



RECENT ACQUISITIONS

TWENTY-TWO NEW ITEMS

Sotheran's

EST.

LONDON

1761

E.B. Browning

asa Gudi
Windows

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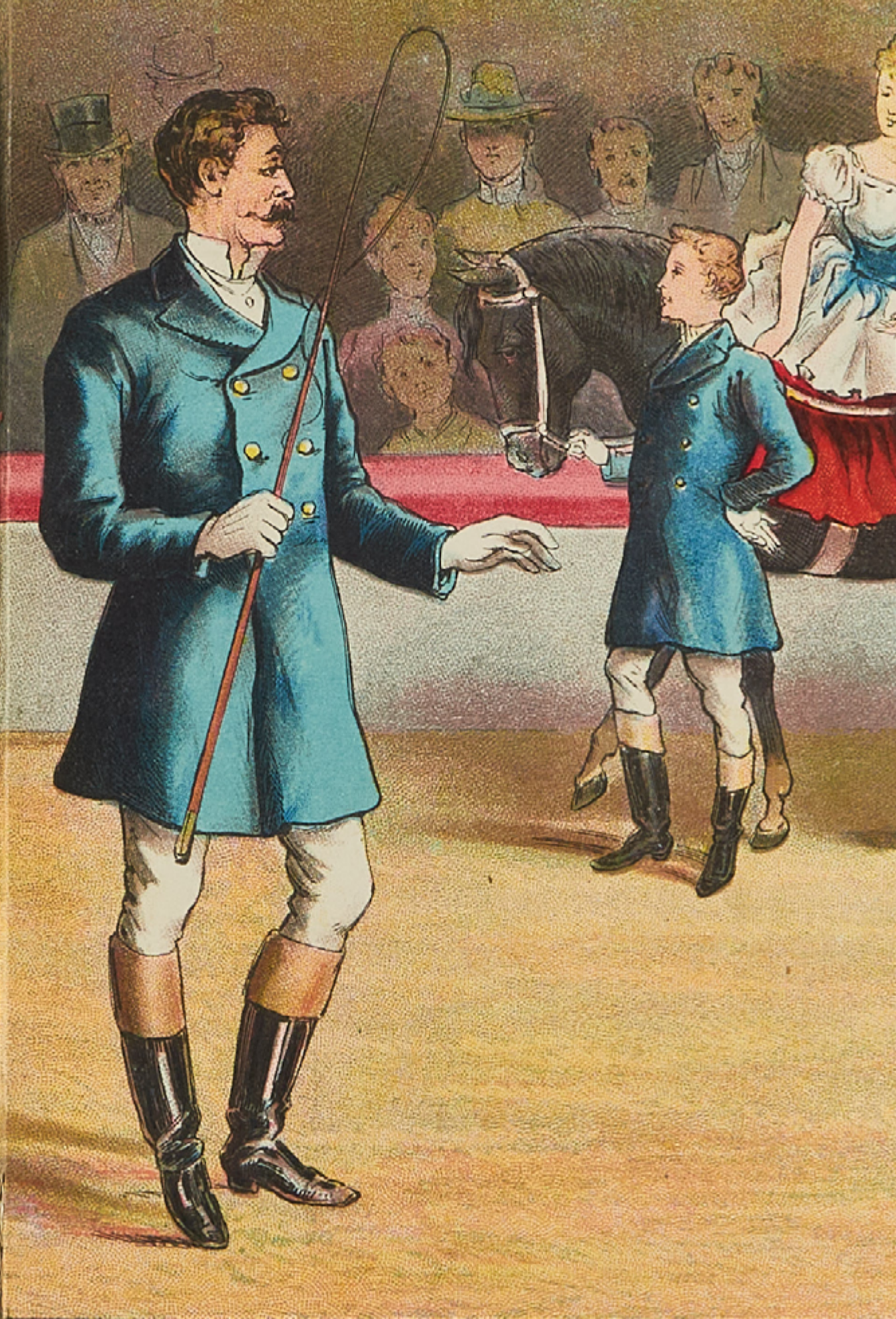
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Celebrating a Kirkwall Kirk



[1] **BROWN, George Mackay, Ted HUGHES, Seamus HEANEY, Christopher FRY; Bryce WILSON (illustrator).** Four Poets for St Magnus. Orkney: The Breckness Press. 1987. **£1,500**

Folio. Original parchment-backed maroon pictorial boards, spine lettered in gilt; beige endpapers; housed in the publisher's green cloth slipcase with pictorial label to upper panel; pp. [48], five tipped-in facsimile manuscript pages, one page with two lithographic illustrations by Bryce Wilson depicting stone sculptures in St Magnus Cathedral; a fine, as-new copy; signed by George Mackay Brown, Ted Hughes, Seamus Heaney, and Christopher Fry to the colophon.

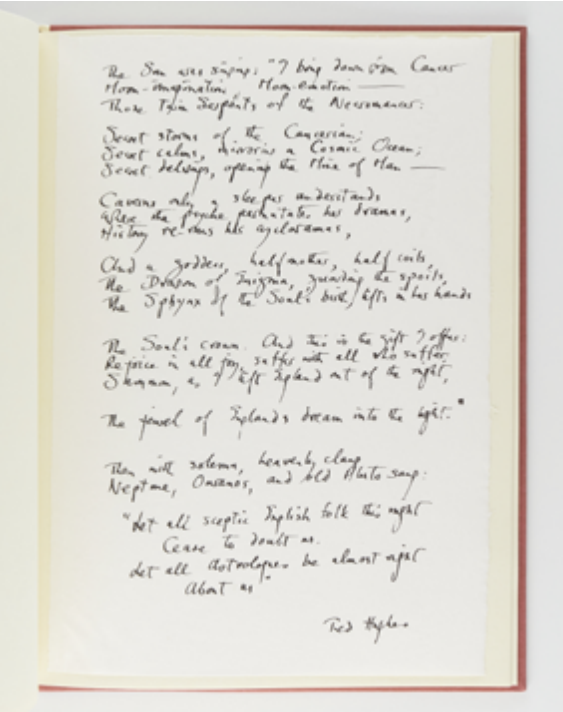
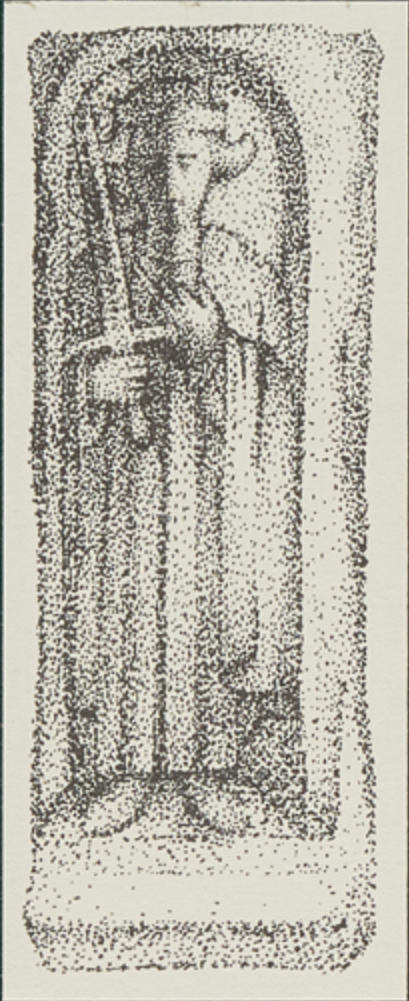
A beautifully produced celebration of St Magnus Cathedral in Kirkwall, Orkney, no. 49 of 100 copies signed by all four contributors.

Published on St Rognvald's Day, 20 August 1987, by Elizabeth Graham Scarth at The Breckness Press, Orkney, *Four Poets for St Magnus* was issued to mark the 850th anniversary of the founding of St Magnus Cathedral, the oldest church in Scotland and the northernmost cathedral in the United Kingdom. 100 copies were printed, of which 85, numbered 1–85, were for sale, numbers 1–5 were individually bound, and 15 copies, lettered A–O, *hors commerce*. The volume was designed by Ron Costley and printed for The Breckness Press by the September Press, Wellingborough, Northants, and Smith Settle, Otley, West Yorkshire.

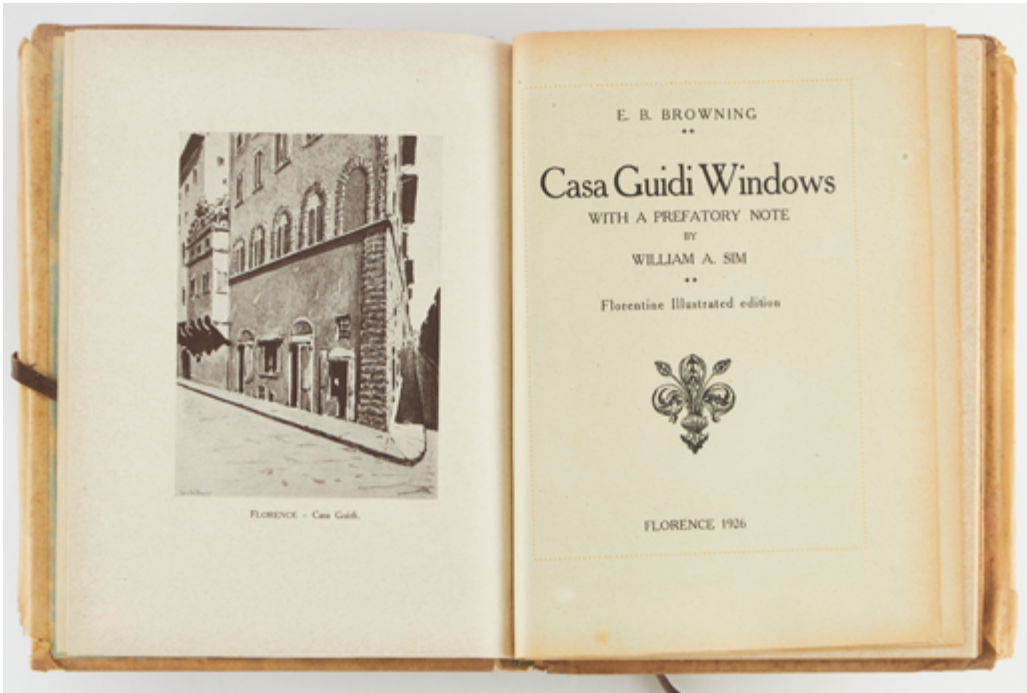
'The great stone ship [the Cathedral] is still there,' George Mackay Brown – the only native Orcadian among the contributors – writes in his introduction to this handsomely produced volume, 'headed forever east into sunrise and springtime, throwing from her prow the years and the episodes, the strivings and the triumphs and the failures of what we call history.' His aptly titled 'The Kirk and the Ship' is the first of the four poems, each accompanied by a facsimile of the poet's manuscript tipped onto the page preceding the printed version. Ted Hughes's contribution, 'The Zodiac in the Shape of a

Crown,' subtitled 'What the Starry Heavens Sang to His Royal Highness Prince William On 21st July 1982,' was written several years before Hughes became Poet Laureate but remained unpublished until the present volume; it was not included among the Laureate poems subsequently published in *Rain-charm for the Duchy*, or in his posthumous *Collected Poems*. Seamus Heaney's sonnet 'In Memoriam' had appeared a few months earlier as 'In Memoriam: Robert Fitzgerald' in *The Haw Lantern* (1987). The volume concludes with Christopher Fry's translation of the 'Hymn at Lauds,' from the 'Horæ in festo Magni comitis martyris' (The [canonical] Hours on the feast of Magnus, Count and Martyr), together with the original Latin text.

Brandes & Durkan B86.



'The World Has No Perdition, If Some Loss'



[2] **BROWNING, Elizabeth Barrett; SIM, William A. (preface).** Casa Guidi Windows ... Florentine Illustrated Edition. Florence: Giulio Giannini & Son. 1926. **£100**

4to. Contemporary binding in imitation of vellum, upper board handsomely lettered in a calligraphic hand in red and black with two-line initial decorated in blue, green, brown, yellow, and red, leather ties, blue patterned endpapers; pp. 98, with photographic frontispiece and 14 ff. double-sided photographic plates; text within dashed yellow borders; spine chipped with small area of loss at foot (c. 10 mm), corners chipped and worn; uniform light toning and mild browning at head; nonetheless a very good copy.

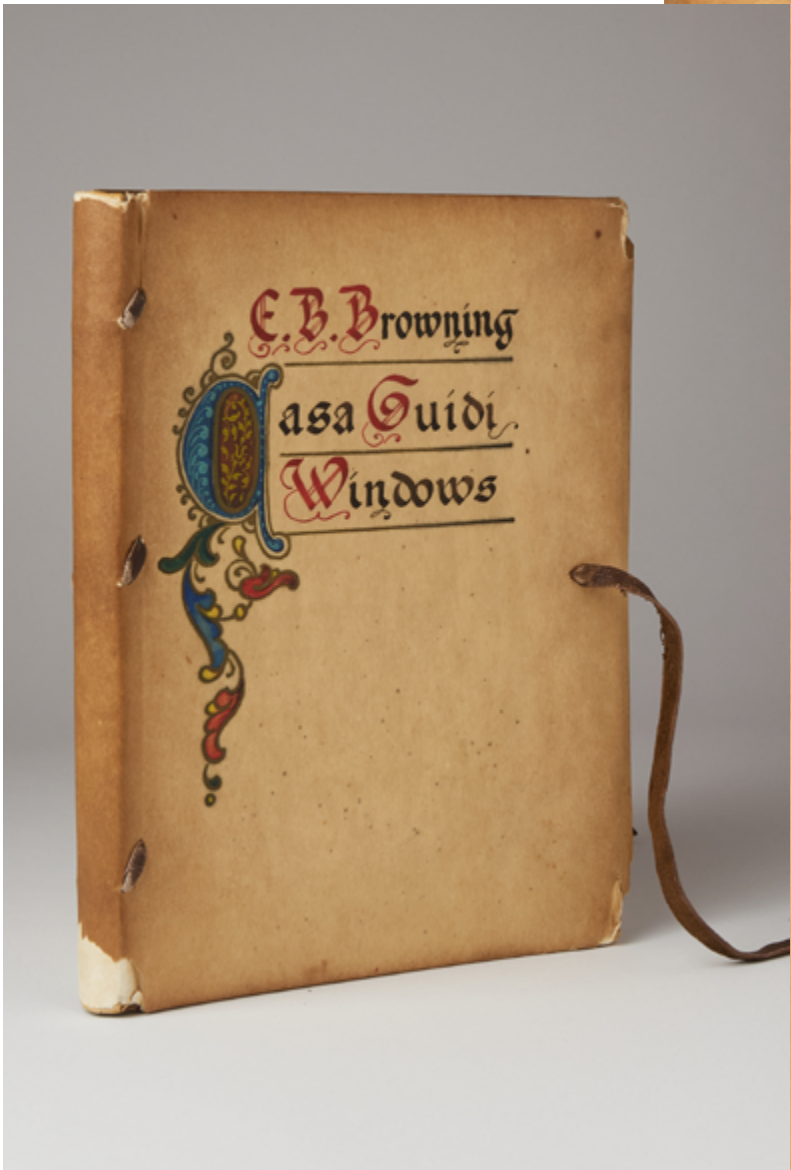
First edition thus of Elizabeth Barrett Browning's poem on the early days of the Risorgimento as observed from Casa Guidi, the Florentine house she shared with Robert Browning from 1847 until her death in 1861.

Barrett Browning's rousing poem on the Florentine struggle for independence was first published in London by Chapman and Hall in 1851, with a partial translation into Italian published in Florence in the same year. George Eliot recalled reading it 'with great delight', and John Ruskin 'feverishly studied *Casa Guidi Windows* in anticipation of talking to [Elizabeth Barrett Browning]' in 1852 (*The Brownings' Correspondence* 23).

This is seemingly the first edition of *Casa Guidi Windows* in English to have been published in Italy; solo editions of the poem had previously appeared in 1901 (London and New York: John Lane) and 1909 (London: John Lane). We have found little information on William A. Sim, author of the preface, but he appears to have had preexisting ties to the Giannini publishing house, having contributed a preface to *Old Pictures in Florence* (1923), published as part of Giannini's *Post-card Library* series.

The handsome plates comprise photos of the Uffizi, the Ponte Vecchio, and other Florentine landmarks, as well as striking twentieth-century illustrations of Giotto and Michelangelo (unfortunately unattributed) and reproductions of Giotto's portrait of Dante, Dolciati's painting of Savonarola's execution, Cimabue's Madonna at Santa Maria Novella, and more.

Armstrong, p. 151; Barnes E435.



Unburnt Burns



[3] **BURNS, Robert.** The Poetical Works and Letters of Robert Burns, with Copious Marginal Explanations of the Scotch Words, and Life. Edinburgh: Gall & Inglis. [S.a. (c. 1880?)] **£475**

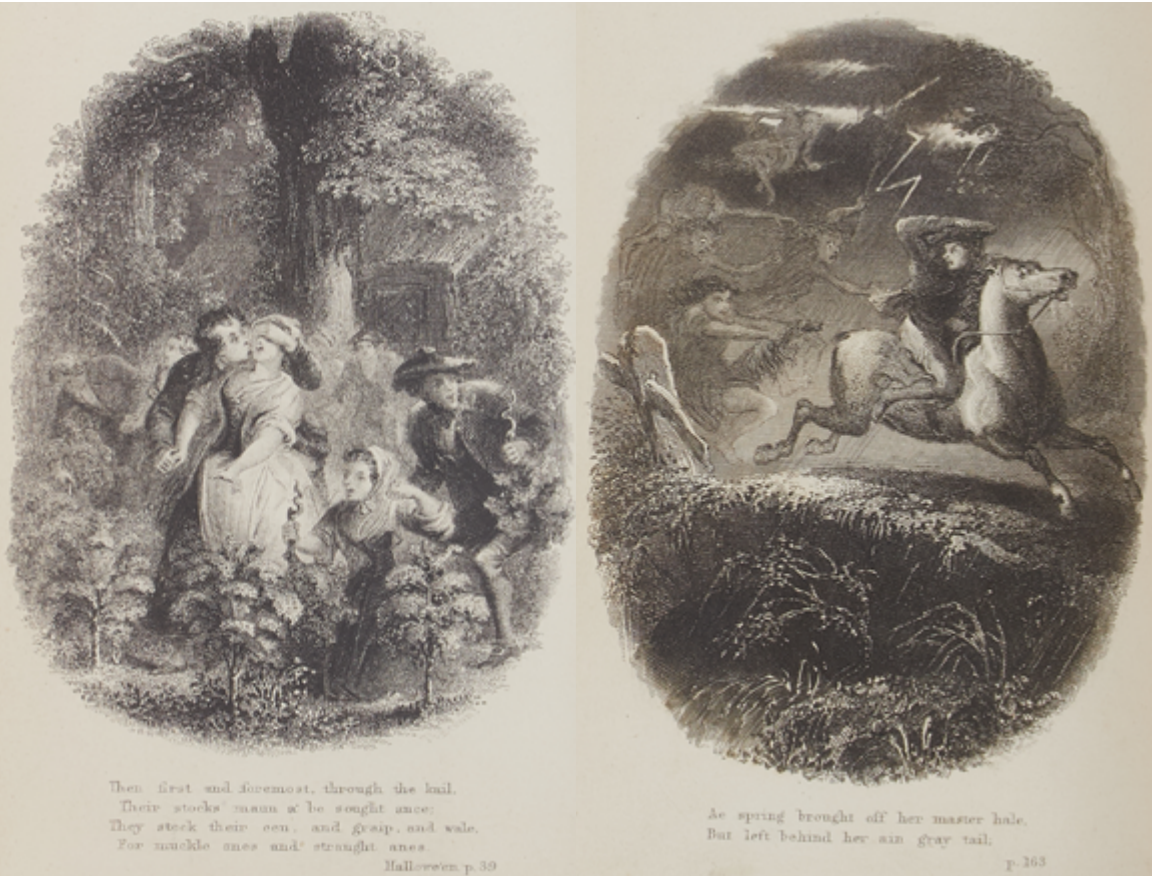
8vo. Nineteenth-century Mauchline ware binding reusing wood from the Douglas Room, Stirling Castle, upper board lettered 'Warranted made of the Wood of the DOUGLAS ROOM, STIRLING CASTLE. Saved from the Fire of 18th Novr., 1855'. calf spine lettered directly in gilt and tooled in black and gilt, edges gilt and gaufered, red silk place-marker, marbled endpapers; pp. xxxvi, 656, with 8 steel-engraved plates; joints and endcaps somewhat rubbed, small chip to head of spine; light offsetting from plates, else internally clean and bright; a very good copy; old ownership inscription of Jessie Hunter to front flyleaf.

A handsome edition of Robert Burns's poems, this copy in a Mauchline ware souvenir binding reusing wood from the Douglas Room of Stirling Castle, recovered from the fire of 1855; Burns had visited in 1787 en route to Inverness, and the dilapidated castle inspired his poem 'Stirling Lines'.

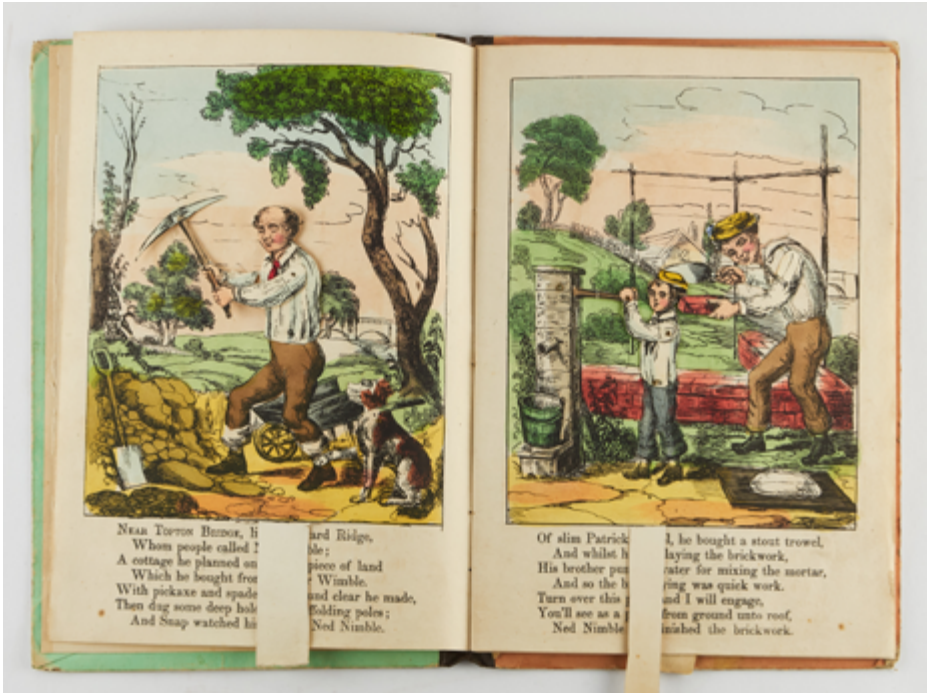
Stirling Castle, one of the most frequently used Scottish royal residences, was the childhood home of Mary, Queen of Scots, as well as the site of her coronation. The wood used in this binding was taken from the castle's Douglas Room, where William, 8th Earl of Douglas, was stabbed to death twenty-six times by King James II on 22 February 1492. From 1800, the castle was owned by the War Office and used as military barracks. The Douglas Room was severely damaged by fire on 18 November 1855 when a piece of coal fell from an officer's fireplace grate in the Governor's House.

Burns made his tour of Stirlingshire in October 1787. 'While they may have had a business angle (since he visited some his subscribers), Burns's 1787 Scottish tours developed and confirmed his interest in lowland ballad and song culture, as well as Ossianically refracted highland lore; the tours suggest his wish to assemble a sense of different Scotlands that would nourish him in his role as "Caledonia's bard", and they undergird his developing work as a collector and remaker of songs and folk poetry' (ODNB). By this time, the castle had fallen into disrepair, Daniel Defoe having already described the royal apartments as 'all in decay' during his visit in 1720. Burns used a diamond pen given to him by the Earl of Glencairn to etch his poem mourning the former glory of the Stuarts into the window of a local inn:

*Here Stuarts once in glory reigned,
And laws for Scotland's weal ordained;
But now unroofed their palace stands,
Their sceptre's swayed by other hands;
Fallen, indeed, and to the earth
Whence grovelling reptiles take their birth,
The injured Stuart line is gone.
A race outlandish fills their throne; An idiot race, to honour lost;
Who knows them best despise them most.*



Building a Cottage with Pull-Tabs and Rivets



[4] [CHILDREN'S MOVABLE.] Dean's Moveable Books: The History of How Ned Nimble Built His Cottage. Showing the Trades of Bricklayer, Sawyer, Carpenter, Plasterer, Painter & Paperhanger &c. London: Dean & Son. [1859.] £2,000

8vo. Publisher's illustrated boards depicting the building of a cottage to upper and publisher's advertisements to lower for 'One Shilling Juvenile Coloured Picture Toy Books' and 'Children's Moveable Coloured Picture Books', rose endpapers with publisher's printed advertisements; ff. [16], handcoloured moveable illustrations and text to 8 ff. with interleaved blanks pasted to conceal rivets, most now loose); rebacked at a later date with black cloth, boards slightly rubbed corners and extremities lightly worn; a few light marks to interleaved blanks, a few small losses to interleaved blanks when detached from illustration leaves, a few short closed tears surrounding rivets only one of two movable elements are working in the first, seventh and eighth images, the fourth illustration no longer moving, the third illustration sometime repaired to verso with paper; illustrations remain bright and clean, overall a very good copy.

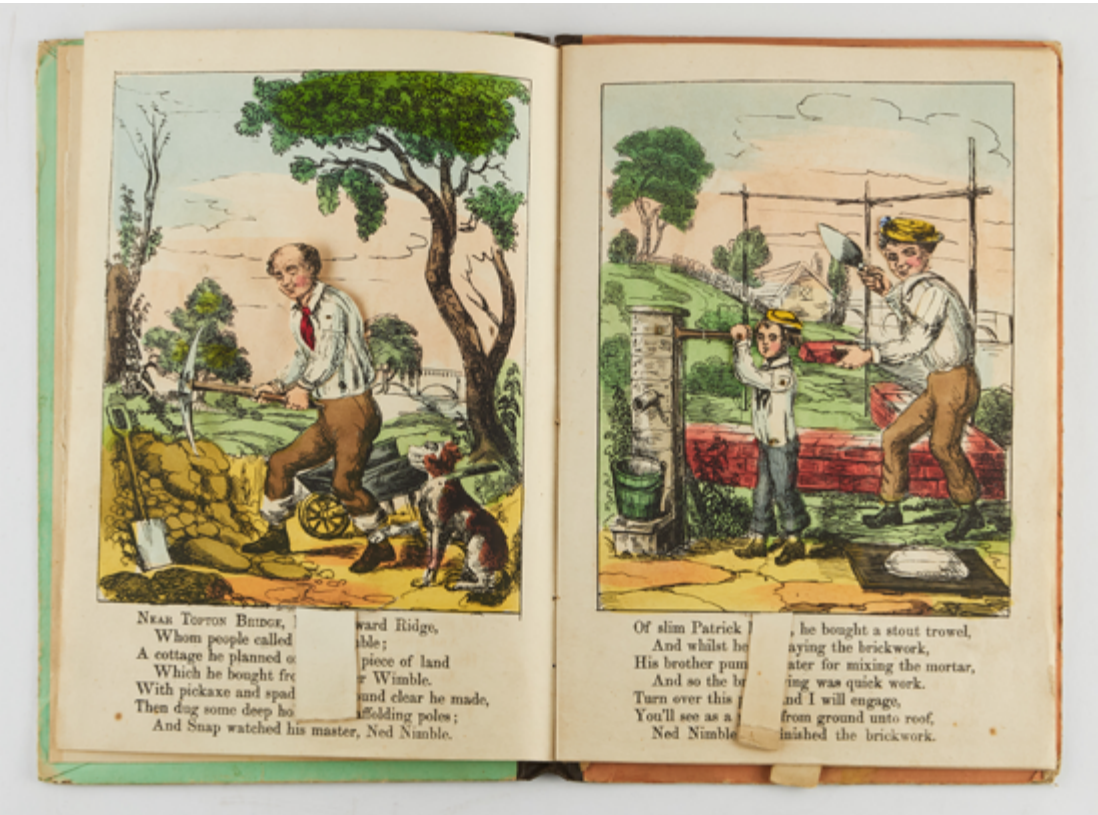
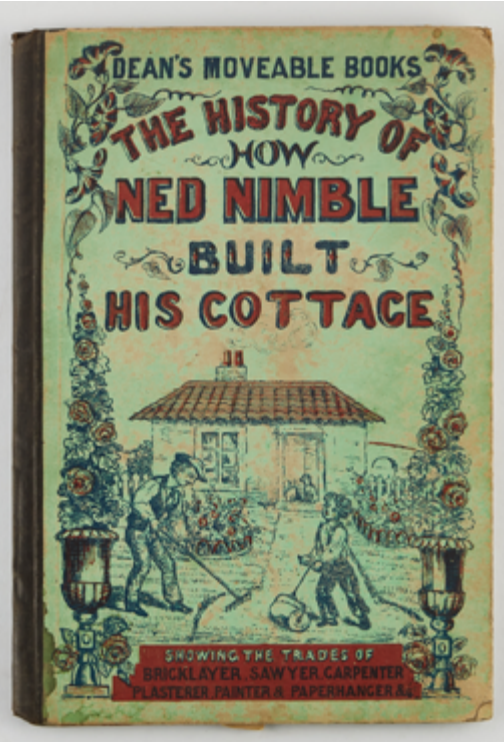
An early example of a children's moveable book, with hand-coloured illustrations actuated by rivets operated from a single pull-tab, recounting the tale of how Ned Nimble built a cottage along with his brothers, Patrick and Stephen.

The book begins with Ned Nimble digging the foundations for his cottage, watched over by his loyal dog, Snap. Ned is soon aided by his little brother, 'pumping out water for mixing the mortar' which makes light work of the brickwork. Then the woodwork begins in the fourth illustration, a strikingly precarious scene, where Patrick (or at least his head) protrudes from the dark saw-pit while Ned stands on the log above, the saw moving between them as the tab is pulled. Eventually, the building work is complete, 'and the next day with glee, all the folks came to see / Ned Nimble's Cottage completed.'

Dean and Son, founded in London before 1800, and turned their attention in the mid-nineteenth century to the production of movable books, issuing around fifty titles between 1860 and 1900. As the production of these books was costly and labour-intensive, Dean & Son issued the work under several variant titles to increase novelty, amongst them *The Story of Ned Nimble and How He Built His Pretty New House*, *The History of How Ned Nimble Built His Cottage* (c. 1857–1865), and *Dean's New Moveable Book of ye Historie of How Ned Nimble Did Build Hys Cottage* (c. 1864). Our variant appears to be the earliest of these, with the publisher's code including the date of [May] '59 below the advertisements to the rear board.

OCLC and Library Hub locate six copies, five of which in North America (BYU, McGill, and Princeton, Texas A&M, and Texas Woman's), and only one in the UK (Bodleian).

Brown, p. 55; Montanaro pp. 97-98.



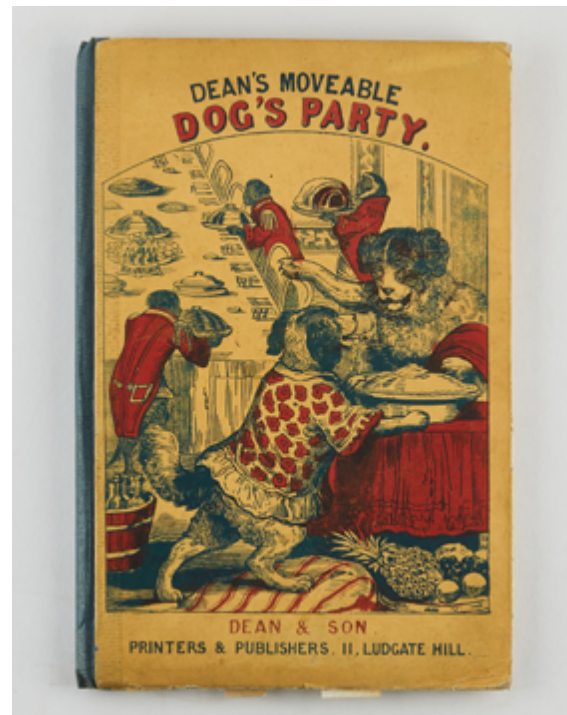


It looks very neat, but it is not complete:
 So Ned and his brother turned sawyers;
 The saw-pit you see, and on it a tree,
 So knotty, "twould puzzle the lawyers."
 But still all the day, they both worked away,
 With the saw, and a sharp iron edge;
 Indeed they made capital sawyers.



It looks very neat, but it is not complete:
 So Ned and his brother turned sawyers;
 The saw-pit you see, and on it a tree,
 So knotty, "twould puzzle the lawyers."
 But still all the day, they both worked away,
 With the saw, and a sharp iron edge;
 Indeed they made capital sawyers.

Dean's Dancing Dogs



[5] [CHILDREN'S MOVABLE.] Dean's Moveable Dog's Party. London: Dean & Son. [1857.] **£2,500**

8vo. Publisher's illustrated boards depicting dogs at a dinner party to upper and publisher's advertisements to lower for 'Dean & Son's Coloured Sixpenny Books', light orange endpapers with publisher's printed advertisements for 'Interesting and Instructive Works'; ff. [16], handcoloured moveable illustrations and text to 8 ff. with interleaved blanks pasted to conceal rivets; slight wear to extremities, corners bumped; interleaved blanks sometime reattached to verso of illustrated pages, some movements a little stiff, ff. [1] appears to be lacking a dog's tail, but otherwise all moveable parts present and moving, some rusting of rivets, but otherwise illustrations very bright and clean; very good.

A very early example of an English children's moveable book with hand-coloured illustrations actuated by rivets operated from a single pull-tab, recounting the tale of a dog's party.

Dean & Son are typically credited as the first to produce a movable book with rivets in England with their publication of *Red Riding Hood* (c. 1857), making this one of their earlier experiments with the format. The publisher's advertisements do not reference other movable books which likewise suggests an early publication, and the publisher's code to the rear board indicates that this copy was published in November 1857.

In *Dean's Moveable Dog's Party*, Dash the dog decides to host a summer party for his canine friends. Two guests of honour are Mr Pincher, described as 'a bit of a beau', and Miss Flora, who arrives in a striking silk dress. However, disaster strikes when a messy pug tips a bowl of hot soup on her, and the footman (a monkey) is unfairly dismissed. This unfortunate incident is swiftly forgotten after a rat pie is brought out for the guests.

Like many of Dean & Son's publications, this story serves as a lesson in social conduct, emphasising the importance of decorum throughout and reflecting the broader aims of Victorian children's publishers in conveying societal expectations to young readers: the dogs 'are polite, | They understood manners, and knew what was right', and even the terrier 'had the sense to be quiet, | For when ladies are present there should be no riot.'

The work is also found under the titles *The Dog's Grand Dinner Party* and *The Dogs' Grand Party*. Perhaps owing to the expense of manufacturing, Dean & Son would produce several variant bindings and titles, seemingly produced later, all retaining the same content and illustrations.

Montanaro, p. 79





 The party arrived, and it was a queer sight,
 To see them so joyous and gaily alight;
 The Lap-dog was gazed at, she being so small,
 And the Newfoundland, also, he being so tall.

The footmen were dressed in the richest attire,
 And were all that a lady of taste could admire;

They bowed to
And to seat th

ts, who were met by the host,
ble not a moment was lost.

The dinner was served in a new-fashioned way,
 But the servants, the Monkeys, had too much to say;
 And one careless Pug,—oh, the accident guess,—
 Spilt a dish of hot soup on Miss Flora's silk dress!

Then all was confusion, the soup being hot,
 And the footman, of course, was discharged on the spot;

While 'twas rumoured by those with Miss Flora
 Had the floor not been hard, she'd have certainl



Sotheran's

'Roll up, Roll Up!'



[6] [CHILDREN'S PANORAMA.] Grand Circus Panorama. London: Dean and Son. [not before 1873.] £1,000

Oblong 8vo. Publisher's red illustrated boards depicting a clown and two donkeys to upper board, a clown with a circus paper hoop and publisher's advertisements for 'Dean's Cardboard Panorama Toy Books' to lower; [10] chromolithographic panels depicting circus scenes, attached with a black cloth strip to rear extending to 264cm in length; a little bumping and scuffing to extremities, repairs to cloth joints between panels [2] and [3], and panels [4] and [5]; short closed tear to foot of panels [1] and [2], the former with unobtrusive adhesive repair, lightwater staining to lower edge, slight cockling to a few panels; overall a bright example, very good.

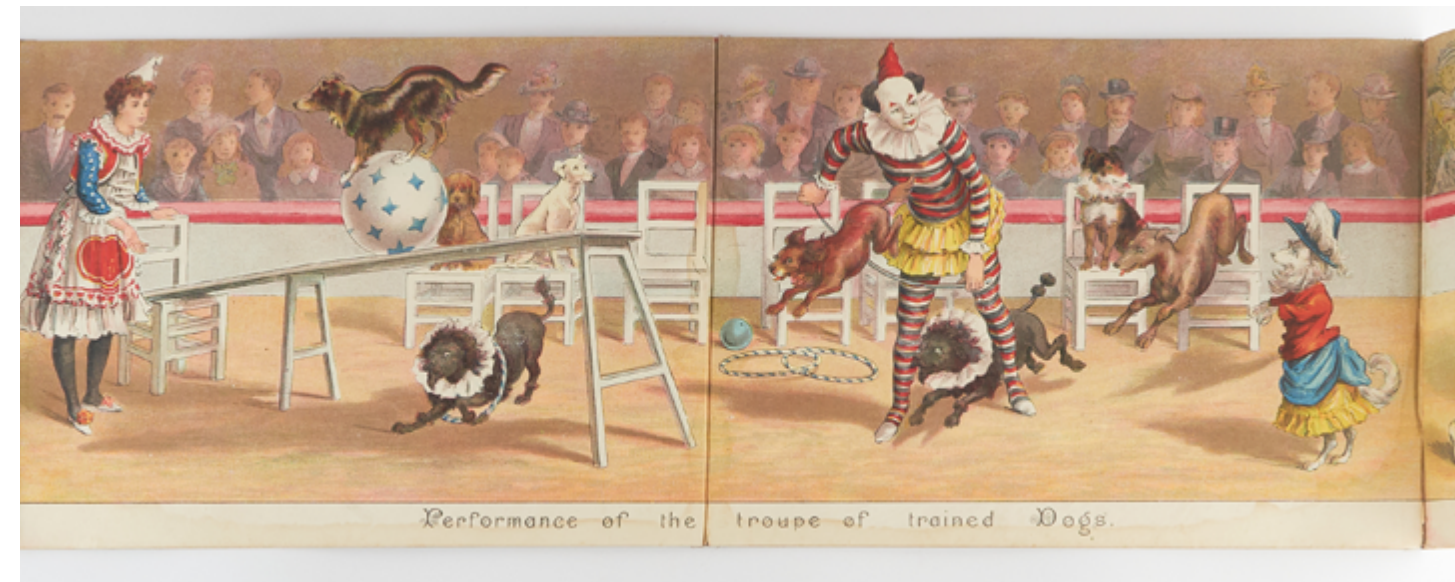
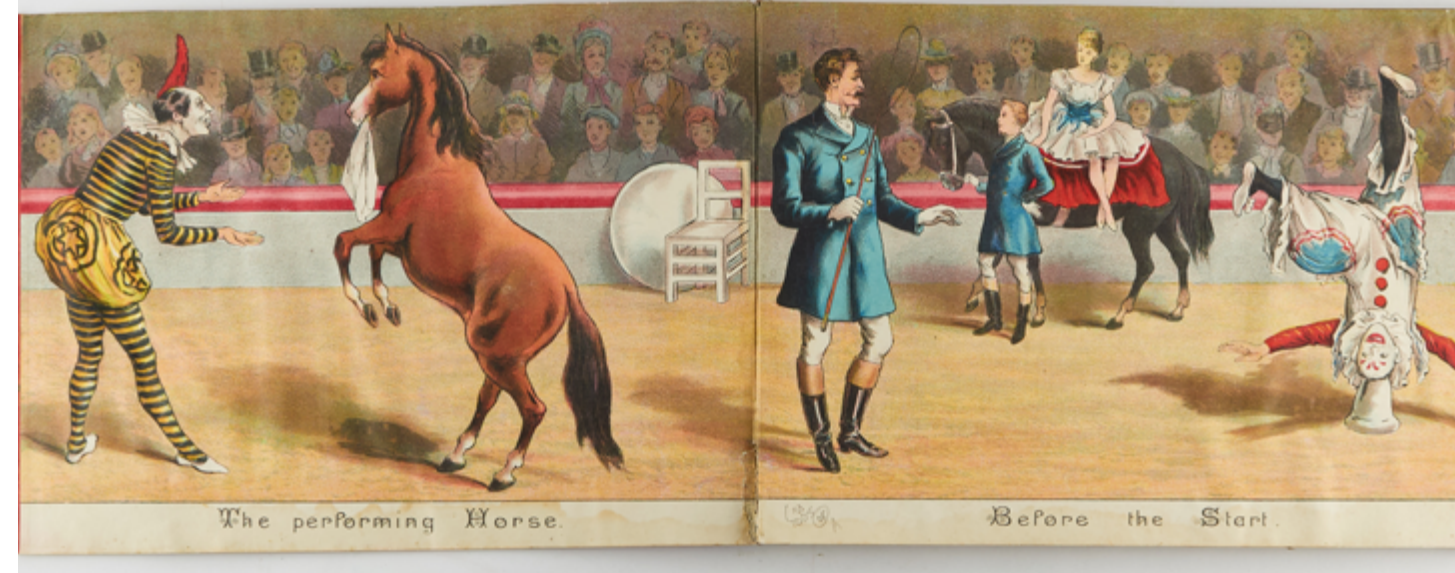
An eight-and-a-half-foot panoramic view of the circus produced by the Victorian children's publisher Dean & Son, renowned for their innovative movable books, comprising ten scenes depicting clowns, animals, and a female dog trainer and tightrope walker.

Dean & Son were founded in London before 1800, and turned their attention in the mid-nineteenth century to the production of movable books. They are largely regarded as the first to produce a movable book with rivets in England with their publication of *Red Riding Hood* (c. 1857), and they produced toy and rag books. These were intended not only as sources of entertainment for children, but also of education and play.

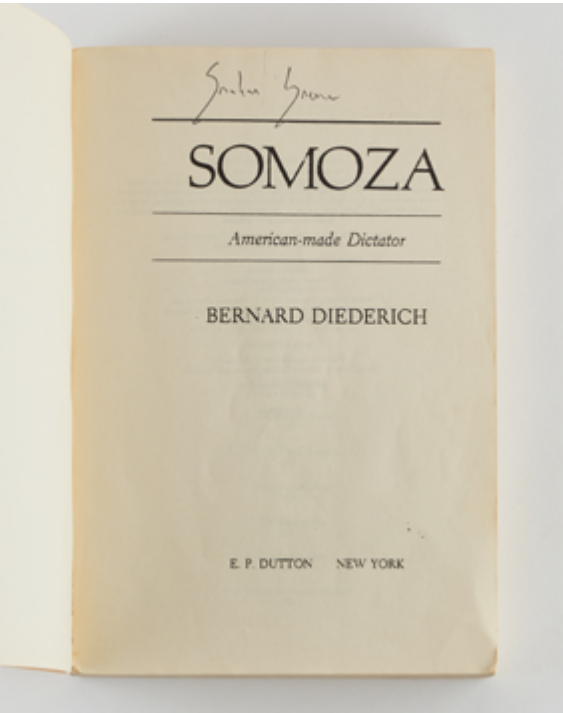
The panorama presents a succession of circus scenes populated by familiar performing animals, the last scene including the more exotic attraction of a 'musical elephant', wearing bright yellow glasses and playing what appears to be a barrel organ, while a clown acts as a conductor. Although the majority of the performers are male, women appear in the roles of tightrope walker, dog-trainer, and equestrienne.

OCLC locates four copies, of which three in the US (Texas A&M, Texas Woman's, and BYU) and only one in the UK (Bodleian).

Toole-Stott 9882.



Graham Greene's Copy



[7] **DIEDERICH, Bernard. [Graham GREENE.]** Somoza: American Made Dictator [later published as 'Somoza: And the legacy of U.S. involvement in Central America']. New York: E. P. Dutton. 1981. **£275**

8vo. Original card wrappers; pp. ix, [5], 354, [1 (blank)]; light wear to wrappers, edges and corners a little rubbed and bumped, minor loss to paper covering at foot of spine, light creasing and small surface mark to back cover; very good; Graham Greene's copy (see below).

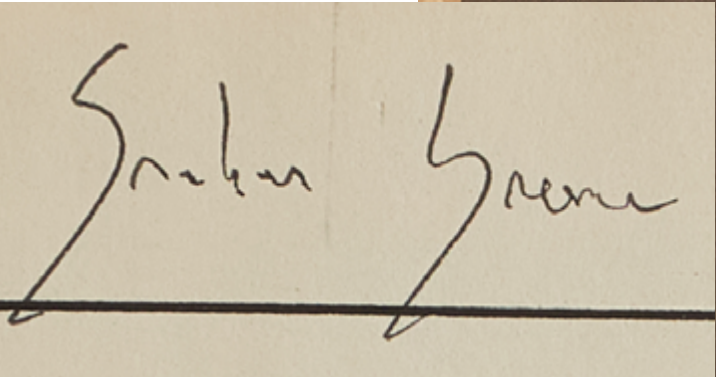
Uncorrected proof copy, owned and signed by Graham Greene, linking two writers whose work exposed the realities of twentieth-century dictatorship.

Bernard Diederich (1926–2020) led a life that might have come from the pages of a Graham Greene novel. Born into an Irish German family in Christchurch, New Zealand, and raised in nearby Mākara, he left school to work as a shipping clerk before sailing to San Francisco in 1943, where he enlisted in the US Marines. In 1949 he sailed to Haiti, settling in Port-au-Prince, and founding and editing the *Haiti Sun*, an English-language weekly, also contributing regularly to *The New York Times* and *The Daily Telegraph*. His increasingly outspoken reporting on François 'Papa Doc' Duvalier led to his imprisonment and expulsion from Haiti in 1962, following which he became a *Time-Life* correspondent based in the Dominican Republic.

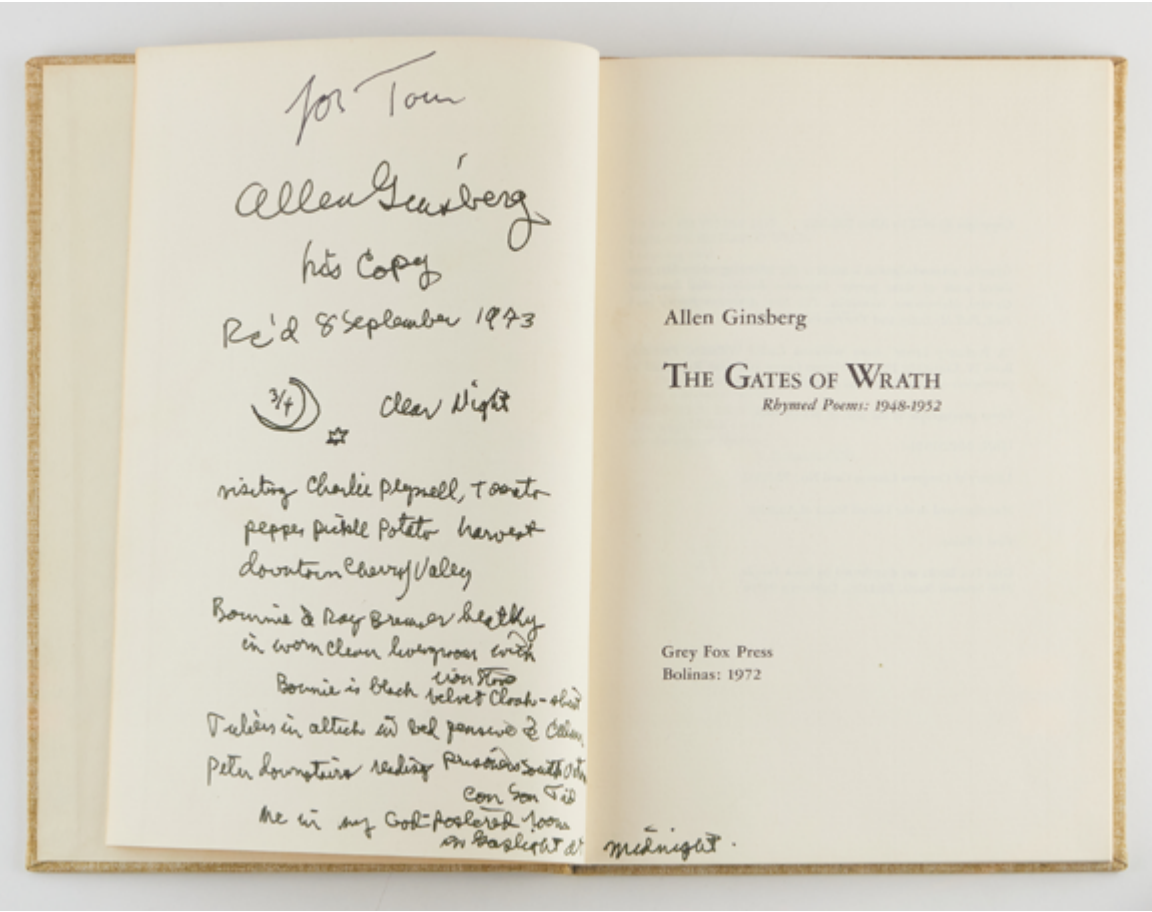
In the acknowledgements to *Somoza*, Diederich thanks 'the forbearance of [his] family who suffered bringing a third dictator into [their] home'. As Walter Goodman observed in the *New York Times* on the book's publication, Diederich 'has made a specialty of writing about some of the least likable figures in contemporary history – first Duvalier of Haiti and Trujillo of the Dominican Republic and now the Somozas of Nicaragua'. Covering the rise of Anastasio 'Tacho' Somoza García in the 1930s, and the assassination of his exiled son in 1980, *Somoza* traces half a century of authoritarian rule as well as the dynasty's close relationship with the United States.

This uncorrected proof of Diederich's book, issued with a different (arguably preferable) title to the published version, was Graham Greene's copy, signed by him to the title page. Greene and Diederich met in 1954, when the novelist visited Haiti and Diederich interviewed him for the *Haiti Sun*. Greene's understanding of Haiti, and the political vision that informed *The Comedians* (1966), his most direct fictional engagement with modern dictatorship, was largely attributable to Diederich's journalism and friendship, which would also inform Greene's later engagement with the politics of Latin America. It was Diederich who persuaded Greene to meet the *de facto* head of Panama General Omar Torrijos, a relationship that resulted in Greene's *Getting to Know the General: The Story of an Involvement* (1984).

See Diederich, *Seeds of Fiction: Graham Greene's Adventures in Haiti and Central America, 1954–1983* (2012).



Ginsberg at East Hill Farm



[8] GINSBERG, Allen. The Gates of Wrath. Bolinas: Grey Fox Press. 1972. £650

8vo. Publisher's oatmeal cloth, lettered in red to spine; pp. [12], 56, [1 (limitation page)], [5 (blank)]; near fine; with an eleven-line prose poem in Ginsberg's hand headed 'Clear Night' to verso of first blank page 'Allen Ginsberg | his copy' also in the author's hand (see below).

Ginsberg's own copy of the first, limited, hardback edition, one of six lettered copies; inscribed by the author with a touching ten-line manuscript prose poem.

In the mid-1960s, the 'back-to-the-land' movement prompted many countercultural groups to leave the cities and establish rural communes, embracing a simpler, more ecological way of living. Against this background, Ginsberg purchased East Hill Farm, a seventy-acre rural retreat near Cherry Valley, New York State, in 1968.

The verso of the first blank page in this intriguing copy of *The Gates of Wrath: Rhymed Poems 1948-1952* bears the inscription 'Allen Ginsberg | his copy | Rc'd 8 September 1973', above which he has added - probably at a later date - 'To Tom.' The main body of the inscription consists of **an eleven-line unpublished prose poem headed 'Clear Night' (accompanied by a doodle of a crescent moon and a star)**, which offers an intimate glimpse of domestic life at East Hill Farm (the final word, 'Midnight', edges into the lower corner of the title page):

*Visiting Charlie Plymell,
tomato pepper pickle potato harvest
downtown Cherry Valley [sic].*

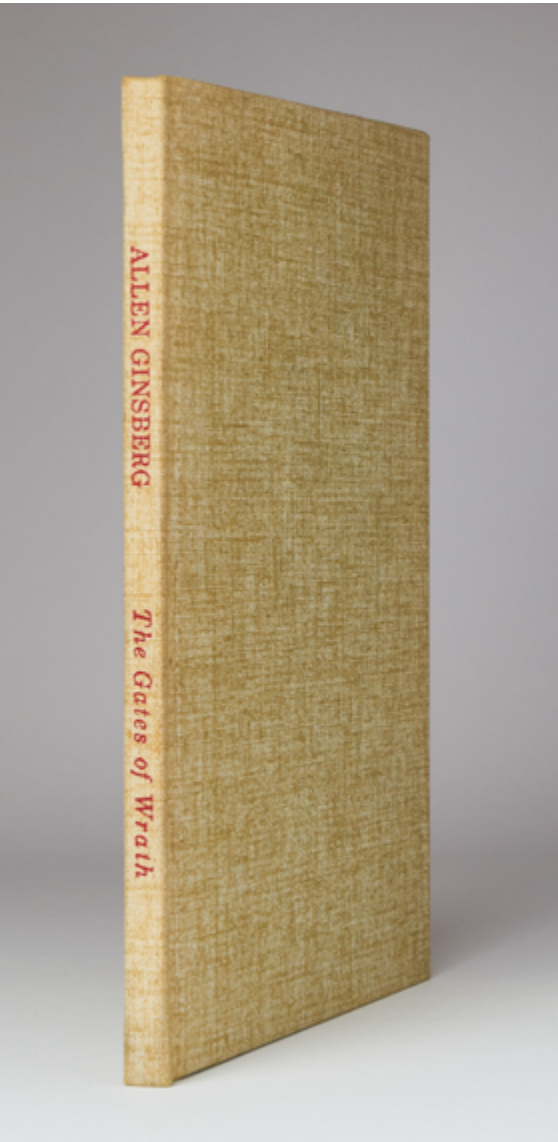
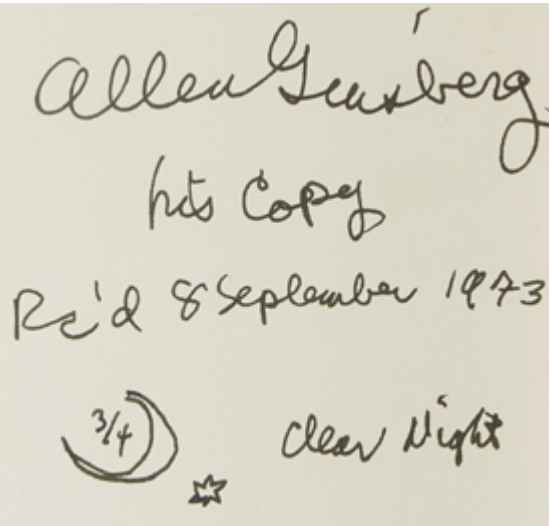
*Bonnie & Ray Bremser healthy
in warm clean livingroom with iron stove
Bonnie in black velvet cloak-shirt*

*Julius in attick in bed pensive and calm
Peter downstairs reading Prisoners South Vietnam Con Son Jail
Me in my God-fostered rooms in Gaslight at Midnight.*

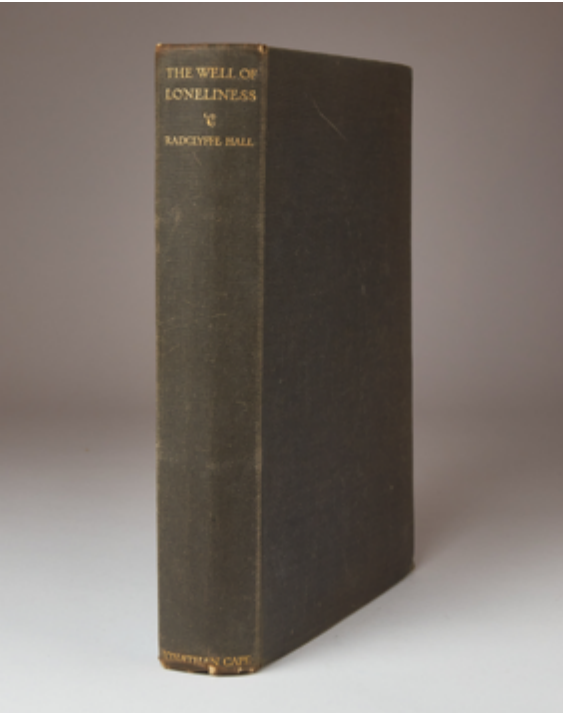
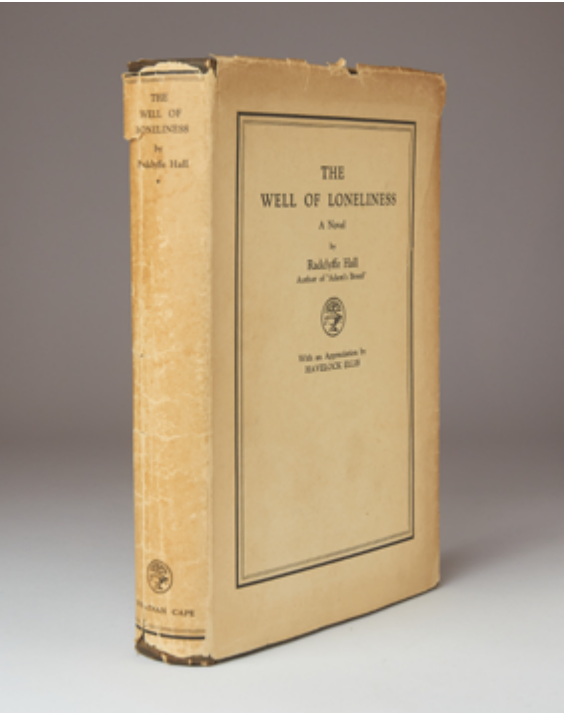
Charles and Pamela Plymell, together with Josh Norton, ran Cherry Valley Editions, publishing work by Ginsberg and other Beat writers. Ginsberg had bought the farm partly in the hope of removing Peter Orlovsky ('downstairs reading') from New York and the dependence on Methedrine that had come to dominate his life; Julius was his brother. Bonnie and Ray Bremser, with their child, lived with Ginsberg and Orlovsky.

The Gates of Wrath was issued in wrappers in February 1973, the hardback edition following in September of the same year in an edition of one hundred copies. **This copy is lettered 'C', identifying it as one of six overrun copies beyond the stated limitation.**

Morgan A28.a2.1; for Ginsberg at East Hill Farm see Miles, Ginsberg: Beat Poet (2010).



'Give Us Also the Right to Our Existence'

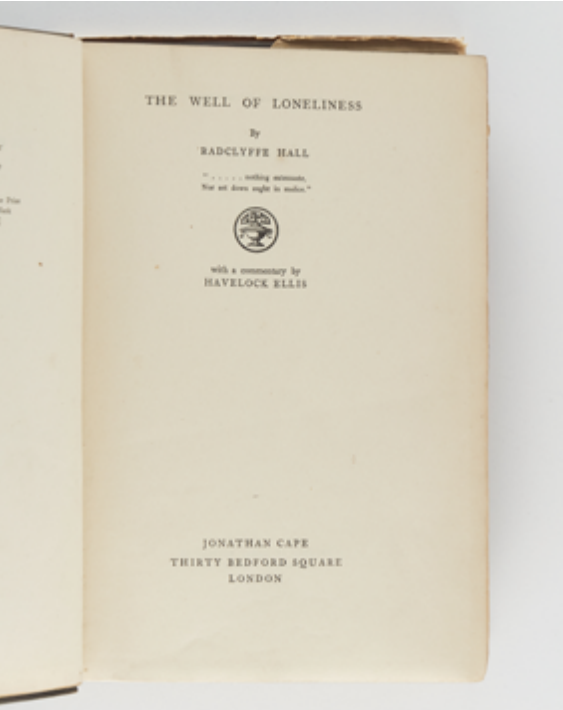


[9] HALL, Radclyffe [pseud. for Marguerite Antonia Radclyffe-Hall.] The Well of Loneliness. London: Jonathan Cape. 1928. £875

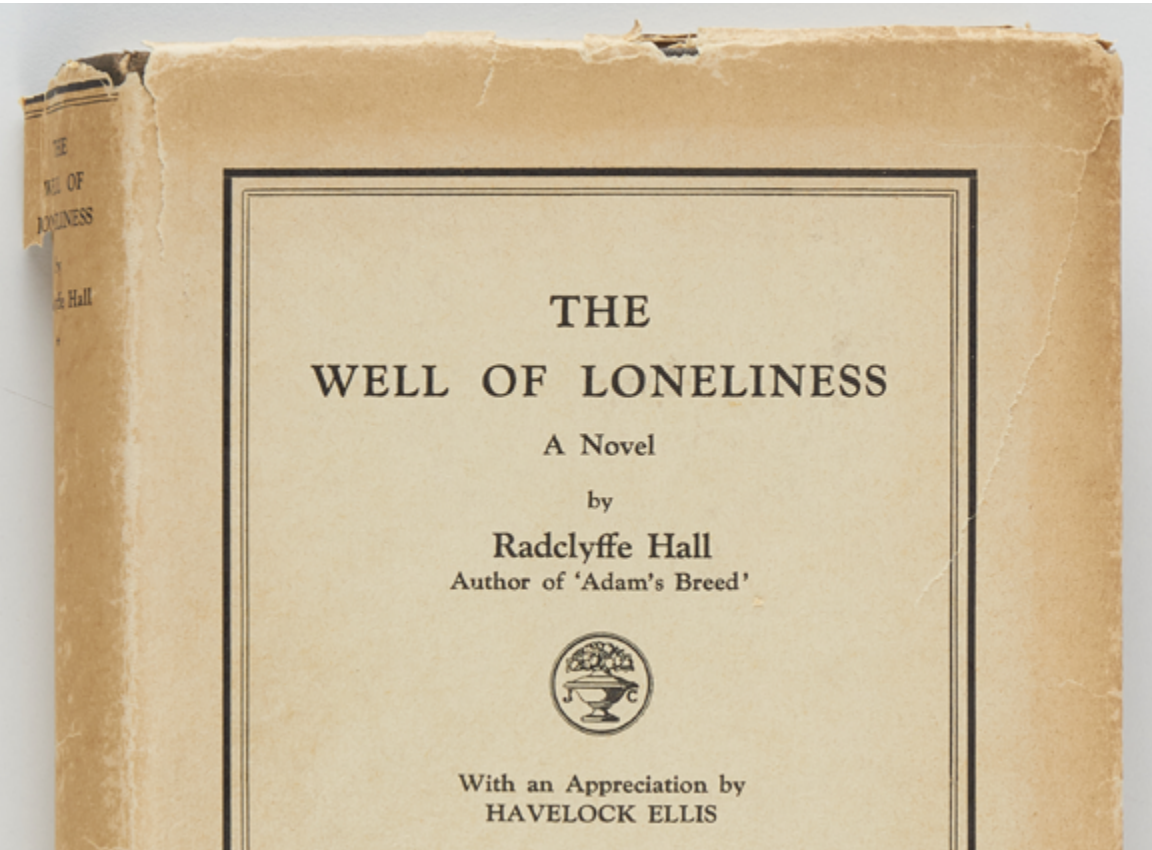
8vo. Publisher's black cloth lettered in gilt to spine, typographic dust-jacket, priced 15s to front flap, top-edge black; pp. 511, [1]; jacket rubbed, with numerous nicks, chips and tears to edges, diagonal tear (c. 90mm) to front panel, a handful of shallow horizontal tears to the spine, vertical crease the length of the spine obscuring a couple of the printed letters, minor loss to head and foot of spine; cloth a little rubbed with light surface marking, spine tips softened, lower edge with six short closed tears, with some loss to cloth; about very good, in a good, still quite bright, jacket; purple bookseller's stamp for Nina Bellhouse of Queen Elm Parade to rear pastedown.

Radclyffe Hall's seminal lesbian novel, suppressed as obscene in 1928. This copy, from the second and final printing before the ban, retains the scarce original dust jacket.

In his prefatory appreciation, Havelock Ellis describes The Well of Loneliness as 'the first English novel which presents, in a completely faithful and uncompromising form, one particular aspect of sexual life as it exists amongst us to-day' (p. 7). Hall, already the author of four novels and at the height of her literary success, sought to break the public silence surrounding homosexuality, advocating greater tolerance and awareness of the difficulties imposed by a hostile society. Her protagonist, Stephen Gordon, dresses as a man, adopts a male name, and identifies as a 'sexual invert' – reflecting aspects of Hall's own life: she too dressed in suits, privately used the name 'John', and maintained long-term relationships with women. Presenting lesbianism as a natural and involuntary condition, the novel ends with a resonant plea for recognition: 'Acknowledge us, oh God, before the whole world. Give us also the right to our existence.'



Anticipating trouble, Jonathan Cape deliberately withheld review copies from publications likely to cause difficulties for the book and its author. Nevertheless, on 19 August 1928 (a month after the novel's publication), James Douglas, editor of The Sunday Express, published an article entitled 'A Book That Must Be Suppressed', declaring that he 'would rather give a healthy boy or a healthy girl a phial of prussic acid than this novel. Poison kills the body, but moral poison kills the soul'. What followed led to legal proceedings in November, and (despite the support of literary figures including Virginia and Leonard Woolf) to Sir Chartres Biron, Chief Magistrate at Bow Street, declaring the novel an 'obscene libel' and ordering seized copies to be destroyed. This second printing – with 'whip' corrected to 'whips' on p. 50 – was the last before the novel's suppression. Unavailable again until 1949, it has since been recognised as a landmark of twentieth-century queer fiction.



Shaking Up San Francisco

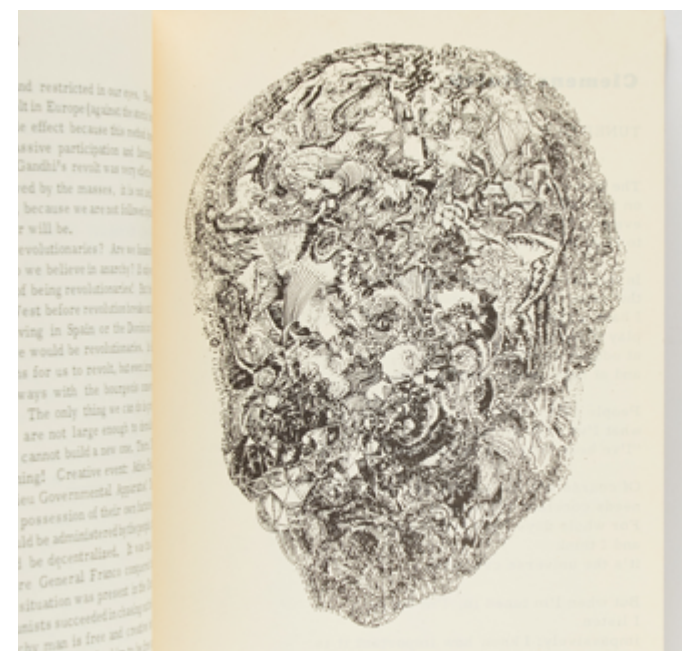
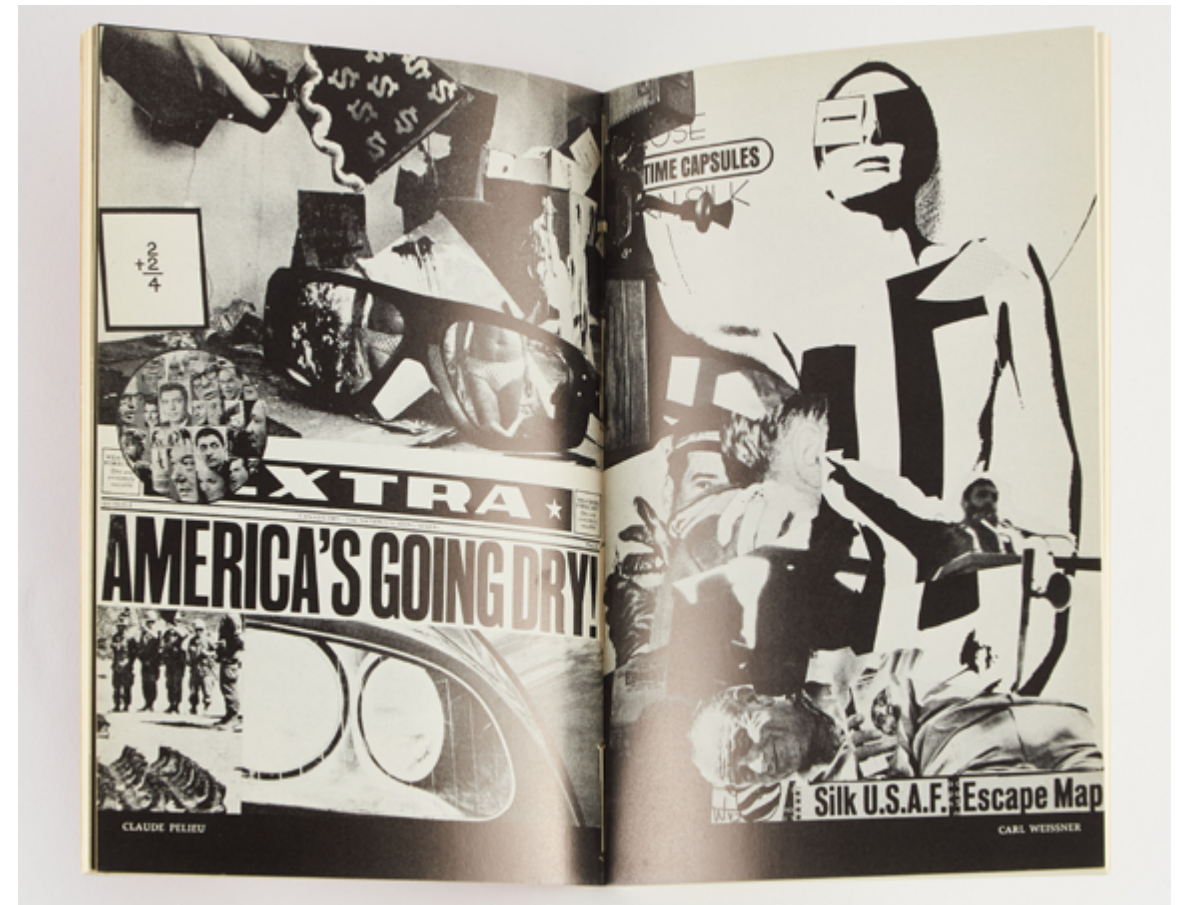


[10] HERMAN, [Jan] Jacob (editor). The San Francisco Earthquake: Issues 1–5. San Francisco: City Lights Bookshop. Autumn 1967–1968. £750

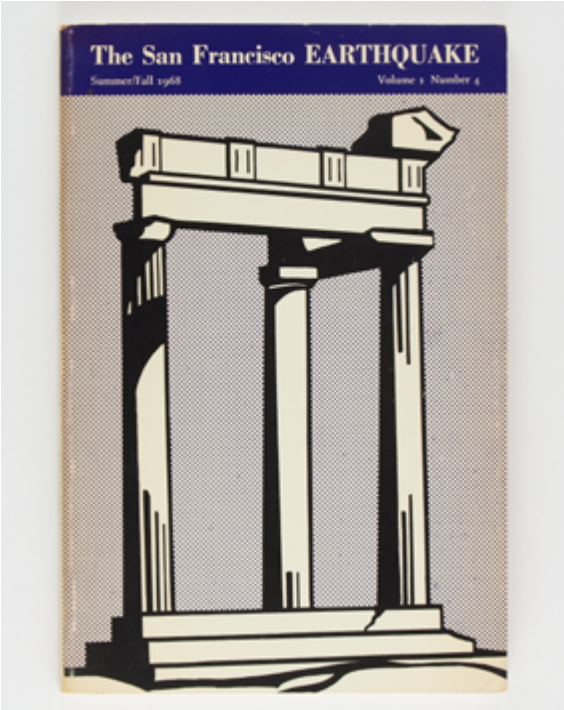
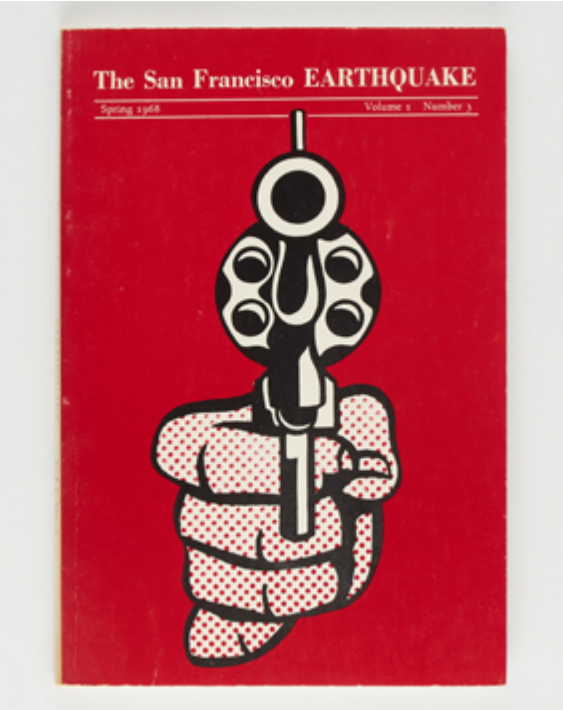
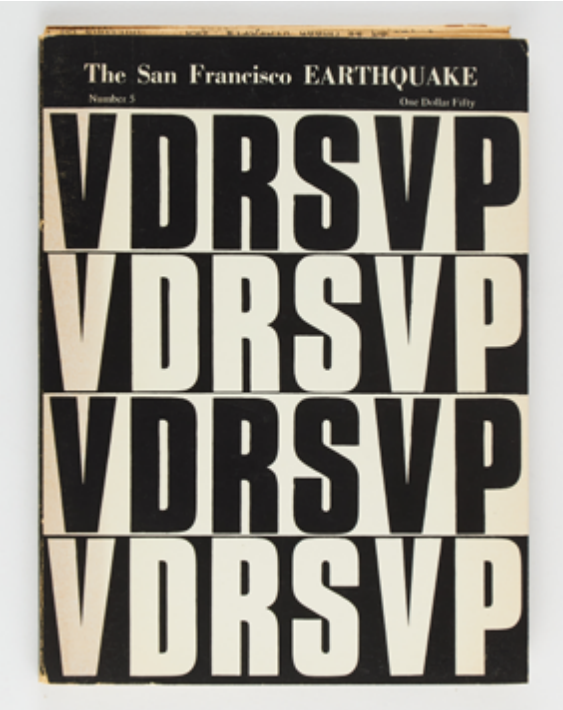
Five volumes, 8vo. Publisher's illustrated wrappers (vols 3 and 4 designed by Roy Lichtenstein), advertisements on verso of wrappers for City Lights and other counterculture publishers (such as the Unicorn Press); No. 1: pp. 63, [1 (City Lights advertisements)]; No. 2: 77, [3 (advertisements)]; No. 3: 78, [2 (advertisement and copyright page)]; No. 4: pp. 96; No. 5: three broadsheets loosely inserted; No. 1–4 have some light toning especially to whites of wrappers; No. 5 has expected toning to the cheap paperstock of the broadsheets, one broadsheet has some small holes to fold lines, previous owner's note; near fine; 'For your [?] - best Jacob' (most likely the editor, Jacob Herman) to title page of No. 3; loosely inserted into the first three volumes is a subscriber's advertisement.

First editions, a complete run of the short lived, literary and arts magazine which was distributed by Lawrence Ferlinghetti's City Lights Bookshop, and featured many of the greatest Beat Generation writers such as William S. Burroughs, Allen Ginsberg, Herbert Huncke, and Claude Pélieu.

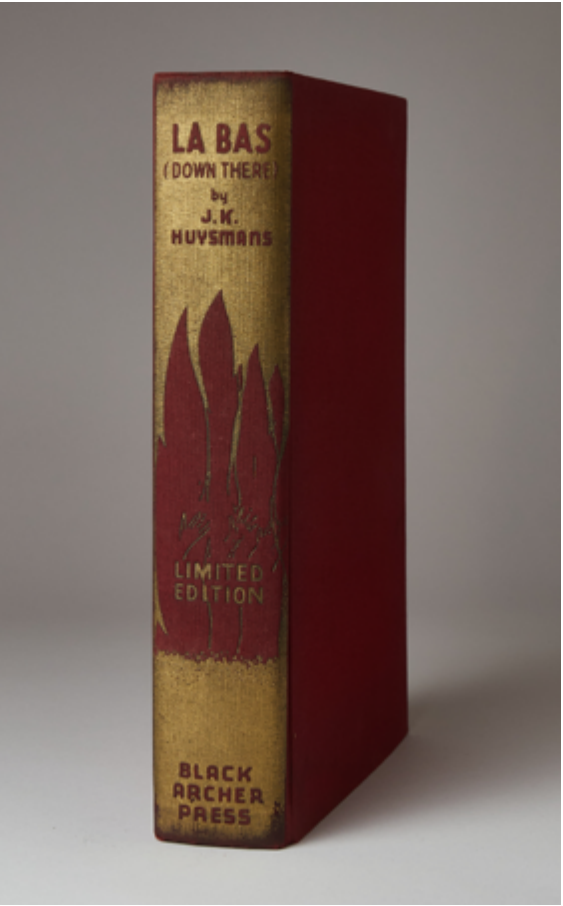
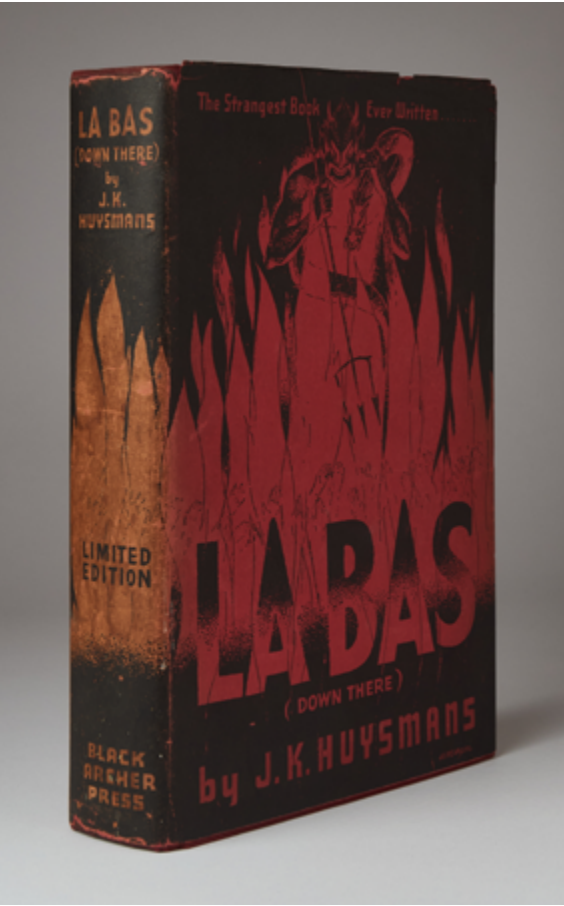
At the time of publication, Jacob Herman was Lawrence Ferlinghetti's assistant, and worked alongside him at what was the epicenter of literary counterculture in San Francisco, the City Lights Bookshop. *The San Francisco Earthquake* published many of the writers which had a connection with the store. William Burroughs contributed to all five issues. In the first, his piece, 'Word Authority More Habit Forming than Heroin' explores his belief that language operates as a form of social control. What follows his introduction is an experimental piece of prose interspersed with grammatical symbols which criticises police brutality and nuclear weapons.



Published towards the end of the 1960s this counterculture production bridges the gap between the different movements of the Beats, Post-Beats, and Fluxus writers. The magazine also served as a literary and artistic meeting point; collages by Carl Weissner are reproduced in the broadsheets, and Roy Lichtenstein, a leading figure in the pop-art movement, designed the covers for issues No. 3 and No. 4.



'The Strangest Book Ever Written'



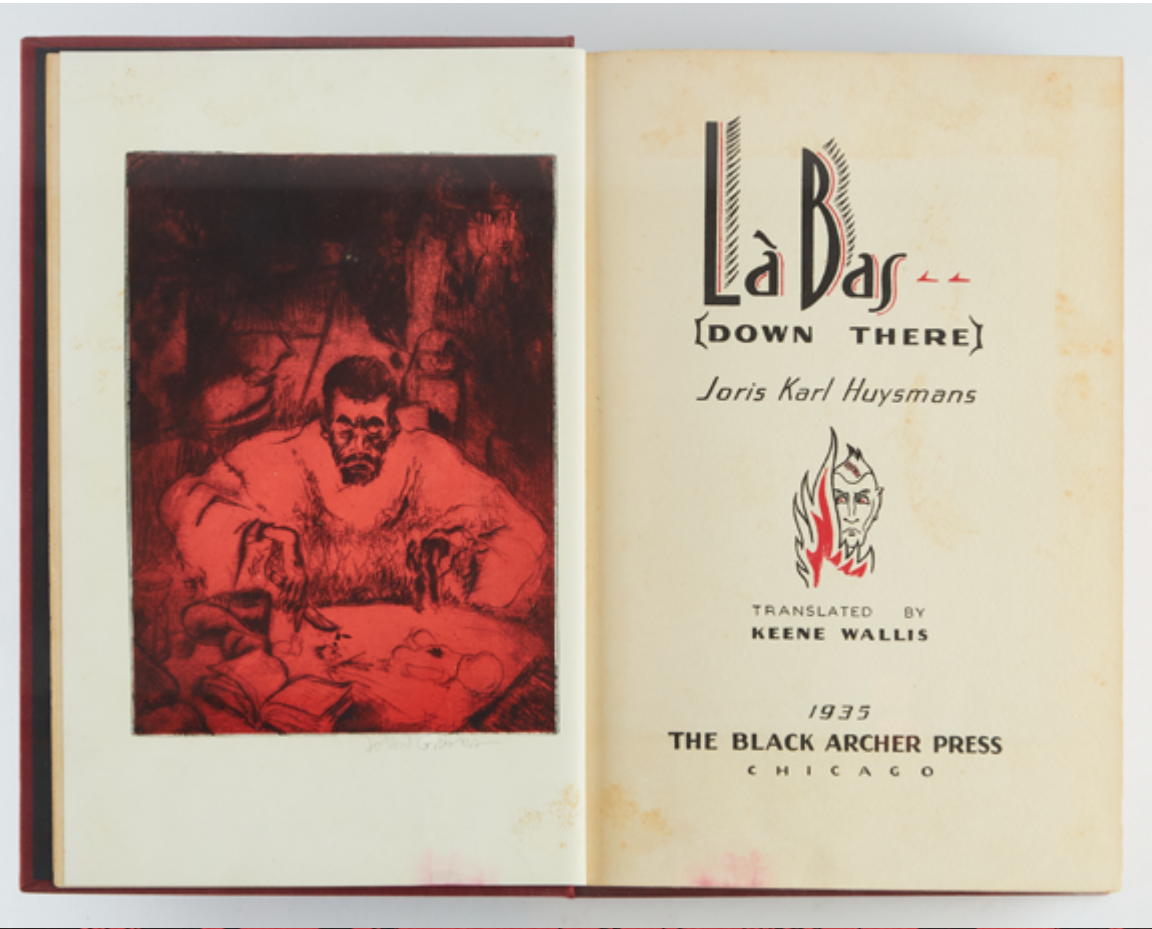
[11] HUYSMANS, Joris Karl; Keene WALLIS (translator). *Là Bas (Down There)*. Chicago: The Black Archer Press. 1935. £550

8vo. Original red cloth, spine blocked in gilt, black endpapers, in dust-jacket designed by William Mazur; pp. 327, [1], with frontispiece designed by John Groth, title-page by G. Arthur Gillis printed in red and black; spine ends a little worn, slight staining to lower edge of front cover, spotting to upper edge of text-block, jacket with spine toned, and spine ends and corners chipped with tiny losses; light dampstaining to lower margin of frontispiece and prelims, slight foxing to prelims, but overall a very good, clean copy; early ink ownership stamp of Kenneth Ness, possibly the Michigan artist (1903–2001), to verso of front free endpaper.

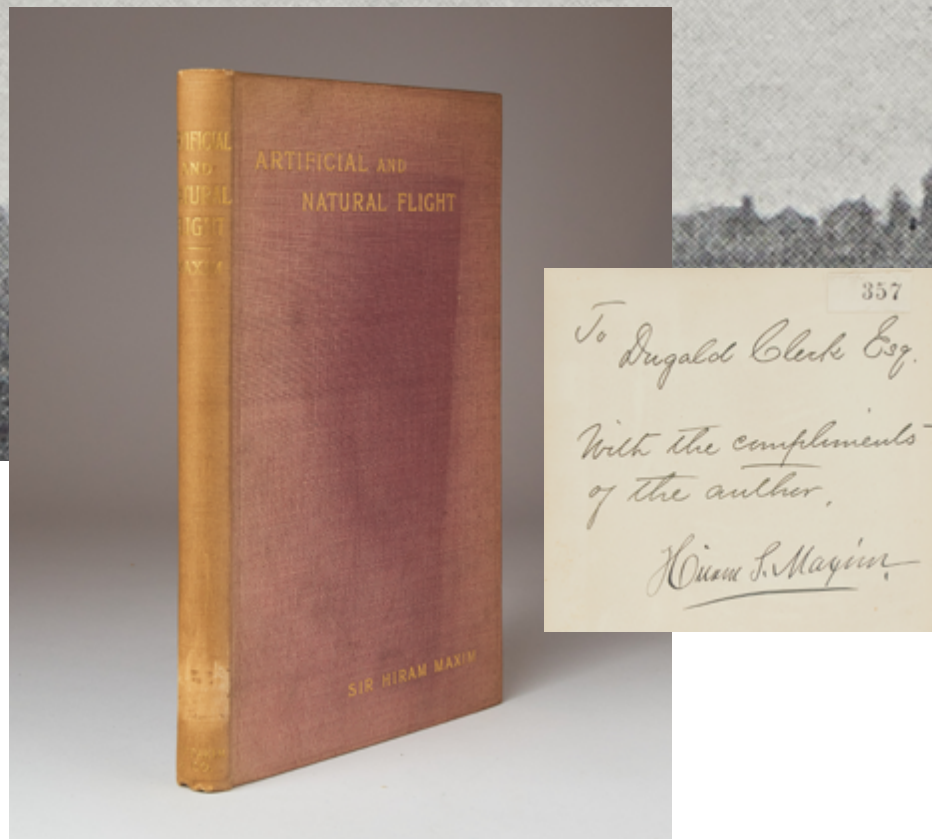
Second US edition, limited to only 850 copies for subscribers, of 'the strangest book ever written' (blurb), in the rare dust-jacket and with a haunting frontispiece by John Groth (1908–1988).

First published in French in 1891, *Là-Bas* is one of the most influential literary explorations of fin-de-siècle decadence and occultism. The novel follows the writer Durtal, who, disenchanted with modern life, immerses himself in the worlds of medieval mysticism, Satanism, and the occult. Assisted by his lover, Madame Chantelouve, he investigates contemporary black masses while researching the notorious fifteenth-century nobleman and serial killer Gilles de Rais (c. 1405–1440).

The first English translation, by Keene Wallis, appeared in New York in 1924 from Albert & Charles Boni and was privately reprinted in Paris in 1928. This Black Archer Press edition, issued in Chicago in 1935 under the direction of bookseller and editor William Targ (1907–1999), was produced by arrangement with Boni using Wallis' copyrighted translation, but with the text entirely reset. Featuring a frontispiece by John Groth, a title-page by G. Arthur Gillis, and a striking dust-jacket design by William Mazur, it was limited to 850 copies and prefaced by a note restricting its sale to 'members of the Clergy, members of the learned professions and serious adult students of psychology, religion and occultism'.



Pioneers of Flight and Engineering

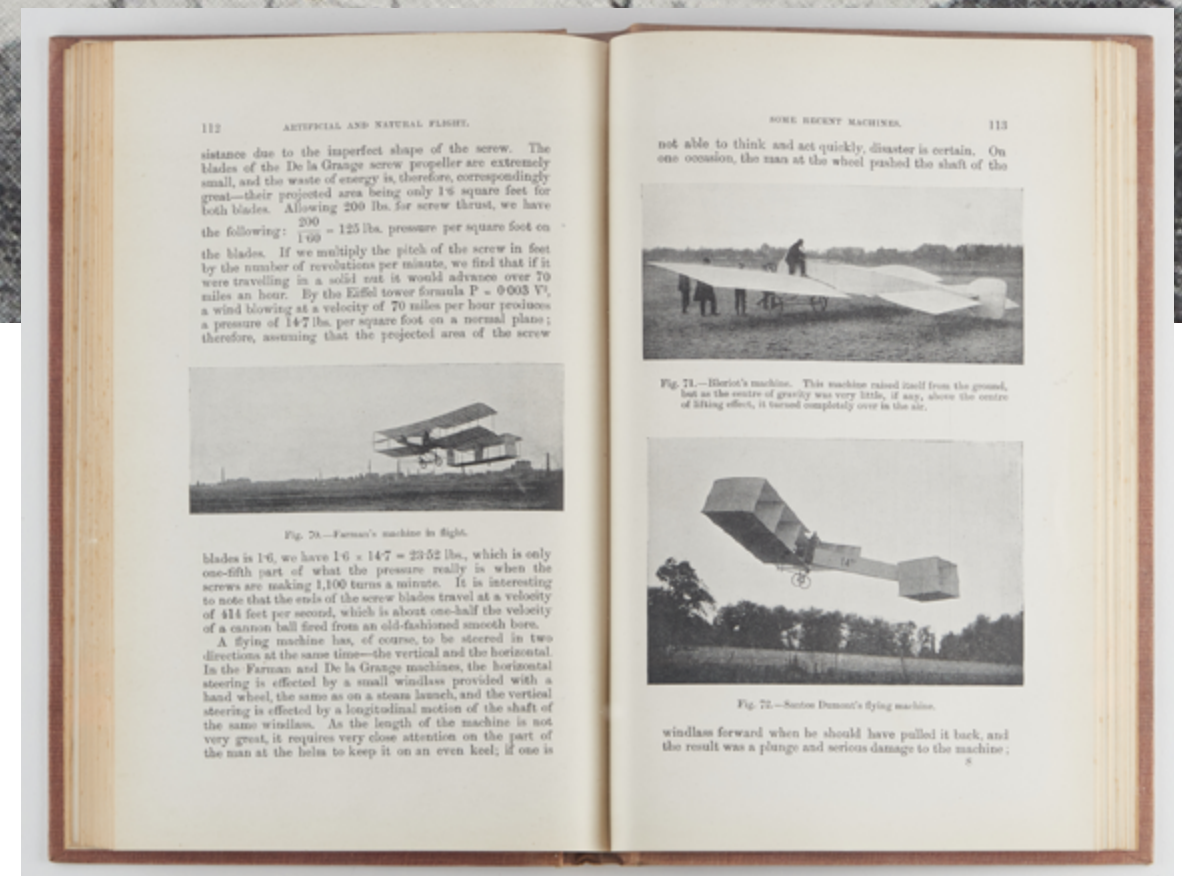
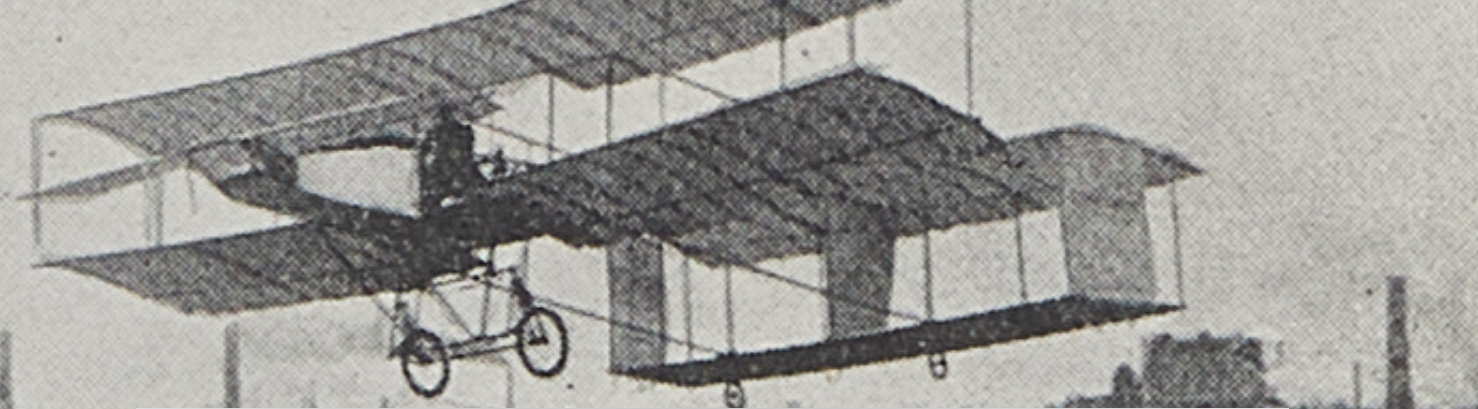


[12] MAXIM, Hiram. Artificial and Natural Flight. London: Whittaker & Co. 1908. £550

8vo. Publisher's purple cloth lettered in gilt to upper board and spine; pp. xv, [i (blank)], 166, [2], black-and-white photographs and diagrams throughout; sunning to boards, especially to spine, pushing to foot of spine, minor spotting along top-edge; small numerical sticker affixed to upper corner of front free endpaper; very good; manuscript corrections in black ink to p. x likely in Maxim's hand, presentation inscription to Dugald Clerk to front free endpaper (see below).

First edition, inscribed by the author to Sir Dugald Clerk, known for his pioneering work on the two-stroke engine, bringing together two significant figures in the development of early twentieth-century engineering and flight.

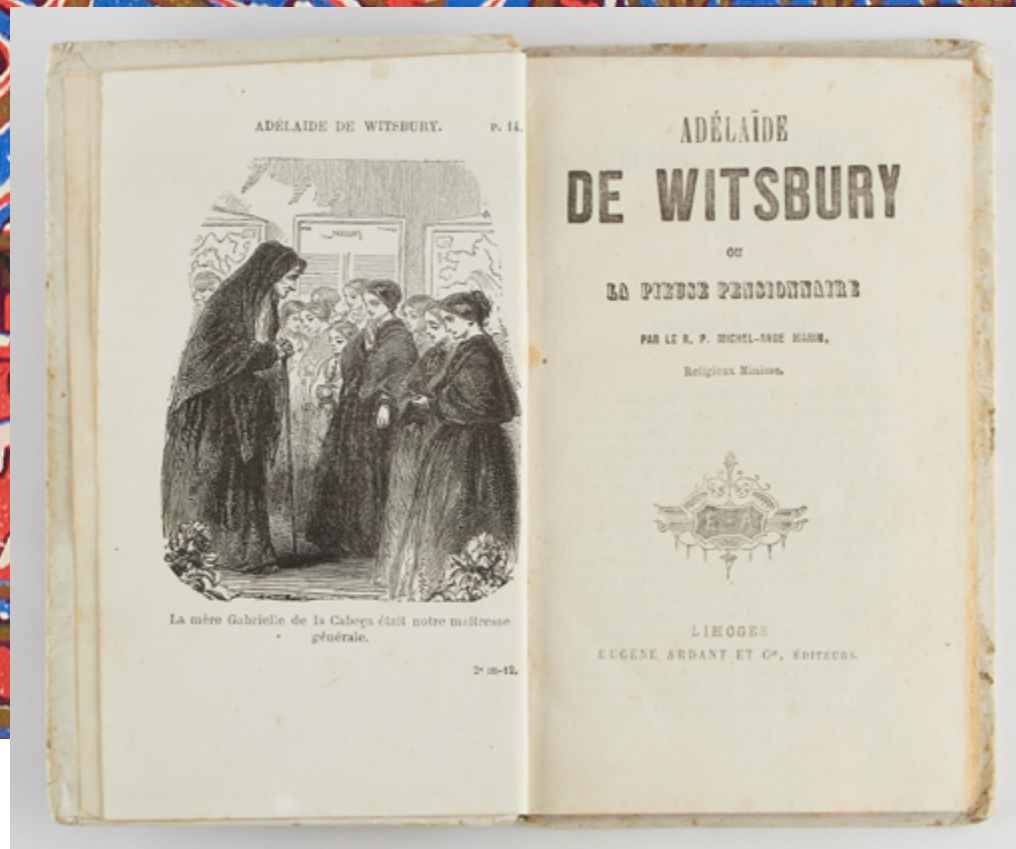
American-born British inventor Sir Hiram Maxim (1840–1916) is best remembered for his invention of the automatic machine gun; he also held patents for hair-curling irons, a mousetrap, and steam pumps, and was an early pioneer of electric lighting (a rival of Thomas Edison). Aviation was also a long-lasting passion. In the preface to the present work he writes: 'it was in 1856 that I first had my attention called to the subject of flying machines. My father, who was a profound thinker and a clever mechanic, seems to have given the subject a great deal of thought, and to have matured a plan identical with what has been proposed by hundreds since that time.' (p. v)



In 1894, Maxim jumped a full-scale steam-powered aeroplane off the ground, but this model would later be discarded because of the weight of the engines. Aeronautics significantly developed between Maxim's trial flight and the publication of *Artificial and Natural Flight*: the Wright brothers successfully flew their glider in 1902, and in 1903 they fitted a four-cylinder engine into one of them. In the year of publication (1908), Henri Farman managed to complete the first European 1-km closed circuit flight. Maxim provides a photograph of Farman's flying machine, remarking that 'as the length of the machine is not very great, it requires very close attention on the part of the man at the helm to keep it on an even keel; if one is not able to think and act quickly, disaster is certain.' (pp. 112–3)

This copy has been inscribed to the engineer and inventor Sir Dugald Clerk (1854–1932). His invention of The Clerk Cycle (Two-Stroke Engine) in 1878, created a separate charging cylinder which laid the groundwork for the supercharger (first used in a plane in the late 1910s). Clerk's invention indirectly helped address many of the problems that Maxim, and other early aviators contended with..

Brockett 8214.



An English Nun in Spain

[13] **MARIN, Michel-Ange.** *Adélaïde de Witsbury ou la pieuse pensionnaire.* Limoges: Eugene Ardant et Cie. [Not before 1868.] **£250**

12mo. Publisher's white *cartonnage* richly decorated in red, blue, and bronze, upper board with chromolithographic vignette after Raphael (see below); pp. 120; lithographic frontispiece depicting Adelaide entering the convent; endcap chipped, short split to upper joint but holding firm, corners bumped; very light foxing to a few pp.; else very well preserved.

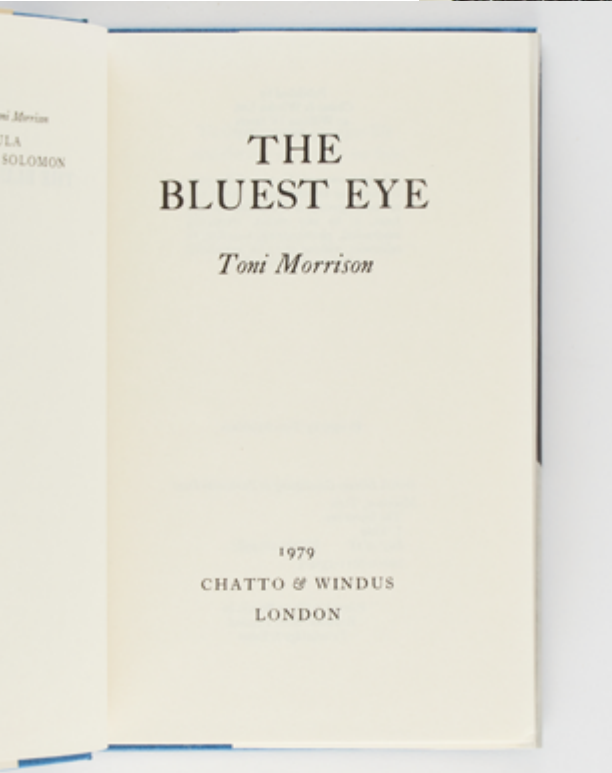
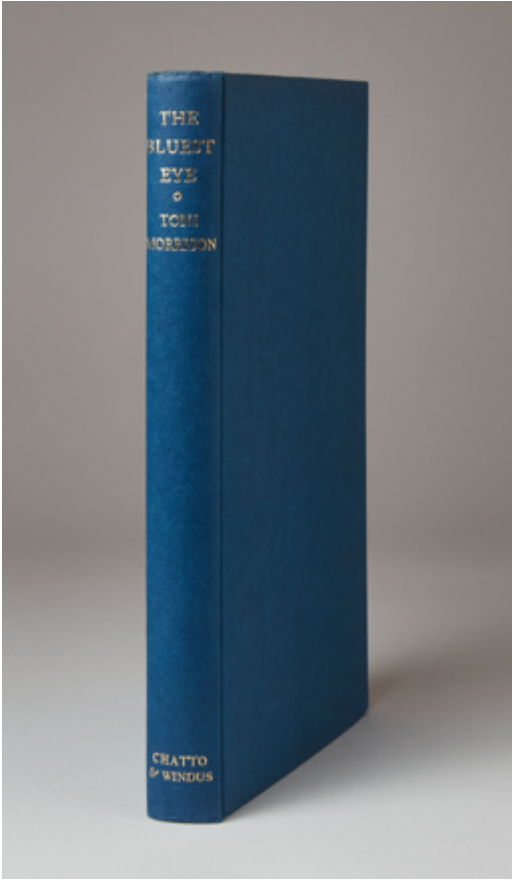
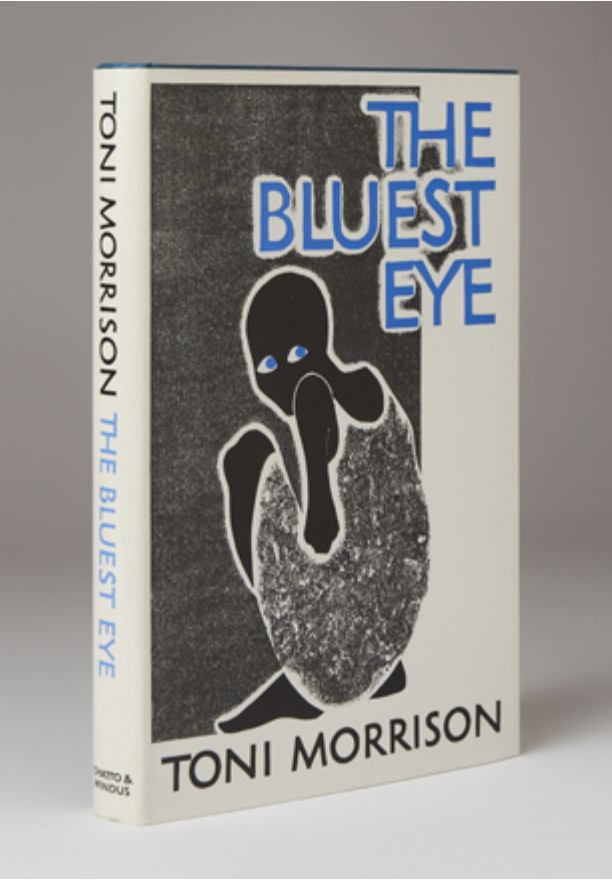
Rare Limoges-printed edition of this eighteenth-century moral work for young women, detailing the life and education of a fictional Englishwoman at the Convent of St Eugenia in Valladolid, this copy in a beautiful *cartonnage* binding.

Adélaïde, the daughter of the Catholic Earl of Witsbury, died at the age of eighteen; the novel, first published in 1744, is presented as a lecture to young novices, narrated by the seventy-nine year old Mother Superior, who had been friends with Adélaïde in her youth. Marin (1697-1767) joined the Order of Minims in 1714, and was the author of multiple moral works on for young women, including *La Parfaite religieuse* (1752), *Virginie, ou la vierge Chretienne* (1752), *Agnes de Saint-Amour, ou la fervente novice* (1762), and *Farfalla, ou la comédienne convertie* (1762).

The striking central panel to the upper board is a rendering of Raphael's *Madonna della Seggiola*. Eugene Ardant published approximately ten editions of *Adélaïde* between 1856 and 1895, all very rare.

OCLC finds no copy of any Ardant edition in the US or UK.





[14] MORRISON, Toni. *The Bluest Eye*. London: Chatto and Windus. 1979. £525

8vo. Publisher's blue cloth lettered in gilt to spine, in the unclipped illustrated dust-jacket by Kate Cary (£4.95 to front flap); pp. [6], 164, [6, (blank)]; minor wear to crown and base of spine cloth, minor pushing to bottom right corner of upper board; near fine.

A fine, first UK edition of Toni Morrison's debut novel.

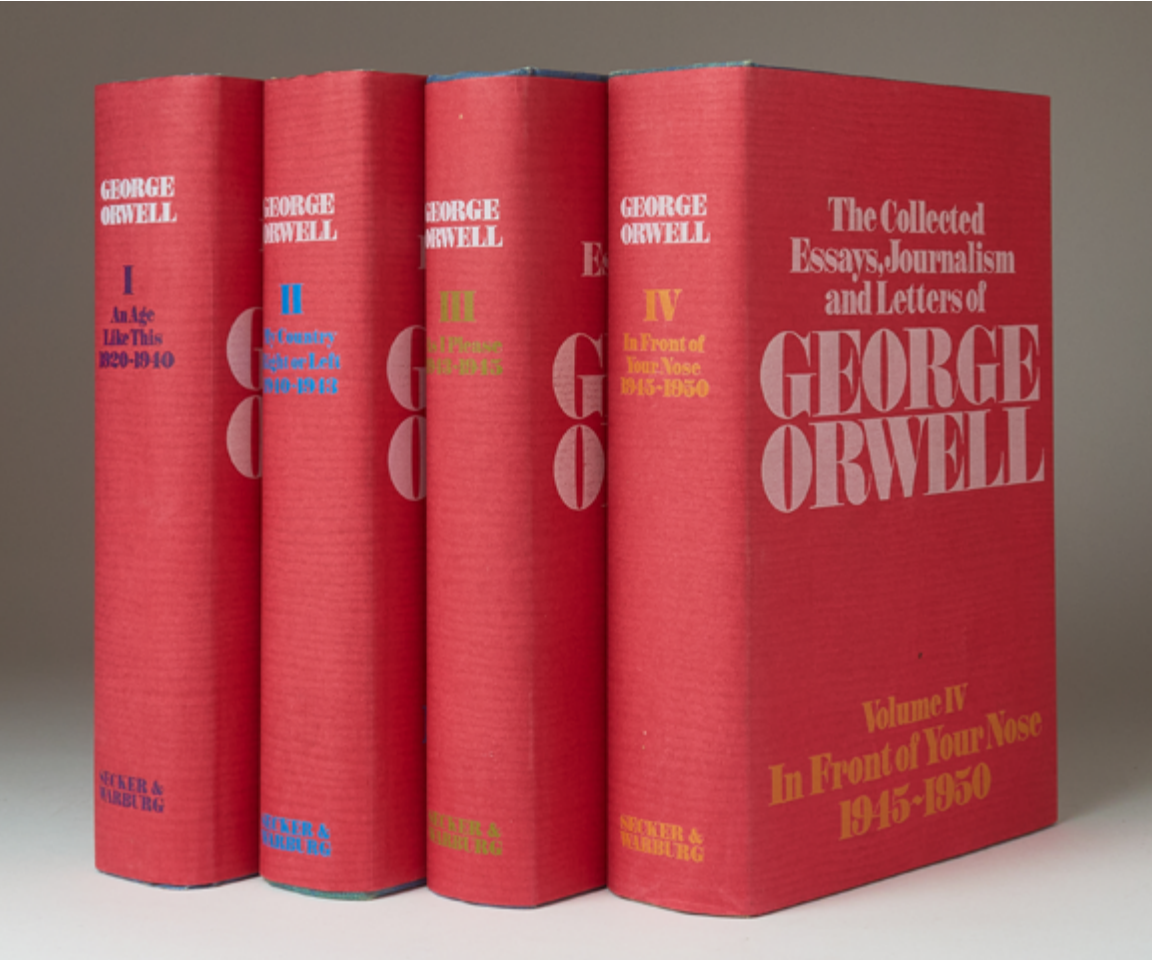
Inspiration for the novel, and for Pecola Breedlove, the youngest child of the Breedlove family, came from a childhood friend who relentlessly prayed for blue eyes 'and decided that God didn't exist when he didn't give them to her.' (Als).

A profound exploration of the intersection of beauty and race as it pertains to young black girls, in recent years *The Bluest Eye* has been the target of censorship campaigns in the United States, with attempts to ban it from school curriculums and libraries due to its depiction of child sexual abuse and exploration of racial discrimination.

Pecola Breedlove's name is misspelled as 'Pecula' on the front flap of the dust-jacket of this first UK edition.

See 'Toni Morrison's Profound and Unrelenting Vision', in *The New Yorker* (2020).





[15] ORWELL, George; Sonia ORWELL and Ian ANGUS (editors). The Collected Essays, Journalism and Letters of George Orwell. London: Secker and Warburg. 1968. £650

Four volumes, 8vo. Publisher's blue cloth lettered in gilt to spine, typographic dust-jacket designed by Bernard Higon with printed price of 50s to front flaps, blue endpapers; pp. I: xxiii, [1 blank], 574, [ii blank]; II: xv, [i blank], 477, [iii blank]; III: xv, [i blank], 435, [1 blank]; IV: xvii, [i blank], 555, [3 blank], all vols with double-frontispiece; a small area of discolouration to cloth at the base of the spine of vol. II; a few light spots to edges of text-block, minor shelf wear; some light, irregular offsetting from frontispieces, otherwise the volumes are clean and in notably bright jackets; near fine; small bookseller's label for Henry Sotheran Ltd (at the time located at Sackville Street) to front pastedown of vol. I.

First editions of the first comprehensive collection of George Orwell's non-fiction writing, bringing together a body of previously unpublished material.

This ambitious, meticulously edited, four-volume edition of Orwell's *Essays, Journalism and Letters* (most of the contents previously uncollected) was compiled with great care by the author's widow in collaboration with Ian Angus, librarian at University College London, and one of the founders of the Orwell Archive.

Arranged in chronological order, the four volumes (issued simultaneously in 1968), are packed with essays, book reviews, columns, letters and broadcasts written between the ages of seventeen and forty-six (when he died). They offer fresh insight into the richness, complexity, and sheer variety of Orwell's interests and concerns, casting light on the energies and thinking that fed into the novels. 'One's first, awed, response,' Ian Hamilton wrote at the time, 'is simply to the *amount* Orwell wrote. How did he manage it?'

Fenwick D12.



'This Is The Silence of Astounded Souls'



[16] PLATH, Sylvia. *Crossing the Water*. London: *Faber and Faber*. 1971. **£120**

8vo. Publisher's blue cloth lettered in gilt to spine, in the first state dust-jacket designed by Berthold Wolpe correctly priced £1.25 (watermark to front flap of jacket as called for); pp. 64; a little sunning to jacket, a touch of rubbing to corners; light offsetting to endpapers; otherwise, near fine.

First edition, first printing of this posthumously issued collection of Plath's poems.

The poems collected in *Crossing the Water* were written by Plath during a transitional period between *The Colossus* (1960) and *Ariel* (1965). It was the second collection of her poetry to be published posthumously and edited by Ted Hughes. The first edition, published 31 May 1971, was issued in a print run of 7,000 copies.

Tabor A11a.

Pound, Poetry, and Protest



[17] POUND, Ezra (translator). *Lament of the Frontier Guard*. New York: *Bread and Puppet Press*. November 1967. **£650**

8vo. Mimeographed white and black stapled wrappers; ff. [18], with black-and-white illustrations to each page; wrappers lightly toned, slight rusting to staples; near fine.

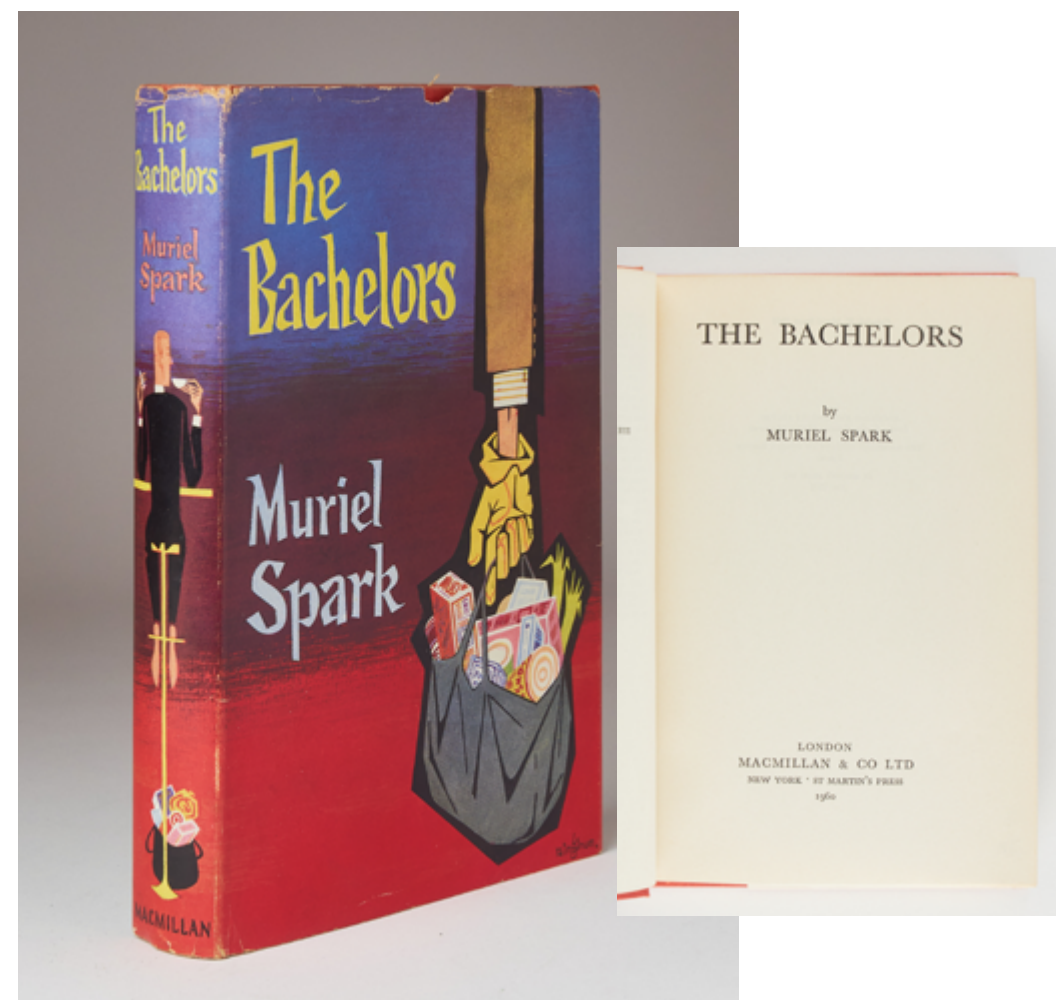
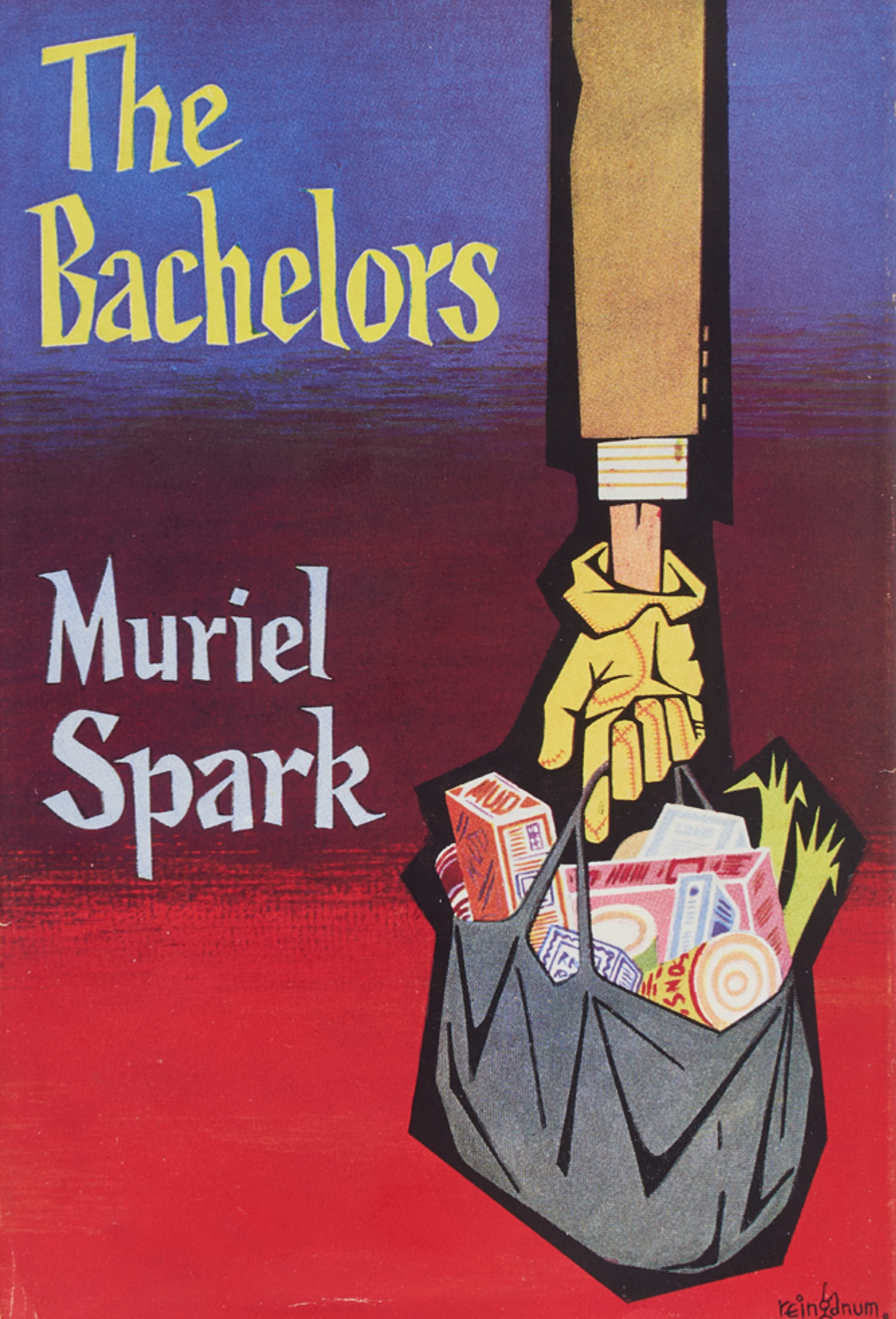
A bright copy of this scarce illustrated edition of Pound's translation of Rihaku's 'Lament of the Frontier Guard', the illustrations by the Bread and Puppet Press drawing the poem's themes into the context of the Vietnam War.

The Bread and Puppet Press was run in conjunction with the theatre company of the same name, and was founded by Peter Schumann in 1963, on New York's Lower East Side. By the mid-1960s, the company had become increasingly involved in protesting the Vietnam War, and its press produced mimeographed pamphlets which combined simplistic imagery and text which often focused around the news as well as poetry.

This pamphlet, published in November 1967, at the height of publicity around the Battle of Dak To (3–23 November), recontextualises Pound's 'Lament of the Frontier Guard' which had first appeared in 1915 as part of his collection *Cathay*.

OCLC finds seven copies, all of which in the US (Brown, Delaware, Emory, Morgan, Northwestern, UC Davis, Yale); no copies traced on Library Hub.

Not in Gallup.



[18] SPARK, Muriel. *The Bachelors*. London: Macmillan & Co. 1960.

£120

8vo. Publisher's red cloth lettered in gilt to spine, illustrated dust-jacket by Victor Reinganum priced at 16s to front flap; pp. [vi], 240, [2]; edges of jacket slightly worn, a small chip to top-edge of front panel (c. 5 x 10mm), very minor toning to edges of text-block; near fine.

A bright first edition, first impression of Spark's fifth novel, a darkly comic and sharply observed satire of English manners described by Evelyn Waugh as 'the cleverest and most elegant of all Mrs Spark's clever and elegant books.'

Set in West London, *The Bachelors* centres on the impending trial of Patrick Seton, a fraudulent spiritualist and extortionist accused of forgery. His prosecution throws a group of unmarried men into varying states of anxiety, obsession and emotional disturbance.

Published in 1960, a year before *The Prime of Miss Jean Brodie* brought Spark international recognition, *The Bachelors* displays the full range of the author's mordant wit, formal control and psychological acuity. The striking jacket is illustrated by Victor Reinganum.

'I Dream My Painting and I Paint My Dream'



[19] VAN GOGH, Vincent; Leo JANSEN, Hans LUIJTEN, and Nienke BAKKER (editors). The Letters: The Complete Illustrated and Annotated Edition. London: Thames and Hudson in association with the Van Gogh Museum and the Huygens Institute. 2009. £1,000

Six volumes, 4to. Uniformly bound with illustrated boards and dust-jacket depicting extracts from Van Gogh's letters, bright blue endpapers, housed in a protective box; numerous in-text coloured illustrations; split to top right edge of box discreetly repaired; a sharp, bright, near fine set.

First issue of the definitive edition of the Letters of Vincent van Gogh: a monumental six-volume record of his life and art, meticulously edited, exhaustively illustrated, and beautifully produced.

'If you're well, you should be able to live on a piece of bread, while working the whole day long, and still having the strength to smoke and to drink your glass [...]. And still to feel the stars and the infinite, clearly, up there. Then life is almost magical, after all.'

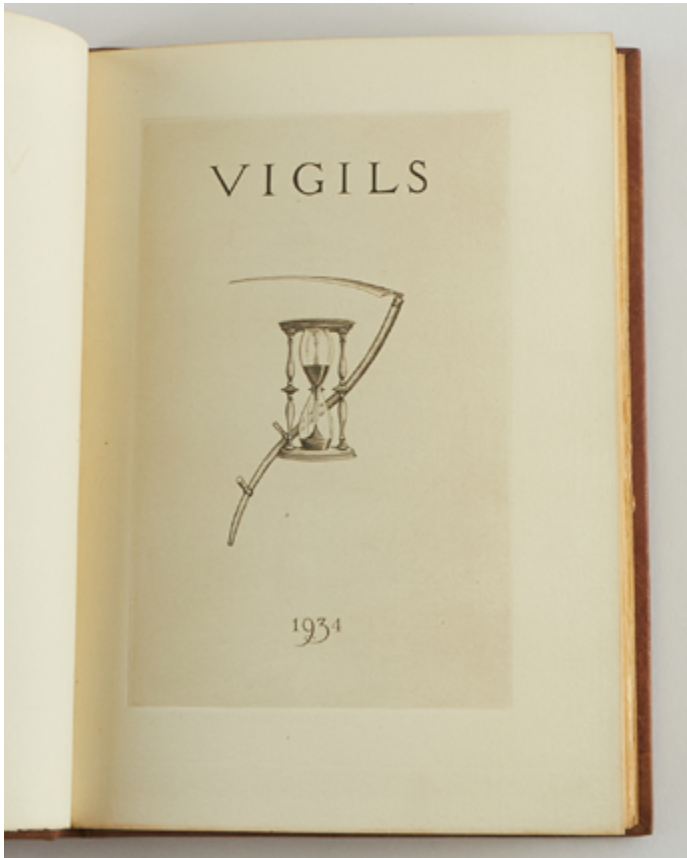
The culmination of a fifteen-year project undertaken by the Van Gogh Museum in Amsterdam and the Huygens Institute of the Royal Netherlands Academy of Arts and Sciences, this monumental six-volume edition is at once a model of international scholarship, book design, and production.

Fresh transcriptions of every known letter to or from Van Gogh are supported by an abundance of additional information about him, his family, his correspondents, and the contexts in which the letters were written. As befits the publisher of the set, each volume is richly illustrated, the letters meticulously 'supported on a complex sub-structure of pictorial examples – every single work mentioned in the correspondence, from the merest sketch to finished masterpieces, is identified and reproduced' (Banville).

An immersive record of the 'great and unrelenting struggle to make a life and to make art, and to make a life in art' (*ibid*), the set – issued simultaneously in Dutch, English and French – supersedes all previous editions of the letters and is unlikely to be dislodged.



Engraved Sassoon

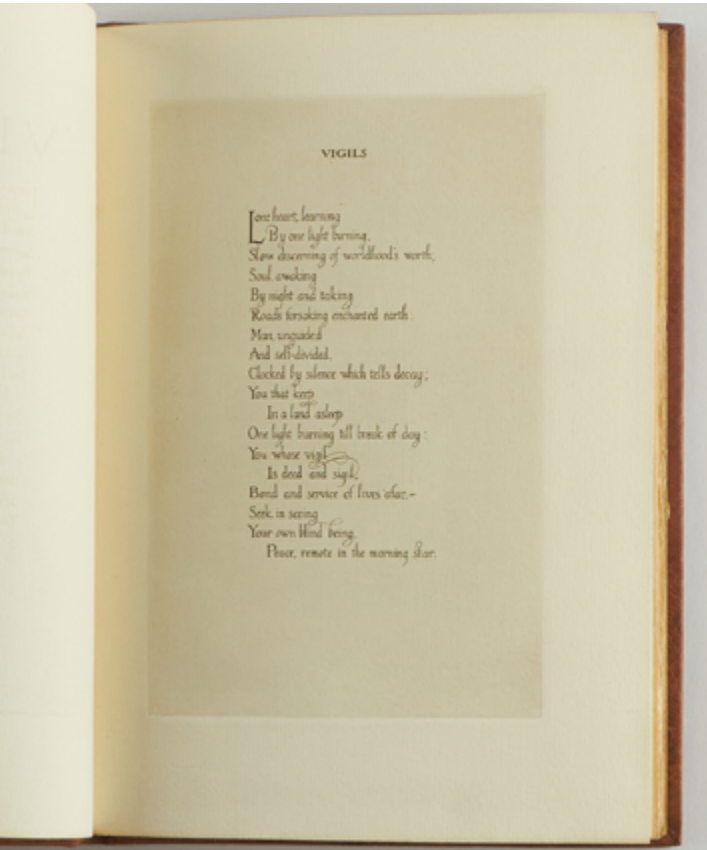
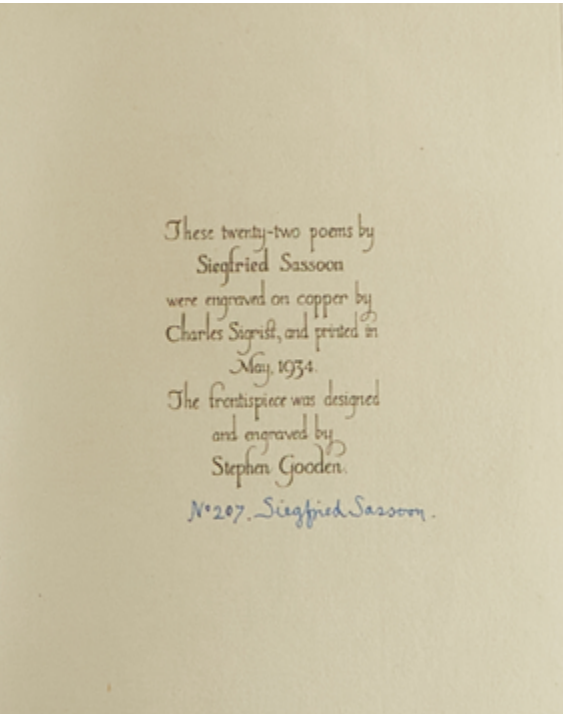


[20] SASSOON, Siegfried; Charles SIGRIST (engraver). Vigils. [Bristol: Privately printed for Douglas Cleverdon]. 1934. £550

8vo. Contemporary tan niger morocco by John D. Gray & Son Ltd, Cambridge (front freeendpapersigned in gilt), spine lettered directly in gilt, turn-ins ruled in blind, top edge-gilt; ff. [25], copper-engraved throughout; paper watermarked '1399' with image of Sudarium (Barcham Green & Co, Maidstone), scythe and hourglass to title; slight offsetting to endpapers, else a near-fine copy; contemporary ownership inscription of L. C. Kempson to front endpaper.

First edition, no. 207 of 272 copies signed and numbered by the author (from a total edition of 303); the trade edition followed the next year.

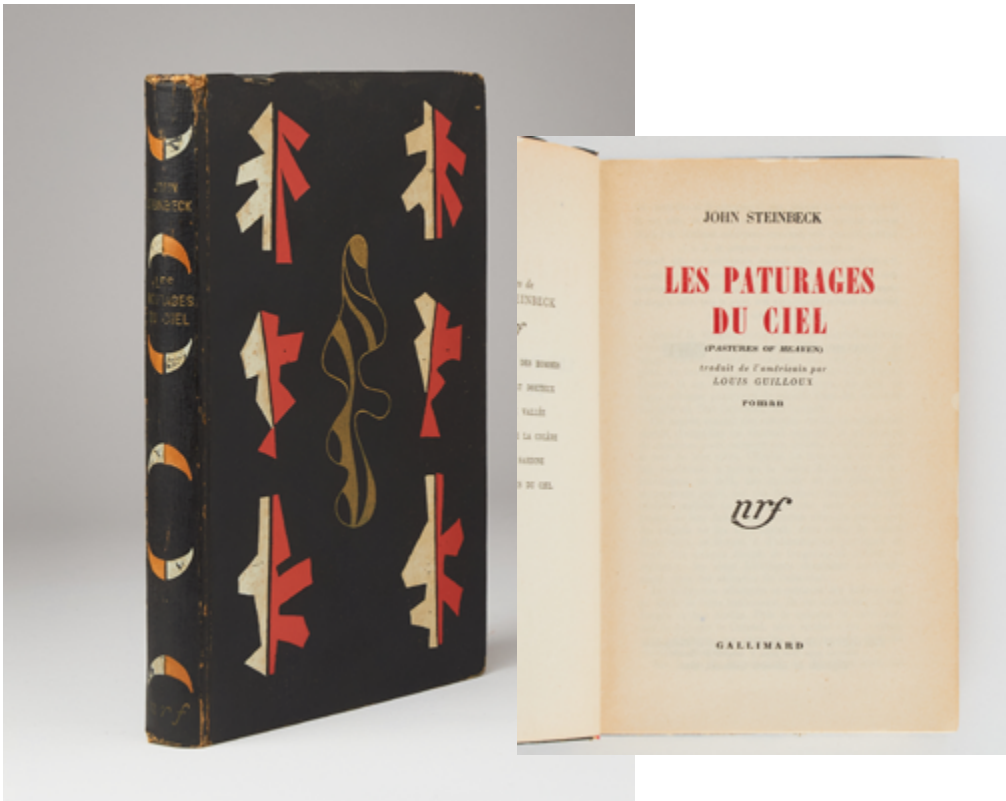
Conceived after Sassoon sought the advice of his friend (and later bibliographer) Geoffrey Keynes on issuing a limited edition of his poems, the work was beautifully copper-engraved throughout in a script derived from Sassoon's distinctive hand. Keynes writes in his memoirs that although 'publication seemed to be an invasion of [Sassoon's] privacy, he disliked being ignored [...] Any publication was therefore an ordeal, which could be mitigated by the preliminary issue of an inconspicuous private edition. I formed the notion of presenting these serious and reflective poems in a novel and attractive form by having the entire book engraved on copperplates' (Keynes, *The Gates of Memory* (1981), p. 233).



The title-page, bearing a scythe and hourglass, was designed by Stephen Gooden. Two hundred and twelve copies were bound in tan niger, as here, and a further sixty (of which fifty in boards) were for presentation.

Provenance: With the ownership inscription of Lucy Caroline Kempson (1874–1958), great-granddaughter of Josiah Wedgwood II, alumna of Somerville College, Oxford, and friend and correspondent of Dorothy L. Sayers.

Keynes A39a.



[21] **STEINBECK, John.** *Les Pâturages du ciel* (*Pastures of Heaven*). Traduit de l'américain ... Roman. Paris: nrf / Gallimard. [1948.] **£150**

8vo. Publisher's black boards decorated in white, red-orange, and gilt after a design by Mario Prassinós, spine lettered in gilt and decorated in white and orange, patterned endpapers with repeated pegasus design; pp. 246, [2]; title printed in red and black; joints, corners, and spine ends somewhat worn, a few small marks to boards; sporadic light toning; a very good copy.

First appearance in French of Steinbeck's *Pastures of Heaven*, translated by the Breton writer Louis Guilloux, friend and correspondent of Camus and Secretary of the First World Congress of Anti-Fascist Writers (1935), no. 864 of 1040 copies on Alfa Navarre paper and bound after designs by Mario Prassinós.

Guilloux (1899–1980), the author of *Le Sang noir* as well as French translations of Margaret Kennedy, C.S. Forester, Robert Didier, and the Harlem Renaissance writer Claude McKay, had worked as an interpreter for the American army following the liberation of France. Steinbeck's *Pastures of Heaven* is a cycle of short stories set in California's Salinas Valley, near Monterey. It is seemingly the preparation of this translation to which Guilloux refers in a 16 September 1946 letter to Camus: 'Everything that you write to me makes me want to see you all the more, but before I leave a few questions must be settled, the first of which is the completion of my Steinbeck translation. I do not want to see Gaston [Gallimard] without bringing him a manuscript ...' (*Correspondance* 10, *trans.*). Guilloux submitted his corrected proofs to Gallimard immediately before travelling to Algeria with Camus in February 1948.

Siefker 132; see *Camus and Guilloux, Correspondance 1945–1959* (2013).

32 Little Pages of News



[22] **[VIETNAM WAR.]** *Bread and Puppet Newspaper* Nos 2, 4, 5. New York: *Bread and Puppet Press*. December 1966 – January 1967. **£975**

Three volumes, small 8vo. Mimeographed wrappers and text, wire stitched as issued, printed on blue, cream and pink paper; all vols pp. 32, with black-and-white illustrations to each page; very slight toning to edges of all volumes, otherwise sharp and bright; Fine.

A rare gathering of three early mimeographed issues of the *Bread and Puppet Newspaper*, produced by the New York countercultural theatre group, Bread and Puppet, in protest against the Vietnam War.

The Bread and Puppet Theatre was founded in New York by Peter Schumann in 1963. Their early productions addressed local concerns in the Lower East Side, such as rent rates and rats. By the mid-1960s, as American involvement in Vietnam escalated, their attention turned towards anti-war activism. They arranged street pageants, shows, and protests, but they also produced printed materials, such as these pamphlets, which criticised US involvement in Vietnam.

Newspaper workshops took place once a week, 'so that the news could be understood'. Each thirty-two-page issue sought to distil 'all the news that's fit to print', 'all the good news', and 'almost all the bad news', guided by the principle that 'everything that can be said on 32 little pages has to be said on 32 little pages' (*This is the Bread and Puppet Museum*, c. 1968). These early newspapers are concerned with the Vietnam War. They criticise Henry Cabot Lodge, the bombing of Vietnam, and the destruction of Bến Súc.

OCLC finds twelve copies, all of which in the US; not on Library Hub.

