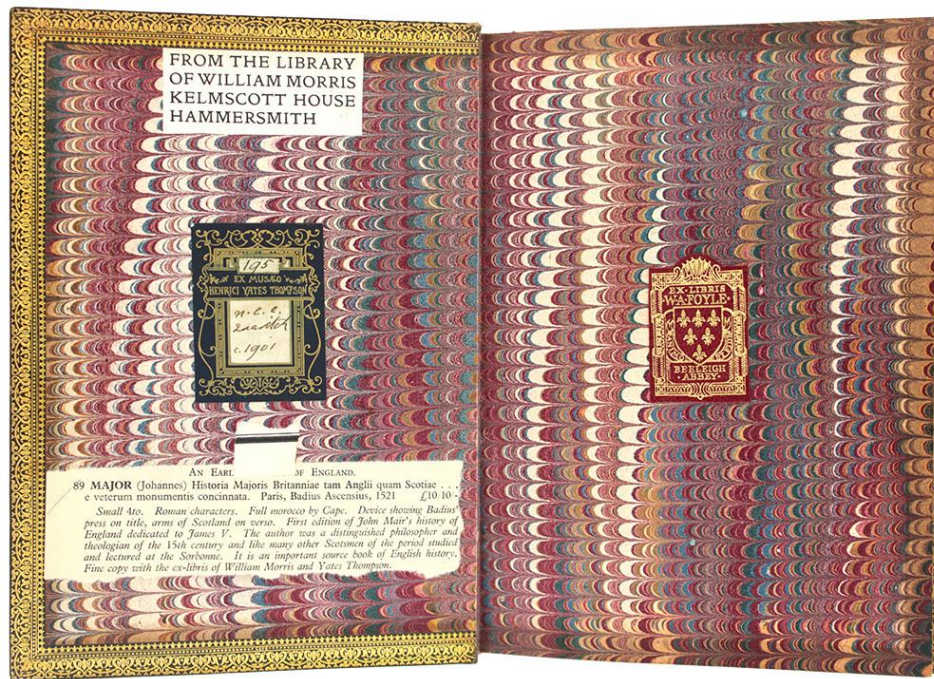


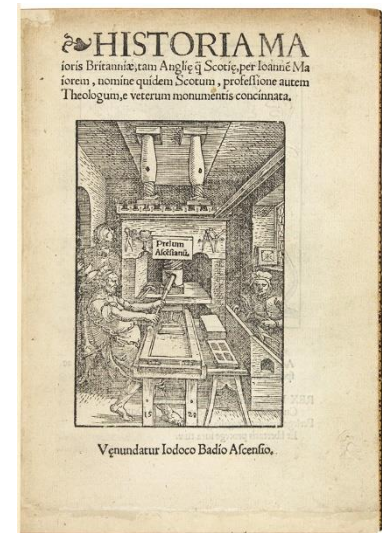


BLACKWELL'S RARE BOOKS
56TH CALIFORNIA INTERNATIONAL
ANTIQUARIAN BOOK FAIR, STAND 209



THE MORRIS-YATES THOMPSON COPY

1. Major (John) *Historia Maioris Britanniae*, tam Angli[a]e q[uam] Scoti[a]e, [Paris:], Jodocus Badius Ascensius, [Colophon:] April 1521. FIRST EDITION. Title with the woodcut device of the Ascensius press, arms of Scotland to title verso, woodcut criblé initials; title re-margined at gutter and lower margin, presumably supplied from another copy; g5 with neatly repaired marginal tear, lightly toned; ff. [x], cxlvi; small 4to; full nineteenth-century brown morocco by Cape, covers ruled blind with central arabesque in gilt and floral corner-pieces, elaborate gilt roll at turn-ins, gilt edges; joints and board edges a little rubbed, but a very good copy; provenance: see below **\$9,550**



William Morris' copy of John Major's celebrated history of England and Scotland. The work makes reference to Robin Hood and Little John, and features one of the earliest recorded mentions of Stonehenge; Major describes the death by poison of Aurelius Ambrosius, and his subsequent burial at the monastery at 'Steuhend', which Ambrosius himself had built in honour of the Britons slain by Engist. For Anthony a Wood, Major's opus was 'Written in a Sorbonic and barbarous style, yet very truly and with great liberty of spirit...' (Athenae Oxonienses).

Although he was a native of Scotland, the greater part of John Major's work was written in Paris, where he taught arts and scholastic philosophy at the Sorbonne after taking a degree in 1494. He returned to Scotland in 1518 as head of Glasgow University, publishing the present work three years later. In 1533 he became Provost of St. Salvator's College in the University of St Andrews, where his students included George Buchanan and John Knox. His Parisian connections doubtless explain his choice of Josse Badius' prolific Ascensius imprint.

Provenance: The Morris-Yates Thompson copy. Book label of William Morris, Kelmscott House (Peterson D10.1); bookplate of Henry Yates Thompson (newspaper magnate and book collector), inscribed '195, n.e.e. Quaritch, c. 1901'; W. A. Foyle, Beeleigh Abbey (bookplate). Although Morris is known to have been inspired primarily by late fifteenth-century Venetian printer Nicolas Jenson in the design of his iconic Golden Typeface, he was a keen scholar of early printing more broadly, and owned several books by the Ascensius Press, of which this was one.

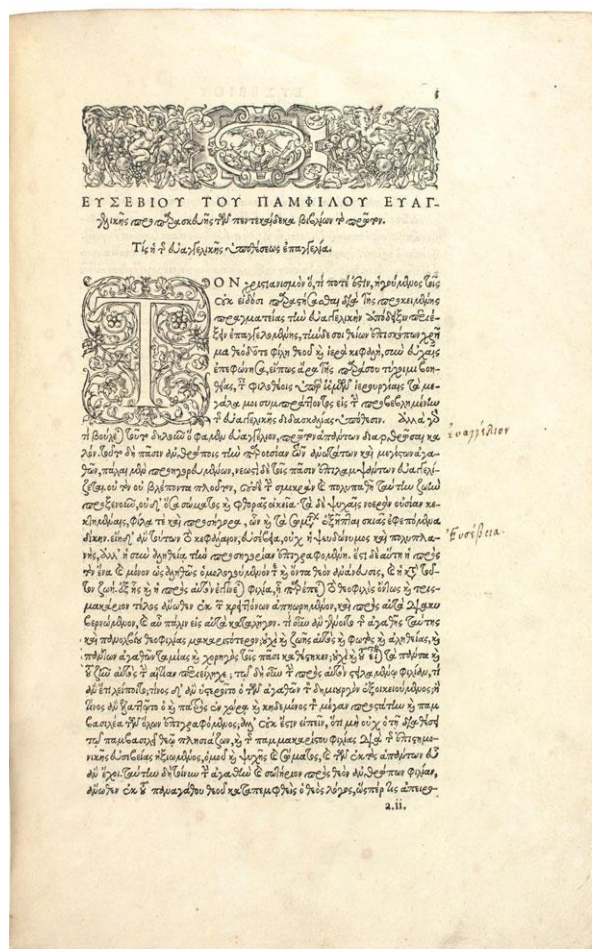
ESTIENNE EDITIONES PRINCIPES

2. Eusebius (and Justin Martyr) *Evangelica praeparationis lib. XV.* [with:] *Evangelicae demonstrationibus lib. X.* [and:] Justin Martyr. *Opera* [all titles in Greek.] Lutetiae [Paris]. Robert Estienne, 1544-45; 1551. FIRST EDITIONS of all works, 3 bound in 1, device B1 on titles of Eusebius and of B2 on Justin, device 10 on last leaf of second vol., text in Greek, numerous large foliated and grotesque initials and headpieces; neat contemporary marginal annotations; the occasional smudge, but otherwise an exceptionally good copy; pp. 498, [2]; 138, [2]; [8], 311, [5], folio. Recent full blush goatskin by Bayntun's, boards ruled gilt, with gilt device at the centre of the boards; ownership inscription of Thomas Gatacre (see below) **\$4,150**

Three editiones principes from the celebrated Estienne press, produced from manuscripts in the French royal library. Eusebius: The second and third volumes (usually found together) in a series of Greek texts printed by Estienne, which began with the Ecclesiastica Historia, completed earlier in 1544. The title-pages here are dated respectively 1544 and 1545, while the colophon at the end of the second work is dated 1 April 1546. It was in these editions that Estienne first used the types 'grecs du roi', cut by Garamond, 'based on the script of the Cretan Angelo Vergecio, a well-known calligrapher in the employ of François I. These cursive Greek types are universally acknowledged as the finest ever cut' (Schreiber, p. 78).

Justin Martyr: The first edition of the works of Saint Justin, the 2nd-century martyr, which Robert [Estienne] had already announced in the preface to his 1550 Greek Testament, was a most important contribution to the study of Christian antiquity, and the sensation which its publication created amongst the learned was still remembered by Henri Estienne over 40 years later, in the preface to his own edition of Pseudo-Justin's Letter to Diognetus (1592)' (Schreiber, p. 98).

Provenance: Contemporary ownership inscription and textual annotations of Thomas Gatacre (1533-1593). A younger son of William Gatacre of Gatacre Hall in Shropshire, he studied at the English college at the University of Leuven, where he rejected his catholic roots and embraced evangelical Protestantism. He studied for eleven years at Oxford, and four years at Magdalene, Cambridge. In 1568 he was ordained deacon and priest by Bishop of London Edmund Grindal, and became domestic chaplain to Robert Dudley, 1st Earl of Leicester. On 21 June 1572 he was collated to the rectory of St Edmund's, Lombard Street. He had married Margaret Pigott of Hertfordshire, and left a son. His library was mentioned in his will. The annotations reference other classical authors including Plato and Plutarch.



3. Martinez (Fr. Eugenio) Libro de la Vida y Martyrio de la Divina Virgen y Martyr Sancta Ines. Alcalá de Henares: Hernan Ramirez, 1592, FIRST EDITION, woodcut device on title, irregular browning, small worm hole petering out by signature K, touching some letters in the preliminaries, but marginal thereafter, ff. [viii], 305, [7, Index], small 8vo, marbled wrappers of uncertain date (not recent), brand on top edges, numbers and letters on the fore-edge **\$3,200**

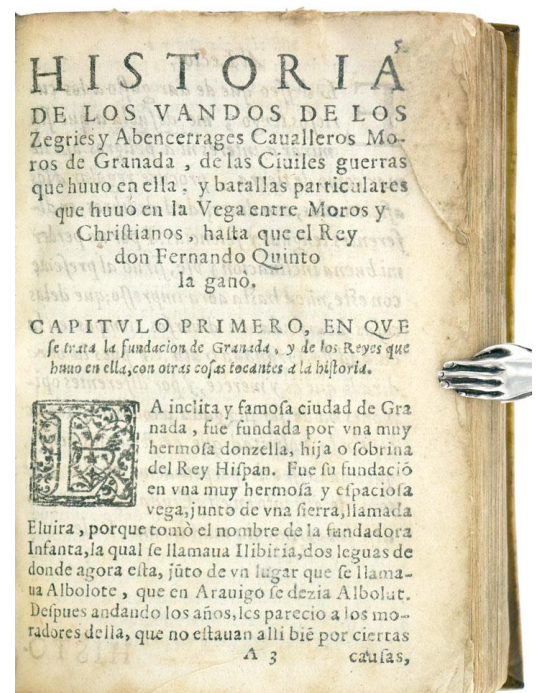
Much of the little that is known about the Cistercian Martinez's life is derived from this book. The colophon tells us that the present work was finished (i.e. composition thereof) on the 18th September 1584, when the author was 25 years and 2 months old. A full-blown hagiography of St. Agnes, replete, Palau tells us, with tall stories and extravaganzas (patrañas y extravagancias). St. Agnes, the patron saint of chastity, gardeners, girls, engaged couples, abuse survivors, virgins, and the Children of Mary.

This copy was once part of a Sammelband, which, to judge by the brand on the top edges, and fragmentary inscriptions on the fore-edges, must have been more than stout. Palau calls for 8 leaves at the end, but in fact the Index comprises 2Q2-8, and therefore the book is presumably complete: our collation agrees with that of BNE. WorldCat locates 1 copy in the UK (BL), and 1 in the US (Texas). Of the handful of other copies, most seem to be incomplete in one way or another.



4. [Pérez de Hita (Ginés)] Historia de los vandos de los Zegris y Abencerrages Caualleros Moros de Granada de la Civiles guerras que huvo en ella... Agora nuevamente sacada de un libro Aravigo, cuyo autor de vista fue[un] Moro llamado Haben Hamin natural de Granada... Traduzida en Castellano por Gine[s Pe]rez. Y Corregida y emendada en esta ultima impresion. Valencia: Printed by [Pedro] Patricio for Iusepe Ferrer, 1604, first 2 leaves defective at fore-edge with loss of letters and 2 words to title, 3 letters only to recto 2nd leaf, fragment missing from upper fore-edge of terminal leaf, lower portion turned in and nearly torn off, but no loss, pp. 570, [5], 12mo, early 19th-century vellum, black lettering piece on spine, vellum toned, label a bit rubbed, signed by Henry Francis Cary (H.F. Cary) on the title-page and the front fly-leaf **\$2,850**

An early, the second Valencia edition, of the first, or at any rate the first popular, historical novel, there being no Arabic original. The fate of such popular books is to be read to pieces, so surviving copies are scarce.



*Ginés Pérez de Hita, (born 1544, Mula, Murcia, Spain—died 1619), Spanish writer, author of *Historia de los vandos de los Zegries y Abencerrages* (1595–1619; “History of the Zegries and Abencerrages Factions”), usually referred to as *Guerras civiles de Granada* (“The Civil Wars of Granada”). The book is considered the first Spanish historical novel and the last important collection of Moorish border ballads, the latter punctuating the book’s narrative.*

*Pérez de Hita fought in the suppression of the revolt of the Moors in the Alpujarras mountains (1568–71), an event that is reflected in the second part of his *Guerras*. The first part deals with Moorish life in Granada before the Christian conquest of that city in 1492. The first part’s portrait of the chivalrous Moorish family of the Abencerrages established the stereotype of the romantic Moor in European literature, a type imitated in Madeleine de Scudéry’s *Almahide* (1660), Marie-Madeleine de La Fayette’s *Zajide* (1670), François de Chateaubriand’s *Aventures du dernier Abencérage* (1826), and Washington Irving’s *Conquest of Granada* (1829).*

French and Italian were the translator Henry Cary’s romance languages, and it not recorded that he knew Spanish: he was however born in Gibraltar, and he could probably get on in it.



THE MISERIES OF WAR

5. Callot (Jacques) *Les Misères et les Mal-heurs de la Guerre* [...] Paris A Paris, Israel, 1633 FIRST EDITION, third state; full engraved title page and 17 copperplate engravings (85 x 190 mm) pasted onto thick paper; title (which once served as the wrapper) is browned, lower margins a little frayed with some very light foxing in places, but withal a very clear set; ff. [1], 17; oblong 8vo (154 x 242 mm); nineteenth-century full red coarse grained morocco, panelled and decorated blind with the central arms of the Kingdom of the Netherlands; a little scuffed at extremities, but good **\$8,600**

*A handsome volume containing Callot’s best known suite of engravings, which has been described as the first antiwar statement in European Art (Sutherland Harris, p. 258). Also known as *Les Grandes Misères de la Guerre*, to distinguish it from the earlier *Petites Misères*, it is characterised by the finesse of line for which Callot was celebrated, and for the unflinching brutality of its imagery. The evocative scenes show soldiers rampaging through town and country, through churches and contents, before being variously arrested and executed by their superiors, lynched by peasants, or surviving - maimed - to live as beggars. Pointedly, the officer class escape this fate, receiving royal honours.*

Jacques Callot (1592-1635) belonged to a noble family in Lorraine - then an independent principality - which was invaded by the French during 1633, when this set was produced. Along with Francisco Goya's *Los Desastres de la Guerra* (1863), which was directly influenced by Callot, it is considered one of the most powerful artistic statements of the inhumanity of war.

This is the first edition, third state, as denoted by the arabic numeration and the six line verse by l'Abbe Marolle set in three two-line columns beneath each etching, except at the title. The Israel imprint and royal privilege do not appear on the individual plates. See: Ann Sutherland Harris, *Seventeenth-Century Art & Architecture* (2005).



SPANISH GOLDEN AGE

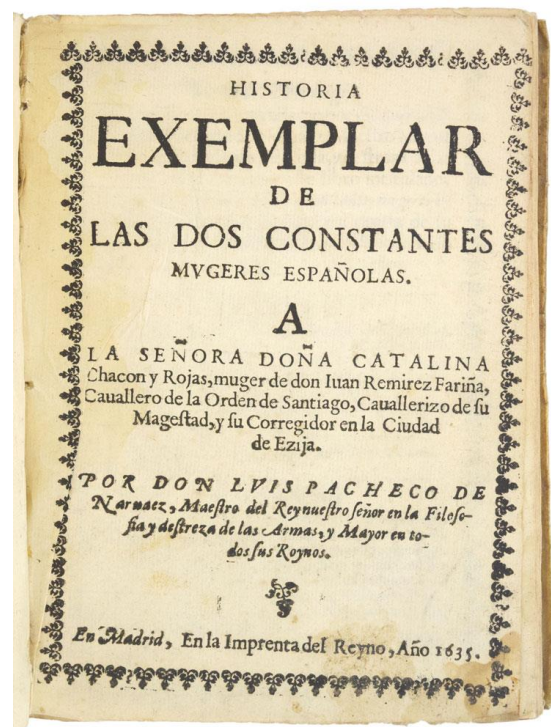
6. Pacheco de Narváez (Luis) *Historia exemplar de las dos constantes mugeres*

Españolas A la Señora Doña Catalina Chacon y Rojas, muger de Don Juan Remirez Fariña Cavallero de la Orden de Santiago, Cavallerizo de su Magestad, y su Corregidor en la Ciudad de Ezija [...] Madrid: Imprenta Real, 1635, FIRST EDITION, typographical border throughout, marginal tear with some loss of text to f. 114, early marginal repair to f. [7], the odd nick elsewhere, but no loss, uniformly a little browned, with a damp stain to the extreme lower right corner of the title-page and the first few leaves, withal a good copy ff. [11], 115, [1], 4to, contemporary full vellum, manuscript lettering to spine, former ms. shelfmark on flyleaf **\$2,850**

First edition, very scarce, of this novel by the seventeenth-century Spanish courtier and fencing master to Philip IV, Luis Pacheco de Narváez (1570-1640).

This baroque tale, penned during the Thirty Years' War, focuses on the misfortunes of its parallel heroines Clauela and Laurena, one from Burgos, in the north of Spain, the other from Seville. A classic courtly novel, the work is a moralistic, almost hagiographic, treatment of female constancy, but also has a picaresque quality, featuring intrigue, travel, and shipwreck.

The work represents a curious digression for Pacheco de Narváez, who is best known as a courtier and fencing master to 'El Rey Planeta', Philip IV of Spain, and as the author of various works on fencing, swordplay, and feats of arms. The work is dedicated to Doña Catalina Chacon y Rojas, wife of the Mayor of Écija. Like many cities in the province of Seville, Écija had its heyday in the Golden Age, bolstered by the influx of wealth from Spain's colonial expansion.



Scarce; we can locate just eight institutional copies (BL, NLS, BNE, Tarragona, Dresden, Boston Public, Harvard, Wisconsin).

IL PASTOR FIDO IN FRENCH

7. Guarini (Giovanni Battista) *Le Berger Fidele*. Traduit de l'Italien de Guarini en vers François. A Cologne, Chez Pierre Marteau. 1686 Italian and French parallel facing texts, engraved frontispiece and five plates after Abraham Blooteling; pp. [22], 573, [1]; 16mo. contemporary full calf, blind roll at board edges, spine gilt in compartments and lettered direct, speckled edges; leather a little scuffed and the lettering rather patchy **\$950**

Parallel Italian and French edition of this classic work, translated by Antoine Torche (1631-1675). An unashamedly sensual pastoral drama, the most famous work of Guarini, the Italian court poet at Ferrara. It became a great favourite all across Europe, was widely imitated throughout the Baroque period and translated into a multitude of languages. It gave rise to two operas by Handel and one by Salieri, and many madrigals by Monteverdi are inspired by the figure of the shepherd Fido.



8. Bradley (Richard) *A Complete Body of Husbandry*; Collected from the Practice and Experience of the most considerable Farmers in Britain.

Particularly setting forth the various Ways of improving Land, by hollow ditching, dreining, double plowing, grasing, enclosing, watering and manureing. With particular Directions for the fertilising of Broom-ground,



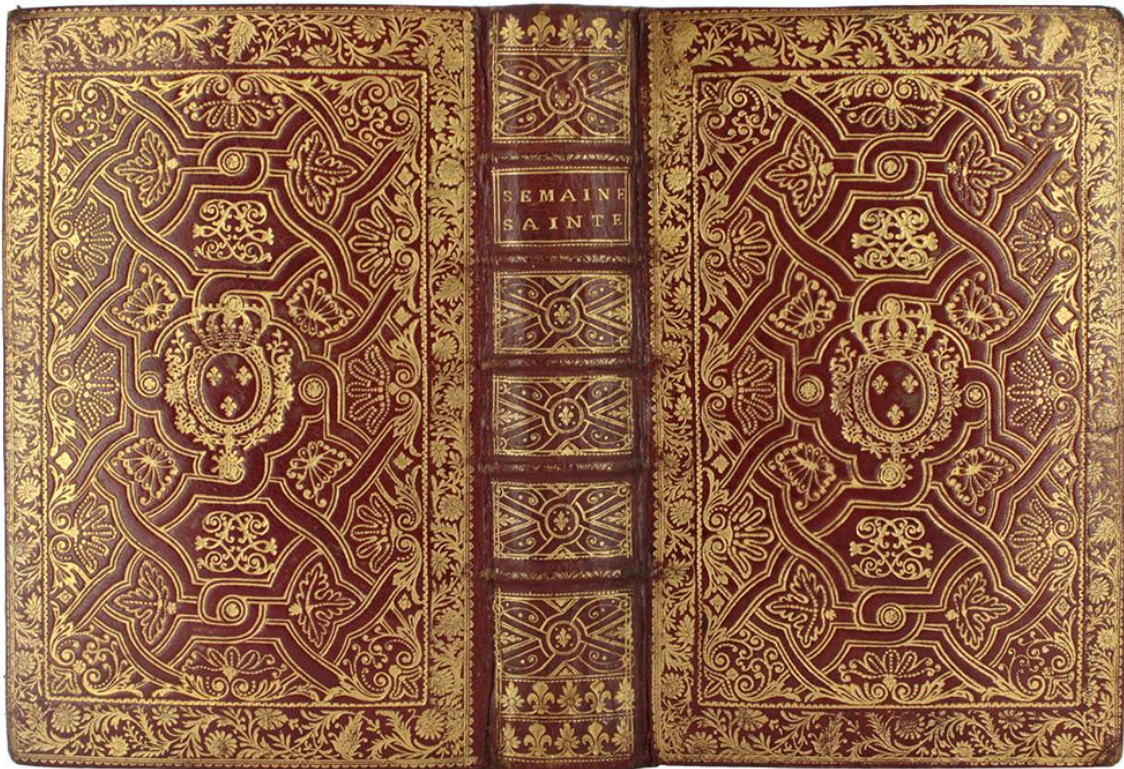
Heath-ground, Furze, Bushey, and Chiltun-ground: Also the Method of Improvement, by afforting proper Plants to Lands, and of Shifting of Crops. To which is added several Particulars relating to the Preservation of Game; and stated Accounts of the Expence and Profits of Arable, Pasture, Meadow and Wood Lands. Adorn'd with Cuts [...] London: Printed for James Woodman, and David Lyon [...] 1727 FIRST EDITION, with half title and 2 pages of advertisements at end, title page in red and black; a little soiling to the end endpapers and half-title, but else a very clean crisp copy; pp. [4], xi, [1], 372, [4, ads], 8vo; contemporary speckled calf, spine with gilt device in compartments and raised bands, red edges; spine ends scuffed and upper joint a little tender but very good **\$500**

Bradley was an English naturalist, elected Fellow of the Royal Society in 1712, at the age of 24. In 1714 he visited the Netherlands where he took an interest in horticulture. Back in England, he worked at Cannons, Middlesex, the estate of James Brydges, 1st Duke of Chandos. Bradley's employer was a wealthy man with an interest in the cultivation of exotic plants such as the pineapple. Bradley's responsibilities at Cannons included the hot-house and the physic garden, but he was dismissed for financial mismanagement. In 1724 he was appointed the first Professor of Botany at Cambridge

University, where he indicated that he wished to establish a botanical garden, but he died in office without the project having made any progress.

*His works include *A General Treatise of Husbandry & Gardening*, which was published in a monthly version. He also wrote about cookery, and was the first to publish a pineapple recipe in English. The advertisements at the end are for similar works, as well as a country housewife's director.*

9. (French Royal Binding) *L'office de la Semaine-Sainte, a l'usage de la Maison du Roy.* Conformément aux Breviaires & Messels Romain & Parisien. En Latin & en François. Avec l'explication des Cérémonies de l'Eglise, et des Instructions, Prieres & courtes Réflexions sue les Mystères & Offices que l'on célèbre dans cette Sainte Semaine. Par Monsieur l'Abbé de Bellegarde. A Paris, De l'imprimerie de Jacques-François Collombat 1748 Annually-published book of rites, with engraved frontispiece, additional engraved title, and three plates by Humblot, pictorial woodcut headpieces; faint water stain to front free endpaper, fading over the first quire, and the very occasional marginal mark; pp. 708, 8vo; contemporary royal French fanfare binding of full red morocco with the central arms and cypher of Louis XV, spine elaborately gilt in compartments with raised bands, lettered direct and with repeating fleur de lys, gilt edges, marbled endpapers; extremities very lightly rubbed; ownership inscription of one Mary Bryan; bookplate of Hon. Richard Eustace Bellew to upper pastedown, and red morocco bookplate of W. A. Foyle, of Beeleigh Abbey to front free endpaper \$2,875

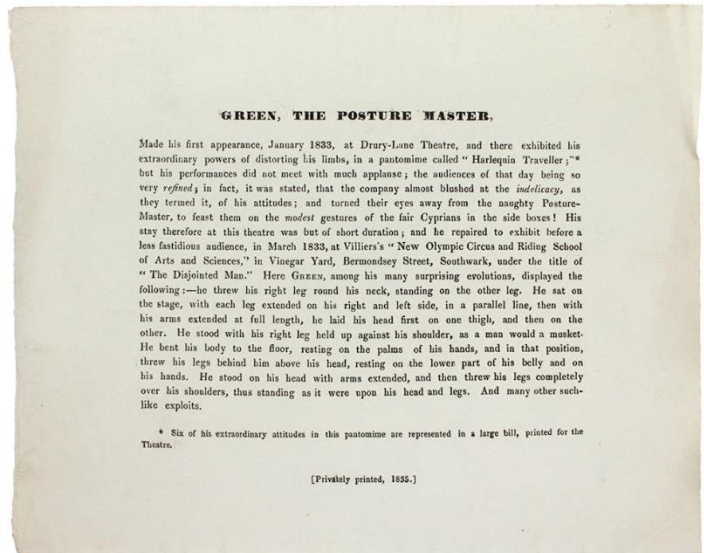


This record of Holy Week rites for use of the French royal household, bound in a royal fanfare binding of full red morocco, gilt, with the arms and cypher of Louis XV (OHR 2495-9). The plates by Antoine Humblot depict Jesus' entry into Jerusalem, the crucifixion, and the resurrection; signposting the ritual observances for Palm Sunday, Good Friday and Easter Sunday, as well as the broader Catholic ceremony surrounding Lent and Easter.

*The binding here is a fine example of the kind of fanfare binding produced for the Royal household, with a very similar design appearing in Hobson's *Les Reliures à la fanfare* (1935) pl. XXIII.*

10. (Contortionist Broadside) Green, the Posture Master. London: Privately printed, 1835, small broadside, (210 x 170), former fold at top right corner but else very good
\$675

Whether as puff or eulogy, this curious broadside describes the nineteenth-century stage career of contortionist 'Green' who was apparently so skilled that he offended audiences, who 'almost blushed at the indelicacy, as they termed it, of his attitudes'. The text evokes a time in which circus and side show acts appeared both in dedicated venues and as light relief at the major theatres. Green began his career in 1833 at Drury Lane - where the audience wasn't ready for him - and subsequently moved south of the river, appearing at Villiers's 'New Olympic Circus and Riding School of Arts and Sciences', in Vinegar Yard, Bermondsey. We have found no other copies.



11. (Herbarium. Seaweed.) [GRATTANN (W.H.)] 'British Marine Algae'. [n.d., circa 1850s], album of 56 pressed specimens of British marine algae, the majority pressed to paper and mounted, one sample loose but the majority in very good condition, all with neat manuscript captions, some offsetting, newspaper cutting and printed advertisement for lectures on 'Flowers of the Ocean' pasted to verso of final leaf with tipped in manuscript copy of E.L. Aveline's poem of the same name (in a different but contemporary hand), unpaginated, 4to, half dark green morocco with double gilt fillets, spine gilt in compartments, dark green cloth sides, matching morocco label to front panel lettered in gilt 'British Marine Algae', hinges a little rubbed, cloth with some handling marks and a couple of ink spots, algae samples mounted to pastedowns, contemporary gift inscription (to 'Mrs Wood with Miss Ellison's kind regards') and bookseller stamp of R. Ackermann to front pastedown, very good
\$1,850

An album of accomplished and attractively presented algae specimens, apparently compiled by William Henry Grattann (c.1817-1900), likely in the 1850s. Grattann was an enthusiastic and well-regarded amateur phycologist and a contemporary of Dr. John Cocks (1787-1861), with whom he describes several Plymouth seaweed gathering expeditions in his main work, 'British Marine Algae: being a popular account of the seaweeds of Great Britain, their collection and preservation', initially issued as a series of essays in The Bazaar in 1873 and later republished in bookform.

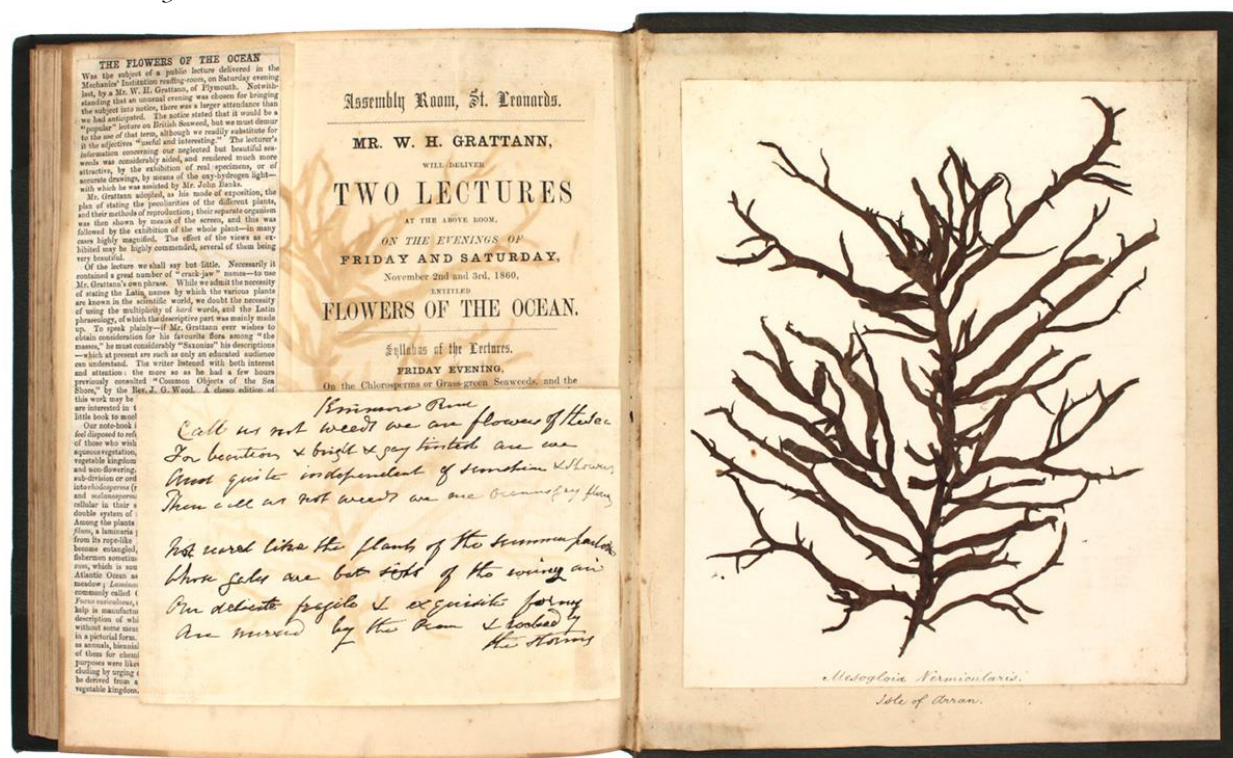
Numerous specimens within this album appear to be referenced in 'British Marine Algae', with several of the engravings closely resembling the mounted specimens and with descriptions in the text corresponding with the captions in Grattann's hand; a sample of C. Brachiatum was gathered 'many years ago [...] growing on the Laminariae outside the well-known Mewstone Rock near Plymouth' (p.215), and Grattann's 'finest specimens [of B. Asparagoides] were dredged in Lamlash Bay, Isle of Arran' (p.94). Featured in the album but not illustrated in his book is a full-page specimen of P. Brodiaei collected from 'the Mewstone rock, near Plymouth', which Grattann laments 'would require a plate of folio size to give a

fair idea of its grandeur' (p.114). Grattann evidently kept abreast of new developments in the field and revisited his collections frequently, even before the publication of 'British Marine Algae', as a caption for one of the specimen has been updated with fresh information regarding its distribution on British shores, initialled 'W.H.G. 1863'.

Much of Grattann's public work on marine botany was dedicated to the direction and encouragement of beginner collectors; through the Society of Arts he offered a series of lectures in London on British seaweeds and broader scientific topics, as well as a pair of lectures entitled 'Flowers of the Ocean' for which we have a St Leonards advertisement dated 1860 and a Plymouth Mechanics' Institute review pasted into the rear of the album. The reviewer commends the use of real specimens in the lecture, 'our neglected but beautiful seaweeds [...] rendered much more attractive, by the exhibition', highlighting the importance of well-preserved specimens in the Victorian enthusiasm for popular science and natural history.

Grattann was a regular contributor of both articles and letters on the subject of marine botany to the popular science magazine 'Hardwicke's Science-Gossip', who praised his publication effusively, stating that 'when we say the author is Mr. W.H. Grattann, we have said enough to recommend it. Mr Grattann is, undoubtedly, one of our best algologists.' He also contributed a chapter on the collection of seaweeds to 'Notes on Collecting & Preserving Natural History Objects' (ed. J.E. Taylor, 1876), with an illustration of a specialised seaweed press of his own invention. His expertise in the matters of preserving, pressing and mounting seaweed and algae is clearly exhibited within the contents of this album, wherein samples both delicate and leathery have been preserved remarkably well, many still retaining their colours.

Outside of his beloved phycology, Grattann appears to have been a skilled musician, having been organist of Fleetwood Church and Music Master at Rossall School in Lancashire; he left for Torquay in 1848, where he continued to give musical performances alongside his wife ('The Monthly Musical Record', June 1 1871) as well as giving lectures on musical subjects, as advertised in the 'Journal of the Society of Arts' list of lectures for 1862. He and his wife were both honorary members of Trinity College of Music, now the Trinity Laban Conservatoire.



BY THE FIRST FEMALE ENGLISH ALPINIST

12. Cole (Eliza) *A Lady's Tour Round Monte Rosa*; With Visits to the Italian Valleys of Anzasca, Mastaleone, Camasco, Sesia, Lys, Challant, Aosta, and Cogne. In a Series of Excursions in the Years 1850-56-58. London: Longman, Brown, Green, Longmans, and Roberts. 1859, FIRST EDITION; hand-coloured title-vignette of a rose, 4 chromolithographed plates, one folding map, woodcut illustrations amongst the text; very light toning; pp. x, [2], 402; 8vo; contemporary quarter tan calf and marbled boards, spine gilt with thistle device in compartments, red label; the binding a little scuffed with some damage to the leather at the head of the backstrip, withal, a very attractive copy **\$1,450**

The first English language guide to the mountain range produced by a woman alpinist.

The guide documents the adventurer's experiences on the Tour of Monte Rosa, a now legendary 102-mile hike through the Swiss and Italian Alps, with the Monte Rosa massif - the second highest mountain in western Europe, at its centre. Eliza Cole was a pioneer who exhorted other women to follow in her footsteps; she aims 'to give, in the following pages, the benefits of my experience to others, in the hope of inducing them, and especially members of my own sex to follow my example, and visit the valleys which surround this magnificent mountain, some of which have been hitherto but little frequented.'

Some of her wisdom:

'Two or three hours in the badly-ventilated rooms of a crowded picture gallery will generally produce a feeling of more thorough fatigue than a journey over an eight-hours' pass in the pure, invigorating mountain air.'

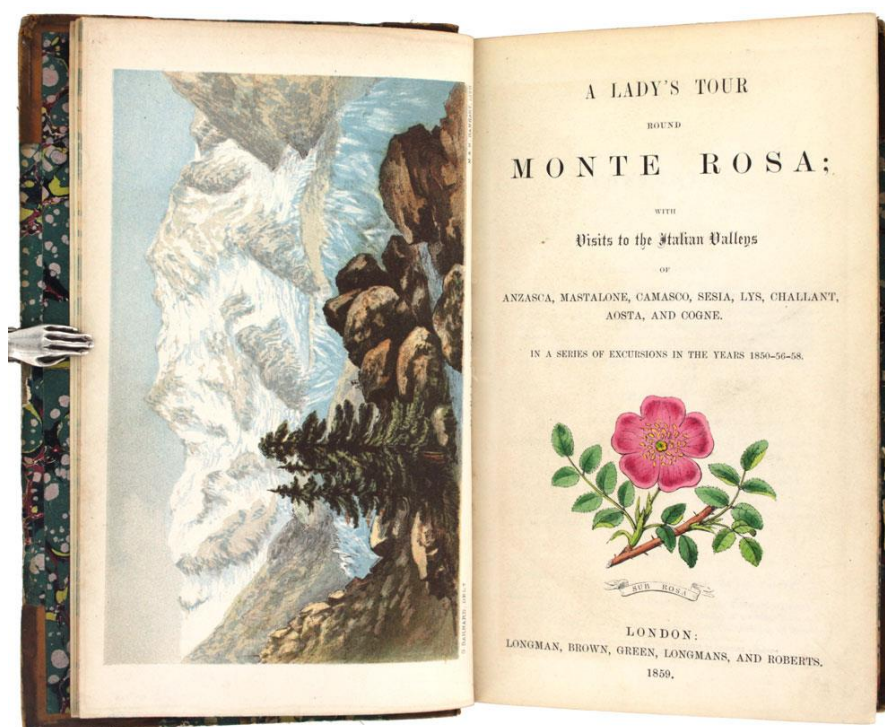
A lady should 'have a dress of some light woollen material, such as carmelite or alpaca, which, in case of bad weather, does not look utterly forlorn when it has once been wetted and dried.'

The hiker needs: 'a pair of easily-fitting, strong, treble-soled, broad-footed boots.' If the soles are thick enough to screw Lund's glacier nails - 'to be had at Lund's cutlery shop in Fleet Street' - into them when necessary, 'great additional security will be felt in walking over a glacier.'

The traveller 'should also have a small waterproof bag, large enough to contain Murray's indispensable 'Handbook', some good maps, a small opera-glass, a few spare straps, and veils for crossing the snow.'

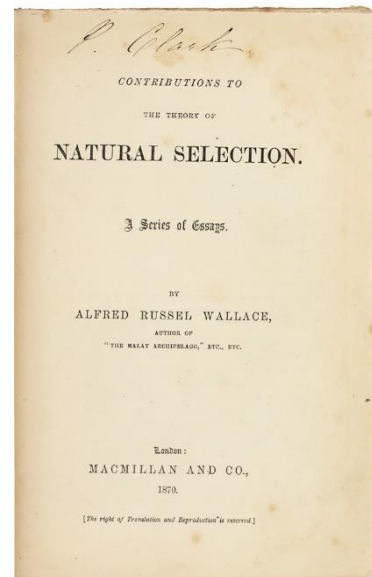
Keep 'a flask, with a roll, biscuit, or some trifling thing to eat, and to which one can get access to at the moment it is required.'

Cole's book was illustrated by George Barnard (c.1807-90). Barnard was one of the first Alpine artists to draw mountains with any degree of accuracy' (Neate).



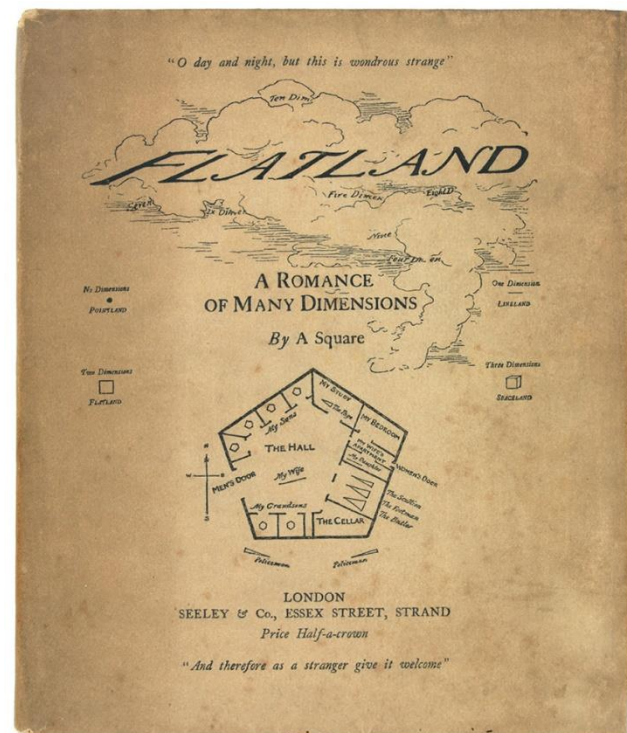
13. Wallace (Alfred Russel) Contributions to the Theory of Natural Selection. A Series of Essays. Macmillan, 1870, FIRST EDITION, a few spots to title-page, which has ownership inscription at head, recurrent to final page of ads at rear, issued without half-title, pp. xvi, 384, 43 [ads, dated January 1870], crown 8vo, original green cloth, each board with border stamped in blind, backstrip lettered in gilt, a couple of dinks to leading edge of upper board, light rubbing to extremities, top edge a little dusty, other edges with a couple of faint spots, brown endpapers, each free endpaper with a small abrasion, the flyleaf with bookseller blindstamp to top corner, good **\$1,400**

An important book in the development of the theory, brooking a departure from Darwin's precepts by concluding that natural selection could not account for human intelligence - which must come about through divine force.



14. (Abbott.) 'A SQUARE' [Abbott (Edwin A.)] Flatland. A Romance of Many Dimensions. Seeley & Co., 1884, FIRST EDITION, illustrated with diagrams by the author, one or two faint spots to borders, pp. viii, 100, 4to, original wrappers with integral printed dustjacket (this with a design by the author), the dustjacket with some very faint spotting and a stain at foot of rear panel, the backstrip chipped at head and with trace of white paint at foot, edges untrimmed and a little toned, some spotting to endpapers, the flyleaf with ownership inscription, very good **\$3,500**

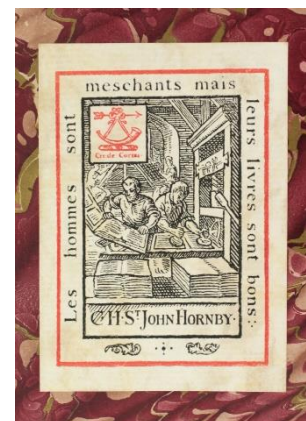
Abbott's seminal inter-dimensional tale is a fragile book; this a better copy than usually encountered.

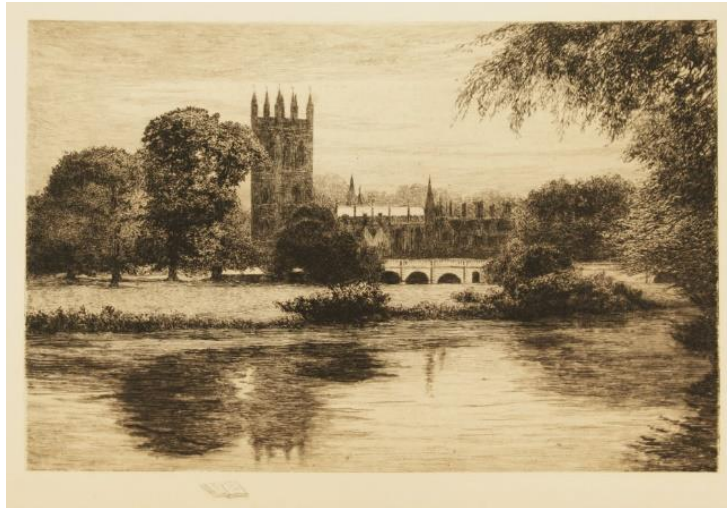


THE COPIES OF C.H. ST. JOHN HORNBY

15. Flaubert (Gustave) Madame Bovary. Mœurs de Province [2 Vols.] Paris: Alphonse Lemerre, n.d., [circa 1890s?] vignettes to title-pages, these printed in red and black, pp. [vi], 251; [iv], 278, 12mo, contemporary half red morocco with marbled boards, backstrips lettered in gilt in compartments between five raised bands, a touch of rubbing at extremities, t.e.g., others roughtrimmed, endpapers matching board marbling, bookplate of C.H. St. John Hornby to each front pastedown, very good **\$375**

The set of C.H. St. John Hornby, founder of the Ashendene Press.

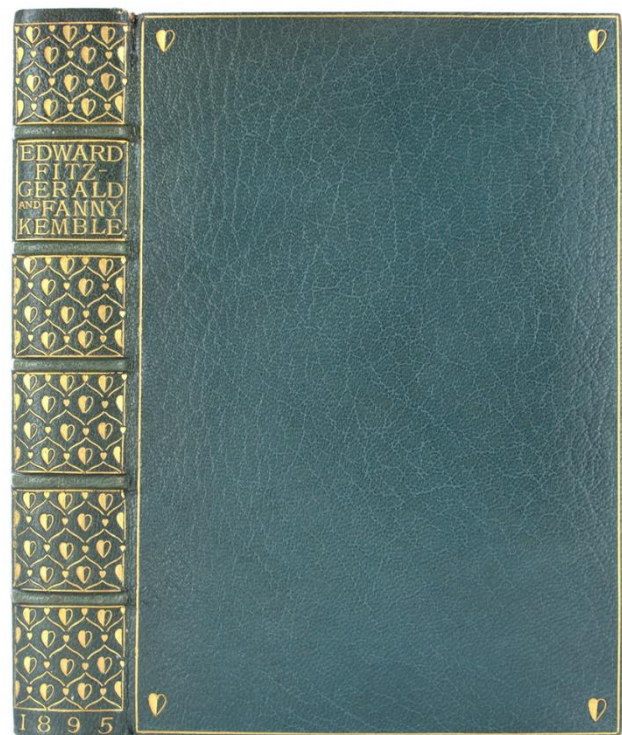




ONE OF 25 COPIES

16. (Oxford.) SENIOR (William) *The Thames, from Oxford to the Tower*. Illustrated with Thirty Original Painters'-Etchings by Francis S. Walker. John C. Nimmo, 1891, 34/25 COPIES (from an edition of 310 copies) printed on Japan Vellum paper throughout, printed in red and black, the plates tissue-guarded, further illustrations to the text, pp. xii, 120, 4to, original brown bevel-edged cloth, backstrip and upper board lettered in gilt, the latter with vignette stamped in gilt, a couple of light scuffs to cloth, t.e.g., others untrimmed, very good **\$1,000**

17. (Doves Bindery.) (Cobden-Sanderson.) *Letters of Edward Fitzgerald to Fanny Kemble 1871-83*. Edited by William Aldis Wright. Richard Bentley & Son, 1895, portrait frontispiece of Fitzgerald, further portrait of Kemble, pp. 269, 8vo binding by Cobden-Sanderson at the Doves Bindery, signed at lower rear turn-in, 'The Doves Bindery, 18 C - S 96', teal blue crushed morocco, boards with single fillet border with half-blocked heart motifs at each board corner, spine gilt-lettered with raised bands between gilt panels decorated with the repeated heart motifs within a gilt ogee lattice punctuated with smaller hearts, turn-ins with three gilt fillets and eight repeated heart motifs at each corner, all edges gilt with gauffered fillet, faint offsetting from turn-ins to blue end papers, near fine **\$4,150**



A beautiful example of a binding (Pattern 435, October 1896) from the Arts and Crafts master, which belonged to Alice M. Millard, a collector and dealer, specialising in bookbinding and fine printing, and friend of Cobden-Sanderson. She mounted, in 1933, a very well received exhibition of Cobden-Sanderson and Doves Press books in her Pasadena house, designed by Frank Lloyd Wright. The restrained decoration of the boards in this example belies the richly ornate spine; the bright gilt is particularly well preserved.

INSCRIBED WITH AN ORIGINAL ILLUSTRATION BY CHARLES ROBINSON

18. (Robinson.) FIELD (Eugene) Lullaby-Land. Songs of Childhood. Selected by Kenneth Grahame [...] and Illustrated by Charles Robinson. John Lane, The Bodley Head, n.d. [circa 1898,] FIRST EDITION, illustrations by Robinson throughout, some 200 of them, including frontispiece and title-page design (tissue-guarded), Publisher's list at rear also illustrated (including Robinson), pp. 229, [2], [1, ad], 12 [List], crown 8vo, original green cloth, lettered in gilt to backstrip and upper board with Robinson designs stamped in gilt to both, his vignette to lower board also, backstrip faded with spine slightly cocked, some light soiling to cloth, a.e.g., free endpapers gently browned, good

\$1,275

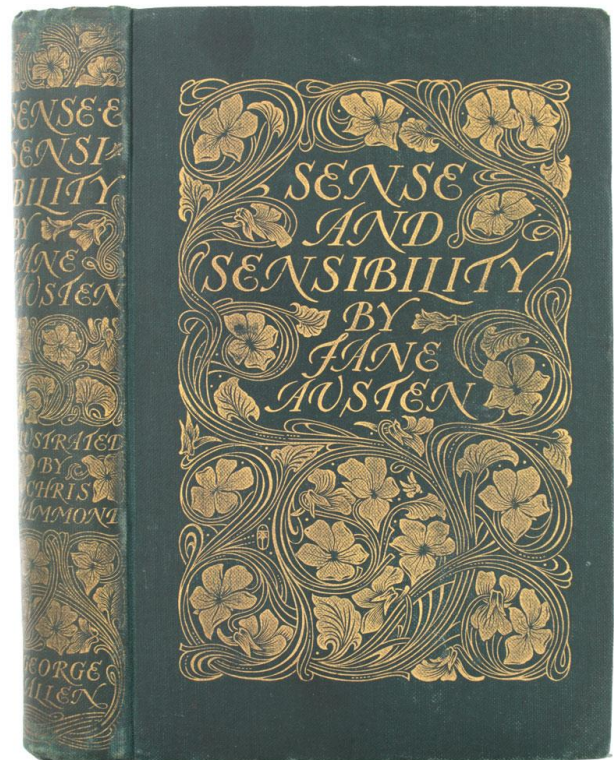
With an original drawing by Charles Robinson to the flyleaf, within his inscription: 'To Norman Forbes Robertson, with best regards [Illustration] from Charles Robinson'. The recipient was the brother of Johnston Forbes Robertson, and like him an actor - he was also a leading society figure, and friends with Oscar Wilde, Ellen Terry, Henry Irving, et al.

Early work by Robinson, in a similar style to his work on Stevenson's 'A Child's Garden of Verses'.



19. Austen (Jane) Sense & Sensibility. With an Introduction by Joseph Jacobs and Illustrations by Chris Hammond. George Allen, 1899, FIRST HAMMOND EDITION, frontispiece and 63 further illustrations from her line-drawings, ownership inscription to half-title, the odd light spot or handling mark to borders, pp. xxviii, 389, crown 8vo, original dark blue cloth, backstrip and upper board lettered and with a lavish decorative border in gilt, spine leaning gently, slight wear at tips, a.e.g., dark blue endpapers, the rear free endpaper with an abrasion from having sometime adhered to facing pastedown, very good **\$1,600**

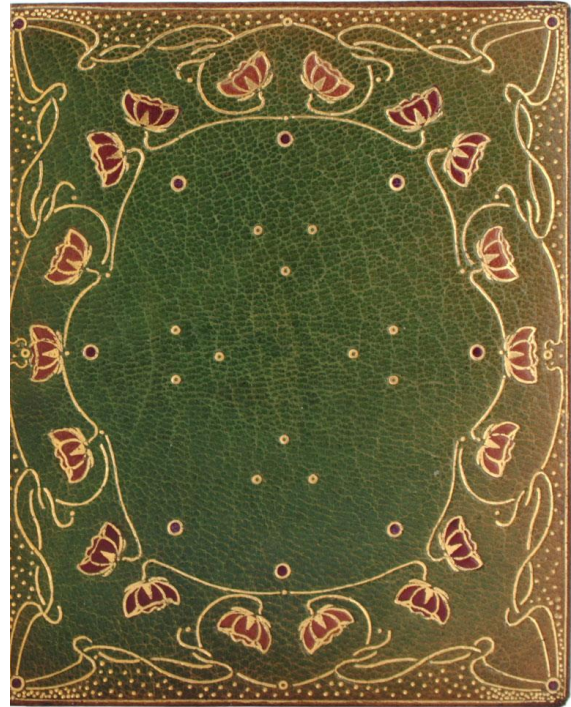
An attractive edition, of a piece - though carrying a distinct design - with the same publisher's 'Peacock Edition' of 'Pride and Prejudice', preceded also by the similarly attractive Hammond edition of 'Emma'. The illustrator was Christiana Mary Demain Hammond, the first female illustrator of this work.





20. (Binding - Hampstead Bindery)

PHILLIPS (Stephen) *Marpessa*. Illustrated by Philip Connard. John Lane, 1900, FIRST EDITION, wood-engraved frontispiece, 5 further plates, head-piece and tail-piece, all hand-coloured, a few tiny nicks to page edges, title-page with presentation inscription in ink, 'E.S.W. from J.S.W. Santa Barbara Feb 14th 1909', pp. 48, small 4to, bound at the Hampstead Bindery (front free endpaper signed) in russet morocco, the boards with multiple onlays of dark green, fawn and chestnut-brown, with repeated tooled leaf motif arranged in central concentric circles punctuated with dots and paired small circles, on ground of massed gilt dots, board corner sections repeat the tools and onlays of the central design, richly gilt backstrip decorated with the same tools, the gilt title lettered vertically, green morocco doublures with spaced gilt small circle triads and crimson morocco onlaid small circles within border of gilt-tooled apricot and crimson convolvulus flowers linked by design of winding tendrils, with massed gilt dots at outer edges, corners of endpapers with small gilt-tooled hearts, gilt gauffered edges, doublure edges slightly faded, corners and joints a little rubbed, upper joint neatly repaired, very good



\$10,200

An exquisite binding, the onlay tones and leaf tool design characteristic of the Hampstead bindery's renowned 'finisher', Pietro A. Savoldelli, responsible for the much-copied 'firework' binding (no. 230, Foot, The Henry Davis Gift, II) and the purely concentric example in Maggs' catalogue 1212, p. 174. Savoldelli was among the original staff employed by Frank Karslake in 1898 when he established the

bindery, was part of the cohort who helped to train members of the Guild of Women-Binders and was one of the last to leave the short-lived, but highly influential establishment, which closed in 1902.

He was recognized as a particular expert in tooling, having worked in Italy and France, and learnt the practical techniques of the Parisien binders, notably in the brilliance and permanence of the tooled gilt.

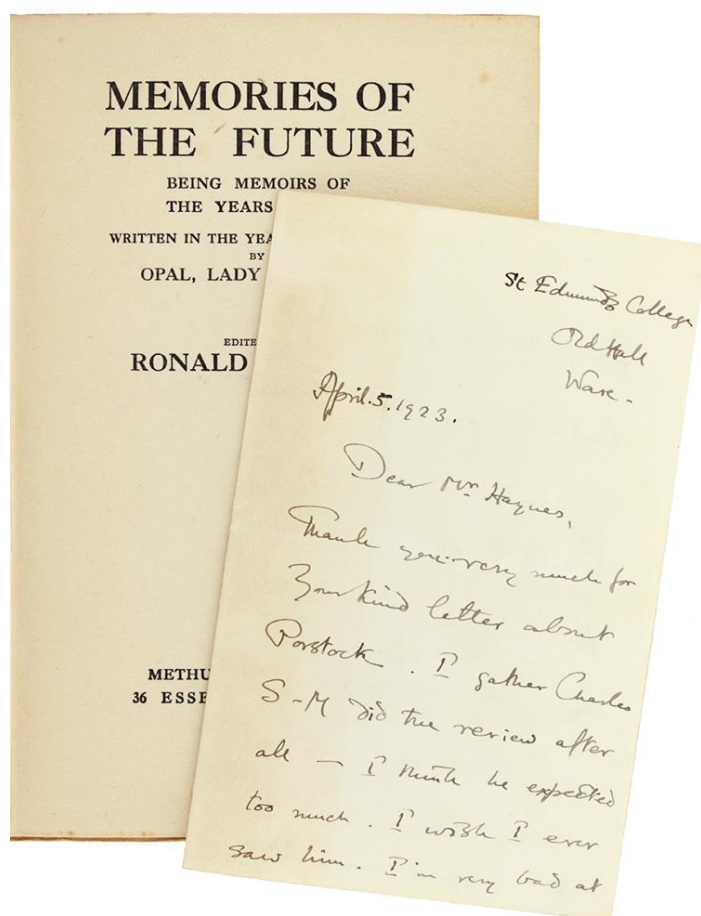
This example repays close examination: while the description above covers the main characteristics, there are unexpected details - the fawn leaves of the corner-pieces encroaching on the dotted ground, the board-edge green leaves cut in half, as if continuing beyond the board- - which lend a natural air to the symmetrical intensity of the composition. (Ainslie Waller, *The Guild of Women-Binders, The Private Library*, 3rd series, 6:3.)

WITH A LETTER TO E.S.P. HAYNES

21. [Knox (Ronald A.)] *Memories of the Future*, being Memoirs of the years 1915-1972, Written in the Year of Grace 1988 by Opal, Lady Porstock. Edited by Ronald A. Knox. Methuen, 1923, FIRST EDITION, a couple of small spots to half-title, pp. xv, 244, 8 [ads], crown 8vo, original blue cloth, the backstrip lettered in gilt and gently faded, upper board lettered in blind with trace of paper residue at top corner, top edge a little dusty, a few tiny spots to edges, dustjacket with a couple of faint handling marks, indentation to slightly darkened backstrip panel, very good **\$1,900**

Laid in is a 4pp. autograph letter from Knox concerning this work, dated April 5th in the year of publication, to 'Dear Mr Haynes' - this being the writer and lawyer, E.S.P. Haynes, who has written him a 'kind letter' about the novel. Knox conjectures that a recent review - by one who 'expected too much' - was by Charles S-M [i.e., Scott-Moncrieff], regrets that the fact that his visits to London are invariably to preach ('and everyone seems to go away [on Sundays]') but recalls their recent meeting at Belloc's King's Land, and closes in reference to Chesterton's embryonic *Weekly*, with which he would like to help financially (it was finally launched in 1925).

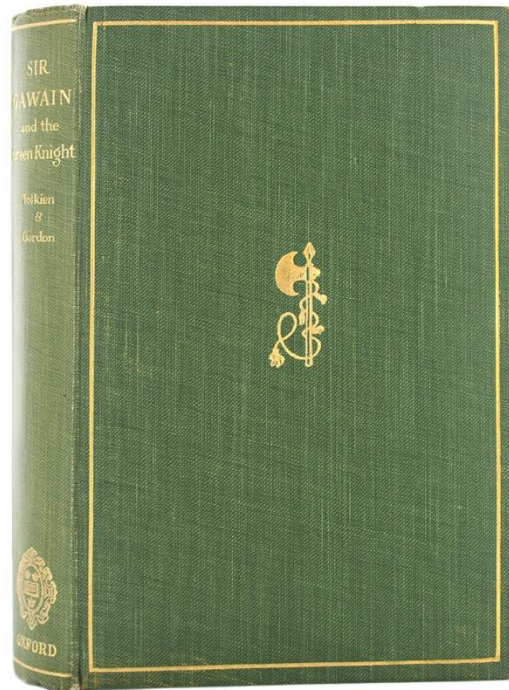
Knox's novel, his first full-length foray into fiction, is a work of 'delicate social satire' that emphasises - proceeding from the 'fugal variation' established by the Editor's and Author's Prefaces - the continuity of past and future; it is presented as the reminiscences of a noblewoman born during the Great War, and recounting the episodes of her life from the vantage point of her dotage in 1988. A second World War is expected, but not until 1972, on the eve of which her memoirs close.



**22. Tolkien (J.R.R.) & E.V. Gordon
(Editors) *Sir Gawain & the Green Knight*.**

Oxford: At the Clarendon Press, 1925, FIRST EDITION, frontispiece and further plate, errata-slip present before the Introduction, the poem neatly glossed in pencil up to p. 18, and then a few sparser annotations in the Notes at rear, some light spotting, pp. xxviii, 212, crown 8vo, original green cloth, axe vignette and single fillet border to upper board stamped in gilt, backstrip lettered in gilt and a little faded, a touch of rubbing to extremities, edges untrimmed and a little toned, flyleaf browned, very good **\$975**

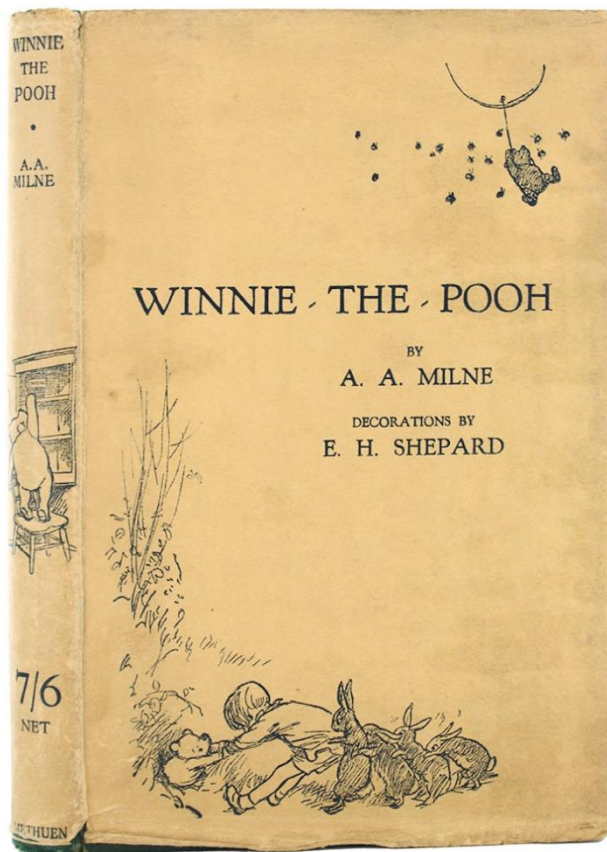
Tolkien was responsible for the text and Glossary and Gordon for the Notes - in our experience, finding this text unmarked is nigh-on impossible; it was a student text, but here the annotation is lighter and less obtrusive than often seen.



IN THE DUSTJACKET

23. Milne (A.A.) *Winnie-the-Pooh*.

Methuen, 1926, FIRST EDITION, drawings by E. H. Shepard throughout, pp. xvi, 160, foolscap 8vo, original dark green cloth, Shepard designs of Pooh and Christopher Robin with single fillet border to the upper board blocked in gilt, backstrip lettered in gilt, very slight lean to spine, gentle bump to bottom corner of upper board t.e.g., others roughtrimmed with a few small spots to tail edge, Shepard maps to endpapers with a few faint spots, dustjacket (the correct first issue) with Shepard vignettes, some light soiling overall, a little chipped and nicked at extremities, very good **£3,825**



24. (Metropolis.) [Lang (Fritz, Director)] (Film programme.) "METROPOLIS" Magazine. Depicting Scenes, Story and Incidents in the Making of the World's Greatest Modern Spectacular Film Masterpiece. Wardour Films, [1927,] FIRST EDITION, illustrated with scenes from the film and various production shots, pp. [32], 4to, original stapled wrappers with Werner Graul illustration to front printed in black, green and red, thin track-mark running vertically up illustration, upper staple lacking (but sometime rusted), lower staple rusted, central leaf detached from staple, good

\$5,100

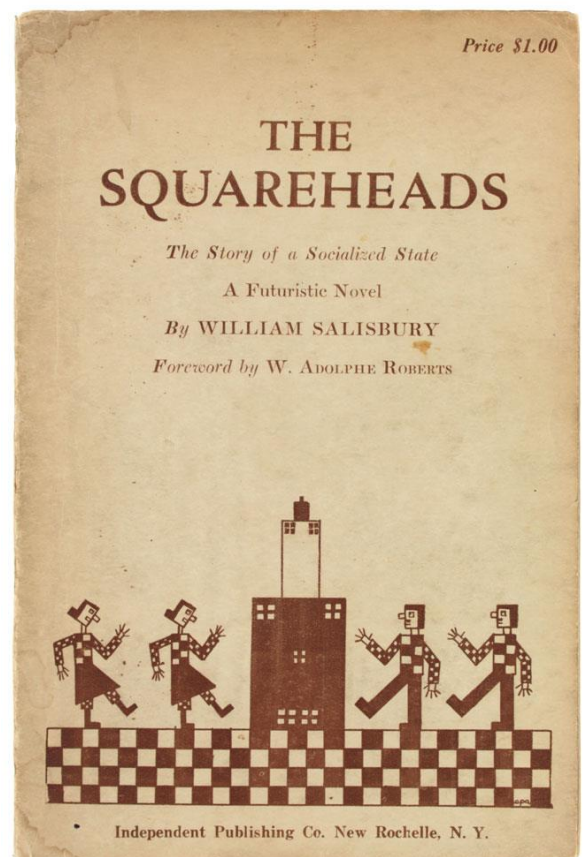
A scarce piece of ephemera, from one of the most important films of the twentieth-century; the text includes pieces by the cast, crew, director Fritz Lang, and his wife Thea von Harbou - from whose novel the film's scenario derives (and including an outline showing samples that demonstrate the relation between the source-text and the film).



25. Salisbury (William) The Squareheads. The Story of a Socialized State. A Futuristic Novel. Foreword by W. Adolphe Roberts. New Rochelle, N.Y., Independent Publishing Co., 1929, FIRST EDITION, two pages with small crease at upper fore-corner, pp. 168, 8vo, publisher's printed wrappers, cover with title and comic illustration composed of squares printed in brown, small stain to rear cover and backstrip, a few spots, edges faintly toned, endpapers with pair of sellotape marks, very good

\$1,600

An extremely scarce speculative Science Fiction novel, in the Swiftian tradition, in which a pilot loses consciousness during an altitude stunt, drifts into suspended animation, and wakes 400 years later to find that a thinly disguised America, now known as Usofmera, has reached such a level of standardisation that its citizens are cuboid and individuality is forbidden. The rule of four is evident in every part of life - four-syllable speech patterns, four permitted colour shades, cubic pocket watches, a four-sided telescoped dachshund - and socialist equality is the bedrock of society. There is a detailed description of the Usofmerian version of Hamlet which includes a clog dance of joy from



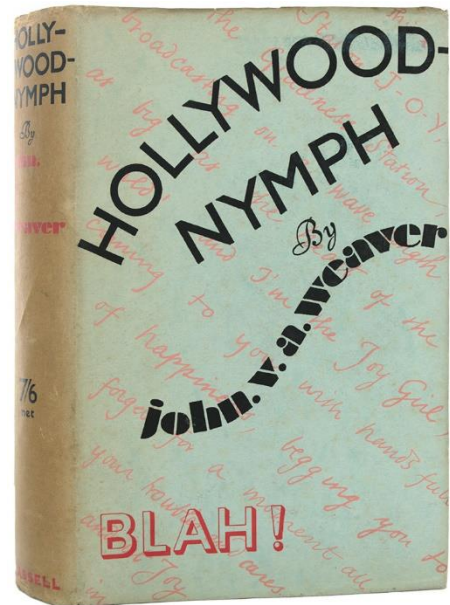
the prince, following his bawdlerised soliloquy, Ophelia's rescue from drowning, much shaking of hands, and a character square to finish, intoning the words "we'll all be equal after this". The pilot's immediate reaction, "I was more strongly determined on suicide than ever", leads to his rebellion, in which "He struck and cursed the Garbage Getter and refused to lick his boots. Thus Socialism in its most appropriate and symbolic form was flaunted and condemned."

*Born in 1875, William Salisbury is an enigmatic figure - author of a well-received journalistic autobiography and the highly prescient *The American Emperor*, 1913. Walter Adolphe Roberts, decorated Jamaican-born novelist and editor of many periodicals, including *The American Parade* to which Salisbury had contributed, singles out the playful combination of satire and irony present in this 'ferocious concept' (Foreword).*

26. Weaver (John V.A.) *Hollywood Nymph*.

Cassell, 1932, FIRST ENGLISH EDITION, one or two faint spots to margins, pp. [vi], 257, crown 8vo, original orange cloth, backstrip lettered in blue, top corner of lower board gently pushed, light spotting to edges and endpapers, dustjacket with backstrip panel browned, very good **\$525**

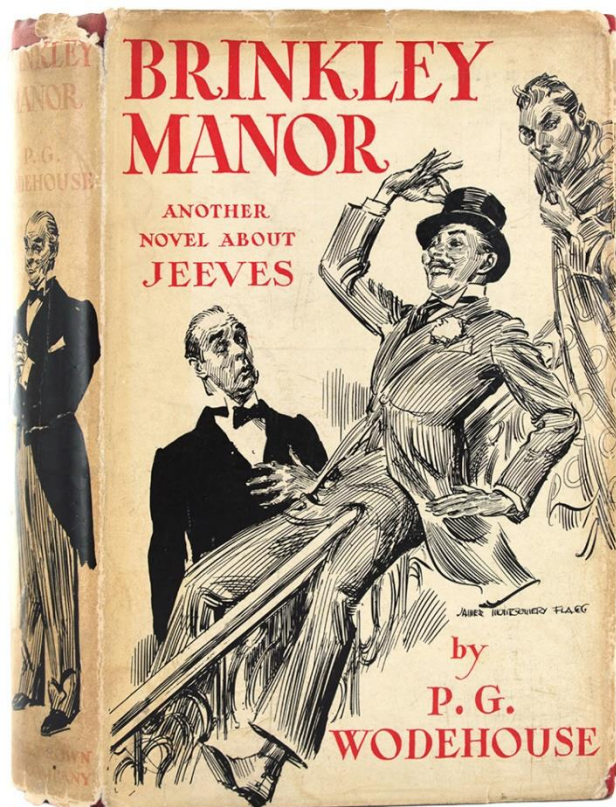
Published in the U.S. as 'Joy-Girl' - either edition is scarce. Weaver, who began his career as a poet but here draws on the experience of his remunerative swerve into screenwriting, tells the tale of Lulu Schaeffer - a 'satire that pulls down every god the American film industry ever set up' (blurb).



27. Wodehouse (P.G.) *Brinkley Manor*

[Right Ho, Jeeves]. A Novel about Jeeves. Boston: Little, Brown, 1934, FIRST AMERICAN EDITION, pp. 321, crown 8vo, original red cloth, backstrip and upper board lettered in black, the latter with vignette of Jeeves stamped in same, backstrip with a touch of fading at head, top edge faintly spotted and a little dust-darkened, dustjacket with a design by James Montgomery Flagg (see below), toned overall, chipped at corners and head of backstrip panel, the latter a little browned, very good **\$1,080**

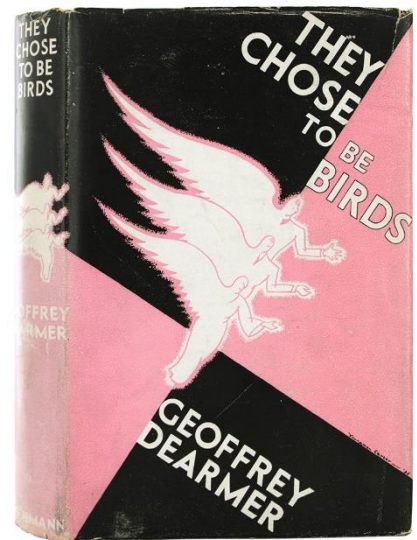
Published in the same year as its English counterpart, the US edition of the second Jeeves and Wooster novel carries a distinct design - the work of eminent illustrator Flagg, best known for his Great War recruitment poster (in which Uncle Sam implores, 'I Want YOU for U.S. Army').



28. Dearmer (Geoffrey) *They Chose to be Birds*. William Heinemann, 1935, FIRST EDITION, some light foxing, pp. [viii], 280, crown 8vo, original green cloth, backstrip lettered in white, publisher's device stamped in blind to lower board, edges spotted, dustjacket with a striking design by Youngman Carter, small closed tear at head of front panel, a couple of miniscule nicks and gently rubbed at extremities, very good **\$950**

The author's second novel, preceded also by volumes of poetry and plays - scarce.

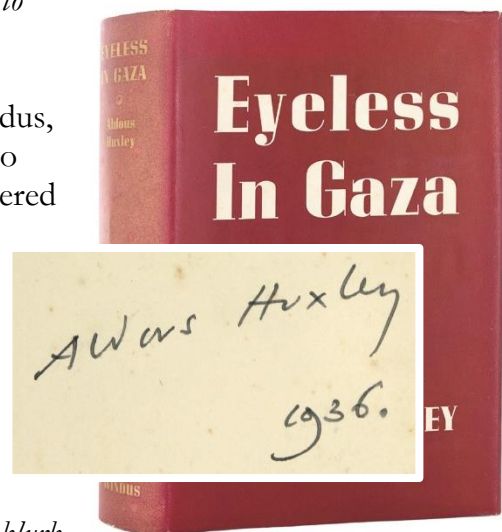
A work of science fiction based on the relationship between religion and biology, by the son of author Mabel Dearmer, in which a family metamorphose into different types of birds - the preacher, Arthur Fellowes Fall, electing to become a parrot to continue his ability to talk.



29. Huxley (Aldous) *Eyeless In Gaza*. Chatto & Windus, 1936, FIRST EDITION, one or two very faint spots to borders, pp. [vi], 620, 8vo, original beige buckram, lettered in red to upper board and backstrip, a few faint spots to cloth, top edge red, tail edge roughtrimmed, edges and endpapers faintly spotted, very good **\$750**

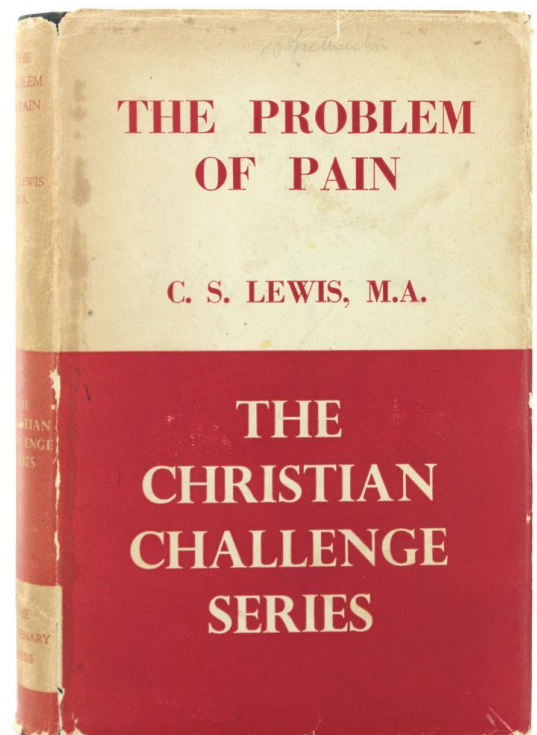
An excellent copy. Signed by the author to the flyleaf, and dated to the year of publication. There was a limited edition, but signed copies of the trade edition are uncommon.

His follow-up to 'Brave New World'; an ambitious novel, whose non-chronological narrative is compared in the dustjacket blurb to cinematic techniques.

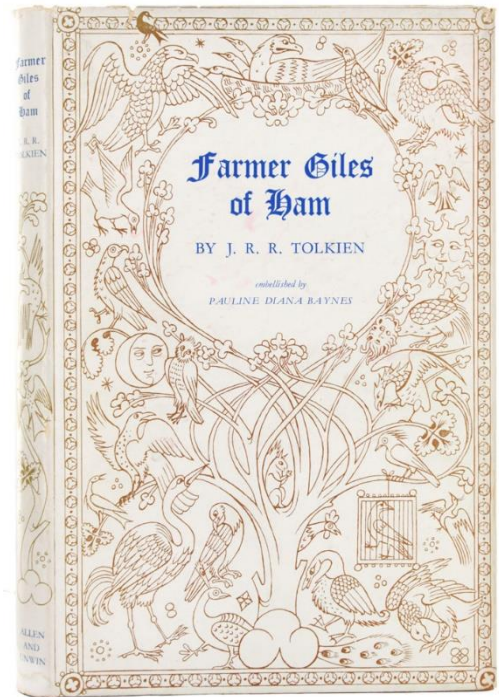


30. Lewis (C.S.) *The Problem of Pain*. [The Christian Challenge Series.] Centenary Press, 1940, FIRST EDITION, page borders a little toned, pp. ix, 148, crown 8vo, original black cloth, backstrip with printed label, edges toned with a few spots to fore-edge, pencilled ownership inscription, the latter repeated faintly at head of dustjacket front panel, the dustjacket browned with some light handling, a little chipped with light rubbing to extremities, horizontal crack at foot of backstrip panel, small section missing at head of rear flap, very good **\$7,650**

An early theological work, scarce in the dustjacket; its epigraph is drawn from the work of George MacDonald, its printed dedication to 'The Inklings', others of whom (Austin Farrer and Charles Williams) also contributed to the publisher's 'Christian Challenge' series.

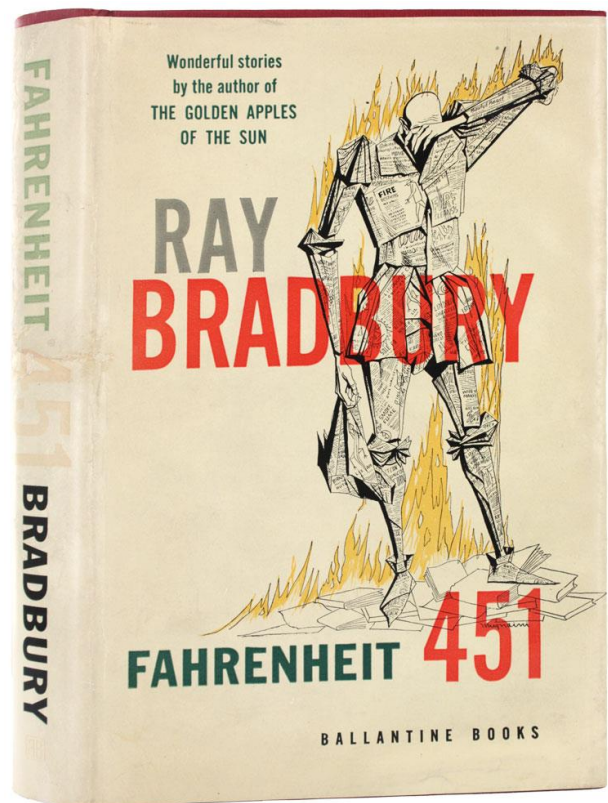


31. Tolkien (J.R.R.) *Farmer Giles of Ham*. Aegidii Ahenobarbi Julii Agricole de Hammo, Domini de Domito, Aule Draconarie Comitatus, Regni Minimi Regis et Basilei, mira facinora et mirabilis exortus; or in the vulgar tongue, The Rise and Wonderful Adventures of Farmer Giles, Lord of Tame, Count of Worminghall and King of the Little Kingdom, embellished by Pauline Diana Baynes. George Allen and Unwin, 1949, FIRST EDITION, frontispiece and further 3-colour plate, as well as several line-drawings to the text, by Pauline Baynes, pp. 80, crown 8vo, original pale orange boards, backstrip lettering and Baynes vignette to upper board stamped in blue, top edge blue (a little faded), endpapers patterned with a Baynes design printed in blue, dustjacket with a design by Baynes to front and backstrip panels, some incredibly faint pink specks to front panel, tiny waterstain at foot of backstrip panel, very shallow chipping to a couple of corners, a hint of rubbing at extremities and a miniscule nick at head of front panel, very good **\$1,200**



An attractive copy of this mock-medieval tale; the author's first collaboration with Pauline Baynes.

32. Bradbury (Ray) *Fahrenheit 451*. Illustrated by Joe Mugnaini. New York: Ballantine Books, 1953, FIRST EDITION, full-page illustrations at head of each section, pp. [v], 199, [3], crown 8vo, original red boards lettered in yellow to upper board and backstrip, dustjacket with professional repair to tear at head of lower joint-fold (formerly down to first number in title lettering on backstrip panel), a little faded to lettering on backstrip panel, some creasing at head of rear panel, very good **\$5,750**

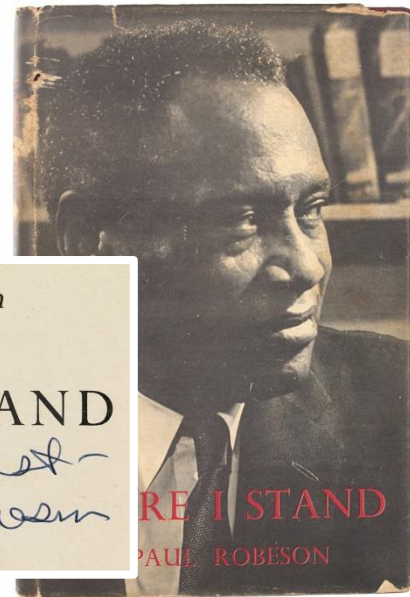
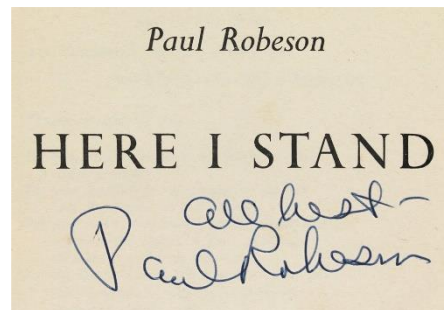


FOR MATT STILLER!
THIS FIRST EDITION OF
"F. 451" WITH THE
GOOD WISHES OF
RAY BRADBURY
6/8/92

Inscribed by the author on the flyleaf: 'For Matt Stiller! This first edition of "F.451" with the good wishes of Ray Bradbury, 6/8/92'.

33. Robeson (Paul) *Here I Stand*. Dennis Dobson, 1958, FIRST ENGLISH EDITION, a few small spots to half-title, pp. 128, crown 8vo, original maroon boards, backstrip lettered in gilt, light spotting to edges and free endpapers, the latter with faint partial browning, dustjacket a little nicked and chipped with some light rubbing, faint spotting, very good **\$1,725**

Signed by the author on the title-page: 'All best - Paul Robeson'. His first book, following a long and diverse career as singer, actor, sportsman and, most crucially, activist for civil rights.



34. Nabokov (Vladimir) [*Japanese characters*]: *Lolita*. [Translated by Yasuo Okubo.] [2 vols]. Tokyo: Kawade Shobo Shinsha, 1959, FIRST JAPANESE EDITION, illustrated title-pages printed in grey and red, pp. 260, [4]; 290, [1], foolscap 8vo, original cream boards, the backstrips lettered in black and red, a little browned to edges, a few spots to textblock edges, attractive colourprinted endpapers also with a few spots, dustjackets, very good **\$1,025**

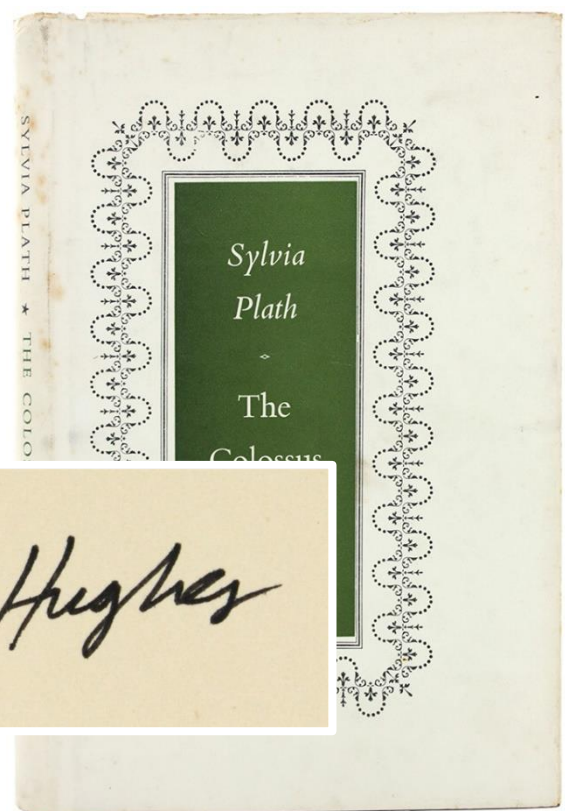
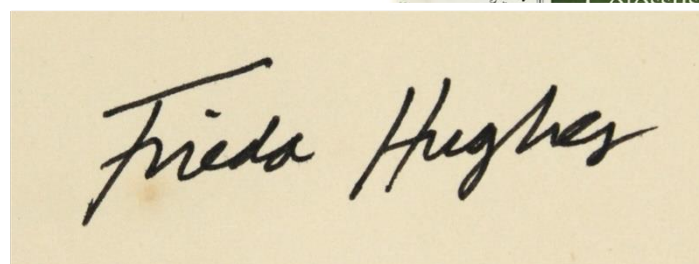
An attractive edition and an early translation of Nabokov's provocative masterpiece.

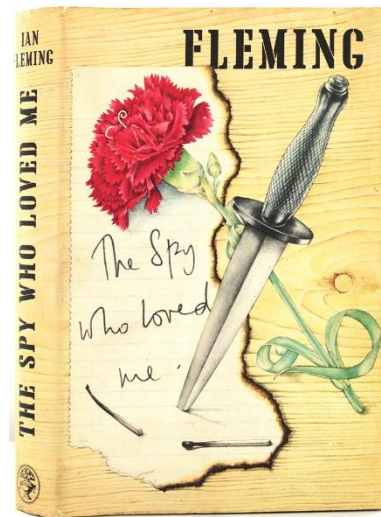
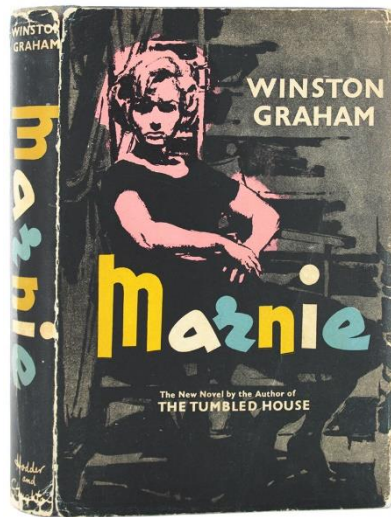


35. Plath (Sylvia) *The Colossus*. Poems. Heinemann, 1960, FIRST EDITION, a few tiny spots largely restricted to prelims, pp. 88, crown 8vo, original green cloth, backstrip lettered in gilt, edges and endpapers lightly spotted, the flyleaf with the ownership inscription of Frieda Hughes (see below), dustjacket with a sprinkling of faint spots, very good **\$11,450**

Her daughter's copy of the poet's debut collection - the book was published in the year of Frieda Hughes's birth.

Aside from the superb association, this is an excellent copy.





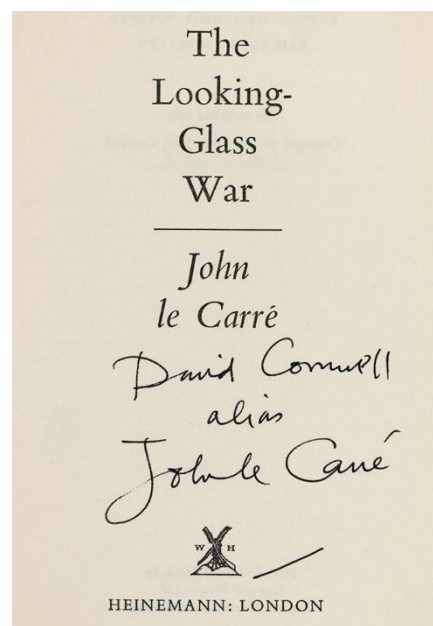
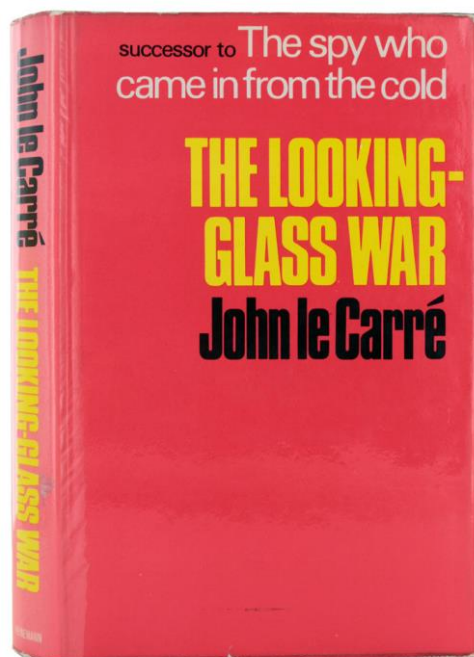
36. Graham (Winston) *Marnie*. Hodder and Stoughton, [1961,] FIRST EDITION, pp. 286, crown 8vo, original blue boards, backstrip lettered in gilt and slightly sunned through the jacket, dustjacket by Von Briesen slightly rubbed and chipped at extremities, very good **\$250**

The basis for the Alfred Hitchcock film.

37. Fleming (Ian) with Vivienne Michel. *The Spy Who Loved Me*. Jonathan Cape, 1962, FIRST EDITION, double-page illustration preceding text, pp. 224, crown 8vo, original charcoal grey boards, backstrip lettered in silver and dagger design on front cover blocked in blind and silver, edges lightly foxed, dustjacket with a design by Richard Chopping, price-clipped, a few very faint spots to rear panel, very good **\$1,200**

38. Le Carré (John) *The Looking-Glass War*. Heinemann, 1965, FIRST EDITION, very slight abrasion to fore-margin of half-title, pp. [x], 246, crown 8vo, original black boards, backstrip lettered in silver, dustjacket with just a hint of fading to the backstrip panel (much less than commonly found), very good **\$2,550**

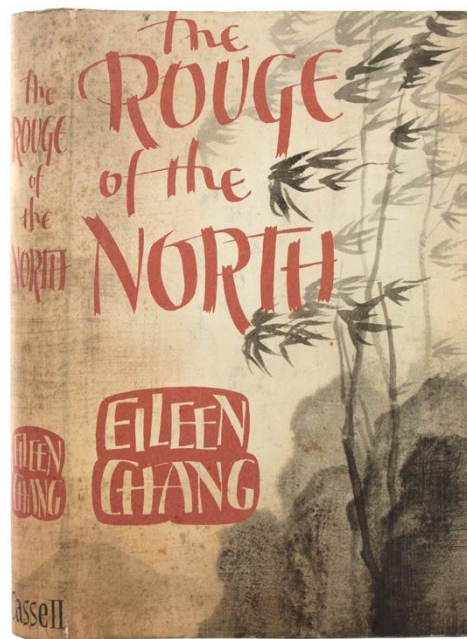
Signed by the author on the title-page, as 'David Cornwell, alias John le Carré' - not a common book to find signed in any form.



39. Chang (Eileen) *The Rouge of the North*.

Cassell, 1967, FIRST EDITION, pp. [vi], 185, crown 8vo, original green boards, backstrip lettered in silver, spots to edges, dustjacket with a pictorial design by A.R. WHitear, slightly browned and spotted, very good **\$1,900**

A scarce novel, by a Chinese author writing in English - though it is based on an earlier novella that she had written in Chinese - following her move to the US in the latter half of the previous decade. There was no US counterpart for this title.

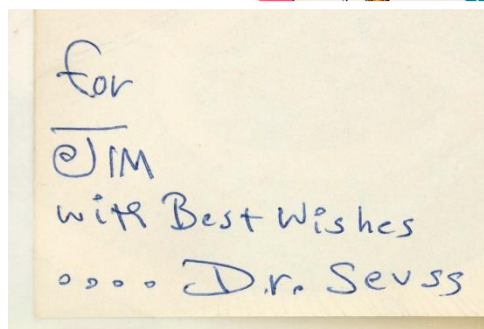


40. Seuss (Dr., pseud. for Theodore Geisel) *I*

Had Trouble in getting to Solla Sollew. Collins, 1967, FIRST ENGLISH EDITION, colour-printed illustrations throughout, pp. 63, 4to, original boards with colour-printed illustration by the author to upper board, previous covering to dustjacket leaving tape shadows to lower board and to turn-ins, a couple of spots to backstrip, gentle knock to bottom corners, endpaper designs by the author, handling mark at head of flyleaf verso, dustjacket, very good

\$650

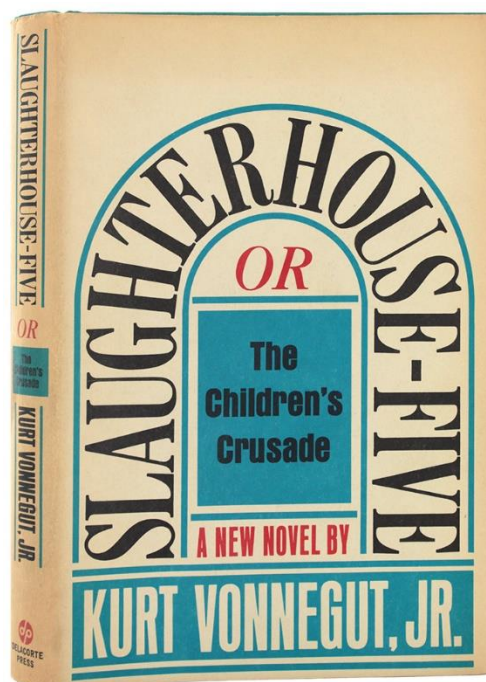
Inscribed by the author at the foot of the verso of flyleaf: 'For Jim, With best wishes... Dr Seuss'. Laid in is a photocopied letter from the publisher inviting a Mrs Briscoe to meet 'Mr. and Mrs. Ted Geisel' at a 'small informal party' in October 1969, at which event, presumably, this book was inscribed.



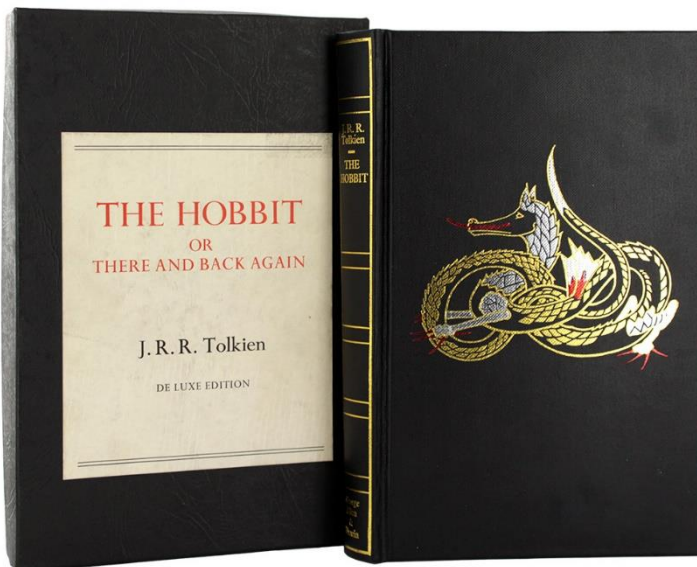
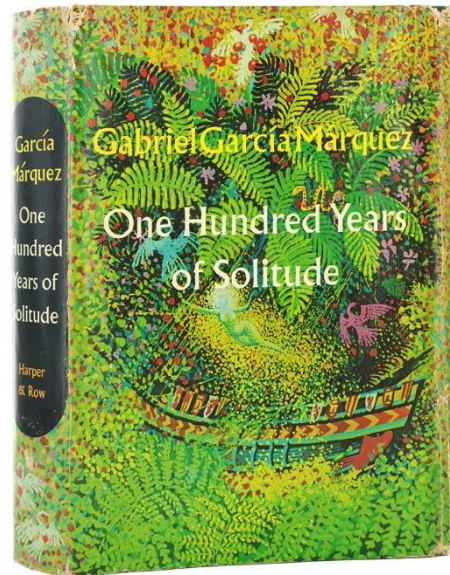
41. Vonnegut (Kurt) *Slaughterhouse-Five* or, *The Children's Crusade*.

A Duty-Dance with Death. New York: Delacorte Press, [1969,] FIRST EDITION, pp. [xii], 186, crown 8vo, original bright blue cloth, facsimile of the author's signature stamped in gilt on upper board, the backstrip lettered in gilt, red and black, contemporary ownership inscription of Tad Mosel to initial blank (see below), dustjacket lightly toned overall with a couple of darker patches, very faint red line to author portrait on rear panel, very good **\$1,275**

The copy of Vonnegut's contemporary, playwright Tad Mosel.

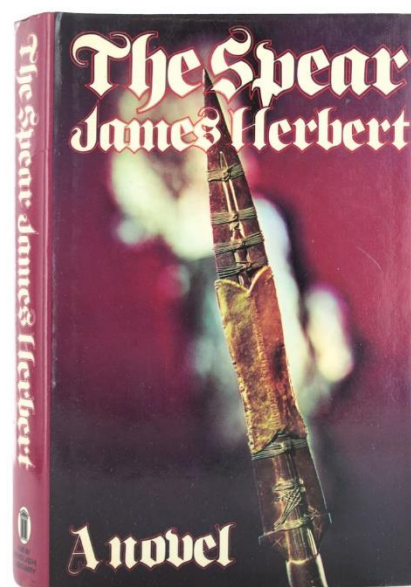
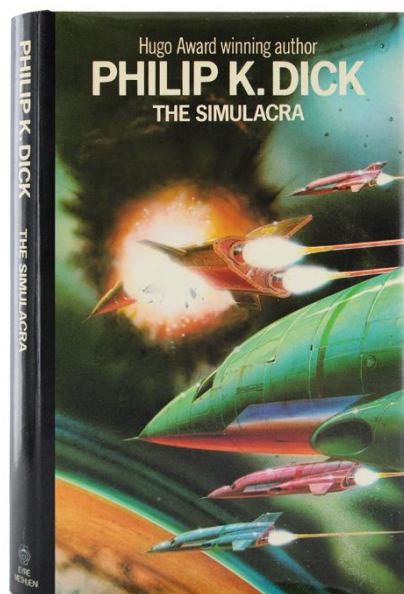


42. García Márquez (Gabriel) *One Hundred Years of Solitude*. Translated from the Spanish by Gregory Rabassa. New York & Evanston: Harper & Row, [1970,] FIRST EDITION IN ENGLISH, genealogical table preceding text, light handling mark to fore-margin of dedication page, pp. [viii], 422, 8vo, original green cloth, backstrip lettered in gilt, publisher's device to upper board stamped in same, very slight lean to spine, fore-edge roughtrimmed, dustjacket (the correct first state), rubbed at extremities, slightly chipped and nicked with a little creasing at head of rear panel, very good **\$1,550**



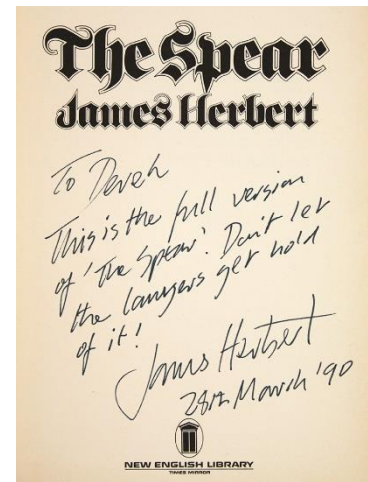
43. Tolkien (J.R.R.) *The Hobbit or, There and Back Again*. George Allen & Unwin, 1976, FIRST DE LUXE EDITION, 2 double-spread maps printed in black and red and 13 colour-printed plates from illustrations by Tolkien, pp. 286, 8vo, original black cloth with Tolkien design in silver, gilt and red to upper board, backstrip lettered in gilt, speckled green edges, original tissue wrapper, in original box with slightly printed label, fine **£1,275**

44. Dick (Philip K.) *The Simulacra*. Eyre Methuen, 1977, FIRST ENGLISH EDITION (also the first hardback edition), pages toned throughout, pp. 220, foolscap 8vo, original black boards, dustjacket with publisher's price-sticker to front flap, near fine **\$650**



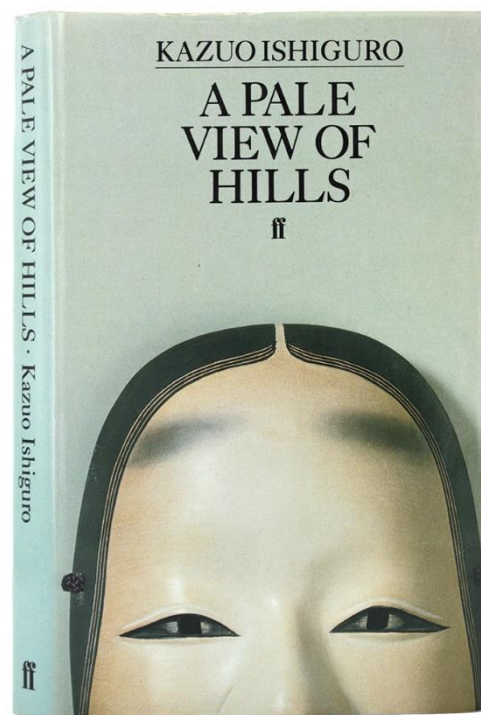
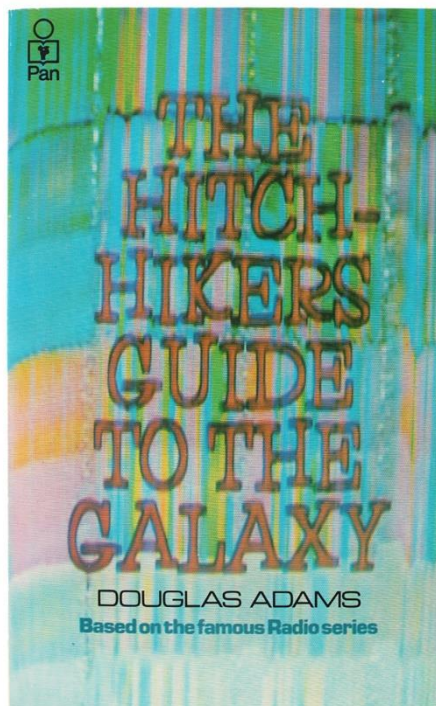
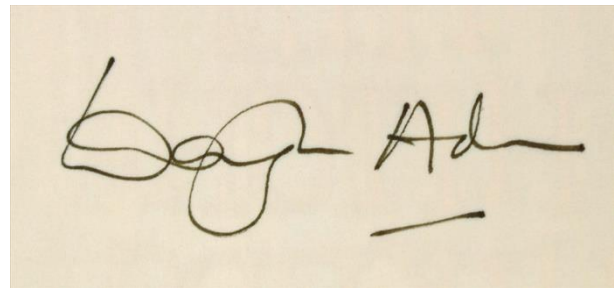
45. Herbert (James) *The Spear*. New English Library (NEL), 1978, FIRST EDITION, page borders faintly toned, pp. 278, [1], crown 8vo, original black boards, backstrip lettered in gilt, dustjacket, near fine **£475**

Inscribed by the author on the title-page: 'To Derek, This is the full version of 'The Spear'. Don't let the lawyers get hold of it! James Herbert, 28th March '90'. The author's inscription refers to the lawsuit initiated by Trevor Ravenscroft, who - though credited as this work's inspiration in the Author's Note - regarded the work as infringing on the copyright of his 'Spear of Destiny'. Herbert elected to remove the cited content rather than pay out.



46. Adams (Douglas) *The Hitch Hiker's Guide to the Galaxy*. Pan Books, 1979, FIRST EDITION, the paper a little browned as always, pp. 159, [1], foolscap 8vo, original wrappers, fine **\$3,175**

Signed by the author on the inside front-cover, and scarce thus - an excellent copy.



47. Ishiguro (Kazuo) *A Pale View of Hills*. Faber and Faber, 1982, FIRST EDITION, pp. 183, crown 8vo, original blue-grey boards, backstrip gilt lettered, dustjacket, fine **\$1,725**

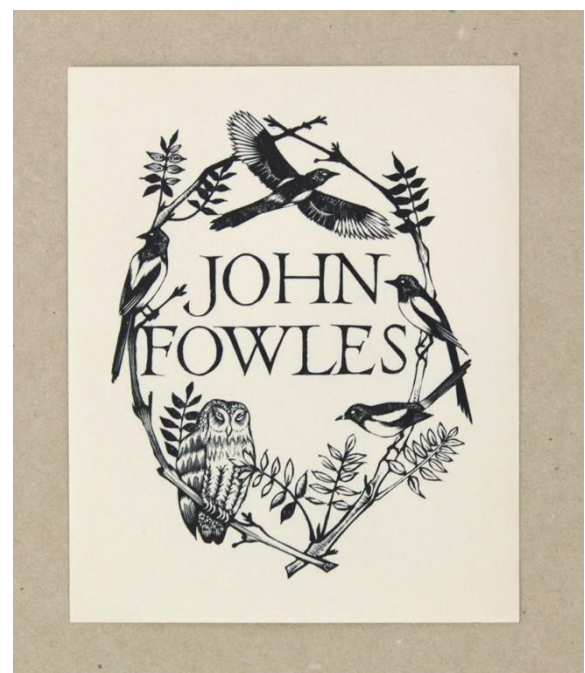
A superb copy of the Nobel Prize-winning author's debut novel - without the fading to spine often seen.

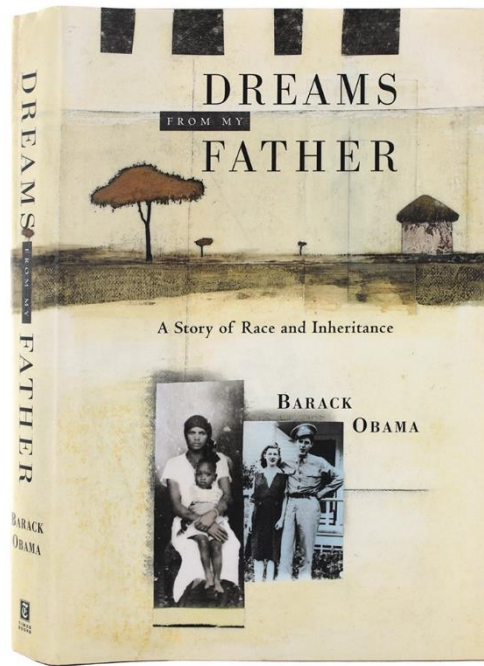
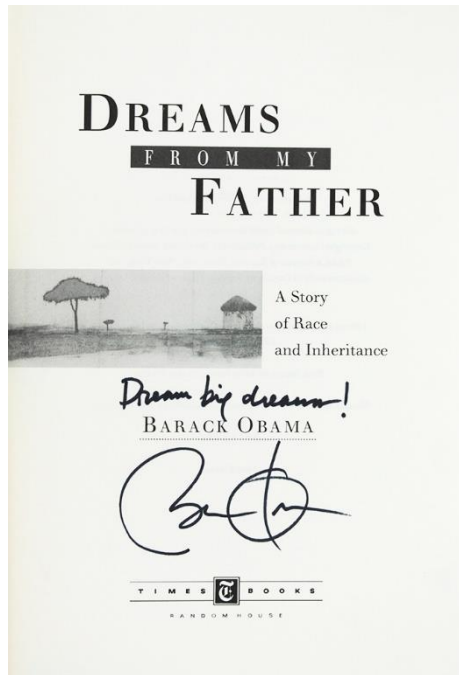
ESCAPED COCK FROM FOWLES' LIBRARY

48. (Baskin.) LAWRENCE (D.H.) and John Fowles. *The Man Who Died*. A Story by David Herbert Lawrence With a Suite of Woodcuts by Leonard Baskin And a Commentary by John Fowles. Covelo, California: The Yolla Bolly Press, 1992, ONE OF 20 COPIES ('S') reserved for the contributors (from an overall edition of 135), signed by Baskin and Fowles, the nine woodcut plates and title-page printed in black and pale tan, text in Bembo type, printed on mould-formed Somerset paper, front pastedown with Fowles' engraved bookplate - his name framed by foliage, magpies and an owl, pp. [iv], 104, folio, publisher's cream Japanese cloth, upper board with blind-stamped cross, fore-edge untrimmed, backstrip with a few pale spots, linen slipcase, backstrip with printed label edged with silver, very good **\$2,500**

*A handsome edition, Baskin's highly expressionistic images equal to Lawrence's text - his final novel, originally published by Black Sun Press in Paris in 1929 as *The Escaped Cock*, which describes with unflinching realism Christ's resurrection and painful final days on earth. The commentary by Fowles, who had long cited Lawrence as a major influence ('I have] discovered a deep recrudescence of sympathy for his almost metaphysical attitude to the now' - Vipond 1999:201) acknowledges the writer's political and stylistic shortcomings, but defends his ability to directly convey a true awareness of being, describing the work as symbolic fiction or parable which should be read 'by someone fully aware of the despairing, almost hectic seriousness with which Lawrence say mankind's deep-rooted psychological and emotional problems.' (Commentary)*

*[with:] FOWLES (John) Commentary on *The Man Who Died*, [Covelo, California: The Yolla Bolly Press, 1992], ONE OF 50 COPIES for private distribution, a few passages marked in margin in red, presumably by Fowles, [ii], 14, folio, publisher's grey wrappers, cover with printed label edged with gold, very good. A separately issued version of the text included in the work above.*





49. Obama (Barack) *Dreams from My Father*. A Story of Race and Inheritance. New York: Times Books (Random House), 1995, FIRST EDITION, pp. xi, 403, [1], 8vo, original quarter black cloth with beige boards, backstrip lettered in gilt, dustjacket, fine **\$3,850**

Inscribed by the author on the title-page: 'Dream big dreams! Barack Obama'.

The first book of the future president, written whilst Obama was a civil rights lawyer in Chicago.

50. (Weather Bird Press) GERRY (Vance) *Jazz Instruments*. A Weather Bird Press Picture Portfolio. Pasadena: The Weather Bird Press, 2003, 19/50 COPIES signed by Gerry, 12 bifolia, one each for the title and colophon and then 10 with Gerry line drawings pochoir-coloured, titles printed in red, 4to, the sheets loose as issued in grey card portfolio within mustard wrappers of handmade paper, acetate wrapper, fine **\$2,875**

A wonderful evocation; a short text accompanies the illustration for each instrument and a Glossary is provided at the rear.

