylvan Press, [1944]. £85

8vo. Original cloth decorated and lettered in gilt, illustrated dust-wrappers (not price-clipped); pp. 123, [4, publisher's catalogue]; wrapper with light marginal fraying, light spotting to endpapers, a few leaves with a fold, due to binding mishap, otherwise very good.

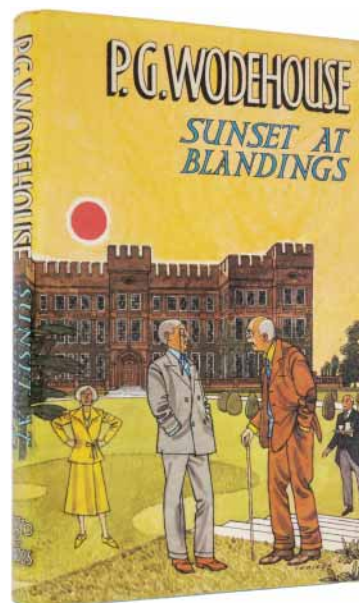
First edition of a very appealing mid-century and war time book production, illustrated and designed by Biro. Sylvan Press specialized in publishing on the RAF, and the Sunday Times reviewed the stories in this book. 'They are documentary in the sense that they are obviously founded on fact and observation ... In a word, these are good, honest stories' (publisher's catalogue).



252. WODEHOUSE. P.G. Plum Pie. London: Herbert Jenkins, 1966. £98

8vo. Original crimson linson boards lettered in silver to spine, in letterpress dustwrapper; pp. [viii] + 285; near fine in jacket which has some bubbling and loss to the edges of the acetate.

First edition. A confection of humour from Wodehouse including new episodes in the lives of Jeeves and Wooster; Lord Emsworth; Galahad Threepwood and Beach the butler, Ukridge, and Bingo Little.



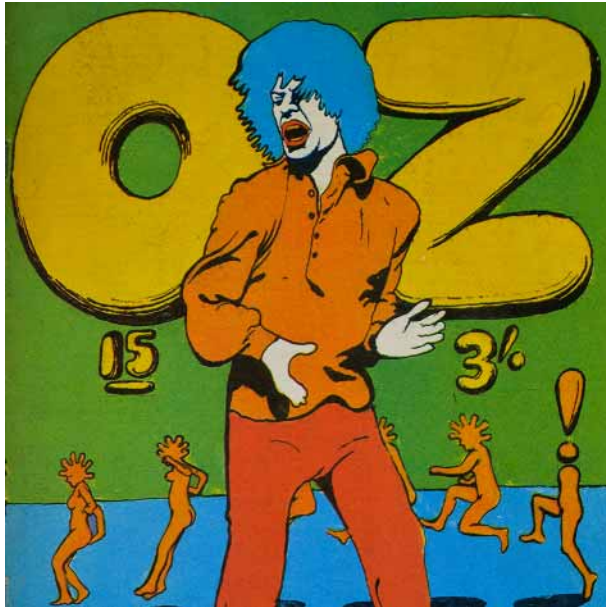
253. WODEHOUSE, P.G. Sunset at Blandings. London: Chatto & Windus, 1977. £80

8vo. Original aqua linson boards lettered gilt to spine, pictorial map endpapers, preserved in pictorial dustwrapper; pp. [x], 11-213; essentially a fine copy, slightly spotted to the edges, in unclipped wrapper.

First edition of Wodehouse's final, unfinished, novel which runs to 16 chapters of a planned 22 and which contains a selection of the author's own working notes for the book and his detailed remarks on the final stages of the plot. A fascinating insight into the workings of the author's creative mind for Wodehouse devotees.

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OZ MAGAZINES

Published between 1967 and 1973 under the editorship of Richard Neville, Jim Anderson and Felix Dennis, Oz quickly became one of the most exciting magazine publications of its day. The magazine was revolutionary for its use of dazzling wrap-around designs and pull-out posters, as well as the content itself, which ranged from critical coverage of the Vietnam war to discussions of drugs, sex and alternative lifestyles. Although first appearing in Australia in 1963, the parallel London version was far more lavish, with bold full-colour printing and innovative psychedelic graphics by Martin Sharp. It was not without its controversy. The Oz offices were often raided by police, printers ordered to shut down, and the now infamous 'School Kids' issue, with sexualised Rupert the Bear parody cartoon, landed the editors a highly publicised obscenity trial.

Each magazine is different. Some, like Issue 12, were printed on cheaper newspaper-grade stock, and designed to fold out to a single sheet. In this way, the editors could avoid taxes imposed on printed magazine material at the time. Others, such as Issue 32, were printed in a 4to, record-shaped format, in order to fit into a Vinyl sleeve. Many within this collection contain the original ephemeral posters and subscription forms, which were often removed and lost to time. Regardless, it is certainly true that each has its own unique character.



MODERN FIRST EDITIONS: THE HOT 100

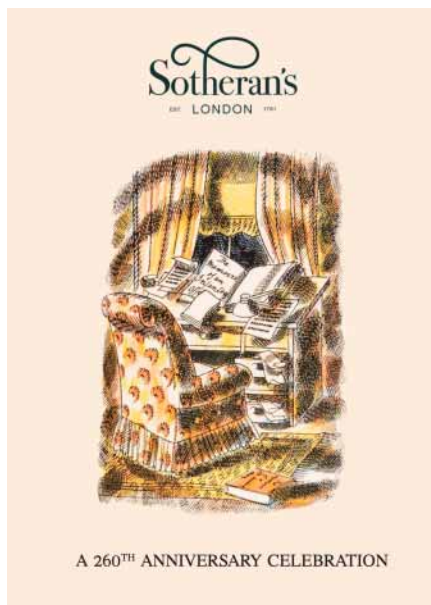
Human bondage. Dragon tattoos. Clockwork fruit. No, it's not our birthday, it's a new catalogue of rare books and first editions curated by our discerning team of booksellers. The Hot 100 is live for your perusal, take a look before they're gone.



YOSHITOSHI & MEIJI (ERA) PRINTS

Yoshitoshi is widely recognised as the last great master of the ukiyo-e genre of woodblock printing. He is also regarded as one of the times greatest innovators. His career spanned two eras - the last years of Edo period Japan, and the first years of modern Japan following the Meiji Restoration. Like many Japanese, Yoshitoshi was interested in new things from the rest of the world, but over time he became increasingly concerned with the loss of many aspects of traditional Japanese culture, among them the traditional form of woodblock printing.

The Meiji era is an important part of Japans history ranging from 1868 to 1912. This period represented great change for Japan and led them to adopting many modern Western influences in contrast to their traditions of the past.



All prints come mounted ready for framing. Sizes given include outer dimensions of mounts.

SOTHERAN 260TH ANNIVERSARY CELEBRATION

Our staff tend to stay with the company for a long time, but even so, none of us remembers 8th December 1761, the date on which Henry Sotheran started a book and wine dealing business in York that would go on to become one of the most recognisable names in fine books and prints.

Sotheran's has been dealing with private collectors and institutions on a grand scale ever since, and has traded continuously through two world wars, numerous financial crises and the recent pandemic. It hasn't always been easy, but we have reached our 260th year by sticking to our tried and tested formula - providing rare material in beautiful condition to our worldwide community of collectors.

We'd be nothing without our loyal and beloved customers, so we send you our warmest thanks as we mark this special year. We really hope you'll join us in a celebratory toast and enjoy looking through the



following 260 books and prints - one for every year of Sotheran's life so far.

VINTAGE LUGGAGE LABELS

Colourful and scarce, vintage luggage labels are printed windows into a bygone age of travel. Rarely seen in the wild, they're always popular, and we've just acquired a new stock of labels showing locations across the world – take a look while you can, there's only one of each!



VINTAGE TRAVEL POSTERS

We have some lovely posters on offer this year. There are more British posters than usual (items 1-13). Perhaps this is as a result of the increased demand for holidays closer to home over the last year.

There are some wonderful Irish posters too. I particularly love the poster advertising the Bundoran Great Northern Hotel (item 15). It really makes me want to go there which was the exact intention of these posters at the time.

We have some impressive posters by the great artist Roger Broders with the two originals from the South of France being particularly desirable.

My favourite this year is the Erich Hermes Swiss poster which brings back fond memories of holidays in the Alps. I can imagine if James Bond did skiing holidays he would do them in the style of the gentleman shown in this poster.

The colours in some of the posters in exhibition are striking and they stand out even when seen from a distance. Perhaps none more so than the Frank Wootton poster of Rhodesia.