

New York

Sotheran's

EST. LONDON 1761

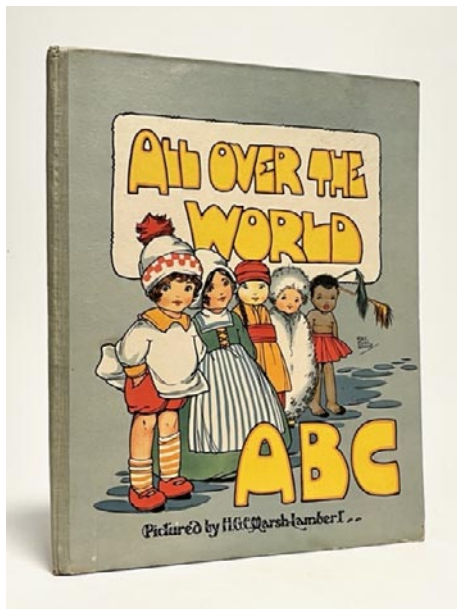


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This year sees us returning to the New York antiquarian book fair for the first time since 2020. If you're in the Big Apple on 27th-30th April, come and visit us in the Armory on Park Avenue. We'll be in booth A7. Even if you can't come in person, you can take a look at what will be on our stand. Here is our full book fair catalogue, featuring highlights from every department showcasing the range and value of our stock.

The logo for Sotheran's, featuring the name in a large, elegant serif font with a decorative flourish above the 'S'. Below the name, the text 'EST. LONDON 1761' is written in a smaller, simpler font.
Sotheran's
EST. LONDON 1761



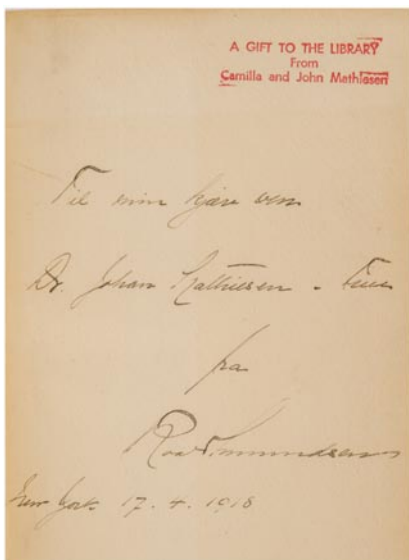
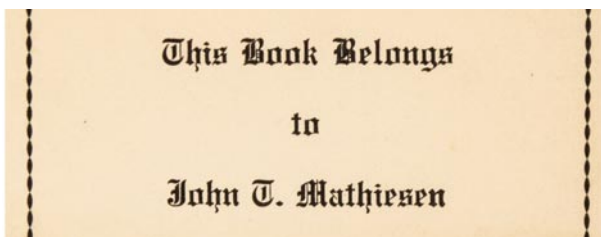
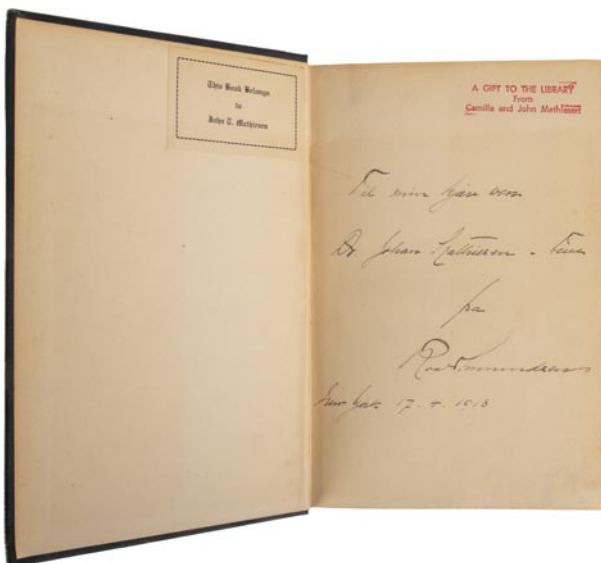
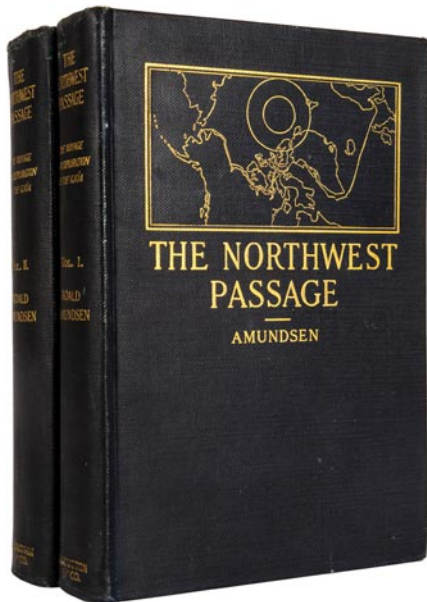
1. ALPHABET - MARSH-LAMBERT, H.G.C. (illustrator). All Over the World A.B.C. London; Collins Clear-Type Press. [1905]. \$740

Large slim 4to.; publisher's light grey cloth-backed pictorial boards printed in colours, in repeat pictorial dustwrapper; pp. [24], pictorial title-page and 24 charming coloured plates each depicting a child character dressed in national costume from a city or country of the world, drawn in bold black outlines and pretty colours; externally fine and totally unmarked, internally equally fresh, clean and bright, without inscription, in a remarkably fresh and attractive dustwrapper with light overall dusting and toning, a little chipping to spine ends and one or two short closed edge tears; rare.

First, and sole, edition. A truly delightful international alphabet of costumes, "A is Africa ... B comes from Belgium ... C Lives in Canada ... D is from Damascus ... E lives in England ... F is a Frenchman ... G is from Greece ... H comes from Holland ... I is from Italy ... J's from Japan ... K is from Kandy, a town in Ceylon ... L is a Lapp ... M's from Morocco ... N's from New Zealand ... O comes from Oban ... P's from Pekin ... Q is from Quito ... R serves at Rangoon ... S is a Swiss ... T is from Texas ... U's for United, A Girl from the States ... V's from the Volga ... W (Wales), X, Y, Z (Zululand) printed together on the same plate.

Only 1 copy on WorldCat (Princeton Univ.); 1 copy on Copac (Univ of Oxford) but no other copies in institutional libraries worldwide. No copies on the commercial market at the time of cataloguing.





2. AMUNDSEN, Roald. "The North West Passage". Being the Record of a Voyage of Exploration of the Ship "Gjoa" 1903-1907 by Roald Amundsen. With a Supplement by First Lieutenant Hansen, Vice-Commander of the Expedition. New York, Dutton, 1908. \$3,020

Two volumes, 8vo. Original midnight blue cloth, lettered in gilt, gilt-stamped map to front covers, top edges gilt; pp. xiii, 335; ix, 397; photogravure frontispiece to each, numerous black and white illustrations including many from photographs, three colour-printed maps (2 folding; minor repairs to folds); a little rubbed, and light spurring internally, else a very good set; preserved in a custom-made slipcase.

First US edition. ~b~Presentation copy, cordially inscribed, signed and dated in New York in 1918 to Dr Johan Mathiesen by Amundsen. *The North-West Passage proved a bugbear of Polar exploration right up until the twentieth century. In the years 1850-1854, McClure and other members of the Investigator had made the passage successfully on their Franklin Search Expedition, but only by abandoning their ship to complete the journey. When, therefore, Amundsen led his Norwegian expedition aboard the Gjoa through the North-West Passage, he and his men became the first explorers successfully to navigate it. The leader's account of the expedition is contained in the pages of the present work. It includes descriptions of the journey itself, of the locations at which they wintered, of the Netsilik Eskimos with whom they settled in the winter of 1904-5, and of the important scientific work and discoveries they made along the way.*

Provenance: Amundsen presented this set to the the eminent US-Norwegian surgeon Dr Johan Berger Mathiesen (1872-1923). One of his sons inherited the volumes and he and his wife Camilla put in their bookplates inside the front covers. Later they donated the volumes to a library (red stamps on oppsite fly-leaves).

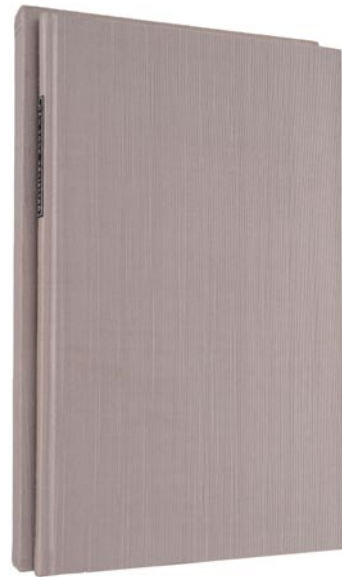
See Arctic Bibliography 402 for the UK edition.~i~



3. ATTENBOROUGH, David Zoo Quest series. Lutterworth Press. 1956-63. \$2,220

8vo. 6 vols. Original cloth with wrappers; illustrated throughout with b&w photographic plates; a little chipping to edges of wrappers but overall near fine.

First editions. A scarce complete set of Attenborough's first series of books detailing his expeditions around the world on behalf of the BBC. It was this series that cemented Attenborough's reputation as a naturalist and a communicator; volumes in fine condition are hard to find, and a complete set is rarer still. The set comprises: *Zoo Quest to Guiana*; *Zoo Quest for a Dragon*; *Zoo Quest in Paraguay*; *Quest in Paradise*; *Zoo Quest in Madagascar*; *Quest Under Capricorn*.

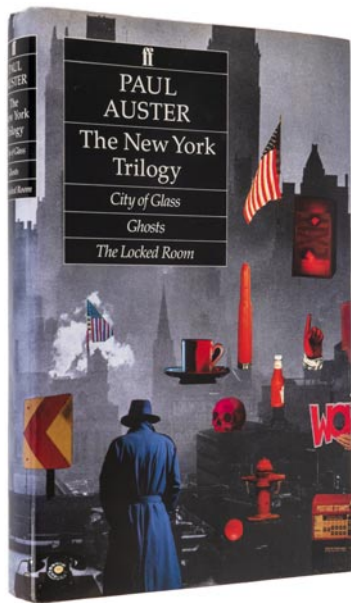


4. AUCHINCLOSS, Kenneth; Gaylord SCHANILEC, Illus. New York Revisited *New York: The Grolier Club*, 2002. \$680

Tall slim 8vo., publisher's grey silk, housed in matching slipcase; outer edges untrimmed; pp. [viii], ix-xi, [i]; 44; [iv]; one faint onobtrusive mark to upper cover, else fine.

Limited to just 250 numbered copies, this copy 180 signed by author and artist. The text is in 12 point Monohype Emerson cast by David Wolfe, and bound at the Campbell-Logan Bindery.

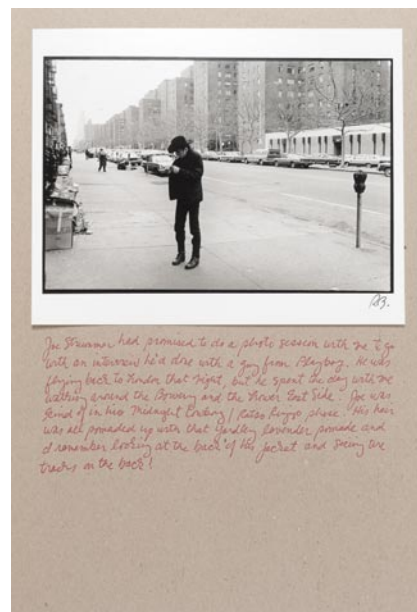
Originally intended as a companion second volume to the 1915 publication 'New York', which also contained colour wood engravings by Rudolph Ruzicka, this production took on a greater importance after its publication coincided with the September 11th terrorist attacks. It was subsequently dedicated to the memory of the victims.



5. AUSTER, Paul. *The New York Trilogy*. London: Faber and Faber, 1987. \$150

8vo. Original black cloth, lettered in silver to spine; illustrated dust jacket; pp. [vi], 314; slight browning to the paper as usual, otherwise a fine copy in a fine dust-jacket. First UK collected edition of the *New York Trilogy*, comprising *City of Glass*, *Ghosts* and *The Locked Room*. Auster gained renown for this series of three experimental detective stories published collectively as *The New York Trilogy*.

ONE OF JUST 76 COPIES.



6. BAYLEY, Roberta. *Punk*. Amsterdam/New York: Aenigma/Kunst Editions, 2002. \$4,920

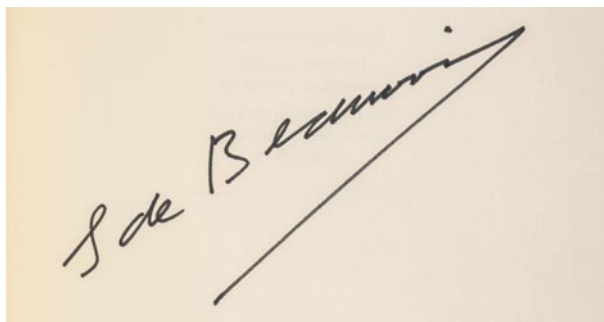
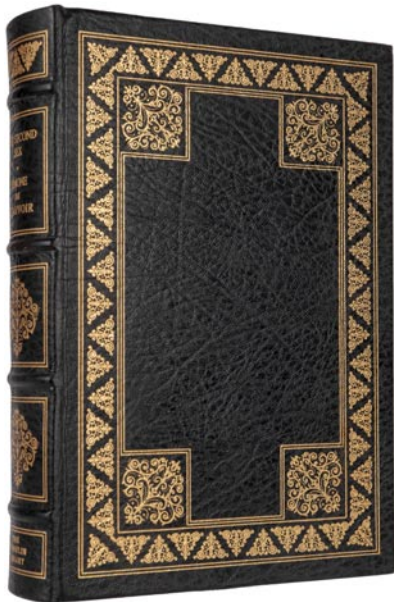
Folio (415 x 286 mm). Original loose sheets with separate spine held together with ribbon, as issued, in original wood and cardboard slipcase with original page from the April 1976 issue of *Punk* magazine to front and back; 24 mounted photographs, initialled by Roberta Bayley, portrait of Roberta Bayley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

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

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

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

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

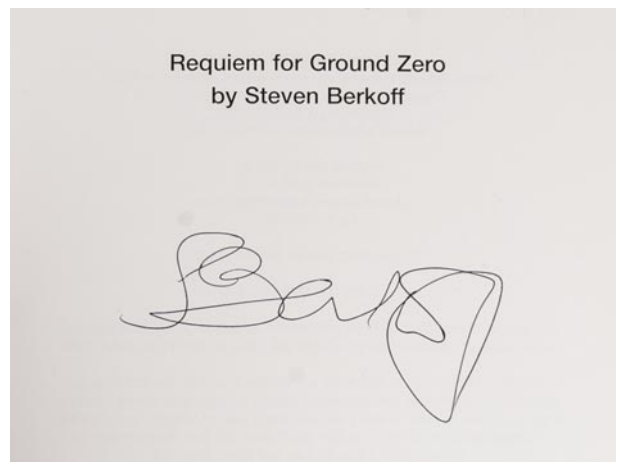


7. **BEAUVOIR, Simone de** *The Second Sex*. Pennsylvania: The Franklin Library, 1979. \$620

8vo., navy crushed morocco decorated with elaborate border in gilt to boards; spine ruled and decorated in gilt, with title and author gilt to second compartment; four raised bands; all edges gilt; grey silk endpapers and bookmark; pp. [xvi], xv-xxxvii, [v], 5-714, [viii]; each chapter with separate title and line drawing; a fine copy, very slight rubbing to one or two raised bands and corners.

Limited edition, privately printed by the Franklin Library and signed by the author behind tissue guard.

De Beauvoir's great work, originally published in French in 1949, is her best known and, as Camille Paglia says, "the supreme work of modern feminism." (*Sex, Art, and American Culture: Essays*. (1993), pp. 112, 243). It sets out to be an study of what it means to be a woman and a history of the oppression of women, drawing on biology, anthropology, myth and sociology. In her perception of gender, as opposed to sex, as a construct she made a truly radical observation that enabled her to attack prevailing trends in psychoanalysis as well as in culture and politics. The book is at once scholarly, polemical and imaginative.



8. **BERKOFF, Steven**. *Requiem for Ground Zero*. Steven Berkoff and Amber Lane Press. 2002. \$125

8vo. Original stiff wrappers, night-time photograph of the Twin Towers on front wrapper; pp. 39; a fine copy.

First edition, This copy signed by Steven Berkoff. *Requiem for Ground Zero* was first performed by Steven Berkoff at the Edinburgh Festival in August 2002.



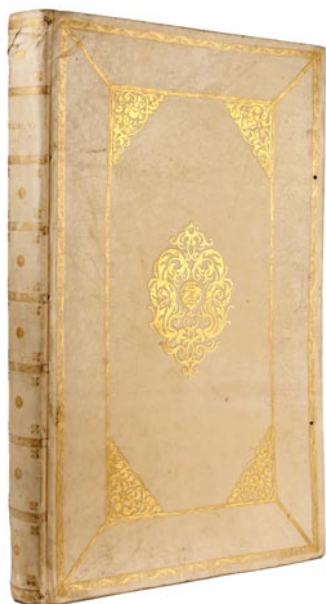
9. BINDING - Nürnbergische Alt- und Neue Kirchenlieder. Nürnberg, Johann Andreas Endter, 1746. \$1,975

8vo. Contemporary painted vellum, ornamented in gilt, all edges gilt, colourful 'Dutch' floral endpapers, including gold printing; pp. xiv, 446, [48], engraved allegorical frontispiece, including a vignette view of the city; unused, apart from light surface wear to a small portion of either board.

This protestant songbook served as a showpiece in a Nuremberg patrician house. It denoted how cultured, musical and pious the family was. It must have been on display, most likely behind glass.

Provenance: From the Olga and Robert Hirsch collection. Olga, forced to emigrate from Germany in the 1930s had a collection of decorated papers. In 1968 the bequeathed her collection to the British Library. Her husband Robert

Hirsch, they both had married in 1911, had an important art collection. Their son Robert continued the collecting tradition. Later in possession of the classical singer Nigel Wickens. This volume was given to him by a woman only known as 'Elizabeth' at a concert he performed in Cambridge in 1985, where he sang works by Strauss. Nigel Wickens was a baritone, and a specialist in *Lieder*. Born in Birmingham, he gained scholarships as a student and studied at the Sorbonne and later in Berlin (briefly under the tutelage of Dietrich Fischer-Dieskau), then Oxford, going on to teach singing at Cambridge.

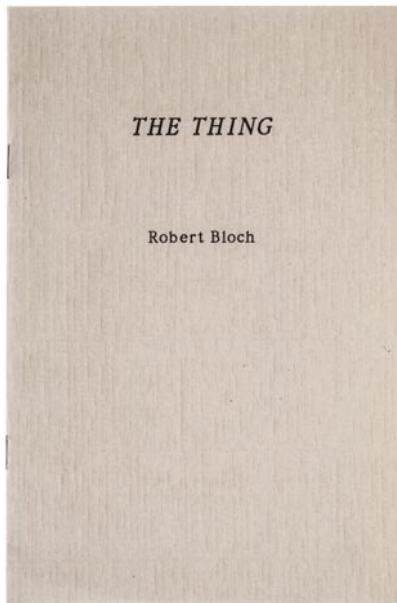


Two parts in one volume, imperial folio (560 x 350 mm). **Publisher's full vellum** with yapp edges, richly blocked in gilt; pp. [xxiv], 169; [ii], 49, [2], with hand-coloured additional engraved title, coloured engraved vignette on typographical title and 55 (54 double-page) engraved maps, **all in publisher's hand-colouring** with heightening in gold, one coloured engraving in the text; spine with a few slits near head, ties cut away, occasional light browning, as usual, fly-leaves removed at an early stage, to prevent offsetting, otherwise a very good copy of a magnificent and early atlas covering Scotland with 49 maps and Ireland with six.

First edition of this volume of Blaeu's celebrated *Atlas maior*, an ambitious 12-volume enterprise of the biggest world atlas, which in the end bankrupted his cartographic business with the largest printshop of the world at the time. 'The Blaeu *Atlas Maior* or *Cosmographia Blaviana* is one of the largest and most splendid of the multi-volume Dutch world atlases. Published in 1662-5, its 594 maps and 3,368 pages of texts collectively presented the state of geographic knowledge of the world in the mid 17th century. Volume VI of the work was devoted to maps of Scotland and Ireland, bringing forward the original mapping of Scotland from the work of Timothy Pont, first published in Blaeu's *Atlas novus* of 1654, into their final published form. The *Atlas Maior* was the most expensive book that could be acquired in the mid-17th century - a lavish and splendid item for display by its powerful and wealthy customers ... This volume, containing 49 maps of Scotland and 6 of Ireland, along with 170 pages of descriptive text, was originally published as Volume V of Blaeu's *Atlas novus* in 1654. The maps are largely the work of Timothy Pont (ca. 1583-1614), with additions by Robert Gordon of Straloch and his son James Gordon of Rothiemay (ca. 1636-1652) ... Although there were minor corrections to the text (particularly from Sir John Scot of Scotstarvit) and the text was reset for the *Atlas Maior* edition of 1662, the only changes to map plates were the addition of compass bearings and ships on 28 map plates where they were originally lacking.' (National Library of Scotland, online). These ships and the sometimes figurative cartouches make the maps particularly lively and charming. The scale of the maps is rather large (half an inch to the mile, even sometimes two thirds of an inch to a mile), in fact so large, that they might be detailed enough for walking.

Koeman I, p. 216 ff.; Van der Krogt 2, 402.

10. BLAEU, Jan. *Geographia Blaviana* volumen sextum, quo liber XII, XIII, Europae continentur [Scotia, Hibernia]. *Amsterdam, J. Blaeu, 1662.* \$27,750



11. BLOCH, Robert *The Thing* Rochester, MI: *The Pretentious Press*, 1993. \$500

8vo., original stapled leaves, printed on cream and blue laid paper; pp. [iv], with tipped-in sepia photograph of the author age 14; together with (possibly later) envelope; a couple of very small spots to lower cover; one or two miniscule pen marks; near-fine.

Stated First Edition, limited to just 85 copies, of which 70 were freely distributed. Signed by Bloch beneath his name, to the lower cover.

Bloch's first publication was printed in *The Quill*, his Lincoln High School magazine, when he was just 14 years of age. The theme of the issue (produced in April 1932), was Paradox, and he writes in this introduction: "I contributed a lampoon of H.P. Lovecraft. At the time I never dreamed he would soon become my friend and mentor, and that less than three years later I'd become a professional writer myself. Nor could I foresee that, over 60 years since then, my first childhood venture into print would be resurrected to haunt my second childhood... its message is clear; the safest way for an author to protect himself is never to put anything into writing."



12. BRADBURY, Ray. *Fahrenheit 451*. New York: *Ballantine Books*, 1953. \$500

8vo., paperback, with wraps designed by Joe Mugnaini and a photograph of the author to the lower cover, priced

35¢; pp. [viii], 3-199, [iii]; with line illustration facing p. 3, creased along spine, with pages evenly toned, as ever, and corner of p. [i-II] lost; else a lovely example.

First paperback edition of this science fiction classic, which preceded the hardback edition by a month and half. "This is an original publication - not a reprint. A hardbound edition of this book priced at \$2.50 may be obtained from your local bookstore."

A now-famous work of dystopian fiction, based around the life of Guy Montag, a fireman whose job is to destroy books. Compared to Orwell's *1984* and Huxley's *Brave New World*, it stands as "a prophetic account of Western civilization's enslavement by the media, drugs and conformity."



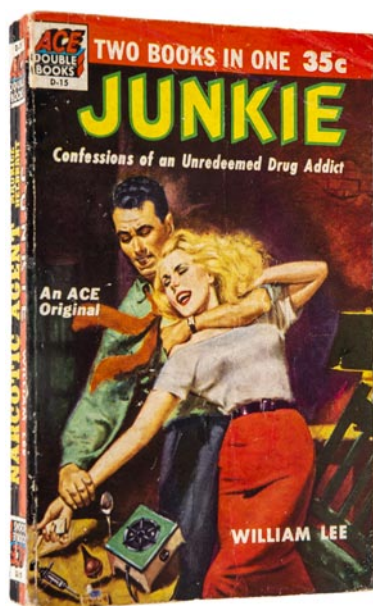
13. BRIGHT, Spencer *Peter Gabriel: An Authorized Biography* London: *Sidgwick & Jackson*, 1988. \$740

8vo., original black publisher's boards, lettered in gilt to spine; in the photographic dust jacket, designed by Peter Theodosiou, with portrait photographs by Robert Mapplethorpe; pp. [iv], v-viii, 232; together with 16 pages of black and white photographs on glossy paper; a very good copy, lightly compressed to spine ends; curiously, toning to the paper stock on pp. 185-200 only; else near-fine in jacket which has only minimal toning and creasing to the spine ends.

First edition, doubly inscribed by both the author, Spencer Bright, and by Gabriel, to the fep, to the same recipient, 'Sue'. The first inscription reads: "To Sue, Who is always a serendipitous pleasure to behold on the mean streets of Marylebone. Love/ Spencer." The second, from Gabriel, is even more curious. It reads "Hello Sue, I haven't a dog, but I will soon to be sitting a kitten. All the best/ love/ Peter." The unknown Sue is clearly someone of note, certainly to the author.

Gabriel first shot to fame as the original lead singer of the progressive rock band Genesis and, after leaving the group in 1975, embarked on a successful solo career, co-founding the *Womad* festival in 1982. In November 2022 he announced a new solo tour, the first outside of North America since 2014's *Back to Front* Tour celebrating the era-defining album *So*.

“THE CONVERSATIONS HAD A NIGHTMARISH FLATNESS, TALKING DICE SPILLED IN THE TUBE METAL CHAIRS, HUMAN AGGREGATES DISINTEGRATING IN COSMIC INSANITY, RANDOM EVENTS IN A DYING UNIVERSE.”



14. BURROUGHS, William S as William Lee. *Junkie: Confessions of an Unredeemed Drug Addict*. New York: Ace, 1953. \$1,110

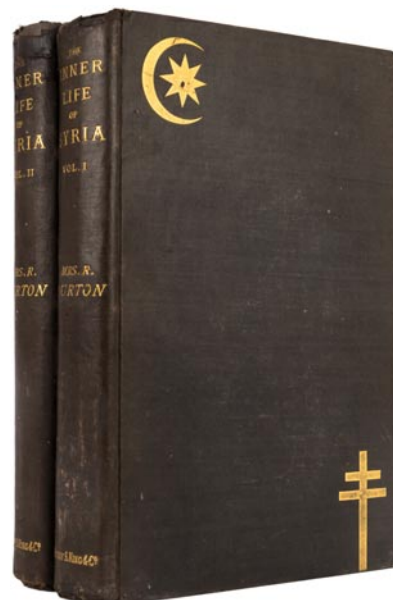
8vo. Original paperback covers; pp. 149 (*Junkie*); pp. 169 (*Narcotic Agent*); pages toned, as ever, light rubbing and creasing to covers, particularly along spine, but in nicer condition than normally found.

First edition. Burrough's fragile, pseudonymous, and arguably most famous book, bound back-to-back with *Narcotic Agent* by Maurice Helbrant as issued.

Often erroneously regarded as Burrough's first novel, *Junkie* was issued under the penname William Lee (his mother's maiden name), and chronicles the day-to-day life of a heroin addict. It was, however, preceeded by *And the Hippos Were Boiled in Their Tanks*, which was penned in collaboration with his lifelong friend Jack Kerouac. Burroughs originally chose the title of 'Junk' for this novel, but this was discarded by the publishers, who argued that it would appear to be a literal piece of Junk rather than a study of drug use. That it was issued at all

is entirely due to the force and pressure of his friend Allen Ginsberg, who became his agent and editor, and found a publisher for it through Carl Soloman (nephew of A. A. Wyn, owner of Ace Books), whom he had come across in a psychiatric hospital years earlier. Ace solely published paperbacks, and so the book was first issued in this format, in an attempt to appeal to subway riders. Their books were generally regarded as having little to no literary merit.

An attractive, bright copy of a seminal work in the countercultural movement of the 1950s.

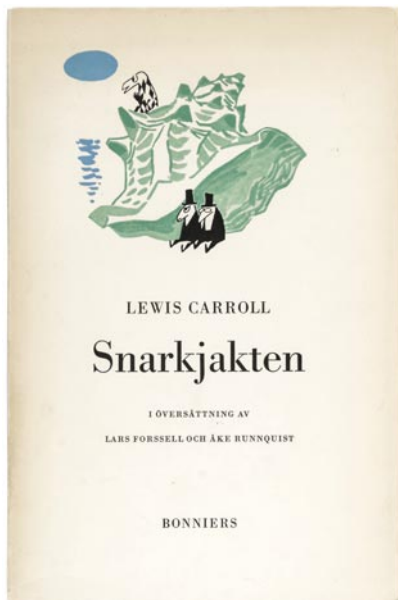


15. BURTON, Lady Isabel. *The Inner Life Of Syria, Palestine, and the Holy Land, from my private Journal*. London, Henry S. King & Co., 1875. \$1,550

8vo. 2 volumes. Original slate cloth, letered and decorated in gilt, pp. [iii]-x, 376; [vi], 340, [4, advertisements]; each volume with Woodbury type portrait-frontispiece (without tissue guards), 2 colour-lithographic plates and 1 large folding map (repaired tear to fold), travel routes coloured by hand; cloth with a few expert repairs and a little bumped, initial spotting to both volumes with contemporary stamps of St. Peter's College Glasgow to half-title and verso of one portrait, pencil shelfmarks; a good copy in the rarely seen publisher's binding.

First edition. Lady Isabel Burton, devoted wife of Sir Richard Francis, was encouraged to write by him, having gone to meet him at Damascus in 1869. She describes her impressions and experiences of Syria, the Lebanon and Anti-Lebanon, and in particular a pilgrimage to Jerusalem. 'Although she lived in Burton's literary shadow, referring to herself as "the mere bellows player to the organist"', Isabel Burton was a good writer. Her *Inner Life of Syria, Palestine, and the Holy Land* (2 vols., 1875) compares favourably with her husband's book about Syria, to which she also contributed ... Isabel Burton was noted for her concern for animals, of which she usually kept many. Her menagerie at Damascus was so varied that only with difficulty did she keep its members from devouring each other' (*ODNB*). - This copy lacked the half-title to volume one when it was accessioned by St. Peter's College, as the library stamp and annotations were put onto the verso of the portrait. There is no evidence of this half-title having ever been bound in.

Blackmer 246, 2nd edition only.

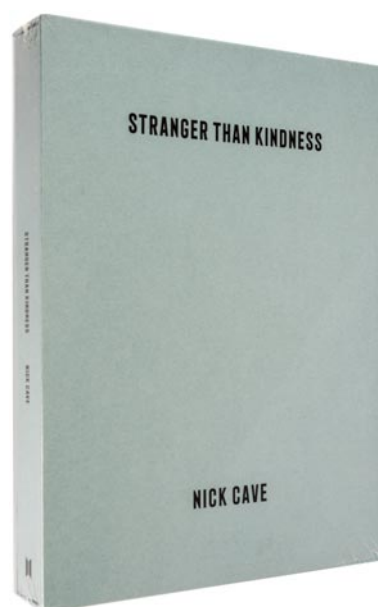


16. JANSSON, Tove (illustrator). Lewis CARROLL (author). *Snarkjakten* [The Hunting of the Snark]. Stockholm; Albert Bonniers Forlag. 1959. \$740

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 unscripted 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).*

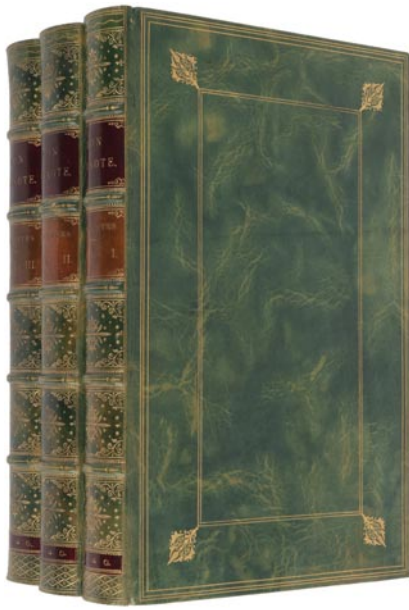


17. CAVE, Nick. *Stranger Than Kindness*. Edinburgh: Canongate. 2020. \$620

8vo. Original sage green boards in matching slipcase, still in sealed cellophane wrapper; pp. 276; unopened, in original mailing box, as new.

One of deluxe edition of 450 signed by Nick Cave. "This highly collectible book invites the reader into the innermost core of the creative process and paves the way for an entirely new and intimate meeting with the artist, presenting Cave's life, work and inspiration and exploring his many real and imagined universes.[...]It features full colour reproductions of original artwork, handwritten lyrics, photographs and collected personal artefacts along with commentary and meditations from Nick Cave, Janine Barrant and Darcey Steinke." (www.nickcave.com).

THE WORK OF A MASTER BINDER.

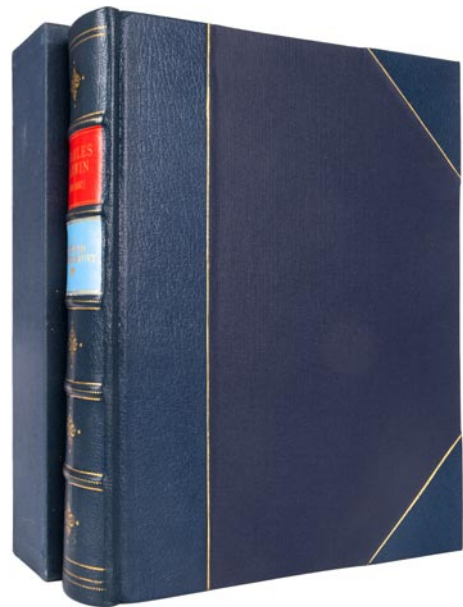


Three volumes in Royal 8vo, bound at the time by Tout in Spanish marbled green calf with raised bands, richly decorated in gilt, inner dentelles gilt, green and gold marbled endpapers, top edge gilt; a remarkably illustrated edition in a stunning binding by one of the 19th century London master-binders.

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

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

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



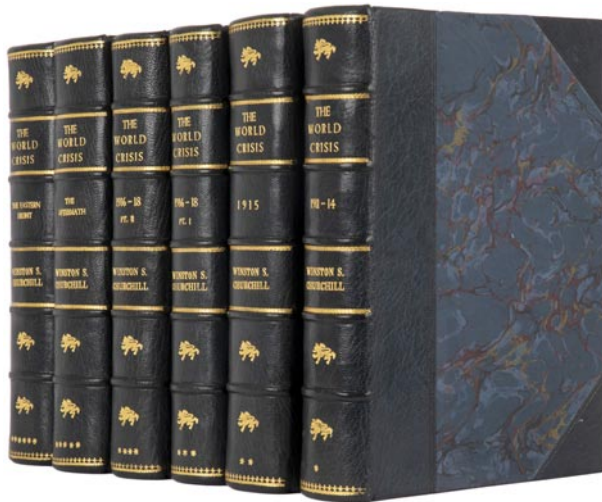
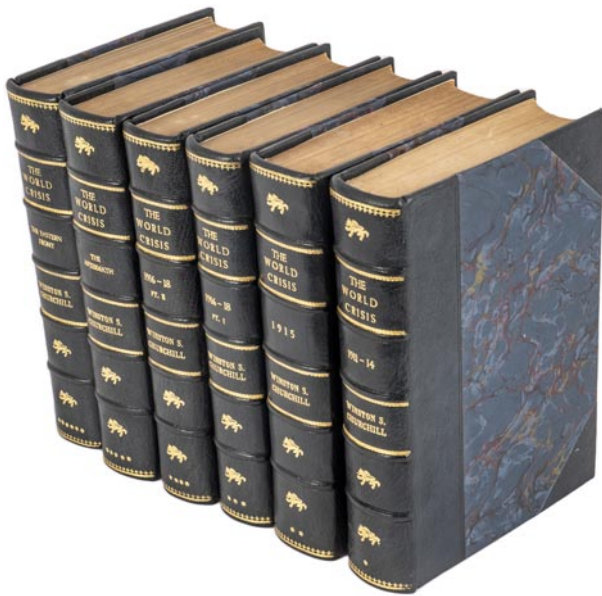
19. [DARWIN, Charles Robert]. CHAPMAN, Roger G. and Cleveland T. DUVAL (editors) Charles Darwin 1809-1882 A Centennial Commemorative. *Wellington, New Zealand: Nova Pacifica*. 1982 \$500

4to. Original half black leather, blue cloth, gilt borders to boards, gilt device to upper, gilt spine with contrasting lettering pieces in red and light blue leather, marbled endpapers, with slip case; pp. xii + 376, 27 tipped-in colour plates, numerous text illustrations; gilt on spine lightly rubbed, spotting to edges, otherwise very good indeed.

Published limited edition of 750. This unnumbered, out of series copy came from the family of Perry Dutfield, one of the New Zealand Government Printing Office binders who worked on this volume. This commemorative volume, marking the centenary of Darwin's death, explores his life and his influence on science, philosophy and society through a collection of essays by authorities such as Mea Allan and James R. Moore. Not only does the book provide a comprehensive overview of the Darwinian age, it is also lavishly produced and beautifully illustrated.



18. CERVANTES, Miguel de. Don Quixote de la Mancha. London: John Thomas, 1840. \$4,450

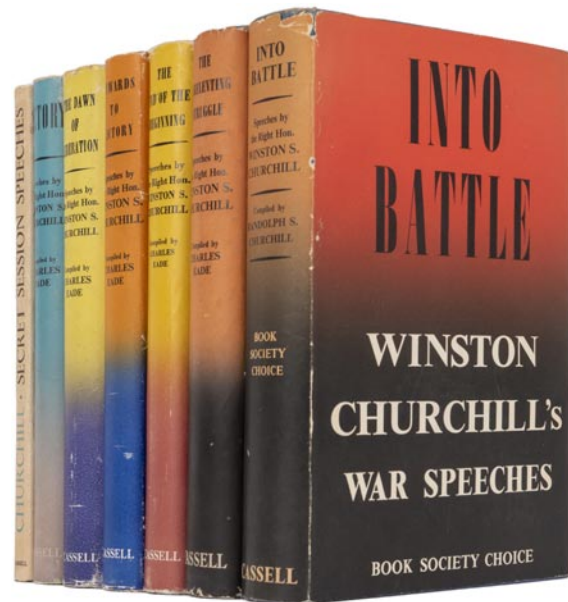


20. CHURCHILL, Sir Winston *The World Crisis*. Thornton Butterworth. 1923-31. \$4,925

8vo. 6 volumes. Navy half morocco over marbled boards; raised bands to spines, lettered, ornamented, and ruled in gilt; with plates, maps, and plans throughout (some folding, some colour); very slight toning to paper stock; a little light spotting to upper and outer edges, as well as preliminary pages; binding firm; a fine set in the handsome modern binding.

First edition of all six volumes, complete with all errata slips as called for.

Published between 1923 and 1931, these volumes contain a thorough account of the Great War from Churchill's perspective as a serving member of the armed forces in the trenches during the war. His writing is filled with the nuances of an individual who had served his country both as a Cabinet member and as an officer. "I feel it both right and my duty to set forth the manner in which I endeavoured to discharge my share in these hazardous responsibilities" (v. I, p. 6). The first four volumes in this set are concerned with the years leading up to, and of, the First World War, with events from 1911-1918. The latter two volumes contain supplementary material, on both subsequent years following the end of the War, and a greater detailing of the events which took place on the Eastern Front. Churchill includes his own memoranda, directions, telegrams, and letters, written at the time, to go alongside his accounts. "Taking a general view in after years of the transactions of this terrific epoch, I commend with some confidence the story as a whole to the judgement of my countrymen." (v. I, p. 8)



21. CHURCHILL, Sir Winston S. [Randolph S. CHURCHILL, Ed.] [War Speeches 1938-1945]: *Into Battle*; *The Unrelenting Struggle*; *The End of the Beginning*; *Onwards to Victory*; *The Dawn of Liberation*; *Victory*; *Secret Session Speeches*. London: Parliamentary Press, 1941- 1946. \$3,400

8vos., 7 vols; blue publisher's cloth gilt to spines; in the colourful dust jackets; numerous black and white photographs in Vol VII; some light rubbing and pushing to spine ends; and sporadic spotting, particularly to upper edge and prelims; bookseller's blindstamp to ffeep of Vol VI; previous ownship inscription to ffeep of Vol II; jackets nicked and chipped to spine ends, Vol I printed with 'Book Society Choice' to spine, as called for; some rubbing along folds; jacket of Vol II clipped, and price blackened out in Vol VII; *Provenance*: Bookplate of Sir Leonard Costello to front paste-down of volume I; a very uptogether set nonetheless, in the vibrant wrappers.

First editions. Volume I, *Into Battle*, is in the first state, with no page number on pages 78 and 294.

A monumental collection of orations from Britain's wartime leader. 'Into Battle' contains the most memorable Churchill speeches of the war, from 'Blood, Toil, Tears and Sweat' to his heroic homecoming at Harrow School. 'Unrelenting Struggle' covers the period from Nov.'40 through Pearl Harbour and the 'some chicken, some neck' speech in Ottawa, Dec.'41. 'End of the Beginning' chronicles the turning point of the war, following victories at Alamein and Stalingrad, and the North Africa landings. 'Onwards' features speeches delivered prior to the invasion of Europe on 6 June '44. 'Liberation' continues the 'hopeful' nature of the 1944 speeches, whilst 'Victory' provides us with the final, triumphant war speeches. Six 'secret' speeches conclude the series.

Loosely laid into 'Victory' (Volume six, comprising speeches given during the year of 1945), is a toast list from the Parliamentary Press Gallery Luncheon:

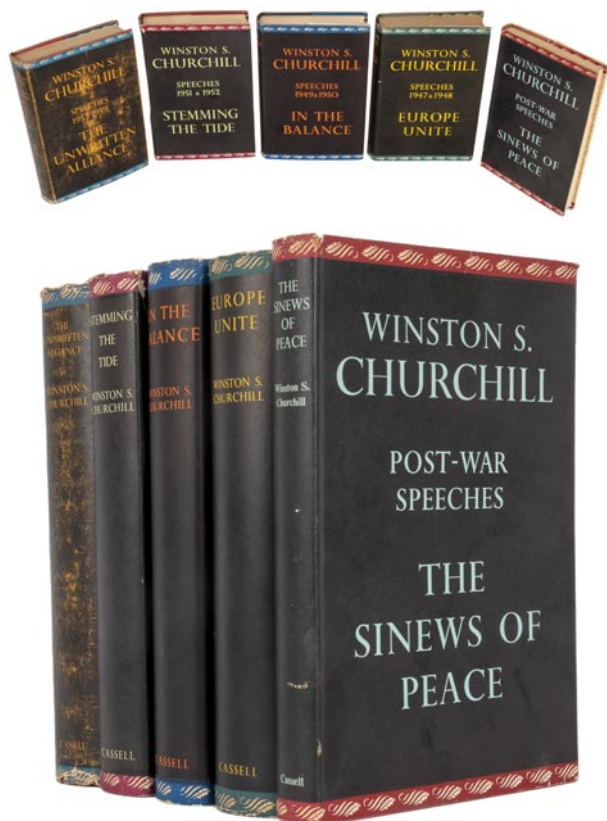
A single card leaf, measuring 223mm x 127mm; printed with illustrations and text in black; a small crease to upper corner; a little spotting to paper-stock; small ink inscription; a very good copy of this rare mid-century ephemera.

Illustration depicting the stoic figure of 'History' presenting Churchill with a knight's helmet. The Gallery Luncheon was held on April 23rd 1945, in the closing stages of the Second World War. The reverse side of the postcard provides a toasts list, featuring the King, the

Prime Minister, Churchill, and the Parliamentary Press Gallery (proposed by the Viscountess Astor, herself a Conservative MP, and Mr A. J. Juster).

‘The Parliamentary Press Gallery was created in May 1803. Speaker Abbot ruled that part of the Public Gallery would be reserved for the Press. Since then, the Parliamentary Press Gallery now represents more than 300 newspaper, agency, radio and TV journalists who work at Westminster’ (The Parliamentary Press Gallery website).

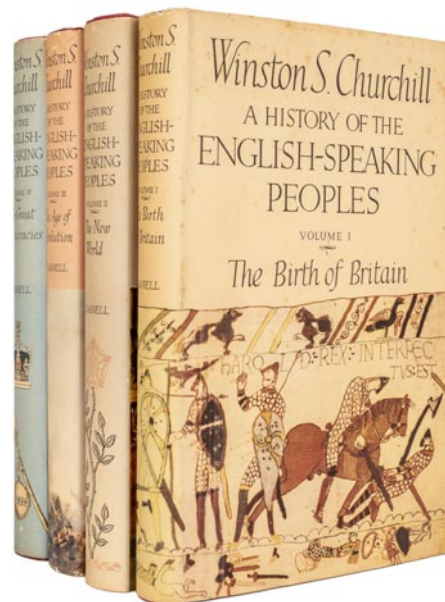
Cohen, A142.



22. CHURCHILL, Sir Winston Post-War Speeches. Edited by Randolph S. Churchill. London: Cassell, 1948-1961. \$1,850

8vo. 5 volumes. Publisher's cloth, spines lettered in gilt; in the original dust-wrappers; light rubbing to extremities of wrappers, with minor chipping to edges; slight spotting to upper and outer edges, as well as to front free endpapers; *Speeches 1953-1959* with some rubbing to wrapper; *Speeches 1949 and 1950* wrapper price clipped; a very good example of this scarce full set.

First editions. *Stepping the Tide* is present here in the first state jacket, priced 30s net, with the coloured band to the spine. Comprising: *The Sinews of Peace*; *Europe Unite*; *In the Balance*; *Stepping the Tide*; *The Unwritten Alliance*. This set is a collection of over 250 speeches made by Churchill in the years following the close of the Second World War. They are concerned with a range of subjects, from the slow collapse of the British Empire to the beginnings of the Cold War. An important set of political speeches.

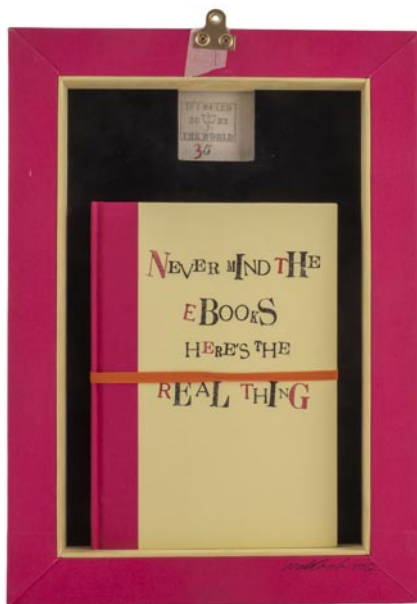
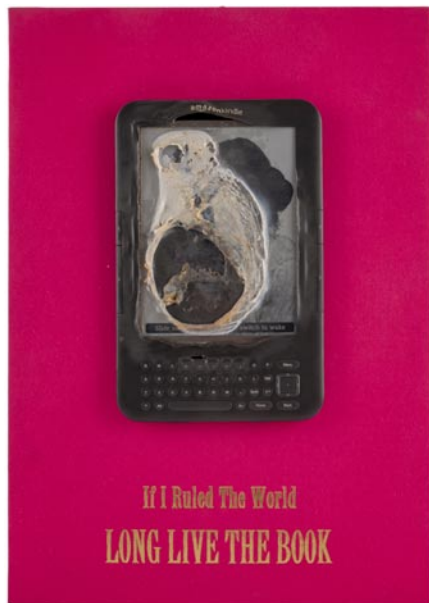


23. CHURCHILL, Sir Winston. A History of the English Speaking Peoples. London: Cassell and Company Ltd., 1956-58. \$620

Royal 8vo, 4 vols; publisher's red boards, spines lettered in gilt; top edges red; in the original pictorial dust-wrappers (not price-clipped); with numerous maps and charts; pp. [vi], v-xxi, [iii], 3-416; [vi], v-xi, [iii], 3-344, [ii]; [vi], v-xi, [iii], 3-332, [vi]; [vi], v-xi, [iii], 3-322; light sunning to spines of wrappers; light creasing at heads of spines; a little foxing to panels of wrappers; spotting to edges and preliminary pages; a very good set.

First editions.

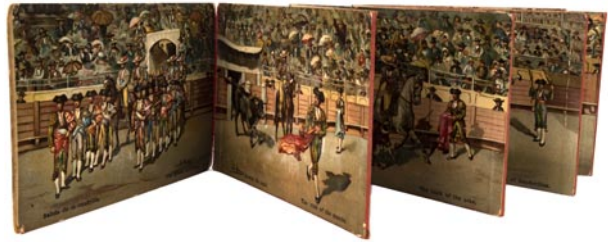
Comprising *The Birth of Britain*, *The New World*, *The Age of Revolution* and *The Great Democracies*, Churchill here studies the History of Britain and the development of the Commonwealth from Julius Caesar and his invasion of Britain in 55BC up until the end of the Second Boer war at the beginning of the 20th century. He began this mammoth task in 1937, and had submitted half a million words before the outbreak of WWII. Publication was delayed several times in the years that followed, and the books were finally published eleven years after the War ended, during the author's retirement from office. The volumes contain, amongst historical fact, biographical profiles of notable figures including Alfred the Great, Queen Victoria, Joan of Arc and Abraham Lincoln. Widely regarded as Churchill's greatest work.



24. COCKRAM, Mark. If I Ruled The Word LONG LIVE THE BOOK. *Original artwork 2022.* \$900

14 x 10" pink canvas on which is mounted a Kindle e-reader partially melted by a blowtorch with gilt lettering below, rear with mounted ruled notebook bound by Cockram in pink cloth-backed cream boards with the title "Never Mind The Ebooks Here's The Real Thing" printed in the style of Sex Pistols' first album; fine.

Signed and dated by the artist to rear, with Chelsea Arts Club "If I Ruled The World" inkstamp and number 35. This work was produced for the Chelsea Art Club Charity Auction in 2022 by Mark Cockram, who is best known as an imaginative and daring book-binder: "Mark's diverse work is represented in public and private collections around the world, including The National Art Library at the Victoria and Albert Museum, National Library of Congress, the British Library and The New Museum of Liverpool and The Art Workers Guild. Since being elected Fellow of Designer Bookbinders he has been a regular Man Booker Binder. Usually working with one book at a time, using traditional materials, modifying or manipulating, developing and creating new decorative techniques to realise the final design" (artist's own website). This bold piece makes a grand statement on behalf of every devoted bibliophile.



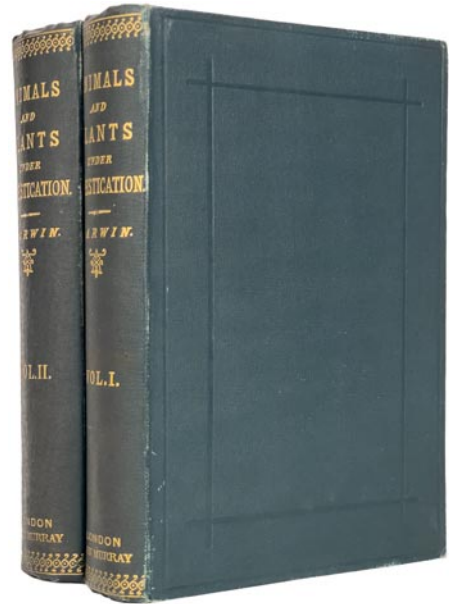
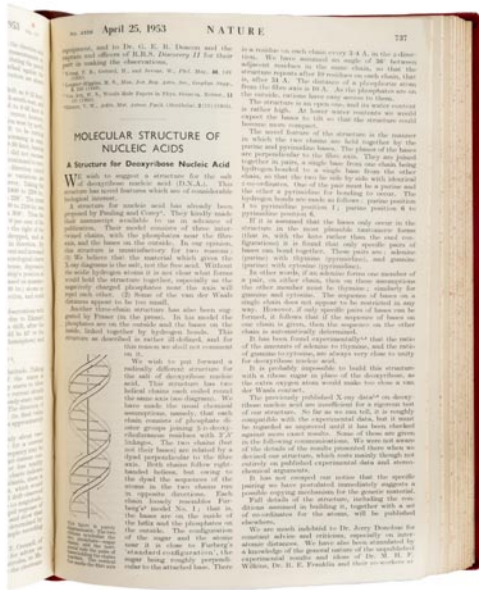
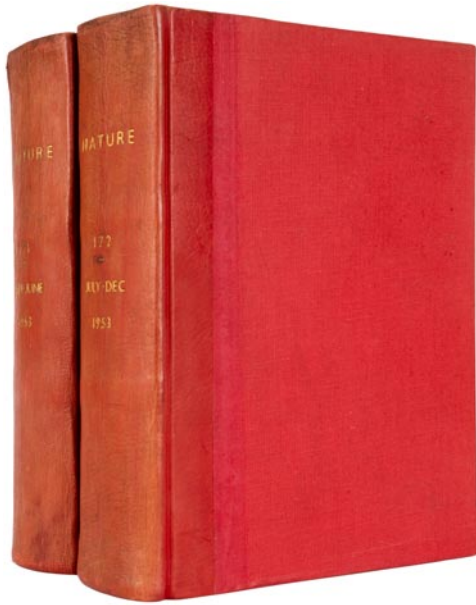
25. CORRIDA - Bull Fight Album (Corrida de Toros) [cover title]. Havana - Cuba, Spanish Fan Store and Curiosities, M. Carranza, [c. 1890]. \$2,100

Oblong 8vo. Original boards, front cover lettered and ornamented in blue and red, twelve chromolithographic concertina-style folded panels, folding out to 230 cm total length; boards a little spotted and rubbed, lower panel with contemporary inscriptions, a few lithographs with tiny marginal abrasures; a very good copy of an ephemeral publication.

The torero in action shares the facial features with Basque-born José Luis Mazzantini y Eguía (1856-1926), Cuba's most famous and last bull fighter before the US-American invaders outlawed bullfights on the island in 1899. Cuba is the first place in Latin America with documented Spanish-style bullfights; as early as 1514. Mazzantini and Sarah Bernard had a love affair during one of the torero's Cuban tours.

Provenance: Ownership inscription by one Ernesto Hons with the date 1895 on lower panel.

OCLC locates three copies, at Princeton, UCLA and in the Library of Congress.



26. CRICK, Francis and James WATSON. Molecular Structure of Nucleic Acids: A Structure of Deoxyribose Nucleic Acid etc. *Nature* 1953. **\$12,350**

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

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

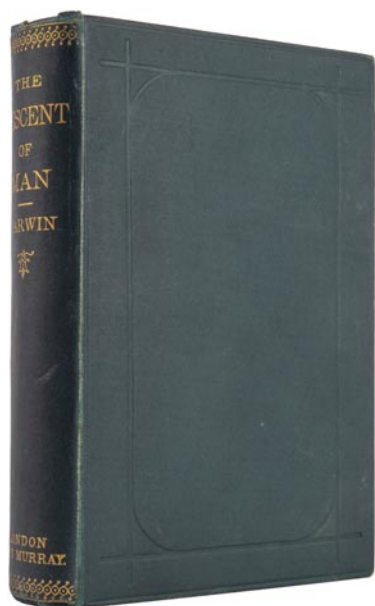
These papers record the greatest biological advance of the twentieth century, a discovery which won Crick, Watson and Wilkins the Nobel Prize.

27. DARWIN, Charles Robert. *The Variation of Animals and Plants Under Domestication.* London: William Clowes and Sons for John Murray, 1899. **\$620**

8vo, 2 volumes. Original green cloth, boards with blind-ruled borders and panelled in blind, spines gilt, dark-brown endpapers, partially unopened; pp. I: xiv, 473, [1]; II: x, 495, [1], 32 (publisher's catalogue); previous owner's signature to prelins, occasional faint foxing, very good.

Second edition, eighth impression. In the preface Darwin draws attention to important revisions to the previous edition and especially to the content of Chapter XI. The theory of Pangenesis, currently discussed as the inheritance of acquired characteristics and here expounded by Darwin for the first time, was enlarged and amended for the second edition. Other chapters consider "the amount and nature of the changes which animals or plants have undergone whilst under man's dominion", employing observations of inheritance within a species in an effort to understand the causes of variability. One of Darwin's most influential and wide-ranging works.

BM(NH) I, p. 422; Freeman 898; Waller 10789.

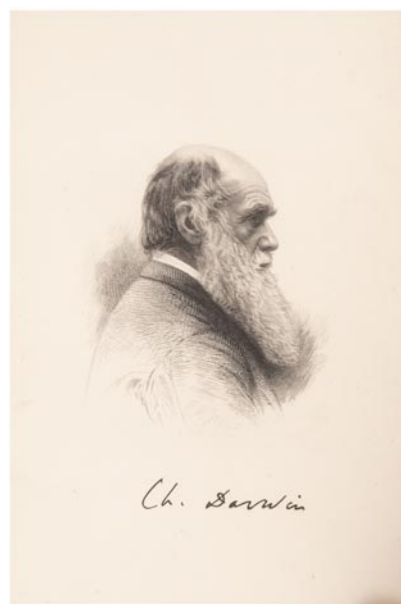
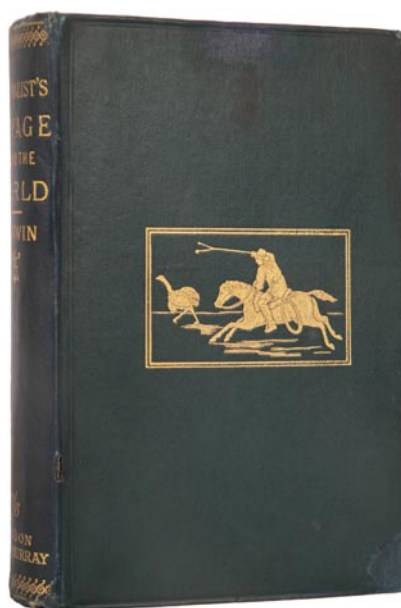


28. DARWIN, Charles Robert. *The Descent of Man, and Selection in Relation to Sex ... Second Edition, Revised and Augmented*. London: William Clowes and Sons, Limited for John Murray, 1890. \$560

8vo. Original green cloth, boards with blind-ruled borders and panelled in blind, spine lettered and decorated in gilt, pp. xvi, 693, [1 (blank)]; wood-engraved illustrations in the text; previous owner's bookplate to front pastedown, very good indeed.

Second edition, twenty-ninth thousand. In this work, which complements *On the Origin of Species*, Darwin expounded fully his theory of sexual selection and discussed at length the link he recognised between human and ape lineage: 'In the *Origin* Darwin had avoided discussing the place occupied by *Homo sapiens* in the scheme of natural selection, stating only that "light will be thrown on the origin of man and his history." Twelve years later he made good his promise with *The descent of man*, in which he compared man's physical and psychological characteristics to similar traits in apes and other animals, showing how even man's mind and moral sense could have developed through evolutionary processes. In discussing man's ancestry Darwin did not claim that man was directly descended from apes as we know them today, but stated simply that the extinct ancestors of *Homo sapiens* would have to be classified among the primates; however, this statement, as misinterpreted by the popular press, caused a furor second only to that raised by the *Origin*' (Norman, p. 218). This book further enhanced Darwin's fame, if not his popularity, and is one of the most significant works in the evolutionary canon. The second edition, which first appeared in 1874, was 'extensively revised and contains a note of the brains of man and apes by T.H. Huxley at pp. 199-206 [...] the twelfth thousand of 1877 has added at the end, pp. 620-624, a supplemental note which is reprinted from *Nature* of November 2 1876, p. 18. This is the final definitive text, and subsequent one volume issues until the turn of the century [including this] are from stereotypes of it' (Freeman p. 130).

BM(NH) I, p. 423; Freeman 971.

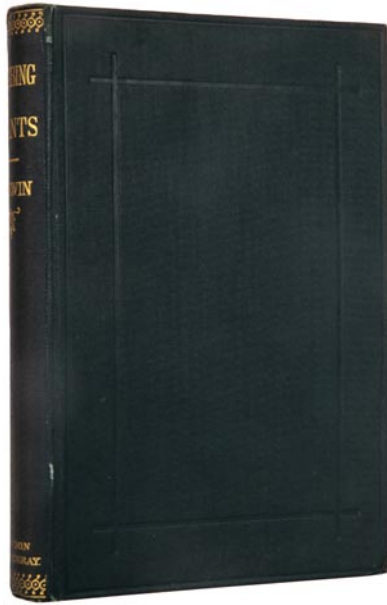


29. DARWIN, Charles Robert. *A Naturalist's Voyage. Journal of Researches into the Natural History and Geology of the Countries Visited during the Voyage of H.M.S. 'Beagle' round the World*. London: William Clowes and Sons, Limited for John Murray, 1890. \$400

8vo. Original green cloth, gilt vignette of man hunting a rhea on upper board, gilt spine; pp. xi, [1], 500, engraved portrait frontispiece retaining tissue guard, woodcut text illustrations; a little rubbing to binding, otherwise a very nice clean copy.

First issue of the new edition, for which the type was reset and the postscript incorporated into footnotes within the text. Darwin's journal of his voyage on the *Beagle* first appeared as the third volume of Captain Robert Fitzroy's *The Narrative of the Voyages of H.M. Ships Adventure and Beagle* (1839). It immediately reappeared as a separate book under its own title. Dedicated to Charles Lyell in recognition of his "... well known and admirable ..." *Principles of Geology*, the journal sketches a history of the voyage of the *Beagle* through Darwin's examinations of the natural history and geology of each destination.

Freeman 58.

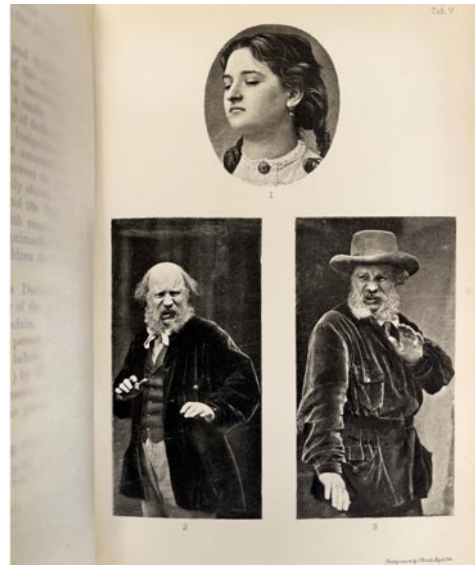
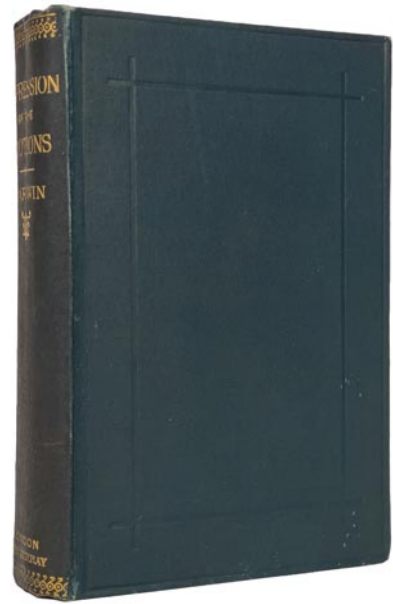


30. DARWIN, Charles Robert. *The Movements and Habits of Climbing Plants*. London: William Clowes and Sons for John Murray, 1891. \$375

8vo. Original green cloth gilt; pp. x + 208 + 32 (ads.), wood-engraved illustrations in the text after George Darwin; previous owner's signature to prelim, partially uncut, very good.

Second edition, fifth thousand. Darwin's investigation of the adaptive value of climbing plants was originally issued in the *Journal and Proceedings of the Linnean Society of London* in 1865 and was only published in book form in 1875 in its second edition, which greatly enlarged the original work of 118 pages to 208 pages. Darwin "found that 'climbing' is a result of the process of nutation; the apex of the plant's stem bends to one side while it grows and the plane of the bend itself revolves, clockwise or counterclockwise, so that the apex describes circular sweeping movements. In the hop plant — in hot weather, during daylight hours — it takes a little over two hours for each revolution. If the growing stem hits nothing, it continues to circle; if it hits an object it wraps itself around it by twining. Twining thus enables a young and feeble plant, in one season, to raise its growing point and leaves much higher from the ground, with more exposure to sunlight and air, without expending time and energy in the synthesis of woody supporting tissues. There is a further delicate adaptation here; a twining plant will not twine around an object larger than approximately six inches in diameter. This adaptation prevents it from climbing up a large tree, where it would be deprived of air and sun by the tree's own leaves" (DSB III, p. 575). Darwin continued these researches further after publication through his investigations into the mechanics of the bending of a plant's stem, which were published in *The Power of Movement in Plants* in 1880.

Freeman 846.

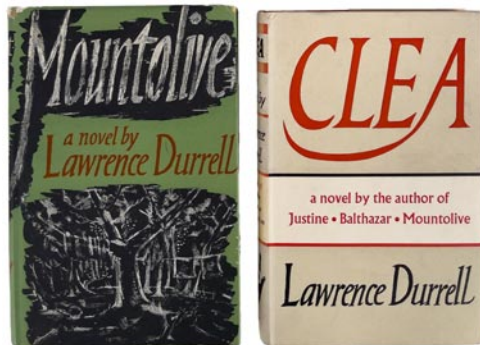


31. DARWIN, Charles Robert. *The Expression of the Emotions in Man and Animals ...* Edited by Francis Darwin London: William Clowes and Sons, Limited for John Murray, 1892. \$620

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.



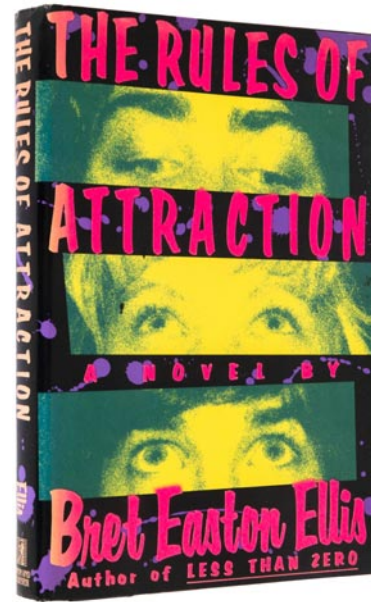
32. DURRELL, Lawrence. The Alexandria Quartet [Justine; Balthazar; Mountolive; Clea]. London: Faber and Faber, 1957-60. \$3,695

8vo. 4 vols.; original publisher's cloth, contrasting painted label gilt to spine; in the unclipped decorative dust-jackets (15/16s. Net); the jacket of 'Justine' a little faded to spine, with some rubbing to paper of front paste-down; jacket creased to foot with some very subtle internal repair; 'Balthazar' jacket a little spotted and browned, in places, with endleaves lightly offset; 'Mountolive' with bookseller sticker to front paste-down, jacket chipped to head of spine with some internal tape repair; a couple of miniscule pin holes along spine fold; still a superior set, with the jackets retaining much of their colour.

First editions, first impressions, of all four volumes. 'Justine' found here in the earliest design, without the handprint to the spine.

Durrell's acclaimed tetralogy presents four perspectives on a single set of events and characters in Alexandria, Egypt, before and during World War II. It was considered experimental for its day, perhaps a response to the work of the author's friend Henry Miller. As Durrell himself put it, the events which occur can be viewed 'stereoscopically'; a device, he claimed, which amounted to a new concept of reality, reflecting the ideas of Freud and Einstein and a convergence of western and eastern metaphysics.

In 1998, the Modern Library ranked The Alexandria Quartet number 70 on its list of the 100 best English-language novels of the 20th century.

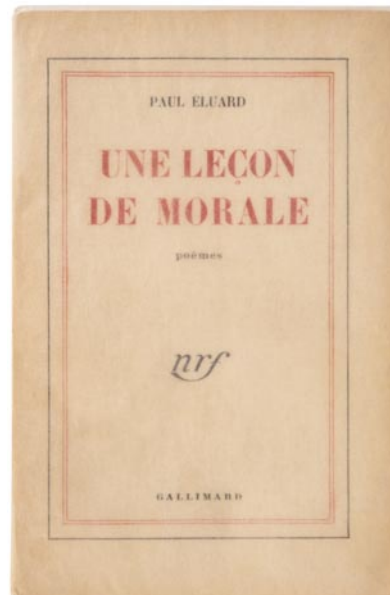


33. ELLIS, Bret Easton The Rules of Attraction New York: Simon and Schuster, 1987. \$250

8vo., black cloth-backed publisher's boards, lettered in metallic pink to spine; unclipped jacket designed by George Corsillo; purple endpapers; pp. [xii], 13-283, [v]; black ink stain to lower edge; evidence of price sticker being removed from front paste-down; a very good copy in like jacket which is slightly faded to the spine and creased to extremities.

First edition, with full number line 1-10. Signed by the author in his characteristic hand to the title page.

Ellis' second book, which follows a handful of rowdy and sexually promiscuous bohemian students at a liberal arts college in 1980s New Hampshire. In 2002, it was adapted into a film of the same name, which Ellis described as being the closest of all adaptations of his work to capture his sensibility and meaning.



34. ELUARD, Paul Une Leçon de Morale: Poemes Paris: Gallimard, 1949. \$925

8vo., original publisher's paper wrappers printed in red and black, together with the glassine wrappers; publisher's advert printed on yellow paper loosely inserted; pp. [viii], 9-174, [x]; almost entirely unopened, inscribed by the author to the half-title; small shadow crease to publisher's advert, one very short crack to spine; head and foot lightly bumped, upper joint with very

short chip at foot; with a couple of very light creases; pages lightly, and evenly toned; a near-fine copy, nonetheless, with a fascinating association.

First edition. An opened service de presse copy, inscribed by Eluard to the publisher Albert Skira.

Une Leçon de Morale is a collection still very much anchored in Eluard's feelings of loss and despair after the death of his wife Nusch in 1947. Most of the poems juxtapose a section of 'wrong' with 'right', a divide mirrored in Eluard's own postwar moral situation. Having become active in the PCF (Partie Communiste Française) during his resistance activity in the War, he was now confronted with a

post-war climate suspicious of Communism, and in a way this collection mourns the loss of the easier moral certainties of the pre-war era. Eluard's sense of loss both for Nusch and for the hope of the pre-war world in which he had lived his adulthood are here poignantly present.

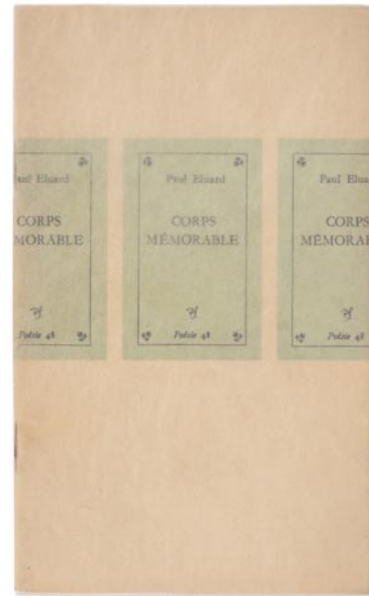


35. ELUARD, Paul *Poésie ininterrompue*. Paris: Gallimard, 1946-1953. \$1,250

8vo., 2 vols; original publisher's paper wrappers printed in red and black, together with the glassine wrappers; publisher's advert printed on yellow paper loosely inserted; pp. [x], 11-88, [viii]; [x], 11-92, [iv]; almost entirely unopened, inscribed by the author to the ffeop of vol. 1; small shadow crease to publisher's advert, very light foxing to prelims of Vol. 1, two unobtrusive brown specks to the upper cover of vol. 2, a couple of very minor creases but a near-fine set otherwise, pages lightly toned, as always.

First editions on ordinary paper, service de presse copies, with volume 1 inscribed by Eluard to the publisher Albert Skira "trés affectueusement"

Published in 1946 (Part I) and posthumously in 1953 (Part II), *Poésie Ininterrompu* was Eluard's final collection of poetry. It marked his break with war poetry, and remains one of his major collections of poems in a career spanning more than three decades. An elegant expression of his mature poetic voice in a dialogue with his muse, Nusch, the poems reinforce his belief in the capacity for human happiness, with the poem *Le travail du peintre* written especially for Picasso (who did the frontispiece for volume two).



36. ELUARD, Paul *Corps Mémorable*. Paris: Pierre Seghers, 1948. \$750

Small 8vo., original publisher's paper wrappers printed in green and black, together with later added glassine wrapper; pp. [viii], 9-28, [vi]; inscribed by the author to the half-title; very light and unobtrusive sunning to spine, internally fine.

A fine association copy of the second edition, inscribed by Eluard to the celebrated publisher Albert Skira: in a late hand "á mon ami Albert", with his distinctive signature.

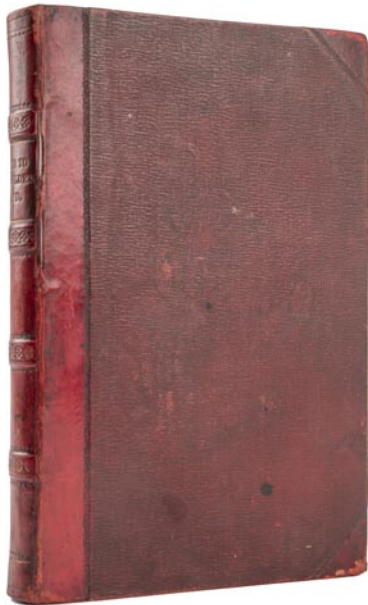
Published a year after the first, the second edition comprises only sixty copies and includes seven previously unpublished poems of mourning for the poet's wife Nusch, who died in 1947. Skira was the publisher, in a long and distinguished career, of *Minotaure magazine*, a Surrealist magazine which ran from 1933 to 1939.



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

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

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



37. [FLEMING, G. A.]. California: Its Past History; Its Present Position; Its Future Prospects: Containing a History of the Country from its Colonization by the Spaniards to the Present Time; a Sketch of its Geographical and Physical Features and a Minute and Authentic Account of the Discovery of the Gold Region, and the subsequent important Proceedings. Including a History of the Rise, Progress, and present Condition of the Mormon Settlements. With an Appendix *London, Printed for the Proprietors, 1850.* \$8,050

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



38. FORSTER, Rev. Charles. The Historical Geography of Arabia; or The Patriarchal Evidences of Revealed Religions. *London, Duncan & Malcolm, 1844.* \$1,250

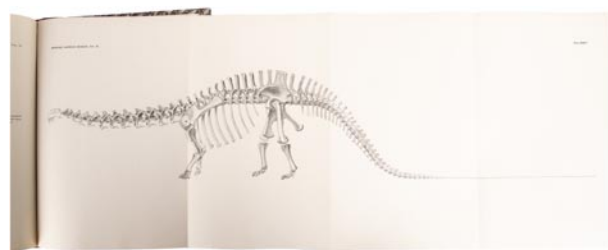
Two volumes, 8vo. Near-contemporary calf by Rivière in his typical style, marbled edges and endpapers; pp. lxxxviii; 357, 1 folding map; vi, 509, 1 large folding map, 2 fold-out tables, one plate; a very clean and attractive set

with engraved armorial bookplates by Christopher Turnon, MP, of Stoke Rochford Hall.

First and only edition of this study of pre-Islamic inscriptions, cultural history and Arabian geography. The work of Rev. Charles Forster (grandfather of E.M. Forster), who set out to prove that the entire Arab world was descended from the biblical figure Ishmael (son of Abraham). Canonically speaking, Ishmael was promised descendants 'numerous as the dusts of the earth' and he settled in what we now know as Egypt, lending credence to the suggestion for anyone inclined to fundamentalist interpretations of the Abrahamic religious texts. This included Rev Forster - his travels, notes and deductions are all geared towards asserting the truth of the genealogical point of origin as specified in the Bible.

Much of his research was based in pre-Islamic Arabia, in the belief that writings since then might have been obfuscated by time. Somewhat ironically, it is the official stance of Islam that Ishamael was indeed the progenitor for the Arab race, we can probably attribute Forster's distance from Islam as a matter of principle rather than an academic quibble. In 1844, when the *Historical Geography* was published, explorers such as Burton, Palgrave or Doughty had yet to cast a shadow over the field of study, and thus Forster's research was not only original but is rather comprehensive for the period.

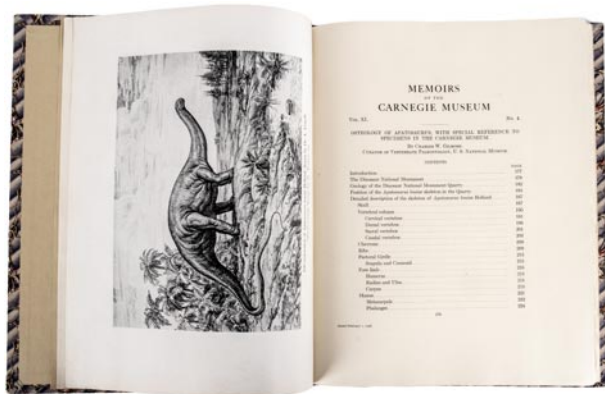
'It seems altogether owing to the neglect of these simple, and obvious first principles of geographical investigation, that so little has been hitherto effected towards the analysis of Arabian geography; and that what little has been done, amounts to nothing better than good guess work.' (Vol 1 p. LXII).



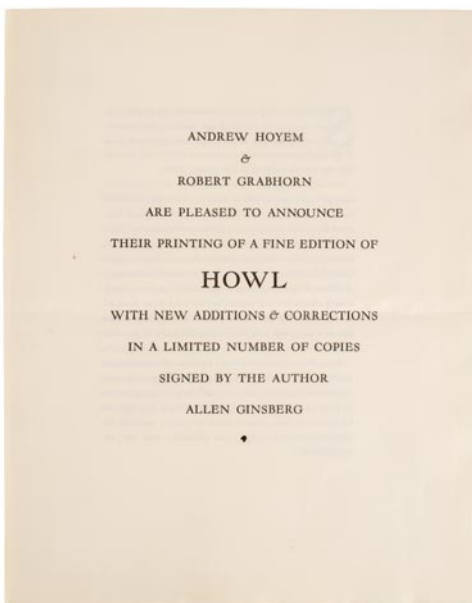
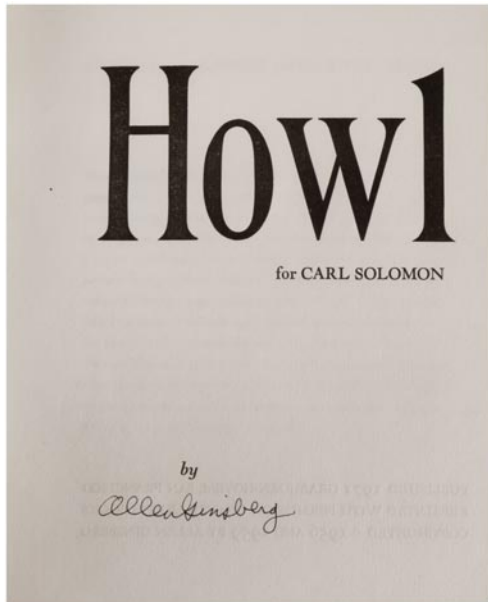
39. GILMORE, Charles W. Osteology of Apatosaurus, with special reference to specimens in the Carnegie Museum. Pittsburgh: Carnegie Museum. 1936. \$1,250

4to. Recently rebound in quarter red morocco, black gilt morocco lettering piece to spine, marbled boards; pp. 174 - 298, frontispiece, 15 plates (many folding), numerous text illustrations; very good indeed.

First edition. *Memoirs of the Carnegie Museum*, Vol XI, No. 4. Gilmore's is an important study of the skeleton of the Apatosaurus, an enormous herbivorous dinosaur of the Diplodocid family whose fossil remains have been found in the western United States. It lived in the late Jurassic period and reached lengths of up to 75 feet. The particular specimen under discussion here is an unusually perfect skeleton that is still on show in the Carnegie Museum; it was excavated in 1909-10 and named *Apatosaurus Louisae* in honour of the wife of Andrew Carnegie.



SIGNED BY GINSBERG.



40. GINSBERG, Allen. *Howl for Carl Solomon*. *San Francisco: Grabhorn-Hoyem, 1971*. \$2,500
Large 4to, original beige Belgian linen with a complex printed design to covers in nine colours by Robert

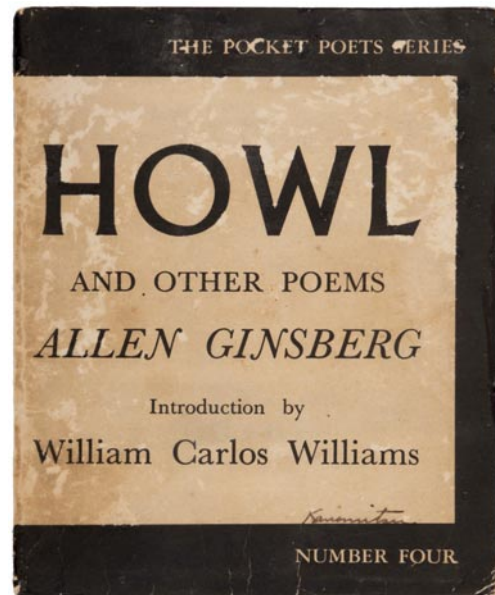
LaVigne; grey endpapers; edges untrimmed; with the original watermarked loose publisher's introductory announcements by Hoyem & Grabhorn and notes by Ginsberg; pp. [viii], 43, [v]; essentially a fine copy.

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

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

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

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



41. GINSBERG, Allen *Howl and other poems*. *San Francisco: City Lights Books, [1957]*. \$1,550

12mo.; original black and white printed wraps, pp.44; title page browned; last page creased; the wraps with some wear and browning and some amateur retouching to the black to cover and inner front cover.

First edition, fourth printing. Signed by both Ginsberg (title page recto) and publisher Lawrence Ferlinghetti (verso). Unusual thus.

Early issue of the quintessential poetry collection from this noted Beat author, with 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 collection 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.



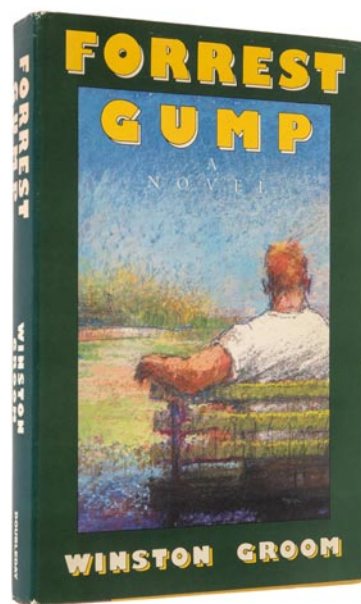
42. ARTS & CRAFTS BINDING - GREENAWAY, Kate (illustrator). *Mother Goose or the Old Nursery Rhymes*. London; Frederick Warne & Co. [1913]. \$1,050

8vo.; finely, and very strikingly, bound in contemporary full teal-coloured morocco, spine with 5 raised bands with 6 tree devices in compartment, all onlaid in coloured leathers outlined in gilt, both upper and lower covers with beautifully crafted *Arts and Crafts* designs in onlaid coloured leathers outlined, heightened, and lettered in gilt featuring a stylised *Art Nouveau* tree design within a coloured arched window, with tear drop and heart accents, red onlaid teardrop corners, lower board reprising the same design with some changes, all edges gilt, wide dentelles to inner covers with a single gilt rule interspersed with tiny onlaid spots, or drops, in various colours, florally patterned endpapers, the lower border

neatly blindstamped to the leather "E.B. 1903" (the binder); pp. [ii] + 52 + [ii] with additional binders blanks to front and rear; illustrated throughout in colour to almost every page; a lovely copy of a very pretty book with only very light external rubbing to joints and corners and 2 small and almost unnoticeable slightly darker marks to upper cover, some offsetting from leather dentelles to margins of opposing free endpapers but otherwise fine, without any ownership marks or inscriptions.

Early Greenaway edition of this nursery classic, first published by *George Routledge* in 1881.

A delightful example of an *Art Nouveau* binding in pictorial onlaid leathers which is very much in the style of the Guild of Women-Binders. This was a collective of creative female artisans operating between 1898 and 1904. The Guild was founded by the antiquarian and bookseller Francis Karslake (1864-1917) who had been inspired to promote the work of women binders he came upon at the "Victorian Era Exhibition", at Earl's Court, in 1897. One of the principal female binders in the Guild was Ella Bailey who may be the "E.B." responsible for this work but we are unsure whether she continued her work until 1913.

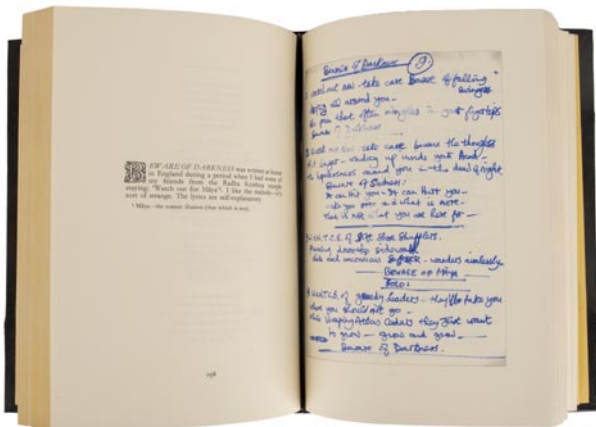
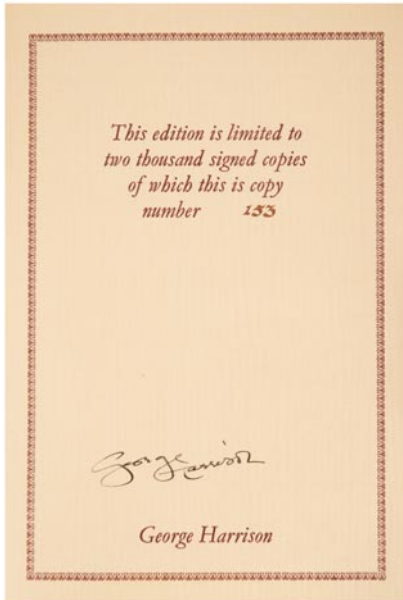
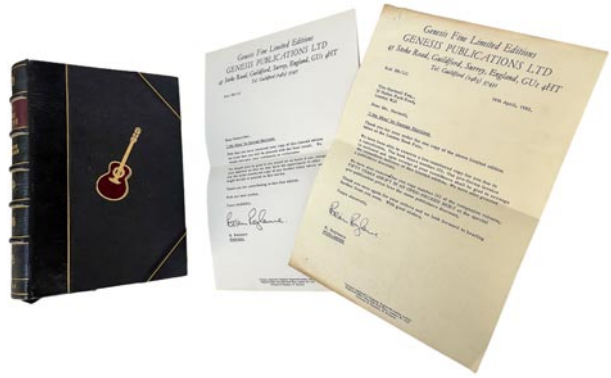
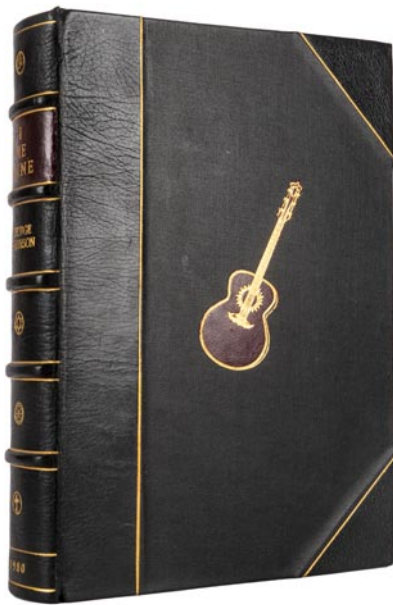


43. GROOM, Winston *Forrest Gump* New York: *Doubleday & Company, Inc.*, 1986. \$250

8vo., quarter brown cloth over yellow boards, spine lettered in gilt, original unclipped pictorial dust jacket (\$14.95), with an illustration by Bill Creevy and a photograph of the author; pp. [x], 228, [ii]; near-fine in like jacket which has some very marginal sunning to the spine and rubbing to head and foot.

Stated first edition. The heartwarming tale of 'everyman's story, everyman's dream' following the title character through a series of adventures; from the Vietnam war to Harvard University, from encounters with President Nixon to a professional wrestling tour.

The novel was adapted into a film of the same name with Tom Hanks in the title role. It went on to win six Academy Awards, including Best Picture.



44. HARRISON, George I Me Mine Guildford: *Genesis Publications*, 1980. \$4,925

8vo., publisher's binding of half black morocco over matching boards, ruled in gilt; with centre guitar motif in contrasting leather and gilt to upper board; facsimile signature in gilt to lower; five raised bands ruled in gilt to spine; with gilt tooling and date direct to foot; contrasting red leather label; a.e.g.; decorative endpapers showing music manuscript with Harrison's annotations; matching ribbon marker; pp. [vi], [i, limitation page], [vi], 11-398, [viii]; with tipped-in frontispiece mounted behind tissue guard, showing the author as a child; another similarly mounted at rear; containing numerous pages of facsimile manuscript lyrics, along with numerous black and white plates, (one, folding, showing Liverpool Institute High School); contained in the original publisher's slipcase with printed paper label; this label slightly scuffed, and one or two scratches to the gilt edges of the text block; otherwise for all intents and purposes, a fine copy of this monumental work documenting the musician's life.

Limited to 2000 copies, signed by the Beatle to the limitation page. This is copy no. 153. Contained with this copy is the original Genesis invoice, along with two letters from the publisher; the first acknowledging the original order (signed in blue ink by B. Roylance), and the second asking for a review of the book. This Genesis edition sold out very shortly after publication, and it was subsequently published in hardback and paperback by W H Allen in London and by Simon & Schuster in New York.

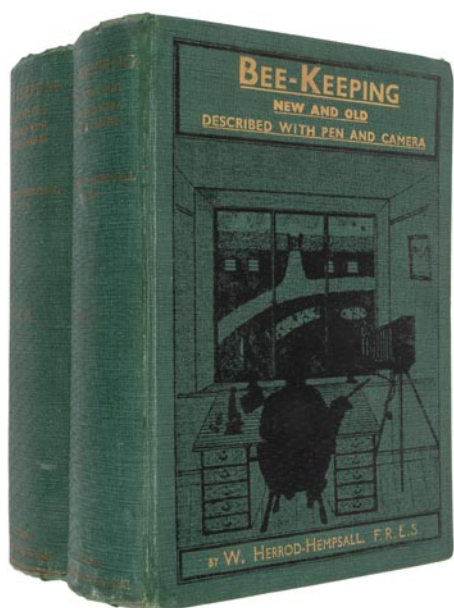
Roylance, who founded the company in 1974, said of Harrison's memoir: "I saw the song lyrics as important documents - as important as all the other things I was publishing." The company subsequently became a leading publisher of rock music-related illustrated books, including further titles by Harrison and Taylor, as well as books about the Beatles, The Rolling Stones, David Bowie and Pink Floyd, among many others.

The book appeared just months before John Lennon's death in December 1980. Lennon had taken offence to the book's publication, telling interviewer David Sheff: "I was hurt by it ... By glaring omission in the book, my influence on his life is absolutely zilch and nil ... I'm not in the book." Harrison responded in a later 1987 talk show, telling Selina Scott on the television show *West 57th Street*: "[Lennon] was annoyed 'cause I didn't say that he'd written one line of this song 'Taxman'. But I also didn't say how I wrote two lines of 'Come Together' or three lines of 'Eleanor Rigby'"

The title was taken from a song of the same name on the 1970 album *Let It Be*. Written by Harrison, it was the last new track recorded by the band before their break-up in April 1970.

Increasingly scarce on the open market.

A GREAT BEE BOOK AND A TRIBUTE TO FRIENDSHIP



45. HERROD-HEMPSALL, William. *Bee-Keeping New and Old. Described with Pen and Camera. British Bee Journal* 1930-1937. \$750

8vo. 2 vols. Original green cloth with gilt lettering and blocked in black to fronts, gilt lettering to spines; pp. 77 + [4, ads], 773-1842 + [4, ads], illustrated throughout in b&w; very good. *Provenance*: from the library of Harrison Ashworth, president of British Beekeepers' Association. Each volume signed by the author to ffeep on a very unusual date - 29th February 1940. Also with 2 letters and a typescript of a lecture by Herrod-Hempsall, and 2 letters from Herrod-Hempsall's brother regarding the author's ill-health. The first letter is an ALS dated June 28th 1947 from Herrod-Hempsall to Ashworth praising him for the organisation of a meeting at which the author was speaking. The typescript of a piece on 'Copulation', on three leaves of foolscap with manuscript corrections by Herrod-Hempsall, may be the lecture that he gave on that occasion. The second letter from Herrod-Hempsall to Ashworth is a TLS dated October 7th 1947 giving a reference to Gloucestershire County Council on the recipient's behalf. The last two letters, dated 27th and 30th August 1951, are ALS on British Bee Journal headed notepaper to Ashworth from Herrod-Hempsall's brother, poignantly recording the author's decline in old age (he was 78 at the time of writing) and trying to dissuade Ashworth from visiting him.

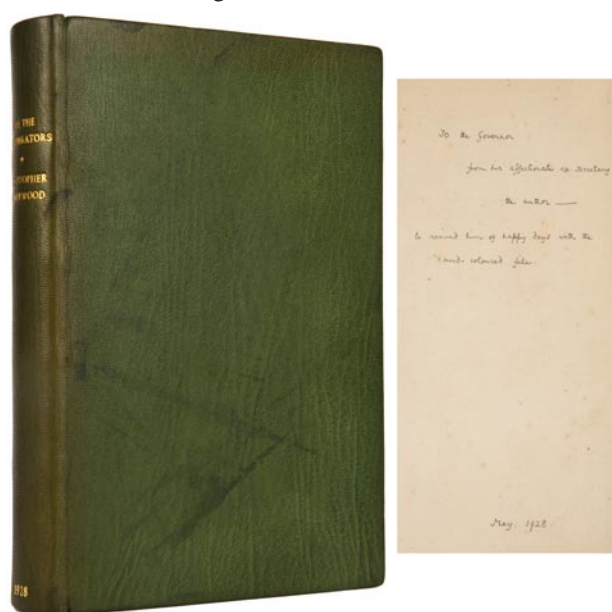
First editions. A monumental and comprehensive work by the editor of the *British Bee Journal*. Herrod-Hempsall was the established authority on bee-keeping throughout the early twentieth century and this colossal work is an important compendium of his accumulated knowledge.



46. HOKUSAI, Katsushika (1760-1849). *Great Wave off Kanagawa*. Original woodblock after Hokusai, from the series "Thirty-six views of mount Fuji, printed in Japan, published by Uchida Art, 20th C. 325 x 485 mm. (image size)

Printed in extra large size.

\$780

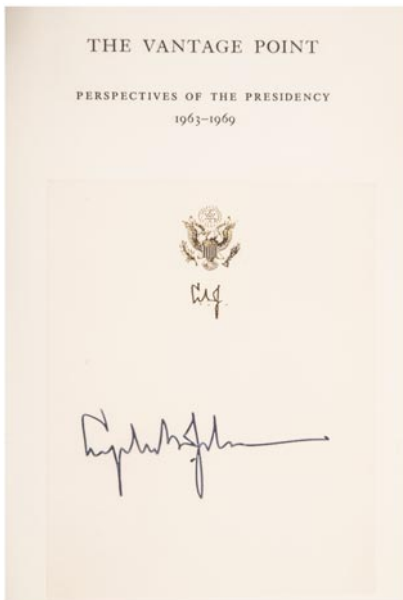
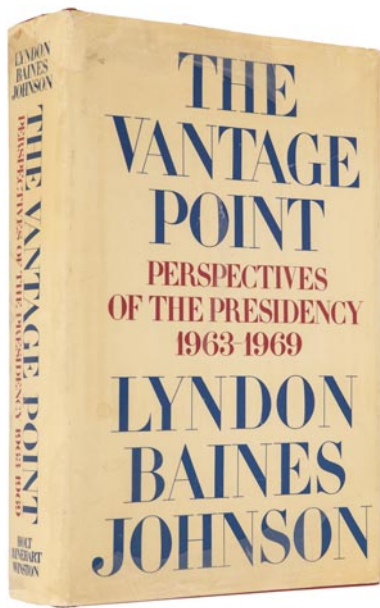


47. ISHERWOOD, Christopher *All the Conspirators* London, Jonathan Cape, 1928. \$3,700

8vo. Attractively rebound in olive green morocco, title gilt to spine; pp.255; a little fading along the spine, some very occasional foxing, an very good copy in a simple but skilled binding, with an authorial inscription to "the Governor" on page 1.

First edition. Isherwood's first novel, which he began at the age of 21, which depicts generational struggle and the slow deterioration of middle-class English life in the wake of the First World War. In his later fictionalized autobiography *Down There On A Visit*, Isherwood describes the reception of his novel as a 'flop', perhaps accounting for its relative scarcity in the Isherwood canon. Even rarer still, this particular copy is inscribed to "The Governor", or Andre Mangeot, the French violinist who gave Isherwood his first job, introduced him to Stephen Spender, and provided him a home in which to write the novel. Presentation copies of this work are rare, and sought after by collectors of his work, but even amongst the few known copies made out to colleagues, friends and associates, this is a particularly early example (dated May 1928).

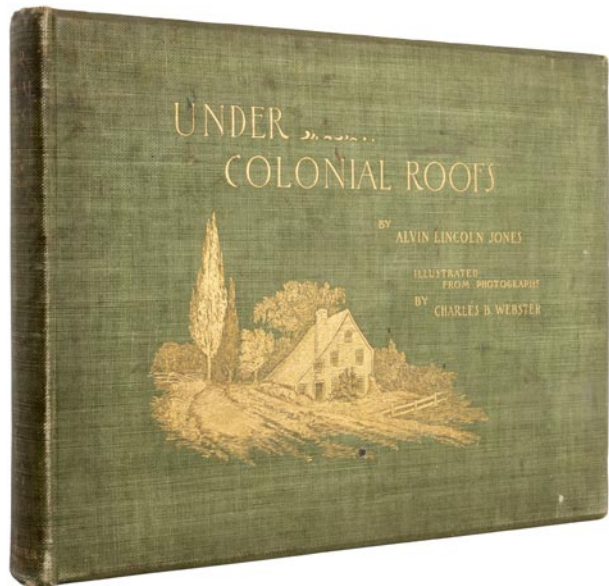
The full inscription reads "To the Governor, from his affectionate ex-secretary, the author — to remind him of happy days with the mud-coloured file."



48. JOHNSON, Lyndon Baines. *The Vantage Point. Perspectives of the Presidency 1963-1969.* New York: Holt, Rinehart and Winston, 1971. \$2,500

8vo. Original red cloth with dustwrapper; pp. xii + 636, b&w photos, 5 maps including one to rear endpapers, front endpapers with list of laws passed by LBJ; wrapper with slight chipping to top and glassine beginning to peel, otherwise very good indeed.

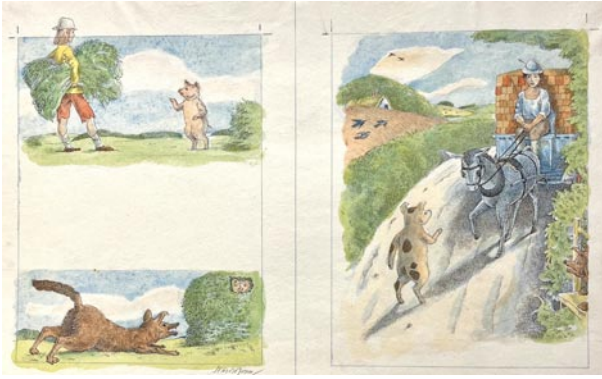
First edition, signed by Lyndon Baines Johnson to gilt bookplate on half-title. This is Johnson's own account of his controversial presidency. "This historic memoir...illuminates the enormous gulf between the simple virtues Johnson the man espoused and the conspiratorial politics Johnson the president employed. Tragedy shadowed his flawed presidency and it hovers over this dignified, self-serving 'perspective' like an old crony" (*Kirkus Reviews*).



49. JONES, Alvin Lincoln. *Under Colonial Roofs ...* illustrated by forty full-page Photogravure Plates from Negatives by Charles B. Webster. Boston, C.B. Webster, Publisher, [1894]. \$1,425

Oblong large 4to. Original green cloth with bevelled edges, illustrated and lettered in gilt, all edges gilt; pp. [vi], 237, 41 fine photogravure plates with tissue guards; cloth a little marked, otherwise very good.

Very uncommon and beautiful first edition. 'Even at this early date Jones expressed concern at the rapid disappearance of our early houses. The primary value of his book lies in the absolutely superb photographs' (Charles Wood). The first good photographic study of New England's historic houses was Alvin Lincoln Jones' *Under Colonial Roofs* which appeared in 1894. The pictures, which are of a high quality, show us many buildings that have since disappeared. The picture of the Paul Revere House, when compared to a modern view, gives us some idea of how drastic the 1907 restoration must have been. Jones' picture leads me to conclude that it is very easy to over-restore a building. I wonder what he/she thought of the coincidental restoration of the House of the Seven Gables! The 1894 version of the Paul Revere house is in fact very revealing, as is that of the Wells-Adams House, also in the North End, which would come down in the very same year that *Under Colonial Roofs* was published' (Donna Seger on streetsofsalem.com).



50. JONES, Harold (illustrator). [Kathleen LINES (editor)]. Original pen, ink, and watercolour illustrations for "Three Little Pigs" in *Jack and the Beanstalk; A Book of Nursery Stories*. 1960. \$575

Three adjacent watercolours on one sheet; images circa 13.5 x 8cm; 13.5 x 5cm and 13.5 x 16.5cm, signed in pencil by the artist, presented in an ivory-coloured acid-free mount, reproduced on pp. 120 and 121 of the published book.



51. JONES, Harold (illustrator). [Kathleen LINES (editor)]. Original pen, ink, and watercolour illustrations for "Sleeping Beauty" in *Jack and the Beanstalk; A Book of Nursery Stories*. 1960. \$450

Two adjacent watercolours on one sheet, both images circa 13.5 x 14cm; presented in an ivory-coloured acid-free mount, reproduced on pp. 72 and 73 of the published book.



52. JONES, Harold (illustrator). [Kathleen LINES (editor)]. Original pen, ink, and watercolour illustration for "Tom Tit Tot" in *Jack and the Beanstalk; A Book of Nursery Stories*. 1960. \$295

Original watercolour illustration, image size circa 13.5 x 18cm, presented in an ivory-coloured acid-free mount; reproduced on page 84 of the published book; small and pale yellow mark (5mm) to extreme edge of image, just within the border.



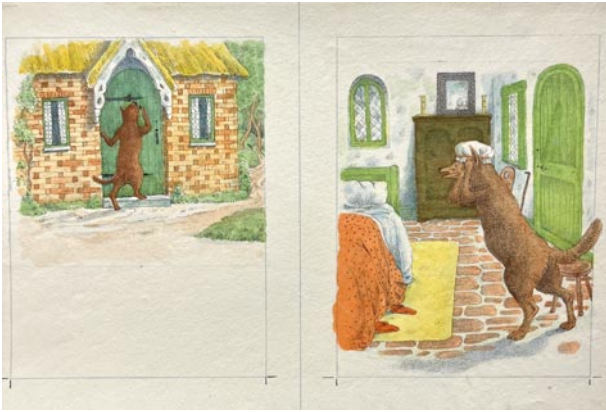
53. JONES, Harold (illustrator). [Kathleen LINES (editor)]. Original pen, ink, and watercolour illustration for "Tom Tit Tot" in *Jack and the Beanstalk; A Book of Nursery Stories*. 1960. \$375

Original watercolour illustration, image size circa 13.5 x 15cm, presented in an ivory-coloured acid-free mount; reproduced on page 83 of the published book.



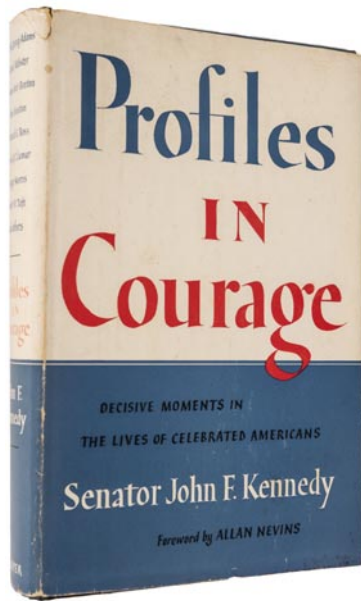
54. JONES, Harold (illustrator). [Kathleen LINES (editor)]. Original pen, ink, and watercolour illustrations for "Cinderella" in *Jack and the Beanstalk; A Book of Nursery Stories*. 1960. \$575

Two adjacent watercolours on one sheet, both images circa 13.5 x 15cm; presented in an ivory-coloured acid-free mount, reproduced on pp. 44 and 45 of the published book.



55. JONES, Harold (illustrator). [Kathleen LINES (editor)]. Original pen, ink, and watercolour illustrations for "Little Red Riding-Hood" in *Jack and the Beanstalk; A Book of Nursery Stories*. 1960. \$375

Two adjacent watercolours on one sheet, images circa 13.5 x 10.5 and 13.5 x 18cm; presented in an ivory-coloured acid-free mount, reproduced on pp. 62 and 63 of the published book.



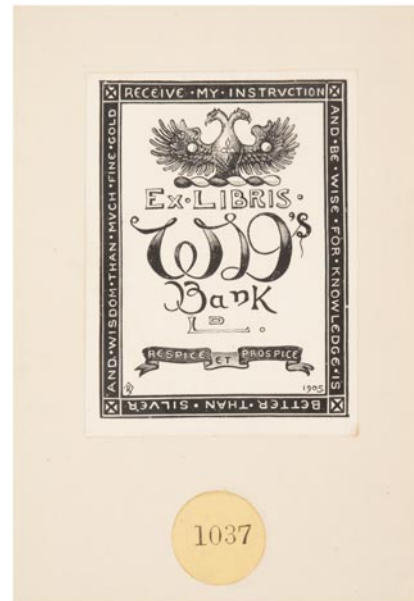
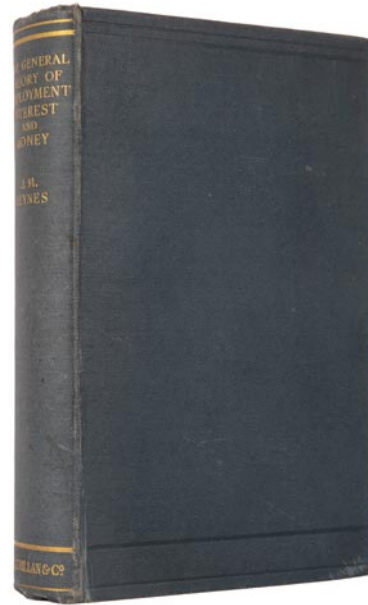
56. KENNEDY, John F. *Profiles in Courage: Decisive Moments in the Lives of Celebrated Americans*. New York: Harper & Brothers, 1956 \$1,250

8vo., original coated black cloth over blue boards; spine lettered and decorated in gilt; with price-clipped dust wrapper designed by Phil Grushkin; pp. [vi], vii-xix, [iii], 266; with 8 pages of black and white illustrations; boards rubbed at edges; spine ends compressed; jacket sunned at spine, with some light creasing and small closed tear to upper panel; very good.

First edition, as stated to the publication page.

A collection of short biographies describing acts of bravery and integrity by eight United States Senators. Kennedy had long been interested in the topic of political courage, beginning with his senior thesis at Harvard later published as *Why England Slept*. In it, he dissected his perceived failure of British political leaders in the 1930s to oppose popular resistance to re-arming, leaving the country ill-prepared for World War II.

Kennedy was elected to the House in 1946, and the Senate in 1952. This gave him personal experience in dealing with the conflicting pressures that legislators face, and when he took a leave of absence from the Senate in 1954 to recover from back surgery, it was to the study the topic of political courage that he dedicated his time, culminating in this work. Featured characters include John Quincy Adams, Sam Houston, and Daniel Webster.



57. KEYNES, John Maynard. *The General Theory of Employment, Interest and Money*. Macmillan and Co. 1936. \$2,300

8vo. Original dark green cloth, spine blocked in gilt; pp. [i, advert.] + xii + 403; bookplate of William Deacons Bank to front pastedown, spine a little sunned otherwise an exceptionally good copy, near fine.

First edition of the author's greatest and most influential work. It revolutionised the approach to unemployment and became the major framework in the formation of the Welfare State.

BY THE FIRST FEMALE NOBEL LAUREATE
FOR LITERATURE



58. LAGERLÖF, Selma (author). Nils Holgerssons Underbara Resa Genom Sverige. Första Bandet [and] Andra Bandet. [The Wonderful Adventures of Nils. First and Second Series]. Stockholm; Albert Bonniers Forlag. 1906 and 1907. \$5,550

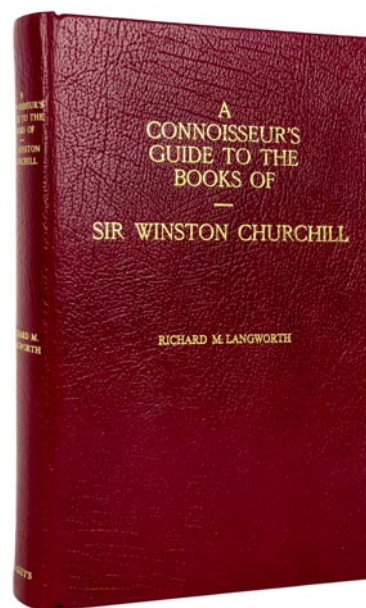
8vo.; 2 volumes; publisher's pictorial green wrappers, top edges rough, others untrimmed; pp. [iv], [1]-237; [iv], [1]-486 + [ii]; with photographic plates printed in half-tones throughout both books; very good copies, both volumes priced to the spine (Haft 3:50; Inb. 5 and Haft 3:50 and 7); the first 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 unscribed; 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 unscribed; **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.



59. [CHURCHILL] LANGWORTH, Richard M. A Connoisseur's Guide to the Books of Sir Winston Churchill. London: Brassey's, 1998. \$1,550

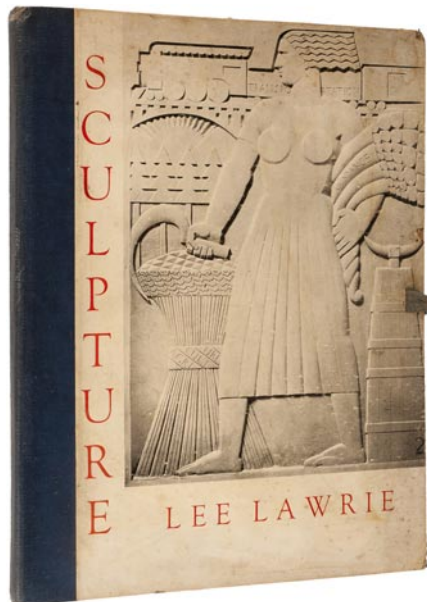
Royal 8vo. Full red morocco, spine and upper board lettered in gilt; gilt edges; marbled endpapers; pp. [vi], vii-xi, 372; **presentation copy, with author's signature to front fly leaf**; very light minimal rubbing to tips of corners, fine.

First edition, presentation copy, signed by the author to one of the front free endpapers. Just 50 of the presentation editions were produced, this being No. 40, dated '2 Sep '98'.

Langworth details Churchill's vast published texts, commenting on their value to both collectors and bibliophiles, and reminding readers of the British Bulldog's literary prowess as a winner of the 1953 Nobel Prize for literature.

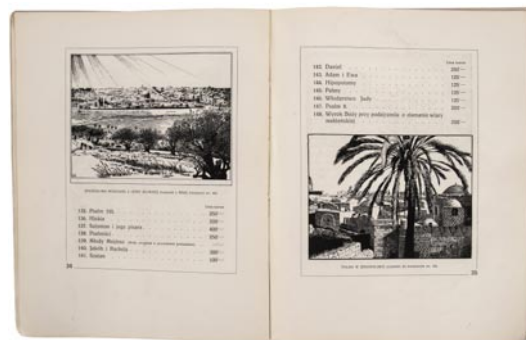
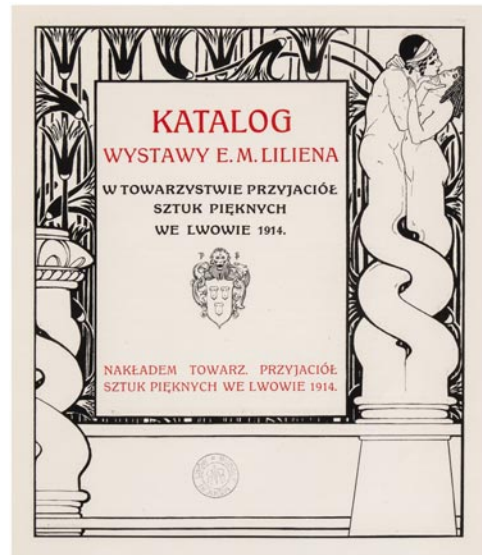
"I never planned to be a 'historian'", Langworth writes on his website. "[But] sleepless in Harrisburg, I began collecting stamps and founded the Churchill Study Unit, to investigate Churchill commemorative postage, in 1968. Three years later it became the International Churchill Society, a broader organization for anyone interested (pro and con) in Winston Churchill, his life and times, and editing its quarterly, *Finest Hour*..In 1981 the doorbell rang and Winston Churchill was standing there (figuratively). I had dug out an old box of stamps and picked up his wonderful autobiography, *My Early Life*: exaggerated, egotistical and not quite accurate, but in Harold Nicolson's words, "like a beaker of champagne." I revived the Churchill Society, moribund since 1975, and produced a new issue of its journal *Finest Hour*. Little did I imagine that by this small club would morph into an institution dedicated "to fostering leadership, statesmanship, vision and boldness among democratic and freedom-loving peoples through the thoughts, words, works and deeds of Winston Spencer Churchill," or that *Finest Hour* would grow to 64 pages, or that I would survive 140 quarterly deadlines." (*Richardlangworth.com*)

In 1998 Langworth was awarded a CBE for services to Anglo-American understanding and the memory of Sir Winston Churchill.



60. LAWRIE, Lee. *Sculpture*. Cleveland, Ohio: J.H. Jansen, 1936. \$625

4to. Original blue cloth-backed portfolio with cloth ties containing 8 page booklet and 48 unbound b&w photographic plates; portfolio a little rubbed, very good. First edition. Scarce. Lee Lawrie (1877-1963) is one of the foremost figures in American architectural sculpture. He worked on some of the most noted early twentieth century buildings in the United States, including the Rockefeller Center in New York, the Nebraska State Capitol, Los Angeles Public Library and the National Academy of Sciences in Washington D.C., all of which are depicted in these plates. These buildings were mostly developed in association with the architects Cram and Goodhue. His work developed from modern Gothic through Classicism to a kind of Art Deco, and all of these styles are represented here.



61. LILIEN, Maurycy [Ephraim Moses]. *Katalog wystawy E.M. Liliena w Towarzystwie przyjaciół sztuk pięknych we Lwowie 1914*. [Neue Photographische Gesellschaft A G Berlin-Steglitz], Nakładem Towarz. przyjaciół sztuk pięknych we Lwowie, 1914. \$2,500

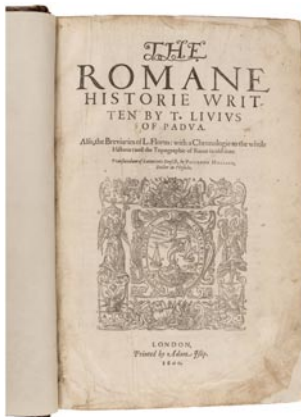
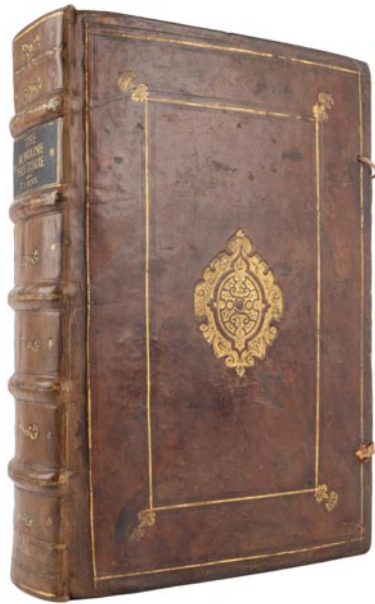
Small 4to (227 x 183 mm). Original illustrated wrappers; pp. 91, [4, advertisements], pp. 45 to 91 printed on yellow stock, with tipped-in frontispiece reproducing in photogravure an etched self-portrait of Lilien working at an intaglio press, numerous black-and-white reproductions in the text; backstrip missing, wrappers lightly dusted, corner of tipped-in frontispiece and front cover with vertical fold; otherwise very well preserved; *provenance*: neat collector's stamps Rudolf Mekicki of Lvov on front cover and on title, that of the architect Stanislaw Stefan Mekicki at the end, Julia Mierka Mekicka's bookplate inside front cover.

This is the extremely rare first exhibition catalogue of the first Zionist graphic artist and book illustrator, designer for the international Socialist movement (some of his designs were used even by US Socialists), and photographer of the iconic Theodor Herzl portrait. Born in Drohobicz (of later Bruno Schulz fame) in 1874 he travelled together with Boris Schatz between 1906 and 1918 to Ottoman Palestine, founded the Bezalel Academy of Arts and Design, and established the design style of Zionism and Israel.

Provenance: Rudolf Mekicki (1887-1942) was a Lvov heraldic artist, collector and designer of bookplates, book covers, bonds and banknotes who provided the institutions and collectors of the capital of Galicia with bookplates. His wife Julia, son (Stanislaw) and daughter (Krystina, died in 2010) continued in this tradition, designing and collecting bookplates.

Not in Thieme-Becker; OCLC locates copies in the Getty, and in NUKAT (including the Polish National Library); not in the Leo Baeck Institute (who have a Lilien collection), COPAC or the British Library.

FROM THE LIBRARY OF A KING-IN-WAITING

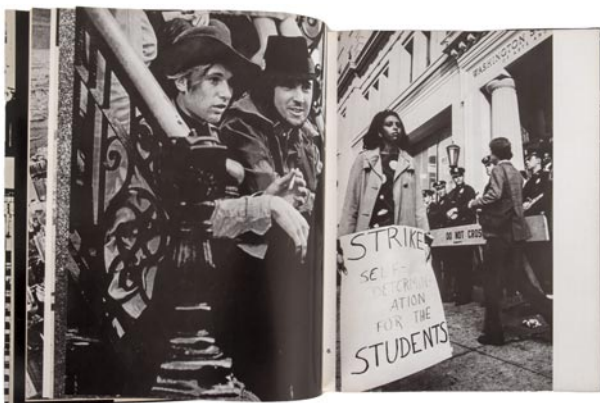


62. LIVY. The Romane Historie... Also. The Breviaries of L. Florus: with a Chronologie to the whole Historie: and the Topographie of Rome in old time. Translated out of Latine into English, by Philemon Holland, Doctor in Physicke. *Adam Islip*. 1600. \$22,175

Folio. Contemporary full calf with gilt lozenges, borders and devices of fleur-de-lys with crowns to sides, sometime sympathetically rebaked and ties renewed, spine with gilt raised bands, centre tools and black morocco gilt lettering piece; pp. [10] + 1-804, 809-1351, 1354-1403, [43], woodcut to title page, woodcut portrait of Elizabeth I to verso of title page, woodcut portrait of Livy on verso of A4, woodcut head- and tail-pieces and initials throughout; occasional ink marginalia, a little browning mainly to margins, paper repairs to bottom corners of first three leaves not affecting text, generally very good. *Provenance*: attributed to the library of **Henry Frederick, Prince of Wales** (1594 - 1612), the eldest son of James I who would have succeeded to the throne instead of Charles I had he not died at the age of 18 of typhoid fever. He was considered to be a promising king-in-waiting and was known for his academic brilliance. He amassed a library of more than 1000 books, many of which were stamped with the same fleur-de-lys and crown device as we see on this binding (see stamps 14, 15, 23 and 29 at <https://armorial.library.utoronto.ca/stamp-owners/HEN004>).

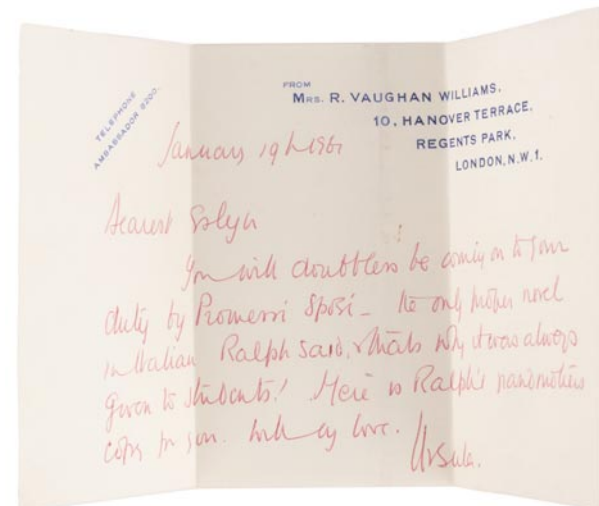
First edition of the first complete translation of Livy into English. Philemon Holland was one of the foremost translators of the time and showed a great facility in rendering the Latin into accessible English. His later edition of Pliny was one of Shakespeare's sources for *Othello* and Kenneth Muir, in *The Sources of Shakespeare's Plays* (1977), suggests that Book 2 of Holland's Livy could have been partly behind *Coriolanus*. The Livy was his first published translation. "Holland claimed to have written the whole manuscript with the same pen—a monumental pen," says Fuller, which 'he solemnly kept,' and which ultimately was enclosed in silver by a lady of his acquaintance" (*ODNB*). Holland's Livy later became an important text during the English Civil War for constitutional theorists such as Sir Francis Nethersole, Leveller polemicists and Royalist pamphleteers because of the book's multi-faceted descriptions of the transition of the Roman monarchy to a consular republic. That makes the association with the deposed king's elder brother even more piquant.

Pforzheimer 495; *STC* 16613.



work that it “is not about New York, nor the city nor the New York State. I have photographed the people amongst whom I have lived in 1968 and those places that interested me for some reason. In the book there are no images of famous buildings, machinated American households, bank associates, billionaires, female shop assistants, light, shade and many other things. (...) I lived in the East Village amongst them: hippies, artists, students. The studio of Tom Wesselmann was in the neighbouring street, a few corners away Andy Warhol’s Factory, the greengrocery was opened at night as well and there was the smell of incense in the streets. I felt very well between them.”

New York, New York, with its rough, raw and uninhibited depictions of city life, went on to have a profound impact upon Hungary’s underground art scene.



63. LÖRINCZY, György *New York, New York Budapest: Magyar Helikon, 1972.* \$1,250

4to., original leatherette publisher’s boards embossed with title in gold to upper cover; lettered in gilt to spine; in the original pictorial black and white dust jacket; pp. 128, including 95 numbered black and white photographs (+1, unnumbered); folding contents to rear; two printed in blue on tracing paper; corners slightly bumped; the leatherette beginning to peel along the spine; else a very good to near-fine copy in like jacket which has just a slight crease to the lower panel.

First, limited edition, this numbered 1422. with text in Hungarian. Many of the photographs have been solarised, a technique of editing the exposure to light, not commonly found in the late 1960s when these were taken.

A series of experimental images showing the people and street life of America’s most populous city. The Lőrinczys had travelled to New York in 1968, at a particularly lively time in US history, and spent their days roaming the city and attending parties. The photographer wrote of his

Mrs R. VAUGHAN WILLIAMS, 10 HANOVER TERRACE, LONDON NW1 AMBASSADOR 8200
 hand matter - me how to deal with
 many nice green leaves & show some
 150! Much love to your mother - which
 - some with so love, which love again
 11
 It's quite all right - it belongs
 to R's grandmother rather than his
 mother. R. never read it, I'm
 afraid. Wh. wd be worse? wanting a
 small football & getting an advertisement, or
 vice versa? but you'll never be
 mail-ordering from Italy I expect, so it

64. MANZONI, Alessandro. I Promessi Sposi. Storia Milanese del Secolo XVII. Signed by Caroline Darwin, with two ALS notes from Mrs R. Vaughan Williams. Paris: Baudry, 1827. \$3,100

Small 8vo., 3 Vols; attractive period binding of half vellum over aqua paste-paper boards; spine decorated in gilt with contrasting red leather label gilt; red speckled edges; pp. [vi], 2-305, [i]; [v], 2-319, [i]; [v], 2-362 [ii]; a lovely set, slightly splayed from the vellum, with some all-over dust soiling, particularly affecting Vol III of the set; a little rubbed, and some light spotting to the prelims, particularly the final few pages of Volume I, and the first and last few of Volume II and III; still a very up-together set, tightly bound. *Provenance*: signed by Caroline Darwin, Darwin's sister, to the front paste-down of Volume I. Together with two autograph notes from Ursula Vaughan Williams, wife of the composer who was the great nephew of Charles Darwin.

Third Baudry edition, published in the same year as the first Milan edition.

The Betrothed, most "famous and widely read novel in the Italian language" (*Colquhoun: Manzoni and his Times*) was an instant success upon publication. It was originally published on 15 June 1827, after two years of corrections and proof-reading. Upon Manzoni's own insistence, it was initially published in the Lombardic dialect, before being revised for republication in 1842, with the regionalisms removed.

No fewer than nine editions subsequently appeared from as many publishers in the first year of publication. A number of these were piracies. This Italian language Paris edition was itself reprinted several times.

The association is an interesting one. It seems it was once in the possession of Caroline Darwin, before at some point passing through the Library of the Vaughan Williams'. One note claims: "it belonged to R's grandmother & then his mother. R never read it, I'm afraid." In another, however, she writes: "the only modern novel in Italian Ralph said, that's why it was always given to students!"

A fascinating association copy of a pinnacle of Italian Literature. In Italy the novel is considered a true masterpiece and a basis for the modern Italian language.



65. MARCO POLO. The Travels of Marco Polo, a Venetian in the Thirteenth Century: Being a Description, By That Early Traveller, of Remarkable Places and Things in the Eastern Parts of the World. Translated From the Italian, With Notes, By William Marsden, F.R.S London, Printed for the Author, by Cox and Baylis, 1818. \$2,500

Large 4to. Re-backed contemporary full calf, spine ornamented in gilt and with red morocco lettering-piece, boards with double-fillets in gilt, marbled endpapers; pp. [2], lxxx, 781, [2, errata], engraved folding map; very light rubbing to extremities, a little offsetting from map to title-page, minimal toning or spotting internally only in places, a very good copy.

First full translation into English of Ramusio's account of Polo's travelogue. The orientalist and numismatist William Marsden wrote extensively on oriental languages, literature and culture and is best known for his *History of Sumatra* published in 1783. Colonel Yule who published a new translation in 1871 'says that Marsden's edition must always be spoken of with respect, though much elucidatory matter has since come to light' (DNB). This edition contains clarifications of obscure passages, aligns the geography with modern knowledge and palace names, as well as providing a good index and a history of the dissemination and translation of the corpus first collected by Ramusio.



66. MARQUEZ, Gabriel Garcia Cien Anos de Soledad [One Hundred Years of Solitude] Buenos Aires: Editorial Sudamericana, 1967. \$4,625

8vo., paperback wrappers, pp. [vii], 10-351, [i]; lacking the front free endpaper, binding creased and used, but still in very good condition, some light chipping to the spine ends, and small stains to the lower cover; scarce.

First edition, one of just 8,000 copies, in the original Spanish.

One Hundred Years of Solitude is often considered to be Marquez' masterpiece. Along with *Love in the time of Cholera*, it was certainly a seminal work which set the stage for his 1982 Nobel Prize for Literature. However, when it was published in the late 1960s, it was not considered to be particularly groundbreaking. In fact, Marquez' previous two books had sold fewer than 2500 copies in total, and the response to this work was somewhat overwhelming for both the author, and his publisher.

The story tells the tale of seven generations of the Buendía family, but the plot also covers one hundred years of turbulent Latin American history, from the postcolonial 1820s to the 1920s. In his magic realist style - a style which was, at the time, just beginning to come to the fore in Latin American literature - Marquez combined "imaginative flights of fancy with social realism to give us images of levitating priests, flying carpets, a four-year-long rainstorm, and a young woman ascending to heaven while folding sheets."

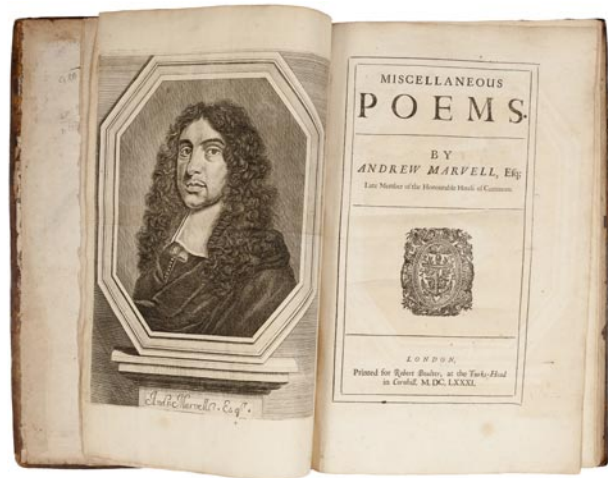
The book appeared in English in 1970, and since its initial publication has been translated into 46 languages. It has sold more than 50 million copies.

67. MARTIN, George R. R. A Game of Thrones *New York: Bantam Books, 1996.* \$1,550

8vo., quarter black cloth over boards; author's signature embossed to upper board; spine lettered and decorated in silver; map endpapers showing 'The North' and 'The South'; dust jacket printed in silver and blue (\$21.95); boards scuffed at extremities, with rear corner showing through to boards beneath; jacket with some light creasing but otherwise fine.

First edition, signed by the author in red ink to the decorative title page.

The first in Martin's epic fantasy series,



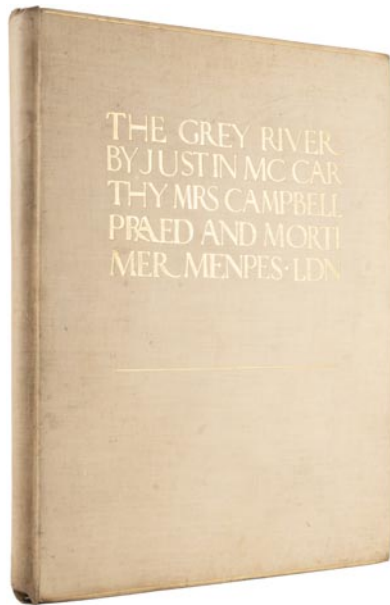
68. MARVELL, Andrew. *Miscellaneous Poems.* London: Printed for Robert Boulter at the Turks-Head, 1681. \$18,500

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

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

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

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



Of this book 230 copies only are printed, of which 30 copies are for presentation. This copy is No 101

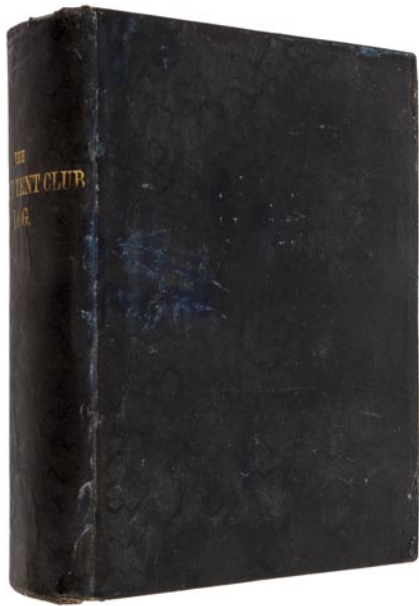


69. MCCARTHY, Justin; Mrs Campbell Praed; Mortimer Menpes. *The Grey River*. London: Seeley and Co. Limited., 1899. \$2,200

Folio. Publisher's buckram cloth, front board lettered and ruled in gilt; edges untrimmed; pp. iv, 87; with 12 plates of signed sepia dry-point etchings by Menpes; light rubbing to extremities, and creasing to tail of spine; a little sunning to spine, with marks to both boards and spine; discolouration to endpapers; ownership inscription in ink to front fly-leaf; a few spots throughout; very light offsetting from plates, a very good copy of this exceptionally rare work on London.

First edition. A print run limited to 230 copies, 30 copies for presentation, this being No. 101. This volume contains 12 wonderful illustrations, each signed by the artist. The accompanying text provides a poetic and nuanced impression of London.

'As [the authors] came to know London, each in his and her way, the wonder grew and strengthened. There was a richness greater than they had dreamed of ... only the phrase 'falling in love' expresses this first realisation of London' (p. 2).



70. MEERUT TENT CLUB. The Meerut Tent Club Log. A reprint of the records of the Meerut Tent Club from its formation to the present time. *Meerut: The "Official" Machine Printing Press.* 1899. **\$1,000**

8vo. Original black cloth, gilt lettering to spine; pp. vi + 820; binding rubbed, internally very good. *Provenance:* bookplate of Helperby Hall in Yorkshire to front pastedown. A copy of the spoof ancient text on pig-sticking used by Baden-Powell in his book is tipped in to the ffep and bears the signature of E. Clive Coates, 15th Hussars, dated 2nd April 1902. Coates (1879 - 1971), later known as Sir Clive Milnes-Coates, was a baronet who served first in Meerut, where he joined the Tent Club, and later with the Royal Artillery in the First World War. Helperby was his ancestral home. Taped in to the rear of the book are three letters written to Coates in 1952, as he was trying to track down the Tent Club's original papers. The second of these letters is from the great pig-sticking author Sir Alexander Wardrop, by this time very advanced in years: "My sight is not very good now, ½ I can read nothing and type by touch alone without knowing what mistakes I make [sic]". His very touching letter points Coates in the direction of the Royal Artillery Institution, the librarian of which confirms, in the third letter, that the records had been given to the British Field Sports Society in the February of 1952.

First edition thus. Very scarce. This comprehensive round-up of the first thirty three years of the Merrut Tent Club confirms Baden-Powell's prowess as pig-sticker - he won the Kadir Cup in 1883 - and the enormous popularity of this sport amongst British officers in the Raj. Every excursion is described in detail, and in heroic terms.

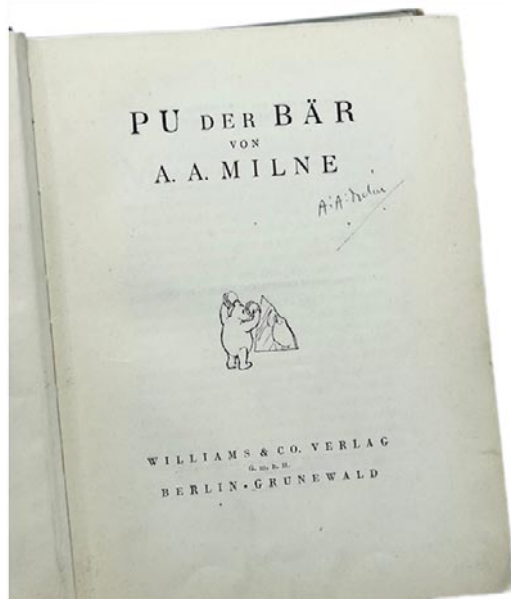
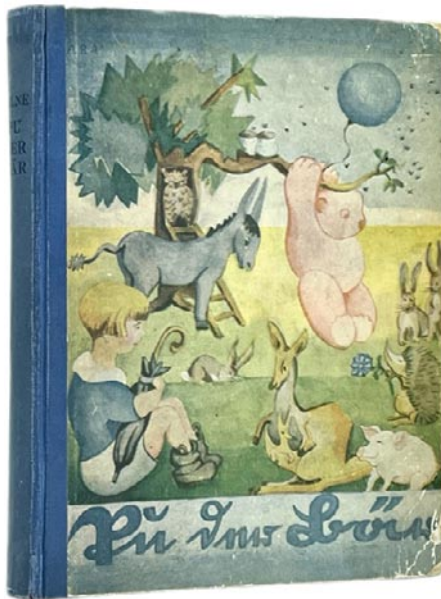


71. MILNE, A.A. (author). E.H. SHEPARD (illustrator). [The Pooh Quartet] *When We Were Very Young*; *Winnie-The-Pooh*; *Now We Are Six*; *The House At Pooh Corner.* London; *Methuen & Co. Ltd.* 1924; 1926; 1927 and 1928. **\$67,750**

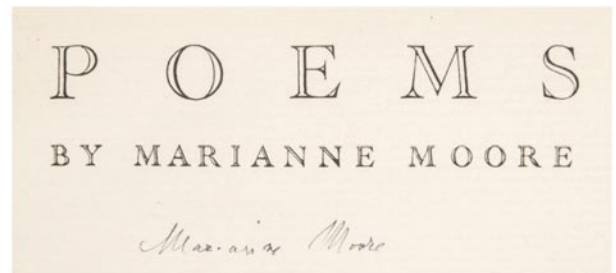
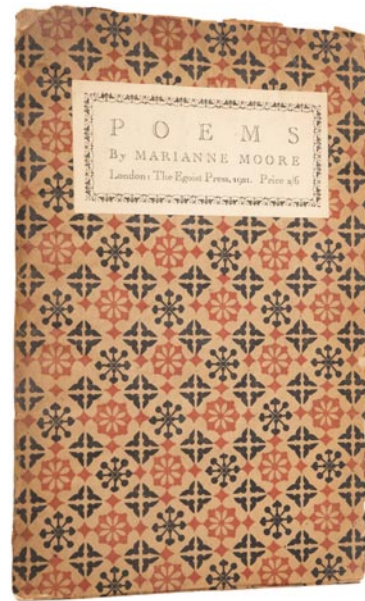
8vo.; 4 volumes; original publisher's royal blue; forest green, crimson and salmon pink cloth, respectively, pictorially decorated in gilt, top edges gilt, plain endpapers in *When We Were Very Young* and pictorial endpapers in the others, each volume protected by the original pictorial dustwrapper; pp. [x] + 99; [viii], ix-xi + [v] + 158 + [ii]; x + 103 + [i]; xi + 178; illustrated throughout all volumes in line and silhouette by Shepard; fine and remarkable copies preserved in exceptional condition in pristine original dustwrappers.

First editions. Each volume double-signed in ink to the title-page by both A.A. Milne and E.H. Shepard. A rare and matchless survival.

SIGNED BY MILNE

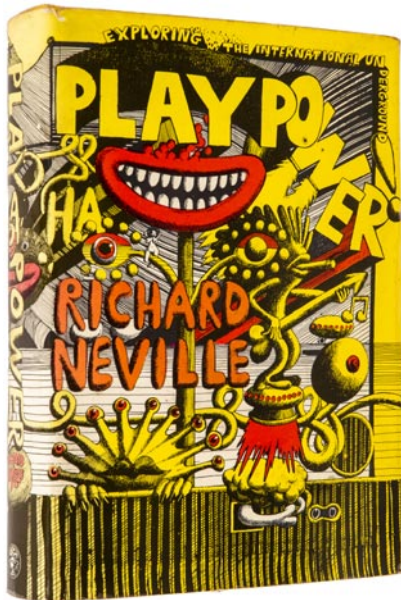


72. MILNE, A. A. (author). E.H. SHEPARD (illustrator). *Pu Der Bär*. Berlin-Grunewald. Williams & Co. Verlag. [1930]. \$1,500
 Square 8vo.; publisher's mid-blue cloth-backed pictorial boards printed in colours to upper board with a vignette in blue of Winnie-The-Pooh to lower cover, lettered in blue to spine; pp. [v], 6, vii-x, [II]-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".



73. MOORE, Marianne. *Poems*. The Egoist Press. 1921. \$2,280
 8vo. Original stiff patterned wrappers, printed title-label at centre of front wrapper; pp. 23 + [I]; light chipping to extremities, all edges trimmed, hinges reinforced, front pastedown with evidence of removed bookplate; very good.
 First edition signed by Marianne Moore to title page, along with manuscript corrections: "A" added in manuscript to title of "Talisman" on Contents page, same correction added at p. 9; manuscript correction "es" added to "glass" in fourth line of "Those Various Scalpels" on p. 7 (this last correction also found in two presentation copies from Moore: the Rechler copy and the Trinity College copy).
 This fragile little book, Moore's first published collection, was issued without her knowledge or permission by her friends Hilda Dolittle and Winifred Ellerman (the poet H.D. and the novelist Bryher, respectively). She was outraged, disapproving of both the selection and the title, although apparently the binding, typography and paper passed muster. Given how much Moore hated the publication of this book, it is extremely rare to find a copy signed by her.
 The collection comprises 24 poems that had been published in the journals *The Dial*, *Contact* and *The Egoist*, and includes the first and longest version of her most famous and much revised work 'Poetry': 'I too, dislike it: there are things that are important beyond all this fiddle'.

NICHOLS' "PERSONAL" COPY, INSCRIBED

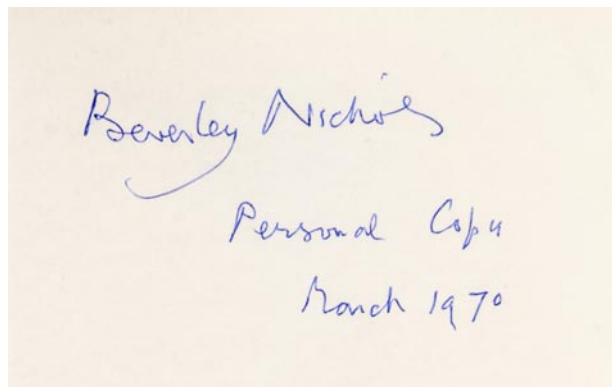
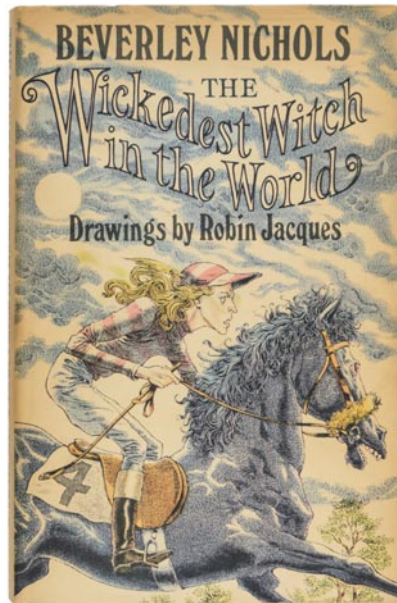


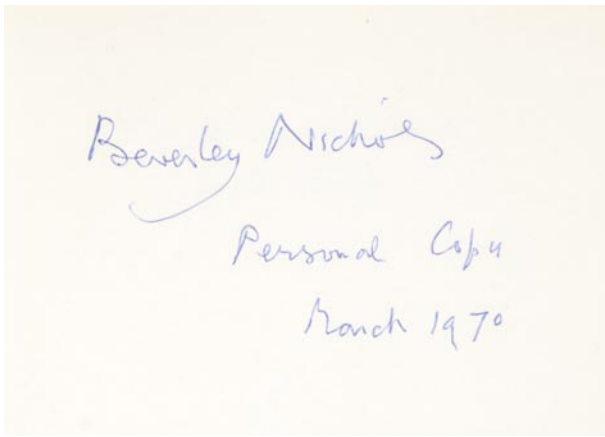
74. NEVILLE, Richard *Play Power* London: Jonathan Cape, 1970. \$315

8vo., original yellow publisher's cloth, black lettering and publisher's device direct to spine; upper edge black; with the original full colour 'Headopoly' poster included in pocket to rear board; dust jacket in black, red and yellow, designed by Neville; jacket lightly faded along the spine; a few small brown spots to reverse; edges of boards a little browned and spotted, with a small dink to the lower edge of upper board, and another to the front paste-down; endpapers lightly offset; a very good, and uptogether copy.

First edition.

An exhaustive compendium of anecdotes about the Underground scene, mainly from 1967 to early 1970, from the founding father of *Oz Magazine*. In it, "he reports on the wild pot-trail hippies: their impact on primitive village communities (selling a life-style in exchange for trinkets), their disownership by consular officials and incarceration in outpost dungeons. It is an account of a truly international community, which has united and lost, in Neville's words, 'nothing but their passports'". (*Dust Jacket*).



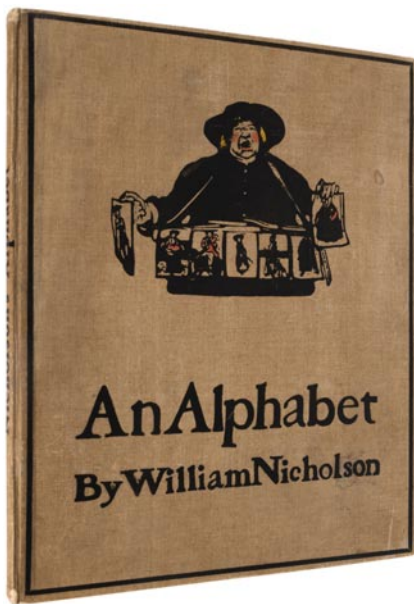


75. NICHOLS, Beverley (author). Robin JACQUES (illustrator). *The Wickedest Witch in the World. A Story for Children of All Ages.* London; W.H. Allen. 1971. \$865

8vo. Original ivory paper-covered boards, boldly lettered in gilt to spine, preserved in pictorial dustwrapper; pp. [iv], 5-191; with full-page plates throughout in line by Robin Jacques; a very fresh clean copy in crisp, unclipped dustwrapper (£1.30) with no wear but some overall toning; scarce.

First edition; the author's own copy which is inscribed by Beverly Nichols to the front free endpaper in ink, "Beverly Nichols, Personal Copy, March 1970". Interestingly the book was published in 1971, so it is not clear what the explanation is for the author predating it here, it might have been a simple mistake or reflect the date of the writing of the story.

This work is more commonly found as a Knight Reader, issued at the end of the 1970s. The author, essayist, journalist and playwright John Beverley Nichols was a huge celebrity in his day and became a much-loved public figure who was probably best known for his writings about gardening. Alongside mystery novels, works of non-fiction, plays, and newspaper and magazine articles, Nichols wrote four wonderful children's books which are adored by those who grew up with them. This is the last of those, preceded by *The Tree That Sat Down* (1945); *The Stream That Stood Still* (1948), and *The Mountain of Magic* (1950).



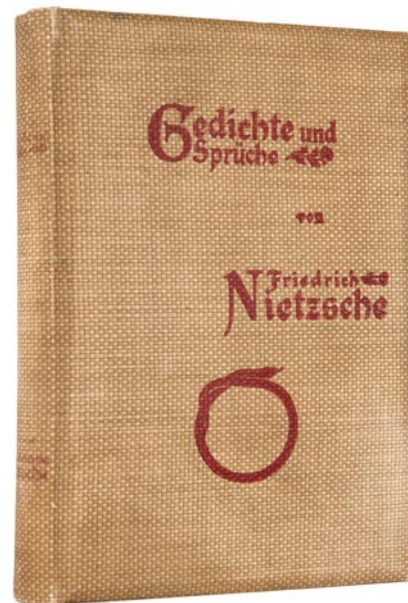
76. NICHOLSON, William (artist). *An Alphabet.* London; William Heinemann. 1898. \$3,100

Folio; publisher's oatmeal wide-weave cloth lettered in black to spine and boldly panelled and decorated in black and colours to both covers, all edges gilt, original brown endpapers; with pictorial title-page and a total of 26 alphabet

plates beautifully lithographed in colours (rather than printed as woodblocks in the ordinary edition) and tipped in at the inner gutter between leaves of brown guard paper; a wonderful copy displaying virtually no external wear, none of the commonly-found knocking to corners, and only with one small 1cm spot to upper board, and small abrasions to lower forecorner tips, just exposing board, internally crisp and fresh with all plates fine and unfoxed and with minimal spotting to brown interleaves (which are invariably heavily mottled).

First edition, the superior and impressive *Library Edition* of Nicholson's celebrated Alphabet, for which the precise limitation is, apparently, unrecorded, although though it is known that 150 copies were ordered for the American market. The plates in this edition are printed on good quality laid paper. *An Alphabet* has become a scarce book largely because copies are often broken up for the plates. The ABC runs as follows: A was an Artist; B for Beggar; C for Countess; D for Dandy; E for Earl; F is for Flower Girl; G for Gentleman; H for Huntsman; I for Idiot; J for Jockey; K for Keeper; L for Lady; M for Milkmaid; No for Nobleman; O for Ostler; P for Publican; Q for Quaker; R for Robber; S for Sportsman; T for Trumpeter; U for Urchin; V is for Villain; W for Waitress; X for Xylographer; Y is for Yokel, and Z is for Zoologist. 'A for Artist' is a self-portrait of Nicholson.

Campbell 25B.



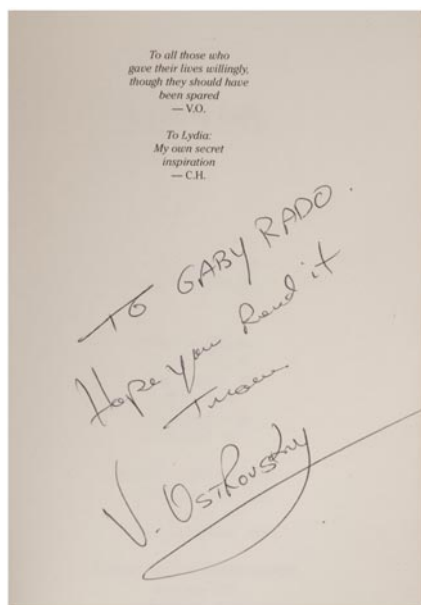
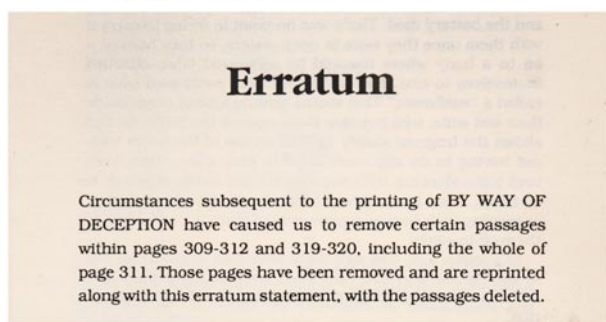
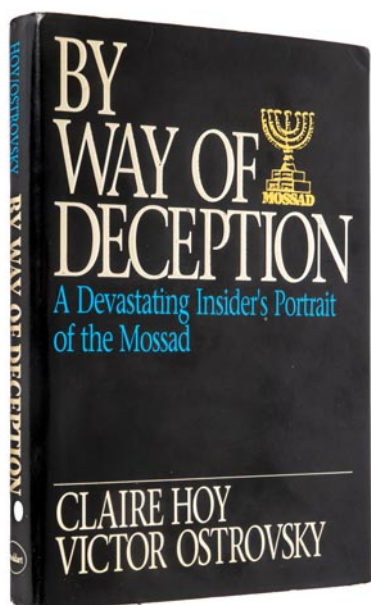
77. NIETZSCHE, Friedrich *Gedichte und Sprüche* Leipzig; Druck und Verlag von C. G. Naumann, 1898. \$1,550

12mo., publisher's beige woven buckram, lettered and decorated with 'uroboros' snake design in red to upper board; beveled edges; backstrip lettered in red (faded); all edges red; decorative floral endpapers; pp. [v], vi-xxii, [iii], 4-203, [xiii, ads]; slightly marked and worn at corners and along spine; previous ownership name to title; evenly toned throughout with some very light cracking to the hinges; a superior copy, nonetheless.

First edition. This book was made available in four different bindings and a total of 1,000 copies were printed. Edited by Nietzsche's sister, Elisabeth Förster-Nietzsche.

Gedichte und Sprüche (Poems and Sayings) is Nietzsche's complete collection of poetry, published just two years before the author's untimely death, and in the same year in which he experienced his very public mental breakdown. It includes *Poems from Childhood and Youth*, *Aphorisms from his works and notes (1882-1886)*, *Fragments from his 'Medusa' hymns*, and *Fragments related to Zarathustra*.

Genuinely rare, in any binding.



78. OSTROVSKY, Victor, and Claire HOY. *By Way of Deception. A Devastating Insider's Portrait of Mossad.* [Toronto], Stoddard, [1990]. \$1,000

8vo. Original boards with dust-wrappers; pp. xii, 371; near-fine.

Rare first edition, presentation copy, inscribed and signed by Ostrovsky to Gabi Rado on the printed dedication leaf, pages 309-312, 319-320 and 311 excised (censorship), but reprinted on good paper stock on one concertina-folded sheet, this tipped in at front fly-leaf. The book caused more than a stir, as the young Canadian-Israeli Mossad operative had enough and published this book, which was controversial and censored. It is an insider's account of Mossad tactics and

exploits. Possibly the most important and controversial book of that genre since *Spycatcher*.

Provenance: Gaby Rado was an investigative British television journalist (born in Budapest in 1955) who died in 2003 in Iraq, falling from a building.

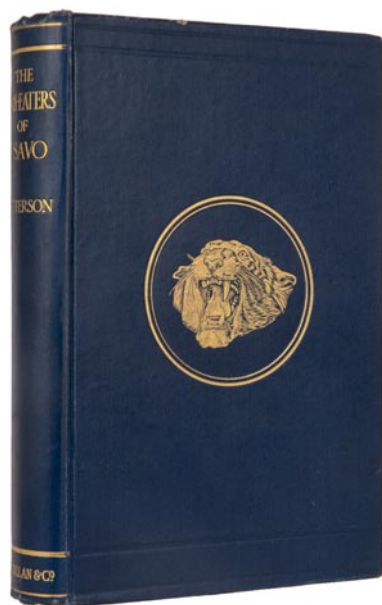


79. OVERTON FULLER, Jean. *Madeleine. The Story of Noor Inayat Khan, George Cross, M/B.E., Croix de Guerre with Gold Star ... With a Foreword by Selwyn Jepson.* London, Victor Gollancz, 1952. \$3,275

8vo. Original blue cloth, spine lettered in gilt, with the original illustrated dust-wrappers (not price-clipped) and printed belly band (or wrap-around); pp. 192, portrait frontispiece, minimal spotting to belly band, otherwise near-fine and unread.

Very rare first edition. 'Noor Inayat Khan, a descendant of the legendary Tipu Sultan, was a secret agent in the Second World War. She was infiltrated into France by the Special Operations Executive (SOE), Churchill's secret organisation that sought to "set Europe ablaze". Armed with only a false passport and a pistol, the beautiful and gentle Noor became the first woman radio operator to be sent to occupied Paris. However, she was betrayed and captured by the Germans. Despite being repeatedly tortured and interrogated, she revealed nothing. She was executed by an SS officer on September 13, 1944, at Dachau Concentration Camp. She was only 30. Britain posthumously awarded her the George Cross for her extraordinary bravery, and France honoured her with the Croix de Guerre' (Noor Inayat Khan Memorial Trust website). Oxford Dictionary of Biography sums up her wartime service as follows: 'Of the thirty-nine women SOE agents who served in France, Noor was one of thirteen who died in the performance of her duty. In spite of the terrifying circumstances she faced - for which she was perhaps not best suited or adequately trained - she acted with great determination and integrity and she courageously protected her colleagues and her organization to the end. Noor Inayat Khan stands as both an impressive example of an unusual and important aspect of women's contribution to the allied war effort, and a necessary reminder of the dark side of the too often glamorized world of espionage and covert action (Deborah E. Van Seters). - Jean Overton Fuller (actress, friend of Dylan Thomas, painter, biographer, poet, mystic; 1915-2009) had been a friend of Noor, and 'In April 1949, after the death of her friend, Noor Inayat Khan, was confirmed by a posthumous George Cross. Despite official warnings, in August 1949 Jean travelled

around France to make further enquiries. She interviewed members of the SOE network and visited Avenue Foch. In 1950, Miss Fuller travelled to Germany to interview Noor's arresting officer and the ex-Governor of Pforzheim Prison, where Noor had been kept in solitary confinement before her death in Dachau Prison' (<http://www.jeanovertonfuller.com/>).

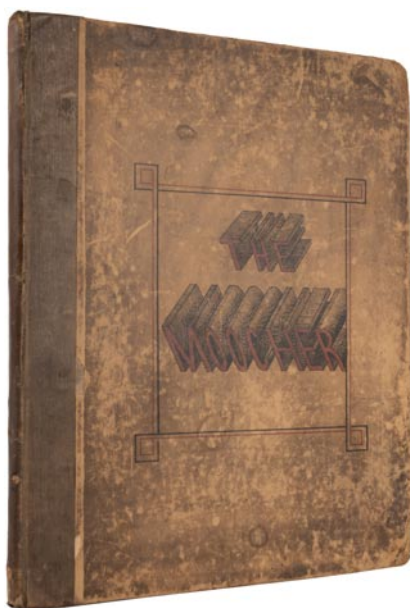


80. PATTERSON, Lieut.-Col. J.H. *The Man-Eaters of Tsavo; And Other East African Adventures.* With a Foreword by Frederick Courtenay Selous. *Macmillan and Co.*, 1921. \$445

8vo. Original blue cloth, gilt vignette of lion to front, gilt lettering to spine; xx + pp. 338, with a photographic frontispiece, and illustrations throughout; very good. *Provenance:* bookplate of Anita Loos (1888-1981), actress, writer of *Gentlemen Prefer Blondes*, and unexpected owner of this classic on big game hunting.

New edition. "No lion story I have ever heard or read equals in its long-sustained and dramatic interest the story of the Tsavo man-eaters as told by Col. Patterson." (foreword by F.C. Selous). Czech: "This has been in print almost continuously since 1907."

Czech p. 126.

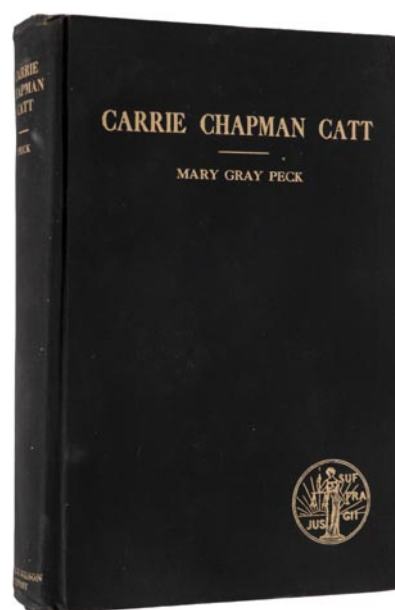


81. PEARS, Edmund R.; Frederick W. I. Airey; Frank H. Peyton. *The Mocher.* *Privately printed: Photo-lith by C. F. Kell, Castle St. Holborn, [c. 1880].* \$2,175

Small 4to. Quarter brown cloth over paper boards; front board printed in burgandy and black; pp. [iv], 88; text lithographed from handwritten issues; with numerous illustrations by Airey; rubbing to cloth spine and boards, especially at extremities; free endpapers have been trimmed; internal hinge of upper board expertly repaired; a discolouration to title, with light even toning to paper stock, a good copy of this incredibly rare newsletter published aboard the Navy ship *Minotaur*.'

First edition. The '*Minotaur*' *Monthly Moocher*, a small on-board publication of a newsletter. This volume contains the lithographed text from the hand-written issues distributed on-board, running from October 1879 to April 1880. This privately-printed collection of the journals contains an abundance of wit and quips, including an article titled *The Gunroom Alphabet*: 'D stands for Dillon, he's fond of his duff, no posterior to speak of, but plenty of 'fluff' (p. 58).

HMS *Minotaur* was the lead ship in the *Minotaur*-class of iron-clad armoured frigates and was launched in 1863. Pears and Peyton were midshipmen, while Airey was a clerk.

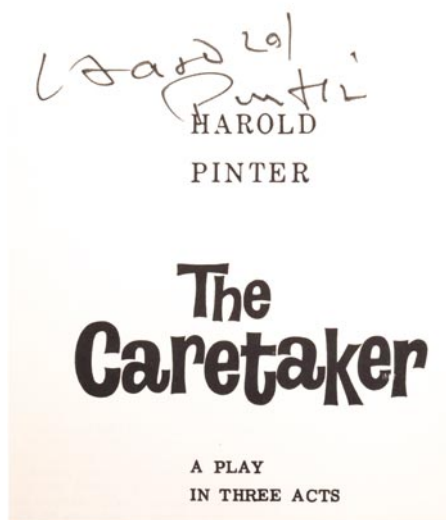
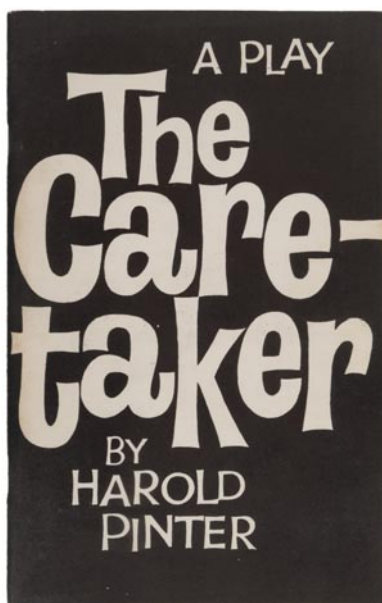


82. [CATT, Carrie Chapman]. PECK, Mary Gray. *Carrie Chapman Catt. A Biography.* *New York: The H.W. Wilson Company.* 1944. \$875

8vo. Original black cloth, gilt lettering to upper board and spine; pp. 495, frontispiece and illustrations; very good. *Provenance:* signed to front pastedown by Carrie Chapman Catt and Mary Gray Peck. From the library of George V. Denny, Jr. (1899-1959), broadcaster and host of "America's Town Meeting of the Air."

First edition. This is the biography of one of the most important figures in the American women's suffrage movement. Carrie Chapman Catt (1859-1947) succeeded Susan B. Anthony as the head of the National American Woman Suffrage Association in 1900. She developed a two-prong campaign which came to be known as Mrs. Catt's "Winning Plan" and which sought passage of a federal suffrage amendment while continuing to push for winning suffrage for women on a state level. Her tact and statesmanship won over Woodrow Wilson and other influential politicians. She cleared the path for the 19th Amendment by leading the NAWSA in a campaign in 1917 to unseat four unsympathetic senators and her life's work culminated in 1920 with the ratification of the Nineteenth Amendment giving women the vote. According to NAW, "To Mrs. Catt more than any other single figure beside Susan B. Anthony, American women owe their right to vote." (NAW I, pp. 309-313. Wheeler, *One Woman, One Vote*, pp. 295- 315).

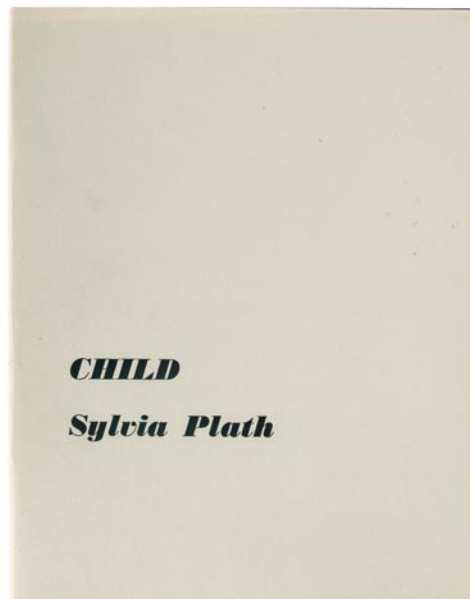
POWER, ALLEGIANCE, INNOCENCE, CORRUPTION.



83. PINTER, Harold *The Caretaker*. (signed) *Encore Publishing Co Ltd., [1960].* \$2,500

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

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



84. PLATH, Sylvia (author). *Child*. Exeter; Rougemont Press. December 1971. \$125

Slim 4to.; publisher's turquoise card covers printed in black with pale green dustwrapper printed in forest green, hand-sewn; pp. [8]; half-title and title printed in dark green and black with facsimile page after Plath's original manuscript; a fine copy, both externally and internally, without ownership marks or inscription.

First edition, printed by Eric Cleave at the Rougemont Press in Exeter. Limited to only 300 copies for distribution with an additional 25 copies for private use. This an out-of-series and unnumbered copy.

The poem is written from the perspective of a mother. Plath's younger child Nicholas was only a year old when the poem was written and her relationship with Ted Hughes was under intense pressure. The short poem "Child" conveys her undeniable love for her children and her disappointment and hopes about providing a better life for him and for her daughter Frieda.

Your clear eye is the one absolutely beautiful thing.

I want to fill it with colours and ducks,

The zoo of the new.

Whose names you meditate -

April snowdrop, Indian pipe,

Little

Stalk without wrinkle,

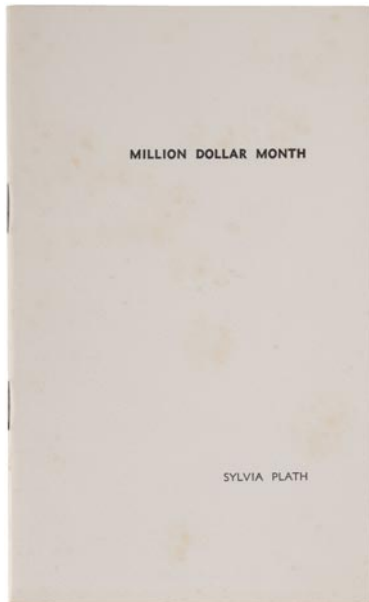
Pool in which images

Should be grand and classical

Not this troublous

Wringing of hands, this dark

Ceiling without a star.



85. PLATH, Sylvia (author). *Million Dollar Month*. Farnham, Surrey; *The Sceptre Press*. 1971. \$110

Tall 8vo.; publisher's white card covers with letterpress in black, stapled; pp. [12], on laid paper; with mauve endleaves and pictorial device in black to first page; a very good copy with a scatter of pale foxing to covers.

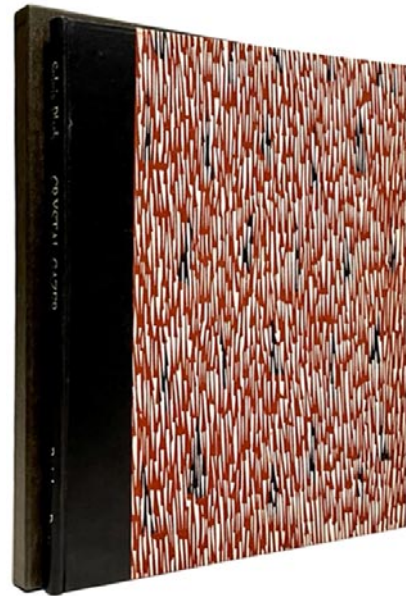
First edition, number 31 of only 150 numbered copies. A nine-stanza uncollected poem glorying in the natural beauty of summer, written before 1956, listed among "Uncollected Juvenilia" in Sylvia Plath *Collected Poems* (*Faber and Faber*, 1981) but not printed there.



86. PLATH, Sylvia (author). *Lyonnesse*. London; *Rainbow Press*. 1971. \$375

Imperial 8vo.; publisher's smooth quarter tan leather backed hand-printed paper-covered boards, lettered gilt to spine, top edges gilt, others untrimmed, in dark green linson slipcase; pp. [vi] + 31 + [ii], printed on fine hand-made paper; with title-page in mustard and black; a fine copy, without ownerships marks, in a fine sleeve.

First edition; number 106 of 300 copies bound by Davis & Hodges; an additional 10 copies were presented in full vellum and 90 more in full leather by Zaehnsdorf. At the time of publication the 21 poems featured here were uncollected: a few of them were later collected in *Winter Trees*.

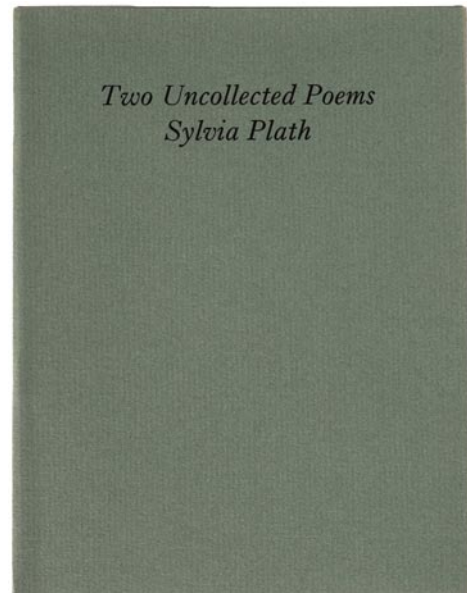


87. PLATH, Sylvia. *Crystal Gazer*. London; *Rainbow Press*. 1971. \$375

Large 4to, quarter black buckram over Japanese paper boards, spine lettered in gilt; upper edges gilt, else untrimmed; housed in the original cloth-covered slipcase; pp. [viii], 29, [iii]; a fine copy in a fine slipcase.

Limited edition, number 108 of only 299 numbered copies printed on finest hand-made paper and bound in quarter buckram with Japanese paper sides, in a slipcase. An additional 20 were bound in full vellum and 79 more presented in full Cape Goat Leather.

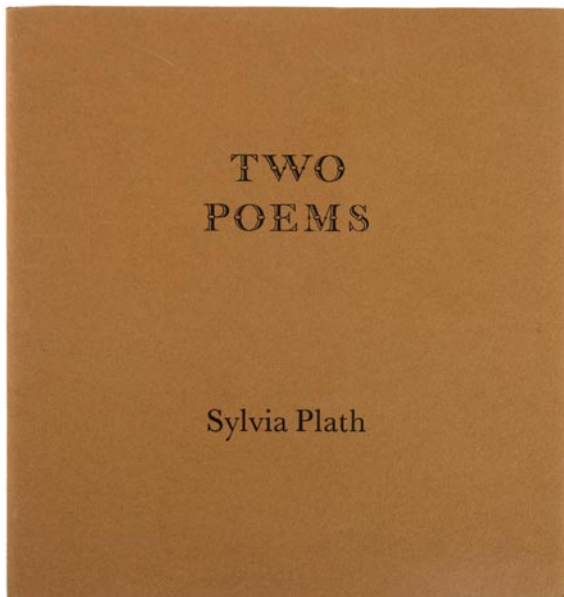
A collection of 23 poems, many of them previously unpublished. It has been suggested that the title poem references Plath and Hughes' involvement with crystal ball gazing, also known as "scrying", or "seeing" and, in this way, the poem can be read as an autobiography: "*The burnished ball hangs fire in her hands, a lens Fusing time's three horizons*".



88. PLATH, Sylvia (author). *Two Uncollected Poems*. London; *Anvil Press Poetry*. 1980. \$100

Small 8vo.; publisher's greyish-blue card covers lettered in black, stapled; pp. [8]; a fine copy, without inscription.

First edition, number 5 of only 450 numbered copies, published solely for Anvil Press subscribers. A little private press book collecting "Dialogue Between Ghost and Priest" (1956) and "Child's Park Stories" (1958).



89. PLATH, Sylvia (author). *Two Poems*. *Knotting, Bedfordshire; The Sceptre Press*. 1980. \$175

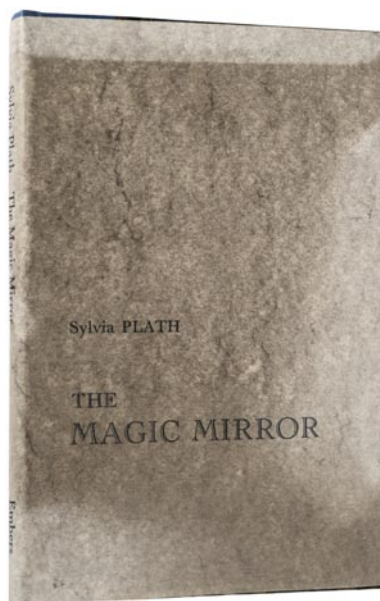
Square 8vo.; publisher's tan card wrappers, hand-sewn; pp. [8]; a fine copy.

First edition thus, **number 71 of only 75 "especial" copies**, printed on Zerkall Rauh paper and hand-sewn at Skelton's Press, Wellingborough: an additional 225 regular copies were published. A private press editin of two poems, "Incommunicado" and "Firesong". "Incommunicado" was first published in *The American Poetry Review*, volume 10, No. 5 (Sept/Oct 1981).

"Incommunicado", written in 1958 when Sylvia and her husband Ted Hughes were teaching in the U.S.; Sylvia at Smith College, her *alma mater* and compares the poet's experiences with the groundhop to a romantic version of the animals found in fairy tales, "where love-met groundhogs love one in return". The soon decided to forego their structured career to devote more time to poetry. In the Summer they were in Cape Cod until they removed to Boston, where they stayed until the following June. Early tensions in the marriage may have been responsible but during this time Sylvia found writing problematic and tended to apply herself to exercises in style to afford creative release.

Firesong was first drafted in April 1956 and Sylvia was still working, interruptedly, on it in September of that year. Early in 1956 Plath was at Cambridge University reading Engilsh on a Fulbright Fellowship. In February she met her future husband Ted Hughes and by June they were married and vacationing in Spain. By Christmas they were staying at the Hughes's family home in Wet Yorkshire. The poem "Firesong" has been described as a response to an important news story of the day, the disappearance of the Royal Navy diver Lionel Crabb who has been sent on a reconnaissance mission to the Soviet Cruiser "Ordzhonikidze", berthed at Portsmouth Dockyard in 1956. The ship had transported Nikita Khrushchev and the Soviet Premier Nikolai Bulganin to Britain on a diplomatic trip. Frogman Crabb went missing and his body, lacking head and hands, was not discovered until June of the following year. His story was portrayed in the movie "The Silent Enemy", in 1958, and also in James Bond's "Thunderball". It resonated profoundly with Plath as she had met Bulganin herself during the same trip and had been impressed by him, c.f. "History and a Case for Prescience: Short Studies of Sylvia Plath's 1956 Poems" by Julia Gordon Bramer.

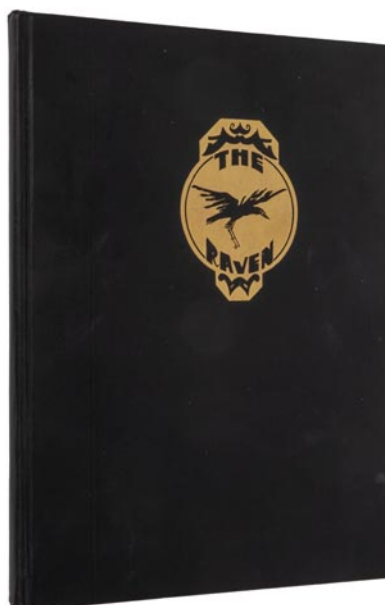
ADDITIONALLY SIGNED BY TED HUGHES

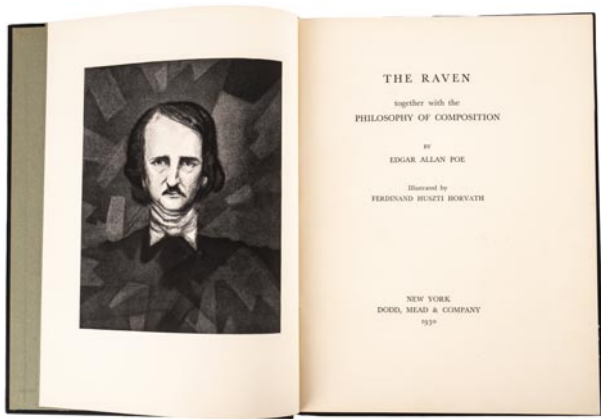
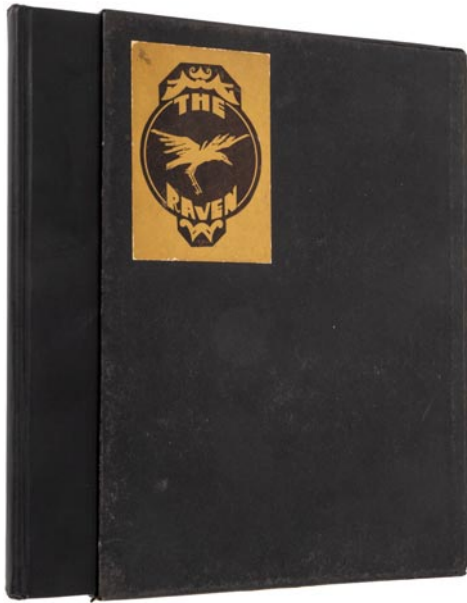


90. PLATH, Sylvia (author). *The Magic Mirror; A Study of the Double in Two of Dostoevsky's Novels*. *Rhiwargor, Llanwddyn, Powys*. 1989. \$575

Royal 8vo.; publisher's royal blue cloth-backed marbled paper-covered boards, spine lettered gilt, edges untrimmed; in letterpress stone-marbled **dustwrapper**, pp. [x] + 60 + [i], on fine Arches Johannot paper; externally fine bar some foxing to edges of book block, internally generally very clean and fresh with spotting confined to endleaves, in a pleasing example of the dustwrapper with some shadowed fading to upper panel.

First edition of Sylvia Plath's rare Honors Thesis which was submitted in partial fulfillment of the requirements of Special Honors when Sylvia Plath was studying English at Smith College, Northampton, Massachusetts. This copy is number 110 of **only 226 numbered copies** of which 26, A-Z, were reserved for the Press and is also **signed**, in ink, below the colophon, by Ted Hughes. It was, presumably, allocated to him for private distribution, as his signature is additional, and not called for in this edition. Hughes also repeats the numbered limitation ("Copy 110") above his signature.





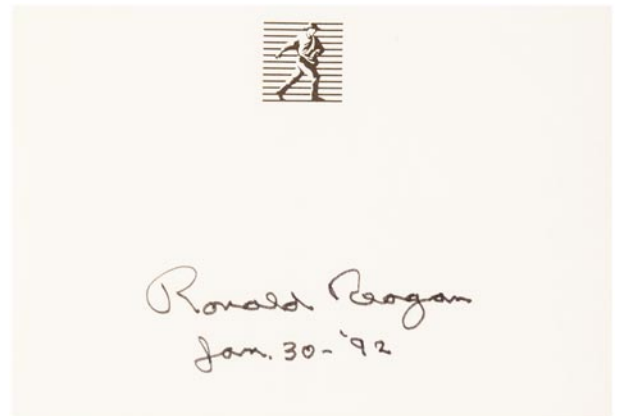
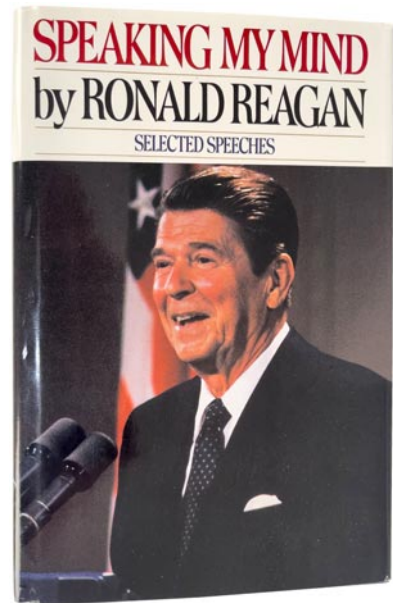
91. POE, Edgar Allan; [Ferdinand Huszti HORVATH, Illus.]. *The Raven together with the Philosophy of Composition*. *New York: Dodd, Mead & Company, 1930.* \$620

Large 4to., black publisher's boards, ruled in blind and embossed in gilt with raven design to upper board; in the original publisher's card slipcase with matching printed gold labels; grey-green endpapers; pp. [vi], 3-22, [lxxiv]; each stanza illustrated with a black and white image; a near-fine example, slightly bruised at head and foot; the slipcase a little worn around the labels and edges, beginning to crack but holding firm; very good overall.

First edition thus, with these illustrations.

Horvath's singularly atmospheric illustrations pair beautifully with Poe's sinister epic poem. Born to Jewish parents in Hungary, he studied art in Paris before enlisting as reserve officer for the Austro-Hungarian army where he was wounded, captured, and spent two and a half years in prison camps. He spent the time, where possible, sculpting and drawing. It was during this time that the illustrations for *The Raven* were first conceived, but it was to be almost fifteen years before this came to fruition.

Also includes 'The Philosophy of Composition', in which Poe elucidates upon a theory about how good writers write when they write well.

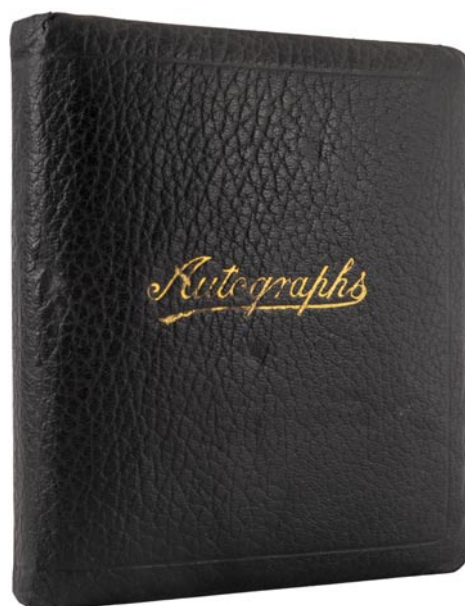
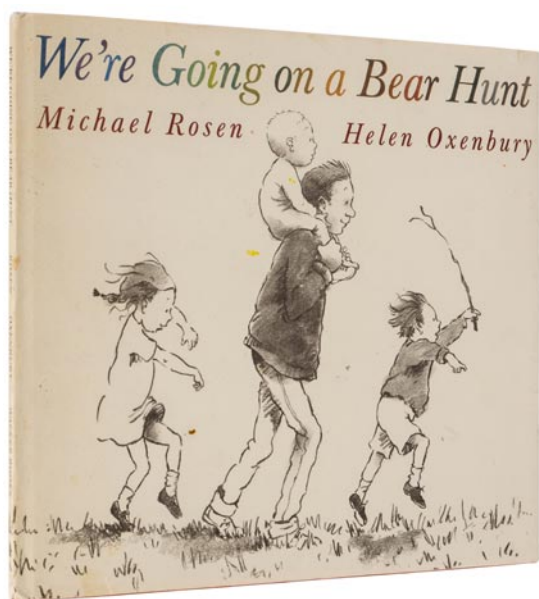


92. REAGAN, Ronald. *Speaking My Mind. Selected Speeches*. *New York: Simon & Schuster, 1989.* \$2,500

8vo. Original blue cloth-backed boards with dustwrapper; pp. 432, illustrated in b&w throughout; fine.

First edition, signed by Ronald Reagan to prelim. At the end of his presidency, Reagan curated this selection of his own speeches to reflect his political ideas and the challenges of his administration. They show the great strength of Reagan - his ability to communicate warmly with an audience even when handling the most contentious of subjects. Flat-signed copies of this book are very unusual; it is more common for the signature to have been pasted in on a label.

SIGNED BY MICHAEL ROSEN



93. ROSEN, Michael (author). Helen OXENBURY (illustrator). *We're Going On A Bear Hunt*. London; Walker Books. 1989. \$1,875

Landscape 4to.; publisher's terracotta textured cloth lettered in black to spine, pictorial double-page endpapers (different at front and rear), in pictorial dustwrapper; pp. [36]; illustrated throughout in alternate colour and monochrome with wonderful double-page spreads; both externally and internally fine, without ownership inscription, in an uncommonly clean example of this scarce and vulnerable dustwrapper with a trace of light dusting, 4 tiny spots to upper panel, one short, angled, and closed, tear to top edge of lower panel (3.5cm), with a little local creasing, and two other tiny closed edge tears, each professionally repaired to the reverse with archival tissue-tape.

First edition of this modern children's classic, which has established itself as one of the best-loved children's books in English of the late twentieth century, boasting sales well in advance of 9 million copies.

This example is signed in black ink by Michael Rosen to the title-page (in a shaky hand commensurate with his age and health at the time) and comes with the original event ticket from the Hay Festival 13th April 2017, where the signing took place. The book has garnered a host of awards over its lifetime including the overall *Nestle Smarties Book Prize* in its year of publication; the *School Library Journal Best Book of the Year* and *Mainichi Newspapers Japanese Picture Book Award*, *Outstanding Picture Book from Abroad* award. It was also an 'Honor Book' in the *Boston Globe-Horn Book Awards* and was highly commended for the 1898 *Kate Greenaway Medal*.





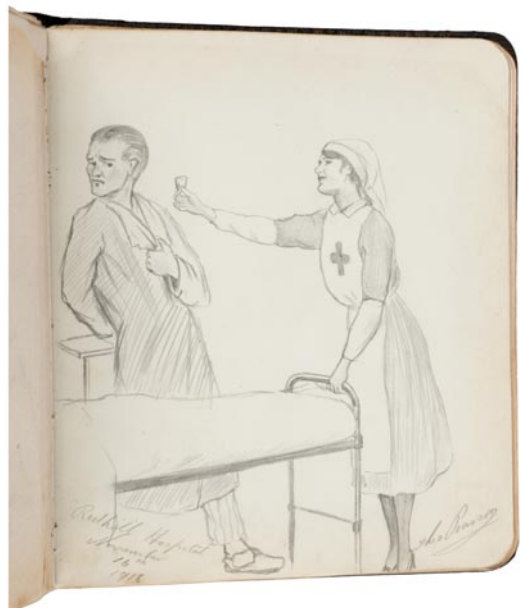
94. ROSS, [Nurse Vera]. Nurse's WWI Autograph Book Compiled During the Spanish Flu Pandemic. [1917-c.1925.] \$2,775

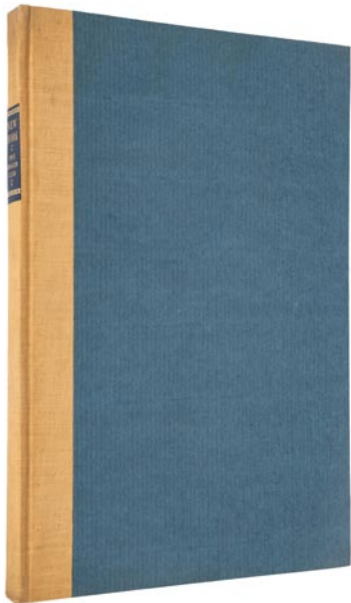
Small 4to., padded black leather with 'Autographs' printed in gilt to upper board; gilt turn-ins, marbled effect endpapers; pp. 162 with paper stock in pink and green pastels; a scrap book containing numerous pen and ink illustrations, tipped-in cards, newspaper clippings, pressed flowers, printed cartoons, photographs, silk bookmarks and RAF stickers, along with manuscript signatures poems, and drawings, many portraits, some behind mounted tissue guards; the binding lightly worn with a few small closed tears to the leather; light browning throughout, with some of the ephemera come loose from the fittings, and some evidence of smudging or staining; a remarkable survival, nonetheless.

A unique item, seemingly belonging to the Ross Family, with included entries mentioning James W. S. Ross, Alan Ross of Boilerine Ltd. (Hydrological Chemists), and Leslie A. Ross (A.M. Royal Air Force). Many of the entries centre around Nurse Ross, whose image can be found on pages 25, along with [101 and 119]. Ross' parents were Alice M. Ross and James W. G. Ross, and she herself worked at the Redhill War Hospital between the years of 1917 and 1918 along with the St. Ann V.A.D (Voluntary Aid Detachment) in Lewes. She is shown here to have been an exemplary nurse, and involved in the care of patients during the Spanish Flu epidemic at the time. On May 13th 1920 she was presented to her majesty Queen Mary.

The entries within this volume are typical for the period, and include numerous jokes, cards ("The above Christmas card was sent to me by a patient I nursed in the St. Ann's Red Cross; thoughts ("What does a man marry a woman for? Just to sew his buttons on?"); signatures along with annotations by Nurse Ross ("This boy joined up at the age of 15 years, and is seriously wounded in leg"); and poems ("God made the bees/ and the bees made Honey/ Nurses do the work/ But sisters get the money"). Most are signed by servicemen, including W. P. Thorpe, Sergt. 5th Royal Sussex Regt, Bombardier H. Fairbrother, R.F.A, Jack Eagle ("The above Christmas card was sent to me by a patient I nursed in St. Ann's Red Cross Auxiliary Hospital two and a half years after he returned to Canada. VAD Nursing during the Great War). The pencil drawing of Nurse Ross is captioned "The Rose that would shine in Picardy" and was drawn by her 'loving brother/ 21-10-18. Walter Vron-Somme/Picardy'.

The Redhill War Hospital was a new infirmary building requisitioned by the army in 1917 and officially opened on the 20th June 1917 by the Lord and Lady Ashcombe, the then Lord Lieutenant of Surrey, and his wife. It was affiliated with the Croydon War Hospital, and at the time of opening housed 80 beds for wounded and sick servicemen. It boasted an operating theatre along with X-Ray and massage departments, with the first patients arriving on 3rd July 1917. It was staffed by members of the Surrey/108 Voluntary Aid Detachment, becoming a base hospital, and receiving the wounded direct from overseas. The War Hospital closed on the 31st December 1918, but continued to provide care for discharged soldiers after this date.





95. **RUZICKA, Rudolph.** *New York a Series of Wood Engravings in Colour and a Note on Colour Printing. New York: The Grolier Club, 1915.* \$1,875

8vo., publisher's linen-backed blue paper-covered boards, matching blue endpapers; contrasting navy leather label

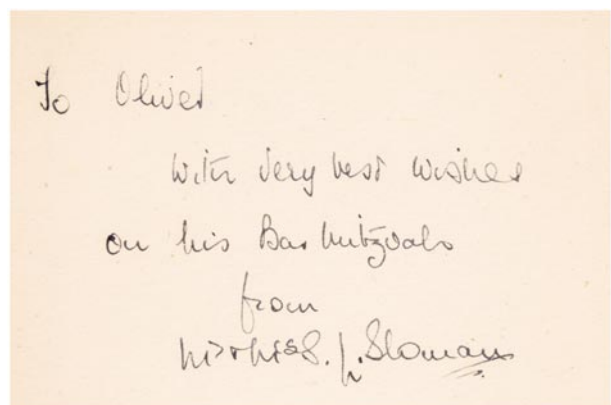
gilt to spine; outer edge untrimmed; in the original glassine wrapper, seldomly found; pp. [xv]; xii-xxi, [iv], 4-120, [vi]; with 30 illustrations in colour; essentially a fine copy, the browned glassine ripped, torn and chipped at the extremities, particularly along the spine, with significant loss to the lower panel.

Limited to 250 copies printed from type and original wood blocks on French handmade paper. The illustrations were printed by Emile Fequet of Paris. A lovely fine press work celebrating New York City at the beginning of the 20th century. Also including 'Prose Impressions of the City' by Walter Pritchard Eaton.

Ruzicka was born in Bohemia in 1883. He emigrated to the United States of America at age ten, living first in Chicago where he took drawing lessons at the Hull House School before becoming an apprentice wood engraver. From 1900 to 1902 he attended further classes at the Art Institute of Chicago. He moved to New York to work as an engraver at the American Bank Note Company and at Calkins & Holden in 1903.

The illustrations span numerous parts of the city, including Broadway, Brooklyn, Madison Square, Times Square and Columbia University.

Rare thus.



96. [SACKS, Oliver] *A Collection of School and University Books.* \$500

A Collection of School and University Books, formerly owned by Oliver Sacks, comprising:

Raggle-Taggle. *Adventures with a Fiddle in Hungary and Roumania.*

STARKIE, Walter.

London: John Murray, 1940.

8vo., yellow cloth decorated and lettered in green; pp. 399; small stains, lacking jacket, very good.

Inscribed "To Oliver/ With very best wishes on his Bar Mitzvah from Mr and Mrs S. L. Sloman."

Beaumont and Fletcher II

[STRACHEY, J. St. Loe, Ed.]

London: T. Fisher Unwin, Ltd., [n.d.]

Small 8vo., red cloth embossed and decorated in gilt and in blind, ribbon marker; pp. 519; some corner creases, lightly offset endpapers; small stains, very good.

With Oliver's name written in ink to the ffep.

Ben Johnson Vol I

[NICHOLSON, Brinsley, C. H. HERFORD, Ed.]

London: T. Fisher Unwin, Ltd., [n.d.]

Small 8vo., red cloth embossed and decorated in gilt and blind, ribbon marker, pp. 382., light browning, spotting and rubbing, very good.

With Oliver's name written in ink to the ffep.

John Ford

London: T. Fisher Unwin Ltd., [n.d.]

Small 8vo., grey boards, paper label to upper and spine; pp. 471; toned along spine, rubbed to head and foot; very good.

With Oliver's name written in ink to ffep.

All from the Mermaid Series.

The Confessions of Rousseau

[MALLORY, W. Conyngham, Trans.]

New York: Tudor Publishing Company, 1928.

Large 8vo., red cloth, painted label to spine; upper edge red; pp.1034; light spotting to frontis; very good.

Signed and dated by Oliver to the ffep: "O. W. Sacks, Oxford. November 1952.

and

A Treatise on Counterpoint Canon and Fugue.

OUSELEY, Rev. Sir. F .A. Gore.

Oxford: At the Clarendon Press, 1880.

Large 4to., brown cloth ruled in blind to boards, lettered in gilt to spine; pp. 391; corners bumped, some light staining, corner creases; chip to spine partially repaired.

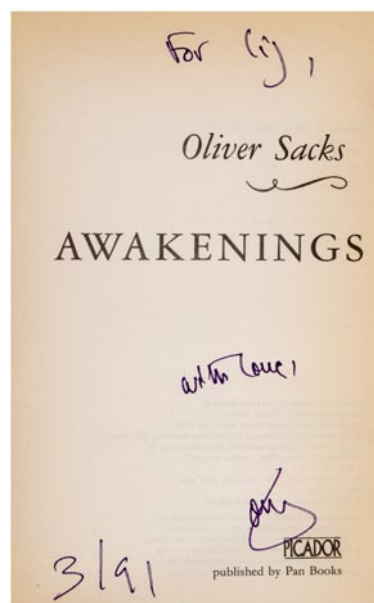
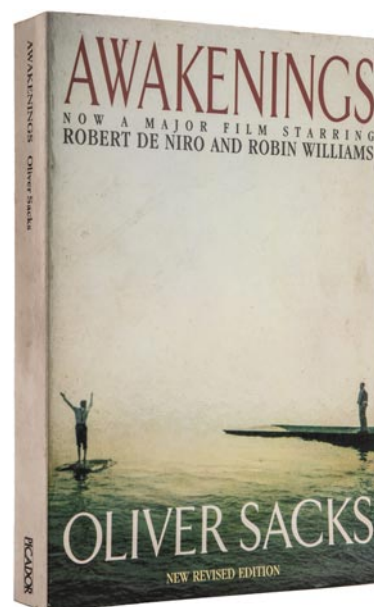
Signed and dated: O W Sacks, Oxford, February 1952.

A collection of books from Oliver Sacks' childhood and University years spent at Queen's College Oxford, where he was studying for a medical degree between the years of 1951 and 1958. Many bear the Blackwell's (Oxford) sticker to the front paste-down, and so were likely purchased from the bookshop concurrently with his studies in the city, with the Rousseau and Counterpoint books bought in 1952, during his second year.

Of particular interest is *Raggle-Taggle*, which was gifted to Oliver on the occasion of his Bar Mitzvah. It unites his Jewish background (his grandfather was born in Eastern Europe), and love of music, which was to go on to influence much of his professional life, including such the famous work *Musicophilia*.

These books were gifted to Sacks's beloved niece, Elizabeth, and henceforth to us.

A fascinating collection, elucidating the childhood and young adult influences which he later brought to his professional endeavours.



97. SACKS, Oliver. *Awakenings*. London: Picador, 1991. \$620

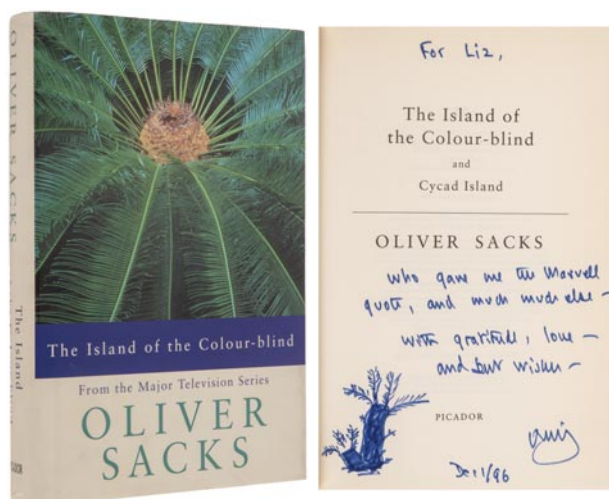
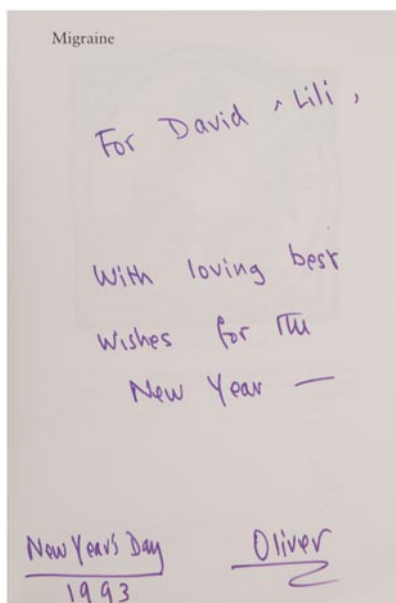
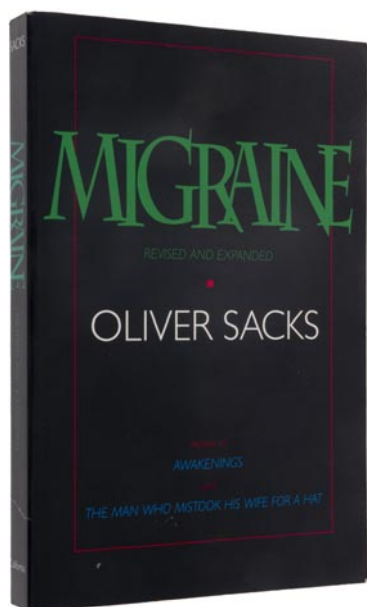
8vo. Paperback card wrappers; pp. [ix], x-xxxix, [iv], 4-408; with a few leaves after black and white photographs; author's gift inscription in purple felt pen to title; light creasing to lower panel; paper stock evenly toned, as is common, else near-fine.

First paperback edition thus, inscribed by Oliver to his niece: 'For Liz, with love, Olly. 3/91.'

First published in 1973, *Awakenings* was one of Sacks' breakthrough works, which chronicled the life histories of those who had been victims of the 1920s encephalitis lethargica epidemic. The book was subsequently made into a film starring Robin Williams and Robert De Niro, with this paperback cover echoing the theatrical release poster. The image shows a photograph taken on Sacks' City Island home in New York.

Having read the book in prior to his death in 1973, W. H. Auden wrote, "have read the book and think it a masterpiece". The playwright Harold Pinter was also sufficiently inspired by the work to adapt it into a one-act play, *A Kind of Alaska*, which premiered at the Cottesloe theatre (now Dorfman) in 1982, starring Judi Dench.

WITH ORIGINAL PALM TREE DRAWING AND
INSCRIPTION TO HIS 'BELOVED NIECE'.



99. SACKS, Oliver. *The Island of the Colour-Blind*. London: Picador, 1996. \$750

8vo. Publisher's black boards, spine lettered in silver; in the original pictorial dust-wrapper (not price-clipped); endpaper maps showing the Pacific islands and the state of Pohnpei; pp. [x], xi-xvii, [iii], 3-345 [v]; with several black and white illustrations and maps throughout; author's inscription in blue felt pen to title; minimal bump to bottom edge of upper board; light creasing to head of spine of wrapper; a near-fine copy, with author's inscription.

First edition, inscribed to Sacks's niece in the year of publication: 'For Liz, who gave me the Marvell quote, and much much else - with gratitude, love - and best wishes - Olly. Dec 1/96,' together with a drawing of a palm tree echoing the printed version to verso of previous page. There is an acknowledgement to Elizabeth Chase, to whom the inscription is written, on p. xvi. The Marvell quote itself appears on page 82 in the book: "He hangs in shades the Orange bright,/ Like golden Lamps in a green Night." Elizabeth remembers the moment Sacks' inscribed this book to her, the palm tree drawn with 'an impish and playful flourish'.

The subject of this book focuses on Achromatopsia, or total colour-blindness, with a case study of the tiny island nation of Pinglip - there a whole community exhibited this condition. Sacks was always fascinated by islands, and the forms of life which prospered upon them. The second half of the book is devoted to the mystery of Lytico-Bodig disease in Guam, a condition which was prevalent at the time in which Sacks and his colleague John Steele were visiting. Later, they discovered that there was a correlation between the consumption of bats, which made up a large part of the diet of Chamorro people of the island, and the disease. It was found that the bats had been feeding on Federico nuts, thus concentrating a neurotoxin in their body fat. Decline in consumption of the bats was then linked to a decline in the incidence of the disease.

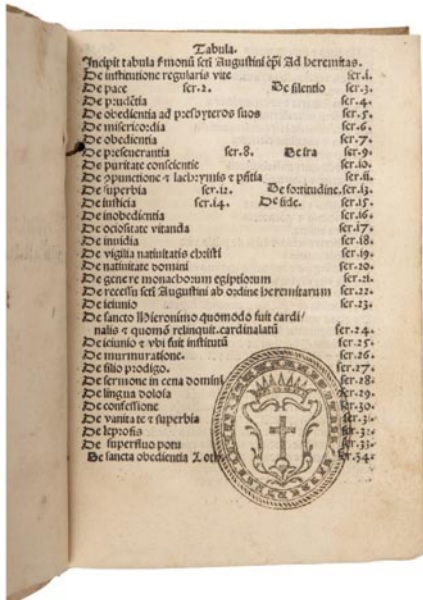
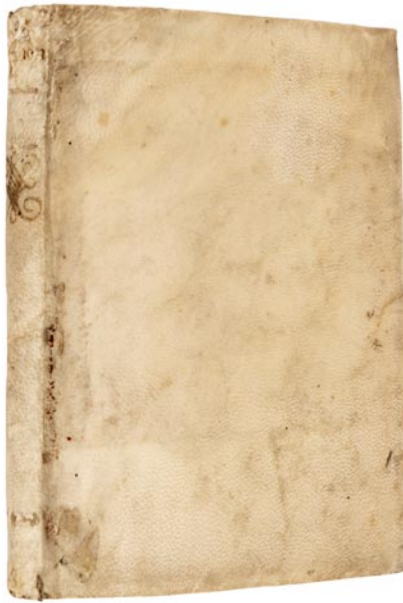
Sacks was a keen lover of Natural History. He and his niece Elizabeth visited the Botanical Gardens in New York together, where he would share with her his love of plants. In London, they would also frequently visit the Natural History Museum and the Museum of Science, both when she was a child and later, in adult life.

98. SACKS, Oliver. *Migraine*. Berkeley, Los Angeles, Oxford: University of California Press, 1992. \$750

8vo. Original printed card wrappers; pp. [vi], vii-xxiii, [i], 338, [vi]; with numerous illustrations in the text; author's gift inscription in purple felt pen to half-title; very light rubbing to extremities, with one small horizontal crease to spine; else a near-fine copy.

First paperback edition thus, inscribed: 'For David & Lili, With loving best wishes for the New Year - New Years Day 1993. Oliver.' This copy with a lovely family association, the recipients being his brother and sister-in-law.

A deep-dive into the biology of the migraine. Sacks unknots the common connotations associated with migraines, which cause widespread suffering, and not only analyses the biological basis behind them, but also details some therapeutic approaches to dealing with them. There are a number of line drawings by Mrs Audrey Besterman throughout.



100. [SAINT AUGUSTINE OF HIPPO] (attrib). *Sermones sancti Augustini ad heremitas*. Venice: Simon Bevilaqua. 1495. \$6,175

Small 8vo. Contemporary vellum, recently recased with new endpapers; title page, III leaves; later manuscript notes in pencil to blanks, library stamps to first and last leaves, very good.

First edition by the important Italian printer Simon Bevilaqua (active 1485 - 1518). Very scarce in such good condition. These sermons were erroneously attributed to St Augustine and were probably the work of a 12th century Belgian ecclesiastic (Germain Morin, *Revue Benedictine* 1896, pp. 346-7).

Goff A1319. Worldcat shows only 1 copy of this edition, at the University of Freiburg; 91 locations on ISTC.

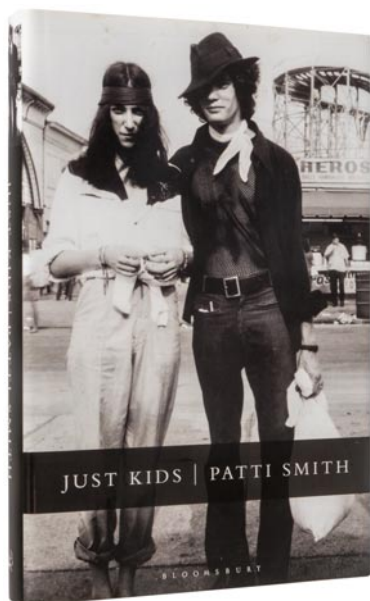


101. SHARMAN, Helen and John K. GILBERT (editor). *Juno Mission*. Hatfield: The Association for Science Education (1992-3). \$8,560

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

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

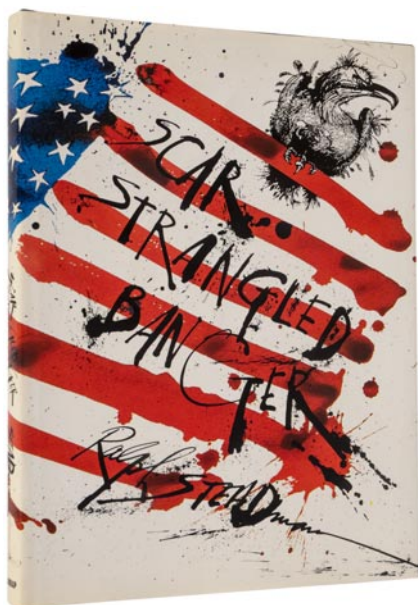
This is a vanishingly rare item. We have been able to find no auction or library records of this publication, and the photographs, which range from the awe-inspiring to the intimate, have not been seen elsewhere.



102. SMITH, Patti *Just Kids*. Bloomsbury, 2010. \$375

8vo. Original cloth and wrapper; pp. 300, illustrations throughout; fine.

First edition signed by Patti Smith to title page. Smith's beautiful account of her relationship with the photographer Robert Mapplethorpe.



103. STEADMAN, Ralph. *Scar Strangled Banger*. London: Harrap, 1987. \$375

Square 4to. Publisher's blue cloth, spine lettered in red; in the original illustrated dust-wrapper (not price-clipped); unpaginated; illustrated throughout; signed by the author to preliminary page; a little light sunning to spine; a few faint marks to upper panel; internally bright and clean, a near fine copy.

First edition, signed by Ralph Steadman. A satire of modern American life.



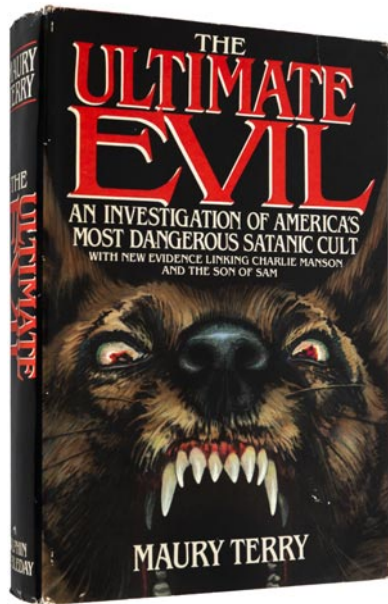
104. TASSO, Torquato. *Il Goffredo, Ovvero Gerusalemme Liberata*. Venezia: Presso Antonio Groppo, [1760]. \$6,175

Two volumes. 4to. Contemporary vellum binding; spine titled in gilt; all edges marbled; pp. [vi], iii-xxx, 364; [iv], v-xii, 360; with 20 splendid finely engraved plates throughout both volumes, and 95 vignettes illustrated by Jacopo Leonardis after designs by Bernado Castelli and Pietro Antonio Novelli, some of which are full-page, and other engraved initials; title of first volume lettered in black and red; very light rubbing to extremities; some stains on boards; shelving label '533' to upper portion of spine on volume I; previous owner's bookplate to paste-down endpaper of volume I; light discoloration to pages, and off-setting from plates and vignettes, also some offsetting from red lettering on title-page; else a very good copy of Tasso's epic.

Each canto has its own unique initial summary, and is then followed by the verse. Each volume contains annotations of the cantos by Scipio Gentili, as well as a list of places mentioned, and places changed, in the text, observed by Giulio Guastavini.

Tasso's epic, first published in 1581, is a mythified retelling of the First Crusade, led by protagonist Godfrey of Bouillon. It was completed in 1875, with the first complete editions published in Parma and Ferrara in 1581, however, pirated copies of 14 of the 20 cantos were circulated in Venice in 1580. The epic is composed of 1,917 stanzas in ottava rime, grouped into twenty cantos of varying length. The work belongs to the Italian Renaissance tradition of the Romantic epic poem.

The historic conflict between Christians and Muslims, which comprises a great part of Tasso's verse, also consults the medieval idea of a European conversion to Christianity. The three heroines' names, which appear throughout the tale, became names familiar across Europe in the 17th and 18th centuries.



105. TERRY, Maury *The Ultimate Evil. An Investigation of America's Most Dangerous Satanic Cult. With New Evidence Linking Charlie Manson and the Son of Sam.* New York: Doubleday & Company, Inc., 1987. \$620

Large 8vo, red cloth-backed black boards, spine lettered in gilt; in the original unclipped pictorial dust jacket (\$17.95), designed by Jack Ribik; pp. [ix], x-xiii, [iv], 4-512, [ii]; with numerous black and white photographs throughout; upper edge lightly marked; previous owner's markings in green pencil to fep; jacket lightly creased and rubbed to extremities with a couple of very short closed tears, and a couple of minor tape repairs internally; very good.

First edition, as stated to publication page. A terrifying investigation into one of America's most dangerous satanic cults, with evidence linking Charles Manson and the Son of Sam to the cult network.

On August 10, 1977, the NYPD arrested David Berkowitz for the Son of Sam murders that had terrorized New York City for over a year. Berkowitz confessed to shooting sixteen people and killing six with a .44 caliber Bulldog revolver, and the case was officially closed. Investigative journalist Maury Terry remained unconvinced by the confession. He investigated the murders for several decades, uncovering conflicting witness descriptions of the killer and clues overlooked in the investigation. He became convinced that Berkowitz didn't act alone, theorising that the Son of Sam attacks were masterminded by a Yonkers-based cult that was responsible for other ritual murders across the country.

After the author's death in 2015, documentary filmmaker Josh Zeman (*Cropsey, The Killing Season, Murder Mountain*) was given access to the files, turning it into a much-followed Netflix series and companion podcast.



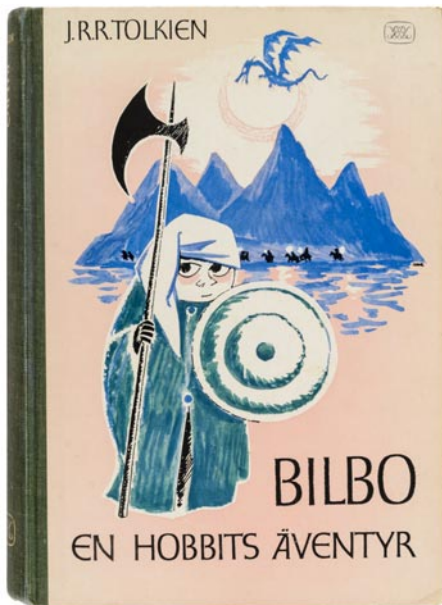
106. THEOBALD, Lewis. *Double Falshood; or, The Distrest Lovers. A Play.* London: Printed by J. Watts, at the Printing-Office in Wild-Court near Lincolns-Inn Fields, 1728. \$2,500

8vo., recently rebound in full calf with ruled borders; contrasting red leather label to spine; date direct in gilt; A-E8, p. 64; half-title with early ink annotations and corner repair; previous ownership name in ink to title; chip to edge of pages A4, B3 (not affecting text); some toning and very light water marks; p. 37&43 (D3 & D6) closely shaved at head; a few small ink marks to final pages, with paper rubbed through in a couple of very small spots, repairs to gutter, and slight loss of one or two letters; still a remarkably intact example of this scarce work.

Second edition of this unusual play. Although attributed to the English writer and playwright Lewis Theobald, the authorship has been contested ever the play was first published in 1727, with some scholars considering that it may have been an adaptation of a lost play by William Shakespeare and John Fletcher known as *Cardenio*. Of course, this claim has been the subject of much speculation, and accusations of forgery abounded from contemporaries such as Alexander Pope.

In 2015, a study at the University of Texas published research in the journal of *Psychological Science* which cited statistical and psychological evidence suggesting Shakespeare and Fletcher may have co-authored *Double Falsehood*. "By aggregating dozens of psychological features of each playwright derived from validated linguistic cues, the researchers found that they were able to create a 'psychological signature' for each authorial candidate. These psychological signatures were then mathematically compared with the psycholinguistic profile of *Double Falsehood*. This allowed the researchers to determine the probability of authorship for Shakespeare, Fletcher, and Theobald. Their results challenge the suggestion that the play was a mere forgery by Theobald. Additionally, these results provided strong evidence that Shakespeare was the most likely author of the first three acts of *Double Falsehood*, while Fletcher likely made key contributions to the final two acts of the play." *Psychological Science*, 2015.

ESTC T34859.

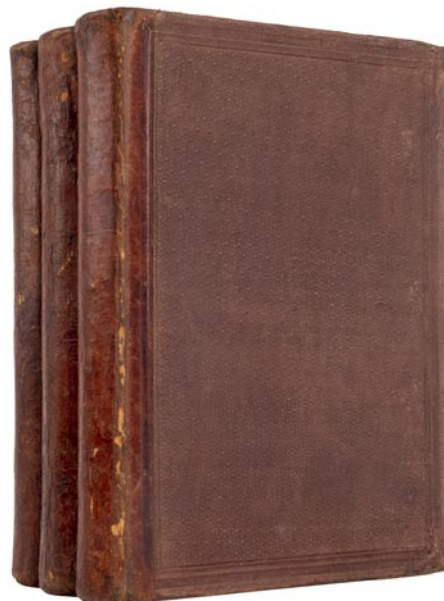
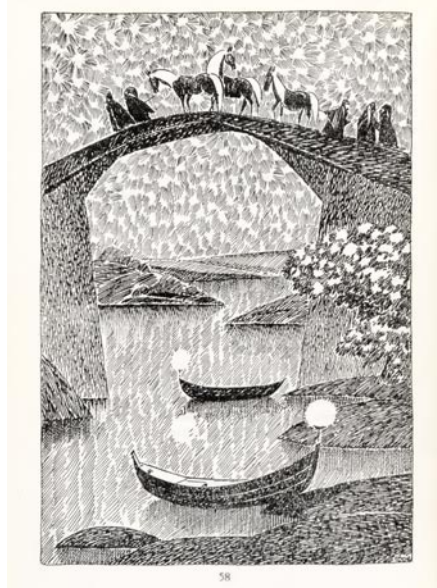


delightful drawings in line including 12 full-page plates; an uncommonly fresh, crisp, sharp, and near fine, copy, priced 16:50 to lower board, with just a touch of fading to upper margin of top cover and to lower cover and joint, small wear to forecorner tips, and a tiny bruise to lower forecorner of upper board; internally very fresh, and unscribed, with 2 pale and minor marks, one insignificant, and the other a faint splash (15mm) to one fore-edge margin; a genuinely scarce book, particularly so in this condition as the pink dye of the boards is prone to fading.

First edition illustrated by Tove Jansson, with text in Swedish, issued without a dustwrapper; not published in English. The Swedish-speaking Finnish writer Tove Jansson is best known as the creator of a series of books about the Moomintrolls. Her interpretation of Tolkien's classic work met with a mixed reception on publication with some observers disappointed that she did not remain true to the details of the book and others glorying in this wild and fresh Scandinavian version of Middle Earth. It appeared in one edition and was not reprinted.



“AS ART IT IS PERFECTION” - DOSTOEVSKY. FIRST EDITION OF TOLSTOY’S MASTERPIECE.



107. TOLKIEN, J.R.R. (author). Tove JANSSON (illustrator) [Britt G. HALLQVIST] (translator). *Bilbo En Hobbits Aventyr*. Stockholm; Rabén & Sjögren. 1962. \$2,775 Tall 8vo. Original green cloth-backed pink pictorial boards, spine lettered gilt; pp. [vi], 7-308; with 58



108. TOLSTOY, [Leo Nikolayevich]. *Anna Karenina*. Moscow: T. Ris, 1878. \$27,450

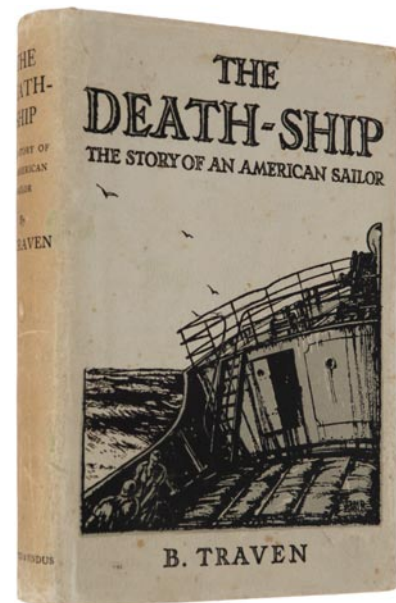
8vo., 3 vols; original pebble-grained cloth, ruled in blind to both boards; restored and rebaked in roan, with ticket of 'Bookbinder M. Artynov, Kyiv, 7 Bibikov Boulevard' to the corner of front paste-down; preserved in a custom-made slipcase; pp. [v], 6-369, [i]; [v], 6-493, [i]; [v], 6-413, [i]; lacking the final blanks; some light spotting and staining throughout, with some light pencil markings in places to the margins and some words underlined or crossed out; old owner's monogram stamp in purple to titles; occasional splash marks and corner creases to pages; some small closed tears to Vols I and II (some professionally repaired); and small hole to p. 215 of Vol I, with slight loss to a couple of letters; lower hinge of Vol II just starting; corner chip to p. 45/45 of vol III; another smaller to p. 47-48, retaining ribbon marker to Vol III; bookseller's stamp annotations to rear paste-down; all volumes rubbed and bumped in accordance with age; very good copies nonetheless.

First complete edition of Tolstoy's second great novel, beloved of Dostoevsky ('as art it is perfection') and Thomas Mann ('without equal in European literature'). It was originally serialised over a period of five years in *Ruskii Vestnik*, beginning in 1873. However, a clash between its editor Mikhail Katkov and Tolstoy prevented publication of the final instalment, so this first edition in

book form also marks the first appearance of the complete text.

A complex novel in eight parts, with more than a dozen major characters, Tolstoy was originally displeased with his early drafts of *Anna Karenina*. In fact, he wrote in his diary of 1876: "I loathe what I have written. The galleys of Anna Karenina for the April issue of *Russkij Vestnik* now lie on my table, and I really don't have the heart to correct them. Everything in them is so rotten, and the whole thing should be rewritten—all that has been printed too—scrapped, and melted down, thrown away, renounced." Now, however, the work is considered by many critics to be transitional, forming a bridge between the realist and modernist movements, and many consider it to be one of the greatest works of literature ever written.

Rare, especially so in the original cloth.



109. TRAVEN, B. *The Death-Ship. The Story of an American Sailor*. London, Chatto & Windus, 1934. \$1,600

8vo. Original red cloth with illustrated dust-wrappers, not price-clipped; pp. [2, blank], [vi], 311; light toning to spine of wrappers, this only minimally spotted, cloth a little darkened, light spotting to rough-cut edges, internally almost spotless.

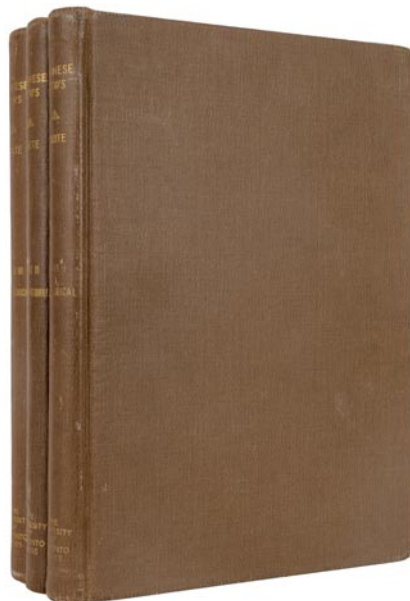
First English edition of the first book to appear under this pseudonym in Germany, in 1926. Translated by Eric Sutton, 'this sea story, which is a blend of the horrible, the pathetic and the sublime, is from every point of view one of the most extraordinary which post-war Europe has produced' (blurb inside front flap). The identity of B. Traven remains still a bit of a mystery. 'The identification of Traven with Ret Marut, a pseudonymous actor, anarchist, and author in the last years of Wilhelmine Germany, was first suggested in the 1920s. It was substantiated by Recknagel and finally confirmed by Traven's widow after his death in 1969. For some time the question, "Who was B. Traven?" has been inseparable from the question, "Who was Ret Marut?" But what is known about Marut is limited, vague, and arcane. As effectively as his alter ego, Marut concealed himself even from those closest to him. Whereas it is clear that both names were used by the same man, the definitive identification of Traven with Marut has done little to get closer to the truth about Traven' (B. Traven Archive at University of California, online).



110. WESTWOOD, J.O. and H.N. HUMPHREYS *British Butterflies and their Transformations [with] British Moths and their Transformations*. *Thomas Sanderson*. 1857. \$1,250

4to. 3 vols. Bound by Hatchard's in contemporary green half morocco, spines with raised bands and gilt panels with foliate tools and lettering, all edges gilt; pp. xii + 137 + [iii], handcoloured title page, 42 handcoloured plates; xiv + 258, 55 handcoloured plates; xix + 268 + xiii, 69 handcoloured plates; previous owner's signatures to prelims, a little rubbing to bindings, internally very clean, very good.

New edition, with revisions. A set comprising Westwood and Humphreys's two great illustrated guides to moths and butterflies, prized for the delicacy of the illustrations as well as the authority of Westwood's text.

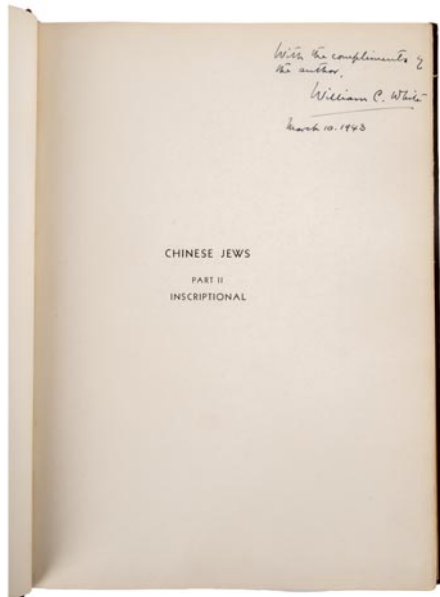




Kaifeng Torah Scroll: A British Library Treasure, British Library blog post).

William Charles White was bishop of Honan, deeply impressed by Chinese civilization and published sporadically his research into the Chinese Jewish communities since the early 1920s. This is his magnum opus and legacy.

BAJA CALIFORNIA



111. WHITE, William Charles. *Chinese Jews, A Compilation of Matters Relating to the Jews of K'aifwen Fu. Part I Historical [Part II Inscriptional. Part III Genealogical]*. Toronto, University Press, 1942. \$2,500

Three volumes, 4to. Original buckram, spines lettered in gilt; pp. xxi, 211; xiii, 183; xiii, 226, highly illustrated after photographs, with maps, charts and facsimiles; only minimal rubbing to extremities, otherwise very clean and fresh.

Very rare first edition, signed presentation inscription by the author on half-tite of volume II. 'Historians concur that one of the oldest Jewish communities in China is K'ae-fung-foo (Kaifeng, formerly known as P'ien-Liang), on the banks of the Yellow River, in the province of Henan, which was founded by Jewish traders who settled there by the mid-tenth century. Kaifeng had been the thriving capital of the emperors of the Song Dynasty, who ruled China for 166 years beginning in 960 CE. The Jewish community flourished until the 18th century, but by the mid-19th century, it was already in a state of decline (and barely survived into the 20th century). In 1850, some 200 Jewish souls lived in Kaifeng. Not having had a rabbi for almost fifty years, the Kaifeng Jews lacked but the most basic knowledge of Judaism, and could no longer read and write Hebrew. Their magnificent synagogue, first built in 1163 and rebuilt on at least two occasions since, stood neglected and dilapidated. It nonetheless provided a safe shelter to hapless and impoverished members of the community who, in order to earn a meagre living, sold bricks and wood from its ruins to their non-Jewish neighbours' (*The*

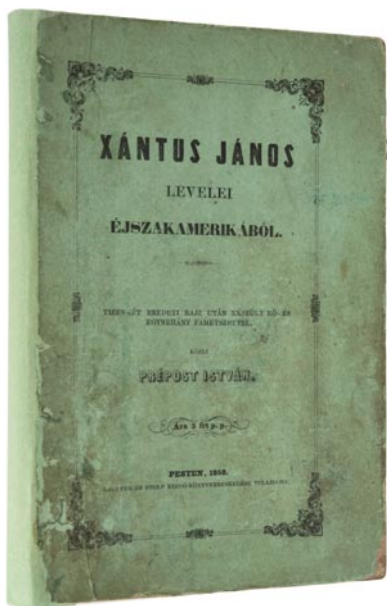


112. XANTUS, János. *Utazásas Kalifornia déli Reszeiben*. Pest, Lauffer És Stolp, 1860. \$4,500

8vo. Original illustrated boards; pp. [x], 191, [3, publisher's catalogue], tinted lithographic frontispiece and 7 tinted lithographic plates, folding lithographic map at rear; rebacked with green cloth, wear to extremities, minimally toned or spotted in places only, a good copy of an important rarity; later Hungarian collector's stamp (Pokorny Lajos) on front fly-leaf.

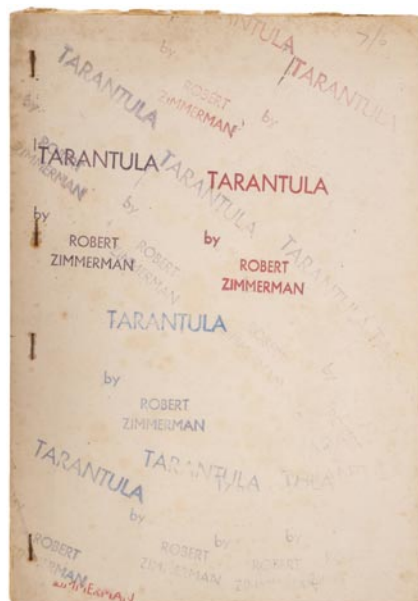
First authorized edition of a beautifully illustrated early first-hand report of Southern California, with chapters on the economy (gold), natural history and Native American life, written by a Hungarian freedom fighter in exile, and naturalist who had immigrated to the United States in the 1850s and served as a member of the U.S. Army Topographical Engineers. Xantus visited Los Angeles and the Tejon Indian tribes. Baja California was almost unknown to Westerners up to this point and Xantus' expedition ventured far into the unknown, collecting numerous natural history specimens; several zoological and botanical taxa were named after him.

Sabin 35764 and 105714; Barrett, Baja California 2681.



Engineers. The 37 letters to his family are dated from various places of his expeditions such as New Orleans, the Gulf of Iowa, where a Hungarian community had settled, the Great Plains, Kansas Territory and California between December 1, 1852 to July 5, 1857. Xantus reports on natural history and on the life of the Native Americans, and includes short dictionaries of the Comanche and Wichita Indian languages. The plates are after drawing by the author.

Sabin 105715 and 35273 (under the name of the editor).



113. XANTUS, János. Xántus János levelei éjszakamerikából. Tizenkét eredeti rajzok után készült k - és egynéhány fametszettel. Közli Prépost István. *Pest, Lauffer És Stolp*, 1858. \$4,500

8vo. Original printed boards with new spine; pp. 175, tinted lithographic frontispiece and 11 tinted lithographic plates; light wear to extremities, text and plates a little spotted and toned, a good copy of an important rarity.

First edition of these *Letters from North America* written by a Hungarian freedom fighter in exile, and naturalist who had immigrated to the United States in the 1850s and served as a member of the U.S. Army Topographical

114. ZIMMERMAN, Robert [Bob DYLAN]. *Tarantula*. [London: Compendium Books, c.1969]. \$375

Large 8vo., stapled wraps handstamped 'Tarantula' and 'Robert Zimmerman' in red, blue and purple; containing mimeographed sheets in black ink; pp. [v], 2-56; staples rusted, covers and edges a little spotted, one or two sheets slightly frayed to upper edge; a very good example of an ephemeral item.

Early bootleg edition, containing an interview of Bob Dylan by Jann Wenner published in *Rolling Stone* on 29th November 1969. As all the covers were hand stamped, each is unique.

Dylan's experimental novel was written in 1966 but, because of the singer-songwriter's motorcycle accident, it was not published until 1971. During the intervening six years, a number of creatively-assembled bootleg editions appeared, and were sold from various kiosks around London.

