

catalogue 58 · modern books

SIMON FINCH RARE BOOKS LIMITED

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1. *Dambusters*

ABBEY, Edward. *The Monkey Wrench Gang*. Philadelphia and New York: J. B. Lippincott Company, 1975. £1000

FIRST EDITION, SIGNED COPY of this influential novel which helped popularize direct-action environmentalism, and radical groups like 'Earth First!'. It is a wildly satiric picaresque work, in the vein of Beecher Stowe's *Uncle Tom's Cabin*, and Sinclair's *The Jungle*. From the outset it urges civil disobedience in the grand tradition of Thoreau, this time in favour of an environment unmarred by the ravages of progress. The novel's dedicatee, Neal Ludd, was an early Industrial Age British weaver who urged his countrymen to save their jobs by sabotaging machinery. When Abbey was asked if he was seriously advocating blowing-up a dam, he replied 'No' but 'if someone else wanted to do it, I'd be there holding a flashlight.'

Octavo, pp. 352. Original black papered boards, red cloth backstrip lettered in silver, wrench blocked in silver to upper side, pictorial endpapers. Original colour pictorial dust-jacket designed by Paul Bacon, author's photograph by Douglas Peacock to rear panel. Text block edge lightly toned, light shelf-wear to dust-jacket, light soiling to spine, a very few small chips. Author's signature in blue felt-tip to front free endpaper. A near fine copy in a bright very good plus to near fine dust-jacket.

2.

ABBOTT, Berenice. *Changing New York*. New York: E. P. Dutton & Company Inc., 1939. £700

FIRST EDITION of Abbott's most famous work, a Federal Art Project charting the architectural history of New York City from 1935 to 1938, a time of great transition for the city. Already an established fashion portrait photographer, Abbott also spent two years as Man Ray's dark room assistant. She was keenly influenced by the European modernist movement, and had as her subjects many of the great names from that era – James Joyce, Jean Cocteau, Andre Gide, and Peggy Guggenheim. In 1939, Abbott wrote that she had embarked upon *Changing New York* 'to preserve for the future an accurate and faithful chronicle in photographs of the changing aspect of the world's greatest metropolis, a synthesis which shows the sky-scraper in relation to the less colossal edifices which preceded it, and to produce an expressive result in which moving details must coincide with balance of design and significance of subject.' Abbott's work is heralded as the product of a great photographic visionary and praised for its enduring variety, intelligence and sentimentality.

Quarto, pp. xvi, 97 full page photographic reproductions. Original blue cloth, spine and upper side lettered and blocked in gold, top edge dyed blue, original pale blue endpapers. Original photographic dust-jacket. Foxing to endpapers and first and last few leaves, last three plates with some loss to surface. Dust-jacket spine caps with large chips, large chip not affecting text to front panel foot, smaller chips to panels at top edge near spine folds. A good copy in a very good dust-jacket. Roth, *The Book of 101 Books*, pp. 100–101.

3.

ARAKI, Nobuyoshi. *Polaeroid*. Cologne: Oktagon, 1997. £120

FIRST EDITION, NUMBER 602 OF 800 COPIES SIGNED BY ARAKI. *Polaeroid* is an excellent collection by this prolific photographer, juxtaposing images of exotic flowers with bondage photographs.

Small square twelvemo, pp. 144. Original photographically illustrated wrappers, original red endpapers. Araki's signature in black to front free endpaper.

4. *With the suppressed raincoats image*

ARBUS, Diane. *Diane Arbus*. New York: Aperture, 1972. £900

FIRST EDITION, THE RARE FIRST ISSUE of Diane Arbus's most celebrated work, with the image 'two girls in identical raincoats' which was suppressed from all later issues. *Diane Arbus* was published a year after the photographer's suicide and in conjunction with a retrospective at New York's MOMA. This monograph is one of the rare photo books that has been continually in print. 'Arbus replaced photography's old model of smarmy humanism with a vision that was at once pitiless and engaged, thorough and surprisingly tender' (Roth).

Quarto, pp. [8], 15, [160]. Original photographically illustrated white paper boards, spine lettered in black. Original white photographically illustrated dust-jacket. Light toning to extremities, light wear to dust-jacket. A near fine copy in a near fine dust-jacket. Roth, *The Book of 101 Books*, pp. 214–215.

5. *The story of O*

[AURY, Dominique.] *Histoire D'O*. Par Pauline Réage avec une préface de Jean Paulhan. [Paris:] Jean-Jacques Pauvert, 1954. £500

FIRST EDITION, NUMBER 95 OF 600 COPIES ONLY, OF THE MOST NOTORIOUS AND INFLUENTIAL EROTIC NOVEL OF THE 20TH CENTURY. Conceived and planned by Jean Paulhan, then director of French publishing house Gallimard, and written by his secretary and mistress Dominique Aury, it was issued under pseudonym and 'hors commerce' by Jean-Jacques Pauvert in a limited edition of 600 copies only. Paulhan is reputed to have thought of the book after writing his *Marquis de Sade et son complice* (1951), in which there is an extended analysis of *Justine*. The idea was to produce a 20th-century version of Sade's masterpiece, in which the heroine welcomes and accepts the torments and punishments of her sadistic lover. Aury willingly agreed to write the book which undoubtedly grew out of her sadomasochistic relationship with Paulhan.

Small octavo, pp. [8], xx, [2], 250. Original yellow wrappers, spine and upper cover printed in black. Light soiling to wrappers, shallow creases at corners of front wraps, a touch of rubbing at extremities. A near fine copy.

6. *Famous for being famous*

BAILEY, David. *Box of Pin Ups*. London: Weidenfield and Nicolson, 1964. £5000

FIRST AND ONLY EDITION OF BAILEY'S FIRST COLLECTION, a series of iconic images and images of icons, focused not so much on The Look as the makers of 60s Swinging London. Bailey's pantheon includes only four women, all models (one of whom was Bailey's lover), alongside contemporary 'heroes' like Mick Jagger, Michael Caine, John Lennon, and the Kray brothers. This is a superior copy, in much nicer condition than is usual, and complete with the publisher's packing inserts which are almost invariably missing.

Folio, 36 full page portraits, text to versos, complete with publisher's stamped cardboard insert and brown card insert. Original white cardboard box, photographically illustrated sides, spine lettered in black. Box with light scattered foxing to upper side, light edge wear, short tear to lower edge strengthened, remnant of adhesive from tape with small area of surface loss to lower side, all portraits fresh and bright. A fine set in a very good plus to near fine box.

7.

BAILEY, David. *The Lady is a Tramp*. Text by Fay Weldon. [London:] Thames and Hudson, 1995. £250

FIRST EDITION of Bailey's tribute to his wife, signed by the photographer and his subject. These images capture Catherine Bailey in different incarnations, as wife, mother, and lover. Fay Weldon's text explores the relationship between the photographer and his wife, the status of photography as an art form, and the different ways men and women are represented and view the world.

Quarto, pp. [176]. Original red cloth, black and white photographic label lettered in gold to upper side, lower side ruled in gold, original endpapers printed in red. David and Catherine Bailey's signatures in black felt tipped pen to title page. A very nearly fine copy.

8.

BANVILLE, John. *Long Lankin*. London: Secker & Warburg, 1970. £800

FIRST EDITION, SIGNED COPY of Banville's first book which, like Joyce's *Dubliners*, examines Irish life from the perspective of several characters at various stages of life. A remarkably fresh copy of this striking dust-jacket.

Octavo, pp. 189, [3] blank. Original black cloth, spine lettered in gold. Original pictorial dust-jacket designed by John Fenton Brown printed in red, silver, and black. Author's signature in black ball-point to title page. Light scattered foxing to top edge, touch of wear to foot of front panel fold with front flap. Still a fine copy in a fine dust-jacket.

9.

BASQUIAT, Jean-Michel. *Drawings*. New York: Edition Bischofberger and Boone, 1985. £800

FIRST EDITION, COPY 515 OF 1000 SIGNED BY BASQUIAT. Basquiat cut his teeth as a graffiti artist, and quickly shot to fame through his association with Andy Warhol. Poet and artist Rene Ricard wrote the first major article on Basquiat, 'The Radiant Child', in *Artforum*, as a result of which the buzz surrounding the artist rapidly escalated. This collection of drawings makes very apparent the influence of commercial advertising on Basquiat, who would often sketch in front of the television and incorporate slogans and fragments of pitches into his work.

Oblong quarto, pp. [76]. Original grey cloth, spine lettered in black. Original colour pictorial dust-jacket. Artist's signature in blue ink to limitation page. A fine copy in a fine dust-jacket.

10. *Cecil Beaton's review copy, with original prints*

(BEATON, Cecil.) HOPPÉ, E. O., & Richard King. *The Fair Book Of Women*. London: Jonathan Cape at the Curwen Press, 1922. £1500

FIRST EDITION, CECIL BEATON'S REVIEW COPY, WITH AN ORIGINAL ANNOTATED BEATON PRINT AND AN ORIGINAL HOPPÉ PRINT TIPPED IN. One of 500 copies for sale from a total edition of 560 copies, this one stamped 'Review Copy' under the limitation statement, and marked in an unknown hand 'for the attention of C.B.' Beaton's photograph, a portrait of Mme Pérez de Ayala, wife of the then Spanish Ambassador in London, is initialed in pencil and notes: 'Mme d'Ayala would much prefer that this print, rather than any of the others, was used.' The image was commissioned by *Vogue*, as noted by Beaton, and shows the crop marks for the image as it was published in *Vogue* on 18 March 1936.

Small quarto, pp. 27, [1] blank, 32 tipped-in photographic plates. Original green cloth backed orange printed papered boards. Light foxing to endpapers, minor soiling to sides, faint stamp of The Field to rear paste-down endpaper. Hoppé print with small tear and light soiling, Beaton print with pencil crop lines, and pencil notes on verso. A near fine copy.

11.

BECHER, Bernhard & Hilla. *Anonyme Skulpturen. A typology of technical constructions.* New York: Wittenborn and Co., 1970. £375

FIRST EDITION. The industrial constructions shown here 'develop without any regard for aesthetics ... they are generally buildings where anonymity is accepted to be the style. Their peculiarities originate not in spite of, but because of the lack of design'. The Bechers' influence on German photography is almost immeasurable; many of the country's most influential contemporary photographers were taught by them.

Quarto, pp. [206]. Original blue cloth, spine and upper side lettered in white. Original white photographically illustrated dust-jacket. Dust-jacket with light soiling, small chips to spine caps and fore-corners, short closed tears to top edge, hinges starting. A very good copy in a very good dust-jacket. Roth 101.

12.

BEHAN, Brendan. *Borstal Boy.* London: Hutchinson, 1958. £100

FIRST EDITION. Behan had joined the IRA shortly after leaving school at the age of 14, and was sent down to a British borstal, a prison for juvenile offenders, after a failed bombing mission in Liverpool. He was sentenced to 14 years, but released in the amnesty of Irish Republican prisoners of 1946. It is this period of his life that Behan captures in the loosely autobiographical *Borstal Boy*. In 1947 Behan was imprisoned again, and deported to Ireland in 1952.

Octavo, pp. 343, [1] blank; frontispiece photograph of the author. Original purple cloth, spine lettered in silver. Original colour pictorial dust-jacket, by B. S. Biro. Small, faint stain to foreedge. A fine copy in a fine dust-jacket.

13. *With an original typescript story*

BERGER, John. G. London: Weidenfeld & Nicolson, 1972. £575

SIGNED COPY, WITH AN ORIGINAL BERGER TYPESCRIPT STORY LAID IN, possibly unpublished, titled 'An Emigrants Memories'. The story shows manuscript corrections throughout, has two original drawings in Berger's hand tipped-in, and is inscribed by the author: 'Andrew [Salkey] – a story for you. Please send me yours. I embrace you – John. John Berger Closet Mienssy France 74.' This copy of Berger's Booker-winning book is from the second printing of the first edition. The first edition dust-jacket, with no issue points between printings, is remarkably fresh and shows none of the sunning which is almost unavoidable with this title. Berger famously snubbed the givers of his Booker with a speech beginning: 'Since you have awarded me this prize, you may like to know, briefly, what it means to me. The competitiveness of prizes I find distasteful. And in the case of the prize the publication of the shortlist, the deliberately publicized suspense, the speculation of writers concerned as though they were horses, the whole emphasis on winners and losers is false and out of place in the context of literature.'

Octavo, pp. [6], 318; ff. 17 typescript, stapled, laid-in, corrections in black ink. Original parchment-stye paper-covered boards, spine lettered in red and black. Original red-coated dust-jacket printed in black. Trace of shelf-wear to extremities. Berger's signature in black ball-point to title-page. A fine copy in a very nearly fine dust-jacket.

14. *'Your hair is like a Druid's wand'*

BOLAN, Marc. *Warlock of Love.* [London:] Lupus Music, 1979. £1200

FIRST EDITION, SIGNED COPY, INSCRIBED BY BOLAN: 'your coat is made of stars / O conjuror of the night / your hair is like a Druid's wand / my Morgana of the night / [small star of David] love, marc bolan, june '70.' Bolan has also signed the title-page. 'The saga of Marc Bolan (a.k.a. T. Rex) is one of a spunky little dreamer who looked and played the part of an elvish minstrel; whose bizarre voice and songs were dismissed by critics as a fleeting novelty or, worse, a bad joke; and whose most laughable trait of all was a near-mystical belief in his own importance and destiny – in short, a surefire loser who played by rules all his own and went on to become the biggest pop star in Britain' (Schaffner, *The British Invasion: From The First Wave To The New Wave*).

Octavo, pp. 64. Original photographically illustrated boards. Original photographically illustrated dust-jacket. Trace of newspaper clippings removal to endpapers, extremities rubbed, dust-jacket worn, creased and soiled with a few chips. Author's inscription in black ink to verso of front free endpaper. A good copy in a good dust-jacket.

15.

BOLTANSKI, Christian. *Menschlich*. Aachen, Cologne, Paris: Thouet, 1994. £350

FIRST EDITION. *Menschlich* collects 1300 photographs of people – Nazis, Jews, French victims, Spanish killers etc. ‘The plain, soft, cardboard cover gives the thick volume the feel of a phone book. Though the people in these photographs are all different, they are here stripped of their identity and so become alike: cyphers in a pictorial index ... the personalities of the photographed subjects are wholly subsumed in their collective representation. Individuals become “Menschlich” (humanity)’ (Roth).

Quarto. Original card wrappers, printed in red and black. A fine copy. Roth, *The Book of 101 Books*, pp. 272–3.

16. *The fragility of paper*

BRADBURY, Ray. *Fahrenheit 451*. London: Rupert Hart Davis, 1954. £650

FIRST UK EDITION, IN A REMARKABLY FRESH DUST-JACKET, of Bradbury’s unpalatable vision of the future. The novel envisages a world where firemen are employed to make pyres of books and set light to them, and ideas and knowledge are systematically eradicated and replaced by trivialities, in order to subdue and control the populace. One of the novel’s protagonists explains this ideology, telling us to ‘give the people contests they win by remembering the words to more popular songs. Don’t give them slippery stuff like philosophy or sociology to tie things up with. That way lies melancholy.’

Octavo, pp. 158, [2] blank. Original red cloth, spine lettered in silver. Original colour pictorial dust-jacket. Very slight rubbing to spine caps of dust-jacket. A fine copy in a nearly fine dust-jacket. *Anatomy of Wonder* 3–31.

17.

BRANDT, Bill. *Shadow of Light*. London: Gordon Fraser, 1977. £400

FIRST EDITION, SIGNED COPY, of Brandt’s favourite edition of his own work, a selection from the photographs he made over the course of forty years. Brandt supervised the reproduction of the images for this edition, based on the 1966 edition but substantially revised and enlarged.

Quarto, pp. 24, 144 black and white photographic reproductions. Original black cloth, spine lettered in silver, boards ruled in white, grey endpapers. Original black and white photographic dust-jacket. Brandt’s signature to title page in black ink. A fine copy in a fine dust-jacket.

18.

BRASSAÏ. *Histoire de Marie*. With an introduction by Henry Miller. Paris: Les Editions Pont du Jour, 1949. £450

FIRST EDITION, INSCRIBED BY BRASSAÏ: ‘Pour Olga Klen-Astrachan a ce premier mai, bien amicalement [signed] Brassai 1972’ [with a large original drawing of a lily of the valley]. This copy is accompanied by one postcard signed by Brassai and Gilberte, and two ALs’s and one more postcard from Gilberte, all to Klen-Astrachan. Brassai’s postcard begins: ‘Chere Olga et cher Loka, Je n’ose pas vous dire qu’ici nous n’avons pas froid et que le soleil brille’, and thanks Olga for her assistance in a project with PEN. *L’Histoire de Marie* is the last of Brassai’s fictional works; his subsequent work was always connected either to photography or based on his numerous friendships, with Picasso, Miller, Proust or Seville. *L’Histoire de Marie* is a collection of first person short pieces based on overheard conversations in taxis, bars etc. Marie was the Brassai’s maid, who quit in a strop upon publication. When Beckett read the book, he wrote to Brassai: ‘I read it in one shot, laughing sadly. The bittersweetness, it’s all in there’.

Small quarto, pp. 94. Original light brown wrappers printed in black. Brassai’s inscription in blue ink. Postcards and ALs’s from Brassai and his wife Gilberte laid in. Paper lightly and evenly toned. A near fine copy.

19.

BRASSAÏ. Henry Miller. *Grandeur Nature*. Paris: Editions Gallimard, 1975. £400

FIRST EDITION, INSCRIBED BY BRASSAÏ: ‘Pour Monsieur Michel Moire en amical hommage de Brassai, lundi le 18 Nov 1975.’ This book offers Brassai’s portrait of his friend Henry Miller’s life in Paris, their mutual relationships, and of Paris, the city that both fascinated and inspired Brassai. Miller once said of Brassai that ‘When you meet the man you see at once that he is equipped with no ordinary eyes.’ It can be inferred that Miller did not like the biography. In a letter to Miller from his lifelong friend Alfredo Perles, Perles writes: ‘Since I have my own rather proprietary slant on you, Joey, I am hypercritical of anything written about you, but I agree with you that it isn’t a very good book. Not grandeur nature at all. I don’t mind so much the factual errors, of which there are many. What I find disappointing is the lack of deeper insight into your essential nature.’ However Perles concedes that the photographs are, naturally, outstanding, being timeless portraits of Brassai’s and Miller’s associates, including Anaïs Nin and

black ink to title page. A fine copy in a fine dust-jacket.

20.

(BRITART.) SLOTOVER, Matthew, *ed.* Frieze. Issue 1. London: Frieze Magazine, [October] 1991. £75

FIRST ISSUE of this leading Brit Art publication, with contributions from author David A. Bailey, Gavin Turk and Stuart Morgan. Also featuring a major article on the artist Richard Prince, who provides the artwork for the front cover.

Quarto, pp. 48. Original illustrated stapled wrappers. Minor soiling. A fine copy.

21.

BRODOVITCH, Alexey. Ballet. [New York:] J. J. Augustin Publisher, 1945.

£950

FIRST EDITION of Brodovitch's rare and influential first monograph. The photographs in it were taken over the course of two years from 1935 – a year after Brodovitch came to New York and began his famous art direction at *Harper's Bazaar*. The book had a small print run, probably of no more than 500 copies, most of which were distributed among Brodovitch's eminent acquaintances. Brodovitch knew Sergei Diaghilev, founder of the Ballet Russe de Monte Carlo, from his early days as an exile in Paris. In New York Brodovitch photographed the company in rehearsal, in performance and backstage. With the book's horizontal format, Brodovitch re-creates the stage and his dynamic images capture 'the ecstasy and essence of the dance in images that shift, dissolve, blur, darken impenetrably, or explode into light' (Roth).

Oblong quarto, pp. 144. Original drab boards with cloth spine, original grey and white French fold dust-jacket pasted down at spine, as issued. Dust-jacket with scattered soiling to front panel, small chips at corners, joints split. A very good, internally fresh copy of a book rare in any condition. Roth *The Book of 101 Books*, pp. 110–113.

22. *With the half-titles*

[BRONTE, Charlotte.] Jane Eyre. An Autobiography edited by Curren Bell. London: Smith Elder and Co, 1847. £42,500

FIRST EDITION, BOUND WITH THE HALF TITLES and rare thus. Bronte's first book, a critique of Victorian assumptions about gender and social class, became one of the most successful novels of its era, both critically and commercially. This is one of only 500 copies printed.

3 vols., octavo. Contemporary tan half calf, slate-grey cloth sides, spine elaborately gilt with burgundy morocco title-labels gilt. Some very minor spotting to text and minimal rubbing to bindings but an excellent set in a strictly contemporary binding. Parrish, p. 87; Sadleir 346; Block, p. 28; Tinker 379; Smith 2.

23. *Seeing double*

BROWNING, Elizabeth Barrett & Robert. Two Poems. London: Chapman and Hall, 1854. £200

FIRST EDITION OF THE ONLY WORK FEATURING BOTH BROWNING'S TOGETHER IN PRINT. Although a cache of this edition was found in London in the 1920s, it has long been dispersed, and copies are now seldom seen, especially in such good condition. The two poems in question are entitled 'A Plea For The Ragged Schools of London' and 'The Twins'.

Octavo, pp. 16. Original white paper wrappers printed in black. Custom made blue cloth slipcase, blue leather label to upper side lettered in gold. Very light soiling to wrappers. A near fine copy.

24. *Gone away*

BUKOWSKI, Charles. Post Office. Los Angeles: Santa Barbara, 1971.

£1250

FIRST EDITION, NUMBER 172 OF 250 COPIES SIGNED BY BUKOWSKI, a semi-autobiographical work based on his experiences working in a sorting room. Bukowski left his job there when John Martin of the Black Sparrow Press offered him \$100 a month to keep writing. Legend has it that Buk wrote the novel in 20 nights, with the assistance of the same number of bottles of whiskey.

Octavo, pp. 120. Original illustrated paper boards, printed cloth backstrip, printed spine-label, red endpapers, in original glassine dust-jacket. Spine faintly sunned, as often, small chips to corners of dust-jacket at bottom edge. A near fine copy in a near fine dust-jacket. Krumhansl 38b; Calcutt & Shephard, *Cult Fiction*, pp. 34–36.

25.

BURGESS, Anthony. A Clockwork Orange. London: Heinemann, 1962.

£2800

FIRST EDITION, FIRST ISSUE BINDING, IN A FRESH FIRST ISSUE DUST-JACKET, of Burgess's polemic against social engineering and the creation of the perfectly programmed man through super-Pavlovian therapy. This first edition includes the last chapter, omitted from the first American edition, in which Alex recognizes willingly the error of his ways. This copy is in a first issue binding of black cloth and with a first issue dust-jacket with the printed price of 16s.

Octavo, pp. [10], 196, [2]. Original black cloth, lower side blocked in blind, spine lettered in gold. Original colour pictorial dust-jacket, priced, by Barry Tengrove. Dust-jacket front flap with small area of surface loss, adhesive shadow from price-sticker now absent. A very nearly fine copy in a bright near fine dust-jacket. Pringle, *100 Best*, 36; *Anatomy of Wonder* 3–41.

26.

BURKE, James Lee. *Half Of Paradise.* Boston: Houghton Mifflin Company, 1965. £950

FIRST EDITION OF THE AUTHOR'S FIRST NOVEL. Heralded by *The New York Times* as an 'impressive, passionate' debut, *Half of Paradise* was published when Burke was still in his twenties. Before this Burke had attempted to write a story for the *Saturday Evening Post* when he was still in the fifth grade, acknowledging that he was 'very ambitious'. Although well-received by the critics, his early novels had limited commercial appeal, but he has since gone on to enjoy international success with his crime fiction, in particular his Robicheaux mystery series, which won him the Edgar award.

Octavo, pp. [6], 312. Original light brown cloth, upper side lettered in dark brown, spine blocked in dark brown and lettered in white, top edge stained red. Original colour pictorial dust-jacket, designed by William Hoffman. Dust-jacket extremities slightly rubbed and creased, spine head slightly chipped, one closed tear to top edge of rear panel, lightly and evenly soiled. A fine copy in a very good plus dust-jacket.

27.

BURNETT, W. R. *Iron Man.* New York: The Dial Press, 1930. £600

FIRST EDITION, INSCRIBED BY THE AUTHOR: 'For Jon Bradshaw, [signed] W. R. Burnett'. Burnett was successful, even by Hollywood standards, having had an amazing total of fifty-six films made from his novels or screenplays including the classic *Little Caesar*, which was later remade as *Scarface*. *Iron Man*, a boxing novel, was the basis for two Hollywood adaptations: the first in 1931 directed by Tod Browning starred Lew Ayres, Jean Harlow and Robert Armstrong; the second in 1951 directed by Joseph Pevney and starring Rock Hudson. This is a lovely, bright example of 1930s dust-jacket artwork.

Octavo, pp. [8], 312. Original blue cloth, spine lettered in gold, upper side with publisher's device blocked in blind, top edge dyed red and trimmed. Original colour pictorial dust-jacket by Reindel printed in red and black. Author's inscription to half title in blue ink. Dust-jacket with a few short closed tears, slight soiling to spine, corners slightly chipped. A fine copy in a near fine dust-jacket.

28.

BURROUGHS, William, & Brion Gysin. *The Third Mind.* New York: The Viking Press, 1978. £70

FIRST EDITION of Burroughs's and Gysin's manifesto, where the visual and the verbal collaborate and the cut-up technique is further explored to create the 'third mind'. The book was originally set to be published by the Grove Press in 1970, but didn't appear until 1978 when it was taken up by Viking.

Octavo, pp. [10], 194, [4] blank. Original black paper boards, black cloth backstrip lettered in silver. Original black and white photographic dust-jacket, photograph by Mayotte Magnus. Top edge slightly dusty. A fine copy in a fine dust-jacket.

29.

CAMUS, Albert. *La Peste.* Paris: Gallimard, 1947. £2500

FIRST EDITION, NUMBER 117 OF 200 COPIES ON LAFUMA-NAVARRE. Camus earned an international reputation with his nihilistic first novel *L'Étranger*, while *La Peste* won the coveted Prix des Critiques. *La Peste* is an allegory of the German occupation, transposed as an outbreak of the plague in Oran, and represents the liberation of Camus from Existentialism into something nearer the collective revolutionary heroism of *La Condition Humaine* (Connolly). Camus once commented of the contradictions in his writing that 'there is no love of life without despair of life', a sentiment that is echoed continuously in his fiction. Camus received the Nobel Prize for Literature in 1957, three years before his death in a car crash.

Octavo, pp. 340. Original white paper wrappers printed in black and red. Original publisher's glassine. A fine copy. Connolly, *The Modern Movement*, pp. 90–91.

30.

CAMUS, Albert. *The Plague.* London: Hamish Hamilton, 1948. £375

FIRST EDITION IN ENGLISH, in a beautiful dust-jacket designed by Michael Ayrton.

Octavo, pp. 285, [2] blank. Original blue cloth, silver label to spine printed in red. Original colour pictorial dust-jacket designed by Michael Ayrton. Faint foxing to edges, endpapers slightly toned, slight soiling to rear panel of dust-jacket. A near fine copy in a near fine dust-jacket.

31.

CARROLL, Lewis. *Phantasmagoria and other poems.* London: Macmillan and Co., 1869. £700

FIRST EDITION, FIRST ISSUE (without the mention of *Alice's Adventures in Wonderland* on the title page). An excellent copy, apparently unread, of Carroll's first book of verse, issued in a small edition of 600 copies only.

Octavo, pp. viii, 202. Original bright royal blue cloth, original designs by Lewis Carroll in gilt to sides within double gilt frame, title in gilt to spine in lettering also designed by Carroll, all edges gilt, chocolate endpapers. Elegant armorial bookplate to front pastedown. One tiny nick at head of upper fore-edge and slight darkening of spine. A near fine copy, with the binding in bright state. Williams–Madan–Green–Crutch 54.

32. *A gift to one of his young friends*

(CARROLL, Lewis.) Carte-de-visite photographic self-portrait, inscribed. Undated, c. 1870s. £2000

INSCRIBED BY DODGSON TO ONE OF HIS YOUNG FRIENDS: 'For Emmie [i.e. Emily Henrietta Drury, 1864–1930]'. Dodgson very rarely gave his photo. He once wrote on the subject of his image being circulated: 'I so hate the idea of strangers being able to know me by sight that I refuse to give my photo, even for the albums of relations'. Despite having written Alice's adventures under a pseudonym Dodgson still felt hounded, and at times persecuted, by what he called 'the herd of lion hunters'. Dodgson met the Drurys and their three little girls on a train journey in June 1869 and began a friendship that lasted over 25 years. Dodgson photographed the three sisters on at least two occasions in September 1869 and July 1870. The portrait, reproduced in Cohen's *The Letters of Lewis Carroll*, shows the author in his mid-to late thirties. It is possible that it was presented to Emmie some time after the portrait was taken, but still when he could address Emily by her diminutive, so almost certainly not after the mid 1870s.

100 x 60 mm. Light soiling and wear, shallow crease to one corner not affecting image, remains of adhesive to one edge on the verso. Dodgson inscription to verso in purple ink. Very good.

33.

CARTER, Angela. *The Infernal Desire Machines of Doctor Hoffman*. London: Rupert Hart-Davis, 1972. £60

FIRST EDITION. Like *The Passion of New Eve*, *The Infernal Desire Machines of Doctor Hoffman* is set in a science fiction landscape, but is remarkable for the scope of influence it embraces. Carter draws on sources which range from Kleist, the French *conte cruel*, and Japanese tales to produce 'entertainment for girls and boys who like their De Sade mixed with Suchard chocolate'.

Octavo, pp. 286, [2] blank. Original orange cloth, spine lettered in gold. Original colour pictorial dust jacket designed by Martin Leman, author's photograph to rear flap. Light rubbing to extremities of cloth, light shelf-wear to dust jacket. A near fine copy in a bright, near fine just jacket. Calcutt & Shephard, *Cult Fiction*, p. 51.

34.

CARTIER-BRESSON, Henri. *From One China to the Other*. New York: Universe Books Inc., 1956. £300

FIRST EDITION of Cartier Bresson's picture diary composed while residing in China on a *Life* magazine assignment between December 1948 and September 1949. This collection documents the last days of the Nationalist government and the first influx of Communism in China, exhibiting an independent and intimate perspective. Cartier-Bresson was able to gain access to zones controlled by the People's Army, and spent five weeks in one of the village farms outside Shanghai. The Overseas Press Club awarded Cartier-Bresson first prize for best photographic reporting for this publication.

Quarto, pp. [152]. Original drab cloth, spine and upper side lettered in white. Original colour photographic dust-jacket. Even toning to top and bottom edge. Wear and small chips to extremities of dust-jacket. A near fine copy in a very good plus dust-jacket.

35.

CHATWIN, Bruce, & Paul Theroux. *Patagonia Revisited*. Salisbury: Michael Russell, 1985. £250

FIRST EDITION, NUMBER 113 OF 250 COPIES SIGNED BY CHATWIN AND THE ILLUSTRATOR KYFFIN WILLIAMS. *Patagonia Revisited* is based on a discussion between Chatwin and Theroux about their literary wanderings, and their perception of Patagonia and its influence on literature.

Octavo, pp. 64. Original grey cloth, brown cloth backstrip, man and horse design printed in brown to sides, grey endpapers. Original publisher's glassine. Author's and illustrator's signatures in blue and black ink to limitation page. A fine copy.

36.

CHILDISH, Billy. *Evidence Against Myself [with:] The Boss of All English Ritters [and with:] Calling Things by Their Proper Names*. Chatham: Hangman Books, 2003. £150

FIRST EDITION, NUMBER 59 OF 100 COPIES ISSUED IN A BOX WITH AN ORIGINAL PAINTING BY THE AUTHOR. A cult figure in America, Europe and Japan, Billy Childish is by far the most prolific painter, poet, and song-writer of his generation. In a twenty year period he has published 30 collections of his poetry, recorded over 70 full-length independent LPs and produced over 1000 paintings. Born in 1959 in Chatham, Kent, Billy Childish left school at 16 an undiagnosed dyslexic. Refused an interview at the local art school, he entered the Naval Dockyard at Chatham as an apprentice stonemason. During the following six months, the artist's only prolonged period of employment, he produced some six hundred drawings in 'the tea huts of hell'. It is on the basis of this work that he was accepted into St Martin's School of Art to study painting. However, he

was expelled before completing the course for being outspoken and for his unorthodox working methods. With no qualifications and no job prospects Childish then spent some 12 years 'painting on the dole', developing his own highly personal writing style and producing his art independently.

3 vols., octavo. Original contrasting cloths, upper sides blocked in black, spines lettered in black. Original box, painted by the author. A fine set.

37.

CLARK, Larry. *The Perfect Childhood*. London: LCB, 1993. £200

FIRST EDITION of the photographer's most controversial book to date, which was banned in the U.S. and quickly went out of print in Europe. Clarke continues to explore the themes of adolescent male sexuality and teenage criminality but this time emphasizing the voyeuristic element of the work. Beautifully printed by Steidl, this book also includes images from Clark's controversial *Tulsa* and *Teenage Lust*.

Quarto, pp. [175]. Original cloth, spine lettered in grey. Original colour photographic dust-jacket. Very light wear to extremities of dust-jacket, one small chip to spine head. A fine copy in a near fine dust-jacket.

38.

(CLARK, Larry.) *Déjà Vu No. 13* (a photography quarterly). Tokyo: photo-planète, 1993. £125

FIRST EDITION of this excellent Japanese contemporary photography quarterly. This issue includes 87 pages dedicated to Larry Clark, with selections from *Tulsa*, *Teenage Lust*, 1992, and *Collages 1989-1992*.

Quarto, pp. 170. Original colour photographic wrappers. A fine copy.

39.

(CLARK, Larry.) *Larry Clark*. Groningen: Groningen Museum, 1999. £200

FIRST EDITION, SIGNED COPY, of this richly illustrated catalogue for the exhibition held at the Groningen Museum in 1999. With art direction by Larry Clark, this book consists of sequences of video stills featuring the young men that have populated his work in recent years and is a continuation and development of the themes of his earlier books *Tulsa* and *Teenage Lust*.

Quarto, pp. [194]. Black leatherette covered boards, spine lettered in black, photographers initials blocked in blind to the upper side, colour photographic label pasted to lower side, original black endpapers. Photographer's signature in black felt-tipped pen to first page. A fine copy.

40. *Jazz, California-style*

CLAXTON, William, & Joachim E. Berendt. *Jazz Life*. Offenburg: Burda Druck und Verlag, 1961. £400

FIRST EDITION, IN THE DUST-JACKET, of one of the greatest jazz photo books. Claxton revolutionized the way in which jazz and its musicians were perceived and represented. He longed to bring out as many of their qualities as possible – their musical expression, their sexuality, their innocence and their individualism. Commenting on his own style, Claxton explained: 'Most of the jazz photography before me showed sweaty musicians with shiny faces in dark, smoky little bars. That was jazz to most people. But being on the west coast, I wanted to bring out the fact that musicians here were living in such a health conscious environment. So I purposely put them on the beach or in the mountains or on the road in their convertibles.'

Quarto, pp. [4], 268, [2] blank. Original white paper wrappers. Original dust-jacket printed in black and red. A few small chips to edges of dust-jacket, spine caps chipped and rubbed at extremities, front flap creased, both flaps toned. A fine copy in a very good plus dust-jacket.

41.

CLEMMER, Jean, & Paco Rabanne. *Nues*. Paris: Editions Pierre Belfond, 1969. £400

FIRST EDITION. Rabanne originally trained as an architect, a foundation which shows in much of his work: dresses and accessories are assembled rather than sewn, and built using unusual materials like plastic, metal and paper. Jean Clemmer was a former student of Sam Haskins, and for over twenty years a close friend and personal photographer of Salvador Dali. Haskins's influence is evident, though Clemmer's style is distinct and much less lyrical. In the introduction, Rabanne describes the images as representative of a new age of eroticism: 'nowadays, the accent is placed, somewhat disproportionately, upon eroticism. All forms, both of art and propaganda, films, posters, newspapers, pictures, sound – all these explain this book'. *Nues* was later published in the UK as *Canned Candies*.

Quarto, pp. 16; 76 full page black and white photographic reproductions. Original black cloth, spine and upper side lettered in gold. Original black and white photographic dust-jacket. A few short tears to spine head of jacket. A fine copy in a bright, near fine dust-jacket.

42.

CLOWES, Daniel. *Ghost World*. Seattle: Fantagraphics Books, 1997. £575

FIRST EDITION, SIGNED LIMITED ISSUE, ONE OF 50 COPIES. Clowes is the first comic book artist to have been nominated for an Oscar for the screenplay of his work. This quirky graphic novel is about two teenage friends facing the unwelcome prospect of adulthood. The uncertain future of their complicated relationship was the basis for the 2001 film directed by Terry Zwigoff, starring Thora Birch and Steve Buscemi.

Octavo, pp. 80. Original blue cloth, spine and upper side lettered and ruled in yellow, original grey pictorial endpapers printed in white and blue. Original colour pictorial dust-jacket. Very light wear to extremities of dust-jacket. Author's signature to limited edition bookplate printed in pink, yellow and blue pasted to recto of front free endpaper. A fine copy in a very nearly fine dust-jacket.

43. *'The greatest photographer in the world'* – GBS

COBURN, Alvin Langdon. London. With an introduction by Hilaire Belloc. London & New York: Duckworth & Co., and Brentano's, 1909. £6000

FIRST EDITION OF COBURN'S FIRST BOOK. Coburn set up two copperplate printing presses in his house and made all of the gravures for this book, etching and steel-facing the plates, pulling proofs etc., and supervised the entire print run. Coburn had moved to London in 1904 and his literary portraits brought him instant success. He photographed George Bernard Shaw nude in the pose of Rodin's *The Thinker*; the portrait so flattered Shaw that he proclaimed Coburn 'the greatest photographer in the world'. Shaw initially provided the introduction to *London*, but Duckworth declined to publish it, perhaps because it focused too much on the artist rather than his subject, where Belloc's text is strictly a potted history of the city's development. While some describe Coburn's work as Impressionistic, Mary Warner Marien remarks that 'Coburn's photographs resemble the tonal paintings of James McNeill Whistler because they were both interested in the space [and perspective] of Japanese prints rather than the illusionistic representation.' Coburn was drawn to spiritualism and religious symbolism, and sought out patterns in nature as clues to a great spiritual immanence. 'It is ironic that Coburn, who spurned Modernity later in his life and became a Druid, also made the first completely abstract photograph', titled 'Vortograph', in 1917 (Roth).

Folio, pp. 24, complete with 20 hand-pulled gravure plates tipped in on heavy grey marbled paper. Original drab boards expertly rebaked to style in green calf, upper side lettered in gold. Boards soiled and worn with expert restoration to extremities, light soiling and one short closed tear to title page, one plate with a very shallow crease, another with a very short pencil mark. A very good copy. Roth *The Book of 101 Books*, pp. 38–39; Marien, *Photography: A cultural history*, pp. 199–201.

44.

COLOM, Juan, & Camilo Jose Cela. *Izas, Rabizas y Colipoterras. Drama con acompanamiento de cachondeo y dolor de corazon.* Barcelona: Lumen, 1964. £200

FIRST EDITION of Colom's excellent photo-documentary of Barcelona's working girls.

Original square octavo, pp. 90. Original photographically illustrated boards, without dust-jacket as issued. Light soiling, laminate lifting slightly. A near fine copy.

45.

COUPLAND, Douglas. *Generation X.* New York: St. Martin's Press, 1991. £100

FIRST EDITION of the book that 'launched a thousand think-tanks'. Originally an artist and sculptor, Coupland was commissioned to write *Generation X* after his publisher had seen articles he had written for a Vancouver magazine. The phrase 'Generation X' became the buzz word of the 90s to describe the generation that followed the baby boomers of the 80s – a cocktail of apathetic people alienated within a bureaucratic and materialistic society.

Quarto, pp. viii, 184. Original colour paper wrappers printed in black. Wrappers slightly undersized as usual. A fine copy. Calcutt & Shepard, *Cult Fiction*, pp. 68–69.

46.

CRANE, Walter. A collection of 20 consecutive Toy-Books. London: George Routledge and Sons [no date]. £1100

A CONTINUOUS RUN OF THE FINAL TWENTY TITLES OF THE EARLIER AND RARER SIXPENNY SERIES IN MUIR'S CHECK-LIST, COMPLETE WITH THE STUNNING ORIGINAL COLOURED WRAPPERS, FROM THE COLLECTION OF LEON HENNIQUE (1851–1935), the French novelist of the Naturalist School and friend and collaborator of Emile Zola. Crane described the development of the Toy-Books: 'I had my fun out of them [...] I put all sorts of subsidiary detail that interested me, and often made them the vehicle of my ideas in furniture and decoration'. In his bibliography Muir notes that the Toy-Books 'had become rare in their original form' and also remarks on the difficulty of establishing a check-list of titles, as none were dated. Nevertheless, Muir produced in his *Victorian Illustrated Books* a definitive list of the thirty titles in the small quarto format sold at sixpence each, all dating between 1865 and 1875 and eight titles in the larger quarto size sold at one shilling produced between 1875 and 1876. The better selling titles were later reprinted and reissued throughout the late 1870s and early 1880s in composite volumes, four titles to each volume, with general titles like *The Bluebeard Picture Book* and *King Luckieboy's Picture Book*. The blocks were again used to reprint yet further composite volumes, issued by John Lane in the 1890s – the form in which they are usually found today, though even these have become uncommon. The original sixpenny and shilling first printings are now rare and seldom found in fine or even acceptable state and, where found, they usually appear in single issues.

Large octavo, pp. [316]; comprising 20 illustrated booklets bound into early 20th-century red cloth, black leather spine-label. Leon Hennique's bookplate to front pastedown. Front wrapper of first booklet slightly rubbed at spine, affecting text and illustration, cloth fading slightly at extremities. A bright, near fine copy.

47.

CROWLEY, Aleister. *The Stratagem*. London: The Mandrake Press, 1929.

£225

FIRST EDITION of this collection of three novellas dedicated by Crowley 'to the memories of three dead friends: Joseph Conrad, who applauded the first story; Allan Bennett, Bhikkhu Ananda Metteya, who suggested the second, and Eugene John Weiland, who bowled me out over the third'. H. L. Mencken first published some of Crowley's stories, and was rather scathing about Crowley's involvement in mysticism, and what he described as the 'group of idiots' that surrounded him. However, he recognized Crowley as a popular figure, whose writings were beautifully produced, and willingly published *The Stratagem* on its own merit.

Small octavo, pp. 140. Original gold snakeskin-print paper boards, black cloth backstrip, white spine-label printed in black. Original white dust-jacket printed in black. Dust-jacket lightly and evenly soiled, faint rubbing to spine. A fine copy in a near fine dust-jacket.

48.

(CUBAN ART.) *America Latina*. Cuba: Ospaaal, 1968.

£125

FIRST PRINTING: A FINE EXAMPLE OF THIS RARE POSTER, by an unidentified designer, promoting a week of solidarity with Latin America. The poster was produced by Ospaaal, the Organisation for the Solidarity of the People of Africa, Asia and Latin America, which supported anti-imperialist struggles on these three continents. These posters were distributed folded and laid-into *Tricontinental* magazine and thus are almost invariably creased. Although they were printed in vast numbers, these posters have now become very uncommon.

One sheet, 330 x 530 mm, printed in red, yellow, orange, and black on white. Folding creases, as issued. A fine copy.

49. *Presentation to William T. Vollman*

DANIELEWSKI, Mark Z. *House of Leaves*. New York: Pantheon Books, 2000.

£700

FIRST EDITION OF THE AUTHOR'S FIRST BOOK, PRESENTATION COPY TO CULT AMERICAN AUTHOR WILLIAM T. VOLLMAN, inscribed by Danielewski: 'Dear Bill, This one's for you. Keep Keepin' the faith. Fondest Regards, [signed with the author's characteristic 'Z' and with a drawing of the corner of a room]'. A fine association bringing together two of the most important experimental authors of the late 90s. *House of Leaves* received strong reviews, and achieved cult status even before publication when sections were distributed on the internet. Bret Easton Ellis wrote: 'one can imagine Thomas Pynchon, J. G. Ballard, Stephen King and David Foster Wallace bowing at Danielewski's feet, choking with astonishment, surprise, laughter, awe.' Although this copy states '2nd edition' it is in fact the first printed edition – the author feels that the few chapters previously distributed online constitute the first edition. One of only 2000 copies printed.

Octavo, pp. xxiii, [3], 710. Original illustrated boards, printed endpapers. Original colour photographically illustrated dust-jacket, designed by Eric Fuentecilla. Very light wear to spine foot. Author's inscription to dedication page in blue felt-tipped pen. A fine copy in a very nearly fine dust-jacket.

50.

DICKENS, Charles. *Oliver Twist ... In Three Volumes*. London: Richard Bentley, 1838.

£3200

FIRST EDITION, AN EXCELLENT COPY IN THE ORIGINAL CLOTH. When Bentley decided to publish *Oliver Twist* in book form before its completion in his periodical, Cruikshank was rushed into completing the last few plates. Dickens did not review them until the eve of publication and objected to the sentimentality of the 'Fireside' plate. He had also decided that he would no longer be known as 'Boz'. These changes were quickly made and copies of this second issue, with the 'Church' plate and Dickens's name on the title-pages, were ready by November 16. In this issue page 164, vol. III, exists in two states: this copy has the first state, with 'pilaster' unchanged.

3 vols., twelvemo; 24 engraved illustrations by George Cruikshank, one as frontispiece to each volume. Complete as issued with half-titles in vols. I and II, ad leaf at beginning of vol. III, 4 pages ads at end of vol. I.; without the single-leaf list of illustrations in vol. I occasionally found in some copies. Original fine-diaper reddish-brown blindstamped cloth, spines with raised bands lettered in gilt. Light soiling to cloth, light fading to spine, a little of the usual spotting and offsetting to text. An excellent copy, unusually clean copy. Smith 4; Eckel pp. 59–62.

51.

DOISNEAU, Robert, & Blaise Cendrars. *La Banlieue de Paris. Lausanne etc.: La Guilde du Livre*, 1949.

£525

FIRST EDITION OF DOISNEAU'S FIRST BOOK, which Cendrars described as a 'congenial collaboration'. Doisneau had grown up in the Paris suburb of Gentilly and 'saw his pictures of the *banlieue* as "self-portraits, the reflection of this absurd scenery [he] detested" yet viewed with genuine understanding and unsentimental warmth'. Though Roth illustrates the Paris edition of the same year in his *Book of 101 Books*, this edition precedes it.

Large octavo, pp. 56, 135, [5]. Original cream paper-covered boards printed in black, original photographically illustrated endpapers. Light soiling to boards. A near fine copy without dust-jacket, as issued. Roth, *The Book of 101 Books*, pp. 132–3.

52.

DOISNEAU, Robert, & James Sage. *The Boy and the Dove*. New York: Workman Publishing Company, 1978. £250

FIRST EDITION, SIGNED BOTH BY DOISNEAU AND SAGE, AND FURTHER INSCRIBED BY SAGE. In this collection, Doisneau exhibits some of his most humorous yet empathetic images, many of which have endured as his most celebrated work alongside 'Kiss by the Hotel de Ville'.

Quarto, 53 monochrome photographic reproductions. Original photographically illustrated wrappers. Slight sunning to spine. A near fine copy.

53. *Doisneau on Le Corbusier*

DOISNEAU, Robert, & Jean Petit. *Bonjour Monsieur Le Corbusier*. Zurich: Hans Grieshaber [1988]. £150

FIRST EDITION of this intimate portrait of the architect. Doisneau met Le Corbusier on an apprenticeship with Andre Vigneau, who introduced him to a cultural world of art, cinema and philosophy that both inspired and impressed the young photographer.

Quarto. Original red cloth, spine lettered in black, upper side lettered in black, patterned endpapers. Caption brochure laid in. A fine copy in a fine dust-jacket.

54.

DOUGLAS, Lord Alfred. *The Collected Satires*. London: The Fortune Press, 1926. £1250

FIRST EDITION, INSCRIBED BY LORD ALFRED DOUGLAS to his wife Olive: 'To my darling little girl, from Bosie. December 11, 1926, St. Lakes'. Douglas married Olive Custance in 1902, two years after Wilde's death, and they had a son, Raymond, in the same year. Olive left Douglas in 1913, and in 1927 their son was institutionalized. In the years following Wilde's death, Douglas made efforts to repair his reputation, even denouncing Wilde as one of the greatest evils in society in the last 350 years. However, his passion for men did not fully wane, and when he was 56 years old he fell for Ivor Goring and embarked on an affair. In 1923 Douglas was sentenced to six months hard labour in Wormwood Scrubs for libel, when he alleged that Winston Churchill had taken part in a Jewish-financed conspiracy to have Kitchener murdered in 1916.

Large octavo, pp. [6], 64. Original black marbled paper boards, brown leather backstrip lettered in gold. Author's inscription in black ink to front free endpaper. Small chips to spine caps, light rubbing to extremities. A very good plus copy.

55.

DOYLE, Richard. *In Fairyland. A Series of Pictures from the Elf-World ... With a poem, by William Allingham*. London: Longmans, Green, Reader & Dyer, 1870. £5800

FIRST EDITION OF ONE OF THE MASTERPIECES OF VICTORIAN COLOUR PRINTING. As Percy Muir describes it in his magisterial *Victorian Illustrated Books, In Fairyland* 'has 16 colour plates many with more than one subject to a page, and there is not one bad one among them ... Edmund Evans surpassed himself in the printing of the blocks ... it is now considered as a book for children, but it was published at a guinea and a half.'

Folio, pp. 32, comprising 16 pp. text and 16 pp. containing 34 coloured lithographic illustrations engraved and printed by Edmund Evans after designs by Doyle. Original green cloth elaborately lettered and blocked in gilt on spine and front cover, all edges gilt, original yellow endpapers. Light scattered foxing to first and last few leaves, light soiling to front free endpaper. An excellent copy in original state of a book often found in poor condition.

56.

(DUGGAN-CRONIN, A. M.) DORNAN, S. S. *Pygmies and Bushmen of the Kalahari. An account of the hunting tribes inhabiting the great arid plateau of the Kalahari desert, their precarious manner of living, their habits, customs and beliefs, with some reference to Bushman art, both early & of recent date, & to the neighbouring African tribes*. London: Seeley, Service & Co. Limited, 1925. £5000

FIRST EDITION OF THIS IMPORTANT EARLY ETHNOGRAPHY, with twelve of the original photographs of Kalahari men and women illustrating the text, six of them by A. M. Duggan-Cronin, and two unpublished photographs also by Duggan-Cronin. Six of the photographs are by Ms Bleek whose name has been anglicized to 'Black' in the published version. The photographs are extensively annotated on the verso with captions and printing instructions presumably in the author's hand.

The McGregor Museum in Kimberley commissioned Duggan-Cronin to photograph the San people shortly after his return from service in the First World War. He spent the next twenty five years documenting the lives of mostly rural black people in southern Africa. These images are now housed in the Duggan-Cronin Gallery at the McGregor Museum in Kimberley. An exhibition of his photographs was recently shown at the Workers' Museum in Newtown, Johannesburg. Its curator, Thierry Secretan, opined that 'Duggan-Cronin is one of the top 10 photographers of the first-half of the 20th century ... I believe he is right up there with Edward Curtis who documented the ethnology of the north American Indians. He is easily comparable with Desirée Charney in Mexico and John Thompson in China. He was obviously a man

of his day – a proud British imperialist and an admirer of Cecil Rhodes ... But he was also attentive to the beauty and elegance in the lives of lowly workers. Perhaps his Jesuit training prevented him shutting his eyes to the dignity of fellow men'

Octavo, pp. 320, complete with all illustrations and fold-out map; 14 original photographic prints, 7 of them matted. Original orange cloth, upper side blocked and ruled in black, spine lettered and ruled in black. Pictorial bookplate of A. A. J. Bastenie and small bookseller's ticket to front pastedown. Foxing to edges and a few spots of abrasion to cloth at extremities. A very good copy, firm in its binding. *DSAB*, 3, p. 244.

57.

EDDY, Mary Baker. *Science and Health*. Boston: Christian Science Publishing Co., 1875. £4750

FIRST EDITION OF MARY EDDY'S FIRST BOOK, THE FOUNDING TEXTBOOK OF CHRISTIAN SCIENCE. 'A disenchantment with orthodox medicine during years of invalidism, together with an intensive study of scripture, led Mary Morse Baker, the daughter of a New England farmer, to the conclusion that disease is mental rather than physical and that matter (and hence evil), as commonly perceived, does not exist. The phenomenal spread of her teaching resulted in the Church of Christ Scientist, with membership of nearly 100,000 members at the time of her death. This first edition of *Science and Health*, published in an edition of 1,000 copies, and which was to be revised repeatedly throughout her lifetime, is the basic handbook of the faith' (*Heirs of Hippocrates*). 'In spite of the mechanical faults of her book and the controversial nature of many of her teachings, Mary Baker Eddy was far ahead of her time in the emphasis she placed upon positive thinking, a force which modern psychology was belated in recognizing' (*PMM*). Such was the success of *Science and Health* that there have been hundreds of subsequent editions.

Octavo, pp. 456; errata leaf tipped to rear free endpaper. Original russet cloth, sides decorated in blind, spine ruled in blind with gilt lettering. Custom made cloth slip-case. Corners slightly rubbed, head and tail of spine slightly frayed, hinges starting, very occasional small blemishes to text. An excellent, clean copy. *Heirs of Hippocrates* 1895; *Printing and the Mind of Man* 363.

58.

(EPSTEIN, Jacob.) IRELAND, Geoffrey. *Epstein '56. A camera study of a sculptor at work*. With an introduction by Laurie Lee. London: Lion and the Unicorn Press, 1956. £250

FIRST EDITION, SIGNED BY EPSTEIN AND LAURIE LEE, NUMBER 128 OF 200 COPIES. Ireland's sensitive study shows 31 black and white images of the sculptor both at work and at home. In 1956, Epstein recorded his thoughts on the stream of honours and major commissions that came flooding in during that decade. He declared that 'I am inundated with requests for work on buildings, large works which I don't know I will ever be able to accomplish. I was for so long without any commissions, I don't feel like turning down anything that comes my way: but it is all coming too late I'm afraid'. In contrast to Epstein's modest tone, Laurie Lee states in his introduction that Epstein 'is a man who sees life in giant forms, and whose strength and toughness are able to translate those visions into megalithic symbols both godlike and human.'

Quarto, pp. [82]. Original brown cloth, spine lettered in black, upper side lettered in black and white. Epstein's and Lee's signatures in blue ink. Bookplate to front pastedown. A near fine copy.

59.

EVANS, Walker. *American Photographs*. New York: Museum of Modern Art, 1938. £850

FIRST EDITION, IN THE RARE DUST-JACKET AND WRAP-AROUND BAND. An excellent copy of Evans's key monograph, which immediately established him as a major artist. At the time it was the first one man show of a photographer's work at MOMA. '*American Photographs* revealed the terrible gulf between what Americans tell themselves they are and what they know they are, and at the same time opened a fissure within photography between "artistic" and documentary practice. When Ansel Adams (who was born the same year as Evans, 1903) saw *American Photographs*, he wrote to Edward Weston, complaining that "Walker Evans's book gives me a hernia. I am so goddamn mad over what people from the left tier think America is"' (Roth 101).

Square quarto, pp. 202, [4] blank. Original black cloth, upper side with blind-rule frame, label printed in black to spine. Original grey dust-jacket, printed in black. Original yellow wrap-around band, printed in black. Spot of soiling to label, very short tear to front joint, dust-jacket spine evenly sunned, small chips at spine caps and corners, wrap-around band lightly sunned at spine. A near fine copy in a bright very good plus dust-jacket in a near fine belly band. Roth, *The Book of 101 Books*, pp. 98–99.

60.

FANTE, John. *Wait Until Spring, Bandini*. New York: Stackpole Sons, 1938. £1900

FIRST EDITION OF THE AUTHOR'S FIRST NOVEL. Critics have aptly referred to Fante as 'the deftest writer nobody knows'. Despite his far-reaching and profound influence on the Beat generation, Fante remains a relatively unsung literary hero. In *Wait Until Spring, Bandini*, Fante introduces the legendary Arturo Bandini, his alter-ego whose life is followed through later novels including *Ask the Dust* and *The Road to Los Angeles*. Fante's writing reveals an anger and self-hatred which often turns into a streak of deep self-destruction, but it is by these very traits that we identify Bandini as the archetypal comic anti-hero. As his biographer Stephen Cooper comments, 'it was Fante's genius to mine this self-hate as one of the richest veins in his fiction'. The book was adapted for the screen in 1989 by Francis Ford Coppola, starring Faye Dunaway and Joe Mantegna.

Octavo, pp. 266, [2] blank. Original green cloth, title blocked and framed in blind to upper side, spine lettered in red with title blocked against a red ground. Original white pictorial dust-jacket printed in black, red and blue. Upper side lightly soiled, previous owner's signature to front free endpaper. Dust-jacket with a few small closed tears, one tiny chip to head of front panel fold with flap, one shallow transverse crease. A near fine copy in a bright very good plus or better dust-jacket.

61. *Dennis Wheatley's copy*

FAULKNER, William. *Soldier's Pay*. With a preface by Richard Hughes. London: Chatto and Windus, 1930. £750

FIRST ENGLISH EDITION, FIRST PRINTING OF FAULKNER'S FIRST NOVEL, AND THE FIRST FAULKNER TITLE TO APPEAR IN THE UK; AUTHOR DENNIS WHEATLEY'S COPY, with his Frank Pape designed bookplate. *Soldier's Pay* was largely the product of Faulkner's own experience in the War and the disquiet of the peace, and is full of the extreme suffering without meaning that became characteristic of his novels. Dennis Wheatley is known primarily for his numerous popular adventure tales, and for making the black magic novel popular in the post World War II period. His *The Devil Rides Out* served as basis for the famous Hammer horror film, now seen as a landmark of British horror.

Octavo, pp. xi, [1] blank, 328, [4] publisher's catalogue. Original green cloth, spine lettered in gold, top-edge dyed green, bottom edge rough trimmed. Original cream dust-jacket printed in red and black. Dennis Wheatley's Frank Pape designed bookplate to front pastedown. Faint water spots to top-edge dye, small chips and short tears at dust-jacket folds, a few closed from verso with archival tape, light soiling, spine evenly sunned. A very good plus copy in a bright very good plus dust-jacket. Petersen Collection A2.14.

62.

FORSTER, E. M. *The Eternal Moment*. London: Sidgwick and Jackson, 1928. £400

FIRST EDITION IN BOOK-FORM OF FORSTER'S 'THE MACHINE STOPS', the first full-fledged dystopian view of the effects of technology (*Anatomy of Wonder*). In this story, Forster envisages humanity living underground in hexagonal cells, where people spend almost their entire adult lives. They rely entirely on pushbuttons to activate various functions of the machine, which has come to replace almost entirely religion and social interactions. When it breaks down, humanity perishes, and only a few survivors still living on the earth's surface, who defied the might of the machine, hold any hope for the future. Viewed with 21st century eyes, Forster's Machine looks frighteningly like the Internet and embodies many of its undesirable effects. *The Eternal Moment* is Forster's second collection of short stories, all dealing with the supernatural and all written prior to 1914.

Octavo, pp. [8], 188. Original maroon cloth, spine and upper side lettered in gold. Original grey dust-jacket printed in black. Endpapers slightly toned, dust-jacket price clipped, spine toned and slightly chipped at caps. A near fine copy in a very good to very good plus dust-jacket. *Anatomy of Wonder* 4, 1-35.

63.

FRIEDLANDER, Lee, & Jim Dine. *Work From The Same House*. Photographs and Etchings. London: Trigram Press, 1969. £275

FIRST EDITION of this excellent collaboration, and Friedlander's first book, predating and including a number of images later reproduced in *Self-Portrait* (1970), and anticipating *American Monument*.

Square octavo. Original white stapled wrappers, printed in black. Light soiling and wear. A very good plus copy.

64.

FRIEDLANDER Lee. *The American Monument*. New York: The Eakins Press Foundation, 1976. £600

FIRST EDITION, SIGNED COPY, IN THE PUBLISHER'S SHIPPING CARTON. *The American Monument* rounds up numerous commemorative structures across America, and yet the images deflect attention from the monuments themselves, sometimes through composition, sometimes by obstructing the line of sight with other objects. The monuments are lost in landscape, people hurrying by without even a glance, oblivious to the failures and achievements of the past. Friedlander's remarkable monograph illustrates at once the continuity of past and present, and the paradoxical dislocation of the historical moment. Roth 101.

Oblong folio, pp. [172]. Original green cloth three screw binding, upper side ruled in gold and lettered in black. Original publisher's shipping carton, stamped on lower side. Photographer's signature in black ink to the front blank. A fine copy in a very good carton. Roth, *The Book of 101 Books*, pp. 236-237.

65.

FRIEDLANDER, Lee. *Flowers and Trees*. New York: Haywire Press, 1981. £750

FIRST EDITION of this uncommon book from Friedlander's social landscapes series. These photographs were taken across the U.S., and in Paris, Tokyo, Canada, Australia, and Honolulu. In one instance Friedlander, who had been commissioned by the Seattle Arts Commission, chose to use only images of foxgloves along mountain roads. Friedlander remarked, 'You have to be responsible to the subject. A flower can't look like concrete.'

Large quarto, pp. [4], 80, [4]. 40 black and white photographic reproductions. Original spiral-binding in purple cloth folder, upper side lettered in black. A fine copy.

66.

FUSCO, Paul. *RFK Funeral Train*. London: Magnum Photos [2000].

£375

FIRST EDITION, NUMBER 204 OF 350 XEROXED COPIES, the entire edition. (It has been suggested that in fact only 250 copies were produced.) Fusco accompanied the funeral train which carried Bobby Kennedy's coffin along the East Coast from New York City to the Arlington cemetery in Washington, D.C. The coffin was placed in the last carriage, elevated on two chairs, and so made visible through large observation windows. Fusco was on the train and took pictures of mourners assembled alongside the track as the funeral train made its way down the coast.

Oblong quarto, pp. [148]. Original photographically illustrated wrappers. A fine copy.

67.

GILBERT AND GEORGE. *Side by Side*. London: Art for All, 1971.

£700

FIRST EDITION, NUMBER 483 OF 600 COPIES SIGNED BY GILBERT AND GEORGE. In their manifesto of 'Art for All', Gilbert and George wanted to create a medium which was unlike previous forms of art, which they viewed as exclusive and unnecessarily complex. Their art was meant to mean whatever ordinary people thought it meant, and in *Side by Side*, they use their bodies as physical sculptures in a series of photographs and drawings to create a new visual art form. The artists explain in the foreword: 'these chapters together represent a contemporary sculpture novel. It is based on plans, intentions and experience. The form being abstract air brushes and the expression pure sculpture. The reader should not expect to not understand this volume as we have been careful to use only accessible material. We beg you not to criticize this, our work, as this could only result in unhappiness for both the reader and ourselves. And so, we leave you now with this our simple book.'

Octavo, pp. [15], 178. Original brown marbled cloth, spine and upper side lettered in black. Authors' signatures in red ink. Slight toning to paper edges, spine slightly rubbed, lettering a little faded. A near fine copy.

68.

GINSBERG, Allen. *Howl and Other Poems*. San Francisco: City Lights, 1956.

£3500

FIRST EDITION, FIRST ISSUE, SIGNED COPY of Ginsberg's first regularly published book, printed in an edition of 1000 copies and since reprinted dozens of times with the total number of copies printed now running into the hundreds of thousands. Ginsberg signed this copy on the title-page and elaborated the 'o' in 'Howl' into a flower. *Howl* has been called the most important American poem since Walt Whitman's *Leaves of Grass*. A very good copy of the work which defined the new poetic aesthetic that came to be associated with the Beat movement. This edition was only preceded by a very small number of mimeographed copies.

Small square octavo, pp. 44. Original black wraps printed in white, with large white wrap-around label printed in black. Author's inscription in pen to title-page. Expert restoration to label at lower side, light shelf-wear. Custom-made black leather clam-shell case, with title in silver to upper side. A very good copy.

69.

GORMAN, Greg. Volume 1. Ridgefield, Ct.: C.P.C. Publishing, 1989.

£280

FIRST EDITION of Gorman's first collection of portraits. Richard Gere said of Gorman that 'he is to the camera what Eric Clapton is to the guitar, sure and true'. Gorman's interest in photography began when he borrowed a friend's camera to take to a Jimi Hendrix concert, after which he enrolled in a photojournalism course at the University of Kansas in 1968. Gorman photographed some of Hollywood's most glamorous stars, including Sharon Stone, Leonardo di Caprio, Kim Basinger, and Robert De Niro – all of whom have paid tribute to his talent.

Quarto, pp. [210]. Original black cloth, spine blind stamped, original black endpapers. Original black and white photographic dust-jacket. A fine copy in a fine dust-jacket.

70.

GRAHAM, Paul. *New Europe*. Winterhur & Manchester: Fotomuseum & Cornerhouse Publications, 1993.

£100

FIRST EDITION of this excellent monograph which, like most of Graham's work, is fairly uncommon. *New Europe* collects images taken by Graham during a tour through Western Europe in the early 1990s. Graham's brand of photo-journalism focuses on life beyond the headlines, and this particular collection emphasises the permeation of past and present, mixing historically loaded scenes with images of the 'bland grey promise of consumption led culture, the rush to the market that dominates everything, whose embrace we must accept or be expelled to the margin.' Taken together, these images give us fragmentary glimpses at a spiritually battered Europe.

Quarto, pp. [106]. Original plain white wrappers. Original photographically illustrated dust-jacket. A fine copy in a fine dust-jacket. See overleaf.

71.

GRAVES, Robert. *Over the Brazier*. London: The Poetry Bookshop, 1916. £1100

FIRST EDITION, FIRST ISSUE, OF GRAVES'S FIRST BOOK, published while convalescing from an injury received during the 1916 Somme offensive. *Over The Brazier* includes some of the most distinguished poetry of the First World War, but his experience of the conflict and the radical changes in his attitude that it caused led Graves to suppress most of this early poetry and accounts for his refusal to allow reprints of a number of striking poems. This is an excellent copy, with none of the usual foxing to the text.

Octavo, pp. 32. Original drab wrappers with yapp edges, printed in black, with coloured woodcut by C. Lovat Fraser to front panel. Very light creasing to yapp edges. A bright, nearly fine copy. Higginson A1(a).

72.

GRAVES, Robert. *Goliath and David*. London: Chiswick Press [late 1916]. £1800

FIRST EDITION, PRESENTATION COPY, OF GRAVES'S SECOND BOOK, INSCRIBED BY GRAVES: 'Aubrey Farrar from Robert Graves No. 16 O.C.Bn.' Farrar was a major (DSO) in the same regiment of the Royal Welch Fusiliers as Graves, serving at Gallipoli, Egypt, and Mesopotamia, where he was seriously wounded in February 1917. Siegfried Sassoon distributed the first 118 of the 200 copies of *Goliath and David* printed, as Graves was at the time serving on the Western Front: this copy is one of 82 which remained for Graves to dispose of himself. In *Goodbye to All That* (1929), Graves tells us that he served with No. 16 OCB from February 1918 to Armistice, giving a probable date span for the presentation. An attractive copy which the recipient protected in a makeshift dust-jacket made from a tracing-paper topographic map of Arabia.

Small quarto, pp. [18], [1] blank. Original plain red card wrappers. Extremities of wrappers slightly dusty and shelf-worn, occasional light marginal foxing, as often. A very good plus to near fine copy.

73.

GREENE, Graham. *The End of the Affair*. London: Heinemann, 1951. £400

FIRST EDITION of the novel that Greene described as 'the book which women like'. It is an emotionally and theologically charged novel detailing a complex and fateful love affair set in World War II. First adapted for the screen in 1955, the film was remade in 1999 starring Ralph Fiennes and Julianne Moore.

Octavo, pp. [6], 238. Original grey cloth, spine lettered in gold. Original dust-jacket printed in grey. Previous owner's inscription in blue ink to front free endpaper, faint foxing to edges. A near fine copy in a fine dust-jacket.

74.

GRIFFIN, Brian. 1978. £100

FIRST EDITION OF GRIFFIN'S FIRST BOOK, marking the beginning of his long-standing but relatively unsung influence on the shape of British photography.

Small quarto. Original photographically illustrated stapled wrappers. A fine copy.

75.

GROEBLI, Rene. *Magie der Schienen*. Zurich: Kubus, 1949. £500

FIRST EDITION, SIGNED, NUMBER 410 OF 1000 COPIES of the photographer's beautifully produced first collection. *Magie der Schienen* (Magic of the Rail) captures the spirit of the new industrial age; its visceral images are superbly evocative of the early 20th-century fascination with the steam train. Groebli remained an important figure in modern photography, taking photographs for *Life* magazine, holding exhibitions at MOMA, and participating in the first Subjektive Fotografie Exhibition in Saarbrücken in 1952.

Octavo. Loose, as issued, in original photographic wrappers. Groebli's signature in green ink to limitation page. A very few faint scattered spots of foxing to the spine. A fine copy.

76.

GROEBLI, Rene. *Das Auge der Liebe*. Zurich: Turnus Verlag, 1954. £550

FIRST EDITION, SIGNED COPY of Groebli's 'Eye of Love', a highly intimate and sensitive portrait of the photographer's lover. The intimacy derives not from the nudity, but from Groebli's very personal perspective – his subject is pinning up her hair, smoking a cigarette, walking up stairs, putting on earrings. Groebli's camera homes in on the nape of her neck, the side of her chin, the sight of her dress hanging up in a room, all the small details noticed over time which remind one of the initial flush of love.

Oblong quarto, pp. (36). Original stiff paper wrappers. Original black and white photographic dust-jacket. Original publisher's glassine lettered in purple. Trace of wear to glassine. Groebli's signature in green ink to title-page. A fine copy in a fine dust-jacket.

77.

GUNN, Thom. *Fighting Terms*. Oxford: Fantasy Press, 1954.

£400

FIRST EDITION, SIGNED COPY of the author's first substantial collection. One of an unspecified number from the first issue with the error on page 38 line 1, from a total edition of 305 copies only. Gunn wrote many of these poems during his second and third year at Trinity College, Cambridge. His rational tone and accomplished use of conventional forms allied him at the time with the Movement, a group of British poets including Kingsley Amis, John Wain, and Philip Larkin who reacted against the tangled neo-Romanticism of the New Apocalypse.

Octavo, pp. [2], 44, [2]. Original yellow cloth, upper side lettered and tooled in red. Author's signature, dated 1954, in black ink to front free endpaper. Cloth extremities rubbed, light soiling, internally clean, without dust-jacket as issued. A very good plus copy.

78.

GYSIN, Brion. *The Process*. London: Jonathan Cape, 1970.

£150

FIRST EDITION, PROOF COPY IN PROOF DUST-JACKET. *The Process* is based loosely on the events of Gysin's life in Morocco. The story is told by voices spinning their yarns on the tape recorder of Ulys. O. Hanson, a professor from Ithaca, New York. Although cut-ups have no obvious presence here, Gysin remarked: 'there are lots of cut-ups in it and lots of things that came out of using cut-ups, but very thoroughly assimilated ... echoes of all kinds of people are cut right into it to give it that sort of particular timeless flavour.' Burroughs had borrowed the technique for *The Soft Machine*, *The Ticket That Exploded*, and *Nova Express*, but his cut-ups are much more raw, and at times indigestible.

Octavo, pp. [6], 354. Original light green printed wrappers with white paper label typed in black to front wrapper. Original colour dust-jacket by Leigh Taylor. One small spot of soiling to jacket spine, a touch of creasing to edges. A fine copy in a near fine dust-jacket.

79.

HALL, Susan. *Gentlemen of Leisure. A Year in the Life of a Pimp. Photographed by Bob Adelman*. New York: A Prairie House Book, 1972.

£75

FIRST EDITION. Bob Adelman is a prominent photojournalist, and a Guggenheim Fellowship winner, and Susan Hall is an award winning film producer. They collaborated on several projects, including *Down Home* in 1972 and two children's books. *Gentlemen of Leisure* is an intimate portrayal of the lifestyle of a New York pimp and the relationship he has with his 'wives'. In his own words, Silky explains that 'the term is pimp but I don't use it. I'm a professional gentleman of leisure. I have absolutely nothing to do. I spend all my time getting the car fixed. And I make more money than the President of the United States'.

Large octavo, pp. 192. Original silver boards, black cloth backstrip lettered in silver, title blocked in blind to upper side. Original silver dust-jacket printed in black. Very slight rubbing to extremities of dust-jacket. A fine copy in a very nearly fine dust-jacket.

80.

HAMILTON, Patrick. *Hangover Square*. London: Constable, 1941.

£1200

FIRST EDITION IN THE RARE DUST-JACKET of the author's most celebrated novel, which John Betjeman ranked 'in the top class of English novels,' and which was apparently one of Graham Greene's favourite novels. *Hangover Square* is a destructive tale of fatal sexual obsession set amid the drinking classes of Earl's Court in London. Along with Malcolm Lowry's *Under The Volcano*, it is one of the finest fictional accounts of drinking and its contradictory effects. Hamilton's own affair with alcohol deepened after he was hit by a car, an accident that left him with multiple injuries and requiring plastic surgery. His alcoholism gradually spiralled out of control, and J. B. Priestley, one of Hamilton's great admirers and critics, commented on his sad demise that he was an 'unhappy man who needed whiskey as a car needs petrol.' Hamilton is still very much an unsung literary hero but his novels, *Hangover Square* in particular, show him to be a master chronicler of urban ennui and spiritual decay, with claustrophobia, abstract nightmare, solitary wandering and cathartic violence as the defining elements of his writing. As J. B. Priestley observed, 'Hamilton is the novelist of innocence, appallingly vulnerable, and of malevolence, coming out of some mysterious darkness of evil – a unique talent.' The novel was made into a film that Hamilton found appalling, saying that the producers took away everything except the title, the schizophrenia and the idea of murder. Hamilton had unsuccessfully attempted to sell the idea to Hitchcock, who directed successful versions of Hamilton's plays *Rope* and *Gaslight*, saying in a letter to his brother Bruce, 'what a film he could make of it, couldn't he?' It is possible that slow sales and war-time paper shortages led to the book's pulping, and account for the scarcity of this title.

Octavo, pp. [x], [356], [2] ads. Original beige cloth, spine lettered in red. Original pictorial dust-jacket, printed in green and black. Light scattered foxing to endpapers and edges, previous owner's Christmas presentation inscription in blue ink to front free endpaper, dust-jacket price-clipped, light soiling, scattered foxing to rear panel, small chip to head of front panel fold with flap, a few very small chips to spine caps. A very good plus copy in a very good plus dust-jacket. Calcutt & Shepherd, *Cult Fiction*, pp. 116–7.

81. *His first short story collection*

HARDY, Thomas. *Wessex Tales. Strange, Lively and Commonplace*. London: Macmillan & Co. and New York, 1888.

£3700

FIRST EDITION OF HARDY'S UNCOMMON FIRST COLLECTION OF SHORT STORIES. 750 copies of this edition were published at 12 shillings each, although only 634 copies were actually bound up to be sold at the time. *Wessex Tales* includes 'The Withered Arm' probably the most famous short story Hardy ever wrote. In these stories Hardy sought to record legends, superstitions, local customs, and lore which he feared were rapidly passing out of public memory. The tales portray the social and economic stresses of 1880s Dorset, and reveal Hardy's growing scepticism about the possibility of achieving personal satisfaction in the modern world. By turns humorous, ironic, macabre, and elegiac, the seven stories show the range of Hardy's story-telling genius, and provide the foundation for his fictional Wessex, which is further defined in his novels.

2 vols., octavo, pp [viii], 248; [viii], 212, [4] ads. Publisher's original dark green cloth, pale green ruled to head and foot of front boards and spines, publisher's device to lower sides, spines gilt lettered. Both volumes with slight spotting to endpapers, a little wear to extremities. Bookplates of Herbert S Leon and Frederick Baldwin Adams Jr to pastedowns of both volumes. A very good, clean copy. Purdy 58–60; Sterling 451; Sadleir 1119.

82. *Presentation to Professor Allbutt*

HARDY, Thomas. *A Group of Noble Dames*. London: James R. Osgood, McIlvaine and Co., 1891.

£6000

FIRST EDITION, PRESENTATION COPY, INSCRIBED BY HARDY: 'To T. Clifford Allbutt, MD from Thomas Hardy May 1891'. Allbutt was the Regius Professor of Physics at Cambridge whom Hardy had recently accompanied on a visit to a private lunatic asylum. Hardy recorded his experience that day, and the conversations that had taken place with the inmates in 'Early Life'. Hardy described *A Group of Noble Dames* as 'raising images from genealogies', the stories harking back to 17th and 18th century folk tales and romantic fables. The collection as published in book form contains ten stories. The nucleus of six stories was commissioned by the *Graphic* as a 'short novel' for one of its forthcoming special numbers. Hardy was hard at work on *Tess of the D'Urbervilles* at the time and deferred work on the stories until he had finished that greater work. 'The stories reveal in many pages the exhaustion that followed the finishing of the novel' (Purdy). Even after reworking, Hardy was unhappy with their bowdlerized form as published in the Christmas 1890 number of the *Graphic*, and altered them significantly for book publication, adding two recently-composed stories and two that had been written many years before. The collection as published spans a compositional period of thirteen years. 'The curious student can easily trace the germ of at least half the stories, as finally collected, in the pedigrees and notes in one of Hardy's favourite books, Hutchins's *History of Dorset*' (Purdy). The edition size was 2000 copies.

Octavo, pp. [8], 272, [2] blank. Original beige cloth, spine lettered in dark brown, spine and upper side ruled in gold with design blocked in gold. Author's inscription in black ink. Frederick Baldwin Adams Jr. small bookplate to front pastedown. Light foxing to endpapers, corners lightly bumped, cloth to upper side lifting slightly. A very good copy. Purdy, pp. 61–67; Sadlier 1106.

83. *Unrecorded presentation*

HARDY, Thomas. *Life's Little Ironies and a Few Crusted Characters*. London: Osgood, McIlvaine and Co., 1894.

£5200

FIRST EDITION, AN UNRECORDED PRESENTATION COPY INSCRIBED BY HARDY IN THE MONTH OF PUBLICATION: 'To the Marchioness of Londonderry: from [signed] Thomas Hardy Feb 1894'. *Life's Little Ironies*, nine short stories, is concerned with male and female relationships, and issues a strong challenge to Victorian values. According to Kristen Brady, Hardy 'seems to have felt most strongly a frustration at the restrictive power of Victorian moral conventions over contemporary life and literary expression'. Hardy very much endorsed the short story form, sometimes making an analogy with Coleridge's 'Rime of the Ancient Mariner' – 'we tale-tellers are all Ancient Mariners, and none of us is warranted in stopping Wedding Guests unless he has something more unusual to relate than the ordinary experience of every average man and woman'.

Octavo, pp. [8], 304. Original green textured cloth, spine and upper side lettered in gold and ruled in brown, with design blocked in brown. Londonderry's small bookplate to front pastedown. Author's inscription in black ink to blank. Very light rubbing to extremities. An excellent copy. Purdy, pp. 81–86; Sadleir 1110.

84.

HARDY, Thomas. *The Mayor of Casterbridge*. London: Osgood, McIlvaine and Co., 1895. £3000

FIRST REVISED EDITION, INSCRIBED BY HARDY: 'To Margaret Taylor, from [signed] Thomas Hardy'. *The Mayor of Casterbridge* was Hardy's second major work (after *Far From The Madding Crowd*), and earned him considerable financial and literary success. In his preface to this new edition, Hardy states 'the present edition of the volume contains nearly a chapter which has never yet appeared in any English copy'. The novel is set in the fictional town of Casterbridge, which Hardy based on the market town of Dorchester in Dorset where, in his youth, he worked as an apprentice to the architect John Hicks.

Octavo, pp. viii, [1] frontispiece, 408. Original dark green ribbed cloth, spine lettered in gold, upper side with author's monogram blocked in gilt, top edge gilt. Author's inscription in black ink to front free endpaper. Endpapers lightly browned, light scratching to rear panel. A near fine copy.

85.

HARDY, Thomas. *Wessex Poems and other verses*. With thirty illustrations by the author. London & New York: Harper and Brothers, 1898.

£4500

FIRST EDITION, INSCRIBED BY HARDY: 'For J. H. Morgan M.A. [signed] Thomas Hardy'; one of only 500 copies published. Morgan attended the peace conference in 1919 and after the Second World War he appeared in person at Nuremberg at the trial of the major war criminals, most of whom he had interrogated himself. This volume marked Hardy's complete immersion in his primary interest, verse. The collection contained fifty one poems, composed over a number of years, only four of which had been published previously, and one-third of which antedated the novels. Harper & Brothers (London), who published this and Hardy's next collection, were the successors to Osgood, McIlvaine & Co.

Octavo, pp. xii, 228. Original green ribbed cloth, spine lettered in gold, upper side with author's monogram blocked in gold, top edge gilt. Author's inscription in black ink to front free endpaper. Endpapers faintly and evenly foxed, corners slightly bumped. A near fine copy. Purdy, pp. 96-106.

86. *Presentation to his future second wife, while his first still lived*

HARDY, Thomas. *Under the Greenwood Tree. A Rural Painting of the Dutch School*. London: Macmillan and Co., 1903. £3000

EXTRAORDINARY ASSOCIATION COPY OF THIS NEW EDITION, INSCRIBED BY HARDY TO HIS FUTURE SECOND WIFE: 'Miss F. E. Dugdale, with the author's best wishes. April: 1908'. The timing of the presentation coincides with Hardy's early meetings with Florence Dugdale, and was written while his first wife, Emma, was still alive.

Octavo, pp. xii, 274, [1] map, [1] blank, [6] ads. Original blue cloth, spine lettered in gold, author's monogram blocked in gold to upper side, edges rough trimmed. Author's inscription in black ink to front free endpaper. Very light rubbing to corners and spine caps. A near fine copy.

87. *Nude Riders of the Purple Sage*

HASKINS, Sam. *Cowboy Kate & other stories*. London: The Bodley Head, 1965. £350

FIRST EDITION of Haskins's excellently designed nude narratives. Haskins' close attention to current trends and distinctive granulated style influenced a number of contemporary fashion photographers. This is a very fresh and bright copy of a book often found in sub-standard condition.

Folio, pp. [156]. Original grey cloth, spine and upper side lettered in black. Original photographically illustrated dust-jacket. Light creasing at dust-jacket spine caps, trace of wear at extremities. A near fine copy in a near fine dust-jacket.

88.

HEANEY, Seamus. *Eleven Poems*. Belfast: Festival Publications [1965]. £1300

FIRST EDITION, SIGNED COPY, of the Nobel prize winner's first collection. *Eleven Poems* was published in connection with the Belfast Festival, and received a number of good reviews, including one from John Carey who called some of the poems 'masterly' – one of these 'Personal Helicon', the first in the collection, already reveals Heaney's fascination with the earth which he later developed in his celebrated masterpiece 'Death of a Naturalist'. This copy is printed on wove paper, and thus from what is commonly called the second state of the first edition. However, this title is known in numerous states: with the illustration on the front wrapper printed in a variety of colours, light purple, maroon, dark purple, orange, and on both wove and laid paper. It is unlikely that any precedence can be confidently established between these various states. A distinctly later issue is known with the wrappers printed on green card.

Octavo, pp. [20]. Original stapled white wrappers printed in black and dark purple. Author's signature in blue ballpoint to front wrapper. Light soiling. A near fine copy.

89.

HEANEY, Seamus. *Night Drive*. Devon: Richard Gilbertson, 1970. £800

FIRST EDITION, NUMBER 51 OF 100 SIGNED COPIES, with one of the poems in the author's manuscript.

Quarto, pp. [18]. Original turquoise wrappers printed in light brown. Manuscript leaf in Heaney's hand tipped in, and Heaney's signature in brown ink to limitation page. A near fine copy.

90.

HEANEY, Seamus. *Land*. London: Poem of the Month Club, 1971. £150

FIRST EDITION, SIGNED.

Folio, one sheet printed in black. Author's signature in black ink at foot of poem. A fine copy.

91.

HEANEY, Seamus. *Hedge School*. Vermont: Janus Press, 1979. £950

FIRST EDITION, NUMBER 43 OF 285 COPIES SIGNED BY HEANEY AND CLAIRE VAN VLIET, printed on Barcham Green DeWint paper. Hedge schools emerged in Ireland as a result of the infamous penal laws passed between 1702 and 1719 which effected a prohibition of Roman Catholic teaching in the country. Those who could afford it sent their children to hedge schools where they received a classical education in Latin, Greek and Irish history, taught by musicians, storytellers and Gaelic

brehons, often in the remotest of places such as ruined buildings or barns, or along roadsides. Heaney tells us in his dedication to his colleague Ann Saddlemeier that ‘these sonnets sprang out of the four intense and enhancing years that we spent in “the hedge-school of Glanmore”’. The illustrator, Claire Van Vliet, is the proprietor of the Janus Press, Vermont, and has been artist in residence and lecturer throughout the United States, Canada, Great Britain and New Zealand. She also illustrated several editions of Kafka’s work in the 1960s and 70s.

Large octavo, pp. [16]. 7 illustrations, printed in various colours. Original brown paper wrappers, lettered in blind, brown endpapers, bottom edge untrimmed. Author’s and illustrator’s signatures in pencil to limitation page. A fine copy.

92.

HEATH, Dave. *A Dialogue with Solitude*. New York: Washington Square, 1965. £375

FIRST EDITION THUS, NUMBER 51 OF 100 COPIES SIGNED BY HEATH WITH AN ORIGINAL SIGNED AND NUMBERED PHOTOGRAVURE LAID IN. Originally published in 1965, *A Dialogue With Solitude* is one of the most important photographic works of that decade. Heath spent over ten years collating the images for this work, and together they reveal his dark and poetic vision of humanity. Heath says of this work that he did not mean to paint a bleak picture of the world, merely to convey an ‘acceptance of life’s tragic aspects’. Robert Frank, who contributes a letter to this edition, pays tribute to Dave Heath, saying ‘thank you for showing us your fearless love for life. Children knowing about cruelty and memory and the shadow of the angel above us – in Central Park and in America’. *Dialogue with Solitude* is a remarkably perceptive work which deserves a far greater audience than it currently enjoys – it is certainly one of the very best photo books of the second half of the 20th century.

Quarto, pp. [100]. Original grey cloth, spine lettered in black, grey endpapers. Original black and white photographic dust-jacket. Original black cloth clam shell case, grey label to spine lettered in black. Original signed and numbered photogravure laid in inside burgundy paper folder, lettered in grey. A fine copy.

93.

HESSE, Hermann. *Peter Camenzind*. Berlin: G. Fischer, 1906. £1250

INSCRIBED COPY OF HESSE’S FIRST NOVEL: ‘I wrote this book between the years 1901 to 1903. August, 1906, Gaierkofen. [signed] Herman Hesse’; and further inscribed in German on the facing page with a quote, possibly from *Peter Camenzind*. Although we have been unable to decipher the inscription in its entirety, part of it reads in translation ‘...that is why I’ve stayed a boy for so long.’ The truly remarkable success of *Peter Camenzind* (first published in 1904, this is already the 29th printing) prompted Hesse to become a professional writer, writing what he described as ‘biographies of the soul’.

Octavo, pp. [6], 260, [4]. Original grey cloth, spine lettered in gold, upper side printed in brown and orange, grey endpapers, top edge gilt, grey silk ribbon page marker. Author’s photograph tipped in to front pastedown, signed in black ink by Hesse. Author’s inscription to half title in black ink and also to verso of front free endpaper. Hinges starting, small chip to endpaper, front free endpaper shaken, corners rubbed. A very good copy.

94.

HIMES, Chester. *Une Affaire de Viol*. Paris: Editions les Yeux Ouverts, 1963. £120

FIRST EDITION, REVIEW COPY. The first edition in English was not published until nearly twenty years later in a small, signed limited edition, and was not presented to a wide audience until after Himes’s death.

Octavo, pp. 173. Original white paper wrappers printed in black and red. Faint rubbing to edges. A very nearly fine copy.

95.

(HIRST, Damian.) MOYNIHAN, Danny. *Boogie-Woogie*. London: Duck Editions, 2000. £100

FIRST EDITION, NUMBER 135 OF 500 COPIES SIGNED BY MOYNIHAN AND DAMIEN HIRST, of the author’s cult first novel satirizing the British art scene in the last decade of the 20th century. The dust-jacket, designed by Damien Hirst, makes reference to many of his contemporaries, including Marc Quinn and Jeff Koons.

Octavo, pp. 254, [2] blank. Original red cloth, matching red silk ribbon marker bound-in, spine lettered in gold, publisher’s device in gold to foot of spine, original yellow marbled endpapers, limitation stamp to title page in blue ink. Author’s signature to title page in blue ballpoint pen, Damien Hirst’s signature to rear panel of dust-jacket in black ballpoint pen. A fine copy in a fine dust-jacket.

96.

HOSOE, Eikoh, & Yukio Mishima. *Killed by Roses*. Tokyo: Shueisha, 1963. £3000

FIRST EDITION of Hosoe’s remarkable exploration of the themes of life and death through Mishima’s body and flesh. An excellent copy of this beautiful book, number 1050 of 1500 copies, signed by Hosoe and Mishima, presented in the fragile original printed cardboard box. In his introduction to the third edition, Hosoe describes the first of the shoots: ‘I was still in my twenties at the time, so I was young and naive ... Mishima’s father happened to be watering the garden, so I grabbed the hose, and I wrapped Mishima in it. Later the garden, which was a peaceful family place, became a kind of nude theatre ... I asked him to look up and concentrate on the camera which I was holding on a ladder above. When I had arranged the composition and was ready to shoot, Mishima said, “I have a special ability I can keep my eyes open for minutes.” It was true. He didn’t blink until I had exposed two rolls of film. I asked him to lie on the zodiac [in his

garden where Mishima was planning to erect a statue of Apollo] and I photographed him from a low angle on the ground. Then I asked him to walk slowly, with the hose still wrapped around him, and to lie down in the narrow space between the wall of his home and his neighbor's house. I continued shooting for about an hour. "I have never been photographed like this," he said. "Why did you do it this way?" "This is the destruction of a myth," I replied ... I had referred to an iconoclastic act but I was in fact suggesting a creative process through destruction. I wanted to create a new image of Yukio Mishima through my photography.' Roth 101.

Folio. Original photographically illustrated cloth. Original asymmetric acetate jacket. Original photographically illustrated cardboard box. One or two short shallow creases to first two leaves, a few faint spots to margins of tissue leaves, cardboard box rubbed with small chips at folds and extremities, top edge and upper side with large area of wear and some staining touched up with black ink. Hosoe and Mishima's signatures in black ink to limitation. A near fine copy in a fine jacket in a good box. Roth, *The Book of 101 Books*, pp. 164–5.

97.

HOSOE, Eikoh, & Yukio Mishima. *Barakei. Ordeal by Roses*. Tokyo: Shueisha, 1971. £1800

PRESENTATION COPY INSCRIBED BY HOSOE: 'To Rory White from Eikoh Hosoe Xmas 1975 Tokyo'. This second edition of *Barakei* was entirely redesigned by Tadanori Yokoo in collaboration with Hosoe and, in part, with Mishima; it varies significantly from the 1963 edition. Hosoe wanted to renew the book, but maintain its central theme. Yokoo gave the design a colourful and distinctly pop feel and Mishima, with his own brush, produced calligraphy for title, credits, and the headings. Mishima also insisted that the first English title was not close enough to the original Japanese. Hosoe later wrote: 'despite the fact that *Barakei* was a document of life and death, I had a taboo about actually mentioning the word death in regard to the theme of the book until the fall of 1970. At the end of the summer of 1970 we had changed the sequence and the layout of the work ... Mishima chose the titles for each section and called the final chapter Death, then asked for my approval. I accepted the suggestion at once, having known all along that the essence of the last section was morbid. Shortly after this decision he committed suicide by seppuku. Recalling that day now, I have no doubt he was exercising an absolute will.'

Oblong folio. Original black moleskin, colour photographic illustration tipped to upper side, original printed endpapers. Original white cloth fold-out chemise, lettered in red to upper side, lined with colour illustrated paper. Original shipping carton with printed label to upper side. Hinges cracked, as often, chemise with scattered foxing and soiling. Shipping carton heavily worn with some loss to label. Hosoe's inscription in blue ink to verso of front free endpaper. A very good plus copy in a very good chemise.

98.

HOSOE, Eikoh. *Ba ra kei. Ordeal by Roses*. New York: Aperture, 1985. £300

FIRST AMERICAN EDITION, SIGNED by the photographer.

Quarto, pp. 100. Original purple cloth, large silver oval to upper side, silver lettering to spine. Original colour pictorial dust-jacket. Light shelf-wear to extremities with a few short closed tears, light soiling, light sunning to top edge of cloth. Hosoe's signature in silver pen to front free endpaper. A near fine copy in a very good plus dust-jacket.

99.

HOWARD, Ebenezer. *To-morrow: Graphically Describing How Garden Cities May Be Built, and the Housing Problem Solved. With Seven Coloured Diagrams*. London: Swan Sonnenschein & Co., Ltd., 1898. £4000

FIRST EDITION of Howard's scarce study on social reform, which was to become central to city planning worldwide and launch the garden city movement. Howard began his career as a shorthand writer at the London Law Courts, where he invented an early example of the modern stenographic typewriter. He developed the idea for garden cities after reading Bellamy's popular utopia *Looking Backward* in 1888. In order effectively to construct Bellamy's ideas in England, Howard believed that it would be necessary to 'build by private enterprise pervaded by public spirit an entirely new town, industrial, residential and agricultural'. The first garden city to be built was at Letchworth in Hertfordshire in 1903, after Howard managed to raise subscriptions to the tune of £155,000 to purchase the land. In 1919, the land for the second garden city, Welwyn Garden City, was purchased. The establishment of Town and Country Planning is now a universally recognized obligation of government in the civilized world.

Octavo, pp. [6], 176, complete with colour plates. Original red cloth, spine and upper side blind ruled, spine lettered in gold, upper side lettered in black. Spine sunned, gold lettering worn, cloth and endpapers soiled, light wear to plates one with a short closed tear. Contemporary gift inscription in black ink to front free endpaper. A very good copy. *Printing and the Mind of Man* 387.

100.

HUGHES, Ted. *Crow Wakes*. Essex: Poet and Printer, 1971. £150

FIRST EDITION, ONE OF 200 COPIES. Ted Hughes was first inspired to create his mythological crow persona at the suggestion of American artist Leonard Baskin who wanted an accompanying text for some of his anthropomorphic bird engravings. Hughes once said that he began *Crow* as a children's story, but the eventual development of *Crow's* character, which often ventures into the realm of the gruesome and sardonic, has made the *Crow* sequence more suitable for adults. Hughes, discussing the significance of the crow and how it relates to a quintessential Englishness, has said: 'Crow is the bird of Bran, is the oldest and highest totem creature of Britain. England pretends to a lion – but that is a late fake

import. England's autochthonous Totem is the Crow. Whatever the colour of Englishman you scratch you come to some sort of crow'.

Octavo, pp. 27, [6] blank. Original white paper backed red patterned paper boards, spine lettered in black, upper side lettered in black. One small fingerprint mark to spine. A nearly fine copy.

101.

HUGHES, Ted. *Three River Poems*. London: The Morrighu Press, 1981. £800

THREE PREVIOUSLY UNPUBLISHED POEMS WITH ILLUSTRATIONS BY HUGHES, EACH SIGNED BY THE AUTHOR, SET NUMBER 29 OF 75 COPIES. A fine production by Hughes's son Nicholas, printed on his own press.

Folio, ff. [3] printed in red and black, recto only, on hand made paper of contrasting colour, one pale green, one cream, one white. Original pale green portfolio, white label printed in red and black to front. Author's signature in black ink to bottom right hand corner of each leaf. A fine set.

102.

HUGHES, Ted. *Giant Dream of Elephants*. London: The Morrighu Press, 1982. £350

FIRST EDITION, NUMBER 25 OF 75 COPIES SIGNED BY HUGHES, one of a series of poems for children. Hughes, who was a patron of the children's laureateship, was very concerned with the development of the child's imagination, and it influenced his creative writing enormously. The press's device on the colophon is after a drawing by Leonard Baskin.

Octavo, pp. [12]. Original stitched grey paper wrappers, white paper label printed in red to front wrapper. Author's signature in black ink to colophon. A fine copy.

103.

HUGHES, Ted. *Wolf-Watching*. London: The Morrighu Press, 1982. £350

FIRST EDITION, NUMBER 65 OF 75 COPIES SIGNED BY HUGHES. This collection of poems encapsulates many of Hughes's key concerns as an artist. The wolf held a lasting significance for Hughes, as it embodies many of the conflicting elements of nature that he found fascinating – beauty, cunning, strength, hunger, and survival. In these poems the symbol of the wolf takes on a shamanic quality, in which Hughes's own persona, depicted here as an elderly wolf, looks back with intense emotion on all that has been important to him in his life.

Octavo, pp. [12]. Original stitched grey-brown paper wrappers, white label printed in red to front wrapper. Author's signature in black ink to colophon. A fine copy.

104.

HUGHES, Ted. *Mice are funny little creatures*. London: The Morrighu Press, 1983. £350

FIRST EDITION, NUMBER 13 OF 75 COPIES SIGNED BY HUGHES. As a child, Ted Hughes keenly collected animals, and it was when he eventually gave up this hobby that he began to write poetry. The animal theme emerged later in his career with 'The Thought-Fox'. In a radio interview given in the 60s, Hughes drew an analogy between writing poetry and collecting small creatures, remarking that 'the special kind of excitement, the slightly mesmerized and quite involuntary concentration with which you make out the stirrings of a new poem in your mind, then the outline, the mass and colour and clean final form of it in the midst of the general lifelessness, all that is too familiar to mistake. This is hunting and the poem is a new species of creature, a new specimen of the life outside your own.'

Octavo, pp. [4]. Original stitched brown paper wrappers, white label printed in red to front wrapper. Author's signature in black ink to colophon. A fine copy.

105.

HUGHES, Ted. *Fly Inspects*. London: The Morrighu Press, 1983. £350

FIRST EDITION, NUMBER 13 OF 75 COPIES SIGNED BY HUGHES.

Octavo, pp. [4]. Original stitched blue paper wrappers, white label printed in red to front wrapper. Author's signature in black ink to colophon. A fine copy.

106.

HUGHES, Ted. *Weasels at Work*. London: The Morrighu Press, 1983. £350

FIRST EDITION, NUMBER 38 OF 75 COPIES SIGNED BY HUGHES.

Octavo, pp. [4]. Original stitched burgundy paper wrappers, white label printed in red to front wrapper. Author's signature in black ink to colophon. A fine copy.

107.

HUGHES, Ted, & Ralph Steadman. *Broadsheet No.8. 'In the little girl's angel gaze'*. London: Steam Press, 1972. £450

FIRST EDITION, NUMBER 31 OF 50 COPIES ONLY SIGNED BY BOTH HUGHES AND STEADMAN. Hughes began publishing his Crow poems in 1970; in this instance the Crow, representative of death and decay, is challenged by the vitality of children and their 'infant feet [that] pound through the Universe'. Speaking on the origin of the Crow metaphor, Hughes remarked: 'nobody knows quite how he was created or how he appeared. He was created by God's nightmare. What exactly that is I tried to define through the length of the poem, or the succession of poems'.

Oblong folio, ff. [1] folded glossy paper printed in black, red and sepia tone. Original black paper folder. Author's and illustrator's signatures in black in to bottom edge. A mint copy.

108.

HUJAR, Peter. *Portraits in Life and Death*. New York: De Capo Press, 1976. £100

FIRST EDITION of the photographer's only published book. Hujar was celebrated in his lifetime for his powerful and incisive portraits, but he was not widely recognized until after his death from AIDS in 1987. Susan Sontag, who provides the introduction to this collection, writes: 'I am moved by the purity and delicacy of Hujar's intentions. These memento mori can exorcise morbidity as effectively as they evoke its sweet poetry and its panic'. Hujar's subjects include William Burroughs, Diane Vreeland, Divine, and numerous unusual self-portraits.

Square quarto, pp. [94]. Original photographically illustrated wrappers. Light shelf-wear. A near fine copy.

109.

HUXLEY, Aldous. *Brave New World*. London: Chatto and Windus, 1932. £1800

FIRST EDITION of Huxley's most popular work, a quintessential novel of ideas, and the definitive critique of the technology based 'rational' society. 'It is a brilliant and perceptive polemic, and the opposing side of the argument has found no advocate of comparable eloquence' (Barron). *Brave New World*, one of Connolly's 100 key novels of the Modern movement, was banned by the Board of Censors of Ireland in 1932.

Octavo, pp. [8], 306. Original blue cloth, spine lettered in gold, top edge dyed blue, bottom edge rough trimmed. Original colour pictorial dust-jacket printed in blue. Previous owner's inscription in black ink to front free endpaper, spine slightly rubbed, a few spots of soiling to cloth, spine caps of dust-jacket lightly chipped, corners rubbed with a few small chips. A near fine copy in a near fine dust-jacket. *Anatomy of Wonder* 4, 2-56; Bedford, *Aldous Huxley* I, pp. 243-246; Connolly, *The Modern Movement*, 75.

110.

HUYSMANS, J.-K. *Là-Bas*. Paris: Tresse & Stock, 1891. £200

FIRST EDITION, WITH THE ORIGINAL WRAPPERS BOUND IN, of what Connolly calls Huysmans's 'greatest novel' and his first major best-seller. *Là-Bas* captured the mood of the fin-de-siecle, and was Huysmans last work before he met with Abbé Mugnier, who was to lead him spiritually for the rest of his life. In an article in the *National Observer* in June 1891, the reviewer remarks that '*Là-Bas* is a practical application of the theory. The story of Gilles de Rais, conceived in a modern guise, might be as immonde as Zola himself, but it belongs to the far-distant past, it is wrapt in the impenetrable mystery of Satanism, and is therefore fascinating to the artist and the decadent.'

Octavo, pp. [10], 446. Contemporary half red morocco, printed endpapers, top edge gilt, original wrappers bound in. Pages evenly toned, joints starting, light rubbing. A near fine copy. Connolly, *The Modern Movement*, p. 22.

111. *The first phase of British Pop*

(INDEPENDENT GROUP.) CROSBY, Theo, ed. *This is Tomorrow*. London: The Whitechapel Art Gallery, 1956. £375

FIRST EDITION of the catalogue for the extremely influential show made up of twelve exhibits, each designed by a team comprising a painter, sculptor and architect. The first phase of British Pop grew out the Independent Group. Contributors included Richard Hamilton, Eduardo Paolozzi, Erno Goldfinger, William Turnbull, Nigel Henderson, among many others. TIT, as it was affectionately know, was a collaboration between the British Constructivists, some of whom saw themselves as guardians of Modernism, and the Independent Group which promoted pluralism. In a notice for the show Lawrence Alloway wrote: 'This Is Tomorrow gives a startling foretaste of the diversity and enormous range of the Art of the Future. It ranges from orthodox abstract art ... to crazy house structures plastered with pin-up images from the popular press. Behind this variety of appearances lies a whole gamut of aesthetic theories, from formal studies refined by two thousand years of enquiry and research to spit-new approaches based on Communication Theory and the strange mathematics of Topology. And [the visitor will find] that the Art of the Future is for him to choose, for him to participate in, the doors of the Ivory Tower are wide open.'

Square octavo, pp. [128]. Original spiral bound wrappers printed in black. Short crease to lower fore-corner of front wrap, small chip at foot near spiral, light rubbing and soiling to wrappers. A very good plus copy. Robbins, *The Independent Group*, pp. 36-37.

112.

JAMES, Henry. *The Tragic Muse*. London: Macmillan and Co., 1890.

£2000

FIRST BRITISH EDITION, ONE OF ONLY 500 COPIES PRINTED. *The Tragic Muse*, along with his subsequent novels *The Spoils of Poynton* and *The Awkward Age*, marks a turn in James's literary focus to a more exclusively English arena, where he scrutinises the nuances of the English character in a manner which is often seen as obscure, subtle, and sometimes absurd. James became a British national in 1915, and in 1916 was awarded the Order of Merit.

3 vols., octavo. Original blue cloth, spine and upper side lettered in gold, black coated endpapers. All three volumes very slightly cocked, minor rubbing to cloth, a few small spots of soiling to edges, bookseller's small ticket to front pastedown of each volume. A near fine set.

113. *James Watt's copy*

[JOHNSTONE, Christian Isobel.] *The Saxon and the Gaël; or, the northern metropolis: including a view of the Lowland and Highland character*. London: T. Tegg, 1814.

£2500

FIRST EDITION of an early narrative work by the Scottish novelist Christian Isobel Johnstone (1781–1857), from the library of the Scottish engineer and inventor James Watt (1736–1819). Johnstone was married to the editor of the *Inverness Courier*, who later acquired the *Edinburgh Weekly Chronicle*, and was instrumental in the set up of these and other editorial undertakings of her husband. A keen reader and attentive talent-spotter, she was the first to recognize Robert Nicoll's qualities and was described by De Quincey, amongst 'other women of admirable genius,' as an example of a woman 'cultivating the profession of authorship with absolutely no sacrifice or loss of feminine dignity'. Although Johnstone owes her fame as an author mainly to *The Cook and Housewife's Manual*, published under the pseudonym of Margaret Dods, her novels and stories became also greatly popular and established themselves among the best known tales of Scottish manners, scenery and setting in Scott's age of historical novels.

4 vols., octavo. Uncut in the original blue boards, grey spines numbered in ink. Inscribed 'Heathfield' on each title. Wear to spines, some uniform spotting. A very good unsophisticated copy, from the library of James Watt.

114.

KEROUAC, Jack. *Mexico City Blues*. New York: Grove Press, Inc., 1959.

£2200

FIRST EDITION OF KEROUAC'S SCARCEST TITLE, a work of experimental poetry that best displays his 'spontaneous bop prosody' – an automatic-writing literary technique evocative of jazz rhythms. Kerouac wrote the 242 choruses over the course of three weeks in Bill Garver's Mexico City room, intending them to be read to a jazz accompaniment. Much of Kerouac's writing tracks a move away from Catholicism towards what he would term an 'uncomplicated' religion. Contrary to the contemporary notion that 'Beat Buddhism' was an instance of typical non-conformity, *Mexico City Blues* shows Kerouac's increased understanding of, and earnest commitment to Mahayana Buddhism. The adoption of this philosophy by the Beat authors was instrumental in introducing Buddhism to mainstream American thought. An excellent copy of this brittle dust-jacket.

Octavo, pp. [x], 244, [2] blank. Original grey cloth, spine gold-lettered. Original white pictorial dust-jacket designed by Roy Kuhlman printed in black, author's photograph by William Eichel to rear panel. Minor expert restoration to dust-jacket extremities. A fine copy in a near fine dust-jacket. Charters A8.

115.

KERTESZ, Andre. *The Manchester Collection*. Festschrift, 1984.

£400

FIRST EDITION, HARDCOVER TRADE ISSUE, INSCRIBED BY KERTESZ: 'To John Russel [signed] Kertesz June 21, 1984'. This collection was published to celebrate Kertesz's 90th birthday as a tribute to his life's work. Henri Cartier Bresson provides the introductory greeting to the book, and when asked to pick a favourite photograph to include in the collection, he replied: 'I choose the next picture coming out of his camera. Each time Andre Kertesz's shutter clicks I feel his heart beating: I see Pytagore's sparkle.'

Quarto, pp. 186. Original navy cloth, spine lettered in gold. Original photographic dust-jacket. Author's inscription to title page in black ink. A fine copy in a fine dust-jacket.

116.

KILLIP, Chris. *In Flagrate*. With an essay by John Berger & Sylvia Grant. London: Secker & Warburg, 1988.

£170

FIRST EDITION, REVIEW COPY with a printed press notice laid-in. *In Flagrate* is as striking and disturbing a collaboration between writer and photographer as the James Agee–Walker Evans documentation of depression era Alabama, *Let us Now Praise Famous Men*. Killip described his book on the human reality of Britain's industrial decline as 'a fiction about metaphor ... The objective history of England doesn't amount to much if you don't believe in it, and I don't, and I don't believe that anyone in these photographs does either as they face the reality of de-industrialisation in a system which regards their lives as disposable. To the people in these photographs I am superfluous, my life does not depend upon their struggle, only my hopes. This is a subjective book about my time in England. I take what isn't mine and I covet other people's lives. The photographs can tell you more about me than about what they describe.'

Quarto, pp. [8], 96. Original photographically illustrated white wrappers, lettered in black. Light wear and sunning to extremities of wrappers. A very good plus copy.

117.

KING, Stephen, & Barbara Kruger. *My Pretty Pony*. New York: Whitney Museum of American Art, 1988. £1400

FIRST EDITION, ONE OF 250 COPIES, SIGNED BY KING AND KRUGER. *My Pretty Pony* is number six in the Artists and Writers series, published by the Whitney Museum to benefit its Library. The digital clock on the front was intended to run only a few years and, unlike this one, most have now stopped working.

Folio, pp. [64]. Original red leather backed steel covered grey cloth boards with working digital clock set into front panel, red endpapers. Original grey cloth box, title printed on spine in silver and red. Minor scratching to steel, extensive soiling and wear to box. A fine copy in a good box.

118.

KLEIN, William. *Torino '90*. Milano: Federico Motta Editore, 1990. £350

FIRST EDITION of Klein's photographic record of the 1990 world football championship in Turin.

Quarto, pp. 176. Original black paper boards, spine lettered in white, photographic endpapers. Original photographic dust-jacket printed in green and red. A fine copy in a fine dust-jacket.

119.

KOUDELKA, Josef. *Reconnaissance. Wales*. Cardiff: Ffotogallery & Magnum, 1998. £120

FIRST EDITION of this beautifully produced collection of Koudelka's stark brooding panoramas, for which Koudelka visited nearly every open-cast mine, heavy industrial plant, port and land reclamation site in the South Wales region.

Oblong quarto, pp. [96] printed rectos only, accordion style. Original cardboard, black cloth spine, upper side printed in black, without dust-jacket as issued. A fine copy.

120.

KRULL, Germaine. *Etudes de Nu*. Paris: Librairie des Arts Decoratifs, 1930. £4700

FIRST EDITION of this scarce collection of nudes. Man Ray paid Krull a compliment of sorts when he wrote to her in the 1920s: 'Germaine, you and I are the greatest photographers of our time, I in the old sense and you in the modern one'. Krull's first book, *Metal*, established her as one of the key figures of Modernist photography and cataloguer of the Machine Age.

Octavo, pp. [4]; complete with 24 black and white photographic reproductions. Original orange stiff paper, white cloth backstrip, white label to upper side printed in black, white cloth ties to fore edges. A few minor spots of soiling to front of folder. A fine, bright set in a near fine folder.

121.

LARKIN, Philip. *The Explosion*. London: Poem of the Month Club, 1970. £150

FIRST EDITION, SIGNED. 'The Explosion' is one of the three central poems in *High Windows*, with 'To The Sea' and 'Show Saturday'. When Larkin said in a radio broadcast that he wanted to write 'different poems that might be by different people' this is the poem that he went on to read to illustrate his point. It uses the metre of Longfellow's *Hiawatha*, and bears echoes of D. H. Lawrence. The trigger of the poem was a television documentary about the mining industry that Larkin watched during Christmas 1969. Here Larkin modifies his fear of death by making the moment of death continuous with life, so that the change of state is barely perceptible.

Folio, one sheet printed in black. Author's signature in black ink to foot of poem. A mint copy. Swarbrick, *Out of Range*, 149–151.

122.

LARRAIN, Sergio, & Pablo Neruda. *Valparaiso*. Paris: Hazan, 1991. £175

FIRST EDITION of this excellent collection, which includes one of Larrain's most famous images 'Little girls walking down the stairs' – an almost surreal picture of two girls looking similar enough to be the same person separated by an interval of a few seconds. Valparaiso is the first port past the Strait of Magellan, which Larrain described as a sort of Martian space-station that one is never sure will be reached. There Larrain met Pablo Neruda, who had a house overlooking the bay. They prowled the town together and it is here that Larrain began taking pictures. Larrain once remarked that: 'a good image is born from a state of grace, which becomes manifest when one is freed from conventions, free like a child in his first discovery of reality. The rest is simply setting-up the rectangle.'

Octavo, pp. [64]. Original drab paper wrappers, printed in grey and red. A fine copy.

123.

LARRAIN, Sergio. London 1958–59. Stockport: Dewi Lewis, 1998.

£50

FIRST EDITION of Larrain's compelling collection of London images. 'Atmosphere, both in the Brandt sense and the meteorological sense, is palpable in Larrain's photographs of a coal-fired, smog-laden wintry London ... this combined with spontaneity and an unusual eye for composition and visual relationships, gives Larrain's photographs a distinctive quality which marks them out as highly personal yet telling documents of the period. In their challenge to the usual pictorial clichés they perhaps share a quality with Robert Franks's famous work, *The Americans*, first published in Paris in 1958.'

Quarto, pp. [64]. Original white wrappers, original photographically illustrated dust-jacket. A fine copy in a fine dust-jacket.

124.

LARTIGUE, J. H. *Diary of a Century*. Edited by Richard Avedon. New York: The Viking Press, 1970.

£850

FIRST EDITION, INSCRIBED BY LARTIGUE: 'Pour Don Haig avec l'amitié de [signed] J. H. Lartigue' with a small drawing of the sun beside his signature. After receiving his first camera at the age of seven, Lartigue maintained his childish enthusiasm for the medium, as the first line in *Diary of a Century* reveals: 'photography is a magic thing!'. Lartigue carved his career from pure affection for the camera and what it could do, and chronicled everything that was dear to him. Until 1962, the diary was known only to family and friends, despite having been a work in progress for some fifty years or more. In 1974, when asked about his perspective on the world, he replied that 'Fortunately, I am still a child. It seems to me that human beings tend to get more and more "down" as they get older. One must try always to remain childlike, gay, happy.' Roth 101.

Folio, pp. [256]. Original brown cloth, spine lettered in gold, title blocked in blind to upper side, pictorial endpapers. Original gold dust-jacket printed in black. Lartigue's inscription in black ink to title page. Dust-jacket price clipped. A fine copy in a near fine dust-jacket. Roth, pp. 200–201.

125.

LAWRENCE, T. E. *Seven Pillars of Wisdom*. London: Jonathan Cape, 1935.

£2400

FIRST TRADE EDITION, LIMITED ISSUE, NUMBER 339 OF 750 COPIES. Lawrence was very much against *Seven Pillars* being released to a wide audience in Britain, and always intended to issue the text privately. In order to raise money to build his own press, he approached Doubleday in New York with a popular abridgement of the book. He stated in 1920 that, 'unless I am starving (involuntarily) there will be no London publisher. My whole object is to make money in the U.S.A. and so avoid the notoriety of being on sale in England.' In 1922, after several abandoned attempts to write the abridgements, Lawrence was forced by mounting debts to approach Cape. Cape's abridgement, *Revolt in the Desert*, published in March 1927, was well received and cleared Lawrence's *Seven Pillars* overdraft within weeks. This copy is from the third edition, the first available to the general public, preceded by two very limited privately printed runs issued by Lawrence for subscribers and critical appraisal. An excellent copy in a nice example of the uncommon dust-jacket.

Large octavo, pp. 672, photographic frontispiece. Original quarter leather, brown cloth sides, spine lettered in gold, sides ruled in gilt, decorative block and inscription in gilt to upper side, top edge gilt, others rough-trimmed, marbled endpapers. Original cream dust-jacket. Jacket very lightly and evenly soiled, small chips to spine caps, closed tear to spine, light shelf-wear. A fine copy in a near fine dust-jacket. Wilson, *T. E. Lawrence*, pp. 142–8.

126.

LE CORBUSIER. *Vers une Architecture*. Paris: G. Cres et Cie. [1923.]

£950

FIRST EDITION, FIRST ISSUE OF THE AUTHOR'S FIRST BOOK, with the front wrapper giving his name as 'Le Corbusier-Saugnier'; in later editions Le Corbusier dropped his wife's surname from his pseudonym. *Vers une Architecture* 'marks a milestone in the development of the modern movement and Le Corbusier's influence has probably been greater than that of any other writer on architecture in this century' (*PMM*). No other book of architecture has had comparable success in bookshops; replete with hard-hitting slogans, collages, photographic metaphors, *Vers une Architecture* has been in print continuously since this first edition. It is a passionate and prophetic book, its spirit encapsulated in its last two sentences: 'Architecture or revolution. We can avoid revolution.' In its own way architecture is and must be revolutionary. Here Le Corbusier broke from the nihilistic spirit of the time, giving way to his idealism and declaiming that: 'the balance of society is dependent on buildings'. Le Corbusier recognized very early the importance of mass production and the necessity of standardization of design, a concern which he later developed in *Modulor*, his proportional system based on the dimensions of the human body.

Octavo, pp. xii, 232. Original illustrated front wrapper bound into modern grey paper covered boards, spine lettered in black. A fine copy. *Printing and the Mind of Man* 413; *En français dans le texte*, 351.

127.

[LE CORBUSIER, & others.] *Focus 1–4*. London: Percy Lund Humphries and Co Ltd., Summer 1938–Summer 1939.

£350

A COMPLETE RUN IN FIRST EDITION of this excellent architecture periodical, with issue one from the second printing. These four issues include contributions from Le Corbusier, Moholy-Nagy, Gropius, Smee, and Aalto, among others. *Focus* aimed to give a voice to the student of architecture and acknowledge the increasingly important role of the student in the profession. The editorial of the first issue includes the magazine's mission statement: 'We were born in the war. Much that follows in this journal can be orientated to that one fact. We were born into a civilisation whose leaders, whose ideals, whose culture has failed. They are still in power to-day. But we, the generation who follow cannot accept their domination. They lead us always deeper into reaction that we are convinced can only end in disaster. We have set out to produce a journal where we can develop our still chaotic ideas on the foundations of those built by certain older men (in age, not spirit) who early in this century had realised contemporary problems.' With the coming of the Second World War architectural problems shrunk to insignificance versus the immediacies of the time, and the journal's run was cut short.

4 vols., octavo. Original plastic ring bindings, printed paper wrappers. Light soiling to wrappers and foxing to a few leaves. A very good plus set.

128. *Presentation to his sister*

LE FANU, Joseph Sheridan. *A Lost Name*. London: Richard Bentley, 1868. £6000

FIRST EDITION, PRESENTATION COPY FROM LE FANU TO HIS SISTER: 'Mrs. W. Le Fanu from The Author'. Though a lesser-known title from the doyen of Victorian horror, it contains all the powerful elements of his more renowned texts. McCormack writes in his study of Le Fanu that 'solitude is the destiny which the central figures face, and in some cases results in madness, the supernatural, murder and suicide, the pure escape from solitude. The dilemma of Sherlock in *A Lost Name* is that of the schizoid personality, whose offences become projected onto another to evade the reality of guilt, thus driving the psychosis deeper inwards.'

3 vols., octavo. Original red cloth, spine lettered in gold, boards with design blocked in blind. Author's inscription in black ink to front free endpaper of volume 1. Faint foxing to leaves of all volumes, slightly cocked, extremities rubbed, general shelf wear, one centimetre tear to spine cap of volume three. A very good set, unsophisticated original state. Sadleir 1389; McCormack, *Sheridan Le Fanu and Victorian Ireland*, 1980.

129.

LE FANU, Joseph Sheridan. *Wylder's Hand*. A Novel. London: Richard Bentley, 1864. £2500

FIRST EDITION IN THE ORIGINAL CLOTH of Le Fanu's story of impending tragedy, horror and murder, with Wilkie Collins's *The Woman in White* and Le Fanu's *Uncle Silas*, one of the peaks of Victorian 'sensation' fiction of fantasy and horror. The sophisticated plot is a tour-de-force in which it only emerges in the last few pages that the narrator has been dead throughout. S. M. Ellis recalls how Le Fanu's son gave him a remarkable account of his father's method: 'He wrote mostly in bed at night, using copy-books for his manuscript. He always had two candles by his side on a small table; one of these dimly glimmering tapers would be left burning while he took a brief sleep. Then, when he awoke about 2 a.m. amid the darkling shadows of the heavy furnishings and hangings of his old-fashioned room he would brew himself some strong tea – which he drank copiously and frequently throughout the day – and write for a couple of hours in the eerie period of the night when human vitality is at its lowest ebb and the Powers of Darkness rampant and terrifying. What wonder then, that with his brain ever peopled by day and by night with mysterious and terrible beings, he became afflicted by horrible dreams, which, as I have suggested, were the bases of his stories of the supernatural.' *Wylder's Hand* is a particularly scarce title among Le Fanu's works; the Stevens sale of fantasy and horror fiction at Sotheby's in 1996 did not contain a copy. The present copy, though well read, is in unsophisticated contemporary condition and, while not inscribed, comes from the library of the author's brother.

3 vols., octavo. Original purple cloth, spine lettered in gold, boards with design blocked in blind. Light foxing throughout, edges dusty, spines sunned, short tear to spine of vol. 1, wear to extremities. A very good set. Sadleir 1381; S. M. Ellis, *Wilkie Collins, Le Fanu and Others*, 1951.

130.

LEAR, Edward. *The Book of Nonsense*. London and New York: Frederick Warne and Co., 1907. £170

EARLY EDITION OF LEAR'S MOST CELEBRATED WORK. It was when Lear visited Knowsley Hall in 1832, the estate of Lord Derby, that he began entertaining the rest of the house-guests with some of his limericks which were met with, in his own words, 'uproarious delight and welcome'. *The Book of Nonsense* is thought by Lear's critics to be the first stage in his development as a comic writer. The limericks are essentially happy and inconsequential, but every now and again revealing more sinister undertones. The second stage encompasses Lear's travels throughout the Mediterranean, where tales of wandering appear like 'The Owl and the Pussy Cat' and have happy or nonsensical endings. The third and final stage of his writing shows with greater clarity the extent of his melancholy, and humour all but vanishes, in songs like 'The Pelican Chorus'. In a moment of financial desperation, Lear sold the rights of *The Book of Nonsense* to Routledge in 1861 for £125, and lived to see it reissued again and again during his lifetime. This copy is particularly fresh and bright in the publisher's original cloth.

Oblong quarto, pp. [224] including 110 illustrations. Original red cloth, spine elaborately blocked in gold and black, original red printed endpapers. Neat contemporary gift inscription to front free endpaper, light sunning to spine and rear panel, faint foxing to first few leaves. A bright, very good plus copy.

131. *And you thought he just took acid*

LEARY, Timothy. *Interpersonal Diagnosis of Personality. A Functional Theory and Methodology for Personality Evaluation*. New York: The Ronald Press, 1957. £800

FIRST EDITION OF LEARY'S UNCOMMON FIRST BOOK, IN THE RARE DUST-JACKET. Leary's work made interpersonal theory more explicit and accessible to research and introduced the interpersonal circumplex: the circular ordering of variables that measure interpersonal relations. This copy is from the library of Bea and Erik Wright, respectively, professor and director of clinical psychology at Kansas University.

Octavo, pp. xx, 518, [4] blank. Original red cloth, spine lettered in gold, upper side blind-ruled. Original cream dust-jacket printed in blue. Ownership signature of Bea and Erik Wright in black ink to front free endpaper. Light soiling, light shelf-wear to top edge with a few short closed tears. A fine copy in a near fine dust-jacket.

132. *'I am a literary featherweight and intellectually light-headed'*

LEE, Laurie. *Cider with Rosie*. London: The Hogarth Press, 1959. £500

FIRST EDITION, SIGNED COPY, of the first volume of Lee's autobiographical trilogy. Laid in are two autographed letters written on Lee's letterhead, 49 Elm Park Gardens, London SW10 9PA. The letters are both to an acquaintance named James Dawson. The first letter dated 6 December 1972 precedes Lee's first meeting with Dawson: 'I very much look forward to our meeting, but I should warn you – or perhaps assure you – that you should not expect too much. I am a literary featherweight and intellectually light-headed'. The second letter, dated exactly one month later, thanks Mr. Dawson for their lunch meeting, and expresses very many pleasant sentiments.

Octavo, pp. [4] blank, [1] half-title page, 284. Original green cloth, spine lettered in gold. Original colour pictorial dust-jacket designed by John Ward. Author's signature in blue ink to title page. Two ALSs laid in. Faint toning to first few leaves, dust-jacket worn at extremities, spine cap torn, edges slightly chipped. A near fine copy in a very good dust-jacket.

133.

LEVITT, Helen. *Mexico City*. New York: W. W. Norton and Company, Inc., 1997. £180

FIRST EDITION, NUMBER 82 OF 200 COPIES SIGNED BY LEVITT. This collection of photographs was taken in 1941, when Levitt spent several months in Mexico City. She described the city as a 'theatre with no audience', and set about photographing ordinary street scenes and locals from the surrounding towns who were slowly gravitating towards the city to find work. In his introduction to the book, James Oles comments on how Levitt's photographs have endured throughout the following decades: 'these images stand as crucial documents of an urban world caught in the throes of modernity, of a people and of a nation that was leaving the village behind.'

Quarto, pp. 184. Original light grey cloth, spine lettered in gold, beige endpapers. Original black and white photographic dust-jacket. Original dark grey cloth slipcase. Author's signature in black ink to colophon. A fine copy in fine dust-jacket and fine slipcase.

134.

LEWIS, C. S. *The Voyage of the Dawn Treader*. London: Geoffrey Bles, 1952. £1500

FIRST EDITION of the third book in the Narnia Chronicles, an unusually fresh copy. Lewis was inspired to write the Narnia books after a series of vivid nightmares he had about lions. He wanted to write Christian stories set in exciting narratives for children just as he had done for adults with his science fiction. Like his good friend J. R. R. Tolkien, to whom he felt indebted for his faith, Lewis constructed mythological tales that could impart spiritual guidance without being overtly religious. *The Voyage of the Dawn Treader* reveals some of Lewis's pet hates and personal prejudices: he attributes Eustace's character flaws to the fact that she was descended from 'up-to-date and advanced people ... vegetarians, non-smokers and teetotallers.' Lewis, of course, was a seasoned drinker and keen pipe smoker.

Octavo, pp. 224. Original light blue cloth, spine lettered in silver, pictorial endpapers. Original colour pictorial dust-jacket, printed in red, black and blue. Light shelf-wear to dust-jacket, touch of sunning to spine. A fine copy in a near fine dust-jacket.

135. *Get Carter*

LEWIS, Ted. *Jack's Return Home*. London: Michael Joseph, 1970. £900

FIRST EDITION OF THIS CLASSIC NOIR CRIME NOVEL, which inspired the cult film *Get Carter*, starring Michael Caine. The novel depicts a brutal demimonde living on the margins, and is set around massage parlours, pool halls and kiddie porn. Ted Lewis's Jack Carter is a much more profound character than Caine's interpretation: he is plagued by memories of his childhood and of his turbulent relationship with his brother – aspects which do not feature significantly in the film adaptation.

Octavo, pp. 224. Original black paper covered boards, spine lettered and ruled in white, publisher's device to foot of spine stamped in white. Original colour photographic dust-jacket designed by Ted Lewis with jacket photograph by Bill Holden. Light and even soiling to page extremities. Dust-jacket lightly and evenly soiled, shallow reading crease to spine, light staining to spine, light wear to extremities. A near fine copy in a very good plus dust-jacket.

136.

LOPEZ, Nacho. *La Ciudad de Mexico III*. Mexico: Artes, 1964.

£475

FIRST EDITION of Lopez's excellent photographic essay on Mexico City, introduced by original contributions from novelists Martin Luis Guzman, Salvador Nobo, Augustin Yanez, and architect Manuel Larrosa. No hardcover was issued. Lopez has been described as Mexico's answer to Eugene Smith, and was committed to capturing social disparities in Mexican culture, and drawing attention to the plight of the poor and the helpless by placing their photos alongside the consumer images in glossy magazines.

Quarto, pp. [6] ads, 32, [120] photographic reproductions, [2] ads. Original photographically illustrated wrappers. Light wear to extremities, light soiling. A very good plus copy.

137.

MAHURIN, Matt. *Photographs*. Pasadena: Twelvetreets Press, 1989.

£250

FIRST EDITION of this collection of monochrome portraits and landscapes shot around the world between 1984 and 1988. Mahurin began as a photographer for magazines including *Esquire*, *Rolling Stone* and *Time*, but has also been the creative force behind over a hundred music videos, and wrote and directed *Mug Shot* (1995).

Quarto, pp. 55. Original red cloth, spine and upper side lettered in black, original black endpapers. Original dust-jacket printed in red and black. Very slight wear to extremities of dust-jacket with one small closed tear. A fine copy in a very nearly fine dust-jacket.

138.

MAN RAY, & Andre Breton. *La photographie n'est pas l'art*. [Paris:] G.L.M., 1937.

£1300

FIRST EDITION, with all twelve Man Ray photographic reproductions. It was after publishing this book that Man Ray decided to devote himself as much as possible to painting.

Octavo, ff. [4], [12] photographic reproductions, [1], loose as issued in the original blue paper wrappers. Small chips at spine caps of wrappers, shallow crease to top edge of wrappers, wraps lightly faded, light soiling to first leaf, upper fore-corners of first two leaves very slightly turned. A very good plus copy without the black die-cut outer wrapper.

139.

MAN RAY. *Self Portrait*. London: Deutsch, 1963.

£475

FIRST EDITION, PRESENTATION COPY of Man Ray's autobiography inscribed: 'For [author] Andrew Salkey cordially [signed] Man Ray London 1963'. This copy is in an excellent example of the fragile gold dust-jacket.

Octavo, pp. [14], 398, [4] blank. Original black cloth, spine lettered and blocked in gold. Original dust-jacket coated in gold and printed in black. Spine lightly sunned, light soiling, dust-jacket with light shelf-wear at edges and a few short closed tears. Man Ray's inscription in blue ball-point to half-title. A near fine copy in a near fine dust-jacket.

140.

(MAN RAY.) *60 years of liberties*. Milano: Galleria Schwarz, 1971.

£120

FIRST EDITION of the exhibition catalogue from Man Ray's 1971 Milan show.

Octavo, pp. 156. Original black and white photographic wrappers. Original publisher's glassine. A few short tears and small creases to glassine, otherwise a near fine copy.

141.

MANDEL, Mike, & Larry Sultan, eds. *Evidence*. Afterword by Robert F. Forth. Santa Cruz: Clathworthy Colorvues 1977

£1000

FIRST EDITION of this uncommon title, which collates an extraordinary set of photographs originally taken for use as research and criminal evidence. Mandel and Sultan formed the collection by examining the photographs at various government and educational institutions as well as police departments, and reproduced them as a professional portfolio. The result conjures up a collection of images ranking in the upper echelons of artistic photography, on a par with Ansel Adams and Emmet Gowin. Roth praises this concept – that images of purely circumstantial and objective significance can compete effortlessly with carefully crafted portfolios – and points out the extraordinary manner in which these photographs 'emerge from their prisons of facticity and being to flex their ambiguities and mysterious allusions'.

Quarto, pp. 72. Original black cloth, spine lettered in gold, upper side printed in gold, light grey endpapers. Negligible edge wear, trace of browning to hinge of front endpapers. A fine copy without dust-jacket as issued. Roth, *The Book of 101 Books*, pp. 240–1.

142.

MARK, Mary Ellen. *Streetwise*. New York: Aperture, 1985.

£110

FIRST EDITION of Mary Ellen Mark's film study of street kids in Seattle. The project began in 1983, and was part funded by country singer Willie Nelson. Mark wanted to make a documentary style movie for the street kids to tell their own story, and the result is a highly emotionally charged film of the kid's disparate experiences and struggles. At the first screening of *Streetwise* many of the kids who took part were shocked to see their realities on screen, one declaring: 'are our lives really like this? I want to hit someone but I don't know who to hit.'

Quarto, pp. xvi, 78. Original black and white photographic wrappers. A fine copy.

143.

MAYAKOVSKY, Vladimir, & Aleksandr Rodchenko. *Pro Eto*. Moscow & Petrograd: Government Press, 1923. £2800

FIRST EDITION of this rare collaboration. *Pro Eto* contains Rodchenko's first photomontages, an art form to which he remained dedicated his whole life.

Octavo, pp. 44. Original photographically illustrated wrappers, printed in blue and black. Original wrappers, rebaked and expertly restored. Soiling to title-page. A good copy.

144.

MILLER, Frank, Klaus Janson, & Lynn Varley. *Batman: The Dark Knight Returns*. New York: DC Comics Inc., 1986. £150

SIGNED PRESENTATION COPY OF THE FIRST HARDCOVER EDITION, INSCRIBED BY MILLER: 'To Dan [signed] Frank Miller'. Originally issued in four parts in DC comic format, *The Dark Knight Returns* broke the mould that had stifled Batman for many years, lifting the genre and changing public attitudes towards Batman and superheroes in general. Miller took characters all too familiar to his readers and, while maintaining their key characteristics, twisted them into something darker and bleaker. Miller defends the artfulness of the comic: 'Yes. It definitely is an art form. Unlike design [which is] a creative process, you're dealing with form and content, but someone else has created the content. Don't kid yourself. If you've got some typesetting to do, you're not an artist. Comics is an art form. The potential is there, but the art form is very immature. [Comics] are stuck. They have been around for say seventy years and they have maybe had one year of development.'

Octavo, pp. [8], 48. Original black paper covered boards, Batman logo printed in grey to upper side, spine lettered in white, original pictorial endpapers printed in black. Original colour pictorial dust-jacket, author's black and white photograph by Mark Leialoha to rear panel. Author's inscription in black felt-tipped pen to contents page. A fine copy in a fine dust-jacket.

145.

MILLER, Frank. *Batman: Year One*. New York: DC Comics, Inc., 1988. £100

FIRST HARDCOVER EDITION of this series originally published serially in DC comic format. *Batman: Year One* is a return to the much darker origins of the Batman story and rejects the camp rubber suits and boy wonders that came to symbolize Batman through the 60s and 70s. Miller, one of the few auteurs of the superhero genre and one of the primary architects of the modern comics era, gives us a more credible Batman learning to be Batman, and struggling against a very corrupt Gotham City government. Miller's redefined Batman tales remain to this day hugely influential on comics as a whole.

Octavo, pp. [6], 98. Original pictorial papered boards printed in grey and black, spine lettered in white, publisher's device in white to lower side, original purple marbled endpapers. Original pictorial dust-jacket printed in black, white, orange and pink. A fine copy in a fine dust-jacket.

146.

MITCHELL, Peter. *Memento Mori*. The Flats at Quarry Hill, Leeds. Otley, West Yorkshire: Smith Settle, Ltd., 1990. £375

FIRST EDITION, SIGNED BY THE PHOTOGRAPHER. *Memento Mori* records the failure of a utopian vision: the crumbling of Quarry Hill housing estates in Leeds, the largest and most modern of their kind in Europe. They were built in the 1930s as part of a great social experiment to accommodate an entire urban community, but soon the daring vision of the future began to fall apart and by the 50s the flats were infamous. Mitchell documents Quarry Hill's demolition, mixing in archival material, as tribute to the ideals of its engineers, to the people who lived and died in the building, and to the city of Leeds itself.

Square octavo, pp. 132, complete with three blue prints on translucent paper not included in pagination. Original photographically illustrated wrappers. Original photographically illustrated dust-jacket. Mitchell's signature in blue ink to half-title.

147.

MOCHIZUKI, Masao. *Television*. 1975–1976. Tokyo: Snap-Sha 2001. £400

FIRST EDITION of this extraordinary homage to the culture of television. Mochizuki grew up in the 50s when television set sales rocketed, and the TV was given pride of place in the family home. In 1975, and over the course of a year, Mochizuki shut himself away in his house and began to shoot a series of images aiming to encapsulate the life force of television.

Mochizuki rigged his camera to shoot multiples images on the same frame, and portrayed various significant TV moments as series of stills. Mochizuki shows us how quickly the moment is lost in the moment that follows, and how television is not only showing history in the making, but also how it gives the audience a memory that is destined to be instantly obsolete. Though Mochizuki did not publish his beautifully laid-out and conceived book for over twenty years, this work precedes by a long way recent publications on similar themes by Lee Friedlander and others.

Quarto, pp. [80]. Original black cloth, upper side blocked in blind, black endpapers. Original white cardboard slipcase, beige label printed in black. Original publisher's cardboard box. A mint copy. See title page.

148.

MONTHERLANT, Henri de. *Les Jeunes Filles* [i.e. *Les Jeunes Filles, Pitie pour les Femmes, Le Demon du Bien, and Les Lepreuses*]. Paris: Bernard Grasset, 1936–1939. £1000

FIRST EDITION of this influential novel, selected by Connolly as one of the key books of the Modern movement. 'These four brilliant novels in which the narrator is a typical cad-artist of the between-war vintage, are written in Montherlant's pellucid and crisp style and provoked some strong feminine reactions, culminating in Simone de Beauvoir's *Deuxieme Sexe*. Costals, the seducer [and the protagonist], who defends male energy and inspiration from the debilitating attacks of marriage-minded young girls and their mothers, is typical of the affluent non-poetical Parisian-Bel Ami brought up to date. Yet he is more, for he is a dedicated and anti-social writer, concerned above all with preserving his freedom and lucidity from [women]'. The first two volumes, 'Les Jeunes Filles' and 'Pitie pour les Femmes', are review copies.

4 vols., octavo. Original wrappers bound into near contemporary red half morocco, spine in compartments with raised bands lettered in gold, marbled sides, top edges gilt, marbled endpapers. Occasional negligible soiling. A fine set. Connolly, *The Modern Movement*, #82, pp. 77–78.

149.

MOORE, Alan, Dave Gibbons, & John Higgins. *Watchmen*. New York: DC Comics, Inc. and Graphitti Designs [1988]. £450

FIRST DELUXE ISSUE of the first comic book to win the prestigious Hugo Award, and considered by many to be one of the greatest comics ever produced. Originally published by DC Comics Inc. in a twelve issue maxi-series in 1986–1987, *Watchmen* was the graphic novel event of the 1980s. This slip-cased edition, produced in an uncertain number between 500 and 1000 copies, contains exclusive material including preliminary character designs, scripts, promotional art and commentary. A film adaptation is currently in preproduction. Moore commented: 'I guess it has just been hanging around, waiting for the right director to come and mess it up.'

Original black leatherette covered boards, spine lettered in gold, Watchmen logo blind-stamped to upper side, publisher's device stamped in gold to lower side, original colour pictorial endpapers. Original black leatherette covered publisher's slipcase, spine lettered in gold. A fine copy in a fine slipcase as issued.

150.

MORIYAMA, Daido. *Passage*. Tokyo: Wides Shuppen Co., Ltd., 1999. £125

FIRST EDITION, SIGNED BY THE PHOTOGRAPHER. Moriyama shot this series of beautifully reproduced Polaroid photographs in four suburbs of Tokyo on the same commuter line over the course of roughly one year. There are no images of new buildings in this series as Moriyama wanted to emphasize the nostalgic quality of these suburbs. This collection marks a return to Moriyama's more customary rough, anti-technical style after some lukewarm experiments in silk-screening. Moriyama was particularly keen on the Polaroid format because it afforded him no opportunity for dark-room manipulation. Some of the images are cloudy, or spotted, presumably due to poor weather – another characteristic of Moriyama's low tech process.

Quarto, pp. [140]. Original black glossy stiff wrappers printed in white. Original white photographic dust-jacket. Photographer's signature in black felt pen to first page. A fine copy in a fine dust-jacket.

151.

MORIYAMA, Daido. '71–NY. Roth Horowitz: PPP editions, 2002. £120

FIRST EDITION, SIGNED BY THE PHOTOGRAPHER. '71–NY is an evocative portrait of New York City drawn from a series of about seven hundred images taken when Moriyama visited with Tadanori Yokoo. Moriyama selected the best images and compiled suites of each image's various takes, giving the work a dark, compelling cinematic energy. The *New York Village Voice* rated this one of the best photography books of 2002.

Octavo, pp. (150). Original black wrappers. Original printed cardboard slipcase. Signed by Moriyama in silver pen. A fine copy.

152. *His editor's copy*

MORRISON, Arthur. *Tales of Mean Streets*. London: Methuen, 1894. £400

FIRST EDITION OF MORRISON'S FIRST BOOK, LEONARD WHIBLEY'S COPY. Whibley (1863–1941), was involved with Methuen during its formative period, and was evidently the editor who handled the publication of Morrison's early work. Whibley left

Methuen after *A Child of the Jago*, and later became known primarily as a Classical scholar at King's College, Cambridge. Born and raised in the East End of London, Morrison worked as a freelance journalist in the early 1890s, contributing to Henly's *National Observer*, *Macmillan's Magazine*, and *Tit-Bits*. *Tales of Mean Streets* consist of Morrison's contributions to the *National Observer*; they are 'naturalist' sketches, inspired by the growing influence of Zola and De Maupassant, as well as the contemporary vogue for finding out how 'the other half' lived. At the time, Charles Booth's voluminous social surveys had already begun to be published. Morrison represents, with the early Gissing, the most successful of the practitioners of Naturalism in English, and inaugurated a tradition in English writing that culminates in works like Orwell's *Down and Out in Paris and London* and Jack London's *People of the Abyss*. Leonard Whibley later gave this copy to his King's friend George 'Dadie' Rylands, Shakespearian, director of the Old Vic, and one of the younger members of the Bloomsbury group.

Octavo, pp. 301, [1] imprint, [2] blank, 32 publisher's catalogue, dated Oct. 1894. Original deep-green cloth, spine and upper side lettered and ruled in gilt. Leonard Whibley's signature in black ink at top right of title page, George Rylands's signature in pencil to front free endpaper. Slightly cocked, minor soiling and shelf-wear, light scattered foxing to first and last few leaves. A very good copy.

153.

MORRISON, Grant. *Arkham Asylum*. Illustrated by Dave McKean. New York: DC Comics, 1989.

£125

FIRST EDITION, SIGNED BY THE AUTHOR AND ILLUSTRATOR, of this award winning graphic novel and one of the first graphic novels to be originally issued in hardback. On its release, *Arkham Asylum* was considered a ground-breaking work with Dave McKean's eclectic artwork, a combination of paintings, photographs and line drawing and Grant Morrison's dark, tortured script finally moving the medium forward into adult narratives. This graphic novel takes a controversial look into the dark recesses of Batman's psyche and for this reason is considered, along with Frank Miller's *Batman: Year One*, Alan Moore's *The Dark Knight Returns* and *The Killing Joke* as one of the four most important Batman storylines. *Arkham Asylum* was nominated for three Harvey Awards in 1990, including Best Graphic Album and Best Artist, taking away the Special Award for Excellence in Presentation. McKean has illustrated several comics including *Mr. Punch*, *Signal To Noise*, and his own novel *Cages*. He has illustrated and co-written a children's book, *The Day I Swapped My Dad For Two Goldfish*, and has also illustrated and designed all the covers of *Sandman*. When asked about his work in comics he said: 'We don't have to come up with good books only, we have to change the public's opinion about what the form is. It's almost worse trying to change people's opinions than doing it from scratch. I'm doing a lot of work in multimedia. Nobody knows what that is, but that's fine. Nobody has any preconceptions, but in comics it's a nightmare.'

Octavo, pp. [128]. Original grey patterned cloth, spine lettered in black, upper side with insect design printed in black, black endpapers. Original colour pictorial dust-jacket. Author's and illustrator's signatures to title page in silver ink. A fine copy in a fine dust-jacket.

154.

MOSLEY, Oswald. *The Alternative*. Ramsbury: Mosley Publications, 1947.

£500

FIRST EDITION, DELUXE ISSUE, NUMBER 133 OF 250 COPIES SIGNED BY MOSLEY. Following the publication of *The Alternative*, Mosley re-entered the political arena as leader of the new Union Movement, campaigning under the slogan of 'Europe A Nation' for a future in which a united Europe would prosper by capitalizing on its natural resources, taking what it lacked from countries in the third world. These policies conflicted severely with the post-war Labour government, who sought to deconstruct Britain's colonial strongholds. Still upholding his stringent anti-semitism and fierce nationalism, Mosley's Union carried far less weight than its predecessor and was largely ignored and shunned by the post-holocaust generation. Mosley, however, remains a fascinating figure: the BBC *Panorama* programme devoted to him in 1965, 'My Life', was watched by 8.5 million people.

Octavo, pp. [4], 320. Original navy cloth, spine lettered in gold. Mosley's signature in blue ink to front free endpaper. Toning to endpapers. A near fine copy.

155.

MULAS, Ugo. *New York: The New Art Scene*. Photographs by Ugo Mulas. Text by Alan Solomon. New York: Holt, Rinehart and Winston, [1967].

£375

FIRST EDITION. Mulas was already clearly established on the Italian art and design scenes before he began this project, which evolved over three long visits to New York in the years following the 1964 Venice Biennale. Mulas infiltrated the New York scene almost effortlessly, and recorded it at one of its most vivid peaks, despite the fact that he spoke very little English. Alan Solomon, the former curator of the American Pavilion, called Mulas 'the most invisible living photographer'.

Quarto, pp. 342. Original beige cloth, spine lettered in black, photographic endpapers. Original photographic dust-jacket lettered in white and orange. Dust-jacket rubbed at extremities, small chips at spine caps, short tears to edges, light spotting to spine. A fine copy in a very good plus dust-jacket. Roth, *The Book of 101 Books*, pp. 186-7.

156.

NABOKOV, Vladimir. *Lolita*. London: Weidenfeld and Nicolson, 1959.

£250

FIRST UK EDITION of one of the most notorious and influential novels of the 20th century. Denounced as 'filth' and 'sheer unrestrained pornography' when it was published, Nabokov fiercely defended *Lolita*, classifying his portrayal of Humbert's lust for the 'nymphette' twelve year old as pure comedy rather than erotic titillation. Despite its infamy, *Lolita* remains one of the most beautifully written and enduring love stories of our time, and is the finest example of Nabokov's incisive vision of American suburban life and his utter denial of social limitations.

Octavo, pp. 319, [1] blank. Original black cloth, spine lettered in silver, top edge dyed red. Original dust-jacket printed in brown and black. Very faint foxing to page extremities not affecting text block, dust-jacket shows light and general wear to extremities. A near fine copy in a near fine dust-jacket.

157. *So hip they couldn't spell 'Guevara'*

NEVILLE, Richard, ed. London Oz 1. London: Oz Publications Ink Limited, 1967.

£375

FIRST EDITION OF THE FIRST ISSUE of the most influential magazine of the British counter-culture. Oz was the focal point of numerous confrontations with conservative groups over a range of issues including the Vietnam War, drugs, the generation gap, censorship, sexuality and gender politics, and it was instrumental in bringing wider attention to many of these concerns. Above all, it focused public attention on the issue of free speech in a democratic society, and on how far short of the ideal English society actually was at that time. Oz, and the eventual trial of the notorious 'schoolkids issue', inspired a vast array of responses, including among many others David Hockney's drawings, Caroline Coon's paintings, and John Lennon and Yoko Ono's *God Save Oz*.

Quarto, pp. 24. Original illustrated wrappers, printed in black and red. Light shelf-wear to wrappers. A very good plus copy.

158.

NOON, Jeff. *Vurt*. Littleborough, Manchester: Ringpull Press, 1993.

£200

FIRST EDITION, FIRST ISSUE, OF THE AUTHOR'S AWARD WINNING FIRST NOVEL, BOLDLY SIGNED WITH AN ORIGINAL DRAWING OF A FEATHER. *Vurt* received high critical acclaim on its publication and was quickly awarded the Arthur C. Clarke Award. Later, Noon was awarded the W. Campbell Award for best new writer, 1993–94. The *Independent on Sunday* reviewed Noon and likened him to 'Ed McBain on Acid', while the *Mail on Sunday* described Noon as 'Philip K. Dick for the Nineties'. *Vurt* was inspired by *The Torture Garden*, Octave Mirbeau's anti-authoritarian novel of 1899, which Noon felt had tremendous relevance to modern times. Noon described the book's convoluted birth: 'I came up with the idea that the Torture Garden in my novel could be represented by a virtual world. The only trouble being that the book doesn't really have a narrative as such, more a series of images. So I added this story to it, about a man losing his sister to this virtual Torture Garden, and going into the world to rescue her. I wrote about half of this play, when the director got a chance to work in Hong Kong, which he took. So I was left with half a play. A few weeks later, another person at the shop decided to set up a small publishing house called Ringpull Press. He liked my plays, and asked me to have a go at writing a novel. I said I would, and started writing *Vurt*. And quite naturally, I took the basic plot I'd added to the Torture garden as my starting point. It grew organically from that seed.'

Octavo, pp. 378. Original colour pictorial wrappers. Author's signature and drawing in black felt tipped pen to title page. A fine copy.

159.

O'BRIAN, Patrick. *Master and Commander*. London: Collins, 1970.

£2500

SIGNED COPY OF THE PREFERRED FIRST UK EDITION OF THE FIRST VOLUME IN THE AUBREY—MATURIN SERIES, which *The New York Times* called 'the best historical novels ever written'. Published when O'Brian was 54, *Master and Commander* describes the first meeting of the two central characters, Aubrey and Maturin, in Minorca in 1800. O'Brian often disparaged himself in the face of glowing praise, saying that he followed the 'most doggedly recorded actions' to create his novels, and believed that he would 'soon have originality thrust upon him' because he was running short of historical facts. This is an attractive copy of an uncommon book signed.

Octavo, pp. 350, [2] blank. Original blue cloth, spine lettered in gold. Original colour pictorial dust-jacket, by Dell'Orco. Author's signature in black ink to title-page. A touch of very faint spotting to front free endpaper and first few leaves, light shelf-wear to dust-jacket. A near fine copy in a near fine dust-jacket.

160.

O'BRIEN, Tim. *If I Die In A Combat Zone. Box Me Up And Ship Me Home*. [New York:] Delacorte Press/Seymour Lawrence, 1973.

£1400

FIRST EDITION OF THE AUTHOR'S FIRST BOOK, an important 20th-century work, detailing a foot soldier's experiences in Vietnam, and vividly portraying some of this conflict's worst aspects. O'Brien served in Vietnam, until he was wounded and honourably discharged in 1970. O'Brien then joined the ranks of the *Washington Post*, for which he produced many of the journalistic pieces collected in *If I Die In A Combat Zone*.

Octavo, pp. [viii], 199, [1] blank. Original green papered boards, khaki cloth backstrip, helmet blocked in blind to upper side, spine lettered in black, green endpapers. Original colour pictorial dust-jacket by Wendell Minor, author's photograph by Susan Futterman to rear panel. Faint fading to binding edges, as often, price-clipped dust-jacket with a shallow crease to bottom edge of rear panel. Still a fine copy in a very nearly fine dust-jacket.

161.

O'CONNOR, Robert. *Buffalo Soldiers: A Novel*. New York: Alfred A. Knopf, 1993. £125

FIRST EDITION, SIGNED COPY, of the author's darkly comic story of an American battalion stationed in Germany during peacetime; 'where the only gestures toward the notion of war are infrequent target practice, forced marches, and mock battles via laser tag'. Basis for the cult movie produced by Rainer Grube and starring Joaquin Phoenix.

Octavo, pp. [10], 326. Original blue paper covered boards, light brown cloth backstrip, spine and upper side lettered in gold. Original colour photographic dust-jacket designed by Drenttel Doyle Partners, colour photograph by Amy Guip to front panel, author's black and white photograph by Donna Marsh O'Conner to rear flap. One shallow mark across fore edge, very slight rubbing to front panel, small red mark to top edge. Author's signature in black felt tipped pen to title page. A very nearly fine copy in a very nearly fine dust-jacket.

162.

PALAHNIUK, Chuck. *Fight Club*. New York: W. W. Norton & Company, 1996. £180

FIRST EDITION, INSCRIBED BY THE AUTHOR: 'I'm the white Knuckles of Jake! [signed] Chuck Palahniuk'. *Fight Club* is the author's first novel and the basis for the cult film directed by David Fincher.

Octavo, pp. 208. Original black paper covered boards, burgundy cloth backstrip lettered and ruled in silver. Original colour photographic dust-jacket designed by Michael Ian Kaye, black and white photograph of author by Melissa Hayden to rear flap. Very slight rubbing to lettering on spine. Author's inscription in black felt tipped pen to title page. A very nearly fine copy in a fine dust-jacket.

163.

PARR, Martin, & Robert Chesshyre. *The Cost of Living*. Manchester: Cornerhouse, 1989. £110

FIRST EDITION, SIGNED COPY, of Parr's visual essay on what he calls 'the comfortable classes' – middle classes swelled up over the course of ten years of Thatcherism by newly affluent folk adopting a lifestyle once the preserve of a narrow band of English society.

Oblong quarto, pp. [80]. Original photographically illustrated wrappers. Parr's signature, dated 2003, in black ink to the half-title. A fine copy.

164.

PARR, Martin. *Bored Couples*. Paris: Galerie du Jour Agnes B., 1993. £300

FIRST EDITION, SIGNED BY THE PHOTOGRAPHER. This collection, on first reading, is an exploration of the thesis that in many modern relationships partners are mostly bored with each other. On this level it appears slightly mean-spirited; but in many of these images it is actually quite difficult to establish the exact relationship between the subjects, whether they are married, or siblings, or just friends. Furthermore Parr has included a picture of himself looking bored in a café. Boredom has been a theme of particular interest to Parr, and this collection is best seen as a study in contrast between the inevitability of boredom and the manufactured enthusiasm of consumer society.

Oblong quarto, pp. [32]. Original illustrated wrappers. Parr's signature in black ink to first leaf. A fine copy.

165.

PERESS, Gilles. *Telex Iran*. New York: Aperture, 1983. £500

FIRST EDITION of the work that Cornell Capa called 'a book of brilliant visual nervousness between covers'. Peress, a freelance photographer based in Paris and New York and a member of Magnum, went to Teheran in 1979 to observe the situation there during the Iranian hostage crisis. These photographs were taken during a five-week period from December 1979 to January 1980 and were first displayed as a ten-page pull out in the *New York Times* before he compiled them for this edition by Aperture. The telex messages that link the photos together give an illustration of life as a photojournalist as well as a comprehensive account of Iran on the edge of revolution. With *Telex Iran*, Peress intended to 'shoot the intersection between the internal and external world, to understand that the closest point to objectivity is the acceptance of subjectivity, to walk the thin line between dreams and events' (Roth 101).

Quarto, pp. 101. Original black and white photographic wrappers, spine lettered in green, photographic endpapers. Negligible light rubbing to spine caps and corners. A fine copy. Roth, *The Book of 101 Books*, pp. 246.

166.

PERRY, Charles. *Portrait of a Young Man Drowning*. New York: Simon and Schuster, 1962. £200

FIRST EDITION OF THE AUTHOR'S FIRST AND ONLY PUBLISHED NOVEL. The story of an Irish-American man drawn into Brooklyn's underworld, while battling both schizophrenia and his overbearing mother, *Portrait of a Young Man Drowning* is often compared with Jim Thompson's *The Killer Inside Me* for its treatment of compulsion and murder. Perry, an African-American author, was concerned that his message would be diluted by racial issues, and deliberately made his main characters Irish-American. Opening as a pastiche of Joyce's *Portrait of the Artist as a Young Man*, Perry's novel draws heavily on first hand research into gangsters and juvenile delinquents in his own Brooklyn neighbourhood. Shortly after publication Perry began work on 'I wake up screaming' a semi-autobiographical account of the horrific murder of his 11-year-old

son. Perry died of cancer in 1969 at the age of forty-five before seeing through the project; the unfinished manuscript is believed to have been lost in a flood. A beautiful copy of an unsung book, rarely found in this condition.

Octavo, pp. [10], 307, [3] blank. Original orange cloth, spine lettered and blocked in black, author's name stamped in black to upper side, top edge dyed black, original blue endpapers. Original dust-jacket printed in orange, blue, red and black, designed by Paul Bacon. A fine copy in a fine and bright dust-jacket.

167.

PETERSEN, Anders. *Cafe Lehmitz*. Munich: Schimer/Mosel, 1978. £425

FIRST EDITION, SIGNED COPY OF PETERSEN'S RARE FIRST BOOK, an excellent collection of scenes from Hamburg's Cafe Lehmitz and portraits of its motley crew of regulars. Petersen's warm, candid images avoid the exploitative, compassionate gaze of conventional social reportage and instead radiate the intimacy of this small world within a world. Petersen, as a teen, would break into Christer Strömholm's studio at night to process his work. Strömholm eventually ambushed him, looked at his photographs, and immediately took him on as an assistant.

Square octavo, pp. 18, [2] blank, 90 reproductions. Original wraps. Original white photographically illustrated dust-jacket, pasted down to wraps at spine, as issued. Petersen's signature in black ink to title-page. A fine copy in a fine dust-jacket.

168.

PHELAN, Jim. *The Big House*. London: The Cresset Press, 1943. £200

FIRST EDITION, INSCRIBED BY THE AUTHOR TO PLAYWRIGHT SYDNEY BOX: 'For Sydney Box – just to recall the date [signed] Jim Phelan February 1943. Exoriari aliquis nostris ex ossibus actor? [Deep down are any of us fooled by the actor?]' Phelan lived as an itinerant, and worked as a journalist and actor and wrote a number of novels, including this jail narrative, on a range of primarily outsider themes.

Octavo, pp. [8], 168. Original beige cloth, spine lettered in red. Original pictorial dust-jacket printed in black and grey. Author's inscription in black ink to front free endpaper. A few tape marks to endpapers, dust-jacket with some slight wear to extremities and toning to flaps, short closed tear to rear panel with some even soiling. A very good plus copy in a very good plus dust-jacket.

169.

PICASSO, Pablo. *Exposition Picasso. Documentation reunie par Charles Vrancken. Galeries Georges Petit, 16 Juin–30 Juillet, 1932*. £800

RARE EXHIBITION CATALOGUE OF THE FIRST RETROSPECTIVE OF PICASSO'S WORK, held in 1932 at the Galeries George Petit, as a result of which Picasso's reputation and fame soared. Tériade interviewed Picasso for *L'Intransigeant* ahead of the show, at which time Picasso remarked: 'One's work is sort of a diary. When the painter, on the occasion of an exhibition, sees some of his old canvases again, they seem like prodigal children – but they've come home wearing a shirt of gold. Pictures are made the way the prince gets children; with the shepherdess. One never paints the Parthenon's portrait'. Laid into this catalogue are two perfectly-produced small abstract paintings, with another drawing in ink to the rear endpaper, plus some annotations to the text throughout.

Quarto, pp. [80]. Original stiff paper wrappers. Original red dust-jacket printed in white and black. Two original gouache paintings laid in. Spine of dust-jacket a little rubbed and sunned. A fine copy in a near fine dust-jacket.

170.

(POP ART.) *Amerikansk pop-konst. 106 former av karlek och forvivlan*. Stockholm: Moderna Museet, 29 februari–12 april 1964. £120

FIRST EDITION of the catalogue of this important Pop exhibition held in Stockholm in 1964, featuring the work of Jim Dine, Roy Lichtenstein, Claes Oldenburg, James Rosenquist, George Segal, Andy Warhol, and Tom Wesselman.

Small quarto. Original pictorial card wrappers. Rear wrapper slightly toned. A near fine copy.

171.

PREVERT, Jacques. *Paroles*. Paris: Editions du Point du Jour, 1945. £250

FIRST EDITION, ONE OF 324 COPIES. The publication of *Paroles* was a genuine literary event which made Prevert famous overnight; *Paroles* was read by everyone from the Deux Maggots crowd to the man in the street. Prevert belonged to that happy breed of poet that was recognized in his own lifetime – not only read, but sung and recited. His unique voice and visual style endeared him to artists and photographers with whom he inevitably associated: Doisneau, Tanguy, Miro, Picasso, Ernst, Magritte, and Brassai, who designed the cover of *Paroles*. This copy has a few sheets of Prevert poems laid in, typed by an unknown hand.

Octavo, pp. 226. Original white paper wrappers. Original stiff paper dust-jacket printed in black, and red. Pages evenly toned, wrappers creased, small chip to foot of dust-jacket spine. A near fine copy in a near fine dust-jacket. *En français dans le texte* 388.

172.

PULLMAN, Philip. *Galatea*. London: Victor Gollancz, 1978.

£175

FIRST EDITION of Pullman's second novel. *Galatea*, a novel for young adults, is a magical fable centred around money, sex and power. It was not initially a commercial success, and quickly went out of print. In an interview in 2000, Pullman said that '*Galatea* is a book which I remain fond of. Each time I go over [to the United States] and I'm signing the books which are currently in print, someone comes along with a second-hand copy of *Galatea* and asks me to sign that. I hope it'll come back into print.' *Galatea* was preceded by Pullman's first novel *The Haunted Storm*, which he later disowned and hardly ever refers to.

Octavo, pp. 288. Original dark green cloth, spine lettered in gold. Original colour illustrated dust-jacket by Linda Garland. A few spots of foxing to fore edge, spine of dust-jacket slightly sunned. A near fine copy in a near fine dust-jacket.

173.

(RACKHAM, Arthur.) DICKENS, Charles. *A Christmas Carol*. Illustrated by Arthur Rackham. London: Heinemann, 1915.

£500

FIRST RACKHAM EDITION, and the first of only two Dickens titles illustrated by Rackham. *A Christmas Carol* is the best loved and most read of all of Dickens's books.

Octavo, pp. xii, 148; 1 colour frontispiece. Original purple cloth, spine and upper side lettered and blocked in gold, top edge dyed grey, pictorial endpapers. Extremities very faintly rubbed. A near fine copy.

174.

(RACKHAM, Arthur.) EVANS, C. S. *The Sleeping Beauty*. London: William Heinemann, 1920. £350

FIRST RACKHAM EDITION, in a nice copy of the dust-jacket. The story of *Sleeping Beauty* first appeared in print in the earliest published book of folk tales, Perrault's 16th-century collection, and remains to this day one of the best known fairy tales.

Quarto, pp. 112. Original colour pictorial boards, red cloth backstrip lettered in black. Original red paper dust-jacket printed in black. Spine of jacket slightly sunned, , small bale to spine peeling slightly, one short closed tear to front panel. A fine copy in a near fine dust-jacket.

175.

RAMSEY, Alf. *Talking Football*. London: Stanley Paul and Co, Ltd, 1952.

£400

FIRST EDITION, SIGNED BY RAMSEY: 'Best Wishes, Alf Ramsey'. No understanding of the triumphalist zeitgeist of England in the 'Swinging 60s' would be complete without an insight into the mind of the man who masterminded the country's greatest ever sporting triumph. *Talking Football* dates from his playing days, when he was still learning his trade as a watchful full-back under Arthur Rowe at Tottenham and Walter Winterbottom for England. Humiliation at the hands of the Hungarians lay a year off: after that, managerial rehabilitation at Ipswich and eternal glory in 1966.

Octavo, pp. 114; black and white photographic frontispiece. Original red cloth, spine lettered in black. Original black and white photographic dust-jacket printed in red. Author's signature in blue ink to front free endpaper. Dust-jacket creased at edges, with a few large chips to rear panel and edges, spine rubbed. A fine copy in a very good dust-jacket.

176.

RHINEHART, Luke. *The Dice Man*. New York: William Morrow and Company Inc., 1971.

£95

FIRST EDITION OF THE AUTHOR'S FIRST BOOK, one of the most fashionable novels of the early 1970s. *The Dice Man* is narrated by its eponymous protagonist, Dr. Luke Rhinehart, a jaded psychiatrist who decides to step outside morality, do away with free will and 'let the dice decide'. Rhinehart's book is a sustained development of the 'acte gratuit' theme, first defined by André Gide in his *L'Immoraliste* (1902). Luke Rhinehart is the pseudonym of George Cockcroft.

Octavo, pp. xiv, 306. Original black paper boards, white cloth backstrip lettered in black and red, red endpapers. Original white dust-jacket designed by Lawrence Ratzkin printed in black and red. A few spots of soiling to fore edge. A near fine copy in a fine dust-jacket.

177.

RICHARDSON, Terry. *Hysteric Glamour*. [Tokyo: Hysteric Glamour, 1986.]

£225

FIRST EDITION OF THE FASHION PHOTOGRAPHER'S UNCOMMON FIRST BOOK. Richardson's photography is famed for its strong sexual punch, and both his critics and fans have made comparisons with Helmut Newton. On his own work Richardson declares: 'you can't give your photograph soul with technique. I want my photos to be fresh and urgent. A good photograph should be a call to arms. It should say, "Fucking now. The time is ripe. Come on."'

Quarto, [151] full page photographic reproductions, [1] blank. Original black paper boards, spine lettered in red. Original photographic dust-jacket. A fine copy in a fine dust-jacket.

178.

RIEFENSTAHL, Leni. *Schönheit im Olympischen Kampf*. Berlin: Deutscher Verlag, [1937]. £900

FIRST EDITION, IN THE RARE SLIPCASE, of Riefenstahl's monument to the 1936 Olympics. Berlin had been announced as the location for the Olympics in 1931, two years before the National Socialists seized power. This appointment was a burdensome inheritance for the ideologues of the Nazi party, who rejected the internationalism of the Olympic movement. However, the National Socialist bureaucracy ultimately hosted the Games on a lavish scale, wanting to show the new Germany as a decent and friendly nation. Riefenstahl was engaged to make a film documenting the games, which finally appeared two years after this book. Despite the controversy, the extent to which *Schönheit* is ideologically tainted is not so obvious. Riefenstahl's interest is generally more visual than documentary, striking compositions outnumber results, and the emphasis is on the grace, strength and poise of individual athletes. Roth 101.

Quarto, pp. [284]. Original brick red cloth, upper side lettered and blocked in gold, spine lettered and ruled in gold. Original photographic dust-jacket printed in black and brick-red. A faint scatter of foxing to fore-edge, dust-jacket with small chips at corners and short closed tears at spine caps, light soiling to rear panel, slipcase heavily worn, weak at folds and wanting flap. A near fine copy in a bright very good plus dust-jacket, in a good slipcase. Roth, *The Book of 101 Books*, pp. 96–97.

179.

ROBERT-HOUDIN, [Jean-Eugene]. *Memoirs of Robert-Houdin*. London: Chapman and Hall, 1859. £2800

FIRST EDITION. A remarkably fresh copy in the original cloth of Robert-Houdin's memoirs. Harry Houdini's namesake, now deemed the father of modern magic, was born into a family of clock-makers in Paris. Robert-Houdin became a part of Houdini's closed network, making friends with many professional and amateur tricksters. Of particular influence were Comte, a favourite of the King of France, and Philippe, whose magic tricks using electricity were to make a deep impression on Robert-Houdin. Harry Houdini, once a devotee of Robert-Houdin, famously made an about-turn in his opinion of his idol. His scathing attack entitled *The Unmasking of Robert-Houdin* denounced the magician's practices and integrity, accusing him of being a 'supreme egotist' and of exaggerating his exploits – accusations that were often thrown at Houdini himself.

2 vols., octavo, pp. xiv, 293; iv, 270, [16] ads. Original dark blue textured cloth, spine lettered in gold, pale yellow endpapers. Robert S. Doyne's bookplate to front pastedowns of both volumes. Small ink mark to front free endpaper of volume one, trace of foxing to edges. An excellent set.

180.

(ROYAL COLLEGE OF ART.) Ark. Nos. 1–17. *The Journal of the Royal College of Art*. London: RCA, 1950–1956. £500

A COMPLETE RUN IN FINE CONDITION OF THE FIRST SEVENTEEN VOLUMES OF *ARK*. Alex Seago of Richmond University has argued that the post-war art schools, and in particular cultural change at the Royal College of Art, provided a vital crucible for the development of a particularly English cultural sensibility, and that ultimately this is at the root of postmodern culture in Britain. The students' attacks on the neo-Victorian, neo-romantic, and highly decorative tastes of some RCA tutors took several forms, eventually resulting in the Pop Art generation.

17 vols., oblong octavo. Original colour paper wrappers. A fine set.

181.

RUSCHA, Ed. *Colored People*. Ed Ruscha, 1972. £450

FIRST EDITION, SIGNED by Ruscha.

Small quarto. Original yellow wrappers printed in black. Author's signature in blue ink to title page. A near fine copy.

182.

RUSHDIE, Salman. *Midnight's Children*. New York: Alfred A. Knopf, 1981. £200

FIRST EDITION of the most important title in Post-Colonial Indian Literature. Awarded the 'Booker of Bookers' accolade in 1993, *Midnight's Children* effected a major shift in the perception of contemporary Indian literature, and paved the way for numerous successful Indian authors. The book was awarded its Booker in 1981, the year of the prize's first television broadcast. This precedes the UK edition by a few weeks.

Octavo, pp. 446, [2]. Original grey papered boards, burgundy cloth backstrip lettered in silver, author's initials blocked in silver to upper side. Original colour dust-jacket by Paul Bacon, author's photograph by Tara Heinemann to rear panel. Board edges very faintly sunned, small stain to upper fore-corner of lower board and endpaper, light tanning to front endpapers, dust-jacket spine and top edge of front panel lightly, evenly sunned, light shelf-wear to spine caps with one short closed tear. Light tanning to rear panel of dust-jacket, small sticker to rear panel. A very good plus copy in a very good plus dust-jacket.

183. *Explicitly camp and gratuitous*

SAMARAS, Lucas. *Samaras Album*. New York: Whitney Museum of American Art and Pace Editions Inc., 1971. £250

FIRST EDITION of Samaras's 'Autopolaroids' – an album of his various private personas as he himself perceived them. Upholding a sort of schizophrenic quality, these images are the result of Samaras being, in his own words, 'my own Peeping Tom. I formulated myself, I mated with myself, and I gave birth to myself. And my real self was the produce – the Polaroids'. The pictures were begun in 1969, but they were only made public in 1970 in a magazine called *Art in America*, as Samaras's own art dealers were said to be 'mortified' by the explicitly camp and gratuitous nature of the images. Roth 101.

Quarto, pp. 104. Original illustrated boards, upper side with title blocked in white. Spine slightly loose. A near fine copy. Roth, *The Book of 101 Books*, pp. 212–213.

184.

SCHMIDT, Michael. *Waffenruhe [Ceasefire]*. Berlin: Dirk Nischen, 1987. £300

FIRST EDITION. Schmidt's uncommon book fits in the tradition of German art of the 1980s reacting to the obstruction in social momentum caused by the Berlin Wall. Many artists responded to this sense of days robbed of significance by making pictures of architecture and landscape expunged of everyday motifs. Schmidt, however, went the other way and focused on the least significant detail, showing Berlin on very average days from unprivileged viewpoints.

Quarto, pp. [80]; complete with gatefold. Original photographically illustrated wrappers. Negligible shelf-wear. A fine copy.

185.

SELBY, Hubert, Jr. *Last Exit to Brooklyn*. New York: Grove Press, 1964. £150

FIRST EDITION OF THE AUTHOR'S FIRST BOOK, and an important milestone in contemporary American fiction; a gritty, violent book that established a new fictional standard in modern realism. *Last Exit* earned the dubious distinction of having been prosecuted for obscenity in Britain, joining Hall, Joyce, Lawrence, and Miller in the notoriety Hall of Fame.

Octavo, pp. 304. Original red papered boards, black cloth backstrip lettered in red. Original white dust-jacket printed in yellow, red, and black, author's photograph to rear panel. Small scrape to dust-jacket spine. A fine copy in a very nearly fine dust-jacket.

186.

SHELLEY, Percy Bysshe. *Essays, Letters from Abroad, Translations and Fragments ...* Edited by Mrs Shelley. London: Edward Moxon, 1840. £225

FIRST EDITION. Published posthumously by Mary Shelley, this miscellany includes the first publication of some important texts; his translations of two Plato dialogues, his anti-death penalty essay 'On the Punishment of Death', together with 'In Defence of Poetry', one of the two crucial manifestos of the English Romantic movement.

2 vols, large 12mo (195 × 120mm.), pp. [xxxii], 319; [viii], 360. Half-titles in each volume. Original blindstamped brown cloth, fore-edges uncut. Minor expert repairs to top and bottom of spine, armorial bookplates of George Goyder. An excellent copy. Wise, p. 73; Granniss 82; Knight & Vaughan 1990.559; White James & Cameron pp. 35–37.

187.

SHELLEY, Jane, *Lady*. *Shelley Memorials: from authentic sources... To which is added an essay on Christianity by Percy Bysshe Shelley: now first printed...* London: Smith, Elder and Co., 1859. £400

PRESENTATION COPY from the author, the poet's daughter-in-law, of the second edition. This work represents Lady Shelley's attempt, helped anonymously by Richard Garnett, to correct what she saw as the errors of Medwin's *Memoir*, and contains the first appearance of Shelley's *An Essay on Christianity* and the first generally available printing of his rare *Letter to Lord Ellenborough* (1812), previously known only by one copy. This second edition, published in October 1859, followed on swiftly from the first, published in June of the same year.

Octavo, pp. x, [2], 290, [2]. Engraved frontispiece of Percy Bysshe Shelley, half title and errata page. Late 19th-century half vellum with red boards, gilt tooling to spine, gilt red morocco label, red edges, red endpapers. Very occasional light spotting, light rubbing to sides, vellum a little soiled. Ink inscription 'The Countess of Malmesbury from J. Shelley'. A very good, crisp and clean copy. Cf. Wise, p. 119; Dunbar 683.

188.

SHELLEY, Percy Bysshe. *The poetical works ... including various additional pieces from MS and other sources. The text carefully revised with notes and a Memoir by William Michael Rossetti*. London: E. Moxon, son, & Co., 1870. £400

FIRST EDITION OF WILLIAM ROSSETTI'S EDITION, WITH AN AUTOGRAPH LETTER FROM ROSSETTI. William, brother of Christina and Dante Gabriel Rossetti, remained true to his family's artistic tradition, although in a more intellectual vein. During his diverse artistic

career Rossetti involved himself in numerous literary projects, from contributing articles on art to the *Encyclopaedia Britannica* and editing Edward Moxon's series of popular poets, to publishing his own blank-verse translation of Dante's *Inferno* (1865).

2 vols., octavo; vol. I with engraved portrait frontispiece of Shelley with tissue paper guard, vol. II with MS. facsimile frontispiece. Uncut in original publisher's green cloth, publisher's device stamped in blind to sides, spines ruled in gilt, gilt lettering. Vol. I newspaper cutting 'D. News Aug 25th 1879' pasted to verso of front free endpaper, newspaper cutting 'August 1881' pasted to verso of half-title very light spotting, vol. I half-title detached, light wear to extremities, hinges split but firm. Rossetti's autograph letter tipped to half-title. A very good copy. Wise, p. 89.

189.

SHEPARD, Sam, & Wim Wenders. Paris, Texas. [Los Angeles:] September 21, 1983. £500

ORIGINAL SHOOTING SCRIPT for Wim Wender's most well know, critically acclaimed, and successful movie, winning a number of international prizes including the Cannes Palme d'Or for best film in 1984. With the screenplay written by acclaimed playwright Sam Shepard, this unusual road movie is the story of a rich sprawling land in which people like the protagonists, played by Harry Dean Stanton and Nastassja Kinski, cannot put down roots and can get desperately lost in their private hell.

Quarto, pp. 188. Original white xeroxed sheets bound with metal clips. Light wear, one or two corners dog-eared. A near fine copy.

190.

SMITH, Jack. The Beautiful Book. Paris: Deadlanguage Press, 1962. £8000

FIRST EDITION, ONE OF ONLY 200 COPIES of Smith's rare and ephemeral self-publication, though it is accepted that the actual number of copies is likely to be far lower, given the very ad-hoc nature of the production. *The Beautiful Book* is the only collection of Jack Smith's photographs published during his lifetime. These were produced mainly during the course of extended shooting sessions in Smith's Lower East Side apartment. Most date from the winter of 1962, although a few are earlier – including the final image, a portrait of the artist on the steps beneath the Brooklyn Bridge taken by filmmaker Ken Jacobs. Nearly half the photographs are of the artist Marian Zazeela who designed the book's silk-screened cover. Smith and his associates assembled the book during the late spring and early summer of 1962, before shooting began on his best known film, *Flaming Creatures*. Film-maker Ron Rice recalls: 'we studied these photographs with a keen eye discovering new & more beautiful images hidden in every dissolve & curve of the draperies & silks which ran through these masterpieces like some long lost mysterious fume from byzantium.'

Square octavo, pp. [20] comprising 19 tipped-in black-and-white contact photographs, each approximately 5.5cm sq., on otherwise blank pages. Original printed wrappers. Light wear to corners, some prints discoloured, as always. A near fine copy.

191.

STEELE-PERKINS, Chris, & Richard Smith. The Teds. [London:] Travelling Light/EXIT [1979]. £375

FIRST EDITION, INSCRIBED BY STEELE-PERKINS AND SIGNED BY RICHARD SMITH. This classic piece of British documentary photography spans some three decades. Steele-Perkins's work has been published and exhibited world-wide and he has won several major awards, including the Tom Hopkinson Prize, the Oscar Barnack Prize and the Robert Capa Gold Medal.

Quarto. Original wrappers with black and white photograph to front panel by Steele-Perkins. Light wear to extremities. Richard Smith's signature to front blank in black felt-tipped pen, Chris Steele-Perkins's signature and inscription to front blank in black felt-tipped pen. A very nearly fine copy.

192.

STERNFELD, Joel. American Prospects. New York: Times Books, 1987. £375

FIRST EDITION OF THE PHOTOGRAPHER'S FIRST BOOK, an innovative study of American social class through landscape. This collection brings 'a new respect for color photography and a deeper understanding of American complexity' (Roth). Sternfeld's style closely relates to that of Robert Frank, Robert Adams, and Lee Friedlander and their respective collections zeroing-in on the essence of America. Andy Grundberg notes in his introduction to *American Prospects* that what makes this collection more than just 'a sad poem' is its unique sense of comedy and how this captures the contradictory elements that unite to form American culture. 'Sternfeld's photographs can be funny, in a way that photographs seldom are. Perhaps it is a humor born of despair, a Catch-22 sense of the absurd, but nevertheless it serves to entice the eye to engage the images' complex meanings.'

Quarto, pp. 128. Original grey cloth, spine lettered in silver, upper side with title blocked in blind, grey endpapers. Original colour photographic dust-jacket. A fine copy in a fine dust-jacket. Roth, *The Book of 101 Books*, pp. 260-261.

193.

STOCK, Dennis. Texte de Michel-Claude Jalard. Plaisir du Jazz. Lausanne: Editions Clairefontaine, 1959. £175

FIRST EDITION of this excellent collection of portraits of the great jazz musicians of the time, including Miles Davis, Erroll Garner, John Lewis, Dizzy Gillespie and George Shearing. In his introduction Stock observes that 'jazz musicians are by

nature suspicious. They have a right to be. They know that the public doesn't consider them to be human. That is why I recognize the manner in which these men and women responded to the intrusion of the camera. Their reaction was first unease at being recognized, then curiosity, then finally amiability.'

Quarto, pp. 154. Original black and white photographic paper boards, black endpapers. Touch of wear to spine. A near fine copy.

194.

STOTZ, Gustav, & others, eds. *Film und Foto*. Stuttgart: Film und Foto, 1929. £1400

FIRST EDITION of the catalogue for the enormously influential international exhibition organised by the German Werkbund, held in Stuttgart between April and July 1929. The exhibition, curated by Stotz with the assistance of Jan Tschichold and others, later travelled to Zurich, Berlin, Vienna, Danzig, Agram, Tokyo, and Osaka. *Film und Foto* had enormous repercussions, both in terms of attendance figures and in the attention it received from the media, giving rise to a plethora of photo exhibitions in the following years. *Film und Foto* was the basis for Franz Roh and Tschichold's *Fotoauge* – the most celebrated anthology of the new generation of photography. The national sections of the exhibition were the responsibility of recognized specialists: Stotz and Moholy-Nagy took charge of Germany; Weston and Steichen the United States, Piet Zwart Holland, and El Lissitzky the Soviet Union. Additionally, there was a history section made up from the Erich Stenger collection, and another section dedicated to the cinema, under the direction of Hans Richter.

Octavo, pp. 99; complete with the 5 card leaves and the 4 leaf pamphlet laid-in. Original illustrated wrappers printed in red. Short crease to lower fore-corner of front wrap, short tear to spine reaching onto front wrap, light soiling, Erich vom Endt's stamp to foot of first ad, ink ownership mark to head of first ad. A very good copy.

195.

STRAND, Paul, & Claude Roy. *La France de Profil*. Lausanne: La Guilde du Livre, 1952. £280

FIRST EDITION. Having left America in 1950 on account of what he felt was its inherent and extreme conservatism, Strand moved to France in search of the ideal French village. This project, in collaboration with the poet Claude Roy, took Strand into hundreds of small towns across France, capturing its landscapes and country folk with both reverence and eccentricity. Roy said of Strand that in embarking on this quest that he was following 'a route musing, capricious, a route unhurried, a route ruminant and dreaming, a route which resembles more the path of school boys than the flight of a bird, a route which has no system other than to capture the maximum of humanity and the most denuded truth'.

Quarto, pp. 128. Original white stiff paper wrappers. Original black and white photographic dust-jacket, spine lettered in white. Original publisher's glassine. Slight tear to glassine at spine head, and negligible rubbing to corners. A fine copy in a very nearly fine dust-jacket. Roth, *The Book of 101 Books*, pp. 136–7.

196.

STYRSKY, Jindrich, & Jindrich Heisler. *Na jehlach techto dni [On the needles of these days]*. [Prague:] Fr. Borovy [1945]. £850

FIRST EDITION THUS, after the elusive clandestine edition of 1941, of this 'meditation on war and resistance ... the book's aura of alienation, repression, and anxiety not only captured the war's home front theatre of the absurd, it anticipated the depth of postwar pessimism ... Hallucinatory in the best Surrealist tradition, Czech poet's Jindrich Heisler's prose text weaves a spell around Styrsky's photos' (Roth 101).

Octavo, pp. 68. Original photographically illustrated wrappers. Light wear to extremities, shallow crease to front wrapper. A very good plus copy. Roth *The Book of 101 Books*, pp. 116–117.

197.

SUDEK, Josef. *Praha Panoramaticka*. Prague: SNKLHU, 1959. £400

FIRST EDITION, in dust-jacket.

Oblong folio. Original beige cloth, spine and upper side printed in black. Original black and white photographic dust jacket. Cloth toned at edges, dust-jacket with some large tears and chipped at edges, evenly toned with some loss to corners. A very good plus copy in a very good dust-jacket.

198.

THOMAS, Dylan. *Deaths and Entrances*. London: J. M. Dent and Sons, 1946. £300

FIRST EDITION of this collection of verse heavily influenced by the Second World War. Thomas characteristically relates the universal to the intensely personal in poems such as 'Lie Still, Sleep Becalmed' which is addressed both to the enormous number of wartime casualties and to his father, suffering from cancer 'with the wound in the throat'. Thomas also examines his own role as a poetic voice during such times, and in 'Ceremony After A Fire Raid' Thomas considers man's relationship with God and the role of religion in a devastated world. *Deaths and Entrances* is Thomas's last collection of poems published in England.

Small square octavo, pp. 68. Original orange cloth, spine lettered in gold. Original orange dust-jacket printed in black. Dust-jacket with slight wear to extremities, spine and rear panel slightly darkened. A fine copy in a very good plus dust-jacket.

199.

THOMPSON, James. *The City of Dreadful Night*. London: Reeves & Turner, 1880. £250

FIRST EDITION IN BOOK FORM, WITH THE ERRATA SLIP INTACT, of Thompson's best known collection of poetry, including the highly acclaimed title poem. Thompson was raised in an orphanage and went on to be an army teacher at Ballincollig, Ireland. His life in London was fairly torturous, and he was plagued by insomnia, anxiety, poverty, melancholy and bouts of alcoholism, all of which are hauntingly portrayed in this collection.

Octavo, pp. [6], errata slip, 184. Original dark green cloth, spine lettered in gold, brown endpapers. Hinges starting, lower board slightly rubbed at bottom edge, corners lightly rubbed. A very good plus or better copy.

200.

TOLKIEN, J. R. R. *The Hobbit*. London: George Allen and Unwin, Ltd., 1937 £35,000

FIRST EDITION OF TOLKIEN'S FIRST NOVEL, in an excellent example of the dust-jacket, which is one of the most difficult to find in collectible condition. *The Hobbit* is the first published tale of Middle Earth and its vast substrata of created mythology. The events of this story are rooted in an extend history of Bilbo Baggins's world, which was later developed in the trilogy *The Lord of the Rings*. Tolkien had been writing stories mainly for the amusement of his children through the 1920s, but it is unclear when he began writing *The Hobbit*; the manuscript gives no date, and Tolkien himself could not remember its precise origins. He does recall that on a summer's day, probably in 1930, he was marking exam papers: 'one of the candidates had mercifully left one of the pages with no writing on it (which is the best thing that can possibly happen to an examiner) and I wrote on it: "In a hole in the ground there lived a hobbit". Names always generate a story in my mind. Eventually I thought I'd better find out what hobbits were like. But that's only the beginning.'

As *The Hobbit* developed into a rich book with which few others in children's literature can compare, Tolkien did not allow it to become overly serious or adult in tone. Tolkien's son Christopher recalls that Tolkien would read it out to them after tea in the evening. The writing progressed fluently and quite quickly until the episode not far from the end where the dragon Smaug is about to die. Tolkien could not resolve the episode to his satisfaction and abandoned the story altogether, though he did narrate an impromptu conclusion for his children's benefit. The story lay abandoned for quite some time until 1936 when a former student of Tolkien's, one of the very few who had been shown the typescript, and who was now engaged by Allen and Unwin told one of her colleagues about the typescript. Tolkien agreed to finish the book and delivered it to Allen & Unwin's office in October 1936. The firm's chairman, Stanley Unwin, believed that the best judges of children's books were children, so he handed *The Hobbit* to Rayner his ten-year-old son. Rayner wrote a one-paragraph report recommending the book and earned himself a shilling.

The Hobbit was published on 21 September 1937. Tolkien was a little nervous of the Oxford reaction, especially as he was holding a fellowship and felt that it would now be 'very hard to make people believe that this is not the major fruits of 'research' 1936-7.' The book received a glowing accolade in *The Times*, from its reviewer C. S. Lewis: 'all who love that kind of children's book which can be read and re-read by adults should take notice that a new star has appeared in this constellation'.

Octavo, pp. 312, including 10 illustrations, and pictorial endpapers, all designed by the author. Original pictorial green cloth illustrated and lettered in blue, top edge dyed pale green. Original colour pictorial dust-jacket designed by the author. Discreet pencilled name to front free endpaper. Light scattered foxing to fore-edge, professional restoration to dust-jacket extremities. A near fine copy in a near fine dust-jacket. Hammond & Anderson A3a; Carpenter, *A Biography*, 233-43.

201.

TROLLOPE, Anthony. *Framley Parsonage*. In three volumes. London: Smith, Elder and Co., 1861. £1250

FIRST EDITION IN BOOK FORM of one of Trollope's greatest books, the fourth of the Barseshire novels. The story was first serialized in the *Cornhill Magazine* from January 1860 to April 1861: Sadleir notes that the type was re-set for book publication but that Millais's illustrations were unchanged, and as they were originally made for the demy octavo page of the *Cornhill*, they are too large for the type-area of the book. Sadleir also notes that '*Framley Parsonage* is an important novel with a reputation. This implies a more than purely Trollopian demand for its first edition and in consequence a high price level.'

3 vols., octavo. Wood-engraved frontispieces and 3 plates. 16 pages adverts at end dated April 1861. Original purple blind-stamped cloth, rebounded with original spines laid down, lettered and decorated in gilt, new endpapers, somewhat soiled, ownership inscriptions deleted on the recto of the frontispieces, a very good copy. Sadleir 11; Tinker 2181; Wolff 6777.

202.

VAN DER ELSKEN, Ed. *Jazz*. Amsterdam: De Bezige Bij, 1959. £400

FIRST EDITION of Van Der Elsen's beautifully designed second book, a collection of photographs taken at concerts in Amsterdam and The Hague. In *Jazz*, Van Der Elsen makes the performance the centrepiece of the image, rather than the performer. The book opens with different sequences of a show spliced with scenes from the audience, and the busy

montages of close ups, wide shots and dark backgrounds capture the spirit of the event. The photos feature such jazz giants as Chet Baker, Gerry Mulligan, Louis Armstrong, Miles Davis and Count Basie.

Square octavo, pp. [10] text, 79 black and white photographic reproductions. Original black and white photographically illustrated laminated boards, black endpapers. Previous owner's signature to title page. Small photograph laid in. First few leaves starting, light rubbing to extremities. A very good plus copy. Roth, *The Book of 101 Books*, pp. 156–157.

203.

VAN MANEN, Bertie. *A hundred summers, a hundred winters*. Utrecht: De Verbeelding, 1994. £70

FIRST EDITION of a collection of portraits taken in Siberia, Georgia, Moldovia and the Ukraine. Van Manen sees herself, the photographer, as someone who is just as apprehensive of the world as the next person, and her interest lies in capturing cultures alien to her own and observing her subjects in a curiously intimate manner, without being intrusive or emotionally over-charged. Van Manen's advice on gaining this kind of insight into people's every day existences is to 'never take a picture of what strikes you at first'.

Oblong octavo, pp. [96]. Original photographically illustrated wrappers. A fine copy.

204.

VERNEUIL, M. P. *Images d'une Femme. Vingt-Quatre Etudes De Nu avec un propos de Jules Romains*. Paris: Editions Denoel et Steele, 1931. £500

FIRST EDITION, NO. 63 OF 1100 COPIES. The French designer Maurice Pillard Verneuil is a little known figure of the Art Nouveau but one of its most intelligent and committed contributors. His estate has only recently come to light and was the subject in 2001 of a major exhibition at the Fondation Neumann near Geneva.

Quarto, pp. 16; 24 monochrome photographic plates. Original black cloth backed red stiff paper folder, white label to front cover printed in black and red, black ribbon ties to fore edge. Folder a little rubbed, ribbon slightly frayed. A fine set in a near fine folder.

205.

VERSACE, Gianni. *Men Without Ties*. New York: Abbeville Press Publishers, [1994] £350

FIRST EDITION. *Men Without Ties* presents the late designer's fashions for men and his kaleidoscopic vision of male beauty, interpreted by top photographers including Avedon, Ritts, and Weber.

Quarto, pp. 272. Original black paper covered boards, spine lettered in silver, publisher's device blocked in silver to foot of spine, original colour photographic and pictorial endpapers. Original colour photographic and pictorial dust-jacket. Light wear to extremities of front and rear panel, light watermarking on pp. 142-172. Author's inscription in red pen to half title. A near fine copy in a fine dust-jacket.

206.

VOSTELL, Wolf, & Dick Higgins. *Fantastic Architecture*. San Francisco: Something Else Press, 1969. £50

FIRST EDITION IN ENGLISH of the work which 'presaged the attack on hide-bound methods and attitudes which a new generation of visionary architectural theorists were to begin mounting in the 1970s'. It includes contributions from, among others, Ben Vautier, Carolee Schneeman, Pol Bury, Joseph Beuys, Stephen Wewerka, Buckminster Fuller, Richard Hamilton, Lawrence Weiner, Jan Dibbets, Dennis Oppenheimer, and Michael Heizer.

Octavo. Original grey cloth, spine and lower side lettered in black. Original photographically illustrated dust-jacket after a Richard Hamilton collage. Closed tear to dust-jacket at top edge of lower panel. A fine copy in a near fine dust-jacket. Frank, *Something Else*, p. 33.

207.

WAPLINGTON, Nick. *Living Room*. London: Cornerhouse Publications, 1991. £200

FIRST EDITION of Waplington's uncommon first monograph, introduced by essays by Richard Avedon and John Berger. Waplington's images of two Nottingham families derive their strength from the fact that they do not judge their subject – their intimacy removes the element of compassion, or emotional exploitation, typical of traditional social reportage.

Oblong quarto, pp. [72]. Original orange paper boards, orange cloth backstrip lettered in silver. Original colour photographic dust-jacket. A fine copy in a fine dust-jacket, in the original publisher's shrink-wrap.

208.

WARE, F. C. *Jimmy Corrigan, or, The Smartest Kid on Earth*. An improvisatory romance, pictographically configured. New York: Pantheon Books, 2000. £100

FIRST EDITION of this ground breaking graphic novel, winner of the 2000 Guardian Award for best first book. Ware also won the Harvey Award for Excellence in Presentation for seven consecutive years. *Jimmy Corrigan* is the tale of a sad, socially

inept man who visits his father after years of estrangement. Ware's innovative design evokes the visual style of classic, early 20th-century American comics, creating an aura of nostalgia and simplicity which enhance the pathos and irony of his deeply layered stories.

Oblong octavo. Original illustrated paper covered boards. Original colour dust-jacket, folded as issued. Small spot of soiling to foot of front free endpaper. A near fine copy in a fine dust-jacket.

209.

WARHOL, Andy. Vintage signed Andy Warhol poster for 'A Picture Show by the Artist'. [No place, publisher, or date.] £2600

FIRST PRINTING, SIGNED, OF THIS RARE, UNRECORDED POSTER. The image reproduces the frontispiece illustration of Warhol's *A Gold Book*, the most beautiful of his pre-pop books. Warhol's signature, though undated, belongs most probably to the 70s, but it may be that the poster relates to a show organised around the publication of *A Gold Book* in 1957 and that Warhol signed the poster post-facto. Two other Warhol events also used the image, but neither connect convincingly with this poster: a 1976 show in Stuttgart *Andy Warhol: Das Zeichnerische Werk*, and the promotion around Reiner Crone's book *Andy Warhol: A Picture Show by the Artist The Early Work*, published in 1986 – all recorded promotional material for these events vary significantly in design and text.

One sheet 580 x 830 mm. Printed in black on gold-foiled paper. Expertly framed in a wide distressed silver-finish flat frame, and anthracite mount. A few short shallow creases. Warhol's signature in black felt-tip to lower right-hand side. A very good example of this fragile poster.

210.

WARHOL, Andy. *Andy Warhol's Index (Book)*. New York: Random House, 1967. £1300

FIRST EDITION, HARDCOVER ISSUE, SEALED IN THE RARE ORIGINAL PRINTED BAG. *Index (Book)*, Warhol's celebrated pop-up book, documents The Factory's social whirl, compiling snap-shots, interviews, art inserts, pop-ups, and a Velvet Underground flexi-disc. Nat Finkelstein, Warhol's collaborator in this production, describes the genesis of the project: 'it came about when I was at a party at The Factory. I was getting it on with this girl on the couch and when I looked up, what I saw was decadence. So I decided I wanted to photograph this aspect of American society, as part of the counter-culture emerging at that time.' The *Index (Book)* is Warhol's first publication to mix photography and text after an earlier series of privately-printed illustrated books. The signed limited issue of this title was published almost two years later, and was made using copies from this edition.

Quarto, complete with all black and white photographs, full-colour pop-ups and fold-outs, and all items affixed. Original white laminated boards with lenticular illustration to upper side, black cloth back-strip lettered in silver. Original printed plastic bag with the original printed price sticker. A fine copy in a fine bag. Roth, *The Book of 101 Books*, pp. 188–189.

211.

WARHOL, Andy, & Joseph Beuys. Nine Polaroid photographs taken by Beuys and Warhol on their first meeting, 1979. £6000

A collection of nine SX-70 Polaroid photographs taken by Andy Warhol and Joseph Beuys when the two contemporary art giants met for the first time at Denise René Hans Meyer Gallery in Düsseldorf, 22 June 1979. In this impromptu collaborative piece Warhol's portrait of Beuys is signed by Beuys, and one of Beuys's portrait of Warhol is signed by Warhol. From this point forward the two kept in touch regularly and the following year Warhol produced the 'Beuys by Warhol' series. A writer for the arts publication *Art In America* gave his impression of the meeting: 'For those who witnessed the two approaching each other across the polished granite floor ... the moment had all the ceremonial aura of two rival popes meeting in Avignon.' In some respects Warhol and Beuys were very similar: both were adept self-promoters, but while Warhol provided the pure surface of things enabling the viewer to react immediately, Beuys forced the viewer to plunge into the depths of theory, symbols and myths.

One Polaroid by Warhol signed by Beuys in blue ink, one Polaroid by Beuys signed by Warhol in black felt-tip, six other Warhol portraits and one other probably by Beuys but unsigned. Professionally mounted in a three square grid on grey card and framed in a square slim wooden frame with a pale white finish. Polaroids still strong. An excellent set.

212.

WARHOL, Andy. *America*. New York: Harper and Row, 1985. £275

FIRST EDITION, INSCRIBED BY THE ARTIST: 'To Barry Morris [signed] Andy Warhol', and also signed on the dust-jacket. Warhol carried a camera almost everywhere he went, shooting nearly everyone around him, celebrities, hangers-on, tramps, bodybuilders with equal enthusiasm. This collection is drawn from a large archive of images, and accompanied by commentary which, unlike *Popism* and *From A to B*, was actually mostly written by Warhol.

Quarto, pp. 224. Original light grey cloth, spine printed in black, upper side with title blocked in blind. Original black and white photographic dust-jacket. Warhol's inscription in black ink to title page and his signature in black ink to front panel of dust-jacket. A fine copy in a fine dust-jacket.

213.

WEBER, Bruce. *The Andy Book*. Tokyo: Shotaro Okada [1987]. £700

FIRST EDITION of the photographer's panegyric to the rough physicality of small-town high school boxer Andy Minsker. The widespread resurgence of the male nude and of the muscle hunk during the 1980s is largely due to Weber's influence. Though it may now seem commonplace, Weber has worked so widely and his signature style has been so emulated that he can certainly be credited for creating the ideal of male beauty in late 20th-century commercial photography.

Quarto, pp. [108]. Original black and white photographic paper wrappers, printed in red. A fine copy.

214.

WEBER, Bruce. *Sam Shepard*. New York City: Little Bear Press, 1990. £250

FIRST EDITION.

Quarto, pp. [36]. Original red cloth, black and white photograph of Sam Shepard pasted to upper side, lower board lettered in black, photographic endpapers. Compliments slip from the Film Forum laid in. A mint copy still in publisher's shrink-wrap.

215.

WEBER, Bruce. *Bear Pond*. [New York:] Bullfinch Press. Little, Brown and Company, 1990. £450

FIRST EDITION of what is rapidly becoming photographer Bruce Weber's most sought after book, as well as one of the most acclaimed collection of male nude photographs. This beautifully produced book includes an essay by Reynolds Price and celebrates the male nude in the natural landscape of upstate New York.

Quarto, pp. [200]. Original drab cloth, upper side and spine lettered in white, original black and white photographic endpapers. Original black and white photographic dust-jacket. A fine copy in a fine dust-jacket.

216.

WEBER, Bruce. *The Chop Suey Club*. Santa Fe: Arena Editions, 1999. £300

FIRST EDITION of this extraordinary collection of photographs of Peter Johnson, a Midwestern wrestler who now models for The Gap worldwide. Produced over the course of several years this is in many ways one of the photographer's most accomplished works on the male nude. A feature length documentary film was recently released to wide critical acclaim.

Octavo, pp. [301]. Original yellow cloth, spine and upper side blind stamped. Original black and white photographic dust-jacket printed in yellow and black. Very slight wear to extremities of dust-jacket. A fine copy in a near fine dust-jacket.

217.

WEEGEE. *Naked City*. New York: Essential Books, 1945. £400

FIRST EDITION, INSCRIBED: 'To Anne [signed] Weegee'. *Naked City* is Weegee's key book, a bittersweet chronicle of New York in the first half of the 20th century. Weegee began his photographic career in 1924 as a darkroom technician at Acme Newspictures, and left in 1935 to freelance as a police photographer on the night shift. Contemporaries nicknamed Arthur Fellig 'Ouija' for his rare ability to arrive at the scene of a crime or disaster well ahead of the authorities. Through connections within the NYPD, he obtained a police radio which he installed in his car to monitor the events in the city that might provide interesting photographic material. Weegee's dedication to his subject caused John Szarkowski to remark in *Looking at Photographs*: 'probably few policemen have seen as much violent sin as Weegee did'. Weegee turned his attention not only to crime and disaster, but to people of the city in their 'naked' state – the lonely, the romantic, the ridiculous, the addicted and the disadvantaged. A film adaptation of *Naked City* was made in 1958, and the title has been borrowed for other films and documentaries of a similar nature. Signed copies of this title are uncommon.

Large octavo, pp. 246. Original beige cloth, spine and upper side lettered in dark blue. Weegee's inscription in green ink to dedication page. Cloth lightly soiled, extremities a little rubbed, corners bumped, spine caps lightly worn. A very good or better copy. Mrazkova, *Masters of Photography*, pp. 172–3; Roth, *The Book of 101 Books*, pp. 118–121.

218.

WELLS, H. G. *The War of the Worlds*. London: William Heinemann, 1898. £1350

FIRST EDITION of Wells's classic science fiction tale of the Martian invasion, immortalized forty years later in Orson Welles's notorious Halloween radio broadcast. Wells, spurred on by his brother Frank, to whom this book is dedicated, had always been fascinated by the idea of life on Mars. He wrote the book while living in Woking, near London, and the area behind his house was the scene of the first confrontation with the invaders. The book was an immediate success, helped no doubt by the population's perception of the growing threat of invasion by the powers gathering strength across the English Channel. This copy has the 16-page advert catalogue dated Autumn 1897 – the first of two catalogues cited by Currey (the other is a 32-page undated catalogue headed by *Illumination*); a third 32-page catalogue is also known, headed by *The Nigger of the Narcissus*, while some copies have no adverts at all. Since the other two catalogues list as

'the latest fiction' books published in mid-to-late 1898, this 1897 catalogue is presumably the earliest. This is a near-fine copy of a title increasingly difficult to find in pleasing condition.

Octavo. Original grey cloth. Slight offsetting to endpapers. A near fine copy. *Wells Soc.* 14; Hammond B5; Currey p. 526.

219.

WESTON, Edward. *Nudes*. New York: Aperture, 1977. £100

FIRST EDITION, collecting Weston's acclaimed nudes, with a textual remembrance from his subject and former wife, Charis Wilson. Number 50 of 600 copies, inscribed by the author. Weston's earliest nudes were taken around 1918 at his studio in Glendale, California. Reflecting on his work with Charis, Weston noted that: 'the first nudes of C. were easily among the finest I had done, perhaps the finest'. Weston's nude studies are indicative of his quest for perfection and natural beauty, which he believed could not be imitated. The intensity of his close up portraits produced a work where, as he observes, 'subterfuge becomes impossible, every defect is exposed, all weakness equally with strength. I want the stark beauty that a lens can so exactly render, presented without interference of "artistic effect"'.

Quarto. Original brown cloth, spine lettered in gold. Original photographic dust-jacket. Slight wear to edges of jacket. A fine copy in a near fine dust-jacket.

220.

WHITMAN, Walt *Complete Poems and Prose ... 1855...1888. Authenticated & Personal Book (handled by W. W.). Portraits from Life. Autograph. [Philadelphia: for the author by Ferguson Brothers,] 1888.* £2600

FIRST EDITION OF THE FIRST COLLECTED EDITION OF WHITMAN'S WORKS, NUMBER 50 OF 600 COPIES ONLY SIGNED BY WHITMAN, published only four years before the poet's death, begun just before his final illness, and planned as his personal testament to his own poetical career. This copy bears the manuscript limitation statement, number 50 of 600 copies, and exhibits what may be assumed to be the earliest binding variant, A.

Large octavo, pp. [iv] including portrait title, 382, 374, 140, [2]. 3 additional portraits. Bold author's inscription 'Walt Whitman' to part-title to *Leaves of Grass*, manuscript limitation notice (in another hand) to verso of prelim, occasional pencil marking to text, one early ink annotation. Original half green cloth, brown mottled paper boards, spine without label, uncut. Uncut edges slightly frayed at beginning and end, expert repair to hinges. A good copy of a fragile production. *Wells & Goldsmith*, 31-32; *Myerson A2.7m*; *BAL* 21431.

221.

YEATS, W. B. *The Tower*. London: Macmillan and Co., 1928. £1200

FIRST EDITION IN THE UNCOMMON DUST-JACKET. This collection contains many of Yeats's best-loved poems and marks the beginning of the final and most masterly phase of his work, including 'Sailing to Byzantium', 'Leda and the Swan' and 'Among School Children'. The poems were written while Yeats was living in Thoor Ballylee, the tower in Galway in which he spent most of his summers. The tower itself became extremely symbolic to Yeats and features in many of these poems. His biographer, Norman Jeffares commented in 1949 that, 'the poetry of The Tower period is rich because of the fullness of Yeats's life, because his style was reaching maturity at the same time as his life.'

Octavo, pp. [2], vi, 110, [2] ads. Original green cloth, spine and upper side lettered and richly decorated in gold. Original olive green dust-jacket printed in black. Faint toning to endpapers, fore edge slightly foxed, spine of dust-jacket slightly darkened, a few chips to spine caps. A near fine copy in a near fine dust-jacket.

222.

ZOLA, Emile. *Germinal*. Paris: G. Charpentier et Cie., 1885. £1200

FIRST EDITION, NUMBER 39 OF 150 COPIES ON HOLLAND, of one of the most popular titles in Zola's vast Rougon-Macquart series. *Germinal* is the first objective document on the working conditions of miners, and one of the first novels to focus on classes rather than individuals. Zola's characters are representative types, with class conflict as the central theme of the novel. *Germinal* is set in the 1860s but describes the conflicts and tensions of the late 19th century and anticipates those of the 20th century. Indeed Zola wrote of the book: 'the book is about the uprising of the working classes ... the conflict between Labour and Capital. This is where its importance lies: I want the book to predict the future, to ask the most important question of the 20th century.'

Octavo, pp. iv, 592. Uncut in contemporary cream patterned cloth, green leather label lettered in gilt, gilt rule to spine. Cloth soiled, light scattered foxing to edges. A very good copy. *En français dans le texte* 296.