

HUMOUR

SHORT LIST 59



Item 52

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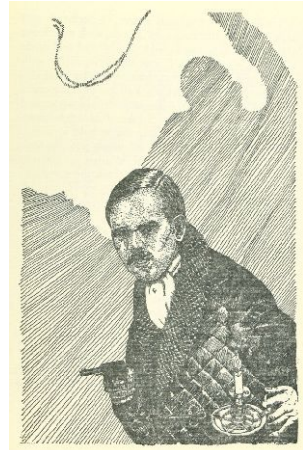
- 1 **Amis (Kingsley)** Autograph Letter signed to P.M.G. Massingham. *20 May 1965, written in black ink on both sides of a single sheet of ruled paper, a little water-staining in places but not obscuring any text*, pp. [2], 26 x 20 cm, *multiple folds and small splits at points, original envelope opened roughly, with address in Amis's hand to front, good* (Plus VAT in the EU) **£300**

An amusing unpublished ALs to the son of journalist Hugh Massingham (whose censure Amis had earned in 1953, as a result of his association with John Wain), addressed 'Dear Sir'. Almost all of the letter is taken up with Amis inserting the word 'tea' into various literary quotations, usually in place of the word 'sea'. He closes by declaring, 'Wasn't it wonderful of the Hun to put on a tattoo for the Monarch on her first night?', by which the letter may be dated to 1965.

An inscribed Sherlock Holmes story

- 2 **Amis (Kingsley)** *The Darkwater Hall Mystery*. *Edinburgh: Tragara Press, 1978, FIRST EDITION, 158/150 COPIES (from an edition of 165 copies) printed on Saunder's Cream laid paper, this out-of-series and marked 'Binder's Copy', 3 illustrations (1 full-page) by Elspeth Sojka, top corners of a few pages creased*, pp. 35, crown 8vo, *original marbled wrappers, very good* (Halliwell 57) **£200**

A Sherlock Holmes spoof, gleefully undertaken by Amis, who writes as Dr Watson - originally printed in *Playboy* that same year.

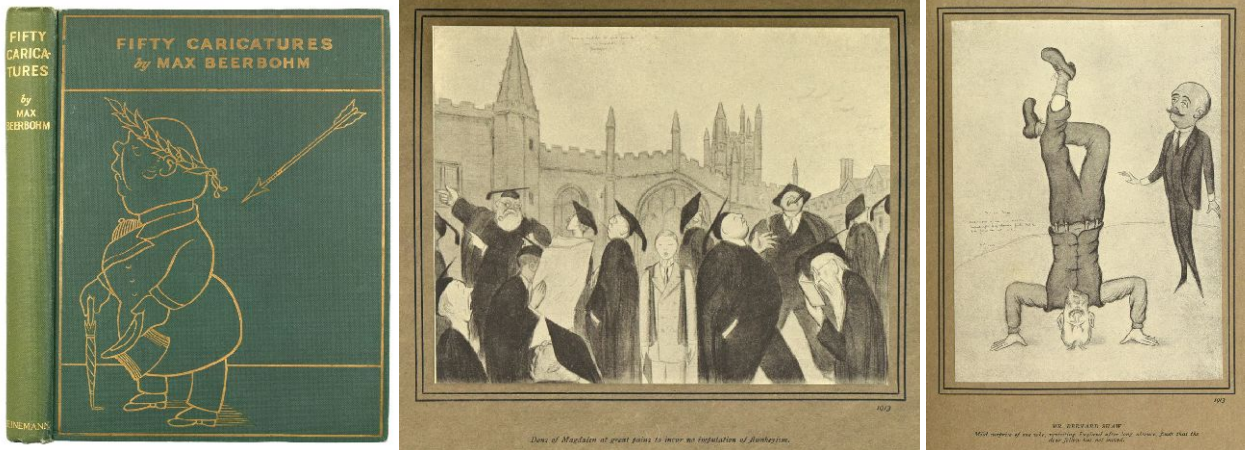
This was the copy of author John Baxter, and has been signed for him by Amis with an amusing inscribed note below '(John Baxter laughed at the bit about the Viennese colleague)'. 

- 3 **[Barclay (John)]** *Euphormionis Lusinini Satyricon*. Pars I [-III]. *No place or printer, 1610, FIRST EDITION of the third part, 3 parts in 1 vol, woodcut printer's device on title-pages, a little browned in places, and some minor damp-staining in the margins*, pp. 248; 226, [2, blank]; ff. 81, 12mo, *contemporary vellum over wooden boards, triple blind ruled fillets on sides, floral corner piece and at centre in blind, spine with blind floral tool in each of 4 compartments, corners bumped, 'Cura et labore' written within each of the printer's devices, name erased from foot of first title, good* **£1,200**

First edition of the third part, second of the second and third of the first. What is sometimes considered a 'fourth' part appeared in 1614, *Icon Animorum*, but it really has no connection with the *Satyricon*. 'Barclay was educated at the Jesuit school in Pont-à-Mousson until about 1602; he may also have tried the noviciate, but either because he was unsuited or because of his father's quarrel with the order and resignation from his post, in the end Barclay did not join. Instead, he developed an antipathy to Jesuit modes of education and recruitment, which he satirizes in his *Satyricon* (1605 [first part]) ... a Menippean satire modelled on Petronius's *Satyricon*. Barclay's choice of model was a first in Renaissance Latin writing and his version was as irreverent as the original. Barclay's *Satyricon* is the story of Euphormio, a citizen of an ideal realm who arrives in seventeenth-century Europe, and his adventures therein. Almost as soon as it was published, keys appeared to interpret the characters and locations depicted in it. Barclay did not produce any keys himself, only an apology for some of the associations (*Apologia pro se*, sometimes identified as the third part of the *Satyricon*, first published in Paris in 1610), and the interpretations of his satire are diverse. Of the references agreed by most authorities, two stand out: James VI as Neptune, a benevolent and powerful figure, and Acignius as the Jesuits. Although Euphormio is generally held to be a figure of Barclay, the extravagance of the character's adventures argue against a directly autobiographical reading. The second part of the *Satyricon*, containing further adventures of Euphormio, appeared in Paris in 1607. The work was very popular, the first part running to six and the second to five editions within Barclay's lifetime. Its popularity continued into the vernacular, and by the eighteenth century the *Satyricon* had been translated into French, German, and Dutch. Its attraction is a combination of speculation as to the correct interpretation of the figures within the narrative and delight in the comic misadventures of Euphormio. The work was Barclay's first great literary success, and its dedication to James VI and I doubtless helped his progress at the British court' (ODNB). Although critical of the Jesuits, Barclay remained a Catholic.

- 4 **Beerbohm (Max)** *Fifty Caricatures*. Heinemann, 1913, *FIRST EDITION*, 48 plates, each tipped to captioned brown card and 2 full-page caricatures printed on the rectos of white paper leaves, title printed in red, a few faint spots to borders of white leaves, pp. vii + Plates, [2, ads], 4to, original green cloth with Beerbohm design blocked in gilt to upper board, backstrip lettered in gilt and a shade faded, extremities lightly rubbed, later gift inscription to flyleaf with a series of catalogue descriptions tipped in to same, good (Gallatin & Oliver 12) **£60**

The character on the front cover was mistakenly thought by some reviewers to represent Beerbohm himself. A much pained Beerbohm exclaimed 'surely I don't look like that!'; Churchill, Bernard Shaw, and Thomas Hardy are amongst the cast featured.



- 5 **Beerbohm (Max)** *Mainly on the Air*. Heinemann, 1946, *FIRST EDITION*, pp. [vi], 132, crown 8vo, original red cloth, backstrip lettered in gilt, minor soiling and a small waterstain to upper joint, dustjacket soiled with a couple of inches missing at head of backstrip panel, good **£30**

A selection of broadcasts and essays.

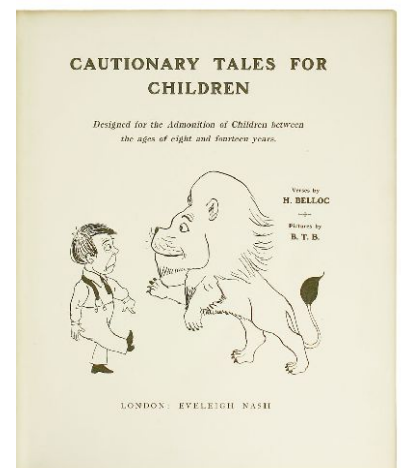
- 6 **Beerbohm (Max)** *Zuleika Dobson, or An Oxford Love Story*. With a Foreword and Illustrations by Osbert Lancaster. Oxford: Shakespeare Head Press, 1975, 405/750 COPIES signed by the artist, printed in black and cerise, 12 double-spread colour plates and reproductions of 5 pencil sketches of Beerbohm, pp. xvi, 187, folio, original quarter Oxford blue morocco with vertical gilt rule, blue-and-white 'Bullingdon' vertical stripe boards, backstrip lettered in gilt with Lancaster illustration in the same, t.e.g., blue page-marker, grey endpapers, glassine wrapper in excellent shape with the slipcase likewise, near fine **£300**

With the original Prospectus and Order Form for this edition.

Michael Sadleir's copy, inscribed by the author

- 7 **Belloc (Hilaire)** *Cautionary Tales for Children*. Designed for the Admonition of Children between the ages of eight and fourteen years. Pictures by B.T.B. Eveleigh Nash, [1907,] *FIRST EDITION*, illustrations to the majority of pages, pp. 79, 4to, original illustrated boards stamped in red and dark blue to upper board, borders a trifle darkened and usual browning to free endpapers, custom box, near fine (Cahill 24A) **£1,500**

Michael Sadleir's copy with his bookplate to pastedown and a pencilled note with his initials beneath the inscription (recording that the British Museum copy was not received until February 1908). The author's inscription to the flyleaf reads: 'To Mr and Mrs Meade. Their obedient servant, H.B. 29th of November 1907'.



- 8 **Belloc (Hilaire)** *New Cautionary Tales*. Pictures by N. Bentley. *Duckworth, 1930, FIRST EDITION, very faint foxing to prelims*, pp.79, 8vo, *original champagne pictorial boards with white cloth back, backstrip lettered in black, a couple of spots and a little darkening to edges, bookplate tipped in to flyleaf, dustjacket with light overall soiling, chipping to corners and at tips of backstrip panel with a short closed tear and a few marks to rear panel, good* (Cahill 115B) £175

Including a dig at C.S. Lewis?

- 9 **Betjeman (John)** 'Grades of Churchmanship: A Handy Guide'. Illustrated manuscript in blue ink on a single half-sheet of lined paper, faintly spotted and frayed around edges, laid in at front of *Hardwick (J.C.), Lawn Sleeves. A Short Life of Samuel Wilberforce. Oxford: Blackwell, 1933, FIRST EDITION, single faint foxspot to prelims*, pp. [viii], 195, crown 8vo, *original green cloth, backstrip lettered in gilt, rubbed and scuffed overall, separated along upper joint with splitting to lower, sound* £800

The book is inscribed by John Betjeman on the flyleaf: 'The Reverend Major, in remembrance of his 2½ years in the Ministry of the Church of England Reformed, from John Betjeman 1939'.

Betjeman's delineation of the three grades of churchmanship characterises each by altar, times of worship, headgear and physiognomy, affiliation, vestment and stole - these for the most part taking the form of illustrations. A further note by Betjeman is found on the reverse: 'To laugh is light, not to laugh is deep. Light is bad, deep is good. That is what I learned, by implication, from my tutor. One was allowed to laugh at what he thought was bad. That is the privilege of an educated person. Light literature meant literature that was easy to read & made you la-[crossed through] meant you to laugh'.

The note is not entirely unrelated to his humorous little skit - the 'tutor' referred to is in all likelihood C.S. Lewis, who had taught Betjeman at Magdalen College and found him a wayward and unserious student. A.N. Wilson describes an exchange between the two:

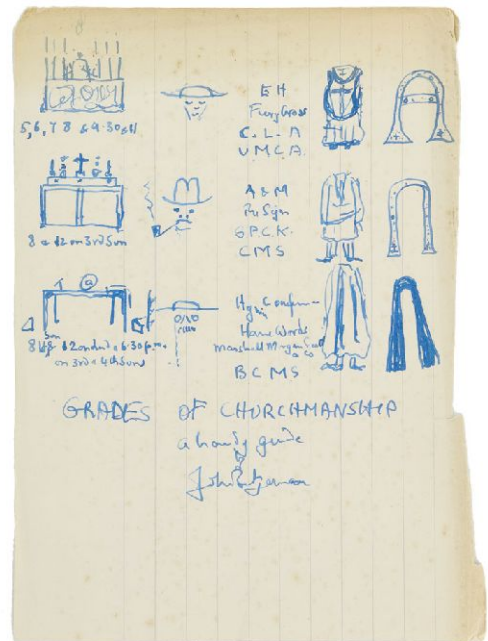
'What is the matter, Betjeman,' growled Lewis.

'I'm hopeless. I've failed to produce an essay yet again. I shall be a failure. I shall have to take Holy Orders. But, you see, I am in such an agony of doubt, I can't decide!'

'What can't you decide, Betjeman?'

'I can't decide whether to be a High Church clergyman with a short lacy surplice or a very Low Church clergyman with long grey moustaches.'

Those same gradations are Betjeman's theme here. It was Lewis's failing of him in Divinity that meant Betjeman left Oxford without his degree - and the grudge was a lasting one, as this later note shows.



- 10 **Brant (Sebastian)** *Stultifera Navis, Narragonice profectionis nu[m]q[uam] sat[is] laudata Nauis ... Atq[ue] iam pridem per Jacobum Locher, cognomento Philomusum: Sueuu[m]: in latinu[m] traducta eloqui[u]m: Et per sebastianu[m] Brant: denuo seduloq[ue] reuisa: felici exorditur principio. [colophon:] Strasbourg: Johann (Reinhard) Grüninger, 1st June, 1497, with 116 woodcuts in the text, G1 with what appears to be a paperflaw, just affecting 1 letter on the recto and with minute loss to the woodcut on the verso, a few headline shaved, repair to lower outer corner of P1 (not affecting text), a tendency to browning, a few spots and stains, 112 leaves numbered 1-116, with errors, 4to (200 x 145 mm), early nineteenth-century dark green straight-grained morocco by Jno (i.e. John) Clarke (according to a neat inscription on the fly-leaf, probably the binder's signature), quintuple gilt fillets on sides with an ornament of concentric circles at the corners, spine richly gilt in compartments, lettered in gilt direct in 2 compartments at the top, place of*

printing ('Argêtina', as per colophon) and date at the foot, gilt edges, neatly rebacked, armorial bookplate of E. Horrn Frost inside front cover, his signature (with initials) on the fly-leaf, and full signature 'Elias Henry Frost' at the foot of yiiiiv dated from Charleston So[uth] Ca[rolina] April 185, good (ISTC ib01089000; Goff B1089; BMC I 112; PMM 37 for the first edition) £25,000

This 'curious and amusing droll old book' (as per an old bookseller's description tipped onto the inside front cover) first appeared in German in 1494, and in Latin, at Basle, 1 March 1497, of which this a reprint with different woodcuts. There was another Strasbourg reprint (Strasbourg being Brant's native city) by Johann Schönsperger, 1 April 1497, which included the Basle colophon. Brant spared no-one in his satire, and the book immediately became immensely popular, in fact an unprecedented bestseller, with numerous authorised and unauthorised editions. 'The Influence of "The Ship of Fools" was extensive and prolonged ... [It] was the first original work by a German which passed into world literature ... Brant's book played an important part in European literature, and helped to blaze the trail that leads from medieval allegory to modern satire, drama and the novel of character' (PMM).

- 11 **(Carroll.) 'D.C.L.' [i.e., Charles Lutwidge Dodgson]** *The New Belfry of Christ Church Oxford. A Monograph. Oxford: James Parker and Co., 1872, FIRST EDITION, FIRST ISSUE, woodcut square (or cube) on title-page, small tear in upper margin of B7 (but see below) neatly repaired. pp. 23, [1], 12mo, original printed wrappers, slightly chipped at extremities, very good (Williams, rev. Crutch 88) £800*

'A humourous skit on the bald wooden cube erected to contain the bells extruded from the Cathedral, and placed over the beautiful staircase leading to the hall, in the south-east corner of Tom Quad' (Williams, rev. Crutch), and a perfect exhibition of Dodgson's playful wit. The pamphlet is a 12mo, a single gathering, but the first 2 leaves are signed A, and p. [5] is signed B, hence B7 above.

Signature on the upper cover of M.E. Sadler dated May 31 1886, and a note in his hand on the half-title 'by the author of Alice in Wonderland.' This is Sir Michael Ernest Sadler, who was appointed steward of Christ Church.

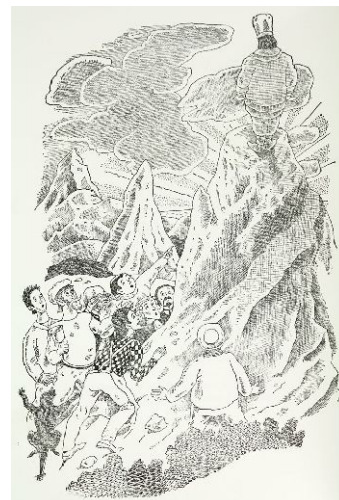
- 12 **Carroll (Lewis)** *Alice's Adventures in Wonderland. [together with:] Through the Looking-Glass, and what Alice found there. With forty-two [and fifty, respectively] Illustrations by John Tenniel. [Printed by R. Clay and Son for] Macmillan and Co., 1866-72, FIRST EDITIONS, 2 vols., ownership inscription dated 1870 to half-title of first vol., bookplate, occasional soiling, occasional short tears, pp. [xii (including half-title and frontispiece)], 192; [xii (including half-title and frontispiece)], 224, 3, 8vo, original cloth gilt, gilt edges, both vols. rebacked preserving the original spines, the first vol. in a slip-in case, sound (Williams [Crutch] 46 and 84) £12,000*

With the inverted S in the final line of the Contents in the first vol., which is thought to be a feature of the earliest state of the edition, and the incorrect reading 'wade' on p. 21 of the second vol., which certainly does indicate first issue. Strictly speaking, 'Alice's Adventures in Wonderland' is the Second (First published) Edition, following the cancellation of the Clarendon Press printing at the behest of Tenniel, backed up by Dodgson. This edition was re-set by Clay, and although dated 1866 on the title was published for the Christmas market in 1865 - as evidenced here by the inscription on an original end-paper. Likewise, 'Through the Looking-Glass' appeared at the end of 1871.

- 13 **Carroll (Lewis)** *Alice in Wonderland. Illustrated by Ralph Steadman. Dennis Dobson, 1967, FIRST STEADMAN EDITION, numerous illustrations by Steadman throughout, many full-page or double-spread, the title-page and introduction on green paper, pp. 108, folio, original white boards lettered in black to upper board and backstrip, decorations in black to both boards, a couple of faint spots to lower board, a few dinks to top edge and a small gash to tail edge of upper board, a couple of faint spots to edges of textblock, a small amount of dampstaining to fore-margin of front pastedown (concealed by flap), dustjacket a little rubbed and nicked with rear flap a little creased, good £50*

- 14 **Carroll (Lewis)** *The Hunting of the Snark*. Andoversford: Whittington Press, 1975, 54/720 COPIES (from an edition of 750 copies) printed on St. Cuthbert mouldmade paper and signed by the artist, 15 full-page line-drawings by Harold Jones, the title printed in gold, pp. [xii], 48, imperial 8vo, original black buckram, backstrip and upper board gilt lettered, the latter within a gilt typographic border, t.e.g., others untrimmed, marbled endpapers, board slipcase, fine (Butcher 10) **£275**

Inscribed by the illustrator on the verso of the flyleaf: 'To Denis Collins, All best wishes, Harold Jones'. The recipient was a well-known collector of illustrated books - his ownership stamp is on the recto of the rear free endpaper.



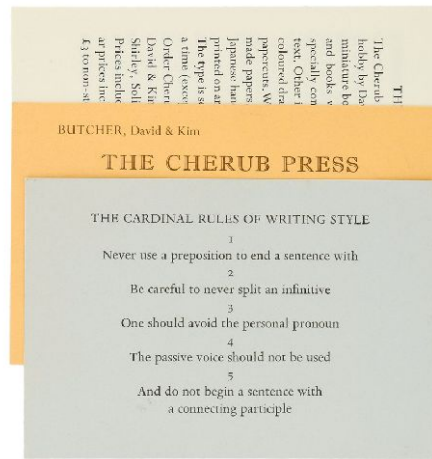
- 15 **Carroll (Lewis)** *The Hunting of the Snark. An Agony in Eight Fits*. Illustrated by John Vernon Lord with a Foreword & Afterword by the Artist. Church Hanborough: Artists' Choice Editions, 2006, 56/184 COPIES (from an edition of 220 copies, this out of series) signed by the illustrator, printed on Zerkall paper, illustrated frontispiece and illustrations throughout, pp. 69, folio, original blue illustrated boards, backstrip lettered in black, illustrated endpapers, fine
 [With:] (Artists' Choice Editions.) (Carroll.) GOODACRE (Selwyn) *The Illustrated Editions of The Hunting of the Snark. An Illustrated Exploration and Check List*. Church Hanborough, 2006, ONE OF 220 COPIES (this out of series) signed by the author, printed on Mohawk Tomahawk paper, text printed in black and red, colour and monochrome illustrations throughout, pp. 48, folio, original patterned grey cloth, dustjacket with tiny drink-splash to backstrip panel, near fine
 Together in board slipcase repeating illustrations from both volumes **£180**

The number of copies issued together as sets is not stated, but the limitation will have been a small one - in the publisher's words, 'not many'.

With the advertisement leaf

- 16 **Carroll (Lewis, i.e. Charles Lutwidge Dodgson)** *Sylvie and Bruno Concluded*. With Forty-Six Illustrations by Harry Furniss. Macmillan, 1893, FIRST EDITION, first issue, tissue-guarded frontispiece, advertisement leaf (Williams 219) loosely inserted, pp. xxxi, 423, [6], 8vo, original red cloth with gilt triple fillet border and illustrations stamped in gilt to both boards, a.e.g., black endpapers with crease to bottom corner of flyleaf, dustjacket with publisher's repricing sticker to slightly darkened backstrip panel, a little splitting to folds and light chipping to corners, small trace of newspaper-clipping sometime adhered to front flap, bottom corners slightly bumped, very good (Williams 216: Parrish Catalogue 51) **£425**

The presence of the dustwrapper is uncommon. Similarly Carroll's advertisement (Williams 219), issued with this edition, is generally discarded. It reflects his admirable, nearly obsessive, concern with the production qualities of his books: 'I am deeply annoyed to find that the last issue of "Through the Looking-Glass," ... has been put on sale without its being noticed that most of the pictures have failed so much, in the printing, as to make the book not worth buying.' He asked that copies be returned to the publisher in return for copies of the next issue. Those returned he proposed giving to 'Mechanics' Institutes, Village Reading-Rooms, and similar institutions, where the means for purchasing such books are scanty'. Subsequent issues of *Sylvie and Bruno Concluded* had white endpapers.



- 17 **(Cherub Press.)** *The Cardinal Rules of Writing Style. Solihull, 1988, ONE OF 65 COPIES*, pp. [1], 24mo, *single piece of trimmed card, very good* £20
 An amusing list of five merrily violated precepts.
 [with] Two other pieces of ephemera from the Press, a prospectus and a business card, all attractively printed.

- 18 **[Claudero (pseud. for James Wilson)]** *Ars Catchpolaria, or the art of destroying mankind, intended as a vade-mecum or pocket companion to messengers and other executors of the law ... Subscription money is taken in voraciously by the Author himself, and by all others intrusted with proposals subscribed by him. Edinburgh: Printed for, and sold by the Author, 1775, FIRST EDITION, last leaf defective, with the lacunae supplied in manuscript in situ or on the facing blank for the verso, some foxing, small ink splash on title*, pp. vi, 26, binder's blank leaves bound at end, 8vo *contemporary (but possibly not original) red calf - a tool at the foot of the spine is James Scott's: Loudon R02.14 - with gilt roll-tooled borders on sides, rounded spine gilt in compartments, worn at extremities, apparently recased sometime in the late eighteenth or early nineteenth century, ex-Wigan Public Library with their bookplate and blind stamp on title and their accession stamp on verso, small paper label with shelf mark on upper cover, according to a pencil note on the flyleaf 'From Sir. Wm Fettes Douglas's library', sound* (ESTC T124860) £1,200

James Wilson (1730-?87) further expounded his pseudonym in others of his publications: 'that noted poet Claudero, son of Nimrod the Mighty Hunter, and late Secretary to the Chevalier Taylor, His Majesty's Oculist, and Ophthalmiater Pontifical, Imperial and Royal, to all the Crowned Heads and Sovereign Princes in Europe, Noble and Citizen of Rome.' ESTC lists 18 works by him (some of them broadsides), of which this is the penultimate: the last is Poems, pastoral, moral, religious, and political. By James Wilson, Newcastle, 1778, the only work with his real name on it, and one of only two not printed in Edinburgh (the other being Poems, London, 1765). All of his works are rare: of the present title ESTC records Advocate's Library, NLS, and BL only. The law is the object of Wilson's satire in the first half; the second is taken up with A Poem on the Lamentable Destruction of the Sign-Posts in Edinburgh, Leith and Canongate, 1771, hanging signs having been outlawed; this results in a veritable Grand Tour of the pubs and shops of old Edinburgh.

Sir William Fettes Douglas (1822-1891), painter, antiquary, and curator, 'acquired an important library which reflected his serious interest in history, particularly that of Scotland. After his death his collection of antiquities and fine art was sold at auction over four consecutive days and his library over five' (ODNB). There is a neat pencil note on a fly-leaf, possibly in Douglas's hand, comparing this copy with that in the BM, which, though in its original wrappers, is considerably smaller than this copy, and it has a misprint in the dedication not present here.

It is hard to tell what precisely has happened to this copy, and this binding. The damage to the last leaf suggests that it was not originally in any binding at all, and the fact that it is padded out with blanks (those at the front watermarked 1808, those at the rear unwatermarked) speaks of a remboitage.

- 19 **de la Mare (Walter)** *Stuff and Nonsense, and So On. With Woodcuts by Bold. Constable, 1927, FIRST EDITION, numerous woodcut tail-pieces and vignettes, blank preceding half-title a little browned, pp. xii, 110, 8vo, original green cloth, backstrip lettered in gilt and lightly faded, a few faint marks, t.e.g., tail edge roughtrimmed and fore-edge lightly foxed, pencilled ownership inscription and tipped-in bookplate to flyleaf, good* £25
- 20 **Eliot (T.S.)** *Old Possum's Book of Practical Cats. Faber and Faber, 1939, FIRST EDITION, pp. 45, 8vo, original yellow cloth with illustration by author stamped in red to upper board, some light dustsoiling to edges, backstrip lettered in red, edges untrimmed, bookplate tipped in to pastedown, contemporary gift inscription to flyleaf and a few faint spots and handling marks to the same, dustjacket price-clipped and lightly soiled overall with a few marks, darkened backstrip panel with a little splitting to rear fold, edges rubbed, heavy chipping to corners and tips of backstrip panel with a few tears and creasing around head, small portion of loss at head of rear panel, good (Gallup A34a)* £450
- 21 **[Elliott (Charlotte)]** *Leamington Peripatetics. Use your limbs and have them. [Leamington]: c. 1842, manuscript satirical verses in ink on paper, written on a 4to bifolium, top half of last page a bit browned, splits at ends of folds repaired, (Plus VAT in the EU)* £300

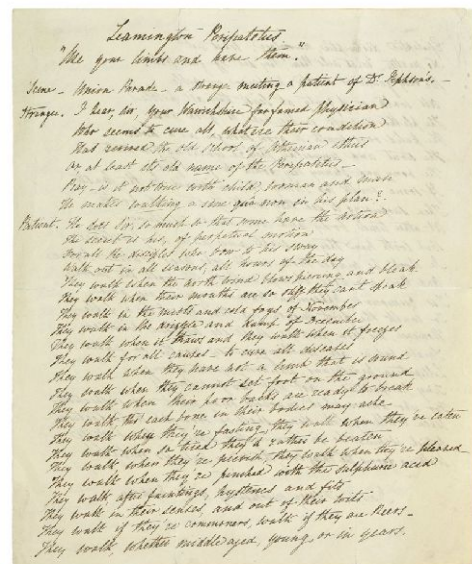
Charlotte Elliott, (1789–1871), is best known as a hymn writer, but especially in her youth she was known 'for her wit, which sparkles in ... playful satirical poems' (ODNB). Since 1821 her health was not good, and in 1841, when she was particularly poorly, she came under the care of Dr. Jephson. These verses were issued as illustrated broadsides (represented in WorldCat solely by the pair in the Morgan), and perhaps also appeared in the local newspaper. The present MS is a contemporary transcript.

Dr. Henry Jephson (1798-1878) built up an enormously successful practice in Leamington and almost single-handedly created Leamington as a spa resort - local tradesmen made him a presentation in appreciation of his ability to attract to the town 'the sick and opulent from all parts of the Kingdom.' 'His treatment of many of his patients included drinking Leamington Spa water, eating fresh vegetables, and lots of walking' (www.leamingtonhistory.co.uk/?p=1169). It is the latter activity which is satirised here. The first and longer piece describes how walking is prescribed for every stratum of society, for all conditions, at all times, and in all weathers:

'The stout and unwieldy they're walking for that

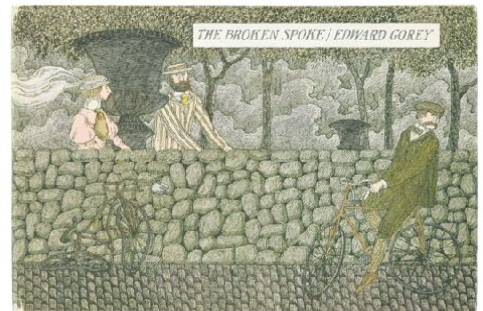
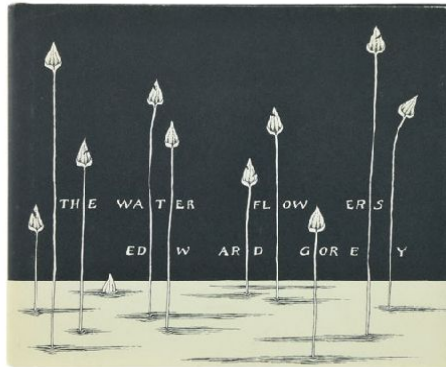
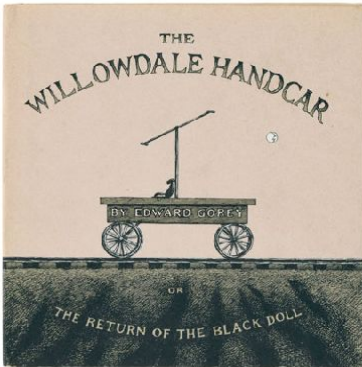
The bony and skinny they walk to grow fat'

The second and shorter piece (running to just over a page) is 'An answer to the foregoing. The Pedestrian's complaint' where the doctor is (gently) chided as a cheat, since he spends his time careering about in a carriage. This is signed M.B. The version here varies from the version in the Morgan, having a different first line.



- 22 **Gorey (Edward)** *The Broken Spoke. New York: Dodd, Mead, 1976, FIRST EDITION, the illustrations throughout printed in various colours, small spot to one text-page (minor paper flaw), pp. [64], oblong 8vo, original illustrated boards with overall design by Gorey wrapping around, a hint of dustiness to top edge and minor rubbing to extremities, illustrated endpapers with some adhesive browning to gutters, dustjacket, the flaps with a few very faint spots, very good* £50

- 23 **Gorey (Edward)** *The Water Flowers*. *New York: Congdon & Weed, 1982, FIRST EDITION, illustrations from Gorey line-drawings to rectos throughout with text on facing verso, pp. [64], small 4to, original illustrated boards, minor rubbing to extremities, small spot to fore-margin of rear free endpaper, dustjacket price-clipped, very good* £50



- 24 **Gorey (Edward)** *The Willowdale Handcar, or the Return of the Black Doll*. *New York: Dodd, Mead, 1979, FIRST HARDBACK EDITION, 30 illustrations by Gorey, pp. [64], small 4to, original pale pink boards with an overall design by Gorey printed in black and grey, very gentle knock to top corner of upper board, a touch of rubbing at extremities and some fine edge-spotting, dustjacket, very good* £130
Signed by Edward Gorey beneath his crossed-through printed name on the title-page.

Dorothy Richardson's copy

- 25 **Green (Kensal [i.e., Colin Hurry])** *Premature Epitaphs, Mostly Written in Malice*. *Cecil Palmer, 1927, FIRST EDITION, additions, corrections and alternate versions in pencil glossing the text with further epitaphs in ink at rear, all in author's holograph, a few faint spots, pp. 63, [4, ads], crown 8vo, original pale green boards, lettered in dark green to upper board and backstrip, the latter with nick at head, one gathering slightly loose at head, faint spots to edges, dustjacket with darkened backstrip panel a little nicked and chipped, good* £120

Inscribed on the flyleaf: 'To Dorothy Richardson, from Kensal Green' - the recipient a major modernist novelist, the precise manner of whose acquaintance with Colin Hurry (for it is he) is obscure.

Hurry had earlier published a collection of verse with Constable that included some war poetry - a copy of which was also presented to Richardson and handled by us; the verse here takes the form, as the title indicates, of epitaphs for the yet-to-die - targets range from authors and aristocrats to scientists and statesmen, and the majority are successful in their efforts to amuse. Excepting a few additional epitaphs, the collection ends with that of Kensal Green [pseud.] himself.

- 26 **[Hall-Stevenson (John)]** *A Pastoral Cordial, or, an Anodyne Sermon: preached before their Graces N. and D. in the country, By an Independent Teacher of the Truth. Published for J. Hinxman, 1763, outer leaves a little soiled or stained, a tendency to browning, pp. 39, [1, blank], 4to, disbound [ESTC N473351]* £250

The words 'second edition' appear on the half-title. There were 3 issues of this poem in the same year, 2 of 39 pages, as here, and 1 of 31. The 31-page version is quite common, the 39-page versions rather less so: the version without edition statement is recorded in ESTC in 8 copies, evenly divided between the UK and the US; of this version, only Cambridge is recorded.

A satire upon the former Prime Ministers the Dukes of Newcastle and Devonshire, and above all Bute, and Scots in general ('Caledonian Pedlars'). It is much in the style of Sterne, whose boon companion Hall-Stevenson was - the name Anthony Shandy became attached to him. In an article in the *Publications of the Modern Language Association of America*, 86 (1971), 428-4, Lodwick Hartley, ('Sterne's Eugenius as indiscreet author: the literary career of John Hall-Stevenson'), declares that 'it is good enough to deserve much better than the obscurity into which it has fallen.'

- 27 **Heber (Reginald, Bishop of Calcutta)** *A Ballad. [half-title:] An old and approved Receipt for raising the Devil, founded on Tradition and now offered to the Public by an Amateur of the black Arte. Chester: W. Crane, [1827], lithographed throughout, 1st plate signed VR, a bit of foxing around the edges, pp. [9], 8 leaves of plates, original tissue guards present, oblong 4to, stitched in the original pink lithographed wrappers, slightly faded, and spine slightly defective at foot, good* (Twyman, *Early lithographed books*, 1.116) **£250**



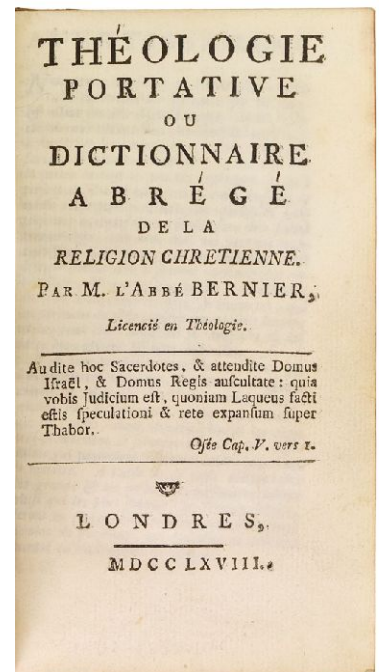
An amusing jeu d'esprit, with 'Gothic' illustrations. Heber had died in 1826, and this is probably almost immediately posthumous, hence the date. Heber was noted for "unreserved frankness, his anxious and serious wish to do all the good in his power, his truly amiable and kindly feelings, his talents and piety, and his extraordinary powers of conversation, accompanied with so much cheerfulness and vivacity" (quoted in ODNB). This then a nice counterpart to his hymn writing.

- 28 **[Holbach (Paul Henri Thiry, baron d')]** *Théologie portative ou Dictionnaire abrégé de la religion Chretienne. Par M. L'Abbé Bernier, Licencié en Théologie. 'Londres' [i.e. Amsterdam?], 1768, FIRST EDITION, a trifle browned in places, a few minor stains, pp. [iv], 200, 12mo, 19th-century calf by Riviere, double gilt fillets on sides, spine gilt in compartments, black lettering pieces, rubbed and a little worn, repairs to ends of spine, splits in joints, inner hinges reinforced with cloth, good* (ESTC T112022; Bengesco 2403) **£3,000**

A magnificently sardonic Dictionary (sometimes attributed to Voltaire), equal to or surpassing Ambrose Bierce's *Devil's Dictionary*, though narrower in scope and less discursive.

There seem to be two issues, or variants: one, as ours, of 200 pp. (corresponding to the ESTC no. above), another, in 8vo, of 229 pp (= ESTC T174493). Bengesco lists a 243 pp. 8vo. The book is rare in any state.

A pencil note in side the front cover states 'Huxley copy'. If true, this would likely be Thomas Henry Huxley, 'Darwin's Bulldog', who coined the term 'agnostic' to express his own philosophical outlook, and it would have been grist to his mill. If Huxley's books were sold after his death in 1895, this would be compatible with a purchase note on the fly-leaf 'J.C. ?Unland, July 9th, 1898'.



- 29 **Housman (A.E.)** *Unkind to Unicorns. Selected Comic Verse. Edited by J. Roy Birch, With an Introduction by Norman Page. Illustrations by David Harris. Cambridge: Silent Books, The Housman Society, 1995, FIRST EDITION, vignettes to half-title and title-page, 8 further illustrations with the majority full-page and 1 double-spread, pp. 47, crown 8vo, original illustrated wrappers, near fine* **£40**

- 30 **(Inky Parrot Press.) SEARLE (Ronald)** *More Scraps, in no particular order. Unpublished sketchbooks. With a Foreword by Ipei Ito and an Afterword by Ben Shahn and Groucho Marx. [with:] (Inky Parrot Press.) SEARLE (Ronald) Watteau Revisited [2 vols.] Church Hanborough, 2008, ONE OF 42 SETS (from an edition of 246 sets) lacking Searle's signature to first volume but with the set of 6 prints hand-coloured by Annie Newnham and signed by both, printed on mouldmade paper with Searle drawings*



throughout, title-page to first volume printed in red and black, royal 8vo, original quarter black morocco with illustrated blue boards, untrimmed the hand-coloured prints in their own folder, cloth and board slipcase with Searle designs, fine £375

Elegant, Sentimental, and Mirthful

- 31 **(Juvenile.)** The Rational Humourist: consisting of a Selection of Anecdotes, Bon Mots, &c. Elegant, Sentimental, and Mirthful. *Printed for Vernor and Hood, 1799, FIRST EDITION, engraved frontispiece*, pp. [viii, including half-title and advertisement leaf], 208, 12mo, *original sheep, spine rubbed, joints cracked, cords holding, good* (ESTC T168230) £750

This seems to be the only edition, and it is rare: Bodley and San Francisco Public Library only in ESTC. ESTC calls for the advertisement leaf at the end, but not, apparently for a half-title. The anonymous editor in his Preface contrasts his purpose in publishing this book with the plethora of books for youth supposedly full of Amusement and Instruction. The frontispiece depicts a party at a decanter-laden table, three gentlemen and a lady, and a young boy clearly relishing the mirth.

- 32 **[Lark (C., pseud, or perhaps actually Clark)]** Paddy Hew; A Poem, from the Brain of Timothy Tarpaulin. Whistled by a Sea Lark. *Printed for [Charles] Whittingham [Senior] and [John] Arliss, 1815, FIRST EDITION, with a hand-coloured wood-engraved frontispiece, blank corner of B5 torn away, occasional light spotting*, pp. xxii, [i], 195, [1], 8vo, *contemporary half calf, spine gilt, extremities rubbed, armorial bookplate of George Maquay inside front cover, good* £1,600

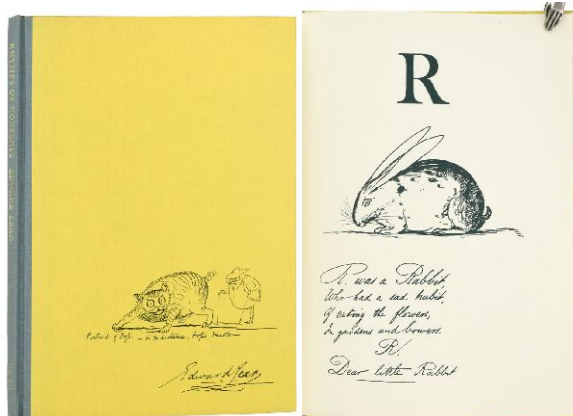
A witty and amusing satire on naval life, not without pathos however. In the Advertisement, the author relates how a bookseller, to whom he had supposedly offered it for publication, asked him if it was in the manner of Doctor Syntax. He replied, 'No, sir, it is not like Doctor Syntax; Paddy Hew would be ashamed to be seen in the same field with such a milksop'. It is 'a sort of satire on the times; and an exposure of naval manners and customs ... interspersed with pretty tales, episodes and sonnets; the whole adroitly interwoven with philosophical and moral notions, and more particularly intended as a take off upon those who would fancy the cap fitted them ... not at all levelled at the ministry [though] so completely enveloped in sea terms that they should not even understand it, [though] evrybody else should.'

COPAC records 3 copies, BL, Bodley (Thomas Gaisford's copy), and National Maritime Museum: no others in WorldCat.

George Maquay (1758-1820), Irish merchant and banker.

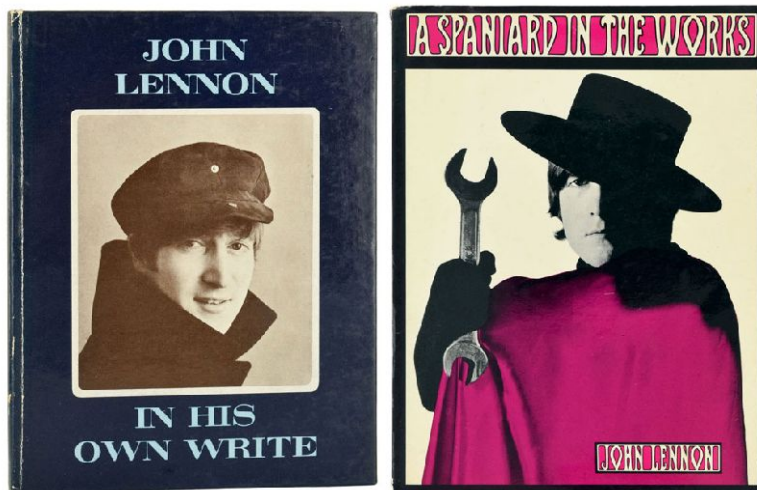


- 33 **Lear (Edward)** Rhymes of Nonsense. An Alphabet... [a Facsimile of a Newly Discovered Manuscript Written about 1862]. With an Introduction by Philip Hofer. *Bertram Rota, 1968, FIRST EDITION, 100/500 COPIES printed on Stellar laid paper, the alphabet printed on the recto of each leaf*, pp. 8, + Alphabet leaves, royal 8vo, *original quarter grey cloth with yellow boards, the upper board with Lear drawing, original acetate jacket, very good* £40



Signed for Christina Foyle

- 34 **Lennon (John)** *In his Own Write*. Jonathan Cape, 1964, *FIRST EDITION*, illustrations by the author throughout, with these and the text printed in blue or brown, pp. 79, small 4to, original boards illustrated with a photograph of the author to front, a little rubbing to extremities, tiny spot to gutter of front endpapers, very good **£5,000**
Signed by the author on the flyleaf. This was formerly the copy of Christina Foyle, of Foyle's Bookshop, who had hosted a literary lunch to mark the book's publication in April 1964 - though the signature is undated, it is likely to have been signed at this event.



Proof Copy

- 35 **Lennon (John)** *A Spaniard in the Works*. Jonathan Cape, 1965, *PROOF COPY*, printed in brown, illustrated with line-drawings by the author in the text, some full-page and with sparing colour in green, pp. 95, crown 8vo, original plain wrappers with coverless spine (as issued), a few very fine and faint spots to top edge, pictorial proof dustjacket a trifle rubbed at extremities, very good **£1,500**
A scarce proof, the rear flap containing the printed statement: 'PROOF ONLY' PROVISIONAL PUBLICATION DATE June 24th 1965'.
The first edition was issued without a dustjacket, and omits one of the drawings featured here as well as varying slightly in the use of colour.

- 36 **[Lockman (John)]** *The Entertaining Instructor: in French and English. Being a collection of Judicious Sayings, Smart Repartees, Short Stories, &c. Extracted from the most celebrated French authors, and particularly the Books in Ana ... Intended chiefly for the use of schools. Printed for A. Millar, 1765, FIRST EDITION, complete with half title, one or two spots here and there*, pp. [ii], xx, 287, [1], 12mo, original speckled sheep, black lettering piece on spine, joints cracked and corners worn, armorial bookplate inside front cover of Smithe of Exeter, good (ESTC T128371) **£350**
The Preface, which includes a disquisition on Ana, states that 'some articles are serious, and others of a jocose turn; but certainly none of a loose or immodest cast.' Nonetheless there are some amusing stories involving adultery, wicked priests, &c, and the work is as entertaining as it is instructive. With a fawning dedication to the Duke of Northumberland, whose illegitimate son James Smithson bequeathed the funds to the United States to found the Smithsonian Institution.

With a letter from the author

- 37 **Loos (Anita)** *But- Gentlemen Marry Brunettes*. Brentano's, 1928, *FIRST ENGLISH EDITION*, numerous full-page illustrations and plates by Ralph Barton, pp. 211, 13 [ads], crown 8vo, original blue cloth with publisher's device blind-stamped to backstrip and upper board, the latter within blind-stamped border, backstrip lettered in gilt and a little faded, a few small spots beside upper joint, good (Brucoli & Clark III/p.229) **£85**

List 59: HUMOUR

With an ALs in red pencil to the flyleaf, where the author thanks her correspondent for 'your charming Santa with all his whiskers' and expresses the wish that they 'really meet in 1945'. A sequel to 'Gentlemen Prefer Blondes', continuing the adventures of Lorelei and Dorothy.

- 38 **[Lund (John)]** *The Newcastle Rider, or, Ducks and Pease: to which is added The Cobler and Parson, The Kentish Parson, The [P]awn-broker in the Coal-pit and Jack Smart. York: Printed by J. Kendrew, c. 1800, with 2 woodcut tail-pieces and one illustration in the text, a bit browned, outer pages soiled and rubbed, pp. 24, 12mo, self wrappers, overstitched, sound* **£300**

'John Lund (fl. 1785), humorous poet, of Pontefract, is said to have been a barber in that town. Little else is known of his life, although a contemporary declared that his satires 'would not disgrace the pen of a Churchill' (Boothroyd, 495). In 1771 Lund published *The mirrour: a poem, in imitation of C. Churchill*, to which are added three tales, in the manner of Prior. In 1777 he published *A collection of original tales in verse, in the manner of Prior*; to which is added a second edition of 'Ducks and Pease, or, The Newcastle Rider'. The story is rudimentary, being that of a rider (that is, bagman) who, when airing himself as a person of quality, is suddenly confronted by his master; but it proved extremely popular, passing through numerous editions down to 1838 and was reprinted in Richardson's *Table Book*' (ODNB). Most of these editions were published in the north of England - Newcastle, Anwick, Penrith, &c. This edition is rare: COPAC records a single copy, at Aberdeen; WorldCat adds no other, and it is not listed in ESTC.

The original stitching (?if any) has been replaced. The initial letter of Pawn-broker on the title-page is missing, but this would seem to be an error rather than a defect.

- 39 **Lushington (Roland)** *The Lost Shepherd. Cobden-Sanderson, 1934, FIRST EDITION, a little foxing to borders of prelims and final pages, pp. 256, crown 8vo, original blue cloth, backstrip lettered in gilt, sunned through the jacket, edges foxed, dustjacket bright, very good* **£80**

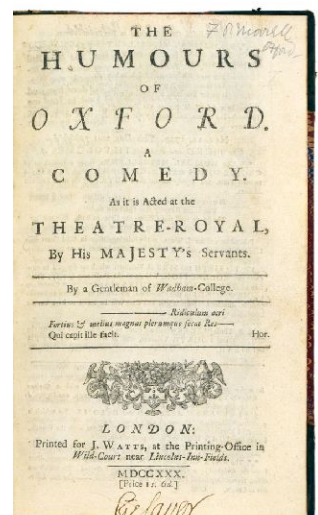
A scarce comic novel, 'written with the simple idea of making fun of those curious abstractions, the Edwardians' (dustjacket blurb).

- 40 **Mantel (Hilary)** *Every Day is Mother's Day. Chatto & Windus, The Hogarth Press, 1985, FIRST EDITION, usual toning to pages, pp. 212, 8vo, original mustard boards, backstrip lettered in gilt, dustjacket, fine* **£1,200**

Inscribed by the author on the title page: 'To Shaun, with all good wishes - Hilary Mantel'. The author's first book and scarce in this condition.

- 41 **[Miller (James)]** *The Humours of Oxford. A Comedy as it is Acted at The Theatre-Royal by His Majesty's Servants, by a Gentleman of Wadham College. Printed for J. Watts, 1730. FIRST EDITION, pp. [viii], 80, [4, Epilogue, errata, ads], 8vo, 19th-century half dark blue calf, rubbed (ESTC T36839)* **£250**

'At university Miller had written a lively comedy, *The Humours of Oxford*, which ran for several nights at Drury Lane in 1730. It featured a ridiculous blue stocking, Lady Science, and a university fellow, steeped in vice, based, somewhat recklessly, on Robert Thistlethwayte, then warden of Wadham, who was the son of the patron of John Miller's living at Compton Valence' (ODNB). Besides Lady Science, all of the characters are lampooned for licentiousness and pretension. One cannot imagine such a comedy being written in Oxford today.



- 42 **Mortimer (John)** *Charade. Bodley Head, 1947, FIRST EDITION, pp. 188, crown 8vo, original bright yellow cloth, backstrip lettered in blue, top edge a trifle dusty and a couple of tiny spots to fore-edge, dustjacket with a couple of tiny nicks and minimally rubbed with internal tape reinforcement around head, stamped as a 'Book Society Recommendation' at the foot of front flap, very good* **£250**

Inscribed, without dedication, on the title-page: 'With best wishes, John Mortimer'.

The author's first book, uncommon signed, using his experiences with the Crown Film Unit as the basis for a comic murder mystery.

- 43 **Nabokov (Vladimir) Pnin.** *Heinemann, 1957, FIRST ENGLISH EDITION*, pp. 191, crown 8vo, *original black cloth, backstrip lettered in white with slight lean to spine, dustjacket with gentle fading to red of backstrip panel, with printed excerpt from Rebecca West review pasted below author biography on rear flap (as issued), a few tiny nicks, very good* £325



- 44 **(Old Stile Press.) KEATS (John) A Song about Myself.** Calligraphy [by] Andy Moore. *Llandogo, 2014, 14/150 COPIES (from an edition of 162 copies) signed by the calligrapher, printed in red and black on Vélin Arches paper, pp. [27], 4to, original illustrated wrappers over stiff card, untrimmed, new* £145

Originally written in a letter to his sister, this is an uncommonly playful poem by Keats, and is illustrated as such by the calligrapher in this very handsomely designed book.

- 45 **(Old Stile Press.) MARTIN (Gillian) A Pear of Disconnected Verses.** *Llandogo, 1988, 53/200 COPIES signed by the author, illustration by the author to each text page, a small handling mark at the foot of a couple of pages, pp. [27], 16mo, original sewn card wrappers, dustjacket with design by author, untrimmed, very good* £50

- 46 **(Overbrook Press.) SAYERS (Dorothy L.) Lord I Thank Thee.** *Stamford, Connecticut: 1943, ONE OF 100 COPIES, printed in red and black on light blue laid paper, pp. [10], 8vo, original blue wrappers over stiff card, printed in red, near fine (Gilbert A67.3)* £200

A curious poem, in which Sayers humorously expresses her thanks for the various effects of the war, insofar as they have eliminated a number of things that she dislikes - not least, bananas.

Presentation copy

- 47 **Parker (Dorothy) Not so Deep as a Well: the Collected Poems.** Decorated by Valenti Angelo. *New York: Viking Press, 1936, FIRST EDITION, 416/485 COPIES signed by the author, decorations by Valenti Angelo printed in pink, p. xii, 210, 8vo, original quarter black cloth with a design in cream incorporating the author's initials, pink boards decorated by Angelo, a small amount of rubbing, top edge black, cinnamon-yellow silk-marker, small bookseller ticket to rear pastedown, gold slipcase rubbed, very good (Brucoli & Clark 4, p.291)* £700

Additionally inscribed by the author on the half-title: 'To Hugh Mills - with love, admiration, and envy, Dorothy Parker, Paris - unexpectedly - August, 1939'. The recipient was a playwright, novelist, and screenwriter.

- 48 **(Peake.) DRAKE (Burgess)** *The Book of Lyonne*. Illustrated with 8 coloured plates and line drawings by Mervyn Peake. *Falcon Press, 1952, FIRST EDITION*, pp. 260, crown 8vo, *original mustard cloth, backstrip lettered in gilt, a few spots to lightly dustsoiled top edge, free endpapers with faint tape offsetting from previous covering, Peake dustjacket with sunned backstrip panel and a few faint spots to rear panel, very good* £175

An amusing adventure in comic absurdity set in the world of the child, in whose nursery said Lyonne (a pyjama case) wreaks order, suitably enhanced by Peake's superb illustrations.

- 49 **Peake (Mervyn)** *Captain Slaughterboard Drops Anchor*. *Eyre & Spottiswoode, 1945, FIRST COLOUR EDITION*, each page with a line-drawing by Peake, almost all colourprinted, pp. [48], 4to, *original cream cloth, front cover lettered in green, bookplate, offset tape adhesive to free endpapers from previous covering, single spot to front pastedown, dustjacket designed by Peake, very good* £250

The original uncoloured edition of 1939 was, with the exception of a few copies, destroyed during the blitz. This is the second, or first colour, edition.



- 50 **Peake (Mervyn)** *Figures of Speech*. *Gollancz, 1954, FIRST EDITION*, title-page drawing and 29 full-page drawings by Peake, each representing a figure of speech, printed on rectos only, one or two tiny faint spots to leading edges, ff. [vi], 29, [1], royal 8vo, *original red boards, backstrip gilt-lettered, light spotting to edges with very faint tape shadows to free endpapers from previous covering, dustjacket repeats one of the drawings with faint spotting and browning to borders of rear panel and to flap folds, very good* £75

- 51 **Peake (Mervyn)** *Letters from a Lost Uncle (from Polar Regions)*. *Eyre & Spottiswoode, 1948, FIRST EDITION*, the text in facsimile of a typescript with illustrations by Peake, use of colour in one instance, ff. [66], foolscap 8vo, *original yellow cloth, lettered and with a design by Peake on backstrip and front cover, spine slightly cocked, top edge with a few tiny spots, free endpapers with very faint tape offsetting from previous covering, illustrated dustjacket with nick at head of backstrip panel, very good* £200

The printed price on the dustjacket flap has been cancelled by the publisher and re-priced beneath 3s 6d, marking this the second state as with all available copies. Copies were subsequently withdrawn at the request of Peake, who was dissatisfied with the quality of the reproduction from his original.

- 52 **[Pearson (Hesketh)]** *The Whispering Gallery. Being Leaves from a Diplomat's Diary*. *John Lane The Bodley Head, 1926, FIRST EDITION*, some occasional foxing, pp. [xii], 258, [2, ads], 8vo, *original blue cloth, lettered in cream to backstrip and upper board, the latter with single-fillet border in same and with some spots of discolouration most prominent at head, boards bowing, top edge orange with spots to other edges, dust jacket defective with some internal repair, good* £150

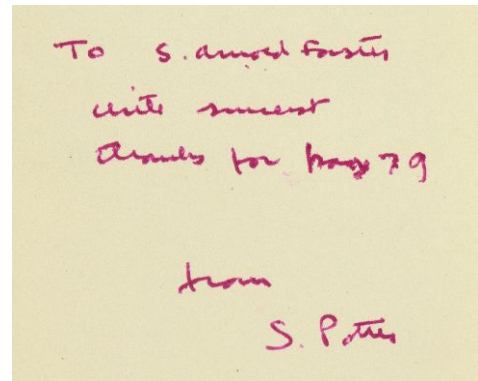
A pseudo-diary, withdrawn three days after publication following a storm over the author's identity: to facilitate publication Pearson had attached the name of Rennell Rodd to the diplomatic memoir he presented to the publisher - an act that drew indignation both from Rodd and from The Bodley Head, who sued their author for fraud. A tipped-in note to the half-title from the original purchaser (one Edward Woodhams Harrison) recounts this episode, and records having bought it on 20th November (two days before the veto was brought).

Rich with credible, though patently false, anecdote, the entries feature notable figures from the worlds of politics, society, and the arts and offer a glorious - and very amusing - portrait of the time. Pearson was an actor and a biographer, but this - despite its false start - has proved his most enduring work.

Inscribed to a contributor

- 53 **Potter (Stephen)** *One-Upmanship. Being Some Account of the Activities and Teaching of the Lifemanship Correspondence College of One-Upness and Gameslifemastery.* *Rupert Hart-Davis, 1952, FIRST EDITION, illustrations by Lt.-Col. F. Wilson*, pp. 160, crown 8vo, *original blue boards, backstrip lettered in silver with slight lean to spine and a touch of fading at head, small area of faint waterstaining at foot of upper board, gentle dustsoiling to top edge, dustjacket with a short closed tear at head of front panel, a little rubbing and chipping, very good* £250

Inscribed on the flyleaf: 'To S. Arnold Forster, With sincerest thanks for page 79, from S. Potter, September 1952'. The recipient was Diana (known as Sam) Arnold Forster, the second wife of the artist Michael Rothenstein. The textual reference is to a footnote, where a reference is made to her 'means of suggesting to borrowers of books that their reading is superficial and that they are imperceptive of the finer nuances' - this achieved through marginalia, an example of which is provided with a facsimile of her manuscript to illustrate her three main techniques: the 'Surely' ploy, Question-mark ploy, and Exclamation-mark ploy.



- 54 **Potter (Stephen)** *The Theory & Practice of Gamesmanship, or The Art of Winning Games Without Actually Cheating.* *Rupert Hart-Davis, 1947, FIRST EDITION, illustrations throughout by Lt.-Col. F. Wilson*, pp. 128, foolscap 8vo, *original green cloth, backstrip lettered in gilt, a few tiny spots to top edge, dustjacket with very gentle fading to backstrip panel, a short closed tear at head of front and foot of backstrip panels, very good* £180
- 55 **(Quackery.) VAN CLAUTERBANK (Waltho, pseud.)** [drop title:] *To the Afflicted.* [No place, publisher or date, but c.1800, broadside, a couple of small spots, p. [1], 4to (265 x 185mm), unbound, excellent] £450

An apparently unrecorded version of this extraordinary diatribe, usually printed under the title 'The High German Doctor's Speech', first in about 1760. Of the three printings listed in ESTC all are recorded in single copies only (although Wellcome have two of them as well). Chamber's Book of Days attributes this speech to Joseph Haines, the actor, following the example of Rochester, but his dates (d. 1701) are difficult to square with the date of the first publication of Van Clauterbanks extravagant oration.

This is a positively Rabelasian spoof of a Quack's self-promotional puffery. Only a page in length, it is densely printed, and takes a while to read through, the time lengthened by fits of laughter and gasps of amazement. The exotic Van Clauterbanks can cure everything, including those who have had their brains beaten out, and those decapitated, but the main object of his cures are achieved by 'the chiefest antipudenda gregarian specific in Venus's regalia.' Famous patients restored to complete health include Prester John's godmother ('a tremendous dolor about the os sacrum'), and 'one hundred and fifty eunuchs in the seignior's seraglio' were restored to virility 'and the comforts of generation.' In fact, since the cure of ailments in Venus's regalia are so curable and are accomplished 'with as much pleasure as the same was contracted ... it is worth any person's while to get this modish distemper once a fortnight.'

- 56 **(Rabdomancy.)** Histoire véritable et merveilleuse d'une jeune Angloise, précédée de quelques circonstances concernant l'enfant hydroscope, & de beaucoup d'autres traits & phénomènes les plus singuliers dans ce genre: suivie d'un parallèle des rapports que ces phénomènes paroissent avoir entr'eux ... ouvrage soumis aux lumières des savans Naturalistes, Physiologistes, Chymistes, à celles des Sociétés & Académies des Sciences; enfin aux observations des curieux & amateurs d'Histoire Naturelle: avec les autorités & pièces justificatives. *Imprimé à Physicopolis & se trouve à Paris chez Lottin, 1772, FIRST EDITION, A4 with an old repair to a tear in the fore-margin, entering printed area but not affecting text, outer leaves a trifle soiled, one or two spots or dust-stains*, pp. viii, 88 [including half-title and 4 pp. ads], 12mo, *modern vellum backed boards, very good* **£1,100**

A splendid spoof scientific pamphlet, addressed to 'the organ that a scientist is a fool with' (pace Bierce) and playing on Anglo-French rivalry. Jean-Jacques Parangue, born near Marseilles c. 1760 was a well-attested (no pun intended) water diviner, attracting notice in scientific circles. In the present work, England throws up a rival, courtesy of one Lord Norton, introducing one Jenny Leslie, who has the parallel gift of x-ray vision, so nice as to be able to ascertain the processes of the pineal gland. Jenny Leslie was (if anything) in fact a Scot, said to be from the island of Torry in the north of England - ?Torry, by Aberdeen (the conflation of England with Great Britain is not unusual). After serious consideration of the twin gifts of these individuals, with frequent references to various philosophers (Bayle, del Rio, Mersenne, Huygens, Descartes, Maupertuis, et al), the author proposes a marriage between the paranormally gifted pair, whose offspring would undoubtedly turn out to have faculties of immense value to the police, in espionage, &c.

WoldCat list a single copy beyond Europe, at McMaster; University of London only in COPAC, a second edition in Cambridge and Leeds.

- 57 **(Sendak.) YORINKS (Arthur)** The Miami Giant. *Harper Collins. 1995, FIRST EDITION, illustrated throughout in colour by Maurice Sendak*, pp. [40], 4to., *original boards illustrated overall with a colour design by Sendak, dustjacket, fine* (Hanrahan A143) **£80**

An absurd tale of a renaissance explorer who discovers a tribe of giants in Miami, with glorious illustrations by Maurice Sendak.

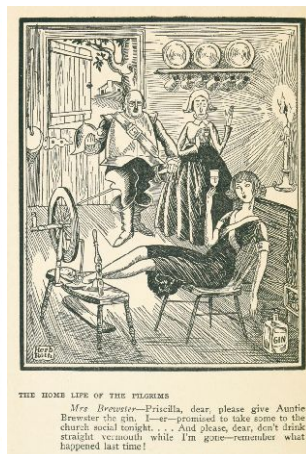
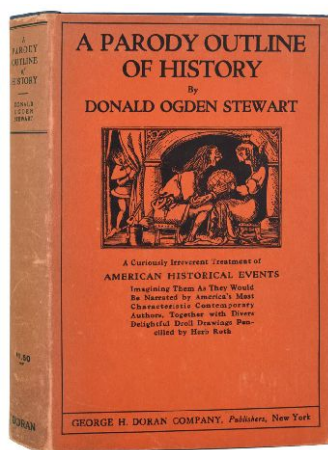


With a bookplate signed by the author

- 58 **Seuss (Dr.)** The Cat in the Hat. *New York: Random House, 1957, FIRST EDITION, illustrations throughout coloured in blue and red, one or two small spots and faint handling marks to page-borders*, pp. [ii], 61, [1], 8vo, *original pictorial boards with rubbing to extremities and light wear to corners and tips of backstrip, illustrated endpapers, dustjacket with rubbing overall, chipping to tips of backstrip panel, creasing and a few short closed tears, very good* **£5,000**

With a bookplate signed by the author to verso of title-page. A first issue copy, identified by the price code (200/200) on the front flap and the non-laminated boards.

- 59 **Seuss (Dr.)** *The Cat in the Hat Comes Back*. *New York: Random House, 1958, FIRST EDITION*, illustrations throughout coloured in blue and red, one or two small spots and faint handling marks to page-borders, pp. 63, 8vo, original pictorial boards, illustrated endpapers with a contemporary gift inscription at foot of flyleaf, dustjacket with a single short closed tear and some light creasing at head of rear flap, a tinyscrape affecting one letter in publisher's name on backstrip panel, near fine **£500**
- 60 **Sharpe (Tom)** *Wilt*. *Secker & Warburg, 1976, FIRST EDITION*, pp. [v], 211, 8vo, original blue boards, backstrip lettered in gilt, dustjacket with a faint spot towards joint-fold on front panel and the backstrip panel with lettering a trifle faded, very good **£60**
- 61 **(Shaw.) BERNARD SHAW & MAX BEERBOHM AT COVENT GARDEN**. *Bodley Head, 1981, FIRST EDITION, ONE OF 225 COPIES*, press-device to title-page in copper, pp. 19, foolscap 8vo, original sewn card wrappers, dustjacket with Beerbohm caricature of Shaw and William Archer to front, very gentle fading to borders, very good **£30**
Inscribed beneath the colophon, by the book's designer John Ryder: 'Susan, greetings from John'.



- 62 **Stewart (Donald Ogden)** *A Parody Outline of History*. Wherein May be Found a Curiously Irreverent Treatment of American Historical Events, Imagining Them As They Would Be Narrated by America's Contemporary Authors, Together with Divers Delightful Droll Drawings Pencilled by Herb Roth. *New York: George H. Doran, 1921, FIRST EDITION*, frontispiece and 20 further illustrations, pp. 230, crown 8vo, original blue cloth, printed labels to upper board and backstrip, top edge a trifle dusty with others roughtrimmed, dustjacket with backstrip panel a shade darkened, very good **£185**
A parody of Wells's 'Outline of History', skilfully done 'in the manner of' what are classified in the Preface as 'our most characteristic literary figures': so we have Edith Wharton narrating Custer's Last Stand, F. Scott Fitzgerald taking on Miles Standish, James Branch Cabell re-telling the continent's discovery, Eugene O'Neill on the First World War, and others in a similar vein including Ring Lardner and Sinclair Lewis.
The author was awarded an Oscar for his screenplay for *The Philadelphia Story* and featured, in the guise of Bill Gorton, in Hemingway's 'The Sun Also Rises'.

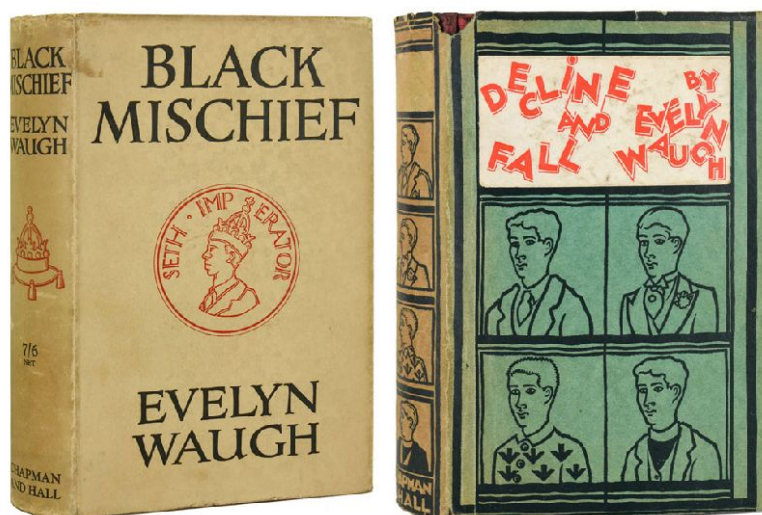
Le monde comme il va

- 63 **Voltaire** *Babouç; or, the World as it Goes ... To which are added, Letters Concerning his Disgrace at the Prussian Court: With his Letter to his Niece on that Occasion. Also, The Force of Friendship, or, Innocence Distress'd*. A novel. *Printed for, and Sold by, W. Owen, 1754, FIRST EDITION IN ENGLISH*, lacks half-title, some browning, spotting, and soiling, pp. [ii, without the half-title], 168, small 8vo, contemporary calf, rebounded, corners worn, early signature at head of title of John L. McKenna, bookplate of Joshua B. Dunning, sound (ESTC T98329) **£1,200**

List 59: HUMOUR

A somewhat overlooked Voltaire Conte (first edition 1748), perhaps 'one of his darkest and most ironic satires' (Roy S. Wolper, *The Final Foolishness of Babouc: The Dark Centre of 'Le Monde comme il va'*, *The Modern Language Review*, Vol. 75, No. 4 (Oct., 1980), pp. 766-773). Scarce: ESTC lists 4 copies in 3 locations in the UK, 8 in the US.

- 64 **Waugh (Evelyn)** *Black Mischief*. *Chapman and Hall, 1932, FIRST EDITION, frontispiece-map, pp. 303, crown 8vo, original red and black patterned cloth, backstrip lettered in gilt with slight lean to spine, light rubbing to extremities and a small scuff to lower board, bookplate to front pastedown, dustjacket with light fraying around head, backstrip panel a shade darkened with internal tape reinforcement at its tips, a little chipping to corners and light overall dustsoiling, very good* £800



- 65 **Waugh (Evelyn)** *Decline and Fall*. *Chapman & Hall, 1928, FIRST EDITION, frontispiece and 5 further full-page line drawings by the author, occasional light foxing to page borders, pp.xii, 288, crown 8vo, original patterned red and black cloth, backstrip lettered in gilt, light foxing to edges with tail-edge roughtrimmed, faded ownership inscription to pastedown, dustjacket designed by author with printed label lettered in red to front, fading to backstrip panel with nicks and chips around edges, good* £8,000

A nice example of a scarce dustjacket.

- 66 **Waugh (Evelyn)** *A Handful of Dust*. *Chapman and Hall, 1934, FIRST EDITION, frontispiece, the odd tiny foxspot, pp.348, [3, ads], crown 8vo, original patterned black and red cloth, backstrip lettered in gilt with slight lean to spine, handful of pinprick foxspots to edges, very good* £500

- 67 **Waugh (Evelyn)** *Vile Bodies*. *Chapman & Hall, 1930, FIRST EDITION, pictorial title-page designed by the author, pp.x, 252, [2], crown 8vo, original black and red patterned cloth, backstrip lettered in gilt, extremities lightly rubbed, edges toned with a few faint spots, tail edge roughtrimmed, one or two adhesive spots to free endpapers and original Blackwell bookseller's sticker at foot of front pastedown, good* £600

- 68 **Wodehouse (P.G.)** *The Adventures of Sally*. *Herbert Jenkins, 1923, FIRST EDITION, first issue, pp. 312, [8, ads], crown 8vo, original orange cloth with illustration stamped in brown to upper board and publisher's device in same to lower, backstrip lettered in brown and very gently faded with a touch of rubbing at tips, very good (McIlvaine A29a)* £500

The first issue identified by the listing of 9 books on the verso of the half-title.

BLACKWELL'S RARE BOOKS

- 69 **Wodehouse (P.G.)** *The Pothunters*. *Adam and Charles Black, 1902, FIRST EDITION, some foxing, mostly at either end, edges spotted, pp. 272, 8vo, original cloth, blocked in silver, minor wear to extremities, a little stained, good* (Jasen 1; McIlvaine, Sherby and Heineman A1a) **£3,000**

Wodehouse's first novel.

- 70 **Wodehouse (P.G.)** *The White Feather*. *Adam and Charles Black, 1907, FIRST EDITION, with 11 illustrations, occasional mild foxing, pp. [viii], 284, 8vo, original pictorial cloth, ownership inscription to flyleaf and bookplate of Oliver Nowell Chadwyck-Healey to facing pastedown, very good* (Jasen 8; McIlvaine, Sherby and Heineman A8a) **£2,000**

