

BATH 2024

Books Old and New

26th - 27th July

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Bath Book Fair 2024: Books Old and New

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We will be exhibiting in Bath from the 26th to the 27th July at Bath Pavilion, North Parade Road, Bathwick, Bath, BA2 4EU, where the fair will be open to the public from 12pm to 7pm on the 26th, and 10am to 5pm on the 27th. We very much look forward to meeting you.

'OLD'

1. [ANON]. *L'Amour en Fureur, ou les Excez de la Jalousie Italienne.*
Cologne: Pierre Marteau, 1710.

£450

12mo., 18th century citron morocco, triple fillet borders in gilt; lettering in gilt to spine with urn devices in compartments; title in red and black; all edges gilt; marbled endpapers; fully engraved frontis and title in red and black; pp. [vii]. 4-163, [v]; a very good copy, light spots and marks but else very clean internally; some darkening to spine with a little wear at head; upper edge a little dust soiled. Provenance: with the small armorial bookplate of John Chamier to the front free endpaper.



An obscure and rather tragic little novel by an anonymous writer, concerned with a jealous husband who tyrannises his wife with a morbid and unhealthy obsession, subjecting her to an ever more padlocked chastity belt. It was first published in 1667 and went through several editions, many of them banned.

Rare indeed, in any edition.

2. BACON, Sir Francis. *Verulamio Sylva Sylvarum, sive Hist. Naturalis et Novus Atlas.*
Leiden: Franciscus Hackius, 1648.

£450



12mo. 123 x 67 mm. Engraved frontispiece showing a terrestrial sphere representing the 'mundus intellectualis' between two columns and two angels above, with the title in an elaborate cartouche, styled after the frontis of the first, 1627 London, edition. Very faint dampstain to lower margin of a few leaves at end, not touching text. Contemporary dark brown polished calf, the covers with gilt-ruled frame and gilt fleurons to head and foot of spine,

corners bumped, skilfully rebacked early on preserving original spine, an attractive and very good copy.

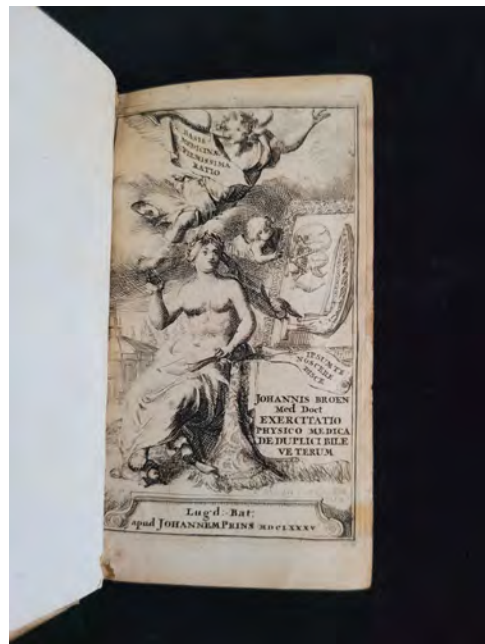
The **First Latin edition** of Bacon's most famous work of natural history, composed of 10 sets of 100 paragraphs, and ranging widely through historical and empirical scientific sources. Bacon, as well as being a prominent British statesman, was a notable scientist and scientific writer. This edition also includes *The New Atlantis*, Bacon's unfinished utopian tale setting out his ideal society and his ideas for social and scientific progress in the mythical country of Bensalem, including his conception of the ideal 'university'. The translator was Jacob Gruter (1587-1652), and he sometimes gives the English in footnotes to the text, to clarify the Latin. This copy also contains numerous corrections and emendations of the text in a neat contemporary hand - replacing sometimes single letters and sometimes entire words.

3. **[Bile] BROEN, Johann. Exercitatio Physico-Medica.**
[Leyden]: Johannem Prins 1685.
£500

12mo., contemporary vellum, two contrasting leather labels ruled and lettered in gilt to spine, date to foot; engraved half-title, title with publisher's device; several engraved initials within text; pp. [ii], [ii, frontis]; [xxx], 249, [lxvi, index], [v]; vellum soiled and a little ink-stained, a small portion of loss to upper edge of rear board; the binding tight and firm, with evidence of some booksellers' labels removed from endpapers; a few small rust spots and finger marks, previous owner's name discretely written in ink to title, but otherwise clean internally; a very good example of a scarce work.

First edition. A fascinating medical study concerning bile and pathology. Broen, a Dutch doctor and Professor in Leyden, is known for writing a large number of medical texts. He was also a vocal opponent of iatrochemistry (understanding medicine and physiology in terms of chemistry) as promulgated by Franciscus Sylvius (1614-1672).

The small 'pocket' format of this book suggests that it would have been intended for practical use.



4. [CRUCIFIXION]; LIPSIUS, Justus. De Cruce Libri Tres ad Sacram profanamque historiam utiles...

Antverpiae [Antwerp]: Ex Officina Plantiniana [Widow of Plantin and Johannes Moretus], 1595

[bound with]

LIPSIUS, [Justus]. Adversus Dialogistam Liber de una Religione. In quo tria capita libri quarti politicorum explicantur.

Francofurti [Frankfurt]: Ionnem Wechelum & Petrum Fischerum consortes [Johann Wechel & Peter Fischer], 1591

[and]

COORNHERT, Theodorum Volchardum [Dirk Volkertszoon]. Defensio processus de non occidendis haereticis, contra tria capita libri IIII politicorum I. Lipsi. Eiusque libri adversus dialogistam confutatio.

Hanoviae ad Moenum [Hanau]: Wilhelm Antonius, 1593

£1750



8vo., contemporary blind-ruled limp vellum, titles in ink to spine, now faded; final volume untrimmed at foot; pp. [i, title], [xiv], 15-137, [iii, index], [iv, final privilege] A-18; [i, title], [ii], 4-77, [i], [ii, final 'Ad lectorem f.]] A-E8.; [i, title+lectorem leaf verso], 3-99, [iii, blank] A-F8, G2; printer's devices to titles of books I and II [engraved and woodcut, respectively]; engraved illustrations within the text, woodcut decorative initials and tail-pieces; ink underlining throughout; annotations in ink to first two titles; small, mostly marginal wormholes, the last 4 ff. with worm trace at head, affecting a small part of the headlines, and the odd letter of text, but without any loss of sense; endpapers wormed, some light spotting and staining, lacking the original ties; the binding slightly rubbed, lightly stained; a

remarkable survival, nonetheless, of three interesting books together.

Three works in one volume. The first volume comprises a study of crucifixion in antiquity, with some fascinating plates. The second is Lipsius' rebuttal to criticism of his earlier *Liber de una Religione*, and the third is Coornhertt's critique of Lipsius' *Politicorum*.

Lipsius was a Flemish Catholic philologist, philosopher and humanist, best known for writing a series of works designed to revive ancient Stoicism. Born in Overijse, now part of modern Belgium, he travelled widely throughout Europe, and spent several years examining texts in the Vatican library. He also taught, both at the Universities of Jena and Lieden, and counted among his students Philip Rubens, brother of the painter. This work on crucifixion is one of his lesser-known histories, although it is thought to be a way of demonstrating his reconciliation with Catholicism after years of spiritual drifting. The twenty-two engravings included the text (including one full-page) depict a series of scenes and have been attributed to Peeter van der Borcht, the noted painter, draughtsman and etcher who supplied Plantin with drawings for many of the engravings appearing in his volumes during this period. The second edition of 1595 is rare on the market.

Lipsius invented a specific terminology for the cross, or 'crux', the first being a 'crux simplex' (a simple stake), and the second a 'crux compacta' (comprised of two pieces of wood). A victim would be either affixed to the former, or impaled upon it. The latter was sub-divided into a 'crux decussata' (X shaped), 'crux commissa' (T shaped) and 'crux imissa' († shaped).

Coornhert was a dutch writer, philosopher, translator, politician, theologian and artist. He was staunchly opposed to military violence, and instead favoured tolerance. This, his treatise against the killing of heretics, expounds his aversion to capital punishment, in direct opposition to Lipsius.

I: Adams L778.

II: VD 16 L 1985

III: Adams C2597; VD 16 C 4993.

5. [DESCARTES, René] Renati Descartes Tractatus de Homine, et de Formatione Foetus. Quorum prior Notis perpetuis Ludovici de la Forge, M.D. illustratur.

Amstelodami [Amsterdam]: Danielem Elsevirium [Elzevier], 1677

[bound with]

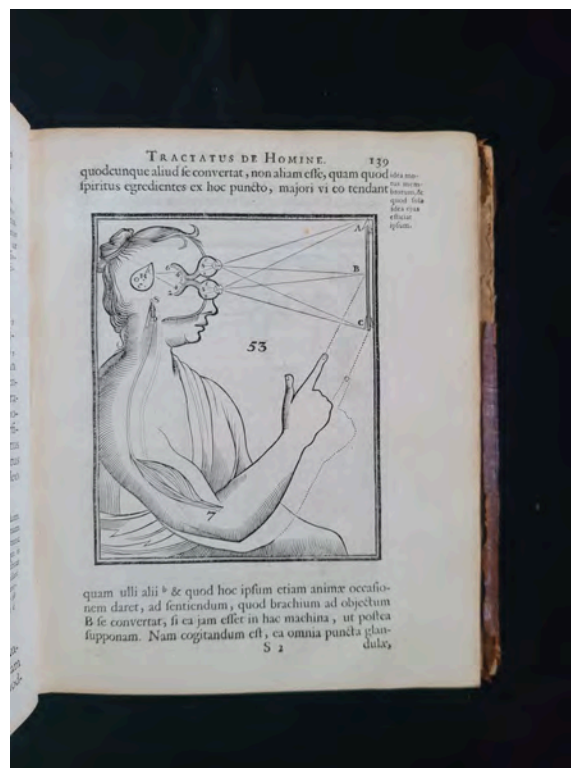
LA FORGE, Ludovico de [Louis la FORGE]

Tractatus de mente humana, ejus facultatibus & functionibus, nec non de ejusdem unione cum corpore; secundum principia Renati Descartes.

Amstelodami [Amsterdam]: Danielem Elsevirium [Elzevier], 1669

£1500

Small 4to., contemporary calf, ruled in blind to upper and lower boards; four raised bands to spine; edges speckled red; first title printed in red and black, second in black, both with woodcut printer's devices; woodcut initials, head and tail pieces throughout; numerous illustrations and diagrams, including the human heart, eyes, and brain; pp. [title], [lxx], [vi, index]; 239, [i]; [title], [xxxiii], [ii, index], 224, [ii] (p. 67 misnumbered 45); the binding a little rubbed all over, with some patches showing through to boards, chipping, and loss of leather, particularly to the outer edge of lower board; spine split at foot, with a couple of small holes, upper hinge weak but holding; some light browning to the paste-downs; internally a very clean example; lacking the ffep only; some passages underlined in pencil; a few numbers written in pink pencil to titles, and p. 191.



A fascinating combination of two works, beginning with the first Elzevir edition of Descartes' *Tractatus*. First published in Latin in 1662, it appeared in French two years later, with a supplement by La Forge and containing a chapter on the formation of the foetus. Here, it is pleasingly found together with the first Latin edition of La Forge's comments on the subject.

Withheld from the public while Descartes was alive for fear of censure by the Catholic church, the *Tractatus* expounds upon the author's Cartesian principles, explored in his 1637 *Discourse on Method*. Through an examination of both sheep and human brains, Descartes claimed that the body was a material machine, directed by a rational soul found in the brain, or more specifically, the pineal gland. *De Homine*, Grolier claims, "is the first work in the history of science and medicine to construct a unified system of human physiology that presents man as a purely material and mechanical being: man as machine de terre. In conceptualising man as a machine, Descartes helped emancipate the study of human

physiology from religious and cultural constraints and validated a clinical and experimental approach to anatomy and physiology" (Grolier). He further extended his theory to vision, explaining how the retina and optic nerve interacted with the pineal gland to create depth perception. Despite the intricacies of his diagrams, however, his theories were quickly discredited by trained anatomists such as Thomas Bartholin and Nicholas Steno, who argued that the pineal gland's mass was too small to have any direct command over the rest of the brain.

Written in the 1630s, it is likely that the present work was intended to form, along with the *Dioptrique* (the Optics) and the *Meteors* (the Meteorology), part of the larger work, *Le Monde* (The World), publication of which he abandoned after the condemnation of Galileo in 1633 (like Galileo, Descartes accepted Copernican heliocentrism). Following Descartes's death the text was edited by Claude Clerselier, a disciple of Cartesian philosophy who prepared several of Descartes's works for publication.

The French philosopher Louis La Forge was a friend of Descartes and one of the most able interpreters of Cartesianism. This, his *Treatise on the Human Mind* expounds a doctrine of occasionalism, which argues that created substances cannot be efficient causes of events. Instead, all events are taken to be caused directly by God.

[Guibert 202:6; Krivatsy 3123; Wellcome II, p.453; Willems 1531; cf. G&M 574 (1662 edition)]

[Krivatsy 6554; Willems 1411]

6. DIODORUS, Siculus [DIODORI, Siculi]. Bibliothecae Historicae libri qui supersunt, interpret Laurentio Rhodomano. Ad fidem Mss. recensuit Petrus Wesselingius, at que Henr. Stephani, Laur. Rhodmani, fulvii ursini, Henr. Valesii, Jacobi Palmerii & suas adnotationes, cum indicibus locupletissimis, adjecit.

Amstelodami: Jacobi Wetstenii, 1746

£750



Folio, 2 vols.; full vellum with double-gilt borders, central crest and cornerpieces gilt; seven raised bands with spine fully gilt in compartments; speckled edges; pp. Vol I [iv], [engraved title vignette], [i, title], [xxxv], [Portrait], [i] 2-731, [iv, Addenda], [iii, Excerpta], [ii]; Vol II [ii], [title]; [iv], 2-666, [110, Index], [i Addenda], [i, Errata], [ii]; addenda curiously pasted over text to p. iv of Vol II; with double columns in Greek and Latin with corresponding Latin commentary beneath; numerous woodcut initials, head and tailpieces throughout; some very light browning and spotting; a couple of corner creases to pages, some unusual teardrop shaping to the pages

of Vol II, possibly caused during production; but else internally lovely copies, the binding rather a little stained, with compression to corners, lacking the original ties; some rubbing showing through to boards beneath, particularly to edges of boards, and a little pulling of the vellum around the crests; some ink and pencil markings to paste-downs; robust copies, nonetheless.

First Edition thus of the crowning work of the Greek Historian Diodorus of Sicily, a Universal History which originally ran to 40 volumes, only 15 of which survive (some in fragments only). The work is divided into three main component parts; the first covering mythic history up to the division of Troy; the second covering the period from the Trojan war to the death of Alexander the Great; and the third ending around 60 BC.

Although compiled by Diodorus, 'Bibliothecae', translating as 'Library', acknowledges the work of several other authors throughout history, with Diodorus himself as compiler. The first six books are geographical in theme, covering the history and culture of Egypt, Mesopotamia, India, Scythia, Arabia, North Africa, Greece and Europe consecutively. Of particular note are his depictions of the barbaric working conditions of gold mining in Egypt, the descriptions of Greek Mythology (including those of Dionysus, Hercules, and the Muses), the Trojan war, which includes the stories of Orpheus and Romulus, as well as mentions of philosophers such as Pythagoras and Zeno, and his musings on the causes of the fall of the Spartan empire.

An impressive 18th century edition of this monumental work, the earliest extant manuscript of which dates from the 10th century. As Dibdin notes, "the splendor and critical excellence of all former editions...are eclipsed by this of Peter Wesseling, which contains everything to be found in the preceding ones; and besides a learned preface, useful notes, and various illustrations of the author, presents us with the readings of better MSS., and very full and perfect indexes". (*Dibdin I*, 497).

7. EPICLETUS.

Enchiridion una cum Cebetis Thebani tabula Graec. et Lat. Cum notis Wolfii, Casauboni, Caselli et aliorum.

Delft: Adrian Beman, 1723

£300

8vo., full contemporary vellum with impressive armorial crest in gilt to both boards; double gilt fillet borders; ruled in gilt to spine with gilt devices in compartments; letterpress title in red



and black; engraved pictorial title; and one folding plate; text in two columns in Greek and Latin; pp. [lxv], 288, [ii]; lacking the original ribbon ties; small nick and another small hole in title with slight loss to a couple of letters; remains of bookplate to title verso; vellum a little stained, corners and ends bumped; internally very clean.

A late 17th edition of the Greek philosopher Epictetus, containing stoical advice compiled by his disciple Arrian.

The frontis shows the philosopher holding a scroll with the motto 'ANECHOU KAI APECHOU', 'bear (with patience) and abstain'. He is accompanied by a host of allegorical figures, one holding a lamp, another a set of scales. His attention is directed towards a woman (Ethica) who leads a reined lion, signifying reason's command of the passions. At his feet sprawl victims of their passions. This frontispiece was designed and etched by the Dutch artist Romeyn de Hooghe, and was first used for the first edition, published in 1670 by Van Gaasbeek at Leiden & Amsterdam. De Hooghe also provides the large folding plate, which shows an artistic illustration of the 'Tabula Cebetis', or the many ways leading to vice, along with the only straight and narrow path to virtue.

8. ERASMUS, Desiderius; [Petrus SCRIVERIUS]. Colloquia, nunc emendatiora [&] Coronis Apologetica pro Colloquiis Erasmi, Ex Ipsius scriptis, quantum per otium licuit, fideliter collecta a P.S., Accedit eiusdem de Colloquiorum Utilitate Dissertatio. Lugdunum Batavorum [Lieden]: Ex Officina Elzeviriana, 1636.

£400



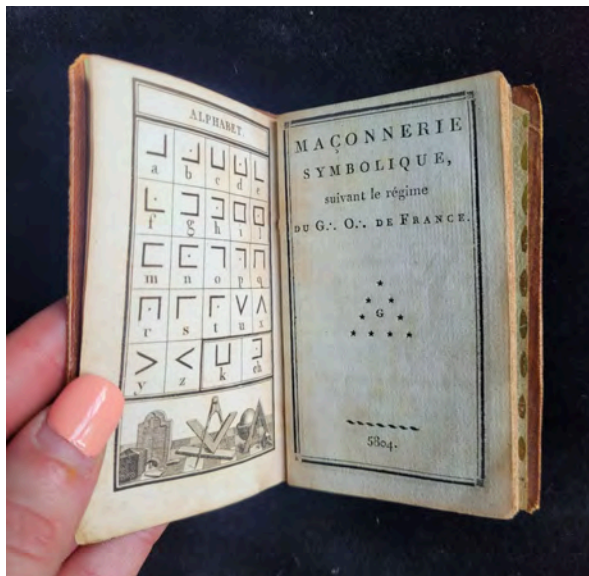
Duodecimo (14 x 8cm); contemporary vellum binding with ties, titles in ink to spine; outer edge speckled; pp. [i, engraved title], [xxi], 672, [ii], 3-44, [iv]; a little splaying (caused by splitting to two of the eight external ties), and darkening to boards, compressed at corners, else a lovely binding containing a text block which is for the most part clean and bright; the ffep chipped at extremities; some light finger marks; delicate hand-colouring to small portions of the title and vignettes to pp. xx; a lovely copy.

First Elzevir Edition of this compendium of highlights from the great Humanist scholar Erasmus, published here, for the first time, in a celebrated small, pocket format.

9. [FREEMASONRY] *Maçonnerie symbolique suivant le régime du G...O... de France.*
[and:] *Maçonnerie des H[auts]. Grades, suivant le régime du G...O... de France.*
Paris: n.p., 5804 [i.e. 1804].

£550

12mo. 96 x 60 mm. With four engraved plates, showing the Masonic alphabet, hieroglyphs, numbers, and the pointed cubic stone. Plates very lightly browned, slight staining to inner edge of half-title, otherwise good and clean on green-tinged paper. Contemporary light brown ribbed calf gilt with a border of gilt flowers and a central gilt Masonic motif of a dove superimposed on an inverted cross. Bookblock a little loose in binding but holding, a little rubbed, corners bumped, a.e.g. Without slipcase. Early 19th-century ink ownership inscription to half title. A very good copy.



A pocket-sized masonic handbook for the use of Apprentice Masons, laying out the basics of Masonic order in France, including passwords, secret signs, symbols, administration, and hierarchy. It includes the address of the Grand Orient Lodge, the roles of the various officers, and the ornaments as worn of symbolic Freemasonry. The plates show the Masonic alphabet, the use of hieroglyphs, Masonic numbers, and the Cubic Stone. Reference is made to Rosicrucianism and the Scottish rite. The half-title bears the motto 'Cahier S...,' presumably Cahier Secret, or secret notebook. A charming little survival of Freemasonry, its basic rules and practices, under the *Empire*.

10. GUILLIM, John. *A Display of Heraldrie: Manifesting A more easie accesse to the knowledge thereof than hath beene hitherto published by any, through the benefit of method; Whereinto it is now reduced by the study and industry of...*

London: Printed by Richard Badger for Ralph Mab, 1632

£1500

Small folio, full contemporary panelled calf, skilfully rebacked, contrasting leather label gilt to spine; ruled in blind with five raised bands and gilt date to foot; endpapers renewed; pp. [xxvi], 431, [ix]; the final three pages with the numbers provided in manuscript; together with 20th century pages of index notes in a previous owner's hand, listing the names of the



various houses; containing over 1000 woodcut coats of arms, many hand coloured; along with 9 full-page to the rear of the text; woodcut head/tailpieces, borders and initials throughout; with numerous contemporary or near-contemporary manuscript notes to margins; containing leaves 193-4, frequently wanting; pp. 411-12 misnumbered but present, with correct page numbers added in pencil; and the Howard achievement award between p. 420 and 421; boards a little rubbed and scratched, with

repair to the outer edge; some pages mounted on guards, paper repairs throughout, most extensively to the original front endpaper and p. [411], with some marginal dampstaining; the odd ink splash to text affecting one or two letters; bleeding and offsetting from many of the coats of arms, affecting versos; outer margin of p. 423 closely cropped at edge; *Provenance*: Ex Libris of Walter Sidney Scott to ffep, along with bookplate of Henry Gough, and manuscript notes of Lady Cosby, wife of Sir Henry Augustus Montagu, dated 1828, to front paste-down; numerous manuscript notes in various hands to original ffep, including Lucy Fuller (mostly 19th century); pencil markings outlining the watermark opposite title; two Cosby names in ink to title.

Second edition, corrected and enlarged by the author. The work also contains an explanation of the 'Termes of Hawking and Hunting, for the use and delight of Gentlemen'. An interesting copy, bibliographically, containing much marginalia.

Divided into six sections, this extensive work on Heraldry "was to remain the standard textbook on English heraldry until the second half of the eighteenth century, and it is still regularly used by working heralds in the twenty-first century". Originally published in 1610, the book was reprinted as early as 1611, and following the author's death seven further editions appeared, the last in 1724.

John Guillim (c. 1565 – 1621) was an antiquarian and officer of arms at the College of Arms in London. Guillim's first involvement with Heraldry was the Earl Marshal's warrant, which permitted him to wear the tabard of the Portsmouth Pursuivant Extraordinary, and in 1618 he was appointed *Rouge Croix Pursuivant of Arms in Ordinary*. Guillim devoted most of his

life to heraldic studies and to writing the *Displae* which proved to be the most well-organised and encyclopaedic work of English heraldry in its time. Covering the social history and origins of heraldry, the author expounds upon the various images and emblems appearing on coats of arms, as well as the various kinds of escutcheons and the families to whom they belong.

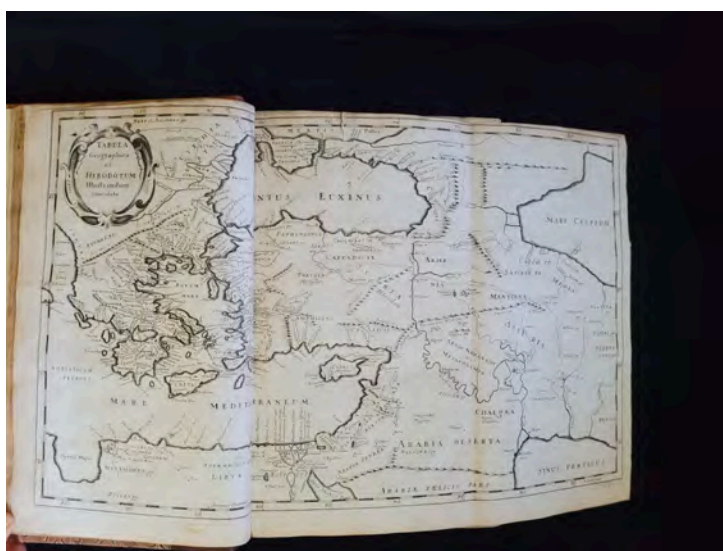
An attractive copy of a scarce work.

11. HERODOTUS. *The Histories*.

Londini [London]: Typis E. Horton & J. Grover Impensis Johannis Dunmore Richardi Chiswel Benjamin Tooke & Thomae Sawbridge, 1679

£500

Folio, handsomely bound by Period Binders of Bath in quarter calf over marbled boards, vellum tipped corners; decorative border in blind; five raised bands ruled in blind, with contrasting red leather label lettered and ruled in gilt to spine; [lxi], 708, [xxxvi], 33, [xlili]; with folding engraved map; one small closed tear to map; some light scratches to calf, some small ink splashes to titles; parts evenly toned, one small finger tear affecting text at p.xliii-iv; a superior example, otherwise.



A bibliographically important edition of one of the founding historical works in Western Literature, a re-publication of Henri Estienne's earlier editions of 1566 and 1592. This edition was prepared for publication in London in 1679 by Thomas Gale, (1635-1709) Regius Professor of Greek at Cambridge in 1666.

Composed in c.430BC in the Ionic dialect of classical Greek, the text is presented here in columns, along with a Latin translation. It provided much of the foundation of common knowledge regarding the ancient world, with the engraved map stretching from the Adriatic Sea to Persia, containing within it North Africa and the Middle East.

Scarce.

12. [HOMER, attributed to] *Batrachomyiomaquia* (The Battle of the Frogs and Mice).
Paris: Josse Badius for Paul Gulpen, n.d. [c.1500].

£3750



4to. 8 ll., single column Roman type, 27 lines per page. a-a8. A very good and clean copy with good margins in late 19th-century French olive gilt-ruled polished calf by Jn Jeaussem, gilt title to spine, small lack to head of spine, a little light scuffing and rubbing, small wax stain to upper cover, but attractive overall.

A very rare post-incunabile edition of the *Battle of the Frogs and Mice*, a comic satire of the *Iliad*, printed by the celebrated scholar and printer Josse Badius in Paris. The text, traditionally attributed to Homer, may in fact be by Pigres of Halicarnassus, though other authors have also been suggested.

The story of how the actions of the King of the Frogs lead to the death of the King of the Mice and the war of revenge that

ensues, with Zeus and the Olympian gods weighing in on either side, is a brilliant satire on the *Iliad*. This edition is rare, and though undated, most likely is from the very early part of the 16th century. Renouard, in his bibliography of Badius's printed books, suggests a date after 1507, when Badius had moved from his premises in the Rue des Carmes to the Rue St Jacques (the "Praelum Ascensianum"). The paper, however, seems most likely to be from the late 15th century, the watermark (a unicorn with a belt-like design around its middle) being most similar to Briquet's 10388, made in Clermont Ferrand in 1497. It is also similar to a watermark from Northern France in 1494-6 identified by F. de Bofanull y Sans. It seems unlikely that Badius would leave the paper stock sitting around for years and years, which - along with the overall appearance of the book - would support a relatively early dating (the first edition of this work is from 1486, cf. *Bibliotheca Heberiana catalogue item 3440*).

OCLC identifies only seven copies of this edition.

A very good copy of a rare early post-incunabile work printed by a noted Paris printer, the text an unusual comic satire on the Trojan War told through a battle between frogs and mice, a take-off of the *Iliad*.

Not in the BL. Renouard - J.B. Ascensius, vol. II, p. 496.

13. JAQUES, Jacque. Le Faut-Mourir Et Les Excuses Inutiles Qu'on Apporte à cette nécessité... Augmenté de L'Avocat nouvellement marie, & des Pensées Sur L'Eternité.

Lyon: Chez Le Veuve C. Chavancé, 1691.

£600

12mo., contemporary sheep, five raised bands to spine with lettering in gilt, gilt decorative fleurons and arabesque corner pieces in compartments; engraved title page showing a kneeling figure waiting to be crowned whilst the figures of death, members of the clergy and soldiers look on; pp. [x], 503, [i]; binding bumped and rubbed at edges, ffep a little loose; corners and head of spine a little worn, exposing the headband; two scratches to upper board; worm tracks affecting 11-22; contemporary Ex Libris in ink to title; still a very good copy of a highly scarce work. Provenance: with bookplate of the writer John Fowles to the front paste-down, photocopied extract from Brunet pasted in at end, short typed note, some marks and translated words in margins. Red ink word 'L'a lis' on blank margin of last page of preface & ownership inscription of Joseph Nudery to title.



Rare edition of this highly popular work on death and bargaining. The engraved title is taken from the Jean Coutanoz edition, by some quirk of Lyon printing convention, and seems to have appeared in other Lyon editions well into the 18th century.

Disraeli makes mention of *Le Faut-Mourir* in his *Curiosities* as being in a class of burlesque death poetry which is particular to France, the like of which never appeared in England. It appeared in numerous editions, and also forms part of the *Danse Macabre* canon. In it, our hapless doctor, surgeon, usurer, merchant and others try their feeble excuses to try to escape death. A typed slip, likely from Fowles, loosely inserted between pages 442/3 contains a note stating the partisan 'seems to be more in the sense of a tax-collector'.

We can trace only one copy of this work institutionally, at the Bibliothèque Municipale de Lyon.

14. [MANUSCRIPT BINDING] *Catechismus Romanus ex Decreto Sacrosancti Concilii Tridentini Jussu Pii V. Pontificis Maximi Editus, in capita, & sectiones distinctus, variisq; SS. Patrum Sententiis, & utriusque tum novi, tum veteris testamenti auctoritatibus munitus, & omni cura emendatus. Cui etiam duo Indices adjecti: Alter erum rerum, quae ad Evangelia Dominicalia, & aliquot Festorum accommodari possunt. Alter earum, quae in toto opere continentur. Bassani [Bassano del Grappa]: Ex Typographia Remondini. Superiorum Permissu, 1743.*
£850



8vo., bound in a 15th century Italian manuscript fragment, section taken from a New Testament bifolium including a portion of St. Paul's epistle to the Hebrews; the elegant script rubricated in red and blue; pp. [ii, title], [iii], [iv, Index], 528; including twenty woodcut devices, to title and throughout; initials and head/tail pieces illustrating various religious scenes including the crucifixion; very clean both in and out, marginal creasing, browning, and the odd spot being the sole defects. *Provenance*: late 18th century inscription states that this previously belonged to the priory of Eugendorf in Germany. Additional 1960's inscription in blue ink to front paste-down.

The Catechism of the Roman Catholic Church, here divided into 13 articles including two indexes, the Sunday gospels, and the feast days. This Latin translation was first authorised by the Council of Trent under Pope Pius V, and first published in 1566.

The Council of Trent began meeting in December 1545 under the instructions of Pope Paul III (pontificate 1534-49), to determine and define the doctrines of the Roman Catholic Church against Protestant 'heresies', and to reform and renew the Church doctrinally and ecclesiologically in the light of recognised abuses. In its own words, the Council was called 'for the increase and exaltation of the Christian faith and religion; for the extirpation of heresies', and was celebrated under the sovereign pontiffs, Paul III, Julius III and Pius IV. Over two hundred and fifty bishops were present during the course of the twenty five sessions, after which it was agreed that a Catechism be published to answer the need for an authoritative statement to instruct priests and laity in the settled Catholic dogma. The *Catechismus Romanus* followed two years' later, and was widely published throughout the remainder of the sixteenth century and beyond.

A charmingly-bound copy of the rites of the Catholic Faith.

15. MARTYN, Thomas. *Thirty-Eight Plates, with Explanations; Intending to Illustrate Linnaeus's System of Vegetables, and Particularly Adapted to the Letters on the Elements of Botany*

London: Printed for J. White, at Horace's Head, Fleet-Street, 1799

£300

8vo., paper-backed marbled boards, ink lettering to spine; pp. [ii], iii-vi; 72; containing 38 hand-coloured copper engraved plates by F. P. Nodder; internally clean, with some marginal toning and browning in accordance with age; the plates remaining bright; previous owner's name in ink to title; binding a little worn and showing through to boards; heavily cracked along spine with some loss; front board loose but holding.

Third edition. The first appeared in 1788 after requests by some readers for illustrations to Martyn's *Letters on the Elements of Botany* (1785). Often appearing uncoloured, here the flowers appear in their full glory, with Nodder acknowledged by the author in the preliminary advertisement leaves.



Thomas Martyn (1735-1825) was an English Botanist who followed in his father's footsteps. He was educated at Cambridge and became a fellow of Sidney Sussex College in 1758. Succeeding his father as professor of botany, he held the post for 63 years, and was elected a member of the Royal Society in 1786. *Thirty-Eight Plates* was his fourth published work, following *Plantæ Cantabrigienses* (1763), *Flora Rustica* (1792-1794), and *Lettres sur la botanique*, a series of letters by Rousseau on the subject of botany. It was Martyn's intention that the plates produced would bring an understanding of the Linnaean system - in which organisms were classified according to their orders, families, genus etc. - to a popular audience. Although many show simple corollas and cross-sections, they remain beautiful interpretations of such species as passion flowers, sweet violets, leopard's bane, and many others.

16. [MEDIAEVAL MANUSCRIPT IMITATION]

Nativity Scene; 'Gloria in excelsis Deo et in terra pax homi'.

[c.19th C.]

£600



Single one-sided manuscript leaf on vellum (14 x 18.5cm approx); blank to verso; featuring a nativity scene painted in full colour, featuring Jesus, Mary and Joseph along with a donkey, ox, and three cherubs, two sitting atop the stable building and one standing alongside the family; with countryside scene featuring a castle to the backdrop; the figures nimbed in gold; with two lines of text 'Gloria in excelsis Deo et in terra pax homi', terminating in a truncated word, surrounded by a full border with acanthus leaves and ivy; at some point pasted to another page, perhaps an album, with remains of tape and glue to the upper edge of verso; a beautifully decorated example.

Circa 19th century imitation, or perhaps forgery, imitating a leaf from a 15th century book of hours, with nativity scene.

It is unknown why the artist took such pains to replicate this style. Perhaps it was simply an innocent imitation from someone attempting to reproduce the craft, or perhaps they were intending to pass off the image as a genuine fragment. The faces and garments of the figures, however, as well as the castle presiding over the background, are overwhelmingly Renaissance in style. Furthermore, the pigmentation, specifically of the blue, suggests that it was created from the 19th century invention of cobalt - we would expect indigo, or even lapis lazuli, from a true 15th century painting. The parchment itself would most likely be found in the British Isles, and not a continental manuscript. Furthermore, the illuminated initial is not in keeping with the palaeography of the era, certainly unlike any we have seen in continental manuscripts of the era. It is furthermore unusual to have the text so truncated, especially with the verso blank. While it may be possible that the page was intended to be tipped-in to an unilluminated book of hours, it is more likely that this page was copied from an extant leaf.

Replica or otherwise, and regardless of intention, this is a stunningly decorative artwork in and of itself.

17. POCKH, Joanne Baptista Casparo. *Locustae de puteo abyssi exeuntes, sive tragicum spirituales, tum temporales peccati mortalis effectus...*

Salisburgi [Salzburg]: Melchioris Haan, 1706.

£850

Large 4to., near-contemporary binding of blindstamped pigskin, embossed to front and rear boards, with all edges blue, and two metal clasps; five raised bands to spine, with early ownership label with ink inscription 'XI' to rear compartment of spine; intact folding frontispiece showing various figures, both divine and corporeal, locusts, wars, the ark, serpents, and scenes of figures in hell; title page in red and black, pp. [xvi], 994, [xxxii]; containing numerous head and tailpieces, as well as woodcut initials within the text; a trifle shaved at head of text, the binding, and possibly some of the interior, at some point expertly cleaned; aside from a couple of small brown stains to the binding, and some light soiling, a bright and lovely copy. Previous ownership note in ink to ffe; some small nicks to title, a couple repaired to verso; light browning to a couple of pages of text, with some marginal wormholes to the internal gutter at end.



A rare homiletic work from the early 18th century. In the rather theatrically named 'Locusts coming out of the bottomless well', the author expounds the consequences, both spiritual and temporal, of human sin. Along with the substantial text, compiled from a series of sermons, is included an extensive index.

Johann Baptist Caspar Pockh was born in Arnholz castle, Tyrol in 1659. A doctor of Theology, he worked as a pastor at Bergheim and later became a dean (Provost) and pastor of the collegiate church St Peter in Seekirchener. He remained in office until his death in 1709.

Rare in commerce, particularly with the frontis intact.

OCLC locates just one copy of this edition held institutionally, at the Bibliotheque Nationale de France.

18. SCHULTES, Johann [Joh. Sculteti]. *Armamentarium Chirurgicum*

Venice: Typis Combi, & La Nou, 1665

£2750



8vo., contemporary vellum-backed drab boards, spine lettered and decorated with device in ink; pp. [ii, engraved frontis], [xvi], 3-317, xi, index]; complete with all 44 engraved plates showing surgical instruments and procedures; boards rather rubbed; the binding fragile and just starting at the front interior gutter; light dampstaining throughout, particularly to the final few pages; initial leaves rather browned; some trimming to external edges of one or two plates, otherwise a very good copy. *Provenance:* From the Library of the renowned collector Robert J Hayhurst, his bookplate to front paste-down.

Fifth edition of this milestone surgical work, first published posthumously in folio format in 1655, from notes left by the author. The work in its present form was compiled with the help of Schultes' nephew, a pioneering surgeon in his own right. The engravings are by the German engraver Jonas Arnold.

The German surgeon Johann Schultes was employed by the Belgian physician, Adrian van Der Spiegheel, and later studied at Padua alongside some of the foremost physicians of the day, including Fabricius ab Aquapendente and van de Spiegel. During his time there, he was responsible for most of the dissections during teaching, and was engaged in the treatment of his master's patients. After his education, he returned to his home town of Ulm, where he practised for a further 20 years before his premature death from a stroke in 1645. He became one of the most celebrated German surgeons of the 17th century, introducing new surgical instruments and techniques into common practice, with guidance from the widely-available texts at the time, including Hippocrates, Celsus and Galen.

Upon his death, the *Armamentarium*, published by his nephew (also a student at Padua) proved to be incredibly popular. It ran to five editions in less than ten years aided, in part, by its small format and detailed diagrams, which made it very convenient for practical usage. A highly important work, it contains a complete catalogue of surgical instruments, and **the first known depictions of operations still performed today.**

Along with the highly detailed frontispiece, the text includes 43 engravings showing a variety of surgical procedures, including how to treat fractures, haemorrhoids, urinary tract stones, as well as how to perform complex procedures such as mastectomies, caesarean sections, hernia operations and arterial ligation. In particular, the work was revered for its depictions of amputations, especially of the hand, which later became the routine method. It is now widely considered to be one of the most influential surgical texts of the 17th century.

COPAC lists just 3 copies institutionally, including at the BL and Wellcome libraries.

19. [VALLEMONT, Abbé de [Pierre le Lorraine]. Suite de la Physique Occulte OÙ Traité de la Baguette Divinatoire OÙ Lettres qui Decouvrens L'illusion Des Philosophes Sur La Baguette Et Qui Detruisent Leurs Systemes.

Paris: Jean Roudot, rue S. Jaques, au Soleil d'or, 1696

£700

12mo., attractive decorative paste-paper binding, with spots in red and black; all edges red; marbled endpapers; pp. [xxxii], 255, [i]; two plates facing p. 124 and 132; astrological diagram to p.92; along with several tail pieces; previous ownership name of Mattieu Hellin [?] scored through to the title page; some cracking along spine; previous ownership name to verso of ffep; an excellent copy, otherwise.

A pocket treatise on the art of the divining rod and the art of dowsing, which takes into account an examination of how it may be applied to criminal detection. The two illustrations show the numerous ways to hold the rod, together with a scene showing three figures and a child using them.



Born in 1649, Pierre Le Lorrain, better known as the *Abbé de Vallemont*, was a French physicist and writer. His interest in numismatics led him to consider dowsing as a source for finding metals and coins, and his interests later turned to the detection of criminals, who, he claimed, could be found by ignoring the five senses and instead tuning into the echo of past activity the objects associated with them carried, like a lingering smell which could be followed. Despite the fact it was roundly condemned by the Catholic Church as 'witchcraft', dowsing flourished in the 17th century, and Lorrain's comprehensive account of all the methods of dowsing in use at the time proved extremely popular. Perhaps to avoid

condemnation, Lorrian took up orders and eventually became a doctor of theology, although he did suffer criticism and abuse for much of his working life.

OCLC reports two copies only of this edition: Duke & Berlin. Not in COPAC.

20. De VESSAIRE [pseudonym]. Caquire: Parodie de Zaire, Seconde édition, considérablement emmerdée.

'*À Chio*' [but Paris]: Imprimerie d'Avalons, n.d. [but 1780 or 1783].

£350



8vo. 179 x 112 mm. Engraved frontispiece and 104 numbered pp. Frontispiece, title, and final leaf skilfully repaired including lacks, occasional very minor staining, not touching text, occasional light marginal dampstaining, sometimes touching text, title and frontis slightly discoloured, but generally good and clean internally. Late 19th-century French quarter sheep gilt over marbled paper boards.

Scarce. Engraved frontis of a man and a woman in rural costume defecating and passing wind (respectively) on top of the tomb of the pseudonymous author. Apparently the first edition of this scatological parody of Voltaire's 1732 play *Zaire*, a highly popular five-act tragedy, attributed most commonly to Charles-Jean de Combles (1735-1803), a councillor in Lyon, or Benoît-Michel de Camberousse (1754-1841). The play features characters with names that play on the French words for 'poo': Merdillon, Merdedor, and the fantastically named Crotenmain, or 'Crap-in-hand'. This copy differs from that in the BnF in its pagination, that copy having 78pp. and the frontis, but the contents appear to be the same.

3 copies only of this edition on Worldcat.

21. XANTUS, Janos. Utazás Kalifornia déli Részeiben

Pest: Lauffer És Stolp, 1860

£3500

8vo., Illustrated boards featuring the author on a mule in Los Angeles; rebacked in blue cloth; boards lettered in black, with decorative border to upper; pp. [xi], 2-191, [iii, ads]; with a suite of 7 lithographic plates, frontis, and a folding lithographic map to rear; boards dampstained, toned, and rubbed at edges; sporadic minimal dampstaining and spotting throughout, mostly affecting the prelims, with the plates for the most part clean; a very good copy, **scarce** thus.

Provenance: Stamp of Hungarian collector Lajos Pokorny to the ffep.

First authorised edition.

A beautifully-illustrated early first-hand account of Southern California in the mid 19th century, with chapters on the economy (namely gold), Natural History, and lives of the Native Americans, written by a Hungarian freedom fighter

in exile who, during his time serving with the U.S. Army, visited Los Angeles and the Tejon Indian tribes. Baja California was almost unknown at the time of his writing, and his contributions to later understanding and writings of the area were instrumental: he collected numerous Natural History specimens, and several zoological and botanical taxa were later named after him.

Rare.

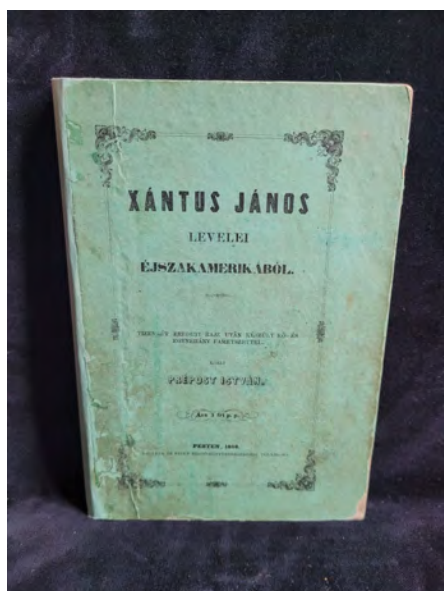


22. XANTUS, János. Xántus János levelei éjszakamerikából.

Pest: Lauffer És Stolp, 1858

£3500

8vo., Original green paper-covered boards, lettered in black with decorative border to upper board; recent green paper spine; pp. [v], 4-175, [i]; suite of 11 tinted lithographic plates to rear, plus frontis; in-text illustrations; boards darkened and rubbed at edges with a few stains and dirt markings; sporadic foxing, internally; with very minor small crack to inner front gutter; neat 'Nr 7' mark in blue ink to title; a couple of corner creases; still a good copy of an important rarity.



First edition, with plates after drawings by the author.

Letters from North America was a text written by a Hungarian freedom fighter and naturalist who had emigrated to the USA in the 1850s. While serving as a member of the U.S. Army Topographical Engineers, he penned a series of some 37 letters to his friends and family, each dated and describing the various places he encountered during his expeditions. The locations he visited include New Orleans, the Gulf of Iowa (where a Hungarian community had settled), the Great Plains, Kansas Territory and California, all between December 1st 1852 and July 5th 1857. Xantus reports on the natural history of each location, along with the lives of the Native Americans, and includes short dictionaries of the Commanche and Wichita Indian languages.

Rare indeed, especially in the original boards.

23. XENOPHON. ΞΕΝΟΦΩΝΤΟΣ ΤΑ ΕΥΡΗΣΚΟΜΕΝΑ...Xenophontis, philosophi et Imperatoris...

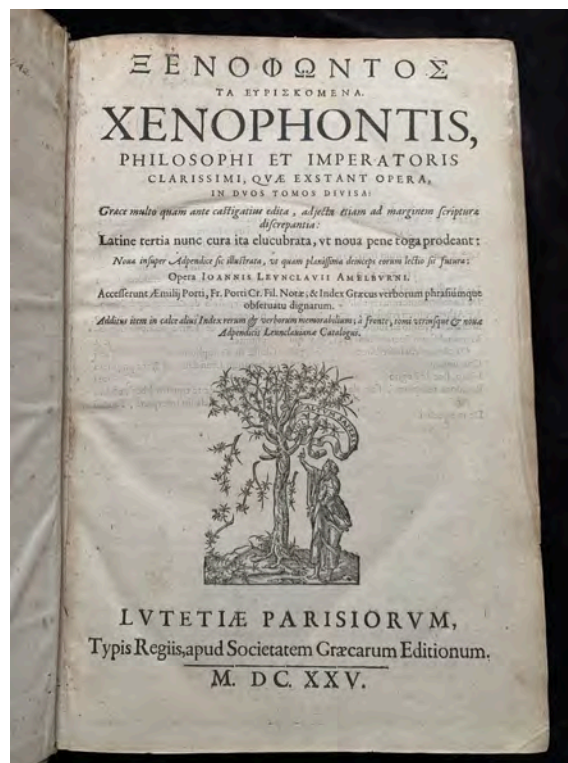
Paris: Typis Regiis, Societatum Graecarum Editionum, 1625.

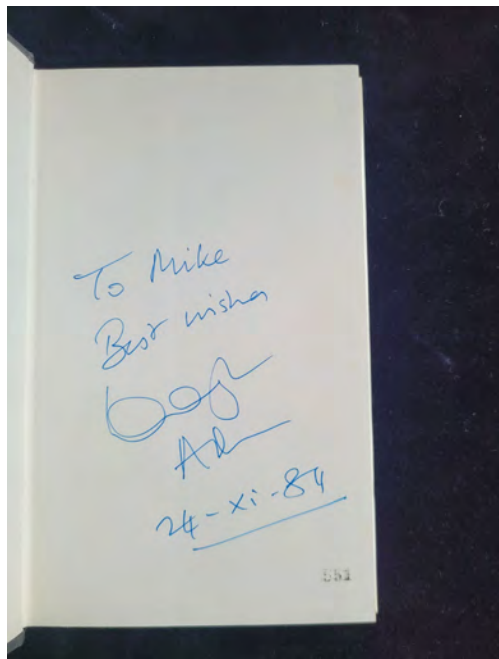
£850

Folio. 339 x 223 mm. 2 volumes in one. Double column Greek and Latin text. Woodcut Estienne printer's device to title, occasional decorative woodcut headpieces and initials throughout. A little browning, small light dampstain to upper inner margin usually not touching text, and to lower right corner, not touching text, early neat repair to paper flaw to inner gutter of one leaf (Oo6), not affecting text. Contemporary blindstamped vellum

with filigree central decorative arabesque and blindtooled frame, title label to spine. Corners bumped, a little scuffed and rubbed, small crack to head of upper joint. Turn of the century ex-libris of Lucianus von Römer inside upper cover, and one more, early 20th century. A very good copy.

The second Leunclavius edition (after Frankfurt in 1595), printed in Paris by the "last of the Estiennes" and covering the extant works of Xenophon. Johann Leunclavius was a noted historian and Orientalist, an expert on Turkish affairs as well as editor of Xenophon and Cassius Dio. Antoine Estienne gave up the Protestant faith, moved from Geneva to Paris and became printer to the King. Lucianus von Römer may be the Dutch neurologist and botanist Lucien von Römer, who wrote extensively on homosexuality in the early 20th century, arguing that it was an innate characteristic, in agreement with Freud.



'NEW'**24. ADAMS, Douglas. So long, and thanks for all the fish****London: Pan Books Ltd., 1984****£400**

8vo., black publisher's boards, lettered in silver along backstrip; in the original unclipped dustwrapper (£6.95 net) designed by Gary Day-Ellison including a holographic panel showing a walrus and a plesiosaur; pp. [vi], 7-191, [i]; a near-fine copy, very mild compression to spine ends and a couple of pale spots to the outer edge of the text block; in the near-fine, unfaded dust jacket which has a couple of small marks and marginally toned along the flaps. A lovely copy.

First edition, **inscribed by the author on the ffep** 'To Mike/ Best wishes/ Douglas Adams', and dated the 24th November 1984, with queue number 551 from the signing stamped beneath.

The fourth book in the so-called Hitch-Hiker's 'trilogy', the title being the phrase used by the dolphins when they departed earth just before it was demolished to make way for an intergalactic highway. After several years travelling the galaxy, Arthur Dent is returned to a planet which he later discovers appears exactly to resemble his demolished home. Although featuring Adams' classic blend of space travel, global hallucinations and alternate dimensions, the tone is somewhat different to his other novels. The book is essentially a romance, in which Dent and a woman named Fenchurch travel through space together in order to discover where God's final message to Creation is written.

25. [AIRSHIPS] Zeppelin-Weltfahrten (Two Volume Set)

Dresden: Bilderstelle Lohse, 1933

£500

Oblong 8vo., 2 vols; black and white photographic card covers, upper with text in red; Vol I housed in the original publisher's card case; [unpaginated]; containing text, diagrams, full-colour illustrations and maps, along with reproductions of commemorative coins and plaques in gilt, the latter commemorating the airshipmen who died during the war; containing 264 (Vol I) and 156 (Vol II) black and white photographic cigarette cards; photograph frontispiece of Ferdinand Graf von Zeppelin to Vol I, and Hermann Göring, Reichminister für Luftfahrt to Vol II, both behind mounted tissue guards; Vol I housed in the original stapled card case (a little rubbed and split at extremities); Vol II with original publisher's 'control' slip loosely tipped in; covers of both volumes a little rubbed and creased; both containing the complete set of cards; a lovely set.



A comprehensive set of books designed to cover the history of German Airships; their development, construction, and the first overseas journey of the LZ127, with the cards collected from two brands of German cigarettes; Club and League. The second volume concentrates on the most important journeys of the Zeppelins, along with a series of war episodes and their respective ship models. It also discusses the possible future developments in construction and design, and reproduces nautical charts used during the war.

The volumes were issued alongside a 'special viewing device', which was designed to show the images significantly enlarged and in 3D.

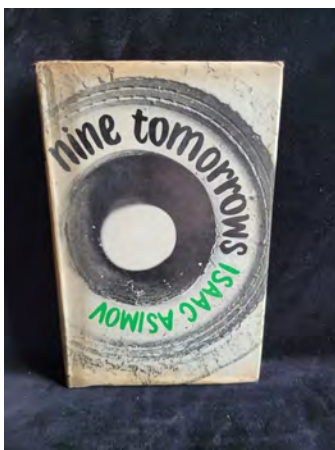
Text in German.

26. ASIMOV, Isaac. *Nine Tomorrows*.

London: Dennis Dobson, 1963

£100

8vo., black publisher's boards, backstrip lettered in silver along spine; in the original dust jacket illustrated by Jennifer Armour; pp. [xiii], 14-236, [iv]; a very good to near-fine copy, internally, the boards clean and bright with only slight compression to the spine tips; upper edge a trifle dusty, and the endleaves lightly offset; ever-so-slightly bowed, with previous bookseller price in blue biro to the ffep; jacket good, a little toned and creased, with some lifting to the acetate and nicks to extremities; price crossed out in blue biro; lightly spotted internally, but otherwise unrepaired or restored.



First UK edition.

Originally published in the USA in 1959, *Nine Tomorrows: Tales of the Near Future* contains a selection of short stories originally published in a series of magazines between 1956 and 1958. The closing poem, *Rejection Slips* is a humorous interpretation of various responses the author received to his work.

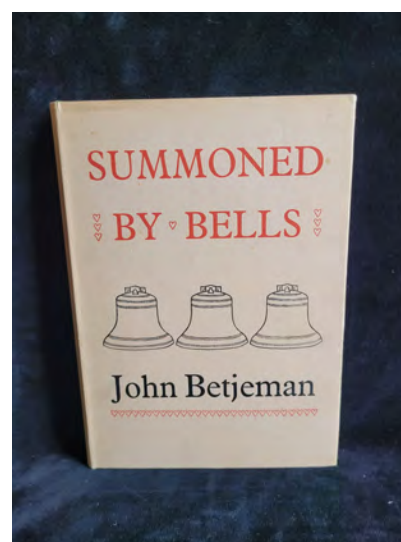
A charming collection of stories from the 'master of science fiction', which combine his classic genre with mystery and horror.

27. BETJEMAN, John. *Summoned by Bells*.

London: John Murray, 1960

£50

Large-format 8vo., original publisher's green cloth embossed in blind with border and 'bell' pattern to both boards; lettered and ruled in gilt horizontally along the backstrip; endpapers and lower panel of dustwrapper with repeat pattern, the jacket lettered and illustrated in red and black; pp. [x], 3-111, [i]; with illustrative chapter headings throughout by Michael Tree; dust jacket clipped, with a couple of very minor spots and one tiny nick to the head of spine; otherwise a lovely, fresh and bright copy, clean internally, aside from very minor spotting to the pastedowns.



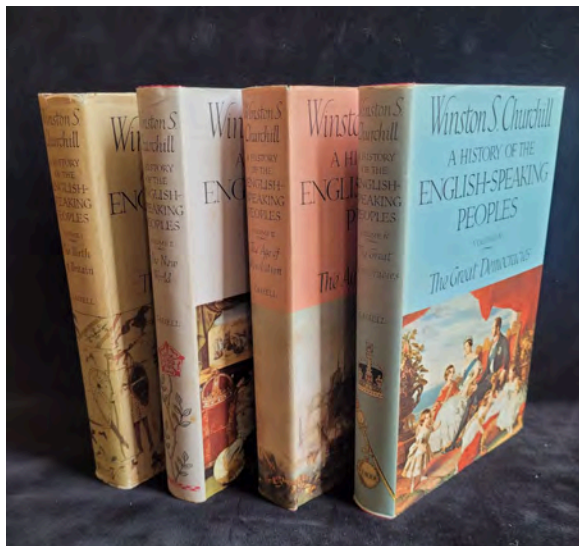
First edition, printed on antique laid paper.

An autobiography in verse, describing Betjeman's early life in Highgate, London, through to his early departure from Oxford. Here, he claims that his tutor C. S. Lewis said "you'd have only got a third" - in actual fact Lewis did not believe that the poet would attain an honours degree of any class.

28. CHURCHILL, Winston. *A History of the English-Speaking Peoples*.

London: Cassell and Company Ltd., 1956-58

£300



8vo., 4 vols; original publisher's red cloth, with backstrips lettered in gilt (publisher's name to foot); upper edges stained red; all complete in the original unclipped pictorial dustwrappers (30s. net); pp. [vi], v-xxi, [iii], 3-416; [vi], v-xi, [iii], 3-344, [ii]; [vi], v-xi, [iii], 3-332, [vi]; [vi], v-xi, [iii], 3-322; a very uptogether set in the jackets; with some spotting to edges and prelims and some fading to the upper edges, as is common; Vol II with previous ownership inscription in ink to front paste-down; some white markings to boards and light compression to spine tips; the last two volumes especially

clean and bright; jackets lightly shelfworn with some nicks and creasing to the spine tips, particularly Vol I and II; overall light shelfwear and dirt marks; a couple of small scratches; Vol II with a couple of additional spots; a couple of volumes a little faded to the backstrips; Vol III and IV with overlaid price stickers (£2.50 net). A very good set.

First editions.

Churchill began writing about the History of Britain and its relationship with the Commonwealth countries in the 1930s, during the time his biographer Martin Gilbert referred to as his 'Wilderness Years' - being the time in which he was not in government. Delayed from publication multiple times due to the outbreak of the Second World War and his appointment as PM in 1951, it was not until the mid 1950s, when Churchill was in his eighties, that he was able to complete the series. Covering the period from Caesar's invasion of Britain in 55BC through to the end of the second Boer War in 1902, Churchill

wrote in his preface that the work “does not seek to rival the works of professional historians. It aims rather to present a personal view on the processes whereby English-speaking peoples throughout the world have achieved their distinctive position and character.”

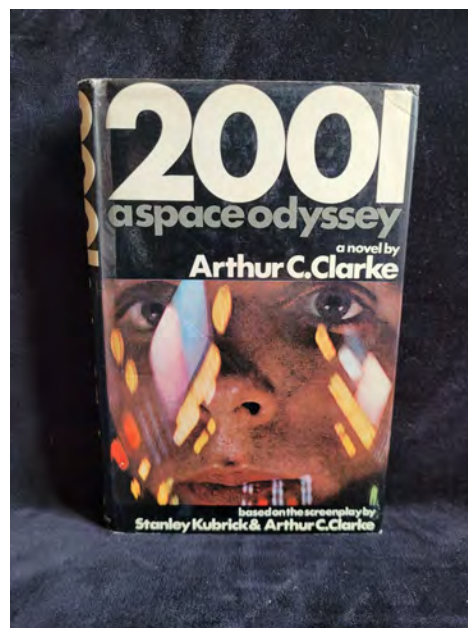
The works were instant bestsellers upon publication, and remain so today, with first editions of the set much sought after in their original dust jackets. Of them, J. H. Plumb wrote in *The Daily Telegraph*: "This history will endure; not only because Sir Winston has written it, but also because of its own inherent virtues – its narrative power, its fine judgement of war and politics, of soldiers and statesmen, and even more because it reflects a tradition of what Englishmen in the hey-day of their empire thought and felt about their country's past."

29. CLARKE, Arthur C. 2001 A Space Odyssey.

London: Hutchinson & Co., 1968

£250

8vo., black publisher's boards, lettered vertically along the backstrip; illustrative dustwrapper designed by Michael Brett (25s net), featuring stills taken from the film; grey endpapers; pp. [vii], 8, [iii], 12-224; upper corner bumped; small white stain to lower corner of front board; spine ends a little compressed, with previous ownership inscription 'To EHS' on ffep; a couple of corner creases and very small markings, internally, else a very good copy with minimal shelf-lean; in the slightly toned and creased dust jacket, a little more so along the spine, with very light spotting to verso; very good.



First UK edition, based on the screenplay by Stanley Kubrick & Arthur C. Clarke.

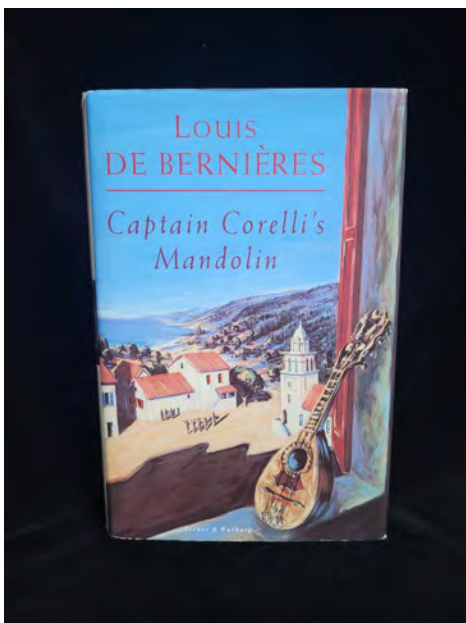
Developed concurrently with Kubrick's 1968 epic, the adapted novel for *2001: A Space Odyssey* was written by both the producer and Arthur C. Clarke (although it was in fact one of Clarke's short stories, 'The Sentinel', which had originally inspired the film). The iconic plot focuses on the appearance of mysterious monoliths which appear throughout history, famously inspiring a group of hominids in prehistoric Africa to develop tools. It also follows two astronauts aboard a spaceship travelling to Laptus, one of Saturn's largest moons, and their companion - a supercomputer named HAL who is responsible for maintaining the

ship. Exploring themes of evolution, artificial intelligence and the dangers of modern technology, the film is often thought to be one of the greatest ever made, especially so in terms of its visual effects. The book has gone on to sell more than 3 million copies worldwide.

30. DE BERNIERS, Louis. *Captain Corelli's Mandolin*

London: Secker & Warburg, 1994

£500



8vo., first issue binding of ivory cloth, lettered in dark red to backstrip; maroon endpapers; in the original unclipped pictorial dust jacket (£14.99), with an illustration by Graham Bence to the upper panel, and a black and white photograph of the author to the rear flap; pp. [x], 437, [i]; a near fine copy, with only light compression to spine ends; pages very slightly toned, housed in the jacket which is marginally faded to spine, some minor shelf wear to the lower panel and very slight creasing to the upper edge; barcode sticker to the verso of jacket. Near-fine overall.

First edition, boldly **signed** by the author in blank ink, and **dated with the year of publication** to the title page.

A deeply moving work, set on the Greek island of Cephalonia during the early days of the Second World War, when it was occupied by both Italy and Germany. It involves Pelagia, daughter of the Island doctor, and Captain Corelli, the officer in command of the Italian Garrison. As war rages, the plot follows the increasingly complex relationships - both romantic and ethical - which ensue from the unique situation they each find themselves in. In 2001, a highly successful film adaptation was made, starring Nicholas Cage, Penelope Cruz and John Hurt.

The novel is dedicated to De Bernieres' mother and father, who 'in different places and in different ways fought against the Fascists and the Nazis, lost many of their closest friends, and were never thanked.'

31. DEIGHTON, Len. *Funeral in Berlin*

London: Jonathan Cape, 1964

£75

8vo., black publisher's cloth embossed in blue and blind with 'downgraded to unclassified' stamp to the upper board; lettered in gilt to spine with publisher's device to foot; in the original unclipped dustjacket (18s. net) designed by Raymond Hawkey; decorative black and white endpapers; pp. [viii], 9-319, [i]; a very good copy with a couple of small dents and marks to boards; one tiny splash mark to the final endpaper; in the slightly creased and marginally toned dustwrapper, which has some rubbing and lifting to the acetate, and one or two dark marks to edges.

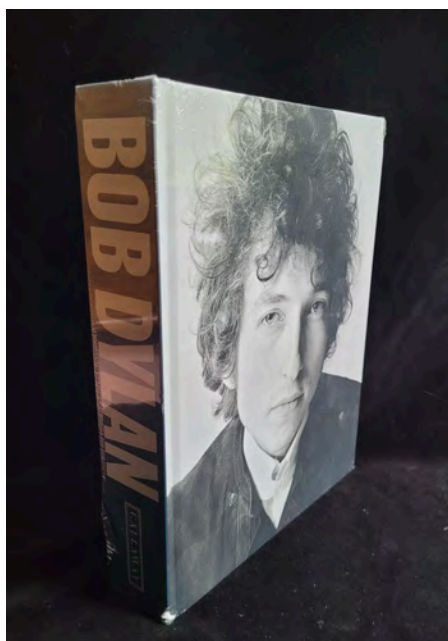


First edition of this 'Secret File No. 3', following the success of *The IPCRESS File* (1962) and *Horse Under Water* (1963). The novel was adapted for film in 1966, starring Michael Caine in the lead role, and directed by Guy Hamilton.

32. [DYLAN, Bob]; Mark DAVIDSON; Parker FISHEL, Ed. *Bob Dylan: Mixing up the Medicine.*

Callaway, 2023

£150



Large thick 4to., Publisher's boards showing photographs of Dylan, the lower 'Blonde on Blonde' taken in NYC, 1966; pp. 608, containing more than 1100 images by 135 artists; new and still sealed in the original publisher's shrinkwrap (split in one or two places but else unopened); light bump and split to lower left hand corner and spine, else fine.

Containing a wealth of images and 30 original essays, this large volume presents a comprehensive account of the musician and cultural icon that is Bob Dylan. Spanning the entire arc of his life, from his early childhood in Minnesota through to his first recordings and his later albums, the publication also showcases treasures from the Bob Dylan archive in Oklahoma, including manuscripts, letters, notebooks and

photographs published here for the first time. In all, the book was seven years in the making and, as the publishers claim, “the most comprehensive book yet published” on Dylan himself.

33. FLEMING, Ian. *You Only Live Twice*.

London: Jonathan Cape, 1964

£300

8vo., black publisher’s boards lettered with Japanese characters gilt to upper cover and titles in silver to backstrip; publisher’s device to foot; bamboo effect endpapers; in the original unclipped pictorial dustwrapper by Richard Chopping (16s. net) featuring a poisonous toad, a dragonfly and a pink chrysanthemum; pp. [xiv], 15-255, [i]; a very good, clean copy, slightly pushed to corners and spine tips; a little spotted to the upper edge (and one or two to the fore-edge); in the good dust jacket which is clean and bright, fold and backstrip a little browned; with creasing along folds and some heavier chipping at spine ends and flaps, with some loss.



First edition, first impression, binding A. The second state, with ‘First Published March 1964’ for ‘First Published 1964’.

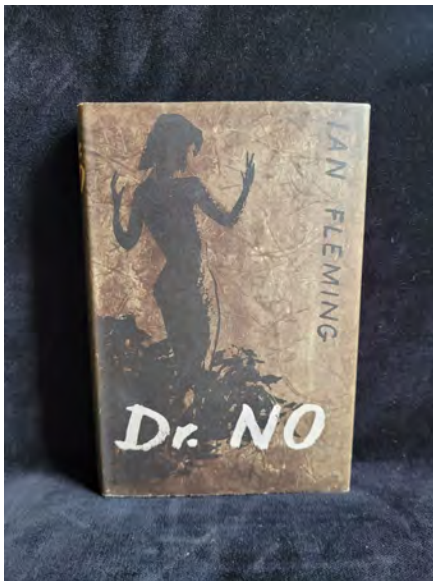
Fleming’s final entry in what is known as the ‘Blofeld Trilogy’, which began with *Thunderball* in 1961 and was followed by *On her Majesty’s Secret Service* in 1963. Fleming had travelled to Japan in the Autumn of 1962, keen to set his next novel in ‘The Land of the Rising Sun’. The resulting book was the last to be published in Fleming’s lifetime, and follows Bond as he is recruited by the head of the Japanese secret service to kill Dr. Guntram Shatterhand (A.K.A. Ernst Blofeld).

34. FLEMING, Ian. *Dr. No*.

London: Jonathan Cape, 1958

£600

8vo., black publisher’s cloth lettered in silver to backstrip, with publisher’s device to foot; in the original clipped pictorial dustwrapper designed by Pat Marriott; pp. [viii], 9-256; a very good copy, compressed to head of spine with some light spots to edges



of text block, extending to the endpapers and prelims; evidence of previous bookplate and perhaps bookseller's sticker being removed from the front paste-down; the very good dustwrapper better than those often found, with browning to backstrip and extremities, some spotting, particularly to the rear flap, and some overall shelf and dirt marks to the lower panel; a little rubbed at head/foot of spine.

First edition, first state, binding A.

Dr No was written when Fleming was experiencing somewhat of a writing slump. Struggling for inspiration, he consulted an article in the Times concerning the island of Great Inagua in the Bahamas, where he had previously travelled to visit the flamingo colony and investigate other types of bird species. During his time there, Fleming took in the sights of sinking mangrove swamps and colonies of crabs, both of which feature in the published work. His inspiration for the sprawling cave-like lair of Dr Julius No came from another adventure - a potholing expedition in the Pyrenees which he had undertaken in 1953.

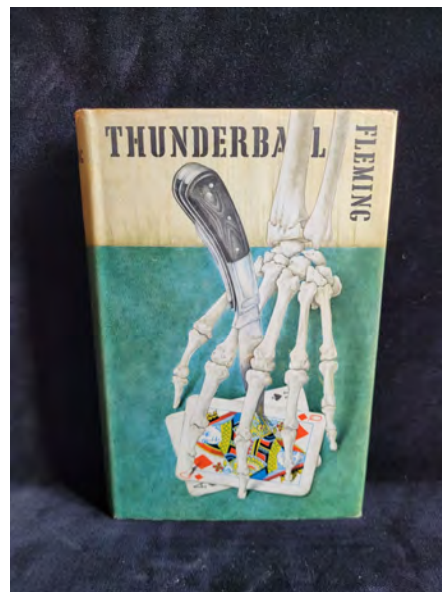
Dr No. was to be Fleming's sixth Bond novel, and was written at his Goldeneye estate in Jamaica. It was adapted into film in 1962 - with Sean Connery in the title role.

35. FLEMING, Ian. Thunderball.

London: Jonathan Cape, 1961

£500

8vo., brown publisher's cloth with skeletal hand design embossed to upper board; lettered in gilt to backstrip with publisher's device to foot; in the original unclipped pictorial dust jacket designed by Richard Chopping (15s. net); pp. [viii], 9-253, [iii]; a very good copy, slightly compressed at spine ends and a little spotted to the outer edge; very faint offsetting to the endleaves; the jacket remarkably vibrant, slightly creased



and rubbed at spine tips; a little darkened along spine and folds; one discrete internal tape repair to head of spine.

First impression, first issue, binding A.

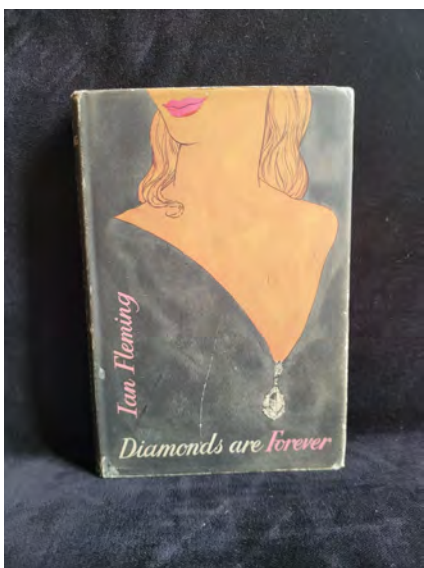
Thunderball was the first novel to feature the crime Syndicate SPECTRE, the first to feature the villain Ernst Blofeld, and the first in what was to become known as the 'Blofeld Trilogy'. The plot features several other elements from his other novels, and sees a return to two of Fleming's favourite themes; diving and treasure. Set in the Bahamas, the plot centres around the theft of two nuclear weapons, and the subsequent blackmail of Western powers for their safe return. The film adaptation in 1965 saw Sean Connery return in the title role.

A lovely copy of the ninth book in the Bond series.

36. FLEMING, Ian. Diamonds are Forever.

London: Jonathan Cape, 1956

£750



8vo., black boards stamped in silver with a baguette-cut 'diamond' motif and a diamond pattern ruled in blind to upper only; backstrip lettered in silver with publisher's device to foot; in the original unclipped dust jacket designed by Pat Marriott (12s. 6d. net); pp. [viii], 11-257, [i] (p's 9-10 not accounted for within the pagination); a very good copy, with darker stain to lower board; light compression to spine ends and very light offsetting to endleaves; evidence of previous owner's price being erased from the ffep; a couple of marks to the upper edge but very clean, internally, the good dust wrapper scratched to the upper panel, rubbed and creased to edges, with some nicking and chipping along the spine and folds; lower panel rather dirtied.

First edition, first impression, binding B in linson boards with no priority assumed.

In 1954, Fleming had read an article in the Sunday Times about the illicit trade in diamonds smuggled out of Sierra Leone. Although elements of this story featured in *Moonraker* (1955), they were not explored further until *Diamonds are Forever* was published in 1956. Set between the mines of Sierra Leone and Las Vegas, along the

way Bond falls in love with Tiffany Case, one of the members of the smuggling gang, and travels to New York where he is instructed by a gang member to bet on a rigged horse race. There, he meets up with Felix Leiter, a former CIA agent who features in six of the books, beginning with the first, *Casino Royale* (first published 1953).

Reviews for the fourth novel in the Bond series were mostly positive. Maurice Richardson, in *The Observer*, considered Bond "one of the most cunningly synthesised heroes in crime-fiction", and wrote that his "method is worth noting, and recommending: he does not start indulging in his wilder fantasies until he has laid down a foundation of factual description. Raymond Chandler echoed this view, writing that it was "about the nicest piece of book-making in this type of literature which I have seen for a long time ... Mr. Fleming writes a journalistic style, neat, clean, spare and never pretentious".

Increasingly scarce.

37. FLEMING, Ian. *The Spy Who Loved Me*.

London: Jonathan Cape, 1962

£250

8vo., black publisher's cloth with dagger device stamped in silver and blind to the upper board; lettered in silver to spine with publisher's device to foot; red endpapers; in the original unclipped publisher's dustwrapper (15s. net) designed by Richard Chopping, with dagger design provided by Wilkinson Sword Ltd.; pp. [x], 11-221, [iii]; illustration of 'Dreamy Pines Motor Court' to p. [vi-vii]; slight lean to text block, bumped to corners and spine, with corner crease to p. 11; a few pencil markings to rear paste-down, else a very clean copy; the dust jacket a little rubbed and shelf-worn in places, with creasing to folds; reinforced internally with paper and tape repairs.



First edition, first impression.

The Spy Who Loved Me marked a distinctive departure from Fleming's previous novels. Told from the perspective of a fictional young woman named Vivienne, the

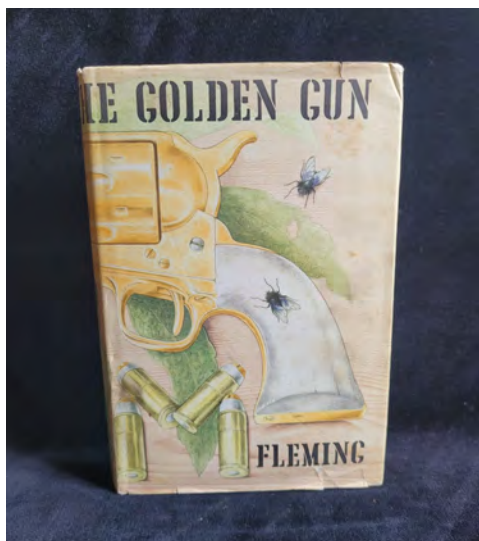
protagonist himself does not appear at all until two-thirds of the way through the plot, when he appears at the door of the motel asking for a room after running a flat tyre while passing. Set in the first instance in the 'Dreamy Pines Motor Court', the location was based on a similar motel in upstate New York, which Fleming would regularly pass on his way to Bryce Farm in neighbouring Vermont.

The shortest and most sexually explicit of the Bond books, *The Spy Who Loved Me* was the tenth book in the Bond series, and received surprisingly negative reviews from critics. So much so, in fact, that Fleming attempted to suppress later publications of the work - blocking the paperback edition, and allowing the film adaptation to use the title, but none of the plot from the book itself.

38. FLEMING, Ian. *The Man with the Golden Gun*.

London: Jonathan Cape, 1965

£300



8vo., black publisher's cloth, backstrip lettered in bronze; green endpapers; in the original unclipped Richard Chopping dust jacket (18s net); pp. [iv], v, [iii], 9-221, [iii]; top corner bruised, slight compression to spine ends; lightly spotted to edges, with small dink to lower board; save for the odd spot, a clean copy internally, in the bright dustwrapper which has '41' in pencil to spine, creased to folds, with larger corner crease and some dirt marking to front flap; nicked to edges, with a couple of short closed tears to the upper panel.

First edition, first impression, second state. Binding B in black cloth, without the gun motif to the upper board, and backstrip lettered in bronze.

Written at his Goldeneye estate in 1964, *The Man with the Golden Gun* is set, like many of Fleming's other novels, in a fictionalised version of his home in Jamaica. It was to be the author's twelfth and final book in the Bond series, and was published posthumously in April 1965, eight months after Fleming's death - the manuscript had been left unfinished and so the published adaptation had not been through the full editing process by the author himself. True to form, the plot involves secret missions, brainwashing, American gangsters and KGB agents.

A very nice copy.

39. HEANEY, Seamus. Death of a Naturalist.

London: Faber and Faber Ltd., 1969

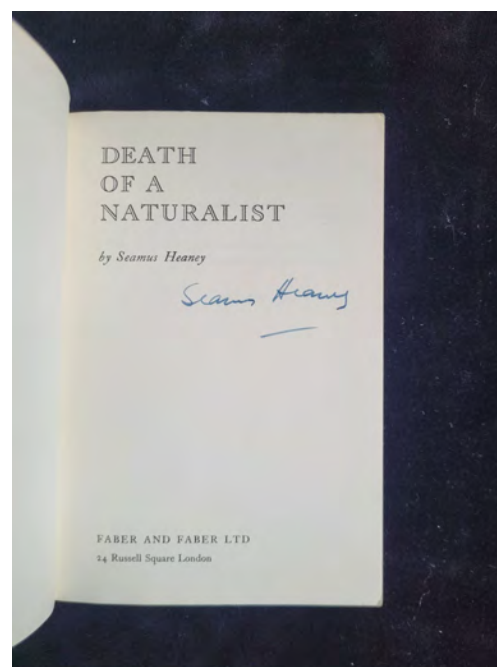
£300

8vo., card wrappers printed in black, pink and olive green; pp. [viii], 9-57, [vii]; internally near-fine, with a few corner creases; re-priced Faber sticker affixed to the verso of front cover; boards very good, but rubbed, with a couple of scratches, creasing along spine, and brown mottling to the lower cover, with one small blue ink stain.

First of this Faber Paper Covered Edition, **signed by the poet** in ink pen to the title page.

Heaney's first major published volume of work, initially appearing two years prior, in 1966. Many of the poems contain themes presented at a meeting of the Belfast Group, a poets' workshop set up by Philip Hobsbaum, which Heaney attended from its initiation in 1963. Contained within the little volume are 34 poems, mostly on the themes of the poet's childhood growing up in rural Ireland, as well as the forming of adult identities and family relationships. It contains the title poem, as well as 'Mid-Term Break' - reflections upon the tragic death of his younger brother - and 'Digging', one of his best-known pieces, which address themes of cyclical time and family history, as he compares his grandfather digging the bog to himself digging with his pen instead: "Between my finger and my thumb/The squat pen rests./I'll dig with it."

Uncommon signed.



40. LEIGHTON, Clare. The Farmer's Year.

London: Collins, 1933

£1000

Oblong 8vo., original bright green publisher's cloth, lettered in gilt to upper board and along spine, with upper board repeating, in gilt, the title vignette of a farmer carrying a scythe on his back; illustrative endpapers; in matching unclipped dust jacket (10/6 net), printed in green; pp. [x], 3-54, [ii]; with 12 full-page wood engravings, 7 tail pieces and one vignette to title; boards sunned and discoloured to edges, with some light rubbing and a couple of spots; with some light spotting also affecting the outer edge and prelims; endpapers a trifle mottled; else internally one of the cleaner copies we have seen; in the very good dust jacket which is evenly toned, slightly spotted, particularly so to the front flap, and rubbed to extremities; a couple of small nicks internally reinforced with tape.



First edition, **first printing**, in the original dust jacket.

Clare Leighton (1898-1989) was an American writer and wood engraver who was first encouraged to draw by her father and uncle, the latter taking her on many sketching trips throughout Europe in her formative years. After completing her studies at Brighton College of Art and the Slade, Leighton spent a period of time in Italy, France and the Balkans, where she developed a close affinity

with rural life, and in particular peasant workers who dotted the landscape and countryside of her travels. Many of her books and illustrations from that point onwards were dedicated to this very subject - the people who worked the land despite a changing and ever-developing mechanisation and urbanisation of the environment.

In 1932, Leighton published *Wood-Engravings and Woodcuts*, the first book of its kind to be produced by a woman, and it was this work which played a key role in popularising the medium as an art form. It is perhaps *The Farmer's Year*, though, for which she is best remembered today. Leighton lived among the workers of Buckinghamshire for many months while she researched and drew the activities in their day-to-day lives, and the breathtaking and highly emotive full-page engravings depict the full scope of husbandry over twelve months, including Lambing, Sowing, Hay-Making, Harvesting, Cider-Making and Ploughing. The work remains a beautiful record of English farming shortly before the Second World War dramatically changed the nature of the industry for good.

First impression copies in the unclipped dust jacket are becoming more and more scarce.

41. MACKESY, Charlie. *The Boy, the Mole, the Fox and the Horse*.

London: Ebury Press, 2020.

£300

4to., green cloth-backed decorative boards, lettered in gilt to spine with penguin logo, decorative endpapers with musical notation, gold ribbon marker; [unpaginated], illustrated throughout with black and white and full colour



images by the author; a fine copy, just a few bumps to edges and spine tips.

First edition, first printing of the Penguin **Limited Edition**, with 'Limited Edition' gold sticker to the upper board, in the green cloth binding.

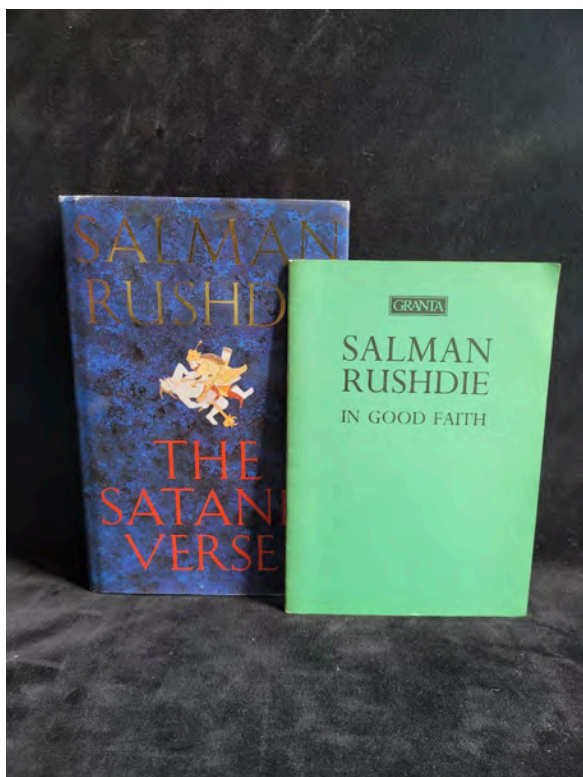
Mackesy first released *The Boy, the Mole, the Fox and the Horse* in 2019, just before the outbreak of Covid19. This limited edition was published a year later, and includes a new illustration, featuring a rainbow, which was brought out to celebrate the critical care and NHS workers who worked tirelessly during the pandemic. This can be found on the rear free endpaper, and is unique to this edition.

The work quickly became a modern classic, beloved of both children and adults. A BBC short animated adaptation was produced in 2022, which went on to win the Best Animated Short Film Academy Award on 12 March 2023.

42. RUSHDIE, Salman. *The Satanic Verses* (Signed) [together with] *In Good Faith*.

London: Viking, 1988/ Granta, 1990

£1500



8vo., blue publisher's boards lettered in gilt to backstrip; together in the unclipped pictorial dustwrapper (£12.95 net); featuring an image from 'Rustam Killing the White Demon' from the Victoria and Albert Museum; black and white photograph of the author to the lower panel; pp. [xii], 3-546, [iv]; a near-fine copy, the backstrip unfaded, unlike in many copies; one small scratch to upper panel of DJ, with very minor scuffing to the edges.

[together with]

'In Good Faith': publisher's green card covers, stapled; printed in black; pp. [ii], 3-22, [ii]; a few small marks to lower cover, else fine.

First edition, **first impression**, with full number line 1-10. This copy **signed by Rushdie** in black biro to the title page.

An infamous novel, *The Satanic Verses* was Rushdie's fourth book, and was based on a group of Quranic verses about three pagan Meccan goddesses; Allāt, Al-Uzza, and Manāt. As with

his other works, the style relies on a combination of magical realism and real-life events, with the central plot prolifically studded with a series of sub-plots narrated as visions from dreams. In the main narrative, the two protagonists board a plane hijacked by Sikh separatists, but when the bomb is detonated over the English channel, both survive, magically transformed into the archangel Gabriel and the devil, respectively. Perhaps the most striking of the subplots is that of Ayesha, who claims to be receiving revelations from the Archangel Gabriel and leads her village on a pilgrimage to the Arabian Sea.

Shortlisted for the Booker Prize, *The Satanic Verses* also won the Whitbread Award for novel of the year, although it was quickly overshadowed by its controversy. In 1989, Supreme Leader of Iran Ruhollah Khomeini declared a fatwa against Rushdie, and the resulting assassination attempts led to the author being granted police protection by the UK government. In 1991, Japanese translator Hitoshi Igarashi was stabbed to death as a result of his association with the work, and assassination attempts continue today, with an attempt on Rushdie's life in August 2022 leading to him losing sight in one eye, as well as the use of one hand.

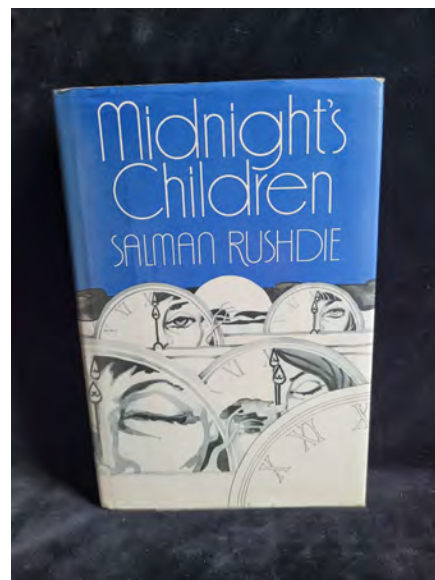
The pamphlet included here, issued two years after the outrage, seeks to justify and defend *The Satanic Verses*. "I feel as if I have been plunged, like Alice, into the world beyond the looking-glass", Rushdie writes, "where nonsense is the only available sense. And I wonder if I'll ever be able to climb back through the mirror".

43. RUSHDIE, Salman. *Midnight's Children*.

London: Jonathan Cape, 1981

£1000

8vo., maroon cloth-backed grey boards, lettered in silver to spine with publisher's device to foot; upper board embossed in silver with author's initials; unclipped pictorial dustwrapper (£6.95 net) designed by Bill Botten; black and white photograph of the author to the rear flap taken by Jason Spender; outer edge untrimmed; pp. [x], 11-446, [ii]; wrapper a little scuffed and creased at extremities; a little sunned along the backstrip, though less than is often found; a near-fine copy, just a couple of light spots and scratches to the edge of the text block, mildly compressed to spine ends.



First edition, **signed** by the author in black biro to the title page.

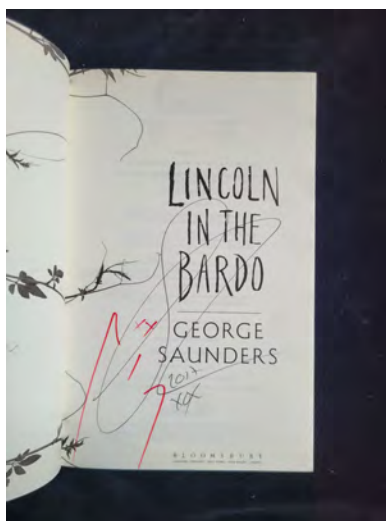
A lovely copy of this award-winning work. *Midnight's Children* won both the Booker Prize and the James Tait Black Memorial Prize in the year of publication. It was also awarded the "Booker of Bookers" Prize and the prize for best all-time winners in 1993 and 2008 (to celebrate the Booker Prize 25th and 40th anniversary) respectively. Rushdie chose to base his story in postcolonial India, set in 1947 after the partition of the country. Born on August 15, 1947, the protagonist Saleem Sinai enters into the world at midnight, the exact moment of India's independence. Growing up, Sinai finds himself inextricably connected to his country's history, and his telepathic powers connect him with India's 1000 other "midnight's children," all born in that initial hour and endowed with magical gifts.

Printed by Jonathan Cape using American sheets, the first impression was one of 2500 copies, although it proved incredibly popular, and was quickly reprinted. The book sold over one million copies in the UK alone, and remains one of Rushdie's best loved and enduring works.

44. SAUNDERS, George. *Lincoln in the Bardo*.

London: Bloomsbury, 2017

£50



8vo., white publisher's cloth, lettered in metallic green to spine with publisher's device to foot; marble-effect endpapers; in the original unclipped dustwrapper (£18.99) designed by Greg Heinemann; pp. [xiii], 4-341, [xvii]; near-fine, some light dents and compression to edges of boards; jacket a tad creased.

First edition, seventh impression, **signed and dated** by the author to the title page in the year of publication, along with 'XOX' and a **doodle in red felt pen**.

An experimental novel, revolving around Abraham Lincoln's son William, and set in the 'Bardo' - an intermediary space between life and death. The work won the Booker Prize in 2017, with many publications later ranking it one of the best novels of its decade.

45. 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 drug use. His first three novels, *Never Mind*, *Bad News*

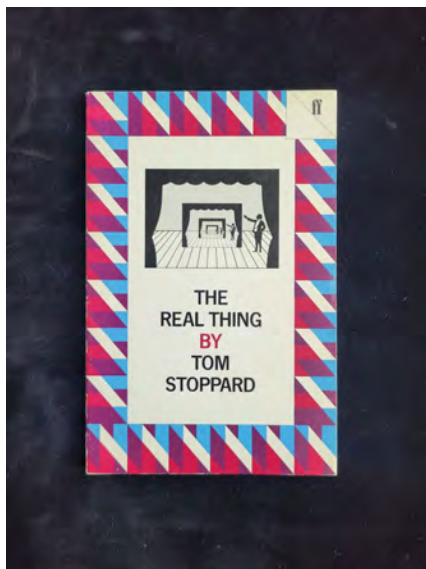
and *Some Hope* formed the basis of his now popular Patrick Melrose series, which are based on his own life, centring around the protagonist who grows up in a dysfunctional upper-class English family. It details his father's sexual abuse, the deaths of both parents, alcoholism, heroin addiction and recovery, 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."

46. STOPPARD, Tom. *The Real Thing*.

London: Faber and Faber, 1983

£100



8vo., original paperback card covers, with a design by Pentagram; pp. [viii], 9-84; a little scuffed to edges and spine, else a near-fine copy.

Reprint, first published 1982. This copy **inscribed by Stoppard** to the half-title "To Neal/Tom Stoppard"

Set in London in the year the play was published (1982), *The Real Thing* is one of Stoppard's most popular works, and focuses on the relationship between an actress and a member of a group fighting to free Brodie (a Scottish soldier imprisoned for burning a memorial wreath during a protest). The first performances starred Felicity Kendal and Roger Rees in the original roles, with Glenn Close and Jeremy Irons starring in the Broadway productions.

47. STOPPARD, Tom. The Real Thing (signed broadside).

Faber and Faber [1983]

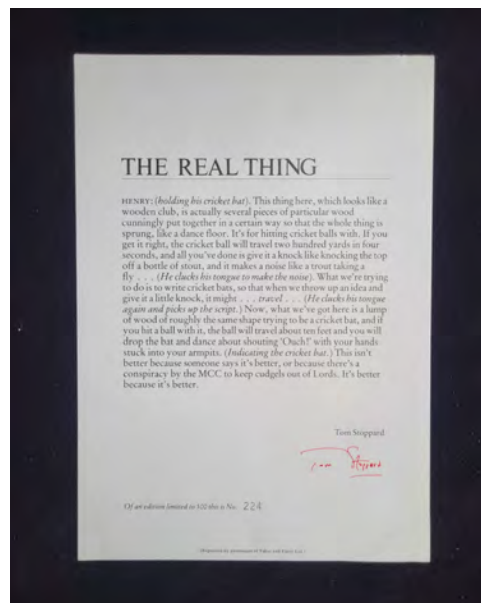
£200

A4 sheet (29.5 x 21 cm); printed on recto only in black ink; **signed** by the playwright in red to the lower right hand corner; fine.

Limited to just 500 copies, this copy no. 224.

Extracted from the full-length play, originally published by Faber and Faber in 1982. Arguably the pinnacle moment, the 'Cricket Bat Speech' originated from Stoppard's 1970 journal entries, in which he wrote "Good prose is sprung like a cricket bat". In this small section, Stoppard uses the way the cricket bat taps a ball, and makes it sail an improbable distance, a metaphor for writing - illustrating the authenticity of art, and what makes 'good' art.

A lovely example, becoming increasingly scarce.



48. STOPPARD, Tom. The Coast of Utopia Trilogy (Signed).

London: Faber and Faber, 2002

£300



8vo., 3 vols; original paperback wraps in purple, brown and yellow respectively; each illustrated with the image of a shipwreck to the upper cover; photograph of the author smoking a cigarette to the lower; pp. [xiv], 3-114, [ii]; [xiv], 3-106, [x]; [xiv], 3-119, [xiii]; fresh, tight copies, a little sunned to the backstrips; pages very lightly and evenly toned; one small crease to the upper cover of Vol III.

First paperback editions, issued simultaneously with the hardbacks. All copies with full number line 1- 10 and **signed** by the playwright in red ink to the title pages.

Comprised of *Voyage, Shipwreck* and *Salvage*, Stoppard's Tony Award-winning play focuses on the philosophical debates occurring in pre-Revolution Russia in the mid 1830s. With a total running time of over 9 hours, it originally premiered at the National Theatre over a period of three days, with a cast of over 70 actors. Historical figures featured included Mikhail Bakunin, Ivan Turgenev, Karl Marx and Alexander Pushkin, amongst many others. The play was hugely successful, astounding critics, with Michael Billington of *The Guardian* writing that it was "heroically ambitious and wildly uneven...I wouldn't have missed it for worlds and at its heart it contains a fascinating lesson about the nature of drama."

"An inspired examination of the struggle between romantic anarchy, utopian idealism, and practical reformation in this chronicle of romantics and revolutionaries caught up in a struggle for political freedom in an age of emperors."

49. STOPPARD, Tom. *Rosencrantz and Guildenstern are Dead*.

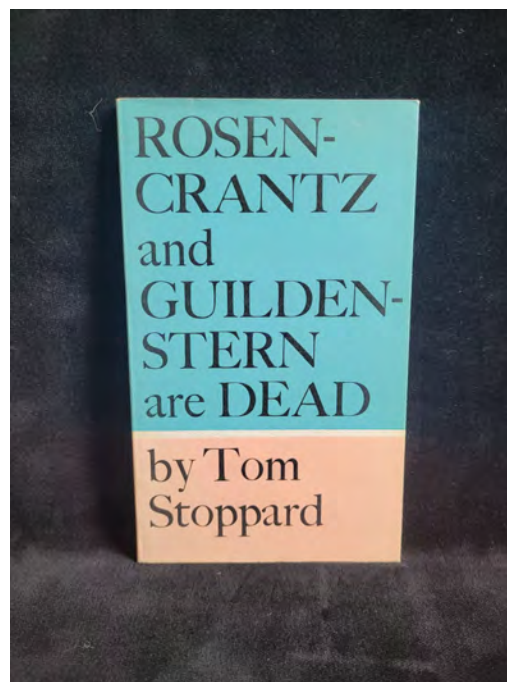
London: Faber and Faber, 1967

£1250

8vo., card wraps with integral pink and blue jacket (6s 6d net), lettered in black to upper cover and spine, with the lower cover showing a list of other Faber plays by Beckett, Osborne, and others; pp. [iv], 5-96; essentially a fine copy, a tad touched by sun along the backstrip, very marginal toning to the lower cover; previous ownership name in ink to the half title; a clean, and bright example.

First edition, **signed** and underlined by Stoppard to the title page. The paperback edition was issued simultaneously with the casebound issue (bound in blue cloth).

First performed by the Oxford Theatre group at the Edinburgh Fringe Festival in 1966, Stoppard's absurdist tragicomedy is based upon two figures from Shakespeare's *Hamlet*, friends of the protagonist who usually sit on the fringes of the story. The play's earlier iteration, a one-act play entitled *Rosencrantz and Guildenstern Meet King Lear*, was written in 1964, and by 1967 it was being performed at the



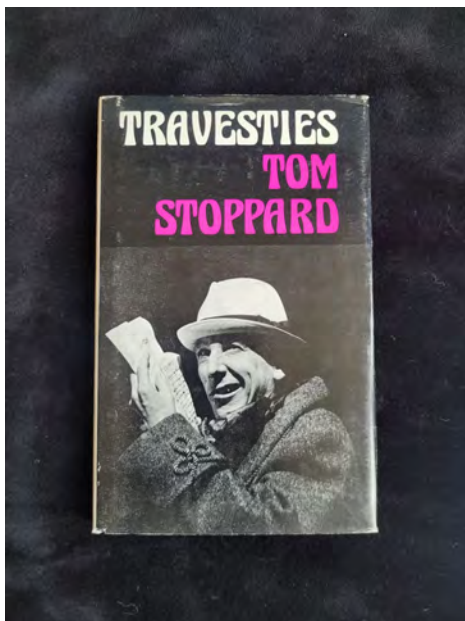
Old Vic with John Stride and Edward Petherbridge in the title roles. It was also the first of Stoppard's plays to be performed on Broadway, and ran to 420 performances in total. In 1990, the film adaptation was released, with a star-studded cast including Gary Oldman as Rosencrantz, Tim Roth as Guildenstern, Richard Dreyfuss as the Player, Joanna Roth as Ophelia, Ian Richardson as Polonius, Joanna Miles as Gertrude, Donald Sumpter as Claudius, and Iain Glen as Hamlet. Stoppard wrote the screenplay, and later decided that he should try his hand at directing too. In an interview for the Los Angeles Times, he was reported as claiming "it might be a good idea if I did it myself-at least the director wouldn't have to keep wondering what the author meant. It just seemed that I'd be the only person who could treat the play with the necessary disrespect."

Rosencrantz and Guildenstern has become one of Stoppard's most popular and enduring works, acclaimed by many as a modern dramatic masterpiece, with parallels drawn with Beckett's infamous *Waiting for Godot*.

50. STOPPARD, Tom. *Travesties*.

London: Faber and Faber, 1975

£250



8vo., green publisher's boards lettered in gilt to spine; together in the original unclipped pictorial dustwrapper (£2.50 net), showing photographs of John Wood as Henry Carr and Beth Morris as Cecily Carruthers; pp. [ix], 10-99, [i]; a near-fine copy; inscription to ffep 'To Peter Collins [?] Sept 75 Oxford; pages very slightly toned; in fresh jacket, just a touch toned along spine and folds, with very light shelf wear to spine tips and edges and a couple of small dark marks to the front flap; endpaper very lightly stuck to final page.

First edition.

In the 1970s, Stoppard had been struck by a fact which he had stumbled across - that Joyce, Lenin and Tzara had all been in Zurich in 1917 - and decided to centre a play around an idea which brought all three characters together. In doing so, he created Henry Carr, an octogenarian with an unreliable memory looking back five decades later on the events which unfolded. The real Henry Carr was an actor who had been managed by Joyce and who, after the pair fell out, was parodied in *Ulysses*.

Travesties was originally performed by the Royal Shakespeare Company at the Aldwych Theatre on the 10 June 1974.

51. STOPPARD, Tom. *Jumpers*.

London: Faber and Faber, 1972

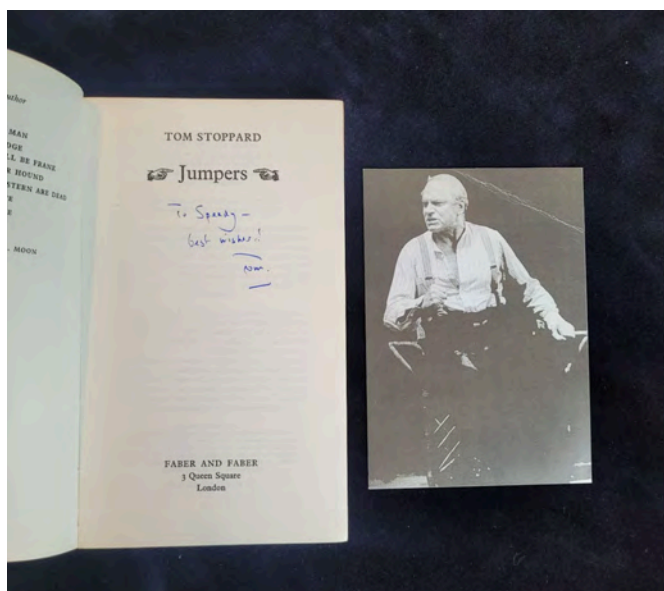
£225

8vo., card wraps with integral orange and black printed dustwrapper (price clipped); pp. [viii], 9–91, [iii]; slight lean and overall shelf wear; one small nick to head of spine, and one very minor spot to outer edge; else a bright copy.

First edition, the card wrapper issue, published simultaneously with the casebound issue. This copy **inscribed**

by the playwright on the title page: “To Speedy - best wishes! Tom”. The recipient is Andrew Speed, Stage Manager at the National Theatre. Also loosely inserted is a postcard from the National Theatre, showing Laurence Olivier playing James Tyrone in *Long Day’s Journey into Night*, signed by Olivier in blue biro (small corner crease). Stoppard’s two-act stage play was first performed at the Old Vic Theatre in March 1972. In it, a professor of moral philosophy is placed in a murder mystery thriller alongside a slew of radical gymnasts.

In an article for the *New Yorker* (December 1977), theatre critic Kenneth Tynan recalls a summer when Stoppard read an early draft of *Jumpers* to a small audience consisting of himself, Laurence Olivier and John Dexter (then associate director of the National Theatre). “Olivier had come straight from an exhausting rehearsal”, he writes. “Stoppard arrived with the text and a sheaf of large white cards, each bearing the name of one of the characters. We had a few glasses of wine, after which Stoppard announced that he would read the play standing at a table, holding up the appropriate card to indicate who was speaking. What ensued was a gradual descent into chaos. *Jumpers* (which was then called *And Now the Incredible Jasmin Jumpers*) is a complex work with a big cast, and before long Stoppard had got his cards hopelessly mixed up. Within an hour, Olivier had fallen asleep. Stoppard gallantly pressed on, and I have a vivid memory of him, desperate in the gathering dusk, frantically shuffling his precious pages and brandishing his cards, like a panicky magician whose tricks are blowing up in his face. After two hours, he had got no farther than the end of Act I.”



An interesting association copy.

52. [VATSYAYANA]; Richard BURTON and F. F. ARBUTHNOT, Trans. *The Kama Sutra of Vatsyayana.*

London: The Folio Society, 2018

£600



Folio; full publisher's navy cloth ruled in blind; with onlaid image to central panel featuring a flame, horses, hares and bulls, printed in full colour on cloth; backstrip lettered in gilt; upper edge gilt; decorative yellow and black endpapers printed on textured paper; blue ribbon marker; pp. [vi], v-xxi, [v], 5-237, [iii]; containing frontis and a further 7 full-colour tipped-in images, along with 25 black and white tailpieces at chapter ends, all by Victo Ngai; together with a

collection of introductory essays, bound in matching blue cloth-backed yellow boards, square panel embossed in blind to upper board and lettered in blue; blue endpapers; pp. [vi], 7-63, [i]; both fine copies; housed in the original publisher's solander cloth box; upper portion and spine lettered in gilt; lined internally with matching decorative full-colour cloth featuring a lotus flower; the box with some scuff and dirt marks; all in the original cardboard case.

Limited collector's edition of just **750 numbered copies, this copy no. 232**, with the text typeset in Aria at the Folio society press and printed on Abbey pure rough paper in Kösel in Germany. This edition includes a print, **signed by the artist** and here in its original unopened tissue paper with the decorative sticker label intact. Also included is an original folded advertisement (a little creased). The essays contained within are by W. G. Archer, Hanif Kureishi and John Keay.

Famed as a practical guide for illustrating various sexual techniques, the *Kama Sutra* was written 2000 years ago and marketed to wealthy citizens as a treatise on the science and

art of lovemaking. Divided into seven parts, the work also schools the reader on how to select the perfect husband/wife, how to live virtuously, how to choose a courtesan, and more generally how to pursue a happy life.

This beautiful, modern, and lavishly illustrated edition is illustrated by Victo Ngai, an American illustrator whose style is influenced by early Japanese woodblock artists such as Kuniyoshi and Hiroshige through to Norman Rockwell and even Alexander McQueen.

“A unique book of literary and artistic significance...designed to evoke the sensuality of its contents”

53. WINTERSON, Jeanette.

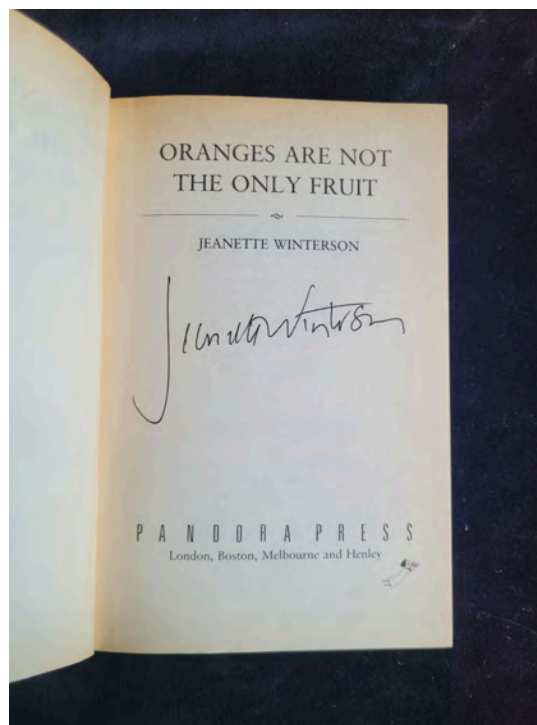
Oranges are not the Only Fruit.

London: Pandora Press, 1985

£350

8vo., original card wrappers designed by Marion Dalley, with an illustration by Sue Sluglett showing two figures in a grove picking oranges; pp. [viii], ix, [iii], 3-176, [vi]; wraps a little creased, particularly along spine, with a small strip of light toning to the lower panel; contemporary ownership inscription in biro to the front paste-down; internally evenly, and lightly toned to the text block; a very good copy.

True first edition in paperback format, this copy boldly **signed** by the author to the title page.



Winterson's first published novel was semi-autobiographical, with the protagonist using the same name. The author had grown up in Accrington, Lancashire, raised to become a pentecostal christian missionary. She began writing sermons at the age of six. By 16, Winterston had come out as a lesbian and left home, and her novel explores similar themes of rebellion against 'conventional' values. On the release of *Oranges are not the Only Fruit*, she later wrote "mother sent me a furious note".

The novel won the Whitbread award for first novel in the year of publication, and is often included on both GCSE and A-Level syllabuses for education in England and Wales.

Signed copies of the true first are becoming increasingly **scarce**.

54. WINTERSON, Jeanette. *Oranges are not the Only Fruit*.

London: Pandora Press, 1990

£100



8vo., black publisher's boards lettered in gilt to spine; original unclipped dust jacket (£8.95 net) with the cover image showing Geraldine McEwan as Mother and Charlotte Coleman as Jess from the BBC adaptation of the novel; pp. [xii], 3-176, [ii]; aside from the odd light crease to jacket and the even light toning to the text block, a fine copy.

First of the television tie-in edition, this copy **signed by Winterson** to the title page.

Following on from the success of her debut novel, Winterson decided to adapt *Oranges are not the Only Fruit* for television. The series was aired 5 years after the release of the book, and was directed by Beeban Kidron. Perhaps unsurprisingly, it caused controversy with its scenes of lesbian sex and its portrayal of the Elim Pentecostal faith, although it went on to win the BAFTA for Best Drama Series.

A fresh copy, unusual signed thus.

A selection of Ephemeral items.

Larger collection viewable in Bath:

Large manuscript antiphonal leaf on vellum, likely Italian.
[c. 15th Century]

(56 x 38cm approx); ruled in red with elegant decorated initials in blue and red on both recto and verso; very good, one or two minor repairs.

£150



[WINE]
Vieux Cognac Fine Champagne
[c. 1920].

£50

Label 8.5 x 9cm approx; frame 15 x 15cm approx; mounted on white card, framed and glazed; fine.

[TRAVEL GUIDES]
A Selection of Vintage Travel Guides
[c. 1950s-60s]
£30-50 each

(23 x 10.5cm approx); light markings;
near-fine.



[FAIREY, Shepard?] Fuck the Cistern.
[c.2008]

£150

Giclée print in red and black, featuring Lenin holding a plunger aloft; (33 x 48cm approx); fine.

We have been unable to trace the printer/artist, nor another example.

