



V O E W O O D
R A R E
B O O K S

An eclectic selection from the shelves of Voewood rare bookshop in Holt, Norfolk. From banned in Australia to banned in Russia; from beloved fables to uncomfortable dystopias via stunning photography and wartime cookery. The world of books is one that is only limited by the imagination. We hope you enjoy stretching yours with this weeks list.

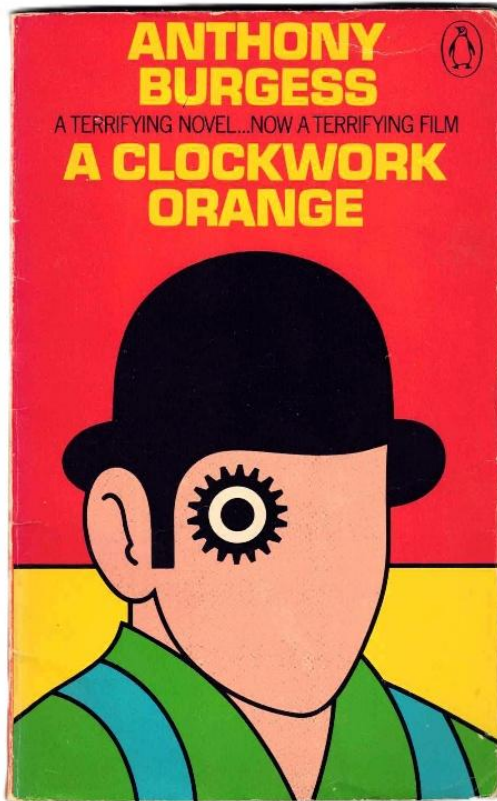


For enquiries please contact
books@voewood.com

A nod to the controversial missing chapter

1. **BURGESS, Anthony** *A Clockwork Orange*

London: Penguin Books, 1972



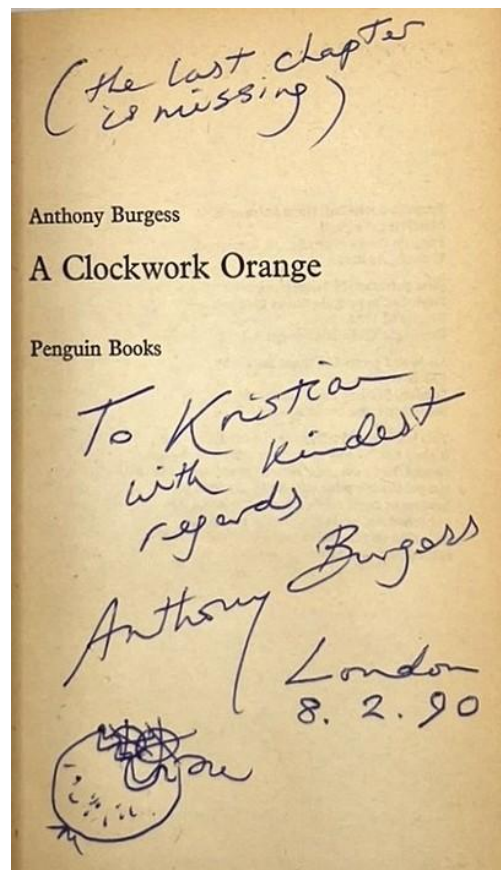
Burgess's inscription is a nod to his dispute with publishers about the ending of the book. The American publisher wanted the book to end on a punchier note than the author had originally written. It was, of course, this truncated version upon which Kubrick based his notorious 1971 film. The missing chapter suggested that Alex was ready to turn his back on violence. Burgess argued that without offering the possibility of redemption the novel became nothing more than a cynical fable.

[5314]

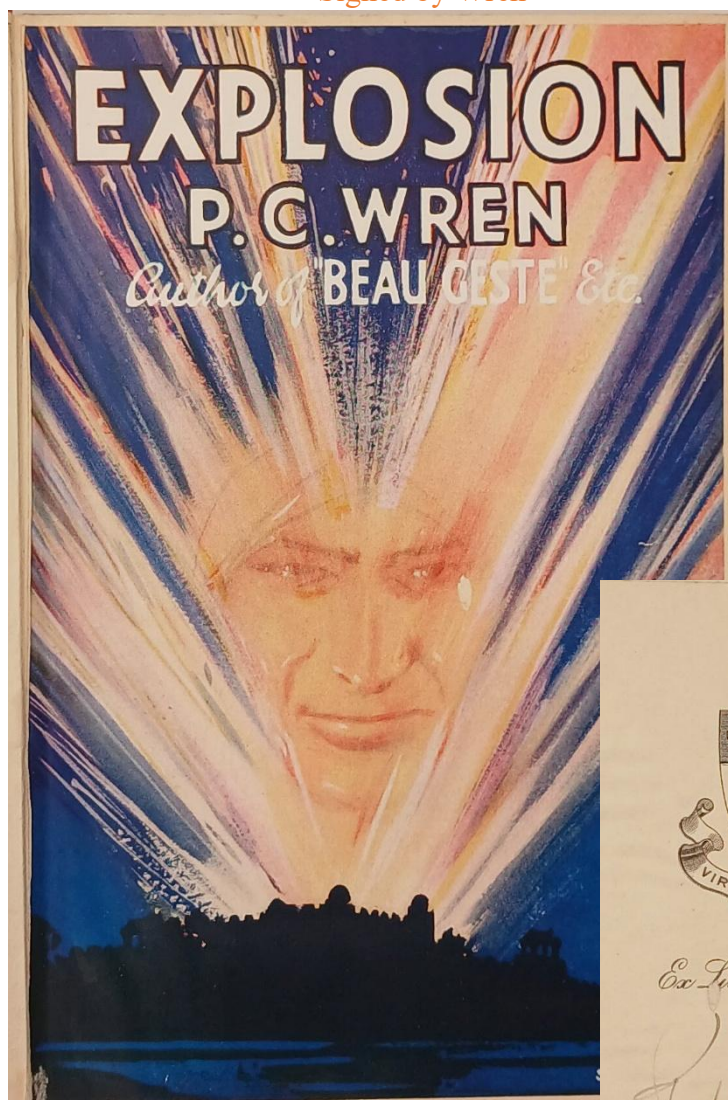
£750

Presentation copy with an illustration by Burgess of a clockwork orange on title page.

180x112mm. pp. 143 [1]. This is a reprint from the same year as the first Penguin paperback edition of *A Clockwork Orange*. In the highly distinctive David Pelham designed wrappers. Some rubbing to wrappers and soiling and toning to edges. Hinges delicate and slightly creased. Inscription in blue ink reads "(the last chapter is missing) To Kristian with kindest regards Anthony Burgess London 8.2.90", with Burgess's line drawing of a clockwork orange.



Signed by Wren



2. **WREN, Percival Christopher** Explosion

London: John Murray, 1935

First edition. Signed by Wren and with his bookplate. 8vo. 187x120mm. pp. 464, [4pp publisher's list]. Original red cloth lettered in gilt to upper cover and spine. Lacking the scarce dust jacket but the striking front cover of this has been pasted onto the front free endpaper. Fading and soiling to spine and some slight foxing but otherwise in excellent condition throughout. Front pastedown has the armorial bookplate of Wren which is signed by the author. The title page is stamped with the name "F.N.Ablewhite".

Wren's purpose in this colonial adventure novel can perhaps be best summed up by reference to its dedication to the "Friends of India, the real India of three hundred million unrepresented peasants, whose sole "political aspirations" are that the peace, the security, the justice, and the protection provided by the British Raj may for ever remain to them undisturbed, unweakened and unchanged".

[4067]

£350

A much loved parable

3. **GALLICO, Paul** The Snow Goose

London: Michael Joseph, 1949



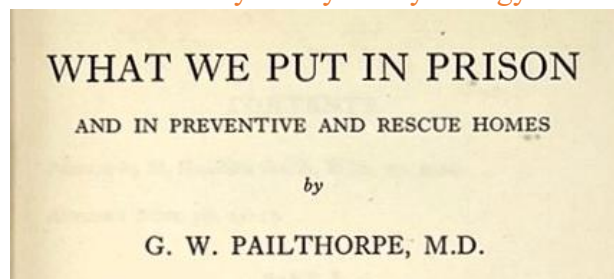
Fifth impression. Illustrated by Peter Scott. pp. 54, [2]. Handsomely bound by Bayntun and Riviere in red half morocco, marbled paper. A little scuffing to the paper but otherwise a very nice copy.

A sentimental and simply written parable about the power of friendship and love. First written as short story and published in *The Saturday Evening Post* in 1940, Gallico expanded it into a novella the following year. This handsome edition is sympathetically illustrated by the renowned British wildlife artist, Peter Scott.

[4222]

£110

Psychiatry & Psychology



4. **PAILTHORPE, G[race]. W.** What We Put in Prison and in Preventive and Rescue Homes
London: Williams and Norgate, 1932

First edition. 8vo. 185x124mm. pp. 159 [1bl]. Publisher's original black cloth, lettered in gilt on spine. Slight shelfwear and bumping to corners and head and foot of spine which is a little cocked. Otherwise in very good condition throughout.

Grace Pailthorpe is probably best remembered as a surrealist painter but her day job was as a doctor and criminal psychologist working first at Birmingham prison then at Holloway Women's Prison. *What we put in prison* represents the fruit of the research carried out there and is an argument for "the necessity for psychological treatment of the so-called criminal and asocial individual". In the same year as this book was published, she also founded the Institute for the Scientific Treatment of Delinquency out of which branched the Portman Clinic where Pailthorpe carried out ground-breaking work in art therapy.

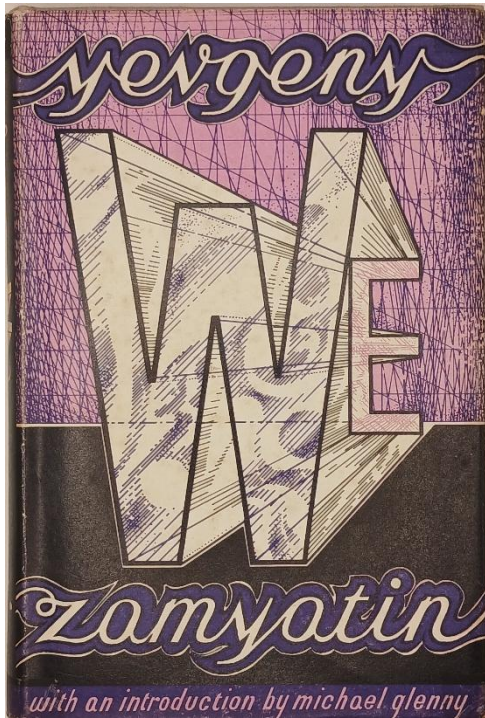
[4639]

£500

Influential dystopia

5. **ZAMYATIN, Yevgeny We.** Translated by Bernard Guilbert Guerney.

Introduction and Bibliographical Note by Michael Glenny. London: Jonathan Cape, 1970



First UK edition. 8vo. 195x125mm. pp. 285 [1bl]. Publisher's original grey cloth, spine lettered in gilt. Original illustrated dust jacket. Slight bumping to bottom corners of boards. Lower cover of dust jacket has a repaired tear to and some foxing to photograph of Zamyatin but overall a very good copy and internally excellent.

One of the great dystopian novels. Banned in Russia, it was first published in New York in an English translation. The original Russian text was not published until 1952 but not in Russia where it only appeared in 1988 as a result of Gorbachev's *glasnost*. Enormously influential, Zamyatin's *We* lay behind much later dystopian fiction including *Brave New World*, 1984 and *Animal Farm*.

[4817]

£375

Banned in Australia

6. **LINDSAY, Norman Redheap**

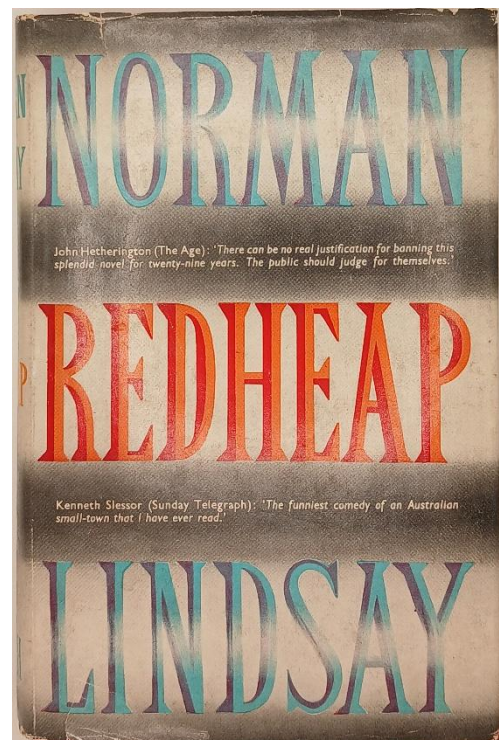
Sydney: Ure Smith, 1960

First Australian edition, the novel having been banned there for 28 years following its first publication in England in 1930. 8vo. 196x125mm. pp. 318. Publisher's original red cloth. Spine lettered in gilt. Original dust jacket. Slight creasing and chipping to edges of jacket and a mark to the foot of the spine but otherwise in excellent condition. Internally very good with a little toning to the edges.

This novel of small town, backwoods life in the Australian state of Victoria. Set in the 1890s the book portrays a society constrained by snobbery and tightly controlled social norms. Beneath a carapace of humour, Lindsay critiques Australian society which led to the banning of the book there, not the only one of his works so treated. His interest in the erotic pagan power of the extraordinary Australian landscape led to his being dismissed as "anti-Christian, anti-social and degenerate". Lindsay was also a keen opponent of what Australians and New Zealanders rather brilliantly call "wowsers" - those strict, tiresome moral puritans who frown on such lax behaviour as drinking, smoking and gambling. He'd have been busy now.

[4896]

£110

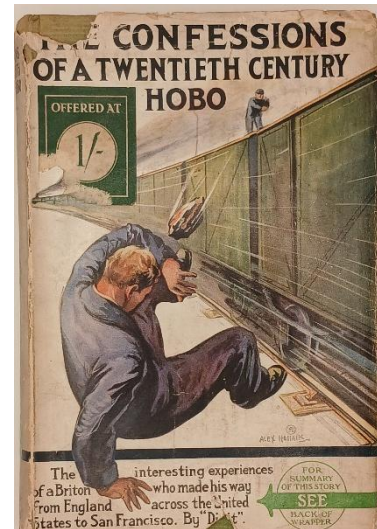


On the rails

7. **DIGIT** *The Confessions of a Twentieth Century Hobo*
London: Robert Jenkins, 1924

First edition. 185x120mm. pp. 192. Illustrated with amusing line drawings. Green cloth blocked in black to upper cover and spine. In the scarce original illustrated dust jacket. Some rubbing to head and foot of spine and fading to edges of upper cover. Dust jacket is chipped and a little torn in places along the top and bottom edge and upper cover has a price label reading "Offered at 1/-". Internally very good with some slight toning.

An entertaining novel which describes how a young man from Surrey who works his passage across the Atlantic on a coal burner ship and then journeys through America from New York to San Francisco by hopping on and off trains and relying on the kindness of strangers. It is all told with good humour and he manages to do it all with only seventy-five cents in his pocket.

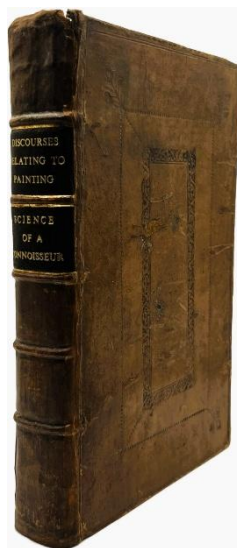


[4936]

£75

On the theory of art

- 8.



RICHARDSON, Jonathan Two Discourses. I. An essay on the whole art of criticism as it relates to painting. Shewing how to judge I. Of the goodness of a picture; II. Of the hand of the master; and III. Whether 'tis an original, or a copy. II. An agument on behalf of the science of a connoisseur; wherein is shewn the dignity, certainty, pleasure, and advantage of it. Both by Mr. Richardson. London: Printed for A.C. and sold by A Bettesworth. 1725

Second edition. 8vo. 195x115mm. pp. [14], 153, 174-220; 234, [2]. Lacking divisional title page "The Connoisseur". Contemporary panelled calf, rebacked with modern black morocco labels, lettered in gilt. Very slight rubbing to edges and boards but otherwise very good.

Internally, there is some water staining to the first few leaves and to the fore-edges of leaves y3/4 and Z1/2 of part one. Leaf H2 of part one has been trimmed at fore-edge but with no loss of text. First issued in 1719, these works were then republished in 1725 with a new general title but with the divisional titles still dated 1719. Rare in commerce and comparatively so institutionally, ESTC recording seven copies in the UK and nine in the US and Canada.

Jonathan Richardson (1667-1745) was a painter but has had more lasting influence as a writer on the theory of art. His first writing on the subject was *An Essay on the Theory of Painting* (1715) which is said to have inspired Joshua Reynolds. Richardson's 1722 *Account of Some of the Statues, Bas-Reliefs, Drawings, and Pictures in Italy* was required reading for English aristocrats off on their Grand Tour and many of its ideas and theories were adopted by Winckelmann.

The *Two Discourses* in this book are essentially essays on taste and a plea to take more seriously the development of an aesthetic sensibility. ESTC No.: N22288

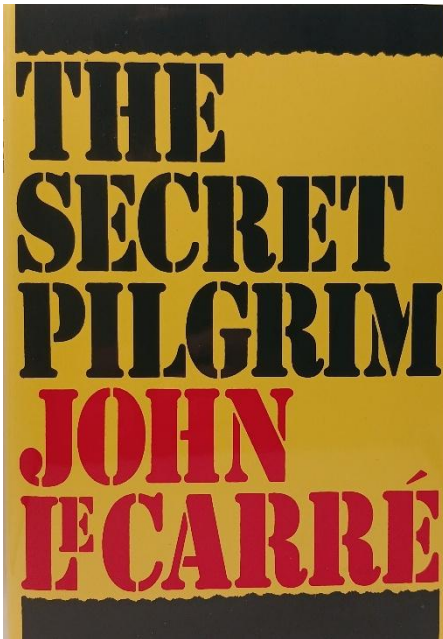
[5074]

£275

No. 8 in the Smiley series

9. **LE CARRÉ, John** The Secret Pilgrim

New York Alfred A. Knopf, 1991

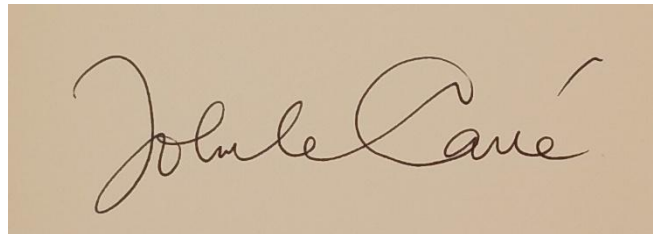


First U.S. edition. Signed by le Carré on title page. 240x165mm. pp.[8], 335 [3]. Publisher's original black cloth, gold lettering to spine and front cover. Original dust jacket. Light fading to head of boards, corners slightly bumped. Internally excellent, overall in very good condition. Signed by the author on the title page.

The penultimate novel of the much loved Smiley series. As intelligence agent Ned approaches retirement, he looks back over his career in the field. Ethical disquiet is increasingly at the forefront of his mind and mentor George Smiley can only offer uncomfortable truths. A gripping thriller from a writer at the peak of his powers.

[5251]

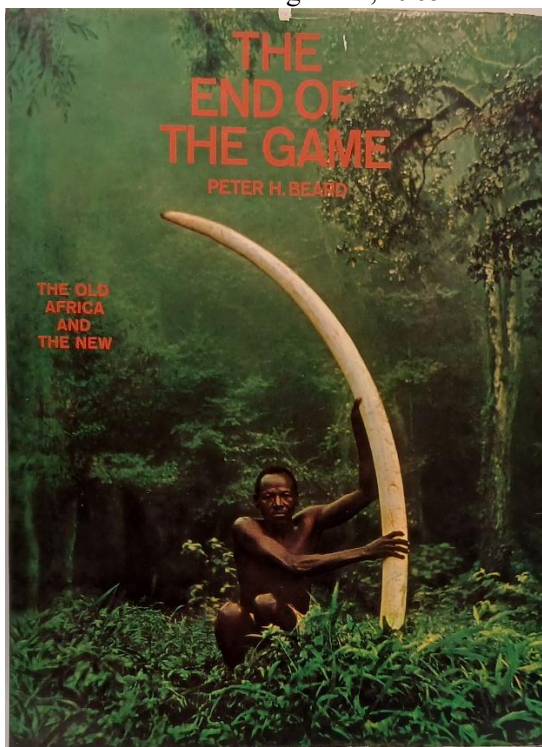
£175



An excellent copy of Peter Beard's first book

10. **BEARD, Peter H.** The End of the Game

New York: The Viking Press, 1965



First edition. 280x203mm. pp. 256. Publisher's original pale grey cloth, title stamped in gilt on spine and front board. Original photographic dust jacket has a 5mm chip and a closed tear at head of cover. Some chipping to head of spine. 35mm closed tear of back cover but overall in very good condition. Internally fine. This is an excellent copy of Peter Beard's first book which established him as a leading wildlife photographer and campaigner. "The End of the Game" was recognised as an important book as soon as it was published and it is perhaps even more important today. Beautiful and elegiac.

[5338]

£300

An irregular quarterly of Sherlockiana

11. SMITH, Edgar W. (ed.). The Baker Street Journal

New York: Ben Abramson, 1946, 1947



2 volumes, 4 issues in each. 230x150mm. pp. [vol. 1] 516. [vol. 2] 507 [1]. Vol. 1, No.1 has some blue staining on front of paper wrapper and Vol. 1, No.4 has a slight dent to front of paper wrapper but otherwise each individual issue is in excellent condition. Internally each issue is fine. A very nice, well looked after set.

The Baker Street Journal is the leading publication for essays and stories about Sherlock Holmes. It is known for its scholarly and serious literary and historical writing and for “playing the game” (shorthand for treating Holmes and Watson as real historical figures). Founded in 1946, this complete set from the journals first two years is uncommon and even more so in such good order.

[5339]

£120

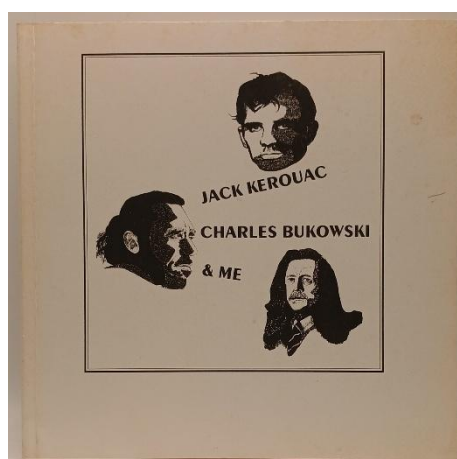
The beat goes on

12. CHALLIS, Chris Jack Kerouac, Charles Bukowski and Me. “A poetic history”

Inscribed to the memory of Jack Kerouac and illustrated by Peter Gilroy.

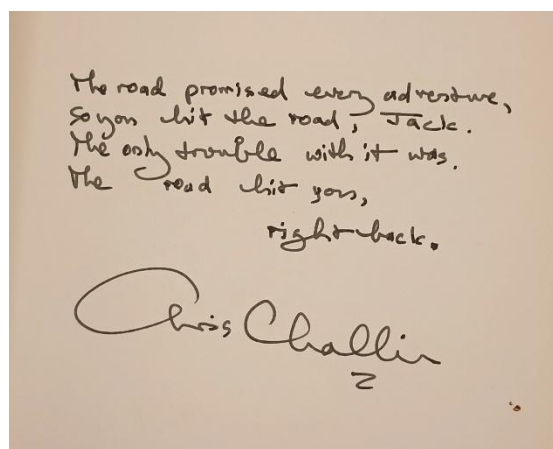
Map, cover and layout by Nick Noton.

Rutland: The Morcott Private Press, 1993



Limited edition.
208x208mm.
pp. x, 24.

Illustrated card wrappers. Some light marking and browning to the covers and a mark to the top right corner of the first three leaves. Otherwise in excellent condition throughout. This copy is one of twenty-six lettered copies (it is “B”) signed by the English Beat poet Chris Challis and with an extra handwritten poem on the inside back cover: “The road promised every adventure, so you hit the road Jack. The only trouble with it was the road hit you right back”.



Challis was probably closer to the spirit of the Beats than any other English writer. His 1984 *Quest for Kerouac* is a combination of travelogue, picaresque novel and critique. Challis’ ability to imagine himself into the world of the Beats is evident in this collection, the title poem of which relates an imagined journey taken by Challis with the two literary icons.

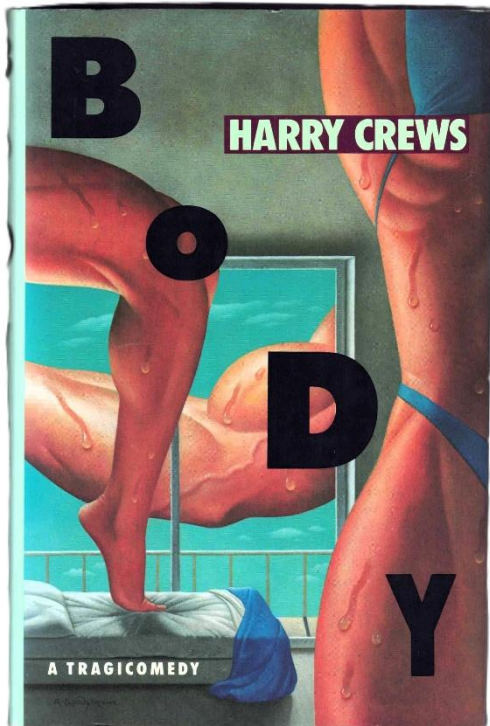
[4815]

£95

Flexing the tragicomedy muscle

13. **CREWS, Harry** *Body A Tragicomedy*

New York: Poseidon Press, 1990



First edition. 220x145mm. pp. 240. Publisher's quarter black cloth with cream lettering to spine. Original dust jacket. One crease to foot of dust jacket spine. Two creases to front flap. Internally excellent; overall in very good condition.

Set in the obsessive, extreme world of U.S. bodybuilding, Crews' cast of assorted oddballs and weirdos play out the minor tragedies and dramas of everyday life in his characteristic no holds barred style. Gritty, uncompromising and frequently hilarious, Crews uses his characters to explore themes of discipline, obsession and control.

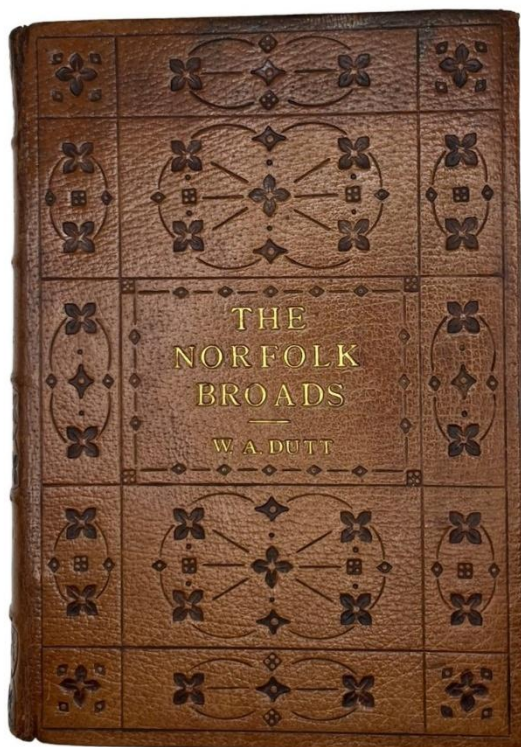
[5317]

£45

Exceptionally bound edition of a classic Norfolk guide

14. **DUTT, William A.** *The Norfolk Broads*

London: Methuen & Co. Ltd, 1930



Fourth edition, revised. 225x165mm. pp. [1bl] x, 408 [8bl]. 46 colour plates, 23 in monotone by Frank Southgate, R.B.A. Calf intricately tooled in black, with gilt lettering to front cover and spine. Six compartments and five raised bands on spine. Title in second, author's name in third and illustrator's name in fifth compartments. Binding by Syd. A. Howe, Guildford. Marbled endpapers. Foxing to all edges and internally.

A beautiful, privately bound edition of a classic Norfolk text. Dutt is still considered an authority on the manmade network of rivers and lakes which comprises The Norfolk Broads. This copy is highly collectable, with its exquisitely crafted binding.

[5318]

£195

Making the most from the least



15. **CRAIG, Elizabeth** *Cooking in War-time*

Glasgow: The Literary Press, 1940

First edition. 215x130mm. pp.[8], 120, [4]. Publisher's original blue grey cloth. Lettered in blue on front board and spine. Bumped at corners and rubbed at head of spine. Stained along head of both boards. Front board is stained in several areas. Original illustrated dust jacket is chipped and torn with loss at head and foot. Most notable at head (20mm) and foot (29mm) of spine joint to front cover. Internally there is foxing on front endpapers and pages are a little toned.

Rare in cloth and especially so with the dust jacket. Written by one of the twentieth century's great cookery writers. *Cooking in War-time* is a collection of recipes that are designed to be made during the food shortages caused by the war. A fascinating insight into how to creatively make-do.

[5323]

£150