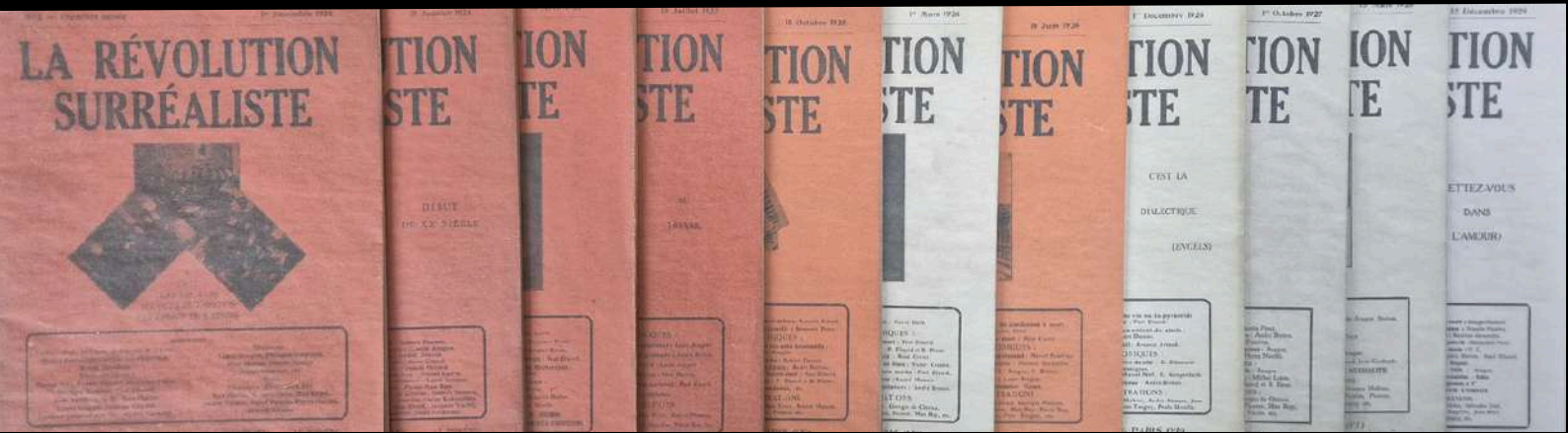


# FIRSTS

LONDON'S RARE BOOK FAIR



**Highlights  
at  
Firsts 2025**

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## Firsts Things First

There's a first for everything, and here we are at Firsts - our first major book fair. A little over nine months since we launched, we are deeply excited to be here (to the point of committing terrible wordplay), and look forward to seeing you, old friends and new, at our stand, G63 on the first floor of the Saatchi Gallery, from the 15th to the 18th May.

We have an exciting few days ahead of us - and have been putting together (as always) a somewhat eclectic mix of books we hope you'll like. We have everything ranging from manuscript leaves from the 13th to the 15th centuries (one made for a possibly royal female patron), through the beginnings of the study of the Qur'an in Europe, to the collected thoughts of a talking statue in Rome, to the greatest 18th-century work on comparative religions worldwide, via Hilary Mantel's desk and a complete collection of her published works, as well as an inscribed copy of Peter Fleming's *News from Tartary* and most of his major works signed or inscribed, right up to Henry Miller's dirty stories in *Black Spring*, a rare early Surrealist review, a book inscribed by Marc Chagall, signed books by David Attenborough, and beyond - into the whimsical and wonderful world of Charles van Sandwyk.

We hope you'll find something you'll like. You'll be hard pressed not to! Unless you're a fan of Victoriana (in which case, we apologise). We do hope you'll come and see us and chat. If you can't make it to the Fair, but have questions or require any further information, you can contact us - as always - at [books@foldthecornerbooks.co.uk](mailto:books@foldthecornerbooks.co.uk)

We look forward to seeing you very soon and hope you enjoy the selection.

*Rebekah and Mark*

# 1. The Wolf Hall Desk

£40,000\*



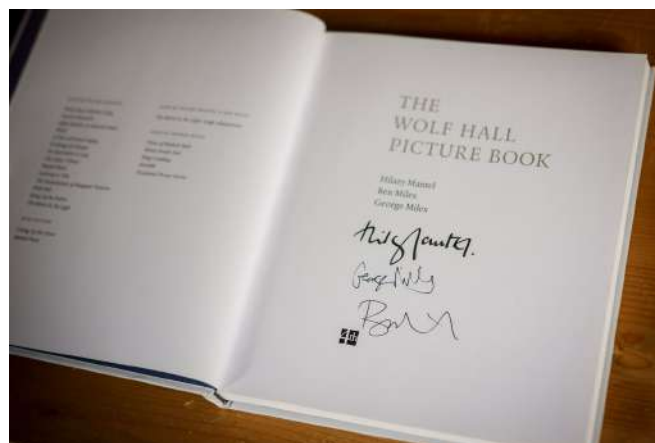
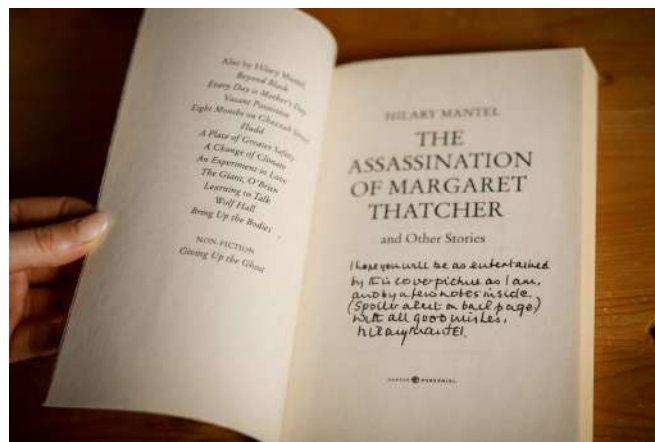
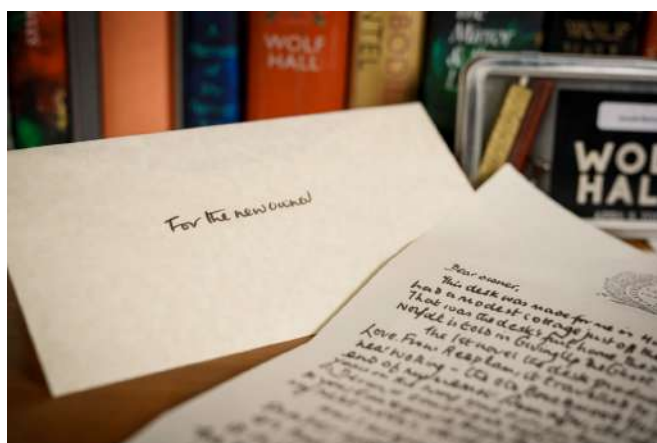
Fold the Corner are proud to offer for sale Hilary Mantel's original pine desk. All of the author's novels since 1994 were written on this desk, including her celebrated *Wolf Hall* trilogy, of which the first and second works (*Wolf Hall* and *Bring up the Bodies*) each won the Booker Prize in the year of publication. Mantel once remarked that this very desk "served me well, and has a great record of turning out prize winners".

To accompany the Wolf Hall Desk, Fold the Corner have compiled an extensive collection of Mantel's canonical works, almost all of them signed or inscribed, and in fine or near-fine condition. The collection also comes complete with a handwritten letter from the author to the desk's new owner, dated in April 2022, discussing its history and her writing journey upon it. "This desk was made for me in Holt, Norfolk" she writes, "that was the desk's first home". "The 1st novel the desk produced was *An Experiment in Love*" she continues, before revealing that "soon after, its real work began - 15 years on the *Wolf Hall* trilogy, beginning in Surrey, continued in Devon, & concluded here, in the room from which I write to you". Inside one of its drawers, a small collection of ephemeral items can be found, put together by the author specifically to accompany it, including paperback copies of her novels, pencils, and a sealing wax kit belonging to her husband.

\*Plus VAT and shipping

An outstanding collection of Mantel's *oeuvre*, together with an essential part of her creative life, the item which saw the birth of almost all of her books. Commissioned by her and built to her specifications, the desk and the printed works can stand as a collection in and of itself, or compliment an existing collection more focused on her manuscripts and correspondence.

Fold the Corner's catalogue comprises the desk, personal handwritten letter to the new owner, and an extensive collection of 25 of her works, almost always signed, sometimes in several forms including special limited editions, publisher's review copies and other related ephemera. It includes first editions of all of the major titles she published in her lifetime, with almost every example flat signed or inscribed by her. A complete catalogue is available upon request.



## Manuscript Leaves



### 2. Leaf from a Book of Hours, in Latin with rubrics in French, illuminated manuscript on vellum

[Northern France, c.1430s]

£450

Frame 24 x 29cm, observable image 12.5 x 17.5cm. 13 lines, written in a gothic bookhand, rubrics in red, two large initials in burnished gold on a blue and red ground with white tracery, both with accompanying foliate marginal sprays in penwork and gold with painted flowers; framed and glazed with both recto and verso visible under the glass.

This wide-margined leaf is from the Suffrages section of a Book of Hours; on the recto is the suffrage to St Nicholas, with the large initial opening the prayer, 'Deus qui beatum Nicolaum pontificem tuum innumeris decorasti miraculis: tribue nobis quaesumus ut eius meritis et precibus a gehennae incendiis liberemur (O God, who adorned the blessed Nicholas thy priest with innumerable miracles, grant to us, we beseech, that by his favours and prayers we be freed from the fires of hell). The suffrage to St Giles opens on the verso, preceded by its antiphon, versicle and response. The inclusion of these two saints in a prayerbook for private devotion may point to an origin in a diocese where they were venerated, or perhaps held particular significance for the manuscript's original owner. [FtC 480]



**3. Leaf from a Book of Hours, in Latin, illuminated manuscript on vellum**  
**[Northern France, c.1430s]**  
**£450**

Frame 14.5 x 19.5cm; observable image 9.5 x 15cm. 13 lines, written in a gothic bookhand, one-line initials in burnished gold on blue and red grounds with white tracery, similar line-endings, a two-line initial with accompanying foliate and flowerhead marginal spray in penwork and gold; framed and glazed with both recto and verso visible under the glass.

An attractive, wide-margined leaf with text from the Office of the Dead; the large initial on the recto opens Psalm 120, recited at vespers, 'Levavi oculos meos in montes: unde veniet auxilium mihi...' (I have lifted up mine eyes unto the mountains: from whence help shall come to me). The style of illumination is consistent with Books of Hours produced in Paris and northern France, made to meet the private devotional needs of wealthy patrons. Sister leaves which have appeared on the market have been described as being for use in the diocese of Coutances in Normandy.

[FtC 481]





**4. Leaf from a Book of Hours, in Latin, illuminated manuscript on vellum**  
**[Northern Netherlands, second half 15<sup>th</sup> century]**  
**£450**

Frame 18 x 23cm; observable image 6 x 8.5cm. 15 lines in a gothic bookhand, rubrics in red, one- and two-line initials in alternate red and blue, large initial in burnished gold on a penwork ground with flourishing extending the height of the page. Burnishing a little rubbed; framed and glazed with both recto and verso visible under the glass.

An appealing leaf from a Book of Hours, with elaborate foliate penwork of the type produced in the northern Netherlands. The flourishing would indicate possibly Delft, c.1450s or -60s. This leaf may have come from a prayerbook with texts in both Dutch and Latin, or with solely Latin text for an owner more familiar with southern Netherlandish conventions. The opening initial on the verso marks the opening of Psalm 69. The text on the recto contains an extract from Psalm 50 (found in Penitential Psalms) which can be followed by petitions, collects, the Litany and sometimes Psalm 69.

[FtC 482]

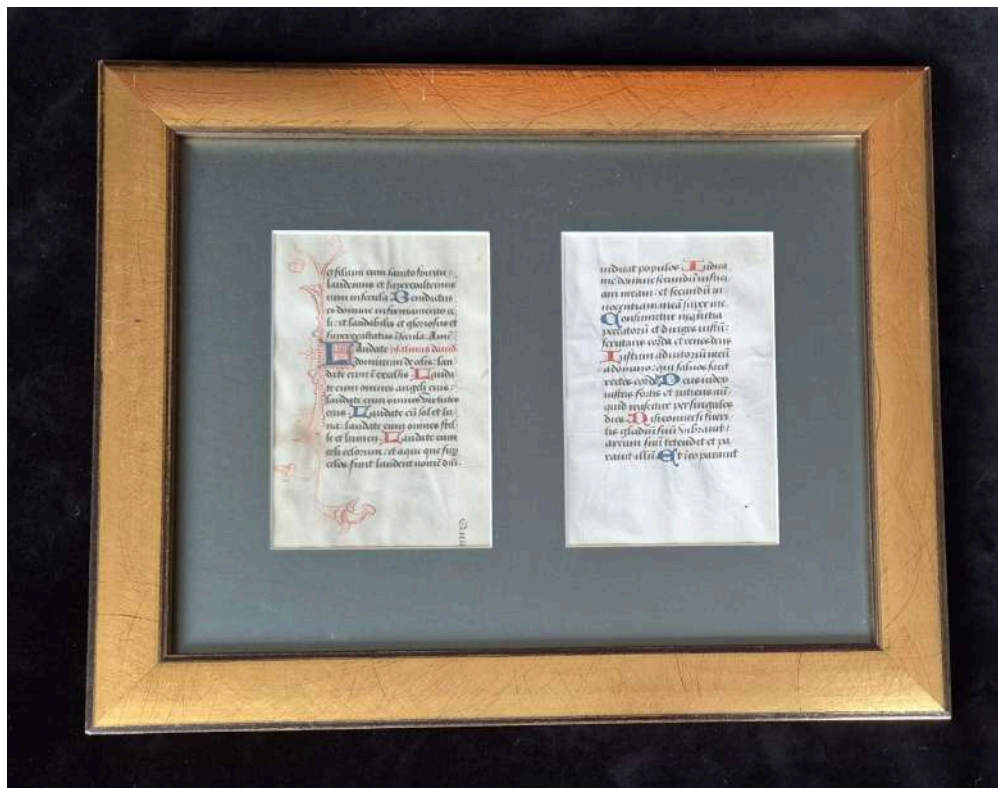


**5. Interpretation of Hebrew Names, on a leaf from a Bible, in Latin, decorated manuscript on vellum**  
**[Paris, c.1250-1275]**  
**£550**

Frame 24 x 29cm; observable image 11.5 x 17cm. 46 lines, two columns written in a small, neat Gothic bookhand, ruled in plummet, rubrics in red, capitals in alternate red and blue, two-line initial on the recto with flourishing in red; Framed and glazed, with both recto and verso visible beneath the glass.

A handsome example of 13<sup>th</sup>-century manuscript production in Paris, displaying the characteristic script, layout and thin, fine vellum of portable, standardised so-called Paris Bibles. The wide margins contain abbreviated instructions and a guide letter 'R' for the scribe. The glossary contains names beginning with P and R from the alphabetised list of Hebrew Names, the common version of which ran from 'Aaz' to 'Zuzim' and would have been bound at the end of the original manuscript, after the biblical books and prologues from the Old and New Testaments. Likely a sister leaf to the group of 40 leaves sold at Sotheby's (4 December 2007, Lot 6) from 'a Bible probably made for use in the University of Paris in the third quarter of the 13<sup>th</sup> century'. Their catalogue suggested that the style of the Bible's historiated initials was close to the output of the Parisian workshop of Johannes Grusch (see Branner, *Manuscript Painting in Paris during the Reign of St Louis*, 1977).

[FtC 479]



**6. Two leaves from a Book of Hours, in Latin, decorated manuscript on vellum  
[Northern France, second half 15<sup>th</sup> century]  
£550**

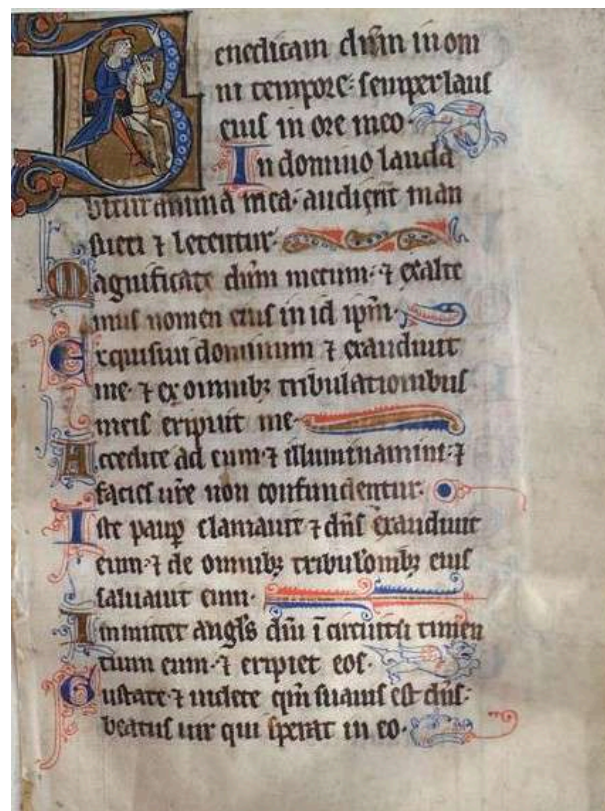
Frame 45 x 36cm, observable images both 11.5 x 17cm. 16 lines written in lettre bâtarde, rubrics in red, one-line initials in alternate red and blue, one leaf with large initial in blue with marginal flourishing in red extending the height of the page, with floral terminals, catchword in the lower margin; framed and glazed, with both rectos and versos visible.

The first leaf is from Lauds in the Office of the Virgin, the large initial on the verso opening Psalm 148, 'Laudate Dominum de caelis, laudate eum in excelsis...'. Its playful, decorative flourishing is similar to a leaf from the same Hours included in lot 10, Christie's, 4 June 2020.

The text on the recto of the second leaf opens in Psalm 7, 'Iudica me Domine secundum iustitiam meam...' and the antiphon on the verso, 'Nequando rapiat ut leo animam meam' is from matins in the Office of the Dead (first nocturn, to be said on Mondays and Thursdays).

[FtC 483]

SING JOYFULLY TO THE LORD: PSALM 33 HISTORIATED FOR A 13TH CENTURY  
- POSSIBLY ROYAL - NUN OR ABBESS.



7. [13TH CENTURY HISTORIATED MANUSCRIPT LEAF]

Beautifully historiated leaf from a Southern Netherlandish Psalter-Hours, with an unusual initial of a horseman in a wonderfully flowing decorated gilded letter B.

c.1260

£7500

(c. 177 x 135 mm). Psalm 33:1 - 18; folio 72 from what would have been a manuscript with - at the time - almost no parallel. Manuscript on vellum, 20 lines, rubricated in red and blue, decorative line-fillers in between verses, numerous fantastical/animal creatures as decoration, including a bird, griffin, fish, and anthropomorphic figures, large historiated initial of a horseman on a gold background. A little flaking of white pigment in the initial, vestiges of mounting-tape to edges, some overall wear, framed and glazed.

Provenance: likely made for a Benedictine nun or abbess (given textual references to “the community of this holy monastery” and to the Virgin and St Benedict, as well as to “our abbess”; the manuscript was broken up by 1966, when leaves were in the possession of Carl Richartz of Amsterdam (d. 1983); Sam Fogg in London; private collection in Belgium from 2001.

PSALM 33 IN AN UNUSUAL AND CHARMING SURVIVAL of a very early Psalter-hours that once must have been EXTRAORDINARILY LAVISH and made for a very wealthy female patron, possibly even royal (cf. Peter Kidd's writings on this in his catalogue of the Robert McCarthy collection). There has been much scholarly interest, and much invaluable work by Peter Kidd, in the parent manuscript and much debate about its origins. The variety (but not the style of the decoration, or the style of the initials) suggest England, and the fact that Psalms 51 and 101 are treated as major divisions also suggest that it was produced within a sphere of English or German influence. However, the consensus at the moment appears to be Flanders or the Rhineland. The original manuscript would have contained the Psalms, Hours of the Virgin and Office of the Dead, and would have had a historiated initial for every psalm, prayer, hymn, canticle, and so on: this is exceptionally rare. These initials are very large (being four-line initials where one-line initials would be expected) and the parent manuscript would have had up to 30 or 40 full-page miniatures. The depiction of the rider in an initial, as here, is unusual in itself. Other leaves from the same manuscript, which was broken up by the second half of the 20th century, feature in illustrious collections - for instance the Robert McCarthy collection, and that of the Cleveland Museum of Art (3 ll.). Many of the leaves were sold by Sotheby's in 1983 from the Chicago collection of Esther Rosenbaum (and the mss. has resultingly sometimes been called "the Rosenbaum Psalter"). Sotheby's did a rescension of all known leaves in 2015, recording a total of more than 40 known, 28 from the Psalter section (including this one).

A FASCINATING AND CHARMING SURVIVAL OF A MANUSCRIPT OF UNPARALLELED LAVISHNESS MADE FOR A 13TH CENTURY FEMALE PATRON WITH AN UNUSUAL HISTORIATED INITIAL OF A RIDER.

cf. Peter Kidd, *The McCarthy Collection*, vol. II, no. 20 (pp. 106-109) and “A Lavishly Illuminated 13th-Century Psalter-Hours Made for a Nun (I and II),” *Manuscripts Provenance*, online, 2019; as well as item 8c in the exhibition *Andachtsbücher des Mittelalters aus Privatbesitz*, Schnütgen Museum, Cologne, 1987.

## FOUR LEAVES FROM AN EARLY 14th CENTURY FRENCH BREVIARY WITH BEAUTIFUL SCRIPT AND FLOURISHING



The Breviary is one of the most common and essential types of medieval manuscript to survive. It is the liturgical book which unites the words for both chanted and spoken texts required for the celebration of the Divine Office, which was recited by monks (monastic use) and the secular clergy (in churches), divided into eight hours. To chant the office, texts were needed from the Psalter, Bible, Antiphonal, Hymnary, Collectar and Lectionary; from the 11<sup>th</sup> century they began to be collected together into one book. These leaves are from a nice example in a very attractive hand from early 14th century France; they have survived in very good and clean condition, though they were clearly in regular and constant use for some time. Two other leaves from the same parent manuscript recently also came to market in the USA but have now been sold.

### 8. Leaf from a Breviary, in Latin, decorated manuscript on vellum [France, early 14<sup>th</sup> century]

£350

202 x 151 mm, 33 lines written in a regular gothic bookhand in two columns, rulings in blind, rubrics and one-line initials in red, with four large penwork initials, in red with blue flourishing, or blue with red flourishing (one large initial on verso faded, light marginal creasing).

A leaf from the Psalter section of a Breviary, the initials marking the openings of Psalms 29-32. The entire Psalter was recited weekly in the Divine Office.

### 9. Leaf from a Breviary, in Latin, decorated manuscript on vellum [France, early 14<sup>th</sup> century]

£350

219 x 149 mm, 33 lines written in a regular gothic bookhand in two columns, chants written in a smaller script, rulings in blind, capitals touched red, rubrics in red, with five large penwork initials in red or blue with flourishing in the contrasting colour (light crease to lower margin, ?natural vellum flaw in outer margin).

The text is from matins and lauds, the night vigils of Tenebrae on Maundy Thursday during Holy Week; the chants and readings (Lessons vi-ix) are followed by extensive rubrics which include directions for the gradual extinguishing of candles.

**10. Leaf from a Breviary, in Latin, decorated manuscript on vellum [France, early 14<sup>th</sup> century]**

**£350**

202 x 153 mm, 33 lines written in a regular gothic bookhand in two columns, rulings in blind, capitals touched red, rubrics in red, with four large penwork initials in red or blue with flourishing in the contrasting colour (two small faint ?wax stains in outer margin).

The liturgical content shows that this leaf is from the Office of the Dead, containing prayers of Commendation for the moment near to death. Extensive and highly decorative flourishing accompanies the large initial on the recto opening the prayer 'Proficiscere, a[n]i[m]a [Christ]iana, de h[oc] mundo' (Go forth, O Christian soul, from this world).

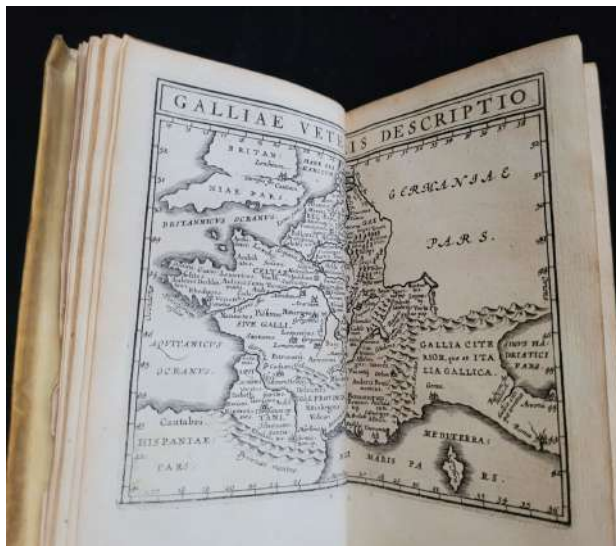
**11. Leaf from a Breviary, in Latin, decorated manuscript on vellum [France, early 14<sup>th</sup> century]**

**£350**

201 x 147 mm, 33 lines written in a regular gothic bookhand in two columns, chants written in smaller script, rulings in blind, capitals touched red, rubrics in red, four large penwork initials in blue or red with flourishing in the contrasting colour (a little very light fingermarking to lower corner).

The antiphons, responsories and versicles belong to the chants from the Feast De Prophetis (Summer Histories, from the Prophets) for weekdays, with Lessons from the prophet Ezekiel.

## 'Old' (1500-1700)



### 12. CAESAR, Julius.

*C. Iulii Caesaris quae extant Ex emendatione Ios. Scaligeri...*

*Leiden: Ex officina Elzeviriana, 1635*

£950

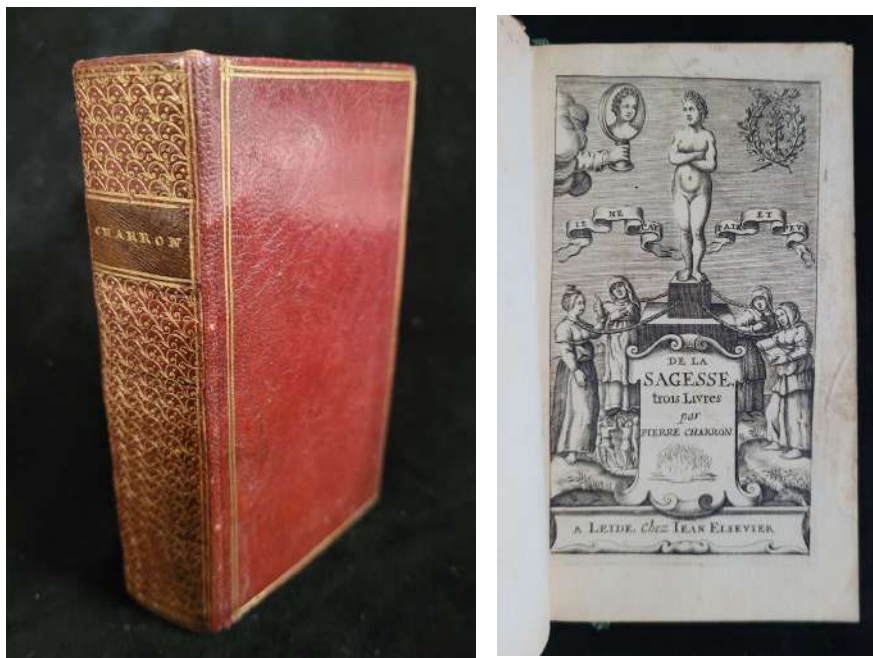
12mo. (124 x 70 mm.). Engraved title. Woodcut head- and tail- pieces, woodcut roundel portrait of Caesar and 5 further full-page woodcut illustrations, folding maps of Gaul and Hispania bound in (i.e. not folding), some Greek letter at end. Approximately 4 cm. crease to margin of ffp and title, not touching engraving. Very occasional light scattered spotting. Short closed tear to X4 touching two words of text. Early mss. reader's notes in a neat hand to final pastedown. Contemporary vellum over paper boards, spine titled in ink; a few small stains to covers, otherwise very good. Contemporary erased ink ownership inscription and near-contemporary ink ownership inscription to front pastedown 'Whichcot'; a very good copy. *Provenance*: 18th century engraved armorial bookplate of Lord Sandys to front pastedown.

FIRST EDITION, FIRST ISSUE of the 1635 CAESAR, with the buffalo headpieces as called for by Willem. Perhaps the greatest accomplishment of the House of Elzevier, the 1635 Caesar has become emblematic, and this is a very nice copy with a noble provenance. Willems calls it "la plus parfaite des productions elzeviriennes...[the most perfect of all Elzeviers]."



William Sandys was a favourite of Henry VIII, rising to be Lord Chamberlain, while Samuel Sandys was Chancellor of the Exchequer in the 18th century. The title of Baron Sandys was created for William Sandys and, though re-created later, still exists to this day.

W 420; B 2012; R 410; Copinger 733.



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

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

**£750**

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

The rarest of the four Elzevier editions ("plus rare" than the first, 1646 edition according to Willems, "et cela on lui donne la préférence" - i.e. 'rarer than the first, and this gives it the edge') with a charming allegorical frontispiece engraving. A theologian and philosopher, Charron was notably a friend of Montaigne's, and a famous sceptic. The work was originally published in 1601; this is a line-by-line reproduction of the 1656 edition. It was translated into English as *Of Wisdome* in 1612.

W 843; B 415; BS 255; R. 838; Copinger 887.

## THE SATIRICAL THOUGHTS OF A TALKING STATUE



**14. CURIONE, Celio Secondo. Pasquillorum Tomi duo...  
Eleutheropoli [i.e. Basel]: no printer, 1554  
£1500**

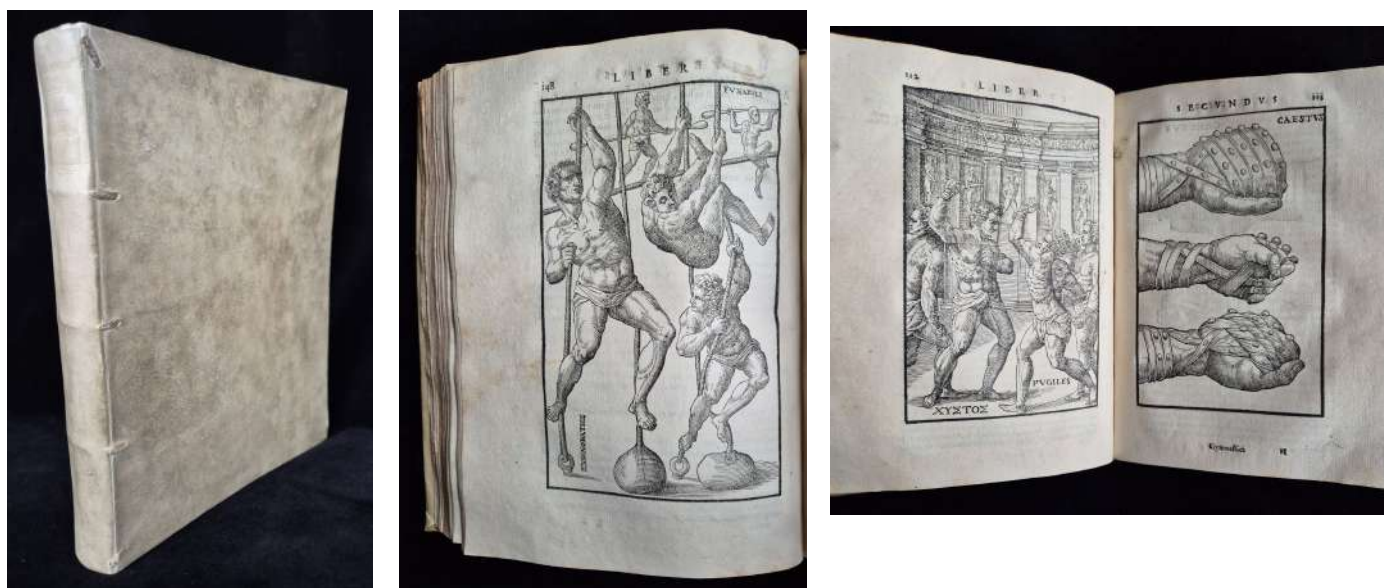
Small 8vo (132 x 88 mm). Title page a little soiled with early paper repair to lower and outer margins, marginal paperflaw to h6 affecting a few words of text, lacking final blank, quire f mis-numbered; a little Gothic letter, occasional ink marginalia in an early hand. Overall a clean and attractive copy in elegant 18th century Continental polished calf, the spine richly gilt, with red morocco title label. Corners and head and foot of spine a little rubbed, joints slightly cracked at head and foot, all edges red. Erased ?18th century ownership inscription to upper pastedown. A very good copy.

The most extensive collection of Pasquinades, satirical lampoons in Italian, Latin, and in one case German, put together by the scholar and Reformer Celio Curione (1503-1569). The genre derives from Pasquino, a Hellenistic Roman statue unearthed in the 15th century and erected in 1501 in the Piazza di Parione in Rome. Pasquino became the first of the "talking statues" of Rome. People would come and attach their short satirical writings, often on the politics or government of the Papal states to the statue, as if giving voice to the statue's thoughts and opinions in broad Roman dialect. These were widely read and read aloud. Pasquino thus spoke out against mis-government, denounced injustice, and gave voice to the people's frustration with their rulers; a preservation of the Roman tradition of the *ius murmurandi*. Other statues soon appeared, and a dialogue emerged between them, forming the "Congress of Wits," Pasquino always at their helm.

Curione was an Italian humanist and editor, and influential figure in the reformation in Italy in the 16th century. Born and educated in Turin, he was forced into religious exile in 1542 to Switzerland.

A scarce and fascinating look at the critique of Papal power and government in 16th century Rome.

VD 16C 6433; BNH Cat O; Adams P390; Brunet IV-410



### 15. Hieronymus Mercurialis [Girolamo MERCURIALE]

*De arte gymnastica libri sex...*

Venice, Apud Juntas [Giunta], 1573

£3000

8vo., sympathetically bound in modern vellum with string-tied binding; evidence of a leather label now lacking from backstrip (with impression remaining); red speckled edges; collation \*<sup>6</sup>, A-C<sup>8</sup>, D<sup>10</sup>, E-S<sup>8</sup>, T<sup>10</sup>, V<sup>8</sup>, X<sup>6</sup> complete with all 20 full-page woodcut illustrations, one in-text, and two full-page plans showing layouts of the Palaestra; all continuous with signatures; along with numerous woodcut initials and title vignette; an excellent, bright example, one or two pages very slightly browned, one or two small holes and closed tears, and wormholes throughout the text, all repaired, for the most part affecting the margins only (occasionally impacting one or two letters); some faded ink annotations to the margin of p. 192; minor tidemark affecting the upper margin of the latter quarter of the text block only; vellum slightly splayed, as is common; a very good example of this scarce work.

**Second edition, first illustrated**, dedicated to the Emperor Maximilian II. The first edition had appeared in 1569. Several editions followed, duplicating the illustrations which appear

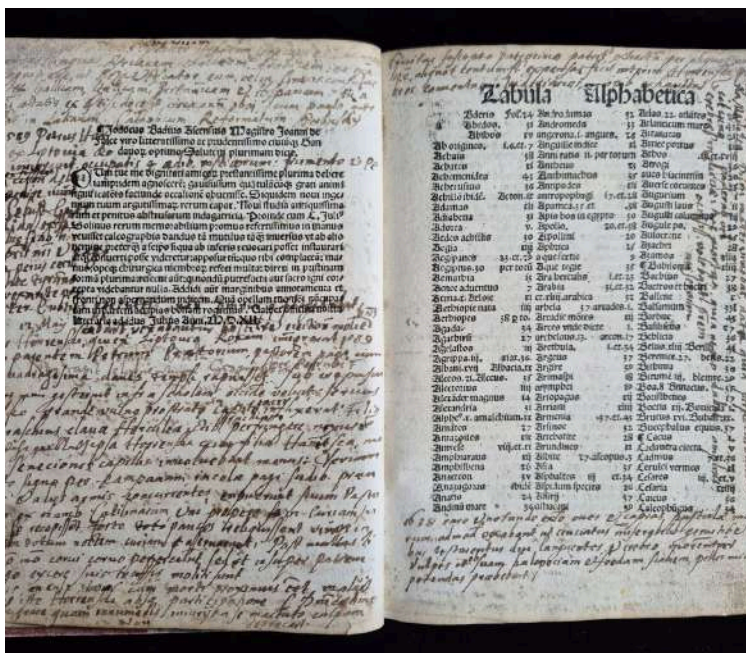
here for the first time. The best-known work of the Italian philologist and physician Girolamo Mercuriale (1530-1606), whose early studies into the classical and medical writers of Ancient Greece and Rome culminated in the publication of the present volume.

An extremely significant edition of a work which explores the importance of sports and gymnastics in the Ancient world, as well as one of the earliest books to discuss the impact of movement on general health and fitness. Considered to be one of the first texts in the West to discuss the importance of sports medicine, the plates depict discus throwing, pugilism (one of the first representations of a boxing match), acrobatics, juggling, and swings for women, as well as techniques for the binding of hands to be used in wrestling. Mercuriale was careful to distinguish between three different types of gymnastics; military (pyrrhics), a type of war dance performed in the wrestling grounds as part of gymnasium training (which he considers a necessary evil); competitive gymnastics (of which he disapproves); and medical gymnastics, which he endorses. As well as listing numerous texts by Greek and Latin authors on the subject of sports and gymnastics, Mercuriale also touches on the importance of a healthy balanced diet, bathing naked and general physical hygiene for the importance of a healthy and balanced life.

Following this publication, Mercuriale was appointed chair of practical medicine in Padua in 1569. He continued to write; his treatise on skin disease *De morbis cutaneis* was published in 1572, and others such as *De morbis muliebribus* ("On the diseases of women, 1582) and *De morbis puerorum* ("On the diseases of children, 1583) soon followed. His reputation continued to grow, though his mistreatment of a plague outbreak in Venice in 1575 (in which he ordered quarantine restrictions to be lifted in order to treat the sick) sabotaged this somewhat. Within two years, over one third of the population of Venice succumbed to the disease, partly due to the spread of infection his actions caused.

The illustrations present here are reproduced after designs by Pirro Ligorio (1512-1582), a draftsman, architect, painter, landscaper, and antiquarian who designed the Villa d'Este at Tivoli, famous for its architectural features such as fountains and ornamental basins, as well as its terraced Italian gardens. Ligorio was also responsible for the excavations of Hadrian's villa in Rome.

**Scarce** in such condition.



**16. SOLINUS, Gaius Julius. Solinus de memorabilibus Mu[n]di diligenter annotatus et indicio alphabetico prenotatus.**

**Spire: [n.p. but probably Konrad Hist], 1512**

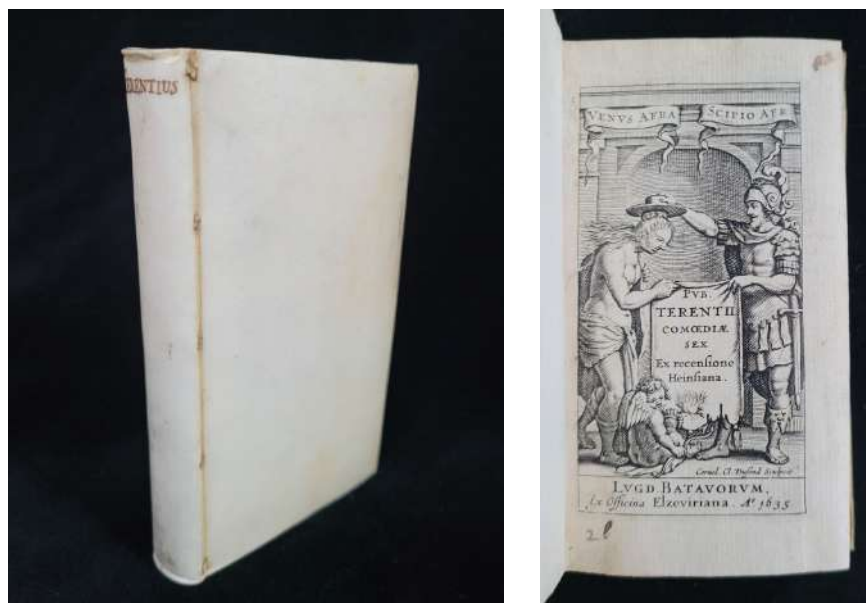
**£650**

4to.(201 x 145 mm). Faint marginal dampstaining throughout, not touching text but occasionally affecting marginalia, worse in upper and lower corners; a little occasional thumbstaining. A very good copy in late 19th century marbled paper boards. Extensive marginalia in at least two different 17th century hands throughout.

A fascinating, heavily annotated survival. The comments, written in Latin and German (e.g. fol. 38) in two or three different 17th century hands in the margins and blank spaces of this book, cover all sorts of incidents, providing a contemporary record of historical events affecting primarily England, Holland, and Germany in the first half of the 17th century. One note (on fol. 35) mentions, for instance, storms in Holland and England in January 1640 and the sinking of ships in Dover and Rotterdam. Also discussed are military movements in 1639 and events in the ?Anglo-Dutch war, as well as the arrival of Tobias, Baron Haubitz (1590-1648, a Reichshofräte, or Imperial Councillor) as Imperial Envoy in ?Frankfurt in 1640. There are also notes relating to the King of England, Belgium, and topics of more local interest, including of displaced populations and the effects of war.

The printed work itself discusses notable things and places as diverse as Arabia, Armenia, Ephesos, Dalmatia, Mauritania and Smyrna, among many others, and mentions such curiosities as crocodiles, volcanoes, rhinoceroses, Pegasus, etc.

VD S 6962; BNH Cat 0.



## 17. TERENCE.

**Publius Terentii Comoediae Sex Ex recensione Heinsiana.**

**Leiden: Officina Elzevieriana, 1635**

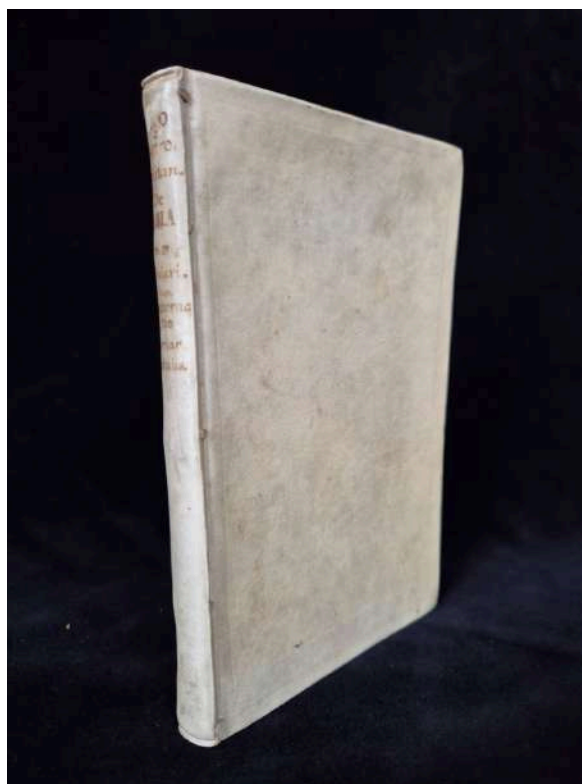
**£550**

12mo (122 x 55 mm). Engraved title by Cornelius Claesz Dusend and portrait roundel of Terence, titles of plays printed in red, Latin and Greek letter, woodcut tailpiece at end. Occasional early ink marginalia in Latin. Near-contemporary elegant vellum over paper boards, marbled edges, spine neatly titled in ink. A fine and attractive copy.

FIRST EDITION, SECOND ISSUE of the 1635 Terence. One of the most notable books produced by the Elzevier Press, which was really hitting its stride in and around 1635, after almost ten years of trying. Together with the Caesar (cf. item 12), this work marks a highpoint in the perfection of printing that the House would struggle to reach again.

Dusend (c. 1610-1640) was a noted illustrator who worked with the Elzeviers. Daniel Heinsius, who edited this edition, was a leading humanist and one of the most respected classical scholars of his time. Terence's plays, known for their sophisticated plots and depth of characterisation remain a cornerstone of classical Latin literature, and they were influential in the development of European theatre during the Renaissance, when they were the subject of much study.

W 433n; B 2152; BS 197n; Copinger 4653.



**18. USSHER, James. Jacobi Usserii Archiepiscopi Armachani Opuscula Duo, Nuncs primum Latine Edita...  
London: Samuel Smith, 1687.  
£450**

8vo. (179 x 110 mm.). Very slightly browned throughout but a very good and fresh copy overall in 18th century vellum over paper boards, spine titled in ink in a neat contemporary hand. Corners very slightly bumped, boards a little bowed. A very good and attractive copy. 18th century printed ex libris of the convent of the Order of the Discalced of the Most Holy Trinity for the Redemption of Captives in Vienna (presumably a branch of the Trinitarians).

First edition of Archbishop Ussher's expositions on the origins of the Church and Metropolitanates; and his work on the origins of the Church in Asia Minor (modern Turkey). This includes an overview of Classical sources on the geography of Asia Minor, as well as a discussion of the historical development of the Church there and its Metropolitanates.

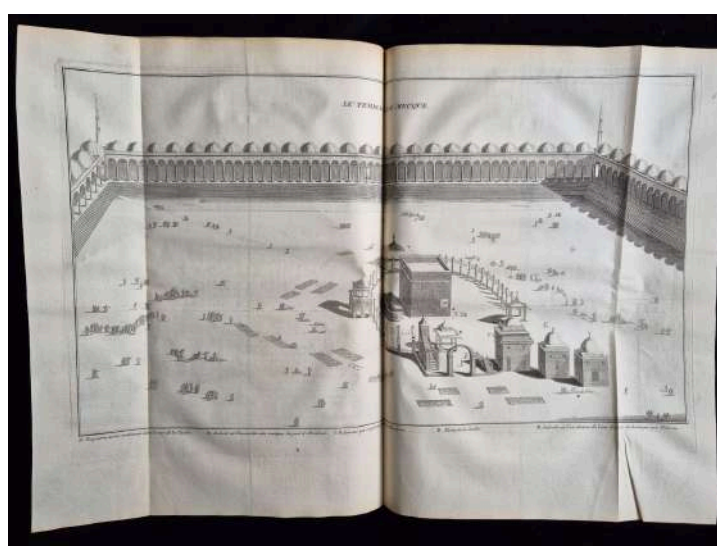
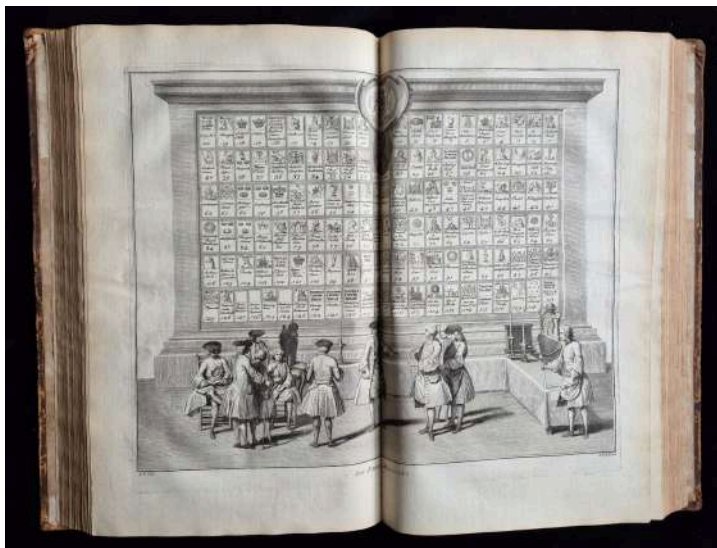
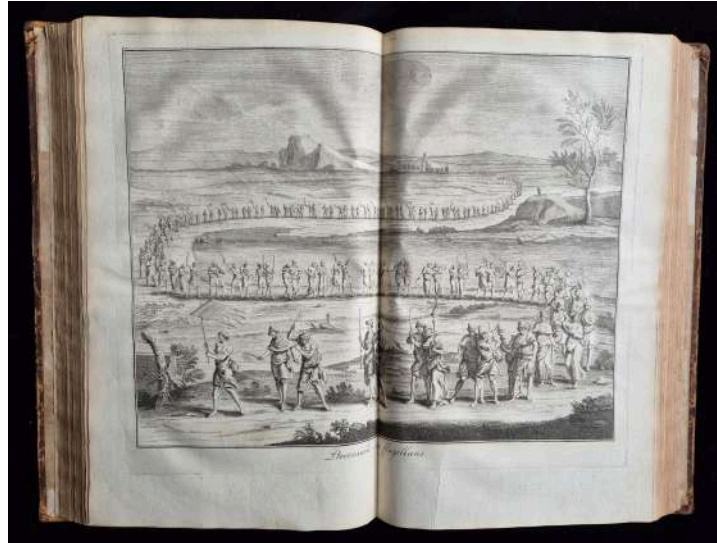
James Ussher (1581-1656) was Archbishop of Armagh and Primate of All Ireland. Ussher wrote extensively on Church history and patristics, identifying the letters of the Church Father Ignatius of Antioch. He was also the author of *Britannicarum Ecclesiarum antiquitates* - the most complete history of the Church in Britain at that time.

The present volume also includes a text by Isaac Basier on the freedoms of the ancient British Church as against the dominance of Rome and another work on the British Church by John Barnes.

Scarce.

Wing U193.





19. **PICART, Bernard [illustrator], BERNARD, Jean-Frédéric [editor]. The Religious Ceremonies and Customs of the Several Nations of the Known World...[vols I - III] | The Ceremonies and Religious Customs of the Idolatrous Nations...[vols. IV - VII]. London: Nicholas Prevost, and Comp., 1731 [vols I - III] | James Bettenham, for Claude du Bosc, 1735/1736/1739.**  
**£9000**

7 volumes in 6. Folio (395 x 250 mm.). With 226 magnificent engraved plates, of which 195 full-page, 30 double-page, and 3 folding. Title with engraved vignette after J. Vander Gucht, and engraved headpieces etc. by F. Morelon la Cave. Title of Vol IV mis-named 'Vol IV Part II', as usual; small circular stain to lower portion of half-title of volume I. Occasional light spotting or browning to text, including volume V, and one plate in volume III, lacking some final blanks, first double plate in volume I coming away from guards in lower gutter, but holding fast, short tear to lower portion of Zzzz2 in volume IV affecting a few words of text but with no lack, and another to 5C, tp of volume VI a little lightly browned; overall very good and clean internally, especially the plates, which are crisp and fresh. In contemporary speckled calf, neatly rebacked, boards a little scuffed and rubbed, corners bumped but attractive nonetheless. 19th century engraved armorial ex libris 'Alington', presumably of Henry Gerard Sturt, first Baron Alington (1825-1904).

"THE BOOK THAT CHANGED EUROPE". A milestone work, it "sowed the idea that religions could be compared on equal terms." Picart and Bernard were Huguenot refugees in Amsterdam. Picart was the most famous engraver of the 18th century after Hogarth; his father, Etienne Picart, had been an engraver before him.

This monumental work, a most broad-ranging survey of both European and non-European religions, in fact covering all the religions known to Europeans in the early 18th century, including Judaism, Catholicism, Protestantism, and Islam (among others), was first published in Amsterdam in eleven volumes, from 1723-37 and had more than 3,000 pages and 250 plates.

Amsterdam at the time was an excellent place to observe Jewish life, it being home to the Sephardi community's Great Synagogue, the model for London's Bevis Marks (the oldest continually functioning Synagogue in Europe), and indeed the Synagogue is here represented in a splendid double-page plate. It is, however, more wide-ranging than that, and as well as discussing both "Spanish" (Sephardi) and "German" (Ashkenazi) communities, it even mentions Chinese Jews!

The book includes sections on all sorts of aspects of Jewish life, from the washing of hands to relations with women, witchcraft, and 'easing oneself'. There is a valuable commentary on "The punishments inflicted on the Jews; and the Badges they have been obliged to wear, as a Distinction from Christians..."

The section on Catholicism was the longest in the original work, taking up one-sixth; and while both men were Protestant, they did not want to antagonize their potentially large Catholic Francophone readership - this section also includes the most illustrations, among

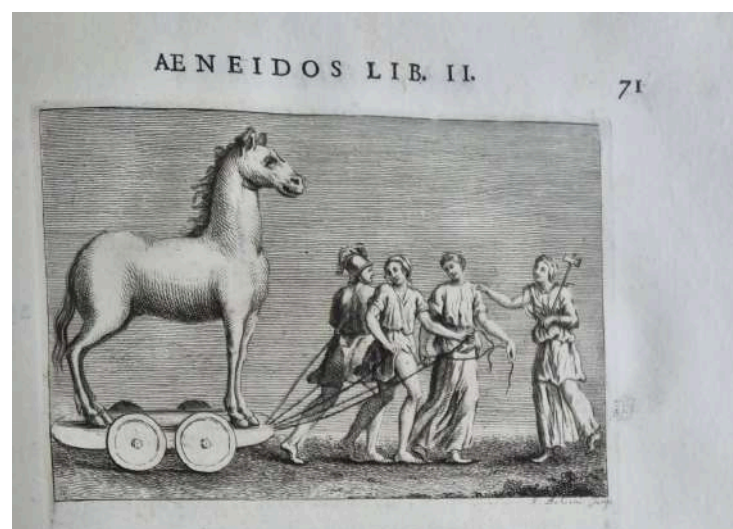
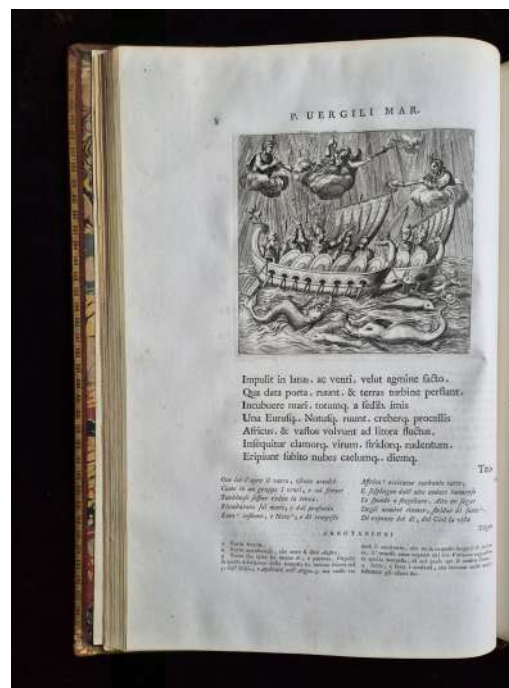
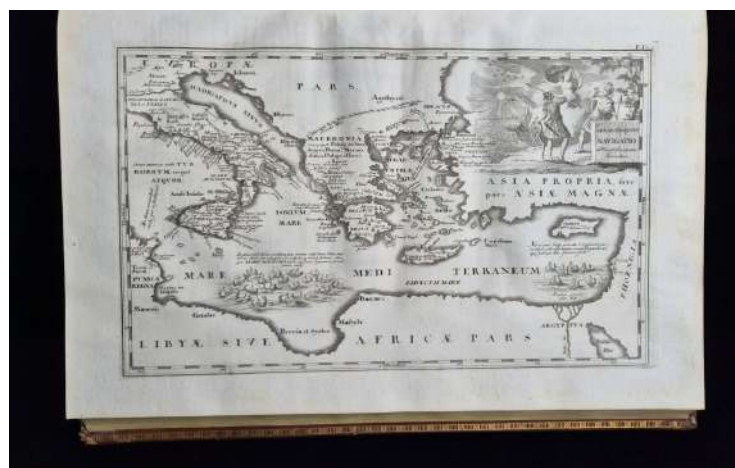
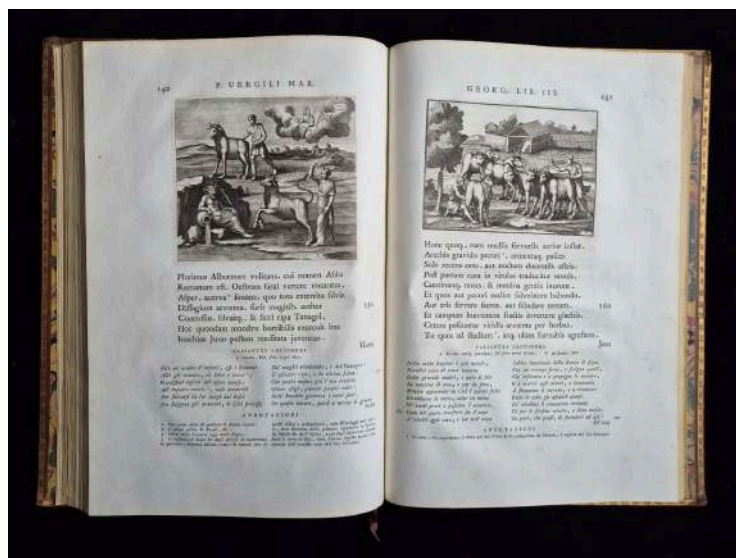
them of the election of a Pope, of the performance of the Mass, the blessing of bells, the translation of relics, and so on. There is also discussion of the Congregatio de Propaganda Fide, the Papal Court, and the History of the Inquisition (with a plate showing methods of torture by Inquisitors).

Volume III looks at religions in the Americas - including various tribes of Native Americans - discussing the ornamentation of the body, their diet, marriage habits, and so on, in a number of states - Florida, Virginia, Mississippi just to name a few. There are illustrations of tomahawks and peace pipes, but also covered are religions in Mexico, Peru, and Canada, including an illustration of the Templo Mayor in the Aztec Capital. The remaining volumes are dedicated to India (Castes, Brahmins, Fakirs, etc.), Japan, Persia, Africa, and finally, the Orthodox Christian Churches (including Russia) and Protestantism.

A massive undertaking, the printing of the first three volumes of this set were published by Nicholas Prevost, while the final three were published in various iterations for or by Claude du Bosc; together they make the complete set found here, obviously bound to match in speckled calf for a contemporary owner at the time.

A handsome set of the FIRST EDITIONS IN ENGLISH of a major milestone in European attitudes to religion by one of the foremost illustrators of the 18th century.

ESTC T137604, Brunet I, 1742, Sabin 4934; cf. Lynn Hunt et al. *The Book that Changed Europe: Picart and Bernard's Religious Ceremonies of the World*, Harvard UP, 2010.



**20. [VIRGIL]. P. VIRGILII MARONIS.**

**Bucolica et Georgica et Aeneis. Ex. Cod Mediceo-Laurentiano descripta...**

**Rome: Joannes Zempel, 1763-5**

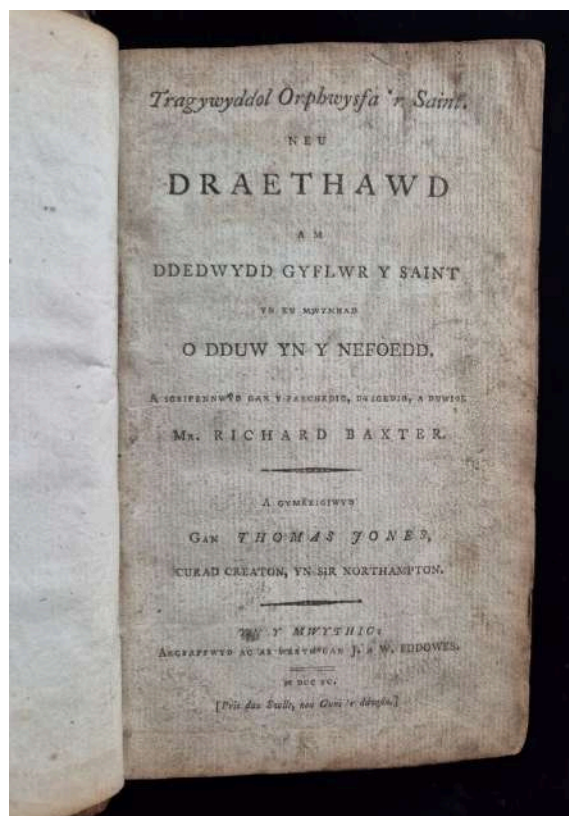
**£2500**

Folio (280 x 410mm), 3 vols; in contemporary diced Russia, bordered in gilt with Greek key pattern; neatly rebacked; two contrasting green morocco labels lettered in gilt to spine; five raised bands, bordered in gilt; with gilt turn-ins, marbled endpapers and yellow edges; red ribbon markers; Collation [a<sup>6</sup>], b-h<sup>4</sup>, l<sup>6</sup>, [plate], A-Z<sup>4</sup>, Aa<sup>4</sup>-Cc<sup>6</sup>; [a<sup>4</sup>], b<sup>4</sup>-g<sup>6</sup>, [plate], A-Z<sup>4</sup>, Aa-Tt<sup>4</sup>; [a<sup>4</sup>], b-c<sup>4</sup>, A-Z<sup>4</sup>, Aa-Rr<sup>4</sup>, Ss<sup>6</sup>, Tt<sup>6</sup>; indexes at end of each volume; printed in Latin, with occasional Greek; title pages in red and black with roundell portraits of Virgil, Tiberius [?] and Caesar Augustus; each volume with full page engraved frontis by Marco Carloni, Francesco Barbazza and Ignazio Benedetti respectively; additionally illustrated with 147 in-text engravings including headpieces, tailpieces and chapter headings, two hors text, mounted on guards, as well as 31 historiated initials by Benedetti, Giardoni, Carloni and others; a little rubbed to extremities with some minor loss to the upper layer of the leather; corners bumped; beginning to crack along spines, though holding firm; the odd scratch to covers; front board of Vol II with small patch to leather; occasional pages browned (p, 27, 30, 63 and 66 of Vol I), though mostly clean, with just the occasional spot or small patch of foxing; one or two of the plates a little slanted; the odd finger mark; excellent, bright examples internally, the ribbon markers a little frayed. *Provenance*: Late 18th century engraved armorial Ex Libris of Thomas Lumisden Strange and early 19th century engraved Ex Libris of Melville Portal, Laverstore to the front paste-downs below; with Portal's manuscript ownership inscription to the ffep of 'Melville Portal Ch.[rist] Ch.[urch], Oxf[ord]. 1841 / Bequeathed to me by Sir Thomas Lumisden Strange, late / Chief Justice at Madras, who died July 1841.'

A handsome and richly illustrated Roman edition of Virgil, copiously illustrated with numerous engravings by such noted engravers as Marco Carloni, Francesco Barbazza and Ignazio Benedetti. The two mounted plates showing script specimens of text from the Virgilius Romanus manuscript in the Vatican Library, and a map of the Mediterranean depicting Aeneas' route, respectively.

An interesting provenance: Sir Thomas Lumisden Strange was chief justice of Nova Scotia, known for waging "judicial war" in order to free Nova Scotia slaves from their owners; he was also, in later life, chief justice in Madras, and the author of a two-volume work on Hindu law.

## 'Oldish' (1700-1900)



### 21. BAXTER, Richard; Thomas JONES [Trans.]

**Tragywyddol Orphwysfa'r Saint neu Draethawd am Ddedwydd Gyflwr y Saint yn eu Mwynhad o Dduw yn y Nefoedd...**

**Printed and sold by J. a W. Eddowes, 1790**

**£200**

Small 8vo., contemporary calf, heavily worn and rubbed; pp. [iii], iv-xii, [i], 2-354; [iv], priced two shillings to the title;

[bound with]

**ROMAINE, W[illiam]**

**Gwledd I'r Eglwys neu Ddeuddeg Pregeth, ar gan Salomon Machynlleth: Titas Evans, 1792**

Pp. [iii], iv-xiv, [i], 2-269, [i].

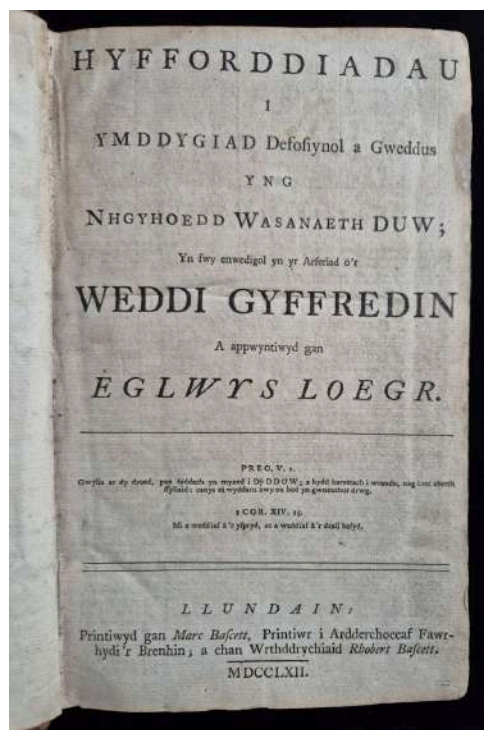
The binding rubbed with loss to the upper layer; split along spine with some small holes, binding string and cloth visible beneath, headband coming loose; holding, still; offsetting to endleaves; browning, spotting and finger marks throughout, with some corner and vertical creasing; some pen annotations throughout, mostly to the second part, comprised of capital 'A's to margins of title, p. 32-33 and verso of final leaf; p. 29-32 of second part trimmed at foot; a good, sound copy.

Two works in one, and the **first translations into Welsh** of these two titles.

The first book comprises Richard Baxter's 'The Saints' Everlasting Rest', here reading: 'The Eternal Resting Place of the Saints, or an essay on the Happy Condition of the Saints in their Enjoyment of God in the Heavens'. It was one of Baxter's major publications, written while he was recovering from illness, and remains a deeply comprehensive work of eschatology on the subject of life after death and the finer points of religion, with footnotes referring the reader to various passages from the Bible. The second work comprises twelve sermons by the Reverend W. Romaine.

Richard Baxter was an English clergyman from Shropshire who had a long and extensive career as a theologian. In 1662, following the Act of Uniformity, Baxter was one of 2000 clergymen who refused to take the oath, and was therefore expelled from the Church of England in what later became known as 'the Great Ejection'. He thereby became an incredibly influential leader in the Nonconformist movement. William Romaine was ordained in 1734, and later became a pastor at St. Anne's, Blackfriars. Friends with William Grimshaw, Charles Wesley and George Whitefield, the present work takes as its focus the passages from the Song of Solomon, one of the most sexually explicit parts of the Bible.

Both of the volumes have been translated into Welsh by Thomas Jones (1752-1845), an evangelical preacher, writer of seven works in Welsh, and translator of numerous titles by such writers as Berridge and Sir Richard Hill, the last of which was published in 1841. He is perhaps best known today for his efforts to publish ten thousand copies of the Bible in Welsh, and it was partly due to this that the British and Foreign Bible Society was later established.



## 22. [CHURCH OF ENGLAND IN WALES]

Hyfforddiadau i ymddygiad defosiynol a gweddus yng Nghyhoedd Wasanaeth Duw yn fwy enwedigol yn yr arferiad o'r weddi gyffredin a appwyntwyd gan Eglwys Lloegr

Llundain [London]: Printed by Marc Bascett, 1762

£250

Large 8vo (14.5 x 22cm); contemporary calf, heavily rubbed and worn; blindstamped with decorative panelled border to boards; five raised bands; pp. [iv], 3-8;

Bound with

Llyfr Gweddi Gyffredin, A Gweinidogaeth y Sacramentau, a Chynheddfau a Seremoniau eraill yr Eglwys, Yn ol arfer Eglwys Loegr: Ynghyd a'r Sallwyr, neu Salmau Dafyd, Wedi eu nodi megis ag y maent i'w canu neu i'w dywedyd mewn Eglwyfydd

Llundain [London]: Printed by Tomas Bascett, 1752

Pp. [clx], including numerous tables.

And

Llyfry Salmau, Wedi eu Cyfieithu, a'u Cyfansoddi Ar Fesur Cerdd, yn Gymraeg...  
Llundain [London]: Printed by Tomas Bascett, 1752



Pp. [lxxii]

And

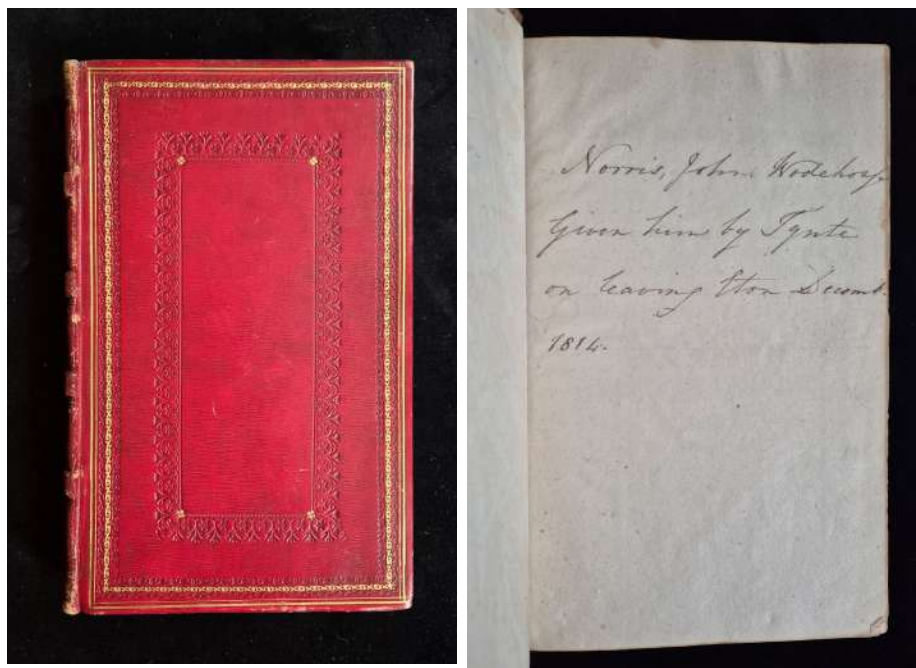
**Testament Newydd ein Harglwydd a'n Hiachawdwr Iesu Grist.  
Llundain [London]: Printed by Tomas Bascett, 1752**

Pp. [ccclxviii]

Pages lightly, and evenly, toned, some smudging, corner creasing, and scattered spots; for the most part good, clean copies, with some minor damp staining affecting the outer margin of a few pages in the third work. *Provenance*: Cut ownership name of Elias Evans now affixed to the front paste-down.

A sammelband of religious works in Welsh published by the Bascett family between 1752 and 1762, comprising the Book of Common Prayer, the Psalms as translated by Edmund Prys, and a 1752 edition of The New Testament, which includes the Apocrypha. Prys was a clergyman and poet who is best known today for his translation of the Psalms into a style of Welsh 'free verse' which was intended to be sung within church congregations. Both Tomas and Marc Bascett were printers to the King of England, and are best known for their publications of Bibles and Books of Common Prayer from 1712 onwards.

The first work is surprisingly scarce. We have only been able to trace three institutional copies worldwide - all, suitably, in Wales.



**23. BYRON, George Gordon Noel, Lord**  
**Childe Harold's Pilgrimage, A Romaunt: and Other Poems**  
**London: Printed for John Murray, 1814**  
**£600**

8vo., beautifully bound in contemporary full red morocco, embossed in both gilt and blind with decorative and ruled borders, a central panel featuring decorative gilt cornerpieces; four raised bands to spine, similarly decorated with devices and lettering in gilt (the titles to the second and fourth compartment, the devices to the first, third and last); decorative gilt turn-ins; all edges gilt; dark yellow endpapers; pp. [vii], iv-xii, [iii], 4-296, [iv]; with folding letter in Greek to face p. 296; a little rubbed to extremities, particularly to edges and along spine, as well as to head and foot of backstrip; a few dark marks to the fore-edge; internally crisp, with some marginal even toning and the odd spot to page margins, mostly affecting the prelims; an excellent copy. *Provenance*: gift inscription to the front flyleaf "Norris, John Wodehouse / Given him by Tynte [?] / on leaving Eton Decemb. / 1894."

Eighth edition, containing the additional nine poems 'From the Portuguese', 'Impromptu in a Reply to a Friend', 'Address on the opening of Drury-lane Theatre', 'To Time', 'Translations of a Romaic Love Song', 'A Song [Thou art not false, but thou art fickle]', 'Origin of Love', 'Remember him' and 'Lines inscribed upon a cup formed from a skull'.

First published in 1812, Byron's poem was an instant success, rocketing him to fame. The first, quarto edition of 500 copies sold out within days, and over the following two years nine further editions followed. "I awoke one morning" Byron noted in his diary at the time, "and found myself famous". He "rapidly became the most brilliant star in the dazzling world of Regency London... sought after at every society venue, elected to several exclusive clubs, and frequent[ing] the most fashionable London drawing-rooms." (McGann, 2013).

The poem describes the travels of a young man through Spain and Portugal, to the Greek and Albanian countryside, and into Switzerland and Italy. Along the way, he contemplates the history and beauty of the lands beneath his feet, from the Battle of Waterloo and the invasion of the French to the enslavement of Greece by the Turks. Byron himself had travelled extensively in Europe between 1809 and 1811, and the poem was thought to have been directly inspired by his experiences on the Continent. So popular was the work that it was immediately satirised, copied and imitated over the following ten years, gaining even more momentum when the poet died during the Greek War of Independence. While early editions such as these feature just two Cantos, Byron later added two more - the third appearing in 1816 and the fourth in 1818, following his further travels in Switzerland and Italy. The poem also controversially depicts Byron's fierce opposition to the removal of the Elgin marbles:

*Dull is the eye that will not weep to see  
Thy walls defaced, thy mouldering shrines removed,  
By British hands, which it had best behoved  
To guard those relics ne'er to be restored.*

Norris John Wodehouse (1798 – 1819) was the eldest son of John Wodehouse, 2nd Baron Wodehouse and Charlotte Laura Norris; a distant relative of P. G. Wodehouse.

A lovely edition of one of the works which made Lord Byron a household name.

Wise, p. 53-54.



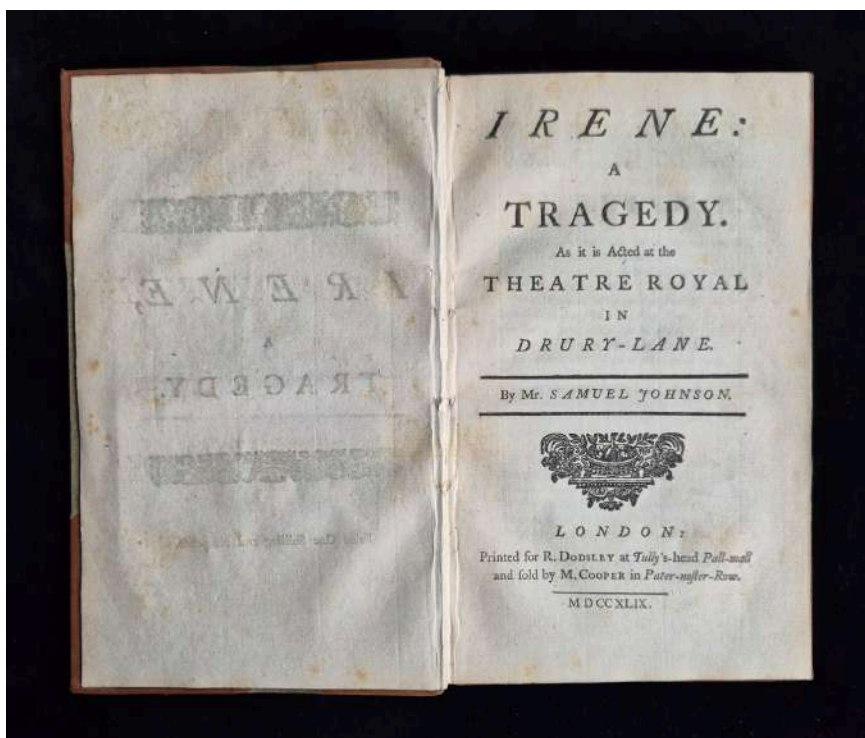
24. [CRÉVECOEUR, J. Hector St John de] *Lettres d'un Cultivateur Américain, Écrites a W. S. Écuyer, Depuis l'Année 1770, jusqu'à 1781...*  
 A Maestricht: J. E. Dufour and Philippe Roux, 1785  
**£325**

2 vols. Large 12mo (171 x 102 mm.) A few quires of vol I lightly but unobtrusively browned, very occasional light scattered spotting, but generally very good and clean, lacking final blank. In contemporary half speckled calf covers over paper boards, spines gilt. A little rubbed and bumped, paper of boards a little work in places, but tight and solid and presentable nonetheless. ?Late 18th century engraved ex-libris to upper pastedown of both volumes, contemporary ms. Ownership inscription to title of both vols.

A FASCINATING ACCOUNT OF COLONIAL LIFE IN AMERICA. Crèvecoeur, born in France but naturalized British as J. Hector St John, was a soldier and farmer in New York state. His letters, written over a period of seven years and originally published in English in 1782 cover various aspects of Colonial life in Revolutionary-era America. As well as descriptions of a number of states, including New York, Maine, Martha's Vineyard, New Hampshire, and so on, it includes accounts of voyages to Canada and Jamaica. It touches on all aspects of life at the time, including marriage, education, whale-hunting, and the slave trade.

One of the first books of the canon of American literature, a fascinating portrait of early Colonial life in North America, and one of the first works to portray America as a 'melting pot'. The work's anti-government tone was an influence on writers including Thomas Paine, and the work proved highly popular in Europe in its French-language editions, much expanded and freely translated by the author himself, which followed the first edition in English in London in 1782.

Scarce. Only 14 copies on OCLC.



25. JOHNSON, Samuel

**Irene: A Tragedy. As it is Acted at the Theatre Royal in Drury-Lane  
London: Printed for R. Dodsley, 1749**

**£750**

Small 8vo., late 19th century half calf, ruled in blind over green paper-covered boards, lettered and dated in gilt to backstrip; red speckled edges; pp. [xi], 2-86, [ii, ads]; a very good copy, lightly sunned in a strip to the lower board; the leather slightly rubbed at edges; some browning, spotting and offsetting to the endleaves; a couple of spots extending to the text block, mostly limited to the prelims; with a later portrait of Johnson tipped to the front fly-leaf. *Provenance*: Bookplate of Ejnar Christiansen to the front paste-down.

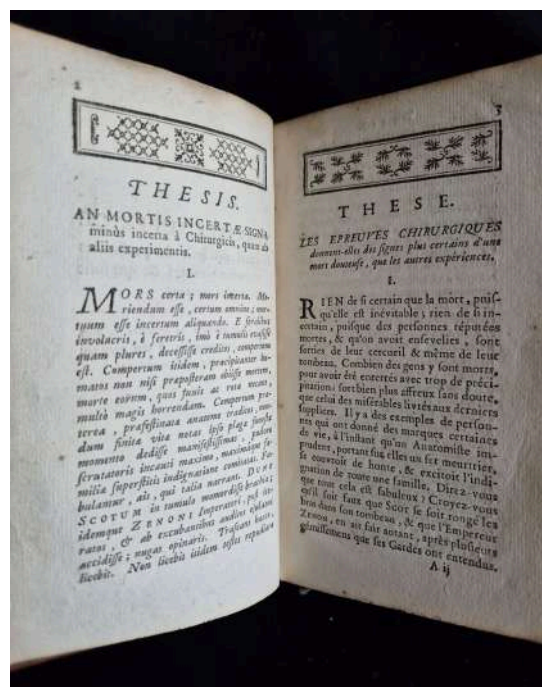
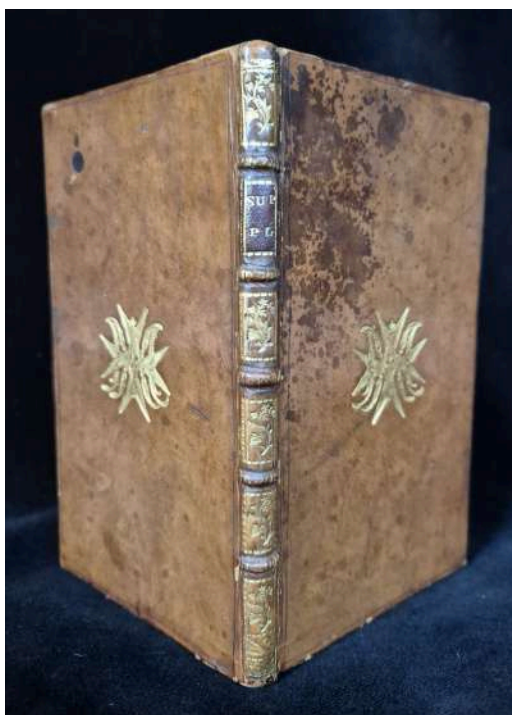
**First edition of Johnson's only play**, reportedly printed in a run of just 1000 copies. This example complete with both the half title (priced One Shilling and Six-pence) and the advertising leaf to rear showing additional books printed by the publisher.

Samuel Johnson is one of the most notable men of letters in English history. A prolific writer, poet, editor and lexicographer, amongst many other accomplishments, his 1755 *Dictionary of the English Language* is still referred to today as one of the most comprehensive and influential dictionaries ever published. *Irene* was written relatively early in his career, when he was still working in his father's bookshop. Johnson was just 17 years old at the time, and showed the first drafts of the manuscript to Gilbert Walmisley, then Registrar of the Ecclesiastical Court of Lichfield. Johnson "was making Irene suffer so much in the first part of the play that there would be nothing left for her to suffer in the later part", Walmisley noted, to which the playwright simply replied "I intend to put my heroine into the ecclesiastical court of Lichfield which will fill up the utmost measure of human calamity". The play went through several iterations and rejections (most notably turned down by Charles Fleetwood, then owner-manager of the Theatre Royal at Drury Lane) before it was eventually published and performed over 20 years after its first iteration.

The neoclassical tragedy, which dramatises the love of Sultan Mahomet (Mehmed II) for Irene, a Christian slave, was first performed under the revised title *Mahomet and Irene* on the 6th February 1749. It ran for nine nights, with the playscript released just a few days later. Though it was never his most popular work (even his biographer James Boswell calling it 'deficient in pathos'), it was one of the most commercially successful - only the Dictionary itself eclipsing the profits which arose from its production.

**Scarce.**

## BURIED ALIVE



## 26. [WINSLOW, J. B.]

**Terrible Supplice. Et cruel désespoir des personnes enterrées vivantes & qui sont présumées mortes. A la fin on trouvera les épreuves les plus assurées pour connoître si une personne malade, est encore vivante ou morte.**

**Paris: De l'Imprimerie de Joseph Bullot, 1752**

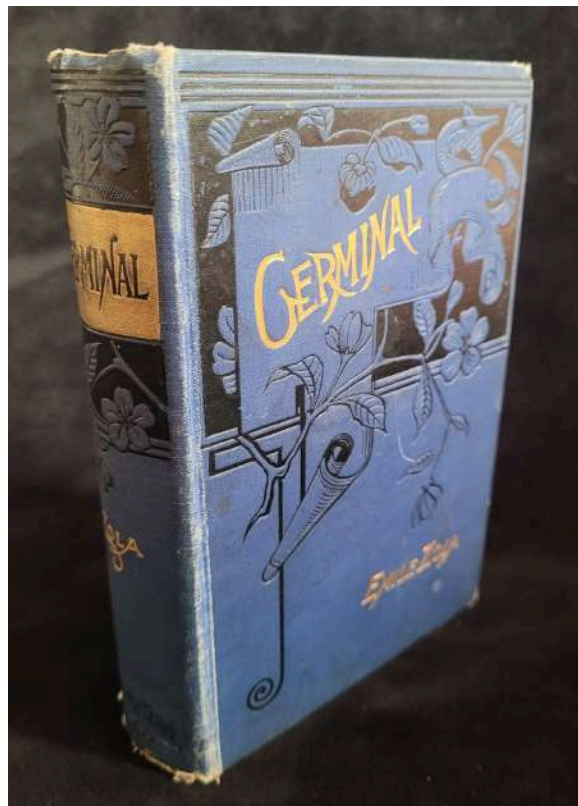
**£350**

Small 8vo., contemporary polished calf embossed in gilt with a Maltese cross to both boards; spine fully gilt in compartments, with five raised bands and red morocco letterpiece gilt to second compartment; marbled endpapers and speckled edges; pp. [iii], 2-35, [xi]; with two woodcut headpieces; a smart copy, one small stain to upper board; one small ink spot to lower, with a couple of scratches; some light toning and spotting throughout, with pencil annotations to the front endleaves; contemporary numbering '2-5' in ink to the ffep; some worm holes to the margins of final few leaves, none affecting text; and some chips to the outer edges of margin, with rough edges. Provenance: Engraved late 19th century armorial bookplate of J Dupont to the front paste-down.

Originally appearing in Latin in 1742, this fascinating work was first translated into French the same year, appearing under the title *Dissertation sur l'incertitude des signes de la mort, et l'abus des enterremens, & embaumemens précipités*. The present example, published ten years later, is the first time it appeared under the title *Terrible Supplice*, and is printed with a parallel text in Latin and French.

The author's argument - that the surgical and medical tests in the medical community to determine whether a person has died are not sufficient to stop people being buried alive - led to something akin to mass hysteria in Europe, alerting the public to the concept of live burial. Here, the author provides several solutions of his own devising - including the application of horseradish to the nostrils, pins under the toenails, and a red hot poker into the anus - in order to assess whether a person might sufficiently be revived. The work led to several changes in legislation, and a greater impetus on research into the art of resuscitation. First appearing in Latin, the translation was provided by Jacques Jean Bruhier, who is sometimes credited as the sole author.

A fascinating treatise. This edition **scarce**, with just two copies found in OCLC, and none in the UK or America.



27. ZOLA, Emile  
**Germinal.**  
Chicago and New York: Belford, Clarke & Co., 1885  
**£5000**



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

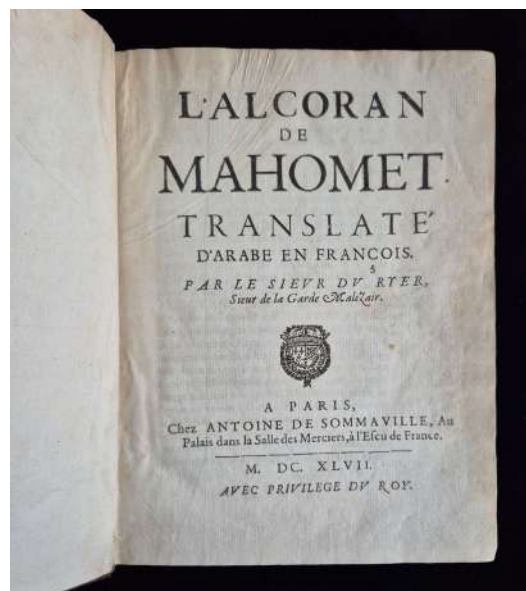
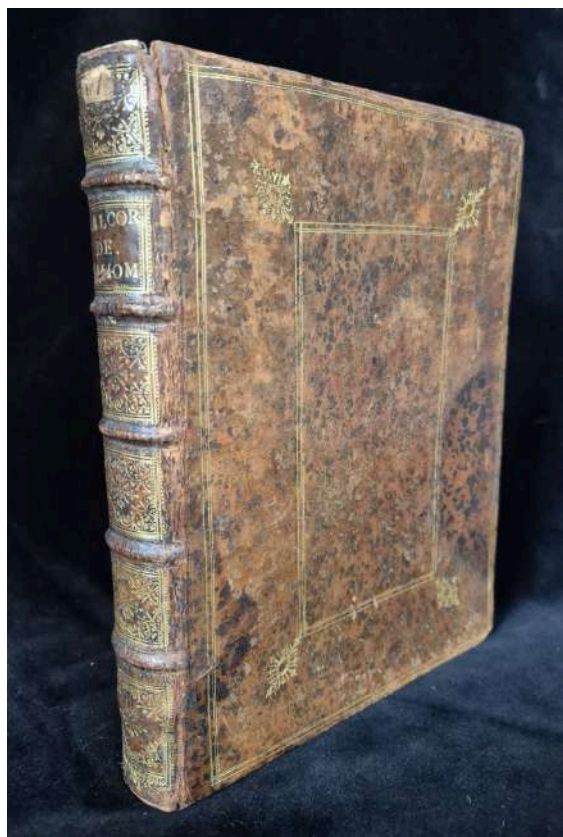
**First US edition, and first illustrated**, translated by Carlyne. *Germinal* was first written between April 1884 and January 1885, serialised between November 1884 and February 1885 in the periodical *Gil Blas*, and published in March 1885 by Charpentier in Paris. This American edition precedes the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

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

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

An important work of French fiction, portraying the exploitative brutality of human nature juxtaposed against the capacity for hope. We can trace only a handful of copies in institutions worldwide, and no copy at auction within the last 50 years.

## The Qur'an in Translation



**28. DU RYER, André. L'Alcoran de Mahomet. Translaté d'Arabe en François.**  
**Paris: Antoine de Sommaville, 1647**  
**£4500**

4to. (230 x 175mm). Faint marginal dampstaining to outer margin, mostly not touching text but growing stronger at end, a very little faint occasional browning, small marginal paperflaw to Dd4, not affecting text, otherwise clean and well-margined in near-contemporary speckled calf gilt, spine gilt in compartments, joints cracked at head of spine, head and foot of spine with with minor lacks, corners bumped, a little rubbed, but nonetheless elegant. A very good copy.

THE FIRST EDITION OF THE FIRST VERNACULAR TRANSLATION OF THE QUR'AN DIRECTLY FROM THE ARABIC. The work proved extremely popular and was republished in 1649, and appeared again in 1672 (see item 29). It was widely translated, including into English, German, and Dutch, and for decades served as the 'go-to' translation of the text.

Du Ryer was a French provincial nobleman who went to Constantinople to make his fortune, and was hired there for his linguistic abilities by the French ambassador. He was

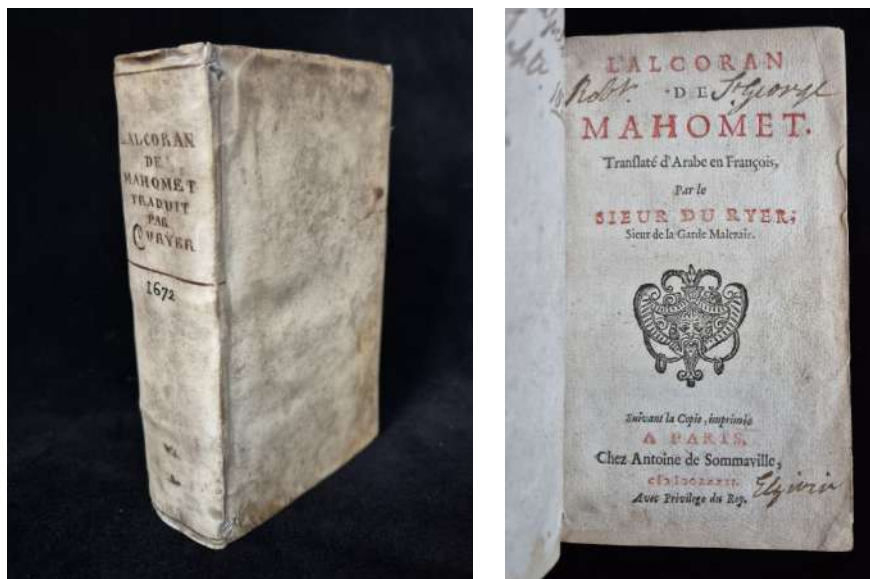
proficient in Turkish, Arabic and Persian and by the time this work was published, he had risen to be French Consul in Alexandria as well as serving as the King's Interpreter of Oriental Languages.

Until this work was published, most translations of the Qur'an into European languages had relied on the old version of Robert of Ketton (such as Bibliander's version published in the 1540s); in other words, vernacular translations had all had to go through the Latin. Du Ryer's was the leading and most popular translation throughout the Enlightenment, and was only slowly replaced by George Sale's superior version (and Claude-Etienne Savary in his own translation is certainly unkind about it a century or so later).

Du Ryer aimed his work primarily at the French Catholic missionaries going out to the Near East; although he also felt that an understanding of the Qur'an would help with dealings with the Islamic world generally. In this translation, there is little commentary on the Qur'an itself - his work is intended as a tool for Christian missionary work, to allow missionaries to debate with Muslims and convert them to Christianity.

An incomparably important moment in the dissemination of the Qur'an in the West; the first translation directly from the Arabic, and not via Latin, that had up to then been the only option available.

Schnurrer pp. 427-28.



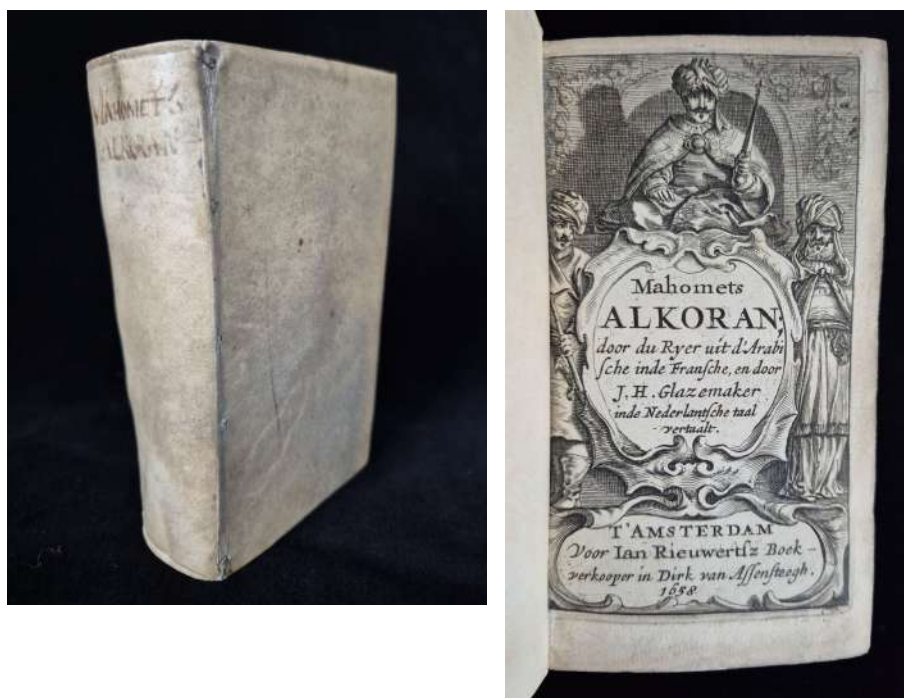
29. DU RYER, André. L'Alcoran de Mahomet. Translaté d'Arabe en François, par le Sieur du Ryer...Suivant la Copie, imprimée a Paris... [Amsterdam: Daniel Elzevier], 1672

£550

12mo.(132 x 76 mm). Title printed in red and black. Small faint marginal dampstain to lower margin of first few quires, not touching text, sewing of bookblock cracked between a few quires but holding firm, otherwise very good and clean in contemporary vellum over paper boards, spine neatly titled in ink, a little spotted and bumped, spine very lightly buckled. Ink ownership inscription of Robert St George, Brussels ?1821 to title and ffep.

THE THIRD FRENCH EDITION OF THE FIRST VERNACULAR TRANSLATION OF THE QUR'AN DIRECTLY FROM THE ARABIC, this printed by the Elzeviers. This followed the first edition of 1647 (in quarto format, see item 28) and the second, printed by Louis Elzevier, in 1649 in duodecimo. By the time of this edition, Du Ryer's work had been translated into English (in 1649 by Alexander Ross), Dutch (by J.H. Glazemaker, see item 30), and German; it was also pirated. This work remained the reference translation of the Qur'an for well over a century and was a huge influence on the dissemination of the Qur'an in the West.

Willems 1472.

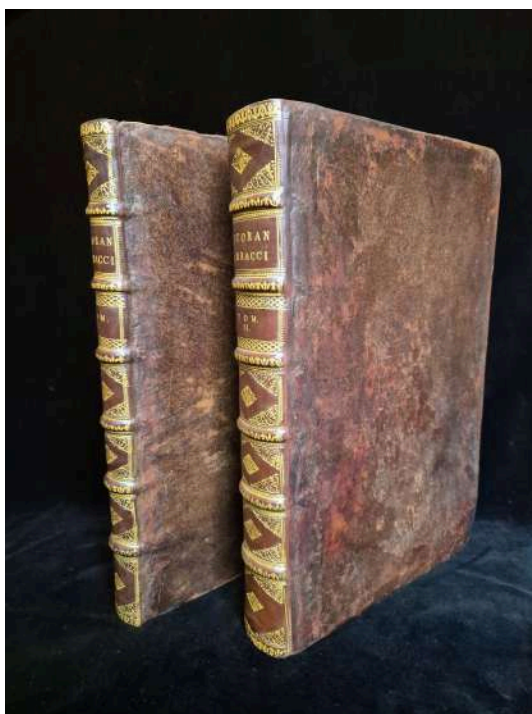


**30. DU RYER, André [GLAZEMAKER, J. H., trans]. Mahomets Alkoran, Door de Heer Du Ryer uit d'Arabische in de Fransche taal gestelt...  
Amsterdam: Jan Rieuwertsz, 1658**

**£650**

12mo. (133 x 76mm.). Engraved title. A little light dust-staining to margins, else clean and fresh, in contemporary vellum over paper boards, spine titled in ink, a little rubbed and bumped.

THE SECOND EDITION IN DUTCH of Du Ryer's translation (cf. item xx), the first having appeared in 1657. J. H. Glazemaker was a prolific translator into Dutch, mostly from Latin and French. He is particularly known for his translations of Descartes and Spinoza. This translation of Du Ryer's 1647 French original was important and long-lived, being republished six more times before 1750.



**31. MARACCI, Ludovico. Alcorani Textus Universus Ex correctionibus Arabum exemplaribus summa fide, atque pulcherrimis characteribus descriptus...**

**Padua: Ex Typographica Seminarii, 1698**

**£12,500**

2 vols. Folio (350 x 230 mm). Latin and Arabic type, some Hebrew, woodcut initials and head- and tail-pieces, separate section titles. A little light browning to title of volume I and first quire of volume II, small discreet closed tear to lower portion of gutter of vol I title. The odd occasional spot of light marginal staining, otherwise remarkably clean and fresh inside in near-contemporary calf, elegantly and very skillfully rebacked, head- and tail-bands renewed, the spine richly gilt in compartments, title in gilt. Boards a little rubbed and scuffed, corners and edges with neat early repairs. A VERY GOOD AND ATTRACTIVE SET, INTERNALLY FRESH. Early 19th century typographic bookplate of the Bristol Education Society to upper pastedown, above late 18th century engraved armorial ex-dono bookplate of Thomas Llewellyn below, covering 18th century armorial engraved bookplate of Samuel Chandler to both volumes.

THE THIRD PRINTING OF THE ARABIC TEXT OF THE QUR'AN, a monumentally influential work for subsequent translations and European scholarship of the Qur'an.

Maracci (1612-1700) was a Clerk Regular of the Mother of God and Confessor to Pope Innocent XI. He was Professor of Arabic at the Seminary in Padua, whose press published the present work; it had been endowed with a school of Oriental Studies and a printing press by Cardinal Barbarigo.

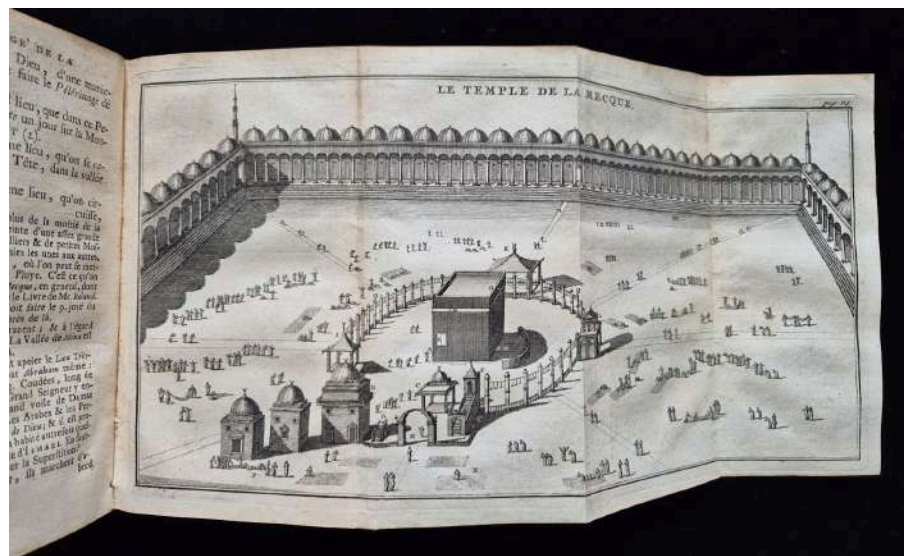
Maracci's translation was far superior to both Bibliander's publication of Robert of Ketton's version and Du Ryer's, the two most significant versions available at the time, although the French Orientalist Claude-Etienne Savary, criticized it as being too literal a century later (cf. item 33). Maracci's work is couched in a commentary and "refutation" of the Qur'an with the stated goal of defending Catholicism; it is nonetheless scholarly; Maracci drew on a number of Muslim commentators - al-Baydawi, al-Suyuti, al-Tha'labi, al-Bukhari, al-Hamdani, and others. Maracci first gives the Arabic text, then the Latin translation, and then his refutation, Surah by Surah. The main text of the Qur'an is preceded by a short life of Mohammed, and also includes the Creed translated into Arabic, given in double column Arabic and Latin. It was this work that provided the basis for George Sale's groundbreaking translation into English fifty years later.

Thomas Llewelyn was a prominent 18th century Baptist minister in Wales, who did much to promote the distribution of Welsh Bibles. On his death in 1783, he left his library, then valued at £1,500, to the Bristol Education Society.

Samuel Chandler, whose bookplate is just visible under Llewelyn's on the upper pastedown of both volumes, is possibly the Nonconformist minister, Fellow of the Royal Society, and author of *A Vindication of the Christian Religion*. Chandler (1693-1766), as well as being a noted pamphleteer and preacher, was also a bookdealer, having lost most of his wife's fortune in the South Sea Bubble, although his congregation did eventually award him an extra £100 a year stipend if he agreed to give up the trade.

Scarce.

Brunet III, 1307.



**32. RELAND, Adrien. La Religion des Mahometans, exposé par leurs propres Docteurs, avec des Eclaircissemens...**

**The Hague: chez Isaac Vaillant, 1721**

**£550**

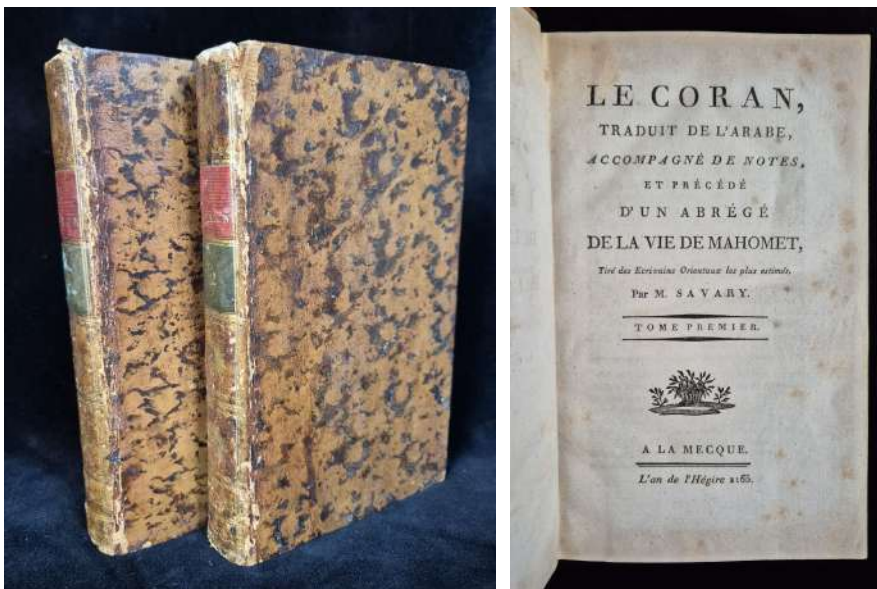
12mo. (156 x 90mm). Engraved frontispiece by Jan Goeree and five further plates, one full-page and four folding. The first couple of leaves and four others very lightly browned, lower section of quire B split from spine at sewing but holding firmly in place, lacking final blank. A very good and internally clean copy in contemporary mottled calf, spine gilt in compartments with red morocco title label, joints rubbed, split at head of spine, small lacks at foot of spine, spine rubbed, corners bumped, overall a little rubbed but still attractive. Late 18th century engraved armorial ex-libris of M. Maynon de Farcheville to front pastedown.

THE FIRST EDITION IN FRENCH, WITH FIVE ENGRAVINGS, FOUR OF THEM FOLDING, INCLUDING OF MECCA AND HAGIA SOPHIA. The work was first published in Latin in 1705. Quérard calls it a "very learned work" ("Traité fort savant") and notes that the author draws entirely on original sources, including many passages taken from Eastern texts. The work was, however, apparently significantly bowdlerised by the French translator, David Durand (identified in this copy in a manuscript note to the ffep. Durand, despite his lack of fidelity as a translator, was elected a member of the Royal Society in London).

Reland (1676-1718) was Professor of Oriental Languages at Utrecht. Here, through a study of original texts in justification of Islam, he aims not at a refutation of that religion - like for instance Marracci in his translation of the Qu'ran (see item 31) - but a more neutral study of that religion. Indeed, Quérard notes that in part, the work is an attempt at a refutation of

anti-Islamic authors who attribute to the religion a "foule d'absurdités insoutenables" ("a mass of unbearable absurdities").

Quérard VII, 515.



**33. SAVARY, Claude-Etienne. Le Coran, Traduit de l'Arabe, Accompagné de Notes...par M. Savary.**

**A La Mecque, L'an de l'Hégire 1165 (i.e. 1751-2) [but Paris, 1787]**

**£600**

2 vols. 8vo. (193 x 116 mm.). Small closed paperflaw to 2P4, affecting a few words of text, a little light browning and occasional spotting, stronger at the beginning and end of both volumes, but generally very good internally in contemporary spotted calf, title labels in red and green and spine decorations in gilt. Upper joint of volume two cracked at head but holding, joints rubbed as well as head of spines, small lacks to head of volume 2, all edges yellow. A very good set. Early 19th-century ex-libris of Dr Antoine Danyau to upper pastedown of volume 1.

A RARE EDITION OF SAVARY'S TRANSLATION OF THE QUR'AN INTO FRENCH with a fictitious Mecca imprint, published only four years after the first. Savary was very critical of Du Ryer's translation, the first into French directly from the Arabic (or indeed any European vernacular, cf. items 28). He calls it flat and boring, and accuses him of having tried to make a cohesive narrative of the separate Surahs and massacring the poetry of the original in the process.

Ludovico Maracci's translation (in Padua in 1698, see item 31), he rates far more highly, as being scholarly and knowledgeable, but criticizes for being too literal - he calls it "word for word".



This is Savary's attempt at providing an improvement on these two deeply influential translations of the Qur'an, which was "a significant improvement over du Ryer's work in terms of textual interpretation." The translation, as well as his famous *Lettres sur l'Egypte*, was very successful. Savary had spent two years in Egypt, from 1777-1779, and claims the translation was made there; however, some contemporary sources challenged his knowledge of Arabic, and there were claims that the translation was made not in Egypt, but on his return to France, and that it was made not directly from the Arabic at all, but based on Maracci's Latin. The claim, essentially, was that Savary was not a scholar in his own right, but a talented plagiarist who was able to succeed thanks to the elegance of his style.

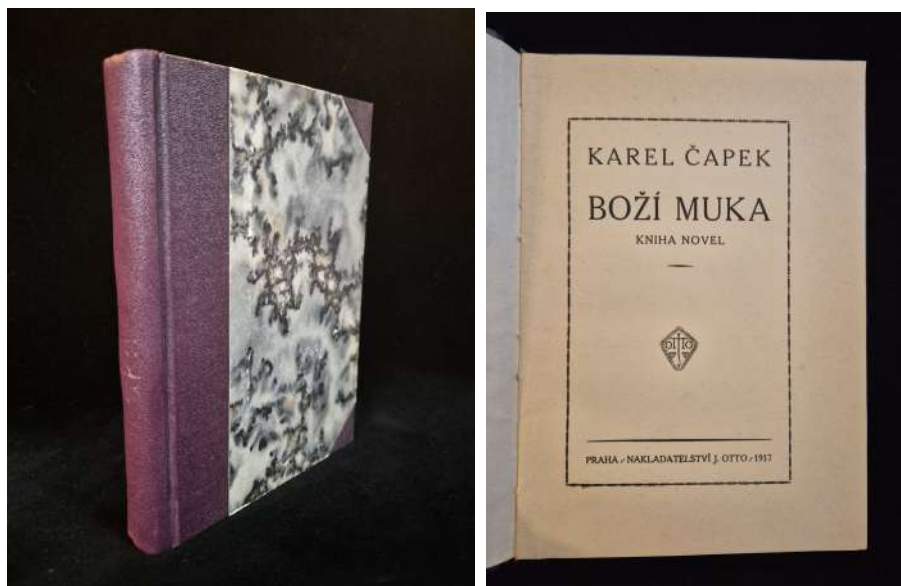
It is unclear why the imprint and date are given as "Mecca" and the Islamic year corresponding to 1751-1752. Printing was only introduced in the Ottoman Empire in 1729, and limited to the Müteterrika Press in Istanbul. The fictitious imprint may be a 'publicity stunt' to make the work seem Romantically exotic, or it may be on account of the censors or Church.

Nonetheless, this is a rare and interesting edition of an important contribution to the dissemination of the text of the Qur'an in Enlightenment Europe, done just before the French campaigns in Egypt and growing interest in the Oriental world.

Antoine Danyau (1803-1871) was clinical head of the Charité hospital in Paris and a noted bibliophile.

RARE. Only 6 copies worldwide in OCLC. Not in Schnurrer.

## 'Modernish' (1900-1950)



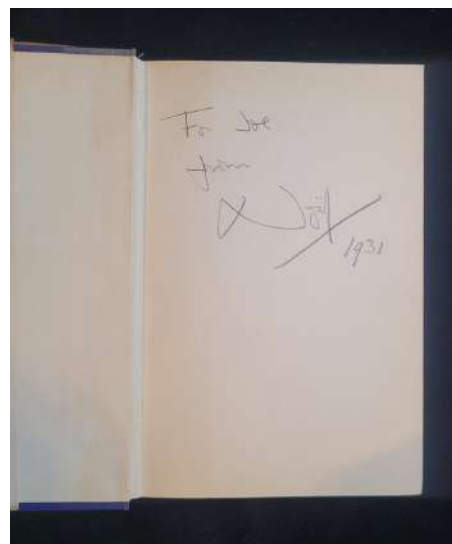
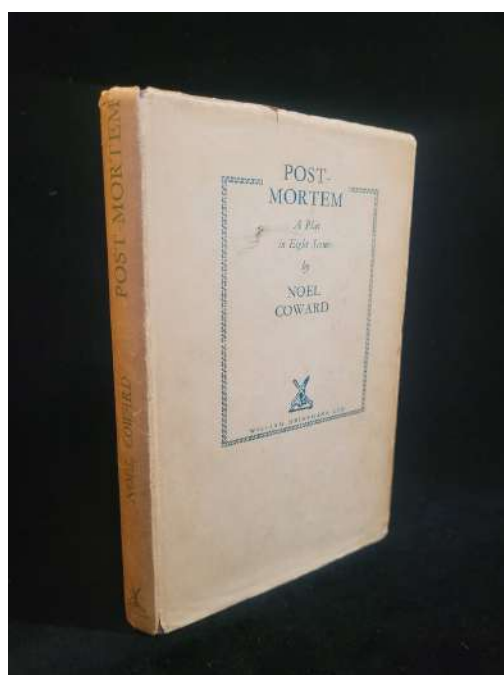
34. ČAPEK, Karel.  
**Boží muka**  
 Prague: J[an] Otto, 1917  
**£3500**

Small 8vo., 20th century maroon leatherette over marbled paper boards; upper edge stained blue; with decorative yellow paste-paper endpapers featuring a repeating ivy design; pp. [vi], 7-200, [iv]; title with decorative border and publisher's vignette in black; engraved initials to start of each chapter, as well as tailpieces to end, most decoratively so to the final p. [201]; with table of contents to p. [203]; a wonderful, fresh copy, a couple of tiny spots to rear paste-down, pages very lightly, and evenly, toned; the binding a touch rubbed at edges with one or two faint splash marks, else essentially a fine example of a scarce work.

FIRST EDITION OF ČAPEK'S FIRST PUBLISHED WORK. Literally translating as "the agony of God", *Boží muka* is a collection of thirteen short stories heavily influenced by the traumatic events of the First World War. The short pieces all focus on some seemingly supernatural event, apparently defying human reason, and display the author's sense of compassion for human beings and their errors.

Čapek was a major figure in interbellum Czech letters, and was nominated for the Nobel Prize in Literature seven times. He is best known for the 1936 book *War with the Newts*, a satirical science fiction take on man's need to exploit others, and how that backfires. He is also credited with, thanks to Rossum's *Universal Robots*, for introducing the word 'robot' into the English language.

Rare indeed in such condition.



### 35. COWARD, Noel

**Post-Mortem. A Play in Eight Scenes.**

**London: William Heinemann Ltd, 1931**

**£400**

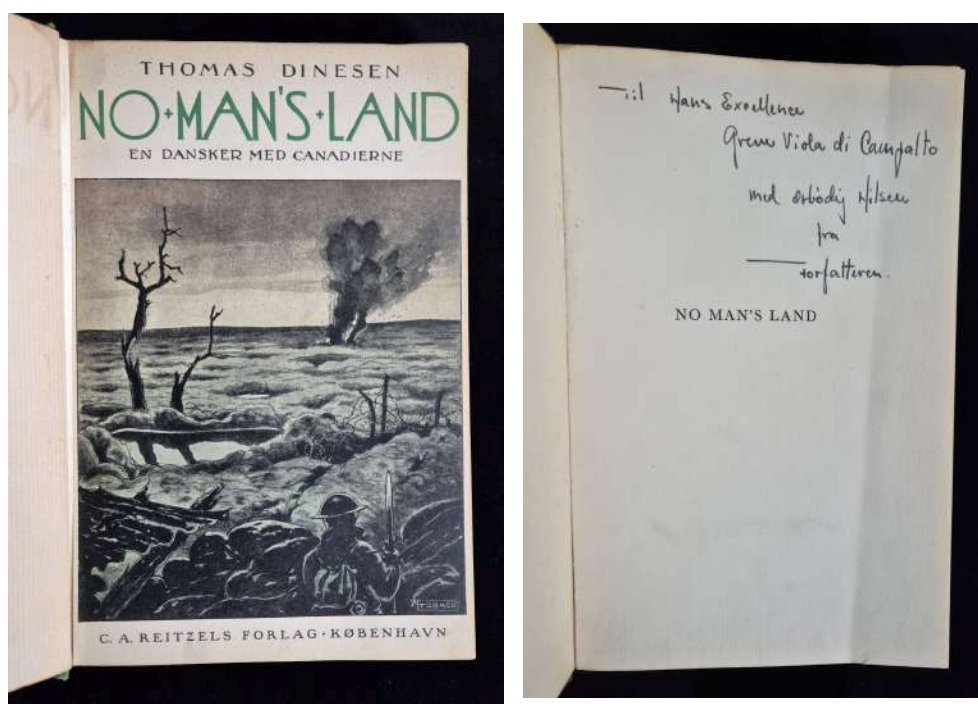
8vo., purple cloth, ruled in blind to upper board with publisher's device embossed to lower; spine lettered in gilt; in the unclipped publisher's dustwrapper (5/- net), printed in blue; pp. [x], 83, [iii]; a very good copy, slightly bumped at lower corner and at spine tips; spine lightly sunned; text block with mild shelf-lean and faint spotting to the fore-edge; upper edge a little dusty; the very good wrapper, seldom found at all, is here darkened to panels and spine, most so along folds; with nicks, chips and a couple of closed tears to spine ends and ends of folds, no longer than 1cm in length, with previous owner's address in pencil to lower flap.

First edition, this copy **signed by Coward** in pencil to the front free endpaper 'For Joe', and dated in the year of publication.

In 1930, Coward had performed the role of Stanhope in R. C. Sherriff's *Journey's End*. Set in the trenches during the First World War, Coward was so moved by the performance that he was inspired to write his own "angry little vilification of war", and the play was first published here, the following year. It was, however, at Coward's insistence, not performed until 1944, when it was staged by British prisoners of war at a camp in Eichstätt, Germany. The play was given permission to run only after the cast and backstage crew had given an undertaking not to use any props or equipment as means to escape.

A poignant play on the futility of war, copies are scarcely found both signed and in the elusive dustwrapper.

### ONE OF ONLY TWO DANES AWARDED THE VC IN WORLD WAR ONE



36. DINESEN, Thomas. *No Man's Land. En Dansker med Canadierne.*  
 Copenhagen: C. A. Reitzels Forlag, 1929  
 £250

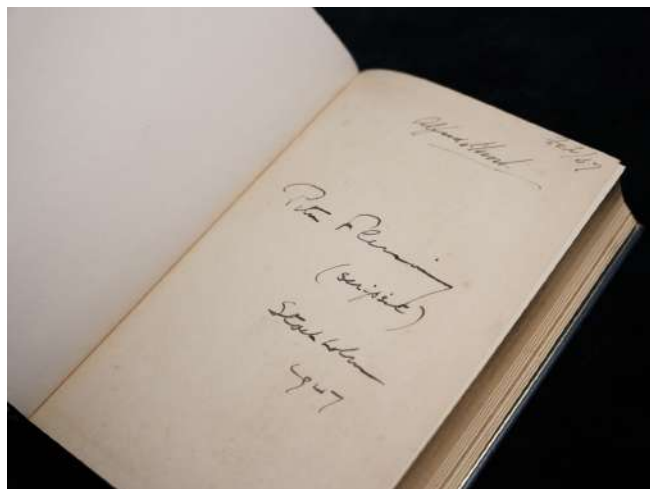
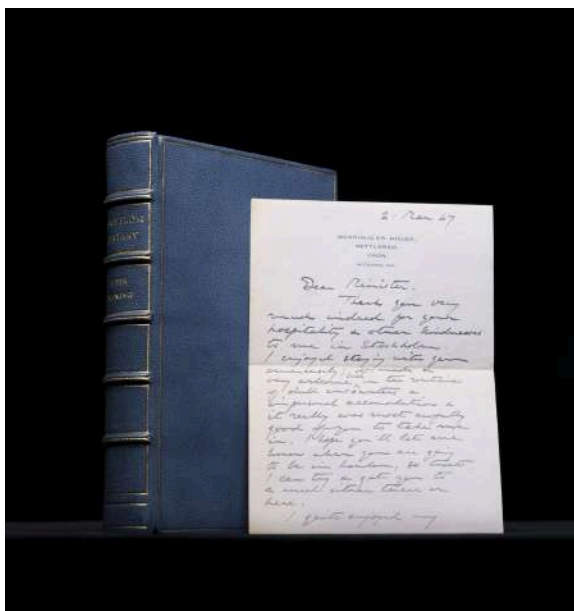
8vo., green cloth lettered in gilt to spine; bound with original soft pictorial covers featuring an image by Torner showing the battlefield in black and white; titled in green; full page photographic frontis showing the author alongside other members of his regiment - 'Chriss, Jack, Mac and Sam' -; along with an additional 14 pages of captioned black and white plates; pp. [vii], 8-205, [iii]; light scattered spotting, particularly to the outer edges, original covers and prelims; some passages in the text underlined or marked with 'x's, both in pen and pencil; the original soft front cover just beginning to come loose at head and foot; the binding a little splayed and grubbied, with some rubbing to edges and along spine; small water stain to upper edge; very good.

First edition, **inscribed by the author to the half title.**

Dinesen was the younger brother of Karen Blixen (or Isak Dinesen), the author of *Out of Africa*. Indeed, for several years he was with his sister in Africa, helping on her coffee plantation - it was he who established the roastery there.

After the outbreak of war, Dinesen volunteered to serve with the British, French, and Americans, who - however - would only take their own citizens. He eventually was able to enlist with the Canadians, and went on to be one of only two Danes to receive the Victoria Cross for gallantry, Britain's highest military honour, in the First World War for "accounting for twelve of the enemy with bomb and bayonet". He also received the Croix de Guerre. This is the story of his War in his own words.

INSCRIBED BY THE AUTHOR to Count Guido Viola di Campalto. Campalto was a Venetian-born Italian career diplomat. From 6th Feb 1927 to 25 June 1931, he was the Italian ambassador in Copenhagen. He later served in Serbia and Spain.



**37. FLEMING, Peter**  
**News from Tartary**  
**London: Jonathan Cape, 1936**  
**£4500**

8vo., Full crushed light blue morocco gilt, gilt border to both boards, lettered and lined in gilt to spine with five raised bands; decorative head- and tail- bands; all edges gilt; handmade marbled endpapers; pp. [viii], 5-384, [ii]; essentially a fine copy, with just the odd spot and previous ownership name and date in ink to p. [iii].

First edition, finely bound. This copy **signed by the author** to p. [iii] "Peter Fleming / scripsit / Stockholm / 1947". This copy additionally with **ALS dated 1947** on Merrimoles House headed notepaper, addressed "Dear Minister" (presumably to the UK's ambassador to Sweden in 1947, Sir Cecil Bertrand Jerram). "I quite enjoyed my Swedish tour + am glad I did it: though I rather doubt if I would do it again."

*News from Tartary* is perhaps the apogee of Fleming's travel writing, the account of a journey from Peking (as it was) on the China coast to Srinagar in British India, by way of the deserts of Sinkiang. Fleming travelled together with the Swiss sportswoman and explorer Kini (Ella) Maillart, whom he met by chance when already in China. Sinkiang, home to most of China's Uighur Muslims, was extremely inaccessible at the time, especially for European travellers - and Fleming expected to be turned back at almost every stage of their journey. The journey was a long one, and adventurous - the duo travelled by turns by train, cramped open-air lorry, in the camel train of a nomad prince, by horse, and occasionally on foot. They camped out and Fleming had to hunt 'for the pot' (a decided change from Brazil, where he had hunted, it seems, purely for sport).

Illustrated with his photographs, the book is a gripping read and laugh-out-loud funny. It is the finest of his pre-War travel volumes, in which he achieved his best balance yet between the fineness of his prose and the sharpness of his humour. This copy is INSCRIBED to the then British Minister in Sweden, presumably Sir Bertrand Jerram, who had recently hosted Fleming in Stockholm and comes with an autograph letter signed by Fleming to Jerram in which he thanks him for hosting him and notes that England is “under the weather, both metaphorically + otherwise.”

A rare combination.



**38. FLEMING, Peter**  
**The Major Works [17 Volumes]**  
**Various**  
**£6500**

A set of seventeen of Fleming's major works, many signed or inscribed, which include:

Brazilian Adventure. *London: Jonathan Cape, 1933*  
 FLEMING'S FIRST BOOK IN DUST JACKET.

Brazilian Adventure. *London: Chatto & Windus, 1962.*  
 First edition thus. One of the author's personal copies, **signed** by him 'Peter Fleming/' (scripsit) and dated 1966. This copy additionally inscribed by Dennis Warren, general manager of Fleming's Nettlebed estate in Henley-on-Thames.

One's Company. *London: Jonathan Cape, 1934*  
 FIRST EDITION OF FLEMING'S SECOND BOOK, scarce in dj.

One's Company. *New York: Charles Scribner's Sons, 1934*  
 THE FIRST AMERICAN EDITION OF FLEMING'S SECOND BOOK.

A Journey Through Central Asia. A paper read at the Evening Meeting of the Society on 30 March 1936 [in] *The Geographical Journal*, Vol LXXXVIII No 2, August 1936. London: *The Royal Geographical Society*, 1936

First appearance of this article, this copy together with seven additional loose copies of the map appearing at p. 134. Scarce.

News from Tartary. London: *Jonathan Cape*, 1936

First edition.

FIRST EDITION of Fleming's third, and arguably most significant book. The original print run was again 15,000 copies, and the book had sold a further 18,000 copies by 1937. It was also translated into a number of languages, including French, German, and Rumanian.

The Flying Visit. London: *Jonathan Cape*, 1940

First edition, in the rare dustwrapper.

The Sixth Column. London: *Rupert Hart-Davis*, 1951

First edition, this copy **inscribed in the year of publication** "To Tim & Rosalie with love from the author. May 1951"

FLEMING'S FIRST POST-WAR NOVEL INSCRIBED BY HIM IN THE YEAR OF PUBLICATION.

A Forgotten Journey. London: *Rupert Hart-Davis*, 1952

First edition, **inscribed by the author to his good friends Lord and Lady Nugent**: "To Tim + Rosalie with much love from Peter" and dated in the year of publication. This copy together with an autograph letter signed on headed notepaper from the author's daughter to Fleming's bibliographer, John Collins, in which she writes "my father was always proud of his prose..." INSCRIBED FIRST EDITION.

My Aunt's Rhinoceros. London: *Rupert Hart-Davis*, 1956

First edition.

Invasion 1940. An account of the German preparations and the British counter-measures.

London: *Rupert Hart-Davis*, 1957

First edition, **inscribed in the year of publication** "To Tim + Rosalie with love from the author." FIRST EDITION, INSCRIBED BY FLEMING IN THE YEAR OF PUBLICATION, OF HIS MOST FINANCIALLY SUCCESSFUL BOOK.

With the Guards to Mexico! And Other Excursions. London: *Rupert Hart-Davis*, 1957.

First edition.

The Gower Street Poltergeist. London: *Rupert Hart-Davis*, 1958.

First edition.

The Siege at Peking. London: *Rupert Hart-Davis*, 1959.



First edition, **inscribed in the year of publication** "To Tim + Rosalie - with love from the author." This copy comes additionally with a newspaper clipping from the Daily Mail dated 16th July 1900, with a full page spread describing "The Pekin Massacre" FIRST EDITION, INSCRIBED BY FLEMING.

Goodbye to the Bombay Bowler. *London: Rupert Hart- Davis, 1961*

First edition, **signed by the author** "(scripsit)" to the front free endpaper. FIRST EDITION, SIGNED.

Bayonets to Lhasa. The First Full Account of the British Invasion of Tibet in 1904. *London: Rupert Hart-Davis, 1961*

First edition. This copy with *Readers News* dated March 1962, reviewing 'Our Next Month's Choice Bayonets to Lhasa' loosely inserted. FIRST EDITION of Fleming's third book of politico-military history, on the British military expedition to Lhasa in 1904.

The Fate of Admiral Kolchak. *London: Rupert Hart-Davis, 1963.*

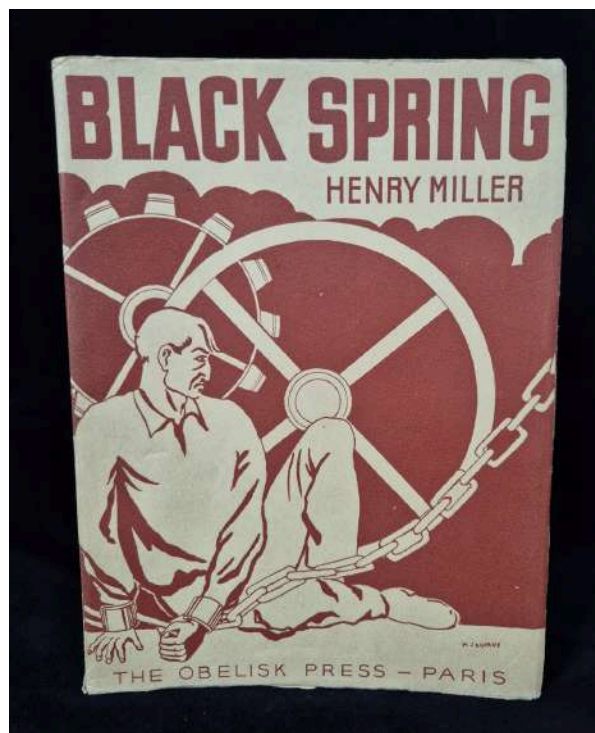
First edition, also issued in pale yellow cloth.

THE MAJOR WORKS - ALL FIRST EDITIONS, FIRST ISSUE, SIGNED, INSCRIBED OR IN THEIR DUST JACKETS. Books signed by Fleming are uncommon; first editions of his early works - especially *Brazilian Adventure*, for which the initial print run was small - in dust jackets are scarce; and books inscribed by him even more so. The set includes the 1936 offprint for the Geographical Society that is Fleming's early account of the journey that would become *News from Tartary*.

A rare chance to own a complete and more or less unique collection of all of Fleming's most important writings.

A complete catalogue is available upon request.

**HENRY MILLER'S SECOND PUBLISHED WORK, IN SUPERIOR CONDITION**



**39. MILLER, Henry**

**Black Spring**

**Paris: The Obelisk Press, 1936**

**£750**

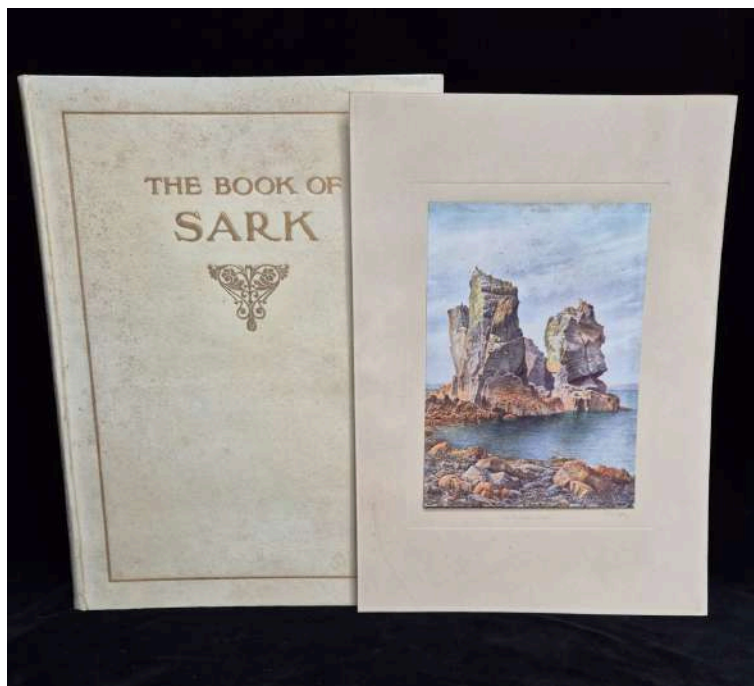
8vo, integrated dark cream card wraps with a striking design by M. J. Kahane to the upper cover; Obelisk Press device to foot of spine; reviews of 'Tropic of Cancer' to the lower cover; overlaid price sticker of 60frs to the front flap; outer edges untrimmed; pp. [x], 11-267, [v]; a superior copy, one of the nicest we have handled; the covers remaining clean and bright with just slight creasing to the outer edges and along spine; retaining most of its original brightness; lightly nicked and scuffed at head and foot of spine with very tiny splits at extremities; internally clean; just beginning to pull at the front gutter; apparently unread with many pages entirely unopened; some faint pencil markings to the inside front cover.

**First edition, one of 1000 copies** published by Jack Kahane's infamous Obelisk Press and dedicated to Anaïs Nin. Though this copy has been reprinted, it retains all the features of the true first, dated 'June 1936' to the publication page, priced 50 francs to the lower cover and with the publisher's catalogue to the rear flap.

*Black Spring* was the second work to be published by Miller who, already in his 40s, had achieved success and infamy with *Tropic of Cancer*. A collection of short stories rooted in truth, the tales cover the experiences of the author's youth in Brooklyn, through to his experiences in the sun-drenched cafes and streets of Paris. The book was Miller's favourite of his own writings. "During the ten years I spent in Paris", he claimed, "I must have written seven or eight books. This one, *Black Spring*, I like the best of all... the years 1932 and '3, living outside Paris in the town of Clichy, where I wrote the book, I guess were the very best years of my whole life."

Founded in 1929, the Obelisk Press took advantage of its location (in the Rue St-Honoré, Paris) to publish books in English which were not subject to the same censorship in France as they would be in the UK. Kahane was therefore able to profit from the publication of illicit, taboo and scandalous material which sometimes included pornographic passages. In allowing 'immoral' writers to showcase work which had effectively been banned in England and America, the press became the first to bring the writings of such writers as D.H. Lawrence and Lawrence Durrell to the attention of the wider public. In September 1934, the press first published *Tropic of Cancer*, Miller's autobiographical novel which features a number of sexually explicit passages. Financed by Nin, the work went on to be the subject of an obscenity trial in the US, and it has since become an important work of 20th century literature.

The present title is published in a similar format to its infamous predecessor, and was unavailable for purchase in the UK at the time of its release. It features a cover image by Kahane's son, Maurice. Here, the artwork shows a rather propagandist image of a man in chains in front of two cog wheels. Like its predecessor, it was published in a small print run, and therefore to find a copy in such superior condition, virtually unread, is **scarce indeed**.



**40. TOPLIS, William A. & John OXENHAM**

**The Book of Sark**

**London: Hodder and Stoughton, 1908**

**£1000**

Medium Folio (32 x 45cm); bound in full vellum, lettered in gilt with single-ruled border and central decorative device gilt to upper board; border in blind to lower; spine fully decorated in gilt with title, author and illustrator's names, as well as publisher's to foot; retaining the original ties to the upper board (lacking to lower); upper edge gilt, else untrimmed; pp. [iv], vii-xi, [iii], 3-98, [ii]; with 21 pages of coloured plates, tipped to black card and each behind captioned tissue guards; the vellum lightly splayed, as is common, with light mottling and spotting; internally for the most part clean, with some faint spotting and light staining mostly affecting the fore-edge, occasionally extending to the outer margin, only marginally so; plate 11 with finger-shaped chip affecting mount only; plate 18 with two corner creases; an excellent, very good to near-fine copy, retaining two of the original ties. *Provenance:* Book plate of Captain Richard Campbell, OBE, RN, to the front paste-down.

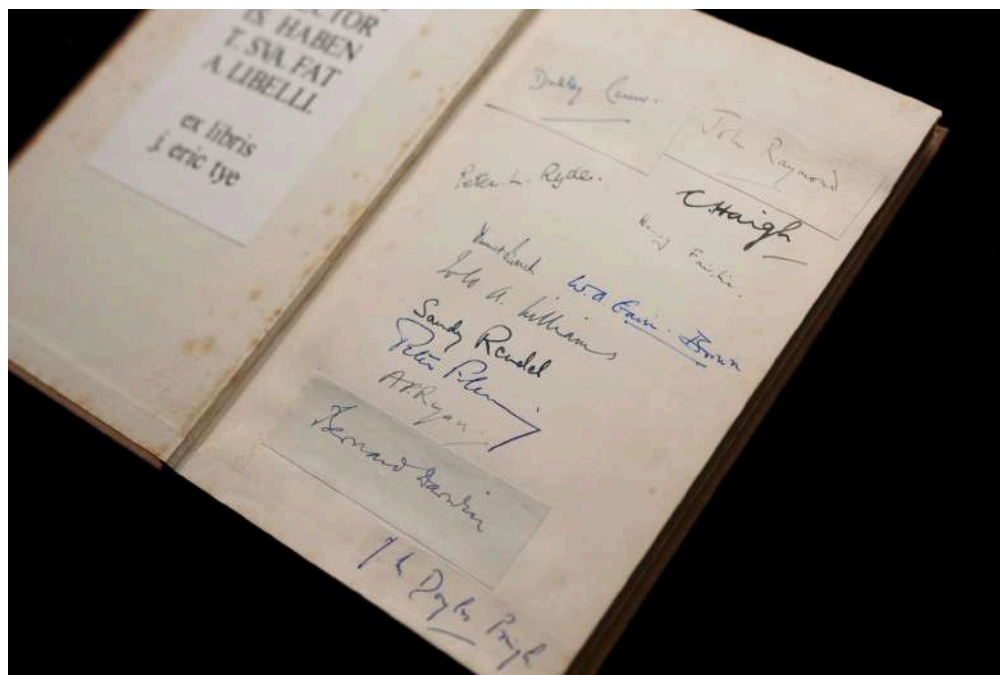
First, limited edition. One of just 500 copies, of which 350 only were bound in vellum, **numbered and signed by both the artist and illustrator**, this copy no. 258. Our example comes together with an additional two mounted plates on cream card, duplicating 9 ("A Monarch of the Shore") and 21 ("Les Autelets - Sark"), signed and titled by Toplis in pencil.

An attractive example of this lavishly illustrated publication, which brings together 21 reproductions of paintings at the Royal Academy Exhibit of Watercolours and Oils. William Toplis (1857-1942) was twenty-six years old when he first arrived on Sark in the Channel Islands for a family holiday. Immediately falling in love with the island and its peoples, he sent for his possessions, and remained there for the following sixty years, despite initially struggling to communicate with the islanders, who spoke Sarkese (also known as *Patois*). It was during his time there that he also met and befriended John Oxenham (William Arthur Dunkerley), the English novelist and poet who here provides the sweeping, descriptive and historic pages which accompany the plates.

The images show harbours, caves, rock formations and various scenes from the island's coastline, including the now-famous 'Venus Pool', a painting which was rejected numerous times from the Royal Academy before being finally accepted in 1910. The rock pool, which appears only at low tide, took the artist over a decade to complete, and subsequently led to a huge up-turn in tourism to the island. Another plate, entitled '*souffleur*', shows a torrent of water propelled into the air above a stormy sea, and is described thus: "The swelling waves bottle up the air on the cave, compress it beyond bearing until something has to give way, and the tortured air rushes out with a roar like artillery, carrying the water with it in clouds of spray, and shaking the upper cliffs with the forceful agony of its escape... On a clear day, with the afternoon sun lightening still more the sparkling emerald green of the waves - a wonder of vital colour only to be fully realised by actual sight—and playing on the spray of the *souffleur*, the spectacle is a unique and beautiful one."

Toplis was, by many accounts, a cantankerous and litigious character, who ruffled more than a few feathers during his stay on Sark, after the First World War attempting to purchase the smaller private island of Brecqhou from the Seigneur of Sark, and making elaborate plans with separatist intentions. Nonetheless, the plates in this volume show the record of a skilled artist who devoted the majority of his life to immortalising the beauty of the island's coastline, with great success.

Scarce with these properties.



#### 41. [VARIOUS]

**Fourth Leaders. A run of seven volumes between 1949 and 1955**

**London: The Times Publishing Company Limited, 1949-55**

**£1500**

7 Vols, 8vo; various coloured cloth with contrasting painted label lettered in gilt to both upper board and spine; dates gilt to foot; each volume bar one (1952) with the front panel from the original dustwrapper loosely inserted; some brown staining and rubbing to the boards; occasional water marking; final volume with some white marks to boards; spines darkened; all volumes with some level of spotting/foxing, mostly affecting endpapers, and the text for the most part clean; a fascinating set. *Provenance*: Ex Libris of J. Eric Tye to all volumes (Pro. Capt V. Lector IS. Haben T. SVA FAT A. Libelli). J. Eric Tye was an executive of Shell Oil Company who lived at Lymington.

These copies **all signed by a number of contributors including Peter Fleming**, A. P. Ryan, Derek Hudson, Cyril Falls, Peter L. Ryde, Bernard Darwin, Dudley Carew, John Raymond, T. E. Utley, Colin Watson, C. Haigh, and many others. A previous owner, likely Tye, has meticulously added the contributor's names/initials next to the various articles in each volume, in both pen and pencil. It is unknown when the volumes were signed, and over what period of time, though it is clear that some have been added at a later date, with signatures both provided directly to the front free endpaper, and others later tipped-in, glued alongside their fellows.

Likely a unique set.

## 'Modern' (1950–today)



**42. ATTENBOROUGH, David.**

[Zoo Quest Series]; Comprising *Zoo Quest to Guyana*, *Zoo Quest for a Dragon*, *Zoo Quest in Paraguay*, *Quest in Paradise*, *Zoo Quest to Madagascar* and *Quest Under Capricorn*.

London: Lutterworth Press, 1956–1963.

**£2500**

8vo., 6 vols; publisher's cloth in green, red and blue; all in the original unclipped dust jackets with full-colour photographs; each volume with colour frontis photograph and additionally illustrated in black and white, with maps, some additional colour photographs in the later volumes; a lovely fresh set, with some rubbing and chipping to the dust jackets along spine and edges; with some very unobtrusive internal tape repair to foot of vol 1; gutter slightly cracked in vols 1 and 2, but holding firm; previous ownership in ink now crossed out to vol 2, mostly hidden beneath flap of jacket; vol 2 also lightly frayed to the edge of final few pages; a couple of spines lightly sunned; Foyles bookseller sticker hidden beneath front flap of vol 5; very slight spotting to the upper edge of the same; scarce as a complete set thus.

**First editions of all six volumes.** A complete set of Attenborough's first books, published over the course of seven years.

Zoo Quest was a multi-part nature documentary which aired on the BBC between 1954 and 1963, and was the first major programme to feature David Attenborough, fully establishing him as a nature documentary presenter. In each, he paired with a member of staff from London Zoo, traveling to a foreign country to capture an animal for the collection (accepted practice for the time). Attenborough wrote an accompanying book for each expedition aside from the first, totalling 6 volumes, and 7 episodes.

The series was highly successful, with *Zoo Quest for a Dragon* being the first footage to capture a Komodo Dragon. In order, the books cover the author's expeditions to Guiana, Indonesia, Paraguay, New Guinea and Islands of the South Seas (Tonga and Fiji), Madagascar and Australia.

A lovely set.



#### 43. ATTENBOROUGH, David

**Life Series [8 volumes, comprising] *Life on Earth*, *The Living Planet*, *The Trials of Life*, *The Private Life of Plants*, *The Life of Birds*, *Life of Mammals*, *Life in the Undergrowth* [and] *Life in Cold Blood***

**London: Collins, 1979 - 2008**

**£2500**

8vo, 8 vols; varying coloured linson boards, all lettered in gilt to spine; together in the pictorial dustwrappers; near-fine copies all, all proliferated with full-colour photographs throughout, minimal edge wear, creasing to the dustwrappers and slight bruising to the spine tips in one or two volumes; Vol III with jacket clipped and one small closed tear to the upper panel; Vol V also clipped, with a neat ownership inscription in silver to the ffe; otherwise a bright, clean and wonderful set.



First editions, **all signed or inscribed by Sir David Attenborough** to the half or full title pages. The books comprise:

**Life on Earth:** A fascinating exposition of all things which walk, crawl, swim, fly and slide on the earth. The television series, which was first transmitted on 16 January 1979, featured state-of-the-art video technology, and the animals captured included a Darwin's frog, a mole-rat, and some of the first ever footage of a coelacanth, an ancient species of fish whose ancestors date back more than 410 million years. The series also famously featured Attenborough's encounter with a group of mountain gorillas - something he later referred to as "one of the most exciting encounters of my life". The famous cover image of the book shows a Panamanian red-eyed tree frog taken by the author himself.

**The Living Planet. A Portrait of the Earth:** Featuring a photograph by Bruce Coleman to the upper panel, and by Andrew Neal to the lower, the latter showing Attenborough with a leatherback turtle. Based on the television series of the same name, Attenborough explores plant and animal life from the lofty heights of the Himalayas to the urban living of city-dwelling creatures, impacted by human development.

**The Trials of Life:** the dust-jacket showing a killer whale and sea-lion cubs to the upper panel, and a photograph of the author to the lower. Released in conjunction with the BBC series of the same name, *The Trials of Life* explores animal behaviour in greater depth, with each chapter corresponding to each episode of the same title, including 'Hunting and Escaping', 'Courting' and 'Continuing the Line'.

**The Private Life of Plants. A Natural History of Plant Behaviour:** with wrapper showing photographs by Martin Cheek and Michael Pitts. "Plants can see" Attenborough begins boldly in his exposition on the hidden world of vegetative life. A fascinating insight into "anything that grows on soil or rock or water, in open country or the smallest garden, [which] suddenly seems quite different: less gentle altogether, in restless motion night and day, locked in the endless competition necessary for survival" (*Jacket*).

**The Life of Birds:** with photograph of a toucan to the upper panel, and the author to the lower. Attenborough explores the lives of some of the 9000 species of birds found on our planet, from fledglings leaving the nest for the first time, to hunting, mating, and raising young. The series took three years to film, and during this time he and the crew traveled to 42 countries.

**Life of Mammals:** the front cover shows a tiger padding through snow, and the author is pictured to the lower panel, grinning beside three bemused-looking meerkats. *Life of Mammals* was first transmitted on UK television on 20 November 2002. The crew endured

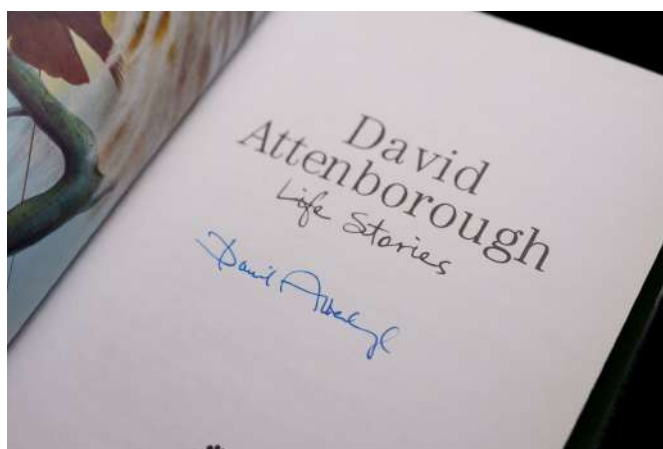
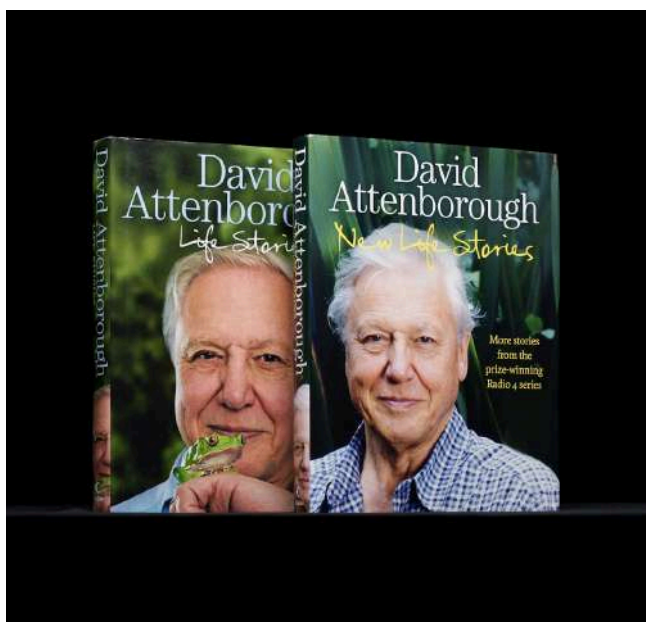
many hardships during the filming of the series, with flesh-eating maggots and venomous snakes to contend with. The book was released less than one month later.

**Life in the Undergrowth:** featuring a praying mantis to the upper panel, and a photograph of the author with a scorpion to the lower. Published in the same year as the five-part documentary of the same name, *Life in the Undergrowth* was the seventh of Attenborough's specialised surveys concerning life on earth. This particular book focuses on the evolution and habits of invertebrates.

[and]

**Life in Cold Blood:** with photographic dust jacket showing a Chameleon to the upper panel, and the author with a monitor lizard to the lower. An extensive natural history of Amphibians and Reptiles, *Life in Cold Blood* is the last of Attenborough's specialised surveys. The author and broadcaster celebrated his 80th birthday while filming giant tortoises in the Galapagos for this series, featured here in Chapter 2. The series won the 2009 BAFTA award in the Specialist Factual category.

**A complete set of Attenborough's Life Series, in excellent condition.**



**44. ATTENBOROUGH, David. Life Stories & New Life Stories  
London: Harper Collins Publishers Ltd., 2009 & 2011**

**£500**

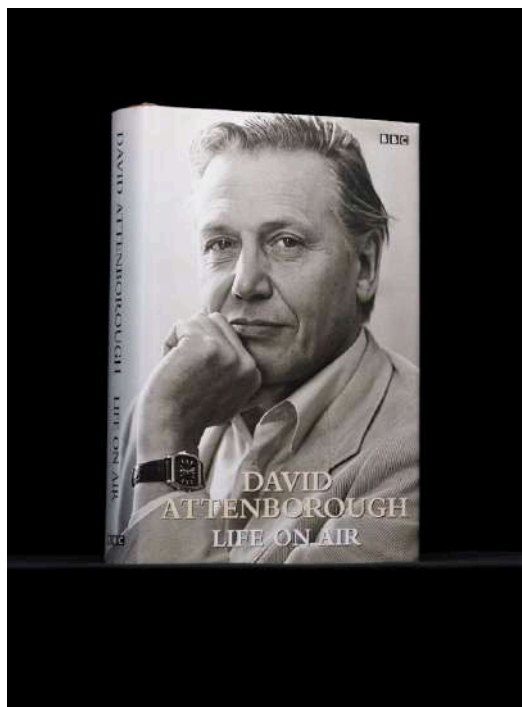
8vo, 2 vols; *Life Stories* in publisher's green boards, lettered in gilt to spine; in the original unclipped dust jacket (£20), with a photograph of the author holding a frog to the upper panel and W H Smith 'signed edition' sticker; pp [ix], 10-224; pale green endpapers; a proliferation of illustrations and full-colour photographs; a little pushing to spine ends; perhaps one or two almost invisible splash marks to upper edge; else fine; *New Life Stories* in navy boards lettered in gilt to backstrip; photographic dust jacket with monkey to the lower, and author to the upper, panels; light blue endpapers; pp. [vii], 8-224; full-colour photographs and illustrations throughout; fine, aside from very marginal rubbing to extremities.

First editions, **both boldly signed by the author** in his customary blue ink to the title page.

In 2009 Attenborough published *Life Stores*, the complete first five months of his radio talks of the same name, in which he looked at the wildlife which had captured his imagination over his extensive career. Accompanied by a personal selection of photographs, the work was followed two years later by *New Life Stories*, in which Sir David considers the astonishing behaviour of birds, insects, and other animals which have impacted his life, including Cicadas, Chameleons, and the famous Elsa the lioness.

*'What would you like to be,'  
people sometimes ask,  
'if you came back to earth  
as an animal?'  
The answer I give depends,  
I suppose, on the company.*

A clean and attractive set.



**45. ATTENBOROUGH, David.**

**Life on Air.**

**London: BBC Books, 2002**

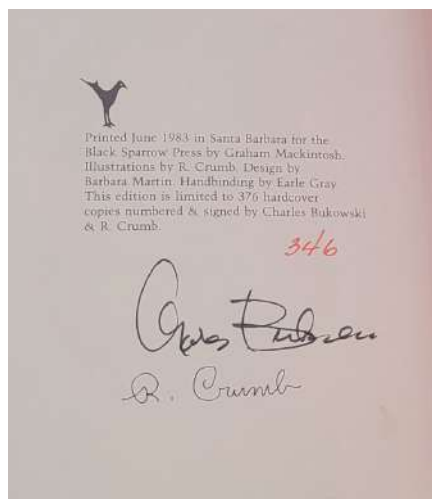
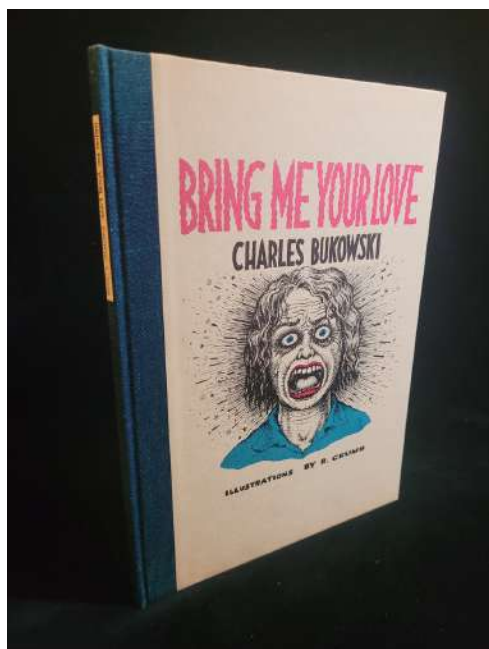
**£375**

8vo., brown boards gilt to spine; black and white dust jacket showing two photographs of the author; pp. [iv], 5-384; with black-and-white and colour photographs showing Attenborough throughout his long career; a fine copy, with miniscule bump to lower edge; in price-clipped jacket.

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

Over a career that spans six decades, this memoir explores the author's life, work and travels to the farthest reaches of the globe. Beginning at the age of 26 when he was rejected from a job at the BBC, this fascinating, poignant, and often humorous work offers a glimpse into the mind of one of the best-loved broadcasters of our time.

Increasingly **scarce** signed.



46. BUKOWSKI, Charles; R CRUMB [Illus.]

**Bring me your Love.**

**Santa Barbara: Black Sparrow Press, 1983**

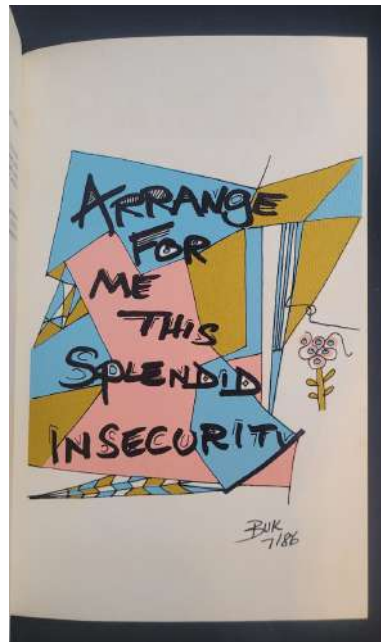
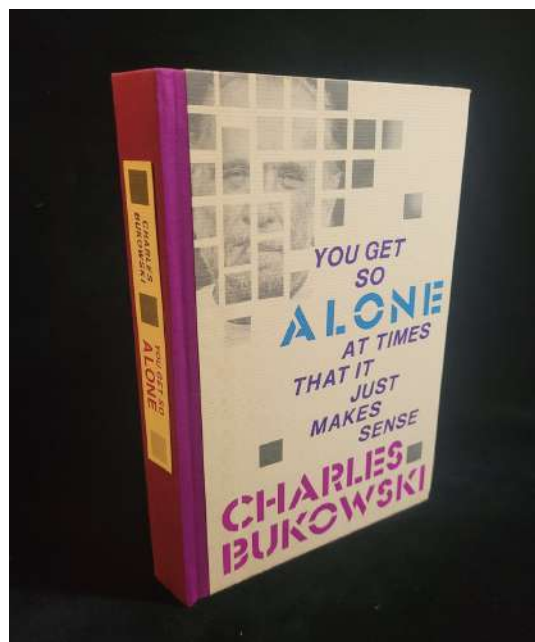
**£750**

Large 8vo., blue denim-backed beige boards, printed and lettered in black and pink with an illustration in colour by Robert Crumb to upper board; paper label affixed to spine; bright pink endpapers; title in blue, pink and black with a vignette by Crumb; pp. [vi], 7-14, [ii]; with a further three captioned full-page illustrations; an excellent copy with occasional spots to texts; some minor browning to the title gutter; boards essentially fine. *Provenance:* previously in the Collection of David Kotthoff, without ownership markings.

First, **limited edition**. Printed in June 1983 by Graham Mackintosh with a design by Barbara Martin, bound by Earle Gray. One of just 376 hardcover copies, **hand numbered and signed by both Bukowski and Crumb**. This copy no. 346.

The American writer Charles Bukowski and the inimitable cartoon illustrator Robert Crumb collaborated on two books during the early 1980s. *Bring me your Love* was the first of these publications, and was followed the following year by *There's no Business*, which was also published by the Black Sparrow Press in 1984. The present example focuses on a protagonist common to many Bukowski stories - a man named Harry whose wife is in a mental hospital, and who spends his free time drinking and having sex. Crumb's comic and graphic drawings complement Bukowski's short tale with illustrations showing Gloria punching herself in the face; Harry and Nan 'going good' in the motel room, and the same pair grappling on the floor, semi-clothed, both reaching for the telephone receiver. Crumb and Bukowski later came together for a third and final time in 1998, with a posthumous collection of Bukowski's previously unpublished diaries. "He was a very difficult guy to hang out with in person" Crumb once wrote of Bukowski, "but on paper he was great."

Scarce.



#### 47. BUKOWSKI, Charles

**You Get So Alone At Times That It Just Makes Sense**

**Santa Rosa: Black Sparrow Press, 1986**

**£1000**

8vo., pink cloth-backed cream boards, lettered in blue, purple and pink with a black and white photographic design showing a portrait of the author; paper label printed in matching colours to spine; dark blue endpapers; title in pink, blue and black; monochrome photographed portrait of the author by Michael Montfort to rear; pp. [xii], 13-313, [vii]; with additional tipped-in coloured print 'Arrange for me this splendid insecurity' signed 'BUK' and dated in the year of publication; a near-fine copy with just the odd small spot and mark; a couple of light spots to the fore-edge; a touch bumped at corners; in the original acetate wrapper. *Provenance*: previously in the Collection of David Kotthoff, without ownership markings.

First, limited edition, printed in August 1986 by Graham Mackintosh & Edwards Brothers, Inc., with a design by Barbara Martin. **One of just 126 copies, hand numbered** and bound by Earle Gray, each with an **original signed print by the author**. This copy no 66, **signed with an original ink self portrait** below the colophon.

A collection of poems exploring the writer's childhood, along with themes of loneliness, consequences, cats, and the tragic state of growing up. Bukowski spent most of his life in Los Angeles, and had already published several short stories in the 1940s before abandoning writing and becoming a full-time alcoholic. After a break of almost 10 years drifting across America, he returned to the city and began writing poetry, with his first publications appearing in the 1950s, beginning with *Flower, Fist, and Bestial Wail* (1959). Volumes of his poetry would continue to appear over the next 40 years on an annual basis, mostly published by underground publishing houses.

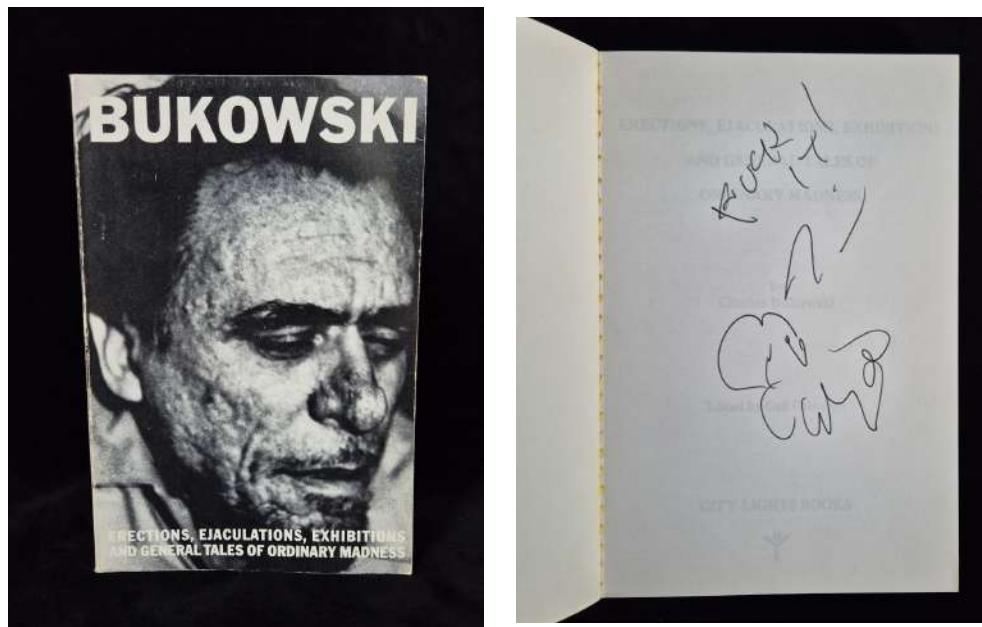
*The Black Sparrow Press* was founded in 1966 to promote the work of Avant-Garde artists, writers and poets. Run by John Martin and his wife Barbara, the press was instrumental in supporting Charles Bukowski throughout his career. It was 1969 when the pair convinced the then 49 year-old writer to give up his post office job to concentrate solely on his writing. "I have one of two choices – stay in the post office and go crazy ... or stay out here and play at writer and starve. I have decided to starve", Bukowski wrote. After the Martins published his novel *Post Office*, Bukowski continued to publish almost all of his major works with them for the remainder of his life, which caused the small press to become a highly successful enterprise.

*"Lighting new cigarettes,*

*pouring more drinks.*

*It has been a beautiful fight.*

*Still is."*



48. **BUKOWSKI, Charles; Gail CHIARRELLO [Ed.]**  
**Erections, Ejaculations, Exhibitions and General Tales of Ordinary Madness**  
 California: City Lights Books, 1972  
 £350

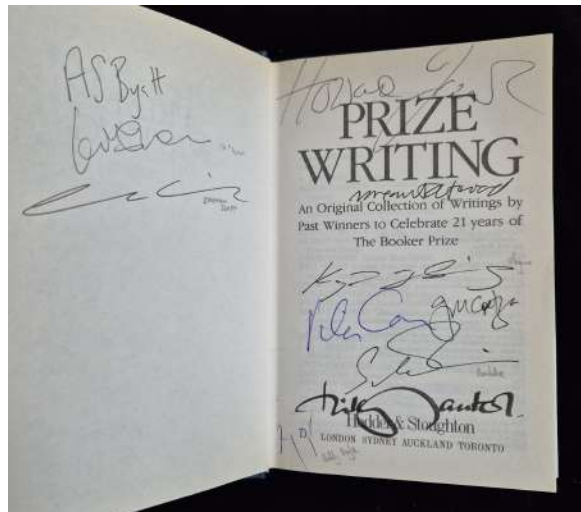
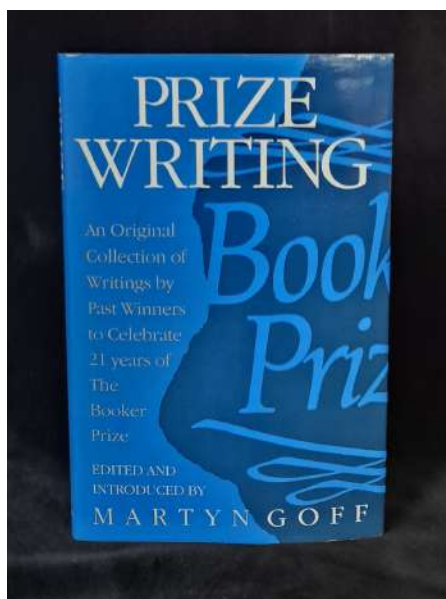
8vo., paperback glued card covers, the front showing a black and white photograph of Bukowski taken by Brad Darby; pp. [viii], 478, [ii]; near-fine, a touch rubbed to the outer edges of covers and along spine; with the odd crease; glue just starting to show at front gutter; internally clean.

Sixth printing, **doodled in black ink by Bukowski** with a rough depiction of his "little man" drawing to the front free endpaper below an insightful 'Fuck it!'

A collection of pieces originally published in *Open City*, *Nola Express*, *Knight*, *Adam*, *Adam Reader*, *Pix*, *The Berkeley Barb* and *Ever-green Review*. The book is dedicated to Linda King "who brought it to me and who will take it away". King was Bukowski's girlfriend in the early 1970s, and it was a relationship which often turned volatile. On one occasion, the pair stayed at the City Lights apartment in San Francisco, after reading at the City Lights Poets Theater. The pair split in 1975 after King, angry at Bukowski's frequent infidelities, threw his typewriter out of an open window.

Lawrence Ferlinghetti, owner of the City Lights Bookstore, was one of the first to recognise Bukowski as a short story writer and this collection, published by his press, was the first collection of Bukowski's stories to be published together. The book later appeared in two volumes, *Tales of Ordinary Madness* and *The Most Beautiful Woman in Town* (1983).



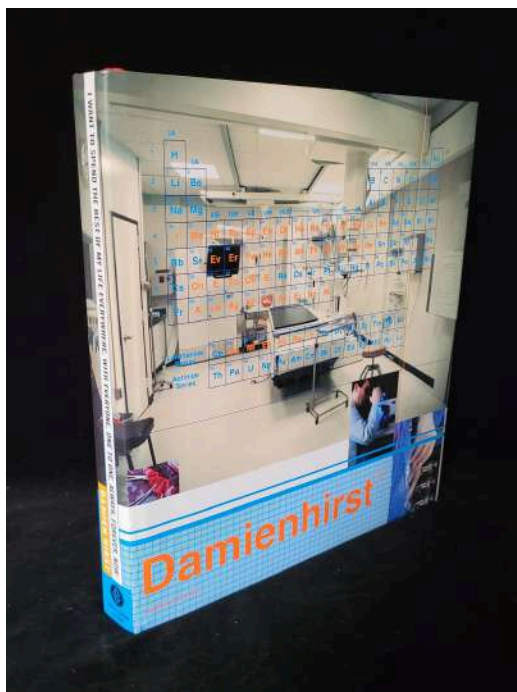


**49. GOFF, Martyn [Ed. and Intro.]**  
**Prize Writing.**  
**London: Hodder and Stoughton Ltd, 1989**  
**£550**

8vo., dark blue publisher's boards, lettered in gilt to spine; together in the publisher's blue and white printed dustwrapper (unclipped, £12.95 to front flap); pp. [xi], 12-267, [v]; a near-fine copy, lightly spotted to the upper edge, extending to the upper margin in one or two places; with some erased pencil marks; the wrapper near-fine, just lightly creased at extremities.

First edition. This edition **signed by eleven Booker Prize-winning writers** to the title and facing page, with author's signatures including **Howard Jacobson, Margaret Atwood, J. M. Coetzee, Peter Carey, A S Byatt, Ian McEwan, Graham Swift, Kazuo Ishiguro, Salman Rushdie, Hilary Mantel and Roddy Doyle**, amongst others.

A publication to celebrate 21 years of the Booker Prize, where previous winner's contributions include short stories or extracts, either original or from previously-printed works. Here, Penelope Fitzgerald and William Golding sit alongside Anita Brookner and Peter Carey, while Rushdie contributes "Errata": *or, Unreliable Narration in Midnight's Children*. The introduction is provided by Martyn Goff, who writes that the prize has contributed greatly to "raising the profile of serious fiction... has helped to restore confidence in the form ("Is the novel dying?")...has boosted writers in their need to find an audience; and it has acted as a signpost to the general reader indicating the more worthwhile books published every year". Goff was the administrator of the prize since its inception and later became chairman at Henry Sothoran Ltd., one of the oldest antiquarian bookshops in the world.



#### 50. HIRST, Damien

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

**London: Booth-Clibborn Editions, 1997**

**£600**

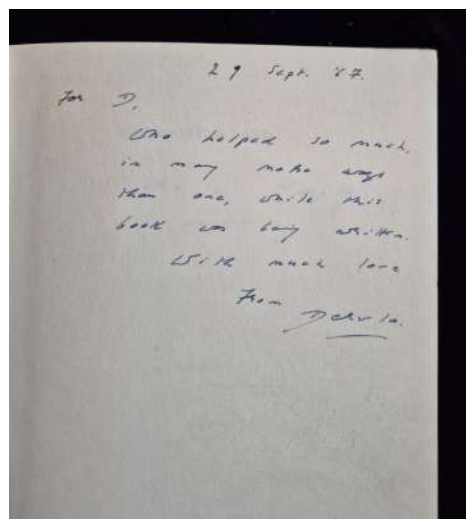
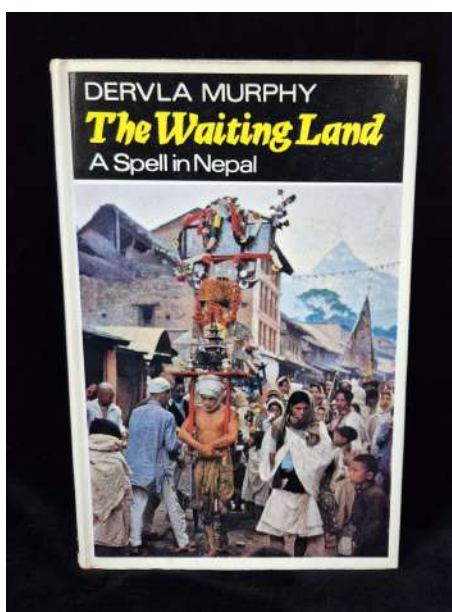
Large square folio; red leatherette, embossed in blind with 'Biochemicals organic compounds for research and diagnostic reagents'; together with nuclear H symbol gilt to lower edge; arrow border design in blind to right hand edge, and lettered in black to upper board and spine; lower board featuring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

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

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

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

*\*Please note that the publication does include some graphic images\**



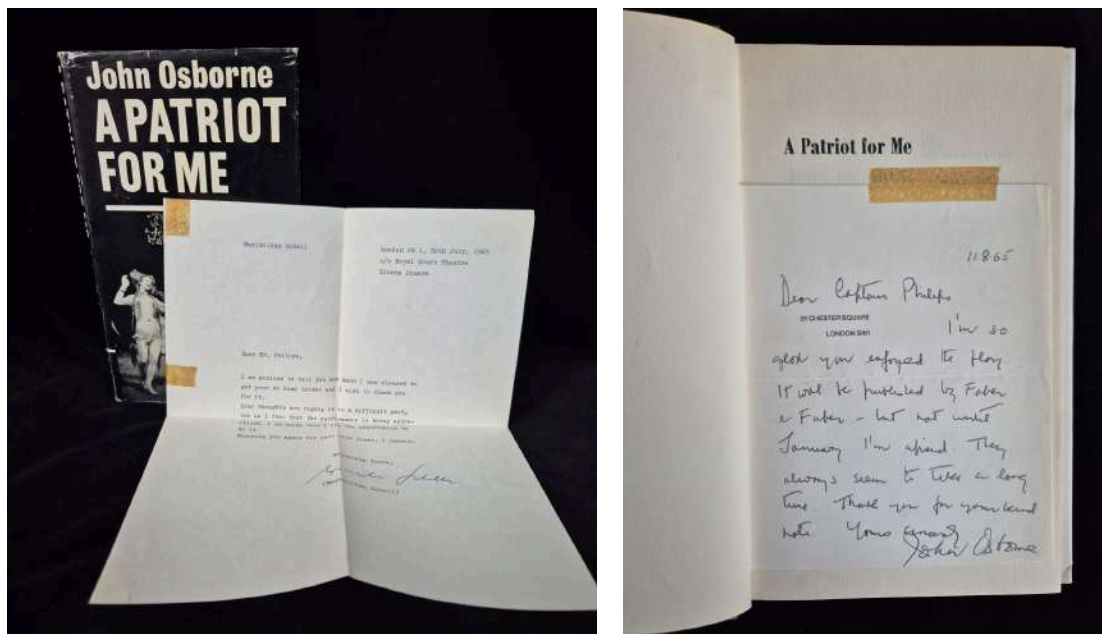
51. MURPHY, Dervla  
**The Waiting Land. A Spell in Nepal**  
 London: John Murray, 1967  
**£300**

8vo., red publisher's boards, backstrip lettered in gilt with wheel device to head of spine; together in the unclipped pictorial dustwrapper (30s net) with a jacket design by Craig Dodd, and featuring a photograph by Ewan MacLeod to the upper panel; pp. [vi], vii-ix, [i], 216, [ii]; with 16 captioned black and white photographs, as well as a double page map showing central Nepal to p. 14/15; marginal offsetting to endleaves; a touch bruised to spine tips; else essentially a fine copy in the ever-so-slightly toned and creased near-fine dustwrapper.

First edition, presumably the dedication copy, **inscribed by the author** to the ffe: "For D, / Who helped so much, / in many more ways / than one, while this / book was being written. / With much love / from Dervla." and dated in the year of publication, 29th September '67. Murphy has additionally signed her name beneath the half title. The inscription is presumably the 'Daphne' mentioned in the dedication, to whom Murphy wrote a series of letters home during the 1960s, and the contents of which later became her working notes for 'The Waiting Land'.

It was in January 1963 that Murphy fulfilled a lifelong dream of cycling from the UK to India. Immortalised in her celebrated 1965 book *Full Tilt*, the trip was followed, in 1965, by a six month stint in Nepal, with both *The Waiting Land* and *Tibetan Foothold* written predominantly by candlelight. The present work follows her journey from Kathmandu, through the Pokhara Valley and into the remote Langtang region, which borders Tibet, though much of the book describes her work in Pardi, where she volunteered at a refugee camp.

**The third of Murphy's early travel books, and undoubtedly one of the best works written on the subject of the Himalayas**, from the perspective of a pioneering female travel writer who lived and worked amongst the mountain people. "Nepal weaves a net out of splendour and pettiness, squalor and colour, wisdom and innocence, tranquility and gaiety, complacency and discontent, indolence and energy, generosity and cunning, freedom and bondage", she writes, "in this bewildering mesh foreign hearts are trapped, often to their own dismay".



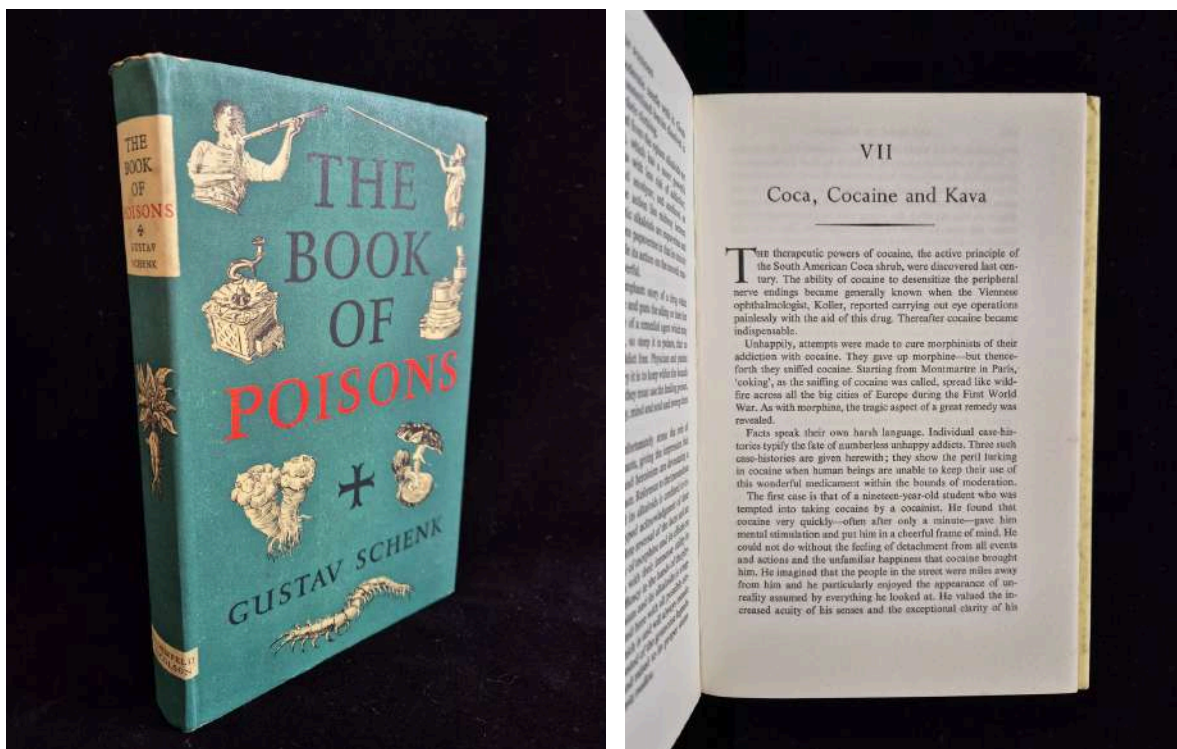
**52. OSBORNE, John**  
**A Patriot for Me**  
**London: Faber and Faber, 1966**  
**£275**

8vo, publisher's red cloth, lettered in gilt to spine; together in black and white dustwrapper (unclipped, 13s 6d net to front flap), the cover image showing a photograph by 'Dominic'; pp. [viii], 9-128; a very good copy, lightly compressed to spine tips with the odd dink to the outer edges; faint toning to the text block; marks from tape residue affecting the front paste-down and endpapers; as well as half title; the wrapper also very good, light rubbing, creasing and shelfwear, mostly affecting the head of spine; a bright example.

First edition of Osborne's 1965 play based on the true story of the life of Alfred Redl. This copy formerly in the possession of Harry Vaughan Philips, with his book plate to the front paste-down. With this example come two letters, the first once affixed to the front free endpaper with tape (now detached), **signed by John Osborne to Captain Philips** and dated the 11th August 1965. "I'm so glad you enjoyed the play", he writes, "It will be published by Faber and Faber - but not until January I'm afraid. They always seem to take a long time." The second letter, a TLS loosely laid in, is also addressed to Philips, this time signed in blue ink from Maximilian Schell, who played the role of Redl in the 30<sup>th</sup> June - 14<sup>th</sup> August performances in 1965 at the Royal Court Theatre in London. "Your thoughts are right" he notes, "it is a difficult part, but I feel that the performance is being appreciated, I am happy that I had the opportunity to do it".

A controversial play which follows the experiences of Alfred Redl, an officer of the Imperial and Royal Army of the Austro-Hungarian Empire, who was blackmailed into becoming a spy for Tsarist Russia because of his homosexuality. The debut performances in 1965 proved “too sexually transgressive” for the Lord Chamberlain’s office, forcing the theatre to change from a public theatre to a private member’s club. Rarely performed even today due to the large cast required, the play features an infamous drag ball as its climactic scene.

An interesting association copy.



### 53. SCHENK, Gustav

#### **The Book of Poisons**

**London: Weidenfeld and Nicolson, 1956**

**£400**

8vo., green publisher's boards, spine lettered and decorated in gilt; together in the bright pictorial dustwrapper, printed in green, red, black and yellow, and featuring devices such as mushrooms, pipe smokers and root plants; pp. [ix], 2-235, [i]; a lovely example, the boards clean and unmarked; internally very good, with the wrapper somewhat offset to the endleaves, and spotting to the edges of the text block, sometimes just beginning to encroach onto the outer margins of pages; the very good dustwrapper in superior condition to those otherwise found, retaining all of the original colour to both upper panel and backstrip; with large price clip to the front flap, and some spotting mostly affecting the lower panel and spine, just a little scuffed at edges; one tape repair, to the verso, at head of spine.

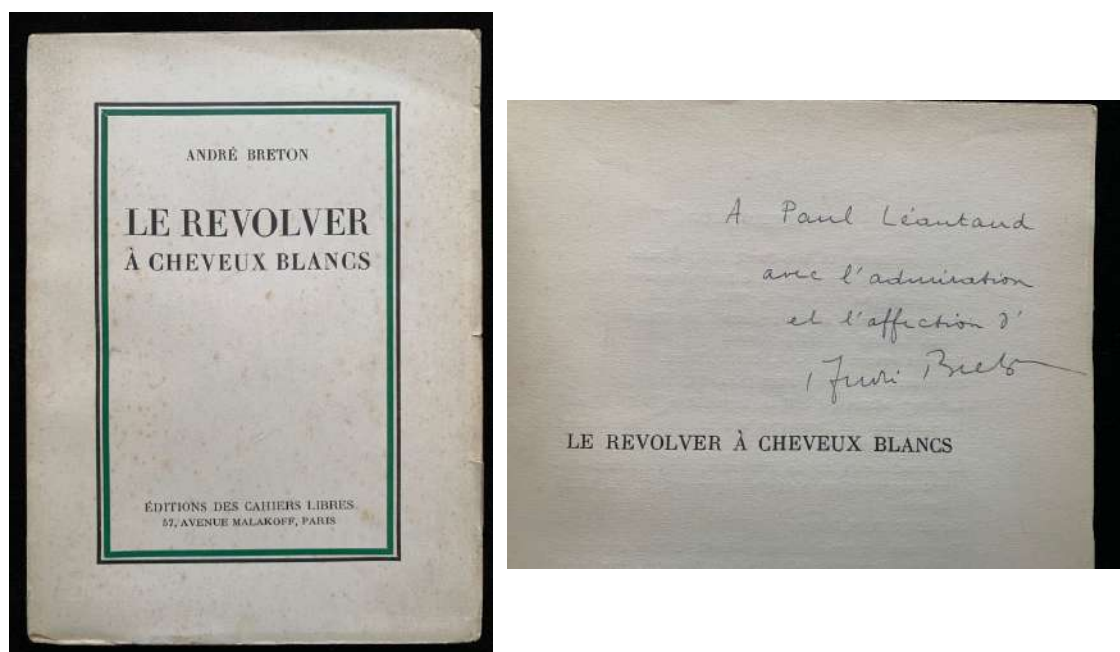
**First English edition**, translated from the German 'Das Buch der Gifte' by Michael Bullock.

A comprehensive guide to poisons of the world, from those found in vegetables and plants (hemlock, arsenic, mandrake root), to animals (stingrays, porcupines, snakes, black widows), opium, cocaine, and hashish, as well as those used more commonly in day to day life, including tobacco, alcohol and caffeine. The book ends with two chapters on man-made industrial poisons, and those used as weapons of war. Describing poisons from the perspectives of both healing and deadly roles, Schenk intersperses the chapters with his own personal experiences of many of the drugs, including black henbane and mescaline.

Gustav Schenk (1905-1969) was somewhat of a polymath, with a wide range of interests including popular science, art, printing and photography, with a number of his photographs now held at MOMA in New York. Between 1931 and 1932 he produced and edited the *Wachsbogen* magazine, which appeared in twelve issues and attempted to give young, up-and-coming artists a platform for their work. Fascinated by 'elemental forces', Schenk's final chapters here, on chemical-warfare agents and radio-active radiation, impart his personal interest in man's capacity to create both the wonderful and the dangerous: "modern science has made spectacular advances in the breaking down of substances", he writes, "with terrifying capriciousness, chemistry and technology have created sources of danger to which we are helplessly exposed; for control over the forces that have been thoughtlessly released has never kept pace with the staggering development and spread of physical substances."

Surprisingly scarce. Seldom found in such condition, particularly with the wrapper so intact.

## Surrealism



- 54. BRETON, André.**  
**Le Revolver à Cheveux Blancs.**  
**Paris: Éditions des Cahiers Libres, 1932.**  
**£1200**

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

First edition, an unnumbered service de presse [advance] copy warmly INSCRIBED TO NOTED LITERARY CRITIC PAUL LÉAUTAUD AND FROM THE COLLECTION OF PIERRE BERGÉ. The 'White-haired Revolver' was a line from an unpublished automatic text of 1924, and the collection includes one of Breton's most famous poems, *l'Union Libre* (or *Free Union*), written in the style of a Renaissance *blason*, in memory of his former lover Suzanne Muzard. It also incorporates a preface by Breton, a short theoretical text in ('Once Upon a Time to Come'), in which he defines "the imaginary" as "what tends to become real."



Published on 25 June 1932 in 1,010 copies, with 10 deluxe copies illustrated by Salvador Dalí, this is an un-numbered advance copy. The recently-founded Éditions des Cahiers Libres was the brainchild of the poet René Laporte, and at the same time as producing this book, he produced two more Surrealist works: *La Vie Immédiate* by Paul Eluard (to whom *Le Revolver* was dedicated) and Tristan Tzara's *Où Boivent Les Loups*. Breton contributed 1,000 Francs to the printing costs.

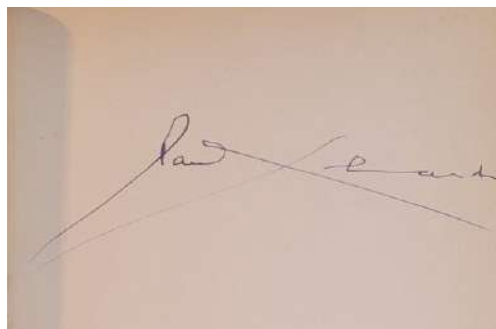
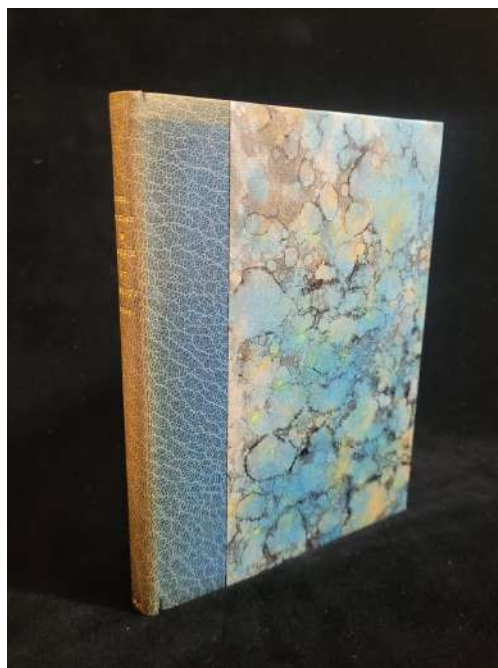
Paul Léautaud was an eccentric and misanthropic literary critic whose '*Journal Littéraire*' is nonetheless an "invaluable document on Parisian literary life" ranging from 1893 to 1956, and his writing has been praised for its honesty and integrity (although Cocteau called him "a clown...but a witty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

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

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

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

Sheringham Aa 195.



**55. ELUARD, Paul**

**Poésie et Vérité 42.**

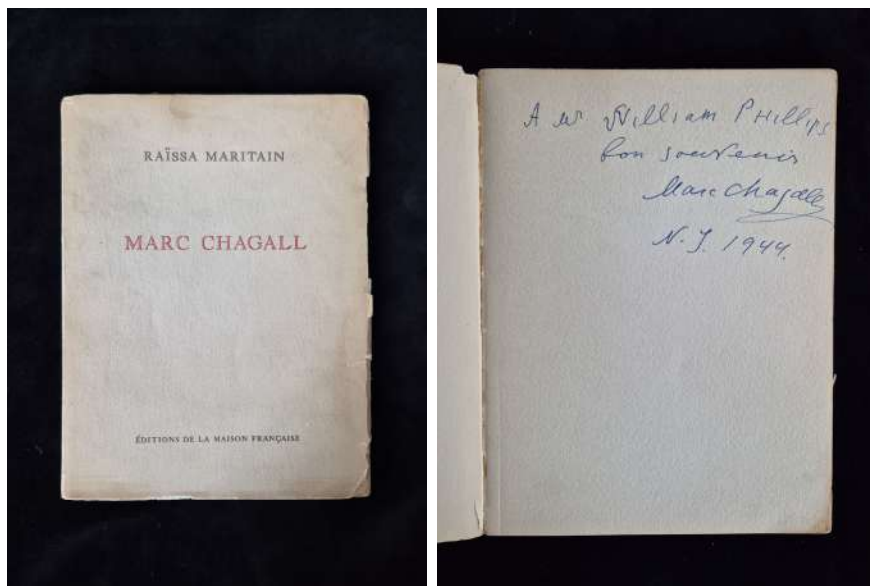
**Neuchâtel: Albert Kundig [Geneva] for Editions de la Baconnière, 1943**

**£575**

8vo (182 × 140mm), mid-twentieth century blue morocco over marbled paper boards by Lobstein-Laurenchet, spine lettered directly in gilt with date to foot; matching marbled endpapers; with original wrappers bound in, printed in red and blue; top edge gilt, others untrimmed; pp. [xx], 13-108, [xii]; spine evenly sunned, else a near-fine copy. *Provenance*: Prochian (Ex Libris) to p. [i].

First French edition, limited to 1012 copies, this **no. 509 of 1000 on papier velin, signed by Eluard** with his distinctive 'crossed' signature to the front free endpaper. This volume contains Eluard's celebrated poem of resistance, *Liberté*.

Eluard had joined the Resistance in 1941, and had stayed in Paris with his wife Nusch at a time when the greater part of the Surrealist circle sought refuge in New York. According to Raymond Jean, there was an edition preceding this one: "en 1941 [Eluard publie]...*Poésie et Vérité 42*... dont des milliers d'exemplaires - dans une édition de la revue *Fontaine* à Alger - seront parachutés dans les maquis, par les avions de la R.A.F.", but the *Librairie Française Catalogue Général des Ouvrages Parus du 1933 à 1946* indicates this edition as the first published in France. (Raymond Jean, *Paul Eluard par lui-même*. Paris: 1968).



**56. MARITAIN, Raïssa**  
**Marc Chagall**  
**New York: Éditions de la Maison Française, Inc., 1943**  
**£2500**

8vo., cream card wraps lettered in black and red to upper cover; the remnants of the original webbed glassine laid in; pp. [viii], 9-63, [v]; with title page in red and black to match cover; red chapter heading and initial 'C', with one illustration direct to p. [viii], and another six full-page reproductions on glossy paper; a very good copy, the covers a little fragile, lightly browned and chipped to edges, a little loss to spine tips and the lower corners of covers; internally a touch toned but otherwise excellent, apparently unread with most pages entirely unopened.

First, **limited edition**, this copy no. 553 of 1500 copies on Midwood paper, with the original numbered slip loosely laid in. This copy additionally **inscribed by Chagall to William Phillips** in blue ink to p. [i]: "A M. William Phillips | bon souvenirs | Marc Chagall | N. J. 1944"

A nice association copy. William Phillips (1907 - 2002) was the co-founder and editor of *Partisan Review*, one of the key journals of left-wing thinking in the United States throughout the 1930s and '40s and a defining public intellectual in New York for decades after. Chagall had fled the Nazi occupation of France in 1941 for New York with the help of the Emergency Rescue Committee, and this inscription is presumably a memorial of their meeting in 1944.

Raïssa Maritain was the wife of the French Catholic philosopher Jacques Maritain, mentor to Pope Paul VI and influential figure in the drafting of the Universal Declaration of Human Rights. She was born to Jewish parents in Rostov-on-Don, and emigrated to France in the 1890s. She was to work again with Chagall on *l'Orange Enchanté* in 1948.



57. [SURREALISM, BRETON et al.] *La Révolution Surréaliste*  
 Paris: (Librairie Gallimard), 1 December 1924 - 15 December 1929  
**£12,000**

A4 8vos (20 x 29.5cm approx); 12 vols [in 11]; Issues 1-5 and 7 in orange stapled wraps, the rest in white, printed in black with text and photographs to both covers; inside covers pink and white, with printed text and advertisements, all volumes protected in the glassine wrappers; date to the upper right hand corners, priced to bottom right (4 - 20 Francs); proliferated throughout with black and white photographs, comical captioned sketches; illustrations, diagrams and reproduced artworks; printed predominantly in double columns, with the running titles between double-rules; some staples rusted through, causing corresponding small gaps along the spine; one or two beginning to split along the backstrip; light creasing (some creases perhaps caused in the publication process itself) and very minor toning; Vol VIII with a small pencil marking to the upper margin of p. [i]; Vol IV with some very minor splash marks to the upper cover; near-fine examples, in all, of a publication seldom found complete; housed together in a custom-made fall-down-back box in decorative paste-paper over red morocco, lettered in gilt at backstrip; decorative grey paste-paper interior and ochre cloth housing the volumes; a little rubbed with one very minor scuff to the upper board; and ever-so-slightly split to the upper layer only along the spine. Provenance: late 20th century engraved ex-libris to upper inner cover of box, 'RLB'.

A complete run of this Surrealist publication, with the issues comprising:

1st December 1924  
 15th January 1925  
 15th April 1925  
 15th July 1925

15th October 1925  
 1st March 1926  
 15th June 1926  
 1st December 1926  
 1st October 1927  
 15th March 1928  
 and  
 15th December 1929

Volumes No. 9-10 are contained within one volume.

Volume 2 includes a double-page centre spread by Picasso, Volume 3 with the announcement 'End of the Christian Era' with an address to the Pope and the Dalai Lama, Volume 9/10 and 11 with endpapers on grey paper stock showing advertisements for the English language 'Transition' magazine, and the final volume with a double-page advertisement for an exhibition of Surrealist painters at Galerie Goemans which includes de Chirico, Dali, Magritte and others. Volume 12 includes Breton's Second Surrealist Manifesto. Regular contributors to the magazine include Paul Eluard, Andre Breton, Man Ray, Raymond Queneau, Max Ernst and many others. Volume 4 includes the additional insert 'Le Surrealisme son Explication', loosely inserted and printed in black on blue-grey paper (double sided, slight browning and creasing to the very extremities). The volumes begin to increase in thickness and content as the run progresses into 1927, the covers changing consistently to white.

ALL 12 ISSUES OF THE LEGENDARY SURREALIST REVIEW. With contributions by André Breton, Paul Eluard, Robert Desnos, Benjamin Péret, Man Ray, Louis Aragon, De Chirico, Max Ernst, André Masson, Picasso and your other favourite Surrealists artist and writers.

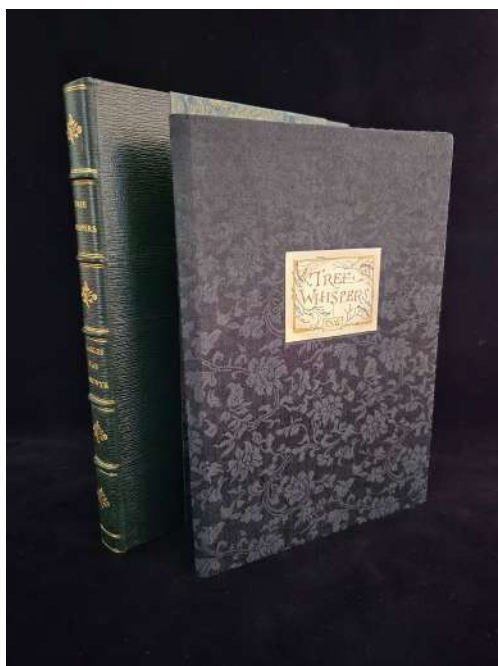
Under the direction of Benjamin Péret and Pierre Naville initially, and later of Breton himself, the *Révolution Surréaliste* was the Surrealists' send-up of the literary-scientific journal - anything *pour épater la bourgeoisie!*

The journal courted controversy and featured the famous Surrealist *Recherches sur la Sexualité*, in which - after one participant describes engaging in sexual congress with a donkey with the aid of a shirt sleeve (in what must have been a rather lonely country childhood) another calmly enquires "and what was the donkey's opinion on this?"

The journal was progressively taken over by Breton and the final issue includes his *Second Surrealist Manifesto*, which attacked a number of the early members of the movement. This, in turn, led to the famous pamphlet 'Un Cadavre' in 1930, virulently attacking Breton, and the departure or exile of several important figures from the group. Breton, politically engaged with the Left, as most Surrealists were, then changed the name of the journal to '*Le Surréalisme au service de la Révolution*'.

# Charles van Sandwyk

AN ORIGINAL MANUSCRIPT POEM, CALLIGRAPHICALLY LETTERED AND ILLUSTRATED IN WATERCOLOUR



**58. VAN SANDWYK, Charles.****Tree Whispers****Deep Cove, British Columbia: Charles van Sandwyk, 2025****£12,000**

8vo., bound in decorative full navy floral cloth; with onlaid manuscript label in colour to upper board; blue-green marbled endpapers; outer edges untrimmed; unpaginated [pp. xxxi] with three additional miniature inserts bound in; hand lettered, drawn, penned and painted by the author on antique cream, white and grey papers; manuscript throughout; with decorative titles, borders, vignettes and illustrations both full page and interspersed within text, featuring reading insects, owls, moonlit landscapes, hedgehogs and various tree folk; fine, as issued, complete in the custom-made green morocco and marbled clamshell case; lettered and lined in gilt, with five raised bands and floral vignettes gilt in compartments.

A HAND DRAWN, LETTERED, PAINTED AND BOUND MANUSCRIPT of Charles Van Sandwyk's celebrated poem, *Tree Whispers*. The book was originally published in 2015 in a deluxe edition of 120 copies, of which 50 were reserved for the patrons of the High Branch Society. An unnumbered trade edition followed the same year.

Charles van Sandwyk has devoted much of his adult life to the quiet study and contemplation of the natural world. With a deep love of nature and the array of creatures which inhabit the earth, this wonderful poem celebrates the magic and mystery of the woods, and, perhaps, how trees would speak, should we listen hard enough.

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

Produced specially for Fold the Corner in the early months of 2025 at the author's own home in British Columbia, Canada, this is a one-of-a-kind manuscript. Alongside the hand-written poem, beautifully penned in his long, flowing hand, illustrations depict stag beetles adorned with fresh green leaves, penning poems and other songs; contemplative owls; scenes of forests and mountainscapes under the face of a moon and stars embellished in gold; anthropomorphised tree and twig folk, some playing instruments; and other creatures simply enjoying a ride on the back of a falling leaf.

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

Unique.





**59. VAN SANDWYK, Charles**

**The Fairy Press**

**[British Columbia, 2021]**

**£12,000**

Original pen and watercolour illustration; framed and glazed (frame measures 33 x 41.5 x 5cm approx, image measures 18.5 x 26cm approx); the watercolour showing the fairy press, nestled into the roots of an old oak tree; with a hedgehog in a blue apron working the hand press, a mouse looking rather stern behind spectacles, carrying a pile of books; a beautiful fairy figure with wings in purples, blues and oranges, clothed in a cap and flowing flower dress; and two treefolk; one hand-stitching a binding while sitting cross legged on top of a toadstool, with string and paste pot close by on two further mushroom tops; the other contemplating a list, perhaps of the day's figures; the scene with several other charming embellishments such as the day's sheets hanging on a line; piles of books and mosses, the Press's sign swinging from a low-hanging tree branch; grasses and other greenery done in a green watercolour wash; all held in a gilt-ruled dark green mount, and gilt frame custom-made especially for the illustrator, painted in gold and carved with leaves; a fine copy of this stunning image.

**Signed by the illustrator** to the lower left hand corner. This image appears in Charles van Sandwyk's autobiographical book, *Yours Truly* (published in 2021). Each of the figures in the present scene represent members of Charles van Sandwyk's own personal publishing firm. The purple fairy represents Kim, who ran operations for 25 years; the man on the mushroom sewing is Augusto, the bookbinder; the mouse is Margaret, another book binder working presently at the press; and the hedgehog is Waisiki, current head of operations. The unruly-haired blonde elf to the lower right hand corner is a self portrait of the artist himself.



**60. VAN SANDWYK, Charles****Fables and Fairytales****[British Columbia, 2024]****£8000**

Original pen and watercolour illustration; framed and glazed (frame measures 24.5 x 29.5 x 3cm approx, image measures 11.5 x 18cm approx); the watercolour showing a sleeping dragon with red and blue spines, tightly curled around a flowering tree; a crow holding a piece of cheese in its beak watching warily from the branches above, alongside a frog prince holding a golden ball; with a castle in the distance; all held in a grey card mount with gilt and hand-drawn border; in turn within a gilt frame custom-made especially for the illustrator, adorned in 18 carat gold and carved with vines and flowers; fine, a wonderful image.

**Signed by the illustrator** to the lower left hand corner. The crow alludes to Aesop's fable of the fox and the crow; the frog to 'The Frog Prince' by the Brothers Grimm.



61. VAN SANDWYK, Charles

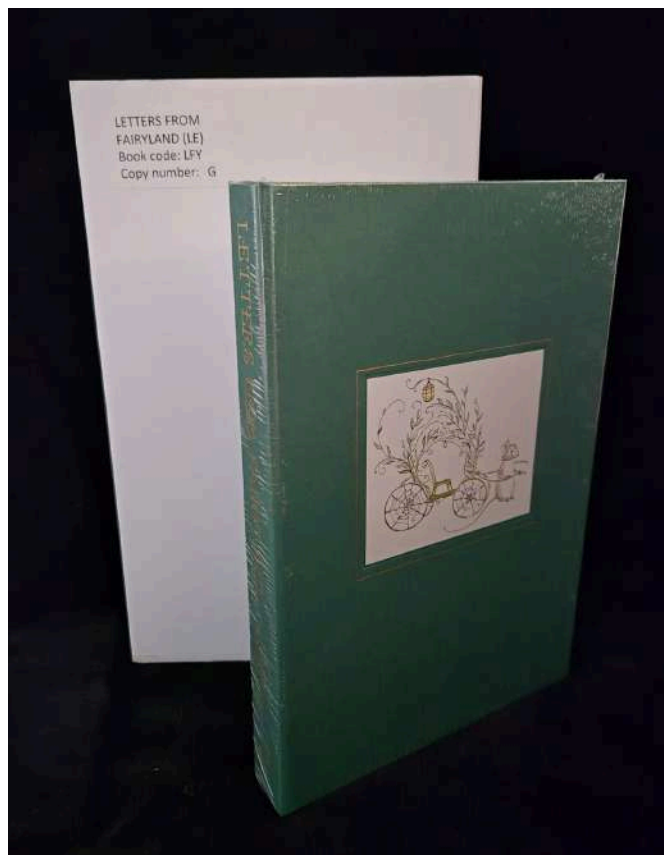
**Funghi Folk**

[British Columbia, 2025]

£1500

8vo., accordion-style artist's book, marbled card covers with onlaid manuscript label; bi-folding, enclosing accordion-style manuscript book, the title inside toadstool frame, with a mushroom figure and an additional four illustrations showing various fungi folk, including a bearded figure with baby fungi in a wicker basket, a clump of tall-stemmed mushroom folk, an elderly lady with fetching toadstool barnet; and a further initialled clump of three figures with a dancing beetle and a spider reading a book; the final image initialled by the illustrator; all held in a custom-made black box; fine.

**Signed** by van Sandwyk to the title.



**62. VAN SANDWYK, Charles**

**Letters from Fairyland**

**London: The Folio Society, 2020**

**£800**

8vo., bound in full brown cloth blocked in three foils, with a decorative inset label by the artist showing a bird and two fairies holding letters; Marcate Tintoretto endpapers blocked in gold with a spiderweb motif designed by the artist; containing 24 pages of illustrations in full colour, printed on Modigliani paper, and a further five pockets of letters, as well as a concertina and fairy money, with a letter tipped-on to one of the leaves; and a tipped-on copperplate etching, hand printed, signed and numbered by the artist; all presented in a handmade solander case measuring 17 x 25.5 x 2.5cm, lined in paper printed with a design exclusive to the Folio Society, and an inset label showing a mouse with hand drawn carriage; fine, as issued, **unopened in both the original publisher's shrink wrap and cardboard case.**

Limited edition, this **copy G of a very limited run of lettered copies, preserved for Charles van Sandwyk himself**. The edition was also printed in a limited run of 250 numbered examples, as well as a standard trade edition.

Many years ago, Charles van Sandwyk received a letter from a little girl, Miss Emma Gladstone, who had read some of his books and was keen to invite fairies to come and live in her garden, but did not know the ways and means of going about such an enterprise. Van Sandwyk responded with a series of helpful letters, which were collected together and published for the first time in a very limited print run of just a handful of copies. For the present edition, the artist provides a series of additional embellishments and drawings - twice the number of pages as the original - as well as publishing the correspondence in full, thus allowing many more people to be privy to the ways and means of making contact with fairies, and inviting them into your own garden too.

A stunning publication from the Folio Society, with paste papers designed by Charles van Sandwyk showing swallows swooping as they deliver letters to and from Fairyland. Inside, a series of letters are contained within miniature pockets, as well as a cache of fairy money, and portraits of numerous fairy folk.

A magical production.



**63. VAN SANDWYK, Charles****High Tea****[British Columbia, 2025]****£600**

Original pen and watercolour illustration (mount measures 23 x 30.5cm, visible image 9.5 x 14.5cm approx); showing a ladybird holding a cup of tea and saucer, sitting on a thistle; titled 'High Tea', painted in full colour, and signed by the artist to the lower edge; the mount bordered in red, blue and gold; fine.

**64. VAN SANDWYK, Charles****Ladybird on Tightrope****[British Columbia, 2025]****£600**

Original pen and watercolour illustration (mount measures 23 x 30.5cm, visible image 10 x 15cm approx); showing a ladybird standing on one leg, holding a daisy, on top of a spiderweb, painted in full colour, signed and initialled by the artist to the lower edge; the mount bordered in red, blue and gold; fine.



**65. VAN SANDWYK, Charles**  
**Lord Fungus of Deepwater**  
**[British Columbia, 2025]**  
**£550**

Original pen and watercolour illustration (mount measures 23 x 30.5cm, visible image 7.5 x 11cm approx); showing Lord Fungus of the tree folk in smart attire with white ruff, his head adorned with branches in full leaf, along with numerous toadstools and two snail friends, painted in full colour with black background, signed and initialled by the artist to the lower edge; the sage green mount bordered in red, blue and gold; fine.

This image due to be published in an upcoming publication entitled *Human Nature*, which will feature 12 tipped-in images.

A companion image, the *Dowager Duchess of Darkwood*, is also available.





**66. VAN SANDWYK, Charles**  
**Dowager Duchess of Darkwood**  
**[British Columbia, 2025]**  
**£550**

Original pen and watercolour illustration (mount measures 23 x 30.5cm, visible image 7.5 x 11cm approx); showing the Dowager Duchess of Darkwood, in a dark red dress with white ruff, cherry blossom locks, and holding a book; painted in full colour with black background, signed by the artist to the lower edge; the sage green mount bordered in red, blue and gold; fine.

This image due to be published in an upcoming publication entitled *Human Nature*, which will feature 12 tipped-in images.

A companion image, *Lord Fungus of Deepwater*, is also available.



**67. VAN SANDWYK, Charles**

**Full Moon Eyes. An Ode to the Wisdom and Forbearance of Owls.**

**North Vancouver: Charles van Sandwyk Fine Arts, 2012**

**£500**

8vo., gold card wraps with integrated sewn card wrapper in brown, lettered and decorated in gilt with an onlaid image of a wise-looking owl; decorated owl endpapers; unpaginated [pp. xvi], calligraphically printed directly onto a variety of coloured card in yellows, greens and browns; one folding page; with decorative borders and vignettes as well as a further 9 tipped-in illustrations in full colour, the last behind mounted tissue guard; fine.

First edition, this copy complete with an **additional hand-coloured etching** behind mounted tissue guard, **an artist's proof** of the cover image, **signed** by the author. The illustration contains 22 carat gold as part of the embellishment.

A wonderful compendium of owl portraits, which sees them looking stern, furtive and audacious in turn, sitting, often, in the crescent of the moon ("To learn the secrets of its race, an owl must find its thinking place"), as well as in flight, carrying scrolls, holding magnifying glasses and lanterns, and sometimes winking suggestively, as well as in familial

settings. One plate shows a very well dressed mouse, with one foot atop a pile of books. The accompanying poem praises the wisdom and beauty of owls:

*“When faced with ever-changing skies,  
It’s good to have such  
full  
moon  
Eyes.”*



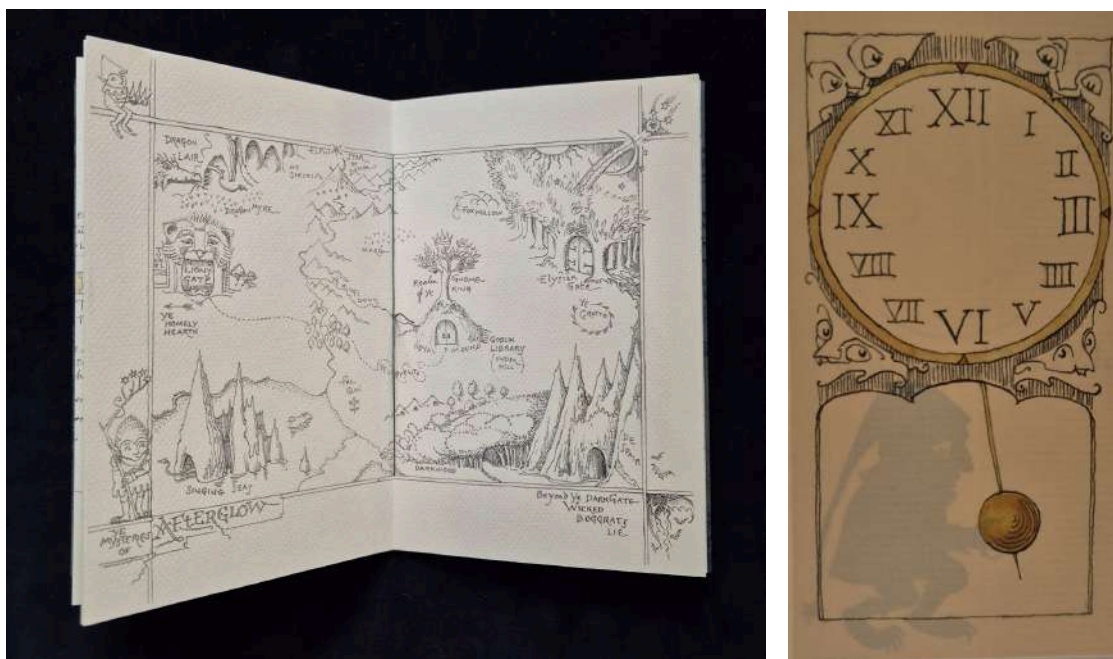
**68. VAN SANDWYK, Charles**

**Toadstool Tea**

**[British Columbia, 2025]**

**£400**

Original pen and watercolour illustration (mount measures 23 x 30.5cm, visible image 6.5 x 12.5cm approx); showing three toadstools with teapot, teacup, and plate of delicacies, painted in full colour, signed and initialed by the artist to the lower edge; the mount bordered in red, blue and gold; fine.



69. VAN SANDWYK, Charles

**Gnome King**

**British Columbia, Charles van Sandwyk Fine Arts, [n.d.]**

**£375**

8vo., sparkling brown wraps with integrated marbled dustwrapper; onlaid illustrated label to upper cover; [unpaginated]; with two folding plates showing the story synopsis of the Gnome King, as well as a map of the realm; two full page illustrations in full colour; one of the gnome king and another showing a shocked-looking fairy; along with numerous other embellishments throughout; a pocket to the inside of the rear cover containing a folding booklet showing the hob-goblin who lives in the clock which, when held to the light, shows the silhouette inside the paper; fine.

First edition of this little booklet outlining the story and some of the characters in the upcoming publication of Charles van Sandwyk's *Gnome King*. **Printed in a very small run of just 30 copies**, for use as a sample. This copy **signed by the author** to p.[i].

Scarce.

## THE FIRST APPEARANCE IN PRINT



### 70. VAN SANDWYK, Charles

#### **Fah-nama-nama-nama-lah. A Tale of One Elephant and Three Continents**

**Vancouver: The Savuti Press, 2025**

8vo., sparkly blue card wraps with integrated gold card cover; butterfly devices to both flaps; onlaid paper labels with title and watercolour image showing the boy and his elephant in an embrace; decorated direct with bamboo borders; hand stitched at spine; pp. [iv], 3-16, [ii]; with decorative title page, scalloped rules and initials printed in brown

throughout; numerous illustrations in both black and white and full colour; including double page centrefold image, and four plates tipped-on to gold card; passenger and zoo tickets additionally tipped-in; fine, as issued.

THE FIRST APPEARANCE IN PRINT of this wonderful children's tale by Charles van Sandwyk. These touring editions produced in a very limited run of unnumbered copies in the early months of 2025. Printed by 'the tousle-headed lads and tender-hearted maidens at Contact Printing', with the bindings individually hand stitched by Waisiki Doughty.

Seven years in the making, these editions tell the heartfelt tale of enduring love between a little boy and his childhood elephant, Fah-nama-nama-nama-la, set between the exotic, butterfly-filled streets of Ceylon (now Sri Lanka) and Canada.

The true story of the author's friend Neil Hershfield, who passed away in 2022, with this publication dedicated to his memory. Hershfield recounted the tale to Van Sandwyk over a number of years, and it appears here in print for the very first time.

**Available exclusively through Fold the Corner Books at Firsts London.** Signings are available at our partnered event 'Gnome Kings, Fairy Folk, and Little Elephants: An evening of storytelling with Charles van Sandwyk' on Friday 16th May 2025. Register your attendance here: <https://www.firstslondon.com/events>