

CHELSEA



**Chelsea 2026:
Books for
Halloween and
the Beyond**

This year, the Chelsea Rare Book fair is held on Halloween, in my humble opinion one of the best festivities in the commercial calendar. This list is one of my most unusual to date, and ultimately reflects the season. Below are thirty very special acquisitions encompassing the weird, the wonderful, and the strange; from the spirit world to the physical, and from the beautiful to the genuinely grotesque. As for highlights, they abound: Barbanell's first book on Spiritualism, inscribed by him to a fellow medium (item 2); An inscribed copy of Ethel Carnie's factory poems (item 7); a presentation copy of Cassel's *Eidolon*, with an extensive and heartfelt manuscript note to Charles Peel (item 8); Len Deighton's first spy novel, signed (item 11); a collection of Lawrence Ferlinghetti items, formerly in the collection of literary editor Rolf-Gunter Dienst (item 13); a collection of Halloween/Carnival masks (item 16); an allegorical marriage map from the Georgian period (item 21); an Italian pharmaceutical manuscript owned by three generations of the Caravaggio family (item 22); an extensive collection of annotated radio scripts by Patrick Moore (item 23); a handwritten copy *Epic Wind* by the WWI poet Robert Nichols (item 24); and a complete collection of beautiful handcoloured tarot cards (item 28).

Fold the Corner will be back on the usual stand, 61, on Friday 30th and Saturday 31st October. On Halloween itself, I will also be running a special 'Spooktacular' themed book tour at 1pm. To book on, please visit <https://www.chelseabookfair.com/about/events>

As ever, come to browse, to explore, or just to chat. For all enquiries in the meantime, please call 07304 295723, or email books@foldthecornerbooks.co.uk

Rebekah :)

GEORGE CANNING, LORD PALMERSTON, ROBERT PEEL AND OTHERS



1. [AUTOGRAPH ALBUM]

Victorian Autograph Album Containing Numerous Letters and Clipped Signatures

[c. 1870s]

£3995

A late 19th century Victorian autograph album, red morocco double-ruled in gilt with 'Autographs E. T.' stamped to centre of front board; pale yellow endpapers; all edges gilt; containing over 100 pages of affixed autographs, manuscript notes, letters, death notices, clipped signatures and more; along with many other blank pages and notes loosely inserted; some pages fully or partially excised, likely contemporaneously; binding worn and rubbed with spine now detached and lacking; hinges cracked but holding.

An intriguing collection of autographs dating to the late 19th century and featuring a host of various famous, important, and popular figures of the day, mostly from the world of Politics and Literature. I have been able to identify:

George Canning (autograph letter signed with his initials)
Lord Palmerston (signed envelope panel, Foreign Office, Downing Street, London)
Lord Melbourne (signed envelope panel)
Nona Bellairs
Vittorio Emanuele Taparelli d'Azeglio (second page only of an autograph letter)
Prince Louis Napoleon Bonaparte (envelope addressed in his hand)
Robert Peel (signed envelope panel)
William Frederick, Duke of Gloucester (signed envelope panel)
the 1st Duke of Wellington (envelope addressed in his hand)
Lord Liverpool
François Guizot
Thomas Turton, Bishop of Ely
Sarah Austin (clipped signature)
Lord Prudhoe (clipped signature)
Charlotte Helen Sainton-Dolby
and
Christopher Wordsworth, Bishop of Lincoln.

**INSCRIBED BY THE AUTHOR TO THE MEDIUM AND PSYCHIC LILIAN
BAILEY**



2. BARBANELL, Maurice

This is Spiritualism

London: Herbert Jenkins, 1959

£325

8vo., burgundy cloth lettered in gilt to spine with publisher's device blindstamped to lower board; together in the unclipped blue and white dustwrapper (21/- net to front flap); pp. [v], 6-223, [i]; containing twenty six captioned black and white photographs; a very good copy, slightly pushed and sunned at spine tips; light spotting throughout, though mostly affecting the outer edge of the text block and prelims; front free endpaper browned; the wrapper good, rubbed with a little loss along folds, with slight toning to the lower panel; some nicks, chips, creases and short closed tears; particularly to head and foot of spine; completely unrestored, internally.

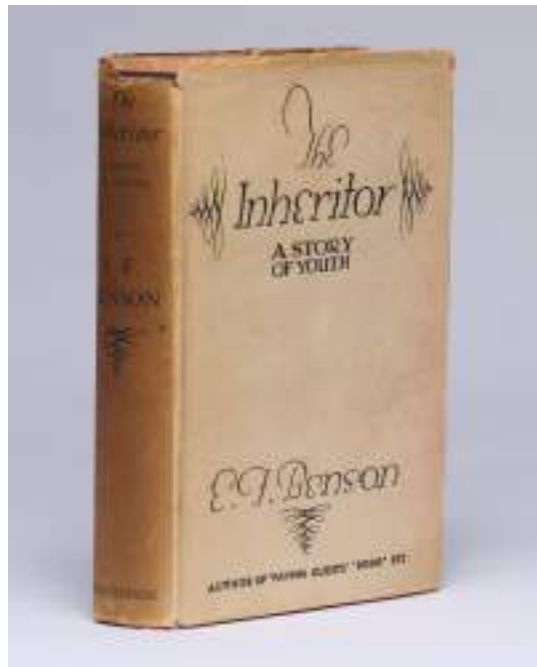
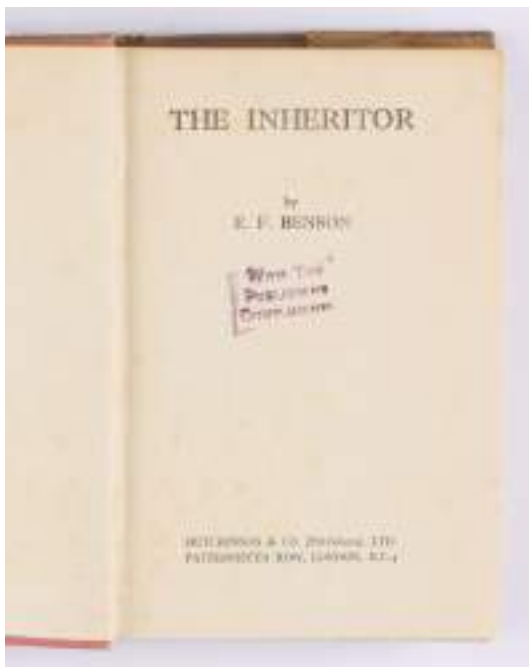
First edition. This copy **inscribed by the author** to the front free endpaper: "**To dear Lilian Bailey, one of the greatest of all mediums & a living exemplar to spiritualia. Affectionately, Maurice Barbanell**". Also affixed to the front paste-down is a compliments slip from the Psychic Press Ltd., with the typed message 'With the compliments of Mrs Lilian Bailey'. A previous owner has included a series of newspaper clippings concerning Bailey, one with an affixed photograph, and two from *Psychic News* dated June 2005.

Maurice Barbanell was a British lecturer, journalist, and author in the field of Spiritualism, who served as editor of the *Psychic News* and *The Two Worlds* for over three decades. *This is Spiritualism* was his first and best-known work, in which he puts forward a series of psychic experiences alongside a series of photographs which defy human understanding. Previously a sceptic, Barbanell initially undertook a six-month period of personal investigation of Spiritualism, during which time he had his own personal experience of mediumistic trance. He went on to give a series of home circles in which an Indian spirit guide, 'Silver Birch', spoke through him to the assembled group. In 1932 *Psychic News* was founded, and Barbanell worked as editor for the newspaper for over fourteen years. A friend to a series of British mediums, he resumed contact from the 'other side' when, just one week after his death in 1981, spirit messages from him were received through the mediumship of Gordon Higginson, a close friend.

Lilian Bailey was a deep-trance medium and psychic who became highly regarded and widely known in spiritualist circles, famously conducting secret seances for European royalty, world leaders, and Hollywood stars. Her career began in 1930's, when she began to give a series of group séances, private sittings and public demonstrations based in Manchester. She became one of the most accomplished trance mediums in Britain, and in 1941, she toured the country with Maurice Barbanell. Most famously, in 1953 she was blindfolded and taken to a building, where she quickly went into trance and channeled King George VI to come through and speak to his widow. Her audience was found to be Queen Elizabeth, the Queen Mother, who subsequently gave Bailey a gold brooch as a token of gratitude.

A fascinating association copy.

“WITH THE PUBLISHER’S COMPLIMENTS”



3. **BENSON, E. F.**
The Inheritor. A Story of Youth.
London: Hutchinson & Co. Ltd., [1930]
£395

8vo., publisher's red cloth, ruled in blind and lettered in black to upper cover; spine lettered and lined in black; together in the unclipped printed dustwrapper (7/6 net to front flap); pp. [vi], 11-286, [viii, ads]; the book very good, slight shelf lean and a little fading to the edges of the boards; some spotting, internally, mostly confined to the outer edges of the text block and prelims; lightly offset to endpapers; the good dustwrapper rather darkened to spine, with nicks and chips to the edges and some larger portions of loss to the head of spine, not touching the title lettering; completely unrestored internally, and seldom found thus.

First edition, with publisher's six page catalogue to rear dated Summer 1930. This copy with the **purple ink stamp to the title page: "With the publisher's compliments"**.

Edward Frederick Benson (1867-1940) was a prolific writer whose first book, *Sketches from Marlborough* was published while he was still a student. It was, however, his *Dodo* trilogy that first found him fame, with plots combining satire, romance, and supernatural melodrama. Later, he went on to pen a number of atmospheric and at times humorous ghost stories for publications such as *Pearson's* and *Hutchinson's Magazines*.

The Inheritor was Benson's second novel revolving around the plot of a family curse, and reveals the first-born son in each generation to be half-human, half satyr, endowed with features of varying goat-like monstrosities. His first exploration of the theme was in *The Luck of the Vails* (1901), where a cursed golden goblet is used as the centrepiece of the story. Almost 30 years later, the present work utilises similar themes, combining mystery, crime, and supernatural elements. This time, the focus is the wealthy Gervase family, and a mystery which plays out when the malediction (which has plagued them for generations) seems to be broken with the current heir; the handsome, blonde-haired Cambridge University student Stephen Gervase, who for all intents and purposes appears normal and untouched by the spell.

One of his later works, *The Inheritor* was written while Benson was in his 60s, but revisits elements from his own University education at King's College. Brimming with homosexual undertones, it is the relationship between the eponymous inheritor, the charismatic and handsome Steven Gervase, (also an undergraduate at

King's) and the young King's College don, Maurice Crofts, which mirrors Benson's relationship with Vincent Yorke (later father of the novelist Henry Green), about whom he confided in his diary, "I feel perfectly mad about him just now... Ah, if only he knew, and yet I think he does." Beginning at the end of term in 1929, Maurice visits Steven in his remote home on the Cornwall coast, where a series of unusual events begin to unfold. Paganism, along with the concept of horned and hooved symbols lurking in the woods, were popular with fantasy writers in the late Victorian and Edwardian periods, culminating here as a village conspiracy.

"He could hear footsteps now and then in the next room, and now and then a few words rapped out, and now and then a soft moaning sound. Then for a time all was silent, and the silence was broken by the noise, not of a crying child, but of something bleating..."

Increasingly collectable in the scarce jacket.



4. **BRIGGS, Raymond**
Sussex After the Bomb
Sussex: Professions for Peace, 1984
£275

Oblong 4to., stapled card covers featuring an image of Jim Bloggs and his wife Hilda; pp. [i], 2-28; with several photographs, illustrations and diagrams throughout in red

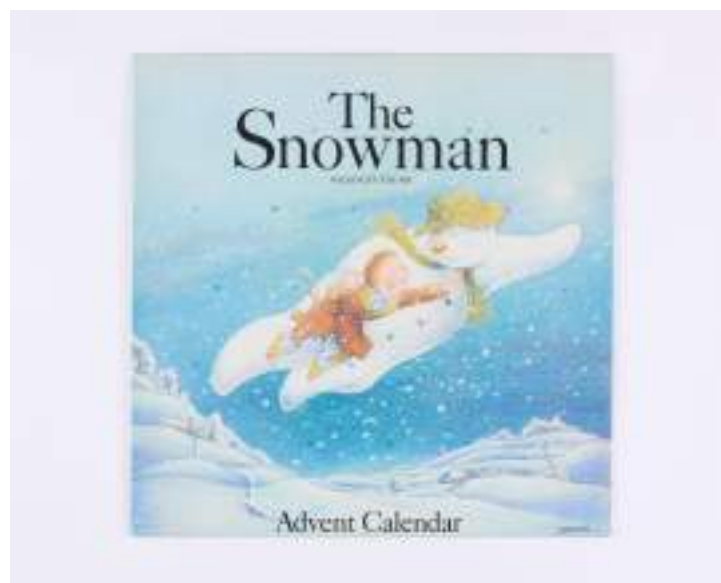
and black; a very good copy, covers a little creased and marked, with a couple of small dents to the upper cover; another couple of spots internally but otherwise clean.

First edition, published two years after the appearance of Raymond Briggs' *Where the Wind Blows* (1982), an apocalyptic graphic novel which tells the story of an elderly couple, Jim and Hilda, who are forced to cope with the impact of a nuclear bomb dropped on the UK by the Soviet Union. The present work uses the same cover image motif of the couple used in that earlier publication.

The text is provided by a series of writers, including Cherry Baden-Powell, Dip Archt, Dr Tim Carter, Gerard Macdonald, Kate Macintosh and others. Together they discuss the various implications and impact of a potential nuclear attack, and how survivors (here, living in Sussex) might survive after the immediate impact. Following an initial explanation of how the aftermath would pan out in terms of light, heat, blast radius and electrical effects, the writers pose a series of questions: Who would care for the injured? Would there be enough water, electricity and sanitation? Who would be in charge? And finally, Will it Happen?

A poignant booklet, perhaps just as relevant today as when it was first published.

Surprisingly **scarce**.



5. BRIGGS, Raymond; Howard BLAKE

The Snowman

London: CBS Records, 1987

£100

12" vinyl comprising 'The Snowman' single; 45RPM; contained in both the inner and outer sleeves, the latter doubling as an advent calendar; apparently unused and unopened, with images behind each of the numbers; side A 'Walking in the Air'; side B 'Dance of the Snowmen'; would benefit from a clean, but else excellent, the vinyl unmarked or scratched, a couple of very minor marks/creases to sleeve.

A lovely copy of this original sound recording by Howard Blake, with music played by the Sinfonia of London, led by Jack Rothstein. The singer to side A is Peter Auty.

QTA3950.



6. [CABINET CARD]

Two-Headed Calf

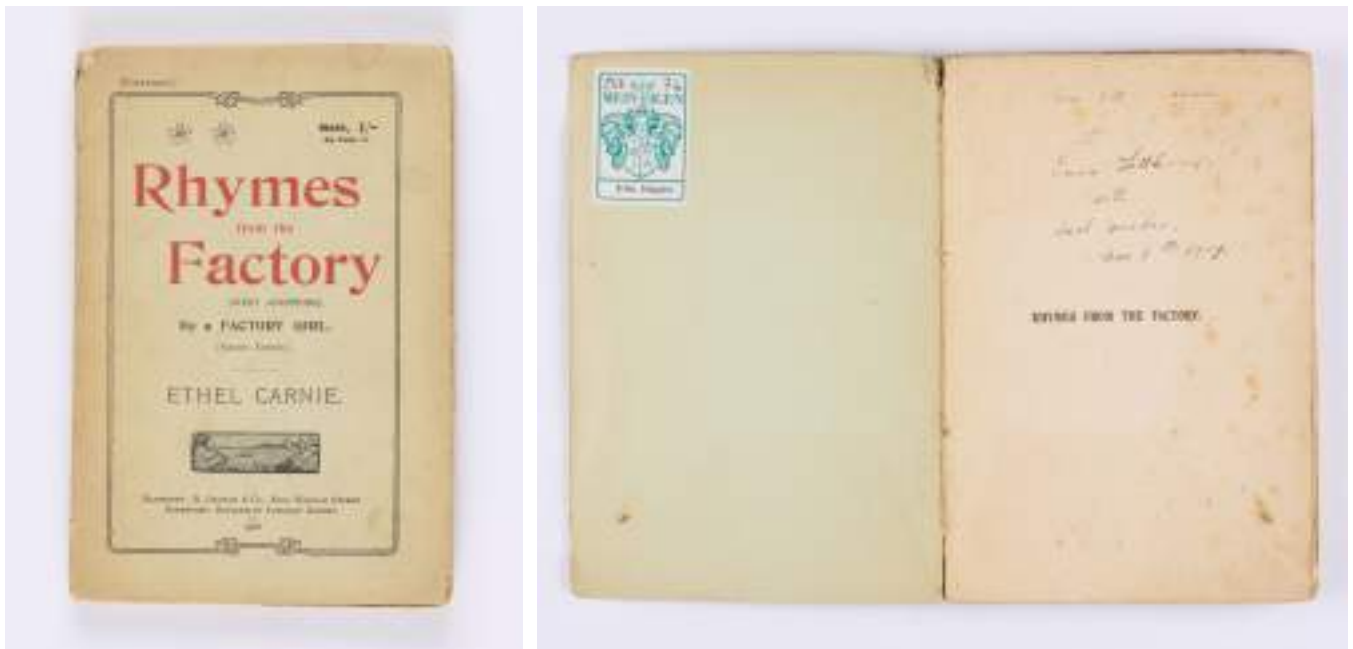
[c. 1889]

£250

An original cabinet card photograph (14cm x 9.5cm), printed on thick card, with the imprint 'Marion Imp Paris'; now remounted, framed and glazed in a replica-style Victorian gilt frame; a couple of brown spots to photograph; else an excellent survival.

Cabinet cards featuring animal curiosities, anthropomorphic taxidermy, or unusual pets reached peak popularity during the late Victorian era, driven by a cultural obsession with natural history oddities, circus sideshows, and elaborate studio setups. In the late 19th century, calves born with bicephaly (two heads resulting from the incomplete splitting of a single embryo) were highly coveted by dime museums, traveling carnivals, and curious farmers. Because these animals were almost always stillborn or died within hours, they were quickly taxidermied and put on display, and local photographers would sell cabinet cards to eager collectors or tourists. The present example appears to be a 'vernacular' card taken by an anonymous local farm photographer, with the '-.-' following the imprint dating the photograph to the late 1880s.

THE AUTHOR'S DEBUT WORK, INSCRIBED



7. CARNIE, Ethel

Rhymes from the Factory (with additions), by a Factory Girl

Blackburn: R. Denham & Co., 1908

£750

8vo., publisher's stitched and glued card wraps lettered with borders and decorative devices in black to both covers; title in red to upper; outer edges untrimmed; pp. [vii], viii, [i], 2-92; with full-page frontis portrait and facsimile signature; covers and outer edges of text block a little darkened, with a couple of nicks and splash marks to covers; spine chipped at ends with some closed tears; light spotting to prelims, particularly p. [i], pulling and inner hinges, but holding; previous owner's bookplate to inside front cover; a fragile, but nonetheless very good copy.

Second edition. This copy **inscribed by the author the year after publication:**

"From Ethel Carnie / To / Emma Littlewood / with / best wishes, /Nov 6th 1909."

The first edition was published in a run of just 500 copies, and sold out within a month.

Ethel Carnie was a working-class writer, feminist, and socialist activist from Lancashire's textile towns. She began working in the mills from the age of eleven, first as a reacher in the Delph Road Mill, and secondly as a winder at the St. Lawrence mill in the same town. She began to write from a young age, the present work being first published when she was just twenty one years old, and she went on to become a prolific writer, poet and journalist, publishing at least ten novels in her lifetime. She has now been credited as the first working class woman in Britain to be published.

Rhymes from the Factory contains a selection of verses dedicated to Carnie's friend and one of her first advocates, William Hall Burnett. The book achieved national recognition, and Carnie was subsequently approached by Robert Blatchford, proprietor of *The Clarion*, to work for *The Woman Worker* in London. Undoubtedly considered a radical, Carnie was dismissed after just six months, likely because of her increasingly outspoken editorials, but by that time her career had been launched and a second book of poems, *Songs of a Factory Girl*, was published in 1911.

Of these new verses, two were subsequently set into song, and were dedicated to Emmeline and Christabel Pankhurst.

Carnie continued to speak out against factory conditions, women's domestic service, suffrage, and, as the war loomed, conscription and fascism. She was a member of the Co-operative Society, as well as the Independent Labour Party, and during the 1920s she edited and produced *The Clear Light*, an anti-fascist journal. She later published a series of sonnets in the Anarchist paper *Freedom*, taking up the cause of Anarchists imprisoned in Soviet jails. Through all of her many campaigns, she asserted that she belonged to no political group: "I belong to the folk" she declared, "from the most undeveloped and illiterate, so confused that they are the bedrock of even reaction, to Whitman and Morris, and Marx, Kropotkin, and Bakunin."

One of Carnie's best-loved poems, 'The Bookworm', appears in the present volume:

*I own no grand baronial hall,
No pastures rich in weaving corn;
Leave unto me my love for books,
And wealth and rank I laugh to scorn...*

A scarce work, even more so inscribed thus. I have been unable to trace the recipient.

**PRESENTATION COPY, FONDLY INSCRIBED WITH A LENGTHY
MANUSCRIPT NOTE TO CHARLES PEEL**



8. CASSSELS, Walter R.

Eidolon, or the Course of a Soul; and Other Poems

London: William Pickering, 1850

£600

Small 8vo., bound in green chagrin leather with decorative borders in gilt to both boards; five raised bands, lettered in gilt to second and third compartments; the others with highly decorative gilt tooling; date to foot; gilt turn-ins and edges; publisher's device to title; pp. [ix], viii-xii, [i], 2-240, [ii]; an excellent copy, with a little rubbing to edges of boards, spine evenly browned; hinges a little cracked, but holding firm; some scattered spotting, mostly affecting the prelims.

First edition, dedicated to Charles Peel. Along with the printed dedication, this copy is **inscribed by the author in the year of publication** to the front free endpaper: "To / Charles Peel / from his affectionate friend / W. R. Cassels / October 4th 1850". The following blank contains a **lengthy, and heartfelt manuscript note**, penned at the same time as the inscription, and initialled 'W. R. C'. It reads:

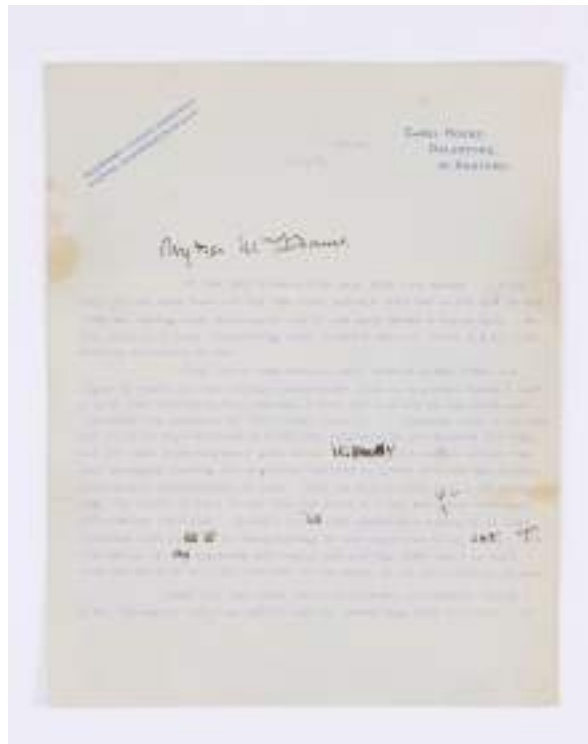
"Dear Friend! True brother in that inward bond of spiritual birthright, that shall hold when all the ties of earth and flesh dissolve, thus do I bear to thee the spiritual fruit of our young summer's dreaming - youth hath found the gold beneath the rainbow of its hopes, that hath enriched full many a lonely hour with peaceful pleasure, and unsating joy - not all in vain the arrows we shot forth, at venture, through the future - some are wide, but some stand quivering in the eagle's heart. Ah! Those blest days! Ne'er may this memory fade, but rest like sun-gleams on the misty past, spots for the heart to bask in - Ofttimes yet they rise before me, angel-like, and breathe whispers of converse sweet wherein our hearts drew sunny pictures on the scroll of life, read brightly the mysterious book of fate, and opening wide the floodgates of the soul bade the twin currents mingle - for their sake let then this book find favor in thine eyes and still remain a token 'twixt our hearts of mutual love, and much true fellowship."

The first published work by Walter R. Cassels, and a collection of poems in which he attempts to "symbol the course of a Poet's mind from a state wherein thought is disordered, barren and uncultivated, to that which is ordered and swayed by the true Spirit of Poetry, and holds its perfect creed." Cassels was born in London, and

published two volumes of poetry in the 1850s - the present example, along with *Poems* (1856), published by Smith, Elder & Co. Following the publications he travelled to Italy, where he spent three years, befriending the poets Elizabeth and Robert Browning, who had moved to the country in 1846 following their secret wedding.

Cassels and Peel - the latter being the dedicatee of this volume - later both became partners in the prominent 19th-century British merchant firm Peel, Cassels & Co., which operated out of Bombay, India. He is perhaps best known today for his anonymously-published work *Supernatural Religion*, in which he highly controversially attacked not only the credibility of miracles but also the validity of the entire New Testament. He never publicly acknowledged his authorship of the work.

The best possible association copy.



9. CONRAD, Joseph

TLS to his friend, the American writer and journalist Elbridge Adams

Wye, Kent: 1919

SOLD

An original TLS, (20 x 25cm); on headed paper, watermarked 'Cripplegate'; 'Telegrams: Conrad, Hamstreet Station:- Hamstreet, S.E.R. & C.R.' printed diagonally in blue to the top left hand corner; 'Capel House, Orlestone, Nr Ashford' printed to the top right; embossed 'Spring Grove, Wye' to the centre, with 'Kent / 3.5.19 typed below'; the letter printed on both sides, hand addressed and signed by Conrad, with numerous manuscript corrections; folded twice vertically at time of sending; a few brown watermarks to edges and a couple of tiny tissue repairs to verso; an excellent example.

A wonderfully insightful letter to Conrad's friend Elbridge Adams (1866-1934), the American lawyer, publisher, and literary enthusiast, who was a close friend and early biographer of Conrad during his later years. The two men had first met in 1916 when Conrad visited the US and later, in 1923, Conrad stayed with Adams at their country retreat in Massachusetts. That same year, Adams wrote a profile piece titled *Joseph Conrad – The Man* for the American magazine *The Outlook*, and in 1925 he published the memoir *Joseph Conrad: The Man and a Burial in Kent*, which documented intimate personal recollections of Conrad's final years as well his funeral.

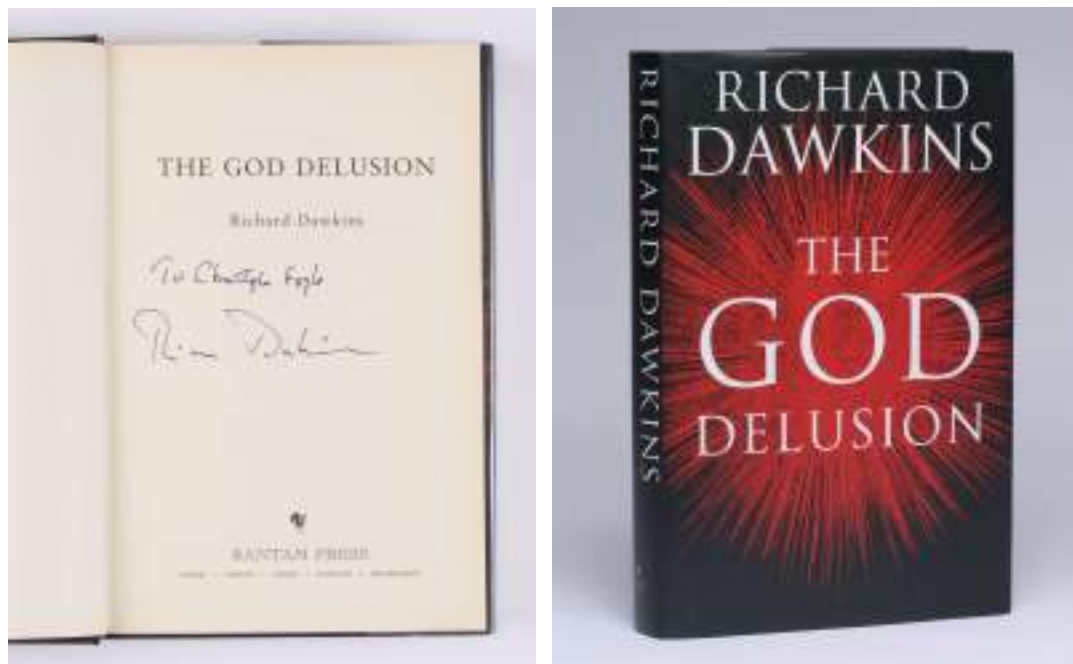
In the present letter, Conrad states that it was pleasant to hear from his correspondent again, and remarks "I will tell you at once that our boy has come through this war alive and is now with us, having been discharged out of the army about a month ago". He adds that he was touched by Adams remembering his son, further continuing "Your letter has made me feel ashamed again after the lapse of years for the utterly unnecessary heat in argument which I displayed that afternoon when you and I went for a drive in the Ford and discussed the question of individual liberty. I remember when I confessed it to my wife afterwards with much compunction how shocked she was, but you have been extremely good about it. Your candid letter was very pleasant reading for me, mainly because my point of view has become practically demonstrated to you. Pray do not believe that I am triumphing, for there is much to say for the other - I may call it the ethically utilitarian attitude. In fact it is the undeniable strength of that attitude that makes it so exasperating to the objectors of my sort. The foundation of my argument was really the feeling that there is more than one kind of utility, whether in the moral or in the material sphere". Conrad concludes by thanking the Adams for their friendly

invitation, which he prizes immensely, although adds that his travelling days are over, "My health has been rather bad for the last two years and shows no signs of improvement. Still, one never knows!". In a postscript Conrad expresses his thanks for a press cutting and remarks "If you wait for the English edition it will be some time because the book cannot appear for some months yet on this side."

Conrad's eldest son, Alfred Borys Conrad (1898-1978) served as a Lieutenant in the Royal Army Service Corps on the Western Front during World War I, and Conrad later dedicated his novella *The Shadow-Line* (1917) to him.

A fascinating letter.

INSCRIBED TO THE CHAIRMAN OF FOYLE'S



10. DAWKINS, Richard

The God Delusion

London: Transworld Publishers/Bantam Press, 2006

£450

8vo., black boards lettered in gilt to spine with publisher's device to foot; bright red endpapers; together in the unclipped pictorial dustwrapper (£20.00 to front flap);

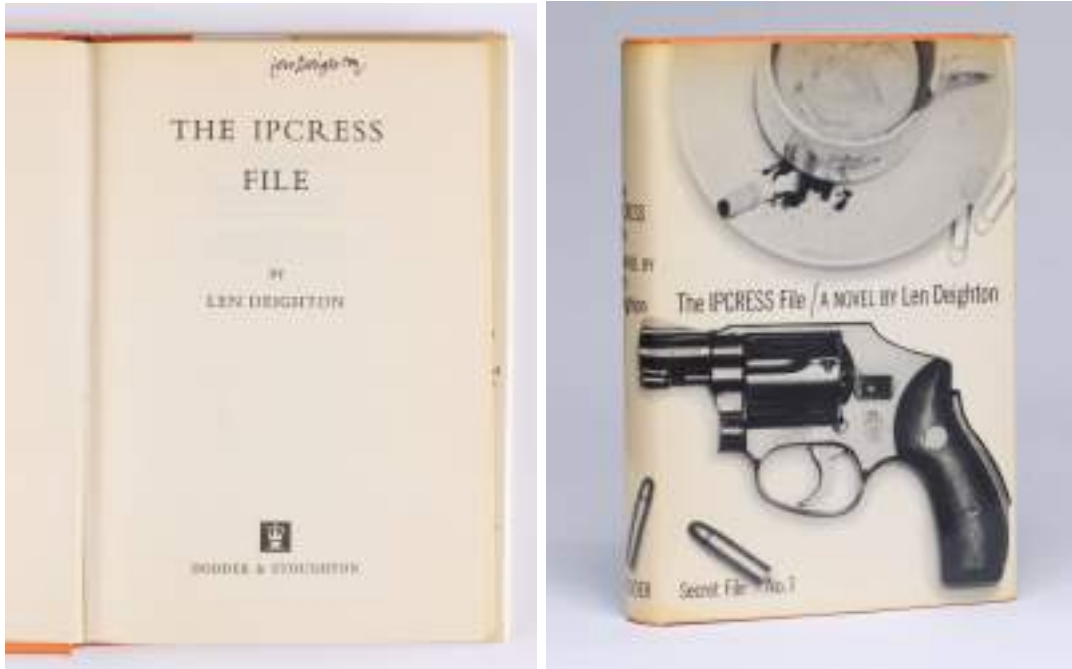
illustrated by Norma Bar; pp. [xi], 2-406; essentially a fine copy in a very near fine dustwrapper, with just a little creasing along the folds.

First edition. This a **presentation copy, inscribed to Christopher Foyle, the chairman of Foyles Bookshop in London, and signed by Dawkins** beneath.

One of the most popular, and certainly most controversial works by the evolutionary biologist, zoologist, science communicator, atheist activist, and author Richard Dawkins. Nicknamed 'Darwin's rottweiler', Dawkins had previously written a series of books on the subject of evolutionary biology - most famously *The Selfish Gene* (1976), *The Extended Phenotype* (1982) and *The Blind Watchmaker* (1986) - before he began to turn to the subject of God and religion. Raised a Christian, Dawkins referred to his childhood as 'a normal Anglican upbringing' until his teenage years, when he began to develop an interest in evolutionary theory and has since self-identified as an atheist. Famously considering faith to be "one of the world's great evils", he argues in *The God Delusion* that the belief in a personal God should be considered delusional insanity. Repeatedly advised against publishing such a book, Bantam Press finally agreed to release the work in the early 2000s. Unsurprisingly, it was the subject of much critical acclaim, praised by some and deeply criticised by others, both Christian and atheist, for its lack of research. A series of sold-out public debates also followed. The book has since been translated into over thirty five languages.

"Isn't it enough to see that a garden is beautiful without having to believe that there are fairies at the bottom of it too?"

A SIGNED COPY OF THE AUTHOR'S DEBUT SPY NOVEL



11. DEIGHTON, Len

The IPCRESS File

London: Hodder & Stoughton Limited, 1962

£1250

8vo., publisher's bright orange boards, spine lettered and lined in gilt with publisher's device to foot; together in the instantly recognisable dustwrapper (unclipped, 15/- net to front flap) designed by Raymond Hawkey; pp. [vi], 7-223, [i]; the book near-fine, the boards bright and unmarked; ever-so-slight toning to the text block, and paste-downs very mildly offset, with one of two tiny spots; the near-fine wrapper just a little toned and creased, with very small tide mark to the foot of spine.

First edition, second impression. This copy neatly **signed by the author** to the title page. This edition was printed in the same month as the first, and predates the U.S. edition by a year.

"I was earning enough money as an artist to write anything I chose. I chose a spy novel", Deighton famously wrote of 'The IPCRESS file' in 1966. Inspired in part by Raymond Chandler, one of his favourite writers, Deighton set about writing. The

result centred around an unnamed British spy (later christened Harry Palmer in the film adaptation), whose mission to find a missing biochemist becomes a journey to the heart of a dark and deadly conspiracy. From seedy London clubs to Soviet Russia, islands in the Pacific, Hungary and back to London, Deighton later revealed in 1992 that the true inspiration for the novel came from his real-life neighbour Anna Wolkoff, a Russian emigré who collaborated to spy for Germany during the Second World War. In May 1940 she was arrested and charged with violating the Official Secrets Act, and an eleven-year old Deighton witnessed her being taken away by MI5 agents in an unmarked police car.

For the dustwrapper, Deighton recruited the help of his friend Raymond Hawkey to create a stylish, steamy design evoking the feel of the 1960s. The pair had first met at the Royal College of Art, where they had both won scholarships. Deighton was delighted with the result, but the publishers were appalled, refusing to pay Hawkey more than 15 of his promised 50-guineas fee for the ‘disgusting’ design. Deighton made up the balance. Shot with a photographic technique known as ‘high-key’, the jacket would later be regarded as one of the most significant moments in modern book design history.

In 1965, the book was adapted into film, in a deliberately downbeat alternative to the Bond movies. It brought further recognition of the imperturbable talents of Michael Caine, who played the role of Harry. The adaptation went on to win a BAFTA for Best British Film, and it was later included in the BFI 100 - the one hundred best British films of the twentieth century. In 2022, the book was also the source for a much-applauded six-part series on ITV.

“I spy a man to put Bond out of business” (Dustwrapper).



12. [FAIRIES]

A handwritten and drawn poem

[19th c.]

£95

Single sheet of Reynolds super fine art card (19 x 22.5cm); with an original, and highly intricate pen and ink illustration and poem to the recto; three verses enclosed within floral device borders, and five fairies; two on lily pads, another watching on, and the King and Queen, seemingly, atop the highest leaf; a little browned and creased to edges, with a couple of small dark marks; the paper mark embossed to the upper right-hand corner; a very good example of an ephemeral item.

A charming manuscript poem and accompanying drawing on the subject of fairies.
The verses read:

*The moonbeams rested on tree and flow'r
And tipt yon turret grey:
It beamed on the leaves of a Fairy Bow'r
And stream'd o'er a Meadow gay.*

*The Lake lay calm and silent then:
The Brook, as it stole along,
Seem'd half afraid, in the Forest glen,
Of its gentle murmuring song.*

*'Twas a time when Fairies love to keep
Their revels gay, while Mortals sleep,
O'er the dewy grass they flit along
And sweetly breathe their cheerful song:
Then hovering round each flower that grows,
They seek awhile a short repose.*

Seemingly unpublished.



13. FERLINGHETTI, Lawrence

**Starting from San Francisco [with] Berlin, and two-sided postcard
Norfolk, Connecticut: New Directions Books, 1961/San Francisco: Golden
Mountain Press, 1961**

£550

Starting from San Francisco:

4to., pictorial boards showing a black and white image of Machu Picchu to the upper cover, lettered in red, white and black; pp. [viii], 9-79, [i]; typographic headings; with the original 7" spoken word LP contained within its envelope to the lower paste-down (opened); a good copy, shelf worn and rubbed, cracked along outer lower hinge (holding firm); a little browning and spotting, internally, mostly to the prelims; the record would benefit from a clean, but otherwise VG+, unscratched or damaged.

First edition, with the author's New Directions compliments slip to the ffeep.

A collection of autobiographical poems following Ferlinghetti as he roves across the Americas, and predominantly inspired by his trips to Chile and Peru in 1960 with Allen Ginsberg. Designed to be read aloud, it is fitting that the publication includes the LP recording of his readings of these verses.

[together with]

Berlin:

8vo., pp. [viii] pages, stapled, printed throughout in Brown with typographic title to upper cover; some spotting, browning and creasing; good to very good overall.

First printing, this copy **inscribed by Ferlinghetti** to the upper cover: **'To Rolf-Gunter Dienst (EL RHINO)' and signed by him beneath, dated in the year of publication**, San Francisco November 1961. Purportedly printed in a run of 1000 copies, the poem was written during the heightened tensions of the Cold War and the erection of the Berlin Wall.

[and]

A 'City Lights Books' postcard from San Francisco:

Yellow card (13.5 x 8.5cm approx); the address of Rolf-Gunter Dienst's Hamburg address written, to one side, in Ferlinghetti's hand with the original Air Mail and postage stamps; and the message to the reverse; essentially fine.

Dated 1962, Ferlinghetti writes: **"Dear Rhino - Thank you for new issue containing Burroughs - Corso - Creeley - Ginsberg etc. (one with blue cover) - Can you send 10 copies to CITY LIGHTS BOOKSTORE for us to sell? [Send bill with it + we'll pay]. Salud! Lawrence Ferlingetti"**. He adds "It's a great issue!" to the left hand margin.

A collection of items, all previously from the library of Rolf-Gunter Dienst (1942-2016), a painter, publisher and editor little known outside of Germany, but who had a prolific career, and was considered to be one of the most important German art critics of the 20th century. For a short period of time between 1960 to 1965, Dienst, along with his brother Klaus-Peter, edited and published an influential concrete poetry and literary magazine which they named *Rhinozeros* (and which earned him the nickname 'Rhino'). Ginsberg's 'To an Old Poet in Peru', penned during his travels with Ferlinghetti, was first published in *Rhinozeros*, which ran for just ten issues, and other contributors included such names as Ezra Pound, Jean Cocteau, Henry Miller and, most prolifically, William Burroughs.

A fascinating mini archive of correspondence between two central publishers of the Beat Generation.



14. [GRAND TOUR]

A collection of over 150 Victorian albumen photographic prints of France, Italy, and the Mediterranean

c.1870

£250

A collection of 158 sepia tourist photographs, many captioned to foot, the largest 33" x 9", the smallest 6" x 4"; largely in excellent condition, with some corner chips and occasional creases and tears; the folding panorama of the Alps damaged, with some surface loss and chips; occasional tape repairs; some, particularly the alpine examples, with some larger chips; others with early pencil annotations to verso; a lovely collection, with no evidence of any having been stuck into albums.

An extensive collection of photographic prints, including topographical and architectural views, mountains and monuments from such countries as Scotland,

Malta, Switzerland, Austria, Malta, Italy and France. Featured tourist spots include Monte Carlo's botanical gardens and Casino, Michelangelo's David, Lake Como, Staubbach Falls (Swiss Alps), the Isle of Skye, Loch Lomond, Promenade des Anglais, many classical marble and bronze statues in the Vatican as well as other Italian museums and galleries, Cleeve Abbey, Somerset and Trümmelbach Falls. There are at least twelve images of Malta which include the Grand Harbour Valletta, Fort St Angelo and Porta Reale, while other towns and cities include Naples, Florence, Rome, Genoa, Gozo, Engelberg, Grasse and Bordighera, among many others.

Photographs such as these were highly popular between 1850 and 1900, when they were sold as commercial souvenirs showing waterfalls, hotels and picturesque scenes with captions printed along the margins. With the development of the railways, such places could be visited with greater ease, leading to a booming tourism industry and the increasing need for mementos which could be easily transported home.

This a particularly extensive collection.

**15. GRAZZINI, A.[ntonio] F.[rancesco]; [LAWRENCE, D. H., Trans. & Intro]
The Story of Doctor Manente. Being the Tenth and Last Story from the
Suppers of A. F. Grazzini called Il Lasca.**

Florence: G. Orioli, 1929

SOLD

8vo., vellum-covered boards, lettered in red direct to spine with central fleur-de-lis device to upper cover; pp. [viii], ix-xxiv, 119, [iii]; with frontis portrait of Grazzini followed by two further plates including a map of Italy; vellum beginning to lift from boards, as is common; chipping with some loss to spine; cracked along hinges, sometime reglued; a little loss to spine tips, and some minor dark marks to covers; internally some even toning, occasionally pages a little waved; very good.

First, limited edition thus. Copy no. 54 of 1200 copies, of which only 200 were on Binda handmade paper, hand numbered and signed by D. H. Lawrence. This copy, interestingly, also has Lawrence's phoenix bookplate affixed to the front paste-down.

The Story of Doctor Manante, translated from A. F. Grazzini's *Il Lasca*, represents a less familiar side of Lawrence's literary activity. This sixteenth century Renaissance novella was taken from the tenth and final story from *Le Cene* ("The Suppers"), an anthology of bawdy tales written in the tradition of Boccaccio's *Decameron*, and strongly appealed to Lawrence's humour and his final, highly productive years spent living in Italy to escape his failing health. Furthermore, it was only the previous year that the publisher, Giuseppe Orioli, had published the unexpurgated edition of Lawrence's highly controversial novel, 'Lady Chatterley's Lover', the book having been banned in the UK and US for explicit content. Building on the momentum the publication would have undoubtedly brought, Orioli launched a subscriber-only imprint called the *Lungarno Series*, designed to circumvent mainstream British and American censors, of which *The Story of Doctor Manante* was proudly issued as Volume 1. Lawrence was deeply drawn to Italian Renaissance literature, primarily because he believed that modern Anglo-American society had become cold, industrial, and mechanically repressed. Here, in his lengthy introduction, he passionately defends the cruelty of the Florentine *beffa*, arguing that it represents a healthy, vital, and raw human instinct, rather than a clinical morality.

Scarce in this condition.



16. [HALLOWEEN]

A collection of carnival masks

[Virginia?]: [c.1890-1920]

£750

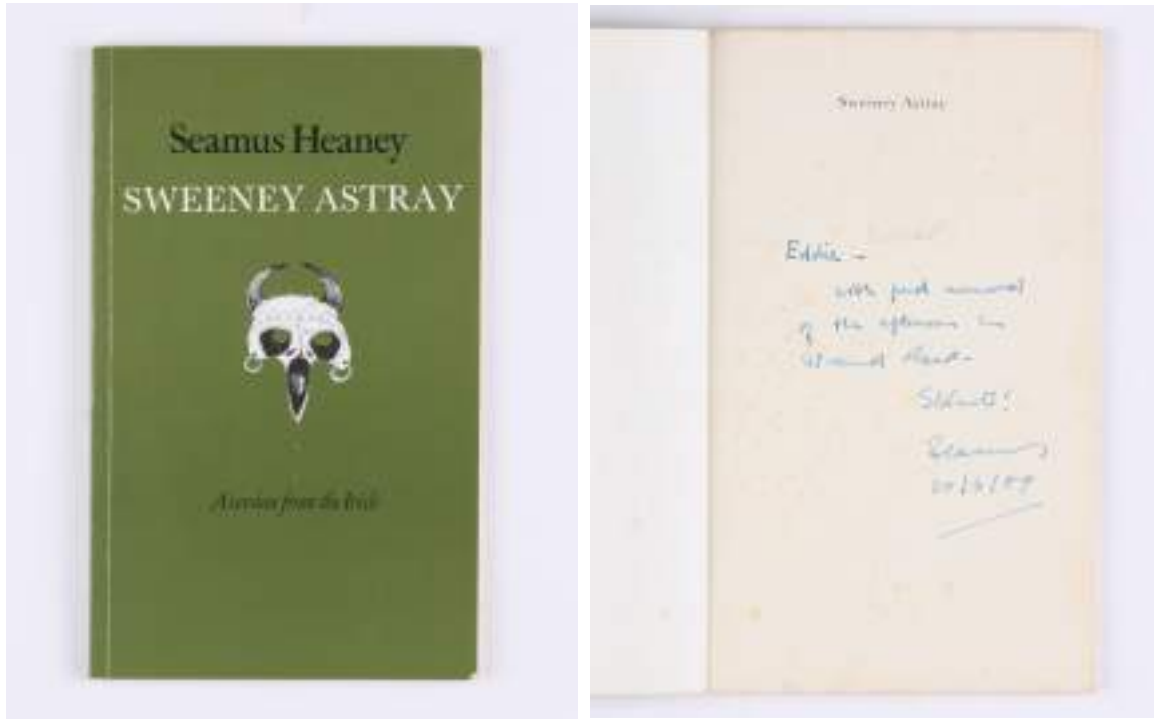
Nine original handmade masks, one in paper, the remaining eight in cheesecloth, measuring between 18cm and 29cm in diameter, together with one cheesecloth hat, handpainted and stitched, with string fastenings and various types of hair added with glue; in varying condition, the paper mask rather creased, and the hat dirtied; others a little warped; very good survivals all the same.

A fascinating collection of Halloween costumes or Carnival masks dating from the late 19th to the early 20th century. Most have exaggerated features with holes cut for eyes and noses; some are quite terrifyingly lifelike, while others include eyebrows, moustaches, and varying types of hair, some horse, some likely human in origin.

With no identifying marks it is difficult to say when, or why these were created. While the exact purpose is unknown, the exaggerated features; weary men, blushing women and grotesque comic characters; mean that they may have been used in pantomime performances, or for early costume parties such as Halloween gatherings. They remain fascinating ephemeral objects which intersect the folk art, theatrical costume, carnival and early commercial halloween culture of the late 19th century.

Similar masks have been traced to Virginia at the turn of the century.

INSCRIBED TO 'EDDIE' [LINDEN?]



17. HEANEY, Seamus

Sweeney Astray. A Version from the Irish.

Derry: A Field Day Publication, 1983

£450

8vo., green card wraps lettered in black and white, with helmet device to upper cover; pp. [vi], vii-x, [ii], 13-77, [iii]; with vulture/haystack drawing in black and white and the repeat helmet device to p. 13 printed in orange, both by Colin Middleton; a very good copy, near-fine externally with just a little rubbing to corners; internally spotted to the outer edge of text block, endpapers and prelims.

First paperback edition. This copy **warmly inscribed by Heaney** to the front free endpaper: "Eddie - with fond memories of the afternoon in Strand Road - Slàinte! Seamus 30/6/89". The recipient is likely to be Eddie Linden, the Scottish-Irish poet, literary magazine editor, and political activist who published and edited the poetry magazine *Aquarius* which frequently included offerings by Heaney, alongside many others. Heaney's 'A Found Poem' is dedicated to Linden. Heaney lived at Strand Road in Sandymount, Dublin, from 1976 until his death in 2013.

Sweeney Astray was a new version of the Irish poem *Buile Shuibhne*, and was in turn based on an earlier edition and translation by J. G. O'Keeffe. The original medieval Irish tale centres around Suibhne mac Colmáin (anglicised as 'Sweeney'), King of the Dál nAraidi, who is driven insane by a curse, making him leave the battle of Mag Rath and begin a life of wandering. Heaney's translation went on to win the 1985 PEN Translation Prize for poetry.

A lovely Heaney inscription.

AN INTERESTING EXAMPLE OF HUMBOLT HUMOUR



18. [HUMBOLDT, Alexander]; Joseph WEIß

Copy of an ALS

Sanssouci: November 18, 1845

£300

Single folded sheet (18.5 x 22.5cm when folded), written in a flowing, secretarial hand on two sides (of four); paper blindstamped 'Bath Fine' to the upper left hand

corner of each sheet; a few creases to edges, and a couple of small watermarks to the two lower corners; at one time folded into quarters; very good.

An interesting copy of a letter written from Alexander Humboldt to Joseph Weiß, the Austrian paper maker who succeeded in extracting a fibrous material from pine needles, which he called "Kieferwolle" (commonly called "Waldwolle") or forest wool, in 1840. Weiß subsequently opened a mill devoted solely to this product, with the material predominantly used for making mattresses and pillows. In the present letter, dated November 1845, Humboldt politely declines Weiß's request to give permission that a factory be named "Humboldts-Au" (Humboldt's Meadow), not wanting to assume responsibility for the alleged therapeutic effects of the product.

In 1846 Weiß, along with a select group of contemporaries, formed a new company. At Humboldt's advice he moved his operation to Trebnitz, Prussia, an area which was especially rich in coniferous wood. The company flourished under appropriate management, with the products proving exceedingly popular due to being free of vermin and containing a clean, fresh smell. Eventually production expanded, with forest wool incorporated into cotton wool, clothing, blankets, and even insoles. Perhaps most interestingly, and also mentioned in this letter, the healing properties of forest wool were also exploited. Forest wool extract and forest wool oil began to be used in baths and in rubs, and despite Humboldt's protestations, they proved particularly effective for rheumatism and gout as well as skin rashes. Business flourished until a fire in the factory brought the business to an end, but the forest wool industry continued to spread to Thuringia as well as Silesia, when a merchant from Breslau, after inciting support from Weiß, founded a factory in Karlsruhe near Oppeln and combined it with a bathhouse.

Research by the Berlin-Brandenburg Academy of Sciences and Humanities shows the name of Joseph Weiß in Humboldt's personal correspondent's address book. The contact was presumably established by Julius von Pannewitz (1788–1867), who is also mentioned in this letter. It is likely that the present example was copied by Weiß to send to newspapers for publicity reasons, with at least one excerpt published in a contemporary journal, an 1846 issue of 'Der Spiegel'. The "late King" to whom Humboldt refers is Frederick William III of Prussia (1770–1840).

The full English translation reads:

If I have not yet replied to your first, most gracious letter, it is because the naming of ports and mountains in wild lands, of ships that have sometimes run aground, and of newly discovered thorny trees after my name has always filled me with a certain trepidation. However, I see from your kind letter of November 11 that you are unhappy to abandon your decision to name your new pine-wool factory “Humboldts-Au.” Given the personal respect I hold for you and for the fine new branch of industry that you have brought into being, I gratefully accept the honor you offer me. I am also happy to believe in the healing effects of pine needle broth; however, I do not, of course, assume responsibility for healing powers—which, like so many other powers, are unknown to me from personal experience. With my best wishes for the success of your most commendable endeavor—which, as I may attest, had already met with the approval of His Majesty the late King—I have the honor to remain

Your Most Obedient Servant

Alexander von Humboldt.

Sanssouci

November 18, 1845

I ask you to convey my most respectful regards to the distinguished Chief Forester von Pannewitz.

ONE OF THE EARLIEST DISCUSSIONS CONCERNING ALIEN LIFE



19. HUYGENS, Christianus

The Celestial Worlds Discover'd: or, Conjectures Concerning the Inhabitants, Plants and Productions of the Worlds in the Planets.

London: Printed for James Knapton, at the Crown in St. Paul's Church-yard, 1722

£2000

Small 8vo., contemporary blindstamped calf, lined and decorated with borders and cornerpieces in blind to both boards, rebacked, with five raised bands to spine and contrasting red morocco letterpiece to second compartment (with a portion of the original label loosely laid in); red speckled edges; pp. [iv], iii-vi, 162 (full collation A-K8, L4), containing all five folding engraved plates as called for; the original binding marked and rubbed; some worming to the lower board; early ownership inscription in ink to the ffep, as well as a lengthy gift inscription from David A. Keys to Miss Isabel K. Williamson in ink to ffep, and Keys' bookplate affixed to the front paste-down; corner tape repair to the verso of ffep; as well as the rear endpaper and board; prelims a touch browned and spotted; but internally a very fresh and clean example of a scarce work; a few very small spots to the plates, and occasionally annotated throughout in neat pencil, but otherwise seldom found in this condition; the author's name now incorrectly spelt 'Hutgens' to the spine.

Second edition in English, corrected and enlarged. The first had appeared in Latin in 1698, with the first English in the same year. This, the second, followed nearly 25 years later. The present example includes the gift inscription of David A. Keys to the front free endpaper: "From David A. Keys, Sept. 1/32/ Cambridge. to Miss Isabel K. Williamson in appreciation of her 23 years as editor of "Skyward", the monthly Newsletter of the Montreal centre of the Royal Astronomical Society of Canada. May 30th 1971."

A fascinating work postulating the existence of extra-terrestrial life on other planets, taking as its basis the Copernican theory of the universe. Christiaan Huygens (1629 - 1695) was a Dutch mathematician, physicist and astronomer who was responsible for discovering (and determining the nature of) the rings of Saturn. In his role as an engineer and inventor, he furthermore created the first pendulum clock in 1657, which allowed for more accurate equations of time, thereby influencing planetary theory .

It was shortly before his death in 1695 that Huygens compiled this speculative work entitled *Cosmotheoros*, which was later published posthumously by his brother. Treatises such as these had been published before, but because of his scientific background, Huygens could expound his theories in greater detail. These revolve around the need for (and evidence of) water on other planets, with the dark and light spots on Mars and Jupiter suggesting evidence of water and ice. He goes on to discuss the nature of other beings - what they may look like, and whether those beings may be similarly rational. The included plates show the Copernican system of the universe (with his heliocentric model placing the sun at the centre), pleasing diagrams showing the rings of Saturn and the trajectories of various orbits; as well as the various moons surrounding the planets. Huygens also goes on to suggest the approximate size of the solar system, as well as his methods for calculating stellar differences. Though based on scientific theory, the work was still likely regarded at the time as a Utopian fiction in a similar vein to other writers of the day including Cyrano de Bergerac, although it undoubtedly inspired a shift in attitude towards the possibility of life on planets other than our own.

Isabel Williamson was director of observations of the Royal Astronomical Society at the Montreal Centre from 1942 to 1971, and has been credited as being the driving force behind the observing programs at the centre during the 1940s to 60s. She was

a frequent observer of auroras and meteors, and built her own 15 cm reflector in 1947. From 1948 to 1971, she was the first Editor of the Centre's newsletter, Skyward, which was published alongside 'The Asteroid Club' for junior members. In 1948 she received the Chant Medal and in 1981 she was given the Service Award, making her the only person to be doubly honoured in this way. In 1987, the centre named an observatory in her honour.

"The Earth holds no privileged position among the other planets", Huygens writes, "It would therefore be unreasonable to suppose that life should be restricted to the Earth alone".

Scarce in this edition, and with the text block so clean.



20. JONES, David

Christmas Card signed by the De La Mares

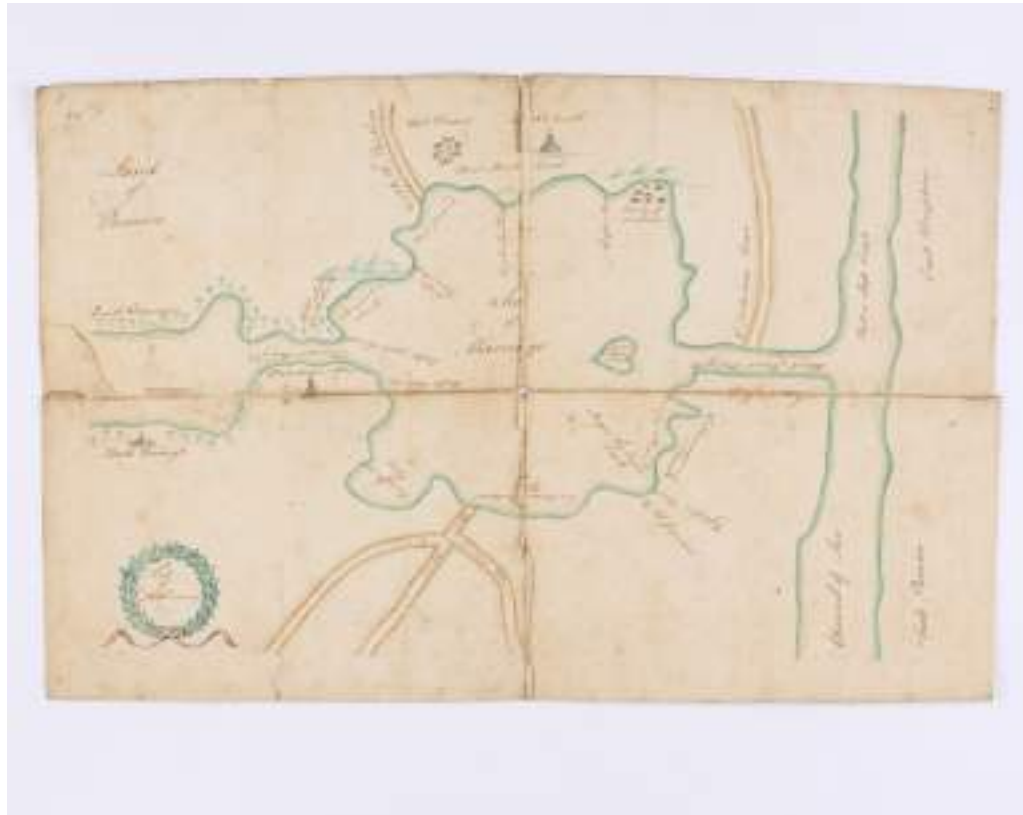
London: Faber and Faber, 1961

£250

Single folded sheet, folded horizontally and vertically to produce a large-format card measuring 19.5 x 25cm, the front image printed in colour showing an angel playing a violin; the rear image with typographic lettering printed in black, internally, with the recipient's names written in blue ink; aside from a little creasing an excellent ephemeral survival.

An original printed Christmas card from the early 1960s. Jones' design utilises text taken from the Scottish Poet William Dunbar's poem 'On the Nativitie of Christ'. This copy is hand signed by Richard and Catherine de la Mare.

Richard de la Mare, son of the poet Walter de la Mare, joined Faber in 1925, and became principal Director in 1928. By the time of this Christmas card he was Chairman of the company. He married Catherine in 1930.



21. [MARRIAGE MAP]

A Late Georgian Allegorical Map of Matrimony

[c. 1830]

£1250

A handwritten, drawn and illustrated manuscript 'Marriage Map' on thick laid paper (39 x 25cm approx) on one side only, in watercolour, pen and ink; showing various rivers, lakes, streams, trees, castles, roads and more; the card sometime folded once horizontally and once vertically, and beginning to split along folds; to one hand side

the tears have now been lovingly stitched back together with string; some spotting, nicking and darkening in places, as is to be expected, with the map clearly consulted on more than one occasion; a wonderful survival.

A fascinating example of a manuscript 'marriage map', popular throughout the late Georgian period, with the title 'A Map of Matrimony' contained within a decorative wreath to the bottom left hand corner. Surrounding the central 'Sea of Marriage' and 'Honeymoon island' can be found the many possible pitfalls and troubles which a couple may face throughout their marriage, including 'Rocks of jealousy', 'Cuckold point', 'Extravagance bank', 'Indifference bay' and even a perimeter road to 'Horn Villa', a rather risqué reference to a marriage ruined by infidelity. Also leading away from the sea are a series of possible paths, including 'Expectation Road', and two tributaries; the Channel of Love (beyond which is 'Fools Paradise') and 'Fast a sleep Creek' (leading to 'Coast Deception'). To the other side 'Pleasant Straights' lead to the 'Land of Promise' and 'Brats Borough', and other possible monuments include 'Humdrum Abbey' and even 'Fort Divorce'.

Marriage Maps, or allegorical charts of love, were satirical, whimsical spoof maps which charted the literal and psychological 'marriage market' of high society. Later printed examples gained popularity throughout the 19th century, but the present example represents a rare and unique privately-circulated novelty where emotional states, relationship milestones and romantic hazards have been transformed into a geographical landscape.

There are subtle clues as to where the present example may have been created. 'The Road to the Pantheon' is likely to refer to the London Pantheon on Oxford Street, which was at the time the apex of elite winter masquerade balls. Furthermore, the road 'To Spa' is a reference to the routes one might take to high-society singlehood, where those wanting to escape the trappings of marriage packed their trunks for the Spa towns of Bath, Epsom, or Tunbridge Wells.

WITH OVER 300 MANUSCRIPT RECIPES AND POTIONS



22. MEDICINE

Secreti di me Girolamo Caravaggio, "Libro Miscelaneo Nel quale si contengono diversi Secreti Di Medicina, Chirugia, Chimica &c. Per uso Di Girolamo Caravaggio Ora di Angelo Caravaggio Figlio. E.M.P.T. C.D.S. A.R.D.P. ora dei fratelli Uberto ed Enrico figli di Angelo.

[Late 18th - early 20th c.]

£2500

8vo., manuscript notebook, bound in stitched soft card covers, titled with decorative devices in ink to upper cover; with highly decorative title containing floral and leaf borders and dated 1856 to the upper margin; followed by an indexed contents of [pp. xxxviii] pages, apparently later added, with alphabetised tabs, 108 hand-numbered pages, and a further [pp. xvi] unnumbered pages of recipes, some manuscript and printed clippings later affixed with glue; and a further [pp. xxii] mostly blank pages, with a couple of additional newspaper clippings and manuscript notes; covers heavily worn and stained, with loss to spine; some ink stains internally, with one small worm hole to the final (mostly blank) pages, some spotting to the fore-edge, not affecting any text; the entries in Italian throughout in a variety of hands, in both pencil and ink; a clearly used and loved compendium of family recipes.

A fascinating collection of Girolamo Caravaggio's 'Secrets', **containing recipes for medicine, surgery and chemistry**. With entries appearing to date from the 18th through to the early 20th century, the work encompasses at least three generations of the Caravaggio family, from Girolamo to his son Angelo, and from Angelo to his own children, the brothers Uberto and Enrico.

Contained within some three hundred and thirty manuscript recipes and potions are *Acqua della Gonorrea* (Gonorrhea Water), *Acqua Mirabili per il mal degi occhi* (Miraculous Water for eye ailments), *Acqua Narotico* (Narcotic Water) and *Acqua varie de Toeletta* (various toilet waters), along with '*Cataplasma pei tumori inflamatori* (Poultice for inflammatory tumors), and *Epiastro di Spermaceti* (a medicated plaster dressing applied directly to the skin). In the latter 20th century section there are newspaper notices of remedies and recipes for *Consiglio pratico contro le formiche* (practical tips for dealing with ants), *olii irraciditi* ('corrupted oils'), and a notice of *casi di incompatibilità col' antipirina* (cases of incompatibility with antipyrine). In all, the present manuscript appears to be a working copy from a family-run pharmaceutical company, including distillation instructions and technical notes, among many other entries.

A wonderful compendium of long-forgotten family recipes.

WITH NUMEROUS MANUSCRIPT CORRECTIONS IN MOORE'S HAND



23. MOORE, Patrick

Three sets of typed scripts for 'Into Space', with eight TLS

1972-3

£1250

A small archive of material, comprised of three sets of scripts (one duplicate), and eight TLS:

The first set of scripts comprised of 13 chapters, each typed on copy paper (20 x 32.5cm) to rectos only; the majority containing the original paperclips (now rusted); talks 1-3 gathered together, numbered to the top right hand corners; pp. 7, 6, 6, 6, 6, 6, 6, 6, 6, 6, 6; a couple of small holes and light toning to scripts, some ink stains to versos; the odd corner crease; a couple of manuscript corrections, in excellent condition overall.

Set one contains the following talks:

1. Men and the Stars
2. Watchers of the Stars
3. The Sun's Family
4. The Moon World
5. Our Neighbour Planets
6. Giants of the Solar System
7. Wanderers in Space
8. Our Star - The Sun
9. Other Suns
10. Stars of Many Kinds
11. Gas-Clouds and Island Universes
12. Beginnings and Endings
13. Life Elsewhere?

The second set of scripts comprised of a Foreword (loose) and a following 13 scripts, each typed on copy paper (20 x 25cm); the majority with the original paperclips (now rusted), and occasional staple; two copies are included, the first bound together (pp. 65), with two covering sheets and a title page; and the second copy where the individual chapters are bound separately; this set has more manuscript

corrections, particularly to the Foreword, which contains notes in green pen and pencil, all apparently in Moore's hand.

Set two contains the following talks:

1. Our Earth in Space
2. Dreams of Other Worlds
3. Rockets into Space
4. Man-Made Moons
5. Man in Space
6. Space Research and Ourselves
7. Contact with the Moon
8. "One Small Step..."
9. Space Stations and Lunar Bases
10. Mariners to Mars
11. Into the Hot Regions
12. The Grand Tour
13. Flight to the Stars

The scripts refer to Moore's 'Into Space', a South African radio series, of which he writes in his (heavily amended) Foreword: "The SABC English Service had invited me to make a short series of broadcasts. This was followed later by a second series; and after that it was suggested that I should present regular weekly broadcasts on astronomical topics. There have been many requests for copies of these talks, and the present book has grown out of them. Obviously they have been modified, and some of the essentially topical but now outdated references have been removed; but I hope they present a varied and perhaps historical account of events during 1972, a momentous year in astronomical progress..."

Also included are five typed letters, all signed 'Patrick' from Moore to H. David Lloyd of the South African Broadcasting Corporation, concerning the preparation of the talks for publication:

"I dropped everything, and did my best. I have amended the articles to make them untropical...I have added a Foreword, and I have managed to scrape up a picture for each talk", he writes on 11th November 1972.

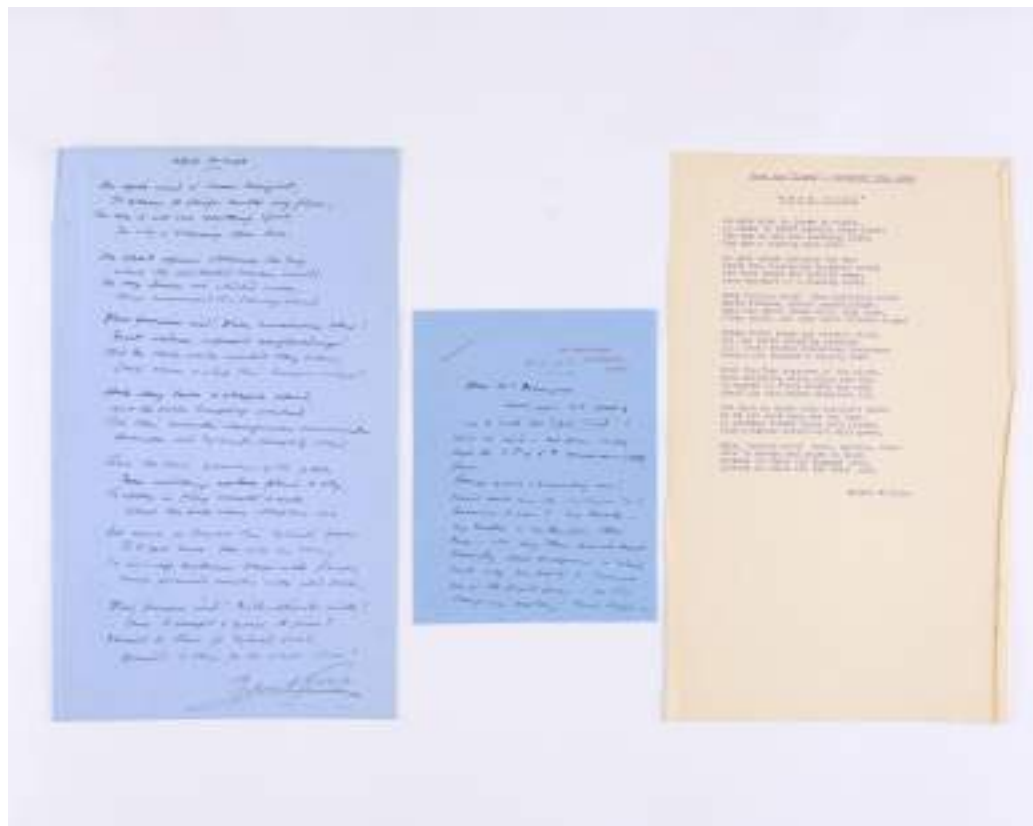
"I am off to America on Monday for Apollo 17, but have arranged two sessions at the BBC this week before I go. I will therefore be well ahead. Wish I could do one direct from Cape Kennedy; but it's too risky" he continues on 27th November 1972.

And "Did anything come of the book of the talks? As you know, I rushed it through before I went to America in December, because I gathered it was needed before Christmas; but I haven't heard another thing!! I'd be most grateful if you'd let me know; and if you are NOT publishing them after all, I'd be glad to have them back, because someone else is very interested in doing them (Reid's)" on 23th January 1973.

With one typed postcard from 'P', also to Lloyd, one return letter to Patrick, and a TLS to Lloyd from Pat Wood, General Features, on BBC headed notepaper.

A wonderful archive of material.

A HANDWRITTEN WAR POEM, TOGETHER WITH AN ALS



24. NICHOLS, Robert

Epic Wind

[c. 1928]

£2500

A handwritten copy of Nichols' war poem *Epic Wind*, written in black ink to recto only, on blue paper with margin to verso in red (19.5 x 32cm); title followed by the seven stanzas, signed by Nichols with a flourish to the lower right hand corner; together with a typed copy of the same (19.5 x 32cm), titled 'From the "Times" - November 8th, 1928, on watermarked 'Century White' paper; and a two-sided manuscript ALS on 'Yew Tree House, Winchelsea' headed notepaper, also signed by Nichols to the lower margin of verso; a little creasing; else fine survivals, now housed in a custom-made red cloth flapcase by Riviere & Son, London.

Robert Malise Bowyer Nichols was born in 1893 and educated at Winchester College and Trinity College, Oxford. At the age of twenty one he was commissioned into the Royal Field Artillery, serving on the Western Front, including the Battle of Loos and the Battle of the Somme from 1914 until 1916 when, suffering with what was then known as severe 'shell shock', he was sent home to recover. From 1917 he began to give poetry readings, and in 1918 he was sent, as a member of an official British propaganda mission, to the US, where he also gave readings. When the war ended in 1918, Nichols began to move in social circles in London which included his mentor Edith Sitwell, and Aldous Huxley also became a long-term friend and correspondent. Though he attempted to woo Nancy Cunard his sonnets, he went on to marry Norah Denny in 1922 at St Martin-in-the-Fields. He also began to write plays, most famously *Wings over Europe* (1928), which he collaborated on with Maurice Browne, and which later became a Broadway hit. In 1985, Nichols was among the sixteen Great War poets commemorated on a slate stone unveiled in Westminster Abbey's Poet's Corner. The inscription was taken from Wilfred Owen's Preface to his poems and reads: "My subject is War, and the pity of War. The Poetry is in the pity."

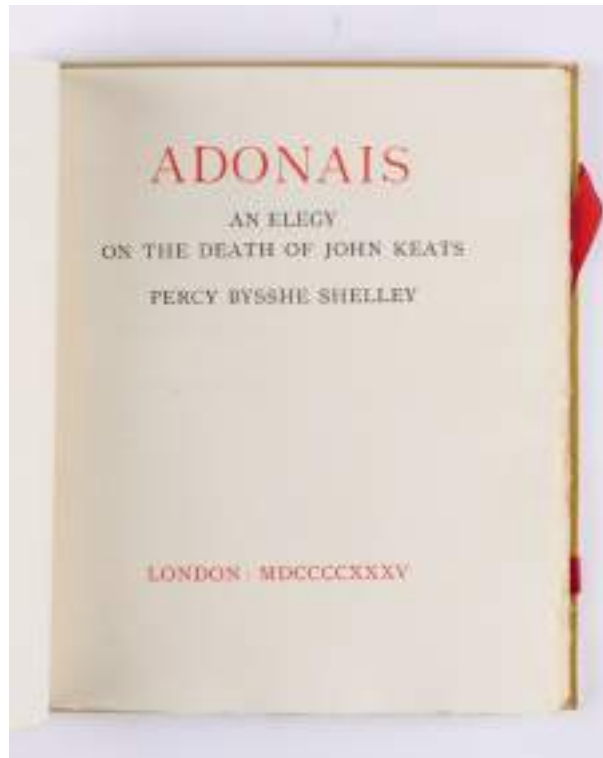
The present poem was printed in *The Times* on November 8th 1928, and evokes the sentiment of power, rage, shock and loss still evident in Nichols writings ten years after the end of the First World War. Nichols poetry erred on the side of idealistic and patriotic, removed from his contemporaries such as Siegfried Sassoon and

Robert Graves. Here, he describes a metaphorical wind so strong as to rock the very foundations of the world, summoning 'old England's doughty dead' and invoking the memory of courage and sacrifice which was still fresh in the mind of a nation recovering from the horrors of the conflict. As the poem develops he turns from reflecting on the past to looking forward, to England's future: "All such as doubt this England's power / To be yet more than she has been, / In seeming Autumn blaze with flower, Mock promised winter with wild green...". It is perhaps no coincidence that the poem was published just three days before the tenth anniversary of armistice day. While it later appeared in Nichols' poetry collection *Such was my Singing*, this appears to be its first iteration, with a few subtle differences which were subsequently changed in the 1942 edition: 'flamelike' for 'flaming', etc.

Together with the two iterations of the poem is an original contemporary manuscript note, from Nichols, to a correspondent, perhaps at the Times. "I think it isn't a bad poem really - though 5th and 6th verses are a little flat. I can't sell you the original MS because it goes to my doctor - my health is rather poor these days - who says there are at least twenty good surgeons in England but only ten poets...so I'll charge you nothing." "Your letter is doubly welcome as the public don't seem to like my work", he continues, "I wrote a little novelette called 'Under The Yew' this year that was I think of some merit but up to date I haven't sold 400 copies..."

A fascinating collection of original items.

*Blessed be those for England died,
Blessed be those for her shall live.*



25. SHELLEY, Percy Bysshe

Adonais: An Elegy on the Death of John Keats

London: Reed Pale Press/Chiswick Press, 1935

£295

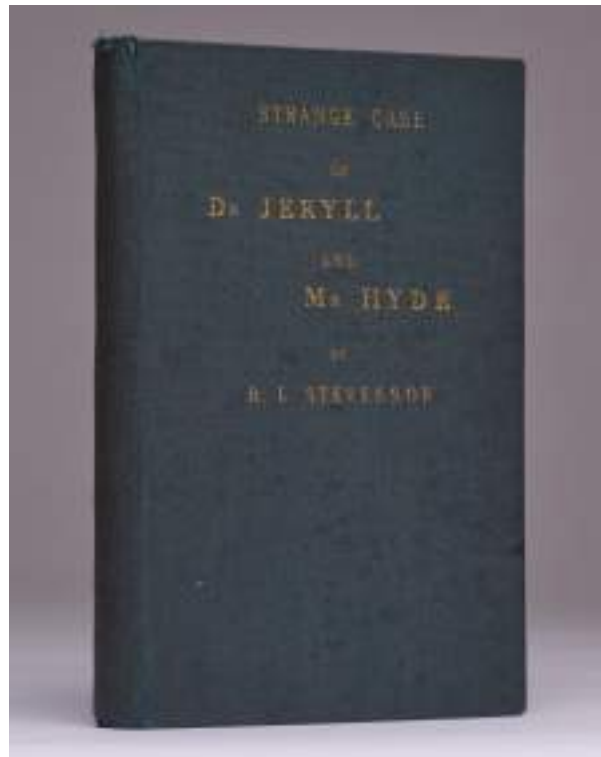
4to., bound by Sangorski in unbleached limp vellum, lettered in gilt to spine with red silk ties; upper edge gilt, else untrimmed; pp. [vi], 5-31, [xxiii]; printed throughout in red and black on hand-made paper; a fine copy, contained in the original publisher's card slipcase, which has done an excellent job of protecting the book, now a little browned, spotted and creased.

Limited edition, one of two hundred and fifty copies printed. This copy no. 187.

Originally published in 1821, *Adonais* is a pastoral elegy by Percy Bysshe Shelley. Written for his friend John Keats just a few weeks after his death on the 11th April, it has become one of his best-known works, and is written in the style of an ancient Greek epic: 495 lines in total, and 55 Spenserian stanzas. Keats and Shelley had met in 1816, and at first their relationship was rocky. Shelley's reception to the

publication of Keats' *Endymion* was largely negative, and there was an ultimate air of suspicion, however after lengthy correspondence they developed a mutual respect, concern, and latterly, genuine affection. "I am aware indeed that I am nourishing a rival who will far surpass me and this is an additional motive & will be an added pleasure", Shelley later wrote.

This is **a particularly beautiful example** of the 1935 publication, apparently unread and in fine condition.



26. STEVENSON, R.[obert] L.[ouis]

Strange Case of Dr Jekyll and Mr Hyde

London: Longmans, Green, and Co., 1886

£1000

Small 8vo., rebound in period dark green cloth, lettered in gilt with title and author to upper cover; pp. [ix], 2-141, [i], ii, ads]; with publisher's device to title; a very nice copy, binding slightly scuffed at the backstrip and the first couple of pages a little loose, but holding; previous ownership name written in a flourishing hand to the front paste-down; end papers lightly offset; damp stain to corner of [i]-16, not

affecting text; a little corner chipping to the same quire; embossed 'W. H. Smith' stamp to the last few pages; generally a clean and bright copy.

First UK edition of this well-known horror novella, complete with the one page of advertisements at rear as issued.

Stevenson was still a teenager when he became obsessed with the concept of multiple personalities. His first foray into this genre was a play based on the character of William Brodie, a Scottish cabinet maker and councillor who maintained a secret life as a burglar in order to fund his gambling addiction and to support his mistress. Further inspiration likely came from Stevenson's friend Eugène Chantrelle, a seemingly respectable French teacher who murdered his wife and former pupil in 1878. The eventual plot came to him in the form of a nightmare, which his wife later recalled thus: "I was awakened by cries of horror from Louis. Thinking he had a nightmare, I awakened him. He said angrily: "Why did you wake me? I was dreaming a fine bogey tale." That 'bogey tale' later became Jekyll and Hyde.

Now an enduring classic of gothic fiction, Stevenson's story follows the life of the mild-mannered Dr Jekyll who, under the influence of a powerful drug, gradually loses his grip on his psyche with the appearance of Hyde, a twisted, malignant persona who eventually consumes his very being. Part fantasy, part psychological horror, it was initially released to great sensation, and remains today one of the most popular works of late Victorian literature, which suggests to the reader the poignant question: to what extent are we as human beings capable of true atrocity? Perhaps the answer was best manifested just a few years later, when in 1888 Jack the Ripper wreaked havoc across London. Along with Stoker's 'Dracula', Stevenson undoubtedly influenced a new wave of horror writing, with Wilde's 'Dorian Gray' appearing just two years later, and James' 'Turn of the Screw' in 1898.

"All human beings, as we meet them, are commingled out of good and evil: and Edward Hyde, alone in the ranks of mankind, was pure evil"



27. SUNDIAL

Japanese Meiji era Sundial

[1880s]

£500

An original Japanese horizontal sundial (Hidokei); 59mm in diameter, with the internal face in paper, containing a gnomon held in place via a semi-circular metal arc; a plum-bob for levelling and an inset compass for orientation; the inner lid containing a series of adjustments for different prefectures; all contained within a wooden lidded case with leather base.

Attributed to the craftsman Hayashi Zensuke of Osaka, with a similar sundial currently held at Shinminato Museum. Although the present design was not advertised until the 1920s, the list of prefectures suggests a date between 1882 and 1886, owing to the presence of the short-lived Sapporo, Hakodato and Nemuro Prefectures.

A charming piece.



28. LOMBARDY TAROT

A complete set of 19th century Handcoloured Italian Tarot Cards

Milan: Bordoni & Co., c. 1880

£2250

A complete set of seventy eight handpainted tarot cards, with wraparound paper edges, each measuring 10.8 x 5.5cm, containing four suits of four single-figure court cards, ten pip cards, twenty one single-figure trump cards and The Fool; printed in blue to one side with the publisher's imprint and an image of a gentleman and maid; to the other, the woodblock suits have been stencilled in blue, green, pink and orange; some wear and darkening to cards, which have clearly been used, with corners occasionally creased or nicked, and a slight curl overall to the deck; still very good survivals; now housed in a modern carved wooden box with red velvet inlay.

An impressive and rather beautiful example of this tarot deck in the 'Early Piemontese' style. The distinctive and instantly-recognisable cards include 'Le Stelle' (the star), pouring water from her jug into a pool (representing the subconscious); 'La Torre' (the tower), with the crumbling structure and falling figures representing sudden upheaval or change); 'L'Appeso' (the hanged man), showing an upside-down figure; 'Il Sole' and 'La Luna' (the sun and the moon); 'La Morte' and 'Il Diavolo' (death and the devil).

The present example is influenced by the Tarot de Marseille, a standardised pattern of seventy eight cards which was popular in France throughout the 17th and 18th centuries. Still used today, this was the pack which led to the occult use of tarot cards, although today dedicated decks are produced solely for this purpose. Contained are fifty-six cards in the four standard suits - Swords, Cups, Coins and Batons - which each have ten pip cards and four face cards, alongside twenty two tarot cards.

Produced by Bordoni, the two of cups is here printed 'Fabrica di Milano', and the ace of coins carries the Bordoni imprint alongside an Italian tax stamp, priced 50 centesimi, which was valid between 1880 and 1890. The strengthened 'turnover' edges were also highly popular around this time.

Complete sets are **rare in commerce**, particularly in this condition.



29. VALENTINE

Printed 'Cobweb Valentine' with handcolouring

[c. 1830]

£250

Single-sided sheet (19.5 x 24.5cm), with intricate lace-paper borders and embossed corner pieces; four printed motifs comprised of two lines of text each all surrounding an overlaid, printed and handcoloured die-cut cobweb, decorated with pink and white flowers and a leaf border; the attached string lifting to reveal a printed Cupid design with lyre and floral border and the message 'Music charms the soul'; a little edge wear, particularly to the right hand side where the lace is a little darkened and chipped; otherwise excellent, sometime folded for the intended recipient, but never addressed, the reverse remaining blank.

Cobweb valentines are particularly rare survivals, owing to their complex and intricate design. They became particularly popular around 1830, when developments in paper technology allowed the pattern of concentric circles to be machine-made. These could then be attached by hand using glue to the intended design, as is likely in our case, where the revealed image is, charmingly, slightly off centre.

The Metropolitan Museum of Art houses a particularly extensive collection of these particular types of Valentine.

The message reads:

*"Can I forget the hours of bliss
That I have spent with thee
Can I forget the parting kiss
Which sealed thy faith to me
Tho thou and I no more may meet
Nor be where we have been
Yet still to dear remembrance sweet
Shall be our parting scene"*

ONE OF 1000 COPIES SIGNED BY ZAFON



30. ZAFON, Carlos Ruiz; Lucia GRAVES [Trans.]

The Shadow of the Wind

London: Weidenfeld & Nicolson, 2005

£500

8vo., publisher's highly decorative boards reproducing a worn antiquarian book; lettered in black and red to upper cover; and in white/yellow to spine with publisher's device to foot; map endpapers showing the centre of Barcelona; pp. [viii], 403, [vii]; containing pp. [xvi] pages of sepia photographs from around the city; a fine copy, contained in the matching slipcase (also fine).

Limited edition, published one year after the first, and with the addition of photographs. One of 1000 copies, **signed by the author** in gold pen to a special tipped-in page. This copy no. 399.

"I still remember the day my father took me to the Cemetery of Forgotten Books for the first time..."

Thus begins the exquisite opening lines of Zafon's masterpiece, *The Shadow of the Wind*, the first and most famous in his 'Cemetery of Forgotten Books' series.

Zafon's first novel, *The Prince of Mist* was published in 1993, and appeared in English in 2010. A series of novels for young adults followed, before, in 2001, *La sombra del viento* [The Shadow of the Wind] was first released to the world. Inspired by such writers as Charles Dickens, Wilkie Collins, Leo Tolstoy and Miguel de Cervantes - the latter of whom it is said in Spain is Zafon's only competitor in terms of literary impact - the English edition benefits from the particularly poetic translation by Lucia Graves (daughter of Robert Graves). The plot traces the life of Daniel Sempere Martin and his family of antiquarian booksellers as they encounter cemeteries of forgotten books, mysterious writers with scarred pasts, ghosts lurking in the shadows, unsolved mysteries involving fires and murder, and fated love.

Championed by such writers as Stephen King, who wrote that it "is the real deal, a novel full of cheesy splendour and creaking trapdoors, a novel where even the subplots have subplots", *Shadow* went on to sell over 15 million copies worldwide. *El juego del ángel* [The Angel's Game]; *El prisionero del cielo* [The Prisoner of Heaven]; and *El laberinto de los espíritus* [The Labyrinth of Spirits] followed in quick succession, with the stories in each of the books designed to be read in any order, encompassing overlapping characters and story arcs built across generations bringing depth and further intrigue as each was published.

When Zafon died at the age of just 55 in 2020, the world lost a profoundly unique writer, and one whose legacy and popularity follow him today. A truly stunning masterpiece of a book, and my personal favourite novel of all time.

"I was raised among books, making invisible friends in pages that seemed cast from dust and whose smell I carry on my hands to this day..."