

The Gospell by Saint LVKE.

FORasmuch, as many have taken in depth to compile a treatise of those things which are fully known among vs, our call they declared them vnto vs, which from the begynning sawe them their selues, and were ministers at the doying: I determined also, as hitherto as I had searched out diligently all things from the begynning, that thou I woulde write vnto thee good Theophilus, that thou mightest well knowe the certaintie of these things wherof thou art in doubt.



VOEWOOD
RARE

The conception and birth of Christ. The conception of Christ.
The thankfull songes of Mary and Zacharie.



Here was in the dayes of Herode the king of Iurie, a certayne priest, named Zacharias, of the course of Abia, & his wyfe was of the daughters of Aaron, & his wyfe was Elizabeth. Both

From Tyndale

to

trans

Exploring the
outsider experience

with them. And Elizabeth was baren, and both were yf stricken in age.

And it came to passe, as he executed the priestes office before God, as his custom was, going to the temple, according to the custome of the priestes, to burne incense. And he went into the temple, and the whole multitude of the people were without in prayer, whyle the incense was a burning. And he appeared vnto hym an Angel of the Lorde, standing on the right syde of the altar of incense. And when Zacharias sawe hym, he was abashed, and feare came on hym.

But the Angel said vnto hym: feare not Zacharie, for thy prayer is hearde, and thy wyfe Elizabeth shall beare thee a sonne, and thou shalt call his name Iosue, and thou shalt



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

Catalogue Seven

Introduction

From Tyndale to Trans.

Our new catalogue is an exploration of the outsider experience. Through books and manuscripts on politics, religion, race, sex, art, literature, music, social norms, crime, punishment and the intellectual life, we investigate the shifting nature of what it means to be an outsider. What emerges is a fascinating process of belonging and unbelonging as outsiders become insiders become outsiders: prisoners turning into presidents or the persecuted morphing into the persecutors and the fringe becoming the mainstream.

In an age of cultural revolution and atomisation, it can be tempting to look for certainties, to draw the boundaries more clearly. In putting together this catalogue of what we hope is lively and wide-ranging material, we have tried to show that this doesn't work. Cultural, political and religious sands will always shift and, however hard we resist,

we shift with them. As we move from the inside to the outside and back again, we should perhaps take comfort in Blake's celebrated and wise observation that "Without contraries is no progression".

Simon Finch. Andrew Taylor.

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"I defy the Pope and all his laws"¹

TYNDALE, William. The Newe Testament of Our Saviour Jesu Christe faithfully translated out of the Greke, with the Notes and Expositions of the darke places therin. Matthewe. xiii.f. Vnio, quem praecepit emi servitor Iesus, Hic situs est, debet non aliunde peti. London: Richard Jugge. [1566]

[4491] £37,500

The third of Jugge's quarto editions of William Tyndale's translation of the New Testament. 4to in 8s. 203x150mm. Unpaginated. Collates [leaf icon] 8, C10, A8-Y8, Aa8-Pp8, Qq1-2 with Qq3-4 supplied in a good and sympathetic facsimile. Bound in late sixteenth- or early seventeenth-century blind ruled calf. Spine with (later) gilt reticulated design in first and fifth compartments (on which two small shelf labels have been stuck) and with three black morocco labels lettered in gilt. Remains of clasps on edges of boards. Corners and joints repaired and strengthened. Some scuffing and wear

to boards. Title page (in red and black) with woodcut portrait of Edward VI and, on the verso, Almanacke for the years 1566 to 1590. The title page has been cut down (with, ironically, the loss of the translation of the epigraph) and re-margined on all sides. Also the top left corner has been cut off with some loss of text. Several other leaves have been repaired with blank paper to the outer edges and corners with the occasional loss of text. Some marking and soiling throughout and a little staining in places while the verso of Y8 and recto of Aa1 have a large black ink-stain across them.

Top edges of early gatherings (up to St Mark's Gospel) have been cropped with slight loss of text in places. The celebrated woodcuts are particularly nice and overall this is a very good copy of the last of the series of forty editions of Tyndale's New Testament. With ownership inscriptions: "Margaret Cappan born the yeare of our lord god 1614" and "Robert Cappan" and "Mynster Cappan his Booke 1646". Front pastedown has armorial bookplate of "A. Gifford D.D. of the Museum". This is Andrew Gifford (1700-1784) who was a Baptist Minister, an Assistant Librarian



at the British Museum and its first numismatist. The inscription above his bookplate which states that “This is doubtless ye edition of 1566 as appears from ye almanacke” is probably by Gifford. Also on the front pastedown is the bookplate of the Bristol Baptist College Library. The college was founded in 1720 and Gifford (who was from a family of Baptist Ministers in Bristol) left his library to it. The college was also home to one of only two surviving copies of the first complete edition of Tyndale’s New Testament, printed in 1526. That copy is now in the British Library. Herbert 121.

William Tyndale was always a radical. Probably the best-known story about him (save perhaps for his gory death) relates to the beginning of his career when, in 1521, as the chaplain to Sir John Walsh, he was involved in a heated exchange with a fellow priest about whether the Bible should be translated into the vernacular. In response to the argument that the faithful need rely only the law of the Pope rather than the word of God, Tyndale replied: “I defy the Pope and all his laws; and...I will cause the boy that driveth the plough to know more of the Scriptures than thou dost”. Two years later, Tyndale began work on his translation of the New Testament. As the law forbade the publication of an English translation, he fled to Germany where he completed his work. In Cologne (a Catholic city) he managed to print his translation of St Matthew’s Gospel, but fearing that the authorities had discovered his plan, he left for Worms where, in 1526, the great Reformation printer Peter Schoeffer published Tyndale’s complete New Testament in English. Antwerp merchants smuggled copies into England where those that were not seized and burned were sold secretly through a clandestine network of booksellers known as “New Testamenters”. Tyndale remained in exile until he was arrested in Antwerp and imprisoned before, in 1536, being strangled and his body burned. But by then, his New Testament had provided fuel for the Reformation and transformed the English language.



Catholics in Exile. Editio princeps of the Doway-Rhemes Bible

2

[PINE, John]. Magna Carta By Permission of The Right Honourable PETER, Lord KING, Baron of Ockham, Lord High Chancellor of Great Britain; [etc...] Trustees of the Cottonian Library. This Plate being a correct Copy of King John's GREAT CHARTER, taken from the original now remaining in the Cottonian Library is to them most humbly Dedicated. By their most Dutiful and most Obedient, humble Servant. J. Pine.
London: Sold by J.Pine. 1733

[3615] and [3616] £22,500

HOLY BIBLE. The New Testament of Jesus Christ translated faithfully into English, out of the authentical Latin, according to the best corrected copies of the same, diligently conferred with the Greeke and other editions in diuers languages; with ARGUMENTS of bookes and chapters, ANNOTATIONS, and other necessarie helps, for the better vnderstanding of the text, and specially for the discouerie of the CORRUPTIONS of diuers late translations, and for cleering the CONTROVERSIES in religion, of these daies: IN THE ENGLISH COLLEGE OF RHEMES

Rhemes: John Fogny. 1582

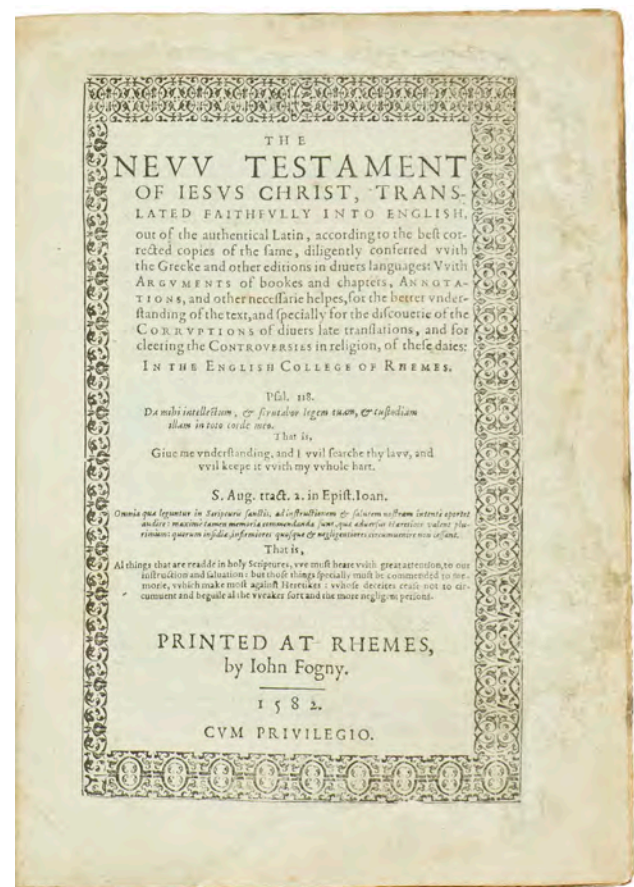
The *editio princeps* of the translation of the New Testament made in accordance with Roman Catholic doctrine. Quarto. 227x165mm. pp. [28], 745, [27]. Handsome modern panelled speckled calf, decorated in blind, spine with raised bands, brown morocco label in second compartment, lettered and decorated in gilt. Title page has been remargined and the next two preliminary and the final three leaves repaired. Very small marginal worm track at the gutter between Yiii and Ddii, otherwise internally very good. Woodcut vignettes and historiated initials throughout. Some (illegible) contemporary manuscript annotations on the final two leaves. p378 has a hand-drawn Patriarchal Cross (Cross of Lorraine) in the margin next to the paragraph defining the doctrine of the Catholic Church concerning

good works. An excellent copy (which brought \$22,500 at Sotheby's in 2016) of a theologically important translation with combative doctrinal notes and commentaries marking a significant English contribution to the Counter-Reformation.

In 1568, William Allen, a fellow of Oriel College, Oxford founded the English College at the University of Douai, in what was then Flanders. Douai was a centre for English Catholics fleeing persecution at home but there were recusants in other countries on the continent and Allen aimed to offer them an Oxford education according to Catholic principles so that, on England's restoration to the Church of Rome, there would be a group of young men ready to cross the Channel and preach the true Faith. Douai's most celebrated member and student was the Jesuit martyr Edmund Campion. Between 1578-93, the College was temporarily expelled from Douai and moved to Rheims where the plans for a

new translation of the Bible came to fruition. The project was supervised by Allen with the assistance of Richard Bristow, regarded, with Campion, as the finest rhetorician in Oxford. The translation was done by Gregory Martin, described in *Athenae Oxoniensis* as "a most excellent linguist, exactly read and vers'd in the Sacred Scriptures".

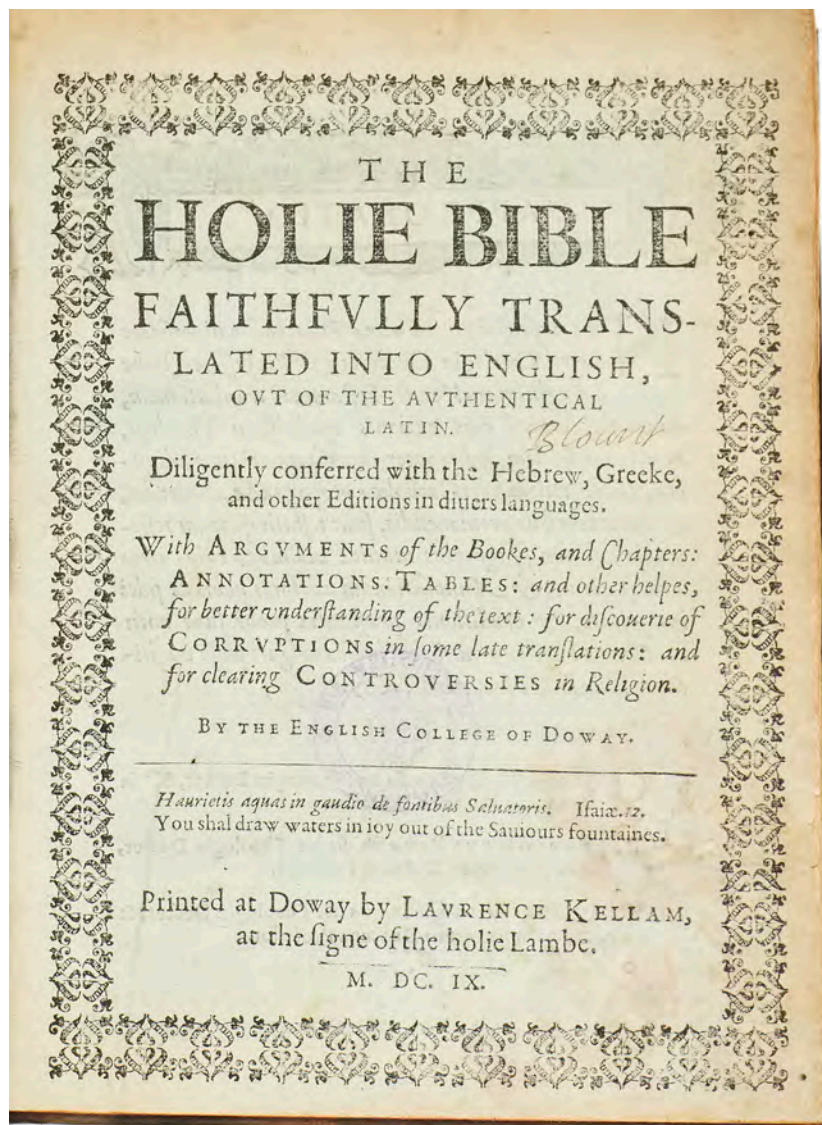
The New Testament appeared in 1582 and although the Old Testament was translated at the same time it was



not published until 1609 and 1610. The Preface to the Old Testament addressed "To the right welbelovèd English Reader" explains that "As for the impediments which hitherto have hindered this worke, they al proceeded of one general cause, our poore estate in banishment". Despite the two Testaments being printed in different places and despite the near thirty year gap between them, they are, essentially contemporaneous works forming a single, unified project, the Doway-Rhemes Version (DRV).

The extensive theological commentaries accompanying the New Testament, a masterpiece of sustained Catholic apologetics, were by Bristow. The shorter and more restrained notes and commentaries in the Old Testament were written by Thomas Worthington who became the head of the English College in 1599. It is this additional material that gives the Doway-Rhemes Version its specifically Catholic tone. The translation, while carried out in accordance with the doctrines of the Council of Trent, in particular in taking St Jerome's Vulgate as its starting point, did make extensive use of other sixteenth-century English translations of the Bible which were, of course, all done by Protestants. Martin's linguistic brilliance and high Latinate style is evident throughout and many of his verbal and stylistic innovations found their way into the 1611 King James Version (also translated by a scholarly elite) so there is clear interplay of influences to-ing and fro-ing between the biblical translations of Protestants, Catholics and via media Anglicans. The idea that the Biblical text of the DRV is an obviously Catholic one is attractive to romantic Doway-Rhemes "Onlyists" but, as John Henry Newman pointed out in an article for the Rambler in 1859, "it never has had any episcopal imprimatur, much less has it received any formal Approbation from the Holy See". That may, of course, make it all the more attractive. English Catholicism is often seen by the rest of the Catholic world as eccentric, insular, difficult, anti-authoritarian and reactionary. Which may be the best way to describe this remarkable Bible.

Herbert. 177. STC. 2884



HOLY BIBLE. The Holie Bible faithfully translated into English, out of the authentical Latin. Diligently conferred with the Hebrew, Greeke, and other editions in diuers languages. With arguments of the Bookes, and Chapters: ANNOTATIONS. TABLES: and other helpes, for better understanding of the text: and for discouerie of the CORRPTIONS in some late translations: and for clearing CONTROVERSIES in Religion. BY THE ENGLISH COLLEGE OF DOWAY

Doway: Laurence Kellam. 1609-10

Editio princeps of the Roman Catholic version of the Old Testament in English. Two volumes. Quarto.

205x155mm. pp. Vol.1: [20], 1115, [1b]; Vol. 2: 1004, [1], 1002-1124, [1], [1b]. Handsome modern panelled speckled calf, decorated in blind, spine with raised bands, brown morocco label in second compartment, lettered and decorated in gilt. Volume one: repair to bottom corner of title page, slight mottling to first four gatherings, light staining to 3K 2 and 3. Volume two: repairs to fore-edge of A3 and A4. Marginal dampstaining to 6B and C and from 6G to the end. Lacking final blank leaf. Otherwise both volumes internally very good.

Herbert, 300. STC. 2207

How to expel evil spirits. A guidebook for exorcists

3

VISCONTI, Zaccaria [Zacharia Vicecomite]. *Complementum Artis Exorcisticae cui simile nunquam visum est...In Tres Partes divisum* Venice: Francesco Barilettum. 1600

[4232] £3,500

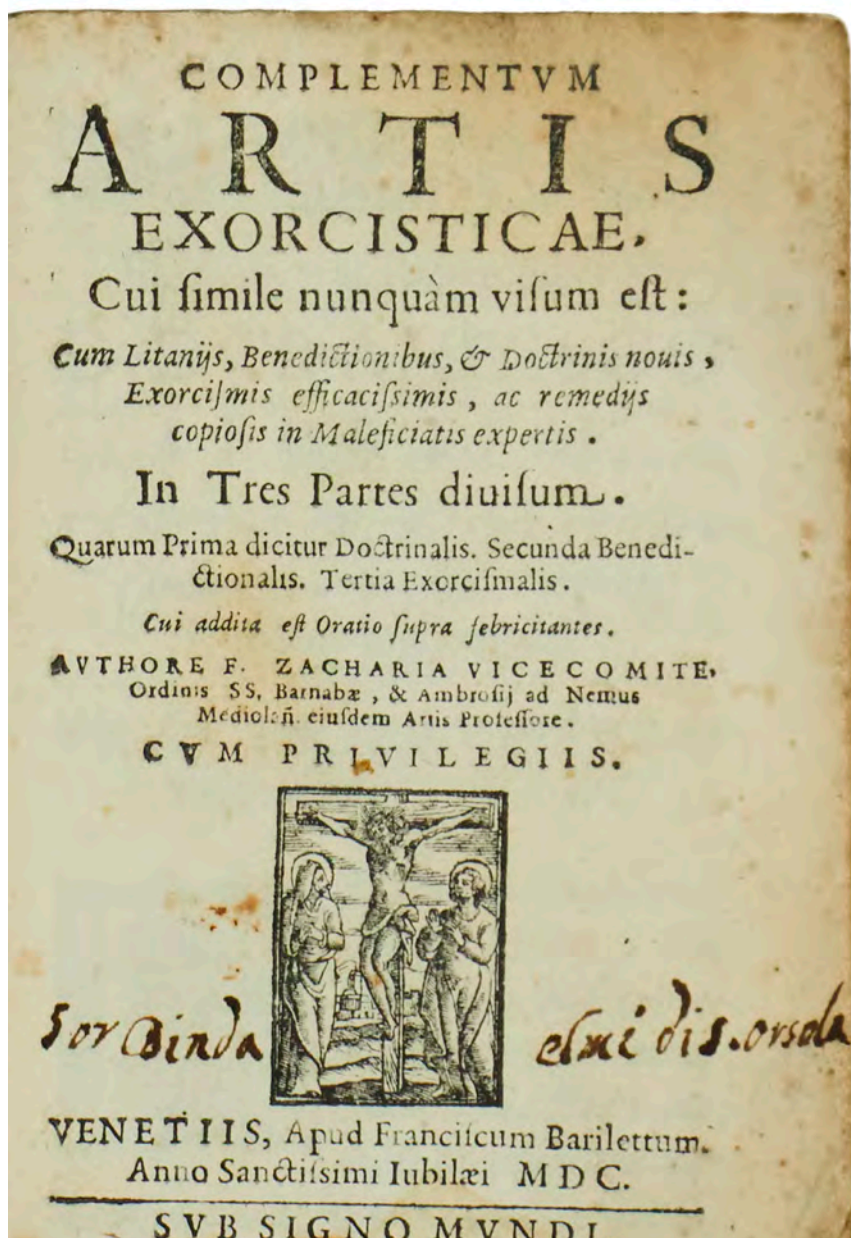
Venice: Francesco Barilettum. 1600
First edition. Small 8vo. 145x95mm.
pp. [6], 716, [4bl], 32. Bound in vellum.
Some wear and marking and two small tears to foot of spine. Marginal tear to foot of title page with loss of about 25mm but no loss of text. Small worm hole on front free endpaper, title page and first two leaves of text. Some foxing and toning but overall a very good copy of a rare and influential work on the theology, practice and rituals of exorcism. Front free endpaper has the book plate of E.R.D.Maclagan who was an art historian and Director of the V&A.

The driving out of evil spirits is common to all the major religions but in Christianity it traces its origins to Christ's expulsion of demons and so has been granted a special, albeit not sacramental, place in traditional worship. Despite the Biblical exhortation to practice exorcism, official guides and rules only appeared in the Catholic Church with the adoption of the official Roman Rite in 1614. The formalisation of the rites relating to exorcism followed a long process of debate and a series of detailed studies of exorcism of which this book by Visconti, first published in 1600 and running to seven editions over the next forty five years is among the most important. One of the central aims of the exorcism reforms was a prohibition on lay people carrying out the expulsion of evil spirits. The Church wanted to bring it all "in-house" as it were. Unsurprisingly then, Visconti was a priest, a member of the order of Saints Barnabas and Ambrose and a renowned teacher of exorcism. *Complementum Artis Exorcisticae* includes sections on how to spot the signs of a person possessed

by demons. Once spotted, the spirits can be removed and most of Visconti's book involves a discussion of the theology of exorcism and the rites and practices involved. These are a combination of medical-herbal remedies, prayers and invocations designed to free the possessed body from its demons.

In 1607, there appeared a compendium

of six recent works on exorcism. Among them was Visconti's *Complementum*. This *Thesaurus Exorcismorum* was an attempt to bring together some of the most important studies of the subject but also crystallise the rules and theology which had developed over the previous century and would find their clearest and most authoritative expression in the *Rituale Romanum* of 1614.



Impious

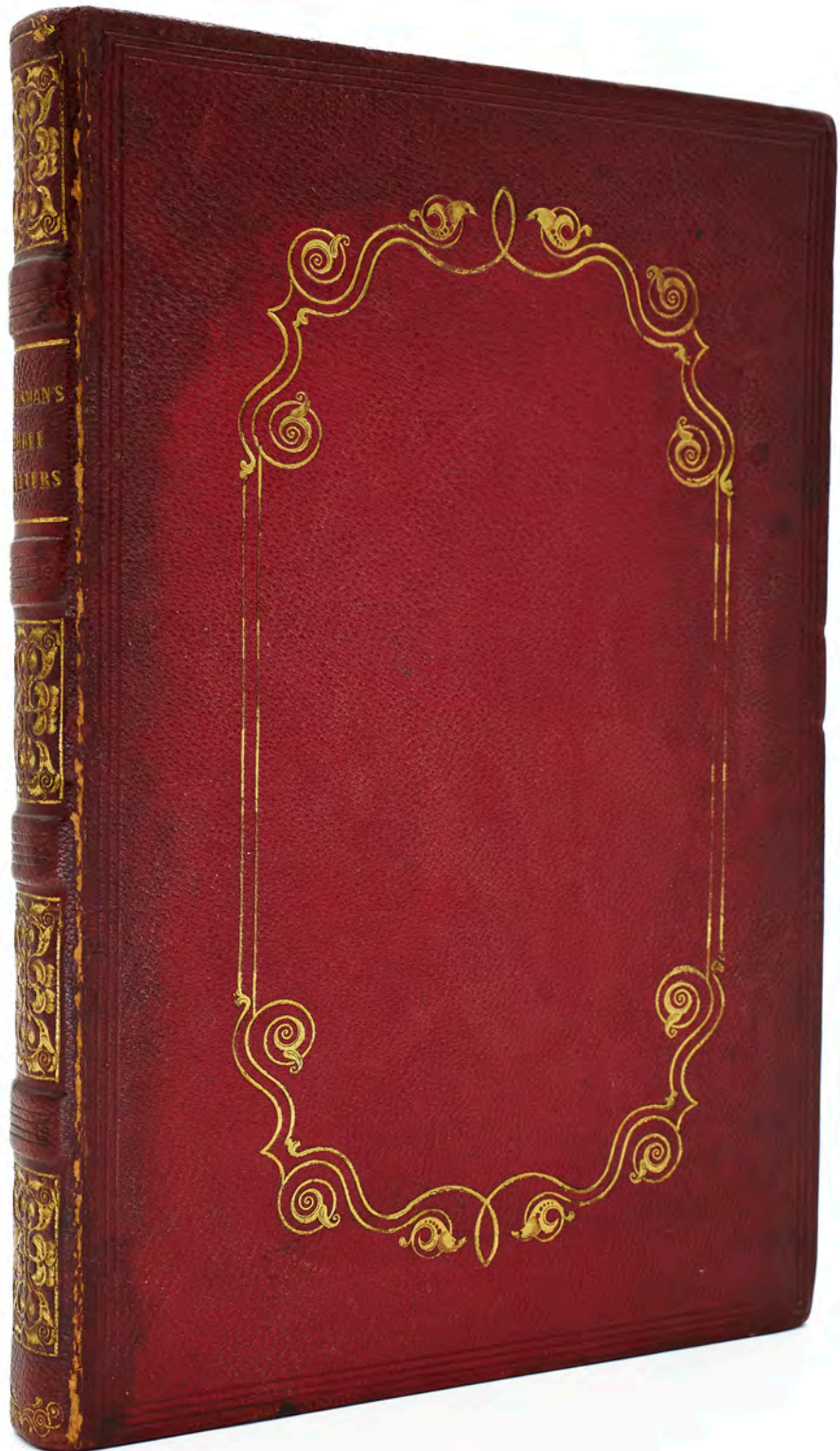
4

HOUSMAN, Mrs. Three Letters to a Friend
London: Printed by A.J.Valpy.1833

[4361] £400

First and only edition. 8vo. 208x130mm. pp. 155 [1bl], [2]. Four tipped-in slips of text. Eight plates, two of which are hand-coloured and one diagram in the text. Contemporary red morocco, gilt decoration to boards, spine lavishly decorated, and lettered in gilt. All edges gilt. Some wear to joints, corners very slightly bumped and rubbed. A tear to p17/18 at gutter but it is still attached and there are two ink corrections in the text but otherwise a very good copy of a rare book, Worldcat locating six copies.

Catherine Housman was an indefatigable creationist, challenging scientists, historians and theologians whose writings failed to demonstrate a strict accord with the literal word of the Bible. The aim and subject matter of Three Letters is set out in a prefatory statement. "The First chapter of Genesis by which is revealed to us the creation of only one earth, one sun, and one moon: the truth of which is verified by Moses, the Prophets, and Apostles, and now placed in the balance against the delusive hypotheses of Copernicus, Kepler, and Newton, and their Epicurean followers; who impiously treat of invisible atoms forming themselves by the imaginary principles of attraction, repulsion, and condensation, into millions of systems of suns, earths, and moons".



“What has been done was done by fate”. Thelemic poetry by Aleister Crowley’s artist and disciple

5

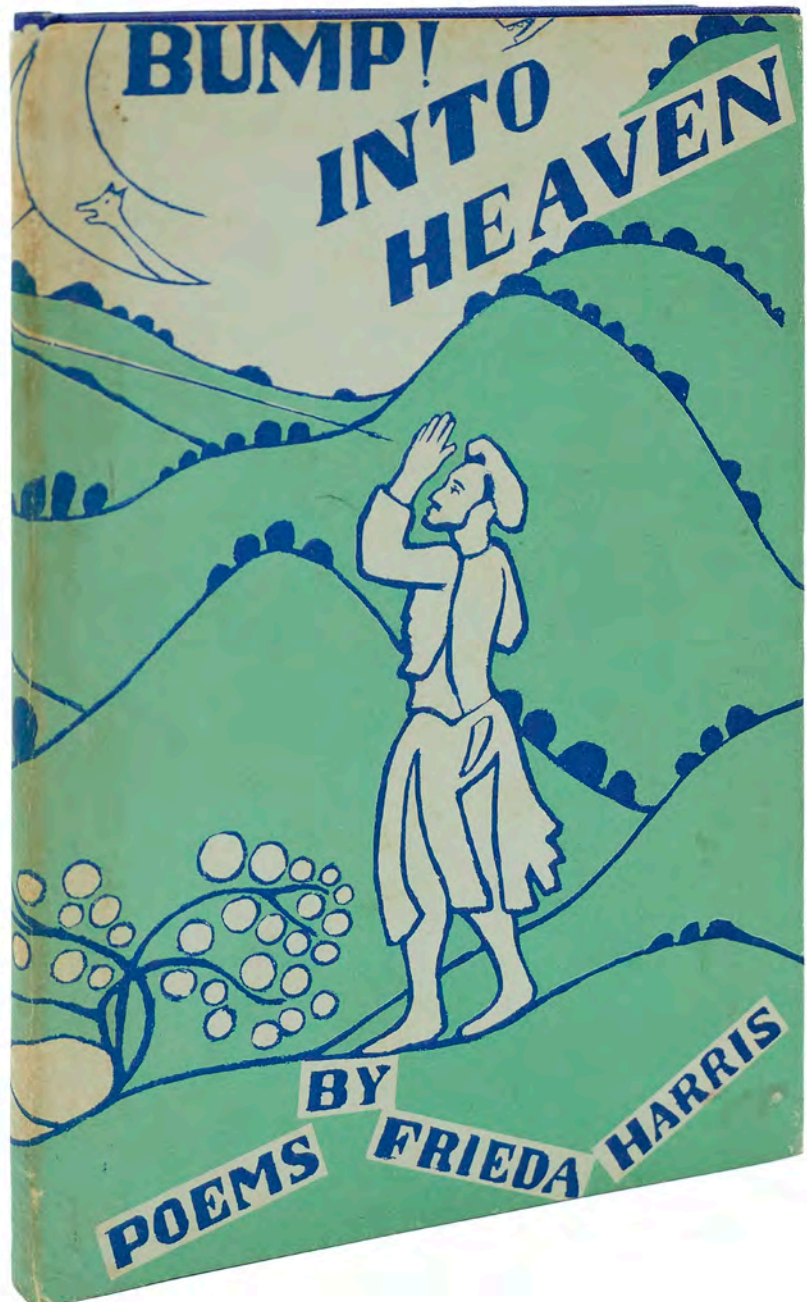
HARRIS, Frieda. *Bump into Heaven*
London: The Mitre Press. n.d. [1957/8]

[4399] £750

First edition. 8vo 183x122mm. pp. 64. Original bright blue cloth lettered in gilt with original illustrated dust jacket. Some very minor marking and rubbing to the jacket and slight soiling to the spine. Internally there is some mild foxing in one or two places but overall a very good copy. Rare in commerce and with eight copies recorded institutionally.

Frieda Harris was, in the words of her husband “an artist and a good one. She takes her art seriously, in fact works at her painting seven days a week and generally twelve hours out of the twenty-four. She has had an immense output of pictures”. She is best remembered today as a devoted colleague and disciple of Aleister Crowley for whose deck of Thoth Tarot cards she produced the paintings. Both Harris and Crowley were perfectionists and the whole project took five years. Although the pictures were frequently shown in galleries and *The Book of Thoth* was published in 1944, no complete, full colour pack of cards was produced during Harris or Crowley’s lifetime.

Harris’s poetry represents the more secretive, private side of her life. The work collected in *Bump into Heaven* is spare, simple and spiritual, much influenced by nature, religion, the world of dreams and India which became her home from 1952 until her death in 1962.



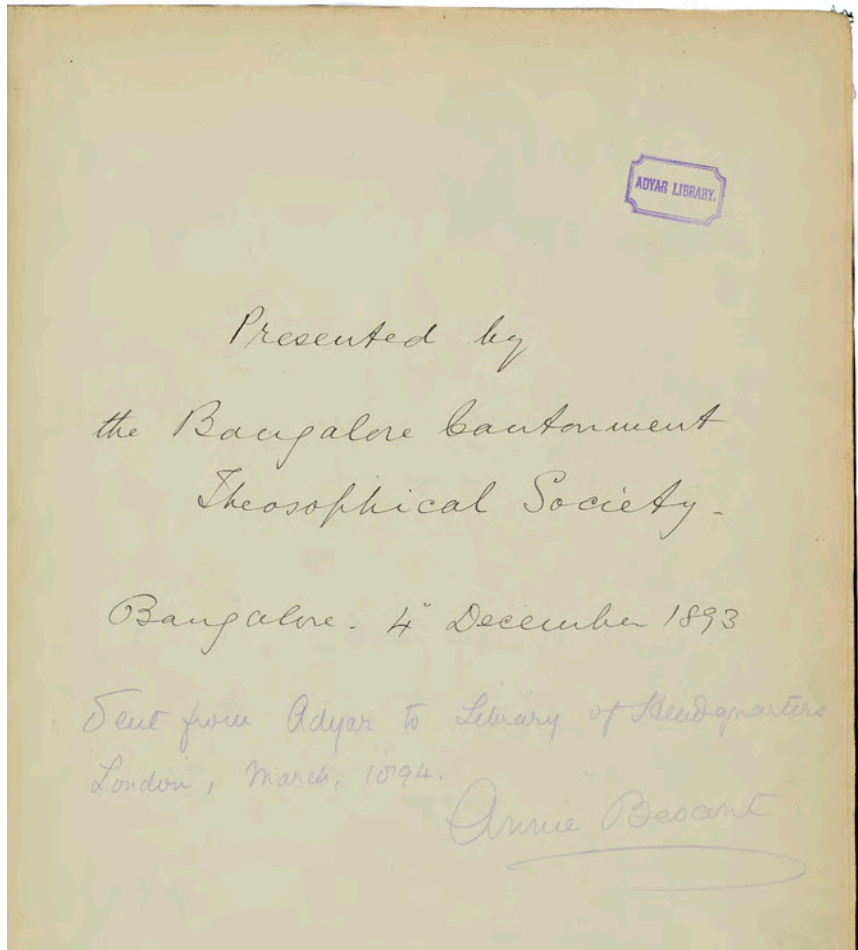
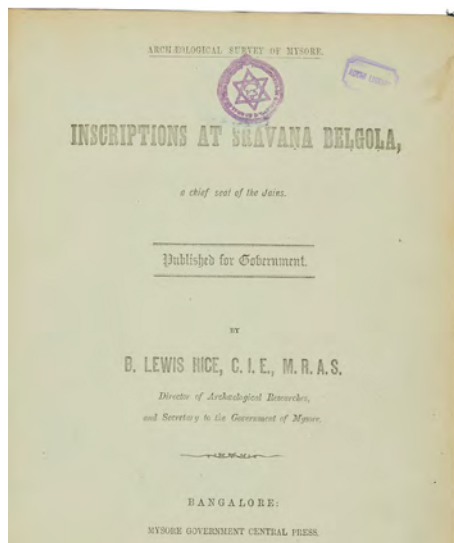
Signed by Annie Besant

6

RICE, B. Lewis. Inscriptions at Sravana Belgola, a chief seat of the Jains.
Bangalore: Mysore Government Central Press. 1889

[4444] £950

262x210mm. pp. [viii], 73; iii [ibl], 187 [1bl]; 145 [1bl], iii [ibl], xvi, [1 adverts]. Frontispiece and 26 illustrations and plans (some folding) and a further folding illustration of the Bhadrabahu Inscription. Green cloth, spine lettered in gilt and with library label to foot of spine. Split to cloth (c50mm) at head of spine on joint with upper cover. Some crinkling to the cloth and bumping and wear to the corners. Internally very good. Front pastedown has bookplate of the Library of The Theosophical Society in England. On the preliminary leaves are library stamps of the Adyar Library and, on the title page, the Theosophical Society. On a blank preliminary page is inscribed "Presented by the Bangalore Cantonment Theosophical Society. Bangalore 4 December 1893" and underneath this is written "Sent from Adyar to Library of Headquarters, London, March 1894. Annie Besant".



The Adyar Library was founded in 1886 by Henry Steel Olcott who was also the first president of the Theosophical Society. He was succeeded by Annie Besant and the transfer of this book from Adyar to London was undoubtedly arranged by these two who together ran the Theosophical Society Adyar when the American organisation broke away. Besant remains the most celebrated public face of Theosophy, not least thanks to her colourful journey to the movement. Married to an Anglican priest, she had renounced Christianity for atheism and socialist materialism before abandoning godlessness for the syncretism of Theosophy.

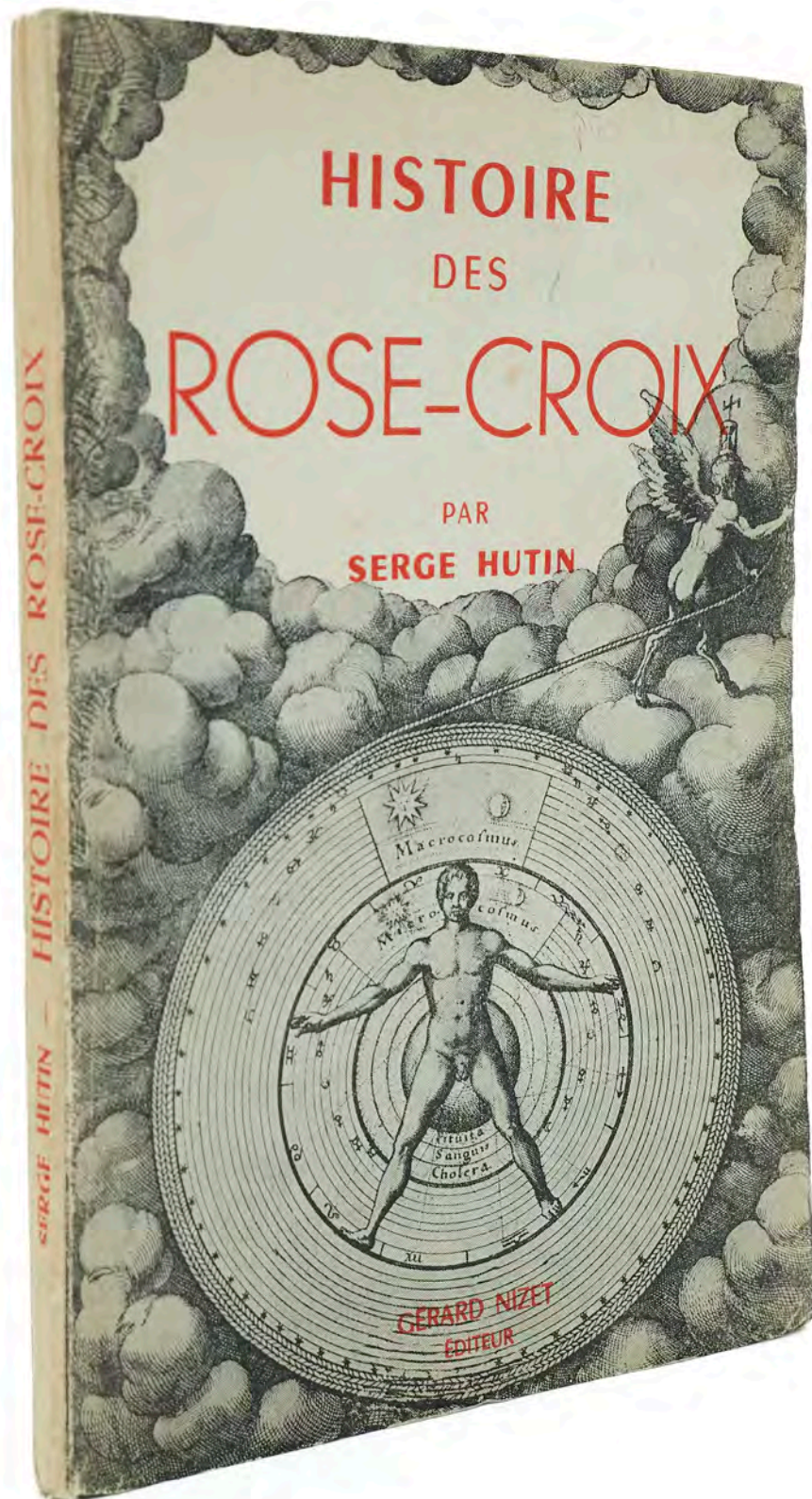
This book is part of a colossal twelve volume (plus another seven supplementary volumes) project by Benjamin Lewis Rice to collect inscriptions in the Old Mysore region of India where he was director of the Archaeological Department. This is volume two and covers Shravanabelagola, a major site in Jainism. Most of the texts are in Kannada and are a vital source for the study not just of the Jain religion but also the Western Ganga Dynasty and Kannada literature. Annie Besant must have studied this book closely as, within a few years, she was featuring what has been described as "an especially sensitive account of Jainism" in her set of lectures *Seven Great Religions*.

Magritte's copy

7

HUTIN, Serge. Histoire des Rose-Croix
Paris: Gérard Nizet. 1955

[4447] £650



Presentation copy to René Magritte. First edition. 187x120mm. pp. [9], 10-89, [7]. Inscribed on the half-title "Au grand peintre René Magritte, ce petit livre illustré de curieuses gravures "rosicruciennes", Serge Hutin. le 7 juin 1957".

Original illustrated wrappers, corners slightly bumped and edges a little creased but otherwise in very good condition throughout. With six illustrated plates all taken from Rosicrucian texts in the British Museum. Text in French. Serge Hutin was one of the most prolific twentieth century writers on the occult known especially for his work on UFOs. This excellent copy of his short work on Rosicrucianism is lent additional esoteric, surrealist heft by its having been presented to Magritte.

“the manifestation of objective and actual Good”. Gurdjieff’s first book

8

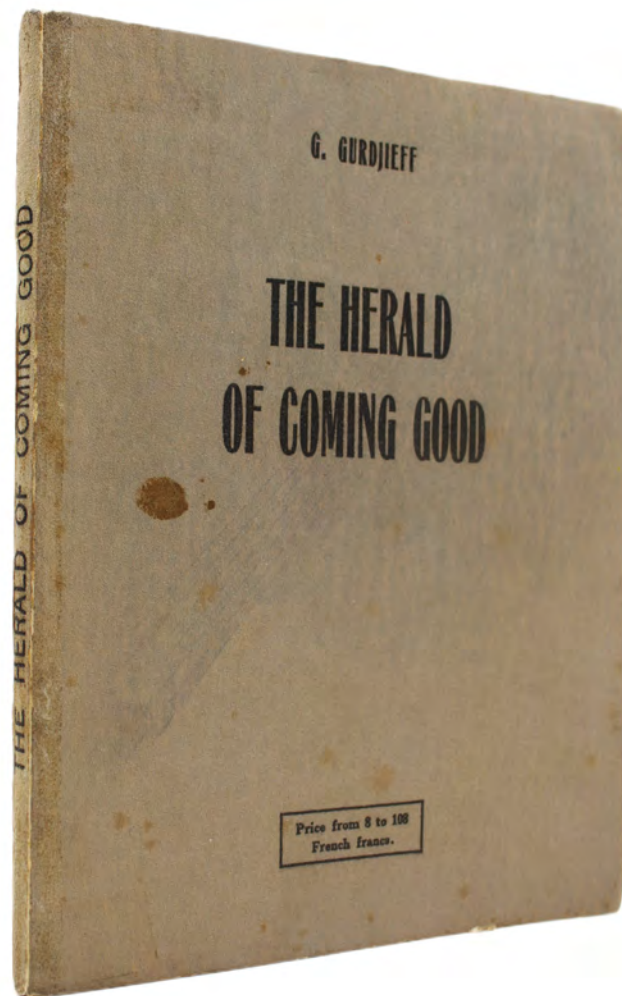
GURDJIEFF, G. *The Herald of Coming Good*. First appeal to contemporary humanity Paris: n.p. 1933

[4426] £1,750

First edition. 228x172mm. pp. 89, [5] plus three leaves entitled “Registration Blank” numbered 00124. Bound in grey brushed card, lettered in black to covers and spine. Inside front cover has the ownership label “From the library of B. Fairfax Hall”. Some marking and slight soiling to covers and rubbing to joints and loosening to the hinges but overall a very good copy with an excellent Gurdjieffian provenance. It is rare to find the book with all the numbered detachable registration blanks including the two sheets of blue forms. On the front cover is printed “Price from 8 to 108 French francs”. This was a clever publicity ploy by Gurdjieff who was leaving the price of the book of the book asked readers to contribute to the cost of the book “to the free will of the purchaser”.

The *Herald of Coming Good* is Gurdjieff’s first book and the only one to appear during his life. He was sixty seven. Ten years earlier, following a near fatal car crash, Gurdjieff had begun drafting and dictating the book that would become Beelzebub’s Tales to his Grandson, the first part of his colossal trilogy *All and Everything*. Before this, he had spread his teaching through his Institute for the Harmonious Development of Man and a reliance on the writings of his followers, principally P.D. Ouspensky with whom he had a famously troubled relationship.

The *Herald of Coming Good* is described by Gurdjieff as “a sort of ‘prospectus’ of the new phase of my unremitting activity for the welfare of my neighbours” and it certainly represents an ambitious desire to crystallise his beliefs in his own words. These are



summarised as a “mania... to understand the precise significance, in general, of the life process on earth of all the outward forms of breathing creatures”. The book serves therefore as an introduction to *All and Everything* and a marketing vehicle, hence the blank Registration forms which purchasers of the book were to complete in order to subscribe to the later books. In fact, these books did not appear until after Gurdjieff’s death for he was constantly revising and expanding them, piling idea upon idea

with the result that the essential core of his teaching has a tendency to become lost. This makes the brief and clear *The Herald of Coming Good* an appealing work and an important statement of Gurdjieff’s belief in a “Fourth Way” enlightenment, the freeing of the soul from its state of ‘waking sleep’, “attain to the knowledge of the way leading to Real Being” and so become “the manifestation of objective and actual Good”.

Presentation copy with two drawings

9

WELLS, H[erbert] G[eorge]. *The Invisible Man. A Grotesque Romance*
London: C. Arthur Pearson Limited. 1897

[4246] £9,750

Second edition, published the same year as the first and with a variant ending and with the first appearance of the Epilogue. 8vo. 184x120mm. pp. vi, 250. The first page is numbered "2" as with the first edition. The front free endpaper has two small drawings by Wells and the inscription: "Bertie Williams from Bertie Wells". Wells was known as Bertie by his family and, indeed, Williams is a cousin, making this a particularly personal gift. Bound in the original publisher's red cloth, lettered in gilt and with the image of the "invisible man" stamped in black on upper cover. Some soiling and fading to the spine and bumping to head and foot. Boards faded in places and with some slight marking. Internally there is cracking to the hinge with the upper board but the text block is very good although with some toning. Overall a nice copy of a rare book with Wells's drawings and inscription.

The *Invisible Man* appeared in four distinct editions in 1897: serialised in Pearson's *Weekly* between June and August, the first edition in book form in September, the second edition in November and then, the same month, the first American edition. All four have a different ending and this second edition contains the Epilogue which Wells had written for the first edition but not included. The second edition is considerably rarer than the first. We have located only one copy, in Trinity College Dublin, and we have traced none at auction.



Horoscopic interpretation, occult philosophy, physiognomy, mesmerism and Nostradamus

10

ANONYMOUS. *The Conjuror's Magazine Or Magical and Physiological Mirror. Including a Superb edition of Lavater's Essays on Physiognomy.* London: Printed for W. Locke. 1792

[4451] £1,500

First edition. The first twelve issues of *The Conjuror's Magazine*. 8vo in 4s. 210x130mm. pp. [8], 494, [4 index]. 25 engraved plates taken from Lavater, mostly from his studies of physiognomy but with other subjects. Each issue calls for three plates (details of these are in the table of contents for each part) but it is very unusual to find all thirty six and frequently sets are bound with none of the plates. The twenty five that are present here are bound out of order but are in very good condition as is the text block notwithstanding some foxing and soiling in places and a marginal tear to S4 with loss of a few letters. The edition of Lavater mentioned on the title page was added to the final issue in July 1793 so is not present.

Bound with: ANONYMOUS. *The Accusation, Trial, Defence, Sentence, Execution, and Last Will of Lewis XVI. Late King of France and Navarre etc.* Edinburgh: Printed for J. Elder et al. 1793. 8vo in 4s. pp. [2], 108. Frontispiece portrait and engraved plate of an execution by guillotine. and bound with: HILDROP, John. *Free Thoughts upon the Brute-Creation: wherein Father Bougeant's philosophical amusement, &c is examined in two letters to a Lady.* London: Printed by J. Tilly for Jacob Loyseau. 1750. pp. 151 [1bl] Title page soiled and with contemporary manuscript notes on verso, pencil markings on first nine pages and a few elsewhere. Final leaf is torn with loss of a few words of text and has been laid down on new paper.

Modern brown half morocco with cloth covered boards. Spine with five



raised bands and lettered in gilt. Front pastedown has a handwritten note (nineteenth century) in German.

The Conjuror's Magazine ran, under this title, for only two years from August 1791 to July 1793. In a way it is hard to pin down the purpose of the magazine. On the face of it, it is the first British journal devoted to magic tricks and conjuring. But during the first year of its short life it changed from a monthly entertainment to something rather darker and more challenging: "if it started out as fun for all the family, its pages definitely did grow to cater for the family's wild rebellious son". (Paul Cheshire - williamgilbert.com). Another writer has described the Magazine as an "extravagant mélange of horoscopic interpretation, occult philosophy, physiognomy, mesmerism and Nostradamus" which sums it up well. The guiding spirit (although not the founder or editor) was William Gilbert who provided much of the more radical material (under the

pseudonym "B") during his involvement from September 1791 to May 1792 when he harrumphed off after another contributor criticised his astrological methods. Gilbert is perhaps best known now for his eccentric poem *The Hurricane: A Theosophical and Western Eclogue*, but he wrote against the slave trade and was in the circle of Coleridge, Wordsworth and Southey in Bristol. He claimed (in *The Conjuror's Magazine*) that he had predicted the assassination of the Swedish King Gustav III and accused the Duchess of York (George III's daughter in law) of occultism. A strong strain of firebrandism runs through Gilbert's writing. He was also something of a conspiracy theorist, involved in various occult movements, believed that the French Revolution was a sign of the imminent arrival of God's kingdom and (which he predicted in the April 1792 issue of *The Conjuror's Magazine*) suggested that "the wicked nations" shall be destroyed "by the law that is like unto fire".

“many people are duped by charlatans”. A rare study of secret societies

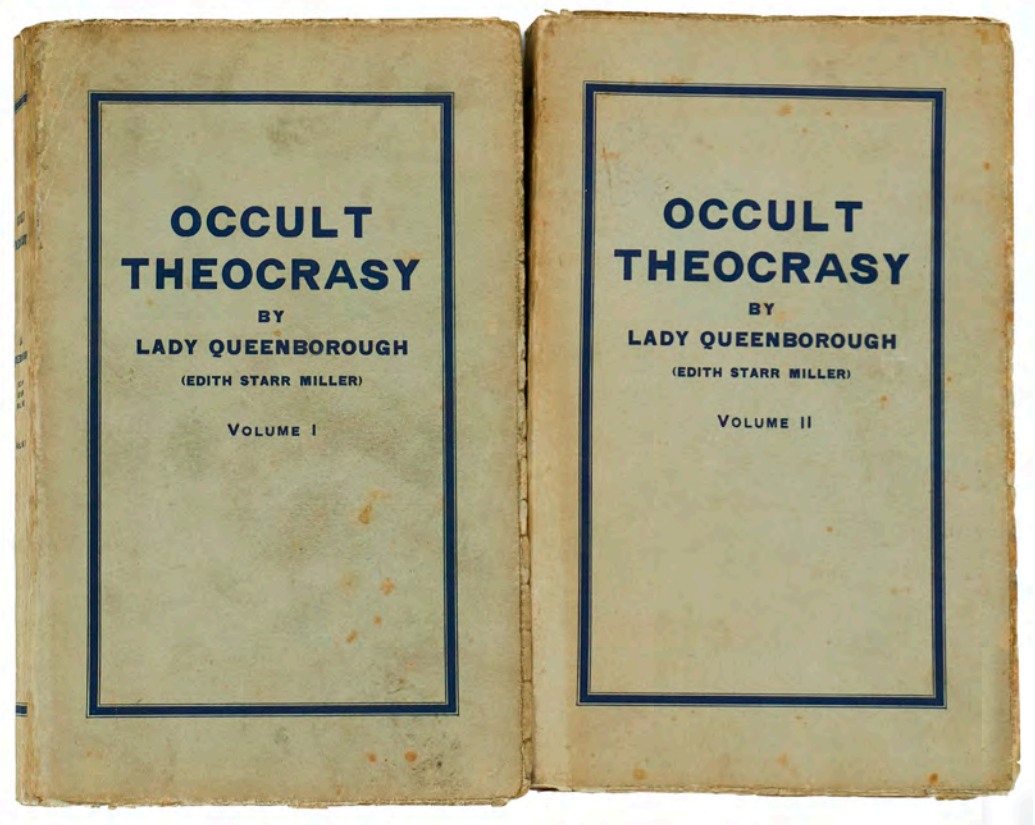
11

LADY QUEENBOROUGH (Miller, Edith Starr). Occult Theocracy. Published posthumously for private circulation only. In two volumes Abbeville (France): Imprimerie F. Paillart. n.d. [1933]

[4402] £950

First edition. Two volumes. 8vo. 220x135mm. pp. 384, [2]; [2], 385- 720, [46], 721-741 [3]. Frontispiece photograph of the author with her two eldest children and a folding plate reproducing the certificate of appointment of Aleister “St” Edward Crowley as National Grand Master of the O.T.O. (Ordo Templi Orientis) for Great Britain and Ireland. Original grey paper wrappers, title and author printed in navy blue. Wrappers (particularly on volume one) are somewhat soiled and have been recently and expertly repaired. Internally very good but with some toning to the edges. Ownership inscription of Walter K. Stevenson 1945. Rare in commerce (only one noted in the auction records) and institutionally, Worldcat locating three copies (BL, BNF and Bibliothèque interuniversitaire Sainte-Geneviève).

A bizarre book. “In offering this book to the public, I have endeavoured to expose some of the means and methods used by a secret world, one might almost say an underworld, to penetrate, dominate and destroy not only the so-called upper classes, but



the also the better portion of all classes”. Lady Queenborough then devotes over 700 pages to a study (close in some cases, fleeting in others) of the webs of influence whereby secret societies, peopled by hierarchies of priests or adepts (the theocrasies of the title) control the world. These are the Cabalists and, unsurprisingly, the Jews lie behind many of their machinations. One cannot help but admire Queenborough’s energy (it is certainly an encyclopaedic gallop through the world of the occult) and her honesty

(she begins by stating that “this book makes no claim to literary merit”). However, she and many of her friends and collaborators were weapons-grade fruitcakes with a sulphurous whiff about them. And a want of irony as evidenced by Lady Queenborough’s observation (on p.25) that “many people are duped by charlatans”. Indeed.

The earliest example of “imaginary invasion literature”

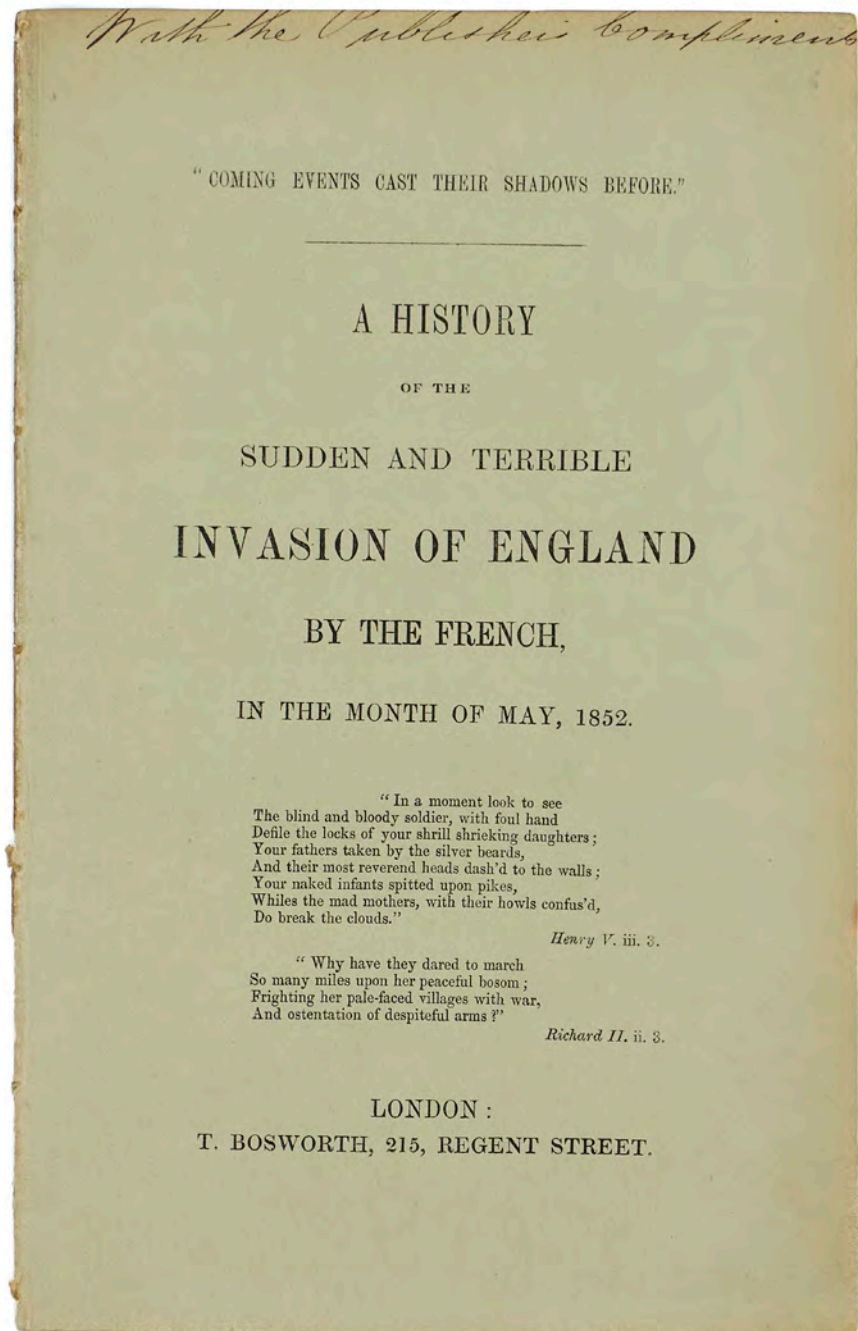
12

ANONYMOUS. A history of the sudden and terrible invasion of England by the French, in the month of May, 1852. London: T. Bosworth. [1851]

[4418] £750

First (and apparently only) edition. vi, 7-23 [1]. 213x125mm. With a single leaf paper cover replicating the title page on which is inscribed “With the Publisher’s Compliments”. Title page is headed with the epigraph “Coming events cast their shadows before”. In excellent condition throughout. Rare, Worldcat locating five copies (four in the UK and one in the US) and only one copy appearing at auction in 1966. Although the dedication is dated 1853, it is thought that this curious little pamphlet dates from 1851. It is described by I.F. Clarke, the leading authority on the subject, as “the first complete imaginary war of the future to be written in English”. During the 1840s numerous alarms were being raised about Britain’s ability to defend itself against armed invasion. France had been expanding its navy with steamships and when the Duke of Wellington’s private comments on the threat posed by these were made public, uproar ensued. “Many feared that military weakness at home would invite attack from abroad; and for the rest of the century not a decade passed without an alarm of some kind”.

Louis Napoleon’s coup d’etat in 1851 was the immediate catalyst for this pamphlet. In it, the anonymous author attacks the scarlet uniform of the British Army (“like the inner circles of a target”), the out of date weaponry and the “utter defencelessness” of London. He then goes on to describe the invasion begun on 21st May 1852 and ending ten days later with the Sacking of London. Of course, this did not happen but the point is that it “could”. The most famous example of nineteenth-century “imaginary invasion literature” is *The Battle of Dorking* (see next item) but this fantasy history is the first of the genre.



A hot story for a cold war

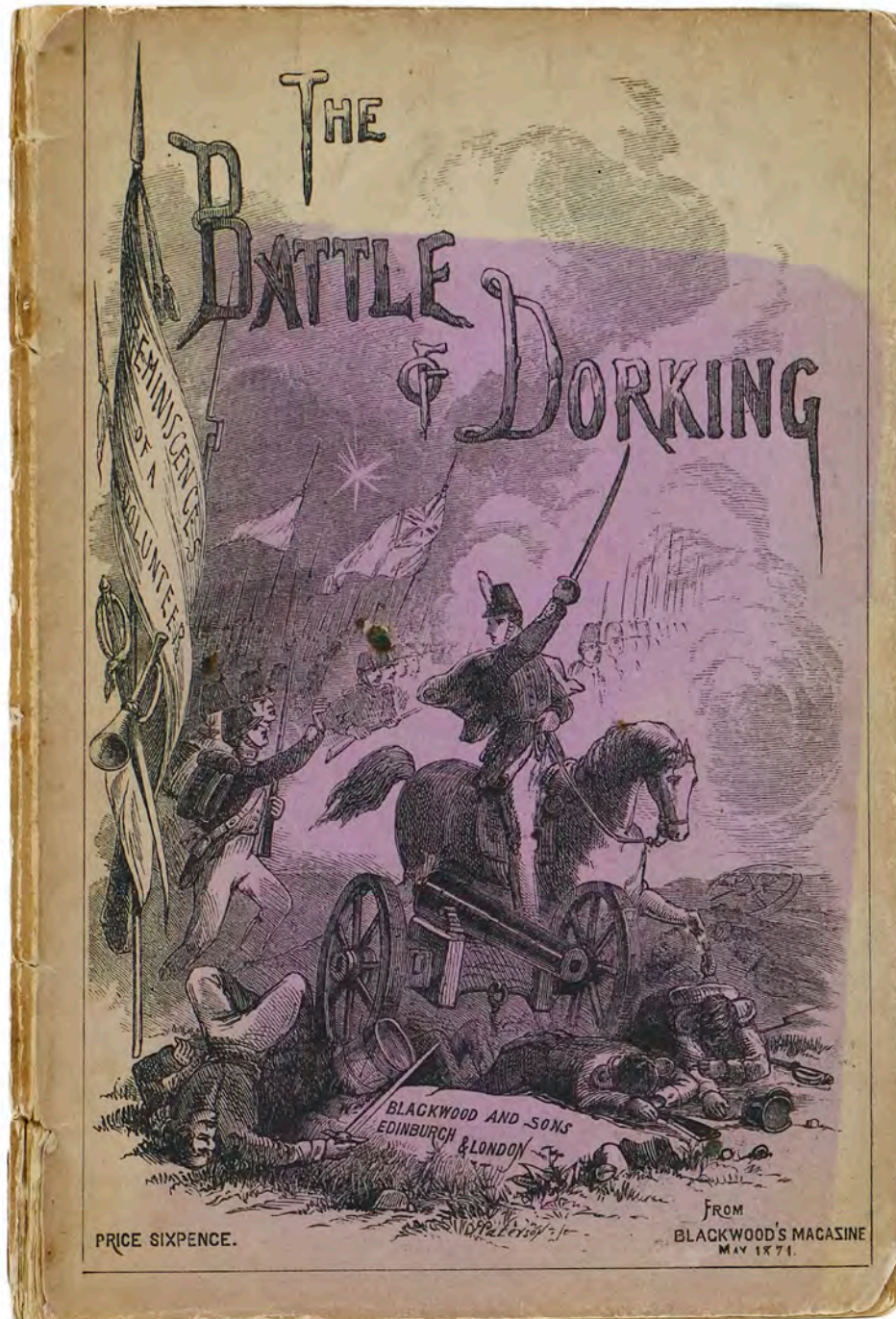
13

[CHESNEY, George Tompkins]. *The Battle of Dorking Reminiscences of a Volunteer*. From *Blackwood's Magazine* May 1871
Edinburgh and London: William Blackwood and Sons 1871

[4083] £600

First separate edition following its publication in *Blackwood's Magazine*. 8vo. 171x114mm. pp. 64, 8pp adverts. Original publisher's purple wrappers, somewhat faded and with tears to spine and the bottom outer corner torn from the lower cover. Some foxing but otherwise very good internally.

Although not the first example of imaginary invasion literature (see previous item for that), *The Battle of Dorking* is the best known and was the most successful. It is "a short story about an imaginary invasion of the British Isles that had alarmed the nation, astonished Europe, pleased many readers in the United States, and established the tale of the war-to-come as a favourite means of presenting arguments for - or against - changes in the naval, military, or political arrangements of a country during the years from 1871 to 1914". (I.F. Clarke, "The Battle of Dorking", 1871-1914 in *Victorian Studies*, Vol. 8, No 4 June 1965). As Clarke says, it was the "first hot story in the first cold war".



“a farrago of the most astonishing superstitions”. The author’s copy

14

[JONES, Edmund]. A Relation of Apparitions of Spirits, in the Principality of Wales to which is added the remarkable account of the apparition in Sunderland, with other notable relations from England; Together With Observations About Them, And Instructions From Them Designed To Confute And To Prevent The Infidelity Of Denying The Being And Apparition of Spirits; Which Tends To Irreligion and Atheism. n.p. [Trevecca?]. 1780

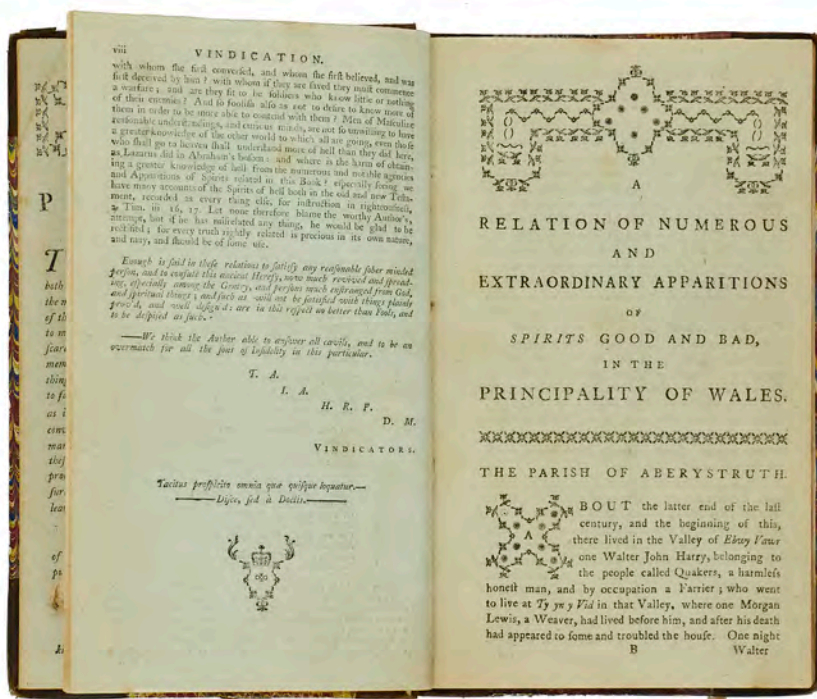
[4461] £3,750

First edition. 8vo in 4s. 188x117mm. pp. viii, 134, [2]. Nineteenth century half calf, marbled paper covered boards, slightly bumped and rubbed. Internally a little browned but overall a very good copy of a rare book. We have traced only two at auction, eight copies on JISC Library Hub, and a further five in Worldcat. Tipped in are two manuscript documents (seven pages in total) by Jones himself. The second of these (frayed at the edges with loss of some text), headed “Edmund Jones his book” has a pencil note stating that it is the “Autograph of the author of this book - Edmund Jones” and was “removed from a very dilapidated copy of Dorrington’s View of the Principles of the Lutheran Churches 1714”. This note, which touches on Lutheran and Calvinist soteriology appears to have been prompted by something in Dorrington’s book. The first, longer note (in the same hand) seems to have been extracted from a notebook as it is not complete but it is an interesting discourse on the figure of Gaius mentioned in Acts and two of Paul’s Epistles.

“Edmund Jones was a man of dual personality - fearless in preaching and in founding new churches, a zealous evangelical and a firm Calvinist, yet frightened of apparitions and terrified by bad omens”. (Annie Grace Bowen-Jones, *Dictionary of Welsh Biography*). Born in 1702, Jones’s only education was thanks to the local curate. He then spent the rest of his long life (he died in

1793) repaying this by embarking on a punishing regime of itinerant preaching together with the founding of numerous Independent chapels. He was said to be a more enthusiastic Calvinist than Calvin himself and was certainly ferocious in his opposition to the Established Church. However, he is probably best known today for this book. *A Relation of Apparitions of Spirits, in the Principality of Wales* has been described as “a farrago of the most astonishing superstitions, in all of which he firmly believed”. It is certainly an extensive collection of tales from the spirit world but Jones’s purpose was not to amaze and frighten. It was to “convince all the Saducees and Atheistical men of the age of the being

of Spirits, and of their appearance in the world” for, in order to believe in the truth of the Resurrection one must believe in spirits “for why should the body be raised if there is no Spirit of life to dwell in it?”. A mixture, then, of the highly orthodox born out of the wildly unorthodox.



To dwell in limitation, and yet to be acutely mindful of the unlimited, is, no doubt, the experience of many persons

15

KIRK, Eleanor. *The Christ of the Red Planet*
New York: The Publishers' Printing Company. 1901

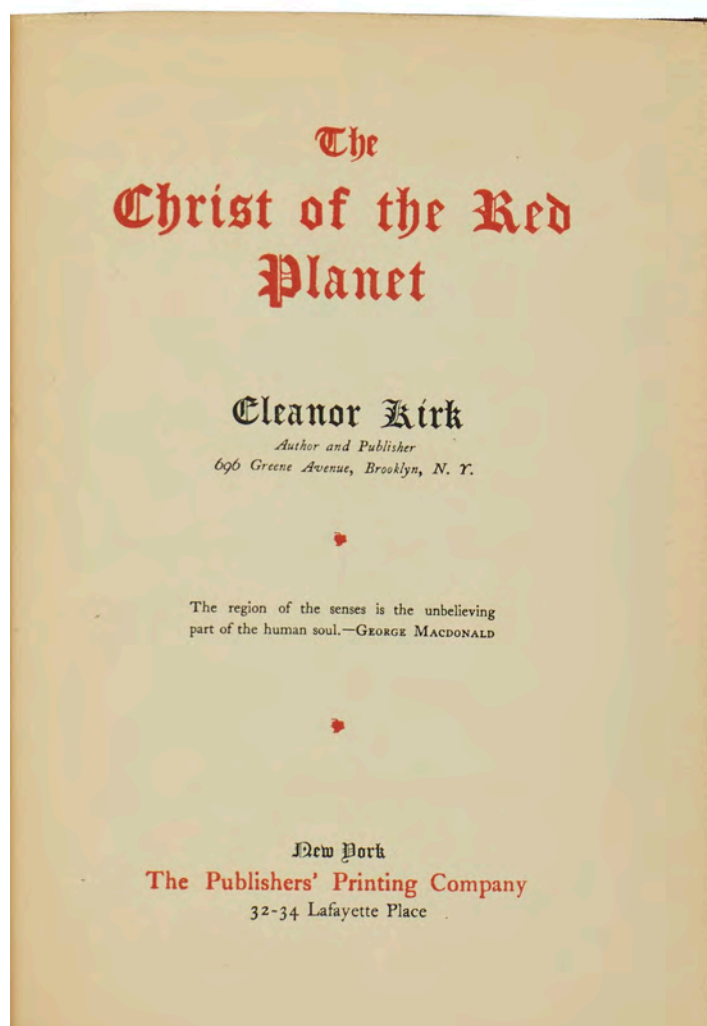
[4482] £375

First edition. 175x120mm. pp. xviii, 138. Original red cloth, lettered in gilt to upper cover. Some marking and soiling to boards, rubbing to edges and slight fraying to head and foot of spine. Internally very good and overall a nice copy of a book which is rare in commerce, no copies appearing in the auction records.

Eleanor Kirk (1831-1908) was an extraordinary woman who wrote curious books. Married three times, she was a tireless campaigner for the rights of women both in the private sphere where (following her own experience) she supported women who left abusive relationships, and in the public sphere where she was a devoted suffragist. But as well as seeking to improve the lives of women in the here and now - she advocated a form of non-licentious free love as an antidote to what she saw as "prostitution in so-called married life" - she was a devoted advocate of the spirit life and notions of immortality. Her religious ideas were a strange brew of mainstream Christianity, astrology and New Thought syncretism. Towards the end of her life, Kirk became convinced of the truth of her encounters with the extra-terrestrial and *The Christ of the Red Planet* is an account of her astral travels to Mars. The epigraph to the book quotes St Paul: "Whether in the body, or out of the body, I knew not" and a haze of uncertainty appears to envelop this bizarre work. But then, as Kirk herself makes clear, it envelops

her own mind too: "To see and yet not to see; to know and not to be able to explain, either to myself or others; to be constantly possessed by a consciousness of distant phenomena without fact or data, is not a very comfortable mental

state for one aiming to be logical, and desiring above all things to be honest and the reverse of imaginative. But this has been my condition ever since I can remember".



The Fourth Dimension

16

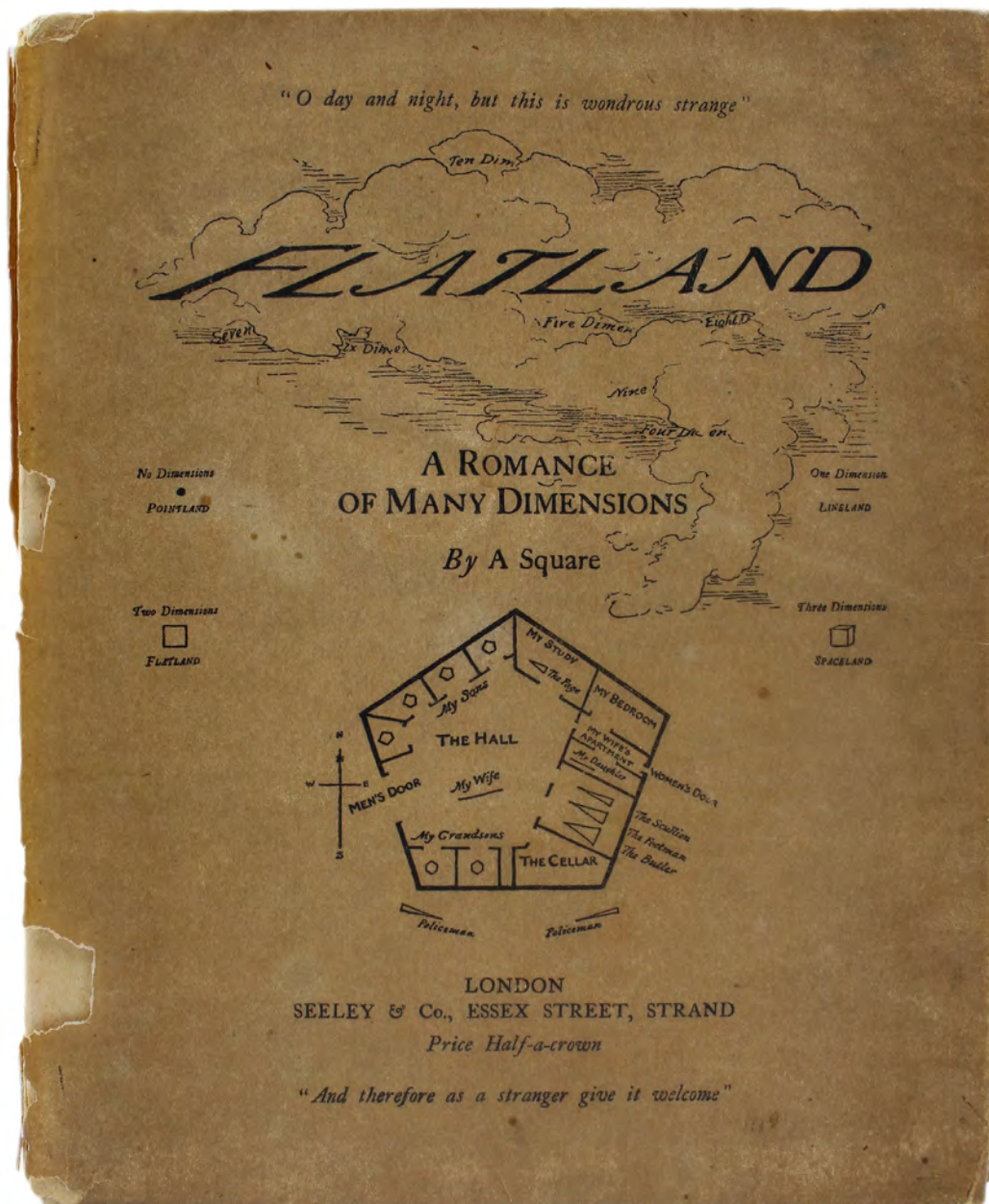
A SQUARE [ABBOTT, Edwin]. Flatland. A Romance of Many Dimensions.
London: Seeley & Co. 1884

[4527] £2,500

First edition. 8vo.
217x185mm. pp.viii,
100. With illustrations
by the author. Original
illustrated limp vellum
covered card. Vellum a
little soiled and torn at
the spine with some loss.
Internally in excellent
condition. Housed in
a felt lined drop-back
box. An excellent copy
of a fragile book usually
found in a poor state and
which is scarce in the
first edition and more
commonly found in the
second edition issued
the same year.

Edwin Abbott was brilliant student of mathematics, classics and theology, who became a schoolmaster whilst writing on a range of literary and theological subjects, including a philological study of Shakespearean grammar, a life of Francis Bacon, a book on Cardinal Newman and numerous religious works. But he is best known for Flatland, a hard to categorise, short novel which operates as part social satire, part thought experiment, part mathematical fiction, and part scientific exploration of the concept of dimensions and dimensionality. The impact of Flatland was not fully felt until its rediscovery following the publication of Einstein's general theory of relativity. The prospect of a fourth dimension as the space in which we experience change through time, seemed to raise

some of the same hard, conceptual, far-out questions as the Square's description of a stagnant, shackled two-dimensional society. Since then, Flatland has had a serious cult following among mathematicians, computer scientists and other utopians.



Fear Not. For you are now entering Gandalf's Garden

17

MURRAY, Muz. Gandalf's Garden
London: Citadelle Press. 1968-1969

[4500] £1,000

All six issues of the short-lived house magazine of the mystical, hippy community also named Gandalf's Garden. pp. 28, 32, 36, 36, 36, 32. Bound with staples at the spine, paper wrappers, some creasing and light soiling but overall in very good condition. Printed on multi-coloured paper, extensively illustrated and using a variety of typefaces and designs. It is rare to find complete sets of Gandalf's Garden, only one appearing in the auction records.

There was a gentleness and spirituality about Gandalf's Garden. The community had its London base in a shop (also called Gandalf's Garden) in World's End on the Chelsea/Fulham border. This operated as a homeless refuge and, every evening, there were spiritual gatherings to which teachers and practitioners of a wide array of traditions were invited. The shop became a centre for meditation, yoga and cosmic consciousness. All of this is reflected in the magazine which carried articles on Eastern religions, ley lines in Somerset, the occult, trepanning (see item 74 - Gandalf's Garden was sceptical about

its benefits, suggesting its readers try yoga instead), Atlantis, Swedenborg and Gandhi. And, as its name suggests, there was a strong strain of Tolkienism running through the magazine. This other-worldliness was in contrast to the political, sexual and revolutionary stridency of magazines such as OZ and International Times. Although Gandalf's Garden tends to be seen as part of the same 'underground' press movement, the editor Muz Murray insisted that the commune and its magazine was part of the "Overground". Gandalf's Garden was, sadly, short-lived. The magazine ran for

these six issues only, the shop closed and the community was dispersed in 1971 into Gandalf's Garden Seed Centres around Britain. Muz Murray went on pilgrimage to India and Nepal immersing himself in various spiritual disciplines before embarking on a life of Mantra Yoga, Mystical Awakening, Massage and Meditation.



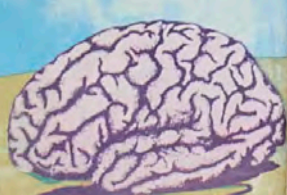


beyond the brain & b... and lies
the inner zodiac wh...

GARDEN GARDEN

Mystical Science

Issue 5



the inner zodiac wh...

GARDEN GARDEN

Mystical

issue 4



A New... of

GARDEN GARDEN

issue 2

fear not - for you are no...

GARDEN GARDEN



“the History of my own mind”. Coleridge’s *The Friend*, uncut in the original boards

18

[4457] £6,500

COLERIDGE, Samuel Taylor. *The Friend* A Literary, Moral, and Political Weekly Paper, excluding personal and party politics, and the events of the day. Conducted by S.T. Coleridge, of Grasmere, Westmorland. Penrith: Printed and published by J. Brown. 1809-10

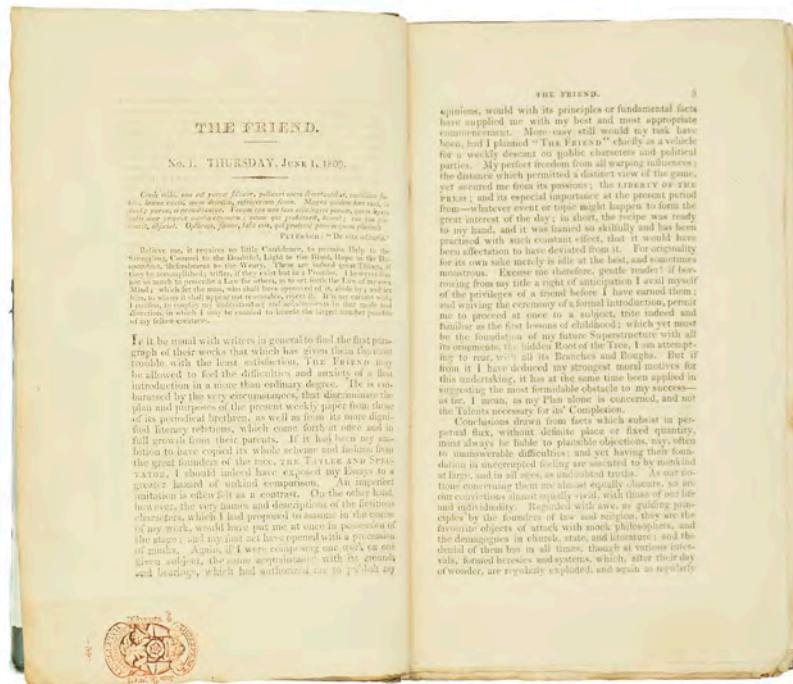
First edition. 8vo. 255x160mm. pp. 448. Contemporary blue-grey boards, grey paper backstrip, pages uncut. Protected by a loose buckram cover and housed in a slipcase. Repair to spine, joints and to hinges at the gutter. Surface crack to spine, corners slightly worn. Internally very good but with some marking and foxing and a little crinkling to the edges of some leaves. Each issue has the revenue duty stamp. Front pastedown has book label of Mary Elizabeth Hudson and the very discreet label W.A.S. which is William A. Strutz who purchased it on April 13 1965 at Parke Bernet through Seven Gables Bookshop (invoice loosely inserted). An anonymous note mentions a comment made by Mark Reed (the Wordsworth scholar) that the best copy of *The Friend* he had seen was offered to him by Seven Gables although he didn't buy it.

Complete in twenty-seven issues with the unnumbered “supernumerary Essay” issued on January 11, 1810 between numbers 20 and 21. Each issue runs to sixteen pages. Although (as Wise says) the final issue of 15 March 1810 “ends with the words “To be continued in the next Number,” no ‘next Number’ ever appeared”. Wise, 20, p71.

In 1808, Coleridge moved, with his family, to Wordsworth’s house in Grasmere and began to think about a weekly magazine in which he could begin to set out his thoughts towards a philosophical system, both moral and political. He had high ambitions for *The Friend*. It would appear weekly

and was intended “for those, who by Rank, or Fortune, or official Situation, or Talents and Habits of Reflection, are to influence the Multitude.” Dorothy Wordsworth wondered who, after a hard day’s work, would have the time or mental space to sit down and wrestle with Coleridge’s “serious thought” but Coleridge fully intended to bring readers up to his level, not write down to theirs. Given the speed with which each issue was produced and the need to spend a day walking to Penrith to deliver his copy to the printer, there are some lighter touches in many of the issues – even Coleridge couldn’t operate at an intellectual white heat all the time. But, in the main, *The Friend* is

serious and difficult. Coleridge aimed at upholding “those truths and those merits which are founded in the nobler and permanent parts of our nature, against the caprices of fashion.” If one were searching for an intellectual autobiography of Coleridge, one might perhaps locate it in *The Friend* for it is here that we see a mental to-ing and fro-ing, something of a struggle and working-out between revolutionary radicalism and a more reflective adoption of tradition, convention and custom. Coleridge described *The Friend* as “the History of my own mind”. That mind was vast and the manner in which *The Friend* ranges over the complexities of politics, philosophy and theology is a formidable testimony to it.



Presentation copy to the Arts Club with the Club's bookplate designed by Voysey

19

VOYSEY, Charles Francis Annesley. *Individuality*
London: Chapman and Hall. 1915

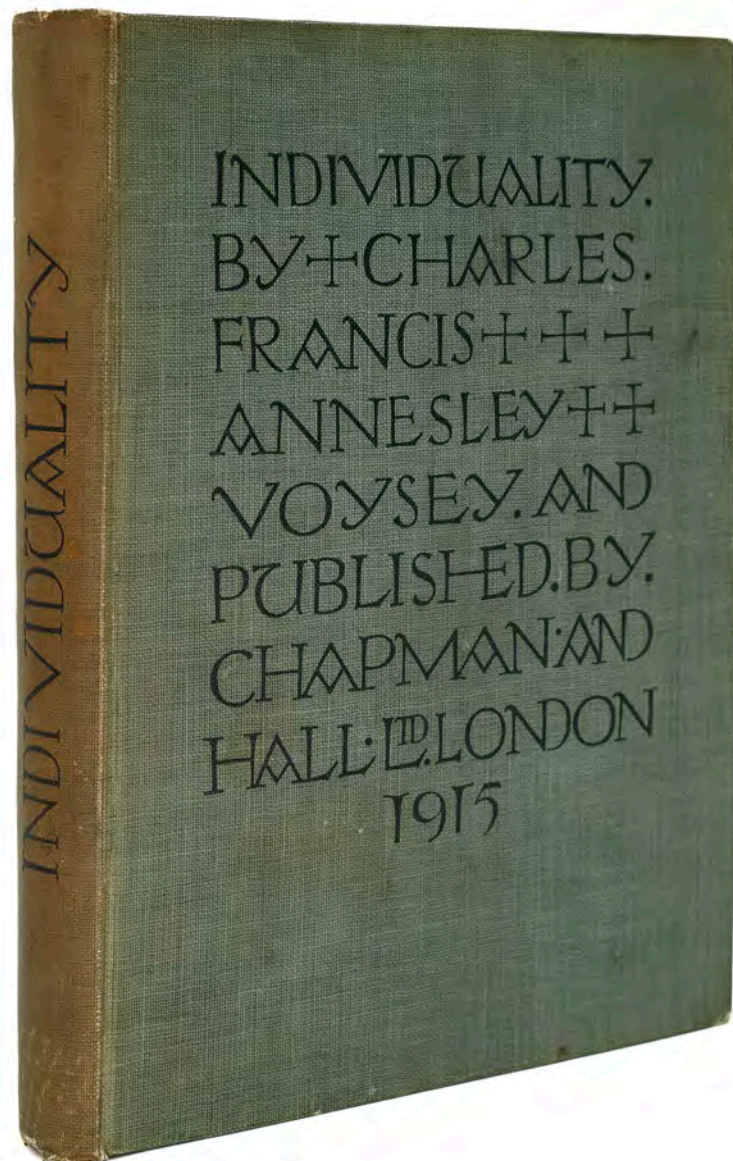
[4129] £2,000

First edition. Presentation copy. 8vo. 190x125mm. pp. [2], 142. Original green cloth lettered in black to the upper cover and spine in a typeface designed by Voysey. Inscribed by Voysey on the front free endpaper: "Presented to the Arts Club with fear and trembling by the author April 13th 1915". The front pastedown has the Arts Club's bookplate, designed by Voysey. Slight wear to corners and foot and head of spine and some minor marking to lower cover. Light splash mark to the blank page 60 but otherwise a very good copy of a rare and important book with a nice link to the Arts Club of which Voysey was an enthusiastic member. Library Hub locates eight copies in the UK with Worldcat adding a further nine worldwide. And scarce commercially, with only two copies appearing in the auction records.

This is Voysey's only book (the 1906 *Reason as a Basis of Art* is really a short pamphlet) and represents the most significant statement of his beliefs, both social and aesthetic, although the two are linked and interdependent. In many ways, the book can be seen as a wartime rage against the growing tentacles of the state: "Collectivism, convention, and fashion, all derive their power through the suppression of the individual. Men's minds and bodies are forced into grooves and moulded into machine-like order; being banded together like soldiers for a common purpose". Later he explains the limits of collectivism: "We can help and encourage each other to an enormous extent, but we cannot do each other's thinking". Individuality is about the power of independent thought. And this will have aesthetic benefits: "Could

we but revive the individualistic spirit and stimulate moral sentiment... we should once more have a noble national architecture". For the practical application of these ideas and

ambitions we need only look to the brilliant, idiosyncratic inventiveness of Voysey's designs.



Tory Anarchist. A rare manuscript by Simon Raven

20

RAVEN, Simon. A draft autograph manuscript of *Friends in Low Places*. [Deal]. 1964

[4441] £7,500

A draft autograph manuscript of part of the second novel in Simon Raven's *Alms for Oblivion* sequence. Typed letter to Dr Schwartz from Raven, dated October 14, 1964, enclosing the manuscript of the "first two chapters of the novel I am now writing --- "Friends in Low Places"... If you are interested, I can send you the rest of the MS as it becomes available --- that is, after I have typed it out. This I usually do at the end of each chapter".

The manuscript is written in blue biro on the rectos only of 182 leaves (253x202mm) although these are erratically numbered to 174. Extensively revised and corrected, the manuscript contains (contra Raven's covering letter) the first three chapters of the novel (up to page 79 of the first edition). Raven's handwriting is not easy to decipher but read alongside the published version, we can see how the novel was developing in his mind. The main outline of plot and character are here but there are many so many additions, deletions and syntactical tightenings that it is as though we are perched on his shoulder as he writes. Although the numbering suggests some missing leaves, the sense of the prose makes it plain that the manuscript is textually complete. There are two leaves in typescript (each printed in duplicate). Many of the manuscript leaves have more excision than actual text but one can always read Raven's deleted draft. These corrections and amendments bring the manuscript close to the printed text but the two do not entirely match so clearly the novel

went through further drafts. An air of mild chaos hangs over the manuscript (reflecting Raven's own life and personality) but as Raven did his own typing rather than employ a secretary, he could be as messy as he liked. But the multiple deletions and additions are really the mark of a fine, writerly mind arranging and polishing his text, bringing it, step by step, to its finished form. Because of Raven's rickety lifestyle (famously he went, at his publisher's suggestion, to live in Deal on the Kent coast in order to escape the temptations of London, although that didn't stop him joining the Reform Club so that he could treat himself to the occasional "housemaid's wank" at the massage parlour opposite) scarcely any of his manuscripts survive. He did donate part of "Sounding the Retreat" (the seventh of the *Alms for Oblivion* novels) to Cambridge University but we have traced no others and only one other Raven manuscript appears in the auction records. The present manuscript is in excellent condition, housed in a drop-back box with a typed paper label on the spine. Sold with a first edition of the novel in its published form.

Simon Raven (1927-2001) might almost be the *echt* insider-outsider: upper-middle class, rich father (whom he disliked), Charterhouse (expelled for homosexuality), classics at King's College, Cambridge (dropped out of postgraduate study through idleness), and the army (dismissed for excessive gambling). An improbable early marriage reached its nadir when his wife asked for money for food for her and their child to which he replied

by telegram: "Sorry no money, suggest eat baby". Raven's outsiderdom lies in his savage imagination, his amorality, his classical elitism and his utter disdain for the modern world: for evidence of the last of these see his LRB Review of March 1980 entitled "Unfair to Gays" and his 1996 interview with Naim Attallah. He is a sort of pagan Evelyn Waugh: both Tory Anarchists, they shared a lapidary prose style and a lofty contempt for their fellow man. But Raven is wilder, less serious, more resigned to the ridiculousness of life and unconstrained by ruling principles. He charts, through the lives of his contemporaries, the late twentieth century's long slide downhill.



Sport, class, suicide and performance art. Inscribed by Warhol to the Dangerous Sports Club

21

KIRKE, David. The Dangerous Sports Club: An archive of manuscripts and books Various. From late 1970s

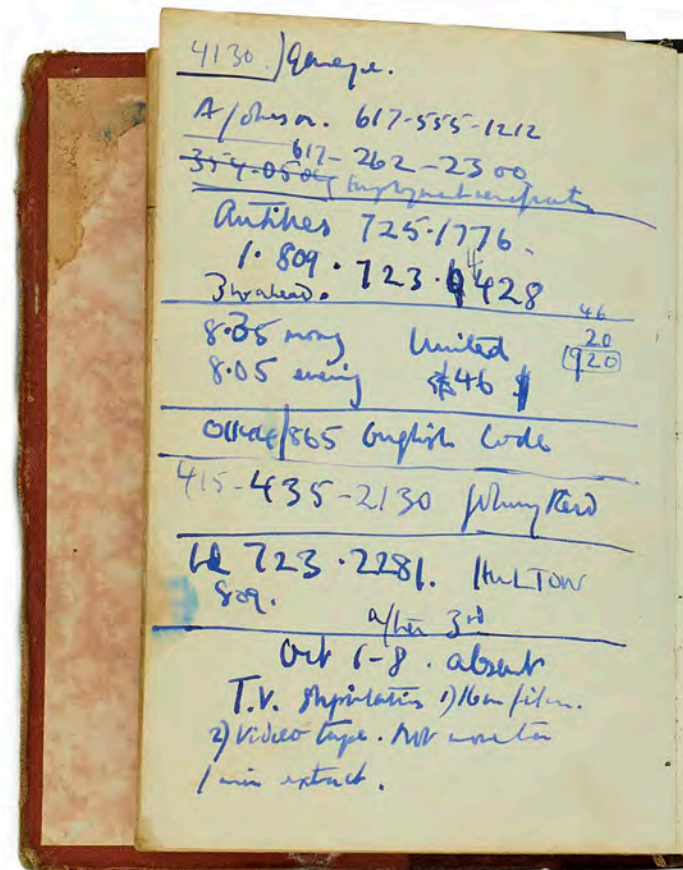
[4508] £3,750

A small collection of books and manuscripts belonging to David Kirke, the founder of The Dangerous Sports Club (DSC). Starting with a bungee jump on April Fool's Day 1979, the DSC went on, over the next decade or so, to embark on high profile, hazardous acts such as skiing down a mountain on a grand piano (an attempt to do the same with a double-decker London bus was banned), hang-gliding from active volcanoes and early BASE jumping. The collection is as follows:

1. Notebook (196x128mm). Bound in quarter leatherette and red cloth. 316pp of manuscript. The contents of the book have become detached from the cover but this was David Kirke's principal notebook and so was heavily used. The front free endpaper describes it as the "Aviation notebook" and under Kirke's address in Oxford is written "Large Reward for Return". The notebook has a large number of names, addresses and telephone numbers. These are from across the world as Kirke plotted his global adventures and tend towards the rather grand: there are couple of princesses, a dissolute Marquess (Jamie

Blandford), James Hunt and plenty of smart addresses plus some very dangerous contacts indeed, not least Jimmy Savile listed with his Stoke Mandeville Hospital phone number.

But the real interest of this book is Kirke's extensive notes for his dangerous sports projects. There are long entries about the Himalayas and clearly something was planned involving aeroplanes but we can find no record of a completed event. There are diagrams and sketches by Kirke including some sort of balloon and a catapult (based on a medieval trebuchet) for launching people into the air. This dates the book to around 1988 when the catapult idea was conceived for a (never made) Japanese television show. However, the invention eventually led to tragedy when, in November 2002, at an event run by an offshoot of the DSC, an Oxford undergraduate was killed when



...many right places at so many wrong times, and only Andy Warhol could bring together these 360 "good pictures," presenting a unique view of contemporary celebrity life by the most contemporary celebrity of all.

Here are Mick, Bianca, and Jade Jagger, Truman Capote, Paulette Goddard, Jacqueline Onassis, Liza Minnelli, Salvador Dali,

(continued on back flap)

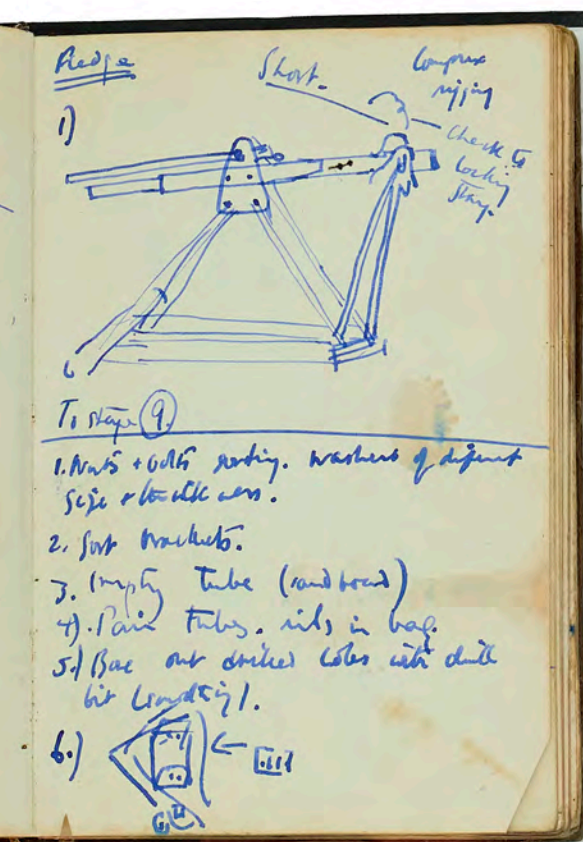
£8.95 net
IN UK ONLY

the mechanism misfired. By then the DSC's great days were behind it, but this accident seemed to mark the end of a culture of risk and danger and the beginnings of a new age of caution, health and safety.

2. Notebook (178x110mm) bound in red cloth with white label on front cover on which is hand-written History of the Dangerous Sports

Club: Agreements. 24pp of manuscript (the rest of the book is blank). The first entry dated headed Minute Book. Dangerous Sports Club Film Co. and then sets out the minutes of a meeting on Monday June 8th [1981] which established the "Film Company" to publicise the DSC and arrange for the making and distributing of films and television programmes about the Club's

activities. The last entry is dated December 1982 by which time it has become clear that the Film Company had disintegrated amidst personality clashes and financial chaos. There seems to have been much talk about television rights and raising money for film projects but in the end the largest sum paid out was to their lawyers.

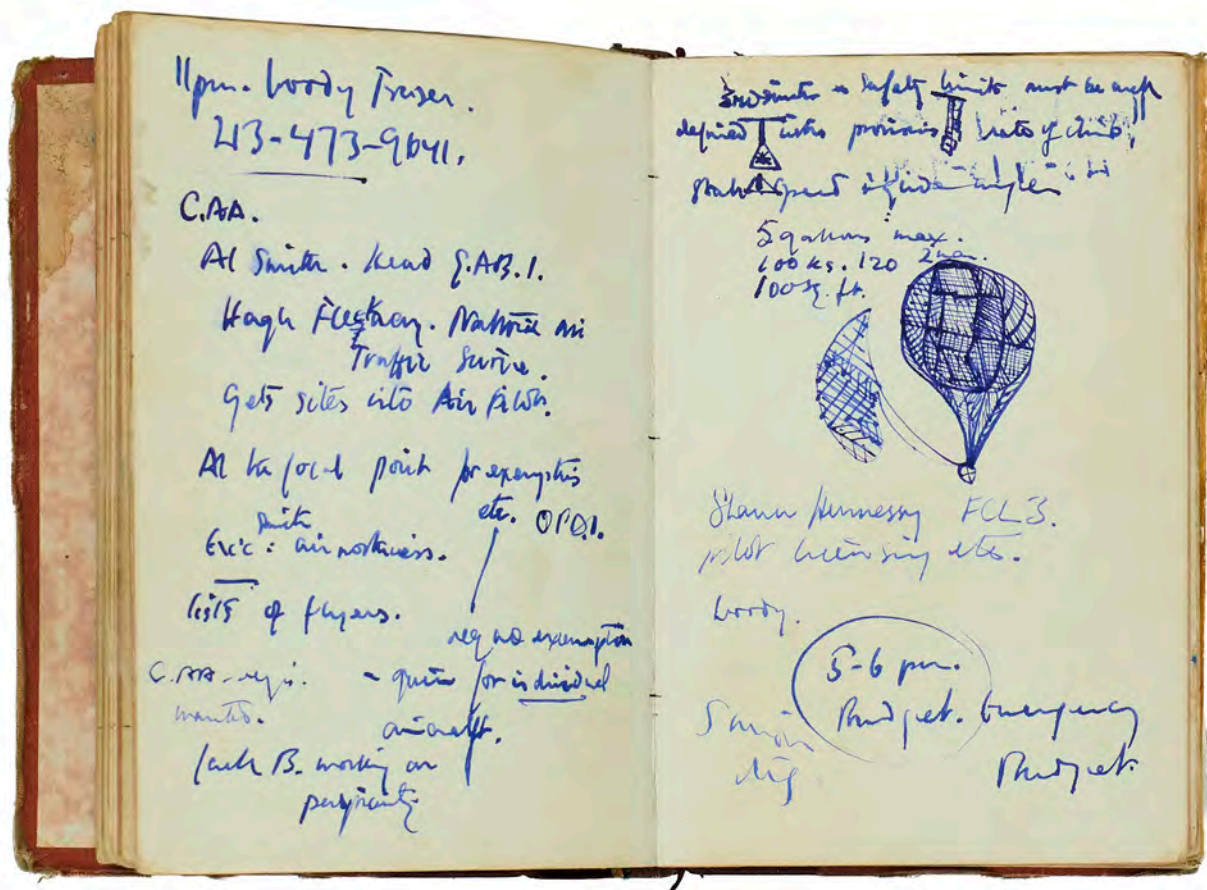


To The dangerous sports club
by
Andy

ANDY WARHOL'S EXPOSURES

(But probably the only book in my whole collection I would call vulgar),
DA





3. Notebook (178x130mm) bound in green corduroy cloth. 50pp of manuscript. It is undated but, with its references to email addresses and websites, is from this century and certainly postdates the DSC heyday as it appears to deal mainly with the day to day running of a property. However, there are little DSC asides by Kirke such as the observation that “the only saloon worth drinking in is the last chance one”.

4. WARHOL, Andy. Andy Warhol's Exposures. London: Hutchinson. 1979. pp[256]. Inscribed on title page, “To the dangerous sportsclub love Andy”. There are two quick heartshaped sketches on the same page. Beneath the title is written “(But probably the only book in my whole collection I would call

vulgar. D(avid) K(irke)”. Black cloth and original illustrated dustjacket in plastic cover. This extensively illustrated book is Andy Warhol's hymn to the New York 1970s beau monde and their spiritual home, the nightclub Studio 54. The link between Warhol and the DSC was Tim Hunt, one of the Club's founders, who later became an agent for the Andy Warhol Foundation for the Visual Arts.

5. LYSTER, Martin. The Strange Adventures of the Dangerous Sports Club. London: The Do-Not Press. 1997. pp164 [10]. Paperback from David Kirke's collection and with Kirke's marginal annotations. These are essentially a series of crosses in pen or pencil. At the end

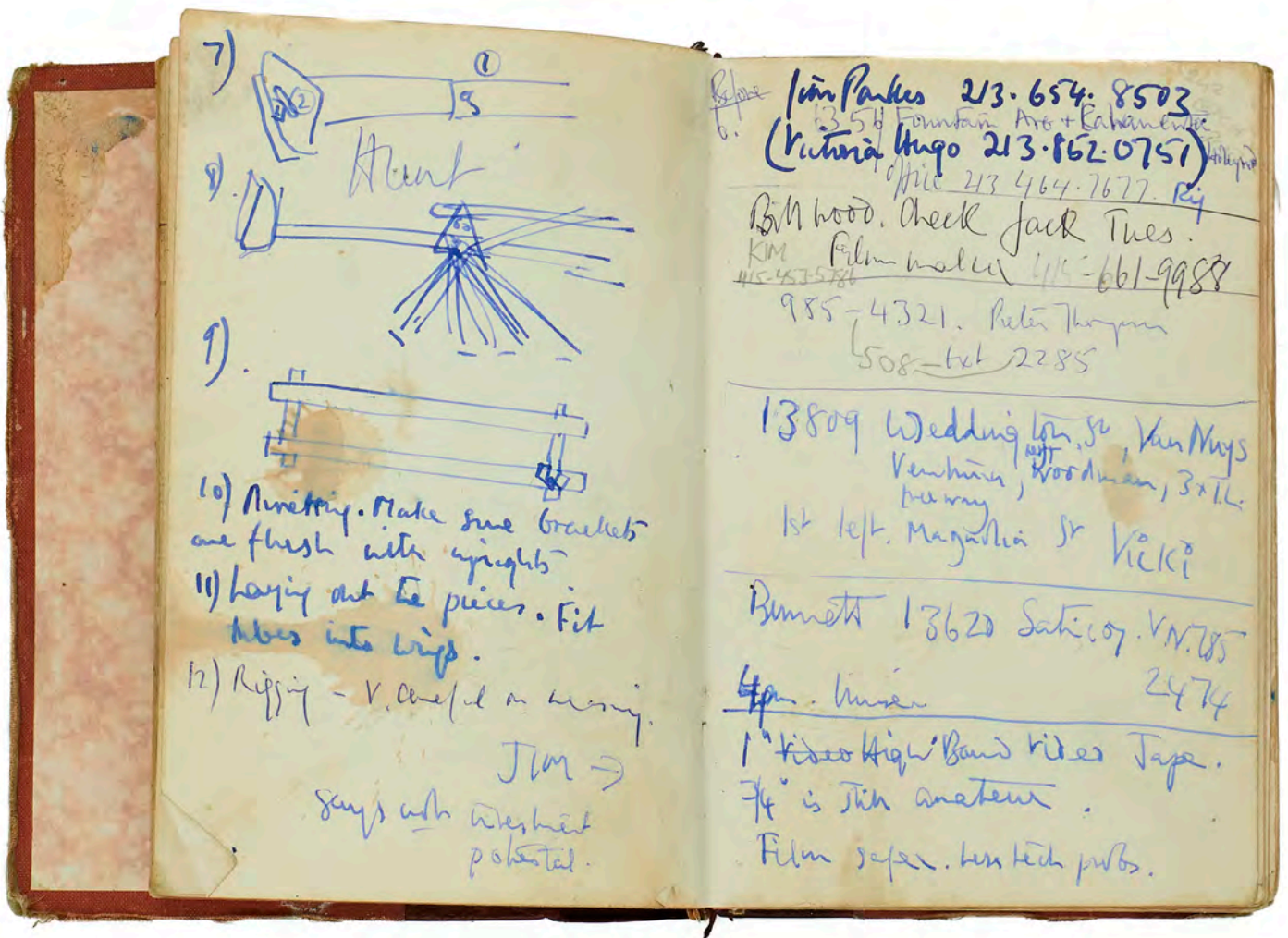
of each chapter he counts up the crosses and then writes (for example) “33 errors”. Each cross is an “error” and, helpfully, Kirke tells us that there are 401 errors and a further seven in the opening twenty line profile of Lyster. Kirke (who seems to have made enemies easily) was doubtless aggrieved that Lyster had got in first with his book. Kirke had a contract for a book from Penguin but he never delivered and so Lyster's is the only book length account of the DSC.

6. LAVIOLETTE, Patrick. Extreme Landscapes of Leisure. Not a Hap-Hazardous Sport. London: Routledge. 2016. Paperback. pp. xx [2], 204. Inscribed on the half title “Dear Captain K... And Professor Marsh bien sur. Happy reading, writing and so on. Much love

Paddy xoxo". Although ranging widely on the subject of hazardous sports and adventure tourism, this academic book contains a chapter on the DSC and takes, as its front cover a now famous photograph of a man dressed in top hat and tails, holding a bottle of champagne and jumping off Clifton Suspension Bridge. This was David Kirke who, was making, on 1st April 1979, the first modern (and western) bungee jump. The clothes were crucial. With hindsight, the DSC looks like one of the last hoorahs for a type of English madcap adventure. Smartly dressed and expensively educated (the DSC was formed by a group of public school Oxford undergraduates) young

men charging off, not to the colonial jungle, but to far-off mountain tops before throwing themselves off. With no empire to run, the sons of empire had to invent their own moral spaces to colonise. Also crucial was the choice of the Clifton Bridge for their first adventure. Well known as a UK suicide spot, throwing oneself off the Suspension Bridge is an act of desperation. There was a dark, satirical, side to Kirke's antics: by doing the seemingly impossible, he was also saying the impossible, commenting on a world that was becoming tamer, safer and more constricted before his eyes. But there was also an element of anarchic performance art in Kirke's DSC. We see this in

the machinations over filming the Club's activities and it is no surprise that Warhol and the DSC should have been linked (however tenuously). Although the DSC's taste for danger has fallen out of fashion, Kirke's strange relationship with fame (he claimed he didn't want publicity but for a while he seemed to go everywhere with a film crew) seems very modern. He would have been an Insta sensation. The pose of the DSC may have been reactionary but, in truth, they were very avant-garde reactionaries.



When John met Yoko. A near pristine copy

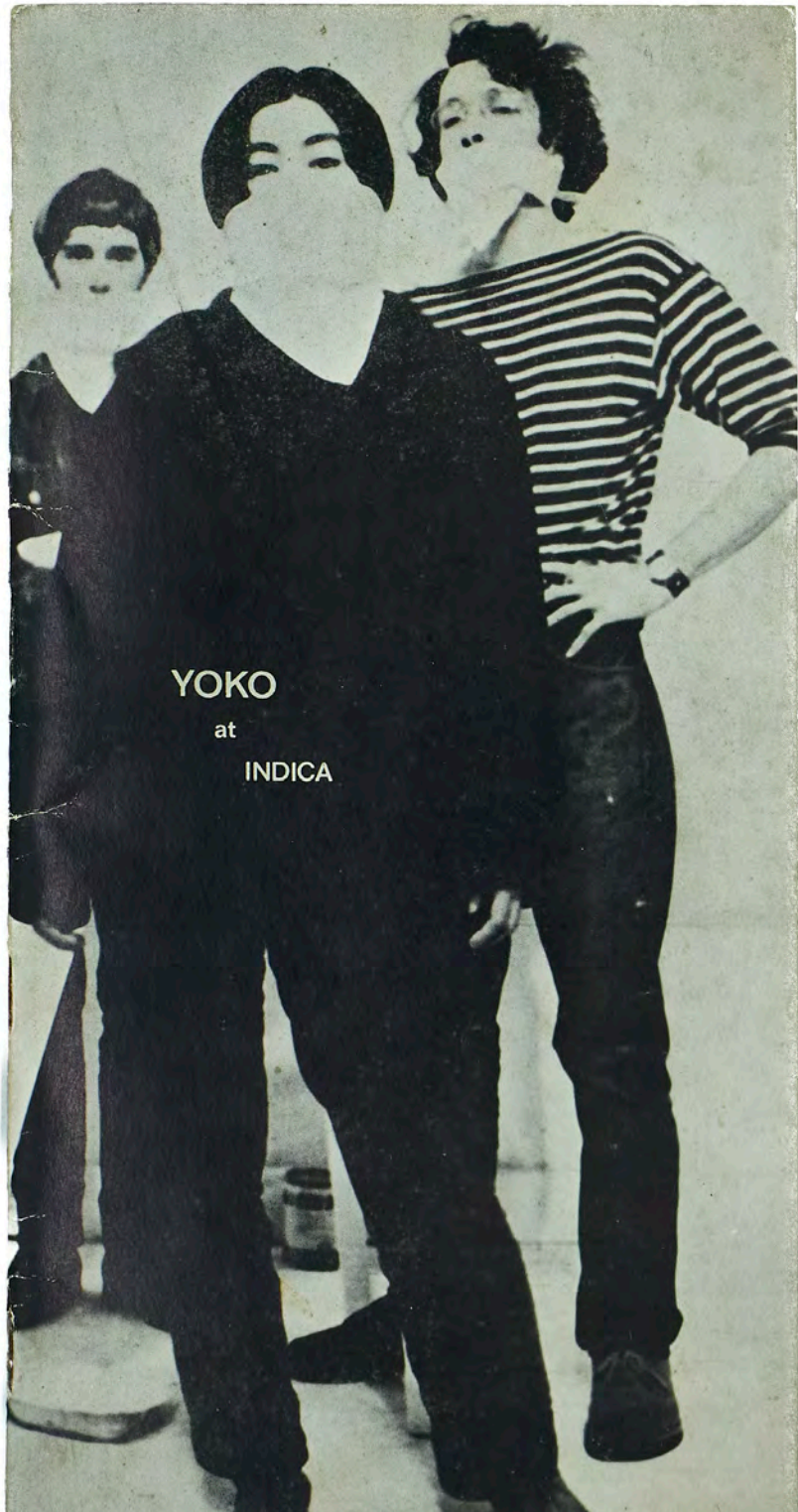
22

ONO, Yoko. *Yoko at Indica. Unfinished paintings and objects by Yoko Ono.* November 1966. London: Indica. Gallery. 1966

[4498] £2,500

Exhibition catalogue. 280x141mm. pp. 24, with eight leaves of black and white photographs of the exhibits printed on gummed paper so that they could be detached and pasted onto the relevant page in the upper part of the catalogue. The pages are split horizontally and the lower half of the catalogue contains the exhibition notes by Ono. Illustrated card wrappers, bound with four staples on the spine. There is some slight soiling to the cover but otherwise in excellent condition. It is rare (in fact, we have found no other example) for the photographs on gummed paper to be still intact. As they were meant to be torn along the perforated lines and then stuck into the catalogue this is what has tended to happen. Or they have been detached and loosely inserted. As pristine an example, therefore, of this clever, inventive and offbeat exhibition catalogue as one could hope to find.

Yoko Ono's Indica show in November 1966 is best known now for John Lennon's appearance at the gallery before the official opening. Item 04 in the exhibition was entitled *Apple 1966*. It was an apple on a perspex stand. Lennon ate it and a photograph of him doing so was put on the lower cover of the catalogue. In fact it was "Ceiling Painting" with the word "Yes" visible only through a magnifying glass that really impressed Lennon. Ono, in the catalogue, describes her work as "painting to construct in your head". Lennon, cerebral and thoughtful, got the point.



Musical Fluxus

THROBBING GRISTLE. The Second Annual Report Recorded during the year ending September 3rd 1977 London: Industrial Records. 1977

[3939] £450

Original Vinyl (the centre label is marked IR0002) in paper sleeve and card cover (with a protective plastic cover) with the two labels present and in excellent condition. Some marking to the rear of the cover (not affecting the label). The disc is in very good condition. One of the 785 copies made of the first Throbbing Gristle work issued on vinyl. The original

sleeve note in the form of a collage of photocopied articles and photographs is present.

There have been few bands quite as disturbing and transgressive as Throbbing Gristle. They combined aggressively radical politics and visceral Fluxus-style performance art - the archive of Genesis P-Orridge is held

at Tate Modern. Their work was genuinely innovative: they founded the genre of industrial music which has been described as "sound[ing] and feel[ing] like some kind of noise jazz filtered through the medium of electronic music, rudimentary, naively unstructured and improvised and nakedly collage-oriented. It's like hearing an especially fascinating work in progress".



Here's a fetish I want to know if you've ever heard of. I'm Industrial Records, 10 Martello Street, London E.B, England. Tel: 01 254 9178

Counterculture and incredibly strange publishing - inscribed by William S. Burroughs

24

VALE, V. RE/SEARCH #4/5: A special book issue. William S. Burroughs, Brion Gysin and Throbbing Gristle
San Francisco: RE/SEARCH. 1982

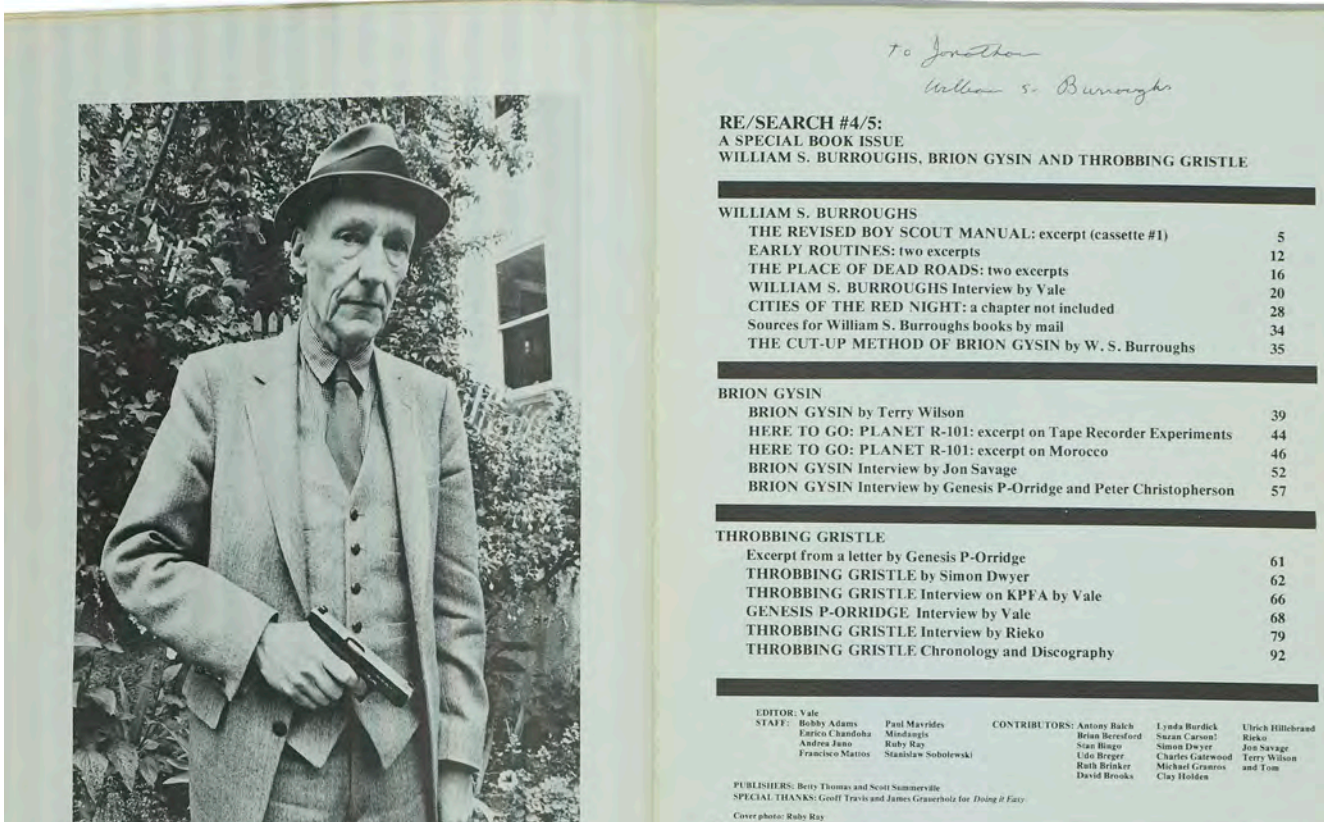
[4499] £750

Inscribed by Burroughs. 277x215mm. pp. 96. Illustrated wrappers. Some very slight rubbing and a small crease to the top left corner of back cover but otherwise in excellent condition throughout. Extensively illustrated. The title page has been inscribed "To Jonathan, William S. Burroughs". Burroughs is very much the main event in this special, double edition of the important counterculture magazine RE/SEARCH. There are six pieces by Burroughs including excerpts from *The Place of Dead Roads*, and *Early Routines* plus a 'chapter not included' from *Cities of the Red Night* (the novel

had been published the previous year). In addition, there is a long interview with Burroughs by V. Vale, the founder and editor of RE/SEARCH (and before it, the punk magazine *Search and Destroy*). Two significant sections are devoted to the artist Brion Gysin and the band Throbbing Gristle.

Although the magazine is divided into three sections, links are drawn and threads woven between the writer, the artist and the band. But there is no doubt that it is Burroughs, the godfather of the counterculture, who ties the three parts together. He also sets the tone

for the air of danger and wildness that runs through the magazine (indeed, ran through the whole of RE/SEARCH). The first photograph (opposite the title page) shows Burroughs with a handgun. He appears elsewhere with a rifle and much of the interview with him focuses on his love of firearms. Later, Genesis P-Orridge appears with a tee-shirt declaring that "Free men bear arms" and the back cover of the magazine is emblazoned with the Throbbing Gristle red, white and black lightning bolt with its deep nod to the British Union of Fascists. All of which is a useful reminder that the counterculture is a broader church than one might think.



From Henry Williamson's Norfolk Farm

25

[WILLIAMSON, Henry]. Grain sack from his Norfolk farm

[4509] £250

A grain sack (1320x680mm) on which is stamped in black "H. Williamson. Stiffkey".

In 1936, Henry Williamson was visiting Norfolk. He was keen to leave Devon and so his hosts took him to see a farm for sale in Stiffkey, a small village on the coast. Despite its dilapidated state, he bought it and set about bringing the farm and its cottages back to life. Williamson's *The Story of a Norfolk Farm* describes his struggles both with farming and the locals who were unimpressed with his agricultural methods and his politics. Williamson's admiration for Hitler and allegiance to Oswald Mosley and the BUF was ill-advised given that Britain was on the verge of war with Germany. In the end, he struggled through WWII before selling the revived farm in October 1945. This wonderful old farmer's sack (they are all plastic now) is a splendid survival from Williamson's difficult time in Norfolk.



Pete Townshend's annotated rehearsal script. Signed by Hughes and Townshend

26

TOWNSHEND, Pete and Ted Hughes. *The Iron Man. The Rock Opera* [London] n.p. 1993

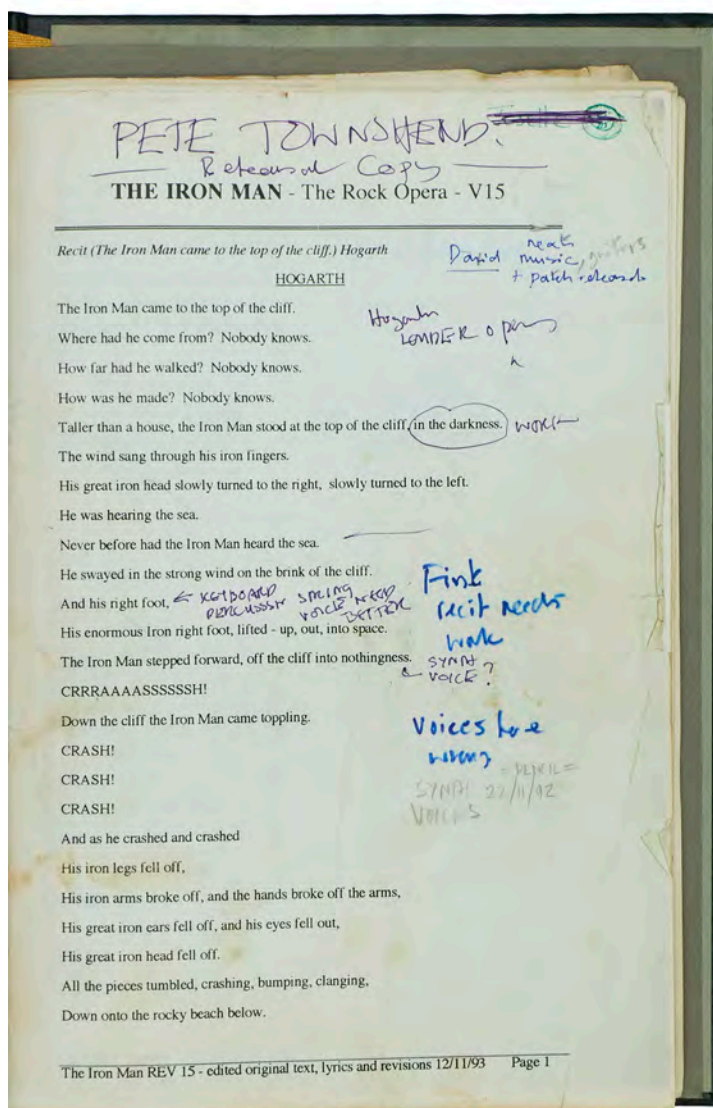
[4420] £7,500

Signed by Pete Townshend and Ted Hughes. Pete Townshend's annotated rehearsal copy of the script for the stage production of his rock opera *The Iron Man* based on Ted Hughes's children's book of the same name. 48 A4 leaves printed on recto only. All but two are extensively annotated with directions ("PETE! ACTION"), observations ("Kids actually got bored in my best song!"), amendments, deletions and suggestions. Notes are in pencil, blue, black and purple ink and blue felt pen. More than one hand is at work in these notes but Townshend's is clearly evident. The footer on each leaf states that this is "REV [i.e. revision] 15 - edited original text, lyrics and revisions 12/11/93." The loose leaves are placed in a grey card wrapper on the front of which is inscribed "Pete Townshend Winter 1993" and "Ted Hughes 19 Jan 1994". Housed in a black plastic folder. Considering this is a working rehearsal script it is in good condition with a little fraying and soiling to the edges of the leaves.

Ted Hughes published *The Iron Man: A Children's Story in Five Nights* in 1968. Written some years earlier to comfort his children following the death of Sylvia Plath, it is a tale of regeneration, war and peace, acceptance and alienation, and the healing power of music. Townshend's musical based on Hughes's novel had a long gestation but work began seriously when the two men met through Townshend's position as an acquisitions editor at Faber and Faber, who published Hughes. The musical was released as an album in 1989 with John Lee Hooker taking the part of The Iron Man and Nina Simone The Space Drag-

on. Two of the songs were performed by the surviving members of The Who. The success of the album encouraged Townshend to write this stage version which was then adapted by Warner Bros to become the 1999 film *The Iron Giant*. It is striking how many forms Hughes's *The Iron Man* has taken since his first telling of the story to his children. Pete

Townshend is undoubtedly one of the leading creative figures of the late twentieth century and this heavily annotated script provides a fascinating insight into the slow, painstaking process through which he brought his and Hughes's moving work to fruition.



Requiem for a Stone

London: News Ltd. July 6 1969

[4497] £250

NEWS OF THE WORLD

SUNDAY, JULY 6, 1969

No. 654 PRICE SEVENPENCE

REQUIEM FOR A STONE



THEY came in their tens of thousands yesterday to say a last goodbye to a fallen pop idol... and welcome a new look to the once-rebellious group he personified. And most—if not all—of them behaved themselves admirably.

Come, via Brian Jones, large portion of his own reputation—had not forgotten.

The "convivial" one day by the Rolling Stone in London's Hyde Park, was a celebration that broke the world's heart.

"Bring flowers and love" the group had announced after Brian Jones' death. And here it was, a parade of thousands of "loving human beings" toward a group of the rock world's most famous of life. "I was not there to see the group perform at Hyde Park, but the program was pure rock music."

'Keep it cool'

Stone leader Mick Jagger, former lead singer of the group, said he had not seen the parade.

The parade had a solemn atmosphere, with thousands of people lined up to pay tribute to the late Brian Jones. A separate machine was hired to spray water and other items.



A COUPLE OF FANS cheer the "Wild Child" leather, steel and bags of badgers.

Astonished

Heard, he said, he had seen the parade. He said he was "astonished" by the behavior of the crowd.

There were girls like "I saw the parade from the top of the Empire State Building." He said he was "astonished" by the behavior of the crowd.

There were girls like "I saw the parade from the top of the Empire State Building." He said he was "astonished" by the behavior of the crowd.

More amazing pictures inside, plus...

The TRUTH about Brian Jones

Bored with fame, laced from sampling every "kick" going, lonely in a world of adulation, Rolling Stone Brian Jones died tragically in his swimming pool last week. He was a classic victim of the times: the immature kid who won't touch too soon. Edward Trevor writes his real story on Page 3 today.

£13,250 prizes

The great JACKY FASHION contest opens a chance to win £3,250 and there's £3,000 for an outfit winner of each of the 100. Try to win it! Details on our popular newspaper competitions — ON PAGE 12.

SPEND SPEND SPEND —that was the REAL Jackie Kennedy



By LUCIANNE GOLDBERG The girl who helped with John Kennedy's speeches.

AL America is agog at a series of revelations about the spend, spend, spend life of Jackie Kennedy at the White House, which made her the envy of the society set.

Jackie's spending habits were never better illustrated than in the purchase of a \$100,000 dress for the White House.

By three weeks ago, she had spent \$100,000 on the purchase of a \$100,000 dress for the White House.

Italian crisis

DISORDER IN AFRICA

Weather

DRY with sunny spells. Max 75, min 55. (C)

OUTLOOK: Sunny spells and showers. Cooler.

OVER TO PAGE 6



POLIO SCARE

Rail delay

SUMMER 'CHESTINESS'?

THERE'S LOTS OF IT ABOUT... YOUR EARLY MORNING TEA CAN HELP... SOME GOOD ADVICE...

There's lots of "Summer Chestiness" about! Middle-aged and elderly people particularly get a sense of Bronchial Congestion, feel short of breath and inclined to "whoeze" and "rattle".

These discomforts are particularly apparent when the weather alternates from cold, wet when the weather alternates from cold, wet, drizzly days into occasional dry, dusty spells.

HERE'S A WORD OF ADVICE...

—If you wake up a bit "gassy" take ONE Do-Do Tablet with your early morning tea.

—If you feel discomfort coming on at bedtime take ONE Do-Do Tablet with your "good night" beverage.

These are two of the convenient times for where you take ONE Do-Do Tablet at only 1/10.

All Asthma sufferers are advised to consult their doctor.

Tickets for all three days of the Woodstock Festival

28

Woodstock. 1969

[4503] £950



Three tickets, dated Friday 15, Saturday 16 and Sunday 17 August 1969. They are numbered 03240N, 03565A and 02260J. Each is presented in a sealed, plastic protective case and comes with a PSA cer-

tificate of authenticity and each is graded Full Mint 9. A wonderful memento of the “Aquarian Exposition”, one of the great countercultural

events of the twentieth century, so great and so countercultural, in fact, that its aim, attitudes, aesthetics and ethics has entered the cultural mainstream. Woodstock represents counterculture becoming the culture.

“Take it easy but take it”. In the rare dust jacket and inscribed by Billy Bragg

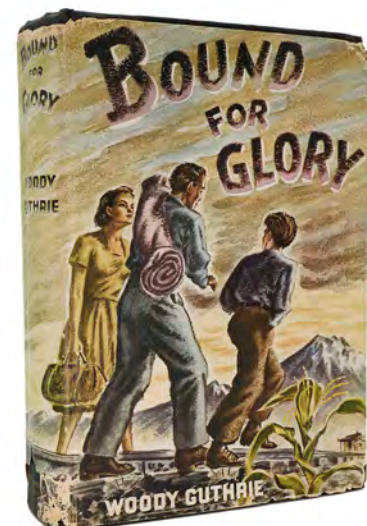
29

GUTHRIE, Woody. Bound for Glory
New York: E.P. Dutton & Co. 1943

[2631] £1,250

First edition. Large 8vo. pp. 427. Black cloth with gilt-stamped title & vignette to upper board. Some fading and bumping to corners. In the extremely scarce original illustrated dust jacket with a photograph of Guthrie on the back. The jacket is in a protective wrapper and is overall sound but with light loss to corners and top of spine with an approximately one inch square patch missing from the foot of the spine. It has also been trimmed very slightly (by about 2mm) along the bottom edge so that only part of the original price is showing. Internally very good with only the lightest of toning towards the edges.

Illustrated in the text with line drawings. Fore-edges deckled. Previous owner's pen inscription to front free endpaper. Signed to the half-title by Billy Bragg (a devotee of Guthrie's) with the inscription: “Woody Guthrie lies exactly between Walt Whitman & Bob Dylan. As he said: ‘Take it easy, but take it’. Billy Bragg 2012.” Scarce in a first edition, let alone in the original dust jacket this memoir gave America a no-holds barred picture of the travelling life during the dustbowl years and the great depression. Guthrie was, arguably, the lode-stone of post-war folk music.



Theft as art as theft

30

BIGGS, Ronnie. Banknote London: Bank of England. After 15th February 1971

[2677] £1,750



A one-pound note, signed “Ronnie Biggs. Rio”. Mounted and framed.

Short of money and needing the deposit for a house, on 8th August 1963 Ronnie Biggs took part in the Great Train Robbery, an audacious heist which netted (in today’s money) about £70 million. Celebrity

followed when, in 1965, he escaped from Wandsworth Prison and went on the run for five years before ending up in Rio de Janeiro. Unable to return to Britain, he pursued a bizarre career which revolved around hosting barbecues for tourists, collaborating with punk bands including the Sex Pistols and signing the occasional (although not very many it seems) bank note. Missing England, he returned in 2001, served out part of his sentence, was released in 2009 and died four years later.

A postmodernist letter from Damien Hirst

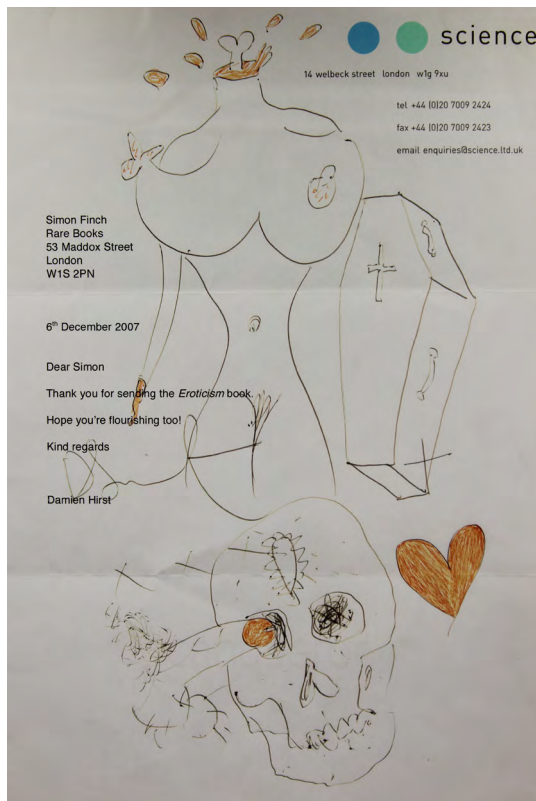
31

HIRST, Damien. Letter to Simon Finch with original drawings. London: n.p. 2007

[3246] £9,500

Typed letter and original drawings on a single sheet of paper sent from Damien Hirst’s “Science” studio. Mounted on red card and in a white wooden frame. Letter measures 295x208mm, frame 482x390mm. Signed by Hirst.

In 2007, Simon Finch sent to Hirst a copy of his catalogue entitled *Eroticism. Coming and Going* which explored the subjects of sex and death. This letter is Hirst’s reply: “Thank you for sending the *Eroticism* book. Hope you’re flourishing too!”. The drawings are Hirst’s macabre contribution to the theme. There is a woman’s naked torso with its head cut off and blood spitting out of the neck, a coffin, a red valentine’s heart and a skull with one of the sockets being poked by a red-tipped penis. Sex and death.

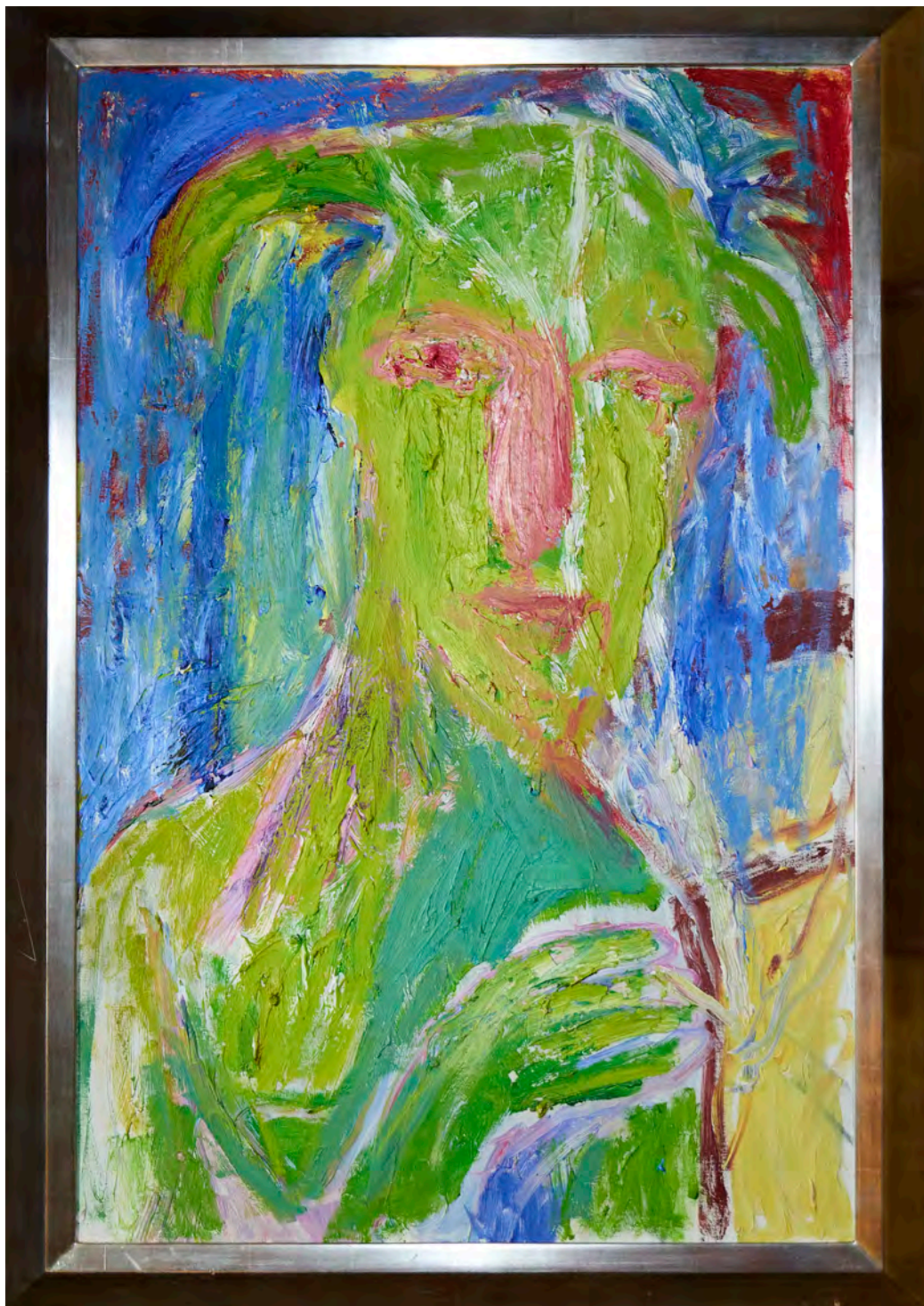


CHILDISH, Billy. Kyra. 1990s.

[4511] £10,000 plus VAT

Portrait entitled *Kyra*. Oil on canvas, 910x595mm in a metal frame (1050x730mm framed). Painted with Childish's signature heavy impasto and wild colours (lime green skin, pink nose and red eyes), the portrait shows a head and shoulders with the right hand raised and holding a cigarette. A label on the back gives the title as *Kyra*. Kyra Larubia was a member of a band called Thee Headcoates, an all female garage backing group formed by Childish for his band Thee Headcoats. Although they were initially a warm up band for Childish, in 1991 they recorded their first album and continued to tour until 1999. The painting is undated but it is almost certainly from the 1990s.

Billy Childish is a genuine outsider artist in an ocean of insider-outsiders. He is almost entirely self taught, numerous attempts to complete courses at St Martin's ending in his leaving or being expelled. Childish's style owes much to Munch and van Gogh, both in its use of thickly applied paint and its expressionist laying bare of emotion. Childish's interest in figurative painting and traditional genres such as portraiture led to his being described by Tracey Emin as "Stuck, stuck, stuck". The contrary Childish was flattered, wore the label as a badge of honour and founded a movement calling itself "Stuckism". In an art



world obsessed with chilly conceptualism, Childish's conservatism was a brave act of rebellion.

ARAMESH, Reza and Tina Spear. *Centrefold Scrapbook Issue One*. [London]: Privately published by Reza Aramesh and Tina Spear. [2003]

[3245] £1,500

The first issue of *Centrefold Scrapbook*. Limited edition, 37 of 60. 365x275mm. Unpaginated, [pp.32]. *Centrefold* is a limited edition publication in scrapbook format. This first issue is a standard child's scrapbook with bright yellow card wrappers and coloured pages stapled at the spine. The front cover has the title stencilled in black. Below it is a five pointed star cut out from a pizza takeaway leaflet. The lower cover is pasted with similar pizza leaflets out of which a five pointed star has been cut to show the yellow card underneath. It is protected by a plastic wrapper and is in very good condition throughout.

Each page (or in some cases double page) is devoted to the work of an artist (there are seventeen credited) who is invited to create their own personal scrapbook out of that page. The ideas, proposals and concepts of the artists are then edited and curated by Reza Aramesh to create the book that we see. Among the artists shown here are Ellen Cantor, Francis Upritchard, who represented New Zealand at the 2009 Venice Biennale, and the 2008 Turner Prize nominee Goshka Macuga. *Centrefold* sits firmly in the tradition of collage, montage and papier collé and Issue One features photographs, magazine cut-outs, maps, delivery receipts, a drying-up towel and a 45rpm record (John Lennon's *Woman* with Yoko Ono's *Beautiful Boys* on the B side - some splitting to the edges of the record sleeve). The centrefold is a collection of pieces of paper on which are written responses to the question "What is success to you?" (answers include "warmth" and "a Ducati nine one six cylinder... one hundred and fourteen break horse power for hundred and sixty miles per

hour - sublime"). *Centrefold* is an artist's book expressing the low key, low tech, random, aleatoric heterogeneity of post-post Modernism. We might struggle to discern links between the works but, as with a collage novel, themes and connections emerge when we absorb the individual elements through associative proximity. Ten *Centrefold Scrapbooks*

have been created but this first issue set the project on its distinctive and radical path. "Scrapbook takes its cue from the childhood fascination for collecting and collating, the improvised cutting and pasting through which a constellation of interests and desires are brought together. A group show in its own right". (JJ Charlesworth)



Children's stories by Lise Deharme and five original Cocteau drawings

34

COCTEAU, Jean and Lise Deharme. Stories and drawings. n.p. n.d.

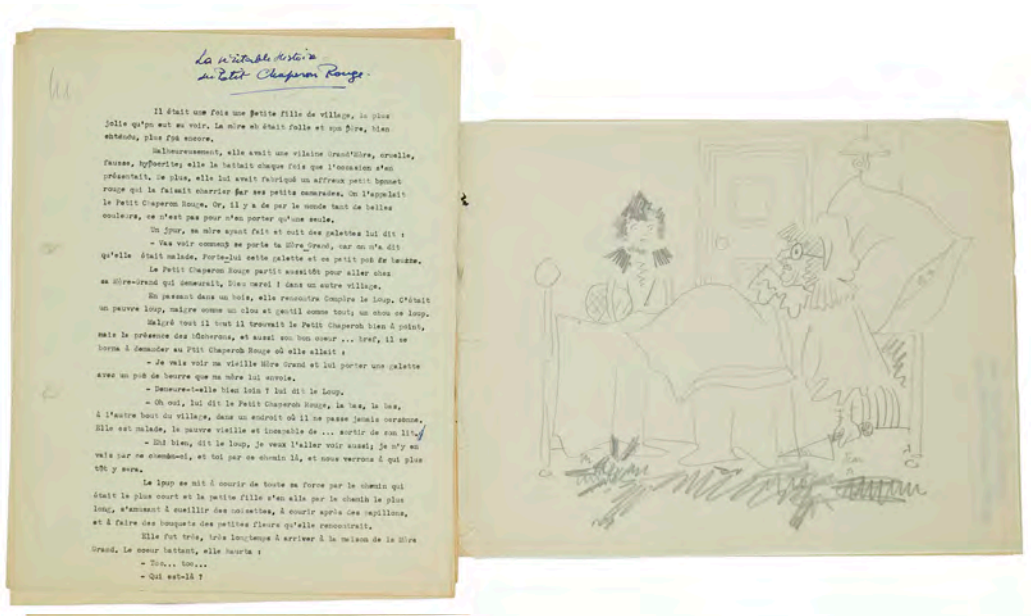
[4425] £7,500

A collection of typescripts of thirteen short stories by Lise Deharme with five signed drawings by Jean Cocteau. Some of the stories are drafts with manuscript or typed amendments and some in fair copy. Each story, with its illustration, is loosely inserted into a card folder. Also present is the original pink file which contained the stories and drawings. On the cover of this is inscribed, in Deharme's hand: "Lise Deharme, 146 rue de Grenelle, Paris VII. Quleque dessins de Cocteau". All housed in a custom made box with paper label to spine. Given their brevity and simplicity, their subject matter and the nature of the drawings, these stories were clearly intended for young children - she had two of her own, Tristan and Hyacinthe. We have found no evidence of these stories and drawings being published. None of them is dated but we would tentatively suggest a date in the late 1930s or early 1940s. Deharme and Cocteau were corresponding regularly at this time and Deharme was working on a book of children's poems with photographs by Claude Cahun - published in 1937 as *Le Coeur de Pic*. Clearly Deharme was planning another book for children, this time of stories and with drawings by another leading figure of the surrealist movement, Jean Cocteau.

Lise Deharme (1898-1980) has tended to be written about as little more than a muse to the great surrealists, Breton, Cocteau, Dali and Ernst. It is true that a chance meeting with André Breton in 1924 first drew her into the circle of the surrealists but by 1933 she was running the magazine *Phare de Neuilly* which brought together surrealist poems and short stories and political commentary. As well as editing the work of others, De-



harme wrote widely herself and collaborated extensively with other surrealists. Mention is made in the literature of her work with the artists Cahun and Leonor



Fini but we have found no reference to a collaboration with Cocteau. Which makes this collection of unknown and unpublished illustrated stories especially important and exciting.

1. *Muscade. La Petite Fille aux dix doigts.* Single leaf with title in manuscript, three typed leaves (recto only) and then a further two leaves with the story retyped (leaves 270x210mm). Two drawings by Cocteau, one in pencil on tracing paper (signed "Jean") and the other, in purple crayon on heavier drawing paper (420x280mm, folded). On the verso of the larger drawing is written "Pour Lise, Jean".

2. *La véritable histoire du Petit Chaperon Rouge.* Single leaf with title in manuscript. Two leaves with the story typed and the title in manuscript and one amendment in blue biro. Two further copies of the story typed. Drawing by Cocteau, signed "Jean". Fraying to left edge of the drawing.

3. *Le Nouveau Narcisse.* Single leaf with title in manuscript. Two leaves with the story in typescript and two amendments in pencil. Drawing by Cocteau, signed "Jean".

4. *Le Vent.* Single leaf with title in manuscript. Two leaves with the story in typescript and two amendments. Fair copy of the typescript on a single leaf. Drawing by Cocteau, signed "Jean".

5. *Couleur de rose.* Single leaf with title in manuscript. Four leaves with the story in typescript and two amendments in blue ink. Fair copy of the typescript on four leaves.

6. *La Chemise.* Two leaves with the story in typescript.

7. *La Belle Vie.* Seven leaves with the story in typescript and numerous amendments in pencil.

8. *Il était une fois....* Two leaves with the story in typescript and three amendments in pencil. Fair copy of the typescript on a single leaf.

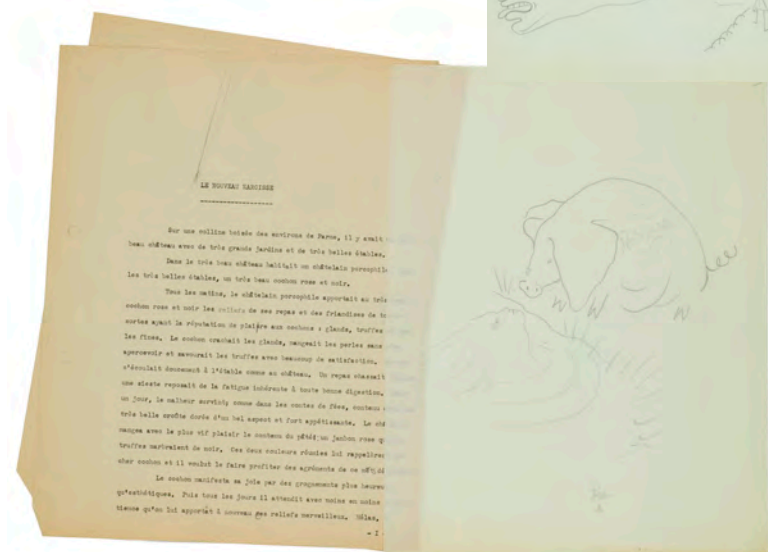
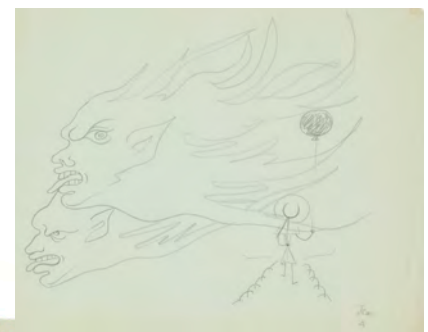
9. *Le Prince Feroce.* Two leaves with the story in typescript.

10. *Chansons du Soir.* Two leaves with the story in typescript.

11. *Histoire de Jules.* Two leaves with the story in typescript and numerous amendments in blue ink.

12. *La Porte Ouverte.* Two leaves with the story in typescript.

13. *Histoire de la petite Laurence.* Two leaves with the story in typescript and five amendments in ink and type.



“Enfant Terrible”. Inscribed by Kiki to Jean Cocteau with an original drawing

35

Kiki [Alice Ernestine Prin]. *Kiki Souvenirs*. Les souvenirs de Kiki, préface de Foujita, six illustrations et reproduction de vingt tableaux de l'auteur, dix photographies de Man Ray. Kiki par Kisling, Foujita, Per Krohg, Hermine David, etc., etc. Paris: Henri Broca 1929

[4490] £2,750

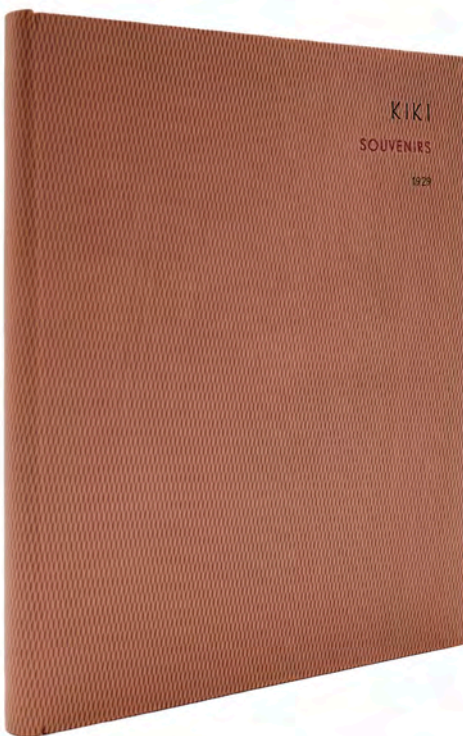
Inscribed by Kiki to Jean Cocteau. Limited edition, number 56 of 250 printed on “papier couché mat des papeteries Breton”. 233x180. pp. 174. With many black and white photographs and illustrations. Beautifully bound in pink diced calf with title, author and date stamped in black and red. Although unsigned, the binding

ink of a disembodied female figure and a steam ship on the sea. The binding is in immaculate condition. Internally, there is a little offsetting from the illustrations and the occasional soiling but otherwise in very good condition throughout.

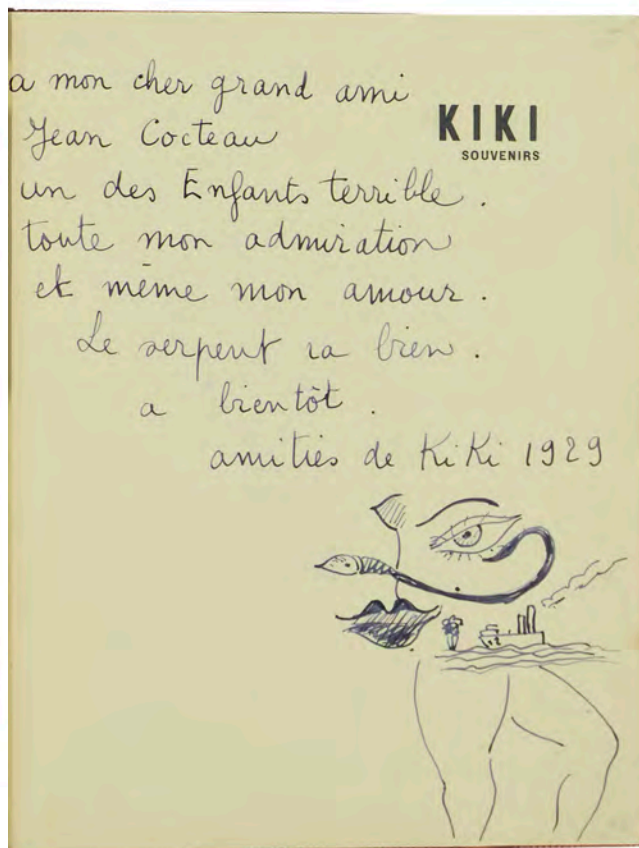
examples of her painting. But in any case, her modelling transcended the act of modelling. Instead, her work with figures such as Soutine, Foujita (who wrote the preface to this book), Cocteau, Picabia and especially Man Ray (with whom she had

a stormy eight-year affair) was intensely collaborative. She viewed her body as a work of art in itself and it is, therefore, no coincidence that perhaps the most famous representation of her body was Man Ray's *Le Violon d'Ingres*. She is the work of art and, in a sense, creates it: indeed in many ways she was a Performance Artist *avant la lettre*. Her life in 1920s Montparnasse was a show - each evening she applied her make-up and clothing so that she never appeared the same way twice. And each evening was a performance of artistic,

bohemian creativity. *Kiki Souvenirs* is her short, frank and scandalous account of these years. The transgressiveness of her milieu is perfectly captured in the brilliant inscription to Cocteau. If anyone could recognise an “enfant terrible” it was Kiki.



was done by Carine Vilaine of Atelier Moura in Lyon. Original wrappers bound in. Half title has the inscription “a mon cher grand ami Jean Cocteau un des Enfants terrible. toute mon admiration et même mon amour. Le serpent va bien. a bientôt. amities de Kiki 1929”. Below this inscription is a surrealist drawing in



Kiki was the pseudonym of Alice Ernestine Prin (1901-1953). The Queen of Montparnasse, she was at the centre of the artistic avant-garde of 1920s Paris. Known principally as an artist's model, she was also an artist and *Souvenirs* reproduces

Signed with an original painting

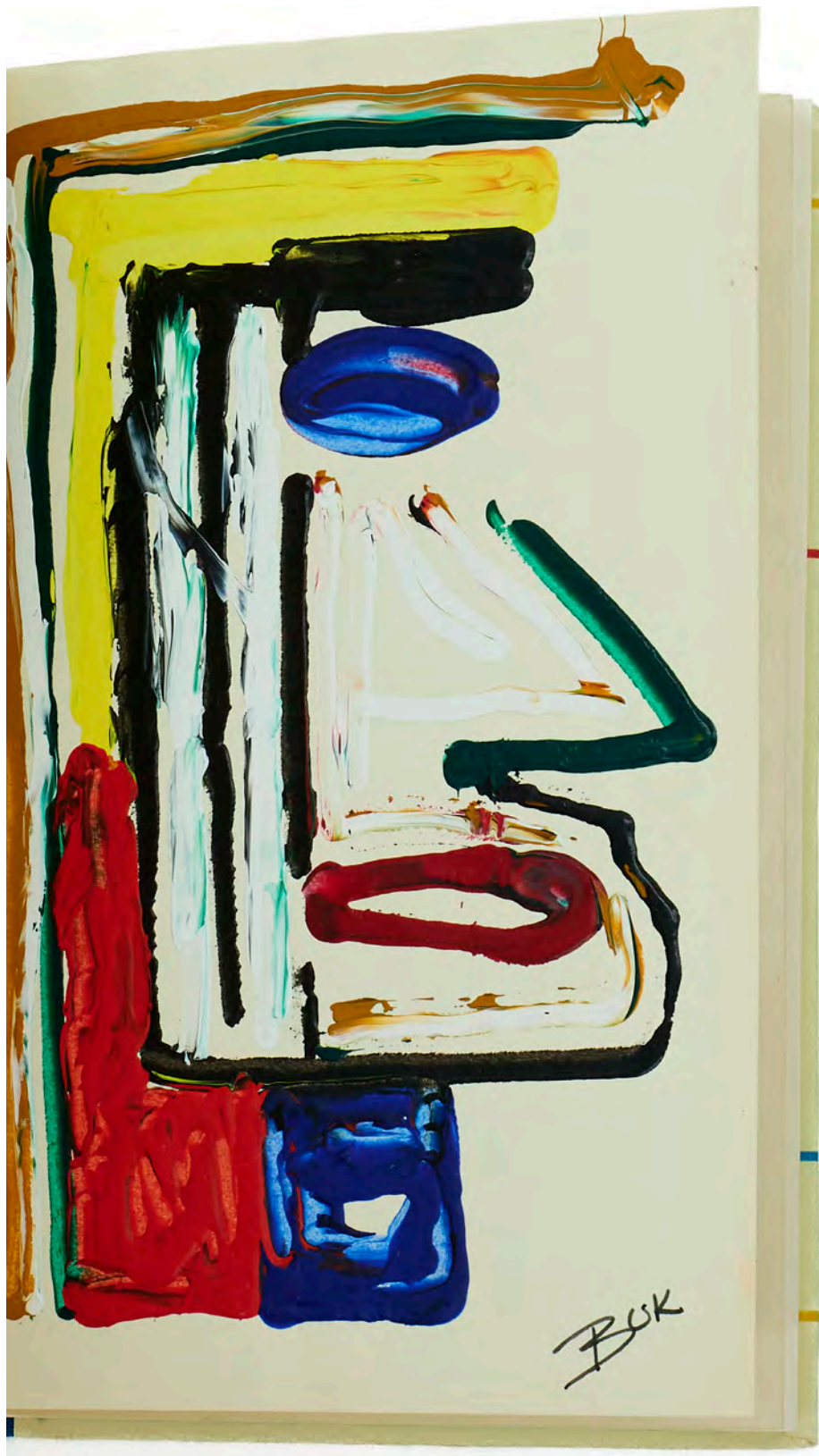
36

BUKOWSKI, Charles. *Ham on Rye*
Santa Barbara: Black Sparrow Press. 1982

[4229] £3,250

Limited edition number of 67/100, signed by Bukowski and with an original oil painting by Bukowski on a blank preliminary. 228x150mm. pp. 283 [5]. Half blue cloth, illustrated paper covered boards, protected by original acetate wrapper. In very good condition throughout. The painting is of a human head in profile. Owing something to cubism (in its structure), Mondrian (in its colour) and Gaudier-Brzeska (in its monumentality), this is a striking work in thickly applied oils.

Ham on Rye is widely regarded as among Bukowski's finest works. A semi-autobiographical novel which deals with family and societal dysfunction and the decline of the American dream. "A whole god-damned nation of assholes driving automobiles, eating, having babies, doing everything in the worst way possible, like voting for a presidential candidate who reminded them most of themselves". However, redemption and solace can be found, Bukowski assures us, in great literature. A comforting thought.



The first modern artist's book in the rare glassine wrapper

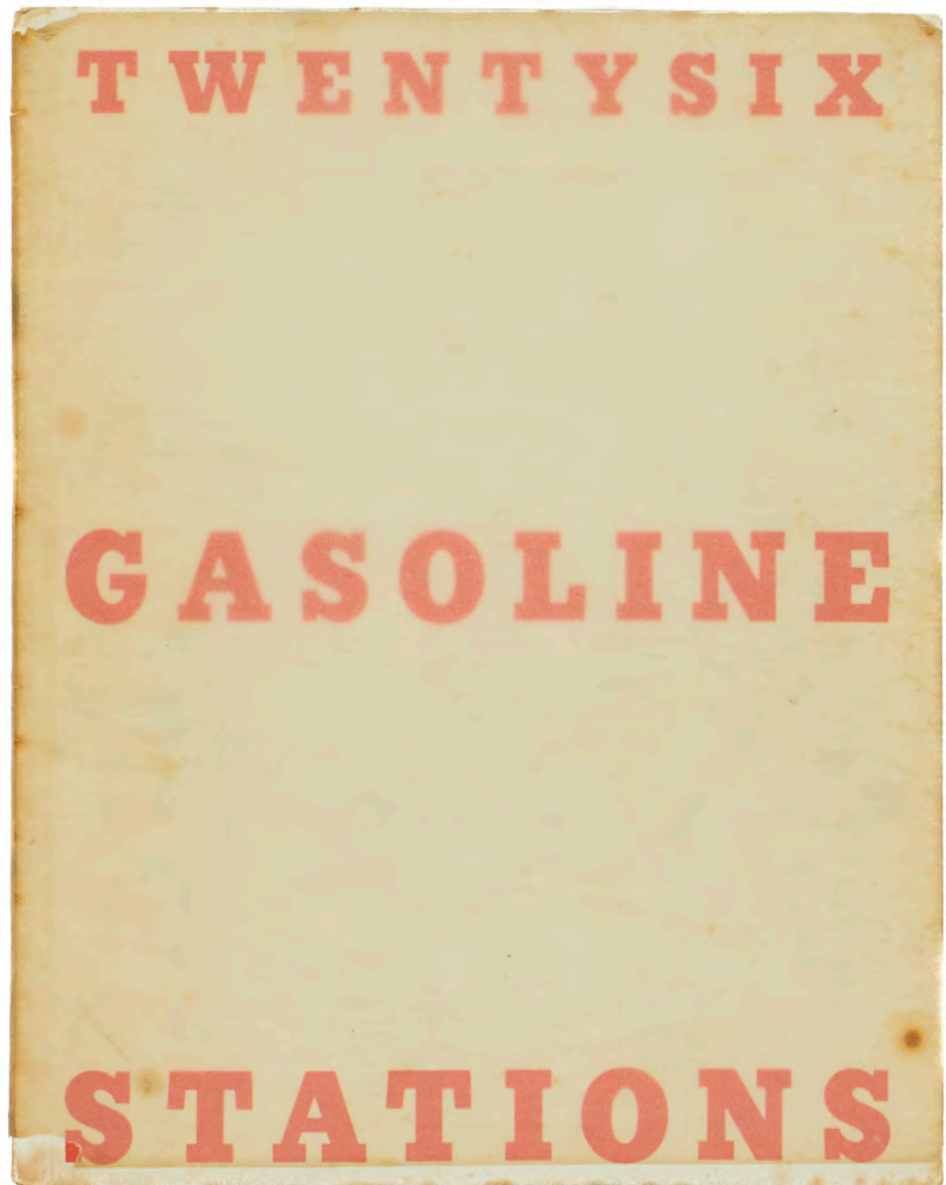
37

RUSCHA, Edward. *Twentysix Gasoline Stations*
Alhambra, California: National Excelsior Press. April 1963

[4216] £6,750

First edition, number 209 of 400. Unpaginated, pp [48]. Original printed wrappers and with the original (and rare) glassine wrapper. Some slight spotting to edges of covers and a short blue biro mark to glassine on lower cover and a small spot on upper cover but overall in very good condition. Internally near fine.

Twentysix Gasoline Stations is Ruscha's first book and widely regarded as the first modern artist's books. It consists simply of black and white photographs and brief captions stating the name of the petrol company and location of the station. The book's origins lie in Ruscha's long drives from California to his parents' home in Oklahoma. It sounds dull and it is meant to be, combining as Johanna Drucker says, "the literalness of early California pop art with a flat-footed photographic aesthetic informed by minimalist notions of repetitive sequence and seriality". Ruscha himself explained how he wanted "absolutely neutral material. My pictures are not that interesting...my book is more like a collection of readymades". He wanted, he said, "to be the Henry Ford of book making". This car imagery, combined with the gasoline stations have led some to see the book as a photographic version of a road movie - and Ruscha certainly draws on the gas station's central place in American popular culture. But Ruscha, brought



up a Catholic, has lent his support to a more serious reading which sees his journey home through these stations as a form of religious journey, a modern, secular Stations of the Cross: "there is a connection between my work and my experience with religious icons". This sense of a pilgrimage with

a defined endpoint is reinforced by Ruscha's decision to use as his last image a gasoline station owned by Fina.

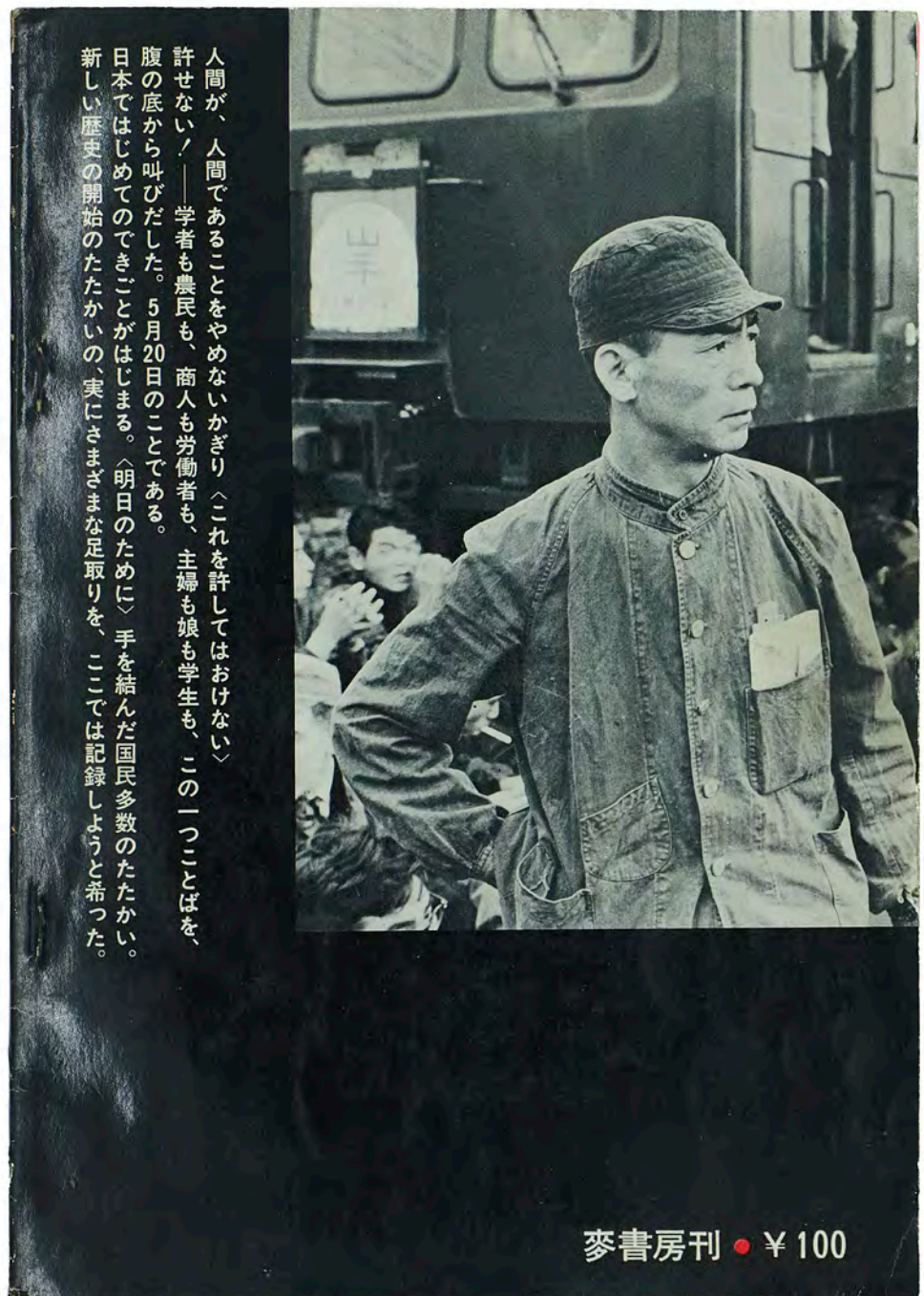
The first student uprising of the 1960s

38

NAGANO, Shigeichi. Yurusenai hi kara no kiroku: Shashinshu minshu shugi o mamoru tatakai no sanjunichi [A record of an unforgivable day: Thirty Days of Democracy fighting to the bitter end] Tokyo: Mugi Shobo. 1960 [2821] £250

First edition, third printing. Large 8vo (255x180mm). pp. 96. Original photographic wrappers. Illustrated throughout with black and white photographs and captions in Japanese. This celebrated work of photojournalism charts thirty days of student and political protest in Japan in the summer of 1960 which resulted in the death of Michiko Kanba, a female student at the University of Tokyo. The photographs are by a number of leading Japanese photographers including Shigeichi Nagano and Hiroshi Kawashima. Slightly rubbed edges and spine but overall a very good copy with the contents in excellent condition. Protected by a transparent plastic wrapper.

The protests recorded in this scarce book began in response to a treaty made between Japan and the USA in 1960 under which America agreed to defend Japan were it attacked. However, in return, the Americans secured the right to station troops and warships in Japan. This led to concerns that Japan might find itself drawn into unwanted wars to which America had committed itself. What began as a series of protests against Japanese-U.S defence policy soon widened into concern as to the nature of Japanese democracy itself in the modern post-WWII world. These protests, violently dealt with by the authorities were, therefore, the first major student uprisings of the 1960s and set the pattern for unrest throughout the decade.

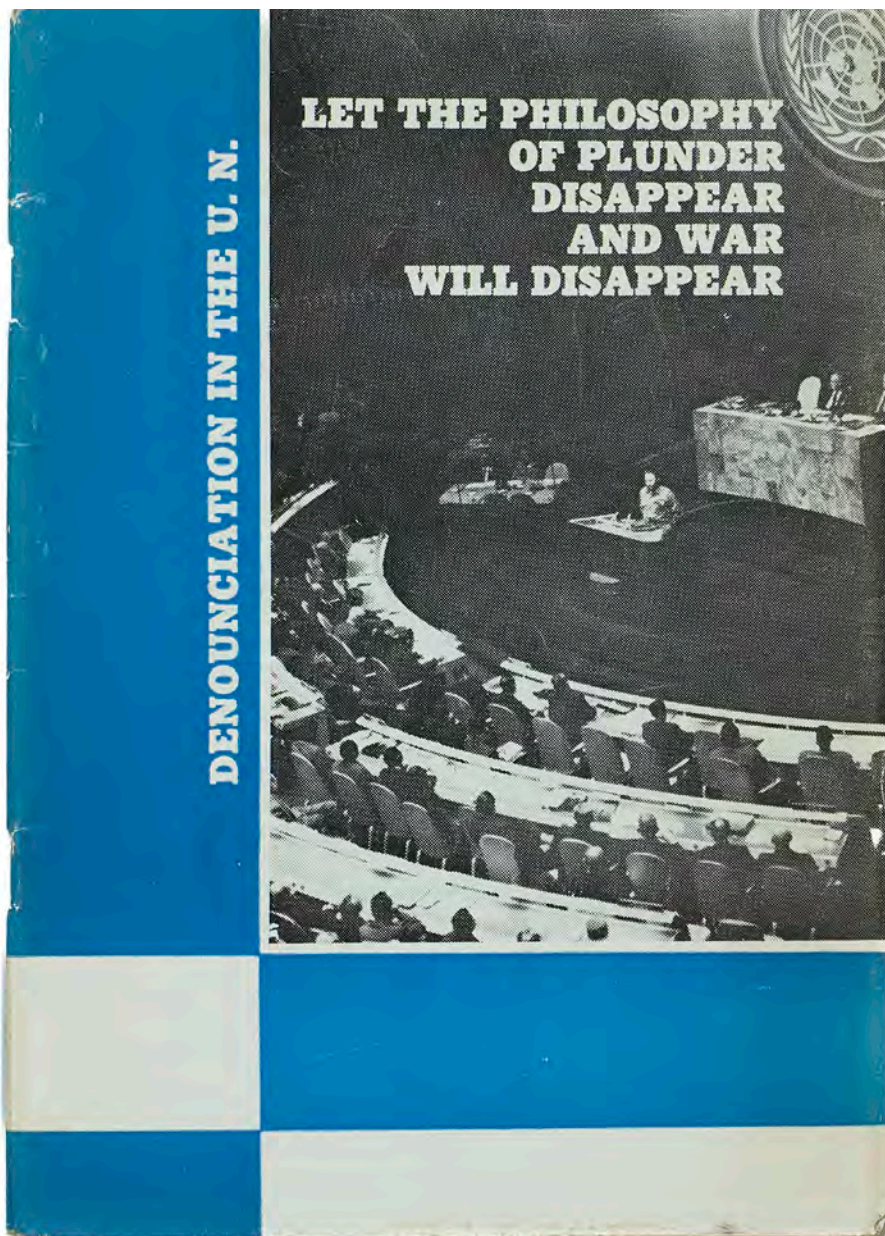


Castro's first speech to the United Nations

39

CASTRO, Fidel. Let the Philosophy of Plunder Disappear and War will Disappear. Denunciation in the U.N.
La Habana: Editorial en Marcha. 1962

[2042] £150



First edition. 8vo. pp. 51. Address by Prime Minister Fidel Castro at the Fifteenth Session of the General Assembly of the United Nations, Monday, September 26, 1960. Original blue and white illustrated wrappers, lettered in white, nick to lower wrapper, minor edgewear.

Fidel Castro arrived in New York on 19 September 1960 for a gathering of the United Nations. Barred from official events, Castro made a point of staying in a modest hotel in Harlem where he met Malcolm X and Nikita Krushchev. His presence in the city provided a focal point for protests for and against his Cuban revolution. When he did address the General Assembly of the UN, his speech lasted for five hours. It was a powerful attack on the American sponsoring of the arms race and the use of war to create poverty and deprivation: "From the beginning of human history, wars have arisen, fundamentally, for one reason: some people's desire to deprive others of their riches".

One party state. Animal Farm in Czech

40

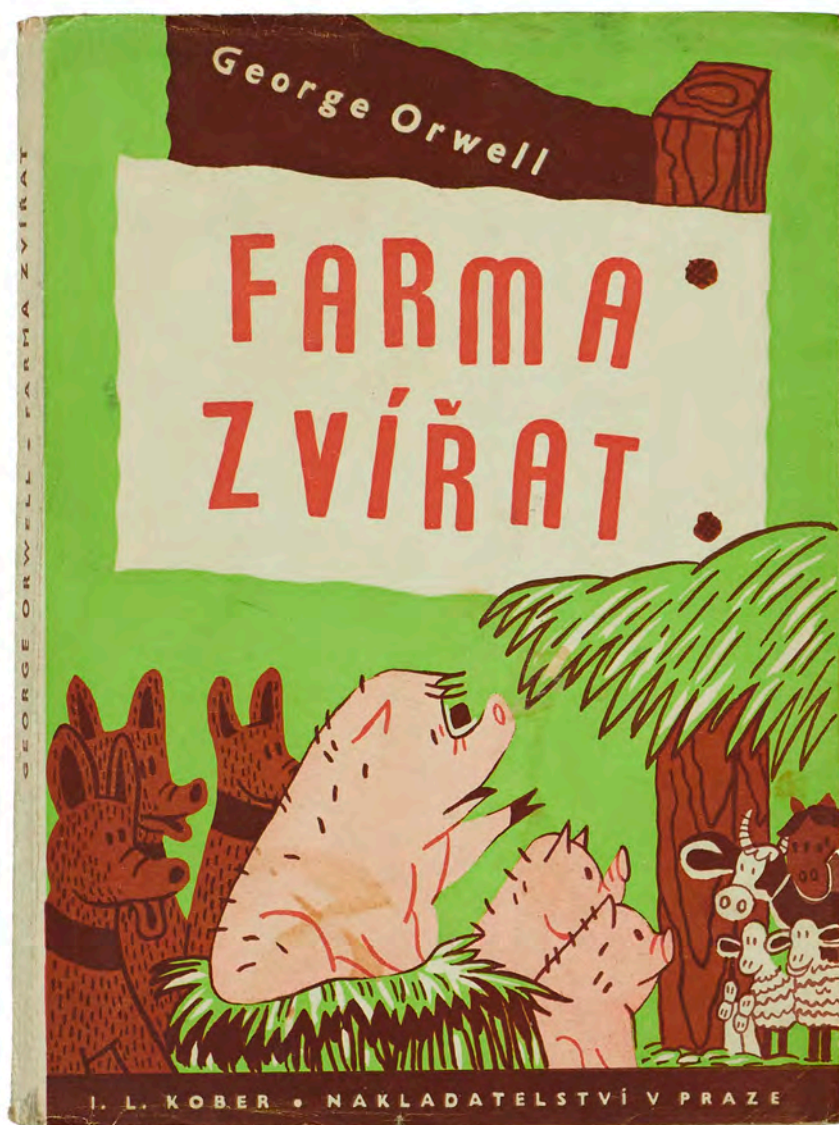
ORWELL, George. Farma Zvířat
Praze: I.L. Kober. 1946

[4398] £1,750

First edition in Czech. pp. 143, [1]. In original wrappers, some creasing and soiling to the lower cover and internally a little loose but overall in very good condition.

Published the year after the first edition in England, this Czech edition appeared at the same time as the first Polish translation, making it one of the earliest translations of Orwell's great satire on the revolutionary mentality. It is surely no coincidence that the first translations were into the Slavic languages (Russian and Ukrainian editions quickly followed) of those countries most affected by twentieth century totalitarianism. As well as the publication of *Farma Zvirat*, 1946 also saw the emergence of the Communist Party of Czechoslovakia as the largest party in that year's parliamentary election. Two years later the Party, with the support of the Soviet Union, staged a coup d'état and established a one party state which lasted until 1989.

This Czech edition is also the first with illustrations. These are strikingly childlike and although Orwell's subtitle "A Fairy Tale" is not used in the translation, these charming pictures of playful farmyard animals suggest the innocent velvet glove inside which lurks Orwell's iron fist. Five thousand copies were printed but the book is fragile and was suppressed in Communist countries so few survive. It is rare in commerce and institutionally, Worldcat recording three copies.



'an amoral teacher of force, fraud, cunning, and deception'

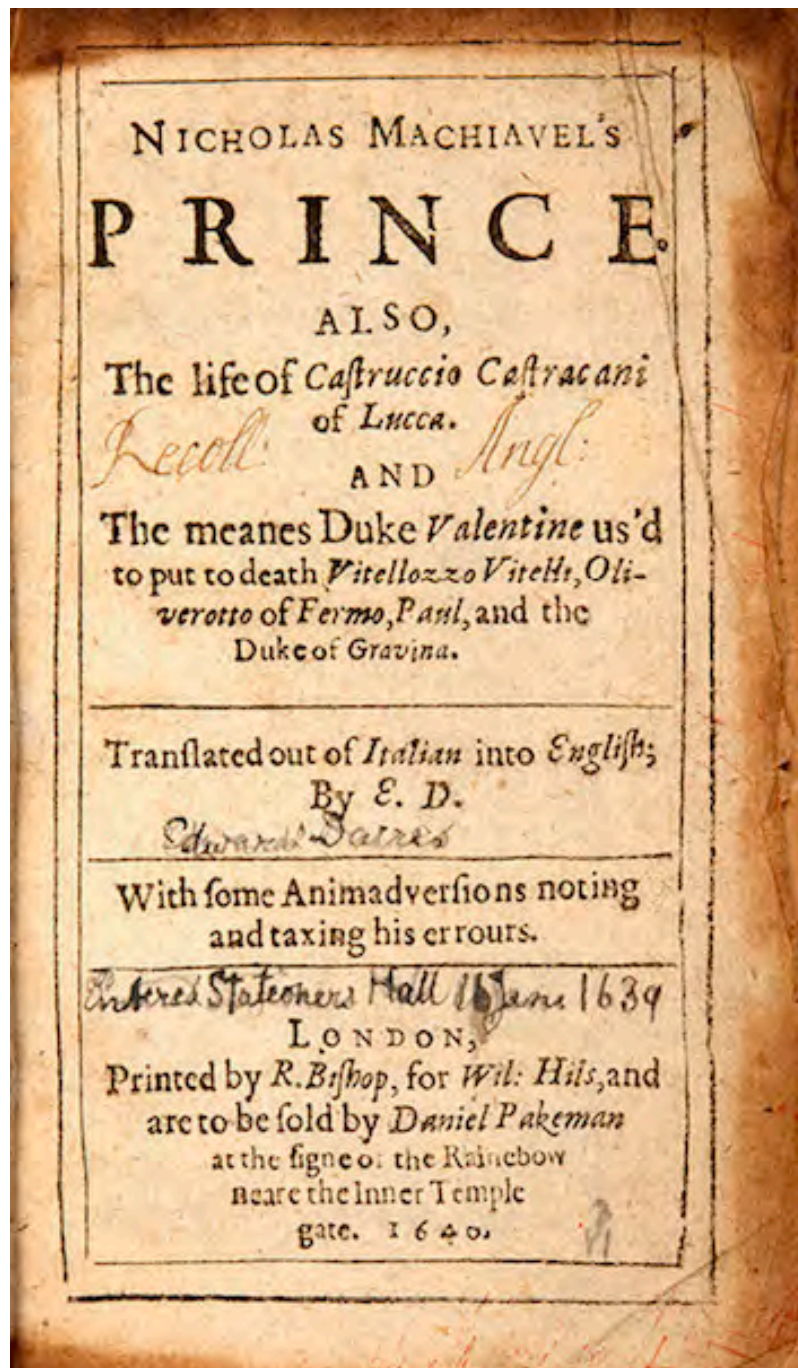
41

MACHIAVELLI, Niccolo [Edward Dacres (tr)] Nicholas Machiavel's Prince. Also, the life of Castruccio Castracani of Lucca. And the meanes Duke Valentine us'd to put to death Vitellozzo Vitelli, Oliverotto of Fermo, Paul, and the Duke of Gravina. Translated out of Italian into English; by E.D. With some animadversions noting and taxing his errors. London: Printed by R. Bishop, for Wil: Hils, and are to be sold by Daniel Pakeman at the signe of the Rainebow neare the Inner Temple gate. 1640

[4493] £85,000

First edition; 12mo, 150 x 90 mm. pp. [12], 305, [9]pp. Bound in unsophisticated contemporary sheep, upper cover with cut design of four interlocking circles, loss to lower spine and end caps, edges and corners rubbed, a little tightly bound, preserved in a custom made leather-backed cloth box; annotation in pen to front pastedown, later annotations in pen to title, Latin inscriptions in pen to title blank verso and to header of A4r, faint annotations in pencil to B5v, B8r, B11v-12r, F8v (erased), F10v, G11r, pinhole to I3 upper margin corner, light creasing, offsetting to title margins, otherwise internally clean, lacking front free endpaper. Of the contemporary and later manuscript annotations, the earliest offers a one-word comparison to the Greek Stoic philosopher 'Epictectus' (to the front pastedown). And twice we find noted Psalm 120, verse 7: 'cum hic qui oderunt pacem eram pacificus' ('with them that have hated peace, I was peaceable', Vulgate 119:7, in pen to title verso and the head of the Epistle to the Reader). Later characterful annotations in pencil note passages found to be 'very good' (p.10) and 'Bravo!' (p.118), and speculate as to the nature of 'Hectique fever' — 'does he mean consumption?' (p.15).

In 1513, Machiavelli was an outsider hoping to become, once more, an insider. He had been sacked from his role as Second Chancellor to the Florentine Republic and then, following his implication in failed plot to assassinate Giuliano de' Medici, arrested, tortured and imprisoned. On his release, he retreated to the country where, during the day, he



lived the life of a rural bumpkin before, each evening, putting on his official governmental robes and sitting at his desk to write a treatise addressed to the Medici advising them on how to restore stability to Florence and how to win and retain the support of the people. He was hoping to receive a post in government but none was offered.

His book did, however, create an extraordinary "succes de scandale". Initially circulated only in manuscript, *The Prince* was published in 1532, five years after Machiavelli's death. It was, and remains, undeniably radical. What set it apart from other Renaissance *specula principum* (mirrors of princes) was Machiavelli's advice that a ruler be guided, not by Christian virtue, but by hard, cynical human reality. Politics, he was saying, is a turbulent business, subject to the vagaries of Fortune and no Prince could acquire or retain his principedom by meekly turning the other cheek. No wonder Cardinal Pole, on learning that Henry VIII had read *The Prince* and was acting on its advice in pursuit of his break from Rome, wrote of Machiavelli that he was 'an amoral teacher of force, fraud, cunning, and deception'. Shakespeare has Richard III claim that he will "set the murderous Machiavel to school". So disreputable was *The Prince* (and indeed still is, to an extent, not helped by Hitler and Mussolini's enthusiasm for the book) that it was not published in English until this translation by Edward Dacres, appearing at a time of considerable political tension in England, which saw the collapse of Charles I's personal rule and the summoning of the Long Parliament.

Dacres's translation is also noteworthy for his 'animadversions', his observations and critical thoughts on the text, which provide important insight into the reception of *The Prince* by early modern readers. Finding not much 'blame-worthy' until the seventh chapter, Dacres objected to Machiavelli's portrayal of Cesare Borgia as a 'paterne to new Princes... [for] though this Caesar Borgia contrived all his businesse so warily, that our Author much com-

mends him... Policy shewed it selfe short sighted; for hee foresaw not at the time of his Father's death, he himself should bee brought unto deaths dore also' (pp59-60).

Provenance: 'Recoll: Angl:' (inscription to title).

ESTC S111853; USTC 3020903; cf.PMM 63; Transcript of the Register of the Company of Stationers, IV, p.468.



A unique collection of anti-apartheid postcards.

42

Cape Postcard Society. The Struggle for Freedom. Exhibition for the 10th AGM of the Cape Postcard Society South Africa. 1950s-present [4501] £1,750

A (probably) unique collection of ninety-seven postcards from South Africa relating to the struggle against apartheid. They are pasted on white paper (either one or two to a sheet) and with the titles and dates typed below them. The sheets are placed in plastic sleeves in a blue ring binder. The cards are all in immaculate condition.

The first part contains twenty-nine cards (many issued by Leeds Postcards, publishers of radical and activist cards) highlighting the struggle for freedom and racial equality in South Africa. Among these are early photographs of Nelson Mandela before he was imprisoned - the earliest shows him aged 19 and there is an image of him in London in 1962. One postcard shows him in the prison yard in Robben Island. Other cards from this section are photographs recording daily life in apartheid South Africa and some are taken from campaigning posters addressing specific political issues. The images of Mandela are especially important as these were essentially banned in South Africa during the years of his imprisonment.



The rest of the collection is a mixture of "Cards by Artists" showing work by various South African artists. Among these are many haunting works addressing, in a very personal fashion, the fight, particularly by women and children, for freedom and justice.

Postcards have rather fallen out of fashion in the digital age but we forget how powerful they can be. They are cheap, small,

democratic and easily distributed. They are, in many ways, the perfect tool of non-violent resistance. The ephemeral nature of the postcard means that most become lost or destroyed but when they are, as here, preserved and presented almost in the manner of an exhibition, they work a powerful magic on the memory and the imagination. This wonderful collection brings to life one of the great political movements of the twentieth century.

The Politics of Sitting and Dressing

43

Whites Only/ Net Blankes. Whites Only/Net Blankes
South Africa. n.d.

[3307] £2,000



Wooden sign (940x170mm). Metal plate screwed to each end, Painted brown with white lettering, some traces of blue paint showing through. Cracked along the centre but still holding. These unnerving signs were perhaps the most obvious manifestation of the day to day humiliation of "Petty Apartheid". Politics, as it affects ordinary people in their ordinary lives, takes place at a mundane level, apparently far removed from the machinations of the powerful. Political power, at its most basic and most pernicious,

is the state telling you which bus to travel on, which beach to swim on and which bench to sit on. This sign is a political statement. It was removed, as an act of political protest from a bench in Kalk Bay on the Cape Peninsula on 15th March 1986. On the back is written in white ink "15.3.86 S.A.R. (rescued by) Giles. Kalk Bay".

Sold with:

Anti-apartheid struggle T-Shirt. c1985.
White shirt, printed in black with a

man's face and the words "Wherever we go, however we look, Yes Means Yes and No means No. You can Speak". T-shirts such as this were printed during the 1985 State of Emergency. Making them and even owning and wearing one could result in arrest and imprisonment without trial.

Reconciliation: Inscribed by Mandela in Afrikaans

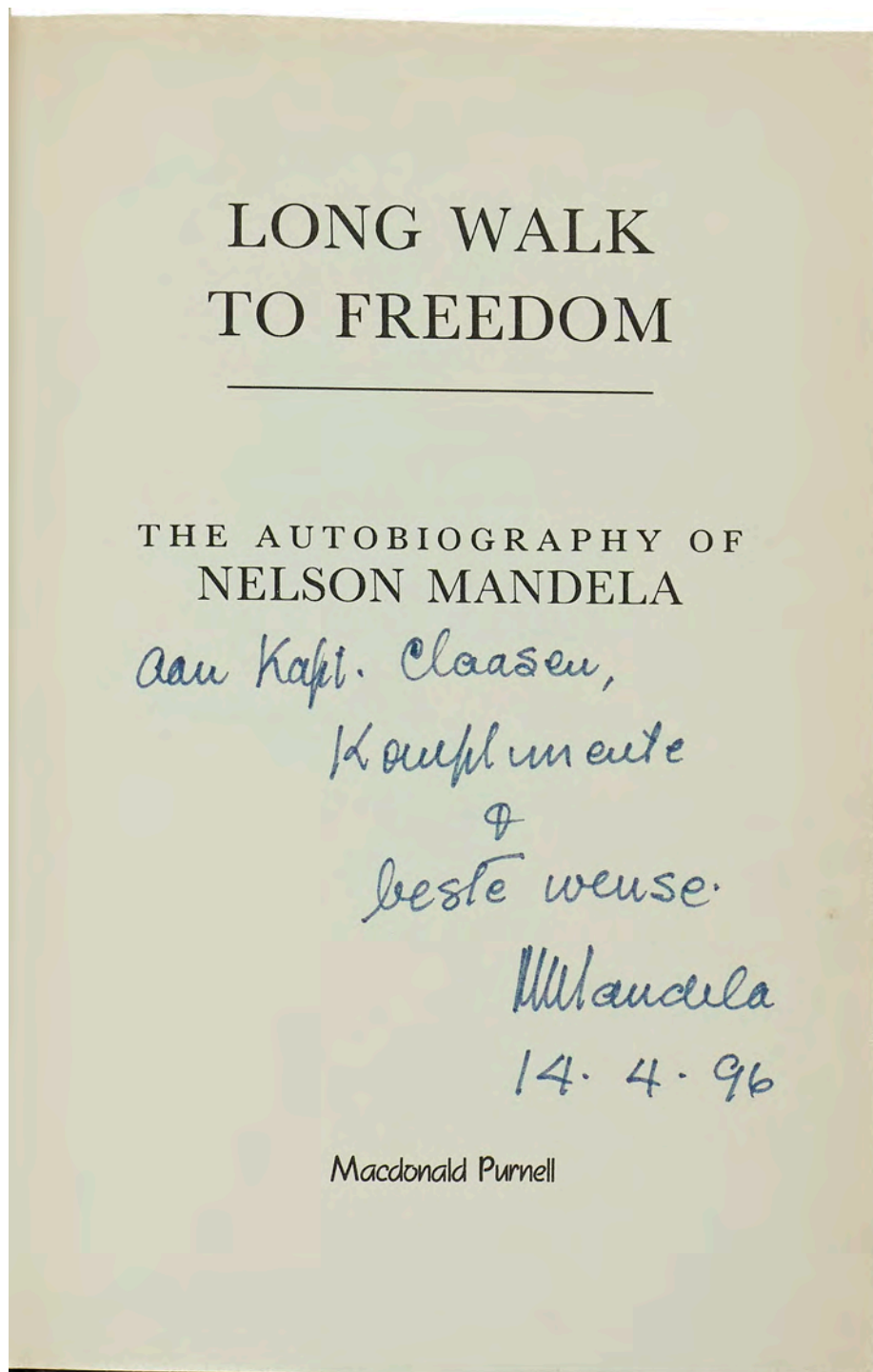
44

MANDELA, Nelson. Long Walk to Freedom
Randburg, South Africa: Macdonald Purnell. 1994

[4404] £1,500

First trade edition. Inscribed on the title page "Aan Kapt. Claasen, Komplimente + beste weuse. Mandela 14.4.96". pp. [x], 630. Original black cloth and original illustrated dust jacket. In very good condition throughout.

Claasen was a member of Mandela's security team and this inscription in his (and certainly not Mandela's) native Afrikaans is a mark of the respect in which the President held his multi-racial bodyguard. Mandela's decision to recruit his security personnel from across the racial and political divide was controversial but brilliant. Most of the white Afrikaans were from the strongly pro-apartheid police force and many of the black members had been political activists. Initial tension and suspicion evaporated in the face of Mandela's potent mixture of charm and force and his unswerving belief in reconciliation in every part of South African society.

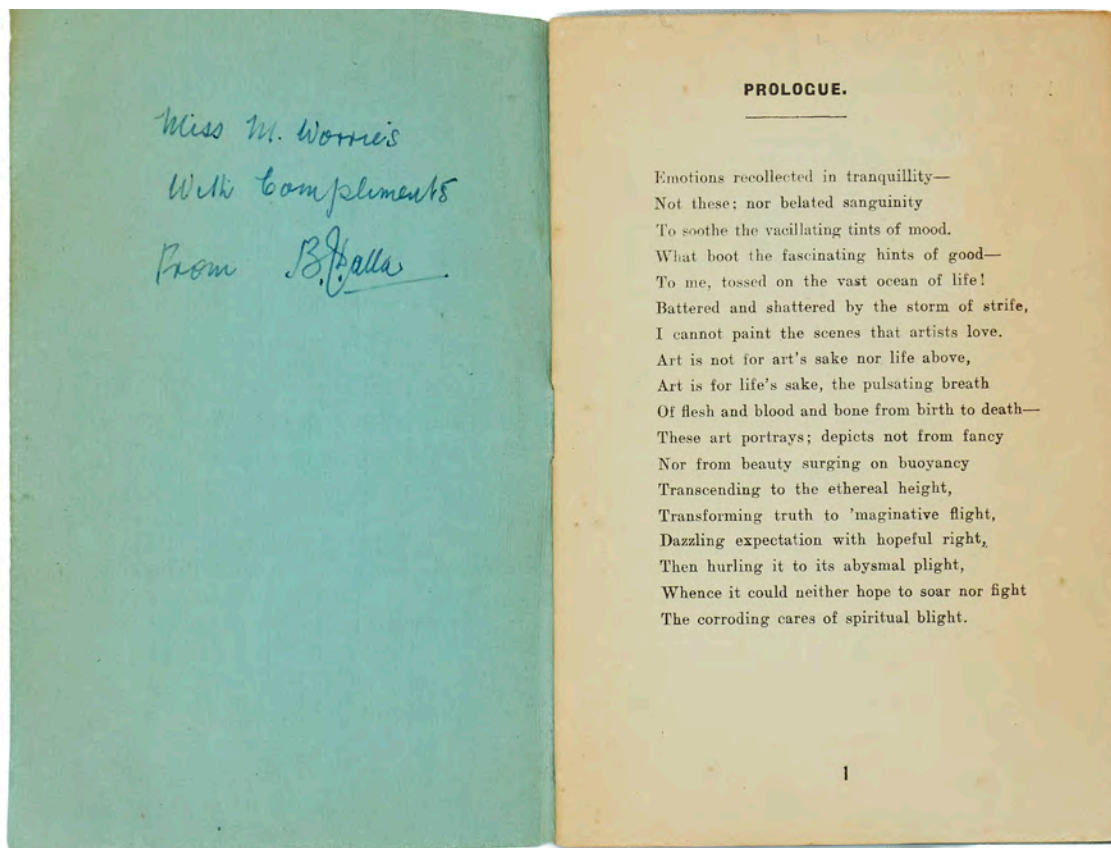


Whiteman! Whiteman! Shall I hate thee? Unrecorded collection of activist poetry

45

LALLA, B.D. The Black Coolie
[Durban, South Africa]: n.p. 1946

[4410] £350



Presentation copy. First, and almost certainly only, edition. 178x122mm. 12 leaves, printed on recto only. Original blue wrappers, soiled and stained. Internally very good but with some toning to edges. Inscribed on the inside front cover "Miss M. Worries With Compliments From B.D. Lalla". Seemingly unrecorded in Worldcat and Library Hub and no copies appear in the auction records.

This small booklet is a collection of twelve poems (one on each leaf) linked by themes of race, indentured labour, politics and the land. These are angry poems, the collection beginning with the lines:

"Emotions recollected in tranquillity - Not these".

Coolies (the word is a pejorative one) were little better than slaves. They were exported from India to other British colonies to work on farms and plantations. B.D.Lalla is writing from the experience of an Indian brought to the South African sugar belt. It is a literature of what might now be called "allyship", a plea for solidarity between the oppressed native black population of South Africa and the Indian migrant community. Lalla saves his strongest but at the same time most optimistic words for his final poem:

Whiteman! Whiteman!
Shall I hate thee?
...
Blind force, brute force,
Might force, race force,
All are hate force.
Soul force, kind force,
Free force, true force,
These are love force.

American civil war satire

46

ANONYMOUS. Jefferson Davis in the stocks
Pennsylvania. 1861

[4411] £475

An envelope (139x78mm) showing, printed in blue on the front, a caricature of an African American grinning and running towards the figure of Jefferson Davis who is standing with his head and hands in the stocks. The caption reads: "Ha! Ha! Massa Jeff takes the last of the *Confederate Stocks*". On the verso is printed "Entered according to Act of Congress. In the Year 1861, in the District Court of the U.S. for the Eastern District of Pennsylvania".

Some soiling and marking but overall in very good condition.

"Issued by stationers, printers, and publishers, [these Civil War] envelopes contain patriotic designs and slogans to promote support for the war. Predominately published in the Northern states between 1861 and 1862, a small number of envelopes with anti-Union designs printed in the Confederate states circulated as well. The designs

depict portraits of historic and prominent military figures, military scenes, state seals, cartoons, Liberty, American eagles, flags, and other military and patriotic emblems". From the introduction to the McAllister Collection of Civil War envelopes held Library Company of Philadelphia.

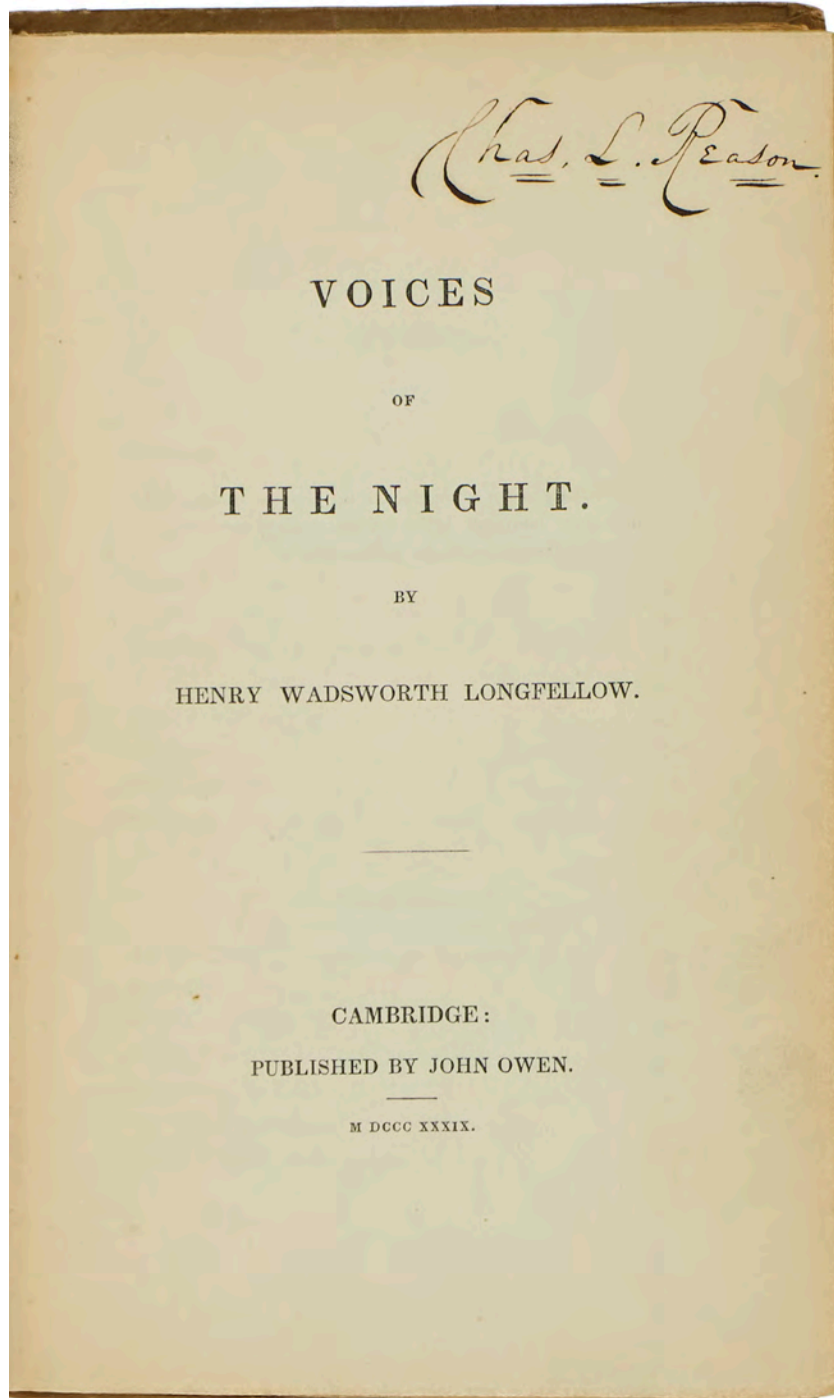


Charles Lewis Reason's copy

47

LONGFELLOW, Henry Wadsworth. *Voices of the Night*.
Cambridge [Massachusetts]: John Owen. 1839

[4450] £1,250



First edition. Small 8vo. 178x110mm. pp. xv [ibl], 144. Original drab boards, paper label to spine. Head and foot of spine a little chipped and bumped and some rubbing to edges of boards. Internally very good although the first gathering is slightly loose and there is some toning to the edges. Housed in a folding card jacket and a blue quarter morocco slipcase, lettered in gilt to the spine. Title page has ownership inscription: "Chas. L. Reason".

Reason was an African American mathematician. A child prodigy, he began teaching the subject when he was fourteen, becoming the first black college professor in America. He was also a committed anti-slavery campaigner, fighting against the law allowing slave owners from other states to bring their slaves to New York. He also founded the Society for the Promotion of Education among Colored Children and worked tirelessly to end segregation. Cultured and learned, Reason was a great collector of books

Voices of the Night is Longfellow's first collection of poetry. In it, we note an early interest in the Native American experience ("burial of the Minnisink") and an overarching gentleness to which Reason no doubt responded. And he would certainly have approved of the 1842 collection *Poems on Slavery*, individual poems from which were distributed as anti-slavery tracts. We don't know whether Reason and Longfellow knew each other but, given their shared humanity, intelligence and campaigning interests, it seems highly likely.

The first great Australian novel. H. Bradley Martin's copy

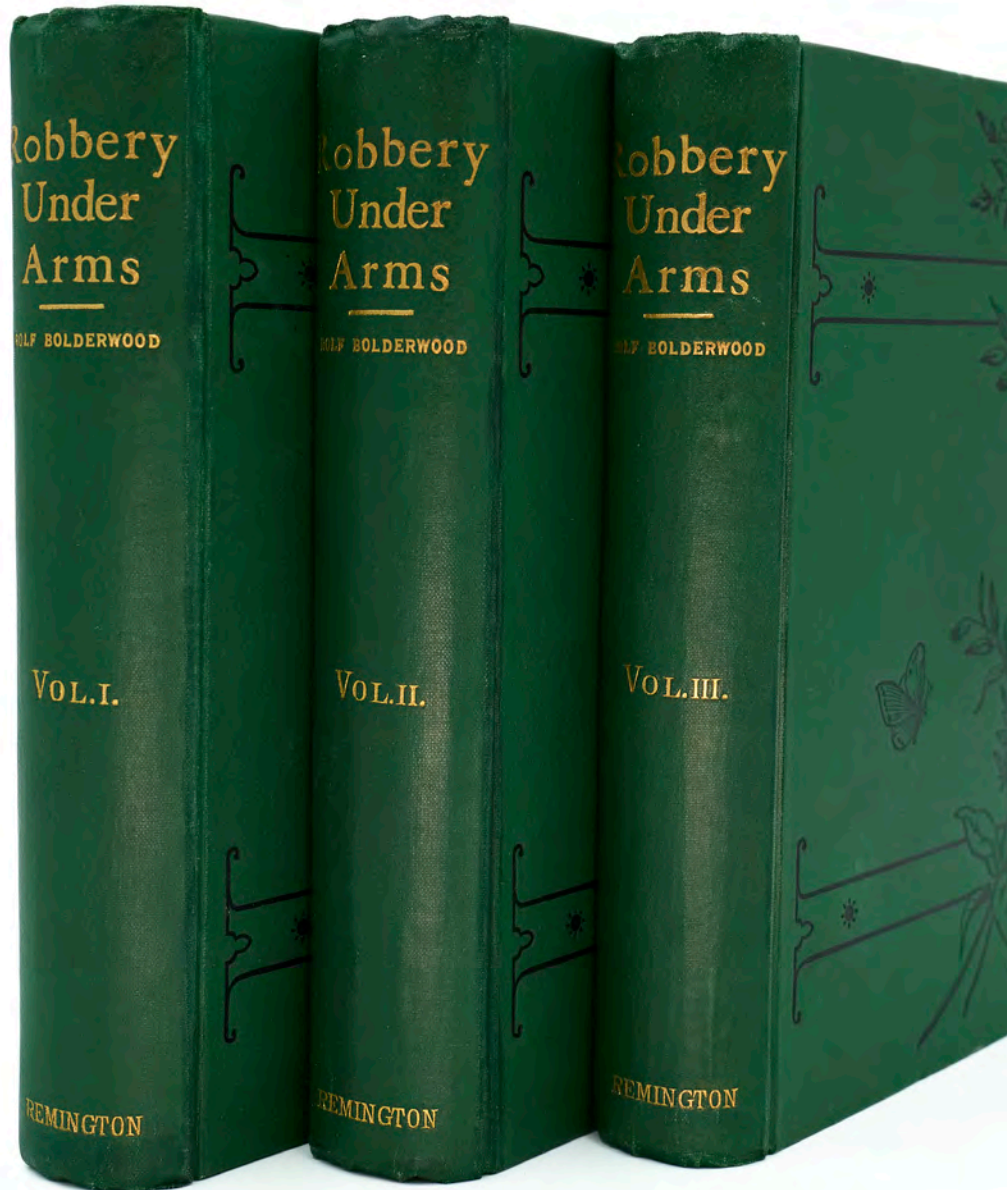
48

BOLDREWOOD, Rolf. *Robbery Under Arms. A Story of Life and Adventure in the Bush and in the Goldfields of Australia.* London: Remington and Co Publishers. 1888

[4458] £4,500

First edition. Three volumes. 8vo. 182x120mm. pp. [4], 300; [4], 300; [4], 291 [1bl]. Publisher's green cloth, decorated with a flower and butterfly design in black to upper cover and lettered in gilt to spine. Decorated endpapers. Front pastedowns have book label of George C. Leighton (quite probably of the celebrated printing firm) and the rear pastedown of first volume has the bookplate of H. Bradley Martin. Housed in a card chemise (with the Bradley Martin label) in a custom-made box in green quarter morocco and green cloth. Slight bumping to corners and to head and foot of spine but otherwise in excellent condition. Internally very good but with some foxing, heavy in a few places. Some repair and strengthening to the hinge. A nice copy of a novel which marked an important stage in the development of a distinctively Australian literary tradition.

Generally regarded as the first great Australian novel and one of the most important works of colonial literature, *Robbery Under Arms* is an authentic recreation of the hard, violent, lawless life of the outback. Bolderwood (actually Boldrewood but incorrectly spelt on the title page of the novel – and in



any case, the nom de plume of Thomas Alexander Browne) based the novel on real events and this, together with its authentic dialogue and use of “colonial

vernacular” gives the novel its hard-edged character and immediacy.

“the father of black writing”. One of the central works of post-colonial literature

49

SELVON, Samuel. *The Lonely Londoners*
London: Allan Wingate. 1956

[4406] £4,500

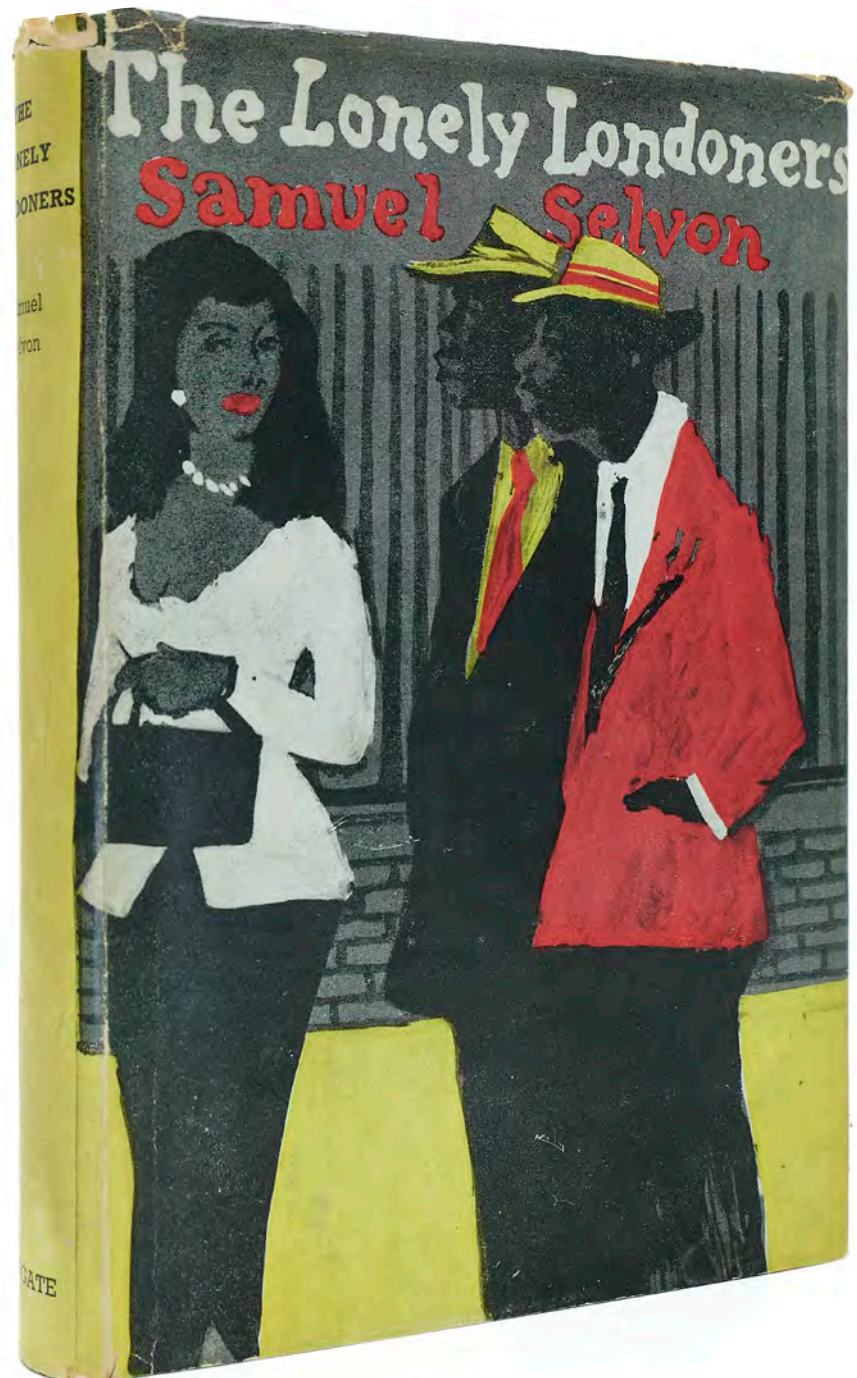
First edition. 8vo. 184x120mm. pp. [7], 8-171 [1bl]. Original green cloth with original strikingly illustrated dustjacket. Head and top corners of dustjacket a little chipped and some wear to the jacket. Internally it is a little toned to the edges but overall an excellent copy of this groundbreaking and important book. Rare in commerce, no copies appear in the auction records.

“If I were to point to a writer who captures the tone...and texture of London when the austere '50s were about to give way to the swinging sixties... for acuity of vision, intellectual rigour and sheer beauty...it would have to be the works of Sam Selvon which would figure pre-eminently”. For Caryl Phillips, Selvon’s significance as a writer lies in his creation of a new linguistic style - that of the spoken language of the West Indian London diaspora. This stretching of literary and linguistic boundaries has led Selvon, a Trinidadian who moved to England in 1950, to be called the “father of black writing” and there is no doubting his central place in the history of English post-colonial literature. Once an outsider in every sense, his place in the canon is now assured.

But, as well as capturing the speech of the Caribbean immigrants who came to Britain after the War, Selvon wrote about how they lived, not so much in terms of formal plot-lines but rather in their daily relationships with each other, with the people into whose world they had come, and with London itself. The

novel “encapsulates the romance and disenchantment of an imagined city that was both magnet and nightmare for its new colonial

citizens, a promised land that despite its lure turns out to be an illusion”. (Susheila Nasta, introduction to the Penguin Modern Classics edition).

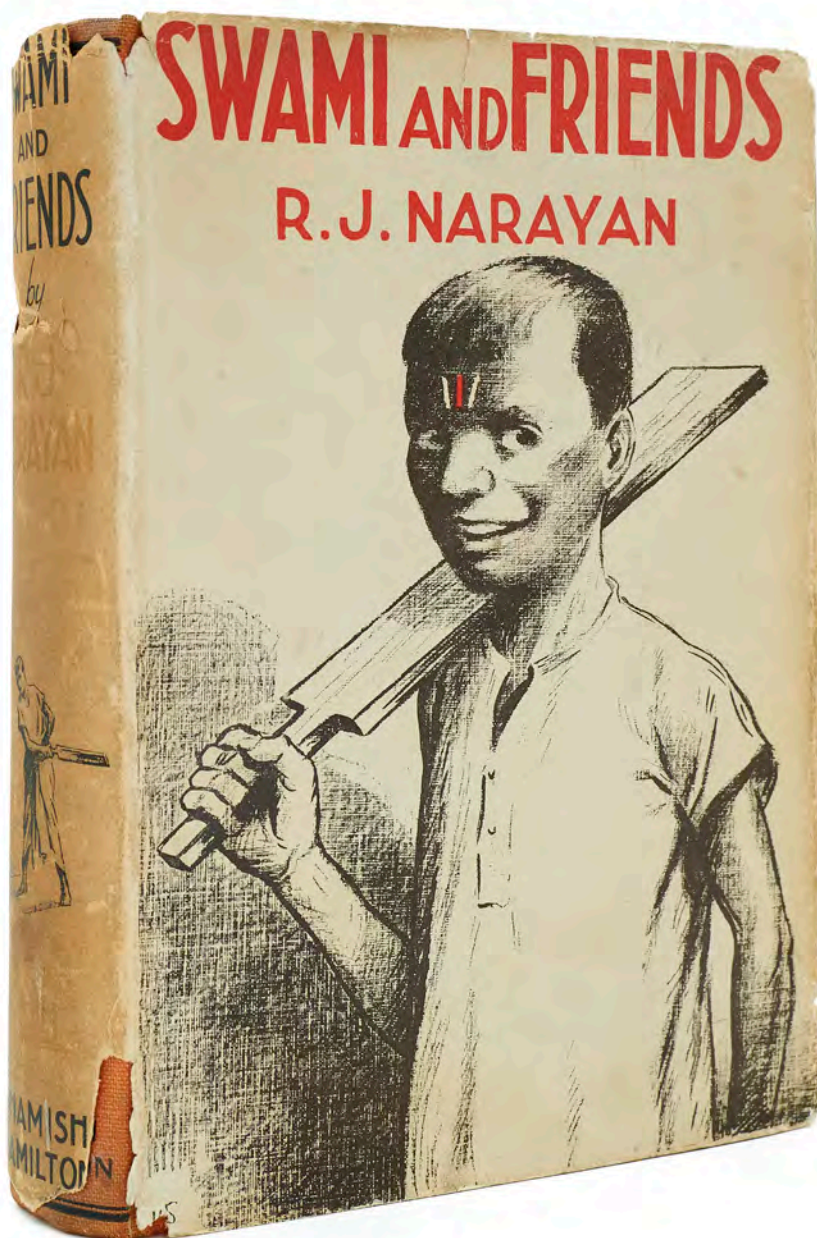


NARAYAN, R.K. *Swami and Friends*
London: Hamish Hamilton. 1935

[4360] £7,500

First edition. 8vo. 183x120mm. pp. 252. Original publisher's orange cloth lettered in black to spine. Original illustrated dust jacket with a protective plastic wrapper. Some staining to the cloth on upper cover and the dust jacket is chipped and torn at head and foot of spine and at the folds with the flaps. The spine of the jacket is a little darkened and soiled but the image of the boy holding a cricket bat on the front is very fresh. Internally very good, with only very slight toning. Front free endpaper has a 1935 Christmas gift inscription in blue ink. Overall, this is an excellent copy, in the dust jacket, of a rare book, only one (ex-library and jacketless) appearing in the auction records.

Swami and Friends, Narayan's first book, was a critical success but did not sell well. From the outset, he was a writer's writer. Graham Greene famously supported the publication of *Swami*, suggesting that Narayan change the original title and arranging for the book to be placed with Hamish Hamilton. Other early admirers included E.M.Forster and Somerset Maugham. A mark of Narayan's imaginative brilliance is his creation of a completely fictional town, Malgudi, in which most of his fiction, including *Swami*, is set. This allows him to map his characters onto a place that is both somewhere and, being unreal, nowhere so that they become "everymen", relatable and real. Thus, the simple but sad tale of *Swami*, the school misfit who gets caught up in a non-cooperative movement protest, undergoes corporal punishment, lives in fear of his father, loses his friend and seeks redemption through cricket becomes a broader study of belonging and unbelonging.



Non-drinking, non-cooperation

51

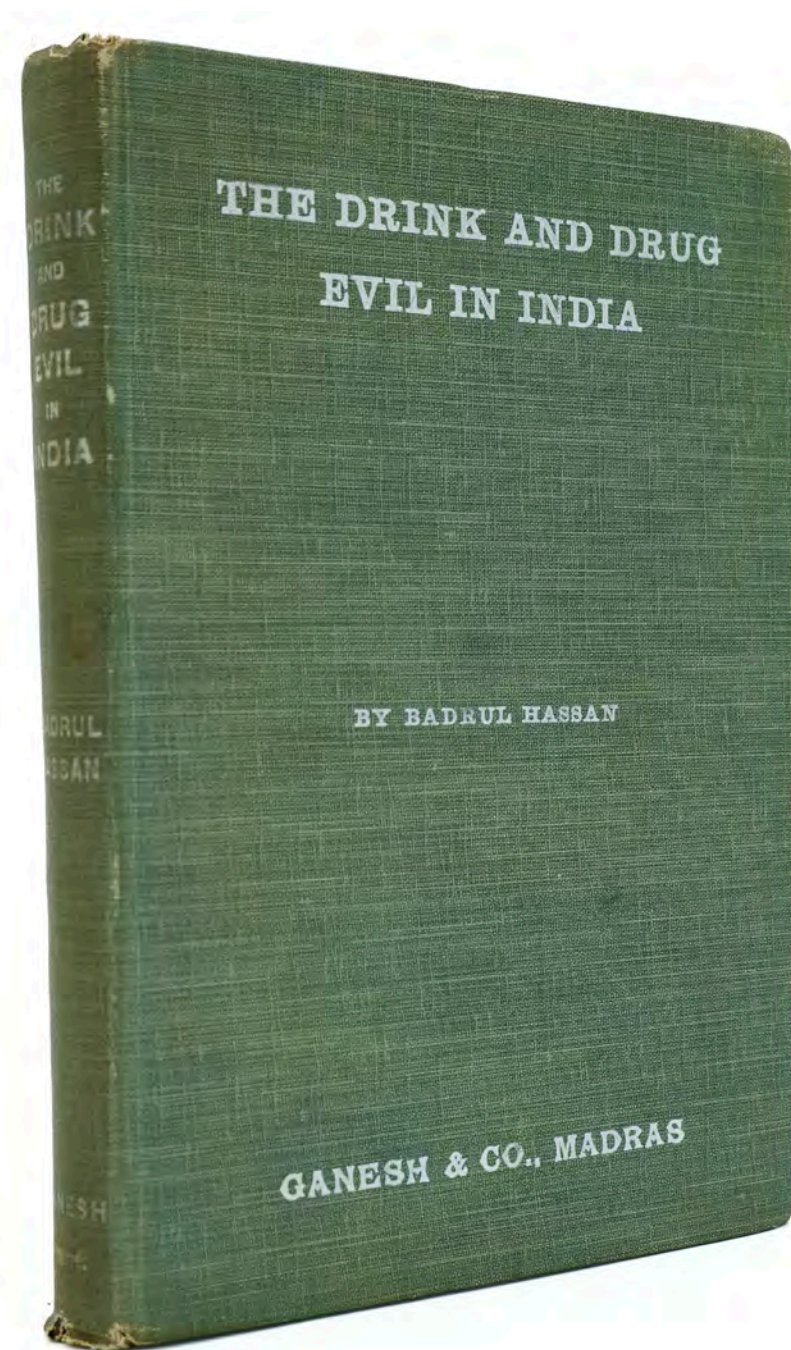
HASSAN, Badrul (foreword by Mahatma Gandhi). *The Drink and Drug Evil in India*. An account of the origin and growth of these vices with a statement of the Government's responsibility in encouraging them and of the ways and means to abolish them.

Madras: Ganesh & Co. 1922

[4505] £350

First edition. Small 8vo. 182x120mm. pp. viii, [2], 161, [1]. Folding table with a statement showing excise revenue. Front free endpaper has ink-stamp "For Favour of Review". Original green cloth, lettered in white to upper cover and spine. Corners a little worn and spine slightly discoloured and with head and foot a little frayed. Internally very good but with some toning to the edges. Rare in commerce.

Badrul Hassan was a leading figure in the Indian nationalist movement, founding the Hyderabad Book Depot as a gathering place for campaigners against British imperial rule. He worked closely with Gandhi in the Non-Cooperation movement and contributed articles to Gandhi's journal *Young India*, becoming its editor in 1925. Among his many lines of attack against the British was his argument that the colonial government was deliberately encouraging alcohol and opium use in order to increase revenue from excise tax. The *Young India* articles were expanded into this book which is a searing attack on drink and drug misuse: "The habit of drinking leads to neglect of family, to forgetfulness of all social duty, to distaste for work, to want, theft and crime". Gandhi, who wrote the preface to this book agreed. Temperance was to be a tool of resistance.



[KING, C.W.] *Opium Crisis. A Letter addressed to Charles Elliot, Esq., Chief Superintendent of the British Trade with China. By An American Merchant, resident at Canton.*

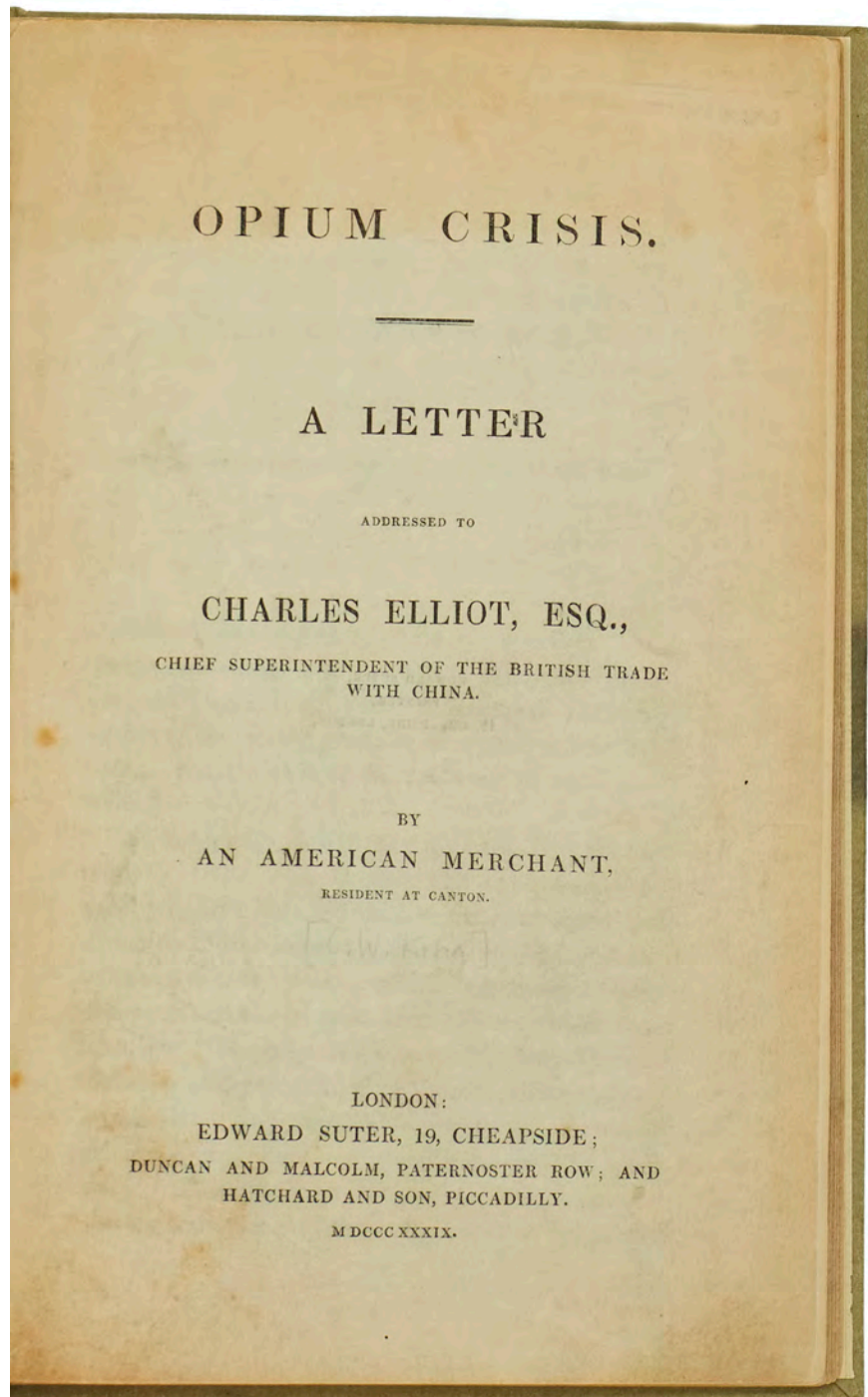
[4506] £450

London: Edward Suter. 1839

First edition. 8vo. 208x130mm. pp. [2], 82. In modern paper covered boards. Some foxing and soiling in places and a small closed tear to the top edge of final page. A very good copy of a rare book, JISC Library Hub recording three copies, and none in the auction records.

Charles King was a partner in the American trading house of Olyphant and Company based in China. The firm is best known today for its refusal to engage in the opium trade, one of the few large firms to do so. Their principled stance led to their offices being mockingly named "Zion's Corner". King himself had a high-minded approach to trade, writing extensively on the civilising and liberating effects of commerce and arguing for close links between trading firms and missionaries.

1839, the year of this letter, was a crucial one in the history of the opium trade. The Imperial Commissioner, Lin Zexu, had addressed a letter to the "Ruler of England" urging the end of the opium trade. It was he who enforced the ban on the English imports of the drug, thus sparking the First Opium War. Charles King met Lin that year to lobby him for favourable trade concessions on the grounds that his firm had no involvement in opium trafficking. King's strong views on the iniquity of the trade, and Britain's shameful involvement in it, is made clear in this letter to Charles Elliott, the Chief Superintendent of British Trade with China (and later the first Administrator of Hong Kong). It is a ferocious attack and clearly had an effect for later that year, Elliott wrote to the Foreign Secretary, Palmerston: "No man entertains a deeper detestation of the disgrace and sin of this forced traffic on the coast of China".



More attacks on the British opium trade

53

ANONYMOUS. *The Chinese Opium-Smoker. Twelve illustrations Showing the Ruin which our Opium Trade with China is bringing upon that Country.* Reproduced from the Chinese. London: S.W.Partridge n.d. [c1880]

[4443] £1,500



First English translation. 223x142mm. pp. 32. With twelve coloured illustrations. Original card wrappers. Covers marked and soiled and the spine is torn in places with some loss. An ownership inscription on the upper cover. Internally very good with some marking and soiling. Rare in commerce, the last copy at auction bringing AUD1600 in 2004

This short pithy book, first produced in Chinese but translated here into English, shows, in pictorial form, the decline and fall of a Chinese opium smoker. The twelve very attractively printed images are accompanied by a brief text opposite. We begin in the "incipient opium-smoker's" mansion and then watch his Hogarthian collapse into addiction and ruin ending with the twelfth picture showing him roaming, near naked, in the wild before taking refuge in a cave where he dies. The last four pages of text lay the blame for this on the English who, although realising the ill-effects of the opium trade, did nothing to stop it as it brought so much revenue to the Indian part of their empire.

From an Irish prison

54

“NICK.” Silver Cigarette Case
Ireland. 1921

[4408] £375



A silver cigarette case (100x82x-15mm) decorated with an engraved swirling arabesque pattern on the front and the back. At the centre of the front is engraved “Nick to Larry In Remembrance of Arbour Hill & Kilmainham Jails 1921”.

These jails were used for many Irish revolutionaries following the Easter Rising with Kilmainham being the site of the 1923 hunger strikes. It is likely, therefore, that this case marks a friendship forged during the struggles for Irish independence.

Simon Bolivar's copy

55

JUAN, Don Jorge y Don Antonio de Ulloa. Noticias Secretas de America sobre el estado naval, militar, y politico de los reynos del Perú y provincias de Quito, costas de Nueva Granada y Chile, gobierno y regimen particular de los pueblos de Indios, cruel opresión y extorsiones de sus corregidores y curas, abusos escandalosos introducidos entre estos habitantes por los misioneros, causas de su origen y motivos de su continuación por el espacio de tres siglos / escritas fielmente según las instrucciones del excelentísimo señor marqués de la Ensenada, y presentadas en informe secreto á s. m. c. el señor don Fernando VI. Londres: en la imprenta R.Taylor. 1826

[4424] £18,500

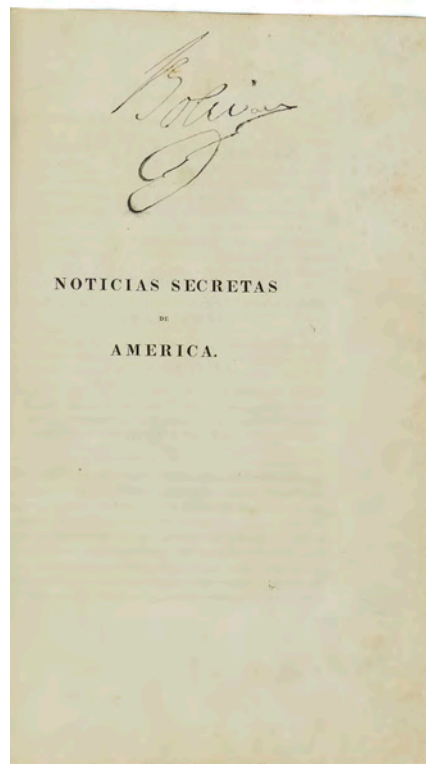
Simon Bolivar's copy. First edition. 4to. 294x197mm. pp. [2], xiii [ibl], [2], 707 [1]. Two parts in one volume, paginated continuously. Two frontispiece portraits in each part. Half title (bound after, rather than before the prologue) is signed by Simon Bolivar, using only his surname and in his distinctive hand. Contemporary calf, gilt roll border, spine decorated in gilt, green morocco label lettered in gilt. Some scuffing and marking to boards, corners a little worn and slight cracking to hinge with upper cover. Internally very good with some foxing and marking (on p.657). Contemporary ink annotations on pp313 and 320 and twentieth century pencil annotation on pp 541/2. Front pastedown has seller's ticket of Francisco J. Torres. This copy was also in the collection of the great Oxford historian of South America, Malcolm Deas. An excellent copy with a superb provenance.

Few works have been so influential in highlighting the ills of colonialism as the report written in 1749 by two Spanish naval officers, diplomats, scientists and all-round intellectuals, Jorge Juan and Antonio de Ulloa. They had been sent to South America in 1735 as part of the Spanish-French Geodesic Mission to establish the Earth's radius. Their scientific work was constantly hampered by the Spanish colonial authorities and indeed they were arrested and threatened with the death penalty. These encounters with Spanish rule undoubtedly fed into their confidential report, prepared for their patron the Marquess of Ensenada, on the administrative chaos, corruption and incompetence of the empire in South America. So damning was this

report (particularly in its accounts of the treatment of the indigenous population) that it remained confidential until 1826 when it was published in London (after it "mysteriously fell into the hands of a shadowy Englishman named David Barry") as *Noticias Secretas de America*.

As soon as the book appeared, it was widely read and circulated. For those South Americans who had suffered under, and had fought for independence from, Spanish imperial rule, it would have confirmed everything that they

already knew and had spent decades struggling against. In 1826, Bolivar had only four more years to live. But his great work of liberation in Venezuela, Panama, Ecuador, Peru and Bolivia had been achieved and although he ultimately felt that the new South American states were developing in unsatisfactory directions (and indeed, in 1830, he resigned his presidency of Bolivia and planned to go into exile in Europe), he must surely have read this copy of *Noticias Secretas* and felt that his struggle had not been entirely in vain.



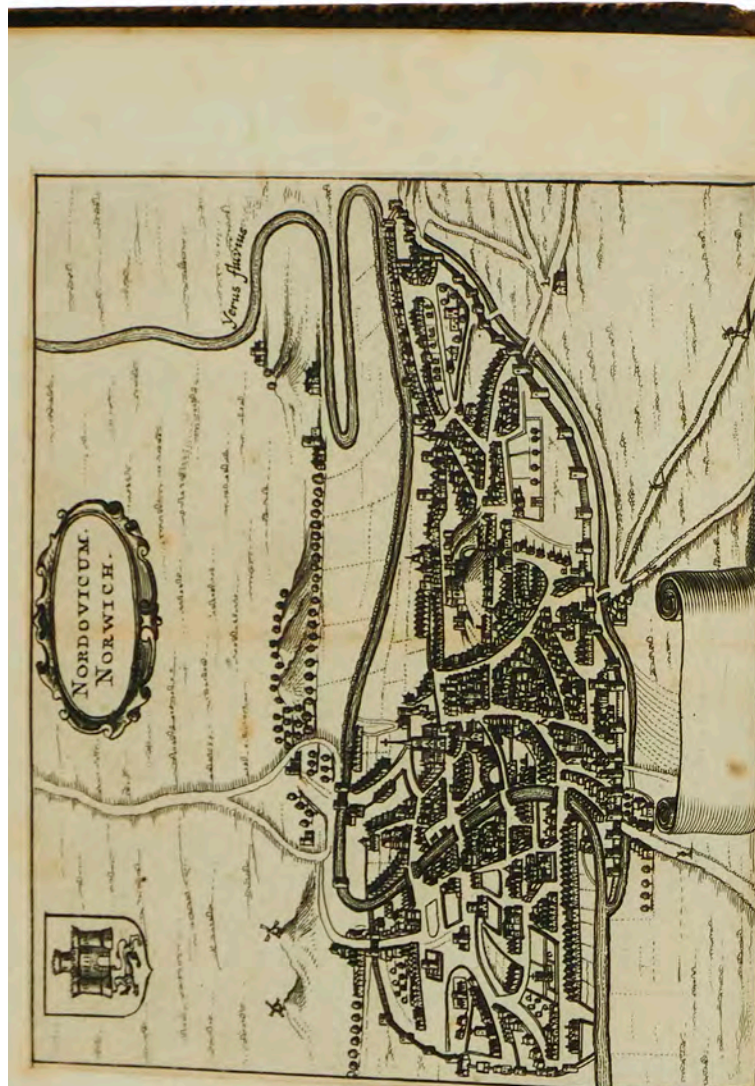
A Fine City. The first history of Norwich in English. And the story of Robert Kett, a man of “impudent boldnesse”

56

NEVILL, Alexander. *Norfolke Furies, and their Foyle Under Kett, their accursed Captain. With a description of the famous Citie of Norwich, and a Catalogue of the seuerall Governours thereof from the dayes of King Edred, with the Succession of Bishops there since the Translation of the Sea thither, with other memorable Accidents.* Englished by Rich. Woods, minister of Fretnam, out of the Latine copie of Alexander Neuell. London: Printed for Edmund Casson 1623

[4153] £2,000

Second edition in English. 4to. 175x130mm. Unpaginated. [118pp., lacking final blank P4]. Bound with a frontispiece engraved map of Norwich taken from Hermannides's *Britannia Magna*. Although the second edition of *Norfolke Furies*, this is the first appearance of the *Description of Norwich* (L1-4) which is the first published history of Norwich in English. Nineteenth-century tan calf with a decorated border in blind and gilt decoration to spine. Two morocco labels to spine, lettered in gilt. Front pastedown has the armorial bookplate of Charles Barclay, for whom the book was probably bound. A pencil note on a blank preliminary records that this copy was bought at the George Nassau sale in 1824 for £2 15s. Corners worn and and some slight fading and rubbing to spine. Some foxing and browning. The four leaves of gathering M have been cropped with the loss of a few words but otherwise this is a very nice copy of a rare book with a good Norfolk provenance. JISC Library Hub locates eight copies in the UK, with Worldcat adding a further two, plus four in the US and one in Germany. Only two copies appear in the auction records, both lacking the final blank.



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Robert Kett was a wealthy Norfolk farmer and Lord of the Manor of Wymondham but he is best known as the leader of the 1549 rebellion that bears his name. The principal cause of the revolt was the enclosure of land. Although Kett had enclosed his own land, he recognised that his cause lay more with these rebels than with the grander gentry who were the real target. Kett agreed to the destruction of his own enclosures, joined the rebels and offered to lead them in what Nevill called their “wasting, burning, robbing”. Clearly a man of some charisma, Kett found himself at the head of a small army of nearly 20,000 protestors. They marched on Norwich and set up camp on Mousehold Heath, common

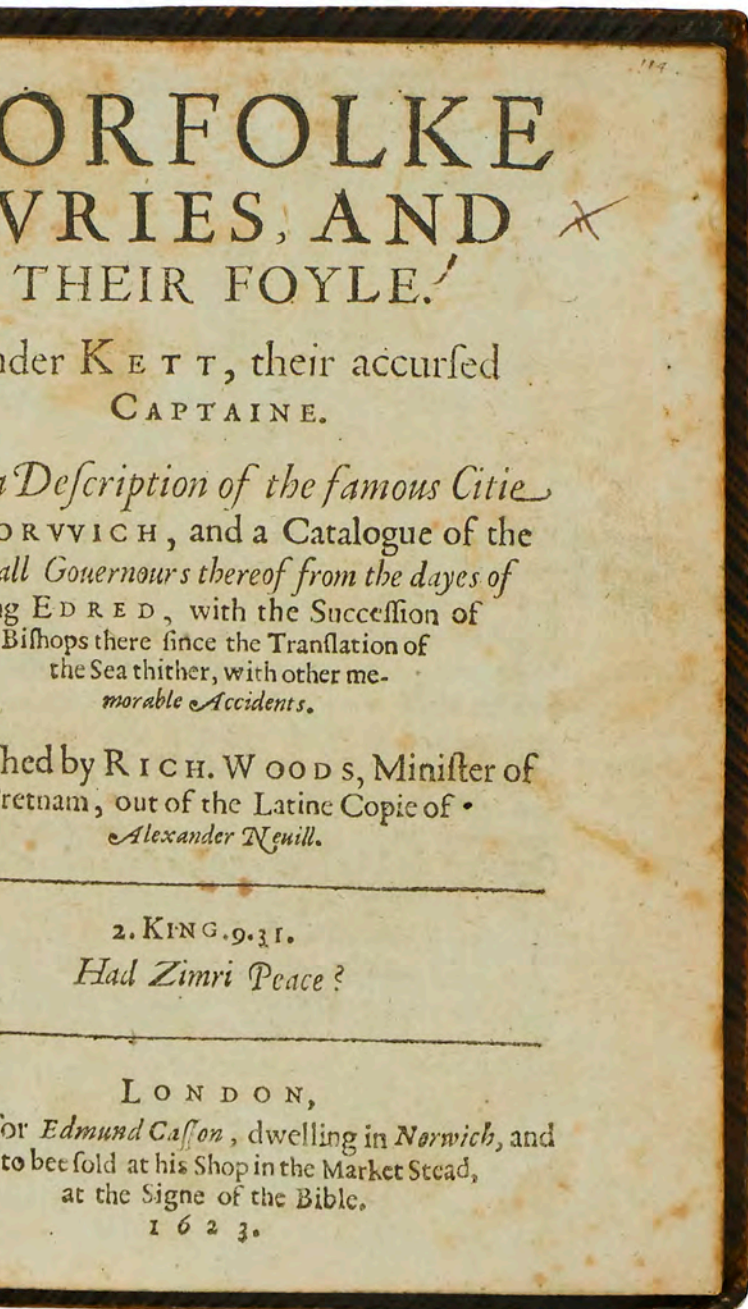
land on the edge of the city. When a royal army arrived to quash the revolt, a ferocious battle ensued, Kett was captured, sent to the Tower of London, tried, convicted and brought back to Norwich where he was hanged from the walls of the Castle and his body left to rot.

History being written by the winners, the early official accounts of Kett’s Rebellion were uniformly hostile to poor Robert. Alexander Nevill’s *Norfolke Furies* first appeared in Latin in 1575. It accused Kett “of an impudent boldness, an unbridled violence”. But then Nevill was the establishment’s man – his patron was the Archbishop of Canterbury. His was the account that

written in the 1590s by a local vicar, Richard Woods “who beheld part of these things with his yong eyes”.

This copy has a nice Norfolk provenance. Charles Barclay was a noted bibliophile and a member of the East Anglian banking Quakerocracy. As well as being prominent philanthropists, the Barclays also used their wealth to do what most rich Englishmen do - buy lots of land. One hopes that Charles, on his Norfolk estate, read this book closely so that he would have learnt how to deal with a contemporary Kett keen to rattle the cages of the local landowners.

would remain the accepted one until the nineteenth-century. Even so, it seems strange, given that *Norfolke Furies* deals with one of the most celebrated popular revolts against the ruling, landed, Latin-reading elite, that it was not published in English until 1615, when there appeared this translation first



2. KING. 9. 31.

Had Zimri Peace?

L O N D O N,

for Edmund Casson, dwelling in Norwich, and
to be sold at his Shop in the Market Stead,
at the Signe of the Bible.

1 6 2 3.

A Marxist-Leninist handkerchief

57

Burgess William & Co. Souvenir Handkerchief of The Provincial Unemployed Demonstration
London: Burgess William & Co. early 20th century

[4400] £350

Souvenir Japanese crêpe paper handkerchief with an outer border of purple pansy-type flowers and green foliage. In the centre is a picture (signed W. B [?] 84) of a poor mother with two young children. Above this is printed "Souvenir Programme of The Provincial Unemployed Demonstration" and either side of the picture are the texts "The profit of the earth is for all Eccles v.9" and "Labour is the source of all wealth". Below the picture are the details of the demonstration. It was to gather on the Embankment and then march through smart Mayfair ending in Hyde Park. The handkerchief notes that "there will be large contingents from Hackney, Bethnal Green, Battersea and St Pancras. The Liverpool Unemployed will join the procession". The Chairmen are listed as Mr H. Quelch, Mr H. Gosling L.C.C. and Mr Jack Williams. The handkerchief measures 365x355mm. Some chips and tears to the edges but otherwise in excellent condition.



Although this handkerchief is undated, it is almost certainly from the first decade of the twentieth century which was the heyday of these crêpe souvenirs produced by Mrs S. Burgess. They were printed for a huge range of occasions such as Royal and national commemorations, sporting events and the deaths of famous people. There was also a popular line in Suffragette handkerchiefs but this one, to mark a demonstration about unemployment, is a surprisingly radical departure. One wonders what Mrs Burgess and her genteel handkerchief artists would have made of Harry

Quelch, the principal organiser of the demonstration. He was one of Britain's first self-declared Marxists and a leading member of the Democratic Federation which was the forerunner of the Social Democratic Federation, the country's earliest socialist political party. Quelch was active as a trade unionist organiser of strikes and marches; he travelled extensively in Europe speaking at socialist conferences; and he printed Lenin's newspaper *Iskra* when it was banned in Russia. Lenin was impressed.

On Quelch's death he wrote: "Quelch was in the front ranks of those who fought steadfastly and with conviction against opportunism and a liberal-labour policy in the British working class movement.... Over the whole of Britain the Social-Democrats, and they alone, have for decades been carrying on systematic propaganda and agitation in the Marxist spirit. This is the great historical service rendered by Quelch and his comrades".

A Suffragette Souvenir

58

BURGESS. Souvenir Suffragette Handkerchief. Votes for Women. Souvenir & Official Programme.

[4401] £950

London: Printed by Burgess n.d. [1909]

Souvenir Japanese crêpe paper handkerchief with an outer border of purple flowers and green foliage. Inside this are twenty small vignettes of leading suffragettes and these frame the text which advertises that “A deputation of women will go to the House of Commons on Tuesday, June 29, at 8 o’clock to see the Prime Minister and lay before him their demand for the Vote”. The handkerchief measures 370x385mm and, although a little foxed, is in very good condition. Printed by Sarah Burgess who produced a number of handkerchiefs to mark and, as in this case, advertise, demonstrations and protests by the suffragettes. Not all campaigners for women’s suffrage were happy with Burgess profiting from the cause by making these handkerchiefs but the movement must have been close to her heart as generally (but not always - see previous item), her souvenirs were for Royal and national events.



On 29th June 1909, a meeting of the Women’s Social and Political Union took place at Caxton Hall. The women, led by Emmeline Pankhurst, left the Hall at 8pm and marched to the House of Commons to petition the Prime Minister Herbert Asquith (as the representative of the King) for “votes for women”. Asquith refused to meet them at which point Emmeline Pankhurst, having given notice (as recorded on this handker-

chief) that this would be an “illegal and unconstitutional action” gave the signal for battle to begin and a three hour fight ensued between the suffragettes and the police. More than one hundred women were arrested.

“like a glacier; slow moving but unstoppable”

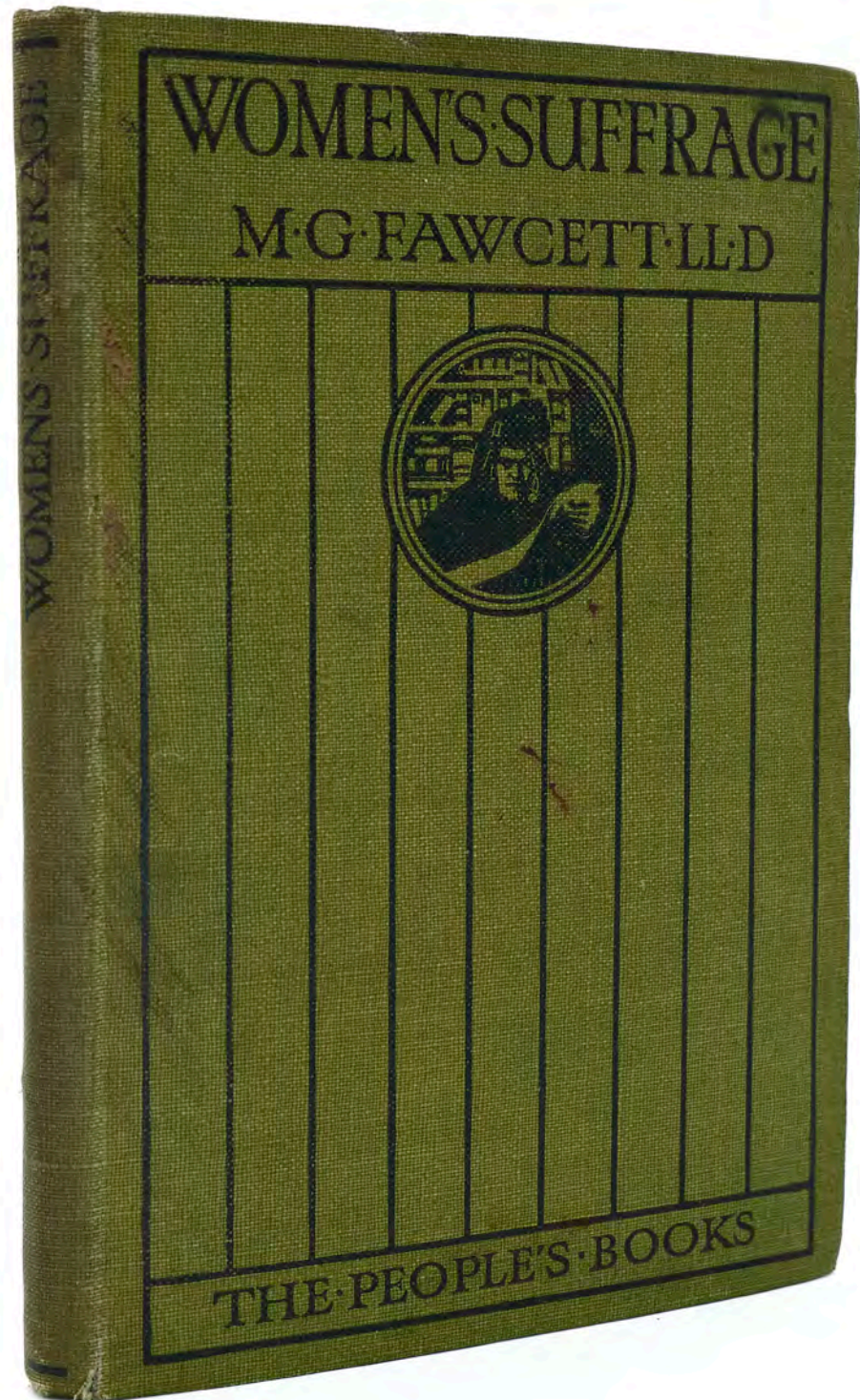
59

FAWCETT, Millicent Garrett. *Women's Suffrage. A short history of a great movement* London: T.C. & E.C.Jack. [1912]

[4492] £500

First edition. Small 8vo. 160x110mm. pp. 94, [2pp adverts, dated February 1912]. Publisher's green cloth lettered in black to upper cover and spine. Some marking and soiling to covers and a tiny nick to the foot of the spine. Some passages marked in red or blue pen or in pencil and there is a short tear to the foot of the hinge of the first gathering. Otherwise, a nice copy of a succinct and authoritative history of and guide to the Women's Suffrage movement by the woman who, as President of the National Union of Women's Suffrage Societies did more than anyone to bring about votes for women.

Less militant than the Women's Social and Political Union (the "suffragettes"), the NUWSS (the "suffragists") had a much larger membership and played a long game, Fawcett describing their movement as "like a glacier; slow moving but unstoppable"



Presentation copy. Men for votes for women

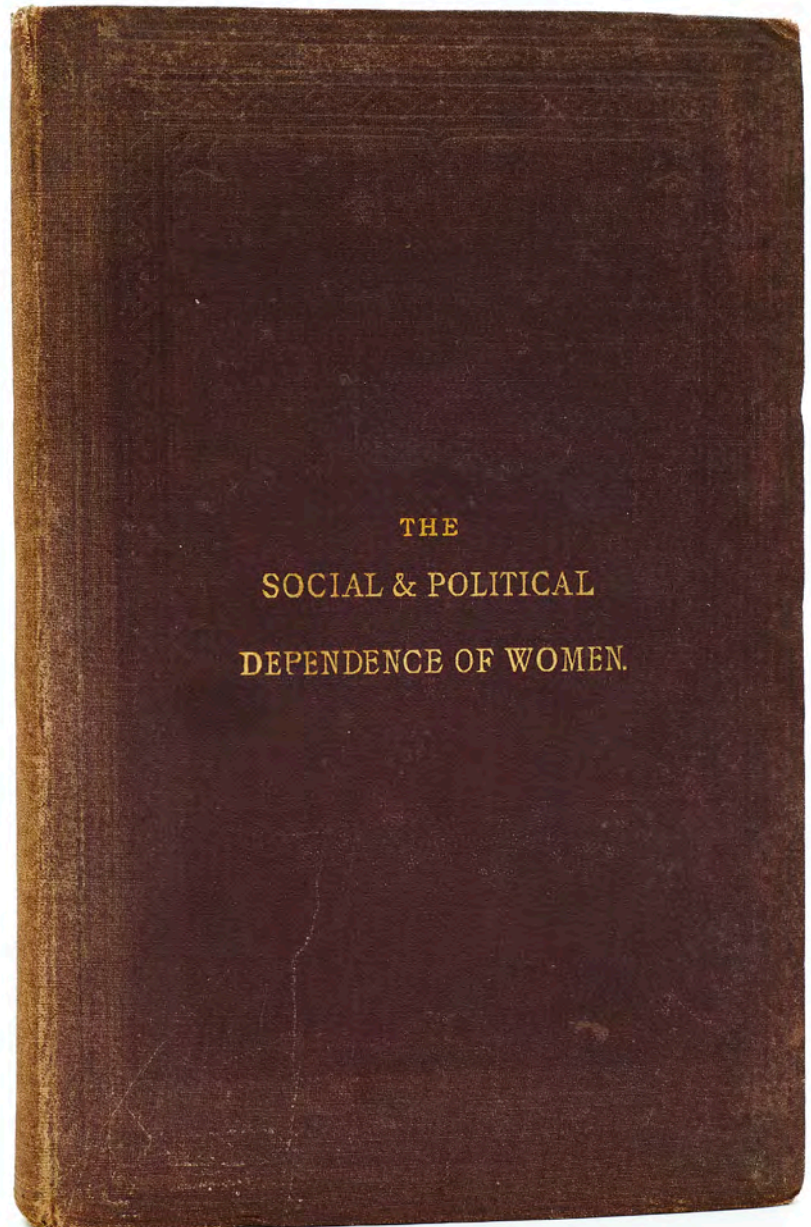
60

ANTHONY, Charles. *The Social and Political Dependence of Women*
London: Longmans, Green, and Co. 1867

[4363] £850

Second edition, altered and expanded from the first published the same year. With a gift inscription "To Miss Chambers from the author". 8vo. 215x135mm. pp. vii [ibl], 92, 24 (adverts). The text of this second edition was expanded to include additional arguments, new footnotes quoting speeches by J.S.Mill and three appendices. Original publisher's maroon cloth, boards decorated in blind and lettered in gilt to upper cover. Corners bumped and slightly worn, spine and bottom part of lower cover faded. Head and foot of spine slightly worn and chipped and tears to the cloth at the joint with lower cover. Internally, there is some toning and browning and a slight loosening to the hinges. Half title with the gift inscription. Overall a good copy of a book which is rare in commerce, only one copy, besides this one, appearing at auction. And rare institutionally, Library Hub locating five copies.

Anthony takes as his starting point the work of Harriet Taylor (whom he calls Mrs J.S.Mill) and acknowledges his debt to her, quoting widely from *The Enfranchisement of Women* as well as from Parliamentary speeches made by Mill himself. Anthony's rhetoric is blunt and fierce, lacking the subtle brilliance of Taylor and Mill. And, although some of his arguments are dubious (not least the unintentionally hilarious claim that allowing women the vote will lead to the end of prostitution - something to do with power, chastity and equality) there is no denying the moral seriousness of this short polemic. An angry work that clearly hit a nerve as it ran to five editions in thirteen years.



A collection of pamphlets from one of the greatest female philanthropists

61

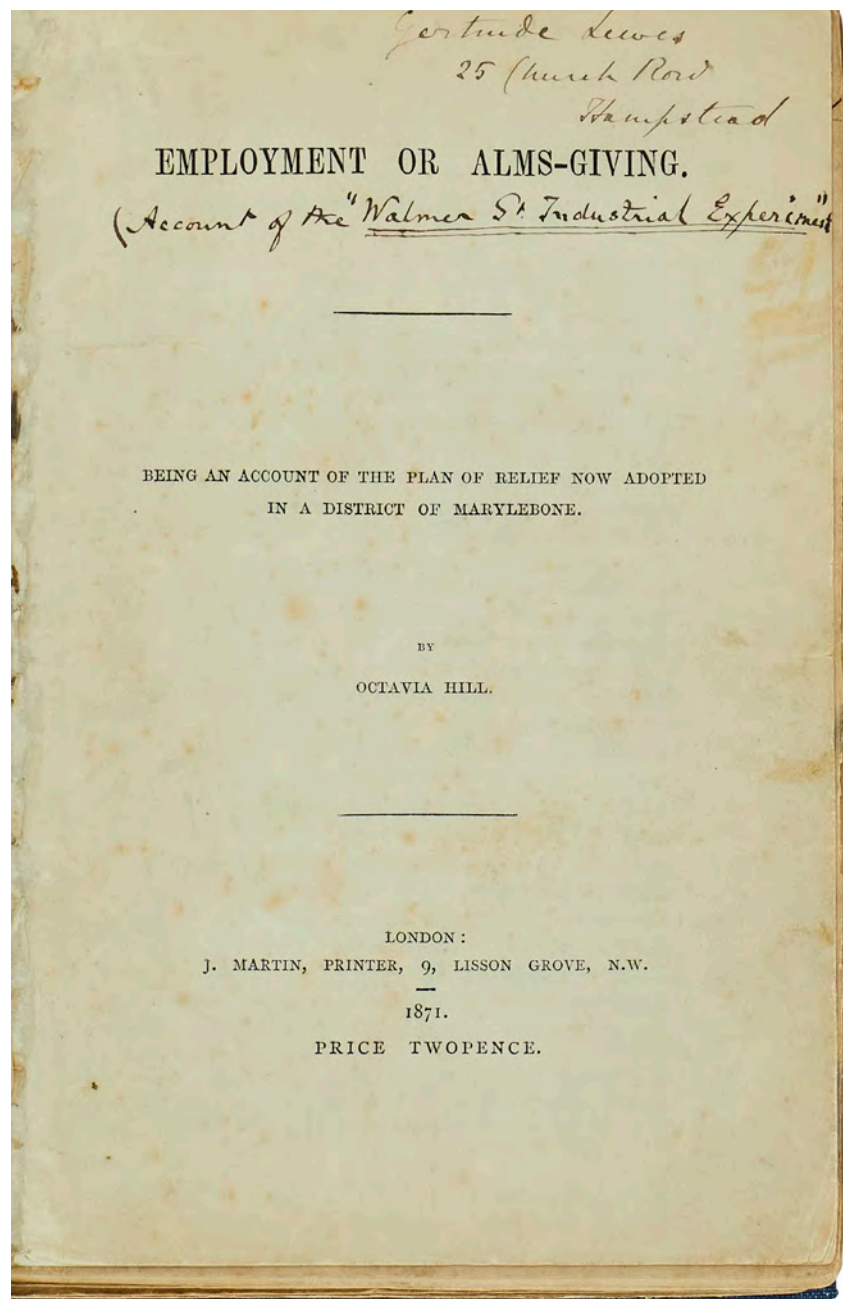
HILL, Octavia. A collection of Octavia Hill's Letters to Fellow Workers between 1872 and 1900, and two accounts of the Walmer Street Industrial Experiment.
n.p. Printed for Private Circulation only. 1870-1900

[4403] £2,500

Thirty works in one volume. First few leaves loose, light spotting, rebound in modern blue cloth, gilt title on spine, spine block detached from binding (remnants of earlier spine visible), 8vo

Twenty-eight of Octavia Hill's Letter to Fellow Workers (in the early years it was called *Letter accompanying the account of donations received for work amongst the poor*) between 1872 and 1900. Together with Hill's two accounts of the Walmer Street Industrial Experiment entitled *Employment or Alms-Giving. Being an account of the plan of relief now adopted in a district of Marylebone* (1871) and *Further Account of the Walmer Street Industrial Experiment* (1872). A number of the Letters are inscribed in Octavia's hand to her sister Gertrude Lewes (who married Charles Lewes, stepson of George Eliot, in 1875). Full details of the pamphlets available on request.

Octavia Hill (1838-1912) was the archetypal Victorian philanthropist combining energy, intelligence and compassion. Her two lasting legacies are the National Trust and the development of social housing. This collection of pamphlets, many of which are presentation copies from Octavia to her sister Gertrude, deals with the second of these. Shocked by the housing conditions of the poorest of London's working class and, recognising that landlords could not be bothered to improve the lot of their tenants, she began, with the financial backing of John Ruskin, to buy houses and let them to those on the lowest incomes. Her first



schemes were in Paradise Place (1865) and Freshwater Place (1866), both in Marylebone. In 1870, William Fremantle, the Rector of St Mary's, Bryanston Square, wishing to adopt a similar scheme in the poorest part of his parish, asked Octavia Hill to establish and manage a housing project in Walmer Street. The first two pamphlets in this collection describe how "the Walmer Street Experiment" worked and demonstrate Hill's methods, her kindness, toughness and enormous work-rate. It is also touching to note that the first name on the List of Donations for 1870 is "J. Ruskin, Esq" who gave £20. The second of these two accounts ends with Hill noting "all the escape from misery, all the good, and all the happiness" that the donations to her scheme effected.

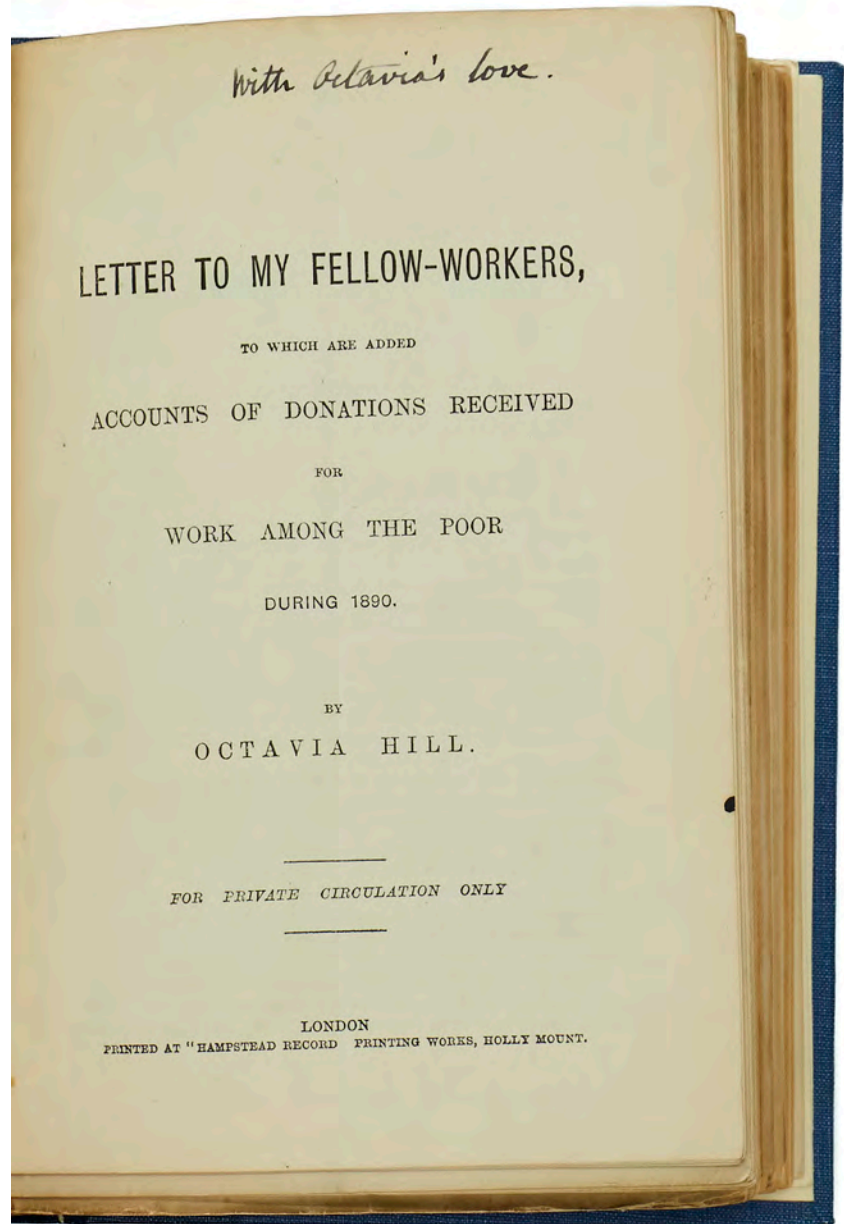
The collection of Octavia Hill's *Letters and Account of Donations Received* contains thirty of the thirty-nine annual reports detailing her work across all her London housing projects. Each letter provides an overview of the work in the various districts where she operated and allow us to see how her project developed as new properties were acquired. At the end, Hill sets out the financial accounts which comprise a list of donors (impressive names and generous donations) and a schedule of expenditure which is a fascinating insight into the day-to-day management of the properties. The letters were printed for private circulation amongst the donors and, presumably, prospective donors. Few survive. There are collections in the BL, Oxford and Cambridge and, save for this set, none have appeared at auction since 1962 when Sotheby's sold a copy of *Further Account of the Walmer Street Industrial Experiment* and fourteen of the *Letters* all presented to Sydney Cockerell.

What is so touching about this collection is the strong link they provide between Octavia and her sister Gertrude. Almost all have Gertrude's ownership inscription, many of the pamphlets are presentations from Octavia to Gertrude and one is inscribed "with Octavia's love" The Hills's upbringing

had not been easy. Although born into a comfortable middle-class household, their father had lost his business (and his nerves) in a banking crisis and the children were brought up by their mother and her family. It was from them that the young Hill girls imbibed a strong reforming and philanthropic impulse. And through their maternal grandfather (Dr Thomas Southwood Smith) they were introduced to many of the leading thinkers and writers of the day including G.H.Lewes (whose son Gertrude married) and George Eliot who were,

we discover in the accounts, donors to Octavia's housing schemes.

Provenance: Gertrude Lewes, ink inscriptions bearing her name on most title-pages, "Gertrude Lewes from her sister Octavia", on two titles, "with Octavia's love", on one title; Geraldine Pollock Wood (daughter of Sir Frederick Pollock, third baronet 1845-1937), ink inscription dated February 1923 on first fly-leaf.



“An honour to her sex”. An early work of children’s fiction by an important woman novelist

62

[FIELDING, Sarah] *The Governess; or The Little Female Academy Calculated for the Entertainment and Instruction of young ladies in their education.* By the Author of *David Simple*
London: Printed for A. Millar 1749

[3853] £1,500

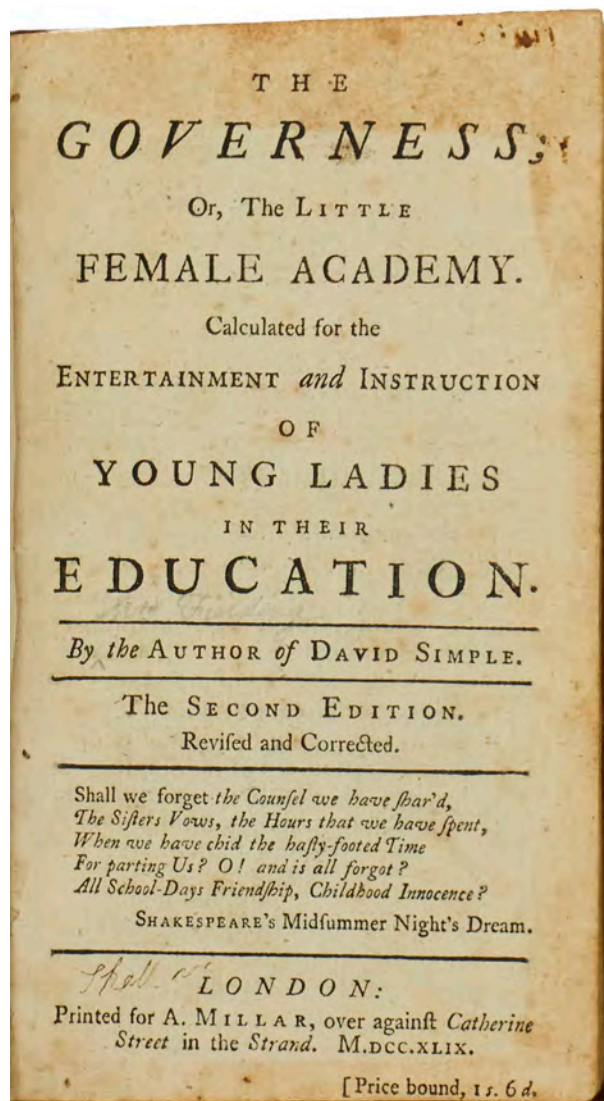
Second edition, revised and corrected. 12mo. 155x90mm. pp. x, 146. Contemporary calf, spine with four raised bands, compartments decorated in gilt, second compartment with red morocco label lettered in gilt. Corners slightly bumped, small hole to joint at foot of spine, a few marks to covers. Small tear to margin of B2 not affecting text. Slightly cropped (when the book was bound) but text unaffected. Otherwise, internally very good. Front free endpaper has ownership inscription of Miss R. Assheton in a beautiful copperplate hand. A nice copy of a scarce book, this revised second edition, intended “for the use of schools” appearing in the same year as the first.

The Governess is a collection of stories all taking place in a school run by the nominatively determined Miss Teachum. The British Library describes it as “perhaps the first school story” and it is important in being one of the earliest fictional works for children, earlier books for the young tending towards the instructional rather than the entertaining. That said, the author’s preface indicates that the “design of the following sheets is to endeavour to cultivate an early Inclination to Benevolence, and a Love of Virtue, in the Minds of Young Women”. Sarah Fielding (she writes anonymously) was the sister of Henry Fielding. In addition to *The Governess*, she wrote three novels and works of history, all of which display an interest in women’s social issues. She also wrote a study of Samuel Richardson’s *Clarissa*.

Richardson was Sarah’s mentor and rated her highly, claiming that she was a better writer than her brother. And, although genteelly educated, she was widely regarded as a better classicist than the expensively schooled Henry.

ESTC records only three copies of this edition in the UK (and the same again of the first) with six in the US (where there are eleven copies of the first). Only six copies of the two 1749 editions have appeared at auction in the last eighty years.

ESTC: T473



Unrecorded first edition by one of England's earliest professional women writers

63

WOLLEY, Hannah *The Cooks Guide: or Rare Receipts for Cookery Published And set forth particularly for Ladies and Gentlewomen; being very beneficial for all those that desire the true way of dressing all sorts of Flesh, Fowles, and Fish; the best Directions for all manner of Kickshaws, and the most Ho-good Sawces: Whereby Noble Persons and others in their Hospitalities may be gratified in their Gusto's. Never before Printed.* London: Printed for Peter Dring 1663

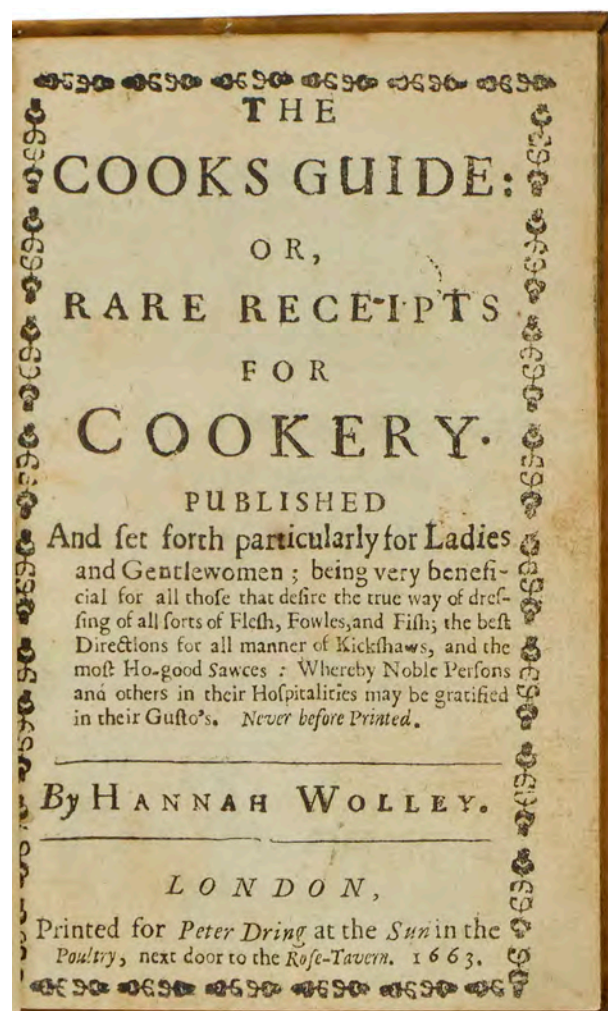
[4407] £19,500

First edition. 16mo in 8s. 134x84mm. pp. [12], 100, [1, 1b]. Nineteenth century citron calf, gilt roll border to upper and lower covers, spine with five raised bands, compartments decorated in gilt, black morocco label lettered in gilt, date (1663) stamped in gilt to foot of spine. Slight rubbing to extremities and repair to joints. Internally very good with some light soiling and marking. A blank preliminary leaf has been inscribed, in the twentieth century, with notes about the Wroth family. An excellent copy of what appears to be the unrecorded first edition of Hannah Wolley's collection of recipes. Bibliographies note the 1664 edition with only the BL holding a copy and none appearing at auction. It seems, though, that there was an earlier edition, perhaps printed for Hannah to give to a handful of friends and relatives.

Hannah Wolley (c1622- c1674) is widely credited with being the first English woman to make a professional career from writing. And probably the first (of either sex) to earn a living from writing books on household management. Clearly from a family of high achieving women, Hannah remembered her mother and sisters as "very well skilled in Physick and Chirurgery" and it was from them that she learned medicine. In the early 1640s, Hannah joined the household of Anne, Lady Maynard. She married a schoolmaster in 1646 and acted as medical advisor to his pupils. In 1661, she published her first book *The Lady's Directory*. This was a success and she

followed it with *The Cooks Guide* dedicated to Lady Maynard's daughter Anne Wroth. Hannah clearly had a following as she concludes this book with the note: "Ladies, I hope you will say I am better than my word; for here are two hundred very good Receipts added to what was before".

By the early 1670s, Wolley had an international reputation, two of her books from this date (*The Queen Like Closet* and the *Ladies Delight*) being translated into German. She died in about 1674 having helped carve out a new place and a new role for women.



The only complete translation of the Huetiana in English. A beautiful manuscript in the original boards 64

HUET, M. HUETIANA or Various Thoughts of M. Huet. Bishop of Avranches translated from The Paris Edition of MDCCXXII n.p. n.p. 1794

[3652] £7,500

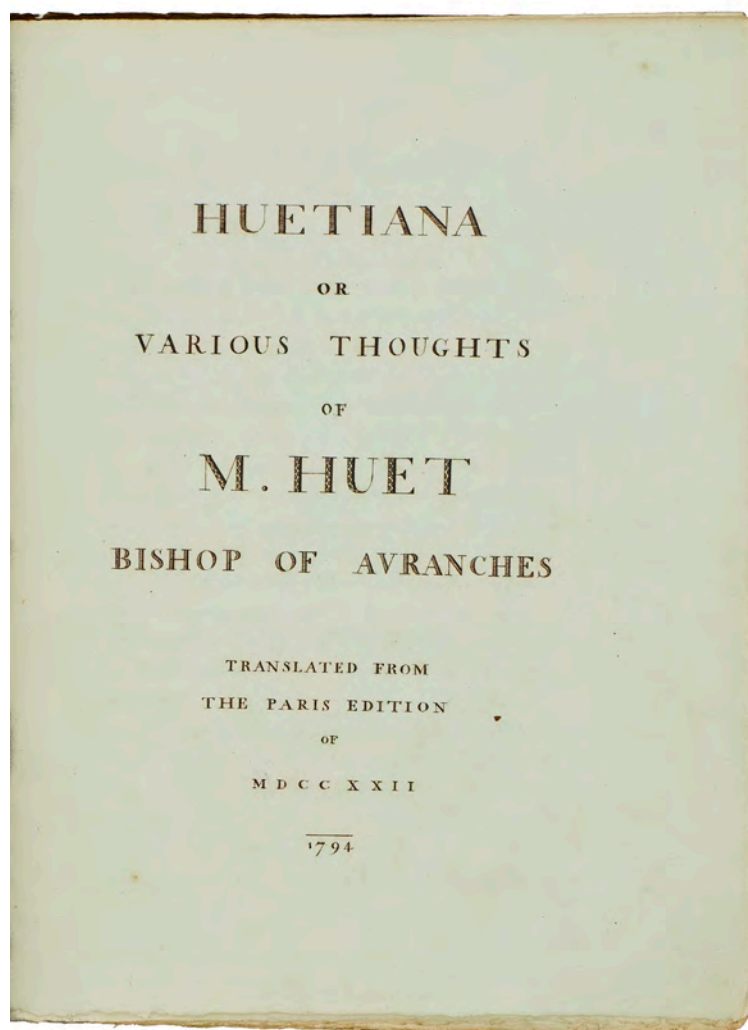
Unpublished manuscript translation into English of *Huetiana ou Pensées Diverses de M. Huet, Evêque d'Avranches*. 257x190mm. pp. [1], lxxviii, 376, [8, Table of the Articles], [1, Approbation]. Contents: An Historical Eulogium on the Author by the Abbé Olivet; Life of Huet from Bayle; Huet's Life from the New and General Biographical Dictionary 1761; A Tour to Stockholm translated from the Latin of M. Huet by J. Duncombe; Anecdotes from the Latin of M. Huet. The Historical Eulogium and the *Huetiana* themselves are translations from the French published in 1722 as *Huetiana ou Pensées Diverses de M. Huet, Evêque d'Avranches*.

The other preliminary material is taken from other sources so this is not merely a translation of an earlier book. It is a unique work and the only complete translation of the *Huetiana* in English. In excellent condition in the original marble paper covered boards, spine bound in grey paper with title "Huetiana" in manuscript. Some minor tears to paper at the spine and to upper and lower covers.

The translator of the *Huetiana* is not named but we have identified him as John Duncombe, a priest and scholar who, as is clear from the introduction, also translated *A Tour of Stockholm*. Duncombe was a contributor to *The Gentleman's Magazine* and some of his translations of the *Huetiana* appeared there and are exactly the same as those

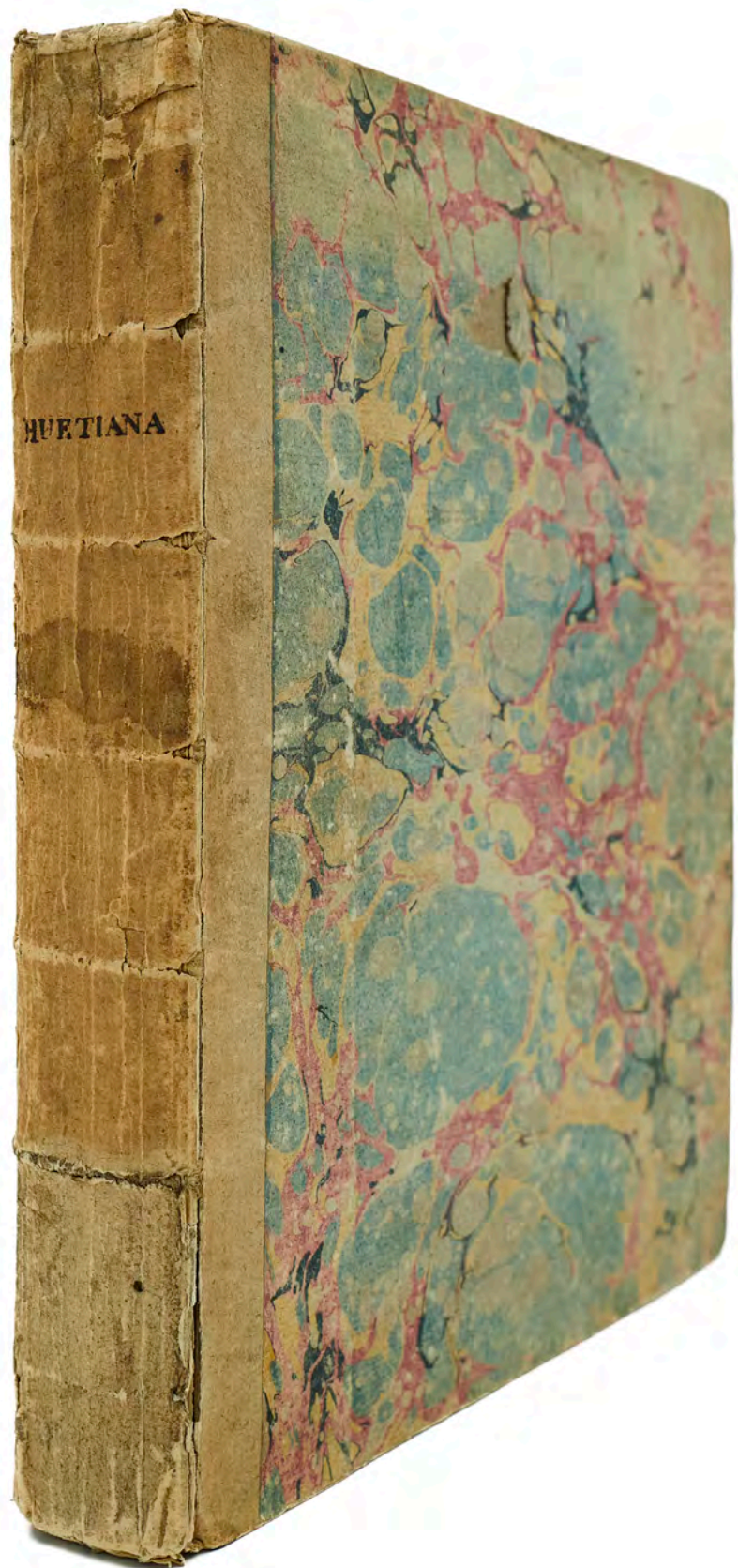
in this manuscript. As the manuscript contains translations from the *Huetiana* which did not make it into *The Gentleman's Magazine*, it must have been done by someone with access to Duncombe's work after his death. Our firm view is that this is his widow Susanna Dun-

combe, née Highmore. Her parents, adopting the principles set out by John Locke in *Some Thoughts Concerning Education*, took her intellectual development extremely seriously. She wrote poetry as well as translating verse from Latin, Spanish, French and Italian and



was an accomplished artist. Susanna was part of the circle of highly educated women around Samuel Richardson (his “literary daughters”) with whom she corresponded and whose Pamela was illustrated by Susanna’s father, the artist Joseph Highmore. She had a long courtship with John Duncombe who made her the heroine of his poem *The Femiad* (1754) in which Susanna (as “Eugenia...The muse’s pupil from her tend’rest years”) is praised for her “ingenious allegory” of Fidelio and Honoria and their search for happiness. Susanna and John married in 1761 and moved to Canterbury where they lived in the Cathedral Close, Susanna illustrating her husband’s own writings including a translation of Horace. After John’s death in 1786, she lived a life of quiet retirement with her daughter and several cats. Susanna died in 1812 and this manuscript produced in a beautifully artistic hand dates from the early years of her widowhood. Despite her skills as a poet, Susanna published little and it seems that her intellectual accomplishments found fuller expression through conversation and correspondence. An aptitude for the finely honed aperçu made her well suited to working on this manuscript translation of the short essays, table-talk and “ana” of Huet.

Pierre Daniel Huet (1630-1721) was a priest and scholar with an international reputation. He was part of the court of Queen Christina of Sweden where he made important discoveries in the Royal Library. His intellectual range was vast, stretching from biblical and classical scholarship to anatomy and natural history, mathematics and astronomy and the theory and practice of translation. His library of books and manuscripts was left to the Jesuits and then bought by the French Royal Collection. Huet’s wide-ranging mind is brilliantly displayed in the Huetiana which brings together short essays on Gardens, the Origins of the name of the Alps, Cicero, the Fidelity of a Dog, the Dread of Thunder, geometry and the Decay of Learning.



Better than George Eliot Author's corrected galley proofs

65

[MALET, Lady Marianne Dora]. *Violet; or, The Danseuse; A Portraiture of Human Passions and Character.* London: Henry Colburn. 1836

[4446] £2,750

Author's corrected galley proofs which were never incorporated into the text of this first edition. 12mo. (190x110mm Vol I and 185x110mm Vol II). Two volumes. Vol I: [4], 287, [1 adverts]. Vol II. 289, [1 adverts]. Loose in one gathering of two leaves (half title and title page) and twenty four gatherings of twelve leaves and a final single leaf with the last page of text and a page of adverts. Tied with a pink ribbon. Some soiling to first page (the half title) and foxing elsewhere but overall in very good condition. The corrections, all in black ink in a neat, clear hand, are extensive with 214 pages showing additions and amendments from minor changes to fuller rewrites of paragraphs.

Given that these are the unbound gatherings of the first edition, it is clear that these alterations were intended for publication. However, a comparison with the published first edition shows that they were not included. A second edition of the novel appeared in 1844. This is scarce, two copies recorded in Worldcat and it may be that the corrections are reflected in this later edition.

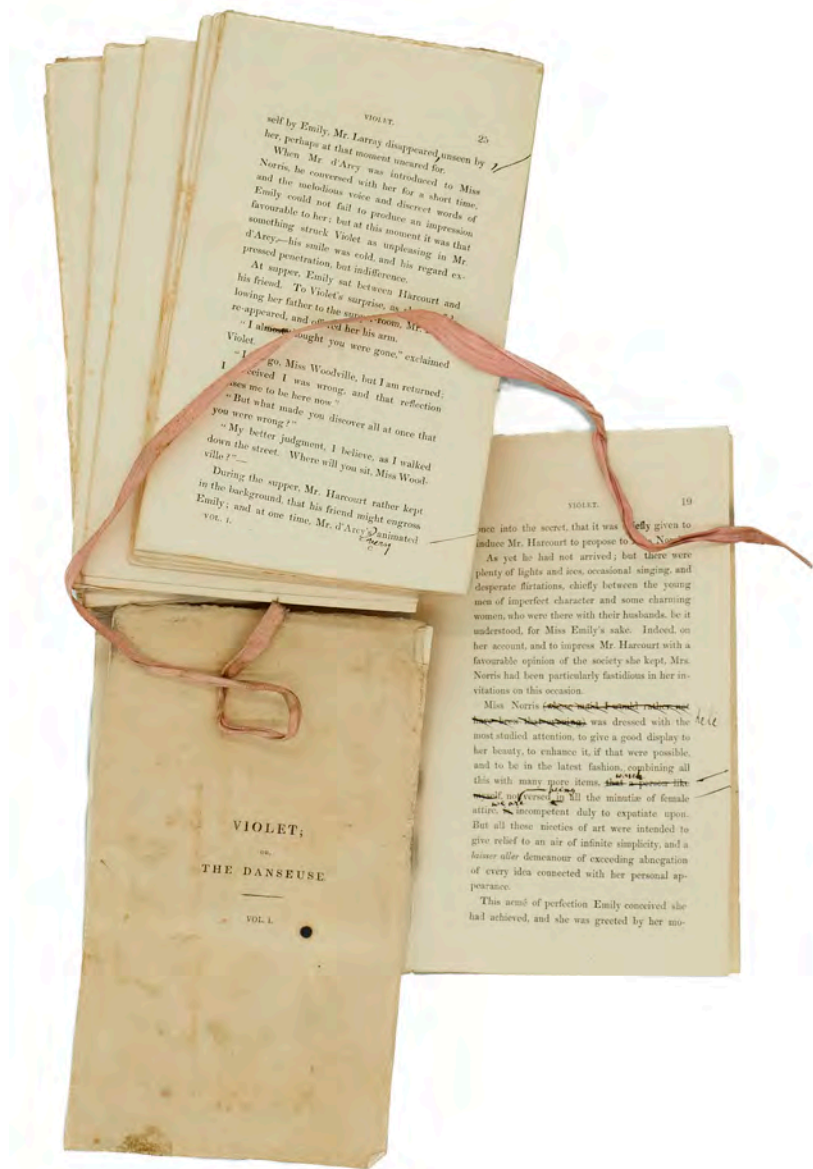
A cloud of unknowing lurks over the authorship of this novel. Published anonymously, it was attributed to Anne Marsh and also to ".....Beasley". Sadleir, in his informative note on the novel, suggests that Beasley was the maiden name of a woman who became the Lady Malet who is now, largely, accepted as the author.

A novel of manners and romance set against the background of opera and ballet *Violet* clearly made an impression for it was immediately pirated in France and in America. But by the twentieth century it was almost unknown, Sadleir

writing, in 1951, that "it is strange how completely forgotten is this in many ways remarkable book". He quotes Bulwer Lytton's "three separate panegyrics" in which Violet is mentioned in the same breath as *The Pickwick Papers* and, later, is described as a novel that "beats Adam Bede and

everything which has since appeared". Lady Malet (if she it is) and *Violet* are, we think, due a revival.

Sadleir: Nineteenth century fiction. A Bibliographical Record. 1524. Wolff: Nineteenth-century fiction. 4406



Anne Brontë's only separately published novel

66

BELL, Acton [Anne Brontë]. *The Tenant of Wildfell Hall* by Acton Bell. In three volumes. London: T.C.Newby 1848

[3608] £19,500

First edition. Three volumes. 12mo. 190x110mm. pp. [4], 358; [2], 366; [2], 342. Bound by Bayntun-Riviere (for Henry Sotheran) in modern green half morocco, boards covered in green linen. Spine lettered in gilt, five raised

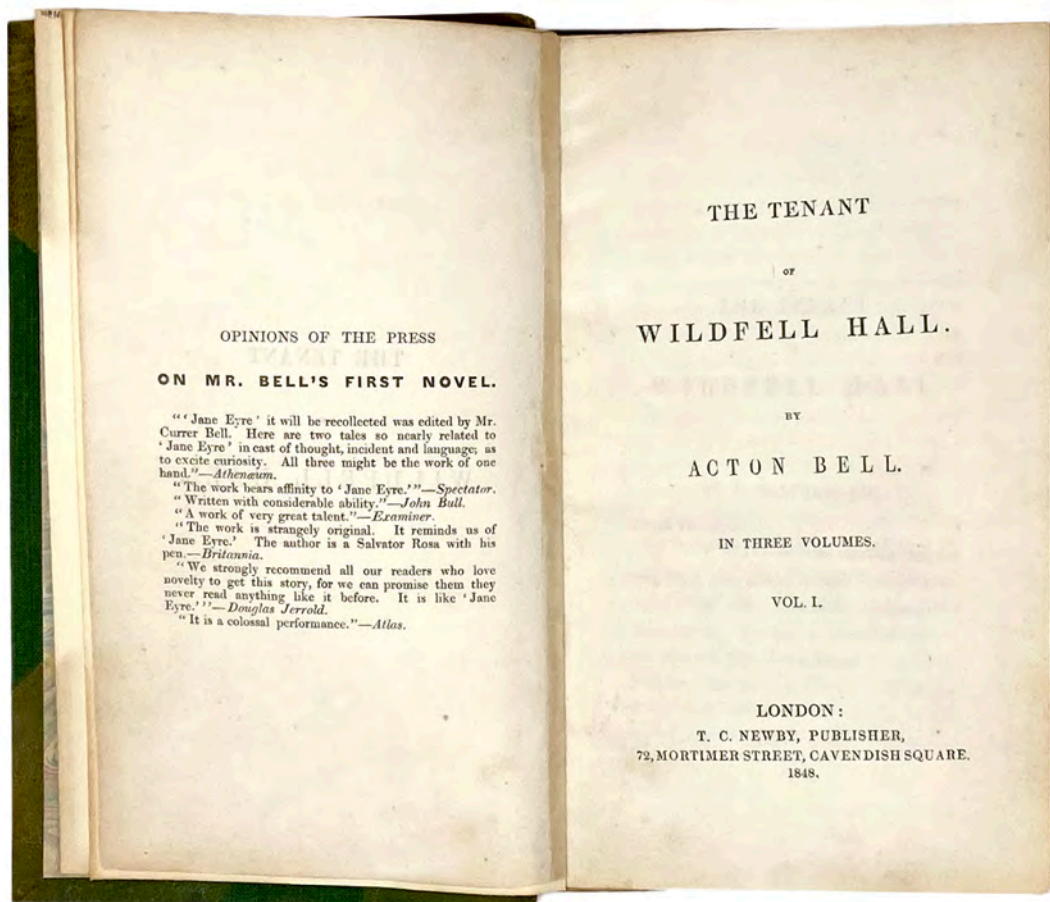
been expertly repaired and there is a closed tear to the foot of D9 of volume III not affecting the text. Volume 1 lacking final leaf with publisher's advertisements. A very good copy of the scarce first edition of Anne Brontë's

Initially regarded by some critics (not least her sister Charlotte who thought the subject matter a "mistake") as "coarse" and "revolting" but now seen as a prescient and innovative in its realistic handling of subjects such as alcoholism,

marital disarray and mental collapse that nineteenth century writers tended to address obliquely, if at all. *The Tenant of Wildfell Hall* is regarded as one of the first feminist novels in its sympathetic treatment of a woman asserting her freedom in the face of male abuse. But it is a multi-layered, complex book as we can see from Charlotte Brontë's harsh but perceptive view that the novel was written "under a strange conscientious, half-ascetic notion of accomplishing a painful penance and a severe duty. Blameless in deed and almost in thought - there was from her

[Anne's] very child-

hood a tinge of religious melancholy in her mind".



bands with gilt wavy line, compartments decorated with a single gilt border. Marbled endpapers. A neat, attractive binding in excellent condition. Internally very good with only slight foxing in places. Repair to half title in volume I. Two leaves (Q11 of volume I and D2 of volume III) have

only separately published novel. 500 copies were printed but no more than 300 were issued as the first edition. The book sold well and the remaining copies were issued a few months later, with a new title page and a (now celebrated) preface by Anne, as the second edition.

An unperformed play by May Morris

67

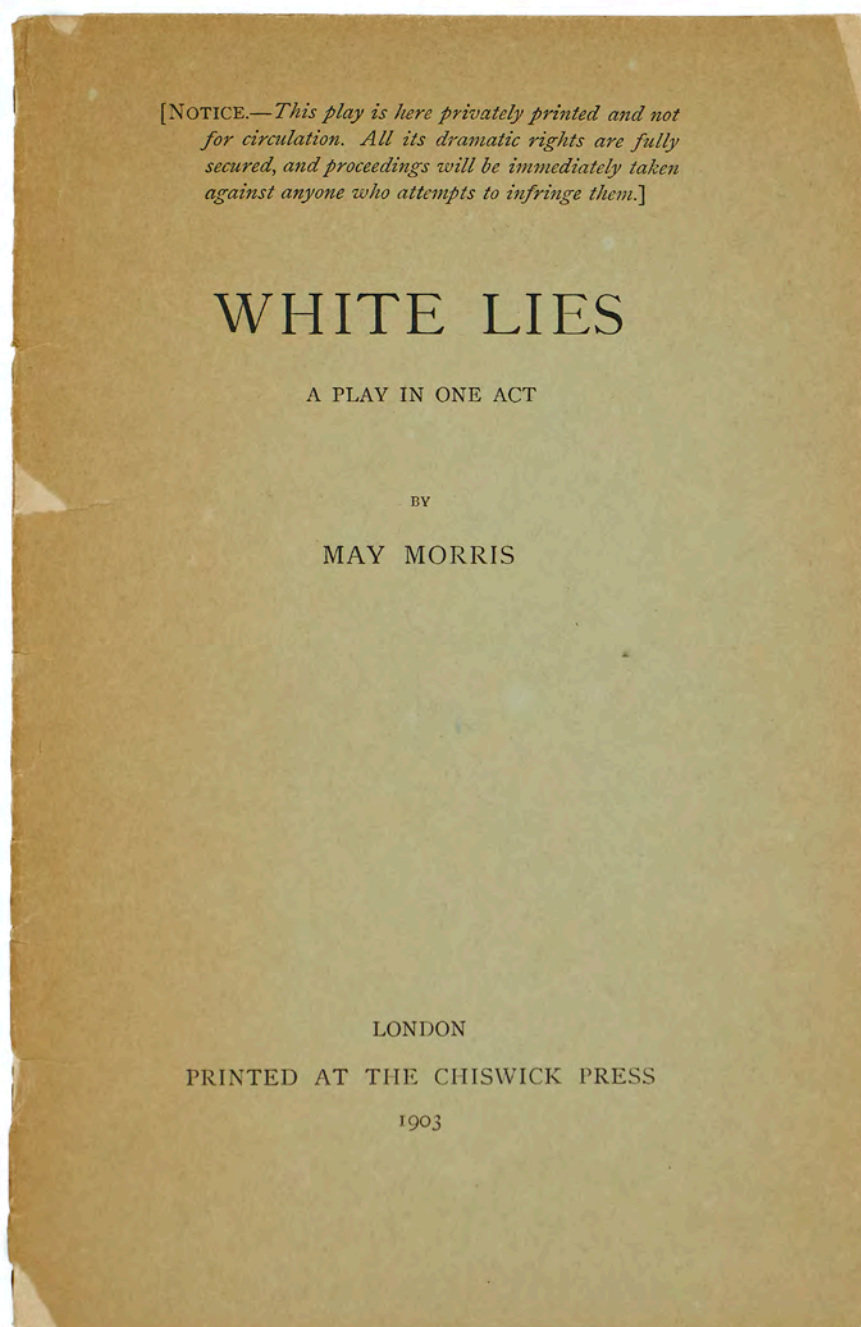
MORRIS, May. *White Lies*. A Play in one act
London: Printed at the Chiswick Press. 1903

[4362] £600

First edition and only edition.
215x140mm. pp24. In original grey
wrappers. Top outer corners on upper
and lower covers torn with slight loss
and a number of small chips to the
wrapper at the spine. Some slight toning
and soiling to covers and internally but
overall a very good copy of a scarce
work of which Worldcat records four
copies to which is added Emery Walker's
copy held at the Cheltenham Art Gallery
and Museum. The play appears never to
have been performed and was circulated
privately among her friends.

May Morris was a designer and an embroi-
derer. She learned the art from her mother
Jane and, at the age of twenty-three
became the Director of Embroidery at
Morris & Co, the firm founded by her
father William. Many of her designs are
incorrectly thought to be by William - a
mark of how difficult it was, even in these
bohemian circles, for a women's work to
be given due recognition.

May Morris took her writing seriously
and, on the evidence of the somewhat
overwrought and overwritten *White Lies*,
she poured much emotional energy into
this part of her creative life. The play deals
with themes of unsettled relationships,
communication breakdown and family
secrets. May's own personal life was, by
the standards of the time, unconventional.
She was married and divorced, had a failed
relationship with another man and then,
in 1917 met the "hermaphrodite" Mary
Lobb with whom she lived for the rest of
her life. It is too glib to suggest that *White
Lies* is autobiographical, but it is clear that
the romantic life of the brilliant, multifac-
eted May Morris was not straightforward.



“Happier is she who but knoweth a little, than she who is acquainted with too much”.

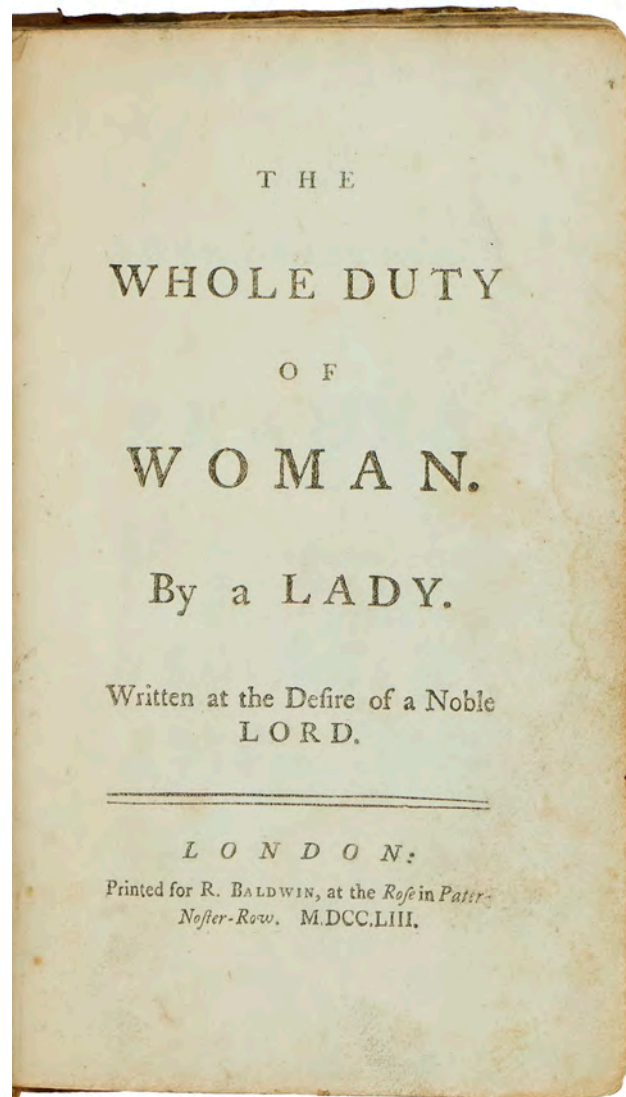
68

[KENRICK, William]. *The Whole Duty of Woman*. By a lady. Written at the Desire of a Noble Lord
London: Printed for R. Baldwin, at the Rose in Pater-Noster-Row. 1753

[3313] £950

First edition. 8vo, 170x105mm. pp. xiv, [2], 88. Quarter calf, original paper covered boards, rubbing and wear to edges and corners with much of the paper covering worn. Rebacked, red morocco label, lettered in gilt. Foxing and browning and some ink marks, small tear to corner of E4 with no loss of text. Front pastedown has the ownership inscription of “Mrs Anne Cave, Barking Alley, 1761” and, opposite, on the recto of the front endpaper is inscribed “Elisbeath (sic) Castell, I.D”.

William Kenrick was a literary chancer. In 1751, Robert Dodsley had published, with great success, *The Oeconomy of Human Life*, a collection of short essays on correct moral and social behaviour, purportedly written by a Chinese philosopher. Kenrick, spotting an appetite for moral guidance, wrote his own work, following Dodsley’s model of brief pieces with single word titles such as “Modesty”, “Reputation”, “Frugality” and “Education”. The title of Kenrick’s book is taken from a seventeenth-century work and he published *The Whole Duty* anonymously, pretending that it had been written by a woman. The central idea, that correct behaviour in a woman is more likely to arise when encouraged by another woman, allows Kenrick to hide behind a feminine mask while, all the time, praising the sort of characteristics that men expect women to display. This results in his treading



The Whole Duty of Woman was a great success, running to five editions during Kenrick’s life and remaining popular through the nineteenth century. However, it is hard to imagine a writer less appropriate than Kenrick to offer moral guidance. He has been described as “the black sheep of Grub Street” and he does seem to have been an entertainingly ghastly man. He published his *New Dictionary of the English Language*, heavily plagiarising Samuel Johnson’s. He libelled Oliver Goldsmith, he spread rumours about David Garrick’s homosexuality, he spent time in debtors’ prison, and he picked fights with almost everyone he came into contact with: “he was rarely without a public enemy” (ODNB). Indeed, Kenrick so thrived on disagreement that, if no-one rose to his provocations, he would, pseudonymously, write an intemperate response to his own argument in order to generate a controversy. In other words, just the sort of person to tell your wife, daughter or sister how to behave.

ESTC: T91229

a very fine line between irony and offensiveness. Consider the essay on “Curiosity”: “Seek not to know what is improper for thee; for happier is she who but knoweth a little, than she who is acquainted with too much”.

In the original printed boards. Two of the most important and far-reaching studies in British medical history

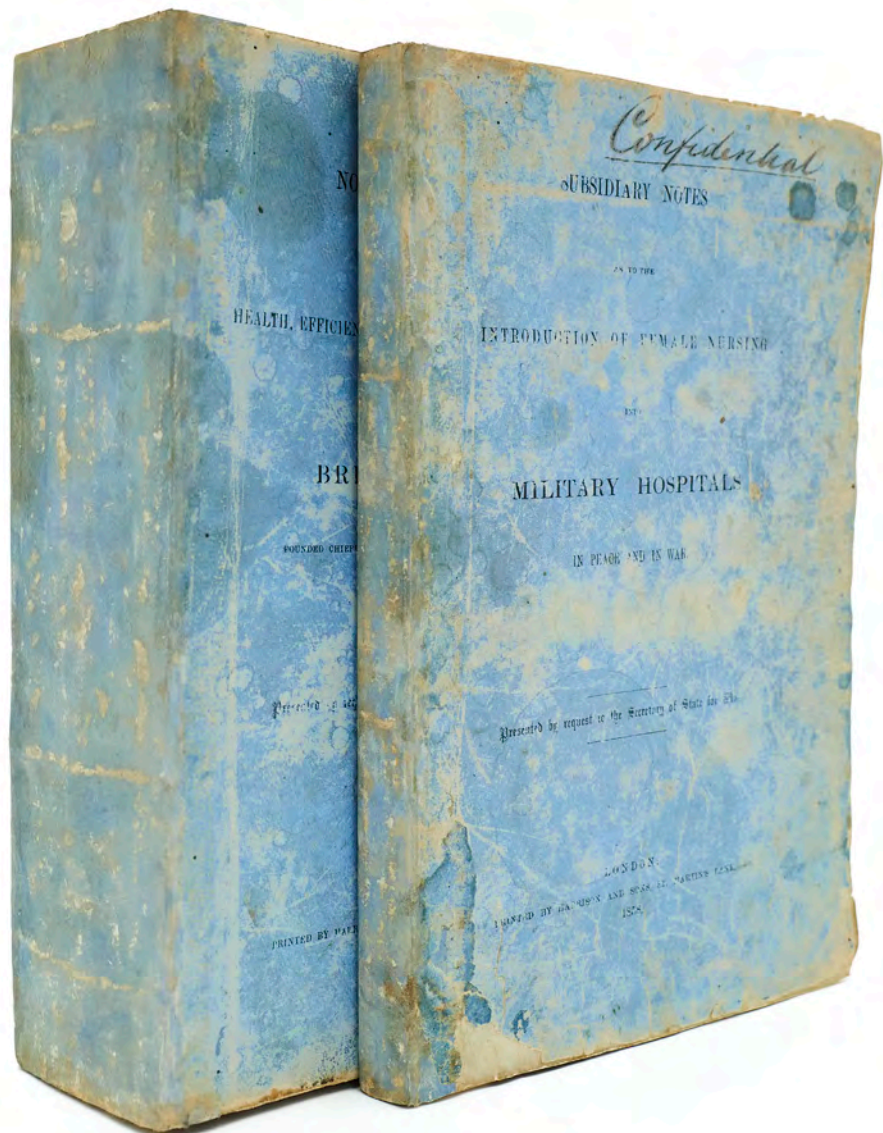
69

NIGHTINGALE, Florence. Notes on Matters affecting the Health, Efficiency, and Hospital administration of the British Army. Subsidiary Notes as to the Introduction of Female Nursing into Military Hospitals in Peace and in War. London: Printed by Harrison and Sons. 1858

[4456] £25,000

Two volumes. First editions. 8vo. 220x140mm. Vol I. pp. [2], iv, [8], v-xix [ibl], 12, 2, I-XXX, [2bl], 3-66; I-XLVII, [1bl]; I-IV; 67-80; I-XXXIV, [2]; 81-176 [2], 177-234; I-XLIV; 235-332; I-XXVII [1bl], 333-556; I-LVIII; 567 [3bl]. Six plates, five folding. Vol II. pp. iv, [4], v-x; 28; 133 [3]; 23 [3]. One folding plan. Original mauve printed boards. Numerous pages unopened. Volume two is inscribed "Confidential" on upper cover. Boards soiled and worn but recently and expertly repaired. Internally very good with a little toning and foxing in places. Housed in a blue drop-back box, red morocco label lettered in gilt. Only one other copy of these two works together, both in the original boards appears in the auction records (in 2004 when the two volumes brought £16,000). A very good copy of this, perhaps the most influential of Florence Nightingale's works, in the extremely scarce original boards.

"On 16 November 1856 Lord Panmure, the Secretary for War, called on Miss Nightingale. When he left three hours later she not only had his promise of the appointment of a Royal Commission on the Army but she had imposed her own Chairman and her own Secretary. It had been agreed between Miss Nightingale and Lord Panmure that she was to



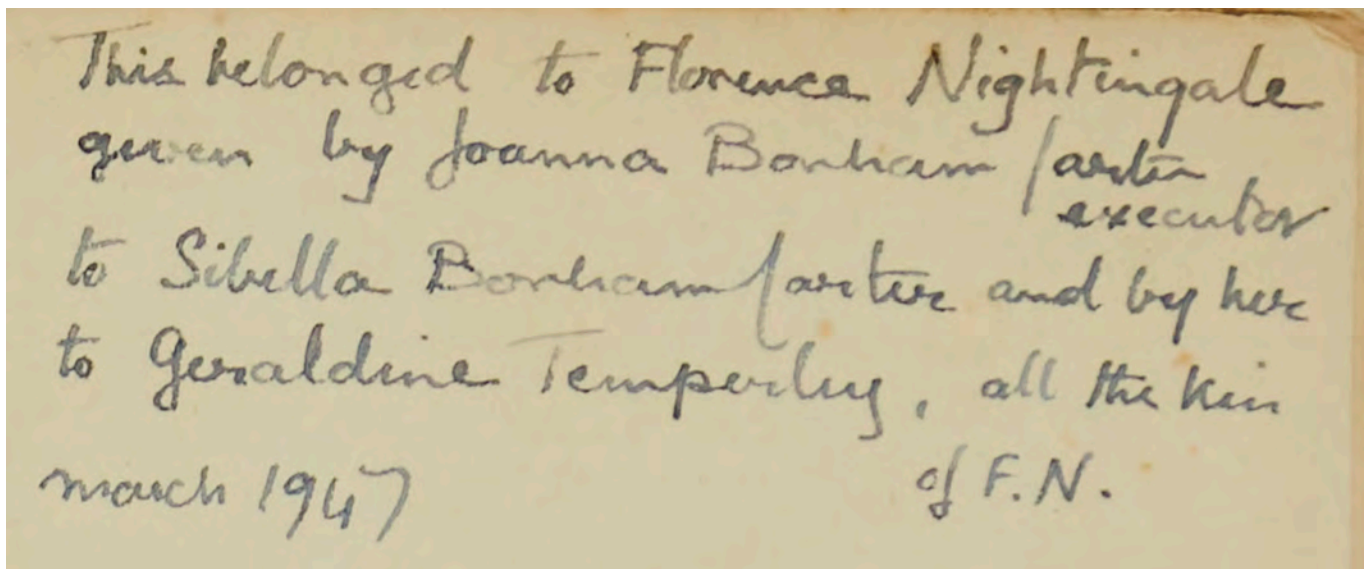
prepare a report of her own experiences of hospital life. This would be placed at the disposal of the Commission but would not be generally published if army medical and sanitary affairs were properly reformed" (PMM 343). This "remarkable document" (ibid) is the first of the two volumes offered here. As the Royal Commission did act on its findings, it was never commercially published but was printed and circulated by Florence Nightingale at her own expense. The Commission's conclusion accorded largely with Nightingale's own but there is no question that the official report found as it did and then acted upon those findings, in large part,

from sanitary requirements to the pay of private soldiers".

The second volume, "Subsidiary Notes" is an expanded and developed version of Nightingale's 1857 "Memorandum on Female Nurses in Military Hospitals" and is a general discourse on nursing which was later abridged as her more famous "Notes on Nursing".

These works represent two of the most important and far-reaching studies in British medical history and "revolutionized hospital practice throughout the world" (PMM).

were sisters) and the two were very close, Henry helping Florence with the establishment of training facilities for nurses and helping to run the Nightingale Fund until his death in 1914. He and Florence corresponded extensively and she appointed him as one of her executors. It is thanks to him that a great many of Florence's letters and other papers are preserved. It is highly likely that she would have given him a copy of this book or that he acquired it on his cousin's death. It then came to Joanna through her father. One of Joanna's many nieces was Sibella (1899-2005), an artist and something of a keeper of the Bonham Carter and Nightingale



This belonged to Florence Nightingale
given by Joanna Bonham Carter
executor
to Sibella Bonham Carter and by her
to Geraldine Temperley, all the kin
of F.N.
march 1947

due to the knowledge that the force of nature that was Florence Nightingale was hard at work on her own "Notes". It is astonishing to think that Nightingale's vast work was compiled within nine months of her first meeting with Panmure. The significance of her report is colossal: "There is not a grievance, nor a defect of the system (or lack of it), nor a remedy that is overlooked. An introduction deals with army health in earlier campaigns. The first six chapters are concerned with the ghastly medical history of the Crimean War. This is followed by extensive and detailed recommendations on hospital organization. The rest of the book ranges far and wide over matters of army life,

On the half-title is the inscription: "This belonged to Florence Nightingale. It was given by Joanna Bonham Carter, executor, to Sibella Bonham Carter and by her to Geraldine Temperley, all the kin of F.N., March 1947". Although there is no external evidence that this book was Nightingale's, the links between the names in this dedication and their links with Florence do point to the book's having existed within the Nightingale orbit. Both Joanna and Sibella are common Bonham-Carter names but the provenance appears to be this. Joanna Frances Bonham Carter (1864-1950) was the daughter of Henry Bonham-Carter. Henry was a first cousin of Florence Nightingale (their mothers

flames. The gift of the book to Geraldine Temperley is a touching one. She was a first cousin twice removed of Florence and, like her forebear, a nurse, having trained at the Nightingale School at St Thomas's Hospital in London which was founded by Florence and Henry in 1860. A charming web of connections which link this copy back to its author.

Hospitals and War

70

ALTMAN Robert, etc. Signed Photograph of the cast of MASH

[4170] £1,500

Photograph (187x254mm) of the cast of the 1970 film MASH signed by Robert Altman, Donald Sutherland, Elliot Gould, Sally Kellerman, Ring Lardner Jr, Michael Murphy, Tom Skerritt, Rene

Auberjunois, John Schuck. On the verso is the label of Jerry Ohlinger's Movie Material Store. In very good condition. A nice memento of a great, and very funny, film.



Making medical women

71

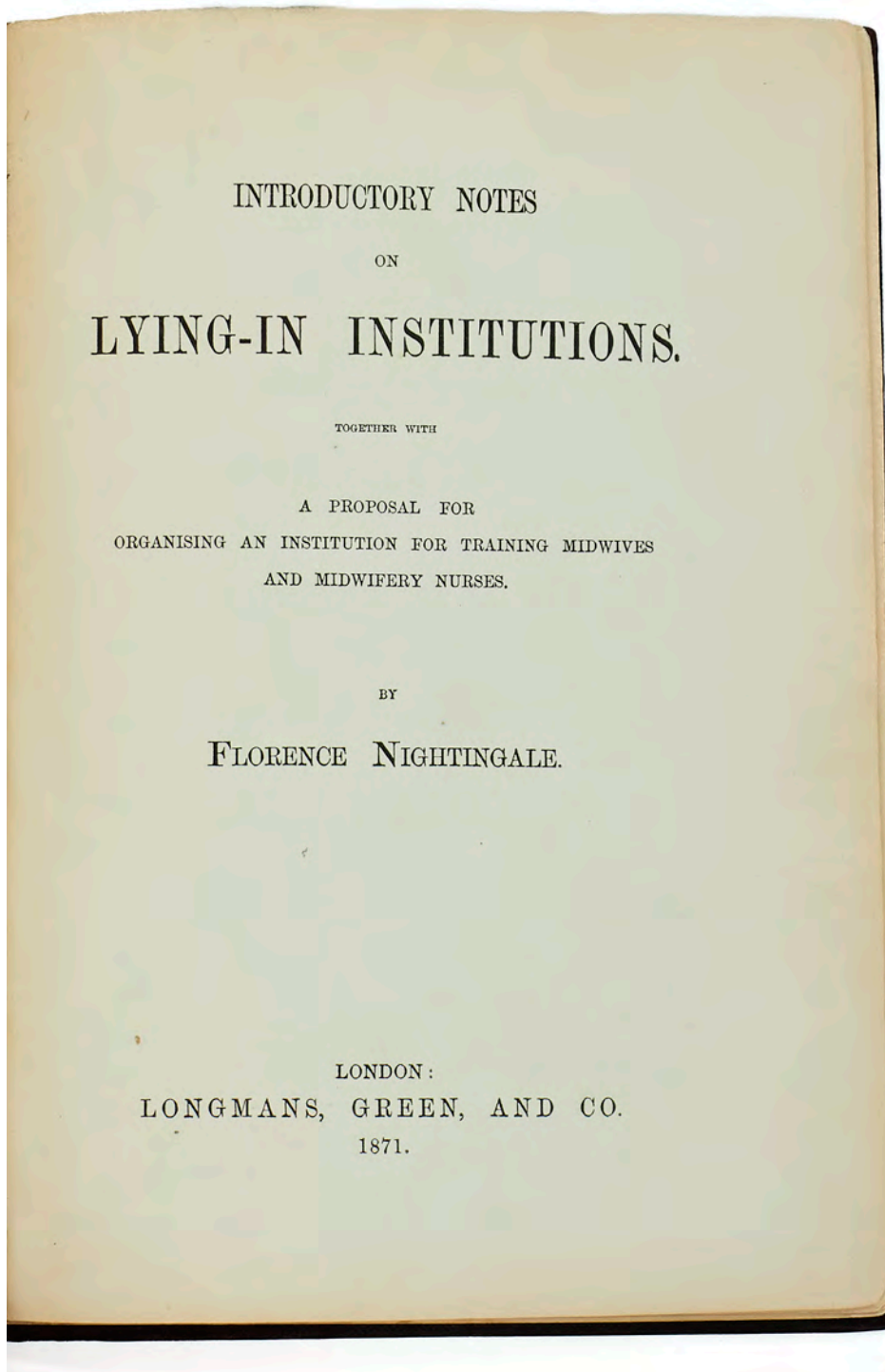
NIGHTINGALE, Florence. *Introductory Notes on Lying-In Institutions. Together with a proposal for organising an institution for training midwives and midwifery nurses.* By Florence Nightingale. London: Longmans, Green, and Co. 1871

[4455] £3,750

First edition. 8vo. 214x145mm. pp. xiv, [2], 110, [2pp ads], 16pp Longmans' adverts dated September 1871. Five plates, including one folding. Original cloth

decorated in blind, recently repaired and rebacked. Some fading to boards. Many pages unopened. E5 has a horizontal closed tear (c50mm) affecting

the text but not legibility but otherwise very good internally and overall an excellent copy. On half-title is the same provenance inscription as *Notes on Matters* (item 69)



A lying-in institution was the old term for what are now maternity hospitals. Florence Nightingale was prompted to write this book when it became clear that mothers who were admitted to lying-in hospitals were more likely to die in childbirth than those who did not. She described the situation as “little short of a calamity” and “almost a subject for an inquest”. This study is by way of an inquest and it led *Nature* magazine to declare that “lying-in establishments are destructive of human life, and should be forthwith closed, and that poor women should, as a rule, be attended at home”. The book goes on to plead for suitable institutions which replicate, as far as possible, the conditions of a private home. Nightingale provides plans for such hospitals and concludes with a strongly argued appendix in which she appeals to women to make this branch of medicine their own. Much of the problem with childbirth was that male doctors (i.e. almost all doctors) were not interested in practising it and women weren't being properly trained in midwifery. The solution, according to Nightingale, was that more women should become doctors and should then specialise in this area. “There is a better thing than making women into medical men, and that is making them into medical women”.

The leading female gynaecologist of the nineteenth century. Signed in contemporary red morocco

72

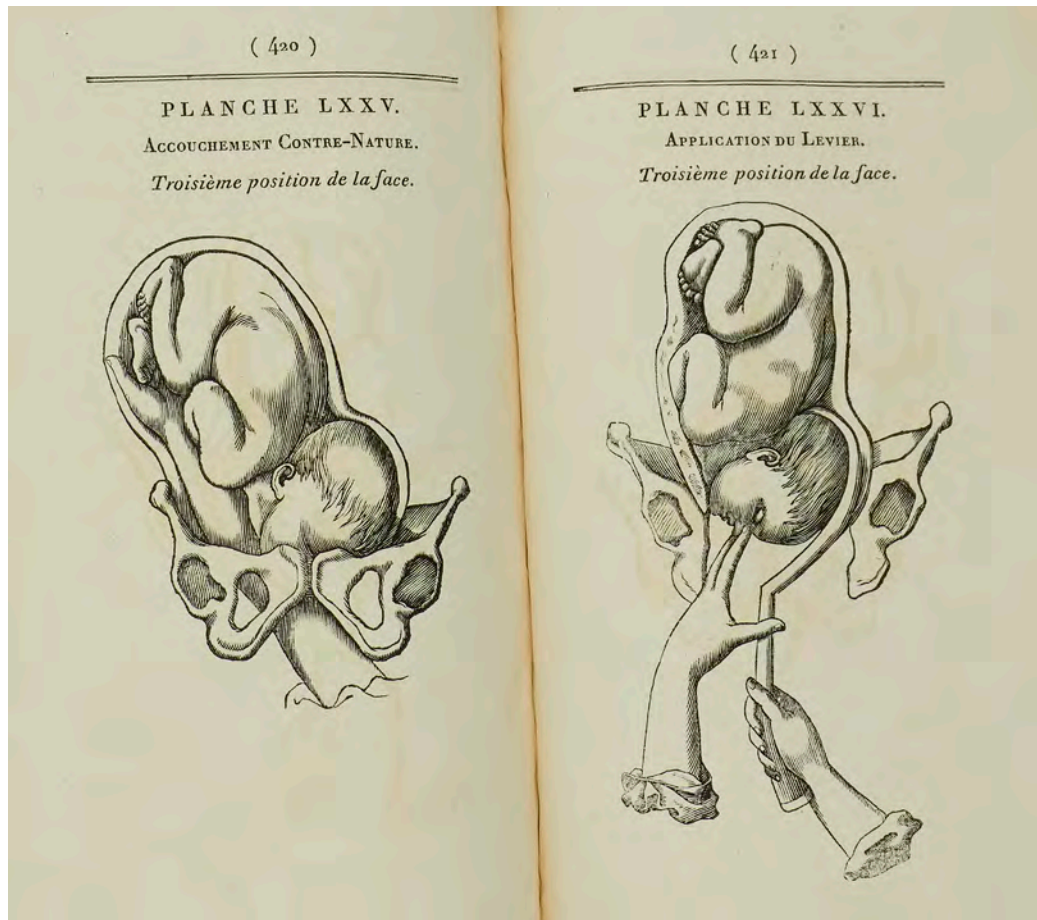
BOIVIN, Marie. *Memorial de L'Art de accouchements Ouvrage pratique, dans lequel on a représenté avec Soin, en 133 Gravures, toutes les Positions de l'Enfant, le Mécanisme de tous les Accouchements, et rappelé, en peu de Mots, les Règles qu'il faut observer dans les différents cas; suivi des Alphorismes de Mauriceau*

Paris: Hospice de la Maternité. 1812

[4230] £1,500

First edition. Signed by the author. 8vo. 200x120mm. pp. [14], 666. With 129 plates containing 133 woodcut illustrations. Engraved frontispiece of the Paris Hospice de la Maternité. With the ownership inscription of Armand Faure. Handsomely bound in contemporary red morocco, gilt roll borders to boards, flat spine, decorated in gilt with title in gilt. Gilt decorated turn-ins, blue endpapers, all edges gilt. Some rubbing to extremities, and a small closed tear to head of spine. Some foxing and light browning but overall a very good, smartly bound copy of an important book by a ground-breaking female scientist and inventor.

As a young woman, Marie Gillain studied anatomy and midwifery. Any career plans were thwarted by her marriage to a civil servant Louis Boivin. His early death left Marie with a daughter and short of money so she returned to Paris to continue her training, serving as the assistant to Marie-Louise Lachappelle, the doyenne of French midwives. Boivin qualified as a midwife in 1800 and then worked in a se-



ries of hospitals, wrote extensively on child birth and invented a pelviometer and a vaginal speculum. She was also one of the first female gynaecological surgeons. Cutter and Viets, in "A Short History of Midwifery", write of *Mémorial de L'Art de accouchements*:

"this book, strictly for midwives, was by far the most complete manual published up to this time...[Mme Boivin] was to go much further into the subject and become both an obstetrician and a gynaecologist in the modern sense".

“The mad business”. A scarce and ground-breaking book on mental health

73

BATTIE, William. *A Treatise on Madness*
London: Printed for J.Whiston and B.White. 1758

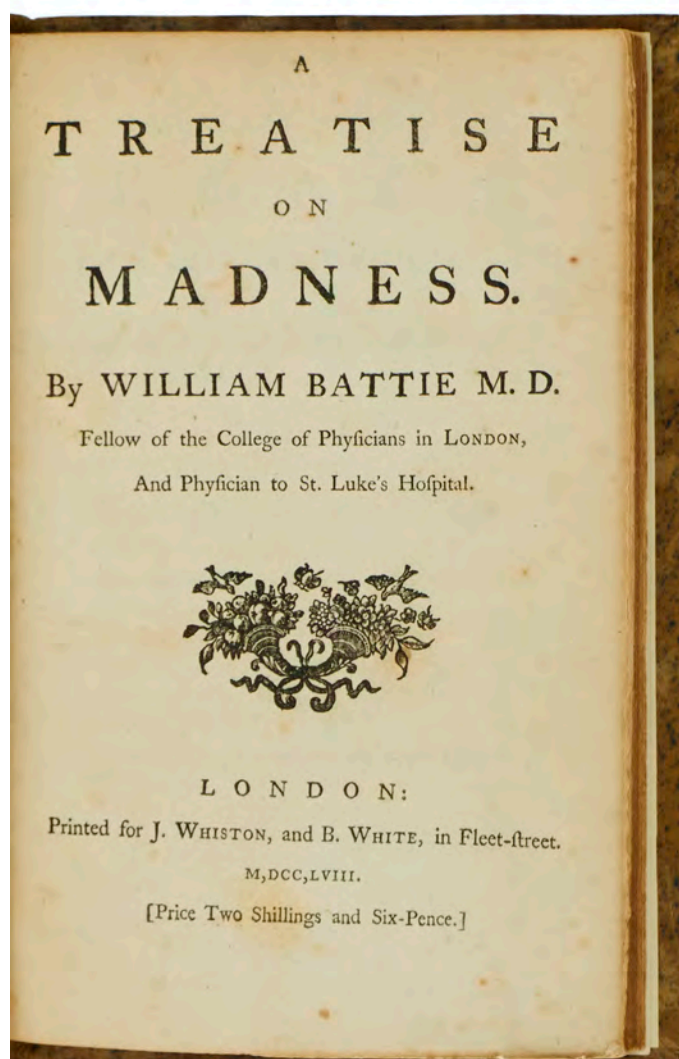
[4137] £5,000

First edition. 8vo in 4s. 210x130mm. pp. vii, [i], 99, [1b1]. Modern speckled calf, borders to upper and lower covers decorated in blind, spine lettered in gilt. Some foxing and browning but overall a very good copy of a scarce and ground-breaking book on madness and mental health.

William Battie (1703-76) was a Fellow of the Royal Society and President of the Royal College of Physicians. His principal medical interest was in what he called “the mad business”. He worked at Bethlem which at that time was located in Moorfields on the edge of the City of London (it still exists as a psychiatric hospital in South London and is the oldest such institution in the world). Horrified by the conditions and poor treatment at Bethlem (not least the practice of allowing the public to pay to observe the patients), Battie founded, in 1751, St Luke’s Hospital for Lunatics under the patronage of the Earl of Cardigan to whom this book is dedicated. St Luke’s was built next to Bethlem and was intended as a form of rebuke to the cruelty of the older hospital. The treatment initiated by Battie was more humane (he banned the public from viewing the patients), using modern medical techniques and an early form of therapy. In setting up St Luke’s, Battie and his supporters were also seeking to encourage more doctors to practice in this field. Among Battie’s patients at St Luke’s was the poet Christopher Smart who entered the hospital in 1757.

Battie begins his *Treatise* with a plea for a greater understanding of madness which he describes as a “very frequent calamity”.

He laments the fact that few doctors take the illness seriously and those that do are reluctant to share their knowledge with the result that advances in the treatment of the mentally ill are few and slow. The subject of madness was hidden away. Battie’s book and his work at St Luke’s sought, in his words, “to discover the causes, effects and cures of Madness”. Battie believed that madness took two forms: the “original” which had no clear cause and he felt could not be fully cured, and the “consequential” caused by trauma or some other external factor. It is on this latter form that Battie concentrates and to which he applies early psychiatric treatments. Indeed, in writing this book, in giving greater attention to the subject of madness and its treatment, and in arguing for psychiatry as a distinct medical discipline, Battie



can perhaps be seen as the father of a recognisably modern understanding of mental illness. ESTC. T51638. Norman Library of Science and Medicine, 137

Expanded consciousness. The rare English edition of the first manifesto for trepanation.

74

HUGES, Hugo Bart. *Homo Sapiens Correctus*
Amsterdam: n.p. [1964]

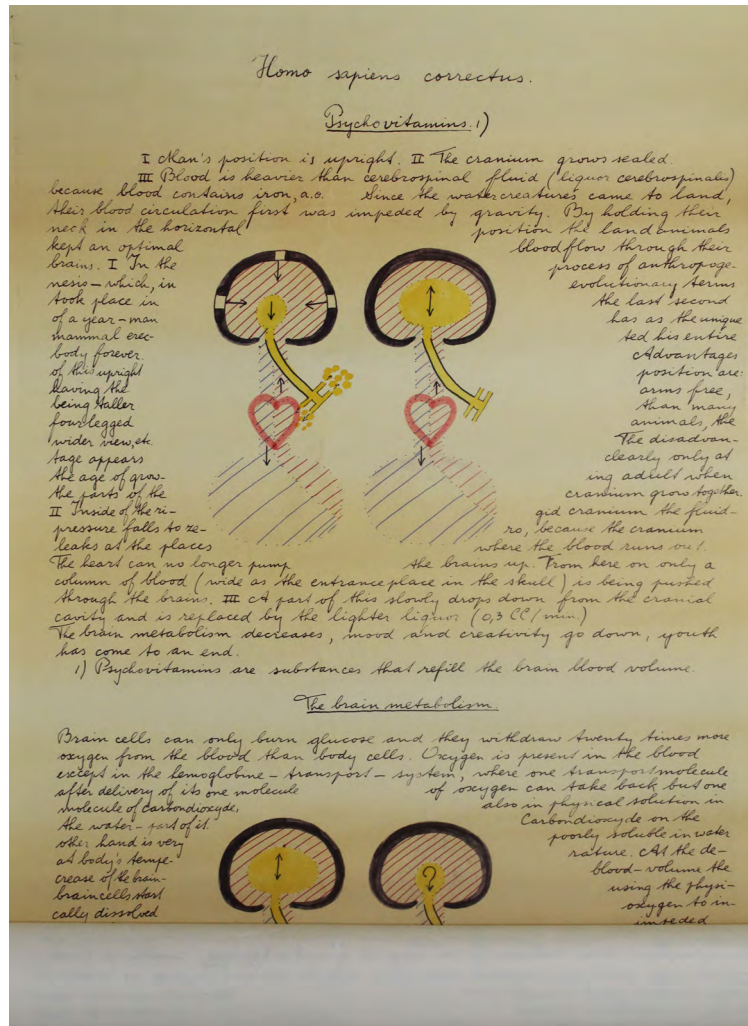
[4512] £6,500

Paper scroll (2760x430mm) with a facsimile (translated into English) of Huges's manifesto, written while in prison, for an expanded consciousness achieved through the control of blood to the brain, which gives the work its alternative name: *The Mechanism of BrainBloodVolume (BBV)*. The original manuscript of *Homo Sapiens Correctus* was written in Dutch in 1962. In 1964, a facsimile was issued in both Dutch and in an English translation. The text, which is organised in nine sections (with titles such as "Chemical", "Osmotical", "Brain Metabolism" is arranged around ten coloured diagrams showing how blood is distributed between the brain and the heart. Apart from the occasional chip and a few closed tears, this copy is in very good condition, with the illustrations especially clean and fresh. At the foot of the scroll is written: "Amsterdam, Bart Huges. Made in prison. Copy rights fl.100.000,-". Institutionally rare, OCLC records only four copies of the version in English. And of those sold at auction in the last twenty years, all but one have been in Dutch and it seems that the English version is considerably more scarce.

Huges is probably the most celebrated enthusiast for trepanation, a procedure which he performed on himself on 6th January 1965 using a dentist's drill. Huges's auto-surgery was a long time in the planning. As a medical student in the late 1950s and early 1960s he developed the idea that as humans walk upright, blood drains out of the brain. Furthermore as we move from childhood to adulthood, our cranial sutures close, cutting down the flow of blood to the brain. Huges started to work on ways of recovering our childlike state. Drugs were a significant part of his method - he was an enthusiastic user of marijuana (his daughter was called Maria Juana) and LSD - and it was

while on mescaline that he first understood how trepanation might work to reduce the volume of cerebrospinal fluid in the brain thus increasing the volume of brainblood. *Homo Sapiens Correctus* explores a number of alternatives to drilling a hole in one's head ("Physical", "Brain Metabolism", "Psychovitamins") which is just as well as it is a spectacularly gruesome procedure. But there is no doubt that Huges's principal contribution to the expansion of consciousness and the

returning of our minds to their childlike states lies in his evangelical adoption of trepanation. Huges (who was still a medical student at the time) has said that he wrote this scroll to educate doctors about the benefits of the procedure. "I visited about twenty professors, of psychiatry, anthropology, neuro-anatomy etc. and their reactions were without exception negative". So, not a success medically, but this extraordinary document has secured its place as a key work of the 1960s counterculture.

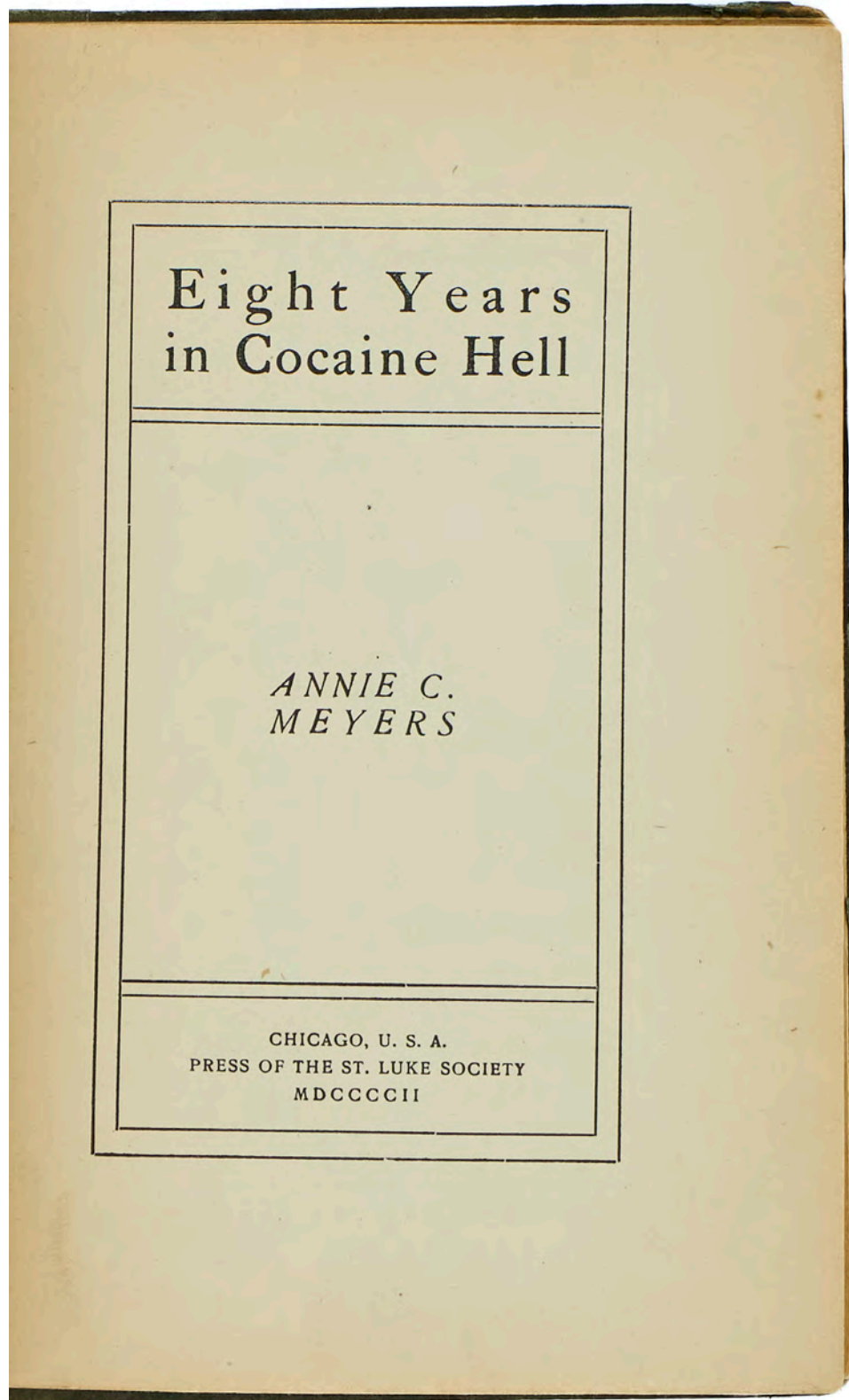


A physical and mental wreck

75

MEYERS, Annie C. *Eight Years in Cocaine Hell*
Chicago: St Luke Society. 1902

[3006] £395



First edition. 12mo (185x120mm). pp. 75. Two facsimile letters and five photographs. Original green boards, sympathetically rebacked, upper board printed in gold, lettering fading. Corners worn but overall a good copy.

The earliest known full length confession by a female addict. Annie Meyers, describes her descent from “well balanced Christian woman” to “a haggard and wretched physical and mental wreck”. Her problems began with Birney’s Catarrh Remedy and the book traces her numerous arrests, her progressive physical decline illustrated by photographs and her eventual recovery. “I believe that I am the only living person in the world to-day who ever took 200 grains (over 12 grams) in twenty-four hours and survived”. While Meyers focuses her invective primarily on cold and headache remedies, 99% of which, she claims contain cocaine, it is likely that she would have used other medicines such as asthma and hay fever snuffs, some of which were pure cocaine.

The Blind Traveller

76

HOLMAN, James, R.N. & K.W. *The Narrative of a Journey undertaken in the years 1819, 1820, & 1821: through France, Italy, Savoy, Switzerland, parts of Germany bordering on the Rhine, Holland, and the Netherlands; comprising incidents that occurred to the author, who has long suffered under a total deprivation of sight; with various points of information collected on his tour.* London: F.C. and J. Rivington. 1822

[4449] £650

First edition. 8vo. 225x140mm. pp. xi [ibl], 356, errata leaf tipped in. Uncut in the original boards with paper label to spine. Leaves X7 and 8 unopened. Spine somewhat worn with some of the paper missing, corners rubbed and worn and some marks on the boards. Internally very good and overall a nice unsophisticated copy of a book rare in commerce, three copies appearing at auction in the last fifty years (one of which was William Beckford's annotated copy which gives an indication of Holman's fame during his life).

James Holman was a phenomenon and something of celebrity in his day. At twenty-five he was forced to retire from his naval career when struck by an illness that left him blind. Determined to continue his active life and retain some degree of normality, he decided that he would travel the world. He began with this three year European Grand Tour the account of which ran to five editions in the next twelve years. In the year of its first publication (1822), he embarked on his extraordinary journey round the world - a challenging prospect then even without a visual disability.

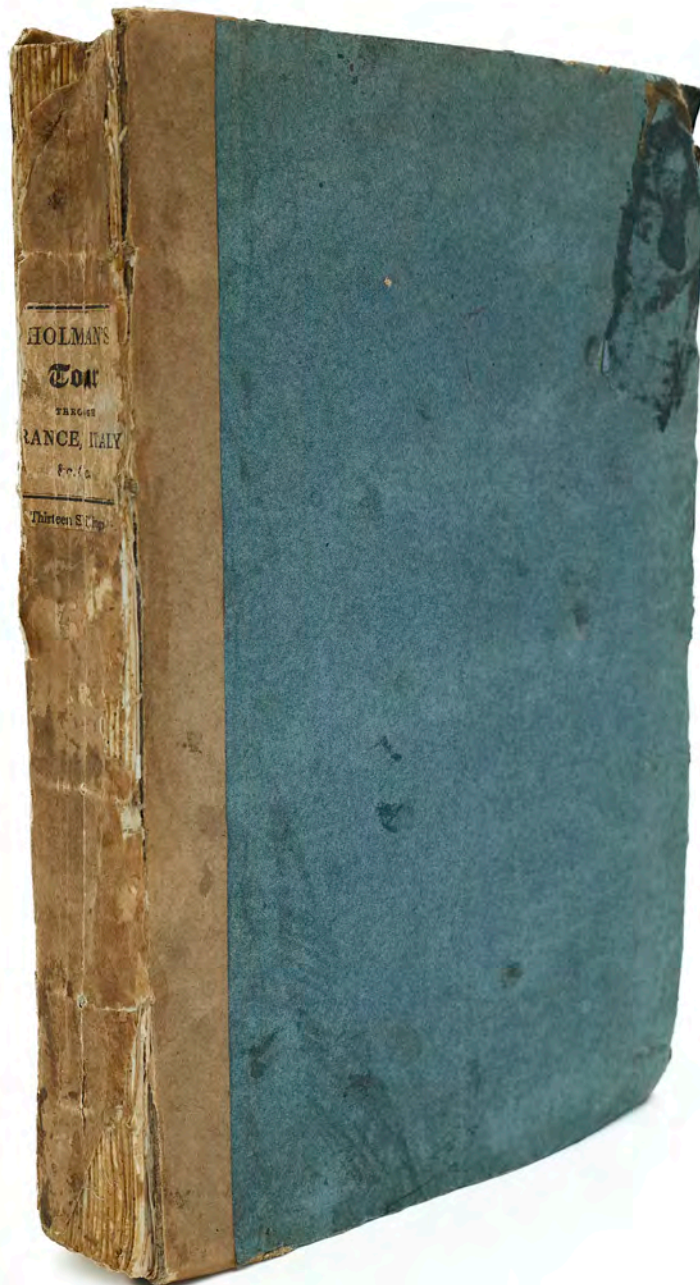
He wrote his books by dictating them to a secretary or with the help of a writing machine, the Nocto via Polygraph (also called a Noctograph), invented by Ralph Wedgwood (a cousin of Josiah) which is shown in the frontispiece portrait of Holman. He writes with great charm, vividness and a nice lacing of sharp opinion. He would have been a splendid travelling companion.

It is striking how little Holman makes of his blindness in *The Narrative of a Journey*. He makes a brief reference on the first page to "my personal defects" and elsewhere he hints at his blindness when describing how he has to trace the contour of a sculpture, but that is about it. He also never mentions

other illnesses which incapacitated him for long sections of his journey.

Holman's reluctance to dwell on his blindness was, in part, due to the (shockingly unkind) criticism that a blind man

could not fully experience overseas travel. But it was also a stoical acknowledgement that his disability would not interfere with his pleasure and that his experience as a blind traveller was as valid and fulfilling as that of a sighted person. Hard to disagree.



Rare biographical sketch of the original “Siamese twins”

77

ANONYMOUS. *The Siamese Twins: Chang and Eng. A Biographical Sketch.* Comprising the story of their childhood in Siam; their travels in America and Europe; their marriage and domestic life; their misfortunes occasioned by the rebellion in the United States; their purposed separation; their recreations, and a bit of romance. With Illustrations. London: Printed by J.W.Last. n.d. [1869]

[4442] £1,750

First and only edition. 207x138mm. pp. 16. Original mauve wrappers with illustration of the twins on the lower cover. Some foxing, heavier on the wrappers and first leaf. Some other marks and creases. The pamphlet has been folded in two vertically in the past resulting in a crease down the centre which has caused some very small holes to the upper cover the first leaf. Whilst contemporary illustrations of the twins and handbills advertising their appearances can be readily found, this pamphlet, seemingly the first biography of Chang and Eng, is rare, only two copies (at the Wellcome and North Carolina State University) appearing in the library records and none at auction.

The term Siamese Twins, with its racial overtones, is now little used but it derives from these brothers born in 1811. “Found” in Thailand by a Scottish merchant, they were brought to America where they were paraded to the public in unseemly “freak shows”. Tours of Europe followed in the 1830s before they returned to America where they bought a plantation with eighteen slaves. During the Civil War, they were treated as a metaphor for the division of the country, the press fabricating tales of their opposing views on the conflict (although in fact they took the Confederate side) to demonstrate the perils of one body holding two opinions. After the War, with the emancipation of their slaves and the loss of much of their land, they returned to touring. They died within hours of each other in 1874. The story of Chang and Eng touches, problematically, on many modern sensitivities. Their medical condition in-

spires concern and we undoubtedly recoil from the manner in which it was monetised, initially by others - what we might call the “able gaze”. Distasteful too is this “exoticising” of the twins, especially given its racial “orientalising” element. But then, although they were considered racially

non-white, they had many of the privileges of the white establishment, most obviously the keeping of slaves. This pamphlet falls, it must be said, into the tendency to “other” the twins but, as we read it, we find ourselves addressing our own contemporary prejudices.

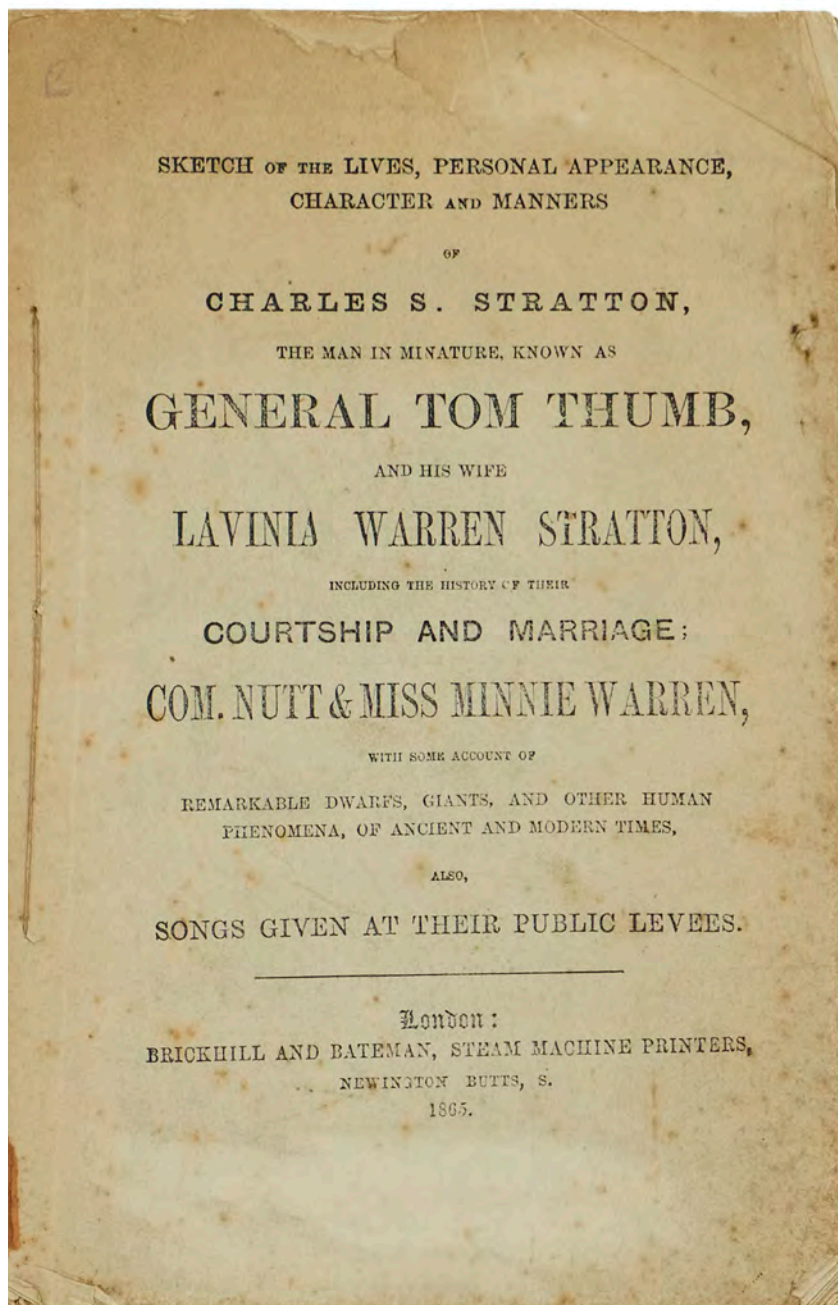


Rare pamphlet about General Tom Thumb

78

[TOM THUMB]. Sketch of the Lives, Personal Appearance, Character and Manners of Charles S. Stratton, the Man in Miniature known as General Tom Thumb and his wife Lavinia Warren Stratton including the history of their courtship and marriage; Com. Nutt & Miss Minnie Warren, with some account of remarkable dwarfs, giants, and other human phenomena, of ancient and modern times, and, also, Songs given at their public levees. London: Brickhill and Bateman. 1865

[2875] £150



Slightly expanded English edition following the American edition of 1863. 179x118mm. pp. 50, [i]. Lacking the original wrappers so the title page is the cover. Tear with loss (but not to text) to the top of the front page. Tear without loss to back page. Some creasing to the corners but otherwise this fragile item is in very good condition. Illustrated with engravings. Despite the flaws, this is a good copy of a rare work which is not often found in its English edition.

This is an eccentric work in pamphlet form about Charles S. Stratton, also known as General Tom Thumb (1838-1883), who was a dwarf who worked at Barnum's Circus. This biography tells of the complicated love arrangements between Stratton, his friend Commodore Nutt and Lavinia Warren. Nutt, also a dwarf loved Lavinia but she chose to marry Thumb. The wedding was a lavish ceremony masterminded by Barnum with Nutt as best man. Nutt befriended (not romantically it seems) Lavinia's sister Minnie and the four of them toured the world as celebrity performers becoming very rich and successful.

Through a glass, darkly

79

GOCHO, Shigeo. *Self and Others*
Tokyo: Hakua Kan. 1977

[2691] £2,750

First edition. 210x235mm. Unpaginated. 64 black and white plates. Black cloth with title and author stamped in white on the spine. White dust jacket with black and white photograph on the front. Lettered in black on front and spine. Protected by plastic covers. Dust jacket has some modest sunning and a small repaired tear to the head of its spine. Contents fine, dust jacket very good but it is extraordinarily rare to find this highly sought-after and important collection in its original jacket. Front free endpaper has a non-authorial gift inscription.

Self and Others was published in 1977 in a very small run of only 300. It is Gocho's most important work and the most revealing of his own difficult life. He was born in 1946 with a rare degenerative illness which prevented him from growing to full adult height; he was only four feet tall. Furthermore Gocho knew from an early age that he would not live beyond middle age; he died in 1983. His three surviving volumes and, in particular *Self and Others*, are therefore imbued with overwhelming feelings of melancholy and disconnection but also, on occasions a sense of hope. It is as though

his physical difference and his awareness of his own life's fragility created a distance between himself and the world he observed, a distance bridged by his camera. As we view these images, an entire world, with its possibilities largely thwarted and unachievable in Gocho's case, starts to open, and then close before us. This becomes clearer still when we reflect on the opening image of a new-born baby screaming in its hospital cot and the mysterious closing photograph of a group of people (mainly children) running across a field into a thick fog through which a floodlight dimly glows.

SELF AND OTHERS SHIGEO GOCHO



Rare early Mapplethorpe self-portrait

80

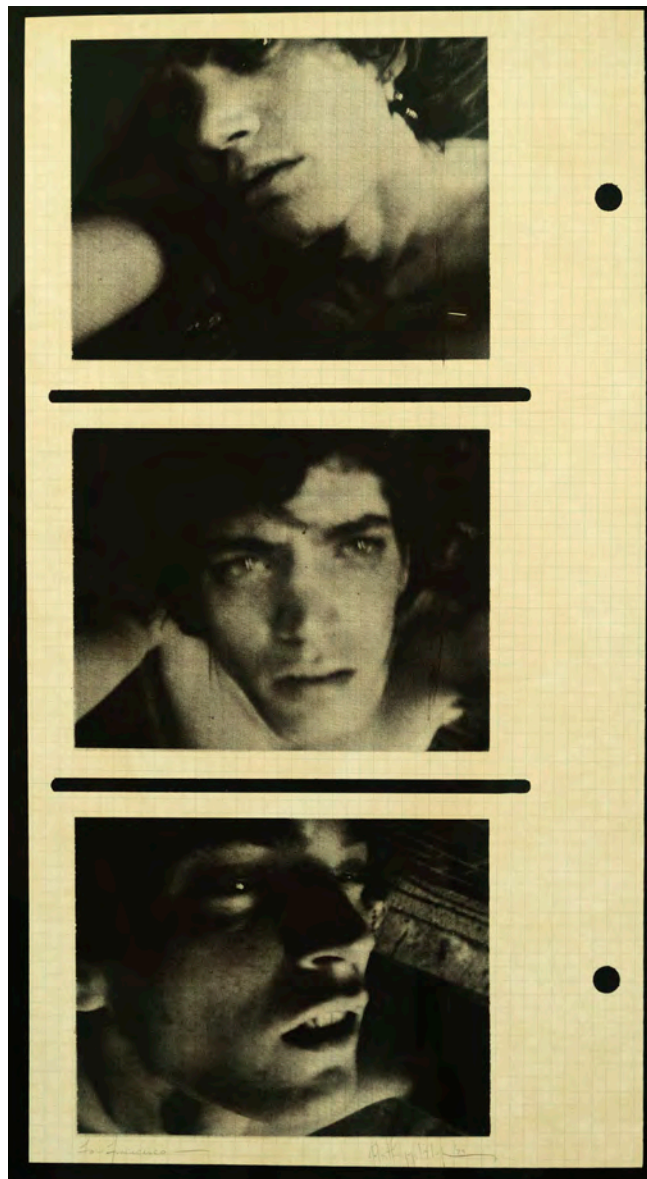
MAPPLETHORPE, Robert. Self-Portrait (Triptych). 1972
Photo silkscreen on graph paper (900x735mm). Inscribed in pencil in the bottom margin "For Francesco - [Signed] Robert Mapplethorpe 73".

[3073] £14,500

An early work from an important stage in the development of Mapplethorpe's career.

When he graduated from the Pratt Institute, Brooklyn in 1969, Mapplethorpe was making mixed-media collages using images torn from magazines. In 1971, he befriended John McKendry, curator of photographs at the Metropolitan Museum of Art, New York. McKendry allowed Mapplethorpe access to the Museum's photography archives and later that year gave him his first Polaroid camera. Mapplethorpe initially used this camera to make material for use in his assemblages but he quickly began making self-portraits and exploring the possibilities photography offered as a medium in its own right, particularly after he met Sam Wagstaff in 1972. Wagstaff probably did more than anyone to ensure that photography began to be taken seriously as an art form in America. This triptych of self-portraits by Mapplethorpe makes explicit the link between photography and high art that Wagstaff was so keen to promote. The title itself is a reference medieval religious art, specifically altarpieces and Mapplethorpe's extraordinary range of emotions captured in only three images, suggests the psychological depth of the greatest paintings. This is art photography of profound power.

Francesco, to whom this work was given, is Francesco Scavullo, the fashion and portrait photographer whom Mapplethorpe would almost certainly have met through the grand and well-connected McKendry and Wagstaff. Scavullo shot the celebrated double portrait of Mapplethorpe standing behind Wagstaff with his arms around his shoulders. Scavullo owned this example of Triptych until his death and it came from his



estate. There is some light foxing to the outer margins of the graph paper.

Triptych is a scarce image. The Robert Mapplethorpe Foundation records three examples in US public institutions: Cincinnati Museum of Art, MOMA and Princeton University Art Museum. Only

one example (belonging to Bob Colacello) is recorded as having been sold at auction; that was in 2010. The print held by Princeton is 6/40 and we understand (from a source who knew Mapplethorpe well) that all the others (save this and one other) are at the Getty in Los Angeles.

Signed photograph by Eric Kroll

81

KROLL, Eric. Sex Objects. An American Photodocumentary
New Hampshire: Addison House 1977

[3019] £1,750



First edition. 275x188mm. Unpaginated, illustrated throughout. Photographic card wrappers, protected by a transparent plastic cover. In excellent condition with only a little light shelfwear to the extremities Internally very good. Signed by Kroll on the frontispiece. A nice copy of an important sociological study. Offered with an original vintage print signed by Eric Kroll on the back and from his own collection. Part of the mount is cut out to show the signature. In very good condition. The photograph is reproduced in

the book where the model is identified as 'Shelley [who] worked in a nude model studio in Baltimore, Maryland. The studio also offered "nude or semi-nude wrestling or boxing"'. Kroll photographs her in a relaxed, quasi-classical pose, in the manner of a Titian Venus or Ingres's Grande Odalisque. The reference is deliberate and the meaning and implication clear.

Kroll toured America photographing and interviewing young women who were earn-

ing their livings in massage parlours, nude kiosks, as go-go dancers, strippers and models. "Hard women, soft women, naive women, slick women - all professional sex objects, not necessarily beautiful but rather functional". A rare glimpse into a hidden world and the insights of those who labour in it. The project was partially funded by a CAPS fellowship from the New York State Council on the Arts.

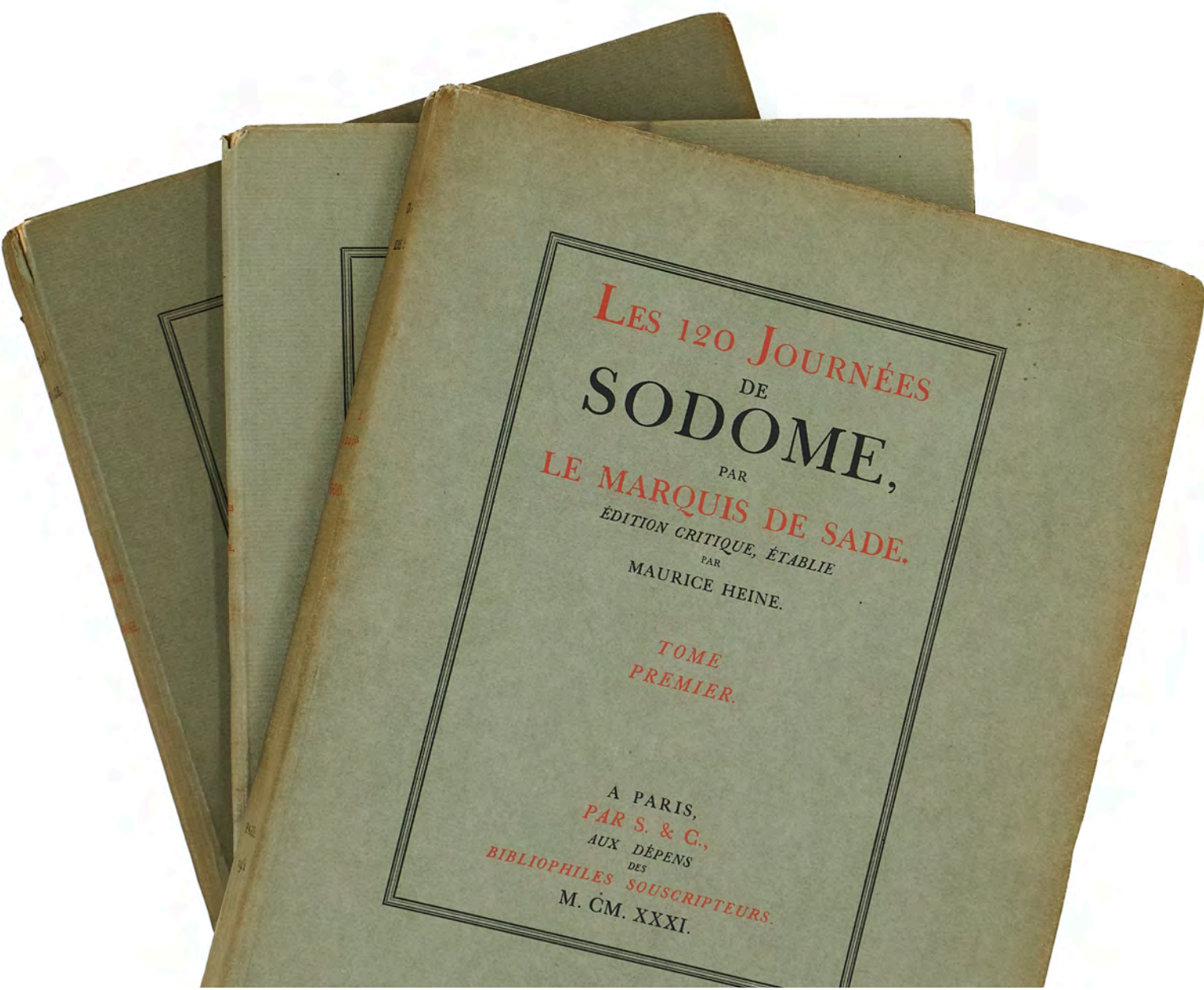
SADE, Marquis de Les 120 Journées de Sodome Par Le Marquis de Sade. Édition critique, établie sur le manuscrit autographe par Maurice Heine Paris: Par S&C., aux dépens des bibliophiles souscripteurs. 1931-35

[3000] £1,250

The first critical edition. Number 197 of 300 copies (numbered from 61-360) on *vélin de Rives* paper. Three volumes in the original grey wrappers. Title printed in black and red to upper covers and spines. 275x210mm. pp. Tome Premier, xvi, 218; Tome Second, [iv], 219-402; Tome Troisième, [iv], 403-498, [1]. Frontispiece in volume one is a photograph of the original manuscript scroll with de Sade's minuscule writing.

Introduction by Maurice Heine. Critical apparatus of notes and primary source references in the margins. Some chipping to head and foot of spine of volumes one and two. Scuffing to a small patch on the lower cover of volume one with loss of grey paper but overall an excellent copy of the first full edition of this profoundly moral work of anti-enlightenment satire.

De Sade's description of the sexually corrosive nature of power and wealth is strikingly modern. Read as political and social philosophy the book transcends the degeneracy of its ostensible genre and becomes, to use Deleuze's word, "pornology" not pornography.



Banned for indecency

83

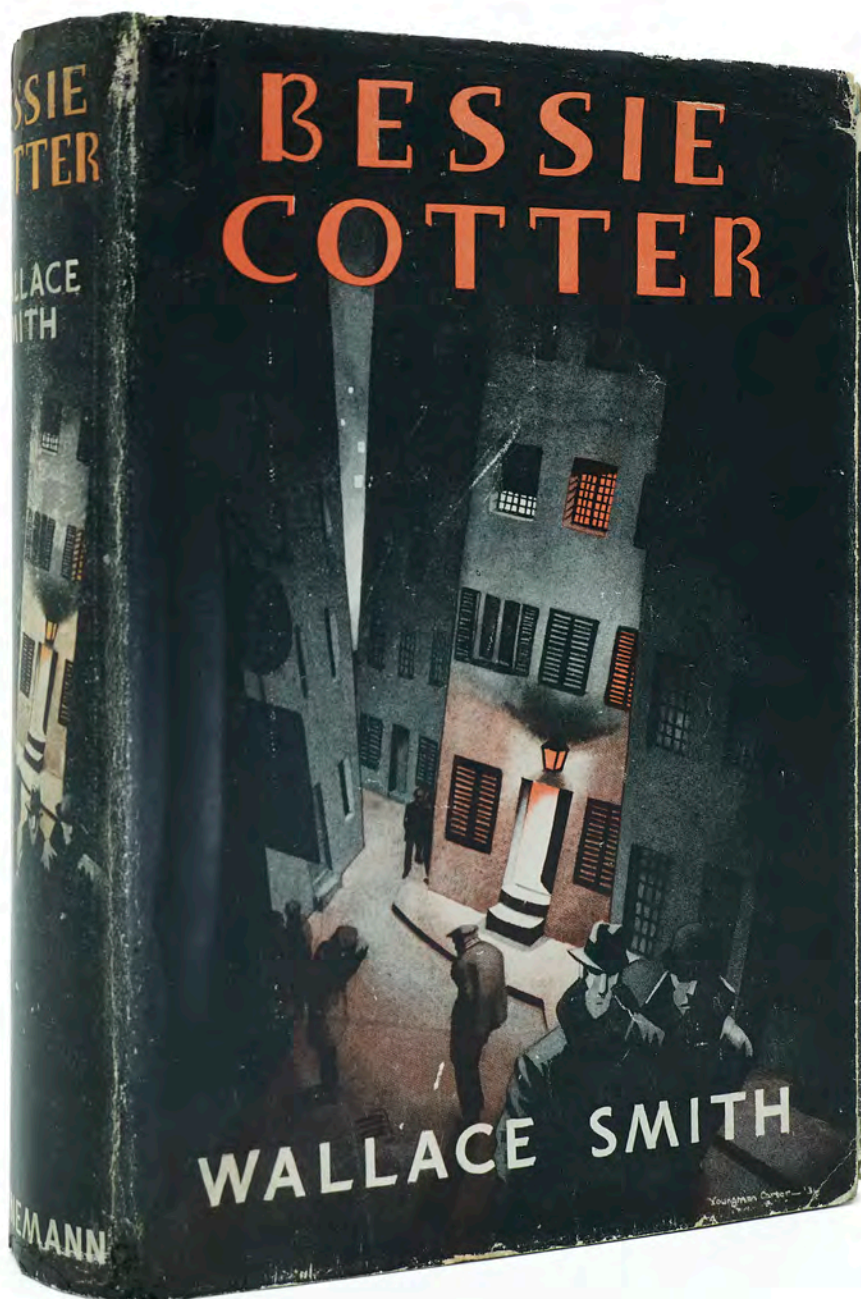
SMITH, Wallace. *Bessie Cotter*
London: William Heinemann. 1935

[4417] £1,750

The first UK edition. 183x122mm. pp. viii, 272. Publisher's pale blue cloth, slightly rubbed at the corners. Original illustrated dustjacket. Corners of jacket chipped and spine a little rubbed and with a few very small closed tears to top edge and a repaired closed tear to the foot of the spine. Lower cover of jacket has a red mark (c50mm long). Internally very good and overall an excellent copy

Set in a Chicago brothel, the novel is a frank, unprurient account of the day to day life of the eponymous prostitute. Much praised for its realism and lack of sentimentality, it was well received in America when first published 1934. It appeared in this Heinemann edition the following year. Despite (or perhaps, because of) good early sales in England, it was banned on the grounds of indecency. The book had to be withdrawn from sale and Heinemann was fined 100 guineas. Unsurprisingly, it is rare in commerce, only one copy (in a less good dustjacket) appearing in the auction records.

The Attorney General, in his opening remarks in the indecency hearing, said of the book that it "deals with what everybody will recognize as an unsavoury subject - gratification of a sexual appetite". The following year, the book was published in Paris by The Obelisk Press (see next item). Not for the first time, the English were forced to travel to France in order to have their appetites gratified.



Publish and be banned. The Obelisk edition

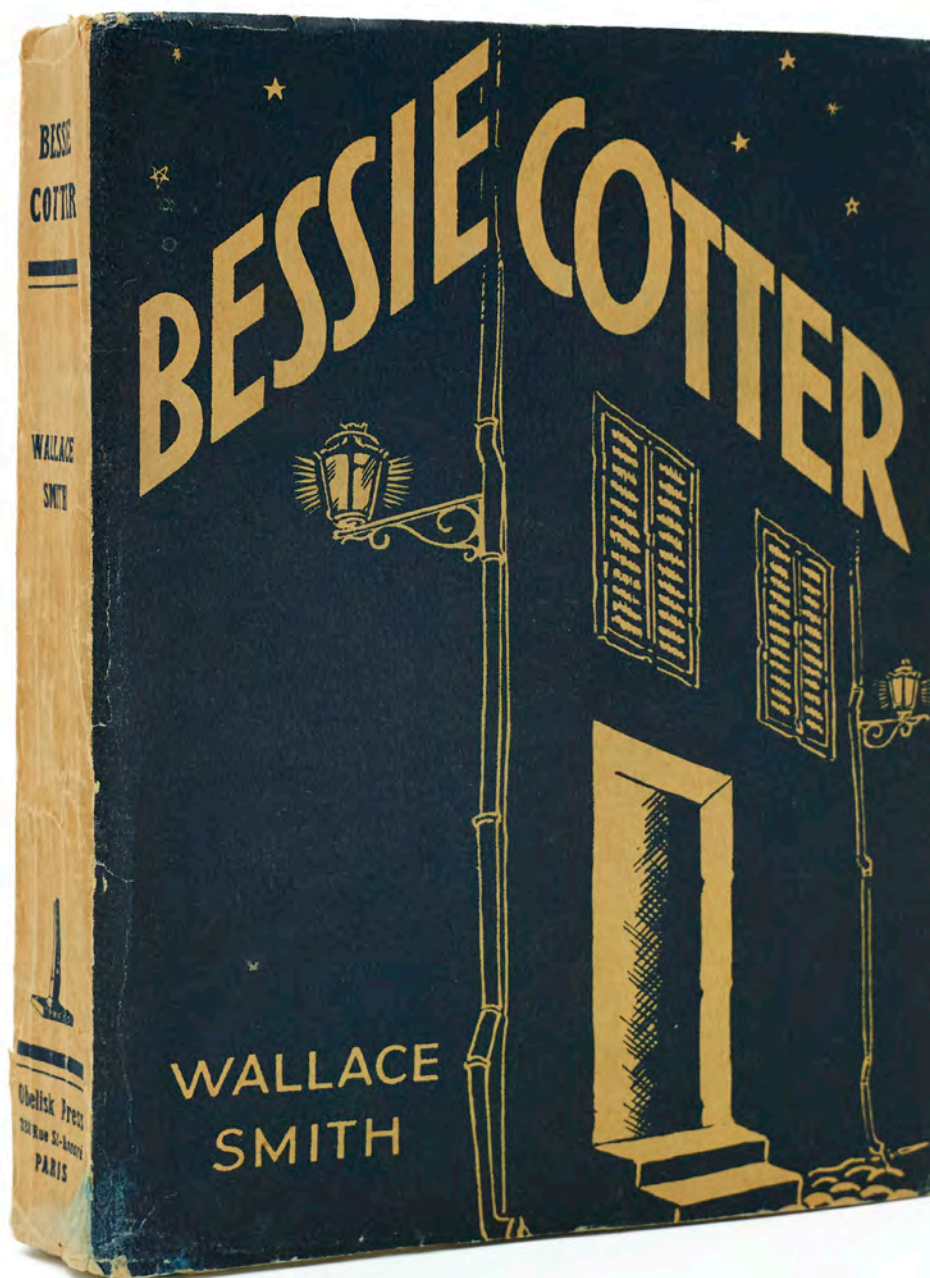
84

SMITH, Wallace. *Bessie Cotter*
Paris: The Obelisk Press. 1936

[4413] £250

The first Paris Obelisk edition. 193x144mm. pp. 363, [3 adverts]. Original illustrated wrappers. A little creased (especially to spine) and soiled and slightly chipped to head and foot of spine. Internally very good. Edges uncut. Some toning but overall an excellent copy. Rare institutionally, Worldcat recording eight copies.

“Bessie Cotter was not proud of her profession, even though it was the world’s oldest”. As we have seen (previous item), Wallace Smith’s novel, set in a Chicago brothel, was banned in England after Heinemann published it in 1935. With this pedigree, The Obelisk Press had to publish it. As Henry Miller said of the head of Obelisk, Jack Kahane, “he won’t publish a thing unless it has a sensational quality, unless it might be banned in England or America. That’s his strategy for the present...He hasn’t much taste either, I can tell you”. Ouch, and wrong in the case of *Bessie Cotter* which is a fine and well regarded novel. But taste probably didn’t matter to Kahane, for as James Armstrong wrote in *The Book Collector* (Spring 2002), “Obelisk Press books are in a sense misfits”.

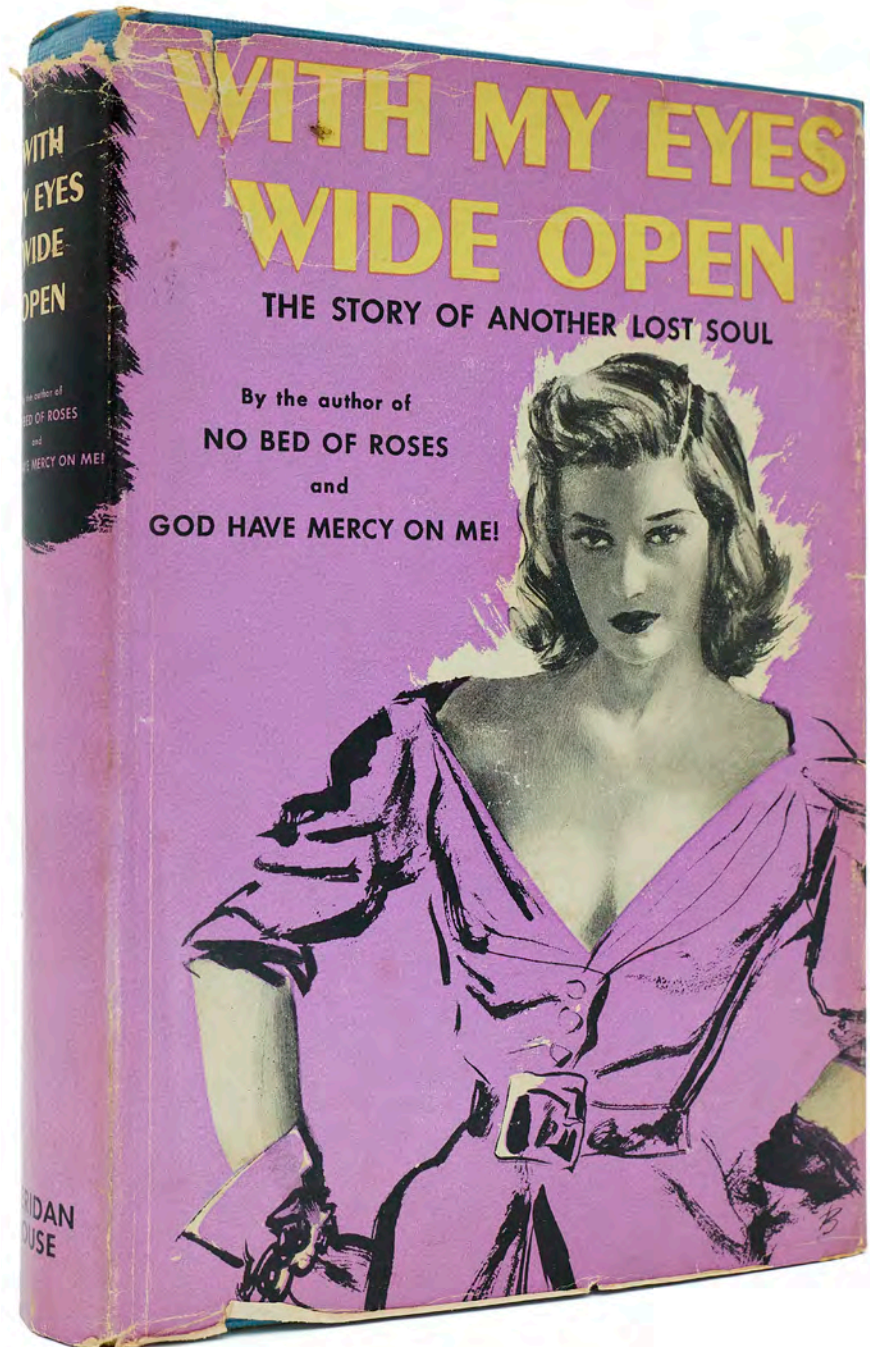


[ERSKINE SMITH, Margerie]. *With my eyes wide open*. The story of another lost soul. New York: Sheridan House. 1949

[4415] £750

First edition. 8vo. 203x135mm. pp. 254. Publisher's blue cloth, a little worn at corners and head and foot of spine. Original illustrated dustjacket. Torn at head of spine with loss of a strip (c5mm). A closed tear of c30mm at top edge of upper cover of dustjacket. Small closed tear to bottom edge and some creasing. Lower cover a little soiled. Internally very good with some toning.

This is a sequel to two previous books (*No Bed of Roses* and *God Have Mercy on Me!*) by Marjorie Erskine Smith which purported to be based on the diaries of a prostitute called "O.W." The heroine of *With my eyes wide open* is the daughter of O.W. but having been given up for adoption as a baby, she was brought up in an atmosphere of bourgeois respectability. She had no idea of her parentage until forced to read a copy of *No Bed of Roses* at which point her life unravels and she descends into addiction and sexual depravity. Nature overcomes nurture.



A rare copy of a neglected work of experimental modernism

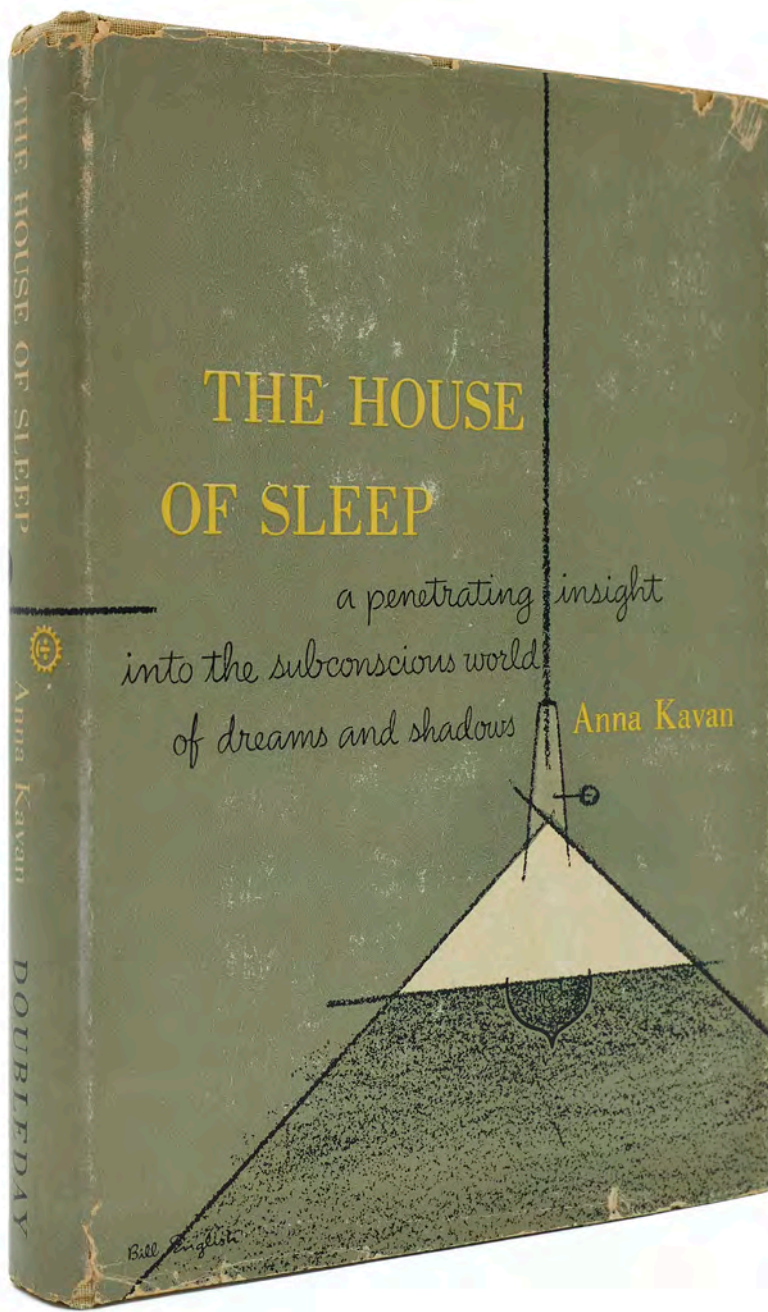
86

KAVAN, Anna. *The House of Sleep*
New York: Doubleday & Company Inc. 1947

[4412] £750

First edition. 8vo. 187x125mm. pp. 223 [1bl]. Publishers cloth with original illustrated dustjacket. Some toning to the covers and bumping to head and foot of spine. Jacket chipped along top and bottom edges and some repaired closed tears. Front flap price clipped with some loss of the title on flap. We have found no other copy in the dustjacket and only one copy appears in the auction records (in 2006). The New York edition predates by a year the first UK edition issued as *Sleep Has His House*.

The House of Sleep has been described as “the most undervalued of Kavan’s novels”. Most critiques locate Kavan’s outsiderdom in her drug addiction and frequent hospitalization for mental health problems. These are more or less interesting biographical details but it is Kavan’s neglected status within the canon of experimental modernism that should draw us to her. *The House of Sleep* has no plot or conventional characters; it plays with traditional notions of narrative and syntax, using collage and cinematic effects to create a sense of dislocation and unease - the world of sleep and dreams.



One of the great outsider and underground books

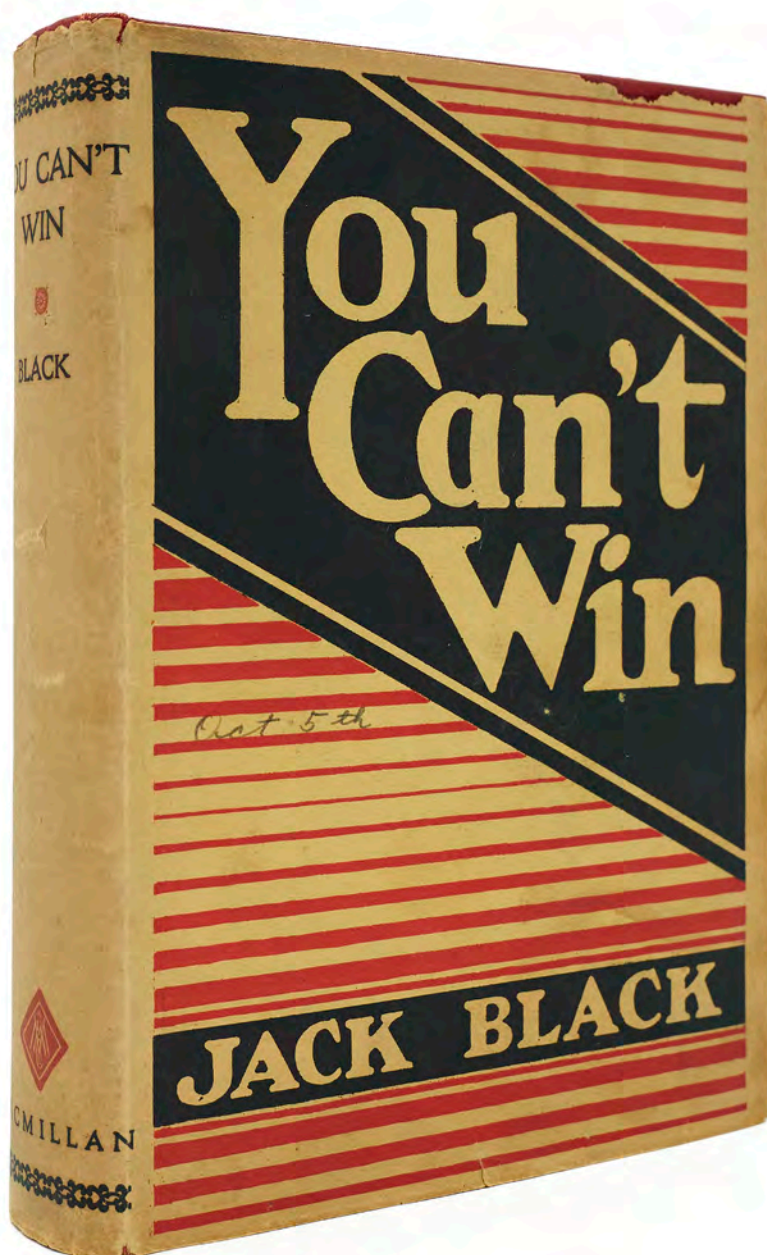
87

BLACK, Jack. *You Can't Win*
New York: The Macmillan Company. 1926

[4416] £3,500

First edition in book form, first issue. 8vo. 188x130mm. pp. xi, [3], 394. Publisher's red cloth. Original just jacket, slight chipping to edges and a little soiled and a previous owner has written in biro "Oct. 5th" on the upper cover but otherwise very good. Save for a stain (c20x10mm) on fore-edge of p331 in very good condition internally. The original price of \$2.00 has not been clipped from the front flap. The copyright page has the statement "Published September 1926". Title page has the small ownership ticket of Burnett B. Wright pasted in.

Appearing originally in parts in the "San Francisco Call-Bulletin", Black's autobiography was so popular that Macmillan published it as this book in 1926. It is one of the great outsider and underground books. Black began in the underworld migrant economy of the hobo in the late nineteenth century but quickly fell into a life of crime and addiction. His misdemeanours of choice were burglary and robbery and his drugs of choice were alcohol and opium. Black is fascinating on the psychological complexities that accompany addiction and crime. His is no romantic account: he recognises that most criminals are ultimately pretty hopeless characters and although he advises against the life of the outlaw, he is clear-eyed about the role of the criminal justice system in perpetuating crime. *You can't win* was enormously influential for a later generation of outsider writers, most notably William S. Burroughs who wrote a foreword to a later edition.



Techno-antiquarianism: the first novel written by a computer

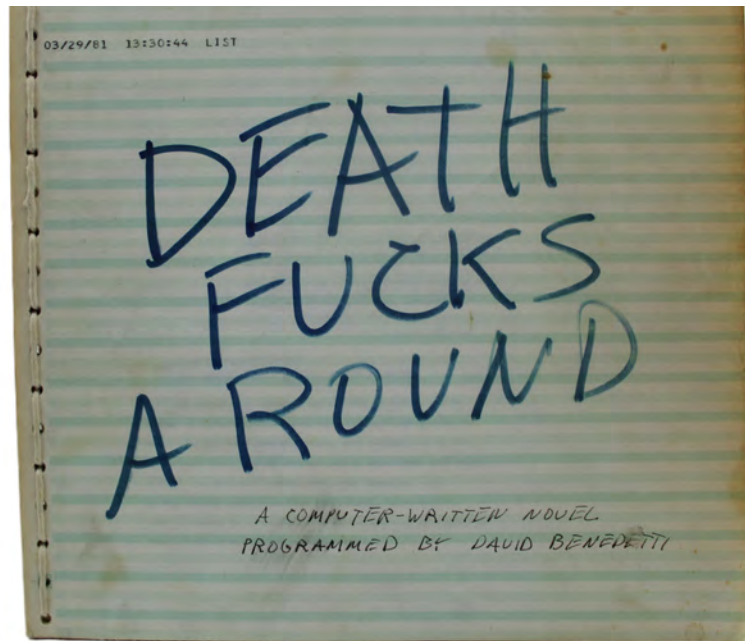
88

BENEDETTI, David. *Death Fucks Around*. A computer-written novel programmed by David Benedetti [San Francisco]. 1981

[4513] £6,500

The first novel written by a computer. 215x230mm. Unpaginated. Printed on recto only. 15ff introduction, with the novel itself being 63ff and a final blank. Printed on green and white computer paper and bound with string threaded through punch holes along the left margin. The cover has the title hand written in a large scrawl in blue felt pen with the subtitle and author in black ink. At the top left corner is printed "03/39/81 13:30:44 LIST" which is the time and date on which this copy was printed. In very good condition save for some soiling and marking on the covers. The final page is signed by Benedetti in black with what appears to be an inscription "for [illegible]" in blue ink underneath. He has also written "#10 limited edition of 47". Two examples of the work (with a different title - see below) are recorded by OCLC and one has appeared in commerce so it seems that of these forty-seven very few survive.

In his introduction, David Benedetti (who was a systems analyst and researcher and a part-time writer) describes *Death Fucks Around* as "the first objective novel". He explains that he wrote a computer programme, in COBOL ("a high-level computer language"), that writes English prose. "I supplied the computer [an IBM 370/158] with a list of 1,088 words and a program designed to pick words from the list and place them in sentences and paragraphs". Each word was coded so that its grammatical purpose and sense would be retained (a verb could not magically become a preposition). However, the meanings of the words were not taken into account in the coding. In this way, the programme would "write" grammatically correct sentences but as the words were used at random by the computer, the



meaning might not be clear. As Benedetti says, "Randomness itself is an amazingly pervasive and influential characteristic of nature" and in literature and linguistics it can give us an "untainted" glimpse of what could be considered the 'pure' operation of grammar itself". And, of course, this randomness means that each time Benedetti ran the programme, a different novel came out. The only other example we have seen - printed at 12.45 on the same day as this one - is entitled "Social Climax Text" although as mentioned, OCLC does record two copies (the only recorded copies of Benedetti's computer novel) with this title although the text may be different - *Death Fucks Around* is a different text from the copy of "Social Climax Text" that we have seen. The introduction to that is the same as this one as Benedetti has crossed out "Social Climax Text" in the text of the introduction and replaced these words with "Death Fucks Around".

Although Benedetti has indicated that this is number 10 of 47, it is unclear exactly what this means. Did he produce forty-seven "random", "objective" novels? Is each work a separate book or a "printing" or "issue" of the same one? It is a fascinating experiment marrying radical literary techniques such as "cut out" and collage (unsurprisingly William Burroughs's name appears in DFA) to the beginning of the computer revolution. In his introduction, Benedetti explains his project "to lengthen the word list to include the entire dictionary and complicate the program logic to include all possible grammatical structures". Of course, modern computing can do all this in a blink and AI can write anything (although not rare book catalogues, obviously) so Benedetti's experiment in "objective" novel writing is, in tech terms, ancient history - techno-antiquarianism. Which makes *Death Fucks Around/Social Climax Text* something of a Gutenberg Bible of the computer age.

“Under the Volcano”: From Dylan Thomas to David Markson

89

THOMAS, Dylan. (Introduction by John L. Sweeney) *Selected Writings of Dylan Thomas*
New York: New Directions. 1946

[4448] £3,500

Presentation copy from Dylan Thomas to David Markson. Second edition. 8vo. 212x135mm. xxiii [ib], 184. Original red cloth, slightly faded in places. In original dustjacket, chipped along the top edge with a piece (25x10mm) missing from top corner. Internally very good with extensive underlinings and a marginal annotation in blue ink, all by Markson.

Inscribed on the front free endpaper: “From Dylan in the West End Tavern to Dave under the volcano. 1952”. Beneath this Thomas has also written: “In London, 54 Delancey St. Camden Town, N.W.1. In Wales, Boat House, Laugharne, Carmarthenshire, Wales”. On the front pastedown is a photograph of Thomas and Markson as well as Markson’s ownership inscription. He has also inscribed his initials “DMM” on the bottom edge of text block.

In early 1952 Dylan Thomas was giving a series of readings at the 92nd Street YMCA. David Markson, in a 2007 interview, recalled how after one of these he got talking to Thomas and they went for a drink at the West End, near Columbia University (where Markson was studying). They hit it off and became regular drinking friends at the White Horse Tavern, a legendary bohemian bar in Greenwich Village to which Thomas introduced Markson and where the latter soon became a fixture. This book was surely given to Markson at that first meeting on the Upper West Side. Thomas must have been carrying it with him and perhaps had been using it in his reading. The reference to “Under the Volcano” in Thomas’s inscription is a recognition of Markson’s obsession with Malcolm Lowry’s novel about which he was writing his thesis at Columbia.

They would, obviously, have talked about Lowry as Thomas had met him in England where they bonded over drink and literature. Thomas and Lowry continued to meet in Vancouver (near Lowry’s home) where they got together for monumental drinking sessions. When, in early November 1953, Thomas was admitted to hospital in New York, Lowry wrote to a friend: “I’m very grieved to hear old Dylan’s under the weather, if you see him give him our love and best wishes for a speedy recovery”. That recovery never happened as Thomas died on 9th November. Lowry’s friend - the recipient of this note - was David Markson. By 1953, Markson was two years into his thesis (which was later published as *Malcolm Lowry’s Volcano: Myth Symbol Meaning*, a near mint

signed proof copy of which is sold with this selection of Thomas’s work) and the two were close, Lowry treating the younger man as the son he never had. Success came late to Markson when, after fifty-four publishers had rejected his manuscript of *Wittgenstein’s Mistress*, it was finally published by Dalkey Archive Press and received huge critical acclaim, David Foster Wallace later describing it as “pretty much the high point of experimental fiction in this country”. This copy of *Thomas Selected Writings* brings together this fascinating Thomas/Lowry/Markson web.

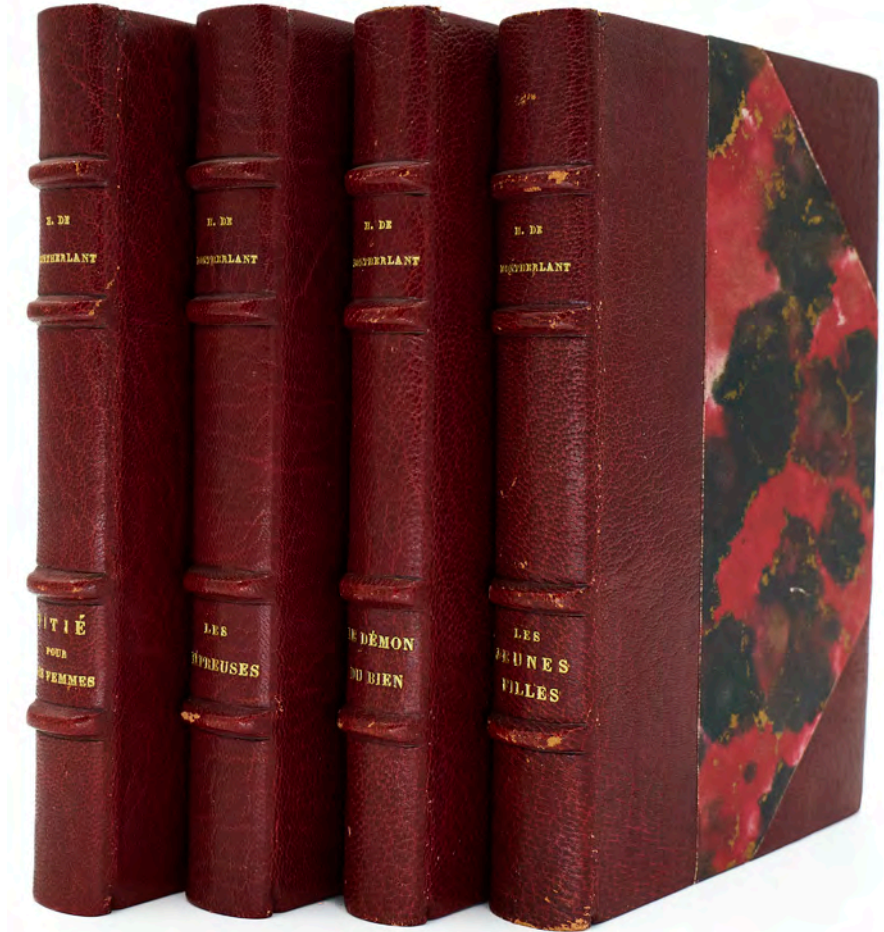


“egotistical erotomane”

90

MONTHERLANT, Henri de. *Les Jeunes Filles; Pitié pour les femmes; Le Démon du Bien; Les Lèpreuses*. Paris: Bernard Grasset. 1936-1939

[3419] £900



First editions. Four volumes. 8vo, 182x115mm. *Les Jeunes Filles* : pp. 297, [3]; *Pitié pour les femmes*. pp. 286, [2]; *Le Démon du Bien*: pp. 281, [3]; *Les Lèpreuses*: pp. 332, [2]. Original wrappers bound into near contemporary red half morocco, marble covered boards. Four raised bands, spine lettered in gilt, top edges gilt, marbled endpapers. Some very minor rubbing to spine but otherwise a near fine set. Internally fine. *Les Jeunes Filles* and *Pitié pour les femmes* are exemplaires de presse (review copies).

Cyril Connolly in *The Modern Movement: 100 Key Books from England, France and America 1880-1950* writes that “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”. The cycle records the attempt of the free-spirited protagonist Costals (a writer) to avoid the advances of two women keen on marriage. Widely regarded as a work of startling misogyny there is actually more nuance at work here than we might at first think. Simone de Beauvoir, although highly critical of Montherlant, did concede that there were elements of his misogyny that might be of use to women: “We should congratulate Montherlant for demystifying the eternal woman, because it is by rejecting the idea of womanhood that women can finally assert themselves as human beings.” Montherlant was a more subtle writer than many have

been prepared to admit. He was, though, undoubtedly a misogynist but that was because he was a misanthrope - he made little distinction between the sexes. Costals emerges from *Les Jeunes Filles* as a venal bully (an “egotistical erotomane” is one description) before whom many people, not just young women, would become simpering wrecks. Costals is a modernist anti-hero in a novel written with modernist élan. Stefan Zweig regarded *Les Jeunes Filles* as one of most important novels of its time. We might describe it now as “problematic” which, of course, makes it interesting and worthwhile. Montherlant himself sounds like an acquired taste too but that will depend on your taste for Nietzschean, pederastic fascists.

A prompt book for the Cenci

91

SHELLEY, Percy Bysshe. *The Cenci. A Tragedy. In Five Acts*
London: C and J Ollier. 1821

[3327] £950

Second edition. pp. xvii (but xv), 104. Lacking half title. The original book has been disbound and the pages cut, very neatly and expertly and then carefully pasted at the hinge edge on a leaf of plain white paper so that the leaves of text are interleaved with the plain leaves. This is one way in which prompt books were made, allowing for notes and directions to be written on the plain leaves without disturbing the text. The leaves of text are cut to measure 151x95mm and the plain paper is 235x190mm. Bound in contemporary tan half calf, marbled paper covered boards. Rebacked with spine lettered in gilt. The centre of the upper and lower covers has a circular morocco label stamped in gilt with a coat of arms around which, in a circular band is stamped in gilt in gothic lettering, Johannes Ludovicus Gautier. Apart from some scuffing to the boards and bumping to the corners, the binding is in very good condition. Internally it is in fine condition with a little marking to the blank pages. On the verso of the front free end paper is inscribed in Gautier's hand, "8vo. 1819. Italy Printed. 8vo. 1821. 2 Edition London. Collated. 1823."

This unique and somewhat eccentric book contains an interesting story and set of connections. The name on the label on the covers is Johannes Ludovicus Gautier. Almost nothing is known about him but we do know that he bought books from the collection of the actor John Philip Kemble. The collection included numerous prompt books belonging to Kemble, including Shakespeare's *King John* and *Julius Caesar* (which are held at the Folger) and William Wycherley's *The Plain Dealer* (at the Huntington). John Kemble retired from the stage in 1817 and mainly lived abroad until his death in Lausanne in 1823. It seems that most of his books were sold in Switzerland in 1821. Those bought by Gautier are all bound in the same way as this copy

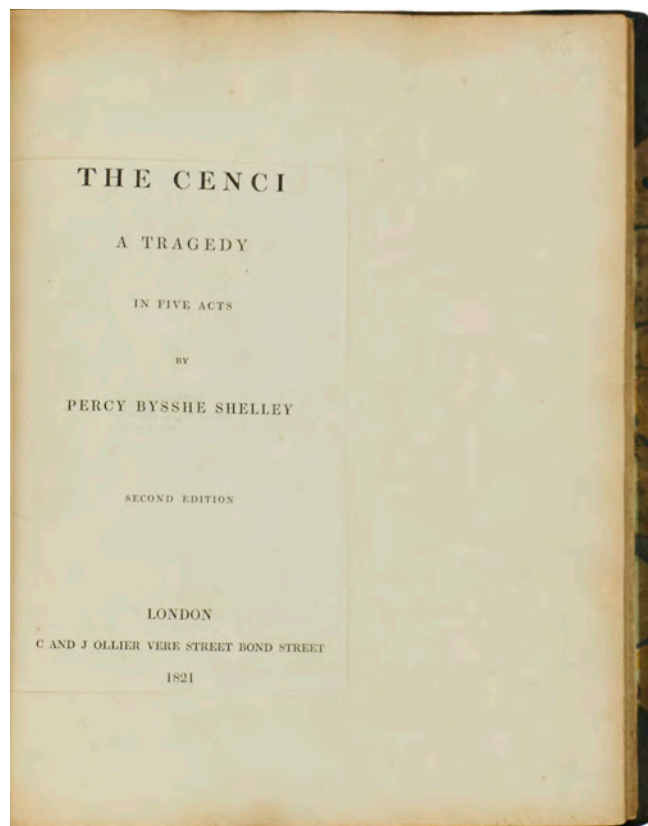
although some of them have Kemble's arms and name on the upper cover in the same style as those of Gautier's. It seems that Gautier had all the books he acquired from Kemble bound in this way. Although there is no evidence on the book itself that Kemble owned this prompt book of *The Cenci*, the connections and associations all point to his having done so.

Shelley wrote *The Cenci* in 1819 intending that the part of Beatrice be played by Elizabeth O'Neill. Shelley had seen her perform at Covent Garden Theatre and, although he was not, as Mary Shelley noted, particularly keen on the theatre, he was so struck by O'Neill that he composed his first play for her. In the event, she retired from the stage in 1819 when she married a wealthy Irish MP. John Kemble was the leading male actor at Covent Garden until his retirement and a powerful figure in the London theatre. He was visiting Dublin in 1814 and, one evening at the theatre, saw

Elizabeth perform. He was so impressed that he brought her to London that year where she made her debut as Juliet to huge acclaim. Given the connection between Kemble and O'Neill and Shelley's fascination with Elizabeth, it seems likely that Kemble and Shelley would have met in the years before Shelley wrote *The Cenci*. After the play was published in Italy in an edition of 250 copies, Shelley asked a friend to approach the manager of Covent Garden Theatre (Kemble and O'Neill's theatre) to see if it could be staged there. The manager, Thomas Harris declared *The Cenci* "so objectionable" that it could not be put on. Despite this, a second edition of the work was published in 1821.

It is quite possible that John Kemble retained his links with Covent Garden theatre and that he acquired this copy through his connections there. The copy has clearly been prepared for use as a prompt book. The fact that the 1821

edition has been prepared in this way suggests that there were still plans to try and stage *The Cenci*. Perhaps Kemble harboured thoughts of putting on his own production or perhaps he was given this by a theatre colleague who had made it for his or her own use in some future production. It is a fascinating and tantalising object.



Influenced by Rochester and with a superb provenance

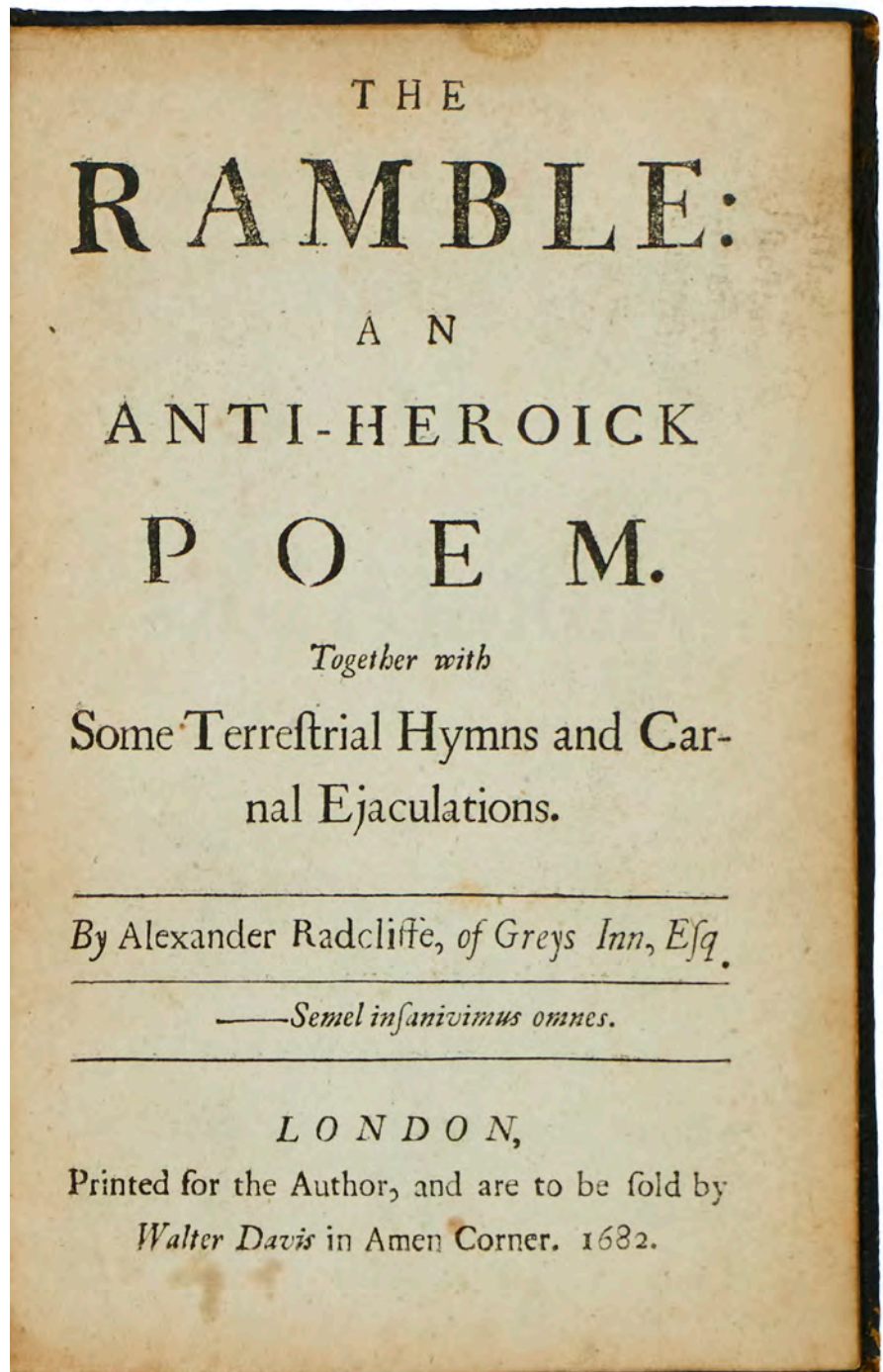
92

RADCLIFFE, Alexander. *The Ramble: An Anti-Heroick Poem Together with Some Terrestrial Hymns and Carnal Ejaculations*
London: Printed for the Author, and are to be sold by Walter Davis in Amen Corner. 1682

[3141] £1,750

First edition. 8vo (175x114mm). pp. 128 (including initial blank A1). Contemporary black morocco, covers panelled in gilt, spine richly gilt in compartments, marbled pastedowns, all edges gilt. The Heber - Britwell - Hayward - Bradley Martin - Edwards copy, with modern bookplates of H. Bradley Martin and J.O. Edwards. Lightly rubbed with some wear to corners, a little marginal browning, but overall an excellent copy.

Alexander Radcliffe trained in law but deserted his studies to become a soldier, reaching the rank of captain before turning to writing bawdy verse in the tradition of the poetic rake established by the 1680 edition of Rochester's *Poems on Several Occasions*. The title poem here, Radcliffe's best known work, starts with a knock at the door while the author is in bed with a whore. He embarks on a nightmarish low-life ramble through Restoration London, visiting theatres, gambling dens and coffee houses before returning to his bed to be sick. The other thirty four poems here include translations from Horace; 'Upon Mr Bennet, Procurer Extraordinary'; 'What are you mad?'; 'The Poor Whore's Song', and many others.
Wing R129



Proto-feminism. The rare first edition of Defoe's last novel.

93

[DEFOE, Daniel.] *The Fortunate Mistress: or, a History of the Life and Vast Variety of Fortunes of Mademoiselle de Beleau, afterwards call'd the Countess de Wintelsheim, in Germany. Being the Person known by the Name of the Lady Roxana, in the Time of King Charles II.* n
London: printed for T. Warner; W. Meadows; W. Pepper; S. Harding; and T. Edlin 1724

[4494] £25,000

First edition. 8vo, (viii), pp 407., engraved frontispiece of "The famous Roxana". Early nineteenth-century calf, covers with a blind-tooled border, spine decorated in gilt and blind, chestnut brown endpapers, edges lightly rubbed, short hairline crack at top of one joint. A little foxed and browned throughout but otherwise a very good copy of the rare (only three appearing at auction in the last fifty years) first edition of Defoe's last novel, published anonymously and only attributed to him in 1775.

The plot of *The Fortunate Mistress* is of baroque complexity, purporting to

be the autobiography of Mademoiselle de Beleau who rises and falls (the *Vast Variety of Fortunes* of the subtitle) numerous times before dying in prison, a penitent pauper.

Often referred to now as a proto-feminist novel, *The Fortunate Mistress* serves as a pendant to *Moll Flanders* and the two novels have been described (by ODNB) as offering "two of the strongest and most important women characters in the history of literature". It is thought that Defoe refused to put his name to the novel in order to avoid scandal. And

it is certainly true that the frank dealing with themes of prostitution, promiscuity, shame, guilt, self-loathing and failed family relations were, and still are to an extent, strong meat. But Defoe is sympathetic to his heroine and critical of the social and sexual mores of his age, creating in this strange, wild novel, "an important milestone, one that invited the reader not to judge the heroine for being a prostitute, but to accept that her circumstances gave her no alternative." (M. Rendell, *Sex and Sexuality in Georgian Britain*)



The Famous ROXANA.

“The ante-room of hell”. The first performance of *Look Back in Anger*

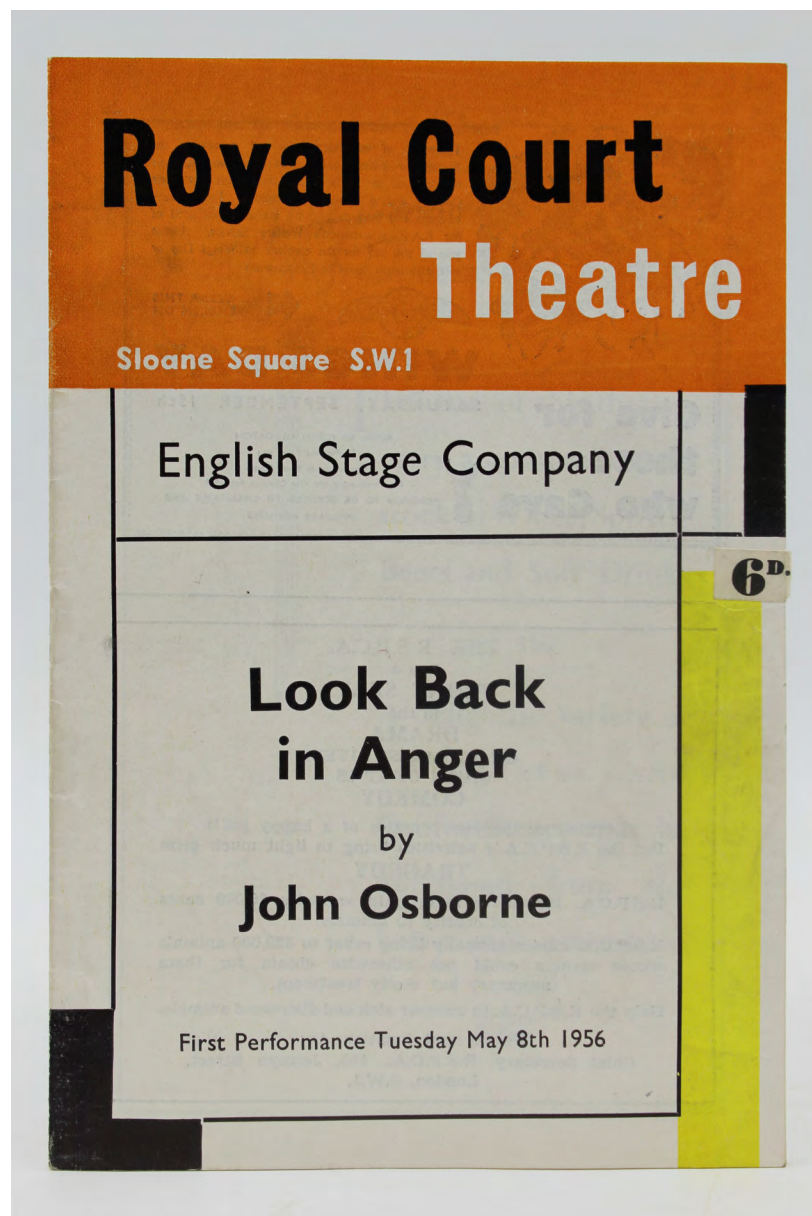
94

Royal Court Theatre [John Osborne]. Theatre programme for first performance of *Look Back in Anger* on Tuesday May 8th 1956
London: Royal Court Theatre. 1956

[4422] £75

185x123mm. pp. 12. Front cover decorated in the manner of a Mondrian painting. Bound with one staple. In very good condition with the original price ticket (6d) at the fore-edge where it also acted as a seal guaranteeing that the programme had not been previously opened.

Look Back in Anger revolutionised British theatre. It gave birth (or at least names) to “angry young men” (such as Osborne) and “kitchen sink drama”. Its aggressive realism alienated many but, surprisingly the Lord Chamberlain’s Office, usually quick to take offence, granted the play a licence noting that “this impressive and depressing new play breaks new psychological ground” and that “The play’s interest lies in its careful observation of the anteroom of hell.” The press after the first performance marked in this original programme, were less generous, the *London Evening Standard* calling it “a self-pitying snivel”.



I'll see you again

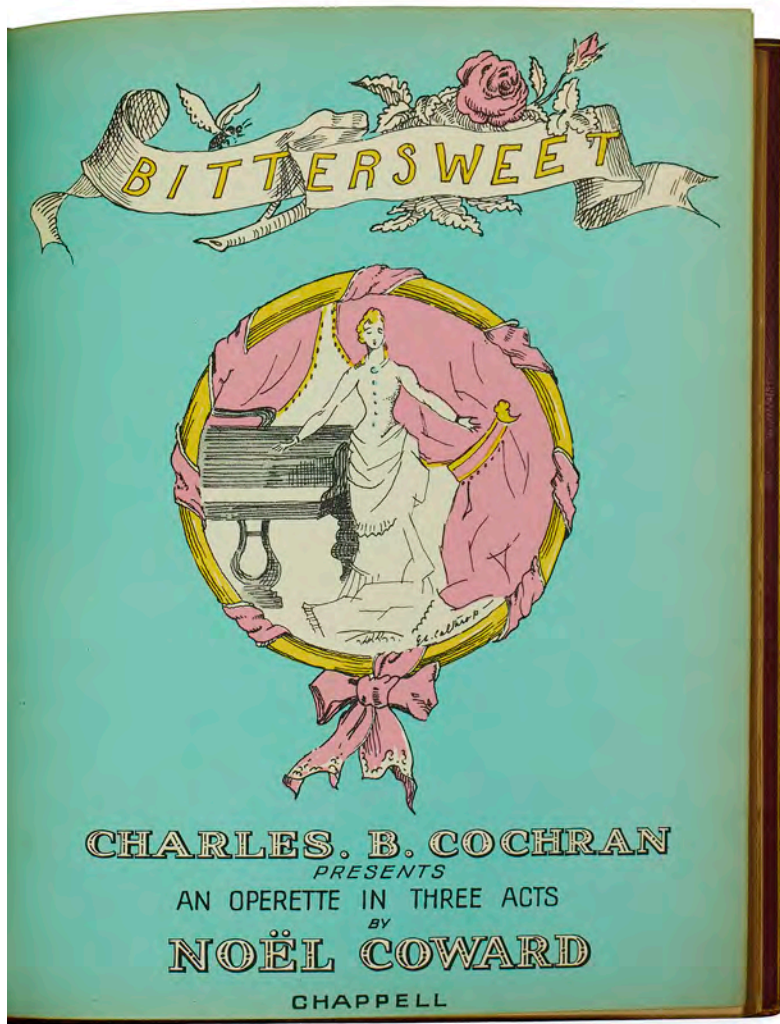
95

COWARD, Noel. *Bitter Sweet*. An operette in three acts.
London: Chappell & Co. n.d. [1929]

[4251] £650

Signed by Coward and bound for his lover and manager John Wilson. First edition of the complete vocal score. Quarto. 275x210. pp. [4], 163, [1 advert]. Bound by Bumpus in red morocco with double fillet border in gilt to upper and lower cover, lettered in gilt to upper cover and spine. Some rubbing and wear to the corners. Original wrappers bound in. The front pastedown has the bookplate of Herbert Schimmel who put together the greatest collection of books and material related to Noel Coward and Ivor Novello. The title page has Coward's (somewhat faint) signature in mauve ink. A nice copy, with an excellent provenance, of this popular and highly successful romantic operetta which contains the wonderfully sentimental and nostalgic song "I'll see you again". In centre of the upper cover, stamped in gilt is "J.W. from N.C.". J.W. is John Wilson and N.C. is, of course, Coward.

Wilson was a stockbroker from New Jersey whose life became considerably more glitzy than these unpromising beginnings might suggest. He and Coward met in 1924. Coward fell in love and Wilson became his business manager, in part so that they had an explanation for the amount of time they spent together. The two men lived together for a while (along with Coward's parents who no doubt provided additional cover). But Wilson was a loose cannon. A heavy drinker, he stole money from Coward who ignored his behaviour and demanded that others do so too. By the late 1930s, even Coward had tired of Wilson who returned to America where he became a successful theatre director and producer, *Kiss me Kate* being his biggest hit. He then married an emigrée Russian princess who found him amusing and, given that she disliked sex, was happy to ignore his gay philandering. *Bitter Sweet* indeed.



Oscar Wilde's copy

96

The Lyric Club. The Lyric Club Rules and List of Members
n.p. n.p. 1889

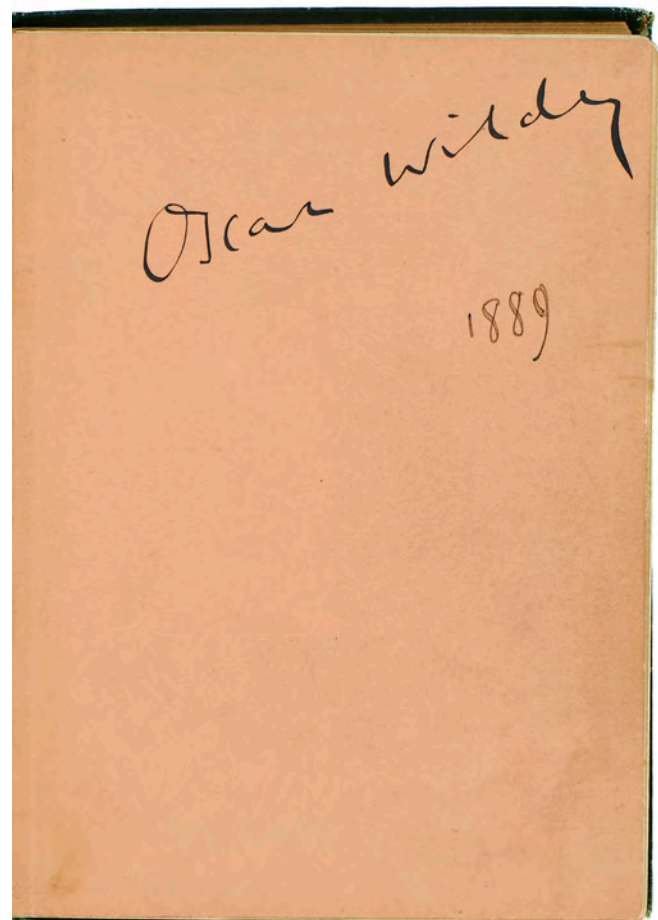
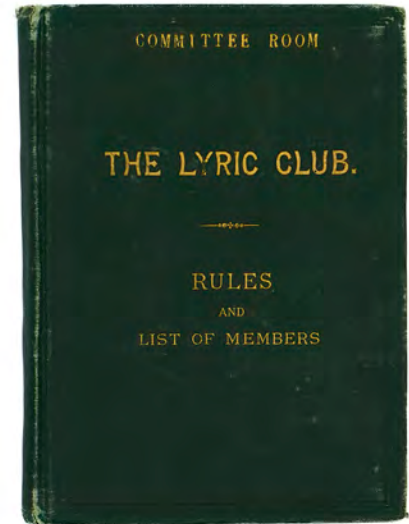
[4322] £9,500

Oscar Wilde's copy of the Rules and List of Members of the Lyric Club. Signed "Oscar Wilde" in Wilde's distinctive hand and dated 1889. 155x110mm. pp. 104. Bound in green cloth, lettered in gilt to upper cover and, on the lower cover, a gilt lyre motif. Wilde was a member of the Lyric Club, his name and Tite Street address appearing on page 101. The book is annotated throughout with addresses of members added or amended in a neat hand that is not obviously Wilde's.

The Lyric Club was an arts and music club founded in 1872 "for artists and amateurs...under very distinguished auspices, with a very high subscription to maintain its exclusive character". In its early years it operated principally as a concert club which attracted many of the leading opera singers of the time. The Club's highpoint began in 1887 when the extraordinary Luther Munday became its Secretary. He was an amateur singer, failed coffee farmer, impresario and artist, with a genius-like talent for running and organising clubs. As the Museum of Music History wrote of Munday's time as Secretary of the Club, "After a much heralded move to even larger premises in Coventry Street, Piccadilly East, the club enjoyed its heyday. The Lyric became the most successful social, musical, dramatic and sporting club in London, providing its large, all-male, elected membership with comfortable premises, interesting concerts, plays and soirées with some of the top musicians and performers of the time taking part. Members could invite ladies to dine and attend events. At least a hundred servants were employed to see to the needs of the membership. Munday could be very persuasive and encouraged artistes to perform there voluntarily in the concert hall and theatre. Melba was willing to sing for him and even turned down a paid engagement in order to appear at

a concert he had arranged. Musicians were encouraged to write new short pieces or songs to be tried out on these occasions. The printed programmes would often have a drawing on the cover by one of the many artists who were members". Among the members in 1889 were Millais, Arthur Sullivan (both of whom were on the Committee), George Grossmith, Richard D'Oyley Carte, numerous Italian singers and musicians and swathes of the British aristocracy. It is no surprise that Oscar Wilde wished to join such a crowd.

In a brief sketch of his encounters with Wilde at the Lyric Club, Munday recalls first meeting him when Wilde's mother lived opposite the Mundays. Describing Lady Wilde's disappointment that she had given birth to Oscar rather than a daughter, he describes how Wilde "instead of being a normal healthy man, resembled a neurotic woman". Munday then recalled how Wilde's "tournaments of repartee were tilted at Whistler and many other clever men at the Lyric in my hearing almost daily and for years. I regret now I never made a note at the time of many of his flashes of wit, his brilliant sayings, which went unrecorded".



Money for the “Boy of Boys”. A letter from William Beckford

97

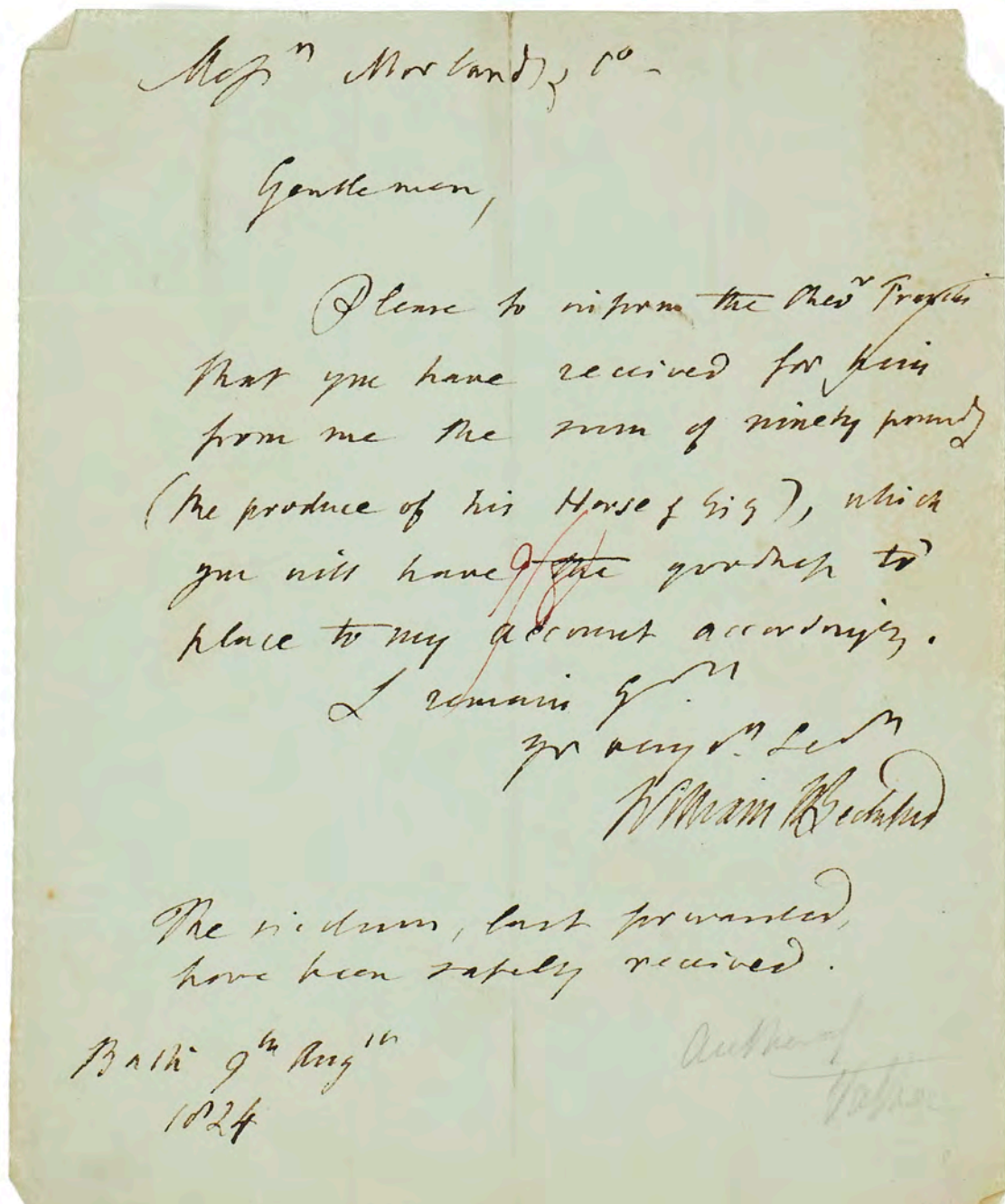
BECKFORD, William. Letter to Morlands.
Bath. 9th August 1824

[4454] £750

Single sheet, 227x185mm. Addressed to Messrs Morlands & Co. This brief letter of forty five words is a note from Beckford to his bankers, Morlands & Co (a short lived private bank). In it he requests the bank to inform “The Chevalier Franchi” that they (the bank) “have received for him from me the sum of ninety pounds (the produce of his Horse & Gig)”.

Gregorio Felipe Franchi (1770-1828) was a Portuguese boy whom Beckford met when he was living in Lisbon following his swift exit from England after a homosexual scandal with the son of the Earl of Devon. In 1789, Beckford brought his “Portuguese Orange” back to England where he installed him as his “Boy of Boys” employing him as mixture of agent, secretary,

personal assistant and pimp. Beckford rewarded him handsomely: as well as ensuring Franchi’s financial comfort (as evidenced by this letter), Beckford also secured for him the noble title of Chevalier which he uses in this letter.



The beginnings of the Gay Rights Movement

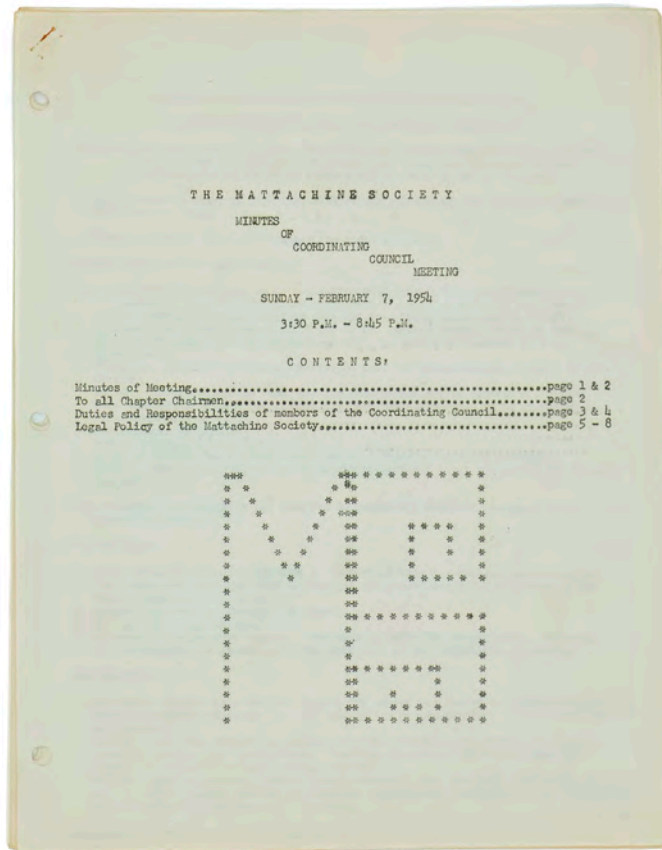
98

Mattachine Society. Minutes of Coordinating Council Meeting Sunday February 7, 1954. 3.30P.M. - 8.45P.M. n.p. [San Francisco]. 7 February 1954

[4464] £1,250

278x215mm. Nine leaves, typed on recto only with the first leaf as a contents and title page. Three holes punched in the margin and a rusted staple mark to top left corner. Two ink corrections in the text. Some browning and final leaf a little stained on the verso but otherwise in very good condition. The minutes note that the Treasurer's Report is attached but it is not and as it is not mentioned in the contents, it probably never was.

The Mattachine Society was one of the first national Gay Rights organisations in the United States. It was founded by Harry Hay ("the father of gay liberation") who brought a Marxist-Leninist revolutionary spirit to the struggle for minority rights. Originally named the "Society of Fools" (an indication of Hay's view of himself as an outsider), it was changed in 1951 to "Mattachine Society", taking its name from Medieval French secret societies of masked men whose anonymity enabled them to criticise the ruling class with impunity. And anonymity was key for the Society. These minutes are striking for naming no-one save for its legal advisor Attorney H.E. (Herb) Selwyn, who (although not gay) was to become a legendary figure in the Civil Liberties and Gay Rights movement, not least for securing the permit to hold the world's first gay parade in Los Angeles. To be gay meant living a secret life and gay activism required an additional layer of covertness. It is also no accident that meetings of the Society (as here) began with a period of silent meditation. The only other person named in the minutes is Dr Alfred Kinsey who worked closely with the Mattachine Society during his research into male sexuality. The meeting recorded here is important for it was one of the last before its formal



incorporation. The minutes and the accompanying *Duties and Responsibilities of Members of the Co-ordinating Council* and *Legal Policy* set out how the local chapters of the Society were to be organised. The *Legal Policy* (drafted by Selwyn) is an especially important record of the aims and methods of the early days of organised gay activism. "The Ultimate Goal of the Society" is declared to be "sexual equality for all people... whereas the present laws of many lands are discriminatory, we are resolved that all people shall find this equality". This would be done through education, research, support and fighting cases of discrimination - the Mattachine Society wanted to change the law rather than

break it. There is a sense, in this document of an organisation and a movement feeling its way towards a more formal stance against prejudice. This is particularly so in some of the language used. It is interesting to note that nowhere do we find the word "homosexual". This would have been unnecessarily provocative (after all homosexuality was illegal) and so instead members of the Society described themselves instead as "sex variants". An uncomfortable term perhaps but these were uncomfortable times and this document offers us a window onto the early days of one of the most far-reaching social movements of the late twentieth century.

“that homosexual behaviour between consenting adults in private be no longer a criminal offence”.

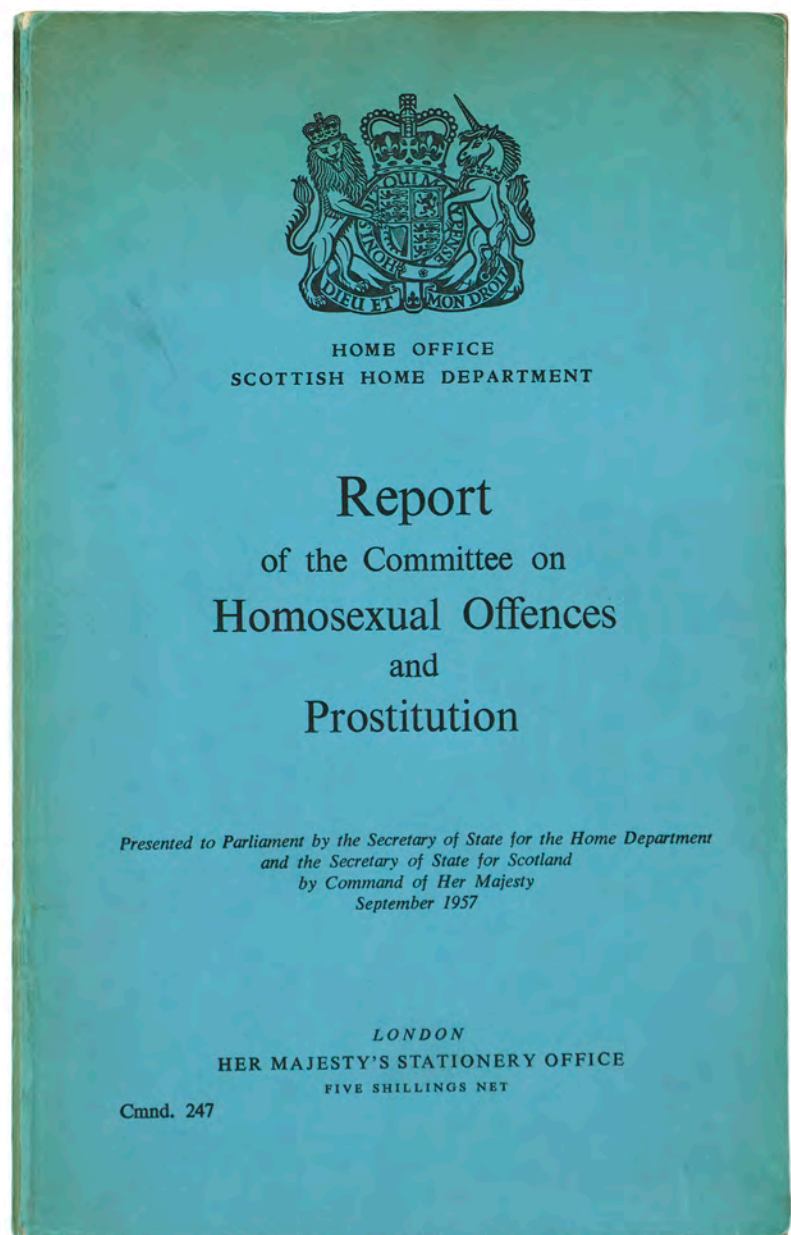
99

HOME OFFICE. Report of the Committee on Homosexual Offences and Prostitution Presented to Parliament by the Secretary of State for the Home Department and the Secretary of State for Scotland by Command of Her Majesty.
London: HMSO. September 1957

[4465] £225

First edition. 8vo. 244x152mm. pp. 155 [1]. Original blue printed wrappers. Some browning to edges and spine, slight creasing to corners and a tiny tear to head of spine. A nice copy of the Wolfenden Report, the first recommendation of which was, famously and importantly, “that homosexual behaviour between consenting adults in private be no longer a criminal offence”.

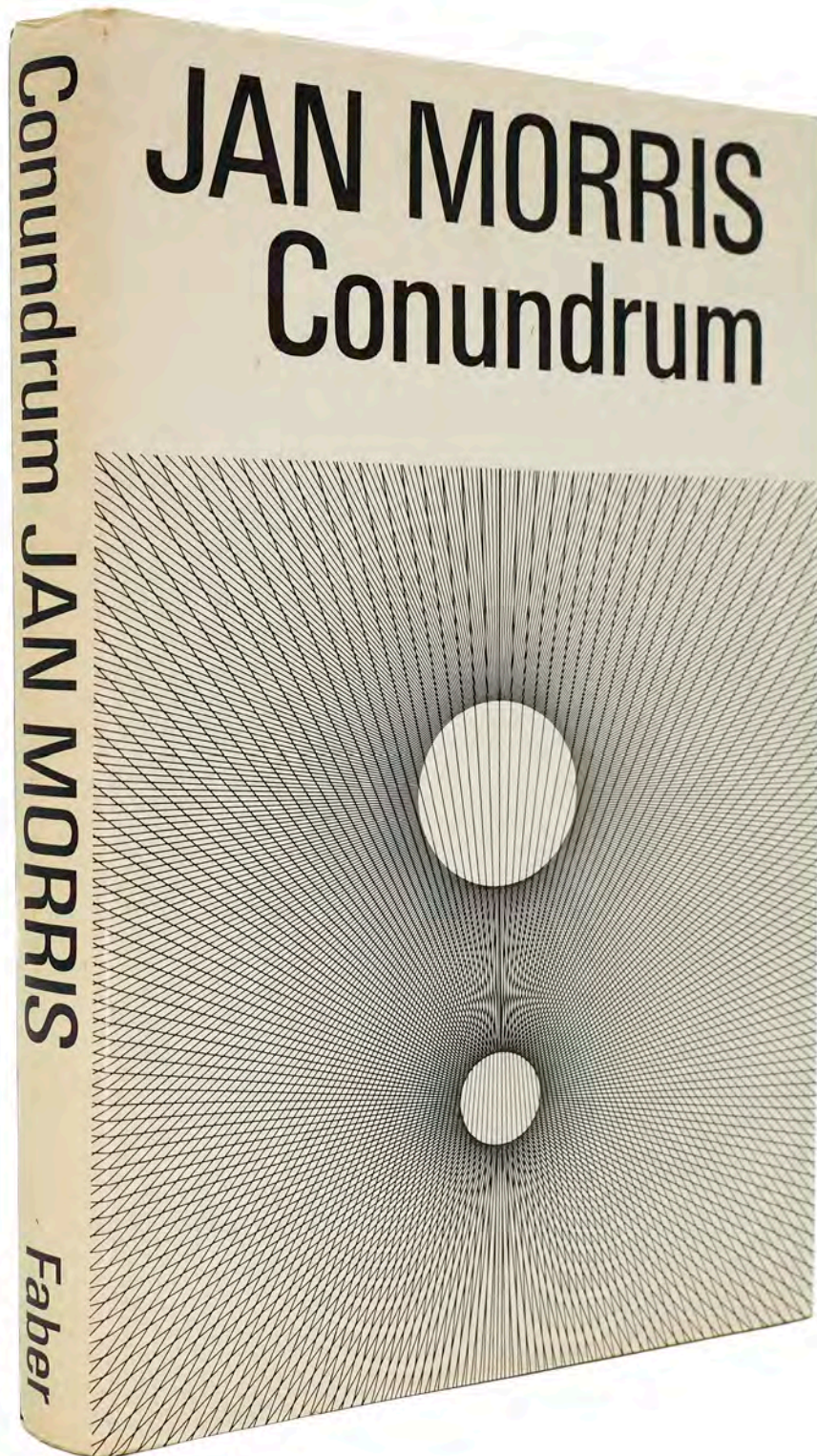
The Wolfenden committee was a model of how to run a public investigation into a major social and moral issue. Bringing together academics, doctors, politicians, lawyers, clergymen and school-teachers (of which Wolfenden himself was one), it heard reports from a vast range of voices including gay men who gave their evidence incognito. It had been difficult to get gay men to come forward as they would effectively have been confessing to what was still a crime. However, their situations were handled sensitively by Wolfenden whose own son (the brilliant but troubled Jeremy) was gay. Tragically Jeremy died in 1965 aged 31 and never lived to see the change in the law on homosexuality that his father’s civilized and civilizing report had recommended.



“a solitary and unsought cause”¹⁰⁰

MORRIS, Jan. *Conundrum*.
London: Faber and Faber. 1974

[4510] £225



First edition. 8vo. 215x135mm.
pp. 160. Publisher's brown cloth,
original illustrated dustjacket with
photograph of Morris on the lower
cover. Protected by a plastic cover.

A near mint copy of Jan Morris's moving and beautifully written account of her trans-sexuality. She begins the book with the statement that the earliest memory of her life was the recognition that "I had been born into the wrong body, and should really be a girl". Morris's story is well known but it is instructive to revisit what she describes as "a tangle in my life" and note the determination with which she addressed that tangle. And it is important to be reminded of her dedication of the book to "all my comrades, anywhere in the world, who are suffering still in the same solitary and unsought cause".

“Devenir Femme”: one of the first gender reassignments

101

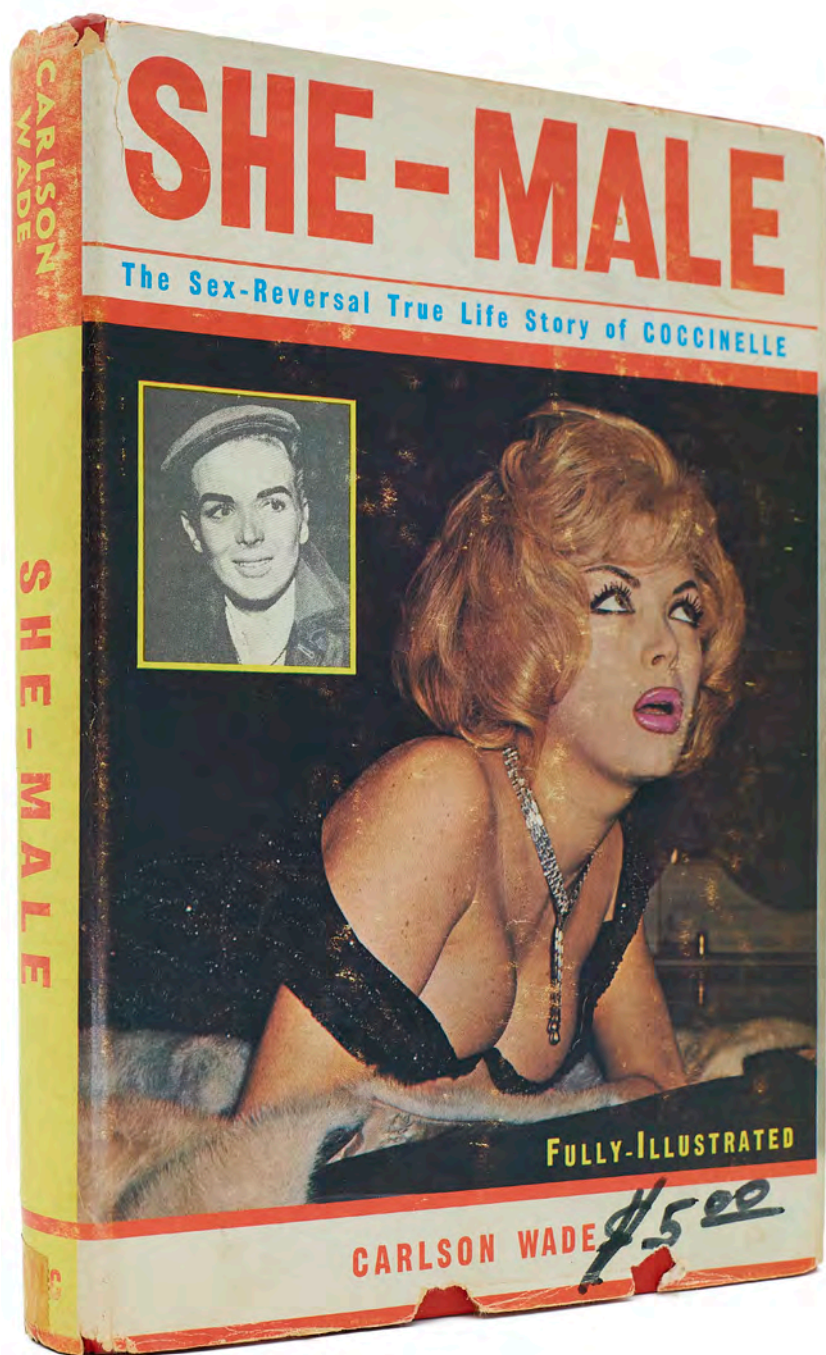
WADE, Carlson. *She-Male. The Amazing True-Life Story of Coccinelle.*
New York: Epic Publishing Co. Inc. 1963

[4414] £750

First edition. 8vo. 202x135mm. pp. 192. 32 leaves of black and white photographs. Publisher's red cloth, very slightly rubbed to extremities. Original illustrated dustjacket, chipped to top and bottom edge and with two repaired tears (tape visible). A previous seller has handwritten \$5-00 in black marker pen on the upper cover of the dustjacket. Internally very good. This first edition is rare in commerce, only one copy appearing in the auction records and nine located by Worldcat.

Coccinelle was the stage name of Jacqueline Charlotte Dufresnoy (1931-2006), a transgender woman regarded as among the first to undergo gender reassignment. “Dr Burou (her surgeon) rectified the mistake nature had made and I became a real woman, on the inside as well as the outside. After the operation, the doctor just said, ‘Bonjour, Mademoiselle’, and I knew it had been a success.”

As well as a career as a cabaret singer, she founded the organisation “Devenir Femme” to lobby and provide support for transgender people. Her marriage in 1962 was the first time a person who had undergone gender reassignment was recorded as legally permitted to marry in France thus breaking legal ground. *She-Male* tells the Coccinelle's story up to and including her surgery. Carlson Wade wrote on medical matters and this is, despite the somewhat sensationalist sub-title, a serious engagement with the psychological and physical processes at work.

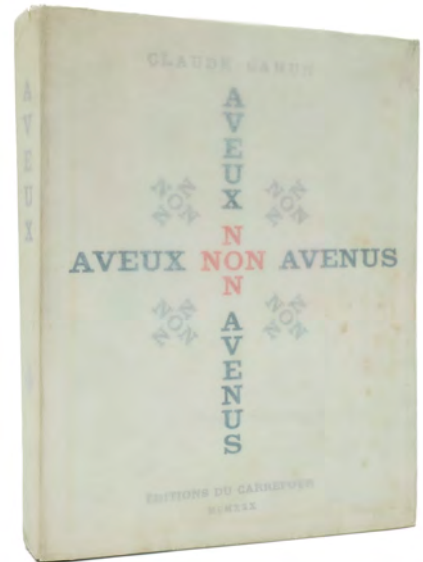


Masculin? féminin?

102

CAHUN Claude. *Aveux non Avenus* Illustré d'héliogravures composées par Moore après les projets de l'auteur. Préface de Pierre Mac Orlan
Paris: Éditions du Carrefour 1930

[4445] £6,500



Limited edition, one of 370 (from 500) examples (numbered 48 to 417, this being 376) on velin pur fin Lafuma. pp. IV, [2], 237, [7]. Many pages unopened. In excellent, fine condition in the original glassine wrapper. Some slight

soiling and foxing but overall a superb copy of what has become a foundational text of gender-fluidity.

With ten full page heliogravures of photo montages by Cahun and Marcel Moore,

the pseudonym of Cahun's partner Suzanne Malherbe. Claude Cahun was the pseudonym of Lucy Schwob whose divorced father married the widowed mother of Moore/Malherbe thus making the two girls step-sisters. Although Cahun, despite always referring to herself as "elle" would not necessarily have regarded herself as a girl: "Brouiller les cartes. Masculin? féminin? mais ça dépend des cas. Neutre est le seul genre qui me convienne toujours" (p176, *Aveux non Avenus*). Fluidity was not just a matter of gender for Cahun. It guided her entire aesthetic, from her uncompromising surrealism in which she presented multiple faces to the world, to her refusal to restrict and constrict artistic categories. *Aveux des Avenus* (usually translated as *Disavowals* or *Cancelled Confessions*) exists in the world between photography, memoir, poetry, aphorism, reality and imagination, dreaming and waking: like Cahun, it is impossible to categorise and, also like Cahun, its time has come.

He was a She. An early daguerreotype of a cross-dressing man

103

ANONYMOUS. Portrait of a cross-dressing man, daguerreotype
n.p. [c1850s]

[4504] £1,750

Daguerreotype, gilt oval mount in a leather covered wooden case. 54x41mm, daguerreotype in the mount. Frame, 74x62mm. In very good condition. An early photograph of a seated man wearing a long haired wig, a frilly bonnet, a flouncy striped scarf, and a black shawl. A very long watch chain runs from the collar of the shawl to his waist. Images of men dressed as women are recorded and collected but they tend to be later than this which has been dated to the 1850s on account of its size, the leather casing and the clothes.

That men enjoy (and enjoyed) dressing up in women's clothes is not news. What is interesting about Victorian cross dressing, of which this is an excellent early(ish) example, is that its transgressions are so much more marked given that male clothing was increasingly sober and constrictive. Gone were the colours of the Regency, the powdered wigs of the Georgians and the lacy ruffs of the seventeenth century. Men had to be men and so when they weren't, it seemed all the more surprising and unsettling. Cross-dressing was not illegal but those who did it were occasionally prosecuted for encouraging licentious behaviour. Although it is hard to imagine this chap with his baggy eyes and long, saturnine face encouraging anyone to do anything very naughty.



Trans-sex and drugs. Two conjoined Essex House novels 104

ANDERSON, Jerry/ LAMONT Gil. Trans/Roach
North Hollywood: Essex House. 1969

[4495] £1,250



Two novels in their uncut (and largely unopened) form. The two books have been printed together and are attached along the bottom edge of one (*Trans*) and the top edge of the other (*Roach*). The whole book measures 360x147mm. pp. 176 (*Trans*) and 172 (*Roach*). Illustrated card wrappers. Some creasing to corners and bottom edges of covers and slight soiling to fore-edges of the uncut leaves but overall in very good condition.

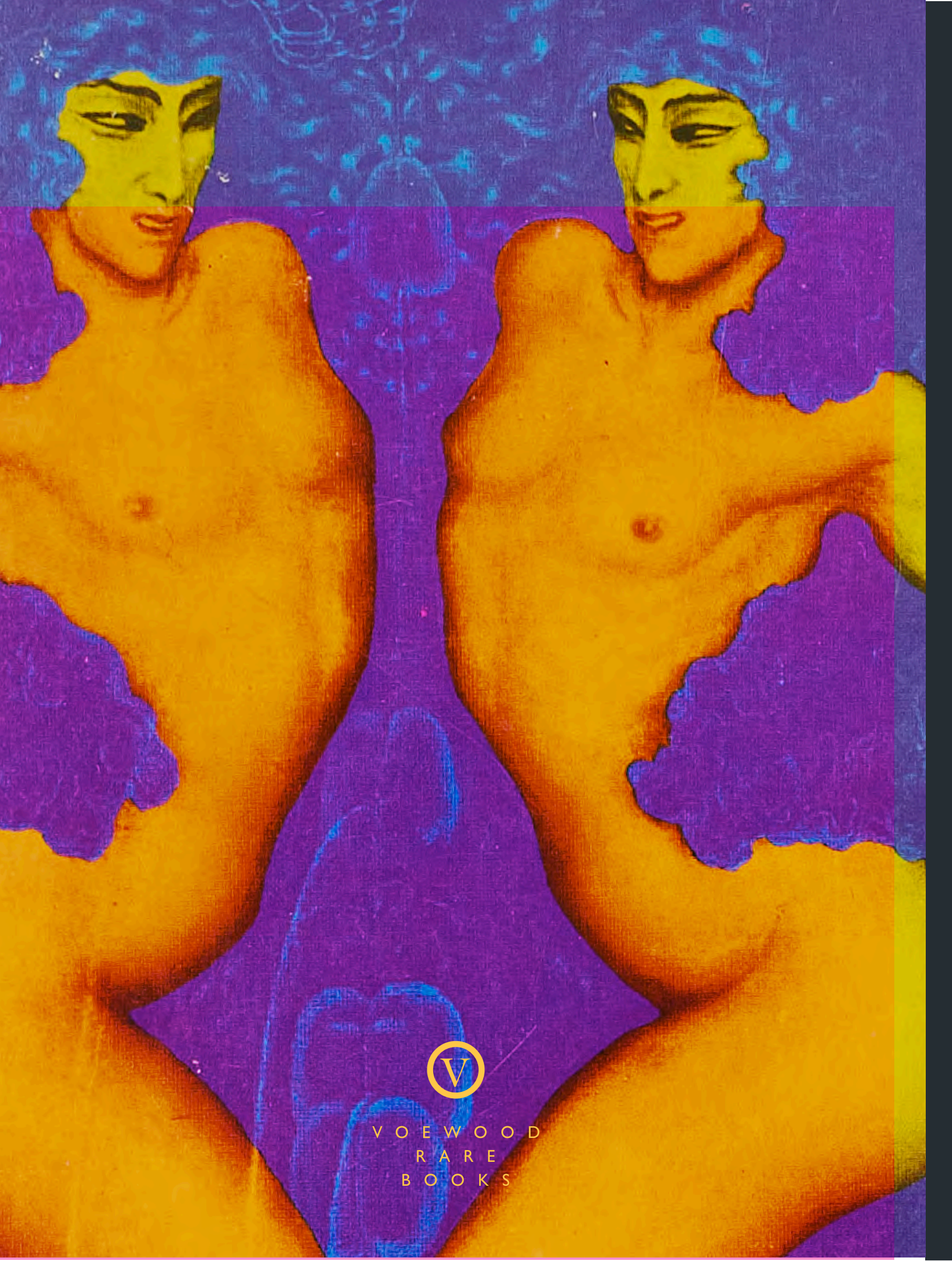
Essex House was a short lived (1968-69) but active (it published forty two books) imprint specialising in erotica and science fiction. It was a subsidiary of Milton Luros's Parliament News Inc, the infamous porn empire. Luros (who earned the title of the "world's richest pornographer") had begun his career as an artist on pulp magazines and although Essex House books were intended to be a pitch for a more literary market, whoever wrote the blurb on the back of these two novels clearly never got the memo: "Somewhere, deep in a bottom drawer, their secret world of lace and nylon lies hidden, waiting for the moment when the woman screams within them - emerges - wanting, wanting...satisfaction! Is there never an end to the tortured drives of the man-woman TRANS".

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