



SAN FRANCISCO BOOK FAIR 2009

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1. ADAMS, Maurice B. Examples of Old English Houses and Furniture. London: B. T. Batsford, 1888.

Folio. pp. 9. Thirty-six plates, separated from each other by unprinted pages (except between plates 16 and 17, which are adjacent). Original red cloth boards, titled and decorated in gilt on front panel, and titled in gilt on spine. Top edge gilt. Light foxing to title-page and leading edge of text block, but a near fine copy IN THE ORIGINAL UNPRINTED PAPER DUST-JACKET, browned at spine and leading edges, chipped with slight loss at spine ends, and with two small tears, one clean and unobtrusive at lower edge of front panel, the other more obvious at lower edge of rear. A scarce book in any condition, and unfindable in dust-jacket until now. \$1,100

First edition. Maurice Adams (1849-1933) was the editor of Building News for more than fifty years, and designed and built houses all over the world, mostly in the Queen Anne revival style. He was the architect of Hammersmith Central Library and Camberwell Polytechnic and Art Gallery, both in London, and in 1878 settled in Bedford Park, the pioneering London garden suburb (now part of Chiswick) which he helped design and build.

2. [ART]. GYSIN, Brion and Keith Haring. Fault Lines. Edition Schellmann, Munich, New York, 1986

Original orange cloth lettered in gold. Original black cloth slipcase. A fine copy. \$1,000

First edition, number 131 of 200 copies signed by Haring, with Gysin's signature stamped posthumously (he died just prior to publication). Haring's dementedly homoerotic drawings here accompany Gysin's colourful text.

3. [ART]. [HARING]. Keith Haring. Text by Robert Pincus Witten, Jeffrey Deitch and David Shapiro. New York: Tony Shafrazi Gallery, 1982.

Ringbound. Original stiff paper wrappers. A nearly fine copy with just a touch of rubbing. \$6,800

Exhibition catalogue from the Shafrazi exhibition of '82, signed with an original drawing by Haring.

4. ASPLUND, Dr. Karl. Anders Zorn: His Life and Work. London: The Studio, 1921.

Quarto. pp.87. With eight colour plates tipped in, eight illustrations in photogravure, and forty-eight photographic plates. Original quarter-vellum blue-grey boards. Black title label lettered in gilt on front panel, boxed in gilt. Gilt lettering on spine, gilt decoration on vellum panelling front and rear. Top edge gilt. Bookseller's label at foot of front

pastedown. Publisher's order from laid in. IN THE ORIGINAL UNPRINTED GLASSINE DUST-JACKET, torn with slight loss to front panel. IN THE ORIGINAL PUBLISHER'S BOX. \$500

First edition.

5. BAUD-BOVY, Daniel. Peasant Art in Switzerland. London: The Studio, 1924.

Quarto. pp. 76, with colour frontispiece and fourteen other colour plates tipped in, and lavishly illustrated with photographic plates throughout. 84pp. of advertisements at rear. Printed front and rear endpapers. Original red decorative blindstamped boards, lettered in gilt on front panel and spine. Top edge gilt. Bookseller's label at foot of front pastedown. IN THE ORIGINAL UNPRINTED GLASSINE DUST-JACKET, complete and intact, very slight creasing and chipping along top edge, and with a single ?crayon mark on rear panel. A fine copy in a near fine -- and possibly unique -- dust-jacket.

\$300

First edition.

6. BAUDELAIRE, Charles. Les Fleurs Du Mal. Interprétations par Odilon Redon. Bruxelles: Edmond Deman, 1891.

Original cardboard folder, containing 9 lithographs by Redon, and one index list. Some wear to folder, and save for a few faint pencil annotations the contents are fine. \$4,800

Second edition in reduced format, one of 10 copies on Japon. Exquisite Redon lithographs.

7. BERDON, Maurice. La Danse Macabre. Paris: Manuel Bruker, 1931.

Quarto. 62 pp., unpaginated. Frontispiece and illustrated title-page. Lithographs printed on rectos only. Two original ink drawings laid in. Light foxing to endpapers and edges. Very good in near fine stiff paper wrappers. Glassine wrapper, very slightly chipped at spine ends. In original publisher's card slipcase, lettered on spine. SIGNED BY BERDON ON LIMITATION PAGE: 'Exemplaire d'artiste M. Berdon'. \$500

First edition. a unique, unnumbered copy with two original ink drawings laid in, on Vélin d'Arches (of which there were 40 copies), from a total edition of 50. A collection of ghoulish lithographs, with accompanying quotations from Rimbaud, Rollinat, Ronsard and Baudelaire.

8. BERNOUARD, Francis [Francoise]. Des roses sous la bruine. Paris: Artheme Fayard, 1905.

Octavo, pp. [56]. Contemporary quarter green morocco over marbled paper boards, original wrappers bound in. Author's inscription opposite photographically illustrated frontispiece in black ink. A very good copy. \$700

First edition, inscribed by Bernouard with a full hand written poem to Eugene de Bricquerelle. A close friend of Cocteau since schooldays, Bernouard somewhat eclipsed his own literary output by his groundbreaking work as a printer and publisher at the birth of art-deco, producing woodcut and pochoir books illustrated by Derain, Matisse, and Paul Iribe, and publishing Raymond Radiguet's first book, "Les Joues en Feu". Magnificently effete original photo portrait of the author tipped on to verso half-title. Inscribed on title-page with an effusive original poem to the author's friend, the composer and musicologist Eugene de Briqueville. A most desirable copy of Bernouard's extremely scarce first book of decadent symbolist poetry, drenched in opium and the rest. We can trace no institutional holdings, let alone another copy in the marketplace.

9. BRUCE, Lenny. Stamp Help Out! And other stories. [Self published, 1965].
Original white wrappers printed in blue. A fine copy. \$800
 First edition of Lenny Bruce's first book. First issue, without any of the blacking out of lines that is found in later issues.
10. [BURROUGHS, William]. LEE, William. Junkie. Confessions of an Unredeemed Drug Addict. [with:] HELBRANT, Maurice. Narcotic Agent. New York: Ace Books Inc., 1953. [New York]: Ace Books, 1953.
Original illustrated wrappers, a little rubbed. A very good plus copy. \$1,000
 First edition of the author's first book, written under the pseudonym of William Lee. It is in this book that Burroughs states a key observation that shapes much of his writing, that addiction is "a biological need, like water". Maurice Helbrant's semi-autobiographical work Narcotic Agent is bound back-to-back with Junkie, making this volume a two sided treatise on drug abuse.
11. CALTHROP, Dion Clayton. English Costume. London: A. & C. Black, 1907.
Octavo. pp. 463. 70 colour plates, protected by printed tissue guards. Top edge gilt. Bookseller's label at foot of front pastedown. Original maroon decorated boards, lettered in gilt. FINE IN ORIGINAL DUST-JACKET, a little shaken and browned, with slight chipping to top of spine and top front corners. \$500
 First one-volume edition. First published in four volumes in 1906, and republished many times since.
12. CAPOTE, Truman. Other Voices Other Rooms. New York: Random House, 1948.
Octavo. Original cloth. Original dust-jacket. Author's signature to title page in black ink. Very minor expert restoration to tiny tear at top edge of dust-jacket. A nearly fine copy. \$1,000
 First edition, signed copy, of the author's semi-autobiographical first book, published when Capote was only twenty-three. Capote had won a prize in 1946 for Best First Published Story for 'Miriam' which appeared in Mademoiselle magazine in 1945. From this he developed Other Voices Other Rooms. Retrospectively, Capote observed in 1973 in The Dogs Bark that "Other Voices, Other Rooms was an attempt to exorcise demons, an unconscious, altogether intuitive attempt, for I was not aware, except for a few incidents and descriptions, of its being in any serious degree autobiographical. Rereading it now, I find such self-deception unpardonable."
13. CARROUGES, Michél. Les Machines Célibataires. Paris: Arcanes, 1954.
Octavo, pp. 246. Original white wrappers printed in blue and black. Original glassine. A fine copy. \$400
 First edition.
14. CHARLES, J. B. Flowers and Still-Life: An Anthology in Paint. London and New York: The Studio, [1938].
Small quarto. pp. xvi. 112, with sixteen tipped-in plates and thirty-one pages of black and white photographs. Original linen boards, lettered in blue on spine and with a blue floral design on front board. Original green dust-

jacket, printed in blue. A fine copy in a spectacular dust-jacket with no chipping or rubbing, and just the merest hint of sunning to the edges of the front panel. \$100

First edition. Not a scarce book, except in this condition.

15. CLEAVER, Eldridge. *Soul On Fire*. Waco: Word Books, 1978.

Octavo, pp. 238. Original black paper board printed in gold. Original colour photographic dust-jacket. Author's inscription to front free endpaper in blue ink. A fine copy in a fine dust-jacket. \$1,700

First edition, inscribed by Cleaver: "For Jocelyn Konigsmark, with the hope of sharing my experience to encourage her rare heart and spirit. Best of everything in the future, Love Eldridge, 9-23-78". Konigsmark was a well-loved book seller in Philadelphia.

16. [Cubism] MERCEREAU, Alexandre, illus. Gleizes, Albert and Gallien, Antoine-Pierre. *La Conque Miraculeuse*. Paris: Jacques Povolozky for La Cible, 1922.

Quarto. pp. 86, unpaginated. 28 woodcut illustrations by Antoine-Pierre Gallien, 24 of which are full-page. No. 208 of an edition of 310 copies, printed by Darantière on pur fil Lafuma. Stitching of signatures loosening, but intact. Soft paper covers with a printed dust-jacket. A near fine copy of a scarce and important book. \$1,300

First edition. Albert Gleizes was a Cubist painter and theoretician whose *Du Cubisme* [1912], co-written with Jean Metzinger, was the first book on the movement. For *La Conque Miraculeuse*, Gleizes provided the compositions to accompany Mercereau's text, which were then made into woodcuts by Gallien.

17. CUNDALL, H. M. (introduction). *Masters of Water-Colour Painting 1922-1923 Special Winter Number*. London: The Studio, 1922-23.

Quarto. pp. 8, with 24 colour plates tipped in, protected by printed tissue guards. Very fine copy in original brown boards, with title in bright gilt on front panel and spine, and gilt borders and blind-stamped decoration to front panel. In a fine, unfaded white dust-jacket, printed in black, with very slight creasing to the top edge (the result of it being slightly oversized for the book). Offsetting as usual to front and rear endpapers. Top edge gilt. Bookseller's label at foot of front pastedown. A very fine copy. \$200

First edition.

18. DEARDEN, R. L. *The Autobiography of a Crook*. New York: The Dial Press, 1925.

Octavo, pp. 254. Original brown cloth backed patterned paper boards, spine lettered in gold. Original light brown dust-jacket printed in black. A few tiny nicks to top edge and spine head of jacket a few faint marks to rear panel, else a fine copy in a nearly fine dust-jacket. \$400

First edition, extremely scarce in dust-jacket and a beautiful copy.

19. DODGSON, Campbell. *The Etchings of James McNeill Whistler*. London: The Studio, 1922.

Large quarto. pp. 36, with ninety-six plates. Blue-grey paper-covered boards with vellum spine. Title label lettered in gilt on front panel, which has gilt bordering. Title lettered in gilt on spine. Pages uncut and entirely unopened. Top

edge gilt. Unprinted glassine dust-jacket, browned but otherwise pristine. Bookseller's label at foot of front pastedown, which has caused light offsetting to the front free endpaper. Eight-page publisher's flier, Notices of Interest to Subscribers to this Volume, laid in. The whole housed in publisher's original blue-grey box, in perfect condition and bearing the same title label as the book. An absolutely fine and unimprovable copy. \$400

First edition. Two hundred numbered copies of this book, bound in full vellum, were published simultaneously. Campbell Dodgson was Keeper of the Prints and Drawings at the British Museum, and compiled this magisterial collection nearly twenty years after Whistler's death. He classifies Whistler as '...the first of modern etchers, and recognizes even in the past no greater master except Rembrandt.'

20. [DRUGS]. BAUDELAIRE, Charles. Les Paradis Artificiels. Paris: Société des Médecins Bibliophiles, 1923.

Octavo. Pages uncut and loose in original olive green wrappers. A fine copy. \$600

Limited edition, number 86 of 150 copies on papier vergé a bras de Montval, with gravure illustrations by Henry Chapront.

21. DUJARDIN, Edouard. Les Lauriers Sont Coupés. Paris: Librairie de la Revue Indépendante, 1888.

Original cream wrappers printed in black. A tight, near fine copy. \$1,100

First edition, number 156 of 400 copies on velin anglais mecanique, from a total edition of 420. A lovely example of one of the key influential texts of the Modernist era, as Joyce cites it as the inspiration for the narrative style of Ulysses.

22. EISLER, Dr. Max. Josef Israels. London: The Studio, 1924.

Quarto. pp. 39, with eight colour plates tipped in, and seventy-nine printed photographic plates. Original tan decorative blindstamped boards, lettered in gilt on front panel and spine. Top edge gilt. Light foxing to leading edge of text block, not affecting contents. Offsetting to endpapers. Bookseller's label at foot of front pastedown. IN A NEAR FINE EXAMPLE OF THE SCARCE DUST-JACKET, with one 2cm scuff on the rear panel, affecting text, and browning along fold of rear foldover flap. A very fine copy in a very good dust-jacket. \$200

First edition.

23. [EROTIC MANUSCRIPT]. Novellette in Pictures entitled 'My Darling and I'. [Paris: no place, no date but circa 1945].

Cord bound cream paper wrappers with original watercolour illustration to front wrappers. A fine copy. \$800

A beautiful unicum - an erotic story told in delicate original watercolours in a highly accomplished style reminiscent of Rojan.

24. FAULKNER, William. Light in August. New York: Harrison Smith & Robert Haas, 1932.

Original brown linen cloth, lettered in blue. Original colour illustrated dust-jacket. Jacket very lightly rubbed at edges and corners, spine a little toned. A fine copy in a very good plus dust-jacket. \$5,000

First edition, first issue binding of the Nobel prize winning author's seventh book, a tale of racial conflict and tension in the South. 'Light' was contemporary slang for pregnancy, and is thus reflected in the birth of Lena's baby, born in August to a wholly new generation of social ideas. A very nice copy indeed.

25. FIRST, Ruth. 117 Days. New York: Stein and Day, 1965.

Original orange cloth backed brown paper boards. Original colour dust-jacket. A fine copy. \$100

First edition of the author's blistering account of life under apartheid in South Africa. Scarce in this condition.

26. FOX, Frank. Italy. London: A. & C. Black, 1918.

Octavo. pp. 206. 64 colour plates, protected by printed tissue guards. Original decorated boards lettered in gilt. Bookseller's label at foot of front pastedown. Slight offsetting to endpapers. Top edge stained blue, leading and bottom edges uncut. FINE IN A NEAR FINE DUSTJACKET, with slight scuffing and 1cm closed tear to head of spine. \$200

Second, expanded edition. First published in 1913 with only 32 colour plates. A beautiful copy in the rare dust-jacket.

27. FRYE, Major W. E. After Waterloo: Reminiscences of European Travel 1815-1819. London: Heinemann, 1908.

Octavo. pp. 423. Offsetting to endpapers, slight foxing to leading edge of text block. Partly unopened. Bookseller's stamp at foot of front pastedown. Original green cloth boards, lettered in gilt. NEAR FINE IN NEAR FINE AND VERY SCARCE DUST-JACKET, Slight rubbing at head and foot of spine, one closed 2cm tear at foot of rear panel. \$300

First edition.

28. (GARDEN CITY). Garden City Houses and Domestic Interior Details. London: Technical Journals Ltd., 1913.

Quarto. pp. 104, with 8 pp. of advertisements at rear. A fine copy in original green boards, printed in black, and with a green cloth spine. Bookseller's label at foot of front pastedown. \$200

First edition.

29. GRIFFITHS, Major Arthur. Wellington: His Comrades and Contemporaries. London: George Allen, 1897.

Octavo. pp.370. 31 illustrations. Pages uncut and opened. Frontispiece portrait detached. Original red cloth boards, lettered in black on front panel and in gilt on spine. Blindstamped bust of Wellington on front panel. Bookseller's label and remains of another on front pastedown. Light scuffing to top of spine, otherwise very good. IN ORIGINAL RED PRINTED DUST-JACKET, slightly scuffed and creased at spine and corners, very slight chipping and one 1cm closed tear to edges of front panel. PRE-1900 DUST-JACKETS IN ANY CONDITION ARE EXTREMELY SCARCE, AND THIS ONE'S LOVELY. \$300

First edition, trade issue. On the dust-jacket and front panel the title is given as The Wellington Memorial. 100 large paper copies in half vellum were published simultaneously with this, the trade issue.

30. [H. D.]. HELFORTH, John. Nights. (Dijon: Imprimerie Darantiere, 1935).

12mo. Original cream wrappers printed in black. A fine copy.

\$700

First edition of this sexually ambivalent roman a clef published pseudonymously by H. D. One of 100 hors commerce copies.

31. HARRIS, Joel Chandler. Uncle Remus. His Songs and His Sayings. The Folk-Lore of the Old Plantation. With illustrations by Frederick S. Church and James H. Moser. New York: D. Appleton and Company, 1881.

Original green cloth illustrated in black and gold. Bookplate of Enoch Harvey to front pastedown. Some rubbing to spine caps, edges and corners, a few marks to cloth, else a bright, very good copy.

\$3,800

First edition of Chandler's celebrated and controversial folk tales set in America's Deep South. First state, with no mention of 'Uncle Remus' in the advertisements and 'presumptive' on p.9.

32. HARRIS, Wilson. The Palace of the Peacock. London: Faber and Faber, 1968.

Original wrappers. Author's inscription to title page. A fine copy.

\$100

First edition, paperback issue, of the first book in Harris's Guianan tetralogy, inscribed copy: "To Robert Fransworth, a splendid host and a memorable institute, Wilson Harris, Missouri, Kansas City, June 1973". Anthony Burgess describes Harris as "probably the best of the Caribbean novelists".

c.f. Burgess Ninety-Nine Novels.

33. HARRIS, Wilson. The Eye of the Scarecrow. London: Faber and Faber, 1974.

Original wrappers. A fine copy.

\$100

First paperback edition, inscribed with a handwritten postcard laid in to Bob Farnsworth.

34. HENNIKER-HEATON, Rose and Duncan Swann. Chez James. The Wisdom and Foolishness of James: Being a collection of papers concerning that estimable and loveable English Gentleman, gathered together by his disapproving family, and re-arranged by his old friends. London: Elkin Mathews & Marrot, 1932.

Octavo, pp. 160. Original ornate paper boards decorated in gold, blue and green, with green cloth backstrip letter in yellow. Original matching ornate dust-jacket. Bookplate of Bruce Arnold to front pastedown. Usual offsetting to endpapers from jacket. A beautiful, fresh and fine copy, with only a few tiny short closed tears to top edge of jacket and miniscule rubbing.

\$600

First edition of this uncommon book, especially scarce in such pristine condition.

35. HENNIQUE, L. & J. K. Huysmans. *Pierrot Sceptique. Pantomime.* Paris: Edouard Rouveyre, 1881.

Original illustrated wrappers. Edges slightly toned and rubbed, else a very good plus copy. \$300

First edition, number 128 of 310 copies with tinted plates by Jules Cheret.

36. HIRST, Damien. *I want to spend the rest of my life everywhere, with everyone, one to one, always, forever, now.* London: Booth-Clibborn Editions, 1997.

Quarto. Original cloth. Original colour illustrated dust-jacket. Author's inscription to title page. A fine copy. \$1,900

First edition, inscribed copy: "For Nick, the more you know, the more there is to know. Love [signed] Damien Hirst xxx".

37. HOWARD, F. E. and CROSSLEY, F. H. *English Church Woodwork.* London: B. T. Batsford Ltd, [1917].

Quarto. pp. xxxiii. 370. Navy cloth boards with gilt border, title in gilt on front and spine, design blindstamped on front. Profusely illustrated with photographic plates throughout. Frontispiece. Errata slip tipped in at preface. Small bookseller's label on front pastedown. The book itself is bright, clean and tight throughout, with only the tiniest of foxing to the text block's leading edge. The gilt is bookshop-bright, having been protected for the last ninety-eight years by the original dust-jacket. Pale blue, unprinted, the jacket is in almost fine condition, with light sunning to the spine, one tiny nick to the front top edge, and minimal rubbing to the corners and spine ends. A spectacular copy. \$300

First edition. An unsurpassable copy of what is still the standard text on the subject, reprinted as recently as 2007. Unfindable in dust-jacket, until now.

38. JARRY, Alfred. *Gestes et opinions de Docteur Faustroll. Pataphysicien.* Paris: Bibliothèque Charpentier, 1911.

Octavo, pp. 324. Later 20th century three quarter yellow morocco over yellow and black patterned paper boards, spine lettered in gold, original wrappers bound in. A fine copy. \$500

First edition.

39. JAY, Ricky. *Cards as Weapons.* New York: A Darian House Book, 1977.

Large octavo, pp. 96. Original orange cloth printed in black. Original colour illustrated dust-jacket. One short closed tear to bottom edge of front panel of jacket, else a fine copy in a very bright, nearly fine dust-jacket. \$1,500

First edition of this highly collectible book on card throwing. A superlative copy.

40. JOHNSON, B. S. *Christie Malry's Own Double Entry.* London: Collins, 1973.

Original green cloth. Original printed dust-jacket. Very faint rubbing to edges of jacket else a fine copy in a nearly fine dust-jacket. \$200

First edition of the last of Johnson's novels published in Johnson's lifetime. An extraordinary book, darkly funny, whose protagonist having learned the double entry of book-keeping started

applying his knowledge to society and life; when society did him down, he did society down in order to balance the books. This book prompted Anthony Burgess to say in his review that “he [Johnson] is the only living British author with the guts to reassess the novel form, extend its scope, and still work in a recognisable fictional tradition.....the future of the novel depends on people like B. S. Johnson”.

41. JOHNSON, B. S. *Albert Angelo*. London: Constable, 1964.

Original black cloth. Original colour printed dust-jacket. Author's inscription to front free endpaper in black ink. Touch of foxing to top edge, else a nearly fine copy in like dust-jacket. \$800

First edition of the author's second book, review copy with slip laid in, inscribed to Julia Trevelyan: “For Julia, with best wishes, Bryan 1/7/64.”

42. JOHNSON, B. S. See *The Old Lady Decently*. London: Hutchinson, 1975.

Original black cloth. Original colour photographic dust-jacket. A fine copy in a nearly fine dust-jacket with some faint creasing to top edge. \$100

First edition of Johnson's last novel, published posthumously, with Julia Trevelyan Oman's bookplate, and inscribed by Johnson's biographer, “From Jonathan Coe February 1999”. The novel was intended to be the first in a trilogy, inspired by the death of Johnson's mother. However, he sank into morbid depression shortly after completing this book, and killed himself in 1973.

43. JOHNSON, B. S. *The Unfortunates*. London: Panther Books in association with Secker & Warburg, Ltd., 1969.

27 loose sections held together by a printed purple wraparound band, in original colour pictorial box, as issued. Contents fine and unopened, box: lightly foxed, rubbed at edges, spine foot chipped and rubbed. A fine copy in a very good plus box. \$600

First edition of Johnson's most radical work, printed in 27 separate sections and intended to be read in random order, save for the first and last sections. Scarce, particular with contents still in tact.

Calil & Toibin, The Modern Library, p. 91.

44. JOURDAIN, Margaret. *English Interiors in Smaller Houses*. London: B. T. Batsford, 1923.

Quarto. pp. 202, lavishly illustrated with photographic plates. Original green cloth boards, lettered in gilt on front panel and spine. Offsetting to endpapers. Bookseller's label at foot of front pastedown. In the original pale blue dust-jacket, some browning to the spine, one closed tear at the top of the front panel, and one more obvious 2cm tear at the foot of the spine. A fine copy in a better than very good dust-jacket. \$400

First edition.

45. KILLENS, John O. *Youngblood*. New York: The Dial Press Inc., 1954.

Original cloth. Original dust-jacket. Author's inscription to front free endpaper. A fine copy in a near fine dust-jacket. \$500

First edition of the author's first book, inscribed: "To Ronald and Joseph, with sincere regards - John Killens 2-25-55". Killens was a prominent writer and figure in the Black Arts Movement in the 1960s, civil rights activist, and close friend of Martin Luther King. In 1950, Killens founded the Harlem Writers Guild, which is still running, and a few years later he assisted Malcolm X in founding the Organization of Afro-American Unity. Killens was also the first African American to receive a solo screenplay credit in Hollywood for the film 'Odds Against Tomorrow' in 1959.

46. LAMMING, George. *Natives Of My Person*. New York: Holt, Rinehart and Winston, 1972.

Original cloth. Original dust-jacket. Author's inscription to title page. A fine copy in a nearly fine dust-jacket. \$200

First edition of the Barbadian author's last novel, inscribed copy: "For Bob Farnsworth and family, very best wishes, George Lamming". Bob Farnsworth is an American writer and critic and professor emeritus at the University of Missouri, Kansas City.

47. LAMMING, George. *The Pleasures of Exile*. London: Michael Joseph, 1960.

Original blue cloth. Original dust-jacket printed in yellow, red and black. Author's inscription in black ink to title page. A near fine copy in a near fine dust-jacket. \$200

First edition, inscribed to Ronald Segal: "Especially for Ronald Segal with great admiration, George Lamming, Feb 1991". *The Pleasures of Exile* is Lamming's fourth novel, an autobiographical account of the life of a colonial writer living in exile in London.

48. LAMMING, George. *In The Castle Of My Skin*. London: Michael Joseph, 1953.

Original cloth. Original colour illustrated dust-jacket. Author's inscription to half title in black ink. A near fine copy in a lightly rubbed and nicked very good plus dust-jacket. \$600

First edition of the author's first book, inscribed copy: "Especially for Ronald Segal, Best wishes, George Lamming, Feb 91". Ronald Segal was an author, critic and anti-apartheid activist, founder of the Penguin African library series. His book, *The Black Diaspora*, is one of the most important and impressive studies of the black community worldwide. A lovely presentation copy.

49. LAMMING, George. *The Emigrants*. London: Michael Joseph, 1954.

Original blue cloth. Original colour illustrated dust-jacket. Author's inscription to half title page in black ink. A fine copy in a nearly fine dust-jacket. \$500

First edition, first impression, of the author's second book, inscribed copy: "For Ronald Segal, Much respect, George Lamming, Feb 1991".

50. LE MAY, Alan. *Winter Range*. New York: Farrar & Rinehart, 1932.

Octavo, pp. 276. Original blue cloth, printed in black, top edge stained blue. Original colour illustrated dust-jacket. Contemporary ownership signature to front pastedown, spine of jacket slightly toned and chipped at caps, else a near fine copy in a very good plus dust-jacket. \$200

First edition of this western novel with supernatural undertones. Quite scarce in such nice condition.

51. LE MAY, Alan. *Painted Ponies*. New York: George H. Doran Company, 1927.

Octavo, pp. 304. Original light green cloth printed in black. Original colour illustrated dust-jacket. Contemporary ownership signature to front pastedown. Jacket a little chips at corners, front panel with some creasing and closed tears to bottom edge, spine caps chipped. A near fine copy in a bright, very good or better dust-jacket. \$200

First edition, first issue, of the author's first book. A very bright copy.

52. LE MAY, Alan. *Bug Eye*. New York: Farrar & Rinehart, 1931.

Octavo, pp. 276. Original red cloth printed in black, top edge stained yellow. Original colour illustrated dust-jacket. Contemporary ownership signature to front pastedown. Dust-jacket toned at spine, a few short closed tears and small chips to edges, else a near fine copy in a very good plus dust-jacket. \$200

First edition.

53. LORRAIN, Jean. *Madame Baringhel*. Paris: Fayard Frères, [1894].

Octavo, pp. 306. Contemporary half morocco. Original wrappers bound in. Author's inscription to half title page in black ink. A fine copy. \$800

First edition, inscribed to Robert de Montesquiou with his bookplate. A lovely presentation copy from one Dandy to another.

54. LOVELACE, Earl. *The Schoolmaster*. London: Collins, 1968.

Octavo. Original cloth. Original dust-jacket. Fine in near fine dust-jacket. \$100

First edition of the author's second book. Lovelace is a truly important chronicler of the Caribbean experience, in the style of C. L. R. James and Samuel Selvon, but unlike them he remained living and working in the West Indies, instead of becoming an expatriate voice writing out of London. *The Schoolmaster* takes a look at life for a new teacher in a rural part of Trinidad and shows the underlying tensions of life in a community shaped by slavery and colonialism. Lovelace won the British Petroleum Independence Literary Award for his first novel *While Gods Are Falling* (1965); he received the Guggenheim Fellowship in 1980, and was awarded the Commonwealth Writers Prize in 1997 for his novel *Salt*.

55. MCCULLERS, Carson. *Reflections in a Golden Eye*. Cambridge: Houghton Mifflin Company, 1941.

Original printed cloth. Original black dust-jacket with cellophane window attached. A touch of toning to edges of cloth, jacket priceclipped, but otherwise a bright fine copy with the cellophane window perfectly smooth and in tact. \$1,100

First edition of the book described as one of the most uncanny stories ever written in America. It was made into a film in 1967, directed by John Huston and starring Marlon Brando and Elizabeth Taylor.

56. MCCULLERS, Carson. *The Member of the Wedding*. Boston: Houghton Mifflin Company, 1946.

Original yellow printed cloth. Original colour illustrated dust-jacket. A near fine copy in a near fine dust-jacket. \$600

First edition of the most autobiographical of McCullers' novels capturing, as Time magazine states in 1946, 'that elusive moment when childhood melts into adolescence'. *The Member of the Wedding* was adapted for the stage by McCullers in 1950, and it ran for 501 performances, starring Ethel Waters, Julie Harris and Brandon De Wilde, who also all starred in the 1952 film version, directed by Fred Zinnemann.

57. MCKAY, Claude. *Banjo*. New York & London: Harper & Brothers Publishers, 1929.

Original blue and orange paper boards with black cloth backstrip, printed in gold. Original dark orange and black dust-jacket. A fine copy in a very nearly fine dust-jacket. \$1,500

First edition of this Jamaican born author's second book. A beautiful copy, scarce in this condition.

58. MAETERLINCK, Maurice (illus. DOUDELET, Charles). *Douze Chansons de Maurice Maeterlinck*. Paris: P-V Stock, 1896.

Oblong quarto. Seven 8pp. unbound signatures, printed on Ingres Vidalon paper, loosely laid in to fragile original green wrappers, sympathetically rebacked. Glassine wrapper. INSCRIBED BY THE AUTHOR TO JEAN LORRAIN ON TITLE-PAGE. A near fine copy. \$3,000

First edition, limited to 635 copies, this copy one of 600 on Ingres Vidalon paper. Jean Lorrain [1855-1906] was a poet and Dandy, a close friend of Maeterlinck's, and a fellow Symbolist. On account of the illustrations, *Douze Chansons* is considered to be one of the highspots of Belgian symbolist book production.

59. [MAGAZINES]. *L'Illustration: La Maison*. Paris, 30 Mars 1929.

Folio. Pictorial paper covers. A fine copy. \$100

First edition. *L'Illustration* was founded in 1843, and in 1891 became the first French newspaper ever to publish a photograph. Its circulation quadrupled during the Great War, its large staff of war photographers making it the journal of record for the French public. Lavishly illustrated.

60. MEZZROW, Mezz and Bernard Wolfe. *Really The Blues*. New York: Random House, 1946.

Octavo, pp. [10], 388. Original blue cloth lettered in white. Original dust-jacket printed in blue and black. Authors' inscriptions to front free endpaper. Slight toning to spine of jacket, minor rubbing to corners, else a near fine copy in a near fine dust-jacket. \$1,400

First edition, first printing, inscribed by both Mezzrow and Wolfe: "For Jayne Hill, Eddie's friend from California. Here's hopin' you dig this issue, above the half hiped squares. Milton "Mezz"

Mezzrow”; “For Jayne Hill - If you’re a friend of Eddie’s - you’re solid - Bernie Wolfe”. Very scarce inscribed copy of this influential and notorious jazz autobiography.

61. MIKHAEL, Ephraim. L'Automne. Privately Printed], 1886.

Original wrappers bound in. Contemporary binding. Fine. \$3,000

First edition of the author’s first book. Extremely rare. INSCRIBED to fellow Symbolist poet "A Pierre Quillard, ces feuilles vulgaires, en attendant les imperissables papiers de hollande (???) E. Mikhael".

62. MIKHAEL, Ephraim and Bernard Lazare. La Fiancée de Corinthe. Paris: Camille Dalou, 1888.

Quarto. Fine in handsome early 20th century binding. \$3,000

First edition, copy number 1 of 15 on Japon, THE DEDICATION COPY inscribed by Lazare to poet Catulle Mendes and signed by Mikhael.

63. MILHAUD, Darius. A selection of songs and piano music. [no place, no date].

Quarto. Six vocal scores and two piano scores, all by Milhaud, most INSCRIBED BY MILHAUD TO THE SINGER SUZANNE PEIGNOT. Bound together in plain blue cloth boards, scuffed at corners and spine ends. Remains of spine label. First editions.

\$1,800

Suzanne Peignot [1895-1993] was a French soprano, muse to both Milhaud and Francis Poulenc, two of Les Six. Milhaud dedicated Deux Elégies romaines, op. 144 [1932] to the singer, and the fondness of the inscriptions on these scores testifies to the closeness of the relationship between the two. The works are as follows:

i) POEMES JUIFS. Paris: E. Demets, 1920.

Inscribed by Milhaud on title-page: 'à Madame Peignot, qui a une voix adorable. Souvenir d'un jour de foie gras, Milhaud Mai 1921.' Some pencil markings to text. Very good.

ii) QUATRE POEMES DE CATULLE. Paris: Au Ménestrel, 1926.

Inscribed by Milhaud on title-page: 'à Suzanne Peignot, son ami fidèle, Milhaud.' Publisher's stamp on title-page, slight browning to page edges, otherwise fine.

iii) LES SOIREES DE PETROGRADE. Paris: A. Durand, 1920.

Inscribed by Milhaud on title-page : 'à Madame Suzanne Peignot qui a une si jolie voix. En souvenir de l'hiver et du printemps de 1921. Milhaud.' Some markings in blue pencil to text, slight browning. Very good.

iv) CHANTS POPULAIRES HEBRAIQUES. Paris: Au Ménestrel, 1925.

Inscribed by Milhaud on title-page : 'à Suzanne et Charles Peignot, amicalement, Milhaud.' Two publisher's stamps on title-page, slight browning to top edges, otherwise fine.

- v) ISRAEL EST VIVANT. Vienna-New York: Universal-Edition, 1926.
Uninscribed. Fine.
- vi) HYMNE DE SION. Vienna-New York: Universal-Edition, 1926.
Uninscribed. Fine.
- vii) SAUDADES DO BRAZIL. Paris: E. Demets, 1922.
Uninscribed. Bookseller and publisher's stamps on title-page, very browned. Very good.
- viii) LE PRINTEMPS. Paris: Les Editions de la Sirène, 1920. Uninscribed. Lacks title-page. Offsetting to first page. Very good.

64. MILLER, Henry. Plexus. Paris: The Olympia Press, (1953).
Two volumes. Octavo. Original orange wrappers printed in black. Slight rubbing to edges, else a near fine set. \$300
First English language edition.
65. [MOMAS, Alphonse]. LE NIMOIS. Monsieur Julie. Maitresse de Pension. [no place, 1900.]
Original cream textured wrappers printed in black. A near fine copy. \$200
First edition. Le Nimois was reportedly the Balzac of 19th century French pornography, and this is one of his most famous erotic stories.
66. MORRISON, Toni. The Bluest Eye. New York: Holt, Rinehart and Winston, 1970.
Original blue cloth backed grey paper boards, spine lettered in silver. Original white dust-jacket printed in black and blue. Neat former ownership stamp to front free endpaper, and few miniscule nicks to top edge. A fine copy. \$3,500
First edition of the Nobel Prize-winning author's first novel, a keystone of African American literature, with Toni Morrison's book plate signed by her, and review slip laid in. Written while Morrison was a student at Howard University and raising two children alone 'The Bluest Eye' is an exceptional account of the struggle of life as a black woman living in a white society. An exceptionally fine copy of this fragile dust-jacket. Also laid in is an original photograph of her from the publishers.
67. MULFORD, Clarence E. The Bar 20 Rides Again. New York: Doubleday, Page & Company, 1926.
Octavo. pp. 337. Original tan cloth boards, lettered and illustrated in black. Original pictorial dust-jacket by James Reynolds, complete but chipped and creased at edges, and with foldover flaps beginning to detach. Slight toning to endpapers. Owner's pencilled signature on front pastedown. Near fine in a very good example of the scarce dust-jacket. \$300

First edition. Mulford was the creator of Hopalong Cassidy, and this book was the basis for the 1935 film starring William Boyd and Gabby Hayes.

68. MULLINER, H. H. *The Decorative Arts in England 1660-1780*. London: B. T. Batsford, [1924].

Large quarto. Unpaginated, with 256 black and white photographic plates. Original three-quarter marbled boards with vellum spine. Green title labels lettered in gilt on front panel and spine. Very fine. IN ORIGINAL PRINTED BLUE-GREY DUST-JACKET, lettered in dark blue on front panel and spine. Lightly browned at edges, light rubbing at head of spine, 2cm tear to leading edge, and some creasing, at foot of rear panel, and offsetting to reverse of dust-jacket caused by title labels, not affecting exterior. A better than very good example of a dust-jacket seldom seen. \$600

First edition. Catalogue raisonnée, privately published for Mulliner by B. T. Batsford in 1924 -- the same year Mulliner sold his collection of antique furniture at Christie's in London. Shrewd move.

69. MUSSON, Spencer C. *Sicily*, illus. PISA, Alberto. London: A. & C. Black, 1911.

Octavo. pp. 311. 48 colour plates tipped in, protected by printed tissue guards. Fold-out map at rear. Original decorated boards lettered in gilt. Top edge gilt. Bookseller's label at foot of front pastedown. Slight offsetting to endpapers. Advertisement bookmark laid in. ABSOLUTELY FINE IN A FINE DUSTJACKET. \$300

First edition. An unimproveable copy, shop-new but for the offsetting to endpapers caused by the dust-jacket's ninety-eight year marriage to the book. Beautiful.

70. NAIPAUL, V. S. *A Bend in the River*. London: André Deutsch, 1979.

Original green cloth with spine lettered in gold. Original colour illustrated dust-jacket. Author's inscription to title page in blue ink. Ownership signature to front free endpaper. Touch of wear to top edge of dust-jacket, else a fine copy in a nearly fine dust-jacket. \$2,000

First edition, inscribed to composer and lyricist Laurence O'Keefe, with his ownership signature: "V. S. Naipaul for Laurence and Suzanne at Prague 9 May 1990". *A Bend In The River* was shortlisted for the Booker Prize in 1979.

71. NAIPAUL, V. S. *The Loss of El Dorado. A History*. London: André Deutsch, 1969.

Original brown cloth lettered in gold. Original dust-jacket printed in brown, orange and gold. Touch of rubbing to corners and spine head, else a fine copy in a nearly fine dust-jacket. \$200

First edition of Naipaul's early history of Trinidad.

72. NAIPAUL, V. S. *An Area of Darkness*. London: André Deutsch, 1964.

Original black cloth, lettered in gold. Original colour illustrated dust-jacket. A fine copy in a fine dust-jacket. \$200

First edition of Naipaul's recollection of his travels in India in 1962.

73. NIN, Anais. A collection of five handwritten letters to Margaret Crosland. [various places], *circa 1960*.

\$1,500

A collection of amicable and lengthy handwritten letters from Nin to the author, translator and biographer Margaret Crosland. Crosland is most famous for her biographies of Edith Piaf, Jean Cocteau and Colette, which Nin refers to in one of the letters: "Dear Margaret Crosland; I took the 'Life of Colette' with me to read in Mexico without realising until this moment that it was you who wrote it! I'm glad because now I am able to tell you how keenly I enjoyed it and how well done it [is]. As a portrait of her it has a living quality, color and animation....How beautifully you write, crystal clear, and with warmth - I feel you came much closer to the essence of Colette than her husband..."

74. OPRESCU, George. Peasant Art in Roumania. London: The Studio, 1929.

Quarto. pp. 182. Frontispiece plate tipped in, Lavishly illustrated with photographs throughout, some in colour. Original green cloth boards, lettered in gilt on front panel and spine. Top edge gilt. Original white illustrated dust-jacket, as near mint as it is possible for an eighty-year-old dust-jacket to be, with no chips, tears or creases anywhere. Publisher's subscription form laid in. A very fine copy in a very fine dust-wrapper. Unbeatable. \$200

First edition.

75. [PHOTOGRAPHY]. CUMMINS, Kevin. Juvenes. The Joy Division Photographs of Kevin Cummins. London: To Hell, 2007.

Original cloth. Mint in original cloth clamshell case. \$1,500

First edition, copy 'Y' of 26 letters copies with an original silver gelatin print of Ian Curtis, signed by Cummins. A previously unpublished series of photographs of Joy Division.

76. (PICABIA, Francis). Francis Picabia 1879-1954.

Original light blue paper wrappers printed in black. A fine copy. \$200

Limited edition tribute to Picabia, one of 191 copies, with contributions by Duchamp, amongst others.

77. PIKE, G. D. The Jubilee Singers of Fisk University. Boston: Lee and Shepard Publishers, 1873.

Octavo, pp. 222. Original dark green cloth lettered in gold. A perfect copy. \$500

First edition.

78. POE, Edgar Allan. Tales of Mystery, Imagination and Humour. Illustrated with 26 engravings on wood. London: Clarke, Beeton and Co., [1853].

Two volumes. Octavo. Original fragile boards printed in orange and black. Volume one with spine missing, some tape repair to boards of volume two, general wear. A very good set. \$1,500

First illustrated edition in the very scarce original boards.

79. POULENC, Francis. *Trois Poèmes de Louise Lalanne* [Apollinaire, Guillaume and Laurencin, Marie]. Paris: Rouart Lerolle et Cie., 1931.

Quarto, pp. 11. 2cm tear to leading edge of p. 9, not affecting text. Leaves laid loosely into original cream paper wrappers, printed in black. Glassine wrapper. INSCRIBED BY POULENC TO COLLETTE: 'Léa -- Collette je vous embrasse, F. Poulenc chéri'. \$1,100

First edition. Poulenc's inscription refers to the two leading characters in Colette's novel *Chéri*. Published in 1921, it tells the story of the six-year affair between Léa, an ageing courtesan, and her younger, effeminate male lover, Chéri. (The story was continued in *The Last of Chéri*, published in 1926). A stage version of the novel opened in Paris in 1921. Colette herself played Léa at its hundredth performance, and often thereafter, and she and Poulenc once attended a fancy dress ball dressed as the novel's two leading characters, hence Poulenc's fond inscription. Louise Lalanne, the named author of the poems, did not exist. In a letter to Poulenc, written after publication of the work in 1931, the French painter Marie Laurencin explained: "In looking at your charming score, I saw that you had also set to music three poems of Louise Lalanne. Of these three poems, two are by me, Hier and Le Présent. Eugène Montfort, at that time director of Marges, had the idea of duping his readers by inventing an imaginary poetess. Naturally Guillaume [Apollinaire], enthralled with this idea, accepted. At the time of going to press, Guillaume, who was laziness itself, had done nothing, and I remember we searched through my childhood notebooks, full of nonsense you understand, and ended by finding those two early efforts, Hier [and] Le Présent, which I find to be nothing out of the ordinary." Laurencin's poems had appeared in *Marges* 14 in March 1909. Only Apollinaire gets any credit for them, however, his name appearing in brackets at the top of the first song.

80. REAGE, Pauline. *The Story of O*. Paris: The Olympia Press, 1954.

Octavo, pp. 188, [2]. Original purple wrappers printed in black and white. A few tiny spots of foxing to first few leaves, very faint fading to spine, else a near fine copy. \$1,500

First Olympia press edition. Incredibly scarce thus.

81. REGAMEY, Félix [illus]. *Okoma*. Paris: E. Plon et Cie., 1883 [30 November 1882].

Quarto, pp. 83, printed perpendicularly. Lavishly illustrated, including 34 watercolours by Regamey. No. 7 of 50 copies printed on Japon, in a yellow silk binding with polychromatic spine. Original cream dust-jacket, printed in red, a little dusty and with a 1cm tear to front panel. Glassine wrapper. Near fine, and rare. \$1,200

First edition thus. Cordier, *Biblioteca Japonica*, 697. Félix Regamey (1844-1907) was a French painter and illustrator. Like Toulouse-Lautrec, Whistler, Klimt, the composer Puccini and many others, Regamey's work reflected the influence of japonisme, an admiration of all things Japanese which affected most Western art forms in the latter half of the nineteenth century. Regamey travelled extensively in Japan with Emile Guimet. His Guimet Museum, in Paris, houses an extensive collection of Asian art, and he also provides the introduction for this book.

82. RHYS, Jean. *Postures*. London: Chatto & Windus, 1928.

Octavo, pp. 254, [2] blank. Original light green cloth lettered and ruled in black. Author's inscription to front free endpaper in black ink. Spine toned, edges slightly bumped and rubbed, light offsetting to endpapers, faint foxing to fore-edge, else a very good copy. \$1,100

First edition of Rhys's first novel and second book, inscribed: "Kirstan (?) Best of luck, Jean Rhys. Bertorellis, London 1976".

83. RIMBAUD, Jean-Arthur. Bonne Pensée du Matin: Poème Orné de huit compositions originales de G. L. Roux. Paris: Editions Graphis, 1930.

Folio. Nine loose leaves and the limitation page, printed on rectos only, held in an unprinted paper folder, the whole housed in a quarter-cloth, green board portfolio, with the title printed and boxed in black on the front panel. Contents are in fine condition, unfoxed and with the colour in the illustrations as bright as ever. The front panel of the portfolio is unevenly sunned around the edges, not affecting the text. In all, a fine copy in a very good portfolio.
\$1,800

First edition. No. 35 of an edition of 150 numbered copies. Gaston-Louis Roux (1904-88) studied at the Académie Ranson under Edouard Vuillard, leaving in 1922 to work under Raoul Dufy. His first solo exhibition took place in 1929, the year before this book was published.

84. [ROHMER, Sax]. LITTLE TICH. Little Tich. London: Greening & Co., 1911.

Original colour illustrated wrappers. Slight creasing to wrappers and light chipping to spine, else a bright, very good plus copy.
\$1,100

First edition of this scarce autobiography of Harry Relph, ghost written by Sax Rohmer and Rohmer's second book. a lovely copy

85. ROTH, Lillian. I'll Cry Tomorrow. Written in collaboration with Mike Connolly and Gerold Frank. New York: Frederick Fell, Inc., 1954.

Original red cloth lettered in gold. Original white dust-jacket printed in red and black. Author's inscription to half title page in blue ink. A few small nicks to top edge of dust-jacket and spine caps, touch of rubbing to edges, else a near fine copy in a very good plus dust-jacket.
\$1,000

First edition, inscribed by Roth to her close friend Maurice Chevalier: "To Maurice, There are no words to describe my admiration but as you taught me 25 years ago, je suis très content d'être avec (tu?) ce soir + always, [signed Lillian Roth, 1922-1930-1955]". Maurice Chevalier is mentioned on the first page of the first chapter of this book, and laid in are two very nice pieces of ephemera - one typed article by Maurice about Lillian and one handwritten from her to him. A charming and important presentation copy of this title.

86. SALAMAN, Malcolm C. (introduction). Modern Masters of Etching, Number 33: Sir D. Y. Cameron, second volume. London: The Studio, 1932.

Oblong folio. pp. 12, with twelve full-page prints protected by printed tissue guards. Publisher's illustrated order form laid in. Printed labels on front board and spine. Cream illustrated dust-jacket, printed in red, with very slight rubbing to the rear panel. A fine copy in a near-fine dust-jacket.
\$100

First edition.

87. Salaman, Malcolm C. (introduction). Modern Masters of Etching No. 25: Robert Austin, R. E. London: The Studio, 1930.

Oblong quarto. pp. 10 with twelve plates tipped in, each protected by printed tissue guards. Original blue boards with printed labels on front panel and spine. Original blue illustrated dust-jacket, lightly browned at spine and top edge of front panel, and with one small closed tear to top edge of rear panel. A fine copy in a near fine dust-jacket. \$100

First edition.

88. Salaman, Malcolm C. (introduction). *Modern Masters of Etching No. 27*: W. Russell Flint, A. R. A. London: The Studio, 1931.

Oblong quarto. pp. 12 with twelve plates tipped in, each protected by printed tissue guards. Original blue boards with printed labels on front panel and spine. Original cream illustrated dust-jacket, very slightly discoloured at front leading edge, and with some light scuffing at the lower front corner of the rear panel. A fine copy in a near fine dust-jacket. \$200

First edition.

89. Salaman, Malcolm C. (introduction). *Modern Masters of Etching No. 31*: C. R. W. Nevinson. London: The Studio, 1932.

Oblong quarto. pp. 12 with twelve plates tipped in, each protected by printed tissue guards. Original blue boards with printed labels on front panel and spine. Original cream illustrated dust-jacket, very lightly discoloured and with one slight bump at the foot of the spine. Publisher's subscription form laid in. A fine copy in an almost fine dust-jacket. \$200

First edition.

90. Salaman, Malcolm C. (introduction). *Masters of the Colour Print*: W. Giles. London: The Studio, 1928.

Quarto. pp. 6 with eight plates tipped in, each protected by printed tissue guards. Original red and pink patterned boards with printed labels on front panel and spine. Original cream illustrated dust-jacket, unfaded and unblemished. Two different publisher's 4pp. order forms laid in. Bookseller's label at foot of front pastedown, hidden by the dust-jacket's front foldover flap. A fine copy in an equally fine dust-jacket. \$100

First edition.

91. Salaman, Malcolm C. (introduction). *Masters of the Colour Print*: Elyse Lord. London: The Studio, 1927.

Quarto. pp. 6 with eight plates tipped in, each protected by printed tissue guards. Original red and pink patterned boards with printed labels on front panel and spine. Bookseller's label at foot of front pastedown. Vertical wraparound band. Publisher's advertisement slip laid in. A pristine copy, lacking the dust-jacket. \$100

First edition.

92. Salaman, Malcolm C. (introduction). *Masters of the Colour Print*: J. R. Smith. London: The Studio, 1927.

Quarto. pp. 6 with eight plates tipped in, each protected by printed tissue guards. Original red and pink patterned boards with printed labels on front panel and spine. Bookseller's label at foot of front pastedown. Vertical

wraparound band, with one small chip. Publisher's advertisement slip laid in. A pristine copy, lacking the dust-jacket. \$100

First edition.

93. SELVON, Samuel. *Those Who Eat The Cascadura*. London: Davis-Poynter, 1972.

Original cloth. Original dust-jacket. Touch of rubbing to jacket an a few small nics. A near fine copy. \$200

First edition, inscribed copy: "To Ron and Colleen, all the best always, Samuel Selvon". *Those Who Eat The Cascadura* is a novel about the social climate in the West Indies pre-Independence.

94. SHAW-SPARROW, Walter. *John Lavery and His Work*. London: Kegan Paul, Trench, Trubner and Co., 1911.

Folio. pp. 149, uncut. Twenty photogravures, printed in black and sepia, each protected by tissue guards. Light foxing to endpapers and pastedowns, offsetting to tissue guards. Top edge gilt. Fine in original blue-grey quarter-vellum boards. Vellum bordered in gilt, and lettered in gilt on spine. Slight maroon smudge to front board, otherwise a fine copy. WITH A COMPLETE SET OF DUPLICATE ILLUSTRATIONS, absolutely fine, loosely laid in to original blue-grey thick paper folder, with printed limitation statement and the number 49 in ink. \$1,200

First edition, no. 49 of 160 numbered copies. Copies of this book with the duplicate illustrations present are extremely scarce.

95. STAPLEDON, Olaf. *Last and First Men*. London: Methuen & Co., Ltd., 1930.

Octavo, pp. xii, 356, 8 (ads). Original dark blue cloth, spine lettered in gold. Original yellow dust-jacket printed in black. Faint foxing to fore-edge, faint mark to upper board, miniscule wear to spine foot, else a near fine copy in a very bright, almost fine dust-jacket. \$3,800

First edition, first issue, with separate Methuen catalogue laid in. A lovely copy, scarce in this condition. *Last and First Men* is one of the most influential science fiction titles of the 20th century, and an epic story of humanity from the present day to two billion years ahead. Arthur C. Clarke admitted that "no other book had a greater influence on my life".

96. STEADMAN, Ralph. *Dogs Bodies*. London: Alclard-Schuman, 1970.

Portfolio. Original orange cloth with robbon ties, containing the original wrapped edition of 'Dogs Bodies', together with an original silkscreen entitled 'Inkbound'. A mint copy. \$400

Limited edition, number 18 of 70 copies containing an original silkscreen.

97. [SUPERNATURAL FICTION]. BRODIE, Carrick F. *The Hidden Picture*. London: Remington and Co, 1884.

Two volumes. Octavo. Original green cloth, illustration and decorative border in black, spine lettered in gold. Spine caps and corners a little bumped, else a near fine set. \$700

First edition.

98. [SUPERNATURAL FICTION]. FORTUNE, Dion. *The Demon Lover*. London: Noel Douglas, 1927.
- Octavo, pp. 286, [2] blank. Original white cloth backed blue paper boards, psine lettered in black. Original colour illustrated dust-jacket. Faint foxing to fore-edge, miniscule rubbing to corners of jacket, else a fine copy in a fine dust-jacket.* \$800
- First edition of the author's second occult novel. Possibly the most stunning dust-jacket, after *The Great Gatsby*. A fabulous copy.
99. [SUPERNATURAL FICTION]. JANE, Fred T. *To Venus In Five Seconds. Being an account of the strange disappearance of Thomas Plummer, Pill-maker*. London: A. D. Innes & Co., 1897.
- Tall octavo, pp. 130. Original grey paper wrappers printed in black. Faint toning to edges and some light wear, else a fabulous copy. Housed in green cloth clamshell case.* \$4,500
- First edition, extremely scarce wrappers issue.
100. [SUPERNATURAL FICTION]. KELLETT, E. E. *A Corner In Sleep*. London: Jarrold & Sons, [1900].
- Octavo, pp. 260, [12] ads. Original beige illustrated cloth printed in red and black. Slightly cocked, offsetting to endpapers, some slight wear and rubbing to cloth, else a bright, very good plus copy.* \$400
- First edition of this collection of supernatural short stories, including 'The New Frankenstein'. Extremely scarce.
101. [SUPERNATURAL FICTION]. MARSH, Richard. *The Seen And The Unseen*. London: Methuen & Co., 1900.
- Octavo, pp. [6], 320, 46 (ads). Original blue pictorial cloth. Offsetting to endpapers, faint scattered foxing, cloth lightly rubbed at edges, else a very bright, near fine copy.* \$1,300
- First edition.
102. [SUPERNATURAL FICTION] SHIEL, M. P. *The Young Men Are Coming!* New York: The Vanguard Press, 1937.
- Octavo, pp. 375. Original yellow cloth, spine printed in blue. Original patterned dust-jacket printed in turquoise green. Author's inscription to front free endpaper in black ink. Some faint dampstaining to cloth, slight offsetting to endpapers, jacket a little toned and chipped at edges and spine. A very good plus copy in like dust-jacket.* \$400
- First US edition, inscribed copy: "Christina Foyle, from M. P. Shiel. Feby. 23. 38. 'L'Abri", Worthing Road. Horsham." Christina Foyle was the owner of the famous Foyles book shop in London. A nice presentation.
103. [SUPERNATURAL FICTION]. STEAD, Christina. *The Salzburg Tales*. London: Peter Davis, 1934.
- Octavo, pp. 498. Original pink cloth, spine lettered in gold. Original cream dust-jacket printed in red and black. Faint offsetting to endpapers. Slight spotting to dust-jacket, spine a little toned, a few tiny closed tears. A near fine copy in a very bright, near fine dust-jacket.* \$700

First edition of the author's first book. Very scarce.

104. [TAROT]. OUSPENSKY, P. D. The Symbolism of the Tarot. Philosophy of Occultism In Pictures and Numbers. Pen-pictures of the twenty two tarot cards. Translated by A. L. Pogossky. St. Petersburg: The Trood Printing and Publishing Company, 1913.

Octavo, pp. 65. Original cream wrappers printed in black and red. Glassine. Edges lightly toned, pages evenly toned, small chip to spine foot, else a very crisp, near fine copy. \$500

First edition, extremely rare in this condition.

105. THOMPSON, Hunter S. and Ralph Steadman. Fire in the Nuts. [Woody Creek/Loose Valley/Blue Grass/High Desert]: Gonzo International/Steam Press/Petro III Graphics/Sylph Publications, 2004.

Original illustrated paper boards with red cloth backstrip. Housed in black cloth clamshell case, lettered in gold. A very fine copy. \$2,500

First edition of an early and previously unpublished Thompson story, one of 26 lettered copies signed by Thompson and Steadman with an original silkscreen of HST by Steadman.

106. VERLAINE, Paul. Les Amies. Sonnets. Sept planches Hors Texte de Henri Farge. Paris: Albert Messein, 1921.

Quarto. Bound in vellum. Original wrappers bound in. Faint offsetting to endpapers, else a lovely copy. \$2,100

Signed presentation copy, inscribed by the artist, with an original ink portrait of the dedicatee and a full-page watercolour wash of a lesbian scene, together with a tipped-in holograph letter, with mailing envelope, from Verlaine to his publisher, Leon Vanier. Copy number 155 of 200 copies on papier d'Arches from a total edition of 225.

107. WALCOTT, Derek. The Gulf. New York: Farrar, Straus and Giroux, 1970.

Original wrappers. Author's inscription to title page. A fine copy. \$200

First American edition, softcover, inscribed by Walcott: "To Bob, best wishes, from Derek, June '73".

108. WALCOTT, Derek. Selected Poems. New York: Farrar, Straus & Company, 1964.

Original cloth. Original dust-jacket. Author's inscription to front free endpaper. A fine copy. \$1,000

First edition, inscribed by Walcott to his literary agent: "To Audrey Wood, from Derek Walcott, gratefully. July 1969".

109. WALCOTT, Derek. The Castaway. London: Jonathan Cape, 1965.

Original patterned paper boards with black cloth back strip. Original colour illustrated dust-jacket. Boards a little marked, else a fine copy in a fine dust-jacket. \$200

First edition.

110.WALCOTT, Derek. *Another Life*. London: Jonathan Cape, 1973.

Original black cloth, spine lettered in gold. Original colour illustrated dust-jacket. A fine copy in a fine jacket.
\$100

First UK edition of Walcott's autobiographical poem.

111.WALCOTT, Derek. *The Gulf*. London: Jonathan Cape, 1969.

Original brown paper boards with brown cloth backstrip. Original colour illustrated dust-jacket. A fine copy in a nearly fine dust-jacket with one small chip to corner or rear panel.
\$100

First edition.

112.WALCOTT, Derek. *In A Green Night*. London: Jonathan Cape, 1962.

Octavo, pp. 80. Original white cloth backed green marbled paper boards, spine lettered in gold. Original green dust-jacket printed in black designed by Germano Facetti. Touch of rubbing to edges otherwise a fine copy in a near fine dust-jacket.

\$2,300

First edition of the Nobel prize winning author's first major collection of poetry. Born in St. Lucia in 1930, Walcott attended the University of the West Indies in Jamaica and later studied in New York on a Rockefeller Fellowship. Alongside his poetry, Walcott also wrote many plays, including *Dream On Monkey Mountain*, which won the prestigious Obie Award for a production in New York in 1971. He was also founder and director of the Trinidad Theatre. On reading *In A Green Night*, Robert Graves remarked that "Walcott handles English with a closer understanding of its inner magic than most [if not any] of his English-born contemporaries". *In A Green Night* is preceded by three volumes of poetry published in the West Indies – *25 Poems* (1948), *Epitaph For The Young* (1949) and *Poems* (1951) which are exceedingly difficult to find in first edition.

BURNETT, Paula [ed]. *The Penguin Book of Caribbean Verse*, 1986, p. 414.

113. WATERS, Thomas [pseud. of William Russell]. *The Recollections of a Policeman*. New York: Cornish, Lamport & Co., 1852.

Octavo, pp. 238, [4] blank. Original publisher's cloth (rebacked?). Light foxing through, cloth very rubbed at edges. A good copy.
\$1,300

First edition, very rare - an early pirate publication which predates the UK first edition of this title by four years. Scarce.

114. [WHISTLER, James MacNeill[sic]]. *L'Oeuvre de James MacNeill Whistler*. Paris: Librairie Central des Beaux-Arts, 1905.

Two volumes. Folio. Volume One : Twenty loose-leaf plates, each protected by a printed tissue guard, one of which ("Démolition des Echafaudages Du Vieux Pont De Westminster") has two vertical creases. Slight overall browning consistent with the work's age, but otherwise very fine, loosely laid in to original brown card portfolio, titled in black,

with cloth spine. Slight rubbing at corners and spine ends, a little marking to rear panel. Near fine. Volume Two: Twenty loose-leaf plates, each protected by a printed tissue guard. All lightly browned, but otherwise in fine condition. With a loose-leaf 16 pp. signature, comprising the title-page, an introduction by Leonce Bénédite, a table of all forty plates, and a statement of limitation. Editor's slip laid in. The whole loosely laid in to original brown card portfolio, titled in black, with cloth spine. Very light scuffing to front panel, but near fine. \$2,500

First edition. COPY NO. 20 OF 25 COPIES PRINTED ON IMPERIAL JAPON, from a total edition of 500 copies. Rare. A sumptuous production, issued to accompany the commemorative exhibition of Whistler's work staged in London and Paris in 1905, two years after his death. Among the forty plates are one of Whistler's most well-known painting, Portrait de la Mère de Whistler. The folio also contains the image which sparked the famous row between Whistler and John Ruskin, a row about the future of art which was eventually played out in an English court of law. In 1877 Ruskin attended an exhibition at the Grosvenor gallery in London, at which he first encountered Whistler's Nocturne en Noir et Or: La Fusée qui Retombe (Nocturne in Black and Gold: The Falling Rocket). The image, impressionistic to the point of abstraction, infuriated Ruskin, who published a letter denouncing it: 'I have seen, and heard, much of Cockney impudence before now; but never expected to hear a coxcomb ask two hundred guineas for flinging a pot of paint in the public's face.' Whistler sued Ruskin for libel. The case was heard at the Old Bailey, and although Whistler won the case, his victory was a pyrrhic one: he was awarded one farthing in damages, but ordered to share the costs of the trial, and the Nocturnes (which during the case were lampooned by the press and brought into the court upside-down) were rendered unsaleable by the adverse publicity. Whistler, though the victor, was bankrupted. Given Whistler's fame in 1905, and the honour the French art establishment was looking to confer on his memory, you'd think they would have managed to spell his name correctly. Nope. His middle name, McNeill, is given as 'MacNeill' on the front panels of both folders, and on the title page preceding the introduction. But Gallic dyslexia notwithstanding, this is a beautiful copy of a work that is all but unprocureable in the Imperial Japon limitation.

115. [WOODSTOCK]. Three Days of Peace and Music. Aquarian Exposition. Woodstock Music and Art Fair. Concert Hall Publications, 1969.

Quarto. Original colour illustrated wrappers. A very fine copy. \$950

First edition, first issue, of the official programme for Woodstock.

116. YOUNGHUSBAND, Sir Francis. Kashmir. Illustrated by Major E. Molyneux. London: A. & C. Black, 1917.

Octavo. pp. 283. 70 colour plates tipped in, protected by printed tissue guards. Fold-out map at rear. Original decorated boards lettered in gilt. Bookseller's label at foot of front pastedown. Slight offsetting to endpapers. Advertisement bookmark laid in. ABSOLUTELY FINE IN A NEAR FINE DUST JACKET, with one small chip to foot of spine. \$300

First edition, third impression.

117. ZWEIG, Stefan. Emile Verhaeren. London: Constable, 1915.

Octavo. pp. 274. Frontispiece with tissue guard. Slight offsetting to endpapers, slight foxing to edges of text block. Original greenboards. VERY FINE IN AN ABSOLUTELY FINE DUST-JACKET. \$200

First edition, second impression. Shop-new. A miraculous survivor.