

DEEP NEUTRAL BOOKS



Grierson

Catalogue V

DEEP NEUTRAL BOOKS

Catalogue V: Modernism to Postmodernism

Hello, and welcome to this fifth catalogue.

I have 61 books compiled below, from forgotten modernists works to postmodernist heavyweights, figuratively and literally.

The list is chronological, traversing reactions to the First World War, the interwar period amid growing tensions across Europe, into Second World War fiction, the postwar rise of postmodernism and to late postmodernism, British and American, and ending on some literary memoirs.

As ever, there's a keen interest on dust jacket designs and their designers.

The images in this catalogue are not linked, but more information and images can be found via the website. Orders to be made via the website, email, or phone. All books subject to prior sale. Trade terms as usual.

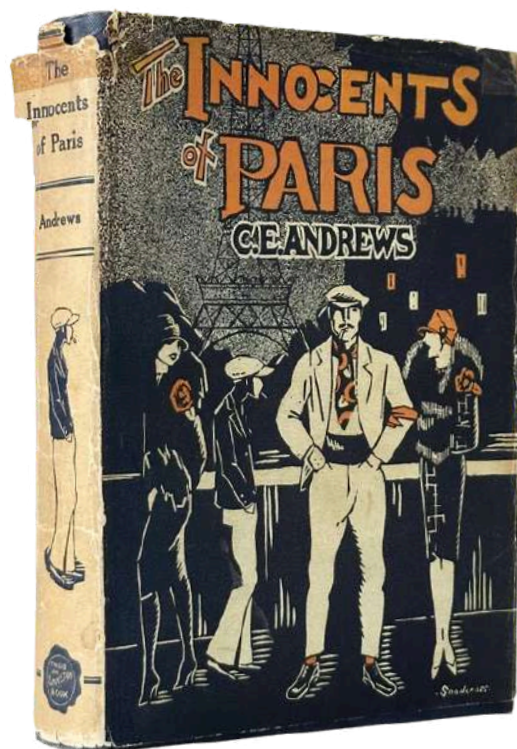
I hope you enjoy the catalogue and thank you for taking the time to browse.

Glenn
Deep Neutral Books

PARIS GARGOYLES

1. ANDREWS, C. E. *The Innocents of Paris*. New York: D, Appleton. 1928. 8vo. First edition. Illustrated by David Snodgrass who also provides the excellent dust jacket design. Publisher's blue boards with paper labels lettered in green to the spine and front, board, in the dust jacket. The book very good, the cloth with some light bumps to the corners and spine tips, with a couple of minor stains. The binding tight and square, the contents with light offsetting and very mild marks, but without stamps or inscriptions. All plates present. The dust jacket unclipped (\$2.50) with all four corners neatly cut. The extremities nicked, chipped and rubbed, most notably around the spine head, with tape repairs to verso slightly showing externally. Still, a striking copy in the dust jacket.

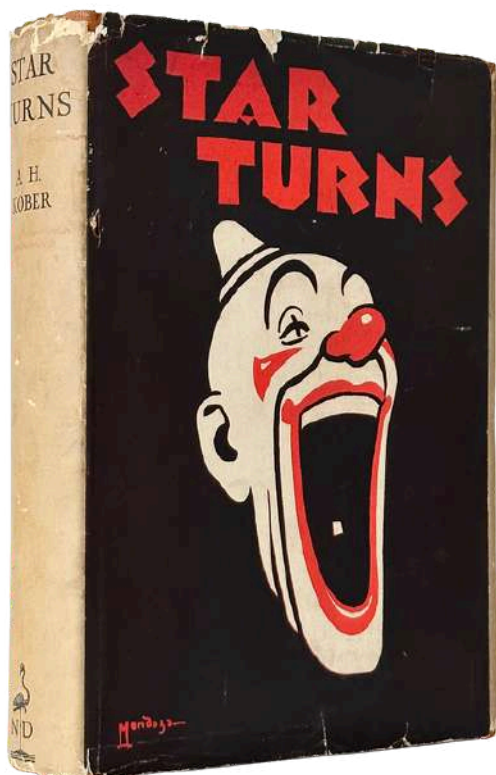
The first edition in novel form of Andrews' short play, Flea Market, which was adapted to the screen and simultaneously expanded into this novel in preparation for its release. The novel uncovers 'the truest citizens of Paris—the workmen, roustabouts, apaches and their girls who drop into the cafes and little bars to chatter, make love and quarrel', whom Andrews describes as the true gargoyles. It is a Paris the contemporary tourist never saw or even heard about. The author was a keen traveller, with a self-proclaimed 'insatiable curiosity to know what is just beyond the next corner of the street'. Uncommon. £150



OUTSIDER LIFE IN THE CIRCUS

2. KOBER, A. H. *Star Turns*. Trans. from the German by G. J. Reiner. London: Noel Douglas. 1928. 8vo. Publisher's bright orange cloth lettered in black to the spine, in the fabulous dust jacket designed by Mendoza who illustrates the volume. About very good overall, the cloth just a trifle marked at extremities and perhaps slightly pushed, the binding tight and square, with some light spots to the textblock edges. Some usually very light scattered foxing sporadically throughout the volume. The dust jacket unclipped (8s 6d net) with several small nicks to most edges, some small closed tears and rubbing along joints and edges, the spine panel darkened somewhat.

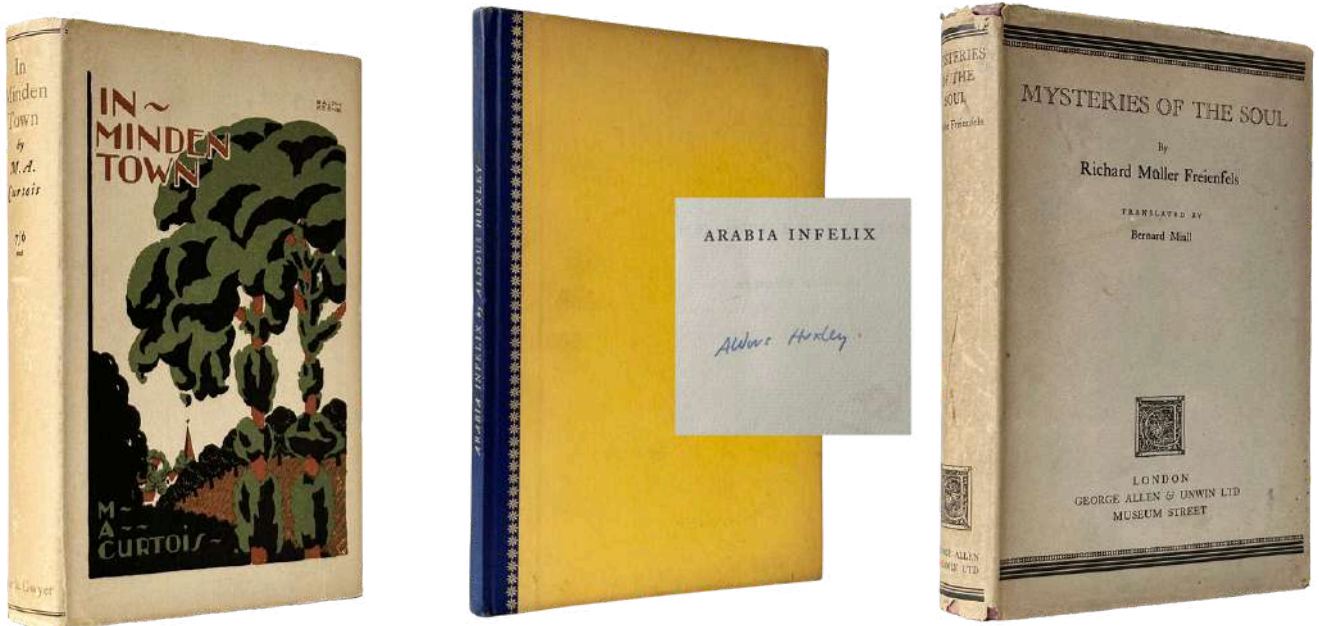
The first book by the German academic which follows the mysteriously carefree circus caravan across the world. Kober was a qualified university professor at a time when Germany's intellectual culture was flourishing. As such, many academics sought alternative careers, and Kober agreed on a post as publicity agent for the world-famous Circo Sarrasani on its first international tour, across South America. 'Ten lions, twelve elephants, one hundred horses, twelve camels, six bears, six zebras, six bulls, and a hippopotamus, one hundred and ten motor cars and two score human beings on board the steamer Ludendorff!', the journey begins. Kober goes on to explain the intricacies of many of the acts, how the performers dare to risk their lives and, perhaps most interestingly, the personal lives of this nomadic group. Scarce in the dust jacket. £125



HUBIN-LISTED MYSTERY

3. CURTOIS, Margaret Anne. In Minden Town. London: Faber and Gwyer. 1926. 8vo. First edition. Publisher's variant blue cloth lettered in black to the spine, in the splendid Ralph Keene dust jacket. A near fine copy, the cloth clean and bright, a trifle bumped at extremities. The binding tight and square, with a few very light stains and spots to textblock edges. Some light offsetting to endpapers, else fine. The dust jacket priced 7/6 net to the spine, neatly cut at corners by publisher. A couple of very discreet adhesive repairs to verso, very gently bumped to extremities, but a pleasing example overall.

The author's final novel and perhaps now her most famous, a subtle murder mystery in placid Minden Town, Hubin-listed, and the author's only foray into the genre; she primarily wrote children's fiction but saved best 'til last. The dust jacket by Ralph Keene is in itself a remarkable feat of design using just three colours to create the leafy rural village. Uncommon. £250

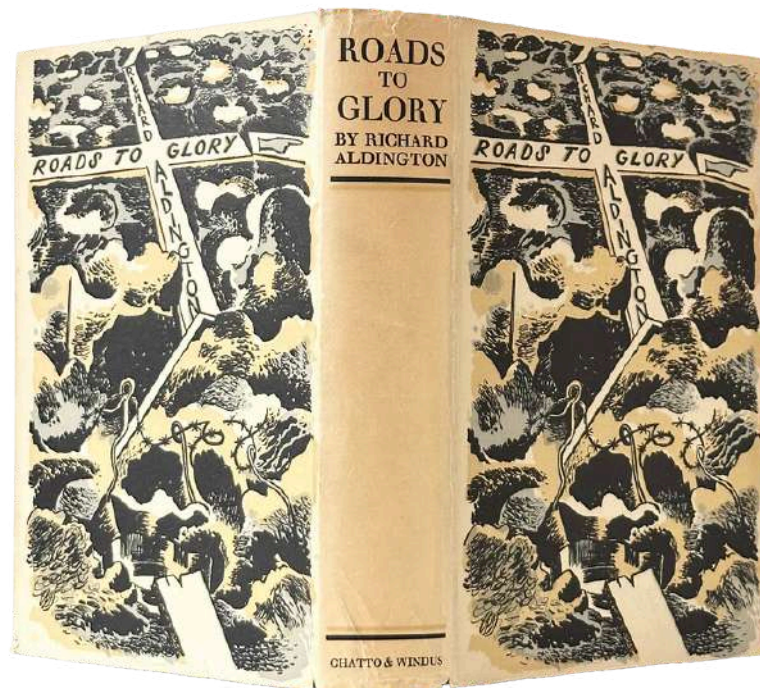


4. HUXLEY, Aldous. Arabia Inflex and Other Poems. New York and London: The Fountain Press and Chatto & Windus. 1929. 8vo. First edition, being one of a limited edition of 300 copies each signed by the author, printed for the American market, out of a total 692 such copies, this number 334. Publisher's quarter blue cloth over yellow hardcover boards, tooled and titled in gilt to spine, with untrimmed pages. A handsome copy, the cloth clean, gently bumped at spine tips and the board corners, the binding tight. The contents generally fine with a few light spots only. No dust jacket as issued. £200

A CHRISTIAN NAZI?

5. MÜLLER FREIENFELS, Richard. Mysteries of the Soul. Trans. Bernard Miall. London: George Allen and Unwin. 1929. 8vo. First British edition published simultaneously as the American edition. Publisher's plum cloth lettered in gilt to the spine, in the dust jacket. A near fine example, the cloth slightly marked and rubbed, the binding tight and perhaps just a trifle rolled. The contents clean and fine but with some odd black spots to the fore-edge. The dust jacket unclipped (12s 6d net), the spine panel slightly marked and toned, with some tiny chips and rubbing to corners and tips, but still a pleasing copy.

A rather uncommon volume of what is often a very dense mixture of philosophy, psychology and theology—in his much more accessible preface and indeed the later chapters, the German philosopher considers a golden rule for the young thinker: more knowledge leads to more questions or, pack it in now. Müller Freinfels was at the time of publication a highly regarded social critic, winning the prestigious Nietzsche Prize in 1922. His legacy was obliterated when he joined the Nazi Party in 1933, and existed quietly throughout the Third Reich and indeed until his death in 1949. Yet the Christian principles he concludes with here contrast with the Germanic Paganism his chosen party enforced, and several scholars point to his letters as to his compromise over the fascism which surrounds him; 'the writer's conformation is ambiguous or ceremonial, and what he really thinks and believes is unmistakable' [H. M. Kallen]—an ethical issue which today blights not only academics and philosophers, but athletes and celebrities. £75



THE FEELING OF A GENERATION

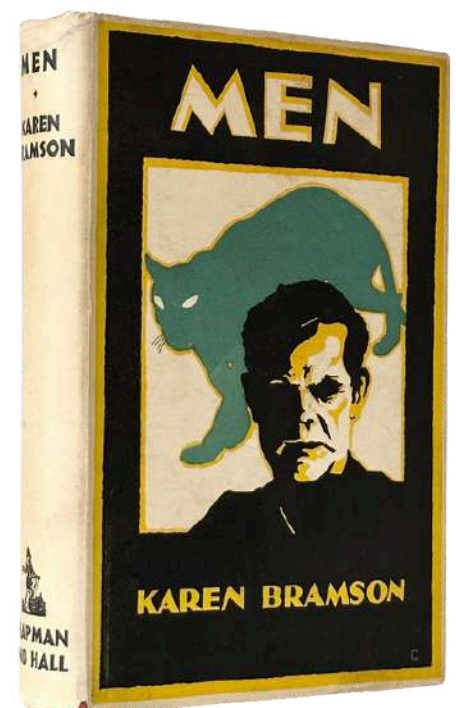
6. ALDINGTON, Richard. Roads to Glory. London: Chatto & Windus. 1930. 8vo. First edition. Publisher's brown cloth lettered in gilt to the spine, with brown topstain and other edges untrimmed. In the evocative Paul Nash dust jacket. A very good copy overall, the cloth clean and bright with small mark to front board, extremities just a trifle rubbed. The binding tight and perhaps just very slightly rolled, the contents fine but for a few mild spots to endpapers and prelims. The dust jacket price-clipped, tiny nicks to the spine corners and tips, some light rubbing here and along the joints, but a very presentable copy overall.

One of Aldington's most important works which runs parallel to his magnum opus, Death of a Hero (1929). Roads to Glory collects thirteen embittered stories described by the publisher as 'symbolic of the feeling of a generation', which hints at the great void of fiction in response to war between 1918 and around 1928. Yet unlike its novel counterpart, war here is 'the background of individual destinies caught in the great whirlpool of collective human destiny'. The iconic dust jacket by Paul Nash is one of only a handful of designs in the medium and is a cataloguer's firm favourite. £300

SCARCE DANISH FEMINISM

7. BRAMSON, Karen. Men. London: Chapman & Hall. 1930. 8vo. First edition. Publisher's red cloth lettered in black to the spine in the dust jacket designed by 'C'. A very good copy overall, the cloth just slightly marked and rubbed around headband. The binding tight and square, the textblock with spots to edges, the contents fine. The dust jacket with no printed price, complete, very gently rubbed along the spine tips, but a very pleasing example.

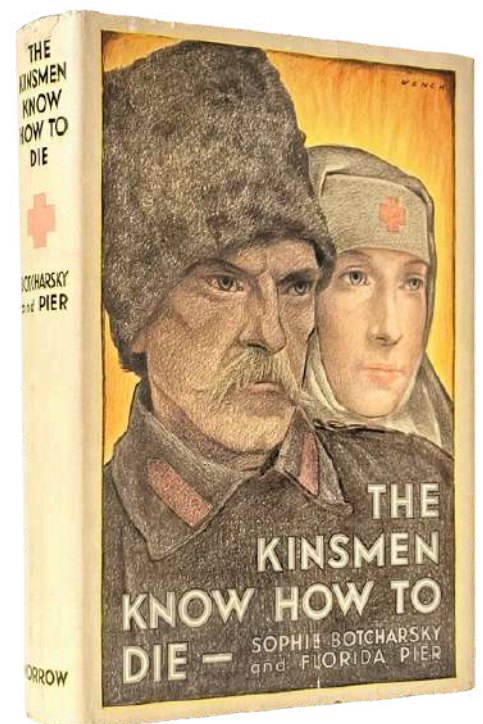
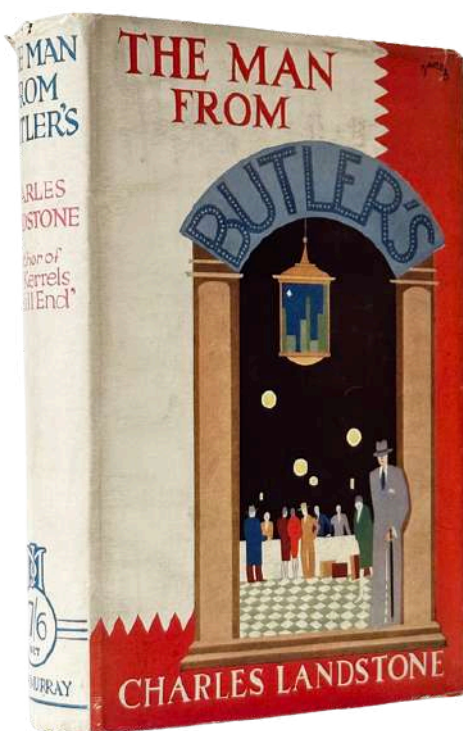
A scarce critique of western masculinity in novel form, which follows the son of a wealthy Danish plantation owner. Dissatisfied with his life, the son vows to eschew his father's worldly convictions and sets off on a journey of self-discovery across much of Europe, and later finds the only solitude in the depth of nature in the West Indies. Bramson, like her protagonist here, was born into a wealthy Danish family and also eschewed her father's ambitions, rejecting her native Denmark for France on the outbreak of war—frustrated with her country's neutrality. She was later awarded the Légion d'honneur for her propagandist writings on prisoner of war treatment. This particular novel is an expansion on her 1929 play. She wrote in Danish and in French, and though much of her work was supposedly translated into English, we can locate very few early copies. £300



A TRAVEL AGENT THRILLER

8. LANDSTONE, Charles. *The Man from Butler's*. London: John Murray. 1930. 8vo. First edition. Publisher's black cloth lettered in gilt to the spine and upper board, in the sumptuous art deco dust jacket designed by the ever-impressive and frustratingly elusive Baird. A very good copy overall, the cloth clean and bright, the binding tight and square. The contents clean and bright throughout but for a touch of offsetting to endpapers. The dust jacket correctly priced at 7/6 net to the spine panel, some small nicks and tiny chips to the corners and spine tips, light marks to the white sections of the design. A bright example, with the publisher's original advertising slip for the novel loosely inserted.

The third novel by the Viennese-born Landstone, who moved with his parents from Austria as a child. The eponymous man from Butler's is the servant of a famous travel agency, the story one 'of restlessness both of mind and body', leading to a marriage breakdown and a gruesome albeit somewhat accidental remedy. Landstone himself worked as a jet-setting travel agent courier and the work is a celebration of that world, with a spot of the old death for good measure. He became better known in later life, as a leading light of the London theatre scene and drama critic at the Jewish Chronicle. Scarce. OCLC locates three copies across Britain. £175



LAPTHORN ALWAYS DELIGHTS

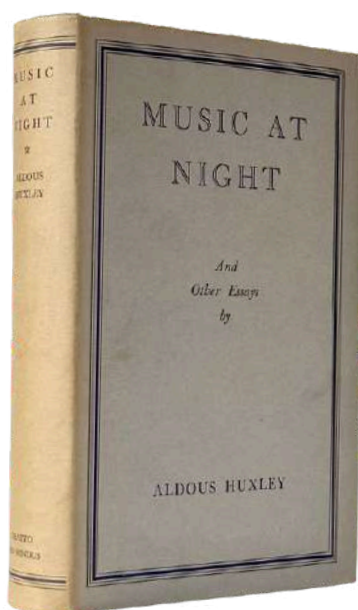
9. SPENCER, Claire. *Gallows' Orchard*. London: Jonathan Cape. 1930. 8vo. First British edition. Publisher's black cloth lettered in gilt to the spine, in the dust jacket designed by Mabel Dickinson Lapthorn. A very good copy overall, the cloth clean and bright, just a trifle bumped at extremities. The binding tight and square, with some light spots to the textblock edges, light offsetting to endpapers, else fine. The dust jacket unclipped (7s 6d net), with a couple of small chips and nicks to extremities, gently rubbed along joints, but a smart volume overall.

A nice example of this Hubin-listed story of Effie Gallows, whose 'crystal fearlessness' causes love, pain and murder in her rural Scottish village. Published probably only a few months after the US edition, and in a much smaller edition. Of particular significance is the unmistakable jacket design by Lapthorn, who produced only a small handful in the medium, each as striking as the other. Indeed, though the US edition jacket is considered a high point of Art Deco design, this cataloguer much prefers Lapthorn's attempt. £125

A RED CROSS NURSE ON THE RUSSIAN FRONT

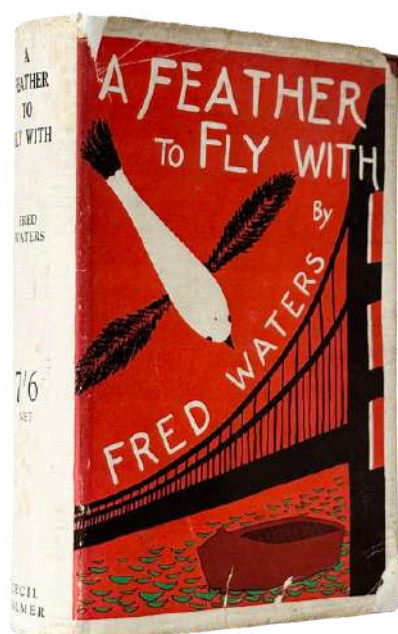
10. BOTCHARSKY, Sophie; PIER, Florida. The Kinsmen Know How to Die. New York: William Morrow. 1931. 8vo. First edition. Publisher's red cloth lettered in orange to the spine and upper board, in the evocative dust jacket designed by Paul Wenck. A near fine copy, the cloth clean and bright, very gently pushed at tips, the binding tight and square, the topstain bright. The contents clean throughout with a little offsetting to endpapers. The dust jacket unclipped (\$3.00 net) and complete, some small nicks and rubbing to corners and tips with tape repairs to verso. Two small but noticeable closed tears to front panel edges, but nevertheless scarce and more so in the jacket. Published simultaneously in England under the tweaked title, *They Knew How to Die*.

A moving and visceral account of the fortunes of the Russian soldiers in the First World War, through the eyes of a Red Cross nurse who worked tirelessly to keep them all alive. The detailed volume follows the action from the outbreak of war, the German attack on Warsaw, the first poison gas attack, the grim retreat from Warsaw, and winds up at the February Revolution. Botcharsky's intriguing collaboration with the American-born playwright, Florida Pier, produced only this volume, and it's not known how the pair met. The Paul Wenck dust jacket, as with all of his work, elevates the book. £300



11. HUXLEY, Aldous. Music at Night & Other Essays. London: Chatto and Windus. 1931. 8vo. First edition. Publisher's blue cloth lettered in gilt to spine, in the rare dust jacket. The cloth very clean and bright, the binding tight and square, the textblock edges with a few spots with a handful of spots at prelims, then usually fine. The dust jacket unclipped and complete, slightly toned to spine else fine, uncommon as such.

A series of explanatory and concise essays published a year before his magnum opus, Brave New World (1932). Subjects vary from his famous defence of D H. Lawrence to the cosmetics industry to the similarities between men and cats. £100



SELLING PAPERS TO THE THAMES

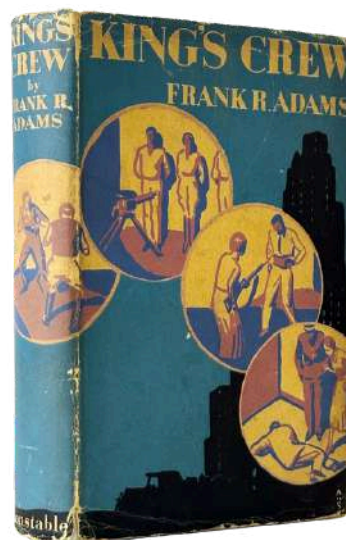
12. WATERS, Fred. A Feather to Fly With. London: Cecil Palmer. 1931. 8vo. First edition. Publisher's red cloth lettered in black to the spine and upper board, in the vibrant dust jacket that goes uncredited. A very good book, the cloth clean and bright, the binding tight and square, the textblock edges gently spotted, the contents clean throughout barring some offsetting to endpapers and final leaves. The dust jacket priced 7/6 net to the spine panel, with several small chips across edges and spine tips, rubbed and creased to extremities, and some really rather rash and brazen sticky label repairs at verso, but still presenting well.

An unusual criminous novel which follows John West's life 'from selling papers in the street, of how he became a very rich man and of how he eventually finished up in the river Thames', with an odd fourth-wall-breaking epilogue the reader is advised to ignore if so desiring. £50

THE FOUR MUSKETEERS

13. ADAMS, Frank R. King's Crew. London: Constable. 1932. 8vo. First British edition. Publisher's cream cloth lettered in black to the spine and ruled to the front board, in the original dust jacket signed 'AS'. A good copy, the cloth very bright and clean, the binding tight and just slightly rolled. The contents clean, though with the front endpaper neatly cut at top corner. The dust jacket unclipped (7s 6d net), rubbed quite heavily at the corners, spine tips, and along the spine joints, with a few tiny chips and nicks, but still an attractive copy.

A Hubin-listed 'modern version of Dumas' "Three Musketeers" with—for the sake of modernity—one of them a woman'. Or, a fast-paced yarn of rogues, villains, lighthearted adventures and gallant gentlemen, of gangs, the police, Mexico, poison, guns, insurrection, escapes, and the death of a hero. Frank Ramsey Adams wrote various crime fiction titles and some westerns. This crime title one of only two to be published in Britain, uncommon thus. £100



SIGNED BY JACOB EPSTEIN

14. POWELL, L. B. Jacob Epstein. London: Chapman & Hall. 1932. 8vo. First edition. Publisher's burgundy cloth lettered in gilt to spine, in the scarce dust jacket. This copy inscribed by Powell to the Birmingham Artist, Ernest 'Ern' Hill, and also signed without dedication by Epstein. A very good book, the cloth clean and bright, the binding tight and square. The contents generally clean and fine, just some spots to the textblock edges. The dust jacket unclipped, with several nicks, chips, creases and rubbing, most noticeably to spine foot, with blotchy repairs to verso and to the rear panel. Nevertheless uncommon in the jacket, and with signatures of both Epstein and Powell, plus the ephemera, this becomes a unique copy.

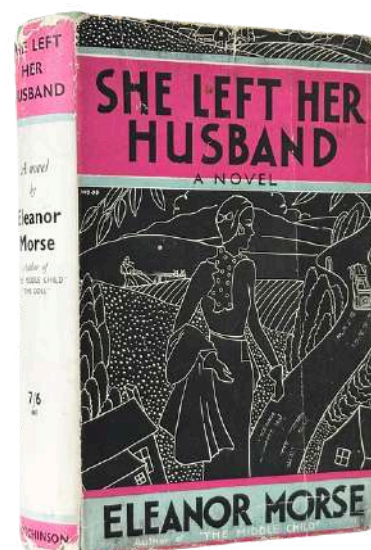
A leading contemporary biography of the leading modernist sculptor, with plates. Loosely inserted are various clippings and ephemeral pieces compiled by Hill. Of particular interest is an invitation by The Lord Mayor of Birmingham, Alderman A. F. Bradbeer, to meet for tea in 1947, where the pair would also meet Epstein following the unveiling of Lucifer in the Birmingham Art Gallery. From the library of Ernest and Catherine Hill. Ernest 'Ern' Hill RBSA (1873-1960) was a Birmingham-born artist who took a particularly interest in both the Arts & Crafts movement and in Cornwall as scene. £150



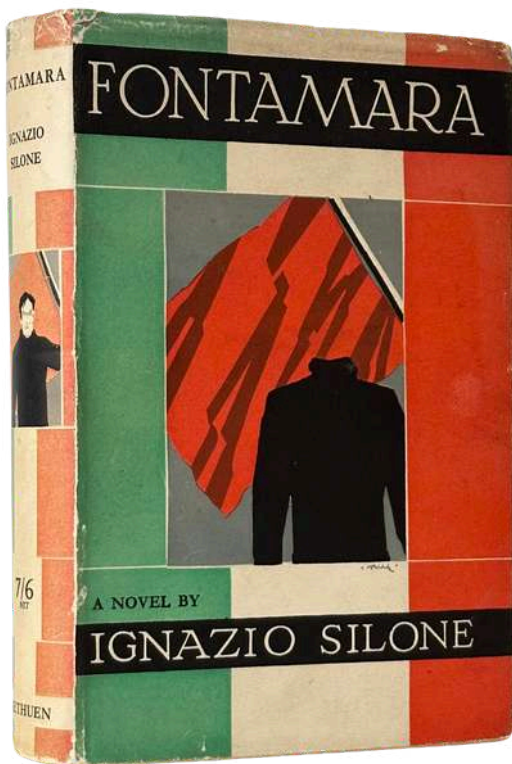
CRITIQUE OF MARRIED LIFE

15. MORSE, Eleanor. *She Left Her Husband*. London: Hutchinson. 1934. 8vo. Publisher's green cloth lettered in black to the spine and upper board, in the dust jacket designed by Wood. A very good copy overall, the cloth clean and bright, gently bumped at the corners, the binding tight and slightly rolled. The contents clean and fine throughout. The dust jacket priced 7/6 net to the spine panel, with several noticeable closed tears, small chips and creases to most corners and spine tips, with a vertical crease along the front panel. Nevertheless uncommon.

This obscure author's third novel after the well-received The Middle Child (1932) and The Doll (1933)—the volume dated here by the 56pp publisher's catalogue to rear. With similar themes to her three other novels, this one follows a woman led into a depressingly monotonous marriage, overbearing live-in mother-in-law and all. With her own father's death comes healthy inheritance, and our protagonist wastes no time, packing her bags, leaving her husband, and buying a rural farmhouse. £95



A CORNERSTONE ANTI-FASCIST NOVEL



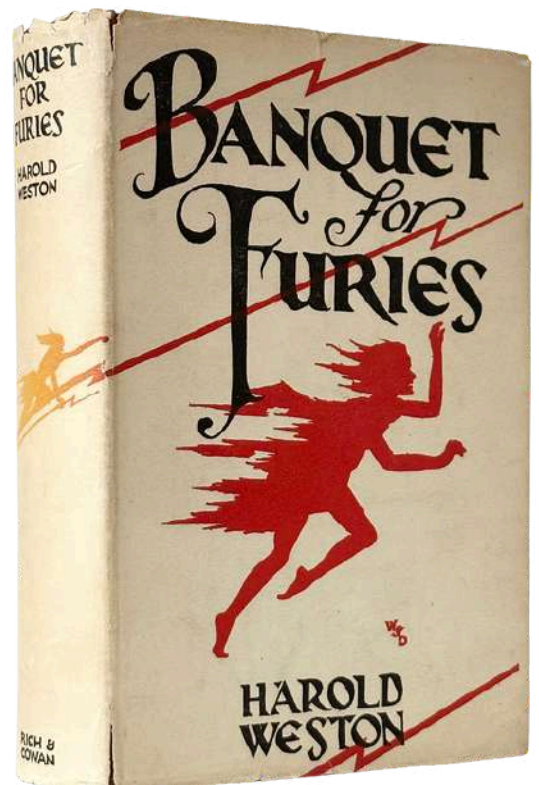
16. SILONE, Ignazio. Fontamara. Trans. from the Italian by Gwenda David and Eric Mosbacher. London: Methuen. 1934. 8vo. First British edition. Publisher's review copy with a review slip loosely inserted with stamped date of publication. Cream cloth lettered in red the spine and upper board, in the very pleasing dust jacket with the green, white, and red of the Italian flag at foreground, and ominous sketch and silhouette to the spine and front panels, the design signed indistinctly. A very good copy overall, the cloth clean, the spine tips and the corners pushed, the binding tight and gently rolled. The textblock edges very slightly spotted, the contents largely fine barring a few singular patchy stains and marks. The dust jacket priced 7/6 net to the spine panel, complete, the spine panel slightly faded, the corners, tips and along joints gently rubbed and slightly nicked, with discreet adhesive tape repairs to upper edges at verso. A pleasing copy overall. Scarce.

A cornerstone of anti-fascist literature, Ignazio Silone's powerful debut novel is a scathing indictment on local authority; corrupt, merciless, immoral. Written while a refugee in Switzerland, the novel follows the lives of the peasants of Fontamara, a tiny, poverty-stricken village in northern Italy. Exploited by way of their primitive culture and lack of awareness beyond their own lifestyles, the government takes their land, women and children are raped, and come the denouement, most of the villagers are brutally executed. The prescient timing of its publication—in the midst of Fascist Italy, on the eve of the outbreak of the Spanish Civil War, and only a few months before the Nazis came to power—the novel proved an armament of anti-fascist ideals, the ring-bearer of twentieth century resistance. The book became an international bestseller, appearing in German translation in 1933, in the UK and USA in 1934, and across Europe and the world in the coming years, often running into multiple prints. Postwar, Silone was consistently tipped for the Nobel Prize for Literature, Murakamiesque, but never won. Scarce in the dust jacket. £375

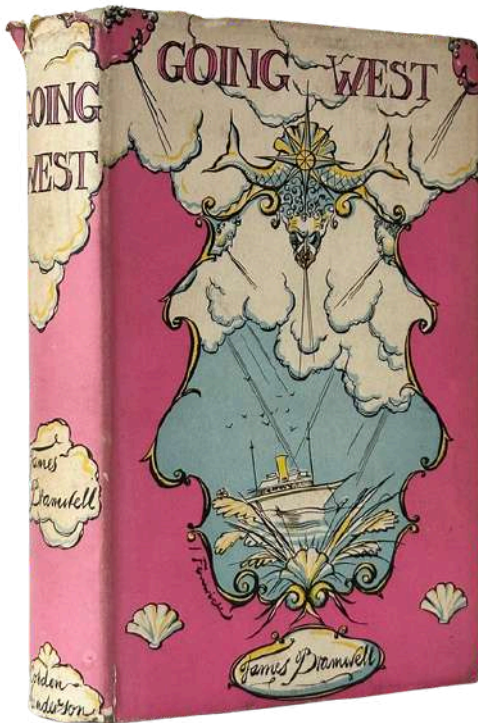
MODERNISM MEETS SPIRITUALITY

17. WESTON, Harold. Banquet for Furies. London: Rich and Cowan. 1934. 8vo. First edition. Publisher's pale red cloth lettered in black to spine, in the dust jacket signed an unidentified 'WSD' displaying the frenzied protagonist amid the rugged island landscape forming a part of her. A very good copy overall, the cloth clean and bright, the binding tight and just gently rolled. The textblock edges with some light spots, and the text often fine with a handful of sporadic spots throughout. The dust jacket unclipped (8s 6d net) and several small closed tears to edges, the largest to front panel joint, and a little rubbing to some corners. A bright and pleasing example overall.

The scarce first edition of this unusual Freudian novel which has many hallmarks of 30s modernism—the breadth of characters, Romanticism, individualism, isolation, even the sheer density of the book—nearly 500 pages. A pastiche of adventure, romance, detective, and psychological themes, the novel follows a seemingly deranged woman, thwarted and thwarting, who descends into madness in her journey to become monarch of a remote island off the coast of Britain, wilfully exiling all who oppose her, and after two decades of despotism, we witness her quite bizarre spiritual downfall. Little is known of the author, sadly. He wrote at least four novels, most of which appeared in the UK and US; this edition precedes its US counterpart by one year, but I cannot be sure as to his nationality—we presume he is not the modernist painter of the same name. A scarce and certainly alluring book. £200



NEGLECTED AUTHOR, FORGOTTEN ARTIST



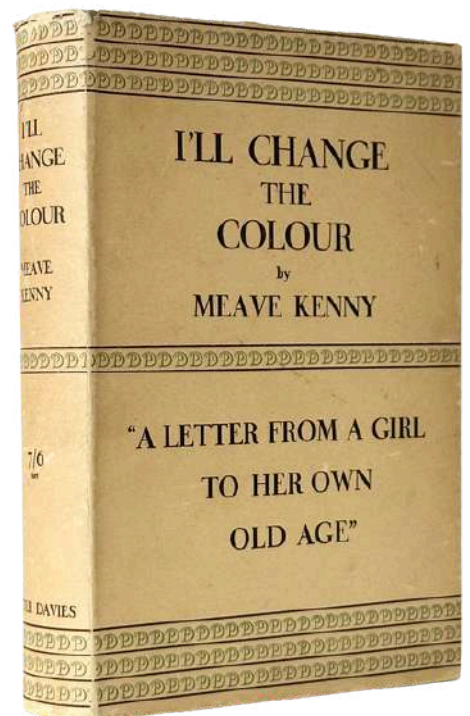
18. BRAMWELL, James. Going West. London: Cobden Sanderson. 1935. 8vo. First edition. Publisher's cream cloth lettered in black to the spine, in the striking dust jacket designed by Ian Fenwick. The book very good, rubbed at board corners and some edges but clean, the binding tight and with a gentle roll. The contents largely fine with ink gift inscription to the front endpaper, two or three pages with a few tiny closed tears at edges. The dust jacket unclipped (7s 6d net) with several small closed tears and chips around the spine head and tail, gently bumped and marked and the rear panel slightly toned. A presentable copy.

A pleasing example of this Utopian fantasy, a sort of precursor to magical realism, in which the world goes awry when the Creator becomes dissatisfied with his creation, inciting a new island to rise in the Mediterranean. A debut novel from Bramwell, who was a member of the Oxford Union, various peace pledge groups, and a conscientious objector in the Second World War. He served as teacher, firefighter and later in medical corps. The Imperial War Museum has a wonderful and lengthy audio interview available, which gives insight as to his political motive. Of equal interest is the dust jacket designer, Ian Fenwick. Fenwick was educated at Cambridge, pursuing an art career in Leicester and later Berlin. He worked as an illustrator, appearing in most of the major comic illustration publications of the day, including Punch and Men Only. When war broke out, he was quickly enlisted as an intelligence officer, joining the SOE in 1942 and later the SAS as a Major. He was killed in action after parachuting into France. Uncommon. £75

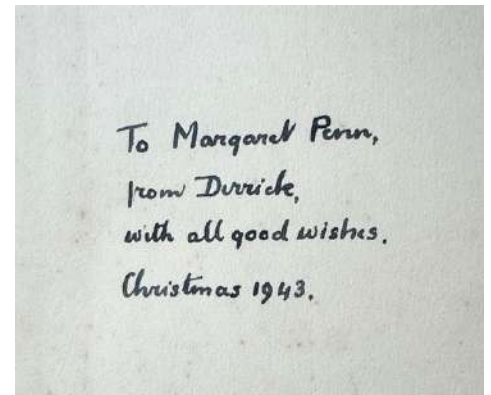
A STORY OF IRISH REVOLUTIONARIES

19. KENNY, Meave. I'll Change the Colour, or A Letter from a Girl to Her Own Old Age. London: Peter Davies. 1935. 8vo. First edition. Publisher's pale blue cloth lettered in yellow to the spine, in the dust jacket. A very good or better copy, the cloth perhaps a trifle faded at backstrip and extremities, very gently bumped, but the binding tight and square. The contents generally clean with some mild spots to textblock edges and very occasionally within, with small previous owner signature in ink to front endpaper. The dust jacket priced 7/6 net to spine, with a little rubbing to the corners and spine tips, joints, but an altogether handsome copy.

An interesting roman-à-clef about a once-great Galway family, slowly disintegrating amid the fight for Irish independence and the outbreak of the First World War. More fact than fiction, the novel is told through the eyes of the young author confined to a Dublin convent as the men in her family die or are killed; by the Germans, by the British, or by old age. Her father, a Sinn Féin revolutionary, survives but is criminalised and banned from his homeland for joining the war effort. Postwar, father and child travel Europe and India to broaden the cause for independence against British rule, while the young girl seeks to enter the medical world. Little is known of Kenny's childhood, but the struggle to penetrate a masculine world in this novel was a mirror and precursor to her own struggles; she was a trailblazing obstetrician and gynaecologist and her much-debated applications to previously male-centric roles, which were ultimately often successful, form part of her small legacy. This is her only novel and is scarce. £175



ULTIMATE LONELINESS

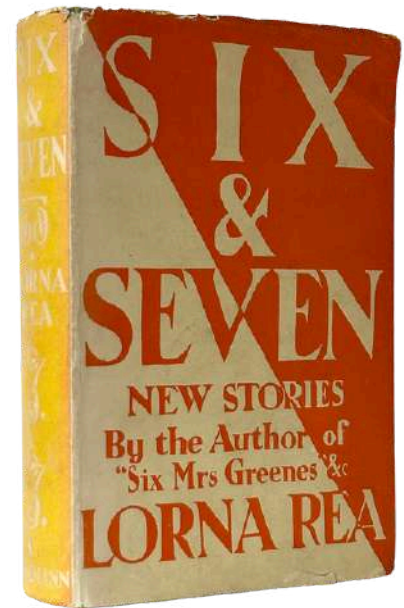


20. LEON, Derrick. Wilderness. London: Heinemann. 1935. 8vo. First edition. Publisher's cherry red cloth lettered in gilt to the spine, in the striking dust jacket designed by Ronald Grierson. Our copy inscribed by the author to the front endpaper, 'to Margaret Penn', and dated Christmas 1943. A very good example, the cloth clean and a little bumped to the corners and spine tips, the binding tight and just gently rolled. The textblock edges with some faint spots, the contents too with some sporadic foxing in places throughout. The dust jacket unclipped (7s 6d net), with several small closed tears, creases and gentle rubbing to corners and spine head and tail with one or two small stains.

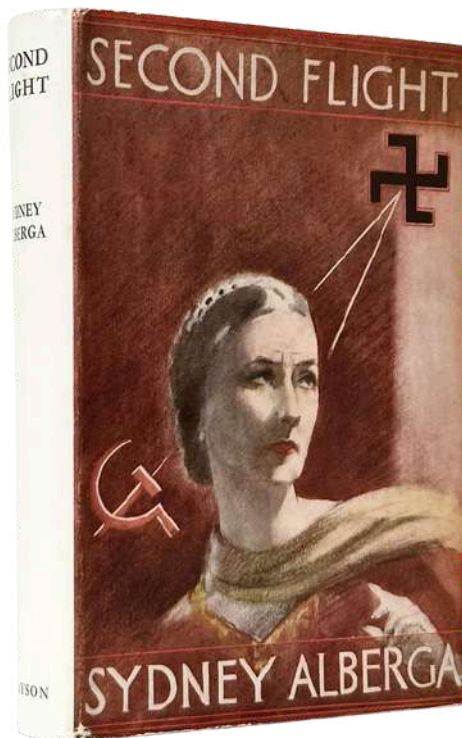
A quite wonderful example of this, the obscure author's second novel after his Hogarth-published Livingstones (1933). As the remarkable dust jacket design hints, the novel is one of 'ultimate loneliness', of several strained relationships, an insatiable existential hunger for meaning, and a (near) Senecan suicide as denouement. Derrick Leon, who made a living as an interior designer, sadly died of tuberculosis in 1944 aged just 36, his literary output three scarce novels, two sketches (of Tolstoy and Proust), and a typescript biography of John Ruskin, which was posthumously published. It seems likely his background in interior design encouraged his acquaintance with the dust jacket artist, Ronald Grierson, a multi-disciplined artist who studied at Hammersmith and later the Grosvenor School of Art under Iain Macnab; we locate only two dust jacket designs Grierson was commissioned to produce—for Leon's first two novels. Grierson's primary influences were Edward McKnight Kauffer and Georges Braque, and one can see those influences on the design here. The inscription's recipient is very likely Margaret Penn, the novelist of three autobiographical works and close friend of Oliver Stonor [AKA Morchard Bishop] who was himself close friends with Arthur Machen. A very scarce book. £750

21. REA, Lorna. *Six & Seven: New Stories*. London: Heinemann. 1935. 8vo. First edition. Publisher's green cloth lettered in gilt to the spine, in the dust jacket. A good copy overall. The cloth clean, the backstrip slightly faded. The binding remains tight and square, with some spots to the textblock edges. The contents with ink gift inscription to the front endpaper at corner, and some occasional light scattered foxing in places. The dust jacket price-clipped, faded at the spine panel with several closed tears, chips, rubbing and creases at the corners, tips and some edges.

*A collection of thirteen short stories by this long-forgotten author, the first and only such collection. Her most famous work was the well-received *Six Mrs. Greenes*. The stories here previously published in *Good Housekeeping Magazine*, *Lovat Dickson Magazine*, and *Nash's Magazine*. £40*



THE TIRELESS FIGHT AGAINST TYRANNY



22. ALBERGA, Sydney. *Second Flight: A Chronicle*. London: Grayson & Grayson. 1936. 8vo. First edition. Publisher's block cloth lettered in gilt to the spine, in the striking dust jacket. This copy inscribed by the author to the front endpaper, 'For Cyril Mason, in token of my gratitude for his invaluable secretarial services', dated in the month of publication. A fine copy. The cloth clean and bright, the binding tight and square. The contents clean and fine throughout barring a few light spots to the textblock top edge, light offsetting to endpapers, and a few light stains to gutter of half-title. The dust jacket unclipped (7/6 net) with a few small closed tears and tiny rubbing to extremities. An exceptionally well-preserved example.

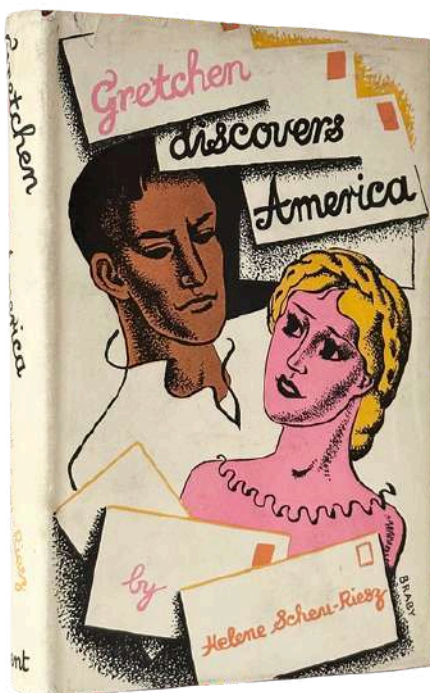
A fascinating, prescient novel of one family's seemingly everlasting struggle against tyranny—the titular 'flights' signifying first the escape from Soviet Russia to Berlin, and, with the rise of a new tyranny in Hitler and his henchmen, to France. Presumably somewhat autobiographical, the novel handles 'the insidious influence of a maddened mass hero-worship on an entire nation', unravelling a carefully constructed, menacingly oppressive replacement of Deutsche Kultur. Alberga published two other novels, but I can find very little information on him—an Alberga family from the West Indies, many of whose members emigrated and/or frequently relocated, might well be our Sydney's. Scarce, OCLC locates only four copies. £200

For
Cyril Mason.
in token of my gratitude for
his invaluable secretarial services
Sydney Alberga.
Feb. 21. 1936.

BY A BIBLIOPHILE, PUBLISHER, FEMINIST, AND PACIFIST

23. SCHEU-RIESZ, Helene. Gretchen Discovers America: A Story of Pre-War Types in After-War Lives. London: Dent. 1936. 8vo. First edition. Publisher's burgundy cloth lettered in yellow to spine and upper board with pictorial city skyline, in the excellent and colourful dust jacket designed by Dorothea Braby. An excellent file copy with file stamp and reference to front endpaper, half-title, title page and final endpapers hole-punched 'file copy'. The cloth clean, bright and sharp, the binding tight and square, the contents fine otherwise. The dust jacket priced 6s net to front flap, some fading to the spine panel and a couple of small closed tears to extremities, but a sharp example overall.

An early novel by the Austrian author and publisher, which certainly mirrors her own life. At the time of publication, Scheu-Riesz was a popular figure among Austrian and indeed European women's suffrage, publishing affordable children's fiction and travelling to England often to collect children's stories deemed worthy of translation in her homeland. Simultaneously, she was a revered pacifist, representing her country at the Women's International League for Peace and Freedom. Yet the Nazis were a growing, seemingly uncontrollable concern, and as a Jewish female publisher, she took the wise option to emigrate to the US in 1937, after having visited a year or so earlier. Her protagonist, Gretchen, chooses a similar fate. The dust jacket designer, Dorothea Braby, produced relatively few jackets in this period and is better remembered for her work for the Golden Cockerel Press. Uncommon. For more Braby, see items 28 and 30. £225



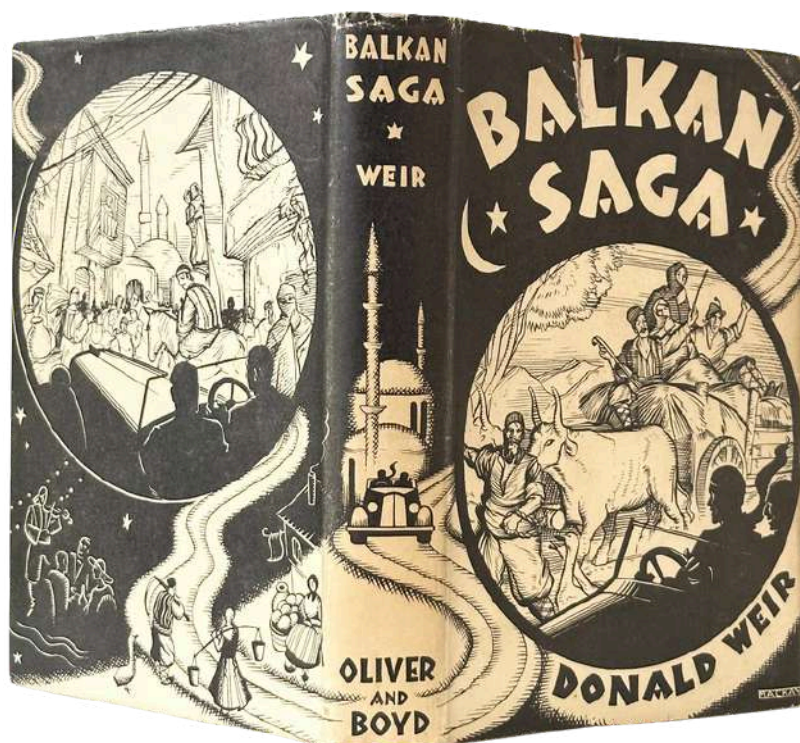
THE PEERLESS ONE

24. SITWELL, Edith. Victoria of England. London: Faber & Faber. 1936. 8vo. First edition. Publisher's cherry red cloth lettered in red and gilt to the spine, top edge gilt, other edges untrimmed, in the excellent wraparound dust jacket unmistakably designed by Barnett Freedman, and with a lovely illustrated vignette at the title page. With all sixteen plates present. A near fine copy, the cloth clean and very bright, the binding tight and square. The contents just slightly spotted to the endpapers, else fine throughout. The dust jacket unclipped (15s net), complete, with small reprice sticker remnant to the spine foot, the spine panel a trifle faded. Very slightly nicked in places, but a pleasing, well-preserved example.

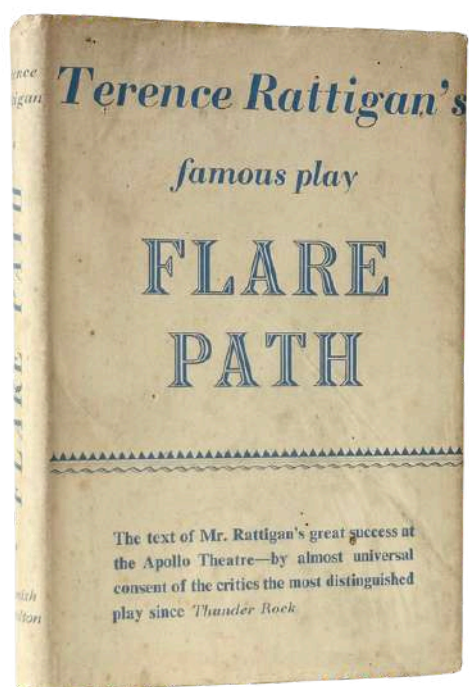
The first impression of Edith Sitwell's highly praised narrative of Victoria's personal history, 'from the fantastic circumstances of the little Princess's childhood to the great little old lady's last drive', with chapters on Victoria's thoughts on British social conditions, fashion, politics, the Arts, and more. Important and unusual, of course, for one woman to author a book on another, which the publishers co-opt—"it takes a woman to understand a queen", the front flap reads, and Sitwell 'adds an intuitive understanding beyond the reach of a male biographer'. With Freedman's design, a wraparound as per his usual style, the volume is scarce. £250

DELIGHTFUL MOTOR CAR MADNESS

25. WEIR, Donald. Balkan Saga. Edinburgh: Oliver and Boyd. 1937. 8vo. First edition. Publisher's orange cloth lettered in green to the spine, in the marvellous wraparound dust jacket designed by 'Mackay'. A very good copy, the cloth clean and bright, just gently bumped to board edges and pushed at spine tips. The binding tight and a trifle rolled, the topstain bright, the other edges untrimmed. Ink ownership signature to front endpaper, else clean and bright throughout. The dust jacket unclipped (7s 6d net), with a 2cm closed tear to the front panel top edge, one or two much smaller tears, the spine head and tail gently rubbed and bumped, but all generally obscured by the busy jacket artwork. A presentable example overall.



An uncommon celebration of the melting pot of interwar Europe, following two plucky young men who travel 11,000 miles over four and a half restless months in a 20bhp Vauxhall 20-60 in the summer of 1934. While of its time, the work is instantly readable as the likeable pair are mistaken for Anarchists in Mussolini's Italy, for escaped lunatics in Hungary, and for spies in Yugoslavia. They fraternise with tzigane travellers and 'earnest enough Nazis', all the while with a conscious understanding of the tension building in every corner of the continent. An excellent window of both interwar Europe and indeed of early motor vehicle travel, the volume laced with various hints and tips for the prospective adventurer. £75



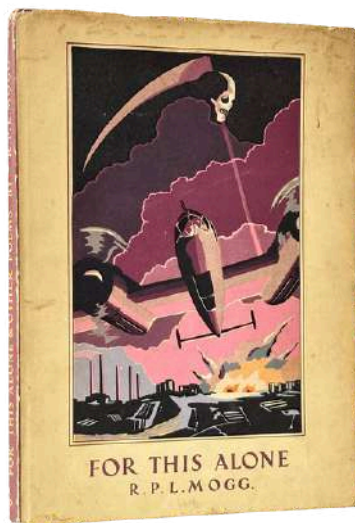
26. RATTIGAN, Terence. Flare Path. London: Hamish Hamilton. 1942. 8vo. First edition. Publisher's cream cloth lettered in blue to the spine and upper board, in the dust jacket. A very good copy, the cloth clean and bright, the binding tight and square, the contents clean and fine throughout. The fragile dust jacket unclipped (5s net) with a few chips to the corners, some light creases and light stains to the front panel. Still, a pleasing example.

The first edition of the famous play after its success at the Apollo Theatre. Based on Rattigan's own wartime experiences, it follows the awkward love triangle between an actress, her famous film star old flame, and her bomber pilot husband. Adapted, albeit reworked, for the screen under the name 'The Way to the Stars'. Rare. £100

VERSE FLYING CLOSE TO DEATH

27. MOGG, Ronald Percy Lancelot. For This Alone & Other Poems. Germany. 1943. Printed in facsimile and published by Basil Blackwell, Oxford. 1944. 4to. First edition. Publisher's purple cloth boards with colour plate to front board, in the dust jacket with the matching illustration. With two further excellent colour plates within. A smart example overall, the cloth clean, a trifle discoloured at extremities and very gently bumped to corners. Binding tight despite a few leaves pulled and nicked at gutter, all holding well. The contents with some spots to endpapers and occasionally elsewhere. The dust jacket unclipped (8s 6d net), gently rubbed at spine tips, joints, and corners, with some stains and light creasing. Still, a striking copy.

Sgt. Ronald Mogg left the newspaper world to join the RAF, and was shot down over Germany in the early part of the war and taken prisoner. In captivity, he discovered in himself a poetic gift. A manuscript was transcribed as it came from the POW camp by a fellow prisoner, Sgt. J. W. Lambert. In Edward Alderton's introduction, he writes Mogg 'might be accused of being morbid but the dividing line between operational flying and Death is of a very nebulous character'. A certainly morbid, certainly moving insight into the mind of an imprisoned airman. £75



DESIRABLE FOR EVEN THE HEATHEN

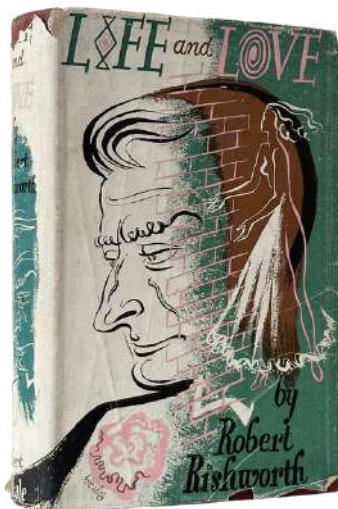
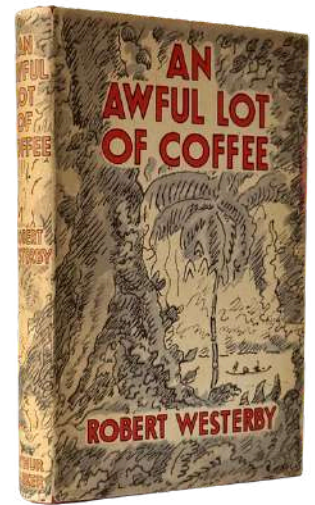
28. BRABY, Dorothea. The Commandments, arranged and illustrated by Braby. Leigh-on-Sea: F Lewis Ltd. 1946. 4to. First edition. Publisher's cream cloth lettered in gilt to the spine and front board, in the illustrated dust jacket. This edition printed on mould made paper and limited to 1025 copies of which 1000 only are for sale. 21pp of introduction plus ten exceptional engravings by Braby printed recto with Roman numerals alongside in red. A very good copy, the cloth clean and bright, some very light offsetting to endpapers and light singular toning in places. The dust jacket unclipped (18s net), gently rubbed to spine joints, the spine and some areas slightly spotted, a few minor nicks to the spine and tips, one or two closed tears, but a pleasing copy of a striking volume overall.

An exceptionally illustrated volume showcasing Braby's distinctive style of wood engraving utilised by many a Golden Cockerel volume. Indeed, even an irreverent unbeliever like this cataloguer can revel in Braby's accomplished skill here. A nice example. £125



29. WESTERBY, Robert. *An Awful Lot of Coffee*. London: Arthur Barker. 1950. 8vo. First edition. Publisher's red cloth lettered in black to the spine, in the wraparound dust jacket that appears to be uncredited, but is in the style of Ardizzone's usual work. A very good copy overall. The cloth clean and very bright, the binding tight and square. The contents clean, some light toning to endpapers, else clean. The dust jacket complete, slightly toned at the backstrip, the joints and corners rubbed and slightly nicked, with red bleed to the front panel and flap joint. A few small closed tears and one larger closed tear to rear panel upper edge, made discreet by the jacket design. A handsome copy overall.

*An uncommon middle-career novel by the London author best known for his almost-canonical *Wide Boys Never Work* (1937), a gritty portrayal of London's true underworld. This novel follows a group of filmmakers intent on producing a film in Brazil, but the Amazonian heat leads to tension among the group. The plot is likely based on the development of Westerby's own career—by the time of publication, he'd spent numerous years working as a writer for film, his proudest credit screenwriter for King Vidor's *War and Peace* (1957) £50*



30. RISHWORTH, Robert. *Life and Love*. London: Robert Hale. 1952. 8vo. First edition. Publisher's retained copy with 'file copy' stamped to the front endpaper. Red cloth lettered in gilt to the spine, the book elevated by the wonderful dust jacket designed by Dorothea Braby. A good copy overall, the cloth slightly mottled and stained around the spine head, the binding remains tight and square, and with some light stains to the textblock top edge. The contents very slightly marked at endpapers, otherwise clean throughout. The dust jacket unclipped (10/6 net) with several small chips, closed tears, and creasing to most edges and corners, the joints gently rubbed, some loss around spine tips, but still, an evocative design presenting nicely.

Another one of the almost-trademark Robert Hale midcentury fiction file copies printed in presumably tiny numbers. Robert Rishworth—perhaps a pseudonym—wrote a handful of novels and fell silent, the collectibility here mostly in the jacket designer; another one by Dorothea Braby. £75

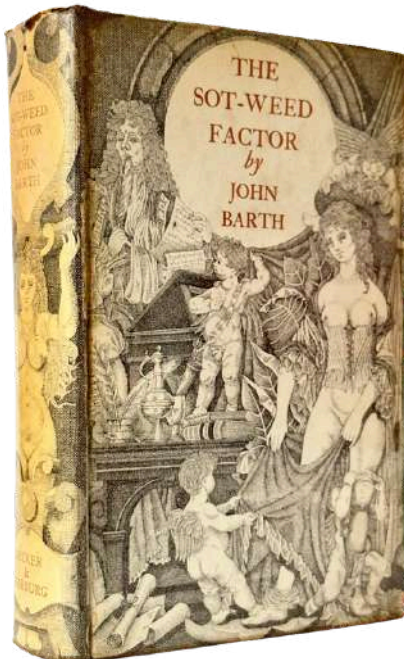
A TRILOGY OF GROWING IMPORTANCE



31. WILLIAMS, Raymond. The Border Trilogy, comprising The Border Country, Second Generation, and The Fight for Manod. London: Chatto and Windus. 1960-1979. 8vos. First editions, first impressions. Publisher's original cloth lettered in gilt to spines, in the equally impressive dust jackets, the first volume by G. J. Galsworthy, the following two by Ionicus. The set generally very good or better, the cloth to all volumes clean and bright, the bindings tight and square, with some light spots to the textblock edges to the first volume, and just a trifle to top edge of the second. Light offsetting to endpapers of the first volume, then fine, and the following volumes especially fine. The dust jackets all unclipped (18s net, 25s net, £5.50 net, respectively). Some very small chips to the first volume at corners and around spine head and tail, joints gently rubbed. The second volume the same but much less so, and the final volume pristine. An altogether excellent set.

Raymond Williams' important trilogy of novels set in rural south Wales next to the English border, each focusing on place and space, and critiquing both the protective nature of its people alongside its parallel stagnation. As well as his many Marxist writings which have been read across the world, Williams was an early developer of the significance of the everyday in such rural settings. The trilogy and especially the first volume continues to grow in its own significance. Scarce as a set, and in such presentable condition. £250

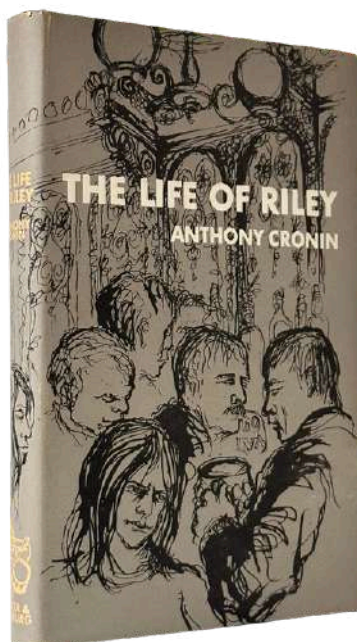
A POMO STAPLE



32. BARTH, John. The Sot-Weed Factor. London: Secker and Warburg. 1961. 8vo. First British edition. Publisher's red cloth lettered in silver gilt to the spine panel, in the excellent wraparound dust jacket designed by Owen Wood. A good copy, the cloth clean, gently bumped along the corners and spine tips, the binding tight and square. The textblock slightly toned, with some offsetting and mild spots to the endpapers and half-title, then generally fine. The dust jacket unclipped (30s net), laminated (as usual), rubbed along the spine tips and corners with some associated creases and indentations, all of which is somewhat obscured by the busy jacket design.

Maybe the signature postmodernist satirical novel, a sprawling 806pp late 17th-century tragi-comic novel journeying from London and Cambridge to Maryland and the New World, to that ultimate position, a sot-weed factor—a tobacco estate manager. Like much of the fatboy pomo novels of this period, dense at times, especially for the classics-deprived, with winks, nods and secret handshakes to Cervantes, Boccaccio, Sterne, Rabelais, and on and on and... £150

PORTRAIT OF THE ARTIST AS A SPONGER



33. CRONIN, Anthony. The Life of Riley. London: Secker and Warburg. 1964. 8vo. First edition. Publisher's dark blue cloth lettered in gilt to the spine, in the dust jacket by Margaret Eastoe. A near fine copy, the cloth clean and bright, the binding tight and square. Some light spots to the textblock edges, with a handful of light spots across the volume, minor. The dust jacket unclipped (18s net), complete, very gently bumped at extremities, very light marks to the white section of the jacket. A sharp copy.

"Middleclass men, arise! You have nothing to lose but your chains!" And what are those chains? A job . . . which bores you stiff! A loving wife . . . whom you don't love! The kiddies . . . the little beasts! So begins this deeply comic satire on the 'whole horrid bourgeois life of the modern world', from Anthony Cronin, the Irish poet and writer of the Flann O'Brien school. Indeed, Cronin was an associate of O'Brien, Patrick Kavanagh, Brendan Behan, Samuel Beckett, and many other mostly Irish artists. The novel follows the habits and preoccupations of his fellow men in Dublin and London, and is the first of only two novels by Cronin. £50

A SMART COPY OF A CLASSIC

34. SELBY JR., Hubert. Last Exit to Brooklyn. New York: Grove Press. 1964. 8vo. First edition, first printing. Publisher's quarter black cloth over red boards, lettered in red to spine, in the dust jacket designed by Roy Kuhlman. A very good or better copy, the cloth clean and bright, gently bumped at corners and tips. The binding tight and square. A few light marks to the textblock edges, with some light stains to the fore-edge of about fifteen pages (p. 98-117). The dust jacket unclipped (\$5.00) with a few short closed tears to edges, gently rubbed at corners, but a bright and pleasing copy overall.

Selby Jr.'s instantly readable, frenetic and violent first novel set in the underbelly of a poor Brooklyn suburb. Its varied cast of vicious characters—addicts, prostitutes, trans, gangsters, pimps and many more beyond—far exceeds the formally accepted standard, especially in Britain where an obscenity trial prohibited the British publishers, Calder & Boyars, to sell the book in some locations. £125

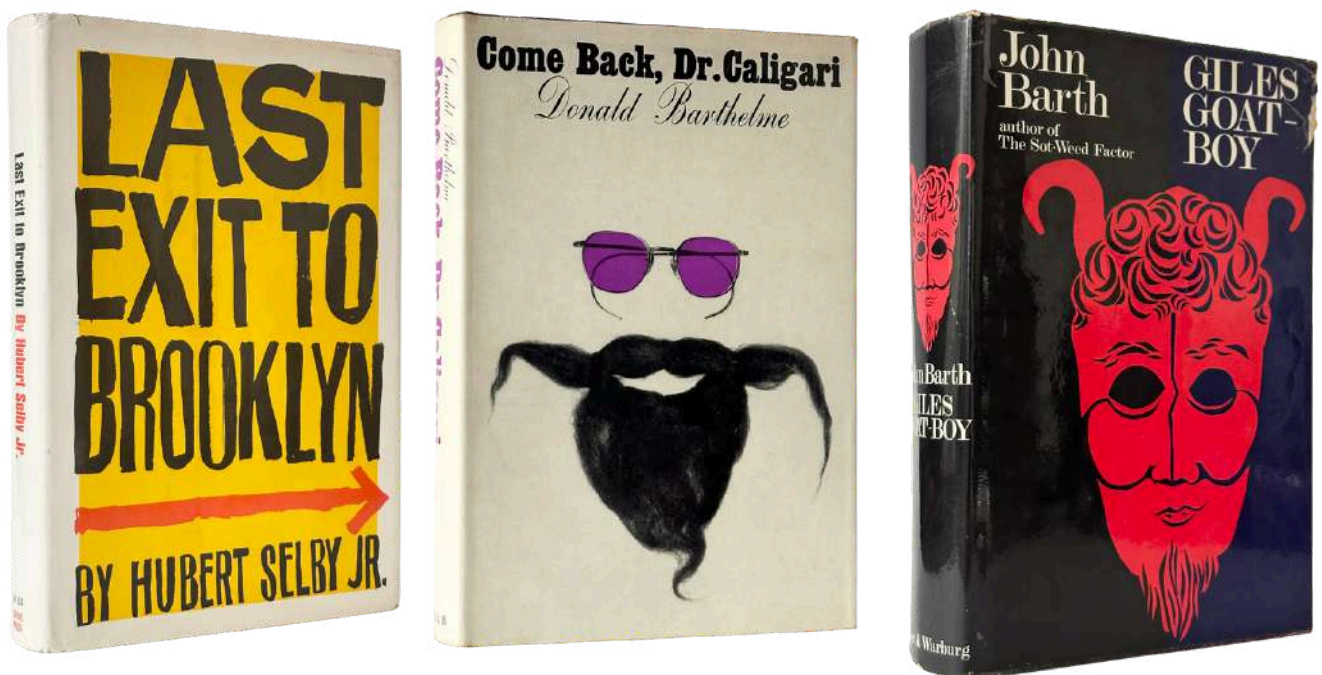
35. BARTHELME, Donald. Come Back, Dr. Caligari. London: Eyre & Spottiswoode. 1966. 8vo. First British edition. Publisher's blue cloth lettered in gilt to the spine, in the dust jacket by Milton Glaser. The cloth clean and bright, the binding tight and square, the contents mostly clean, some patchy toning to the endpapers with pencil indentations to the front endpaper, else fine. The dust jacket unclipped (18s net) and complete, just slightly browned at extremities with light patchy toning to the flaps. A smart, near fine copy overall.

The first published work by the somewhat neglected postmodernist short story writer, a precursor to his excellent Sixty Stories (1981) and Forty Stories (1987), both of which cemented him as one of the best American short story writers working in the twentieth century. The UK edition published two years after the American first, using the same stylish Glaser jacket design. £50

... AND ANOTHER POMO FATBOY

36. BARTH, John. Giles Goat-Boy or, The Revised New Syllabus. London: Secker and Warburg. 1967. Thick 8vo. First British edition. Publisher's red cloth lettered in gilt to the spine, in the dust jacket by Kenneth Reilly. A very good example overall, the cloth clean and bright, the binding tight and square. Small instance of rubbing to the textblock bottom edge, but fine internally. The dust jacket unclipped (42s net) with several rubbed corners, most notably to the front panel upper corner with neat tape repair to the joint at verso. Other corners and spine tips gently rubbed with some tiny nicks, but a sharp example overall.

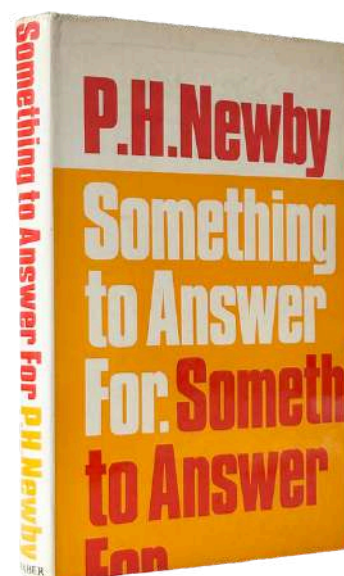
A pomo heavyweight of the fatboy variation, Barth's 710pp comic, absurd, metatextual monolith can wane on even the most ardent fanboys, but even for its plot about, well, everything and nothing, its odd protagonist—George, raised by goats—, its gradual cultural ageing and its bizarre sexual weirdness, it's still a damn sight better than most contemporary novels. This British edition considerably scarcer than its US counterpart published a year prior. £75



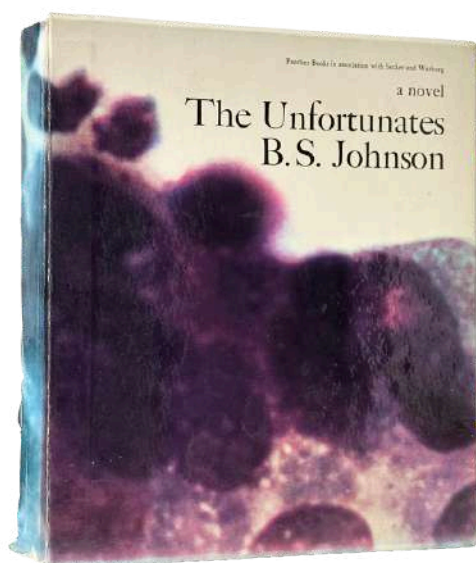
THE FIRST BOOKER

37. NEWBY, Percy Howard. *Something to Answer For*. London: Faber and Faber. 1968. 8vo. First edition, first printing. Publisher's orange cloth lettered in very dark blue to the spine, in the dust jacket. A very good or better copy, the cloth clean and bright, the spine tips and corners a trifle bumped, the binding tight and square. The contents clean and fine with small stain to the fore edge and even minor marks to top edge. The dust jacket price-clipped, very gently bumped to the spine corners and tips. A sharp example overall.

The little-read Newby's seventeenth novel, immortalised by collectors having won the inaugural Booker Prize for 1969. £250



TITAN OF AVANT GARDE



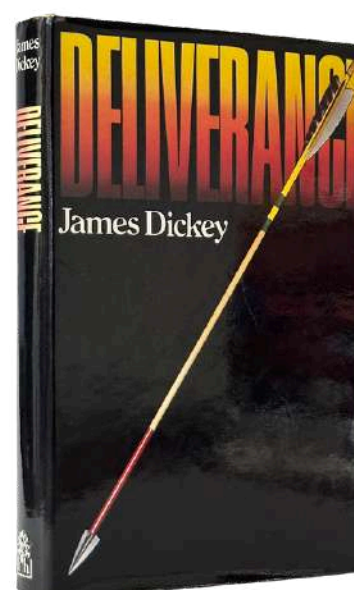
38. JOHNSON, Bryan Stanley. *The Unfortunates*. London: Panther Books in association with Secker and Warburg. 1969. 8vo. First edition. Twenty-seven separate staple-bound sections, with the original band, housed in the publisher's pictorial box. A very good copy, the sections clean, very gently creased to a few edges, the band present and clean. The box rubbed along the hinge as per usual, a trifle faded at the spine, but structurally secure and the front panel very clean.

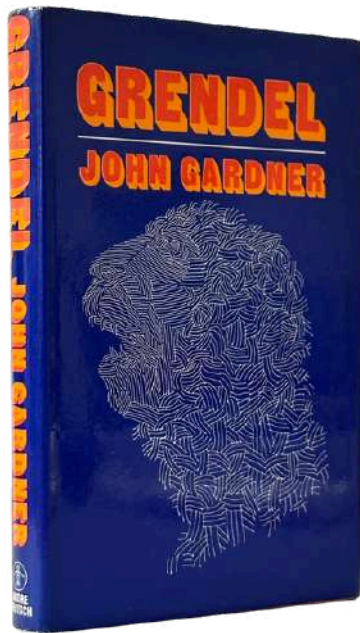
BSJ's avant garde novel, his most well-known book, aided by its physical construction; a book-in-a-box. All but two (the first and last) sections are to be read by any which way the reader chooses. An excellent marketing ploy, for sure, but which does not detract from BSJ's magnetic prose style—this is one of his finest, based on his real-life relationship with his great friend, Tony Tillinghast. £175

BASIS OF THE CULT FILM

39. DICKEY, James. *Deliverance*. London: Hamish Hamilton. 1970. 8vo. First British edition. Publisher's blue cloth lettered in gilt to the spine, with bright red topstain and in the dust jacket designed by Bernard Higon with a photograph of Dickey to rear panel by Christopher Dickey, the author's somewhat estranged son who later wrote a biography of his father's life and his particular skillset in the art of embellishment. The book generally fine, the cloth clean and bright, the binding tight and square, the textblock just a trifle spotted at the edges, but the contents fine. The dust jacket unclipped (£1.50 net/30s net) and complete, very negligibly bumped at the spine foot and some corners, but an overall fine copy.

Dickey's most famous and most successful work, his debut novel that surfaced a few years into his Poet Laureate status; he was previously known strictly as a poet. The famous tale of four businessmen whose leisurely stroll along a north Georgian river goes quite a bit more than awry. Adapted for the screen in an excellent, now-cultish film of the same name starring Jon Voight, Burt Reynolds, Ned Beatty, and Ronny Cox. £75



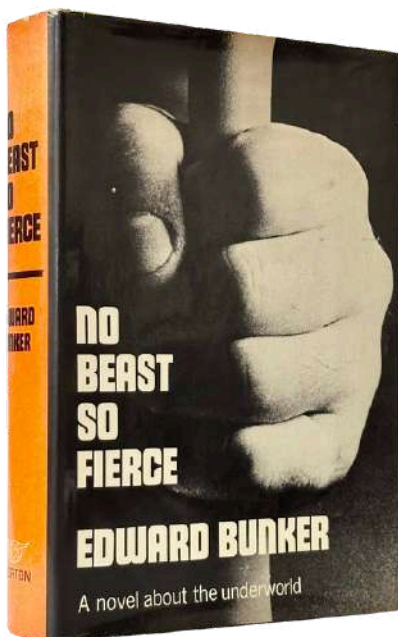


THE MONSTER, EXISTENTIAL

40. GARDNER, John. Grendel. Illustrated by Emil Antonucci. London: Andre Deutsch. 1972. 8vo. First British edition. Publisher's orange cloth lettered in gilt to the spine, in the dust jacket by Kaye Bellman. A pleasing copy, the cloth clean and a trifle bumped at extremities. The binding tight and square, the contents clean throughout barring trace offsetting to endpapers. The dust jacket unclipped with faded WHSmith sticker over printed price. Very gently bumped to the edges and corners, but a sharp example overall.

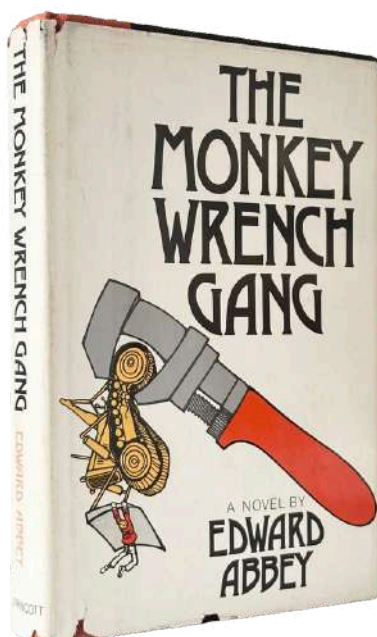
A reimagining of the famous Old English epic, Beowulf, in which the narrative is inverted to show the existential world of Grendel, 'a creature compounded of grotesque comedy and pain, a disillusioned intelligence cutting lonely capers to make lack of hope bearable'. A really quite serious Sartrean ride. £75

'PERHAPS THE BEST LA UNDERWORLD NOVEL'



41. BUNKER, Edward. No Beast So Fierce. New York: W. W. Norton & Company. 1973. 8vo. First edition. Publisher's cream cloth lettered in black and red the spine, in the dust jacket designed by Larry Lurin using a photograph by Eileen Lewis, with the two evocative mug shot photographs of the author to rear panel. A smart example overall, the cloth clean, gently pushed at the spine and a touch concave thus. The binding tight and square, the contents clean and fine but for a touch of offsetting to endpapers, light stains at margins of p.14-15. The dust jacket with printed priced of \$6.95 with bottom corner of front flap neatly cut by publisher. The spine just a trifle faded, with closed tear at rear panel upper joint. A very sharp copy.

Serial criminal Edward Bunker's first published novel, a hardboiled crime tale cited as 'perhaps the best novel of the LA underworld ever written' by a fellow candidate for that accolade, James Ellroy. Seemingly forced into a life of crime following a rough childhood, Bunker published this debut while still incarcerated at Folsom State Prison, and upon release he realised he could make a living as a writer, thus giving up the criminality. After the film adaptation (under the title Straight Time), more books and their respective adaptations followed, alongside various film credits, but this remains his magnum opus. £200



YOU WILL OUTLIVE THE BASTARDS

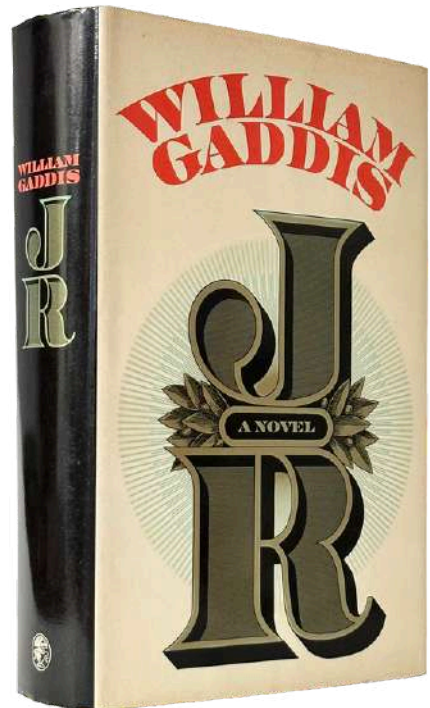
42. ABBEY, Edward. The Monkey Wrench Gang. Philadelphia and New York: J. B. Lippincott Company. 1975. 8vo. First edition, first printing. Publisher's quarter red cloth over black boards, lettered in gilt to the spine, in the dust jacket designed by Paul Bacon. A very good copy overall, the boards gently rubbed at the spine head and tail, and some edges. The binding tight and square, the contents clean and bright throughout. The dust jacket unclipped (\$8.95 net) with several small chips and closed tears to extremities, light rubbing, but more presentable than usual overall.

A bright copy of this cult anarchist classic of environmental activism and cultural rebellion, 'outrageous, un-American and inimical to the sacred concept of property'. £225

MONEY, RUSTLING

43. GADDIS, William. J R. London: Jonathan Cape. 1975. Thick 8vo. First British edition, first printing. Publisher's bright red cloth lettered in gilt to the spine, in the dust jacket by Janet Halverson who also designed the American first published one year prior. A near fine copy, the cloth clean and bright, the binding tight and square. The red topstain vibrant, with a few minor marks to textblock bottom edge. The contents clean and fine throughout without stamps or inscriptions. The dust jacket price-clipped, but otherwise complete, just a trifle bumped at extremities but presenting very sharply.

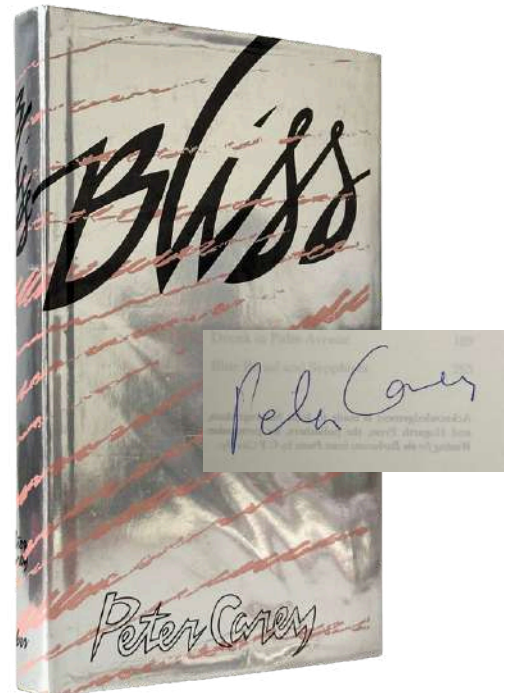
*A high point in experimental postmodernism, broadly about the titular eleven-year-old who makes a fortune in the penny stocks, but more importantly, a sort of a test given to the reader from Gaddis—with no chapters, breaks, and (often painfully) no dialogue attribution, the reader is snowballed along, but remarkably and seemingly by luck begins to understand what's going on... almost. A terrific novel, published twenty years after his imperious *The Recognitions*. This first British edition significantly scarcer than its US counterpart. £175*



HIS DEBUT NOVEL

44. CAREY, Peter. Bliss. London: Faber & Faber. 1981. 8vo. First edition. Publisher's black cloth lettered in gilt to the spine, in the metallic dust jacket. Signed without dedication by the author to the title page. A very good or better copy, the cloth clean, very gently bumped along spine tips. The binding tight and square, the contents clean and fine throughout. The dust jacket unclipped (£6.50 net), a little crimped at extremities but obscured somewhat by the unusual jacket design.

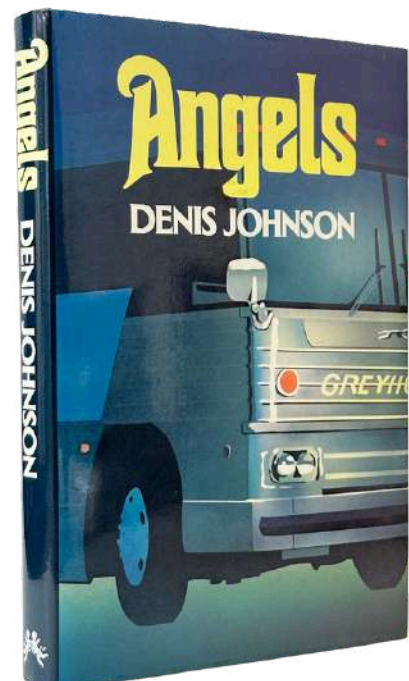
*The author's first published novel, written while living in the alternative community of Bellingen, New South Wales. The locale and Carey's memories of it would go on to inspire his Booker-winning *Oscar and Lucinda* (1988). This debut won the Miles Franklin Award. £75*



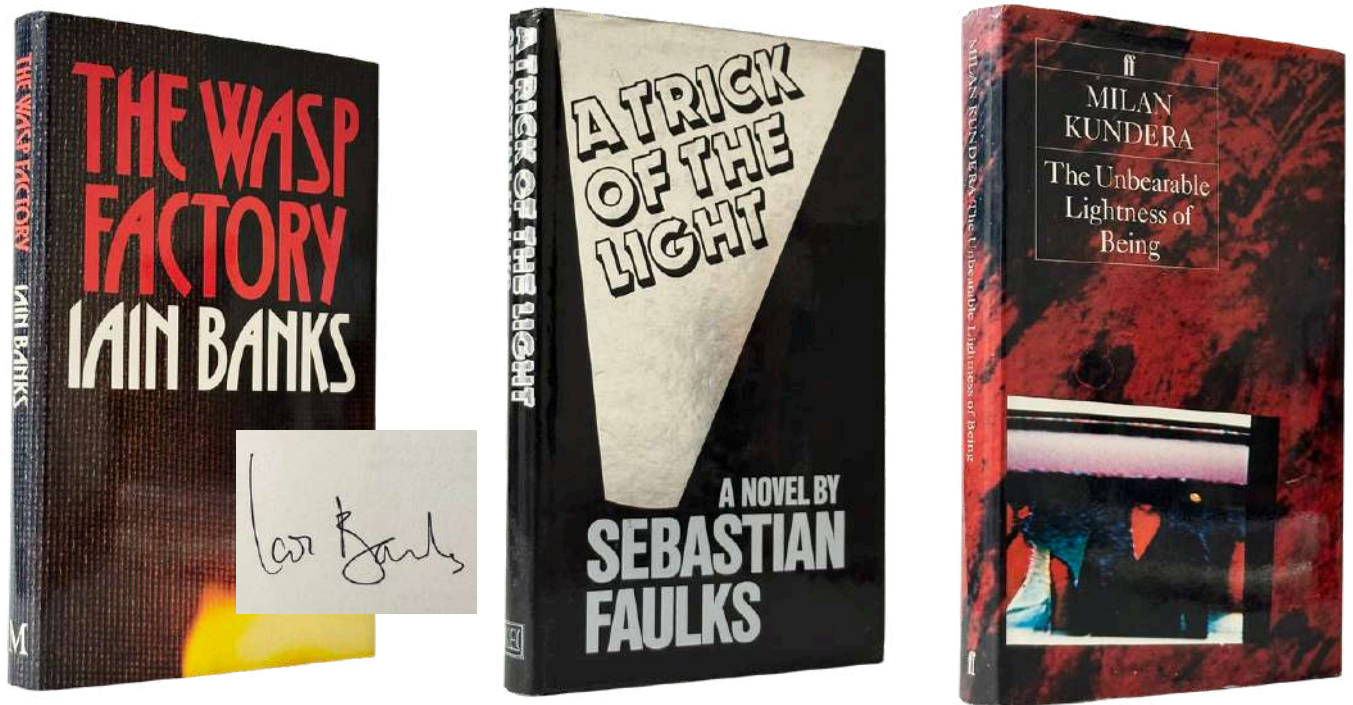
AND ANOTHER DEBUT

45. JOHNSON, Denis. Angels. London: Chatto & Windus and The Hogarth Press. 1984. 8vo. First British edition. Publisher's blue cloth lettered in gilt to the spine, in the stylish dust jacket by Donald Macpherson. A near fine copy, the cloth clean and bright, the binding tight and square, the contents clean, just very marginally toned from paper quality. The dust jacket price-clipped but otherwise fine.

*The story of two losers and their 'stunning, tragic odyssey through the dark flipside of America', the author's first novel and likened often to his excellent *Jesus' Son*. The first British edition here, a little less common than its US counterpart published a year previous. £75*



THREE FROM 1984



46. BANKS, Iain. *The Wasp Factory*. London: Macmillan. 1984. 8vo. First edition, first printing. Publisher's brown cloth lettered in gilt to the spine, in the dust jacket. This copy signed without dedication by the author to the title page. A near fine copy, the cloth clean and bright, rubbed at the spine tips and less so the corners. The binding very tight and square, the textblock just a trifle toned and spotted. The contents clean, fine but for an intriguing, bold ink ownership signature to the front endpaper. The dust jacket correctly priced at £7.95, complete, just slightly faded at the spine, else fine.

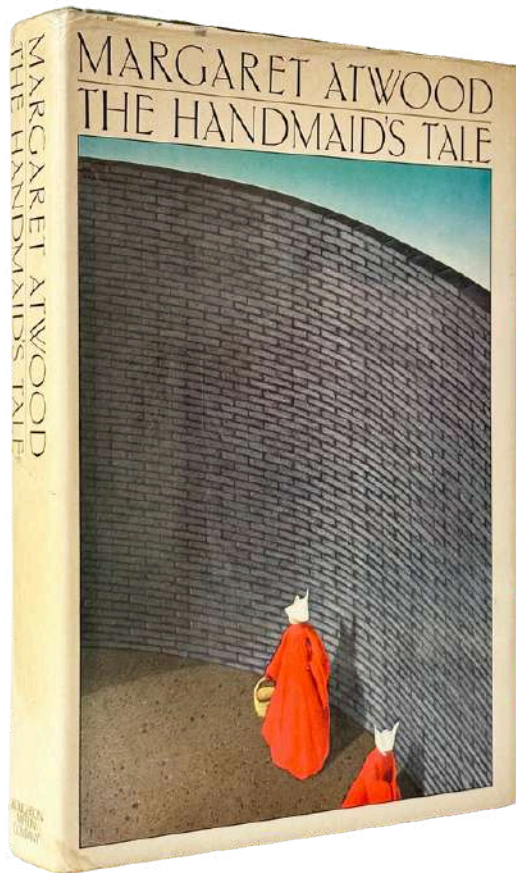
Banks' debut novel whose commercial and critical success allowed him to write full-time, with his much-acclaimed Culture series to follow, some of which he had written before his debut. A mainstay on many lists of modern horror whose popularity seems only likely to grow. £300

47. FAULKS, Sebastian. *A Trick of the Light*. London: The Bodley Head. 1984. 8vo. First edition. Publisher's black cloth lettered in gilt to the spine, in the dust jacket. A very good or better copy, the cloth clean and bright, the binding tight and square with very mild marks to the textblock top edge. The contents clean throughout without stamps or inscriptions. The dust jacket unclipped (£7.95) and complete, gently bumped to the corners and spine tips, but a bright and clean copy overall.

The uncommon debut novel by Faulks, about the naive protagonist, George Grillet, and his spiralling into a world of political intrigue and manipulation. Uncommon. £200

48. KUNDERA, Milan. *The Unbearable Lightness of Being*. Trans. from the Czech by Michael Henry Heim. London: Faber and Faber. 1984. 8vo. First British edition, first printing. Publisher's black cloth lettered in gilt to the spine, in the dust jacket after an illustration by Russell Mills. A very good or better copy, the cloth just a trifle marked and pushed around the spine head, the binding tight and square. The contents clean and fine throughout, with small and unobtrusive crease to centre of the front endpaper. The dust jacket price-clipped, the spine panel marginally faded, with a little crimping at extremities, but pleasing overall.

A mainstay of many a modern literature list, commercially and critically acclaimed. The novel follows the lives of several lovers in the Prague Spring of 1968, each individualised by their own sense of philosophical 'lightness of being'. The term comes from Constance Garnett's translation of Tolstoy's War and Peace. An excellent copy of the first British edition. £75



A LITERARY PHENOMENON

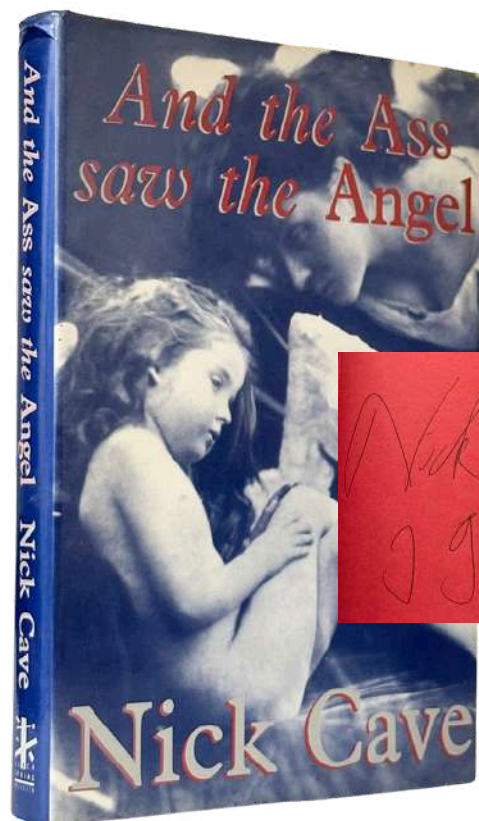
49. ATWOOD, Margaret. *The Handmaid's Tale*. Boston: Houghton Mifflin Company. 1986. 8vo. First American edition, first printing. Publisher's quarter blue cloth over slate grey boards, in the instantly recognisable dust jacket by Fred Marcellino. An about very good copy, the cloth a little stained at the spine tips, very gently bumped at corners and board edges, the binding tight and gently rolled. Grey endpapers clean, the textblock top edge spotted, small stain to fore-edge, the contents otherwise fine. The dust jacket price-clipped at upper corner of front flap, complete, one abrasion to the spine panel, other edges very gently crimped, with some light stains to the spine panel and, much less so, elsewhere. A handsome copy overall.

A decent example of the first US printing of Atwood's major work, the much-acclaimed dystopian speculative fiction which cemented Atwood's position in Canadian literature and spawned a litany of literary analysis into feminism, race, and culture, to such extent an 'unburnable' copy was later produced and auctioned off. Published one year after the Canadian first printing, this US edition uses the same design as the simultaneously-published British Cape edition, making the design slightly more recognisable. £125

A CRACKING FIRST NOVEL

50. CAVE, Nick. *And the Ass Saw the Angel*. London: Black Spring Press. 1989. 8vo. First edition, first printing. Publisher's blue cloth lettered in gilt to the spine, in the dust jacket designed by Phil Baines. This copy signed without dedication by the author to the red front endpaper, and dated in the year of publication. A fine copy overall, the cloth clean and bright, the binding very tight and square, evidently unread. The contents clean and fine throughout. The dust jacket unclipped (£12.95) and fine but for a little rubbing around the crown, but a smart and very pleasing copy overall.

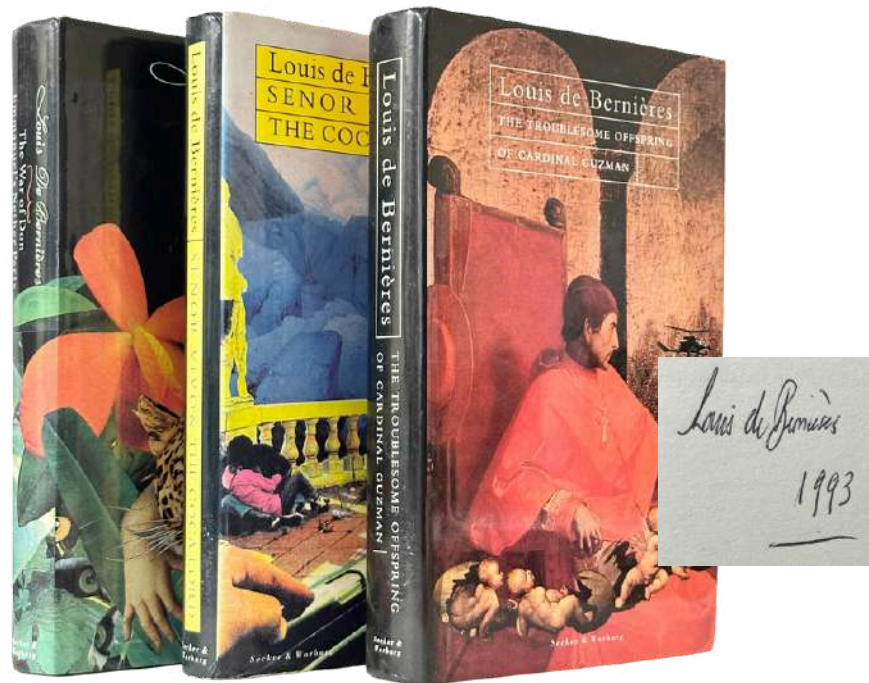
A terrific copy of the debut novel by the author and musician best known as the lead vocalist in Nick Cave and the Bad Seeds. The novel here perhaps surprisingly a wonderfully written account of a mute boy raised by reckless parents in a religious community. It joins the Southern Gothic canon, likened to the stories of Flannery O'Connor which is not exaggerated praise. £200



A FINE TRILOGY

51. DE BERNIÈRES, Louis. The Latin American Trilogy, comprising The War of Don Emmanuel's Nether Parts (1990), Señor Vivo & The Coca Lord (1991) and The Troublesome Offspring of Cardinal Guzman (1992). London: Secker and Warburg. 8vos. First editions, first printings, the final volume inscribed by the author to the title page, and dated 1993. Three-volume set. Publisher's black cloth lettered in white to the spine of the first volume, and in gilt to the spines of the second and third, in the dust jackets. A near fine set overall, the cloth clean, bright and sharp. The bindings all tight and square. The textblocks lightly and evenly toned throughout, from the paper quality most likely, with a handful of light and unobtrusive spots across the set. Without inscriptions or stamps. The dust jackets each unclipped, complete, very gently crimped to spine tips, but a very presentable set overall.

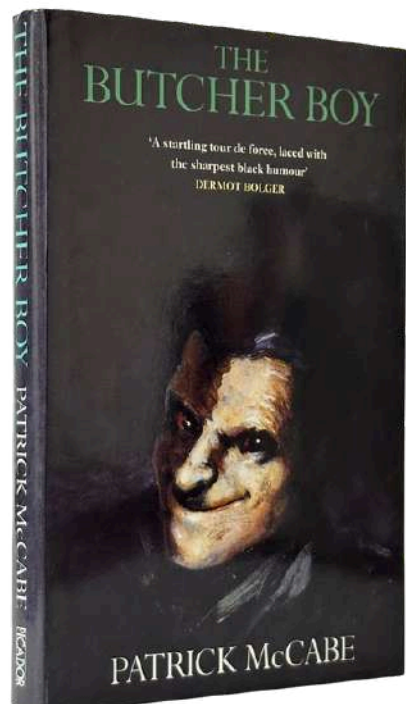
The author's much-acclaimed Latin American trilogy, so-called, and based on his own experiences while working as a teacher in Colombia. During this period of working his career out, he became interested in Gabriel Garcia Marquez's magical realism and has consistently acknowledged this influence on the trilogy. Uncommon signed. £175



PIGS, PIGS, MORE PIGS

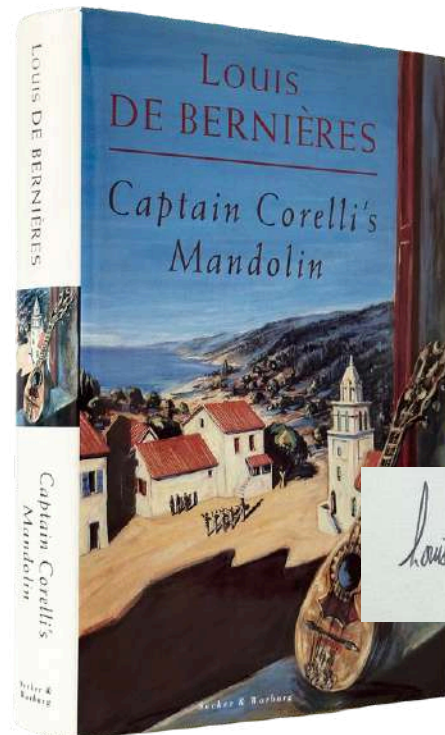
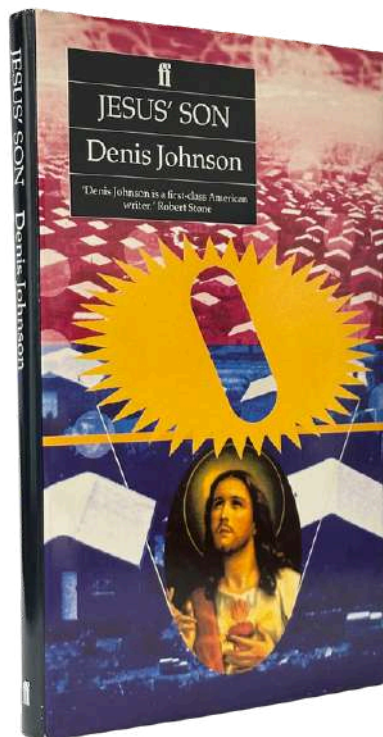
52. MCCABE, Patrick. The Butcher Boy. London: Picador and Pan Books. 1992. 8vo. First edition, first printing. Publisher's black cloth lettered in green to the spine, in the menacing dust jacket. A fine copy, the cloth clean and bright, the binding tight and square, the contents clean and fine throughout. The dust jacket unclipped (£14.99) and fine.

A marvellous, harrowing, disturbing novel of the protagonist and narrator's own descent into madness, with lots of blood, porcine and human. It won Ireland's highest literary award and was shortlisted for the Booker Prize, allowing a fresh and ready-to-be-disturbed audience for McCabe. £125



53. JOHNSON, Denis. Jesus' Son. London: Faber & Faber. 1993. 8vo. First British edition. Publisher's black cloth lettered in gilt to the spine, in the dust jacket designed by Dirk van Dooren. An about fine example, the cloth clean and bright, the binding tight and square, unread, the contents clean with some marginal toning to the block from paper quality. The dust jacket unclipped (£14.99 net), just very slightly bumped to corners, but a smart, clean and crisp copy overall.

A collection of ten really quite marvellous yet still underrated ethereal short stories about those on the outer boundary of society; half-criminals, dregs, fiends, all pulled together by something surreal and unholy, feeling and purportedly actually being real people the author had met, or indeed his own self. Considered the author's magnum opus, this British edition published one year after the US and Canadian editions. £100



Louis de Bernières 1994

SIGNED BY THE AUTHOR

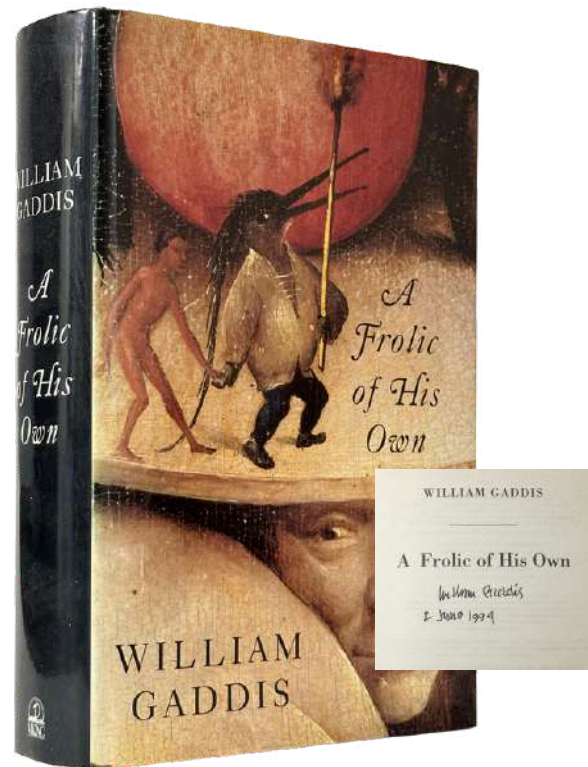
54. DE BERNIÈRES, Louis. Captain Corelli's Mandolin. London: Secker and Warburg. 1994. 8vo. First edition, first printing. Publisher's supposed first issue ivory cloth lettered in burgundy to the spine, in the dust jacket designed by Graham Bence. Moving printed dedication 'to my mother and father, who in different places and in different ways fought against the Fascists and the Nazis, lost many of their closest friends, and were never thanked.' This copy signed without dedication by the author to the title page, alongside the year of publication. A near fine copy, the cloth clean, a couple of very light marks only highlighting merely by the vibrant cloth colour. The spine tips perhaps a trifle pushed, but minor in truth. The binding tight and with a very gentle roll. The contents clean, some light and even toning throughout from the paper stock of this time, but without stamps, inscriptions or spots. One small mark to the fore-edge at bottom corner. The dust jacket unclipped (£14.99), complete and fine with some very mild crimping at extremities. A very handsome copy, uncommon signed.

The author's magnum opus (thus far), a sprawling novel set on the Greek island of Cephalonia during the Second World War. When war finally comes to the island, our protagonist hopes for a quiet, even civilised war. Of course, what transpires is brutal savagery, clinical horror, and murder, unmatched by any and all in its path. An international bestseller, and basis for the film adaptation of the same name starring Nicolas Cage and Penelope Cruz. £400

SIGNED BY MR. DIFFICULT

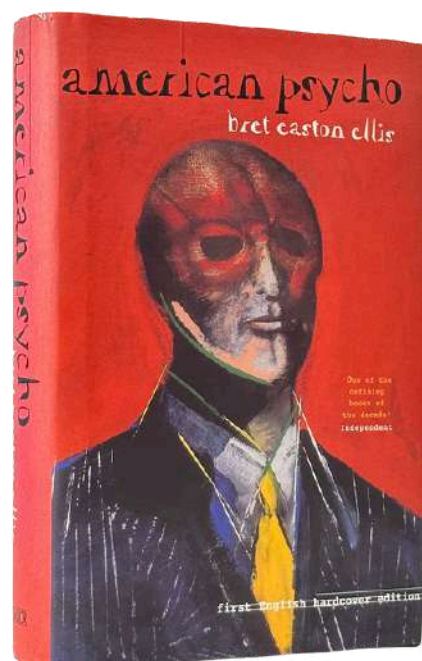
55. GADDIS, William. *A Frolic of His Own*. London: Viking. 1994. Thick 8vo. First British edition, first printing. Publisher's black cloth lettered in gilt to the spine, in the dust jacket based on the Hell aspect of *The Garden of Earthly Delights* by Hieronymus Bosch. This copy signed and dated in the year of publication to the title page, in the author's usual shaky later hand. A near fine copy, the cloth clean and bright, the binding tight and square, the textblock a trifle scuffed at bottom edge. The contents clean and fine throughout. The dust jacket unclipped (£16.00) and fine.

Mr. Difficult's fourth and final novel published in his lifetime, and winner of the National Book Award. Like much of his other work, Gaddis deals, overtly and covertly, brashly and subtly, with 'the behemoth of the law and servant and warrior of the century: money'. This British first uncommon, especially so inscribed by Gaddis—he died only four years later. £200



56. ELLIS, Bret Easton. *American Psycho*. London: Picador. 1998. 8vo. First edition, second impression. Publisher's black cloth lettered in gilt to spine, in the striking dust jacket. This copy near fine, the cloth clean and bright, with only very gentle bumps to tips. The binding tight and square, with some light marks to the textblock edges, but none of the toning one usually finds at the top edge. The contents fine throughout, also without any toning. The dust jacket priced £14.99 as called for on the second printing, gently bumped to extremities, the spine just very slightly toned but very marginal, and much less noticeable than usual. All in, an excellent example.

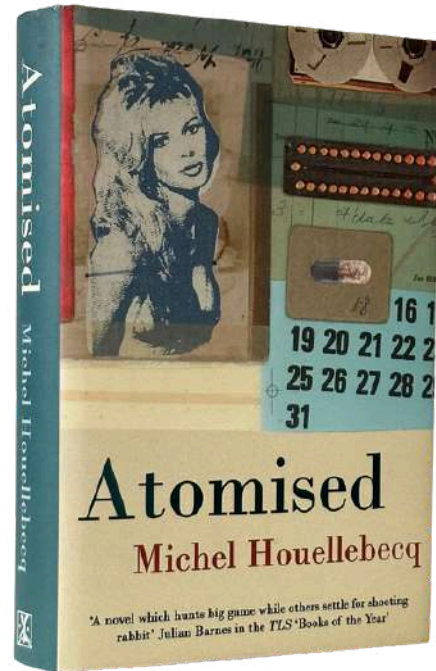
A very smart second printing of the UK edition, the first English hardcover edition, of Ellis' major work and a classic of modern fiction. The first hardcover edition—the American first of 1991 a paperback original—and the only hardcover in English until Centipede Press' recent rendition. The basis for the equally impressive, not-quite-but-still-very-much-violent film adaptation starring Christian Bale. £150



TWENTY-FIRST CENTURY EXISTENTIALISM

57. HOUELLEBECQ, Michel. Atomised. Trans. from the French by Frank Wynne. London: Heinemann. 2000. Small 8vo. First British edition, first printing. Publisher's blue-green boards lettered in gilt to the spine, in the dust jacket. A fine copy, the cloth clean, the binding tight and unread, the contents fine, the dust jacket unclipped (£12.99) and fine.

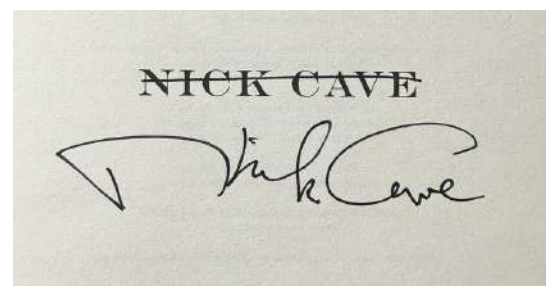
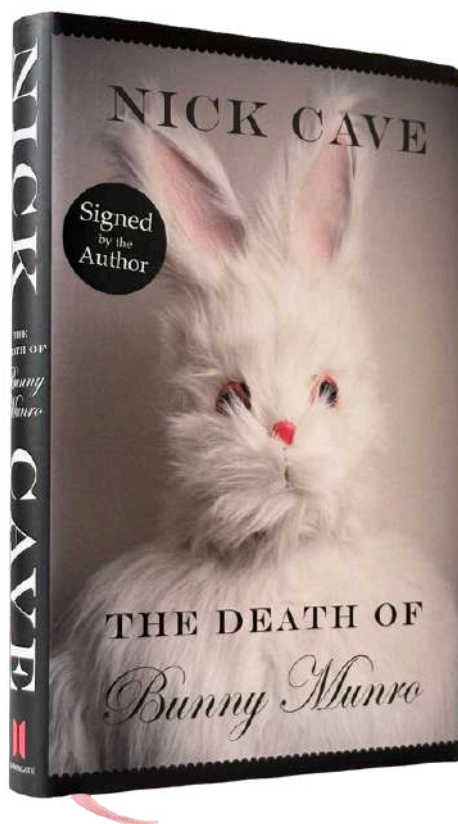
The first English language edition of Houellebecq's most successful work, critically and commercially, a bestseller across much of Europe which catapulted the author into international stardom. The novel follows two estranged half-brothers and their inability to fit into a world of new age philosophies and meaningless sexual encounters—one brother, a molecular scientist, works to essentially eradicate reproduction. Adaptations thus far include a movie, a play and a TV series. £75

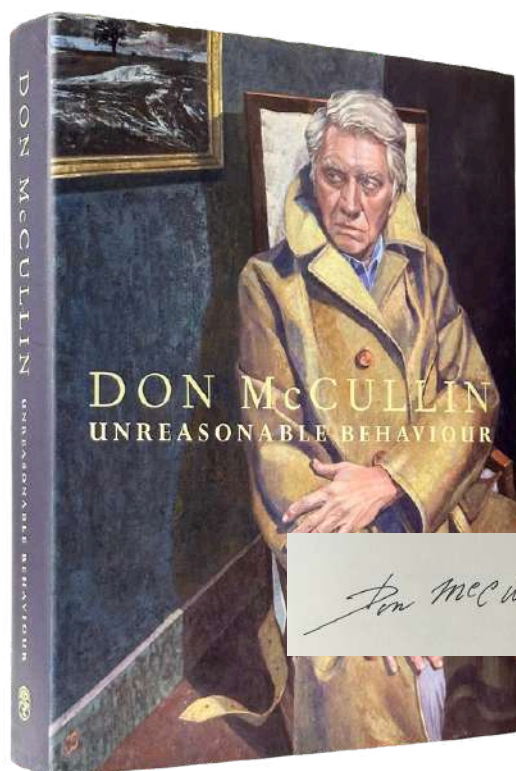


SOON TO BE A TV SERIES

58. CAVE, Nick. The Death of Bunny Munro. Edinburgh: Canongate. 2009. 8vo. First edition, first printing. Publisher's black cloth lettered in gilt to the spine, in the dust jacket. This copy signed without dedication by the author to the title page, and a 'signed by the author' sticker to the front panel of the dust jacket. A fine copy, the cloth clean and bright, the binding tight and square, the contents fine without issue. The dust jacket unclipped (£16.99) and fine.

The second novel by the author and, much more famously, lead vocalist of Nick Cave and the Bad Seeds. Adapted for TV recently by Sky Studios, starring Matt Smith and Rafael Mathé, and with Cave as an executive producer. Due for release in less than a month. A superb copy. £200





VISCERAL WAR REPORTAGE

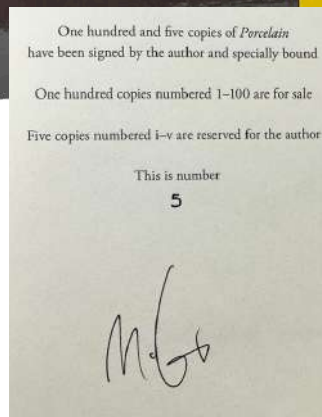
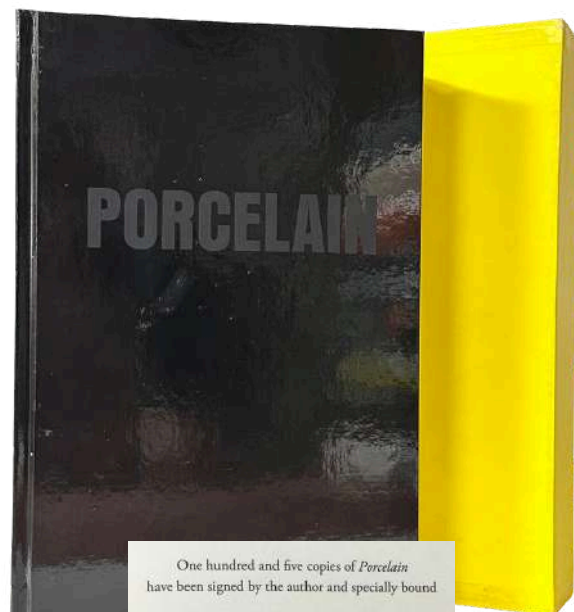
59. MCCULLIN, Don. Unreasonable Behaviour. London: Jonathan Cape. 2015. 8vo. First edition, first printing. Publisher's pictorial boards in the dust jacket. This copy signed without dedication to the title page. A fine copy, the boards clean and bright, the binding tight and square, the contents fine. The dust jacket unclipped (£25.00) and complete without issue. A smart example.

The photographer's second autobiography, published twenty-five years after the first, looking back at his impressive career of war reportage, humanitarian crises, the lives of the outsider and more, through the lens. With numerous photographic plates throughout. Uncommon signed. £150

MUSICAL ACTIVISM

60. MOBY, Porcelain: A Memoir. London: Faber and Faber. 2016. 8vo. First edition, being one of a limited edition of 100 signed and numbered copies, this numbered 5. Black gloss hardcover boards with titles in slate, in the publisher's bright yellow slipcase. With numerous illustrations and photographic plates throughout. A fine book, just a few very minor marks to front board, in the slipcase which has a couple of very mild bumps at corners, and some minor marks and scuffs, some of which could be carefully removed. A handsome volume. Scarce.

An excellent pairing of memoir and book production. Moby was born Richard Melville and got the nickname to which he is known by way of his parents—they believe he is related to Moby Dick author, Herman Melville. He is considered "one of the most important, successful, and outspoken figures in electronic music, though his work spans a variety of rock and pop styles as well. His crossover success during the 1990s helped bring techno into the mainstream and established him as a progenitor to the crop of superstar DJs that would define the next wave of popular electronic music. At the peak of his breakthrough visibility, he courted controversy for putting a public face to the notoriously anonymous electronic genre and attracting scorn from techno purists. Not only did his music differ from both the cool surface textures of ambient music and the hedonistic world of house music, so did his lifestyle: Moby was famous for his devout Christian beliefs, as well as his environmental and vegan activism." [Stephen Thomas Erlewine & Andy Kellman, Rovi, Spotify]. £125



61. MARÍAS, Javier. Berta Isla. Trans. by Margaret Jull Costa. London: Hamish Hamilton. 2018. 8vo. First British edition, first printing. Publisher's dark blue cloth lettered in white to the spine, in the dust jacket. An exclusive signed edition signed by the author at the tipped-in half-title. A fine copy, the cloth clean and bright, the binding tight and square, the contents fine. The dust jacket unclipped (£18.99) and fine without issue.

The penultimate novel by the Spanish author—his final novel, Tomás Nevinson is a companion volume—a part love story, part spy story, from the author who continues to gather prestige even after his COVID-19-related death in 2022. £75

