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2024

Catalogue Three: The Chelsea Book Fair

Welcome to our third catalogue: a compendium of books ranging from the sacred to the profane, via the linguistic and surreal, from the 16th century to the 21st.

We are proud of this list. Its interests are as eccentric and wide-ranging as our own and, hopefully, yours. Highlights include the 1501 Aldine Juvenal in Georgian morocco, the first book ever printed under Islamic auspices, a selection of beautiful books and etchings from children's illustrator Charles van Sandwyk, an 'Old Believers' Old Church Slavonic prayerbook in its original binding, and signed and inscribed works by André Breton, Anaïs Nin, Hilary Mantel, Edward St Aubyn and others.

As always, we look forward to welcoming familiar faces and introducing ourselves to new ones, so please do come by and say hello (and buy things) from the 1st to the 2nd November, at beautiful Chelsea Old Town Hall - we are on Stand 57.

For enquiries about any of the items in this catalogue, please contact us at books@foldthecornerbooks.co.uk, or on 07984338983.

Rebekah and Mark

'Old'

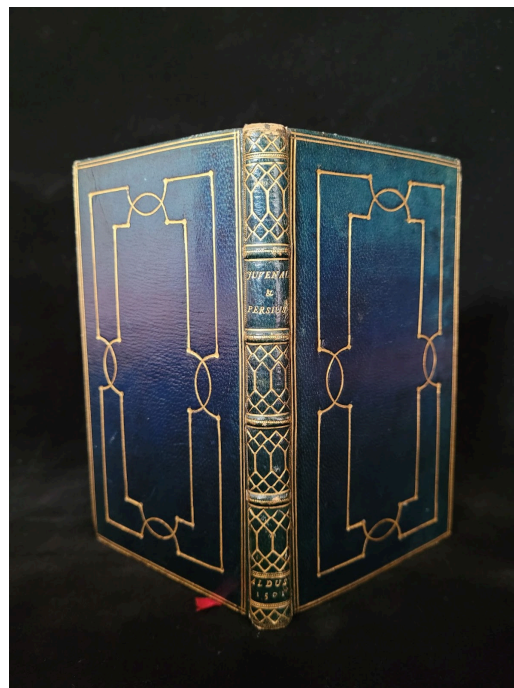
THE WODHULL COPY

1. [ALDINE PRESS] *Iuvenalis. Persius.*

Venice: Aldus Manutius, August 1501

£3250

Small 8vo. (160 x 87mm), a tall copy. Small corrected paperflaw to bottom corner of Aii, not affecting text, small faint stain to upper margin of first 3 ll., not touching text, the odd small faint stain or inkspot to first few leaves, otherwise INTERNALLY VERY CLEAN AND BRIGHT. Late 18th century blue crushed morocco gilt by Roger Payne, covers ruled in gilt, spine gilt in compartments with title and date, lower covers very lightly rubbed and bumped, head of spine and upper covers a little rubbed, otherwise a clean and elegant binding. A near fine copy.



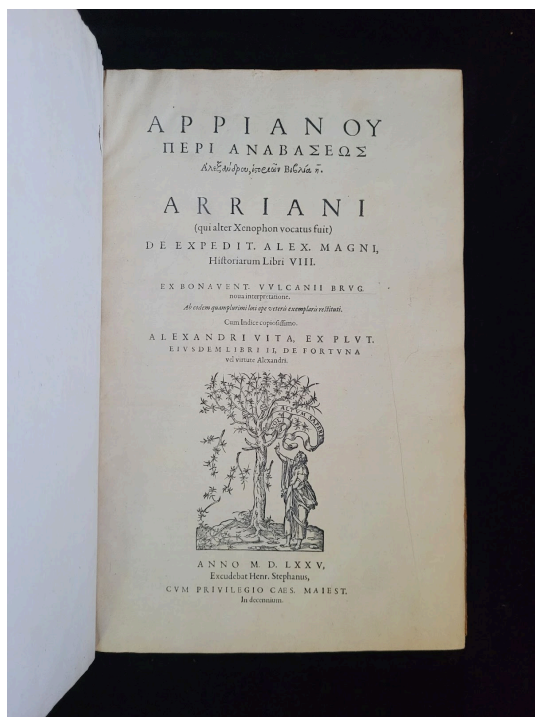
Early erased ink ownership inscription 'Ex Libris patris Petri [?Saunier or Jaunier] Galli' to verso of title, partially erased inkstamp bearing the Cross of Lorraine and illegible text around to lower margin of Aii; 'Edwards' sale' manuscript note presumably in the hand of Michael Wodhull, and his ownership inscription dated 5th May 1794, thence by descent to the Severne family, and Wodhull's sale 1886, this lot 1449 - sold for £8, 10); with Sotheran's in June 1895 (pencil note to ffep), Henry J. B. Clements, late 19th century armorial bookplate to upper pastedown, his sale, Sotheby's 5th July 1966 (lot 343 for £60), Cecily Mary Severne, engraved ex-libris to ffep (and ms. note tipped in ascribing date of purchase by Cecily Mary Severne to Sotheby's sale in 1966), several late 19th century bookseller's descriptions pasted onto ffep.

A clean and tall copy of the **first Aldine edition of the Satires** in a handsome blue morocco binding by Roger Payne. The fourth in the series of *libelli portatiles* or portable books that could be held in the hand for ease of reading as pioneered by Aldus, it was printed in the first year of the use of Aldine Italic, based on the handwriting of Petrarch. The edition, just post-incunable, was a big commercial success, with these small-format editions doing much to popularise the study of the Classics in Italy. This edition was pirated at Lyon where, however, the printers did not have Greek letters and thus left the spaces for the Greek-letter words present in this edition blank. This is the true first edition, there being another the same year (which, however, has the Aldine anchor on the title) and this copy is from the celebrated collection of Michael Wodhull (1740-1816), one of the truly great English book collectors. Wodhull worked extensively with the pioneering binder Roger Payne, who developed and popularised a new style in the late 18th century.

Juvenal wrote the Satires some time towards the end of the first century A.D. or the beginning of the second, while Persius is somewhat earlier. While his style is perhaps more obscure than Juvenal's, the latter's apparent rage against some of the iniquities of contemporary Roman society is also absent. The Satires present us with a fascinating mirror held up to the mores and vagaries of late Classical Roman society.

A near fine, tall copy of the fourth of Aldus' portable books, printed in the year of the introduction of the Aldine Italic, from the collection of the noted bibliophile and scholar Michael Wodhull, and bound for him in elegant crushed morocco by Roger Payne.

Renouard p. 29 no. 6; Schweiger 2,507; Brunet 3,629/30; Dibdin 2,150; Moss 2,151/156; Graesse 3,518; Ebert 11215; Morgan, Persius, 62.



2. APPIANUS, [Alexandrinus].

Περι αναβασεως Αλεξανδρου, ιστοριων βιβλια η. **De expedit. Alex. Magni, historiarum libri VIII.**

[Geneva]: Henri Estienne, 1575

[bound with]

ARRIANUS, [Flavius].

De Expedit. Alex. Magni. Romanae Historiae Ρωμαικα... Rom. historiarum... De bellis civilibus libri V.

[Geneva]: Henri Estienne, 1592

£1000

Folio, 18th century patterned calf, six raised bands, decorated gilt devices in compartments; contrasting red leather label gilt to spine; all edges red; marbled endpapers; [ii, blank], [i, title], [xi], 92, [91-198, misnumbered]; 46, [ii, blanks], 47-55, [54-68, misnumbered]; [xii, index]; [iii, blanks]; one title page with woodcut Estienne device; woodcut initials and headpieces; internally a near-fine example, the odd crease and finger mark; the binding rubbed along all edges and spine, lower right hand corner of upper board dented; some gouges patched with leather.

The **first complete edition of Arrianus**. Estienne had published the first in 1551 before the Iberica and Hannibalica sections had been found, and added 72 pages of annotations. "The editio princeps had been published by Charles Estienne in 1551. In this second edition Henri Estienne incorporates the Iberica ("Wars in Spain") and Hannibalica ("Hannibalic Wars"), which had not yet been discovered when the editio princeps was published, and which he himself brought back from Italy... In his preface to the Annotationes Estienne boasts that Appian owes his survival entirely to the Estienne family..." [Schreiber]

Appian, (circa A.D. 95 - circa 165) was a native of Alexandria who is perhaps best known today for compiling an ethnographic history of Rome, which stretched from the Republic to the time of Augustus. Divided into twenty-four books, it gives an account of various peoples and countries from the earliest times down to their incorporation into the Roman Empire. It was written before the year 165, with the river Euphrates mentioned as the eastern frontier of the Roman Empire, suggesting that it was completed during the reign of Antoninus Pius. It describes the wars against the Gauls, the sack of Rome in 387/386 BCE, and Caesar's conquest of Gaul. Valued especially for his elucidation of the period of the civil wars, Appian was, arguably, the only ancient author who recognised the social causes of the Roman civil wars. Little is known about the historian himself. His autobiography is reported to have been written, but is now almost completely lost, meaning that much of what we know about the Roman historian is gleaned from the writings of Cornelius Fronto, tutor of the future emperor Marcus Aurelius.

The Anabasis of Alexander, by Arrian of Nicomedia, is considered by some to be the best source on the campaigns of Alexander the Great. It gives a broadly chronological account of Alexander's reign, including notable descriptions of the sack of Thebes in 335 and the battle of the Granicus in summer 334 BCE. It also describes Alexander's travels in Egypt, including his visit to the oracle of Zeus-Ammon at Siwah during the winter 332/331 BC, through to the King's questionable death (324-323 BC).

Friend of the emperor Hadrian, who appointed him to the Senate, it was during his time in Athens that Arrian became a pupil of Epictetus. Arrian later became known as the 'young Xenophon' - a consequence of the similarity of his relationship to Epictetus; as Xenophon had been to Socrates. All that is known about the life of Epictetus is due to Arrian, and his Encheiridion (Handbook) of Epictetus' philosophy. Of his eight extant works, only the Indica and the Anabasis are the only works completely intact.

Two incredibly important Estienne histories.

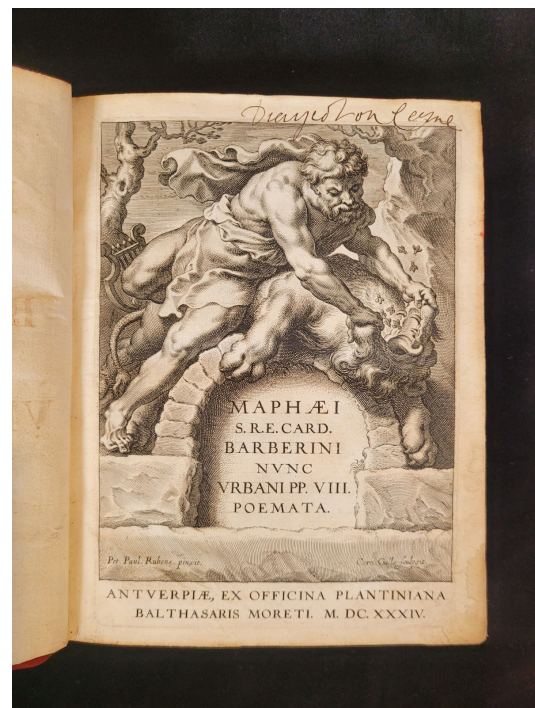
FRONTISPIECE BY RUBENS

3. BARBERINI, Francesco. *Maphæi S. R. E. Card. Barberini nunc Urbani PP. VIII. Poemata.*

Antwerp: Ex Officina Plantiniana Balthasaris Moreti, 1634

£500

4to. (213 x 159 mm.) Printed in Latin and Greek, woodcut Papal arms of Urban VIII (with bees) and woodcut printer's device to final two leaves. Faint dampstaining and mould spots to outer margin throughout, mostly not touching text, washed, neat early paper repairs to lower outer edge of frontis, not touching image, lower outer margin of P3 and P4 repaired, not touching text, outside edge of Nn4 and last quire repaired, not affecting text, but an attractive copy with wide margins. Early 20th century red shagreen, the spine in compartments with original leather title label preserved in second compartment, a little scuffed. Provenance: list of names, all English, in a contemporary hand to flyleaf, and on v., another name and the note "Mr Richard A[illegible] Esq in chappell Court in Greyes in to direct the [missing] for Mr Calvert, ownership inscription in slightly later hand to upper margin of frontis.

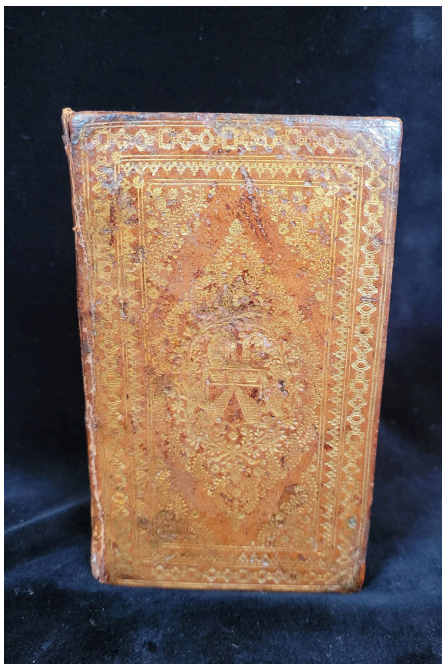


WITH A FRONTISPIECE BY RUBENS as well as a handsome portrait engraving of Barberini by Cornelius Galle.

Cardinal Barberini (1597-1679) was the nephew of Pope Urban VIII and benefited massively from his uncle's patronage. At 26, he was Papal legate to Avignon; later, he was responsible for the foreign policy of the Papal States, and in 1626, he was put in charge of the Vatican Library. He was also Grand Inquisitor and one of the panel sitting in judgement on Galileo; he was one of the three who refused to condemn him. He was a noted patron of the arts. This is a collection of his poetry dedicated to his uncle Maffeo Barberini, Pope Urban VIII.

The frontispiece illustration is cat. No. 1285 in Max Rooses: *L'oeuvre de P. P. Rubens* (Antwerp, 1886-1892, vol. V., p. 97 and plate 371). Both the pen drawing for the plate and copper plate itself are in the Musée Plantin-Moretus. Rubens was paid 12 florins for the drawing, while the engraving is by Cornelius Galle.

4. [BINDING. Epictetus.] *Epicteti Stoici Philosophi Enchiridion.*



Lyon: *Haeredi Eustace Vignon*, 1600

£550

8vo. (173 x 102 mm). Double column Greek and Latin text. Very minor worming to lower corners of some quires, not touching text, otherwise a very good and clean copy. Bound in near-contemporary polished calf richly gilt, the spine flat with elegant gilt patterned tooling of floral circular and semi-circular tools, the covers sumptuously gilt with floral tools and double gilt-ruled frames, the centre with the large gilt arms of a bishop, topped with crook and mitre. A little scuffed, corners bumped, occasional early repair patches with gilding renewed, head of spine skilfully repaired, upper portion of arms on upper cover with old repair touching crook and mitre, joints a little cracked with very small loss to lower joint of upper cover, overall still a bright and attractive 17th-century RICHLY GILT

ARMORIAL BINDING, a.e.g. Partially erased early ownership inscription to upper pastedown.

RICHLY BOUND FOR A BISHOP. The *Enchiridion*, or “handbook” is a collection of the most practical precepts of the first-century A.D. Stoic philosopher Epictetus. These 53 short chapters on how to deal with external and internal things (things within and outside our control) were selected from Epictetus’ teachings by his pupil Arrian of Nicomedia (cf. item 2), and enjoyed great popularity in the 17th century with the rise of Neostoicism.

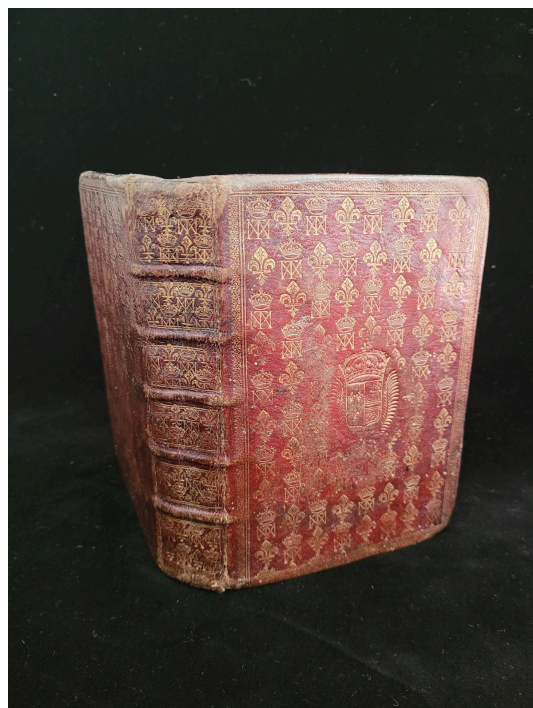
**BOUND FOR MARIA THERESA OF AUSTRIA
QUEEN TO LOUIS XIV**

5. [BINDING] *L'Office de la Semaine Sainte, Selon le Messel & Breviaire Romain...*

Paris: La Compagnie des Librairies Associez au Livre de la Semaine Sainte, 1673

£1250

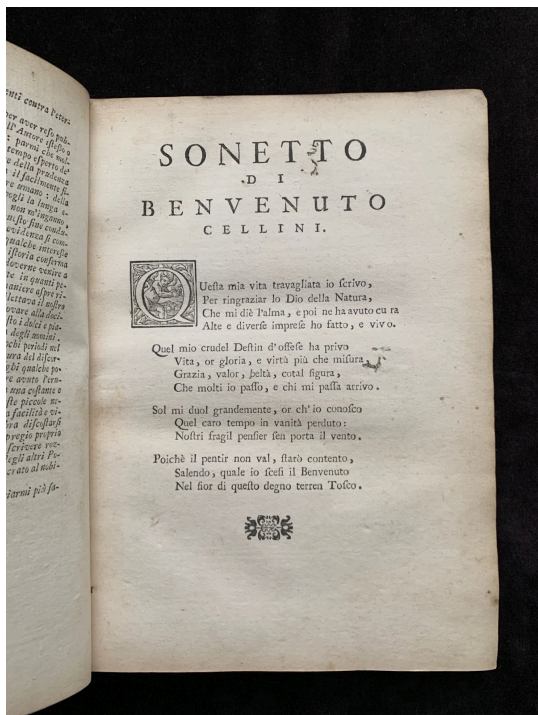
8vo. (188 x 130 mm.) Frontispiece and 8 full-page engravings, of which 5 by Callot. Double column, ruled in red throughout. A little staining and edge-wear to title and frontis, frontis starting but holding, small tear to lower margin of Bii with no loss and upper margin of Qqviii, not touching text, minor marginal worming to quire B and one other, not touching text. Contemporary crushed red morocco richly gilt, the covers decorated with a field of alternating fleurs-de-lys and the initials 'MT' crowned, with the large gilt arms of Maria Theresa of Austria to centre of each cover, spine gilt in compartments with the same tools, bumped and scuffed, especially at corners and head and foot of spine, but attractive nonetheless, a.e.g. (but faded).



A handsome 17th-century red morocco binding made FOR QUEEN MARIA THERESA OF AUSTRIA (1638-1683), daughter of Philip IV of Spain and wife of Louis XIV of France. The book, an elegantly printed and illustrated book of Offices for Holy Week, includes five engravings by the celebrated Jacques Callot (1592 - 1635). It would, presumably, have been the product of one of the premier binderies of the time and have been made for distribution as a gift by the Queen.

THE AUTOBIOGRAPHY

6. CELLINI, Benvenuto. Vita di Benvenuto Cellini Orefice e Scultore Fiorentino da lui Medesimo Scritta...



Naples: Pietro Martello, n.d. [but 1728]

£1,250

4to. (244 x 175 mm). Title printed in red and black, woodcut device to title. Small early repaired tear to title affecting three words, a little worming to first quire affecting a few words of text, pencil marginalia in neat late 19th-century English hand, occasional isolated wormholes to margin, small faint dampstain to lower margin and occasionally higher on a few leaves, lightly touching text, occasional very minor scattered staining, heavier at end, with possible traces of a little mould, but otherwise a very good copy. Mid-19th-century English speckled sheep, a little scuffed, covers double-ruled in gilt, spine in compartments with red title label gilt, corners bumped, skilfully rebacked to style, headbands renewed.

Provenance: R. S. Wyatt, mss inscription to title, dated 1834.

THE RARE TRUE FIRST EDITION. Published under a false imprint under the editorship of Antonio Cocci, there was also a pirated edition in 1792 in Florence, following the second edition in 1791. Originally written between 1558 and 1566, the Autobiography was never published in Cellini's lifetime, partly due to his descriptions of his disagreements with Cosimo de Medici.

Cellini was a truly gifted goldsmith and sculptor who worked for, among others, the Pope, François I of France, and Cosimo de Medici. One of his finest and most famous works is the so-called Salt Cellar he made for François I, which is in the Kunsthistorisches Museum in Vienna (when it hasn't been stolen).

The Autobiography is a rare document and an absolutely rollicking read. Cellini was, by turns, creating magnificent Mannerist works of art - like the Perseus statue in the Piazza della Signoria in Florence or a large bronze-relief stag for François I (now in the Louvre), and getting into trouble for stabbing people who offended him. The Autobiography takes us from his workshop to some of the richest courts of contemporary Europe, as well as to jail and to bed with Cellini when he gets (and survives) the plague. Along the way, there's also devil-worship and plenty about the lost wax process. D. H. Lawrence mentions the Autobiography in *Lady Chatterley's Lover*, referring to Cellini and sex 'in the Italian way'.

The **rare first edition** of an outstandingly early artist's autobiography, and a cracking read for anyone interested in life in 16th-century Europe.

Cicognara 2231.

7. CHARRON, Pierre. *De la Sagesse trois livres par Pierre Charron.*

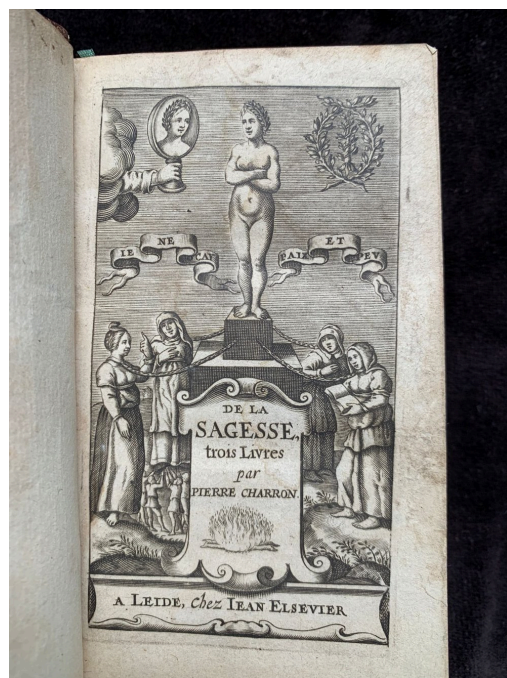
Leiden: Iean [Johannes] Elzevier, n.d. [but 1659]

£800

12mo. 125 x 70 mm. Engraved allegorical frontispiece, woodcut head- and tailpieces. A few faint, occasional, scattered spots, a little very light browning to a couple of quires at end. Contemporary crushed red morocco gilt, spine richly gilt with pointillé wave motifs. A.e.g. Overall, a fine copy.

The rarest of the four Elzevier editions, with a charming allegorical frontispiece engraving. A theologian and philosopher, Charron was notably a friend of Montaigne's, and a famous sceptic. The work was originally published in 1601 and translated into English as *Of Wisdome* in 1612.

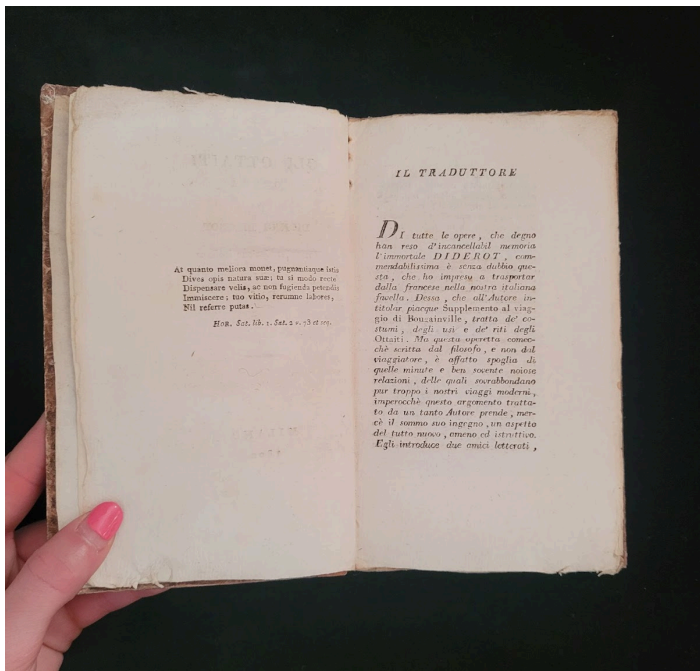
A. Willems, *Les Elzevier*, vol. II, page 207 (giving date of this edition); Rahir, *Catalogue d'une collection unique de volumes imprimés par les Elzevier*, 838. H. Hallam, *Histoire de la littérature de l'Europe pendant les quinzième, seizième et dix-septième siècles*, vol. 3, pp. 246-247.



8. DIDEROT, Denis. *Gli Ottaiti, Opera di Dionigi Diderot, Prima Traduzione Italiana di D.*

V. Milan: Gaetano Brocca, 1802.

£225



Small 8vo. (179 x 105 mm); marbled boards backed in tan goatskin, ruled and lettered in gilt direct to spine; outer edges untrimmed; pp. [iii], 4-111, [v]; boards a little compressed at edges with bumps to corners and some chipping to the marbled paper; a little rubbed at spine ends, with a couple of wormholes and evidence of worming to the internal gutters, binding holding firm; discrete evidence of bookplate removal from front paste-down; an internally clean copy, predominantly; with light spotting, particularly to the endleaves and a couple of central pages; pages a little creased in a places with one small ink mark to title; a very good copy, still.

The **first Italian edition** of Diderot's *Supplément au Voyage de Bougainville*, originally published in 1796. It is a set of philosophical dialogues inspired by Louis Antoine de Bougainville's *Voyage Autour du monde*. It was written in 1772 for the journal *Correspondance littéraire*, which Mommissioned him to review Bougainville's account of his travels, but not published until 1796.

The Supplement spans either four or five chapters, depending on the edition. Each takes the form of a dialogue between two people, but the characters and setting vary. Chapter two features a Tahitian Elder addressing a hypothetical Bougainville; chapters three and four are between a villager named Orou and his European almoner guest; in chapters one and five, speakers known only as "A" and "B" speak in a literary space apart from Tahiti, commenting on and drawing lessons from the noted differences between Tahitian and European culture.

In each of the dialogues, Diderot aligns one character with European culture and the other with Tahitian culture for the purpose of contrasting the two. This kind of nature-culture divide was a common strategy to critique aspects of European culture.

9. EDWARDS, John

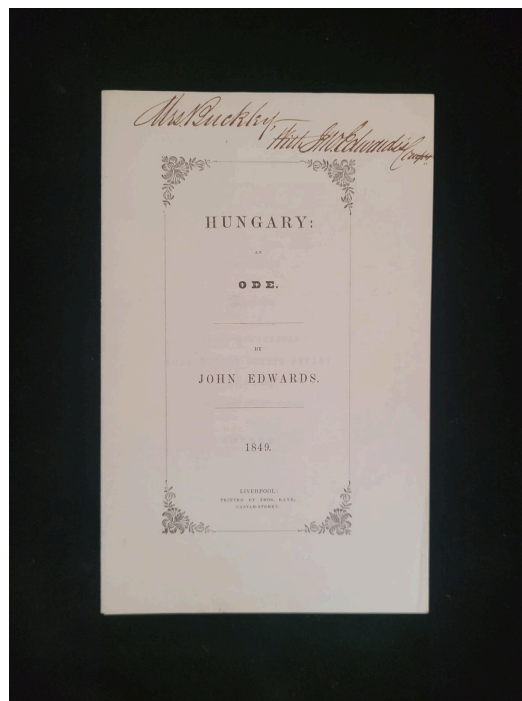
Hungary: An Ode

Liverpool: Printed by Tho[ma]s Kaye' [?for the author], 1849.

£400

8vo., comprised of two bifolia sheets (12.5 x 20cm folded, 20 x 25cm unfolded), printed in black on watermarked paper, with title inside decorative border with floral and fleur-de-lis cornerpieces; unbound, as issued; pp. [viii] (title, blank, dedication, blank); a couple of light creases, else near-fine. *Provenance*: with presentation inscription to Mrs Buckley in black ink to the upper margin of the title page.

First and only edition. An **unrecorded Hungaricum, with presentation inscription from the author.**



Beginning with the rousing cry: 'Oh! listen! listen! patriots' cries, / And mournful requiems rend the skies, / [...] Hungaria weeps', Edwards' poem continues by contrasting the beauty of the Hungarian countryside with the terrors of submission to Austria, and proclaims 'Kossuth! thy name is treasured still'. He concludes by calling upon Russia, England, France and Turkey to support Hungary in its struggle with Austria: 'Let kindred realms all join to free / The struggling brave who look to ye. / Be bold in Freedom's cause!'

Dated 28th November 1849, the poem was written the month after the conclusion of the Hungarian Revolution, and is dedicated to Lord Dudley Coutts Stuart (1803-1854) the Liberal politician who married Princess Christine Bonaparte (Napoleon's niece) in 1824. Stuart was a passionate advocate of Polish independence, and was sympathetic in general to the cause of the Eastern European peoples against Russia. Using his position as MP for Arundel, he extended his campaign to the Hungarian cause in 1848 and, after the revolution had been crushed with Russian help, he argued for the British support of Hungarian refugees stranded in Turkey.

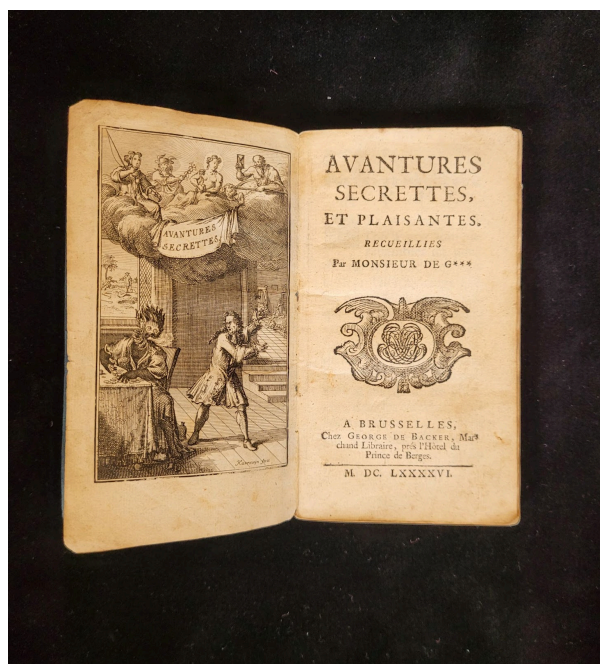
When Stuart re-entered Parliament as the member for Marylebone in 1847, and while continental Europe was in turmoil, “Lord Dudley shared the opinion that the restoration of Poland was very close. He tried to gain active support in Whitehall for that idea but with no positive results. Once hopes for Poland had vanished, he started to organize help for Hungarians, who were fighting for independence. After the suppression of the Hungarian uprising (1849) he was among those who insisted on firm British action in defence of several thousand emigrants who took refuge in Turkey and whose extradition was demanded by eastern powers” (ODNB). When Lajos Kossuth (1802-1894), the leader of the Hungarian Revolution arrived in England in 1851, Stuart met him and became a firm supporter of his cause.

We have been unable to trace another copy of the publication in any institution, nor can we find any copies presently on the market. The last known example was sold as part of a Liverpool scrapbook in Edinburgh (2005) which was listed as containing information on the Edwards family of Liverpool. Given the scarcity of the work, and the fact that the previous example was described with an ‘ink presentation inscription on title’, we assume that the present example is that same copy.

10. [de GRAAFT] *Aventures Secrettes et Plaisantes. Recueillies par Monsieur de G****

‘A Bruxelles’: George de Backer, 1696

£150



12mo. (145 x 80mm). Engraved frontispiece by Jacobus Harrewijn, woodcut decoration to title. First quire starting loose but holding, occasional light staining to a few margins and faint ink spots to text, small faint damp stain to upper edge, not touching text. Near-contemporary blue paper wrappers, the edges a little creased and one or two straightened creases to covers, spine a little faded with tiny lacks at head and foot, but generally clean and bright, small paper title label to spine lettered in ink. Provenance: Wallsheim, 19th century ownership inscription inside upper cover.

A collection of saucy tales from the France of Louis XIV, peopled by masked and jealous husbands, amorous fathers-in-law, deceived doctors, abbots in parks, and aristocratic ladies with Needs (or simply out for amusement).

A scarce edition of this work, still in its paper wrappers. The work is anonymous, and the attribution to de Graaft is thanks to Barbier. There was another edition in Paris in the same year, similar, but not identical, and without the frontispiece. One would assume the attribution of Brussels as the place of printing is fictitious, but Jacobus Harrewijn is known to have been active there from 1695 on, so it's possible that there were two editions published at around the same time in Paris and Brussels.

Three copies only on WorldCat.

11. GUICCIARDINI, Lodovico. Commentarii di Lodovico Guicciardini Delle cose piú memorabili seguite in Europa...Libri tre.

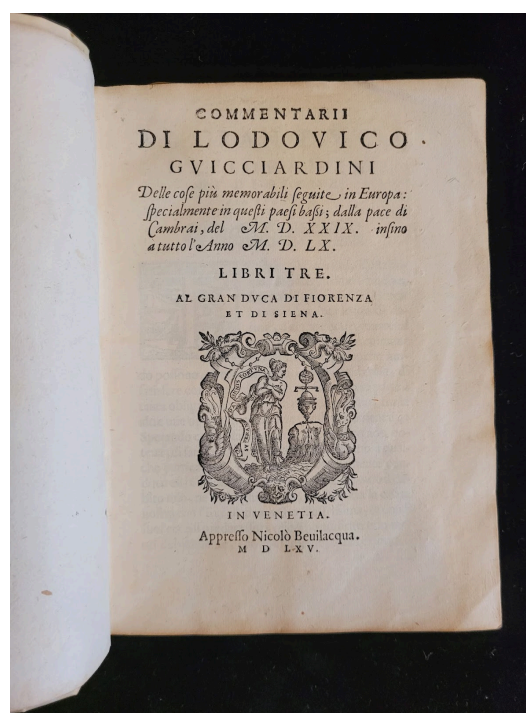
Venice: Nicoló Bevilacqua, 1565

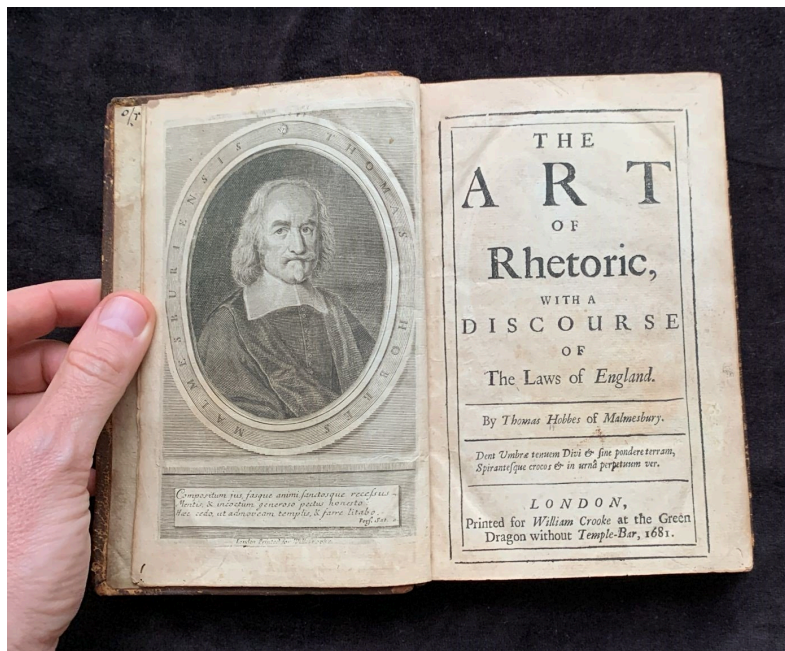
£650

4to. 205 x 140 mm. Woodcut printer's device to title. A very good and clean copy with very occasional minor paperflaws not affecting text. Early 17th-century limp vellum, remnants of blue cloth ties. Ink title to spine in contemporary hand, early paper shelfmark labels to head and foot of spine.

Guicciardini (1521-1589) was a Florentine merchant and writer who lived primarily in Antwerp from about 1542 on. His best-known work is a description of the Low Countries published in 1567, an influential account complete with maps. This work is a precursor, a historical underpinning of the subsequent major work divided into three books. The first covers 1529-1544, or the Peace of Cambrai to the Peace of Crépy, the second up to the abdication of Charles V in 1555, and the third until 1560. According to Edit16, the catalogue of Italian 17th-century works, the first edition is Venice in 1564 (printed by Gabriel Giolito de Ferrari); this edition was produced the year after, one of two produced in 1565, the other being W. Verwilt's in Antwerp.

A clean and attractive copy in a near-contemporary binding. Adams G-1535; STC Italian, p.321; Graesse III, 179.





12. HOBBS, Thomas. *The Art of Rhetoric, with a Discourse of the Laws of England* [bound with:] *A Dialogue between a Philosopher and a Student, of the Common-Laws of England.*

London: William Crooke, 1681

£4,000

8vo. (175 x 110mm). Engraved portrait frontispiece of Hobbes, separate titles for *The Art of Rhetoric* and *A Dialogue...*, but pagination continuous. Occasional mild scattered spotting, ?erased inscription to lower margin of li, not

touching text, a little scattered light browning, small ink burn to 2M1, affecting one letter of text. 18th-century mottled calf with blind-ruled and blind-stamped boards, corners bumped and scuffed, patches of early repairs; the spine inexpertly repaired to support joints, joints cracked with small losses at head and foot, but holding firm. Provenance: Gilbert R. Redgrave, late 19th-century engraved bookplate to upper pastedown. Apparently sold by Francis Edwards in 1943 to: Los Angeles County Board of Law Library, engraved bookplate to v of half-title.

First Edition.

Hobbes was a polymath, and made contributions to many fields - these two texts touch on two particularly important areas - rhetoric, which was the basis of a Roman education and any political career in the Classical world, and English law in the Civil War era. Hobbes was very critical of the abuses of rhetoric in political life, but nonetheless convinced of the power of persuasion. His thinking was heavily influenced by the death and destruction he witnessed during the Civil War, and his writings were a very significant influence on contemporary and later political thought, especially his major work, *Leviathan*.

Wing H2212.

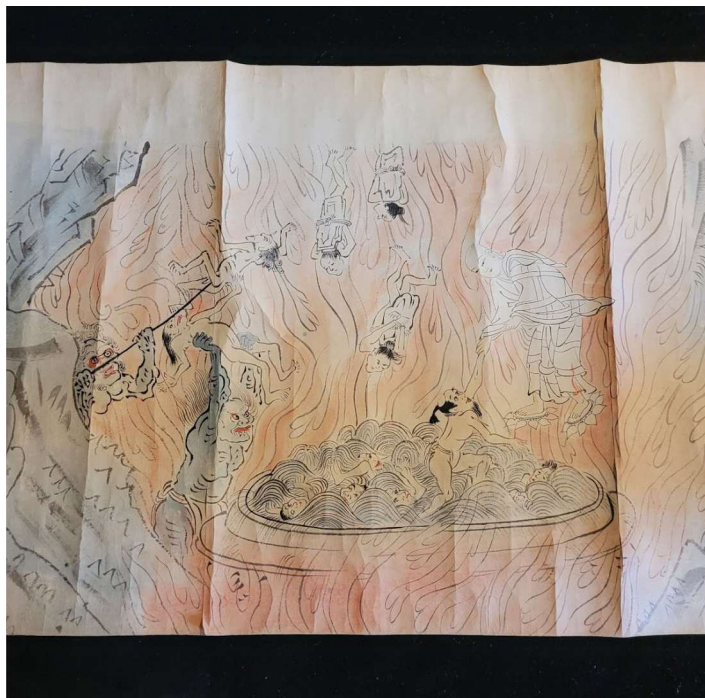
13. [JAPANESE MANUSCRIPT DECORATED SCROLL]

[c. 19th C]

£1000

A heavily illustrated Japanese painted scroll, ink and colours on paper, c. 19th century, with large narrative scenes showing scenes from the life of a priest, including a temple decapitation scene with devils, and a large devil in a fiery hellscape maltreating the hero; some creasing, and tears to start/edges.

This scroll, skillfully painted and with an elegant introductory text, is OVER 8 METRES LONG. It may be a part of the 'Yata Jizo Engi Emaki' (the illustrated scroll of the history of the temple of Yata Jizo), written in or after the 'Tenryaku years' (947 AD - 957 AD) in the Kamakura Era.



The beginning of the text states that there was a warrior, Yasunari, in the village of Sakurai in Uchi, in the Yamato prefecture. This may today be Gojyo City in Nara prefecture, which has a Sakurai-Ji, or temple of the jodo sect and Yasunari might be Yasunari Sakurai, a member of the powerful local ruling family.

The text says that Yasunari lost his father at an early age. In Tenkei year 5 (942 AD), he accidentally killed his mother in an attempt to avenge his stepfather. He became a priest thanks to the guidance and mercy of Yata Jizo and built the Sakurai temple to mourn for his mother. The illustrations may show the episodes of his merit after his accession to the priesthood.

A fascinating and lovely narrative painted scroll with dramatic scenes, possibly illustrating the life of a 10th-century Japanese warrior priest.

14. [MANUSCRIPT BIBLE LEAF]

[Mid 15th C.]

£550



A large bifolium from a mid-15th century manuscript Bible on vellum, probably Italian, written in an elegant and legible late Gothic hand, rubricated in red and blue. The two pages of script, written in double column were at some point used as binding material for a small folio book, as evidenced by the folds and differential discolouration of the fold-ins.

A charming and attractive survival, elegantly presented framed and glazed.

ALDUS MANUTIUS' HANDBOOK FOR USERS OF CLASSICAL LATIN - JACQUES D'ORVILLE'S COPY

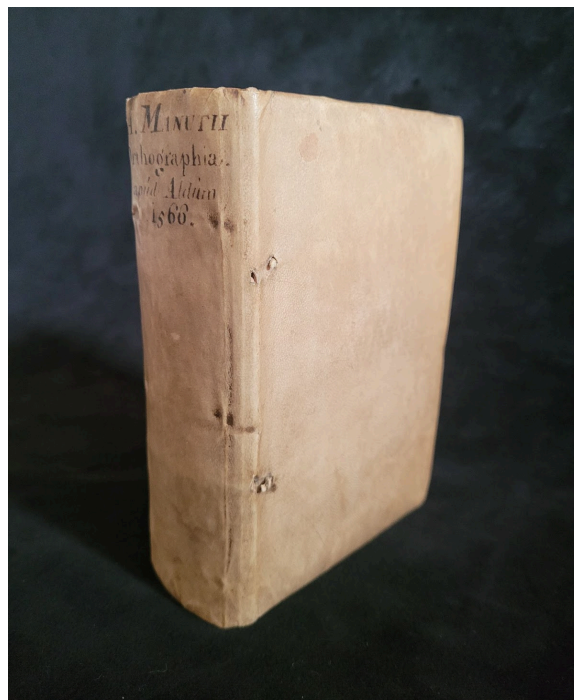
15. MANUTIUS, Aldus the Younger. *Orthographiae Ratio* ab Aldo Manutio...[bound with:] *De Veterum. Notarum Explicatione*...

Venice: Aldus, 1566

£850

8vo. (151 x 90 mm). Neat near-contemporary scholarly mss. marginalia throughout, small light marginal dampstain to lower corner of a few later quires, not touching text, paperflaw to lower corner of F1 with lack but not touching text, occasional light dust-staining to thick strip of upper margin and the occasional small ink splash, otherwise an internally clean copy overall. 17th century vellum over paper boards, ink title to head of spine. A little scuffed, especially at head and foot of spine and corner, vellum cords of upper cover broken but present and spine and cover firm, a little age-darkened, but otherwise good, a very good copy overall.

Neat early 19th century inscription to half-title with ms. ex-libris of John Mitford (1781-1859) 'Mitford. 1804', and noting purchase in d'Orville's sale (Jacques-Philippe d'Orville 1696-1751 and by descent to his son and grandson Jean d'Orville, his sale 7-13 June 1804), 19th century armorial engraved bookplate of Hubert Greville Palmer to upper pastedown, ms. inscription to upper pastedown 'W. Arderne Shoutts. B. D. 1871', and below 'Kenneth W. Claye from E. K. Shoutts June 11th 1894', small neat date inscribed in red ink to upper outer corner of upper pastedown '14. vi. 1941'.



Second, expanded edition of this manual of Latin orthography by the scholar-printer Aldus Manutius the Younger (1547 - 1597), grandson of the founder of the Aldine Press. Only 14 at the time he wrote it, the work sets out to establish a system for the uniform spelling of Latin words.

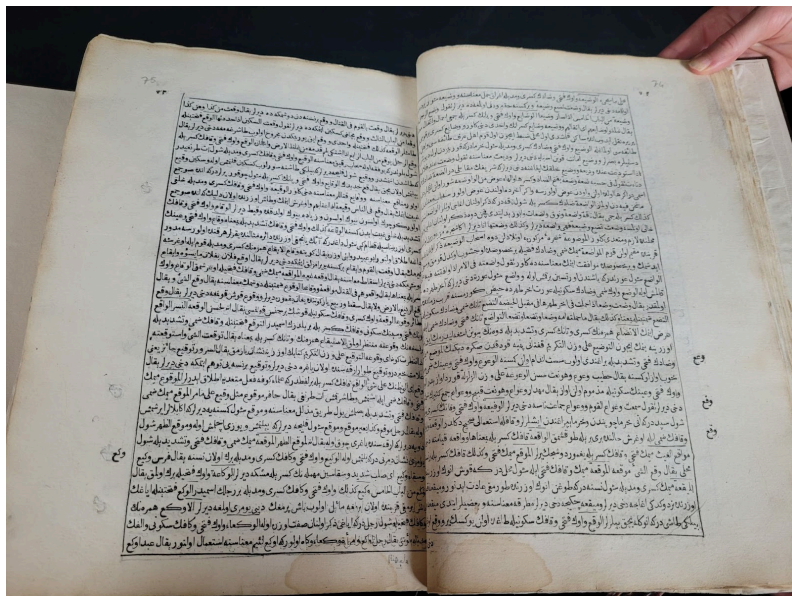
The second edition was heavily expanded with inscriptions and collections of spellings from ancient manuscripts following the author's research in Rome.

As well as the numerous examples from ancient inscriptions and providing (in the second work) an alphabetical list of Classical abbreviations with their attendant meaning, the works also include an explanation of the Roman calendar and a discourse on the pronunciation of diphthongs in Latin. First published in 1561, this edition is typographically both inventive and bold, imitating the calligraphy of Roman inscriptions, sometimes printed full-page horizontally.

This copy has been annotated in the margin by a neat scholarly near-contemporary hand, possibly that of the noted classical scholar and Professor of History, Eloquence and Greek at Amsterdam, Jacques Phillippe d'Orville, though the similarity is not marked with the annotations in some of his manuscripts, now held by the Bodleian; however, the space here is far more constrained. John Mitford was a literary scholar and Anglican clergyman; his books were sold at Sotheby's in December 1859. This book has clearly been used as intended - a working manual for users of Classical Latin.

Adams M-454; Brunet III, 1384; Renouard, Alde, 246:3; BLSTC, 16th-century Italian II, 327.

**THE FIRST PRINTED WORK PUBLISHED UNDER ISLAMIC AUSPICES
THE FIRST PRINTED BOOK BY THE FIRST MUSLIM PRINTER
THE FIRST TURKISH BOOK PRINTED IN TURKEY**



**16. [MÜTEFERRIKA PRESS]
[Lugat-I Vankulu.] Ebu Nasr Ismail
b. Hammad el-Cevheri.
Tercumetu's- Sihah'l- Cevheri...**

**Constantinople: Ibrahim Müteferrika,
[1] Receb 1141 (c. 31 January 1729)**

£6,000

Folio (317 x 215mm). Volume 2 (of 2) only. Small light dampstaining to lower margin of initial quires, the first 7 leaves more heavily, not touching text, faint paper stain to lower inside margin slightly touching text to some leaves, small closed tear

to colophon on final leaf of text, not affecting legibility; expertly restored throughout using modern conservation methods and repairing a number of short closed tears, small paper lacks (including occasionally to text), initial leaves possibly expertly washed, leaving the ink of the title looking a little blurred; overall, text internally clean and very good, untrimmed at edge. Modern brown Ottoman-style leather, the covers and flap ruled in gold with small gilt tools.

FIRST EDITION, ONE OF ONLY 500 COPIES, of the “FIRST PRINTED WORK...EVER PUBLISHED BY MUSLIMS”, which marked the “beginning of the modern era in Turkish and Islamic history” (William J. Watson: Ibrahim Müteferrika and Turkish Incunabula, 1968). This is the first printed edition of the “celebrated and very important” Arabic dictionary of Abu Nasr Ismail al-Jawhari (10th century), in its Turkish translation by Mehmed ibn Mustafa el-Vani or Vankuli, done in 1589 (cf. Watson, op. cit. and Yilmaz and Saricaoglu). Here, the words are arranged alphabetically not by the root of the first syllable, but by the last, for ease of rhyming, which made this dictionary very popular with poets.

Müteferrika recounts that he chose this Arabic-Turkish dictionary as the first book for his new press because Arabic, as the language of science, was the starting point for all the sciences, even the Shariah sciences. The book was priced affordably with the specific intent of making it available to religious students. It was, according to Müteferrika’s probate papers, the best-selling work issued by his press.

Müteferrika was Hungarian by birth, having been born in Kolozsvár (today: Cluj) in Transylvania, sometime from 1672-1675. Very little is known of his early biography - not even his original name (and müteferrika - or Court Steward - is a rank, not a name). He came to Istanbul as a young man, and converted to Islam. He acquired good connections at Court, coming to the attention of the Grand Vizier, Ibrahim Pasa. He was a prolific writer, editor, diplomat, and the man who came to introduce printing to the Muslim world.

Ibrahim Efendi, as he was known, wrote a treatise on printing in 1726, with which he made a formal request to the powers that be urging that printing in the Ottoman lands not only be allowed, but also supported by the state. Despite the opposition of the scribes, a compromise was reached and in 1727, a *ferman* or permission was granted to Müteferrika to print material on subjects other than religion - which, in the eyes of the scribes, were not considered worthy of serious attention.

While this copy is sadly lacking volume one, it has been painstakingly conserved and restored using modern methods to give it a new lease of life and to ensure that it survives another generation.

Rare as hen's teeth.

Toderini 23-26; Cf. Coskun Yilmaz and Fikret Saricaoglu, *Müteferrika*, Istanbul: Esen Offset, 2012, pp. 188-191; William J. Watson: *Ibrahim Müteferrika and Turkish Incunabula*, in: *Journal of the American Oriental Society*, vol. 88, no. 3, 1968.

17. [OLD CHURCH SLAVONIC DEVOTIONAL BOOK]

The Passion of Our Lord Jesus Christ

***Suprasl*, 1826**

£1200

4to (20.5 x 15.5 cm), 186 numbered pp, printed in red and black, woodcut headpieces and initials. Contemporary elegantly blindtooled polished calf over wooden boards, clasps and enamel studs to lower cover, blindtooled titles above and below central arabesque in cartouche to centre of both covers, raised bands to spine (joints a little cracked, lower clasp rubbed, one v. small lack to lower cover). Thumbstaining to bottom right corner, occasional small inkblots and light dampstains generally not affecting text, light dampstain to outer margin of last few leaves not affecting text, a very good, clean and well-margined copy.



A very good copy in a fine contemporary binding of this rare Old Church Slavonic devotional book printed in the monastic printing house in Suprasl, now Poland.

The Suprasl printing house, one of the biggest in the Grand Duchy of Lithuania, was founded in the 1690s at the Suprasl Blagoveshchensky Monastery. Until 1803, it had a monopoly on publishing Uniate liturgical literature in the Grand Duchy of Lithuania. The books printed at Suprasl are noted for their decoration. Overall, the press published some 500 works in a range of languages: Old Church Slavonic, Old Belarusian, Russian, Polish, Latin and Lithuanian, including Slavic primers and primers, as well as the first printed Slavonic-Polish Lexicon (1722), and the first Cyrillic printed music (1697). In the 18th century, it also published Old Believers' literature as well.

18. Van de VEEN; C. BOEL, E. van PAENDEREN and G. SWANENBURG

A collection of individually-priced engravings from the *Vita D. Thomae Aquinatis*
Brussels: Ant. Collaert, 1778

£10-£25



8vo., individually-priced leaves, printed on rectos only, taken from 'The Life of Thomas Aquinas'; some creasing, light dampstains and spots; one or two with paper repairs and the odd corner crease; very good.

With text in Latin. Includes images of the funeral procession; the exhumation showing the saint's body in pristine condition being lifted from his tomb by a fellow monk; St Thomas appearing in the abbot's dreams; and others. Otto van Veen (c. 1556 - 1629) ran a large studio in Antwerp, from where he produced a series of emblem books, as well as this series of *Effigies D. Thomae Aquinatis*, which showed historical and apocryphal scenes in the Saint's life executed after his own designs, as well as those of Boel, Swanenberg, Galle, van Paenderen, et al.

These plates are taken from the second edition, and a faithful recreation of the first (published in Antwerp in 1610). It has been suggested, however, (by Funck in his *Le livre belge à gravures*, amongst others) that the plates in fact date from the seventeenth century.

**As always, we will be bringing our boxes of assorted Antiquarian
ephemera for you to browse at the Fair!**

'New'

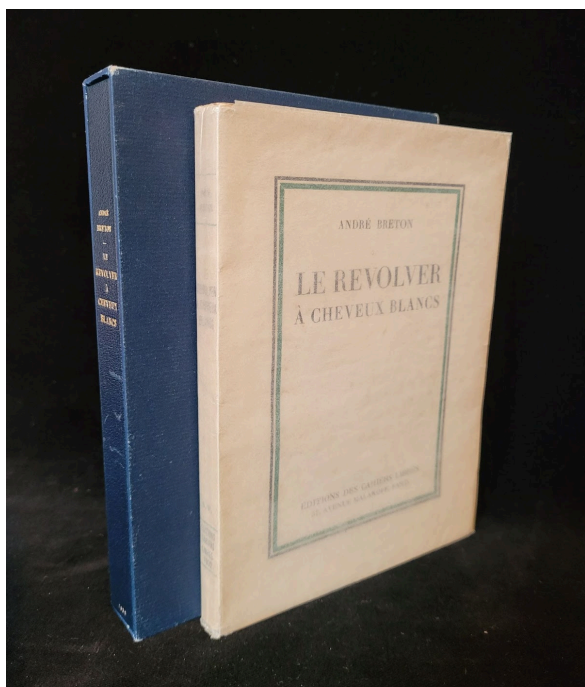
FROM THE COLLECTION OF PIERRE BERGÉ

19. BRETON, André.

Le Revolver à Cheveux Blancs.

Paris: Éditions des Cahiers Libres, 1932.

£1200



8vo. (195 x 145 mm.). Publisher's paper wrappers. Inscribed by Breton to the literary critic Paul Léautaud in a neat hand on the half-title, unopened. A little very light spotting to covers and the occasional crease (one more obvious to upper right-hand corner of upper cover), internally clean, a very good and clean copy in glassine wrappers and a quarter blue shagreen gilt slipcase by Boichot. Provenance: Paul Léautaud (inscription from Breton); Pierre Bergé, his ex libris loosely inserted (and his sale, Paris).

First edition, an unnumbered service de presse [advance] copy warmly INSCRIBED TO NOTED LITERARY CRITIC PAUL LÉAUTAUD AND FROM THE COLLECTION OF PIERRE BERGÉ. The 'White-haired Revolver' was a line from an unpublished automatic text of 1924, and the collection includes one of Breton's most famous poems, *l'Union Libre* (or *Free Union*), written in the

style of a Renaissance *blason*, in memory of his former lover Suzanne Muzard. It also incorporates a preface by Breton, a short theoretical text in ('Once Upon a Time to Come'), in which he defines "the imaginary" as "what tends to become real."

Printed in 1,000 copies, with 10 deluxe copies illustrated by Salvador Dalí, this is an un-numbered advance copy. The recently-founded Éditions des Cahiers Libres was the brainchild of the poet René Laporte, and at the same time as producing this book, he produced two more Surrealist works: *La Vie Immédiate* by Paul Eluard (to whom *Le Revolver* was dedicated) and Tristan Tzara's *Où Boivent Les Loups*. Breton contributed 1,000 Francs to the printing costs.

Paul Léautaud was an eccentric and misanthropic literary critic whose *Journal Littéraire* is nonetheless an "invaluable document on Parisian literary life" ranging from 1893 to 1956, and his writing has been praised for its honesty and integrity (although Cocteau called him "a clown...but a witty one.") Léautaud made an impression on this side of the Channel, too: Graham Greene wrote of his fiction that "[h]e has taken for his own a particular area of human life and no one is his rival there. It was the same area that Toulouse-Lautrec painted: the bars and brothels of Montmartre...He...'judges not as a judge judges': he only notices with the clear curious impartial eye of a child", while Nancy Mitford mentions him in a 1951 letter to Evelyn Waugh, noting a radio interview in which Léautaud declared that he loved cats and dogs above humans, that he had lived on nothing but cheese for eight years, and that he had never travelled further than Calais.

In his journal entry for the 4th July 1932 (*Journal littéraire*, vol. IX), Léautaud notes: "Je suis depuis longtemps très en faveur auprès des Surréalistes, dont je ne connais guère que André Breton...Je reçois tous leurs tracts, leur manifestes, leurs polémiques...Aujourd'hui, d'un coup, trois volumes de vers, de Tristan Tzara, de André Breton, et de Paul Éluard." (I have for some time been very much in favour of the Surrealists, though I only really know André Breton...I get all their tracts, manifestoes, and polemics...Today, all together, three volumes of verse, by Tristan Tzara, André Breton, and Paul Éluard). It is almost certainly this copy to which he refers, and it seems probable that the three Surrealist works published together by the Éditions de Cahiers Libres were sent to him together, this one bearing an inscription from André Breton. Pierre Bergé was the noted industrialist, collector and partner of the fashion designer Yves Saint Laurent.

Edition originale, exemplaire service de presse avec un envoi autographe d'André Breton à Paul Léautaud, auteur de son *Journal littéraire*, où il note l'arrivée de (sans doute) cette exemplaire le 4 juillet 1932. De la collection de Pierre Bergé.

This collection contains Breton's most celebrated poem, *L'Union Libre*. Paul Léautaud was a noted, if somewhat cantankerous, critic for the *Mercure de France*.

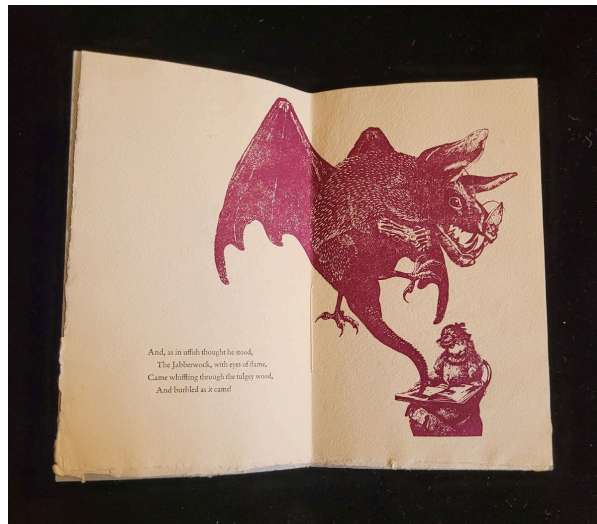
20. CARROLL, Lewis; Alice SMITH, [Illus.]

Jabberwocky

Oldham: Incline Press, 2010

£100

8vo., pale blue tied card wraps, printed in black to upper cover; unpaginated [pp. xii], outer edges untrimmed, with double-page illustration to centrefold showing Alice reading with the beast appearing from the covers, printed in purple; essentially a fine example, just a couple of water splashes to the rear cover.



A charming example of this classic poem, **one of just 200 copies** printed on Khadi hand made paper, of which this is number 128.

Originally appearing in 'Through the Looking Glass' (1871), *Jabberwocky* is considered by many to be one of the greatest nonsense poems in English, and has given to the English language such neologisms as 'galumphing' and 'chortle'.

Alice Smith is a freelance illustrator based in Lancashire whose work predominantly involves evocations of visual allegories and metaphors through surreal interpretations.

A VERY RARE OFFPRINT FROM THE AUTHOR'S PERSONAL LIBRARY

21. CARTER, Angela

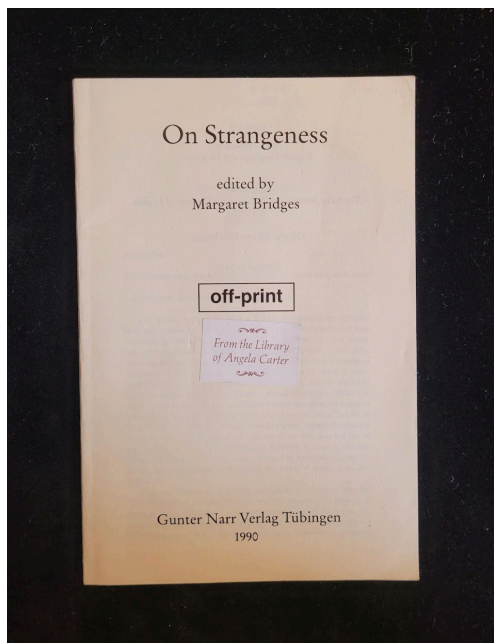
The Curious Room [in]

On Strangeness (SPELL. Swiss Papers in English Language and Literature, vol. 5, ed. by The Swiss Association of University Teachers of English (SAUTE) with general editor Max Nännny)

Tübingen: Gunter Narr Verlag, 1990

£100

8vo., paper wraps glued along spine, printed in black throughout with 'off-print' inside rectangular frame to upper cover, pp. [i], 216-232 as issued; near-fine, with some minor creases and scratches but else a clean copy.



First separate edition, this copy **formerly in Carter's own personal library**, with her posthumous book label designed by Sebastian Carter of the Rampant Lion Press to the upper cover.

An offprint comprising Carter's short story 'The Curious Room', along with her own introduction and notes. Carter had traveled to the University of Basel as guest of honour for the symposium "On Strangeness", organised by the Swiss Association of University Teachers of English in May 1989' (Gordon, p. 390). In her introduction here, she notes that she felt 'privileged to be able to read' her story of Alice in Prague, with its connections to alchemy and magic, 'at the University of Basel, where Paracelsus graduated' (p. 217).

Inspired by Alice-in-Wonderland, Carter's interpretation weaves together Carroll's classic tale with the 'aesthetic of surrealism' present in Švankmajer's interpretation (Jan Švankmajer, the Czech film director and animator, had released his first full-length film *Alice* in 1988, which saw the story turned into a Surrealist dark fantasy). In her own adaptation, Carter's Alice "emerges from the looking-glass to find herself in the crystal ball of the English alchemist and magician, Dr John Dee."

The story was later published in *American Ghosts and Old World Wonders* (1993), under the amended title 'Alice in Prague or The Curious Room'.

Rare indeed. Although we can find the volume *On Strangeness* in a number of institutional libraries worldwide, we cannot trace any copies of this offprint in Library Hub Discover or WorldCat.

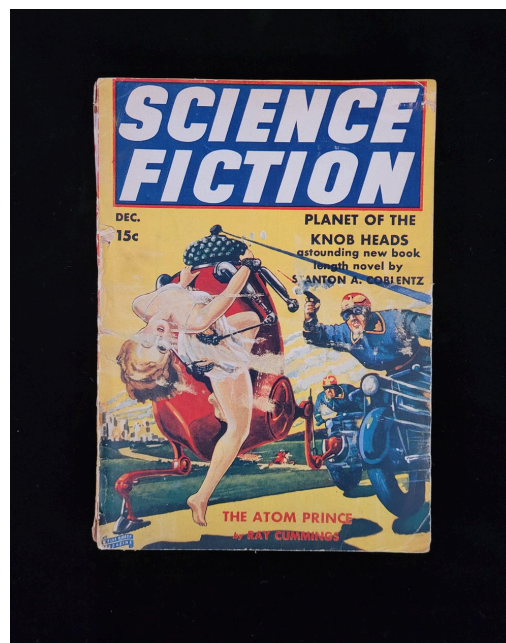
22. COBLENTZ, Stanton A.

Planet of the Knob Heads [in] Science Fiction Vol I, No. 5, December 1939

New York: Blue Ribbon, 1939

£125

8vo., decorative coloured and glued card wraps featuring a semi-clad woman astride a humanoid robot being attacked by men on motorbikes with what look like laser pistols; I.C.S. advertisement to the lower cover; pp. [i], 2-96, printed on newspaper-grade paper throughout, with advertisements to the inside covers; contents headpiece and numerous tailpieces; the title story with two-page illustration; a good to very good copy for this type of publication, some rubbing to the upper cover and particularly so along spine; fragile and beginning to split with some chipping, but holding firm; pages browned, as usual.



A surprisingly rare edition of Science Fiction magazine, priced 15c. This copy including the complete book-length novel of 'Planet of the Knob-heads', as well as 'The Atom Prince' by Ray Cummings, and three further short stories, one of which involves a future where WWII has killed off the majority of the world's men, women rule and enslave any remaining men in the mines. A particularly fine advertisement to the rear of the text shows Charles Atlas, the world's most perfectly developed man, promising a body like his in just seven days.

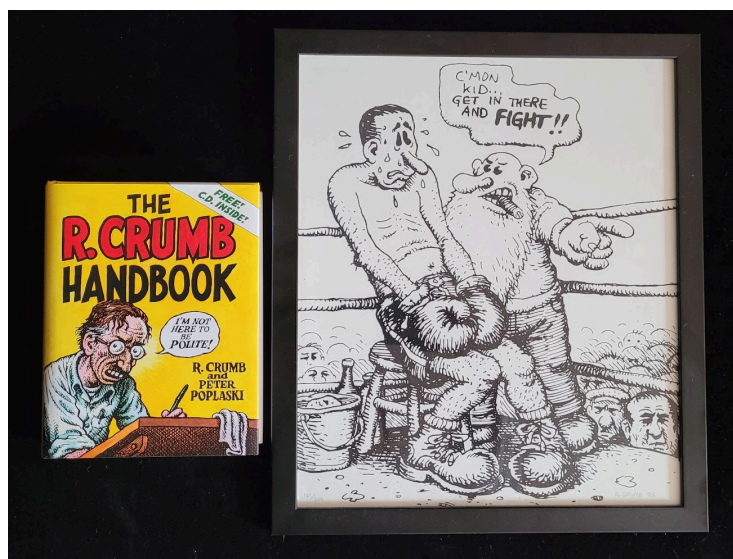
"Zuwanna was only postponing the worst, I knew, until she found a suitable knob....she would examine the knobs of newly defunct citizens. But she was not easily pleased. One knob was too small, and one was too large, and one had a crease in it, and one had a spot, and one was too bony, and one was too fatty..."

23. CRUMB, R. & Peter POPLASKI

The R. Crumb Handbook [together with] 'C'mon Kid... get in there and FIGHT!!' print, signed by Crumb.

London: MQ Publications Ltd for Whitechapel Gallery, 2005

£850



Small thick 4to., illustrated yellow boards with matching dustwrapper (£16.99), featuring a self-portrait of the author alongside the speech bubble 'I'm not here to be Polite!'; pp. [xvi], 9-437, xi] proliferated throughout with a host of full and double-page illustrations, cartoons, comic strips, photographs and magazine reproductions; the CD of 'R. Crumb's music sampler to the front free endpaper, still sealed, along with a list of tracks to the front paste-down; fine.

First edition, with full number line 1-10. An original bookmark from the expo is also included. This copy together with a

lithograph printed in black on wove paper, from the original exhibition, **no. 161 of just 200 copies** with Crumb's name together with the date in pencil to the lower right hand corner. Framed, glazed, and aside from the odd tiny dent, also fine. The illustration can be found reproduced on p.397 of the text.

Robert Crumb was born in Philadelphia in 1943, and over a long and prolific career as a cartoonist contributed to a huge number of publications within the underground comix movement of the 1960s. One of the founders of *Zap Comix*, he is perhaps best known today for his creations Fritz the Cat and Mr. Natural, as well as the images from his *Keep On Truckin'* strip, all of which became iconic within the countercultural movement. As his work progressed, his illustrations became increasingly autobiographical, but he also maintained sexual overtones in much of his work, including of a pornographic nature.

In 2005, the Whitechapel Gallery in London opened its Robert Crumb Exhibition, with this accompanying biography published in conjunction. The book was co-authored by Crumb's friend Peter Poplaski, whom Crumb had met in the 1970s. "There's no way to explain to these good people what it takes to be a sincere, dedicated artist in this world." Crumb wrote about Poplaski in a 2002 article. "A lot of things have to go by the wayside. The ideal is to concentrate on the work. The more focused energy you can put into the art, the better the art will be. Energy is a finite thing and if it's not used wisely we get nowhere. It's a battle every day. You gotta be a warrior, as Pete says. Better that Pete has steered clear of all those "normal" responsibilities than if he had taken them on and then behaved irresponsibly. He has made the choice for art and had the clarity of purpose to stick to it. That is unusual and commendable."

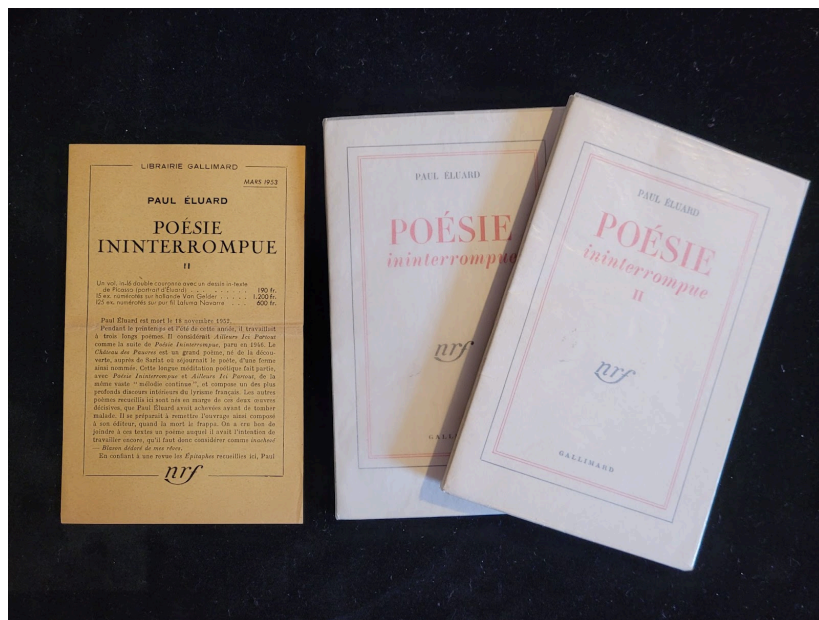
A comprehensive, wry, self-deprecating, candid, revealing and unexpectedly moving work, which portrays modern life for all of its beauty and horror through the lens of satire. The publication contains 80 personal photographs and 300 images taken from his sketchbooks (many of which have never been seen before). The CD at the beginning of the work also contains 20 original songs that the writer and illustrator has enjoyed playing 'during his long, half-assed musical career'.

24. 'ELUARD, Paul' [i.e. Eugene Grindel]. *Poésie ininterrompue*.

Paris: Gallimard 1946-1953

£600

2 vols. 8vo. (188 x 122mm.). Inscribed by Eluard in black ink on fly of volume one, both volumes almost entirely unopened, volume two with portrait of Eluard after Picasso, and publisher's original yellow advertisement for the volume loosely inserted (shallow crease to middle). A little very light foxing to some pages of volume one. Publisher's paper wrappers printed in red and black, glassine wrappers. Two unobtrusive brown flecks on upper cover of volume two, a few very minor creases. A fine set.



First editions, unopened service de presse copies, volume one INSCRIBED by Eluard to the Surrealists' publisher Albert Skira "très affectueusement".

Published in 1946 (part I) and posthumously in 1953 (part II), *Poésie Ininterrompu* was Eluard's final collection of poetry. It marked his break with war poetry, and remains one of Eluard's major collections of poems in a career spanning more than three decades; an elegant expression of his mature poetic voice in a dialogue with his muse, Nusch, reinforcing his belief in the capacity for human happiness.

The poem 'Le travail du peintre' was written for Picasso (who did the frontispiece for volume two), from a perspective of both knowledge and happiness. Aragon wrote that: "[Eluard] prolonge cette experience de l'expression humaine qu'il s'est forgé au Coeur meme de nos dangers" (Aragon, *Chronique du Bel Canto*, 1946).

Bels exemplaires en excellent état de l'édition originale, exemplaires service de presse, non coupés, la première volume portant un joli envoi de l'auteur à son ami l'éditeur Albert Skira; volume deux préserve l'avertissement originale d'éditeur.

25. 'ELUARD, Paul' [i.e. Eugene Grindel]. *Corps Mémorable*.



Paris: Pierre Seghers, 1948

£300

16mo. (180 x 110 mm), publisher's paper wrappers printed in green and black, later glassine. Very light and unobtrusive sun-fading at spine, internally clean. Inscribed by Eluard in blue ink on half-title. A fine copy.

A fine association copy of the second edition, inscribed by Eluard to the celebrated publisher Albert Skira. Published a year after the first, the second edition comprises only sixty copies and includes seven previously unpublished poems of mourning for the poet's wife Nusch, who died in 1947 (see also: *le temps déborde*). Skira was the publisher, in a long and distinguished career, of *Minotaure* magazine, a Surrealist magazine that ran from 1933 to 1939. The present copy is inscribed by Eluard in a late hand 'à mon ami Albert' with his distinctive signature.

Jolie exemplaire du seconde édition sur papier de Chine, enrichi d'un envoi autographe de l'auteur au célèbre editeur Albert Skira. État neuf.

Éluard, *La Pleiade* II, p. 1346.

26. HIRST, Damien

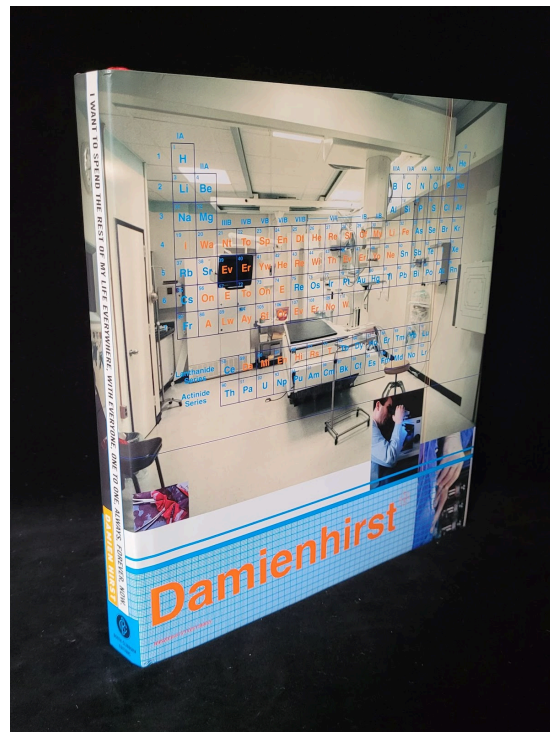
I want to spend the rest of my life everywhere, with everyone, one to one, always, forever, now

London: Booth-Clibborn Editions. 1997

£600

Large square folio; red leatherette, embossed in blind with 'Biochemicals organic compounds for research and diagnostic reagents'; together with nuclear H symbol gilt to lower edge; arrow border design in blind to right hand edge, and lettered in black to upper board and spine; lower board featuring a repeating circle motif and gilt printing of the globe; pictorial dustwrapper with periodic table, chemical models, and photographs; photographic endpapers; pp. [v], 6-334, proliferated throughout with text and images in full colour, along with die-cut cutouts, folding plates, moveables, pop-ups, stickers; printed on a variety of glossy papers; front free endpaper with light vertical crease; two moveables sadly unstuck (as is common) to p. 259 and 324-5); aside from a few light creases and a couple of white marks to upper board, a near-fine copy of this monumental publication.

First edition, **first printing of Hirst's first ever publication.** This example **signed** by the artist to p. [i].



Damien Hirst is one of the most controversial artists of his generation. Through his own words, and a collection of over 700 images, this publication was designed in collaboration with Jonathan Barnbrook, and reproduces nearly every work created by the artist up to 1997. Included are photographs from Hirst's own personal collections, an artist's statement, as well as reproduced images of some of his most graphic and controversial art installations. In many ways a work of art in and of itself, the work features a series of dark images on the subject of death, including artworks inspired by Hirst's grandmother (who died of cancer), his butterfly room entitled 'in and out of love' (together with double page pop-up of a butterfly), a pig's head sliced in two, and his shark in formaldehyde: 'The Physical Impossibility of Death in the Mind of the Living', 1991. The book also includes the unused sticker page (for application to p.178-181 and p.266), four acetate sheets with applied stickers featuring preserved cows, and a folding poster of 'I want to spend the rest of my life everywhere...'

"A brilliant, sordid, uncompromising and twisted imagination".

Please note that the publication does include some graphic images

27. [KREMLIN GUIDE]

Moskovskiy Kreml.**Moscow: 1959****£50**

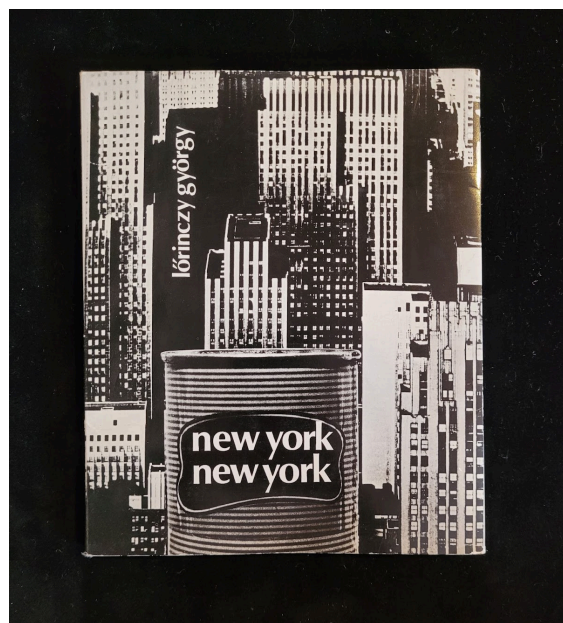
Large 4to., cream card wraps with integrated yellow jacket printed in black and red; black and white photograph to lower panel with original price 8r. 50k.; unpaginated, with title in red and featuring numerous black and white photographs as well as reproduced ink drawings throughout; slight rubbing and creasing, ever-so-slight waterstaining to backstrip, otherwise a very good, clean copy.

A pictorial tourist guide to the Kremlin in Moscow, published not long after the end of Stalinist rule.

28. LÖRINCYZ, György

New York, New York**Budapest: Magyar Helikon, 1972****£450**

Large 4to., original publisher's leatherette boards embossed with title inside gilt panel to the upper cover; lettered in gilt to backstrip; together in the original pictorial black and white dustwrapper; unpaginated, with 95 numbered black and white photographs (+1, unnumbered), two printed on blue tracing paper; folding title list to rear; corners slightly bumped, the leatherette just beginning to bubble along the spine, else a very good to near-fine example, in the like jacket which has just a slight crease to the lower panel.



First, limited edition, this number 1422, with text in Hungarian. Many of the photographs have been solarised, a technique which was uncommon in the late 1960s (when these examples were taken). In re-exposing photographic paper during the development process, the resulting image shows eerie silver light lines between the shadows and the highlighted areas.

A series of experimental images showing the people and street life of America's most populous city. The Lőrinczys had travelled to New York in 1968, at a particularly lively time in US history, and spent their days roaming around the city and attending parties. The photographer wrote of his work that it "is not about New York, nor the city nor the New York State. I have photographed the people amongst whom I have lived in 1968 and those places that interested me for some reason. In the book there are no images of famous buildings, machinated American households, bank associates, billionaires, female shop assistants, light, shade and many other things...I lived in the East Village amongst them: hippies, artists, students. The studio of Tom Wesselmann was in the neighbouring street, a few corners away Andy Warhol's Factory, the greengrocery was opened at night as well and there was the smell of incense in the streets. I felt very well between them."

New York, New York, with its rough, raw and uninhibited depictions of city life, went on to have a profound impact upon Hungary's underground art scene.

29. MANTEL, Hilary

The Mirror and the Light with 2 x promotional bookmarks and 'The World of Wolf Hall'

London: Fourth Estate, 2020

£150



Large thick 8vo., bright blue publisher's boards, typographically lettered in gilt to spine, with large lion emblem and publisher's device to foot; together in the original unclipped pictorial dustwrapper (£25); featuring a black and white photograph of the author by George Miles to the rear flap; decorative black and white endpapers by Ben Miles; black ribbon marker; pp. [x], ix-xiv, [v], 3-883, [xi]; a near-fine copy, light bruising to spine tips and corners; small scratch to p. [i], otherwise unmarked; in near-fine jacket, with only minimal creasing to edges and minor shelfwear to the flaps.

First **limited edition, signed by Mantel** in black ink to a special tipped-in page, with circular ‘signed by the author’ sticker to the front panel. This copy together with two original 4th estate **bookmarks**, and ‘The World of Wolf Hall’, a reading guide to the first two books, *Wolf Hall* and *Bring up the Bodies*, which provides an introduction to the story so far, highlights key themes within the books, and includes key dates, a family tree, and bookclub questions.

When *Wolf Hall* was published in 2009, it was to great critical acclaim. Following the life of Thomas Cromwell from humble beginnings through his rise to the court of King Henry VIII, the novel won the Booker Prize in the year of publication and was followed three years later by a sequel, *Bring up the Bodies*, which won the prize once again. In 2020 *The Mirror and the Light* concluded the series, covering the last years of Cromwell’s life, including his death by execution in 1540.

The Mirror and the Light was the last work published by Mantel in her lifetime, and she passed away just two years after the culmination of the trilogy. In July 2024, filming was completed for the adaptation of the same name, which is due to be released in early 2025.

“Beneath every history, another history”.

30. MANTEL, Hilary

The Wolf Hall Trilogy [*Wolf Hall*, *Bring up the Bodies*, *The Mirror and the Light*]

London: Fourth Estate, 2009-2020

£750

Large 8vos., black and blue pictorial boards lettered in gilt to spine with publisher’s device to foot; Vol III with lion device to spine; unclipped pictorial dustwrappers, each featuring a photograph of the author to the lower flap; Vols I and II featuring cover designs by Andy Bridge; decorative endpapers; final volume with black ribbon marker; pp. [vi], vii-xvii, [iii], 3-653, [i]; [viii], ix-xiii, [vii], 3-411, [iii]; [x], ix-xiv, [vi], 3-883, [xi]; complete with diagrams of family trees; near-fine copies all, light bruising to spine tips and mild creasing to jackets the only defects.



First editions, **all signed by the author**. *Wolf Hall* in the correct 1st issue jacket, with just the Dianna Athill review to the lower panel, with cut signature pasted to title page; *Bring up the Bodies* and *The Mirror and the Light* both flat signed, with circular ‘signed by the author’ stickers to the upper panels; the final volume the special signed limited, with additional tipped-in title page.

Mantel’s award-winning trilogy, which begins in 1520, the plot set against the backdrop of a country in turmoil. With Henry VIII seeking to divorce his wife in favour of Anne Boleyn, the story begins with the arrival of Thomas Cromwell; a man of vision and ambition, who seeks to help the King achieve his ultimate goal. Over almost 2000 pages, Mantel follows the life of this pivotal figure in British history, as he navigates the peaks and troughs of the court under a volatile King. Mantel reputedly spent five years researching before she began writing the first book, in an attempt to marry fact with historical fiction.

Now widely regarded as her most important works, Mantel referred to the trilogy herself as a “long project, with its flickering patterns of light and dark, its mirrors and shadows. What I wanted to create is a story that reflects but never repeats, a sense of history listening and talking to itself.”

31. MANTEL, Hilary

The Wolf Hall Trilogy [Wolf Hall, Bring up the Bodies [and] The Mirror and the Light] Signed Limited Editions

London: Fourth Estate, 2009-2020

£900



8vo., 3 vols; specially-bound in publisher’s black and red cloth, decorative devices in gilt to upper covers of each board; with repeat devices to spine, along with gilt lettering, borders, and publisher’s device to foot; black and red ribbon markers; decorative headbands; plain black/red endpapers; pp. [vi], vii-xvii, [iii], 3-653, [i]; [viii], ix-xiii, [vii], 3-411, [iii]; [x], ix-xiv, [vi], 3-883, [xi]; complete with diagrams of family trees; fine copies all, vol I still sealed in the original shrink wrap with price sticker.

First, **limited editions**, each **boldly signed** by the author.

Mantel's pinnacle work charting the rise, progress and fall of Thomas Cromwell from humble beginnings as the son of a blacksmith, through the court of Henry VIII, and his encounters with Anne Boleyn, Thomas More, Jane Seymour, and a host of many other political and royal figures in Tudor England. Impeccably researched, Mantel devoted over 16 years of her life to the writing of this much-loved saga, which combines true historical events with fictional dialogue and stories to successfully peel back history, and expose a society on the brink of great change.

Mantel had already written a work of historical fiction - *A Place of Greater Safety* (1992), which focused on the French Revolution - when she had the idea to focus on another pivotal point in English History. 2009 marked the 500th anniversary of Henry VIII's accession, and with this in mind, she pitched a new idea to her publisher: one which focused on the great minister, a character with whom she had been fascinated for some 30 years. Previously discussed in biographical or non-fiction books, "He seemed not to have a private life", she later wrote, "It wasn't that I wanted to rehabilitate him. I do not run a Priory clinic for the dead. Rather, I was driven by powerful curiosity. If a villain, an interesting villain, yes?" And so the idea for 'Wolf Hall' was born - the title taken directly from the name of the Seymour family seat at Wolfhall or 'Wulfhall' in Wiltshire. The title further refers to an old Latin saying *Homo homini lupus* ("Man is wolf to man"), which serves as a constant reminder of the dangerously opportunistic nature of the world through which Cromwell navigates.

By the time she set down her pen, the trilogy numbered some 2000 pages. "[It] crackled like gunfire", her editor writes in a Booker Prize article, which discusses his thoughts after the first line of the book, "a taunt that would hang over everything Hilary poured herself into over the next decade, a sentence she would return to hundreds of pages later as she would finally take Cromwell to the scaffold in *The Mirror & the Light*. It was a switch into a fresh way of treating historical fiction, showing us characters living in the moment, attended to in the present tense, unaware of what the future holds for them. As a reader, one felt embedded somewhere in the back of Cromwell's skull, alert to the brutal world of Tudor England, events unspooling before him while we looked on."

Both *Wolf Hall* and *Bring up the Bodies* won the Booker Prize in the year of publication, making Mantel the first woman to win the prestigious award twice, and the trilogy is often considered to be a modern classic. In 2015, the first two books were adapted into a six-part BBC series starring Mark Rylance as Thomas Cromwell, Damian Lewis as Henry VIII, and Claire Foy as Anne Boleyn. The final part in the series, based on *The Mirror and the Light*, completed filming this year (2024), and is due to be released early in 2025.

A wonderful set, and the only one to be published uniformly in this format.

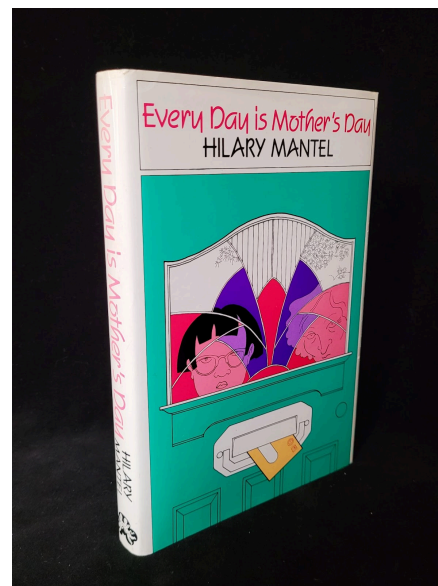
32. MANTEL, Hilary

Every Day is Mother's Day

London: Chatto & Windus, 1985

£750

8vo., yellow publisher's boards, backstrip lettered in gilt; in the original unclipped publisher's dustwrapper (£8.95 net), featuring a design by Suzanne Perkins and with a black and white photograph of the author by Jim Keenan to the rear flap; pp. [vi], 7-212, [iv]; a very good copy, faintly bruised to spine ends; text block evenly toned, as is common; together in the very good wrapper, with only mild sunning at the spine, light creasing to folds, and the odd small spot.



First edition of the author's first, semi-autobiographical novel.

In 1973, Hilary Mantel had just graduated from the University of Sheffield, and after completing her studies she started a job in the social work department of a geriatric hospital. Although her first work was written in 1974, concerning the French Revolution, she was unable to find a publisher "because of the expectations surrounding the words 'French Revolution' — that it was bound to be about ladies with high hair". Instead, it was her experiences involving visits to patients in the community which first inspired her debut *Every Day is Mother's Day*, in particular involving the idea of lost case notes. Her earlier work was later published in 1992 as *A Place of Greater Safety*,

Set in the mid-1970s, the plot of the present work follows a mother (Evelyn Axon, a widowed spiritualist), and her daughter Muriel, who is disabled. When Evelyn discovers that her daughter is pregnant, their lives inextricably intertwine with those of a social worker, Isabel Field, in a complex web of relationships and dark humour. The book was followed in 1986 by *Vacant Possession*, which continues the story some ten years later.

Following this publication, Mantel went on to write a further twelve novels, two collections of short stories, a personal memoir, and numerous articles and opinion pieces. She was the first female writer to win the Booker Prize twice, both for works of historical fiction, and for many years she was a lead book reviewer for the *Guardian*, as well as film critic for the *Spectator*.

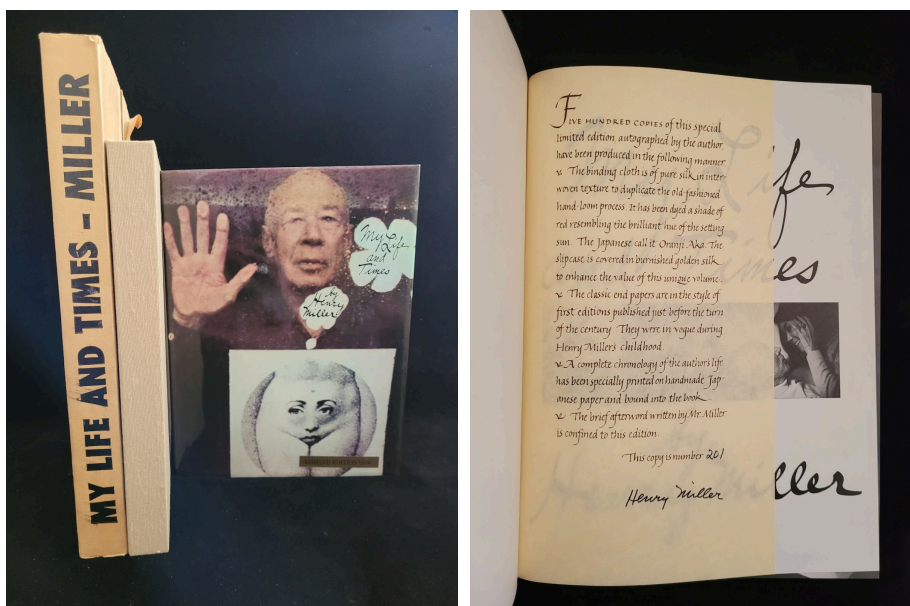
A lovely copy.

33. MILLER, Henry

My Life and Times

New York: Gemini Smith Inc., [Playboy Press], [n.d.]

£500



Folio, bound in full red Japanese silk with 'Special Edition' and Miller's facsimile signature in gilt to the upper board; backstrip lettered vertically in gilt; marbled endpapers; housed in both the original clipped publisher's dustjacket featuring photographs of Miller; the original publisher's gold silk slipcase; and the cardboard packing case, lettered in black along the backstrip; pp. [iv] 5-204, [viii]; proliferated throughout with black and

white and full colour photographs, facsimile letters and portions of handwriting; the limitation page and afterword note by Miller (confined to this edition) on quarter-sized pages, followed by a timeline of four pages printed on Japanese brown paper; fine in near-fine jacket, slightly toned/faded, and roughly clipped; slipcase fine, aside from one light strip of sunning; the cardboard a little roughly opened with some tearing to the card; a wonderfully complete copy.

This edition printed and bound in Japan; limited to 500 numbered copies signed by Henry Miller; this no. 201; specially-made marbled endpapers to resemble those 'in vogue during Henry Miller's childhood'. The silk is in "an interwoven texture to duplicate the old fashioned hand-loom press. It has been dyed a shade of red resembling the brilliant hue of the setting sun. The Japanese call it Oranji Aka."

SIGNED BY MILLER and with a chronology of his life specially made for this edition. Published by the Playboy Press, the book was produced in Japan and bound in silk. One of 500, this copy retains its original protective paper box with the printed title to the side.

"It would be hard to come closer to the magic of Lawrence's prose than this."

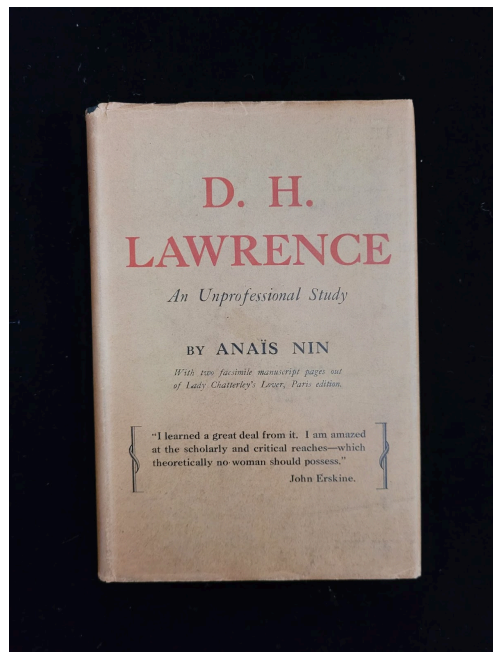
34. NIN, Anaïs.

D. H. Lawrence: An Unprofessional Study

Paris: Edward W. Titus, 1932

£650

8vo., publisher's black cloth; titles in gilt to upper cover and spine; together in the original green dustwrapper (evenly faded to brown); printed in black and red with a quote by John Erskine to the upper panel; pp. [xii], 146, [ii]; containing two facsimile manuscript pages from *Lady Chatterley's Lover*, a near-fine copy, gilt faded along the spine; almost entirely unopened, with previous bookseller sticker (Kitazawa Bookstore) to the front paste-down; in the very good, and scarce dustwrapper, evenly browned to edges, folds, and upper panel; lightly rubbed and creased to spine and fold tips, with a little nicking to head and foot; slightly larger chip at head; unrestored, and otherwise in lovely condition.



Limited edition, one of 550 copies, of which 1-500 for subscribers, 501-550 for press. This copy is no. 211.

Anaïs Nin's first published work, with the rare dust jacket and unopened pages. Harry T. Moore, a long-time professor at Southern Illinois University, Lawrence scholar and biographer, considered it "one of the most valuable books on Lawrence because of its discussion of the texture of his work." The importance of this work was that its focus was literary and not biographical, and concerned with his ideas and the power of his writing, unlike many of the books on Lawrence appearing at this time written by women, which were personal memoirs, including by his wife Frieda (née von Richthofen), but also Jessie Chambers, Dorothy Brett, and Mabel Dodge Luhan. Lawrence, at the time, was a topic of much discussion between Nin and Henry Miller, who wrote *The World of Lawrence* for his publisher Jack Kahane. Nin's book was apparently written in sixteen days and published by Edward W. Titus (1870-1950) of The Black Manikin bookshop in Paris.

Titus was a Polish-American emigré and husband of the cosmetics magnate Helena Rubinstein, who bankrolled his publishing and bookselling. He was, among others, the publisher of the first widely available edition of *Lady Chatterley*, as well as Alastair Crowley's translations of Baudelaire and the *Mémoires* of the noted Surrealist model Kiki de Montparnasse (with photographs by her lover Man Ray and an introduction by Hemingway), as well as Djuna Barnes. Nin and her cousin Eduardo visited Titus' bookshop regularly, which also had rare and expensive books. This was the last title Titus published at the Sign of the Black Manikin, and Nin once claimed that she personally bankrupted Titus' press.

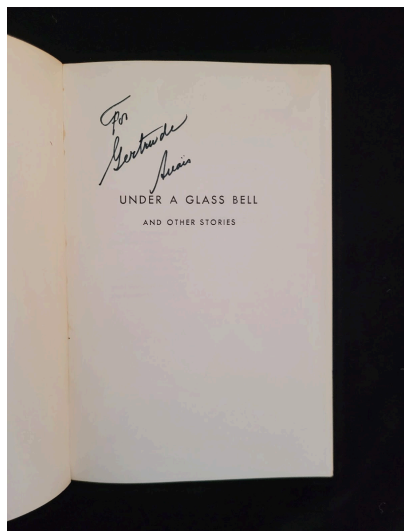
Scarce.

35. NIN, Anaïs

Under a Glass Bell and Other Stories

Michigan: Edwards Brothers, Inc., 1948

£250



8vo; black and white printed wraps featuring a Surrealist wraparound design; pp. [x], 11-101, [iii]; a near-fine copy, the covers lightly browned at edges with some rubbing along the backstrip.

First edition, stated. Inscribed by Nin 'For Gertrude' in black marker pen to the half title. The recipient is most likely Gertrude Odell, City Librarian of San Bernardino, California.

INSCRIBED BY NIN. *Under a Glass Bell* originally appeared in February of 1944 under the Gemor Press imprint. A collection of short stories, it includes writings on her diary keeping ("The Labyrinth"), life in Paris ("Houseboat"), and a late-term abortion ("The Birth"). The first edition was a beautiful fine press production to which Hugo Guiler, Nin's husband, (as Ian Hugo) contributed seventeen engravings. The book raised Nin's profile and got her first mainstream acclaim in America thanks to a warm review by Edmund Wilson in the *New Yorker*. A reprint of the book a few months later changed the content and halved Hugo's artwork. The first edition of the book contained 8 short stories and a foreword, written in the late 1930s and early 1940s. For republication in 1947, Nin added two more novellas, a prose poem and another story. The 1948 edition by Dutton, this time as *Under a Glass Bell & Other Stories* (as here), removes the prose poem and foreword, but adds four more short stories, including *A Child Born Out of the Fog*, originally published by Gemor.

The 'Gertrude' of the inscription is almost certainly Gertrude Odell, the former City Librarian of San Bernardino, California.

36. NIN, Anaïs

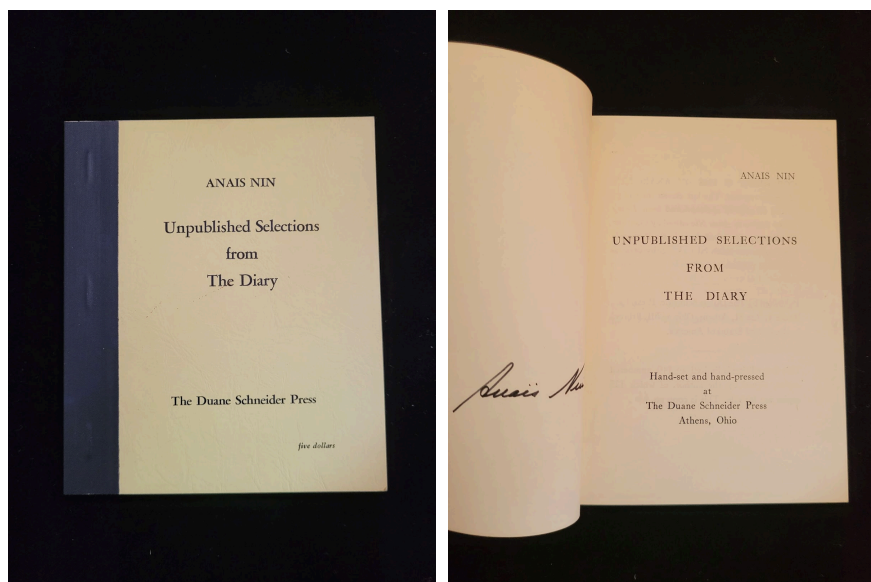
Unpublished Selections from The Diary

Athens, Ohio: The Duane Schneider Press, 1968

£225

4to., black cloth-backed yellow card wraps; printed in black to the upper cover; pp. [x], 3-43, [v]; a near-fine copy, a couple of very light red dots to the upper cover; an excellent example. *Provenance*: Embossed library stamp of 'B. J. T./ Bernie Taupin' to the second fly-leaf.

Limited edition, one of just 140 copies, of which 125 for sale, boldly signed by Nin facing the title. This copy no. 66. Hand set and pressed at the Duane Schneider Press Athens, Ohio, over a fourteen-month period between September 1967 to October 1968. The last page, it is noted in the colophon, went to press on Sunday, October 27, 1968. The collector's blindstamp is presumably that of Bernard John Taupin, CBE, one half of the Elton John songwriting partnership.



SIGNED BY NIN and with an interesting provenance. Nin's diaries, in various versions, started appearing in the 1960s. Harry T Moore said they would 'probably be one of the most exciting literary achievements of the century'.

Alan Swallow published the first volume jointly with Harcourt Brace, which was a huge success, and Durrett Wagner continued his legacy with assistance from Ohio University Press (which Duane Schneider would later run). It was primarily Nin's diaries which would lead her to become famous and acclaimed internationally. Occasionally she would allow a friend to issue a special publication, such as this book of unpublished extracts.

Duane Schneider (1937-2012) was a Professor at Ohio University, and chair of the English department. He maintained a close friendship with Nin, which grew out of an appreciative book he wrote on her work together with Benjamin Franklin V. Schneider set up a publishing concern, Croissant & Co, in the 1970s, printing on a hand press short works by Nin, Joyce Carol Oates, and Ray Bradbury.

Schneider hand printed extracts that were left out of volume one of the published Diary at Hiram Haydn's (a senior editor at Harcourt Brace and Random House) request. He wrote perceptively about Nin's work, sometimes with Benjamin Franklin V., Nin's official bibliographer.

This copy with the collector's blindstamp of Bernie Taupin ('BJT'), almost certainly the Oscar-winning lyricist for Elton John, Bernard John Taupin CBE. Taupin has had a longstanding collaboration with Elton John as a lyricist (from 1967 to the present day), and was inducted into the Rock and Roll Hall of Fame in 2023, as well as being the winner of the Ivor Novello Award in 2024.

37. ST AUBYN, Edward. *The Complete Set of Novels, each signed by the author.*

London: Heinemann/Chatto & Windus/Picador/Hogarth/Harvill Secker, 1992-2021

£3750



8vo., 10 volumes; publisher's boards with unclipped pictorial dustwrappers; sporadic and very minimal spots to text blocks, with occasional creasing to the tips of dust jackets; some pages a touch toned, particularly in the earlier volumes; Vol III, *On the Edge* in paperback form as issued; Vol VI, *Mother's Milk*, with 'Signed by the author' sticker to the upper panel; a near-fine set, rare complete thus.

The complete set of all ten St Aubyn novels, including the Patrick Melrose series, as well as every other published novel by the author, all signed, mostly in his customary blue ink to the title pages. On the Edge contains the full number line 1-10 and the one ISBN listed to the publication page - we have not been able to trace a hardback edition.

Comprising:

Never Mind
Bad News
Some Hope
On the Edge
A Clue to the Exit
Mother's Milk
At Last
Lost for Words
Dunbar
and
Double Blind.

Edward St Aubyn was born in 1960 in London, and describes a difficult and unhappy upbringing plagued by abuse and subsequent drug use. His first three novels, *Never Mind*, *Bad News* and *Some Hope* formed the basis of his now popular Patrick Melrose series, which are based on his own life, centring around the protagonist who grows up in a dysfunctional upper-class English family. It details his father's sexual abuse, the deaths of both parents, alcoholism, heroin addiction and recovery, marriage and parenthood, and were hailed as a powerful exploration of how emotional health can be carved out of childhood trauma. In 2006 *Mother's Milk* was shortlisted for the Booker Prize.

In an article for the Guardian published in 2011, St Aubyn is quoted thus: "The whole Melrose series is an attempt to tell the truth, and is based on the idea that there is some salutary or liberating power in telling the truth...I have spent 22 years trying to transform painful lived experience into what I hope is pleasurable reading experience. The intention was to make a work of art rather than a confession."

PRESENTATION COPY

38. TZARA, Tristan

Terre sur Terre

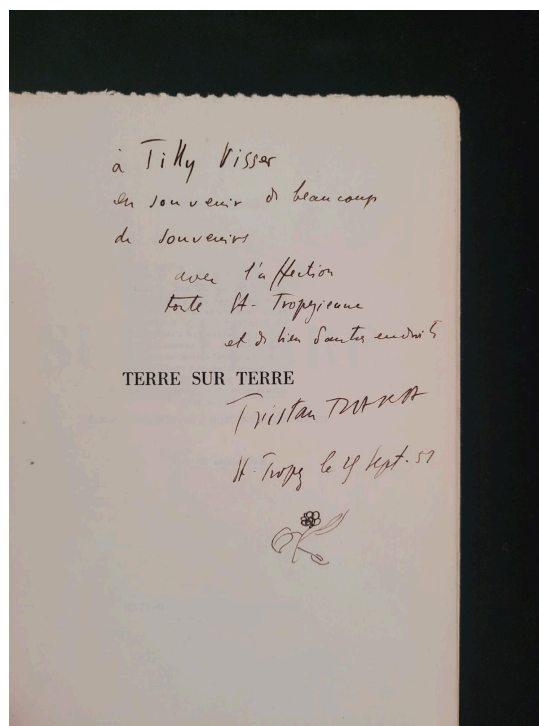
Geneva and Paris: Trois Collines, 1946

£1250

8vo., publisher's cream card wraps, with integrated lined dustwrapper printed in black; pp. [ix], 12-65, [v]; with ten full-page illustrations by André Masson; some very minor creasing and scratching to covers; unglued at the backstrip showing the quires but with no loose pages; a couple of very light spots to the first few pages but otherwise clean and bright; a very smart copy, apparently unread, with many pages unopened.

First edition, limited to 3000 copies on vergé crème paper, of which this is copy 782.

A wonderful copy of Tzara's poems, affectionately inscribed to Mathilde 'Tilly' Visser, wife of the Yugoslav Surrealist Zdenko Reich in 1957. The couple were long-standing friends of Tzara's (another book inscribed to them by Tzara is in the Morgan library and dated 1939), and the inscription on the half title, which includes a drawing of a small flower, reads: "en souvenir de beaucoup de souvenirs | avec l'affection toute St Tropezienne et de bien d'autres endroits | Tristan Tzara | St Tropez le 29 Septembre 57'



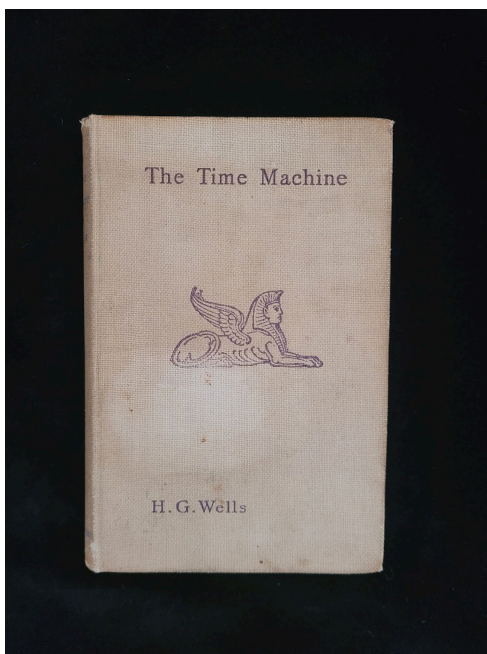
THE FIRST 'SCIENTIFIC ROMANCE' BY H. G. WELLS

39. WELLS, H. G.

The Time Machine

London: William Heinemann, 1895

£2500



Small 8vo., original tan cloth, lettered in purple to upper board and along backstrip, with central device of a sphinx to the front board; publisher's device to lower left hand corner of rear board; outer edges untrimmed; pp. [viii], 151, [i], [xvi, publisher's ads]; the text itself, aside from the odd spot and finger mark, near-fine, unmarked and with many pages totally unopened; both endpapers with tape mark residue; the boards a little grubby, bumped at corners and darkened along the backstrip, with some scuffing and fraying to spine ends and a couple of small ink splashes; evidence of a sticker being removed from the front board, leaving a lighter patch beneath. Provenance: Book plates of the English actor and director F[rank] Wyndham Goldie and R. Barnwell to the front paste-down and endpaper, respectively.

First UK edition, **first issue, including the undated 16-page publisher's catalogue** to the rear of the text beginning with 'The Manxman' by Hall Caine. This edition was preceded by the American Holt edition, with significant textual differences and inaccuracies.

It was 1888 when Wells first conceived of the concept of time travel within a fictional setting, when his novella *The Chronic Argonauts* was serialised from April to June in the Royal College of Science student magazine *The Science Schools Journal*. Furthermore, Wells was not the first novelist to have considered the idea. Edward Page Mitchell's 1881 story *The Clock that Went Backward* also features a mechanical time-travelling device, and is the first known use of the concept of a temporal paradox. Furthermore, Enrique Gaspar's *El anacronópete* (1887) also sees the invention of an electrical-powered cast iron box, built for the purpose of time travel. It was undoubtedly Wells' debut work, however, which truly popularised the theme as a genre in itself. Later adapting his short story into a full-length version, the first edition appeared in book form in America, published by Henry Holt and Company on 7th May 1895. The British edition appeared just a few weeks later, but with substantial differences, and it is the text of the UK edition which has remained the most popular today, with nearly all modern reprints reproducing the latter - it has even been suggested that the 'Holt' and the 'Heinemann' editions were prepared from different manuscripts.

The novel follows a character known only to the reader as 'The Time Traveller', as he ventures 800,000 years into the future using an elaborate ivory, crystal and brass device. There he meets two races of peoples: the ethereal Eloi and the subterranean Morlocks – who not only symbolise the duality of human nature, but offer a terrifying portrait of the future of the human race. Reflective of Wells's own political and socialist views, it portrays a future in which money has become irrelevant, as well as warning against the dangers of a capitalist society. It is also said that the idea of underground living was inspired by his own upbringing; growing up predominantly in a basement kitchen, with his mother working as a housekeeper in a house with underground tunnels.

As well as being one of the first books to deal specifically with the concept of time travel, *The Time Machine* is also an early example of the dying earth subgenre. The pages which deal with the Time Traveller in a distant future (in which the sun is huge and red) places the book in the field of the study of eschatology, or that of the idea of end times. Wells wrote of his work that it had "lasted as long as the diamond-framed safety bicycle, which came in at about the date of its first publication", and that he was "assured it will outlive him". He was not wrong. The novel undoubtedly launched his successful career, and earned him the reputation of 'The Father of Science Fiction'. Now considered a classic, it is responsible for the inspiration of hundreds of spin-off books, films, comics, TV and radio series worldwide.

Rare in this format.

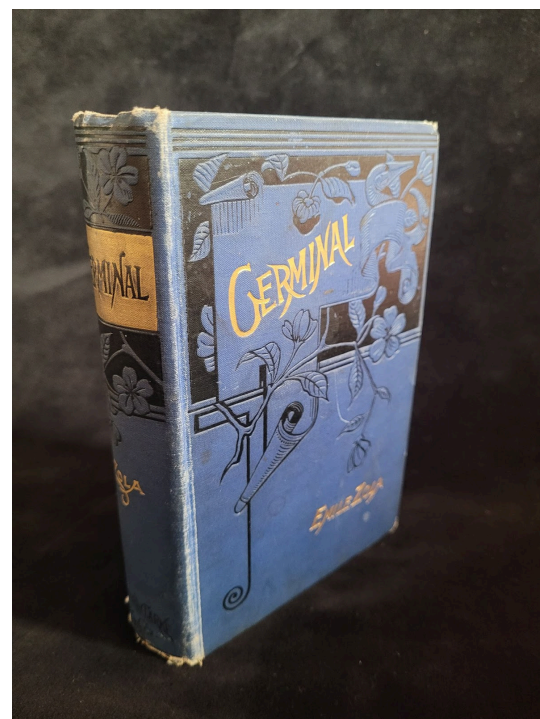
40. ZOLA, Emile

Germinal. The First US edition.

Chicago and New York: Belford, Clarke & Co., 1885

£5000

8vo., original decorative blue cloth, typographically titled in gilt to upper board, decorated and embossed in black with florals and banner design, extending to spine; decorative gold printed label to backstrip, with publisher's device in black to foot; decorative floral endpapers; pp. [iv], 5-435, [i]; with frontispice showing Etienne sharing Catherine's lunch; a good to very good copy, **scarce in the publisher's binding**, bumped to corners and rubbed along spine, a little fraying to cloth at the head and foot, showing through a little to the boards beneath; some small ink and paler stains to the rear board; cracked to the internal gutters, with a little binding webbing showing through beneath, sometime reinforced and holding firm; thin vertical chip to p. [i-ii], light marginal toning throughout, but otherwise clean; neat ownership name in faded ink to verso of frontis; the odd page with some nicking and short closed tears to internal gutter. Seldom found thus.



First US edition, and first illustrated, translated by Carlylne. *Germinal* was first written between April 1884 and January 1885, serialised between November 1884 and February 1885 in the periodical *Gil Blas*, and published in March 1885 by Charpentier in Paris. This American edition precedes the UK version, making it beyond reasonable doubt the first to be found in the English language. This variant in the navy blue binding (also found in other colours such as burnt orange, green and tan).

Germinal was Zola's eighteenth novel within his twenty-volume series *Les Rougon-Macquart*, which follows the lives of members of the two titular branches of a fictional family living during the Second French Empire (1852–1870). Widely considered today to be his masterpiece, and certainly the best selling in both French and English, the story is particularly notable for its depiction of coalminer's strikes in Northern France in the 1860s, described in a realistic and somewhat brutal manner. As part of his research, Zola travelled to several such towns including Anzin and Denain, and witnessed first hand the effects of the strikes, even venturing himself down a mining shaft. In a 1989 article written by Tom Wolfe (who idolised Zola), Wolfe describes Zola's realisation that the horse which pulls the miner's underground wagons is brought into the pits as a colt, and once down there, never returns: "When Zola transfers this revelation from the pages of his documentation notebook to the pages of *Germinal*, it makes the hair on your arms stand on end. You realize, without the need of amplification, that the horse is the miners themselves, who descend below the face of the earth as children and dig coal down in the pit until they can dig no more and then are buried, often literally, down there."

The title of the book stems from Latin word 'seed', or *german*, as depicted in the final lines which describes the characters reaching towards the sun for a new and better life: "Men were sprouting; a black avenging army, still germinating in the furrows, was swelling for the harvests of the next century..." The book remains a popular work of French mining-town folklore today, and one which symbolises the cause of the working classes. It has been adapted for film five times, including as early as 1905, and as recently as 1993 by Claude Berri with Miou-Miou, Renaud, and Gérard Depardieu.

An important work of French fiction, portraying the exploitative brutality of human nature juxtaposed against the capacity for hope.

We can trace only a handful of copies in institutions worldwide, and no copy at auction within the last 50 years.

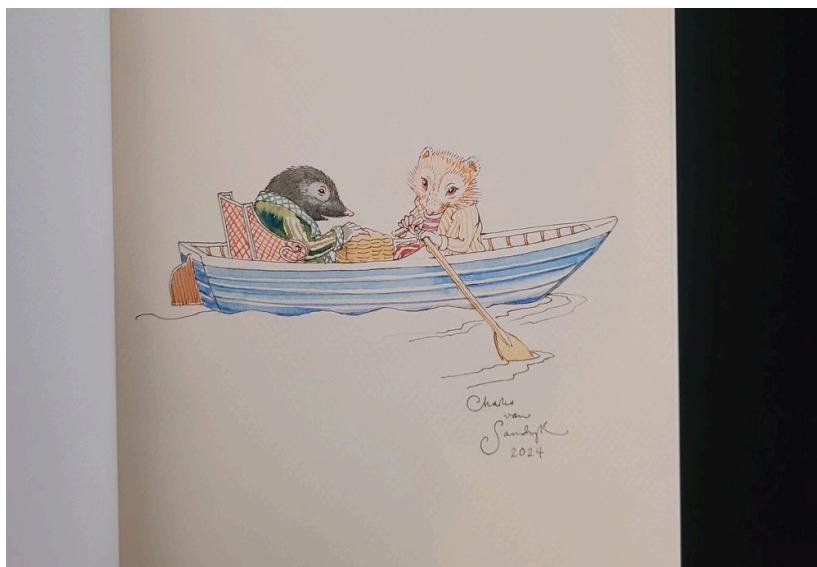
A Selection of Books by Charles van Sandwyk

41. GRAHAME, Kenneth; [Charles van SANDWYK, Illus.]

The Wind in the Willows

London: The Folio Society, 2021

£1000



8vo., green cloth boards, prettily and elaborately blocked in bronze and gilt to upper board and spine with reeds and dragonflies; onlaid engraved paper label of Ratty and Mole by an open fire (entitled 'Fireside Chat'), printed in brown on cream paper; decorative brown endpapers showing the countryside and Badger reclining next to a 'Pan Island' marker; pp. [x], 3-251, [v]; with title printed in green and black; copiously proliferated

throughout with full-page colour frontis showing Ratty with a picnic basket; 22 full-page illustrations, 11 inset, and numerous other uncoloured head and tail pieces; **this copy comes with an additional hand drawn and hand coloured watercolour illustration of ratty and mole in a rowing boat, signed by the illustrator** and dated 2024, inserted on a specially tipped-in page; fine, as issued, in the publisher's slipcase, decorated in bronze with reeds, butterflies and birds nests.

Fourteenth printing, with the **unique illustration**. This edition of *The Wind in the Willows* was first issued by the Folio Society in 2005, and follows the text of the original 1908 first edition of Grahame's classic children's book. Typeset in Founders Caslon and printed on Modigliani Paper in Italy.

The story of the Wind in the Willows was first told in parts by Grahame to his son Alistair (nicknamed 'Mouse' by his parents). Often plagued with health problems, Grahame would make up bedtime stories for the boy, often revolving around the character of a toad, and when Grahame travelled on solo boating holidays abroad, he would write them down, and post them back to his family at home. Although the completed work was rejected by several publishers and eventually appeared to negative reviews, the tale of Mole, Ratty, Badger and the troublesome Toad was immediately loved by the public, and is still one of the most popular children's works today, frequently told to a new generation of children who can delight in their riverbank antics.

This particular edition is all the more elevated with the pairing of Charles van Sandwyk's evocative and charming illustrations, which show the characters, among other exploits, swimming ('Please refrain from tickling the ducks'); picnicking; motor racing; and walking arm-in-arm down snowy streets. It was much praised, upon initial release in 2005, by the author Michael Morpurgo who wrote that: "In almost 100 years since its first publication, I doubt there has been a finer edition." The book also won the Grand Prix Award at the Printing World Awards.

A lovely example.

42. VAN SANDWYK, Charles

Mouse sitting atop a slice a cheese, with wine glass

Vancouver: n.d. [2003]

£175

Original handcoloured etching (page measures 14 x 19cm across, image 3.5 x 5cm, in mount 23 x 30.5cm); showing a small brown mouse sitting on top of a slice of waxed cheese, holding a glass of red wine aloft; colour added in watercolour paint; cream mount bordered in red, blue and gold; fine.

Artist's Proof, signed by the illustrator in pencil with 'A.P' to the lower left hand corner. The image appeared in a hand calligraphed and etched edition of *Mr. Rabbit's Christmas Wish* (2003).



43. VAN SANDWYK, Charles

Ratty and Mole Rowing

Vancouver: [c.2004]

£600



Original handcoloured etching (page measures 18.5 x 14cm, image 12 x 4.5cm, in mount 23 x 30.5cm); showing Ratty and Mole rowing in a blue boat amongst the reeds; colour added in watercolour paint; olive-green mount bordered in red, blue and gold; fine.

Artist's proof, as stated. **Signed** by the illustrator in pencil to the bottom right hand corner. The image later appeared on p.130 of the Folio Society edition of 'The Wind in the Willows' (first published 2005).

44. VAN SANDWYK, Charles

Mouse reading by Candlelight

Vancouver: n.d. [2012]

£500

Original handcoloured etching (page measures 14 x 25cm, image 5 x 17cm, in mount 23 x 30.5cm); showing a portly brown and white mouse reading a book, sitting atop a further two tomes, and reading by the light of a candle; colour added in watercolour paint, and further embellished with gold detailing to the corners of red book, as well as the candle; cream mount bordered in red, blue and gold; fine.

Artist's proof, **signed** by the illustrator in pencil with 'A.P.' to the lower left hand corner. The image later appeared in a poetry collection entitled *I Believe* (2012).



45. VAN SANDWYK, Charles

Sketches from the Dream Island of Birds**Vancouver: Charles van Sandwyk Fine Arts, 2005****£200**

Oblong 8vo., red sewn card wraps with integral purple and gold sparkle dustwrapper, lettered in black and decorated with onlaid image reproducing a watercolour of the 'Dream Island'; bordered with plants and birds in gold and bronze; decorated red and gold endpapers; [unpaginated]; proliferated throughout with watercolour plates (one folding); and decorative borders in brown and gold; printed on a variety of different coloured paper stocks; some colour images and maps flat to page; fine.

First edition, in the blue variant covers. This copy **signed by the author and illustrator** in ink to the title page.

A tale of adventure. "Once, in a dream" Van Sandwyk begins, "I traded my soft pillow for third class passage to the island of birds...". Through a series of fantastical sketches, the reader is transported with the author, aboard a boat made of the pages of a book and steered by a heron, to the island, where we are introduced to wong trees (who have feet instead of roots), land-fish, birds who can complete mathematical problems with ease, weapons which ward off frightening thoughts, and much more.

A sumptuous work, which encourages each and every one of us to follow our dreams.

46. VAN SANDWYK, Charles

Six Bookplates, Four Bookmarks, & One Lovely Poem

**Vancouver: Charles van Sandwyk
Fine Arts, [2014]**

£75

Small 8vo., gold sewn wraps, with onlaid paper label printed in black, red, green and brown; unpaginated [pp. iv]; with poem and two images of a dragon in full colour printed on pale blue-grey paper; envelope pasted to inside front cover containing the bookmarks and bookplates; fine.



First edition, **signed by van Sandwyk** in black ink to p. [i].

The poem 'Long ago in Bangalore', describes a fearful dragon who one day comes ashore to promote the joys of reading to the folk of Bangalore, and dispel boredom by picking up books instead. The final image shows the dragon reading a tome entitled 'Playing with Fire'. First printed in a limited edition by the Black Stone Press for the Alcuin Society's General Meeting on June 9th 2014, also included here are the six blank bookplates and five bookmarks (instead of the four stated), which show reproductions of images including wise owls, anthropomorphised trees, and a rather befuddled-looking lion.

47. VAN SANDWYK, Charles

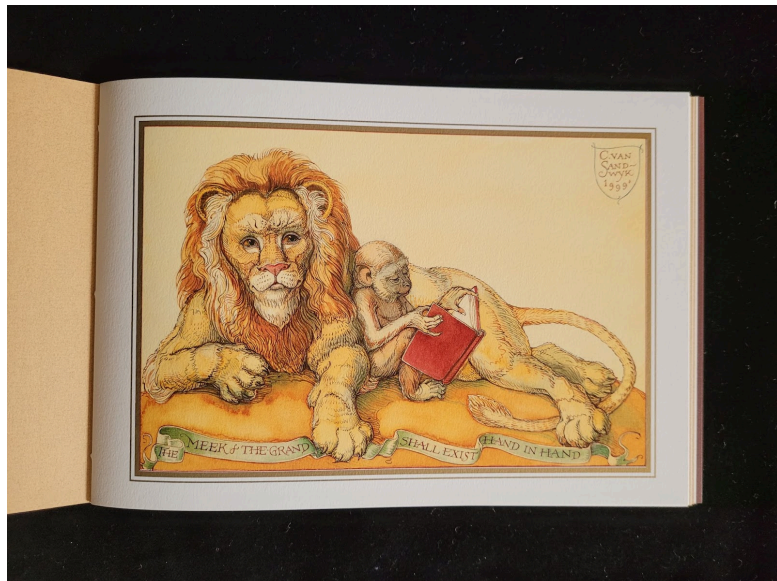
Animal Wisdom

Vancouver: Charles van Sandwyk Fine Arts, 2021

£100

Oblong 8vo., dark cream sewn wraps with integrated maroon wrapper printed typographically with text and decorative borders in gilt; onlaid image showing an owl with a bow and the arrows of 'Love', 'Grace', 'Humility' and 'Joy' in his quiver; calligraphic text in brown throughout, printed on white and cream paper with 16 full-colour illustrations; fine.

Fourth reprint of an edition first published in 1999. This copy **signed by van Sandwyk** in black ink to the inside front cover.



Containing philosophical advice from the perspective of several wild animals, including the importance of remembering one's roots, the knowledge that beauty is often found in the most fleeting of things, and that even small actions have the power to make a difference. Plates include monkeys reading, elephants helping with the harvest, squirrels cracking acorns with nutcrackers, and mice closing the envelope of 'fate' with sealing wax.

A wondrous collection of aphorisms from some of the most sage of counsellors.

48. VAN SANDWYK, Charles

The Fairies' Christmas

Vancouver: The Fairy Press, 2001

£275

Small 8vo., red sewn card wraps with integrated green dustwrapper; printed in green and bronze with wreath device featuring fairies and berries; onlaid paper label showing a fairy asleep in a bird's nest; unpaginated [pp. viii] on bifold leaves (blank to versos) printed on green and olive paper stocks; printed illustrations in black, title in red; and three additional onlaid paper illustrations;



First edition, **first printing (stated)**, signed by van Sandwyk in black ink to the title page. With typography by Robert R. Reid, letterpress printing by David Clifford at Black Stone Press, and Engravings by Doug and Borcine Hatch at Western Engraving.

A wonderful Christmas story about an impoverished boy and his grandfather, who bring home a pine tree only to find it inhabited by a whole community of fairies, who provide them with the gift of Christmas spirit through decorations including “sprigs of holly...spider silk garlands and other findings of nature which I would never have imagined could look so lovely” and even “armfuls of stars from the grumpy old moon” (pictured, frowning). The story was first recounted to the author by his own grandfather.

A wonderful Christmas tale.

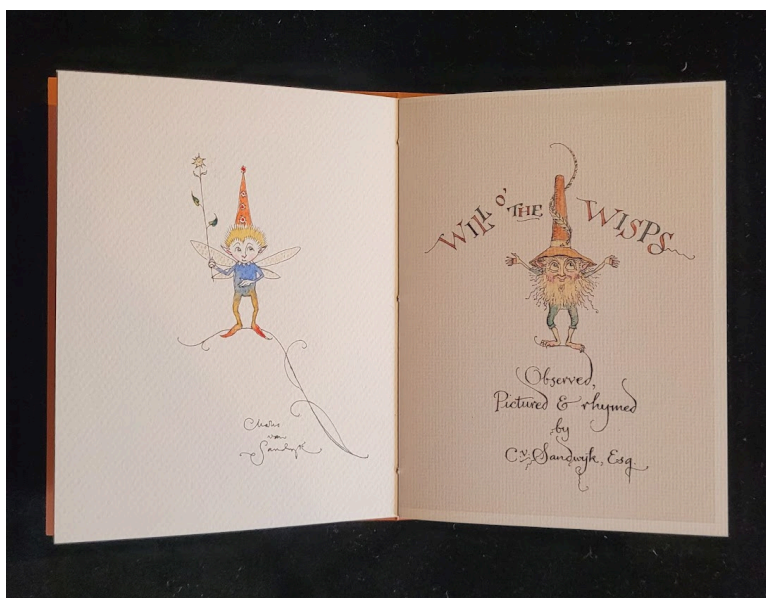
Out of print, **scarce**.

49. VAN SANDWYK, Charles

Will O' the Wisps. Observed, pictured and rhymed.

Vancouver: The Fairy Press, [2024]

£350



Small 8vo., orange sewn card covers with onlaid image showing bumble-bee figure in a tall hat carrying a lantern; decorative border in brown and gold with twigs and mushrooms; marble-effect tissue endpapers; [unpaginated], calligraphic text printed throughout, numerous full-colour illustrations including one double page; folding panoramic plate showing a series of Will O' the Wisp characters; and another, housed in a marbled paper envelope decorated with the moon and stars; fine.

New edition of a work first published in 2012 in a limited edition of just 35 copies. This version with orange card covers, and together with **two hand drawn and coloured illustrations** to p. [i-ii], the first a shooting star with the author's initials dated 2024; and the other to verso, showing a fairy creature, **signed** by van Sandwyk in black ink. Both images tipped in gold.

In traditional folklore, a Will O' the Wisp is a fairy, ghost or spirit who appears at night carrying a light, and most often spotted over bogs or marshlands. Also known as Jack-O'-Lanterns, van Sandwyk here collects together several examples of these creatures, and pictures many of them holding lanterns aloft or carrying branches with stars, some with tall hats, others with grassy hair, and more still with colourful butterfly wings. With the intention of restoring kinship between us, the 'Big Folk' and them, the 'Wee Folk', the author shows, with grace and charm, "Those Will o'the Wisps I have met, in the dark of weary night" who "have led me safely home to bed with softly shimmering light."

50. VAN SANDWYK, Charles

A Conversation with old St. Nick at the North Pole

Vancouver: Charles van Sandwyk Fine Arts, [2018]

£125

8vo., textured and sewn blue card wraps featuring a holly design; onlaid paper label with decorative border in green and red to upper cover; [unpaginated], featuring several leaves of numerous widths including a reproduced drawing of father Christmas, a marbled paper envelope containing the calling card of Fr. Christmas, Esq.; a map of the North Pole, and a watercolour image of St. Nick accidentally spilling polar dust on his Christmas Moccasins; together with calligraphic text throughout; fine.

First edition, this copy **signed by the author in black ink** to p. [i].

A wonderful conversation in which Father Christmas, after leaving his calling card with a young boy, now finds himself reunited with its owner - the author - and together they discuss the importance of Polar Dust. The wonderful folding triptych map to the centrefold shows the residence of St. Nick, as well as that of the Elves, together with the launchpad, Toy Workshop, the secret caverns, and other sites.

A lovely Christmas keepsake.



51. VAN SANDWYK, Charles

Mr Rabbit's Christmas Wish*Vancouver: Charles van Sandwyk Fine Arts, 2007***£100**

8vo., gold card covers with integrated forest-green wrapper; printed with holly design in black and gold, printed gilt label and onlaid rabbit design to upper cover; sewn along spine; maroon endpapers with repeat rabbit design in gilt; [unpaginated]; printed on different colour paper stocks throughout with calligraphic text, numerous line drawings, and 8 onlaid plates of animals with decorative borders; fine.

Second printing, with the green card covers. This copy **signed by the author** to the title page.

A sweet little book which recounts Mr. Rabbit's Christmas wishes through his translator, the author. For each of the recipients, the rabbit tailors a gift - a red fur coat for Mrs Fox, some cheese and brandy for the mice, a bundle of sticks for the Robin's nest, etc.

A heartwarming tale of Christmas cheer and generosity.

52. VAN SANDWYK, Charles

Field Guide to Decent Humans

Vancouver: Charles van Sandwyk Fine Arts, [n.d.]

£75

8vo., sparkly brown sewn card covers with onlaid watercolour label of an intelligent crow next to a nest filled with books and eggs; containing the triptych image 'Life is Art - Art is Life' and three further onlaid images to recto, bordered by a bountiful pear tree and two captions enclosed in banners; verso printed with various iterations of crows; fine.



First edition. The brown card variant (also found in different coloured wraps). **Signed** by van Sandwyk.

53. VAN SANDWYK, Charles

Tree Whispers

North Vancouver: Savuti Press, 2015

£450



8vo., brown sewn card wraps with integrated dust cover in dark green; onlaid watercolour label showing a wise owl sitting on a branch with calligraphic titles; decorative gilt borders showing various tree folk; a further image of an anthropomorphised tree in gilt to lower cover; calligraphically printed throughout in various colours; frontis etching behind mounted spiderwebbed tissue guard; pages of various sizes throughout, printed on a variety of coloured paper stocks including two semi-translucent with text and images in full colour showing tree folk, owls and stag beetles; fine.

Deluxe edition, one of just 120 copies, this copy no. 86 with the frontis etching **signed and numbered by the author/illustrator** in pencil. The first 50 copies were reserved for patrons of the High Branch Society.

A wonderful story, in verse, recounting the mystery of trees, which have much to tell us. From The Bible, to Shakespeare to Tolkien, trees have been anthropomorphised for centuries. The Gospel of Mark speaks of "Men as trees, walking", and perhaps most closely to the style of van Sandwyk's drawings are those of Arthur Rackham, who portrayed them as "bristly, twisted, anthropomorphic trees that appear as the guises of Elves and other supernatural beings." Here, the illustrator brings them even more to life; reading books, strumming harps, and spinning spider webs, all in his unique and intricate style.

*"The ghostly trees
Whisper forest tales
Upon pages
Made of their being"*

Scarce.