



CHESTNUT



Chelsea 2025:

The Radical, The Mystical and The Unexplored

As we near the end of 2025 and look forward to the New Year, Fold the Corner is moving on to pastures new too.

In September Mark Baczoni left Fold the Corner to set up on his own, specialising in older antiquarian works, as well as his beloved Surrealism, early printing, and other areas of interest. I will be continuing to run the business, with a focus, as always, towards the 'newer' end of the Spectrum. I wish Mark all the best in his new endeavours, and can provide onward contact details where required.

This catalogue of 50 highlights for the Chelsea Book Fair therefore represents a focus towards the 19th and 20th centuries. As always, the offerings are eclectic, and include a range of pioneering men and women, revolutionaries, and those who spearheaded the countercultural and psychedelic movements in 1960 and 70s America. Highlights include a letter, handwritten by a British spy during the French revolution, works signed by Fidel Castro, Richard Dawkins and Paulo Coelho, Florence Nightingale's testimony on the building of the controversial Netley hospital, an inscribed first edition of Terrence McKenna's first book, and a copy of the Electric Kool-Aid Acid Test, signed by almost all of the Merry Pranksters. There is also the editor's typescript of James Herriot's 'Vets Might Fly', another, unpublished typescript by a Land Girl, and early photographs of Mars taken from Viking I, the first successful Mars lander in history.

I am continuously grateful to friends, colleagues and customers for their ongoing support, and look forward to seeing as many of you as possible at one of my favourite venues in the UK. Come and find me at stand 61, at Chelsea Old Town Hall, between the 31st October and the 1st November. To book your free tickets, just follow this link:

<https://firsts.artsvp.com/84d91f/link/chelsea25fold>

See you at the fair!

Rebekah

Contents

18th Century.....p. 4-5

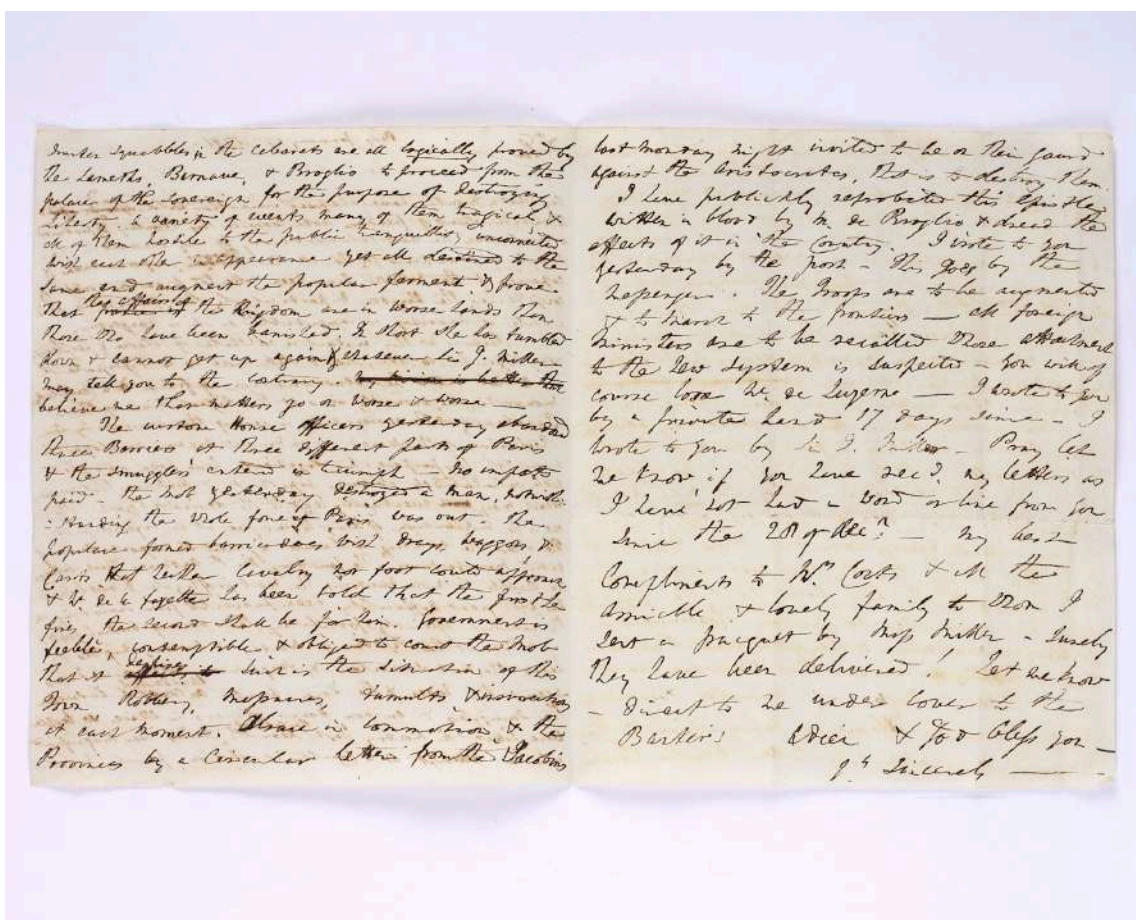
19th Century.....p. 6-17

20th Century.....p. 18-54

21st Century.....p. 55-61

Under £100.....p. 62-71

18th Century



1. [FRENCH REVOLUTION]

Letter written by a British spy during the French Revolution

Paris: 1791

£750

A three-sided manuscript letter (18.5 x 23cm approx folded, 37.5 x 23cm unfolded), written in ink by an unknown hand and dated January 27th 1791 to the upper edge of the first page; folded multiple times, likely for ease of transportation or to mask its discovery to England; the writing, which begins in a neat, sloping hand, becomes more erratic as time goes on, doubling in size before the final line and signed simply 'Yours sincerely', with no name given; some words or sentences crossed out with corrections, occasionally, given above; aside from the creasing fine; a remarkable survival.

An autograph letter seemingly from a British agent, who provides a **detailed eyewitness account of the events unfolding in Paris on the 27th January 1791.**

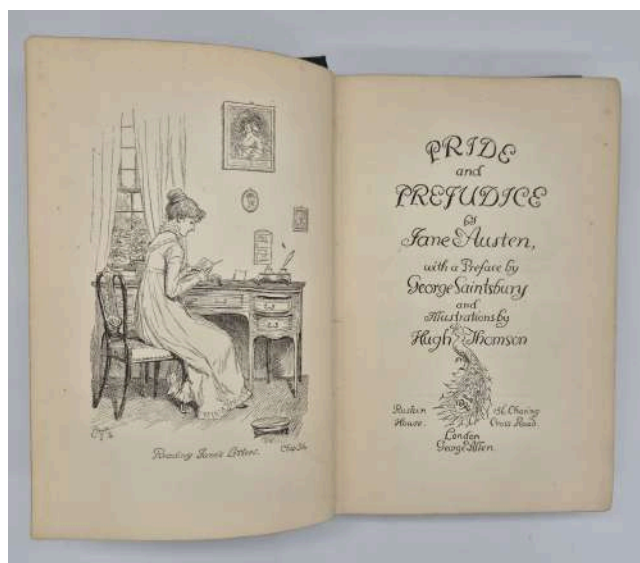
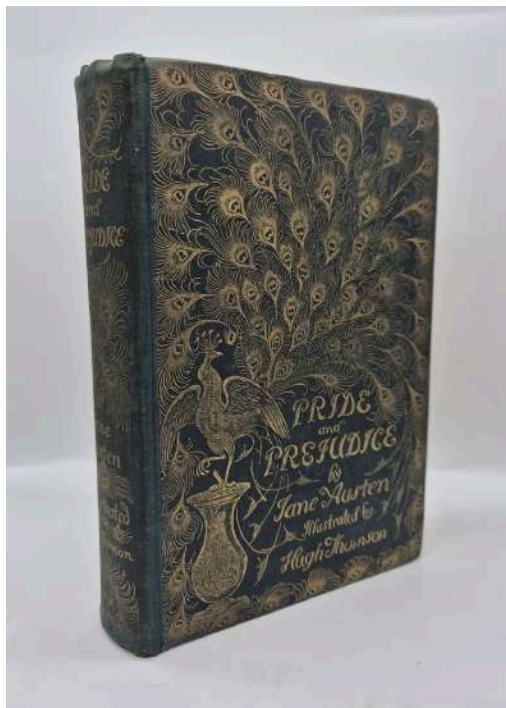
“Eighteen months have elapsed since the wild and licentious spirit of freedom broke loose in this country and produced a revolution”, the letter begins, “The most extraordinary of any recorded in the annals of mankind”. It goes on to describe the metropolis which is “in a state of anarchy as lamentable as it is dangerous... Paris is at this instant in a state of alarm and perplexity” and the mob, who “formed barricades with drays, waggons and carts”. Of particular note are the references to *La Constitution Monarchique* (which was eventually accepted by King Louis XVI in September of that year), the counter-revolutionary breakouts, the epistle ‘written in blood’ of Broglie and his attempts to ‘destroy liberty’ and Lafayette (who was at the time attempting to maintain order within the country). Two references are made to a ‘G. Millar’, who seems to be an acquaintance of the letter writer and to have played a part in getting the letters out of the country – though unsuccessfully, as “I have not had a word or line...since 20 of Dec”. This is perhaps unsurprising for a series of letters apparently sent in secret to London during a time of such great upheaval.

While events in Paris during 1790 and 1791 were relatively calm in relation to the years surrounding them, the city was nonetheless increasingly divided, partly due to the actions Jacobin club (mentioned here by way of a “circular letter from the Jacobians last Monday...invites to be on their guard against the aristocrats”) By June disorder had escalated further, leading King Louis XVI on his famous Flight to Varennes, in which he and his family unsuccessfully attempted to leave Paris for Montmédy.

A remarkable piece of historical first-hand evidence recounting some of the early years of the Revolution as they happened in front of an unknown writer’s very eyes.

19th Century

PROUD AS A PEACOCK



2. AUSTEN, Jane; Hugh THOMSON [Illus.]; George SAINSBURY [Preface]

Pride and Prejudice

London: George Allen, 1895

£1250

8vo., original publisher's green cloth, prettily and elaborately blocked in gilt with the iconic peacock design to upper covers and spine; all edges gilt; dark green coated endpapers; pp. [ix], x-xxvii, [ii], 2-476, [iv]; proliferated throughout with frontis and a further 100 charming illustrations in line by Thomson; and a facsimile note from the illustrator printed to p. [vii]; boards a little rubbed at edges and along spine, with some bumping to corners; lightly pushed to ends; sometime delicately retouched at tips, with one light splash mark to the upper board; occasional brown spots and corner creases throughout; otherwise very clean; hinges cracked, with some webbing showing through at front and rear gutters with no

subsequent repair; early ownership inscription dated 1902 to the ffep; a very good copy, overall, with none of the often-found foxing to the prelims.

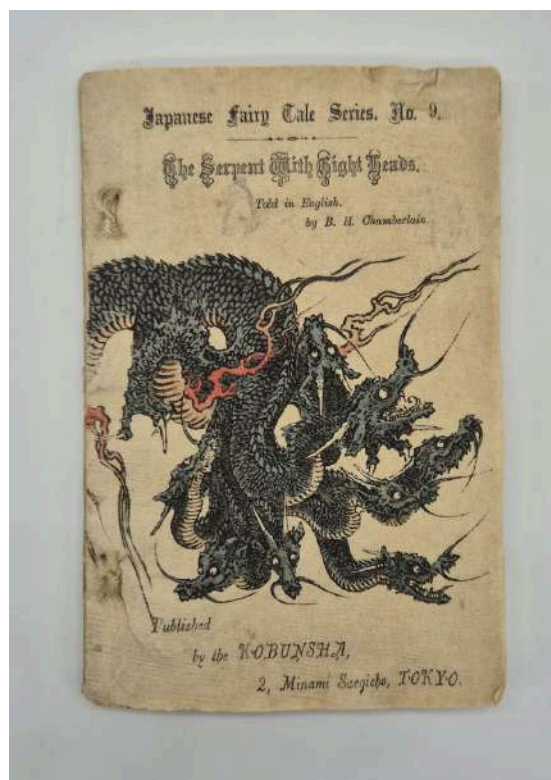
First reprint of March 1895, appearing in this form in October 1894.

The Peacock edition of *Pride and Prejudice* is, after the early first printings, likely the most desirable edition on the market. Beautifully bound in green cloth gilt, it was undoubtedly inspired by other gilt bindings of the period, such as Macmillan's *Cranford* Series, which had appeared in 1876.

Thomson was first approached to provide the illustrations for this lavish volume after his illustrations for Mrs Gaskell's *Cranford* led him to become one of the most popular illustrators of the Victorian era. This was the first edition of *Pride and Prejudice* to include prolific drawings throughout the whole of the text, previous examples having included just a frontis or at most two drawings. Thomson used to frequent galleries such as the V&A on a regular basis, and was inspired by the characters he encountered there - as a consequence, the figures here appear rather more Victorian than Georgian in feel, but remain charming renderings of this literary classic. They proved extremely successful, and Thomson went on to illustrate many more of Austen's novels over the course of his career.

The struggles and ultimate success in love for Elizabeth Bennett and Mr Darcy have become synonymous with the idea of the romance novel. One of the best-loved works of all time, the opening words 'It is a truth universally acknowledged...' are similarly instantly recognisable for book lovers the world over, and are sometimes considered some of the greatest opening lines in English Literature.

The second printing remains a more affordable, but still a lavish, alternative to the first, with this copy available for sale in very good condition.



3. CHAMBERLAIN, B. H. [Trans.]

The Serpent with Eight Heads. Japanese Fairy Tale Series No. 9

Tokyo: Kobunsha, 1886

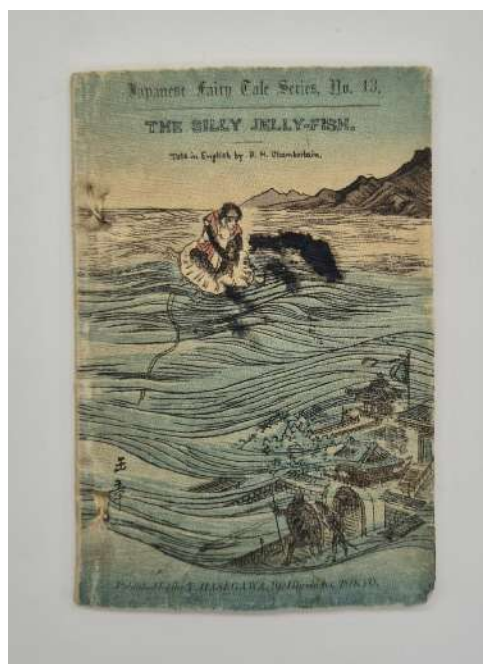
£150

12mo., printed throughout in full colour on japanese crepe paper; the covers featuring a wraparound image of the serpent; double-folded and sewn; unpaginated [pp. xxiv]; with text and double-ruled borders in black throughout, as well as numerous woodcut illustrations, including several double-page; very good; some creasing to page edges, particularly the last, and some splash marks to the lower cover (both internally and externally); a couple of indented marks to the upper; internally bright.

Early edition of the ninth book in the Japanese Fairy Tale first series. This example tells the story of Ama, Susano and 'the moon boy', who inherit the world from a fairy creator and must rule it together. When Susa is banished, he becomes mortal, and takes it upon himself to help a family slay an eight-headed serpent, winning their daughter as prize for his bravery.

The twenty books which comprise the first Japanese Fairy Tale series were published in Japan at the turn of the century by Takejiro Hasegawa, who aimed to produce a run of educational titles which would introduce traditional stories from Japan to a wider audience. Appearing between 1885 and 1922, the books were beautifully and meticulously printed with woodcut illustrations by Japanese artists, and were printed on traditional *mitsumata* paper. The books remain desirable today for their intricate and novel designs, and are particularly sought after in such bright condition.

A very nice copy.



4. CHAMBERLAIN, B. H. [Trans.]

The Silly Jellyfish. Japanese Fairy Tale Series No. 13

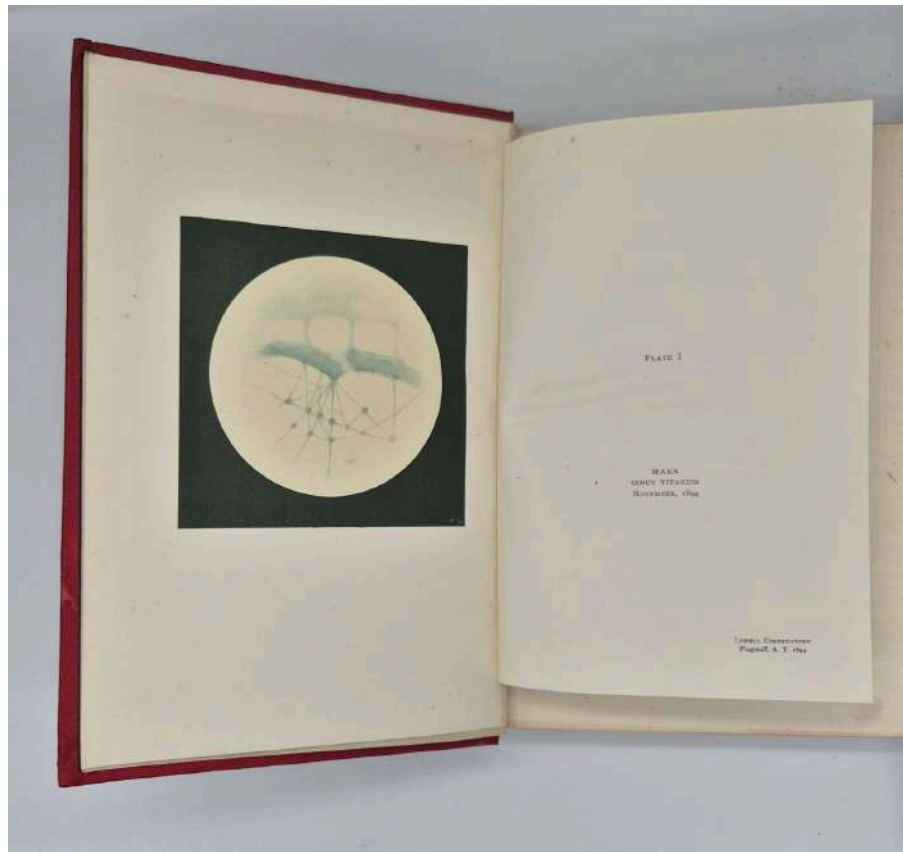
Tokyo: T. Hasegawa, 1891

£100

12mo., printed throughout in full colour on japanese crepe paper; double-folded and sewn; the covers showing a monkey sitting astride a jellyfish in a raging sea, watched by two tortoises; unpaginated [pp. xviii]; with text and double-ruled borders in black throughout, as well as numerous woodcut illustrations, including several double-page; covers a little faded and creased, with an ink stain to the upper cover; else a very nice example, with previous bookseller's price sticker to the inside of rear cover.

Early edition of the 13th book in the Japanese Fairy Tale first series. This story rooted in Buddhist tradition, which tells how a jellyfish, tricked by a monkey and punished by the Dragon King, comes to lose its shell.

CANALS ON MARS?



5. LOWELL, Percival

Mars

London and Bombay: Longmans, Green, and Co., 1896

£400

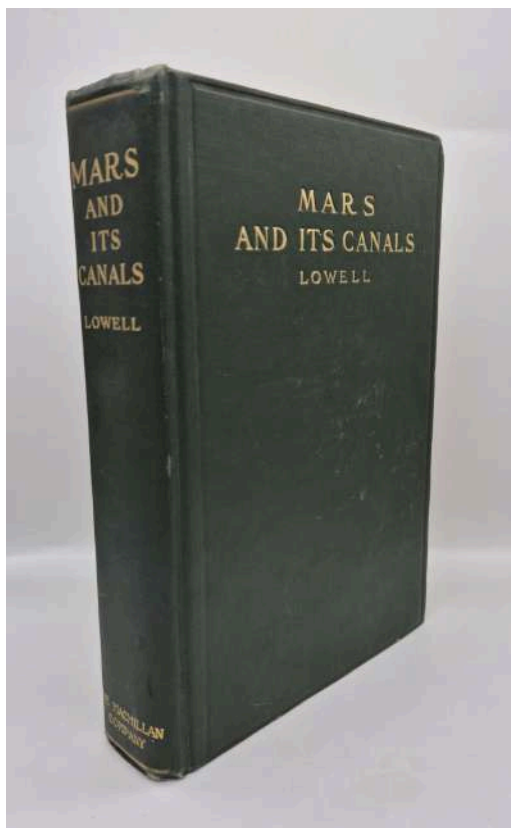
8vo., original red publisher's cloth, with central circular device and lettering in gilt to upper board; lettered and double-ruled in gilt to spine; black coated endpapers; upper edge gilt; pp. [v], vi-x, [i], 2-228; containing 28 illustrations, including coloured frontis behind captioned tissue-guard and a double-page map of Mars to the rear of the text; boards with

some watermarking and staining; a little pushed at spine tips and bumped at corners; retaining, unusually, much of the original colour to the backstrip with little of the often-found sunning; endpapers a little dusty; some very light spotting, mostly affecting the prelims, and some pencil markings to the ffeps; a very good copy of a scarce work.

First UK edition.

Lowell was born in 1855, and graduated from Harvard in 1876 with distinction in mathematics. With a strong interest in astronomy, his graduation speech concerned the nebular hypothesis (the most widely accepted theory concerning the origins of the universe), still considered to be quite groundbreaking at the time. After travelling extensively in Asia as a diplomat and writing a series of travel books, Lowell returned to America in 1893, determined to study the planet Mars. In particular, his interest stemmed from the writings of the astronomer Giovanni Schiaparelli, who first postulated that there may be canals on the Martian surface. Using his wealth and influence, he founded an observatory in Flagstaff, Arizona, and began to observe the heavens. For the following 15 years, he made intricate drawings of the lines appearing on the surface of the planet, many of which are reproduced in the present volume. *Mars* was the first of three books which he published on the subject, and was followed in 1906 by *Mars and Its Canals* (see item 6) and *Mars As the Abode of Life* (1908). Lowell is remembered today for popularising the belief that these canals were built by extra-terrestrial life in order to tap into melting polar ice caps. It wasn't until 1960 that it was proven, by NASA, that the 'canals' were in fact an optical illusion.

An important work, **scarce** in its first appearance.



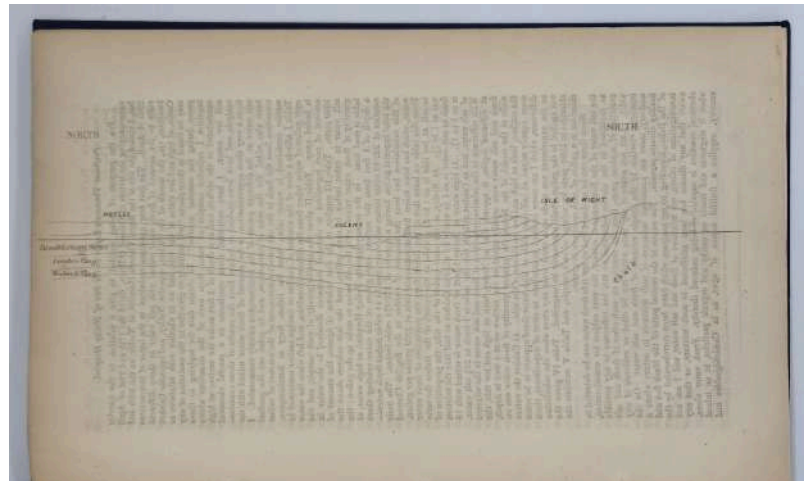
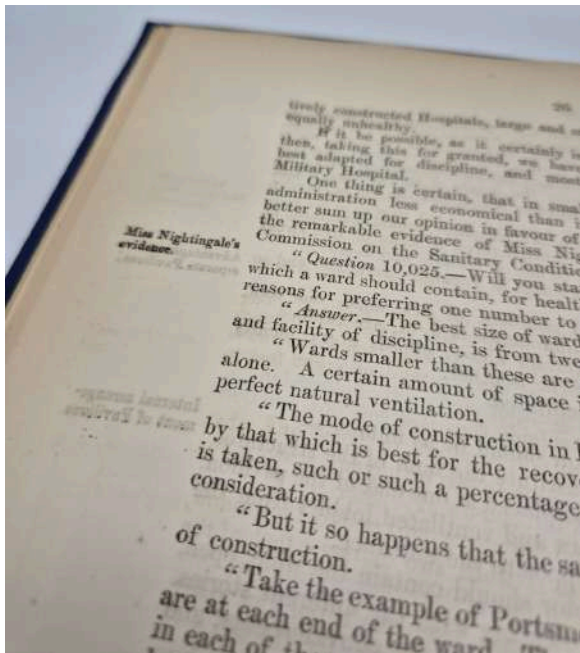
6. LOWELL, Percival
Mars and its Canals
London: The Macmillan Company, 1906
£450

8vo., green ribbed cloth, lettered in gilt to upper board and spine, with single-ruled border in blind to upper board, and in gilt to backstrip; upper edge gilt, else untrimmed; pp. [vi], vii-xv, [iii], 3-393, [iii], copiously illustrated with frontis behind mounted tissue-guard and a further 15 pages of plates (one double), some in colour behind captioned tissue; as well as numerous black and white in-text diagrams; an excellent example of the heavy book, the boards with just a touch of shelf wear and rubbing at extremities; one light red scratch to the lower board; pencil mark to ffp, and some light scattered spotting mostly affecting the prelims; a sound, and very good example.

First edition of Lowell's second book, with the printed dedication to G. V. Schiaparelli 'the Columbus of a new planetary world'.

Published after the success of *Mars* (1896, see item 5), *Mars and its Canals* continued Lowell's hypothesis concerning the existence of canal-like structures on the surface of Mars. Though his theories are now widely discredited, Lowell undoubtedly did much to contribute to both the advancement of astronomy (building one of the earliest observatories in North America), the discovery of the planet Pluto (in 1930 by Clyde Tombaugh), and to popular literature (it is said that H. G. Wells' 'War of the Worlds' was directly inspired by his findings, with the author making the quite natural conclusion that aliens from a dying planet may well wish to invade another). Some of the most interesting hypotheses here can be found in the chapters on Vegetation (in which he postulates that the observable blue-green areas of the planet are not oceans, but vast forests), and 'Life' (concluding that the presence of water and other forms of life necessitate further intelligent beings).

A fascinating and highly influential treatise.



7. [NIGHTINGALE, Florence, et. al.]

Report on the Site, &c., of the Royal Victoria Hospital, near Netley Abbey.

Presented to the House of Commons by Command of Her Majesty, 1858

London: Harrison and Sons, 1858

SOLD

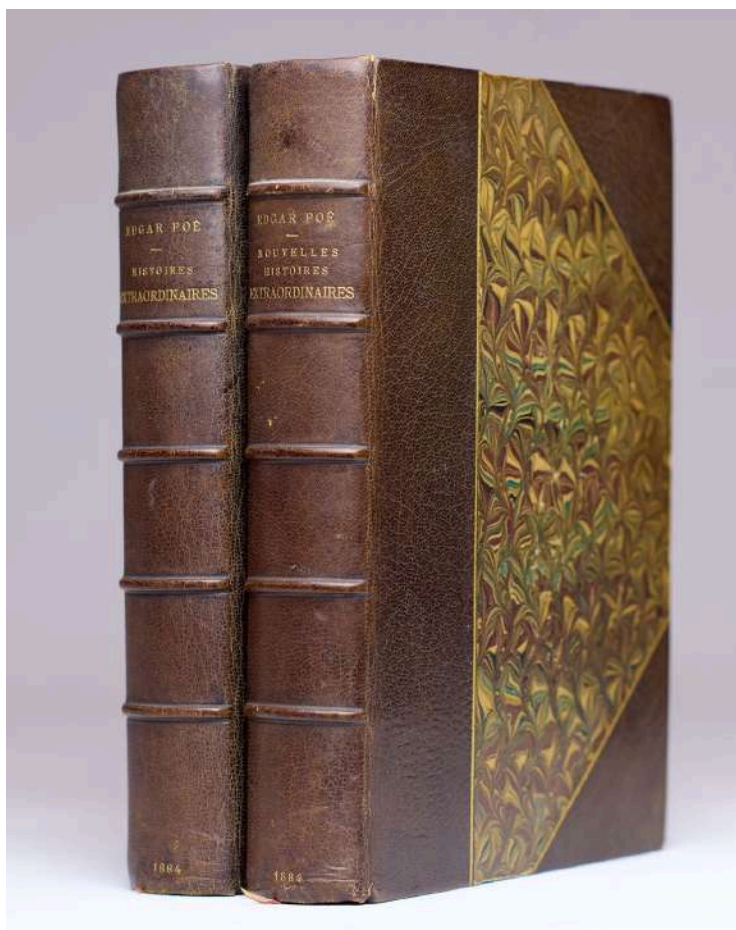
Small folio (21 x 33cm approx); bound in full navy blue cloth, lettered in gilt to spine, with pale yellow endpapers; pp. [iii], 2-190; Nightingale's contributions appearing from p. 26 onwards; containing numerous tables and diagrams; a very good copy, some small stains and scuffs to covers; the first few pages with corner chip at head; title page sometime reinforced with archival tape; short closed tear to foot of p. 2 repaired with tape; the diagram of the Solent on p. 57 beginning to come loose at foot; else a clean example; with the library stamp of the Royal College of Surgeons to title page and p. [iii], sold here with their knowledge and approval.

A genuinely rare copy of the original report concerning the building of the controversial Netley Hospital in Hampshire.

It was in the 1850s that Queen Victoria, moved by the work of Florence Nightingale in Scutari during the Crimean war, and pressured by both the public and the British Government to take action, sanctioned the building of a purpose-built hospital in the once-quiet village of Netley, Hampshire. Its intention was to care for sick and injured soldiers returning from conflict, and it was to be built on the banks of the Solent, but in 1856, after Lord Panmure had sent the plans to Nightingale for comment, the building became the subject of major discussion after she raised concerns surrounding the old 'corridor' system and waterside location of the site, claiming that these were major health hazards. Additional issues raised by her here include the size of the wards, the lack of ventilation, and the necessity of light. Eventually, despite her pleading with Lord Palmerston to halt the construction, her concerns were overruled on grounds of cost, and the war office began building in line with the original plans.

The hospital finally opened in 1863, with far less parade than originally intended. Almost quarter of a mile long and costing almost £350,000, it included the addition of an Army Medical School, and a group of female military nurses not included in the original plans. It was operational for almost one hundred years until its demolition in 1966.

3 only copies located on Worldcat.



8. POE, Edgar [Allen]

Histoires Extraordinaires [&] Nouvelles Histoires Extraordinaires.

Paris: A. Quantin. Imprimeur-Éditeur, 1884

£350

8vo., 2 vols; finely bound by J. Foulquier Rel., in half brown morocco over marbled boards; lined in gilt; with five raised bands to spine, lettered directly in gilt with date to foot; upper edge gilt, else untrimmed; marbled endpapers; ribbon markers to each volume; pp. [xix], x-xxxii, [iii], 4-382, [vi]; [xiii], ii-xix, [iv], 4-410, [viii]; with decorative engraved half title, title page in black and red; and a further twenty six engravings behind mounted tissue guards; both volumes in very good condition, the bindings a touch rubbed at extremities, with some mild compression to spine tips; the text block lightly spotted to the fore-edge, with light spots, marks, and browning throughout, for the most part clean; a slightly larger brown stain in Vol II, encroaching from the half title to the title page along the lower edge.

First editions thus, translated into the French by Charles Baudelaire, and with a wonderful suite of plates by various artists including Wögel, Herpin, Férat, and a portrait of Poe by Chiffart.

A collection of 44 of Edgar Allen Poe's most important stories, including amongst them *The Black Cat*, *The Fall of the House of Usher*, *The Pit and the Pendulum* and *The Masque of the Red Death*. It was Baudelaire who took it upon himself to translate Poe's tales, publishing a series of critical essays that would launch Poe's global career outside of the American market. In fact, as Paul Valéry claimed, Poe "would today be completely forgotten if Baudelaire had not taken up the task of introducing him into European literature." Echoes of the influence Poe had on Baudelaire is evident in such work as *Les Fleurs de Mal* (1857) which was written simultaneously with the first appearance of these translations between 1852 and 1865.

"In Edgar Poe there is no tiresome sniveling", Baudelaire wrote, "but everywhere and at all times an indefatigable enthusiasm in seeking the ideal."

A lovely set.



9. [RIDDLES]

The New Sphinx. An Elegant Collection of 500 Enigmas, Charades, Rebusses, Logoriphes, Anagrams, Conundrums &c. &c. To which are added a number of ingenious problems.

London: T. Tegg and Son, [c. 1832]

£350

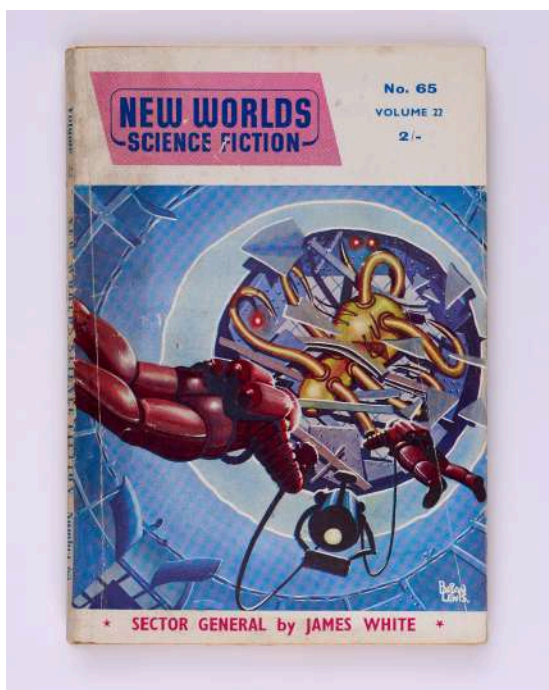
16mo., publisher's green ribbed cloth, decorative title piece in gilt to centre of upper board; with single-ruled border and cornerpieces in blind to both covers; spine fully decorated in gilt; a.e.g.; pp. [iii], 2-144, with decorative title page printed in brown, folding 'enigmatical' frontis plate; and several further illustrations in line to the 'Problems' pages from p. 130-144; cloth a little bubbled and dulled, with a couple of light stains and bumps to corners/spine tips; early sticker from the White & Sons circulating library, Carmarthen to the front paste-down; 3cm closed tear to the upper edge of folding plate; a little cracked to gutters, but holding firm; title page a touch toned. An excellent survival of a scarce work.

First edition, in the original publisher's cloth, of this entertaining little book. Packed full of 507 games and puzzles, the chapters are divided into Enigmas, Charades, Rebusses, Anagrams, Conundrums, and the all-important solutions, followed by a series of practical problems which require physical objects, for example 'making a shilling turn upon its edge on the point of a needle' and 'the turn-wonder', which involves lifting a bottle using only a straw. Page 120 gives an explanation of the frontispiece, which includes the names of members of the nobility included in the Rebus puzzles (number one, for example, showing the letter 'R' above a lion in a cage below, translating to 'Arden').

A wonderful collection of parlour puzzles and entertainments, likely intended for evening entertainment in a Regency home. The book was preceded by 'The sphinx; or, Agreeable Companion for a winter's evening...', an extremely popular work which was first published in the early 1820s.

Scarce. **Only two copies of this edition recorded in COPAC**, at the BL and Yale.

20th Century



10. BALLARD, J. G.

Manhole 69 [in] New Worlds Science Fiction, November 1957

London: Nova Publications Ltd., 1957

£275

Small 8vo., original printed wraps with illustration by Brian Lewis showing two astronauts repairing a ship; advertisement for Nova Publication's magazine Science Fantasy to rear cover, and additional ads printed in blue to versos of wraps; pp. [i], 2-128; a very good copy, the paper toned, as is common, with rather heavy creasing along the spine, extending to covers; light rubbing and dirt marks; staples rusted, and beginning to come away, but holding firm; p. 26 folded with additional margin, likely caused during production.

Volume 22, No. 65 of New Worlds Science Fiction Magazine, in which Ballard contributes a rather wonderful unfortunate story title, which appears here for the first time in print. This copy **signed by Ballard** in blue ink to the contents page.

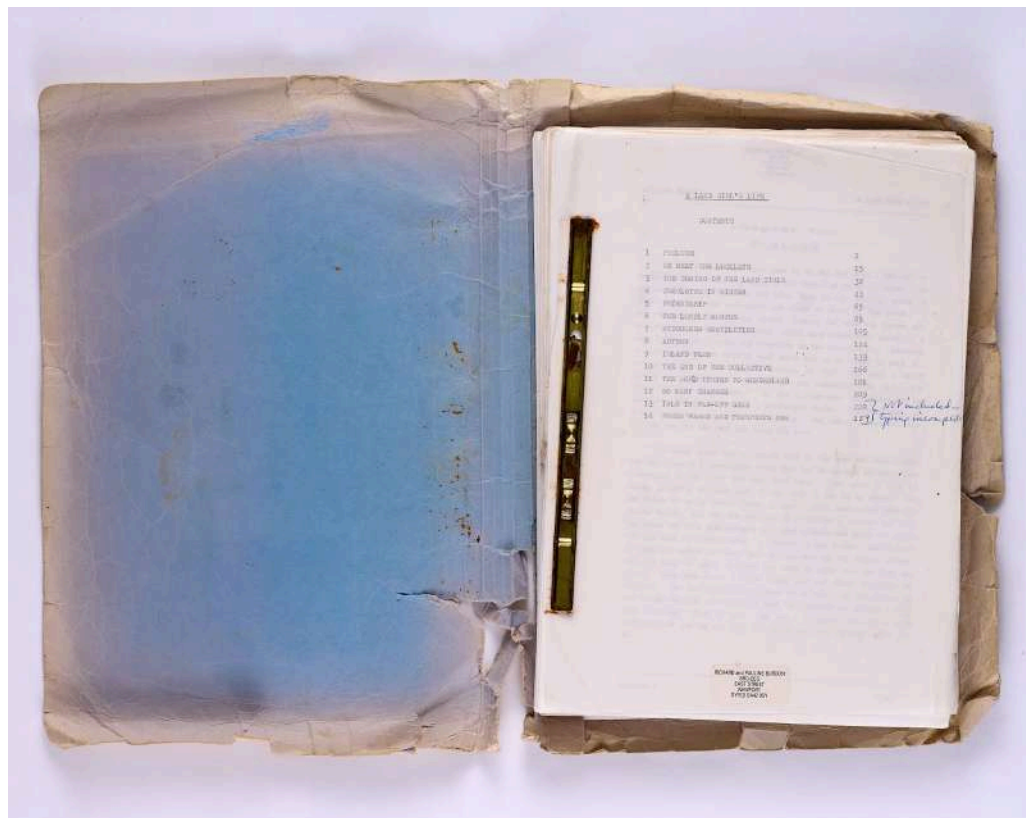
New Worlds was a British Science Fiction magazine which first appeared in 1936. Originally named *Novae Terrae*, it later became the best-selling UK science fiction magazine of its

day, and is credited with sharing the early stories of such writers as Brian Aldiss and Thomas M. Disch with a wider audience, both of whom later became major names within the genre. Indeed, many of Ballard's early stories appeared in the magazine for the first time, and it was the editor John Carnell who decided to publish the author's first sale, *Escapement*, which appeared in the December 1956 issue. Thanks to Carnell's support, Ballard was able to gain a firm footing in the genre, and later wrote that Carnell "recognized what I was on about from a very early stage and he encouraged me to go on writing in my own way." Here, Ballard contributes a short story which follows three characters who find themselves the subject of an unsettling experiment - they have had their ability to sleep surgically removed.

Also included in this publication is an interesting introduction by the editor on the subject of the space race, Russia, and cold war tensions.

Scarce.

A LAND GIRL'S UNPUBLISHED AUTOBIOGRAPHY



11. BURDON, Pauline

A Land Girl's Life

Newport: [c. 1994]

£295

A blue card flat bar file (23 x 35cm approx); containing 221 typed A4 pages; pp. [i], 221, [ii]; the final two pages handwritten on the back of scrap paper and held by a paperclip; the remaining pages contained in provided metal clasp; the covers rather heavily sun faded, creased and torn in several places; two overlaid stickers; one with the author's name and heavily faded title, the other printed with the author's address; second address label to p. [i] contents page, handwritten corrections and additions throughout in pen and pencil, but mostly to the first few pages; occasional pages photocopies; some rusting from the metal clasp and paperclip bleeding onto contents page and inside cover; the majority of the pages clean and bright, with some light corner creasing.

The unpublished autobiography of Pauline Burdon, an amateur ornithologist and later land girl, who recounts her childhood growing up in the countryside in Wales (Haverfordwest, Little Milford and Newgale) in the 1930s, her love of birds, and her bemoaning of the developments in modern machinery "There are too many of us now, and too many cars", she writes, "the car has brought us freedom of movement, but it has also become one of the main destroyers of those old freedoms that we could still enjoy until the end of the Second World War". She writes of her publication of her bird studies in numerous papers and journals from a young age, and "with rumours of war in all the newspapers, people seized on the wholesome story of a young person's love or nature as respite from dread". As a teenager, she speaks about her friendships, and her teenage years smoking woodbines, before Chapter 3 heralds the beginning of the war and 'The Coming of the Land Girls'. She describes hosting soldiers at home during the first Christmas of the war, the attractiveness of the men, and her family hosting the first groups of land girls, who were recruited to 'lift potatoes'. At seventeen, she herself joins and helps with the harvest at her friends the Lockleys. Comparing life as a Land Girl to life at University, she describes the farmers' perception of her "No doubt I was a great curiosity to them as the first land girl, probably the first of the species they had ever seen" and the physical labour of milking cows on a daily basis, as well as other dangerous work such as sawing with no protective clothing, killing pigs and hunting rabbits. She describes the starchiness of the uniforms and the parade at 'War Weapons Week': "Here we all were, a sizeable group of women, come into town for the day from the cowsheds and poultry-yards... it was a visible demonstration of the network that had been organised on a nation-wide scale to replace the fighting men. It bonded and encouraged us", and she learns how to drive a tractor. She meets the writer Leo Walmsley and his family, as well as the 'poet and intellectual' **Stephen Spender**, who she notes 'was good-looking in a mother's-boy sort of way'. She observes the changing seasons,

and learns how to swear in Welsh. A whole section on page 186, (where she confesses her feelings for a fellow farm worker named Jock) is crossed through with 'deleted' written, and page 200 is cut at the bottom. The pages end in January 1945, before the end of the war, with the last two chapters noted in the contents as being 'Not included - typing incomplete'.

A well-written and insightful work, providing a first-hand account of life in the WLA.



12. CARLE, Eric

The Very Hungry Caterpillar

London: Hamish Hamilton Ltd., 1970

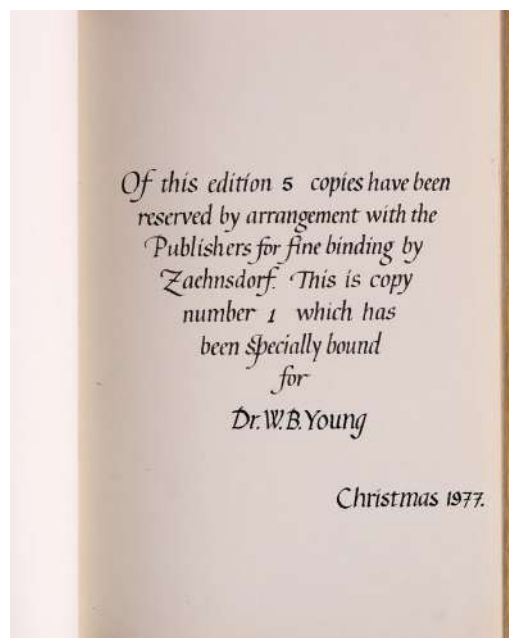
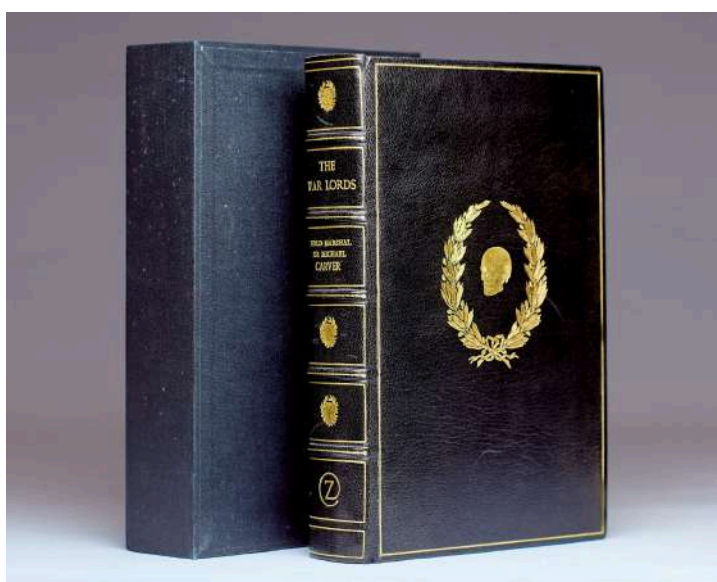
£250

Oblong 8vo., decorative laminate boards featuring the iconic caterpillar illustration to the upper board; the leaf to the lower; lettered in black to upper cover and spine; decorative endpapers; unpaginated [pp. xvi], illustrated throughout in full colour; with the die-cut pages demonstrating the way the caterpillar 'eats' through the book, including the graduated day-by-day synopsis of his eating habits in which the pages gradually increase in length; some minor marking to boards; a little scuffed around the spine; slightly shaky in the binding, but holding firm, with some finger smudges throughout and a previous owner's name to the head of the title page.

First UK edition, first printing, printed in Japan due to the high costs of punching through the paper.

Carle's third illustrated work, and only the second he authored, has since become one of the most popular children's books of the 20th century, reportedly selling over 50 million copies and translated into 60 different languages. The plot follows a little caterpillar who emerges from an egg extremely hungry, and proceeds to munch through a small mountain of food, emerging on the other side of his cocoon as a beautiful butterfly.

NO. 1 OF 5 COPIES



13. CARVER, Sir Michael [Ed.]

The War Lords

London: George Weidenfeld and Nicolson Ltd., 1976

£1000

8vo., specially bound by Zaehnsdorf in full black morocco, embossed with a central skull and wreath device to the upper board, single-ruled in gilt to upper covers and along spine; with five raised bands, lettered in gilt direct; and with three gilt devices in compartments and publisher's device to foot; all edges gilt; gilt ruled turn-ins; grey watered silk endpapers and decorative headbands; pp. [xv], x-xvi, [i], 2-624, [iv]; with eight double-sided pages of

black and white photographs a couple of tiny scratches to the front board, else fine, housed in the original cloth-lined slipcase.

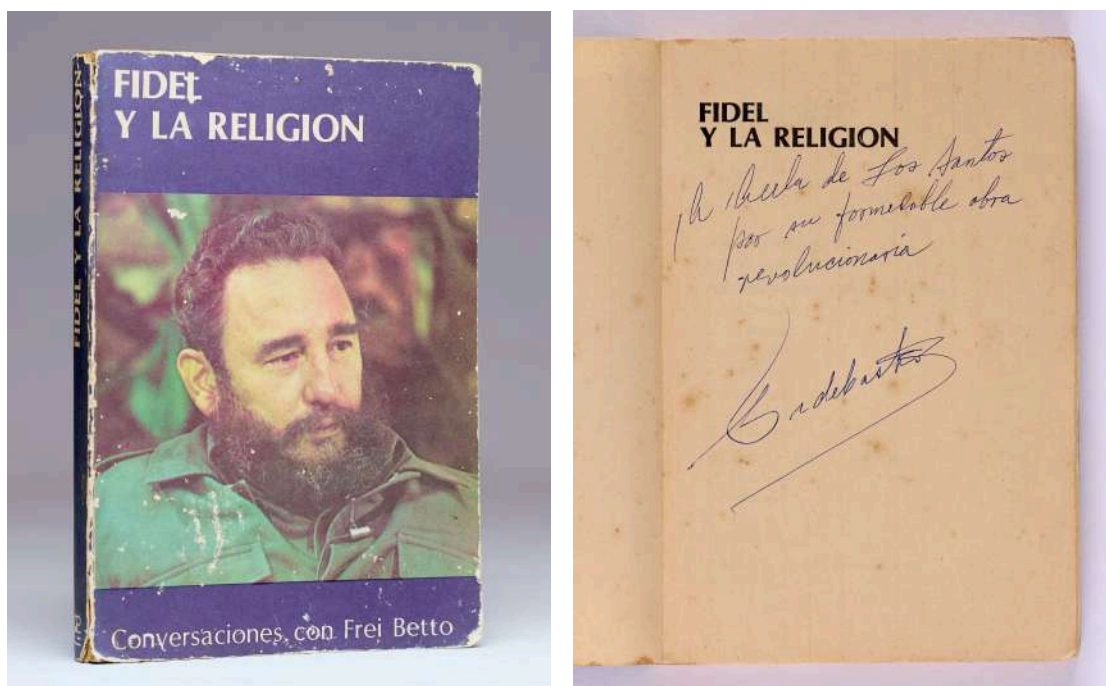
Limited edition, **one of just 5 copies reserved by the publishers for fine binding by Zaehnsdorf. This copy no. 1** for Dr W. B. Young, and presented to him Christmas 1977.

A collection of short biographies taking as their subjects forty-three of the most dominant military commanders of the 20th century, including among them Douglas Haig, Paul von Hindenburg, Georgii Zhukov, Erwin Rommel, Louis Mountbatten, Bernard L. Montgomery and Dwight D. Eisenhower. Covering both World Wars, Carver includes both famous figures and lesser-known subjects, and writes in his introduction that his choices were based upon “those who were perhaps more truly ‘war lords’ in that they directed policy at the highest level...the man should have exercised command of a considerable force – land, sea or air.”

Field Marshal Sir Michael Carver (1915–2001) was born during the First World War to a British Army officer, and was educated at Sandhurst before himself being commissioned as second lieutenant in the Royal Tank Corps of the British Army in 1935. In 1938 he became a lieutenant and was posted to Egypt, where he began the Second World War before serving in several of the most critical battles of the North African campaign as part of the XXX Corps. Awarded the Military Cross in September 1942, he was just 27 years old when he achieved the rank of lieutenant colonel, and subsequently chief of staff, of the 7th Armoured Division. Engaged in combat in North Africa for the rest of the war, he participated in the Second Battle of El Alamein and was promoted to the rank of brigadier, making him the youngest of his rank in the British Army at the time. *The War Lords* followed three prior pieces of literature, *Second to None*, on the cavalry regiment of the Royal Scots Greys, *Tobruk* on the 1941 siege of the same name, and *El Alamein*, an account of the battles of Alam Halfa and El Alamein.

Rare indeed, in a fabulous binding.

INSCRIBED BY CASTRO TO A FELLOW REVOLUTIONARY



14. CASTRO, Fidel; Frei BETTO

Fidel y la Religión. Conversaciones con Frei Betto

Havana: Oficina de Publicaciones del Consejo de Estado, 1985

£2000

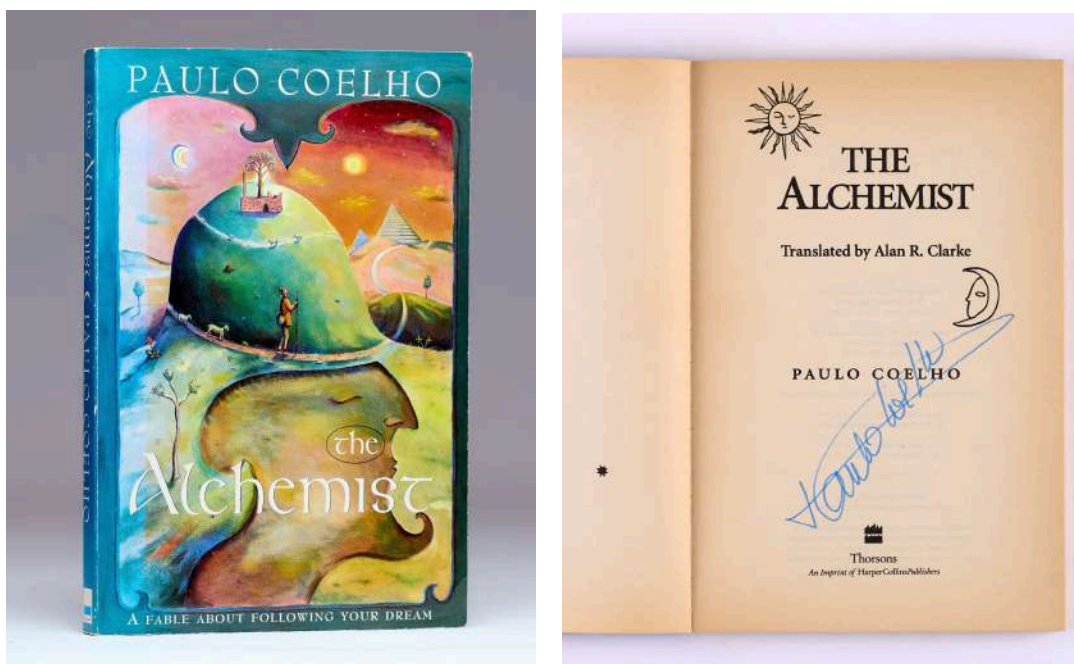
8vo., paperback; card wraps with a photograph of Castro to the upper cover; pp. [viii], 9-379, [v]; a good to very good copy, covers rubbed with colour lost in places and some scratch marks causing abrasion to the upper cover; spine a little rolled and beginning to come away at spine, with 4cm split to foot, but holding; some light spots and water marks to the outer edge of text block; first few pages slightly out of line with the rest of the text block; even toning throughout; previous owner's inscription to the title page referring to the P.C.C. (Partido Comunista de Cuba/the Communist Party of Cuba); a scarce survival.

Paperback edition of a fascinating discussion between the Cuban revolutionary and Dominican friar Frei Betto on issues of religion. This copy **inscribed by Fidel Castro** "**A Asela de los Santos / por su formidable obra revolucionaria**" and **signed beneath**. The text is provided in the original Spanish.

Asela de los Santos Tamayo was born in Santiago de Cuba and studied at the University of Oriente. It was while she was a student that she became politically active, and took a stance against the U.S. aligned Fulgencio Batista dictatorship. In 1953, following the attack on the Moncada Barracks, she joined the Cuban Revolutionary Army and four years later, alongside fellow revolutionaries Celia Sánchez and Vilma Espín, she transported fighters to join Fidel Castro in the Sierra Maestra mountain range. After the victory of the Cuban Revolution, she became the Director of Education for the Cuban Revolutionary Armed Forces, and in 1965 she helped to found the Communist Party of Cuba, serving for three terms between 1975 and 1991. She was also appointed by Fidel's brother Raúl to serve as deputy minister (and later Minister) of Education, and during this time she played a key role in the literacy programme which aimed to improve Cuban teaching methods. In 1960 she was one of the founding members of the Federation of Cuban Women who, shortly before the Bay of Pigs invasion, helped to mobilise women against counter-revolution. After Fidel Castro's death in 1960, Raúl Castro appointed her as the Honorary Chair for the Study of the Thought and Work of Fidel Castro, which aimed to promote the legacy of the former Cuban leader. It is perhaps unsurprising, therefore, that the inscription should highlight her 'formidable revolutionary work'.

Frei Betto was born in 1944, and became a student activist at the age of just 13. In 1964, and as a journalism student, he was imprisoned under the military dictatorship, and the following year entered the Dominican Order. As a journalist, he participated in the resistance to the Brazilian military regime and was arrested again in 1969, this time serving four years in prison. During the 1980s, Betto visited Havana and frequently visited Castro, during which time they discussed a number of subjects, but predominantly Christianity, a subject which is said to have greatly improved relations between Castro's government and the Cuban Catholic Church. Castro was fervent in his criticism of education within religious schools, and the conversations frequently refer to his support of Liberation Theology, subjects which proved rather controversial at the time. Written at the height of Castro's political strength, this book also sheds light on his Catholic upbringing, the assassination attempts on his life, and his views on fellow revolutionary Che Guevara.

A fascinating association copy, demonstrating the relationship between Fidel Castro and one of the earliest supporters of the revolutionary movement.



15. COELHO, Paulo; Alan R. CLARKE [Trans.]

The Alchemist

London: Thorsons [Harper Collins], 1995

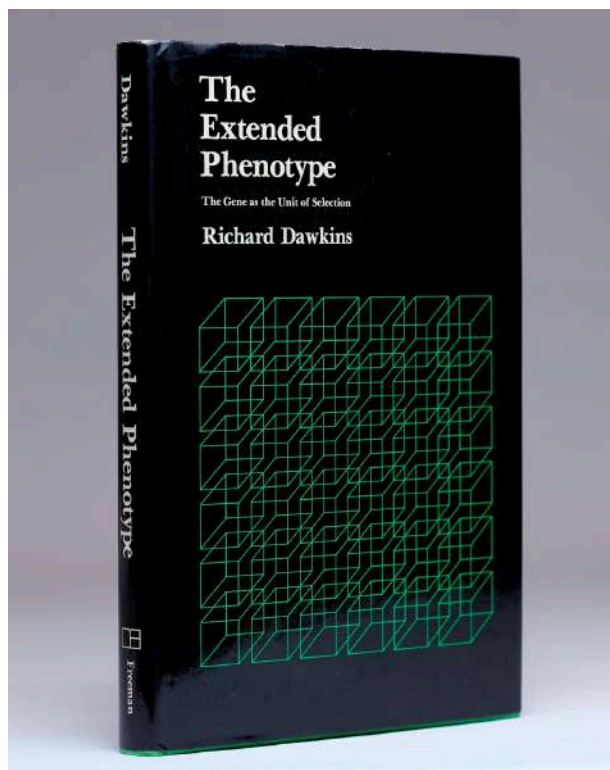
£350

8vo., original card covers featuring an illustration by Mark Bannerman; pp. [x], 3-177, [vii]; backstrip sunned, a little rubbing to edges of covers; pages lightly and evenly toned, otherwise very good; apparently unread, with little creasing along the backstrip.

First of this Thorson paperback edition, with full number line 1-10. The true first appeared in 1988. This copy **boldly signed by the author in blue ink to the title page.**

First appearing in his native Portuguese in 1988 in a run of only 900 copies, Paulo Coelho's 'The Alchemist' has become for many a modern classic, epitomising one's search for wisdom and self discovery. Written in a lyrical, mystical style, the plot follows a young shepherd boy, Santiago, who sets out on a journey to find hidden treasure hidden near the pyramids in Egypt - only to discover that the treasure lay within himself to begin with. The novel in many ways reflects the author's own search for self-discovery; having lived for many years as a nomad, Coelho spent many years travelling through South and Central America as well as in Europe, where he walked the 500 mile Camino de Santiago, and during which time he experienced a spiritual awakening.

"It's the possibility of having a dream come true that makes life interesting."



16. DAWKINS, Richard

The Extended Phenotype. The Gene as the Unit of Selection

Oxford: W. H. Freeman and Company Limited, 1982

£750

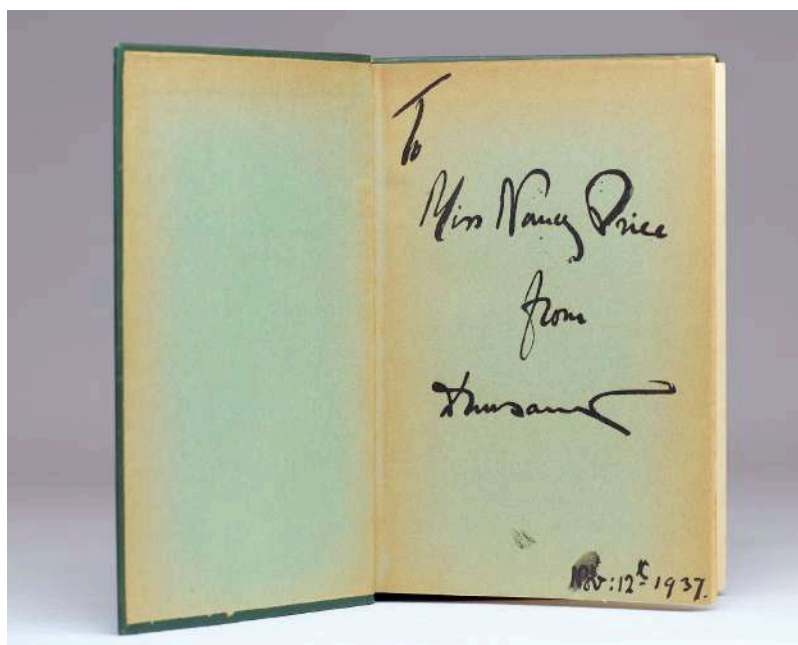
8vo., bright green cloth, lettered in silver to upper cover and spine; together in the printed green and black dustwrapper designed by Perry Smith; pp. [v], vi-viii, [iv], 307, [i]; the book fine, the wrapper very near fine, with just a few light scuffs mostly affecting the outer edges.

First edition, this copy **neatly signed by Dawkins in blue ink to the title page**. A ticket to the Hay-on-Wye festival 2025, where this book was signed, is loosely laid in.

Dawkins' second book, following the success of *The Selfish Gene* in 1976, is also one of his most technical. Though intended by him as a direct sequel, the marketing and writing of the book was geared towards professional evolutionary biologists, and expounds his evolutionary theory in which he considers battles between genes, instead of whole organisms, as being the factor to consider when thinking about evolution. In this way, he

argues, it is the changes in phenotypes (the end products of genes, such as eye colour or leaf shape) which increase the fitness of an individual - and therefore their likelihood of succeeding.

The book which Dawkins considered to be his most important contribution to the field of evolutionary biology, and increasingly **scarce** flat signed.



17. DUNSANY, Lord

Plays for Earth and Air

London: William Heinemann, 1937

£350

8vo., publisher's green cloth lettered with decorative device in gilt to spine; publisher's device in blind to lower corner; green endpapers; pp. [viii], vii-viii. [ii], 3-163, [iii]; the boards a little marked and scuffed; some browning and toning, mostly affecting the endpapers; lightly spotted to fore-edge; formerly a working copy, with notes in pen and pencil within the text in an unknown hand; p. 81-82 loose; a good copy, lacking the dustwrapper.

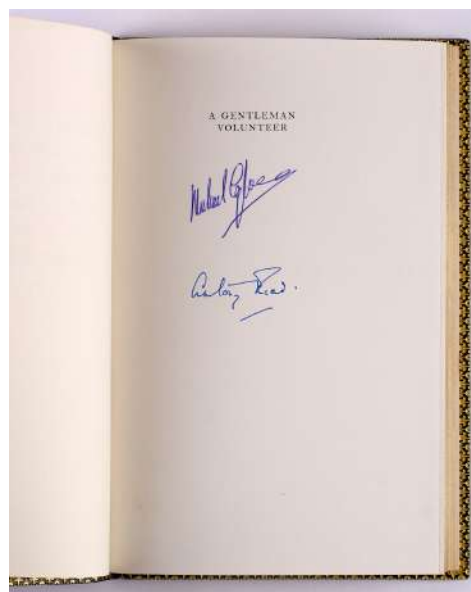
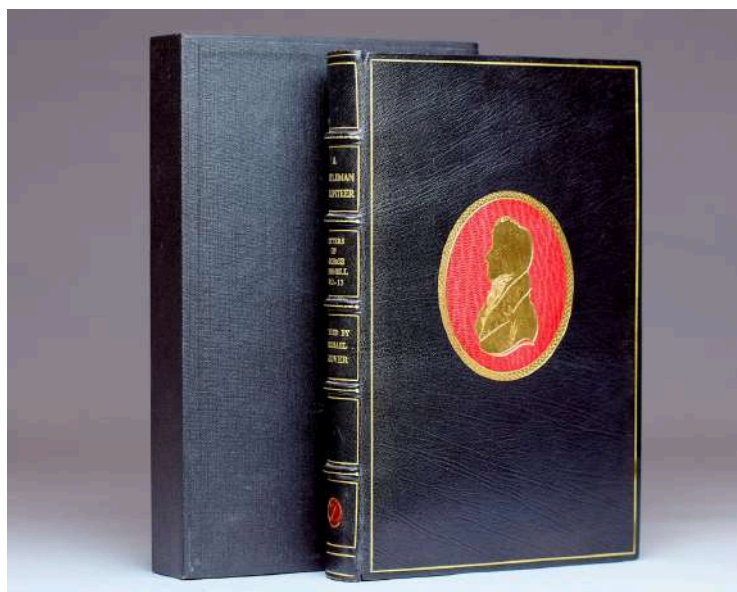
First edition, first printing. This copy **boldly inscribed** by the playwright to the front free endpaper: "To / Miss Nancy Price / from / Dunsany" and dated in the year of publication: 'Nov: 12th 1937'. Price was an English actress, director and writer who was a founder of the People's National Theatre. She wrote one novel, one volume of poetry and two plays, as well

as numerous memoirs, some of which included contributions by her friend Lord Dunsany, such as 'Shadows on the Hills', and 'Acquainted with the Night', each for which he provided the preface. Price herself wrote about her friendship with Dunsany in 'Each in his own Way', a book which documents her relationships with the various characters she had met in her life over the years.

Dunsany was a prolific writer, publishing over 90 books over his lifetime. *Plays for Earth and Air* (four for earth, six for air) brings together many of his Radio plays for the first time, most of which had formerly been broadcast on the BBC. They include 'Fame Comes Late', 'The Use of Man' and 'The Seventh Symphony', the latter of which was named after Beethoven's 7th Symphony, one of his favourite pieces of music. "The future of plays for the air lies with television" he correctly predicts here in his preface.

An interesting association copy.

ONE OF JUST 25 COPIES IN THE ZAEHNSDORF BINDING



18. GLOVER, Michael [Ed.]

A Gentleman Volunteer. The Letters of George Hennell from the Peninsular War 1812-1813

London: Heinemann, 1979

£750

8vo., specially bound by Zaehnsdorf in full black morocco, single-ruled border in gilt to both boards; onlaid red morocco silhouette piece to upper board with oval embossed gilt border; five raised bands to spine, with borders and titles gilt direct and the Zaehnsdorf device in red morocco to foot; fully gilt turn-ins, all edges gilt, and watered red silk endpapers; pp. [xiv], 181, [v]; with six double-sided photographic plates on glossy paper, as well as numerous maps and reproduced sketches throughout; the dustwrapper from the trade edition bound in at rear; fine, housed in the original fleece-lined slipcase which has a couple of tiny mottling marks.

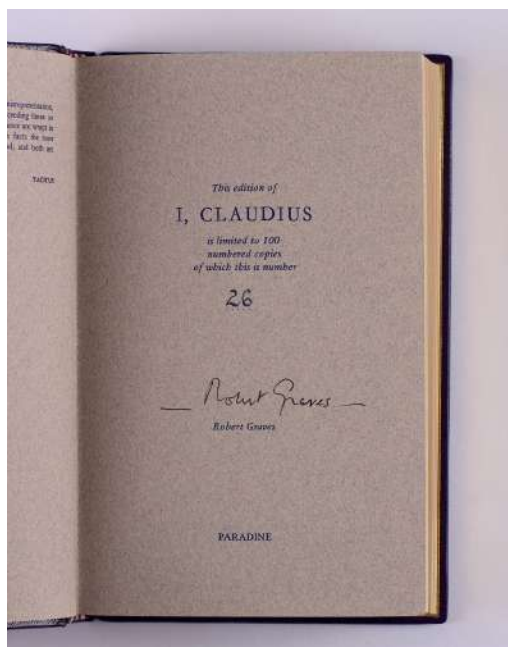
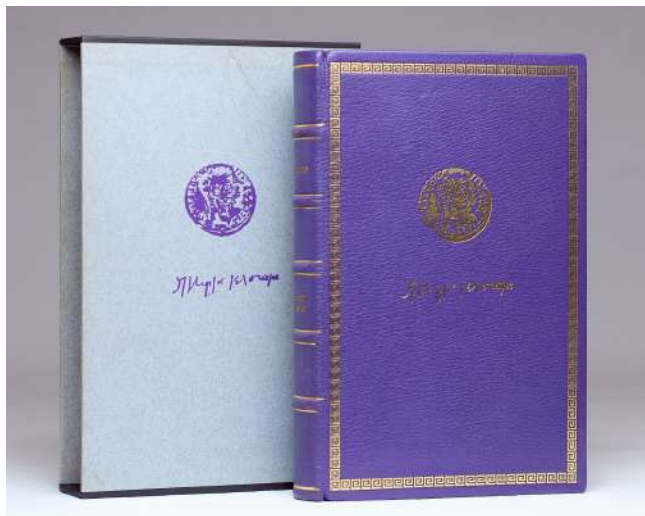
Special limited edition, one of just 25 copies reserved by arrangement with the publishers for fine binding by Zaehnsdorf. This copy no. 4 with no recipient's name beneath, **signed by both Michael Glover, the editor, and Antony Read**, who provides the introduction.

The Peninsular War, that part of the Napoleonic Wars fought on the Iberian Peninsula, was one of several which eventually contributed to the Emperor's downfall. These letters, written by George Hennell between 1812 and 1813, cover his service in the Forty-third Light Infantry, beginning with his joining of the British camp just two days before the storming of the citadel at Badajoz and ending with the victorious army descending through the Pyrenees to invade France. Together, they offer a first-hand account of the events which occurred throughout the campaign. Born to the son of a ribbon manufacturer, Hennell volunteered early for Wellington's army, and over the course of these twenty-six letters (all but two previously unpublished), Hennell provides in-depth insights into life as a young officer on active duty, witnessing the unfolding events and forming his own impressions of the horrors of war, illustrating them in drawings and sketches which are reproduced throughout the book and which include such scenes as the Battle of Vitoria and the action at San Milan.

Michael Glover is a recognized authority on Wellington and his period and has written extensively on the subject throughout his career. The introduction is provided by Antony Read, a senior British Army officer who was for awarded the Military Cross for gallantry during the campaign against the Italian Army in East Africa in 1941 and the Distinguished Service Order for his leadership and gallantry whilst in command of 1 Gambia Regiment in Burma in 1945. A soldier for over 40 years, he draws a great many parallels with Hennell over the course of his foreword: "I too was commissioned in the 43rd some hundred and twenty years later", he writes, before concluding "I would love to have had him as a subaltern when I commanded the regiment."

A beautiful copy.

LUST, MURDER AND DYNASTIC POLITICS



19. GRAVES, Robert

I, Claudius

Paradine Press, [1977]

£1000

8vo., full purple morocco, with decorative romanesque square borders to both boards, upper board gilt stamped with a Claudian coin and facsimile signature beneath; five raised bands to spine, ruled in gilt with lettering direct to the second and fourth compartments; all edges gilt, with single-ruled gilt turn ins and pale grey endpapers; the title and limitation pages printed in purple on the same paper stocks; pp. [iv], v-vi, [i], 2-281, [iii]; with folding chart showing the tree of the imperial family to AD.41 facing p. 280; fine, in the original matching slipcase which has a couple of very small dark scuffs but otherwise also fine.

Limited edition, **one of just 100** copies hand numbered and **signed by Robert Graves** to a special tipped-in limitation page. This copy no. 26. Published in 1977 after the overwhelming success of the television series starring Derek Jacobi, Sian Phillips, John Hurt, Brian Blessed and Patrick Stewart, this limited edition follows the text of the original 1934 first.

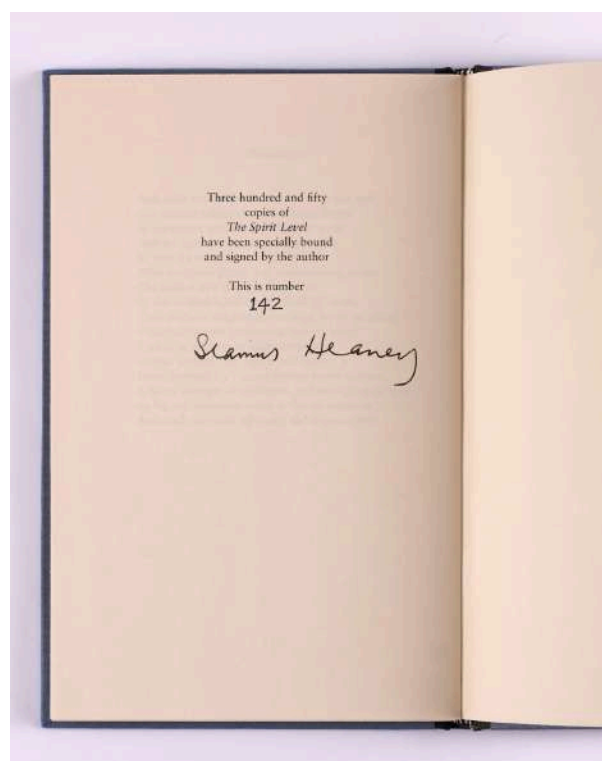
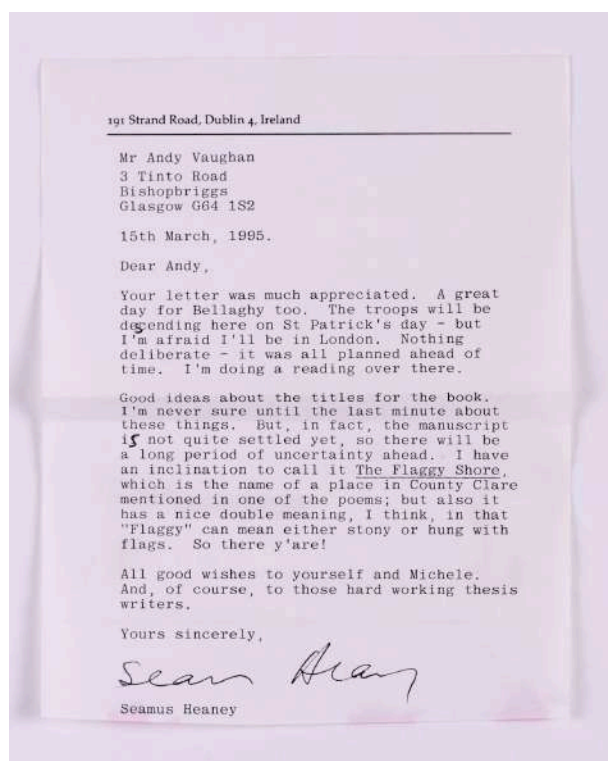
Using classical sources recommended to him by Eirlys Roberts, Graves' famous work constructs a narrative of the life of Roman Emperor Claudius, and frames it in the form of an autobiography. The work begins with the historical events leading up to the emperor's birth, including Caesar's assassination, and continues through the reign of Augustus until Claudius is born, at which point the story picks up from his upbringing, education, the accession of Tiberius and his turbulent reign, and the unlikely series of events which lead up to Claudius becoming emperor. Graves followed the work in 1935 with *Claudius the God*, covering the period from his accession to his death in AD 54.

Widely regarded today as pioneering works of historical fiction, Graves went on to win the James Tait Black prize for fiction in 1934, and in 1976 the BBC adaptation was released, going on to win three BAFTAs and an Emmy.

This edition is one of the most desirable on the market, in the fine binding by Paradine Press.

“There are two different ways of writing history: one is to persuade men to virtue and the other is to compel men to truth”.

“I HAVE AN INCLINATION TO CALL IT ‘THE FLAGGY SHORE’...



20. HEANEY, Seamus

The Spirit Level

London: Faber and Faber, 1996

£2950

8vo., black cloth-backed blue paper-covered boards; printed paper label to spine; pp. [x], 70, [iv]; a fine copy, in the publisher's matching slipcase.

Limited edition, **one of just 350 numbered copies specially bound and signed** by the poet. This copy no. 142.

[together with]

8vo., green boards lettered in gilt to spine with publisher's device to head; together in the unclipped pictorial dustwrapper (£14.99 to front flap); pp. [x], 70; the book fine, the wrapper just a little scuffed and rubbed at spine tips, with some light shelf marking to the upper panel

First edition.

[and]

A single-sided TLS, addressed to a 'Andy Vaughan' on Heaney's addressed notepaper (14.5 x 18.5cm approx); folded once horizontally and signed by the poet; a little creased, some residue to verso from sometime being stuck down; very good.

"Good ideas about the title for the book" Heaney writes, "I'm never sure until the last minute about these things. But, in fact, the manuscript is ['s' corrected in ink pen] not quite settled yet, so there will be a long period of uncertainty ahead. **I have an inclination to call it The Flaggy Shore**, which is the name of a place in County Clare mentioned in one of the poems; but also it has a nice double meaning, I think, in that "Flaggy" can mean either stony or hung with flags. So there y'are!"

In the end, the finished book was titled 'The Spirit Level', with the aforementioned 'Flaggy Shore' appearing here only in the postscript at the rear of the volume: "And some time make the time to drive out west / Into County Clare, along the Flaggy Shore..."

A collection of 40 poems, and his first since winning the Nobel Prize for Literature in 1995 "for works of lyrical beauty and ethical depth, which exalt everyday miracles and the living past." The final title which Heaney decided upon refers to the carpenter's tool used for

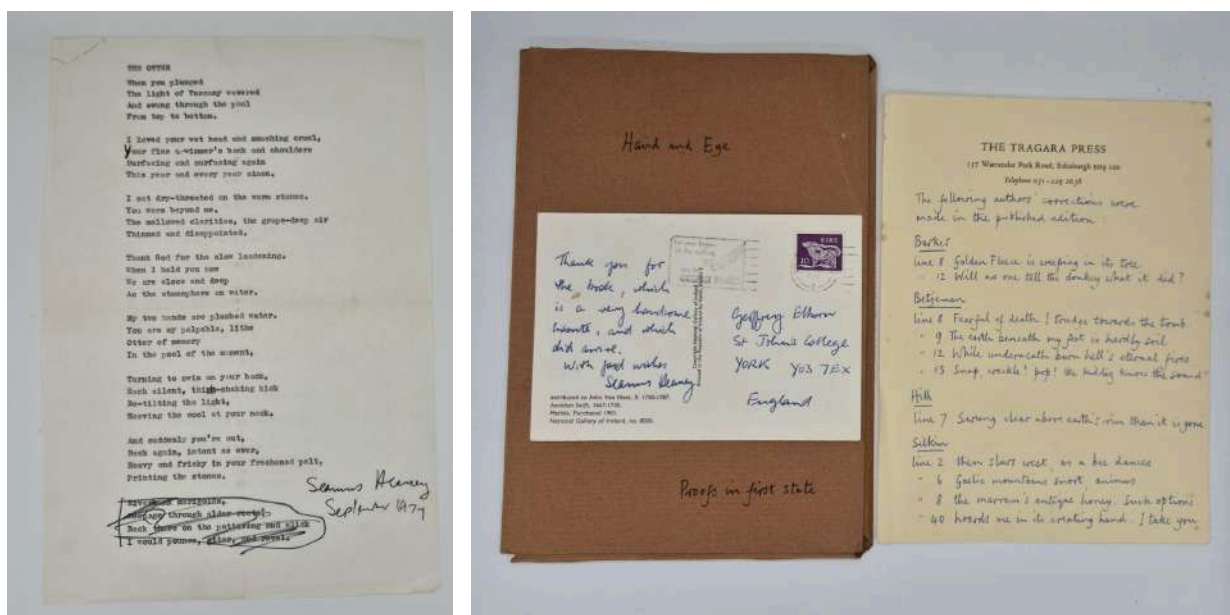
creating balance across a flat surface, and is of course used metaphorically; a sentiment which is perhaps best illustrated in 'The Poplar' (p. 50), his poem of just four lines which reads:

Wind shakes the big poplar,
quicksilvering
The whole tree in a single sweep.
What bright scale fell and left this needle quivering?
What loaded balances have come to grief?

Peppered with personal references, Richard Tillinghurst wrote in his New York Times review that "[Heaney's] poems, resting at the balance points between what we see as opposites, can make us realize that at times our vision utterly deceives us...Anyone who reads poetry has reason to rejoice at living in the age when Seamus Heaney is writing."

The Spirit Level won the Whitbread Book of the Year award in the year of publication.

A **unique association set**, together with a letter from the poet discussing his ideas about the title.



21. HEANEY, Seamus

'The Otter' [in] 'Hand and Eye'. Proofs in the first state, with ink corrections
Edinburgh: Privately Printed at the Tragara Press, 1977

£2250

A handmade folded brown card folder; upper cover titled 'Hand and Eye' and 'Proofs in the first state' in black pen; containing a single-sided typescript (carbon copy) of 'The Otter' (20.5 x 29.5cm); folded horizontally and vertically, with corrections in Heaney's hand, omitting the final verse (which is crossed through), signed and dated by him in September 1977, together with a set of proofs for the privately printed edition of 'Hand and Eye': An Anthology for Sacheverell Sitwell, containing the title page, Preface by Ronald Stevenson (hand numbered, with page 3 crossed through and the correct version printed on the recto), acknowledgements, limitation page and a print of Kirby Hall by John Piper (which served as the frontispiece), along with the poems themselves, which include contributions from Samuel Beckett, George Mackay Brown, John Betjeman, Ted Hughes and the editor Geoffrey Elborn, as well as a print by Moore; 'The Otter' also appears twice more, both on double pages, with corrections in blue and black ink; a note on Tragara Press headed paper noting additional corrections by Barker, Betjeman, Hill and Silkin; and a signed postcard from Heaney to Elborn thanking him for the book, which he notes is 'very handsome'; occasional spots, creasing and marginal toning; else excellent.

Heaney's working copy of his poem 'The Otter', and the pre-publication proofs showing a verse omitted by him and never published.

Hand and Eye was a volume of poems published by The Tragara Press to celebrate Sitwell's eightieth birthday. Published in a run of just 175 copies, the Preface was provided by Ronald Stevenson, who notes that "Sitwell's way with words makes stones speak; makes us contemporaries of ancient cultures, compatriots of alien peoples". Heaney's contribution was 'The Otter', and here we are able to witness his initial iteration of the poem, in which the final verse read:

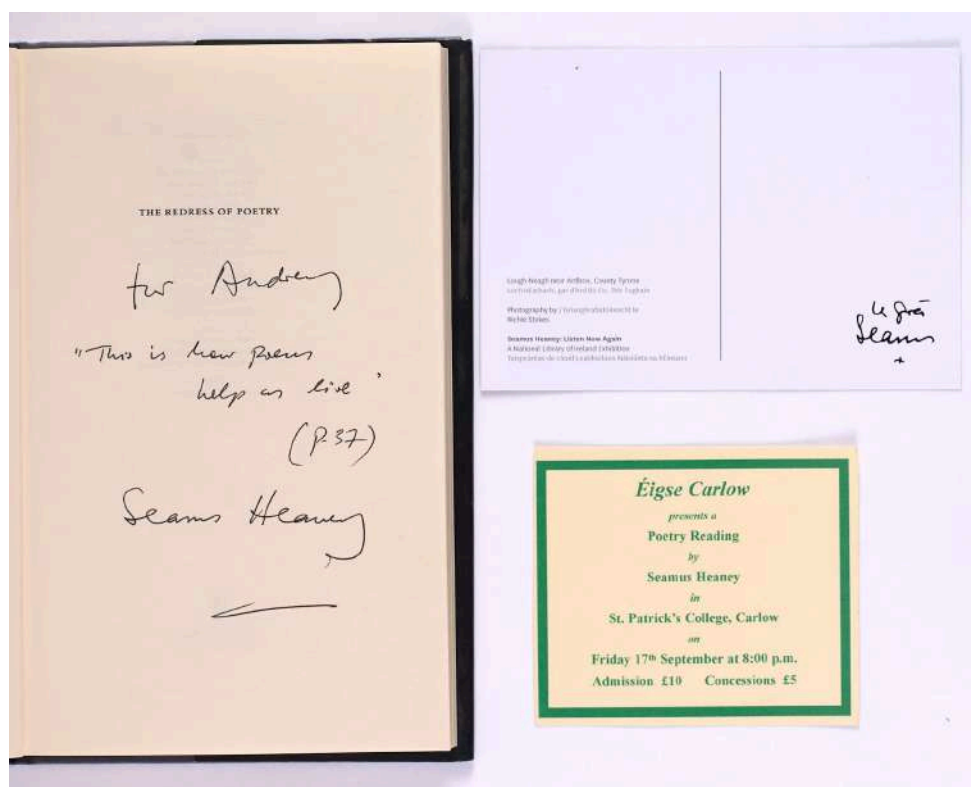
*Riverbank marigolds,
Seepage through alder roots!
Back there on the pattering mud slick
I would pounce, otter, and revel*

Heaney also makes two grammatical/spelling changes, as well as changing 'behind' to 'beyond' in the third published verse. The above verse was later changed to:

*And suddenly you're out
Back again, intent as ever,
Heavy and frisky in your freshened pelt,
Printing the stones*

Written during a time in which Heaney was living apart from his wife, the poem is nostalgic in tone, and recalls a time in which the poet observed his wife swimming in Tuscany, here comparing the elegant movements to that of the riverbank creature.

A rare opportunity to see the author's initial iterations for this much-loved poem.



22. HEANEY, Seamus

The Redress of Poetry. Oxford Lectures.

London: Faber and Faber, 1995

£600

8vo., dark grey publisher's boards, spine lettered in pale yellow with publisher's device to head; together in the unclipped pictorial dustwrapper (£15.99 to front flap) featuring a woodcut taken from the collection at the Beinecke Library; pp. [x], ix-xviii, 213, [vii]; a near-fine copy, just one small white mark to front boards and mild compression to spine ends; the wrapper with just a little light shelf wear and rubbing to edges; tiny abrasion to head of spine; else near-fine.

First edition. This copy **inscribed by Heaney to the half title "For Audrey / 'This is how poems / help us live' / (p.37) / Seamus Heaney"**. Loosely laid in are also a series of

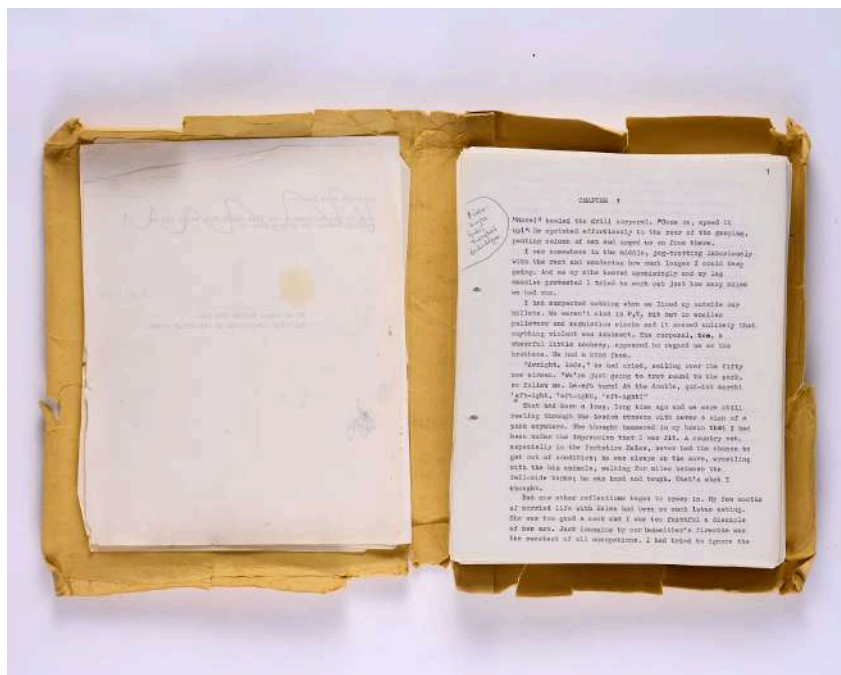
ephemeral items, including a ticket to the Éigse Carlow Poetry Reading by Seamus Heaney, which was held in St. Patrick's College, Carlow on the 17th September in an unspecified year, a postcard from the National Library of Ireland with Heaney's facsimile signature; and numerous newspaper clippings reviewing the book and commenting on his recent prize win, with extracts from the Independent and The Observer. The quotation is taken directly from one of Heaney's own poems, reprinted on page 37, the full stanza of which reads:

*This is how poems help us live.
They match the meshes in the sieve
Life puts us through; they take and give
Our proper measure
And prove themselves most transitive
When they give pleasure*

A collection of lectures which were given by Heaney while he was Professor of Poetry at Oxford from 1989 to 1994, in which he attempts to prove that, in his own words, 'poetry is strong enough to help'. His use of examples is diverse and eclectic; ranging from Dylan Thomas to Elizabeth Bishop, and Christopher Marlowe's 'Hero and Leander' to Oscar Wilde's 'The Ballad of Reading Gaol'. He also discusses his own work, and together the lectures provide his attempts to discover the 'purpose' of poetry, and the place of Irish poetry, specifically, within that framework.

A lovely inscribed example.

THE EDITOR'S ORIGINAL WORKING MANUSCRIPT



23. HERRIOT, James

Vets Might Fly.

London: Michael Joseph, 1976

£475

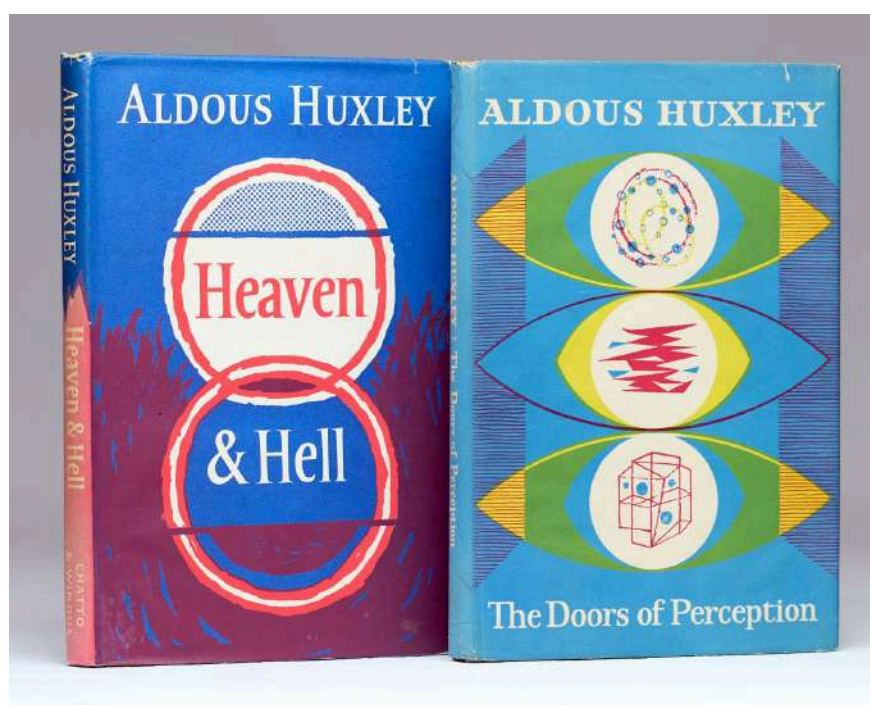
Large yellow cardboard file case (23 x 30cm approx) with handwritten title 'Vets Might Fly / by / James Herriot' in black ink to the upper cover; with internal metal clasps containing pages 76 to 262, the remaining blurb, i-v and 1-75 loose, complete with all pages collated and accounted for; typed on thin copy paper on rectos only; the blurb a slip measuring 19 x 15cm, stapled on the left hand edge but here loose; the covers heavily worn, creased and torn, with some red wax drips to both covers; clearly well used with the longest 11cm tear extending from the foot of spine into the upper panel; the first few pages quite creased, nicked and chipped along the edges, with a couple of small holes and tears, perhaps inevitable due to the thinness of the paper stock.

A wonderful, **complete copy of the editor's original working manuscript** of James Herriot's seventh novel in the 'All Creatures Great and Small' series. A number of hand corrections have been made throughout the typescript, including crossed out sections of the blurb, directions to the printer about the setting of the pages ('Centre' to the publication page; 'Printer: single quotes throughout for dialogue' to p. 1, etc.), and numerous punctuation suggestions, including the adding of commas and grammatical corrections ('were' for 'had been', 'lives' for 'life', and 'small caps' written in margin to p. 11). The pages have been misnumbered, and have been corrected by the editor in black ink from p. 71 until 156. Spelling mistakes have also been picked up, circled with '?' in the margin on several occasions, though for the most part the text appears clean, and seems to be in its final iterations before heading for printing.

Herriot may just be one of the most famous veterinary surgeons of all time. Born in Sunderland and educated at Glasgow University, it was in 1940 that he accepted a position in a rural practice in Thirsk, Yorkshire, under the owner Donald Sinclair and his brother Brian. These experiences - living, working, and practicing in this countryside practice - later went into the creation of his first novel on the subject. Entitled *If Only They Could Talk*, it detailed with great humour and compassion the daily trials, errors, and downright ludicrous situations which happened on a day to day basis treating animals on the wilds of the moors and sometimes in the wilder practice room of the small surgery he shared with his colleagues. The book was a tremendous success, and a further seven books followed in a similar vein. This particular novel covers the period in which he enlisted in the RAF, and the arrival of his son, Jimmy.

The books have been adapted for television and film on several occasions, most recently in 2020 starring Samuel West, Nicholas Ralph and Rachel Shenton in the roles of Siegfried, James and Helen.

A unique typescript of the original novel, and an insight into the editorial process, showing a number of amendments not included in the final published work.



24. HUXLEY, Aldous

The Doors of Perception [&] Heaven and Hell

London: Chatto & Windus, 1954 & 1956

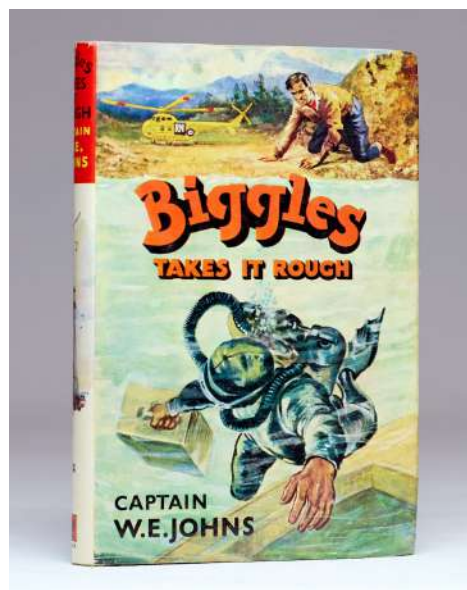
£375

8vo., 2 vols; publisher's blue and pink cloth respectively; lettered in gilt with decorative waved borders to head and foot of spine; both in the vibrant, unclipped pictorial dustwrappers (6s. And 7s 6d. net to front flaps) designed by John Woodcock; pp. [iv], 5-62, [ii]; [viii], 9-87, [i]; both books with some tide markings to the lower edge of boards; and lightly offset to endpapers; internally clean, bright copies, with some very light spotting to the outer edges of the text block and some ink ownership markings to the ffeps of Vol I; both wrappers retaining almost all of their original vibrancy and colour; just some light creasing, rubbing, and the odd nick to the outer edges of djs; Vol II ever-so-slightly faded along the backstrip; very good copies in near-fine wrappers.

A **first edition set** of these infamous works by Aldous Huxley on the effects of mescaline, with both titles taken directly from William Blake's 'The Marriage of Heaven and Hell': 'the doors of perception were cleansed'.

It was 1953 when Huxley, already famous for his bestselling novel 'Brave New World' began to experiment with mescaline. He had commenced an active correspondence with Humphry Fortescue Osmond, the English psychologist who is later credited with the coining of the term 'psychedelic', and who advocated for the uses of these sorts of drugs in the practical treatment of mental illnesses. Intrigued by this, Huxley procured a dose, and it was his experiences under their effect while in southern California that led to the publication of 'The Doors of Perception'. 'Heaven and Hell' followed just two years later, and expanded the subject areas to the effects of vitamin starvation on the medieval mind, the visionary power attained by fasting, and hypnosis. Later, Huxley would go on to advise Timothy Leary and Richard Alpert in their famous LSD tests at Harvard University in the 1950s. Huxley continued to experiment with psychedelics for the rest of his life, and was an advocate for their benefits across the fields of Art, Science and Religion.

"I was seeing what Adam had seen on the morning of his creation - the miracle, moment by moment, of naked existence"



25. JOHNS, Captain W. E. [Leslie STEAD, Illus.]

Biggles Takes it Rough

Leicester: Brockhampton Press, 1963

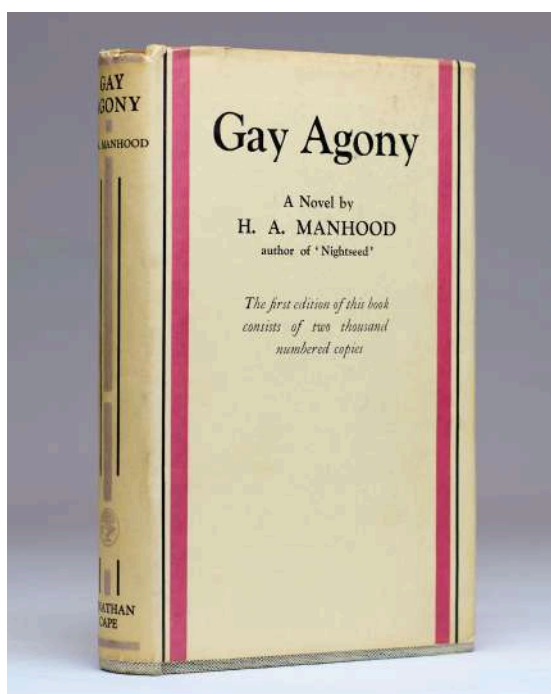
£175

Crown 8vo., green publisher's boards, lined and lettered in white to spine with publisher's device to foot; together in the decorative dustwrapper (8/6 net) featuring illustrations by Leslie Stead; front endpaper map showing the island of Tola; full-colour frontis on glossy paper showing a helicopter flying over the same island; an excellent, near-fine copy, the final few pages very slightly spotted to the fore-edge; the dust jacket also near-fine, just a little rubbed and creased at extremities, and one strip of dust spotting to the rear flap.

First edition.

First published on the 10th February, *Biggles Takes it Rough* was the 74th book featuring the protagonist, out of an extraordinary 274 stories which were written involving the titular character, written by Johns over a career which spanned almost 50 years. The present story centres around a mystery on a remote Scottish island and involves criminal activity, secret passageways and foiled plots.

In uncommonly fresh condition.



26. MANHOOD, H. A.

Gay Agony

London: Jonathan Cape, 1930

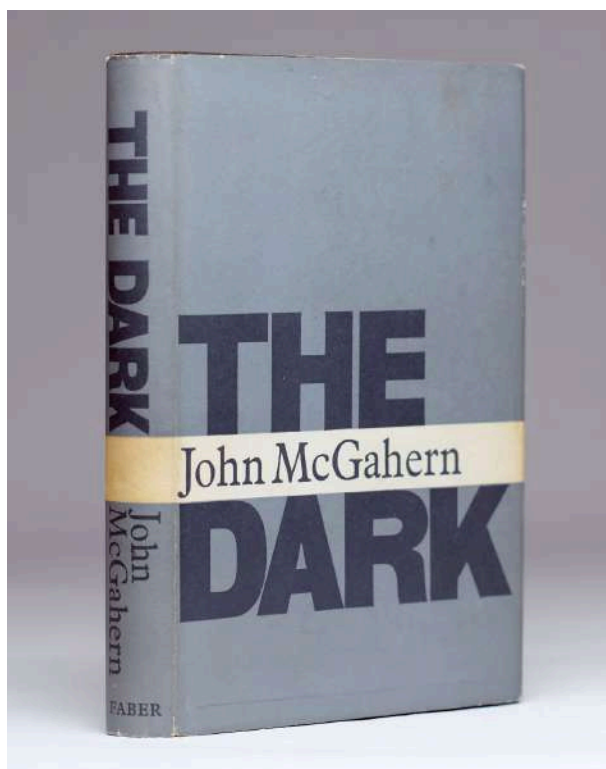
£125

8vo., textured two-tone green and cream cloth, lettered in green to upper cover and backstrip, with publisher's device to lower board; together in the publisher's unclipped dustwrapper (7s. 6d. net), printed in black and red; pp. [vi], 7-298, [ii]; a near-fine copy, very faintly offset to endleaves, with upper edge a little dustsoiled; the dustwrapper lightly and evenly sunned along the spine; with a little shelfwear and repriced in pencil to front flap; a little nicked and chipped to upper edge, most so at spine head, still a very good copy, unrestored or taped, one of the nicer copies we have seen in recent years.

First edition, **limited to 2000 numbered copies**, this copy no. 339. With publisher's postcard loosely laid-in.

H A Manhood had previously written *Nightseed* (1928) a story of supernatural short stories, before embarking on his first novel two years later. *Gay Agony* is the story of Micah, an engineer who falls for the landlady of a country inn. Manhood set many of his stories in the countryside, and was at the time a popular short story writer who ranked alongside such writers as Graham Greene and Dylan Thomas. Highly regarded by H. E. Bates, he fell into obscurity after becoming disillusioned with the editorial interference in his writing, and after 1935 never picked a pen up again. He lived for the remainder of his life in a converted railway carriage in Sussex, brewing his own cider. With other such titles as *Crack Of Whips* (1934) and *Fierce And Gentle* (1935), his stories gained somewhat of a cult following in the later half of the 20th century.

Scarce to find this particular title in such nice condition.



27. McGAHERN, John

The Dark

London: Faber and Faber, 1965

£275

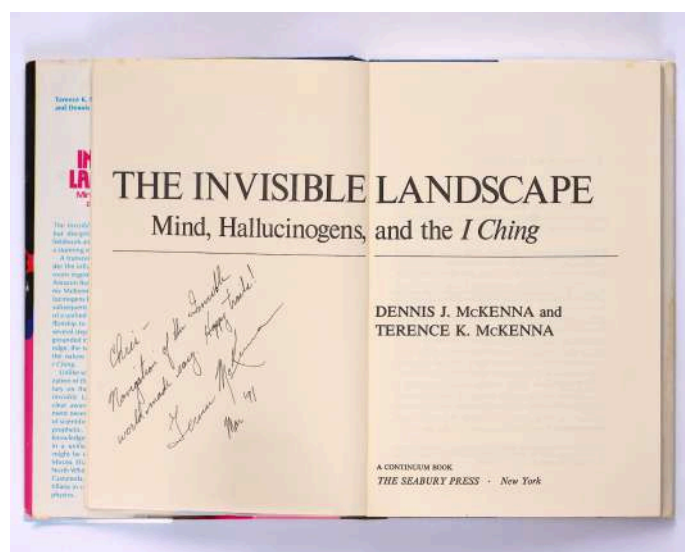
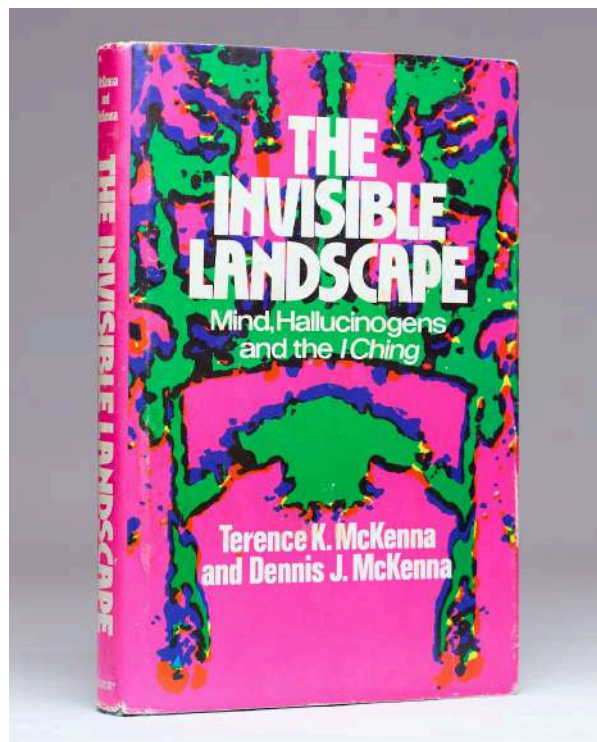
8vo., black cloth lettered in white to spine; in the unclipped grey and white dustwrapper (priced 21s net to front flap); pp. [vi], 7-191, [i]; text block with slight shelf lean; the odd spot to endleaves and boards, but else an excellent copy; the wrapper with slight darkening along spine and folds, a touch creased at folds and rubbed to edges.

First UK edition of the author's scarce second novel.

The Dark is a coming of age story, which tells of a powerful relationship between a son and widowed father. Set in rural Ireland, the plot follows an unnamed protagonist as he struggles with sexuality, authority, and abuse under the tutorage of his mentors - his teachers, priests, and father. Disturbing from the opening chapter, the 260 advance copies were immediately seized by Irish Customs and Excise officers, and the book was subsequently banned in Ireland for its "indecent or obscene" content. McGahern was himself at the time teaching, and had been awarded £1,000 for his first novel, *The Barracks*,

under the Macauley Fellowship in 1964. Having taken a sabbatical to write *The Dark*, the resulting controversy meant that he never resumed his teaching position.

MCKENNA'S FIRST BOOK, INSCRIBED



28. MCKENNA, Terence K. & Dennis J.

The Invisible Landscape. Mind, Hallucinogens and the I Ching

New York: The Seabury Press, 1975

£2000

8vo., original blue publisher's cloth, spine lettered in gilt; together in the neatly-clipped pictorial dustwrapper, featuring a jacket design by Susan Gebel, a cover photo by Glen Heller, and a photograph of both authors to the lower panel by Roberto Morrison; pp. [vi], vii-ix, [iv], 4-242; with numerous reproduced charts and tables throughout; a near-fine copy, lightly rubbed at spine ends and corners, with some pencil markings now erased from fep, but aside from the odd tiny spot otherwise clean; the very good dustwrapper lightly

rubbed and nicked to spine tips and ends of folds; lower panel with some shelf darkening; retaining much of its original brightness; some brown stains to verso.

First edition of the psychonaut's first book, co-written with his brother Dennis. This copy nicely **inscribed by McKenna** to the title page, "Chris - / Navigation of the Invisible / world made easy. Happy trails! / Terence McKenna / Mar '91".

It was in 1970 that Terence and his brother Dennis first traveled into the Amazonian jungle to find oo-koo-hé, the plant containing DMT. McKenna had been aware of the uses of magic mushrooms since his early teens, and had studied shamanism throughout his time at University. After graduation he traveled in Asia, seeking out shamans who could teach him more about the uses of visionary plants. It was after his mother died of cancer that he and Dennis began to explore the Columbian jungle, but instead of DMT they found fields full of hallucinogenic mushrooms, which then became their sole focus. In a series of tests undertaken in La Chorrera, the brothers ingested a series of psychedelics, predominantly psilocybin mushrooms and Ayahuasca, and this work chronicles their resulting findings, which combine subatomic theory with Jungian psychology and metaphysical speculation. Through the use of vocal techniques, they attempted to combine psychedelics with the atomic particles in the brain in an attempt to access the collective consciousness of the entirety of human history. While under the influence of these drugs, McKenna also encountered what he termed 'Logos' - a divine voice which he referred to as 'the mushroom'. Upon returning to Berkeley, the McKenna brothers began to cultivate psilocybin mushrooms at home, and in 1976 they published another book explaining the process, entitled *Magic Mushroom Grower's Guide*, under the pseudonyms 'O.T. Oss' and 'O.N. Oeric'.

A technical work which covers subjects as diverse as schizophrenia, holographic thought, the Timewave hypothesis (including numerous graphs and figures) and the prediction of the eschaton (the coming of the end of the world), *The Invisible Landscape* remains an important and groundbreaking work on the effects of hallucinogens on the human mind. McKenna went on to become known as the 'Timothy Leary of the '90s', and a cult figure who advocated for the responsible use of natural psychedelics for the majority of his life. In particular, he is remembered today for his 'stoned ape' theory, which postulated that it was the ingestion of magic mushrooms which led to the leap in human consciousness, and the evolutionary catalyst from which all of human culture sprang.

One of the nicest examples this bookseller has seen, together with a lengthy inscription.

25 PHOTOGRAPHS FROM THE FIRST SUCCESSFUL MARS LANDER



29. [NATIONAL AERONAUTICS AND SPACE ADMINISTRATION]

25 photographs of Mars taken from Viking I

Pasadena California: Viking News Center, 1976

£1000

A collection of 25 NASA-issued photographs, each measuring 20.5 x 25cm approx.; all but two in black and white, the others in red; showing a variety of scenes showing the red planet; printed with descriptions in blue to versos; the odd tiny mark but otherwise fine.

On August 20th 1975, the Viking I probe launched from Cape Canaveral. After eleven months of travel, the orbiter began returning photographs of the Martian surface, before entering the planet's orbit and finally, after a delay caused by the rough ground, landing on July 20th 1976, exactly seven years after the Apollo Eleven Moon landing. The date marked the first successful landing on Mars, and immediately images began to be transmitted back to Earth. The first clear photograph from the surface showed a series of rocks and dust which had been kicked up from the landing rockets. Soon afterwards, the first colour photograph appeared, just under 24 hours later. In total, Viking I was operational on Mars for a little over six years.

This collection of 25 photographs therefore represent some of the earliest images of the red planet taken from the Martian surface, and were distributed by NASA to media outlets, scientists, schools and members of the public in order to boost the public image of America during the Cold War. The dates of each photograph range from June 23rd to October 12th 1976. They show a variety of scenes from both on and off the planet, including subsidence possibly caused by melting surface ice, rocks moved by seismic shaking, impact craters from meteorites, channels cut by running water in the planet's geological past, volcanoes, sand dunes, Deimos (the smaller of Mars' two moons) and possible landing sites for Viking 2, which followed a few months later. One photo shows the apparent etching of the letter 'B' into a nearby rock - deemed to be an illusion.

A fabulous collection, and striking as a set.

THE FIRST APPEARANCE OF RORSCHACH'S INK BLOT CARDS



30. RORSCHACH, Hermann

Psychodiagnostik Tafeln/Psychodiagnostics

Berne: Hans Huber/Distributed by Grune & Stratton Inc., New York: 1921

£695

A complete set of ink blot test cards, each measuring 24.5 x 18cm and printed on thick heavy card stock in both black and white and colour; with card number and publication details printed to versos; all held in the original folding card case, with titles printed inside double-ruled border to upper cover; the cards themselves very good condition, with some small marks to rectos and a some spotting in places, heavier to the versos; previous owner's initials [AP?] in ink to the upper right hand corner of versos; the box browned, with red ink mark to upper cover and some previous owner's pencil markings; sometime a little damp, with mottling and warping to the lower edge and some associated rubbing, creasing and chipping; overall the case has done a very good job in protecting the cards; complete with a folding chart showing the ink blots and an advertisement for the second edition of the accompanying book (vertical fold, some light spotting); a remarkable survival.

[with]

KLOPFER, Bruno & Douglas McGlashan KELLEY

The Rorschach Technique

New York: World Book Company, 1946

8vo., original green publisher's cloth, printed with lettering and publisher's devices in yellow to upper cover and spine; pp. [ii], iii-x, [ii], 475, [i]; a good, though used copy, heavily annotated in pen and pencil throughout with previous owner's name to front paste-down; many passages underlined and with some marginal notes; light spotting to edges of text block, sometimes extending to margins and prelims, though minimally so, lightly rubbed and scuffed to spine tips and corners; some pen marks and one white splash to spine; the folding record chart to rear remaining blank and unused.

First edition of Rorschach's ink blot cards, together with an early edition of the accompanying manual.

Rorschach was born in Zurich in 1884, and from a young age was known as 'inkblot', for his fascination with klecksography - the creation of strange images using ink and folded paper. While studying medicine, he began to work at Cantonal Mental Hospital, and during this time completed his doctoral dissertation under the tutelage of psychiatrist Eugen Bleuler, who had also taught Carl Jung. As momentum continued to grow around the psychoanalysis movement, Rorschach began showing his ink blots to children, and analyse

their responses. Though he was certainly not the first to experiment in such a way (the French psychologist Alfred Binet had also experimented with inkblots as a test for creativity), the publication of his *Psychodiagnostik* in 1921 certainly ruffled a few feathers. Many decried its inaccuracies, criticising its pseudoscience and subjectivity, but it nonetheless spawned a huge amount of subsequent research, particularly due to Rorschach's sudden and unexpected death in 1922 from a ruptured appendix.

Each of the ten ink blots are designed to provoke a reaction from the test subject, and the examiner in turn can then examine the subject's emotional and cognitive responses to the ink blots, which increase in complexity and colour as the test progresses. Often invoking Pareidolia (a tendency to perceive meaning in an object, pattern or stimulus) and apophenia (seeing meaningful connections between unconnected things), Rorschach noted a pattern in subject's perceptions of animals, human figures and abstract shapes within his images, and postulated associations related to authority, interpersonal dynamics and sexuality. As a personality test, it has certainly been controversial, but as late as 2003, almost one hundred years later, Wood et al. claimed that the test possessed 'validity greater than chance'. "Its value as a measure of thought disorder in schizophrenia research is well accepted", he wrote, "It is also used regularly in research on dependency, and, less often, in studies on hostility and anxiety. ...substantial evidence justifies the use of the Rorschach as a clinical measure of intelligence and thought disorder."

First edition sets of the cards are **rare to find complete**.



31. [STONE KINGDOM SYNDICATE]

Drug Manufacturing for fun and profit

San Francisco: Chthon Press, 1969

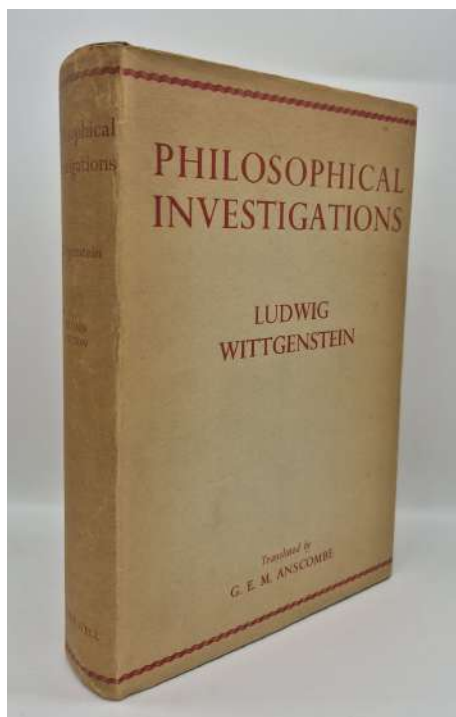
£150

8vo., stapled textured card wraps printed with titles and a design in pink showing Michelangelo's David, his modesty covered by a marijuana leaf; advertisements to lower cover; internal covers showing adverts for posters "Assassin of Youth" and "Adm. Horatio Potblower" as well as decal stickers; pp. [i], 2-16, printed with text, illustrations, diagrams and reproduced photographs in black throughout; covers a little browned, with residue from round sticker to the upper cover; otherwise a very good copy, clean and bright internally.

A **scarce** pamphlet printed by Stone Kingdom syndicate, an organisation who was responsible for printing, throughout the 1960, 70s and 80s, a series of works which included such titles as *Herbal highs*, *Herbal aphrodisiacs*, and the precursor to this particular volume, *The Marijuana Consumer's and Dealer's Guide*. Though the preamble to this volume states clearly that "The author, editor and publisher of this book assume no responsibility for failures and damages resulting from the use of the substances or processes herein described. Nor do they encourage the use of these substances and processes in countries or states where they are forbidden by law", the work goes on to promptly outline the process for making D.M.T. in your kitchen, as well as an aphrodisiac

‘which liberates women and fortifies men,’ ‘tips on growing superior quality grass’ and how to create ‘Mary Jane Superweed’s Super Candy’. It also contains a calculation attempting to discern exactly how much grass was smoked at the (very recent) Woodstock music festival, ending “May the Breath of God unite all mankind”.

OCLC locates just one copy in the UK, at the Wellcome Library.



32. WITTGENSTEIN, Ludwig
Philosophical Investigations
Oxford: Basil Blackwell, 1958
£125

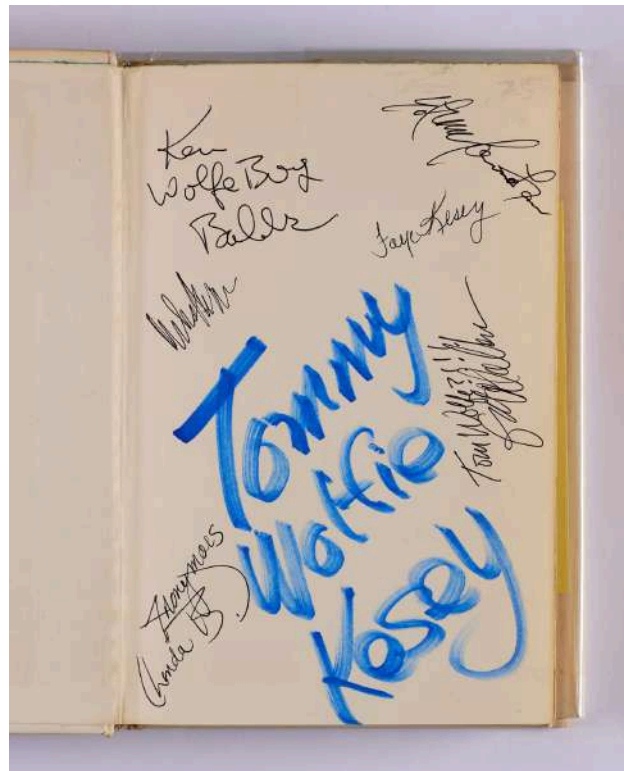
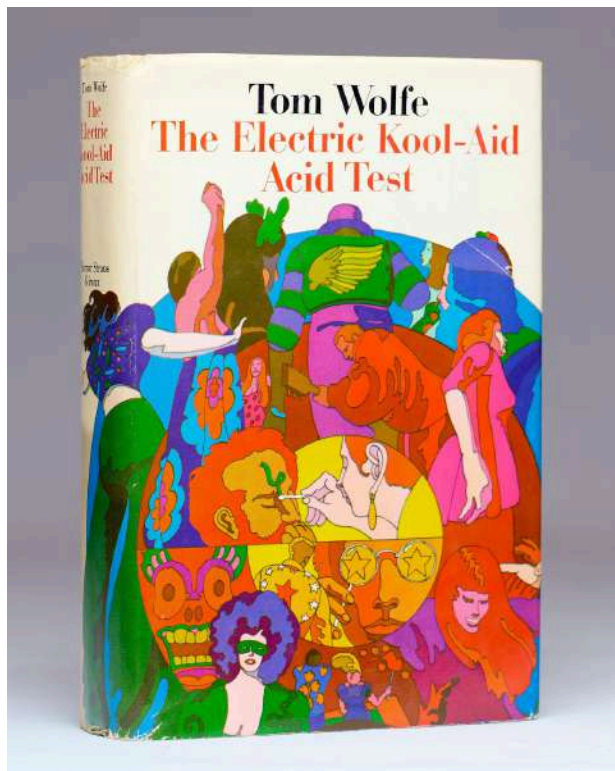
8vo., publisher's navy cloth, lettered in gilt to spine; together in the unclipped dustwrapper (37s. 6d. net to front flap); lettered with decorative borders in red; pp. [iv], v-x^e, [i], 232^e, [iii], with parallel text in German and English; a very good copy, a touch sunned and rubbed at edges of boards; previous bookseller sticker to front paste-down; endpapers lightly browned; the wrapper also very good, completely unrestored, just a little toning and creasing.

Second edition, five years after the first, with a translation by G. E. M. Anscombe.

Sometimes regarded as one of the most important works of 20th century philosophy, *Investigations* was first published in 1953, two years after the author's death. The book represents two decades of some of his most dedicated work on the philosophy of the mind, language and meaning, following on from his famous *Tractatus*, with the latter work often seen as one long refutation of all of his earlier theories.

Elizabeth Anscombe was one of Wittgenstein's loved students, and later a close friend. She studied with him for the majority of her life, and was present at his side when he was on his deathbed. After his passing, she was responsible for translating, publishing and distributing many of his unpublished works and notebooks. She is buried by his side.

SIGNED BY KEN KESEY AND SEVERAL OF HIS 'MERRY PRANKSTERS'



33. WOLFE, Tom

The Electric Kool-Aid Acid Test

New York: Farrar, Strauss and Giroux, 1968

£2000

8vo., cream cloth, backtrip lettered and decorated in red and blue; upper edge stained green, else untrimmed; together in the iconic, vibrantly-printed dustwrapper featuring a design by Milton Glaser; with a black and white photograph of the author by Jacques Lowe to the lower panel; pp. [ix], 2-434, [vi]; boards with a couple of smudge marks and lightly bumped at spine tips; small water splash mark to the upper edge; the odd finger mark, spot, or erased pencil markings to the interior, but otherwise an excellent example; in the very good dustwrapper which retains much of its original brightness, just a little creased and nicked at extremities, particularly to spine tips; the odd scratch. A very good to near-fine example.

First book club edition, though with clipped dustwrapper and therefore near-identical to the true first. This copy **signed by Ken Kesey (as 'Tommie Wolfie Kesey'), Faye Kesey, Sonny Barger (Oakland Chapter, Hell's Angels), and Merry Pranksters: George Walker, Ed McClanahan, Mountain Girl, Ken Babbs, (as 'Ken Wolfe Boy Babbs'), Anonymous (Linda Breen) and Mike Hagen.** A previous owner has loosely inserted a list of names alongside their pseudonyms, and an obituary of Sonny Barger, 'Who Turned the Hells Angels Into Rebels', printed in the New York Times on July 1st 2022.

Ken Kesey was born into a 'promising middle-class' family (dustwrapper), and was a high school wrestler and novelist when he eloped, in 1956, with his childhood sweetheart Norma "Faye" Haxby (whose signature appears in this volume). It was while he was studying at Stanford University that he began to develop lifelong friendships with Ken Babbs and Ed McClanahan (who have also signed this example), and several others who would eventually become part of his mystic brotherhood, the 'Merry Pranksters'.

Kesey's life changed dramatically shortly after, while he was working at Menlo Park Veterans' Hospital as a night aide. There, he was tricked into enrolling in a CIA-funded study called Project MKULTRA, a highly secretive military programme which aimed to analyse the effects of psychedelic drugs including LSD, psilocybin, mescaline and DMT. It was the influences of these drugs, and the hospital setting, which inspired his best-selling novel 'One Flew Over the Cuckoo's Nest', subsequently published in 1962 to great commercial success. The resulting fame led to him purchasing a log cabin in California, where he held an increasing number of LSD-fuelled parties for an ever-growing circle of friends and followers, 'The Merry Pranksters', as well as hosting regular performances by The Grateful Dead.

In the 1960s, Tom Wolfe first began to attend these parties. Pioneering for his use of 'New Journalism' (which incorporated literary techniques), Wolfe here presents a firsthand (and sober) account of these events, which include the group's drug-fuelled romp across the USA in a 'psychedelic' bus named *Furthur*, and Kesey's subsequent exile to Mexico as a

fugitive from the FBI, the California Police and the Mexican Federales. Through these events, Kesey became a figurehead of the countercultural movement in America, which bridged the gap between the beat movement to the hippy generation.

A unique example, signed by Kesey, his wife, his lover 'Mountain Girl' (with whom he fathered a child), and several others.

21st Century



34. MACKESY, Charlie.

The Boy, the Mole, the Fox and the Horse [with] Always Remember

London: Ebury Press, 2020 & 2025

£750

4to., 2 vols; green and pale blue cloth-backed decorative boards, respectively, each lettered in gilt to spine with penguin logo, and with illustrations in line and colour to the boards; decorative endpapers with musical notation, gold and navy blue ribbon markers; [unpaginated], illustrated throughout with black and white and full colour drawings by the author, as well as calligraphic text; fine copies both.

First editions, first printings. Vol I the **Penguin Limited Edition** with 'Limited Edition' gold sticker to the upper board, in the green cloth binding. Both copies signed by Mackesy, the first volume with 'Love Charlie X' and the second **with an inscription** 'Love Charlie X Well done for drawing! X' with a small **sketch of a mole** alongside it. A ticket to the Topping & Company event, where both volumes were signed, is also loosely laid in, along with a Topping & Company bookmark.

Mackesy first released *The Boy, the Mole, the Fox and the Horse* in 2019, just before the outbreak of Covid19. The limited edition was published a year later, and includes a new illustration, featuring a rainbow, which was brought out to celebrate the critical care and NHS workers who worked tirelessly during the pandemic. This can be found on the rear free endpaper of Vol I, and is unique to this edition. The work quickly became a modern classic, beloved of both children and adults. A BBC short animated adaptation was produced in 2022, which went on to win the Best Animated Short Film Academy Award on 12 March 2023.

In 2025, Mackesy released his sequel, *'Always Remember'*, which picks up the story of the four friends as they attempt to navigate the storm together. The title was inspired by the author's mother, who passed away in 2023. Mackesy recalled her buttoning up his coat as a child while saying to him 'you must always remember that you are loved'. This volume is dedicated both to her memory, and his beloved dog Barney. "Suffering always brings growth", he claimed at the event. When asked by an audience member whether the decision not to name his characters was a conscious one, Mackesy replied "I am glad that I didn't give them names because then they would be isolated within a certain culture - and the book has now been printed in 55 languages".

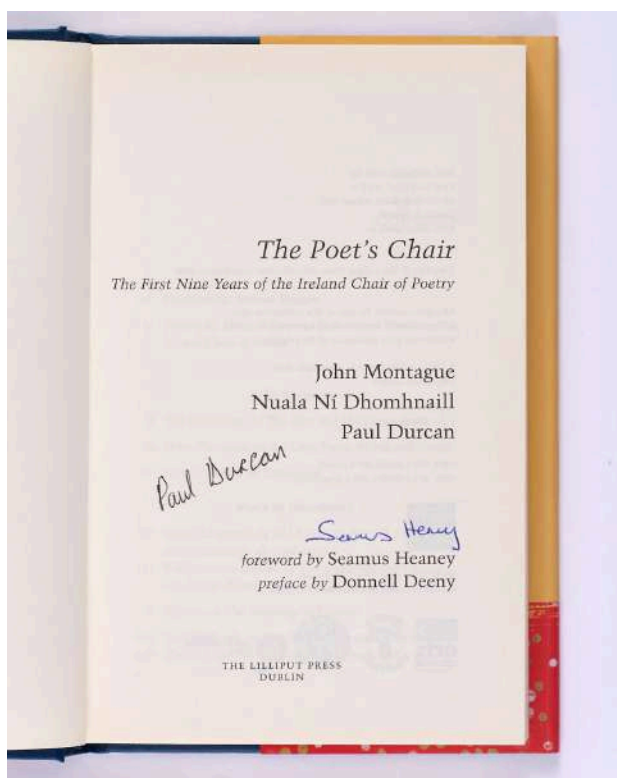
Two wonderful volumes exploring hope and joy in the midst of hard times.

"I can't see a way through," said the boy

"Can you see your next step?"

"Yes"

"Just take that"



**35. MONTAGUE, John; Nuala Ní DHOMHNAILL; Paul DURCAN; Seamus HEANEY
[Foreword]; Donnell DEENY [Preface]**

The Poet's Chair. The First Nine Years of the Ireland Chair of Poetry.

Dublin: The Lilliput Press, 2008

£225

8vo., publisher's navy blue boards, spine lettered in white; together in the pictorial dustwrapper designed by Niall McCormack; pp. [iv], v-xiv, [ii], 3-264, [ii]; a fine copy in the very good plus dustwrapper which has some light creasing to the upper edge and a couple of small marks to the lower panel.

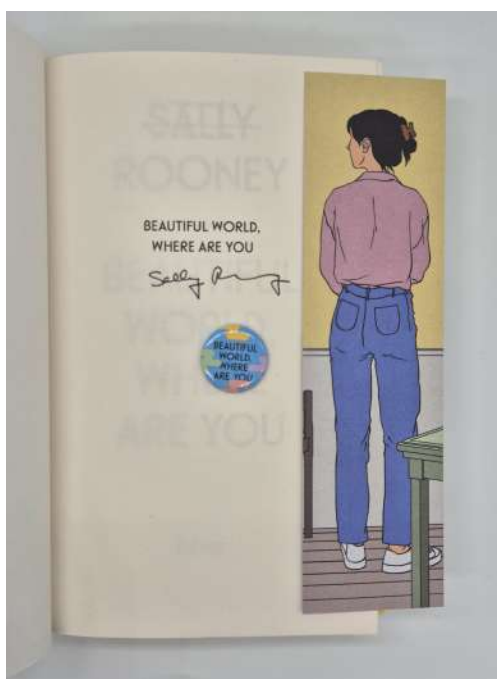
First edition, with full number line 1-10. Reportedly printed in a run of 250 copies, this copy stamped 224 to one of the rear endpapers. **Neatly signed by both Seamus Heaney and Donnell Deeny to the title page.**

Published to celebrate a decade of the Ireland Chair of Poetry, which was established following Heaney's Nobel Prize in 1998. "Every three years a poet of honour and distinction is chosen to represent the Chair as Ireland's Professor of Poetry" the website announces, "during their tenure the holder spends a year attached to each of the three universities

[Queen's, Trinity College and University College Dublin] and resides for a period of approximately eight weeks at each. While in residence, the poet gives informal workshops or readings, spends time working with students and performing outreach work and makes one formal presentation a year, usually in the form of a lecture." (irelandchairofpoetry.org). The present work brings together a series of those lectures, and covers subjects as diverse as translation, 'Kismets' and the concept of the 'Hag' and the 'Maiden' in Irish tradition.

The title is likely taken from Heaney's own poem 'The Poet's Chair': "*Angling shadows of itself are what / Your 'Poet's Chair' stands to and rises out of / In its sun-stalked inner-city courtyard...*"

Scarce signed thus.



36. ROONEY, Sally

Beautiful World, Where Are You

London: Faber and Faber, 2021

£175

8vo., publisher's pale blue boards, lettered in black to spine; decorative endpapers; yellow ribbon marker; together in the unclipped printed dustwrapper (£16.99 to front flap); pp. [viii], 3-337, [xi]; fine in fine wrapper, with 'Topping & Company' wraparound band.

First edition, with full number line 1-10, signed by Rooney to the half title. This the independent book store edition in the yellow wrapper. Together with **promotional badge and bookmark** loosely included.

Sally Rooney's third novel, following the huge success of 'Conversations with Friends' (2017) and Normal People (2018). This work, which her press release states concerns 'aesthetics and political crisis', follows a similar vein to her previous novels in focusing on the everyday lives of ordinary people living in Ireland. The plot follows Alex, Felix, Eileen and Simon and their four intertwining lives, through love, work, relationships, and as they attempt to navigate the modern world which appears to be crashing around them. Rooney's writing, known for its frank and open style, is epitomised in this narrative. The book received a series of awards upon publication, including the Irish Book Award and the Goodreads Choice Award in 2021.



37. SNICKET, Lemony Pseud.; [Daniel HANDLER]

A Series of Unfortunate Events. Complete in 13 volumes.

London: Egmont Children's Books Ltd., 2001-2006

£350

8vo., 13 vols; decorative publisher's boards, each with a differing coloured spine and central illustration to the upper cover by Brett Helquist; decorative endpapers with built-in Ex Libris (all remaining blank); illustrated throughout with enigmatic drawings in line; occasionally lightly bumped at spine tips; tiny scuff mark to spine of Vol 3; Vol 7 with

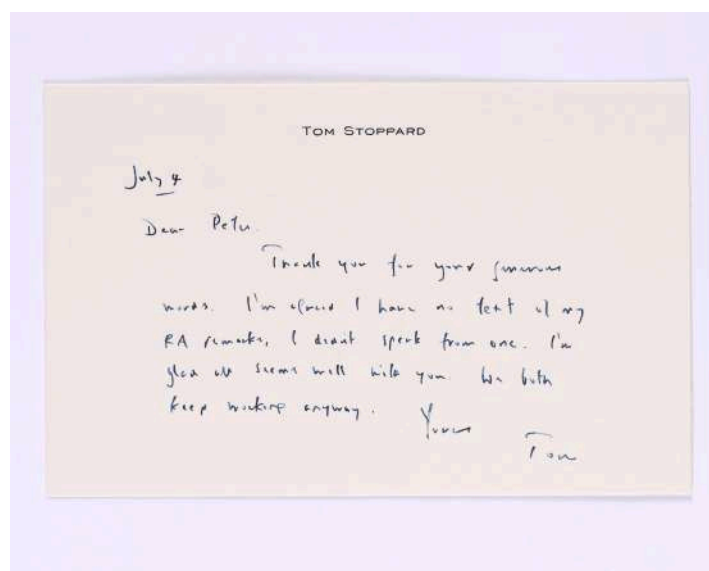
publisher's overlaid price sticker to lower board; else near-fine copies all; with Vols 5 and 6 retaining the original publisher's wraparound bands (with 'Beware!' and 'Help!' showing to the spines); Vol 8 with the reversible 'spoof' dustwrapper as issued (one tiny nick to lower panel).

First UK editions all, with number lines 1-10.

Daniel Handler was, from a young age, inspired by macabre works for children, and cites Roald Dahl and Edward Gorey among his many influences. He had previously published two novels for adults before being encouraged to write a work of fiction for children by his editor, Susan Rich. The resulting books were adapted by him from a mock-gothic novel intended for adults, and focus on the lives of three orphaned children who are placed in the care of a murderous and rather mad relative who regularly attempts to kill them and take their inheritance. Each of the books end with a letter 'to the editor' which gives a clue to the next book, and which are at times typed, handwritten, torn, smudged or redacted.

The books were perhaps most famously made into a 2004 film starring Jim Carey in the villainous role.

A fabulous set.



38. STOPPARD, Tom

Signed notecard to 'Peter'

July 4th [c. 2001]

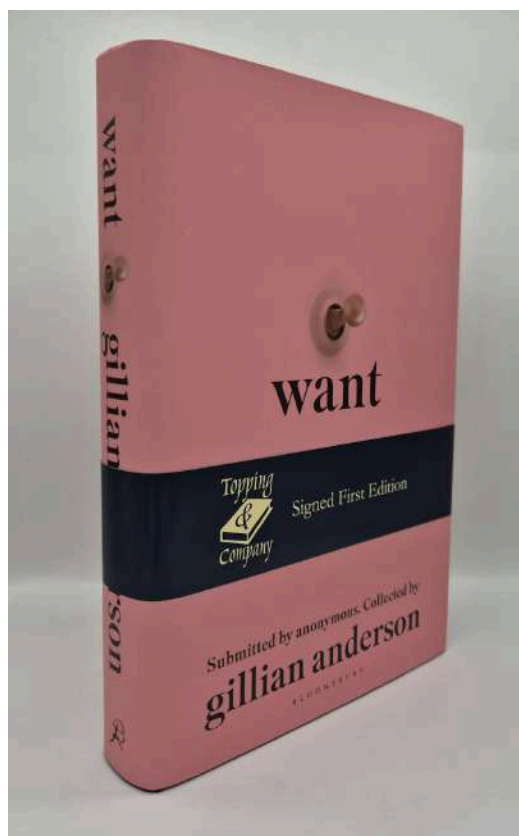
£225

A handwritten notecard on Stoppard's own headed stationery (16 x 10cm) written in ink on recto only and dated July 4th; fine.

"Dear Peter" he writes, "Thank you for your generous words. I'm afraid I have no text of my RA remarks, I didn't speak from one. I'm glad all seems well with you. We both keep working anyway. Yours, Tom".

The recipient is unknown, but is clearly more than a simple fan or acquaintance. Equally, the date is unstated, but his reference to the RA may well be in relation to his infamous remarks made by him at the Royal Academy's annual dinner in 2001, in which he gave a keynote speech criticising the Young British Artist movement. "The term artist isn't intelligible to me if it doesn't entail making" he claimed, before going on to refer to Tracy Emin's exhibit 'My Bed' as being "but a hop, skip and jump to Tracy's knickers."

Under £100



39. ANDERSON, Gillian

Want

London: Bloomsbury Publishing, 2024

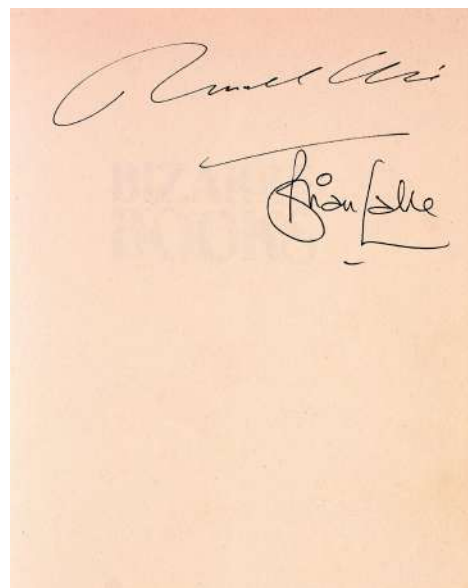
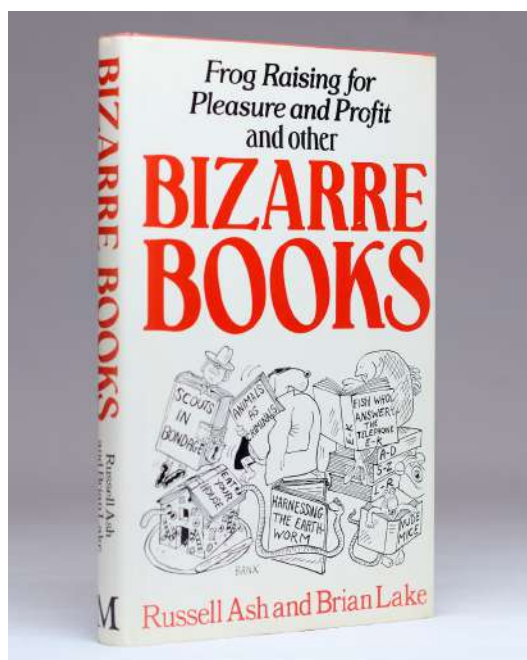
£75

8vo., black publisher's boards lettered with devices in shiny black to spine; together in the unclipped pink dustwrapper (£18.99 to front flap); decorative endpapers; pp. [vi], vii-xvii, [iii], 3-372, [x]; fine in fine wrapper, with a Topping & Company 'Signed First Edition' wraparound band.

First, signed edition, with Anderson's signature to the specially-printed ffep.

A collection of anonymous entries by women on their deepest sexual fantasies, containing Anderson's own contribution. Written shortly after her portrayal of therapist Dr Jean

Milburn in the hugely successful series *Sex Education*, the work has already been compared to Pauline Réage's 'Story of O' for its frank and honest portrayal of female desire.



40. ASH, Russell and Brian LAKE

Frog Raising for Pleasure and Profit and other Bizarre Books

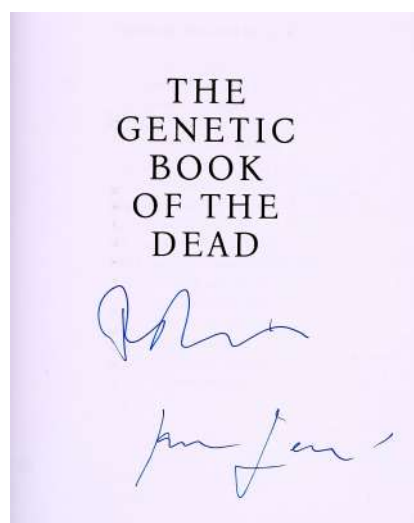
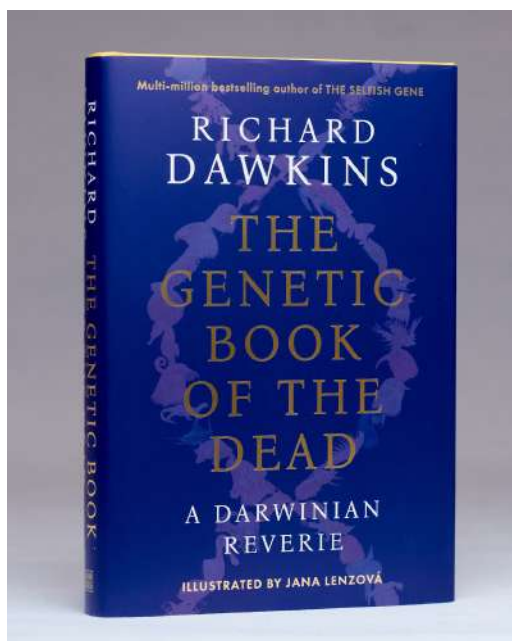
London: Macmillan, 1985

£50

8vo., publisher's red boards, lettered in gilt to spine with publisher's device to foot; together in the neatly-clipped dustwrapper; pp. [x], 180, [ii]; black and white images and photographs throughout; pages evenly toned, a touch bumped to spine tips; otherwise near-fine in near-fine wrapper, just lightly sunned at the backstrip and with a couple of spots to the lower flap.

First edition, **signed by both authors** to the ffep.

A fabulous compendium of all things silly and peculiar in the way of real book titles and authors. Examples include *A Three-Foot Stool*, *Advanced Mathematics by Boring and Boring*, and *The Benefit of Farting Explain'd by Don Fartinhando Puffindorst* [Pseud. Jonathan Swift].



41. DAWKINS, Richard

The Genetic Book of the Dead: A Darwinian Reverie

London: Head of Zeus Ltd., 2024

£50

8vo., bright yellow boards, lettered in navy blue to spine with publisher's device to foot; yellow endpapers; together in the unclipped printed dustwrapper (£25 to front flap); pp. [viii], 351, [i]; fine, unread, in fine wrapper.

First UK edition, third printing. This **copy signed by both the author and his wife, (and illustrator of the book)**, Jana Lenzová, to the half title. A ticket to the signing is also loosely laid in.

Dawkins' most recent evolutionary work, which is filled with "fascinating examples of the power of Darwinian natural selection to build exquisite perfection, paradoxically accompanied by what looks like gross blunders" (dust wrapper). Fabled to be his final work, this copy was signed during the Hay Festival, one of the last signings he vowed to undertake as part of his 'final bow'.



42. DUGMORE, Major A. Radclyffe

Two Boys in Beaver-Land. Of the Canadian Woods, the animals that live there & more particularly the Beaver...

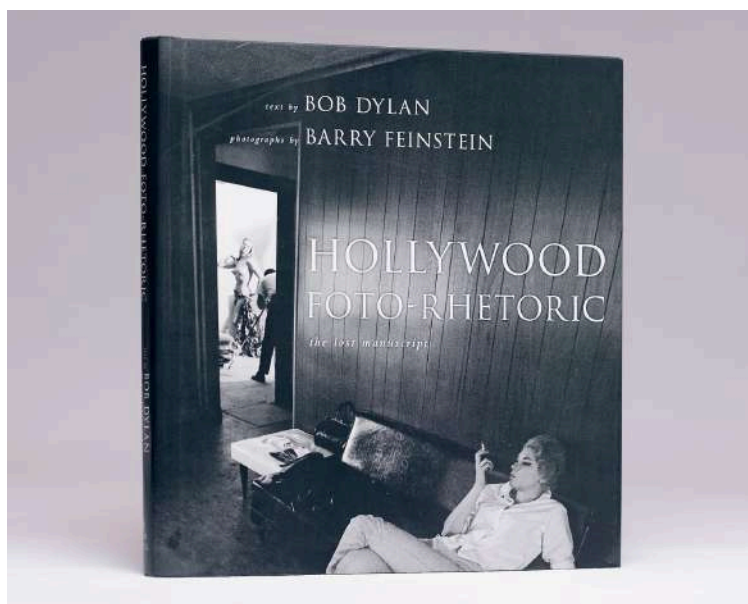
London: Hodder and Stoughton, [c.1920]

£75

8vo., olive-green cloth, prettily blocked in black, yellow and brown with text and beaver illustrations to upper cover and spine; pp. [vi], 3-245, [v]; with title page in black and red; frontis showing a bull moose startling two boys, and numerous other charming illustrations in black throughout; text contained inside black borders; endpapers a little browned and offset; boards a tad pushed and rubbed to edges and tips; a very good to near fine example.

First UK edition of this charming tale reintroducing characters who first appeared in Dugmore's 'Adventures in Beaver Stream Camp', where they were similarly lost in Newfoundland. The plot follows Jack Sylvester and Charlie Mason as they explore the Canadian wilderness, and is designed as "a story for Boys, both young & old & for Girls, who are interested in the lives & habits of the wild creatures & in the wonders of the open air, Life among the sweet scented firs & placid lakes & where the sparkling rivers bid us come away from the restless cities..."

Scarce in this condition.



43. DYLAN, Bob; Barry FEINSTEIN [Photographer]

Hollywood Foto-Rhetoric: The Lost Manuscript

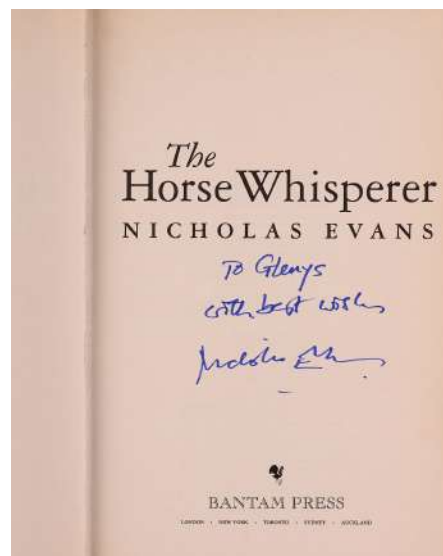
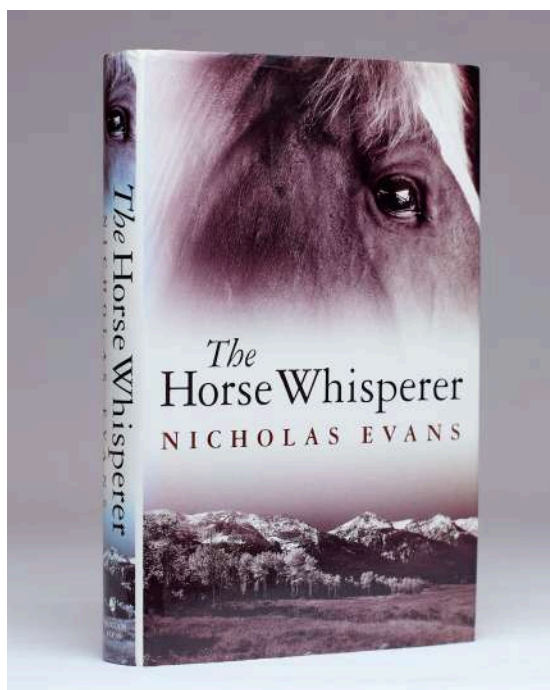
London: Simon & Schuster, 2008

£50

4to., black publisher's boards, lettered in silver to spine; together in the photographic dustwrapper (priced £14.99 to front flap); dark grey endpapers; pp. [viii], ix-xvii, [ii], 2-141, [i]; fine in near-fine dustwrapper, just a little creased and nicked.

First UK edition, **first printing, with full number line 1-10.**

A collection of 23 poems by Bob Dylan, inspired by photographs taken by Feinstein in the 1960s, and previously unpublished.



44. EVANS, Nicholas

The Horse Whisperer

London: Bantam Press, 1995

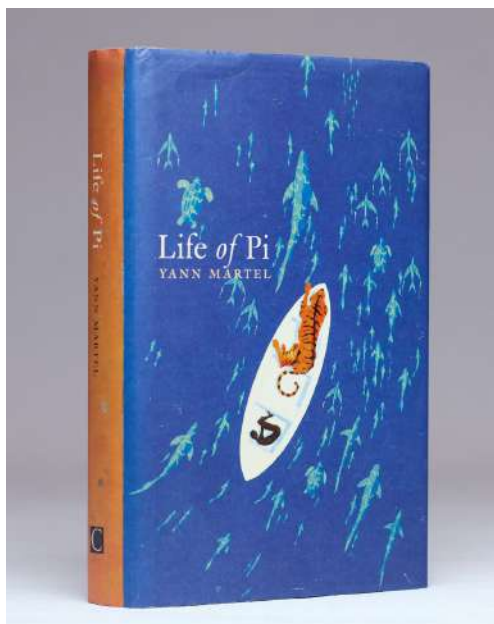
£95

8vo., maroon publisher's boards, lettered in gilt to spine with publisher's device to foot; together in the unclipped photographic dustwrapper (£14.99 to front flap) with a photograph of Montana by Jeff Foott; pp. [xii], 13-348, [iv]; a near-fine copy, spine ends lightly pushed and some faint spotting to the rear endpapers; in the near-fine wrapper just a touch sunned to spine with some light creasing to the head.

First edition of Evans' debut novel, this copy **inscribed by him to the title page**: "To Glenys / with best wishes / Nicholas Evans".

Released to great international acclaim, 'The Horse Whisperer' was developed into a 1998 film starring Robert Redford and Scarlet Johansson, and centres around Grace and her horse Pilgrim, who suffer a traumatic accident and enlist the help of Tom Booker in order to repair their lives. Evans later wrote that the character was inspired by real-life horse whisperer Buck Brannaman, stating that "his skill, understanding and his gentle, loving heart have parted the clouds for countless troubled creatures. Buck is the Zen master of the horse world."

A lovely copy.



45. MARTEL, Yann

Life of Pi

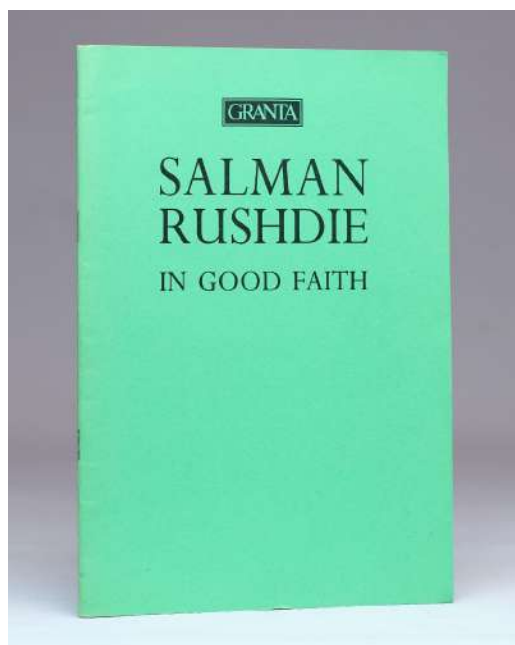
Edinburgh: Canongate Books Ltd., 2002

£50

8vo., dark blue boards, lettered in silver to spine with publisher's device to foot; together in the beautifully-illustrated dustwrapper designed by James Hutchinson with a cover painting by Andy Bridge; decorative 'ocean' endpapers; pp. [vi], vii-xii, [iv], 3-319, [iii]; a near-fine copy, lightly rubbed and pushed at spine tips with one small crease to lower paste-down; the wrapper also near-fine, with price crossed out in black felt pen to the lower panel.

First UK edition, first printing, with full number line 1-10.

Martel's best-loved work focuses on the story of a young boy, who after surviving the sinking of a cargo ship and the loss of his entire family, is marooned on a lifeboat in the middle of the ocean - with only a tiger for company. In 2012 it was adapted into an academy award-winning film starring Suraj Sharma in his debut role.



46. RUSHDIE, Salman

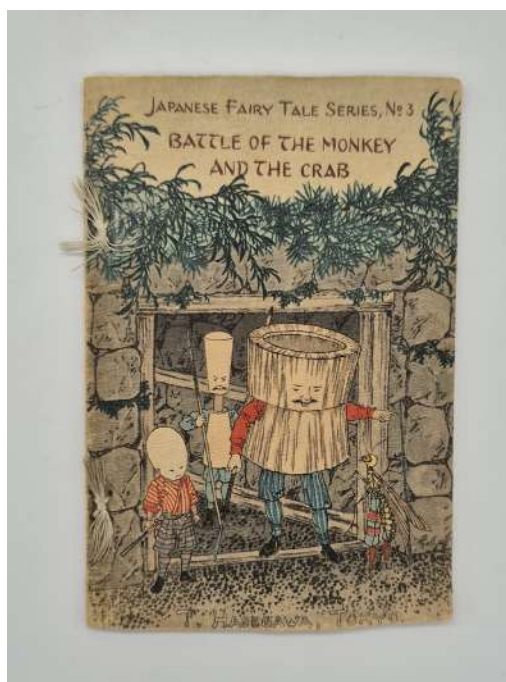
In Good Faith

[n.p.]: Granta, 1990

£50

8vo., stapled green card wraps, lettered in black; pp. [ii], 3-22, [ii]; small scuff to lower cover, else fine.

First UK edition. Published two years after the scandal caused by the publication of 'The Satanic Verses', and the subsequent fatwa placed upon his head, Rushdie addresses the complaints against him. "Do I feel regret?", he writes, "Of course I do: regret that such offence has been taken against my work when it was not intended...Our lives teach us who we are".



47. [THOMPSON, David, Trans.]

Battle of the Monkey and the Crab. Japanese Fairy Tale Series No. 3

Tokyo: T. Hasegawa, 1935

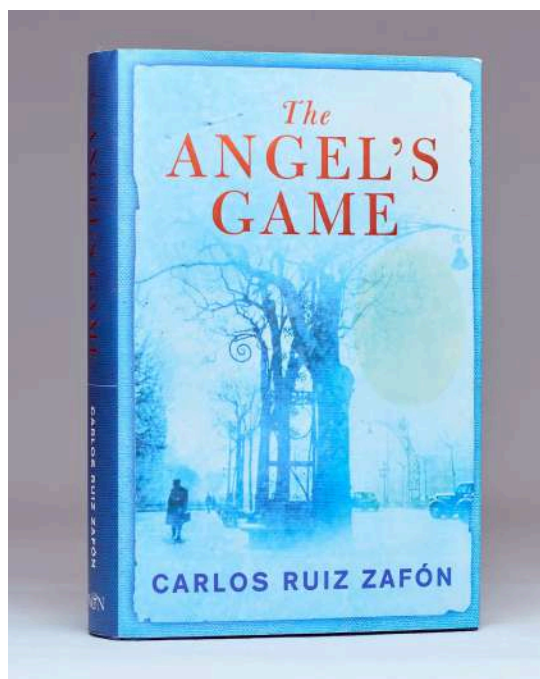
£95

12mo., printed throughout in full colour on japanese crepe paper; double-folded and sewn; the covers featuring an anthropomorphosised rice-mortar, pounder, bee and egg; unpaginated [pp. xiv]; with text and double-ruled borders in black throughout, as well as numerous woodcut illustrations, including several double-page; a particularly bright copy, a little creased as is common, with some fraying to the binding string.

Later printing, first published in 1886. The third book in the Japanese Fairy Tale first series. A tale of disagreement between a money and a disgruntled crab, which dissolves into war. Helped by a rice-mortar, pounder and bee, the crab council of war seeks revenge against the money king - with brutal results.

The twenty books which comprise the first Japanese Fairy Tale series were published in Japan at the turn of the century by Takejiro Hasegawa, who aimed to produce a run of educational titles which would introduce traditional stories from Japan to a wider audience. Appearing between 1885 and 1922, the books were beautifully and meticulously printed with woodcut illustrations by Japanese artists, and were printed on traditional

mitsumata paper. The books remain desirable today for their intricate and novel designs, and are particularly sought after in such bright condition.



48. ZAFON, Carlos Ruiz

The Angel's Game

London: Weidenfeld & Nicolson, 2009

£50

Large 8vo., navy-blue boards lettered and lined in metallic red to backstrip, with publisher's device to foot; together in the unclipped pictorial dustwrapper (£18.99 to front flap) designed by 'GHOST'; decorative endpapers showing marble statues; pp. [viii], 3-453, [v]; with each 'act' featuring a black and white photograph page; the book near-fine, with light bumping to spine tips and mild toning to the edges of the text block; the wrapper similarly near-fine, just a touch scuffed at edges with evidence of a circular sticker to the front panel having now been removed.

First UK edition, printed in Spain the previous year and here appearing in a translation by Lucia Graves (the daughter of Robert Graves). One of the books in Zafon's 'Cemetery of Forgotten Books' series, which are designed to be read in any order. One of this bookseller's favourite books, the novels seamlessly blend mystery, romance and gothic horror on the streets of Barcelona.