

Sotheran's

RARE BOOKS



Christmas 2024

Sotheran's
EST. LONDON 1761

HENRY SOTHERAN LTD
18 Upper Brook Street
Mayfair

London W1K 7PU
tel: 020 7439 6151

email: books@sotherans.co.uk

web: sotherans.co.uk



After a very busy year in which we left our home of 88 years for pastures new, we're looking forward to well-earned holiday season surrounded by family, friends and, of course, beautiful books and prints. We wish the same to you too, and so we'd like to share our carefully chosen selection of 250 perfect Christmas treats.

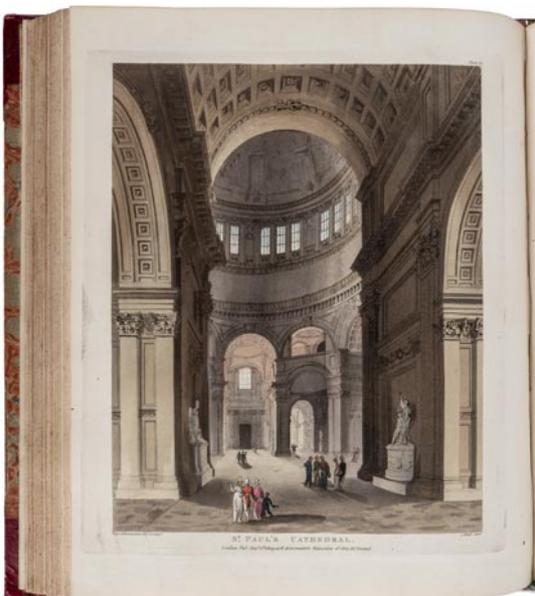
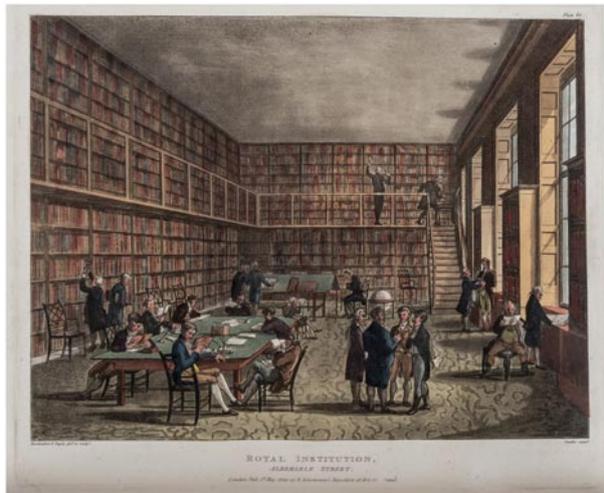
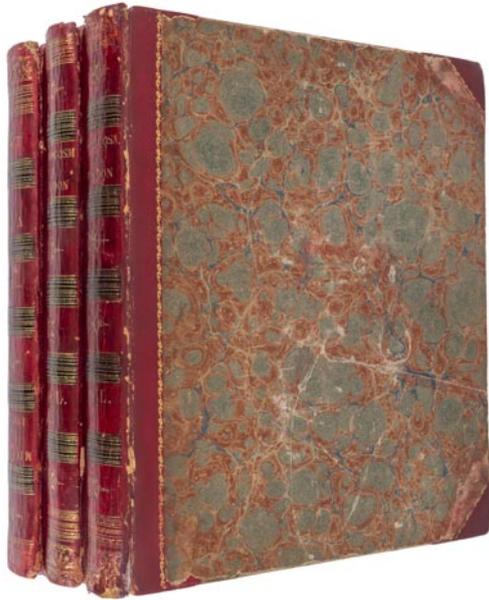
From widely loved classics to unexpected surprises, there is something for every bibliophile including the dedicated antiquarian, the lover of the avant-garde, the connoisseur of fine illustration and the seeker after adventure and knowledge.

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ANTIQUARIAN

STUNNING ILLUSTRATIONS OF GEORGIAN LONDON



1. ACKERMANN, Rudolph. *The Microcosm of London; or, London in Miniature.* London: Printed by T. Bensley for R. Ackermann. [1806-1810.] £8,000

Large square folios, 3 vols.; contemporary quarter red morocco over marbled paste-paper boards, decoratively ruled in gilt and blind; spine gilt in compartments with contrasting black leather bands gilt and lettering direct in gilt to spine; speckled edges; matching marbled endpapers; half titles, printed and engraved full-page titles complete in all three volumes; green ribbon markers; pp. [vi], [i], ii-iv, [i], 4-231, [vii]; [vi], [i], iv-vi, [i], 2-239, [vii]; [vi], [i], iv, [i], 2-280, [xii]; containing all 104 full-page and beautifully handcoloured aquatint plates by Ackermann, collated and all present and correct; the plates offset onto the facing page of text, as usual, binding worn, rubbed and scratched, but holding firm, some cracking to the leather along the spines; some light spotting to prelims and very marginal toning of the paper stock; perhaps a little shaky in the binding, but holding firm. *Provenance:* Bequest label from Alfred Corning Clark to his son, dated 1896, to the front paste-down, along with the crest of Elihu Phinney (with pen annotation saying it was purchased from this estate in 1878), and the Ex-Libris of F. Ambrose Clark; Corning Clark's name in ink to one of the ffepp in all three volumes.

First editions all, with the text from 1806-7 and the plates from 1806-8. *Microcosm of London* was Ackermann's first major colour-plate work, originally issued in parts, and this copy has seven of Abbey's 'Key' plates in the first state.

The first two volumes were written by William Henry Pyne, with the third composed by William Combe, all of whom focused primarily on the history of London rather than its aesthetics. 'The book was issued in twenty-six monthly parts, each part containing four plates, and at 7s. a part, a price that was advanced early on to 10. 6d. for non-subscribers. A thousand sets are said to have been issued, a statement that may be correct for the original part publication, but must be considerably short of the final number, when bound sets distributed later are taken into account' (Abbey).

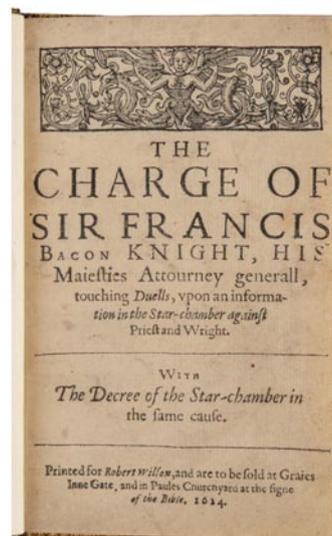
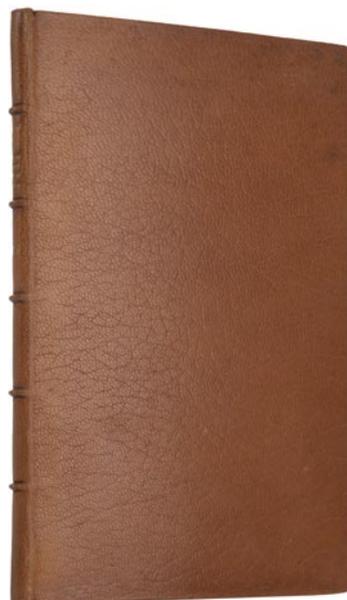


One of the most famous colour plate books showing the scenes of London from the early 19th century, and the cornerstone for almost all collectors of books on this subject. The plates show a huge array of landscapes, scenes and historical events, including the great fire of London, the West India Docks, Sadlers Wells, the Bank of England, Covent Garden Market, the East India Company and the House of Lords. Many of the buildings pictured here no longer exist, further offering a rare insight into the architectural layout of our capital city at the beginning of the 19th century. Each plate was drawn by Rowlandson, the English artist and caricaturist of the Georgian Era, noted particularly for his political satire and social observation, with the figures added by Augustus Pugin. Pugin's work culminated in the design of the interior of the Palace of Westminster in Westminster, London, but he is perhaps best remembered for the renowned clock tower, the Elizabeth Tower (formerly St Stephen's Tower), which houses Big Ben.

With so many copies broken up to sell as individual images, it is becoming increasingly rare to find all three volumes complete thus.

Abbey 212; Tooley 7.

“A MANS LIFE IS NOT TO BE TRIFLED AWAY, IT IS TO BE OFFERED UP AND SACRIFICED TO HONOURABLE SERVICES... AND NOBLE ADVENTURES”



2. BACON, Francis. The charge of Sir Francis Bacon knight, His Majesties attourney generall, touching duells, upon an information in the Star-chamber against Priest and Wright. With the decree of the Star-chamber in the same cause. £3,250

Small 4to. 19th-century pale brown morocco by Riviere & Son, spine lettered in gilt, richly gilt turn-ins, gilt edges; pp. [3], 6-61, [1 (blank)], woodcut initials and headpieces; extremities lightly rubbed; bound without first and last blanks (as usual), f. G with small abrasion affecting a few letters of text, but overall very good. Provenance: armorial bookplate of Edward George Geoffrey Smith-Stanley, 14th Earl of Derby to front pastedown; bookplate of the Fox Pointe collection to front free endpaper; pencil collation inscription, signed by F.S. Ferguson on behalf of Quaritch and dated 1913 to rear pastedown.

First edition, very rare, of Francis Bacon's essay against the practice of duelling, handsomely bound by Riviere & Son for the library of Edward George Geoffrey Smith-Stanley, 14th Earl of Derby (1799-1869), three times Prime Minister of the United Kingdom.

Francis Bacon's scathing essay on the practice of duels condemns it as a wasteful and dishonourable way of



resolving disputes - moreover one which endangers both secular and religious authority. 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. Among his first actions as attorney-general, 'Bacon suggested that a proclamation should be published against duelling, proposing that the offenders should be prosecuted in star chamber. In January [1614] he brought a convenient case of two obscure persons before the court [the 'Priest' and 'Wright' named in the book's title]. Bacon's charge, together with the decree of the court, was soon published' (ODNB).

Among the surviving texts from the Jacobean anti-duelling campaign, Bacon's *The charge touching duells* stands out not only as a condemnation of the practice itself, but also as a rebuke to the very notion of 'disputes of honour' that fuelled it in the first place. While contemporaries like Henry Howard, the Earl of Northampton, sought alternative ways to resolve matters of honour, Bacon believed that acknowledging such claims only encouraged escalating acts of violence.

ESTC S121055; Gibson 102



3. **BLAIR, Robert and Thomas GRAY.** *The Grave: by Robert Blair: To which is added Gray's Elegy In a Country Church Yard.* Printed [at the Cicero Press by Henry Fry] for Scatcherd & Whitaker. [1787]. £850

8vo. Later half black calf, spine with gilt lettering and tools marbled endpapers, all edges marbled; pp. iv + 52, engraved frontispiece and title page; binding a little rubbed with small abrasion to rear board, very good. *Provenance:* prelim inscribed to Christopher Beresford from Geoffrey Fry (1888-1960), private secretary to prime ministers Bonar Law and Stanley Baldwin. The printer of this book, Henry Fry, was his great uncle, being the brother of Geoffrey's grandfather Joseph Storrs Fry, the chocolate magnate. They were both the sons of the elder Joseph Fry (1728-1787), who founded the chocolate business as well as running the type-foundry and printing firm that he handed on to Henry. It is perhaps no coincidence that Henry printed these two popular meditations on mortality in the year of his father's death. First edition thus. A charming edition bringing together two classic eighteenth century works along with a preface and notes by George Wright.

Scarce. Worldcat records only 13 copies.



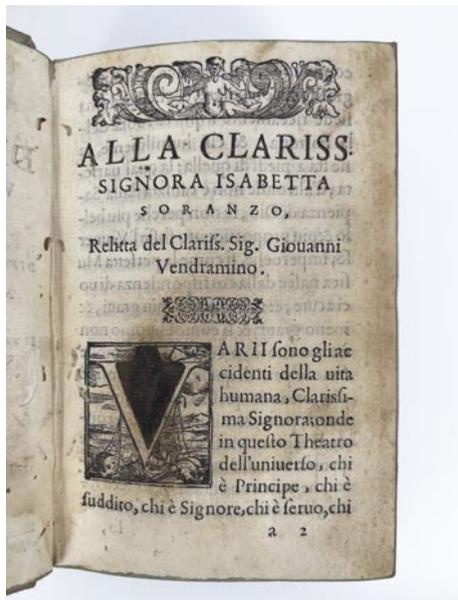
4. CATHERINE OF SIENA. Dialogo della serafica vergine, et sposa di Christo ... Diviso in quattro trattati. Nel quale profondissimamente si tratta della provvidenza di Dio. Et un breve compendio della sua vita, et canonizatione, sotto il pontificato di papa Pio II. Et nel fine si narra il suo felice transito. *Venice: Domenico Farri. 1579.* £800



8vo. Eighteenth-century vellum over boards, title inked to spine, edges trimmed (affecting a few manuscript annotations) and stained blue; a few marks and stains to covers, small wormholes to lower board, wanting ties; pp. [32], 652, [3], [1 (blank)]; woodcut to title of flaming Christogram flanked by two kneeling angels, woodcut initials, head-, and tailpieces; some variable light dampstaining and foxing, small wormholes to inner margin of ff. al-5 (slightly touching a few letters), and to upper inner margin of ff. H2-II4 (not affecting text); contemporary ownership inscription 'Di Anto Mra Mazzucchelli' to front flyleaf (see below), 'Ex libri ... palatii' and 'Mazzucchellii nepotibus eius coniuge ... testamento relictis' to title; contemporary marginal notes, corrections, underlining, and maniculeae to approximately forty pages.

Rare sixteenth-century edition of this masterpiece of medieval mystical tradition and Italian fourteenth-century literature.

Catherine of Siena (1347-1380), a mystic and pious laywoman, is revered as a saint and Doctor of the Church by the Catholic Church. Her most significant spiritual work, the *Dialogo* (Dialogue of Divine Providence), delves into the nature of providence and the proper approaches to discretion, prayer, and obedience. The text takes the form of a dialogue between God and Catherine, punctuated with her brief comments, expressions of gratitude for the teachings received, and occasional new requests. A classic of medieval mysticism, it was first published in Italian in 1472 and reprinted nearly seventy times during the sixteenth century.



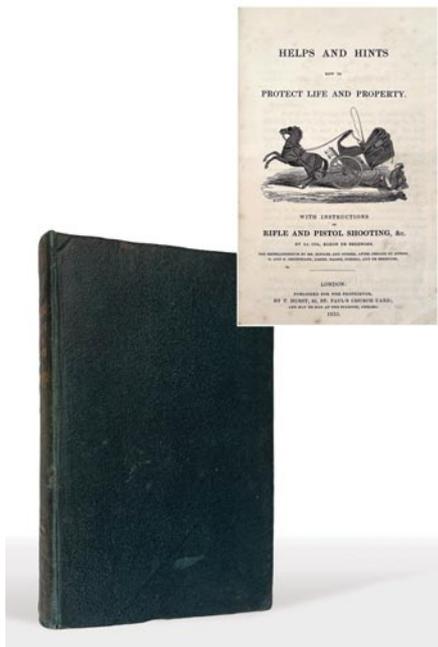
This edition, printed by Domenico Farri, includes writings by Barduccio Canigiani, Pope Pius II, Anastagio da Monte Altino, and Rainerio de Pagliaresi, and is dedicated to the Venetian noblewoman Isabetta Soranzo. The present copy belonged to Antonio Maria Mazzucchelli, likely a member of the noble Mazzucchelli (or Mazzuchelli) family from Brescia. Below Antonio Maria's ownership inscription, a later, eighteenth-century hand noted: 'It seems he was an ancestor of the famous historian of Italian literature, Gio Maria [the Italian writer, bibliographer, and literary historian Giovanni Maria Mazzucchelli (1707-1765)]'. A contemporary hand (possibly Mazzucchelli's) prudishly censored the woodcut initial of the dedication to Soranzo, which depicted Venus

standing nude in a giant scallop shell drawn by two dolphins.

Rare outside Italy: OCLC records only 4 copies in the US (Benedictine University, Folger, Harvard, University of Illinois) and no copies in the UK. Not in Library Hub.

EDIT16 CNCE 10273; USTC 819718. Not in Brunet.

ADVICE FOR LIFE



5. BERENGER, Lt. Col. Baron. *Helps & Hints: How to Protect Life and Property, with Instructions in Rifle and Pistol shooting etc.* London: T. Hurst. 1835. £250

8vo. Original green textured cloth, titled in gilt to spine; pp. viii, 286, [2]; a very good copy with some minor wear to the outer covers and hinges, occasional foxing throughout and to the folding plate, a few creases but most of the internal text and images are unusually clean, with the bookplate of R. J. Dickinson to the front paste down endpaper and an inscription to the front free endpaper.

Helps and Hints is a handbook on personal defence and gunmanship. In lieu of a long description, I offer to you the following entries from the index which I think better illustrate the contents than I could hope to.

Accidents with cabs, fatality from, prevented by talking to the horse, 63, 64.

[...] silly French mode of rifling, & c., 207

Burglars, how to conduct yourself towards, 246.

Cold, from wet feet, how to guard yourself against, 109.

Cow, how to act if attacked by, 2040, 246.

Daggers not fit for Englishmen, 108.

Eject out of a room, how to, any one with certainty, 168, 169.

Fagging, the custom of, lamented, 174.

Fist, its use national and manly, 128.

[and many more...]

The text is illustrated with entertaining woodcuts demonstrating several modes of defence in which gentleman see off dastardly robbers with unlikely feats of dexterity.

BEAUTIFULLY BOUND DEVOTIONAL WORK



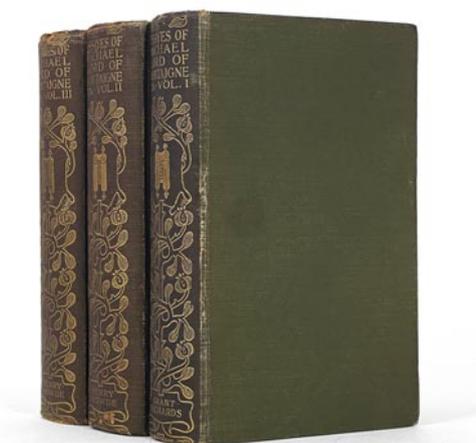
6. [BINDING.] KEMPIS, Thomas. *The Imitation of Christ.* London: Rivingtons. 1874. £350

12mo. Contemporary black straight-grain morocco with bevelled edges, boards panelled in gilt with turn-ins richly gilt, spine with raised bands, tooled and lettered directly in gilt, all edges gilt over red, marbled endpapers; pp. xiii, [3], 207, [1], with photographic plates laid in throughout; previous owner's ink inscription dated 'June 18 1879'; closed tear to frontispiece near gutter, but generally very good.

The Imitation of Christ in a deluxe full morocco binding.

Arguably one of the most widely read Christian devotional texts, superseded only by the Bible, *The Imitation of Christ* was originally composed anonymously (but confidently attributed to Thomas à Kempis) in Medieval Latin sometime between 1418-1427 in the Netherlands. *The Imitation of Christ* is split into four different books; 'Helpful Counsels of the Spiritual Life', 'Directives for the Interior Life', 'On Interior Consolation', and 'On the Blessed Sacrament'. No Christian book besides the Bible has been translated into more languages than *Imitation*.

A DELIGHTFUL SET

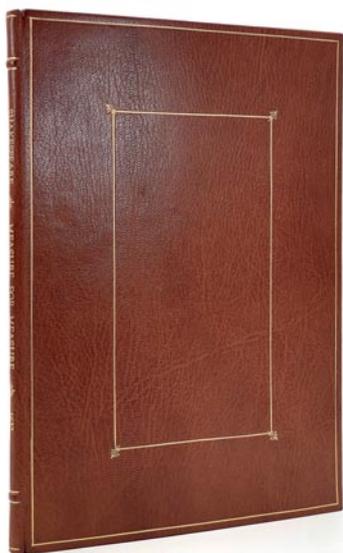


7. MONTAIGNE, Michel de. *The Essayes of Michael Lord of Montaigne.* Translated by Florio. London: Grant Richards [and Henry Frowde, vols. II and III]. [1904-1906]. £200

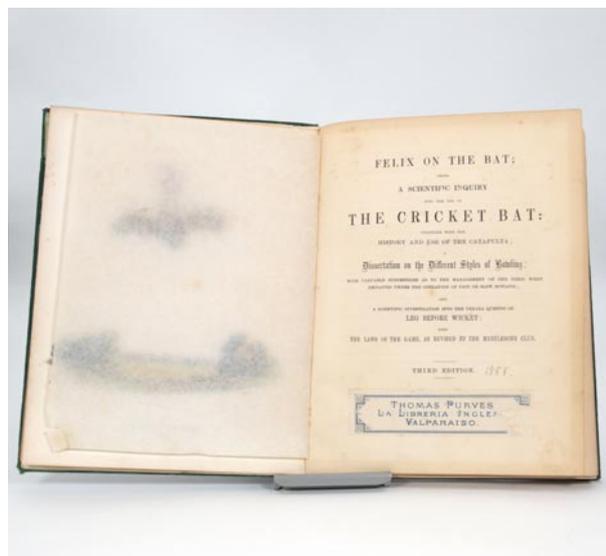
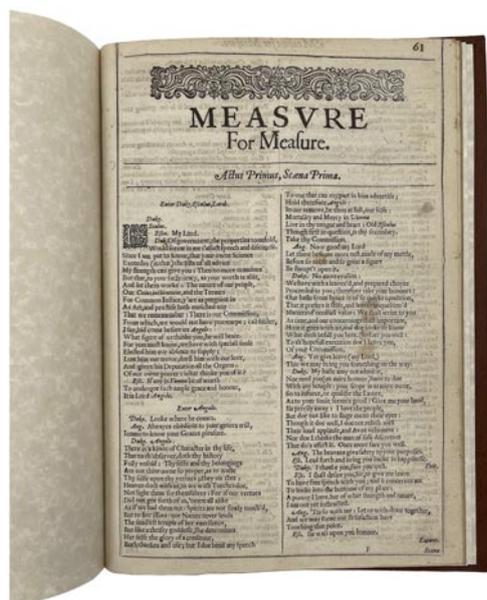
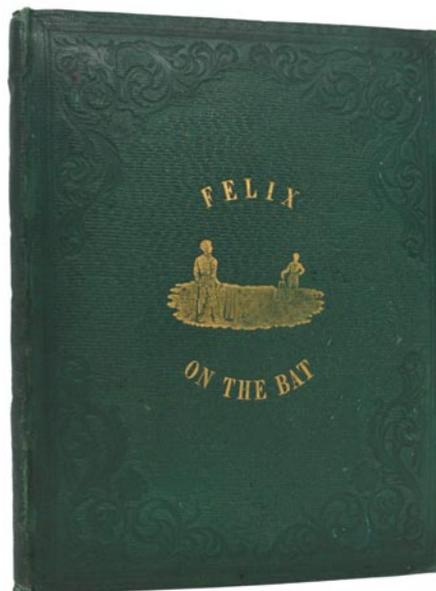
Small 8vo. 3 vols. Original cloth, spines decorated and lettered in gilt; pp. ix, 429; vi, 605; [vi], 440, [8, publisher's catalogue]; a little darkening and wear to spines, internally a little toned, as usual, otherwise a charming little set.

Surprisingly uncommon first edition in this small format.

SECOND FOLIO EDITION OF THIS GREAT PROBLEM
PLAY



LITERALLY ON THE BAT

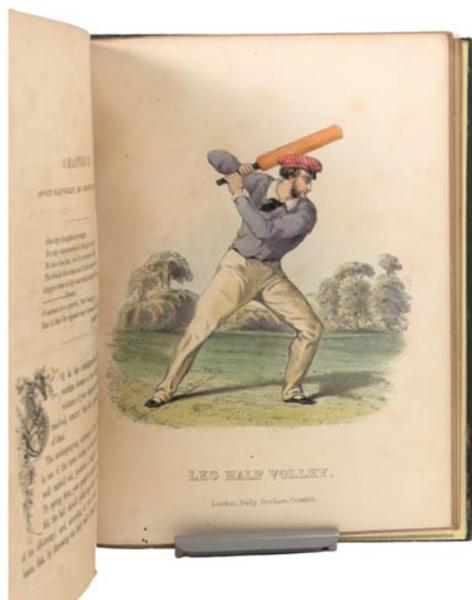


8. SHAKESPEARE, William. Measure for Measure [extracted from the Second Folio, 1632]. [London: Printed by Tho. Cotes, for Robert Allot ...]. [1632]. £15,000

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

Extracted from the Second Folio of 1632 (the second edition of Shakespeare's complete plays). The Second Folio is basically a reprint of the First Folio of 1623 with some minor emendations. It was followed by the Third Folio in 1663 (reprinted 1664) and the Fourth Folio in 1685. Generally thought to have been written in 1603 or 1604, *Measure for Measure*, an exploration of political and sexual intrigue, had its first recorded performance by the King's Men on St. Stephen's Night, the 26th of December, 1604. It has since become categorised as one of Shakespeare's problem plays - neither comedy nor tragedy, it combines elements of the two with a certain violent humour alongside fine, noble soliloquies.





9. [CRICKET]. [WANOSTROCHT, Nicholas] "Felix" (author). [George Frederick WATTS] (illustrator). Felix on the Bat; Being a Scientific Inquiry into the Use of the Cricket Bat; together with the History and Use of the Catapulta: A Dissertation on the different Styles of Bowling; ... a scientific investigation into the vexata questio of Leg before of Leg before Wicket: Also the Laws of the Game, as revised by the Marylebone Cricket Club. London: Baily Brothers, Cornhill. 1855. £800

Small 4to. Original olive-green cloth blocked with a decorative panel in blind to both boards enclosing lettering and a cricketing vignette in gilt, all edges gilt; pp. x, 74; with an attractively hand-coloured lithographed frontispiece with tissue guard and 6 other hand-coloured lithographic plates depicting various batting stances (The Draw; Forward!; Home Block; The Cut) together with a series of 29 wood-engraved vignettes and text diagrams and decorative initials throughout; endpapers renewed, light bubbling to front cover, a little toning and spotting, offsetting from previous endpapers; provenance: partly removed bookseller's label at foot of title-page *Tomas Purves La Libreria Ingles Valparaiso*.

Third edition, newly revised, of this important early instructional book on cricket, with almost a third more text than appears in the second edition; the first cricket book to be illustrated with coloured lithographic plates.

The first edition was published in 1845; the second five years later. The 1855 edition is much rarer on the market than the other two. This entertaining work considers the appropriate dress for the sport; the correct stance when fielding or batting; a range of strokes and techniques; the complex and vexed subject of "Leg before Wicket"; and looks at bowling and field positions, etc. Wanostrocht was the inventor of the 'Catapulta', an early form of bowling machine, which is described and illustrated with diagrams. The work ends with a 6-page section on the laws of the game, numbered 1-47 together with Laws for Single Wicket and Betting Laws.

Nicholas Felix (1804-1876) was an important figure in the history of cricket being a schoolmaster and one of the best-known cricketers of the nineteenth century, playing as an amateur alongside the early greats such as Fuller Pilch and Alfred Mynn. This talented man, who excelled as a classical scholar, musician, linguist, inventor, author and artist, had been adopted by the Wanostrocht family, adopting the surname Felix at a later date. He contributed much towards the development of the game,

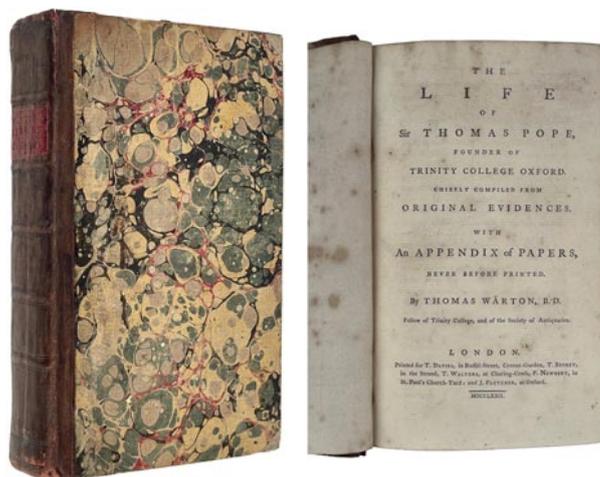
inventing the bowling machine and India rubber batting gloves as well as writing extensively on the subject.

He learned his cricket under the coach Harry Hampton at the East Surrey Club, Camberwell, later moving to Blackheath, playing for Kent Club and later the Surrey Club. He was a brilliant left-handed batsman. His highest score in first-class cricket was 113 for Kent against Surrey in 1847.

The engraved illustrations are reportedly by the young George Frederick Watts, who was only 28 in 1845. He is the renowned Victorian symbolist artist best known for his 'Circle of Life' paintings like 'Hope', one version of which hangs in Tate Modern and which is Barack Obama's favourite artwork.

E.W. Padwick. "Bibliography of Cricket", 397. R.J. Brown: "The Cricketer".

RARE THICK PAPER COPY



10. WARTON, Thomas. The Life of Sir Thomas Pope, Founder of Trinity College, Oxford. Chiefly compiled from original Evidences. With an Appendix of Papers, never before printed. London: T. Davies et al. ~i~ 1772. £500

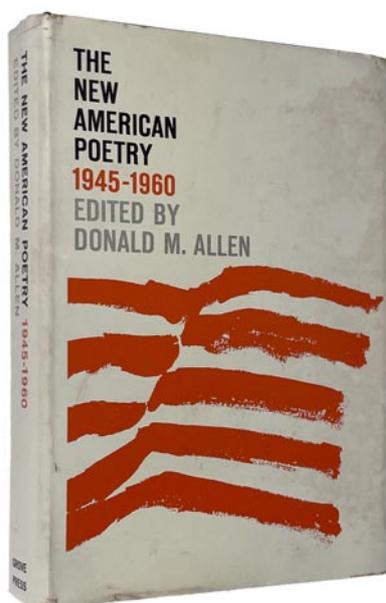
8vo. Contemporary calf-backed marbled boards, spine with red morocco lettering-piece; pp. xii, 438, [4, 'Additions and Corrections']; wear to extremities, endpapers a little foxed with offsetting to adjacent pages, otherwise very good.

Rare first edition, 'thick paper copy' as described by the V&A.

The poet and historian Thomas Warton, a lifelong friend of Samuel Johnson, studied, researched and taught at Trinity from 1744 to his death in 1790, thus best placed to write the first full-length biography of the college's founder.

LITERATURE AND MODERN FIRST EDITIONS

WITH GINSBERG'S CONTRACT

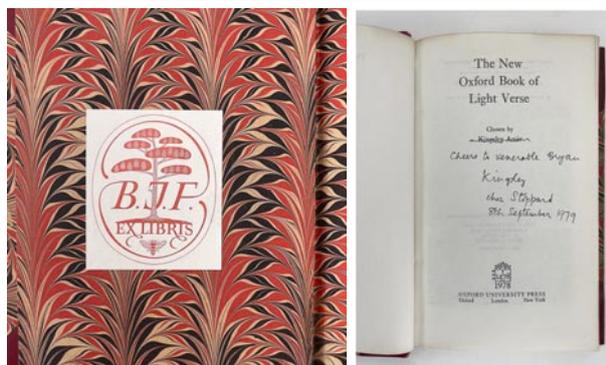
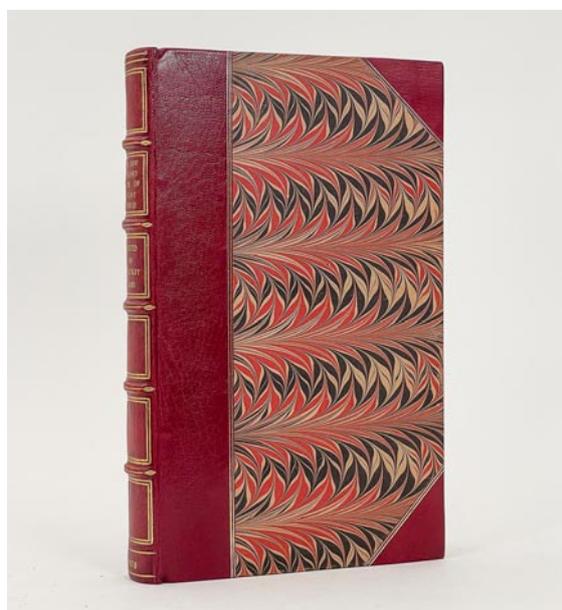


11. ALLEN, Donald M. (editor). *The New American Poetry. 1945-1960.* New York: Grove Press Inc., [and] London: Evergreen Books Ltd. 1960. £3,000

8vo. Publisher's black cloth, spine and upper board lettered in gilt; in the original illustrated dust wrapper (not price-clipped); top edge black; mustard endpapers; pp. xxiv, 454; author's signature to title; with a loosely inserted two-page mimeographed contract, signed by Allen Ginsberg, dated 1958; slight toning to dust wrapper, with light chipping along top and lower edges; internally bright and clean, fine in the very good wrapper.

First edition, signed.-b~ Includes a two-page mimeographed contract, dated September 24, 1958, between Allen Ginsberg and editor Donald M. Allen regarding Ginsberg's contributions to this anthology. The contract, signed by both Ginsberg and Allen, details the royalty terms and Allen's broadly outlined objectives for the collection. Poems included in the anthology by a variety of poets such as Charles Olson, Allen Ginsberg, Jack Kerouac, Frank O'Hara, and John Ashbery.

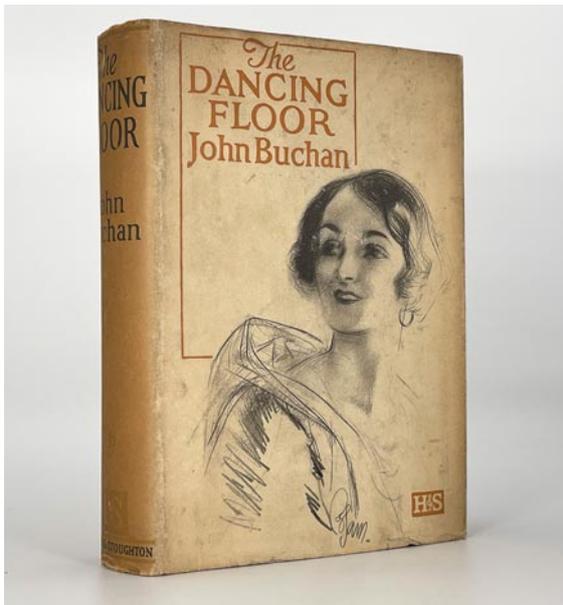
INSCRIBED BY KINGSLEY AMIS



12. AMIS, Kingsley (editor). *The New Oxford Book of Light Verse.* Oxford: University Press. 1978. £400

8vo. Finely bound in half red morocco with gilt rules over marbled paper covered boards, spine lettered and panelled in gilt with raised bands with gilt rules, gilt bee block on lower board, top edge gilt, with the original covers bound in at the end; pp. xxxiv, 347 [1 (blank)]; a fine copy.

First edition. Inscribed by Amis to the film director, actor and writer Bryan Forbes, presumably while both were guests of Tom Stoppard: "Cheers to venerable Bryan. Kingsley, chez Stoppard 8th September 1979". With Forbes's bookplate to front pastedown.



13. BUCHAN, John. *The Dancing Floor*. London: Hodder and Stoughton [1926]. £2,000

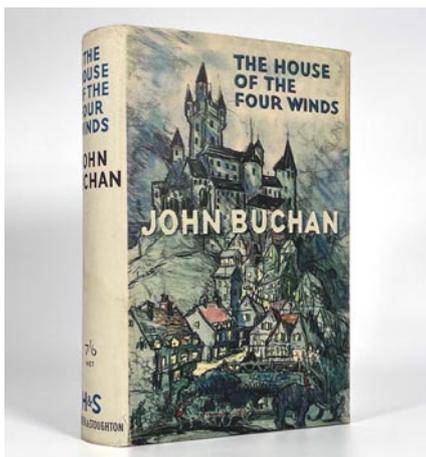
8vo. Original blue cloth bound with black lettering to upper board and spine as well as author's initials; pp. [8], 7-311, [7, ads]; pictorial dust jacket slightly browned to spine with light spotting to fore-edges; slight offsetting to prelims, otherwise a very good copy; author's signature to title-page.

First edition, signed by Buchan.

'Plakos is a strange place, for the tides of civilisation and progress seem to have left it high and dry. It is a relic of old days, full of wild beliefs and pagan habits'.

The Dancing Floor is Buchan's third Edward Leithen novel and an unusual melding of genres, being an intoxicating thriller infused with romantic obsession and as much a love story as an analysis of the conflict between the practice of Paganism and the worship of Christianity.

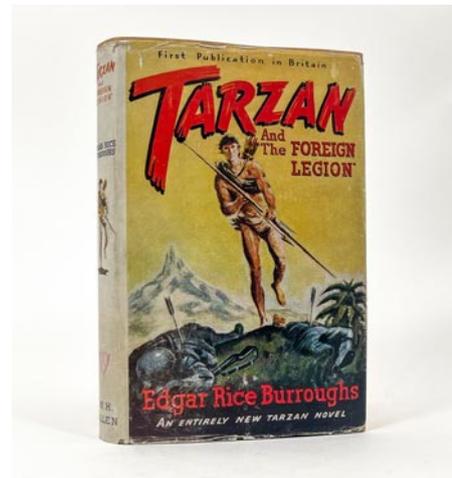
ADVENTURES IN A FICTIONAL KINGDOM



14. BUCHAN, John. *House of the Four Winds*. London: Hodder and Stoughton. 1935. £200

8vo. Original green cloth lettered in gilt on spine with "JB" initials in gilt on upper board with illustrated dust wrapper; minimal indent on spine and rubbing to head of spine; otherwise a near fine copy.

First edition. The third and last of a Buchan novel featuring Dickson McCunn following *Huntingtower* and *Castle Gay*, where the events of the novel in the fictional kingdom of Evallonia take place.



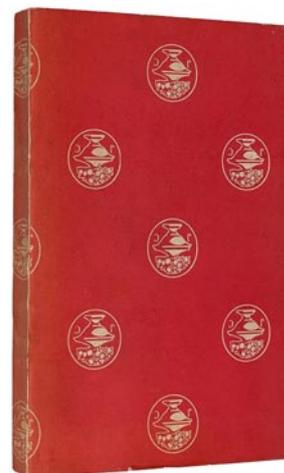
15. BURROUGHS, Edgar Rice. *Tarzan and The Foreign Legion*. London: W. H. Allen. 1947. £450

8vo. Original grey cloth bound with black lettering to spine, illustrated dust jacket (price unclipped); pp. [8], 9-239, [1]; internal tear to bottom back of dust jacket and spotting to fore-edges but otherwise a very good copy.

First UK edition.

Tarzan and The Foreign Legion is the twenty-second in the twenty-four part series featuring the adventures of the title character Tarzan. The book was the last new work to be published in Burroughs lifetime.

ADVANCE PROOF COPY



16. BURROUGHS, William. *Nova Express*. London: Jonathan Cape. 1966. £475

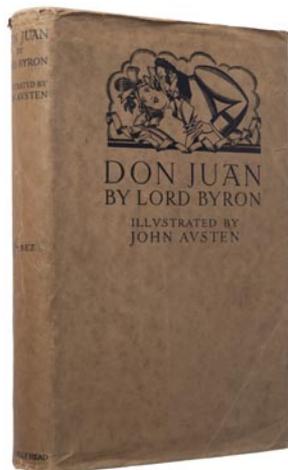
8vo. Red card covers with repeat design of publisher's devices in white; Jonathan Cape note pasted to upper cover; pp. [11] 12-187, [i]; spine faded and creased; very good.

Advance Proof copy of the first UK edition.

William Burroughs wrote *Nova Express* using what he called the 'fold-in method', otherwise known as the 'cut up' method, a practice which Burroughs had developed with painter and performance artist Brion Gyson. This involved including fragments of different works into one main collaged body. Burroughs considered *Nova Express* to be a "mathematical" sequel to his masterpiece *Naked Lunch* and the novel operates as a social commentary investigating the ways and extent to which language can dismantle the control of culture; Nova Criminals represent culture and government while Inspector Lee and the rest of the Nova Police act as Burroughs's

counteracting mouthpiece. Considered one of his most daring experiments in disrupting conventional linear narrative form, the *New York Tribune* interpreted *Nova Express* as “an absolutely devastating ridicule of all that is false, primitive and vicious in current American life: the abuses of power, hero worship, aimless violence, materialistic obsession...and every form of hypocrisy” in a mission to “update Joyce”.

FIRST EDITION WITH THESE ILLUSTRATIONS

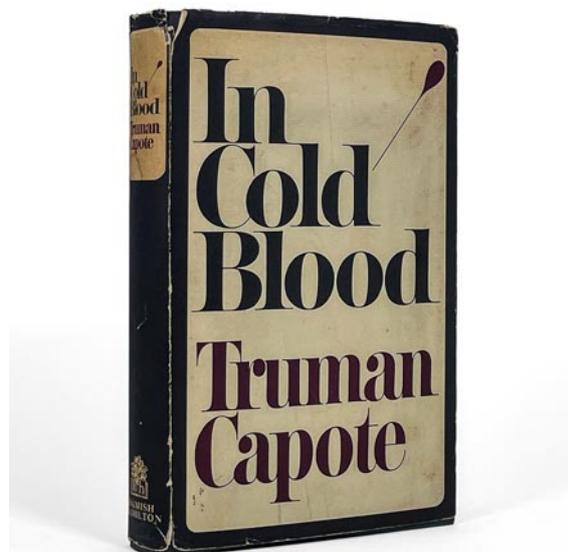


17. BYRON, Lord. *Don Juan*. London: John Lane The Bodley Head, 1926. £250

Large 8vo. Publisher’s cream cloth, spine lettered and ornamented in gilt, upper board lettered in gilt with colour illustration; in the original dustwrapper, lettered and illustrated in black; upper edge gilt, others untrimmed; pp. [iv], v-xi, 408; with numerous leaves of plates of illustrations; light discoloration to cloth; slight toning to spine of wrapper, with chipping to top edge of wrapper, with a 75mm vertical tear to flap hinge of lower panel; bookseller’s sticker to front paste-down; light spotting throughout; a very good copy, rare in the dust jacket.

First edition thus. With full-page illustrations and vignettes throughout by John Austen (1886-1948). Austen was a prolific illustrator known widely for his contributions to literature through his distinctive style. Active during the early to mid-twentieth century, Austen was highly regarded for his ability to capture the mood and essence of a tale through his illustrations, often employing a delicate and ethereal style that lends itself superbly well to the satirical tone of Bryon’s *Don Juan*. This Bodley Head edition of Byron’s epic exemplifies the Press’s fine limited editions of literature and poetry.

TRUE CRIME CLASSIC



18. CAPOTE, Truman. *In Cold Blood: A True Account of a Multiple Murder and Its Consequences*. London: Hamish Hamilton. 1966. £300

8vo. Original green cloth in dustwrapper; pp. [xiv], 343; a little chipping to extremities of wrapper with short closed tear to head of front hinge, otherwise very good.

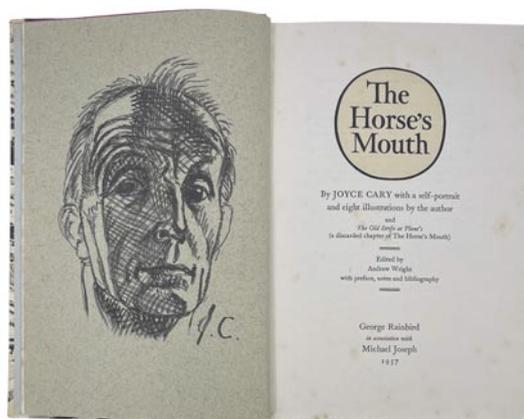
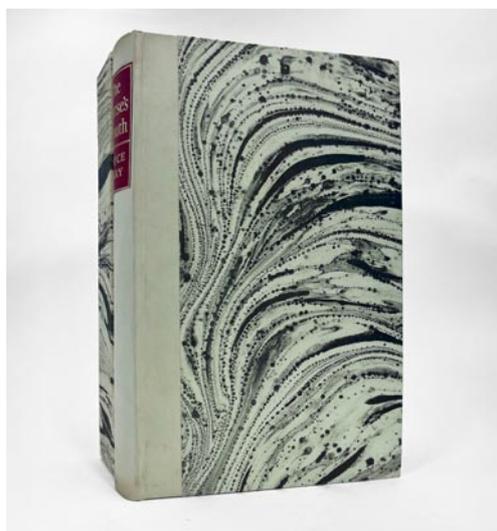
First UK edition of this classic true crime account.

Non-fiction novel which details the investigation of Capote and his close friend Harper Lee into the Herbert Clutter murders. It was to become one of the highest selling true crime books of all time. Three film adaptations based upon the book have been produced. The first focuses on the details of the book, whereas the later two explore Capote’s fascination with researching the novel. The first adaptation was the 1967 film of the same name by Richard Brooks, who directed and adapted the screenplay. It starred Robert Blake as Perry Smith and Scott Wilson as Richard Hickock. John Forsythe played the investigator (Alvin Dewey), from the Kansas Bureau of Investigation, who apprehended the killers. The film, shot in black and white, was nominated for four Academy Awards: Best Director, Best Original Score, Best Cinematography, and Best Adapted Screenplay.

The second and third film adaptations tell the story of Capote’s experiences in writing the story and his subsequent fascination with the murders. *Capote* (2005) starred Philip Seymour Hoffman, who won the Academy Award for Best Actor for his portrayal of Truman Capote, Clifton Collins, Jr. as Perry Smith, and Catherine Keener as Harper Lee. The film was critically acclaimed, and was nominated for five Academy Awards: Best Picture, Best Actor (Hoffman), Best Supporting Actress (Keener), Best Director (Bennett Miller), and Best Adapted Screenplay (Dan Futterman).

A year later the 2006 film *Infamous*, starring Toby Jones as Capote, Daniel Craig as Smith, and Sandra Bullock as Lee, was released to favourable reviews.

LIMITED EDITION OF AN IRISH CLASSIC



19. CARY, Joyce. *The Horse's Mouth*. London: [Curwen Press] for Michael Joseph. 1957. £1,000

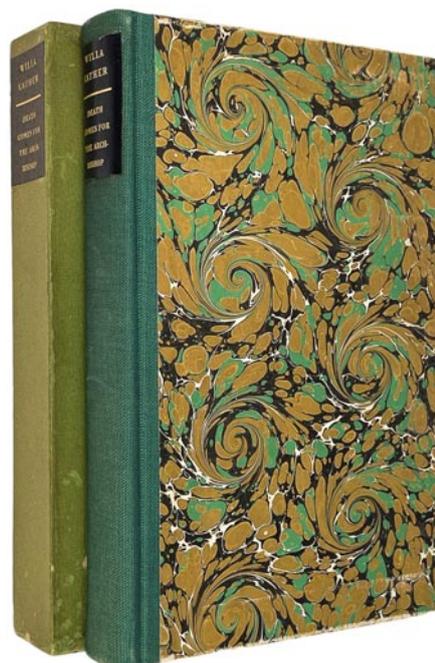
Royal 8vo. Original half vellum over marbled boards and red leather label to spine lettered in gilt, in the original marbled slipcase; top edge red; pp. x, 333; self-portrait by the author printed directly from a plate lithographed by the author as frontispiece on gray paper, hand-numbered limitation leaf on salmon paper, eight plates after the author's drawings; foxing to lower and fore-edge, as well a little to the initial six leaves; otherwise a very good copy.

Limited edition, number 55 of 1500 printed at The Curwen Press, Plaistow, designed and made 'by the wish of the author' who had extensive influence over the specific binding and type-setting of the edition before his death in the same year.

The Horse's Mouth (1944) remains Anglo-Irish novelist Joyce Cary's most popular novel and forms the third instalment in Cary's *First Trilogy*, following on from *Herself Surprised* and *To Be a Pilgrim*. Written in the first person, it traces the adventures of artist con man Gulley Jimson who manipulates those in his life to earn money, revelling in his debauchery. Cary uses Gulley as a tool for evaluating contemporary social and political issues. This special edition also contains a discarded chapter of the original manuscript entitled, *The Old Strife at Plant's*.

Philip Larkin would describe the book as being 'not superlative but managing to catch something of the indomitable soul of art. Really rather moving'.

SIGNED BY THE AUTHOR

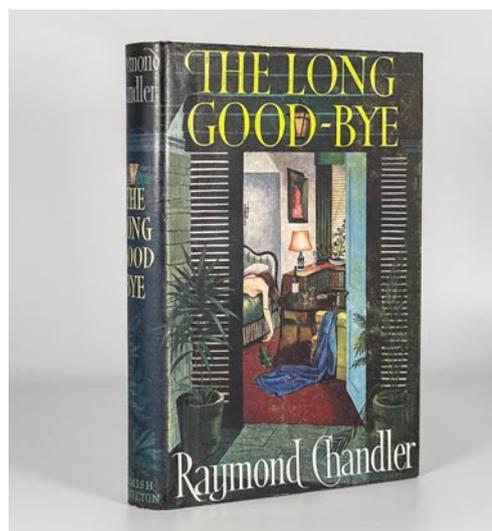


20. CATHER, Willa. *Death Comes for the Archbishop*. New York: Alfred A. Knopf. 1927. £2,000

8vo. Cloth-backed marbled boards, black morocco lettering piece to spine, in original green slipcase; pp. [x] + 303; slipcase a little worn, uncut, near fine.

No. 35 of limited edition of 175 signed by the author. This is a lovely copy Cather's classic character study of two Frenchmen trying to organize a Catholic Diocese on the frontier of New Mexico and her most critically acclaimed work. Refusing to conform to conventional notions of narrative, Cather instead crafts her tale out of a series of vignettes from the lives of each of her protagonists.

BEAUTIFUL COPY OF THE FIRST EDITION



21. CHANDLER, Raymond. *The Long Goodbye*. Boston: Houghton Mifflin Company. 1954. £1,000

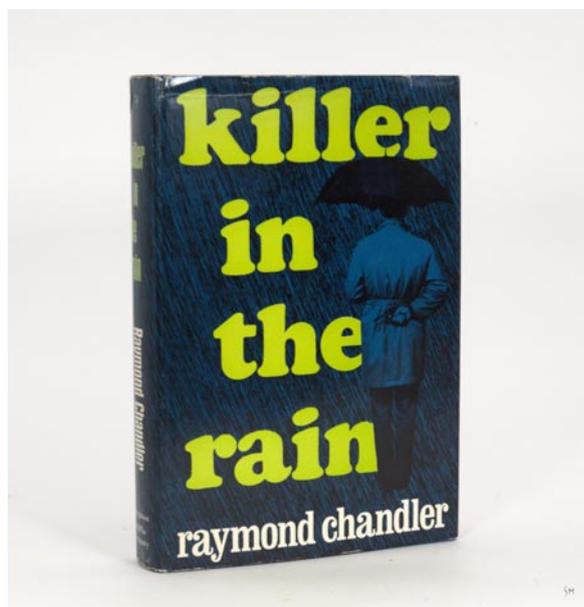
8vo. Original brown cloth boards with silver lettering and original illustrated price-clipped dust wrapper with design by Fritz Wegner; pp. 319, [1]; wrapper with spine very expertly repaired, a little wear at extremities and one small crease to back panel, otherwise a very good copy.

First edition.

The Long Goodbye is Raymond Chandler's longest and sixth novel featuring the famous detective Phillip Marlowe. Although opinion has been divided over its ranking compared to Chandler's earlier works, Raymond himself wrote in a letter to a friend that *The Long Goodbye* was his "best book" and it is undeniably his most personal novel, written as his wife Cissie was dying. *The Long Goodbye* is ambitious in its use of exposing autobiographical context to drive the detective fiction with two characters in the book hypothetically structured around Chandler's character; the troubled writer Roger Wade, who raises questions about the value of writing and what should be considered 'real' literature, as well as the alcoholic Terry Lennox, who, like Chandler, had a cherished background in England that often ostracized him from Californian life.

Robert Altman adapted the book into a 1973 film starring Elliott Gould as Philip Marlowe and featuring an uncredited Arnold Schwarzenegger. Poorly received at the time, the movie has been rehabilitated and, according to the Rotten Tomatoes website: "An ice-cold noir that retains Robert Altman's idiosyncratic sensibilities... it ranks among the smartest and most satisfying Marlowe mysteries".

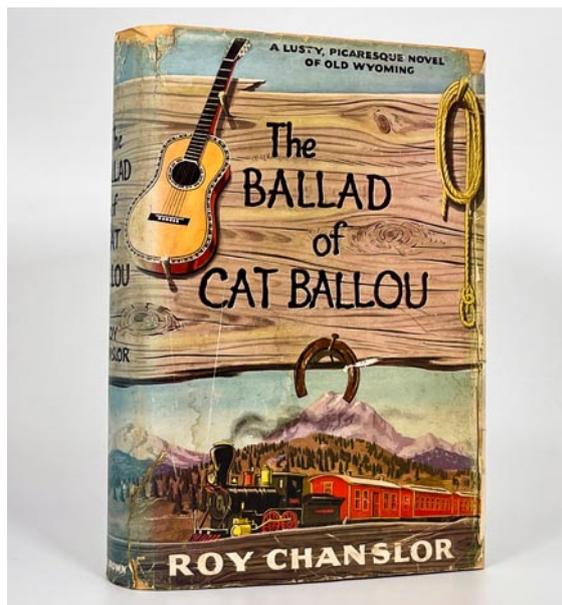
EIGHT EARLY STORIES IN ONE VOLUME



22. CHANDLER, Raymond. *Killer in the Rain*. Boston: Houghton, Mifflin. 1964. £400

8vo. Original blue cloth, lettered in white; pp. xii, [2], 394; a very nice copy in dust-jacket which is slightly creased at the top edge and with some short edge tears.

First US edition. Eight early stories which originally appeared in *Black Mask* and *Dime Detective*, and which were adapted into the first four Philip Marlowe novels.



This is for my dear Mother, to whom this book is dedicated.
From your loving son.
Roy
March 11, 1956

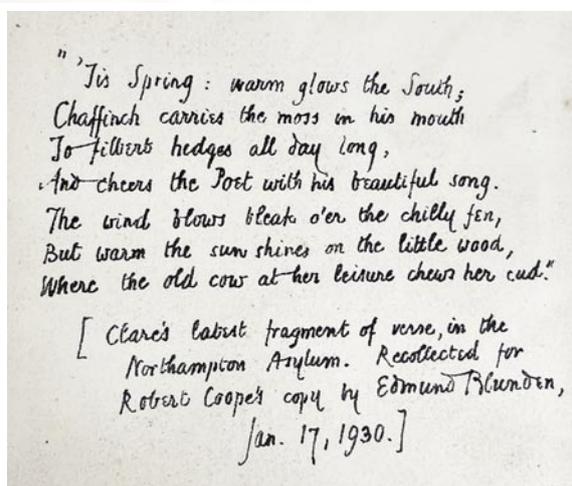
23. CHANSLOR, Roy. *The Ballad of Cat Ballou*. Boston: Little Brown and Company. 1956. £600

8vo. Original light brown cloth boards with green lettering to spine and illustrated dust wrapper; pp. [10], 3-334, [2]; slight bruising on head and bottom and crease to spine; illustrated wrapper slightly worn with a closed tear to top of back wrapper and an open tear to bottom; light soiling, old tape repairs to inside of wrapper, otherwise very good; authorial inscription to front free endpaper.

First edition, a unique copy inscribed and dedicated by Chanslor to his mother: "This is for my dear Mother to whom the book is dedicated, from your loving son Roy. March 11 1956".

This iconic Western comedy would prove to be the basis for the 1965 movie *Cat Ballou*, starring Lee Marvin and Jane Fonda. The film received three Academy Award nominations, including best song and an Academy Award for Best Actor.

THE RECOGNITION OF JOHN CLARE AS A POET, NOT
A MADMAN



24. CLARE, John. *Madrigals and Chronicles...* Edited with a Preface and Commentary by Edmund Blunden. London: The Beaumont Press. 1924. £400

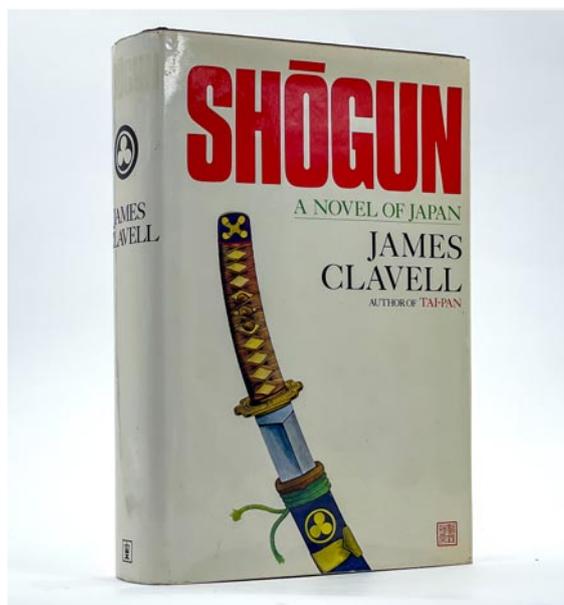
8vo. Original oatmeal cloth backed paper covered boards decorated with flowers and leaves; pp. xii, 102, [1], with 3 photographic plates, illustrations by Randolph Schwabe; very good; editor's inscription to ffeep (see below).

First limited edition, number 278 of 310 copies, inscribed by the editor Edmund Blunden.

This is a collection of recently found, previously unpublished poems by John Clare that were held by Peterborough Museum. The vision of the countryside that the poems reveal, where rural labourers and wildlife are at peace in a mid-England landscape that each calls home, are characteristic of Clare's output as a poet of deep environmental awareness.

Provenance: Front free endpaper inscribed by Edmund Blunden to Robert Cooper (1892-1972). Blunden's inscription of 17th January 1930 includes a transcription, made from memory, of Clare's last poem, which at this point had not been printed and would not be printed until John Tibble's 1935 edition of Clare's poetry: "'Tis Spring: warm glows the South;/ Chaffinch carries the moss in his mouth". Blunden was at the forefront of the revival of interest in Clare in the mid-twentieth century. Previously written off as a simple-minded lunatic, Clare was beginning to be recognised for the important nature poet and environmental visionary that he was.

A MODERN EPIC

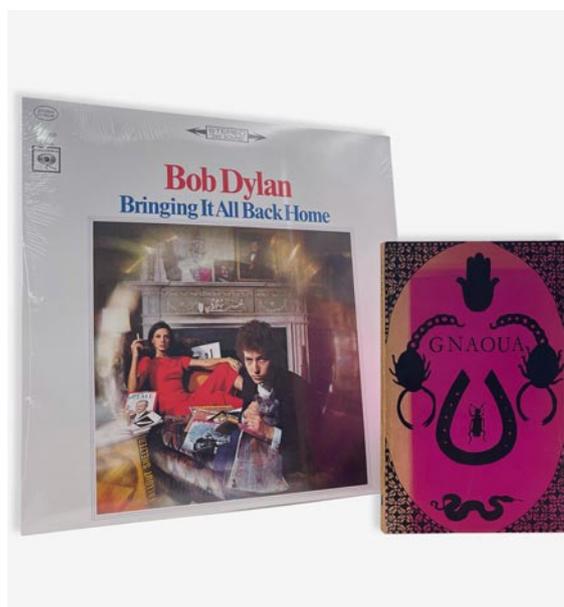


25. CLAVELL, James. *Shogun*. London: Hodder and Stoughton. 1975. £900

8vo. Original cloth and dustwrapper; pp. 802 + [2]; wrapper price-clipped and sunned to spine, otherwise very good.

First UK edition. Clavell's epic saga of 17th century Japan and its relationship with the West was a huge hit in its time and has recently been revived in an Emmy award-winning 2024 TV miniseries.

BOB DYLAN'S INSPIRATION



26. COHEN, Ira (editor); Jack SMITH (photography). GNAOUA Number One. *Tangier, Morocco*. Spring 1964. £800

Magenta printed card wrappers designed by Rosalind Schwartz, spine lettered in black; pp. 103, with 5 black and white photographic plates; covers unevenly sunned as often, clean within, overall a very good copy; contemporary ownership signature in pencil to front free endpaper.

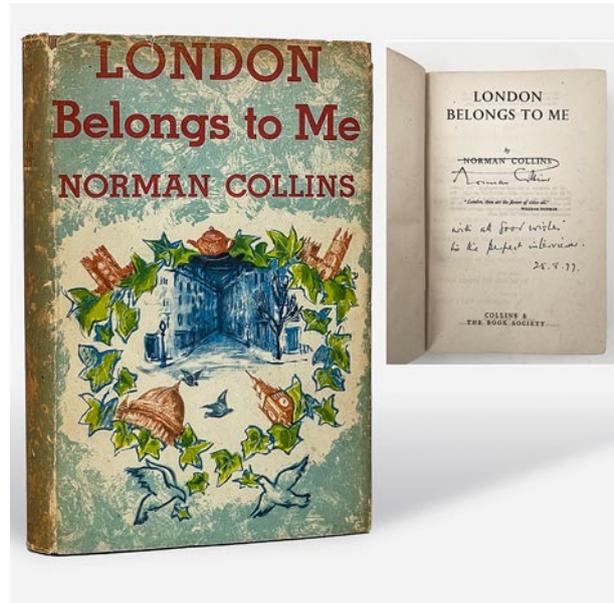
[offered with:] DYLAN, Bob. *Bringing It All Back Home*. 11-track stereo LP record. *Columbia Records*. 2021 [originally released 1965].

SIGNED BY THE AUTHOR

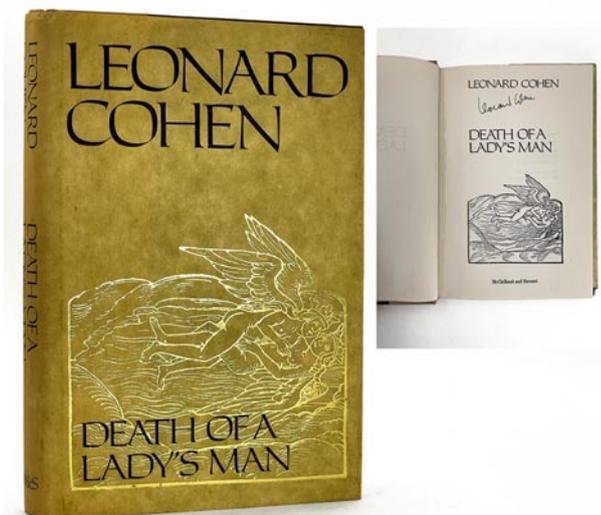
First and only issue of *GNAOUA*, the cult-favourite literary journal from Tangier, edited by poet, photographer, and filmmaker Ira Cohen.

This debut and sole edition of *GNAOUA* features an essay by underground filmmaker Jack Smith, titled 'Superstars of Cinemaroc', accompanied by five black-and-white photographic plates from Smith's experimental film *Flaming Creatures* (1963). The issue also includes contributions from prominent Beat authors such as Allen Ginsberg, Michael McClure, and William S. Burroughs.

GNAOUA Number One notably appeared on Bob Dylan's mantelpiece on the cover of his fifth album, *Bringing It All Back Home* (1965), among other artefacts Dylan selected to honour his artistic influences. Burroughs, in particular, had a profound impact on Dylan's writing during his first and most celebrated creative period.



SIGNED BY COHEN



27. COHEN, Leonard. *Death of a Lady's Man*. Toronto: McClelland and Stewart. 1978. £850

8vo. Cloth-backed black board, gilt lettering to spine in original price clipped dust wrapper, pp. 216; faint spotting to top edge otherwise near fine.

First edition, signed by Leonard Cohen on the title page.

Death of a Lady's Man (1978) propelled Cohen onto a new literary plane. Featuring a seminal series of poems and prose poems, accompanied by daring fragments of commentary, (both complimentary and critical), the songwriter's sixth book is structured in a novel format far ahead of its time.

28. COLLINS, Norman. *London Belongs to Me*. London: Collins & The Book Society Ltd. 1945. £650

8vo. Forest green publisher's cloth, lettered in sage green to backstrip; housed in the original unclipped pictorial dustwrapper (12s. 6d. Net); pp. [iv], 5-639, [1]; a very good copy, with some bumps to corners and compression to spine tips; pages evenly toned, with light corner crease affecting a number of pages; neat ownership name in ink to ffe; in the very good dust jacket which is browned to spine and edges; nicks and chips to edges, particularly affecting the spine ends and folds; upper panel retaining much of its brightness; authorial inscription to title page.

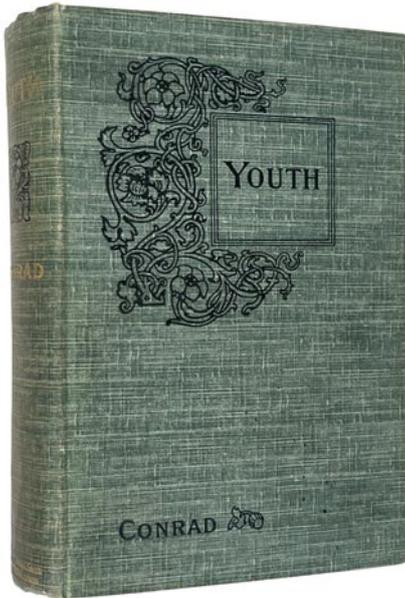
First edition issued by the Book Society in association with Collins, signed by the author on the title page under his crossed-out name, and inscribed "with all good wishes to the perfect interviewer 25.8.77".

Collins was born in Beaconsfield, London, in 1907. The son of a publisher's clerk, he left formal education at the age of eighteen, choosing instead to devote himself to the world of publishing. He began his career at Oxford University Press as an editorial assistant before continuing his career with stints at the *London News Chronicle* and the *Daily News*. Later, he became deputy chairman at Victor Gollancz. It was during this early stage of his career that he wrote *London Belongs to Me*, a fictional romp set in his home city, which follows a series of characters in a line of terraced houses, including spiritulists and a young motor mechanic accused of murder. Three years later, the novel was made into a popular film starring Richard Attenborough.

It was around this time that Collins began to turn his attention to media. In 1935 he began to work in broadcasting as a producer for BBC Radio, and in 1946 he was appointed Controller of the Light Programme, the BBC's more populist, entertainment-based radio service which had grown out of the BBC Forces Programme first established to entertain allied troops. He is perhaps best known for initiating *Women's Hour*, still broadcast weekly on Radio 4 today.

Although the identity of the interviewer is unknown, it was clearly someone who Collins held in high regard.

INCLUDING "HEART OF DARKNESS"

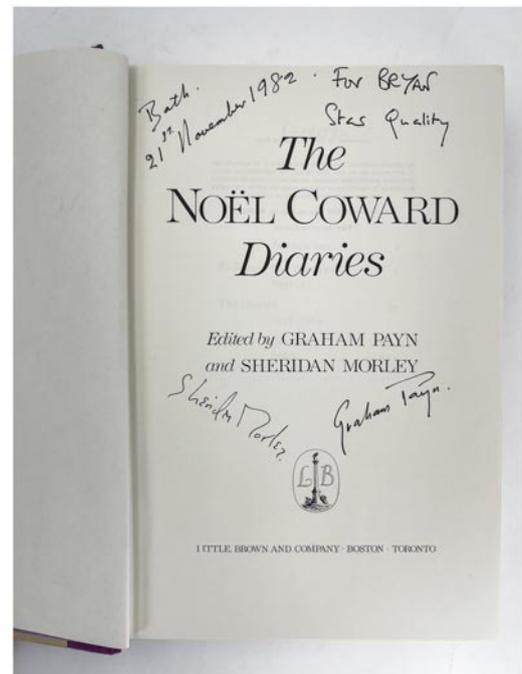


29. CONRAD, Joseph. *Youth: A Narrative and Two Other Stories*. Edinburgh: William Blackwood and Sons. 1902. £2,750

8vo. Original green cloth with gold gilt lettering on spine, slight discoloration on top edge, separation of spine; pp. [8], 375, [32]; light evidence of spotting throughout, otherwise very good copy.

First edition in book form of three novellas by Conrad, including "Heart of Darkness".

Youth: A Narrative and Two Other Stories marks a key moment in Joseph Conrad's literary career, being the first of his works to weave personal experience into fiction. It also introduces the character Charles Marlow, who famously narrates the second novella, "Heart of Darkness", widely regarded as one of the most influential works of modern fiction.



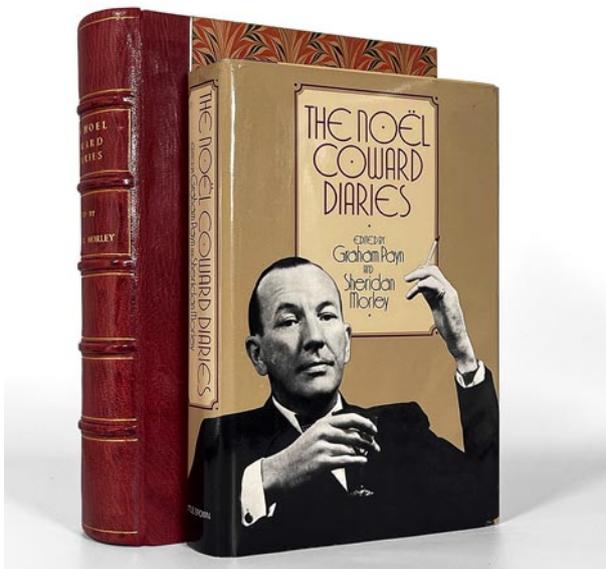
30. COWARD, Noel. *The Noel Coward Diaries*. Edited by Graham Payn and Sheridan Morley. Boston: Little Brown. 1982. £500

8vo. Original cream cloth bound with a lilac spine and a pictorial dust wrapper; pp. [6], 698; a fine copy preserved in a red morocco backed marbled paper covered box with raised bands; authorial inscription to title-page "For Bryan Star Quality. Bath November 21st 1982"; signatures to pastedown and front free endpaper (see below).

First US edition, inscribed on the title-page by the author.

This unique copy is additionally signed on the front endpapers by an array of Forbes's friends including Margaret Courtenay, Simon Jenkins, Lucy Fleming, Moira Lister, Madge Ryan, Brett Fancy, Elspeth March, Dinah Sheridan, Sally Ann Harris, Richard O'Callaghan, Elizabeth Quinn, Emlyn Williams, Derek Waring, David Bentley, Carl Davis, and others.

A GALAXY OF STARS



INGENIOUS AIRBORNE MURDER MYSTERY



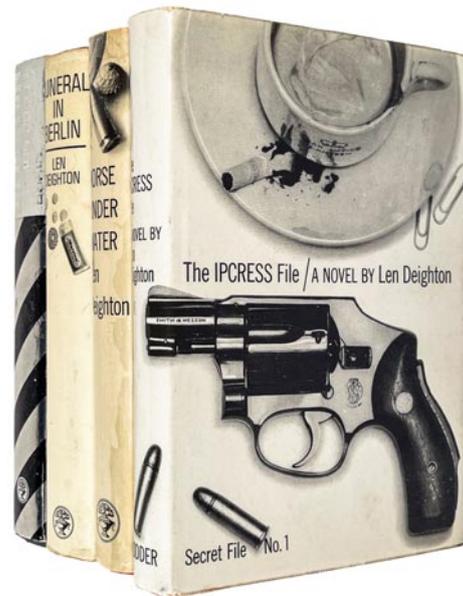
31. DALY KING, C. *Obelists Fly High*. New York: Harrison Smith & Robert Haas. 1935. £3,350

8vo. Publisher's beige cloth, spine lettered in orange; in the original illustrated dust-wrapper (not price-clipped); pp. [xii], 11-343, [3]; slight sunning to spine; a few nicks to extremities of wrapper, with a small enclosed tear to spine; light even discoloration to wrapper; light spotting to edges, with minimal internal spotting; a good copy in the scarce wrapper.

First edition.

C. Daly King was an American author known for his detective fiction series featuring the character of Professor John Stubbs, an amateur mystery-solving detective. Known for its clever plotting and intriguing premise, *Obelists Fly High* is considered a standout work by Daly King, and is often praised as a classic of locked-room mystery fiction. As Professor Stubbs finds himself entangled in another complex mystery involving a murder that takes place during a flight, the circumstances of the crime make it appear highly unlikely that anyone on board could have committed the murder. Professor Stubbs, an obelist himself, being "one who views with suspicion," puts this suspicious and inquisitive nature to the test to unravel the mystery and uncover the truth behind the murder.

Though Daly King did not produce a large bibliography in his life, his contributions to the locked-room mystery genre are highly regarded, and his novels are exemplary of the classic and Golden Age of detective fiction.



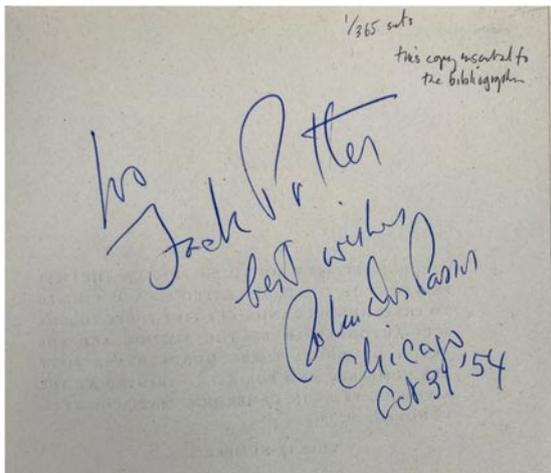
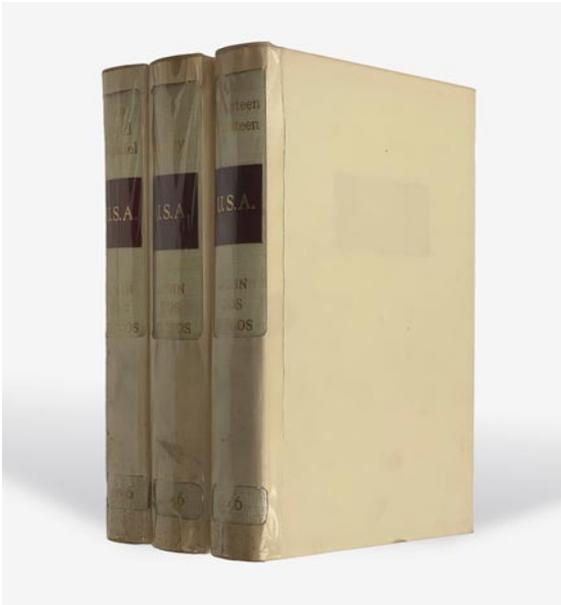
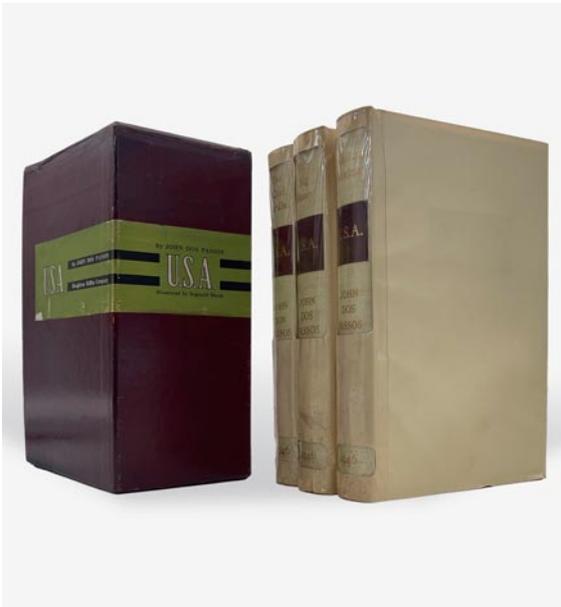
32. DEIGHTON, Len [The Harry Palmer Quartet]: *The IPCRESS File*; *Horse Under Water*; *Funeral in Berlin*; *Billion Dollar Brain* London: Hodder & Stoughton/Jonathan Cape, 1962-6. £2,000

8vo. 4 vols. Vol I in orange linson boards, lettered in gilt to spine with publisher's device gilt to foot; Vol II in red linson boards, lettered in gilt to spine with publisher's device gilt to foot, embossed in black and blind with a 'stamp' device to upper board; Vol III black boards, gilt to spine with publisher's device gilt to foot, 'stamp' embossed in blue and blind to upper board; Vol IV in blue linson boards, white 'brail' strip to upper board, lettered in gilt to spine with publisher's device gilt to foot; all in the original unclipped pictorial dustwrappers designed by Raymond Hawkey, the final in silver; Vols II-IV with decorative endpapers, very good copies all, light rubbing and marking, the odd stain to dust jackets; flaps to Vol II a little creased, and jacket a touch toned; previous ownership name in coloured pencil to ffp of Vol III; the jacket of the final volume a little rubbed and scratched, as is common. A lovely bright set.

First editions, first impressions all. Complete with the original crossword slip in Vol II as issued.

Deighton's debut spy novel, *The IPCRESS File* was first published in 1962. The author had been inspired to write the book after conversing with his real-life neighbour Anna Wolkoff, a White Russian émigrée who collaborated with a cipher clerk from the American embassy to spy for Germany in World War II. Deighton's mother used to cook for the family, and Deighton later recalled the moment when MI5 officers came to arrest her: "The experience was a major factor in my decision to write a spy story at my first attempt at fiction." The book was quickly followed by *Horse Under Water* the following year, *Funeral in Berlin* in 1964, and *Billion Dollar Brain* in 1967. *Funeral in Berlin* became subject of a legal case in the year of publication when they named a real-life firework manufacturer as the provider of dangerous goods. The 1972 Penguin edition subsequently changed the dialogue.

When the books were first adapted into film in 1965, another key change had to be made. Formerly, the protagonist remained anonymous and unnamed, but this proved difficult to translate to film. It was when lead actor Michael Caine sat down to lunch with James Bond co-producer Harry Saltzman that 'Harry Palmer' was born, and henceforth how the novels came to be known as the 'Harry Palmer' series.



33. DOS PASSOS, John. [The USA Trilogy]. Boston: Houghton Mifflin Company. 1946 £4,000

Three volumes, 8vo. Original cream cloth boards; gilt titled spines with brown morocco labels; boards with bevelled edges; illustrated endpapers; top edges gilt; black and white illustrations within the text by Reginald Marsh, pages untrimmed and partially unopened; acetate dust jackets and original dark red slipcase with title label

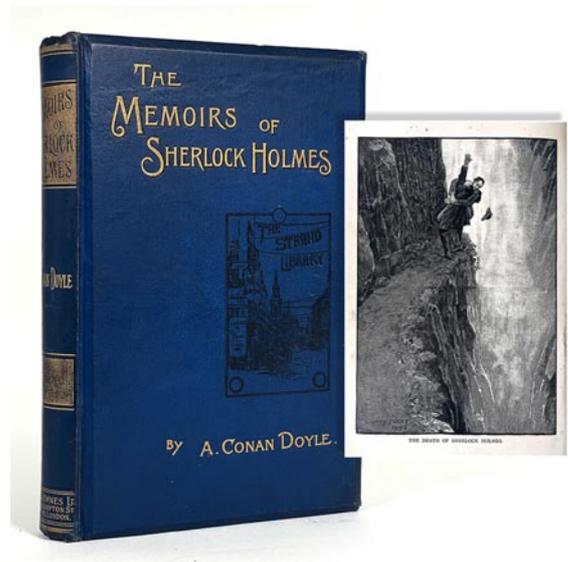
in green and black; slipcase recently repaired; dust jacket panels slightly toned but text body internally fine; overall a near fine set; authorial inscription to front free endpaper of vol. I "To Jack Potter, best wishes, John Dos Passos, Chicago, Oct 31 '54".

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

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

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

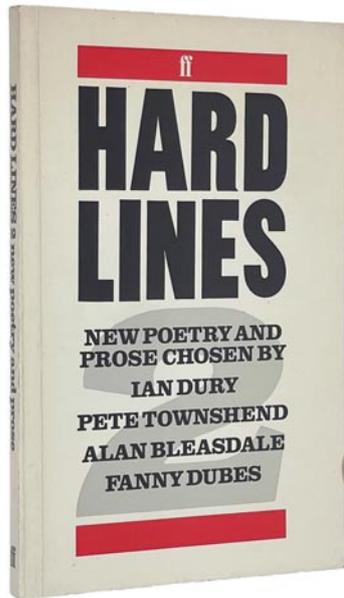
FEATURING THE DEATH OF SHERLOCK HOLMES



34. DOYLE, Sir Arthur Conan. The Memoirs of Sherlock Holmes. Georges Newnes, Ltd. 1894. £3,600

Royal 8vo, original blue cloth, blocked and titled in black and gilt, variant blue patterned endpapers, all edges gilt; pp. [ii] + 279 many illustrations by Sidney Paget; a little rubbing to spine especially to gilt lettering, some occasional foxing, but generally a very good copy.

First edition of Doyle's second collection of Sherlock Holmes short stories. Scarce on market. By 1894 Doyle, and indeed Sherlock Holmes, were household names with Holmes's death at the Reichenbach Falls (described in the final story in this volume) causing a public outcry.



35. [DURY, Ian.] *Hard Lines 2. New Poetry and Prose Chosen by Ian Dury, Peter Townsend, Alan Bleasdale and Fanny Dubes.* London: Faber. 1985. £350

8vo. Printed paper wrappers; pp. [viii], 9-95; inscribed by Ian Dury to front free endpaper; bookplate loosely inserted; very minor toning to wrappers, internally bright and clean, fine.

First edition, inscribed twice by Ian Dury, with a misquoted line from Bob Dylan's song *Gates of Eden*.

Hard Lines 2 is a follow-up volume to *Hard Lines*, a notable anthology of contemporary poetry, published in 1931. The anthologies are important for bringing together a range of poets to showcase the diversity and innovation of twentieth century poetry.

LIMITED EDITION SIGNED BY ELIOT



36. ELIOT, T.S. *Ash Wednesday.* London: The Curwen Press. 1930. £3,000

8vo. Original blue cloth decorated with gilt title and gilt lettering on spine; top edge gilt, else untrimmed; housed in publisher's brown paper-covered slipcase; pp. [xii], 13-28, [iv]; publisher's slipcase slightly rubbed to the

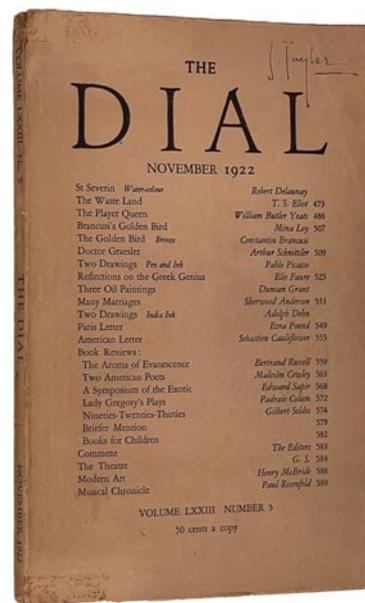
extremities and beginning to split along the spine; crack to upper cover now expertly repaired; free endpapers slightly tanned; end papers lightly offset; otherwise near-fine.

First limited edition, number 584 of 600 copies, signed by the poet.

Often referred to as his, 'Conversion Poem', *Ash Wednesday* is a long poem written during Eliot's conversion to Anglicanism. Marking the Christian fast day that signifies the beginning of Lent, a day of penitence to acknowledge one's sins, the poem revolves around a narrator's hope for salvation in a blasphemous world.

Throughout its six parts, the speaker evolves through a series of illuminating and distressing metaphorical transformations, some of which find powerful inspiration from Dante and from texts of liturgy though the poem maintains throughout much of a contrasting, secular undertone. The first section claims the title of an appropriate love poem by Cavalcanti - "Because I do not hope to turn again".

FIRST US PUBLICATION OF A MASTERPIECE



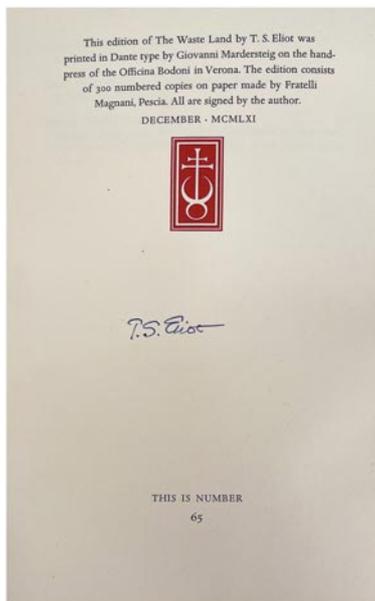
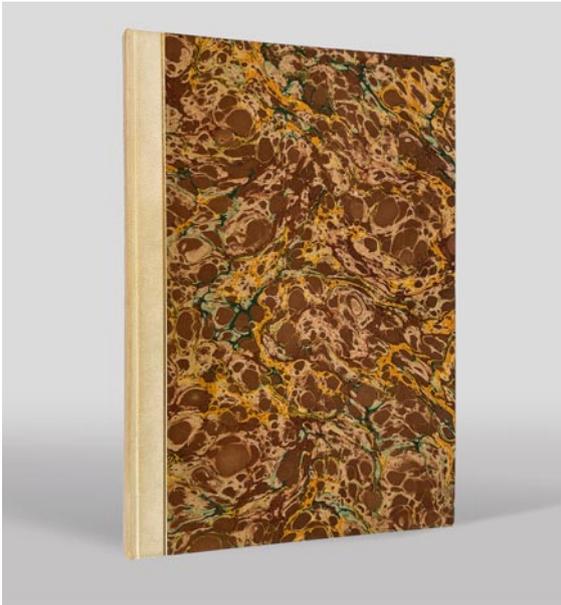
37. ELIOT, T.S. *The Waste Land.* in *The Dial*, November 1922, Vol. LXXIII, Number 5. Greenwich, Connecticut: Conde Nast Press. 1922. £1,500

8vo. Original wrappers as issued; pp. xvi (ads), [3], 474-592, xvii-xxxii, tipped in frontispiece by Robert Delaunay; previous owner's signature to first page and front wrapper; tape repairs to head and foot of spine, very good condition.

First US edition of *The Waste Land*.

It was *The Dial's* editor Ezra Pound who championed for the appearance of T.S. Eliot's prodigious *The Waste Land*, resulting in the first US publication of the poem in this astounding compilation of canonical literary names. Not only was *The Dial* responsible for this hugely significant literary progression, its varied pages feature further influential works by philosopher Bertrand Russell, writers such as William Butler Yeats, whose poem 'The Player Queen' appears in this issue, and the subversive Mina Loy, as well as artwork by Duncan Grant and Picasso.

RARE IN COMMERCE



38. ELIOT, T.S. *The Waste Land*. London: Faber and Faber. 1961. £10,000

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

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

In 1921, having taken time off from his job at Lloyds Bank for what would now be called depression, Eliot spent three weeks in Margate, on the South-East coast of England. Sitting in Nayland Rock shelter on the promenade, he wrote “some 50 lines” of *The Waste Land*, among them direct influence from where he sat: “On Margate Sands...I can connect / Nothing with Nothing. / The broken fingernails of dirty hands.” (*Losasso 2019*).

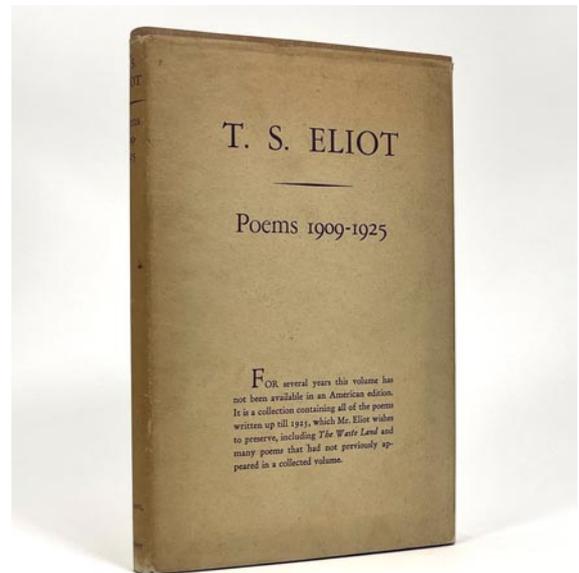
This theme of despair, and its powerful vision of urban alienation spoke to a generation of disillusioned young post-war readers, with some critics hailing it as a

masterpiece, and others denouncing it for its allusiveness (the US poet William Carlos Williams disliked the modernist style, claiming in his autobiography that it ‘returned us to the classroom’). Nonetheless, the poem remains one of the most influential of the twentieth century.

A highly attractive edition, rare in commerce.

Woolmer 28

FIRST US EDITION



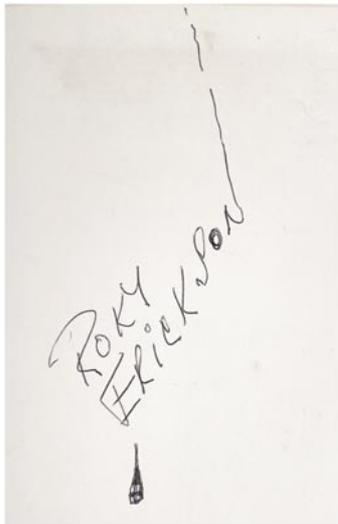
39. ELIOT, T.S. *Poems 1909-1925*. Harcourt Brace. [1925]. £1,500

8vo. Original cloth and scarce second issue dustwrapper; pp. 128; very slight chipping to top edge of wrapper, near fine.

First US edition.

This key early collection marked the start of modernist writer T.S Eliot’s association with Faber, collecting all the key early works including *Prufrock*, *Poems (1920)*, *The Waste Land* and *The Hollow Men* which appears complete here for the first time. The *Hollow Men* is divided into five parts and concludes with the famous reiteration of lines “This is the way the world ends/ Not with a bang but a whimper”. An obituary for Eliot in *The New York Times* stated that the last four lines of the poem are “probably the most quoted lines of any 20th-century poet writing in English”.

EXTREMELY RARE BOOK BY A ROCK PIONEER



40. ERICKSON, Roky. *Openers*. Austin, TX: Pyramid Publishing Company. 1972. £1,400

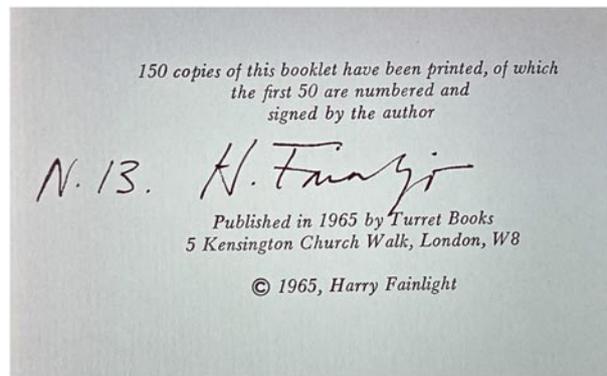
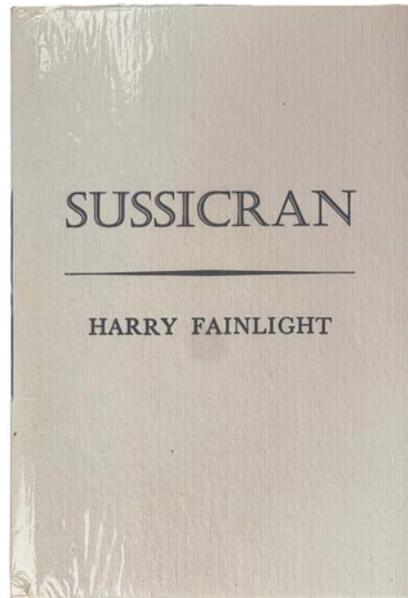
8vo. White cloth-covered boards, a peace/cross symbol in gilt design on front board, gilt lettering on spine without dust jacket, pp. [6] 69 [3], soiled front and back boards with rubbing to rear spine, slightly stained on pastedown, otherwise very good.

Extremely rare signed first edition.

Openers is a collection of poems written by the legendary singer and songwriter for the 13th Floor Elevators, Roky Erickson, during his incarceration at the Rusk Hospital for the Criminally Insane in Texas. Written alongside his childhood friend George Kinney, Erickson would publish this volume whilst still institutionalised. Excluding anthologies, this may be the only volume of poetry ever published with poems coordinated in alphabetical order and, despite its dark context, the 45 poems are nearly all extremely jovial and positive with titles such as, "Lets have a Never-Ending Love Contest", "Thank God for Civilisation" and "Looking with The Light". Despite this optimistic outlook, upon his release, Erickson would form the heavy rock band Roky Erickson and the Aliens who would compose songs exclusively satanic in nature.

A second collection *Openers II*, a compilation of Erickson's essays, interviews and song lyrics would be published in 1995, twenty three years later.

SIGNED BY THE AUTHOR



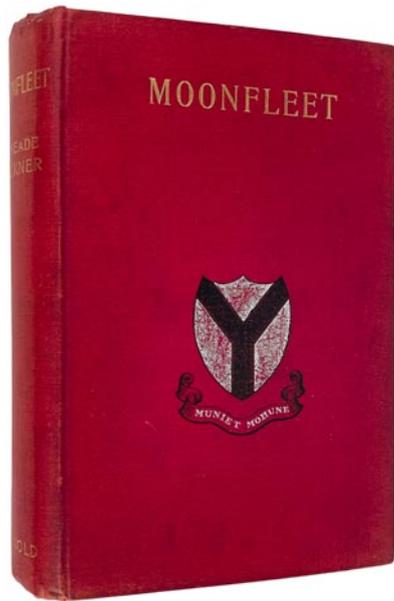
41. FAINLIGHT, Harry. *Sussicran*. London: Turret Books. 1965. £450

8vo. Original cream card wrappers with author and title in silver to upper cover; printed on stiff blue paper; pp. [ii], 3-12; the odd dirt mark, else fine.

First limited edition of Harry Fainlight's only lifetime book publicatn *Sussicran* ('Narcissus' spelled backwards): one of 150 copies signed by the author, and number 22 in the Turret Booklet series.

The British-American writer Harry Fainlight (1935-1982) lived in London in 1965 and rose to fame by participating in the celebrated Royal Albert Hall Beatnik poetry slam of 1965, the *International Poetry Incarnation*, initiated and headed by Allen Ginsberg. Here Fainlight would read the trippy and disturbing epic *The Spider*, a LSD-induced text, which was interrupted by a Dutch writer, high on mescaline, shouting 'Love, Love!', an event which disturbed the poet deeply.

Fainlight, a heavy drug user, who purportedly once slept with William S. Burroughs, was described by Allen Ginsberg as 'the most gifted English poet of his generation'. He was befriended by Ted Hughes (who wrote a poem about him in 1983) and Sylvia Plath; his sister was another Beat poet, Ruth Fainlight. In 1964 he contributed to Ed Sanders' *Fuck You* and in 1966 he participated in launching the *International Times* from the basement of Indica Bookshop. Turret Books, a hub for avantgarde poetry, was founded by Bernard Stone, a friend of Alan Silitoe and the cartoonist, book and record cover designer Ralph Steadman.

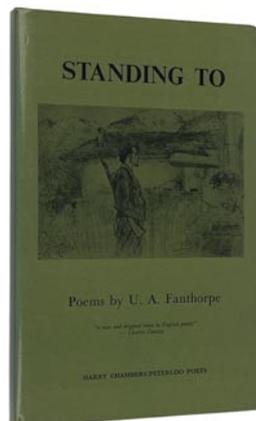


42. FALKNER, J. Meade *Moonfleet*. London: Edward Arnold. 1898. £4,400

8vo. Original red cloth, lettered in gilt, shield design in black and silver to front; pp. 305 + [1] + [2] ads + 32 [publisher's catalogue]; slight sunning to spine, a little bumping to extremities and browning to endpapers, very good. *Provenance*: presentation copy given to Thomas Hardy, inscribed to title page probably by Hardy's sister who inscribed other books for her brother: "Thos. Hardy/ From the Author/ 1898". With pencil markings, very likely by Hardy, to pages 114 and 119.

First edition. A wonderful association copy of this classic adventure story - Falkner and Hardy were good friends and Dorset neighbours, and the latter had several of the former's books in his library.

LIMITED EDITION SIGNED BY THE AUTHOR



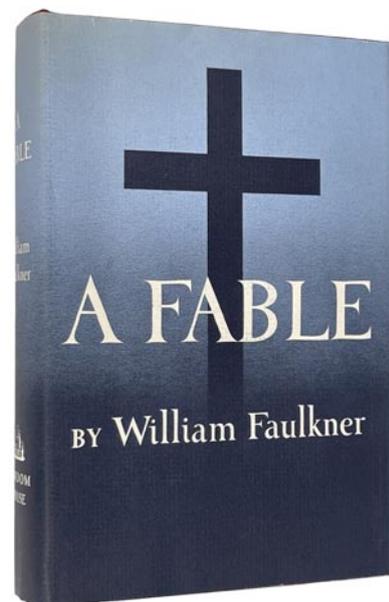
43. FANTHORPE, U. A. *Standing To*. Plymouth: Latimer Trend & Company Ltd. 1982. £250

8vo. Original green cloth with illustrated dust wrapper; pp. 95, [1 (blank)]; in fine condition.

First limited edition, number 39 of 50 copies signed by the author.

Christened a pioneer of society's more forgotten characters, Fanthorpe was a poet who paved the way for other female writers such as Carol Ann Duffy who would refer to Fanthorpe as a 'mother' in her elegy. He named this signed collection of poems after the precarious position of a soldier in the trenches to whom she felt an emotive parallel, "I feel as if I am a forward zone or a trench. I am a lay person in a professional world".

FIRST PRINTING OF A WARTIME CLASSIC



44. FAULKNER, William. *A Fable*. New York: Random House. 1954. £900

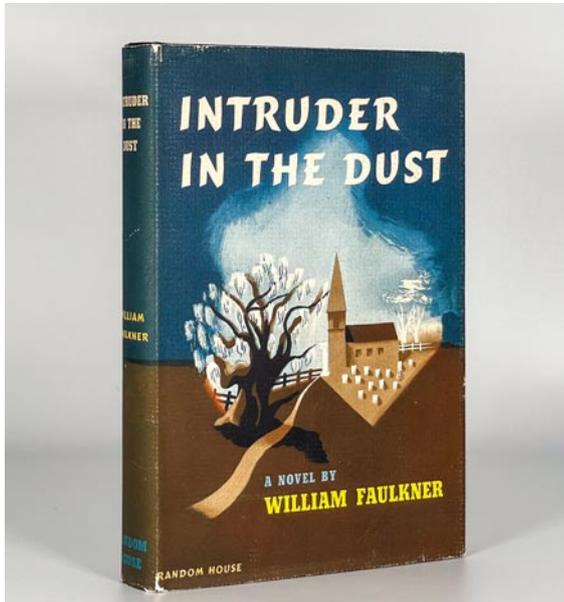
8vo. Dark red publisher's cloth, embossed in black and blind to upper board with three cross designs; lettered in pink and silver along backstrip, with publisher's device to foot; textured grey endpapers; in the stunning pictorial dust jacket designed by Riki Levinson; pp. [xiii], 4-437, [i]; an absolutely wonderful example, the best we have ever seen; essentially a fine copy in the like jacket which is just a trifle rubbed to foot of spine, housed in a custom-made paper slipcase which has done wonders to protect the cover beneath.

First edition, stated first printing, correctly priced \$4.75 to the front flap, and dated 8/54.

Faulkner worked for over a decade on *A Fable*, his classic wartime novel, and the one he had hoped would be his greatest achievement. Set in France, it covers the period of a week in 1918 when the protagonist, who represents a reincarnation of Jesus, orders his troops not to attack, and in introducing peace to trench warfare effectively stops the war.

The novel won the Pulitzer Prize in 1955, and the National Book Award for Fiction in the same year.

NOBEL PRIZE-WINNING RESPONSE TO RACISM



45. FAULKNER, William. *Intruder in the Dust*. New York: Random House. 1948. £1,000

8vo. Original black cloth, spine and front cover titled in gilt with blue capitals; with McKnight Kauffer illustrated dust wrapper; pp. [vi], 247, [1]; slight bruising to head of spine and publisher's device faded; a little very light rubbing to top corners of wrapper and bottom of spine, otherwise a near fine copy.

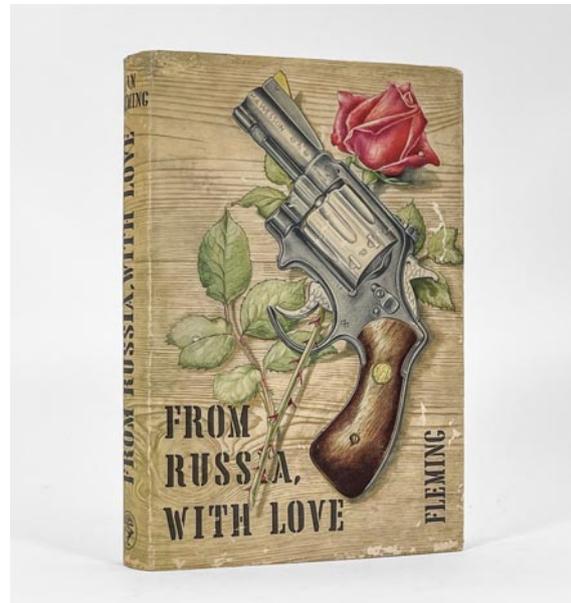
First edition of this novel about murder and the mass mind, the popularity of which was instrumental in gaining Faulkner the Nobel Prize.

"Sometimes it's better to be blind and see with your heart, than to have perfect vision and a mind closed to the truth".

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

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

J.F.K.'s FAVOURITE BOND NOVEL



46. FLEMING, Ian. *From Russia With Love*. London: Jonathan Cape 1957. £3,000

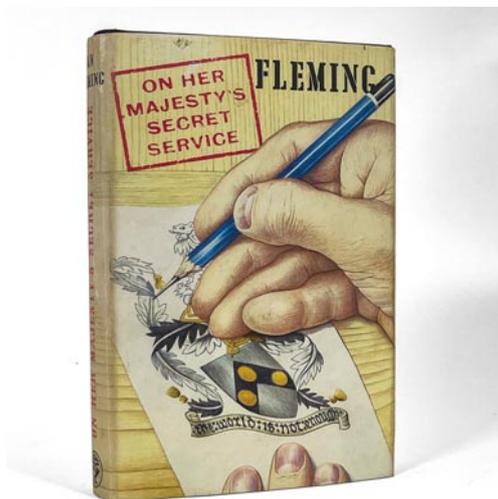
Crown 8vo., original black cloth, lettered in silver and red to spine and with gun and rose motif in black and red to upper cover; unclipped classic Richard Chopping dustwrapper; pp. 253, [iii]; a near-fine copy, one small bump to corner of upper boards, previous owner's inscription to front pastedown; jacket with a small strip of toning to lower edges of panels.

First edition.

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

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

ALSO KNOWN AS THE BELLES OF HELL



47. FLEMING, Ian. *On Her Majesty's Secret Service*. London: Jonathan Cape, 1963. £1,000

8vo., original brown cloth with white patterned swirl to upper board; gilt lettering to spine; the original Chopping dust jacket unclipped (16s. Net); pp. 288; very light spotting to outer edges, faint marks to verso of dedication page; unclipped jacket marginally faded to spine with a little rubbing; a very good copy.

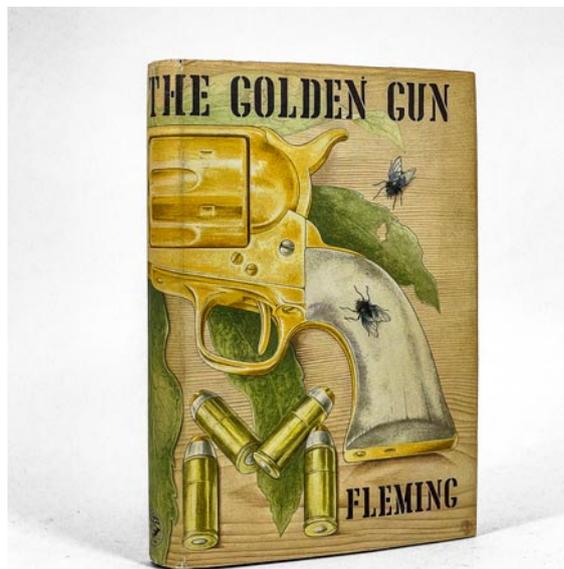
First edition, first impression, binding A.

After the relative disappointment of *The Spy Who Loved Me*, Fleming was adamant to produce his next novel to a tried and tested formula. *On Her Majesty's Secret Service* saw the reappearance of Blofeld and Spectre, linking this storyline to that of *Thunderball* which had been published in 1961. Fleming's recent visit to Engadine, near St Moritz, inspired many of the locations within the book, with Piz Gloria, Blofeld's mountain-top retreat and lab, based on the exclusive Schloss Mittersill Alpine Sports Club. The original working title for the book - *The Belles of Hell* was swapped for its current form after a friend of Fleming's found a nineteenth-century sailing novel of a similar name on a bookstall on London's Portobello Road.

The book is dedicated to 'Sable Basilisk Pursuivant', a code name for Fleming's friend Count Robin de la Laine Hirpleek.

Gilbert, p.351.

ARMS DEALS, NARCOTICS AND THE SUGAR INDUSTRY



48. FLEMING, Ian. *The Man with the Golden Gun*. London: Jonathan Cape, 1965. £550

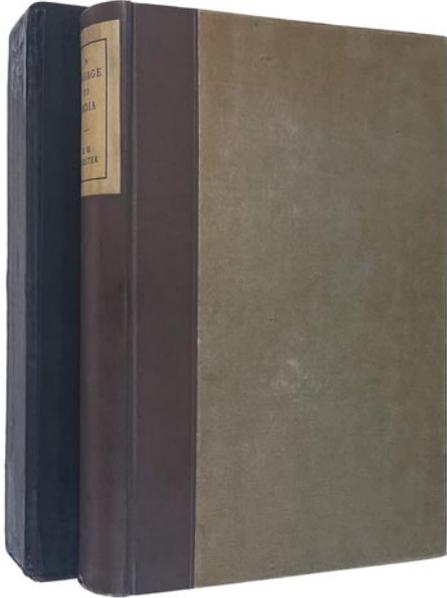
8vo. Original black cloth, titled gilt to spine, without the gilt gun to upper cover; patterned green endpapers, with illustrated dust wrapper by Richard Chopping; pp.[iv], v, [iii], 9-221, [iii]; small smudge to lower front corner of wrapper and small chip to top of spine, faint foxing to edges, very good indeed.

First edition. This is the first impression, first issue, second state, binding A as described in Gilbert, which was issued in a run of 23,203 copies.

The Man with the Golden Gun was written at *Goldeneye*, Fleming's private estate in Jamaica, in early 1964. The plot features Scaramanga, arms deals, narcotics, smuggling, and the Jamaican sugar industry, among other dastardly deeds. Fleming was accustomed to the sugar business, with friends in the trade, and his Jamaican estate was close to the Drax Hall sugar estate, originally belonging to the 18th century gothic novelist William Beckford.

Gilbert, p.412.

“MY DEAR, LIFE RARELY GIVES US WHAT WE WANT
AT THE MOMENT WE CONSIDER APPROPRIATE.
ADVENTURES DO OCCUR, BUT NOT PUNCTUALLY.”



49. FORSTER, E. M. *A Passage to India* London: Edward Arnold & Co., 1924. £4,500

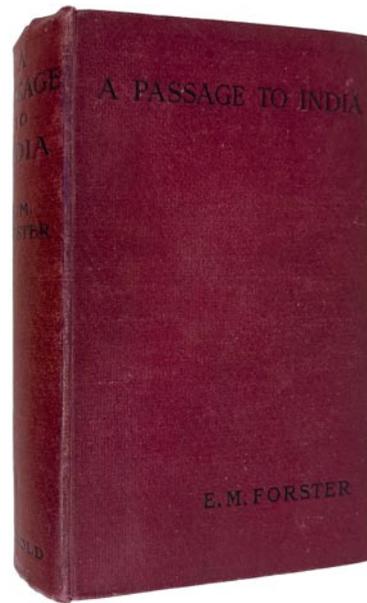
8vo., quarter brown cloth over grey cloth boards, printed paper label to spine; upper edge gilt, else untrimmed; housed in the incredibly scarce original cloth-covered slipcase; pp. [viii], 5-325, [iii], with title printed in black and red; additional paper spine label tipped-in to rear; a crisp copy, outer edges a trifle dusty; a little rubbed to foot of spine; otherwise near-fine, the slipcase split to edges, recently and expertly reinforced. *Provenance*: Book plate of Robert Elwell to front paste-down; Ex Libris of Jeremy & Penny Martin ffep; The Brick Row Book Shop sticker to gutter of front paste-down.

Limited to just 200 copies, this copy no. 104 signed by the author. This signed limited edition was published in the same year as the first trade edition.

Forster's famous novel 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.

David Lean made a well received film of the book which was released in 1984, with a cast including Judy Davis, Peggy Ashcroft and Alec Guinness.

FIRST EDITION OF A MODERN CLASSIC



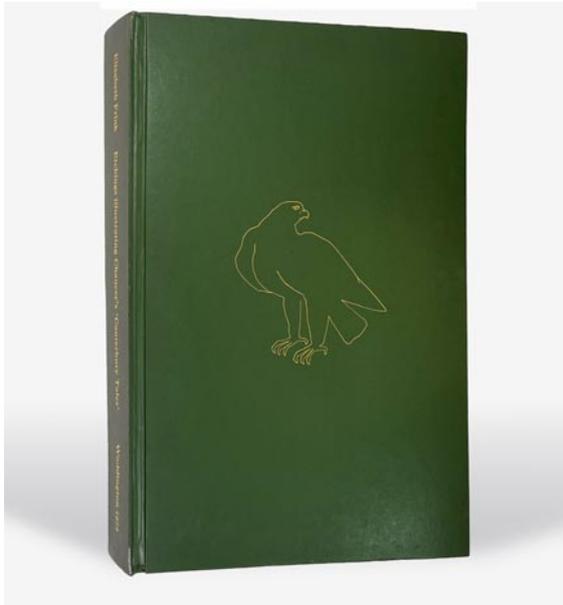
50. FORSTER, E.M. (author). *A Passage To India*. London: Edward Arnold & Co. 1924. £500

8vo. Publisher's dark red finely-ribbed cloth lettered in black to spine and upper cover, plain edges; pp. [iv], [5]-325 + [iii], publisher's adverts.; rubbed at corners and along spine; sporadic foxing, more so to the prelims, a little to the outer edge; a very good copy, lacking the very scarce dust jacket.

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 coloniser and colonised, 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.

A GIGANTIC WORK IN EVERY RESPECT



51. FRINK, Elisabeth (illustrator); Geoffrey CHAUCER, trans. Nevill COGHILL. Etchings illustrating Chaucer's 'Canterbury Tales'. London: Leslie Waddington Prints. 1972. £6,500

Elephant folio. Original green cloth with blocked bird illustration in gilt to front cover; gilt lettering to spine; pages untrimmed; unpaginated with 19 full page etchings; spine a little rubbed with a tear at rear and bruised at head; spine at a slight lean; otherwise a near fine copy.

An exceptionally rare and phenomenal rendition of Chaucer's *Canterbury Tales*, resplendent with animals, birds and mythical characters by the renowned English artist and printmaker Elisabeth Frink.

Frink's nineteen full page etchings provide illustration for all of the following from the Middle English classic: The Prologue, The Knight's Tale, The Miller's Tale I, The Miller's Tale II, The Reeve's Tale, The Shipman's Tale, The Prioress's Tale, Chaucer's Tale of Sir Topaz, The Nun's Priest's Tale, The Physician's Tale, The Pardoner's

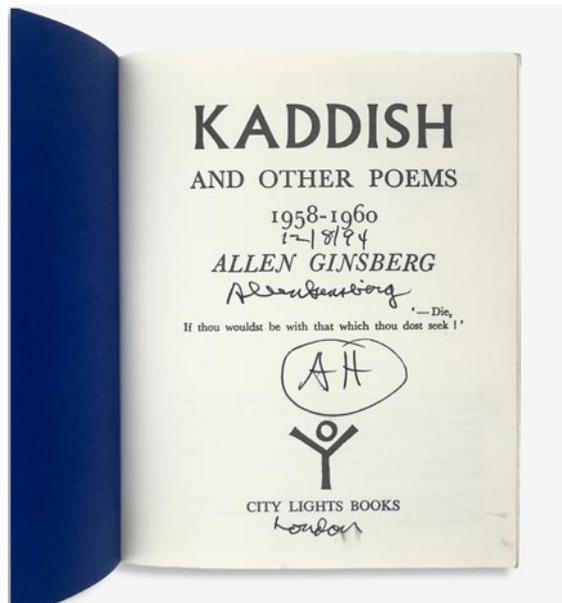
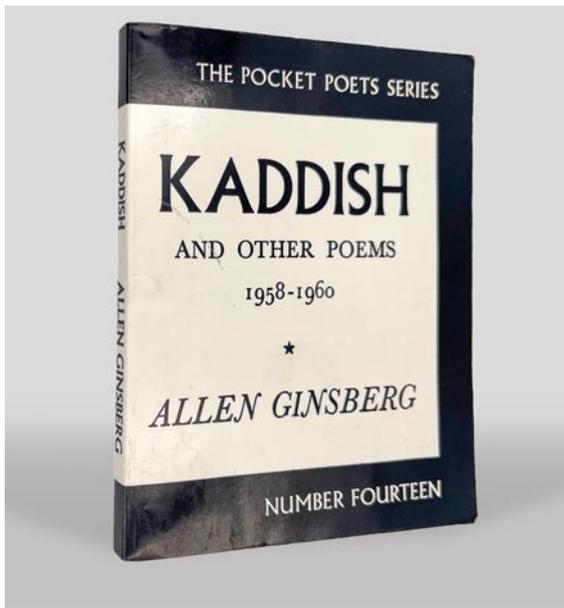
Tale, The Wife of Bath's Tale, The Summoner's Tale, The Clerk's Tale, The Merchant's Tale, The Squire's Tale, The Franklin's Tale, The Second Nun's Tale and The Manciple's Tale.

One of the most revered female twentieth-century artists, Elisabeth Frink was a true Post-War thinker - her famous sculpture works and etchings predominantly revolve around archetypes of masculine aggression, rarely working with the female form, and her challenge of the perception of war likened her to contemporaries like Henry Moore and Barbara Hepworth. As did Hepworth, she found her stature in an era in which sculpture remained a male domain. Coinciding with the production of this beautiful artistic translation of Chaucer was her *Goggled Heads*, a series of sinister male faces, of which she commented; 'The soldiers' heads were started in 1964 in England and led on to the goggle heads, which were the reflection of my feelings about the Algerian War and the Moroccan strongmen. One, called Oufkir, was held largely responsible for the death of the Algerian freedom fighter Ben Barka. Oufkir had an extraordinarily sinister face - always in dark glasses. These goggle heads became for me a symbol of evil and destruction in North Africa and, in the end, everywhere else'.

Similar to the mastery of Moore, Frink was distinct in her practice - casting from an original model that was built up with plaster, then hacking back at the plaster with a chisel. This refuted the methodology of canonical names such as Rodin. Not only did she focus on men, "I have focused on the male because to me his is a subtle combination of sensuality and strength with vulnerability", but she made mythical horses and birds her other primary subjects- an allegiance which is exemplified in her illustrations for *Aesop's Fables*. She was also responsible for the illustrations of a version of *The Odyssey*, also published by Leslie Waddington. The spirit and frequent humour of Chaucer's characters are illuminated by Frink's preference for the naturalistic, for capturing the spirit, rather than the strict human bodies, of the stories.

A prodigy since the age of twenty-two when, finishing her studies at Chelsea School of Art, a major exhibition at The Beaux Art Gallery in 1952 led to The Tate Gallery purchasing her work *Bird*, this rare limited edition casts in spectacular condition the delicacy of an imagination otherwise known commonly for its masculine encounter with bronze.

SIGNED BY GINSBERG



52. GINSBERG, Allen. *Kaddish and other poems 1958-1960*. San Francisco: City Lights Books. 1993. £400

Small 4to. Black and White iconic card wrappers; blue half verso; pp. [6] 7-99; ad. [5]; minor crease to front wrapper and slight indent to spine and back wrapper; residual marking of previous price sticker; otherwise near fine.

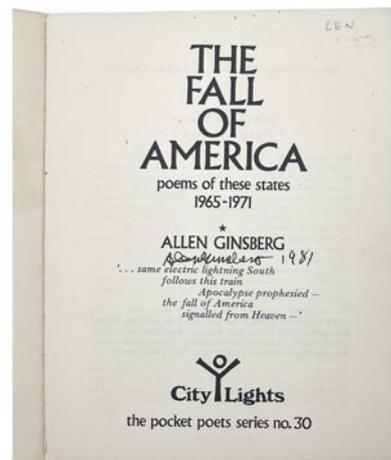
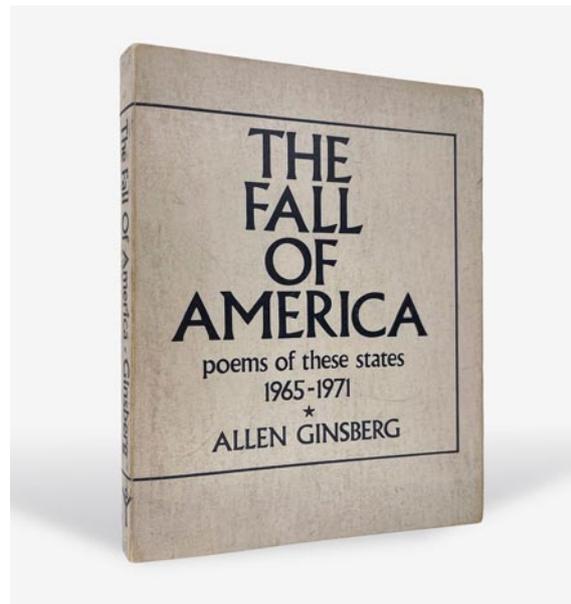
Twenty-third printing, a unique copy, signed by Allen Ginsberg in London and dated 12/09/94, three years before his death.

"Strange now to think of you, gone without corsets & eyes, while I walk on the sunny pavement of Greenwich Village" begins Allen Ginsberg's *Kaddish* dedicated to his mother, Naomi, who died in 1956, two years before this publication.

Kaddish refers to the Jewish mourning prayer and is not only a reflection of the forever estrangement caused by his mother's passing but also his own estrangement from his religious faith.

Heralded as possibly his finest work, *Kaddish* was first published in this The City Lights Pocket Poets Series edition and still continues to impact generations of readers.

SIGNED BY GINSBERG



53. GINSBERG, Allen. *The Fall of America: Poems of these states 1965-1971*. San Francisco: City Lights Books. 1971. £400

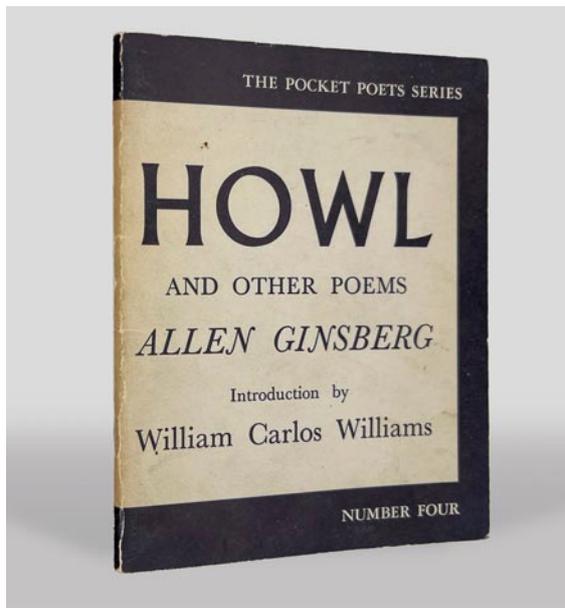
Small 4to. Cream paper card wrappers with black title lettering; pp. [8], 188; slight toning to wrappers and spine; offsetting from previous loosely inserted slip; otherwise near fine.

First edition, signed by the author in 1981.

The Fall of America is a collection of poetry published by the iconic City Lights Books and a subsequent winner of the Annual U.S. National Book Award for Poetry. More fiercely political than his previous works, many of the poems express Ginsberg's condemnation of the war in Vietnam. Travel writing, autobiography and news bulletins are only a few influences and structures which inform this poetic odyssey. Seminal reference points from world history as well as personal history were originally recorded on a Uher tape recorder which Ginsberg bought with the guidance of Bob Dylan.

The volume is dedicated to Walt Whitman, whose tone inspired Ginsberg's writing - a quote from the 1871 *Democratic Vistas* reads, "Many will say it is a dream ... but I confidently expect a time when there will be seen ... threads of manly friendship, fond and loving, pure and sweet, strong and life-long ... I say democracy infers such loving comradeship, as its most inevitable twin or counterpart, without which it would be incomplete, in vain, and incapable of perpetuating itself".

AN ICONIC WORK OF BEAT LITERATURE



54. GINSBERG, Allen. *Howl*. San Francisco: City Lights Books, 1957. £250

Small 4to. Original black and white card wrappers; inside front and rear covers black; Saddle-stitched and stapled binding; pp. [4], 7-44 ; front and back wrappers lightly toned with minor stain on front wrapper; rubbing on the binding, otherwise very good.

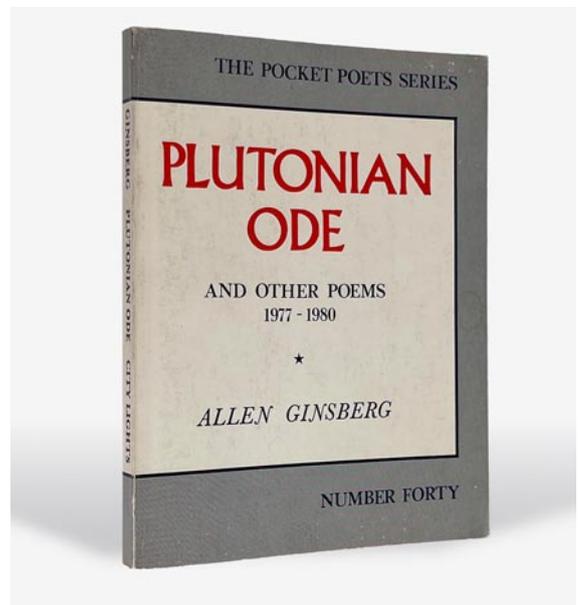
Sixth printing of this iconic book.

“Unscrew the locks from the doors! Unscrew the doors from their jambs!”

An early issue of the quintessential poetry collection from this noted Beat author, with an introduction by William Carlos Williams. “Howl” is one of the principle works of the Beat generation, but it was not without its controversy. For publishing the work, which openly references gay sex, Lawrence Ferlinghetti, a Beat poet in his own right, was arrested and charged with obscenity. After a very public trial Ferlinghetti was released, and another 5,000 copies were published to cope with the public demand generated from the arrest. This fourth printing was ordered just one month after his acquittal.

“I saw the best minds of my generation destroyed by madness...” begins Allen Ginsberg’s seminal long poem which established his title as a prophetic voice in America’s counterculture. The poem placed the Beat Generation movement on a celebrity stage after it was read at the Sixth Gallery in San Francisco on October 7, 1955. Composed in the long line style reminiscent of Walt Whitman, the poem grieves what society has become. Ginsberg described his method of spontaneous writing as; “Hebraic-Melvillian bardic breath”, and *Howl and Other Poems* is the ultimate beginning introduction to a poet with immense influence on generations of writers and those to come.

INSCRIBED BY THE AUTHOR AND PHILIP GLASS



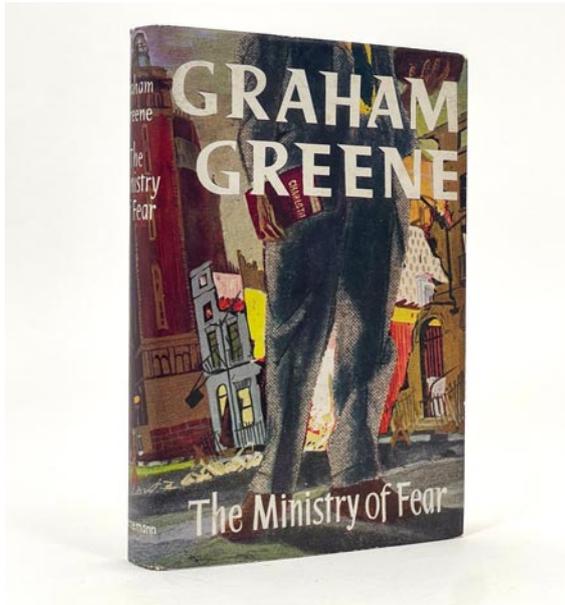
55. GINSBERG, Allen. *Plutonian Ode and Other Poems 1977-1980*. San Francisco: City Lights Books, 1982. £600

Small 4to. Publisher’s grey, red, white and black wraps; pp. [x], 11-111, [i]; internally near-fine, some dark marks and scratches to the covers.

First paperback edition, this copy inscribed by Ginsberg to Terry Arouran, dated 6/28/96 at Boulder. This copy additionally signed by Philip Glass, who wrote his Symphony No. 6 based on this poem. Partly sung by the soprano soloist, the symphony is in three movements, following the structure of the original. It was commissioned by Carnegie Hall in honour of Glass’ 65th birthday and as a vehicle for the talents of soprano Lauren Flanigan, premiering on February 2, 2002, at Carnegie Hall with Dennis Russell Davies conducting the American Composers Orchestra.

First edition. The final volume in the pocket poet series, which was published by Lawrence Ferlinghetti and the first volume of which had appeared in 1955. A photograph to p. [x] shows Ginsberg with his partner Orlovsky and friends of the Rocky Flats Truth Force meditating on R.R. train tracks outside of Rockwell Corporation’s Nuclear Facility’s Plutonium bomb trigger factory in Colorado. The protest halted a trainload of waste fissile materials on the day that the title poem was completed, July 14th 1978.

A TAUT POLITICAL THRILLER

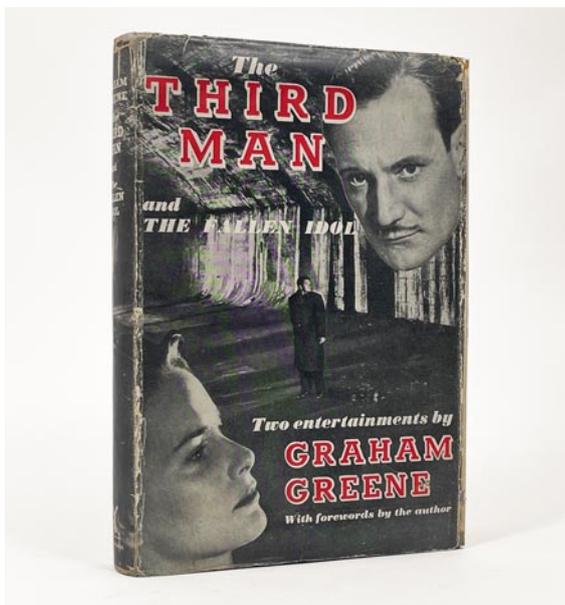


56. GREENE, Graham. *The Ministry of Fear*. London: William Heinemann Ltd. 1963. £200

8vo. Original red cloth bound boards lettered in gilt with wraparound pictorial dust jacket; (6) 268 (2); dust wrapper slightly nicked at corners; minor stain to front pastedown; internally clean, near fine copy.

Acknowledged to be a hugely authoritative 20th century novelist, Graham Greene's *The Ministry of Fear* is a taut political thriller or what he preferred to call one of his many 'entertainments'; work which he distinguished from his other many 'novels'. Famed for his excavation of the political issues of the modern world, his writing also demonstrates significant Catholic undercurrents despite his rejection of the title "Catholic novelist", particularly in *Brighton Rock*, 1938 and *The End of The Affair*, 1951.

A CINEMATIC CLASSIC



57. GREENE, Graham. *The Third Man and The Fallen Idol*. London: William Heinemann Ltd. 1950. £850

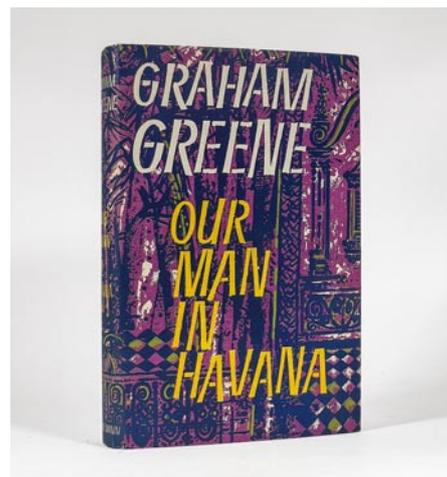
8vo. Black publisher's boards with lettering in silver to spine; complete with first-issue dust wrapper; pp. [vi], 188, [ii]; end papers very lightly browned, otherwise fine; jacket has tears to head and foot and to extremities, minor tear to top back of jacket; however remains bright and very good.

First edition, complete with first issue dustwrapper.

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

One of Greene's most sought-after novels, scarce.

SPY AS VACUUM-CLEANER SALESMAN



58. GREENE, Graham. *Our Man in Havana*. London: William Heinemann. 1958. £350

8vo. Original blue cloth with title in gilt to the spine within illustrated purple dustwrapper by Donald Green (not price clipped); pp. (8) 273 (1); devoid of previous owners' inscriptions or annotations; loosely laid in publishers folding advert for the first UK edition of *The Log From The Sea of Cortez* by John Steinbeck; minor bumping to head and foot of spine and slight chip to corner of dustwrapper; minimal

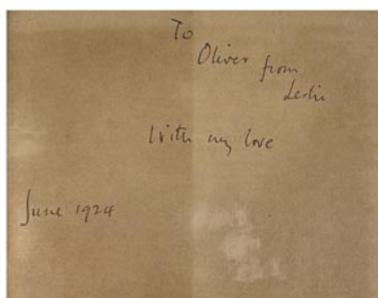
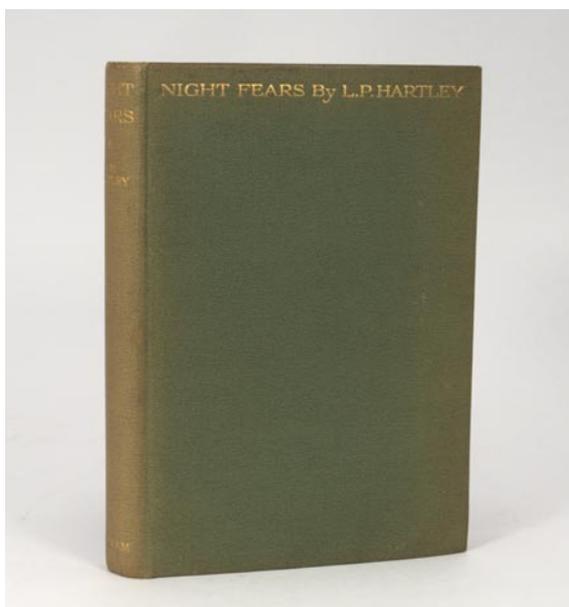
signs of browning to upper and fore edge; otherwise a near fine copy.

First edition, first printing.

“There is a splinter of ice in the heart” stated Graham Greene when comparing the role of the spy to that of the writer. Both, he believed, had to take on an objective observation of tragedy.

Graham Greene’s 1958 black comedy and espionage thriller set in pre-revolutionary Havana (prefiguring the Cuban missile crisis of 1962) was, in the following year, adapted into a film starring Alec Guinness as James Wormald, a vacuum cleaner salesman turned unreliable MI6 Operative whose lies begin to endanger lives. Graham Greene was not only one of the leading novelists of the twentieth century, he himself was employed by the Foreign Office and served as an Intelligence operative during World War II. The novel analyses and mocks the ways in which the secret service relies too heavily upon the authority of local informants.

SUPERNATURAL TALES



59. HARTLEY, L.P. *Night Fears*. London: G. P. Putnam's Sons. 1924. £2,000

8vo., green publisher’s cloth, titled in gilt to upper board; gilt lettering to spine; pp. [viii], 220, [iv]; outer edges untrimmed; a very good example, sunned to edges and spine with light compression; endpapers browned and offset, with light spotting throughout, particularly prevalent on the prelims.

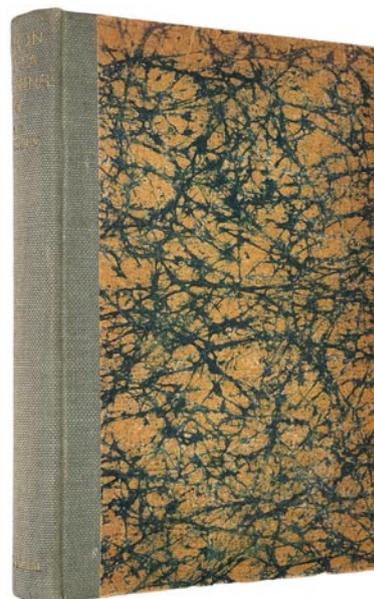
First edition of Hartley’s first book, a collection of short stories on the theme of the supernatural. This copy inscribed by the author to the ffep: “To Oliver from Leslie with my love” and dated in the year of publication, June 1924. The title story follows a nightwatchman in his new role, and the characters he encounters as part of his rounds.

Comprising 17 stories, some of which were originally printed in periodicals such as *The London Mercury* and *The Oxford Outlook*, the latter at which Hartley had been the editor. Perhaps now best known for his 1953 novel *The GO-Between*,

Hartley’s earliest influences came from writers such as Edgar Allen Poe, and although he wrote his first story at the tender age of 11, he struggled for much of his early life to realise his dream of becoming an author. It was not until 1924 that he met Constant Huntington of G. P. Putnam, who published this, his first volume, as well as his novella *Simonetta Perkins* in 1925. *Night Fears* was relatively unsuccessful, earning him no money. One particular reviewer wrote of his work that “his examination of the disturbed mental states of his characters is topnotch, and his horror stories can seem to be so unique as to be unclassifiable. He was stylistically without a peer” (Nevins, p. 53).

A lovely copy, offered here for sale one hundred years after it was first published.

HARTLEY’S FIRST NOVEL, INSCRIBED



60. HARTLEY, L.P. *Simonetta Perkins*. London: G.P. Putnam's Sons, Ltd. 1925. £1,000

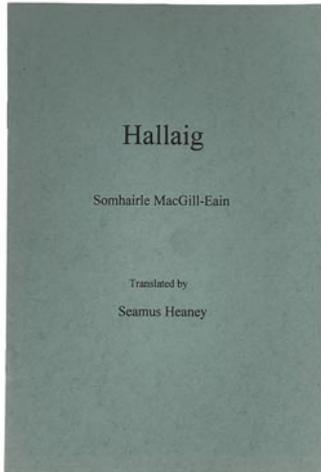
8vo. Original cloth-backed marbled paper-covered boards, lettered in gilt to spine; outer edges untrimmed; pp. [ix], 2-151, [1]; edges of boards a little rubbed, with a couple of small stains to cloth; endpapers browned and offset, one or two roughly cut to the outer edge; mildly toned throughout but else fairly clean; small abrasion to p. [i], possibly due to sticker being removed.

First edition of Hartley’s first novel, inscribed by the author to p. [i] “Oliver from Leslie with my love” and dated in the year of publication, December 1925.

The plot centres around a young Bostonian woman, who is visiting Venice with her overbearing mother. Tiring of her family’s attempts to find her a suitable suitor, her attentions quickly turn to a handsome gondolier.

Although considered by Hartley to be the most accomplished of his works, it was by no means his most successful. Published just one year after his first book (*Night Fears*, a collection of short stories), *Simonetta Perkins* earned the author just £12, although it was written about favourably. The *Saturday Review* called the young writer “one of the most hopeful talents”, and *The Calendar of Modern Letters* said that *Simonetta Perkins* was a “distinguished first novel”. Modern critics have called it his most dangerous, as Hartley explored infatuation and sexuality in a way considered less respectable at the time of writing. Indeed, it was only a few years later that D. H. Lawrence was to write *Lady Chatterley’s Lover*, a book which was banned in the UK and did not appear unexpurgated until 1960.

SIGNED COPY OF THIS TRANSLATION FROM THE
GAELIC



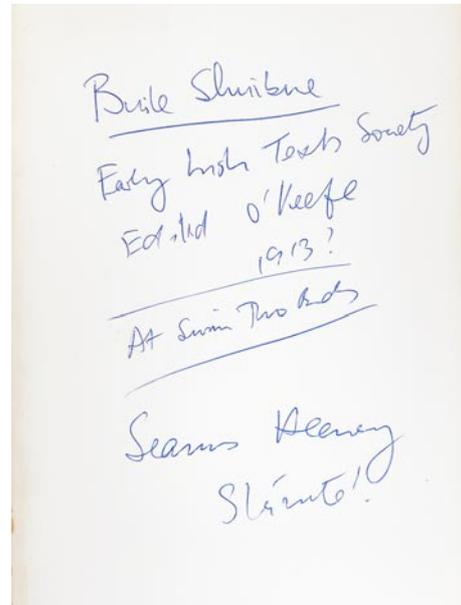
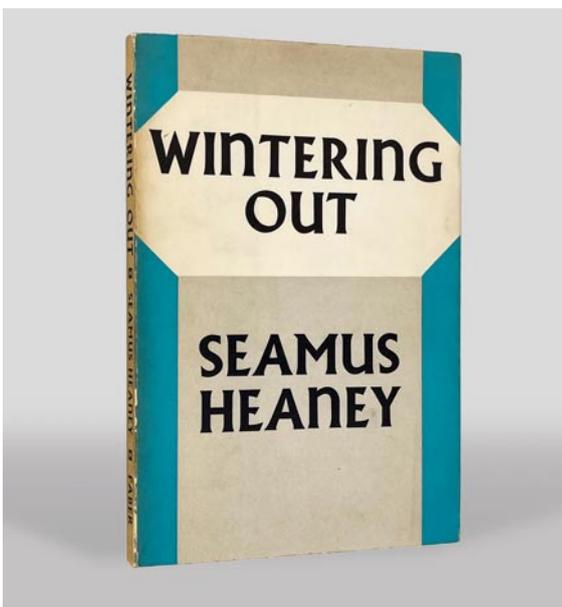
61. MACGILL-EAIN, Somhairle; Seamus HEANEY (translator). *Hallaig*. Dunblane, Scotland: Urras Shomhairle. The Sorley Maclean Trust. 2002. £850

8vo. Green printed wrappers; pp. 8; fine copy.

First limited edition, number 16 of 50 copies, signed by the translator.

Heaney translated Sorley MacLean's most famous poem, originally written in Scottish Gaelic. With a title inspired after a deserted village on the Isle of Raasay, a part of the Inner Hebrides, this poem is a significant literary achievement, reflecting the beauty of the environment alongside the burden of history and displacement. Heaney's nuanced translation is revered for its sensitivity and precision to the original Gaelic tone and cadence. Speaking of his intentions when composing his version, Seamus would explain; "I was hoping my English could do what Yeats wanted rhythm to do in poetry: prolong the moment of contemplation".

SIGNED BY SEAMUS HEANEY.



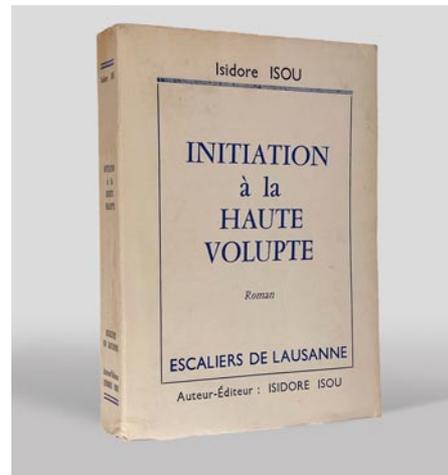
62. HEANEY, Seamus. *Wintering Out*. London: Faber and Faber, 1974. £1,500

8vo., Original paperback wrappers printed in black, grey and blue; pp. [vi], 7-80; very good.

Reprint of the first paperback edition, which preceded the hardcover. Signed by Heaney.

Heaney's third collection of poems is surprisingly scarce in this condition, particularly signed.

THE MOST BEAUTIFUL SCANDAL



63. ISOU, Isidore. *Initiation à la Haute Volupté*. Paris: Escaliers de Lausanne. 1960. £200

8vo. Cream card wrappers with blue lettering on title page and spine; pp. [4] 7-496; untrimmed pages which are partially unopened; slight foxing on fore-edges, vague bruising on top and bottom spine, otherwise very good.

"Renewal of the erotic/ Revolution of the Art of the Novel" writes Romanian poet and novelist Isidore Isou, responsible for the conception of Lettrism, an obscure French avant-garde movement with origin in 1940's Paris and roots in Surrealism. As a result of his Jewish origins and the oppressive ruling of Ion Antonescu in Romania at the time, Isou took exile in Paris. In 1946, he issued his first manifesto, labelling Lettrism as a literary and artistic movement orientated around 'the sign' and appealing for the abolition of words in favor of letters. The erotic *Initiation à la Haute Volupté* was originally published as a book in 1960 and subsequently inspired a series of silkscreens by Edizioni Conz in 1989. His 1951 film, *Traité de bave et d'éternité* (Treatise on Saliva and Eternity), caused such controversy in Cannes that Jean Cocteau named it "the most beautiful scandal".



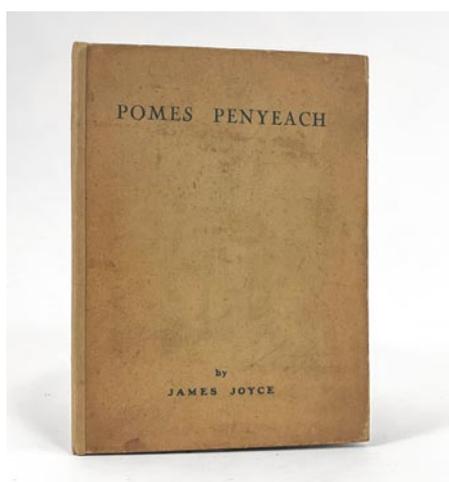
64. JEROME, Jerome K. *Three Men in a Boat*. Bristol: J.W Arrowsmith. 1889. £600

8vo. Mid twentieth-century full blue crushed morocco by Bayntun-Riviere, spine with raised bands decorated and lettered in gilt, covers ruled in gilt, inner dentelles gilt, marbled end papers, all edges gilt; the original illustrated cloth covers and spine bound in at the end; pp. [6], 315, [3 (ads)]; fine rebound copy.

First edition of *Three Men in a Boat* in a handsome binding.

'Jerome's reputation as a humorist was firmly established with the publication of the classic *Three Men in a Boat* (1889), subtitled (to say nothing of the dog), which depicts a series of comic episodes on a riverboat trip up the Thames. It has been translated into many languages and filmed three times, with a television production in 1979. Its combination of light-hearted satire, sharp dialogue, and slapstick has made it perennially popular, and it is the book for which Jerome is remembered' (ODNB).

JOYCE'S BAKER'S DOZEN



65. JOYCE, James. *Pomes Penyeach*. Paris: Shakespeare and Company. 1927. £500

12mo (122 × 95 mm). Brown paper-covered boards lettered in black to covers; pp. [20]; covers a little browned and marked, cracked along the backstrip, with some chipping, upper board now expertly reattached; pages a little toned, else fine internally.

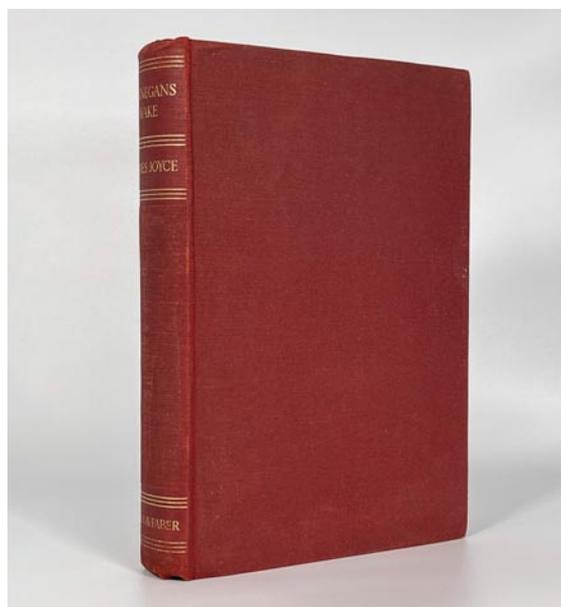
First trade edition, with the errata slip to rear.

A collection of 13 short poems, originally priced one shilling (12 pence), or twelve Francs in France. This edition was originally published in a very limited run of 13 copies.

The 13 poems here are offered at "a penny each". It was the custom for Irish tradespeople of the time to offer their customers a "tilly" (in Irish, tuilleadh) or extra serving - just as English bakers had developed the tradition of the "baker's dozen", offering thirteen loaves instead of twelve. The first poem of Pomes Penyeach is entitled "Tilly" and represents the bonus offering of this penny-a-poem collection. The poem was originally entitled "Cabra", after the Cabra district of Dublin where Joyce was living at the time of his mother's death.

Written by Joyce between 1904 and 1924, this collection includes some of the author's most popular poems, such as "A Flower Given to My Daughter" and "On the Beach at Fontana", with each poem accompanied by its place and year of composition.

FROM THE LIBRARY OF EDWIN MUIR

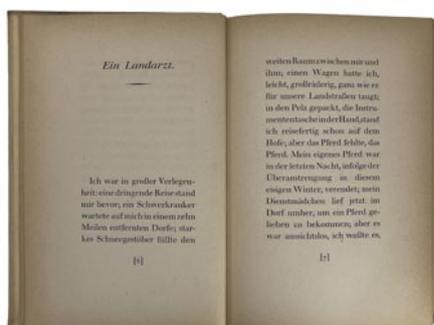


66. JOYCE, James. *Finnegans Wake*. London: Faber and Faber. 1934. £2,500

8vo. Red cloth with gilt lettering to spine; pages untrimmed; pp. [6] 628; foxing to front and back endpapers; one line of ink to the last page of text; very good copy of first edition. Provenance: perforated stamp on the last page of the text reading 'Complimentary copy - not for sale', having come originally from the library of Edwin Muir, who wrote one of the early reviews

Review copy of the first edition of Joyce's final masterpiece.

Written over a period of seventeen years, *Finnegans Wake* is considered one of the most complex and confounding literary contributions. It is composed in a unique and unorthodox vocabulary that melds together standard English with the language of old Irish manerisms, neologisms and puns confirming its status as one of the 20th century's most bold and elusive voices. After the publication of *Ulysses*, Joyce would not write a single line of prose for a year, after which the earliest reference to the genesis of *Finnegans Wake* is recorded.



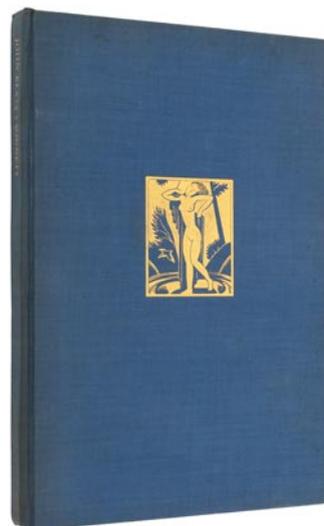
67. KAFKA, Franz. *Ein Landarzt*. Munich: Kurt Wolff Verlag. 1919. £1,450

8vo. Publisher's beige cloth, titled in maroon to upper cover and spine; pp. [viii], 189, [3]; a very good copy, sound, with some light uniform toning to paper stock and top edge, a little faded along the spine.

First German edition of Kafka's second short story collection *A Country Doctor*, published in 1919 by Kurt Wolff following *Betrachtung* (Contemplation) in 1912.

The collection consists of 14 short stories in the absurdist/surrealist vein for which Kafka became known — the 15th story "The Bucket Rider" was removed on Kafka's request prior to publication. Due to what can only be described as organizational difficulties within the publishing house, and the lingering effects of the war, the publication of the book stretched out over several years, to the exasperation of an increasingly irate Kafka, if rumours (and surviving correspondence) are to be believed. The dedication to his father is of particular interest, given some of the oedipal themes expressed throughout his canon works, and their notoriously difficult relationship. On a brighter note, Kafka was said to be delighted with the presentation of the book, most of all the unusually large and beautiful typeface.

The first edition of this book is, unhelpfully but interestingly, known to exist in a variety of similar (but far from identical) covers. This peculiar (and bibliographically frustrating) publishing strategy may well be the result of Kafka's poor sales performance during his lifetime, leading the publisher to hold back unbound sheets and produce different versions of the book as and when needed. Other versions of this book include those in half-cloth or paper covered boards, including variations with the same or entirely different title treatments, all ostensibly containing the same printing of the book.



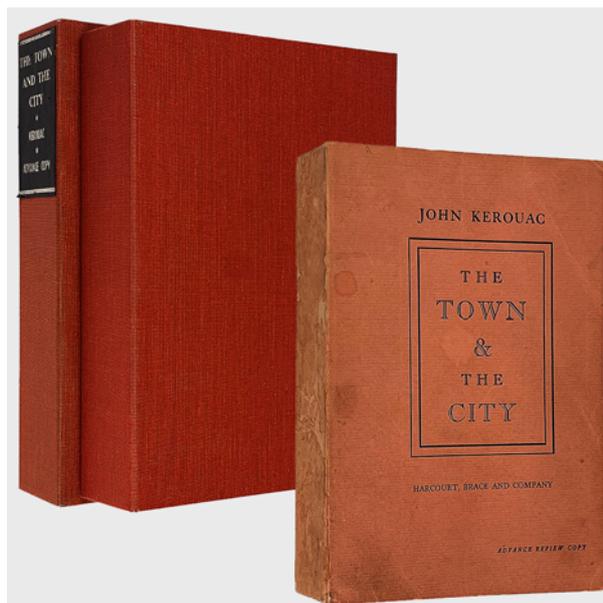
68. BUCKLAND WRIGHT, John. KEATS, John. *Collected Sonnets*. Maastricht: The Halcyon Press A.A.M. Stols. 1930. £1,000

8vo., original blue cloth lettered in gilt to spine with gilt block after Buckland Wright to upper board; outer edges untrimmed; pp. [iv], lxiv, [viii]; illustrated with portrait frontis of the author, and a further 10 wood-engravings by John Buckland Wright; a lovely copy, many pages entirely unopened; endpapers very lightly offset, very slight darkening to extremities of cloth; a superior example of this scarce edition.

Limited edition of 376 numbered copies, this one of 325 copies on Dutch Pannekoek laid paper, with the watermark of the Halcyon Press. Printed in Maastricht, Holland, the typeface is designed by J. van Krimpen, in the office of Messrs Joh. Enschede en Zonen, Haarlem.

John Buckland Wright's first published work. The self-taught artist here beautifully illustrates the sonnets of John Keats, including those dedicated to Spenser, Chatterton and Byron.

REVIEW COPY OF KEROUAC'S FIRST MAJOR WORK



69. KEROUAC, Jack. *The Town and the City*. New York: Harcourt, Brace and Company. 1950. £1,000

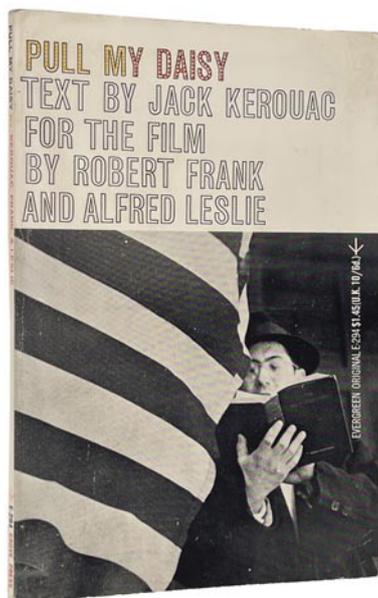
8vo. Orange card wraps with title printed cover in black; pp. [10], 3-499, [5]; housed in custom made cloth covered chemise within slip case with morocco lettering piece on

spine; spine has been restored using remnants of the original material; some water stains to half title, corner crease to upper cover, otherwise very good.

Advance review copy for Harcourt, Brace and Company.

Kerouac's debut and his first major work preceding *On the Road* (1957), one of the founding works of the "Lost Generation", *The Town and the City* is an autobiographical coming of age story drawing on the author's childhood in New England as well as the early Beat Movement in New York. Heavily influenced by the confessional work of Thomas Wolfe, Kerouac would describe this prelude to his work body as, "the sum of myself, as far as the written word can go". Always revolutionary in his style, characterised as 'Spontaneous Prose', *The Town and the City* blends fact and fiction in a beautiful lament to a past America and conjures up close friends prominent in the counterculture movement of the 1960s and 70s such as Allen Ginsberg and William Burroughs in its cast of characters.

KEROUAC ON FILM

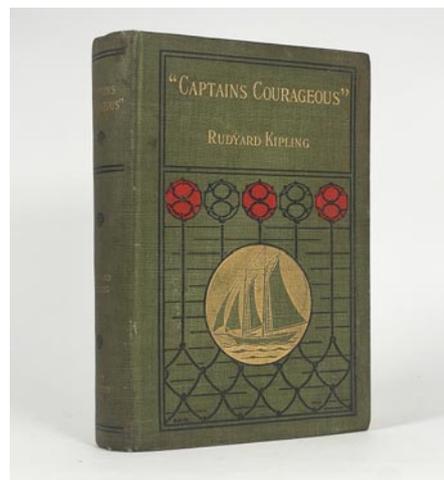


70. KEROUAC, Jack. *Pull My Daisy*. NY: Grove Press, Inc. 1959. £600

Slim 8vo. Original printed wraps with photo by Robert Frank; pp. 38, [xxxiv]; with 31 pages of black and white photographs, including of Jack Kerouac, Gregory Corso, Allen Ginsberg; covers and spine have the odd mark, interior is fine and unmarked.

First edition, first printing.

Pull my Daisy is the film adapted from the third act of Kerouac's play, *Beat Generation*, in which he provides the improvised narration. Based on a true event in Neal Cassady's life, the film tells the story of a railway brakeman's wife, who invites a bishop to dinner. When the brakeman and his friends arrive home early, chaos ensues.



71. KIPLING, Rudyard. *Captains Courageous*. New York: The Century Co. 1897. £500

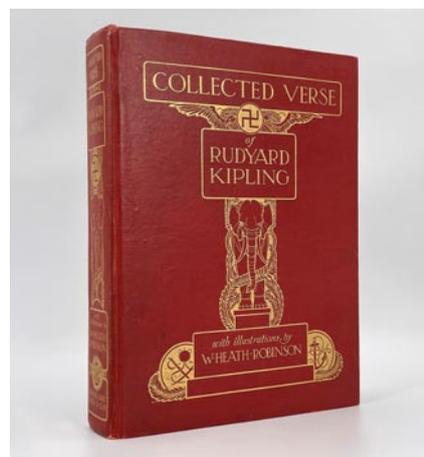
8vo. Original pictorial green cloth, blocked in black, red and gilt; top edge gilt; 21 full page illustrations by I.W. Taber; contemporary ownership inscription and name stamp on front endpaper; pp. viii, [2], 323; gift inscription in pencil to front fly leaf; cloth a little marked and dark spotted, front inner hinge reinforced; a good copy.

First US trade edition.

As in Kipling's classic novel *The Jungle Book* in which a young Mowgli finds himself astray in a new environment, *Captains Courageous* follows the evolution in character of Harvey Cheyne, washed overboard from an ocean liner into the trusting hands of the *We're Here* fishing boat.

In his autobiography, *Something of Myself*, Kipling writes of his intention with the novel as "I wanted to see if I could catch and hold something of a rather beautiful localised American atmosphere that was already beginning to fade". Rudyard Kipling would go on to receive the Nobel Prize for Literature in 1907.

NEVER PUBLISHED IN THE UK



72. KIPLING, Rudyard. William Heath ROBINSON (illustrator). *Collected Verse*. Toronto: The Copp-Clark Co., Limited. 1910 [1911]. £300

4to. Original red cloth elaborately and pictorially gilt with a striking design of an elephant monument to upper board, top edge gilt; pp. [xx] + 392; illustrated with 9 beautiful coloured plates set within decorative gilt borders on Japanese vellum mounts and guarded by captioned tissues, 8 full-page line drawings and other vignettes and decorations throughout; a very bright copy with only slight creasing of one tissue-guard.

First Canadian edition illustrated by Heath Robinson. This edition also appeared in the United States but was not issued in England. Scarce.



73. KUNDERA, Milan. Four copies of the *The Joke*. £800

1) KUNDERA, Milan. *Žert*. Prague: Československý Spisovatel. 1967.

White cloth with green and black title lettering; end papers patterned white and black; Green and white dust wrapper, upper edge green; pp. [6], 7-292, [4]; frayed ribbon marker; slight discolouration at bottom of spine; dust wrapper nicked at the top of spine, slight tear at top right corner of back wrapper as well as lower panel, otherwise very good.

First Czech edition.

2) _ . *The Joke*. New York: Coward-McCann. 1969.

Purple cloth backed green boards; lilac end papers, green and purple dust jacket designed by Rob Cobuzio; pp [9], 10-288; black lettering on spine faded; spine head and foot slightly bruised, front flap also price clipped; otherwise near fine.

First US edition.

3) _ . *The Joke*. New York: Harper Row Publishers. 1982.

Black cloth backed paper-covered boards with red printed star at bottom edge and gold lettering to spine; black illustrated dust wrapper designed by Fred Marcellino; pp. [8], vii-xii, [2], 267, [4]; distinct stains to back board, crease to front flap, rubbed at head of spine, otherwise near fine.

First US edition of the complete translation.

4) _ . *The Joke*. London: Faber and Faber. 1983.

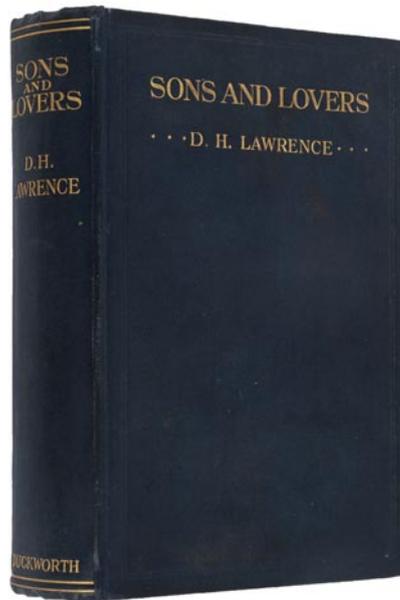
Black cloth backed paper-covered boards with gold lettering to spine; black illustrated dust wrapper designed by Fred Marcellino; pp. [8], vii-xii, [2], 267, [4]; slight foxing to fore edges; a few ink stains on pages 24-25, minor crease to front flap, otherwise near fine.

First UK edition.

The debut novel of the author of the modern classic *The Unbearable Lightness of Being*, Milan Kundera's *The Joke* is the story of a young student whose private joke within the oppressive environment of Communist Czechoslovakia derails his very existence. Although the manuscript was completed in 1965, censorship pushed back its publication date until it was eventually banned entirely when the Soviet Union invaded. Friction between Kundera's cries for political reform and the regime caused him to flee to exile in Paris. In an ironic play on the novel's title, he would write in *The Joke*, "People who

shout joy from the rooftops are often the saddest of all". With its wildly extensive legacy, French poet Louis Aragon christened it "One of the greatest novels of the century".

FIRST EDITION OF LAWRENCE'S PSYCHOLOGICAL MASTERPIECE



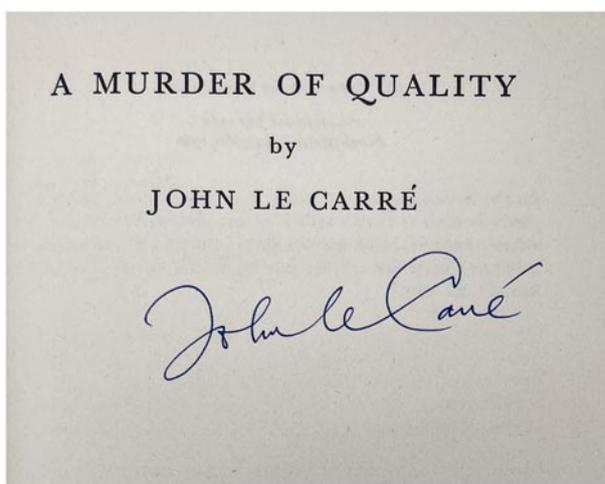
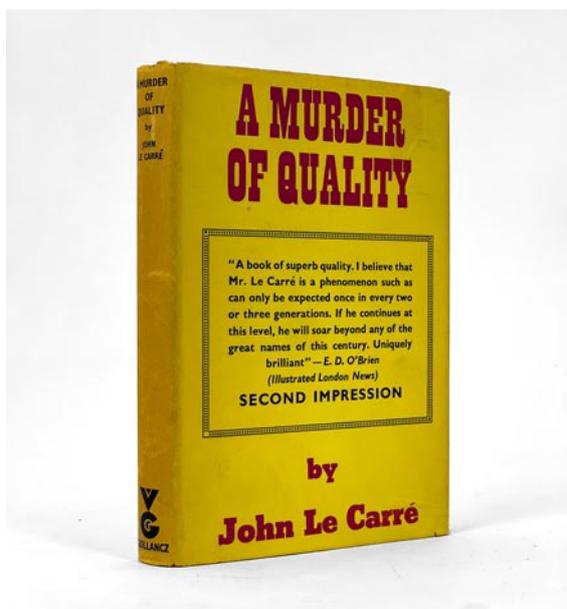
74. LAWRENCE, D.H. *Sons and Lovers*. London: Duckworth and Co. 1913. £600

8vo. Original blue cloth lettered in gilt on spine and upper board; pp. [vi], vii-viii; 423; [20 (advertisements)]; minimal rubbing to extremities; slight even toning and spotting throughout; bookseller sticker and stamp to end paste-down; a very good copy.

First edition, with the 20 page advertisement catalogue to rear, lacking the additional tipped-in title page.

Sons and Lovers reflects the period of significant cultural and industrial change at the start of the twentieth century in England. Reflecting on Lawrence's own experiences growing up in a mining town, he works to paint images of working-class life, and the drive to escape from it, in nuanced and convincing ways. This work is often considered as a transitional piece in Lawrence's writing career, marking a distinct shift from his earlier naturalistic and pastoral novels to a more introspective, psychological, and social commentary style. Lawrence's powerful characters and plots still holds much significance today, and continues to be appreciated for its exploration of human psychology, family dynamics, and the impacts of industrialisation and social class on the plethora of lives featured within it.

SMILEY: "LOOKS LIKE A FROG, DRESSES LIKE A BOOKIE, AND HAS A BRAIN I'D GIVE MY EYES FOR."



75. LE CARRE, John. *A Murder of Quality*. London: Victor Gollancz Ltd. 1962. £8,500

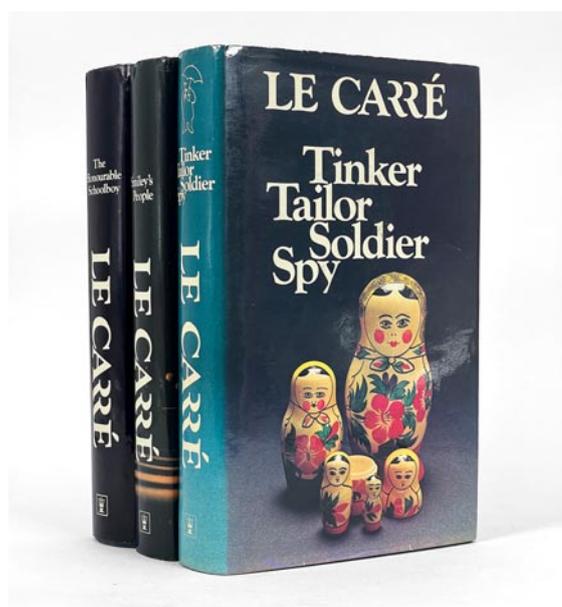
8vo. Original red boards, gilt to spine, in original dustwrapper; pp. [vi], 7-189, [iii]; upper board of wrapper with light crease towards foot; spine a little cocked, spine of wrapper slightly sunned, an attractive copy, nonetheless, of the author's very uncommon second book, the second to feature George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

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

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

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

SMILEY'S ADVENTURES CONTINUE



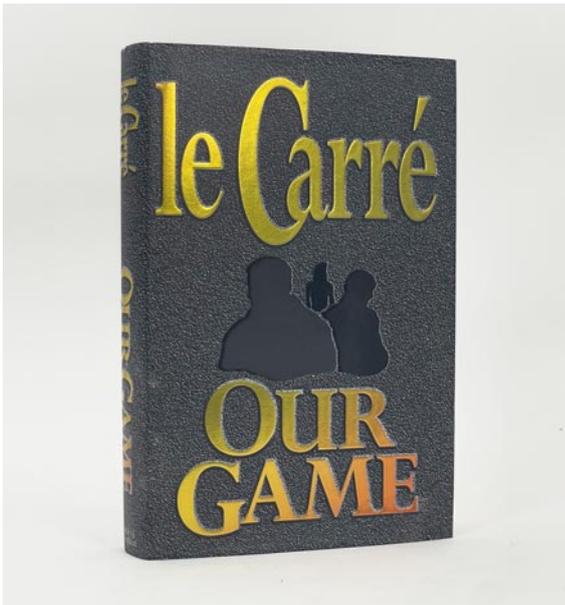
76. LE CARRE, John. The Karla Trilogy. [Tinker Tailor Soldier Spy, The Honourable Schoolboy & Smiley's People]. London: Hodder and Stoughton. 1974, 1977, 1979. £4,000

8vo. 3 vols. Original cloth and wrappers; pp. 349, 532, 327; very good.

First editions, each volume with Le Carré's signature tipped-in on card to title page, scarce in such condition.

Le Carré's classic Karla trilogy follows George Smiley, the inscrutable, ageing spymaster, in his efforts to lead the Circus, as the British Secret Service is known, through the intrigues of the Cold War. The novels inspired a celebrated TV adaptation starring Alec Guinness as Smiley and an equally well-received feature film with Gary Oldman.

THE DUSTWRAPPER THAT FELL OUT OF FAVOUR

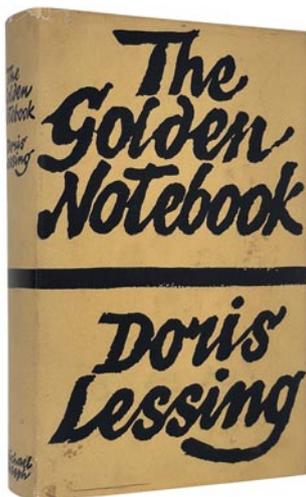


77. LE CARRE, John. *Our Game*. Hodder and Stoughton. 1995. £360

8vo. Publisher's black cloth, spine lettered in gilt; in the original dust-wrapper (not price-clipped); map endpapers; with the ribbon page-marker; pp. [viii], 347; fine.

First edition, first issue one of just 1000 copies printed before the presses were stopped because Le Carre objected to the jacket design. Instead of pulping, the out-of-favour initial copies were subsequently distributed to airport bookshops. A novel of suspense in the great British tradition. Le Carre employs an unremitting tension that electrifies the story from the first word. The aftermath of the Cold War is still looming large over the plot.

FIRST EDITION OF SEMINAL FEMINIST WORK



78. LESSING, Doris *The Golden Notebook*. London: Michael Joseph. 1962. £900

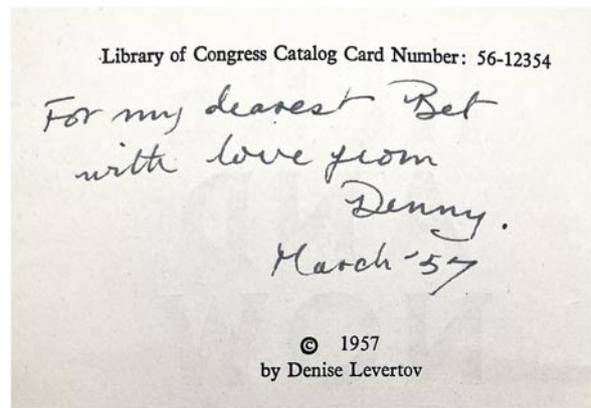
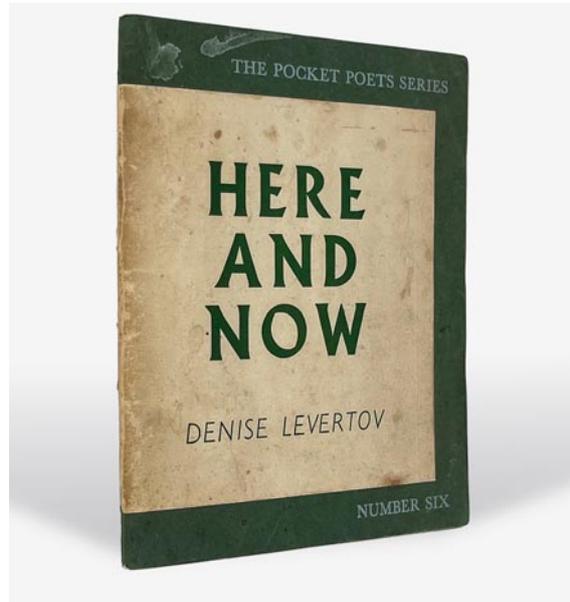
8vo. Original black cloth, spine lettered in gilt; original iconic yellow dust wrapper designed by William Belcher with author's photograph to lower cover; pp.568; endpapers lightly offset, spine ends a tad compressed, with light scratching to upper edge; else a near-fine copy in the very good dust jacket, which has a couple of small stains, creasing and nicking/chipping to spine tips; small

abrasion to front flap fold, and a couple of small biro marks to the spine.

First edition of the Nobel Prize winner's masterpiece, a profound exploration of mental and societal breakdown.

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

FIRST EDITION WITH PERSONAL INSCRIPTION



79. LEVERTOV, Denise. *Here And Now*. San Francisco: City Lights Books. 1957. £600

Small 4to. Original card wrappers, both covers with green template surrounding white cream block with green lettering; pp. [2], 5-32; significant browning and slight white staining to front cover; stains to back cover and rubbed spine; some internal markings from pp. 29-32; otherwise very good.

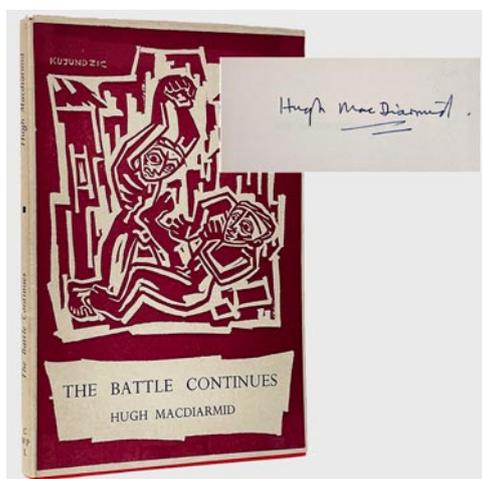
First edition, with the intimate inscription from the author: "For my dearest Bett with love from Denny, March '57".

"Two girls discover/ the secret of life/ in a sudden line of/ poetry" writes Denise Levertov in her poem "A Secret". An American poet, essayist and political activist, at the age of 12, Levertov would send a collection of her poems to T.S. Eliot who, in turn, would respond with two-page positive words of encouragement to a child that had firmly decided her destiny. She would publish her first poem at

17. *Here and Now* was Denise Levertov's first American collection of poetry and is essential in demonstrating the transformation of her language as influenced by her interest in The Black Mountain Poets and the works of William Carlos Williams although she stoically refused to be formally aligned to a movement.

Avoiding dramatic metaphorical excess, Levertov employs the lilt of ordinary speech to portray both objects and emotion. In the collection's first poem, "The Gypsy's Window" she describes the scene as a "stage" of the ordinary and concludes in her final lines that the roses "look real/ as unreal/ as real roses". Levertov believed that language was being deployed by government to justify genocide and monstrosity and was deeply involved in the political activism of the Anti-Vietnam movement. She believed it was time for us all to "relearn the alphabet", a phrase that would title her 1970s book. In *Modern American Women Poets*, biographer Jean Gould labelled Levertov, "a poet of definite political and social consciousness". Throughout her lifetime, Levertov was steadfast in her refusal to be defined and this scarce first edition marks the starting point of a fiercely independent master of words.

IN DEFENCE OF DEMOCRACY



80. MacDIARMID, Hugh. *The Battle Continues*. Edinburgh: Castle Wynd Printers Limited. 1957. £500

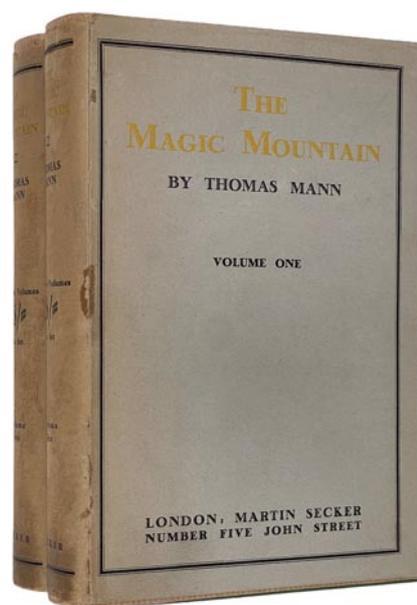
8vo; Red publisher's boards, ruled in blind to upper board, and gilt along spine; in the striking grey dust jacket with single colour lino cut by Zeljiko Kujundzic; pp. [viii], 107, [1]; essentially fine, the jacket slightly creased and nicked at upper edge; author's signature to front free endpaper.

First edition, signed by the author.

Ian Hamilton wrote that Hugh Macdiarmid "makes his own rules, contemns categories, cracks open water-tight compartments, bestraddles disciplines, scorns social, cultural, and academic cliques and claques, and affirms ... that it is not failure but low aim that is criminal".

The Battle Continues is Macdiarmid's resolute stand against Fascism under General Franco, following the publication of a poem on the Spanish Civil War by South African poet Roy Campbell, a staunch opponent of the democratic Left. The poem was a direct response to Campbell's "Flowering Rifle", serving as a rebuke that remained unpublished at the time, aside from a limited number of quarterly passages. *The Battle Continues* now stands as a revolutionary rallying cry in defence of democracy everywhere.

FIRST UK EDITION OF A LANDMARK OF GERMAN LITERATURE



81. MANN, Thomas. *Der Zauberberg* [The Magic Mountain]. London: Martin Secker. 1927. £6,000

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

First UK edition of Mann's masterpiece, translated by H. T. Lowe-Porter. One of the greatest novels of the 20th century, it was the principal work for which Mann was awarded the Nobel Prize.

The Magic Mountain was first published in German in 1924, although Mann had begun writing early drafts of the manuscript over ten years earlier in 1912, while his wife was recuperating from a respiratory disease in the Swiss Alps. Interrupted by the outbreak of the First World War, Mann went through many iterations of the book, which initially took the form of a pro-German exposition, but later changed to reflect the conflict of political ideas between him and his brother Heinrich. In the central plot, the protagonist Hans Castorp pays a visit to his cousin who is residing in a sanatorium in Davos. The work centres around themes of mortality, health, sexuality and questions about life in general. Strongly inspired by the works of Friedrich Nietzsche, Mann stated in *The Atlantic* in January 1953 that "what [Hans] came to understand is

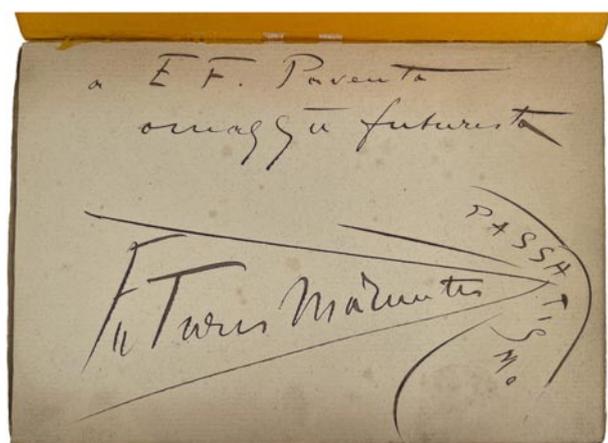
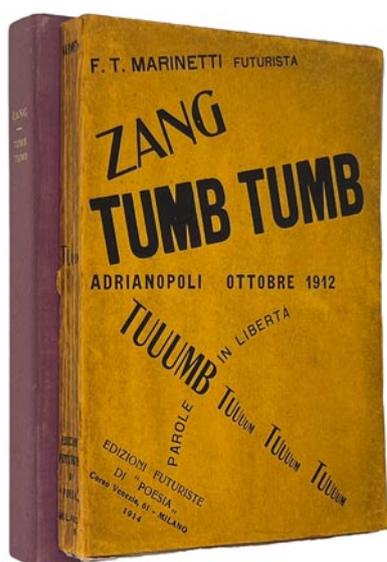
that one must go through the deep experience of sickness and death to arrive at a higher sanity and health..."

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

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

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

PRESENTATION COPY, EXUBERANTLY INSCRIBED



82. MARINETTI, Filippo Tommaso. *Zang Tumb Tumb*. Milan: Edizioni Futuriste di 'Poesia'. 1914. £5,600

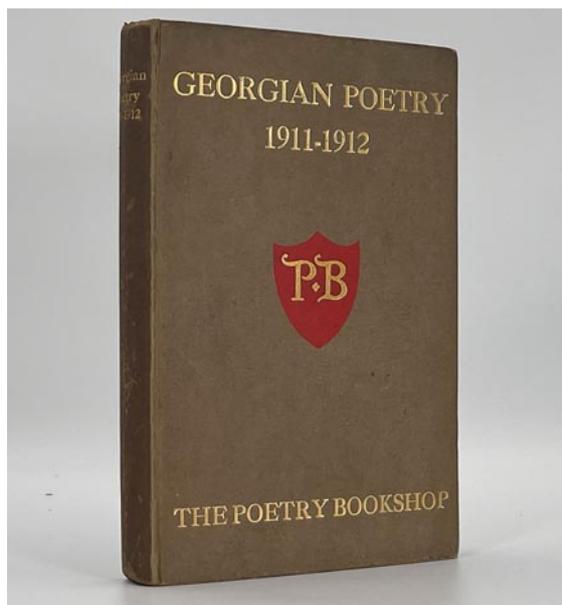
8vo. Original printed wrappers, preserved in custom-made plum cloth slipcase; pp. 223, [3 (ads)], 1 folding plate, photographic portrait frontispiece by Emilio Sommariva; spine a little darkened and creased, front hinge very expertly repaired, light soiling to wrappers with small abrasion to lower cover, but generally very good. *Provenance*: presentation copy exuberantly inscribed by Marinetti 'A E. F. Paventa omaggio

futurista' to fly leaf, with his signature 'FuturisMarinetti' bursting through the word 'Passatismo' (Tradition).

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

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

A GENERATION AS YET UNSCARRED BY WAR



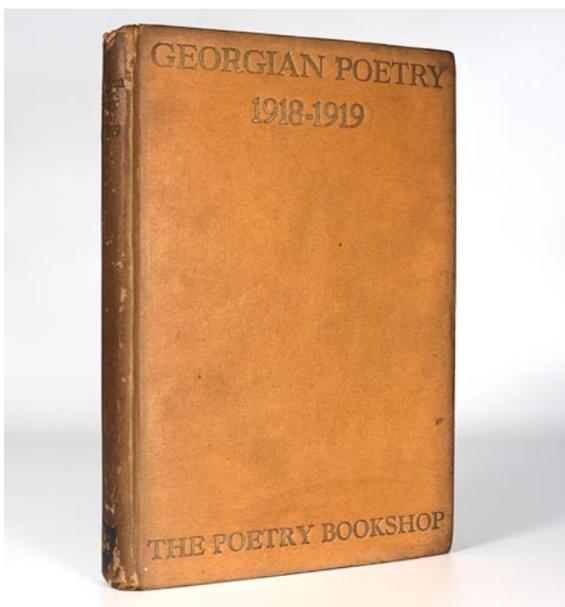
83. MARSH, Edward (editor). *Georgian Poetry 1911-1912*. London: The Poetry Bookshop [1912]. £400

8vo. Original grey cloth, gilt lettering to front and spine, top-edge gilt; pp. [8], 197, [1], untrimmed and partly unopened; occasional very light spotting, contemporary owner's inscription to ffp ('B.W. with love from A.M.A. Christmas 1912'), generally very good.

First edition of the first volume of *Georgian Poetry*, a series of five anthologies that marked a new, post-Romantic wave in English poetry 'putting on a new strength and beauty' (Prefatory Note).

The poets in this volume represent some of the great names of a generation that was not yet scarred by the war to come - Rupert Brooke, Walter de la Mare, D.H. Lawrence, John Masefield, and W.H. Davies.

A POST-WAR LOSS OF INNOCENCE

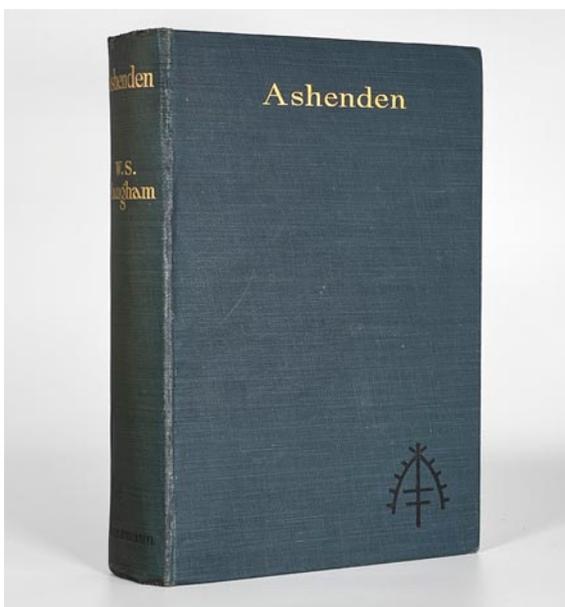


84. MARSH, Edward (editor). *Georgian Poetry 1918-19*. *The Poetry Bookshop*. 1919. £200

8vo. Original orange cloth, gilt lettering to front and spine; pp. 195 + [l, ads]; very good.

Fourth edition. In contrast to early volumes in the Georgian Poetry series, this collection shows English poetry refracted through the prism of the Great War and contains some striking early works by now-recognised war poets such as Robert Graves and Siegfried Sassoon.

THE BIRTH OF THE SPY NOVEL

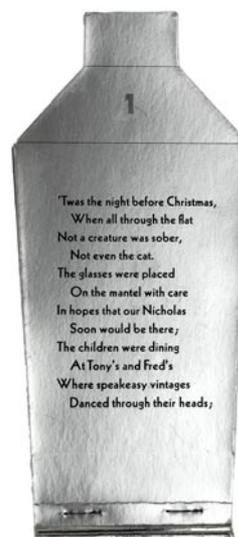


85. MAUGHAM, W. Somerset. *Ashenden or The British Agent*. *London: William Heinemann*. 1928. £300

8vo. Original blue cloth lettered in gilt on spine and upper board; pp. [viii], 303; light wear to extremities, internally very clean and fresh.

First printing of the first edition. Considered one of the pioneering works of espionage fiction (based on the author's own experience during the Russian Revolution), this book exerted much influence on later generations of espionage novelists and was the basis of Hitchcock's 1936 film *The Secret Agent*.

A VERY MERRY PROHIBITION CHRISTMAS



86. McBLAIR, Robert. *A Modern Version of the Night Before Christmas*. *New York: The Press of the Woolly Whale*. 1932. £3,000

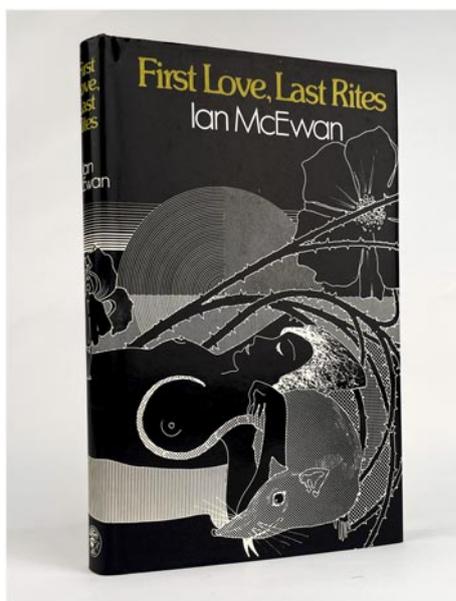
7.75 x 3.75 inches, in shape of cocktail shaker; brushed aluminium boards, hinged at bottom; pp. 10, silver paper; boards a trifle rubbed, near fine.

First and only edition, produced privately as a Christmas gift from Mr and Mrs Melbert B. Cary. The text is a satirical poem based on the classic Christmas Eve verse by Clement Clarke Moore. In this Prohibition-era version, St Nicholas is a bootlegger and his sack is full of booze. This is an extraordinary production and a great example of the work of the Press of the Woolly Whale.

Melbert B. Cary Jr. was a graphic designer who founded the Press of the Woolly Whale to produce limited editions of undiscovered texts that he found interesting, rather than the established classics usually issued by private presses. He favoured exciting typefaces that he imported from the continent and illustrations by artists including Fritz Kredel, whom he helped to emigrate from Germany to the United States. The collection of playing cards that he built up with his wife Mary Flagler Cary is now housed at the Beinecke Library in Yale, while his incredible 20,000 volume library on the history and practice of printing is at the Rochester Institute of Technology.

Only 11 copies found in libraries worldwide.

MC EWAN'S STARTLING DEBUT



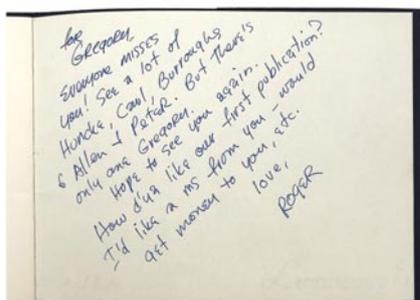
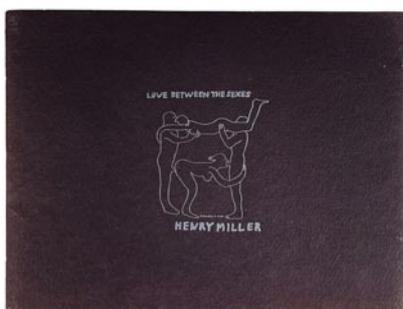
87. MCEWAN, Ian. *First Love, Last Rites*. London: Jonathan Cape. 1975. £600

8vo. Original black boards gilt to spine with publisher's device to foot; unclipped jacket in black, white and green with wrap-around image by Bill Botten; pp. [ix], 9-165, [iii]; very good.

First edition. McEwan's first work, and a collection of short stories which he has subsequently referred to as his initial experimental output, written while he was a student and still attempting to find his voice as an author. He called them "A kind of laboratory for me. They allowed me to try out different things, to discover myself."

At the time, the tales of sibling incest, cross-dressing and cat-roasting children scandalised critics, but the collection also brought McEwan instant recognition, and kickstarted his writing career.

FROM THE LIBRARY OF GREGORY CORSO, SIGNED



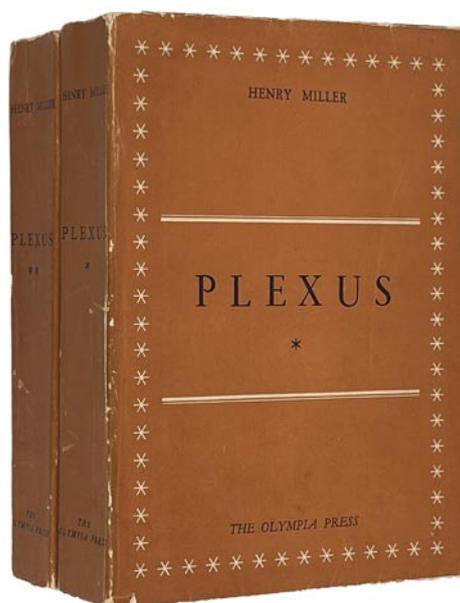
88. MILLER, Henry. *Love between the Sexes*. New York: Greenwich Books Ltd. 1978. £200

Oblong 8vo. Black stiff card wrappers with illustration by Tom Bloom; pp. [20]; light dust soiling to front cover, near fine.

First edition limited to 276 copies, this copy out of series, signed by the author and inscribed by the publisher Roger Richards on the endpaper to writer Gregory Corso, to whom it belonged.

Love between the Sexes delves deeper into Miller's uncompromising sexual and romantic philosophies, famously explored in his scandalous book *The World of Sex* (1940). Offering up his modern objections to the prevailing romantic protocols operating under the 'Puritanism of the Americans', he makes reference to subjects as varied as Hermann Hesse, Sophia Loren and the famous Medieval lovers Heloise and Abelard. Miller argues that romance and sexual freedoms are now artificial affectations lacking the crucial depth and realistic tragedy needed to form the foundation of a 'true love'.

FIRST ENGLISH LANGUAGE EDITION



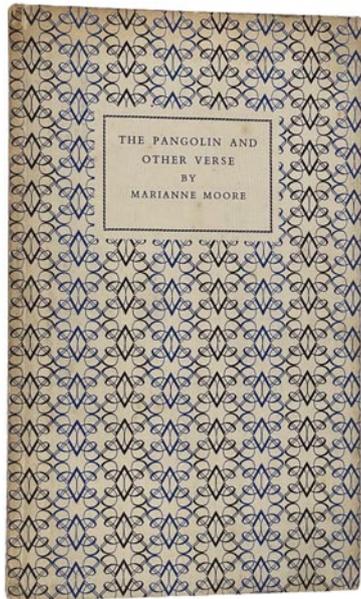
89. MILLER, Henry. *Plexus*. Paris: The Olympia Press. 1953. £200

8vo. 2 vols. Original brown paper wrapper; pp. I: 342; II: 348; very light chipping at corners, light offsetting onto endpapers in both volumes, faint foxing to endpapers, very good.

First English language edition, number 842 of a limited edition of 2000 copies.

This first English language edition of the second installment in *The Rosy Crucifixion* trilogy, which caused scandal in Paris, *Plexus* was originally banned from publication in the US. The trilogy is a fictionalised account of a six-year period in Miller's life with the narrative of *Plexus* tracing the authors desperate journey to becoming a free writer in the wake of abandoning his job and embarking on a new, tempestuous marriage. In response to his critics, Miller would remark: "If it was not good, it was true; if it was not artistic, it was sincere; if it was in bad taste, it was on the side of life".

ONE OF ONLY 120 COPIES



90. MOORE, Marianne. *The Pangolin And Other Verse*. Plaistow, London: *The Curwen Press*. 1936. £1,300

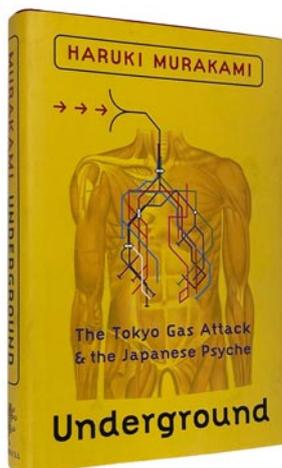
Tall 8vo. Boards printed in black and blue; with 8 head and tailpieces by George Plank; pp. [12], 3-24, [6]; a few small spots to boards, a touch toned to spine; internally clean, with some residue from a bookplate, otherwise a very good copy.

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

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

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

SCARCE JOURNALISTIC LITERATURE

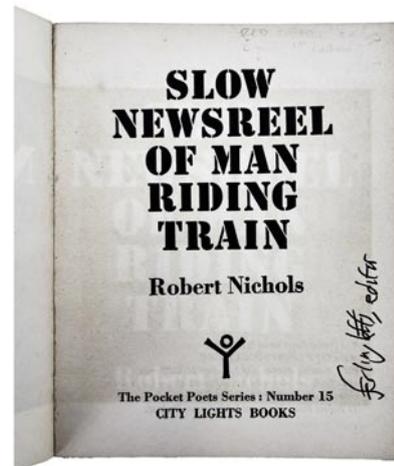
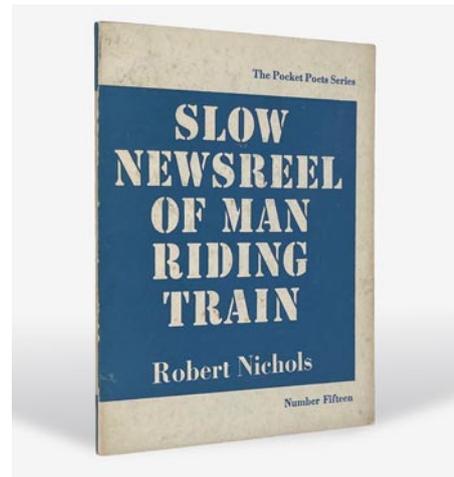


91. MURAKAMI, Haruki. *Underground*. The Tokyo Gas Attack & the Japanese Psyche. London: *The Harvill Press*. 2000. £250

8vo. Publisher's red cloth, spine lettered in gilt; in the original illustrated dust wrapper designed by Jamie Keenan, with a photograph of the author by Marion Ettlinger (not price-clipped); black endpapers; pp. [viii], 309, [3]; very minor bruising to tail of spine, a fine copy.

First UK edition, with full number line 1-9. Surprisingly scarce.

Underground has been described as a work of 'Journalistic Literature', based upon the Tokyo subway sarin attack which shook Japan in 1995. Over the space of a year, Murakami interviewed sixty victims of the attacks, in an attempt to capture how Japanese civilians had responded to them. The book was originally published in Japan in 1997, and this, the first English edition, includes new interviews with members of Aum Shinrikyo, the group responsible for the atrocity.



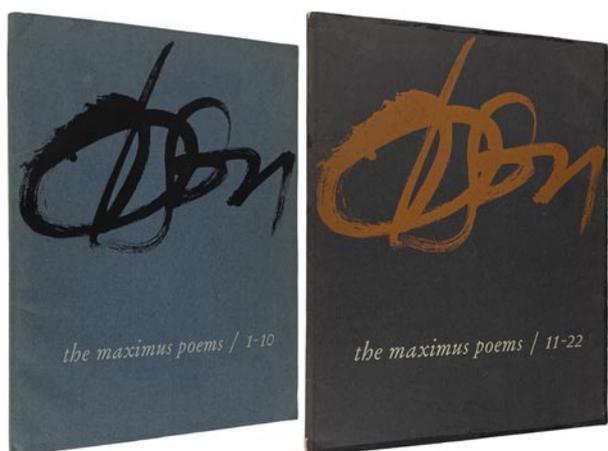
92. NICHOLS, Robert. *Slow Newsreel of Man Riding a Train*. San Francisco: *City Lights Books*. 1962. £300

Small 4to. Original blue and white wrappers; pp. [2] 5-36; slight foxing to front and back wrappers; general fading across both and to binding which is also rubbed; offsetting from front wrapper onto title page.

First and only edition, signed by Lawrence Ferlinghetti who specifies himself as "editor" of The Pocket Poets Series.

Robert Nichols, poet and playwright, was one of the earliest established "soldier poets" of WWI and a friend of his contemporaries Siegfried Sasson and Robert Graves. *Slow Newsreel of Man Riding Train* is number fifteen in Ferlinghetti's cult series The Pocket Poets series, following Allen Ginsberg's notorious *Kaddish*.

EARLY VERSIONS OF A REMARKABLE LITERARY PROJECT



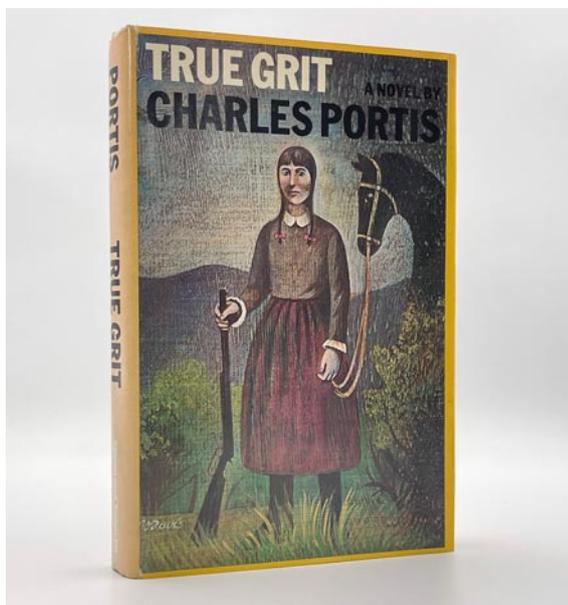
93. OLSON, Charles. *The Maximus Poems*. Stuttgart: Jonathan Williams. 1953, 1956. £1,500

8vo. 2 vols. Card wrappers with calligraphic design; pp. I: [vi], 46; II: [iv], 51; placed into the first volume is a loose sheet which contains an introduction by the poet Robert Creeley; on edges of second volume are signs of tape repairs to splits in paper and minor creasing; otherwise very good.

First volume is one of 300 copies printed in Jargon 7, second volume is one of 350 copies in Jargon 9.

Beginning the composition of his opus, *The Maximus Poems*, in 1940, Olson would continue to work and revise this remarkable literary project until his death in 1970. Drawing comparisons to Ezra Pound's *Cantos*, Maximus became a three-volume single poem written by one of the primary founders of the Black Mountain Poets movement. Olson's tract on subversive poetics refuting the laws of conventional form, 'Projective Verse' was considered a manifesto for this chain of interrelated writers and his death a marker of the movement's demise.

INSPIRATION FOR TWO GREAT MOVIES

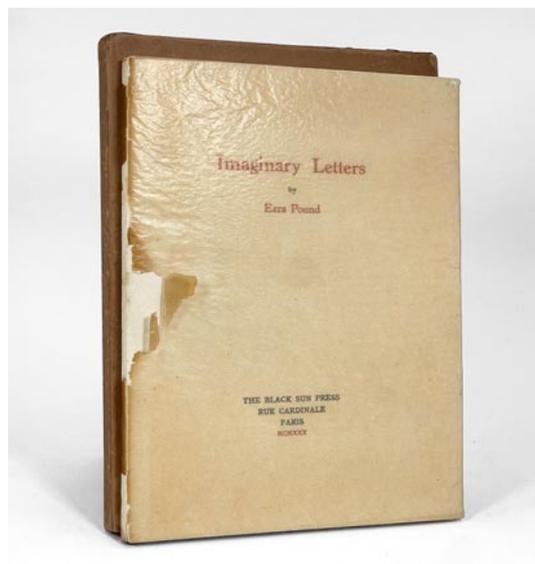


94. PORTIS, Charles. *True Grit*. New York: Simon & Schuster. 1968. £500

8vo. Original blue cloth bound with silver lettering and orange patterning to spine; illustrated dustwrapper with yellow margins and yellow endpapers within; a fine copy.

First edition. Beginning as a popular serial, this is the very first book appearance of the classic American historical novel that inspired two award-winning movies starring such Hollywood heavyweights as John Wayne and Jeff Bridges. Stylistically the novel is notable for the captivating voice of a young female protagonist determined to avenge her father's murder.

ONE OF 375 COPIES



This First Edition of *Imaginary Letters* by Ezra Pound printed at The Black Sun Press, Paris (Maitre-Imprimeur Lescaret) under the supervision of and for Caresse Crosby, September 1930, is strictly limited to 50 copies on Japanese Vellum numbered 1 to 50 and signed by the Author together with 300 copies on Navarre Paper numbered 51 to 350, and 25 copies hors-commerce. This edition to be sold at the Bookshop of Harry F. Marks 21 West 47 Street New York City and at the Black Sun Press, Paris.
347

95. POUND, Ezra. *Imaginary Letters*. Paris: Black Sun Press. 1930. £600

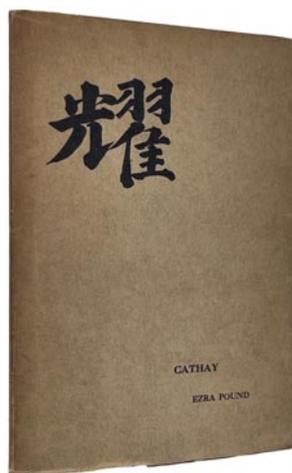
8vo. A clean copy in the original printed wrapper with fold-over flaps enclosed in a delicate glassine dust jacket, comes enclosed within the publishers beige slipcase, pp. 56; edges untrimmed and some pages unopened; rare glassine dust jacket browned at spine and chipped with some loss, slight toning of slipcase, very good.

First edition, one of the original 375 copies

Ezra Pound's *Imaginary Letters* were originally published between 1917 and 1918 in the *Little Review*, the American avant-garde literary magazine founded and edited by Margaret C. Anderson.

The Black Sun Press was an English-language publishing house based in Paris. Founded in 1927 by American expatriates Harry and Caresse Crosby, it was responsible for the publication of early works by seminal literary figures such as Joyce, Eliot, D. H. Lawrence, and Hemingway. The books, all handset, were typographically unique. The Black Sun Press closed in 1970, following the death of the influential Caresse Crosby.

TRANSLATIONS OF CHINESE POETRY BY A
MODERNIST MASTER



96. POUND, Ezra. *Cathay*. London: Elkin Mathews. 1915. £1,800

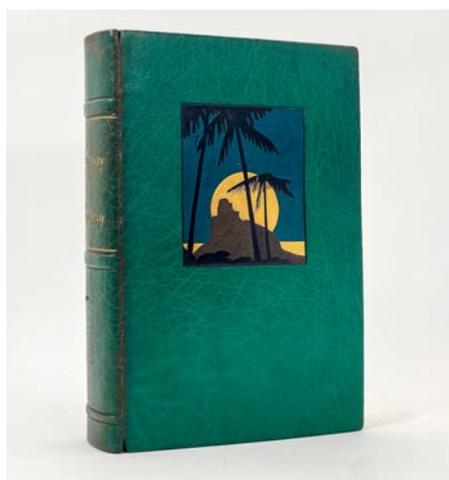
8vo. Original wrappers printed in black; outer edge untrimmed; pp. 32; minimal toning to wrappers and paper stock; a few minor spots to text, else fine.

First edition, limited to 1000 copies.

Cathay is a collection of Chinese poetry translated by Pound, 'for the most part from the Chinese of Rihaku, from the notes of the late Ernest Fenollosa, and the decipherings of the professors Mori and Ariga' (title). Rather than providing direct translations, Pound's work in *Cathay* offers an adaptation, involving a more creative and interpretive approach, aiming to capture the essence and emotion of the original poems. This collection had a considerable influence on modernist poetry, introducing Western writers and readers to the aesthetic and philosophical qualities of Chinese poetry, as well as influencing poets to explore a range of new forms and styles.

Gallup A9.

ONE OF ONLY 25 DELUXE COPIES



97. PRIESTLEY, J.B. *Faraway*. London: William Heinemann Ltd. 1932. £350

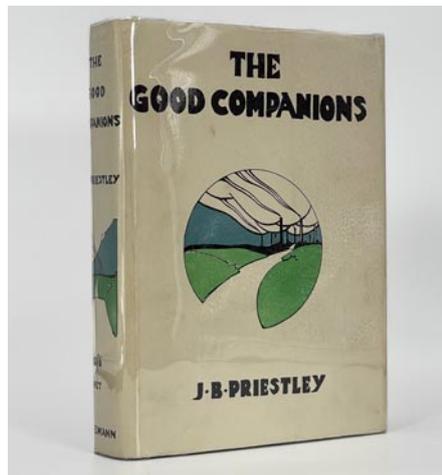
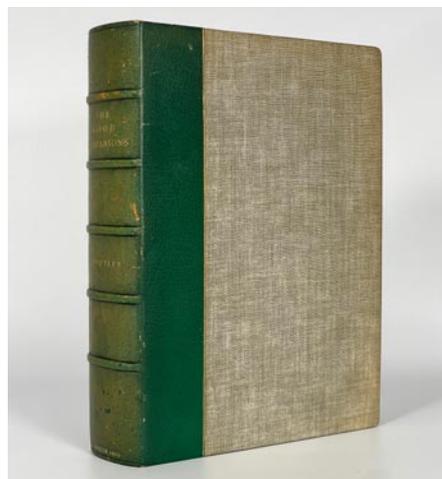
8vo. Green levant morocco bound boards by Henry T. Wood Ltd. with front emblem of a sunset in gilt in blind; spine lettered in gilt with raised bands; all edges gilt; title page illustration designed by Kenneth Hobson; pp. [10], 568, [2]; spine slightly faded with scuffing on head and foot; internally fine, a near fine copy.

One of 25 copies taken from the presses of the first edition.

Faraway is a fantastical tale about the perilous journey of a young man seeking out his fortune on a desert island in the South Pacific, where he is drawn to the idea of the fate of gold belonging to a family myth.

J.B. Priestley rose to fame in the 1930s with his novel *The Good Companions* but he was also a playwright and acclaimed broadcaster. Priestley's radio *Postscripts* on Sunday evenings made him an international figure during WWII. These short propaganda talks were well respected internationally for harnessing civilian morale, particularly during the Battle of Britain. During this time, only Churchill exceeded Priestley in popularity on the wavelengths, with Graham Greene reflecting, "he gave us what our leaders have always failed to give us- an ideology", (although it is believed that *Postscripts* was eventually cancelled because of complaints regarding its left wing agenda). Priestley's political beliefs brought him into conflict throughout his lifetime but he played catalyst to a series of influential changes, including influence of Atlee's 1945 Labour landslide victory and his position as a leading figure in the Campaign for Nuclear Disarmament in 1958.

A NOVEL CELEBRATING THE POPULAR THEATRE

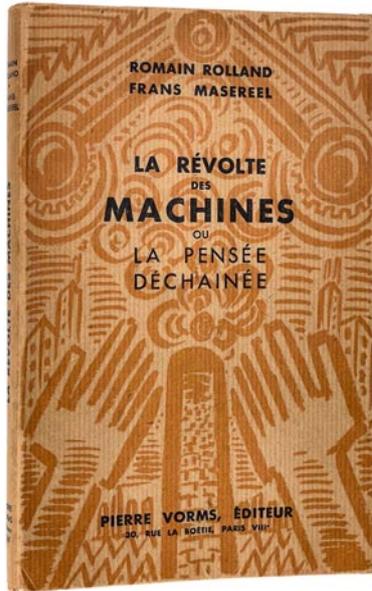


98. PRIESTLEY, J.B. *The Good Companions*. London: William Heinemann. 1929. £250

8vo. Original blue cloth, a very nice copy in an excellent dust-jacket which is just a trifle creased at the top of the spine, preserved in a cloth folder and quarter green morocco slipcase, spine lettered in gilt.

First edition of Priestley's most acclaimed novel. Winner of The James Tait Memorial Prize, this book is notable for the numerous adaptations it has inspired. The author himself assisted in its stage adaptation, and it was first filmed as early as 1932, followed by a Hollywood-style musical version in 1957.

THE TYRANNY OF TECHNOLOGY



99. ROLLAND, Romain. *La Révolte des Machines*. Paris: Pierre Vorms. 1947. £500

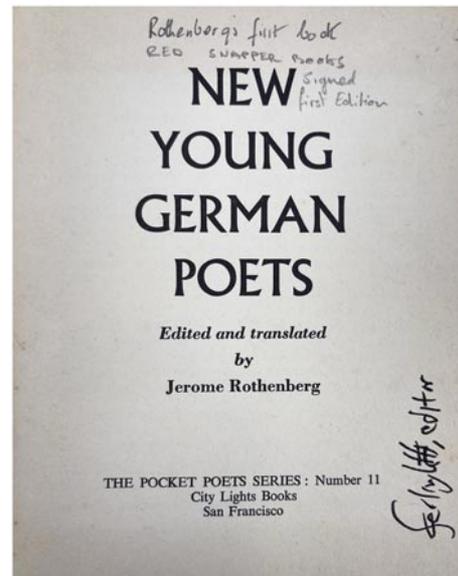
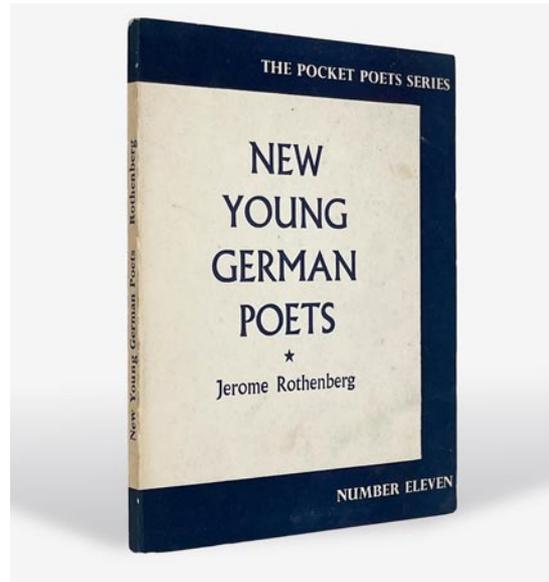
8vo. Beige paper wrappers with overlaid brown paper jacket lettered in black to upper cover and spine; illustrated with hands and geometrical shapes in rust colouring; pages untrimmed and partially unopened; pp. [8], 9-131, [7], illustrated throughout with bold wood-block prints serving as both headpieces and in-text illustrations, all by Frans Masereel; rubbing to spine tips as well as slight sunning, endpapers lightly offset; otherwise near-fine.

First trade edition, numbered 301 of 1500 copies printed, following the 1921 publication, which was limited to just 209 copies and not circulated.

The work of Nobel Laureate Romain Rolland, *La Révolte des Machines*, is a dystopian vision revolving around the concept of a world of machine supremacy and is complimented by exquisite woodcut illustrations from Belgium painter Frans Masereel. A novel subject more prescient than ever with its invocation of the distorted boundaries between the individual and technology, Rolland's narrative provokes cautionary questions about not only the dangerous ramifications of evolutionary advancements in the technological world interfering with our autonomy, but also the essence of humanity itself.

Rolland was awarded the Nobel Prize for Literature in 1915, "as a tribute to the lofty idealism of his literary production and to the sympathy and love of truth with which he has described different types of human beings". As well as being a stoic pacifist, essayist, mystic, art historian and novelist, he engaged in a number of interesting correspondences throughout his lifetime such as with German composer Richard Strauss, with the most influential being his relationship to Freud. In a 1927 letter, Rolland coined the term "oceanic feeling", a sensation of being at one with the external universe, inspired by his delving into Eastern Mysticism. Freud would go on to write *Civilisation and its Discontents* (1929), within which he dwelled on the concept and attributed it to the mind of an "anonymous" friend- Rolland. Their reciprocal admiration for one another lasted up until Freud's death in 1939.

RADICAL POETRY SIGNED BY FERLINGHETTI



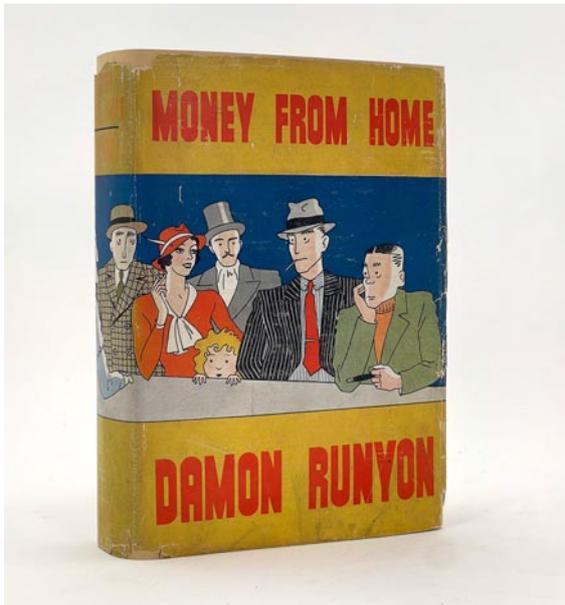
100. ROTHENBERG, Jerome. *New Young German Poets*. San Francisco: City Lights Books. 1959. £1,200

Small 4to. Original Navy and White paper wrappers; 'Second Printing' stamp on bottom rear wrapper; pp. [10], 11-63; slightly toned on front and back wrappers; otherwise very good copy; signed by Ferlinghetti on title page.

First edition, second printing, signed by the 'editor' Ferlinghetti.

Like Lawrence Ferlinghetti, being in control of his own publications was the one means Rothenberg could express his voice. This led him to set up *The Hawks Well Press* in 1959 with which he published his own first collection of poetry, *White Sun Black Sun*.

A series of radical translations, *New Young German Poets*, however, was his first ever book of poems and Number Eleven in the iconic Pocket Poets Series. Lawrence Ferlinghetti established The Pocket Poet series in the summer of 1955. The series is well established in literary counterculture due to its historical publishing of Allen Ginsberg's long poem, "Howl", which led to an obscenity charge against publisher Ferlinghetti.



101. RUNYON, Damon. *Money from Home*. New York: Frederick A. Stokes Company. 1935. £1,500

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

First edition.

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

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

THE FIRST SHERSTON NOVEL



102. SASSOON, Siegfried. *Memoirs of a Fox-Hunting Man*. London: Faber and Faber Ltd. 1929. £350

8vo. Publisher's cream cloth boards, upper board with lettering printed in black, and 'Fox' device in black and red; backstrip lettered in black with printed red label; lower board with red device and publisher's name in black; outer edges untrimmed; pictorial endpapers and devices by William Nicholson, along with an additional seven full-page illustrations; pp. [viii], 9-295, [1]; browning

to free endpapers, previous owner's signature to ffeep, boards very clean, very good.

First illustrated edition, printed at the Chiswick Press.

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

SHERSTON IN THE TRENCHES



103. SASSOON, Siegfried. *Memoirs of an Infantry Officer*. London: Faber & Faber. 1931. £350

8vo. Original cloth with decorations by Barnett Freedman, pictorial endpapers, with frontis and an additional 15 coloured illustrations within the text by Barnett Freedman; pp. 310, [2]; very good.

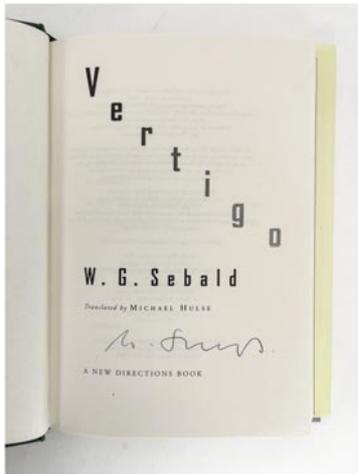
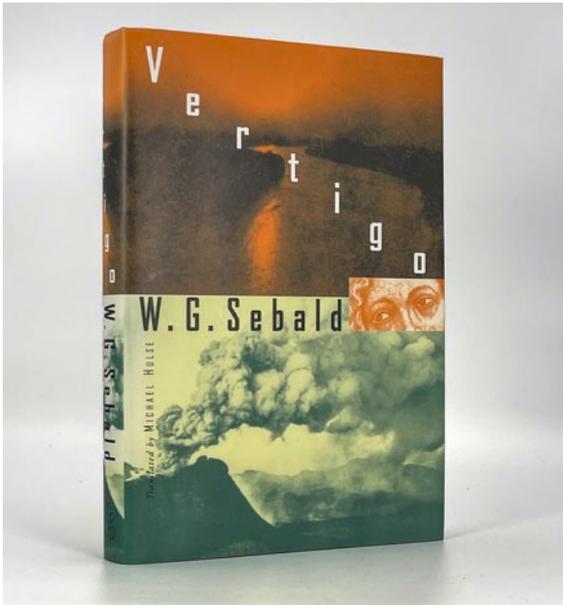
First edition with Barnett Freedman's illustrations.

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 Second World War, 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 the First World War. 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.

SIGNED BY SEBALD



104. SEBALD, W.G. *Vertigo*. New York: New Directions Books. 1999. £1,500

8vo. Original quarter green over grey cloth boards; green endpapers; original illustrated dust jacket depicting a collage of images including a volcano with black and white lettering; pp. [4], 3-263, [3]; fine.

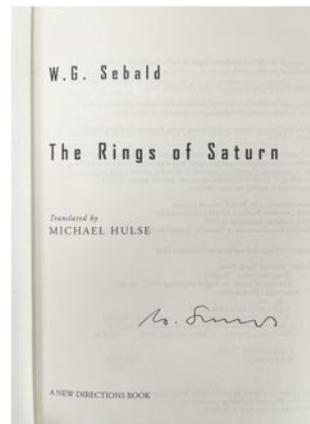
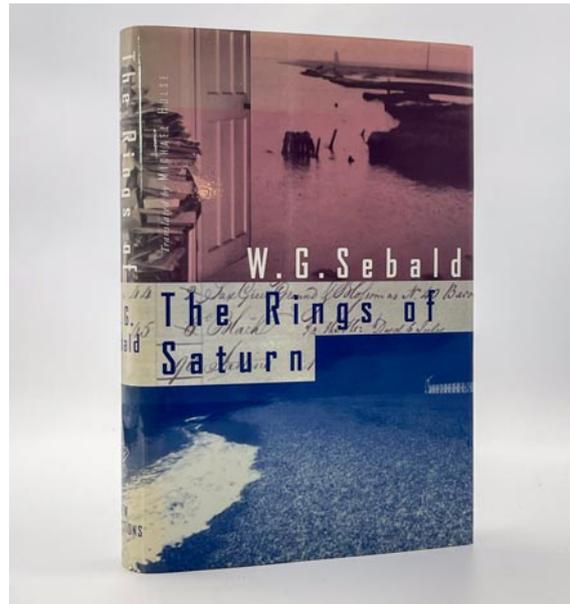
First edition, signed by the author to title page.

Vertigo is the first, and arguably most autobiographical, novel by the highly acclaimed German writer W.G. Sebald. Split into four parts, the novel follows the trajectory of an unnamed narrator as he journeys into a past that does not always belong to him.

Merging together the stories of Stendhal's unrequited love, the trials of Franz Kafka in Italy, a series of murders by a clandestine organisation and Casonova's imprisonment in Venice alongside Sebald's complicated return to his Bavarian childhood village, this multifaceted masperpiece explores the unreliability of memory- a theme persistent throughout his unique work body. As Susan Sontag wrote, "Where has one heard in English a voice of such confidence and precision, so direct in its expression of feeling, yet so respectfully devoted to 'the real'?"

W.G. Sebald died at the premature age of 57 due to heart complications whilst driving. As a memorial to the writer, in the town of Wertach there is an eleven-kilometre-long walkway called the "Sebaldweg". The route is that which is taken by the narrator of *Vertigo*. Six steles have been constructed along the route bearing texts from *Vertigo* and also reference to the victims of World War, two of Sebald's main themes: memory and destruction.

"BUT THE FACT IS THAT WRITING IS THE ONLY WAY IN WHICH I AM ABLE TO COPE WITH THE MEMORIES".



105. SEBALD, W.G. [trans. Michale Hulse]. *The Rings of Saturn*. New York: New Directions. 1998. £2,000

8vo. Original quarter brown blue cloth boards with blue lettering to spine; original illustrated dust jacket; pp. [10], 3-296; fine copy.

First US edition, signed by the author on the title page.

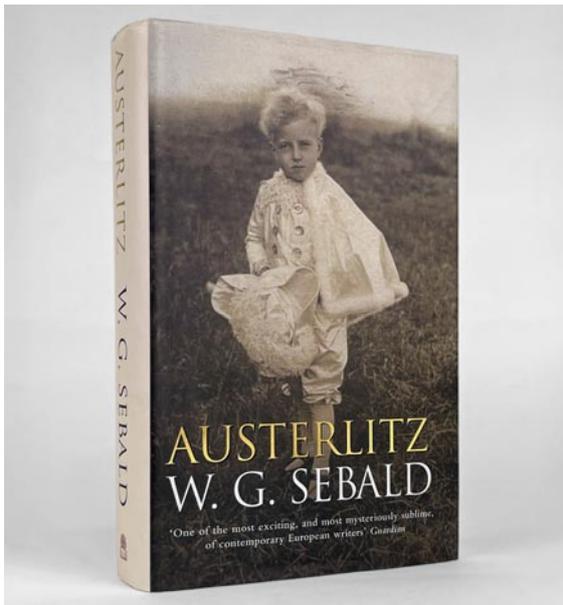
Sebald transforms a fictional walk through coastal East Anglia into a moving tangential novel which reads both as literary prose, autobiography and history simultaneously. He writes that his intention of embarking on this journey by foot was initiated, "in the hope of dispelling the emptiness that takes hold of me whenever I have completed a long stint of work". Not only does Sebald digress physically but he embarks on long digressions into history and also the history of literature itself, triggered by the landscape around him. These explorations are as varied as the writings of Thomas Browne, silkworm cultivation and the battle of Sole Bay as he walks through Southwold but he is also committed to excavating the dark passages of human destruction such as exploitation in the Congo, as well as predictions of ecological descent: "Like our bodies and like our desires, the machines we have devised are possessed of a heart which is slowly reduced to embers".

Sebald is instead intent on getting lost; a purpose which mirrors the nature of writing a novel- continuing alone, not necessarily with a strict direction and as of yet without an audience. On a trip to Waterloo, he contemplates the history of place that we have

disregarded in our modern pretension to ‘reach’ somewhere. Cole Swenson writes in the book *On Walking On*, “What is striking in Sebald is the way in which he used walking-or writing about walking- to release himself from the practice of time”.

This signed edition of a modern classic continues to prove itself as a masterpiece in seamless genre blending; a book as elusive as the rings of saturn themselves.

SEBALD’S LAST WORK



106. SEBALD, W.G. [trans. Anthea Bell]. *Austerlitz*. London: Hamish Hamilton. 2001. £200

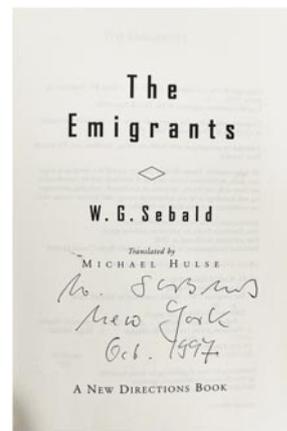
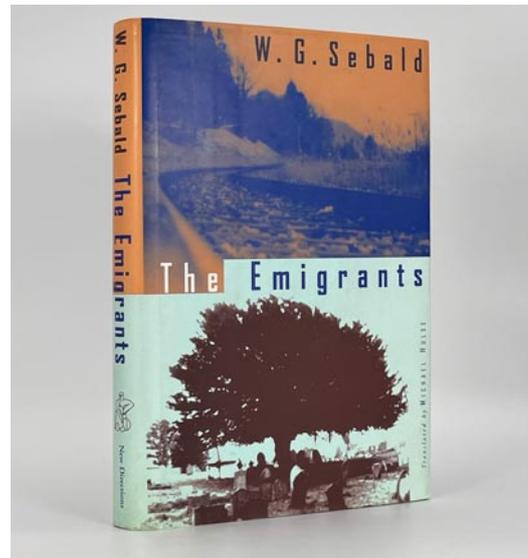
8vo. Original brown cloth bound boards with gilt lettering to spine and publisher’s device; illustrated dust jacket; pp. [6], 7-395, [2], 398-414, [11]; minor crease in top left of rear dust jacket; otherwise fine copy.

First UK edition.

“In what way do objects immersed in time differ from those left untouched by it? Why do we show the hours of light and darkness in the same circle? Why does time stand eternally still and motionless in one place, and rush headlong by in another?”.

Sebald’s final novel before his tragic death, *Austerlitz*, is relayed in the form of a fictionalised biography and therefore orientates itself on the life of an architectural historian, Jacques Austerlitz, haunted by his repressed childhood as a Jew who was evacuated from Czechoslovakia in 1939. Deprived of the reality of his own story, Austerlitz seeks to uncover the truth about his life and piece together the past beyond what remains at present - merely the echoes.

To quote the legendary Susan Sontag, “Is literary greatness still possible? What would a noble literary enterprise look like now? One of the few answers available to English-language readers is the work of W.G. Sebald”.



107. SEBALD, W.G. [trans. Michale Hulse]. *The Emigrants*. New York: New Directions Books. 1996. £3,500

8vo. Original blue cloth bound boards with silver lettering; original illustrated dust wrapper; pp. [12], 8-237, [9]; minimal scuffing to spine ends; otherwise fine copy; authorial inscription to title page.

Extremely rare signed copy of the second printing, inscribed by the author on the title page.

The Emigrants is a powerful series of narratives which explore the consequence of trauma and displacement as experienced by four Jewish emigres in the 20th century. Like the majority of Sebald’s work, the use of stark black and white photographs throughout, which give the impression that one is reminiscing over a past life, are both complementary to the narrative and yet also disturbing interruptions to confessional recollection, marking many of the ways Sebald challenges conventional plot structure. “*The Emigrants* is about the power of memory”, as writes the Amsterdam newspaper *Volkskrant*, “the way in which German history has wrought havoc with the human capacity to remember has never before been remember has never before been recorded with such force”.

In his final interview in September 2001 that was later printed in *The Guardian*, Sebald is quoted saying: “Memory, even if you repress it, will come back at you and it will shape your life. Without memories there wouldn’t be any writing: the specific weight an image or phrase needs to get across to the reader can only come from things remembered—not from yesterday but from a long time ago”.

This edition of a novel described by Susan Sontag as being “perfect whilst being unlike any book one has ever read”, is very scarcely found with a signature.

SMITH'S FIRST PUBLISHED NOVEL, A COMING-OF-AGE CLASSIC

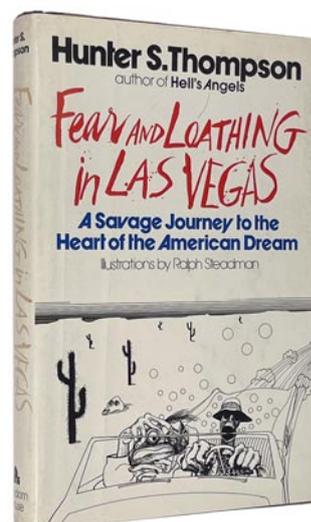


111. SMITH, Dodie (author). Ruth STEED (illustrator). *I Capture the Castle*. London: William Heinemann Ltd. 1949. £750

8vo. Rebound in full dark blue morocco, spine with raised bands and gilt turn-ins, marbled endpapers, original front cloth and spine bound in, t.e.g.; pp. [vi], 3-338; with illustrations by Ruth Steed, from sketches by the author; occasional spotting, very good.

First U.K. edition of this perennially popular coming-of-age classic, set in Suffolk in the 1930s. This is Dodie Smith's first published novel, preceding her possibly better known *The Hundred and One Dalmatians* by 8 years, but she was already a very established playwright. The novel, which takes place over a few months in a single year, tells the story of an eccentric family occupying a derelict castle and is narrated, in the first person, by Cassandra Mortmain. She is an intelligent teenager who develops into a young woman by the end of the story. In 2019 BBC News included it in a list of the 100 most influential novels.

A HIGHLIGHT OF GONZO JOURNALISM



112. THOMPSON, Hunter S. *Fear and Loathing in Las Vegas. A Savage Journey to the Heart of the American Dream*. New York: Random House. 1971. £1,000

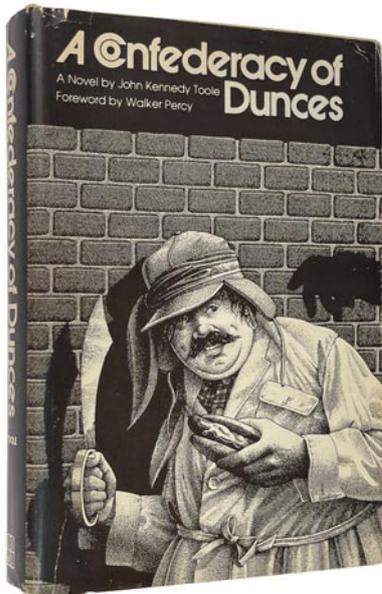
8vo. Original grey boards, black cloth spine lettered in silver, front cover embossed with the image of the starring character (repetition of Ralph Steadman drawing), Dust-jacket featuring illustrations by Ralph Steadman, pp. [14] 3-206, [6], illustrated throughout by Steadman, production defect on pastedowns causing creasing, slight sunning to edges of boards, otherwise very good condition. Dustjacket slightly sunned to spine, a little creased to foot, otherwise very good.

First edition. "We were somewhere around Barstow on the edge of the desert when the drugs began to take hold"...An iconic classic of 70s New Journalism, *Fear and Loathing* is the cult tale of a chaotic journey to Las Vegas to report on a motorcycle cycle that becomes a full-scale assault on "The American Dream." The work had initially appeared in parts in *Rolling Stone* magazine and it reflects the rock and roll nature of the publication, as well as its time, with the protagonists existing on a frenzied diet of booze, drugs and anarchy as they subvert any aspect of American culture they can lay their hands on.

The book was adapted into a 1998 film starring Johnny Depp and directed by Terry Gilliam.

AMERICAN DERELICTS SEEK MEXICAN TREASURE

A TWENTIETH CENTURY COMIC MASTERPIECE

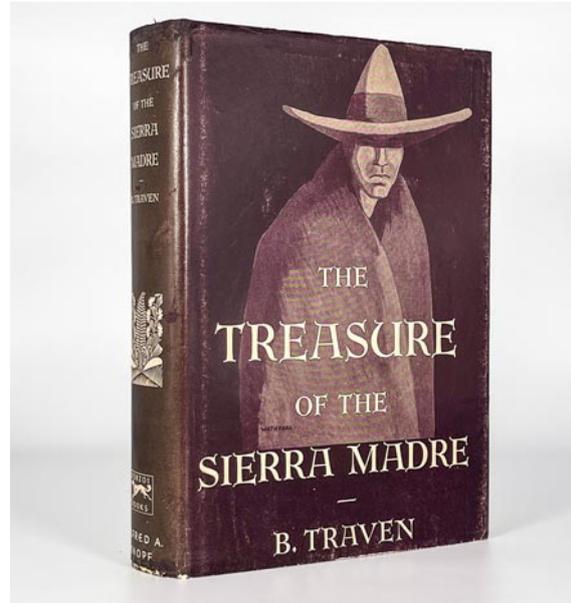


113. TOOLE, John Kennedy. *A Confederacy of Dunces*. Baton Rouge: Louisiana State University Press. 1980. £2,500

8vo. Original cloth and wrapper; pp. xii, 338; wrapper very slightly faded with rubbing to extremities and tape repairs to two closed tears to verse, otherwise near fine.

First edition, first printing, in first issue jacket with Walter Percy blurb.

Published posthumously after the author committed suicide at the age of 31, this was Toole's second novel and a Pulitzer Prize-winning one at that. Toole used his scabrous creation Ignatius Reilly to mock human nature in general and the American South in particular and his novel has become a cult classic lauded for its satirical bite.



114. TRAVEN, B. *The Treasure of the Sierra Madre*. New York: Alfred A. Knopf. 1935. £3,000

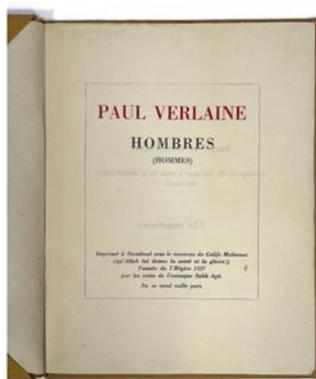
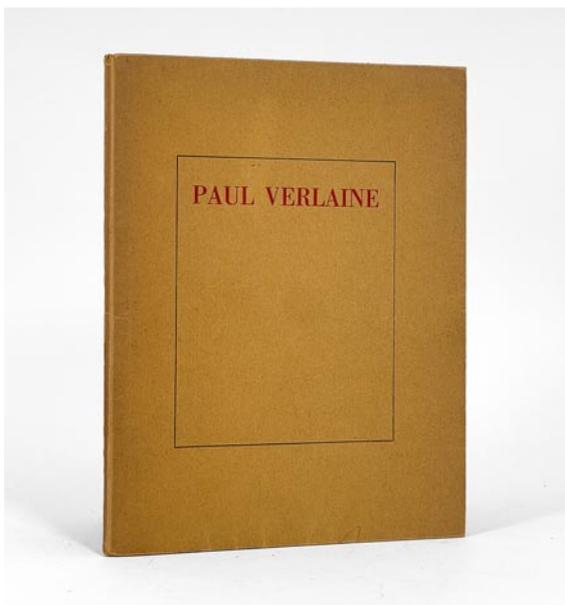
8vo. Original black cloth with title in blind and gilt lettering to spine; untrimmed; pp. [12] 3-366 [4]; gilt spine lettering a little chipped, small nick to top of spine, otherwise a very good copy in pictorial dust-jacket with some very neat restoration to the top and bottom edges and light staining on the reverse.

First US edition of the author's most famous book.

"The treasure which you think not worth taking troubles and pains to find, this one alone is the real treasure you are longing for all your life" is the introduction to this classic, written by B. Traven. The novel concerns the pursuit for Gold of three "American derelicts" in the Mexican mountains during a context of global turbulence following the upheaval of WWI; a dangerous pursuit that plays catalyst to blood and deceit.

John Huston's 1948 adaptation of the book won him the Oscars for both Best Director and Best Screenplay as well as the Best Supporting Actor gong for his father, Walter, while also featuring one of Humphrey Bogart's most memorable performances.

NOT SOLD ANYWHERE



115. VERLAINE, Paul. *Hombres (Hommes)*. [Paris:] 'Imprimé à Stamboul sous le manteau du Calife Mahomet l'année de l'Hegire 1327'. [1909.] £400

Small quarto. Original brown wrappers with fold-over flaps, front cover lettered in red and bordered in black; previous ownership inscription in pencil to front fly leaf (see below); pp. 52; covers ever so slightly soiled with very minimal sunning to spine, otherwise near fine.

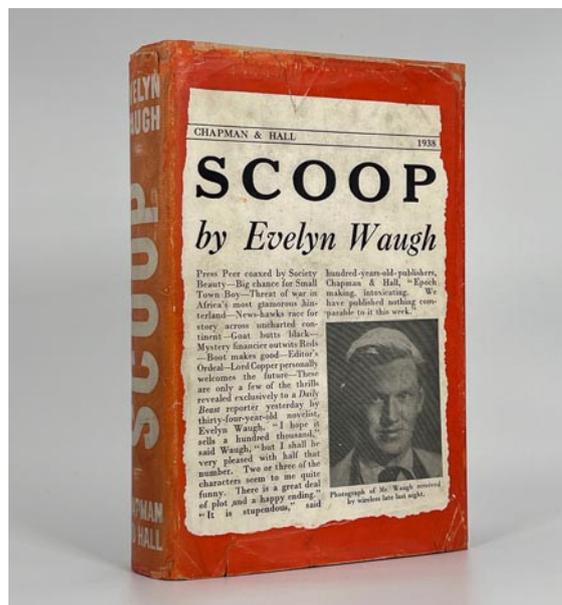
Scarce second edition of this scandalous collection of erotic poetry, including 'Le Sonnet du trou du cul' (The Sonnet to an Asshole), a collaborative poem by Verlaine and his lover Arthur Rimbaud.

The collection *Hombres* was explicitly inspired by Paul Verlaine's turbulent, passionate love affair with Arthur Rimbaud, whom he infamously shot and wounded. It is the third work in Verlaine's Erotic Trilogy, after *Les Amies* (1867) and *Femmes* (1895).

Published posthumously in 1903, seven years after the author's death, it omitted the date and place of publication to elude censorship and police intervention. This 1909 second edition, similarly undated and unsourced, was limited to just 207 copies ('trois fois 69'). This copy, number 10, belonged to John Hayward, potentially identifiable as the English editor, critic, anthologist, and bibliophile (see pencil annotations to front fly-leaf),.

The statement 'Ne se vend nulle part' (Not sold anywhere) on the book's title-page underscores its illicit contents.

BITING FLEET STREET SATIRE



116. WAUGH, Evelyn. *Scoop*. London: Chapman and Hall, 1938. £3,000

8vo. Original red and black marbled cloth lettered in gilt on spine with second issue dust wrapper; wrapper with some sunning, chipping, closed tears and creases, else a very good bright copy with author's inscription to ffeep.

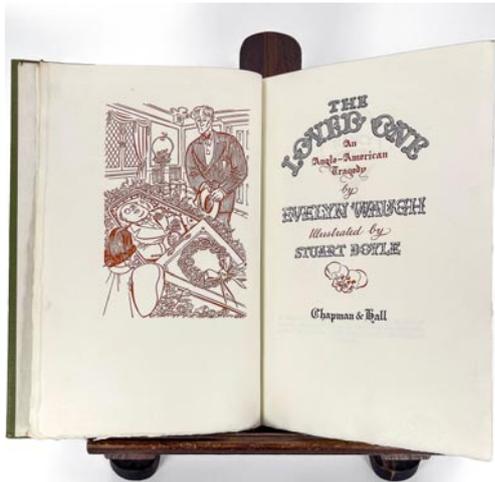
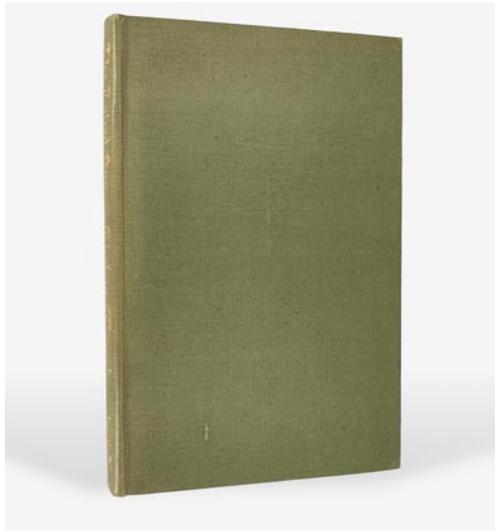
First edition, second issue with "as" on last line of p. 88, inscribed by Waugh on front-free endpaper "H H Rawles from Evelyn".

Signed and inscribed copies of *Scoop* are extremely scarce. Very soon after publication, Waugh went to Mexico to research *Robbery Under Law*, and his absence from Britain may account for the paucity of inscribed and signed copies.

One of Waugh's most celebrated novels - and one of the best-known comic novels on the theme of journalism - *Scoop* was based on Waugh's period in Abyssinia covering the Italian invasion in 1935 for the *Daily Mail*. Owing to a case of mistaken identity, the novel's main character William Boot is employed by Lord Copper, the owner of the *Daily Beast* to cover the war in the fictitious African country of Ishmaelia and to steal a march over his deadly rival, Lord Zinc, the owner of the *Daily Brute*; William Boot is based upon Bill Deedes (later Lord Deedes), who covered the Abyssinian war for the *Morning Post* (and later became editor of the *Daily Telegraph*), and the *Daily Beast* and the *Daily Brute* are based upon the *Daily Mail* and the *Daily Express*. Lords Copper and Zinc, in turn, owe much to Lords Rothermere and Beaverbrook, the owners of the *Daily Mail* and *Daily Express* respectively. As *The Oxford Companion to English Literature* notes, *Scoop* is "a brilliantly comic satire of Fleet Street ethics and manners, and on the battle for readership between *The Beast* and *The Brute*".

Davis et al., A Bibliography of Evelyn Waugh, XV

LOVE IN A PET FUNERAL PARLOUR



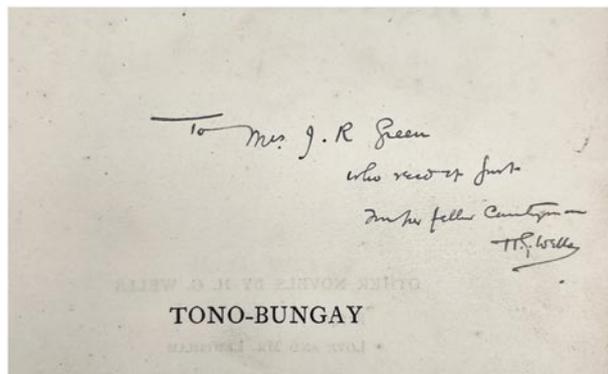
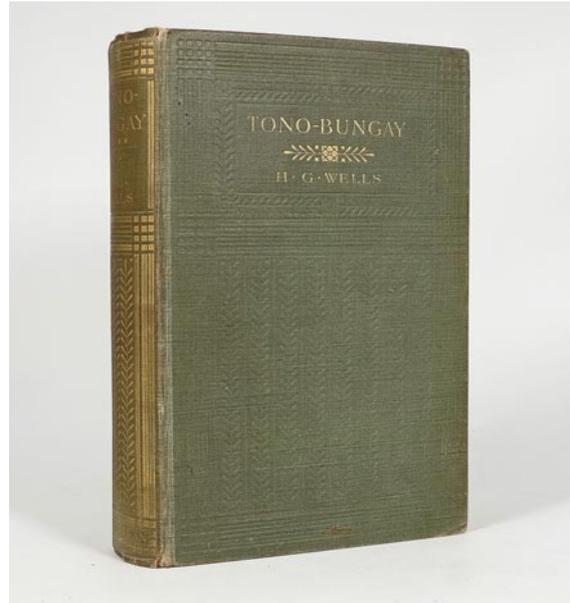
117. WAUGH, Evelyn *The Loved One. An Anglo-American Tragedy.* London: Chapman & Hall. [1948]. £1,000

8vo. Original green buckram, spine lettered in gilt, top edges gilt, others uncut; pp. [xii] + 144; numerous illustrations and decorations by Stuart Boyle, these printed in reddy-brown; upper cover very slightly marked, otherwise a very good copy, without glassine wrapper.

First edition, this being one 250 numbered large paper copies signed by Evelyn Waugh and Stuart Boyle, this copy is additionally inscribed by Waugh: "Mr Ronald R. Holloway's copy".

Inspired by a trip to Los Angeles, Waugh decided to embark on the writing of this satirical foray into Hollywood and the Anglo-American divide based in a pet funeral parlour, never without his trademark black comedy.

INSCRIBED BY WELLS TO ALICE STOPFORD GREEN



118. WELLS, H.G. *Tono-Bungay.* London: Macmillan and Co., Limited. 1909. £500

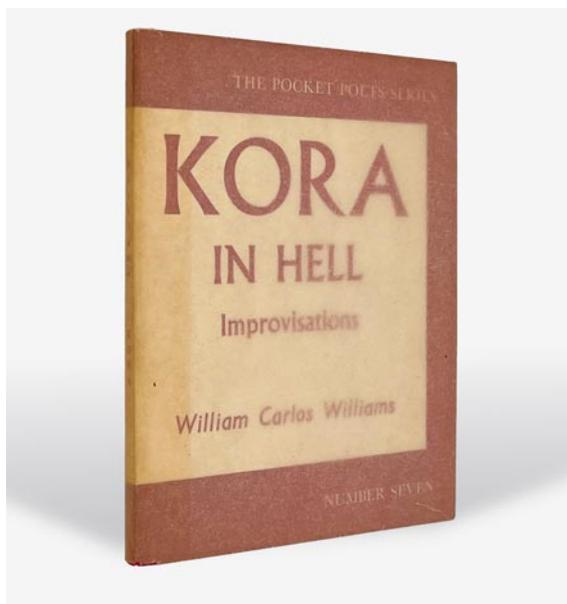
8vo. Original green cloth with gilt to the upper boards and gilt decorated spine; without dustwrapper; some rubbing at head and foot of spine and minor fraying; fore-edges lightly foxed as is publisher's catalogue spotted with minor spotting throughout; rear inner hinge cracked but still intact and holding; otherwise a very good copy.

First edition first printing inscribed by the author in blue ink on the half title "To Mrs J.R Green/ who read it first/ from her fellow countryman/ H.G Wells".

Nicknamed "the father of science fiction", H.G Wells was keen to be regarded as more of a social commentator and a journalist than singularly as an artist. *Tongo-Bungay*, an intimate foray into the life of protagonist George Ponderevo, is just as much an excavation of English society as it is an imaginative biography.

The recipient of the book was Alice Stopford Green, a historian, writer and Irish Nationalist. She was married to the historian John Richard Green and, as is evident from the book plate of Sir Richard Green, (applied posthumously by Alice to the front pastedown), continued to make use of his bookplate long after his death in 1883. She harboured close connections to the Macmillan publishing house and Well's intimate inscription in this first edition would imply that she had read the novel in its manuscript form.

“NO IDEAS BUT IN THINGS”



119. WILLIAMS, William Carlos. *Kora in Hell: Improvisations*. San Francisco: City Lights Books (Pocket Poets Series Number 7). 1957. £400

Small 4to. Bold red template with red lettering to cover; encased in glassine wrappers which have done a good job in preserving the body; pp. [2], 5-6, [2], 9-83; minimal stain to top right corner of front cover; else near fine.

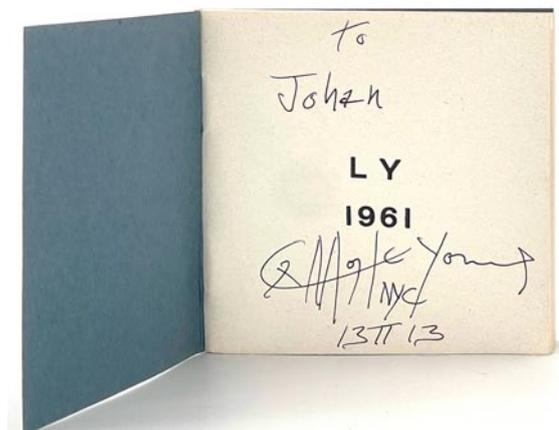
First edition, one of 1500 copies.

William Carlos Williams insisted that new verse must exhibit “a new conscious form”. Williams’ practised as a doctor for the duration of his life in the working class population of New Jersey and therefore witnessed first hand the exploitative nature of social institutions and the neglect of their human subjects. In “Paterson” he argues that there are “No Ideas but in Things” and this is a recurring premise constant throughout the entire body of his work; the notion that imaginary worlds and intimate vantage points can arise from the most commonplace. He describes in *Kora in Hell* the image:

This is a slight stiff dance to a waking baby whose arms have been lying curled back above his head upon the pillow, making a flower - the eyes closed. Dead to the world! Waking is a little hand brushing away dreams. Eyes open. Here’ s a new world.

“You are a poet/ who believes/ in the power of beauty/ to right all/ wrongs/ I believe it also”; Williams’ words carry the implication that works of the imagination may grant individuals the opportunity to recreate their dire social realities and through the capacity of inspiring language - elevate the context of an unfulfilling existence.

Kora in Hell was written in 1920 and William Carlos Williams writes in the Prologue of this 1957 edition that it remained, “more of less a secret document for my own wonder and amusement known to few others”. This is an opportunity to share in the unique wonder of his verse.



120. YOUNG, La Monte. 1961. New York: Fluxus. 1961. £1,950

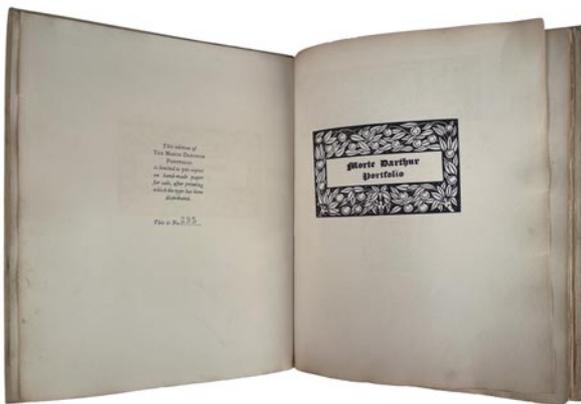
16mo (90 x 90 mm). Original printed and wire-stitched card wrappers; contains one page advertisement of Fluxus publications ‘Yearboxes’; pp. [68]; otherwise near fine.

First Edition, signed and dated by the artist.

An extremely rare special edition from 1963, American avant-garde composer La Monte Young, famous for his experimental and minimalist works, as well as his association with the conceptual Fluxus movement in New York and an inspiration for The Velvet Underground, produced this book-as-work-of-art as an extension of his Composition No. 10 1960 (‘Draw a Straight Line and Follow it’). Beginning on January 1st and repeating roughly every 13 days through December 31, the same instruction continues throughout this tiny, scarce gem of a publication.

ART AND PHOTOGRAPHY

COLLECTION OF PREVIOUSLY UNPUBLISHED WORK



121. [BEARDSLEY, Aubrey.] Morte Darthur Portfolio [Reproductions of eleven designs omitted from the first edition of *Le Morte Darthur* illustrated by Aubrey Beardsley and published in MDCCCXCII also those made for the covers of the issue in parts and a facsimile print of the Merlin drawing]. *Edinburgh: Printed by Turnbull and Spears, and published at Aldine House London by J. M. Dent & Sons.* 1927. £800

4to. In the original quarter calf and vellum over boards, upper board with stylised flower design tooled in gilt within narrow triple-ruled gilt frame after Beardsley, spine lettered in gilt, upper edge gilt and others untrimmed; front board a little soiled and gently bowed; pp. 45, [3], with initials, frames, ornaments, and 14 illustrations by Beardsley (one mounted); some light offsetting but generally very good.

First limited edition, number 295 of 300 copies printed on handmade paper, with eleven Beardsley designs omitted from the first edition of *Le Morte Darthur*, as well as the designs made for the covers of the parts and a reproduction of the Merlin drawing.

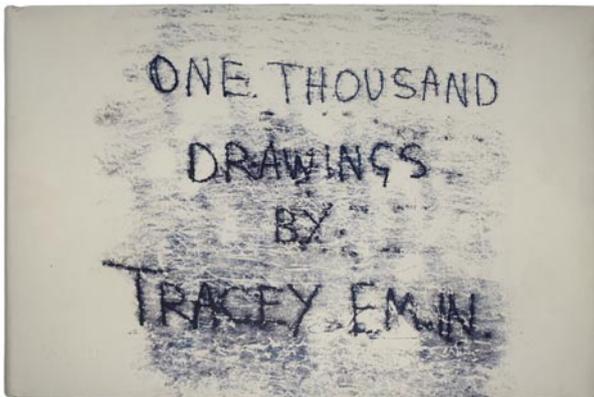
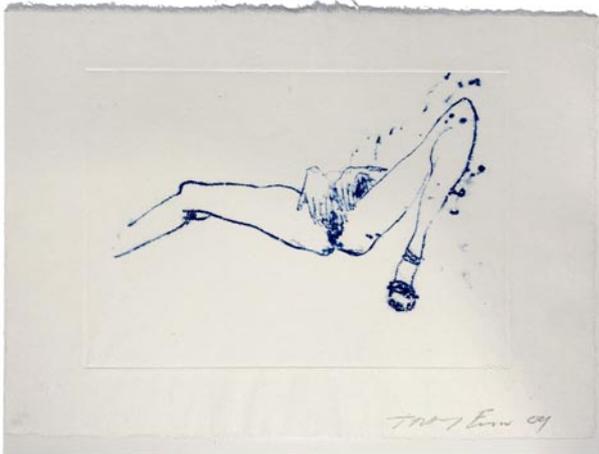
The publisher J. M. Dent had planned, at the end of the nineteenth century, to create a lavish and beautiful illustrated version of Malory's *Le Morte Darthur*, in a similar vein to William Morris's Kelmscott Press books, but using a less expensive printing process. Loathe to pay the elevated fee Morris would have charged for this commission, Dent was persuaded to employ Aubrey Beardsley. *Le Morte Darthur* was first published in 1893, with a new edition following in 1909. A third edition was issued in 1927, with ten new designs omitted from the first but included in the second, as well as three new drawings never before printed - two for the paper cover of the first edition issued in parts, and an eleventh chapter heading. A facsimile reproduction of the Merlin drawing was also included. This portfolio was created so that owners of the original large paper edition could obtain the additional illustrations without purchasing the entire third edition. It is, however, a beautiful book in its own right, and a lovely addition to any Beardsley or *Morte Darthur* collection.

With a foreword by the Scottish newspaper editor Aymer Vallance and a note on the omitted designs by Rainforth Armitage Walker, author of the catalogue of Aubrey Beardsley's drawings.



LIMITED EDITION

“I SPENT ALL MY LIFE FIGHTING AGAINST WHAT I SHOULD HAVE BEEN.”

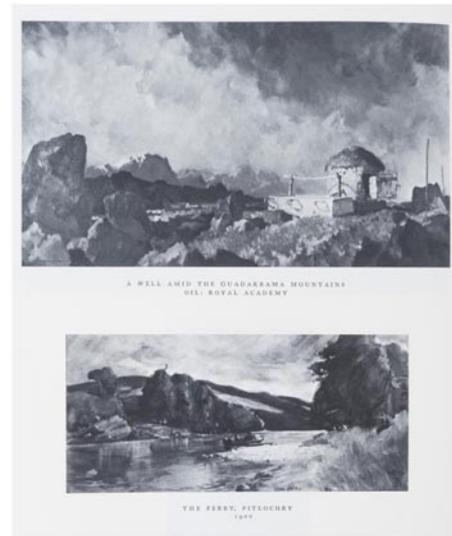


122. EMIN, Tracey. *One Thousand Drawings*. New York: Rizzoli. 2009. £2,750

Oblong 8vo. Original white pictorial boards lettered in black, perfectly preserved in original glassine wrapper; spine lightly bumped; near fine.

First edition, hardcover, with an intimate engraving on Japanese Misumi white paper, ‘Suffer Love’, numbered 66/250 and signed by Emin, encased in a glassine envelope.

This compilation of 1001 illustrations, devoid of context, form the abstract ‘diary’ of a female artist who has consistently embraced raw emotional authenticity in her work. *One Thousand Drawings*, an iconic body of work expressed through beautifully intimate scrawls, invites the viewer to trace the emotional breadth of a bold and prolific creative.



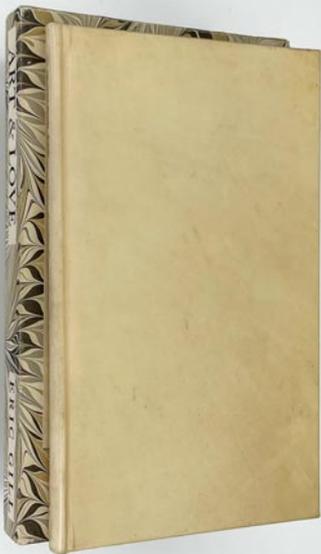
123. FLINT, William Russell (author and illustrator). *Pursuit. Privately Printed ... and published by the Medici Society*. [1970]. £400

Folio. Original quarter red morocco, lettered in gilt, grey cloth boards, top edges gilt, marbled endpapers; many illustrations after drawings and paintings by William Russell Flint, text printed in black, red and blue; vertical crease to rear endpaper otherwise a fine copy, preserved in the original blue cloth slipcase.

Limited edition of only 1,000 numbered copies for sale; signed by William Russell Flint’s son, as Flint senior died during production of this volume of autobiography. Before he died however, William Russell Flint initialled, in pencil, the endpapers (front and back) for all copies of this book.

“DAVID HOCKNEY HAS PROCLAIMED A HIGHER AMBITION IN HIS WORK: TO COMPETE WITH THE HISTORY OF ART RATHER THAN WITH MEMBERS OF HIS OWN GENERATION”.

CONTROVERSIAL THOUGHTS ON TIMELESS SUBJECTS

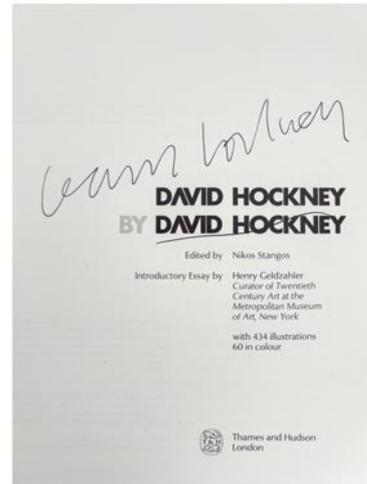
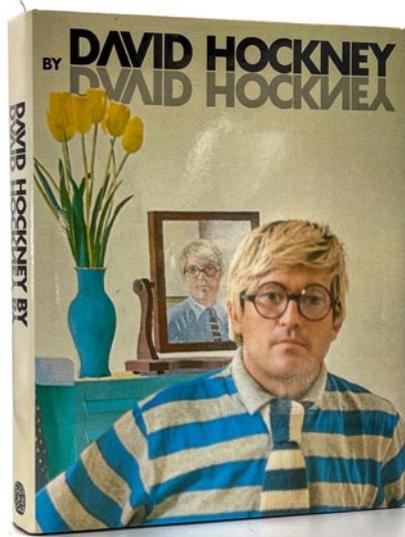


124. GILL, Eric. *Art & Love*. Bristol: Douglas Cleverdon. 1927. £500

8vo. Full vellum with spine lettered in gilt; housed within the original marbled paper covered slipcase; printed label to front; uncut; pp. [4, blank], xiii, 26, [2], [4, blank], with 6 engraved plates; lacking the extra suite, pocket inside rear cover empty; a fine copy.

First limited edition, number 26 of 35 copies signed by the author, from a total print run of 260.

Eric Gill's extremely well preserved illustrated essay on the two subjects that define him as one of the most controversial 20th century artists - Art, for which the contribution of his work continues to be enduring, and Love - for which his infamous association with incest and paedophilia position him as a figure who is impossible to forgive.

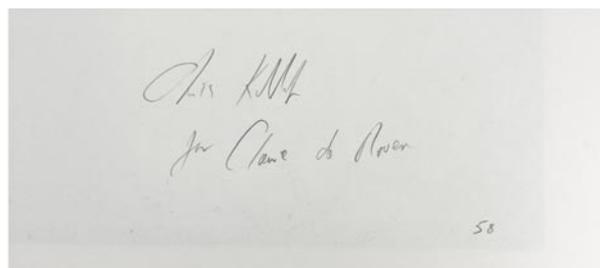
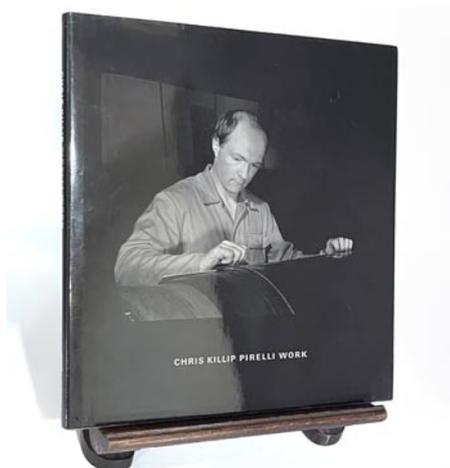


125. HOCKNEY, David [ed. STRANGOS, Nikos]. *David Hockney*. London: Thames and Hudson. 1976. £1,600

8vo. Original green cloth bound boards with spine lettered in gilt, embossed with gilt device on front cover; dustjacket illustrated with a photograph taken by Peter Schlesinger *My Parents and Myself* from September 1975; pp. 312; minor foxing to upper edge; otherwise near fine copy.

First edition, signed by Hockney to title page.

David Hockney (1937) has secured his place as one of the world's most successful living artists. Written by Hockney himself, (relayed through twenty-five hours of taped conversations with editor Nikos Strangos), this 'life catalogue' not only offers ultimate documentation but also reproduces almost the entirety of Hockney's paintings, graphic work and drawings into one body (434 illustrations, 60 in colour). In chronological format, Hockney relays the story of his life, from his upbringing in Bradford to his introduction and obsession with California during which paintings such as *A Bigger Splash* became classic staples of modern art. In his introductory essay, Henry Geldzahler encapsulates why Hockney so captivates popular imagination, suggesting that the art is not so divorced from the personality, "The pictures are often distinctly autobiographical, confirming Hockney's place in the grand tradition of English eccentricity".



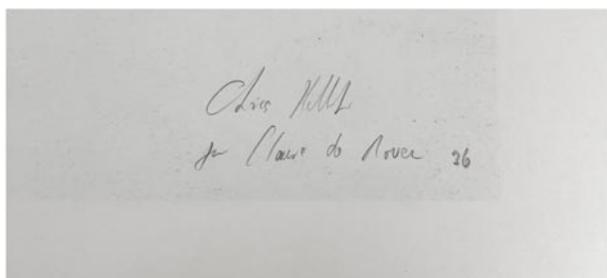
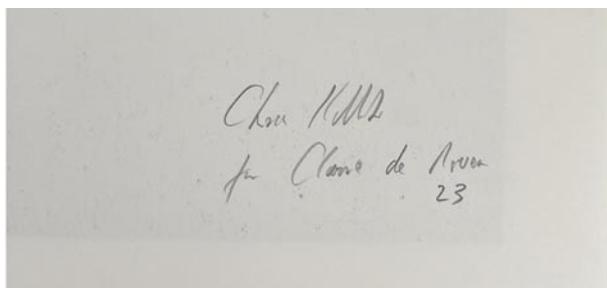
126. KILLIP, Chris. *Pirelli Work*. Gottengen: Steidl Publishers. 2006. £400

Large 4to. Original grey cloth bound boards with black lettering; photo-illustrated dust jacket; includes three signed photograph plates loosely inserted; pp. [6], 7-85; minimal crease to left corner of front cover of dust jacket; slight staining to extremities of dust jacket; otherwise near fine copy.

First edition, with three loosely inserted black-and-white photographs by Killip, signed and inscribed to Claire de Rouen.

Born in the Isle of Man in 1946 and revered for his documentation of working-class life in the post-industrial North of England, Chris Killip would become one of the UK's most prolific Post-War photographers. His harsh but empathetic black and white perspective specifically drew attention to marginalised communities perpetually neglected from view, for example in his series *Seacoal*, in which he photographed men on horse-driven carts unearthing coal which had been discarded into the sea from a neighbouring mine.

Pirelli Work is a series of photographs of workers at the Pirelli tyre factory in Burton-Upon-Trent in 1989. Interestingly, most precious to the process of rendering a realistic and intimate portrayal of life inside the factory was Killip's relationship with light with Killip copying certain fashion techniques; "The main light, which was the one balanced to light the subject, was often held on a pole by my friend, away from the camera, mimicking the fashion techniques that I knew from my past. I now understood and knew what I wanted to do. The workplace had become, in a real sense for me, a theatre and I embraced the look of these new photographs with their relation to fashion, film noir, and even Soviet realism. For me this 'look' seemed a more telling way to record and document this enforced ritual".



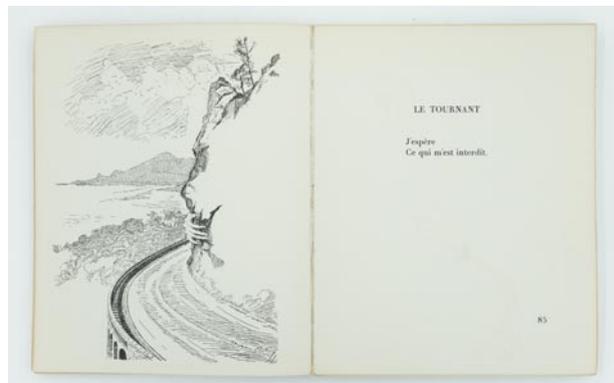
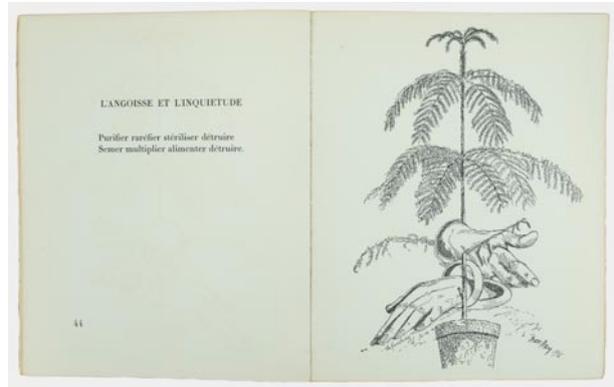
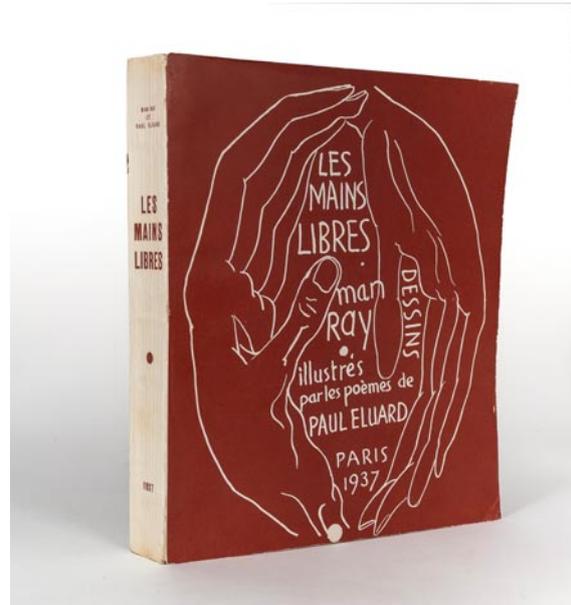
VIEWS OF SWEDEN



127. LEVERTIN, Oskar. Svenska Landskap. Stockholm: Albert Nonniers Forlag. 1905. £200

Oblong 4to. Original cream cloth with gilt lettering to front; pp. [ii] + 36, 30 colour plates; binding a little spotted, otherwise very good.

First edition, larger variant. This is a collaboration between Oskar Levertin, poet and critic, and Prince Eugen, Duke of Narke, son of King Oskar II and painter. They were two of the most popular figures in Swedish culture. It features a long essay on Swedish environment and culture by Levertin which is followed by a series of Eugen's romantic, atmospheric paintings of landscapes





128. MAN RAY and Paul ELUARD. *Les mains libres*. Paris: Jeanne Butcher. 1937. £3,500

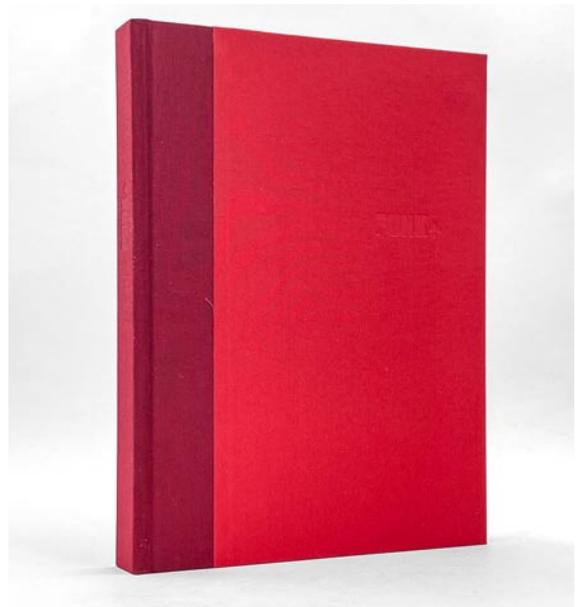
4to. Original pictorial red and white wrappers, lettered in red to spine; pp. 176, [30], with pictorial title and 66 full-page illustrations by Man Ray; pages partially uncut; very minor creasing to lower corners and spine a little frayed otherwise near fine copy; author's presentation inscription to half-title 'à Georges Mouton très amicalement, Paul Eluard'.

First edition, number 319 of 650 copies printed on Chester vergé of a total edition of 675 copies, presented by Eluard to the Surrealist writer Georges Mouton.

Les Mains Libres is the second collaborative work between Man Ray, a pioneer of the Surrealist movement, and Paul Eluard, poet and one of the movement's founders. During the 1930s, Man Ray made numerous drawings in Paris and the South of France. He shared them with Eluard, who requested to keep them temporarily. Adhering to the Surrealist tradition, the poet 'illustrates' the images, not the opposite: upon Man Ray's return, Eluard had paired each drawing with a poem. This collaboration resulted in the publication of *Les mains libres*, featuring fifty-four illustrations by Man Ray facing as many poems by Eluard, and three appendices, 'Sade', 'Portraits', and 'Details', which include Man Ray's portraits of Pablo Picasso, André Breton, and Eluard.

Provenance: This copy was presented by Eluard to the writer Goerge Mouton. Connected to Surrealist circles in the 1930s, Mouton was a member of the Contre-Attaque group led by Georges Bataille and André Breton during 1935-1936. Connected to Surrealist circles in the 1930s, Mouton was a member of the Contre-Attaque group led by Georges Bataille and André Breton during 1935-1936.

SCARCE PHOTOBOOK ON PUNK

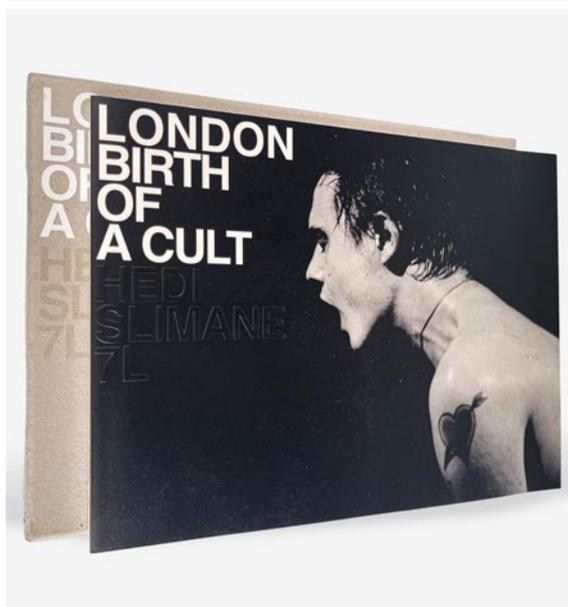
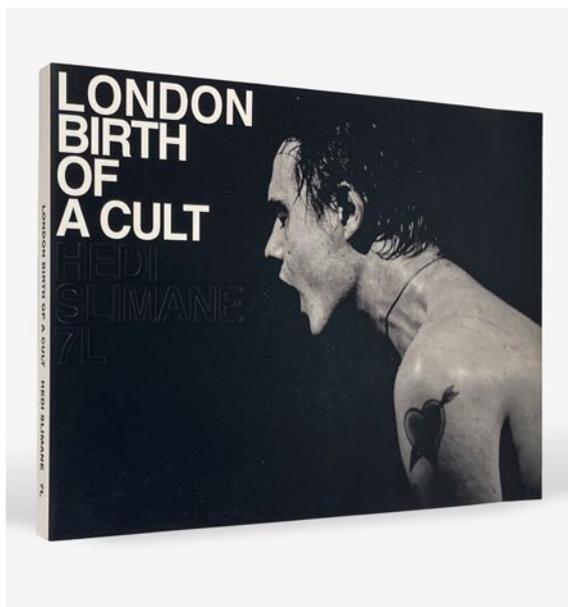


129. ROCK, Sheila. *Punk+*. [Paris and London: First Third Books. 2013]. £350

4to. Original red cloth, colour-printed endpapers, unpaginated and highly illustrated, as new.

De luxe edition, one of 300 copies with original silver gelatine print of a photo of The Clash, signed and numbered loosely inserted. First edition, one of 2000 copies printed, signed by the photographer. - Rather scarce now.

'This book presents a fresh view of the punk movement, through the lens of renowned photographer Sheila Rock. Rock was party to numerous intimate moments of punk. Her unique perspective comes through her portraits of influential acts including The Clash, The Jam, Generation X, Siouxsie & the Banshees, The Subway Sect, The Damned and The Buzzcocks. She also documented some notorious yet till now unseen events in punk history such as The Moors Murderers rehearsals ... USA-born, Sheila has lived in London since 1970. Her photographic career took off in 1980 on THE FACE magazine. Sheila exhibits regularly in London and internationally. Her portrait work includes a wide range of entertainment and music glitterati, and her editorial work appears in publications from Vogue to The Sunday Times. Her work can also be found in the permanent collection of London's National Portrait Gallery. She is currently working on a number of fine art projects' (*press release*).



130. SLIMANE, Hedi London: Birth of a Cult *Germany: Steidl*. 2005. £325

Oblong 4to. Black and white photograph of Doherty on front cover; white back cover featuring black and white photograph of soldier; includes pamphlet featuring images taken from Doherty's lyrics and diary; includes cardboard case; unpaginated; cardboard case slightly faded and rubbed at edges otherwise near fine.

First edition, first impression.

French fashion designer and photographer Hedi Slimane has produced a powerful record of the hedonistic Pete Doherty. It spans a turbulent period beginning from the time Doherty was expelled from The Libertines for his crack addiction to when he began work on his own project, the band Babyshambles. A kaleidoscopic collage of situations from unusual, intimate shots of Doherty in his bedroom to riotous scenes at London concerts, this is a **first edition, first impression** of a prolific, and infamously scandalous, celebrity.

CHILDREN'S AND ILLUSTRATED

BUCHAN'S ONLY BOOK FOR CHILDREN



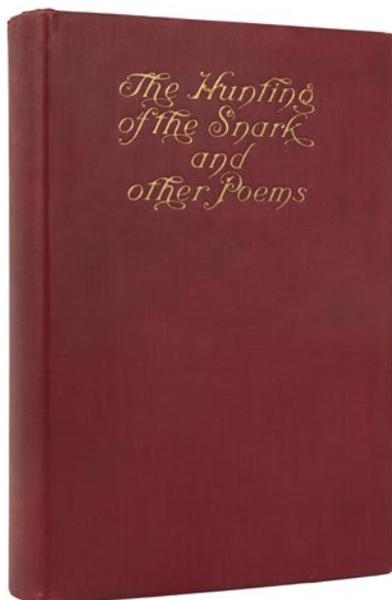
131. BUCHAN, John (author). *The Magic Walking Stick*. London: Hodder & Stoughton Limited. 1932. £300

8vo. Original dark blue cloth, preserved in white printed dustwrapper; pp. [x], 11-215; illustrated by Morton Sale in six pages; an exceptional copy in fine condition with neat and very small contemporary inscription to half-title, preserved in a near fine, and extremely clean example of the scarce dustwrapper, with two 10mm closed tears, and two minute nicks, to top edge.

First edition.

The Magic Walking Stick is John Buchan's only book for children and delves into the adventures of a boy given a mysterious walking stick which allows him to teleport on command.

FIRST EDITION WITH THESE ILLUSTRATIONS

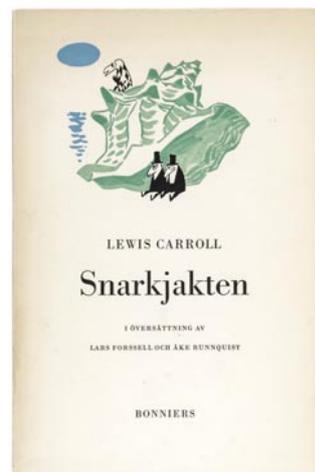


132. CARROLL, Lewis (author). Peter NEWELL (illustrator). *The Hunting of the Snark*. New York: Harper And Brothers Publishers. 1903. £400

8vo.; publisher's deep red cloth lettered gilt to spine and upper cover with a gilt-embossed vignette of the Bellman in gilt to upper board, top edges gilt, others uncut, in red cloth dustwrapper lettered in gilt at upper panel; pp. [xvi], 3-248; illustrated with 40 striking illustrations, printed in monochrome together with elaborate border designs to the text pages, printed in palest green, by Robert Murray Wright; a near fine copy in beautifully bright and crisp condition in a similarly fresh dustwrapper.

First edition illustrated thus. A remarkable edition, and an inspired interpretation of the text.

THE SNARK IN SWEDISH

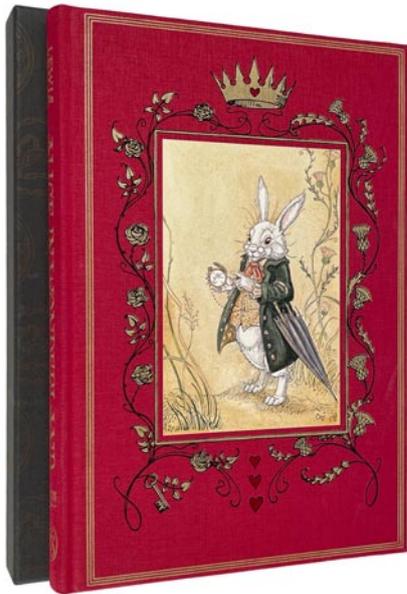


133. JANSSON, Tove (illustrator). Lewis CARROLL (author). *Snarkjakten* [The Hunting of the Snark]. Stockholm: Albert Bonniers Forlag. 1959. £600

8vo. Original white card wrappers pictorially decorated in blue, black, and green to upper cover and in black to lower one, edges uncut; pp. [viii], 9-51 + [iv]; with title-page vignette, 8 bold and dramatic full-page black-and-white plates and 8 other drawings and decorations, all by Jansson; an uncommonly fresh, near fine, copy with mild external dusting, light toning to spine, and one small, and pale, mark to lower wrapper representing the untacky vestiges of a removed price label, internally near fine, crisp, and unscribed with a minor, small, and pale, mark to lower margin of one leaf; scarce.

First edition of Tove Jansson's enigmatic interpretation of Carroll's famous nonsense poem, with text in Swedish; unpublished in English until 2011. *Only 4 copies listed on WorldCat (Malmo; Univ. of Texas; Nat. Lib. of Sweden and Princeton).*

A WONDERFUL MODERN INTERPRETATION



134. VAN SANDWYK, Charles (illustrator). Lewis CARROLL (author). *Alice's Adventures in Wonderland*. London: *The Folio Society Ltd.* 2019. £450

8vo. Original dark red cloth lettered in gilt to spine, with triple-line gilt panel to upper cover and an onlaid pictorial plate of the White Rabbit surrounded by a decorative panel comprising a crown, a key, hearts, roses and thistles in black, red, and gilt, decorative map endpapers, preserved in original deep green board slipcase decorated in gilt; pp. [xii] + 148 + [ii]; beautifully illustrated throughout in full colour and line including 10 full-page plates, and one double-page, and a host of coloured 'scraps' and initials; a fine, as new, copy in the slipcase.

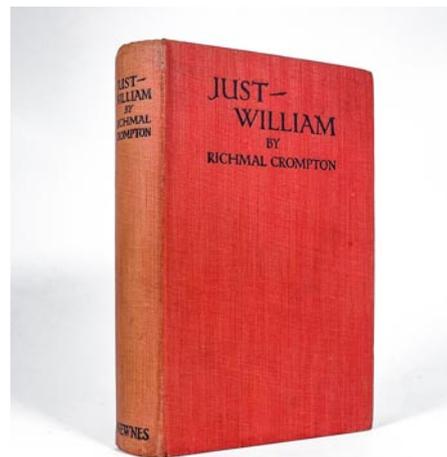
First edition thus, signed ink by Charles van Sandwyk on the half-title. This is a reworked version of van Sandwyk's earlier commission for the *Folio Society*, published originally in 2016 to celebrate the 250th anniversary of the book. The volume here is in smaller format with additional illustrations produced for this edition on pages 22, 63, 91, 110 and 132-3. Additionally the title-page and the decorated initials throughout are now coloured, there are new pictorial map endpapers, and a new decoration to page 83.



135. VAN SANDWYK, Charles (illustrator). [Lewis CARROLL]. *Alice and the White Rabbit*. £700

A fine, original copperplate etching printed in sepia on cream, untrimmed artist's stock, image size 13 x 18 cm, exquisitely handcoloured by the artist, and signed in full, in pencil, below the image alongside "Artist's Proof", also in van Sandwyk's hand; fine.

THE FIRST APPEARANCE OF A LOVABLE ROGUE



136. CROMPTON, Richmal. *Just William*. London: *George Newnes Limited*. 1922. £200

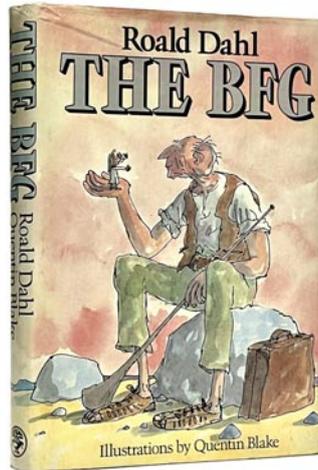
8vo. Original red cloth boards; lettered in black to title and spine; illustrated by Thomas Henry; pp. [9], 248, [4, ads]; previous owner's inscription to front pastedown; spine faded with head and foot rubbed; at a slight lean; minimal foxing to fore-edges, otherwise very good.

First edition, first impression of Richal Crompton's first *William* book.

Every one of the thirty-eight books that form the classic *William's* series is named after the first *Just William*, and all except *Just William's Luck* take the form of short stories. The books trace the adventures of the wild schoolboy William and his cohort of allies, "The Outlaws", and were published over a period of fifty years, between 1922 and 1970, during which William remains the same disorderly eleven year old protagonist.

The *William* books sold over 12 million copies in the United Kingdom and are thought to have been translated into seventeen different languages. Much of the success of the venture can also be attributed to the lively illustrations of Thomas Henry and the identity of the real William who inspired this famous collection still remains ambiguous to this day...

A MODERN CHILDREN'S CLASSIC

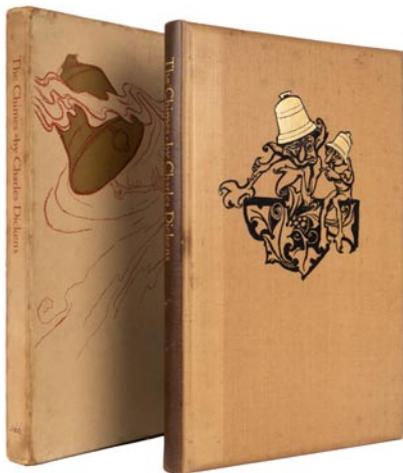


137. DAHL, Roald (author). Quentin BLAKE (illustrator). *The BFG*. London: Jonathan Cape. 1982. £450

8vo. Publisher's pale grey linson boards lettered in gilt to spine, in pictorial dustwrapper; pp. ix], 10-224; with drawings in monochrome by Quentin Blake; a very fresh collector's copy, both externally and internally, in a very clean and bright dustwrapper with a short weak crease to top edge of upper panel.

First edition of this well-loved Dahl modern classic.

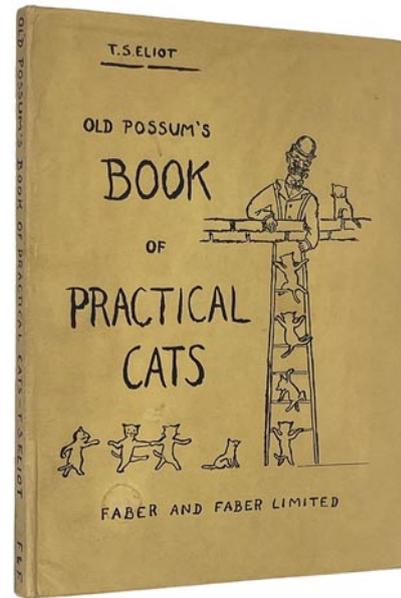
DICKENS AT CHRISTMAS



138. RACKHAM, Arthur (illustrator). Charles DICKENS (author). *The Chimes*. New York: The Limited Editions Club. 1931. £450

Royal 8vo. Original tan pictorial cloth over bevelled boards, blocked in black and gilt, top edges gilt, pictorial endpapers, pictorial card slipcase; pp. [xxxvi] + 128; with pictorial title-page, frontispiece and chapter-headings decorated in sepia and including 20 fine line illustrations (including 6 full-page) and text decorations throughout, printed on Japanese vellum; a very good copy with the usual heavy darkening to spine cloth and a minor vertical strip of sun-lightening to boards adjacent to joints, internally fine, without ownership inscription or label; the slipcase with marking, some dust-soiling, and reglued split at one edge.

First edition illustrated thus, limited to only 1500 numbered copies, signed by Rackham.

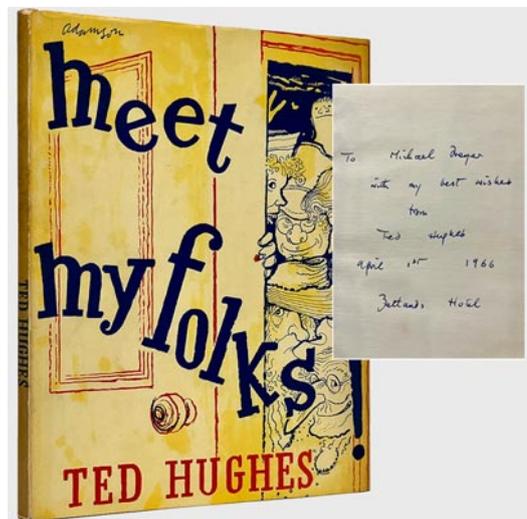


139. ELIOT, T.S. *Old Possum's Book of Practical Cats*. London: Faber And Faber Limited. 1939. £2,000

Square 8vo. Original yellow cloth with red pictorial stamping to upper cover, preserved in yellow pictorial wrapper; pp. [vi], 7-46; price-clipped wrapper with two brown marks to front and small area of browning to back, otherwise near fine, extremely clean.

First edition of this important work, one of the best-known volumes of twentieth century poetry and probably Eliot's most popular. Only 3005 copies were printed and it is extremely difficult to find in such beautiful condition.

INSCRIBED BY TED HUGHES



140. HUGHES, Ted (author). George ADAMSON (illustrator). *Meet My Folks!* London: Faber And Faber. 1961. £800

Large square 8vo. Original pictorial boards, in pictorial dustwrapper; pp. [x], 11- 42; illustrated throughout in line; a near fine copy in similarly fresh and unclipped dustwrapper with just a touch of shelf-rubbing to bottom edge of lower board; scarce signed.

First edition of Ted Hughes' first book for children, inscribed in ink to the front free endpaper by Ted Hughes, "To Michael Freyer with my best wishes from Ted Hughes April 1st 1966 Zetlands Hotel". Michael Freyer was the proprietor of *The Brown Jacket* bookshop in Dublin.

BY THE FIRST FEMALE NOBEL LAUREATE
FOR LITERATURE



141. LAGERLÖF, Selma (author). Nils Holgerssons Underbara Resa Genom Sverige. Forsta Bandet [and] Andra Bandet. [The Wonderful Adventures of Nils. First and Second Series]. Stockholm: Albert Bonniers Forlag. 1906 and 1907. £4,500

8vo.; 2 volumes; publisher's pictorial green wrappers, top edges rough, others untrimmed; pp. [iv], [1]-237; [iv], [1]-486 + [ii]; with photographic plates printed in half-tones throughout both books; very good copies, both volumes priced to the spine (Haft 3:50; Inb. 5 and Haft 3:50 and 7); the first volume with external rubbing and small edge wear, toning to spine with some vertical creasing, small marking and abrasions and irregularly-shaped paper-loss to heel to a maximum depth of 3cm, internally very clean and crisp throughout, and unscrubbed; volume two with some overall rubbing and small edge and corner wear, toning and vertical creasing to spine and chipping to spine ends to a maximum depth of 1cm at head, internally very good, sound, and clean throughout, and unscrubbed; genuinely rare in original wrappers, remarkably so in this condition, and known in only a handful of copies.

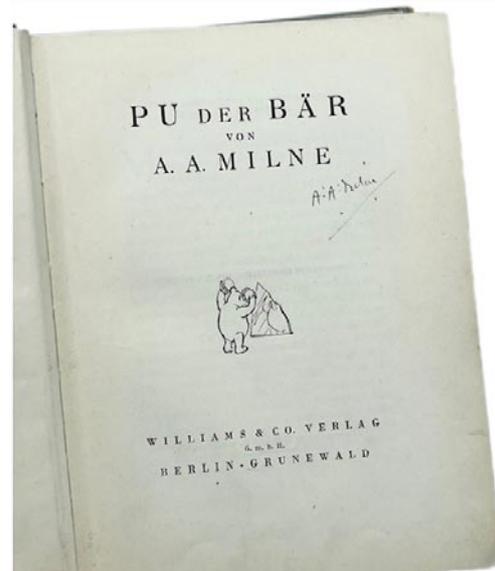
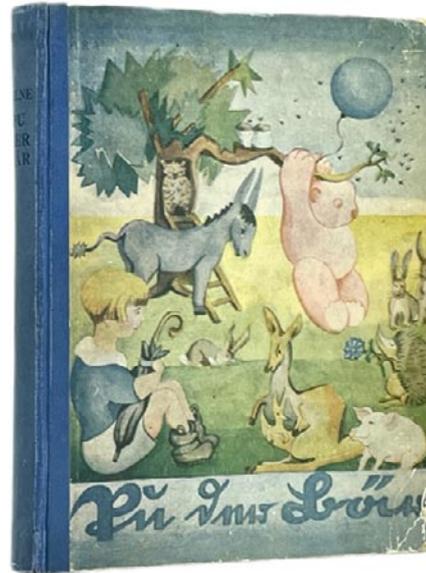
First editions, in Swedish, as published. The English translation, published in two volumes as *The Wonderful Adventures of Nils* and *Further Adventures of Nils* appeared in 1907 and 1911. This Swedish work was issued in first edition simultaneously in wrappers and in cloth, as referenced by the pair of printed prices to the spines here. The wrapped version, as here, is significantly rarer. All subsequent printings appeared solely in cloth. The rear cover of Series One notes the forthcoming Second Series projected for the following year, ie 1907.

The novel came about as a result of request, in 1902, by the National Teacher's Association, for Lagerlöf to write a Geography primer for schools, but the work evolved into so much more than that and is now established as one of the best-loved Scandinavian children's novels which has been translated into over 30 languages. The eponymous Nils, shrunk to the size of a thumb by a vengeful elf, relates tales of his adventures while crisscrossing Sweden on the back of a goose. Historical and geographical facts about the various provinces of the country are embedded throughout.

Selma Lagerlöf, alongside several intellectual peers, was an advocate of Swedish spelling reform. Hence this work, which was one of the first to adopt the new spelling mandated by government, was formatted as a school text book, which was its intended purpose. Consequently the wrapped version has virtually disappeared from the commercial market.

This classic of children's literature was instrumental in the decision to award Lagerlöf the Nobel Prize for Literature on 10th December 1909, making her the first female recipient of the award. In 1991 she became the first woman to be depicted on a Swedish banknote.

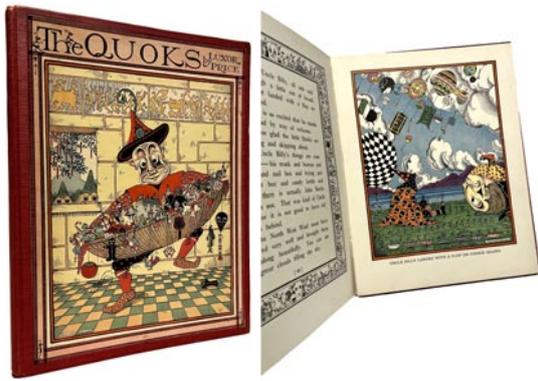
SIGNED BY MILNE



142. MILNE, A. A. (author). E.H. SHEPARD (illustrator). Pu der Bär. Berlin-Grunewald. Williams & Co. Verlag. [1930]. £1,200

Square 8vo.; publisher's mid-blue cloth-backed pictorial boards printed in colours to upper board with a vignette in blue of Winnie-The-Pooh to lower cover, lettered in blue to spine; pp. [v], 6, vii-x, [11]-202 + [ii] + 3, adverts.; with illustrations throughout in line by Shepard; an attractive copy with some general dusting and rubbing, some wear to edges of boards and corners with exposure of board at forecorners, internally clean with cracking to inner hinges, without inscription.

Second German edition, first published in this language in the previous year, neatly signed to the title-page by the author in ink, "A.A. Milne".



143. PRICE, Luxor (author and illustrator). *The Quoks*. New York: Frederick A. Stokes Company. 1924. £450

4to. Original red cloth with large onlaid pictorial plate to upper board, pictorial alphabet endpapers; pp. [iv], 5-62 + [ii]; with 6 fine, and glorious, detailed coloured plates and a plethora of black-and-white images and decorations throughout; a near fine copy, both internally and externally, with a small bruise to top fore-corner of upper board and a small, and neat, gift inscription, dated 1931, to half-title.

First U.S. edition. An extravagant fantasy, wonderfully produced: "Now you shall hear about the funny little Quoks and Uncle Billy and Bumpy who lived on Cookie Island and Daddy Spider and John Beetle and his son and the big Whale and the wonderful Quok bird and what happened to them all" (Preface).

John Penry Hyde "Luxor" Price (1874-1950) was an American illustrator of only about half a dozen books who was born in Cardiff, Wales. Emigrating in 1893 he became personal secretary to James Gregory McLoughlin who was a railway official and heir to the McLoughlin publishing empire. Price was self-taught and specialised in fantasy maps. His first published work, "All Mother Goose Panorama", was very well received and he went on to create "Quoks", a book of funny little people, to entertain his son.

A CHRISTMAS FAIRYTALE



144. VAN SANDWYK, Charles (author and illustrator). *The Fairies' Christmas*. Vancouver, B.C.: Published by The Fairy Press. 2001. £250

8vo. Original dark green pictorial card wrappers over red card covers prettily decorated in gilt and green surrounding an onlaid pictorial paper label to upper cover; pp. [8]; with elaborately decorated pictorial title page and two other fine plates featuring small etched drawings printed in monochrome colour surrounded by extravagant floral borders in green and gilt; the text printed on laid, and folded, paper with 3 other illustrations printed in black; a fine copy; scarce.

First edition, signed in ink by van Sandwyk. One of Charles van Sandwyk's sought-after Christmas books.



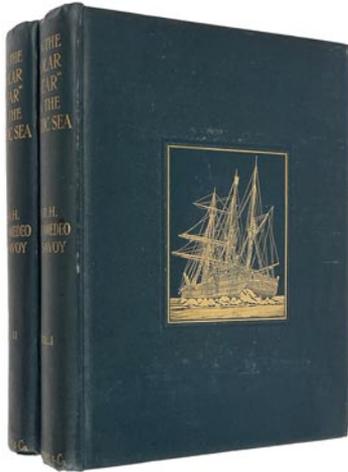
145. NIELSEN, Kay (illustrator). Romer WILSON (author). *Red Magic; A Collection of the World's Best Fairy Tales From All Countries*. London: Jonathan Cape. 1930. £800

8vo. Publisher's red cloth lettered in gilt to spine, top edges red; pp. [iv] + 368; with coloured frontispiece and 7 other fine, and striking, coloured plates accompanied by a quantity of crisp black and white images, decorated initials, and vignettes; a very good sound copy with unobtrusive mottling to a portion of the upper board and, to a lesser extent, to the top corner of the lower cover; internally very clean and fresh throughout, free from the internal spotting which blights many copies of the scarce book.

First edition. The last, and possibly the scarcest, of the works comprehensively illustrated by the Danish artist Kay Nielsen (1886-1957) who was one of the leading Golden Age talents and the most famous Scandinavian artists of that period.

Nielsen received his first commission, to illustrate a gift book of fairy tales for *Hodder and Stoughton* in 1913, producing 24 stunning coloured plates for *In Powder and Crinoline*. The following year he published the work for which he is best known, *East of the Sun and West of the Moon*. His industry took him to England and New York but in 1917 he returned to Denmark where he cemented his reputation by painting stage scenery and working on set design through to the 1920s. A handful of other fine fairy tale commissions followed, including *Hansel and Gretel, and Other Stories by the Brothers Grimm* before Nielsen left for California, to work in the burgeoning world of the film industry. He went on to contribute to several Walt Disney productions including, most famously, "Fantasia" and his influence has been acknowledged for inspiring the visual development of "Frozen".

PEOPLE AND PLACES

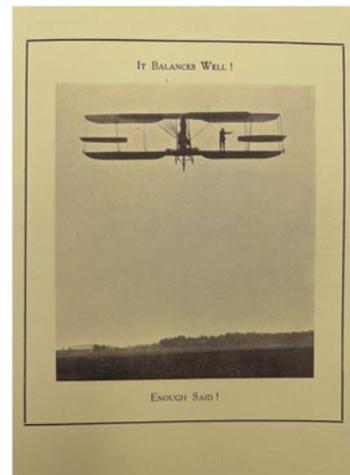
ITALY AND NORWAY ATTAIN THE HIGHEST LATITUDE
YET

146. AMEDEO, Luigi of Savoy. On the "Polar Star" in the Arctic Sea. London: Hutchinson & Co. 1903. £500

Two volumes, 4to. Original green cloth, image of *Polar Star* blocked in gilt to upper cover, gilt lettering to spine; pp. xvi, 346, [xvii]-xxii; viii, [347]-702 [ix]-xii, 212 photographic illustrations in the text, 16 full-page photogravures, 2 panoramas, 5 maps including 2 folding maps at rear of volume I; very light marking to cloth, minimal offsetting from endpapers, otherwise a very good set with mid-20th century bookplates.

First edition. The *Polar Star* expedition, comprising a crew from Italy and Norway, aimed to reach the North Pole by sailing as far north as possible and then continuing by sledge. The Pole was not actually attained but the sledge expedition pushed on to a new highest latitude, and indeed the *Polar Star* reached the highest latitude ever achieved by a ship following the coast-line. Three of the crew perished during the sledge journey.

Arctic Bibliography 10423.



147. AVIATION TRADE CATALOGUE. "The Cody Flyer" [cover title]. Aldershot: Gale and Polden. [1912]. £800

4to. Original red card wrappers, lettered in gilt, original printed envelope preserved; pp. 11, [1], highly illustrated after photographs and drawings, printed on yellow, blue and white coated paper; wire-stitching removed and replaced with new tie, traces of oxidation along gutters, final page with a little offsetting from red wrappers; a rare survival with the original printed envelope, this a little spotted.

Extremely rare trade catalogue for the Cody mono- and biplanes, as well as a manned war kite.

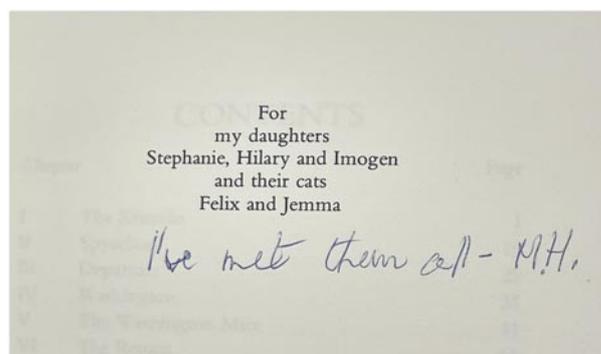
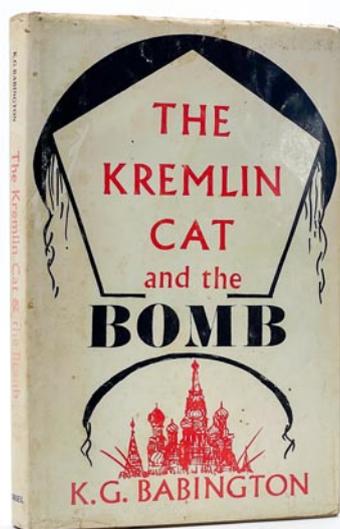
Samuel Franklin Cowdery was born in 1867, in Davenport, Iowa, was a Wild West showman and early pioneer of manned flight. He changed his name to Cody at age 21 when he was part of a touring Wild West show (not to be confused with that of Buffalo Bill Cody). He is most famous for his work on the large kites known as Cody War-Kites, that were used by the British in World War I as a smaller alternative to balloons for artillery spotting. Financed by his Wild West shows, Cody's unusual interest in manned kites advanced significantly when he enlarged upon Lawrence Hargrave's double-cell box kite to increase its lifting power, especially by adding wings on either side. He patented his design in 1901, and it became known as the Cody kite. Cody eventually managed to interest the British Army in his kites. In 1906, he was appointed Chief Instructor of Kiting for the Balloon School in Aldershot and soon after joined the new Army Balloon Factory down the road at Farnborough. The Factory would eventually become the Royal Aircraft Establishment. In 1908, the War Office officially adopted Cody's kites for the Balloon Companies he had been training. This group would in due course evolve into the Air Battalion of the Royal Engineers, No. 1 Company of which later became No. 1 Squadron, Royal Flying Corps and eventually No. 1 Squadron Royal Air

Force. During 1907, he was given full authority as the designer of the the British governments dirigible understructure and propulsion system. On 5 October 1907, Britain's first powered airship British Army Dirigible No 1, and using Cody's engine, the Nulli Secundus flew from Farnborough to London. In 1907, the British Army decided to back the development of Cody's powered aeroplane, the British Army Aeroplane No 1. His flight of 16 October 1908 is recognized as the first official flight of a piloted heavier-than-air machine in Great Britain. He went on to win a number of aeronautical awards and started developing his own aircraft company. That company produced the Cody Flyer (a monoplane), for which this pamphlet was issued. On 7 August 1913, he was test flying his latest design, the Cody Floatplane, when it broke up at 200 feet and he and his passenger, the cricketer William Evans, were killed' (*Nat DesMarais Rare Books*).

The 1908 British Army Aeroplane No.1 was actually Cody's biplane, sometimes called Cody 1, later officially referred to as *The Cody Flyer*. 'On 16 October, at Farnborough, it made what is recognised officially as the first sustained powered flight in Great Britain by a heavier-than-air machine, covering 423.7m before crash-landing' (*Virtual Aircraft Museum, online*).

Library Hub locates a single copy, in the National Aerospace Library.

'KGB' ASSOCIATION COPY

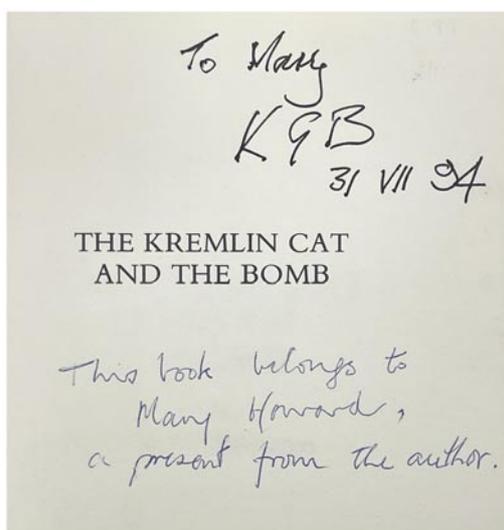


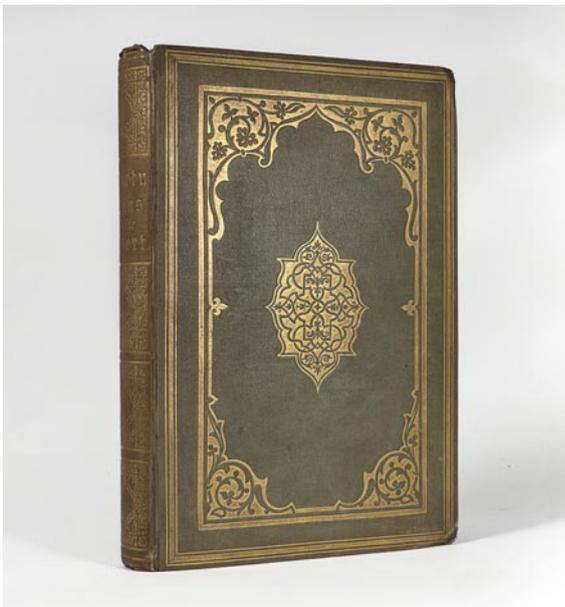
148. BABINGTON, K. B. *The Kremlin Cat and the Bomb*. [London]: Oriel Press. [1983]. £500

8vo. Original cloth-backed boards with illustrated dust-wrappers (not price-clipped); pp. viii, 158, [2]; wrappers a little spotted, otherwise very good.

First edition, an incredible association copy of this cold war satirical espionage novel with a Soviet cat, Feliski, as spy and hero.

The hilarious plot ranges across the world from Moscow to the Pentagon and Bali. K. G. Babington is not known apart from this book. The rear inside flap, where one would usually find some text 'about the author' is left blank. He presented this copy in July 1994, signing 'KGB' to Mary Howard on the half-title (her ownership inscription underneath). Babington's printed dedication is 'for my daughters ... and their cats'. The recipient of this presentation copy wrote underneath 'I've met them all - MH'. Of course the real author can not be identified; however, Mary Howard is one half of the infamous couple of CIA operatives, Mary and Edward Lee Howard, who defected to the Soviet Union in 1985 and might have been double-agents. 'Howard and his wife were trained CIA operatives about to be deployed to Moscow as a husband-and-wife spy team when things went south. Howard was accused of being a KGB mole and fired. FBI surveillance agents were watching his New Mexico home and tailing his car when Howard decided to vanish. He reappeared a year later in Moscow where he'd been granted political asylum' (*Spyscape, online*).





149. [BARTLETT, William Henry]. *Forty Days in the Desert, on the Track of the Israelites; or, a Journey from Cairo, by Wady Feiran, to Mount Sinai and Petra.* By the Author of "Walks about Jerusalem". London: Arthur Hall. [1848]. £200

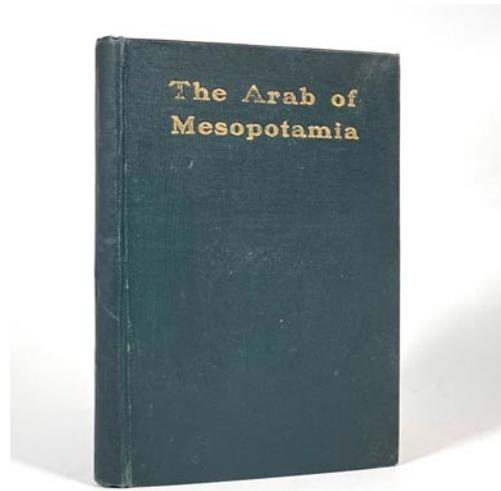
Royal 8vo. Publisher's original cloth, ornamented and lettered in gilt; pp. [iv], 206, [8, publisher's advertisements]; additional steel-engraved title, steel-engraved frontispiece, 24 steel-engraved plates, 1 folding engraved map, wood-engravings to text; extremities a bit worn, front hinge restored; occasional light spotting to plates, as usual; a very good copy with contemporary ownership inscription to front fly-leaf, pasted in biographical note on the author underneath, bookplate of the military surgeon Sir Thomas Longmore inside front cover, anonymous author identified on title-page in a contemporary hand.

Uncommon first edition.

Bartlett's fourth journey to the Levant, when he visited Egypt, Mount Sinai and Syria from August to October, 1845. The same journey also provided material for his *Nile Boat*. Bartlett was not only one of the foremost topographical artists of the mid-Victorian era, but as well a very good narrator of his travels with good observation of details and a sense of humor. Initially he had worked for topographical writers and travel writers. But as 'by the mid-1840s demand for travel book illustrations slackened ... Bartlett turned to writing his own books, illustrated with steel-engravings and woodcuts prepared from his drawings. *Walks about the City and Environs of Jerusalem* (1844) was followed by *Forty Days in the Desert on the Track of the Israelites* (1848) and *The Nile Boat* (1849)' (ODNB). - There were at least six later editions of this title up to 1870.

See Blackmer 92 for the fifth edition.

HAPPILY ANONYMOUS



150. [BELL, Gertrude Lowthian]. *The Arab of Mesopotamia. Basrah: The Superintendent, Government Press [printed at the Times Press, Bombay]. [?1918.]* £1,000

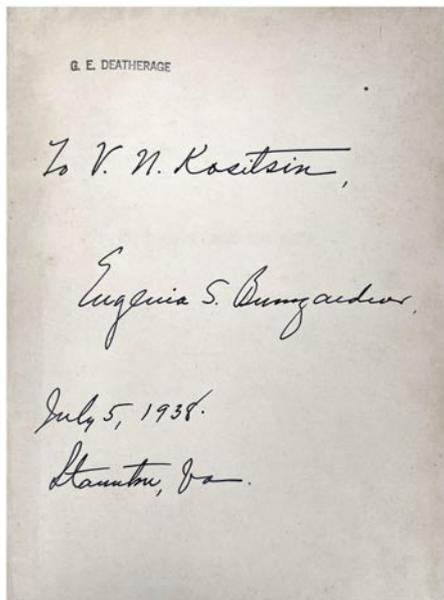
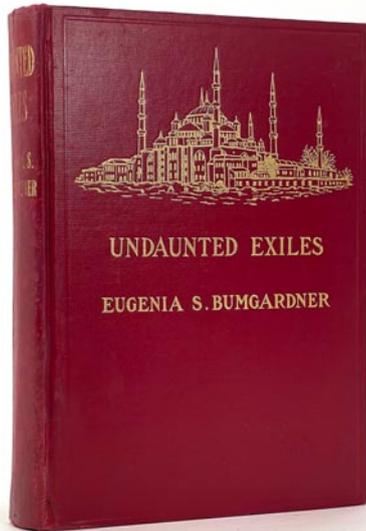
Small 8vo. Original green cloth gilt; pp. [vi], 202, [2, blank]; map frontispiece; light even toning due to paper stock, else very good.

Rare first edition, an unusually sharp and well preserved fragile publication.

This book comprises a first part with 10 anonymous essays on Mesopotamia "written, during 1916, by persons with special knowledge of subjects dealt with" (Preface). Subjects include the Arab tribes, the Pax Britannica, the Shiahs, and star worshippers of Mesopotamia. The second part of the work (pp.101-202), entitled *Asiatic Turkey*, is attributed to Bell, traveller, writer, diplomat, archaeologist and acquaintance of T. E. Lawrence. According to her preface, "These articles were written at the request of the War Office during June and July, 1917. It has been suggested that they might be of some interest to members of the Force serving in Mesopotamia who may not have had opportunity to make acquaintance with the Dominions of the Sultan beyond the battlefields of Gallipoli and the 'Iraq'".

In spite of the apparent anonymity of the contributors to the first part of the work, in a letter written on September 5, 1918, Bell wrote to her mother: "Why yes of course I wrote all the Arab of Mesopotamia. I've loved the reviews which speak of the practical men who were the anonymous authors etc. It's fun being practical men isn't it." Two versions of the work exist, the present one, and a slightly shorter version (193 pages) printed in Basrah.

SIGNED PRESENTATION COPY

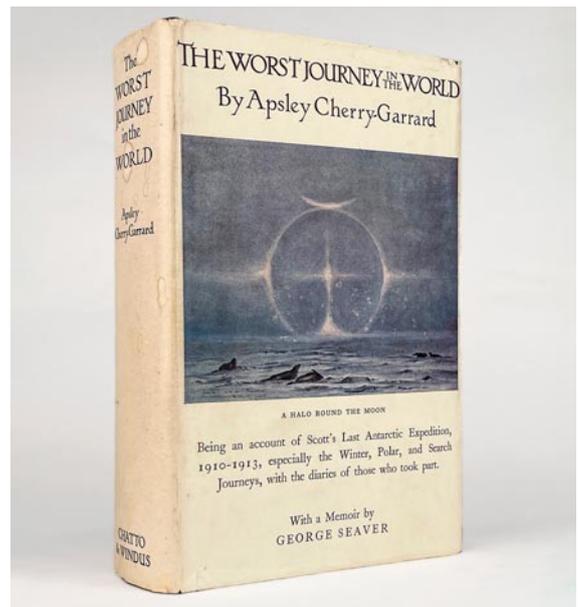


151. BUMGARDNER, Eugenia S. *Undaunted Exiles*. Staunton, Virginia: The McLure Company, Inc. 1925. £400

8vo. Original red buckram, illustrated and lettered in gilt; pp. [viii], 230, plates after photographs; spine with light spotting and a little wear, internally a little toned, otherwise a very good copy.

Uncommon first edition, signed presentation copy, inscribed by the author to one V. N. Kositsin, dated Staunton, 1938. Later collector's stamp G. E. Deatherage to front endpapers. This more or less privately printed book is on life among white Russian exiles in the early 1920s in Istanbul, especially the huge remnants of Wrangel's army and the progressive but exiled members of the Russian Union of Cities. The author, who lived in Staunton, Virginia worked for the Red Cross refugee relief in Istanbul, and encountered many high-ranking exiles.

THE BEST NARRATIVE OF A LEGENDARY VOYAGE

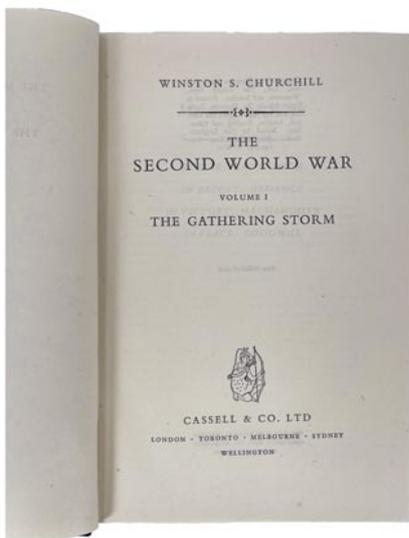


152. CHERRY-GARRARD, Apsley. *The Worst Journey in the World*. Antarctic 1910-1913. London, Chatto & Windus. 1965. £200

8vo. Original blue leather imitation boards, lettered in gilt, in original wrappers (not price-clipped); pp. xxxix, 584; frontispiece-portrait four maps (two on one folding sheet); spine of wrapper very lightly spotted, minimal offsetting from frontispiece, else near-fine.

First posthumous edition of this classic account of Scott's last expedition. This edition contains a new preface-cum-obituary by George Seaver, 'based on interviews and other primary sources' (Rosove) and four additional pages 300A to 300D with Professor Cossar Ewart's Report on the Emperor penguin eggs held at Edinburgh University.

Rosove 71.K1 ('significant edition').

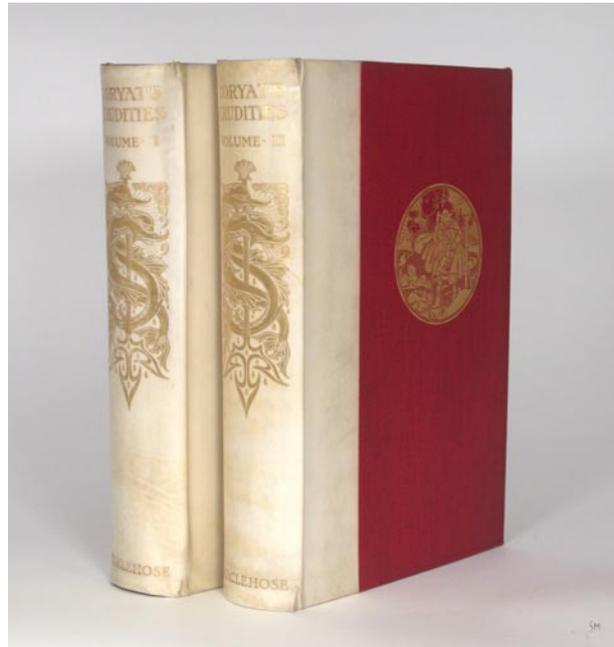


153. CHURCHILL, Sir Winston. *The Second World War*, 6 vols. London: Cassell & Co. 1948-54. £500

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; a few light, minimal marks to boards; slight chipping to edges of wrappers, especially vol I; light even toning to spines of wrappers; very good.

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".



154. CORYATE, Thomas. *Coryats Crudities, Hastily gobled up in five Moneths travells in France, Savoy, Italy, Rhetia commonly called the Grisons country, Helvetia alias Switzerland, some parts of high Germany, and the Netherlands; Newly digested in the hungry aire of Odcombe in the County of Somerset, and now dispersed to the nourishment of the travelling Members of this Kingdome.* Glasgow: Lames McLehose. 1905. £500

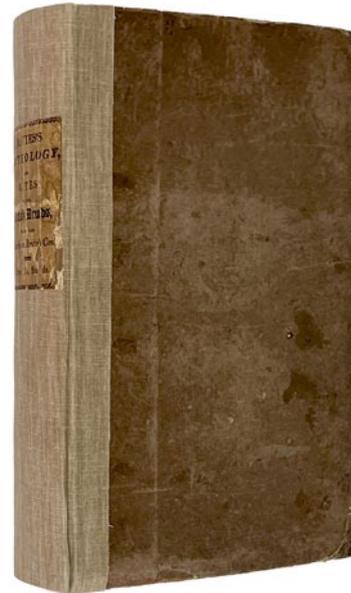
8vo. Two volumes. Partly unopened in the original vellum-backed cloth-covered boards, lettered and ornamented in gilt, top edges gilt; pp. xx, 427, [3]; xi, 435, facsimile plates with tissue guards; very faded near-contemporary ownership inscription to half-title of volume one, offsetting to and from fly-leaves, spines a little darkened, otherwise a very attractive set.

New edition of the first edition (1611) of the main work by one of the great English eccentrics and travellers, number 25 of the limited print run of the de luxe edition on hand-made paper of only 100 copies, one of the earliest travelogues in English, originally published at the author's expense. The almost picaresque narrative is notable for its extravagant mannerist style. "There has probably never been another such combination of learning and unconscious buffoonery" (Pforzheimer 218). "The traveller and writer Thomas Coryate (1577-1617) of Odcombe in Somerset joined the household of Henry, Prince of Wales. Driven by curiosity he sailed from Dover in 1608 and arrived soon in Paris, 'which he found even filthier and smellier than London. At Fontainebleau he was befriended by members of Henri IV's garde écossaise and saw more of the royal household than would normally have been permitted to chance visitors. He journeyed on to Lyons, through Savoy to Turin, Milan, Mantua, and Padua. His description of how Italians shielded themselves from the sun resulted in apparently the first mention of "umbrella" in English literature. Table forks, almost unknown in England, were in general use in Italy; Coryate acquired one, imitated the Italian fashion of eating and continued to do so frequently when he came home ... Arriving in Venice on 24 June 1608 Coryate presented two letters of introduction to the English ambassador, Sir Henry Wotton, who, perhaps impressed by the letter which mentioned that Coryate was remotely related to the earl of Essex, did him many kindnesses. These included rescuing him in the ambassadorial

gondola from a threatening crowd of Jews who objected to Coryate preaching Christianity to their rabbi. Later he was to risk reprisals for antipathy to Roman Catholic rites and, during his Eastern travels, for proclaiming against Islam. After six weeks of intensive quest and recording of information, he left Venice on 7 August by boat to Padua, then walked to Vicenza, Verona, and Bergamo. Coryate arrived in Zürich by boat and reached Basel on foot at the end of August. While in Switzerland he heard the story of William Tell. Coryate's admirable rendering appears to be the earliest in English. Arriving in Strasbourg by boat he then got lost, alone and on foot, in the Black Forest, but the sole threat of armed violence experienced in Europe was from a German peasant, who resented Coryate picking grapes from a vineyard. He was hospitably received in Heidelberg and walked to Mainz. After a detour to visit Frankfurt's fair he sailed down the Rhine, with a brief stop at Cologne, and continued by water down what was the temporary truce line between the armies of Spain and the United Provinces. After calling on the English merchants established at Middelburg he was entertained by the English garrison at Flushing. Thence he embarked on 1 October and landed in London on 3 October 1608. With the rector's permission Coryate hung his shoes in Odcombe church. Coryate drew on his experiences in writing *Coryats Crudities* (1611), which was intended to encourage courtiers and gallants to enrich their minds by continental travel. It contains illustrations, historical data, architectural descriptions, local customs, prices, exchange rates, and food and drink, but is too diffuse and bulky - there are 864 pages in the 1905 edition - to become a vade-mecum. To solicit "panegyric verses" Coryate circulated copies of the title-page depicting his adventures and his portrait, which had been engraved by William Hole and which he considered a good likeness. About sixty contributors include many illustrious authors, not all in verse, some insulting, some pseudonymous. Prince Henry accepted the dedication but insisted that all were published' (*Oxford DNB*).

In 1612, intending to write a travel book on the Orient, Coryate travelled in the Arabian Peninsula, Iran, Kurdistan and India, and died in 1617 of dysentery in Gujarat, where he was buried. The *Crudities* boast probably the largest amount of commendatory verses of a book in prose, 55 in seven languages to be precise, among them works by John Donne (written in a macaronic language), Inigo Jones and John Hoskins, whose contribution is considered the first English nonsense verse of the 17th century.

AN EARLY CELEBRATION OF CELTIC CULTURE

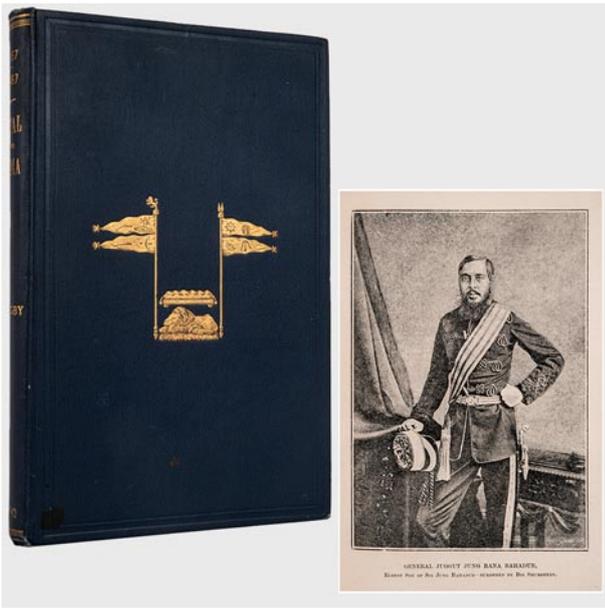


155. DAVIES, Edward. *The Mythology and Rites of the British Druids, ascertained by National Documents; and compared with the General Traditions and Customs of Heathenism ... With an Appendix containing Ancient Poems and Extracts with some Remarks on Ancient British Coins.* London: Printed for J. Booth' 1809. £800

8vo. Entirely uncut in the original publisher's plain boards, rebacked with linen, however retaining the original printed label; pp. xvi, 642, 6 (*Index to Celtic Researches*; printed slip bound in before title-page announcing this), fold-out numismatic plate at the end; wear to extremities, spine label with a little marginal loss, foxing at beginning and end as frequently the case; otherwise a good copy of a rare work in the original binding; contemporary armorial bookplate of William Middleton of Crowfield Hall in Suffolk, later bookplate of Shrubland Hall on opposite fly-leaf.

First edition. The author was a Welsh teacher, clergyman, antiquary and writer of plays, and one very rare novel, *Elisa Powell, or, Trials of Sensibility* (1795) and an attack on Macpherson 'not least for disparaging the Welsh bards' (ODNB). William Blake is known to have been follower of Edward Davies 'Celtic' theories.

NEPAL-INDO-BRITISH RELATIONS



156. DIGBY, William. 1857. *A Friend in Need*. 1887. *Friendship forgotten. An Episode in Indian Foreign Office Administration*. London: Indian Political Agency. 1890. £1,000

8vo. Original blue cloth decorated and lettered in gilt, boards with blind-stamped fillets; pp. xvii, [3], 148, with folding colour map of the 'Indian Empire' and 6 halftone plates from photographs; cloth minimally spotted, apart from foxing to edges and map (offsetting to adjacent pages), a very good copy.

Very rare first edition. A work criticising the British government in Calcutta for turning its back on Nepal, by the journalist and social campaigner William Digby (1849-1904), described by Gandhi as a 'champion' of India. Reminding his readers of the debt owed by the British to Jung Bahadur (founder of the Rana dynasty and ruler of Nepal until 1877) for his assistance during the Indian Rebellion of 1857, Digby here condemns British inaction following the 1885 assassination of his successor Ranodip Singh in a coup d'état by his nephews (which he compares to Macbeth's murder of King Duncan) and its indifference to the plight of Jung Bahadur's daughter and other relatives, in particular that shown by the then Governor-General of India, the Marquess of Dufferin and Ava. The volume contains much of interest on the history of Nepal, its relations with Britain, and the early years of the premiership of Bir Shumsher, successor to Ranodip Singh. Digby 'pursued in the press and on the platform the campaign for extending selfgovernment to Indians ... [and] attacked the economic consequences of the empire, claiming to prove a steady growth of poverty among the majority of Indians under British rule' (ODNB). Following his death, Gandhi wrote that 'India has lost a champion, whom it will be difficult to replace'. In 1888 Digby had set up the Indian Political and General Agency in London for the purpose of raising awareness about Indian grievances in the British Parliament and Press. He served as its secretary during 1887-1892 and served as an unofficial guide to Indian National Congress leaders visiting London.

Yakushi D239.



157. DOBSON, G. *Russia*. Painted by F. de Haenen. London: A. & C. Black. 1913 [however, 1915]. £150

8vo. Original cloth, image of sledge blocked in black and orange to upper cover, image of the Kremlin tower similarly blocked to spine, lettered in gilt to spine and in yellow to upper cover, top edge gilt; pp. x, 479, 8; 48 coloured plates with tissue guards and 48 black and white plates, folding map; cloth a little marked, a little shaky, otherwise very good; school prize bookplate inside front cover.

Reprint of a rather uncommon A. & C. Black title.

Inman, A & C Black Colour Books 70.

MEMOIR OF A WAR POET

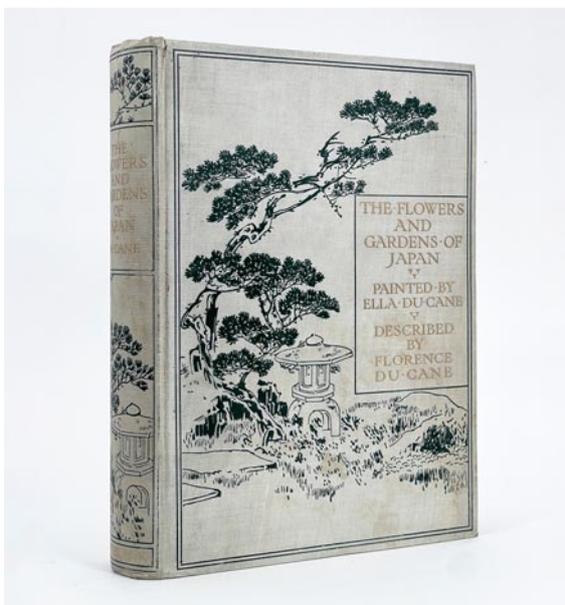


158. DOUGLAS, Keith. *Alamein to Zem Zem* London: PL Editions Poetry. 1946. £300

8vo. Original quarter red cloth; spine lettered in gilt, frontispiece and two additional colour-plates by the author accompanied by several text illustrations also by the author; slight rubbing at head and foot of spine, ownership inscription to front fly-leaf; slight soiling to front board and pages a little toned but otherwise a good copy.

First Edition

Published two years posthumously, following his death whilst at action in Normandy in 1944 during World War Two, *Alamein to Zem Zem* is a military memoir primarily written about Keith Douglas' experience as a tank commander during the Second Battle of Al Alamein. *Zem Zem* is the name of a river valley in which Douglas was wounded. Douglas expressed the desire to read his poetry as an "extrospective" art, rather than a poetry which focussed on interior emotional impression, and subsequently he is regarded as one of the 20th century's most accomplished soldier-poets, as a consequence of his matter of fact, devotedly realistic portrayal of the atrocities of war.



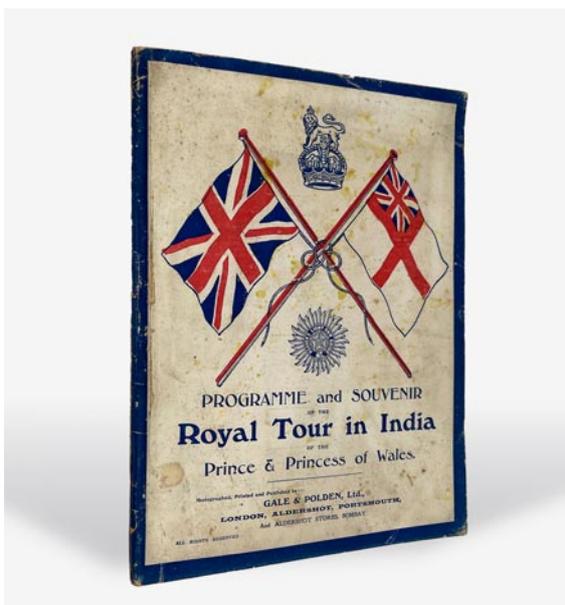
159. DU CANE, Ella (illustrator). Florence DU CANE (author). *The Flowers and Gardens of Japan*. London: A & C Black. 1908. £220

Large 8vo. Original eggshell cloth pictorially blocked in dark green with designs of Japanese gardens to spine and upper cover, lettered gilt, top edge gilt; pp. x, 249, [2, advertisements]; title with pictorial vignette printed in green and 50 fine coloured plates protected by captioned tissue-guards; minimal traces of handling to the delicate cloth, toning to endpapers, as usual, otherwise a very clean and attractive copy, both externally and internally.

Reprint with unchanged publication date. A finely illustrated account of Japanese gardens with discussion of their topographical settings and variety, landscape gardening and gardens, garden ornaments and fences, nursery gardens, dwarf trees and Hachi-Niwa, temple gardens, blossom trees, and other ornamental plants.

Inman. A & C Black Colour Books 48.

UNRECORDED



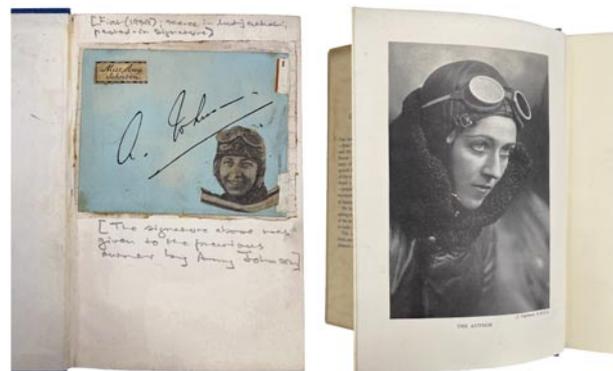
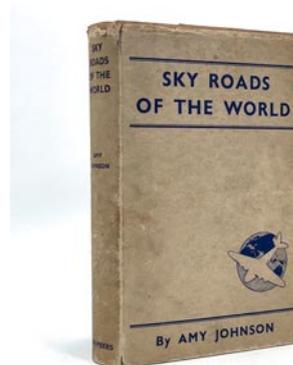
160. INDIA - Programme & Souvenir of the Royal Tour in India of the Prince and Princess of Wales. The King's Service afloat and ashore. The Navy and Army described by Pen and Camera. Gale & Polden Ltd., London Offices and Warehouse, Aldershot Stores, Bombay. [1906]. £400

Royal 8vo. Colour-printed card wrappers; pp. [xiv], 31, four colour illustrations after paintings on 2 leaves of plates, highly illustrated after photographs in the text; spotting to wrappers, inside of lower wrapper with small abrasure, internally very good.

This extremely rare publication by the military printers and publisher Gale and Polden in Aldershot opens with the detailed schedule of the Royal visit from their landing in Chennai on the 24th of January until their departure from Hyderabad on the 10th of February and a visit to Ellora Caves on Friday, the 16th. This publication covers only a small part of the Royal tour which in total lasted from November 1905 to March, 1906, and we assume this souvenir was published for the members of the Army and Navy who were engaged in safeguarding and as entourage. The bulk of this souvenir describes life, work and pastimes in Army and Navy.

We were not able to trace any copy institutionally or commercially, nor is this publication referred to in any text known to the internet.

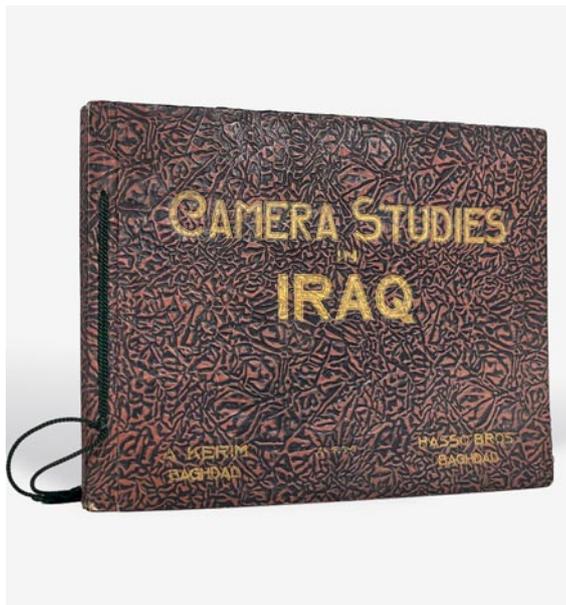
MEMOIR OF AN ICONIC FEMALE AVIATOR



161. JOHNSON, Amy. *Sky Roads of the World*. London: W & R Chambers. 1939. £450

8vo. Original blue cloth, dust jacket with mounted illustration of a biplane; pp. [7], 314; wrappers frayed, fore-edge spotted; rear hinge re-inforced; loss of spine on dust jacket; otherwise a good copy.

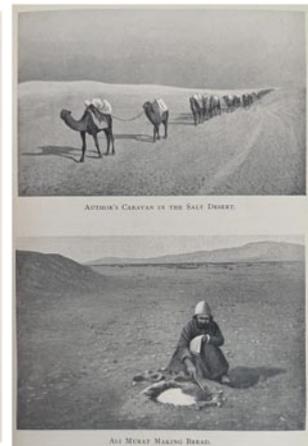
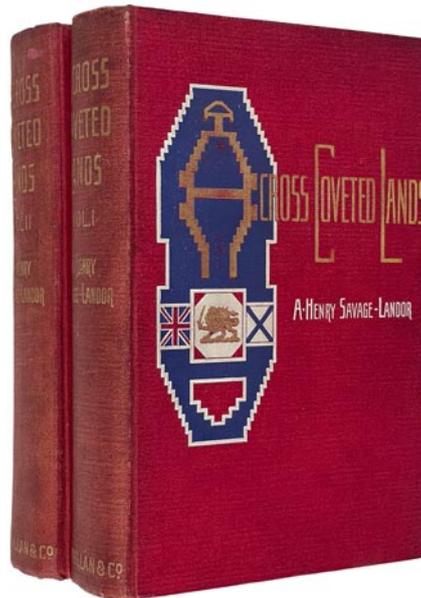
First edition, signed. The celebrity pilot Amy Johnson was the first woman to fly solo from England to Australia and, as she emphasizes in the pages of this memoir, wrote a book intended to be "a romantic story of the world's great sky routes, as seen by a pilot who has flown over most of them". Released two years prior to her mysterious death in 1941, this astonishing memoir of an iconic female aviator, who boldly subverted gender barriers in a risk driven field, is dedicated "to all those who fell by the airwayside, for nothing is wasted, and every apparent fail is but a challenge to others" and composed with a pioneering wish to "recreate a magic of the air which, alas! We so often forget to notice in this hard, commercial age".



162. KERIM, Abdul [photographer]. *Camera Studies in Iraq* [cover title]. [Berlin, Rotophot A.G.] for Hasso Brothers in Baghdad. [n.d., c. 1923]. £650

Oblong folio. Original patterned paper on boards, cord ties to spine, lettered in gilt to upper cover; 50 phototype plates in sepia with 73 images, each image with descriptive English text beneath; slightest of wear to extremities, edges of the plates occasionally a little browned, else very good.

First edition. This volume shows images of Basrah, Baghdad (including an aerial shot by the RAF), Mosul and elsewhere. It contains particularly fine examples of street scenes in these cities, along with images of the Kadimain Mosque and other features. A number of the images show some of the peoples of Iraq, from date-sellers on the streets of Baghdad to Kurdish nobles and an intriguing photograph of *Assyrian Mountaineers*.



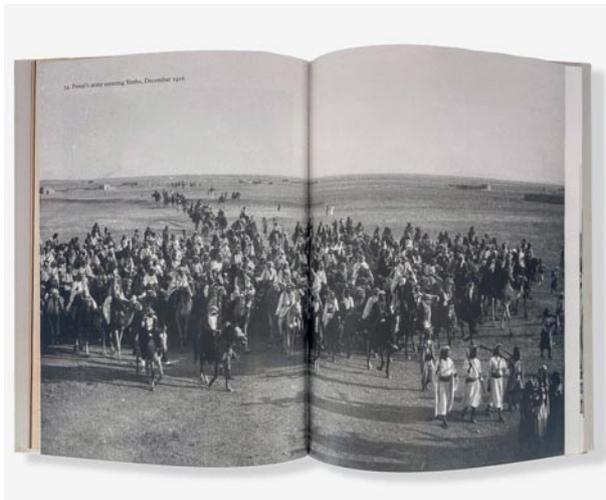
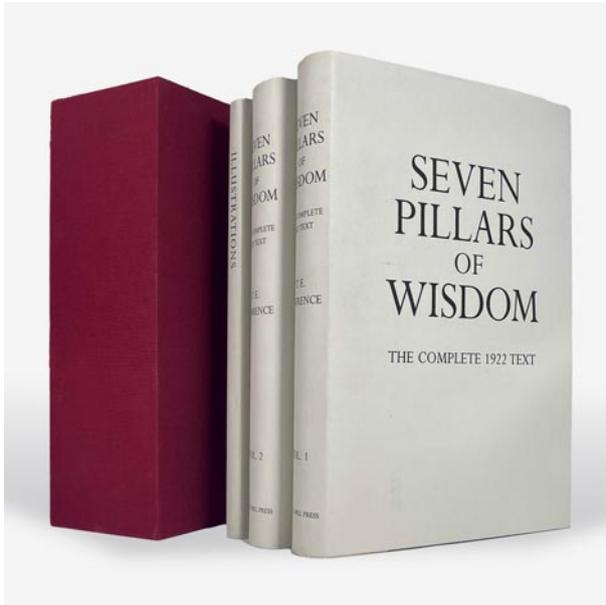
163. LANDOR, A. Henry Savage. *Across Coveted Lands*. London: Macmillan and Co., Limited. 1902 [1905]. £750

Two volumes, 8vo. In the preferable primary publisher's colourful cloth binding and not the later "Times Book Club" variant; pp. vii, 461; viii, 459; numerous black and white plates, mostly after photographs, several sketch maps and plans including two folding to throw clear; light dulling to cloth, minimal offsetting from endpapers, a very good good set, with a few gatherings unopened, 'Presentation Copy' blind stamps to title-pages; 20th-century bookplates.

First edition. The much-travelled A. Henry Savage Landor, grandson of the writer Walter Savage Landor, often embarked with great insouciance into even the most troubled regions. Such indeed is the case in the present work, which finds him journeying his two kittens, Kerman and Zeris, from Tehran in Persia across the contested borderlands between Baluchistan and Afghanistan to Quetta (in modern Pakistan). En route he meets Persian wrestlers, Yezidi, the governors of Isfahan and Kerman, Baluchis and other local peoples. Landor's enjoyably gung-ho narrative conveys the excitement of these "coveted lands".

Yakushi L60.

THE UNEXPURGATED TEXT

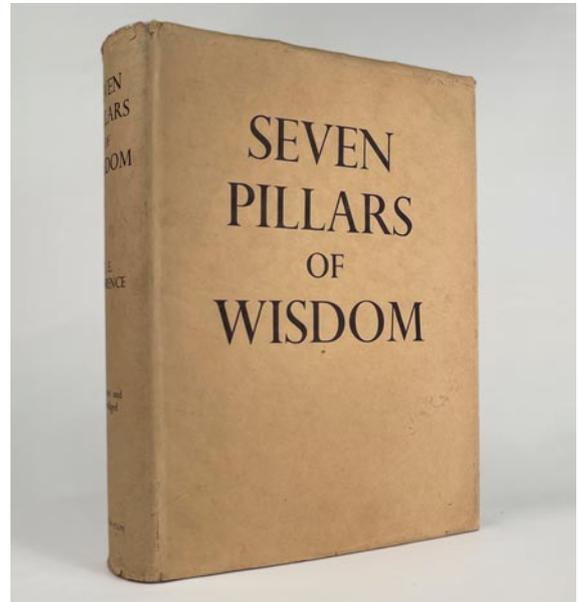


164. LAWRENCE, T.E. *Seven Pillars of Wisdom. A Triumph. The Complete 1922 Text. Fordingbridge: Castle Hill Press. 1997. £900*

Three volumes, 4to. Original canvas-backed boards, green leather labels, Vol. 3 (illustrations) in matching limp canvas, dust-jackets; Vol. 3 contains the illustrations, comprising the coloured and monochrome illustrations from the 1926 Subscribers' Edition, also many photographs; a fine set in the original maroon cloth slipcase, with the original prospectus and invoice included.

Limited to 752 numbered copies. Few people realize that the text of *Seven Pillars*, as first issued in the Subscribers' Edition of 1926 and the trade edition of 1935, is an abridgement of a much fuller work, completed in 1922. This earlier *Seven Pillars*, now here reprinted, is one third longer, containing an additional 83,000 words - equivalent to about 170 pages. Only 8 copies of this fuller text were printed by the *Oxford Times* in 1922, and the manuscript was donated to the Bodleian Library. It was this longer 1922 text which convinced Bernard Shaw and others that Lawrence had written a masterpiece. This handsomely produced limited edition includes a preface by Jeremy Wilson and 40 pages of editorial notes.

THE FIRST TRADE EDITION



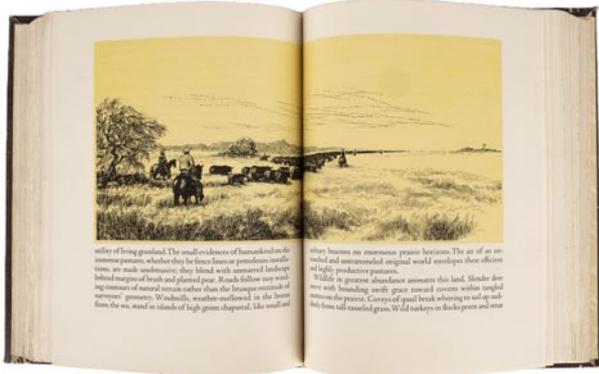
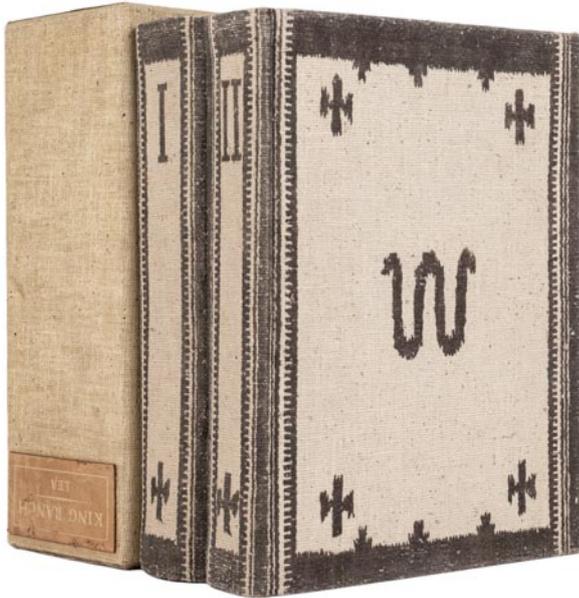
165. LAWRENCE, Thomas Edward. *Seven Pillars of Wisdom a triumph. London: Jonathan Cape. 1935. £650*

4to. Original brown buckram, spine lettered in gilt, upper board blocked in gilt with crossed sword design, top edges brown, others uncut, in the original dust-wrappers (this with minimal fraying and very light spotting); pp. 672; frontispiece and 47 photogravure plates by John Swain & Son after Augustus John, Eric Kennington, Lawrence, and others, 4 folding maps printed by The Chiswick Press, Ltd in red and black and bound to throw clear; minimal fading to extremities, one map re-attached, no offsetting from endpapers or frontispiece as frequently the case.

First trade edition, first printing. *Seven Pillars of Wisdom* was first printed in 1922 in an edition of eight copies intended for Lawrence's use, of which only six copies survive intact; the 'Subscribers' or 'Cranwell' edition then followed in 1926, published privately in an edition of circa 211 copies and, as Lawrence wrote to Sotheran's on 24 April 1925, 'this thing is being given only to my friends and their friends. No copies are for sale'; and finally, after Lawrence's death in May 1935, the text was published in a trade edition by *Jonathan Cape* in July 1935. Such was the book's popularity that the first impression was quickly exhausted and second, third and fourth impressions were printed in the following month (August 1935).

O'Brien A042.

COARSE SADDLE-BAG BINDING



To —
 Nancy and Harold Caccia
 with the hope that
 this book may stimulate
 your interest permanently,
 in this part of the world.
 Bob and Helen Kleber.
 11th March 1957



166. LEA, Tom. *The King Ranch*. Kingsville, Texas: Printed for the King Ranch [by Carl Herzog in El Paso, Texas]. 1957. £2,000

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

First edition, limited to 3000 copies, the biggest book on the biggest ranch not only of Texas, but the United States. 'This is the best account of the most famous ranch in the world. William Reese called it 'perhaps the most exhaustive ranch history ever written.' Frank Goodwyn said that 'in addition to being an encyclopedic compendium of information on the ranch, the book is also a work of art...' ...The research for the book was partly done by Holland McCombs and the sixty-six pages of footnotes were prepared by Frances L. Fugate' (Jenkins 121A). This is the sought-after Saddle Blanket Edition of Tom Lea's detailed account of the most famous of Texas ranches, designed, printed and bound in Texas.

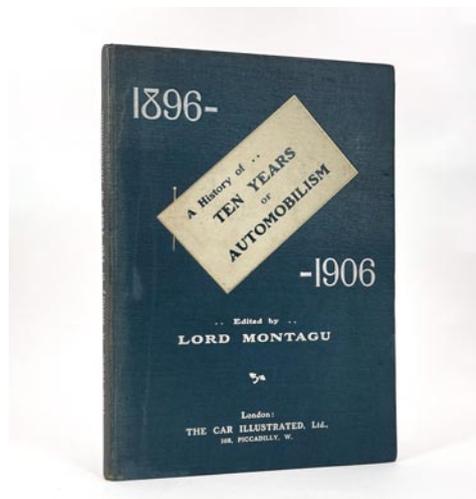
Carl Hertzog (1902-1984) was one of the leading printers, typographers, and book designers of the United States in the middle of the 20th century. 'Effective printing, he held, should help the reader focus on the content; it should never call attention to itself. He carefully selected the size and shape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

was produced to be given to friends, guests and business partners.

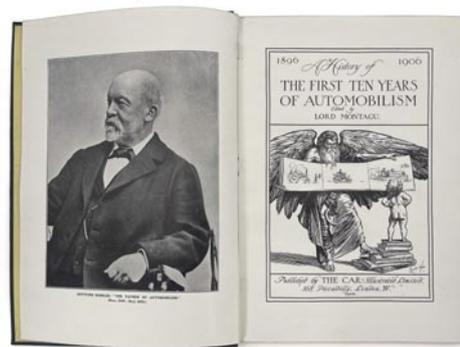
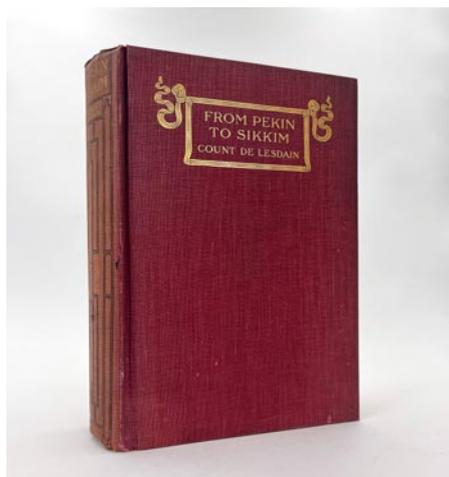
Provenance: Initial blank of volume one with 8-line cordial and calligraphic presentation inscription by the grandson of the founder and his wife (who commissioned Tom Lea to write, illustrate and design the book) to Harold Caccia. 'Robert J. Kleberg, Jr. and Helen C. Kleberg's early lives were radically different, but their lifelong devotion and enduring love had a lasting impact on both King Ranch and the world beyond ... Bob's family had a long, rich history in South Texas. His grandfather was Captain Richard King, founder of King Ranch, and his grandmother was Henrietta Chamberlain, a Presbyterian minister's daughter ... Bob and Helen's legacy of philanthropy grew from a shared passion for cultural, civic, and environmental issues, which continues today through the establishment of their family foundation in 1950, the Robert J. Kleberg, Jr. and Helen C. Kleberg Foundation. The Foundation strives to continue their legacy by supporting and improving quality of life in South Texas communities, investing in scientific research and innovation, the arts and humanities, and wildlife and habitat stewardship' (klebergfoundation.org). The recipient of this set, Harold Anthony Caccia, later Baron Caccia, was a British top civil servant and diplomat who after the Suez crisis of 1956 had a lot to do in order to remedy the damaged Anglo-American relations and was instrumental in restoring and nurturing the 'special relationship' between London and Washington.

First edition in English of a travelogue covering an immense distance, deserts and high altitude. To criss-cross inner Mongolia alone was quite an undertaking. The Comte and Comtesse de Lesdain (she was just 19 years old) had chosen this journey as their wedding tour in 1904. In Mongolia they explored the Confederation of Ordo, which was believed to hide Genghis Khan's tomb.

AN EARLY HISTORY OF MOTORING



IMMENSE DISTANCES COVERED



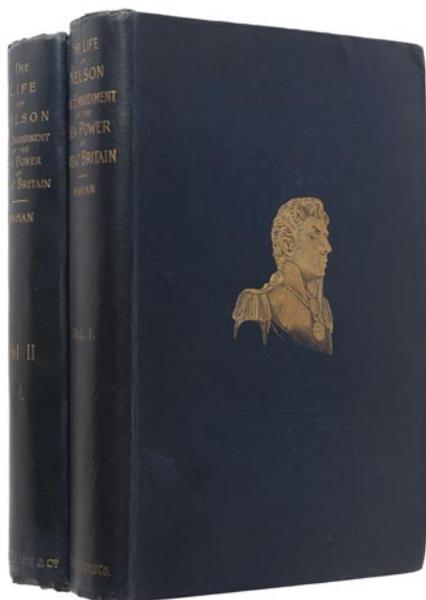
167. LESDAIN, Count Jacques Bouly de. From Pekin to Sikkim. Through the Ordos, the Gobi Desert and Tibet. London: John Murray. 1908. £200

8vo. Original cloth, ornamented in gilt and black, lettered in gilt; pp. xii, 301, [3], folding map with author's route in red, plates after photographs, spine a little faded, a little offsetting to and from endpapers, very light spotting here and there, ownership inscription to title-page; still an attractive copy.

168. LORD MONTAGU, John, 2nd Baron of Beaulieu [editor]. A History of the first ten Years of Automobilmism. London: Published by The Car. 1906. £500

Royal 8vo. Original cloth, lettered in white, decorated in cream and gilt; pp. viii, 124, [4, illustrated advertisements], apart from annotations to endpapers by a previous bookdealer, a very good copy with the bookplate of Lionel de Rothschild inside front cover.

Scarce first edition, especially in good condition. 'John Scott Montagu MP (later 2nd Baron Montagu of Beaulieu) was born in 1866 and he campaigned for motorists in Parliament, was the first member of the Road Board and was instrumental in the introduction of vehicle registration plates. He worked tirelessly to promote motoring, introducing it to people of influence and helping to lay the foundations for mass motoring as we know it today. In 1899 John Scott Montagu drove the first car to enter the yard of the House of Commons at Westminster, his recently acquired 12hp Daimler. In September that year, he competed in the Paris-Ostend race, and the Daimler finished third in the touring car class. It was the first time that British competitors had taken part in a European road race and was the first prize ever awarded to a British driver in a British-built car' (National Motor Museum, online).

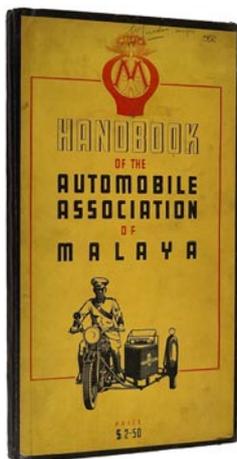


169. [NELSON]. MAHAN, Captain A.T. *The Life of Nelson, the Embodiment of the Sea Power of Great Britain.* London: Sampson Low, Marston, & Company. 1897. £600

Two volumes, 8vo. Original illustrated cloth, top edges gilt; pp. xxiii, [5], 456; xvi, [4], 427, [3, publisher's catalogue]; illustrated with 19 plates and 20 maps and plans; only very light wear to extremities, initial gatherings previously shaky and fixed now; otherwise a very clean and fresh copy with bookplate Shrubland Hall on front fly-leaf of the first volume.

First UK edition - initial blank inscribed *With the Author's regards and compliments* - of this classic biography of Nelson written by the eminent Navy historian and profound analyst of geopolitics.

MOTORING IN MALAYSIA

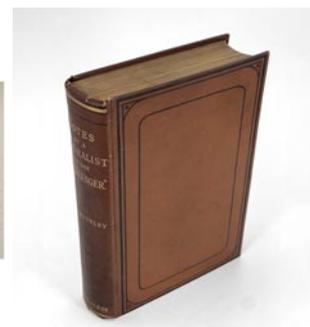
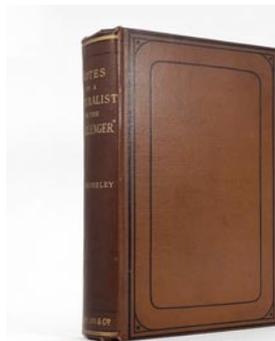


170. MALAYSIA - *Handbook of the Automobile Association of Malaya* [cover title]. Singapore: Designed by Warin Publicity Services Limited, and printed by Printers Limited. [1939]. £750

Tall 8vo. Original illustrated boards, cloth spine; pp. xiv, 94, [2, ads.]; photographic illustrations, 8 colour-printed maps on 4 leaves, one large colour-printed folding map of the full length of Malaysia, two black and white folding maps; inkstamp "Finance Officer" to fly-leaf, two short repaired marginal tears to initial leave; else very good in original pictorial cloth-backed boards, previous owner's pencilled name to upper boards, minor wear to extremities.

This extremely rare book offers details of motor tours, a section on the Malayan highway code, a guide to the principal towns, hints on maintenance, and a "Flying Section" extracted from a contemporary publication titled *The Malayan Air Pilot*. We can locate only a single other copy, in the National Library of Singapore. Established in 1932, by the time of publication the Automobile Association of Malaya boasted 9,000 members, and it is not clear why not more copies survived.

ONBOARD A SCIENTIFIC EXPEDITION



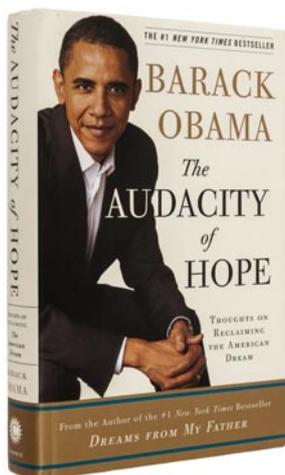
171. MOSELEY, H.N. *Notes by a Naturalist on the "Challenger,"* being an account of various observations made during the Voyage of H.M.S. "Challenger" round the world, in the years 1872-1876. London: Macmillan and Co. 1879. £400

8vo. Original brown cloth boards decorated in black, gilt lettering to spine; pp.xvi, 620, lithographic frontispiece in three colours with tissue guard, lithographic plate, lithographic folding map, wood-engravings in the text, iron inner hinge strengthened, occasional spotting to text, still an attractive copy. *Provenance:* contemporary bookplate E. B. Kemp Welch of Bournemouth inside front cover.

First edition, dedicated in print to Charles Darwin. Moseley was one of three assistants to C. Wyville Thompson, chief of the scientific staff aboard the *Challenger*. His account of the trip provides a very readable and non-technical description of the places visited. The ship visited Tristan da Cunha, Marion Islands, Iles Crozet, Iles Kerguelen, Heard Island, Juan Fernandez, Magellan Strait and the Falkland Islands, Hawaii, Tahiti, Fiji, Cape York and Queensland. The two colour illustrations are from the author's sketches of icebergs and pack ice in the Antarctic (the ship was the first steamship to cross the Antarctic circle).

NMMC I.182; Conrad p.69; Headland 1039; Spence 820.

INSCRIBED BY BARACK OBAMA



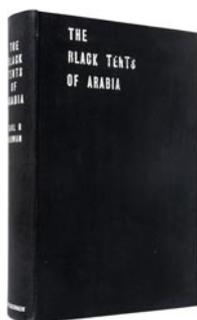
172. OBAMA, Barack. *The Audacity of Hope* [Signed]. *New York: Crown Publishers*. 2006. £500

8vo. Dual-layered black publisher's boards, gilt to spine; camel-coloured endpapers; original unclipped dust jacket (\$25.00) with a photograph of the author by Deborah Feingold; pp. [ix], 2-375, [i]; inscribed by Obama to title; aside from very minimal compression to boards, and creases to jacket, a fine copy.

First edition as stated, later impression. Boldly inscribed by the former president in black felt tip to the title page (slightly bleeding through to the acknowledgements).

The author's second book (his memoir *Dreams from My Father: A Story of Race and Inheritance* was published in 1995) became number one on both the New York Times and Amazon.com bestsellers lists in the autumn of 2006, after being endorsed by Oprah Winfrey. Obama announced his presidential campaign on February 10, 2007, a little more than three months after the book's release.

SCARCE WORK ON HORSES AND CAMELS



173. RASWAN, Carl R. *Black Tents of Arabia (My Life Among the Bedouins)*. *London: Hutchinson*. [1935]. £220

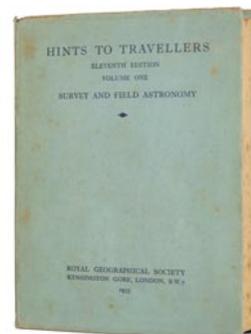
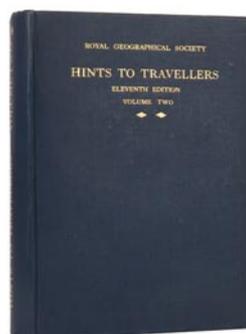
8vo. Original black cloth, lettered in white (remainder binding); pp. 280, [24, advertisements]; numerous illustrations from photographs, one folding table of named horses; cloth with lettering of front partially lost, minimal spotting to initial and final few leaves, else a very good copy.

Scarce first edition of a major work discussing Arab horses and camels, among ethnographic observations. A minor incident had resulted in the author becoming a blood brother of Amir Fuaz, a member of the Ruala Bedouins, one of the largest Bedouin tribes. His experiences during numerous visits to the tribe in the years following the First World War are recounted in the present work. Inhabiting the region of northern Arabia, the Ruala prove to be fierce hosts, and Raswan records instances of skirmishes between marauding bands, alongside enjoyment of pursuits such as falconry. The

majority of plates depict horses and camels, at work and rest and being cared for. The table lists *Arabian Horses of "known" ('asil') descent* in both Arabic and English transliteration.

Carl Reinhard Raswan (1893-1966), born Carl Reinhard Schmidt was the scholar of Arabian bloodlines, he also published the Raswan Index, an extensive compilation of Arabian horse pedigrees and strain information. He advocated tolerance and understanding of Bedouin ways of life and culture in Arabia. Raswan's life in Arabia and the US is definitely worth a full-length biography.

EXPLORING SCIENTIFICALLY



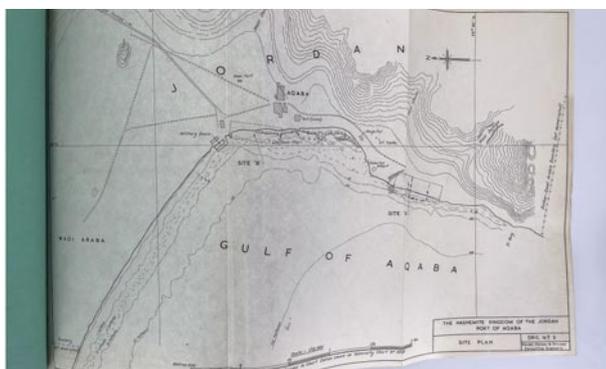
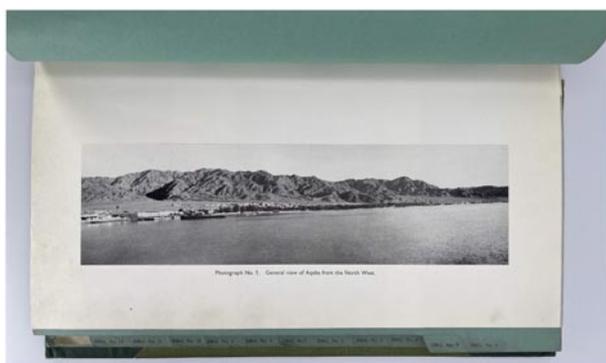
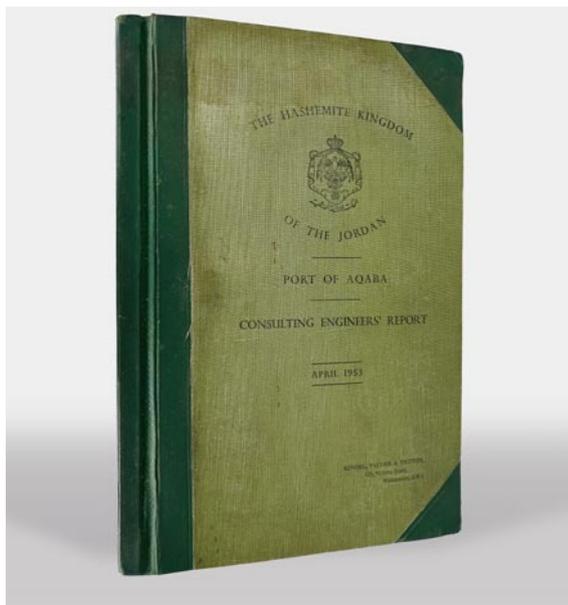
174. REEVES, E. A. *Hints to Travellers. Eleventh Edition ... Survey and Field Astronomy [volume II]: Organization and Equipment, Scientific Observation, Health, Sickness and Injury*. *London: RGS*. 1935-38. £300

Two volumes, small 8vo. Original blue cloth, lettered in gilt, volume I retaining the rarely seen dust-wrappers (price-clipped) pp. vii (illustrated advertisements), viii, 448, , xi, 470, xviii (illustrated advertisements); xv, 472, [6, illustrated advertisements including one colour plate], xvii (illustrated advertisements), maps and charts (some folding, two of constellations in rear pocket of volume I), illustrations in the text; a very good copy of a rare title.

This publication aims at putting travel and exploration onto scientific footing. Volume one deals with topography, mapping, surveying and practical astronomy, volume two with equipment, logistics, nutrition, meteorology, photography, geology and glaciology, natural history and anthropology. - Both volumes together are rarely encountered.

Provenance: Volume two with collector's stamp G. Carmichael Low, dated 1938, on front fly leaves. George Carmichael Low (1872-1952) was a pioneer, and contributor to the (Royal) Society of Tropical Medicine and Hygiene. Both volumes with the book collector and cardiologist Derek Gair Gibson's blind-stamp to fly-leaves.

A RARE WORK ON JORDAN'S ONLY PORT



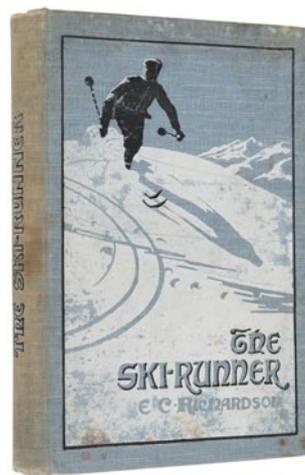
175. RENDEL, PALMER & TRITTON. *The Hashemite Kingdom of Jordan. Port of Aqaba. Consulting Engineers' Report.* London. April 1953. £2,000

Folio. Original two-tone cloth, lettered in black; ff. iv, 45, viii, text on rectos only, 4 leaves of plates with 20 photographic illustrations, 11 maps, plans and elevations on tracing paper, mostly folding, one leaf 'Statistics of Port Traffic' tipped in at the beginning, one leaf 'The Amman Ma'an-Desert Road' tipped in at rear, maps and photographic section separated by numbered tabs protruding from green card stock; very light rubbing to extremities, one corner bumped, front cover with discolouration, still a good copy with 'withdrawn' stamp on front fly-leaf.

Very rare report by the engineers tasked with surveying possible extensions and developments of the Kingdom's only sea port, one of the most important ports of the Arabian Peninsula.

WorldCat lists only one copy, at Oxford.

THE FIRST BOOK IN ENGLISH DEVOTED TO SKIING

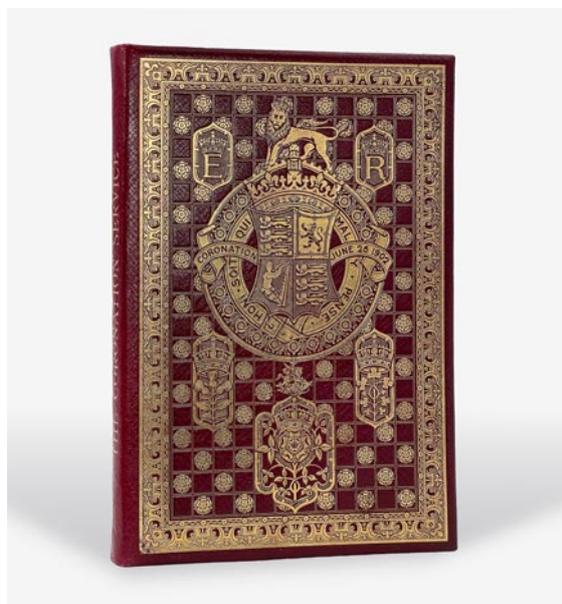


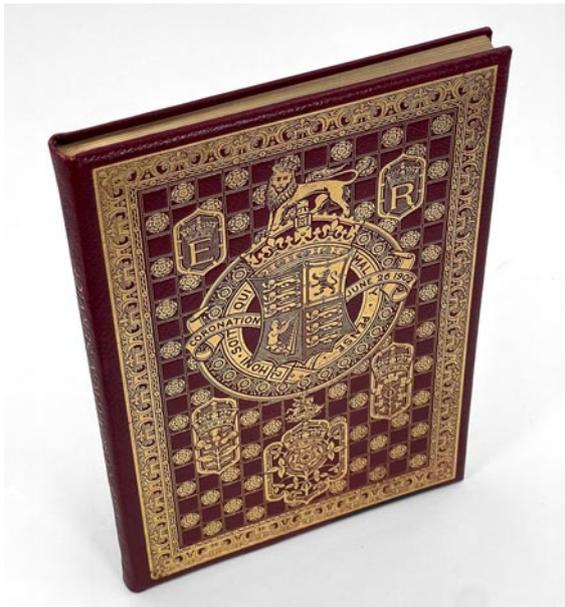
176. RICHARDSON, E.C. *The Ski-Runner.* Published by the Author from 1, Mitre Court, Fleet Street, London, E.C. [1909]. £500

8vo. Original blue cloth with image of a skier in white and black to upper cover; pp. 238, [2], xvi (illustrated advertisements; 20 plates, numerous photographic illustrations and diagrams in the text, errata slip; slightly darkened on spine, a little rubbed, very light bubbling to front cover, contemporary ownership inscription to front fly-leaf, small brown spots to lower edge; else a very good copy.

First edition of this early, highly illustrated skiing book, printed on heavy glossy paper stock. Richardson was co-editor, in 1904, of *Ski-Running*, the first book in English devoted purely to skiing. His assistance in a second edition of that work in 1905 and with Dr. Hoek's *Der Schilaufl* suggested to Richardson the need for a new work. The result is *The Ski-Runner*. In it he offers a brief history of skiing, together with basic hints on clothing and equipment, techniques and where to ski. Totally new to the English reader are chapters on snow, avalanches, home-made ski and snow photography. Of particular use is a 6-page bibliography on skiing literature.

DE LUXE MEMENTO OF BRITISH ROYALTY



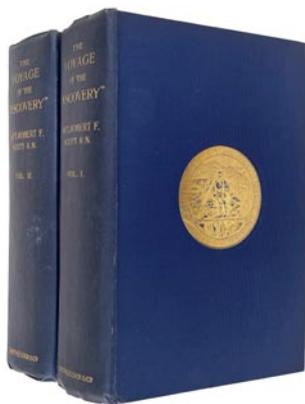


177. **ROYALTY** - The Form and Order of the Service That is to be Performed, and of the Ceremonies That are to be Observed, in the Coronation of Their Majesties King Edward VII and Queen Alexandra, in the Abbey Church of S. Peter, Westminster, On Thursday, the 26th Day of June 1902. With the Music to be sung. *London: Novello and Company.* 1902. £380

Royal 8vo. Original publisher's red morocco, lavishly lettered and ornamented in gilt; pp. vi, [2], III, title-page in red and black; minimal offsetting from endpapers, otherwise a fine copy.

This is the very rare coronation publication in the de luxe binding with the musical scores and lyrics that rang in the Edwardian era. The pieces performed cover five century of English church music, from Tallis to contemporaries, such as Sir Walter Parratt (1841-1924). This edition was prepared and commented by Sir Frederick Bridge.

“A MASTERPIECE IN THE LITERATURE OF EXPLORATION.”



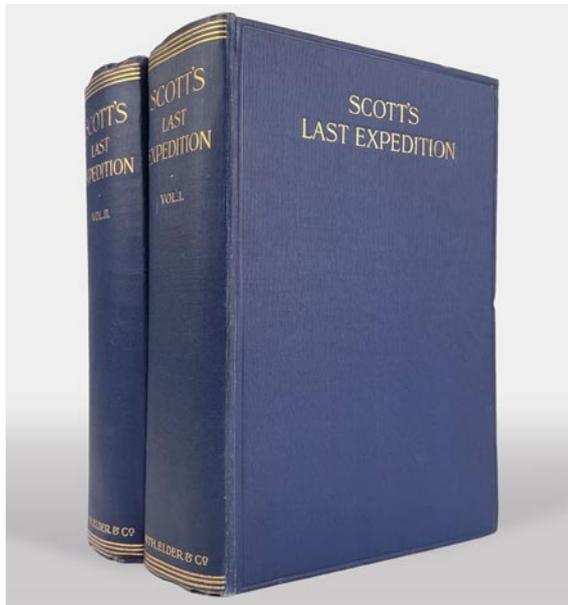
178. **SCOTT, Captain Robert F.** *The Voyage of the 'Discovery'.* *London: Smith, Elder, & Co., 15 Waterloo Place.* 1905. £1,000

Two volumes, 8vo. Original blue cloth, medallions blocked in gilt to upper covers, lettered in gilt to spines, top edges gilt, remainder uncut; pp. xx, 556; xii, 508; photogravure frontispiece to each volume, 13 colour plates, numerous black and white plates from photographs including 5 folding, 2 single-page maps, 1 double-page map, 2 large folding maps in pockets at rear of each volume, printed extra slip tipped in on front fly-leaf of volume one; binding a little marked, light offsetting from endpapers to initial and final pages, as well as the maps in rear pockets; mid-century bookplates; a very decent set of a scarce title.

First edition, first issue, Rosove's 'a' variant, with Smith, Elder slip pasted inside front cover of volume one. Scott's "fine narrative was recognized from its first moment of publication as a masterpiece in the literature of exploration [...] No prior Antarctic narrative had put forth in such minute and fascinating detail every facet of an expedition's planning, execution, and results. The character of the Antarctic is revealed in exquisite, beautiful, and even rapturous detail as never before. Antarctic narratives were always expected to record events, but Scott, in a great leap forward, recorded thoughts revealing a great deal about his philosophy — his deep if not brooding sense of responsibility, his loyalty to tradition, his sense of justice, and his commitment to science and discovery. Scott gave detailed descriptions of the geography of Cape Adare, the Victoria coast, newly seen recesses of McMurdo Sound, and the Barrier; light, optical illusions, weather phenomena, and aurorae; the day-to-day life on ship and on sledging journeys; a full accounting of food, equipment, clothing, and transport; hardships including frostbite, blizzards, sunburn, and snowblindness; and other interesting topics. All the writing had the stamp of his character. Hartley Ferrar and Edward Wilson wrote appendices on geology, and mammals and birds, respectively. The book is profusely and beautifully illustrated with photographs, mostly taken by Reginald Skelton and Ernest Shackleton, with watercolours by Wilson" (Rosove pp. 341-342). Rosove states that 3,000 sets are 'said to have been printed' and considers the work 'scarce'.

Books on Ice 6.6; *Conrad* p. 121; *Rosove* 286.A1.a; *Spence* 1051; *Taurus* 41.

THE OFFICIAL ACCOUNT OF AN HEROIC ENDEAVOUR



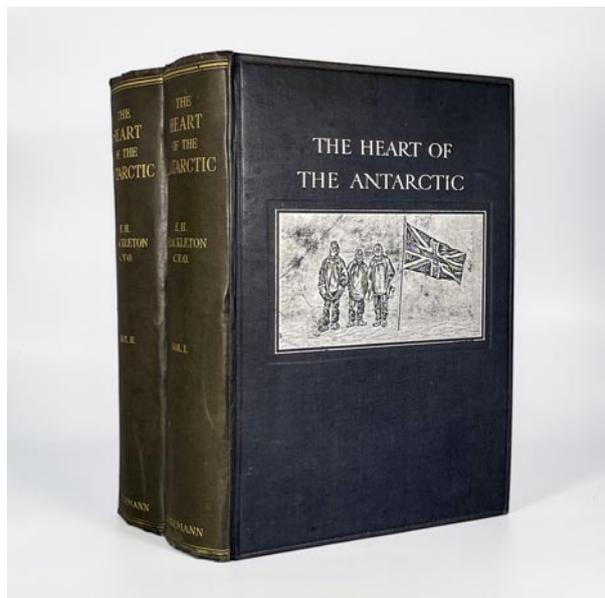
179. SCOTT, Captain Robert Falcon. *Scott's Last Expedition ...* Arranged by Leonard Huxley with a Preface by Sir Clements Markham. London: Spottiswoode & Co. Ltd. for Smith, Elder & Co. 1913. £600

Two volumes, 8vo. Original blue cloth, boards with blind-ruled borders, titled in gilt on the upper boards and lettered in gilt on the spines, top edges gilt, others uncut; pp. xxvi, 633, [2, advertisement]; xvi, [2], 534, titles printed in red and black, photogravure portrait frontispieces of Scott and Edward A. Wilson by Emery Walker after Harrington Mann and E.J. Wilson, 6 photogravure plates by Swan after Edward A. Wilson with printed tissue guards, 18 colour-printed plates after Wilson (17) and Ponting (1) with tissue guards, 178 plates, 2 folding and 3 double-page, after Ponting et al., 3 leaves of facsimiles, 8 folding maps bound to throw-clear, one colour-printed, explanatory slip tipped in before map at the end of vol. I, illustrations in the text; head of spine of volume two with minimal wear, a little offsetting from rear endpapers to final pages and maps; otherwise very attractive set, contemporary collector's stamps B.L. Fletcher to front fly-leaves.

Second printing, called *edition* by the publishers, very similar to the first. *Scott's Last Expedition*, the official account of the expedition, comprises Scott's journal (volume I) and accounts by Cherry-Garrard, Campbell, Tayler, Evans, and Atkinson (volume II): Scott's writing "contains far more personal commentary about himself and his men than was contained in *The Voyage of the Discovery*, and he achieved those great literary moments characterizing that former work, even early in the course of the expedition when he had so many preoccupations that most leaders might have transferred to their journals only the simplest notations" (Rosove p. 357).

Rosove 290.A2 (*uncommon*); Spence 1063.

FIRST EDITION



180. SHACKLETON, Sir Ernest Henry. *The Heart of the Antarctic. Being the Story of the British Antarctic Expedition 1907-1909 ...* With an Introduction by Hugh Robert Mill, ... an Account of the First Journey to the South Magnetic Pole by Professor T.W. Edgeworth David. London: Ballantyne and Co. Limited for William Heinemann. 1909. £1,500

4to. Two volumes. Original blue cloth, boards with blind-ruled borders, upper boards lettered in silver and blocked with central vignette of the farthest South party, spines lettered in gilt, top edges gilt, others uncut; pp. xlviii, 372; II: xv, [1 (note)]; 419, [1 (blank)]; photogravure frontispieces, retaining printed tissue guards, 12 colour-printed plates, retaining printed guards, 200 monochrome plates, 4 double-page, 3 folding colour-printed lithographic maps and one folding panorama loosely inserted in pocket on lower pastedown of volume II, illustrations in the text, some full-page, titles printed in black and brown, errata slip tipped onto inner margin of the last preliminary page of volume two; slight wear to lower hinge of volume II, contemporary ownership stamps of the Norwegian glass manufacturer Nils Christian Berg on front fly-leaves, title-pages and to preliminaries, else an attractive and very clean copy.

First edition. Shackleton's classic account of the British Antarctic Expedition of 1907-1909: "The shore party consisted of fifteen men, including Shackleton [... T.E. Edgeworth David and Douglas Mawson's] sledge journey to the south magnetic pole was one of the three foremost achievements of this expedition. The other two achievements were, first, the ascent and survey of Mount Erebus (12,448 feet), the active volcano on Ross Island and, second, the southern sledge journey, which reached within 100 miles of the south pole' (ODNB), achieving a new farthest South of 88° 23'.

Conrad p. 148; Denucé 2620; NMM I, 1099; Rosove 305.B1; Spence 1097; Taurus 58.

RARE AND COLOURFUL MAP



181. STANFORD, Edward (publisher) *The Sea of Marmara*. London: Stanford. 1894. £300

Large colour-printed map (47 by 60cm), with handcoloured lines and underlining in red; one vertical fold, very well preserved.

This map of a rarely represented section of Eurasian geography makes perfectly obvious, that Gallipoli is completely and snugly embedded in - and surrounded by - Ottoman vilayets.

A RUSSIAN AUTHOR PUTS THE RECORD STRAIGHT



182. SVININE [SVININ], Pavel Petrovich. *Sketches of Russia*. London: printed for Ackermann. 1814. £1,900

8vo. Contemporary full polished calf, spine with raised bands, compartments ornamented in gilt, morocco lettering-piece (expertly rebacked, retaining original backstrip); pp. [6], x, 112, 15 finely engraved and hand-coloured aquatint plates after the author's drawings, one sheet of engraved musical notation on both sides; occasional mainly marginal spotting to plates, a little toning to text in places, otherwise a very attractive copy, text printed on high-quality cream vélin paper; contemporary name inscribed at head of p. I (the same cut off from upper margin of pp. 41/42); 1920s bookplate of Thomas and Jania Erwin, significant American book collectors with an impressive Lewis Carroll collection.

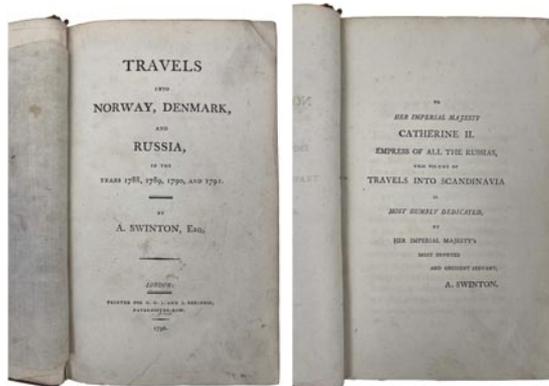
First edition.

Svinin was born in 1787 and entered the foreign service at the age of 18 which gave him the opportunity to visit the young United States, where he produced remarkable watercolours of American scenery and life and published in English. After his return to Russia he settled as writer, artist and editor, well connected with his contemporary writers, such as Gogol and Pushkin. In the preface the

author points out that there are falsehoods and misconceptions in many Western travel books on Russia, which were just believed, as the readers could not fact-check. He then gives short biographical accounts of the Imperial couple, before describing the two major cities, life of Cossacks and Circassians.

Abbey 225; Tooley 478 ('a scarce book with very charming plates').

AN EPISTOLARY TRAVELOGUE



183. 'SWINTON, Andrew' [pseudonym for William THOMSON]. *Travels into Norway, Denmark and Russia in the years 1788, 1790, and 1791*. London: Robinson. 1792. £500

8vo. Contemporary calf, spine with raised bands, ruled in gilt and with red morocco lettering piece; pp. xxvii, 506, engraved frontispiece depicting Falconet's Peter the Great monument after a drawing by Thomson; head of spine and corners a little worn, the latter a little bumped; frontispiece and title-page with minor spotting, pp.264-266 with brown spots, otherwise very good; contemporary armorial bookplate of a member of the Duff family of Drummur, Banff, Scotland to front pastedown.

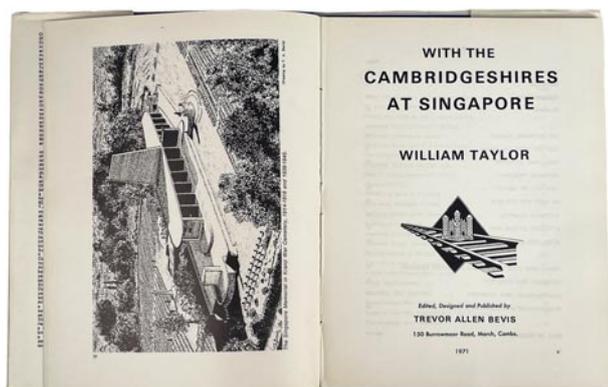
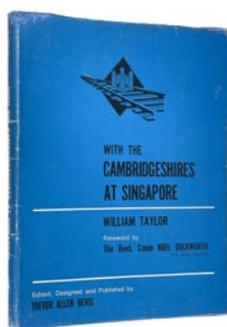
First edition, uncommon, of this travelogue in epistolary form written by the colourful William Thomson (1746-1817), author not only of voyage and

travel literature, but also of biography and pamphlets under various pseudonyms, including Thomas Newte, Sergeant Donald Macleod, and, as here, Andrew Swinton.

Librarian to Thomas Hay, Earl of Kinnoull and Chancellor of the University of St. Andrews, William Thomson was encouraged to pursue a career in the church, with the promise of his own parish under Kinnoull's patronage. Having completed his theological studies at St Andrews, he was later ordained, this time as an assistant to James Porteous, Minister of Monivaird, Perthshire, but his personality could not be contained within the limited bounds of puritanism, what with promiscuous behaviour causing riot with his parishioners who were enraged by his erratic personality and controversial attitudes. He eventually resigned his post in 1778. Although his writing was predominantly concerned with fact, he also took a foray into the imaginative realm with his satirical novel *The Man in the Moon* (1783), in which a regal lunar subject comes to earth and evaluates man's intellectual capacities as well as meets Britain's first foreign secretary, Charles Fox.

In the book's preface, Thomson claimed to have gained firsthand knowledge of military life and the wars of Catherine the Great through extensive travel in Scandinavia and Russia. However, it is more likely that he acquired this information secondhand, rather than through direct experience.

SURVIVING THE DEFENCE OF SINGAPORE

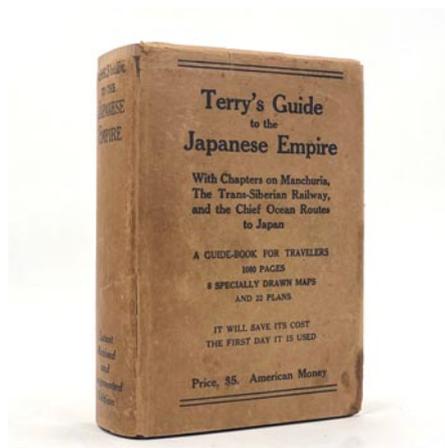


184. TAYLOR, William. *With the Cambridgeshires at Singapore. March, Cambridgeshire: Edited, Designed and Published by Trevor Allen Bevis.* 1971. £250

4to. Original blue cloth, spine lettered in gilt; illustrated dust-wrappers (not price-clipped), xiv, 115, illustrated after photographs and drawings; wrappers a little frayed, otherwise very good.

Scarce first edition, presentation copy, inscribed by the author. This is the story of the regiment's struggle to defend Singapore and the hardship they endured in captivity. The author was not very young anymore when he was called up in 1939. He survived the notorious 'Death Railway'.

RARE IN DUSTWRAPPER

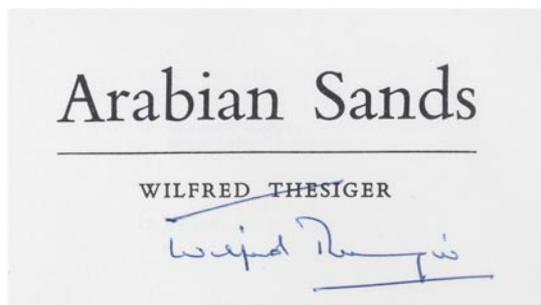
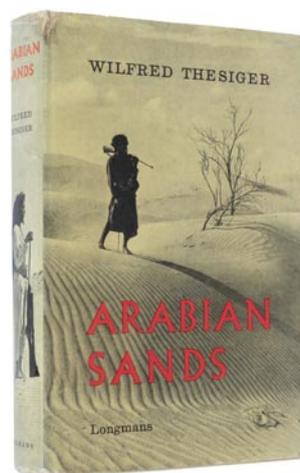


185. TERRY, T. Philip. *Terry's Guide to the Japanese Empire including Korea and Formosa. With Chapters on Manchuria, the Trans-Siberian Railway, and the Chief Ocean Routes to Japan. A Handbook for Travellers.* Boston and New York: Houghton Mifflin. 1930. £300

8vo. Original red cloth, lettered in gilt and ruled in blind, round corners, in the original printed dust-wrappers; pp. [4, advertisements], cclxxxiv, 799, [66, advertisements]; 8 colour maps and 23 town plans (mostly folded); wrapper with marginal flaws and a few repairs internally, apart from very few spots and ownership inscription to front fly-leaf a very attractive copy.

Fourth revised edition, with the very rare wrappers. A very good guidebook and a homage to Baedekers in copying their book design.

SIGNED BY THESIGER



186. THESIGER, Sir Wilfred Patrick. *Arabian Sands.* London: Longmans, Green and Co Ltd. [1965]. £450

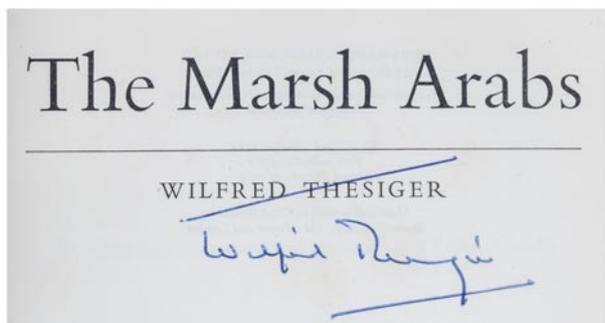
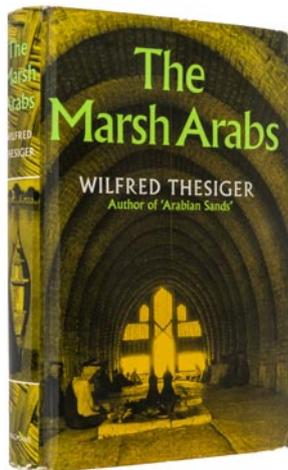
8vo. Original cream boards, spine lettered in gilt and black, dustwrapper not price-clipped; pp. xvi, 326, [2 (blank)]; photographic frontispiece and 23 plates bearing

68 photographic illustrations recto and verso after Thesiger, 8 maps in the text after K.C. Jordan, 5 full-page, one colour-printed folding map 'The Empty Quarter from Traverses by W. Thesiger Compiled by The Royal Geographical Society 1945-50' after K.C. Jordan inserted in pocket on lower pastedown; wrapper with light abrasures around edges, fly-leaves with slightly discoloured patches, due to previous tape adhesion, otherwise a very good copy.

Fifth impression, signed by the author on title-page. Thesiger's 'first and - in his opinion - his finest book' (ODNB). *Arabian Sands* recounts Thesiger's travels with the *Bedu* through the Empty Quarter between 1945 and 1950: 'The empty quarter or Rub' al-Khali had been crossed by Bertram Thomas in 1931 and by Harry St John Philby in 1932. Understandably Thomas had followed the easiest route. Philby's journey, on the other hand, involved a trek of 400 miles between wells, which Thesiger regarded as an epic of desert exploration. Despite such important journeys, vast areas of the empty quarter still remained unexplored. Thesiger first crossed the empty quarter in 1946-7, a journey of 2000 miles that began and ended at Salala, on Arabia's south coast. In February 1947 he met Salim bin Kabina, a sixteen-year-old *Bedu* of the Rashid tribe, who, together with Salim bin Ghabaisha, also of the Rashid, became Thesiger's inseparable companion during his years in Arabia. Bin Kabina and bin Ghabaisha accompanied his second crossing of the empty quarter, in 1947-8, and his later journeys, in 1949 and 1950, in Oman' (Alexander Maitland in ODNB).

P.N. Grover, Bibliography of Works by Sir Wilfred Thesiger, p. 271.

THESIGER'S SECOND BOOK, SIGNED



187. THESIGER, Sir Wilfred Patrick. *The Marsh Arabs*. London: Longmans, Green and Co Ltd. [1964]. £500

8vo. Original green cloth, spine lettered in black and gilt, dustwrapper (price-clipped); pp. [xiv], 242; monochrome

photographic frontispiece and 32 plates bearing 109 photographic illustrations recto-and-verso after Thesiger, one double-page and two full-page maps after K.C. Jordan in the text; cloth a little mottled as usual, edges of wrapper with minimal abrasures, fly-leaves with brown patches due to previous tape adhesion; still a very good copy.

First edition, second impression, signed by the author on title-page. *The Marsh Arabs* was Thesiger's second book, and is based on his experiences between 1950 and 1958, when he lived amongst the Marsh Arabs of Iraq for eight years, 'sharing the communal life of the villages and travelling by canoe throughout the marshes' (Alexander Maitland, ODNB); its publication in 1964 - extensively illustrated with Thesiger's own photographs - 'confirmed Thesiger's reputation as a writer and a photographer' (*loc. cit.*).

MAP OF ARABIA

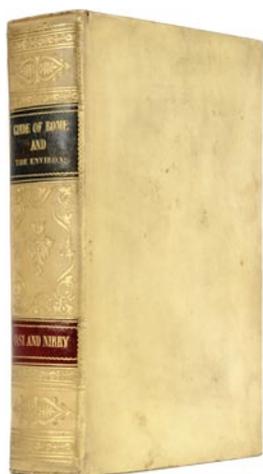


188. THOMSON, John. *Arabia, Egypt, Abyssinia, Red Sea &c.* [Edinburgh, George Ramsay for John Thomson & London: Baldwin, Cradock,]. 1814. £650

Engraved map with original outline colouring, engraved surface size 45 by 50 cm, wide margins; one vertical fold, in very good condition and printed on high-quality paper, watermark dated 1815, indicating a very early issue.

This is the Arabia map from Thomson's celebrated *New General Atlas*, which was completed in 1817. The details include caravan routes, notes on products, water resources for the desert traveller and points out what huge areas had not been explored. The Hajj caravan routes to Mecca are well marked, and there are numerous observations relating to sources of water when crossing the Arabian desert. Bahrein, "Koueit" (Kuwait), and "Catura" (Qatar) are all marked, although the coastline of the Persian Gulf is somewhat inaccurate, and peninsula of Qatar itself is lacking.

ENGLISH PRINTING IN ROME



189. VASI, Mariano, and Antonio NIBBY. *New Guide of Rome. Rome: Monaldini, English Reading Rooms, Piazza di Spagna.* 1845. £600

8vo. Contemporary Italian full vellum (probably commissioned by the publisher), spine ornamented in gilt and two contrasting lettering-pieces; pp. xxxvi, 532, wood-engraved vignette to title, 28 fine wood-engraved plates, large engraved folding city map at rear, vellum a little spotted and toned in places, title-page with upper margin replaced with an old strip of matching paper, occasional light spotting, mainly marginal, to plates, a very attractive copy.

First edition. Edited by Luigi Piale, this English language guide book (printed first, the year before, this being the second unaltered printing) is divided into eight days of sight-seeing for the serious tourist interested in antiquities and architecture. Antonio Nibby was the authority of Rome in the first half of the 19th century and an eminent early archaeologist, who worked together with William Gell and excavated both the Cloaca Maxima and the area of the Forum Romanum.

AN ENGLISH LADY IN RUSSIA



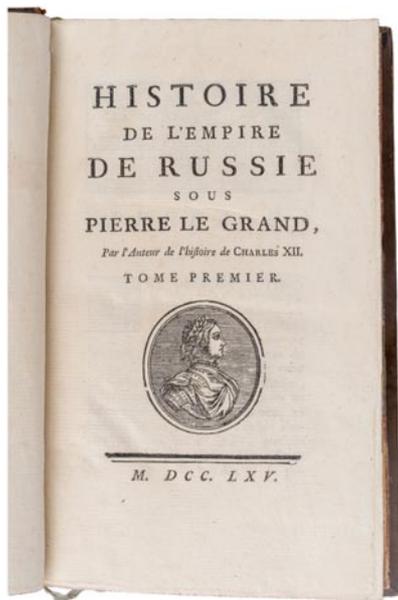
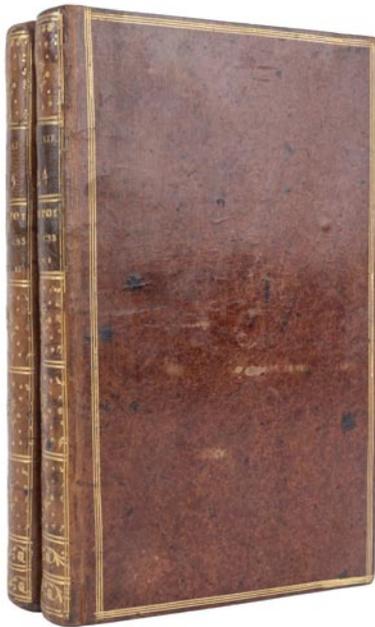
190. [VIGOR, Jane]. *Letters from a Lady, who Resided in Some Years in Russia, to Her Friend in England. With Historical Notes. London: Printed for J. Dodsley.* 1775. £1,300

Small 8vo. Contemporary calf, spine with raised bands and red morocco lettering-piece; pp. viii, 207, folding genealogical table of the Romanov family at the end; head and tail of spine worn, otherwise very good, bookplate of Sir Robert Calder, a high-ranking British naval officer, chiefly remembered for his controversial actions following the Battle of Cape Finisterre in 1805 which resulted in his court-martial (and missing Trafalgar).

Rare first edition.

'Little is known of Jane Vigor's long life, encompassing almost all the 18th century, first as the daughter of a wealthy clergyman and latterly as the wife of a Quaker merchant, except for twelve tumultuous years in between into which she packed a lifetime of incident. Between 1728 and 1740, Jane travelled to Russia with the first of her three husbands, became acquainted with all the important figures at Empress Anne's court, was married and widowed twice, and lost at least two children. When she returned to England, Jane was content to live quietly in Taplow and Windsor, busying herself with charitable works, and it was not until she was 76 that she became known to a wider audience, when the letters she had written during those twelve years, were published anonymously ... Nearly 300 years later, these letters, and the eleven additional ones published after her death in 1785, still provide one of the most perceptive and entertaining accounts of life in Empress Anne's Russia' (Alison Haymonds, *Windsor local history group*, online).

VOLTAIRE AND THE RUSSIANS

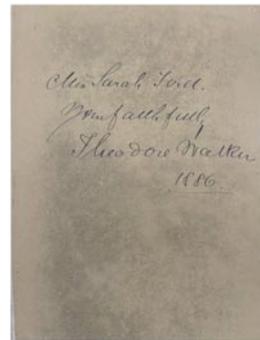
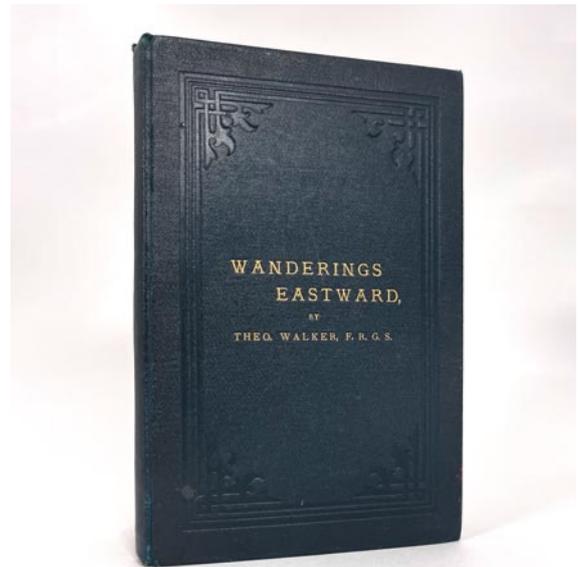


191. [VOLTAIRE, François Marie Arouet]. Histoire de l'Empire de Russie sous Pierre le Grand, par l'auteur de l'histoire de Charles XII. [Geneva, Cramer]. 1765. £700

Two volumes, 8vo. Contemporary sprinkled calf, spines ornamented in gilt and with morocco lettering-pieces, all edges gilt, marbled endpapers (bound as volume 24 and 25 of a collection of Voltaire's works, but published separately); pp. 280; 288, woodcut vignettes and headpieces; a few corners with wear, p. 6 in volume II with small paperflaw, otherwise a beautiful, clean and fresh set.

First published in 1759, these two volumes are based on much insider information Voltaire could gather through his friendship with both Catherine the Great and Frederick the Great.

PRESENTATION COPY



192. WALKER, Theodore. Wanderings Eastwards. Diary of Travels in Egypt, Palestine, Syria, Turkey, Greece, in 1885. London: Partridge & Co. [1886]. £300

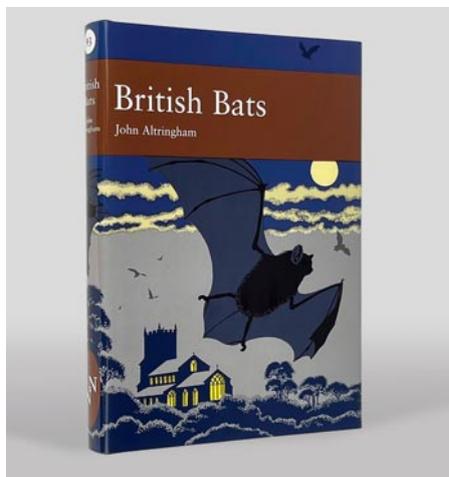
8vo. Original black cloth, ornamented in blind, front cover lettered in gilt; pp. 146, with 8 wood-engraved plates; front inner hinge strengthened, offsetting from endpapers, otherwise a very good copy.

Scarce first edition, presentation copy, inscribed by the author on front fly-leaf and dated 1886.

Walker leaves Northern Palestine after having visited Lake Merom (Hula Valley) and Mount Hermon, before riding to Damascus and crossing the Anti-Lebanon. He then visits Baalbek, reports on Druzes and Maronites, rests in Zahlé, 'a large town, the most flourishing in the Lebanon, beautifully situated on a hill slope, up a glen. It contains 16,000 people, nine-tenths of whom are Christians' (p. 95). 'The villages in the Lebanon are very thriving, and the various sects very numerous' our tourist remarks and rides into Beirut in style, i.e. at top speed ('to gallop full speed into a big city is no joke' he comments on his Dragoman's idea of a dashing entrance). After the 500-mile ride Walker enjoys Beirut and visits Western-influenced educational establishments. The section on Lebanon and Syria is found on pages 85 to 95.

NATURAL HISTORY

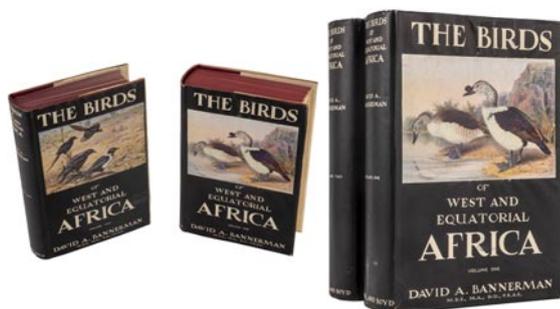
AUTHORITATIVE AND COMPREHENSIVE



193. ALTRINGHAM, John. *British Bats*. London: HarperCollins. 2003. £200

8vo. Publisher's cloth and dustwrapper; fine. First edition. New Naturalist 93.

BEAUTIFULLY ILLUSTRATED



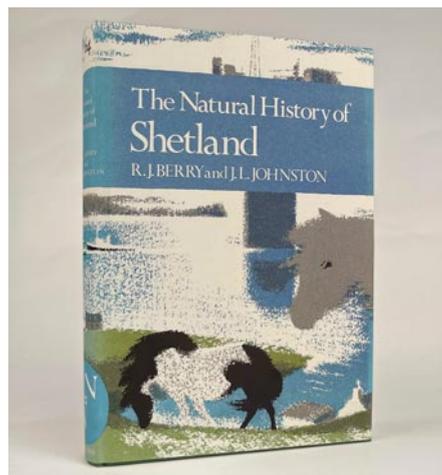
194. BANNERMAN, David A. *The Birds of West and Equatorial Africa*. Edinburgh and London: Oliver and Boyd. [1953]. £200

8vo. 2 vols. Original crimson cloth, spines titled in gilt, with decorative dustwrappers; xii + pp. 796, and viii + pp. 797-1526, with 55 ornithological plates, including 31 coloured, by George Edward Lodge, Philip Rickman, Henrik Grönvold, and others, numerous wood-engraved illustrations throughout, also by the above artists; wrappers price-clipped and a little chipped to extremities, otherwise very good.

First edition. Wood: "This treatise describes and pictures in admirable fashion the birds of a region that includes Gambia, Sierra Leone, The Gold Coast, and Nigeria." This edition is a distillation of Bannerman's renowned 8 volume work on the region, "The Birds of Tropical West Africa", but with 6 entirely new plates. Preface: "The whole of the letterpress is new. It is written clearly, and technical terms have, wherever possible, been omitted. The contents have been enlarged to mention most of the representative races which occur in Central or East Africa."

Nissen IVB 73a.

A MODERN CLASSIC

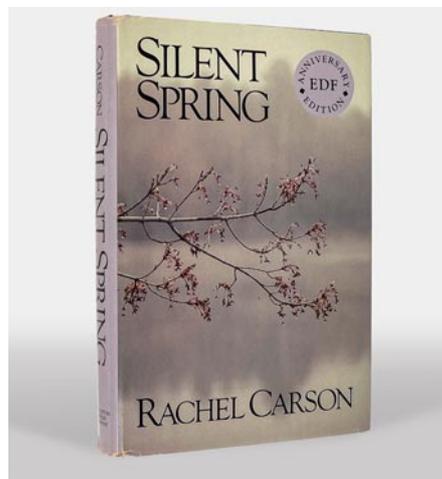


195. BERRY, R.J. & J.L. JOHNSTON. *The Natural History of Shetland*. London: Collins. 1980. £250

8vo. Publisher's cloth and dustwrapper; with stamp of Max Walters to fpep; spine a little sunned, very good.

First edition. New Naturalist 64, valued as a standard modern text on its subject. Max Walters (1920 - 2005) was the Director of the University Botanic Garden in Cambridge and co-author of two New Naturalist volumes, *Wild Flowers* and *Mountain Flowers*, and sole author of one, *Wild and Garden Plants*. He was also one of the series' editors from 1981 until his death.

THE 25TH ANNIVERSARY OF SILENT SPRING

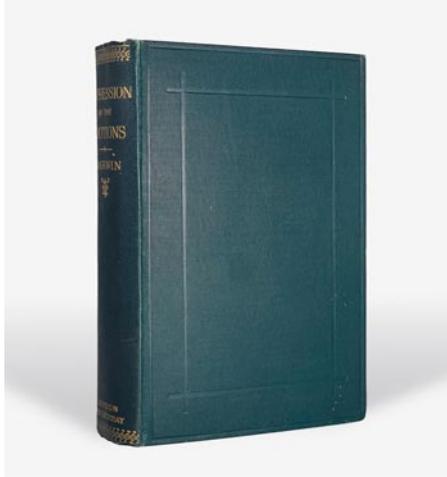


196. CARSON, Rachel. *Silent Spring*. Boston: Houghton Mifflin Company. 1987. £350

8vo. Original black cloth, dust-jacket; pp. x + 368. text drawings by Lois and Louis Darling; with loose pamphlet, pp. 8, by Michael J. Bean and Ellen K. Silbergeld of the Environmental Defense Fund on the influence of Carson; slight scuffing to extremities of dustwrapper, otherwise very good, internally very bright.

No. 277 of limited edition of 1000. 25th anniversary edition this highly influential and controversial book, widely credited with launching the environmentalism movement in the West.

THE FOUNDATION OF THE STUDY OF ETHOLOGY AND
CONVEYANCE OF INFORMATION

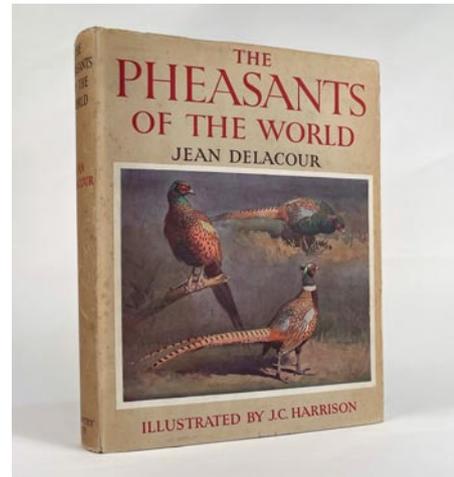


197. DARWIN, Charles Robert. *The Expression of the Emotions in Man and Animals ...* Edited by Francis Darwin London: *William Clowes and Sons, Limited for John Murray* 1892. £500

8vo. Original green cloth, boards with blind-ruled borders and panelled in blind, gilt spine, dark-brown endpapers; pp. viii, 394, 7 heliotype plates and 21 black and white figures to text; previous owner's signature to prelim, partially uncut, internally bright with very clean plates, very good.

Eleventh thousand. The author did not live to see the first edition of the present work sell out, and the task of editing the second edition fell to his son Francis. Amendments and additions were drawn from notes already prepared by his father, who had utilised primary sources and the expertise of colleagues rather than self-gathered research. The work is a refutation of contemporary arguments that facial muscles were possessed uniquely by man, and so although perhaps unfamiliar territory for the author, is accepted as an important part of Darwin's account of evolution. DSB states that: "with this book Darwin founded the study of ethology (animal behaviour) and conveyance of information (communication theory) and made a major contribution to psychology" (III, p. 575).

Freeman 1149.

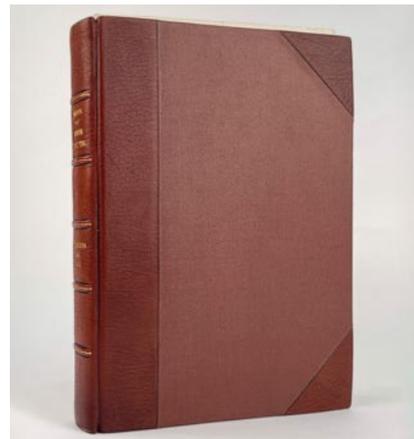


198. DELACOUR, Jean. *The Pheasants of the World.* London: *Country Life Ltd.* 1951. £400

4to. Original grey cloth with dustwrapper; pp. 347, thirty two colour and b&w plates by J.C. Harrison, colour frontispiece, maps and diagrams; a little spotting to edges, very good.

First edition. A justly celebrated monograph on this varied bird family, featuring some of Harrison's most colourful work.

WITH EXTRA MATERIAL



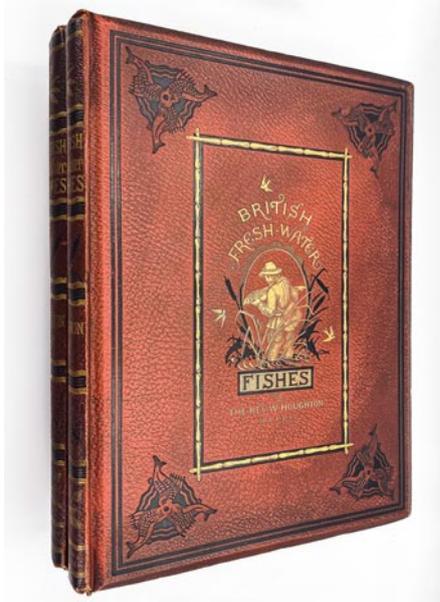
199. EDMONDS, Harfield H. & Norman N. LEE. *Brook and River Trout: A Manual of North Country Methods.* With Coloured Illustrations of Flies and Fly-Dressing Materials *Bradford: published for the authors.* 1916. £300

8vo. Rebound by Bramhall and Menzies in Half goatskin over brown boards titled in gilt and with gilt upper edge; marbled end papers; pp. [6] 5-106 [4]; 7 photogravure plates including the frontispiece as well as striking colour illustrated plates throughout; slight foxing to fore-edge; prior owner's signature and location 'Huddersfield' as well as a stamped newspaper clipping on 'Fuddling', sporadic light spots, otherwise very good.

First Edition. An important historical work being one of the first angling books to illustrate the materials needed for fly fishing through using beautiful colour illustration which still remains pristine in this near fine edition.

Contains a beautiful note from diplomat Edward Drury, Viscount of Fallodon, also a writer of flyfishing. Also comes with a letter with the title print 'Yorkshire Fly-Fishers Club' 7th October 1949 from Edmonds himself informing an acquaintance of the sale of Edenhall Estate being transferred to Auction. Comes accompanied by 5 lithographed cards, one by J. Giles after a painting by James Inskipp 'Angling, Old Age and Youth'. Another is a Christmas card from a certain 'Hansfield'.

A CLASSIC OF XYLOGRAPHIC ILLUSTRATION



200. HOUGHTON, William. *British Fresh-Water Fishes*. London: William MacKenzie. [1879]. £2,000

Two vols, folio. Original brick-red cloth, blocked in gilt and black with piscatorial emblems, top edges gilt; pp. I: xvi, 92; II: [5], 94-204; with 41 fine xylographed plates of fishes by A.F. Lydon after Benjamin Fawcett, coloured from woodblocks and finished by hand, text illustrations; a little scuffing to rear board of vol 1, very good.

First edition.

This work features beautiful plates produced through a process known as xylography. This process was the particular speciality of A.F. Lydon who went on to illustrate William Greene's *Parrots in Captivity* and David Wooster's *Alpine Plants*, amongst others. This work could not have been more generously produced, with its lavish backgrounds to the river banks, and the substantial and detailed illustrations.

Westwood & Satchell (supplement) p. 11; Nissen ZBI 2009.

FIRST EDITION OF AN ORNITHOLOGICAL FAVOURITE

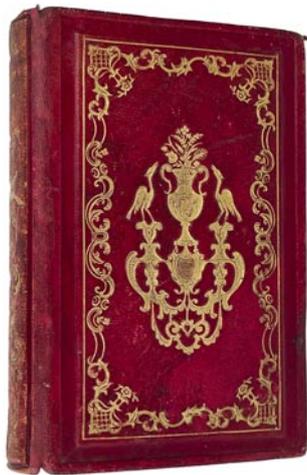


201. HUDSON, W.H. *Birds in London*. London: Longmans, Green, and Co. 1898. £200

8vo. Original green cloth, gilt vignette and single fillet border to upper board, gilt lettering to spine; pp. xvi + 339, b&w frontispiece, 16 b&w plates (some photographic), text illustrations; spine very slightly dulled and marked, otherwise very good indeed.

First edition. Hudson's book quickly became a standard work on London's avifauna, not only because it had little competition but also because of his easy writing style and the attractiveness of the illustrations. It was reprinted many times.

CHARMING WORK ON FLOWERS

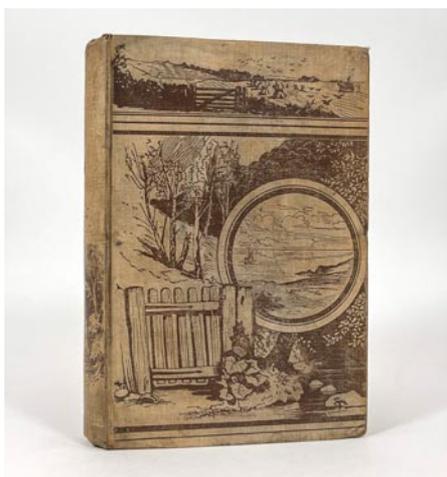


202. JACQUEMART, A. *Flore des Dames. Botanique à l'usage des dames et des jeunes personnes.* Paris: P.-J. Löss & B. Neuhaus. 1840. £225

8vo. Original red morocco with elaborate gilt borders and tooling to sides, spine with gilt lettering and tooling, gilt turn-ins, all edges gilt; pp. 340, 12 hand-coloured plates, 2 uncoloured plates; spine a little rubbed, a little foxing throughout, plates generally clean, very good.

First edition. A charming French guide to flowers, written in the form of a dialogue with passages of poetry.

OBSERVATIONS OF A GREAT NATURALIST

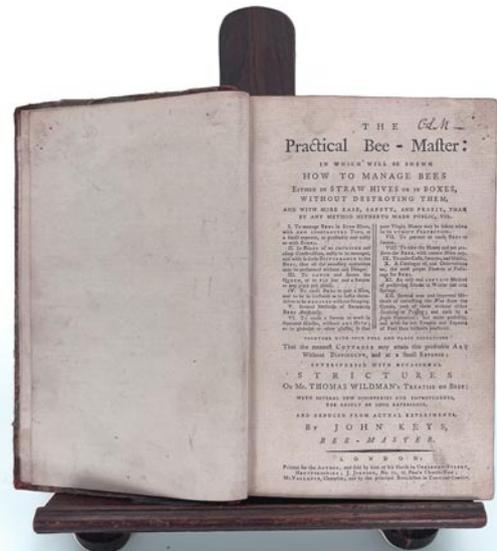
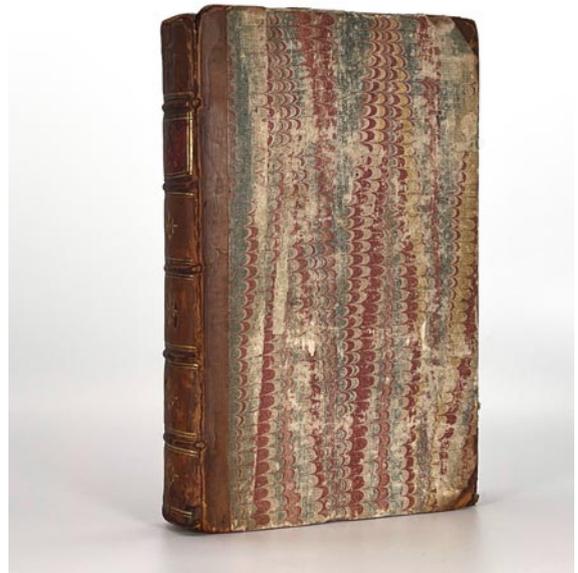


203. JEFFERIES, Richard. *The Life of the Fields.* London: Chatto and Windus. 1884. £200

8vo. Original cream decorative cloth; pp. viii + 262 + [ii] + 32 [ads]; binding a little dulled, very good.

First edition. A series of sketches and observations of nature, people and wildlife in various settings including Sussex and London. Jefferies was a wonderful observer of the life of cities as well as the countryside.

BEE-KEEPING MADE EASY



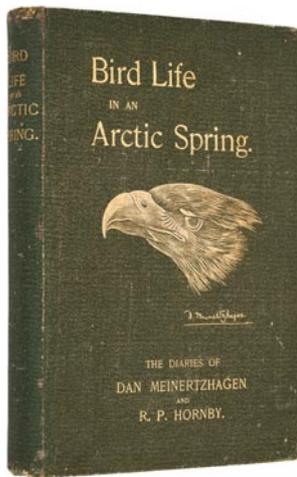
204. KEYS, John. *The Practical Bee-Master.* In which will be shewn HOW TO MANAGE BEES EITHER IN STRAW HIVES OR IN BOXES, WITHOUT DESTROYING THEM, AND WITH MORE EASE, SAFETY AND PROFIT, THAN BY ANY METHOD HITHERTO MADE PUBLIC. Printed for the Author, and sold by him at his House in Cheshunt-Street, Hertfordshire. [1780] £600

8vo. Contemporary half calf, marbled boards, spine with gilt raised bands and gilt red morocco lettering piece; pp. xii + 390 + [2, errata and postscript], 1 folding plate; some scuffing to extremities, hinges tender, very good.

First edition. This classic work aimed to make bee-keeping easy for the ordinary cottage dweller at a time when apiarism was still a neglected branch of rural economy. Although this work was sold from his house in Hertfordshire, Keys was a Welsh bee-keeper who gained his experience primarily in Pembroke.

Harding 135.

SCARCE POSTHUMOUSLY PUBLISHED WORK

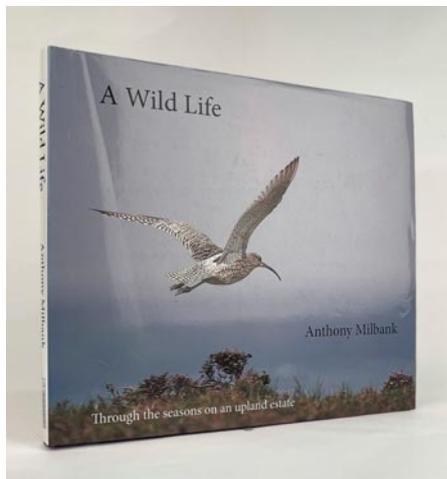


205. MEINERTZHAGEN, Dan and R.P. Hornby. *Bird Life in an Arctic Spring*. London: R.H. Porter 1899. £200

8vo. Original green cloth, gilt lettering and vignette of an eagle's head to front, gilt lettering to spine, t.e.g.; pp.150 + iii [ads.], 27 b&w plates by Meinertzhagen with illustrations throughout; binding a trifle rubbed, previous owner's signature to ffep with evidence of bookplate removed, a little spotting, otherwise very good.

First edition. The Arctic diary of Dan, the elder brother of Richard Meinertzhagen. This rare little volume was produced as a memorial to the young naturalist who died of peritonitis in 1898 at the age of 23.

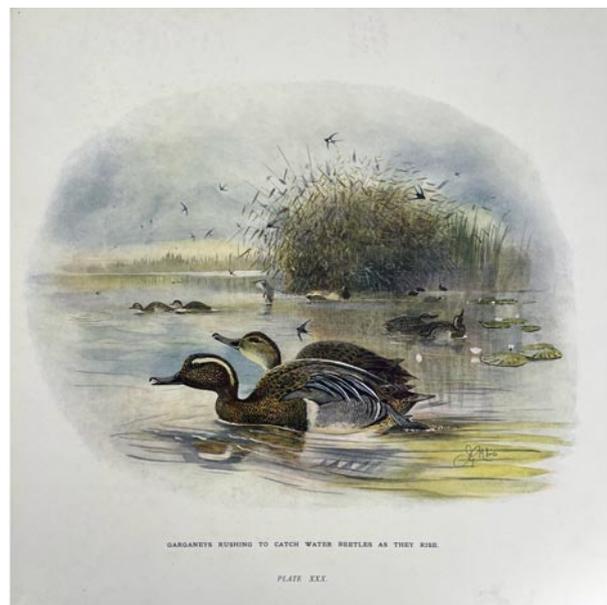
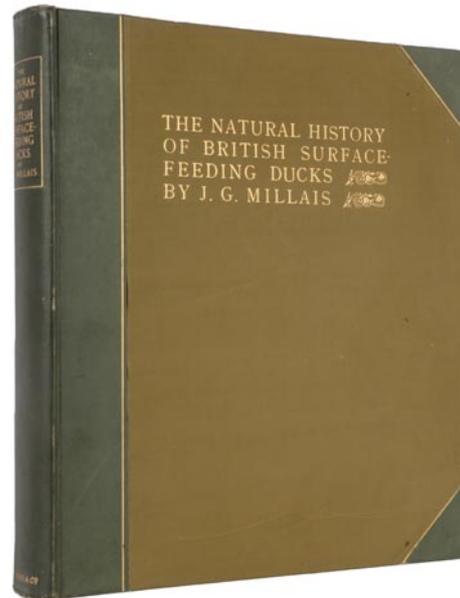
WILDLIFE ON A GRAND ESTATE



206. MILBANK, Anthony. *A Wild Life*. Yorkshire: Privately published. 2017. £260

Oblong 4to. Original purple cloth with photographic dustwrapper; pp. 160, colour photographs throughout by David Williams, with loose prospectus; fine.

First edition, produced in a small edition after the death of the author. Anthony Milbank was the owner of the Barningham Estate in North Yorkshire and on his death was working with David Williams, a bird photographer of distinction, on this spectacular account of the estate and its birdlife. Scarce.



207. MILLAIS, J.G. *The Natural History of British Surface-Feeding Ducks*. London: Longmans, Green, and Co.1902. £1,400

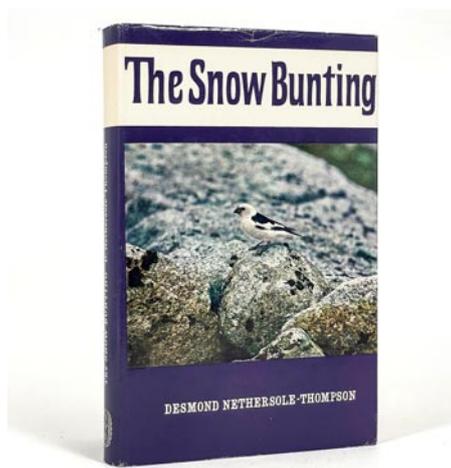
Large 4to. Original half dark green cloth, over olive green cloth sides, titled in gilt on spine and upper cover, top edges gilt; xiv + pp. pp. 147, with 41 chromolithographed plates by Archibald Thorburn and Millais himself, and 24 other plates, including 6 detailed landscape

photogravures; occasional faint spotting, mainly to endpapers, very good.

Large paper copy, number 228 of 600 copies only. A celebrated work on British ducks with some marvellous examples of Thorburn and Millais's art. "A beautifully illustrated treatise." by "This celebrated animal artist" (Wood). Chute: "This covers 10 species of duck commonly found, and details their natural history; habits; plumage and shooting." Scarce.

Nissen IVB 635; Zimmer p. 346; Anker 340; Wood p. 464; Chute 452.

A RARE WORK ON AN ELUSIVE SCOTTISH BIRD

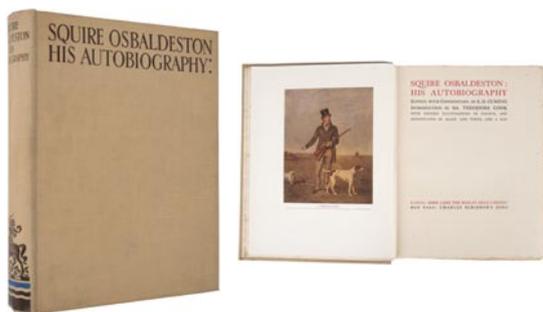


208. NETHERSOLE-THOMPSON, Desmond. *The Snow Bunting*. Edinburgh: Oliver and Boyd. 1966. £200

8vo. Original cloth and wrapper; pp. xii, 316, colour frontispiece, b&w photos; fine.

First edition. This is a classic study of one of Britain's most elusive birds. Just one of the attractions is the author's account of the incredible lengths he had to go to in order to observe this tiny scarce creature.

A LARGER THAN LIFE CHARACTER



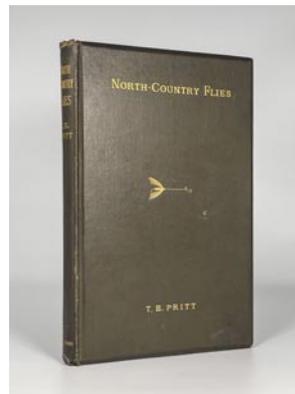
209. OSBALDESTON, Squire. *His Autobiography*. London: The Bodley Head. 1926. £200

4to. Original fawn cloth, lettering blocked in brown to front and spine, brown and blue blocked vignette of knight to spine; pp. lv + [v] + 260 + [4, ads.], 16 colour plates, 75 b&w plates by artists including Alken and Ferneley; occasional foxing throughout especially to edges, very good.

First edition. 'Squire' George Osbaldeston (1786 - 1866) was a Yorkshire sportsman and politician, though his duties as Whig MP for East Retford came a distant second to his sporting interests. He was an excellent jockey and cricketer, but his abiding passion was fox hunting, and this is the main focus of the book. He was hot-headed, intemperate, trusting, womanising, impecunious, addicted to gambling and probably none too

bright; this handsomely produced book, which had not been published before this edition, captures the spirit of a man who was only really happy on a horse.

A WORK FOR FLY-FISHING CONNOISSEURS



210. PRITT, T.E. *North-Country Flies*. London: Sampson Low, Marston, Searle, & Rivington. 1886. £500

8vo. Original green cloth, gilt lettering and vignette of a fly to upper board, gilt lettering to spine and upper edge, bevelled edges; pp. [7] 8-63 + [1, ads]; 11 lithographed hand-coloured plates; **previous owner's fly fixed to pastedown**; beginning to split around gutter of p.39; bruising and rubbing to head and foot of spine and corners; slight foxing to front end paper and half title; but otherwise very good.

Second edition, first published the year before in a limited edition entitled *Yorkshire Trout Flies*. Scarce. An important work which attempts to codify the distinctive northern English method of fly-tying using soft hackle wet flies.

FIRST EDITION OF A COMPREHENSIVE GUIDE

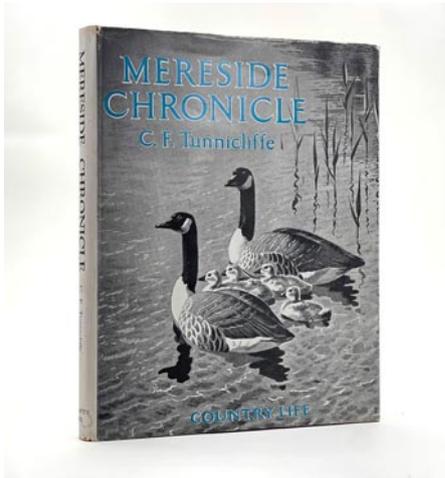


211. SHIPLEY, William. *A Treatise on the Art of Fly-Fishing, Trolling, etc., as Practiced on the Dove, and on the Principal Streams of the Midland Counties; applicable to every Trout and Grayling River in the Empire*. Edited by Edward FitzGibbon. London: Simpkin, Marshall, and Co. 1838. £400

12mo. Original red cloth with inner marbled boards, stamped in blind on the sides, the spine with gilt title and a vignette of fishing tackle; pp. xxxv + 264; wood-engraved frontispiece of a man fly-fishing and a woman with a net; engraving of a church on tail piece; foxing on first page and around frontispiece though it does not interrupt design; consistent press to middle of text body; otherwise a very good copy.

First Edition. An popular and authoritative guide.

WONDERFUL WOOD ENGRAVINGS OF WATERFOWL



212. **TUNNICLIFFE, C.F.** *Mereside Chronicle*. With a short interlude of lochs and lochans. *London: Country Life Ltd.* 1948. £200

4to. Original red cloth with scarce decorative dustwrapper; pp. 200, illustrated in b&w throughout; two small chips to rear of dustwrapper, fine.

First edition. Often lacking dustwrapper completely. One of Tunnicliffe's scarcer books, this deals with birds observed in the pools and lakes of Cheshire, with one digression into Scotland.

A STRIKING VISION OF BIRD ANATOMY

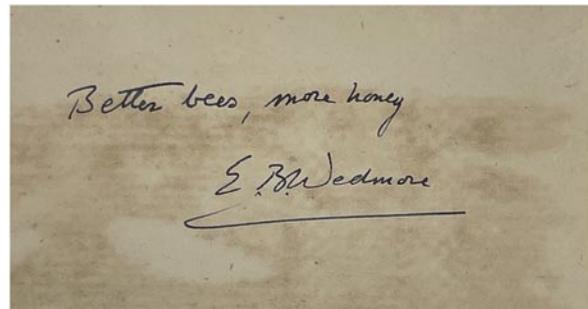
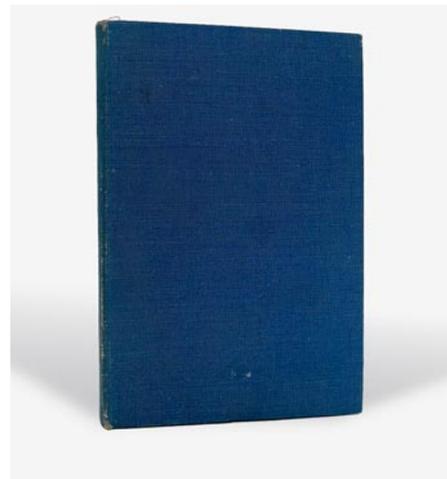


213. **VAN GROUW, Katrina.** *The Unfeathered Bird*. *Princeton, NJ: University Press.* 2013. £260

Large 4to. Original cloth and wrapper; pp. xiv + 288, illustrated throughout in colour; with large postcard inscribed by the artist, fine.

First edition, second printing. This is a fascinating work on bird anatomy, featuring 385 drawings of over 200 species, many of which had not been illustrated before. The artist is a former curator at the Natural History Museum as well as a graduate of the Royal College of Art.

WITH A WISE INSCRIPTION FROM THE AUTHOR

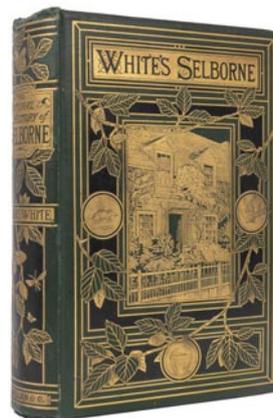


214. **WEDMORE, E.B.** *Successful Bee-keeping*. *London: W. & G. Foyle Limited.* [1946]. £200

8vo. Original blue cloth, gilt lettering to spine; pp. 163, 4 plates, text illustrations throughout; very good.

First edition, inscribed by the author to ftep: "Better bees, more honey". These are wise words from the doyen of British bee-keepers. He wrote a number of technical books but this one is aimed at beginners and is a manual to bee-keeping on a domestic scale.

GILBERT WHITE IN A DECORATIVE BINDING

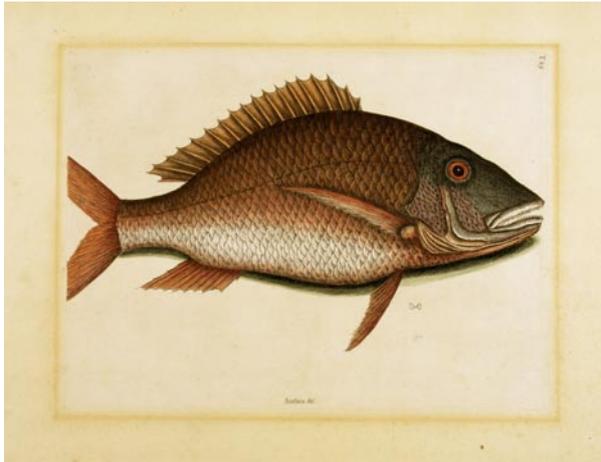


215. **WHITE, Gilbert.** *The Natural History and Antiquities of Selborne*. With Notes by Frank Buckland, a Chapter on Antiquities by Lord Selborne, and New Letters. *London: Macmillan and Co.* 1875. £300

8vo. Original dark green cloth, elaborate gilt design on the upper cover with a view of Gilbert White's house at the centre, spine with a gilt design of leaves and butterflies, top edges gilt; pp. xxx + [2] + 592; many wood-engravings by P.H. Delamotte, double-page engraved map of the environs of Selborne; a little spotting to half title, binding very bright, a very nice copy.

First edition with these illustrations.

PRINTS



216. CATESBY, Mark. Pl T25, The Mutton Fish. Original hand-coloured engraving for 'The Natural History of Carolina, Florida and the Bahama Islands', Second edition, London 1754. 255 x 356 mm £1,250



217. CATESBY, Mark. Pl T74 The Grey Fox-Squirrel. Original hand-coloured engraving for *The Natural History of Carolina, Florida and the Bahama Islands*, Second edition, London, 1754. 255 x 356 mm. £1,250



218. DARLY, Mary. The Macaroni Auctioneer. An original etching printed by Mary Darly in March 1772. 220 x 140 mm. Numbered 'V.2' upper left and '21' upper right. BM Satires 5001.

Appeared in the album 'Caricatures, Macaronies & Characters by sundry ladies gentlemen artists &c.'

A man standing in profile with an auctioneer's gavel in his right hand, a taper or candle in a stand in his left. He is elegantly dressed in a laced coat, cravat, and ruffled shirt. He is Abraham Langford (1711-1774) of the Covent Garden Auction Rooms, the leading auctioneer of the day.

It is often claimed that Mary's husband Matthew made the plates although the exact dynamics of their working relationship are still unknown.

There was a small engraved portrait of Mary Darly in the Print Room of the British Museum; it is called "The Female Connoisseur" (February 1772). She is depicted examining a caricature sketch. £495



219. DARLY, Mary. The Oxford Macaroni. An original etching printed by Mary Darly in January 1772. 245 x 150 mm.

Published in the album 'Caricatures, Macaronies & Characters by sundry ladies gentlemen artists &c.'

A whole length portrait of a man in profile to right. He wears a tasselled mortar-board, a pair of bands, a long gown open and showing coat, waistcoat, and knee-breeches. His hair is curled on his forehead and is in a long looped club.

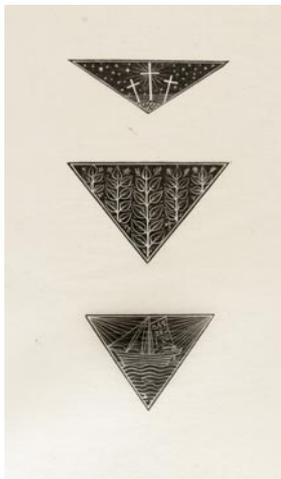
BM Satires ref: 4990.

£395



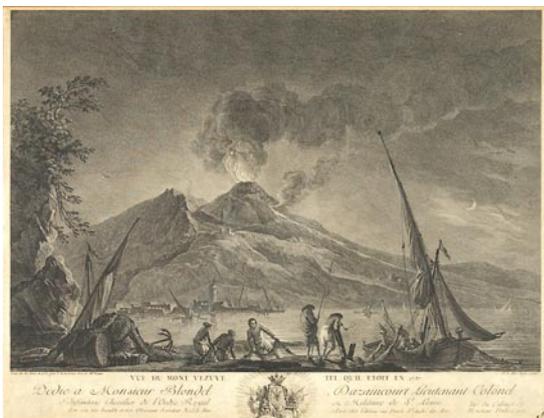
220. GILL, Eric. Toilet. Original mounted wood engraving on Japanese paper from *Engravings by Eric Gill*, published by Douglas Cleverdon in 1929. 110 x 65 mm. £210

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



221. GILL, Eric. Three Devices. Original mounted wood engraving on Japanese paper from *Engravings by Eric Gill*, published by Douglas Cleverdon in 1929. 180 x 80 mm.

This from one of eighty copies on Batchelor hand-made paper, containing an extra set of the engravings on Japanese paper. £210



222. Noel Le Mire after G de la Croix. Vue du Mont Vezuve Tel Qu'il Etoit en 1757. Original engraving, published by Dubocceay, Paris, 1762. 350 x 450 mm. £580



223. POUNCY, B.T. The Inside of a Hippah, in New Zealand. Original engraving after the drawing by J. Webber. Plate number 10 from, "A Voyage to the Pacific ocean by James Cook," published in 1784. 260 x 410 mm.

A group of Maori's in the foreground with Queen Charlotte Sound in the distance. £175



224. SHERWIN, J.K. William Woollett, engraver to his Majesty. An original engraving by J.K. Sherwin, printed in London, 1784. 320 x 255 mm.

William Woollett (15th August 1735 - 23rd May 1785) was an English engraver operating in the 18th century.

He was apprenticed to John Tinney, an engraver in Fleet Street, London, and studied in the St Martin's Lane academy. £525



225. **THEYS, Freddy.** Foxglove. Original contemporary engraving with hand-colouring, signed by the artist, edition 33/70, 1981. 530 x 390 mm. £300



227. **THEYS, Freddy.** Great Sickle-billed Bird of Paradise. (*Epimachus speciosus*). Original contemporary copper-engraving with hand-colour, signed in pencil by the artist, edition 13/70, 1992. 535 x 390 mm. £300



226. **THEYS, Freddy.** Lesser Panda (*Ailurus fulgens*). Original contemporary copper plate engraving with original hand-colouring, signed by the artist, edition 7/70, 1992. 100 x 100 mm. £130



228. **THEYS, Freddy.** Scottish Primrose. Original contemporary copper plate engraving with original hand-colouring, signed by the artist, edition 21/70, 1997. 195 x 115 mm. £130

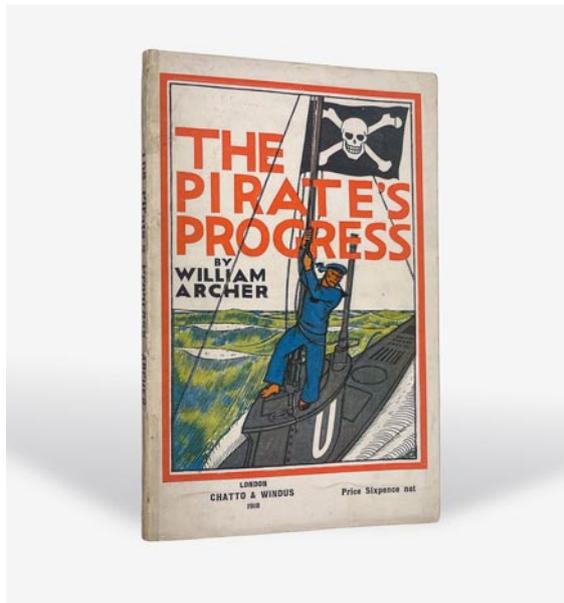
STOCKING FILLERS UNDER £200



229. **THEYS, Freddy.** Red-billed Hornbill. (*Tockus erythrorhynchus*). Original contemporary copper-engraving with hand colour signed by the artist, edition 9/70. 2009. 285 x 205 mm. £300



230. **THEYS, Freddy.** Yellow Flag Iris. (*Iris pseudacorus*). Original contemporary copper-engraving with hand colour signed by the artist, edition 5/70. 2013. 345 x 200 mm. £300

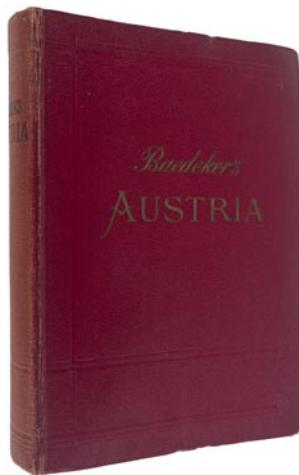


231. **ARCHER, William.** *The Pirate's Progress* [A Short History of the U-Boat]. London: Chatto and Windus 1918 £100

8vo. Original paper covers with illustrated front; (8) 96; Foot and head of spine with signs of indentation and generally rubbed; back of cover slightly soiled; sewn hinge binding coming slightly undone; otherwise good copy.

First Edition.

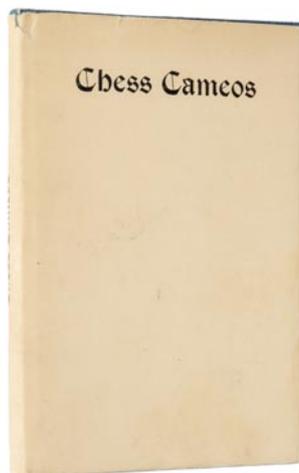
As William Archer specifies of his intent in *The Pirate's Progress*, "The following pages contains a sketch of the general decline of Germany's deployment of the U-Boat, for honourable to dishonourable, and finally to atrocious, uses". William Archer was a Scottish author who was famously a lifelong friend and supporter of the prolific Norwegian playwright Henrik Ibsen and a keen associate and fan of George Bernard Shaw, whose work he encouraged for translation in German. During the First World War, Archer worked for the War Propaganda Bureau and *The Pirate's Progress* is, in Archer's work, an opportunity to analyse how "the annals of the sea contain many stories of disaster..." as "we have all been accustomed from childhood to read with deep emotion of the accounts of historic shipwrecks", talking of this in relevance to the deployment of weapons of war at sea and the need to "review the legitimate exploits of the German undersea fleet, before passing on to the immeasurably longer catalogue of its crimes".



232. **BAEDEKER**, Karl. Austria together with Budapest, Prague, Karlsbad, Marienbad ... Twelfth Revised Edition. Leipzig: Baedeker. 1929. £100

Small 8vo. Original flexible cloth, lettered in gilt, ornamented in blind; pp. lxiv, [16, index], 518, 86 maps, many folding and mostly in colour, large folding panorama from the summit of Gaisberg, printed in sepia, folding panorama from the Schafberg; binding minimally marked, tiny repair to fold of the first map, a very good copy.

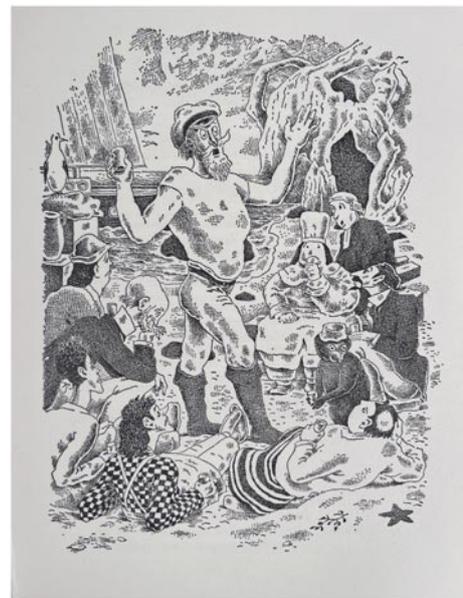
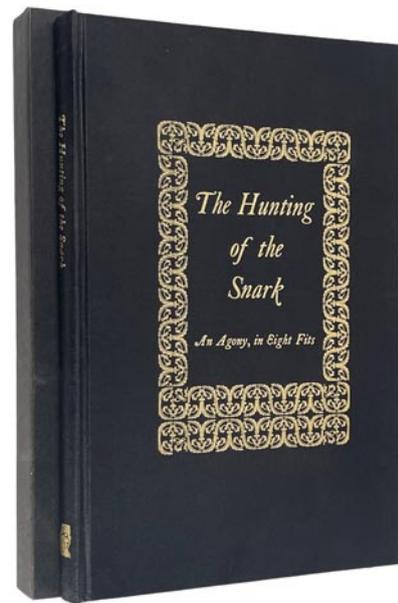
With corrected typesetter's error on title-page, "Togethep", indicating that this a later issue of this edition.



233. **BONNER FEAST**, F. Chess Cameos. A treatise on the two-move problem. Leeds: Whitehead & Miller Ltd. 1936. £100

12mo. Original blue cloth and scarce cream dustwrapper; pp. 90, chess diagrams throughout, errata slip tipped-in; slight nick to top of spine of wrapper, otherwise fine.

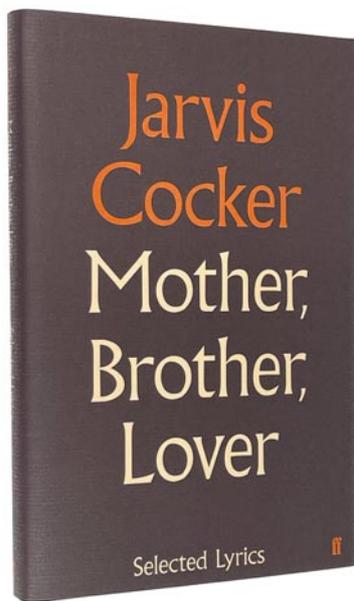
First edition. An unusually nice example of this little chess classic.



234. **CARROLL**, Lewis (author). **Harold JONES** (illustrator). The Hunting of the Snark. An Agony, in Eight Fits. [Andoversford, Gloucestershire]: The Whittington Press. 1975. £150

Small folio. Original black cloth, panelled and lettered in gilt, top edge gilt, other untrimmed, marbled endpapers, preserved in the original black card slipcase; pp. vi + [iv] + 43 + [v], printed on mould-made paper; with title-page printed in black and gilt and 15 fine black-and-white plates by Jones, together with other decorations in monochrome; a near fine copy with the bookplate of Giles Alexander Esme Gordon to inner upper cover, in a near fine slipcase with a minor bruise to one corner.

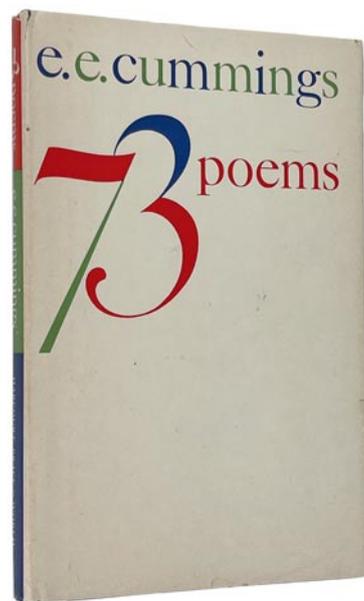
First edition illustrated thus; one of only 750 numbered copies, set in Caslon type, signed by Harold Jones, of which 30 were produced as "Specials" and bound in full leather.



235. COCKER, Jarvis. *Mother, Brother, Lover*. London: Faber. 2011. £40

8vo. Publisher's black boards, spine lettered in gilt and bronze; in the original dust wrapper (not price-clipped); decorated endpapers; pp. x, 107; a fine copy.

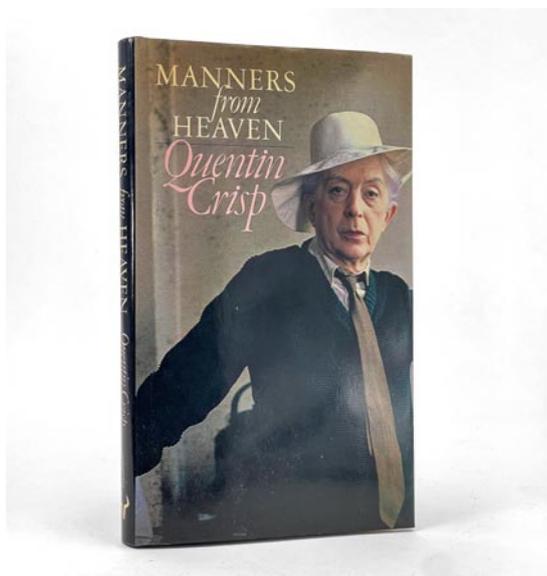
First edition. British musician and frontman of Pulp, this volume is a collection of Cocker's lyrics, spanning his career in Pulp to his later solo work. With lyrics presented as standalone pieces, *Mother, Brother, Lover* allows readers to engage with his lyrics alongside commentary and insights from Cocker himself, providing context and anecdotes for some of the songs, with reflections on his creative process.



237. cummings, e. e. *73 Poems*. New York: Harcourt, Brace & World Inc. 1963. £175

8vo. Publisher's green cloth-backed blue boards, spine lettered in gilt, upper board lettered in blind; in the original dust wrapper (not price-clipped); unpaginated; slight toning to wrapper and endpapers; internally bright and clean, a near fine copy in the wrapper.

First edition. Published posthumously by cummings's widow and his friend and publisher, *73 Poems* serves as a culminating work that captures the essence of cummings's poetic vision. The mix of previously unpublished works included in this collection spans various themes and styles, reflecting the versatility of the work produced by cummings over the course of his career. Featuring his innovative style, breaking traditional rules to create a range of visual and sonic effects that enhance the meaning of his poems.

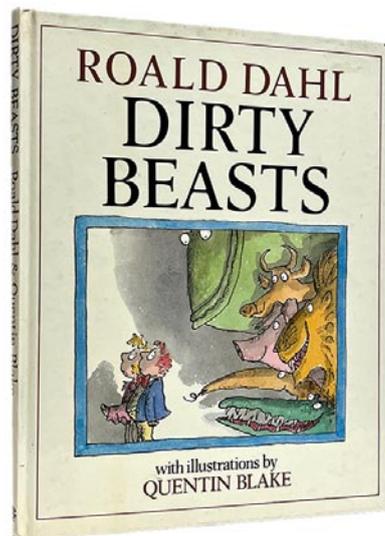


236. CRISP, Quentin. *Manners from Heaven*. London: Hutchinson. 1984. £50

8vo. Publisher's black cloth lettered in silver to spine with photographic dust-jacket; pp. 138; front flap lightly toned otherwise fine.

First edition of Crisp's amusing guide on how to behave well.

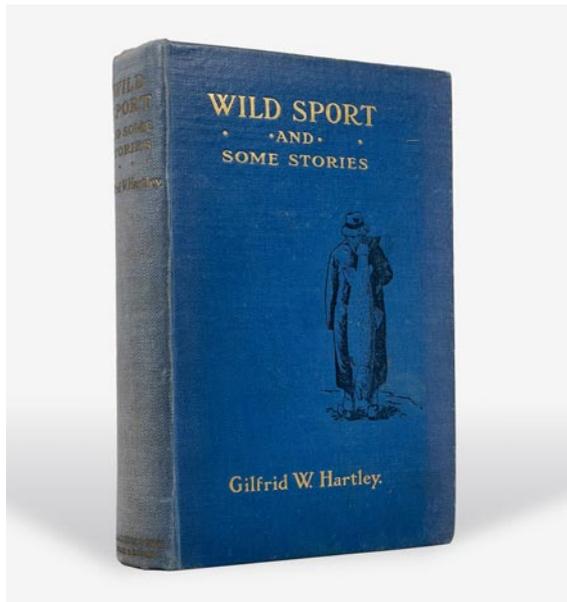
'A collection of acidly anecdotal observations, *Manners from Heaven* covers the manners of sex, how to be well-mannered abroad, manners of speaking, the manners of children, the fine distinction between manners and morals and the differences between the notion of good behaviour in England and America' (*blurb*).



238. DAHL, Roald (*author*). Quentin BLAKE (*illustrator*). *Dirty Beasts*. London: Jonathan Cape. 1984. £130

Slim 4to. Original laminated pictorial white boards; pp. [32]; illustrated throughout in colour; a remarkably fresh, clean copy, both externally and internally, priced £4.95 to lower cover, without ownership marks or inscriptions.

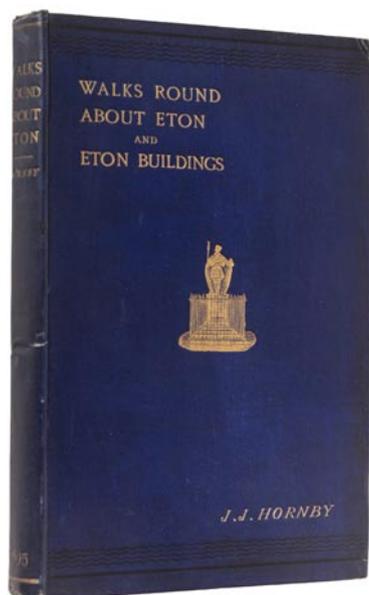
First edition illustrated thus, and many would say the best edition. This volume was first issued with drawings by Rosemary Fawcett, which were very unpopular with Roald Dahl. Quentin Blake was then commissioned to provide an alternative interpretation.



239. HARTLEY, Gilfrid W. Wild sport and some stories. Edinburgh: William Blackwood and Sons. 1912. £100

8vo. Original blue decorative cloth, gilt lettering to upper board and spine; pp. xiii, 331, [1 (blank)], with 3 colour plates, numerous b&w plates and text illustrations; previous owner's inkstamp of Major A. H. Wilkie to front pastedown and top edge, and his signature to fep, a little spotting to edges, very good.

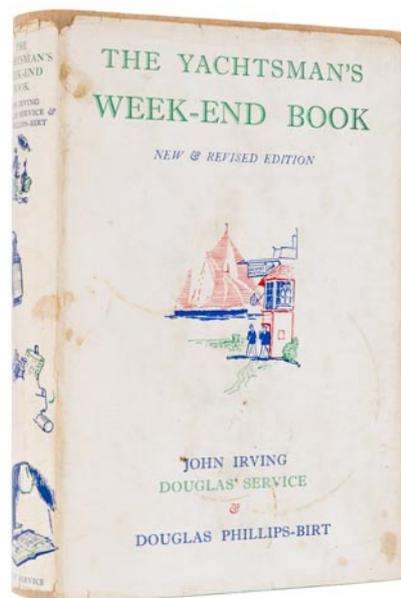
First edition. Salmon fishing, snipe shooting and deer-stalking in Norway, Scotland and Ireland.



240. HORNBY, James J. Walks Round About Eton and Eton Buildings. Eton: R. Ingleton Drake. 1895. £100

8vo. Original dark blue cloth lettered in gilt on spine and on upper board; pp. vi, [2], 80 map and 24 photogravure plates; light offsetting from map to opposite title page; a very good copy.

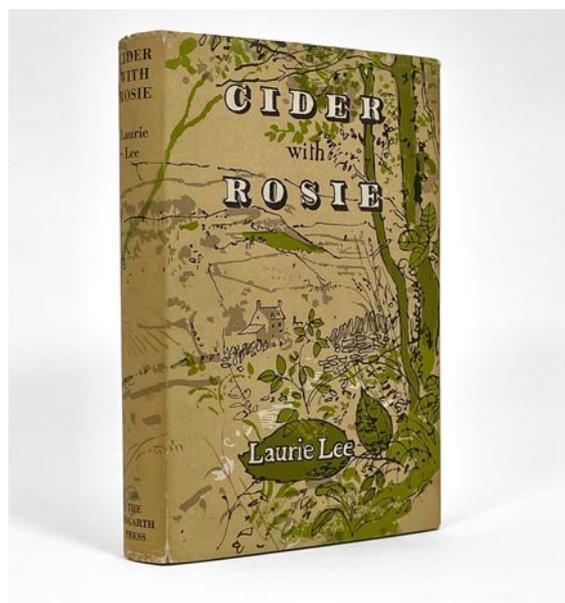
First edition of a scarce Eton book.



241. IRVING, John, Douglas SERVICE, and Douglas SERVICE-BIRT. The Yachtsman's Week-End Book. London: Seeley, Service & Co. [1963]. £100

8vo. Original cloth, dust-jacket (not price-clipped), endpapers with flags in blue, and signal instructions; pp. 587, [4, advertisements], beautifully illustrated with black and white images; jacket a little spotted and worn at margins, previous bookdealer's annotations in pencil to endpapers; a very clean and fresh copy internally.

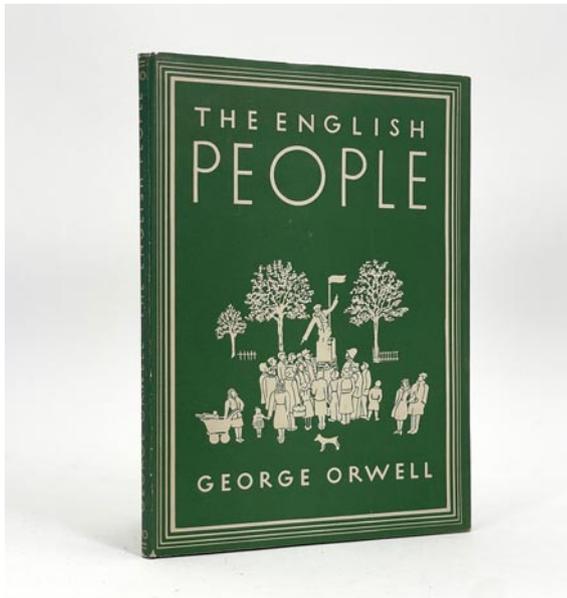
First published in 1938, this is an updated and expanded edition.



242. LEE, Laurie (author). John WARD (illustrator). Cider With Rosie. London: The Hogarth Press. 1959. £150

8vo. Original mid green linson boards lettered, and decorated, in gilt to spine, preserved in pictorial dustwrapper; pp. [iv], 280, [iv]; with full-page illustrations in line; text block near-fine, slight compression to spine ends, a few small spots, very good in a very good jacket, toned to spine ends and edges, and a few small nicks to top of spine and inner flaps.

First edition, first issue, including the reference, on p. 272, to the fire at the local piano factory, which became the subject of threatened legal action: "There was a fire at the piano-works almost every year, it seemed to be a way of balancing the books".



243. ORWELL, George. *The English People*. London: Collins. 1947. £100

8vo. Original green pictorial boards decorated in white, in repeat dustwrapper; pp. [vi], 7-47, [1]; with illustrations throughout, 8 illustrations printed in colours by artists such as Edward Ardizzone and L.S. Lowry, and monochrome plates; very good.

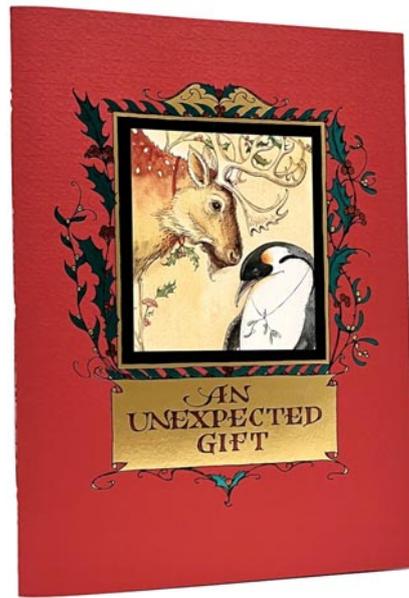
First edition, issued in the *Britain in Pictures* series. Orwell's impressions of what it is to be English, imbued with his own political bias. He essentially thinks that the English are awful.

Fenwick A.11a



244. VAN SANDWYK, Charles (musician and illustrator). *Quality Time: Charles Van Sandwyk and the Brandywine Boys Sing, Play and Tell Stories* [Music/Audio CD]. Vancouver, B.C.: Charles van Sandwyk Fine Arts. 2011. £70

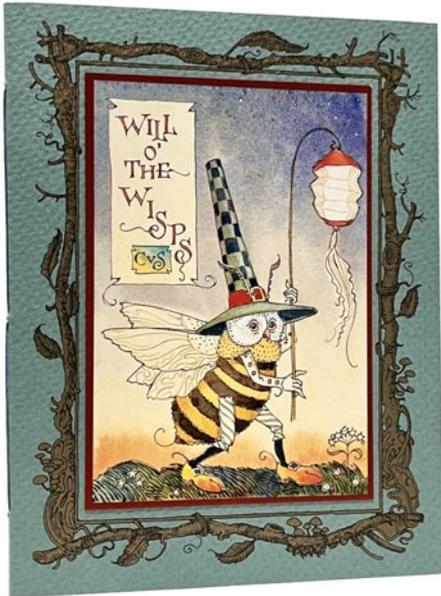
Gold card sleeve illustrated by Charles van Sandwyk with an anthropomorphised clock face and mice, printed in sepia, containing an illustrated folded sleeve with double-page image containing an Audio/Music CD, as new; signed by van Sandwyk.



245. VAN SANDWYK, Charles (author and illustrator). *An Unexpected Gift*. [North Vancouver]: Charles Van Sandwyk Fine Arts. 2013. £130

8vo. Original cherry-red card jacket exquisitely embellished in green and red foil with border and lettering panel in burnished gilt over gilt card with an onlaid pictorial card plate to upper cover depicting a reindeer and a penguin; pp. [44], including beautiful matt gilt endpapers with a repeating design of holly sprigs in colours; with text pages printed in green on cream laid paper, with decorations in red; with 7 fine full colour plates (including 1 double-page spread), some printed on untrimmed handmade paper, together with other plates and vignettes in sepia and red; a fine copy.

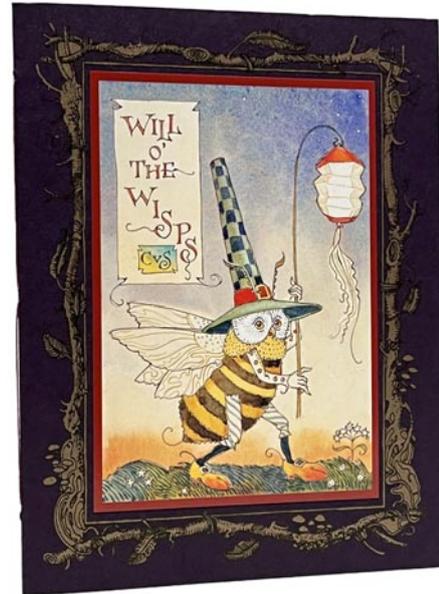
First edition, signed in ink by the artist below the illustration of the penguin and the polar bear with the mistletoe. One of Charles van Sandwyk's sought-after Christmas books. A gentle, and traditional, tale of Bartholomew the Green, cousin of Father Christmas, who leaves Antarctica on a mission to restore an old-fashioned Christmas to a wayward and needy world.



246. VAN SANDWYK, Charles (author and illustrator). Will O' The Wisps. Observed, Pictured & rhymed by C.V. Sandwyk, Esq. *North Vancouver, B.C.: The Fairy Press. A division of Charles van Sandwyk Fine Arts.* [2023]. £130

8vo.; original mid-blue textured card covers, hand-sewn to spine, with large onlaid pictorial plate to upper panel surrounded by an attractive winding twig-and-leaf border in metallic bronze; pp. [8], printed on fine ivory-coloured card; with finely printed calligraphic text throughout, illustrated title-page in colours, one fine double-page plate in colours, 3 other coloured vignettes, one page affixed with a mounted marbled-paper pocket, surrounded by decorative floral scrolls, containing a folded 3-leaf mini fairyland panorama in colours, and 2 adjacent gatefold leaves opening to reveal a 4-page fairyland gathering; fine.

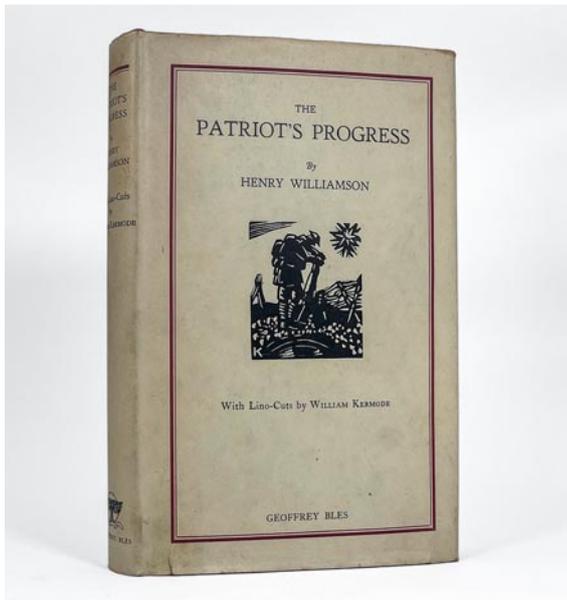
First edition, signed in ink by Charles van Sandwyk to the inner upper cover, issued in a small print-run. In 2012 the illustrator produced a miniature work presented in a wallet entitled "Will O' The Wisps, in an edition of 35 numbered copies. It consisted of a panorama printed in sepia. This edition reworks the concept by including the tiny panorama in a pocket and showcasing it in a larger format, in book form, with an accompanying coloured plate and coloured fairyland vignettes.



247. VAN SANDWYK, Charles (author and illustrator). Will O' The Wisps. Observed, Pictured & rhymed by C.V. Sandwyk, Esq. *North Vancouver, B.C.; The Fairy Press. A division of Charles van Sandwyk Fine Arts.* [2023]. £130

8vo.; original plum-coloured card covers, hand-sewn to spine, with large onlaid pictorial plate to upper panel surrounded by an attractive winding twig-and-leaf border in metallic bronze; pp. [8], printed on fine ivory-coloured card; with finely printed calligraphic text throughout, illustrated title-page in colours, one fine double-page plate in colours, 3 other coloured vignettes, and one page affixed with a mounted marbled-paper pocket, surrounded by decorative floral scrolls, containing a folded 3-leaf mini fairyland panorama in colours, and 2 adjacent gatefold leaves opening to reveal a 4-page fairyland gathering; fine.

First edition, signed in ink by Charles van Sandwyk to the final page. In 2012 the illustrator produced a miniature work entitled "Will O' The Wisps" in an edition of only 35 numbered copies. It consisted of a panorama printed in sepia presented in a wallet. Here van Sandwyk reworks the concept by including the tiny folding panorama in a pocket and showcasing it in a larger format, in book form, with an accompanying double-page coloured plate and other coloured fairyland vignettes.



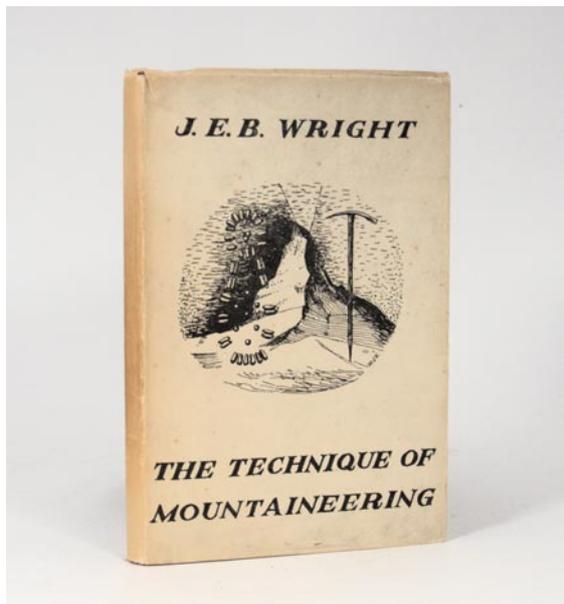
First edition. A collection of 55 stories covering the life of a village not-so-loosely based on Georgeham in Devon, where the author lived.

248. WILLIAMSON, Henry. *The Patriot's Progress. Being the Vicissitudes of Pte. John Bullock.* London: Geoffrey Bles. 1930. £100

8vo. Original cloth with dustwrapper; pp. [vi] + 196, illustrated with lino-cuts by William Kermode; previous owner's inscription to ffeep, wrapper a little soiled to spine, foxing to edges, very good.

First standard edition. Williamson's novel of the trials of an infantryman on the Western Front with evocative woodcuts by the Australian Kermode. Kermode had initially asked Williamson for little more than captions for his woodcuts. The result was this full-blown novel, "a most effective combination with Williamson's raw evocation of the soldier's lot perfectly complemented by the rough style and subtle humour of Kermode's images" (Matthews, p.68).

FROM THE LIBRARY OF GEORGE SOPER

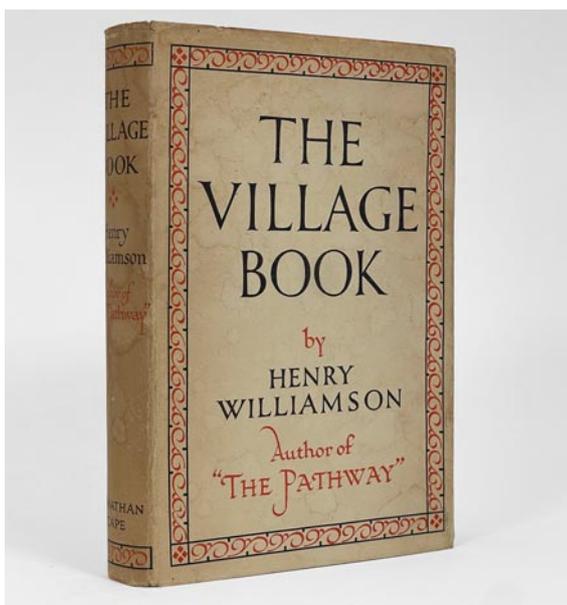


250. WRIGHT, J.E.B. *The Technique of Mountaineering. A Handbook of established methods.* London: The Mountaineering Association. [1955]. £100

Small 8vo. Original cloth-backed boards with illustrated dust-wrapper; pp. [2], 160, highly illustrated with photographs and drawings by W.J. Kidd and B Gerry; wrapper a little toned on spine, otherwise near-fine.

Rare First Edition The 'public edition' came out with the imprint of Nicholas Kaye Ltd. There is an illustrated section on skiing, on pages 115 to 131.

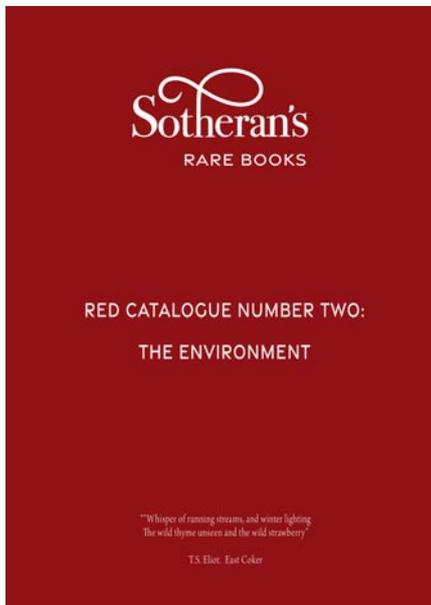
Neate W 130.



249. WILLIAMSON, Henry. *The Village Book.* London: Jonathan Cape. 1930. £150

8vo. Original cloth and wrapper; pp. 342; spine of wrapper a little dulled, otherwise very good. Provenance: signature of the illustrator and artist George Soper(1870-1942) to title page, with note from previous owner to ffeep.

MORE AT SOTHERAN'S



RED CATALOGUE NUMBER 2: THE ENVIRONMENT

“The last few decades have borne witness to a growing acceptance that we may be close to reaching a tipping point in terms of our relationship with the Earth, our home. The change in our impact on the environment is so marked that it has been suggested it justifies the start of a new evolutionary period, the Anthropocene replacing the Holocene and giving a name to a period in the Earth’s development when humanity is now the key determinant of the future of the environment that sustains and supports us. There is disagreement about exactly when this change should be recognised and when the tipping point might be reached, but only a few sceptics (usually flattering their own agenda) really doubt the seriousness of the situation we are in.

What this fascinating catalogue shows is just how slow society has been to wake up to these issues.

Climate change, global warming and other environmental issues may only have gained common currency in recent decades, but the issues were often identified centuries ago. In our enthusiasm to get the world to wake up to these issues we may not always get the messaging right, but we would be wrong to ignore the siren warnings from the scientists and writers represented in this selection.”

—
David de Rothschild

Explorer, conservationist and patron of Henry Sotheran Ltd

Founder of the Voice For Nature Foundation:
<https://voicefornature.com/>

All overseas orders from this catalogue will be sent using Sustainable Aviation Fuel.



VINTAGE TRAVEL POSTERS 2024.

Sotheran's are very pleased to present you with our Eighteenth Annual Travel Posters exhibition catalogue.

There are as ever some highly desirable posters within the latest offering.

We often get asked how you can tell the difference between the original posters and later editions. Generally, the paper they are printed on gives the best insight into whether they are originals or have been printed more recently. In the 1920's through to 1950's most posters designed for the Travel industry were produced in high numbers and so the paper used was cheap and therefore thin and, in many cases, fragile. The reason why these are so rare to find in good condition today is because in all but a very few cases they tended to be discarded after they had been displayed. Looking back this seems remarkable considering the calibre of artists that were being commissioned to design the posters.

Most posters which are printed after the originals tend to be on much heavier paper and have a digital rather than lithographic look.

Unless stated all the posters in this catalogue are original lithographs as printed at time of first production.

Similarly, the rarity of the original luggage labels continues to increase. It is getting scarcer to find examples of the earliest Hotel, shipping and airline labels in good condition. Most of these were either stuck onto trunks making them virtually impossible to peel off without the label becoming badly damaged or simply discarded at the end of the journey.

We hope you will enjoy the exhibition catalogue and for those of you able to come and see the posters and luggage labels in person you will be very welcome to do so at our new Mayfair location.

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