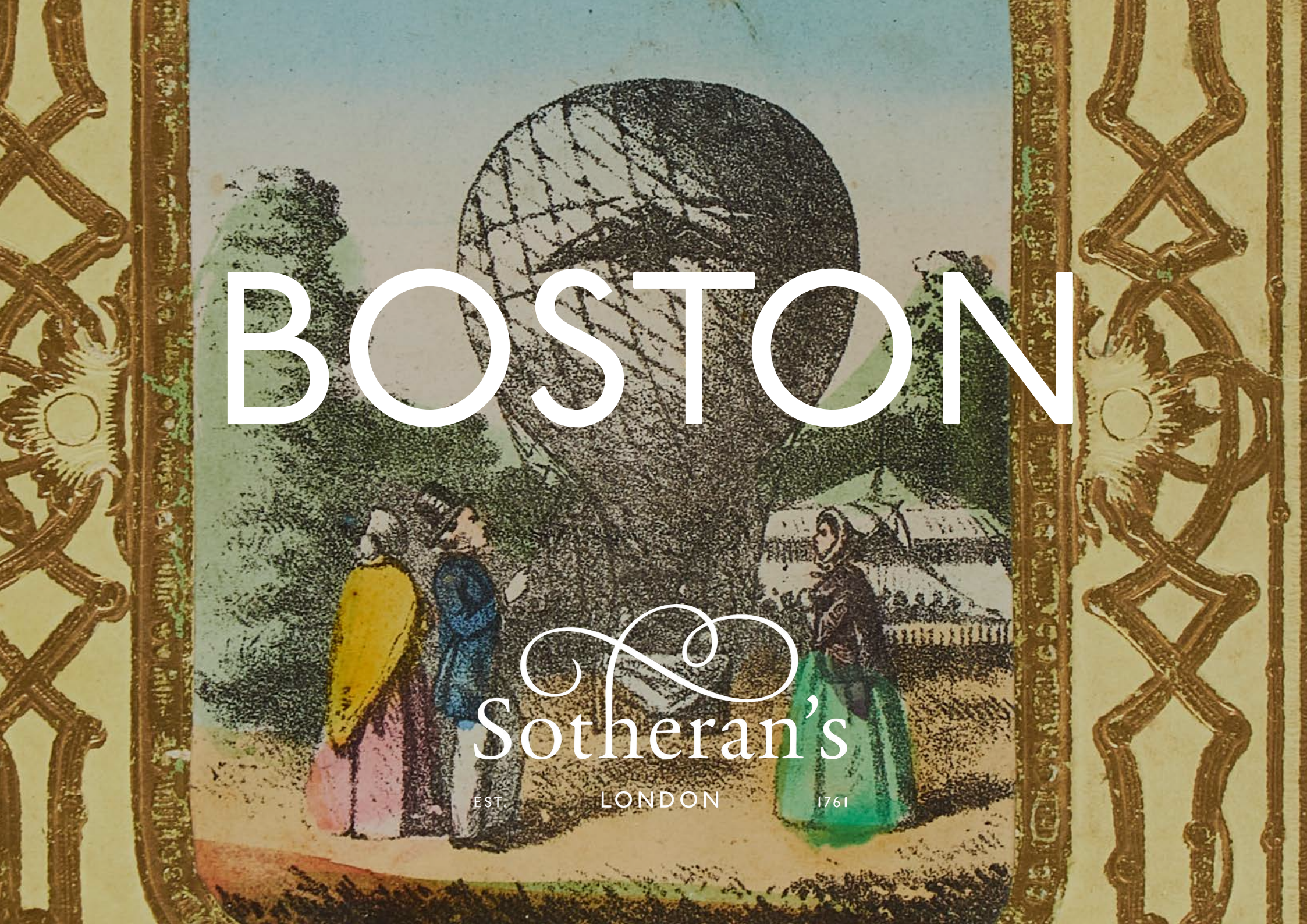

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Sotheran's

‘W is for Woodcut’

1. [ABC.] Joseph CRAWHALL II. Old Aunt Elspa’s ABC. We’ll Soon Learn to Read, Then – How Clever We’ll Be. *London: Field & Tuer, Ye Leadenhalle Presse, Simpkin, Marshall & Co., and Hamilton, Adams, & Co.* 1884. **$375**

Oblong 4to. Publisher’s brown wrappers with numerous woodcut vignettes; pp. 21, [3 (advertisements)]; naive woodcut illustrations by Crawhall throughout; some creasing and wear to wrappers with a few nicks to extremities; uniform light toning, light foxing to gutter, uncut; else very good indeed; contemporary penny red postage stamp adhered to rear wrapper.

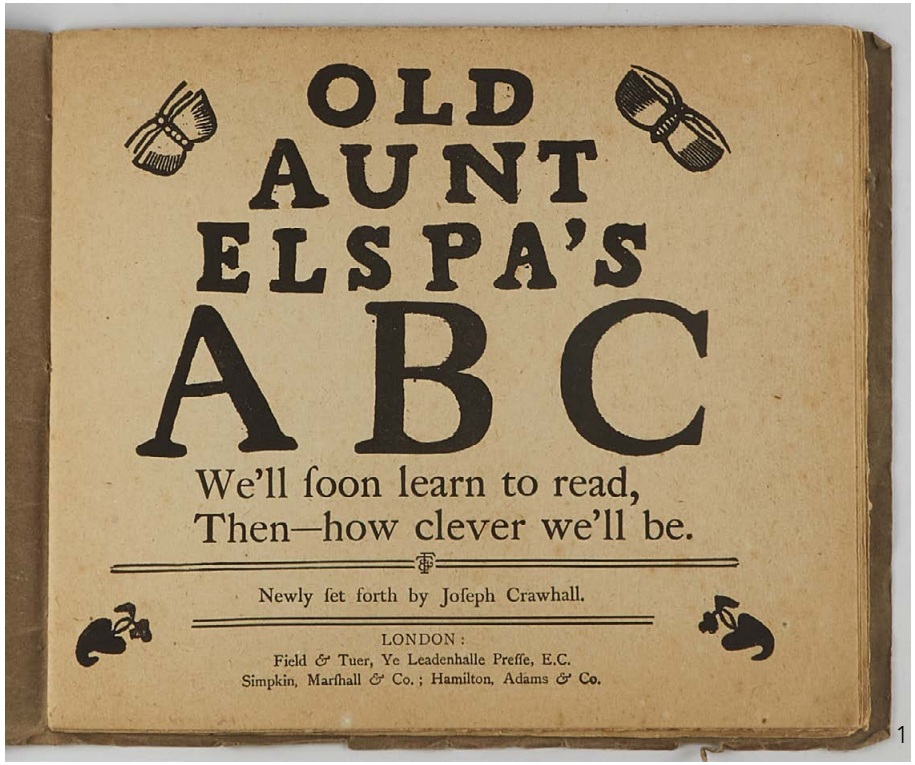


First edition of this children’s book for ‘Old Aunt Elspa’, the author’s pet name for his eldest daughter, Elspeth, illustrated and written by Newcastle ropemaker and woodcut artist Joseph Crawhall II (1821–1896).

Old Aunt Elspa’s ABC was published in the same year as Crawhall’s spelling guide, Old Aunt Elspa’s Spelling (‘for chubbies who know well their ABC’). The present work was available for one shilling, as here, or ‘coloured throughout for two-and-six-pence’. ‘If one places them [the two Aunt Elspa books] in the company of Walter Crane’s toy books, Kate Greenaway’s pleasantries of sentimentality and Randolph Caldecott’s colourful evocations of the past, they contrast startlingly and effectively’ (Felver). Here, K stands for Keepsake, a Kiss, Key, and Kick; L stands for Latin, Lessons, and Lick; M for Mischief and Monkey, Mend, Manners, and Map; N for Noisy and Naughty, Nest, Nursery, Nap.

Opie GG 113.





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W w

For Woodcut:
(fee next
Paragraph.)

X x

For what Wood-
cuts's now called:
Xylograph.

Y y

For Youngſters,
and Yawning,
and Yelling,
Yahoo!



Z z

For Zany and
Zebra: for
Zebu and Zoo.







Well read, little Maidens!
Well read, little Men!
Turn over the leaf
And we'll try to count ten.

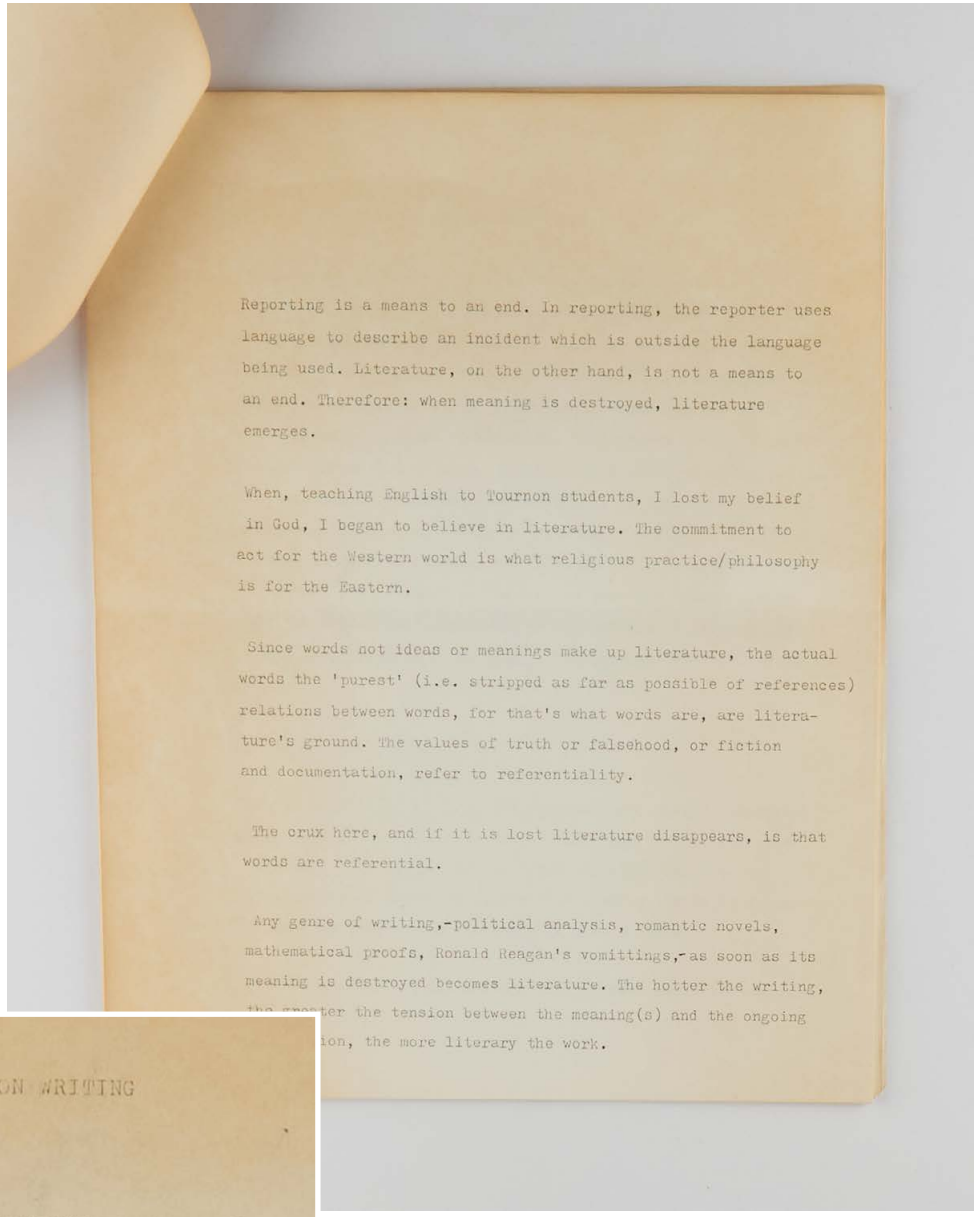
Winnie-the-Pooh and Owl Experience Semantic Crisis

2. ACKER, Kathy. Essay on Writing. “The Invisible Universe”. [*London*. c. 1980]. **$2,150**

Typescript stapled at upper left corner (277 x 217 mm); ff. [1], 13; illustration to f. [11]; lightly toned (heavier to title), central horizontal crease, foliation cut off to a few ff., last two ff. browned at head, small ink stain to title with a few marginal chips.

Typescript of a typically unsettling essay containing unpublished material, a disorienting discussion of Acker’s (1947–1997) thesis that literature emerges when ‘meaning is destroyed’.

This is possibly a photocopy given the apparent cropping of the text on f. 8 and at the tops of a couple of leaves, of an essay that would be published in truncated form in *L=A=N=G=U=A=G=E Volume Four* (Bruce Andrews and Charles Bernstein eds.), the final issue of the avant-garde journal *Open Letter* (Fifth Series No. 1, Winter 1982, ed. Frank Davey, pp. 83–86). The same issue contains an appreciation of Kathy Acker by Steve Benson (pp. 77–82). Born in New York, experimental poet, performance artist, and novelist Kathy Acker – whose work frequently incorporates themes of trauma, sexuality, language, and identity – moved to London in the early 1980s, returning to the United States at the end of the decade.

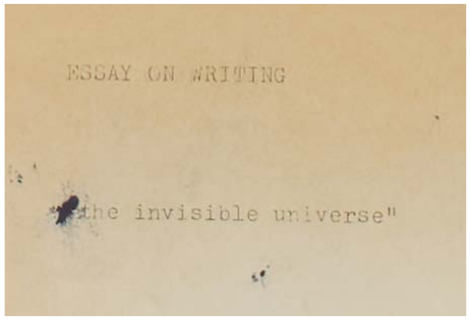

Reporting is a means to an end. In reporting, the reporter uses language to describe an incident which is outside the language being used. Literature, on the other hand, is not a means to an end. Therefore: when meaning is destroyed, literature emerges.

When, teaching English to Tournon students, I lost my belief in God, I began to believe in literature. The commitment to act for the Western world is what religious practice/philosophy is for the Eastern.

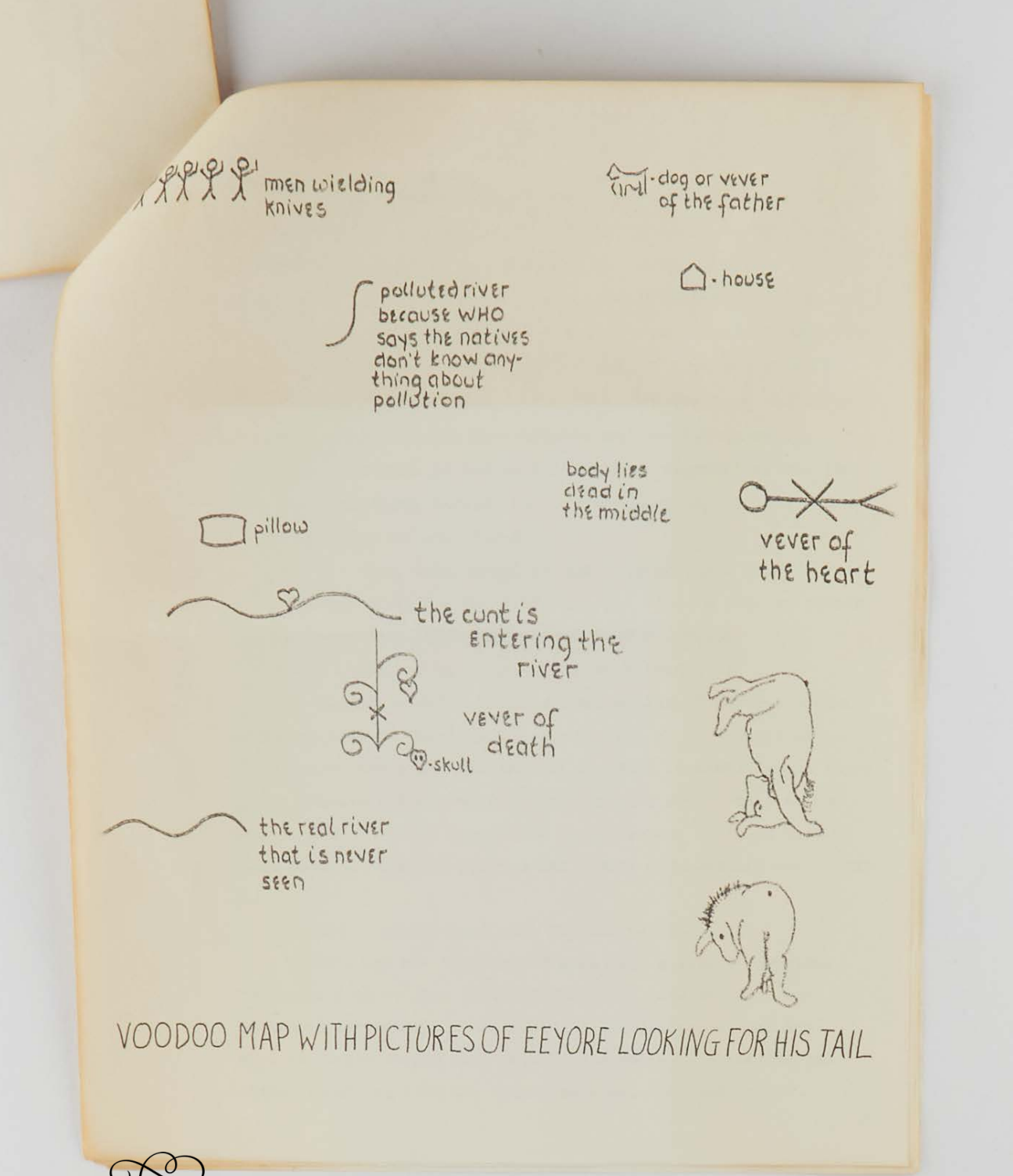
Since words not ideas or meanings make up literature, the actual words the 'purest' (i.e. stripped as far as possible of references) relations between words, for that's what words are, are literature's ground. The values of truth or falsehood, or fiction and documentation, refer to referentiality.

The crux here, and if it is lost literature disappears, is that words are referential.

Any genre of writing,-political analysis, romantic novels, mathematical proofs, Ronald Reagan's vomittings,-as soon as its meaning is destroyed becomes literature. The hotter the writing, the greater the tension between the meaning(s) and the ongoing ion, the more literary the work.


ESSAY ON WRITING

"the invisible universe"



The published version omits the title 'Essay on Writing' and the parts of this article containing fantastical letters between Alfred de Musset, Georges Sand, and Gustave Flaubert, as well as the 'VOODOO MAP WITH PICTURES OF EEYORE LOOKING FOR HIS TAIL', although it does include the closing section that features Winnie-the-Pooh and Owl facing a semantic crisis. Acker's argument that literature emerges from the destruction of meaning is initially laid out in a fairly straightforward manner but is quickly complicated by Acker's characteristic mixture of allusion, sexual fantasy, and brutal humour. It is given an autobiographical slant by a passage describing a bitter middle-class female poet whose father disappears and whose mother quickly remarries, leaving her bereft of security.

In a harrowing section omitted in the published version, Acker goes further by creating a desperate, abandoned persona called Wendy, the name of her estranged stepsister. The lesson seems to be that the loss of meaning, and therefore the origin of literature, lies in the kind of trauma that leaves a person unsure of what's true, good, or safe: 'This is how mothers crap up their children. My attitude toward language stinks.'

‘One of the First Beautiful Books of Natural History’

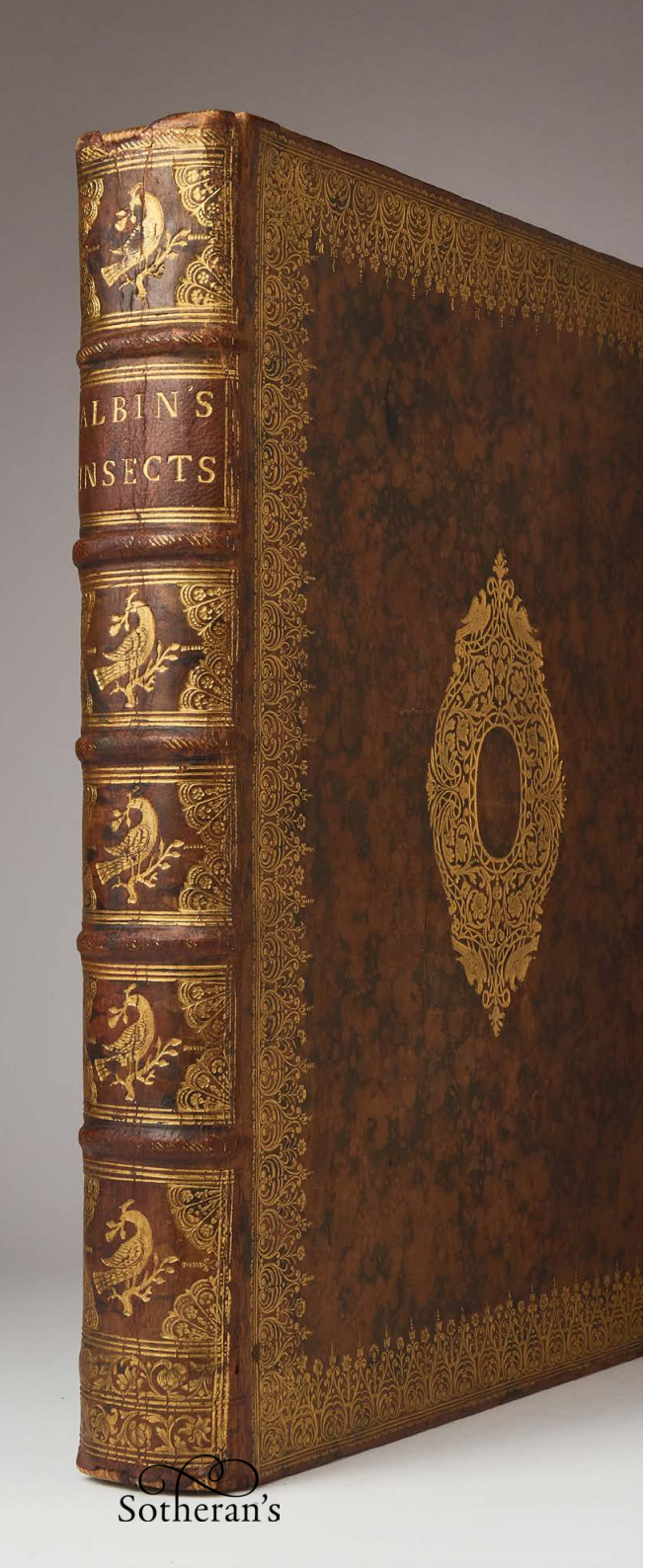
3. ALBIN, Eleazar; W[illiam] DERHAM. A Natural History of English Insects. Illustrated with a Hundred Copper Plates, Curiously Engraven from the Life: and (for Those who Desire it) exactly Coloured by the Author … *London*: [*William Bowyer for*] *John and William Innys*. 1749. **$6,350**

4to. Contemporary mottled calf, large gilt dentelle borders, central gilt floral lozenge incorporating two pairs of birds, spine richly gilt in compartments with central dove tools, board edges and turn-ins roll-tooled in gilt to a floral design, red sprinkled edges; π^2 A–N^4 O^2, with 100 hand-coloured copper-engraved plates after Albin, plate 84 heightened with gold, each dedicated to a subscriber at foot and with facing letterpress description, lacking the 26-pp. section to the rear containing ‘[William] Derham’s Notes on Mr. Albin’s History of English Insects’ (as usual), bound with the title-page and dedication to the 1724 edition (*see below*); endcaps chipped, corners a trifle bumped; subtle early marginal repair to plates 19, 71, and 72 verso, occasional light offsetting from plates but very good; 16 pp. manuscript notes in nineteenth-century hand loosely laid in (*see below*).

Fifth edition, one of 150 copies, with 100 hand-coloured plates each dedicated to an individual subscriber, commissioned by botanist and gardener Mary Somerset, Duchess of Beaufort (1630–1715).

First published in 1720, this work, ‘one of the first beautiful books of natural history’ (Brunet, *trans.*), was the first English book on lepidoptera to be illustrated with colour plates. Each plate was engraved from drawings by English naturalist Eleazar Albin (*c.* 1680–1741/2), a figure about whom relatively little is known outside his own account in the work’s preface. He is generally understood to have been a professional drawing master and watercolourist who turned to natural history illustration around 1709, developing an association with the silk-weaver and naturalist Joseph Dandridge and gaining a particular reputation for his entomological paintings.





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The project was initially undertaken under the patronage of horticultural virtuoso Mary Somerset, Duchess of Beaufort, and continued after her death with the support of over 150 subscribers, including aristocratic patrons and prominent figures in the scientific community such as Hans Sloane. Each plate is dedicated to an individual subscriber, among them Caroline of Ansbach as Princess of Wales, later Queen Caroline of Great Britain (1683–1737), to whom the work as a whole is dedicated, Mary Somerset, and Elizabeth Brudenell, Countess of Cardigan (1689–1745). **Nearly forty percent of the original subscribers were women, a reminder that lepidoptery was among the few early scientific fields in which women played a significant role: 'the first collectors of entomology were women of high social standing'** (Salmon).

Albin's initial interest in his insect subjects lay in the aesthetic appeal of their 'various Forms and beautiful Colours' (*preface*). He regarded it as his duty to portray the creatures 'exactly after the Life; having observed it as a great Fault in those who have gone before me in this Way, that they either did not look often enough at their Pattern, or affected to make the Picture outdo Nature'. He also became a serious and diligent observer of insect behaviour, confident enough to refute current theories that butterflies were born not from the plants that nurtured them but rather from 'Animal Parents of the same Species'. His work, illustrating the insects in their various life-stages feeding on plants, is clearly influenced by Maria Sibylla Merian but has a distinctive vibrancy of its own.





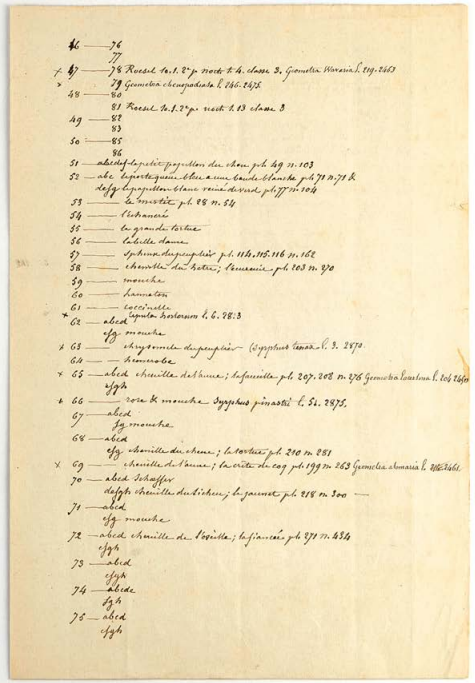
The text was continuously edited and reprinted by various booksellers throughout the eighteenth century, often featuring expanded observational notes by the theologian and natural philosopher William Derham (1657–1735), the first person to measure accurately the speed of sound. For the present edition 'the entire text [was] reset and a number of errors corrected' (Lisney). In our copy, the title-page and dedication leaf from the 1724 second edition are bound in before the 1749 title-page.

Provenance: Loosely laid into our copy are manuscript notes in French, datable to 1877, including one written on the verso of the wedding invitation of Alexandre Robert François, comte du Barry de Merval (1845–1881), conseiller général de la Seine-Inférieure, and Marie Julie Henriette Arnois de Captot (1857–1937). The unidentified author was evidently an attentive student of entomological literature. The notes constitute a detailed index to the plates, identifying and describing the individual figures represented and supplying extensive bibliographical cross-references to a range of leading eighteenth-century entomological works, including Jacques Louis Engramelle, Jacob Christian Schäffer, Moses Harris, August Johann Rösel von Rosenhof, Carl Linnaeus, and Eugenius Johann Christoph Esper.

ESTC T85943 (*'Printed by William Bowyer; his records show 150 copies printed'*); *Brunet I, col. 142* (*'one of the first fine natural history books with colour plates', trans.'*); *Lisney 123; Nissen 58. See Salmon, The Aurelian Legacy* (*2000*).

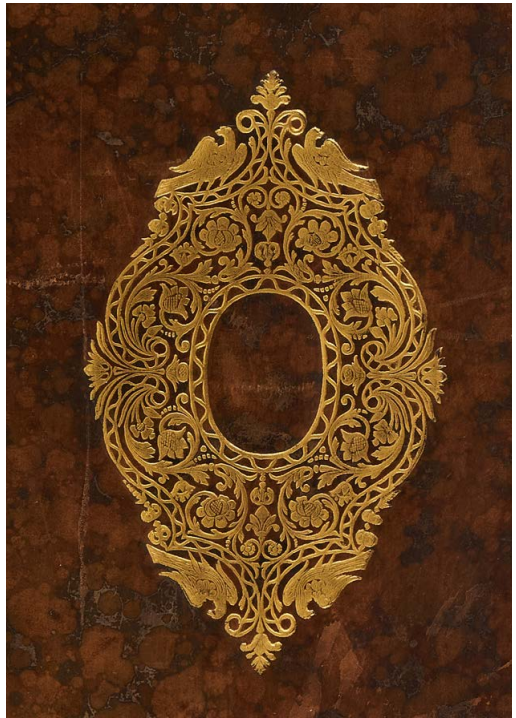
Madame Ferey, Monsieur et Madame
de Capitot ont l'honneur de vous faire part
du mariage de Mademoiselle Marie de
Capitot leur petite fille et fille, avec
Monsieur le Comte du Barry de Merval,
Duc de Rombies, Chevalier de la Légion
d'honneur, Membre du Conseil Général de
la Seine-Inférieure.

Et vous prient d'assister à la bénédiction nuptiale
qui leur sera donnée en l'Eglise St. Thomas d'Aquin
le Lundi 18. Juin à midi très-précis.



A NATURAL
HISTORY
OF
ENGLISH INSECTS.
Illustrated with
A Hundred COPPER PLATES, curiously
Engraven from the Life:
And (for those who desire it) exactly Coloured by the
AUTHOR
ELEAZAR ALBIN, Painter.
To which are added, LARGE
NOTES,
And many Curious
OBSERVATIONS.
BY
W. DERHAM, Fellow of the *Royal Society*.

LONDON:
Printed by WILLIAM and JOHN INNYS, Printers to the *Royal Society*, at the West-End of S. Paul's. MDCCXXIV.





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Owned by ‘An Absolute Strumpet’

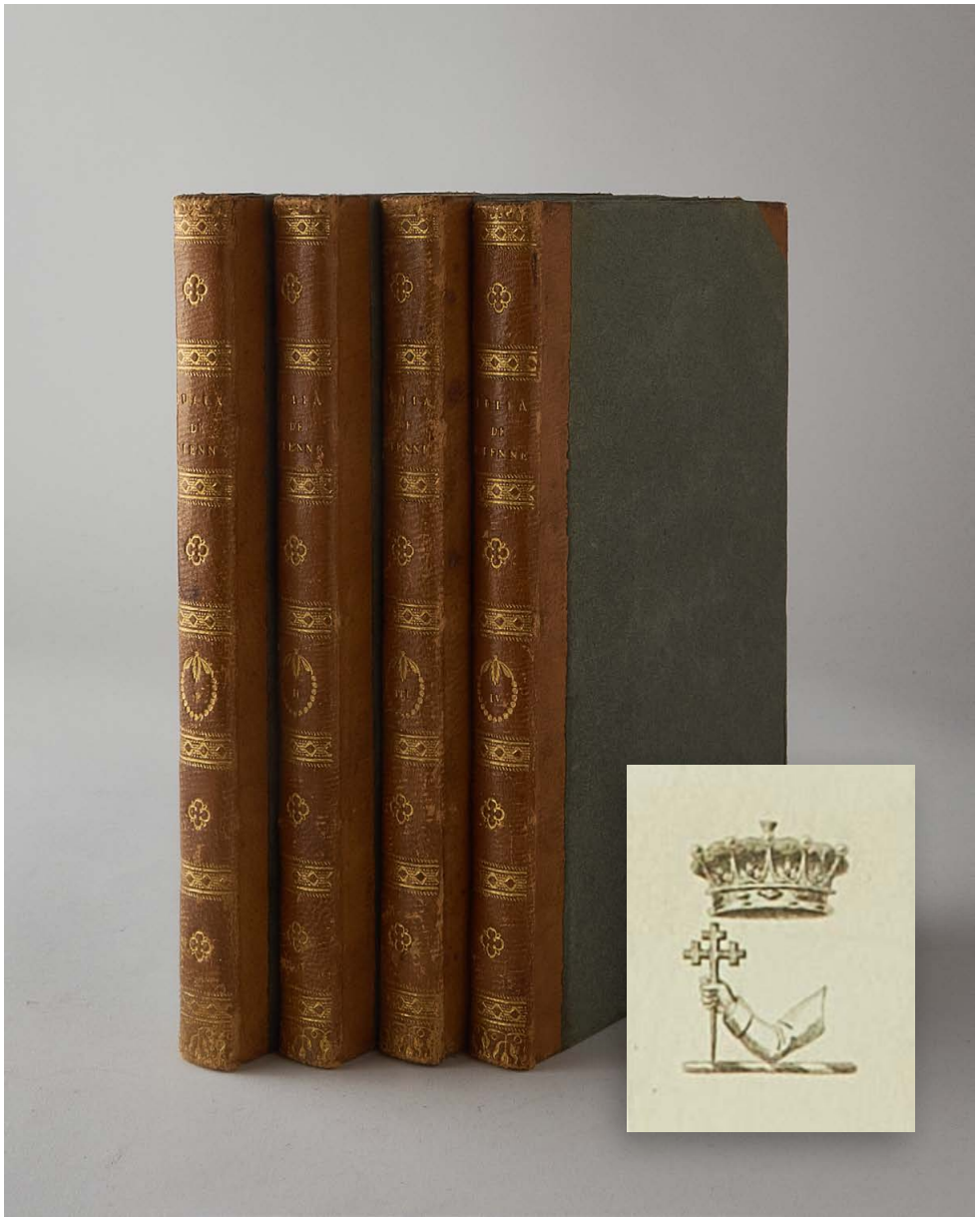
4. [ANONYMOUS.] Julia de Vienne. A Novel … Imitated from the French, by a Lady. *London: Henry Colburn*. 1811. **$3,550**

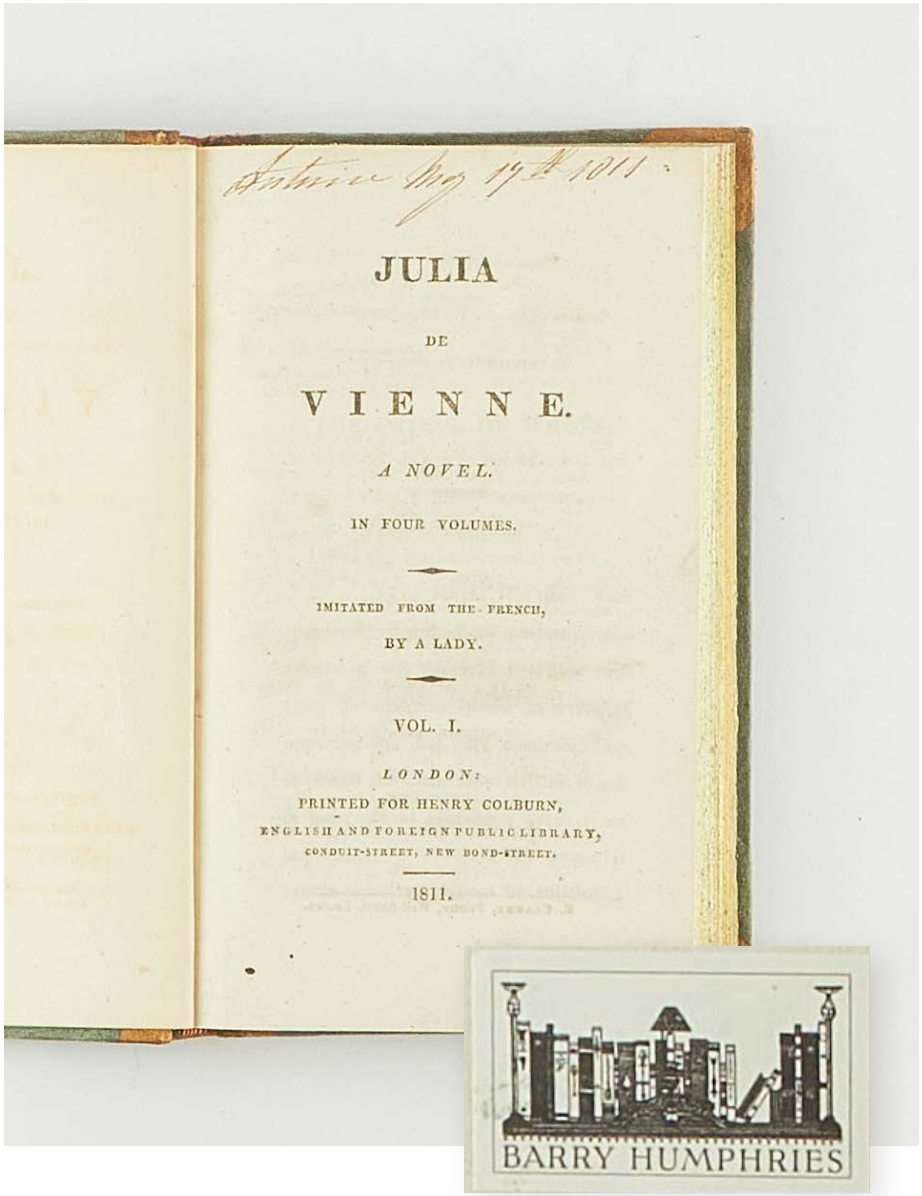
Four vols, 8vo. Contemporary tan quarter morocco over light blue paper boards, flat spines directly lettered and tooled in gilt, edges sprinkled blue; vol. I: pp. [6 (dedication and list of subscribers)], 214, [2 (advertisements)]; vol. II: pp. [2], 227, [1 (advertisements)]; vol. III: pp. [2 (half-title and advertisements)], [2], 256; vol. VI: pp. [2], 256; vols I, II and IV bound without half-titles; very slight rubbing to spine ends and corners; light, variable browning and offsetting, corners of F6 of vol. II, and C2 of vol. IV torn away with loss to text (affecting *c.* 20 and 25 words, respectively); two words to f. 8 of vol. III rubbed where previously stuck to rear flyleaf; overall a very good, clean set; armorial bookplates of Anne Catherine MacDonnell, 2nd Countess of Antrim (1775–1834) to front pastedowns, with ownership inscription ‘Antrim’ in brown ink to titles of vols III and IV and ‘Antrim May 19th 1811’ to vols I and II, the latter almost entirely trimmed (*see below*); bookplate of Barry Humphries to front pastedown of vol. I.

First and only edition of this Gothic novel published ‘by a Lady’ and allegedly adapted from a French work, but most likely an original composition, this copy from the library of Anne Catherine MacDonnell, second Countess of Antrim (1778–1834), one of the wealthiest and most independent women of Regency Britain.

Employing familiar Gothic tropes, *Julia de Vienne* follows its eponymous heroine, an orphan who falls in love with a man from a different social class and is manipulated by female authority figures.

The novel, however, is particularly notable for its use of dreams as a narrative device, through which Julia’s experiences are marked by a ‘sense of pointlessness’. Dreams prove a means of articulating emotions within the conventions of the novel, offering ‘a socially acceptable framework […] in which to express and denounce painful experiences of frustration’ (Katgely, pp. 40–41). In *Julia* the reader finds devices comparable to those employed by Frances Burney (1752–1840) in *Camilla* (1796), such as using ‘the feverish dream as both a representation of and a means of coming to terms with a precarious sense of self’ (ibid., p. 43).





Virtually nothing is known about the anonymous author, who identifies herself only as 'a Lady', and no French source for the novel has been discovered. Nevertheless, the author appears to have enjoyed the patronage of George, Prince of Wales (1762–1830), to whom the book is dedicated. In the dedication, she describes the work as 'my first attempt', and expresses 'the deepest gratitude for the distinguished favour which your Royal Highness has deigned to confer on me'. The dedication is followed by a list of subscribers, containing forty-three names including Frederica, Duchess of York (1767–1820), Elizabeth Cavendish, Duchess of Devonshire (1758–1824), and fourteen other women. The advertisements bound in volumes one, two, and three contain several works by women, including *Euphronia, or the Captive* by Mrs Norris, and *The Officer's Daughter, or a Visit to Ireland in 1790* by 'the daughter of a captain in the navy' (later attributed to a Miss Walsh).

This copy comes from the library of Anne Katharine, *suo jure* Countess of Antrim in Northern Ireland, who succeeded to the earldom on her father's death in 1791, and was described as 'the great Irish prize in the matrimonial lottery' (Aspinall, p. 43). Her connections extended to the Royal Family, too: her 1799 marriage to Sir Henry Vane-Tempest, 2nd Baronet (1771–1813) is mentioned in a letter from Queen Charlotte to the Prince of Wales dated 24 April 1799. The marriage was scandalous, as Vane-Tempest was already committing adultery when they got engaged. In the ensuing proceedings, 'the jury awarded only a shilling damages against the defendant on 20 June 1799', after the 'judge described the countess 'as an absolute strumpet, frequenting all the fashionable places of vice' (ibid.).

Provenance:

1. Anne Catherine MacDonnell, *suo jure* 2nd Countess of Antrim (1778–1834).

2. Barry Humphries (1934–2023), Australian comedian, best known for his stage and television character Dame Edna Everage.

Garside, Raven and Schowerling 1811:8; Summers p. 378. See Aspinall, The correspondence of George, Prince of Wales IV (1967); Katgely, 'Treading in Camilla's Footsteps? Oneiric Experience and Women's Voices in Julia de Vienne (by a lady, 1811) and Tales of Fancy (Sarah Harriet Burney, 1816–1820)', in Hervouet and Rouhette, Dream and Literary Creation in Women's Writings in the 18th–19th Centuries (2021), pp. 39–55.

5. AUDEN, W.H. Five first editions from the library of Julian Barnes. London: *Faber and Faber*. 1937–1974.

[*offered with*:]

POSNER, David. The Deserted Altar. *Oxford: Basil Blackwell*. 1956. **$1,350**

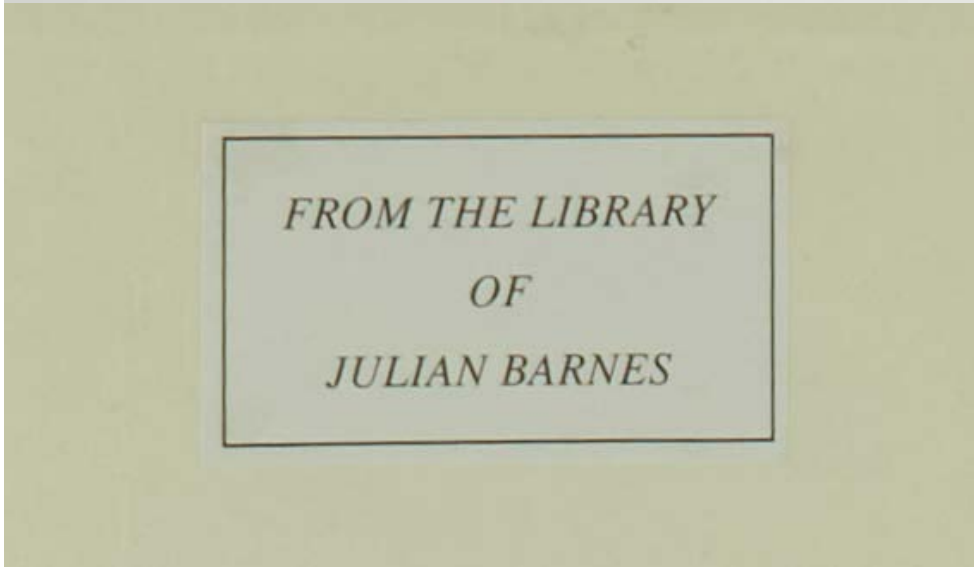
Five Auden first editions from the library of the English novelist Julian Barnes (b. 1946), each bearing Barnes's bookplate, two with dated ownership inscriptions; *Thank You, Fog* (1974) with, additionally, a loosely laid in manuscript note from Auden to the American poet David Posner (1921–1985).

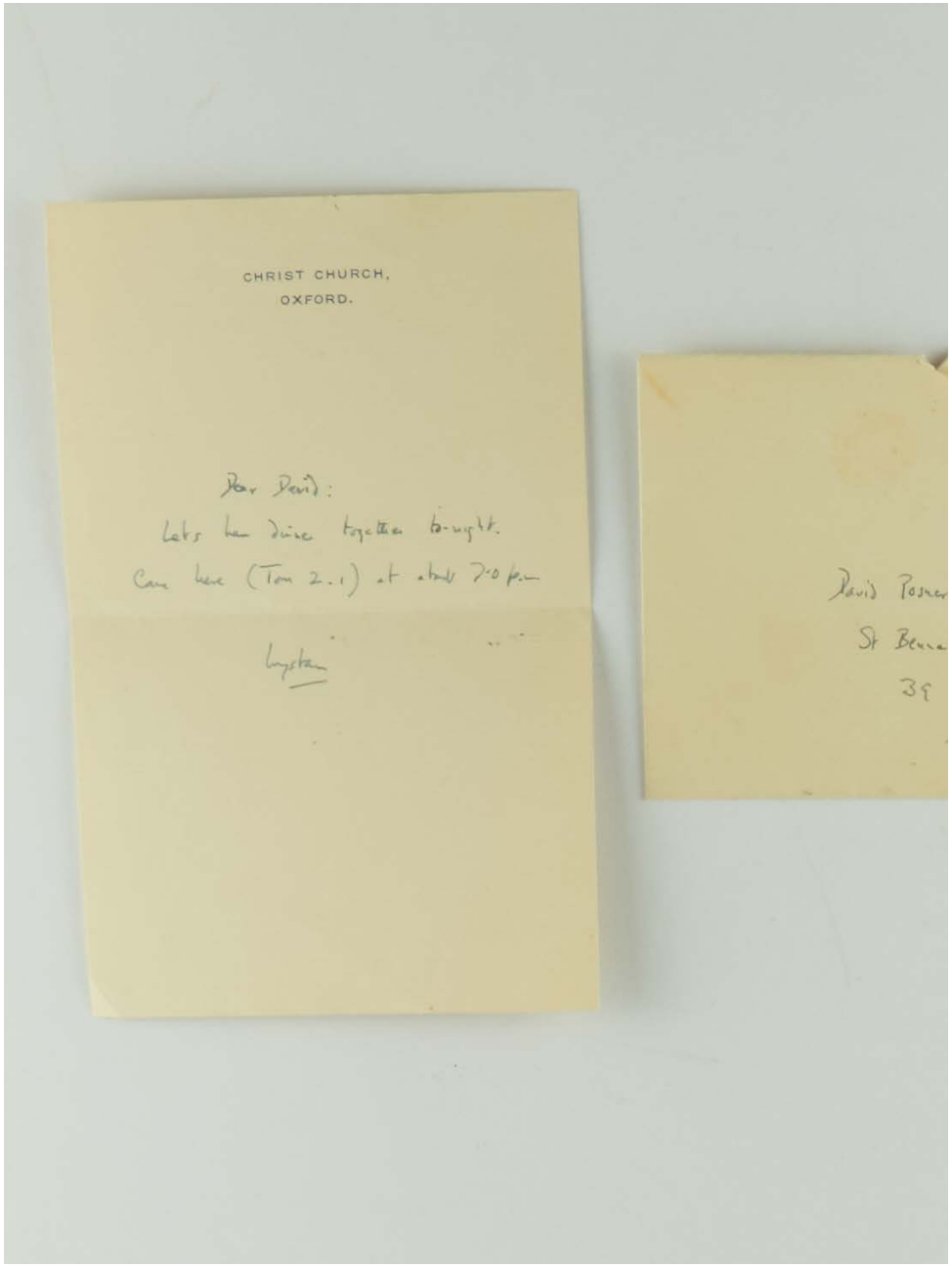
It was an encounter with a shelf of W.H. Auden first editions, 'seen in the glass-fronted bookcase of a neighbour', that first ignited Julian Barnes's passion for collecting 'the old, the secondhand, the non-new book'. The neighbour in question was 'a man [...] who had actually known Auden decades previously, and even played cricket with him', a connection that seemed astonishing to the young Barnes:

'I had never set eyes on a writer, or known anyone who had known a writer. Yet here were the ownership copies of someone who had known one of the country's most famous living poets. Further, these books contained Auden's still-echoing words in the form in which they had first come into the world. I sensed this magic sharply, and wanted part of it. So, from my student years, I became a book-collector as well as a book-user, and discovered that bookshops weren't all owned by W.H. Smith.'

During the 1960s and 1970s, Barnes would become 'a furious book-hunter, driving to the market towns and cathedral cities of England in my Morris Traveller and loading it with books bought at a rate which far exceeded any possible reading speed'. It is from this period that the present books derive.







Auden is a recurrent presence in Barnes's novels, usually in relation to the relation between poetry and truth, writing and the world. When Auden compiled his *Collected Shorter Poems* (...) he famously omitted 'September 1, 1939', Barnes's nimble treatment, in *A History of the World in 10 ½ Chapters* (1989), of Auden's amendment of the line, 'We must love one another or die' (in 'September 1, 1939'), to the more literal 'We must love one another and die' because, he argued, 'we must die anyway', is a case in point. Barnes writes:

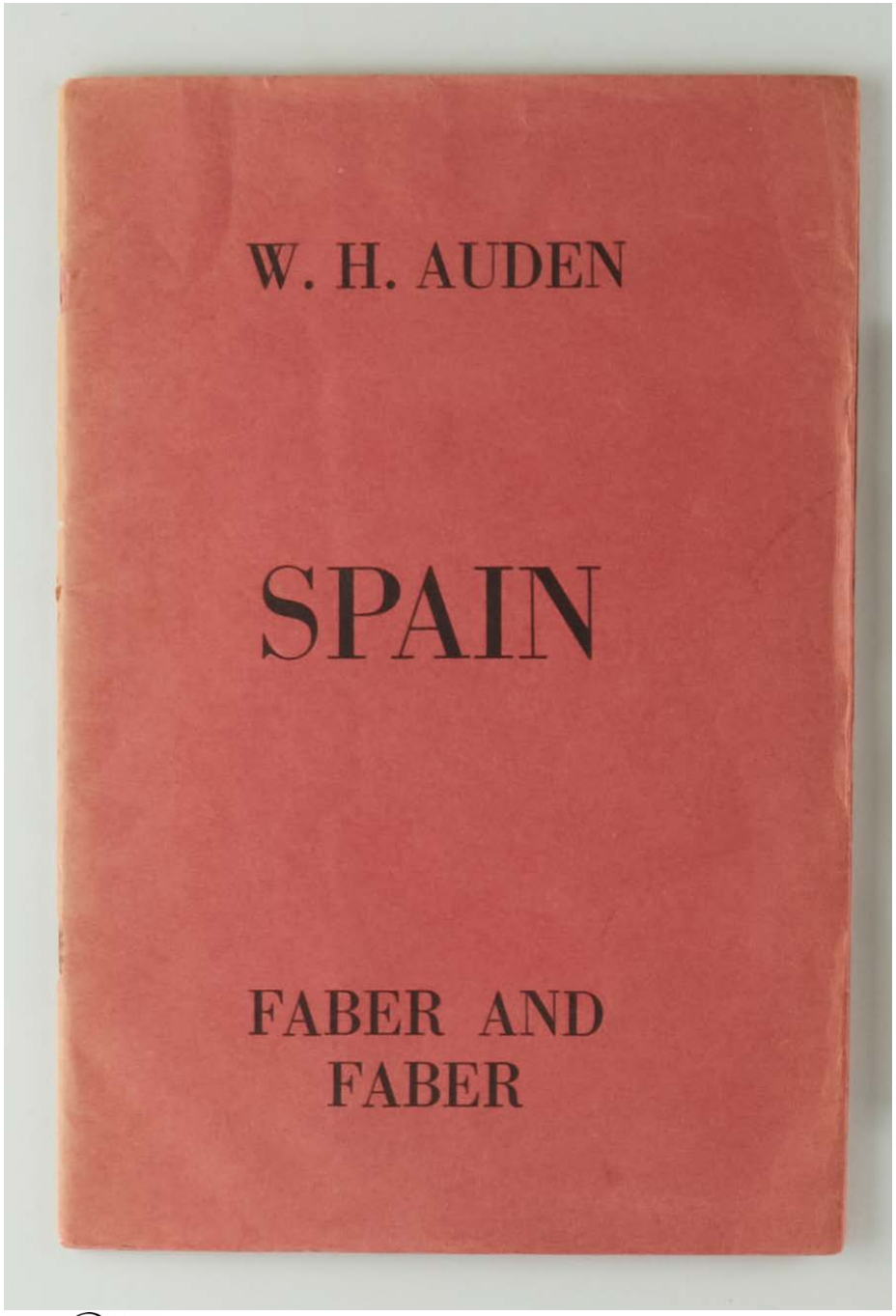
'When I first came across it, I applauded the honest rigour with which Auden the critic revised Auden the poet. If a line sounds ringingly good but isn't true, out with it – such an approach is bracingly free of writerly self-infatuation. Now I am not so sure. We must love one another and die certainly has logic on its side; it's also about as interesting on the subject of the human condition, and as striking, as We must listen to the radio and die or We must remember to defrost the fridge and die. Auden was rightly suspicious of his own rhetoric; but to say that the line We must love one another or die is untrue because we die anyway (or because those who do not love do not instantly expire) is to take a narrow or forgetful view.'

In *Flaubert's Parrot* (1984), Geoffrey Braithwaite, the retired doctor narrator, takes up another provocative line, this time from Auden's 1939 elegy for Yeats:

'Listen to Auden: "Poetry makes nothing happen." Do not imagine that Art is something which is designed to give gentle uplift and self-confidence. Art is not a brassière. At least, not in the English sense. But do not forget that brassière is the French for life-jacket.'

In a brief interview with Jacob Weisberg in 2005, Barnes spoke of a growing ambivalence about collecting books. 'The first words out of his mouth', Weisberg writes, 'are that he's an "ex-collector"'. In recent years, Barnes has tried to stop collecting because he 'began to think I was fetishizing the first edition', selling off some of his books, 'Auden and John Betjeman among them', collecting 'vintage photographic portraits of writers and composers' instead.

This neatly explains this small group of first editions from Barnes's library, all in impeccable condition, with his elegant bookplate to each front pastedown.



1. *Spain* (1937)

8vo. Original stapled white card wrappers with integral red card jacket lettered in black to front panel and flap, priced 1s. to front flap; pp. 12, [4]; fading to spine fold, small tear to area of fold over upper staple, both staples tarnished, rubbed to edges, with a few light surface marks and creases; a very good copy; bookplate of Julian Barnes to verso of front panel of wrapper, earlier ownership inscription and date (August 1937) to upper panel of the white card wraps, with a loosely inserted (earlier?) Faber poetry flyer.

Auden's 1937 poem, described by George Orwell as 'one of the few decent things that have been written about the Spanish war', was another 'public' poem which Auden would later renounce on grounds of dishonesty. 'I once wrote', he recalled in 1957, "History to the defeated | may say alas but cannot help nor pardon." To say this is to equate goodness with success. It would have been bad enough if I had ever held this wicked doctrine, but that I should have stated it simply because it sounded to me rhetorically effective is quite inexcusable.'

Barnes's copy bears the contemporary ownership inscription ('August [19]37') of Laurien Beeslie (later Wade), a pivotal figure for the young Barnes.

A university friend, Andrew Saint, has suggested that she may be a model for Susan MacLeod, the forty-eight-year-old married woman who conducts an affair with the nineteen-year-old Paul Roberts in Barnes's novel *The Only Story* (2018), though Saint says he 'never had any reason to suspect it was anything else but [a very close friendship].' The pair met 'during a university holiday, or perhaps earlier in the period between school and university', when Barnes had a temporary job at the school Laurien's father, *Titanic* survivor Lawrence Beesley, ran in Northwood (Laurien seems to use a different spelling of the surname). Barnes would have been eighteen or nineteen at the time, Wade and in her early fifties. Despite the age difference, the pair became close, Wade going as far as to buy a house in Oxford while Barnes was there, and when he later moved to North London, where Barnes remains to this day, she bought a house there. His first novel *Metroland* (1980) is dedicated to Wade, who must have given her copy of Spain, bought in the year of publication, to Barnes.

Published 20 May 1937 in an edition of 2913 copies (reprinted two months later).

Bloomfield A14a.

2. *The Age of Anxiety: A Baroque Eclogue* (1948)

8vo. Publisher's yellow cloth, spine lettered in gilt, in the pale blue dust-jacket lettered in black; pp. 126, [2]; minor toning to spine of cloth and wrapper, a touch rubbed to upper spine tip of jacket; else a bright, near fine copy.

'[A] dialogue between a woman [Rosetta], and three men [Quant, Malin, and Emble]: the place, first a bar on Third Avenue, second, an apartment on the West Side of New York; the time an All Souls' Night during the War' (*from the jacket*). Dedicated to John Betjeman, *The Age of Anxiety* won the Pulitzer Prize for Poetry in 1948 and was the inspiration for Leonard Bernstein's *Symphony No. 2* (1949), subtitled after Auden's poem.

Published 17 September 1948 in an edition of 3000 copies (following the US edition).

Bloomfield A29b.

3. *The Shield of Achilles* (1955)

8vo. Original burgundy cloth lettered in gilt to spine in yellow dust-jacket lettered in black with red 'shield' to front panel; pp. 80; softening to spine tips; numerous nicks, chips, and short closed tears to edges, front flap neatly price-clipped; a bright, very good copy; bookplate plate of Julian Barnes to front pastedown.

The greatest of Auden's middle-period collections, containing, alongside the great title-poem, the 'Bucolics' and 'Horae Canonicae', two of the poet's finest later sequences.

The book was winner of the 1956 National Book Award and was published 11 November 1955 in an edition of 4000 copies (following the US edition).

Bloomfield A35b.

4. *Homage to Clio* (1960)

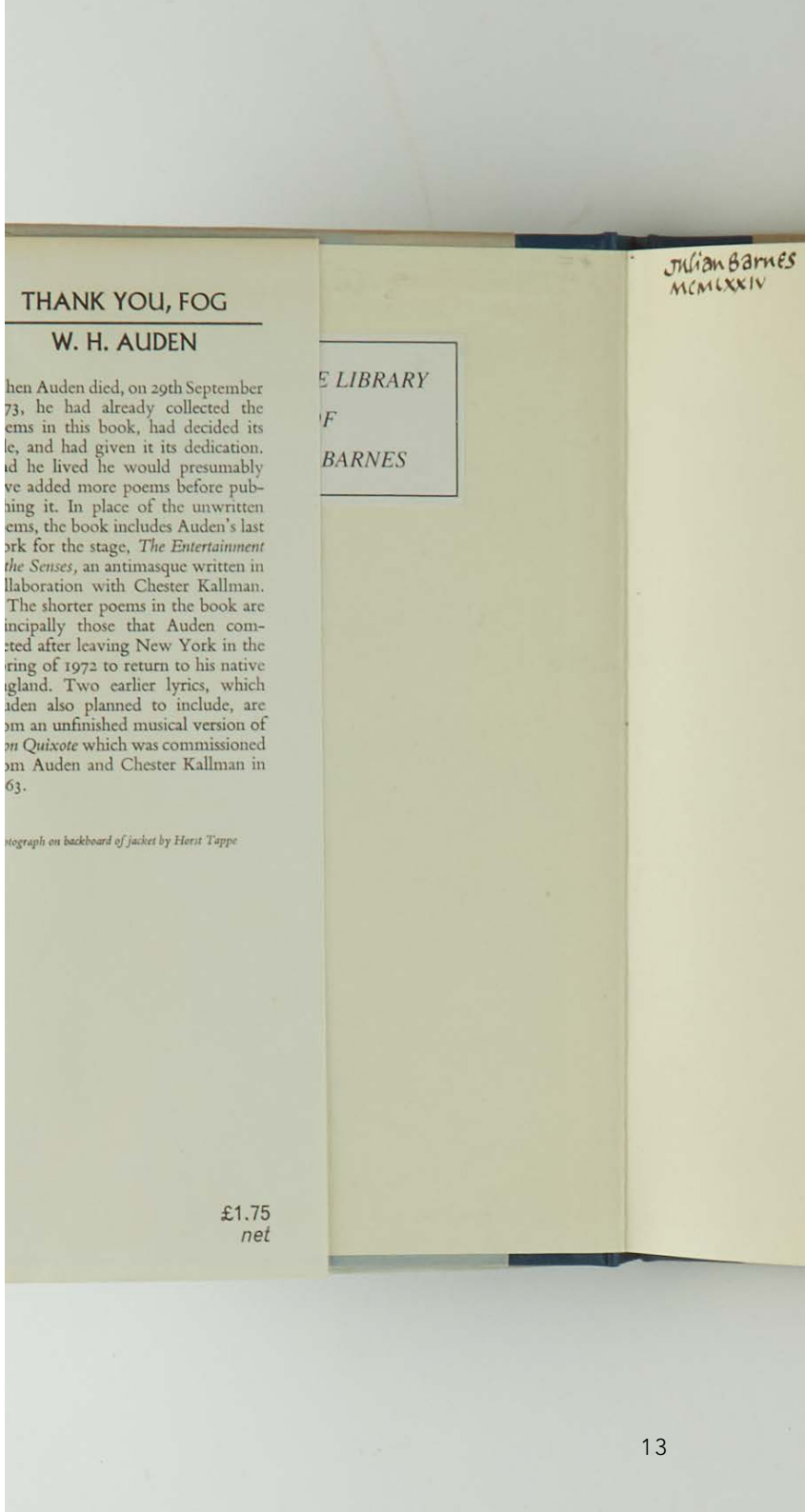
8vo. Original burgundy cloth lettered in gilt to spine in green dust-jacket lettered in black and red, priced 12s 6d net to front flap; pp. 91, [5]; tiny nicks to upper spine and lower corner; else a bright, near-fine copy; bookplate of Julian Barnes to front pastedown, with Barnes's ownership inscription dated '23. iv. 66' in black ink to front free endpaper.

Published five years after *The Shield of Achilles*, *Clio* picks up where its predecessor left off. Measured and authoritative, these poems bear their learning and formal intricacies lightly: 'time will go on, importantly or not, outside the borders of poetry – though it is in fact Auden who establishes and looks across those borders' (Sean O'Brien, *TLS*, 1995).

Barnes has written his name and a 1966 date to the front free endpaper. By this time, he would have been well into his Modern Languages degree at Magdalen College, Oxford.

Published 8 July 1960 in an edition of 4000 copies (following the US edition).

Bloomfield A42b.



5. *Thank You, Fog* (1974)

8vo. Original quarter blue cloth over grey paper-covered boards, lettered in gilt to spine, in the black, grey, and white dust-jacket with Horst Tappe's photographic portrait of Auden to rear panel, priced £1.75 net to front flap; pp. [1], 1–57, [5]; boards a touch bowed, with a little marginal fading; else near fine in a fine, bright jacket; bookplate of Julian Barnes to front pastedown, with Barnes's ownership inscription and date, 'MCMLXXIV', in black ink to upper edge of front free endpaper.

Auden's final, posthumously published collection may be the only one of the five books here that Barnes bought brand new. Loosely laid in is a short manuscript note on headed Christ Church, Oxford, notepaper (with hand-addressed envelope), from Auden to the American poet David Posner, arranging dinner: 'Dear David: | Let's have dinner together tonight. | Come here (Tom 2.1) at about 7.0 p.m | Wystan'.

Towards the end of his life, in February 1972, Auden moved back to his old college, Christ Church, having been offered a cottage in its grounds – the Brewhouse, now known as 'Auden Cottage'. The reference to Tom 2.1 (Tom Quad, Staircase 2, Room 1), however, suggests the note may date from the later 1950s, when Auden was Oxford Professor of Poetry and a regular guest of the college. Among the duties that came with the post was to judge the Newdigate Prize, founded in 1806 and still awarded annually.

Previous winners include Matthew Arnold (1843), Oscar Wilde (1878), James Fenton (1968) and Alan Hollinghurst (1974). In 1956, Auden's first year as professor, the prize was awarded to Posner for his verse sequence *The Deserted Altar*. **A signed copy of the pamphlet containing the poem, published in Oxford the same year, is also included here.**

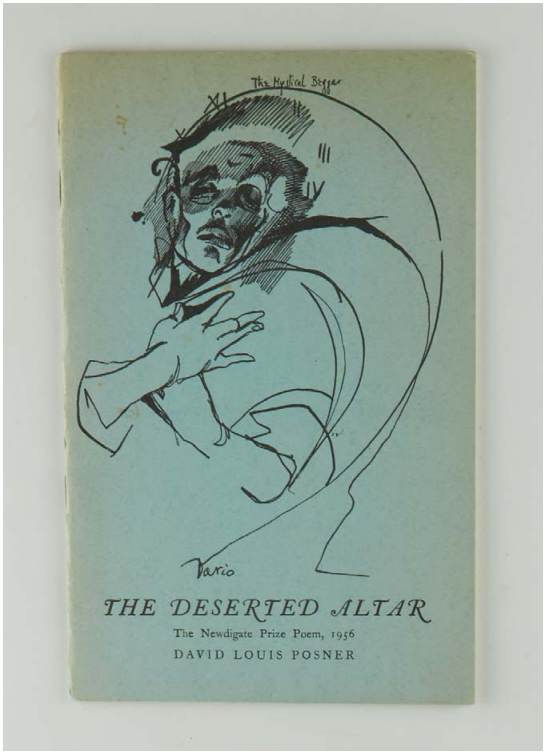
Born in New York, Posner received his BA from Kenyon College, where he majored in French, and an MA in English Literature from Harvard in 1947. He must have met Auden as an undergraduate: a copy of Auden and Isherwood's play *The Dog Beneath the Skin* (1935), inscribed by Auden to Posner in 1941, additionally signed by Isherwood, was sold at auction in 2021. Following study at the Sorbonne and a job in French radio, Posner pursued his keen interest in archaeology, accompanying an expedition searching for a Phoenician city in Libya and working at the Palace of Minos in Crete, experiences that must have fed into his prize-winning sequence (which is described in the prefatory note as 'an expedition eastward toward a new faith').

In 1953, Posner returned to academia and, like Barnes after him, studied Modern Languages at Oxford. He went on to teach at the State University of New York at Buffalo, later becoming Assistant Professor of English at the University of California. Auden and Posner kept in touch, Posner later publishing an elegy for the older poet.

5. POSNER, David. *The Deserted Altar* (1956); not from Julian Barnes's library.

8vo. Original stapled pale blue card wrappers, lettered in black, front panel illustrated by 'Dario', priced 3s. 6d. to rear panel; pp. 20; wrappers with marginal toning and fading, scattered spots to rear panel; a very good copy; presentation inscription to title page, 'Mrs Warsbury [?] | with affect[ionate] | regards | David | June 20' | 1956'.

'The following is about an expedition eastward toward a new faith. However, nowhere in the poem does a definition of this new faith occur, except in terms of the deserted altar.' (*author's prefatory note*). The dedication is 'For Anne Shakespeare'; whether this refers to Anne Hathaway or a friend of Posner's is unclear.



Christian Martyrs in Hot-Air Balloon Binding

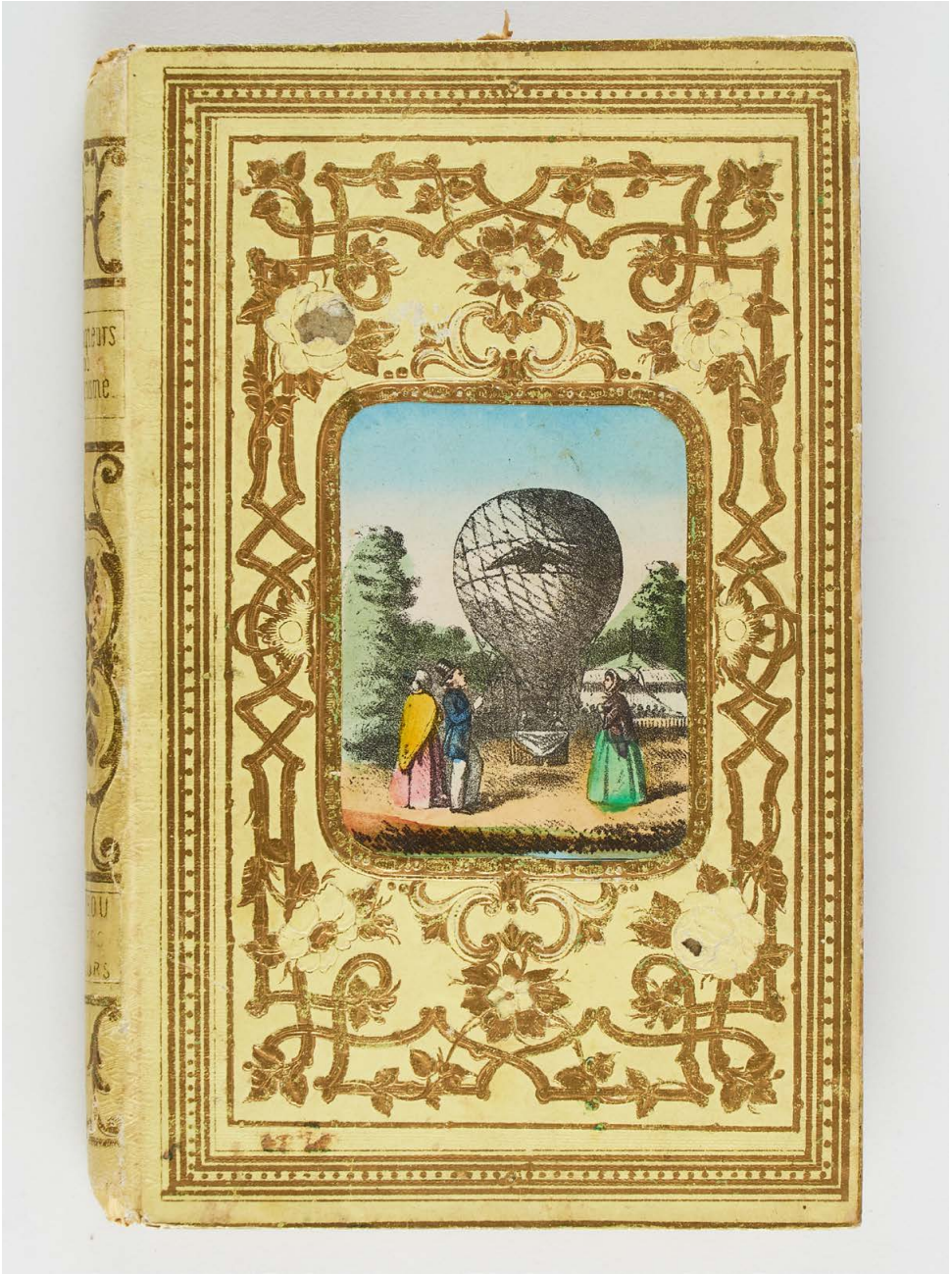
6. BEAUMONT, Charles. Les Vainqueurs du paganisme. *Limoges: Barbou Freres.* [s.a. but likely 1863.] **$650**

12mo. Publisher's yellow cartonnage decorated in gilt to a floral design, upper board with central panel showing chromolithographic ballooning scene (*see below*), printed spine labels; pp. 119, [1 (blank)], with half-title; lithographic frontispiece showing early Christians battling lions; a few small losses to boards, spine ends and corners bumped; sporadic light spotting (heavier to title); a very good copy in a handsome binding.

Rare work on early Christian martyrs published as part of a Limoges-printed series of moral religious works for children, this copy in a handsome *cartonnage* binding evidently showing the first hot-air balloon ascent from London.

The series was published with the approval of the Bishop of Limoge, this work containing the lives of Clement of Rome, St Ignatius of Antioch (with much information about his letters), St Polycarp of Smyrna, St Justin Martyr, St Athenagoras of Athens, Origen of Alexandria, and St Cyprian.

This copy is handsomely bound in contemporary *cartonnage*, with a central scene to the upper board depicting three spectators – two women and a man – standing before a hot-air balloon, with tents filled with onlookers in the background. **The eagle adorning the hot-air balloon likely indicates that this binding was produced in the immediate aftermath of the flight of *L'Aigle* (*The Eagle*), the enormous hot-air balloon created by Eugène Godard which achieved the first hot-air balloon ascent from London on 24 July 1864.** Launched from Cremorne Gardens in Chelsea, the balloon landed in Greenwich, and a second launch was completed eight days later, landing in Walthamstow.





Godard flew alongside the *Telegraph* journalist J.W. Prowse and British Intelligence officer Fred Burnaby, who would later cross the Channel in a gas balloon.

'The safety of this balloon was suspect, and the owner, Monsieur Eugene Godard, had been refused permission by the French government to make ascents with it in France. Godard kept quiet about this aspect and managed to arrange a well publicised ascent from the Cremorne Gardens [...] The balloon was enormous, 500,000 cubic feet in size, the hot air being produced in a great straw burning furnace which stood in the centre of the wooden car. There was considerable excitement about the ascent, especially as rumours about the safety of the contraption were circulating among the onlookers, and it seemed that the aeronauts ran the risk of being roasted as well as that of breaking their necks' (Cullingham).

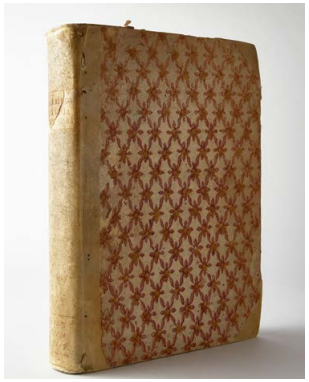
OCLC finds only a handful of copies of any edition in continental Europe; no copies traced in the US and only one in the UK, at the British Library (1857).

Bibliographie de la France (1863) 6395. See Cullingham, 'Burnaby the Great', in Windlesora 4 (1985).

Polemical Posthumous Publication

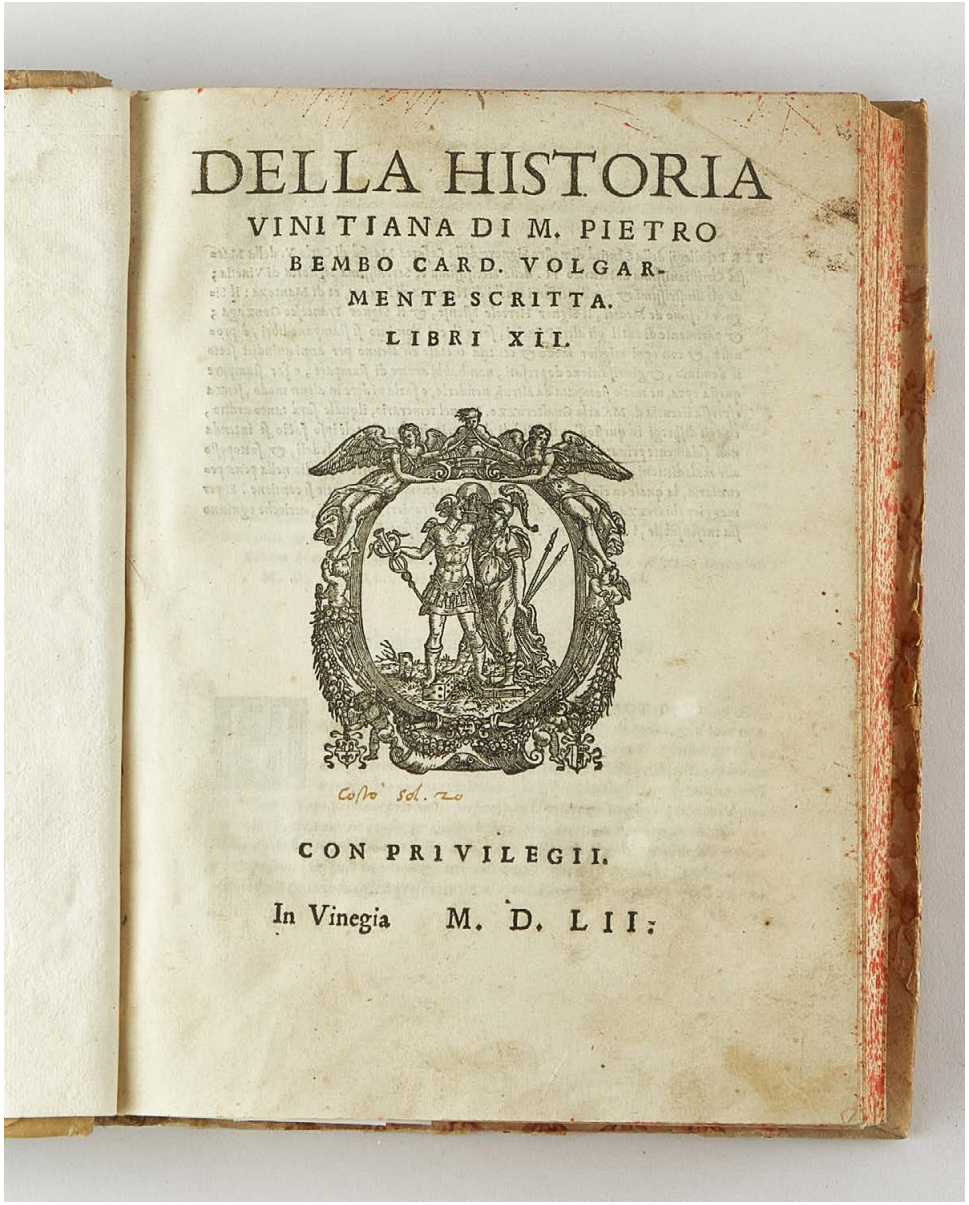
7. BEMBO, Pietro. Della historia vinitiana … volgarmente scrita. Libri XII. *Venice*: [*Gualtero Scotto*.] 1552. **$925**

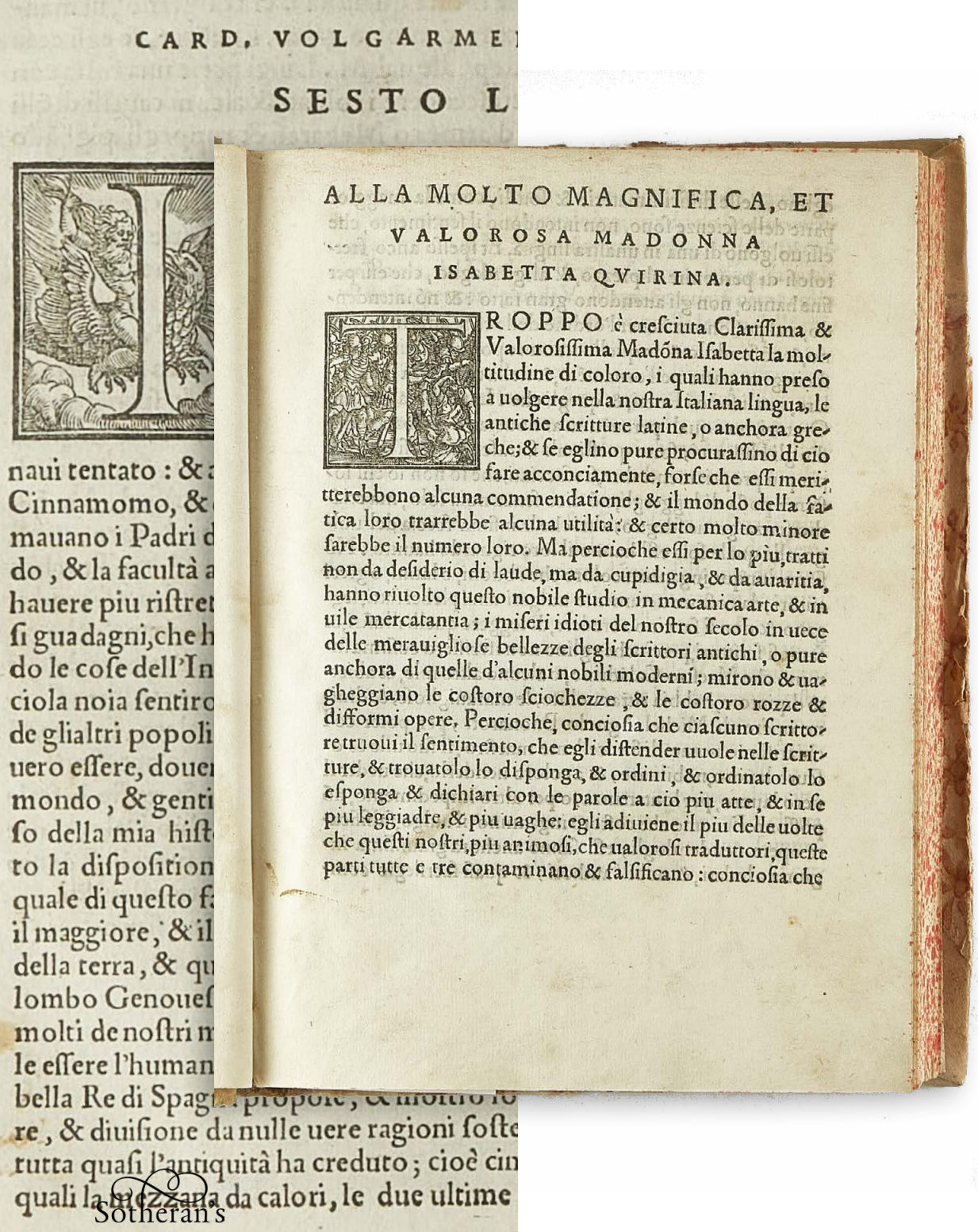
8vo. Eighteenth-century half vellum with floral patterned paper sides, edges speckled red, gilt grey morocco lettering-piece to spine; ff. [14], 179, [1]; lettering-piece chipped, some fraying to patterned paper at extremities; uniform light toning, sporadic light dampstaining; a very good copy; 1808 ink inscription to front free endpaper 'Di P. Giovanni Romani di Casalmag[giore] per acquisto fattone del di lui cugino Alessandro Bellaura.



First edition in Italian of Bembo's history of the Venetian Republic from 1487 to 1513, written whilst Bembo was official state historiographer, posthumously published in the vernacular at the behest of the dedicatee, Elisabetta Querini, Bembo's close friend and muse.

Venetian humanist Pietro Bembo (1470–1547) was appointed historiographer of the Republic of Venice in 1529, and this history – first published posthumously in 1551 by the sons of Aldus Manutius for Gualtiero Scoto as *Historiae Venetae libri XII* – draws upon special material Bembo consulted from the chancellery as well as records from the Council of Ten. The sixth book includes a narrative of Columbus's travels until 1502, as well as a section on Magellan's travels; the seventh book includes a reference to the first recorded Indigenous people brought from North America to France, in 1508: he describes a group of seven broad-faced people wearing clothes made of fish skin who ate raw meat and drank blood 'as we drink wine' (p. 100, *trans.*). Six of the seven captives, generally thought to have been Mi'kmaq or St Lawrence Iroquoians, did not survive, according to Bembo's account.


DELLA HISTORIA
VINITIANA DI M. PIETRO
BEMBO CARD. VOLGAR-
MENTE SCRITTA.
LIBRI XII.
CON PRIVILEGII.
In Vinegia M. D. LII.


CARD. VOLGARME

SESTO L

naui tentato : &
Cinnamomo, &
mauano i Padri d
do , & la facultà a
hauere piu riſtret
ſi guadagni, che h
do le coſe dell'In
ciola noia ſentiro
de glialtri popoli
uero eſſere, douer
mondo , & genti
ſo della mia hiſt
to la diſpoſition
quale di queſto f
il maggiore, & il
della terra , & qu
lombo Genoueſ
molti de noſtri n
le eſſere l'human
bella Re di Spag
re , & diuiſione da nulle uere ragioni ſoſte
tutta quaſi l'antiquità ha creduto ; cioè cin
quali la mezzana da calori, le due ultime

ALLA MOLTO MAGNIFICA, ET
VALOROSA MADONNA
ISABETTA QVIRINA.

TROPPO è creſciuta Clariſſima & Valoroſiſſima Madõna Iſabetta la moltitudine di coloro, i quali hanno preſo a uolgere nella noſtra Italiana lingua, le antiche ſcritture latine, o anchora greche; & ſe eglino pure procuraſſino di cio fare acconciamente, forſe che eſſi meritterebbono alcuna commendatione; & il mondo della fatica loro trarrebbe alcuna utilità: & certo molto minore ſarebbe il numero loro. Ma percioche eſſi per lo piu, tratti non da deſiderio di laude, ma da cupidigia, & da auaritia, hanno riuolto queſto nobile ſtudio in mecanica arte, & in uile mercatantia; i miſeri idioti del noſtro ſecolo in uece delle merauigliose bellezze degli ſcrittori antichi, o pure anchora di quelle d'alcuni nobili moderni; mirono & uagheggiano le coſtoro ſciochezze, & le coſtoro rozze & difformi opere. Percioche, concioſia che ciaſcuno ſcrittore truoui il ſentimento, che egli diſtender uuole nelle ſcritture, & trouatolo lo diſponga, & ordini, & ordinatolo lo eſponga & dichiari con le parole a cio piu atte, & in ſe piu leggiadre, & piu uaghe: egli adiuiene il piu delle uolte che queſti noſtri, piu animoſi, che ualoroſi traduttori, queſte parti tutte e tre contaminano & falſificano: concioſia che

This edition is dedicated to noblewoman Elisabetta Querini (d. 1559), wife of the Venetian patrician Lorenzo Massolo. Bembo famously commissioned a portrait of Querini from Titian, as did Giovanni della Casa; one of these portraits, now lost, was the inspiration for a sonnet by Pietro Aretino, in which he praises 'the beautiful, golden, sacred face | Of the sacred, golden, and beautiful Massola' (*trans.*) as well as Titian's ability to convey her grace and intelligence through his portrait.

It was at Querini's suggestion that Bembo had his *Historiae* translated into Italian, and Bembo 'wrote on several occasions that it was she who had alerted him to the wider audience his work would reach and warned him against sloppy translators. These were things of which he was undoubtedly aware, but he graciously and rather remarkably deferred to Elisabetta in his correspondence' (Sherman, p. 41). After Bembo's death, Querini and her great-uncle, the aristocrat Girolamo Querini – Bembo's close friend and executor – fought against Carlo Gualteruzzi, Bembo's testamentary executor, to have this vernacular translation published.

Provenance: with the 1808 ownership inscription of Giovanni Romani, priest and author of a notable history of the Lombard town of Casalmaggiore. This copy was bought for Romani by his cousin Bellaura, born in Mantua but largely based in Vienna; this was the first time they had seen each other since 1799 (see Romani, *Memorie private e personali* II (2001)).

Adams B-599; Brunet I, col. 767; EDIT16 CNCE 5039; Gamba 130; USTC 813419. See Sherman, 'Murder and Martyrdom: Titian's Gesuiti Saint Lawrence as a Family Peace Offering', in Artibus et Historiae 68:34 (2013), pp. 39–54.

With 52 Botanical Illustrations, Arranged ‘Promiscuously and Indiscreetly’

8. BOCCONE, Paolo. Icones & descriptiones rariorum plantarum Siciliae, Melitae, Galliae, & Italiae … *Oxford: ‘E theatro Sheldoniano’.* 1674. **$3,550**

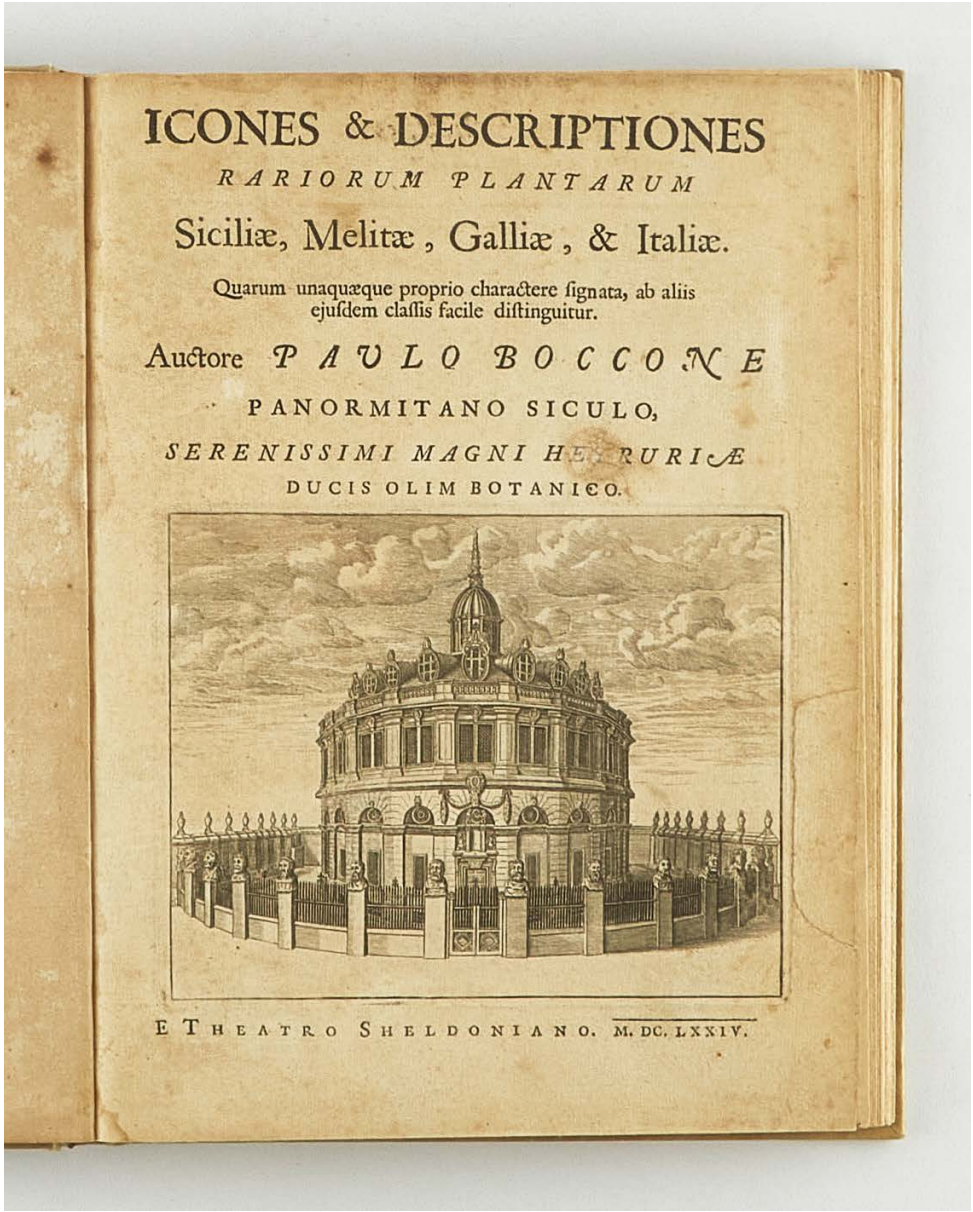
Modern vellum, spine and upper board lettered in gilt; pp. [15], [1 (blank)], 96; copper-engraved vignette of Sheldonian Theatre to title, 52 numbered copper-engraved botanical illustrations in the text, woodcut headpieces; unobtrusive early marginal repair to title, modern reinforcement to inner margin of a2–a4, *1, and last few ff., last quire somewhat soiled with small dampstain to inner margin, slight browning to first and final ff., sporadic light spotting; otherwise internally clean and bright.

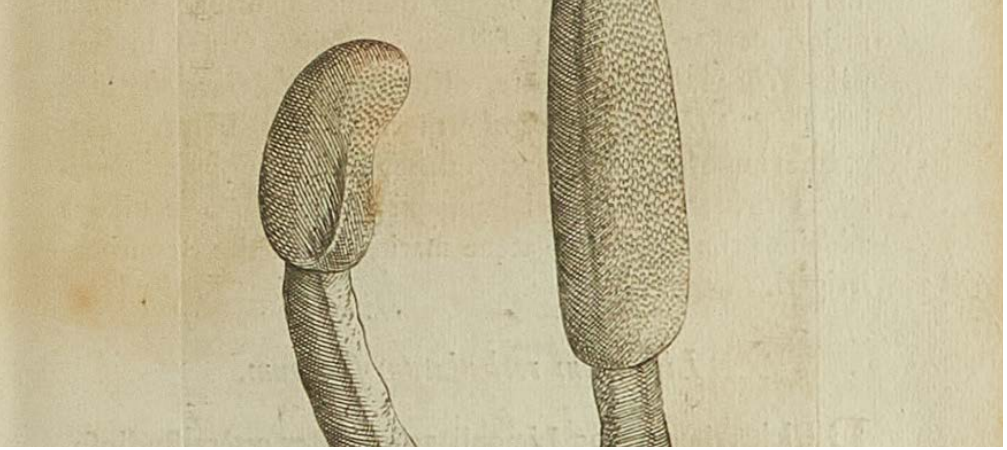


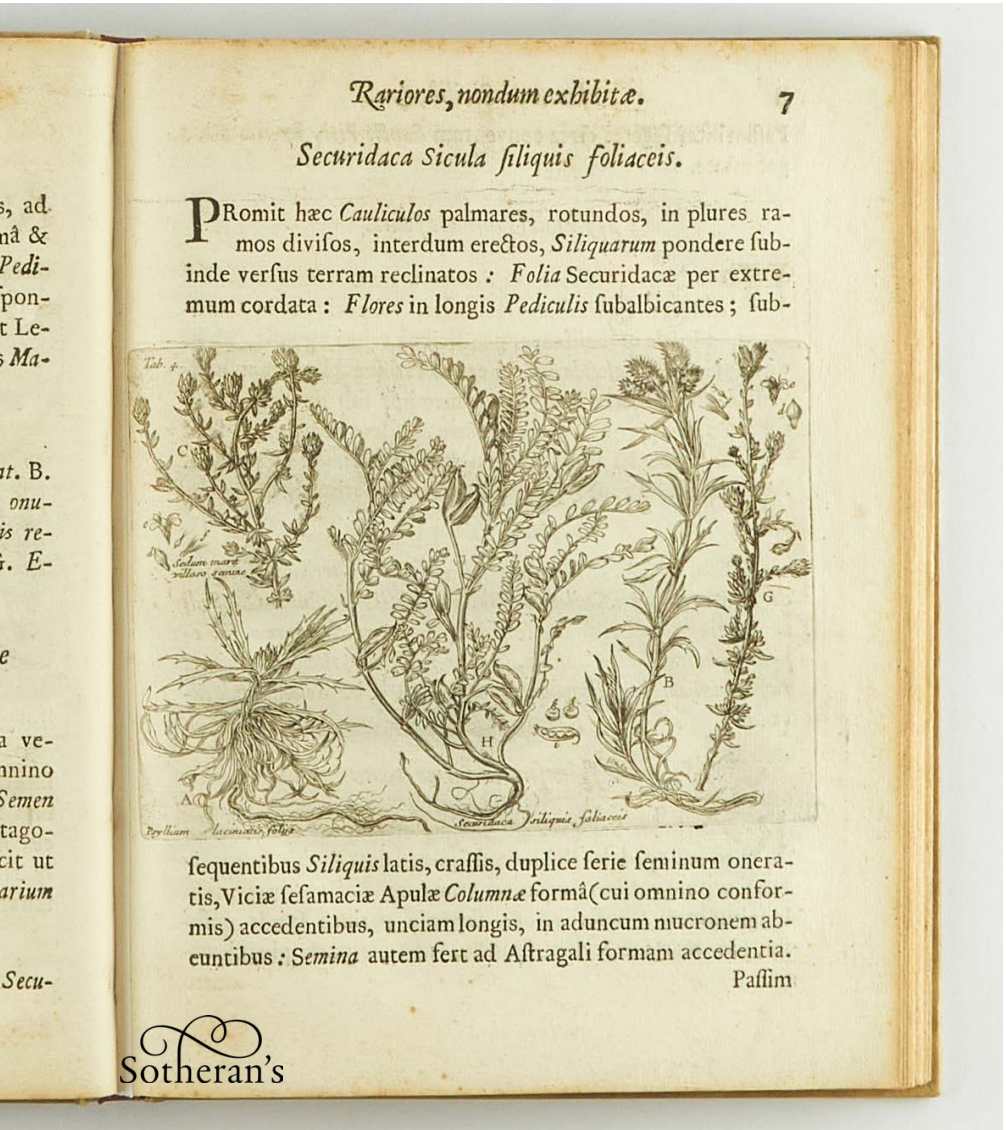
First edition of this pre-Linnean illustrated account of the flora of Sicily, Malta, southern France, and Italy by the Sicilian botanist Paolo Boccone (1633–1704), illustrated with fifty-two copper-engraved plates depicting a rich variety of rare plants and fungi.

Born in Palermo, Boccone travelled extensively throughout southern Europe in pursuit of botanical knowledge, gaining the patronage of Ferdinando II de’ Medici, Grand Duke of Tuscany (1610–1670). Boccone published on a range of natural phenomena in his *Recherches et observations naturelles* (Paris, 1671; Amsterdam, 1674), discussing *inter alia* coral, fossils, and the eruption of Mount Etna; the work also made significant contributions to the fields of palaeontology, medicine, and toxicology.

The publication of the present work in Oxford was facilitated by the Scottish botanist Robert Morison, then professor of botany at the university, who wrote its preface and revised Boccone’s text. The cost of printing was met by Captain Charles Hatton, a wealthy amateur naturalist and former pupil of Morison, who also funded seven additional illustrations prepared under Morison’s direction from dried plant specimens.


ICONES & DESCRIPTIONES
RARIORUM PLANTARUM
Siciliæ, Melitæ, Galliæ, & Italiæ.
Quarum unaquæque proprio charactere signata, ab aliis ejusdem classis facile distinguitur.
Auctore PAVLO BOCCONE
PANORMITANO SICULO,
SERENISSIMI MAGNI HETRURIÆ
DUCIS OLIM BOTANICO.
E THEATRO SHELDONIANO. M. DC. LXXIV.





Rariores, nondum exhibitæ. 7

Securidaca Sicula ſiliquis foliaceis.

PRomit hæc *Cauliculos* palmares, rotundos, in plures ramos diviſos, interdum erectos, *Siliquarum* pondere ſubinde verſus terram reclinatos : *Folia* Securidacæ per extremum cordata : *Flores* in longis *Pediculis* ſubalbicantes ; ſub-

ſequentibus *Siliquis* latis, craſſis, duplice ſerie ſeminum oneratis, Viciæ ſeſamaciæ Apulæ *Columnæ* formâ (cui omnino conformis) accedentibus, unciam longis, in aduncum mucronem abeuntibus : *Semina* autem fert ad Aſtragali formam accedentia. Paſſim

Sotheran's

The resulting volume describes one hundred and nineteen plants, illustrated on fifty-two engraved plates, including such curiosities as the *Malum Aurantium malo Citrio praegnans*, an orange in which a second citrus fruit appears to grow encased within the larger fruit (plate II).

In preparing the illustrations, Boccone experimented with a method of transferring the forms of dried and pressed plants directly onto damp paper, using the resulting impressions as models for the printed illustrations. Although this offered an unusually immediate means of recording specimens, the technique could produce indistinct results. Morison voiced reservations about the quality of many of the original illustrations, and seven were consequently redrawn and engraved at Hatton's expense.

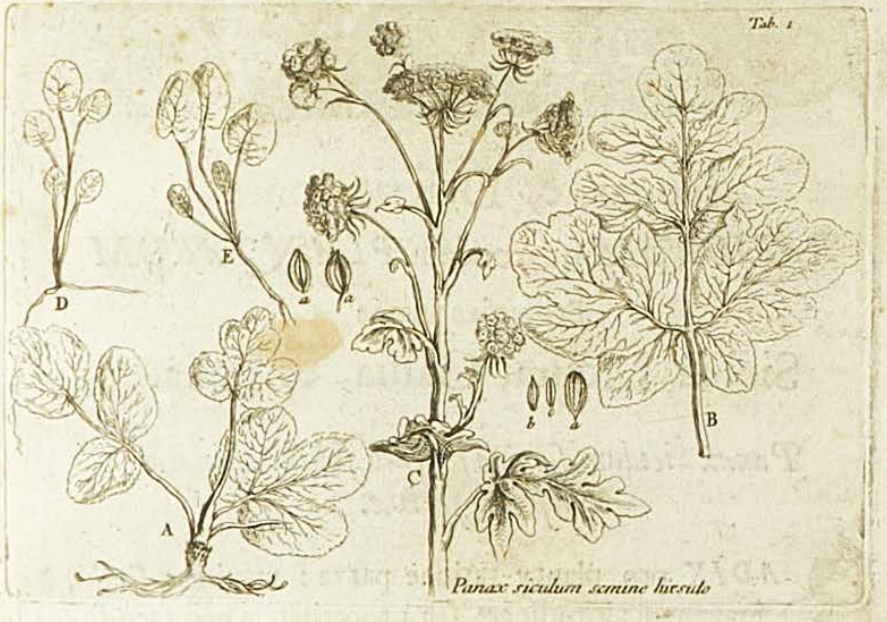
Reviewing the work for the Royal Society in 1698, the naturalist John Ray criticised the arrangement of the plants, observing that the species had been placed 'promiscuously and indiscreetly' as they came to hand, 'without any Order or Connexion'. He also faulted Boccone for omitting synonyms and references to earlier botanical literature, omissions which the author attributed to a lack of time and books. Boccone states in the work that it is intended for readers already 'advanced in the knowledge of botanick', to whom lengthy descriptions would be superfluous, rather than for 'novices' (*Correspondence of John Ray*, p. 353).

His interest in botanical study, however, extended beyond established practitioners, and he actively encouraged women to pursue the subject. In a notice posted in Paris around 1670, he invited the city's ladies to emulate two gentlewomen whom he had instructed in Lyon, claiming that in just three months they had learnt to recognise almost every plant native to the surrounding region. The present copy belongs to the issue without the additional bookseller's line on the title-page, but retaining the place of publication. **Printed at the Sheldonian Theatre in Oxford, just four years after its opening in 1669, the volume is among the early works issued by the university's new printing house.** The title-page features a view of the building, designed by Christopher Wren.

Our copy has been annotated in a nineteenth-century hand, identifying a number of the plants by later botanical names, many following the Linnaean system of nomenclature. Examples include *Apocynum androsaemifolium* and *Erigeron canadensis*, both published by Linnaeus in 1753, The annotations reflect a retrospective effort to identify Boccone's plants using the botanical classifications established after the book's publication.

ESTC R6118; Hunt 329; Madan 3003. Nissen BBI 179; Pritzel 859; Stafleu p. 243. See Lankester ed. The Correspondence of John Ray (1848).

biſo notum, ſed & in tota *Mararæ* valle, locis incultis & aſpe-



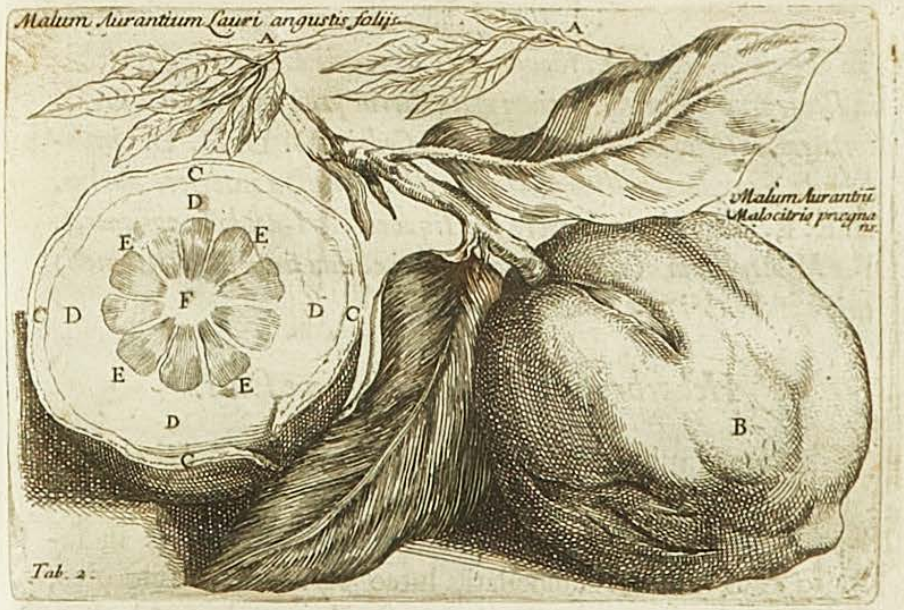
ris copioſe naſcitur, & appellatur ibidem à colonis *Ferla*, ſeu *Ferra Saraciniſca*. Variat foliis quandoque glabris, quandoque hirſutis.

Explicatio I. Tabulæ.

In Tabulâ I. A. *radicem & folia ſub exortum ex eadem radice indicat.* B. *Petalum integrum, cum lobis ſubrotundis nervo medio ſeu petiolo adhærentibus.* C. *Caulem craſſum in ramos diſtributum, & floribus oneratum.* a. a. a. *Pericarpium craſſum, ſtriatum, lanuginoſum, bina ſemina intus latentia continens.* b. *ſeminis inde exemti partem convexam, ſulcis ſeu ſtriis præditam.* c. *partem ejus concavam.* D & E *foliola tenella ex radiculis teneris ſub exortum è terra.* *Malum*

Malum Aurantium Lauri anguſtis foliis.

MAlus hæc Aurantia ſolâ varietate *Foliorum* à cæteris ſuæ claſſis diſtinguitur; eaque quandoque unciam lata ſunt, quatuor longa, acuminata, circum ramos denſe congeſta, Lauri



anguſtifoliæ, vel Rhododendri æmula. *Fructum* cæteraſque partes cum reliquis communes habet. Prope *Piſas* in horto *Franciſci* colitur.

Malum Aurantium malo Citrio prægnans.

COrtex hujus mali aſpectu, odore, & ſapore, malum Aurantium repræſentat: hoc avulſo, qui vulgaris eſt craſſitiei,

Sotheran's

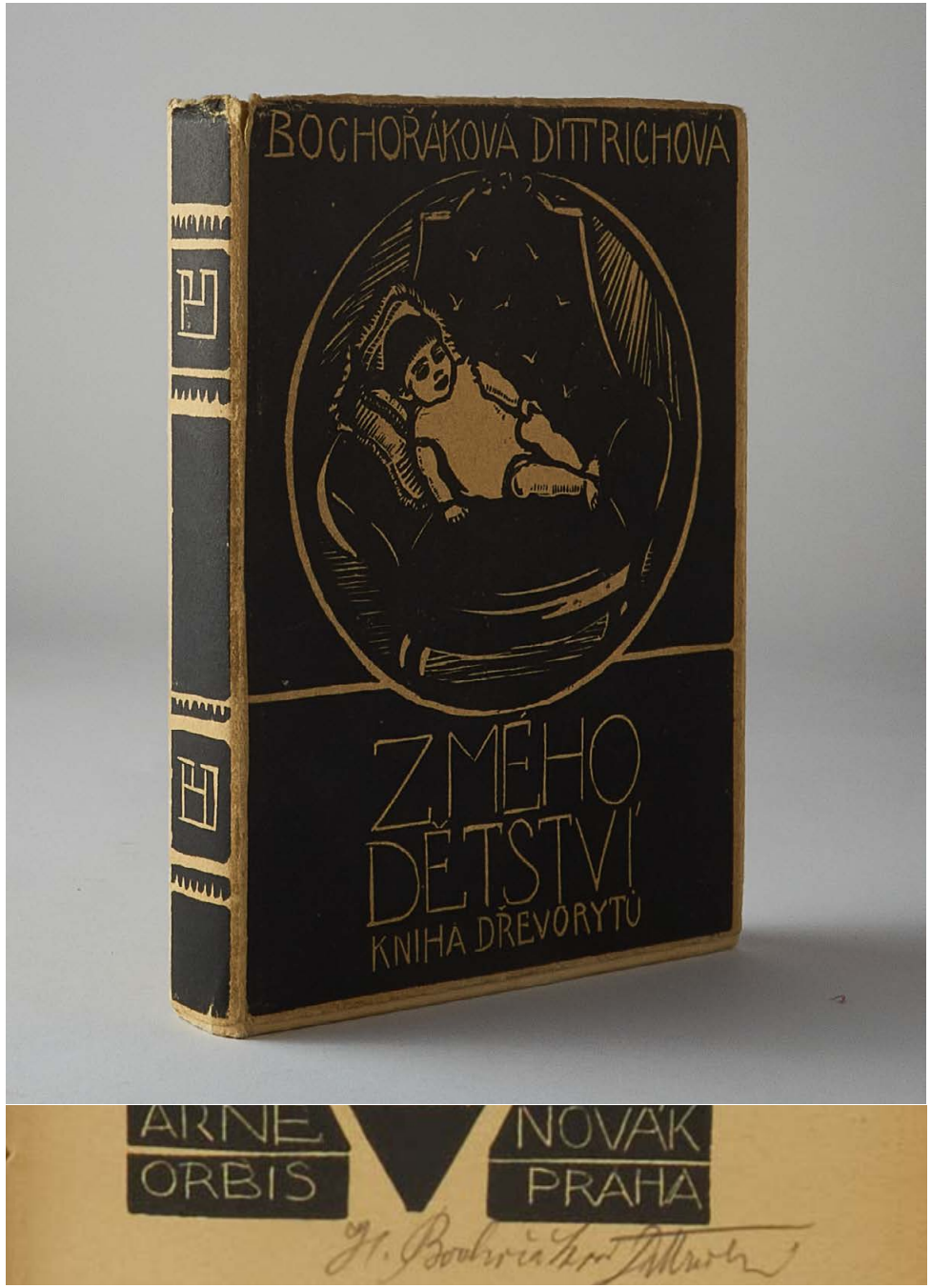
9. BOCHOŘÁKOVÁ-DITTRICHOVÁ, Helena. Z mého dětství: dřevoryty [From My Childhood: Woodcuts]. *Prague: Orbis*. 1929. **$9,250**

Small 8vo. Publisher's cream-colored boards, black vignette by the artist to front cover, in dust-jacket; pp. [2], [2 (woodcut title), 5–13, [1], [2 (blank)], [94 (full-page woodcut illustrations)], [2]; slight pushing to spine ends, corners a little bumped, very light foxing to extremities of boards and jacket, extremities of jacket very lightly worn, upper joint of jacket with short split (5 mm); internally near fine; **author's signature in pencil to title.**

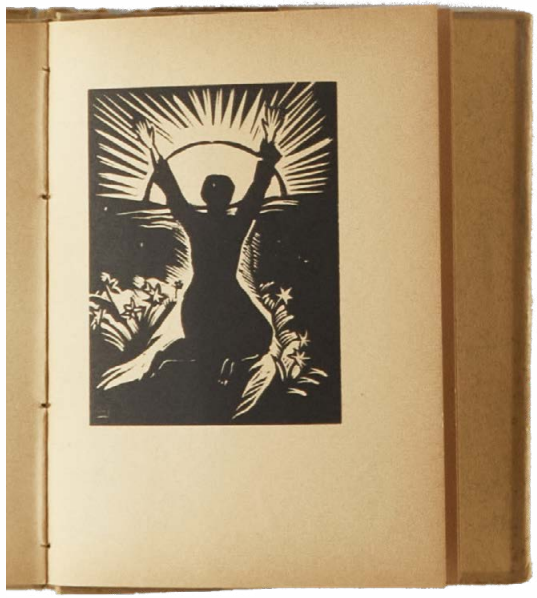
First trade edition, signed by the author to the title-page, of the first published work by Helena Bochořáková-Dittrichová (1894–1980), an autobiographical wordless novel recounting the artist's childhood through woodcuts, this copy in remarkably good condition.

Widely recognised as the first woman to create graphic novels, Bochořáková-Dittrichová graduated from the Academy of Fine Arts in Prague and, in 1923, received a government scholarship to study printmaking in Paris. There she likely encountered the popular wordless novels of Flemish artist Frans Masereel (1889–1972), whose pioneering *25 images de la passion d'un homme* had appeared in 1918. Bochořáková began publishing woodcut narratives with *Z mého dětství* (*From My Childhood*) in 1929, and went on to produce fifteen graphic novels, the last published in 1969.

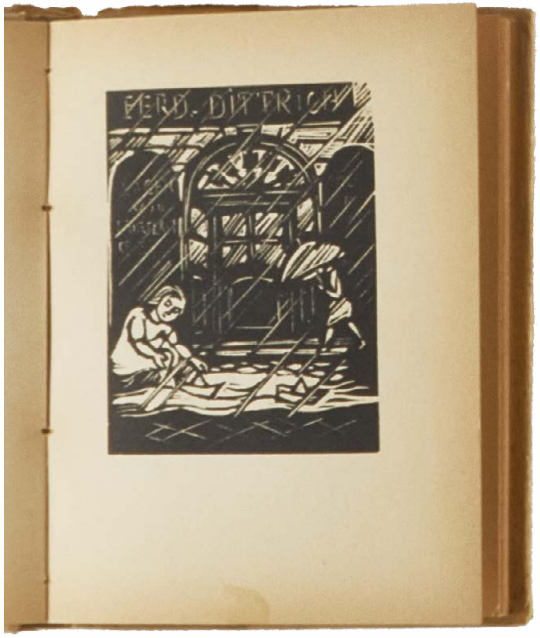
The work chronicles the everyday life of a middle-class girl in a provincial Moravian family, entirely through ninety-four woodcuts. **Unlike the woodcut novels of Masereel and others, which focused on the portrayal of social injustice in squalid urban environments, *From My Childhood* takes a more personal approach.** It is 'a youthful work in the narrative sense, [...] a novel of impressions' (Beronä, p. 10).











The English edition, accordingly, was subtitled ‘A Cycle of Woodcuts’, where ‘cycle indicates a series of impressions rather than a closely connected narrative’ (ibid.).

The first Czech edition appeared in the same year as Lynd Ward’s (1905–1985) *Gods’ Man,* the first American wordless novel, and includes an introduction by the Czech literary critic and historian Arne Novák (1880–1939), who reflects on the impact of art without verbal interpretation. The novel appeared in German in 1930 as *Kindheit* and in French the same year as *Enfance*, followed by the first edition in English in 1931, published in a limited edition of 310 by Anton Zwemmer under the title *Childhood*.

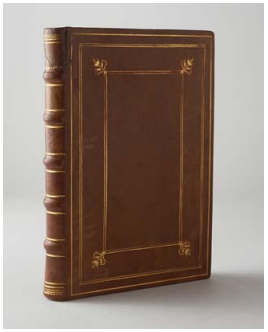
Library Hub finds only a single copy in the UK, at the Bodleian.

See Beronä, ‘Artists Without Authors: The Wordless Novels of Helena Bochořáková, Babette Katz, Barbara Henry, and Jules Remedios Faye’, in The California Printmaker (2002), pp. 9–15.



10. BOETHIUS; Anselmo TANZO (*translator*). Di consolatione philosophica volgare, nuovame[n]te revisto et di molti errori porgato … *Venice: Giovanni Antonio* [*Nicolini*] *da Sabbio & brothers*. March 1527. **$850**

8vo. Modern calf panelled in gilt, red speckled edges, raised bands; ff. 120; A-P^{8}; title within ornate *criblé* woodcut border incorporating IHS monogram within roundel, repeated in altered form to f. B1, 4- and 8-line woodcut initials; neat split to head of spine repaired, small wormtrack to rear board; light toning, light spotting and some dampstaining to final quire (heavier to last 2 ff.); otherwise a very good copy.



Second edition of the first Italian translation of Boethius's prosimetric *De Consolatione Philosophiae* (*On the Consolation of Philosophy*), translated by Friar Anselmo Tanzo with a sonnet by him to the title, with handsome *criblé* woodcut borders to the title and the start of Book I.

Although vernacular translations of Boethius's most famous work circulated widely in manuscript during the fourteenth and fifteenth centuries, it was only in 1520 that the work would appear in Italian for the first time, translated by Milanese canon regular Anselmo Tanzo; another translation by Benedetto Varchi would follow in 1562. Giovanni Antonio Niccolini da Sabbio (d. 1546/47) was the eldest of the six da Sabbio brothers, sharing his home and printing press with Stefano and Pietro Niccolini da Sabbio. Their hometown, the village of Sabbio Chiese near Brescia, 'was at the time one of the largest centres of paper production serving the Venetian printing industry, which may explain the Niccolinis' involvement in the workshop of Andrea Torresano, father-in-law of Aldus Manutius. It was in this lively environment, full of cultural stimuli, that Giovanni Antonio and Stefano developed their professional skills alongside Andrea d'Asola, Manutius (until his death in 1515), his sons, and his brothers-in-law before 1520–21 when they set out on their own as master printer and compositor, respectively' (*DBI, trans*).

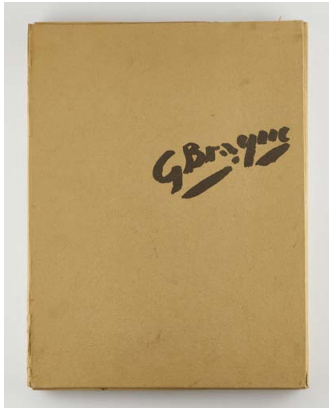
EDIT16 CNCE 6554; USTC 815078; not in Adams (*cf. B-2297, calling for the 1531 Sessa edition only*).



Signed by Braque

11. BRAQUE, Georges; Dora VALLIER. Dix oeuvres. Précede de: Braque, la peinture et nous. *Basel: Les Editions Phoebus*. [15 September 1962.] **$1,075**

Folio. Housed in the original card drop-backed case with internal pocket, facsimile Braque signature to upper board. 10 collotype prints within card frames, accompanied by a 10-pp. autobiographical note by Braque as recorded by Dora Vallier, pamphlet-stitched in plain wrappers using twine; slight wear to corners of case, upper joint of case neatly restored; the prints and text remain in fine condition.



Very rare limited edition, no. 236 of 600 signed by the artist, of these ten collotype plates spanning much of Braque's (1882–1963) career as a Cubist, published the year before his death.

The plates comprise two *Compositions; Mandoline et Compotier; Tête; Profil et palette; Le Cygne; Tête Greque; Nature morte au pichet; A tire d'aile;* and *La Charrue*; of the ten works, produced between 1914 and 1959, six are from the artist's own collection, and three use Braque's *papier collé* collage technique, developed jointly with Pablo Picasso. They are preceded by 'Braque, la peinture et nous', an autobiographical reflection on his work as a painter as recorded by Dora Vallier, art historian and the author of the *catalogue raisonné* of Henri Rousseau. The text had first been published in *Cahiers d'art,* vol. I (1954). The first sixty copies of *Dix oeuvres* featured an original lithograph signed by the artist (produced by Mourlot Frères in Paris), and a two hundred-copy 'limited edition in facsimile' was published in London in the same year as *Ten Works,* with Vallier's essay translated by Sonia Joyce.

OCLC finds three copies outside France, at the Universities of Quebec and Laval in Canada, and the Museum of Contemporary Art in Tokyo. No copies traced in the US or the UK.



Two of Three Surviving Plays by the Ranee of Sarawak

12. BROOKE, Sylvia Leonora, *Lady, 2nd Ranee of Sarawak*. Persecuted Parents ... A Play About Everybody Else's Children, Every Mother Will Tell Every Other Mother to Go and See. *Kuching, Sarawak: W.J. Chater, Acting Government Printer, for the Government Printing Office*. 1935.

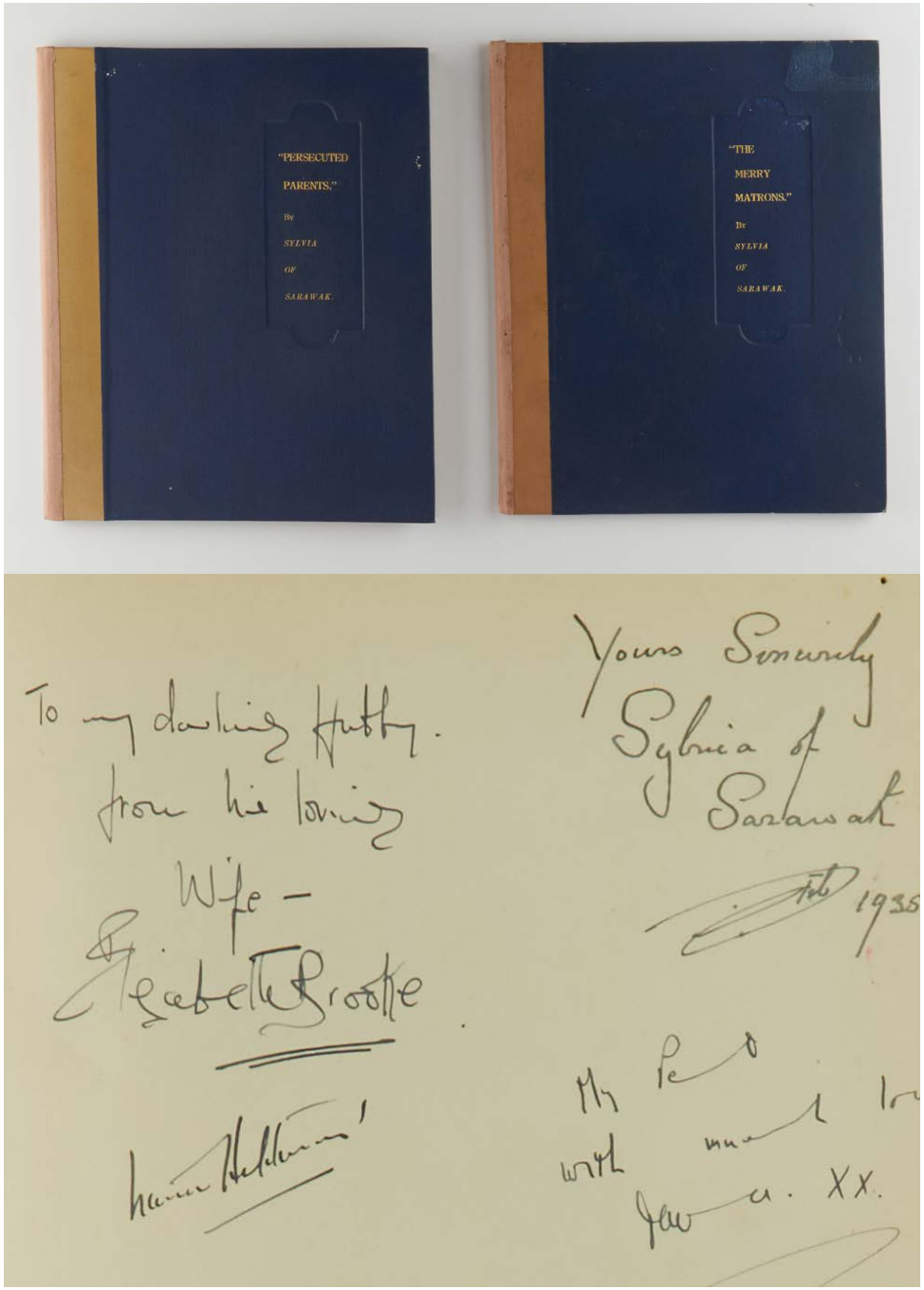
[*with*:]

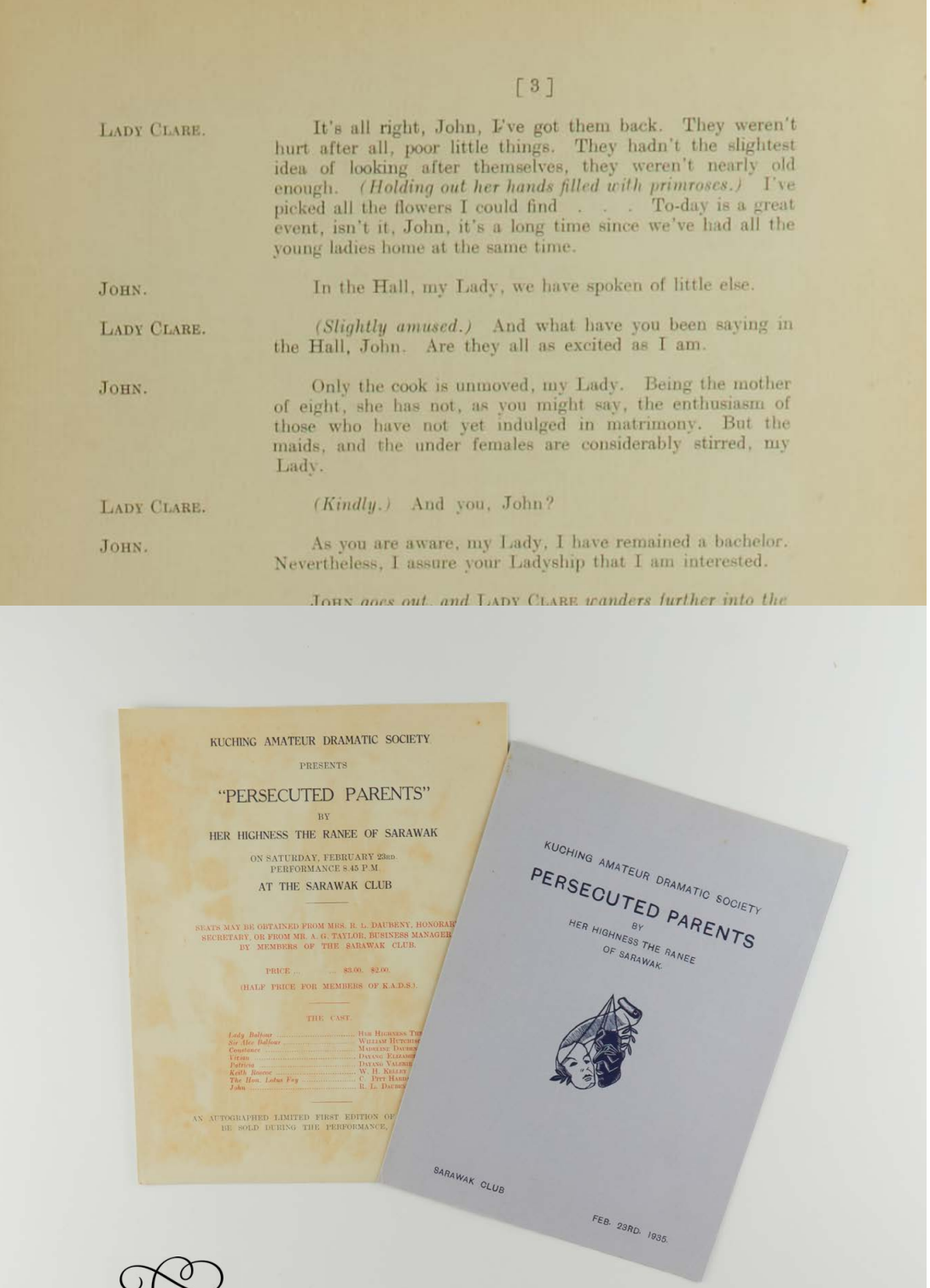
BROOKE, Sylvia Leonora, *Lady, 2nd Ranee of Sarawak*. The Merry Matrons. *Kuching, Sarawak: Government Printing Office*. 1935. **$28,200**

Two volumes, 4to. Publisher's tan morocco-backed boards with dark blue cloth sides, upper boards lettered directly in gilt within blind-embossed cartouches; old paper reinforcement to spines of both vols. *Persecuted Parents:* pp. [4], 77, [1 (blank)]; *Merry Matrons*: ff. [2], 11, [1 (blank)], text to rectos only; pinhole wormholes to upper corner of *Persecuted Parents* with small wormtrack to rear pastedown and upper corners of last few ff. (not touching text); *Merry Matrons* with small wormtrack to upper corner of front pastedown and a few marginal pinhole wormholes elsewhere in the text; ***Persecuted Parents:*** front flyleaf inscribed 'Yours Sincerely | Sylvia of Sarawak | 1936', 'My Pe...o | with much love [...] xx', and 'To my darling Hubby. | from his loving Wife – Elizabeth Brooke'; *Merry Matrons*: title-page inscribed 'Yours Sincerely | Sylvia of Sarawak', with mounted silver gelatine photo of a stage scene tipped in facing title.

Extremely rare sole editions of two of the three published works for the stage by Sylvia of Sarawak – a 'passionate and principled defender of the rights of the many occupied, displaced and marginalised peoples in the British Empire' (Zellen) – inscribed by the author and printed and performed in the Malaysian state of Sarawak in present-day Borneo.

Sylvia Brooke (*née* Brett, 1885–1971) was consort to Sir Charles Vyner de Windt Brooke, the third and last of the White Rajahs of Sarawak, the British family who ruled the state from 1841 to 1946. She had studied under George Bernard Shaw and J.M. Barrie and 'published early, and often, amassing an impressive publications list by any measure in the genres of novel, short story, stage play, film treatment, and essay throughout her life.





[3]

LADY CLARE. It's all right, John, I've got them back. They weren't hurt after all, poor little things. They hadn't the slightest idea of looking after themselves, they weren't nearly old enough. *(Holding out her hands filled with primroses.)* I've picked all the flowers I could find . . . To-day is a great event, isn't it, John, it's a long time since we've had all the young ladies home at the same time.

JOHN. In the Hall, my Lady, we have spoken of little else.

LADY CLARE. *(Slightly amused.)* And what have you been saying in the Hall, John. Are they all as excited as I am.

JOHN. Only the cook is unmoved, my Lady. Being the mother of eight, she has not, as you might say, the enthusiasm of those who have not yet indulged in matrimony. But the maids, and the under females are considerably stirred, my Lady.

LADY CLARE. *(Kindly.)* And you, John?

JOHN. As you are aware, my Lady, I have remained a bachelor. Nevertheless, I assure your Ladyship that I am interested.

JOHN *goes out, and* LADY CLARE *wanders further into the*

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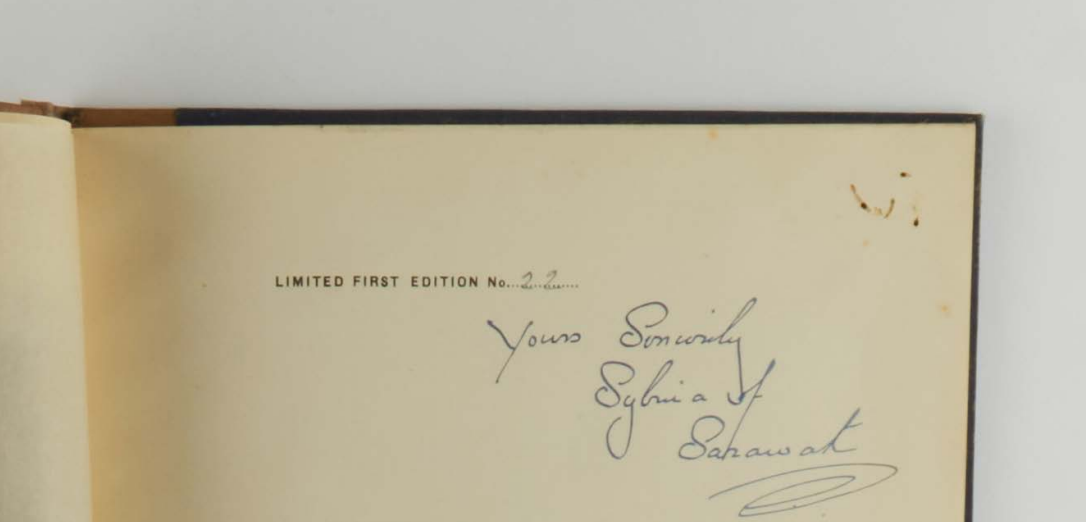
FEB. 23RD. 1935.

Sotheran's

'She was an impassioned voice in defense of those marginalised from society, from London's impoverished working class to the many disenfranchised natives and minorities of the British Empire [...] This relative paucity in numbers of copies of her works available in libraries around the world, particularly her older works, reflects less the literary and historic value of her work, and more her gradual marginalisation from history due to efforts (such as [Philip] Eade's) to emphasise her outrageousness and/or eccentricity as Ranee, while de-emphasising her many contributions as a writer. Indeed, getting to know Lady Sylvia from her written works, one encounters a passionate and principled defender of the rights of the many occupied, displaced and marginalised peoples in the British Empire, and a noteworthy author of the colonial world who had a front-row seat to colonial administration' (Zellen).

Persecuted Parents acerbically dissects double standards of family life and motherhood, set in an upper-class household supported by a mostly absent father, a top surgeon. Lady Balfour was played by Sylvia, the mother of three daughters, the eldest considered a spinster. The two younger, spoilt ones were played by Sylvia's daughters, the RADA-educated singer and actress Dayang Elizabeth 'Didi' Brooke (later Vidmer), previous owner of this copy; and Dayang Nancy Valerie (known for her role in the 1936 film *The Charge of the Light Brigade*).

The mother idolises her absent husband as a lover, and the youngest daughter is full of a sense of entitlement ('Hurrah [...] I'm the first. I always adore being first, don't you [...] it makes you feel so superior', p. 13). One can imagine the electrifying atmosphere in the Sarawak Club on the evening of February 23, 1935, when the Ranee and the two princes are washing dirty linen about hypocrisy and double standards of upper class family life, and scrutinise the role of women in society, in front of an audience of white Colonials. **This copy has been affectionately inscribed by Elizabeth to her first husband, British jazz musician Harry Roy (m. 6 August 1935, divorced 1947), and is also signed by Sylvia of Sarawak.** Loosely inserted is a finely printed folding flyer announcing the staging of the play at the Sarawak Club and the playbill, which states that an autographed, limited first edition of the play was to be sold during the performance for $2.50.





Persecuted Parents is here offered with Brooke's stage play *The Merry Matrons*, a rare survival of a light entertainment performed on Christmas Eve, 1935, inscribed by the author to the title-page and with an original, mounted silver gelatine photo of a stage scene tipped in opposite the title-page. Brooke's daughter, Dayang Valerie, appears on the cast list. Loosely inserted is a six-page advertisement for the full programme of *A Christmas Stocking*, the variety programme to be performed by the Kuching Amateur Dramatic Society at the Sarawak Club, of which *Merry Matrons* was the concluding piece of the evening, following *Half-an-Hour* by J.M. Barrie, two further plays, and musical entertainment. This play is set in 'any Club House anywhere in the Far East', and is described as 'a Comedy of 1940 when Young Men May Be Scarce' (p. 10). It is a short farce of Colonial women, old and young, eagerly expecting the arrival of a young cadet to be stationed in the town. Disappointment all around when he appears with his wife and two children.

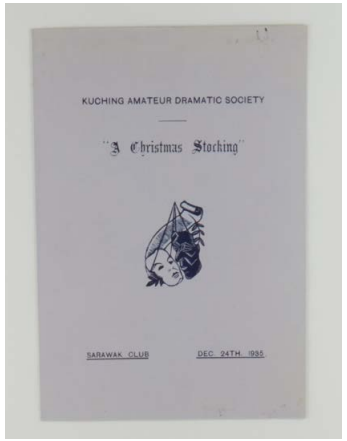
The two plays offered here are the only plays to be written and performed by Sylvia in Sarawak, and the last plays she wrote. They are of utmost rarity and no copy has ever appeared on the market, as far as we could trace.

Her other stage play, also very rare, was *The Heels of Pleasure* (1932).

Provenance: Elizabeth Brooke Vidmer (1913–2002), Sylvia's daughter, who performed in *Persecuted Parents*, with her gift inscription to front flyleaf; thence by descent.

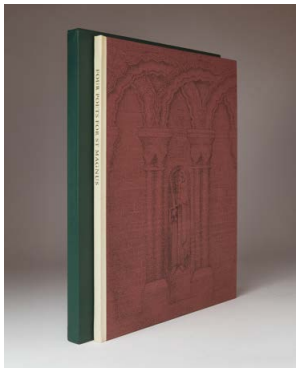
Persecuted Parents: *no copies on OCLC or Library Hub; Zellen has traced copies at the archives of Rhodes House, Oxford and the State Library of Sarawak. Merry Matrons*: *OCLC and Library Hub find a single copy, at the British Library*.

See Zellen, 'The "Forgotten Hemingway" of Sarawak's Literary Borderlands: Rediscovering the Prolific Literary Oeuvre of Ranee Sylvia Brooke, in Sarawak Museum Journal (2018).



13. BROWN, George Mackay; Ted HUGHES, Seamus HEANEY; Christopher FRY. Four Poets for St Magnus. *Orkney: The Breckness Press*. 1987. **$2,150**

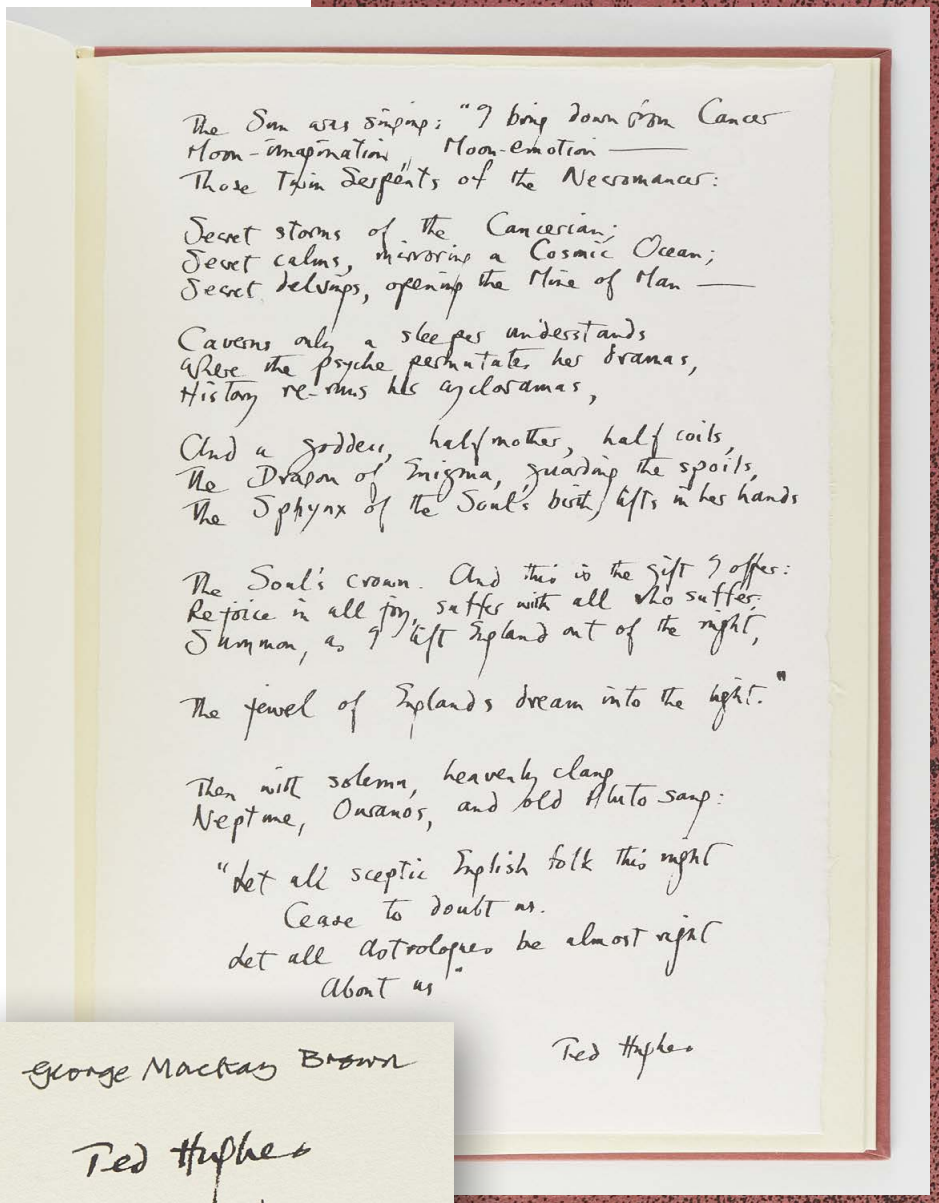
Folio. Publisher's parchment-backed maroon pictorial boards, spine lettered in gilt; beige endpapers; housed in the publisher's green cloth slipcase with pictorial label to upper panel; pp. [48], five tipped-in facsimile manuscript pages, one page with two lithographic illustrations by Bryce Wilson depicting stone sculptures in St Magnus Cathedral; a fine, as-new copy; **signed by George Mackay Brown, Ted Hughes, Seamus Heaney, and Christopher Fry to the colophon.**

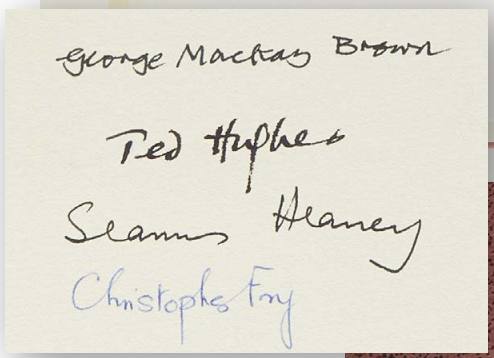


A beautifully produced celebration of St Magnus Cathedral in Kirkwall, Orkney, no. 49 of 100 copies signed by all four contributors.

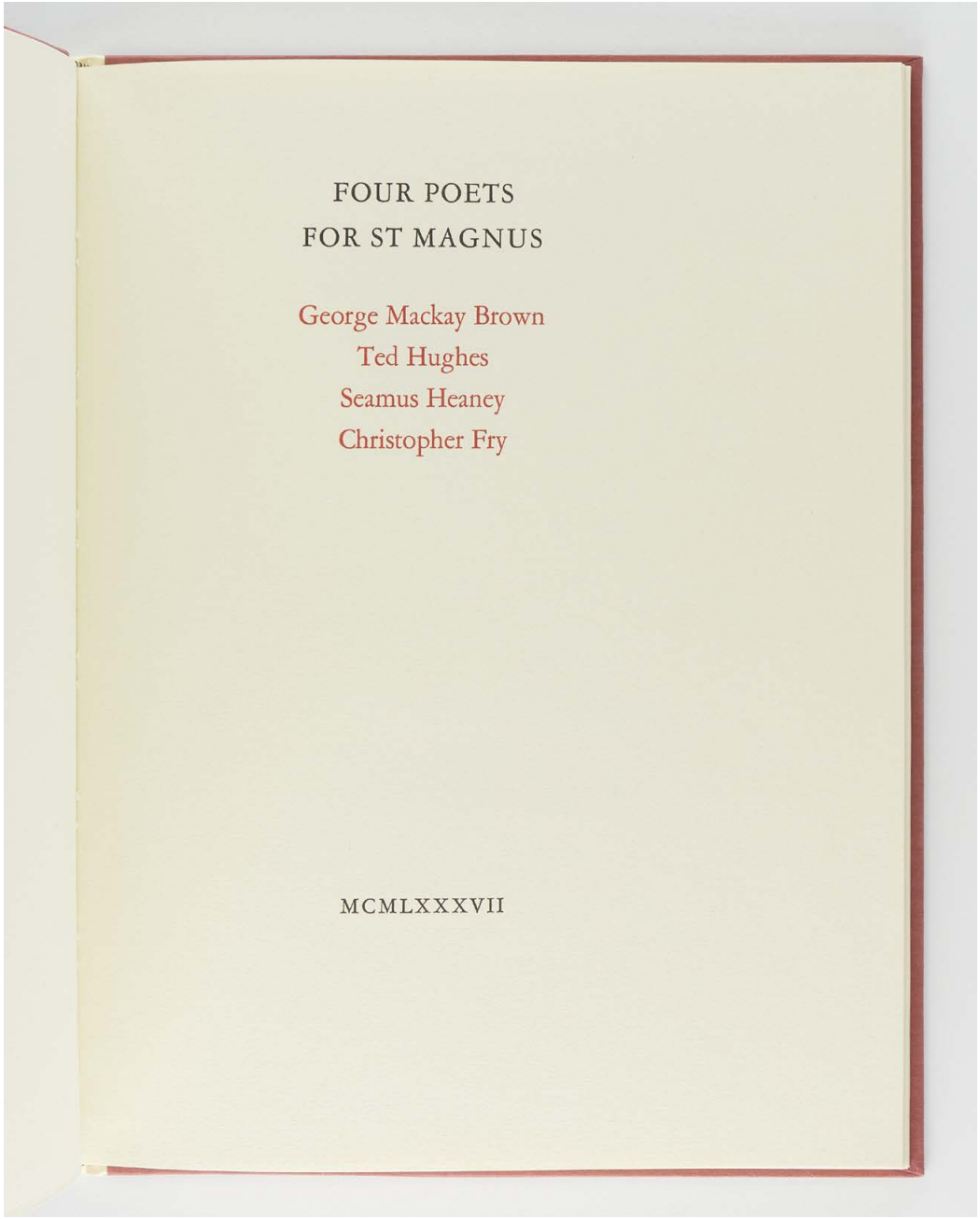
Published on St Rognvald's Day, 20 August 1987, by Elizabeth Graham Scarth at The Breckness Press, Orkney, *Four Poets for St Magnus* was issued to mark the 850th anniversary of the founding of St Magnus Cathedral, the oldest church in Scotland and the northernmost cathedral in the United Kingdom. 100 copies were printed, of which 85, numbered 1–85, were for sale, numbers 1–5 were individually bound, and 15 copies, lettered A–O, *hors commerce*. The volume was designed by Ron Costley and printed for The Breckness Press by the September Press, Wellingborough, Northants, and Smith Settle, Otley, West Yorkshire.

'The great stone ship [the Cathedral] is still there', George Mackay Brown – the only native Orcadian among the contributors – writes in his introduction to this handsomely produced volume, 'headed forever east into sunrise and springtime, throwing from her prow the years and the episodes, the strivings and the triumphs and the failures of what we call history.'



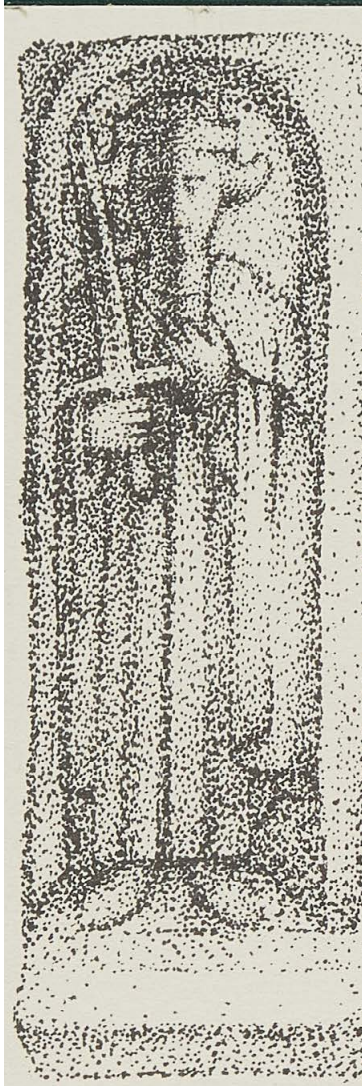


Sotheran's



His aptly titled 'The Kirk and the Ship' is the first of the four poems, each accompanied by a facsimile of the poet's manuscript tipped onto the page preceding the printed version. Ted Hughes's contribution, 'The Zodiac in the Shape of a Crown', subtitled 'What the Starry Heavens Sang to His Royal Highness Prince William On 21st July 1982', was written several years before Hughes became Poet Laureate but remained unpublished until the present volume; it was not included among the Laureate poems subsequently published in *Rain charm for the Duchy*, or in his posthumous *Collected Poems*. Seamus Heaney's sonnet 'In Memoriam' had appeared a few months earlier as 'In Memoriam: Robert Fitzgerald' in *The Haw Lantern* (1987) The volume concludes with Christopher Fry's translation of the 'Hymn at Lauds', from the 'Horæ in festo Magni comitis martyris' (The [canonical] Hours on the feast of Magnus, Count and Martyr), together with the original Latin text.

Brandes & Durkan B86.



14. CARROLL, Lewis (*pseudonym for:* Charles DODGSON); John TENNIEL (*illustrator*). Alice's Adventures in Wonderland. With Forty-Two Illustrations. *London*: [*R. Clay for*] *Macmillan and Co.* 1866.

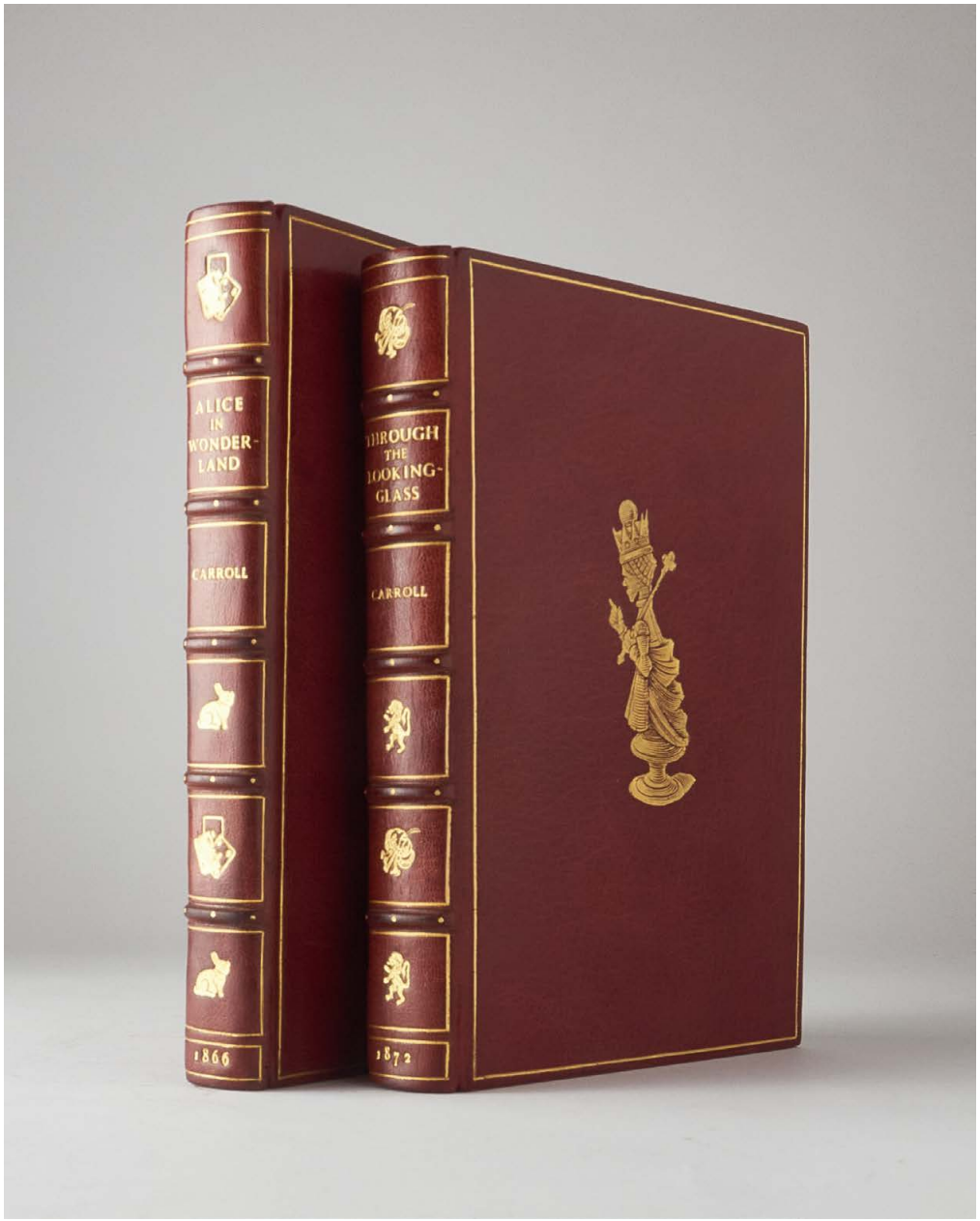
[*offered with*:]

CARROLL, Lewis (*pseudonym for:* Charles DODGSON); John TENNIEL (*illustrator*). Through the Looking-Glass, and What Alice Found There. With Fifty Illustrations. *London: MacMillan & Co.* 1872 (but 1871). **$19,750**

Two volumes, 8vo. Bound in twentieth-century full red morocco by Bayntun (rear turn-ins signed in gilt), with, respectively, playing cards and rabbits and lioins and flowers gilt to spines and the White Rabbit and the White Queen gilt to upper boards, spines lettered directly in gilt, original cloth and rear endpaper bound at end (*Through the Looking Glass* with original cloth spine also bound in), both housed in a twentieth-century cloth slipcase; *Alice's Adventures in Wonderland*: pp. [12], 192; *Through the Looking Glass*: pp. [12], 224, [4]; numerous in-text lithographic illustrations by John Tenniel; a few minute scuffs to boards, cloth slipcase rubbed and worn; a few very neatly repaired closed tears to margins, light marks to pp. 112–13 of *Alice in Wonderland* and the odd spot to T*hrough the Looking Glass;* otherwise fine copies in attractive Bayntun bindings; 1866 gift inscription 'A.S.H. from E.M.' to half-title of *Alice's Adventures in Wonderland*, washed ownership inscription to half-title of *Through the Looking Glass*, Sotheran's ink stamp, Sackville Street, to front free endpaper versos, with loosely inserted manuscript note referencing Sotheran's catalogues of the 1970s and 1980s.

First published edition of Carroll's *Alice's Adventures in Wonderland*, reset by Clay's from a copy of the recalled first edition, first issue of 1865, offered with the first edition of the sequel, *Through the Looking-Glass*, both beautifully bound in red morocco by Bayntun with the original cloth bound in.

The first edition, first issue of *Alice's Adventures in Wonderland* (1865) was swiftly recalled at the request of the illustrator, John Tenniel, who was displeased with the quality of the illustrations in print; on 2 August 1865, Carroll agreed to go ahead with a reprint. Two thousand copies of the recalled first issue were printed at the Clarendon Press in Oxford for Macmillan.





Sotheran's

Williams writes that 'it has been questioned whether the First Edition was ever published, in the strict sense of being on sale to the public and sent to the copyright libraries [the British Museum copy was acquired in 1952', quoting a letter from the author which 'suggests that only Dodgson's 50 presentation copies left the publisher's offices'. One thousand copies using the remaining sheets were bound in England with a tipped-in title-page and shipped to New York, published by Appleton & Co. in 1866, the sale to America having been authorised on 10 April. It is unclear precisely when this first published edition was published; Carroll had received proofs from Clay's as early as 11 August 1865, and the British Museum copy was received on 14 November 1865.

Alice's Adventures in Wonderland is here offered alongside the first edition of Carroll's sequel, *Through the Looking-Glass;* although the title-page is dated 1872, the book was in fact published in 1871, in time for Christmas, selling fifteen thousand copies within weeks of publication. *Through the Looking-Glass* contains the famous *Jabberwocky* poem and introduces the Red Queen, the White Queen, Tweedledee and Tweedledum, and the White Knight. It was intended for publication in 1870 under the title *Looking-Glass House and What Alice Saw There*, with forty-two illustrations as opposed to the fifty which would appear in print.

Both works are bound in red morocco by Bayntun's, as mentioned by Lovett, with the original red cloth bound at the rear.

Lovett 3a and 13a; Williams 46 and 84.

Building a Cottage with Pull-Tabs and Rivets

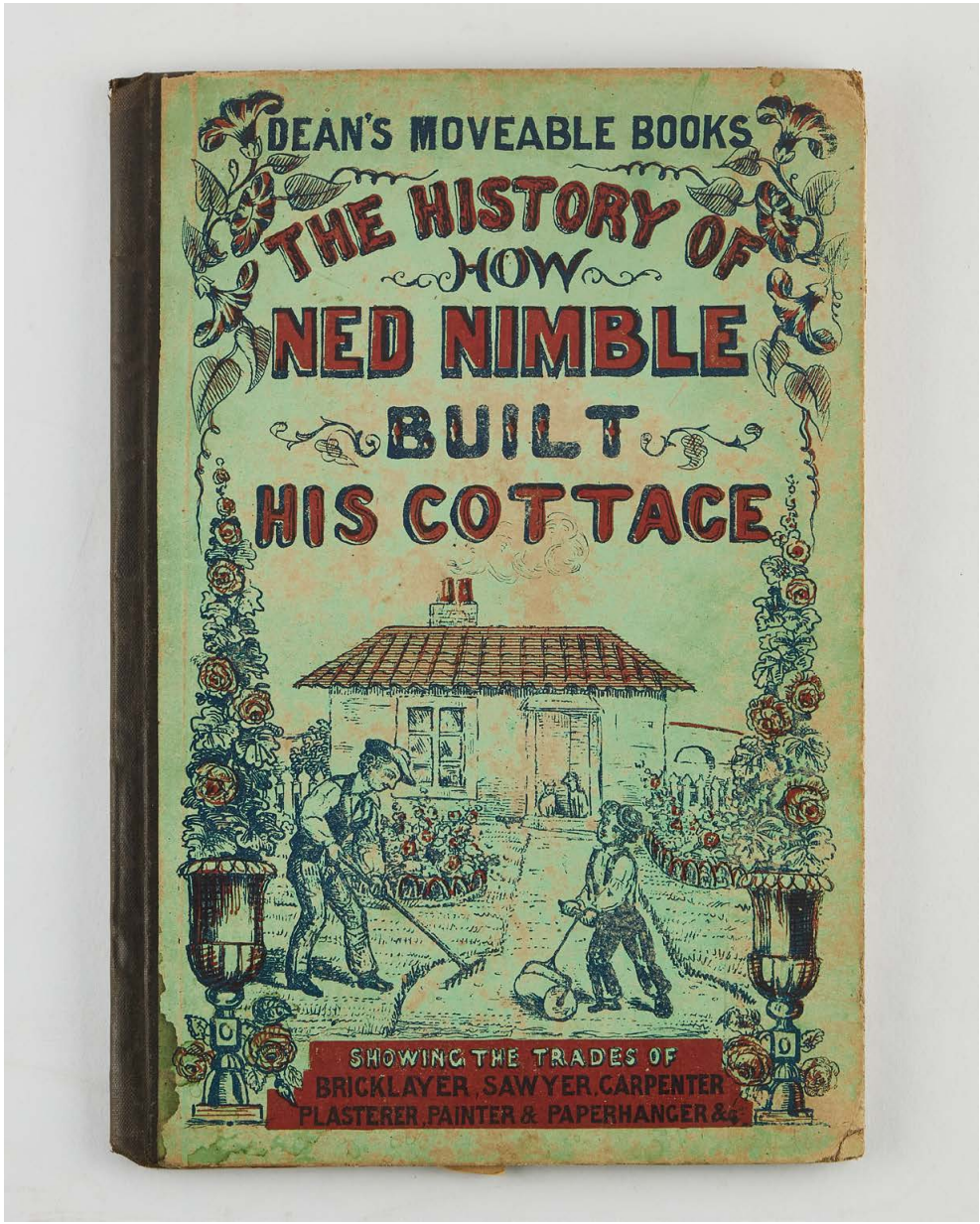
15. [CHILDREN'S MOVABLE.] Dean's Moveable Books: The History of How Ned Nimble Built His Cottage. Showing the Trades of Bricklayer, Sawyer, Carpenter, Plasterer, Painter & Paperhanger &c. *London: Dean & Son*. [1859.]
$2,850

8vo. Publisher's illustrated boards depicting the building of a cottage to upper and publisher's advertisements to lower for 'One Shilling Juvenile Coloured Picture Toy Books' and 'Children's Moveable Coloured Picture Books', rose endpapers with publisher's printed advertisements; ff. [16], handcoloured moveable illustrations and text to 8 ff. with interleaved blanks pasted to conceal rivets, most now loose); rebacked at a later date with black cloth, boards slightly rubbed corners and extremities lightly worn; a few light marks to interleaved blanks, a few small losses to interleaved blanks when detached from illustration leaves, a few short closed tears surrounding rivets only one of two movable elements are working in the first, seventh and eighth images, the fourth illustration no longer moving, the third illustration sometime repaired to verso with paper; illustrations remain bright and clean, overall a very good copy.

An early example of a children's moveable book, with hand-coloured illustrations actuated by rivets operated from a single pull-tab, recounting the tale of how Ned Nimble built a cottage along with his brothers, Patrick and Stephen.

The book begins with Ned Nimble digging the foundations for his cottage, watched over by his loyal dog, Snap. Ned is soon aided by his younger brother, 'pumping out water for mixing the mortar' which makes light work of the brickwork. Then the woodwork begins in the fourth illustration, a strikingly precarious scene, where Patrick (or at least his head) protrudes from the dark saw-pit while Ned stands on the log above, the saw moving between them as the tab is pulled. Eventually, the building work is complete, 'and the next day with glee, all the folks came to see / Ned Nimble's Cottage completed.'

Dean and Son, founded in London before 1800, and turned their attention in the mid-nineteenth century to the production of movable books, issuing around fifty titles between 1860 and 1900.





It looks very neat, bu not complete:
So Ned and his l turned sawyers;
The saw-pit you see, a it a tree,
So knotty, "twoul le the lawyers."
But still all the day, t th worked away,
With the saw, and a with a sharp iron edge;
Indeed they made e awyers.



As the production of these books was costly and labour-intensive, Dean & Son issued the work under several variant titles to increase novelty, amongst them *The Story of Ned Nimble and How He Built His Pretty New House*, *The History of How Ned Nimble Built His Cottage* (c. 1857–1865), and *Dean's New Moveable Book of ye Historie of How Ned Nimble Did Build Hys Cottage* (c. 1864). **Our variant appears to be the earliest of these, with the publisher's code including the date of [May] '59 below the advertisements to the rear board.**

OCLC and Library Hub locate six copies, five of which in North America (BYU, McGill, and Princeton, Texas A&M, and Texas Woman's), and only one in the UK (Bodleian).

Brown, p. 55; Montanaro pp. 97–98.



Near Topton Bridge, li ard Ridge,
Whom people called N ble;
A cottage he planned on piece of lan
Which he bought fron Wimble.
With pickaxe and spade und clear h
Then dug some deep hole ffolding pol
And Snap watched his Ned Nimbl

Sotheran's

‘Once the Needle Goes in It Never Comes Out’

16. CLARK, Larry. Tulsa. *Tokyo: Taka Ishii Gallery*. 1996. **$430**

4to. Publisher’s black cloth, spine lettered in Japanese in silver, in the photographic dust-jacket; pp. [64]; black-and-white photographic illustrations throughout, text in Japanese; a few thumb-marks to jacket, a few small tape reinforcements to reverse of jacket; internally clean and bright; a near-fine copy.

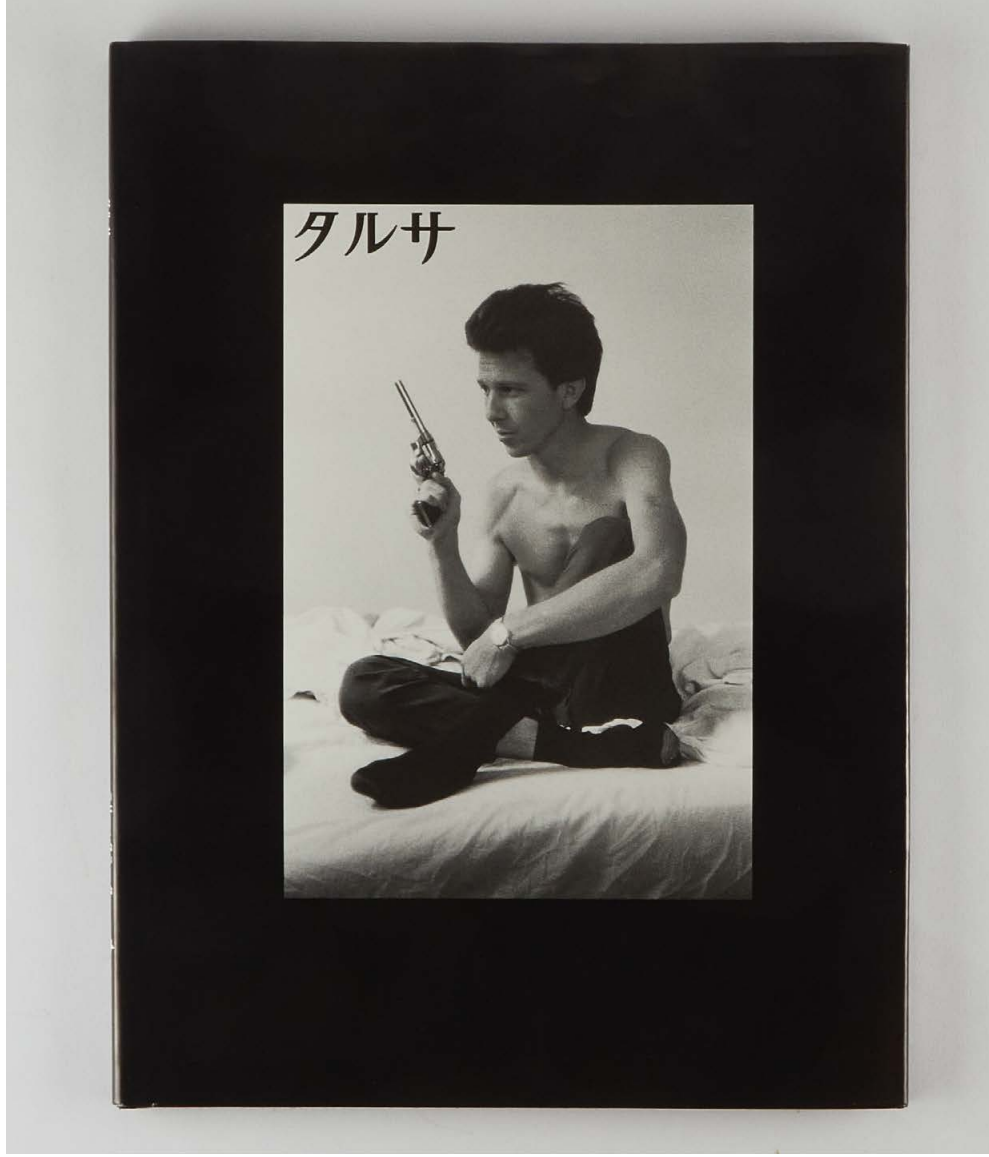
First Japanese edition, limited to 1,000 copies, of Larry Clark’s influential and highly controversial first photobook, published for the exhibition of his work at Taka Ishii Gallery in Tokyo.

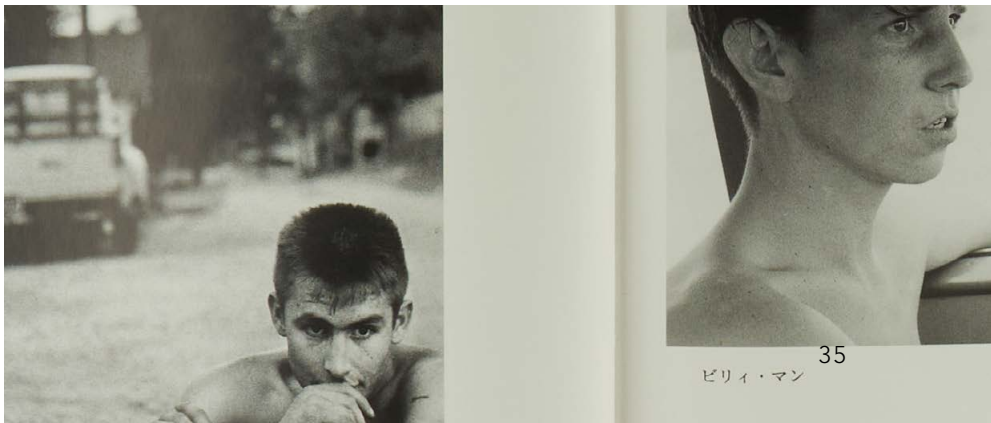
Larry Clark, also known for his raw film *Kids* (1995), first gained recognition as a photographer with *Tulsa*. The book, which, according to critic David Levi Strauss, ‘changed everything’ (Roth, p. 208), documents the lives of his friends, including disturbing scenes of drug use, violence, and sex in his hometown of Tulsa, Oklahoma, through photographs taken between 1963 and 1971. *Tulsa* opens with an autobiographical statement by Clark, translated into Japanese for this edition. In the original English, he writes:

i was born in Tulsa Oklahoma in 1943. when i was sixteen i started shooting amphetamine. i shot with my friends everyday for three years and then left town but i’ve gone back through the years. once the needle goes in it never comes out. L.C.

Tulsa was first published in 1971 by Lustrum Press, an independent New York publisher of photography books founded by the photographer Ralph Gibson, known for publishing experimental and unconventional photographic works, including those by Mary Ellen Mark and Robert Frank.

See Roth, The Book of 101 Books (*2001*).









お前のツラを見

Sotheran's

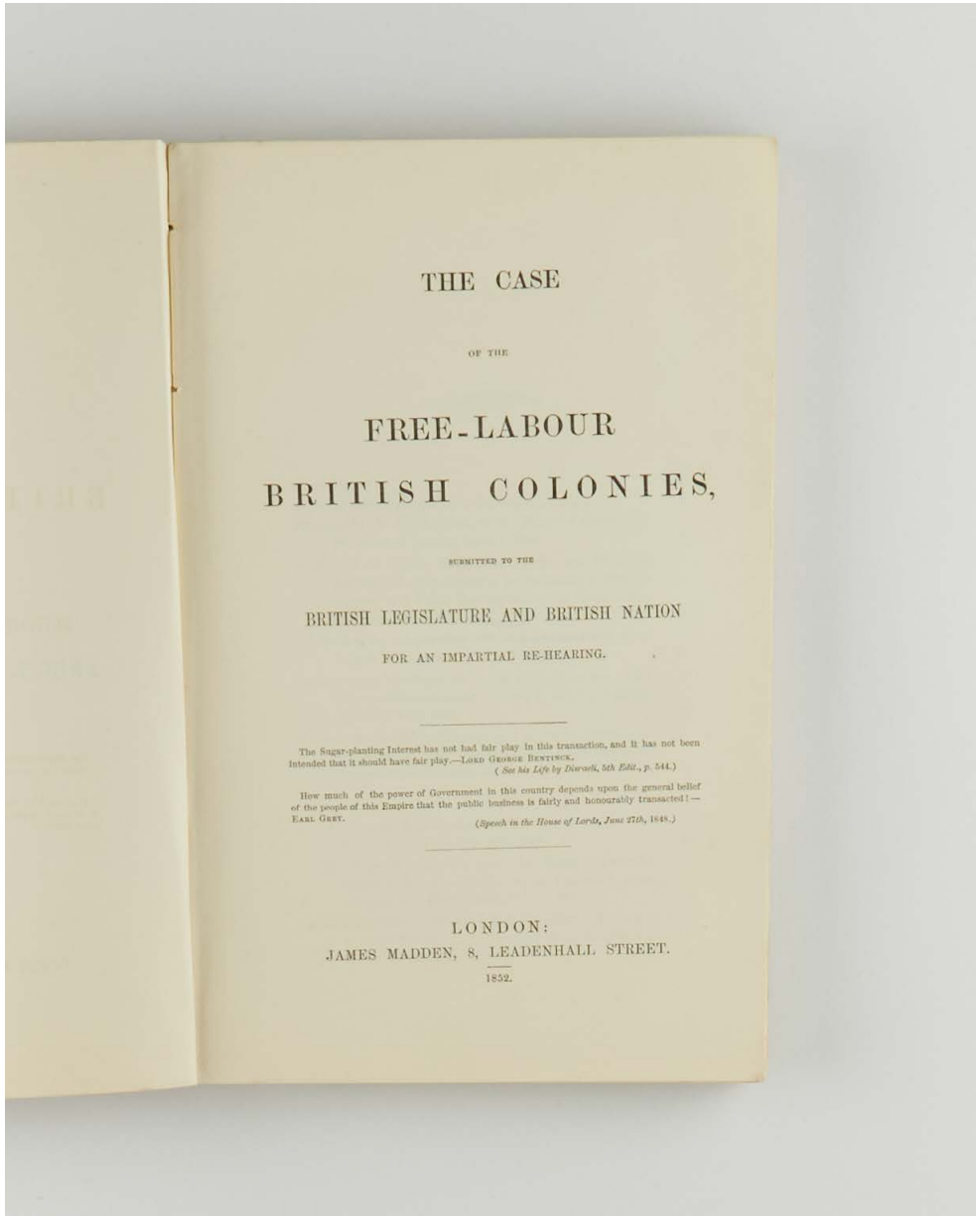
17. [COLONIALISM.] The Case Of The Free-Labour British Colonies ... *London: James Madden*. 1852. **$430**

8vo. Publisher's pale pink printed wrappers, pp. xvi, 155, [1 (blank)]; wrappers reinforced with later card, a few marks to wrappers and repairs to spine; internally very good.

Uncommon first edition of this pamphlet on sugar production and taxes two decades after the abolition of slavery in Jamaica, St Lucia, Guiana, St Vincent, and other territories in the West Indies, giving detailed descriptions of the working conditions.

The focus is the transition from slavery to free labour and the state of economic crisis in the West Indies in the years following the 1834 Emancipation Act, which featured an apprentice system intended to train former enslaved people for wage labour whilst keeping them on plantation; in 1838 the apprenticeship system ended early. The present work comprises a case by the Colonial Sub-Committee of the National Association for the Protection of Industry and Capital, 'submitted to the British Legislature and the British nation for an impartial rehearing', providing pleas to representatives of British colonies that 'all impediments to the introduction of free labour into the British Colonies from all parts of the world ... should be at once removed; that [reductions off duties on foreign and slave sugar should be applied] until the final extinction of slavery be fairly established' (p. 31).

Another petition, regarding Jamaica, expresses the wish that 'our fellow-subjects in England may be relieved from the degradation of eating slave sugar and drinking slave coffee by the prohibition of its use', and that 'a large supply of industrious labourers be introduced into [Jamaica], at the national cost' (p. 21). Speeches made in the House of Lords by Earl Grey and Lord Stanley are also reproduced.


THE CASE

OF THE

FREE-LABOUR

BRITISH COLONIES,

SUBMITTED TO THE

BRITISH LEGISLATURE AND BRITISH NATION

FOR AN IMPARTIAL RE-HEARING.

The Sugar-planting Interest has not had fair play in this transaction, and it has not been intended that it should have fair play.—Lord George Bentinck.
(*See his Life by Disraeli, 5th Edit., p. 544.*)

How much of the power of Government in this country depends upon the general belief of the people of this Empire that the public business is fairly and honourably transacted!—Earl Grey.
(*Speech in the House of Lords, June 27th, 1849.*)

LONDON:
JAMES MADDEN, 8, LEADENHALL STREET.
1852.

The King of France Mourned by the Grand Duke of Tuscany

18. DATI, Carlo. Esequie della maestà christianiss. di Luigi XIII il giusto rè di Francia, e di Navarra. Celebrate in Firenze dall'altezza serenis. di Ferdinando II Gran Duca di Toscana. *Florence*: *Nella Stamperia di S*[*ua*] *A*[*ltezza*] *S*[*erenissima*]. 1644. **$2,850**

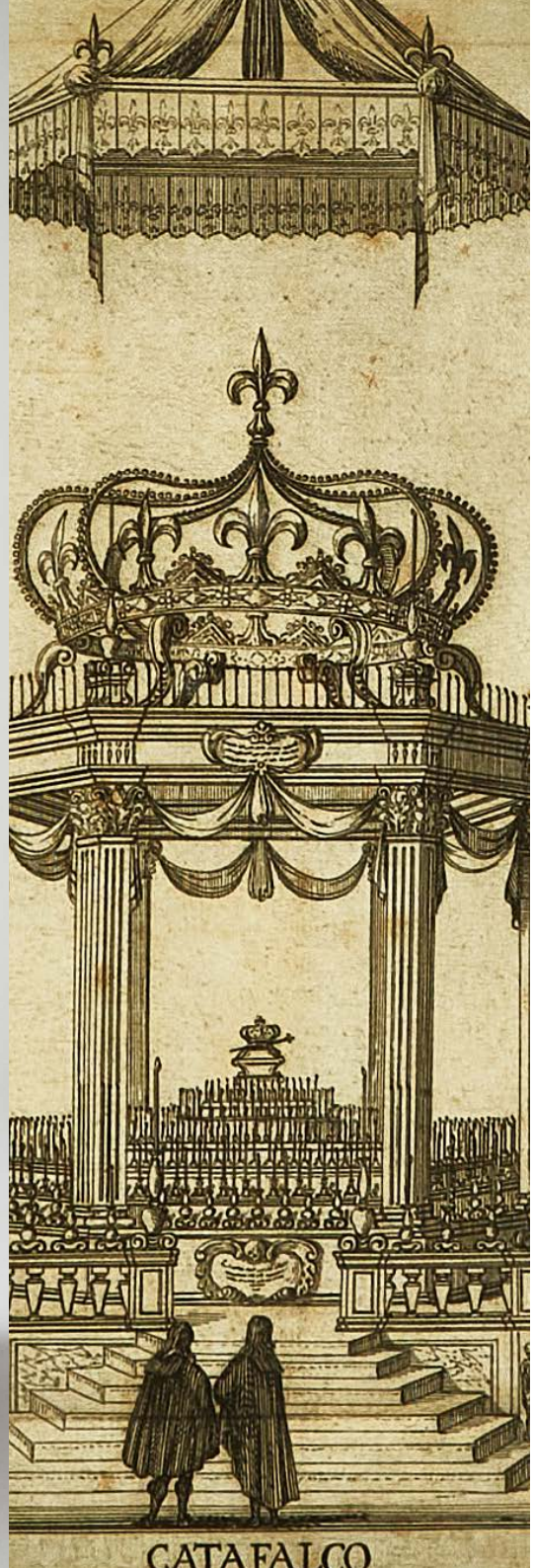
4to. Recased in Roman mid-eighteenth-century brown morocco, covers richly tooled in gilt, with outer roll-tooled border and shield cornerpieces painted and gilt to a diaper pattern, central gilt and painted armorial arms of Cardinal Alessandro Albani over silver Maltese cross, borders roll-tooled in gilt, flat spine gilt in compartments, gilt black morocco lettering-piece to spine, pink pastedowns; pp. [2], 58; bound without first and final blanks; copper-engraved and letterpress titles, 3 folding copper-engraved plates by Francesco Cecchi Conti after Paolo Parigi; woodcut Medici arms to title, woodcut initial, typographic ornaments; boards slightly rubbed, spine a little worn, spine ends and corners expertly repaired; light foxing (heavier to engraved title and first few leaves); overall a very good, crisp copy; contemporary manuscript corrections in ink to pp. 20, 21, 36, 37, and 52, contemporary foliation in ink.

First edition of this illustrated account of the funeral rites performed in Florence for Louis XIII by Florentine scholar Carlo Dati (1619–1676), a disciple of Galileo, this copy wide-margined and in a splendid Roman rococo *remboîtage* binding with the arms of Cardinal Alessandro Albani (1692–1779).

Louis XIII, son of Marie de' Medici and Henry IV, died of tuberculosis in Paris on 14 May 1643. Ferdinando II de' Medici, Grand Duke of Tuscany (r. 1621–1670), was the French king's first cousin through his father, Cosimo II de' Medici, Marie's brother. In September 1643 he organised elaborate funerary celebrations for his cousin at the church of San Lorenzo in Florence. The church was lavishly decorated with ephemeral ornaments and structures designed by the architect and stage designer Paolo Parigi; the three plates depict the purpose-built catafalque, the great altar, and the chapel.







The philologist, scientist, and nobleman Carlo Dati was a disciple both of Galileo (1564–1642) and Evangelista Torricelli (1608–1647). His academic interests, however, leaned more towards humanities than sciences. He was a member of both the Accademia del Cimento and the Accademia della Crusca, contributing to the third edition of the *Vocabolario della Crusca* and to an unpublished *Dizionario etimologico della lingua Toscana*. He was also a poet, author of the collection *La Pace* (1660), written for the marriage of Louis XIV, Louis XIII's son, to Maria Theresa of Spain.

Cardinal Alessandro Albani, a noted art collector and patron, inherited from his uncle Pope Clement XI (r. 1700–1721) his vast library, which he greatly expanded. The dispersal of the Albani library began following the French invasion of Rome in 1797, after which it was sold in several stages. A similar rococo binding, most likely by the same Roman workshop, is found on the dedication copy to Pope Clement XIV of the 1770 first edition of *Claudio Todeschi's Saggi di agricoltura, manifattura, e commercio* (Christie's New York, 19 December 2002, lot 130).

OCLC finds seven copies in the US (*Cleveland Museum of Art, Frick, Getty, Harvard, Metropolitan, National Gallery of Art, Yale*) *and three in the UK* (*BL, Courtauld, V&A*).

Cicognara 1450 (*'Prezioso libretto'*); *Gamba 2750* (*'Di questo raro libro s'hanno esemplari in carta grande'*); *Moreni I, 315* (*'raro libro'*).

Sotheran's

19. D'OLIER, Elizabeth Maria. [*Dublin or Muff, County Donegal?*]. c. 1852.
$500

16mo. Contemporary Irish black roan, boards blind-stamped to a cornucopia design against a background of solid and cross-hatched diamonds, borders roll-tooled in gilt, gilt lyre and floral ornaments to spine, edges gilt; ff. [68]; on cream paper interspersed with pastel paper, pencil drawings to 16 ff.; hinges cracked but still holding, edges and joints a little worn; nonetheless very well preserved; contemporary ownership inscription 'E[lizabeth] M[aria] D'Olier from Muff', several drawings initialled 'HCS.' (*see below*).

An Irish Victorian sketchbook comprising Irish landscapes, architectural ruins, and portraits of women, formerly owned by Elizabeth Maria D'Olier (later Sitwell, d. 1917) of Dublin.

The drawings include what appear to be a view of a bay (perhaps Killiney Bay, County Dublin), a parish church, and ruins.

There may also be a connection to the town of Muff, County Donegal, on the border with Northern Ireland, given D'Olier's ownership inscription 'from Muff' to the front free endpaper; the village sits at the mouth of the River Foyle. Some are more traditional in style, such as two portraits of a woman at a desk, and one full-figure depiction.

There are also quick comic sketches, one depicting a horse bolting, and another an imaginative seascape featuring a winking, rising sun with a ghost floating overhead.

Provenance: Elizabeth Maria D'Olier was the daughter of Nicholas Ogle D'Olier, the descendant of eighteenth-century French Protestant exiles in Dublin. She married Major Francis Henry Massey Sitwell of Barmoor Castle, Northumberland on 4 August 1859; their two sons were both born in India. Francis was the son of County Dublin-born Sarah Honoria Cooper (c. 1800–1892), who may be the artist signing the drawings 'HCS'. The marked variation in style throughout the sketchbook suggests that the drawings may be the work of at least two artists.







Provocative Pumpkins

20. DONI, Anton Francesco. La Zucca del Doni. *Venice: Francesco Marcolini.* 1551–1552. **$2500**

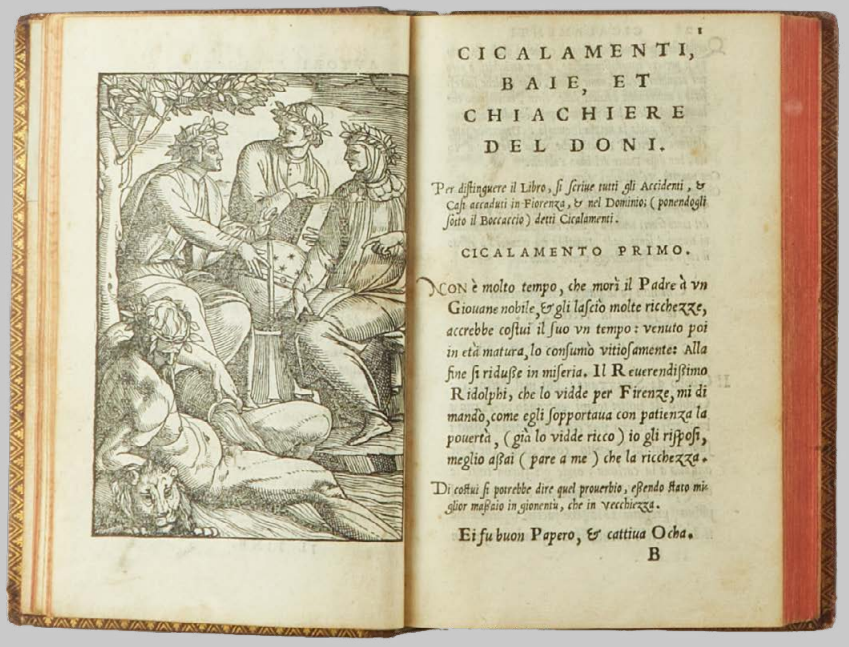
Four parts in one volume, 8vo. Eighteenth-century calf, marbled endpapers; *Cicalamenti*: pp. [32], 63, [1]; *Chiachiere*: pp. [8], 62, [2 (printer's device, blank)]; *Baie*: pp. [8], 64; *Frutti*: ff. 87, [1], [2 (blank)]; italic and roman letter, titles of *Cicalamenti* and *Frutti* within ornate allegorical woodcut borders, woodcut printer's device to title of *Chiachiere* and *Baie;* numerous in-text woodcut illustrations; subtly rejointed, corners expertly restored; uniform light toning, sporadic light spotting and dampstaining, old repair to corner of f. B2 of *Baie* not affecting text; else very good; early ownership inscription to title (washed and trimmed), nineteenth-century booklabel of Baguenault de la Puchesse to front free endpaper verso.

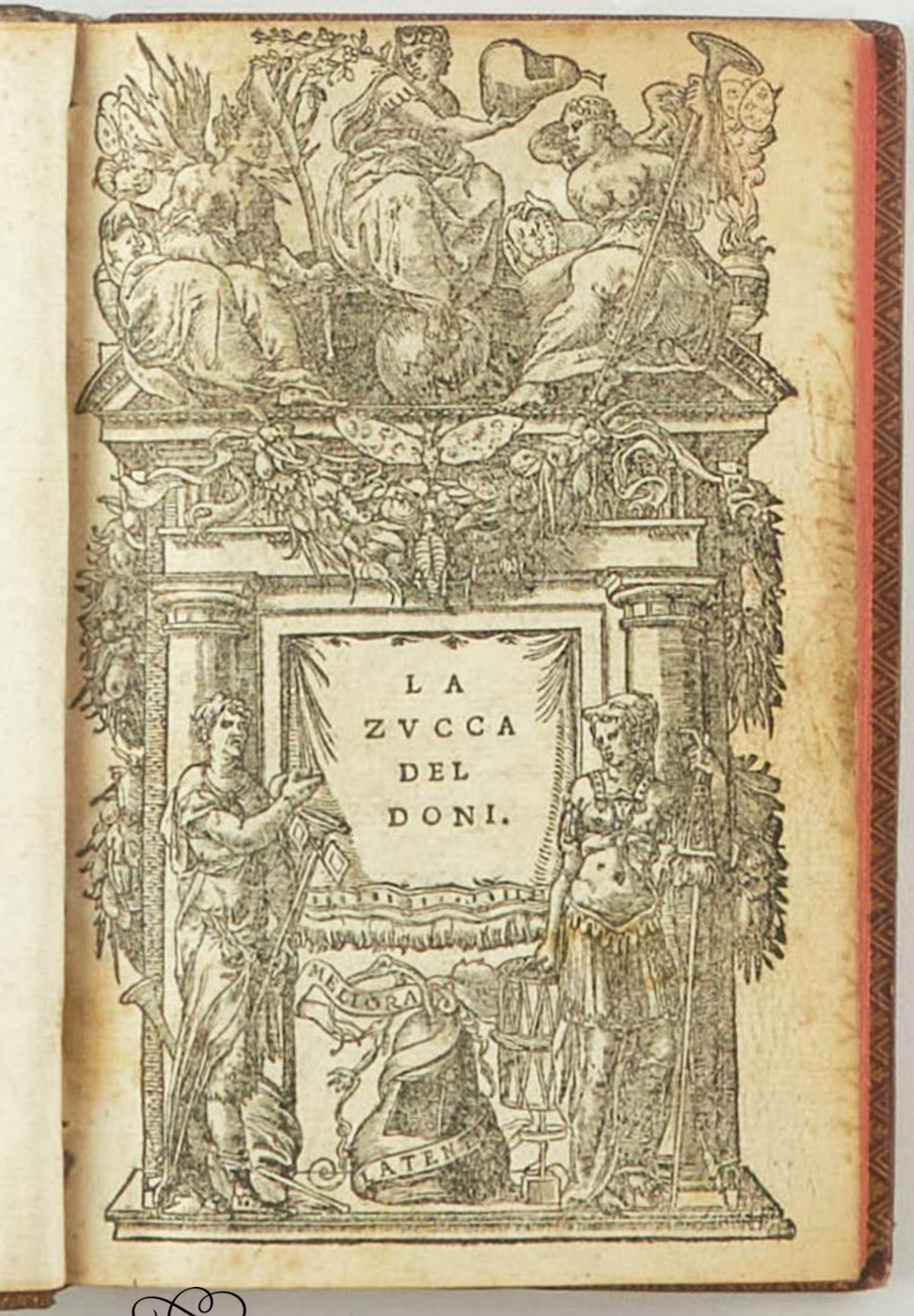
First edition of the first three parts of Doni's curious six-part collection of satirical witticisms and dialogues, titled *La Zucca* (*The Pumpkin*), published in instalments and sold separately, this copy bound with the final portion, *I Frutti della zucca*.

Florentine painter, writer, painter, art theorist and musician Anton Francesco Doni (1513–1574) first issued his *Zucca* in three parts: *Cicalamenti della zucca* (*Chatter of the Pumpkin*), *Chiachiere* (*Chit-chat of the Pumpkin*), and *Baie* (*Jokes of the Pumpkin*). In the contents, accompanied by a full-page woodcut portrait of the author, Doni describes the contents of the *Zucca* as a collection of 'gossip, idle chatter, chimeras, clumsiness, witticisms, nursery rhymes, deception, nonsense, lies, whims, caprices, chatter, parables, jests, proverbs, intrigues, mottoes, humour, and other whimsical stories' (*trans.*).

Amongst them are stories of a hunchback whose clothes are stolen while he bathes in the Arno; musings on why Florentines only achieve renown outside Florence; and an anecdote in which the humanist and priest Giovanni Norchiati gives Doni a book magnificently bound in gold and receives in exchange offers two crates of fruit (followed by a discourse on the aphorism 'not all that glitters is gold').







There are also glimpses into Doni's extensive network: he describes Aretino as a loving father playing games with his young daughter and reproduces letters written to him by Cosimo de' Medici and Paolo Giovio (with a laudatory sonnet by the latter).

Following the *Zucca*, Marcolini swiftly issued Doni's *Fiori della zucca* (*Flowers of the Pumpkin*) and *Foglie della zucca* (*Leaves of the Pumpkin*), followed by the sixth and final portion, *I Frutti della zucca* (*Fruits of the Pumpkin*). This last part is in turn split into mock-academic discourse titled 'mature fruits' and a series of letters, including a vernacular rendering of a letter by Dante to Emperor Henry VII of Luxembourg. Dante himself is depicted in one of the many numerous illustrations, alongside Petrarch (who elsewhere is depicted individually in profile) and Boccaccio. Others are more emblematic in nature, depicting, for example, a falconer holding a hooded falcon, symbolising the body and the soul; lies, personified by a two-faced woman standing upright, prepared to pivot in any direction; and a woman concealing her face behind a mask, with the motto 'Quel che più mi molesta ascondo et taccio' ('I hide and keep quiet that which bothers me most').

The handsome swash capitals in the text are highly reminiscent of the chancery types of Ludovico degli Arrighi. 'At Venice the most distinguished printer whose books are almost all in italic was Francesco Marcolini da Forli' (Johnson and Morison, p. 35). Marcolini had printed the 1544 Dante (the first to contain commentary by Alessandro Vellutello) and the 1538 *Lettere* of Pietro Aretino, who spoke 'with great approbation of Marcolini as a printer [...] A larger italic used by Marcolini belongs definitely to the same family as those of Arrighi, Blado, and Tagliente' (ibid.)

Brunet II, col. 812; EDIT16 CNCE 17687; Gamba 1367 ('this first edition is rarely found complete', trans.); Graesse II, p. 424; USTC 827596. See Johnson and Morison, 'The Chancery Types of Italy and France', in The Fleuron 3 (1924), pp. 23–51.

DEL DONI 5

ua la virtù, la pace, & la giuſtitia. Sen= tenza di Carillo Lacedemonio fu, che doue piu Cittadini contendono della virtù; quella fuſſe ottima Republica.

S'io haueſſi à fare vn Quadro di Pittura, che ſignificaſ= ſi la Republica Vinitiana, farei vna Femina ſopra vn Lione, perche coſi come queſto animale, è il piu forte, il



piu potente, il piu mirabile, & il piu ſignoril animal che ſi troui, coſi queſta Republica Diuina infra tutte l'altre



LE CHIACHIERE
DELLA ZVCCA
DEL DONI.

CON PRIVILEGII.

M D L I.



DE LA BIBLIOTHEQUE
DE
M. BAGUENAULT DE PUCHESSE.



Sotheran's

Keith Douglas on the Battle of El Alamein

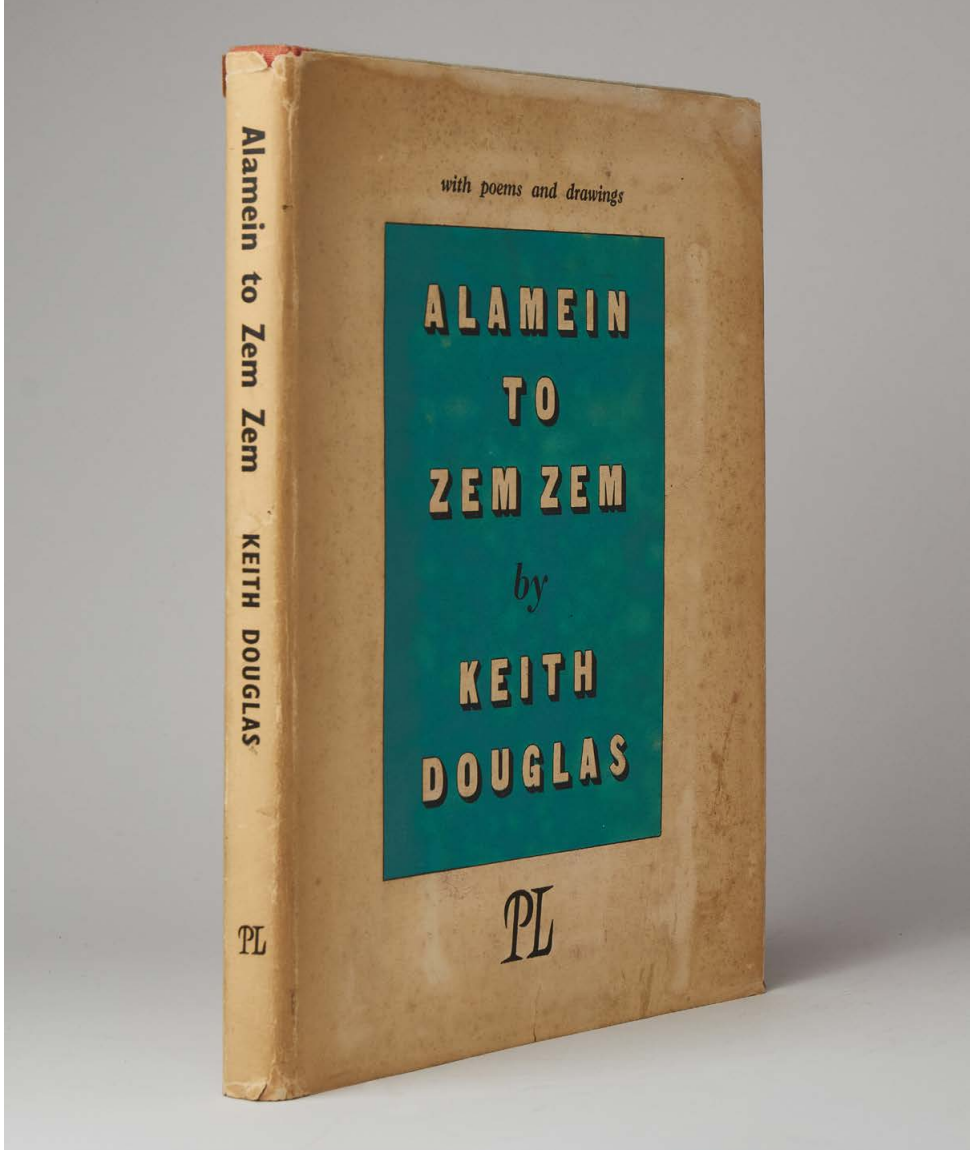
21. DOUGLAS, Keith. Alamein to Zem Zem. *London: Editions Poetry*. 1946.
[*offered with*:]
DOUGLAS, Keith; John WALLER and G.S. FRASER (*editors*). Collected Poems. *London: Editions Poetry*. 1951. **$925**

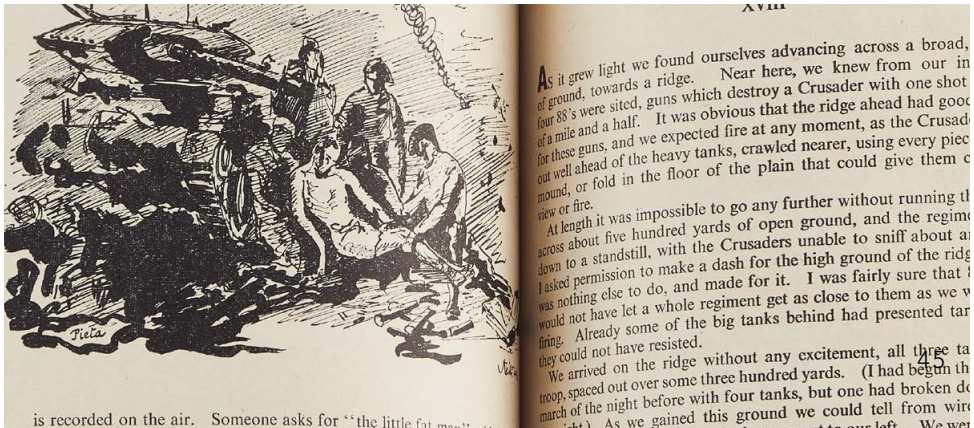
Alamein to Zem Zem: 8vo. Quarter red cloth over grey paper-covered boards, lettered in gilt to the spine, in the unclipped dust-jacket, the original 10/6 price covered with the publisher's 8/6 net label; pp. [1], 141, [1], xvi; colour frontispiece and 2 colour plates; pages uniformly toned owing to the poor quality war standard paper stock, front endpaper and pastedown a little stained to lower inner margins, boards show some offsetting from the lettering to the lightly toned jacket, which is a little spotted, rubbed, and nicked to spine tips, with a small mark to rear; a very good copy of the scarce first edition in the famously fragile wrapper.

Collected Poems: 8vo. Original red cloth lettered in gilt to the spine, in dust-jacket; pp. [22], 151, [1], frontispiece photographic portrait of the author and 5 further plates, tail-edge untrimmed; light offsetting to front and rear endpapers, small mark to fore-edge, mild wear to jacket extremities; else a bright, near fine copy.

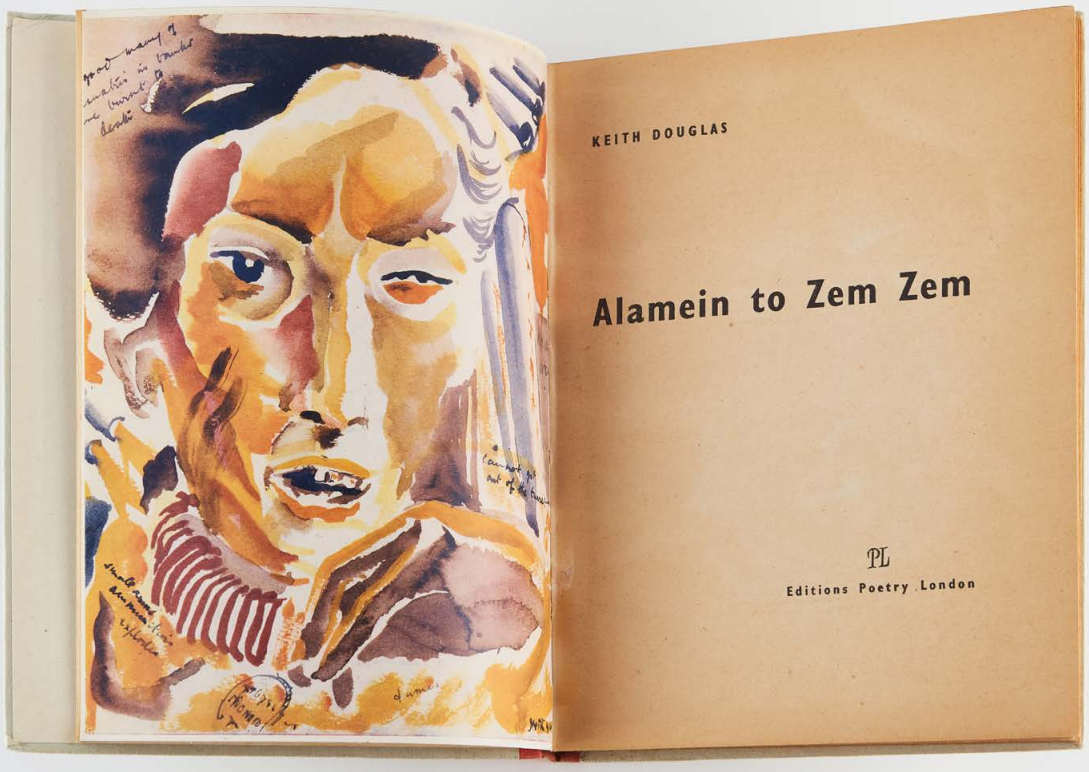
Uncommonly bright first impressions of the first collected edition of Douglas' poems and the poet's great account, in prose, poetry, drawings and paintings, of his experiences at the battle of El Alamein in Egypt in 1942.

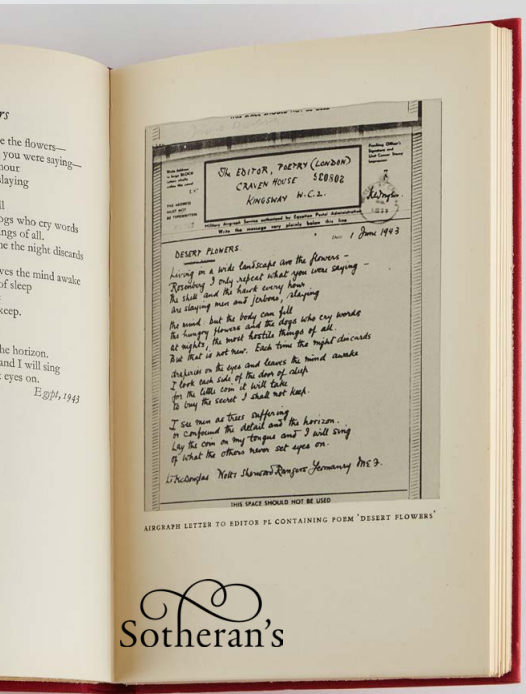
On 9 June 1944, Keith Douglas was killed in Normandy, aged twenty-four. He had, by this time, already completed a body of work that would earn him a reputation as the most accomplished English poet of the Second World War. 'He is the only poet', wrote Olivia Manning in October 1944, 'who has written poems comparable with the works of the better poets of the last war and likely to be read as war poems when the war is over'.

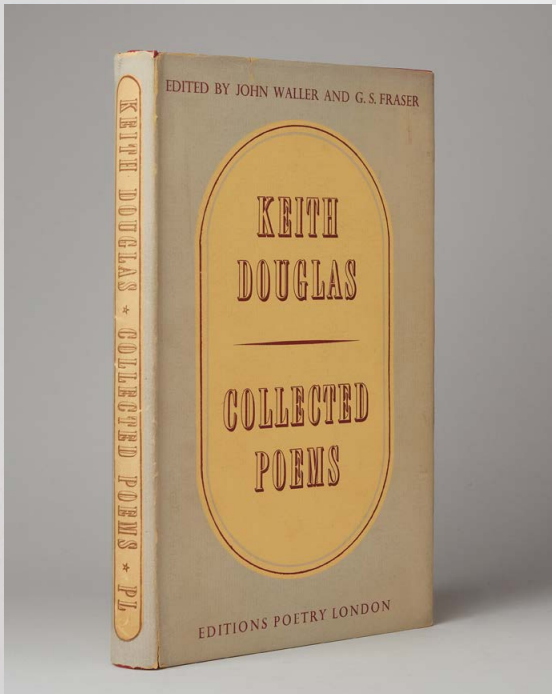




Sotheran's







In the introduction to his 1965 selection of Douglas's poems for Faber and Faber, Ted Hughes wrote that 'he has invented a style that seems able to deal poetically with whatever it comes up against. It is not an exalted verbal activity to be attained for short periods, through abstinence, or a submerged dream treasure to be fished up when the everyday brain is half-drugged. It is a language for the whole mind, at its most wakeful, and in all situations.'

Just before the battle of El Alamein in 1942, Douglas, stationed twenty miles behind the front line, rejoined (against orders) his old regiment in the desert. '*Alamein to Zem Zem* is the record, with a few names changed, of his battle experience as a junior tank officer up to the fall of Tunis' (*jacket*). Desmond Graham, in his biography of the poet, records that Douglas, 'awaiting his return to the regiment in Cairo at the beginning of May [1942] had bought a desk diary from Boileau and Caloghiris' bookshop'. It was in this diary that he wrote *Alamein to Zem Zem,* though not in diary form: 'keeping a diary', he told his mother, 'is something I could never do'.

The volume also includes poems written in the Middle East, together with a number of Douglas's drawings and paintings, including three colour plates. *The Spectator* praised it as 'throughout the work of a poet, and the only book of the late war comparable in descriptive power and intelligence to the books of Remarque, Sassoon and Blunden'. The book was reissued by Faber in 1966, with an introduction by Lawrence Durrell.

The Collected Poems, issued by Poetry London in 1951, was the first opportunity for readers to experience the full extent of Douglas's achievement as a poet. Both volumes offered here are rarely encountered in such bright, clean condition.

Engraved Hours

22. DUVAL, N[icolas]. Nouvelles heures gravées au burin, dédiées au Roy. *Paris*: *J*[*ean*] *Mariette*. Not before 1691 (*c.* 1695–1700?). **$1,000**

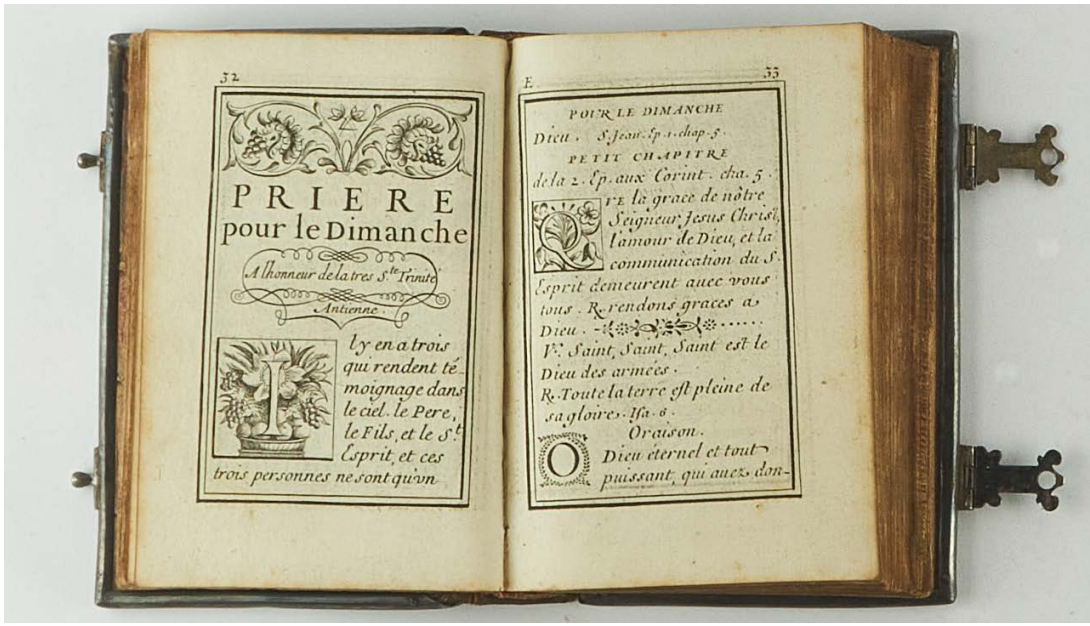
Small 4to. Eighteenth-century burgundy morocco, boards panelled in gilt with central gilt floral vignettes, spine gilt in compartments with gilt red morocco lettering-piece, gilt edges, silver edge guards, clasps, and catches, marbled endpapers; pp. [2], 212, 8, [2 (contents, blank)]; quire Q mispaginated but register continuous; copper-engraved throughout; silver and gilding to upper board tarnished, joints, spine ends, and raised bands lightly rubbed; title somewhat soiled and spotted, lightly toned throughout, sporadic light spotting; nonetheless a very good copy in a handsome binding, the engravings sharp.

A beautifully bound early edition of this entirely engraved Book of Hours dedicated to Louis XIV (1638–1713), produced by the calligrapher and engraver Nicolas I Duval (b. 1635).

Attributed dates for the edition printed by Jean Mariette vary wildly, from *c.* 1680 to *c.* 1740. 'It is a curious fact, that we have not been able to find any date about the engraver, Bénézit, Guilmart, Brunet nor Graesse mention the name. The only reference to a Nicolas Duval, who designed capitals we found in the *Fleuron*, VI, p. 109 with the date 1650. We are not sure however that this is the same person' (Van Gendt, quoted in Bonacini). Writing master and engraver Nicolas I Duval, *secretaire ordinaire du Roy*, was known for his work with *bâtarde* type as well as his collaborations with the engraver Louis Senault (1630–*c.* 1680), with whom he produced several Books of Hours dedicated to a host of notable figures including the Dauphine of France. Duval's characteristic calligraphic flourishes, as well as the engraved details introducing each prayer, are particularly fine.

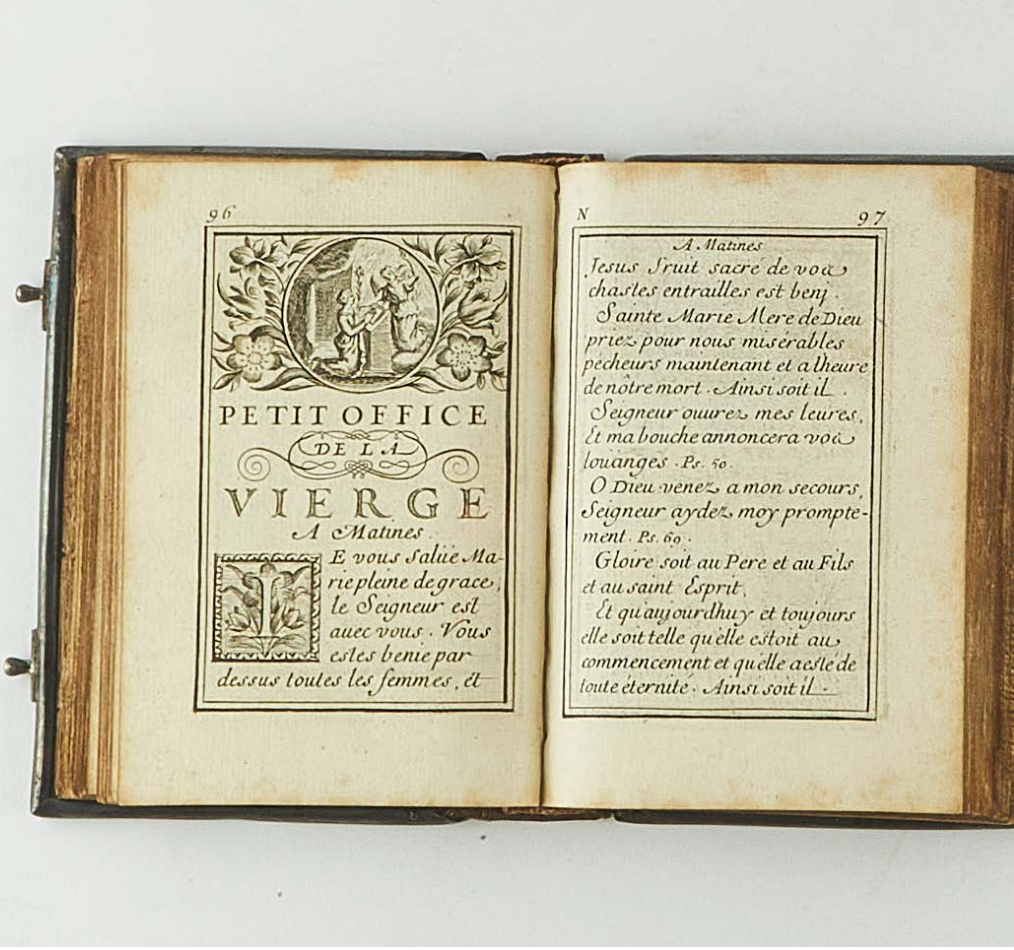
The issue cited by Bonacini is printed for Nicolas Langlois by Jean Mariette, with no mention of precise place of printing within Paris.











The Mariette and Langlois families were closely connected, and Nicolas Langlois (who operated from the publishing house at the sign of Victory, mentioned in the imprint) and Jean Mariette were evidently stepbrothers: Madeleine de Collemont (*fl.* 1647–1664) continued the publishing business after the death of her husband, the printer François Langlois (who had previously, with Pierre I Mariette, acquired stock from the printer Tavernier), and in 1654 she married Pierre Mariette II, who took over her premises at the sign of the pillars of Hercules and whose stock of printing plates passed into his hands following her death ten years later.

Bonacini 561; cf. Brunet, Supplement I, col. 627 (calling for the edition distributed by Langlois only, attributed to c. 1660).

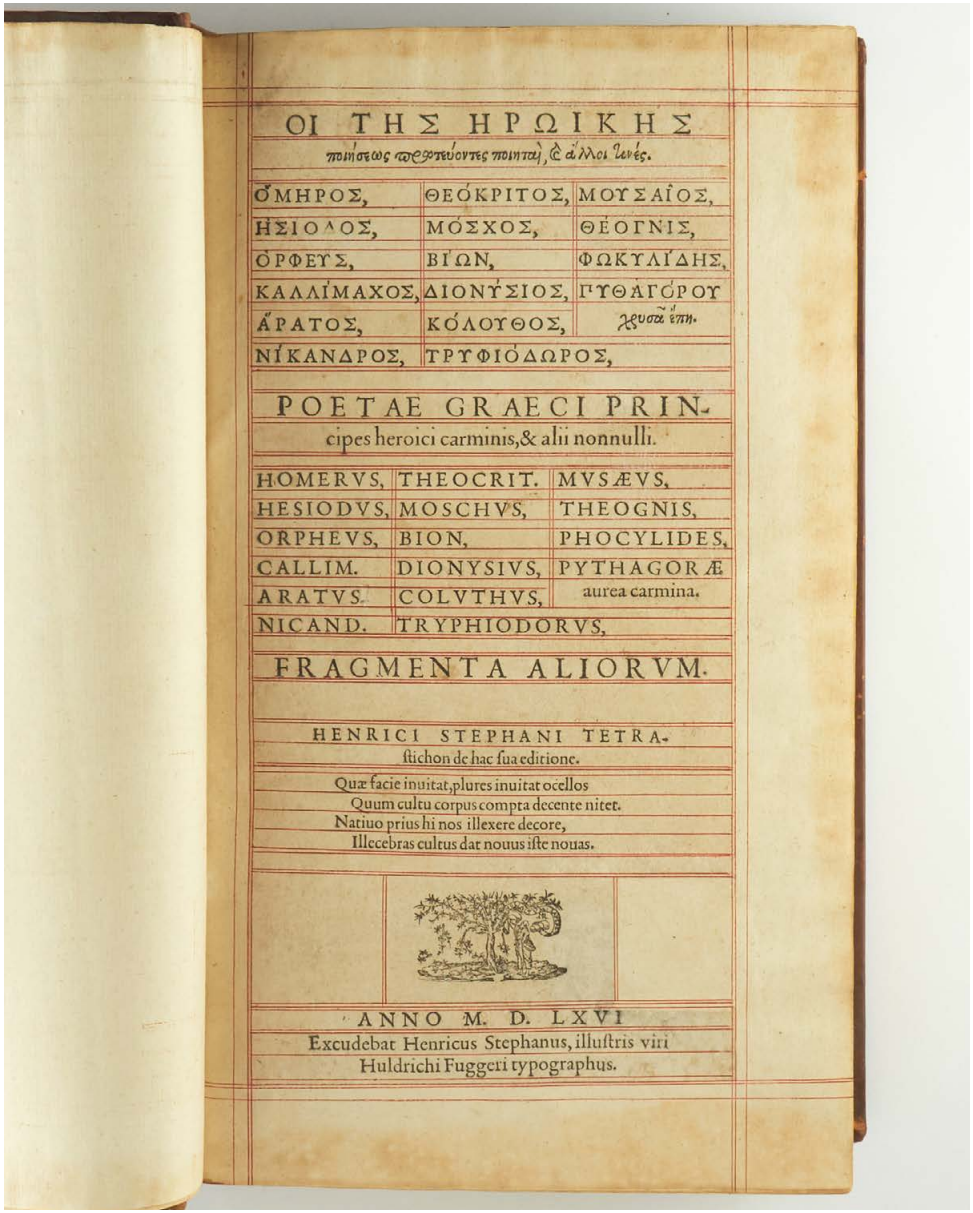
Estienne's 'Typographic Masterpiece'

23. ESTIENNE, Henri (*editor*). Οἱ τῆς ἡρωικῆς ποιήσεως πρωτεύοντες ποιηταί [Oi tês hêrôikês poiêseôs prôteuontes poiêtai]. Poetae graeci principes heroici carminis, & alii nonnulli. [*Geneva:*] *Henri Estienne for Ulrich Fugger.* 1566. **$4950**

Folio in 4s and 8s. Late eighteenth-century diced calf, modern morocco rebacking with original spine relaid, borders filleted in gilt, flat spine gilt-ruled in compartments, lettered directly in gilt, marbled endpapers; pp. 20, LVII, LXXII (*i.e.* LXX, register continuous), 410, [2], 411-781, [1 (blank)], '489' (*i.e.* 488); text in Latin and Greek, woodcut Estienne device to title, floriated woodcut initials, ruled in red throughout, a few printed manicules and marginalia; binding lightly rubbed, extremities somewhat worn, spine chipped and worn; sporadic light marginal foxing (heavier to first few quires), small marginal oilstain to foot of ff. 2K6-2L1some marginal browning to endpapers and title, title mounted at an earlier date; otherwise very good; a few loosely inserted manuscript notes (eighteenth or nineteenth century?).

First edition of this monumental collection of works by ancient Greek poets edited and printed by Henri Estienne, set in the two largest sizes of the *grecs du roi* type and including his influential Homer – for which he collated eighteen editions and an ancient manuscript – which would remain the standard until the nineteenth century.

The *Poetae graeci principes heroici carminis* is an anthology of ancient Greek poetry, edited and printed by Henri Estienne (c. 1531–1598), one of the most distinguished humanist printers of the Renaissance. The collection was published with the support of Ulrich Fugger, a member of one of Europe's most important banking families and a renowned collector of books and manuscripts, based in Augsburg. *Poetae Graeci* includes the *Iliad* and *Odyssey,* and its edition and critical text of Homer's works by Estienne remained a standard reference until the nineteenth century. 'It was Estienne's text that Chapman used for his famous English translations in the early decades of the 17th century, known to many readers today only from Keats's "On First Looking into Chapman's Homer" (1816)' (Grafton, *The Classical Tradition* (2010), p. 331. This volume also includes the *editiones principes* of fragments by Tyrtaeus, Mimnermus and Solon, and was the first edition to include line numbers and a Latin translation of the *Homeric Hymns.*


ΟΙ ΤΗΣ ΗΡΩΙΚΗΣ
ποιήσεως πρωτεύοντες ποιηταί, & ἄλλοι τινές.

ΟΜΗΡΟΣ,	ΘΕΟΚΡΙΤΟΣ,	ΜΟΥΣΑΙΟΣ,
ΗΣΙΟΔΟΣ,	ΜΟΣΧΟΣ,	ΘΕΟΓΝΙΣ,
ΟΡΦΕΥΣ,	ΒΙΩΝ,	ΦΩΚΥΛΙΔΗΣ,
ΚΑΛΛΙΜΑΧΟΣ,	ΔΙΟΝΥΣΙΟΣ,	ΠΥΘΑΓΟΡΟΥ χρυσᾶ ἔπη.
ΑΡΑΤΟΣ,	ΚΟΛΟΥΘΟΣ,	
ΝΙΚΑΝΔΡΟΣ,	ΤΡΥΦΙΟΔΩΡΟΣ,	

POETAE GRAECI PRINcipes heroici carminis, & alii nonnulli.

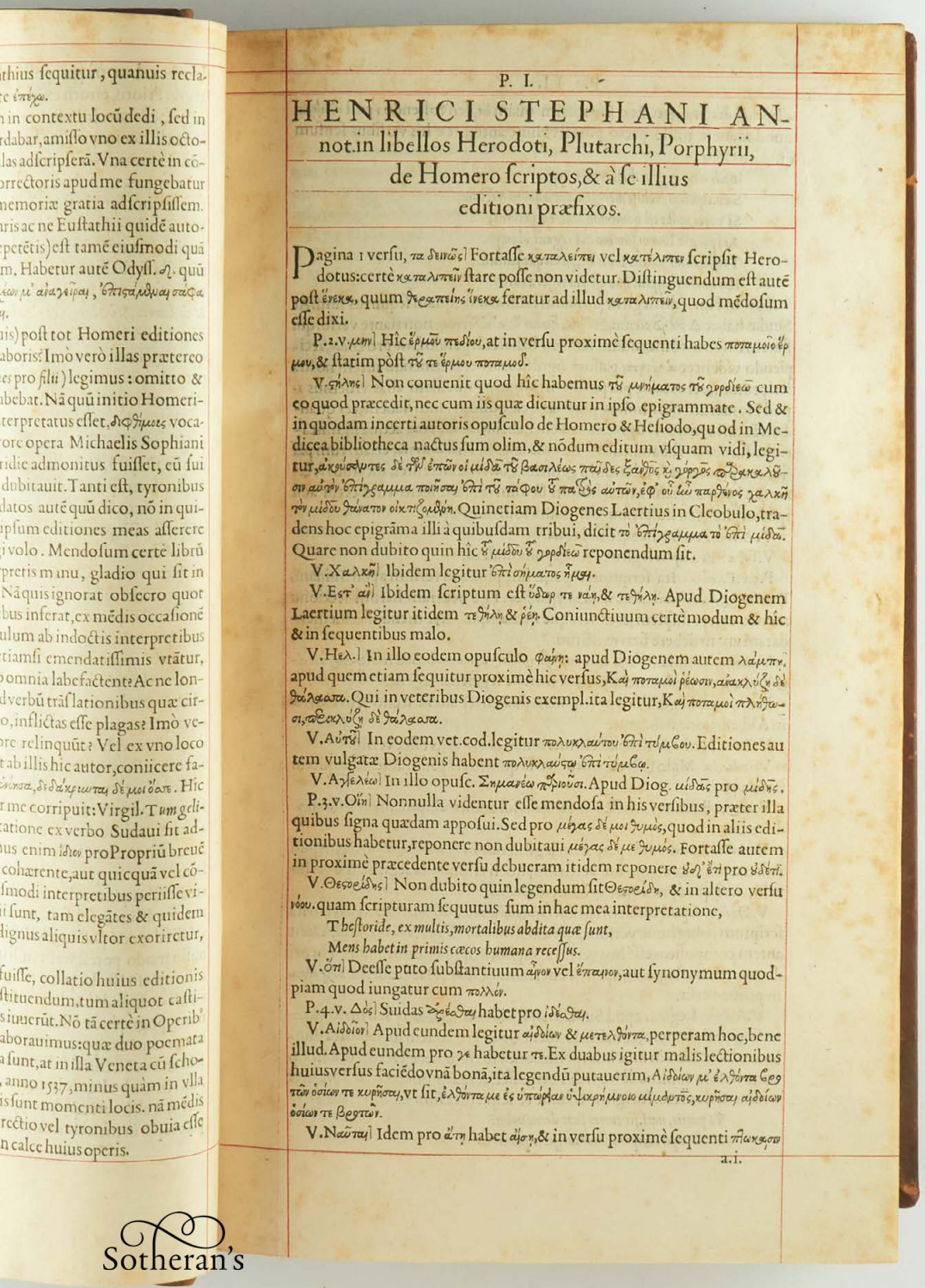
HOMERVS,	THEOCRIT.	MVSÆVS,
HESIODVS,	MOSCHVS,	THEOGNIS,
ORPHEVS,	BION,	PHOCYLIDES,
CALLIM.	DIONYSIVS,	PYTHAGORÆ aurea carmina.
ARATVS.	COLVTHVS,	
NICAND.	TRYPHIODORVS,	

FRAGMENTA ALIORVM.

HENRICI STEPHANI TETRAstichon de hac sua editione.

Quæ facie inuitat, plures inuitat ocellos
Quum cultu corpus compta decente nitet.
Natiuo prius hi nos illexere decore,
Illecebras cultus dat nouus iste nouas.

ANNO M. D. LXVI
Excudebat Henricus Stephanus, illustris viri
Huldrichi Fuggeri typographus.



P. I.

HENRICI STEPHANI ANnot. in libellos Herodoti, Plutarchi, Porphyrii, de Homero scriptos, & à se illius editioni præfixos.

Pagina 1 versu, τα δεινῶς] Fortasse κα παλείπει vel κατέλιπεν scripsit Herodotus: certè κα λιπεῖν stare posse non videtur. Distinguendum est autē post ἕνεκα, quum θεσπείης ἕνεκα referatur ad illud κα λιπεῖν, quod mēdosum esse dixi.

P. 2. v. μετὰ] Hic ἑρμῶ πεδίου, at in versu proximè sequenti habes ποταμοῖο ἕρμου, & statim pòst τῷ τε ἕρμου ποταμοῦ.

V. ἡλικ] Non conuenit quod hîc habemus τῷ μνήματος τῷ ῥοδίεω cum eo quod præcedit, nec cum iis quæ dicuntur in ipso epigrammate. Sed & in quodam incerti autoris opusculo de Homero & Hesiodo, quod in Medicea bibliotheca nactus sum olim, & nōdum editum vsquam vidi, legitur, ἀκούσαντες δὲ ταῦτ' ἐπῶν οἱ μίδα τοῦ βασιλέως παῖδες ξανθὸς καὶ ῥοδιακλῆς σὺν αὐτῷ ὀβελίσκον ποιῆσαι ὅτι τὸ τάφου ἕ παῖδες αὐτῶν, ἐφ' οὗ ἔλεγε παρθένος χαλκῆ τὸν μίδου θάνατον οἰκτίζομεθα. Quinetiam Diogenes Laertius in Cleobulo, tradens hoc epigrāma illi à quibusdam tribui, dicit τὸ ὀβελίσκον τὸ ὅτι μίδα. Quare non dubito quin hîc ἕ μίδου ἕ ῥοδίεω reponendum sit.

V. Χαλκῆ] Ibidem legitur ὅτι σήματος ἦμεν.

V. Εστ' αὖ] Ibidem scriptum est ὕδωρ τε ναὶ, & τεθηλὸς. Apud Diogenem Laertium legitur itidem τεθηλὸς & ῥεῖ. Coniunctiuum certè modum & hîc & in sequentibus malo.

V. Ηελ.] In illo eodem opusculo φαῇς: apud Diogenem autem λάμπῃ, apud quem etiam sequitur proximè hic versus, Καὶ ποταμοὶ ῥέουσιν, αἰανὴς δὲ θάλασσα. Qui in veteribus Diogenis exempl. ita legitur, Καὶ ποταμοὶ πλήθουσι, καθεκλύζει δὲ θάλασσα.

V. Αὐτῆ] In eodem vet. cod. legitur πολυκλαύτου ὅτι τύμβου. Editiones autem vulgatæ Diogenis habent πολυκλαύστῳ ὅτι τύμβῳ.

V. Αγελείω] In illo opusc. Σημαίνω πρίουσι. Apud Diog. μίδας pro μίδης.

P. 3. v. Οἵη] Nonnulla videntur esse mendosa in his versibus, præter illa quibus signa quædam apposui. Sed pro μέγας δέ μοι θυμός, quod in aliis editionibus habetur, reponere non dubitaui μέγας δέ με θυμός. Fortasse autem in proximè præcedente versu debueram itidem reponere ἀεὶ ἔπι pro ἀδέπι.

V. Θεσπεσίδης] Non dubito quin legendum sit Θεσπεσίδη, & in altero versu νόου. quam scripturam sequutus sum in hac mea interpretatione,

Thestoride, ex multis, mortalibus abdita quæ sunt,
Mens habet in primis cæcos humana recessus.

V. ὅπι] Deesse puto substantiuum ἄρον vel ἔπαρον, aut synonymum quodpiam quod iungatur cum πολλόν.

P. 4. v. Δὸς] Suidas ἀρέσθαι habet pro ἰδέσθαι.

V. Αἰδίων] Apud eundem legitur αἰδίων & μετελθόντα, perperam hoc, bene illud. Apud eundem pro γε habetur τε. Ex duabus igitur malis lectionibus huius versus faciēdo vnā bonā, ita legendū putauerim, Αἰδίων μ' ἐλθόντα θεῶν ὅσιόν τε κυρῆσαι, vt sit, ἐλθόντα με ἐς ὑπερφιάλου μιαιφόνου κυρῆσαι αἰδίων ὅσιόν τε βροτῶν.

V. Ναῦται] Idem pro ἀὴτη habet αἰσῃ, & in versu proximè sequenti πλωτῆσιν

a.i.

The second part also includes several examples of *technopaegnia*, or pattern poems, with verses arranged to form shapes.

The *grecs du roi* had been cut by Claude Garamond in the 1540s for Henri's father, Robert Estienne. These characters, praised as 'the best type of its kind that has ever been cut' (Proctor, quoted in Updike I, pp. 236–38), were based on the handwriting of the Greek calligrapher Angelo Vergezio and reproduced features of Greek handwriting including ligatures and accents.

Provenance: From the Ombersley Court Library in Worcestershire; the library was assembled over several generations by the Sandys Family. Edwin, 2nd Baron Sandys (1726–1797) was a keen classical scholar and founding trustee of the British Museum and expanded the library to include several Greek and Latin classics.

Adams P-1699; Brunet IV, col. 757; GLN-2327; Renouard, p. 126, no. 5; Schreiber 160; USTC 450554. See Armstrong, Robert Estienne, Royal Printer: An Historical Study of the Elder Stephanus (1954); Updike, Printing Types: Their History, Forms, and Use: A Study in Survivals I (1922), pp. 236–238; Bernard, Histoire de l'Imprimerie royale du Louvre (1867); Amert, 'Intertwining Strengths: Simon de Colines and Robert Estienne', in Book History 8 (2005), pp. 1–10.

‘We Had Better Be without Gold, than without Timber’

24. EVELYN, John. Sylva, Or a Discourse of Forest-Trees … Terra, a Philosophical Essay of Earth … which is annexed Pomona: Or, an Appendix concerning Fruit-Trees in relation to Cider … Also Kalendarium Hortense … In this Third Edition much Inlarged, and Improved. *London: John Martyn*. 1679.

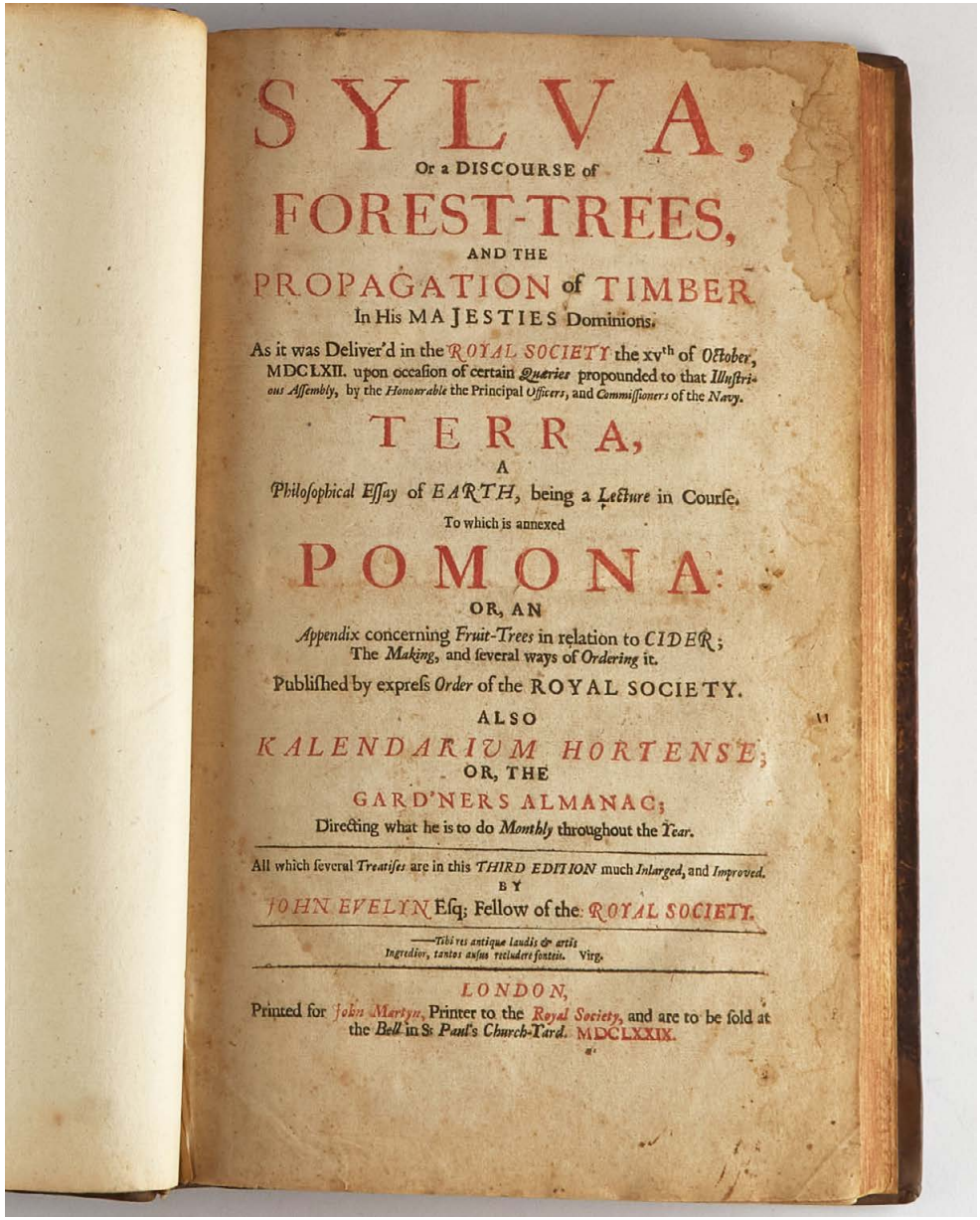
$1,425

Folio. Contemporary speckled calf, modern rebacking and recornering by Blair Jeary of Stamford with original gilt red morocco lettering-piece relaid, spine ruled and decorated in gilt, edges speckled red; pp. [70], 412; 38, [2 (errata, blank)]; bound without initial blank; 5 copper engravings in the text (of which one full-page), woodcut illustration to p. 399, woodcut initials; general title and title of *Kalendarium* printed in red and black; boards lightly rubbed; light marginal dampstaining to first 14 ff. (heavier to title), variable browning, occasional light spotting; a very good copy; scattered early annotations and underlining.

Third edition of this work on trees and timber, the last printed in Evelyn’s lifetime. It was also the last before the title was changed to *Silva* and the first to include the geological treatise *Terra*.

Diarist, government official, landowner, and gardener John Evelyn (1620–1706) was a founding member of the Royal Society, established in 1660 and granted a Royal Charter with the right to publish in 1662. The 1664 first edition of *Sylva* – first delivered as a paper to the Royal Society – was the first book published by the Royal Society under its new charter, followed in 1665 by Hooke’s *Micrographia*.

Sylva was born out of a Royal Society commission to investigate the terrible shortage of wood for the Navy’s shipbuilding programme. Evelyn’s estate, Sayes Court in Deptford, was next to the naval dockyard, from where he was able to take receipt of exotic plant specimens from around the world. It also made him uniquely placed to apply his agricultural knowledge to the observations gained from his maritime neighbours. The lack of timber was caused by the failure to replant trees being felled to fuel the growing glass and iron industries.



SYLVA,

Or a DISCOURSE of

FOREST-TREES,

AND THE

PROPAGATION of TIMBER

In His MAJESTIES Dominions.

As it was Deliver'd in the ROYAL SOCIETY the xvth of October, MDCLXII. upon occasion of certain Queries propounded to that Illustrious Assembly, by the Honourable the Principal Officers, and Commissioners of the Navy.

TERRA,

A

Philosophical Essay of EARTH, being a Lecture in Course.

To which is annexed

POMONA:

OR, AN

Appendix concerning Fruit-Trees in relation to CIDER; The Making, and several ways of Ordering it.

Published by express Order of the ROYAL SOCIETY.

ALSO

KALENDARIUM HORTENSE;

OR, THE

GARD'NERS ALMANAC;

Directing what he is to do Monthly throughout the Year.

All which several Treatises are in this THIRD EDITION much Inlarged, and Improved.

BY

JOHN EVELYN Esq; Fellow of the ROYAL SOCIETY.

—Tibi res antiquæ laudis & artis
Ingredior, sanctos ausus recludere fontes. Virg.

LONDON,

Printed for John Martyn, Printer to the Royal Society, and are to be sold at the Bell in S: Paul's Church-Yard. MDCLXXIX.

Evelyn's response balanced an in-depth guide to the propagation of trees with a polemic on the importance of forestry to the future of the nation: 'We had better be without Gold, than without Timber' (p. 197). His campaign succeeded as wealthy landowners across England – including King Charles II, to whom the book was dedicated – followed his advice of, for example, growing grand avenues of oak trees.

The appearance of the British landscape, especially on the great estates, was profoundly influenced by Evelyn's work, and the Navy once again had timber for its ships, cementing Evelyn's prestige as well as that of the Royal Society. One more edition edited by Evelyn himself, retitled *Silva* to bring the spelling into line with the standard Latin, was printed just after his death in 1706, and it was revived in a series of lavishly illustrated editions by Alexander Hunter between 1776 and 1825. In this edition it is presented alongside *Terra*, originally published by the Royal Society in 1676 as *A Philosophical Discourse of Earth*, which is a pioneering analysis of the characteristics of different soils, drawing on Evelyn's experience as a gardener. This expertise is also shown in *Pomona* and *Kalendariurm Hortense*, both first published as appendices to *Sylva* in the 1664 edition. *Pomona* is an extensive collection of essays on cider making, while the *Kalendarium* takes the gentleman gardener through the entire gardening year. The works taken together were intended by the Royal Society to promote domestic agriculture just as *Sylva* was aimed at the public realm.

ESTC R5987; Keynes 47.





The International Network of a Noblewoman-Turned-Nun

25. EYRE, Barbara, *Lady*. Scrapbook album. *Brighton*. July 1832. **$3,900**

Oblong 4to. Contemporary brown marbled boards, rebacked and recornered in black morocco at a later date, brass catches to fore-edge of boards (clasp wanting); ff. 19; 2 ff. excised at an earlier date; 48 pasted-in engravings and lithographs (of which 16 coloured), papercuts, small original drawings, plant samples, and notes; boards rubbed and worn, endpapers renewed; light marginal dust-soiling to a few pp., two small illustrations perished; otherwise internally very good.



A fascinating multilingual scrapbook compiled by thirty-four-year-old Catholic noblewoman Lady Barbara Eyre (1798–1849), later the first Sister of Mercy professed in Britain, produced seven years before she became a nun.

Barbara Eyre, educated both at home and at the convent of Taunton, was the second daughter of the Catholic Francis Radclyffe-Livingstone-Eyre of Hassop, styled 6th Earl of Newburgh from 1814 on, and the Protestant Dorothy Eyre (*née* Gladwin).

Her reception into the first English convent established by the Sisters of Mercy – an Irish Catholic women's religious institute – in Bermondsey, in November 1839, was 'the first public ceremony of this character that England had seen since the Reformation [...] the Newburghs ordered outfits for two hundred poor girls, and stipulated that the postulant should be attired and attended exactly as if she were contracting a royal alliance' (Barry, pp. 77–78). She took the habit a month later, aged forty, adopting the name of Sister Mary de Sales. Eyre appeared in the family jewels, in a dress worth one hundred guineas and with her hair styled by Queen Victoria's hairdresser, before an audience of four thousand.









Despite the indignation of Mother McAuley, 'it was highly expedient to suffer [the pomp and extravagance of the ceremony] under the circumstances: so much of [the Sisters of Mercy's] future success in England depended, she well knew, upon the impression made by this first public announcement of themselves' (ibid.). The Bermondsey Sisters of Mercy accompanied Florence Nightingale to present-day Istanbul in 1854 to nurse injured British soldiers during the Crimean War.

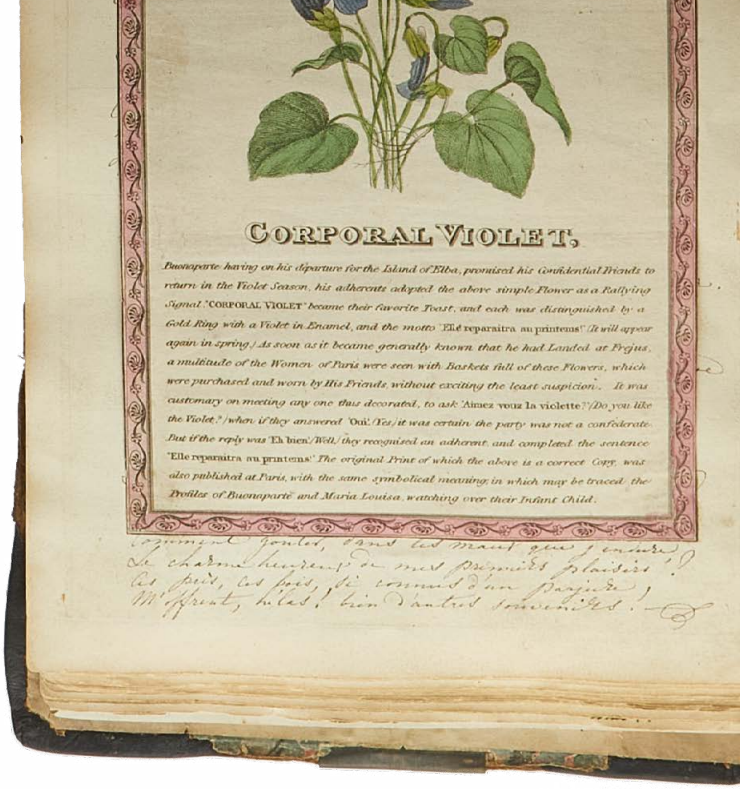
This album, reflecting an extensive, international aristocratic and religious network, was produced seven years before Eyre's entrance into the Sisters of Mercy and demonstrates an understanding of Italian, French, Greek, Latin, and German. It is dated Brighton, July 1832.

Eyre may have been staying with her sister, Lady Radcliffe Eyre, who lived there at 10 Charlotte Street. Eyre takes a particular interest in Italian literature and visual art, compiling numerous quotations from the likes of Tasso and Guarini. She also includes a list of forty artists' monograms, largely Italian, including Raphael, Amalteo Pomponio, Andrea Appiani the Elder, Andrea Mantegna, Mauro Oddi, Salvator Rosa, and Titian. Preceding this page is a tipped-in note in Italian from Stefano Picozzi, honorary member of the Accademia di Scultura in Carrara. Her particular connection to Italy may have come through her grandmother, Cecilia Mahony, who married into the Roman princely Giustiniani family, and through her great-grandmother, Lady Anne Clifford, who lived in Naples. Whether Eyre herself had travelled throughout Europe or merely received gifts from abroad is unclear.

She includes an etching of the Hermitage of St Verena – located in an isolated gorge near Solothurn, Switzerland – as well as an autograph inscription 'written and given to B.E. by the Hermit of St Verene'. Solothurn had financed the living expenses of a hermit at St Verena since 1442, and in 1832 the resident hermit was the former printer Franz Karl Gassmann (d. 1846), a descendant of Solothurn's first printer.

Other gifts include a papercut of Sir Walter Scott's Scottish archer Quentin Durward, given to her by one Count Macea (likely Count Pál Csernovics of Macea, Romania). Other papercuts show pastoral scenes, a Chinese boatman, and a figure hanging laundry, at least two of which were given to Eyre by a 'Miss Lawrence'.





In addition to numerous (largely French) colour illustrations of print-sellers and horse-merchants, Eyre includes a specimen of the pith of a lacebark or gauze tree 'which grows in the Manilla's and the Philippine Isles' (although actually endemic to the Caribbean), as well as a note on the 'Chinese sensitive leaf', or *Mimosa pudica*, accompanied by fragments of an engraving showing a man standing inside the body of a fish. Eyre also takes a great interest in the biography of notable historical figures from the past as well as her own time, reproducing with great accuracy the signatures of the Duke of Wellington, Henry I, King of Haiti, and Napoleon (both as First Consul and as Emperor); she pastes in a scarce, coloured ephemeral engraving, 'Corporal Violet', on Napoleon's exile (referencing the nickname used by his supporters while he was on Elba).

She also provides biographical quotations and engravings of Antonio Canova and Francesco Guicciardini, devoting a whole page to Lord Byron in the spirit of the Byromania of her time. The quotations compiled in this scrapbook reflect a wide range of sources, including the Qur'an ('Woman, veil thyself!') and Abu Kir and Abu Sir in *One Thousand and One Nights* (travelling will bring 'pleasure and profit; thou wilt enlarge thy prospect; cultivate thyself; and acquire friends'); Greek proverbs and a eulogy by Menander; Dryden, Akenside, Shakespeare, and Sheridan; Voltaire, de Stael, and de la Rochefoucauld; and Benjamin Franklin.

The album closes with two evidently unpublished poems, dedicated to Eyre and copied out in her hand. The first, 'Barbara's Album', is by an I.P. Esq., praising Barbara's 'scrap book', which 'by degrees shall change its look' as she adds ever more thoughts and images, expressing throughout her 'treasured claims | of endeared and honoured names' as well as 'gleams of genius and of grace'. **The second poem is by Captain Medwin – seemingly Captain Thomas Medwin (1788–1869), the friend of Byron and Shelley who had spent time with the former in Pisa between 1821 and 1822 and was the author of the 1824 *Conversations of Lord Byron*.** 'Miscall'd an album in this book we find | Some sketch or transcript of the female mind'. Medwin praises the album ('its leaves once pure, its tablets undefiled') as a record of 'the follies of a riper age'.

See Barry, Catharine McAuley and the Sisters of Mercy (*1894*).

From Ledger to Sketchbook

26. FITZPAYNE, Alice Mary. Two original sketchbooks reusing nineteenth-century blank books. [*London and Yorkshire*]. *c.* 1960–1975.

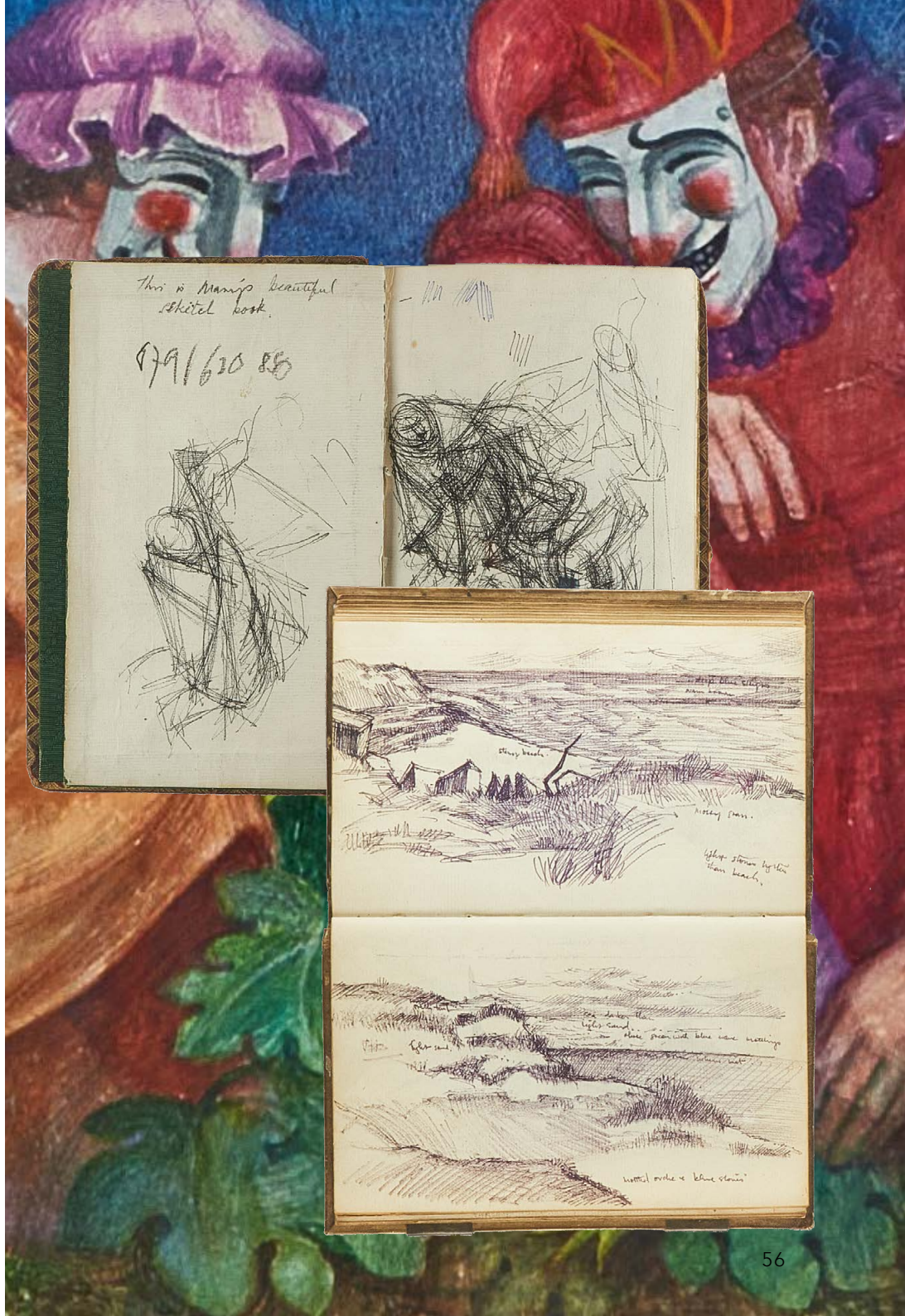
[*with*:]

FITZPAYNE, Alice Mary. Four original mixed media illustrations (coloured pencils, ink, pastel, watercolours) depicting clowns on soft white paper (*c.* 560 x 470 mm, including mount). *c.* 1960s; all signed by Fitzpayne. **$2,150**

8vo. Early eighteenth-century vellum over boards (186 x 122 mm); repurposed by Alice Mary Fitzpayne as a sketchbook, comprising ff. [20 (drawings in ink, pastel and pencil, some over ruled ledger pages)], [6 (blank)], [3 (drawings of pigs in ballpoint pen)], [11 (blank)], [3 (charcoal drawing of sheep)], [5 (blank)], [1 (ballpoint pen drawing)], [2 (blank)], [19 (drawings depicting landscapes and animals in black ink], [17 (copper-engraved medallions cut out and inserted by early nineteenth-century owner)]; clasps wanting, binding somewhat soiled a few paint marks to rear board; a few pages neatly excised at an early date; 16 pp. of early nineteenth-century manuscript where used as a ledger between 1804 and 1810 with notes on the prices of ground rent, twentieth-century ownership inscription of Alice Fitzpayne in black pen to front free endpaper.

8vo. Early eighteenth-century red morocco, spine and borders richly gilt, turn-ins gilt, edges gilt, green silk brocade endpapers with bow pattern; repurposed by Alice Mary Fitzpayne as a sketchbook, comprising ff. [39 (drawings in charcoal, ink and pastels predominantly depicting people including at the circus and on the street)], [76 (blank)], [10 (drawings in ink and charcoal of dogs, landscapes and people)], [3 (blank)], [4 (rough sketches of a dog)]; a little wear to joints and edges, a few leaves torn from the front at an early date; **a remarkable example of a working artists sketchbook, with the note 'This is Mary's Beautiful Sketchbook' to front free endpaper verso.**

Two working sketchbooks, repurposed from nineteenth-century blank books, belonging to British artist Mary Alice Fitzpayne (b. 1928), with drawings exploring recurring themes of circus life and homelessness, alongside animal studies and landscapes depicting Yorkshire; sold with four original watercolour paintings of clowns.



Sotheran's

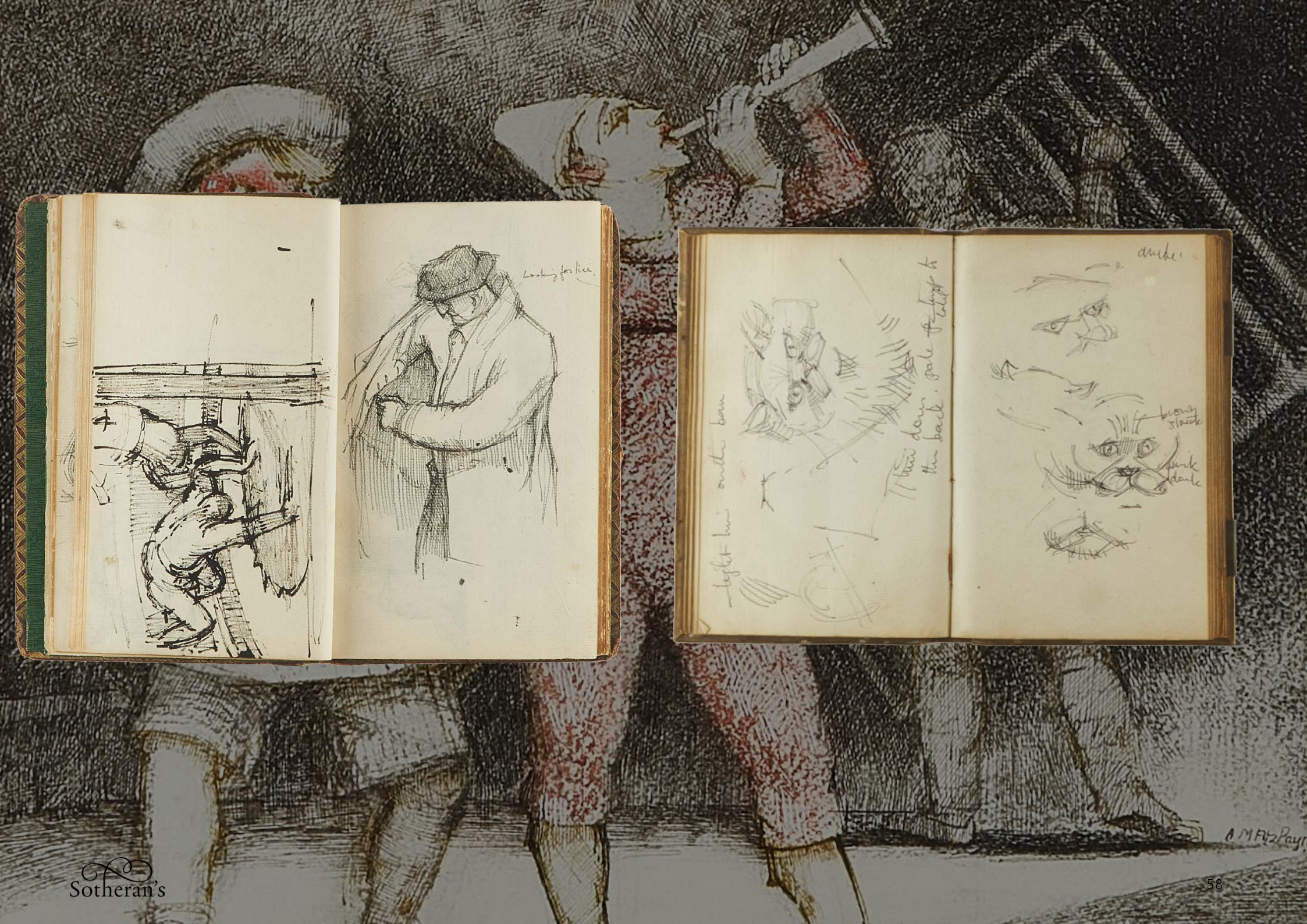


Fitzpayne studied at Leeds Art College and later at the Central School of Art and Design in London, where she worked under the tutelage of John Minton (1917–1957) and Francis Bacon (1909–1992). She also met her husband while studying there, the Austrian-Jewish refugee artist Eric Doitch (born Erich Deutsch, 1923–2000). Together, they moved to Camberwell, London, in the early 1960s, and Fitzpayne's focus shifted to 'drawing in a figurative style those on the margins of society' (British Museum).

She has exhibited at group exhibitions in the UK, Germany, and the Netherlands, and has had solo exhibitions at the Usher Gallery, Lincoln (1983 and 1989), the Blackfriars Art Gallery (1988), and the UK's Boston Guildhall (2000), and the British Museum owns two of her drawings.

Fitzpayne's work is predominantly portraiture, but her subjects are quite distinctive, often circus performers or people experiencing homelessness. Both of these themes are represented across the sketchbooks and in the original watercolours. One drawing features a man 'looking for lice' in his coat, and throughout the section of the nineteenth-century notebook, which was originally intended to be used as a ledger, there are examples of street brawls, and depictions of the homeless. Fitzpayne's love of the circus can also be seen in the quick sketches of trapeze artists, and more finished pieces such as a performer in an elaborate costume, and clowns blowing bubbles.

The sketchbooks provide remarkable insight into her process as an artist. She uses both books *dos-à-dos*, with a more finalised section to the front and quicker sketches to the rear. She has also chosen, in both cases, to reuse blank books from the early nineteenth century. In a few of the drawings she uses a grid method, usually rendered in red. Several of her sketches are accompanied by working notes and reminders for further development. On her drawings of a cat, there are the notes 'pink dark' labelled to the nose, and 'brown streak' to the forehead. To a landscape, she has written 'stoney beach' in a blank area.


Looking for lice.
light hair under brow
I'll turn down the back: pale
another
brown/black
dark
dark

Signed by a Trio of Missionaries

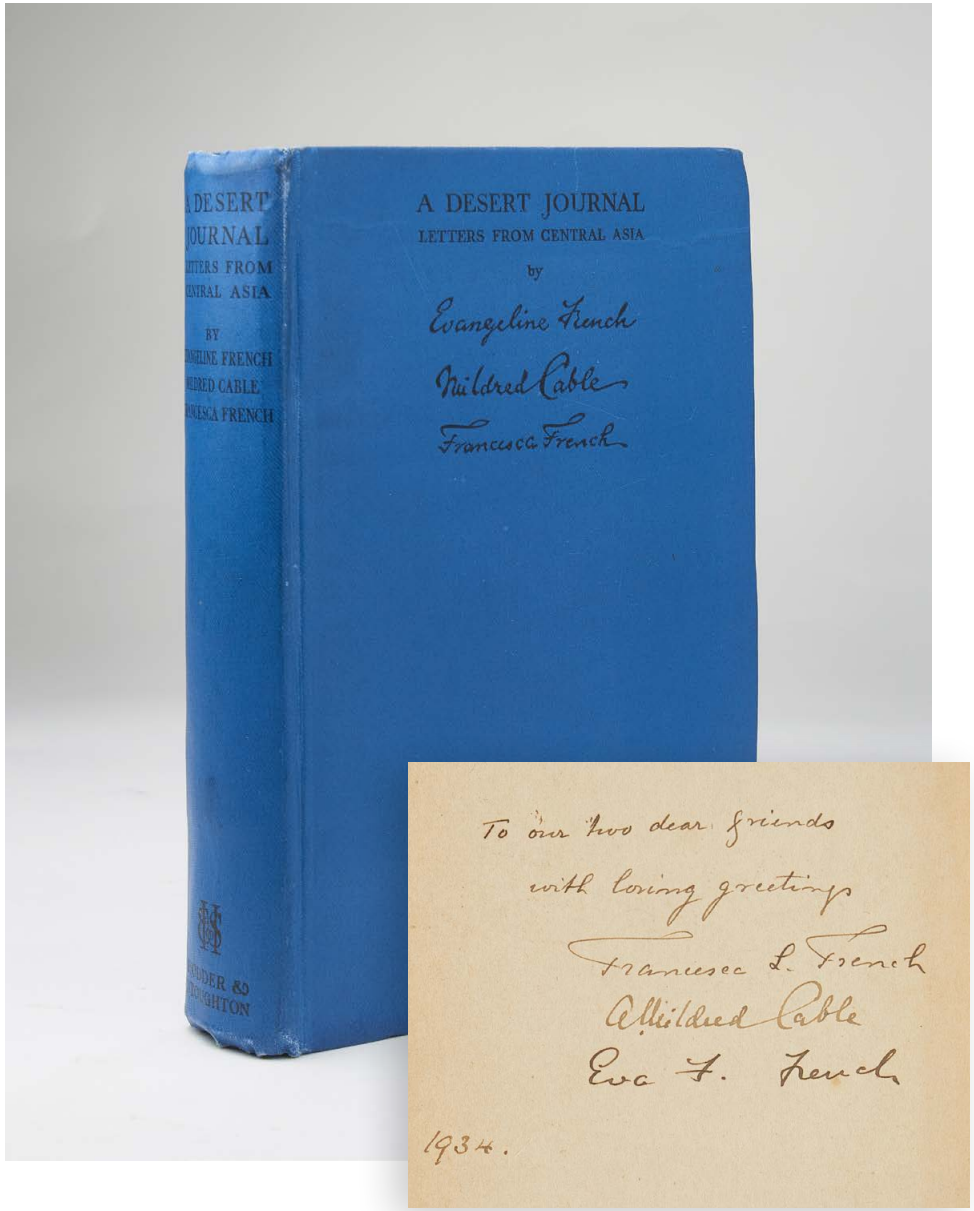
27. FRENCH, Evangeline; Mildred CABLE; Francesca FRENCH. A Desert Journal. Letters From Central Asia. *London: Constable & Co. Ltd*. 1934. **$650**

8vo. Publisher's blue cloth, spine lettered in black; pp. x, 261, [1 (blank)], facsimile signatures of the authors to title; 16 black-and-white plates in fine photogravure, large folding map at rear; joints lightly rubbed, spine ends bumped, slight creasing to upper board; endpapers somewhat browned, otherwise a very good copy; 1934 presentation inscription 'To our two dear friends | with loving greetings', signed by all three authors in brown ink to initial blank.

First edition, with a presentation inscription signed by all three authors, of this series of letters by the British Protestant missionaries Mildred Cable and sisters Francesca and Evangeline 'Eva' French, known as the 'trio', sent home from Central Asia, China, Tibet, Kashmir, Mongolia, and Turkestan from 1928 to 1932.

'It is for the Trio's work in this part of central Asia that they were to become widely known in missionary circles and also to the British public. While their numerous journeys across the Gobi Desert were motivated by their evangelical calling, the hardships and frequent dangers endured made them pioneer women travellers and explorers of this region, and they were the first British women to visit the city of Urumchi. Their work was frequently obstructed by growing political disturbance, and Cable's medical skills, which saved the life of Muslim warlord Ma Zhangying, proved a valuable passport to their own survival' (*ODNB*).

Provenance: Presented by Cable, French, and French to 'our dear friends | with loving greetings', signed by all three authors to the initial blank.



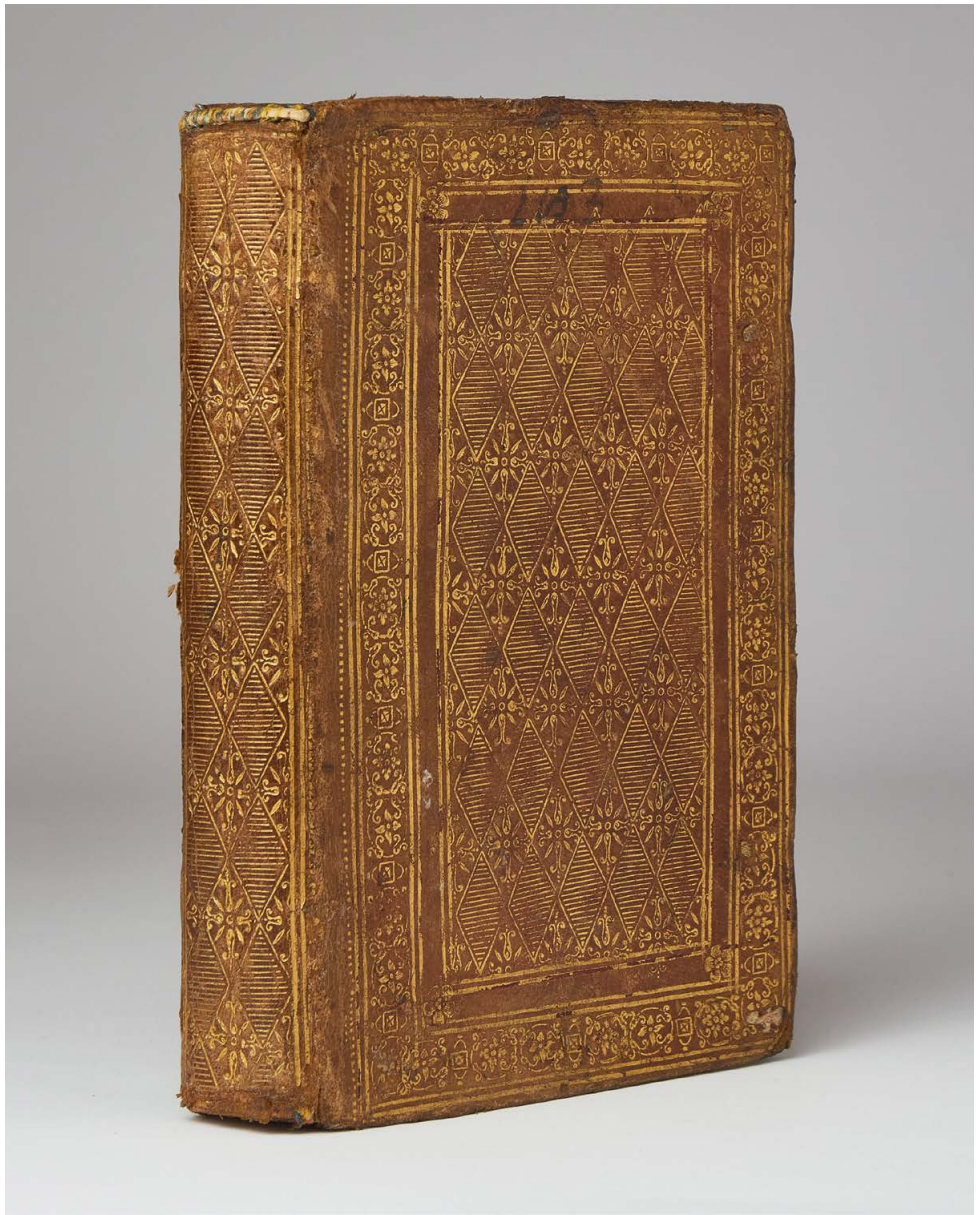
28. GALLUZZI, Tarquinio. Carminum libri tres. *Rome: Jacopo Mascardi*. 1611.
$2,150

8vo. Contemporary brown morocco, spine and boards gilt with alternating hatched lozenges and small floral tools, floral cornerpieces, borders gilt *aux petits fers*, edges gilt; pp. [xvi], 341, [1], [2 (blank)]; title-page engraved with elaborate architectural border, woodcut initials, typographic tailpieces; corners and extremities worn, ties and endcaps perished, small wormhole to lower corner of upper board; uniform light toning, sporadic light foxing (heavier to quire D), quires G, I, and L browned, small wormhole to inner margin of quires A–P; a very good copy; early shelfmark to title.

Scarce first edition of the sole collection of neo-Latin verse by the Jesuit professor of rhetoric Tarquinio Galluzzi (1573–1649), a key figure in solidifying the seventeenth-century rhetorical tradition at the Collegio Romano, our copy in a handsome contemporary binding.

Galluzzi's poems were widely appreciated by his contemporaries, including Galileo, who owned a copy of this edition. Born in Montebuono near the Sabine city of Rieti, Galluzzi entered the Roman novitiate of S. Andrea at the age of seventeen and quickly became distinguished as an orator. He taught rhetoric at the Collegio Romano, established by St Ignatius of Loyola in 1551, from 1606 to 1617, and subsequently taught large classes of ethics and moral philosophy until 1620.

He spent the last eighteen years of his life as rector of the Pontifical Greek College of St Athanasius and was frequently entrusted with delivering speeches during the visits of illustrious guests, or to celebrate important occasions, most famously his funeral orations for Cardinal Roberto Bellarmino (1621) and Cardinal Arnaud d'Ossat (1604). As professor of oratory at the Collegio Romano, he was tasked with reciting the *Oratio Christi Domini morte* in the Papal chapel during the Good Friday liturgy before the Pope and the College of Cardinals, an institutional privilege of the Jesuit college first granted by Pope Gregory XIII.





The present collection of verse combines devotional themes with glimpses into Galluzzi's life in Rome: there are poems on the Nativity, the Annunciation, the Visitation, the Assumption, the severed breasts of St Agatha, and the Miracle of the Snow (the commemoration of a miraculous snowfall on the Esquiline Hill in 352 A.D. following the intervention of the Virgin Mary), for example. Many of the poems are dedicated to his students of rhetoric, amongst them panegyrics to Virgil and Horace and poems on the autumn recess, as well as an ode to the study of rhetoric itself.

Of particular interest are Galluzzi's many poems providing insights into contemporary politics, relationships with the Roman Curia, as well as happenings at the Collegio Romano. He commemorates in verse the 1598 peace between France and Spain under the Peace of Vervins, ending Spanish intervention in the French Wars of Religion; Pope Clement's 1601 approval of the Litany of the Blessed Virgin Mary, used at the Marian shrine at the Basilica della Santa Casa in Loreto; the admission of Cardinal Scipione Borghese to the Collegio Romano (thanks to the efforts of Borghese's uncle, Pope Paul V), and on a statue of Urania from the cardinal's collection; Cardinal Cesare Baronio's extensive restoration of the Basilica of Santi Nereo ed Achilleo after having been assigned Cardinal-Priest of the church in 1599; and an elegy to the physician Marsilio Cagnati (1543–1612) on the death of his son.

Perhaps the most poignant of Galluzzi's Roman poems is his harrowing firsthand account, in verse, of the 1598 Christmas Eve flooding of the Tiber, during which the river surged some twenty metres and claimed over three thousand lives; here, he emphasises the futility of human labour in the face of nature and describes the destruction of homes, people barricaded within their houses, the numerous funerals of children, and families torn apart by devastation.

A second, expanded edition was published in 1616. The lovely gilt morocco binding is similar to that of the 1617 Paris-printed *Breviarum Romanum* from the collection of Michel Wittock (Christie's, 8–9 November 2004, lot 59).

OCLC finds six copies in the US (Brown, College of the Holy Cross, Huntington, JHU, Loyola University of Chicago, Yale). Library Hub finds no copies in the UK.

USTC 4022054; Sommervogel III, col. 1142, no. 2. Not in BM STC Italian (see p. 375) Brunet, nor Graesse.

Drawing Lessons from the Headmistress

29. GLEADALL, Eliza Eve. The Beauties of Flora with Botanic and Poetic Illustrations: Being a Selection of Flowers Drawn from Nature, Arranged Emblematically, with Directions for Colouring Them. *Wakefield: published by Eliza Eve Gleadall, at Heath Hall*. [1834–1836]. **$6,350**

4to. Two volumes (350 x 270 mm and 370 x 270 mm). Original publisher's green cloth decorated in blind with foliate pattern, with gilt lettering in foliate border to fronts and gilt foliate corner decorations to sides, all edges gilt; vol. I: pp. viii, 40; vol. II: pp. [2], iv, 72; 2 lithographed hand-coloured title-pages and 41 hand-coloured plates; lacking tissue guard for volume 1, plate 20, spines a little sunned, occasional foxing mainly to text leaves, very good; nineteenth-century bookplate of Henry Greenwood to front pastedown.

First edition of this self-published flower-drawing manual by Eliza Eve Gleadall (1806–1887), headmistress of a ladies' seminary near Wakefield, copiously illustrated with life-size botanical plates. Rarely found complete in both volumes; only 115 copies were printed for subscribers of volume I, and probably fewer of volume II.

A striking example of the early nineteenth-century vogue for instructional flower-drawing manuals, this work is distinguished by its series of finely executed life-size plates, the categorisation of each plant by its poetic symbolism, and a text which combines literary allusion, copious verse, and sharp-eyed observation of, *inter alia*, the camellia, rhododendron, lady's slipper orchid, passionflower, and waterlily.

The work is the self-published production of Eliza Eve Gleadall, headmistress of a ladies' seminary at Heath Old Hall near Wakefield, and one of a relatively small number of women to publish botanical instructional works in Britain during the first half of the nineteenth century, following predecessors such as Elizabeth Steele Perkins (1768–1852). The plates were drawn from ornamental foreign plants cultivated in the gardens of the great houses in and around Wakefield, preserving a record of species then prized by collectors and gardeners.







Sotheran's

The project attracted the support of figures at the highest levels of contemporary scientific and ecclesiastical society: Gleadall acknowledges the assistance of Samuel Curtis, proprietor of *Curtis's Botanical Magazine*, in the preparation of the plates, while the second volume is dedicated, by permission, to the Archbishop of York.

Beyond its artistic and educational aims, the work has acquired lasting botanical significance. **Research published by the Passiflora Society International has shown that the passionflower depicted in Plate I and identified by Gleadall as *Passiflora racemosa* is in fact the earliest known representation of a hybrid now designated Passiflora 'Kew Gardens'** (Passiflorunde 15[1], 2007, pp. 2–4). The plates preserve not only a record of contemporary horticultural taste but also evidence for the early cultivation of a plant whose hybrid status would not be recognised until much later.

Despite the ambition of the undertaking and the prestige it attracted, the work remained Gleadall's sole publication. Following her marriage in 1838 to Benjamin Williamson, a Leeds widower, she relinquished the management of her seminary and did not publish further botanical illustrations.

Dunthorne 123; Great Flower Books, p. 57; Nissen BBI 715.



30. GULIK, Robert van (*author and translator*). Dee Goong An: Three Murder Cases Solved By Judge Dee an old Chinese detective novel translated from the original Chinese with an introduction and notes. *Tokyo: printed for the author by Toppan Printing Company.* 1949. **$3,550**

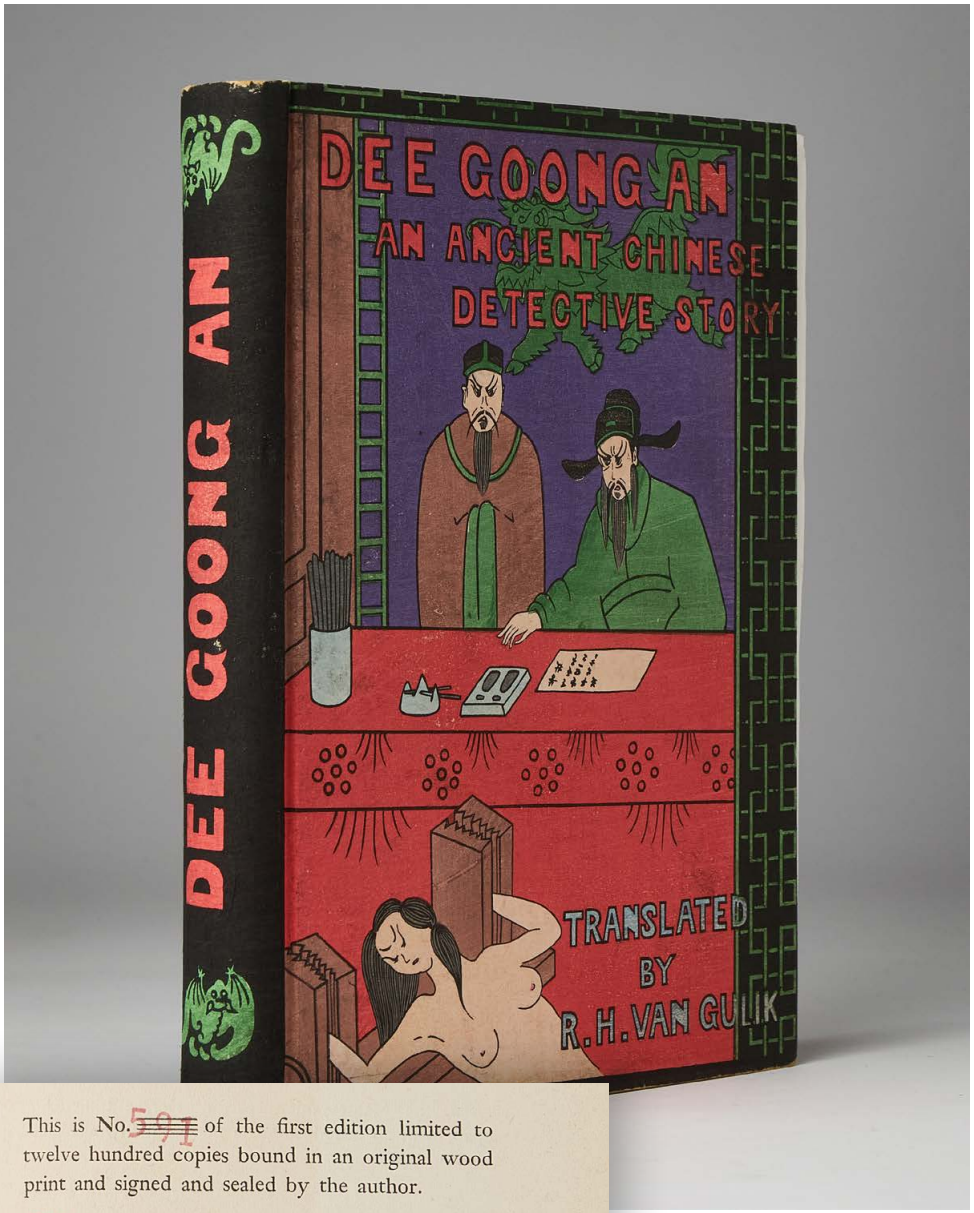
8vo. Original woodcut-illustrated boards showing Judge Dee, with the original blank dust-jacket (the typed title to the spine likely added by a later owner); pp. [10], xxiii, [1 (blank)], 237, [3 blanks], with woodcut frontispiece and 3 reproductions of original Chinese illustrations and 6 plates by the author; light wear to board edges and spine tips, minor rubbing to ink on upper cover, otherwise exceptionally bright and well preserved; author's signature in black ink and red ink stamp to limitation page (*see below*); bookplate of Basil W. R. Jenkins to verso of front free endpaper; near fine.

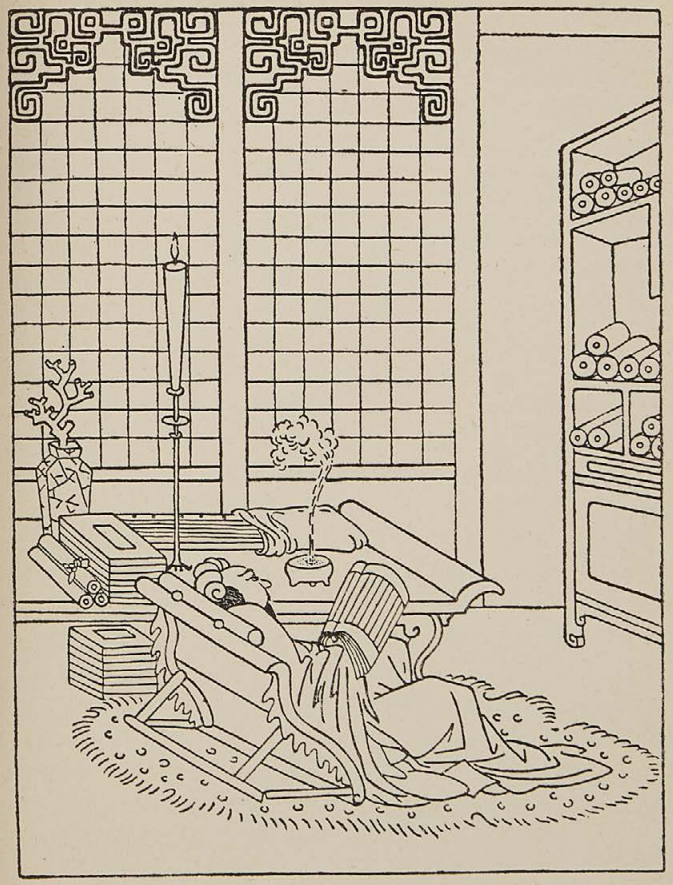
First edition, no. 591 of 1,200 copies signed by Van Gulik, of the first English translation of this previously untranslated eighteenth-century Chinese crime novel, the book that inspired the Judge Dee series.

Van Gulik discovered *Dee Goong An* in an antiquarian bookshop in Tokyo. The protagonist, Judge Dee, is modelled on the historical figure Di Renjie, a seventh-century Tang-dynasty magistrate. The novel, comprising three cases – 'The Double Murder at Dawn', 'The Case of the Strange Corpse', and 'The Case of the Poisoned Bride' – inspired Van Gulik to develop the character of Judge Dee for his later, original crime series. A distinguished sinologist with a deep interest in traditional East Asian book production, Van Gulik designed this edition to reflect classical Chinese models. It includes nine woodblock illustrations: three reproduced from original Chinese sources and six executed by Van Gulik himself. The woodcut-printed boards replicate the design of the illustration facing p. 62 and are seldom encountered in such fresh condition. Equally uncommon is the survival of the publisher's blank dust-jacket, which was typically discarded.

All copies were signed by the author on the limitation page and bear his red woodblock seal (*tjap*).

Evers, p. 49.





Judge Dee reading in his library.

(After an old Chinese woodcut)



Judge Dee

(born A.D. 630, died A.D. 700)

After an old Chinese woodcut. The top inscription, in archaic script, reads: "Portrait of Dee, Duke of Liang."

Sotheran's

31. GULIK, Robert van (*author and translator*). Ti-Jen-Chien-Ch'i-an [The Strange Cases of Detective Dee: The Chinese Maze Murders]. *Singapore: Nan-yang-yin-shau-she* [*Nanyang Commercial Press*]. 1953. **$8,150**

8vo. Original blue paper covers with white floral motif, title in Chinese to upper cover and red woodblock seal to the lower; pp. [8], 5, [1 (blank)], 1-2, 1-199, [1 (blank)], with photographic portrait of Van Gulik and 8 full-page b&w illustrations by the author in a woodblock style; spine and rear panel creased, c. 1 cm closed tear to rear cover, light rusting to staples visible at the front cover, general toning and spotting throughout; a very good copy.

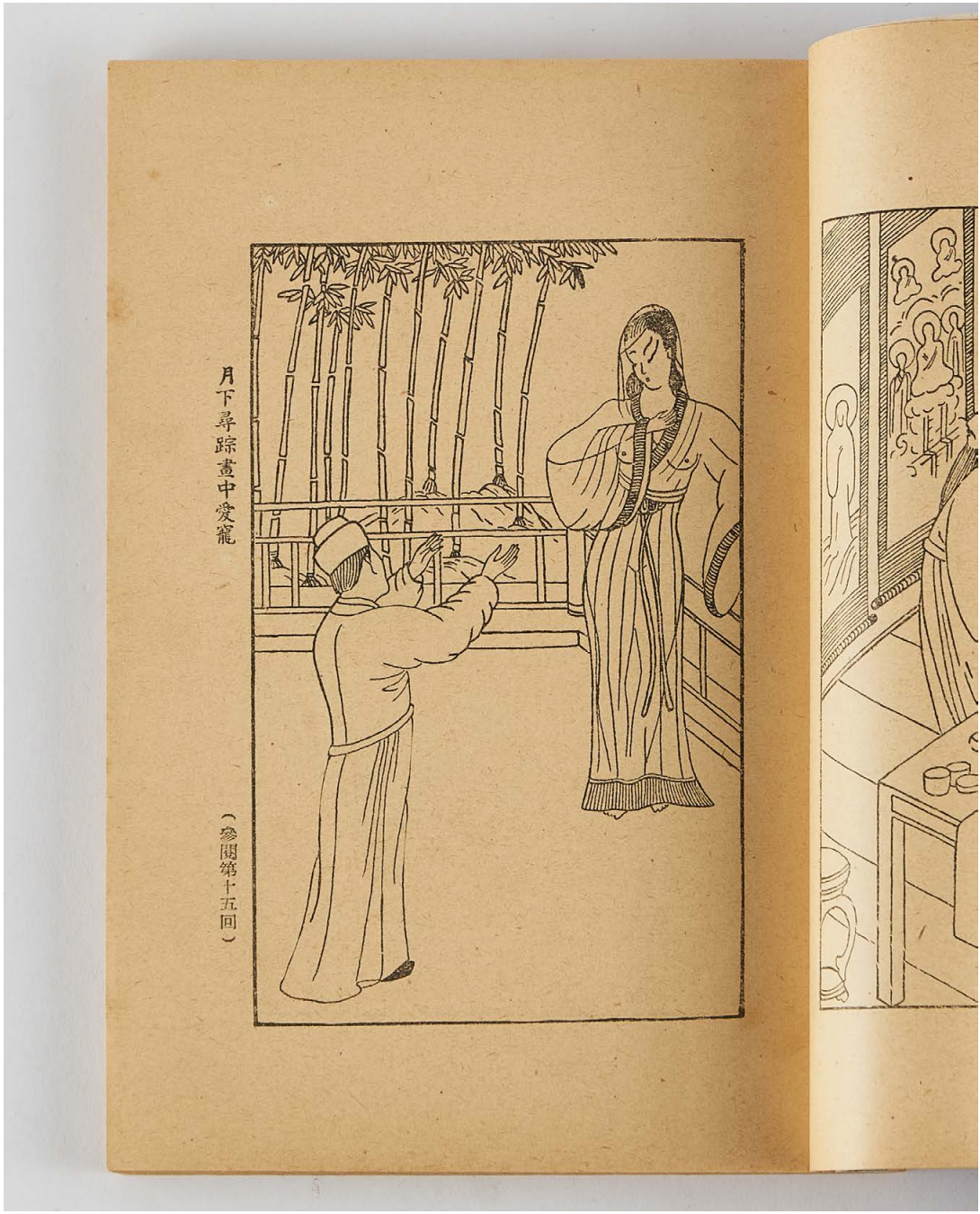
First Chinese edition of *The Chinese Maze Murders*, self-translated by the author.

The Chinese Maze Murders, the second novel in Van Gulik's celebrated Judge Dee series, loosely based on the seventh-century Tang dynasty magistrate Di Renjie, was first published in Japanese in 1950. This Chinese translation predates the English-language edition by three years.

A particularly pleasing example of this notoriously fragile publication.

Evers, p. 51.





Inscribed from One Jewish Fraternity to Another

32. [HAGGADAH.] Offenbacher Haggadah. *Offenbach am Main: Verlag des Herausgebers Doktor Guggenheim*. 1927. **$1,150**

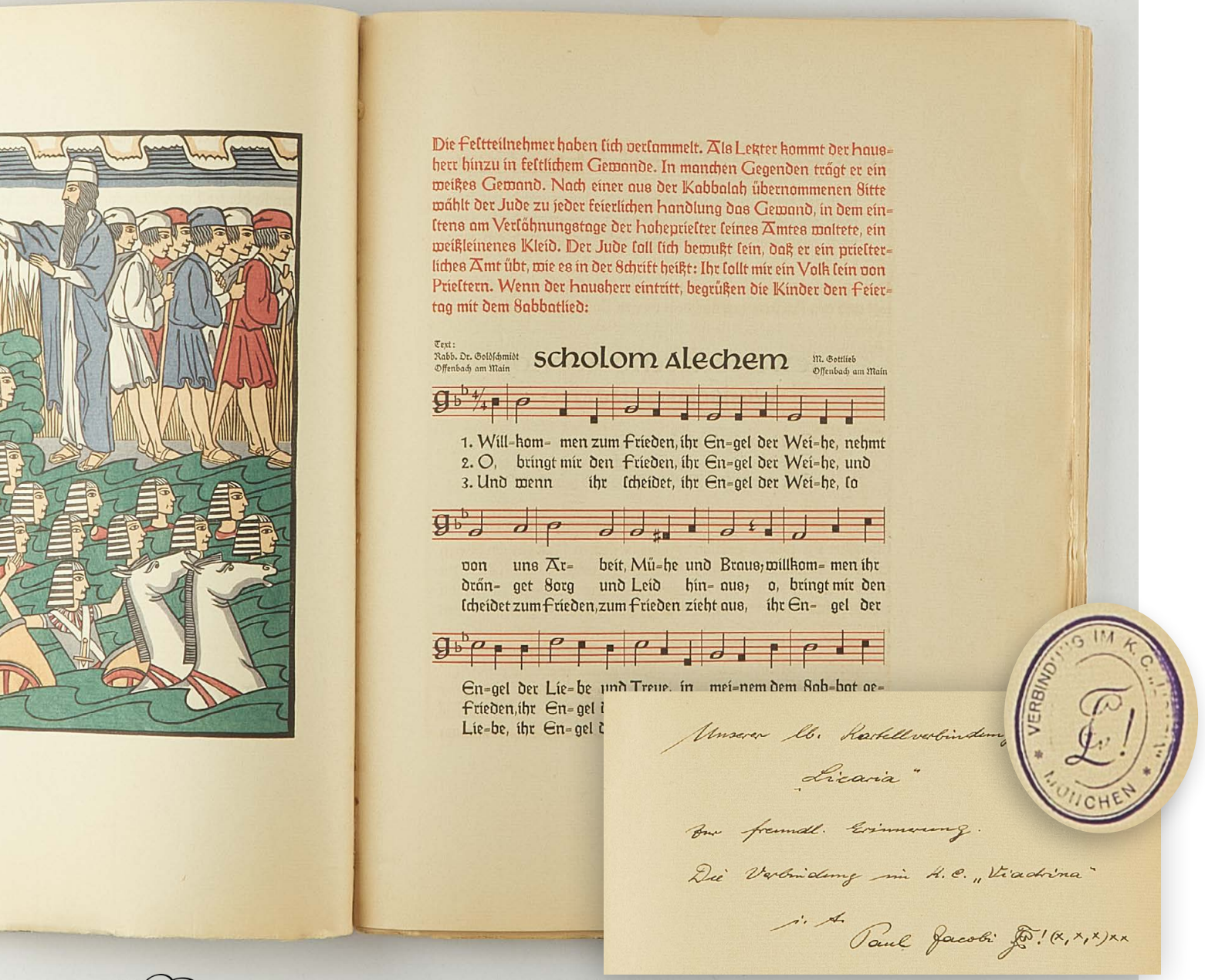
4to. Publisher's brown wrappers lettered in black; pp. 97, [1 (colophon)]; text German and Hebrew, printed in red and black, hand-coloured full-page woodcut illustrations, tailpieces, and borders by Fritz Kredel; small tears to spine with short split to upper joint, edges slightly creased and worn, spine lightly sunned; very light marginal dust-soiling to fore-edges of a few pp., small marginal paperflaws to foot of pp. 67–70; otherwise a very good copy; contemporary ink stamp 'Verbindung im K.C. "Licaria" München' to front flyleaves, with contemporary black ink inscription 'Unseren lb. Kartellverbindung "Licaria" zur freundl. Erinnerung. Die Verbindung in K[artell]-C[onvent] "Viadrina"', signed Paul Jacobi.

First edition, no. 86 of 300 copies, of the Offenbacher Haggadah, lavishly illustrated by Fritz Kredel in the 'Wiener Werkstätte' style and commissioned by German-Jewish lawyer and art collector Siegfried Guggenheim, this copy presented by the Jewish fraternity at the University of Breslau (Wrocław) to that of Munich.

The striking German typeface is *Jessen* by Rudolf Koch, who was instrumental in developing several modern blackletter typefaces, and the Hebrew type was designed by highly influential Jewish typographer Berthold Wolpe, known for his Albertus typeface, used extensively by Faber from the 1940s onward. Guggenheim, in his introduction, explains that the work was printed for a 'small circle of relatives and friends', with some of the old Hebrew songs printed in German letters so that even those unfamiliar with Hebrew can sing along' (p. 6, *trans.*), incorporating scholarly contributions from the likes of Leo Baeck and Caesar Seligmann.

On 21 April 1928, Stefan Zweig wrote to Siegfried Guggenheim praising the work, calling it 'a special work of art with which you have creatively transplanted a piece of Jewish tradition into German soil.





Die Festteilnehmer haben sich versammelt. Als Letzter kommt der Hausherr hinzu in festlichem Gewande. In manchen Gegenden trägt er ein weißes Gewand. Nach einer aus der Kabbalah übernommenen Sitte wählt der Jude zu jeder feierlichen Handlung das Gewand, in dem einstens am Versöhnungstage der hohepriester seines Amtes waltete, ein weißleinenes Kleid. Der Jude soll sich bewußt sein, daß er ein priesterliches Amt übt, wie es in der Schrift heißt: Ihr sollt mir ein Volk sein von Priestern. Wenn der Hausherr eintritt, begrüßen die Kinder den Feiertag mit dem Sabbatlied:

Text: Rabb. Dr. Goldschmidt Offenbach am Main

scholom alechem

M. Gottlieb Offenbach am Main

1. Will-kom- men zum Frieden, ihr En-gel der Hei-he, nehmt
2. O, bringt mir den Frieden, ihr En-gel der Hei-he, und
3. Und wenn ihr scheidet, ihr En-gel der Hei-he, so

von uns Ar- beit, Mü-he und Braus; willkom- men ihr
drän- get Sorg und Leid hin- aus, o, bringt mir den
scheidet zum Frieden, zum Frieden zieht aus, ihr En- gel der

En-gel der Lie-be und Treue, in mei-nem dem Sab-bat ge-
Frieden, ihr En-gel
Lie-be, ihr En-gel

Unserer lb. Kartellverbindung
„Licaria"
zur freundl. Erinnerung.
Die Verbindung mit K. C. „Viadrina"
i. A.
Paul Jacobi F.V.! (x,x,x)xx

VERBINDUNG IM K. C.
F.V.!
MÜNCHEN

‘It should be honoured in every German book arts exhibition, and I believe that an English-language edition would have immense success in America [...] I am certainly only one of very many to thank you for this extraordinary gift’ (quoted in Zweig, Lettere sull’ebraismo (2023), *trans.*). However, there was never to be an English edition. Guggenheim lost his permission to work as a notary, and then as a lawyer; in 1938 he was deported to Buchenwald and subsequently fled to New York, becoming an American citizen in 1943.

Provenance: inscribed by Paul Jacobi ‘to our dear fellow fraternity members, as a friendly memento’ (*trans.*) on behalf of the Jewish *Studentenverbindung* (fraternity) ‘Viadrina’ at the University of Breslau (now Wrocław, Poland), founded in 1886 to counter antisemitism in the university’s non-Jewish student associations. This copy was presented to the Jewish student fraternity Licaria, active in Munich from 1895 until 1933, when all Jewish associations were forcibly dissolved by the Nazis. Both Licaria and Viadrina belonged to the *Kartell-Convent* (KC), an umbrella organisation of German-Jewish student associations.

The flyleaves of this copy bear Licaria’s distinctive ‘Zirkel’ monogram, which ‘contains the first letters of the society’s name, a combination of the letters V-C-F or E-F-V, and an exclamation point at the end’ (Leo Baeck Institute, *online*).





33



Sotheran's

Inscribed by Florence Hardy

33. HARDY, Florence Emily; [Thomas HARDY]. The Early Life of Thomas Hardy 1840–1891: Compiled largely from Contemporary Notes, Letters, Diaries, and Biographical Memoranda, as well as from Oral Information in Conversations Extending over Many Years. *London: Macmillan and Co.* 1928.

[*and*:]

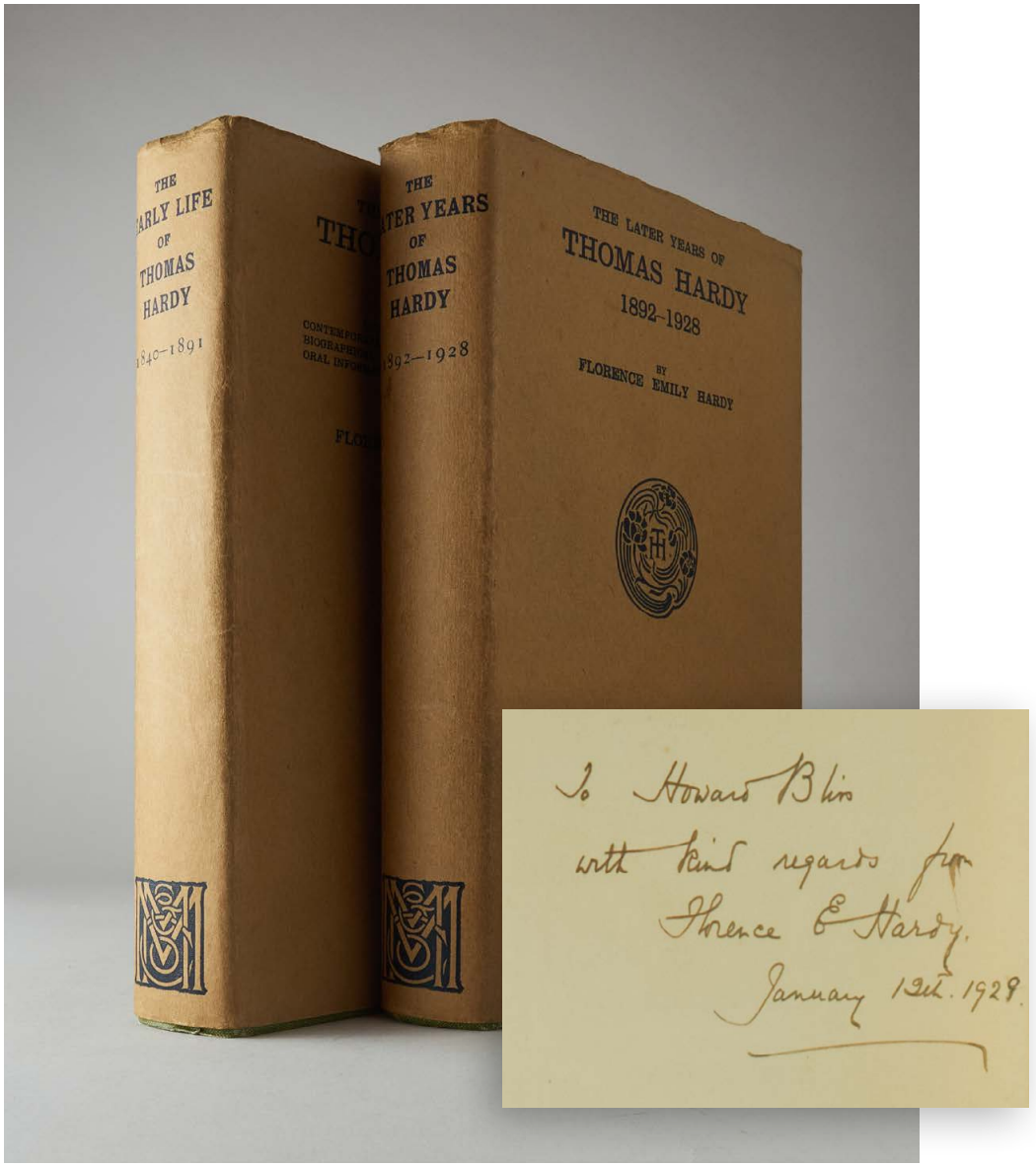
HARDY, Florence Emily; [Thomas HARDY]. The Later Years of Thomas Hardy 1892–1928. *London*: *Macmillan and Co.* 1930. **$1,425**

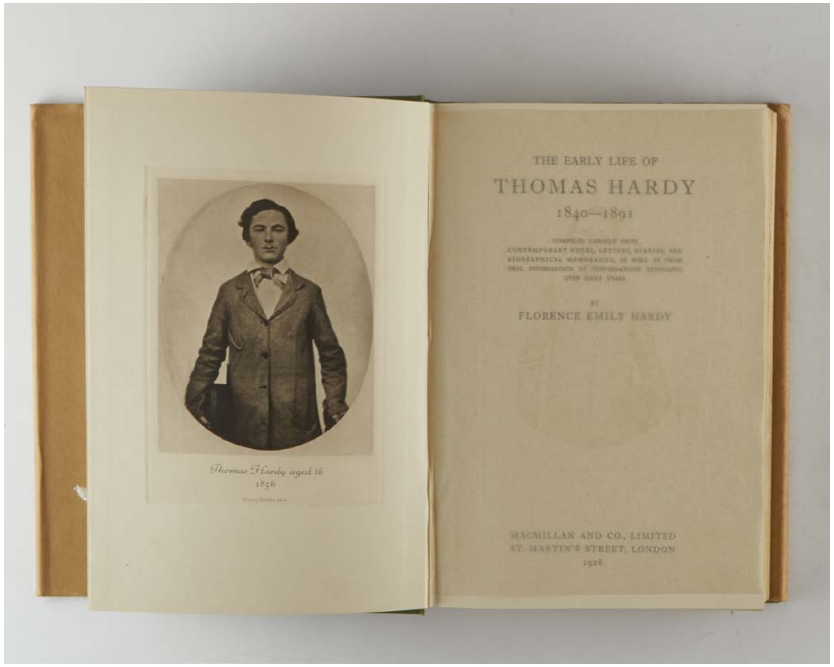
Two volumes, 8vo. Publisher's olive-green cloth, lettered in gilt to spine, front board blocked in gold with TH monogram, top-edges gilt, in the dust-jackets, both priced 18/- net to front flaps; vol I: pp. xii, 327, [1]; 14 plates, of which 6 photogravure portraits with tissue guards (including portrait frontispiece), tipped-in facsimile letter between pp. 68–69; vol II: pp. xi, [1], 286, [2 (advertisements)]; 12 plates, of which 3 photogravure portraits with tissue guards (including portrait frontispiece); vol I: lightly bumped to upper outer corners, small tear to cloth (*c.* 5 mm) at lower edge of spine, wrapper with light edgewear; vol II: some light spotting to fore-edge and endpapers, wrapper with light edgewear; a near fine set in like wrappers; inscribed in black ink to Howard Bliss by Florence Hardy to front free endpaper of vol I (*see below*).

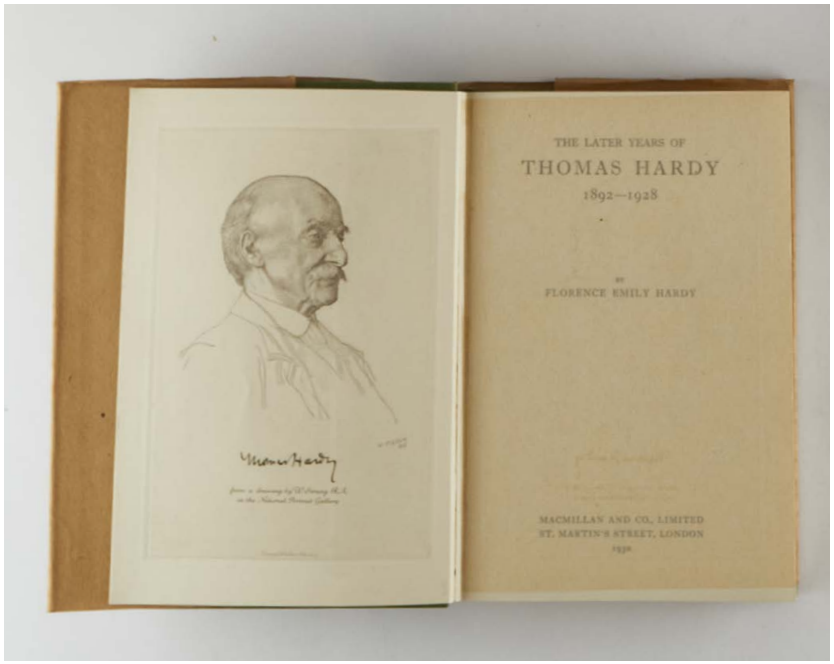
First editions of the posthumously published *Life* of Hardy, the authorship credited to Hardy's second wife Florence, but an autobiography in all but name; the first volume is inscribed by Florence Hardy to the distinguished Hardy collector and family friend Howard Bliss; notably scarce in inscribed state.

In the preface to these two substantial volumes, Florence Hardy explains that her husband long resisted the idea of a biography, that he lacked 'sufficient admiration for himself' to write one. Disturbed by the appearance of inaccurate accounts of his life, however, he eventually agreed that the facts of his career should be recorded, contributing chapter plans, personal recollections, and material drawn from his notebooks, diaries, and correspondence.

Though attributed to Florence Emily Hardy, 'ever since the essential facts of its authorship first became known in 1940 it has been customary to speak of it as an autobiography' (Millgate).







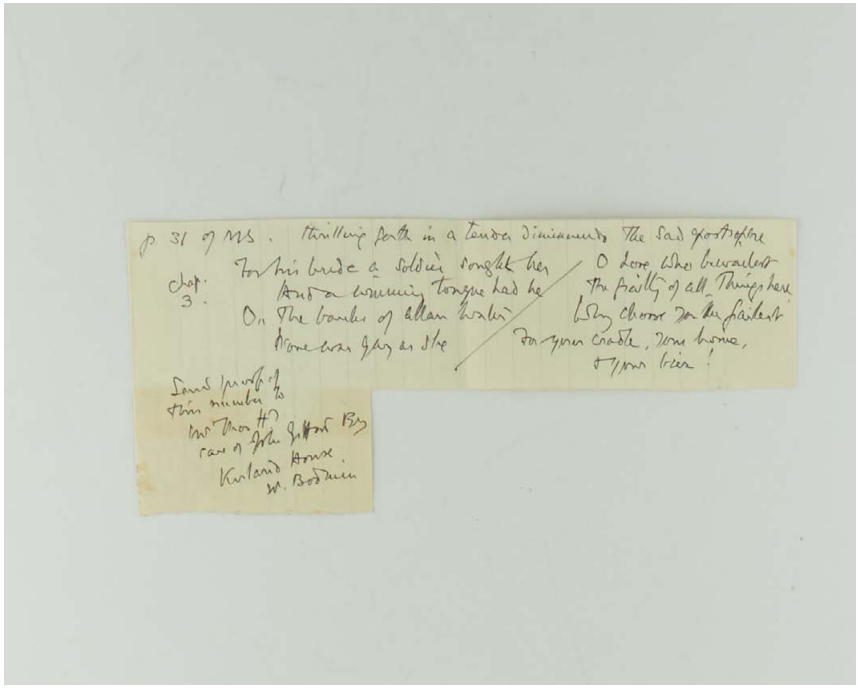
The *Life*, which traverses the author's life, from Dorset childhood to the controversies of later years, and, crucially, the growth of a great novelist and poet was, it seems, almost entirely Hardy's own work. '[W]ritten in strictest privacy', Millgate explains:

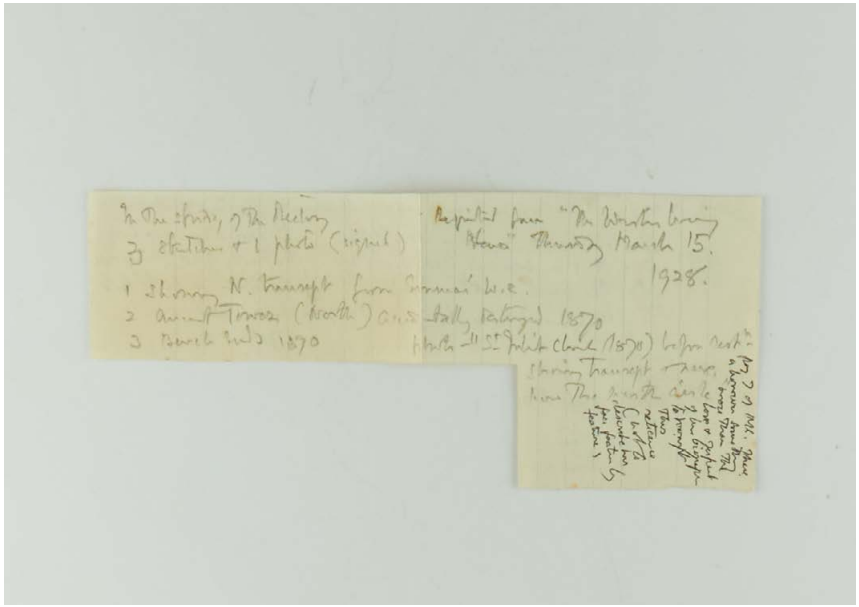
The sheets [*of Hardy's MS were*] *slipped under the blotting paper whenever anyone came to the study* [*and then*] *typed up by Florence in three copies, a ribbon copy and two carbons. Hardy would revise and correct the third of these copies, and then pass it to his wife for her to transfer the changes into copy two and subsequently, when his final approval had been given to them, into the ribbon copy destined for the printer – which thus showed no visible trace of his participation.*

Hardy granted Florence permission to add or cut whatever she saw fit prior to publication, so it is reasonable to assume that the *Life* is to some degree shaped by her perspective as a widow and by her stewardship of Hardy's life and legacy – not least his haunted, and indeed haunting, preoccupation with his first wife Emma Gifford. Owing to the extraordinary series of poems Hardy wrote in Emma's memory, Florence has tended to be overshadowed. There was a thirty-nine-year age gap between them, but recently discovered letters make it clear that she was very much in love with Hardy.

'Although he is much older than myself', she wrote in February 1914, 'it is a genuine love match – on my part, at least, for I suppose I ought not to speak for him. At any rate I know I have for a husband one of the kindest, most humane men in the world.' In a letter of 1932, four years after Hardy's death, she thanks the same correspondent for his 'kind words of sympathy about my great loss. It was such a wonderful thing to live in close association with that great mind & that noble personality. After having lived 14 years with such a companion it is little wonder that I feel intolerably lonely – & find the world very empty.' *Early Life* was published 2 November 1928, *Later Years* following on 29 April 1930, both in editions of 3,000 copies.

Provenance: **Volume I inscribed 'for Howard Bliss | with kind regards from | Florence E Hardy. | January 12th, 1929.'** Bliss (1804–1977), younger brother of the composer Sir Arthur Bliss, was a friend of the Hardys and also a great collector of the author's books, manuscripts and related materials. One of the 'four men who have assembled Hardy collections of remarkable extent and quality' acknowledged in Richard Purdy's Hardy bibliography, his own letters to and from the Hardys are now held in various archives (including the Hardy Archive in Dorset). Much of his collection is now held in the Berg Collection at the New York Public Library.





Laid into *Early Life* is an L-shaped piece of lined paper, with Bliss' notes in ink and pencil to both sides. The notes in black ink to one side refer to the holograph manuscript of Hardy's 1873 novel *A Pair of Blue Eyes*, which Bliss owned (now in the Berg Collection). Headed 'p. 31 of MS.', Bliss has transcribed the quatrain from Shelley's 'Lines': 'When the Lamp is Shattered', quoted by Elfride in Chapter 3 of the novel. To the bottom left, he has written 'send proofs of | this number | for Mr Thos Hardy | care of John Gifford By[?] | Kirland House | nr. Bodmin'. The quotation, it seems, is from a marginal note in Hardy's MS. Millgate cites the same note in his 1982 Hardy biography, his source being Bliss' manuscript in the Berg. The 'proofs' mentioned are those of the first instalment of *A Pair of Blue Eyes*, serialised in *Tinsley's Magazine*. Beside the Shelley quotation is a further quatrain, from the song 'The Banks of Allan Water', sang by Bathsheba in Chapter 23 of *Far from the Madding Crowd*.

Another reference to the *Blue Eyes* MS appears overleaf: 'P[.] 7 of MS. There | is however something | more than the | love + respect | of his biographer | to prompt | this reticence | (not to describe his | face feature by | feature)' (from Chapter 1). In the published version, 'love' and 'respect' are reversed, and it is unclear whether the concluding parenthesis is Bliss' own précis or an earlier variant in the MS. The remainder of the page consists of pencilled notes, headed 'Reprinted from "The Western Morning News" Thursday March 15. 1928', followed by notes from an article printed in that issue (pp. 5, 8, 10) in which an unnamed correspondent gives an account of a visit to the Rectory of St Juliot Church, where Hardy was living when he wrote *A Pair of Blue Eyes*, and where he met Emma Gifford (sister-in-law to the rector at the time), who later became the first Mrs Hardy (see pp. 96–105 in *Early Life*). The correspondent is shown by the incumbent rector 'three of the most treasured possessions of the Church': two sketches and a single photograph of the church, the sketches by Hardy and the photograph signed by him. Bliss has transcribed the details of each in a numbered list. The Berg collection contains numerous sketches, watercolours and photographs of the church and its environs by Hardy and Emma, all from Bliss, but these three items – which he may have been intent upon acquiring (hence the note) – are not listed.

Laid into the same volume is a small newspaper cutting concerning Helen Paterson, Hardy's favourite illustrator, for whom, he confessed in a letter to Edmund Gosse, he harboured 'quite romantical' feelings.

Purdy, pp. 262–67, 268–73. See Millgate, Thomas Hardy: A Biography (*1982*)*; Guide to the Thomas Hardy collection of papers 1870–1964* [*bulk 1870–1928*]*, The New York Public Library Henry W. and Albert A. Berg Collection of English and American Literature* (*online*).

34. [HEBREW BIBLE.] יהושע ושופטים [Joshua and Judges.] *Geneva: Kefa Elon* (*i.e. Pierre de la Rouvière*). 5377 (*i.e.* 1616 or 1617).

[*with*:]

[HEBREW BIBLE.] שמואל. [Samuel.] *Geneva: Kefa Elon* (*i.e. Pierre de la Rouvière*). 5377 (i.e. 1616 or 1617). **$2,150**

Two parts bound in one volume, 16mo. Eighteenth-century sheep, spine richly gilt in compartments, board-edges roll-tooled in gilt, red gilt brocade endpapers; *Joshua and Judges*: ff. [3 (blank)], [130], [3 (blank)], with part-title to *Judges*; *Samuel*: ff. [3 (blank)], [151], [6 (blank)]; titles within architectural woodcut borders and start of text within woodcut cartouches; hinges starting, boards lightly rubbed with a few minor abrasions, worming to upper joint with small loss; internally clean and bright; a very good copy.

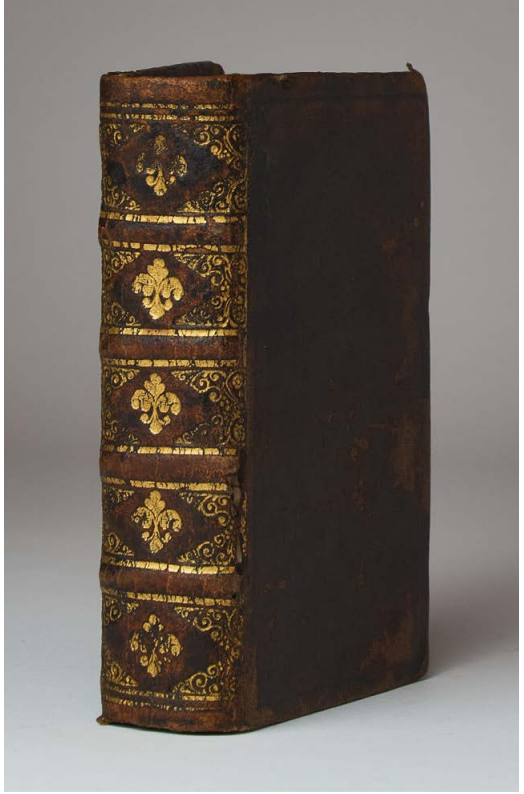
Two portions, comprising *Joshua and Judges* as well as *Samuel*, of the handsome eighteen-part, pocket-sized Hebrew Bible printed in Geneva by Pierre de la Rouvière, sold as individual fascicles which could be bound together (as here) or in sets of four volumes.

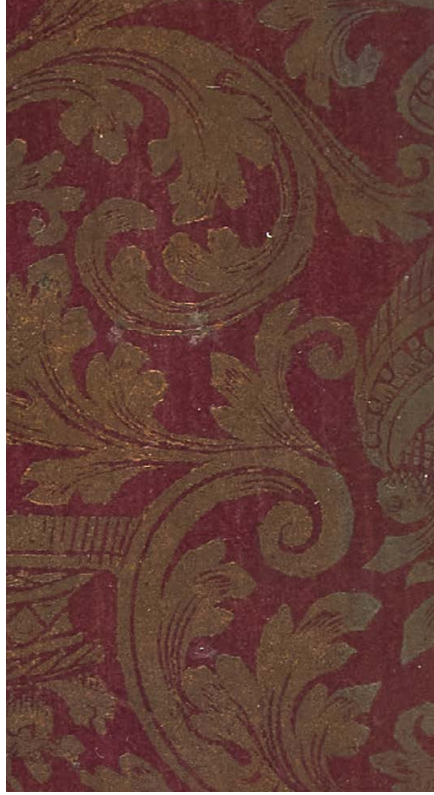
The Christian printer Pierre de la Rouvière (1574–1622, *fl.* 159–1622) is here listed on the title-page as 'Kefa Elon', a literal translation of his name ('Rock Oak'); he is elsewhere known as Cephas/Cafa Elon or Petrus Quercetanus and was the printer of the first bilingual Josephus (1611) as well as a Hebrew–Greek Bible (1609). The two discrete parts bound together here form part of what Steinschneider calls the Biblia Eliana – known also as the Petrus Bibles – issued shortly after the quarto Hebrew edition, also published in octavo with interlinear Latin translation.

All are based largely on earlier Venetian Hebrew Bibles, especially those printed by Giustiniani in the sixteenth century, to which they are typographically related.





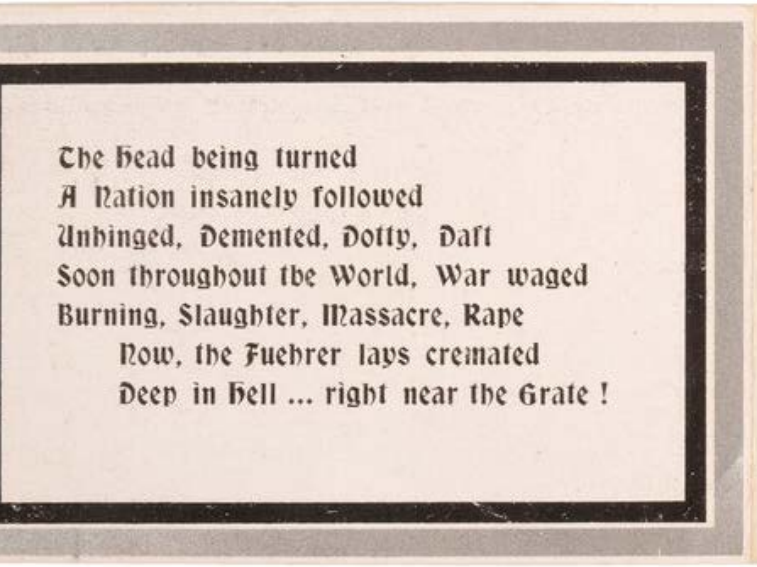


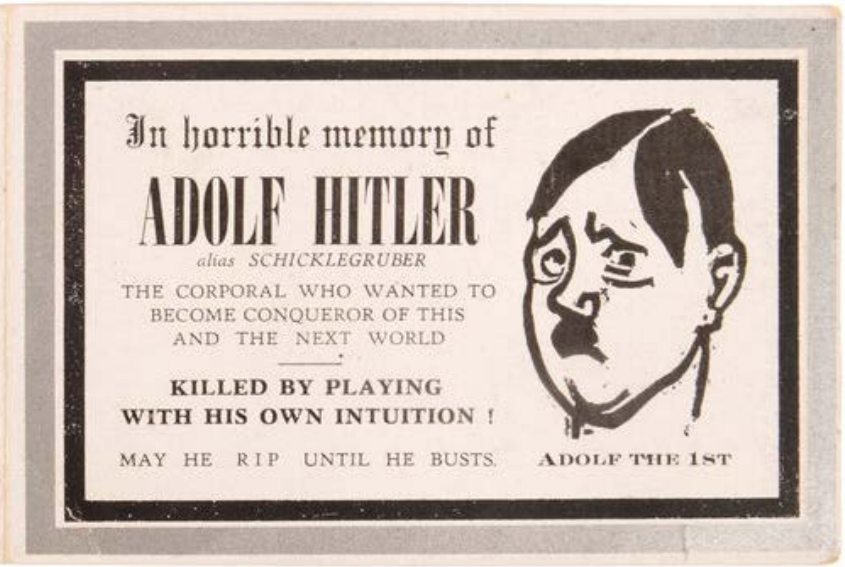



The present work evidently makes use of Picard's square Sephardic Hebrew typeface (Lubell's Hb27), first used by Robert Estienne in 1543 and 'most probably the first complete Hebrew type specimen ever recorded' (Lubell, p. 258). De la Rouvière had used the same type for his 1614 *Thesaurus linguae sanctae*, distinguished by the 'lamed with its distinctive flagged ascender, the shin with the squared termination on the middle stroke and the gimmel with the bent middle stroke and calligraphic termination to the baseline [...] The attributions for this Picard typeface show a very wide distribution: Geneva, Gießen, Frankfurt and Hanau in Germany' and were likely spread by André Wechel, who re-established his business in Frankfurt in the aftermath of the St Bartholomew's Day Massacre and likely 'managed to have some of his type brought to Frankfurt by Denis du Val, his associate in Paris', or by Robert Estienne, who brought much of his type to Geneva after 1549 (ibid., pp. 259–60). Geneva (גנוא) is often mistaken in the imprint as Genova.

The title-page to each fascicle gives the date of 5377, i.e. 1617, but the colophon of the last portion, Chronicles, gives the date of 13 Av 5318, i.e. 28 July 1618 and the name of 'the German Johann Caspar from Oeder' (*trans.*), whose name also appears at the end of the Book of Esther. We have been unable to identify the handsome gilt brocade endpapers, depicting acanthus leaves and flowerpots and signed 'B.L.sC', although the interlacing geometric borders bear a resemblance to motifs employed by Georg Christoph Stoy (cf. Kopylov 38).

BM STC, p. 99; Darlow & Moule 5121 (dividing the work into fourteen parts rather than eighteen); Roest I, p. 168; Steinschneider 420b. See Heller, The Seventeenth Century Hebrew Book I, pp. 380–81; cf. Vinograd, Geneva 9 (calling for octavo and quarto only) ; endpapers not in Kopylov.







'Gone to Hell, but not Forgotten'

35. [HITLER, Adolf.] [In Memoriam card.] Thy Will Be Done. *London: The East London Printing Co.* [1945.] **$150**

Oblong 12mo bifolium; silver and black borders; pp. [4]; light creasing and wear to extremities; nonetheless very well preserved.

A very rare, satirical mourning card 'in horrible memory of Adolf Hitler'.

Although the card appears at first glance to be a traditional memorial card, decorated with a cross and flowers, when opened it celebrates the death of Adolf Hitler (d. 30 April 1945), 'killed by playing with his own intuition! May he rip until he busts'.

The cross and flowers design – and the interior layout – had previously been employed by the East London Printing Co. to mourn, *inter alia*, the Unknown Warrior, victims of the Titanic, John 'Jack' Cornwell (killed at the Battle of Jutland at the age of sixteen) and those who lost their lives in the 1929 crash of Airship R101.

Here, a woodcut portrait of an anxious-looking Hitler, his hair in disarray, faces a mock epitaph, ending 'Now, the Fuehrer lays cremated | Deep in Hell ... right near the Grate!'.

OCLC finds a single copy, at Duke.

Exposing the 'De-Humanising Agency of Military and Technological Language'

36. HODELL, Åke. igevär. *Stockholm: Kerberos*. 1963. **$500**

Small oblong 8vo (95 × 200 mm). Perfect bound in publisher's cream printed wrappers, with the original price of 6 kronor printed to rear wrapper; pp. 51, [1 (blank)]; wrappers lightly toned with a few very small marks; contents bright and clean; a near-fine copy.

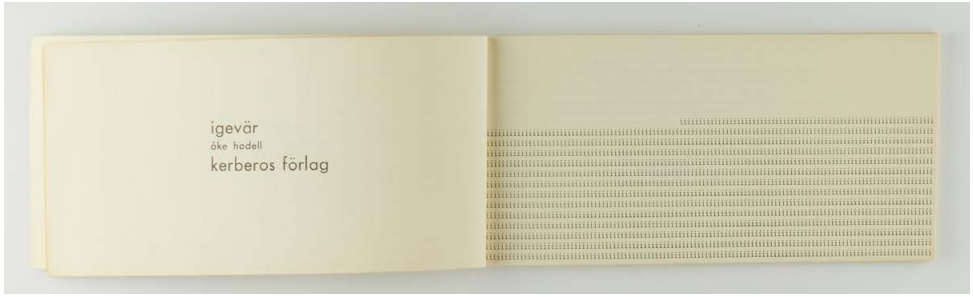
Rare first edition, one of 500 copies, of Åke Hodell's radical work of Swedish concrete poetry, turning a military command into a sound and visual poem, and the first publication of his influential avant-garde press, Kerberos.

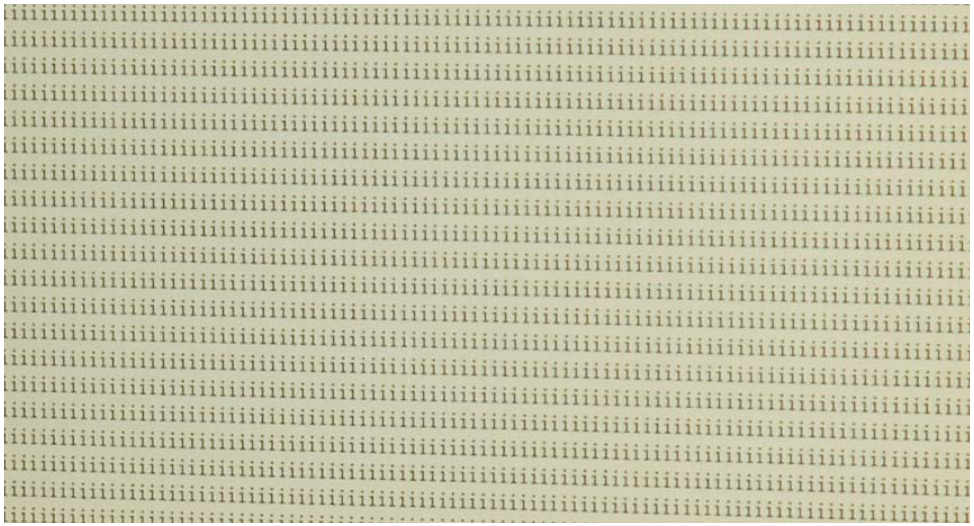
Åke Hodell (1919–2000) was a Swedish poet and artist who served as a pilot in the Swedish Air Force. After surviving a serious plane crash in 1941, he became a committed anti-militarist and later turned to experimental poetry. *Igevär* takes its title from the Swedish military command i gevär ('present arms'), which Hodell heard shouted every two hours by the guards at Stockholm's Royal Palace, where he lived nearby during the 1950s. Hodell repeats the letters of the military command across the pages.

He later compared the rows of is to soldiers standing at attention and the rows of äs to soldiers sitting with backpacks. Described as 'an aural/visual tour de force' (Olsson, p. 4), the work challenges military authority and exposes 'the de-humanising agency of military and technological language' (Andersson, p. 143). *Igevär*, which was published through Kerberos, the press he founded in 1963 when he was unable to find a publisher for the present work.

OCLC finds four copies in the US (*Getty, Metropolitan Museum of Art, MoMA, Northwestern*) *and none in the UK*; *not on Library Hub*.

See Andersson, 'Åke Hodell's Kerberos', in A Cultural History of the Avant-Garde in the Nordic Countries 1950–1975 (2016), pp. 142–152; Nilsson and Drougge, 'En dåres försvarstal-möte med Åke Hodell', Kaspar Hauser, no. 1 (1983); Olsson, 'Writing Through the Data Banks', Dichtung Digital (2003), p. 4.





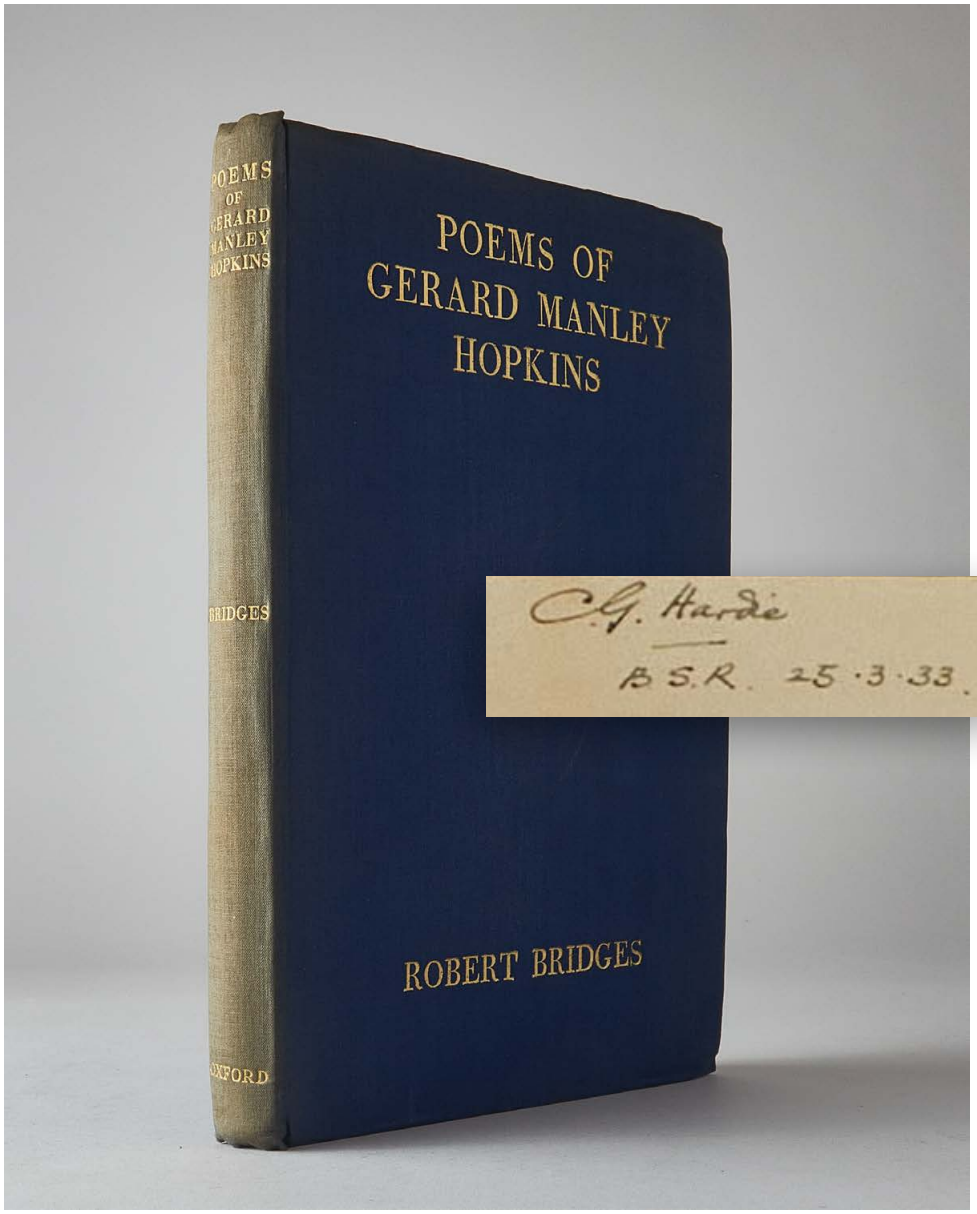


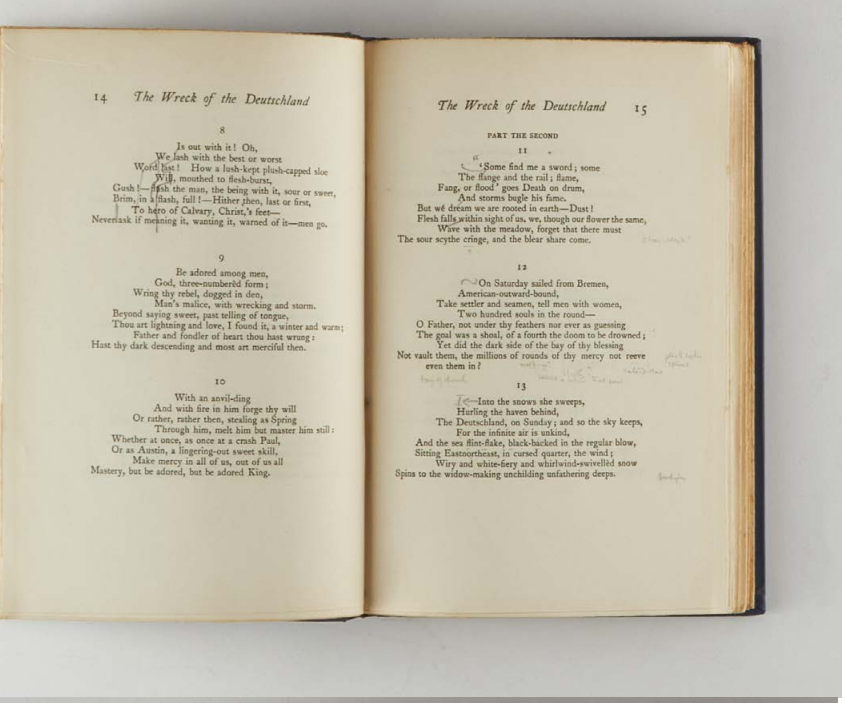
37. HOPKINS, Gerard Manley; Robert BRIDGES (*editor*); Charles WILLIAMS (*introduction and appendices*). Poems of Gerard Manley Hopkins. *Oxford and London: Oxford University Press, Humphrey Milford*. March 1931. **$650**

8vo. Original blue cloth, spine and upper board lettered in gilt, lacking the dust-jacket; pp. xvi, [4], 159, [1], fore- and tail-edges untrimmed; spine a little faded and softened to tips, a few light surface marks to cloth; else a clean, bright near-fine copy; ownership inscription and date 'C. G. Hardie / B[ritish]. S[chool of]. R[ome]. 25.3.33', Hardie's annotations in pencil to 'The Wreck of the Deutschland' and 'The Leaden Echo and the Golden Echo' (*see below*).

Inkling and distinguished Dante scholar Colin Hardie's copy of Hopkins's Poems, in the revised edition – second impression – of Robert Bridges's text, with a new introduction by Hardie's friend and fellow Inkling Charles Williams.

Colin Hardie (1906–98), born in Edinburgh into an academic family (his father and elder brother were also distinguished scholars), studied at Balliol College, Oxford, where a brilliant undergraduate career – Firsts in Mods (1926) and Greats (1928), Craven Scholar (1925), Ireland Scholar (1925), Hertford Scholar (1926) and Gaisford Prize for Greek Prose (1927) – was followed by a junior research fellowship (1928–29) and tutorial fellowship (1929–33). **In 1933 he was appointed Director of the British School at Rome; the present volume, inscribed 'C. G. Hardie | B.S.R. 25.3.33' to the front endpaper, dates from this period.** He returned to Oxford in 1936 as a Fellow and Tutor of Magdalen College, where he remained – except for war service in the War Office (1941–43) and the admiralty (1943–45) – until his retirement in 1973, serving as the University's Public Orator from 1967 to 1973. **At Oxford, Hardie belonged to two groups: the informal literary circle known as the Inklings, whose members included his friends C.S. Lewis, J.R.R. Tolkien, and Charles Williams; and the Dante Society.**





14 *The Wreck of the Deutschland*

8

Is out with it! Oh,
We lash with the best or worst
Word last! How a lush-kept plush-capped sloe
Will, mouthed to flesh-burst,
Gush!—flush the man, the being with it, sour or sweet,
Brim, in a flash, full!—Hither then, last or first,
To hero of Calvary, Christ,'s feet—
Never ask if meaning it, wanting it, warned of it—men go.

9

Be adored among men,
God, three-numberèd form;
Wring thy rebel, dogged in den,
Man's malice, with wrecking and storm.
Beyond saying sweet, past telling of tongue,
Thou art lightning and love, I found it, a winter and warm;
Father and fondler of heart thou hast wrung:
Hast thy dark descending and most art merciful then.

10

With an anvil-ding
And with fire in him forge thy will
Or rather, rather then, stealing as Spring
Through him, melt him but master him still:
Whether at once, as once at a crash Paul,
Or as Austin, a lingering-out sweet skill,
Make mercy in all of us, out of us all
Mastery, but be adored, but be adored King.

The Wreck of the Deutschland 15

PART THE SECOND

11

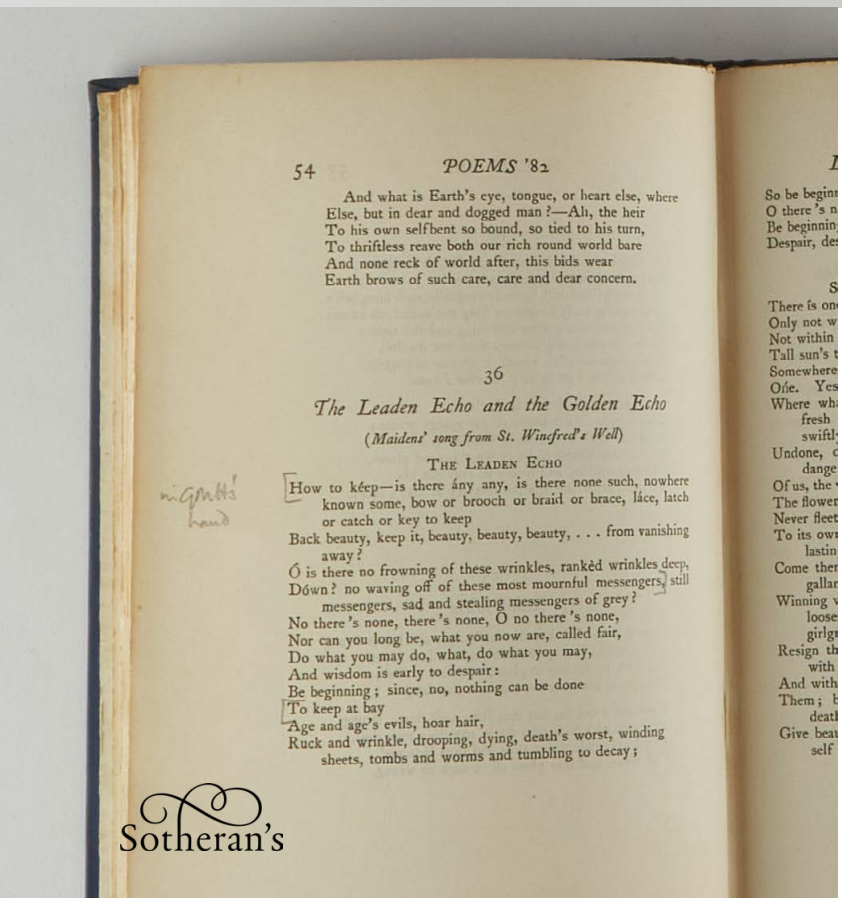
'Some find me a sword; some
The flange and the rail; flame,
Fang, or flood' goes Death on drum,
And storms bugle his fame.
But wé dream we are rooted in earth—Dust!
Flesh falls within sight of us, we, though our flower the same,
Wave with the meadow, forget that there must
The sour scythe cringe, and the blear share come.

12

On Saturday sailed from Bremen,
American-outward-bound,
Take settler and seamen, tell men with women,
Two hundred souls in the round—
O Father, not under thy feathers nor ever as guessing
The goal was a shoal, of a fourth the doom to be drowned;
Yet did the dark side of the bay of thy blessing
Not vault them, the millions of rounds of thy mercy not reeve
even them in?

13

Into the snows she sweeps,
Hurling the haven behind,
The Deutschland, on Sunday; and so the sky keeps,
For the infinite air is unkind,
And the sea flint-flake, black-backed in the regular blow,
Sitting Eastnortheast, in cursed quarter, the wind;
Wiry and white-fiery and whirlwind-swivelled snow
Spins to the widow-making unchilding unfathering deeps.



54 *POEMS '82*

And what is Earth's eye, tongue, or heart else, where
Else, but in dear and dogged man?—Ah, the heir
To his own selfbent so bound, so tied to his turn,
To thriftless reave both our rich round world bare
And none reck of world after, this bids wear
Earth brows of such care, care and dear concern.

36

The Leaden Echo and the Golden Echo

(*Maidens' song from St. Winefred's Well*)

THE LEADEN ECHO

How to kéep—is there ány any, is there none such, nowhere
known some, bow or brooch or braid or brace, láce, latch
or catch or key to keep
Back beauty, keep it, beauty, beauty, beauty, . . . from vanishing
away?
Ó is there no frowning of these wrinkles, rankèd wrinkles deep,
Dówn? no waving off of these most mournful messengers, still
messengers, sad and stealing messengers of grey?
No there 's none, there 's none, Ó no there 's none,
Nor can you long be, what you now are, called fair,
Do what you may do, what, do what you may,
And wisdom is early to despair:
Be beginning; since, no, nothing can be done
To keep at bay
Age and age's evils, hoar hair,
Ruck and wrinkle, drooping, dying, death's worst, winding
sheets, tombs and worms and tumbling to decay;

Sotheran's

It was his years in Rome that 'laid a firm foundation for Hardie's knowledge of, and love for Italy and its language' (Lowe). His scholarly work focused on Virgil and Dante, and he produced a steady stream of sharply focused essays and lectures on the Florentine poet over several decades. 'His heart was in Dante, and he brought his pupils to Virgil through Dante, and to Homer through Virgil' (ibid.).

The first edition of Gerard Manley Hopkins's *Poems*, edited by the poet's friend and fellow poet Robert Bridges, was issued in 1918, nearly three decades after the poet's death. In his critical introduction to the present edition, Charles Williams explains that Bridges, 'when consulted on a second edition, being then preoccupied with *The Testament of Beauty* and feeling also that his own duty to his friend had been satisfyingly accomplished, passed on to me the business of recollating the printed poems and of adding those others which are here given. They include all of which the existence was known to him and the text available.'

Hardie – like Hopkins, a convert to Roman Catholicism – has annotated this copy chiefly in connection with Hopkins's great extended poem 'The Wreck of the Deutschland', recounting the 1875 shipwreck of the *Deutschland*, in which five Franciscan nuns, forced to leave Germany under the anti-clerical Falk Laws, lost their lives.

The poem, however, is as much a drama of poetic metre, rhythm and stress, as of subject matter. Bridges' brief, resonant note at the back of the book remains one of the best introductions to the poem:

The labour spent on this great metrical experiment must have served to establish the poet's prosody and perhaps his diction: therefore the poem stands logically as well as chronologically in the front of his book, like a great dragon folded in the gate to forbid all entrance, and confident in his strength from past success. This editor advises the reader to circumvent him and attack him later in the rear; for he was himself shamefully worsted in a brave frontal assault, the more easily perhaps because both subject and treatment were distasteful to him. A good method of approach is to read stanza 16 aloud to a chance company. To the metrist and rhythmist the poem will be of interest from the first, and throughout.

Hardie takes Bridges at his word, tracing, in pencil, shapes and patterns down and across Hopkins's elaborately constructed stanzas. These pencilled lines seem to follow patterns of sound, involving vowels and consonants, though we have been unable to establish precisely what is being isolated. Alongside this intriguing diagrammatic approach are verbal glosses, readings of particular words and marginal comments, all in Hardie's tiny, neat hand.

Cf. Dunne A72. See Lowe, 'Obituary: Colin Hardie', Independent (1998).

38. ISSELT, Michael ab (*pseudonym*: D.M. JANSONIUS). Mercurius Gallobelgicus: sive, rerum in Gallia & Belgio potissimum: Hispania quoque, Italia, Anglia, Germania, Polonia, vicinisque locis ab anno 1588 usque ad Martium anni praesentis 1594 ... *Cologne: Gottfried von Kempen*. 1594. **$2,150**

8vo. Contemporary vellum with Zwischgold borders, fleur-de-lis cornerpieces, and central arabesque blocked to boards, date of 1594 gilt to upper board, yapp fore-edges roll-tooled in gilt, flat spine gilt in compartments and lettered in gilt, edges gilt and gauffered with acorn tools; pp. [32], 685, [3 (blank)]; woodcut Mercury device to title-page, printed marginalia throughout; tarnishing to Zwischgold, slight soiling to boards; variable browning (heaviest to first and final few quires); nonetheless a good copy in a handsome binding.

Very rare second, expanded edition of this early newsbook, a precursor of the modern newspaper and one of the earliest of such publications to use 'Mercurius' in its title, a term that became synonymous with newsbooks in the seventeenth century.

Mercury (Mercurius in Latin), the messenger of the Roman gods, lent his name to publications conveying news. During the seventeenth century, 'mercury' became synonymous with newsbooks, as such publications were, as it were, the messengers of news. Straddling the boundary between news and recent history, several similar publications appeared throughout Europe, including the *Mercure François* (twenty-five volumes, 1611–1648), likely the first serial publication in French on current affairs, and Vittorio Siri's *Mercurio, overo Historia de' tempi Correnti* (fifteen volumes, 1644–1682).

The *Mercurius Gallobelgicus* records political and military events across Europe, arranged chronologically, with the year clearly indicated in the outer margin of each page.

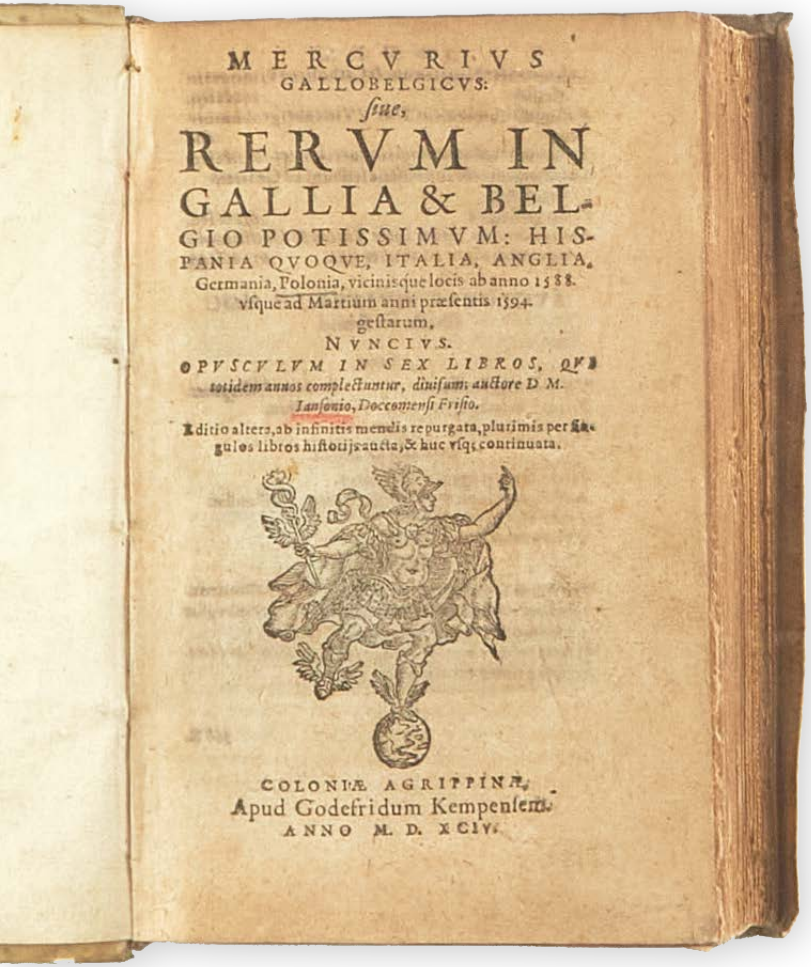


This volume covers the assassination of Henry III of France in 1589, military campaigns during the Dutch Revolt, and the war in Central Europe against the Ottoman Turks. The author, Michael ab Isselt (c. 1530–1597), was a Dutch Catholic refugee who settled in Cologne and published books about recent history, some under the pseudonym D.M. Jansonius. The first issue of *Mercurius Gallobelgicus*, covering the period from 1587 to 1592, was published in Cologne by Kempen in 1592.

The present edition extends the account to 1593. Further continuations, covering the periods 1593–1594 and 1594–1596, appeared in 1595 and 1596 respectively.

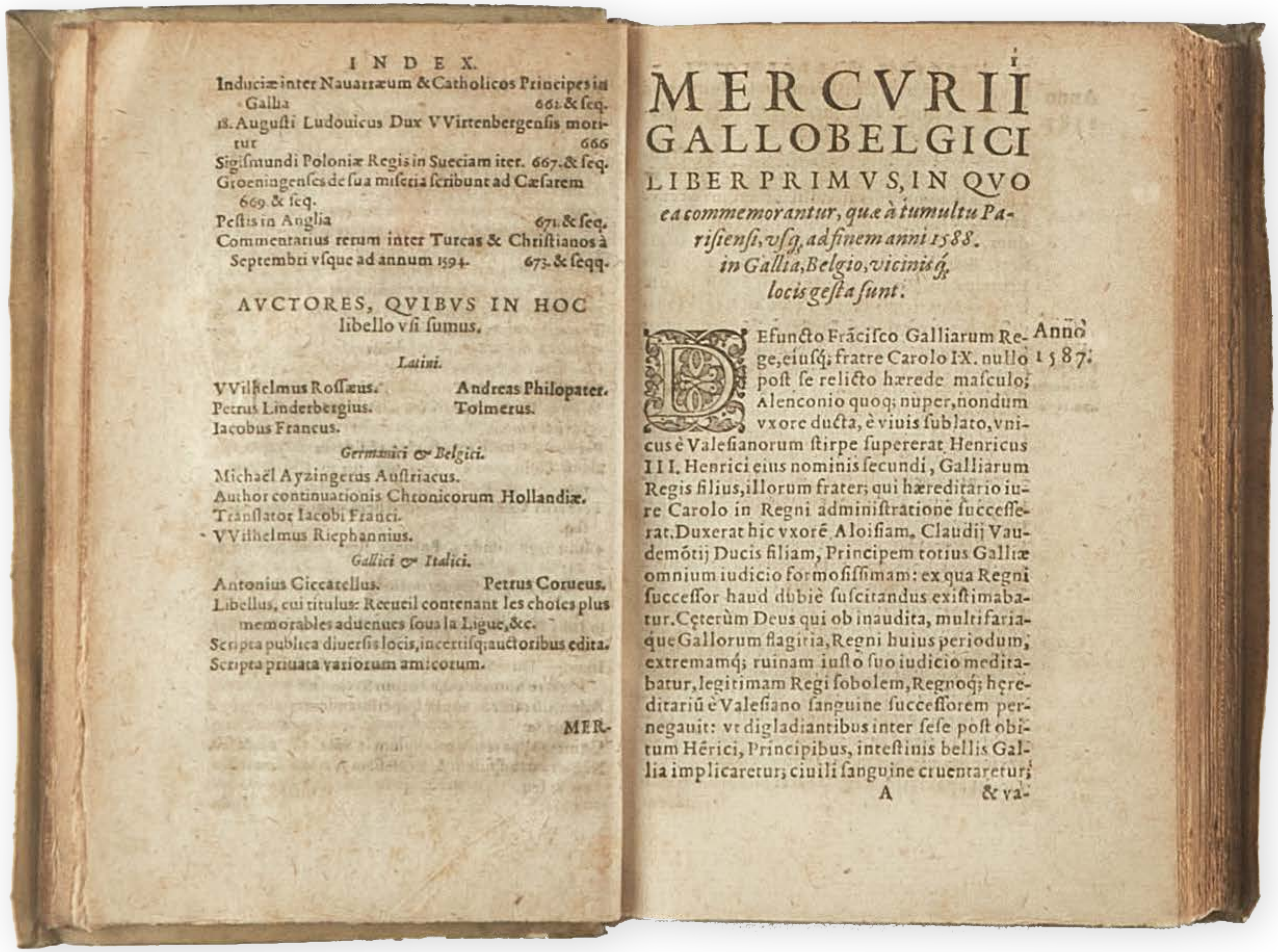
OCLC finds one copy in the US (*Columbia*) *and two in the UK* (*BL, Bodleian*).

USTC 675719; VD16 I 600.



MERCVRIVS
GALLOBELGICVS:
siue,
RERVM IN
GALLIA & BEL-
GIO POTISSIMVM: HIS-
PANIA QVOQVE, ITALIA, ANGLIA,
Germania, Polonia, vicinisque locis ab anno 1588.
vsque ad Martium anni præsentis 1594.
gestarum,
NVNCIVS.
OPVSCVLVM IN SEX LIBROS, QVI totidem annos complectuntur, diuisum: auctore D.M. Iansonio, Doccomensi Frisio.
Editio altera, ab infinitis mendis repurgata, plurimis per singulos libros historijs aucta, & huc vsq; continuata.

COLONIÆ AGRIPPINÆ,
Apud Godefridum Kempensem.
ANNO M. D. XCIV.



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Inductiæ inter Nauarræum & Catholicos Principes in Gallia 661. & seq.
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Groeningenses de sua miseria scribunt ad Cæsarem 669. & seq.
Pestis in Anglia 671. & seq.
Commentarius rerum inter Turcas & Christianos à Septembri vsque ad annum 1594. 673. & seqq.

AVCTORES, QVIBVS IN HOC libello vsi sumus.

Latini.

VVilhelmus Rossæus. Andreas Philopater.
Petrus Linderbergius. Tolmerus.
Iacobus Francus.

Germanici & Belgici.

Michaël Ayzingerus Austriacus.
Author continuationis Chronicorum Hollandiæ.
Translator Iacobi Franci.
VVilhelmus Riephannius.

Gallici & Italici.

Antonius Ciccarellus. Petrus Corueus.
Libellus, cui titulus: Recueil contenant les choses plus memorables aduenues soubs la Ligue, &c.
Scripta publica diuersis locis, incertisq; auctoribus edita.
Scripta priuata variorum amicorum.

MER-

MERCVRII
GALLOBELGICI
LIBER PRIMVS, IN QVO
ea commemorantur, quæ à tumultu Parisiensi, vsq; ad finem anni 1588. in Gallia, Belgio, vicinisq; locis gesta sunt.

Anno 1587.

DEfuncto Fráciſco Galliarum Rege, eiusq; fratre Carolo IX. nullo post se relicto hærede masculo; Alenconio quoq; nuper, nondum vxore ducta, è viuis sublato, vnicus è Valesianorum stirpe supererat Henricus III. Henrici eius nominis secundi, Galliarum Regis filius, illorum frater; qui hæreditario iure Carolo in Regni administratione successerat. Duxerat hic vxorẽ Aloisiam, Claudij Vaudemõtij Ducis filiam, Principem totius Galliæ omnium iudicio formosissimam: ex qua Regni successor haud dubiè suscitandus existimabatur. Cæterùm Deus qui ob inaudita, multifariaque Gallorum flagitia, Regni huius periodum, extremamq; ruinam iusto suo iudicio meditabatur, legitimam Regi sobolem, Regnoq; hereditariũ è Valesiano sanguine successorem pernegauit: vt digladiantibus inter sese post obitum Hẽrici, Principibus, intestinis bellis Gallia implicaretur; ciuili sanguine cruentaretur;

A & va-

‘Equivalent to About Seventeen Books by the Ordinary Gifted Writer.’

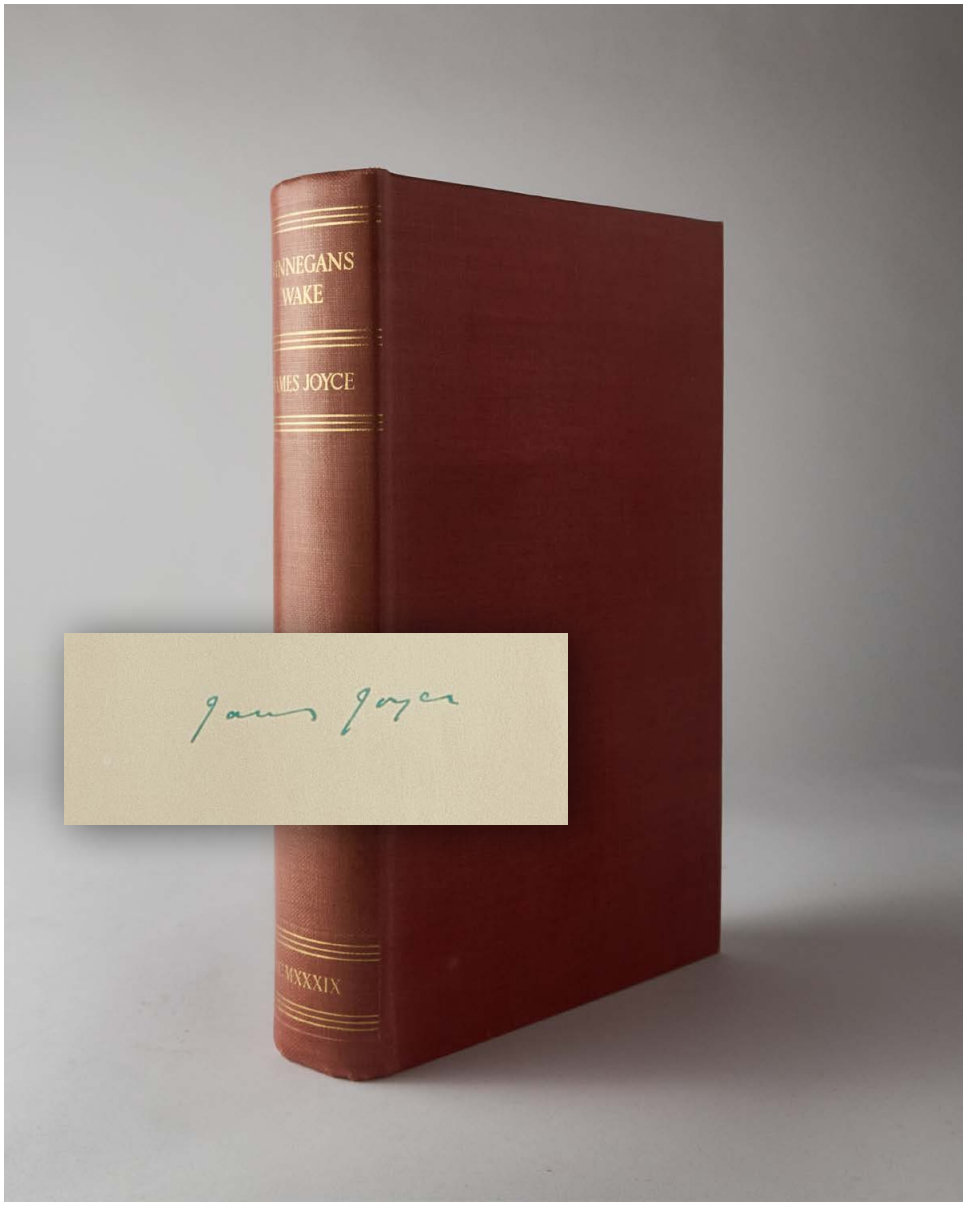
39. JOYCE, James. Finnegans Wake. *London: Faber & Faber Limited*. 1939.
$8,500

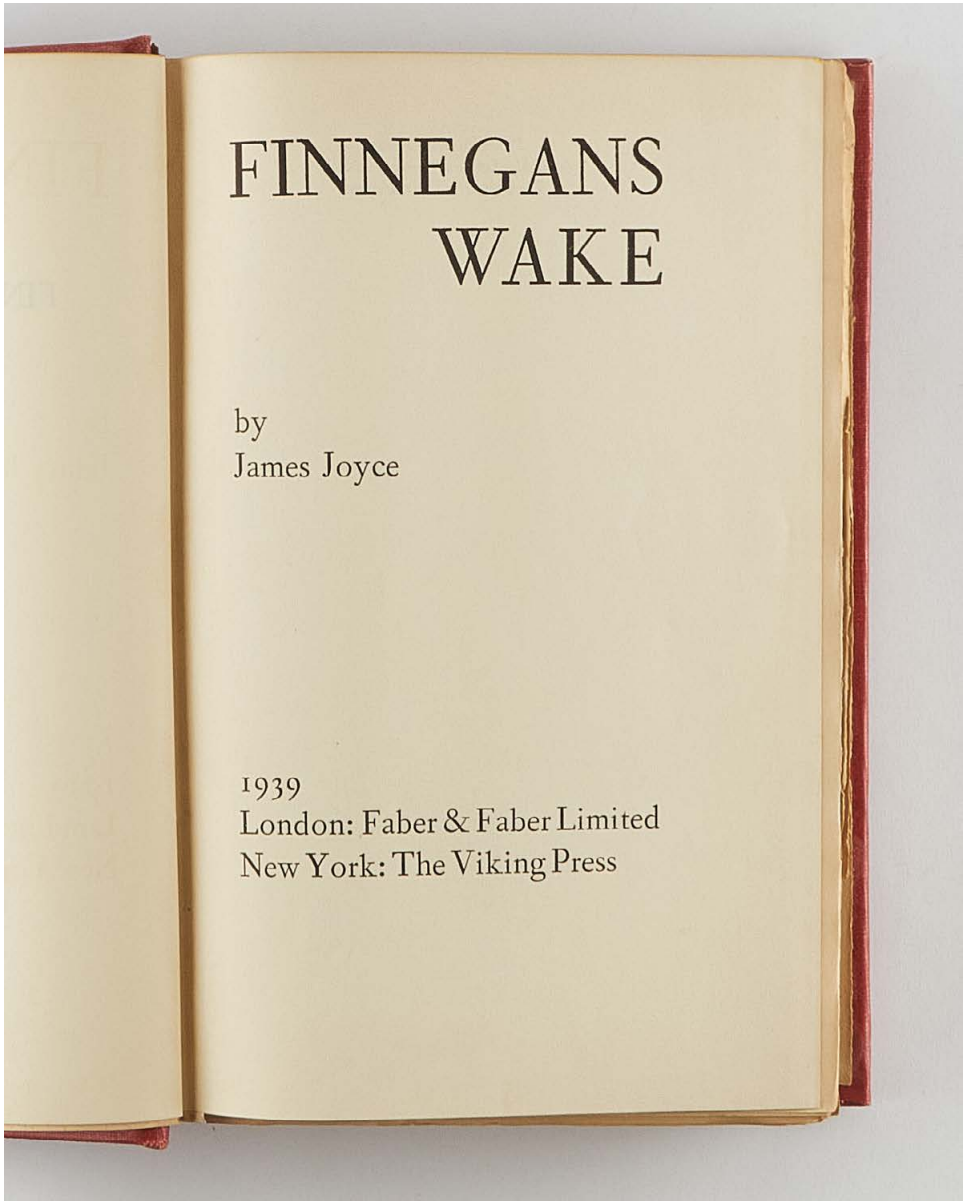
8vo. Publisher’s red cloth, spine lettered and ruled in gilt, top-edge gilt, the others uncut, partly unopened; pp. [6], 628; lacking publisher’s yellow slipcase, spine and head of upper board slightly sunned; toning to fore-edge, light pencil mark to foot of p. 628, old label of Des Forges Books De Luxe, Milwaukee to rear pastedown; very good.

First limited edition, no. 300 of 425 copies signed by James Joyce.

The gestation of *Finnegans Wake* was long and arduous. Starting in 1922, after a period of exhaustion following the completion of *Ulysses*, Joyce wrote short sketches and notes that would become incorporated into the final work. They were published in journals, most notably the Paris-based *Transatlantic Review* and *Transition*, under the title *Work In Progress*. The sketches often produced a baffled reaction, partly because their place in the whole work was not clear and partly because his new writing was in an invented polyglot argot drawing on around seventy languages, comprising puns, portmanteau words, and multiple meanings.

So demoralised was Joyce by the negative reaction that in 1929 he considered giving it to the poet James Stephens to complete. In the same year Harry Crosby’s Black Sun Press published three sections as *Tales Told of Shem and Shaun*, for which Joyce was paid $2000, and he was emboldened to carry on with the work himself. However, he was further hampered by family crises and failing eyesight.





After seventeen years, the book was finally published on 4 May 1939, with this limited edition being issued alongside a trade edition.

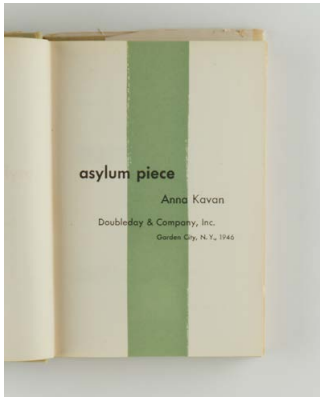
The finished work is impossible to summarise, although there is a discernible narrative concerning the main character Humphrey Chimpden Earwicker, an effort to discredit him, a letter in his defence from his wife Anna Livia Plurabelle, and his troublesome children. The narrative is cyclical, divided into seventeen digressive chapters, and most of the main events are alluded to rather than described, so that it is hard for any two readers to agree on precise details of character or action. That is precisely Joyce's intention. As he wrote in a letter to his editor, Harriet Shaw Weaver, on 24 November 1926: 'One great part of every human existence is passed in a state which cannot be rendered sensible by the use of wideawake language, cutanddry grammar and goahead plot' (see Ellmann below). Both life and language are dreamlike.

Finnegans Wake has since become an icon of modernism, one of the least accessible but most artistically important products of twentieth century literature. Joyce regarded its complexity as essential and recommended that the reader devoted a lifetime to its contemplation 'like the Koran', as Cyril Connolly put it in *The Modern Movement*. Edmund Wilson gave the best advice: 'The conditions for reading this book are different, as far as I know, from those for reading any other book ever written. You have to take it rather slowly, a section at a time, and you have to keep on rereading it. Joyce worked on it through seventeen years, and it is equivalent to about seventeen books by the ordinary gifted writer.' (*The New Yorker*, 5 August 1944).

Slocum & Cahoon A49. See Ellmann, Richard. Letters of James Joyce III, 146; Connolly, The Modern Movement, p.81.

40. KAVAN, Anna. Asylum Piece. *Garden City: Doubleday & Company.* 1956.
$675

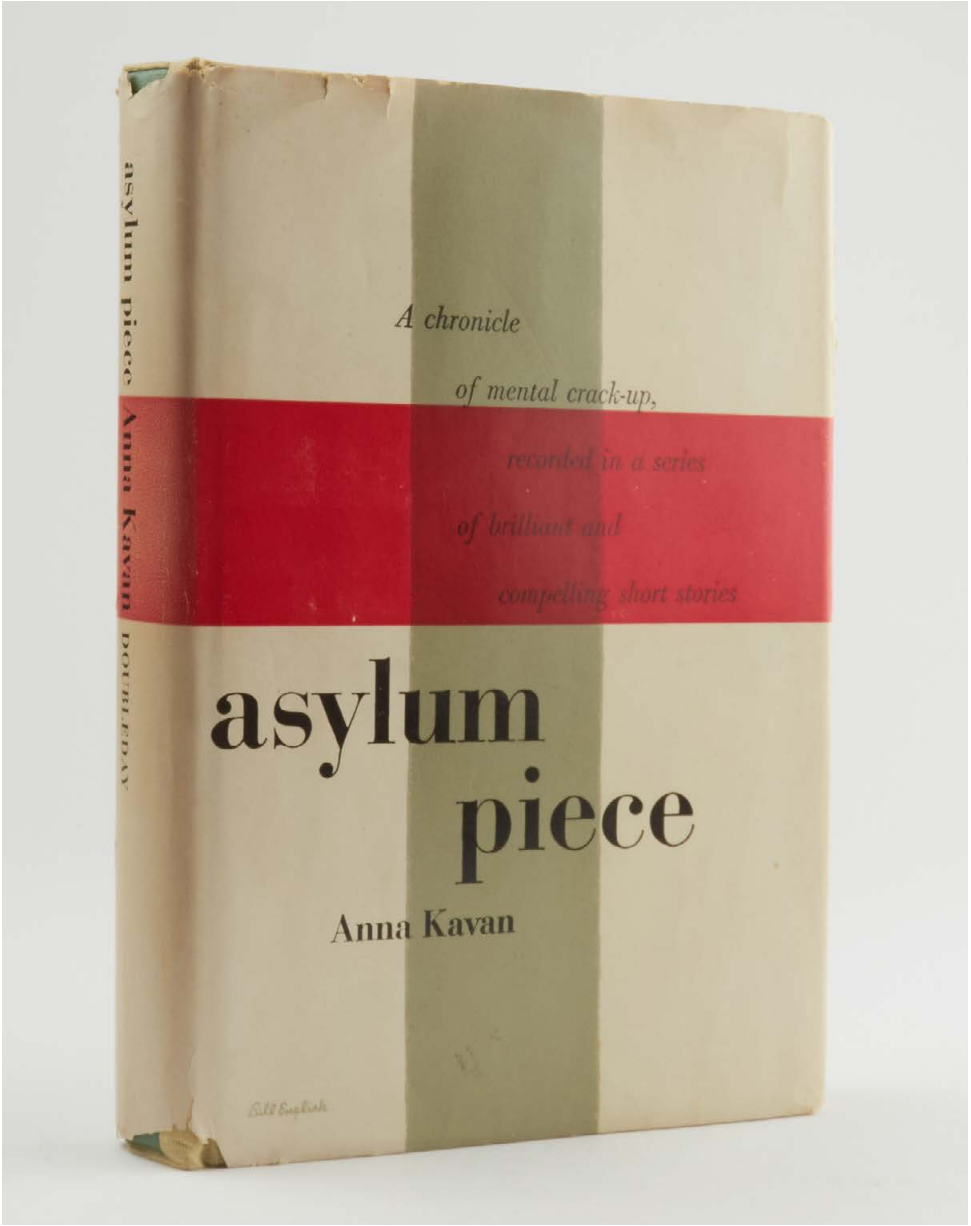
8vo. Publisher's beige cloth, with small green rectangle to boards and green strip to spine, lettered in red to boards and spine, green endpapers, fore edge untrimmed, in the typographic dust-jacket designed by Bill English priced at $2.50 to front flap; pp. [2 (blank)], vi, 312, [2 (blank)]; some wear to edges of jacket with a little loss to spine ends (c. 5 x 20mm to foot), a few light surface marks to cloth, ink stamp of 'Betty Higley' in blue to front flap of jacket and front free endpaper; near fine.



First US edition, first impression of Kavan's short story collection exploring 'the shadowy borderline between sanity and insanity' (*jacket*).

Asylum Piece, a collection of thirty-four short stories was the first book written in her new authorial guise. Sometimes described as Kafkaesque, Kavan's often disturbing writing is frequently autobiographical. 'She wrote in a mirror', wrote her friend Rhys Davies in a 1970 essay of remembrance. Kavan – who first published under her married name, Helen Ferguson – published six books before *Asylum Piece* (1946). She had attempted suicide numerous times and had been interred in a clinic. Upon her release, she legally changed her name to her pseudonym, Anna Kavan, the protagonist of her previous novels *Let Me Alone* (1930) and *A Stranger Still* (1995). She also bleached her hair, disappeared further into her dystopias, and began composing striking works of experimental fiction.

Asylum Piece is one of the author's most impressive and disconcerting excavations of madness. Anais Nin, a steadfast admirer of Kavan's work, noted her ability to render psychological trauma in abrupt, sparse prose, the irrational world becoming disturbingly matter of fact, displaying 'a classical lucidity while entering irrational worlds'.



Inscribed by Martin Luther King, Jr.

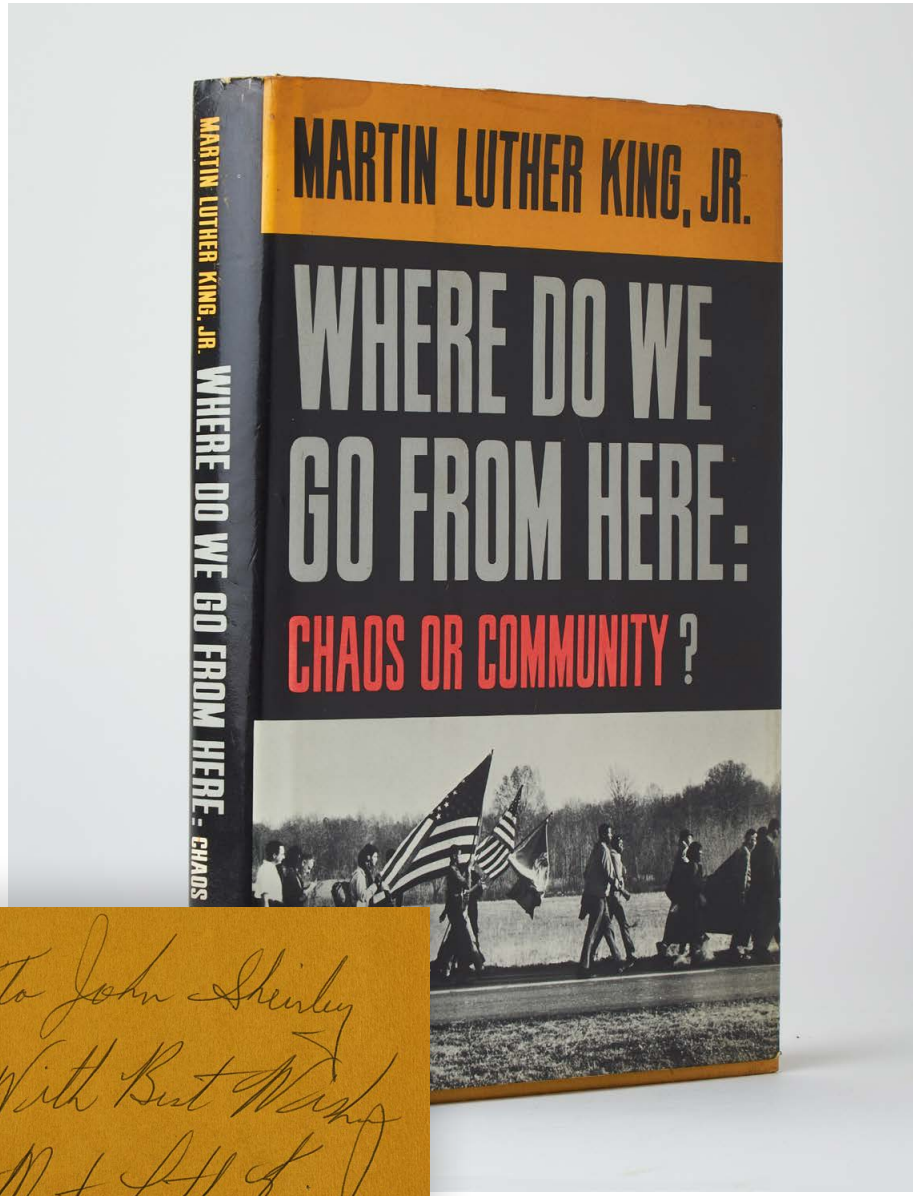
41. KING, Martin Luther, *Jr.* Where Do We Go From Here: Chaos Or Community? *New York: Harper & Row.* 1967. **$21,150**

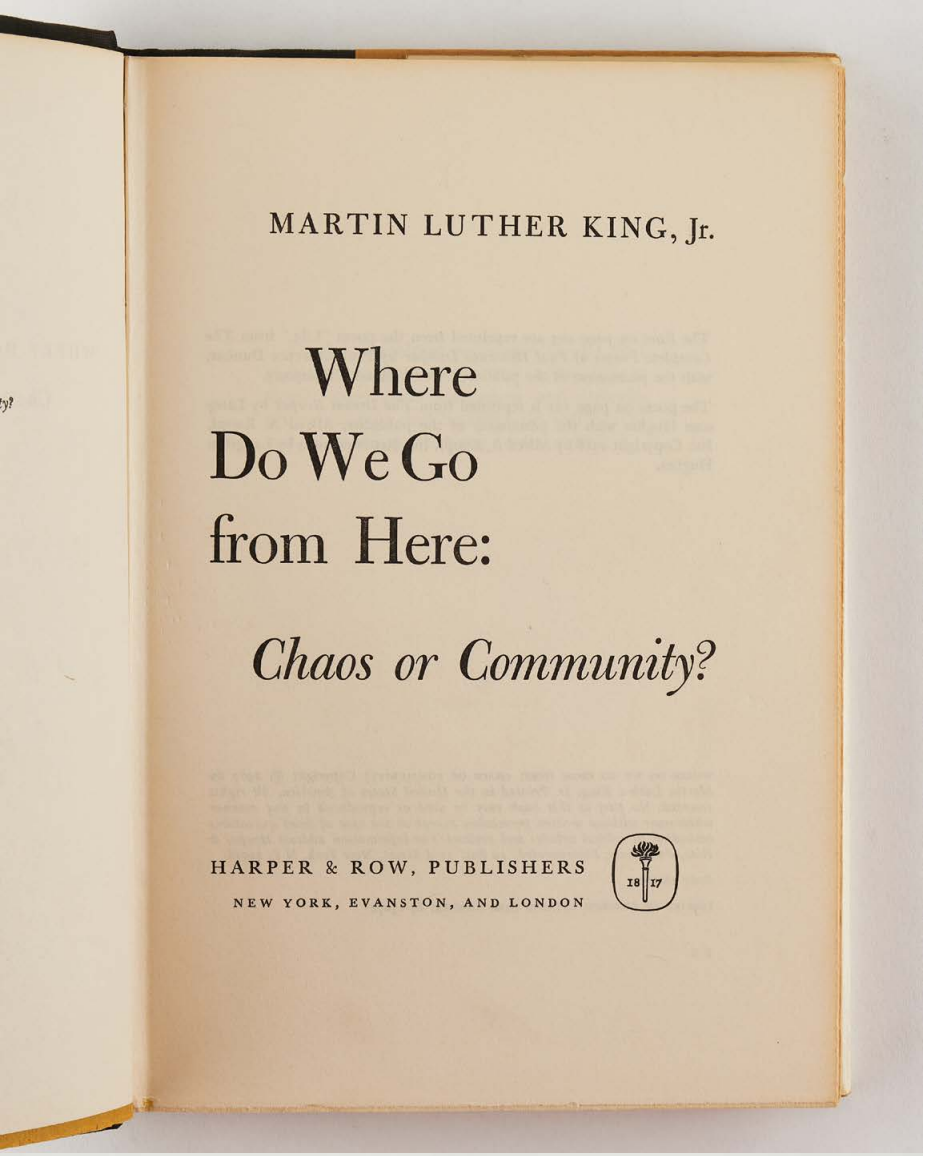
8vo. Original black cloth-backed yellow boards, gilt lettering to spine, with illustrated dust-jacket; pp. [8], 209, [1]; dust-jacket slightly dampstained to head of spine; a very good copy; front free endpaper inscribed 'To John Shirley | With best wishes | Martin Luther King Jr', loosely inserted 8-pp. order of service for Ebenezer Baptist Church (2 July 1967), 4-pp. order of service for St Paul's Cathedral, Evensong featuring sermon by Coretta Scott King (16 March 1969), A3 sheet of three photocopied stories in *The Times* and *The Sunday Times* from 1968 by John Shirley regarding Martin Luther King Jr., his legacy, and the Civil Rights movement.

First edition of the fourth book by Martin Luther King, Jr (1929–1968), written in isolation with no telephone in a rented house in Jamaica, presented by the author to English journalist John Shirley, who had been sent to interview King in 1967, returning the following year to cover the bus boycotts and King's assassination.

Where Do We Go From Here is a serious but hopeful book, making plain the differences between King's nonviolent approach to protest and the militarism of the Black Panthers, which he considered self-destructive. King promotes the idea of a unified, equal society underpinned by a form of guaranteed minimum income, recognising that social division is ultimately rooted in poverty.

John Shirley (1943–2018) was a highly respected journalist who worked on television, notably Granada's *World In Action* and LWT's *The London Programme*, and in print, at *The Times, The Observer and The Guardian*. Apart from his work with the civil rights movement, he won awards for his coverage of the Brixton riots and the Falklands War, and was taken so seriously as an authority on the Northern Irish Troubles that he gave evidence at the internment inquiry of 1971. King and Shirley met in 1967, when the journalist was working as a reporter and researcher on *This Week*, ITV's equivalent of *Panorama*.






THE TIMES

Plea for calm as crowds arrive for funeral

From JOHN SHIRLEY—Atlanta, April 7

Negro ministers under the Confederate flag

From JOHN SHIRLEY

Montgomery, Alabama,

April 5

In an email to his son (2 June 2017), Shirley later recalled:

'Godfrey [Hodgson] and I went to the US to make a programme about the civil rights movement, at a time when there was large-scale rioting going in [sic] on in many large cities in the northern United States – Detroit, Newark, Buffalo, NY, etc. Godfrey worked mainly in the north; I went to the South, where the civil rights movement had begun. My brief was to get an interview with Martin Luther King. This was difficult because he was very busy, and his public relations people couldn't really be bothered with a foreign TV crew. So I decided the best way to contact him directly was to go to his church, the Ebenezer Baptist Church in Atlanta, where he and his father were the ministers. So I pitched up there one Sunday morning and sat through the service, and heard King and his father preach from the pulpit as a couple, shouting and responding to the audience just like you see in the movies. It was incredible; I'm getting goose pimples even now writing this. I was the only white person there, but people were very polite and friendly; this was a church service, remember (not unlike one at the Grace Baptist Church in Warboys, where we went the other week). Anyway, after the service, everyone went into the vestry for tea and cake and a Sunday morning catch-up, and I introduced myself to King and his father. He was totally friendly, quite impressed that I'd got there and invited me back for supper that evening at his home with Coretta and his family. We didn't have a film crew in Atlanta at the time, so he agreed to do the interview in Cleveland, Ohio, a few days later. And that's what happened.'

Shirley – who was twenty-three years old at the time – kept the eight-page Order of Service from the Ebenezer Baptist Church (2 July 1967), loosely inserted here. The book, which had only just been published, was presumably presented to Shirley on the same day. In the spring of 1968, he was asked to return to the South to 'research another documentary about the white backlash against the civil rights movement. **So I went to Montgomery, Alabama, partly to talk to the church people there who were involved with King in the bus boycott that started the civil rights movement. That's when I met Ed Nixon and Rosa Parkes [*sic*]. I was there when King was assassinated (a long way away in Memphis), which is how I got to cover the assassination story**' (Shirley).

The *Times* cuttings represent Shirley's journalistic output during early 1968 in the aftermath of King's assassination. He was instrumental in spreading the legacy of Martin Luther King to British shores. This gift from Martin Luther King Jr is not only a testament to that great man's influence and generosity of spirit, but also to the importance of good journalism and John Shirley's dogged pursuit of his story.

Ebenezer Baptist Church

407 Auburn Avenue, N. E.
Atlanta 12, Georgia
Church Phone MUrray 8-7263



"Hitherto hath the Lord helped us"

Ministers:

MARTIN LUTHER KING, SR.

MARTIN LUTHER KING, JR.

ST. PAUL'S CATHEDRAL

FOURTH SUNDAY IN LENT

Commonly called REFRESHMENT SUNDAY
or MOTHERING SUNDAY

MARCH 16TH, 1969

3.15 P.M. EVENSONG AND SERMON

PSALM CXIX ... ... *Feci judicium* ... ... *Chant* 233

121. I deal with the thing that is | lawful . and | right : O give me not | over . unto | mine op- | pressors.
122. Make thou thy servant to delight in | that . which is | good : that the proud | do me | no | wrong.
123. Mine eyes are wasted away with | looking . for thy | health : and for the | word | of thy | righteous-ness.
124. O deal with thy servant according unto thy | loving | mercy : and | teach | me thy | statutes.
125. I am thy servant * O | grant me . under- | standing : that | I may | know thy | testi-monies.
126. It is time for thee Lord to lay | to thine | hand : for they | have de- | stroy'd thy | law.
127. For I | love . thy com- | mandments : above | gold and | precious | stone.
128. Therefore hold I straight | all . thy com- | mandments : and all | false . ways I | utter-ly ab- | hor.

GLORIA

PSALM CXIX ... ... *Mirabilia* ... ... *Chant* 233

129. Thy testimonies | are | wonder- | ful : therefore | doth my | soul | keep them.
130. When thy | word . goeth | forth : it giveth light and under- | standing | unto . the | simple.
131. I open'd my mouth and drew | in my | breath : for my de- | light . was in | thy com- | mandments.
132. O look thou upon me and be merciful | unto | me : as thou usest to do unto | those that | love thy | Name.
133. Order my | steps . in thy | word : and so shall no wickedness have do- | min-ion | over | me.
134. O deliver me from the wrongful | dealings . of | men : and | so . shall I | keep . thy com- | mandments.
135. Shew the light of thy countenance up- | on thy | servant : and | teach | me thy | statutes.
136. Mine eyes gush | out with | water : because men | keep | not thy | law.

GLORIA

PSALM CXIX ... ... *Justus es, Domine* ... ... *Chant* 234

137. Righteous art | thou O | Lord : and | true | is thy | judgement.
138. The testimonies that | thou . hast com- | manded : are ex- | ceeding | righteous . and | true.
139. My zeal hath even con- | sum-ed | me : because mine enemies | have for- | gotten . thy | words.
140. Thy word is | tried . to the | utter-most : and thy | servant | loveth | it.
141. I am small and of | no . repu- | tation : yet do I not for- | get | thy com- | mandments.
142. Thy righteousness is an ever- | lasting | righteous-ness : and thy | law | is the | truth.
143. Trouble and heaviness have taken | hold up- | on me : yet is my de- | light in | thy com- | mandments.
144. The righteousness of thy testimonies is | ever- | lasting : O grant me under- | standing . and | I shall | live.

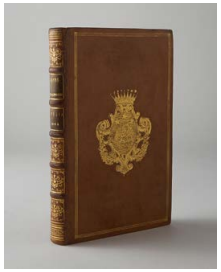
GLORIA



Sotheran's

42. [LANDO, Ortensio.] Paradossi cioe sententie fuori del comun parere, novellamente venute in luce … *Venice*: [*Bernardino Bindoni for Andrea Arrivabene*?]. 1544. **$1,425**

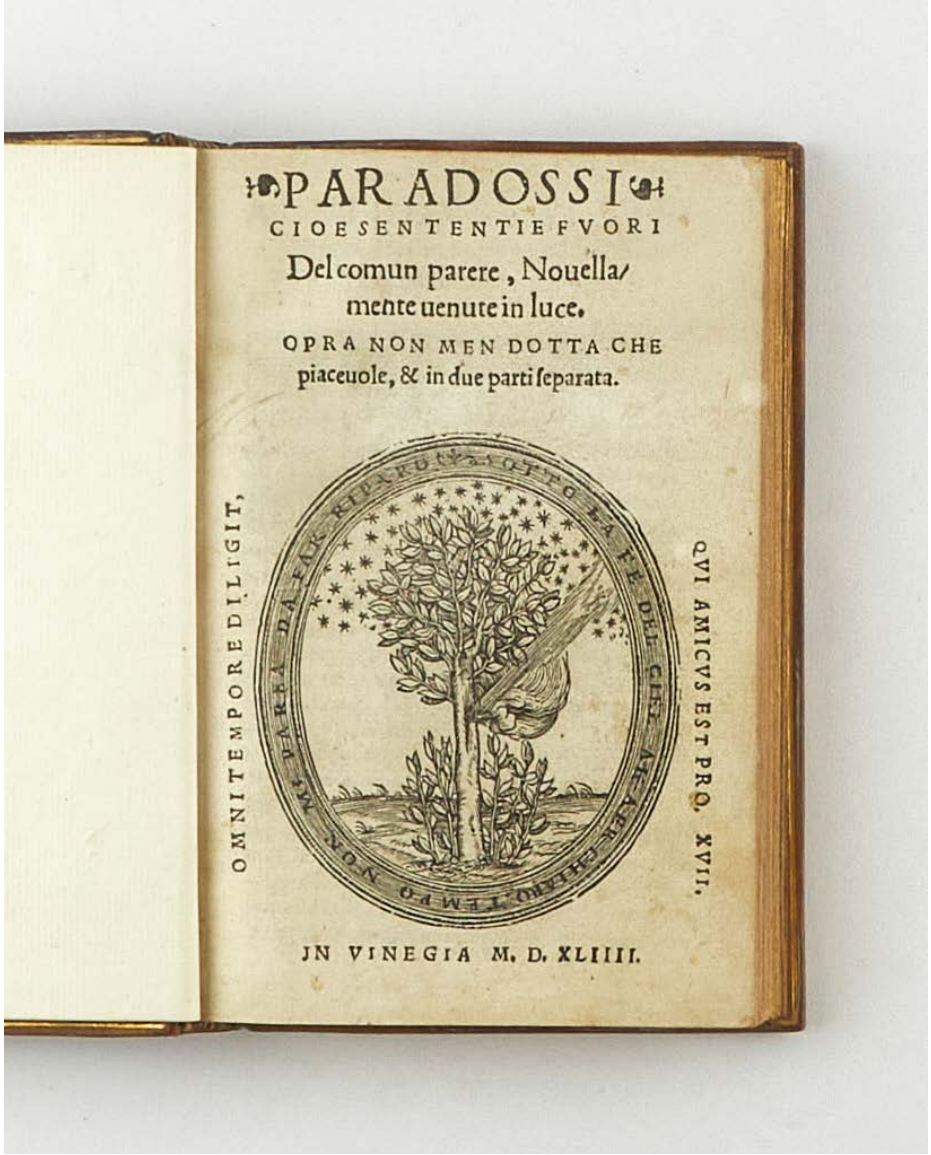
8vo. Nineteenth-century calf, borders filleted in gilt, arms of the Spitalieri di Cessole counts (a pelican in her piety) blocked to both boards in gilt, spine gilt in compartment with two gilt black morocco lettering-pieces, edges gilt; ff. ‘101’ (*i.e.* 106), [2]; A–N8 O4; woodcut printer’s device to title depicting a tree struck by lightning; upper hinge cracked; small oilstains to ff. B6 and D2, short closed tear to f. 70 at head; nineteenth-century ownership inscription of Henry de Cessole to front free endpaper verso, later bookplate of G[ener]al Taufflieb to front pastedown.



Second edition (first Lyon, 1543), the first published in Italy, of these thirty controversial and widely censored paradoxes by the Milanese satirist Ortensio Lando, his first book in the vernacular.

This edition followed the following spring, published ‘at the initiative of A[ndrea] Arrivabene, a publisher with reformist sympathies, executed by B[ernardino] Bindoni, the same printer of the *Beneficio di Giesu Christo crocifisso*’ (DBI, *trans.*). The *Beneficio,* by Benedictine monk Benedetto da Mantova, argued for salvation through faith alone (a premise to which Lando indicated that he was receptive in his 1535 *Forcianae questiones*) and was swiftly suppressed by the Church, with almost all copies destroyed. Lando moved in circles sympathetic to the cause of the Reformation and was a friend of Étienne Dolet (hanged and burned for heresy, with his books, in 1546); all of his books were swiftly placed on the *Index* – with the present *Paradossi* widely confiscated in particular – as well as local Venetian lists of prohibited books.

In an attempt to avoid such censorship, the work was published anonymously, with Lando (before 1512–*c.* 1558), concealing his name in two places: the main text concludes with ‘SUISNETROH TABEDVL’, *i.e.* ‘Ludebat Hortensius’ when read backwards, and Paolo Mascranico’s note to the reader on the verso identifies him as ‘M.O.L.M.’, *i.e.* Messer Ortensio Lando Milanese.





IL PRIMO LIBRO

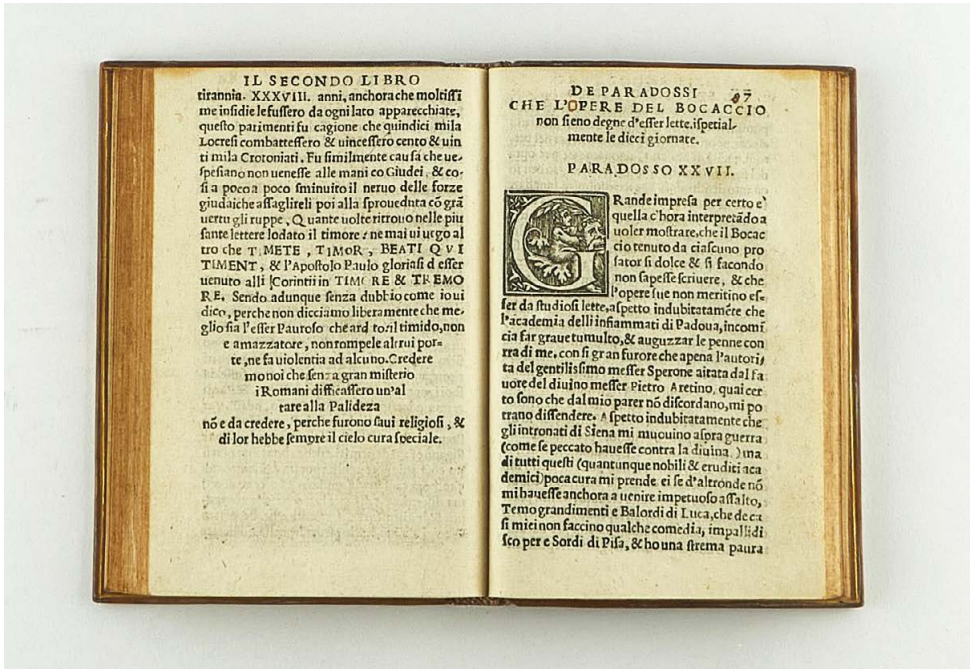
similmente in memoria che ambidui foste giouani, ambi dui nobili, ambidui vaghi de medesimi studi, & ambidui Prelati di due nobilissime città, di maniera ch'una sol cosa mi daua noia che io temeua non si dicesse ch'io uolessi fare d'una figliuola dui generi, ma questo timore mi st'e finalmente leuato dal petto ueggendo essere cosa da molti, & antichi, & moderni usata. Scrisse già Varrone dui libri dell'agricultura, & il primo dedica a Fundania & l'altro a Pigro Turannio, perche non sarà lecito anchora a me de dui libri de Paradossi consecrarne il primo all'Eccellentia uostra, & il secondo a Monsignor di Cil'uno mi ha molti giorni benignamente nudrito, & l'altro al presente mi gouerna. l'uno mi ama, & l'altro mostra in uari modi tenermi caro, e d'amendua con molto desiderio ue son stato richiesto, doglomi bē che per la breuità del tempo, e per la tumultuosa uita c'ho menato seguendo alli giorni passati la Corte del Christianissimo Re Francesco, non habbi potuto fare, ch'essi uscissero con maggior prudēza e dottrina scritti di quel ch'e fanno, non mi sono ne anche Signor mio curato di scriuere Toscanamente, come hoggidi s'usa di fare, ma gli ho scritti nella forma che solito sono di parlare con e miei piu familiari amici, basta che tali quali sono, uostri sono, & io anchora son uostro. State felice che Dio sia la guardia di V.S. da Lione.

CHE MIGLIOR SIA LA POVERTA CHE LA RICHEZZA.

PARADOSSO PRIMO.

HO LONGamente creduto ch'ognuno uoluntieri cōfessasse essere senza dubio da preferir la pouerta, alla richezza, ma poi che si grādimenti ingāna to mi ritrouo, & uego molti i ogni luogo dubitarne sono sforzato dal molto amor che alla uerita portato ho sēpre, di scriuere, sento circa cio n'intenda, dico adūq; che qualūq; ne dubita, & nō sa che gli huomini uirtuosi fossero sempre poueri, riducasi alla memoria la uita di Valerio Publicola, di Menenio Agrippa, & del giustissimo Aristide, liquali per la molta pouerta furono morendo del publico sepiliti, ramentisi anchora la uita di Epaminunda Thebano, nelle cui stanze, solo un sidione doppo tāte uittorie & doppo tante spoglie ritrouassi, ricordisi di Paulo Emilio, di Attilio Regulo, di Q u. Cincinato, di Curio, di Fabritio, di Cato Elio & di

A iii



IL SECONDO LIBRO

tirannia. XXXVIII. anni, anchora che moltissime insidie le fussero da ogni lato apparecchiate, questo parimenti fu cagione che quindici mila Locresi combatteßero & uincessero cento & uinti mila Crotoniati. Fu similmente cau sa che uespesiano non uenesse alle mani co Giudei, & cosi a poco a poco sminuito il neruo delle forze giudaiche assaglirli poi alla sprouedura cō gra uerta gli ruppe. Quante uolte ritrouo nelle piu sante lettere lodato il timore? ne mai ui uego altro che TIMETE, TIMOR, BEATI QVI TIMENT, & l'Apostolo Paulo gloriasi d esser uenuto alli Corintii in TIMORE & TREMORE. Sendo adunque senza dubbio come io uo dico, perche non diciamo liberamente che meglio sia l'esser Paurofo che ardito, il timido, non e amazzatore, non rompele altrui porte, ne fa uiolentia ad alcuno. Credere mo noi che senza gran misterio i Romani diffacessero un'altare alla Palideza nō e da credere, perche furono sui religiosi, & di lor hebbe sempre il cielo cura speciale.

DE PARADOSSI 87

CHE L'OPERE DEL BOCACCIO non sieno degne d'esser lette, ispecialmente le dieci giornate.

PARADOSSO XXVII.

GRande impresa per certo e' quella c'hora interpretādo a uoler mostrare, che il Bocaccio tenuto da ciascuno prosator si dolce & si facondo non sapesse scriuere, & che l'opere sue non meritino esser da studiosi lette, aspetto indubitatamēte che l'academia delli infiammati di Padoua, incominccia far graue tumulto, & auguzzar le penne contra di me, con si gran furore che apena l'autorità del gentilissimo messer Sperone aitata dal fauore del diuino messer Pietro Aretino, quai certo sono che dal mio parer nō discordano, mi potrano diffendere. Aspetto indubitatamente che gli intronati di Siena mi muouino aspra guerra (come se peccato hauesse contra la diuina) una di tutti questi (quantunque nobili & eruditi academici) poca cura mi prende. ei se d'altronde nō mi hauesse anchora a uenire impetuoso assalto, Temo grandimenti e Balordi di Luca, che decta si mie non faccino qualche comedia, impallidisco per e Sordi di Pisa, & ho una strema paura

The paradoxes treat, for instance, whether poverty is better than riches; whether it is better to be ugly or handsome; whether drunkenness is better than sobriety, and whether it is better to have a sterile wife than a fertile one, and whether it is preferable to die or suffer at length. Amongst the most controversial paradoxes are the arguments that being born a bastard is neither 'blasphemous nor odious' because they are born of real love and passion; that losing one's wife should be mourned as much as getting rid of mange, fever, or plague; that the works of Boccaccio are not worth reading (especially the *Decameron*); and that Aristotle was 'not only an ignoramus, but also the worst man of his time', and Cicero 'ignorant not only of philosophy, but also rhetoric and cosmography' (*trans.*).

Serveral of the *Paradossi* were 'so licentious and blasphemous that even the French translator Charles Estienne, was compelled to omit them in the version he published in 1553' (Sotheby's, catalogue of the library of Guglielmo Libri (1861)).

There were three variants published in the same year, of which this is the one with the fingerprint 'uaar sire ial- sume (3) 1544 (R)'.

Provenance:

1. Ownership inscription of Henry de Cessole of Nice, collector of fifteenth- and sixteenth-century books and friend of Jacques-Charles Brunet. Famously, Italian virtuoso and composer Niccolò Paganini died in the arms of Cessole's father, Count Hilarion Spitalieri di Cessole, in 1840. The count had Paganini's body embalmed and smuggled to several locations before Paganini received a proper burial in 1876, thirty-six years after his death.

2. Bookplate of French First World War general and senator of Bas-Rhin Marie Émile Adolphe Taufflieb (1857–1938), dated 1920; he was named Grand Officer of the Legion d'Honneur in the same year.

Adams L–119; EDIT16 CNCE 23179; USTC 837261.

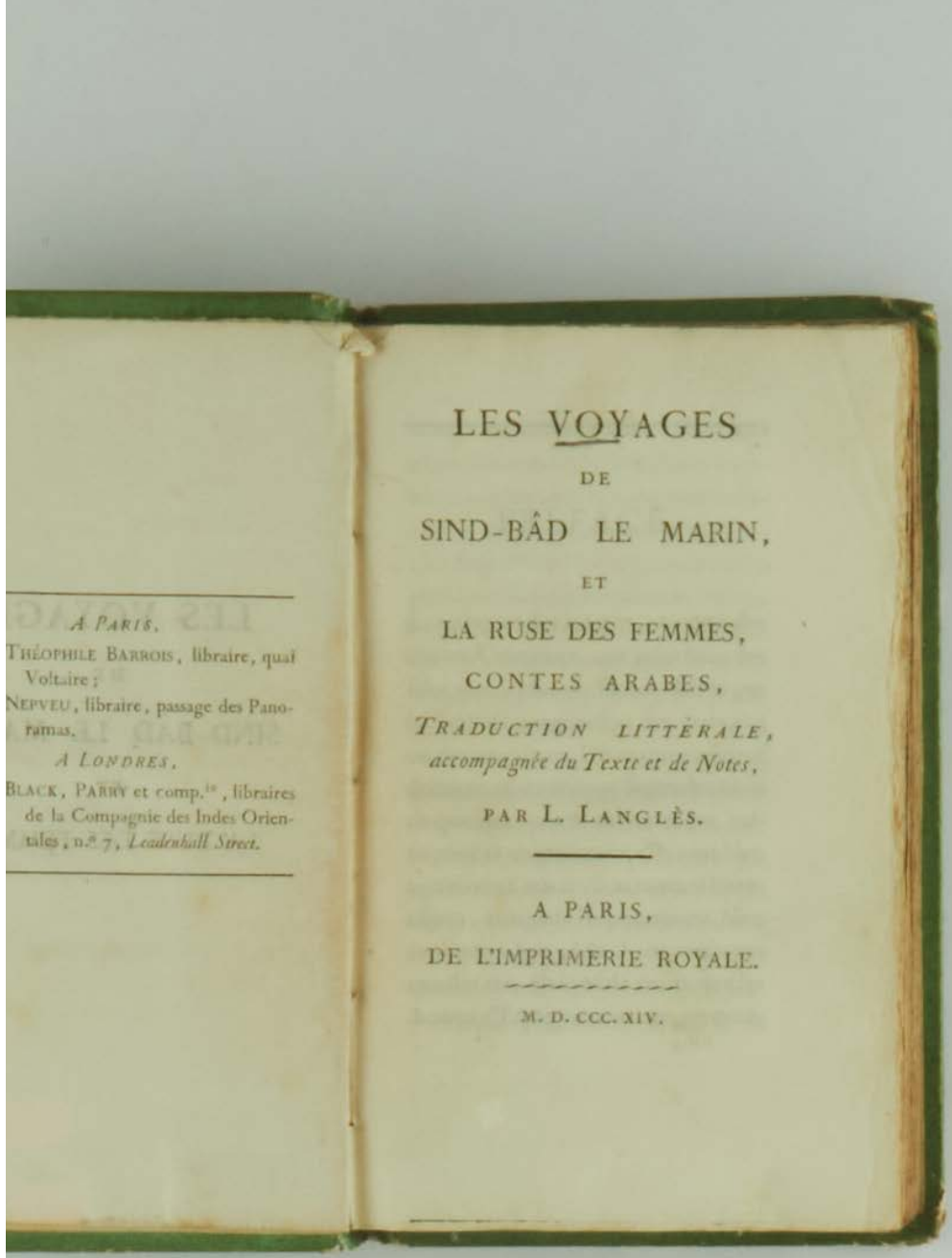
William Beckford's Annotated Copy

43. LANGLES, Louis-Mathieu (*editor and translator*). Les Voyages de Sind-Bâd le marin, et la ruse des femmes, contes arabes, traduction littérale, acompagné du texte et de notes. *Paris: Impremerie Royale*. 1814. **$24,700**

12mo. Original bright green paper-covered boards, uncut, flat spine richly tooled in gilt, gilt red morocco lettering-piece; pp. xxx, 161, [١]–١١٣ (*i.e.* 113, [1]); text printed in French and Arabic, woodcut headpiece; corners bumped, extremities and joints a little worn, boards slightly rubbed, lettering-piece chipped; a few light spots to initial and final leaves, otherwise a very good, crisp copy; **annotations in pencil in William Beckford's hand to front flyleaf 'Sind-Bad | 37 Bochart, dans son Hierozoïcon [...] | 154 fieres tortues ! | 143 assurément très spirituelle [...]' (*see below*)**, a cutting from the catalogue of the 1883 Hamilton Palace – Beckford Sale, describing this book as lot 2020, and early twentieth-century bookplate of E. Bernstein, after the 1905 bookplate of German painter Franz Marc (1880–1916), to front pastedown; small 'x' in pencil, most likely in Beckford's hand, at p. 143.

First edition of Langlès's translation of *Sinbad the Sailor*, published alongside the Arabic original, and the first separate edition in Arabic of any of the tales from *The Thousand and One Nights*; this copy from the library of William Beckford (1760–1844), author of *Vathek* (1786), with his manuscript annotations in French.

Although traditionally incorporated into the corpus of *The Thousand and One Nights* (*Alf laylah wa-laylah*), Sindbad's voyages are thought to have older, independent origins. They combine elements from Homer's *Odyssey* (notably the Cyclops episode), the *Panchatantra*, and other Indian, Persian and Arab and Indian literary traditions. Traditionally set during the reign of Harun al-Rashid (786–809), the tales follow the eponymous hero Sinbad on seven voyages from Baghdad, each bringing encounters with fabulous creatures, gruelling ordeals, and, ultimately, extraordinary riches. Appearing in the same year as the Calcutta edition of the *Nights* (the first collected edition printed in Arabic, albeit partial), this edition of *Sinbad the Sailor* was based on 'several manuscripts', including two held at the Bibliothèque du Roi.


A PARIS,
THÉOPHILE BARROIS, libraire, quai Voltaire;
NEPVEU, libraire, passage des Panoramas.
A LONDRES,
BLACK, PARRY et comp.ie, libraires de la Compagnie des Indes Orientales, n.o 7, *Leadenhall Street.*

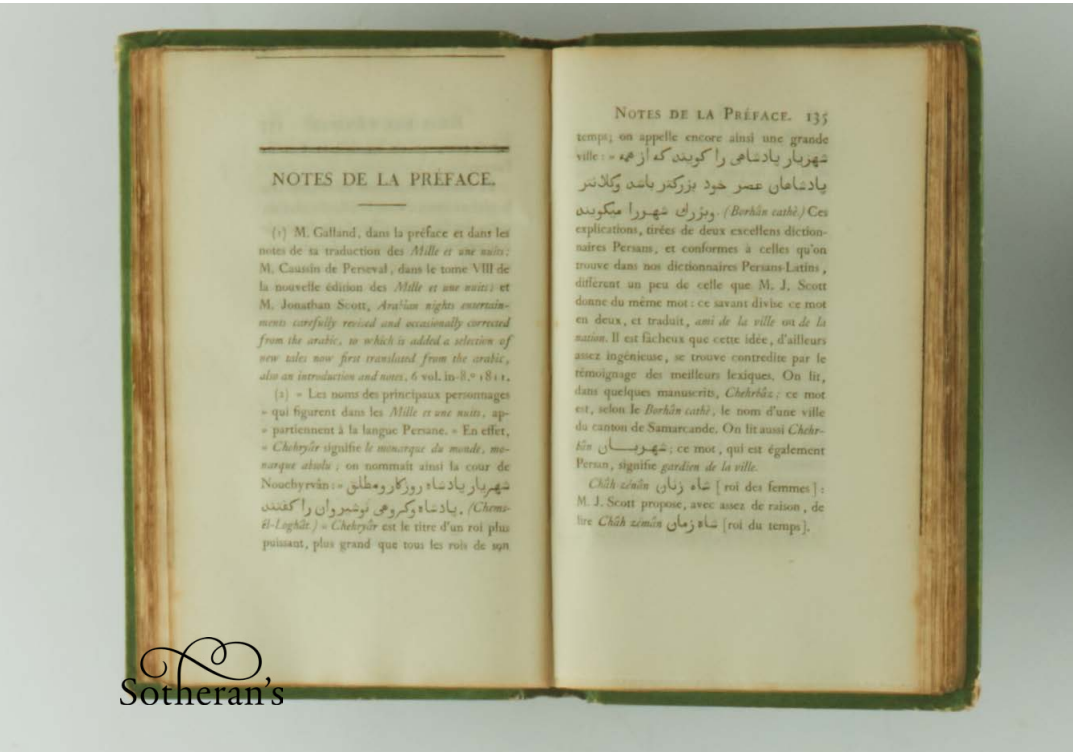
LES VOYAGES
DE
SIND-BÂD LE MARIN,
ET
LA RUSE DES FEMMES,
CONTES ARABES,
TRADUCTION LITTÉRALE,
accompagnée du Texte et de Notes,
PAR L. LANGLÈS.

A PARIS,
DE L'IMPRIMERIE ROYALE.
M. D. CCC. XIV.



من صدر الزقاق واتى وقبض الهندباد الحمال
من يده وجذبه وقال له سيدى بدعوك فقزع
وارتعد ولم يقدر على مخالفته فدخل الى
الدار واوصى البواب على حمله فلما صار
داخل القصر ابصر مجلسا مملوًا من السادات
المحتشمين وقدامهم سفرة مملوة مواكيل
مفتخرة وفواكه ملونة واصناف المشروبات
المروّقة ثم وغواني كالبدور الطالعات المشوقة
ونظر فى صدر المجلس رجل قد لكبره
الشيب ملح الصورة ذو هيبة ووقار عليه
من الحشمة انوار فاندهش الهندباد لما عاين
ذلك ثم انه دخل وسلم فردوا عليه السلام
فناداه السندباد واسعده الى عنده واجلسه
بجانبه وترحّب به وآنسه حتى سكن روعه

والمقلى والمطبوخ والوان المواكيل المفتخرة
والمشمومات (المنظورة) ونظر الغلمان والخدام
والطواشيه داخلين وخارجين بافخر الحلل
الملونة فقال لمن هذا المكان فقيل له
للسندباد البحرى ففخّر وقال فى نفسه ما
هذا التعب الذى انا فيه وهذا الشقاء ثم
رفع عينيه الى السما وقال استغفرك يا
خالق الكل هذا السندباد وانا الهندباد انا
اكون فى هذا التعب والشقاء اقاسى البلا
والعنا كل ايام حياتى وما التقى شيئى من الخبز
الشعير وهذا الفاجر بلا تعب ولا شقاء يتنعم
هذا التنعم كل ايام حياته ويقضى ايامه
بالمسرات فبينما هو يتكلّم بهذا وهو مطرق
فى الارض اذ وقد فُتح الباب وخرج خادم



NOTES DE LA PRÉFACE.

(1) M. Galland, dans la préface et dans les notes de sa traduction des *Mille et une nuits*; M. Caussin de Perseval, dans le tome VIII de la nouvelle édition des *Mille et une nuits*) et M. Jonathan Scott, *Arabian nights entertainments carefully revised and occasionally corrected from the arabic, to which is added a selection of new tales now first translated from the arabic, also an introduction and notes*, 6 vol. in-8.° 1811.

(2) « Les noms des principaux personnages » qui figurent dans les *Mille et une nuits*, ap- » partiennent à la langue Persane. » En effet, « *Chehryâr* signifie *le monarque du monde, monarque absolu*; on nommait ainsi la cour de Nouschyrwân : « شهریار پادشاه روزگار ومطلق پادشاه وکروهی نوشیروان را گفتند. (*Chems-el-Loghât.*) » *Chehryâr* est le titre d'un roi plus puissant, plus grand que tous les rois de son

NOTES DE LA PRÉFACE. 135

temps; on appelle encore ainsi une grande ville : « شهریار پادشاهی را گویند که از همه پادشاهان عصر خود بزرگتر باشد وکلانتر وبزرك شهورا میکویند. (*Borhân cathé.*) Ces explications, tirées de deux excellens dictionnaires Persans, et conformes à celles qu'on trouve dans nos dictionnaires Persans-Latins, diffèrent un peu de celle que M. J. Scott donne du même mot : ce savant divise ce mot en deux, et traduit, *ami de la ville ou de la nation*. Il est fâcheux que cette idée, d'ailleurs assez ingénieuse, se trouve contredite par le témoignage des meilleurs lexiques. On lit, dans quelques manuscrits, *Chehrbâz*; ce mot est, selon le *Borhân cathé*, le nom d'une ville du canton de Samarcande. On lit aussi *Chehrbân* شهربان; ce mot, qui est également Persan, signifie *gardien de la ville*.

Chîh-zénân شاه زنان [roi des femmes] : M. J. Scott propose, avec assez de raison, de lire *Chîh zémân* شاه زمان [roi du temps].

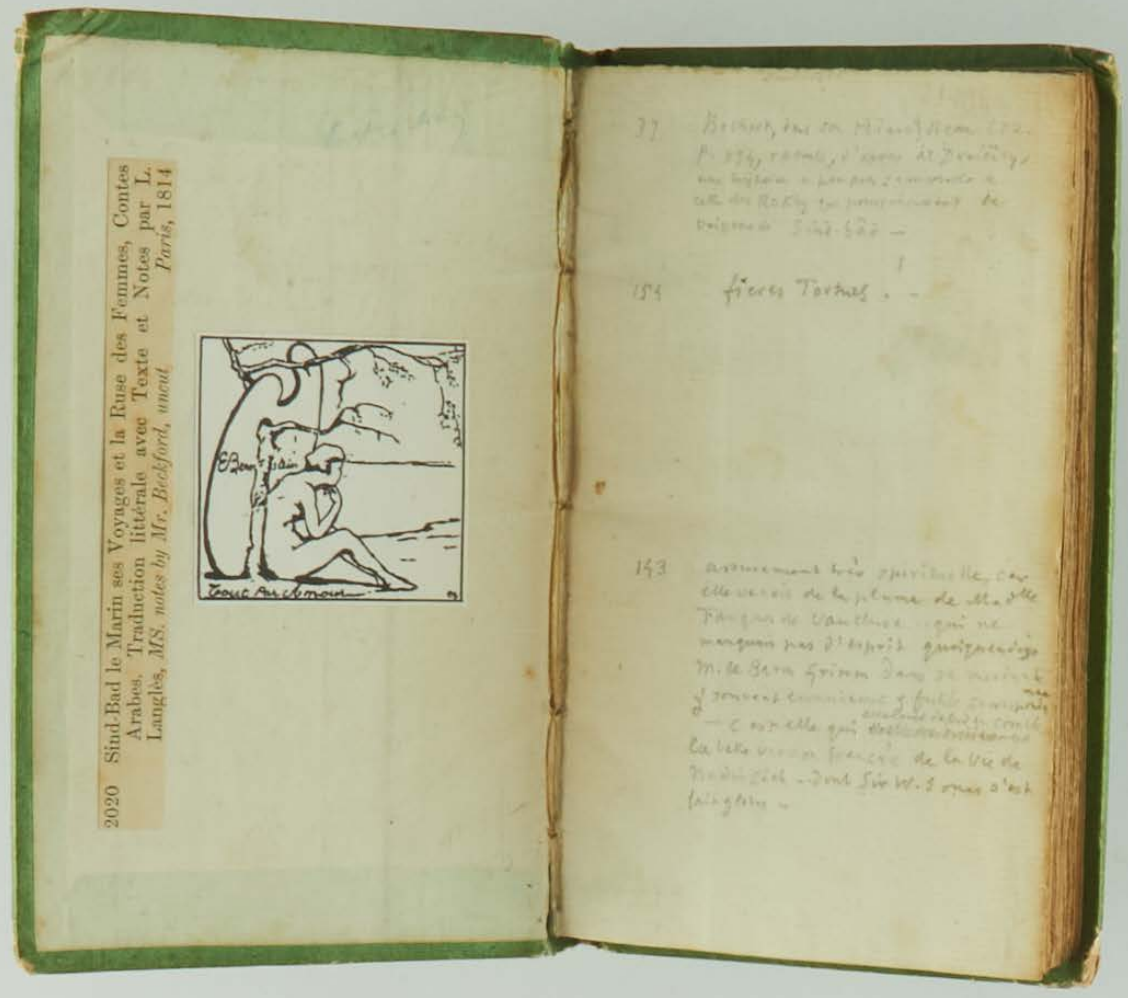
Its editor was the French philologist and Orientalist Louis-Matthieu Langlès (1763–1824), keeper of Oriental manuscripts at the Bibliothèque du Roi, and founding director of the École nationale des langues orientales vivantes in Paris.

Our copy was formerly in the library of William Beckford, who annotated the front free endpaper in pencil in his characteristic manner. He was 'an ardent Orientalist', and 'studied Arabic from 1778 until his departure in June 1780 on the Grand Tour' (*ODNB*). At that time, through Lady Elizabeth Craven (1759–1828), he had access to the Wortley-Montagu *Arabian Nights*, an exceedingly rare multi-volume set brought from the Levant by Edward Wortley Montagu (1678–1761), and now held at the Bodleian (MS Or. 550–556). Between 1780 and 1787, he translated these tales, later adapting and collecting them in his *Suite de contes arabes* (1788). His knowledge of Arabic also informed *Vathek* (1786), his Gothic novel presented as a translation from an ancient Arabic manuscript. Beckford was fluent in French by the age of seventeen, and it was in French that he first composed *Vathek*, although it was first published in English without his permission as *Vathek*: *An Arabian Tale*, *from an Unpublished manuscript*; many of his working notes and journal logs and much of his correspondence, including to the Hamiltons, is also in French.

In his first annotation, Beckford compares the episode in which Sindbad encounters the roc, a legendary bird of enormous size, with a passage from *Hierozoicon* (1663) by the Huguenot scholar Samuel Bochart (1599–1667). This encyclopaedic work examines the animals mentioned in the Bible and, in the passage cited by Beckford, Bochart describes the 'fabulous birds among the Arabs', quoting in turn from *Ḥayāt al-ḥayawān al-kubrā* (*The Life of Animals*), by the Cairo Shafi'i scholar Al-Damiri (1341–1405).

In his third annotation, **Beckford attributes *Histoire de Nader Chah* (1770), by the British philologist Sir William Jones (1746–1794), to the prolific French writer Marianne-Agnès Pillement de Falques (1720–1785), also known as 'La Vaucluse' or 'Starck'.** The *Histoire* was the first French translation of a Persian history of Nader Shah (1698–1747), founder of the Afsharid dynasty, written by the historian Mahdī Khān Astarābādī. Beckford knew Pillement de Falques well.

Sotheran's



In the early 1780's, while he was working on the Montagu-Wortley manuscript and 'translat[ing] Arabic every Night', Beckford received assistance with his French translations from her (Châtel, p. 136). In the annotation, Beckford not only attributes the *Histoire* to her, but further remarks that she 'does not lack spirit' (*trans.*). He also rejects the judgement passed on her by the German-born *encyclopédiste* Friedrich Melchior, Baron von Grimm (1723–1807) in his 'mordant and often tedious and futile' *Correspondance littéraire*, a manuscript cultural newsletter distributed between 1753 and 1790. Beckford's attribution, to our knowledge, does not appear to be supported by other sources.

This copy of Langlès's *Sind-Bâd* was sold as part of the third portion of Beckford's library in the 1883 sale of the Hamilton Palace Libraries, sixty years after the dispersal of the collection had begun with the sale of the contents of Fonthill Abbey in September and October 1823.

A full transcription of Beckford's annotations is available upon request.

Chauvin VII, p. 2 ; Brunet III, col. 820. See Châtel, 'The Lures of Eastern Lore: William Beckford's Oriental "Dangerous Supplements"', Revue de la société d'études anglo-américaines des XVII^e^ et XVIII^e^ siècles, 67 (2010), pp. 127–144; Sotheby's, The Hamilton Palace Libraries. Catalogue of the Third Portion of the Beckford Library, Removed from Hamilton Palace (2 July 1883), lot 2020 ('MS. Notes by Mr. Beckford').

44. LAWRENCE, D.H. Studies in Classic American Literature. *New York: Thomas Seltzer*. 1923. **$2,150**

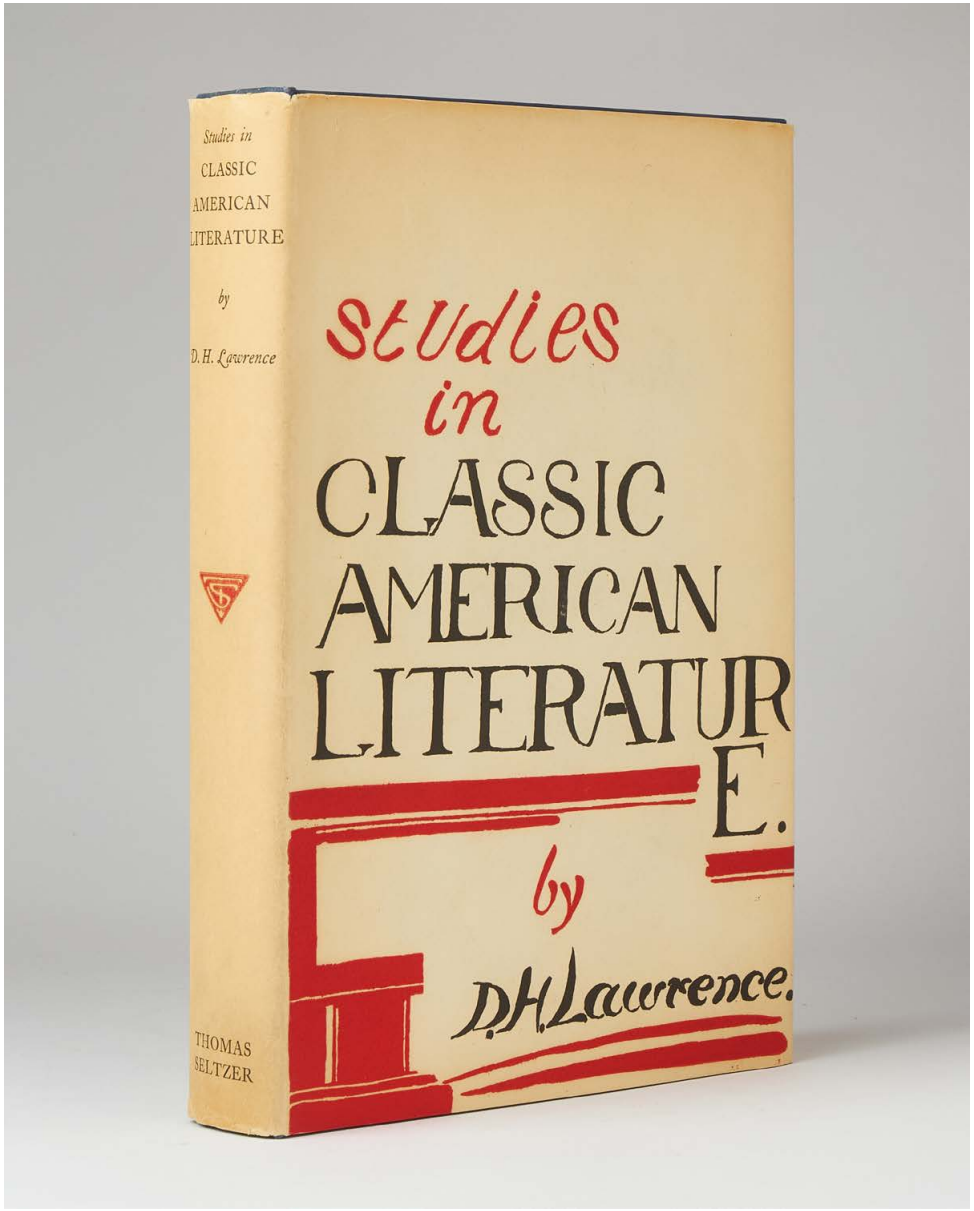
8vo. Original blue cloth, spine and upper board lettered in gilt, top-edge stained blue, in the dust-jacket priced $3.00 to upper edge of front flap; pp. 264, [2]; minor pushing to spine tips, gilt lettering dulled but clear, jacket with two small archival tape reinforcements interior of jacket at head of spine; an uncommonly sharp, near-fine copy in a fine, bright jacket; bookplate of Howard Weston Johnson to front pastedown, small booklabel of John K. Martin to rear pastedown.

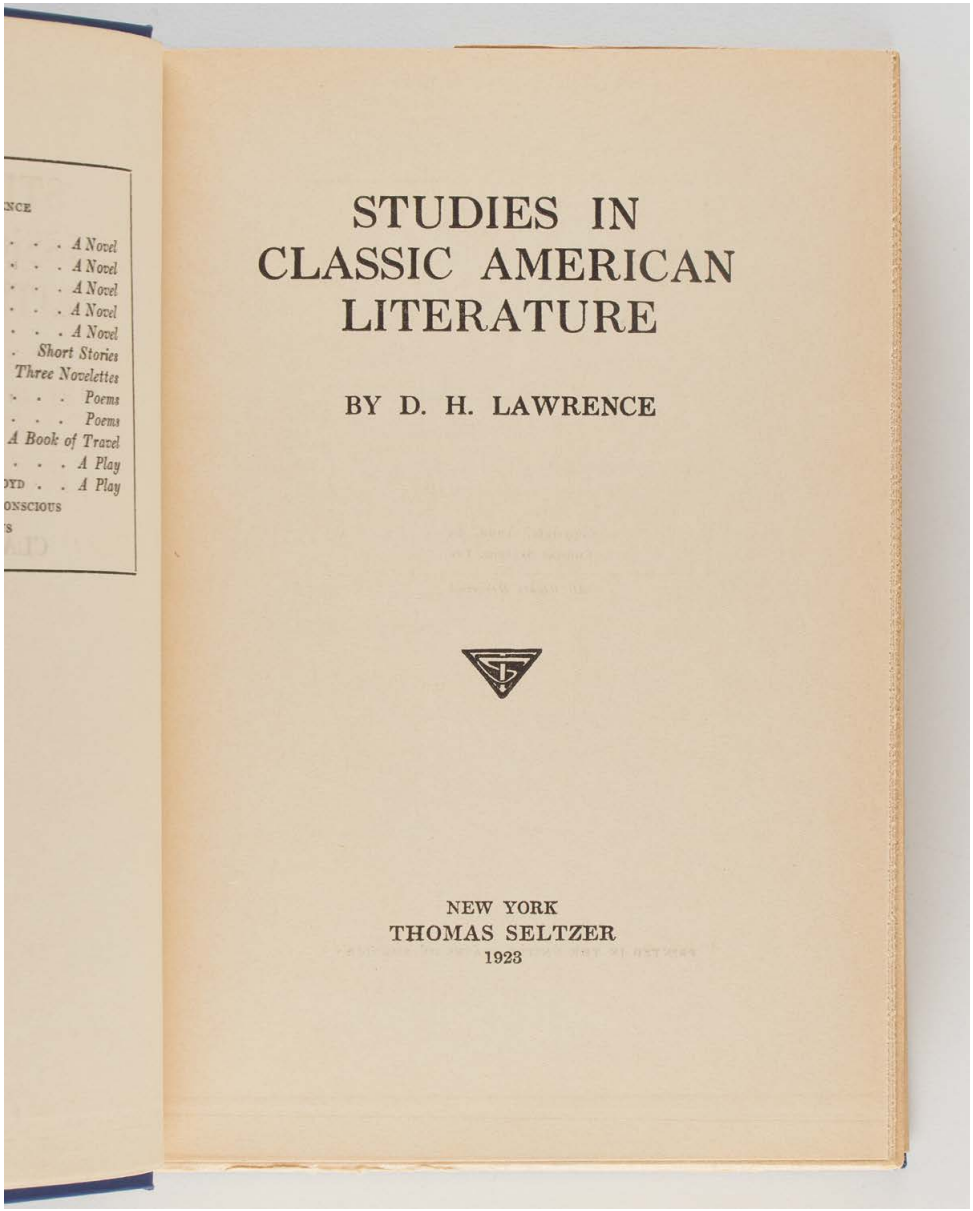
From The Library
of
JOHN K. MARTIN

An uncommonly bright first impression of Lawrence's pioneering and deeply personal read-ing of American literature, from the library of John K. Martin, founder of the Black Sparrow Press.

In 1918, after years of travel at home and abroad, D.H. Lawrence and his wife Frieda returned for a while to the Midlands, living in a cottage at Middleton-by-Wirksworth provided by his sister Ada. It was during this period that Lawrence worked on the essays that became Studies in Classic American Literature, substantially rewriting them in 1922 for publication the following year. These studies of Benjamin Franklin, Hector St John de Crèvecœur, James Fenimore Cooper, Edgar Allan Poe, Nathaniel Hawthorne, Richard Henry Dana, Herman Melville, and Walt Whitman constitute one of the earliest, and still among the most penetrating, attempts by a British writer to come to terms with the American literary tradition.

Eight of the essays first appeared in *The English Review* between 1918 and 1919, but Lawrence continued to revise them, some undergoing four or five distinct versions.





Like *Women in Love,* which he was writing during the same period, the Studies draw on the author's engagement with psychoanalysis, as well as religion, anthropology, theosophy, and myth. As John Worthen observes, these essays 'became symbolic of Lawrence's state of mind' at the time: 'acutely analytical, profoundly abstract and detached. [...] They were hermetic, esoteric, internalized, a way for Lawrence (as he put it) to get it "all off my chest".' They are also remarkably acute readings of their subjects. In both fiction and criticism, Lawrence was seeking new ways of writing about the unconscious, finding verbal expression for non-verbal experience. Published 27 August 1923, the number of copies printed is not recorded.

Provenance: From the library of John K. Martin (1930–2025), founder of California's Black Sparrow Press and publisher of Charles Bukowski, Wyndham Lewis, Charles Olson, Gertrude Stein, and many others. Martin famously provided Bukowski with the stipend that enabled him to leave his job at the Post Office and write full time. Lawrence, together with Pound and Stevens, was among Martin's greatest literary enthusiasms, and the library he assembled is renowned for the exceptional quality and condition of its books.

Roberts A25a. See Worthen, D.H. Lawrence: The Life of an Outsider (1991).

Presented to the British Ambassador to the United States

45. LEA, Tom. The King Ranch. [*El Paso: Carl Herzog for*] *Kingsville, Texas: The King Ranch*. 1957. **$2,500**

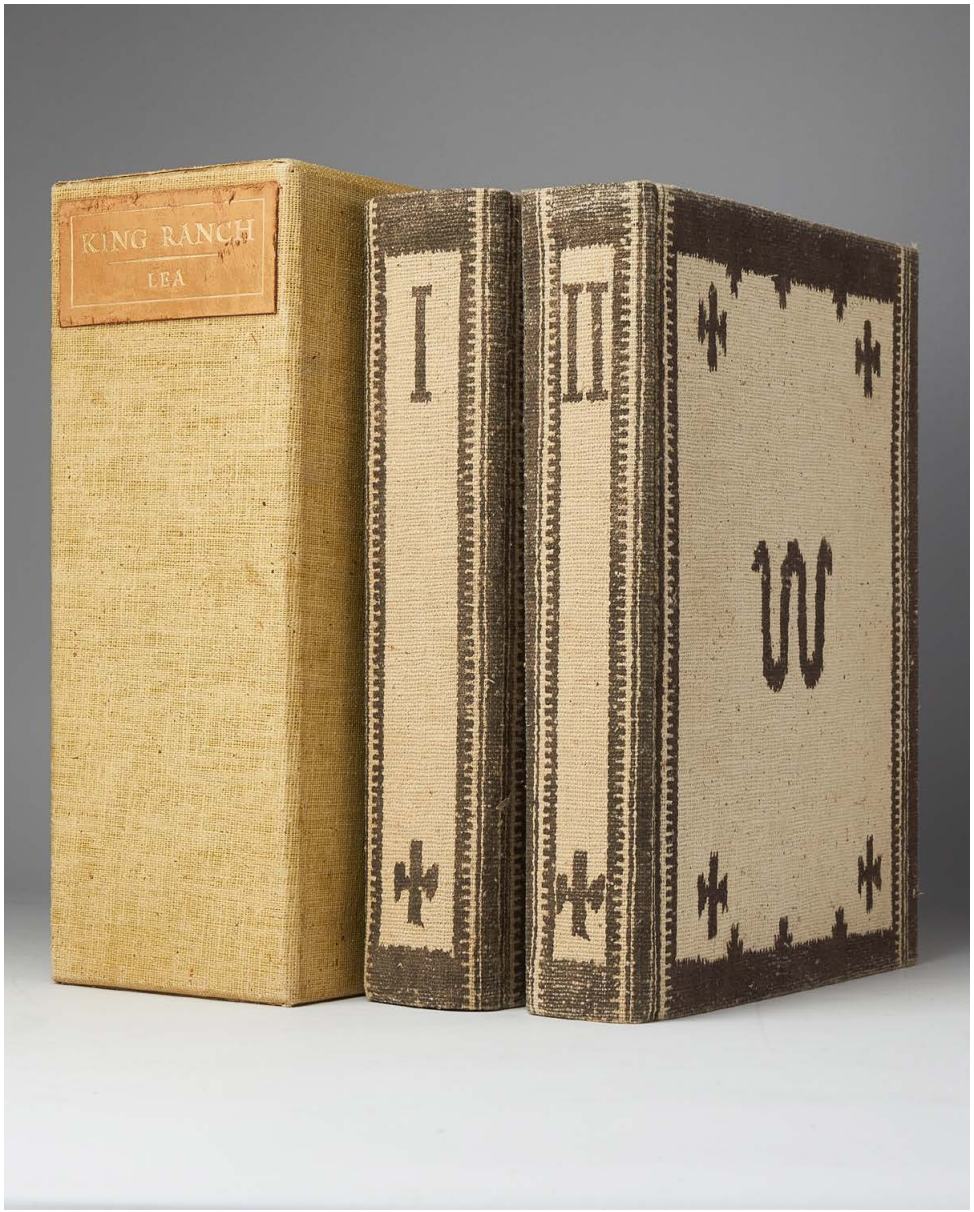
Two volumes, 4to. Publisher's coarse cream and brown linen printed with the running 'W' brand (after the the saddle blankets woven and used on the King Ranch), pale yellow endpapers decorated in white to a foliate design, fore-edges uncut, the others sprinkled brown, in the original linen slipcase with gilt lettering-piece to spine; vol. I: pp. [10], 467, [3]; vol. II: [10], [469]–838, numerous plates, vignettes and maps (some in colour, printed with 'special inks') after drawings by Tom Lea, plus facsimiles of documents; slipcase a little marked and worn, with a few small abrasions to lettering-piece, vol. I with strengthened inner hinges; a very attractive set of a sumptuously produced book; initial blank of vol. I with gift inscription from Bob and Helen Kleberg to Harold Caccia, dated 11 March 1957' (*see below*), loosely inserted postcard to Caccia at the British Embassy, signed 'C'rissa' (*i.e.* Caccia's daughter Clarissa) dated 19 March 1957.

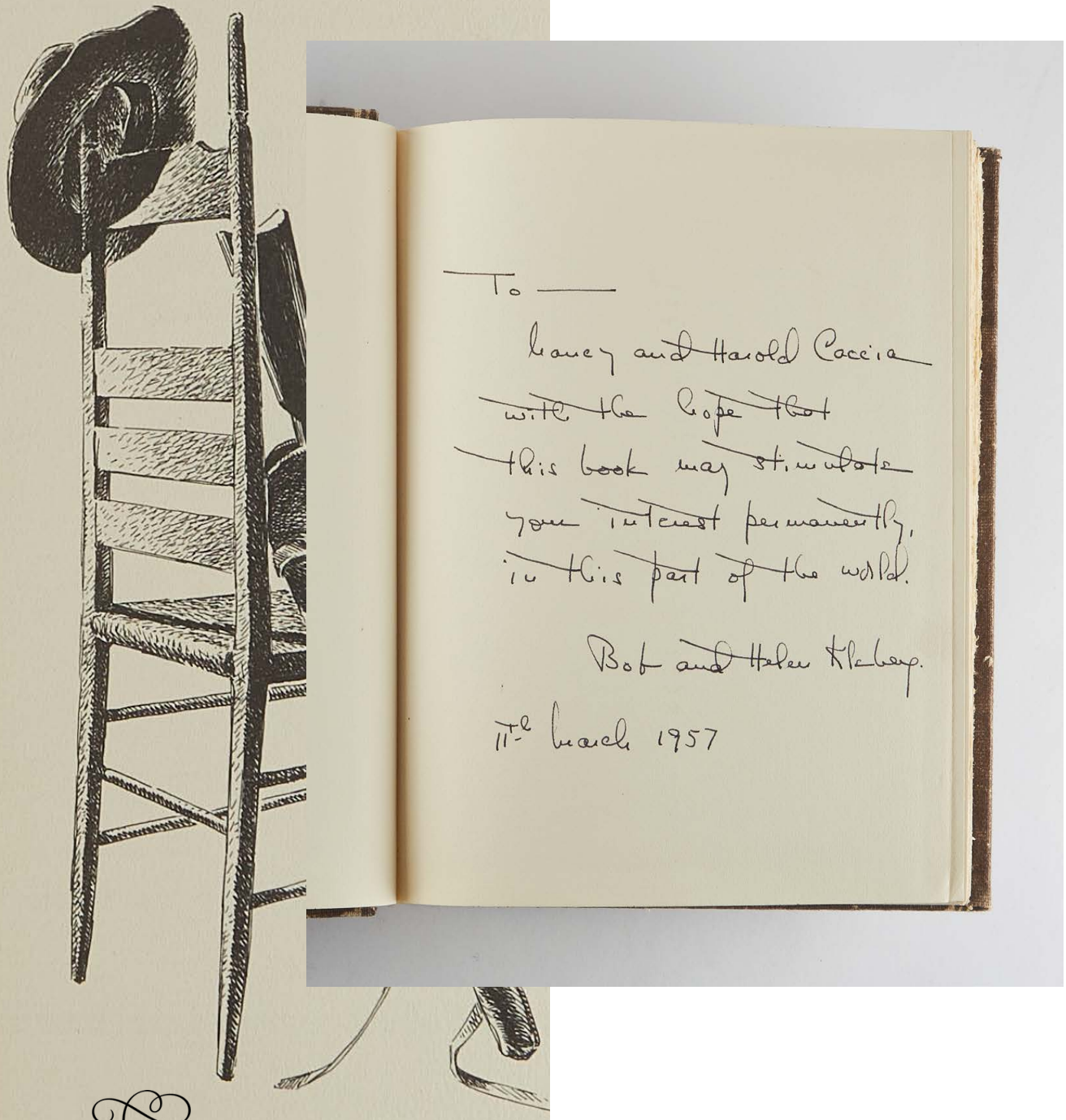
First edition, first impression, printed for private circulation and limited to 3000 copies, the biggest book on the biggest ranch not only of Texas, but the United States, warmly inscribed by the grandson of the founder and his wife – commissioners of the present work – to Lord Harold Caccia (1905–1990), British Ambassador to the United States from 1956 to 1961.

This is the sought-after Saddle Blanket Edition of Tom Lea's detailed account of the most famous of Texas ranches, designed, printed and bound in Texas.

William Reese called the present work 'perhaps the most exhaustive ranch history ever written', Frank Goodwyn adding that 'in addition to being an encyclopedic compendium of information on the ranch, the book is also a work of art...'. The book was partly researched by Holland McCombs and Frances L. Fugate prepared the sixty-six pages of footnotes (Jenkins 121A).

Carl Hertzog (1902–1984) was one of the leading printers, typographers, and book designers of the United States in the mid-twentieth century.

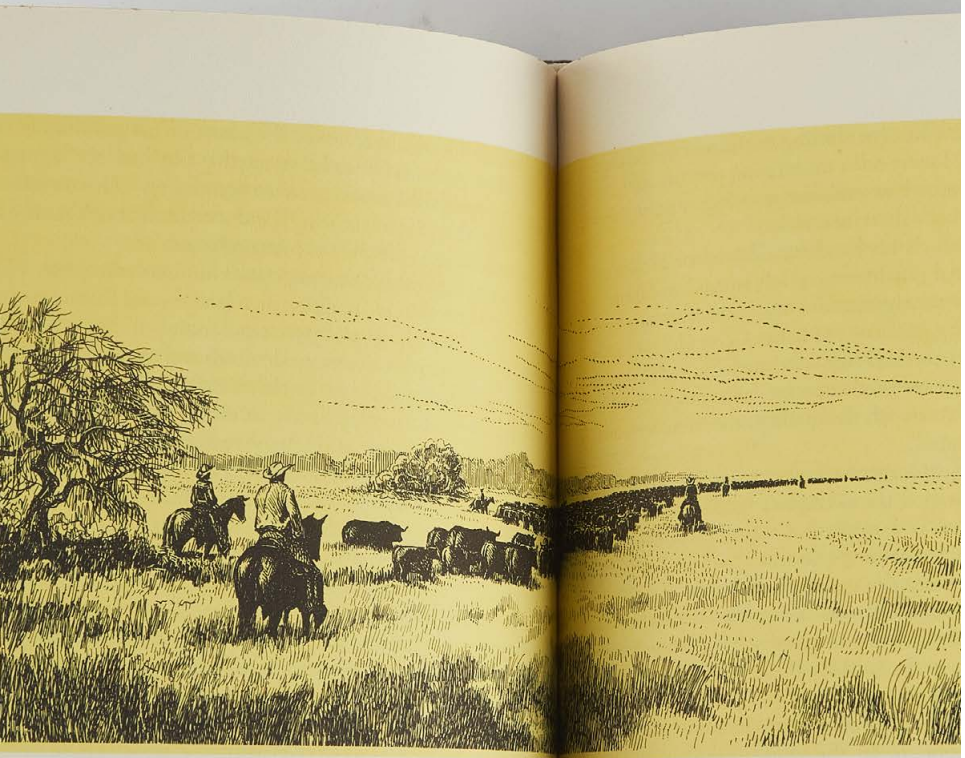




The Texas artist and writer Thomas Calloway Lea III was a friend of the printer. 'His two-volume history *The King Ranch* (1957) was considered by some scholars to be the greatest ranching history ever written' (ibid). This is the first issue with, page 507 in vol. II beginning with the word 'Alice'. **Not a single copy of this edition was for sale; the book was produced to be given to friends, guests and business partners.**

Provenance: Presentation inscription from Helen and Robert J. Kleberg, Jr, grandson of the founder of the ranch (who commissioned Tom Lea to write, illustrate, and design the book) to Harold Caccia, inscribed during Caccia's first year as British Ambassador to the United States; he would later become Permanent Under-Secretary of State for Foreign Affairs (1962–65). This copy has been warmly inscribed 'with the hope that this book may stimulate your interest permanently, in this part of the world'.

The Eton-educated diplomat was instrumental in remedying damaged Anglo-American relations following the Suez crisis of 1956, and played a key role in nurturing the 'special relationship' between London and Washington. The Klebergs were the founders of the Robert J. Kleberg, Jr and Helen C. Kleberg Foundation, which is dedicated to 'supporting and improving quality of life in South Texas communities, investing in scientific research and innovation, the arts and humanities, and wildlife and habitat stewardship' (Kleberg Foundation, *online*).



ility of living grassland. The small evidences of humankind on the
mense pastures, whether they be fence lines or petroleum installa-
ns, are made unobtrusive; they blend with unmarred landscape
hind margins of brush and planted pear. Roads follow easy wind-
g contours of natural terrain rather than the brusque rectitude of
rveyors' geometry. Windmills, weather-mellowed in the breeze
m the sea, stand in islands of high green chaparral, like small and

solitary beacons on enormous prairie hor
touched and untrammeled original world
and highly productive pastures.

Wildlife in greatest abundance animate
move with bounding swift grace toward
mottes on the prairie. Coveys of quail breal
denly from tall-tasseled grass. Wild turkeys

VOLUME ONE

THE KING RANCH

BY

TOM LEA

DRAWINGS BY THE AUTHOR

RESEARCH
HOLLAND McCOMBS

ANNOTATION
FRANCIS L. FUGATE

PRINTED FOR THE KING RANCH
KINGSVILLE TEXAS
MCMLVII

Sotheran's

Satire on Art Students, in a Samurai Binding

46. [LE NOBLE, Alexandre; Henry SOMM (*illustrator*).] La Rapinéide, ou l'Atelier: Poème burlesco-comico-tragique en 7 chants par un ancien rapin des Ateliers Gros et Girodet. *Paris: Barraud*. 1870. **$1,000**

8vo. Near-contemporary green half morocco, woodblock prints by Utagawa Yoshitora to boards (*see below*), top-edge gilt, other untrimmed, marbled endpapers, green silk place-marker; publisher's orange wrappers illustrated by Somm bound in; pp. [4], 62; with etched title, 7 further etched plates, 7 in-text etched illustrations at start of each canto, and 10 in-text woodcuts, all by Somm; hinges cracked but holding firm, spine sunned, boards a little worn and stained with some wear to fore-edge, publisher's wrappers a little soiled; light foxing to initial and final leaves, but overall a very good, clean copy; contemporary engraved bookplate of Alfred Piat, with his 'Libro Liber' poem, tipped-in at front; early twentieth-century bookplate of E. Bernstein, after the 1905 bookplate of German painter Franz Marc (1880–1916), to front pastedown; ownership inscription of George ?Berde dated 24 September 1949 in pencil to verso of front free endpaper.

First illustrated edition (second overall), no. 111 of 140 copies on *grand papier de Hollande* from a total edition of 502, of this mock-epic poem satirising the world of art students, this copy in a striking contemporary binding incorporating two Japanese woodblock prints by Utagawa Yoshitora.

First published in 1838 in a limited print run, according to the prefatory 'Notices bio-bibiliographique' of this edition, La Rapinéide is a mock-Homeric poem by the lawyer and historian Alexandre Le Noble (1800–1851).

A former *rapin* (a mildly derogatory term for a painter's apprentice or art student), Le Noble trained in the studios of Antoine-Jean Gros (1771–1835) and Anne-Louis Girodet (1767–1824). Drawing on his own experience, he satirises studio life, the struggles of artistic creation, and the chaotic antics of aspiring painters.

The present second edition is illustrated by Henry Somm (pseudonym for Françóis Clément Sommier, 1844–1907), an artist and caricaturist later associated with the bohemian milieu of Montmartre.





His work and social circle bought him into contact with Henri de Toulouse-Lautrec (1864–1901), and he was closely involved with Le Chat Noir, the legendary Parisian cabaret that became a centre of avant-garde artistic life at the end of the nineteenth century.

Provenance: With the bookplate of Parisian notary and bibliophile Alfred Piat (1826–1896), bound before the sale of his library in 1898 (*Catalogue de la bibliothèque de feu M. Alfred Piat, troisième partie*, lot 3323: 'pap. de Holl. [...], demi-rel. mar. vert avec coins, plats, papier chinois'). Each board is covered with a woodblock print depicting a samurai, taken from Utagawa Yoshitora's 1873 series *Go fudoki eiyū den* (後風土記英勇伝 [*The Heroic Legend of the Later Customs and Soil*]). Yoshitora (*fl.* 1836–1887), a pupil of Utagawa Kuniyoshi (1798–1861), was a prolific designer of ukiyo-e woodblock prints.

Outside continental Europe, OCLC finds six copies of this edition in the US (Getty, Illinois, Indiana, Maryland, Michigan, Texas Museum of Fine Arts) and two in the UK (BL, Taylorian).

TIRÉ A CINQ CENT DEUX EXEMPLAIRES
NUMÉROTÉS.

300	papier vergé.
140	grand papier de Hollande.
20	— — Whattman.
20	— — de couleur.
20	— — de Chine fort.
2	peau vélin 1er choix.
502	

N° 111







CHANT DEUXIÈME.

Décidément les rois font de mauvaises charges,
Témoins de Charles IX les royales décharges.
Je hais aussi ce roi qui, farceur indiscret,
Se plaçant en silence auprès du tabouret
Où la reine s'assied, va l'ôter par derrière.
Sur le parquet s'étend le très-royal derrière.

3





CHANT PREMIER.

Je chante l'atelier, ce séjour de plaisir,
Ce tems d'illusions, où, fort de l'avenir,
Le Raphaël en herbe exempt d'inquiétude
Des farces et des arts fait une double étude.

O divin Apollon ! toi que dans leurs écrits





CHANT QUATRIÈME.

Notre gouvernement des beaux-arts protecteur
Daigne faire aux rapins une insigne faveur ;
Car sa main, faisant trêve à sa parcimonie,
Lâche quelques cents francs pour une académie.
Au moyen d'un concours, les artistes reçus
Peuvent y dessiner des modèles tout nus.

5

Sotheran's

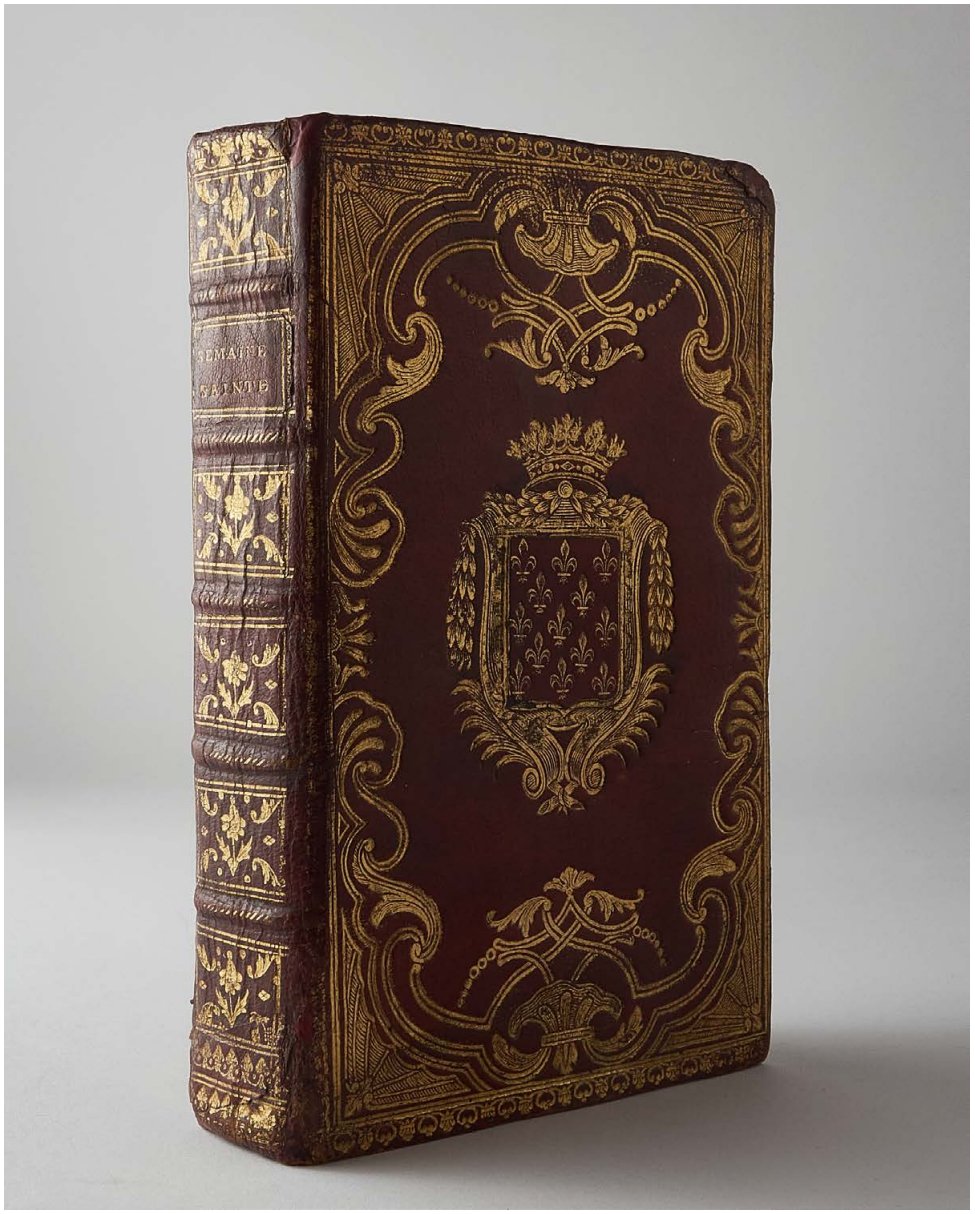
47. [LITURGY.] BELLEGARDE, [Jean-Baptiste Morvan de], *Abbé*. L'Office de la Semaine-Sainte, a l'usage de la maison du roy ... en latin et en françois ... avec l'explication de Cérémonis de l'Eglise, et des Instructions ... *Paris: Jacques Collombat*. 1748. **$1,075**

8vo. Contemporary red morocco, large gilt 'Debuisson plaque' to covers, upper and lower edges roll-tooled in gilt, armorial supralibros of the D'Apchon at centre (*see below*), spine gilt in compartments and lettered directly in gilt, gilt edges, blue silk place-marker, marbled endpapers; pp. 708, text in parallel French and Latin; copper-engraved frontispiece and title-page, 4 engraved plates by Jean-Baptiste Scotin (b. 1678) after Antoine Humblot (d. 1758), woodcut initials, head- and tailpieces; occasional small stain, small hole to inner margin of engraved title and frontispiece (not affecting printed area), publishing year in Arabic numerals in a twentieth-century hand in blue ink to title; corners bumped and rubbed, joints with small repairs; generally very good.

A handsome illustrated edition of the offices for Holy Week in French and Latin, edited by the abbot Jean-Baptiste Morvan de Bellegarde (1648–1734), this copy in an armorial binding *à décor rocaille* by Pierre-Paul Dubuisson (*fl.* 1742–1762).

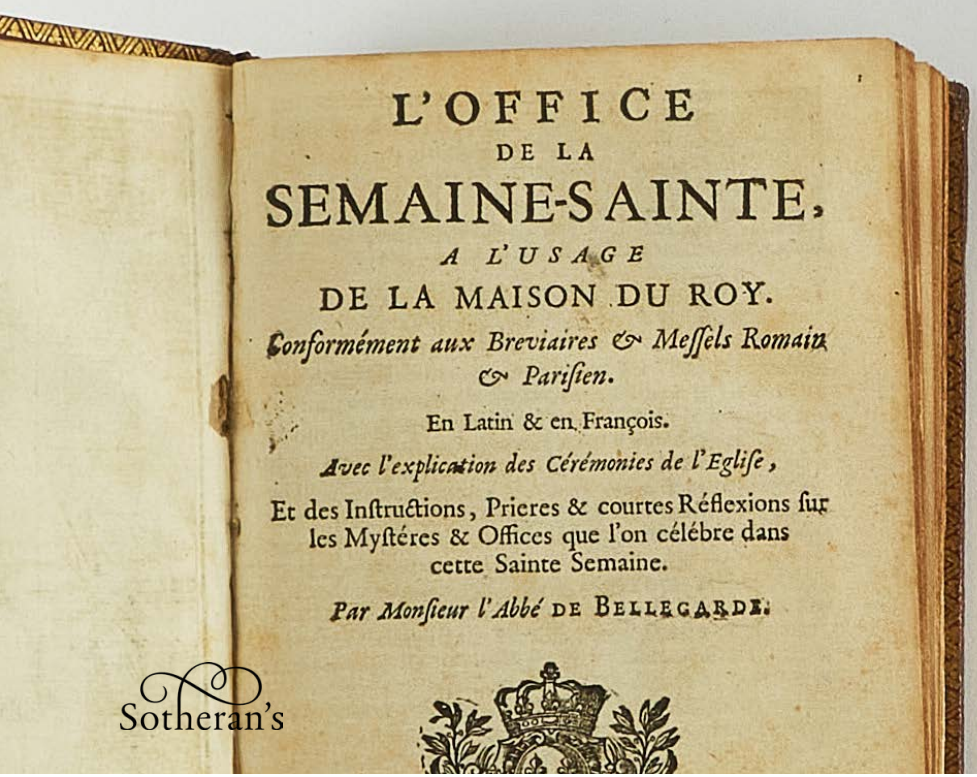
The editor, Bellegarde, spent seventeen years as a Jesuit before joining the Order of the Visitation of Holy Mary, founded by Francis de Sales and Jane Frances de Chantal. He authored numerous works on ethics, religion, and education, and is best known for his books on polite behaviour and conversation, as well as his translations from Latin of classical and ecclesiastical authors. His works also include a history of travel, covering voyages in both the Old and New Worlds (Paris, 1707). Bellegarde's edition of the *Semaine Sainte* first appeared in 1727 and was reissued several times during the eighteenth century.

The elaborate gilt decoration on the covers of this *Office de la Semaine-Sainte* was applied with a single large plaque. Plaque tooling became increasingly popular in the mid-eighteenth century, when René Dubuisson (d. *c.* 1776) and his son Pierre-Paul used the technique to accelerate the production of richly decorated bindings, particularly for almanacks. Piere-Paul Dubuisson was appointed Binder to the King of France in 1758.









The armorial supralibros almost certainly belongs to Claude Marc Antoine d'Apchon de Corgenon (1721–1783). Son of the marquis of Montrond, he initially pursued a military career before entering the Church, becoming bishop of Dijon and later archbishop of Auch. He owned a large and valuable library. The French marquis's coronet appears to have been modified with small tools to obscure its pearls and leaves, perhaps following D'Apchon's investiture as bishop of Dijon in 1755.

OCLC records only four copies of this edition in the US (LoC, Morgan, NYPL, and Yale) and one in the UK (Sheffield). Library Hub adds two further copies (Aberdeen and Bristol).

Cohen-de Ricci, col. 762 (for the 1741 edition). For the binding, see French Decorative Bookbinding – Eighteenth Century: Pierre-Paul Dubuisson – Plaque Inventory, 184 g (online, cf. Rahir, Livres dans de riches reliures..., 1910, no. 37). Coat of arms: cf. Olivier pl. 1600; Guigard I, p. 62.

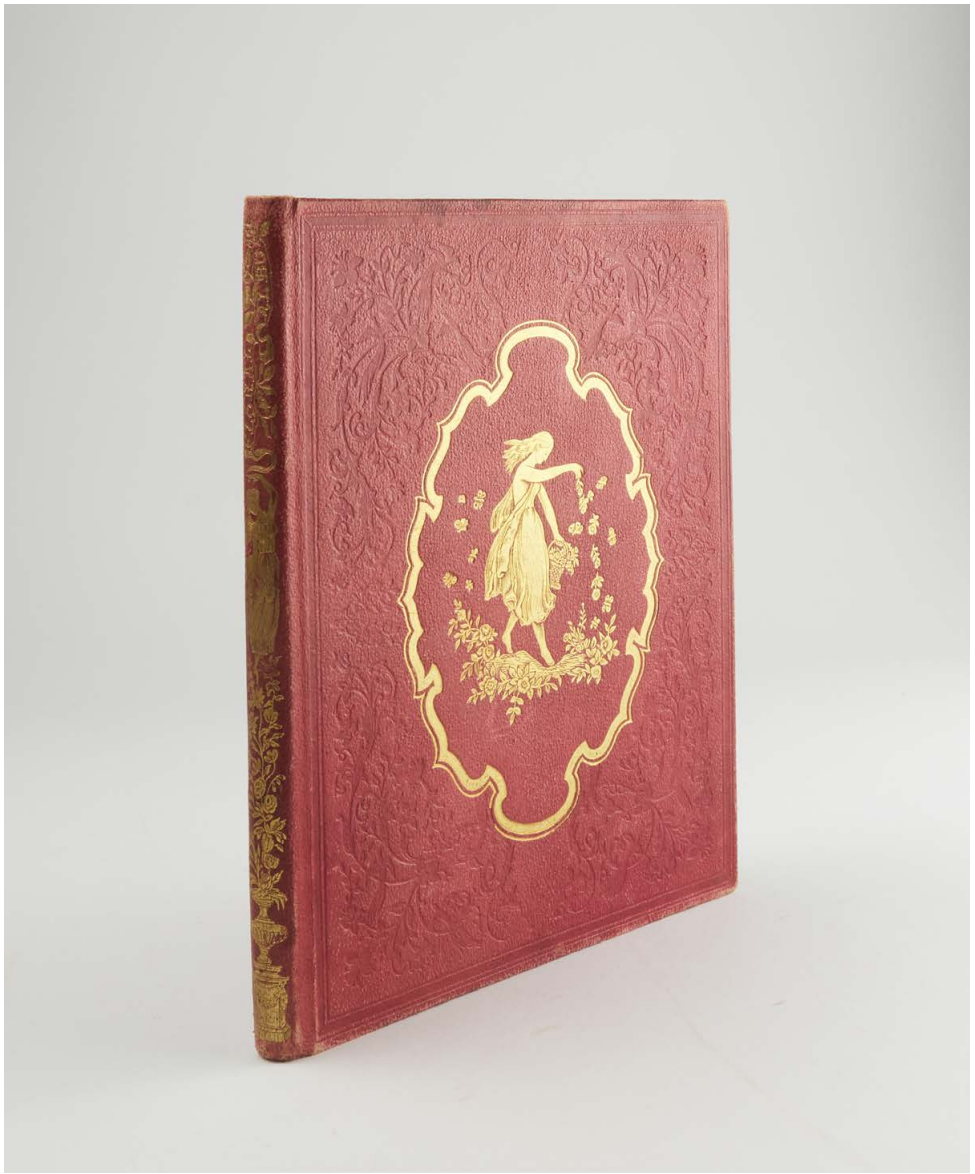
48. LYNDE, Sarah E[lizabeth]. The Floral Album. *New York: J.C. Riker*. 1848–1870. **$725**

8vo. Contemporary red roan, boards blind-stamped with decorative floral patterns and gilt illustration of a girl with a posy of flowers, spine decorated and lettered in gilt, sky blue endpapers; ff. [40], with five chromolithographic botanical plates including frontispiece with tissue guard, hand-coloured lithographic title, pink silk bookmark with painted flowers loosely inserted, 1 ff. with mounted oval die-cut floral posy in colour; a little wear to extremities, a little sporadic and light foxing throughout; overall very well preserved; 1848 ownership of Sarah E. Lynde, Melrose, M.A. (*see below*) in black ink to front free endpaper, her black ink stamp to blank recto of frontispiece.

A charming mid-nineteenth-century friendship album, bringing together verse from numerous contributors, predominantly from Melrose, and the neighbouring areas of Malden and Boston, spanning over two decades and previously owned by Sarah E. Lynde (1830–1906).

The opening 'Dedicatory' by Francis A. Griswold (dated April 1849) establishes the tone of the album, describing it as 'A repository of gems of … affection', expressing the hope that friendship can 'trace many lined lines'. There is also an emphasis on morality and religious devotion: 'write well, with pious thought, with a holy heart', a concern that is echoed throughout the volume.

The album contains five chromolithographic botanical plates which are incorporated into the contributions. Opposite the depiction of a rose, Lucy A. Woodward addresses her 'dear friend', writing, 'A fair bouquet of flowers I'd cull for thee; | Blue bells, white lilies, roses red' and 'Each flower must then a token be, | Reminding my lov'd friend of me'. In another contribution, the page before an illustration of a Campanula, another friend writes of 'flowers of hope joy and Peace'.







Sotheran's

There are also contributions from outside Melrose's geographical vicinity, including contributions from Griggsville, IL (L. Tuller, 26 June 1857), Schenectady, NY (E. Sprague, undated), St Louis, MO (E.A. Emerson, 29 September 1856), Chicago (Hulting, 28 December 1869), and Berlin (Mary E. Halleur, February 1856). Several of these appear to be from friends and acquaintances leaving Massachusetts to live elsewhere. The contribution from St Louis is dedicated 'to the friend I now bid a farewell'. Mary Halleur's Berlin contribution was particularly poignant: born Mary Elizabeth Honeybun in 1831, she married Hermann Halleur, the German author of *The Art of Photography* (1854); her poem repeats the line 'When shall we two meet again' and features a tone of despair at being separated ('Tho' in distant lands we sigh, parch'd beneath a hostile sky'). The two would evidently not meet again, as Mary Halleur died later that year. There is also an inscription from Benjamin Braman (New York, 1869) – perhaps the 1854 Brown graduate and professor of Latin at the University of Michigan from 1855 to 1856 – as well as contributions from Lynde's sister and cousin.

Friendship albums like this one served as a space for shared quotation and strengthening relationships. They were particularly popular among schoolgirls and young women and offered an opportunity to practise and display penmanship.

Provenance: Sarah Elizabeth Lynde (1830–1906) born in Malden to Amos Porter Lynde and Sarah Ann (Sprague) Lynde.



Against Abolition in the West Indies

49. MACQUEEN James. The West India Colonies; The Calumnies and Misrepresentations Circulated Against Them by The Edinburgh Review, Mr Clarkson, Mr Cropper, &c, &c. Examined and Refuted. *London: Baldwin, Cradock, and Joy*. 1824. **$1,150**

8vo. Contemporary diced calf, neatly rebacked at a later date, gilt green morocco lettering-piece to spine, speckled edges; pp. xxvi, [10], 427, [1]; tipped-in errata slip at end of prelims; rear endpaper renewed, corners bumped, joints and extremities lightly rubbed; light toning, lightly toned, sporadic light spotting (heavier to endpapers), crude tape repair to inner margin of final leaf not touching text; otherwise a good copy.

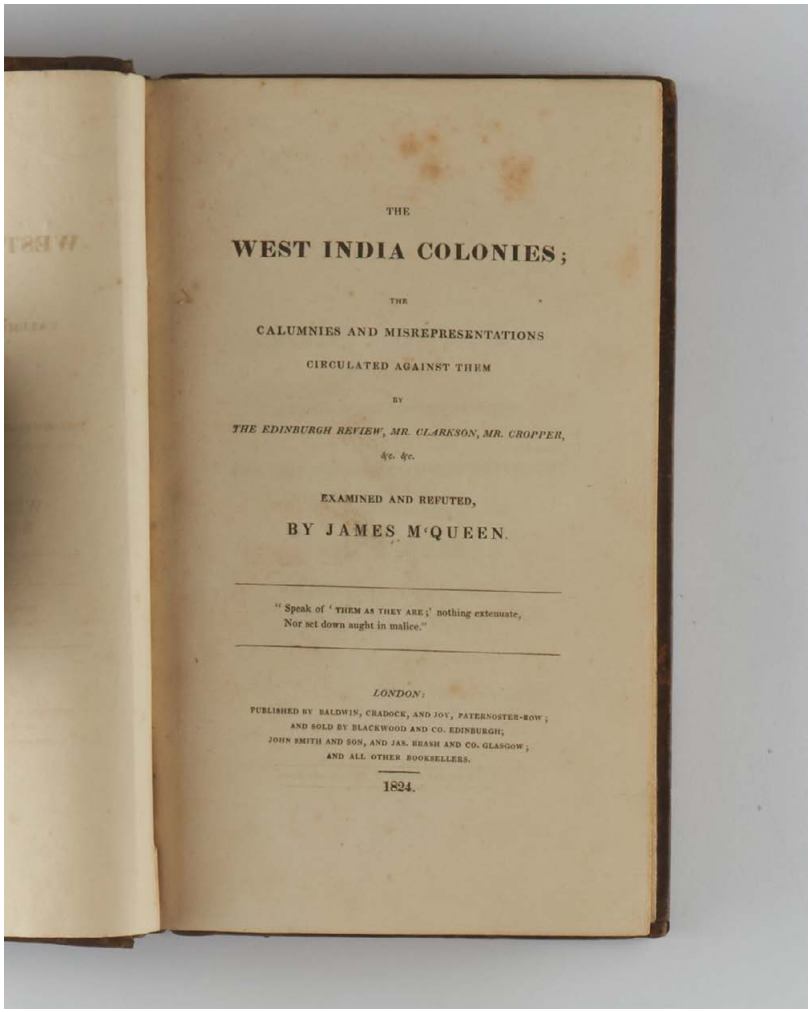
First edition of this defence of slavery, rare on the market, the first pro-slavery book written by one of Britain's staunchest anti-abolitionists.

MacQueen (or M'Queen, 1778–1870) worked as an overseer and bookkeeper on the Grenada estate of William Pulteney from 1797 to about 1809. 'In 1823, in response to the resurgent British anti-slavery campaign led by Thomas Fowell Buxton, MacQueen took up the defence of slavery with vigour and was asked by the Glasgow West India Association to spearhead its local efforts. By 1824 MacQueen was largely based in London, where he worked with the pro-slavery West India Committee. The result of these efforts was his first pro-slavery book, *The West India Colonies* (1824)' (*ODNB*). Although MacQueen here describes himself as 'an enemy to personal Slavery in the abstract', he staunchly opposes 'opposes the rash, unjust, and dangerous measures now proposed for the abolition of personal Slavery in the West Indies, measures which [...] will make the *freemen* in these possessions *Slaves*, and give the rein to barbarism' (pp. ix–x).

'MacQueen's position on the issues had not changed since 1820, though it seemed it had since his arguments became increasingly hardened, extreme, personal and narrow as the emancipation debate progressed through the latter 1820s' (Pardue, p. 71).

In defending slavery, the author gives much statistical material relating to the West Indies and reveals the mindset of the profiteers of a society whose wealth was to a great extent based on slavery.

Goldsmiths'-Kress 24330. See Pardue, Agent of Imperial Change: James MacQueen and the British Empire, 1778–1780 (1997).


THE

WEST INDIA COLONIES;

THE

CALUMNIES AND MISREPRESENTATIONS

CIRCULATED AGAINST THEM

BY

THE EDINBURGH REVIEW, MR. CLARKSON, MR. CROPPER,

&c. &c.

EXAMINED AND REFUTED,

BY JAMES M'QUEEN.

"Speak of 'THEM AS THEY ARE;' nothing extenuate,
Nor set down aught in malice."

LONDON:

PUBLISHED BY BALDWIN, CRADOCK, AND JOY, PATERNOSTER-ROW;
AND SOLD BY BLACKWOOD AND CO. EDINBURGH;
JOHN SMITH AND SON, AND JAS. BRASH AND CO. GLASGOW;
AND ALL OTHER BOOKSELLERS.

1824.

50. MADER, Johann. Raupenkalender, oder Verzeichnis aller Monate. *Nuremberg: C.F.C. Kleemann.* 1777. **$1,775**

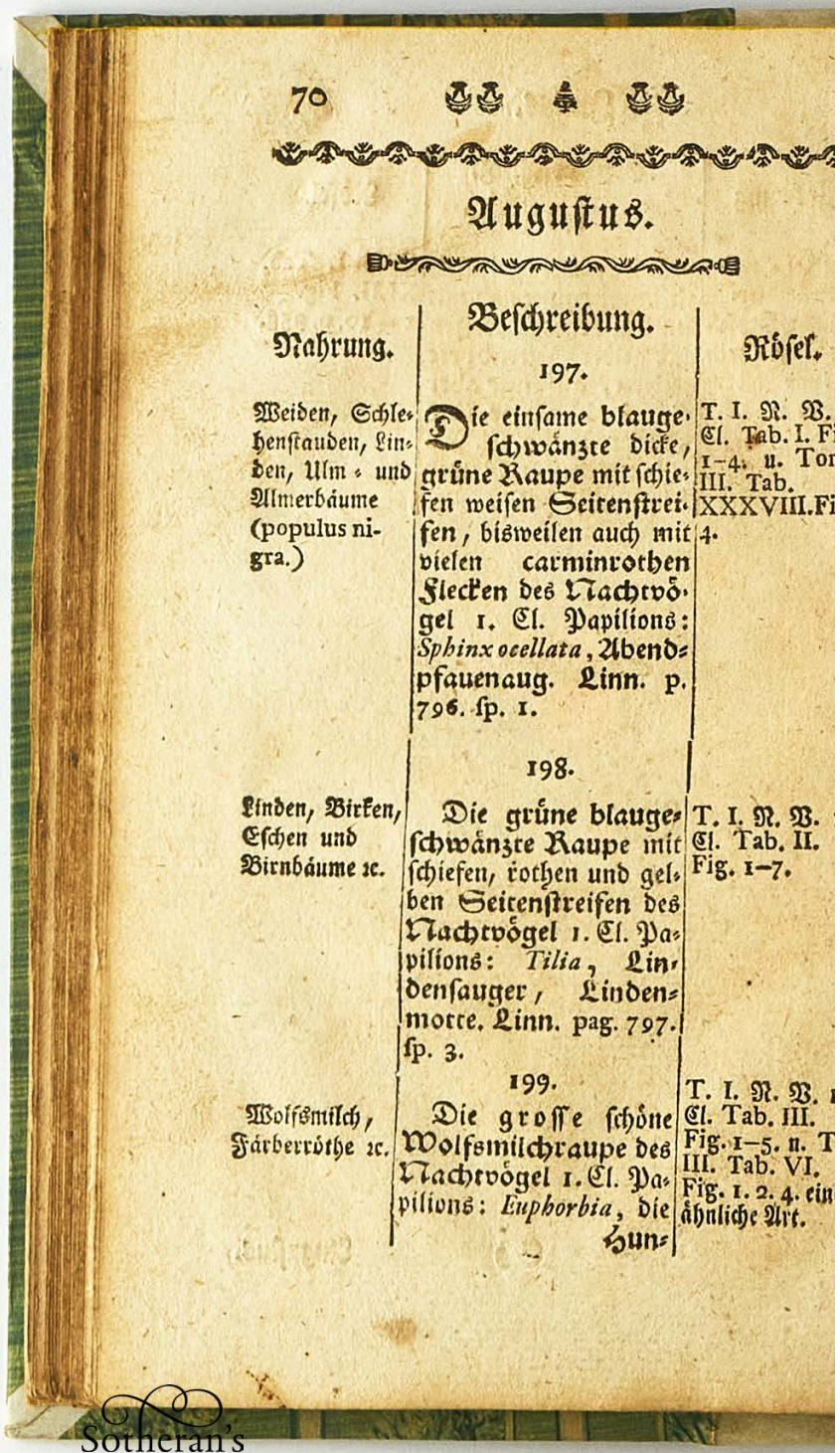
8vo. Later vellum-backed boards with teal paste paper sides, edges stained yellow, spine lettered in ink in gothic letter, brown endpapers; pp. 120; 12-pp. contemporary manuscript index bound at end; woodcut and typographic headpieces; lightly toned, title somewhat soiled with thumb-marks throughout; nonetheless a good copy; front free endpaper with ownership inscriptions of Johann Wilhelm Meigen (dated Solingen, 10 November 1783), Johann Schlickum (Hagen, 10 October 1795), and Leopold Schlickum (Eilpe, Hagen, 19 March 1821), nineteenth-century collector's stamp Carl ?Geiswald, Hagen to front free endpaper verso and title.

Scarce first edition of this curious guide to identifying garden caterpillars and moths by the plants on which they feed each month; this copy belonged to the renowned entomologist Johann Wilhelm Meigen, known as the 'father of dipterology', and was at the time of acquisition the only entomological work in his library.

The *Raupenkalender* (*Caterpillar Calendar*) was commissioned by the miniaturist Christian Friedrich Carl Kleemann (1735–1789), the publisher of the present work. 'The intent is to make it easier for those enthusiasts who hope to assemble a collection of magnificent and brightly coloured butterflies to breed them from captivity, so that they can preserve their beauty without the colour of their wings suffering … and to observe their wondrous transformation' (*preface, trans.*). Kleemann had illustrated the magnificent *Monatlich-herausgegeben Insecten-Belustigung*, by his father-in-law, August Johann Rösel von Rosenhof, providing numerous illustrations of butterflies and continuing the work after Rösel's death.

The present work builds on the *Insecten-Belustigung*, and each page is divided into three columns: plants favoured by caterpillars at a given time of year, a description of each caterpillar's appearance (both in larval form and after emerging as a butterfly), and the relevant Rösel citation.





70

Augustus.

Nahrung.	Beschreibung.	Rösel.
	197.	
Weiden, Schlehenstauden, Linden, Ulm- und Almerbäume (populus nigra.)	Die einsame blaugeschwänzte dicke, grüne Raupe mit schiefen weisen Seitenstreifen, bisweilen auch mit vielen carminrothen Flecken des Nachtvögel 1. Cl. Papilions: *Sphinx ocellata*, Abendpfauenaug. Linn. p. 796. sp. 1.	T. I. N. V. Cl. Tab. I. F 1–4. u. To III. Tab. XXXVIII. Fi 4.
	198.	
Linden, Birken, Eschen und Birnbäume ꝛc.	Die grüne blaugeschwänzte Raupe mit schiefen, rothen und gelben Seitenstreifen des Nachtvögel 1. Cl. Papilions: *Tilia*, Lindensauger, Lindenmotte. Linn. pag. 797. sp. 3.	T. I. N. V. Cl. Tab. II. Fig. 1–7.
	199.	
Wolfsmilch, Färberröthe ꝛc.	Die grosse schöne Wolfsmilchraupe des Nachtvögel 1. Cl. Papilions: *Euphorbia*, die Hun-	T. I. N. V. Cl. Tab. III. Fig. 1–5. u. T III. Tab. VI. Fig. 1. 2. 4. ein ähnliche Art.

In March, for instance, the caterpillars of Angle Shades moths feed on celery and strawberry leaves, whereas by May, you will more likely find adult Glanville fritillaries feeding on speedwell flowers or hawk-moths on honeysuckle. Several species are as yet unclassified, described in physical form but 'without a name' (*trans.*).

This copy belonged to the entomologist Johann Wilhelm Meigen (1764–1845), known as the 'father of dipterology'. He would later classify over three thousand fly species, including the common fruit fly (*Drosophila melanogaster*, 1830). He was also the first to classify the common green bottle fly (*Lucilia sericata*) and the black blow fly (*Phormia regina*) in 1826, both of which have been heavily used in forensic entomology to determine time of death based on the appearance of maggots. In 1818 he named the family *Culicidae*, encompassing all mosquitoes.

Meigen acquired this volume in his hometown of Solingen (near Wuppertal) in November 1783, incredibly early in his career, when he lacked both formal training and a scientific library; at the time this copy was known to be the 'only entomological book' in his library (*Entomolgische Mitteilungen aus dem Zoologischen Museum Hamburg,* 7:15 (March 1983), p. 291). The year after he acquired this copy, he took up a position as a tutor in Aachen, where his interest in entomology was encouraged by Mathias Baumhauer, who had ammassed a collection of over 1200 butterfly and insect samples, sparking Meigen's lifelong interest in insects.

The *Raupenkalender*'s focus on caterpillar observation and capture with a view to building a collection of Lepidoptera would have been of great use in his dealings with Baumhauer.

Here, Meigen adds his own index in manuscript, providing a list of common moth and butterfly names in German with a corresponding Latin index, the latter significantly shorter due to contemporary gaps in classification. There follow brief observations in his hand on species observed in July and August.

Provenance:

1. Ownership inscription of Johann Wilhelm Meigen, dated Solingen, 10 November 1783.

2. 10 October 1795 ownership inscription of Johann Schlickum of Hagen, likely the geodeist and land surveyor of that name (1769–1844).

3. Passed by descent to his son, Leopold Schlickum of Hagen (1804–1831), with ownership inscription dated 19 March 1821.

4. Nineteenth-century collector's stamp of Carl ?Geisenwald, Hagen.

OCLC finds only two copies outside continental Europe, at Cornell and Yale; not on Library Hub.

VD18 12497118.

Herbst und Winter.

eschreibung.	Rösel.
337. grosse, roth und leischfärbige raupe *) des tvögel 2. Cl. Pa- : Cossus, der enbohrer. Linn. sp. 63.	T. I. N. V. 2. Cl. Tab. XVIII. Fig. 1–8.
338. Bienenschabe **) achtvögel 4. Cl. ons: Mellonella, nigiecker, Bien- . Linn. pag. 888.	T. III. Tab. XLI. Fig. 1–7. p. 242.

chsthum mehr, als ein Jahr, nöthig
e auch zuweilen in den innersten fau-
en-Zwetschgen- und Aepfelbäu: n im
hier aber ist deßwegen mit dem C om-
den: weil sie im Sommer aus dem

enschabe das ganze Jahr hindurch in
also auch im Frühling in den Bienen-
funden wird; so ist sie doch unter die-
cht worden: weil der Papilio gemei-
Eyer zu legen pflegt.

Namregister
der Schmetterlinge.

Admiralsvogel. № 197. 322.
Admiral. 301.
Augenvogel. 1. 4.
Aurorenvogel. 242.
Apollo. 118. 42.
Augenklammvogel. 75. 152.
Augenspiegel, der rothe. 42. 118.
Aurorenvogel, Landkärtchen. 64. 138.

Bindsinn, das grüne. 97.
Braunbirkenmantel. 6. 44. 45. 82. 119. 120. 186. 237.
Braunklee. 88.
Bär. 309.
Bär, augenbrauner. 334.
Bär, Purpurbär. 148. 207. 284.
Bär, rothhaariger. 62.
Bär, schwarzer. 5. 127. 189. 241.
Baumvogel. 279.
Baumspanner. 338.
Bildervogel. 56. 132. 265.
Birnmotte. 104. 173. 224.
Blattvogel, gezackter. 126.
Blumenvogel. 12. 72. 285.
Blumenspanner. 65. 139.
Buchfink. 2.
Braunfalter. 287. 311.
Braunauge. 318. 335.
Braunvogel. 47. 122.
Brennvogel. 290. 313.
Brennvogel. 114.
Brombeervogel. 318. 335.
Buchfink. 15.

Eyervogel. 300. 321.

Faun. 334.
Faulbaumspanner. 145. 204.
Fuchsrand. 131. 192. 243. 264.

Sotheran's

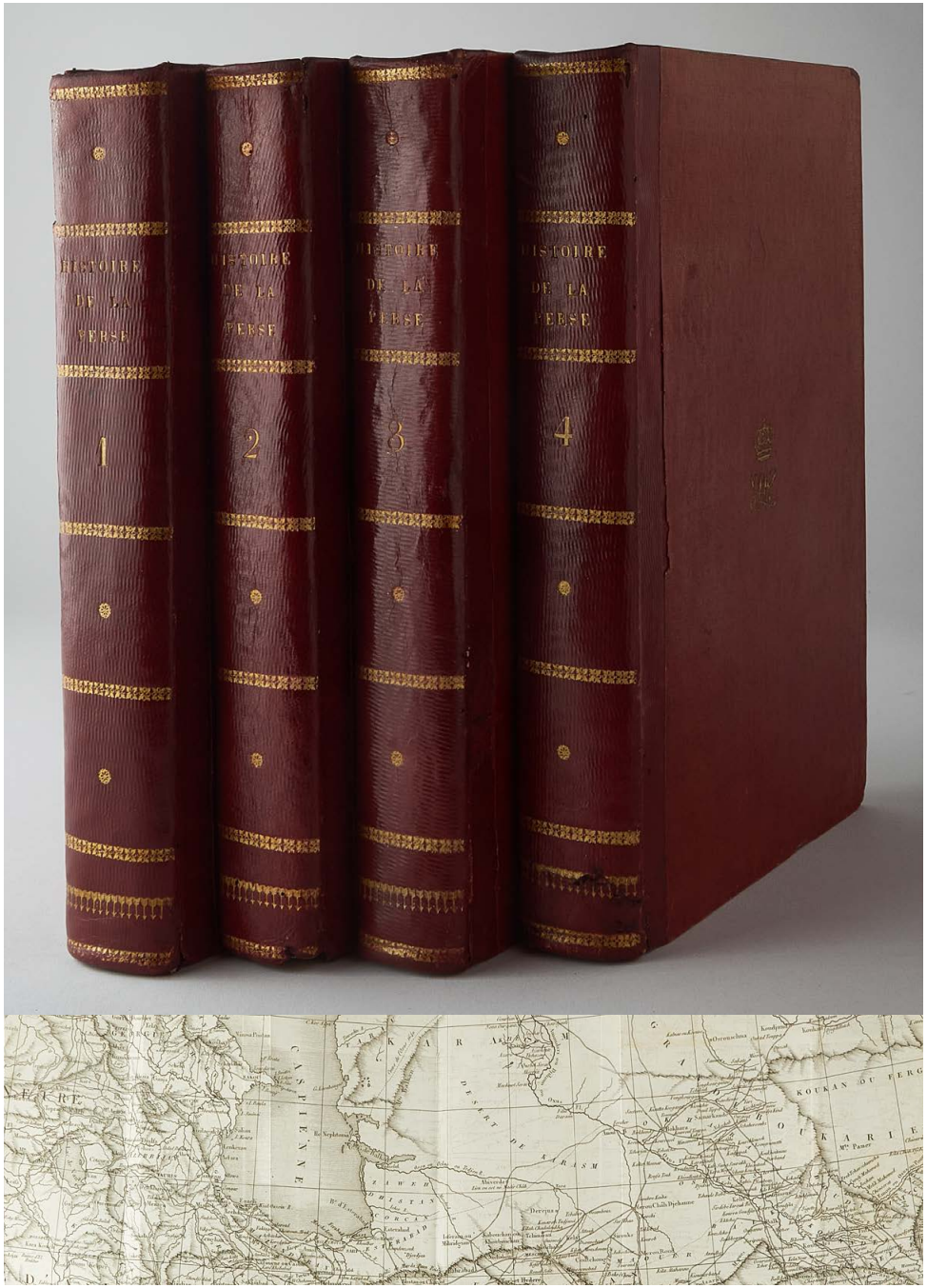
From the Library of Napoleon's Second Wife

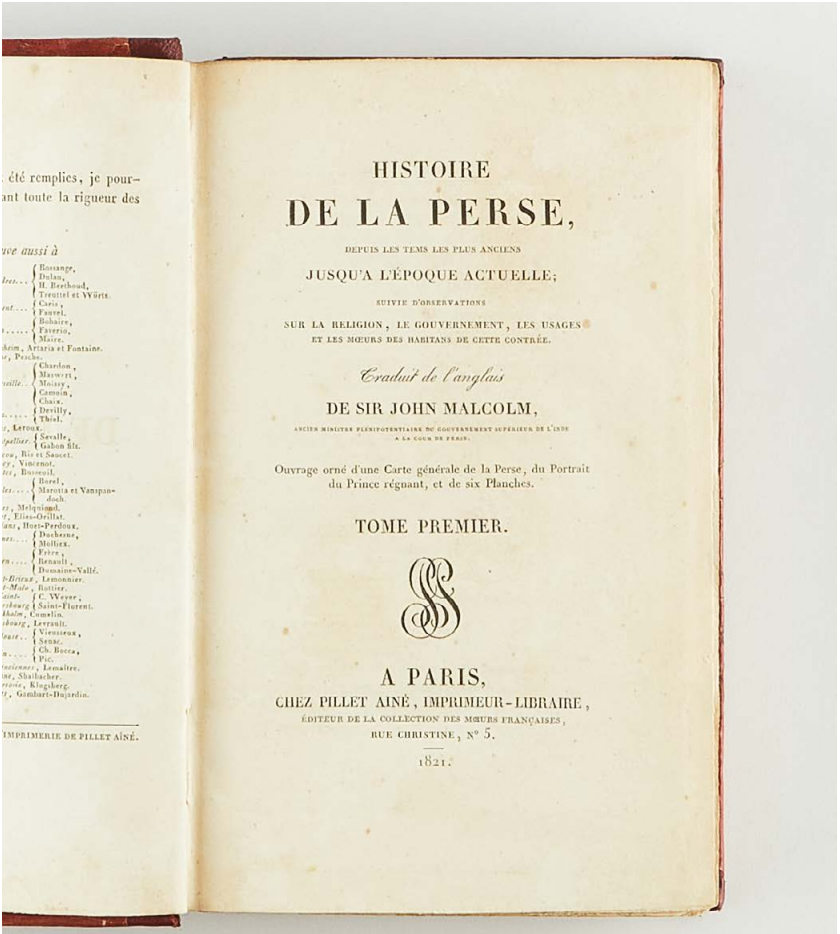
51. MALCOLM, John, *Sir*. Histoire de la Perse, depuis les tems les plus anciens jusqu'a l'époque actuelle; suivie d'observations sur la religion, le gouvernement, les usages et les mœurs des habitans de cette contrée. Traduit de l'anglais … *Paris: Pillet aîné*. 1821. **$7,050**

Four volumes, 8vo. Contemporary quarter red long-grained morocco over red paper-covered boards, central gilt cipher 'ML' surmounted by royal crown (variant of Olivier, pl. 2654, *fer* 9) to boards, flat spine lettered directly in gilt, edges uncut; folding engraved map of Persia and 8 engraved plates by Ambroise Tardieu (1788–1841), including portrait of Fath-Ali Shah Qajar, all with tissue guards; woodcut publisher's device to titles; corners bumped, a few tiny wormholes to spines, vol. I with small worm damage to lower joint, vol. II with foot of spine chipped, vol. IV with minor worm damage at foot of spine and small losses of morocco at upper and lower joints (colour-retouched); occasional glue staining to pastedowns; light, variable browning and offsetting, occasional foxing, but overall a very good copy; bookplate of Raymond Poincaré by Raymond Prevost (1891–1972), dated 1929 (*see below*), and a cutting from an early twentieth-century catalogue, describing this copy, to pastedown of vol. I.

First edition in French of the nineteenth-century 'standard western work' about Persia, this set from the Parma library of former Empress Marie Louise (1791–1847), Napoleon's second wife, and later owned by Raymond Poincaré (1860–1934), President of France from 1913 and 1920.

Sir John Malcolm (1769–1833) was a Scottish soldier, diplomat, colonial administrator in India and author of several historical works on the subcontinent. From India, he undertook three diplomatic missions to Qajar Persia, during which he established close relations with the court of Fath-Ali Shah (1772–1834). Malcolm also claimed to have introduced potato cultivation to Persia, where the tuber was reportedly known as *ālu-ye Malkam*, or 'Malcolm's plum', although the claim remains disputed. His *History of Persia* was first published in English in London in 1815 and 'brought him an honorary doctorate of laws from Oxford' (*ODNB*).





HISTOIRE

DE LA PERSE,

DEPUIS LES TEMS LES PLUS ANCIENS

JUSQU'A L'ÉPOQUE ACTUELLE;

SUIVIE D'OBSERVATIONS

SUR LA RELIGION, LE GOUVERNEMENT, LES USAGES ET LES MŒURS DES HABITANS DE CETTE CONTRÉE.

Traduit de l'anglais

DE SIR JOHN MALCOLM,

ANCIEN MINISTRE PLÉNIPOTENTIAIRE DU GOUVERNEMENT SUPÉRIEUR DE L'INDE A LA COUR DE PERSE.

Ouvrage orné d'une Carte générale de la Perse, du Portrait du Prince régnant, et de six Planches.

TOME PREMIER.

A PARIS,

CHEZ PILLET AINÉ, IMPRIMEUR-LIBRAIRE,

ÉDITEUR DE LA COLLECTION DES MŒURS FRANÇAISES,

RUE CHRISTINE, N° 5.

1821.



244 RELIURE AU CHIFFRE DE L'IMPERATRICE MARIE-LOUISE.) MALCOLM (Sir John). Histoire de la Perse depuis les temps les plus anciens... suivie d'observations sur la religion, le gouvernement, les usages et les mœurs de habitants de cette contrée. Ouvrage orné d'une carte générale de la Perse, du portrait du Prince régnant et de 6 planches. P., 1821. 4 vol. in 8, d.-mar. rouge à gr. long. guirl. et pet. fleur. dor., n r., chif. couron. de l'Impératrice Marie-Louise au centre de splats.

— Léger trav. de ver sur 3 plats. - Bel exemplaire, ayant appartenu à Marie-Louise, Impératrice des Français, seconde femme de Napoléon Ier (et plus tard, Régente de Parme, Piacenza et Guastalla), avec son chiffre frappé en or sur les 2 plats.

Drawing on his direct diplomatic experience, Malcolm produced an account particularly valuable for contextualising contemporary Persian affairs; his 'history was particularly valuable for contextualizing events surrounding his own time in Persia, and served as the standard western work for about a century' (*ibid.*).

The present French translation was begun by the politician and banker Pierre-Vincent Benoist (1758–1834) and completed by the philologist and Orientalist Louis-Matthieu Langlès (1763–1824), keeper of Oriental manuscripts at the Bibliothèque Nationale (later renamed Bibliothèque du Roi), and founding director of the École nationale des langues orientales vivantes in Paris. The first volume opens with a thirty-six-page glossary of Persian words used in the text, giving their pronunciation in both English and French.

Marie Louise, eldest surviving child of Francis I, Emperor of Austria, became Empress of the French through her marriage to Napoleon in 1810. Following his abdication, she became sovereign of the Duchy of Parma, Piacenza and Guastalla in northern Italy.

During her reign, she greatly enlarged the holdings of Parma's Biblioteca Palatina and commissioned a new reading room, the Salone Maria Luigia.

Marie Louise's personal library of some twelve thousand volumes reflected a wide range of interests, encompassing travel, natural history, music, medicine, philosophy and ancient and contemporary literature.

Many volumes were bound in distinctive red morocco or half-morocco, bearing the arms or cypher of the imperial couple or, after 1814, of Marie Louise alone. After her death, the library was discreetly transferred to Austria, where it remained largely forgotten until its rediscovery in 1929 by the Berlin bookseller Martin Breslauer. Breslauer presented a small selection of the collection to the public at an exhibition at the Staatsbibliothek in Berlin in 1931, advertising that it would have been 'sold as whole'; having failed this 'within a short time', the books were ultimately sold separately.

Provenance:

1. Marie Louise of Austria (1791–1847), Empress Consort of the French (1810–1814) and Duchess of Parma, Piacenza and Guastalla (1814–1847).

2. Included by Berlin bookseller Martin Breslauer (1871–1940) in his catalogue *Naturwissenschaften und Reisen: aus der Bibliothek der Kaiserin Marie Luise, zweiten Gemahlin Napoleons I* (Catalogue 50, 1933), no. 1192 ('Rote Hmaroqbde. m. d. gekr. Monogr. d. Kaiserin Marie Luise'), priced *RM* 22.

3. Raymond Poincaré (1860–1934), French conservative politician, three times as Prime Minister of France, and President of France from 1913 and 1920.

Chadenat 909 ('*ouvrage très estimé*'). *See Lamort, Reliures impériales, 2004, p. 64* ('*Les reliures portant ce monogramme proviennent de l'importante bibliothèque constituée à Parme après la chute de l'Empire*').

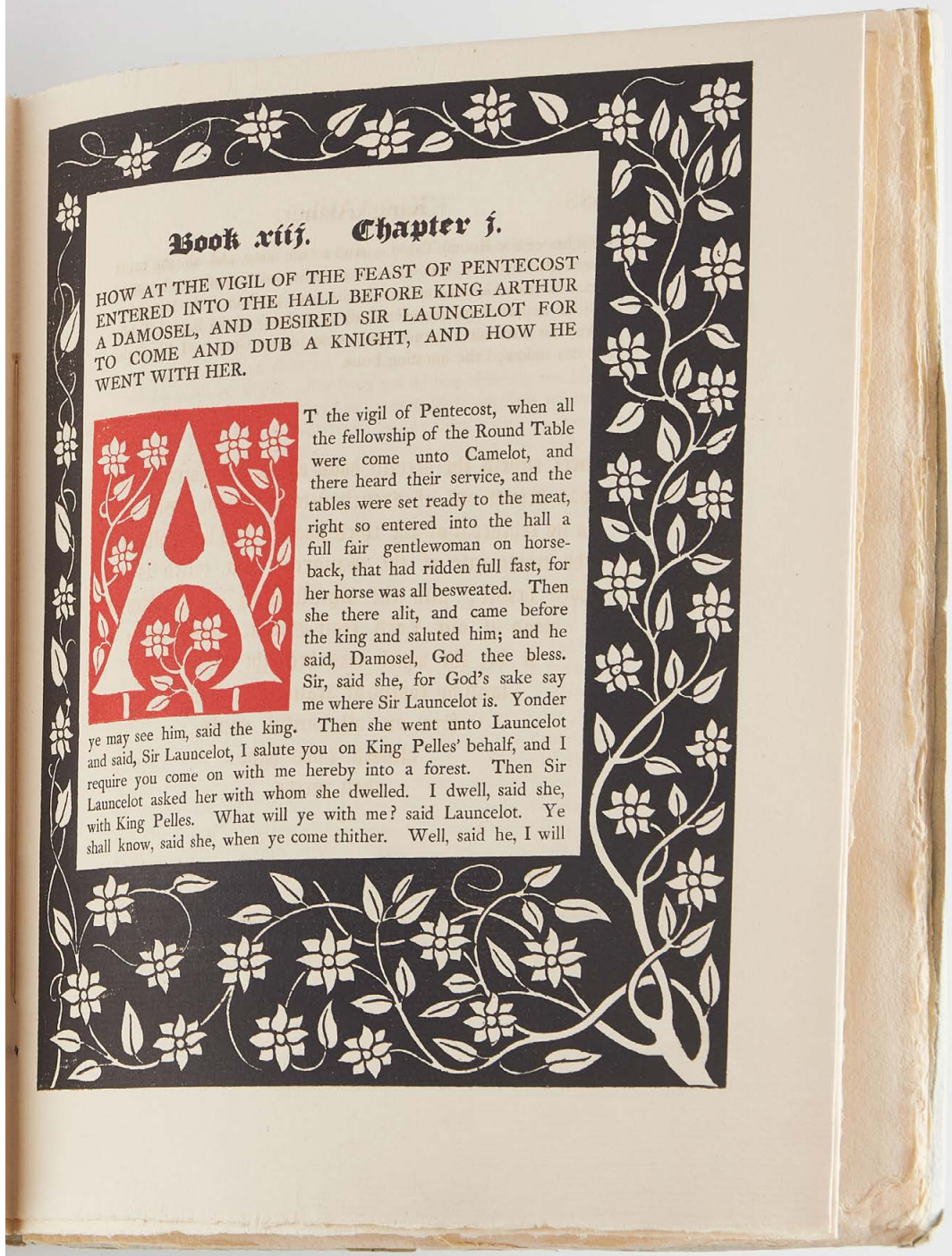
In the Original Wrappers

52. MALORY, Thomas, *Sir*; Aubrey BEARDSLEY (*illustrator*). [Le Morte Darthur.] The Birth, Life and Acts of King Arthur, of his Noble Knights of the Round Table. [*Edinburgh: Turnbull & Spears for*] *London: J. M. Dent.* June 1893–November 1894. **$26,450**

Twelve vols, 4to. Publisher's pale grey wrappers, front cover design by Aubrey Beardsley and printed advertisements to rear wrappers, uncut and largely unopened; pp. 990, [2 (colophon, blank)], [4], viii, xc (pp. i–lxv and first frontispiece bound at end of Part VI); 2 photogravure frontispieces and 18 wood-engraved plates by Beardsley (of which 5 double-page, with tissue guards); printed on handmade Van Gelder paper, numerous in-text wood-engraved chapter headings, initials, and borders by Beardsley, printer's devices to titles and 22 14- and 16-line initials by Beardsley printed in red; variable browning and light spotting to plates with resultant light offsetting to text, else internally very good; an excellent set, housed in two contemporary cloth drop-front boxes (lightly scuffed) with catches and roan spines.

First edition of Beardsley's groundbreaking illustrations to Malory's *Morte D'Arthur*, no. 101 of 300 'superior'-issue sets printed on handmade Van Gelder paper, exceptionally well-preserved, largely unopened, and extremely rare in the original wrappers.

'The *Morte d'Arthur* is the most famous version and the first in English prose of all the legends which have collected about King Arthur. It is the only true English epic [...] The matchless style, the humour, the magnificence, the magic that takes away the breath, combine in a masterpiece of legendary narrative' (*PMM* 29). The 'superior' issue, larger in size than the ordinary issue, was intended to be bound in three volumes (as opposed to two for the ordinary issue) due to the thickness of the paper, in cream cloth or vellum cases furnished by J.M. Dent, the publisher of this edition. In this issue, the publisher's devices and twenty-two initials have been printed in red instead of black; the magnificent plates by Beardsley are printed on handmade French etching paper, and the photogravure frontispieces are on India paper.


Book xiij. Chapter j.

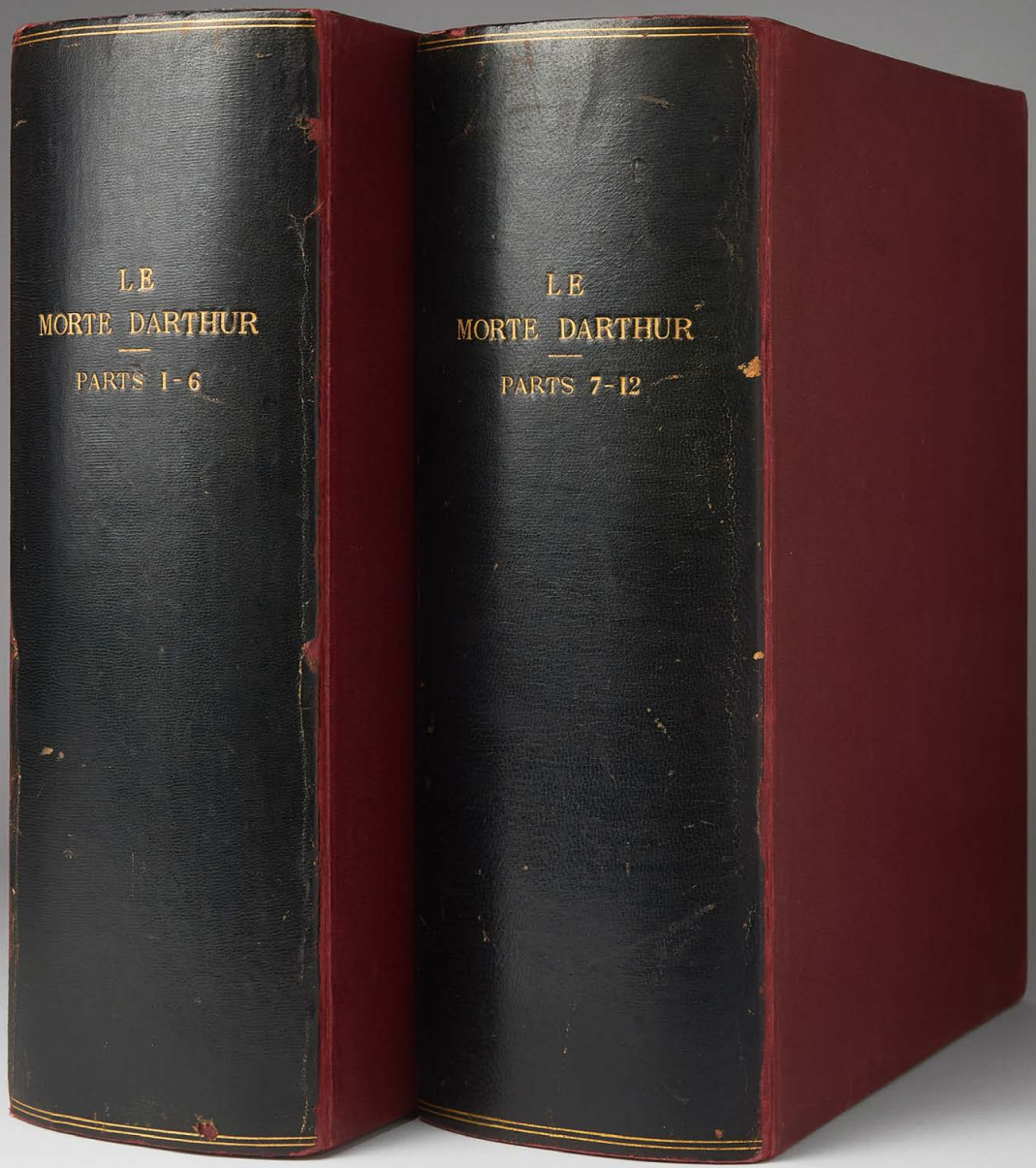
HOW AT THE VIGIL OF THE FEAST OF PENTECOST ENTERED INTO THE HALL BEFORE KING ARTHUR A DAMOSEL, AND DESIRED SIR LAUNCELOT FOR TO COME AND DUB A KNIGHT, AND HOW HE WENT WITH HER.

AT the vigil of Pentecost, when all the fellowship of the Round Table were come unto Camelot, and there heard their service, and the tables were set ready to the meat, right so entered into the hall a full fair gentlewoman on horse-back, that had ridden full fast, for her horse was all besweated. Then she there alit, and came before the king and saluted him; and he said, Damosel, God thee bless. Sir, said she, for God's sake say me where Sir Launcelot is. Yonder ye may see him, said the king. Then she went unto Launcelot and said, Sir Launcelot, I salute you on King Pelles' behalf, and I require you come on with me hereby into a forest. Then Sir Launcelot asked her with whom she dwelled. I dwell, said she, with King Pelles. What will ye with me? said Launcelot. Ye shall know, said she, when ye come thither. Well, said he, I will



Beardsley secured the commission from Dent – who intended to rival the publications of Morris's Kelmscott Press with this lavishly produced edition of Malory's tales of King Arthur and the Knights of the Round Table – through a recommendation from his friend, the photographer and bookseller Frederick H. Evans. Shortly after moving to London, he began frequenting Evans's bookshop on a daily basis, and soon 'they were on so friendly a footing that Evans would "swap" the books for which the youth craved in exchange for drawings' (MacFall, p. 39).

Gertner Zatlin 338–69, 371–675; Reade 56–152; Reade & Dickinson 212–13; Samuels Lasner 22; Vallance 59; See MacFall, Aubrey Beardsley (1927).



Sotheran's



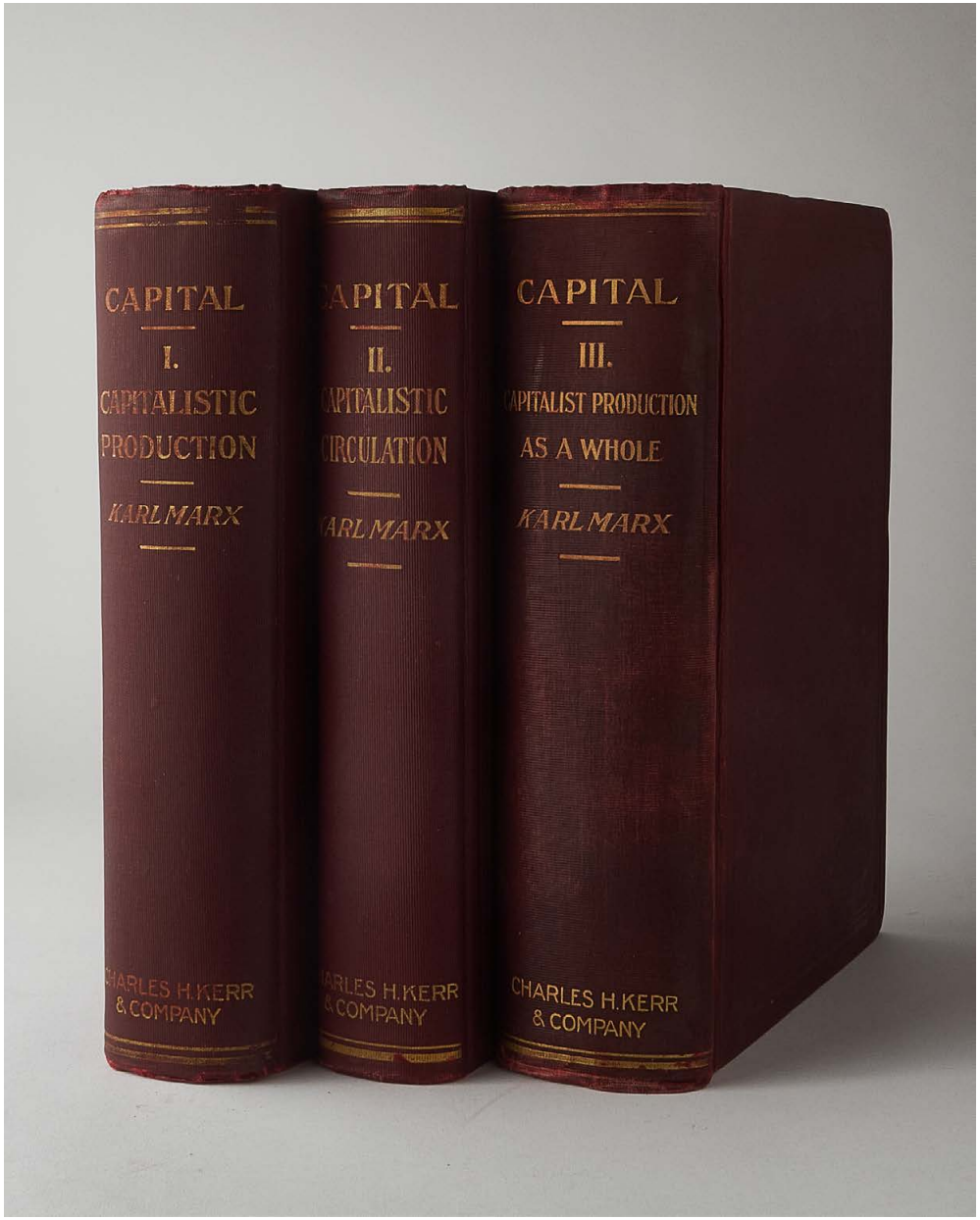
Das Kapital, Translated on a Florida Chicken Farm

53. MARX, Karl; Friedrich ENGELS (*editor*); Ernest UNTERMANN (*translator*). Capital: A Critique of Political Economy. *Chicago*: *Charles H. Kerr & Company*. 1908–1909. **$4,950**

Three volumes, 8vo. Publisher's red cloth, spines lettered and ruled in gilt, borders filleted in blind; vol. I: pp. 869, [1 (blank)]; vol. II: pp. 618; vol. III: pp. [2 (blank)], 1048; numerous tables within text; extremities a little rubbed, upper corner of front board of vol. II lightly creased; slight staining to endpapers and title of vol. III, lightly toned throughout; nonetheless a very good set; early ownership inscription ?Eduard to front flyleaf of vol. III (struck out) and 'E. Round' in ink, black ink deaccession stamp of the Handsworth Peoples Cultural Association below.

Mixed edition of the first complete English translation of Marx's *Das Capital* (*Capital*): vol. I is the 1908 printing; vol. II the 1909 printing; and vol. III the 1909 first printing.

Volumes I and II were respectively copyrighted in 1906 and 1907. Although the third volume of *Capital* had been published posthumously in German in 1894, it was not translated into English until the Kerr edition, completed between 1906 and 1909. The first volume follows the translation of Samuel Moore and Edward Aveling (who had been commissioned to translate the first portion by Engels), and volumes two and three are the work of seaman, translator, socialist author, and newspaper editor Gerhard Ernest Untermann (1864–1956), a member of the Socialist Labor Party of America and a regular contributor to the *International Socialist Review*. He began work on his translation in 1905, whilst living on a chicken farm in Orlando, Florida. 'The conditions and the location of the place in which I translate volumes II and III of this work made it impossible for me to get access to the original works of the authors quoted by Marx. I was compelled, under these circumstances, to retranslate many quotations from English authors' (vol. II, p. 30).



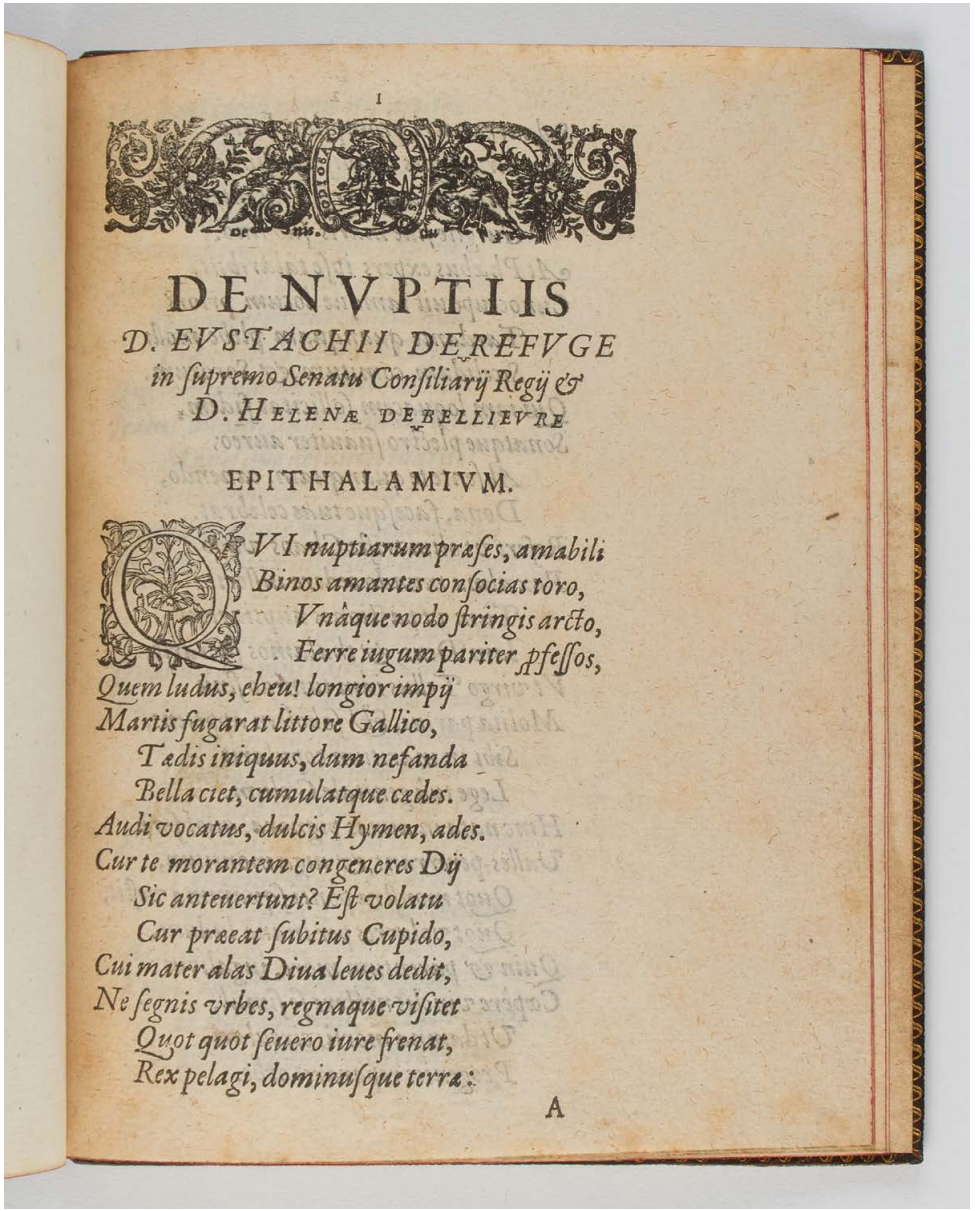
54. [MOREL, Jean.] [*Drop-head title*:] De Nuptiis D. Eustachii de Refuge in supremo Senatu Consiliarii Regii & D. Helenae de Bellievre. [*Paris: Philippe Du Pré*. 1595.] **$1,075**

4to. Nineteenth-century morocco, flat spine richly gilt, board-edges and turn-ins roll-tooled in gilt; pp. 6, [2 (blank)] woodcut headpiece to p. 1 signed 'Denis du Pre' and with central roundel incorporating his device with the motto 'Odiosa veritas'; a few scuffs to boards, spine and corners rubbed; uniform light toning; else very well preserved.



First edition, seemingly institutionally unrecorded, of this neo-Latin epithalamium by Jean Morel, head of the University of Paris's Collège de Reims, composed on the occasion of the 1595 wedding of Hélène de Bellièvre and the statesman Eustache de Refuge, author of a best-selling Machiavellian guide for courtiers.

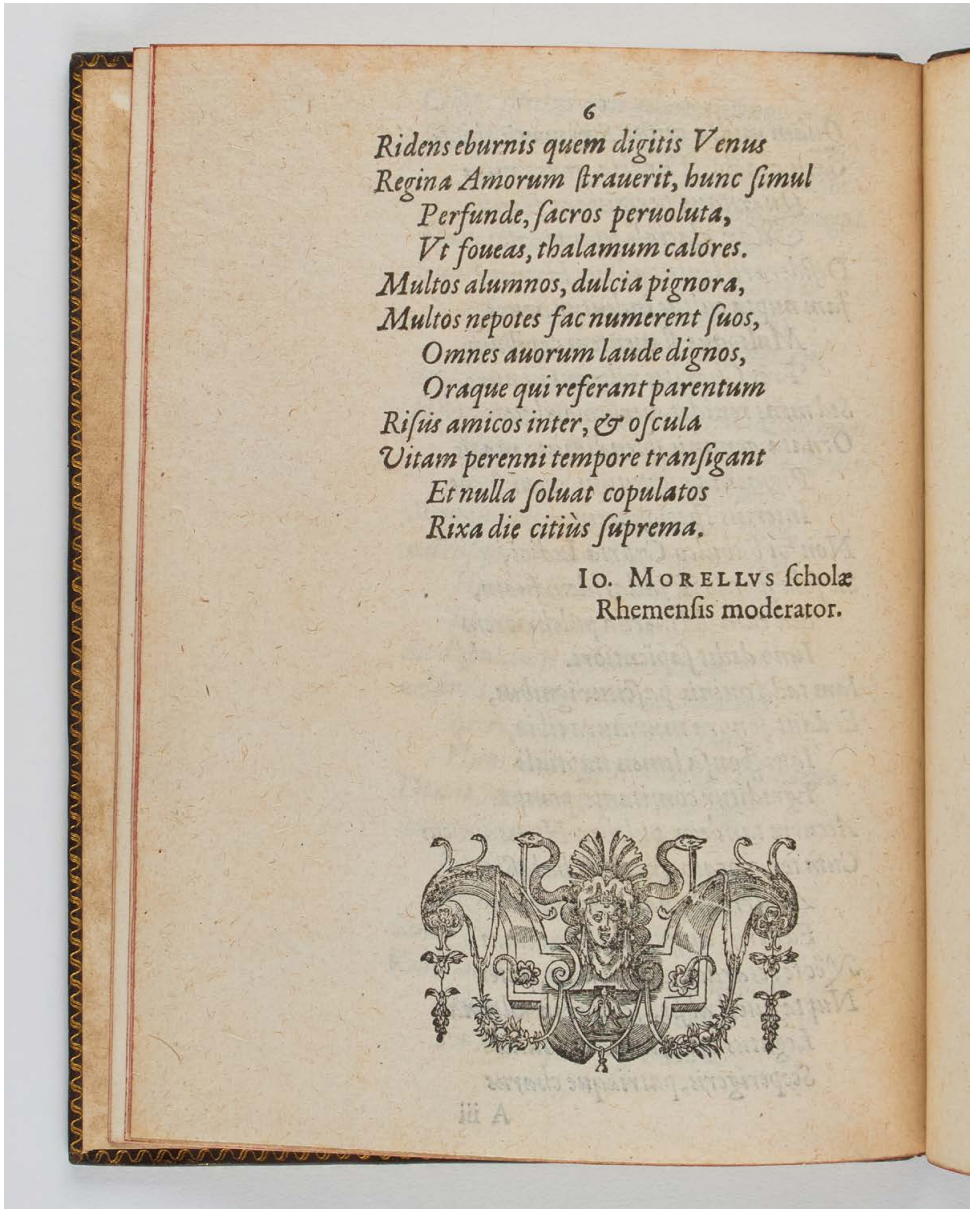
Hélène de Bellièvre (b. 1572/73) was one of nine daughters of Pomponne de Bellièvre, Chancellor of France; he had undertaken more than a dozen diplomatic missions for Henry III of France and in 1586 had been sent to London to persuade Elizabeth I not to execute Mary, Queen of Scots. She had married Claude Prévost, Master of Requests, in 1586, and remarried Eustache de Refuge, Prévost's first cousin on his father's side, five years after her first husband's death in 1590. De Refuge (1564–1617) was ambassador to the Low Countries and the Swiss Cantons and served in the Parlement of Paris. He is perhaps best known for his bestselling treatise for courtiers, *Traicté de la cour, ou instruction des courtisans*, first printed anonymously in 1616 and translated into Italian as *Trattato della corte* (1621), into English as *A Treatise of the Court or Instructions for Courtiers* (1622) and as *Arcana Aulica: or Walsingham's Manual* (1652, second part only), into Latin as *Aulicus inculpatus* (1644), and into German as *Mr. du Refuge Kluger Hofmann* (1654).



DE NVPTIIS
D. EVSTACHII DEREFVGE
in ſupremo Senatu Conſiliarij Regij &
D. HELENÆ DEBELLIEVRE
EPITHALAMIVM.

QVI nuptiarum præſes, amabili
Binos amantes conſocias toro,
Vnàque nodo ſtringis arcto,
Ferre iugum pariter pfeſſos,
Quem ludus, eheu! longior impij
Martis fugarat littore Gallico,
Tadis iniquus, dum nefanda
Bella ciet, cumulatque cædes.
Audi vocatus, dulcis Hymen, ades.
Cur te morantem congeneres Dij
Sic anteuertunt? Eſt volatu
Cur præeat ſubitus Cupido,
Cui mater alas Diua leues dedit,
Ne ſegnis vrbes, regnaque viſitet
Quot quot ſeuero iure frenat,
Rex pelagi, dominuſque terræ:

A



6

Ridens eburnis quem digitis Venus
Regina Amorum ſtrauerit, hunc ſimul
Perfunde, ſacros peruoluta,
Vt foueas, thalamum calores.
Multos alumnos, dulcia pignora,
Multos nepotes fac numerent ſuos,
Omnes auorum laude dignos,
Oraque qui referant parentum
Riſus amicos inter, & oſcula
Vitam perenni tempore tranſigant
Et nulla ſoluat copulatos
Rixa die citiùs ſuprema.

Io. Morellvs ſcholæ
Rhemenſis moderator.

iii A

Here, Morel (1539–1633) draws heavily on classical mythology before making reference to the prowess of the bride's father and wishing the happy couple a quarrel-free lifetime of joy (as well as many children and grandchildren). The poet was known for his 1580 pedagogical textbook *Scholae rhemensis rhetorica*, a foundational text for the teaching of classical oratory.

Morel's epithalamium to Bellièvre and Refuge later appeared as Ode XVII in his 1608 *Lyra* (pp. 157–162), followed by another poem celebrating the 1596 wedding of Refuge's sister Anne to Timoléon de Grangier, seigneur de Liverdis. The woodcut headpiece is signed by Denis (or Denys) du Pré, with his 'Odiosa veritas' device; he was successor to the printer of scientific and mathematical texts Mathieu David, and it seems that this work was printed at the very end of his career.

No copies traced on CCfr, OCLC, KvK, or Library Hub.

Catalogus librorum doctoris D. Joach. Gómez de la Cortina, March. De Morante, qui in aedibus suis exstant: V–Z. Supplementum A–B (*1859*), *pp. 95–96; Catalogue des livres anciens et modernes composant la bibliothèque de feu M. Ed. Sénemaud* (*1888*) *965* (*possibly this copy*). *See BaTyR 27368; Renouard, pp. 115–16. Not in Adams, BP16, USTC, Brunet, or Pettegree & Walsby.*

The First Chinese Army Trained in European Tactics

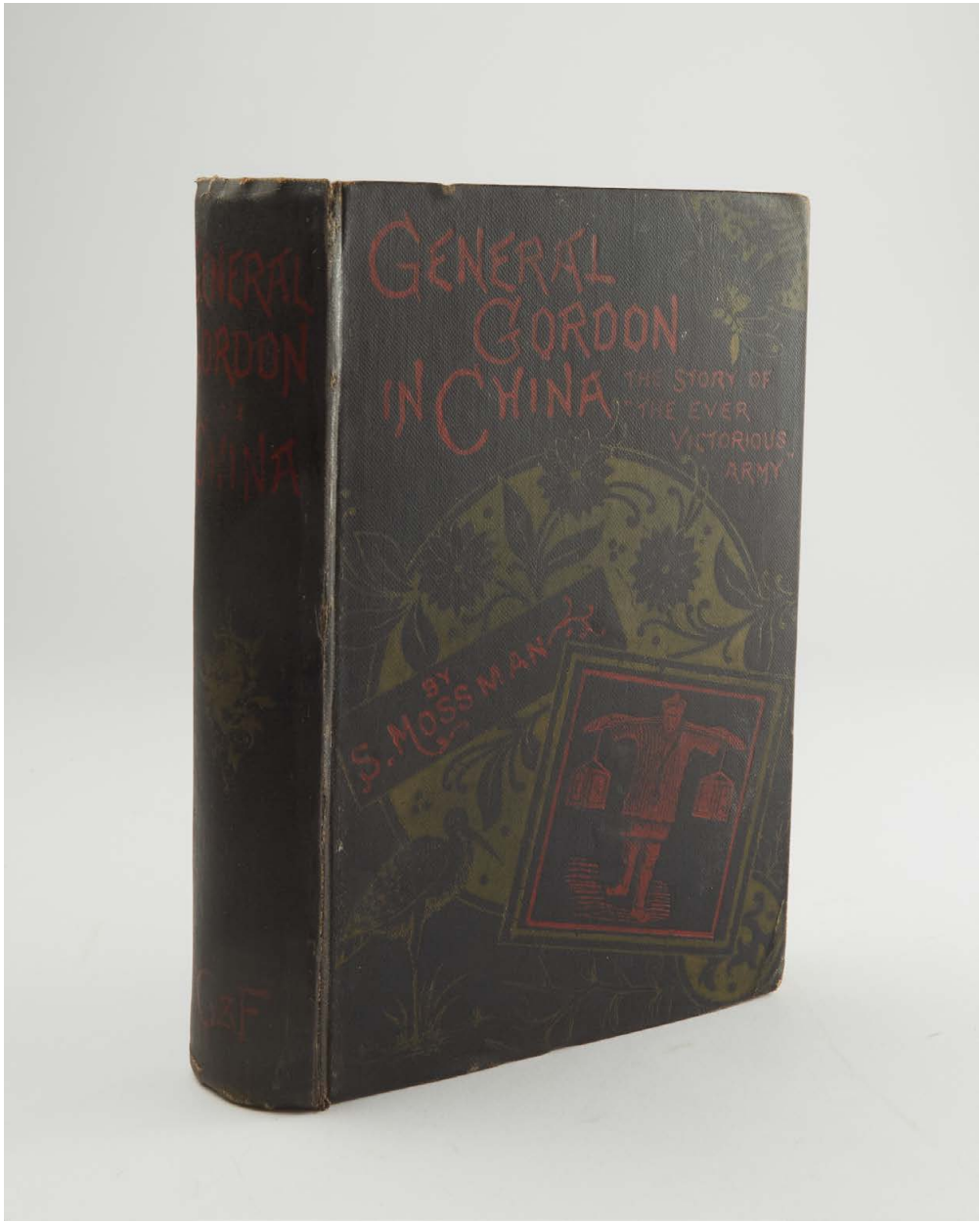
55. MOSSMAN, Samuel; Edmund EVANS (*illustrator*). General Gordon in China: The Story of the Ever Victorious Army. *London: Griffith and Farran* (*title verso: New York: E.P. Dutton & Co.*). [1875]. **$1,075**

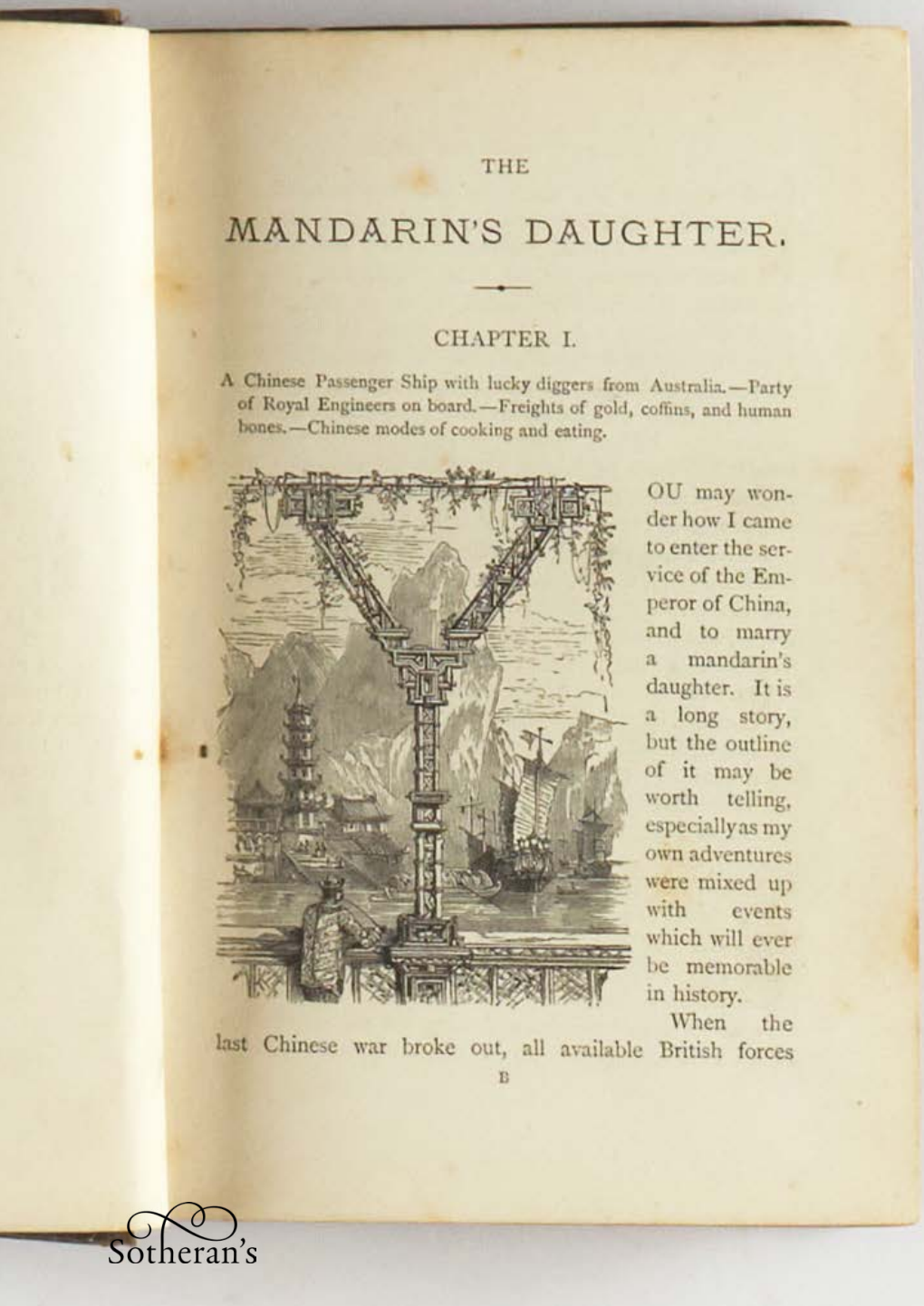
8vo. Publisher's black pictorial cloth, spine and upper board lettered in red and decorated in jade green and red; pp. x, [2], 340, with 26 wood-engraved illustrations (several full-page) including frontispiece, several wood-engraved sixteenth-century-inspired headpieces and initials to start of each chapter; wear to extremities, upper joint subtly repaired, old archival tape repairs to hinges, slightly cocked; light foxing to a few pp., endpapers, title, and final leaf somewhat spotted and toned; a few light marks throughout; nonetheless a good copy.

Very rare first edition, an account of British General Charles George Gordon's role in suppressing the Taiping Rebellion in China (1850–1864), our copy in the striking publisher's pictorial cloth.

General Gordon in China provides a narrative of the Taiping Rebellion (1850–1864), a devastating civil war between the ruling Qing Dynasty and a revolutionary movement known as the Taiping Heavenly Kingdom, led by Hong Xiuquan, who claimed to be the younger brother of Jesus Christ. The Taiping forces captured extensive territory in southern China, establishing their capital at Nanjing. British officer General Gordon (1833–1855) commanded the Ever Victorious Army – the first Chinese army trained in European tactics – which fought alongside Qing forces to suppress the rebellion, which was eventually crushed in 1864 with the recapture of Nanjing.

Samuel Mossman (1818–1890), who travelled to eastern Australia and China and wrote extensively about both, later revisited General Gordon in his publication *General Gordon's Private Diary* (1885). *General Gordon in China* is seemingly the first edition to have been published, with the preface dated London, October 1875.





THE

MANDARIN'S DAUGHTER.

CHAPTER I.

A Chinese Passenger Ship with lucky diggers from Australia.—Party of Royal Engineers on board.—Freights of gold, coffins, and human bones.—Chinese modes of cooking and eating.

OU may wonder how I came to enter the service of the Emperor of China, and to marry a mandarin's daughter. It is a long story, but the outline of it may be worth telling, especially as my own adventures were mixed up with events which will ever be memorable in history.

When the last Chinese war broke out, all available British forces

B

Sotheran's



In 1876, he issued *The Mandarin's Daughter*, *A Story of the Great Taiping Rebellion*, a reprint of this edition with a cancel title, bound in blue pictorial cloth decorated in black and gilt and with printer's advertisements at the end. There was also *The Great Taiping Rebellion* (attributed to 1893), with the same illustrations but in portrait format rather than landscape, and new headpieces and initials, bound in cream cloth with an illustration of a soldier to the upper board.

The binding of our edition is the boldest and most elaborate of the three, the striking publisher's cloth showing a Chinese man with a carrying pole within a square frame, against a central circular jade-coloured panel decorated with flowers; to the left is a wading bird, perhaps a curlew. He was also a keen botanist, collecting specimens on New Zealand's North Island and Southern Australia; five hundred of these were purchased by the British Museum in 1850, and another batch ten years later; the specimens he sent to Kew Gardens were cited in Joseph Hooker's *Flora Novae-Zelandiae*.

Throughout the book, wood engravings by Edmund Evans (1826–1905) provide a vivid depiction of nineteenth-century China through its landscape and interiors to imperial scenes. Evans began his career in 1840, he worked for Edward Dalziel and authors such as Charles Dickens, before establishing his own firm in 1847.

OCLC and Library Hub find only six copies, of which three in the US (*Buffalo & Erie County, Milwaukee, Peabody Essex*) *and only one in the UK* (*BL*).

56. [MOULIN, Charles; MARIAN DOGMA.] L'Immaculée conception de Marie mére de Dieu, définie dogme de foi le VIII Dec. MDCCCLIV par le souverain pontife Pie IX. [*half-title:*] Pro Maria immaculata et infallibili pontefice immaculatae. *Paris: Le Clere et C*[*ompagn*]*ie.* '1874' (but 1879–1880). **$1,775**

Folio. Contemporary half roan with pebble-grained cloth sides, boards ruled in gilt, spine richly gilt in compartments and lettered directly in gilt, marbled endpapers; pp. [4 (prospectus)], 3 (list of illustrations), 1 (blank); 78 numbered chromolithographic plates with numbered tissue guards and a further 33 unnumbered chromolithographic plates, comprising: nos. 1–16, [1], 17–19, [1], 20–26, 28, 33–37, 39–40, 42–48, 50–56, 58–80, 66–73, [33] (*see below*); joints and extremities rubbed with a few abrasions to corners; endpapers slightly foxed; otherwise very good.

A very rare collection of magnificent chromolithographic illustrations after material in the Vatican Libraries from all over the world, part of a highly ambitious project of linguistic preservation and revival; it was printed under the auspices of Pope Pius IX for the twentieth anniversary of his 1854 papal bull *Ineffabilis Deus* concerning the Virgin Mary.

Pope Pius IX (1792–1878, r. 1846–1878) conclusively defined the dogma of the Immaculate Conception on 8 December 1854, declaring that the Virgin Mary was free of original sin from the moment of her conception; the bull strengthened papal authority amidst a time of great political upheaval in Europe and inspired a wave of Marian devotion. 'Churches and chapels dedicated to the Immaculate Conception were consecrated in honour of the Immaculate Conception, as well as hospices, colleges (such as that of the Jesuits in Vaugirard), and universities and institutions of every kind. As a result of the new zeal for devotion to Mary, many pilgrim sanctuaries were completed or rebuilt' (Roskovany, p. 624, *trans.*). Shortly after the bull was enacted, Sulpician priest Marie-Dominique Sire set out to have it translated into as many languages and dialects as possible, as a token of gratitude to Pope Pius IX, who would have these deposited in the archives of the Vatican.

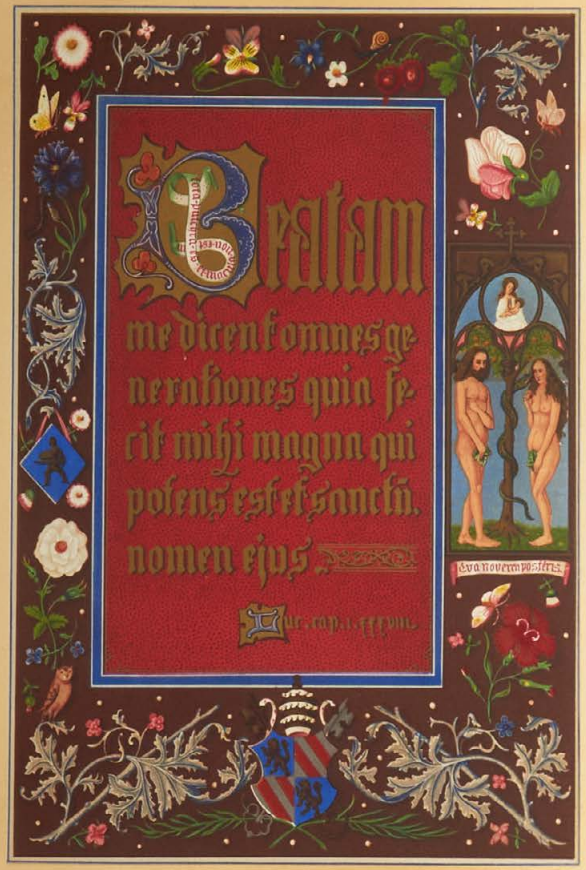




'In requesting these versions, approved by the highest religious authorities of each nation, he wished above all that this linguistic monument, as far as possible, should be made a general monument of Christian art ... living languages, dying languages, dead languages, revived languages [...] all paid homage to the Immaculate Mary with equal haste'. This quote comes from the preface of the projected present work, which is here described as 'still in progress' as quoted by Roskovany in 1881 (p. 624, *trans.*). The final work was intended to be published in four large quarto volumes.

This ambitious collection of chromolithographs was intended to represent all the languages in which the *Ineffabilis Deus* was published according to Sire's project. We know little of the compiler, Charles Moulin, other than that he was a Knight of St Gregory, a papal knighthood established in 1831 by Pope Gregory XVI to honour personal service to the Catholic Church and to the Holy See. The introduction states that it was to be published in fifteen instalments of approximately twenty plates each; the first portion would cost a whopping 100 francs due to high publication costs, and the others 50 francs, with discounts offered for upfront payment for multiple issues. The lithographs here contain contributions from all over the world, from Lithuania, Korea, Algeria, and Mongolia to the 'indigenous peoples of the mountains of North America', Australia, and Central and South America. The project appears to have been severely delayed and was evidently never completed due to its sheer scope: the chromolithographic title-page is dated 8 December 1874 – the twenty-year anniverary of the *Ineffabilis Deus;* the letter from Pius IX to Moulin, in facing French and Latin is dated 3 June 1875, and the projected dates for each of the fifteen fascicules have been altered in manuscript from 1878 and 1879 to 1879 and 1880, respectively. Contemporary advertisements indicate that the completed work was intended to be finished before the 1878 World Expo, a deadline which was evidently not met.

By 1881, the work was still unfinished. The Pope's 1875 letter mentions several earlier, aborted attempts by others using both photography and chromolithography 'prevented by various accidents from going further. This seemed regrettable at first, as is any obstacle to such a monumental publication, but we now have every reason to hope (as we often see in religious endeavours fraught with difficulty) that this will turn out to the greatest advantage' (*trans.*).



Moulin's preface notes that the projected text, 'whether in French or other languages, is to be illustrated with approximately three hundred illustrations. Some, about sixty full-page, outside the text, and others, of varying richness, surrounding the text itself. So that the public does not have to wait long for the completion of the work, we will only begin publication after more than half the plates have been finished' (*trans.*).

The contents identify this is as the projected first part of four, which was to comprise 'preliminaries and the introduction'. It was intended to be followed by sections on dogma and history; linguistics; and art and liturgy. Given the numerous obstacles to publication, it is unclear whether plates missing from our sequence were simply never finished, and the contents mention accompanying text which was seemingly never produced. Our copy wants illustrations 27 (*Pierre a parlé par Pie IX*); 29–32 *bis* (representations of the Pope produced annually, from 1854 to 'the present day, *i.e.* 21 June 1876), seemingly all contained within a single plate); 38 (*La Vendée*); 41 (*Francois de Bourbon et Aldegonde d'Autriche et d'Este*); 49 (*La Suisse catholique*); 57 (*Les Negrebosh de la Guyane, Amérique du Midi*); and 61 (letter from the Pope to Charles Moulin, published here as prefatory text rather than the planned chromolithographic plate with drawings by Moulin). The contents list no plates 62–65, and 67–91 was to consist of introductory text which was evidently never produced. **Our copy contains, following plate 72, a further thirty-three unnumbered texts which do not seem to be included in the planned sequence set out in the table of contents.**

OCLC finds only two copies, both in North America (Dayton and St Paul, Canada); neither list the number of plates included; no copies traced on CCfr or Library Hub.

See Roskovany, Beata virgo Maria in suo conceptu immaculata ex monumentis omnium seculorum demonstrata 8 (1881).

57. NEWTON, Isaac. Opticks: or, a Treatise of the Reflections, Refractions, Inflections and Colours of Light. The Third Edition, Corrected. *London:* [*William Bowyer for*] *William and John Innys*. 1721. **$6,350**

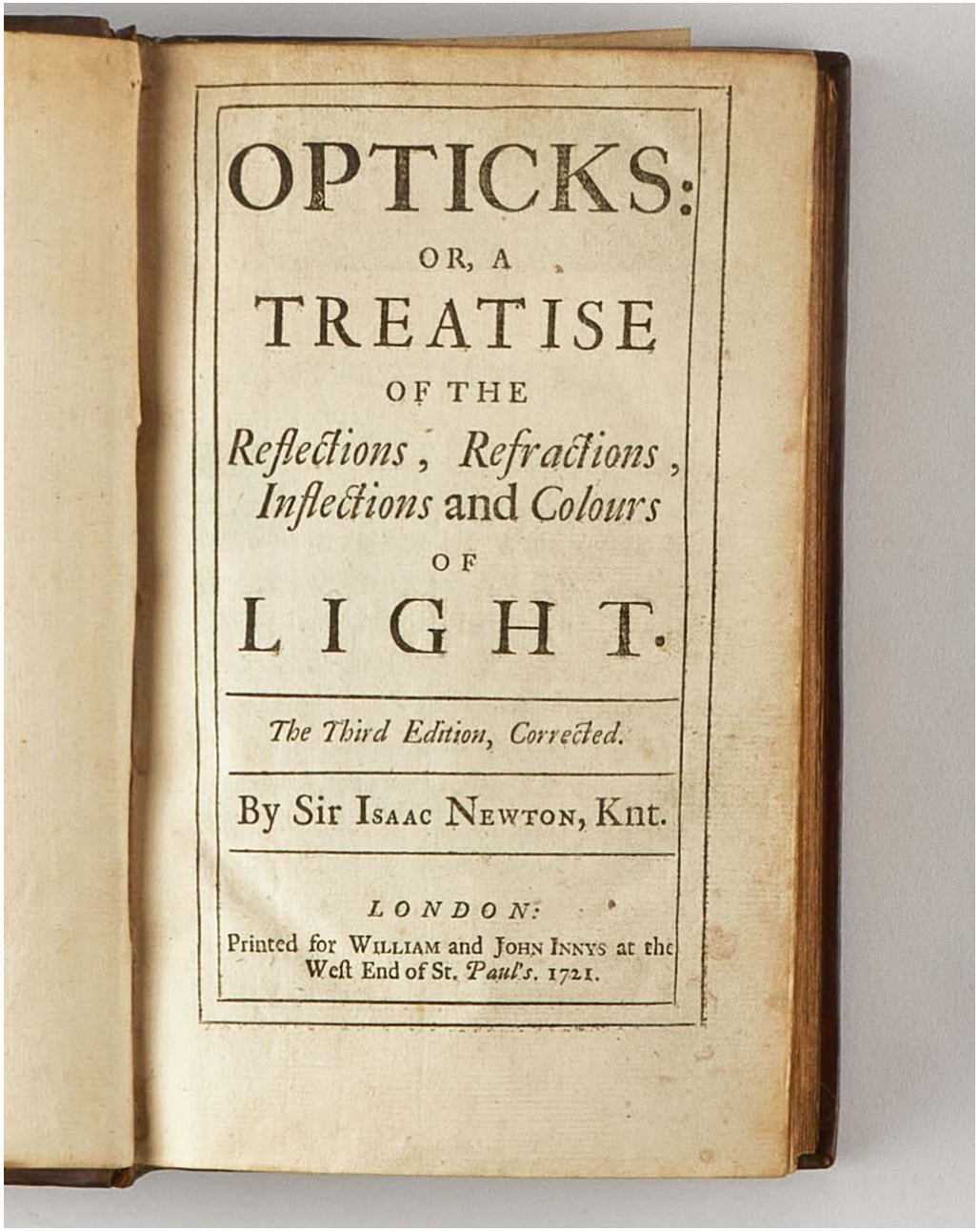
8vo. Contemporary panelled calf, gilt black morocco lettering-piece to spine, raised bands; pp. [8], 382, [2 (advertisements)]; 12 folding copper-engraved plates; woodcut initials, head-, and tailpieces; a few small white marks to boards, raised bands rubbed, upper hinge tender; endpapers browned and coming loose, a few small spots and dampstains, edges of plates browned and chipped where untrimmed; otherwise a very good copy; contemporary ownership inscription 'Cor. Grogan' to front free endpaper, occasional marginal pencil marks.

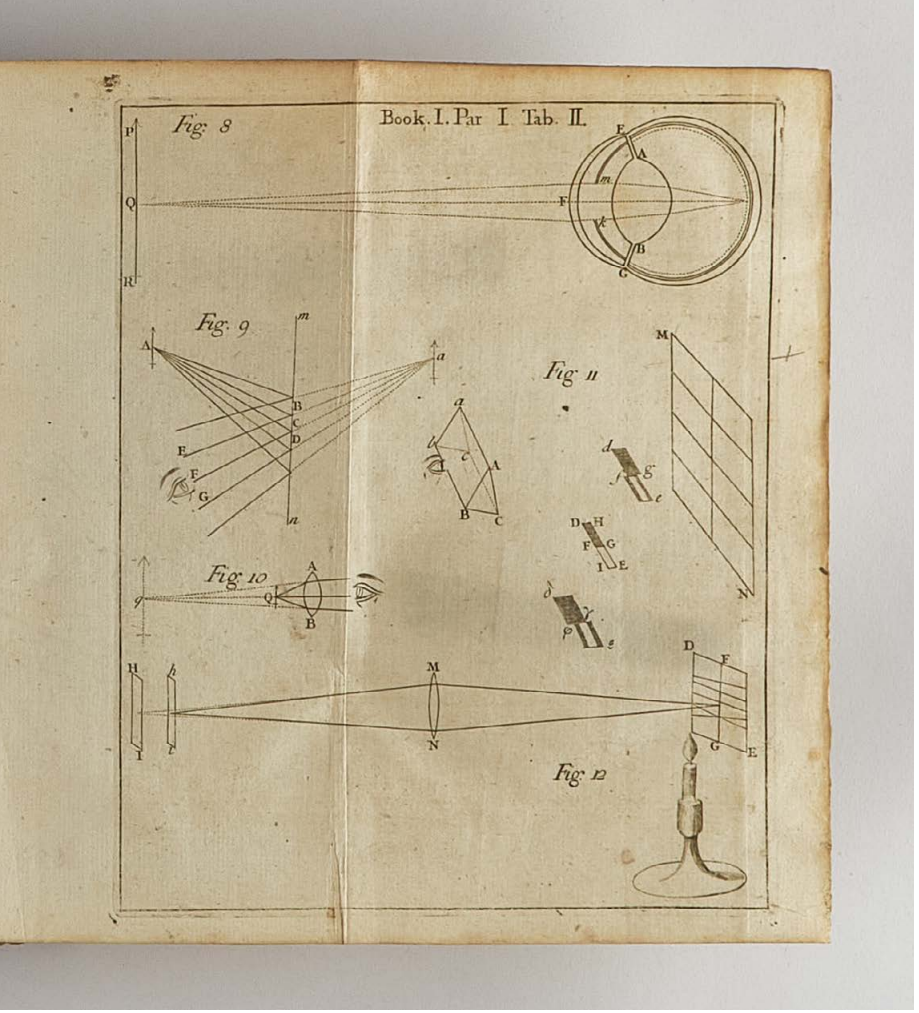


Third edition, the last to be published in Newton's lifetime, of *Opticks*, a work which 'did for light what Newton's *Principia* had done for gravitation' (Babson), containing the first published depiction of a colour wheel, devised by Newton in 1666.

Based on the text of the 1717 second edition, with a few minor revisions, this was the last version of *Opticks* to be published before Newton's death in 1727, although he did approve the text of the fourth edition, which would not be published until 1730. Unlike Newton's other great work, *Principia Mathematica* (1687), *Opticks* is based on experimentation and empirical observation and is written in English, making it a major contribution to vernacular scientific publishing and an early model of popular scientific writing. Although Newton did publish a Latin edition intended for scholars in 1706, two years after the first edition, all subsequent editions were in English.

What is truly revolutionary is Newton's overturning of the assumption of 'all previous philosophers and mathematicians [...] that white light is pure and simple, regarding colours as modifications or qualifications of the white' (*PMM*).


OPTICKS:
OR, A
TREATISE
OF THE
Reflections, Refractions, Inflections and *Colours*
OF
LIGHT.
The Third Edition, Corrected.
By Sir Isaac Newton, Knt.
LONDON:
Printed for William and John Innys at the West End of St. *Paul's*. 1721.





Through experiment, Newton showed that all light is in fact made up of the spectrum of seven colours. His use of prisms to split light into its constituent hues showed that colour arises from a physical property of light, each colour being mathematically definable by the angle through which it is refracted. He also posited the theory that light is 'corpuscular', that is, composed of particles. So contentious was this theory that, after Newton first presented his findings to the Royal Society in the 1670s it was broadly disparaged, especially by Robert Hooke. Newton's bitter rival had his own theory that light is a simple wave and that a prism, rather than merely sorting light into its constituent colours, materially changes light to produce colour. Hooke had his supporters, while philosophers in Britain and on the Continent continued to defend the Aristotelian theory of colour as a mixture of light and dark. It was only after further years of experimentation and the death of Hooke in 1703 that Newton felt emboldened to make his work public.

The impact of *Opticks* is hard to overestimate. The book fundamentally changed how we understand light and colour, leading to modern approaches in art as well as in manufacturing, technology and science. Newton's colour wheel has become a standard tool in understanding different shades; the rainbow is both explicable scientifically and potent metaphorically. His conception of light as a particle became accepted to such a degree that it actually held back early quantum theory, when scientists couldn't explain that light also seemed to act as a wave.

Yet his own analysis of so-called Newton's rings, in which an interference pattern occurs between a spherical surface and flat surface because different wavelengths of light interfere at different thicknesses of the air layer between the two surfaces, hinted at the wave-particle duality that underlies modern quantum mechanics.

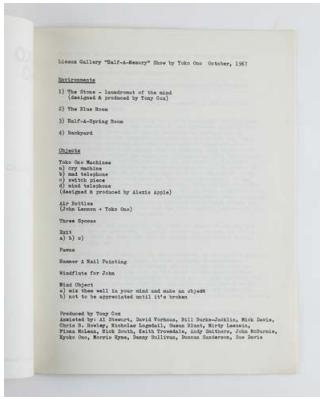
As in the second edition, the two papers on curvilinear figures, in which Newton proved his priority over Leibniz in the invention of calculus and which he added to the first edition, are omitted 'as not belonging to the Subject' (Advertisement II). However, the thirty-one speculative Queries are present in slightly expanded form, including the famous last query in which he explores interparticle attraction, positing the first notion of forces that act on particles as gravity works at a planetary scale and thus opening, almost as an afterthought, a whole new branch of scientific inquiry.

Two variants were printed by William Bowyer for William and John Innys in 1721, this one with the headpiece on p. 1 depicting a man with a globe (as opposed to Cupid, as in ESTC T18662), and p. 192, line 14 ends '24' as opposed to 'about'; the setting of the text evidently converges from quire O onwards. Gray calls for the first plate of Book III to be bound at p. 264, but in our copy it is bound at p. 218, the start of Book III.

ESTC T131541; Babson 135; Gray, pp. 36–37; cf. PMM 172.

58. ONO, Yoko. Yoko Ono at Lisson. Half-a-Wind Show. *London: Lisson Gallery.* 1967. **$9,900**

4to (255 × 205 mm). Twice-stapled as issued in the original self-wrappers; ff. [4]; staples slightly rusted, light creasing to lower corners; otherwise very good.

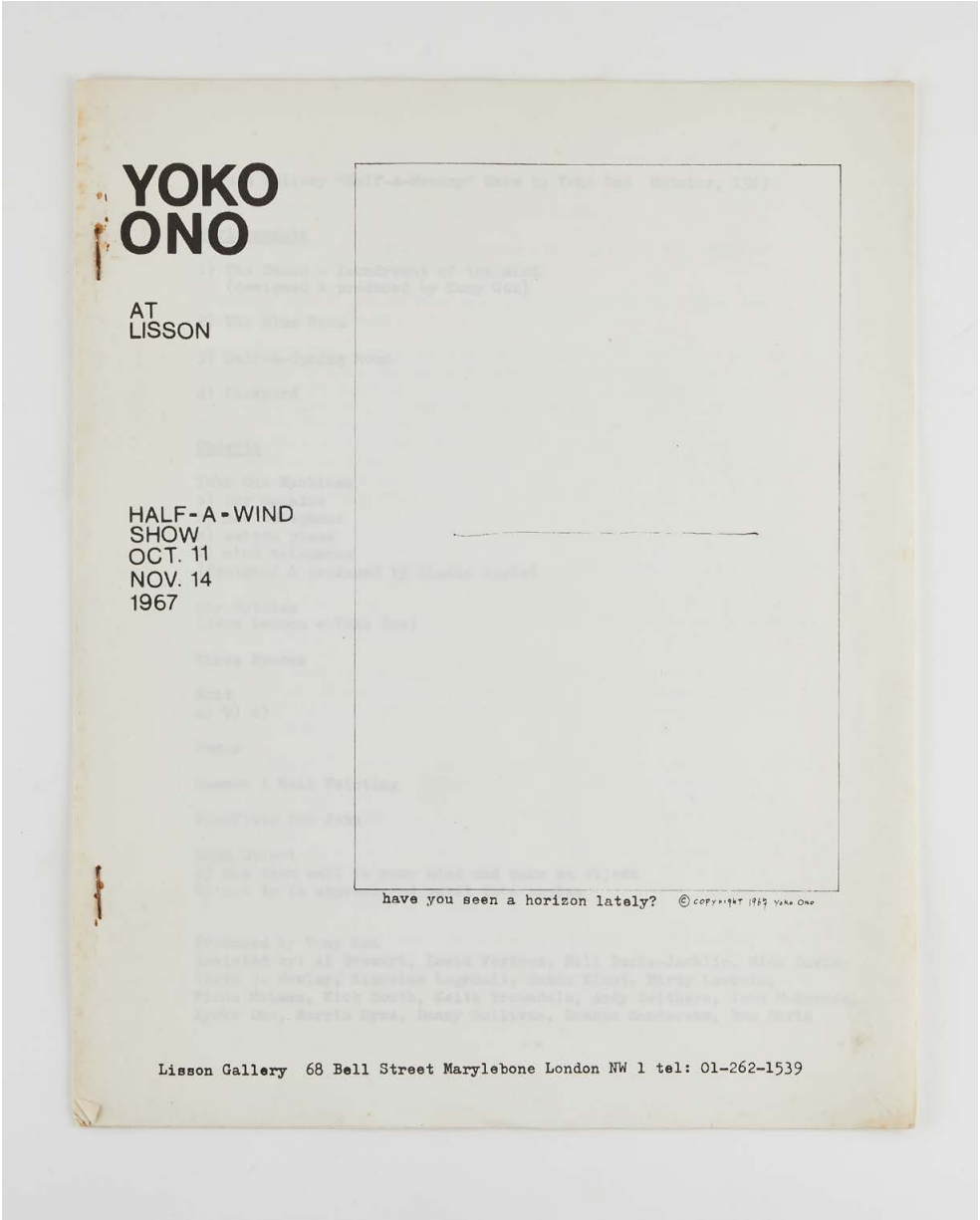


The very rare exhibition catalogue from Ono's groundbreaking 1967 solo *Half-a-Wind Show* at the Lisson Gallery, London.

The exhibition, sponsored by John Lennon, featured *Half-a-Room*, one of Ono's early installations, in which several household objects – a chair, a bookshelf, a hat, a man's shoe, among others – were painted white and sawn in half, a meditation upon absence created in the aftermath of her then-recent separation from her second husband, Anthony Cox. The front wrapper bears Ono's drawing of a rectangle divided in half by a single line, captioned 'have you seen a horizon lately?'; she would produce a song by the same name in 1973.

Running from 11 October to 14 November 1967, the *Half-a-Wind Show* was a turning point in Ono's career, marking a transition from Fluxus-inspired work towards something more personal.

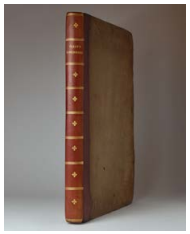
OCLC and Library Hub find only two copies, both in the UK (*Tate Britain and the V&A*).



Controversial Rejection of Linnaeus, 'Assailed with Hatred and Abuse'

59. PERRY, George. Conchology, or the Natural History of Shells: Containing a New Arrangement of the Genera and Species. Illustrated by Coloured Engravings, Executed from the Natural Specimens, and Including the Latest Discoveries. *London: William Miller*. 1811. **$7,800**

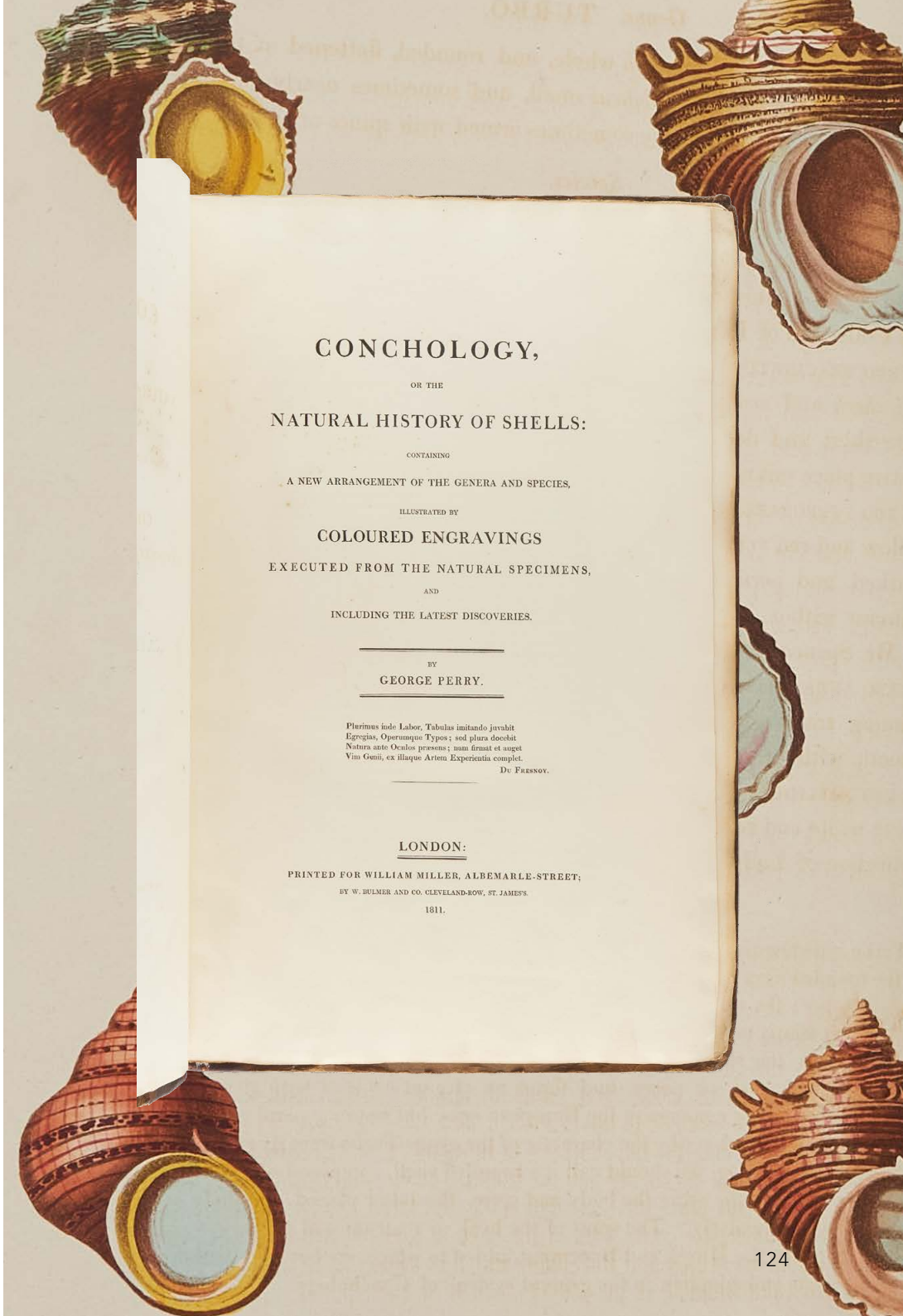
Large folio. Contemporary red morocco-backed boards with drab paper sides, modern rebacking, spine ruled and lettered directly in gilt; pp. [iv], ff. [61] of hand-coloured aquatint plates after John Clarke, each plate with leaf of descriptive letterpress to recto only; boards rubbed and worn at extremities, some toning to edges, vertical creases to free endpapers with 25-mm loss to foredge of rear free endpaper, light offsetting but plates generally clean, very good.



First edition of the only study of shells to be illustrated with hand-coloured aquatints, introducing a new classification system for molluscs to counter Linnaeus's restrictive system of classification of lower animals.

An architect and stonemason by profession, George Perry (1771–1821) was one of a number of naturalists who took issue with the constraints of Linnaean classification: Linnaeus, for instance, divided all invertebrates into only two groups, insects (*Insecta*) and worms (*Vermes*). Inspired by the work of French scientists such as Jean-Baptiste Lamarck, who expanded the invertebrates into ten different classes, Perry designed this work to introduce a new classification system for molluscs, as well as to inspire artists with the intricate beauty of the shells themselves.

Unfortunately for Perry, he had a habit of being in the wrong place at the wrong time. In his native Liverpool, a city built on slavery, his abolitionist views meant that he received little support for his conchological work and had to move to London to find a receptive audience.


CONCHOLOGY,

OR THE

NATURAL HISTORY OF SHELLS:

CONTAINING

A NEW ARRANGEMENT OF THE GENERA AND SPECIES,

ILLUSTRATED BY

COLOURED ENGRAVINGS

EXECUTED FROM THE NATURAL SPECIMENS,

AND

INCLUDING THE LATEST DISCOVERIES.

BY

GEORGE PERRY.

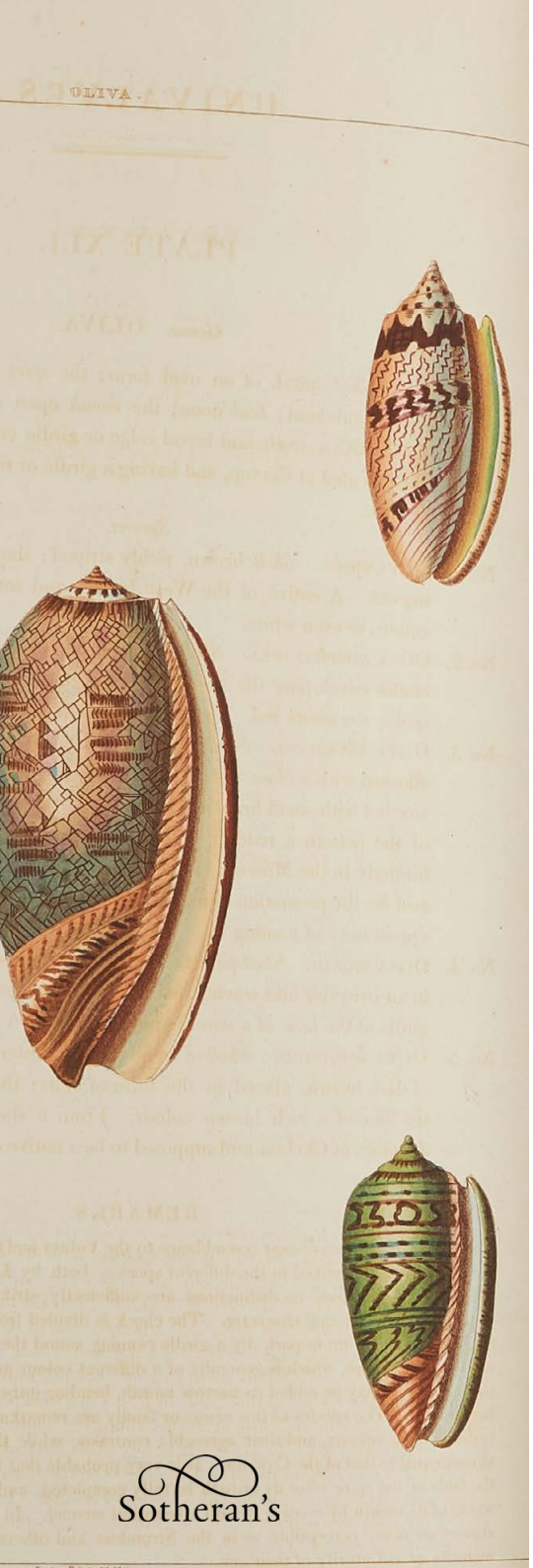
Plurimus inde Labor, Tabulas imitando juvabit
Egregias, Operumque Typos; sed plura docebit
Natura ante Oculos præsens; nam firmat et auget
Vim Genii, ex illaque Artem Experientia complet.
Du Fresnoy.

LONDON:

PRINTED FOR WILLIAM MILLER, ALBEMARLE-STREET;

BY W. BULMER AND CO. CLEVELAND-ROW, ST. JAMES'S.

1811.



Even then, his rejection of Linnaeus was ahead of its time, and his embrace of French notions inopportune when the two nations were at war. Peers such as George Brettingham Sowerby, whose work was directly challenged by Perry's new system, conspired to suppress the work: 'They ungenerously denied Perry's right to be cited, and assailed his nomenclature with hatred and abuse. So powerful and evil was their influence that Perry's Conchology has been practically suppressed by London writers. Even the brothers Adams, who offended against modern usage by adopting names from polynomial and pre-Linnean writers, yet refused to admit Perry's names' (Charles Hedley, *see below*). The high price of the volume, £16 6s, also limited its appeal, so that even when Lamarck's work came to be accepted in Britain in the 1820s, Perry's book was unjustly forgotten.

Nonetheless, a number of Perry's classifications remain valid today, while John Clarke's illustrations are admired for their artistic flair, if not always for their anatomical accuracy. The specimens were drawn from a number of private collections including that of Elizabeth Bligh, given to her by her husband, Captain William Bligh of *H.M.S. Bounty* fame. Several errors occur in the numbering of the plates: plate 5 is misnumbered as 3; plate 6 is misnumbered as 4; plate 23 is misnumbered as 5; and plate 54 is misnumbered as 3.

Nissen ZBI 1:3134. See Hedley, 'Studies on Australian Mollusca. Part VI.' Proceedings of the Linnean Society of New South Wales (1902).



Sotheran's

Inventively Rebound

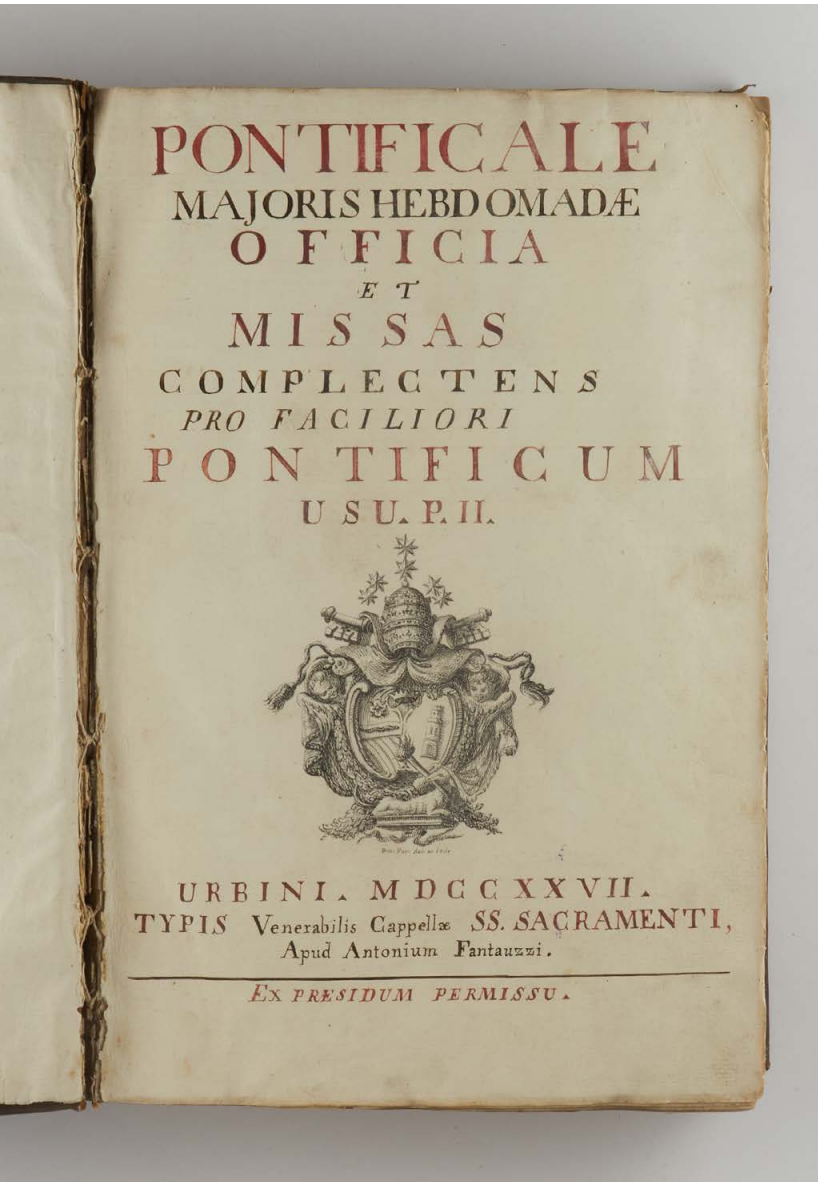
60. [PONTIFICAL.] Pontificale majoris hebdomadæ officia et missas complectens pro faciliori pontificum usu. *Urbino: Antonio Fantauzzi for Typis Venerabilis Cappellæ SS. Sacramenti.* 1727. **$2,500**

One volume bound in two, folio. Contemporary sheep panelled in blind with central lozenge, raised bands; pp. 787, [1]; printed in red and black throughout within double-ruled frames; full-page copper-engraved illustrations, copper-engraved historiated initials, large copper-engraved head- and tailpieces after Guido Reni and Giovanni Lanfranco (*see below*), engraved papal arms of Benedict XIII to title-page and occasional square musical notation in black on red four-line staves; large abrasions to boards, small chip to foot of spine of vol. II, endbands of vol. I frayed and coming loose, tailband of vol. II perished, rear pastedown of vol. II lifted (revealing guards reusing old printed waste), joints and edges somewhat rubbed; some soiling and offsetting to endpapers, light marginal spotting and marks to a few ff., light dampstain to last 30 pp. of vol. I (heavier to last few ff.), a few pawprints in ink to verso of final leaf of vol. I, a few small wormholes to pastedowns, marginal loss to fore-edge of f. 2A2; invented title-page for vol. II supplied in manuscript, p. 399 replicated in manuscript at end of vol. I, with verso blank (*see below*); bookplate of Jac. E. Lister-Empson with motto 'Christus est corona mea' to front pastedowns with manuscript shelfmarks.

A rare and finely illustrated eighteenth-century Holy Week pontifical, with designs by Pier Leone Ghezzi, and engravings after Guido Reni and Giovanni Lanfranco.

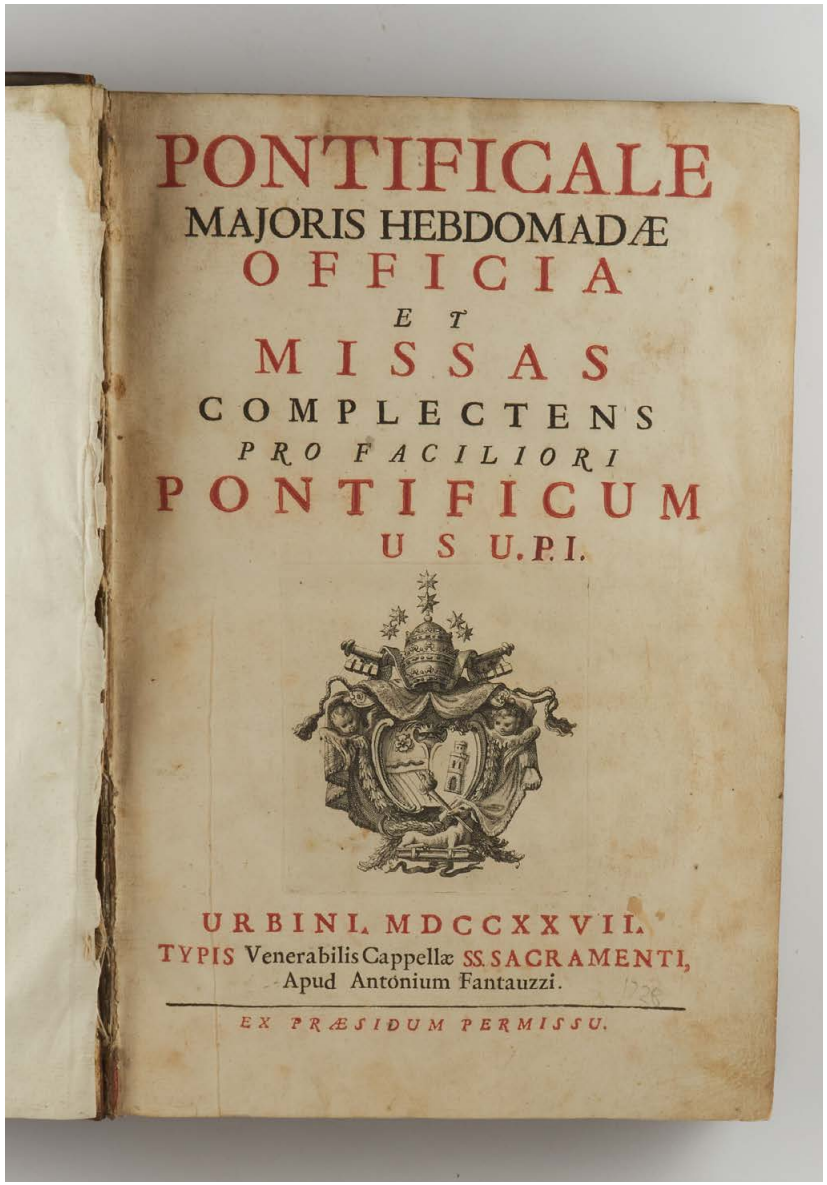
Printed in Urbino in 1727, during the pontificate of Benedict XIII (1724–1730), the *Pontificale* contains the offices and Masses of Holy Week for use by bishops and was intended to facilitate the celebration of some of the most solemn ceremonies of the Catholic liturgical year. Its publication coincided with Benedict XIII's efforts to reinforce ecclesiastical discipline, exemplified by the Roman provincial council of 1725. Originally issued as a single volume, this copy has been inventively bound in two volumes, with p. 399 (the final page of text to vol. I) replicated in manuscript at the end of vol. I.




PONTIFICALE
MAJORIS HEBDOMADÆ
OFFICIA
ET
MISSAS
COMPLECTENS
PRO FACILIORI
PONTIFICUM
USU. P. II.

URBINI. MDCCXXVII.
TYPIS Venerabilis Cappellæ SS. SACRAMENTI,
Apud Antonium Fantauzzi.

EX PRÆSIDUM PERMISSU.

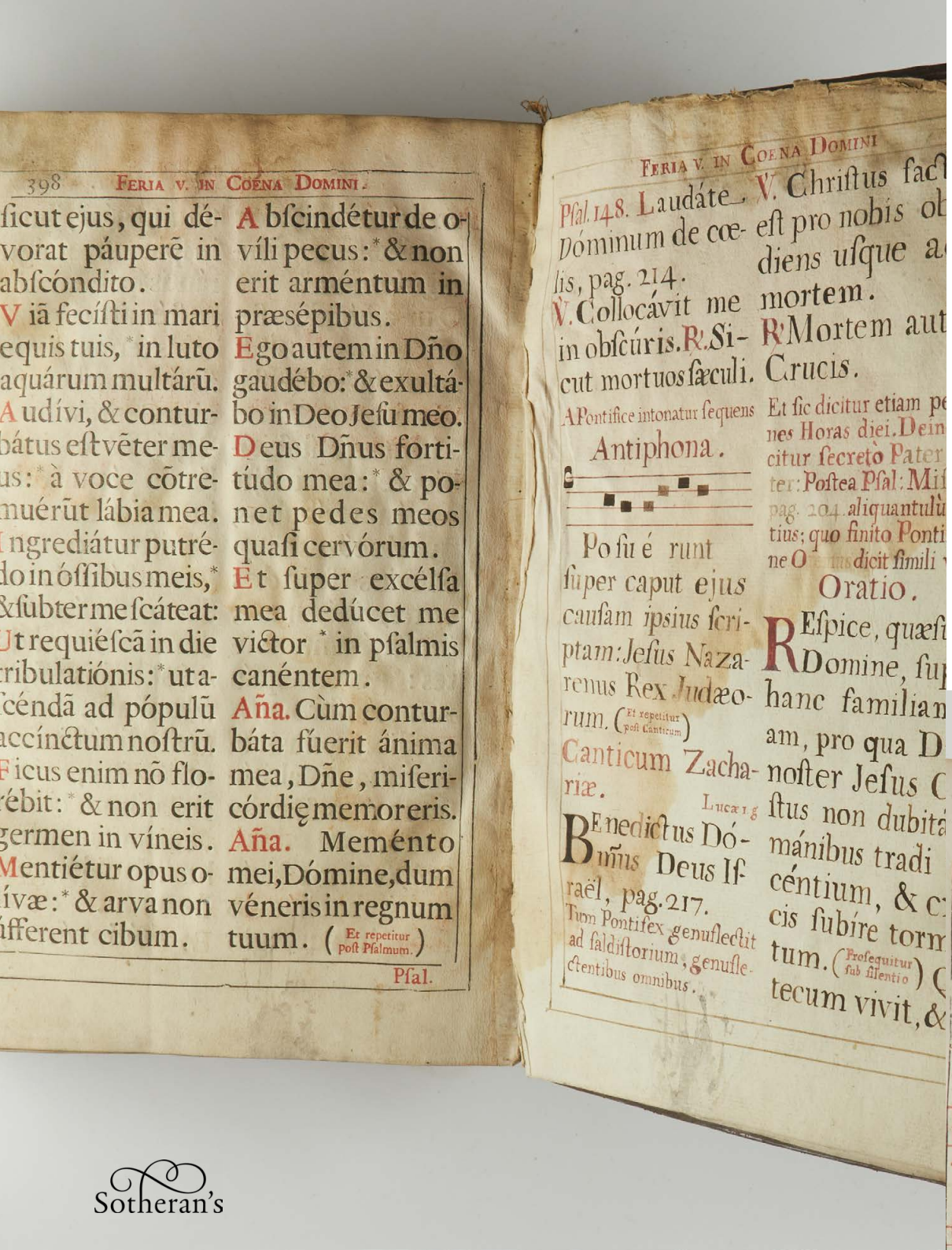

PONTIFICALE
MAJORIS HEBDOMADÆ
OFFICIA
ET
MISSAS
COMPLECTENS
PRO FACILIORI
PONTIFICUM
U S U. P. I.

URBINI. MDCCXXVII.
TYPIS Venerabilis Cappellæ SS. SACRAMENTI,
Apud Antonium Fantauzzi.

EX PRÆSIDUM PERMISSU.

The original leaf, with a full-page copper engraving to the verso, has been preserved, bound after a manuscript facsimile mock title made at the time of binding; a blank page has been pasted to the recto, but has since come away, rendering the original text visible. The manuscript facsimile title-page, beautifully executed, features a fine ink rendering of the papal arms of Benedict XIII Orsini (r. 1724–1730), Pope at the time of the work's publication, meticulously copied from the engraved vignette to the title. The drawing is inscribed, in a minute hand, 'Fra[ncesco] Feri deli. et fecit'.

The two volumes are distinguished by their elaborate engraved decorations and illustrations that depict biblical scenes associated with Holy Week and Easter including Christ's Entry into Jerusalem, the Last Supper, the Crucifixion and the Resurrection. Several of the engravings were executed after designs by Pier Leone Ghezzi (1674–1755), a Roman painter, often regarded as the first professional caricaturist.


398 FERIA V. IN COENA DOMINI.

ſicut ejus, qui dévorat páuperẽ in abſcóndito.
V iã fecíſti in mari equis tuis, * in luto aquárum multárũ.
A udívi, & conturbátus eſt vẽter meus: * à voce cõtremuérũt lábia mea.
Ingrediátur putrédo in óſſibus meis, * & ſúbter me ſcáteat:
Ut requiéſcã in die tribulatiónis: * ut ascéndã ad pópulũ accínctum noſtrũ.
Ficus enim nõ florébit: * & non erit germen in víneis.
Mentiétur opus olívæ: * & arva non áfferent cibum.

Abſcindétur de oríli pecus: * & non erit arméntum in præsépibus.
Ego autem in Dño gaudébo: * & exultábo in Deo Jeſu meo.
Deus Dñus fortitúdo mea: * & ponet pedes meos quaſi cervórum.
Et ſuper excélſa mea dedúcet me victor * in pſalmis canéntem.
Aña. Cùm conturbáta fúerit ánima mea, Dñe, miſericórdię memor eris.
Aña. Meménto mei, Dómine, dum véneris in regnum tuum. (Et repetitur poſt Pſalmum.)

Pſal.

FERIA V. IN COENA DOMINI

Pſal. 148. Laudáte Dóminum de cœlis, pag. 214.
℣. Collocávit me in obſcúris. ℟. Sicut mortuos ſæculi.

A Pontifice intonatur ſequens Antiphona.

Poſuérunt ſuper caput ejus cauſam ipſius ſcriptam: Jeſus Nazarenus Rex Judæorum. (Et repetitur poſt Canticum)

Canticum Zachariæ. Lucæ 1. g

BEnedictus Dóminus Deus Iſraël, pag. 217.

Tum Pontifex genuflectit ad faldiſtorium, genuflectentibus omnibus.

℣. Chriſtus factus eſt pro nobis obediens uſque ad mortem.
℟. Mortem autem Crucis.

Et ſic dicitur etiam per nes Horas diei. Deinde dicitur ſecretò Pater ter: Poſtea Pſal: Miſ pag. 204. aliquantulùm tius; quo finito Pontifex ne O[illegible] dicit ſimili

Oratio.

REſpice, quæſumus Domine, ſuper hanc familiam, pro qua Dominoſter Jeſus Chriſtus non dubitávit mánibus tradi centium, & crucis ſubíre tormentum. (Proſequitur ſub ſilentio) Qui tecum vivit, &

482 SABBATO SANCTO.

AD BENEDICTIONEM CEREI PASCHALIS.

Exúltet jam Angélica turba cæléſtia, tuba ínſonet ſalutáris. Gáudeat

dóre illuſtráta, totíus orbis ſe ſéntiat amiſſ-

Sotheran's

Closely associated with the Albani family, an extremely renowned family of ecclesiastical and artistic patrons from Ubrino, he received important commissions from Clement XI. Ghezzi is particularly celebrated for his caricatures of Roman society, depicting figures ranging from aristocrats and churchmen to artists and musicians. Many of these drawings were collected in *Mondo Nuovo,* a series of eight albums now preserved at the Vatican Library, offering a record of eighteenth-century Roman life.

Provenance: Nineteenth-century bookplate of James E. E. Lister-Empson, of the Yorkshire landowning family associated with Ousefleet Hall, near Goole, Yorkshire.

OCLC finds only a handful of copies in continental Europe; Library Hub finds a single copy, at Oxford (Bodleian); no copies traced in the US.

Biblioteca Apostolica Vaticana, Ottob. lat. 3116, fol. 55; Laura Di Calisto, 'Massi, Gaspare', Dizionario Biografico degli Italiani, vol. 71 (2008); Anna Lo Bianco, 'Ghezzi, Pier Leone', Dizionario Biografico degli Italiani, vol. 53 (2000); Giovanni Gori Gandellini, Notizie istoriche degli intagliatori, 2nd ed. (Siena: Onorato Porri, 1808), vols I-II.

Anthony Hobson's Copy

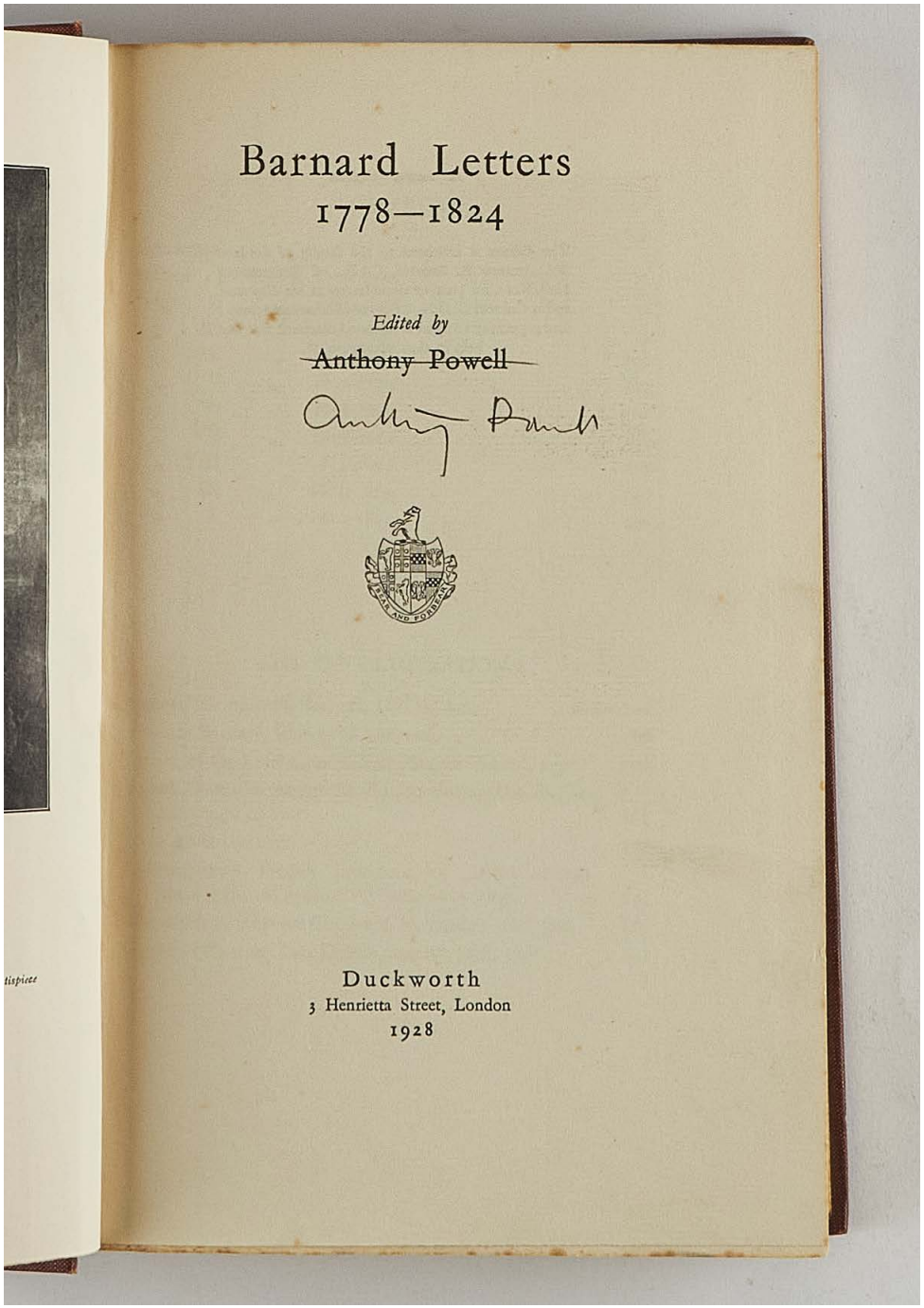
61. POWELL, Anthony (*editor*). Barnard Letters 1778–1824. *London: Duckworth.* 1928. **$6,350**

Royal 8vo. Publisher's red cloth with arms of the Barnard family stamped in gilt to upper board, spine lettered in gilt, lacking the dust-jacket, tail-edge untrimmed; pp. 319, [1]; scattered light spotting to text-block edges, spine tips softened, rubbed and nicked; a very good copy, pages bright and fresh throughout; Anthony Hobson's copy, his bookplate to front pastedown, inscribed by Powell for Hobson and his wife to front free endpaper, additionally signed by Powell to title page, loosely laid in are cuttings from four booksellers' catalogues (Maggs, Heywood Hill, Ulysses, John Saumarez Smith) with entries for this title (not this copy).

Anthony Powell's first book, inscribed to his friend, book historian and director of Sotheby's Anthony Hobson; scarce in any state, particularly inscribed.

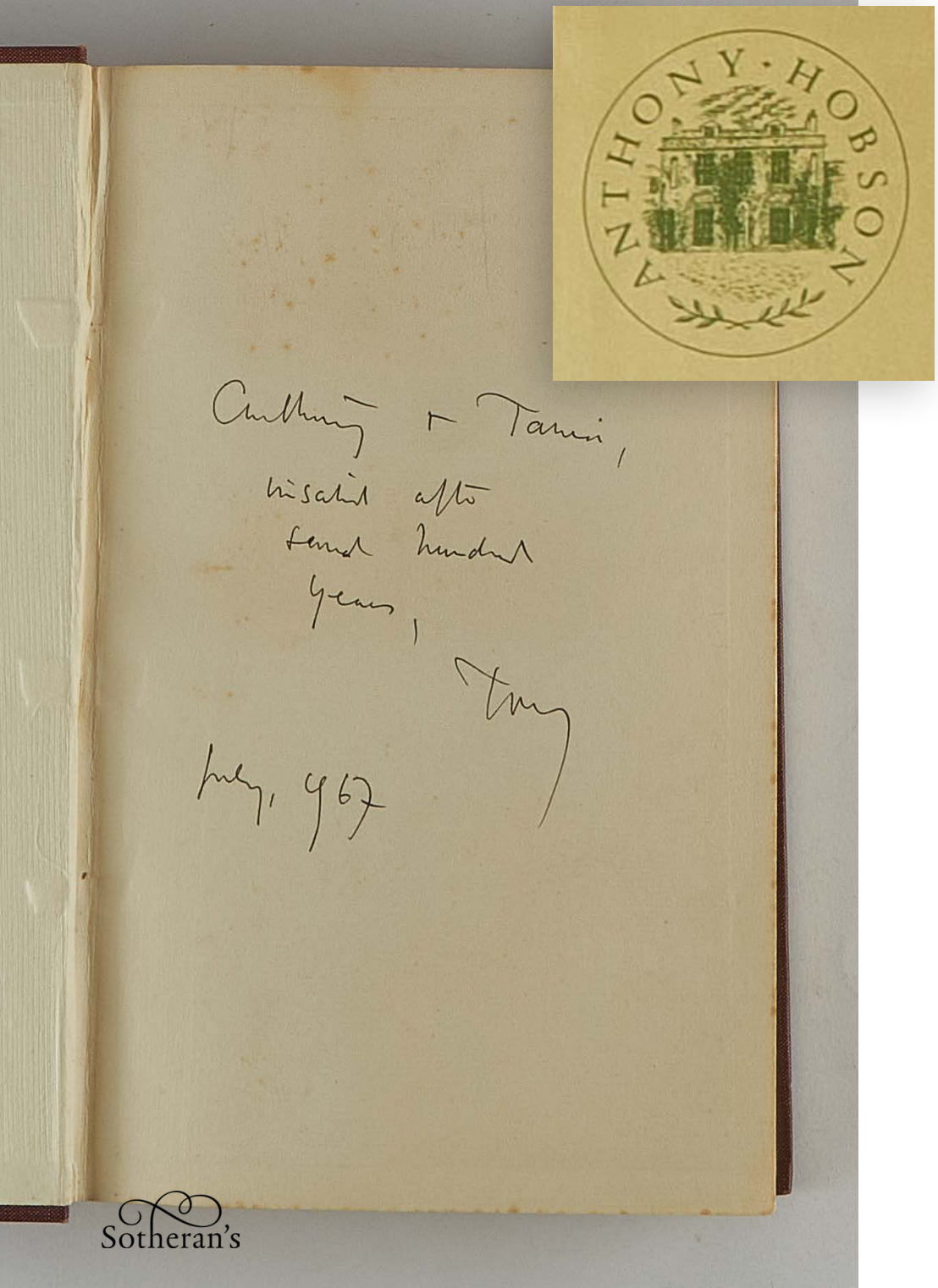
Leaving Oxford in 1926 with a third in history, Powell joined the publishers Gerald Duckworth & Co., where one of his tasks was reading unsolicited manuscripts, a chore from which he later said he learned more about writing than from reading the classics. In the spring of 1929, he moved from lodgings in Shepherd Market to the 'self-contained basement of 33 Tavistock Square, Bloomsbury, three rooms for £110 a year', a situation more conducive to writing, but plans for a first novel were 'held up by work on another book, which, quite fortuitously indeed, rather pointlessly – I had taken on' (*Memoirs*). His first novel, *The Afternoon Men*, appeared in 1931. This was the environment in which he edited these letters, which had remained in the hands of a branch of the family.

'I had come across the Barnards (Anglo- Irish, by then living in Kent) through Eton friends. The son, a soldier serving in India, was my contemporary, though I had never known him at all well. There were two pretty daughters, who, on some occasions when I was taken to their house in the country, spoke of these Letters, which the family hoped one day to get published. I asked to see them, and in due course Duckworth's took them on.


Barnard Letters
1778—1824

Edited by
~~Anthony Powell~~

Duckworth
3 Henrietta Street, London
1928



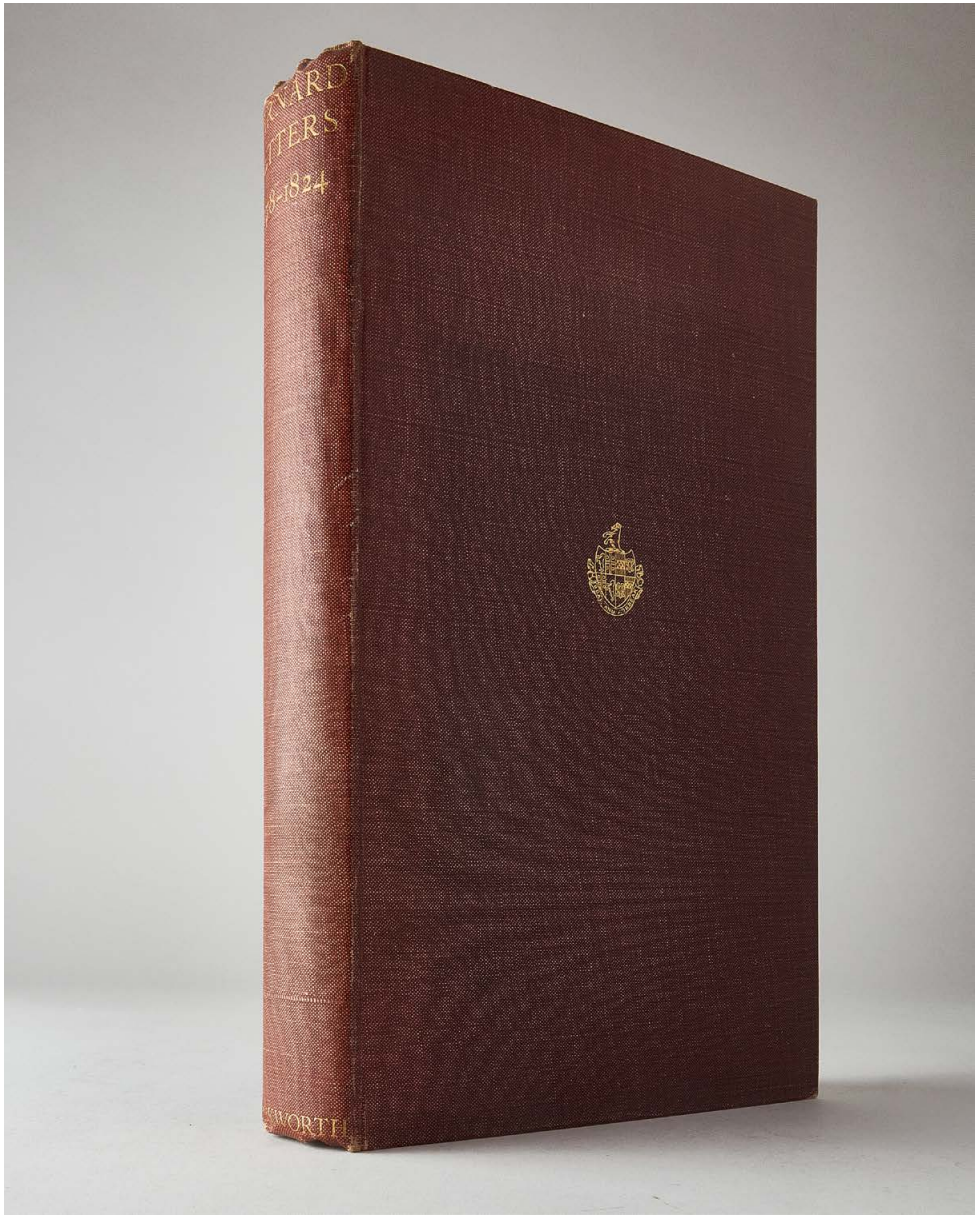
Sotheran's

'After going through the collection several times, the simplest solution to the problem of editing seemed to be to do that myself. I was not paid, beyond Duckworth's putting up ten pounds as entrance fee for membership of the London Library.' Though he felt unqualified for the job, he diligently saw it through, and the book, published in 1928, was 'quite well received [...]*, and may have been useful practice in routine research.'*

The letters themselves, introduced by Powell, focus largely on General Sir Andrew Barnard, G.C.B., a distinguished military commander of the Peninsular campaign and commandant of the British troops in occupation of Paris after Waterloo. An equerry to George IV, he played a leading role in the formation of the Rifle Brigade and was one of the founders of the Garrick Club.

The volume also includes letters by Sir Andrew's uncle, Thomas Barnard, Bishop of Limerick (familiar from Boswell's *Life* of Johnson), Lady Anne Barnard (author of *Auld Robin Gray*), as well as George IV, Sir John Moore, the Duke of Kent (Queen Victoria's father), the Princesse de Wagram, Count Lally Tollendal, Baron von Müffling, Prince Leopold of Saxe Coburg, Colonel Beckwith, and General Sir Henry Torrens.

Powell's friend, (1921–2014), auctioneer and book historian Anthony Hobson, to whom this copy is inscribed, was described in his Daily Telegraph obituary as a 'gentleman scholar of the old school, the world's greatest expert on Renaissance bindings and an all-round bibliophile of great distinction'. Following his father, Geoffrey Hobson (1882–1949), himself a book historian and director at Sotheby's for forty years, Hobson himself joined the firm in September 1947, becoming head of the book department and later a director; until, 'disenchanted by the new predatory direction of Sotheby's, bent on global dominance [, he]gave up his directorship in 1971' (*ODNB*).



He was later Sandars Reader in Bibliography at Cambridge (1974–5), Visiting Fellow at All Souls College (1982–3), and Lyell Reader at Oxford (1990–1), President of the Bibliographical Society (1977–9), a Fellow of the British Academy and a trustee of the Eton College Collections Trust and Lambeth Palace Library, not to speak of his many international appointments and honours. He also published many books on his specialisms, including *French and Italian Collectors and Their Bindings* (*Oxford: The Roxburghe Club*. 1953), *Humanists and Bookbinders: The Origins and Diffusion of the Humanistic Bookbinding, 1459–1559* (*Cambridge: Cambridge University* Press. 1989) and *Renaissance Book Collecting: Jean Grolier and Diego Hurtado de Mendoza, their Books and Bindings* (*Cambridge: Cambridge University Press*. 1999), as well as an edition of Ronald Firbank's letters in 2001.

Hobson was a distinguished collector of modern books, notably those by his friends, including Cyril Connolly and Anthony Powell. This copy of Powell's scarce first publication is warmly inscribed to the front free endpaper to Hobson and his wife (Elena Pauline Tanya Tetley, *née* Vinogradoff (1929–1988), daughter of Igor Vinogradoff, historian, and former wife of Oliver R. Tetley): '**Anthony and Tania | inscribed after | several hundred | years, | Tony | July [1]967**', additionally signed by Powell beneath his printed name (crossed through) on the title page. Hobson's elegant ex libris plate depicting Glebe House, his home in Whitsbury, Hampshire, is affixed to the front pastedown.

Provenance: *The Personal Collection of Anthony Hobson*, Sotheby's (10 June 2015).

Lilley B.1. See To Keep the Ball Rolling: The Memoirs of Anthony Powell, II, *Messengers of Day* (*1978*).

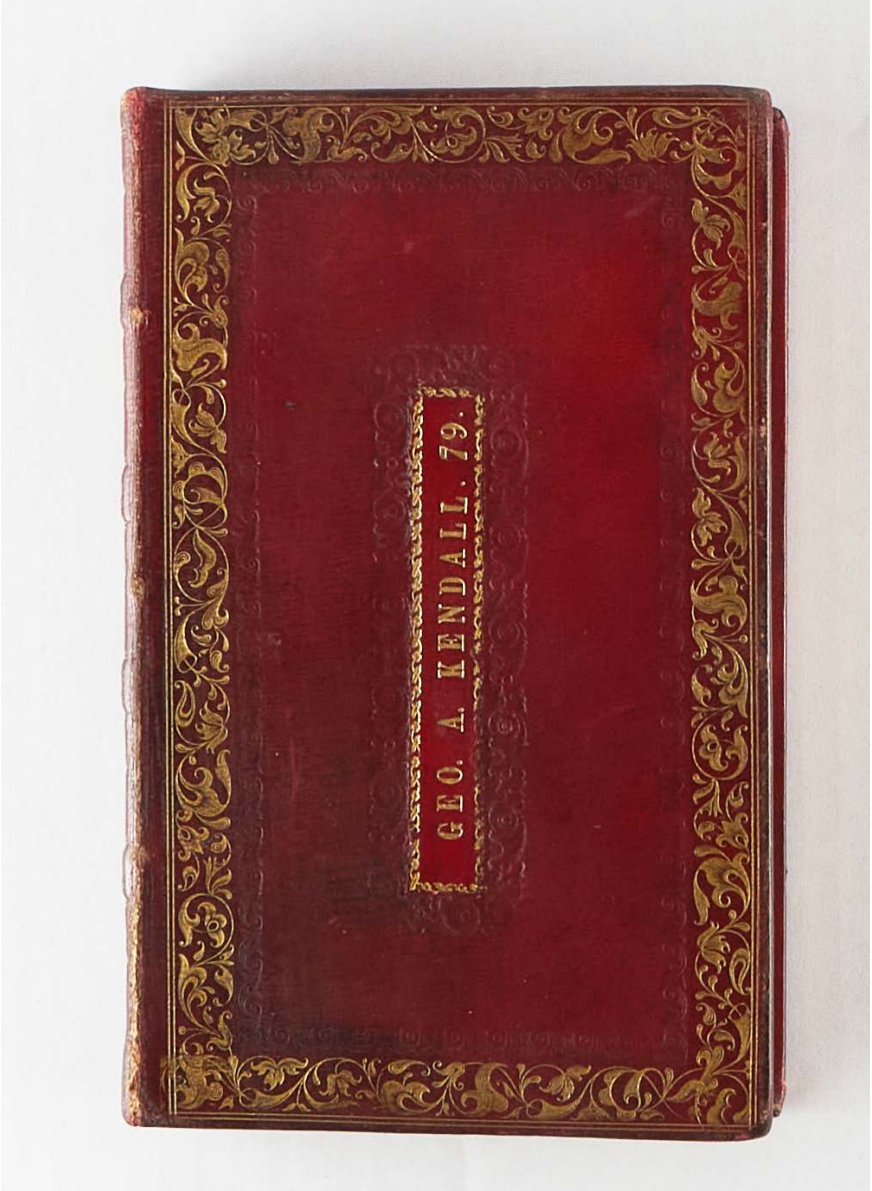
Revised by and for Boston Congregationalists

62. [PSALMS AND HYMNS.] A Collection of Psalms and Hymns for Social and Private Worship. Compiled by a committee of the West Parish in Boston. *Boston*: *John B. Russell*. 1823. **$575**

12mo. Nineteenth-century red straight-grained morocco, panelled in gilt and blind to a foliate design, narrow gilt morocco lettering-piece 'Geo. A. Kendall. 79.' applied vertically to upper board, spine gilt in compartments, marbled edges and endpapers; pp. 360; tipped-in errata slip at end; corners bumped, joints lightly rubbed; lightly toned throughout, sporadic light spotting, some thumb-marks, large portion of rear flyleaf torn away; otherwise a very good copy.

First edition of this psalm book and hymnal for the use of Boston's Congregationalist Old West Church, featuring numerous psalms and hymns heavily revised by the local community, in a handsome binding for George A. Kendall of Boston dated 1879.

A Collection of Psalms and Hymns for Social and Private Worship was a successor to *A Collection of Hymns, More Particularly Designed for the Use of the West Society in Boston* (1782), which subsequently appeared in 1782, 1803, 1806, and 1813. It is thought to have been edited by Reverend Simeon Howard (1733–1804), minister of Boston's Old West Church after Jonathan Mayhew, who was notable for his criticism of tyrannical British rule as early as 1750. The collection contained 166 hymns (Foote 1); this 1823 edition contains over fifty psalms and nearly three hundred hymns by the likes of Watts, Doddridge, Barbauld, Steele, and Tate and Brady, as well as Sir Walter Scott ('When Israel of the Lord Beloved') and numerous hymns translated from German or Italian.



A

COLLECTION

OF

PSALMS AND HYMNS

FOR

Social and Private Worship.

COMPILED BY A COMMITTEE

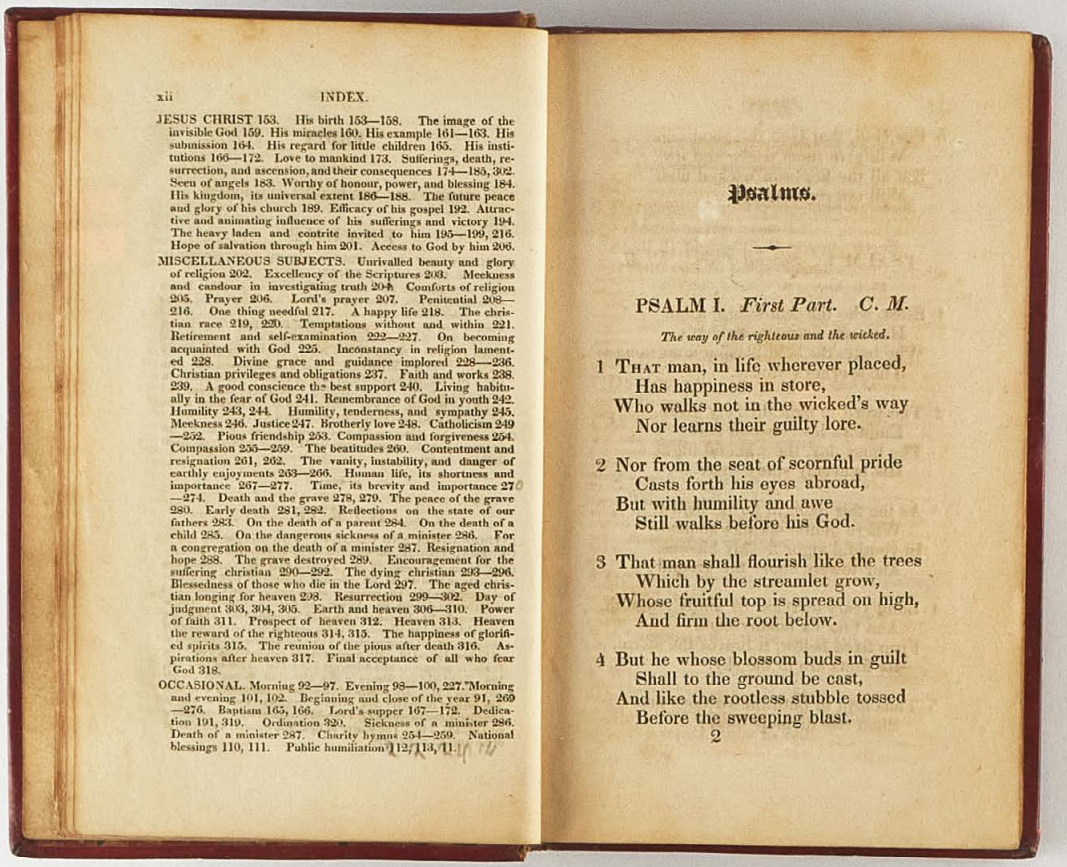
OF

THE WEST PARISH IN BOSTON.

BOSTON:

PRINTED BY JOHN B. RUSSELL.

1823.



xii INDEX.

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Psalms.

PSALM I. *First Part.* *C. M.*

The way of the righteous and the wicked.

1 That man, in life wherever placed,
Has happiness in store,
Who walks not in the wicked's way
Nor learns their guilty lore.

2 Nor from the seat of scornful pride
Casts forth his eyes abroad,
But with humility and awe
Still walks before his God.

3 That man shall flourish like the trees
Which by the streamlet grow,
Whose fruitful top is spread on high,
And firm the root below.

4 But he whose blossom buds in guilt
Shall to the ground be cast,
And like the rootless stubble tossed
Before the sweeping blast.

2

‘In giving the names of the authors, it should be stated that many of the psalms and hymns have undergone alterations in the hands of different compilers; and that, in some of them, but few of the original features remain. In this collection, many alterations have been adopted, and other alterations made. Those which were written or translated for this work, or which are now first introduced into such a collection, are marked thus *. Those which are supposed to have been original in the former collection used in the West Church, or to have then been first introduced into such a work, are marked thus †’ (p. 3). Amongst the ten pieces marked with an asterisk are ‘My god! The sovereign of my will’ and ‘The Lord our God’s a stable Tower’, translated from the German by G.B. (the latter ‘from the German of Luther’).

Foote 10.

Sotheran's

In a Macabre Binding

63. RAMEAU, Jean (*pseudonym for*: Laurent LABAIGT); Ary GAMBARD (*illustrator*). Poèmes fantasques. [*Evreux: Charles Hérissey for*] *Paris: Ed. Monnier & Cie.* 1883. **$1,075**

Contemporary half morocco with marbled sides, ruled in black, raised bands, spine lettered directly in black and with skull-and-crossbones tools in black, top-edge gilt, the others uncut, marbled endpapers, tricolour silk place-marker; pp. [6], 114, [2]; illustrated title lettered in red and black; muted duotone illustrations to start of each poem and in the text; light dampstaining to spine, corners lightly rubbed; lightly toned throughout, variable spotting (heavier to first few ff.); contemporary bookplate showing two figures in profile to front pastedown; a very good copy; signed by the publisher to limitation leaf.

First edition, signed by the publisher, no. 114 of 400 copies on Holland paper from a total limitation of 500 copies, of these fourteen macabre poems, our copy in a suitably spooky binding.

Labaigt (1858–1942) assumed the pseudonym of Jean Rameau shortly before moving from Gascony to Paris, where he wrote over fifty novels and seven collections of poetry; this is apparently his first collection of verse, with numerous eerie illustrations: a bookish mouse reads whilst trapped inside a spiderweb, a gnarled tree consumes one of its own limbs, and a crowd forms as a silhouetted figure is taken to the guillotine.

Vicaire II, p. 953.



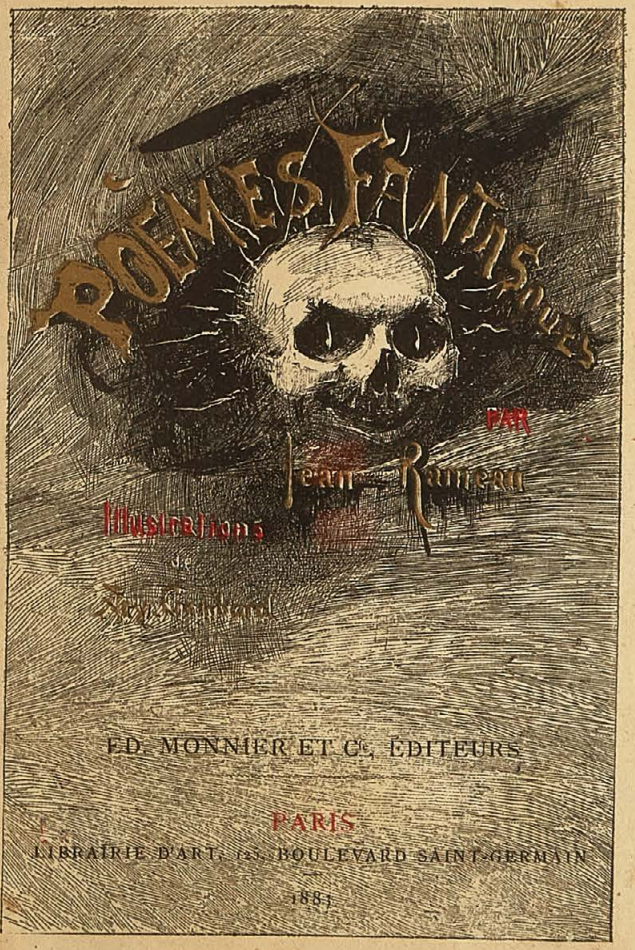
TIRÉ A CINQ CENTS EXEMPLAIRES

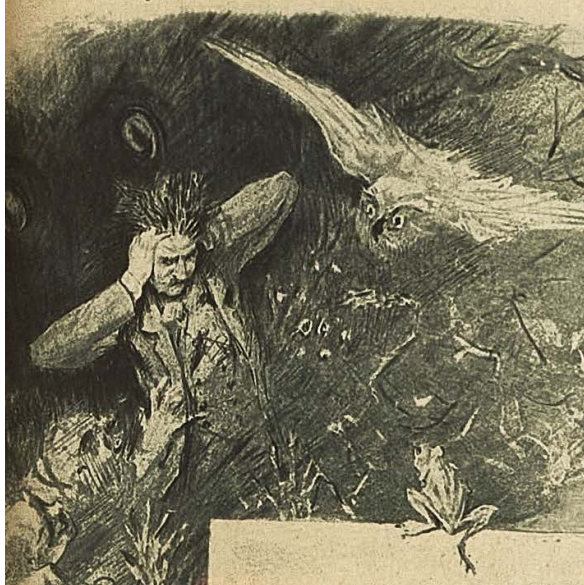
NUMÉROTÉS ET PARAPHÉS

100 exemplaires sur papier du Japon. . . . . 1 à 100
400 exemplaires sur papier de Hollande. . . . . 101 à 500

N° 114

EVREUX, IMPRIMERIE DE CHARLES HÉRISSEY.





LE HIBO

Ah ! l'on va me couper le cou ? Ta

Approchez, venez donc, gendar
Vous prêtres, vous bourreaux, v
Histoire que je vais vous conter

Tristan, un joli nom, n'est-ce p
Ah ! je ne suis pas fou, non, no
Mais c'est faux; vous allez bien v

Honnête, vaillant, probe, et puis

Sotheran's

Pigtail Portraiture

64. RAYMOND, Charles Andrewes, *Reverend*. Sketchbook Album. *Berkshire*. c. 1889. **$850**

Oblong 16mo. Contemporary maroon roan, upper board lettered in gilt within gilt cartouche; ff. [38], pastel coloured leaves sporadically throughout; on watermarked Whatman paper dated [18]33; with drawings throughout in pencil and watercolour depicting members of the Raymond household, landscapes, and studies of buildings; hinges cracked but still holding, old tape repairs to 6 ff. at inner margin, 5 ff. neatly excised at an early date; a remarkable example of a sketchbook detailing family members; one portrait signed 'Charles A. Raymond' in pencil, 1889 ownership inscription of 'The Rev. C. A. Raymond, Bray Vicarage, Barks' to front pastedown in black ink.

A charming sketchbook depicting members of the Raymond family of Berkshire, produced by the Reverend Charles A. Raymond (1833?–1920).

A particular highlight is the portrait of the young Anne Rycroft-Raymond, who appears somewhat gloomily to be sitting for the eager artist. One side of her hair has come loose, while the other remains neatly set in a curled pigtail, and one of her eyes wanders off to the side. Charles Raymond appears to have taken an interest in capturing dynamic subjects; his portrait of 'Dash' the dog is particularly accomplished. Another portrait depicts Oliver E. Raymond seated at the table, with his violin and bow in front of him. Musical instruments appear later in the sketchbook, in the sketch of 'Rev. W. H. Walker' and 'Rev. Hugh Pearson' playing their cellos. Raymond's artwork, however, was not only limited to the people in his family: he also paints landscapes and buildings such as 'Old Stable | Middleton Rectory | Essex'.

Provenance: The sketchbook was once owned by the Reverend Charles A. Raymond, Vicar of St Michael's Church, Bray, Berkshire, from 1887 to 1915. His contribution to the church is commemorated by an inspiration on its sixth bell: 'This bell was recast 1914. Rev. Chas. A Raymond'. The Bell News (Vol. 33, Saturday, 20 March 1915) speaks approvingly of these bells, noting that 'the whole of the work in connection with the restoration of the bells and belfry had been most satisfactorily carried out'.








Anne Rycroft-Raymond


OR


Oliver L. Raymond.

George Washington's First War in Miniature

65. [SCHRAUBTALER.] A Short History in Miniature of the Origin and Progress of the Late War from its Commencement to the Exchange of the Ratification of Peace between Great Britain France & Spain, on the 10th of Feb. 1763. [*London?: s.n. c.* 1763.] **$8,150**

Round brass *Schraubtaler* (diameter *c.* 50 mm) , embossed profile portraits of George III to upper side and of George II to lower side; containing 2 identical copper-engraved textual roundels pasted inside brass lids, and 60 loosely-inserted copper-engraved roundels (diameter *c.* 47 mm), each comprising two engravings pasted together and depicting military, naval or ceremonial scenes, or bearing text; several roundels joined in groups in concertina form with cream silk thread, but majority detached and loose; one roundel with stub of green silk ribbon for lifting; brass sides slightly curved inward, light marks to case; paper in very good condition.

A brass *Schraubtaler*, or screw-medal – a coin- or medal-shaped container with a hidden interior compartment – celebrating the British victory in the Seven Years' War, concealing an engraved visual and textual chronicle of the conflict, including the military campaigns in North America between France and Great Britain.

The Seven Years' War (1756–1763) is often described as the first global war, pitting a coalition led by Austria, France, Russia and Spain against Great Britain and Prussia. Fighting extended across Europe, the Americas and the Caribbean, India, coastal Africa and the Philippines. In North America, the conflict encompassed the French and Indian War (1754–1763), fought between Great Britain and France and their respective Indigenous allies. The war concluded with a series of peace treaties, most notably the Treaty of Paris, signed on 10 February 1763 by Great Britain, France and Spain. France ceded extensive North American territories to Great Britain, marking a decisive shift in the balance of colonial power and paving the way for an era of expanded British dominance overseas.





In *A Short History in Miniature*, text and illustrations generally complement one another, although their correspondence and sequence are not always exact. The events described include several naval engagements and sieges, as well as the marriage of George III to Princess Charlotte in September 1761. **The account of events in North America also records the actions of a young George Washington (1732–1799) during his early military career in the Virginia Regiment.** In 1753, aged twenty-one, he travelled as an emissary for Virginia's lieutenant governor, Robert Dinwiddie (1692–1770), to deliver an ultimatum to the French commander Jacques Legardeur de Saint-Pierre (1701–1755), demanding the withdrawal of French forces from the contested Ohio River Valley, where they were establishing a chain of forts.

A characteristic product of the German-speaking countries, *Schraubtaler* are relatively uncommon in Britain. In the eighteenth century, roundels of a similar size, known as 'watch papers', were printed with advertisements for London watchmakers, portraits or pastoral scenes, to be inserted inside watch cases. Other examples of the present *Schraubtaler* are known with cases made of silver or bone, which, like the present brass case, bear portraits of George II – who died during the war in 1760 – and George III.

We have located only two other copies in the United States (*Brown and the Society of the Cincinnati*), *and two in the United Kingdom, at the British Museum; the Brown example appears to be the most complete, with sixty-two roundels, the same number as the present copy.*


27 of April continued Capitulation. Fort St. David's was obliged to Surrender; during the Siege of Tanjore the french and English were Cruzing off the the Coast of Coromandel and were alternately in the Road of Carical, where they come to an Engagement which lasted two Hours and the Loss of the French was very great and they were Obliged to retire to Pondicherry. The English came to Carical and in their way took two Fr. Barks.
1758. Expedition to the Coast of France under the Duke of Marlborough, Stores & Shiping at S.t Malos burnt. Campaign of 1758 in America Gen.l Abercrombie succeeds Lord Loudon as Commodore in Chief. Defeat at Ticonderoga. L.t Home Slain. Exped.n against C. Breton. Louysburg. Capitulates. F.t Frontenac taken. F.t du Quesne abandoned. second Exped.n to the Coast of France under Gen.l Bligh, Cherburg taken, & its Fortifications, &c. demolish'd. Third Expedition. Troops Land at S.t Lunar Bay. Action at S.t Cas. Re-embark.
1758. Campaign on the Rhine. Army under the Duke of Ferdinand passes that River. Battle of Crevelt. Battle of Sanderhausen. Battle of Meer. Gen.l Inhoff Joyns the English Forces Under the Duke of Marlborough, Hanoverian Army repasses the Rhine. Occupies the Posts on the Lippe. Battle of Canwerenhagen.
Sept.r y.e 22. 1761. This Day his Majesty King GEORGE the III.d and Queen Charllotte where Crowned in the Abbey Church of Westminster, whith the accustomed Ceremonies upon that Great and truly Glorious Solemnity.
Jan.y 5.th 1762. Our Will & Pleasure is, that You attend the Proclamation of our Declaration of War agst Spain, that is to be made on Monday next the fourth instant, between the Hours of Nine & Twelve in the Morn.g in the Usual places, & with the Solemnities accustomary on the like occasion; & for so doing this shall be Your Warrant. Given at our Court at St James's, the second day of Jan.y 1762. in the 2.d Year of our Reign. Egremont.
The first Act of Hostility on the part of Great Brittain after the Declaration of War, was that of taking a large Spanish Store Ship, of 800 Tons Burthen, Laden with Cannon, Powder, Small Arms, and Ordnace Stores for la Guayra. Capt. Ourry in the Acteon, under the Command of Admiral Rodney fell in with, and took her off the Island of Tobago.
1761. On the 21. of May Captain Sawyer, in the Active Frigate and Captain Pownall, in the Favourite Sloop took off Cape St Vincent and carried into Gibralter the Hermione a Spanish register Ship of 26 Guns bound from Lima to Cadiz having on board 2,600,000 hard Dollars registered for the Court of Madrid.
1761. During the Course of this Summer, y.e following Action happened, between Us & a Dutch, y.e Hunter Sloop Cruzing off y.e Texel, fell in with four Dutch Ships under the Convoy of a Man of War, & desired leave to Search them, but was refused. the Hunter was joined by the Trial, the Diana and the Chester, when Capt. Adams, of the Diana Acting as Commodore politely demanded the usual permission to search the Merchantmen, but the Commander of the Dutch Man of War persisting in his refusal, Captain Adams prepared himself for Force thretning y.e Dutch to pour in a Broad Side, if They insulted the English Flag, the Dutchman immediately fired two Shot at y.e Hunters Boat, which Capt. Adams answerd by a single Shot, which the Dutch returned by a whole Broadside, this brought on a regular engagement, which continued a quarter of an Hour when the Man of War and Her Convoy struck, and where brought into y.e Downs.

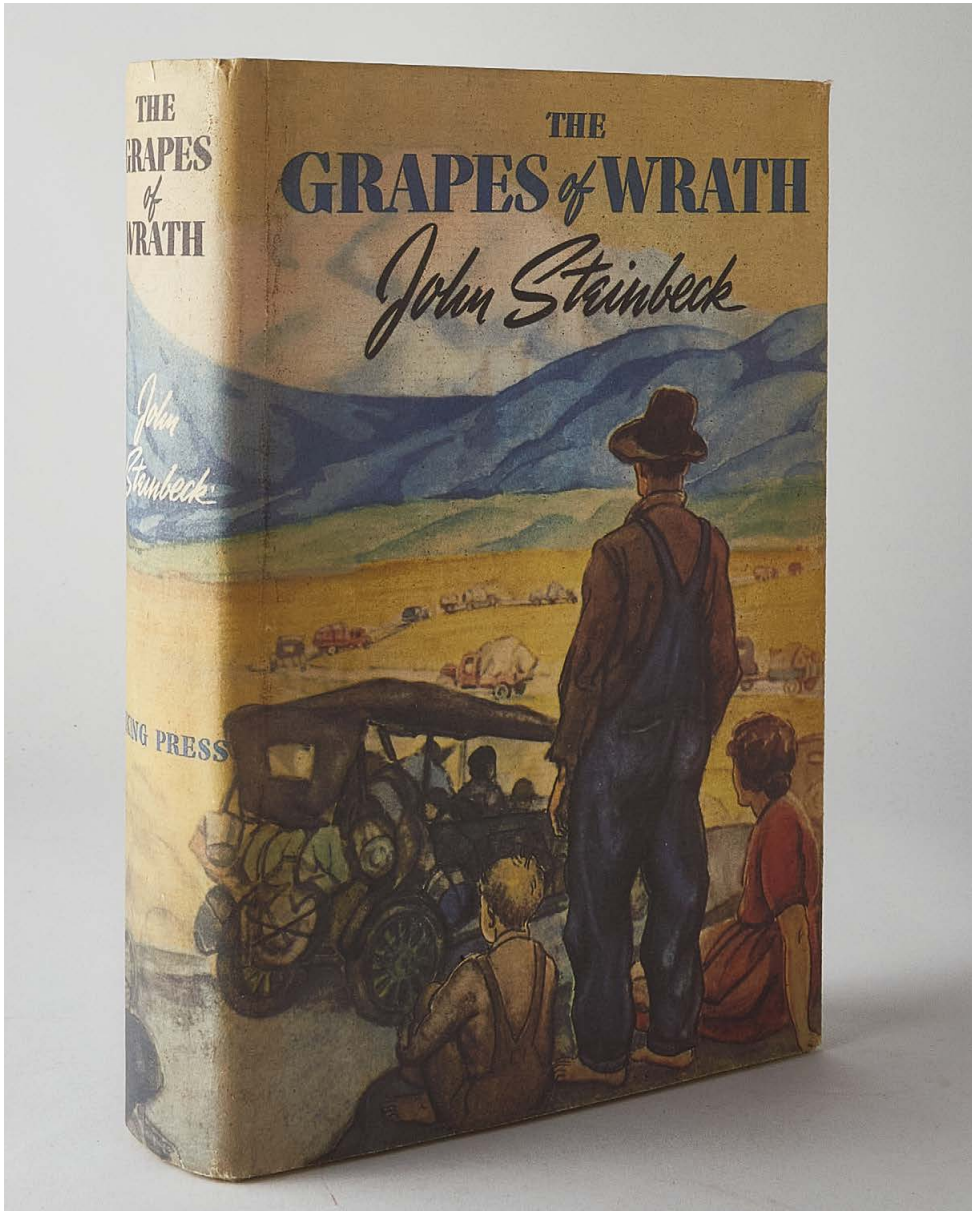
66. STEINBECK, John. The Grapes of Wrath. *New York: Viking.* 1939. **$14,100**

8vo. Original buff pictorial cloth decorated in brown, spine lettered in brown, top-edge yellow, in the unclipped dust-jacket by Elmer Hader, front flap priced $2.75, illustrated endpapers with reproduction of the 'Battle Hymn of the Republic'; pp. [6], 619, [1 (blank)]; minimal wear to corners of jacket, light vertical crease to front panel, a few small nicks to spine ends of jacket, cloth with a few small spots and small dampstain to foot of spine; a little toning to edges, a couple of spots (mostly to outer margin of pp. 465-71), not affecting text; otherwise near fine.

First edition, first printing, in the iconic dust-jacket designed by Elmer Hader, scarce in such fine condition.

Steinbeck's *The Grapes of Wrath* is among the great American novels of the twentieth century, its portrayal of the Joad family's struggle for survival amid the upheavals of the Great Depression giving enduring literary form to one of the defining crises of modern American history. The dedication to Steinbeck's first wife, Carol Henning, closes with the words 'who willed it', recognising a debt that extended well beyond personal encouragement. Carol's interest in the families uprooted by drought in the Great Plains helped bring their plight to Steinbeck's attention; she also typed and edited the manuscript, and devised its title, taken from Julia Ward Howe's 'Battle Hymn of the Republic', reprinted on the endpapers. Steinbeck brought the novel to completion in October 1938, after months of intense work, confessing to his former roommate Carl Wilhelmson that that 'this book was a terrible amount of work. [I] Never worked so hard in my life nor so long before' (Wagner-Martin, p. 60).

The response to the book was immediate. By its publication on 14 April 1939, advance orders had already accounted for nearly 20,000 copies, and demand prompted further printings even before the novel reached the public.





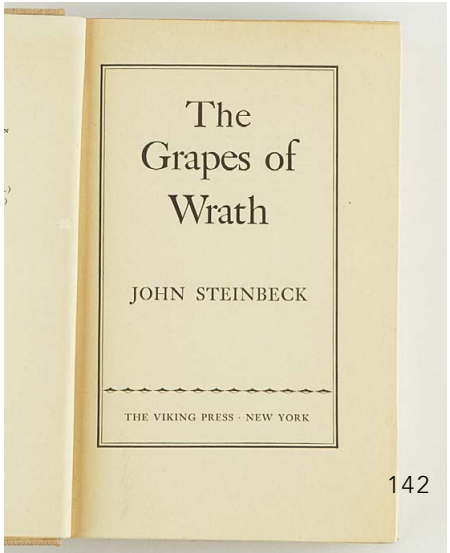
Within weeks, sales had risen to 10,000 copies a week; 430,000 copies were printed in its first year. The novel went on to receive both the National Book Award and the Pulitzer Prize, and its place in Steinbeck's wider achievement was affirmed by the Nobel Prize in Literature in 1962. John Ford's celebrated screen adaptation, starring Henry Fonda, appeared in January 1940, as the novel reached its eleventh printing. It has never subsequently fallen out of print.

The book's lasting power lies as much in the clarity of Steinbeck's prose as in its social vision. From the opening image of rain falling upon the damaged Oklahoma earth, the landscape itself becomes a measure of hardship, endurance and change: 'To the red country and part of the gray country of Oklahoma, the last rains came gently, and they did not cut the scarred earth'. The Joads' journey has inspired adaptations across film, theatre, opera and popular music, but the novel's unadorned eloquence remains distinctive, giving a single family's ordeal the scale of a national tragedy. The novel won both the National Book Award and Pulitzer Prize and was singled-out as a 'great work...[an] epic chronicle' in Steinbeck's citation for the Nobel Prize in 1962.

Steinbeck specifically requested Elmer Hader for the iconic dust-jacket design, having admired his illustrations for *Billy Butter* (1936). Hader, whose work was chiefly devoted to children's books, would later share the Caldecott Medal with his wife, Berta, in 1948. When opened out, the jacket reveals Tom Joad from behind, looking towards a procession of battered vehicles crossing the landscape beneath distant blue mountains. Its broad, receding vista evokes both the scale of the migrants' journey and the uncertainty of what lies ahead.

The copyright page states 'FIRST PUBLISHED IN APRIL 1939', without any reference to subsequent printings (Goldstone & Payne A12a.)

Goldstone & Payne A12a; Wagner-Martin, John Steinbeck: A Literary Life (2017).



Sotheran's

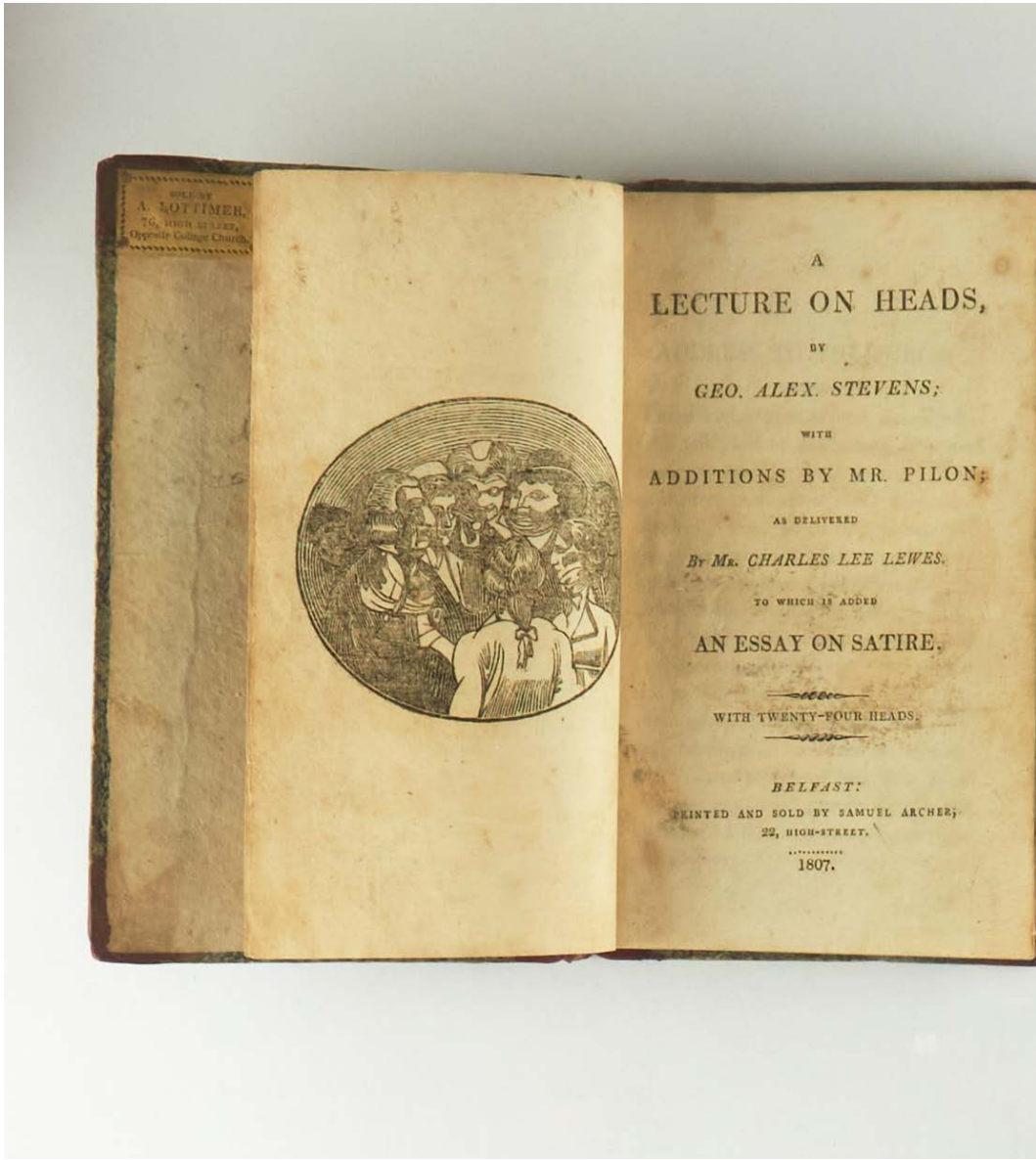
67. STEVENS, George Alexander. A Lecture on Heads ... with Additions by Mr. Pilon; as Delivered by Mr. Charles Lee Lewes. To Which Is Added an Essay on Satire. With Twenty-Four Heads. *Belfast*: *Samuel Archer*. 1807. **$430**

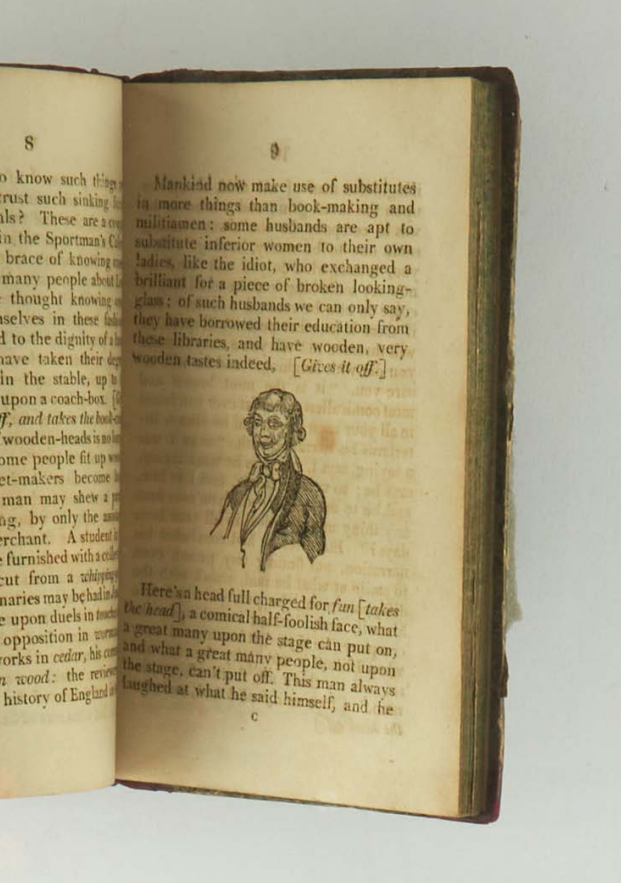
8vo. Contemporary red half roan with green marbled paper sides, speckled edges, ; pp. [2 (blank, woodcut frontispiece)], ix, [5], 128; board-edges slightly rubbed with a few nicks to marbled paper, corners slightly worn, subtly rebacked in red morocco at an early date with original spine relaid; slight soiling to title, a few small oilstains and marks, endpapers spotted, light foxing to prelims; otherwise very good; cancelled early ownership inscription to front free endpaper, nineteenth-century bookseller's ticket of A[ndrew] Lottimer, Glasgow to front pastedown.

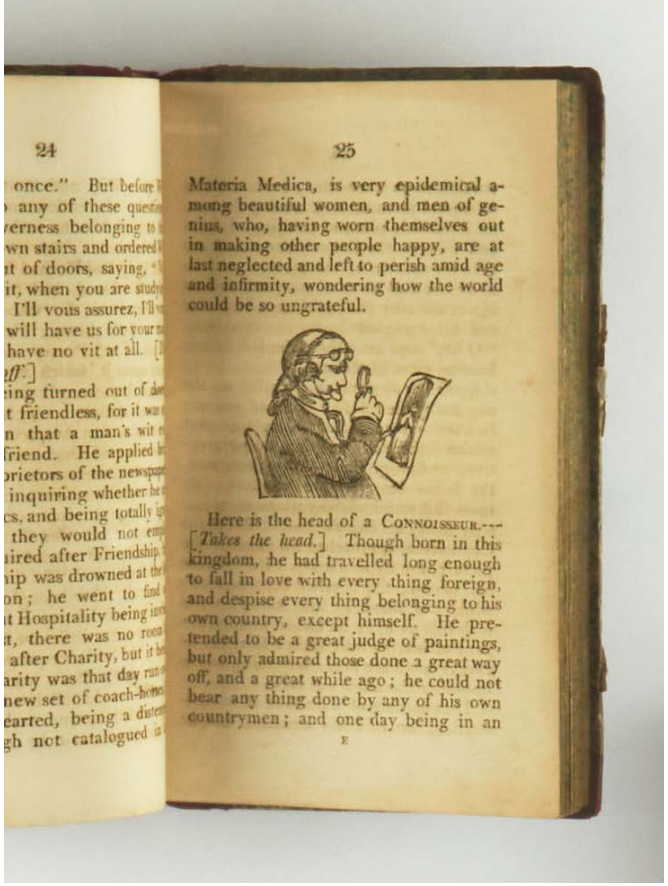
Uncommon Belfast edition of this widely imitated satirical monologue, first presented at London's Little Haymarket Theatre using papier-mâché busts, wig blocks, and a series of hats and wigs by the actor, novelist, and songwriter George Alexander Stevens (1710–1780) in 1764.

'Standing behind a long table covered with a green baize cloth [...] he began his two-hour long monologue satirizing one type after another: an Indian Chief, Alexander the Great, a London Blood, a Billingsgate Fishwife, a Horse Jockety, a Conjurer, a Frenchman, a Spaniard, a Dutchman, and finally a Methodist Parson' (Kahan, p. 1). The *Lecture on Heads* was swiftly imitated throughout London and beyond (including Canada, Jamaica, and the eastern American colonies), appearing in approximately forty editions by the early nineteenth century. 'As the years passed the original *Lecture* underwent numerous changes as characters were substituted and others were created to capitalize on their current topicality'.

This edition reproduces the preface by Charles Lee Lewes on the frequent piracy of the work as well as Mr Pilon's verse prologue as given at the Theatre-Royal, Covent Garden in 1780, as well as additions to the prologue performed at Bath and Newbury.


A
LECTURE ON HEADS,
BY
GEO. ALEX. STEVENS;
WITH
ADDITIONS BY MR. PILON;
AS DELIVERED
By Mr. CHARLES LEE LEWES.
TO WHICH IS ADDED
AN ESSAY ON SATIRE.
WITH TWENTY-FOUR HEADS.
BELFAST:
PRINTED AND SOLD BY SAMUEL ARCHER,
22, HIGH-STREET.
1807.







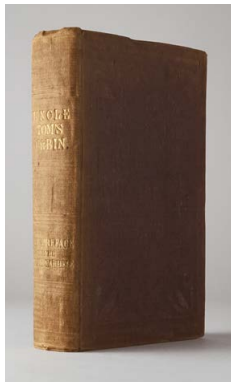
The text is filled with stage cues: [*make a face here*], [*here shews the example*], [*shews the head*], etc. and features, *inter alia*, Sir Whisky Whiffle ('one of those mincing, tittering, tip-toe, tripping animalculae of the times, that flutter about fine women like flies in a flower garden', p. 6); a conoisseur, who has 'travelled long enough to fall in love with every thing foreign, and despise every thing belonging to his own country, except himself' (p. 25); a Female Moderator, or President of the Ladies' Debating Society, who 'would have physicians in petticoats, and lawyers with high heads and French curls' (p. 33); and Mynheer van Neverfelt Large Breecho Love Cabbecho Dutch Doggero, a Dutch merchant who 'has amassed an immense fortune by supplying the enemies of Great Britain with hemp' (p. 79).

OCLC and Library Hub find three copies of this edition in Ireland (*NLI, TCD, UCD*), *three in the US* (*Penn State, Rice, San Antonio*), *and two in the UK* (*BL, Nottingham*).

The Best-Selling Novel of the Nineteenth Century

68. STOWE, Harriet Beecher. Uncle Tom's Cabin. A Tale among the Lowly ...
London: George Routledge. 1853. **$360**

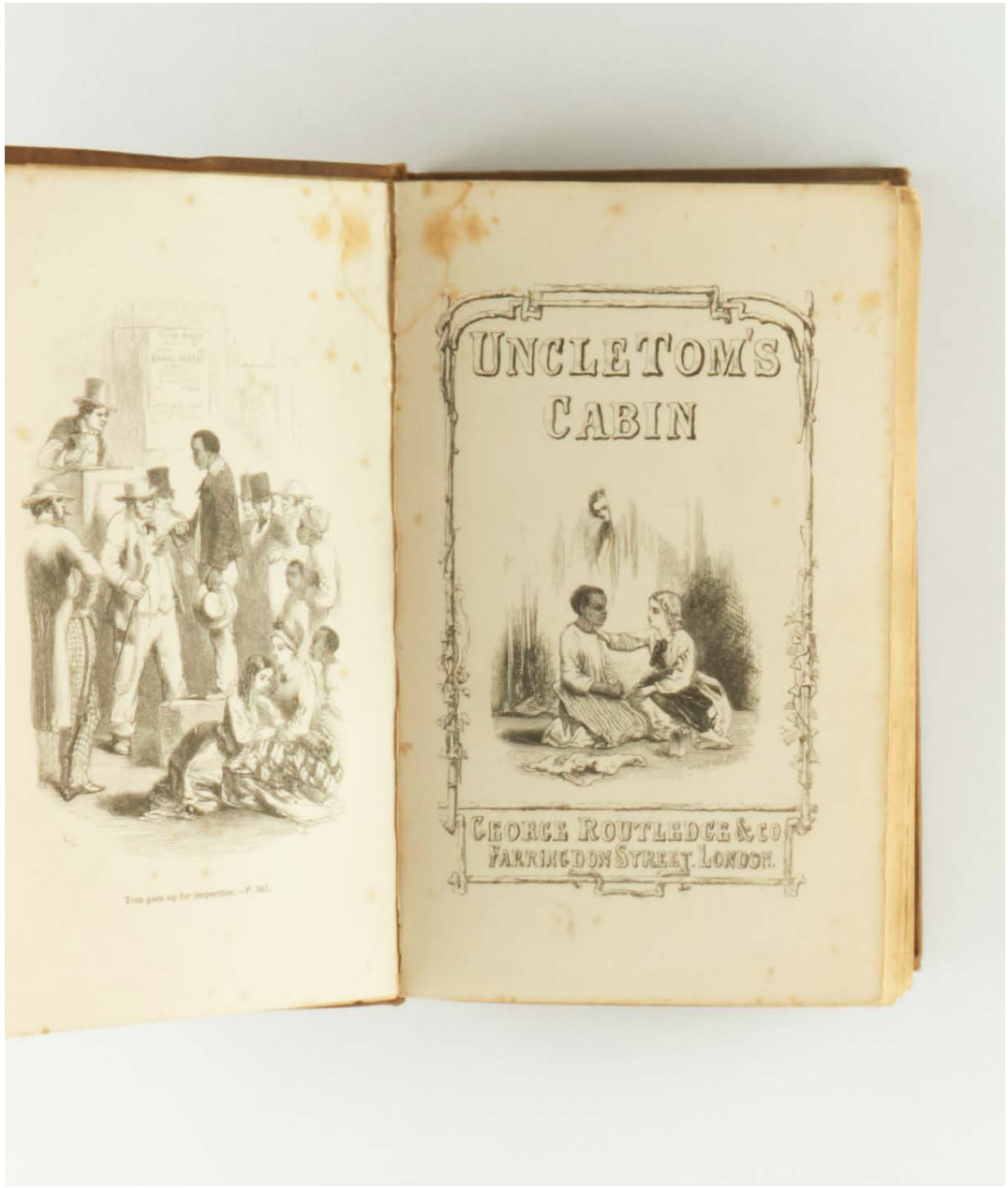
8vo. Publisher's brown cloth, boards stamped in blind, spine lettered in gilt, top-edge uncut; pp. xvi, [9]–480; lithographic and letterpress title-pages, lithographic frontispiece; cloth somewhat rubbed and faded, slight wear to spine ends, rear hinge reinforced; sporadic spotting and browning due to paper stock (heavier to first few quires); abraded small bookseller's ticket to rear pastedown; otherwise a good copy.



Early English edition of Harriet Beecher Stowe's wildly popular anti-slavery novel, which 'exploded like a bombshell' when it was first published in book form in 1852 (*PMM*).

The first London edition was published in May 1852, selling over 200,000 copies. This is one of several editions to be published in London; George Routledge evidently issued a more lavish edition in the same year, with ten lithographic plates. This edition bears a preface by British politician, correspondent of Harriet Beecher Stowe, and abolitionist George Howard, 7th Earl of Carlisle, Lord Morpeth (1802–1864), dated Castle Howard, 9 October 1852. Stowe wrote in a letter of 2 May 1856 that 'Lord Carlisle is a great friend to America, and so is his sister, the Duchess of Sutherland. He is the only English traveler who ever wrote notes on our country in a real spirit of appreciation' (Stowe, p. 228). Carlisle exchanged sonnets with Wordsworth and was the author of an 'Ode on the Abolition of Slavery'.

See PPM 332; Stowe, Life of Harriet Beecher Stowe (1889).



Sotheran's

69. STOWE, Harriet Beecher. A Key to Uncle Tom's Cabin, Presenting the Original Facts and Documents Upon Which the Story is Founded, Together with Corroborative Statements Verifying the Truth of the Work. *London: Clarke, Beeton, and Co., ... and Thomas Bosworth.* [1853.] **$290**

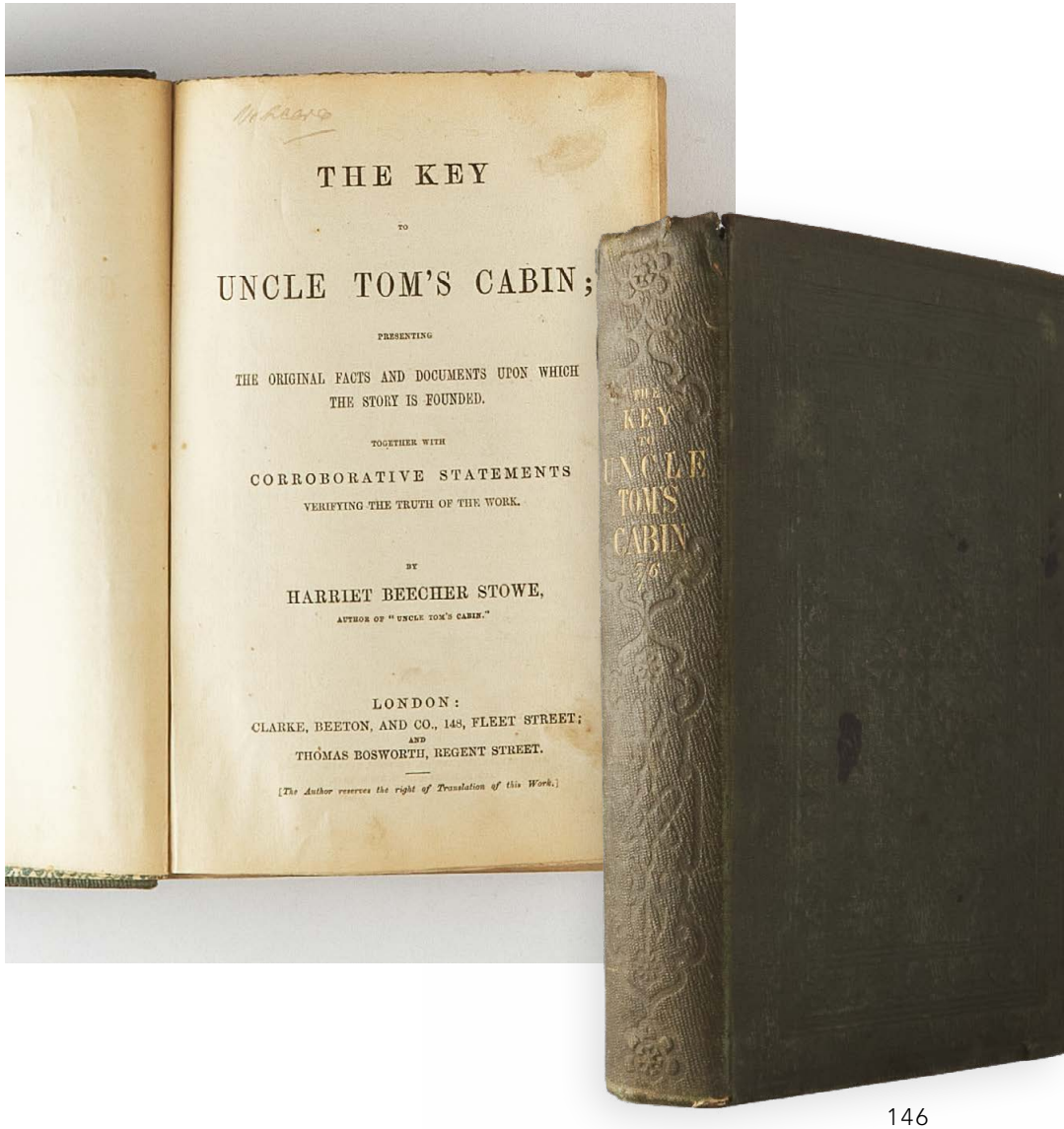
8vo. Publisher's blind-stamped dark green cloth, spine lettered and priced 3/6 in gilt, ornamental endpapers with advertisements printed in teal; pp. viii, 504, lithographic facsimile on pages 336 to 338; advertisement for *Companion Volume to the Key to Uncle Tom's Cabin* tipped in to front free endpaper; slight wear to joints and spine ends, hinges cracked, a few ink spots to boards; slight offsetting to half-title, a few marks to title; internally a few spots here and there; nonetheless a good copy.

Second UK edition of Harriet Beecher Stowe's guide to *Uncle Tom's Cabin*, the best-selling novel of the nineteenth-century, providing evidence of the horrific conditions of slavery in the United States to counter the complaints of pro-slavery critics.

The argument which Stowe combats here is that 'as an account of slavery *Uncle Tom's Cabin* was wholly false, or at least wildly exaggerated. Thus The *Key* is organized around that defensive project, taking up her major characters one at a time, for example, to cite real life equivalents to them.

At the same time, defending her novel led her to mount a more aggressive attack on slavery in the South than the novel itself had. In the novel she works hard to be sympathetic to white southerners as well as black slaves. Here, her prose seems much angrier, both morally and rhetorically more contemptuous. One explanation for this sharper tone could be the novel's reception in the South, where no one seems to have appreciated her attempt to be fair. Stowe was probably unprepared for the South's shrill rejection of the book" (*The Key to Uncle Tom's Cabin*, in Uncle Tom's Cabin & American Culture, *online*). The *Key* features an analysis of each primary character as well as an overview of slavery, notes on protective statutes in South Carolina and Louisiana, discussions of Biblical laws of slavery, and chapters such as 'Slavery is Despotism', 'The Separation of Families', 'The Influence of the American Church on Slavery', and a conclusion in which she urges the 'whole American Church, of all denominations', to rise up against the institution of slavery.

This is the issue without appendix, likely the earlier of the two. This copy has a printed advertisement slip for Reverend Goodell's *The American Slave Code, in Theory and Practice*, advertised as a 'companion volume to the *Key to Uncle Tom's Cabin*'.


THE KEY

TO

UNCLE TOM'S CABIN;

PRESENTING

THE ORIGINAL FACTS AND DOCUMENTS UPON WHICH THE STORY IS FOUNDED.

TOGETHER WITH

CORROBORATIVE STATEMENTS

VERIFYING THE TRUTH OF THE WORK.

BY

HARRIET BEECHER STOWE,

AUTHOR OF "UNCLE TOM'S CABIN."

LONDON:

CLARKE, BEETON, AND CO., 148, FLEET STREET;

AND

THOMAS BOSWORTH, REGENT STREET.

[*The Author reserves the right of Translation of this Work.*]

70. UMBRA; David HENDERSON (*editor*). Umbra Anthology 1967–1968. *New York: The Society of Umbra.* [1967.] **$1,700**

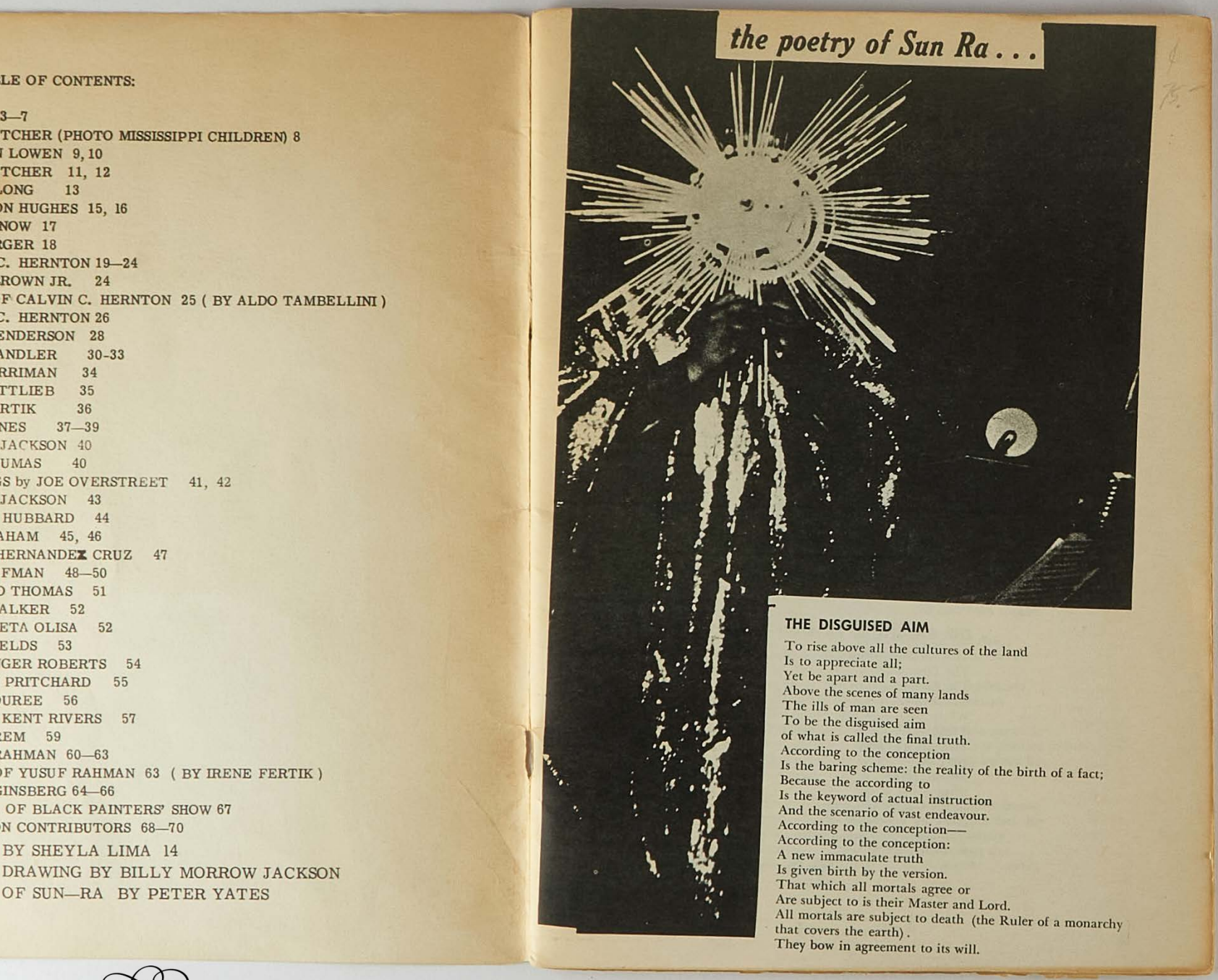
8vo. Stapled as issued in the publisher's illustrated card wrappers by Billy Morrow Jackson printed in black, red, and blue (design repeated to rear wrapper), printed price of $1 to upper wrapper; pp. 66 [6]; wrappers included in pagination with text to inner covers, with black-and-white photographs and reproduction of paintings throughout; wrappers lightly soiled and worn with a few marks and minor creases to extremities; spine lightly worn with *c.* 60-mm split; uniform light toning; otherwise good.

The third issue of *Umbra*, one of the most influential African American literary magazines, bringing together poetry, art and political activism in 1960s New York, and an important precursor to the Black Arts Movement.

The *Umbra* Poets' Workshop was founded in 1962 by a group of predominantly African American writers, including Thomas Dent, Calvin Hernton, and David Henderson. Meeting on Friday evenings at Dent's apartment on New York's East Side, members shared and discussed their poetry. Taking its name from a poem by Lloyd Addison, *Umbra* ('shadow' in Latin) reflected the marginalisation of Black writers and their desire to establish an independent literary community. *Umbra* was more than a literary journal: it was 'the workshops, a magazine, a society' (Marcoux, p. 241). The anthology's political message is also evident in Billy Morrow Jackson's cover illustration, which uses religious symbols and the Confederate flag to address themes of racism and oppression.

Umbra Anthology 1967–1968 opens with a selection of poems by jazz composer and pianist Sun Ra (born Herman Poole Blount).





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OF SUN—RA BY PETER YATES

the poetry of Sun Ra . . .

THE DISGUISED AIM

To rise above all the cultures of the land
Is to appreciate all;
Yet be apart and a part.
Above the scenes of many lands
The ills of man are seen
To be the disguised aim
of what is called the final truth.
According to the conception
Is the baring scheme: the reality of the birth of a fact;
Because the according to
Is the keyword of actual instruction
And the scenario of vast endeavour.
According to the conception—
According to the conception:
A new immaculate truth
Is given birth by the version.
That which all mortals agree or
Are subject to is their Master and Lord.
All mortals are subject to death (the Ruler of a monarchy that covers the earth).
They bow in agreement to its will.

Other contributors include LeRoi Jones, Langston Hughes, and Allen Ginsberg, alongside female writers including Alice Walker, Margareta Olisa and Julia Fields. **The magazine was produced cooperatively by members of the Society of Umbra, with its layout, typography and preparation for printing undertaken by the group itself.**

Library Hub finds no copies in the UK.

See Grundy, Umbra Magazine (1963–1974): An Introduction and a Bibliography (2021), pp. 5–15, 31–33; Marcoux, 'Umbra and the Countercultures', in Leonard ed., The Cambridge History of African American Poetry (2026), pp. 241–259; Hughes, 'In the Archives: Joe Johnson and the Umbra Poets', New York Public Library (2023).

Painting on Velvet, with Plates in Two States

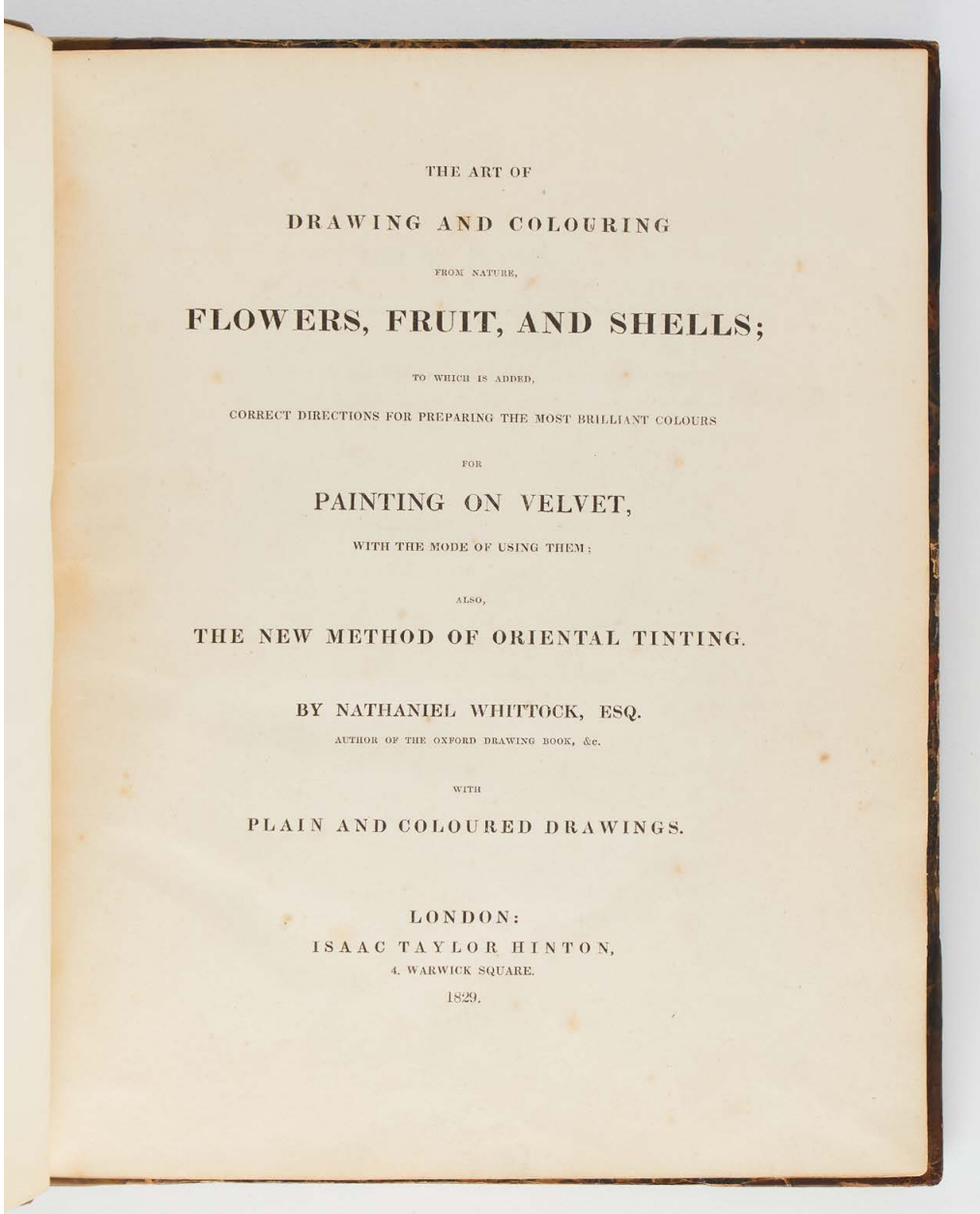
71. WHITTOCK, Nathaniel. The Art of Drawing and Colouring from Nature; Flowers, Fruit, and Shells to which is Added, Correct Directions for Preparing the Most Brilliant Colours for Painting on Velvet, with the Mode of Using Them; also, the New Method of Oriental Tinting. *London: Isaac Taylor Hinto*n. 1829. **$1,700**

4to. Contemporary half calf with marbled sides, sometime rebacked with original spine laid on, spine with gilt floral tools and two black morocco gilt lettering pieces, marbled endpapers; pp. [4], 96, [48] leaves of plates (24 plates, each in two states, hand-coloured and uncoloured); spine and extremities lightly rubbed, slight fading to gilt tooling; internally generally clean, some offsetting to plate XXI and light pencil marks to plate XXII; very good.

First edition of this uncommon drawing manual, with each of the plates issued in two states, hand-coloured and uncoloured, by Nathaniel Whittock, 'one of the first to publish lithograph illustrations systematically coloured by hand' (Abbey).

Whittock (1791–1860) is now best known as a topographical engraver producing bird's-eye views of cities including London, Oxford, York, and Melbourne from the 1830s to the 1850s. In 1829, when this book was published, he had recently moved on from being 'Teacher of Drawing and Perspective, and Lithographist to the University of Oxford', where he also worked with the Ashmolean Museum and in scientific circles, to establish himself in north London as a society drawing master.

The first twenty lessons in this book are devoted to the drawing and colouring of specimens as varied as the humble apple blossom, the exotic passion flower, grapes, and assorted molluscs.


THE ART OF

DRAWING AND COLOURING

FROM NATURE,

FLOWERS, FRUIT, AND SHELLS;

TO WHICH IS ADDED,

CORRECT DIRECTIONS FOR PREPARING THE MOST BRILLIANT COLOURS

FOR

PAINTING ON VELVET,

WITH THE MODE OF USING THEM;

ALSO,

THE NEW METHOD OF ORIENTAL TINTING.

BY NATHANIEL WHITTOCK, ESQ.

AUTHOR OF THE OXFORD DRAWING BOOK, &c.

WITH

PLAIN AND COLOURED DRAWINGS.

LONDON:

ISAAC TAYLOR HINTON,

4, WARWICK SQUARE.

1829.





The final four cover more general artistic topics, including the use of velvet as the best surface for botanical illustration and the use of stencils on soft paper. Each subject is illustrated with paired plates, one hand-coloured to demonstrate the finished effect and one uncoloured to emphasise draughtsmanship.

Whittock's book is a particularly attractive example of a popular type of early nineteenth-century instructional drawing manual combining natural history and practical instruction, and was followed a year later by another volume on birds, mammals and insects. After this short period, he increasingly concentrated on the cityscapes on which his reputation rests, this work representing his most important contribution to botanical art.

We find only five copies in the UK (NLS, Newcastle, Royal Horticultural Society, V&A, and Edinburgh).

Nissen BBI 2138.

‘A Man in Himself is a City’

72. WILLIAMS, William Carlos. Paterson. *New York: New Directions Books.* 1946–1958. **$4,250**

Five volumes, 8vo. Publisher’s tan cloth boards titled in gilt to upper board, title superimposed on narrow rectangles (black, green, dark blue, sienna, and orange respectively to each volume) stamped across boards and spine, foredges untrimmed, all volumes in the original uncut dust-jackets, New Directions Books subscription request slip loosely inserted to vol. I; jackets with some light toning, verso of jackets with some offsetting from coloured rectangles and a few light spots, vols I and II have some light spotting to cloth; very minor offsetting to pastedowns; a sharp and attractive set, near fine.

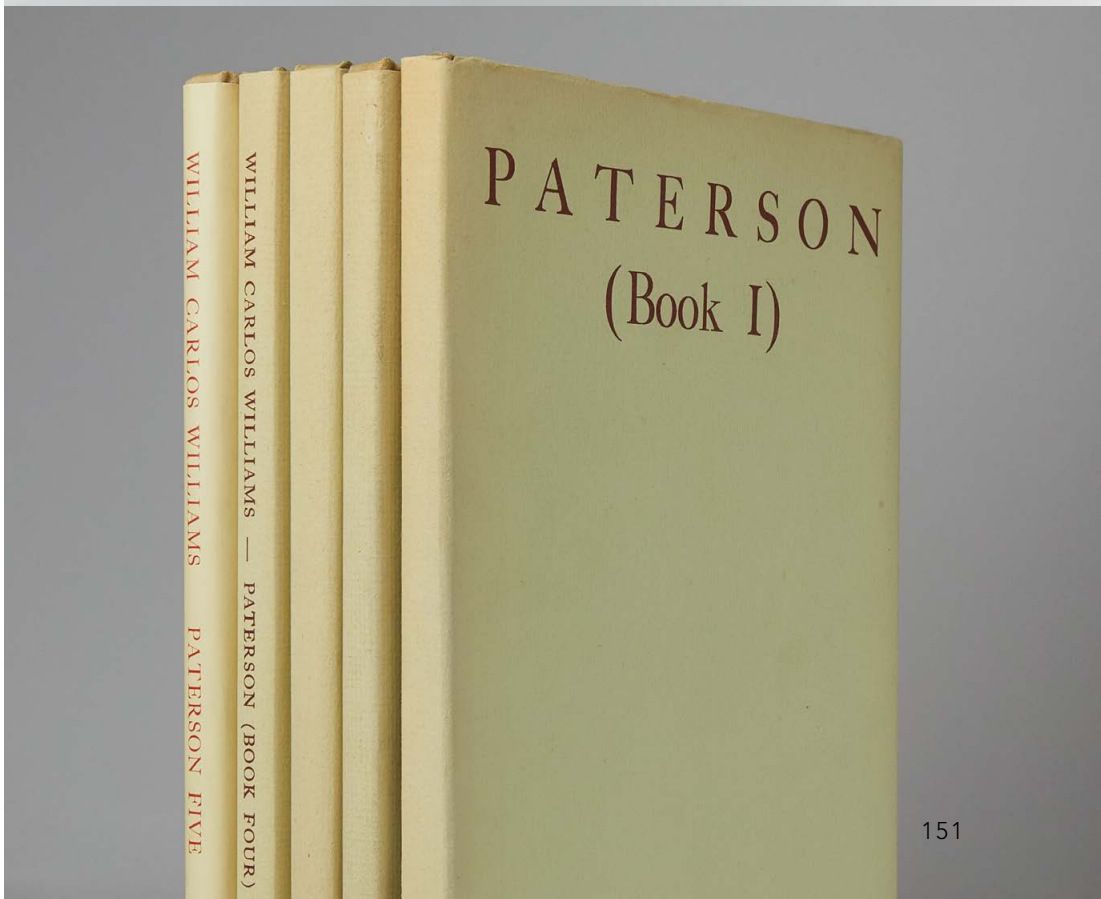
First editions, first impressions, in uncommonly fine condition, of Williams’ great American epic, a landmark of twentieth-century poetry.

Composed of five books and a later fragment of a sixth, *Paterson* was issued in five separate volumes in 1946, 1948, 1949, 1951 and 1958, before the work was collected in a single volume in 1963. Growing out of a much shorter 1926 poem Williams wrote after reading Joyce’s *Ulysses*, Paterson evolved over several decades, reflecting Williams’s ambition to forge a distinctly American poetic idiom, sound and structure: an American epic circumventing the referential density, allusiveness, and essentially European literary traditions exemplified by Eliot’s *The Waste Land* and Pound’s *The Cantos*.

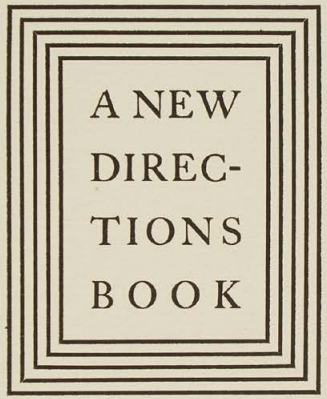
The work takes its title from the New Jersey city where Williams lived and practised medicine for much of his life (he would occasionally draft poems on prescription blanks), a profession that brought him into closer contact with the everyday and quotidian than most of his literary peers. He strongly believed that industrial America could sustain an epic of its own. For Williams, the city was ‘my “case” to work up[,] call[ing] for a poetry such as I did not know […]’.

Wallace A24a, A25a, A30a, A34a, and A44a.





PATERSON
(BOOK ONE)



WILLIAM CARLOS
WILLIAMS

Sotheran's

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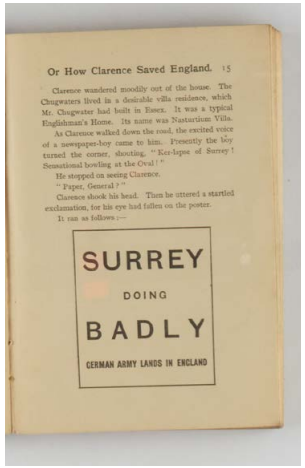
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73. WODEHOUSE, P.G. The Swoop!: Or How Clarence Saved England. A Tale of the Great Invasion. *London: Alston Rivers*. 1909. **$6,700**

8vo. Publisher's pictorial wrappers printed in black and white against an orange background, housed in a modern red chemise within a red morocco-backed clamshell box with red cloth sides by the Chelsea Bindery, spine lettered directly in gilt; pp. 126, [2 (advertisements)]; numerous in-text illustrations by C. Harrison; slight soiling to wrappers, short closed tear to lower joint; internally very good.


Or How Clarence Saved England. 15

Clarence wandered moodily out of the house. The Chugwaters lived in a desirable villa residence, which Mr. Chugwater had built in Essex. It was a typical Englishman's Home. Its name was Nasturtium Villa. As Clarence walked down the road, the excited voice of a newspaper-boy came to him. Presently the boy turned the corner, shouting, "Ker-lopse of Surrey! Sensational bowling at the Oval!"

He stopped on seeing Clarence.

"Paper, General?"

Clarence shook his head. Then he uttered a startled exclamation, for his eye had fallen on the poster. It ran as follows:—

SURREY DOING BADLY

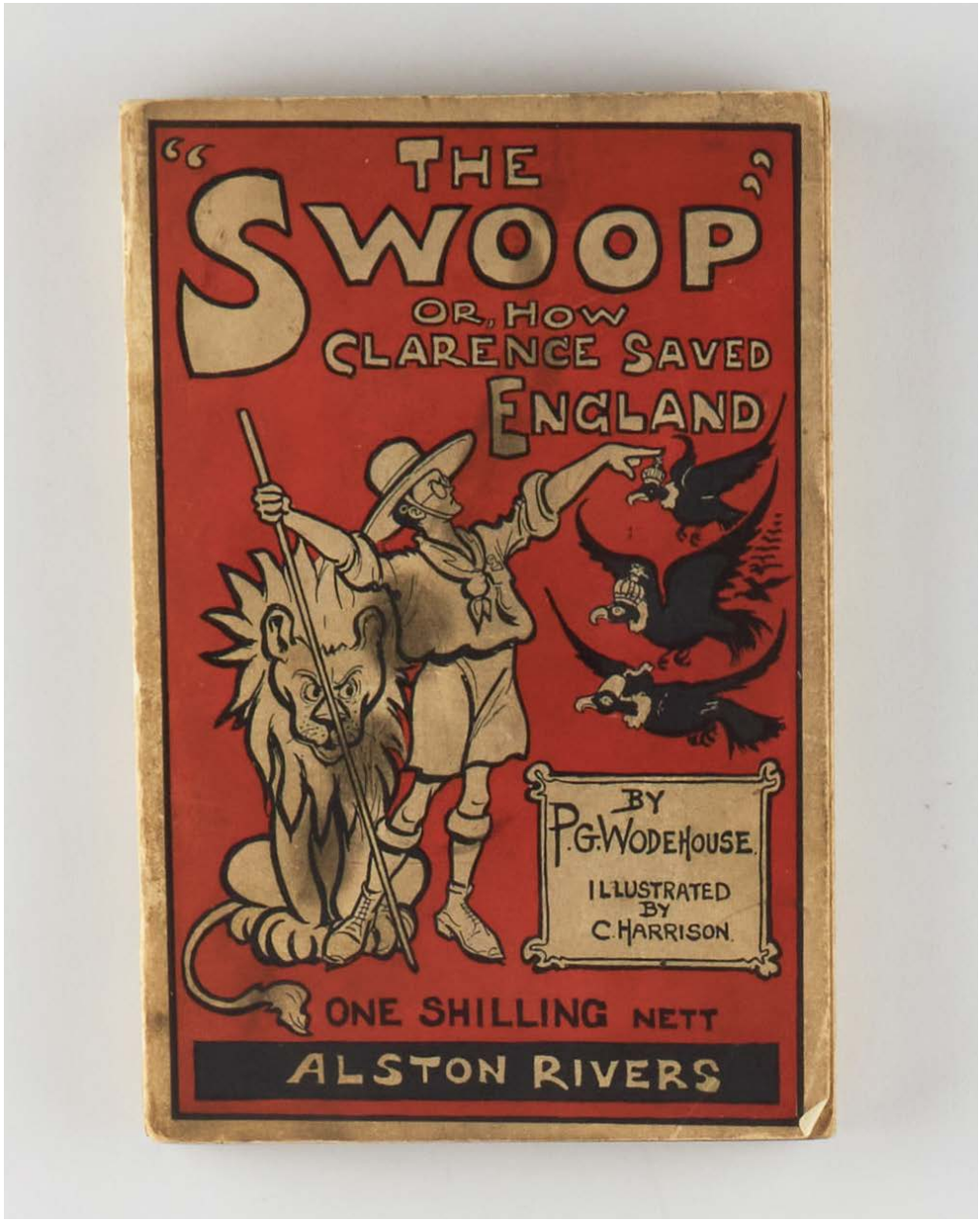
GERMAN ARMY LANDS IN ENGLAND

First edition, first printing of Wodehouse's satirical novel describing a fictional invasion of Great Britain.

The Swoop! recounts the simultaneous invasion of Great Britain by nine different allied armies (including the Swiss Navy, the Monegasques, and a band of Moroccan brigands under Raisuli). The country is eventually saved through the efforts of Clarence Chugwater, leader of the Boy Scouts. The title alludes to *The Swoop of the Vulture*, a 1909 novel by James Blyth (pseudonym for Henry James Catling Clabburn, 1864–1933) which describes a surprise attack by the forces of the 'Imperial German Vulture'.

An adapted and abbreviated version, relocated to the United States, appeared in the July and August 1915 issues of *Vanity Fair* under the title *The Military Invasion of America: A Remarkable Tale of the German-Japanese Invasion of 1916*. The original story, however, was not published in the US until 1979 (in the collected edition *The Swoop! and Other Stories*).

Mcllvaine A11a.



74. WODEHOUSE, P.G. The Code of the Woosters. *Garden City: Doubleday, Doran & Co.* 1938. **$600**

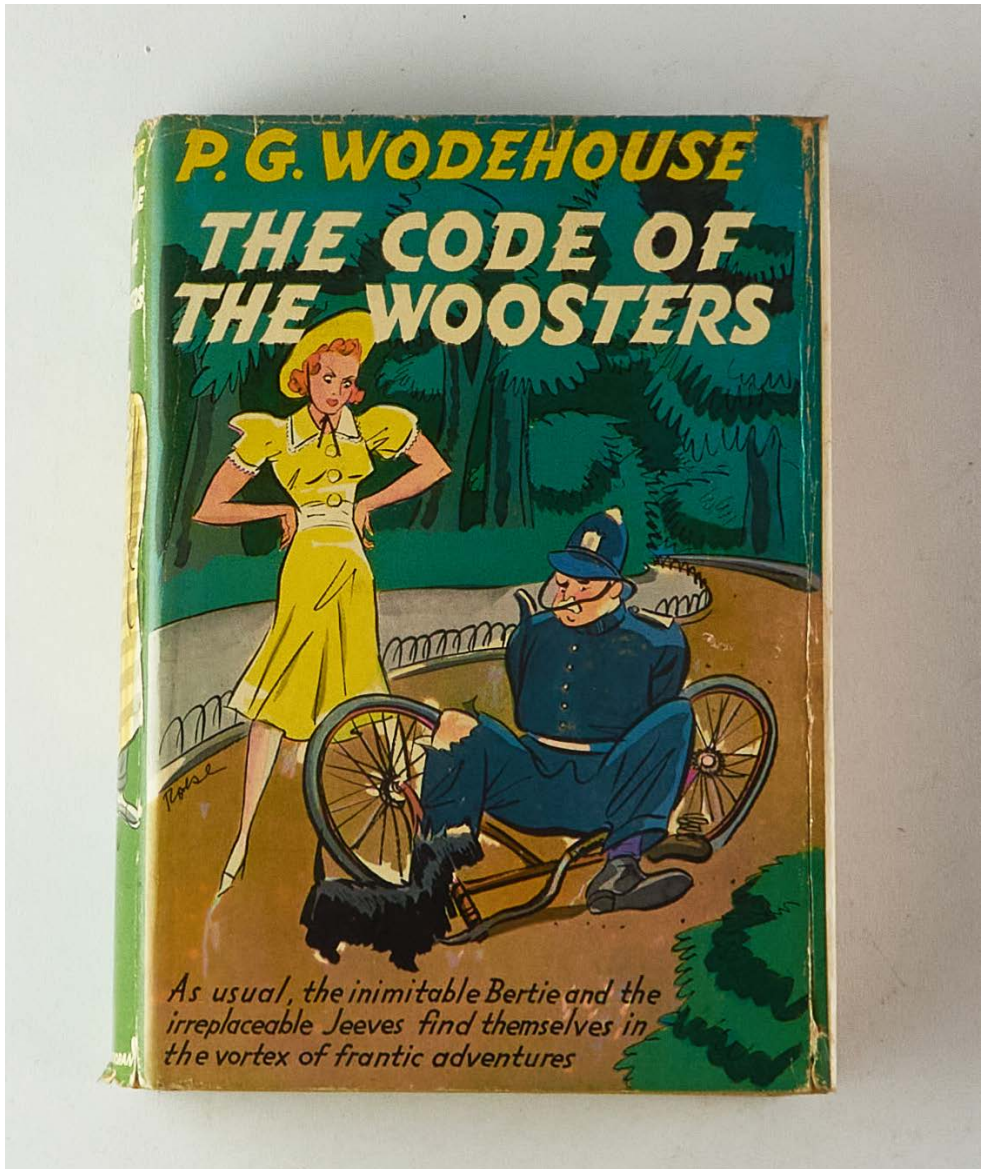
8vo. Publisher's yellow cloth, lettered and decorated in green to upper board and spine, top-edge green, fore-edge untrimmed, illustrated dust-jacket by 'Roese' priced at $2.00 to front flap with the publisher's codes ('887-38', '2620-37', '593-38') as called for by McIlvaine; pp. [6], 298; closed tear (*c.* 50 mm) to dust-jacket's upper portion of spine fold, pushing to spine ends, some spotting to fore-edge; marks to front pastedown where a bookplate has been removed; very good.

First US edition in book form, first printing (published simultaneously with the UK edition) of the third full-length novel to feature Bertie Wooster and his valet Jeeves, widely regarded as one of Wodehouse's finest novels.

A sequel to *Right Ho, Jeeves*, this comic misadventure introduces Sir Watkyn Bassett, owner of Totleigh Towers, and his formidable friend, Roderick Spode, the leader of the fascist Black Shorts. When Aunt Dahlia orders Bertie to steal an eighteenth-century silver cow-shaped creamer from Totleigh Towers, threatening to cut off his access to her chef's cooking if he refuses, Bertie finds himself entangled in Gussie Fink-Nottle's rocky engagement to Madeline Bassett, Spode's political ambitions, and a succession of increasingly absurd complications.

The novel was first serialised in the US in *The Saturday Evening Post* from 16 July to 3 September 1938, with illustrations by Wallace Morgan. It was also serialised in the UK in *The Daily Mail* between 14 September and 6 October 1938. By the 1930s, Wodehouse had become one of the highest-earning authors in the world. The success of *The Code of the Woosters* and his other Jeeves and Wooster novels helped to establish his writing as a major commercial success on both sides of the Atlantic, represented by his new literary agents A.P. Watt in the UK and Reynolds in the US. These novels helped to establish Wodehouse 'not simply as a writer, but as an international brand'. (Ratcliffe, p. 225).

McIlvaine A60a; see Ratcliffe ed., P.G. Wodehouse: A Life in Letters (2011).



Auden's Copies

75. YEATS, W.B.. The Tower. *London: Macmillan and Co.* 1928.

[*and*:]

YEATS, W.B. The Winding Stair. *London: Macmillan and Co.* 1933.

[*offered with*:]

WILSON, Robert A[nton]. Auden's Library. *New York:* [*Privately Printed*]. 1975.

$6,000

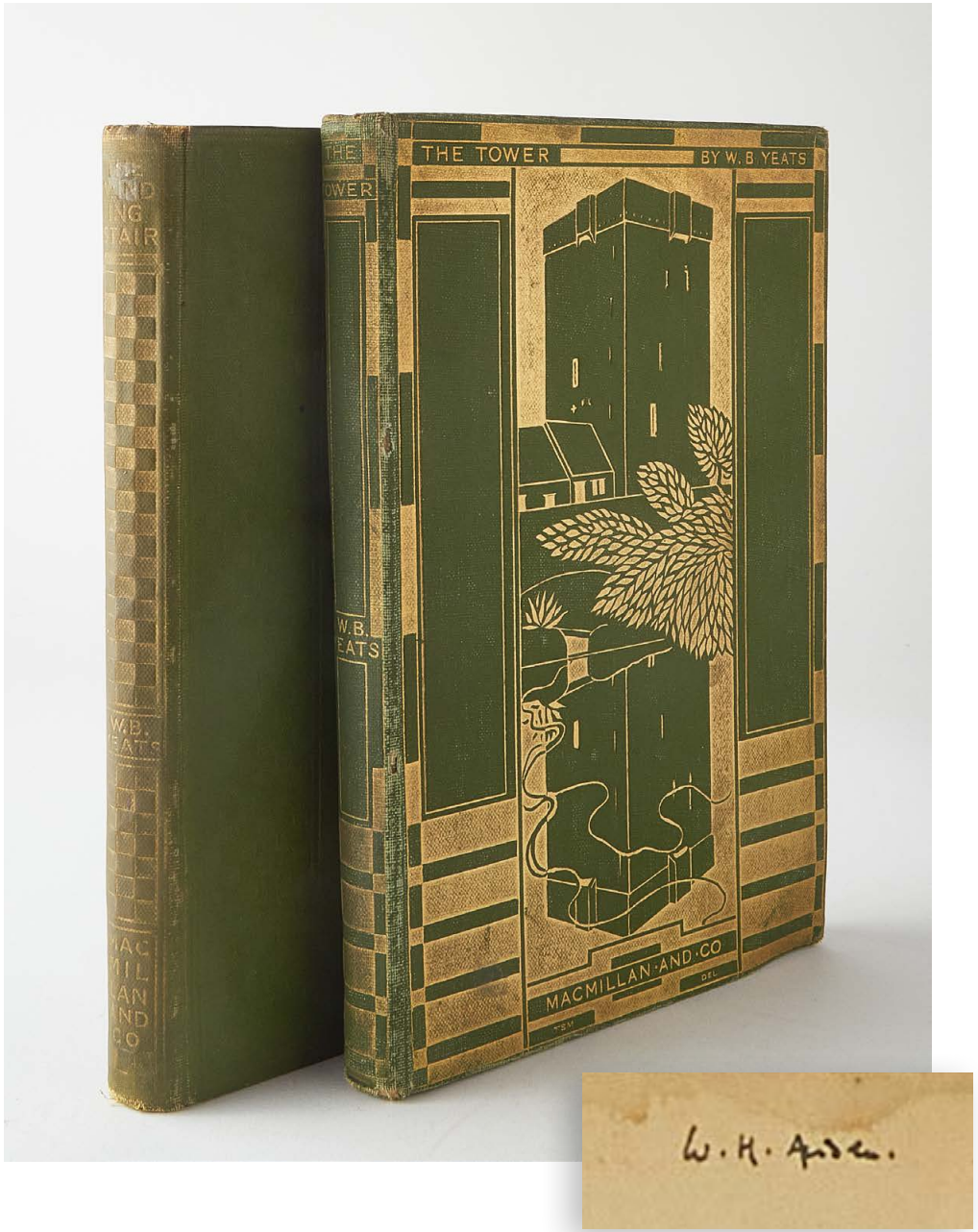
Yeats: Two volumes, 8vo. Publisher's green cloth designed by Thomas Sturge Moore and decorated in gilt and black, respectively; The Tower: pp. vi, 110, [2 (advertisements)]; *The Winding Stair:* pp. ix, [1 (blank)], 101, [1 (blank)], lacking 2 ff. (pp. 75–78, *see below*); cloth slightly rubbed and marked, else very good; slight toning, minor spotting and offsetting to prelims and endpapers, occasional finger-soiling; bookseller's ticket to front pastedown of *The Tower*, **ownership inscription of W.H. Auden to front free endpaper of The Tower, later pencil inscription 'W.H. Auden's copy | 2 leaves missing | bought from R. Wilson – who got it from Auden' to front free endpaper of *The Winding Stair*.**

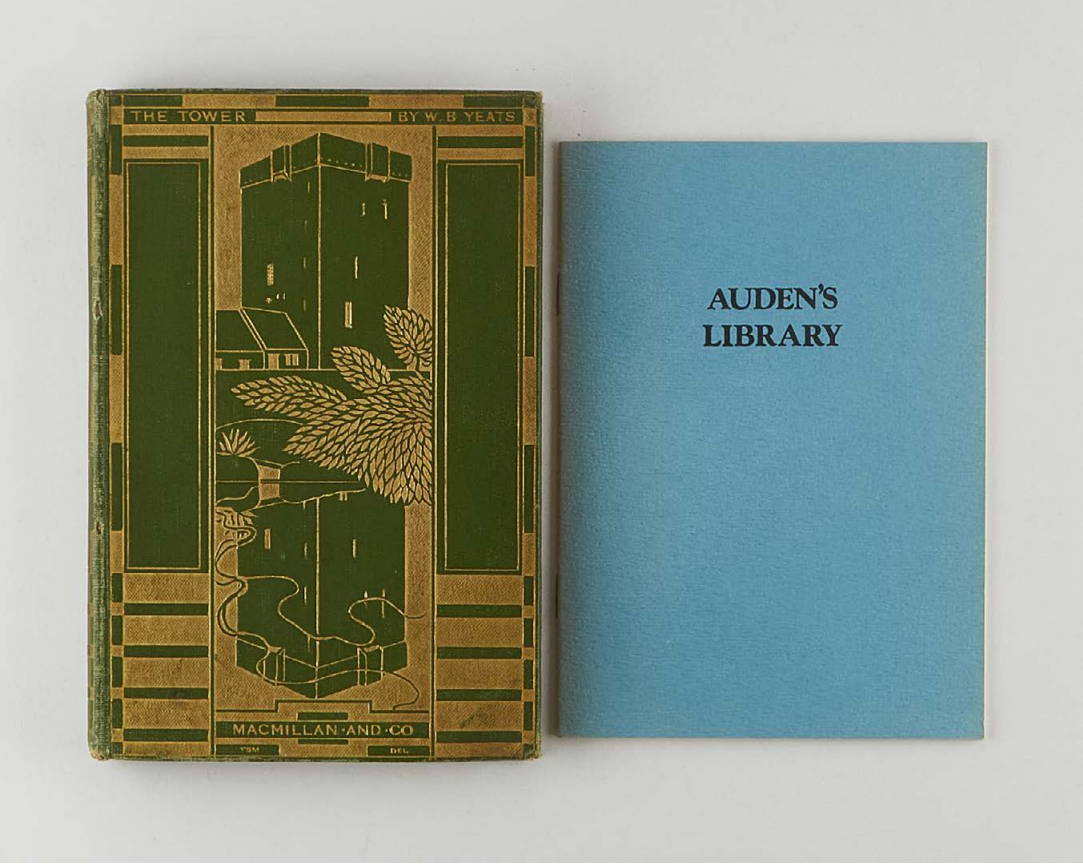
Wilson: Small 8vo. Original printed card wrappers, stapled as issued; pp. [4], 7, [1 (colophon)]; printed on laid paper; a touch faded to spine, else fine.

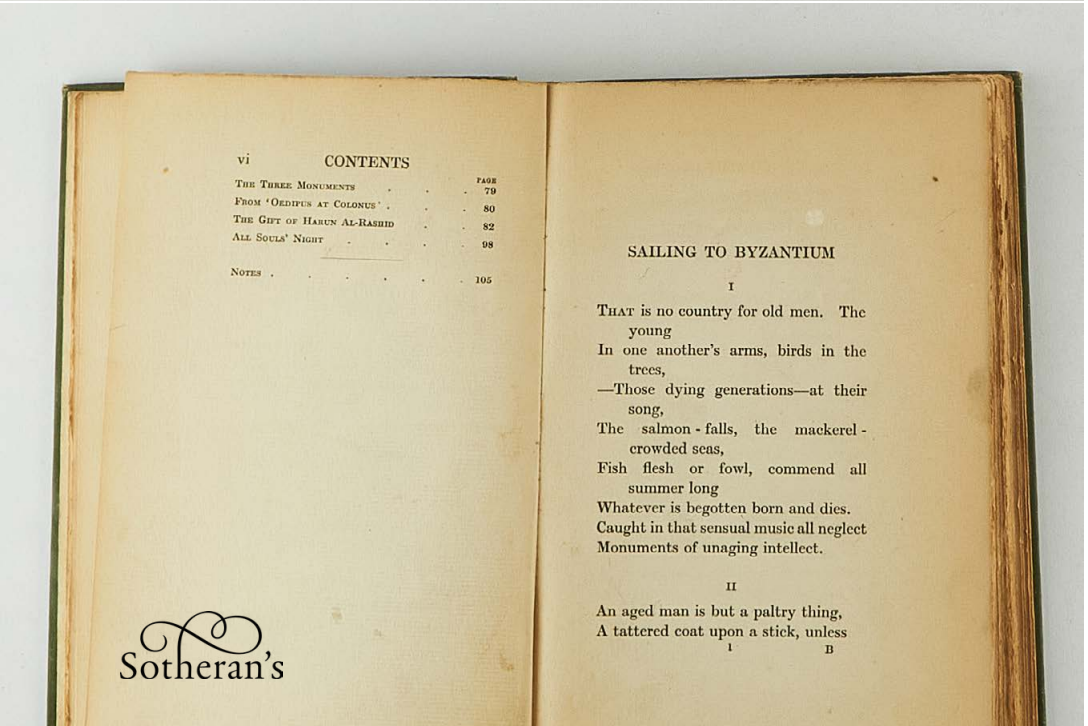
W.H. Auden's copies of Yeats' two late masterpieces, both first editions, with a copy of Robert Wilson's entertaining account of clearing the poet's New York library, where the books were once housed.

Responding in 1964 to Stephen Spender's request for a contribution to a projected volume of essays on W B. Yeats (which seemingly never materialised), Auden wrote: 'I am incapable of saying a word about W.B. Yeats because through no fault of his, he has become for me a symbol of my own devil of unauthenticity, of everything which I must try to eliminate from my own poetry, false emotions, inflated rhetoric, empty sonorities. [...] His [poems] make me whore after lies.'

Though part of a private letter between friends, it is the clearest expression of one side of the complex relationship with Yeats that was maintained throughout Auden's writing life.





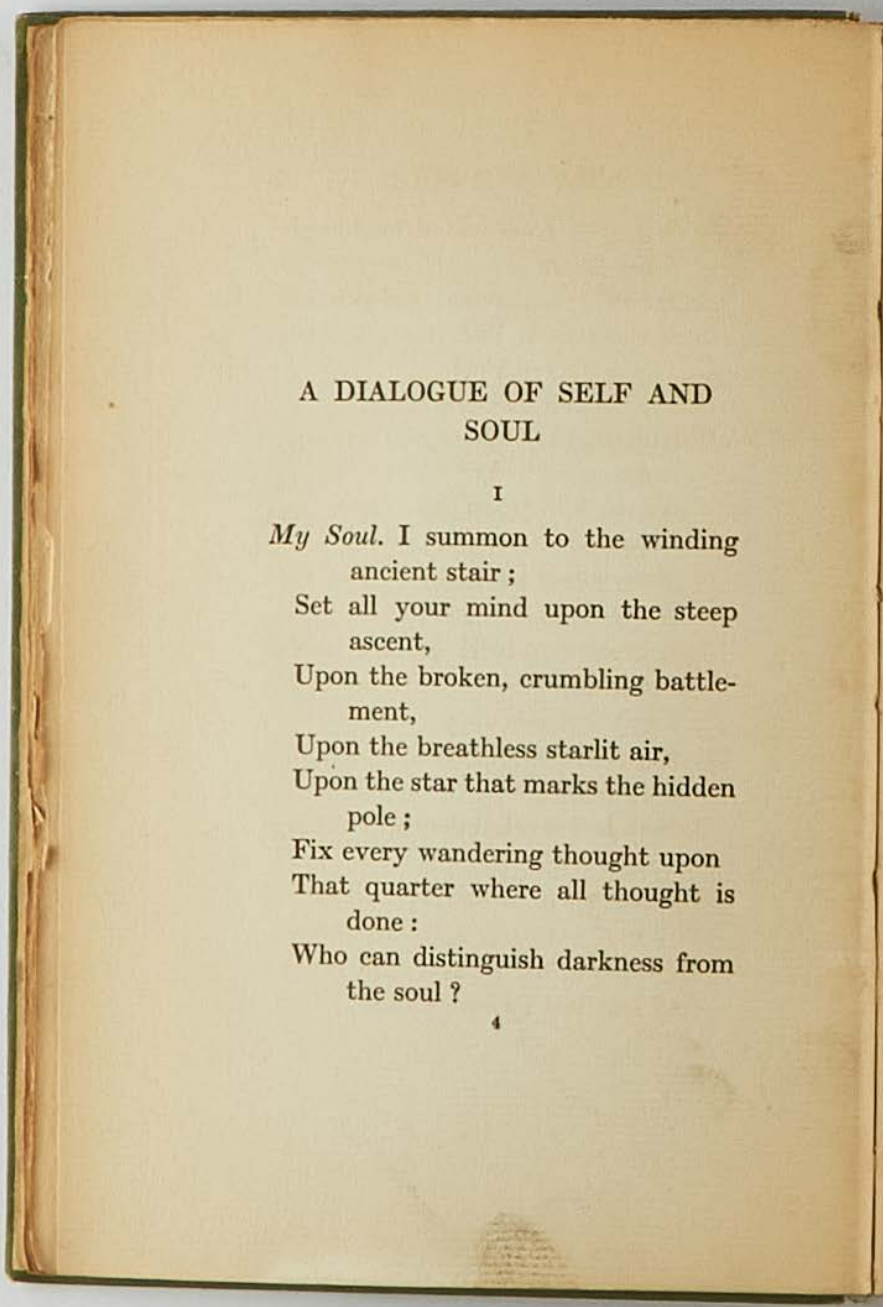


The pair, according to Roy Foster, may have met only once, but an exchange recorded by Joseph Brodsky suggests otherwise, as well as the mixture of admiration and exasperation with which Auden regarded his peers (though he always insisted that it was the writing alone, not the life, of an author that mattered): Auden: 'I have known three great poets, each one a prize son of a bitch.' Brodsky: 'Who?' Auden: 'Yeats. Frost. Bert Brecht.'

It was also in 1964 that Robert Wilson, proprietor of the Phoenix Book Shop in New York, first met Auden, beginning, Wilson explains, 'an acquaintance which terminated only when he left America to return to Oxford in 1972' (a copy of Wilson's entertaining account of the relationship, printed privately in an edition of 300 copies in 1975, accompanies the present volumes). When Auden decided to leave America in the early 1970s and return to Christ Church, Oxford, he phoned Wilson to ask 'if, in a general way, I would be interested in buying that portion of his library that he did not wish to take with him.' Wilson was keen. 'When I got there', he writes, 'the apartment was in worse shambles than I had ever seen it': 'As Auden's friends and visitors can testify, that is saying something.

To separate the books he wanted to keep from those he would leave, he had gone to the shelves and thrown on the floor, literally, those he wanted to keep [...] I shuddered inwardly a good many times, to see some of the books that would be treasures for any bibliophile being tossed about, and even kicked aside when a stack got too high. After a few more tosses, he announced, "Everything left on the shelves is for you.'"

The present volumes were among those left behind, *The Tower* bearing Auden's ownership signature to the front free endpaper, while *The Winding Stair* carries a pencilled note: 'W.H. Auden's copy | 2 leaves missing | bought from R. Wilson – who got it from Auden.' The missing leaves are consistent with Humphrey Carpenter's account of 'Auden's practice when preparing anthologies to cut any pieces of poetry or prose that he wanted to include out of his own copies of books, thus permanently damaging several first editions.' That Auden chose to abandon his copies of arguably the two greatest collections by a poet he loved, resisted and grappled with for decades carries symbolic weight. They stand as an intriguing token of the sustained, conflicted, but ultimately fruitful literary relationship between two of the century's greatest poets.



A DIALOGUE OF SELF AND SOUL

I

My Soul. I summon to the winding
ancient stair ;
Set all your mind upon the steep
ascent,
Upon the broken, crumbling battle-
ment,
Upon the breathless starlit air,
Upon the star that marks the hidden
pole ;
Fix every wandering thought upon
That quarter where all thought is
done :
Who can distinguish darkness from
the soul ?

4

Sotheran's

Yeats died in France on 28 January 1939, three days after Auden, with Christopher Isherwood arrived in New York, having left England and Europe on the brink of war. Auden's elegy 'In Memory of W.B. Yeats' – one of the great elegies of the century – and a prose counterpart, 'The Public v. the Late Mr William Butler Yeats', were among the first things he wrote in America. Attempts to measure Yeats' significance, personal, literary, and historical, both are expressions of admiration tempered by ambivalence:

You were silly like us; your gift survived it all:
The parish of rich women, physical decay,
Yourself. Mad Ireland hurt you into poetry.
Now Ireland has her madness and her weather still,
For poetry makes nothing happen: it survives
In the valley of its making where executives
Would never want to tamper, flows on south
From ranches of isolation and the busy griefs,
Raw towns that we believe and die in; it survives,
A way of happening, a mouth.

Yeats's casting of the poet as oracular figure, his attachment to occult systems, association with wealthy patronesses ('the parish of rich women'), and not least his flirtations with fascism; all were absurd or malign to Auden. 'However diverse our fundamental beliefs may be', he writes in 'Yeats as an Example' (1948), 'the reaction of most of us to all that ['Celtic mythology in his earlier phases, and occult symbolism in his later'] is, I fancy, the same: How on earth, we wonder, could a man of Yeats's gifts take such nonsense seriously?' But Auden's judgement rested not on Yeats's beliefs but his language: 'The diction of *The Winding Stair*', he declares, 'is the diction of a just man, and it is for this reason that just men will always recognise the author as a master.' If poetry makes nothing happen this, for Auden, was for the best.

The Tower, Yeats' first major collection after winning the Nobel Prize in 1923, was published by Macmillan in February 1928 (2000 copies), and soon recognised as a masterpiece ('one of the key books of the twentieth century' [Foster]). The book's title refers to Thoor Ballylee, the Norman tower Yeats restored in 1917 and which is depicted (with its reflection in water) in Thomas Sturge Moore's celebrated cover design. The poems, including 'Meditations in Time of Civil War', 'Nineteen Hundred and Nineteen', 'Sailing to Byzantium', 'Leda and the Swan', are among Yeats' finest achievements. *The Winding Stair,* which followed in 1933 (2000 copies) is both companion and complement to *The Tower*, carrying over its central titular symbol, and conducting a sustained dialogue with the earlier collection. Dedicated to Edmund Dulac, the cover again bears an elaborate Sturge Moore cover design.

Wade 158 and 169. See Foster, W.B. Yeats: A Life II: The Arch-Poet 1915–1939 (2003); Carpenter, W.H. Auden: A Biography (1981).

Sotheran's

Catalogues

P.G. Wodehouse | The Art of Classification | Berlin 2026 | Aubrey Beardsley

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Book fairs

Chelsea: 30–31 October 2026 | Boston: 4–6 November 2026 | Stuttgart: 29–31 January 2027 | California: 26–28 February 2027 | New York: 15–18 April 2027 | Firsts: 20–27 May 2027

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