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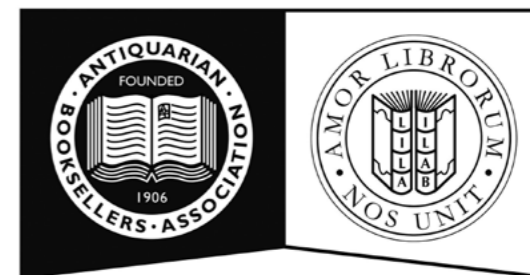
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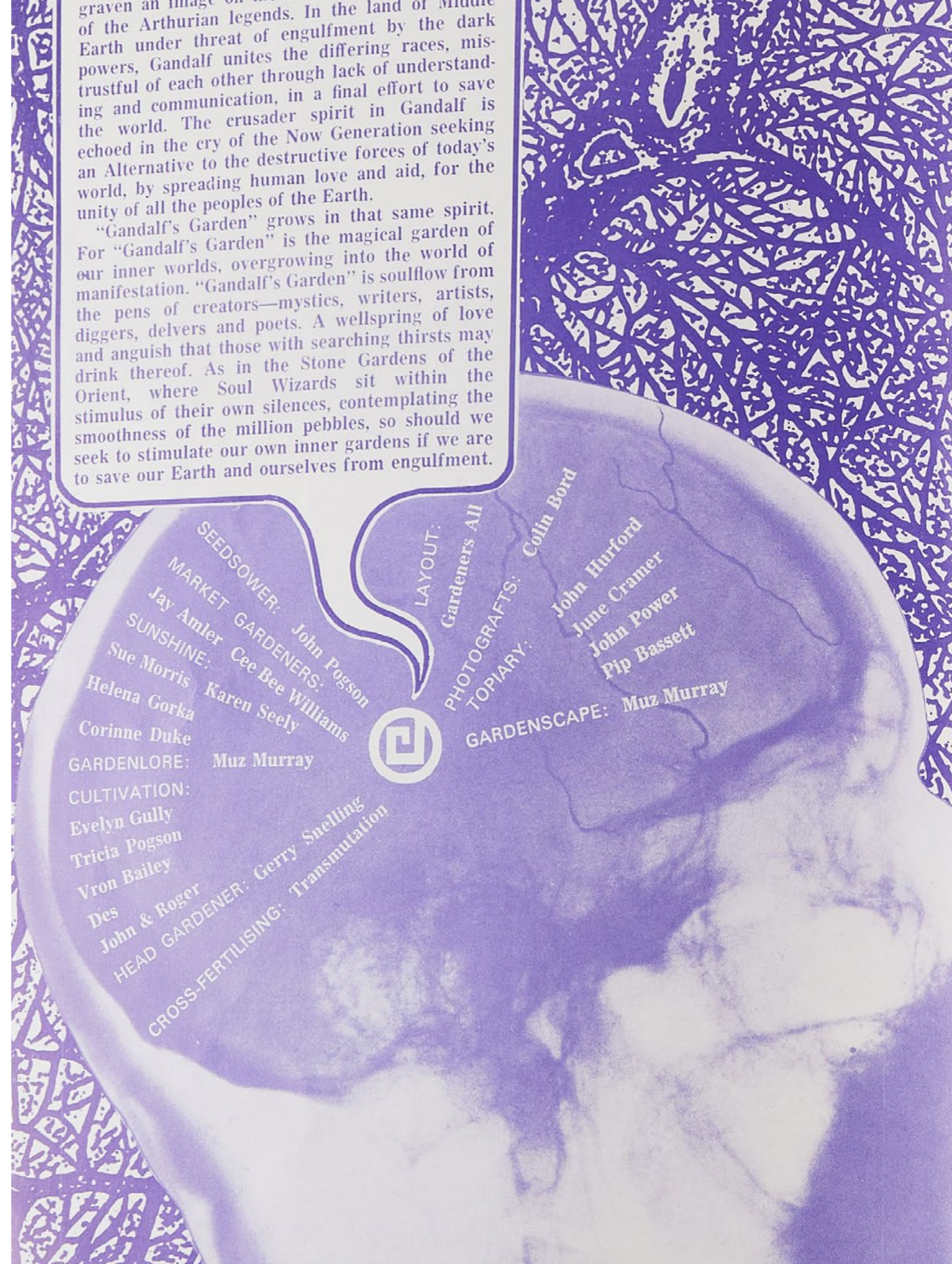
LONDON

1761



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graven an image of the
of the Arthurian legends. In the land of Middle
Earth under threat of engulfment by the dark
powers, Gandalf unites the differing races, mis-
trustful of each other through lack of understand-
ing and communication, in a final effort to save
the world. The crusader spirit in Gandalf is
echoed in the cry of the Now Generation seeking
an Alternative to the destructive forces of today's
world, by spreading human love and aid, for the
unity of all the peoples of the Earth.

"Gandalf's Garden" grows in that same spirit.
For "Gandalf's Garden" is the magical garden of
our inner worlds, overgrowing into the world of
manifestation. "Gandalf's Garden" is soulflow from
the pens of creators—mystics, writers, artists,
diggers, delvers and poets. A wellspring of love
and anguish that those with searching thirsts may
drink thereof. As in the Stone Gardens of the
Orient, where Soul Wizards sit within the
stimulus of their own silences, contemplating the
smoothness of the million pebbles, so should we
seek to stimulate our own inner gardens if we are
to save our Earth and ourselves from engulfment.

LAYOUT: Gardeners All

PHOTOGRAFFS: Colin Bord

TOPIARY: John Hurford
June Cramer
John Power
Pip Bassett

GARDENSCAPE: Muz Murray

SEEDSOWER: John Pogson

MARKET GARDENERS: Jay Amler Cee Bee Williams

SUNSHINE: Sue Morris Karen Seely
Helena Gorka
Corinne Duke

GARDENLORE: Muz Murray

CULTIVATION: Evelyn Gully
Tricia Pogson
Vron Bailey

HEAD GARDENER: Gerry Snelling

CROSS-FERTILISING: Transmutation



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Friday 15 May

11am - 8pm

Saturday 16 May

11am - 6pm

Sunday 17 May

11am - 5pm

REVOLUTIONS IN SCIENCE & TECHNOLOGY





Burroughs on the Anthropogenic Apocalypse

[1] [BURROUGHS, William et al.] *Man, Earth and the Challenges*. New Mexico: Synergetic Press. 1981. £200

8vo. Publisher's wrappers illustrated by Gerald Wilde; pp. [8], '284' (i.e. 285) [1], photograph of convention attendees to inner front cover, photographic collage to rear endpaper; diagonal crease to front cover of bottom corner; some spotting to fore-edge of textblock; very good.

First edition of the proceedings of the the 1980 Planet Earth Conference, which aimed to 'explore the history of the Planet Earth and its future' by bringing together 'outstanding scientists, artists of the avant-garde, [and] explorers', including William Burroughs' speech interpreting the Four Horsemen of the Apocalypse – Famine, Plague, War, and Death – as man-made threats.

The multi-disciplinary ecological conference was held across four days at the Institute of Ecotechnics, Aix-en-Provence. The organisers deliberately distanced themselves from governments and the media to produce an atmosphere that could bring together viewpoints from across the world.

This publication is most notable for the contribution by William Burroughs, 'The Four Horsemen of the Apocalypse', later issued as a standalone text. Critiquing the use of chemical warfare in particular ('the alliance between War and Plague was cemented with the first germ experiments'), his conference address imagines a future in which humanity's only viable continuation lies in space. The range of perspectives represented at the conference is evidenced by contributions from the likes of Thor Heyerdahl (1914–2002), the Norwegian explorer renowned for expeditions including *Kon-Tiki* (1947). Another contributor, Ghillean Prance (b. 1937), later became Director of the Royal Botanic Gardens at Kew.



A 'Monstrous Girl' Described and Depicted

[2] **CAMPEN, Michael Johan van.** *Puellae monstrosae delineatio, quam annuente summo numine ... Leiden: Jacob Douzy: 1793.* **£1350**

4to. Contemporary full red morocco, tooled in gilt to a panel design, large floral cornerpieces, centrepieces composed of smaller floral tools, borders roll-tooled in gilt, spine ruled and gilt and decorated with floral tools, patterned endpapers of pink and green flowers; pp. v, [1 (blank)], 13, 8, [1 (blank)], with half-title, 2 folding copper-engraved plates by P[iet]er de Mare after A[braham] Delfos; typographic ornaments to title, typographic headpieces, woodcut tailpiece; nineteenth-century oval blind-embossed stamp 'Du Cordes, Genève' to title.

First and only edition of this handsomely bound and printed thesis on teratology submitted by Michael Johan van Campen for examination as doctor of medicine at the University of Leiden, focusing in particular on the effigy of a young girl preserved at the university's anatomical museum, with intersex characteristics and missing both of her legs and her right arm.

Van Campen writes that those who lack legs as well as arms are 'to be considered much more unfortunate [than those only lacking arms or hands], who use their feet in such a way that they hardly seem to lack the use of their hands' (p. 2, *trans.*), citing the work of Italian physician Matteo Bazzani (1674–1749) on teratology and its incorporation into Gaetano Tacconi's 1751 dissertation *De nonnullis cranii ossiumque fracturis* and describing at length Tacconi's observation on patients who learned to write by holding quills in their mouths, pick up cutlery and slices of bread with their toes, and sew and weave using their feet.

Van Campen's first-hand experience with congenital abnormalities comes from the 'effigy' of a 'young girl, whom [Sandifort] had seen in [Leiden] some years ago, and met with on some occasions', from the 'remarkable collection of monsters which were exhibited at the Anatomical Theatre, or whose figures [Sandifort] had at hand' (p. 9, *trans.*). She was able to move by lifting herself on one hand, and her torso 'rested on what looked like two cushions' (p. 10, *trans.*), or soft appendages, one of which was mobile, and she displayed numerous intersex characteristics. 'The genitals could hardly be seen unless the girl leaned on her back and the two tubercles moved by hand. There were no labia of the vulva, but the folds of the skin merged into these protrusions, and the clitoris was prominent' (p. 11, *trans.*), the plates by Pieter de Mare after Abraham Delfos respectively illustrating the girl's entire body and the form of her genitalia.

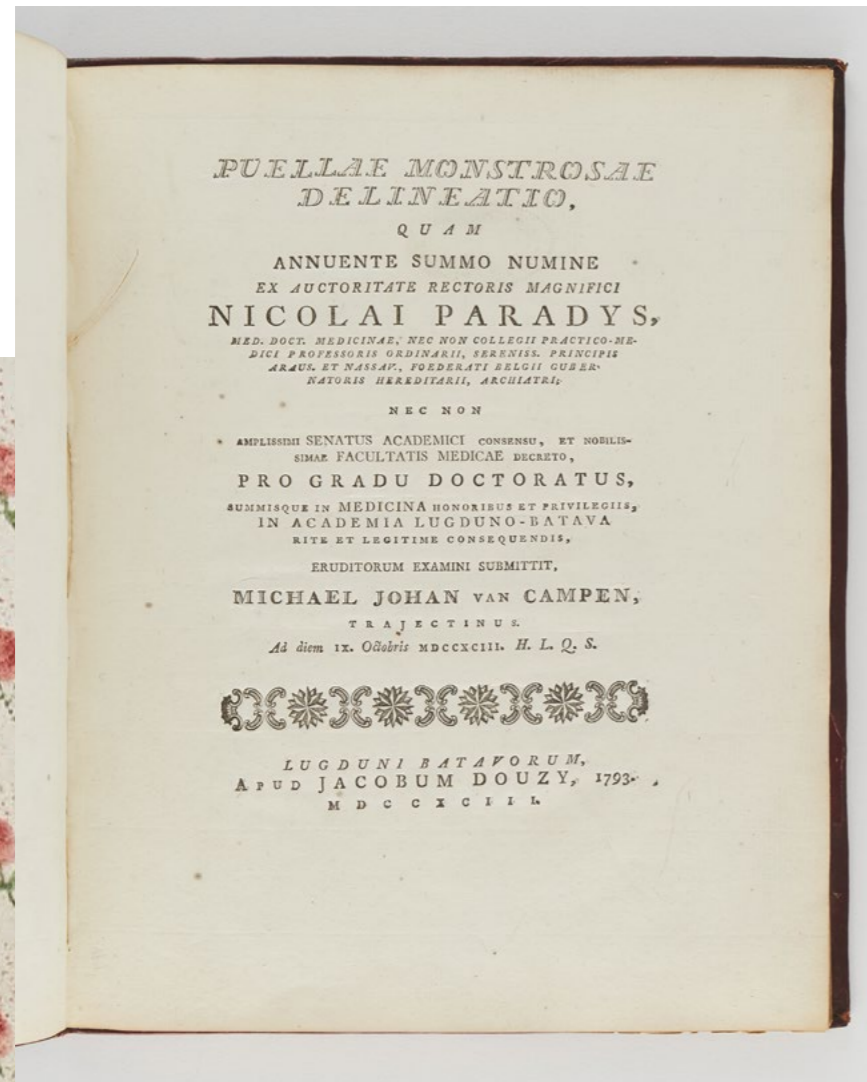
The engraver and draughtsman Abraham Delfos (1731–1820) trained under Jan Wandelaar (engraver of the frontispiece and illustrations to Linnaeus' 1737 *Hortus Cliffortianus*) and was responsible for numerous medical illustrations and anatomical drawings, including a depiction of a charlatan doctor now held by the Rijksmuseum and some three hundred drawings of specimens for the use of the Anatomical Museum of Leiden, notable for its teratological collections and including drawings of hydrocephalus and conjoined twins,

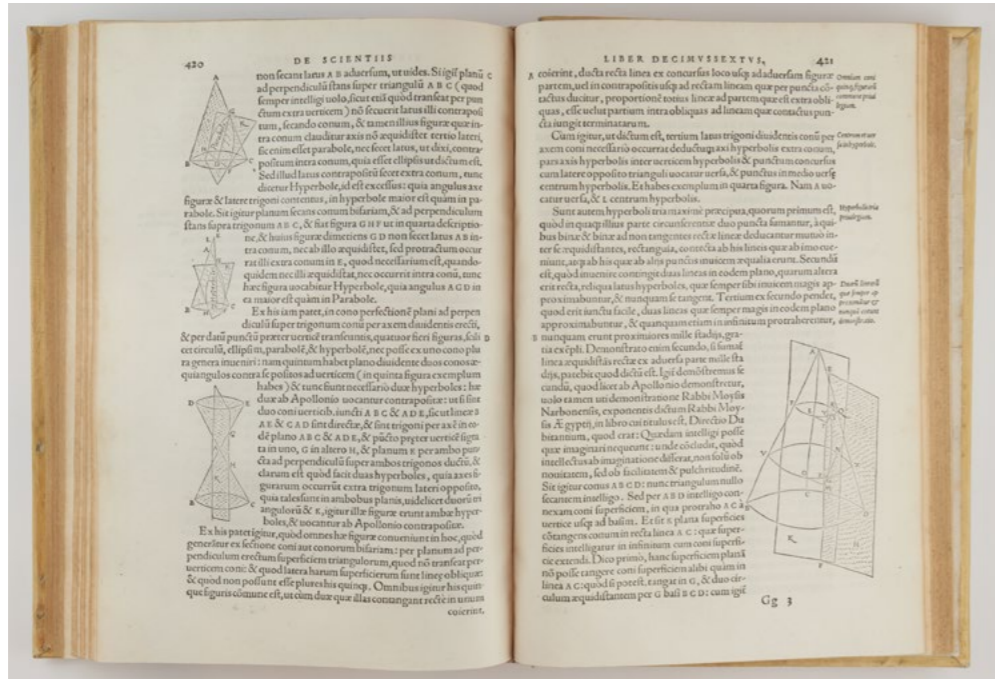
inter alia. The museum's collections were later described in full by Eduard Sandifort, professor of anatomy at Leiden and prefect of the university (mentioned in the present work on p. 8) who had commissioned illustrations of dissection by Delfos, and by Sandifort's son Gerard (1779–1848).

There follows a laudatory poem in Dutch, written in Van Campen's honour by his friend Johannes Elias Goetzee (JUD).

OCLC finds four copies outside continental Europe, two in the US (Harvard, NLM) and two in the UK (Edinburgh, Wellcome), to which Library Hub adds another at Glasgow.

STCN 298294575; Index-catalogue of the Library of the Surgeon-General's Office III, p. 104; Sandifort, Catalogus librorum: cum medicorum, anatom., chirurg ... (1849) 564; seemingly not in Wellcome.





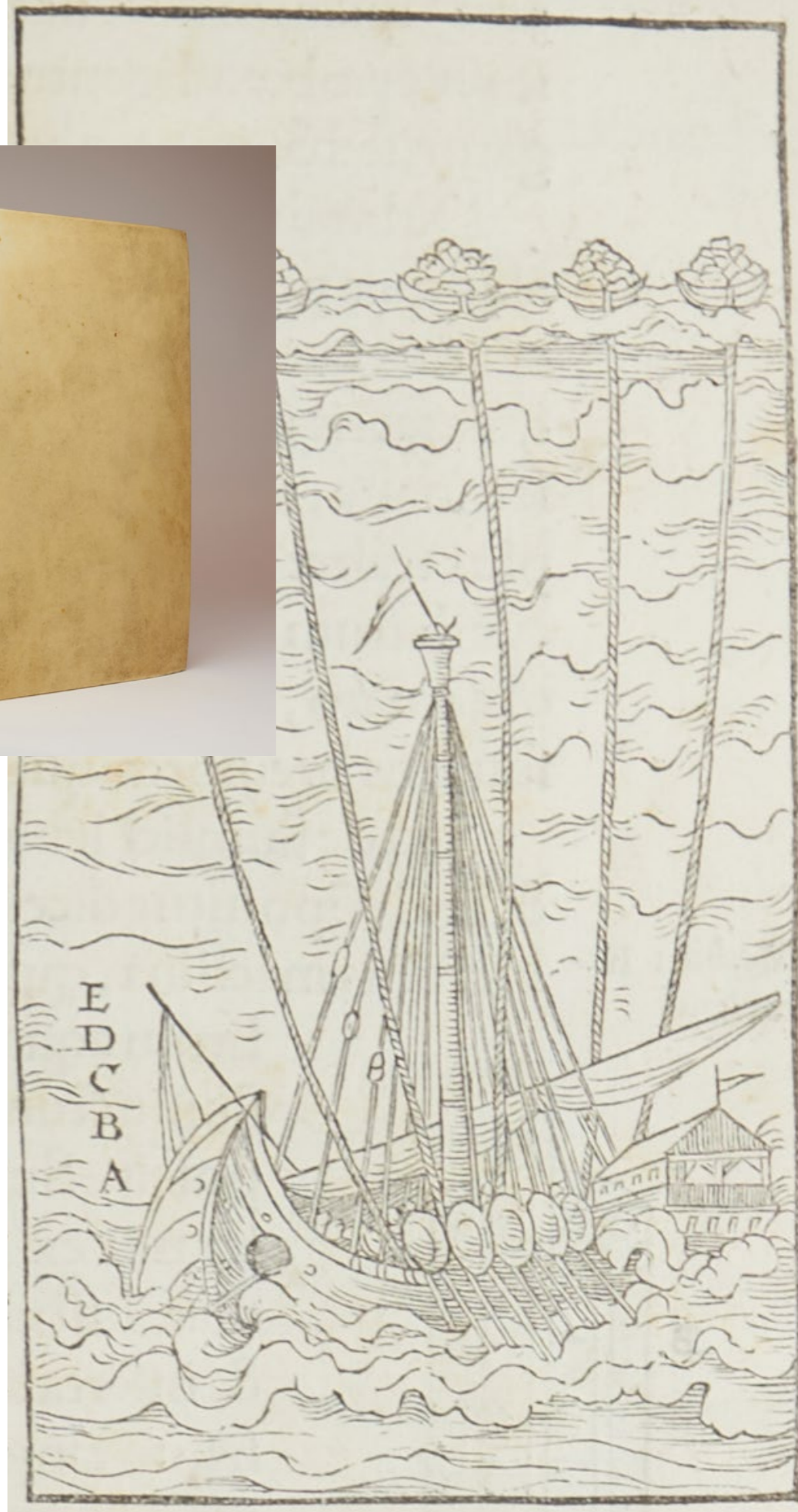
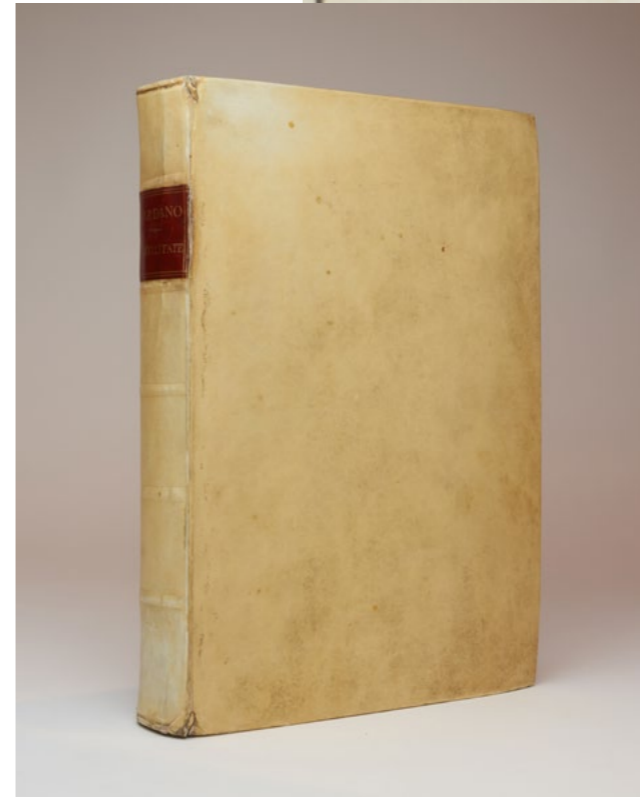
Demonology, Cryptography, and Leonardo's Flying Machines

[3] **CARDANO, Girolamo.** De subtilitate libri XXI. Nunc demum recogniti atq[ue] perfecti. Basel: Ludovicus Lucius. 1554. **£8,000**

Folio. Recased in eighteenth-century vellum over boards, later red morocco lettering-piece, edges sprinkled blue; pp. [xiv], 561, [1], bound without final 2 blank ff.; woodcut printer's device to title-page, woodcut portrait of Cardano to title verso, numerous in-text woodcut illustrations and diagrams, 5- and 8-line historiated woodcut initials; extremities very lightly rubbed; light, variable spotting, very light dampstaining to outer lower corner of first two books; early interlinear notes and reading marks to contents and to p. 489, occasional early underlining.

Second edition, expanded and corrected, of Cardano's encyclopaedia of sciences, with over one hundred woodcut diagrams and illustrations in the text.

Girolamo Cardano (1501–1576) was a mathematician, physicist, and astrologer from Pavia in northern Italy. A friend of Leonardo da Vinci and an early follower of Paracelsus, he gained fame for his algebraic studies and numerous inventions, including the universal joint, the combination lock, and Cardano's rings. Arguably his magnum opus, *De subtilitate* is a vast and audacious encyclopaedia of the 'subtle': those things that elude the senses and pose a challenge to the intellect. A veritable 'mine of facts, both real and imaginary' (*DSB*), the work ranges across an astonishing array of subjects: from cosmology and mechanics to cryptology and demonology. Its twenty-one books cover: 1) matter and its natural motion; 2) the elements; 3) the heavens; 4) light; 5) mixtures and compounds; 6) metals; 7) stones; 8) plants; 9–10) animals; 11–12) humans, their form and temperament; 13) the senses; 14) soul and intellect; 15) 'miscellaneous or useless subtleties'; 16) sciences; 17) arts; 18) miracles; 19) demons; 20) angels; and 21) God and the universe.



First published in Nuremberg in 1550, *De subtilitate* was an immediate and controversial success, with further editions issued in Paris and Lyon within the same year. **The present second edition – corrected and expanded, and widely regarded as the most complete** – followed in 1554; a third edition appeared in 1560, preceded by a French translation by Richard Le Blanc in 1556. The book includes groundbreaking sections on the hydrodynamics of river water, the ‘new’ stars observed by Amerigo Vespucci during his voyages to the Americas (p. 104), and Leonardo’s failed attempts to build a working flying machine (p. 452). He also provides a description of the his important invention for writing secret messages, the Cardan grille, a sheet of parchment, metal, or paper with cut-out holes placed over a blank page; the secret text is written within the cut-outs, and once the grille has been removed, the rest of the page can be filled with ordinary text (p. 456).

De subtilitate also addresses theological questions, such as the nature of God: ‘You ask, then, what He is? If I knew, I would be God, for no one knows God ... except God alone’ (p. 560, *trans.*). Such passages fuelled accusations of heresy and the suspicion of atheism. In 1570, Cardano was arrested by the Inquisition in connection to this and other works (including a horoscope of Christ) deemed irreverent toward the Church, and was compelled to recant. He was later rehabilitated by Pope Gregory XIII. *De subtilitate* was the subject of Scaliger’s 1557 *Exotericarum exercitationum liber XV de subtilitate ad Hieronymum Cardanum*, a point-by-point critique of Cardano’s work.

BM STC German, p. 182; USTC 601653; VD16 C-932; Adams C-670; Brunet I, cols 1572–3; Graesse II, p. 45; Wellcome I 1291; this edition not in Durling (cf. nos 847-50); see Thorndike V, pp. 71, 148, and 419.





'The Most Important Environmental Book' of the Twentieth Century

[4] **CARSON, Rachel.** *Silent Spring.* Boston: Houghton Mifflin Company. 1962. **£500**

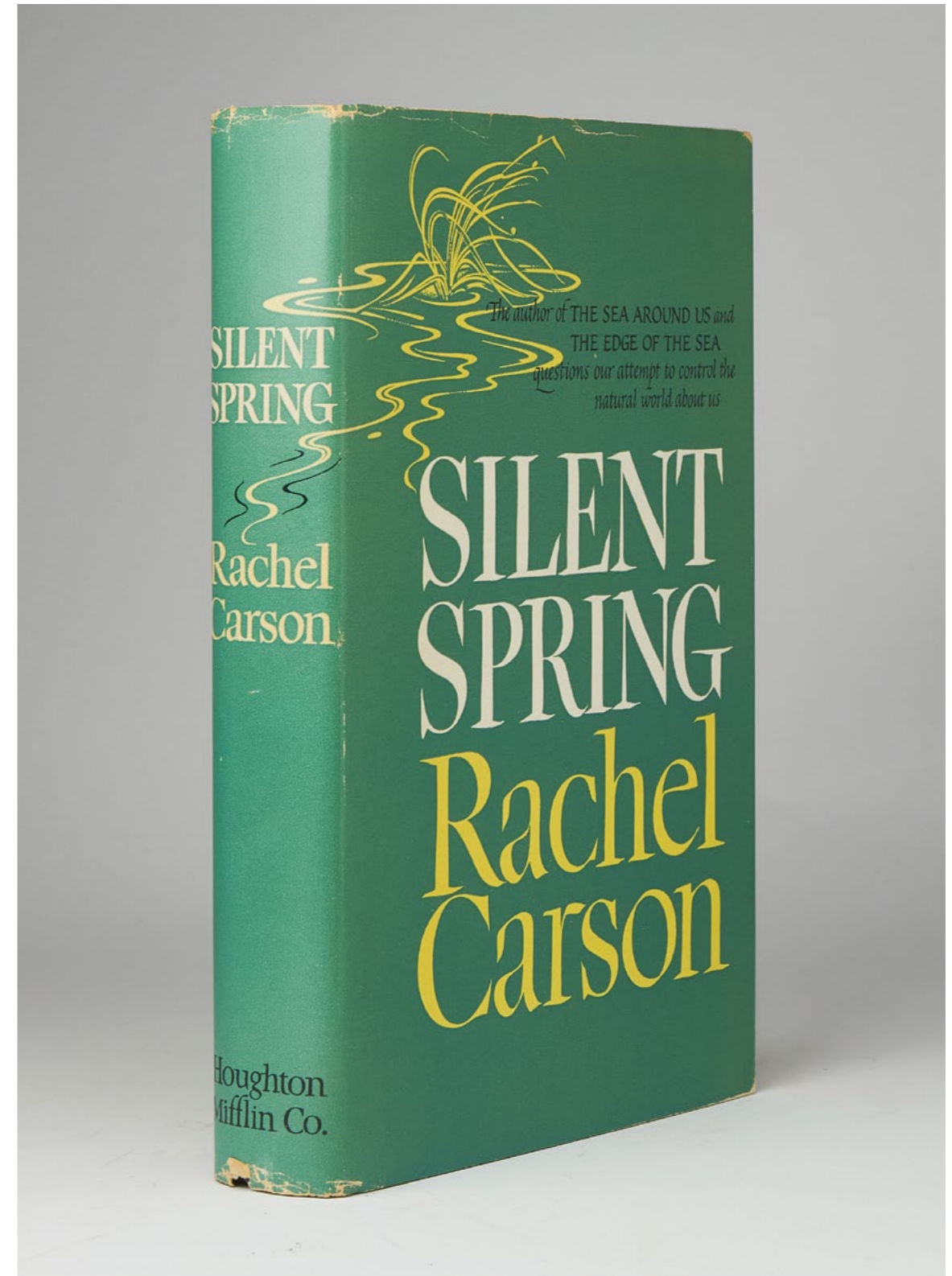
8vo. Publisher's green cloth, typographic dust-jacket design and in-text illustrations by Lois and Louis Darling; pp. x, [6], 368; slight scuffing to extremities of dust-jacket, otherwise very good, internally very bright.

First edition of this highly influential and controversial book, widely credited with launching the environmentalism movement in the West.

Silent Spring depicts an eerie future America in which all life, from fish to birds to human children, has been silenced by the pollution of the food chain by the pesticide DDT, which had previously been considered close to miraculous in its protection of crops. Her four years of painstaking scientific research, in the face of much apathy from the establishment, made her apocalyptic conclusions unarguable. The book caused an outrage in the agro-chemical industry that mirrored the shock felt by society at large, and was hugely effective; it received the credit when the use of DDT was banned in the United States in 1972.

As Margaret Atwood wrote in *The Guardian* upon the book's fiftieth anniversary reissue: '[it is] considered by many the most important environmental book of the 20th century...She knew how to explain science to ordinary readers in a way that they could understand; she knew also that if you don't love a thing you won't save it, and her love for the natural world shines through everything she wrote.'

See Atwood, *Rachel Carson's Silent Spring, 50 Years On* (*Guardian* online, 2012).



The First Book on Electricity

[5] **GILBERT, William.** *De magnete, magneticisque corporibus, et de magno magnete tellure; physiologia noua, plurimis & argumentis, & experimentis demonstrata.* London: Peter Short. 1600. £35,000

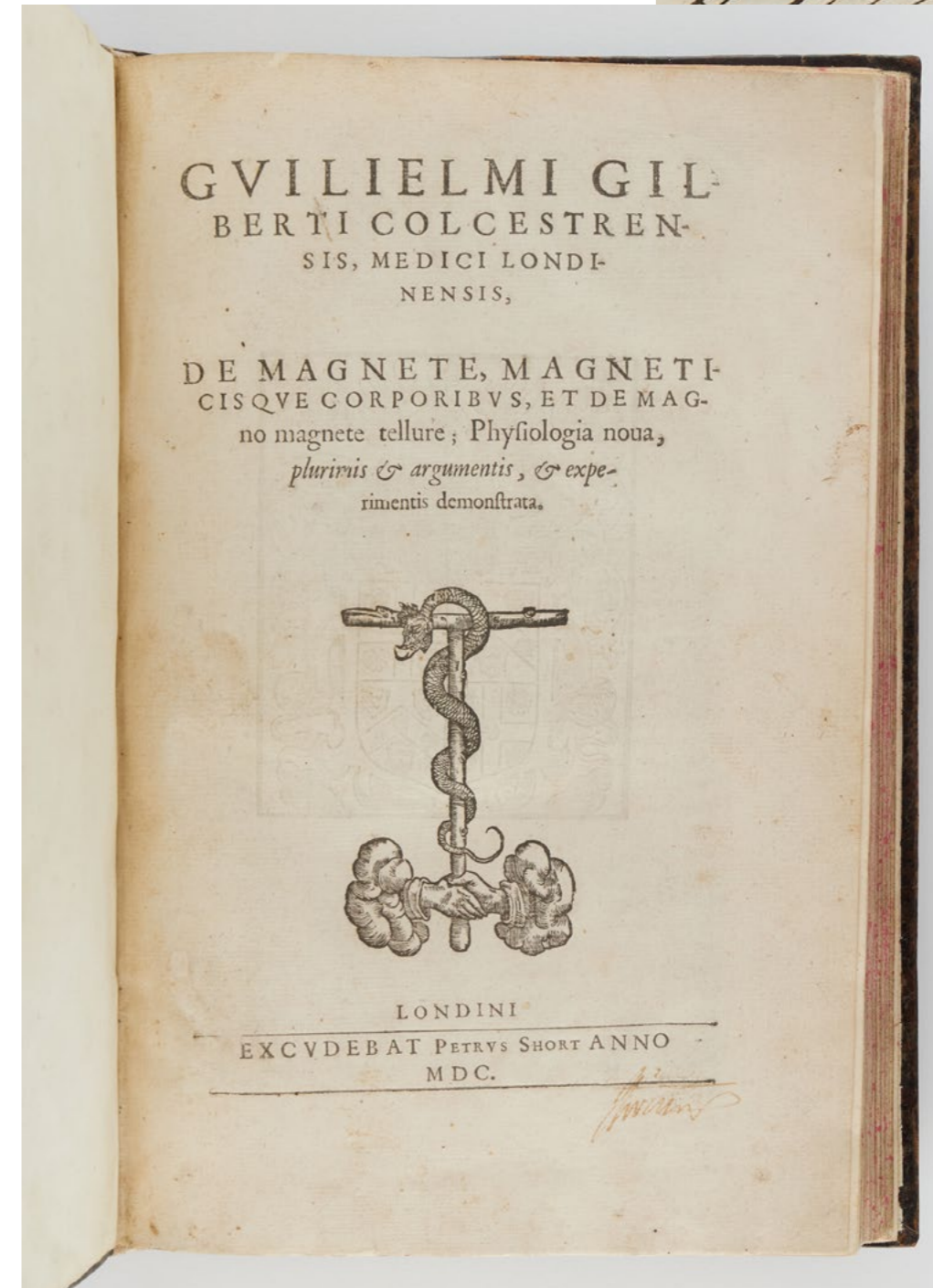
Small folio. Late seventeenth-century mottled calf, boards double-filleted in gilt, spine gilt in compartments with central lozenge tool and lettered directly in gilt, edges sprinkled red; pp. [xvi], 240; occasional gothic letter, woodcut printer's device (McKerrow 119) to title, large woodcut arms of Gilbert to title verso, woodcut folding plate after p. 200, 88 woodcut illustrations and diagrams in text (4 full-page), woodcut initials, head-, and tailpieces; spine and extremities very skilfully repaired, hinges reinforced, very light wear to boards, three minute wormholes to front board; uniform light toning, subtle repair to title (touching one letter), small paperflaw to R1, unobtrusive repairs to blank margin and short closed tear of folding plate, a few minor spots, otherwise a very clean, crisp copy; early ownership inscription to title, contemporary reading note to p. 166, 2 pp. contemporary underlining, and 4 pp. contemporary manuscript corrections (see below).

First edition, an attractive copy, of the foundational work in both magnetism and electricity, and 'the first major English scientific treatise based on experimental methods of research' (PMM), a significant influence on the likes of Kepler, Bacon, Boyle, Newton, and in particular Galileo, who used Gilbert's theories 'to suggest his own proof of the findings of Copernicus in cosmology' (ibid.).

Colchester-born natural philosopher William Gilbert (c. 1544–1603) graduated BA, MA, and MD from St John's College, Cambridge before leaving for London, later serving as royal physician to both Elizabeth I and James I. Gilbert's scientific endeavours were primarily concerned with magnetism – he is the first to use the term 'magnetic pole' – but it was his exploration of amber's attractive effects which led him to coin the terms 'electricity', 'electric force', and 'electric attraction'. His *versorium* (a freely rotating needle, see illustration to p. 49) was the first instrument devised to study electrical phenomena, functioning as both electroscope and electrometer.

Divided into six books, *De magnete* combines historical review, theoretical innovation, and experimental demonstration. Book I surveys the history of magnetism and culminates in Gilbert's central postulate: that Earth is itself a giant magnet. Books II–V explore magnetic actions such as coition (mutual attraction), orientation, variation, and declination. Gilbert distinguishes magnetic from electric phenomena, formally establishing electricity as a separate field. He introduces the category of 'electrics' (substances like amber that attract light objects when rubbed) and provides detailed instructions for the construction and use of testing instruments. Gilbert's experiments with the *terrella* (a spherical lodestone used to model Earth, see p. 192) enabled him to demonstrate and explain phenomena such as the compass needle's orientation, the magnetic dip described earlier by Robert Norman, and variations caused by local irregularities in Earth's magnetic field. His practical suggestions for improving navigation included constructing instruments and compiling charts of compass variation.

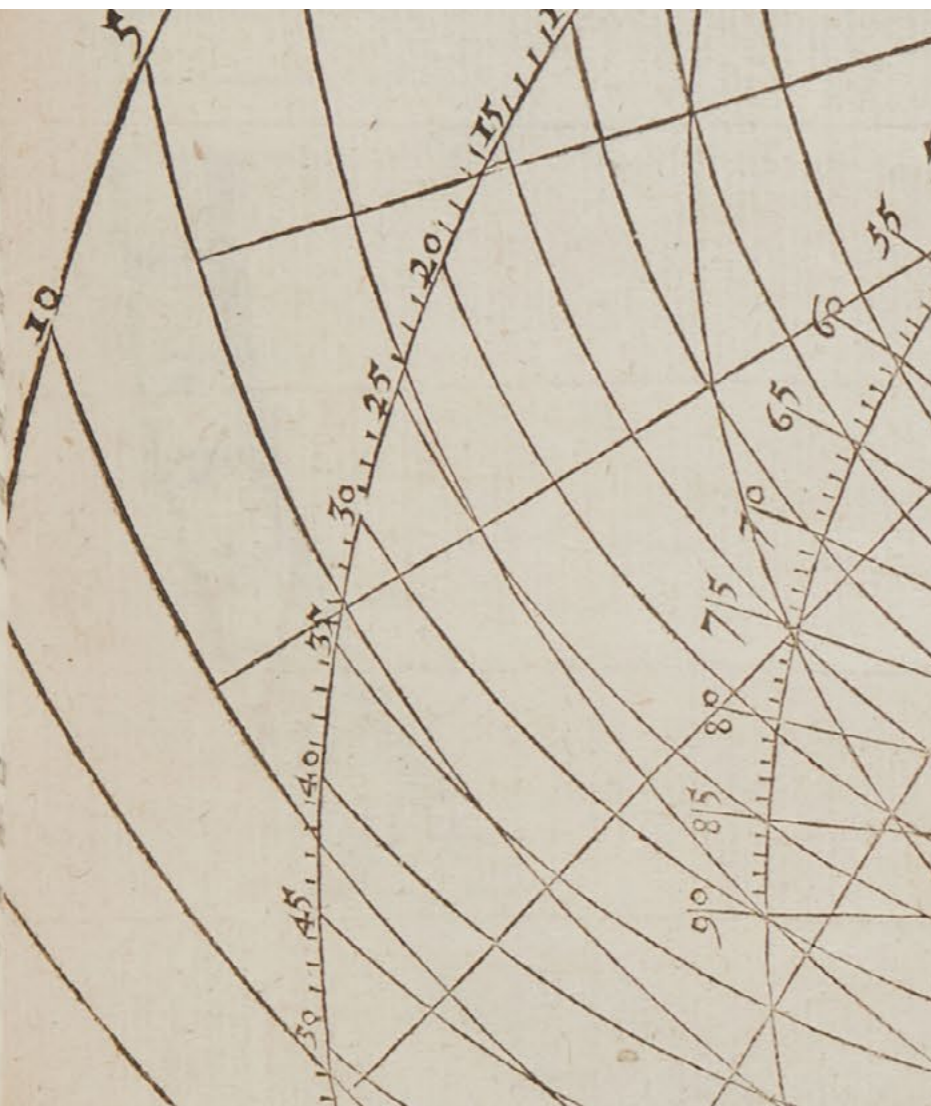
In Book VI, Gilbert turns to cosmology, arguing, drawing on medieval ideas from Peter Peregrinus' *Letter on the Magnet* (1269), that the Earth's diurnal rotation is a magnetic phenomenon. After Peregrinus, '*De magnete* provided the only fully developed theory ... and the first comprehensive discussion of magnetism' (DSB). Throughout *De magnete*, Gilbert challenges older authorities, favouring firsthand observation and repeatable experiments. His systematic approach, framing new theories, testing them experimentally, and documenting procedures, prefigures the scientific method that would come to define seventeenth-century natural philosophy.

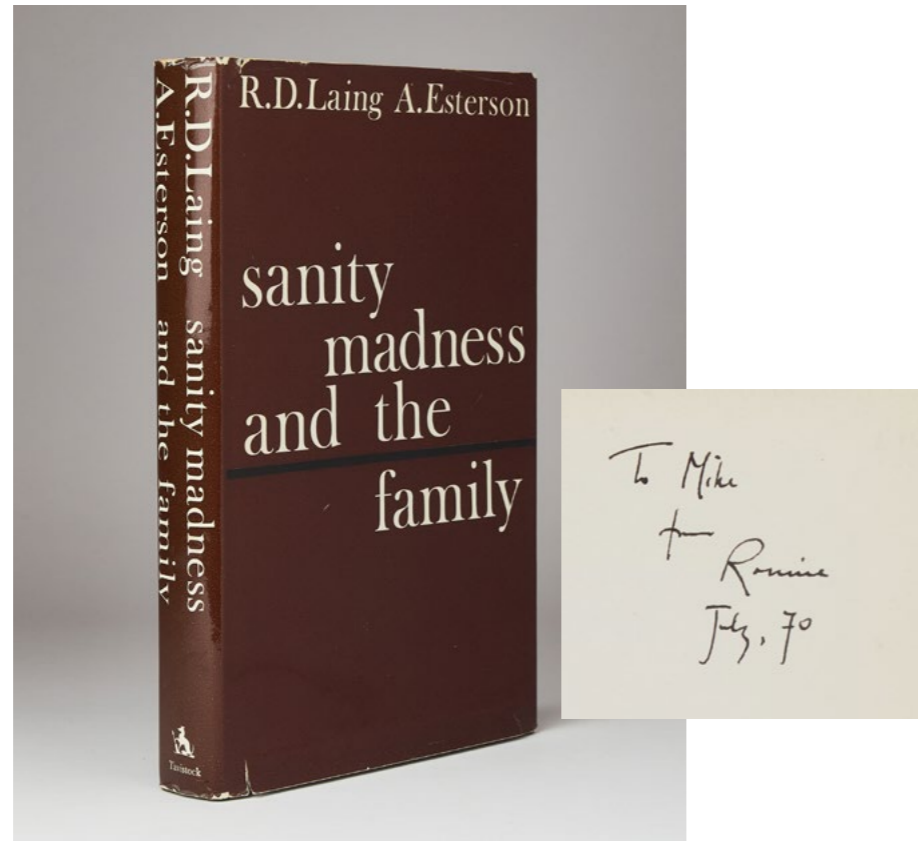


The work is also notable for 'the first comprehensive and satisfactory explanation of the behaviour of the nautical magnetic compass. The correct recording and use of compass bearings made possible the 'age of exploration', and its concomitants of trade, naval capability, colonial imperialism, and missionary work [...] Francis Bacon, Gilbert's contemporary both as courtier and as reformer of natural philosophy, made the compass, with printing and gunpowder, one of the three technologies that defined a modern age of progress beyond classical achievements, likely derived from his acquaintances with English navigation experts and mariners (ODNB).

Provenance: The corrections on pages 11, 22, 63, 72 – which are also found in some other copies – are traditionally attributed to **Gilbert's own hand, or to the printer's workshop under Gilbert's instruction.**

ESTC S121112; Dibner, Heralds 54; Grolier/Horblit 41; PMM 107; Wellcome I 2830.





Radical Study on Schizophrenia in Women

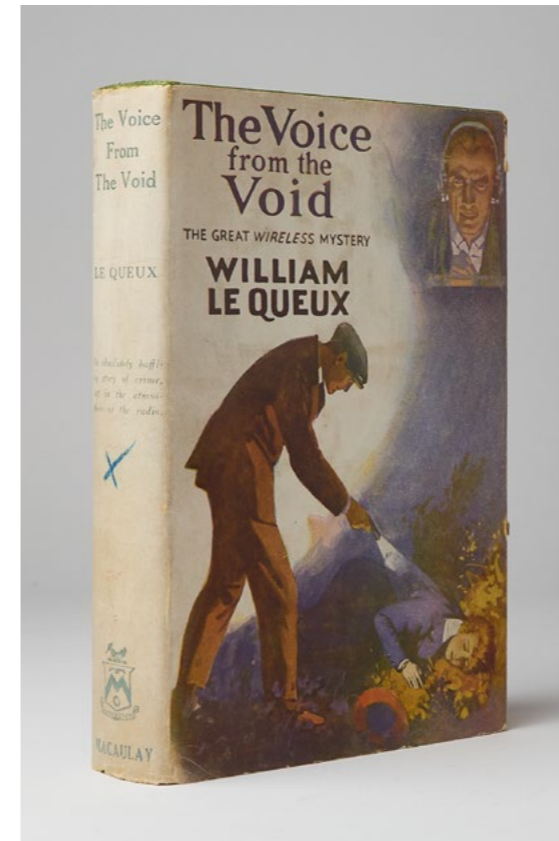
[6] LAING, R.D. and A. ESTERSON. *Sanity, Madness and the Family: Families of Schizophrenics*. London: Tavistock Publications. 1970. £175

8vo. Publisher's black cloth, spine lettered in silver, top-edge stained lilac, with original brown dust-jacket with white lettering designed by Jutta Werner with the printed price of 45s and £2.25; pp. xii, 272, [4 (blank)]; wear to spine ends of jacket with neat archival tape repair to head, two closed tears (c. 10 mm, 7 mm) to front cover of jacket, ink offset from inscription to front flap of jacket, a few spots to fore-edge of textblock, a few light marks to cloth, spine ends a little pushed; near fine.

Second edition of the first major study to explore schizophrenia through a detailed analysis of family life, this copy inscribed in black ink by Laing 'To Mike | From Ronnie | July 1970' to the front free endpaper.

Sanity, Madness and the Family (first published in 1964) examines the lives of eleven young women diagnosed with schizophrenia, focusing on the complex dynamics within their families. The interviews were conducted between 1958 and 1963, and the conclusion Laing and Esterson drew from this research was that some families, unconsciously, may select one member to bear the brunt of family dysfunction.

The publication of the work caused 'considerable controversy' (p. vii) both publicly and professionally due to its suggestion that parental behaviour might contribute to the onset of psychosis. Laing's unorthodox approach of talking to patients with psychosis challenged the pervading approach of not engaging with them. Although the work remains controversial, it is a cornerstone of psychiatric study.



Broadcasts from the Void

[7] LE QUEUX, William. *The Voice from the Void: The Great Wireless Mystery*. New York: The Macaulay Company. 1923. £250

8vo. Publisher's illustrated green boards, illustrated dust-jacket with publisher's advertisements to rear cover; pp. 318, [2 (blank)]; a little chipping to edges and usual soiling to whites of jacket but otherwise very well preserved example of a 1920s crime jacket, a little pushing to cloth at head and foot of spine, slight rippling to cloth at spine, very minor offsetting to endpapers, toning to edges of textblock; near fine.

First US edition of this work by radio broadcasting pioneer William Le Queux (1864–1927) incorporating his personal experience with the 'wireless', this copy in a particularly fine example of the original dust-jacket.

The Voice from the Void, a blend of thriller and science fiction, features a mysterious, all-knowing, disembodied voice which is revealed to be the work not of supernatural forces, but of experimental wireless technology. Le Queux was a member of the Institute of Radio Engineers and broadcast music from his own station long before radio became widely available. 'In the first novel cast in the atmosphere of the radio, he whirls the reader from one exciting adventure to another' (jacket).

First published in England by Cassell and Co. in 1922, this US edition was issued the following year.

Hubin, p. 246.

Nuclear Disarmament, from the Library of Nobel Prize-Winning Physicist

[8] MOCH, Jules; Albert EINSTEIN (preface); Edward HYAMS (translator). *Human Folly: To Disarm or Perish?* London: Victor Gollancz Ltd. 1955.

[offered with:]

BLACKETT, Patrick Maynard Stuart. *The Atom and the Charter.* [London and Hereford: the Hereford Times for] 'Fabian Publications Ltd, in conjunction with Victor Gollancz Ltd'. September 1946.

Together £950

8vo. Publisher's blue cloth, lettered in gilt to spine, in yellow dust-jacket printed in red and black; pp. 22, [2 (blank)]; maps and tables in the text, spine of jacket sunned, a little spotting to back cover, small closed tear to back flap hinge (c. 10 mm), lettering to spine rubbed, small chip to upper joint; very good; contemporary Foyles label to pastedown 'P. M. S. Blackett' (see below), with Blackett's ownership inscription in blue ink to front free endpaper.

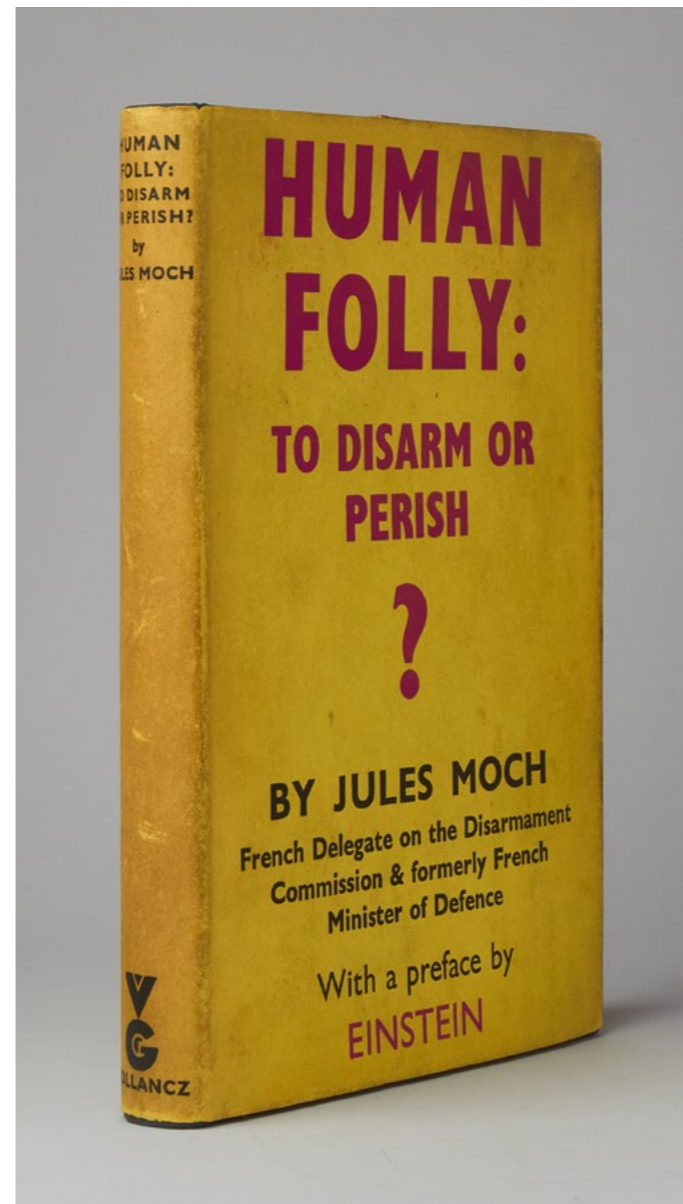
First English edition, with a preface by Einstein, of this work arguing for nuclear disarmament, translated by the gardener, novelist, and anarchist Edward Hyams, this copy from the library of Nobel Prize-winning physicist Patrick Blackett, whose own work is discussed at length in the book.

Jules Moch (1893–1985) worked as a French Resistance organiser during the war, later became a senior minister in several post-war governments, and was France's delegate to the UN Disarmament Committee for 1951–1960. It was this latter role that informed the principles he sets forth in *Human Folly* which argue for multilateral nuclear disarmament.

Divided into two parts, the first examines the destructive capacities of modern warfare before tracing the recent history of disarmament negotiations. Moch attempts to represent both Soviet and Western positions with fairness, concluding that the divisions between the two are gradually narrowing. Though he does not regard the situation as entirely hopeless, he presents it as one of pressing urgency. The preface by Albert Einstein, one of Moch's most eminent supporters, makes clear peace can only arise from political will: 'Those who do not believe in the possibility of the attainment of a lasting and assured peace, or have not the courage to act accordingly, are ripe for destruction' (p. 8).

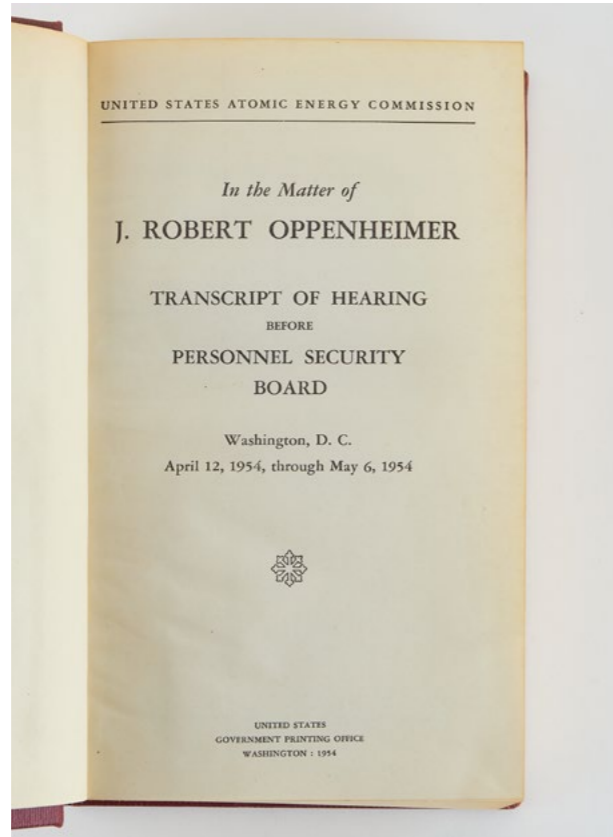
Provenance: front free endpaper with the ownership inscription of Patrick Blackett (1897–1974) with his occasional underlining throughout and one word ('Target?') in pencil to the top of p. 10. **Blackett was awarded the 1948 Nobel Prize in Physics for his pioneering work in nuclear physics and cosmic radiation, including experiments demonstrating nuclear transmutation and important early research into the positron.** During the Second World War, he headed Operational Research at the Admiralty, where his statistical criticism of the RAF blanket bombing campaigns led to increasing ostracism from the military authority. His opposition to mass destruction later informed his belief that Britain should not develop nuclear weapons. Combined with his openly socialist views, this attracted the attention of MI5 and led to his inclusion on George Orwell's list of alleged 'crypto-communists', contributing to his marginalisation by the post-war Labour government.

P. M. S. Blackett



Blackett's book *The Military and Economic Consequences of Atomic Energy* (1948) is discussed at length by Moch (pp. 117–19). Written before the development of second-generation thermonuclear weapons, Blackett had estimated that thousands of atomic bombs would be required to destroy the United States or the Soviet Union when at the time, only a few dozen existed. As Moch observes on p. 121, however, 'today a few dozen thermonuclear bombs would produce the same results'. It is particularly notable that Blackett has not annotated the passages explicitly discussing his work.

This copy of *Human Folly* is offered with Blackett's pamphlet *The Atom and the Charter*, which discusses the extent to which 'the advent of atomic bombs necessitates changes in the procedure for the application of sanctions under the Charter of the United Nations Organisation', issued by Victor Gollancz and the socialist Fabian Society on behalf of the Association of Scientific Workers, a scientific trade union of which Blackett was president.



Oppenheimer and Atomic Paranoia

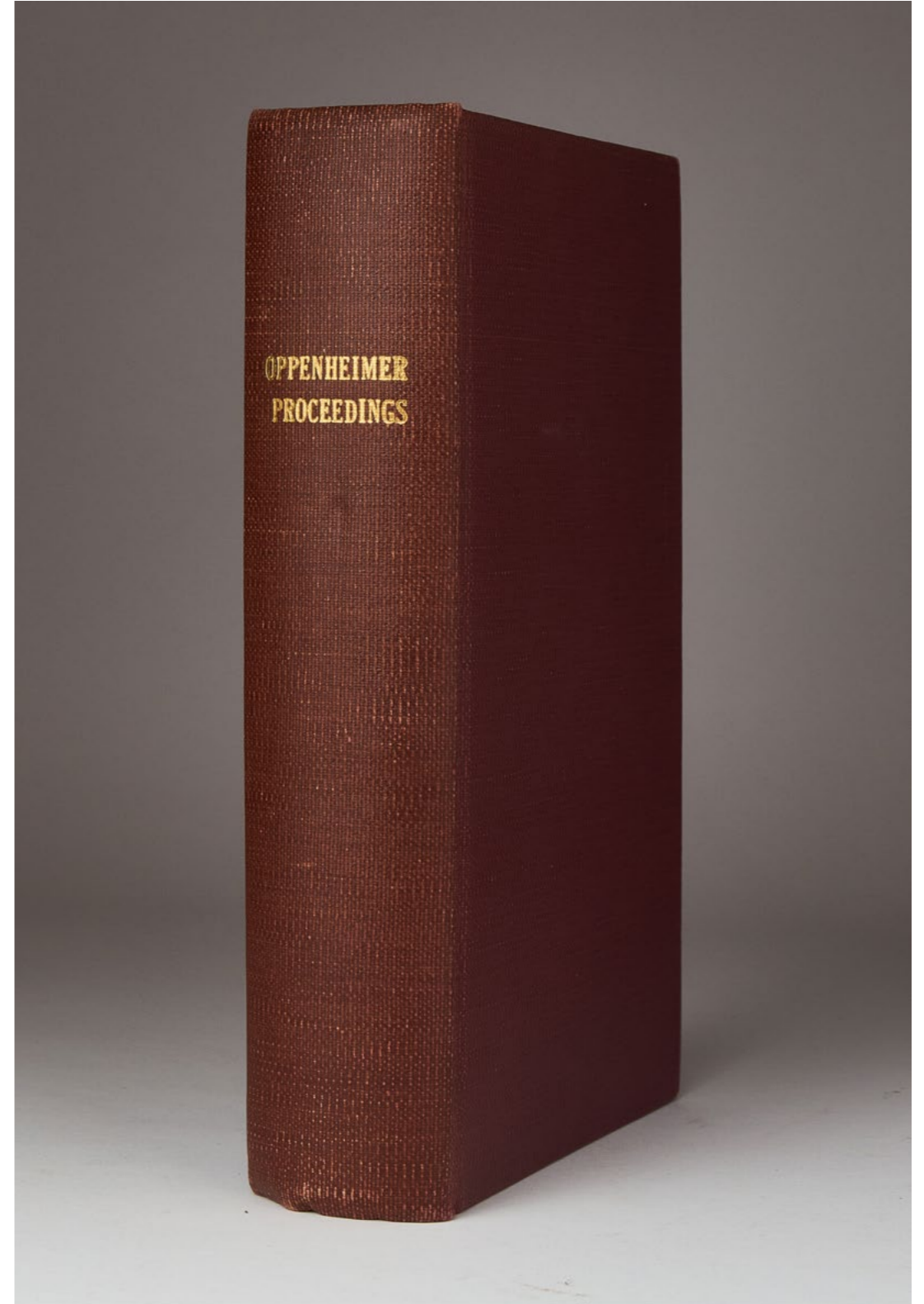
[9] [OPPENHEIMER, J. Robert]. United States Atomic Energy Commission: In the Matter of J. Robert Oppenheimer: Transcript of hearing before personnel security board. *Washington, D.C.: United States Government Printing Office.* 1954. **£750**

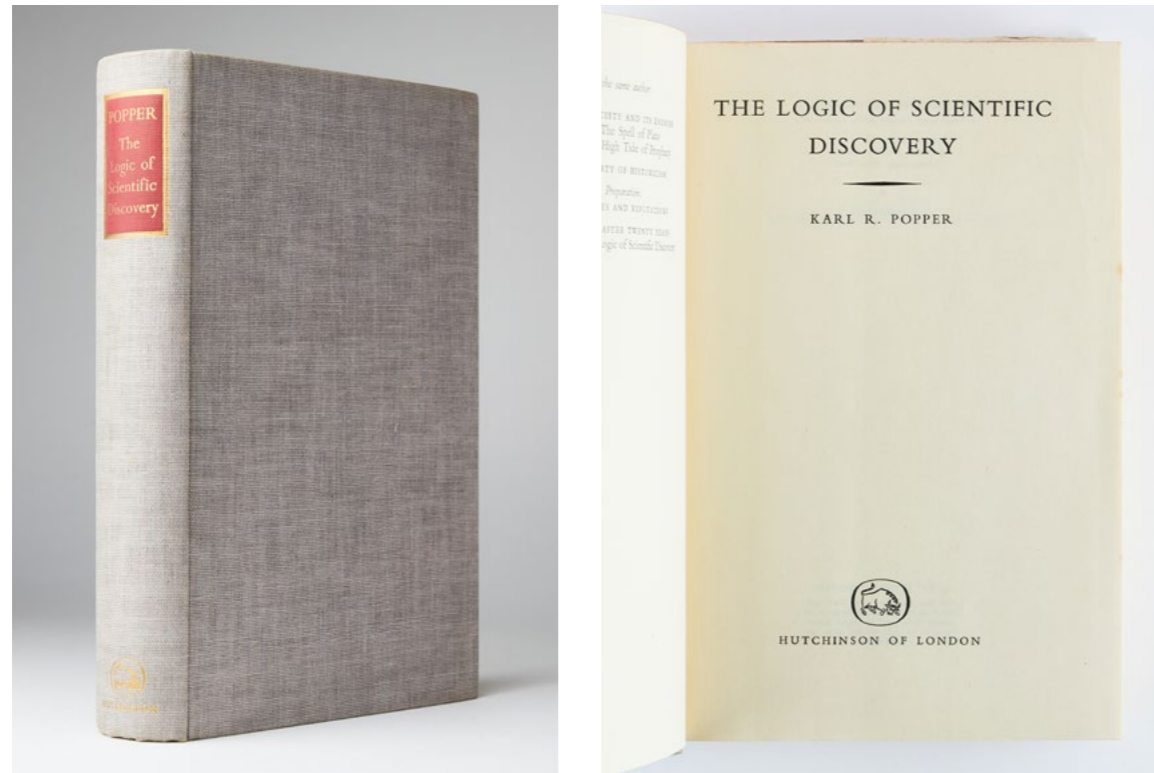
8vo. Contemporary red cloth, lettered in gilt to spine; pp. [2], 993, [1 (blank)]; spine sunned, pushing to spine ends, a little toning to edges of textblock; previous owner's name ('Ronald N. Lev?') in blue biro to front free endpaper; very good.

First edition of the transcript of the hearing of J. Robert Oppenheimer, held at the height of McCarthyism and resulting in the removal of his security clearance over his alleged Communist sympathies.

Since the 1940s, Oppenheimer, often called 'the father of the atomic bomb', had been under surveillance: the FBI bugged his phone, and government informers inside the Communist Party suggested that he had ties to the organisation. In 1949, the House Un-American Activities Committee ruled that he had associations with the Party, revoking his security clearance as a result. Despite his political leanings, and his grave doubts about the H-Bomb, there was no evidence he was a spy, and the allegations arose only from the paranoid (and self-protective) testimony of his colleagues such as Edward Teller.

In 2022, the revocation of his security clearance was posthumously reversed, and in 2023 Christopher Nolan released the film *Oppenheimer* based upon the events detailed in the transcript.





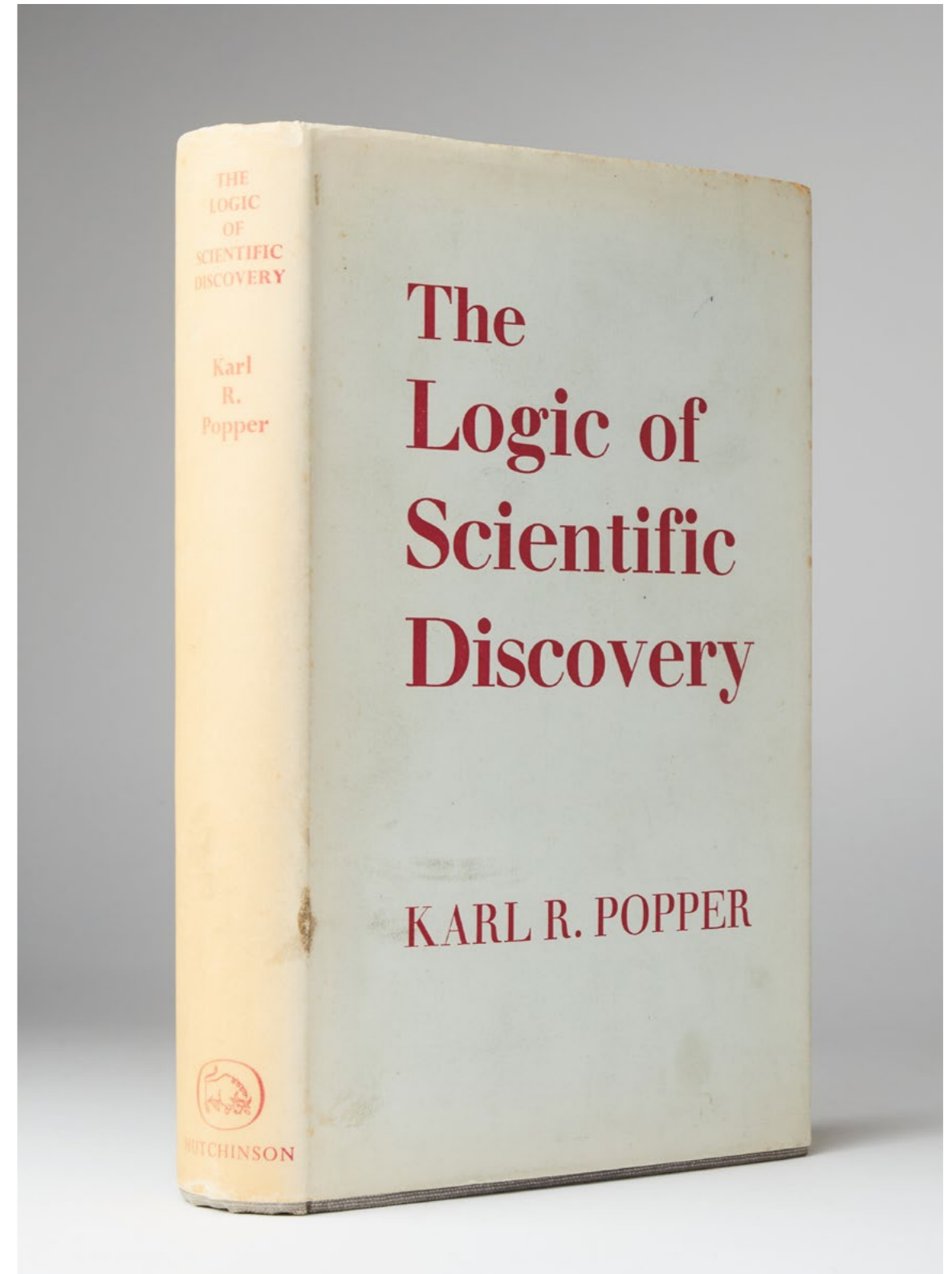
[10] POPPER, Karl R. *The Logic of Scientific Discovery*. London: Hutchinson. 1959. £1000

8vo. Publisher's grey cloth with gilt red lettering-piece to spine, top-edge stained red, pale green endpapers, publisher's dust-jacket printed in red with printed price of 50s to front flap; pp. 479, [1]; spine of jacket sunned, slight discolouration and spotting to rear cover; slight spotting to fore-edge of textblock; otherwise near fine.

First edition in English, first printing of Popper's self-translation of his 1934 *Logik der Forschung*, one of the most important works of logic of the twentieth century, containing previously unpublished new material and one hundred and fifty pages of new appendices.

Popper's central argument is that science should progress along a methodology of falsification as, while no experiment can ever prove a theory definitively, it can easily disprove one. He also argues that the only true knowledge is scientific, empirical truth. Popper's belief that human knowledge is fallible would later extend beyond science and into the political realm. The principles expounded in this book led him to criticise many, including Marxists, for continuing to follow an empirical theory that had failed in practice (*The Poverty of Historicism*, 1944).

This edition is dedicated to Popper's wife, Josefine Anna Henninger, a crucial supporter of his work who was 'responsible for the revival of this book' (p. 5). **The final appendix, included here for the first time, 'reproduces a letter from Albert Einstein commenting upon Heisenberg's interpretation of quantum theory and expanding the imaginary experiment of Einstein, Podolski, and Rosen' (jacket), the letter reproduced in both transcription and facsimile.**





The Earliest Depiction of a Bookwheel

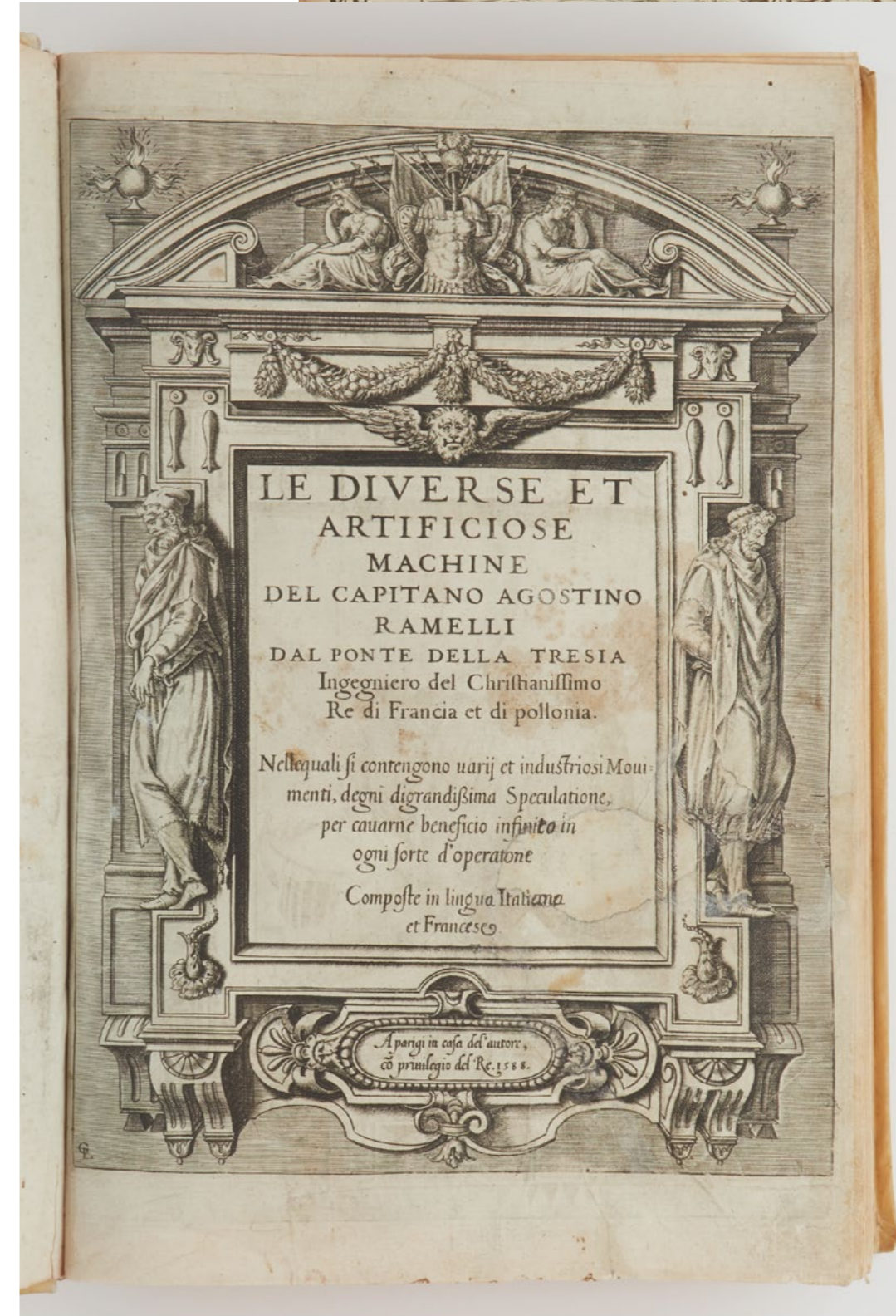
[11] **RAMELLI, Agostino.** *Le diverse et artificiose machine ... Nelle quali si contengono varii et industriosi Movimenti, degni digrandissima Speculatione, per cavarne beneficio infinito in ogni sorte d'operatione. Composte in lingua italiana et francese. Paris: 'In casa del'autore'. 1588.*

£24,000

Folio. Twentieth-century vellum over boards, modern gilt lettering to spine, edges stained red; ff. [16], 338, engraved architectural title page by Léonard Gaultier, engraved portrait of Ramelli by Gaultier to title-page verso, 195 engraved plates numbered I-CXCV (20 of which double-page), text within typographic frames, woodcut initials and tailpieces; recased, extremities lightly rubbed, small marks to boards, small inkstains to lower corner of textblock; 85-mm loss to title with with old paper repair, affecting 4 words of text (supplied in ink facsimile), occasional marginal staining and light offsetting, occasional tiny wormhole to inner margin (touching only double-page plates), but generally a very good, bright copy; ink annotations in a contemporary hand to final verso (see below).

First edition, printed for the author, of one of the most celebrated illustrated books of the sixteenth century, and 'one of the most elegantly produced of all technological treatises' (Norman), written in Italian and French and featuring the earliest known depiction of a bookwheel, our copy including a contemporary, seemingly unpublished French vernacular love poem in manuscript.

Born near the Swiss-Italian border, Agostino Ramelli (1531–c. 1610) trained in military architecture before joining the army of the renowned *condottiero* and Spanish general Gian Giacomo Medici (1498–1555). After Medici's death, he entered the employ of the Duke of Savoy and by 1565 had relocated to France, where he entered the service of the future Henry III. In 1572, during the siege of La Rochelle, Ramelli was gravely wounded and taken prisoner by the Huguenots. Upon his release, he remained in the French king's service and, in 1587, was entrusted by Catherine de' Medici with overseeing the fortification of Paris.





Le diverse et artificiose machine, Ramelli's magnum opus, is renowned for its blend of technical innovation and artistic refinement. The treatise explores the vast potential of mechanical invention and had a profound impact on the development of mechanical and military engineering in early modern Europe, including the work of Grollier de Servière and Jacob Leupold. The work was developed over several years in collaboration with fellow military engineer Ambroise Bachot, and was likely printed in a press installed in Ramelli's own Paris residence.

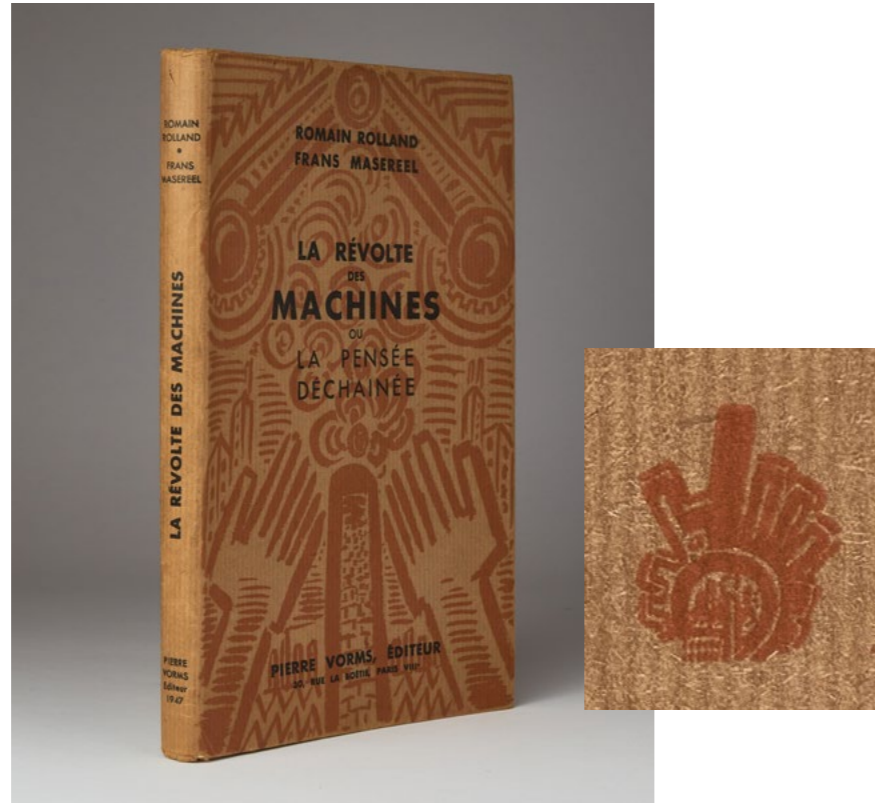
Dedicated to Henry III, the volume opens with Léonard Gaultier's striking portrait of the author: richly attired, seated at a table, helmet in one hand and compass in the other, measuring the plan of a fortress. The book presents an extraordinary array of mechanical inventions: 'One hundred and ten water-lifting machines, twenty-one grain mills, four alternative mill designs, ten cranes, seven transport mechanisms for heavy loads, two earth-lifting devices, two cisterns, four fountains, fifteen military bridges, fourteen screw jacks and other wall-demolishing tools, one artillery mechanism, and more' (*DBI, trans.*). Many of these are supported by enlarged schematics showing the intricate gear systems that animate them, testament to Ramelli's meticulous concern for mechanical precision.

Among the 195 plates is the earliest known European depiction of a bookwheel (plate CLXXXVIII), a rotating reading desk modelled after a water wheel, designed to allow simultaneous consultation of multiple large volumes. It is often cited as one of the earliest 'information retrieval' machines, and was especially recommended by Ramelli for readers 'troubled by gout or otherwise incapacitated', an early nod to accessibility in design. Also featured is an automaton inspired by Hero of Alexandria, comprising a group of birds perched on the branches of a large vase which move and sing when activated by air pressure (plate CLXXXVII).

Plates CXLVIII and CXLIX appear as a single engraving; three others are signed with the cipher 'JG', possibly referring to Jean de Gourmont. A German translation, titled *Schatzkammer, Mechanischer Künste*, appeared in Leipzig in 1620.

Provenance: An early owner of this copy has inscribed an apparently unpublished love poem on the verso of the final leaf, beginning: 'La fontaine qui long voudra croissir en quelque lieu que long...'

BM STC French, p. 372; *USTC* 851947/56614/130057; *Adams R-52*; *Brunet*, IV, col. 1095 ('rare et recherché'); *Dibner, Heralds* 173 ('The engravings are among the best in technological illustration'); *Graesse* VI.1, p. 20; *Norman* 1777 ('The plates in Ramelli's treatise are artistically as well as technologically superb, the bilingual text beautifully printed'); *Wellcome* I 5323.



The Tyranny of Technology

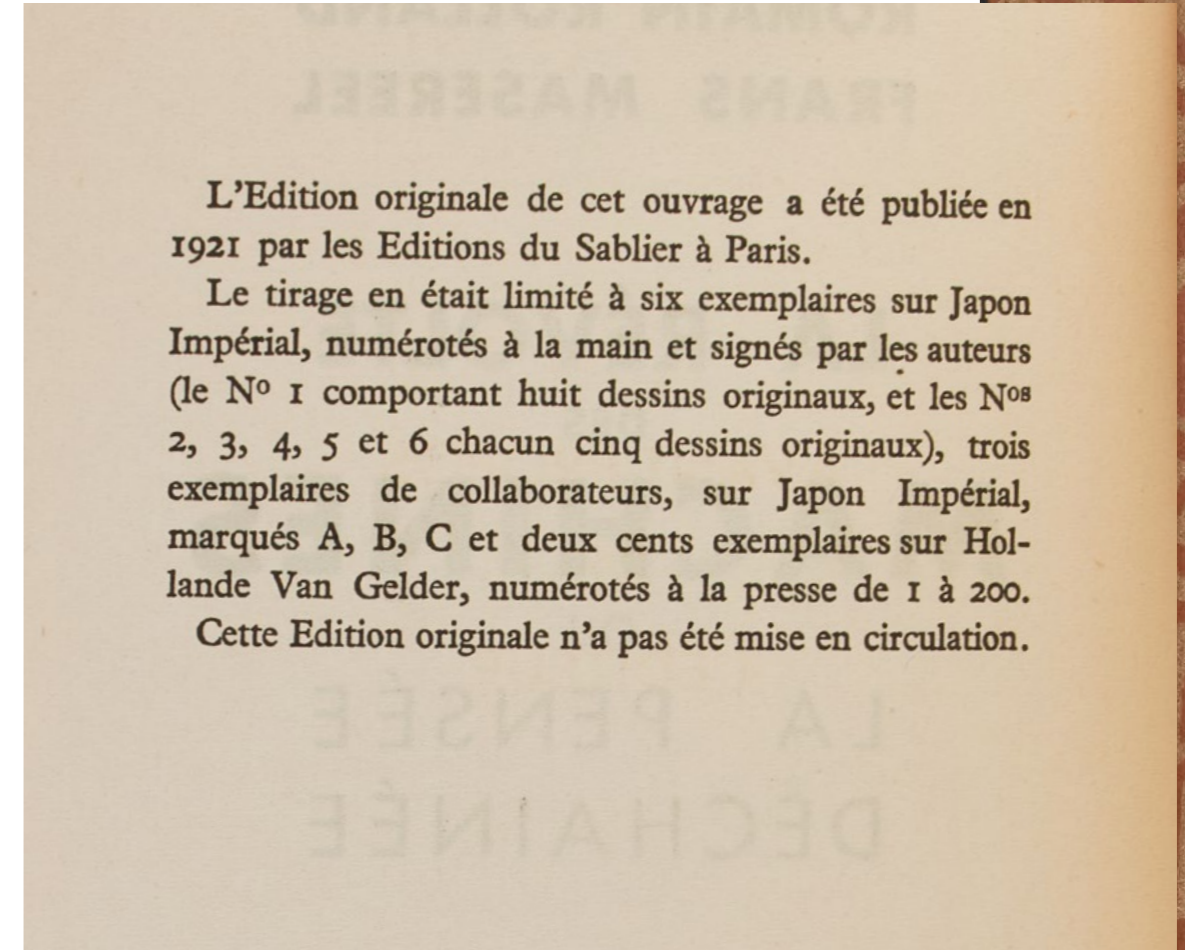
[12] ROLLAND, Romain; Frans MASEREEL (illustrator). *La Révolte des machines*. Paris: Pierre Vorms. 1947. £350

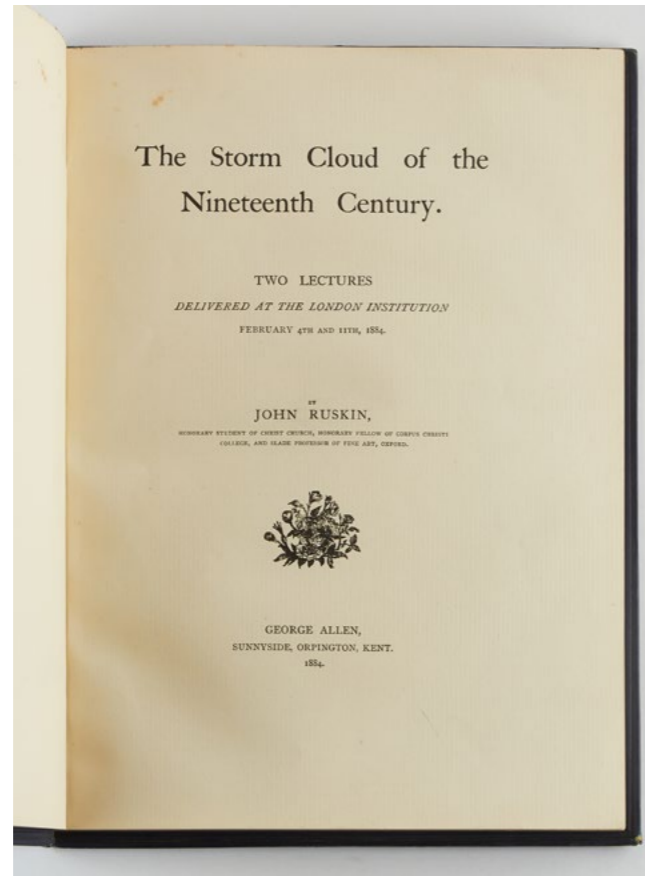
8vo. Drab wrappers with beige dust-jacket illustrated in orange and lettered in black to upper cover and spine, partially unopened, fore- and tail-edges uncut; pp. [vi], 131, [17], with 33 illustrations by Masereel in facsimile of the original woodblocks from the first edition (1921); toning to jacket with wear to edges, spine sunned, a few small chips to ends; slight offset to endpapers from jacket; otherwise near fine.

First trade edition of this dystopian vision of machine supremacy, illustrated with woodcuts by Masereel, number 301 of 1500 copies printed following the 1921 first edition, which was limited to 209 copies and not circulated.

Rolland, a stoic pacifist as well as an essayist, mystic, art historian, and novelist, here raises cautionary questions about the dangerous ramifications of technological advancement, exploring the distorted boundaries between the individual and technology in the modern age. He was awarded the Nobel Prize for Literature in 1915 'as a tribute to the lofty idealism of his literary production and to the sympathy and love of truth with which he has described different types of human beings'.

Rolland was a correspondent of Richard Strauss and Sigmund Freud, among others. In a 1927 letter to Freud, Rolland coined the term 'oceanic feeling', a sensation of being at one with the external universe, inspired by his delving into Eastern Mysticism. Freud's *Civilisation and its Discontents* (1929) dwelled on the concept and attributed it to the mind of an 'anonymous' friend – Rolland.





Ruskin on Climate Change

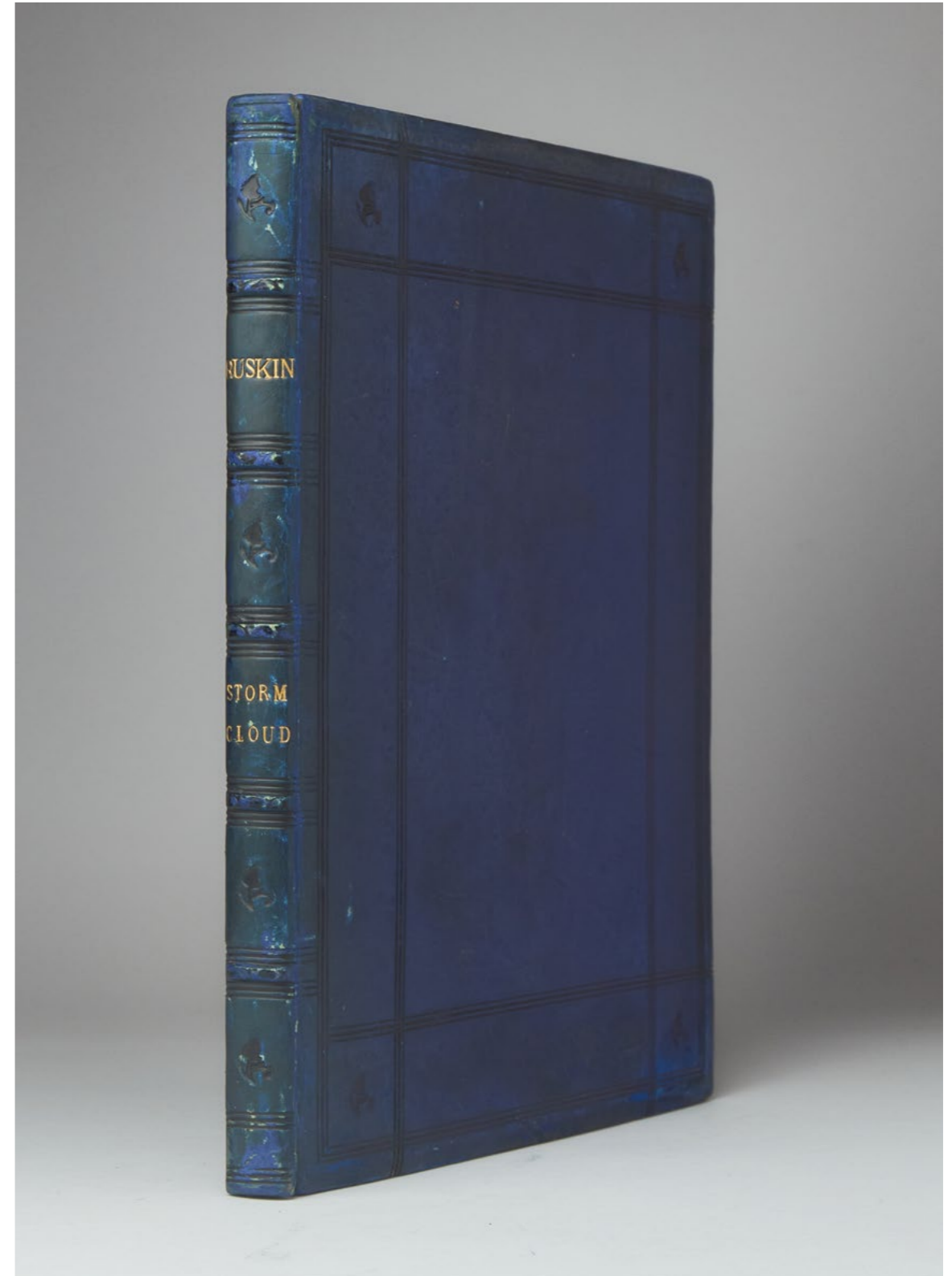
[13] **RUSKIN, John.** *The Storm Cloud of the Nineteenth Century. Two Lectures delivered at the London Institution February 4th and 11th, 1884. Orpington, Kent: George Allen. 1884. £500*

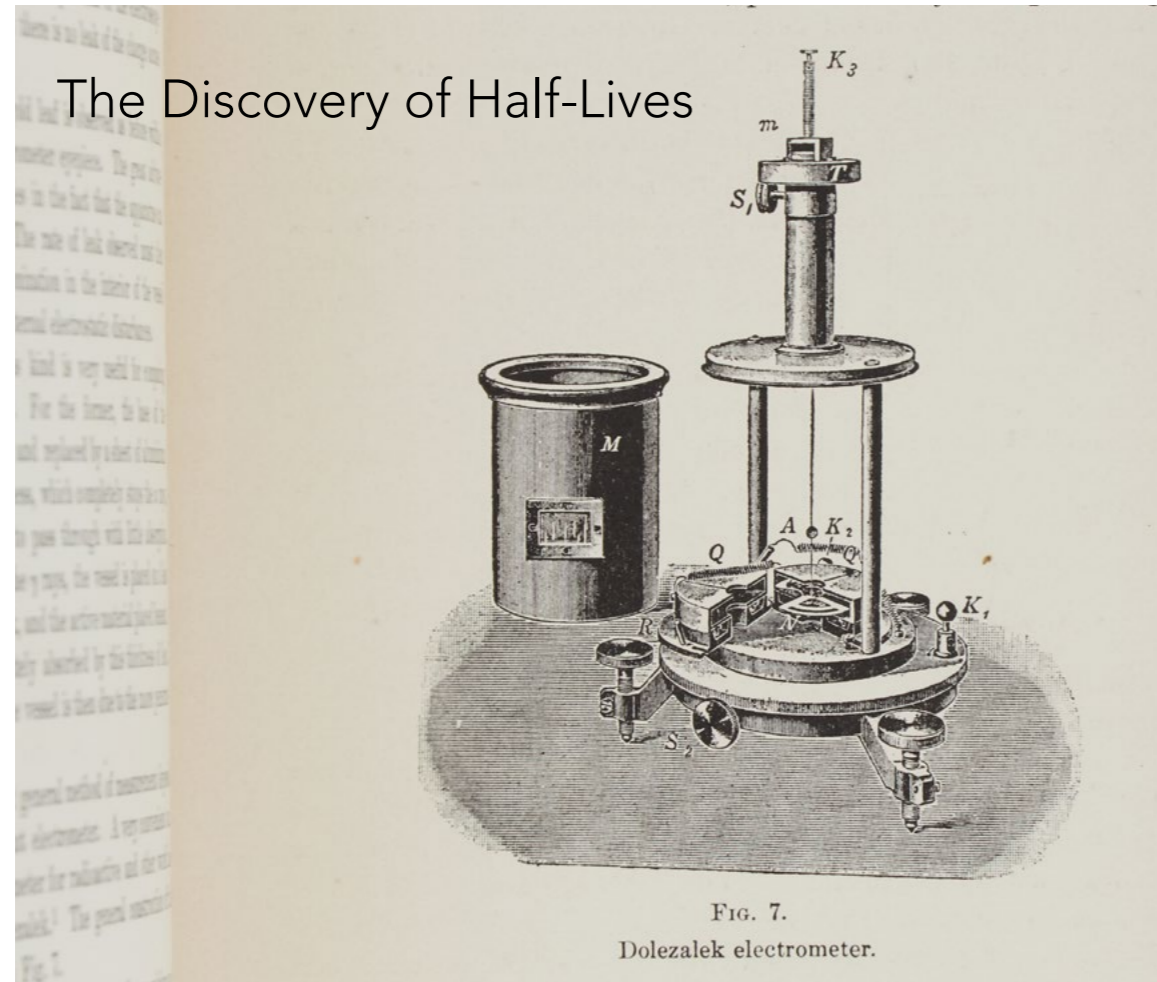
4to. Contemporary blue full calf, ruled in black to boards and spine, spine lettered in gilt and tooled in black, edges gilt, marbled endpapers; pp. [4], vi, 152; corners a little bumped with some wear to spine, colour of spine retouched; minor spotting to half-title and title page, otherwise internally clean; very good.

First edition of Ruskin's radical work viewing apathy toward climate change and environmental degradation as a moral failure as well as a scientific one, foreshadowing twentieth-century fears of anthropogenic climate change.

First given as two lectures at the London Institution, Ruskin here identifies coal burning as the source of permanent environmental damage and argues that the effects have social as well as physical ramifications, with disproportionate suffering towards the underprivileged.

Anticipating that many Victorians might think his conclusions 'imaginary, or insane' (p. iv), Ruskin maintains that that he is grateful that his mind is 'capable of imaginative vision, and liable to the noble dangers of delusion which separate the speculative intellect of humanity from the dreamless instinct of brutes.' (*ibid.*)





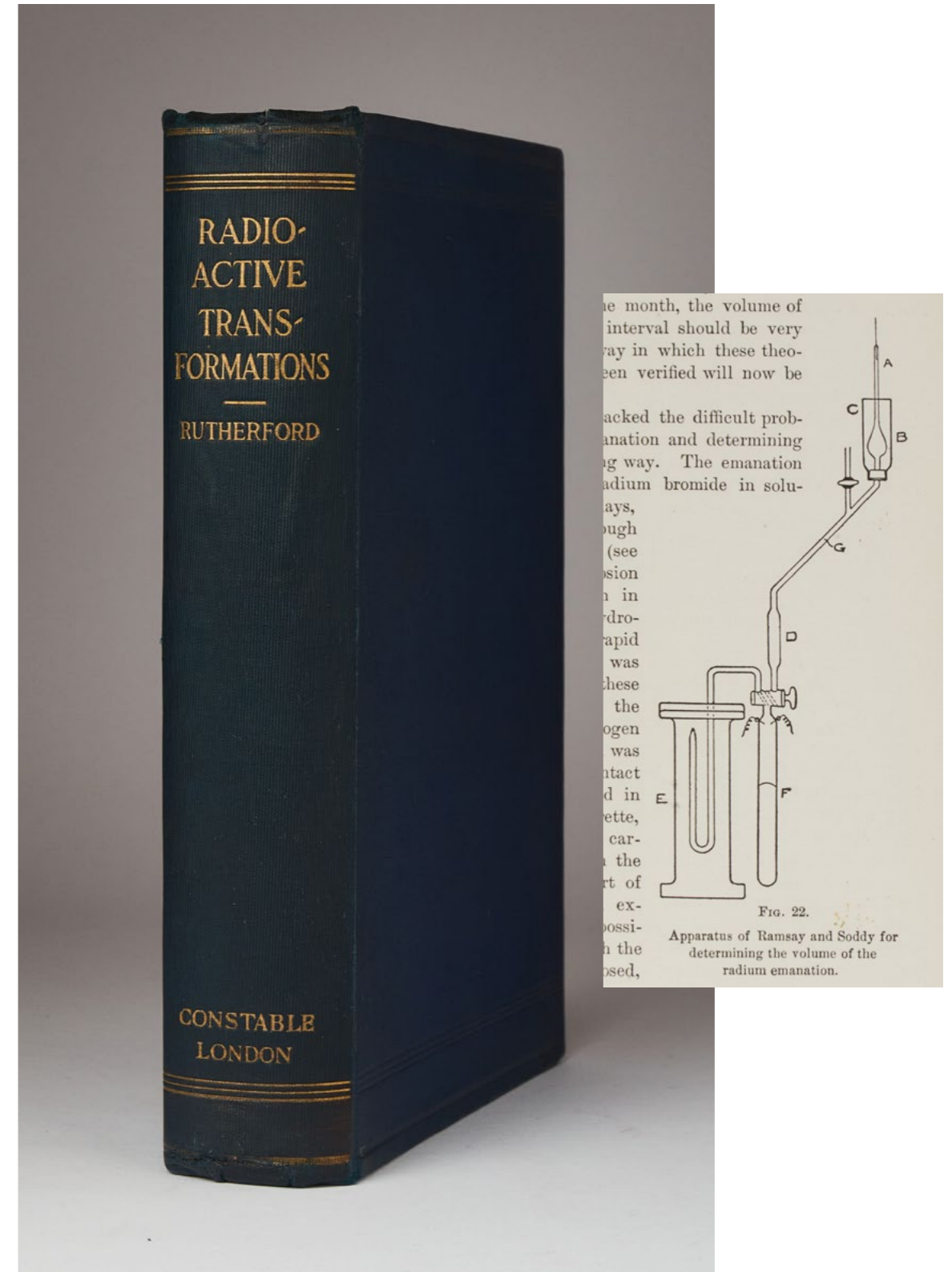
[14] RUTHERFORD, Ernest. Radioactive Transformations. London: Archibald Constable. 1906. £375

8vo. Publisher's blue cloth, lettered in gilt to spine; pp. [10], 287, [3], in-text diagrams throughout; spine ends and corners bumped, a little wear to rear board, spine ends restored; some spotting to endpapers; a very good copy; previous owner's signature 'J. H. Bowman' dated 1919, with some of his marginal pencil marks and a couple of annotations, a correction of β to α in blue ink to p. 21, p. 67 has the last pencil mark.

First edition, containing the eleven lectures Rutherford delivered at Yale University on the degradation of radioactive substances.

His subjects include his discovery of the radioactive half-life, the element radon, and the differentiation of alpha and beta radiation. All these subjects contributed to his winning of the Nobel Prize in Chemistry in 1908.

This research was predominantly conducted during his time in Montreal from 1898 to 1907. Previously, Rutherford's research had been focused on uranium, but after his move from Cambridge to the United States, his attention shifted towards other radioactive substances, such as radium and Actinium. He writes in his preface that, since giving the lectures, his understanding of rays has advanced, and the experiments he had since completed incorporated into this publication.





Virgil for Botanists – with Early Colour Printing

[15] **VIRGIL; John MARTYN (translator).** *Georgicarum libri quatuor*. The Georgicks of Virgil, with an English Translation and Notes. London: Richard Reily for the editor. 1741. **£1000**

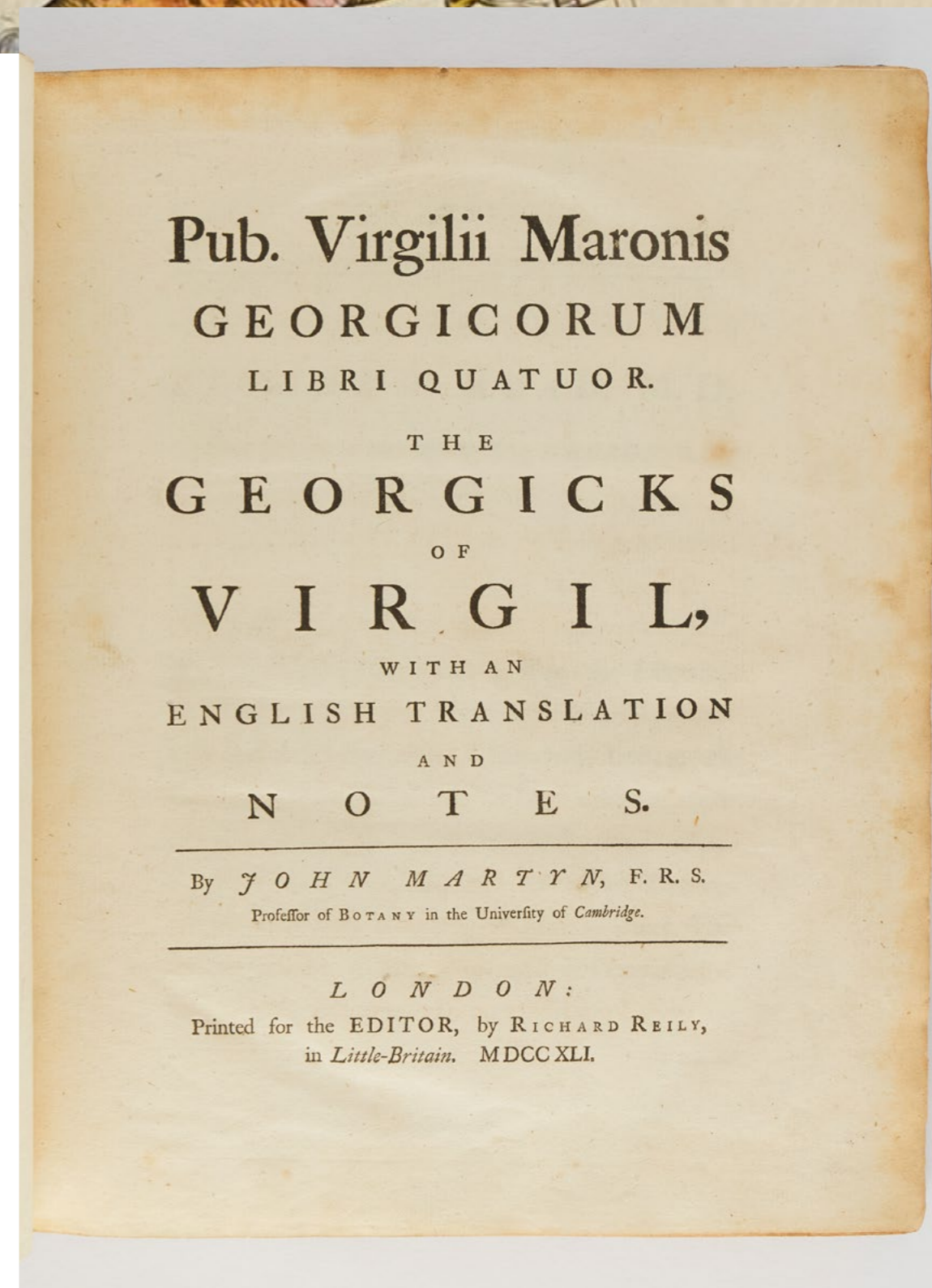
4to. Contemporary English panelled calf, gilt morocco lettering-piece to spine, board-edges roll-tooled in gilt, edges speckled red; pp. xxii, 403, [1 (errata)], 4, [1 (blank)], [10 (index)], with 13 copper-engraved plates (5 of which printed in colour and finished by hand, the others with contemporary hand-colouring); woodcut headpieces and initials, extensive commentary in two columns; headcap wanting, a few scuffs and abrasions to boards, top-edge slightly dusty; a few marks; else a handsome copy; a few contemporary manuscript corrections, contemporary ownership inscription 'P. Foley' to tipped-in blank facing plate after p. 352, eighteenth-century bookplate of John Stackhouse, with three annotations in his hand, nineteenth-century armorial bookplate of E.W. Stackhouse (see below).



First edition of this translation of Virgil's *Georgics*, a four-part agricultural didactic poem, by the lapsed Cambridge professor of botany John Martyn, illustrated with early examples of colour-printed botanical engravings, our copy from the library of notable botanist and classicist John Stackhouse and passed by descent to his son, E.W. Stackhouse, inheritor of much of Narcissus Luttrell's library.

Botanist and correspondent of Linnaeus John Martyn (1699–1768) was the founder of the earliest formally constituted botanical society in Britain, acting as secretary and with Johann Jacob Dillenius as president. In 1727, he was recommended by Hans Sloane (listed as a subscriber on p. xxii) and William Sherard to repeat his successful lectures for the society to medical students at Cambridge, and in the same year began working as an apothecary and was elected to the Royal Society. In 1730 he entered Emmanuel College, Cambridge as a fellow-commoner, and was elected professor of botany in 1733. 'After three years the lengthy absences from his London practice told afresh and ... turned into the stereotype of an eighteenth-century absentee professor and had no more to do with Cambridge for almost thirty years ... Always a keen Latinist, Martyn devoted his later years to producing an edition of Virgil, with a translation and natural history notes. Of this, he published the *Georgicks* in 1741 and the *Bucolicks* in 1749, but of the *Aeneids* he left only fragmentary material, which was seen into print after his death' (ODNB). The present work is dedicated to Richard Mead (FRS, FRCP), physician to George II and keen bibliophile, who had encouraged Martyn in his translation and lent him two important manuscripts from his library.

Five of the handsome botanical plates have been printed in colour and finished by hand, an early example of the technique likely carried out by Elisha Kirkall and Jacob van Huysum, who had produced the plates for Martyn's *Historia plantarum rariorum* (1728–37), which contained 'some of the earliest examples of colour-printing from a single metal plate. These plates were executed by Kirkall in a mixture of line-engraving ... etching, and mezzotinting', an expensive and elaborate technique (Henrey, quoted in Walters, p. 32)). The colour-printed engravings depict a citron tree, an olive tree, honeywort (or cerinthe), *Hyacinthus poeticus*, and *Aster atticus*.



Provenance:

1. Owned and annotated by the Cornish botanist and classical scholar John Stackhouse (c. 1742–1819). He resigned his fellowship from Exeter College, Oxford in 1763 upon inheriting the Pendarves estate, where he settled after three years of travel. Italy was evidently one of his destinations: his annotations describe botanical anomalies ('I saw in a Garden in Italy an Olive branch, a Vine, and a Fig, all growing on an Orange Tree'); and recounts the geography of 'modern Italy, where every little town and village is situated on a rocky Eminence. I.S.'. He also critiques an 'absurdly translated' phrase of Martyn's. He was particularly interested in seaweed and, 'inspired by his classical background, those plants referred to by Theophrastus' (ODNB).
2. Edward William Stackhouse (1775–1853), second son of John Stackhouse, whose bookplate has been adhered over his father's, was MP for West Cornwall from 1832 until his death and was the maternal cousin of Luttrell Wynne, great-nephew of Narcissus Luttrell. Wynne inherited Luttrell's library, some of which was donated to All Souls or sold; the rest passed to Stackhouse, who changed his name to surname to Wynne; 132 of Luttrell's books from the Pendarves library were sold at Sotheby's, 4–6 May 1936.

ESTC T67044 (calling for 11 plates only); Not in Pritzel (cf. p. 184). See Walters, 'The Martyns and the Linnaean Tradition', in *The Shaping of Cambridge Botany* (1981), pp. 30–46.



History of Hallucinogenic Mushrooms

[16] **WASSON, Valentina Pavlovna, and R. Gordon WASSON.** *Mushrooms, Russia and History.* [Verona: Stamperia Valdona for:] New York: Pantheon Books. 1957. £7000

Two volumes, 4to. Original green-grey cloth with gilt red lettering-pieces to spines, in original glassine wrappers and grey cloth slipcase; I: pp. xxi, [1 (blank)], 212, [4]; II: pp. xii, [213]-433, [3]; 82 plates by Daniel Jacomet after watercolours by Jean-Henri Fabre, many in colour, with captioned tissue guards, 28 in-text illustrations; slipcase a little marked, glassine wrappers with portions missing from spines, spines slightly sunned, otherwise a very good set; presentation inscription to vol. I flyleaf 'We gladly inscribe this book for Sara Delano Redmond, with affection', signed by both authors and dated New York, 16 June 1958 (see below).

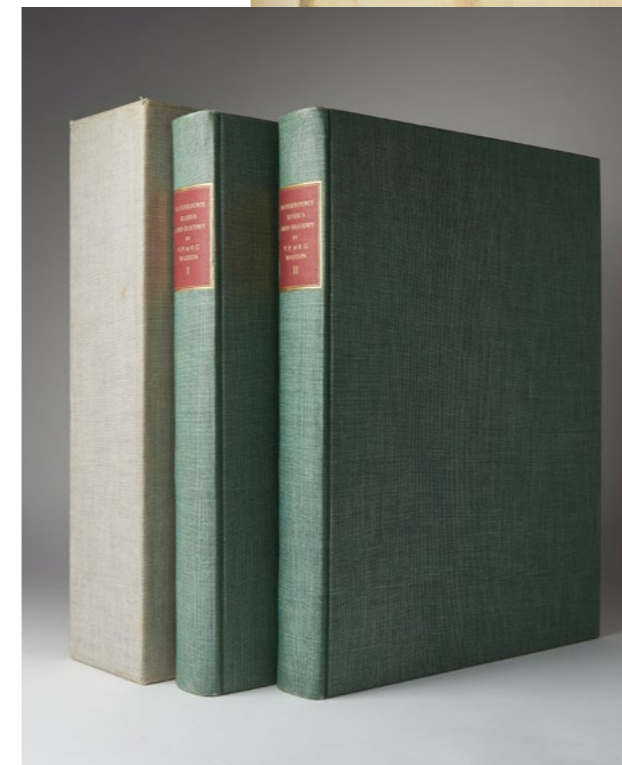
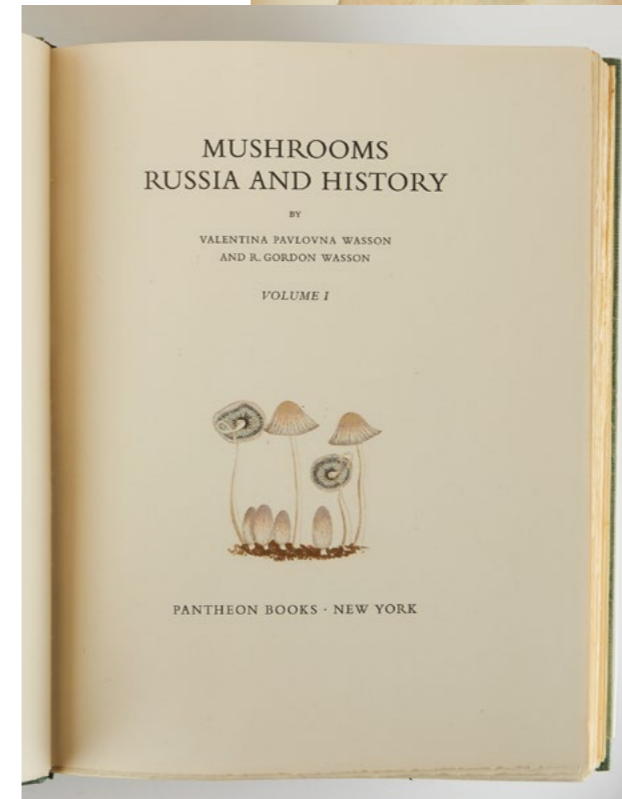
First edition of this encyclopaedic history of hallucinogenic mushroom use, extensively illustrated with reproductions of watercolours by naturalist Jean-Henri Fabre, no. 94 of a limited edition of 512. This set was presented by both authors to Sara Delano Redmond, (1894-1983), trustee of the Walters Art Museum, a first cousin of Franklin Delano Roosevelt, and wife of Roland Livingston Redmond, president of the Metropolitan Museum of Art.

Despite the title, Russia is only one pit-stop on this tour through the fungal traditions of Europe and South America as they look at varying cultural responses to mushrooms, positing the idea that the mycophilia of the Slavic people and the mycophobia of the Anglo-Saxons stem from different folkloric traditions. The Wassons' research draws upon material held by the New York Public Library as well as contributions by Roman Jakobson, Samuel H. Cross Professor of Slavic Studies at Harvard; René Lafon, Basque chair at the University of Bordeaux; and, curiously, the poet Robert Graves, who provided 'the missing link [...] in order to round out our own conjecture concerning the death of the Emperor Claudius [...] We believe that by re-reading the age-worn texts in the light of present-day knowledge, we can state with some assurance exactly what lethal agents were used' (vol. I, p. xix).

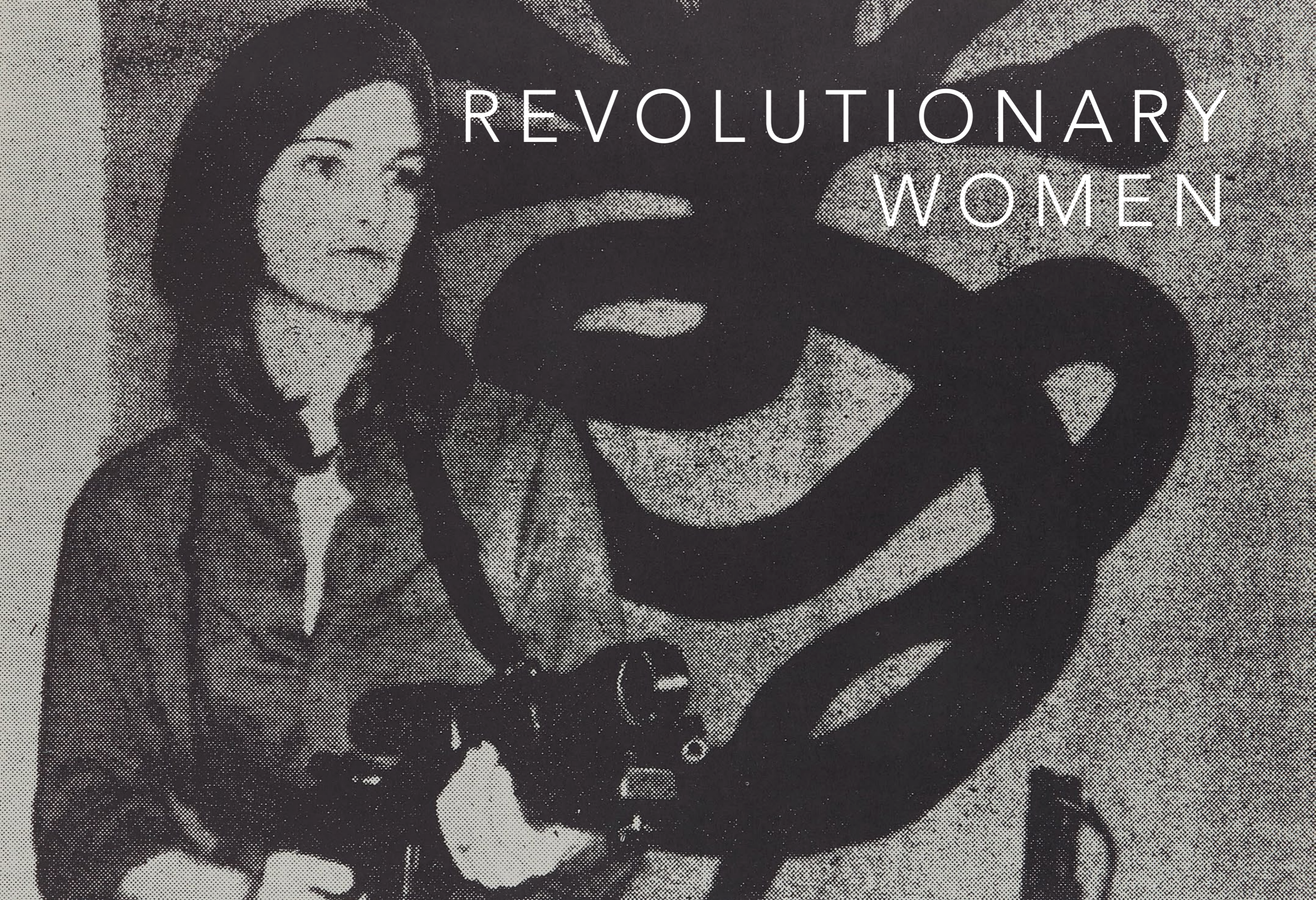
R. Gordon Wasson was Vice-President of J. P. Morgan, a banker whose greatest contribution was in the field of entheogenic fungi; his Russian wife Valentina was a paediatrician. It was she, a keen mushroom forager from childhood, who led her husband into mycology, at first casually but then with increasing scientific and ethnological rigour. They became seriously interested in edible mushrooms on their honeymoon in the Catskills in 1927 and were later the first Westerners to participate in a Mazatec mushroom ritual in Mexico, on a trip covertly funded by the CIA. Their Mexico trip was made famous by a photo story in *TIME* in 1957 ('Seeking the Magic Mushroom'), but the present work, their first full-length book, explores it in far greater detail.

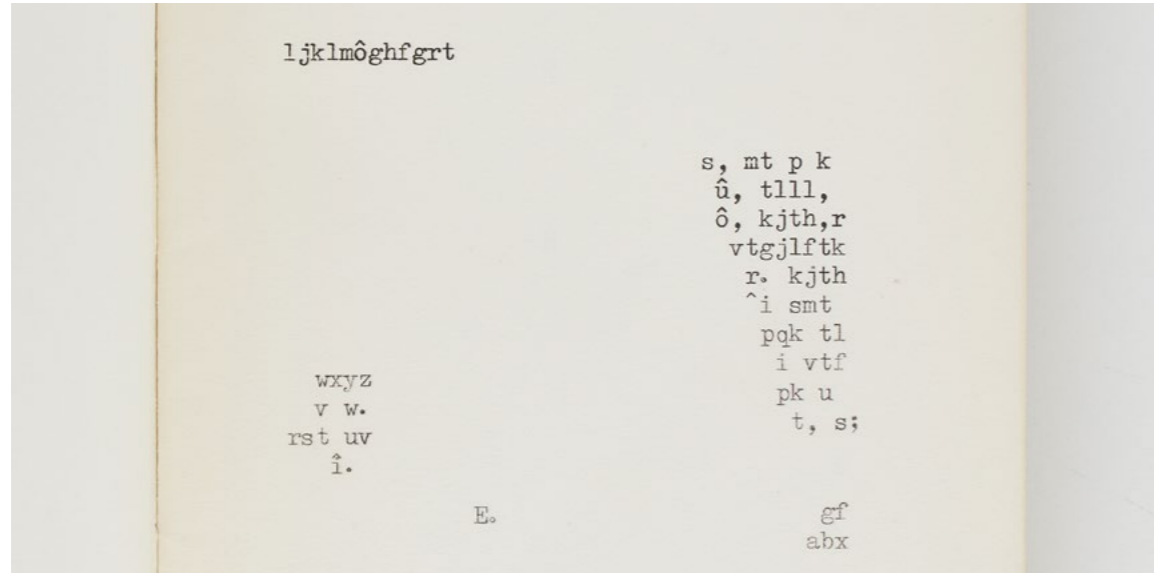
Wasson had two species of psychoactive mushrooms named after him and provided the specimens used by Albert Hofmann, the discoverer of LSD, to identify the chemical structure of the active compounds psilocybin and psilocin. Timothy Leary's reading of the Wassons' early research into these mushrooms led to his experimentation with and promotion of LSD as a consciousness-expanding agent.

This lavishly produced work was printed on handmade Magnani paper and bound by Torriani in Milan, with the illustrations in colour and colotype produced by Daniel Jacomet in Paris.



REVOLUTIONARY WOMEN





The First French Woman to Publish Concrete Poetry

[17] BERNARD, Suzanne. *Un livre à inventer: la lecture sujet du livre*. Paris: Art Socio-Expérimental. [1962]. £2500

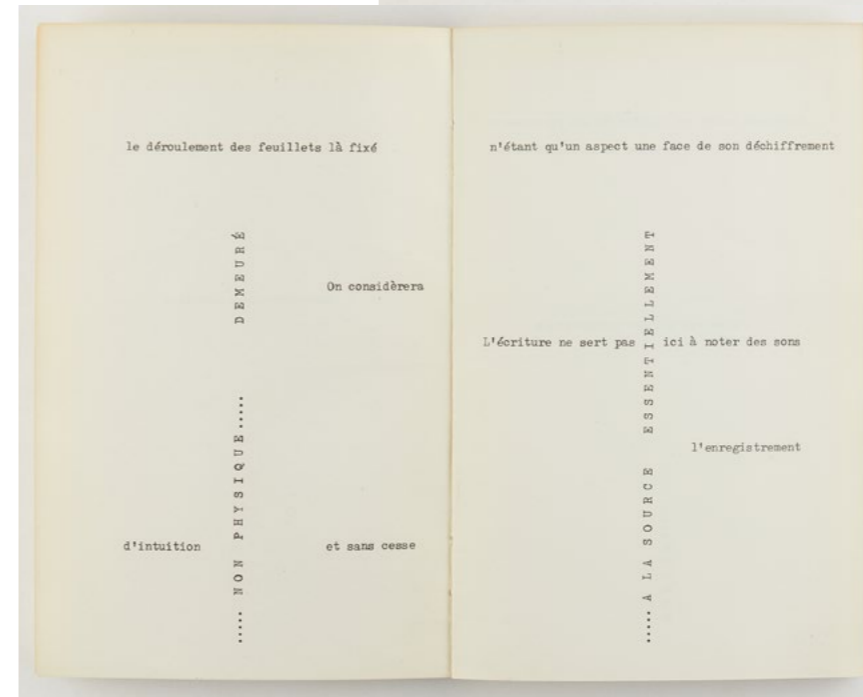
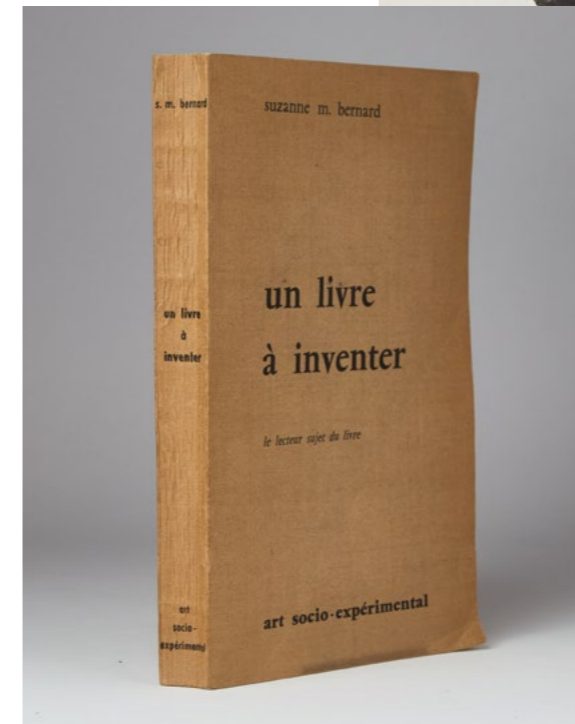
8vo. Original brown printed wrappers; pp. [247], [1 (blank)]; spine creased, slight wear to corners with creasing to lower corner of front cover and first 12 pp. of text, two small red ink-marks to fore-edge of textblock; internally clean and bright; a very good copy.

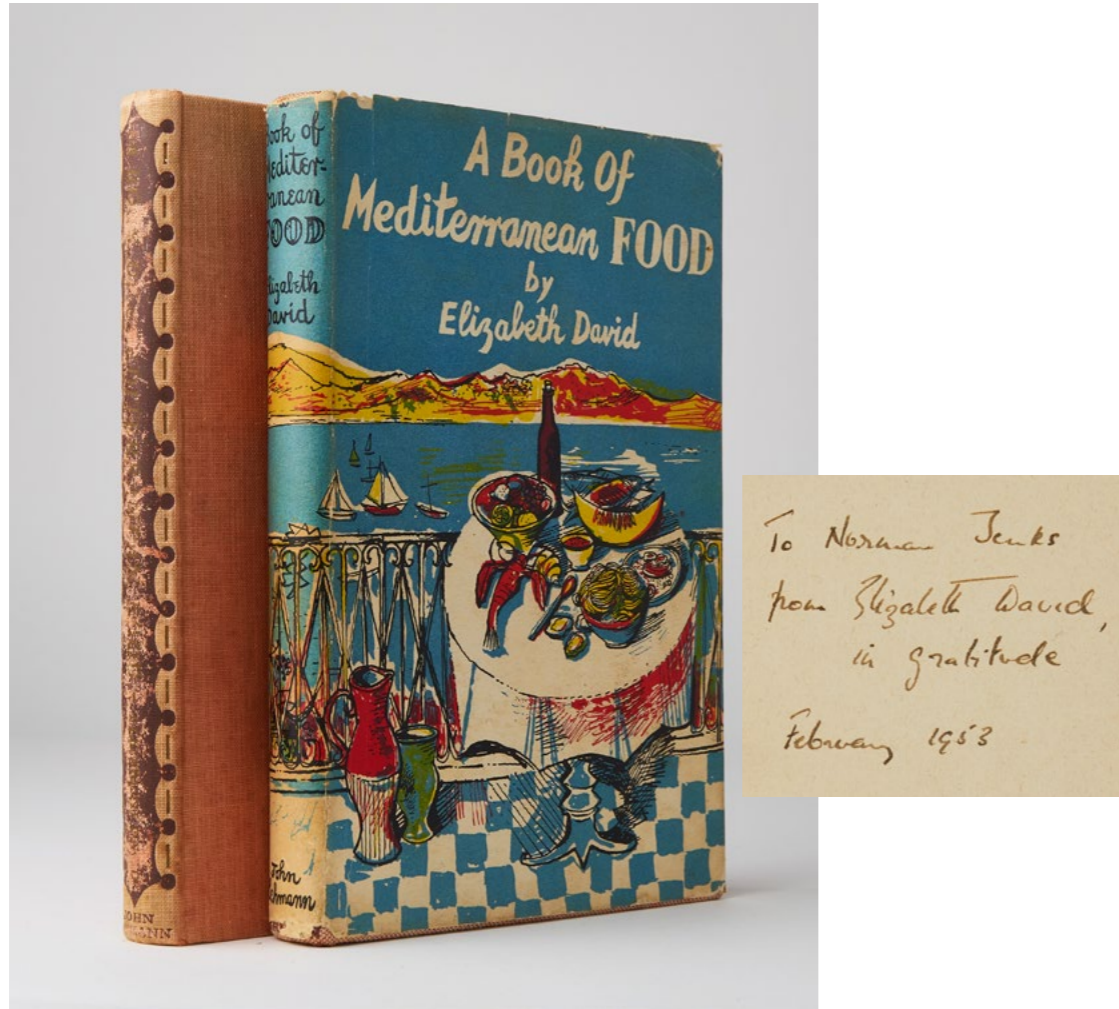
First and only edition, extremely rare, of the first concrete poetry book to be published by a French woman, self-published by Bernard at her centre for socio-experimental art.

Despite the known importance of French poet-artists from the first half of twentieth century, the later decades – prior to the shift of the artistic centre to New York – remains comparatively overlooked. One of the major movements was Lettrism, founded in 1946 by Isidore Isou. The present work, in which Bernard pushes the boundaries of the book, language, and art, exemplifies the movement's guiding principle of reducing language to its fundamental components.

Even when the Lettrists are remembered, however, the women are often completely forgotten. Suzanne Bernard is one such figure who remains almost entirely unknown to this day. She was an experimental poet, and the first French woman to engage with concrete poetry. For most of her career, she was a scholar who specialised in the French Symbolist poet Stéphane Mallarmé. In 1959 she published a monumental study of the prose poem, *Le Poème en prose de Baudelaire jusqu'à nos jours*, and in the 1960s she founded the centre L'Art Socio-Expérimental with her friend Claude Laloum. In May 1968, however, she moved away from her pioneering avant-garde style and instead started writing popular novels.

OCLC and CCfr together find a single copy, at the Bibliothèque littéraire Jacques Doucet; not on Library Hub; no copies traced on the market or at auction.





[18] DAVID, Elizabeth; John MINTON (illustrator). *A Book of Mediterranean Food*. London: John Lehmann. 1950, 1953. £1000

8vo. Two volumes. 1. First edition, 1950; 8vo. Original pink tweed cloth, spine lettered in gilt to ornamental brown background, in the John Minton illustrated dust-jacket; pp. 191, [1], two-page frontispiece, illustrations throughout; a well-used copy, binding firm and square, contemporary ownership inscription ('Fay Behrman, Dec. 50') to front free endpaper, rear pastedown and upper edge of frontispiece, her name additionally written in block capitals (with indeterminate doodle) to front endpaper and closed fore-edge of page block, additional pasted-in recipes now loose owing to dried adhesive, numerous marks from adhesive residue, further recipes in manuscript (pencil and ink) to front and rear blanks and endpapers, dustwrapper chipped and rubbed to extremities, minor loss to spine at foot and to upper outer corner, adhesive residue to flaps; a well-used copy in a very good jacket.

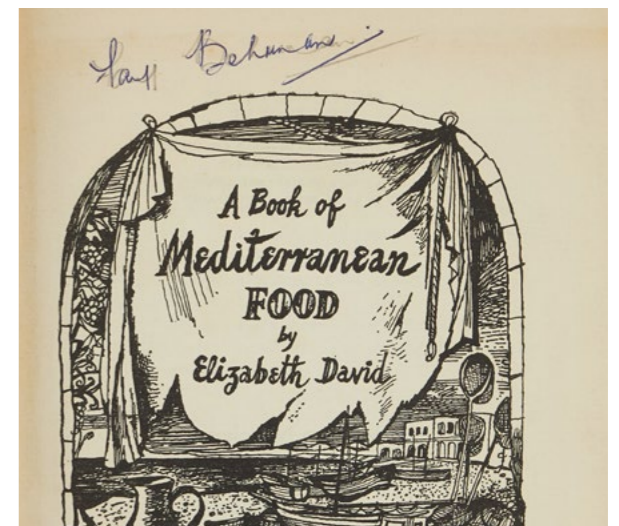
2. Fifth Impression, November 1952; 8vo. Original pink cloth, spine lettered gilt to ornamental brown background (lettering now worn away), lacking the dust-jacket; pp. xi, [3], 191, [1], two-page frontispiece, illustrations throughout; a firm, square copy, spine rubbed, cloth lightly faded to upper edges, small crease to upper corner of p. 93; inscribed by Elizabeth David to Norman Jenks, 'in gratitude, February 1953'; a very good copy, the contents clean and bright.

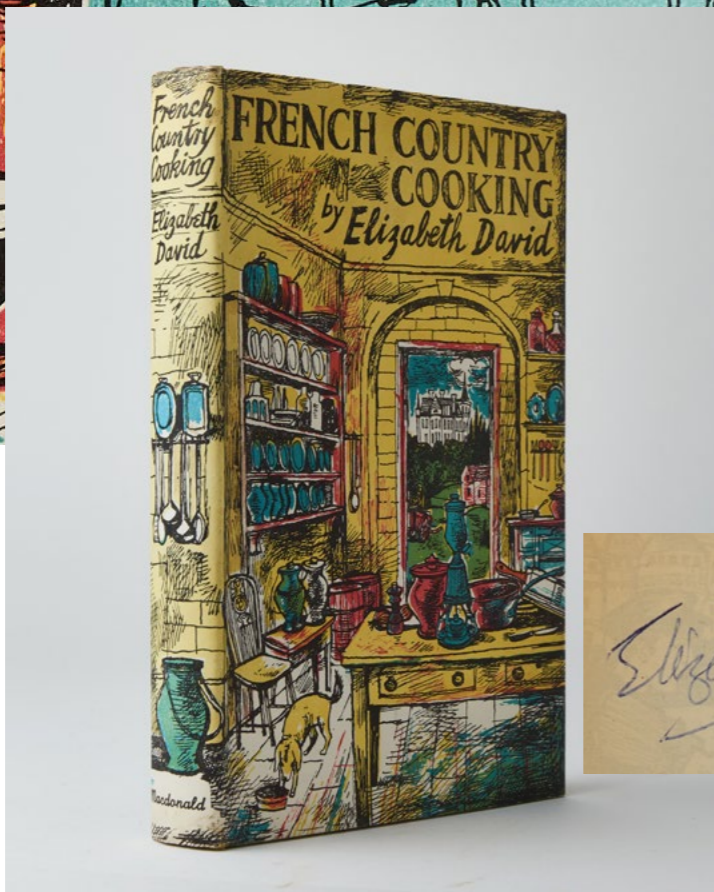
First edition of Elizabeth David's first book, with attractive provenance, and a reprint inscribed by the author. Published at a time of post-war austerity, David's recipes and John Minton's illustrations offered a welcome draught of Mediterranean warmth and sensory pleasure into the kitchens and minds of English readers.

It is difficult, today, to imagine the impact of Elizabeth David's early books on a British population still subject to post-war austerity and rationing. *A Book of Mediterranean Food*, her first book, appeared in 1950 when, the author later wrote, 'almost every essential ingredient of good cooking was either rationed or unobtainable.' Having spent the war years travelling and working in France, Italy, Greece, Egypt and India, she returned to England in 1946 for reasons of health. 'Without a job, and with precious little to do except cook', she began compiling recipes learned on her travels, 'less with any thought of future publication than as a personal antidote to the bleak conditions and acute food shortages of [...] post-war England'.

A Book of Mediterranean Food, rejected by numerous publishers, was eventually taken on by John Lehmann, a literary publisher not readily associated with books about food. When John Minton's 'stunning' jacket appeared in shop windows, David recalled, 'his brilliant blue Mediterranean bay, his tables spread with white cloths and bright fruit, bowls of pasta and rice, a lobster, pitchers and jugs and bottles of wine, could be seen far down the street'. David's cookery books, with their impeccable prose, literary sensibility (the volume is studded with quotations from writers, including her friends Norman Douglas and Lawrence Durrell), and Minton's beautiful illustrations, are read and used to this day.

At a time when people 'could not very often make the dishes here described', David notes, it was nevertheless 'stimulating to think about them; to escape from the deadly boredom of queuing and the frustration of buying the weekly rations; to read about real food cooked with wine and olive oil, eggs and butter and cream, and dishes richly flavoured with onions, garlic, herbs, and brightly coloured southern vegetables.'





Elizabeth David



Dedicated to the author's mother, *French Country Cooking* was clearly a labour of love as well as a feat of scholarship, introducing English readers to a variety of French recipes from from pheasant soup from the Basque country to Lyonnaise Poulet à la Crème. Chapters are devoted to soups, fish, eggs, luncheon, supper and family dishes, meat, poultry, game, vegetables, sweets, sauces and preserves. 'E.D. wrote as she cooked: with simplicity, purity, colour, self-effacing authority, and a respect for tradition' (Barnes).

Once again, John Minton was recruited for the illustrations. His radiant jacket for the Mediterranean book was a hard act to follow, but the kitchen interior he conjured, complete with its view through an open door, is equally special.

See Barnes, 'The Land Without Brussels Sprouts', in *Something to Declare* (2002).

Introducing French Cuisine to British Readers

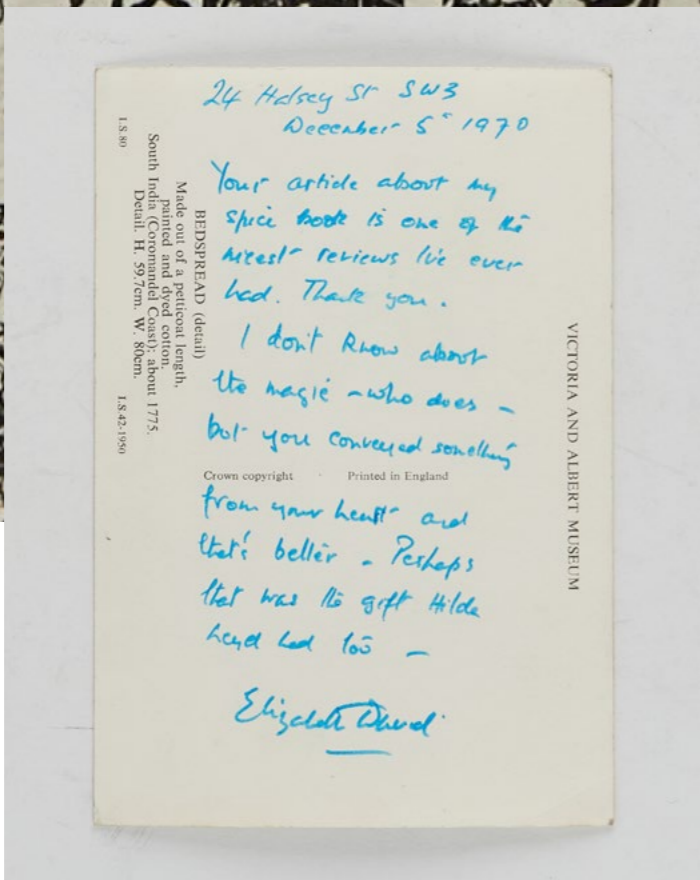
[19] DAVID, Elizabeth; John MINTON (illustrator). *French Country Cooking*. London: John Lehmann. 1958. £1400

8vo. Original oatmeal cloth lettered in gilt over ornamental brown lettering piece to spine, in jacket designed by John Minton; pp. 207, [1, (publisher's advertisements)], two-page frontispiece, illustrations throughout; light toning to fore-edge of textblock, a couple of tiny marks to lower edge, small black ink mark (c. 4 mm) to cloth at lower edge of rear panel, front flap of jacket darkened to outer edge; half-title signed by Elizabeth David in blue ink, neat contemporary gift inscription to upper corner of front free endpaper; a lovely bright, near fine copy in a notably sharp, clean example of the wrapper.

A lovely copy of the second, revised edition of this pioneering traversal of French cuisine, signed by Elizabeth David and with a bright example of the striking John Minton wrapper.

Following the success of *A Book of Mediterranean Food*, David's publisher, John Lehmann, swiftly commissioned its sequel, this time turning to the dishes of rural France. *French Country Cooking* was first published in 1951, while food rationing was still in place. In an essay on David, Julian Barnes writes that 'readers [of David's early books] were inevitably indulging in a little light gastroporn. If male adolescents of the time consumed girlie magazines while waiting for the real thing, British domestic cooks had a few panting years to endure before the garlic and basil became available and olive oil was liberated from the chemist's.'





'One of the Nicest Reviews I've Ever Had'

[20] DAVID, Elizabeth. *Spices, Salt and Aromatics in the English Kitchen*. Harmondsworth: Penguin Books. 1970. £225

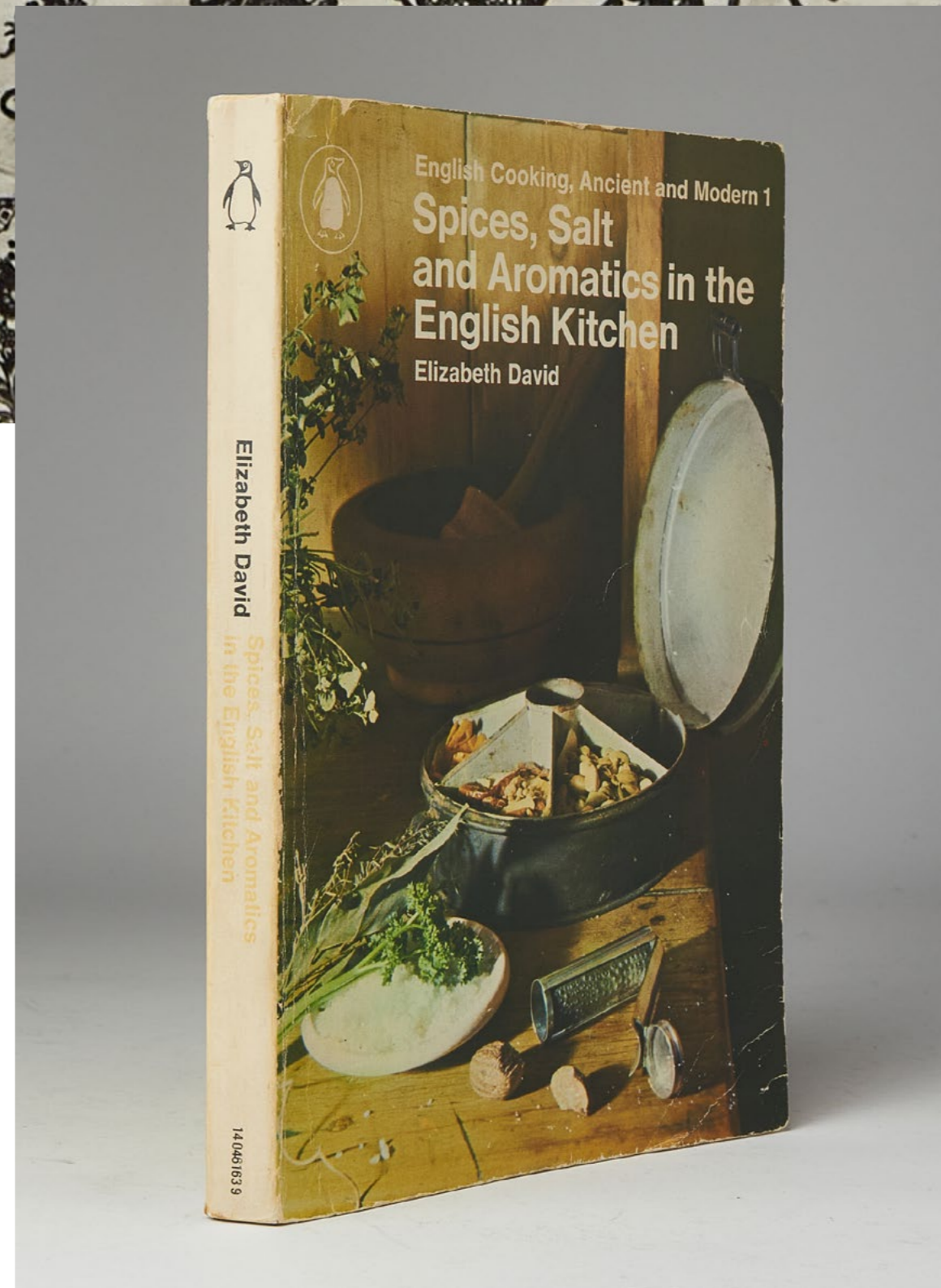
8vo. Original card wrappers with photographic front cover lettered in white, spine lettered in orange, with printed price of 35p or 7/- to back cover; pp. 279, [1 (blank)]; usual fading (especially to spine) but free from spotting and soiling, some wear to edges; else very good.

[with:] A postcard (150 x 105 mm) showing a South Indian bedspread in the Victoria and Albert Museum, with a handwritten note by Elizabeth David to verso in light blue pencil, dated 5 December 1970; edges very slightly worn with a light crease to the top-right corner, otherwise very well preserved; near fine.

First edition, first printing, with, loosely laid in, a handwritten postcard from Elizabeth David warmly thanking one of the book's reviewers.

Issued as a paperback original, *Spices, Salt and Aromatics in the English Kitchen* explores the origins and uses of spices and aromatics in English cooking, emphasising the influence of centuries of Eastern trade and travel on domestic cookery. Written with David's characteristic flair and generously filled with recipes, the book remains in print to this day.

In the handwritten note to the verso of the postcard with this copy, David warmly thanks the journalist Ena McPherson (not named) for her recent review of the book, noting that '[y]our article about my spice book is one of the nicest reviews I've ever had'.



'I am a Worker, a Fighter, a Schemer for a Great Cause'

[21] GRAHAM, Winifred. *The Enemy of Woman*. London: Mills & Boon. [1910.] £600

8vo. Publisher's blue cloth, upper board lettered in black, spine lettered in gilt, tail-edge untrimmed; pp. vii, [1 (blank)], 311, [1], 32 (publisher's advertisements); rubbing to extremities, sunning to spine, pushing to spine ends, small chip to fore-edge of upper board; toning to edges of textblock with minor spotting to fore- and tail-edges, browning to endpapers; else a very good copy; contemporary ownership signature of Ida G. Bristow dated January 1911 to front free endpaper.

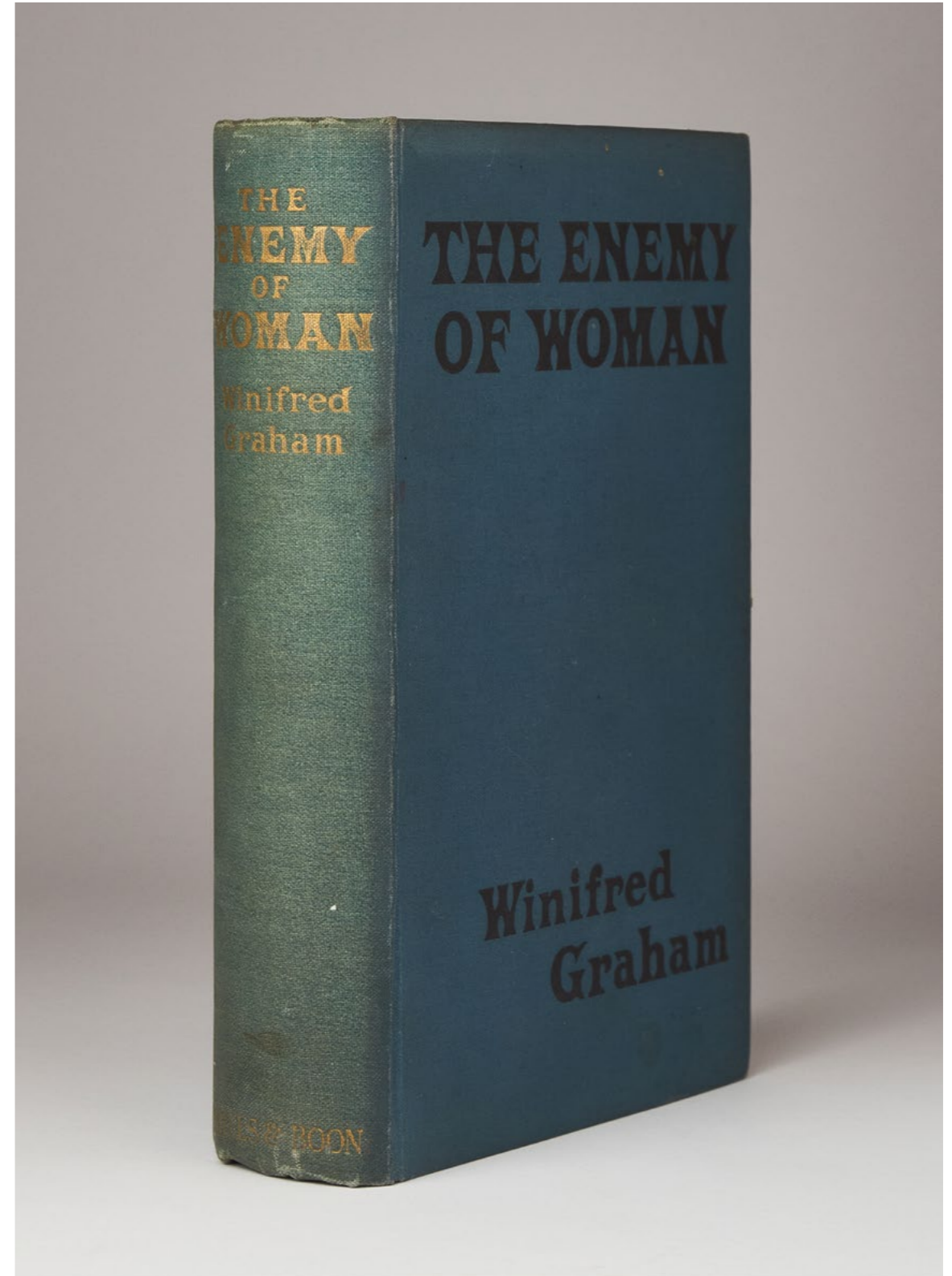
Uncommon first edition of an early Mills and Boon publication, a provocative novel centred on women's suffrage, featuring episodes of cross-dressing and the storming of the House of Commons, this copy with the contemporary female ownership of Ida G. Bristow (b. 1877) of Bexley, Kent.

Winifred Graham (1873–1950) was a prolific author and campaigner whose works addressed subjects ranging from Christian Science to anti-Mormonism. Although she later married Theodore Cory, she continued to publish under her maiden name. *The Enemy of Woman* explores the suffrage movement through its perceived effects on domestic and political life, although Graham's precise stance on women's enfranchisement remains somewhat ambiguous. While the novel satirises activism and its societal consequences, it also grants its female protagonist, Meg, an unusually forceful political voice.

In *The Enemy of Woman*, Meg drugs her brother Lionel, an MP, during dinner; she then removes him from the dining room and spills whisky over his clothes, leaving the household staff to assume he is intoxicated, causing him to miss an important parliamentary debate as a result. Seizing her moment, Meg cross-dresses as her brother and enters the House of Commons in his place. Rising to speak, she directs the debate to the question of votes for women, provoking 'a thrill of startled surprise' (p. 17). Defiant, she refuses to yield, insisting: 'You can't shut me down' (p. 21).

Founded in 1908, Mills & Boon initially operated as a general fiction publisher, though its earliest success already hinted at the romantic fiction for which it would later become renowned. From the outset, their publications proved especially popular with female readers, establishing a loyal readership preceding the First World War. The contemporary ownership inscription of Ida G. Bristow (here aged thirty-four) points to female engagement with a novel concerned with the political identity and social emancipation of women, issued by a publishing house that would itself become closely identified with a predominantly female readership. A second edition, also scarce, was published by Kennerley in New York in 1914.

OCLC finds four copies outside the UK, at Cornell, University of Pennsylvania, Monash, and Trinity College Dublin.



'Death to the Fascist Insect that Preys upon the Life of the People!'

[22] [HEARST, Patty.] 'TANIA'. [California: Symbionese Liberation Army.] April 1974. £600*

Original, offset lithograph
(595 x 430 mm); in a black frame.

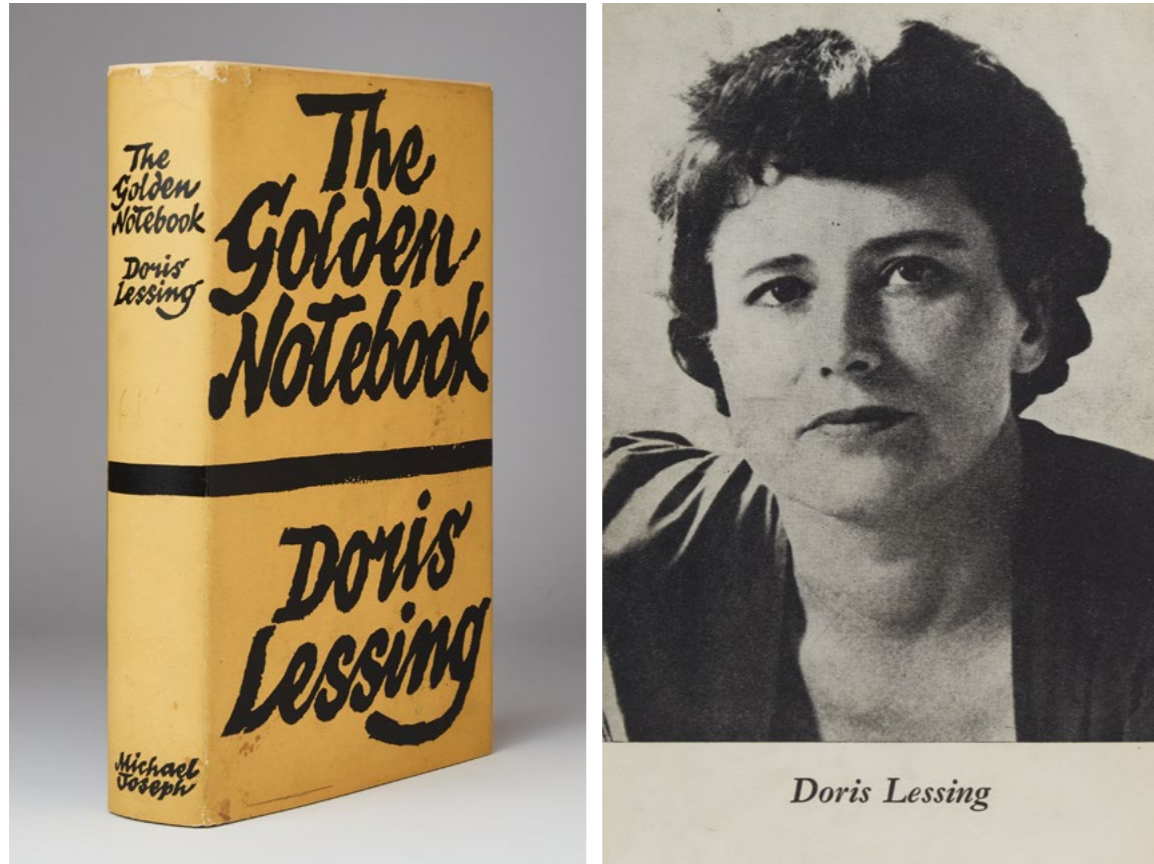
The iconic poster of wealthy newspaper heiress Patty Hearst (b. 1954), taken two months after her kidnapping by the far-left militant Symbionese Liberation Army (SLA), here pictured wielding a M1 carbine in front of the SLA flag.

On 4 February 1974, nineteen-year-old Hearst, granddaughter of newspaper tycoon William Randolph Hearst, was kidnapped from her Berkeley apartment by the SLA, who had hoped to leverage her release for a two million-dollar food distribution in the Bay Area. Hearst's first hostage tape was sent to the Berkeley Radio station, and she had initially asked her parents to meet the demands of the SLA, warning them that the group was armed.

By her fourth tape, she had begun criticising her parents' attempts, and two months after her abduction, she announced via audiotape that she was joining the SLA, adopting the name Tania as a nod to Tamara Bunke, Che Guevara's comrade. This photograph was taken in April 1974, and was used as proof that Hearst had decided to join her captors. She was arrested nineteen months after her kidnapping on charges of robbery. Despite her family connection and her claim that the SLA had brainwashed her, she served twenty-two months in prison.



TANIA



Societal and Psychological Fragmentation

[23] LESSING, Doris. *The Golden Notebook*. London: Michael Joseph. 1962.

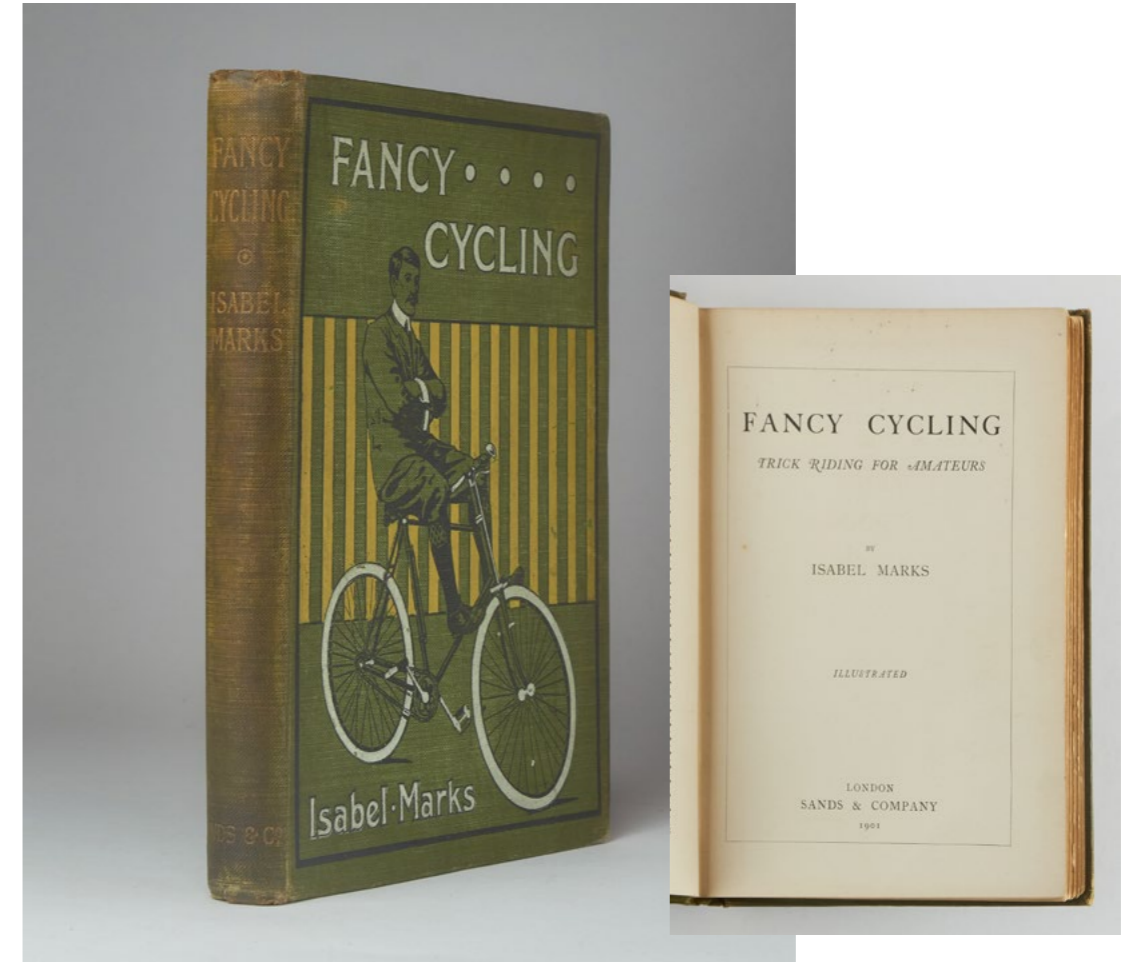
£600

8vo. Publisher's black cloth, lettered in gilt to spine, iconic yellow dust wrapper designed by William Belcher with author's photograph to rear panel, priced at 30s to front flap; pp. 567, [1]; a little wear to jacket especially to hinges of flaps, a few chips and small closed tears, slight toning to spine, a couple of short pen marks to spine and one to front panel, slight pushing to crown of spine; endpapers lightly offset, some toning to edges of textblock; else a near-fine copy in a very good dust-jacket.

First edition, first impression of the Nobel Prize winner's masterpiece.

The Golden Notebook centres on Anna Wulf, a writer who is attempting to unify the four fragmented notebooks in which she has compartmentalised her life into a single 'golden' volume. Lessing's inspiration for the novel arose out of a desire to write a book about the act of writing itself. Initially, she resisted this ambition, feeling as though the trope had been overworked, but over time she realised her *individual* approach could render it entirely new.

With an explicit focus on the position of women in society, Lessing explores wider societal breakdown through the mental break Anna is experiencing. Written at the dawn of second-wave feminism, the work resonates with the era's emergent discourses on sexual liberation and the women's movement.



Women as Trick Cyclists

[24] MARKS, Isabel. *Fancy Cycling*. London: Sands and Company. 1901.

£1750

8vo. Publisher's green pictorial cloth with design of trick cyclist against a ground of yellow vertical stripes, lettered in white, spine lettered in gilt; pp. 115, [1 (advertisements)], with half-title; text within ruled border, 75 black-and-white photographic illustrations in the text advertisements for Eadie and Singer bicycles to half-title verso and final leaf; extremities lightly rubbed, spine sunned, top-edge darkened in places; small nick to fore-edge; otherwise a very good copy.

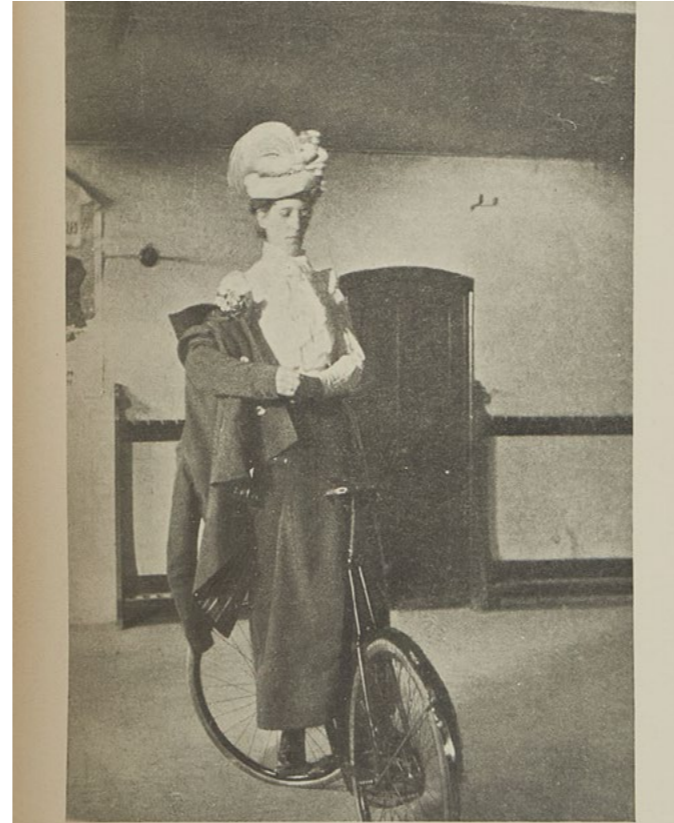
Uncommon first edition of the first book devoted to trick cycling, comprising a full guide to the mastery of sixty-three tricks, by the Edwardian trick cyclist and motorcyclist Isabel Marks, featuring numerous illustrations of women and girls performing cycling stunts.

Fancy Cycling is a book for 'any rider possessed of an ordinary amount of nerve, the virtue of determination, and a few spare moments secure from the rude intrusion of unsympathizing spectators' (p. 5). Each trick is accompanied by a photograph of a straight-faced cyclist performing extraordinary 'deeds of derring-do', including several girls and women performing marvellous stunts in long skirts.

Among the tricks described by Marks are riding backwards whilst seated on the handlebars, cycling without handlebars altogether, picking up a handkerchief without dismounting, coasting with one's knees on the saddle, tilting at the ring (with several photographs showing a female cyclist with a lance), vaulting over the handlebars, and using a skipping-rope or hoop whilst on a bicycle. The preface draws attention to female cyclists in particular: 'Very pretty is it to see two ladies, secure in the knowledge of each other's skill, confident with the trust born of each other's capacity, coasting side by side, their hold of their handle-bars relinquished, their bicycles moving as one' (*ibid.*).

Marks was also the author of 'The Ubiquitous "Bike"', in the 1 January 1898 issue of *To-day*, a brief history of the bicycle and the tricycle, as well as 'Free-Wheeling over Swiss Passes', an account of cycling in the Alps published in *The Badminton Magazine of Sports and Pastimes* 11 (1900), and a piece in favour of female motorcyclists, 'Motor Bicycling for Ladies' (*Cyclist Touring Club Gazette*, 1900).

OCLC finds three copies in North America (Ingenium Library, Stanford, Winterthur) and seven in the UK and Ireland (BL, Bodleian, Coventry, CUL, Manchester, NLS, TCD).



At Emerson's School, Heath Street, Hamstead.

(e) Backward Stationary Balance—"Removing Jacket"

(e) Mount as usual. On obtaining perfect stationary balance, gently remove the jacket. This manœuvre requires



Coasting on Chest





'I Am Terrified by This Dark Thing That Sleeps in Me'

[25] PLATH, Sylvia. *Ariel*. London: Faber and Faber. 1965.

£850

8vo. Original red cloth lettered in gilt to the spine, in the unclipped dustwrapper designed by Berthold Wolpe; pp. 86, [2]; cloth a little rubbed and faded to spine tips, small faint stain visible to lower edge of the front panel, wrapper rubbed, creased, and with a couple of closed tears (and just a touch of loss) to upper spine tip, a little toning to margins of rear panel; a near fine copy in like wrapper.

A bright, sharp, first edition, first printing of Sylvia Plath's posthumously published swansong and masterpiece.

The poems collected in *Ariel*, edited posthumously by Ted Hughes, were written between the publication of Plath's first volume, *The Colossus* (1960), and her death in 1963. They are the poems she will be remembered for. The jacket, designed by the great Berthold Wolpe, is one of the high points of twentieth-century book design. Published 11 March 1965, 3100 copies were printed.

Tabor A5a.



[26] SMITH, Patti. *Just Kids*. New York: Ecco an imprint of Harper Collins. 2010. £500

8vo. Publisher's de luxe blue cloth binding, lettered in silver to spine, housed in a protective cloth clamshell box lettered in silver to spine, a pamphlet of Smith's poem 'Remembering Robert' is also housed in the box; pp. [2], 278, [14]; near fine.

De luxe limited edition, number 135 of 1000 signed by the author.

Patti Smith's memoir about her relationship with the photographer Robert Mapplethorpe recounts her time in New York City during the late sixties and seventies, and creates a poetic account of the community of artists with whom she found herself so famously affiliated.

Overthrowing the Government and Destroying the Male Sex

[27] SOLANAS, Valerie. SCUM Manifesto. London: The Olympia Press. 1971.

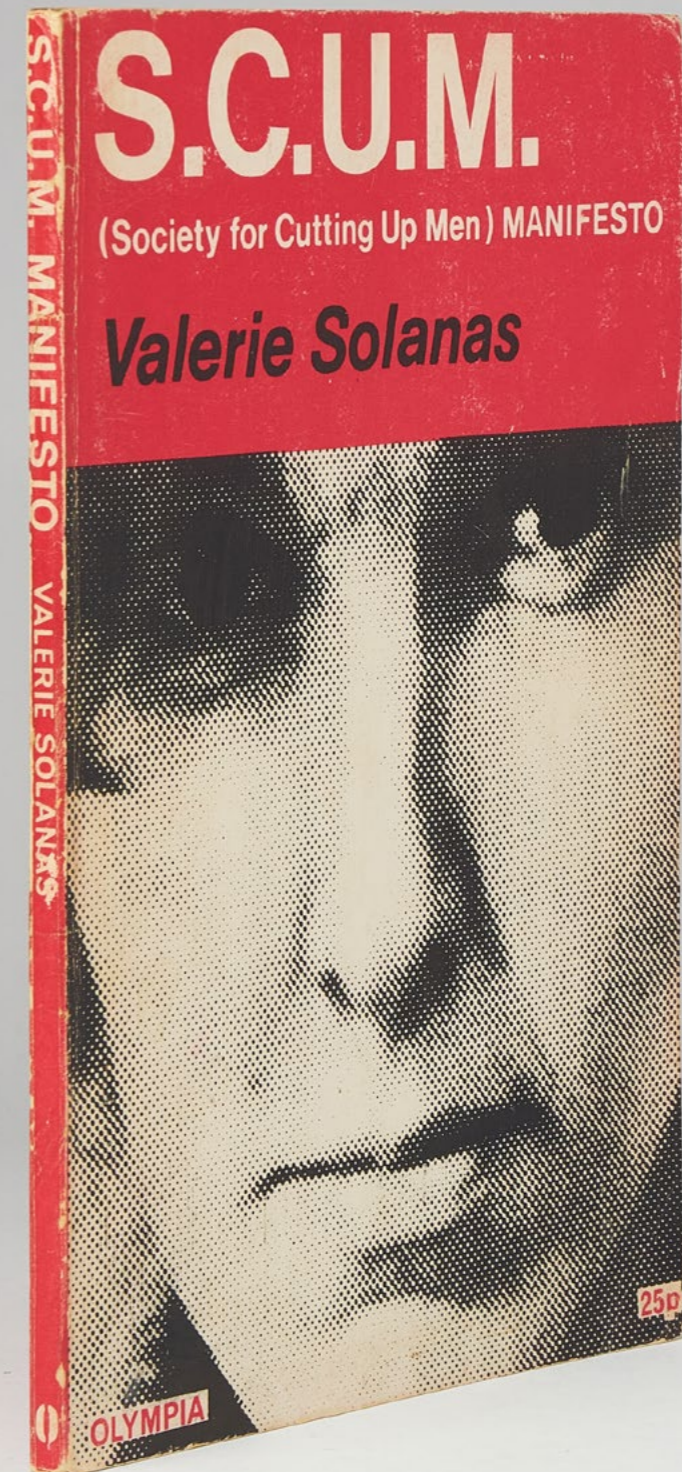
£375

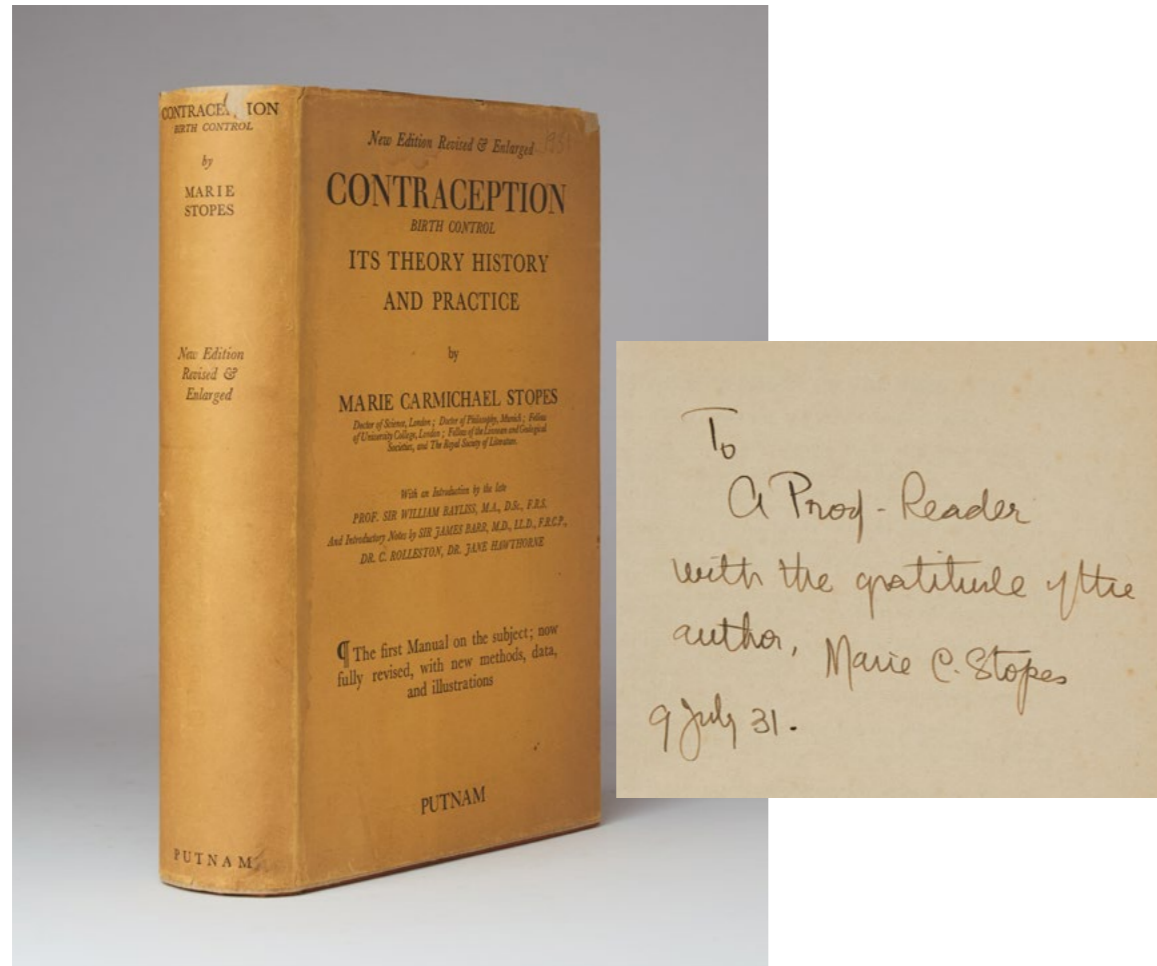
8vo. Publisher's photographic wrappers with printed price of 25p to front, photograph of the author by Fred W. McDarrah; pp. [2], xxxvi, [2 (blank)], 52; wrapper a little scuffed especially to rear, toning to edges of textblock; very good.

First UK edition, first impression, of the manifesto for the Society for Cutting Up Men (SCUM), first distributed by publisher and radical feminist Valerie Solanas (1936–1988) as a self-published booklet in New York between 1965 and 1967.

After her shooting of Andy Warhol in 1968, Maurice Girodias, the owner of the Olympia Press, rushed out an American edition featuring some textual differences and an introduction by Vivian Gornick.

Whatever her professed motives for shooting Warhol (whom she believed was conspiring to appropriate her work), and whether the text's violence is satirical or sincere, her manifesto articulates an uncompromisingly radical rejection of patriarchal society: 'Life in this society being, at best, an utter bore and no aspect of society being at all relevant to women, there remains to civic-minded, responsible, thrill-seeking females only to overthrow the government, eliminate the money system, institute complete automation and destroy the male sex' (p. 3).





'To a Proof-Reader'

[28] **STOPES, Marie.** *Contraception (Birth Control): Its Theory, History and Practice.* London: G.P. Putnam's Sons. 1931. £650

8vo. Publisher's terracotta cloth, lettered in gilt to spine and front board, typographic dust-jacket with printed price of 15s to front flap; pp. xxvii, [1 (blank)], 487, [1 (blank)]; wear to jacket with sunning and loss to head (c. 10 x 5mm) of spine, pushing to spine ends with some damage to cloth at base, spine sunned, a little spotting to preliminaries and endpapers, some spotting and toning to edges of textblock; a very good copy; authorial inscription in ink to front free endpaper (see below).

Third edition, revised and enlarged, this copy inscribed by Marie Stopes to her second husband, Humphrey Verdon Roe, co-founder with Stopes of the first British birth control clinic: 'To a Proof-Reader | with the gratitude of the | author, Marie C. Stopes | 9 July 31.'

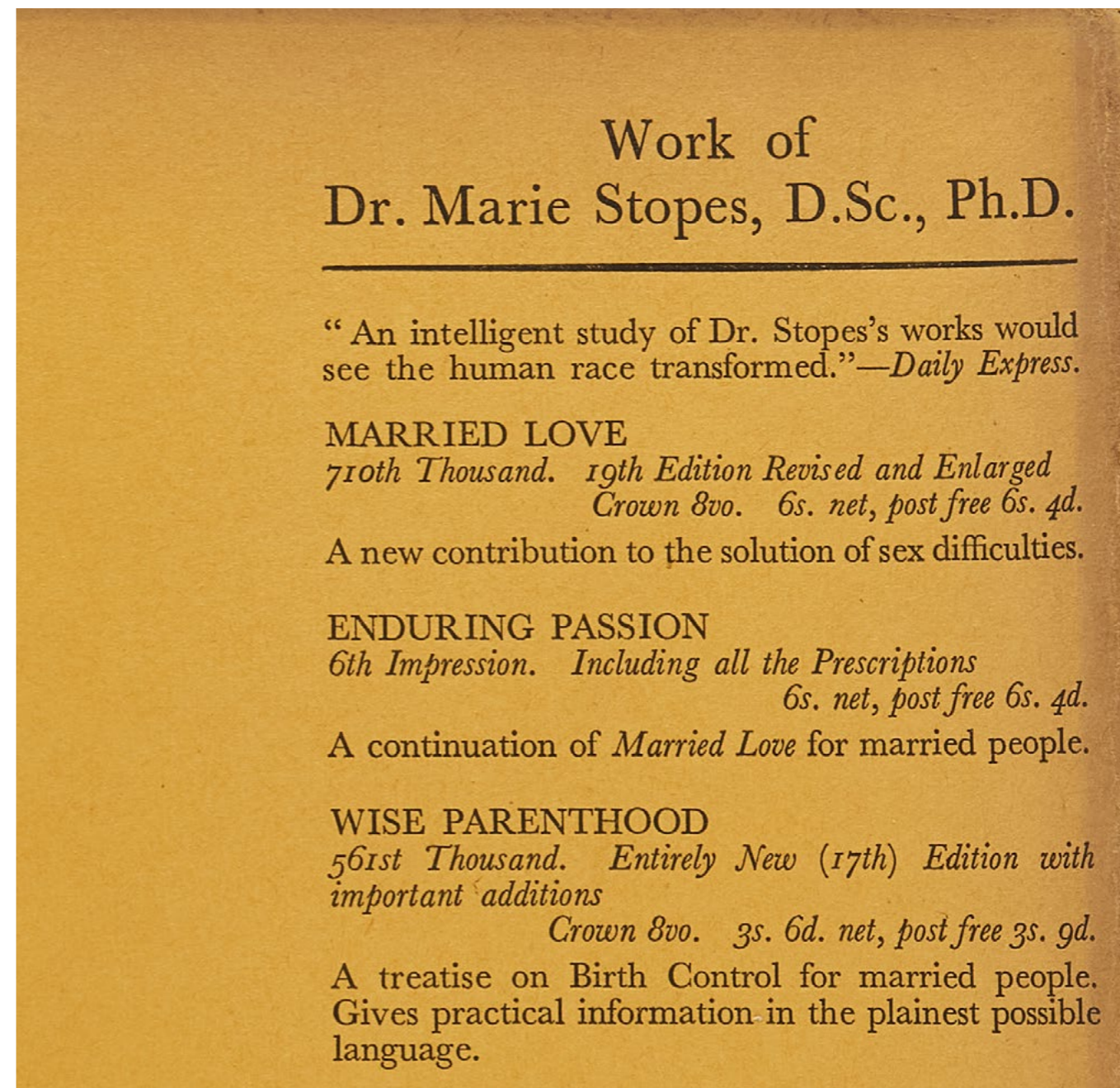
One of Stopes' most influential works, this book was instrumental in bringing practical and technical aspects of contraception into public discussion. In the 1920s, Stopes' name 'was not mentioned in the company of young ladies unless they were "advanced of thinking"' (Briant, p. 13), but as time went on, and her family planning clinic in London proved to be a success, people started to support access to birth control.

Stopes established the first birth control clinic in the British Empire in 1921 with Humphrey Verdon Roe. By 1923, when *Contraception* was first published, she had treated more than ten thousand women, using these findings to form the basis of the research for her book.

It is touching to encounter an association copy of Stopes' work in which the inscription captures the duality of Stopes and Roe's relationship. They were not only husband and wife, but also scientific collaborators. Read in retrospect, the inscription takes on an added significance in the context of their marriage, which, as the 1930s wore on, grew increasingly strained and ultimately estranged.

Provenance: From the estate of Harry Verdon Stopes-Roe (1924–2014) philosopher and vice-president of the British Humanist Association, son of Marie Stopes and Humphrey Verdon Roe.

See Briant, *Marie Stopes: A Biography* (1962).



Work of
Dr. Marie Stopes, D.Sc., Ph.D.

"An intelligent study of Dr. Stopes's works would see the human race transformed."—*Daily Express.*

MARRIED LOVE
710th Thousand. 19th Edition Revised and Enlarged
Crown 8vo. 6s. net, post free 6s. 4d.

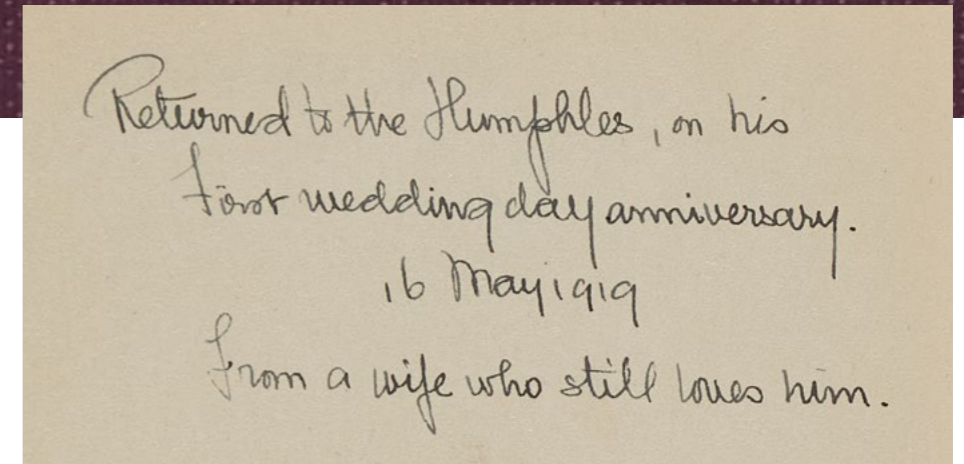
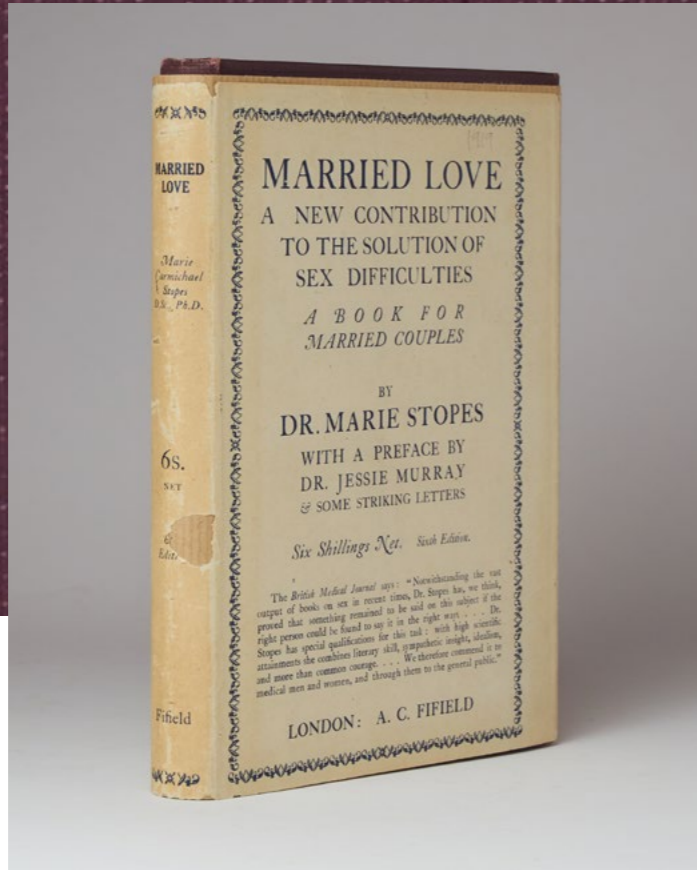
A new contribution to the solution of sex difficulties.

ENDURING PASSION
6th Impression. Including all the Prescriptions
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A continuation of *Married Love* for married people.

WISE PARENTHOOD
561st Thousand. Entirely New (17th) Edition with important additions
Crown 8vo. 3s. 6d. net, post free 3s. 9d.

A treatise on Birth Control for married people. Gives practical information in the plainest possible language.



'From a Wife who Still Loves Him'

[29] **STOPES, Marie.** Married Love: A New Contribution to the Solution of Sex Difficulties. London: A. C. Fifield. 1919. **£1200**

8vo. Publisher's maroon cloth, lettered in gilt to spine, wreath motif in blind to front board, typographic dust-jacket, untrimmed edges (partly unopened); pp. xvii, [1 (blank)], 124, [2 (publisher's ads)], with one plate; some minor loss to upper spine (c. 13 x 13 mm) and corners of jacket, short closed tears to upper edge of front cover, some toning and a couple of scuffs, but generally a very good, clean copy; authorial inscription in ink to front free endpaper (see below).

Sixth and enlarged edition, this copy inscribed by Marie Stopes to her second husband, Humphrey Verdon Roe: 'Returned to the Humphreys, on his | first wedding day anniversary. | 16 May 1919 | From a wife who still loves him'.

A notably poignant association copy inscribed early in the couple's married life. When Stopes wrote this message, she would have been about four months pregnant. Sadly, the baby was born stillborn, probably due to complications from 'Twilight Sleep', then a new type of pain-relief drug used during labour. Unfortunately, her marriage to Roe broke down towards the end of the 1930s, with her husband granting her a *carte blanche* to take a lover' in 1938 (ODNB).

Humphrey Roe had been instrumental in the initial publication of Stopes' highly successful and oft-reprinted work *Married Love*, putting £200 towards the first English publication with the minor publisher A. C. Fifield.

The publication of the book demonstrated to Stopes what she had long feared: the general population were ignorant about sex. Although she was morally opposed to divorce, she had her first marriage annulled on the grounds that it was never consummated. She wrote this book with this incident as a source of experience.

The sheer popularity of the book proved the need, and desire, for birth control clinics. Stopes and Roe opened the first birth control clinic in the British Empire on 17 March 1921, in London, Holloway. Small and plainly furnished, Stopes established the clinic in the hope that it might serve as a model to be rolled out throughout England. The inscription is particularly poignant, capturing the entwined intellectual and romantic relationship of Stopes and Roe and foreshadowing the breakdown of their marriage.

Provenance: From the estate of Harry Verdon Stopes-Roe (1924–2014), philosopher and vice-president of the British Humanist Association, son of Marie Stopes and Humphrey Verdon Roe.

See Briant, *Marie Stopes: A Biography* (1962).



[30] TUTTI, Cosey Fanni. *Art Sex Music*. London: Faber & Faber. 2017.

£450

8vo. Publisher's white boards, photograph of author pasted to front, in original white slipcase, photographic endpapers, loosely inserted photograph signed by Fanni Tutti in a red envelope; pp. ix, [1 (blank)], 502, with two unpaginated suites (each 4 pp.) of colour and black-and-white photographs; a little shelf wear and rubbing to white slipcase; near fine.

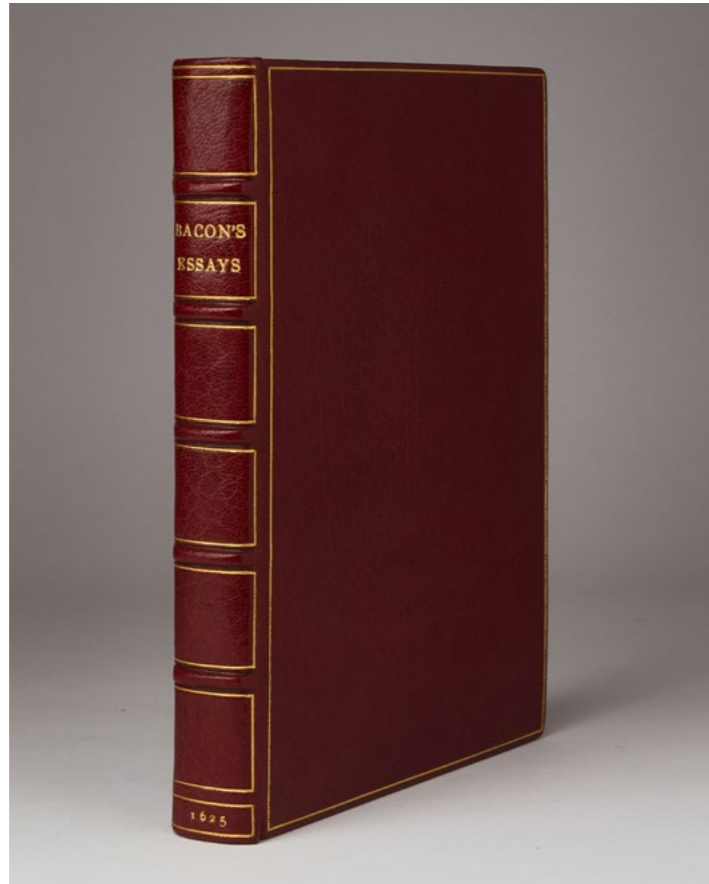
Limited edition of Cosey Fanni Tutti's autobiography recounting her extraordinary life in music, performance, and counterculture, number 66 of 205 copies, signed by the author and with a signed photograph.

Cosey Fanni Tutti (born Christine Carol Newby in 1951, her name change inspired by Mozart's *Così fan tutte*) is perhaps best known as a founding member of the avant-garde rock group Throbbing Gristle, and for her work with the performance art collective COUM Transmissions, where she transformed her experiences in pornography into radical art and installations.





ARTISTIC & CULTURAL
REVOLUTION



Bacon's Essayes, Enlarged

[31] **BACON, Francis, Sir.** The Essayes or Counsells, Civill and Morall, of Francis Lo. Vervlam, Viscount St Alban. Newly enlarged. London: John Haviland for Hanna Barret, and Richard Whitaker. 1625. **£5500**

4to. Twentieth-century crushed red morocco by Sangorski & Sutcliffe (front turn-in signed in gilt), ruled in gilt, spine lettered directly in gilt and gilt-ruled in compartments, raised bands, edges gilt, turn-ins richly gilt; pp. [9], [1 (blank)], 340; bound without blank leaf A1; A2–A4 a2 B-Z4 2A–2V4 2X2; hinges cracked but holding firm, slight offsetting to endpapers; sporadic light spotting (heavier to quires and 2K–2L), uniform light toning, small rust-mark to ff. O4–P2 with resultant hole to P2 touching two characters; else a handsome copy.

Handsome first issue of the first complete edition of Bacon's *Essayes*, enlarged 'both in Number, and Weight [...] So that they are indeed a New Worke', the last edition of the work to appear in his lifetime.

First published in 1597 as a modest octavo collection of ten texts, Bacon's *Essayes* was successively enlarged and revised over nearly three decades. The present 1625 edition, the twelfth overall, is the first to contain the full complement of fifty-eight essays, and represents the definitive form of one of the great monuments of English prose. This is the first issue, with 'newly enlarged' on the title-page and Whitaker's name in the imprint.

In addition to nineteen new essays, this edition presents a completely revised version of the whole collection. Earlier essays were carefully reworked: phrasing was refined, illustrative material drawn from his

reading introduced, and arguments expanded by the addition of sentences or whole sections. Several pieces were entirely recast in a more formal and structured manner, while others retain, or deliberately recover, the spare and aphoristic character of the earliest essays. The work thus displays a deliberate variety of form, reflecting both the evolution of Bacon's thought and his sustained experimentation with the genre.

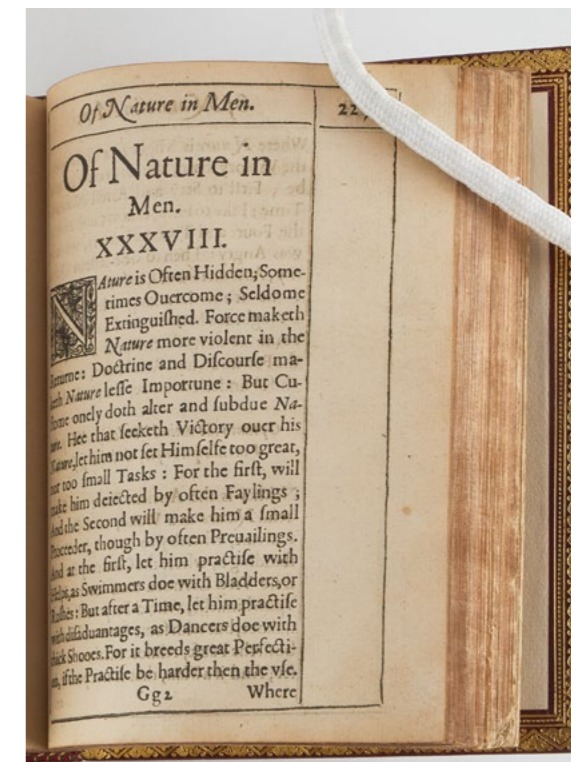
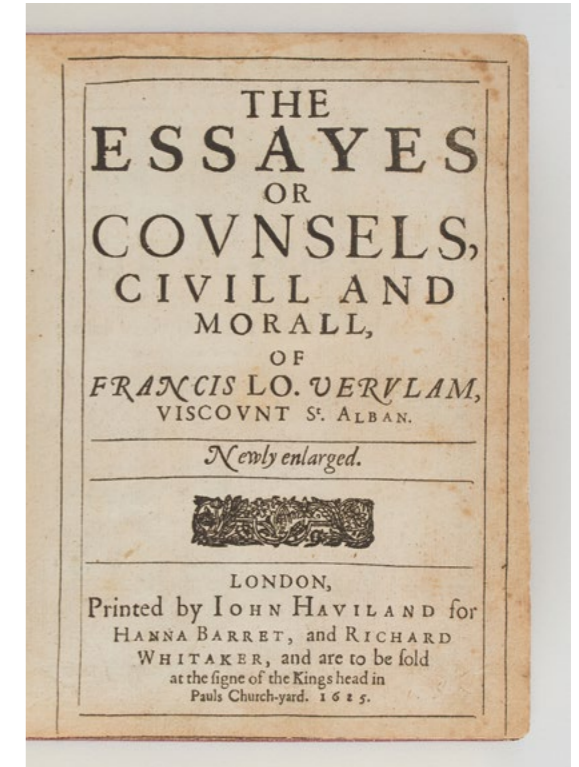
Across its successive versions, the *Essayes* reveal an increasing preoccupation with civil life and public affairs, shaped by changing political circumstances as well as by Bacon's own career as lawyer, courtier, statesman, philosopher, and moralist. Several of the new essays address matters of immediate relevance to the reign of James I, including economic policy in 'Of Usury' and colonial enterprise in 'Of Plantations', while 'Of Revenge' reflects contemporary concern with duelling. Elsewhere, existing essays are enlarged in ways that sharpen their political application: 'Of the true Greatness of Kingdoms and Estates' expands its consideration of military strength; 'Of Nobility' develops its treatment of the relationship between aristocracy and crown; and 'Of Empire' gains a substantial new section examining the prince's dealings with the various estates of the realm, and the dangers attendant upon a failure of prudent governance.

Bacon himself took a close interest in the production of the volume, intervening in the printing process to make stop-press corrections. The 1625 edition 'is the text most commonly reprinted today. **For this reason [it] ranks in importance with the first of 1597' (Pforzheimer).**

Hanna Barret was seemingly the widow of William Barret; she 'published several works – notably the productions of Montaigne, Bishop Hall, Sandys, and Bacon – between the years 1608 and 1624. Hanna Barret either retired from business or died in 1625, for we do not after that date meet with any examples of her publications' (*Shakespeareana* V (1888), p. 479).

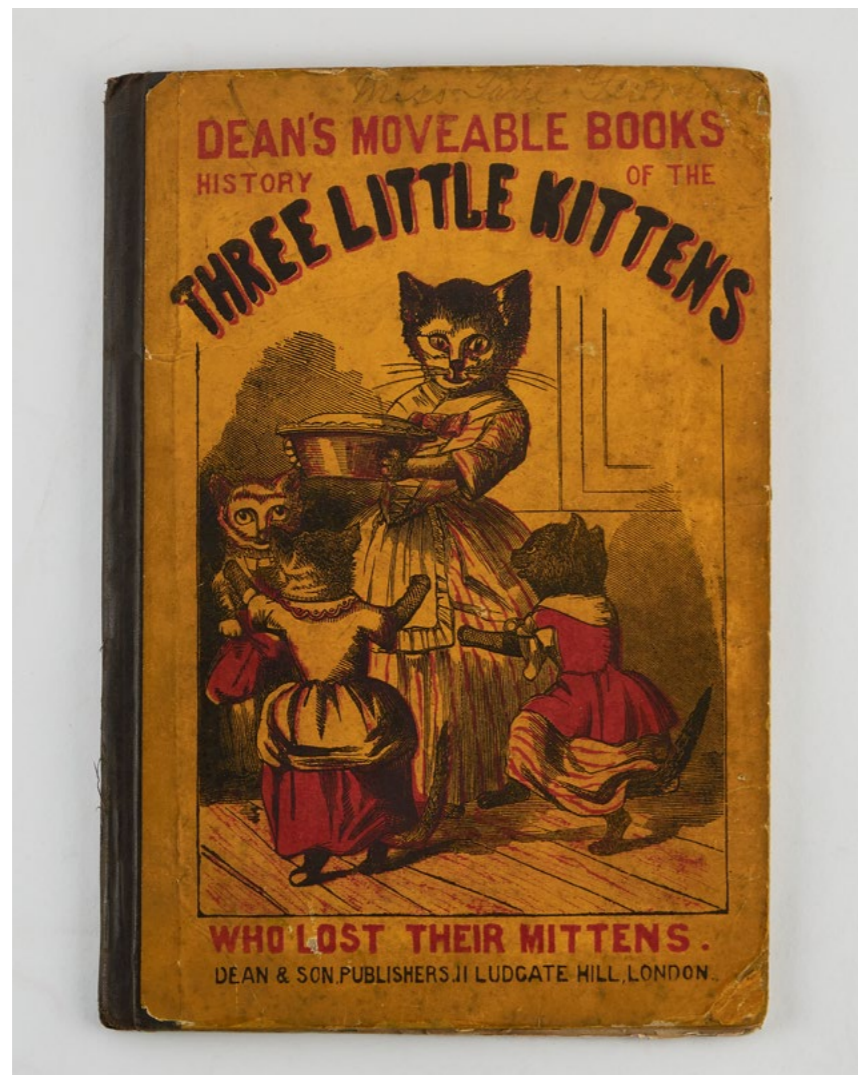
Provenance: Thomas Burdett Money-Coutts, 7th Baron Latymer (1901–1987), his sale (Sotheby's, 15 December 1988, lot 1), with loosely inserted catalogue cutting.

ESTC S124226; *Gibson* 13; for the second issue, see *Pforzheimer* 30 and *Gibson* 14.





Pull-Tabs and Tabby Cats



[32] CALVERT, William (*illustrator*). History of the Three Little Kittens Who Lost Their Mittens. [Drop-head title:] The Three Little Kittens. London: Dean and Son. [Not before 1861.] £1,850

8vo. Publisher's illustrated boards depicting three kittens and their mother to upper and publisher's advertisements to lower for 'Amusing Colored Moveable Books', purple pastedowns and endpapers with publisher's printed advertisements; ff. [16], handcoloured movable illustrations (the eighth signed 'Calvert') and text to 8 ff. with interleaved blanks (pasted to versos of illustrations to conceal rivets, some coming loose); sometime rebacked, boards rubbed with wear to extremities and small tear to spine, corners bumped (neat repair to lower corner of rear board); some light spotting throughout but not affecting images, third illustration with creasing to arm, ear and foot of the kitten on the right, movable parts to seventh illustration in working order but a little askew, eighth illustration missing a moveable rat's tail; overall the illustrations remain unusually bright and clean, a very good copy; early ownership inscription 'Miss Jane [...]' pencilled to front board.

An early example of one of Dean's novel movable books in which the illustrations are actuated with the use of rivets on a single pull-tab, here recounting the story of three mischievous kittens in search of their mittens.

The kittens, having lost their mittens, must face the wrath of their mother, who warns that no dinner will be served until the missing gloves are found. Their mittens recovered, the three cats are made to jump for joy through the use of pull-tabs and are rewarded with a pie, but disaster strikes when poor table manners lead them to soil their mittens. Mother Cat looms over them at the dinner table and scolds them. The story ends happily, however, with clean mittens and a rat to chase.

The publishing house of Dean and Son was founded in London before 1800, and turned its attention in the mid-nineteenth century to the production of movable books, issuing around fifty titles between 1860 and 1900. The production of these types of books was extremely costly and labour-intensive, their viability depending on the growth of the leisure class and the increasing literacy rate amongst children. The rear board advertises several other movables 'in which, by a neat mechanical contrivance, the principal Characters are made to move and act in the manner described in the Story ... of these Books Dean & Son were the Originators; and the present series is so much improved, the movements working on copper wire, that they are not liable to get out of order'. Among the movables advertised are several fairytales and children's stories (also listing the present work), the *Humorous Galanti-Show Book*, a *New Large Book of Punch and Judy* as well as an iteration 'as Played before the Queen, and at the Crystal Palace, and other Places of Public Amusement', and *How to be a Rifleman: a Book for Little Volunteers*.

OCLC locates only three copies, two of which in the US (Bryn Mawr, Princeton) and only one in the UK (Bodleian).

Montanaro, p. 307.

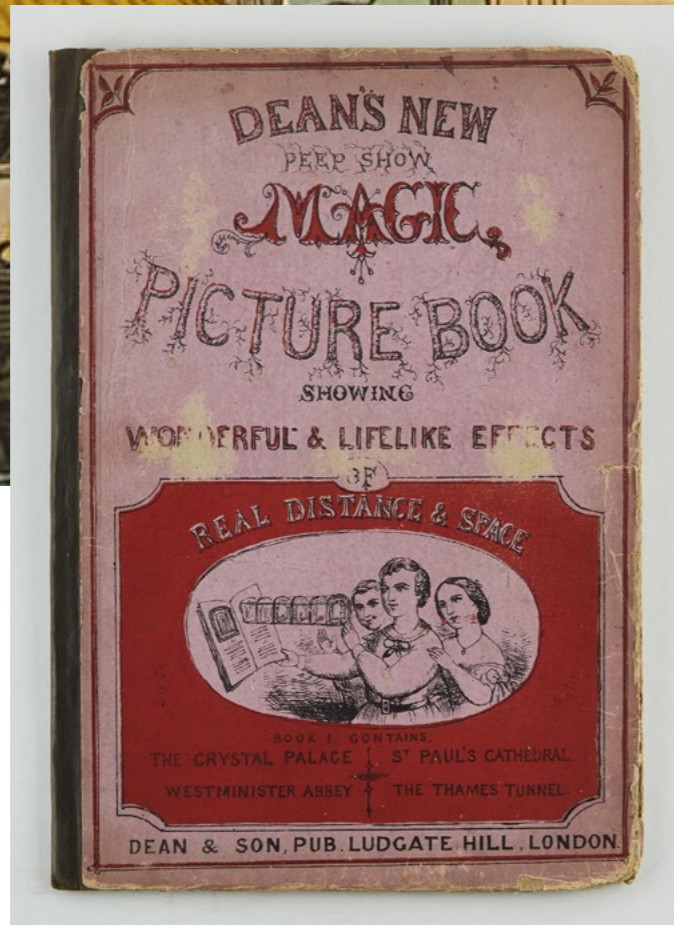


Put on your
And you
Oh! let

you silly kittens,
e some pie.
rr-r, purr-r, purr-r,
some pie,
r-r, purr-r, purr-r.



The three little k t on their mittens,
And soon the pie;
Oh! dear,
We fear
That we have soiled our mittens.



A Peep into Victorian London

[33] Dean's New Peep Show Magic Picture Book Showing Wonderful and Lifelike Effects of Real Distance and Space. [London]: Dean and Sons. [c. 1861]. £2500

8vo. Publisher's red and lilac illustrated boards depicting children looking through a peepshow to front board and publisher's advertisements for 'untearable cloth books' to rear, endpapers on yellow paper with publisher's advertisements; ff. [4], each with a six-panel, hand-coloured peepshow pasted above text; sometime rebacked, boards rubbed with a few small abrasions (touching two words of front board but not affecting legibility, rear board with loss of a few words of advertisements), extremities somewhat worn, corners bumped; spotting to text (heavier to endpapers and final leaf), slight dust-soiling to fore-edge of final leaf, hinges cracked, suspension tabs renewed, illustrations remain bright and clean, with all panels still in place; very good; contemporary bookseller's ticket of Molyneux & Co., Brighton to front pastedown.

An excellent example of a rare children's book with four hand-coloured peepshows displaying the architectural wonders of Victorian London.

The peepshows respectively depict the Crystal Palace, St. Paul's Cathedral, Westminster Abbey and The Thames Tunnell, each accompanied by a brief history and explanation of each scene. The pride of Victorian engineering is demonstrated through the peepshow of the Great Exhibition, held at Crystal Palace in 1851. Some six million people (an estimated third of the British population) visited the exhibition, and is here described as 'a sight that must be seen to be properly appreciated'.

The Thames Tunnel also highlights the ingenuity of the Victorians. The narrator ponders 'whether the roadway for horse traffic will ever be completed or whether the Tunnell will be used as a connecting link for railway conveyance, is a question time only can solve.' On opening day, fifty thousand people walked through the tunnel, and 1865 it was sold to the East London Railway Company, which purchased the tunnel to lay track for steam engines to go through it.

The book's publisher, Dean and Son, was 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. The production of these types of books was extremely costly and labour-intensive, their viability depending on the growth of the leisure class and the increasing literacy rate amongst children.

OCLC and Library Hub find only four copies, two of which in the US (Princeton and Morgan) and two in the UK (BL and V&A); we add one other, at the Manchester Art Gallery.



'The Most Popular Vernacular Poem in Translation in Early Modern England'

[34] **DU BARTAS, Guillaume de Salluste, Seigneur; Josuah SYLVESTER (translator).** *Bartas His Devine Weekes & Workes Translated: & Dedicated To the Kings most excellent Maiestie by losuah Syluester.* London: Humphray Lownes. [(Colophon:) 1608.] £2250

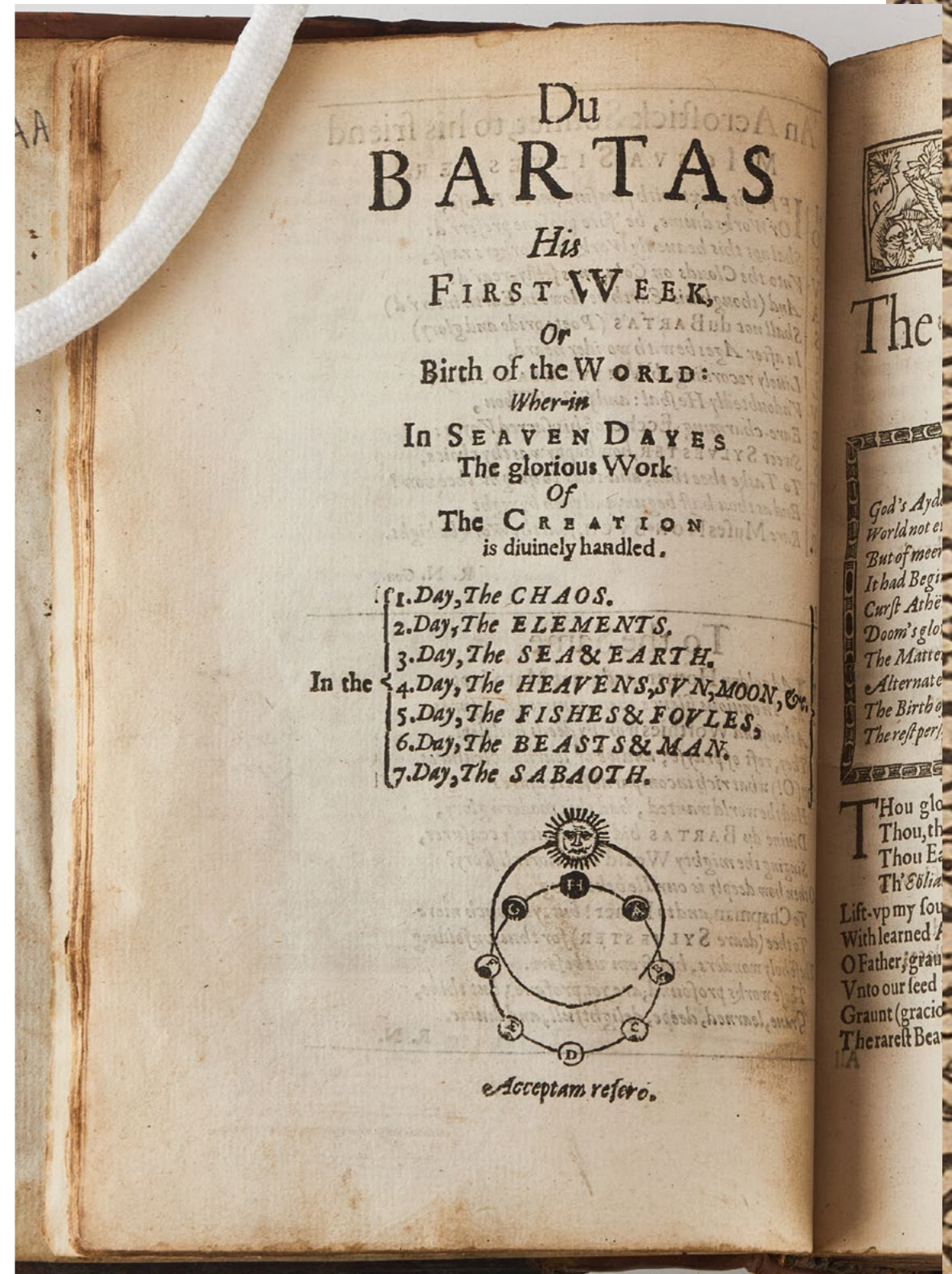
4to. Contemporary calf, rebounded and recornered in modern calf; pp. [xxxii], 544, 193, [23], 96, [8]; copper-engraved architectural title-page by William Hole incorporating Old Testament scenes, a world map, the constellations, and the Tetragrammaton; 'The Historie of Judith' with separate dated title-page to f. 3P1', woodcut portrait of Bartas to f. B1', 11 pp. with printed central column containing the name of a Muse, printed sectional titles with astronomical diagrams, dedicatory verse to Philip Sidney in the form of a pyramid with his armorial hedgehog at head, woodcut head- and tailpieces, large woodcut printer's device to recto of last leaf; small stain to title-page obscuring surname of printer, slight marginal fraying and light soiling to title; boards a little rubbed and worn, headcap chipped; short closed marginal tears to ff. O1 & P1 sympathetically repaired, occasional light marginal dampstaining, small wormtrack at inner margin of last few quires, occasionally touching one or two letters; a very good copy; modern bookplate of the Fox Pointe library of Howard and Linda Knohl to front pastedown, contemporary ink ownership inscription to head of title 'Mary Woodward her Booke' and to rear free endpaper 'William Gibbons his booke 1635' with 'I deny that Mary Gibbons her Booke' beneath (see below) and 4 pp. of contemporary marginalia (see below).

Scarce second (first complete) edition of Josuah Sylvester's translation of Guillaume de Salluste du Bartas, including for the first time Thomas Hudson's *History of Judith*, this copy with contemporary female provenance.

La Semaine, Du Bartas' epic poetic paraphrase of the first chapter of Genesis, was first published to great acclaim in 1578. Sylvester's translations, circulating in separate fragments during the 1590s, were first collected together in the 1605 edition. The present 1608 edition completes Sylvester's translation, incorporating the posthumous portions of *La Seconde Semaine* and carrying the vast biblical epic as far as Du Bartas himself completed it. Conceived as a continuous account of sacred history from Creation to the Last Judgement, the poem remained unfinished at the author's death, breaking off in the Fourth Day of the *Second Week*; this edition therefore represents the most complete early English state of 'probably the most popular vernacular poem in translation in early modern England' and the translation that embedded Du Bartas' poetry in the English cultural consciousness (Auger, p. 17).

Du Bartas' poem presents an ambitious Protestant epic of Creation and sacred history, combining scriptural narrative with natural philosophy, moral reflection, and encyclopaedic learning. Sylvester's energetic and expansive rendering ensured its exceptional currency in England. Based on references to Sylvester in print, Du Bartas' early editor Snyder believed that 'clearly everyone in pre-Restoration England who had received a literary education read the Weekes and almost all ... admired it' (ODNB). The 1605 collected edition was prefaced by commendatory verses from leading contemporaries including Ben Jonson, Samuel Daniel, and John Davies of Hereford, and the work was praised by figures such as Edmund Spenser and Michael Drayton.

Its influence on English sacred poetry was both immediate and sustained, forming an important precursor to *Paradise Lost*, in which John Milton adapts and transforms elements of the Bartasian model, including the invocation of a Christian muse, the treatment of Creation, and the integration of speculative natural philosophy within a scriptural framework. Sylvester's translation is also highly significant in the context of early modern women's writing as 'the religious and rhetorically modest nature of biblical verse paraphrase made it a uniquely accessible and appropriate mode for socio-political engagement, and in this regard, the influence of Du Bartas ... is felt in women's poetic writing long into the seventeenth century' (Ross, p. 99).



Alongside the shorter poems first assembled in the 1605 collection, including translations and adaptations after Du Bartas and other French Protestant writers such as François de La Noue and Guy du Faur de Pibrac, the present edition incorporates Thomas Hudson's *Historie of Judith*, first printed separately at Edinburgh in 1584 and here added to Sylvester's collected Du Bartas for the first time. In his preface, Hudson recounts that he was urged to undertake the translation by James VI and I, an ardent admirer of Du Bartas.

Provenance: Our copy bears early ownership inscriptions by at least two contemporary female owners, including 'Mary Woodward her Booke' to the head of the title. A later inscription, 'William Gibbons his booke 1635,' appears on the rear free endpaper, beneath which is written 'I deny that ... Mary Gibbons her Booke,' perhaps preserving the protest of a female claimant. Additional contemporary female ownership inscriptions include 'Mary Cook[...]' and 'Elizabe[th]'.
 AA

ESTC locates only four complete copies in the United States (Butler Library, Chicago, Harry Ransom, and the Huntington) and six in the UK (BL, CUL, Magdalen College, Liverpool Hope, All Souls, and Bodleian).

ESTC S116463; Grolier 243. See Auger, *Du Bartas' Legacy in England and Scotland* (2019); Ross, *Women, Poetry, and Politics in Seventeenth-Century Britain* (2015).



The Degradation of the Modern World

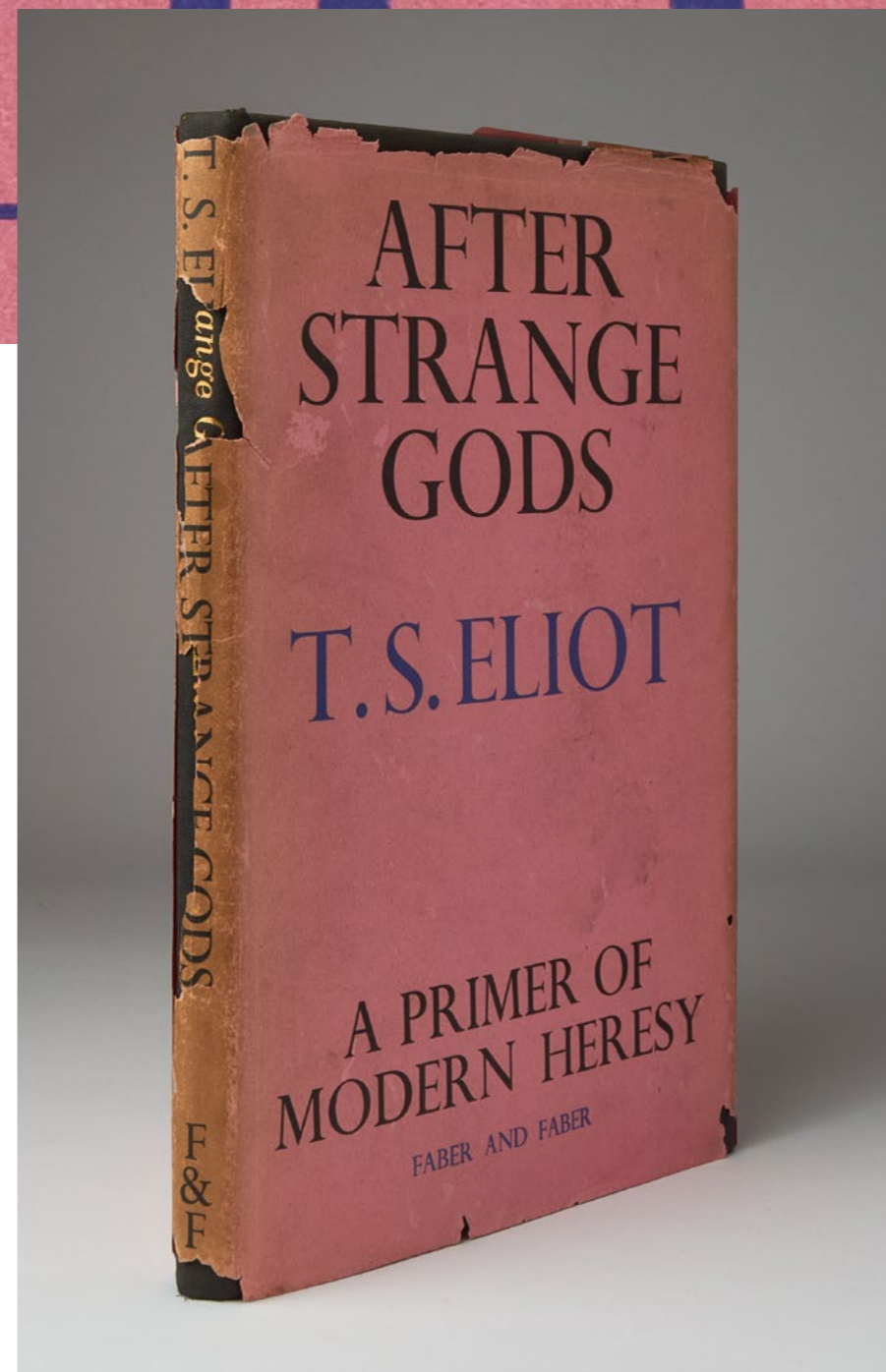
[35] ELIOT, T.S. *After Strange Gods: A Primer of Modern Heresy*. London: Faber and Faber. 1934. £3000

8vo. Original black cloth lettered in gilt to spine, in the dust-jacket priced 3s. 6d. net to the front flap; pp. 68; spine tips rubbed, cloth a little faded to upper and lower edges, small white mark to upper edge of rear panel, rear panel of wrapper detached (discreetly repaired), significant loss to spine, corners, upper edges, various nicks, closed tears and creasing; a very good copy, in a fragmentary but bright wrapper; **signed and dated by Eliot (22 May 1947) to title-page.**

A scarce signed first printing of Eliot's troubled and troubling 1933 Page-Barbour Lectures, a volume withdrawn by the author after a single reprint the same year.

After Strange Gods collects the series of three Page-Barbour Lectures delivered at the University of Virginia in 1933. The jacket text (most likely written by Eliot himself) states that the lectures develop, 'after fifteen years' interval, the implications of his essay 'Tradition and the Individual Talent'. If that essay, printed in Eliot's first volume of literary essays, *The Sacred Wood* (1920), offers a theory of literary tradition and innovation (familiar to generations of English Literature undergraduates to this day), the Virginia lectures 'were not undertaken as exercises in literary criticism [and] not designed to set forth, even in the most summary form, my opinions of the work of contemporary writers'. Instead, 'they are concerned with certain ideas in illustration of which I have drawn upon the work of some of the few modern writers whose work I know.' Nonetheless, in seeking to illustrate his thesis that, as the jacket concisely has it, 'the weakness of modern literature, indicative of the weakness of the modern world in general, is a religious weakness; [...] that all our social problems, including those of literature and criticism, begin and end in the religious problem', he looks closely at the writings of Hardy, Kipling, Lawrence, and others, in relation to ideas of orthodoxy, and 'its opposite, *heterodoxy*, for which I shall also use the term *heresy*'. For Eliot, Hardy, an atheist (though the word is not used), represents 'an interesting example of a powerful personality uncurbed by any institutional attachment or by submission to any objective beliefs [...]', while Lawrence 'is for my purposes, an almost perfect example of the heretic.'

The book was withdrawn by Eliot after just one reprint (the same year as the first printing) and never reissued. This was primarily owing to a passage on pp. 19–21 advocating 'unity of religious background' which is hard not to read as squarely antisemitic (though many have tried). In his 1975 short book *Eliot*, Stephen Spender defends Eliot, pointing out that the period of the lectures 'was a time of extreme tension for [Eliot], when he was making up his mind to separate from his [first] wife', and that 'the unhappiness shows in the lectures'. He also records Eliot's comment 'that when he wrote *After Strange Gods* he was in a state of unhappiness which distorted his judgement'.



Owing to Eliot's complex relationship with the book, and the relatively few copies in circulation, signed or inscribed copies have always been scarce.

Gallup A25a. See Spender, T. S. Eliot (1975); Ricks, T. S. Eliot and Prejudice (1988).

Sotheran's

'Printer's Ink is the Greater Explosive' (Ferlinghetti)

[36] [GINSBERG, Allen, Lawrence FERLINGHETTI, Kenneth PATCHEN, et al.] The Pocket Poets Series. A run of the first 25 volumes. San Francisco: The City Lights Bookshop. 1955–1968.

£15,000

Twenty-five volumes; small 8vo. All in original publisher's typographic card wrappers printed in a variety of colours including yellow, red, blue and green, vols 21 and 22 with cover illustrations/photographs; some including black-and-white photographs, housed in a custom-made solander box; overall light shelfwear and marking, all minimal; vol. 3 with some light marking to covers, spotting to prelims and outer edge, and toning to spine; vols 5 and 6 with small dampstains to covers; vol. 7 with previous owners ink initials to front cover; vol. 16 spine expertly reinforced; vol. 19 with corner crease to upper cover; vol. 22 with previous ownership name in ink to title; some covers a little rubbed to extremities, others a little toned to the wraps; a remarkably fresh set.

First editions, all first printings, beginning with *Pictures of the Gone World* (1955) by Lawrence Ferlinghetti and concluding with *Hunk of Skin* (1968) by Pablo Picasso.

The City Lights Pocket Poet Series was a revolutionary publishing venture, celebrated for championing writers such as Frank O'Hara, Kenneth Patchen, Bob Kaufman, William Carlos Williams, and Allen Ginsberg. Issued by Lawrence Ferlinghetti's City Lights Bookstore, founded in 1953, the series played a pivotal role in shaping post-war American literature.

Pictures of the Gone World was the first title published in the series, appearing in August 1955. In keeping with Ferlinghetti's work, and that of his contemporaries, the collection was provocative, intended for performance, and quickly found an audience in coffeehouses and auditoriums. It was the publication of *Howl* by Allen Ginsberg that brought widespread attention and notoriety to the series, cementing its countercultural reputation.

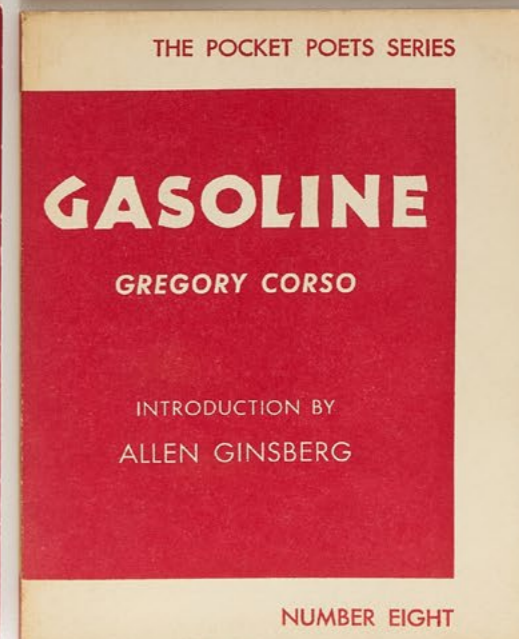
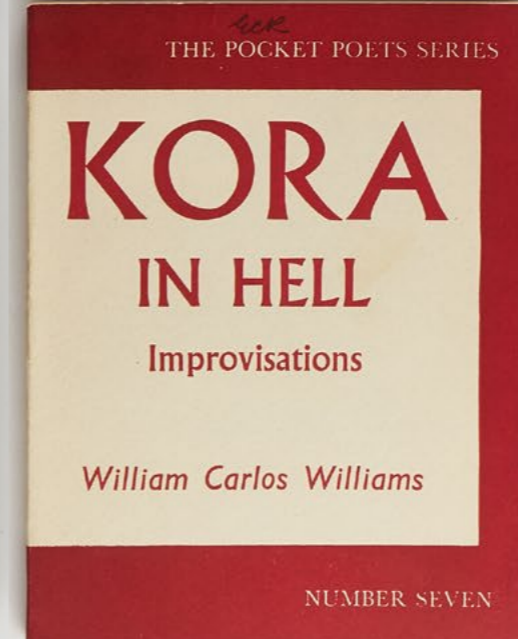
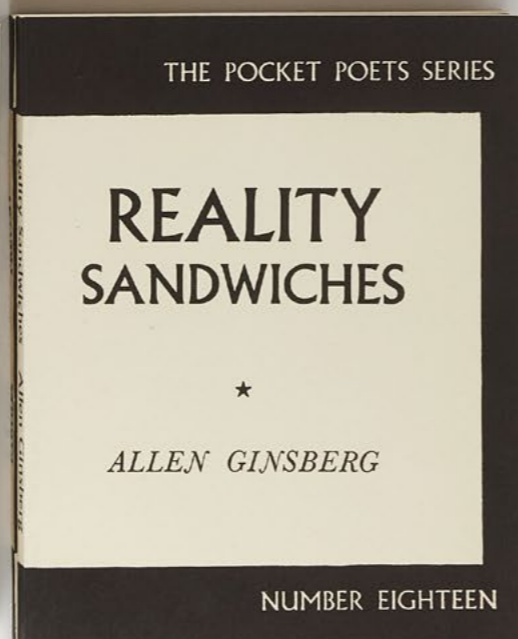
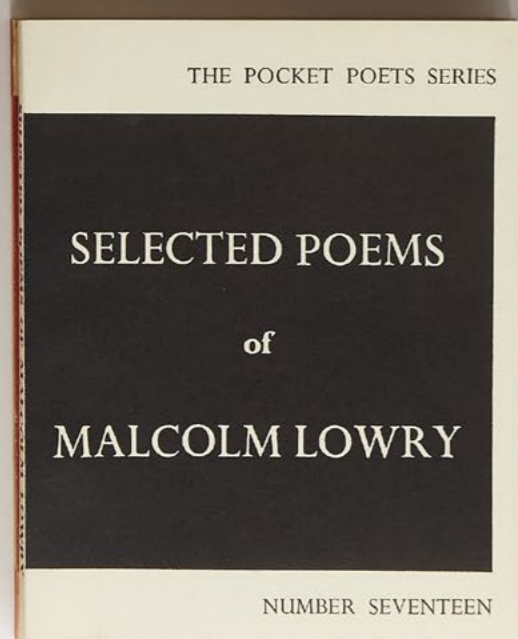
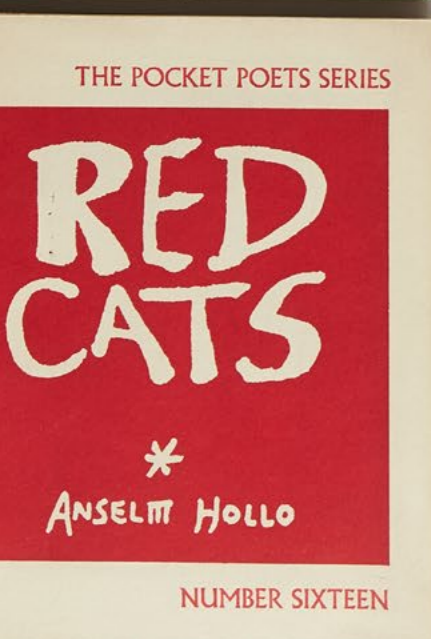
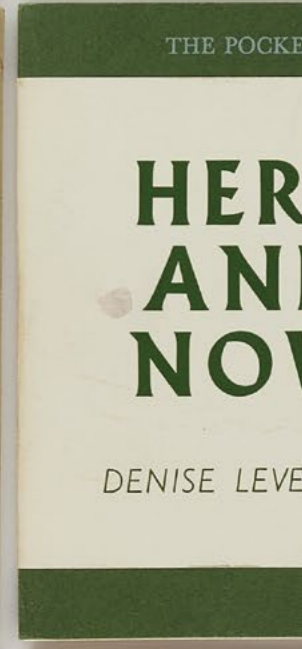
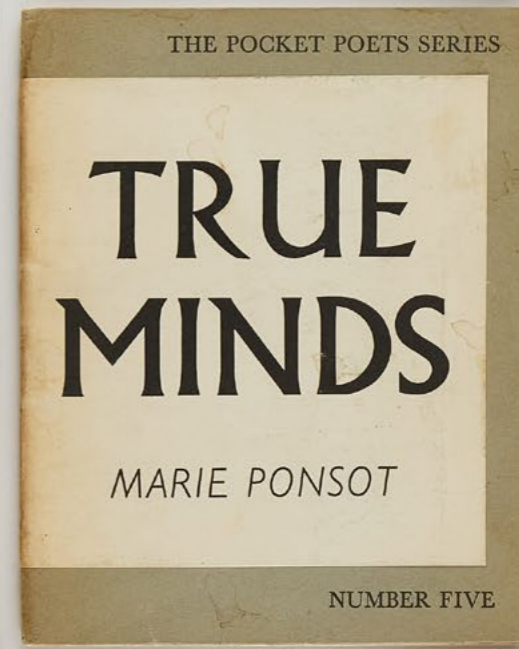
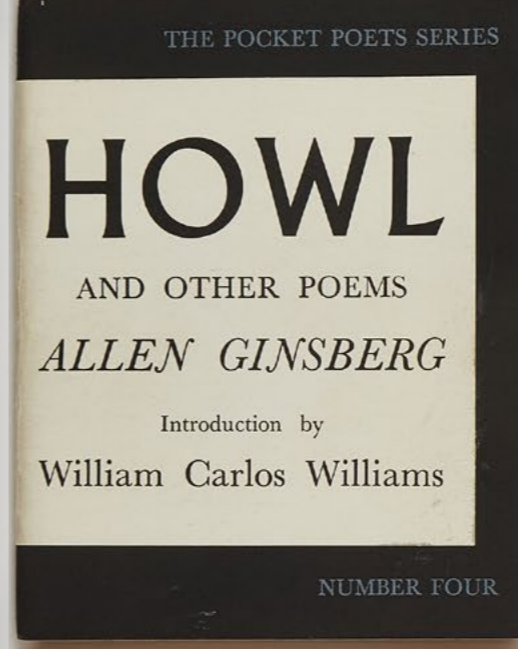
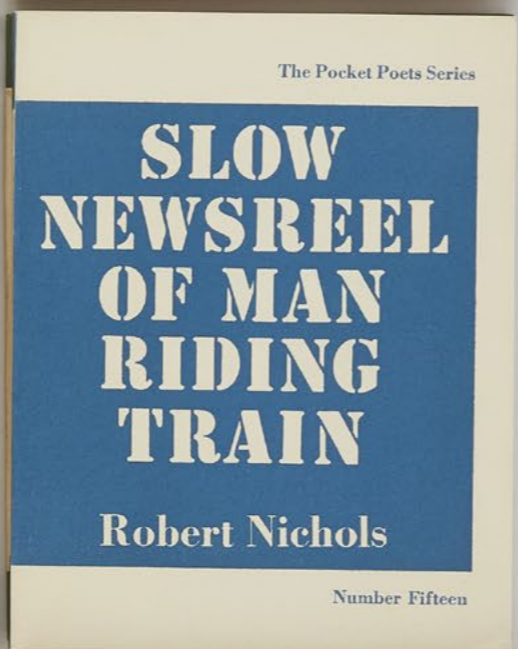
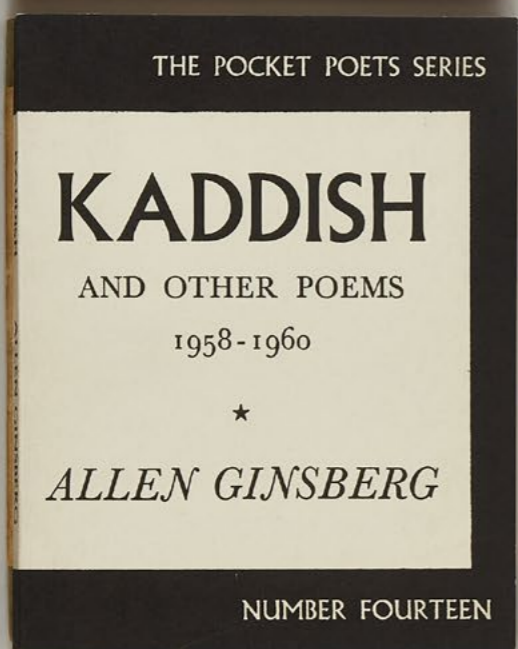
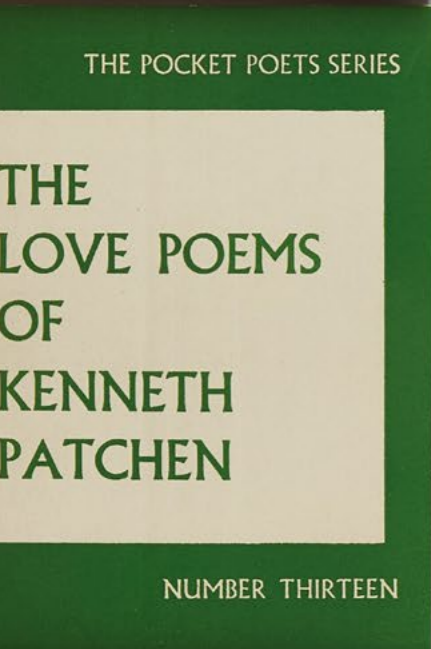
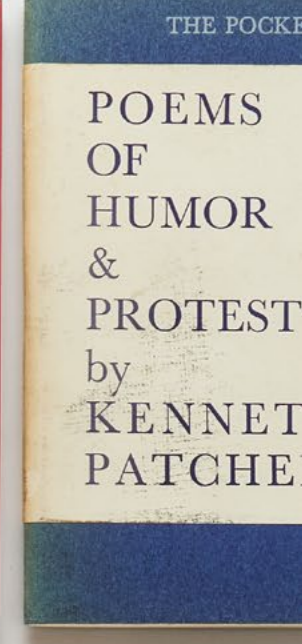
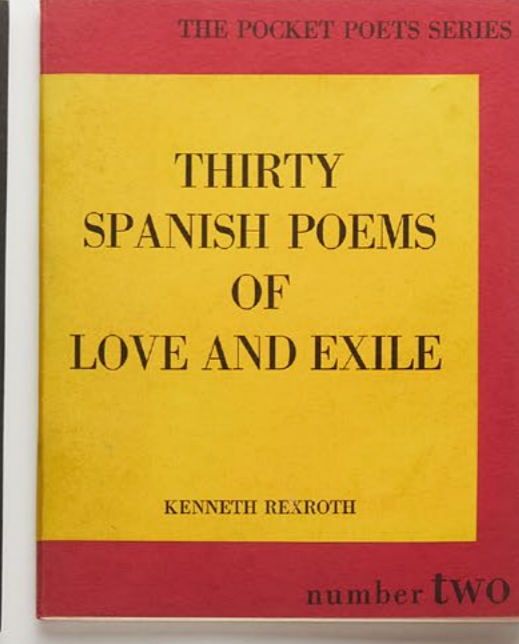
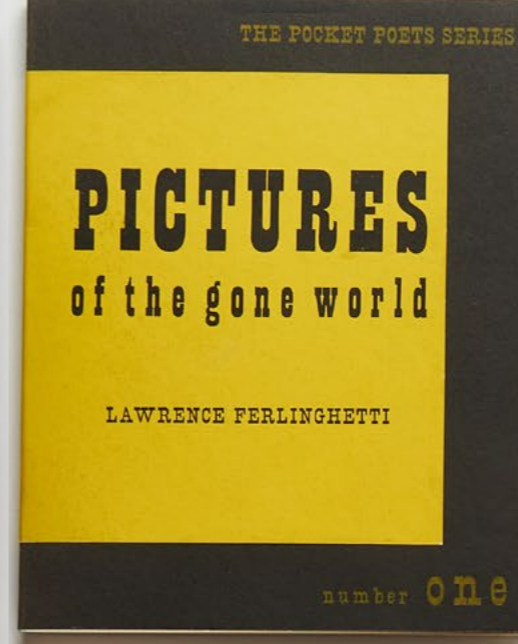
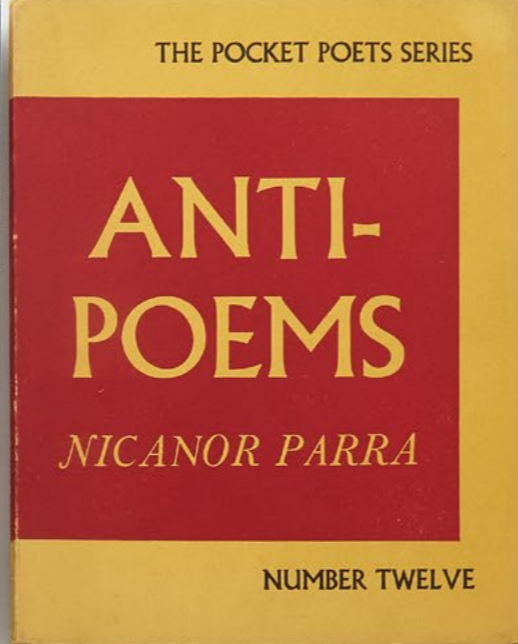
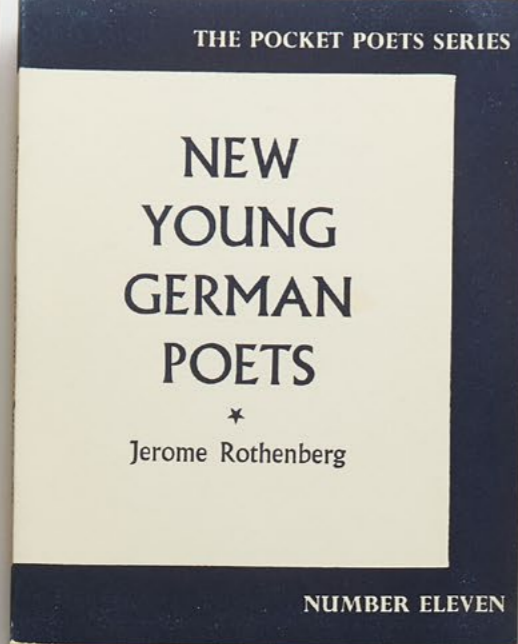
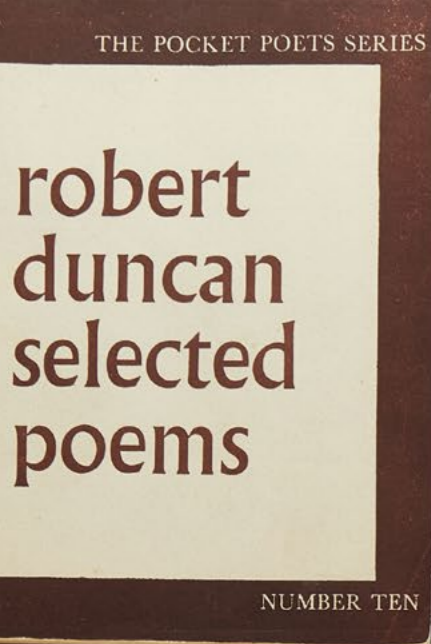
Ferlinghetti first heard the poem on 7 October 1955, at the Six Gallery, a seminal night for the Beat Generation which brought the core members together in a defining moment. On returning home, Ferlinghetti sat down at his typewriter and wrote a telegram to Ginsberg (echoing the words of Ralph Waldo Emerson to Walt Whitman): 'I greet you at the beginning of a great career. When do I get the manuscript?' The book was published in October 1956.

In 1957, Ferlinghetti and Shigeyoshi Murao (the manager of City Lights) were arrested for publishing and selling *Howl*. The ensuing obscenity trial proved a landmark case, ultimately ruling that the poem was not 'obscene'. This decision marked a victory against censorship, and established a legal precedent for freedom of expression in American literature.

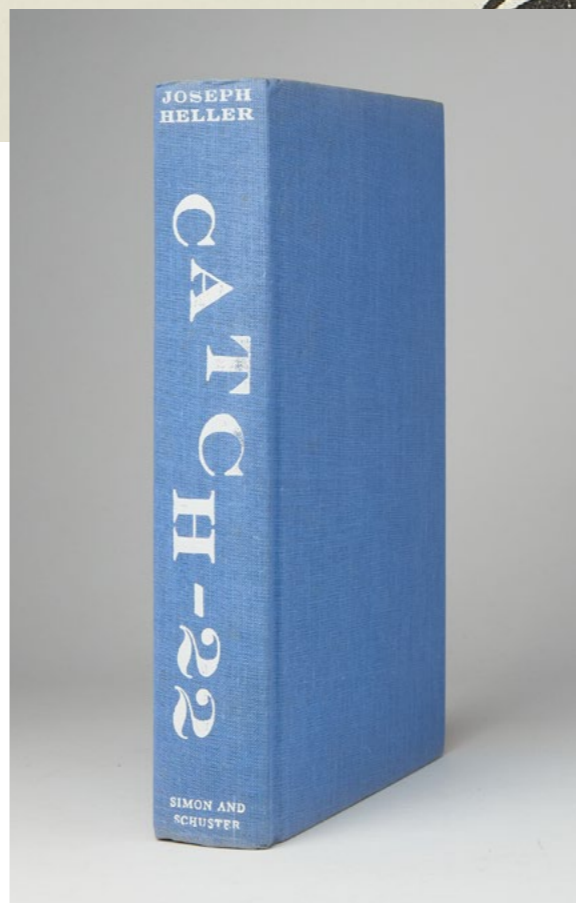
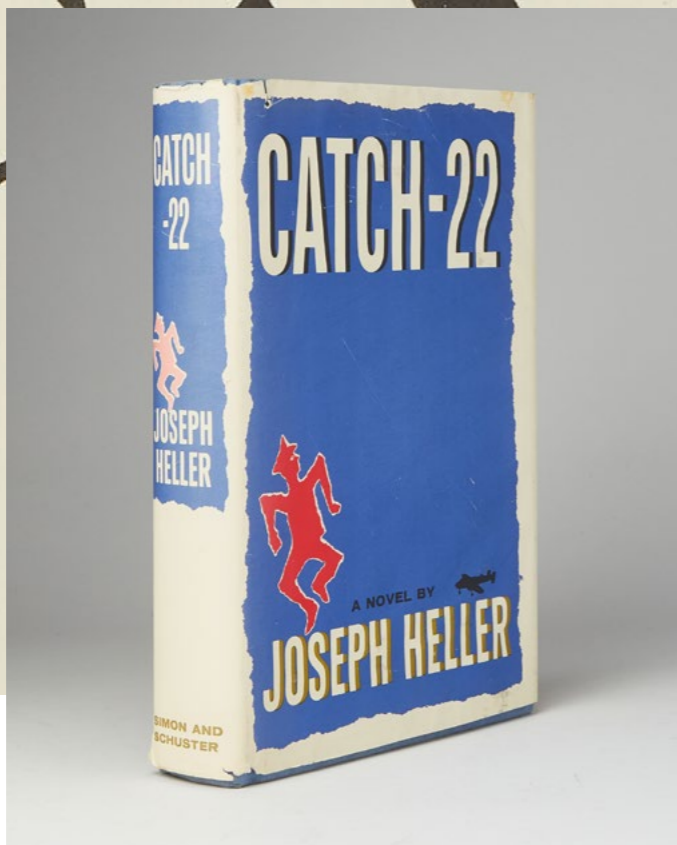
The iconic style of the Pocket Poet Series was an homage to contemporary left-wing political publications such as *International Workers of the World*. Ferlinghetti also wanted to publish poetry in an affordable format that could reach a larger audience. These inexpensive paperbacks offered many readers their introduction to the San Francisco Renaissance and the Beat Generation. In 2001, the bookstore received its historic landmark status from the San Francisco Board of Supervisors in recognition of its pivotal role in American literature.

See Cherkovski, *Ferlinghetti: A Biography* (1979); Cook, *City Lights Books: A Descriptive Bibliography* (1992); Miles, *Allen Ginsberg: Beat Poet* (2010).





CATCH-22



[37] HELLER, Joseph. *Catch-22*. New York: Simon and Schuster. 1961.

£295

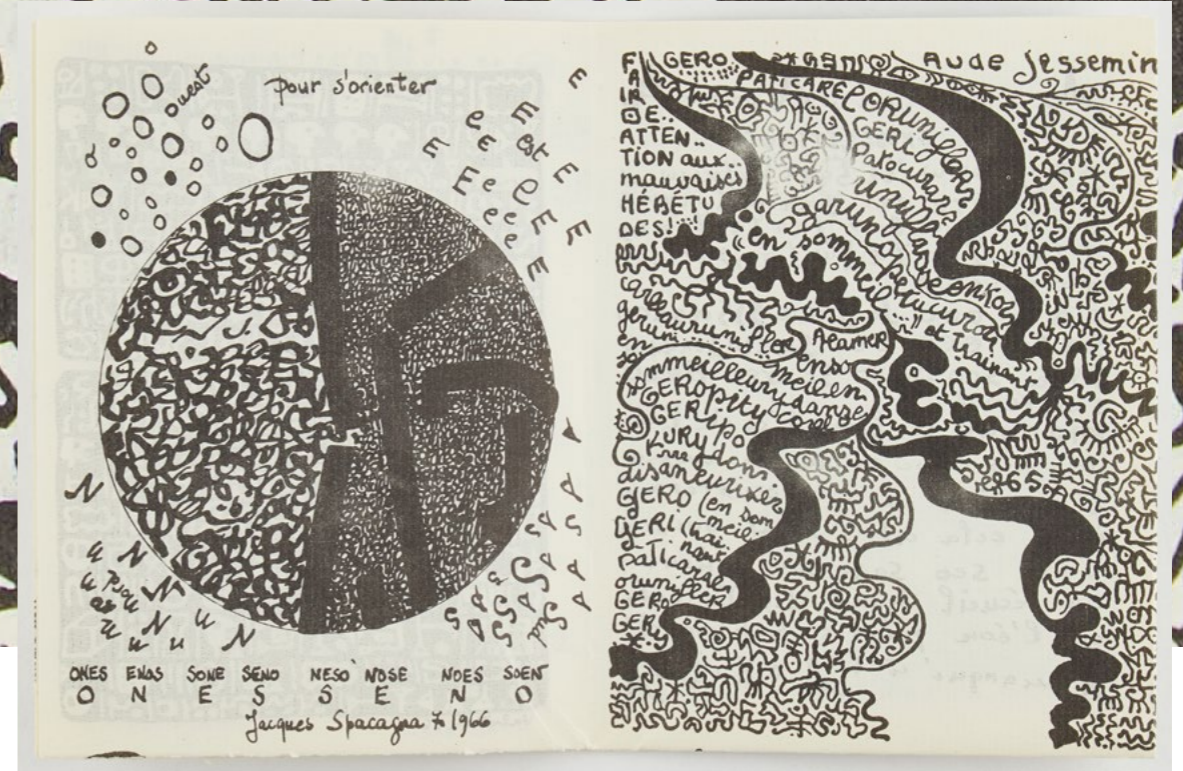
8vo. Original blue cloth lettered in white to the spine, in the dustwrapper designed by Paul Bacon, correctly priced \$5.95 to the front flap; pp. [2], 443, [3]; pink top-stain vivid and fresh, light spotting to page block edges, a little wear to upper and lower spine, with a touch of loss to the bottom edge of 'Schuster' at the foot of the spine, wrapper lightly creased and scuffed, rubbed and nicked, with minor loss to spine tips and three chips to edges of front and rear inner flaps, a little faded to the spine, but colours bright and fresh to front panel; a very good copy in like wrapper.

A bright first edition, first printing of Heller's debut novel, and one of the great works of post-war American fiction.

Set during the closing months of the Second World War, *Catch-22* centres upon Yossarian, a US Army Air Force bombardier increasingly exasperated by the bureaucratic logic of army command, which repeatedly raises the number of missions required to complete a tour of duty. His predicament is governed by the titular paradox whereby the willingness to fly missions is taken as proof of insanity and grounds for exemption, while attempts to avoid flying are taken as evidence of sanity, and therefore continued service.

The novel's darkly comic exposure of military bureaucracy and moral absurdity soon established Heller as a major voice, and *Catch-22* as a stand-out work of postwar American fiction.

A Collaborative Artist's Book



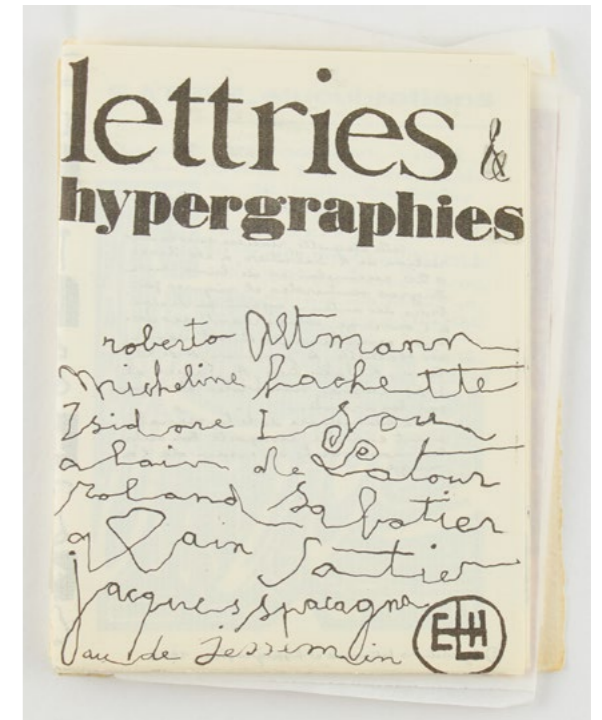
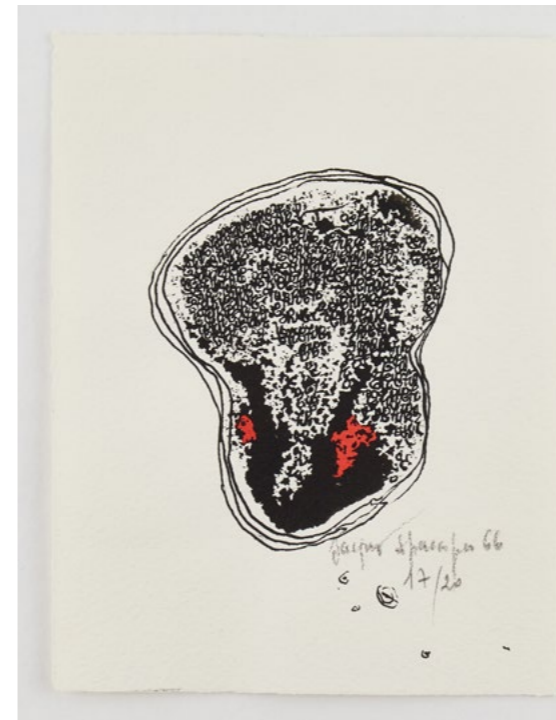
[38] ISOU, Isidore (editor), Roberto ALTMANN, et al. *Lettries et Hypergraphies*. [Paris]: Editions PSI; E.L.H. 1966. £1500

8vo. Loosely gathered artwork within cream covers, illustrated orange wrappers, in glassine wrapper; ff. [6], two leaves uncut, with six art pieces loosely inserted and each signed by the artists (Altmann, Aude Jessemmin, Alain de Latour, Jacques Spacagna, Alain Satié, and Micheline Hachette); fine.

Number 17 of a limited, de luxe print run of 20 copies of this collaborative artist's book produced for the Lettrist Exhibition at the Bibliothèque nationale de France in 1966, each artwork signed by the respective artist.

Hypergraphy was a foundational method of the Lettrist movement. It aimed to provide a synthesis of writing, visual art, and phonetic notation. By deploying letters and symbols in unconventional configurations, Lettrists sought to push the boundaries of the book, language, and art.

On p. [3], Roberto Altmann attempts to transcribe a 'poly-automatic' poem, a radical form of sound poetry developed by Isidore Isou around 1963. Such works were often performed in highly theatrical contexts; in rendering it on the page, Altmann engages directly with a central Lettrist concern: the relationship between the spoken and written word.

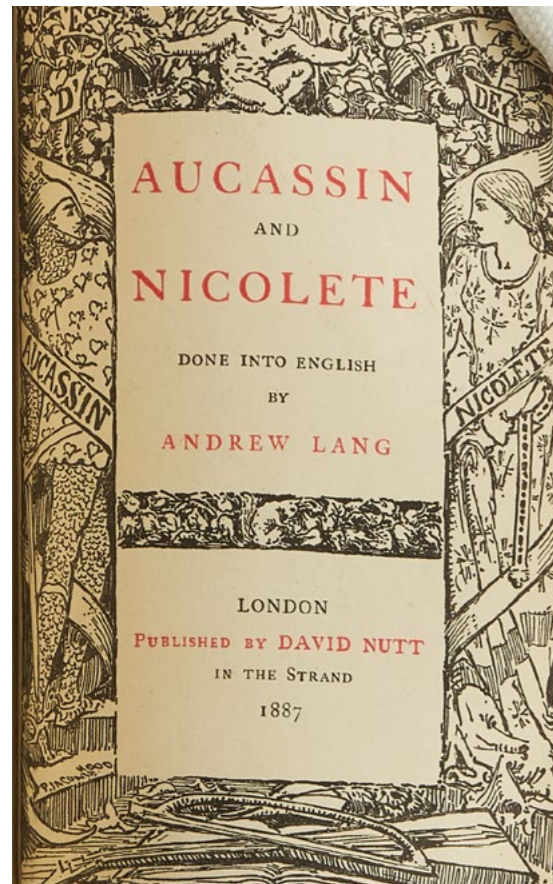


Sotheran's

Medieval Revival – Praised by Pound

[39] LANG, Andrew (translator). *Aucassin and Nicolette*. London: David Nutt. 1887. £300

8vo. Contemporary red crushed morocco by Riviere & Son (ticket to front free endpaper) with publisher's illustrated wrappers printed in red and black bound at end, spine lettered directly in gilt, raised bands, turn-ins richly roll-tooled in gilt, top-edge gilt, other edges uncut; pp. [4], xx, 70, [2], with engraved frontispiece signed 'P. J.-Hood; text printed in red and black; extremities gently rubbed; the odd mark, else an excellent copy.



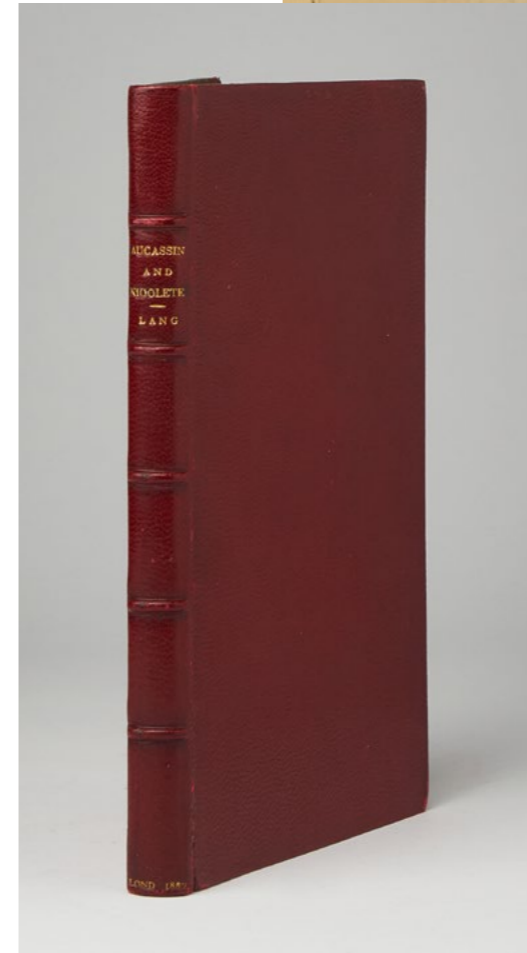
First edition, one of 550 copies (of which 500 for sale) on Japanese paper, of this translation of this French medieval romance by Andrew Lang, author of *The Lang's Fairy Books* (including *The Blue Fairy Book*), this copy in a fine contemporary binding.

Written in Old French by an anonymous author in the late twelfth or early thirteenth century, *Aucassin and Nicolette* is the only known example of a *chantefable* (literally 'sung story'), a hybrid form combining prose and verse. The text survives in a single manuscript, discovered and published in 1752 by French medievalist Jean-Baptiste de La Curne de Sainte-Palaye. A playful parody of the medieval romance, it recounts the tale of Aucassin, son of Count Garin of Beaucaire, whose love for Nicolette, a Saracen captive raised as a daughter by one of the count's vassals, leads him to forsake chivalry and even to refuse to defend his father's lands against attack.

Scottish anthropologist, classicist, and historian Andrew Lang (1844–1912), collector of folk stories and fairy tales, is perhaps best known for the *Langs' Fairy Books* (also called *Andrew Lang's 'Coloured' Fairy Books*), twelve collections of fairy tales produced in collaboration with his wife, Leonora Blanche Lang. This translation of *Aucassin and Nicolette* appeared in the same year as that of the English poet and translator Francis William Bourdillon (1852–1921), published by Kegan Paul, Trench & Co. **Lang's rendering was particularly admired by Ezra Pound, who remarked that 'Lang was born in order that he might translate it perfectly [...] bringing into his English all the gay, sunlit charm of the original.'** (p. 84).

The wonderful engraved frontispiece is the work of George Percy Jacomb-Hood (1857–1929), who was, with Walter Crane, the illustrator of Wilde's 1888 *The Happy Prince and Other Tales*; he sent Wilde a copy of the present work (see Wilde's autograph letter to Jacomb-Hood, Sotheby's, 29 October 2004, lot 32).

See Pound, *Spirit of Romance* (1910).



Fanfare Binding with *Pointillé* Tooling

[40] [MASS.] [Le tableau de la croix représenté dans les ceremonies de la S.te messe.] [Paris: François Mazot. c. 1651–53.] **£1,500**

Small 4to. Contemporary French dark red morocco, richly gilt, covers elaborately tooled with pointillé tools in an open fanfare design, within pointillé, double fillet and floral roll tool borders, spine gilt in compartments with raised bands, gilt edges, pink silk ties and place marker, marbled endpapers; ff. [2], 34, pp. 35–39, [1 (blank)], engraved throughout (77 full-page engravings) by Colin and De Gheyn; bound without engraved title and privilege leaf; two very small holes near hinge of rear board, hinges and extremities very expertly repaired; tiny hole to f. 33 (repaired); eighteenth-century shelfmark to blank recto of dedication; nineteenth-century catalogue clipping pasted to front free endpaper; bookplates of Paul Grandsire to verso of front free endpaper and verso of rear free endpaper (see below).

One of the most splendid French seventeenth-century devotional books, entirely engraved, this copy in a superb fanfare binding with *pointillé* tooling, attributed to the legendary binder known as Le Gascon.

The volume opens with a dedication letter from the printer, François Mazot, to Charles de l'Aubespine (1580–1653), Marquis de Châteauneuf, ambassador, and later Keeper of the Seals of France, faced by a portrait of the dedicatee by the Dutch engraver Willem de Gheyn (fl. 1650–1670). An engraved title-page by Jean Colin (c. 1623–1701) follows, introducing thirty-five illustrations depicting the order of the Mass, the upper register depicting scenes from the Passion of Christ. On facing pages are accompanying prayers in French and Latin, each flanked by full-length portraits of two saints and decorated with plants, flowers, and insects. The work concludes with four pages of litanies featuring female saints. Published between 1651 and 1653, *Le tableau de la croix* exists in several variants, with some editions including further litanies and portraits of Jesus and the Virgin Mary, as well as a selection of Psalms.

The binding is an exquisite example of French *pointillé* tooling, a style characterized by intricate dotted lines and curves that gained popularity in France in the 1630s. This technique was employed by several master gilders, the most famous of whom is known as Le Gascon, a mysterious figure whose identity remains uncertain. Brunet notes that other copies of the same work are often found in handsomely decorated morocco, and e.g. the copy at the BnF may have been bound by the same workshop as ours, featuring similar (if less elaborate) *pointillé* decoration and a seemingly identical border of small *fleurs-de-lys*; Ricardo Heredia's library, sold by Drouot 22–30 May 1891, features six other works in bindings attributed to Le Gascon, his copy of *Tableau de la croix* is described as 'red morocco, spine tooled in gilt, dentelle borders, corners with fleur-de-lys tooling, richly decorated *aux petits fers* and *au pointillé*, gilt edges (*Le Gascon*)' (lot 1076).

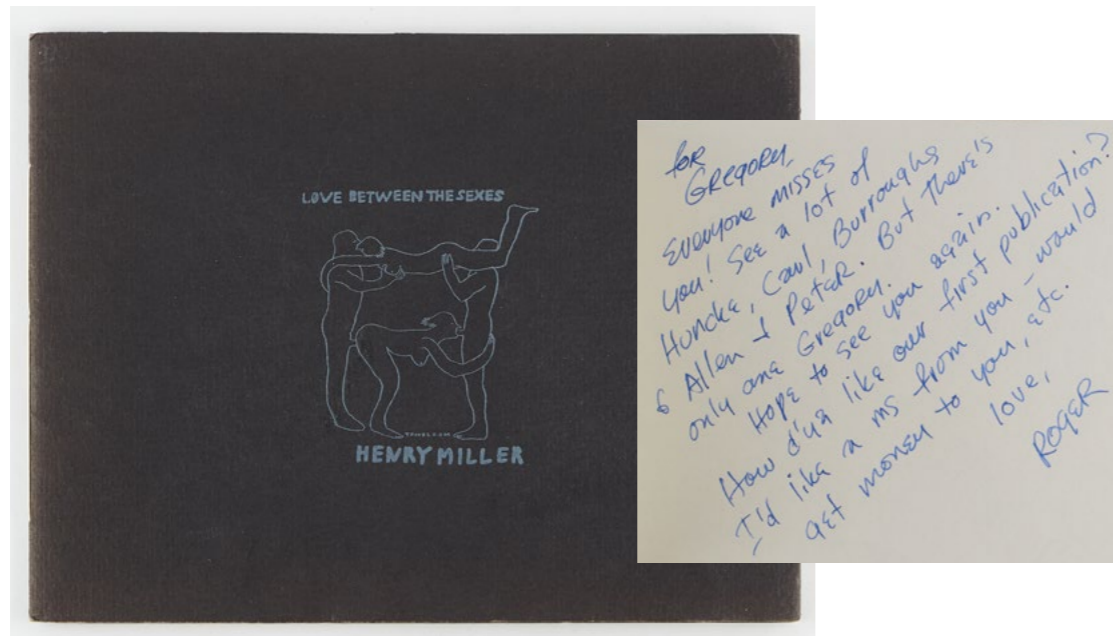
Provenance:

1. Catalogue clipping from the 1879 Bachelin-Deflorenne *Catalogue de livres rares et précieux provenant du cabinet d'un amateur lyonnais* pasted to front free endpaper verso, attributing the binding to Le Gascon ('Théologie', no. 2).
2. With the bookplates of Paul Grandsire of Nogent, Haute-Marne, to endpapers. His extensive collection was sold at auction by Drouot, 9–13 December 1930 (Livres rares et précieux, anciens et modernes composant la Bibliothèque de M. Paul Grandsire de Nogent-en-Bassigny).

USTC 6056034; Brunet V, col. 624 ('one finds beautiful examples bound in morocco and richly gilt', trans.); Graesse VI.2, p. 4.



'There's Only One Gregory'



[41] MILLER, Henry. *Love between the Sexes*. New York: [Carol Sturm, Nadja Editions for] Greenwich Books Ltd. 1978. £250

Oblong 8vo. Pamphlet-stitched in the original black stiff card wrappers with illustration by Tom Bloom to front panel; ff. [8]; very slight shelf wear; near fine; limitation leaf signed 'Henry Miller', presentation inscription to Gregory Corso from Roger Richards to final blank.

First edition, an out-of-series copy signed by Miller and limited to 276 copies, one of the last of Miller's works published before his death in 1980, this copy with a lengthy inscription from the publisher, Roger Richards, to the poet Gregory Corso.

Love between the Sexes delves deeper into Miller's uncompromising sexual and romantic philosophies, famously explored in *The World of Sex* (1940). He argues that romance and sexual freedoms are now artificial affectations lacking the depth needed to form the foundation of 'true love'.

Our copy has been presented by the work's publisher, the bookseller Roger Richards, who began his career in books at Brentano's and whose bookshops Greenwich Books and The Rare Book Room were hubs for the Beat Generation in New York. The affectionate inscription reads 'Everyone misses you! See a lot of [Herbert] Huncke, Carl [Solomon], [William] Burroughs, & Allen [Ginsberg] and Peter [Orlovsky]. But there's only one Gregory. Hope to see you again. How d'ya like our first publication? I'd like a MS from you - would get money to you, etc.' Richards had taken Corso in after finding out that he'd spent a night sleeping in subway stations, and they lived next door to each other thereafter.

Eventually, Richards did receive a manuscript from Corso. In the last fifteen years of Corso's life, Richards acted as his caretaker, and Corso left Richards and his wife Irvyne the rights to his books, including the unpublished manuscript of *The Golden Dot* in 2001; Roger Richards died the following year, however, and the work was instead published by Irvyne Richards.

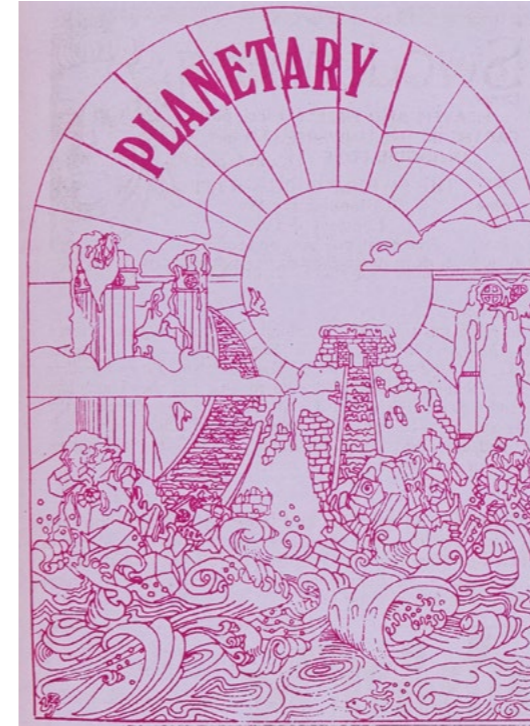


[42] [MURRAY, Muz (editor).] *Gandalf's Garden*. *Mystical Scene Magazine*. Issue 1 [-6]. Citadelle Press and Socialist Review Pub. £900

Six volumes, 8vo. Publisher's illustrated wrappers with psychedelic artwork, printed on white, pink, orange, purple, and green paper, saddle-stitched with two wire staples; pp. I: 31; II: 30; III: 34; IV: 34; V: 34 (the first five volumes' pagination begin from the front cover); VI: 32; small chip (c. 5 x 15 mm) to bottom corner of front cover of vol. I, some general shelf wear to edges, but otherwise internally crisp and bright, rare to find as a complete set; near fine.

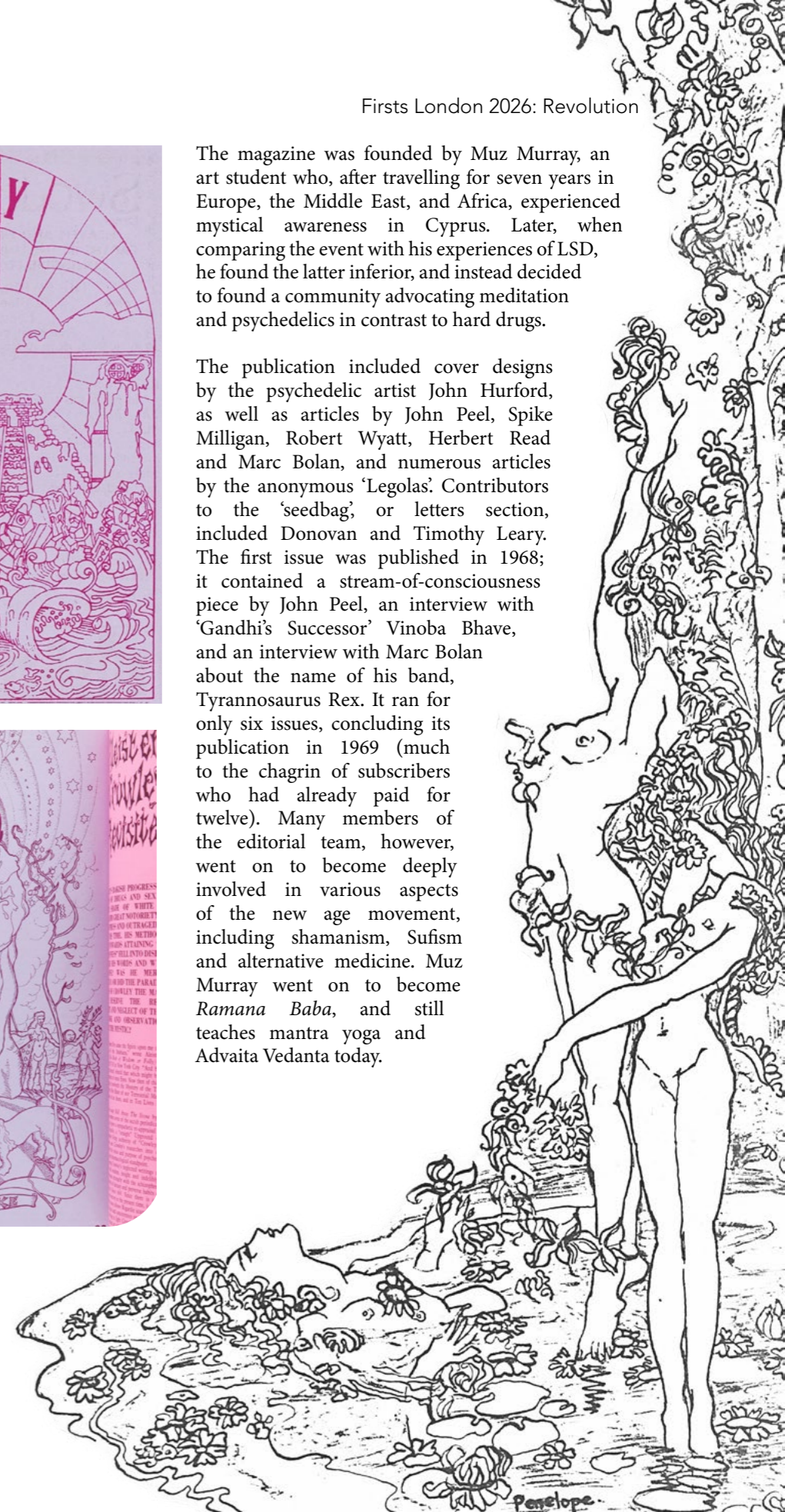
First editions, a complete run of all six issues of this underground magazine.

Gandalf's Garden was a mystical community which flourished at the end of the 1960s as part of the London hippie-underground movement. The magazine shared its name with a shop based in World's End which, at the time, was an unfashionable part of Chelsea. The shop promoted a peaceful atmosphere, with large cushions on the floor for customers to 'hang out' and drink honey-flavoured exotic teas. The basement provided a shrine where the homeless could sleep during the day, and in the evenings they held spiritual meetings.



The magazine was founded by Muz Murray, an art student who, after travelling for seven years in Europe, the Middle East, and Africa, experienced mystical awareness in Cyprus. Later, when comparing the event with his experiences of LSD, he found the latter inferior, and instead decided to found a community advocating meditation and psychedelics in contrast to hard drugs.

The publication included cover designs by the psychedelic artist John Hurford, as well as articles by John Peel, Spike Milligan, Robert Wyatt, Herbert Read and Marc Bolan, and numerous articles by the anonymous 'Legolas'. Contributors to the 'seedbag', or letters section, included Donovan and Timothy Leary. The first issue was published in 1968; it contained a stream-of-consciousness piece by John Peel, an interview with 'Gandhi's Successor' Vinoba Bhave, and an interview with Marc Bolan about the name of his band, Tyrannosaurus Rex. It ran for only six issues, concluding its publication in 1969 (much to the chagrin of subscribers who had already paid for twelve). Many members of the editorial team, however, went on to become deeply involved in various aspects of the new age movement, including shamanism, Sufism and alternative medicine. Muz Murray went on to become *Ramana Baba*, and still teaches mantra yoga and Advaita Vedanta today.



Ravenscroft's Ruggle

[43] **RAVENSCROFT, Edward.** *The English Lawyer; a Comedy: Acted at the Royal Theatre.* London: Printed by J. M. for James Vade at the Cock and Sugar-loaf near St. Dunstan's Church in Fleet-street. 1678. £2000

Small 4to. Twentieth-century brown morocco by Sangorski & Sutcliffe for Phillip C. Broughton (initials P.C.B. gilt to upper board), turn-ins ruled in gilt, two raised bands, spine lettered directly in gilt, edges stained red; pp. [iv], 67, [3], bound without final blank K4; inner margin of title subtly reinforced, not affecting printed area, uniform toning, slightly foxed throughout; overall very good; twentieth-century Sotheran's stamp, Sackville Street, to front pastedown.

Very scarce first edition of Ravenscroft's adaptation of George Ruggle's celebrated Latin comedy *Ignoramus*, first printed in 1630.

Edward Ravenscroft (fl. 1659–1697), playwright, was admitted to the Inner Temple in 1659 and to the Middle Temple in 1667, though there is no evidence that he was called to the bar, and he appears to have devoted his attention mainly to literature. By the early 1670s he had turned to the theatre, becoming one of the period's more active refashioners of earlier plays for the Restoration stage.

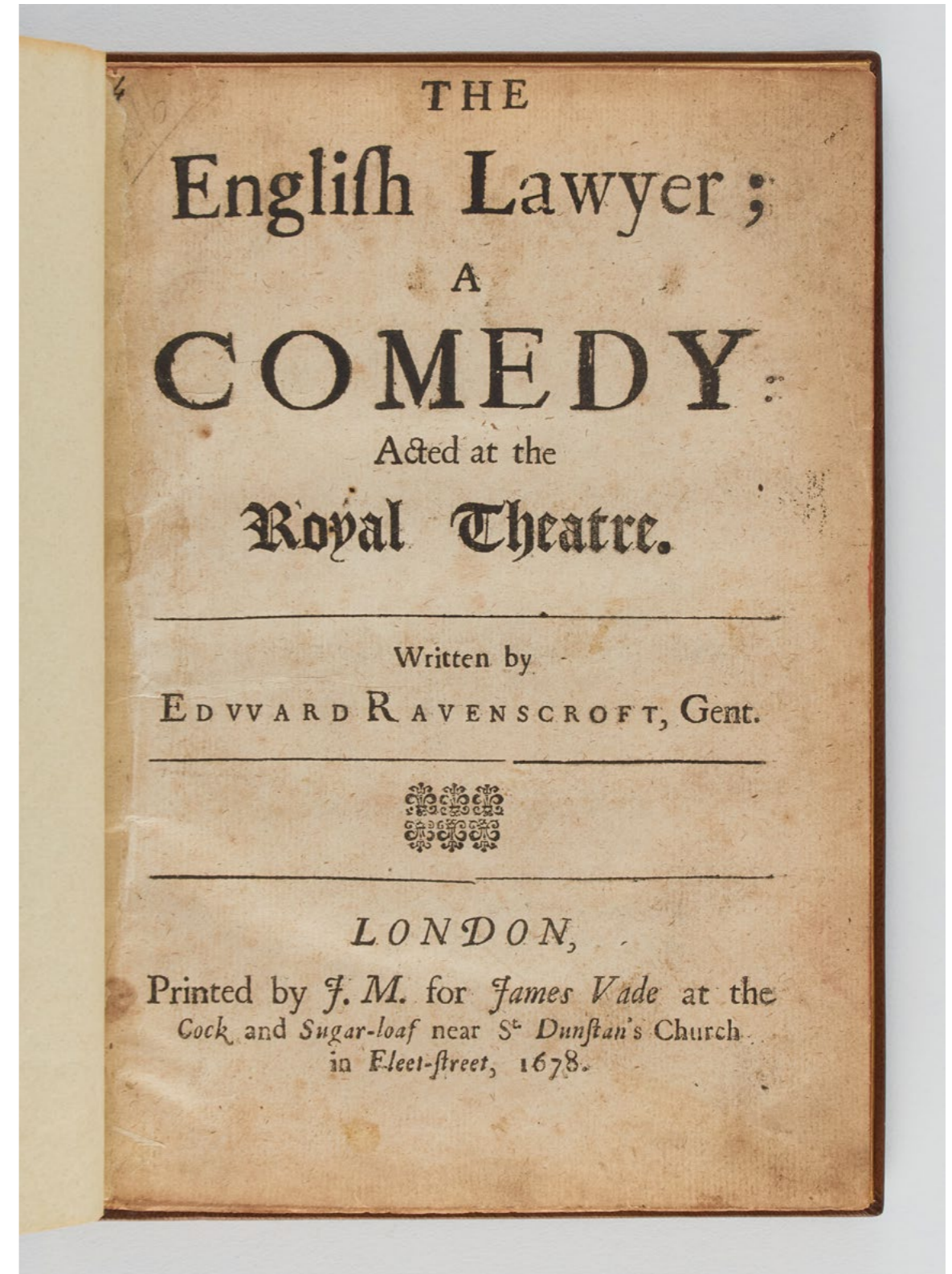
The English Lawyer is Ravenscroft's English adaptation of Ruggle's Latin comedy, first printed in 1630. Ravenscroft brings the celebrated university comedy to the public theatre, retaining the biting satirisation of loquacious and avaricious lawyers, but reducing the original five-hour performance to less than three hours. In addition to Ruggle's original, Ravenscroft's sources likely include earlier English translations by Fernando Parkhurst in 1660 and Robert Codrington in 1662, both of which represent faithful translations rather than attempts to adapt the play to the commercial stage. The result is a notable revival of one of the most famous academic plays of the Jacobean period, here recast for performance at the Royal Theatre in 1677.

Ravenscroft's deftly crafted farce of mistaken identity follows the convoluted and ultimately unsuccessful attempts of the English lawyer Ignoramus to marry the Moroccan ward of a Portuguese merchant living in Smyrna, while offering a sharp critique of the jargon of common law. Ignoramus' fondness for delivering pompous legal maxims in Latin self-consciously evokes the habits and speech of 'the archetypal English lawyer of the early modern period', Sir Edward Coke. Although the former Chief Justice had died in 1634, his writings remained the subject of debate throughout the seventeenth century. In the epilogue to *The English Lawyer*, Ignoramus exactly reproduces phrases drawn from Coke's *Institutes of the Laws of England*: 'Criticks are all free Subjects, and to be debar'd of their Liberty is directly against Magna Charta, the very fundamental Laws of the Realm' (Raffield, p. 385).

Ravenscroft's own legal associations give the choice of subject particular interest. His connection with the Inns of Court appears to have been somewhat unsettled: four years prior to the staging of *The English Lawyer*, on 30 May 1673, Ravenscroft's chamber was seized for arrears in rent. More broadly, Ravenscroft is remembered as the first critic to posit that *Titus Andronicus* was not originally the work of Shakespeare, a position now known as the 'Ravenscroft tradition'.

This copy is the only example of any edition to have appeared at auction since 1993.

ESTC R7262; Wing R2211. See Raffield, 'A Discredited Priesthood' (2005).



BIG TABLE 1

Complete Run of Iconic Beat Magazine

THE COMPLETE CONTENTS OF THE SUPPRESSED WINTER 1959 CHICAGO REVIEW

JACK KEROUAC

OLD ANGEL MIDNIGHT

BIG TABLE 2

\$1

BIG TABLE 3

\$1

Firsts London 2026: Revolution

[44] ROSENTHAL, Irving, and Paul CARROLL (editors). *Big Table*. [Issues] 1–5 [all published]. Chicago: *Big Table, Inc.* 1959–1960. £400

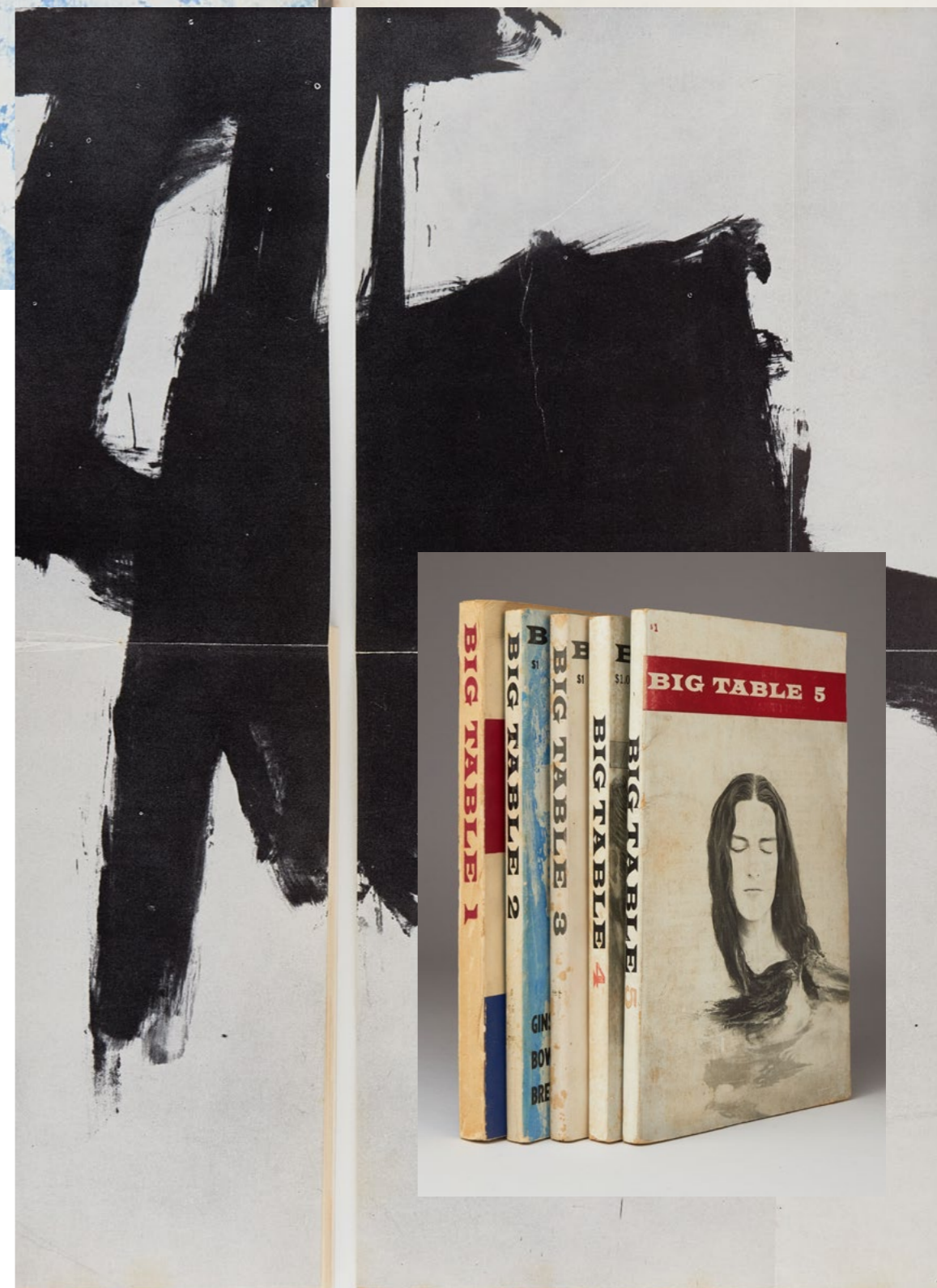
Five volumes, 8vo. Publisher's illustrated wrappers, all priced \$1 to front covers: pp. 152, [6 (advertisements)]; 2: pp. 122, [2 (advertisements)], with 4 ff. photographic plates included in pagination; 3: pp. 120; 4: pp. 140, [4 (advertisements)], with illustration of Franz Kline's *Mister* (1959) tipped in after p. 64 with slight offset; 5: pp. 125, [3 (advertisements)]; issue 1 with vertical creasing and discolouration to spine and some foxing to tail-edge, spine of issue 2 rubbed with subtle repair to inner front cover, spotting to spine and rear cover of issue 3, spotting to spine and light soiling to cover of issue 4, slight soiling and a few marks to wrappers of issue 5; large témoin to issue 3, pp. 7–8 with resultant creasing, uniform browning to issue 2; a very good set; 1959 ownership inscription of Tamara Thompson to issues 2 and 3 and her ink stamp to front wrapper of issue 1 and first page of issue 4, three loosely inserted 'Business Reply Cards' for subscription to issue 5.

A complete run of this iconic but short-lived magazine which emerged in response to the censorship of the Beat writers, Issues 2 and 3 containing a very early appearance of Ginsberg's *Kaddish*, predating its first separate appearance in print by two years.

Big Table was established in the Spring of 1959 following the suppression of the 1958 Winter issue of *The Chicago Review* after the publication of Jack Mabley's column in the *Chicago Daily News* under the headline, 'Filthy Writing on the Midway'. Mabley urged trustees to carefully consider what was being printed in the *Chicago Review*. When they did, they decided the chapters from *Naked Lunch*, Kerouac's 'Old Angel Midnight', and a piece by Edward Dahlberg would all have to be dropped from the forthcoming issue. The trustees' suppression and censorship led Rosenthal and Carroll to leave the magazine and set up *Big Table* in protest.

The censored material from the *Chicago Review* forms the basis for the first issue of *Big Table*, which is preceded by a note on the controversy by Rosenthal and included some of Gregory Corso's best-known poems: 'Power', 'Army', and 'Police'. *Big Table* ran to five issues, all of which are included here, undeterred by an unsuccessful obscenity lawsuit following the publication of the first issue.

Later issues feature the works of Antonin Artaud, Pablo Neruda, André Breton, Jean Genet, and Alain Robbe-Grillet in translation; as well as contributions by William S. Burroughs, Peter Orlovsky, Lawrence Ferlinghetti, Robert Creeley, John Ashbery, Frank O'Hara, and Kenneth Koch, among others. **Of particular note are the early appearances of two extracts from Ginsberg's *Kaddish***, which he began composing in December 1957 and completed in 1959 in New York. Issue 2 (Summer 1959) features a five-page extract of the first portion of the poem, with the iconic opening lines 'Strange now to think of you, gone without corsets & eyes, while | I walk on the sunny pavement of Greenwich Village' (Summer 19p. 19), followed in Issue 3 (1959) by an extract 'from *Kaddish* II[-IV]' comprising the rest of the poem, predating its first separate publication in 1961.



Such Vice the King Saw It Twice

[45] RUGGLE, George. *Ignoramus: Comoedia Coram Regia Maiestate Iacobi Regis Angliae, & C.* London: [Thomas Purfoot for] I. S[pencher]. 1630. £1250

12mo. Contemporary English sheep, spine gilt-ruled in compartments, boards filleted in gilt with gilt floral centrepiece, preserved in a modern clamshell book-form burgundy morocco box (upper cover lettered 'Phillip C. Broughton | 21.9.80' in gilt; pp. [iv], 187, [1], with copper-engraved frontispiece depicting the titular Ignoramus; typographic headpieces, woodcut and typographic head- and tailpieces, woodcut *labore et constantia* device to title; somewhat rubbed and worn, a few slight abrasions to upper board, small loss to headcap; gift inscription in violet pencil to front free endpaper dated 2 October 1882, contemporary ownership inscription to title, '?J Nicholls', contemporary annotation to rear free endpaper and pastedown (see below); a very good copy.

First edition of the celebrated early Stuart Cambridge comedy, 'by some distance the most successful of all the university plays' (D. K. Money).

The literary reputation of George Ruggle (bap. 1575, d. 1621/2), Latin playwright and fellow of Clare College, Cambridge, rests on this virtuoso college farce, which was performed to great success at Trinity College during James I's visitation in March 1615. The production was staged at considerable expense, with seating fitted in the hall to accommodate a large audience of courtiers and academics, reportedly as many as two thousand people. The contemporary letter-writer John Chamberlain reported that 'the thing was full of mirth and varietie, with many excellent actors... but more then halfe marred with extreme length' (Nelson, pp. 539–41). Despite its five-hour length, the play was enthusiastically received by the king, who requested a repeat performance at Royston on 13 May 1615. Less enthusiastic, however, was the actor Samuel Fairclough, who in the first performance refused to wear women's clothes for the part of Surda, the old woman; as his biographer noted, 'Thus did this youth choose to lose the smiles of the Court, and to bear the frowns of the Vice-Chancellor, rather than to hazard the loss of the light of Gods countenance' (*ibid.*, p. 543).

Written in Latin, with passages in English and French, Ruggle's college farce is based on the comedy *La Trappolaria* by Giambattista Della Porta (1535–1615), itself an adaptation of Plautus' *Pseudolus* with additional elements drawn from several other Roman comedies. Satirising common lawyers, the subject was allegedly prompted by a local Cambridge dispute in 1611–12 which had led to friction between Francis Brakin, the town recorder, and the university. Brakin, evidently an unpopular figure, had previously been ridiculed in the third of the Cambridge Parnassus plays (1602). *Ignoramus'* titular character is a blustering lawyer whose mangled learning, professional arrogance, and misuse of barbarous law-Latin make him both fool and target. The play's frontispiece depicts Ignoramus with his law books and manuscripts declaring 'Curat lex' (the law will run its course). Ruggle's work provoked much resentment among lawyers, who retaliated with numerous rhymes and ballads in their defence; Chamberlain wrote that the play 'hath so netled the Lawiers that they are almost out of all patience' (p. 542). Subsequently the poet Abraham Cowley warned poets not to quarrel with scholars, 'lest some one take / Spleene, and another Ignoramus make.'



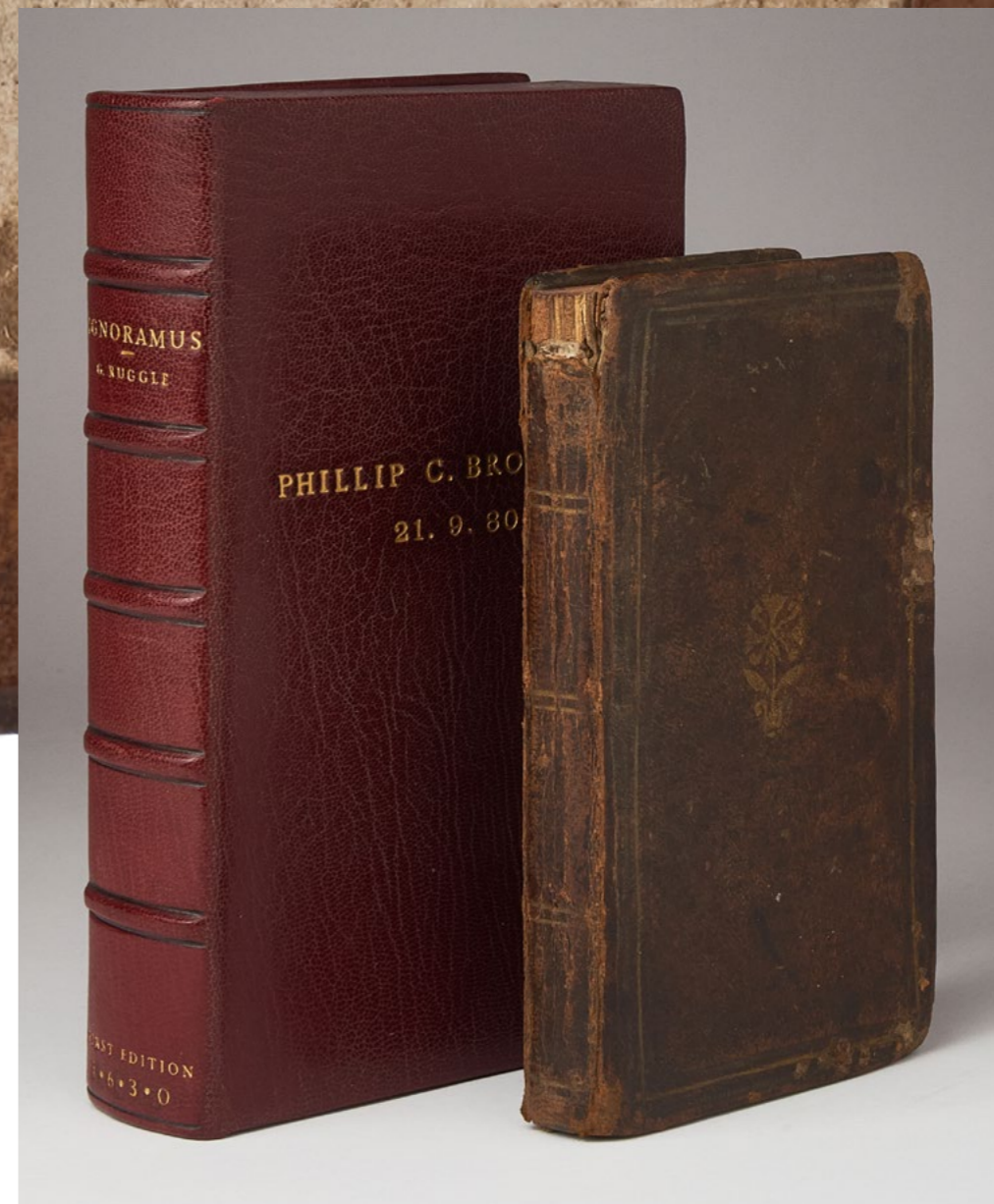


Ruggle's hero Ignoramus is often credited with popularising the English noun for an ignorant person, a meaning recorded almost immediately after the Cambridge performances. It appeared in two editions in 1630 (of which this is the earliest), and these were followed by a total of eleven subsequent editions throughout the seventeenth and eighteenth centuries. It was first translated into English by Fernando Parkhurst in 1660, followed by Robert Codrington in 1662, and was adapted for the stage by Edward Ravenscroft in 1678.

Ruggle was a major donor of books, over three hundred of which survive at the fellows' library at Clare College, including many scarce French, Spanish, and Italian plays, and Latin treatises.

Provenance: the front pastedown of our copy is inscribed by a contemporary reader 'I know', perhaps a playful rejoinder to the title's Latin *Ignoramus* ('we do not know').

ESTC S116280; Greg II, L8(a). See Nelson ed., Cambridge (Records of Early English Drama) (1989).



Southey's Paris-Printed Poems for a 'Sister Poetess'

[46] **SOUTHEY, Robert.** *All for Love; and The Pilgrim to Compostella.* Paris: [Jules Didot for] A & W Galignani. 1829. £300

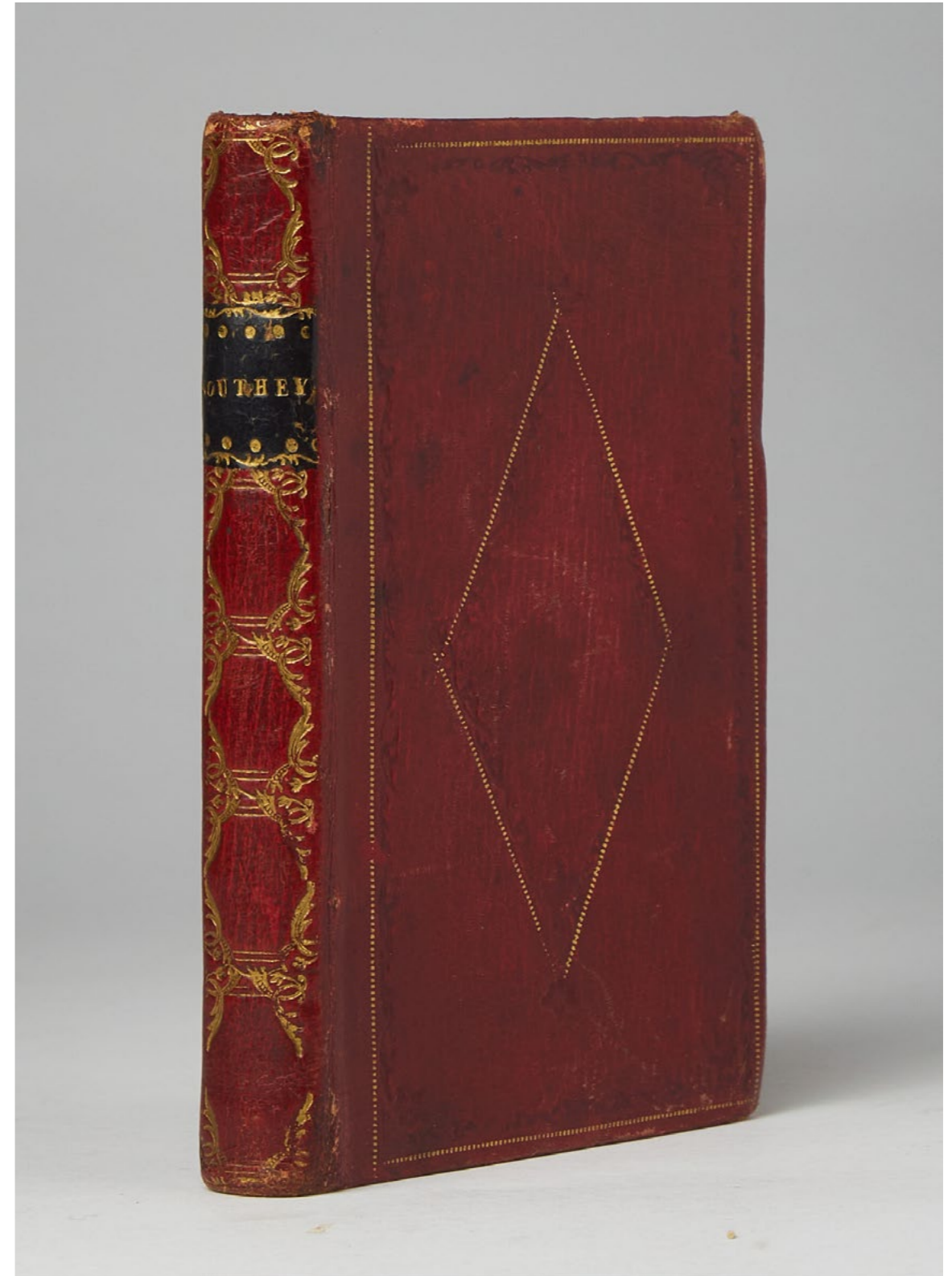
24mo. Contemporary straight-grained red roan, covers with gilt- and blind-tooled border and central lozenge, flat spine gilt in compartments with gilt black morocco lettering-piece, speckled edges, corners of board-edges roll-tooled in gilt; pp. [6], 159, [1 (blank)], with half-title; corners, upper joint, and spine ends lightly worn, a few small scuffs to rear board at head; light spotting throughout (heavier to first and final leaves); a very good copy; neat early ownership inscription 'Annette Newton, Paris' to front free endpaper.

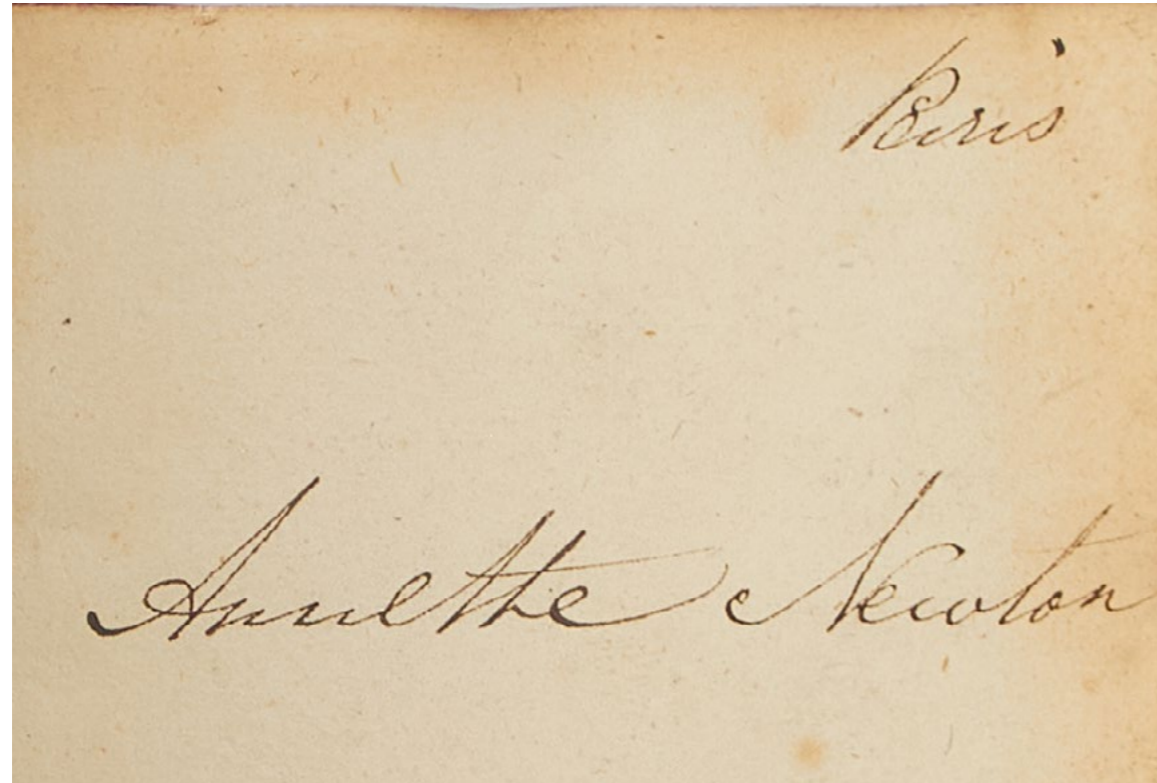
A delightful and very rare Parisian edition of Southey's two late narrative poems, published in the same year as the first, dedicated to his 'dear friend, [...] sister Poetess' and future wife, Caroline Bowles, our copy in a charming contemporary binding.

Robert Southey (1774–1843), with his friends Wordsworth and Coleridge was, during the revolutionary 1790s, something of a radical spirit. With Coleridge, he devised the idealistic and never-realised scheme of pantisocracy, an imagined egalitarian settlement in North America. Like them, however, he grew more conservative with age, and in 1813 was appointed Poet Laureate, a post he held until his death thirty years later.

This attractive and uncommon little volume – more often encountered in its John Murray edition issued the same year – was among Southey's final poetic works and appears to have been animated by his growing attachment to the poet Caroline Bowles. The book is dedicated to her with a twelve-line poem, located and dated 'Keswick, 21 Feb. 1829', which prompted Bowles to write to Southey of 'a sense of deep unworthiness, a gush of tears, and an inward prayer to become more worthy of such friendship.' Southey claimed his intention was merely to bring Bowles' name as a poet before a wider public (she is addressed as his 'dear friend, and sister Poetess'), but the dedication reads unmistakably as a love poem. They were married ten years later, two years after the death of Southey's first wife.

'All for Love' (not to be confused with Dryden's play) and 'The Pilgrimage to Compostella' were both commissioned for literary annuals (where, for different reasons, neither appeared). In mid-February 1828, Charles Heath, publisher of *The Keepsake*, travelled to the Lake District to commission contributions from its distinguished residents, offering Wordsworth one hundred guineas for five short poems and Southey fifty for a single long one (Coleridge was also enlisted). 'I sold him,' Southey explained in a letter to his friend Allan Cunningham (24 February 1828), 'a ballad-poem entitled "All for Love, or a Sinner well Saved", of which one-and-twenty stanzas were then written. I have added fifty since, and am only half-way through the story. It is a very striking one [...]. The poem outgrew the limits of the commission and was replaced by two shorter pieces. 'The Pilgrimage to Compostella', written a few weeks later for Cunningham's annual, *The Anniversary*, was omitted by the publisher, who feared it might prevent the annual from selling in Roman Catholic circles.



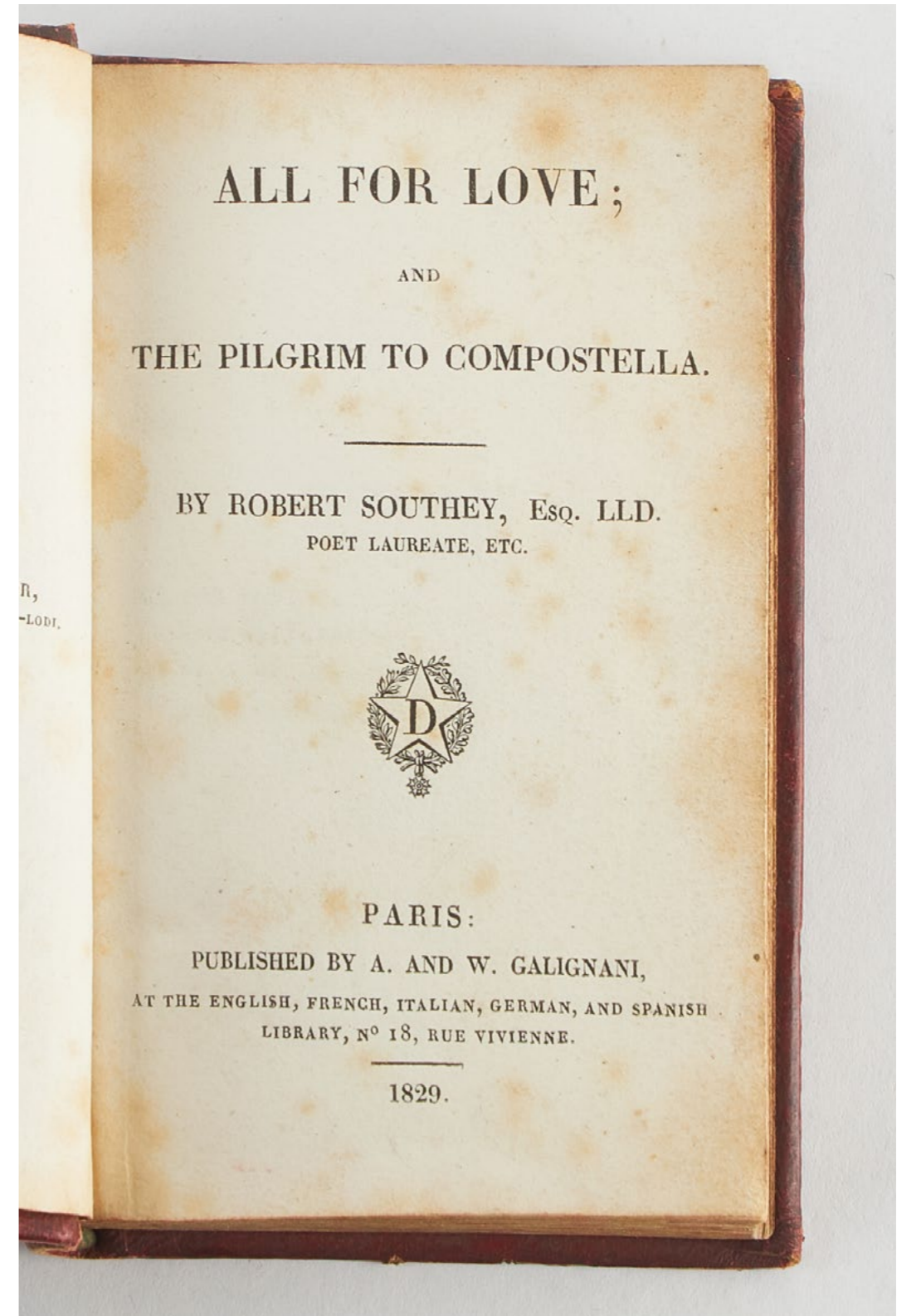


Both poems recall Southey's early experiments with the narrative ballad with Wordsworth and Coleridge. Their subject matter is drawn from Iberian Catholic legend and miracle, to which Southey was clearly drawn while regarding the stories as mere superstition. Reserving his more explicit anti-Catholic polemic for his prose works, the poems invite the reader to suspend disbelief and engage with the narratives on their own terms. 'All for Love' tells the story of a young suitor who sells his soul to the devil to win his bride, eventually escaping through the intercession of St Basil. Its companion piece relates the fate of a young pilgrim executed for a theft he did not commit; miraculously immune from death, he is saved when the judge who condemned him is punished when the roast chickens he eats spring back to life. The volume was well received, *The Monthly Review* praising 'All for Love' as 'an admirable poem,' asserting that 'both in invention and pathos' it placed Southey higher 'in the rank of poets [...] than any of his former productions.'

Southey clearly had readers abroad, as evidenced by this uncommon Parisian pocket edition, published the same year as the London edition by Jules Didot, founder of the Royal Printing House in Brussels and inventor of round-edged initials, for the Galignani brothers. The Galignanis, noted publishers of English books for the continental market, sometimes paid authors for advance sheets (and sometimes not). In 1826, Sir Walter Scott recorded a visit to their Parisian premises – their 'old pirate's den' – emerging, 'after some palaver,' with an offer of one hundred guineas for sheets of his *Life of Napoleon*.

OCLC finds copies at the Royal Danish Library, British Library, and Bibliothèque nationale de France only. No copies traced in the US.

See Fulford et al, eds., Southey, Later Poetical Works, 1811–1838 IV (2024); Dowden ed., The Correspondence of Robert Southey and Caroline Bowles (1881).



'The Binders Are Desired Not to Beat these Books'

[47] STURT, John (engraver). The Book of Common Prayer and Administration of the Sacraments and Other Rites and Ceremonies of the Church According to the Use of the Church of England Together With the Psalter or Psalms of David Pointed As They Are to be Sung Or Said In Churches. [London:] 'Engraven and Printed by the Permission of Mr. John Baskett printer to the Kings Most Excellent Majesty. Sold by John Sturt engraver in Golden-Lion-Court in Aldersgate-Street'. 1717.

£2400

8vo. Contemporary black morocco, elaborately gilt to a panel design, sprays of leaves and pines expressed from the corners of the central panel, spine gilt in seven compartments, three silver catches (lacking clasps and one catch), gilt edges, marbled endpapers; pp. xxii, 166, [2 (advertisements, blank)]; with portrait of George I overlaid with text from the Lord's Prayer, the Creed, etc., portrait of the Prince of Wales and his Consort surrounded by engraved borders; all pages with engraved borders and numerous engraved initials with only few repeats, and numerous illustrations in the text showing Biblical scenes and portraits, circular table to p. V lacking volvelle and pointer as often; a very good, fresh copy; engraved armorial bookplates of 'Sir Montague Cholmeley Bar.' to front pastedown and front free endpaper.

First edition of John Sturt's (1658–1730) magnificent *Book of Common Prayer*, entirely engraved on silver plates with ornate vignettes and borders, our copy in a superb contemporary English binding.

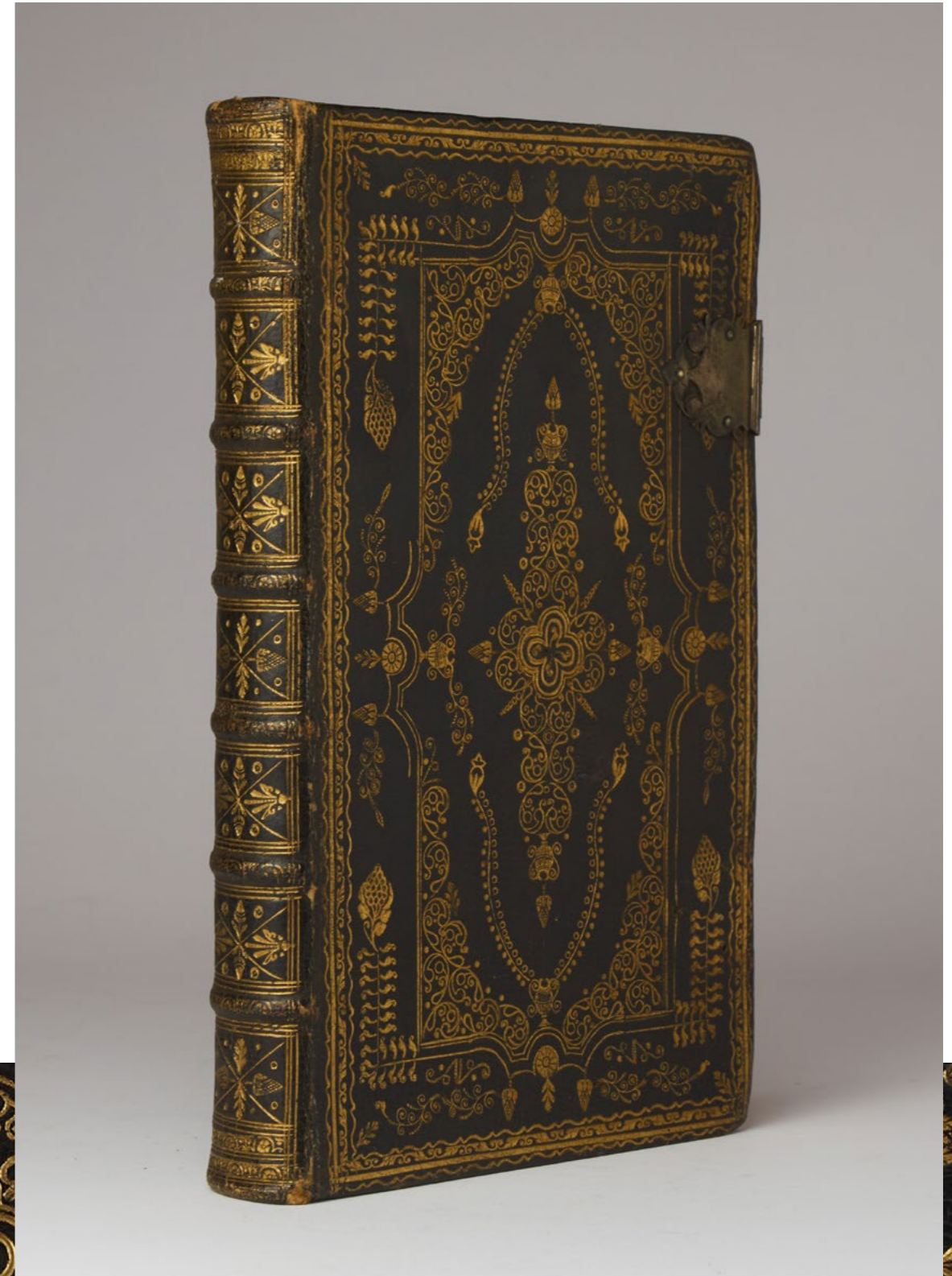
Sturt, who had apprenticed under Robert White in 1674, was 'particularly celebrated for his skill as a writing engraver, and he engraved several of the works of the calligrapher John Ayres, most notably *A Tutor to Penmanship, or, The Writing Master* (1698), adding—as he frequently did—a frontispiece portrait of the author. He specialized in miniature work, and it was said that he could engrave the creed on a silver penny, a claim amply reinforced by his best-known works: engraved versions of the *Book of Common Prayer* and of Laurence Howell's *The Orthodox Communicant*, published respectively by subscription in 1717 and 1721' (ODNB). The portrait frontispiece of King George bears, in characters so minute as to be legible only with a magnifying glass, the text of the Creed, the Lord's Prayer, the Commandments, the Prayer for the Royal Family, and the twenty-first Psalm.

At the foot of the final page of the list of subscribers appears the printer's instructions to the binders: 'The Binders are desired not to beat these Books, it doing great Damage to all Engrav'd Printing'.

Provenance: Bookplates of Sir Montague Cholmeley, Baronet (1772–1831), educated at Magdalene College, Oxford. He was High Sheriff of Lincolnshire in 1805, MP for Grantham 1820–26, and in 1819 was vice-president of the London Society for Promoting Christianity Amongst the Jews.

ESTC finds seven copies in the US (BU, Huntington, LoC (lacking volvelle), Sperisen Library (lacking volvelle), Temple, UVA, Wellesley) and eight in the UK (Birmingham, BL (lacking volvelle), Canterbury Cathedral, Christ Church Oxford (two copies), Trinity College Oxford, Worcester College Oxford).

ESTC T141242.





Art and Life 'Intimately Mingled'

[48] TERIADE (editor), pseud. [i.e. Stratis ELEFThERIADES]. VERVE Issues 1–4. I. December 1937; II. Spring 1938 (March–June); III. October–December 1938; IV. January–March 1939. Paris: 4 Rue Férou (6^e). December 1937–March 1939. £4250

Four volumes, folio (355 × 260 mm). Original wraparound colour-illustrated card wrappers, housed in a custom pale blue cloth slipcase lined with marbled paper and a chemise in quarter blue cloth with marbled sides; vol. I, pp. 112, [113–128]; vol. II, pp. 128; vol. III, pp. 132; vol. IV, pp. 140; heliogravure, colour process, and lithographed plates included in pagination; light rubbing to spine tips, extremities, and folds, tears with associated creasing to margins of vol. III, pp. 19–26; overall a bright, clean, very good set; prospectus/order form loosely inserted to vol. I.

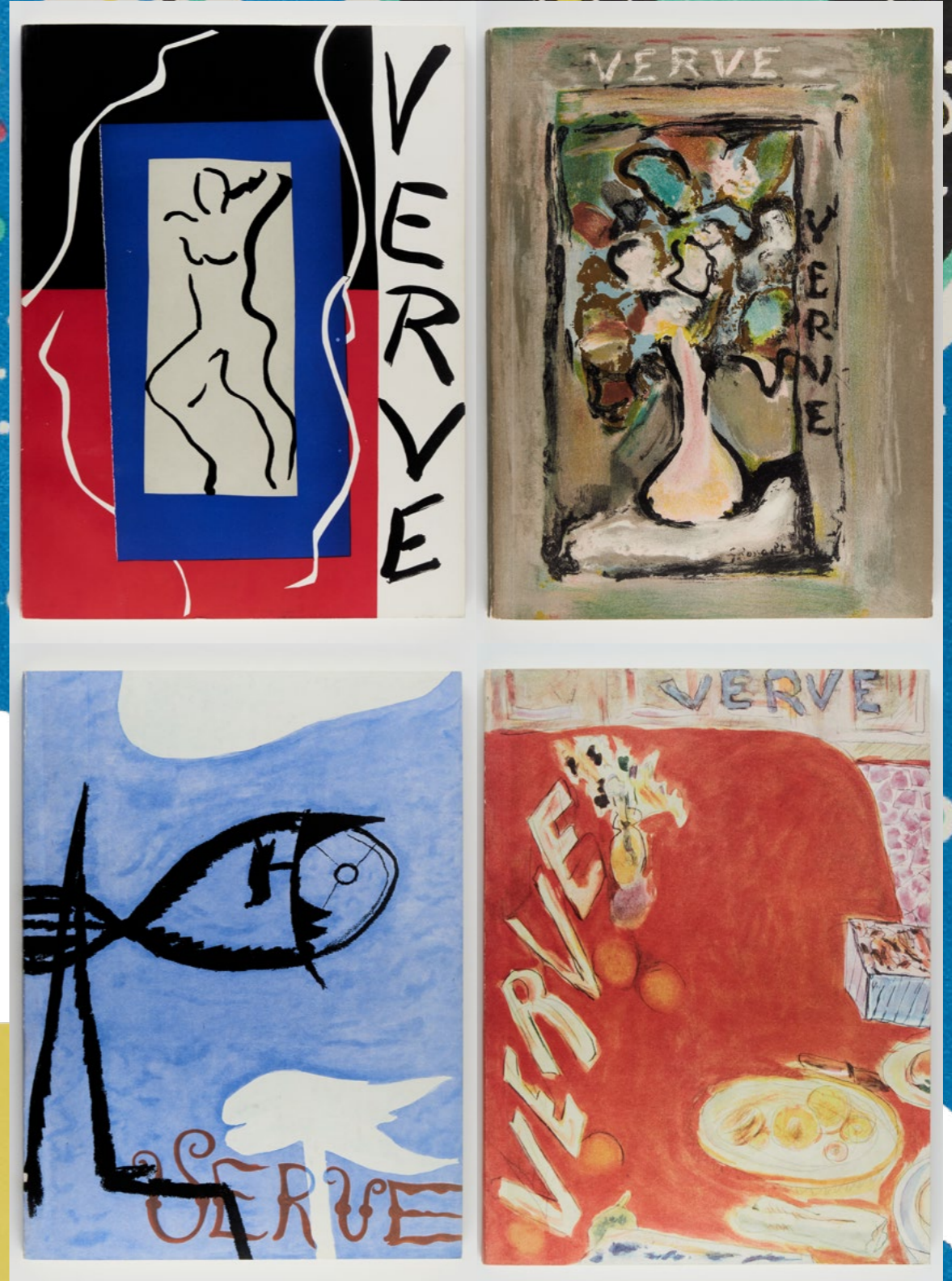
Sharp, bright copies of the first four English-language issues of one of the high points of twentieth-century periodical publishing, featuring work by many of the greatest artists and writers of the age.

Like *The Yellow Book* (1894–1897), *La Revue Blanche* (1889–1903), and *Blast* (1914–1915), Teriade's Parisian *Verve* review captured the spirit of its moment. The prefatory statement in the first issue boldly declares:

'*VERVE* proposes to present art as intimately mingled with the life of each period and to furnish testimony of the participation by artists in the essential events of their time. It is devoted to artistic creation in all fields and in all forms. [...] It will present documents as they are, without any arrangement which might detract from their naturalness. The value of its elements will depend on their character, the selection of them that has been made and the significance they assume through their disposition in the magazine. That the illustrations may retain the import of the originals, *VERVE* will utilize the technical methods best suited to each reproduction. It will call on the best specialists of heliogravure in colors and in black and white, as well as of typography, and will not disdain to employ the forgotten process of lithography. The luxuriousness of *VERVE* will consist in the publication of documents as fully and as perfectly as possible.'

These first four issues each bear striking wraparound colour covers by Matisse, Braque, Bonnard, and Rouault respectively, signalling the remarkable range of art and literature within. A brief glance at the contents pages reveals an extraordinary roll call of the greatest artists and writers at work during the early decades of the century: the first issue alone includes writing by Gide, Bataille, Dos Passos, Lorca, Malraux, and Michaux, alongside fine reproductions of paintings by Watteau, Corot, Delacroix, and Courbet, as well as recent work by Matisse, Derain, Bonnard, and Maillol; subsequent issues feature writing by Hemingway, Joyce, Sartre, and many others. First published in December 1937, *Verve* survived in various forms until 1960. These notably bright copies of the first four issues support John Russell's description of the journal 's[inging] out from the other side of the street in a way that made us run across the road to look [...] more closely.'

See Russell, 'Flair for the Grand Gesture: Celebrating a Magazine,' *New York Times* (1988).







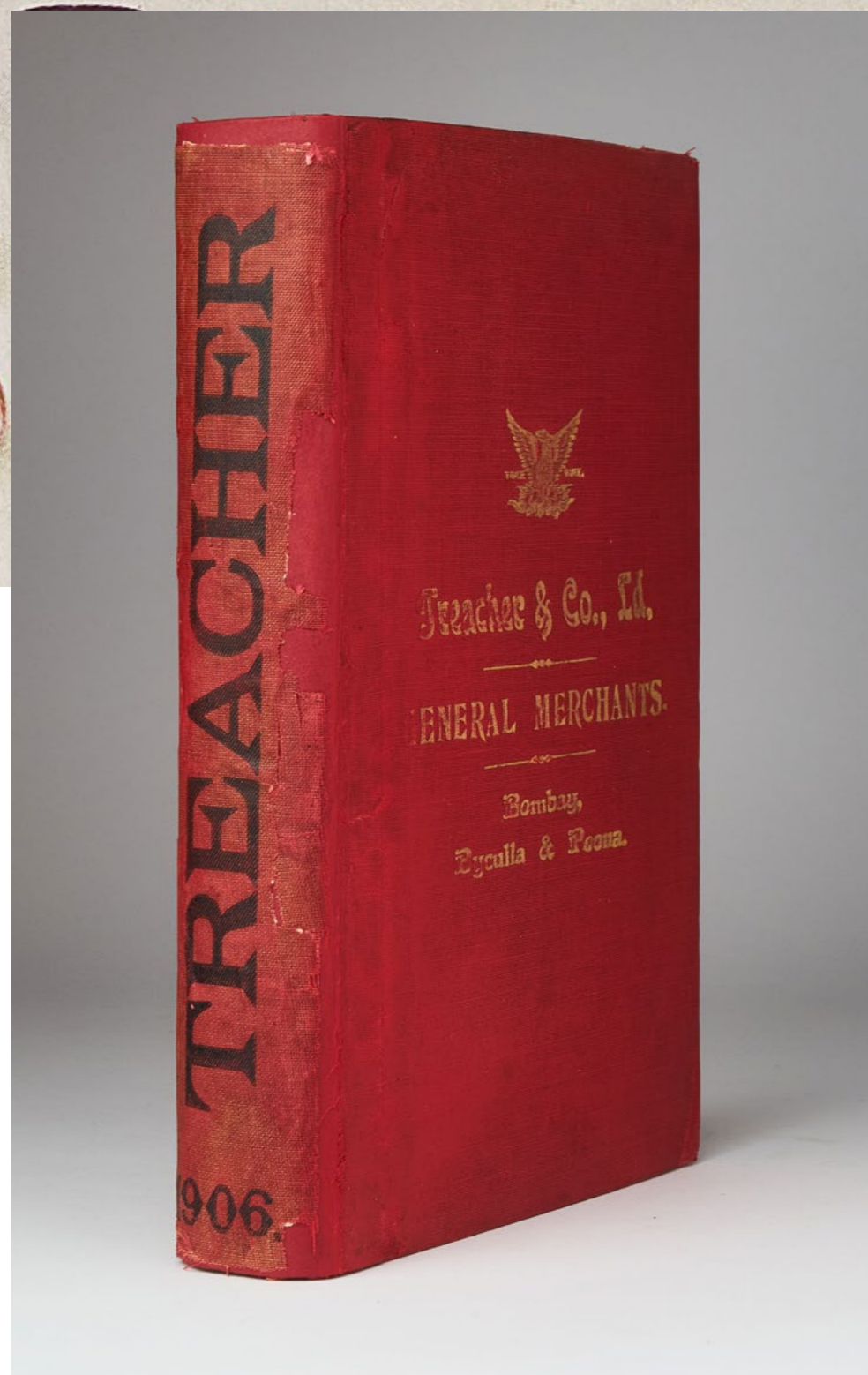
Suppliers of the British Raj

[49] [TRADE CATALOGUE.] [Cover title:] Treacher & Co., Ltd. General Merchants. *Bombay, Byculla & Poona.* Mumbai: The Times Press. 1906. £800

8vo. Publisher's red cloth, upper board lettered in gilt, spine lettered in black; advertisements to pastedowns; pp. x [iv], xxi, [1 (blank)], '800' (i.e. 802), xi-xviii (continued pagination from advertisements at front), free endpapers included in pagination; pp. ii-x and xi-xvii printed on pink paper, numerous lithographic in-text illustrations throughout, p. [iv] printed in pink, **23 ff. plates, of which 6 on pink paper, 9 in colour, and 2 double-page**, pp. 352-530 ('Jewellery and Hall-Marked Goods') printed on thick paper; rebacked with original spine laid down, plate facing p. 732 with two central closed cuts, browning to 2 ff. tipped-in advertisements after p. 330; a very good copy; contemporary manuscript corrections to p. [i].

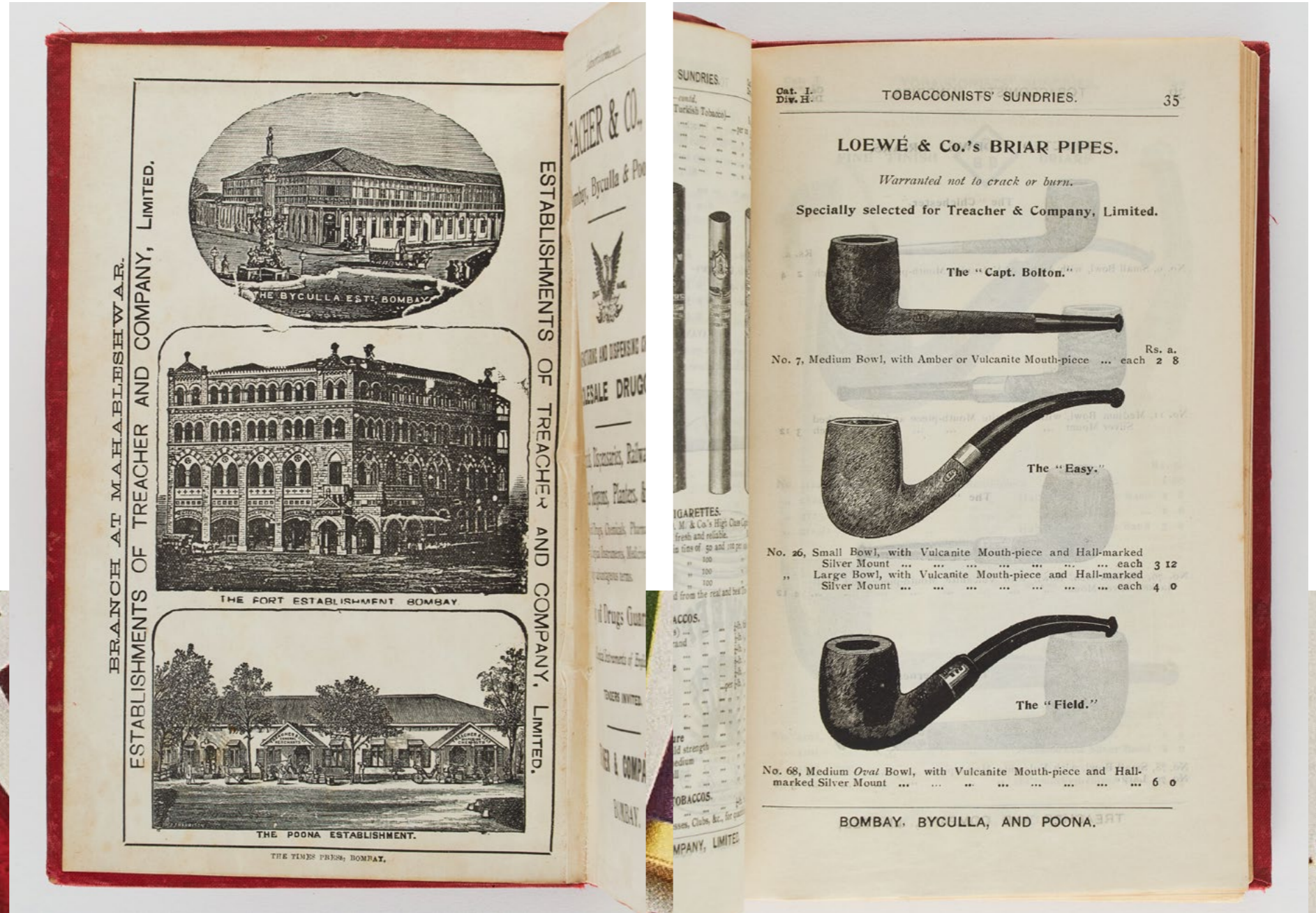
An extensively illustrated and very rare Mumbai-printed trade catalogue advertising goods for the British market in India, encompassing an extraordinary range of products, from gunpowder to soap, and everything in between, with numerous coloured plates.

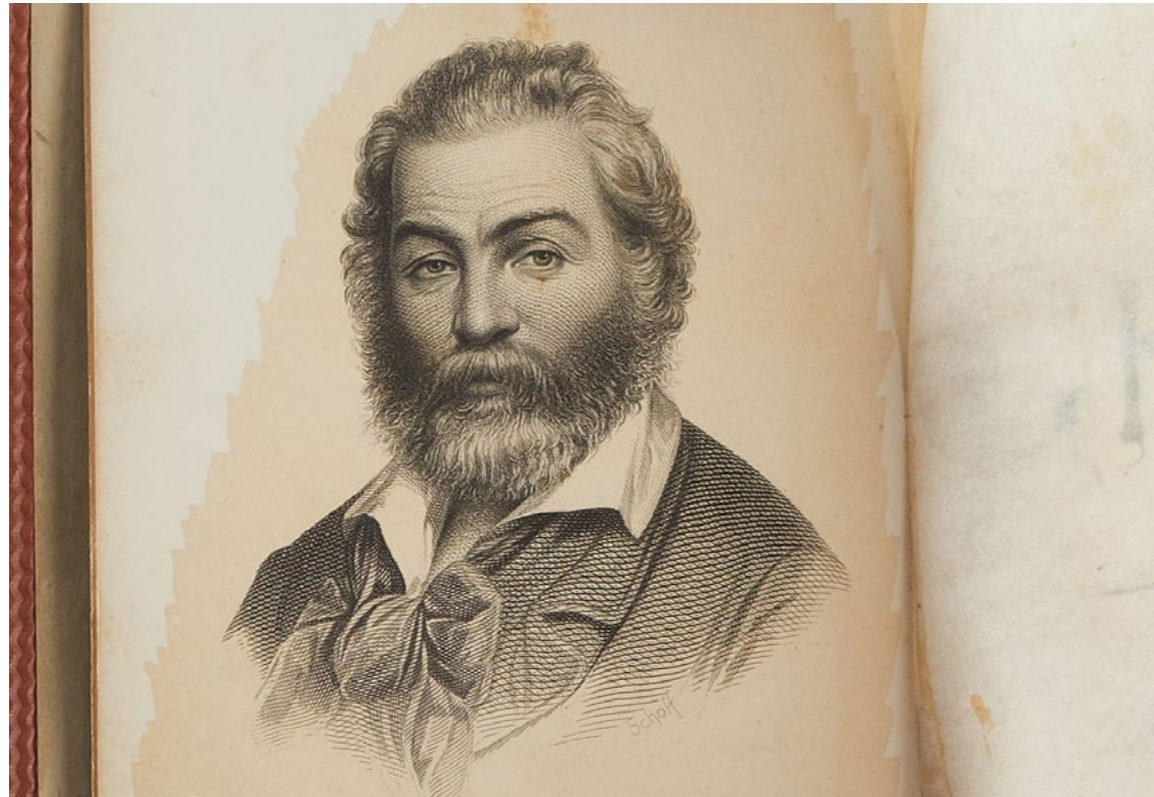
Treacher & Co. were a prominent British-run firm operating as merchants, druggists, and chemists, based in Bombay (Mumbai) and Poona (Pune) during the late nineteenth and early twentieth centuries. This extensive catalogue presents a vivid picture of colonial consumption and supply, advertising an exhaustive array of merchandise including toiletries; crockery; agricultural machinery and flower and vegetable seeds; pipes; sporting equipment and 'Gymkhana kit', including Brooks' bicycle saddles for both men and women, bicycle pumps, dumbbells, and Sandow's Obesity Reducer and Sandow's Combined Developer; alcoholic drinks, as well as 'Sparklet's' carbonation tablets and 'Seltzogenes for the production of sodawater, lemonade, gingerade &c.'; parlour games, including board games, billiards, roulettes, and table bowls; cameras; books and medical remedies; jewellery; and more.



The catalogue features numerous plates, many chromolithographic or printed on coloured paper, advertising china sets, gunpowder, biscuits, tar and vinolia soaps, California poppy perfumes, Windsor & Newton's paints, and hair lotions, *inter alia*. A contemporary owner has corrected in manuscript the names of two of Treacher & Co.'s directors to p. [i].

No copies traced on OCLC or Library Hub.





America's 'New Bible'

[50] WHITMAN, Walt. *Leaves Of Grass*. Boston: Thayer and Eldridge. 1860-61.

£7000

8vo. Original rust-coloured vertical wavy-grain cloth with blind-stamped boards, beveled edges, spine with gilt lettering and design of a butterfly; pp. [vi], 456, [2], frontispiece engraving of Whitman (signed 'Schoff'), engraved tailpieces to pp. iv and 456 of a butterfly perched on a finger; slightly cocked, minor soiling to pastedowns, otherwise a very good copy.

Extremely rare first issue of the third edition, the first edition published by someone other than the poet himself, including the first publication of the major poems 'A Word Out of the Sea', retitled 'Out of the Cradle Endlessly Rocking' in later editions, and 'I Hear America Singing'.

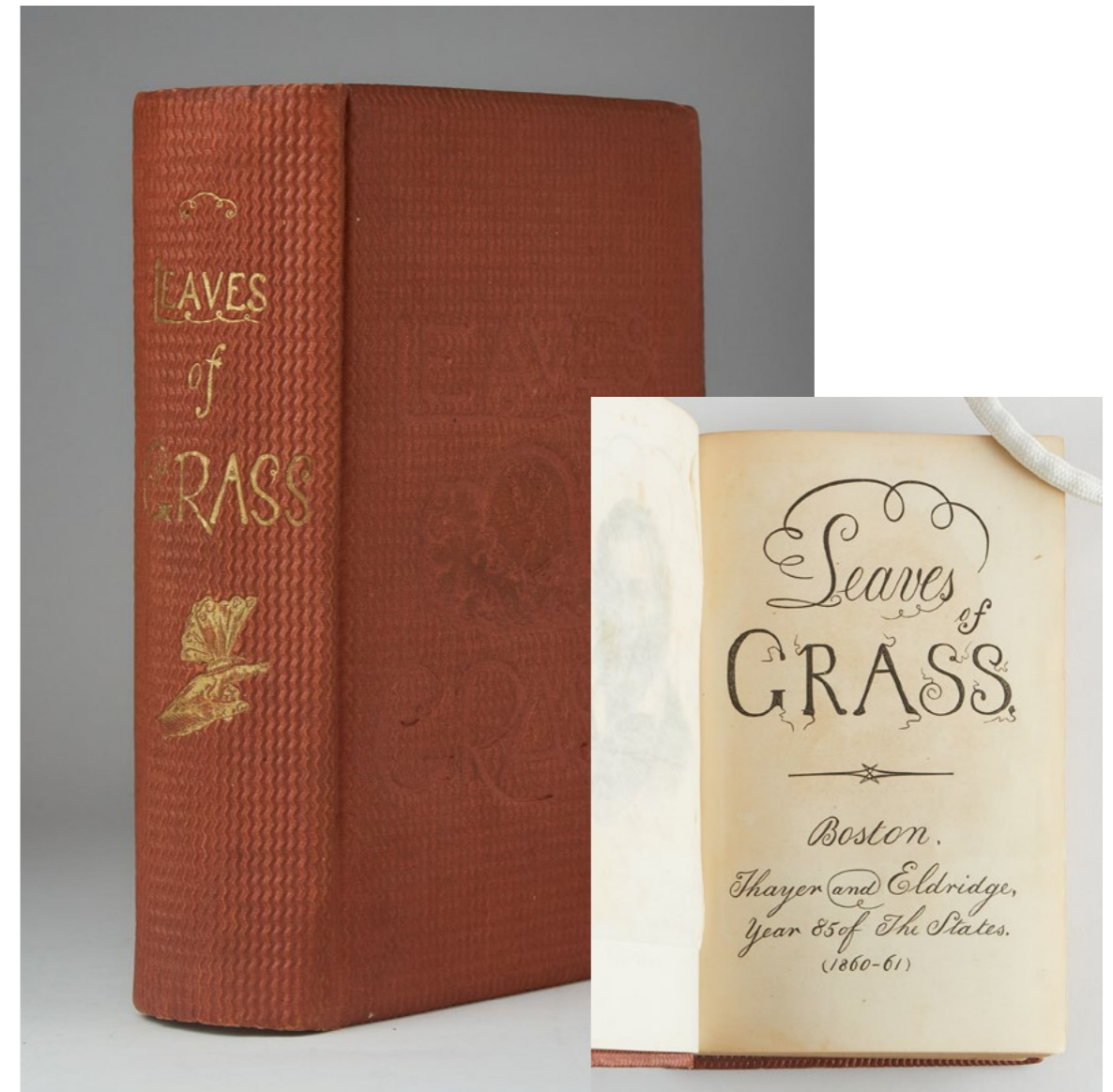
This edition of Whitman's work is significantly expanded from the two self-published pamphlets of 1855 and 1856, which contained twelve and thirty-three poems respectively. The success of the second edition persuaded Thayer and Eldridge to take the work on but, in a stroke of the kind of luck that dogged Whitman's professional career, the company went bust shortly after publication and could barely pay him \$250. 'The author went to Boston to superintend the printing and binding. The publishers failed during the period of financial depression at the beginning of the Civil War and the plates were sold at auction to R. Worthington, who surreptitiously used them for the original imprint. There are, for this reason, four or more editions bearing the original Thayer and Eldridge imprint. The first issue is distinguished by the engraved portrait which is on an irregularly tinted background and by the gilt embossed butterfly on the backbone of the binding [...] **Copies of the first issue with the tinted portrait are extremely scarce**' (Shay).

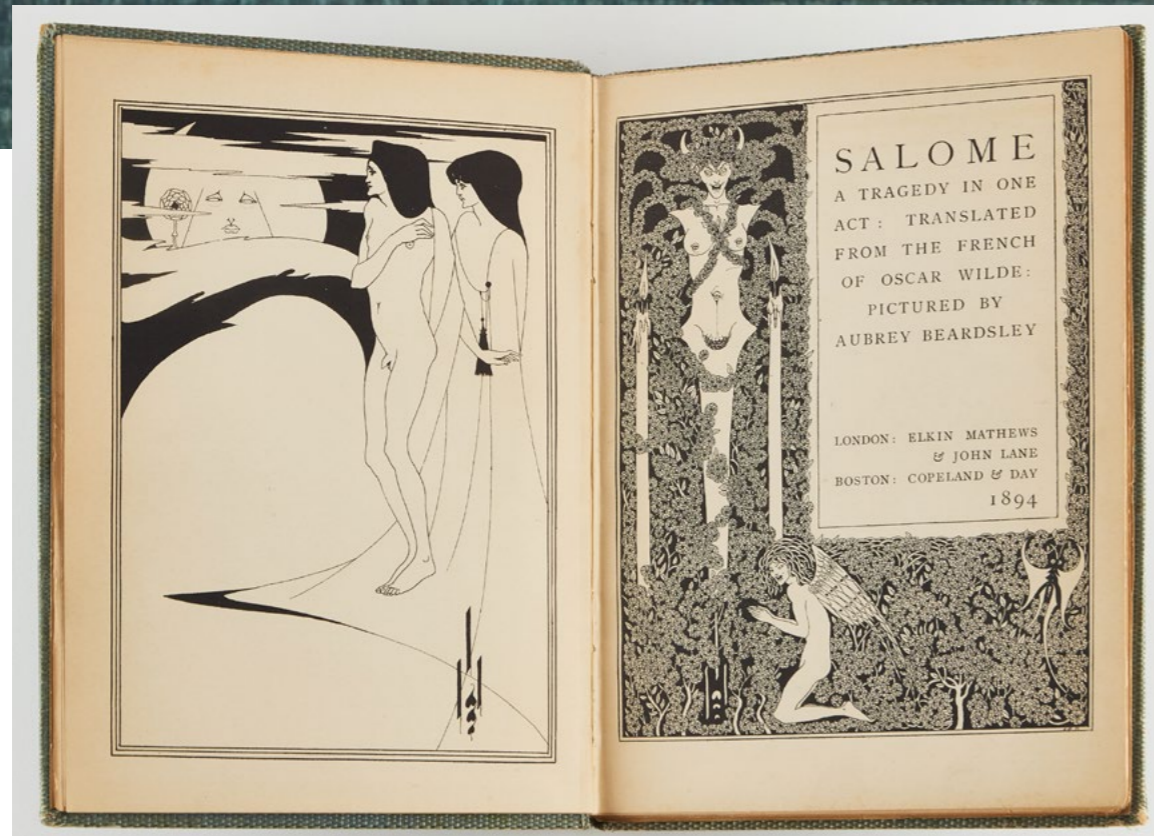
This edition is the first to justify Whitman's description of the work as America's

'New Bible'. It had been expanded to include 146 poems, the largest single jump in the work's life. Among the poems included here for the first time are the 'Calamus' cluster, the most overtly homoerotic section, and 'Enfans d'Adam', which shocked contemporary readers with its sexualised reading of the Adam and Eve myth.

Despite the controversy and outrage that greeted Whitman's work upon its first publication – one reviewer called it a 'mass of stupid filth' (*The Criterion*, 10 November 1855) – it has come to be considered a central work of American poetry, radical in form, epic in its treatment of democracy, nature and love, and courageous in its sexual frankness. This is Myerson's Binding C, with a globe surrounded by clouds to the front board and a sun behind mountains to the rear; our frontispiece portrait of Whitman is in the first state, with the irregularly coloured background.

BAL 21397; Myerson A.2.3a (with the frontispiece in the first state); Shay, p. 19; Wells & Goldsmith, pp. 7-8; cf PMM 340.





[51] WILDE, Oscar; [Lord Alfred DOUGLAS (translator); Aubrey BEARDSLEY (illustrator)]. *Salome. A tragedy in one act.* London: Elkin Mathews & John Lane. 1894. £4,000

Small 4to. Original blue-green woven cloth, gilt designs after Beardsley blocked to boards, spine lettered in gilt, fore- and tail-edges uncut; pp. [x], 67, [1], 14 (advertisements), [2], 10 plates including frontispiece, illustrated title-page, contents page, and tailpiece by Aubrey Beardsley, printed on glazed paper from line blocks engraved by Carl Hentschel; a few chips to joints and corners, small loss to head of spine affecting 2 letters of gilt text, spine sunned; internally very clean; a very good copy; bookplate of William Forbes Morgan (1841–1916) to front pastedown.

First English edition of Wilde's one-act tragedy, the first with Beardsley's illustrations (four of which contain caricatures of Oscar Wilde), one of only 500 copies, translated by and dedicated to Wilde's lover, Lord Alfred Douglas.

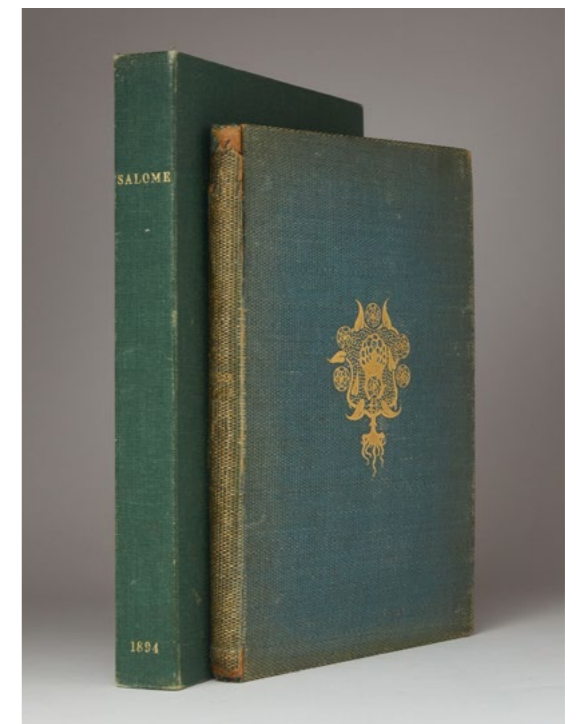
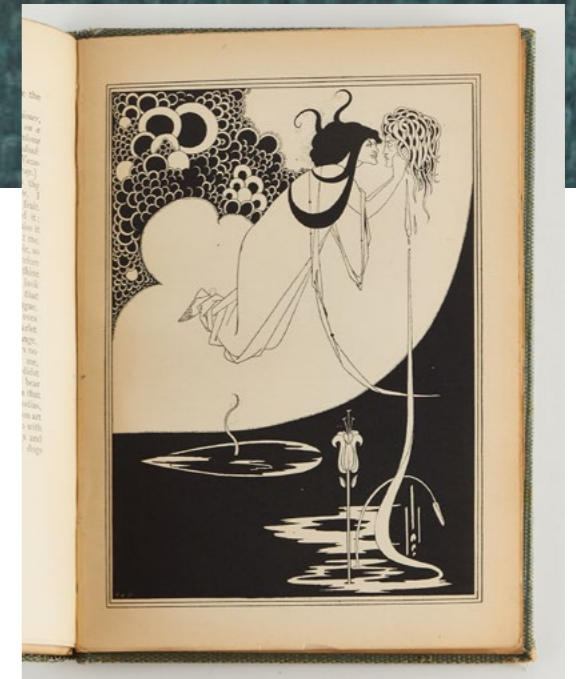
Salomé was written in French in late 1891 while Wilde was staying in Paris, and accepted for production by Sarah Bernhardt at the London Opera House in 1892. However, the Lord Chamberlain prohibited performances because of a ban on Biblical figures being presented on stage, an outcome that understandably incensed Wilde. It was finally published in French in 1893, and then in this translation in 1894.

Translating the nuances of Wilde's original text, written in an idiosyncratic French, has been acknowledged as a Herculean task by all those who have attempted it, including Beardsley. Even though Wilde himself assisted Douglas, the author and the translator nearly came to blows: 'Wilde immediately complained of Douglas's sloppy, schoolboy French, and an infuriated Douglas blamed any faults upon the original. He and Wilde nearly split over the disagreements, and Robbie Ross – doubtless to his later regret – made peace between them that Fall' (Daniel).

Though Wilde tried to fix some of the errors, Douglas raged when he did, and wrote to the publishers that September, 'as I cannot consent to have my work altered and edited, and thus to become a mere machine for doing the rough work of translation, I have decided to relinquish the affair altogether.' (Daniel). Nevertheless, their relationship recovered, and the translation has since become the text most familiar to Anglophone audiences. Steven Berkoff used the Douglas translation for his critically acclaimed *Salome* at the National Theatre in 1988, with all its archaisms and errors unabridged.

Sadly, Wilde never saw the play produced. Its only performance during his lifetime was a one-off presentation at the Théâtre de la Comédie-Parisienne on 11 February 1896, by which time he was already in prison. It was not performed publicly in Britain until 1931.

Mason 350. Ross, 'Later Work' 86. See Daniel, 'Lost In Translation: Oscar, Bosie and Salomé', *Princeton University Library Chronicle* (2007).





Shakespeare, Goethe, and Wilde on the Japanese Stage

[52] YABUKI, T. (editor); T. FUJISAWA (translator). The Stage Photograph-Album. Ten Years of Imperial Theatre. Work Decorated with 260 Illustrations. Tokyo: Yabuki Koshodo. 1920. £2,000

Oblong folio. Publisher's cream cloth, title gilt to rear board in Chinese ('帝劇十年', i.e. 'Ten Years of Imperial Theatre'), Okina mask blocked in gilt to upper corner, gilt-speckled endpapers; pp. [iv], 10, [2], ff. 58 of plates, [10], 6 ff. plates, [6], the plates comprising 260 photogravures with captions in Japanese in sepia, introductory text in both Japanese and English, tissue guard after final plate; slight spotting to boards; title lightly foxed; else fine; loosely inserted spirit duplicator copy of 2 pp. manuscript order of events dated 1907 and on paper headed 34 Craven Hill Gardens, creased where folded, stapled.

First edition, extremely rare, of these photogravures of traditional Kabuki and Western-style productions staged at the Imperial Theatre in Tokyo, the first Western-style theatre in Japan, published to commemorate the theatre's tenth anniversary.

The Imperial Theatre (Teikoku Gekijō) opened in March 1911 across the Imperial Palace grounds but had no connection with the Imperial household. The architecture was strongly influenced by European styles, and the theatre – which offered a mix of kabuki and Western pieces – was run by a group of entrepreneurs; the building sustained severe damage during the 1923 Great Kantō earthquake. 'We passed no month without having given the performance. Sometimes we even added the matinee to the ordinary representation and in some months the performance was given twice or thrice ... This photograph-album, containing the typical scenes of principal plays represented in these about 260 public performances, is not to be simply considered as the ten years performance history of the imperial theatre but indubitably ... as the modern dramatic history of our country' (introduction).

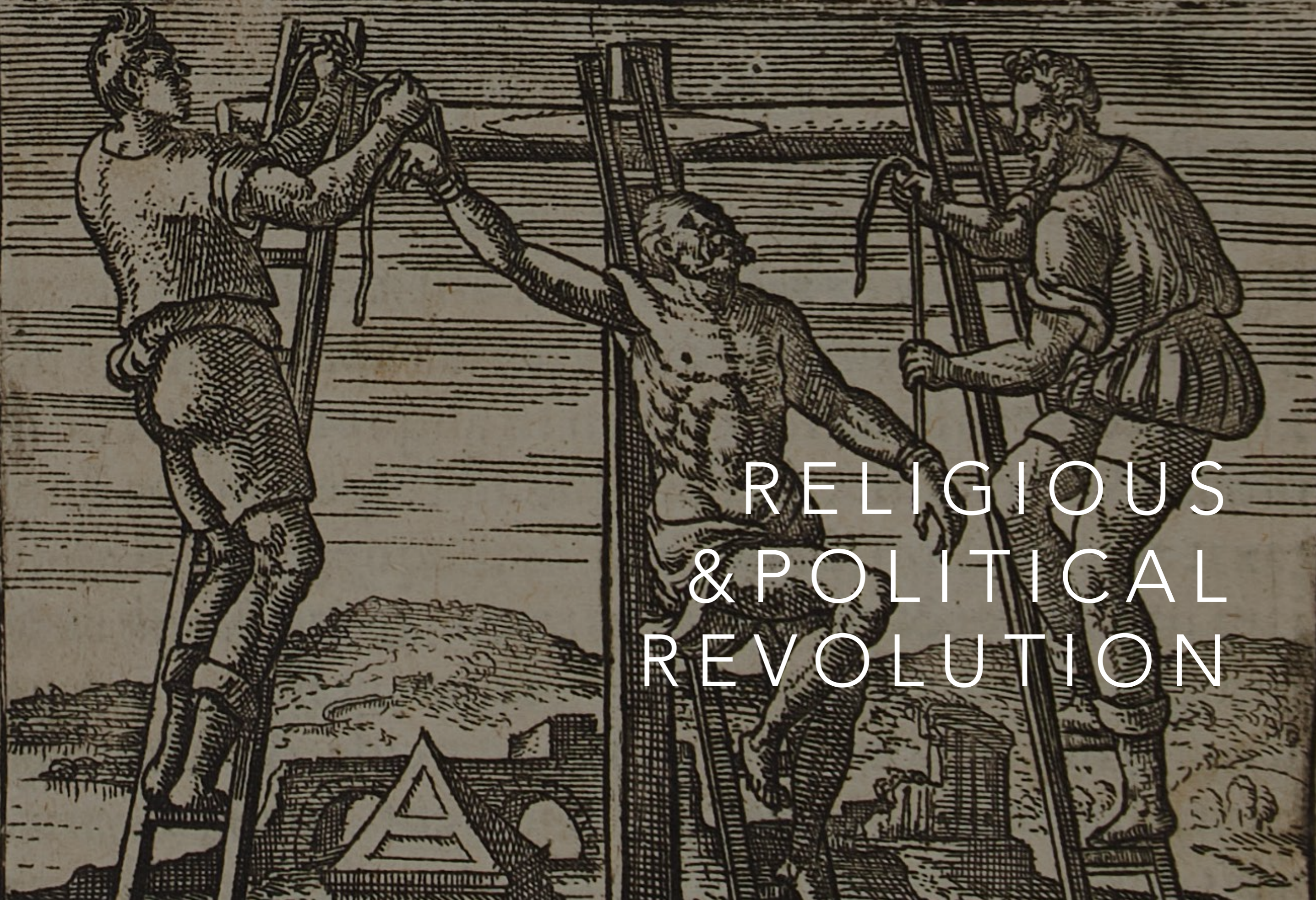
This album chronicles productions from the theatre's opening to September 1919. Among the performances are *La Traviata* (translated by Shoyo Matsui), three performances of *Hamlet* (translated by Shoyo Tsubouchi, Shiko Tsubouchi, and Kanya Morita, respectively), two performances of *Faust* (the first translated from the German by Shoyo Tsubouchi and the second a staging of Gounod's grand opera), *Othello* (translated by Daigo Ikeda), and *Sarome* (an adaptation of Wilde's *Salome* by Kichijo Nakamura).

'Recently we have had the great pleasure of seeing even the grand opera performed, giving thus a good chance for unifying oriental and occidental dramatic worlds. On the other hand this achievement proves our remarkable success of having assumed the hegemony of the Japanese dramatic world and consequently the present photo-album may be regarded as a kind of the miniature of our whole stage world ... the imperial theatre as a commercial company is now going to surpass the European imperial and state theatres in its magnificent building and in its representation of approximately 300 plays' (introduction).

Loosely inserted here is a copy of a 1907 note detailing the order of events for 7–13 May for the state visit of Prince Fushimi Sadamaru of Japan as envoy of the Emperor of Japan, including the Prince's reception by the Japanese Ambassador; a state banquet at Buckingham palace; dinners with Prince Arthur of Connaught, the Foreign Office, and the Prince of Wales (later King George V); and a planned trip to Aldershot (noted as 'abandoned'). During the Prince's visit, the British government banned performances of the *Mikado* from London for six weeks due to concerns that the play might offend him; he was, however, disappointed by the ban, hoping to see a performance during his stay. We have been unable to identify the author of the note, but he was likely associated with the Foreign Office in coordinating the Prince's stay. Yabuki Koshodo would publish a *Stage Photograph-Album of Typical Japanese Theatrical Performances* in 1922, seemingly a reissue of the present work, likely issued in conjunction with the visit of the Prince of Wales (later King Edward VIII) to Japan, who attended the Imperial Theatre during his stay.

OCLC records only two copies, at Harvard and Waseda University. Not on Library Hub.





RELIGIOUS
& POLITICAL
REVOLUTION



An Embroidered German Bureaucratic Almanack for George III

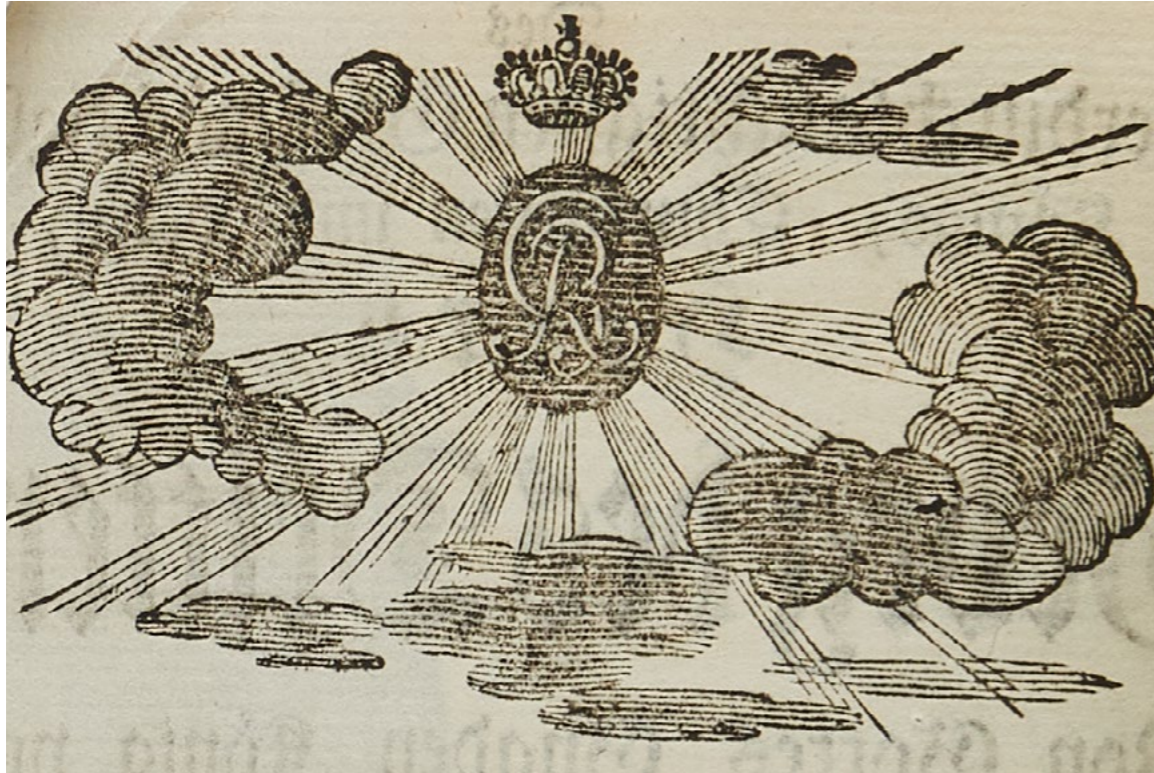
[53] [ALMANACK.] Königl. groß-brittanischer und churfürstl. Braunschweig-Lüneburgscher Staats-Kalender auf das Jahr 1798, worin das Staats-Verzeichnis der Königl. Regierungen, und übrigen hohen civil- und militair-Bedienten in den deutschen Ländern, nebst einem genealogischen Verzeichniß aller durchlauchtigsten hohen Häuser in Europa befindlich. *Lauenburg: 'gedruckt mit Berenbergschen Schriften [i.e. Eberhard Friedrich Justus Heinrich Berenberg] und zu bekommen bey dem Burgermeister Meyer. [1798.]* £1500

8vo. In a handsome contemporary binding of white silk, upper board with the cypher of King George III worked in silver threads and embellished with sequins surmounted by his crown embroidered in red, rear board with cornucopia embroidered in green, brown, pink, and metallic threads, both boards with floral sequin cornerpieces and within an embroidered foliate border with red flowers embellished with small sequins, original bright green endpapers, housed in a modern drop-backed box of burgundy buckram; pp. [xxxii], 264, 34, [16]; woodcut crowned cypher of George III against ground of clouds to f. C1^r, British Royal coat of arms to title; outer border of small sequins removed at an earlier date, sequins to foliate border largely perished, neatly rebacked in oatmeal cloth, some wear to boards with loss of some threads to central panels, slight tarnishing and discolouration; some foxing to flyleaves; else internally clean and bright; a very good copy.

A rare almanack-cum-bureaucratic directory for 1798, provincially printed in Lauenberg in honour of George III – the first British Hanover monarch to be born in England – as King of Great Britain, and Ireland Elector of Hanover, and Duke of Brunswick-Lüneburg, our copy in a handsome embroidered binding bearing his crowned cypher.

Although George III spoke English as a native language and was the first British Hanover monarch not to have travelled to Germany, this almanack is indicative of his political significance as Elector of Hanover and Duke of Brunswick-Lüneburg. The calendar provides notable feast days and holidays as well as a Jewish calendar marking the Sabbath and *rosh chodesh*, and is followed by a register of thousands of members of the Royal Electoral Ministry (featuring an orchestra, three librarians, a copper-engraver, and a bookbinder) and of local administration throughout Lower Saxony, including an index of physicians; there follows a list of officers, a list of professors at the Georg-August University in Göttingen, a list of cloisters and monasteries detailing the names of dozens of nuns, and an index of nobles and their lands. The almanack also includes the names and birth dates of George III, Queen Charlotte, and their children, as well as those of several influential noble families throughout Germany, also noting the religious denomination of each family.



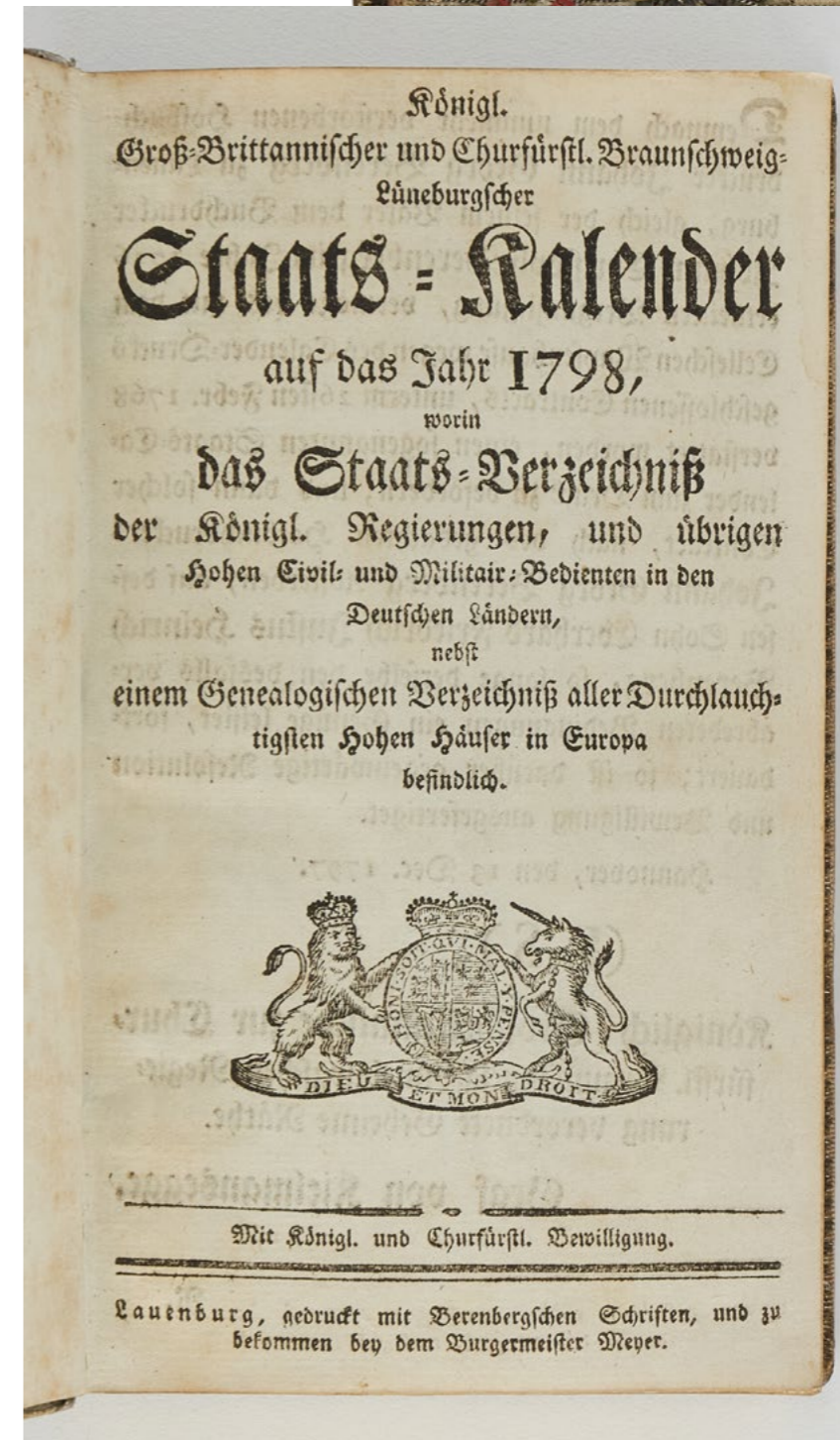


This is the first almanack in the series printed by Eberhard Friedrich Justus Heinrich Berenberg, whose father, Johann Georg Berenberg, had recently died, as reported in a prefatory note by Ludwig, Count of Kielmansegg, himself a member of the House of Hanover and here described as 'Royal British Privy Councillor appointed to the Elector of Brunswick-Lüneburg'; Eberhard's privilege allowed him to continue to donate a portion of the almanack's proceeds to the orphanage at Celle.

We find other examples of the Lauenberg *Staats-Kalender* bound in calf with the cypher of George III blocked to both boards in gilt, as well as examples in embroidered bindings similar to ours on Berenberg almanacks printed c. 1789–1801. A copy of the 1799 edition in an embroidered binding was sold by Sotheby's (*The Property of the Dowager Viscountess Wolseley, of Hampton Court Palace, Middlesex*, 17 October 1918), described as 'for K. George III, by one of his daughters'. Queen Charlotte was an expert embroiderer (see the 1781 needlework pocketbook made by her at the Royal Collections), providing financial support to the needlewoman Mary Knowles and of Mrs Pawsey's school for 'embroidering females', and it is possible that these bindings were made for presentation. 'The works of art made by Queen Charlotte's daughters are inevitably linked to those of their mother, who ensured that they stayed at court and continued to work alongside her for much of their lives. Much of the royal women's time was spent at Kew and Frogmore reading, drawing and making paper cut-outs' (Royal collections, *online*).

We find a single copy of the 1798 *Staats-Kalender* outside Germany, at the Bodleian.

VD18 90282272.





Ending the Revolutionary War

[54] [AMERICAN REVOLUTION.] Preliminary Articles of Peace, between His Britannick Majesty, and the States General of the United Provinces. Signed at Paris, the 2d of September, 1783. Published by Authority. London: Printed by T. Harrison and S. Brooke, in Warwick-Lane. 1783.

£950

4to. Original blue paper wrappers, stitched as issued; pp. 10, printed in English and French in parallel double columns, woodcut printer's device to title, woodcut initials and headpiece; light creasing to upper outer corner; otherwise exceptionally well preserved.

Uncommon first edition, printed in parallel French and English, of the preliminary articles of peace between Britain and the Netherlands, as part of the Treaty of Paris ending the American Revolutionary War.

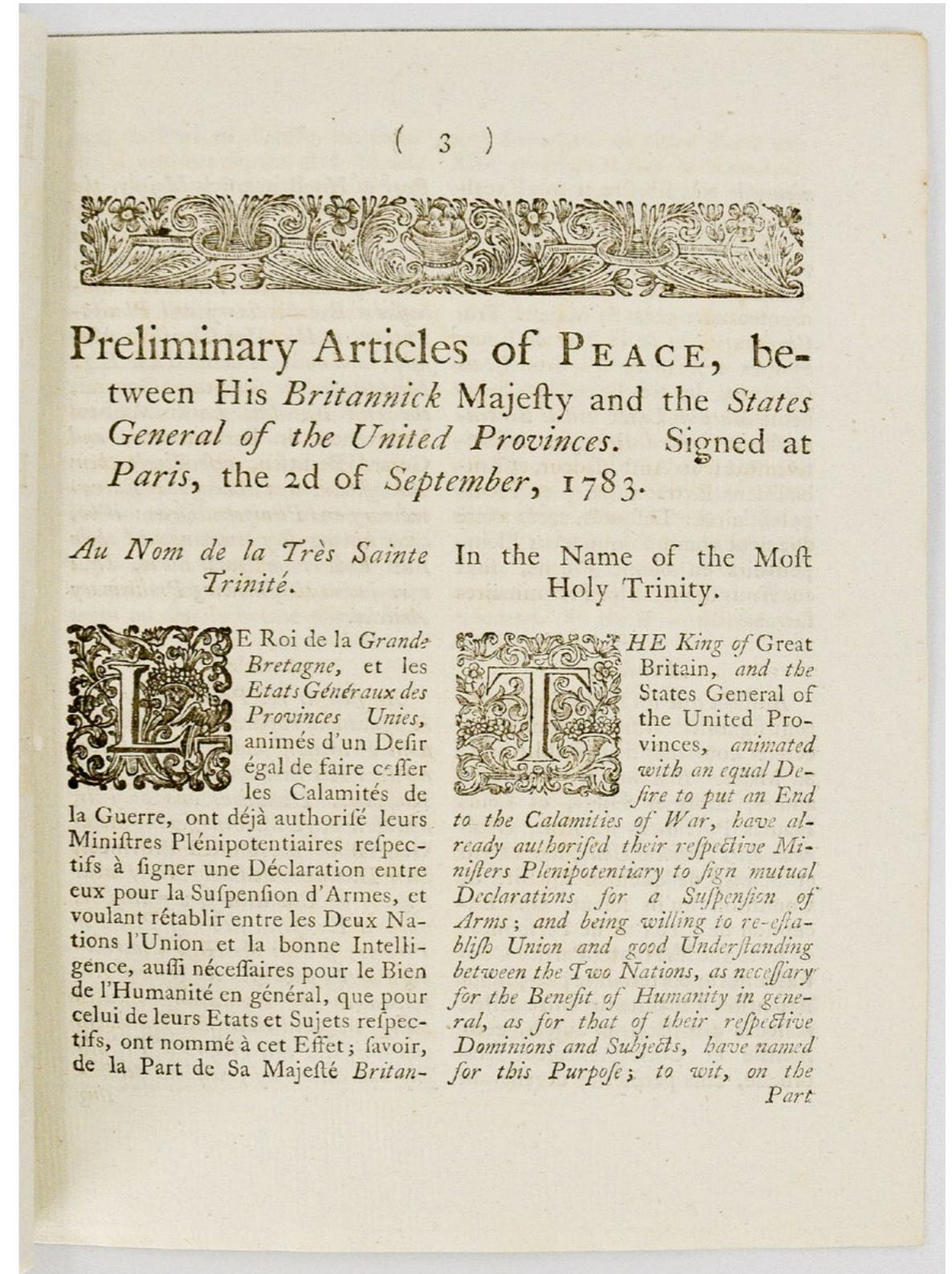
Signed on 3 September 1783, the Treaty of Paris formally ended the American Revolutionary War, with Great Britain recognizing the independence of the United States and ceding extensive western territories. The present British official edition contains the preliminary terms of peace with the Netherlands and forms part of the broader diplomatic settlement that also involved France and Spain.

The Dutch treaty was a key obstacle in the overall negotiations, with all other agreements signed the following day. Under its terms, Britain returned Dutch colonial possessions in the East Indies, captured in 1781, in exchange for expanded trading rights in the region, a final settlement not formalised until May 1784.

The articles were signed by George Montagu, 4th Duke of Manchester (1737–1788) and Mattheus Lestevenon van Berckenrode (1715–1797), respectively the British and Dutch ambassadors to the Court of Versailles.

ESTC finds copies at six institutions in the UK and Ireland (BL, Bodleian, CUL, Longleat House, National Archives, Royal Irish Academy) and seven in the US (Huntington, Illinois, Massachusetts Historical Society, Princeton, Texas A&M, UCLA, UVA).

ESTC T80985.



[continued from front flap]

Nuremberg trials and the Successor trials make it possible for her to isolate the points of international law and human justice raised in Jerusalem and valid throughout the world. Her report marks a notable step forward in the exploration of the human condition.



Alfred Bernheim

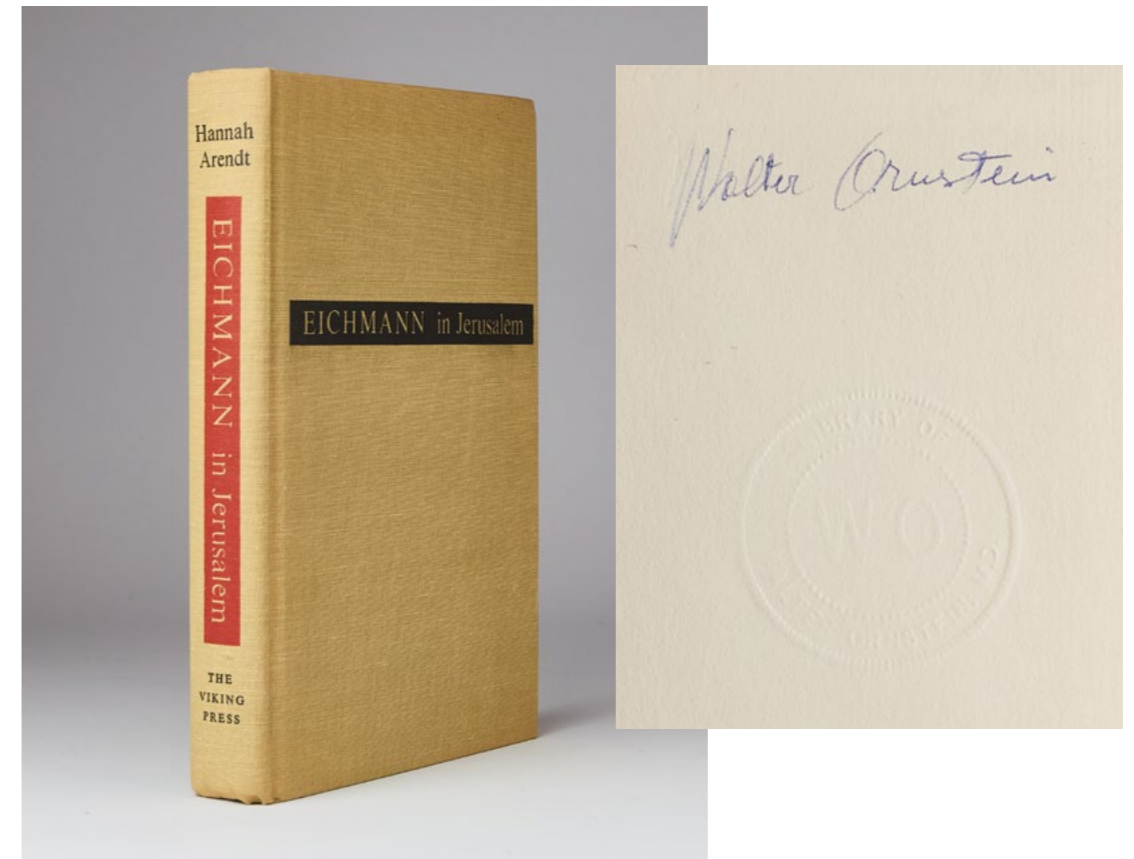
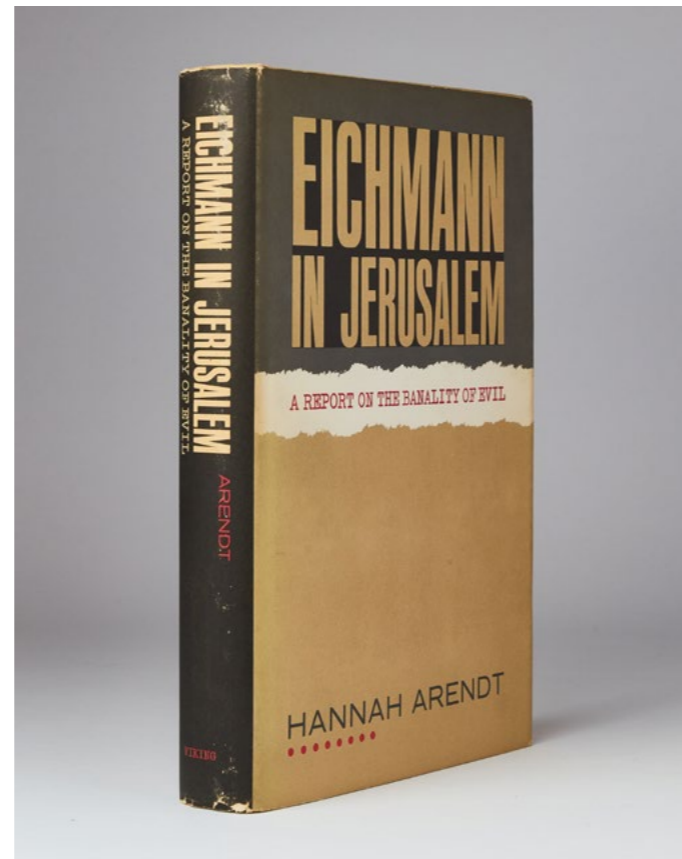
Hannah Arendt

Hannah Arendt holds a Ph.D. from the University of Heidelberg. She has taught at a number of universities, including the Universities of California, Chicago, Columbia, and Princeton, and most recently at the Center for Advanced Studies at Wesleyan. Since coming to the United States in 1941, she has written The Origins of Totalitarianism, The Human Condition, Between Past and Future, and On Revolution.

THE VIKING PRESS

Publishers of The Viking Portable Library
625 Madison Avenue, New York 22, N.Y.
Printed in U.S.A.

'The Banality of Evil'



[55] ARENDT, Hannah. Eichmann in Jerusalem: A Report on the Banality of Evil. New York: The Viking Press. 1963.

£400

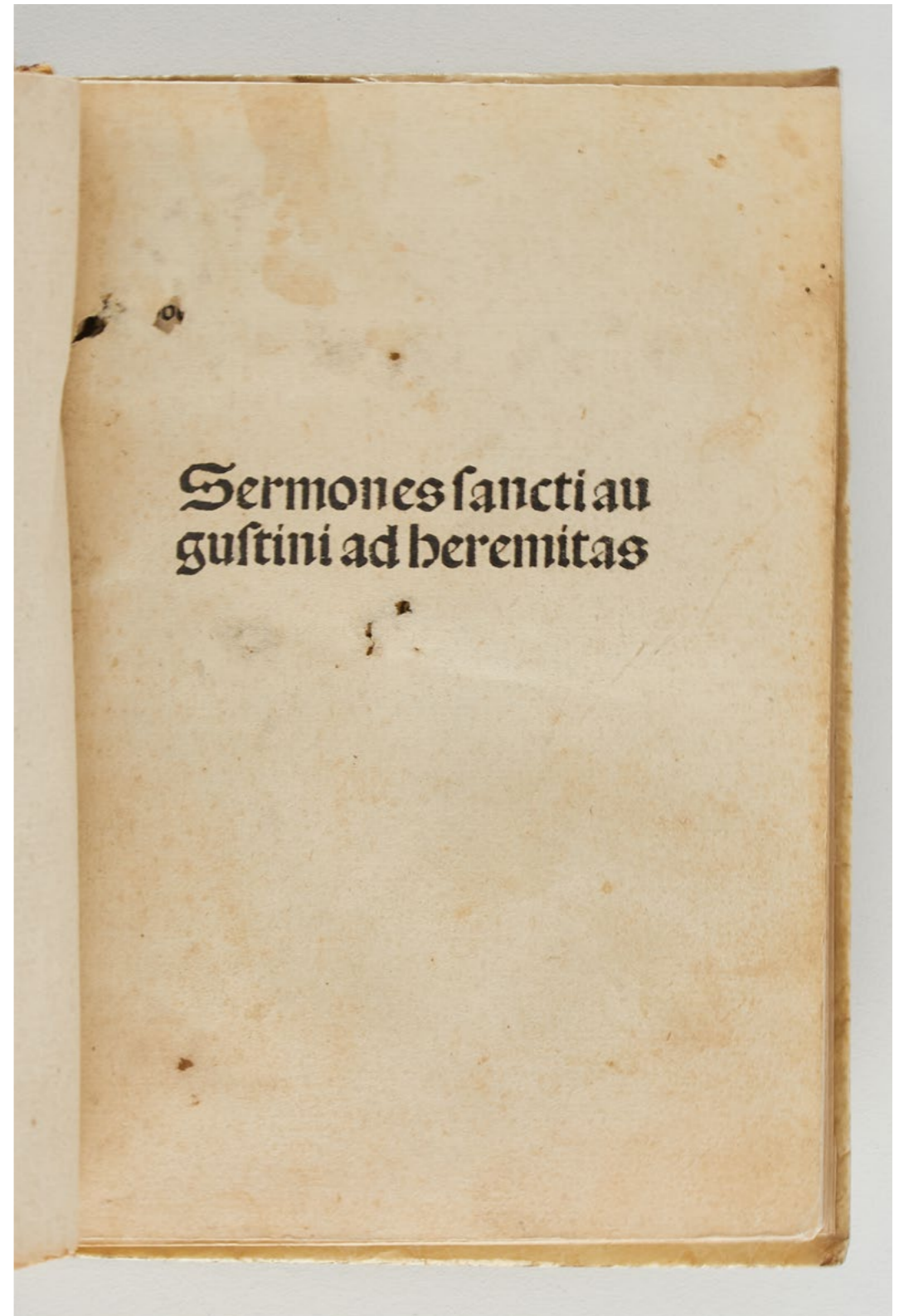
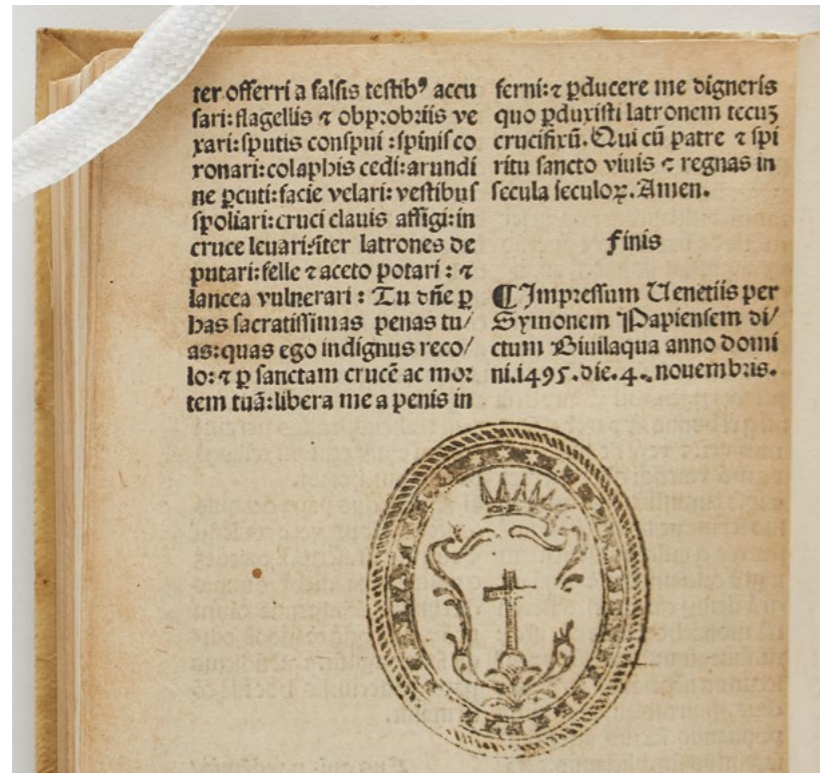
8vo. Publisher's oatmeal cloth, lettered in black and red, dust-jacket designed by Ben Feder; pp. [10], 275, [3 (blank)]; price clipped, light rubbing to edges of jacket and wear to base of spine, sunning to jacket spine, slight pushing to crown and base of spine; near fine; from the library of Walter Ornstein, with his blind-stamp and ownership inscription in blue ink to front flyleaf.

First edition of Arendt's seminal work exploring the psyche of the Holocaust perpetrators, focusing on Nazi official Adolf Eichmann, a former SS officer and one of the leading organisers of the Holocaust.

In 1960, Eichmann was kidnapped by Israeli agents in Argentina, and was publicly tried and condemned to execution by hanging in 1962. In her book, Arendt coined the phrase 'the banality of evil', concluding that it does not take a psychopathic monster to commit such crimes, but a rather mediocre personality who wants to belong, adhere and fit in – a bureaucratic careerist. The book remains controversial, but develops a theory of totalitarianism which stands the test of time.

Arendt (1906–1975) was born into an assimilated, politically active German-Jewish family in Hanover. She studied at the University of Marburg where she met – and had a brief romantic relationship with – Martin Heidegger, who would join the Nazi party in 1933. At the beginning of the 1930s, she informally affiliated herself with the German Zionist Organisation, and was conducting research for the organisation's president, Kurt Blumenfeld. This research led to her arrest by the Gestapo in 1933. After she was released from prison, she sought refuge in Paris from Hitler's regime, and eventually settled in New York in 1942, when she began her publishing and writing career.

Provenance: Jewish physician Walter Ornstein (1914–1994) was born in Czechoslovakia (present-day Czech Republic), studied medicine in Prague, and fled to Ecuador in 1939, subsequently settling in the United States in 1940. The Ornstein archive is held by the United States Holocaust Memorial Museum.



'The Fault of Printers is New among Evils' – Rare Incunable Edition of Notorious Monastic Forgery

[56] [AUGUSTINE, Saint, attributed.] Sermones Sancti Augustini ad heremitas. [(Colophon:) Venice: Simon Bevilacqua. 4 November 1495.] £3,850

Small 8vo. Recased in the original sixteenth-century vellum, spine lettered 'Sermon[es]' in ink, ties wanting; ff. [112]; a-o8; gothic letter, text in two columns, woodcut initial to f. a3^r; a few marks to covers, spine restored at head, endpapers renewed; small wormhole to inner margin of ff. [a1]-f4 (slightly touching a few letters), light dampstaining to lower outer corner, quires c, f, and o somewhat browned; overall a very good copy; early annotations to e5 and sidelining to 5 ff., old library stamps 'Bibl. SS Apostolorum Neapolis' to first and last leaves (see below); twentieth-century notes pencilled to flyleaves.

Rare Bevilacqua edition of the pseudo-Augustinian *Sermones*, a bestselling collection of sermons falsely attributed to Augustine of Hippo, supporting the Augustinian Hermits' priority in their controversy with the Augustinian Canons over the Order of Saint Augustine.

The *Sermones ad heremitas*, also known as *Sermones ad fratres in eremo*, were first published in Modena in 1477 by Balthasar de Strucii. The collection was forged in the context of a medieval debate over which branch of the Augustinian Order held greater precedence – the Augustinian Hermits or the Augustinian Canons. The sermons' purpose was to support the historically questionable claim that Augustine himself had established the Hermits in Hippo before the Canons.

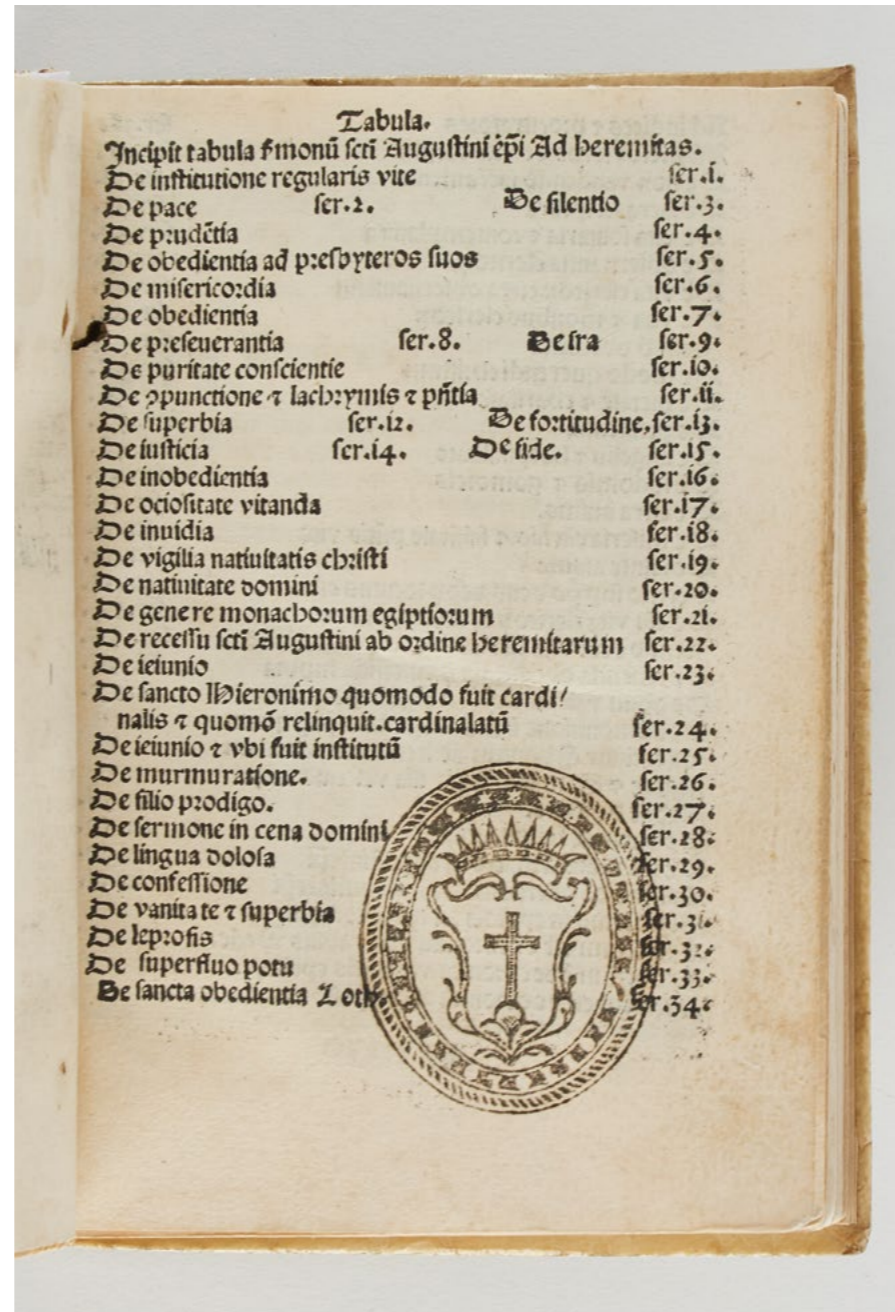
The work was reprinted at least twelve times during the fifteenth century, including the 1494 edition by Johann Amerbach and this Venetian edition by Simon Bevilacqua (fl. 1485–1518). The sermons' authenticity, however, was eventually rejected by the Maurists (a congregation of Benedictine monks) in the seventeenth century. Once attributed to the twelfth-century preacher Geoffroy Babion, it is now widely accepted that the *Sermones* were composed by different authors at different times, between the twelfth and fourteenth centuries. The importance of the *Sermones* lies in the fact that, although spurious, they were widely accepted as genuine. Consequently, they were instrumental in contributing to the historical understanding of Augustine and revealing the late medieval experience of the saint, which was a foundational component of Augustinianism (see Saak, pp. 81–138).

The printer Simon Gabi (after 1450–1518), known as 'Bevilacqua', produced numerous editions across a wide range of subjects, many of which were of significant cultural value. His publications, however, frequently suffered from insufficient proofreading, leading to numerous errors caused by hurried and poorly revised typesetting. The nickname 'Bevilacqua' (literally 'water-drinker') was likely given to him ironically, suggesting that Simon was far from abstemious. This is evidenced by an invective from Bishop Pietro Bruto (d. 1493), printed at the end of one of his works as an apology for the many printing errors: 'Est impressorum lector nova culpa malorum / turbida sunt quorum corda sepulta mero' ('Reader, the fault of printers is new among evils / their hearts are clouded, buried in wine', *DBI*). Our copy bears sixteenth marginal annotations to ff. e5^r–e5^v, seemingly correcting such errors in the text.

Provenance: From the library of the Theatines at Santi Apostoli in Naples. The church and monastery of Santi Apostoli served as the headquarters for the Theatine order from 1574 until the order's suppression in the early nineteenth century, when the library was likely dispersed.

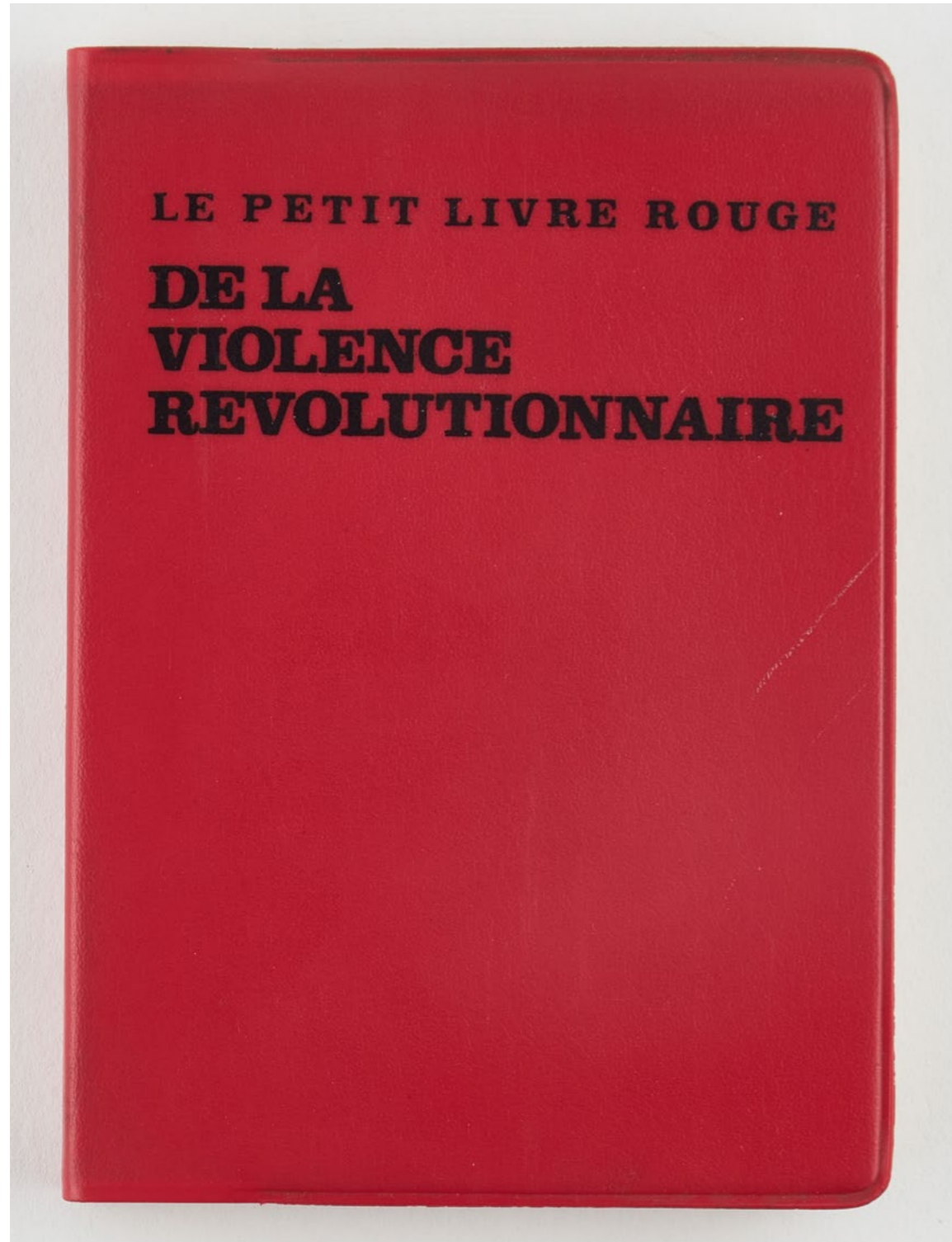
ISTC shows six copies in the UK and thirteen copies in the US.

Goff A1319; HC 2005; IGI 1038; Proctor 5395; BSB-Ink A-925; GW 3007; ISTC ia01319000. See Saak, Creating Augustine: Interpreting Augustine and Augustinianism in the Later Middle Ages (2012); not in Freeman, Bibliotheca Fictiva.

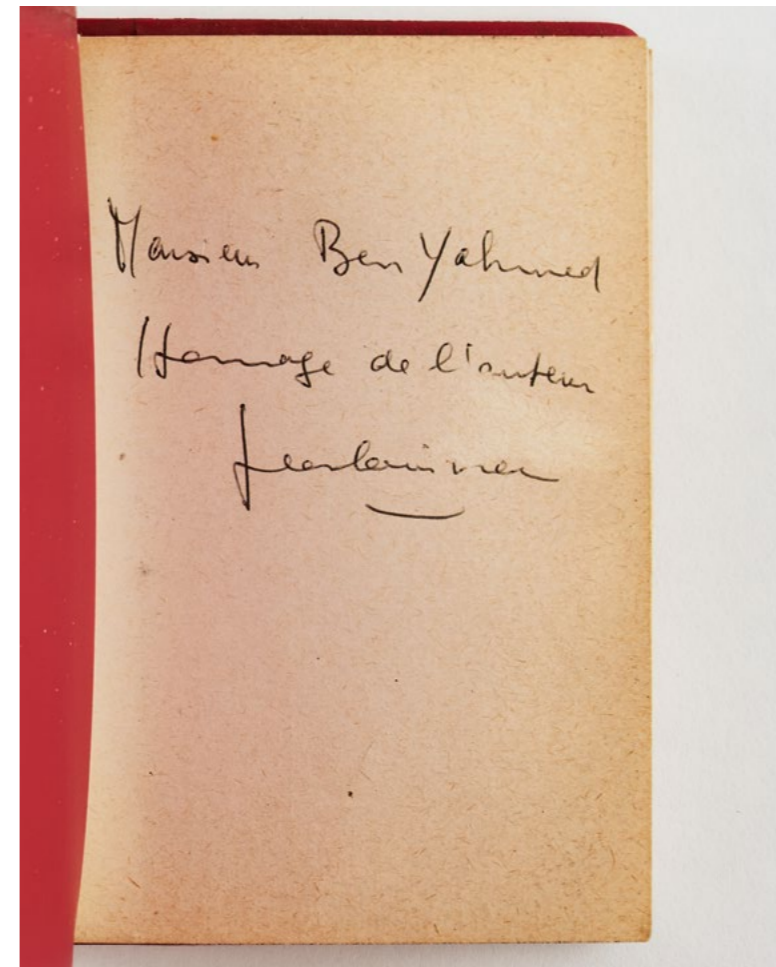


Sotheran's

The Lettrists' *Little Red Book*



NOUVELLES ÉDITIONS DEBRESSE



[57] BRAU, Jean-Louis (editor). *Le Petit Livre Rouge: De La Violence Révolutionnaire*. Paris: Nouvelles Éditions Debresse. 1969. £400

12mo. Red vinyl jacket lettered in black to front cover; pp. 232, [8]; a little soiling to the edges of wrapper; crease to hinge of the white card to front, p. 114 loose, bottom right corners to pp. 115-18 torn away but not affecting text; very good.

A parody of *The Little Red Book*, published five years after the publication of Mao's original, this copy inscribed by the author to the anticolonial politician, publisher and Tunisian journalist Béchir Ben Yahmed (1928-2021), then president of the France-Afrique Group.

The Lettrists were a countercultural movement founded by Isidore Isou in 1946. Jean-Louis Brau was part of the second generation of Lettrists which blurred the core principals of movement with Pop Art and Beat Generation influences. Five years prior to this publication, Chairman Mao had issued his *Little Red Book*.

In his publication, Brau argues that 'all classification is arbitrary' and oppressive structures have arisen from language. Lettrists fundamental aim was to reimagine the boundaries of language, and Brau's collection of radical quotations in the book aim to consider the impact of language on maintaining the status quo and, more importantly, influencing revolution.

'A Wolf in Sheep's Clothing' – Against an Exiled Archbishop in England

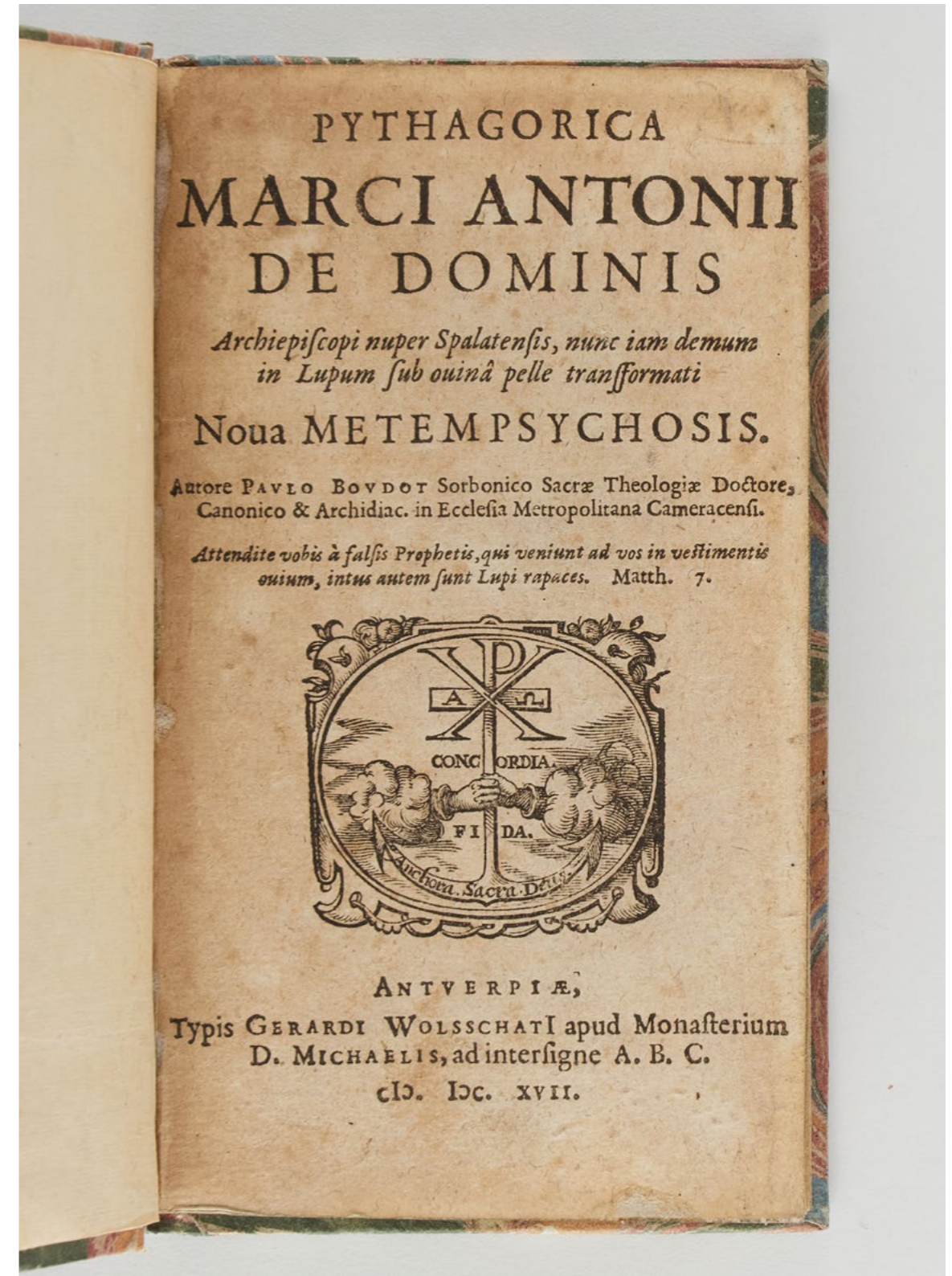
[58] [DE DOMINIS, Marco Antonio.] Paul BOUDOT. Pythagorica Marci Antonii de Dominis ... nunc iam demum in lupum sub ovina pelle transformati. Nova metempsychosis ... Antwerp: Geeraerd [I] van Wolsschaten 'apud Monasterium D. Michaelis, ad intersigne A.B.C.'. 1617. £750

8vo. Recased in twentieth-century boards reusing eighteenth-century marbled paper, gilt red morocco lettering-piece to spine, edges stained blue; pp. [ij], 104, bound without final leaf (errata, blank) as often; woodcut printer's device to title, text in Latin with sporadic Hebrew and Greek, boards slightly rubbed; light toning throughout, first and final leaves somewhat browned, sporadic light marginal dampstaining, the odd mark, final leaf reinforced at inner margin, repair to lower corner of A1 not touching text, trimmed slightly close at fore-edge, shaving a few printed marginalia, slight soiling to title; else a good copy.

Uncommon first edition of this scathing condemnation of the Croatian archbishop-turned-heretic Marco Antonio de Dominis (1560–1624) – later responsible for bringing Sarpi's *History of the Council of Trent* to print in England, with heavy anti-Papal undertones – characterising him as a wolf in sheep's clothing, published following De Dominis' flight to England, where he was named Dean of Windsor by the Archbishop of Canterbury.

De Dominis studied at the Jesuit college in Loreto and was accepted into the Society of Jesus in Novellara in 1579; after lecturing on mathematics and rhetoric in Padua and Brescia, he was ordained in 1592 and in 1598 was commissioned by Pope Clement VIII to mediate between the Habsburg and Venice over the presence of the Uskoks, irregular Croatian militias, in the Republic of Venice. Appointed Archbishop of Split and Croatia in 1603, his heated rivalry with Canon Marzio Andreuzzi and 'rumours of his lack of orthodoxy' (*DBI, trans.*) regarding the question of papal primacy quickly spread in Venice. 'In 1612 the nuncio had informed the Papal Curia that he was "thinking of printing a heretical book full of concepts and propositions contrary to the Apostolic See" ... On 15 May [1612] Dudley Carleton, the English Ambassador to Venice, reported in cipher to James I that D. had shown him "a large volume" of writings against the papacy' (*ibid.*).

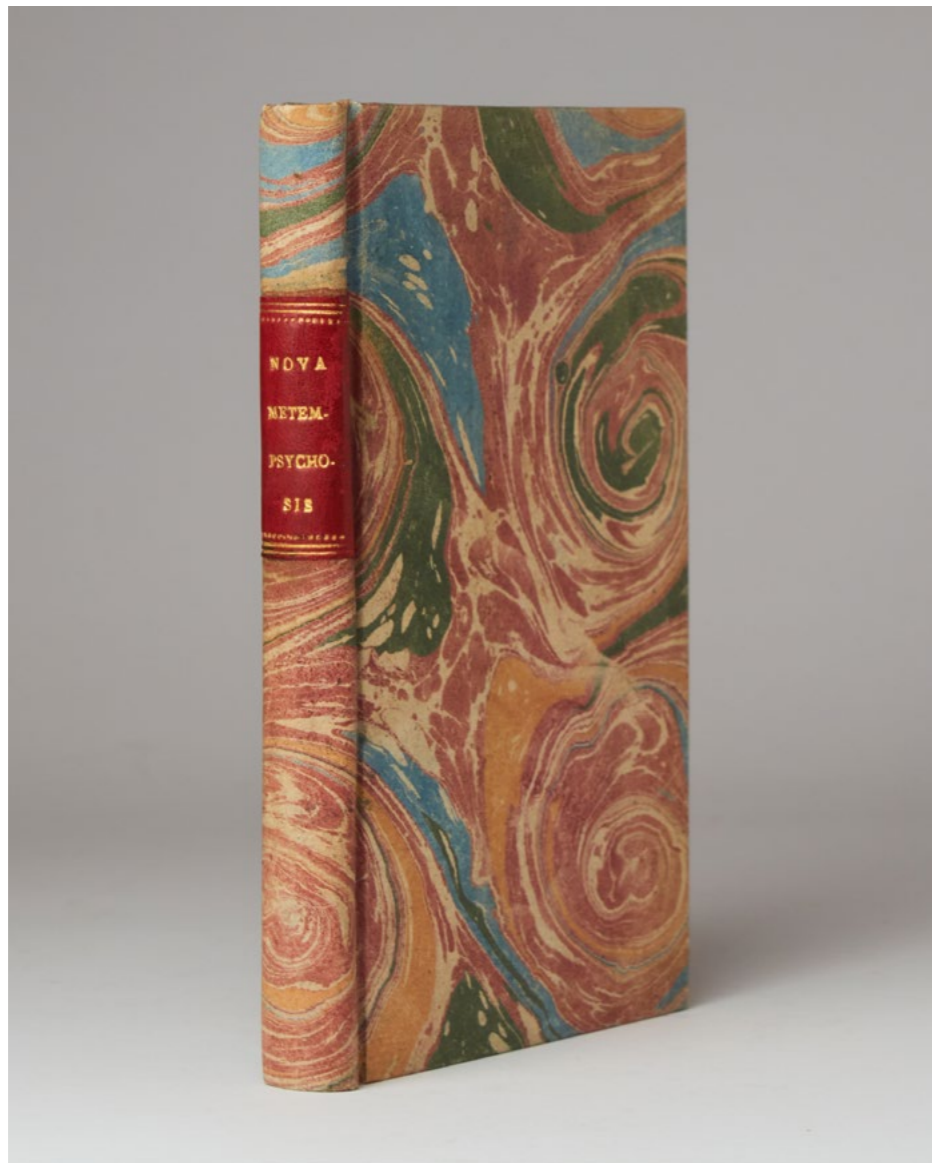
He began corresponding with James I (as well as Hugo Grotius) and entered England under the King's protection, resigning from his post and fleeing in civilian clothing, midway through his journey publishing the pamphlet *Causae profectionis suae ex Italia* (Venice, i.e. Heidelberg, 20 September 1616) in which he 'traces his detachment from Rome to the time of the interdict, when he had realised that the Church under the Pope was only a "human republic"; whilst condemning papal abuses, he declared that he wanted to remain under Catholic communion ... under which he intended to promote the "union of all the churches of Christ"' (*ibid.*). Named Dean of Windsor by Archbishop George Abbot, and later Superintendent of the Savoy, the fugitive archbishop was declared a heretic by Rome a month shortly before his arrival; his relatives were interrogated and his library – which included James I's *Apologia pro iuramento fidelitatis* – was seized.



Boudot, (1571–1635) graduated as doctor of the Sorbonne in 1604 and in 1619 was named Bishop of Saint-Omer and thereafter Bishop of Arras. Here, he discusses – largely addressing De Dominis in the second person – the extent of De Dominis' avarice and 'decades' of deception, his excessive ambition, and an anatomical breakdown of the comparison of De Dominis to a wolf in sheep's clothing, in which the wolf's tail symbolises a wicked conscience, the front left foot arrogance, the rear left foot apostasy, the front right foot mendacity and false dogma, and the rear right foot a condemnation of De Dominis' cunning escape.

Outside continental Europe, we find only two copies in North America (Fisher, Harry Ransom) and two in the UK (Durham, York Minster), to which Library Hub and CLC add copies at CUL, Middle Temple, and Worcester Cathedral.

CLC B2163; STCV 6830331; USTC 1004799. Not in BM STC (Low Countries).



Celebrating the Coronation of Edward VII in Jerusalem

[59] [EDWARD VII.] Order of Proceedings to be Observed by the British Jewish Subjects in Jerusalem on June 26th. Sivan 21th. 1902. Being the Coronation Day of His Majesty Eduard VII King of England & Emperor of India. יעיבשה דראודא ךלמה ותוכלמ תרדה תרתכה סויב סילגנאה סידוהיה תגיגח דס. Jerusalem: S[hmue]l Zuckermann. 1902. £1850

24mo. Publisher's blue printed wrappers, front cover lettered in English ('Order of Proceedings [sic] ...') and rear cover in Hebrew, both within typographic borders; pp. 18 (English); 14 (Hebrew); small chip to spine; three ink-spots to English title, else a very good, clean copy; manuscript correction to p. 5 of English text.

Seemingly unrecorded order of service for the coronation of King Edward VII and Queen Alexandra, printed in Jerusalem in Hebrew and English for British Jewish subjects, to be presented in lieu of an invitation for a ceremonial service at the Sir Moses Montefiore Synagogue and a reception at the Evelina de Rothschild School for Girls, the first Jewish school for girls in Palestine.

King Edward VII (r. 1901–1910), eldest son of Queen Victoria, was known for his opposition to antisemitism and for surrounding himself with wealthy Jewish financiers and socialites during his sixty years as Prince of Wales (1841–1901), counting amongst his friends the Rothschilds, Baron Maurice de Hirsch, and the Baghdad-born Reuben Sassoon (first cousin once removed of Siegfried Sassoon). As King, he attempted to intervene with his cousin, Tsar Nicholas II, on behalf of the persecution of Russian Jews at the behest of Nathaniel Mayer Rothschild, Alfred Rothschild, and Leopold Rothschild.

The celebrations of the Coronation were organised by the fifty-six British Jewish subjects living in Jerusalem, 'with the approbation of His Majesty's Consul ... For this purpose a meeting of British Jewish Subjects – of whom there are 56 – took place at the Evelina de Rothschild School for Girls – on June 14th'. The present pamphlet details the order of events for a ceremonial celebration featuring British Jewish subjects as well as members of the British consulate, followed by a reception at the Evelina de Rothschild School for Girls, of which Baron Lionel de Rothschild was chief patron. The programme included a prayer specially compiled for the event by the Chief Rabbi of Great Britain, Hermann Adler (whom Edward VII affectionately called 'my Chief Rabbi'), 'to be used in the Provincial & Colonial Synagogues of the United Hebrew Congregations in His Majesty's Empire on Coronation Day'; a reading of the telegram sent to the King by British Jews in Jerusalem; and a prayer for the Sultan.



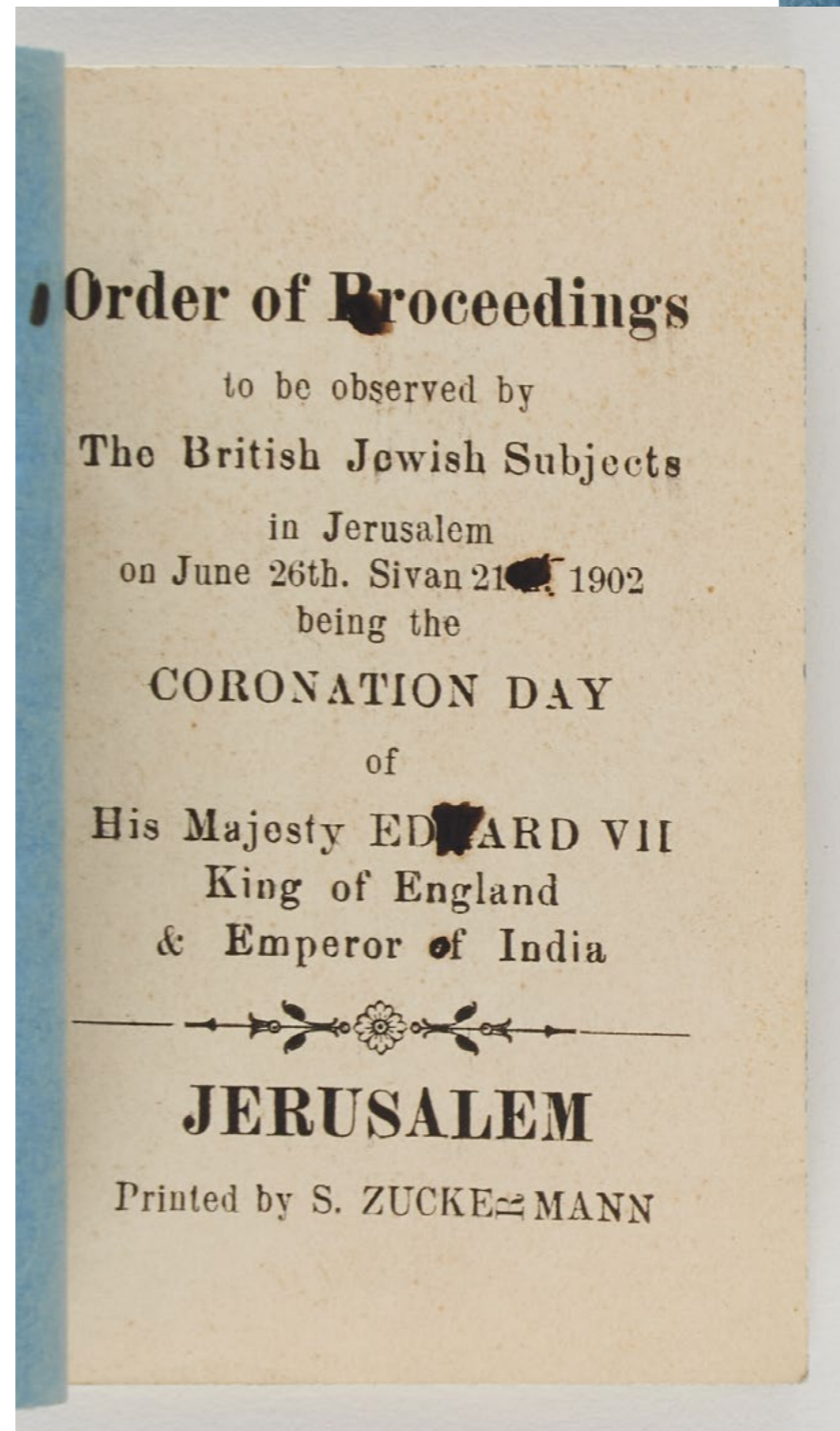
Sotheran's

Fundraising for the event was coordinated by the school's headmistress, Annie Landau (1873–1945), Representative in Jerusalem of the Anglo-Jewish Association, who coordinated the reception alongside Isaac Ezekiel Yahuda (1863–1941), author of the 1932 collection of Arabic proverbs *Mishlei Arav* and brother and teacher of orientalist scholar and collector Abraham Shalom Yahuda. 'Isaac Yahuda was himself a well-respected scholar of Semitic languages and of Islam. He first became a dealer in Oriental manuscripts in Darmstadt, Germany, in 1904. He then took up residence in Cairo in 1906, where, until 1920, he engaged both in scholarship and in selling Islamic books and manuscripts through his store, located near al-Azhar University. Abraham Yahuda, who likely collected manuscripts as a hobby beforehand, began to collect more systematically during the 1920s' (NLI, *online*).

The Haredi printer Shmuel Halevi Zuckermann (1856–1929) lived in London from 1877 to 1880, establishing a printing house in Jerusalem upon his return (as well as a short-lived New York City branch); he had purchased the printing press given by Moses Montefiore to Yisrael Bak, Zuckermann's previous employer and creator of the first Hebrew printing house in Jerusalem. The English text here is peppered with idiosyncratic errors, the wrappers advertising the 'Order of Broceedings ... on June 26th ... peing the Coronation Day of His Majesty Eduard VII'.

This programme contains a blank space for the recipient's name; ours was likely never used, as the coronation ceremony was postponed at the last minute from 26 June 1902 to 9 August 1902 due to Edward VII's emergency surgery on an abdominal abscess.

No copies traced on OCLC or Library Hub.



Cromwell Compared to Borgia and Richelieu

[60] GALARDI, Ferdinand de. *La tyrannie heureuse ou Cromwel politique. Avec ses artifices & intrigues dans rout le cours de sa conduite.* 'Leiden: Jan Pauwels' [i.e. Brussels: Foppens]. 1671.

£500

12mo. Contemporary stiff vellum, spine lettered in ink, pp. [xxviii], 108, with additional copper-engraved title designed and engraved by Thaysses; vellum a little darkened, light toning, occasional light spotting; a very good copy.



Uncommon first edition, complete with the additional engraved title depicting Cromwell on horseback, this issue without errata and with Pauwels spelled 'Pauwvels' on the title-page.

Ferdinand (or Fernando) de Galardi was a Spanish diplomat at the French and English courts, author of several works on politics, diplomacy, and the role of the ambassador. In *La tyrannie heureuse* (*The Fortunate Tyranny*), he exposes Cromwell's anti-Catholic policies and autocratic rule. The opening chapter compares Cromwell to Cesare Borgia and Cardinal Richelieu before offering a detailed, blow-by-blow account of his meteoric rise to power through the Civil War and the abolition of the monarchy. Subsequent chapters describe the devastations in Scotland and Ireland, as well as the persecution of Catholics.

The work is dedicated to Spanish nobleman Antonio Fernández de Córdoba y Mendoza, Governor and Captain-General of Panama and President of the Real Audiencia of Panama from 1671 to 1673, perhaps best known for spearheading Panama's relocation after the 1671 destruction of Panama Viejo following a raid by Welsh privateer Henry Morgan.

The engraved frontispiece by S. Thayasses, about whom little is known, shows Cromwell as commander on horseback, his depiction bearing a striking resemblance to the Monument to Philip IV of Spain by Pietro Tacca (Madrid, begun 1634). Cromwell is here surrounded by roundels bearing quotes in Latin on tyranny from the likes of Seneca ('Power is well purchased at any price'), Euripides ('Be just, unless a kingdom tempts to break the laws, elsewhere attributed to Suetonius), Justinian ('With him there was no dishonourable method of winning'), and Grotius ('no less subtilly politike, than truly valiant, and one that would not think any thing dishonest that was profitable', *trans.* Manley (1665)).

STCN 063561476; USTC 1807967; *Hazlitt*, p. 164; *Willems, Annexes* 2065.



*Book for
 per Frances Jewett
 Ottawa November
 1948*



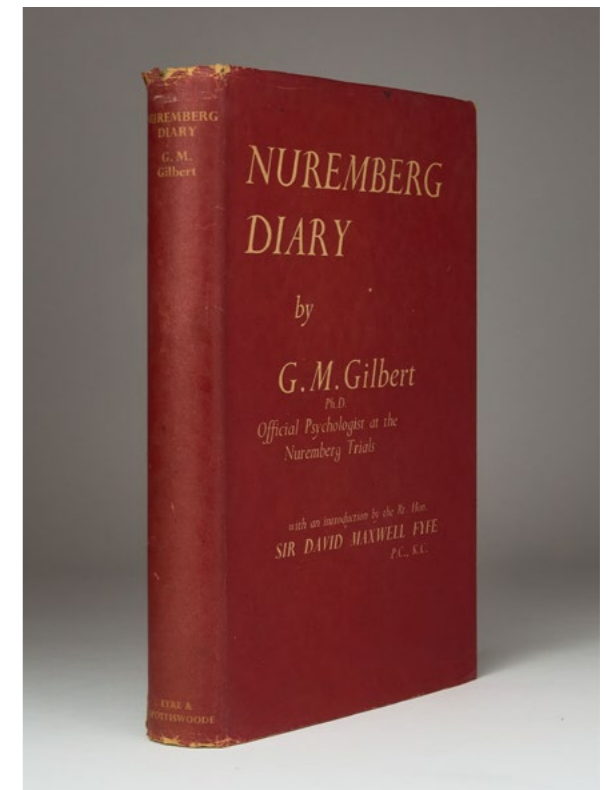
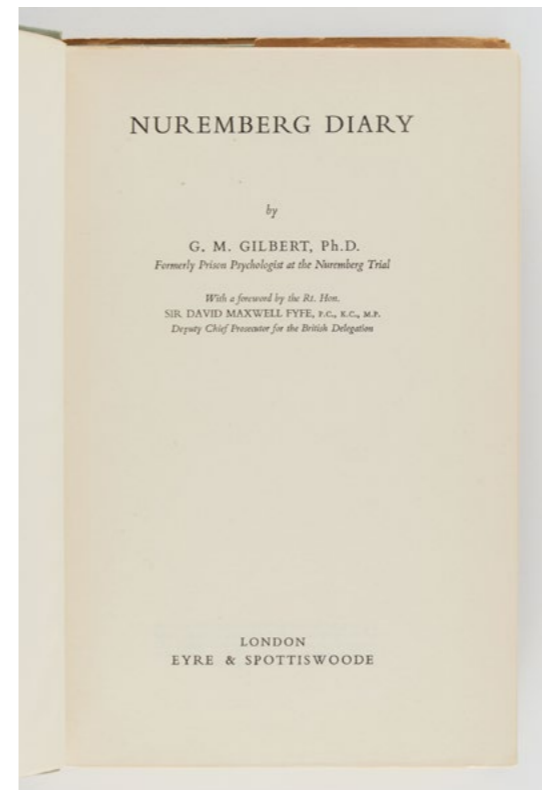
[61] GILBERT, Gustave Mark; Sir David Maxwell FYFE (foreword). Nuremberg Diary. London: Eyre & Spottiswoode. 1948. £500

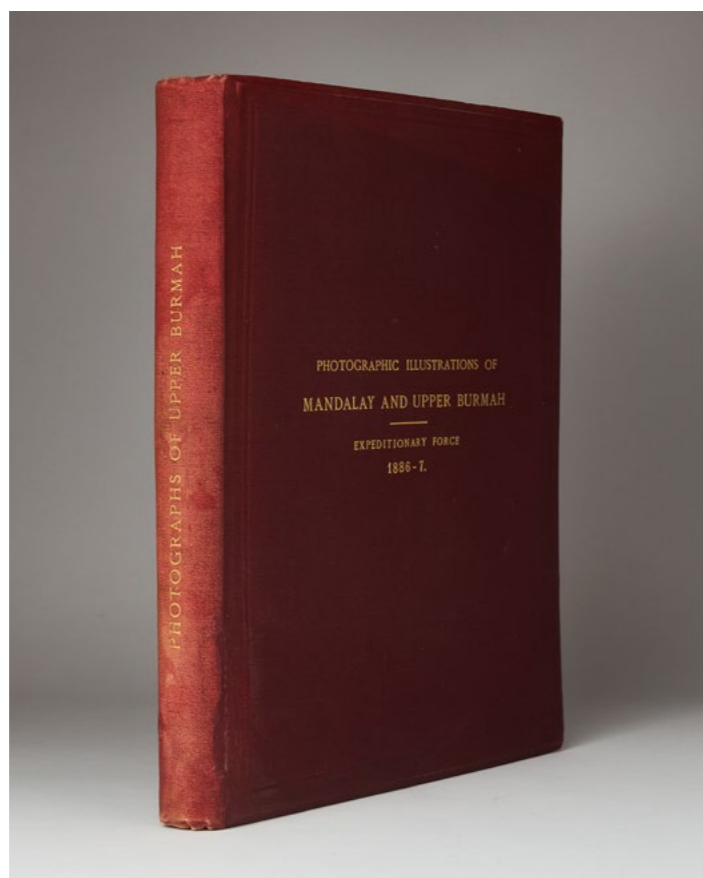
8vo. Publisher's grey cloth, lettered in gilt to spine, typographic dust-jacket with printed price of 15s. to front flap; pp. xii, [2], 289, [1 (blank)], with four photographic plates; toning to jacket, some wear to hinges and crown and base of spine, some creases to edges, pushing to crown and base of spine; a few leaves with small portion of bottom right corners torn, a few very infrequent marginal spots throughout, lower hinge strengthened (but not affecting legibility); very good; ex-libris label of Alexander of Tunis front pastedown and a gift inscription to him to the front free endpaper, '[...] Alex | from Frances Jewett | Ottawa November | 1948'.

First UK edition, printed one year after the first US edition, of these observations by the prison psychologist at the Nuremberg Trial, inscribed to the governor-general of Canada, (see below).

New York-born psychologist Gustave Mark Gilbert (1911–1977) worked as a translator for the US Army throughout the Second World War. Alongside (and in rivalry with) Douglas Kelley, the author of *22 Cells in Nuremberg*, Gilbert engaged in extensive interviews with all inmates. Alongside Kelly, they administered inkblot tests to the defendants and carried out IQ tests on the Nazi leadership. The foreword is by Sir David Maxwell Fyfe, a member of the prosecuting counsel at the Nuremberg Trials who played an instrumental role in drafting the European Convention on Human Rights; he was later Home Secretary and Lord High Chancellor of Great Britain.

Provenance: Inscribed to Harold Alexander, 1st Earl Alexander of Tunis, with his bookplate to the front pastedown. He served as an army officer in both World Wars, and was a prominent British field marshal in World War II noted for his North African campaigns; during the later stages of the Second World War, Alexander's army fought in Italy alongside the Jewish Brigade of soldiers from Mandatory Palestine, authorised by Churchill. When this book was inscribed to him, he was governor-general of Canada (1946–52), a country he embraced, and where he granted homes for thousands of displaced European Jews.





[62] [GRAHAM, Robert Blackall (photographer and author)]. Photographic Illustrations, with a Description of Mandalay & Upper Burmah Expeditionary Force, 1886–87. Birmingham: A[lfred] Pumphrey, Photographic Publisher. [1887]. £4500

4to. Original red publisher's cloth with bevelled edges, spine and front cover lettered in gilt; ff. [64], with 59 leaves with mounted albumen prints (c. 100 x 113 mm) ruled with red and descriptive text beneath image; short splits to joints restored, cloth a little marked, sunning to spine and upper corner of front board; cockling to pages, red smudge to verso of front free endpaper, a little spotting to endpapers and final leaf, some light and infrequent marks, versos of nos 24, 27, 32 neatly reinforced to inner margins; very good.

Scarce first edition, in the original publisher's binding, providing a photographic record of the Third Anglo-Burmese War, by a participant and eye-witness.

With this war Upper Burma and the whole of the country had come under British control, and a province of India. The pictures documenting this period of history 'are necessarily small, as they were taken by apparatus capable of being carried by an Officer in the field, the negatives being on Eastman's paper' (preface). The views are taken in and around Mandalay, showing street vendors, priests, the Palace, Merchant Street, Kyaung on Mandalay Hill, the Cemetery, scenes on the Irrawaddy, and group portraits of the British Army officials, including Sikh units. This is one of the best visual records for this period.



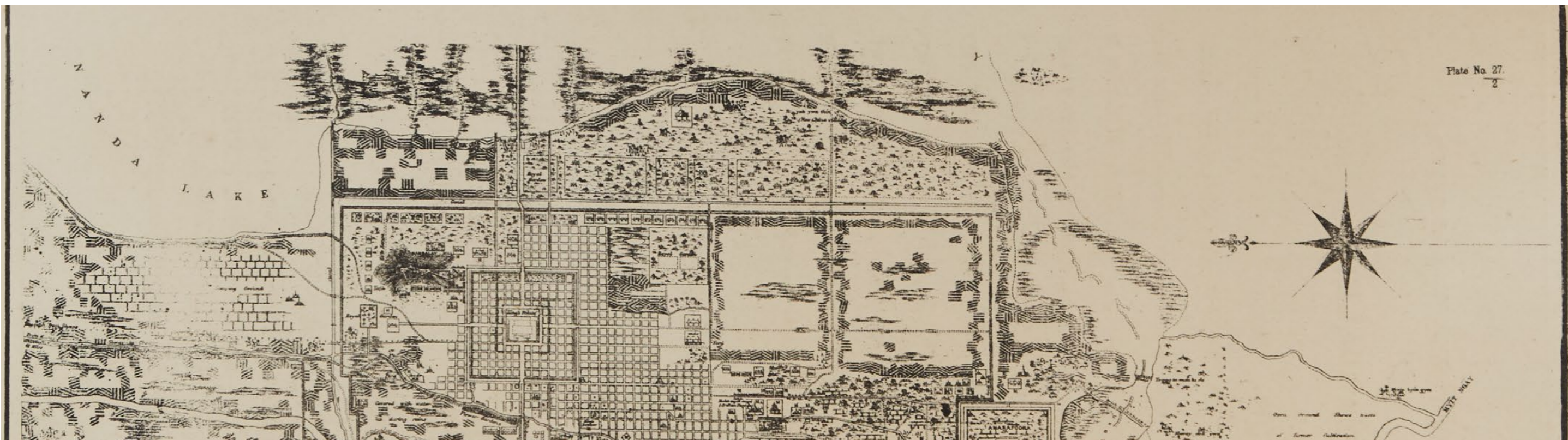
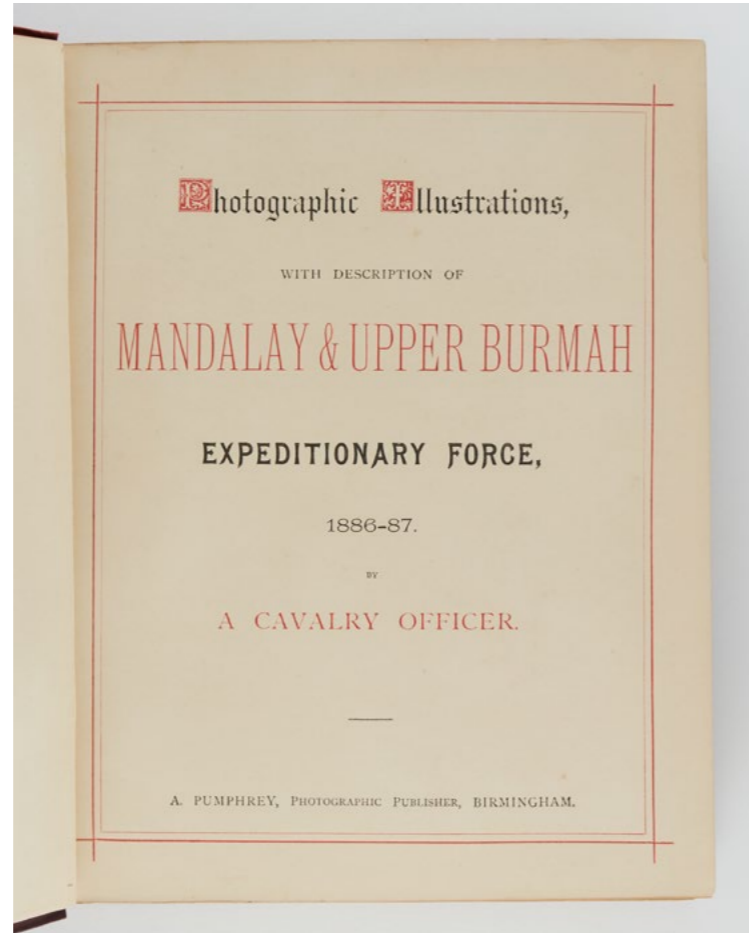
No. 40.—MENGOHN BELL.



The albumens include twenty-nine topographical views, the majority of which are Rangoon or its environs (including eight river scenes), fourteen ethnographic portraits of the Burmese, and fourteen group photographs of British Army personnel.

A printed slip loosely inserted in the Getty copy, which contains traces of soot to several pages, reports a fire at the publisher's premises on 8 December 1887, perhaps the cause of the book's relative rarity.

OCLC locates only two copies held in institutions in the UK (British Library and SOAS) and eight in the US (Getty, Wolfsonian-Florida, Michigan, Minnesota, US Military Academy, New York Public Library, Georgetown, and Harvard).



Sotheran's

[63] [HYMNAL; Johann Andreas CRAMER (editor).] Allgemeines Gesangbuch, auf königlichen allergnädigsten Befehl zum öffentlichen und häuslichen Gebrauche in den Gemeinen des Herzogthums Schleswig, des Herzogthums Hollstein, der Herrschaft Pinneberg, der Stadt Altona und der Graffschaft Ranzau gewidmet ... vierte Ausgabe. Altona: 'gedruckt bey dem Koenigl. privil. Buchdrucker J.D.A. Eckhardt'. 1784.

[bound with:]

[PRAYERBOOK.] Tägliches Gebetbuch. Bestehend in Morgen- und Abend-Segen auf alle Tage der Woche. Nebst Buss-Beicht und Communion-Gebeten. Altona: 'zu haben bey dem Buchbinder H[einrich] C[hristian] Gutacker, am Rathhausmarkt. [S.a. (c. 1784–86)].

[and:]

[COLLECTS, EPISTLES, and GOSPELS.] Die Collecten, Episteln und Evangelia auf alle Sonn- und Fest-Tage durchs ganze Jahr ... Altona: 'zu haben bey dem Buchbinder H[einrich] C[hristian] Gutacker, am Rathhausmarkt. [S.a. (1784)].

£2250

8vo. Sumptuously bound in eighteenth-century shagreen with silver clasps, centrepieces, and bosses to both boards, all engraved to a floral design, centrepiece to upper board engraved with initials 'JC BW' and to rear board 'JO St.', dated 1796; edges gilt and gauffered to a floral design, makers' marks 'FAL' and three-tower Copenhagen assay mark surmounting the letter 'F' to inside of clasps, floral gilt brocade endpapers; pp. [xxiv], 1200, [24 (contents)]; *Gebetbuch*: pp. 48; *Collecten*: pp. 72; woodcut cypher of Christian VII to title of *Gesangbuch*, woodcut Danish royal emblems to A2^v and A3^r, text in two columns, typographic headpieces; sometime subtly rebaked with original spine relaid, joints now splitting but holding firm; light foxing throughout, sporadic light browning; else very good.

Rare fourth edition (first 1780) of this Altona-printed hymnal issued under King Christian VII of Denmark as Duke of Schleswig and Holstein, with proceeds benefiting schoolmasters, orphans, and the poor, our copy in a magnificent Danish binding dated 1796 and bound with rare Altona-printed prayers and Gospels.

Altona, the westernmost portion of present-day Hamburg, was granted municipal rights by Frederik III, King of Denmark and Duke of Holstein, in 1664. The privilege of the present hymnal grants publication rights exclusively to the orphanages of Schleswig, Flensburg, and Thurn; the school for the poor at Meldors; and the schoolmasters' seminary at Kiel 'in such a way that they may procure, at common expense, the printing of two editions of [the Schleswig-Holstein], one in finer print and one in coarser print, and as often as artistically necessary, through those local printers with whom they can best collaborate' (f. A2, *trans.*); a quarter of the resulting profit was to go to the schoolmasters' seminary and the remainder to be distributed equally.

The *Gesangbuch*, containing over nine hundred hymns, was edited by German theologian, lyric poet, and hymnist Johann Andreas Cramer, who wrote almost two hundred and fifty of the hymns and whose 'religious songs and his adaptation of the Schleswig-Holstein hymnal prioritized the educational aims of the people over the expression of religious feeling' (*Deutsche Biographie, trans.*); written in the spirit of the Enlightenment, it also included the rewriting of several older hymns as well as some sixty contributions from Friedrich Gottlieb Klopstock and Christian Christian Furchtgott Gellert, and, interestingly, multiple hymns on epidemics (see Hettrick, 'Old Hymns for Our Time' (2022)).





Our copy is in a beautiful contemporary binding of shagreen with silver furniture, dated 1796, the bosses bearing the three-tower assay mark of Copenhagen. The handsome silver centrepieces are respectively engraved 'JC BW' and 'JO St | 1796', likely bound as a gift for the 1797 wedding of Jochim Stehr and Catharina Sophia Breckwoldt of Blankenese, a suburban quarter of Altona. The endpapers bear (largely in a twentieth-century hand) a continuous family provenance spanning a century and a half, beginning with the ownership inscription of their daughter, Catharina Sophia Tiemann (*née* Stehr), passing to her daughter and thence by descent to P.J. Kröger in 1949.

Hymnal: We find no copies of this edition outside Germany and Denmark. Prayerbook: no copies traced outside Germany. Collects: Library Hub finds a single copy, at the Bodleian.

Hymnal: VD18 13372599 (calling for only 22 pp. of contents); Holzmann & Bohatta II 6166. This edition not in Bibliotheca Danica (see vol. I, col. 381). Prayerbook: VD18 14318466. Collects: VD18 10168672. See A Dictionary of Hymnology (1892), p. 267.



with kind regards to
Pasha.

M. A. Khan
R.H.

15.3.69.

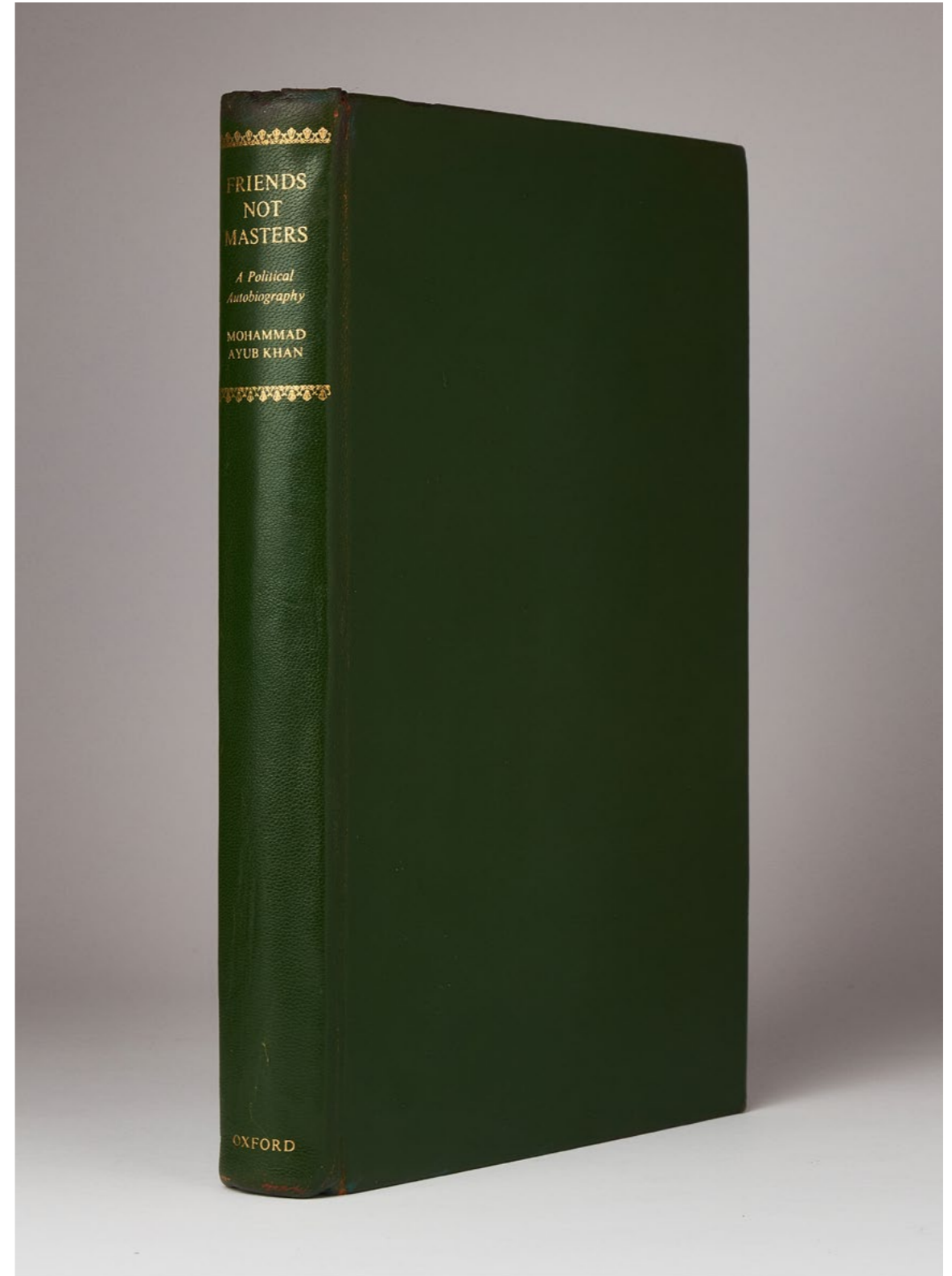
The Autobiography of Pakistan's Longest-Serving President

[64] **KHAN, Mohammad Ayub.** *Friends not Masters: A Political Autobiography.* London, New York, Karachi: Oxford University Press. 1967. **£600**

8vo. Publisher's green roan lettered in gilt to spine, top-edge gilt, green endpapers; pp. xiv, 275, [3], with two fold-out maps at end ('Pakistan and her Neighbours' and 'The Indus Waters Treaty Area') printed in blue and black, 12 black-and-white photographic plates including a frontispiece; a little shelfwear with some rubbing, joints lightly rubbed, spine ends bumped with slight discolouration to head; very good; presentation inscription to blank recto of photographic frontispiece (see below).

First edition, in the publisher's de luxe binding, of the autobiography of the self-declared president of Pakistan, inscribed by the author 'With kind regards to Pasha | M. A. Khan [...] 15.3.69'.

After the 1947 partition of British India, Mohammad Ayub Khan was rapidly promoted in the army of the new Muslim state of Pakistan. In 1958, after some ten years of political turmoil, he was appointed chief of martial law by President Iskander Mirza. Soon after, Ayub Khan declared himself president. He remains Pakistan's longest-serving president, and his memoir was published while he was still in office. It covers his upbringing in British India, his time at Sandhurst, military service, the coup of 1958, the Indo-Pakistani war of 1965, the reforms he tried to push through, and foreign policy.



Sotheran's

'By Far the Most Wicked Book Lipsius Ever Wrote'

[65] **LIPSIUS, Justus.** De cruce libri tres. Ad sacram profanamque historiam utiles. Unà cum notis. Secunda edition corrector. Antwerp: 'Ex Officina Plantiniana', Widow of Christophe Plantin and Johannes Moretus. 1595.

[bound with:]

LIPSIUS, Justus. Adversus dialogistam liber de una religione. In quo tria capita libri quarti politicorum explicantur. Frankfurt: Johann Wechel and Peter Fischer. 1591.

[and:]

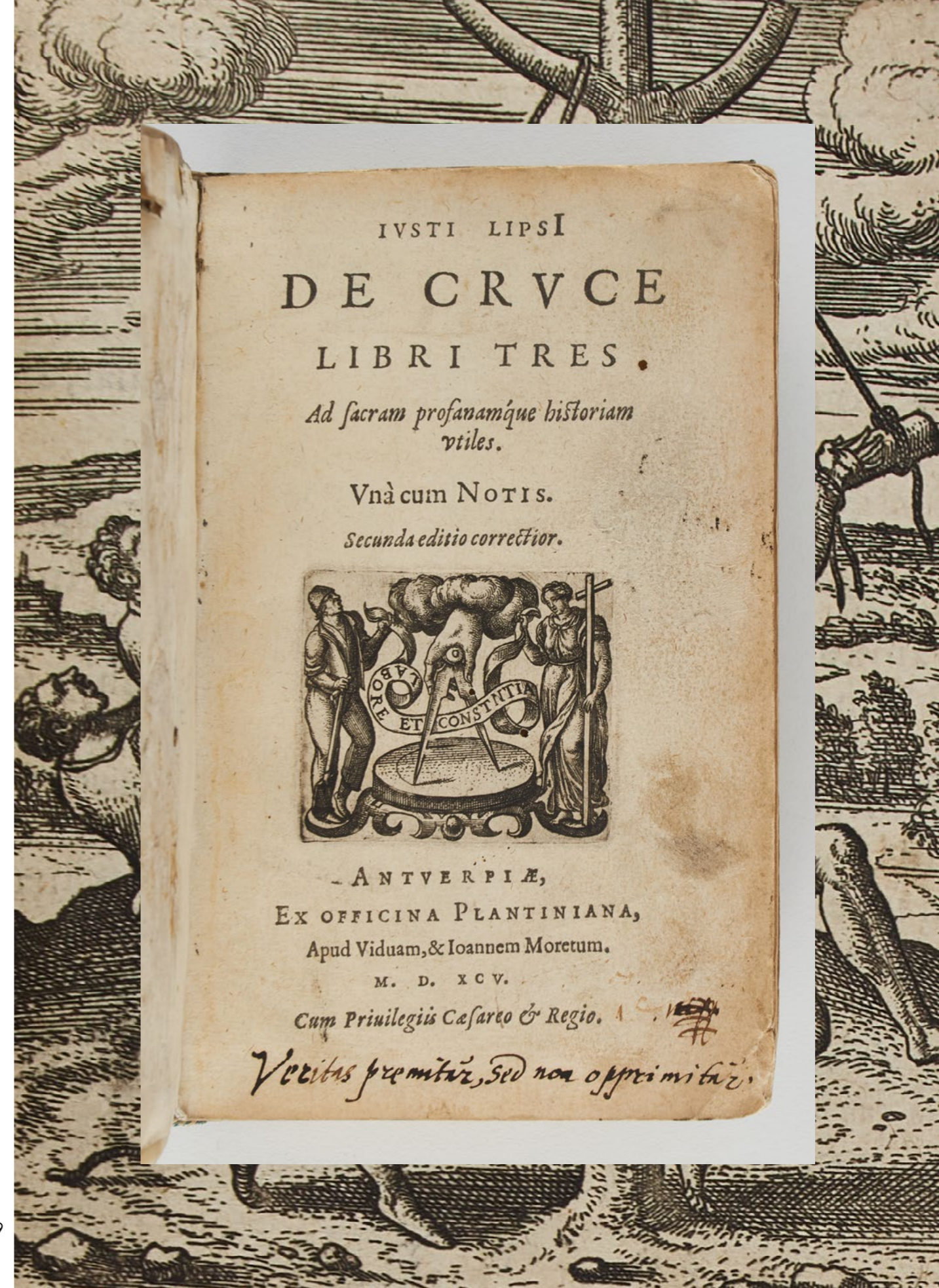
COORNHERT, Theodorum Volhardum. Defensio processus de non occidendis haereticis, contra tria capita libri IIII Politicorum I. Lipsi. Eiusque libri adversus dialogistam confutatio. Hanau: Wilhelm Antonius. 1593.

Together £1850

Three works in one vol., 8vo. Contemporary vellum, borders ruled in blind, title lettered in ink to spine, final work untrimmed at foot; I: pp. 137, [7], with engraved printer's devices to title, one full-page engraved illustration, 20 engraved illustrations and one woodcut illustration within text; II: pp. 77, [3], with woodcut printer's device to title; III: pp. 99, [1]; all works with woodcut initials and tailpieces; wanting ties, binding slightly stained and cockled, a few tiny wormholes to back cover, lacking free front endpaper, other endpapers wormed, traces of adhesive to front pastedown; light dust-soling throughout, the occasional spot, occasional tiny wormhole (not affecting text), the last 4 ff. with wormtrack at head touching headlines and the odd letter of text (without loss of sense); overall a very good copy; seventeenth-century Latin motto 'Veritas premitur, sed non opprimitur' in ink and erased inscription 'C'est bien le plus méchant Livre, quil ait jamais fait Lipse. voy: Bay[le] Dict[ionnaire] hist[orique] et Crit[ique] pag. 1722 in m. E.' in ink to second title; early underlining to a few pages.

Second editions of Lipsius' illustrated treatise on crucifixion and his defence of his own Politicorum, bound with Coornhert's refutation of the Politicorum's arguments in favour of religious persecution.

First published by the Plantin Press in 1594, Justus Lipsius's (1547–1606) *De Cruce* offers a detailed study of crucifixion in the ancient world, especially Rome, examining forms of the cross, instruments of punishment, and methods of execution. The work contains twenty-two engravings (including one full-page plate), generally attributed to the Flemish draughtman Peeter van der Borcht (c. 1530–1608), a frequent collaborator of the Plantin Press. In this treatise Lipsius develops a terminology for the cross, distinguishing the *crux simplex* (a single upright stake used for tying or impalement) from the *crux compacta*, a structure composed of two beams. The latter is further subdivided into the *crux decussata* (X-shaped), *crux commissa* (T-shaped), and *crux immissa* (†-shaped).



First published in Leiden in 1590, *Adversus Dialogistam liber de una religione* (Book about the One Religion, against the Debater) is Lipsius' defence of his own *Politicorum libri sex* (1589) against a 'debater', the Dutch polymath Dirck Volckertszoon Coornhert (1522–1590), a staunch critic of religious uniformity and one of the leading opponents of capital punishment for heresy in the Low Countries. The third book in this volume is Coornhert's *Defensio processus de non occidendis haereticis* (Trial of the Killing of Heretics and Constraint of Conscience), the very work to which Lipsius responded with his *Liber*. First printed in Dutch at Gouda in 1590, and in Latin the following year, the *Defensio* directly attacks Lipsius' justification of repression in the *Politicorum*, where he had argued that it was 'better that one member be cast away, than that the whole body runne to ruyne' (Lipsius, *Six Bookes of Politickes* (1594), p. 64).

What had begun as a private exchange of letters between Lipsius and Coornhert developed into one of the central intellectual disputes of the period, touching on the role of religion in the state and the legitimacy of punishing religious dissent. Although Coornhert's *Defensio* was suppressed by the Leiden magistrates within a year of publication, the controversy appears to have damaged Lipsius' reputation and was 'one of the main reasons behind his permanent departure from Leiden in 1591' (Constantinidou, p. 150). An eighteenth-century marginal note on the title page of our copy of the *Adversus Dialogistam* cites Pierre Bayle's *Dictionnaire historique et critique*, describing it as 'by far the most wicked book Lipsius ever wrote'.

I: STCV 12928296; USTC 406972; Adams L-778. II: USTC 668593; VD16 L 1985. III: USTC 632159; VD16 C 4993; Adams C-2597. See Constantinidou, *Responses to Religious Division, c. 1580–1620: Public and Private, Divine and Temporal* (2017).



Machiavelli's Collected Works in English

[66] **MACHIAVELLI, Niccolò.** The Works of the Famous Nicolas Machiavel, Citizen and Secretary of Florence. Written Originally in Italian, and from thence Newly and Faithfully Translated into English. London: printed for John Starkey at the Miter in Fleetstreet, near Temple-Bar. 1675. £9,500

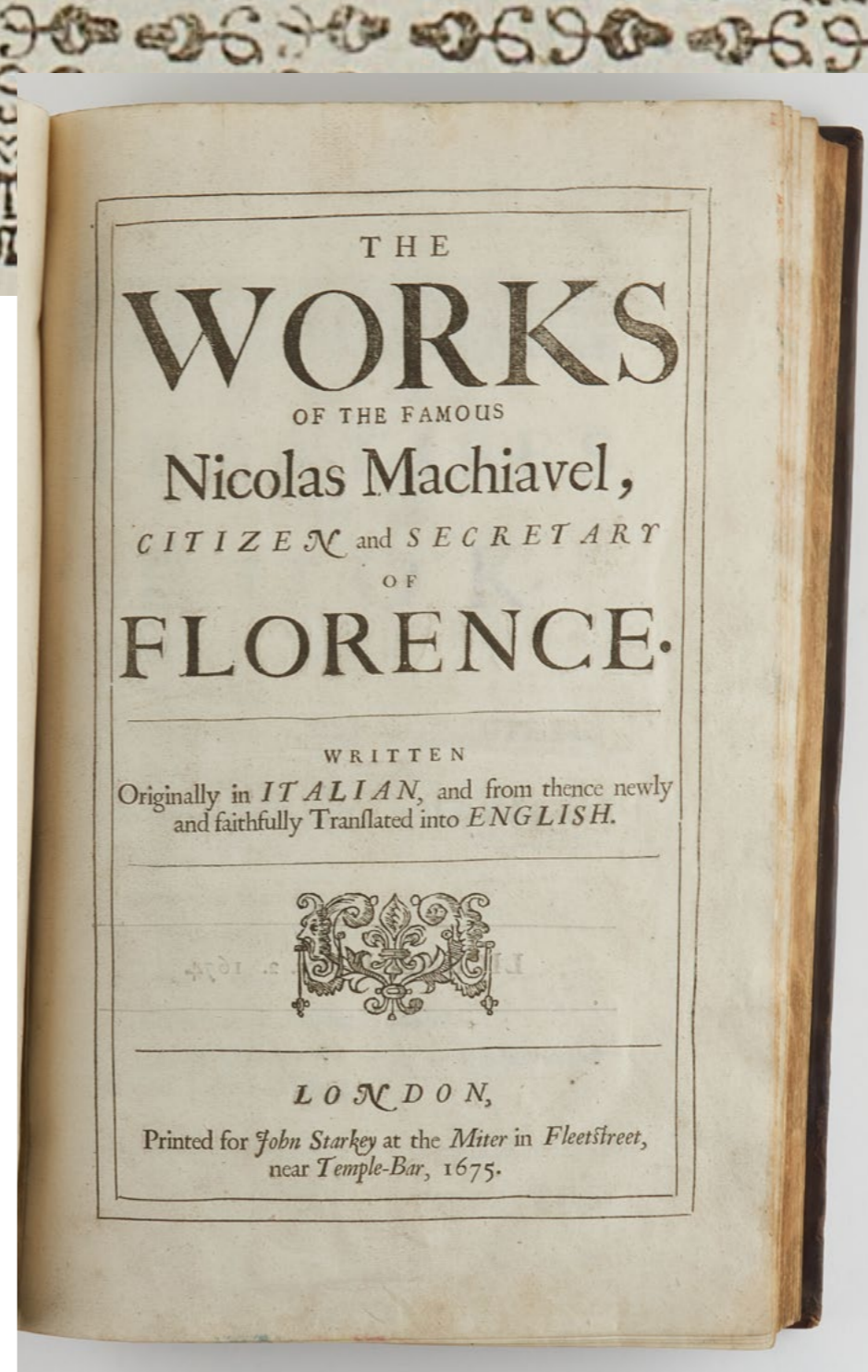
Folio. Contemporary mottled calf, double-fillet border in blind to boards, spine with raised bands blind ruled in compartments, marbled edges, vellum guards; pp. pp. [24], 189 [i.e. 179], [5], 199–267 [i.e. 265], [5], 267–314, 317–431, [6], 434–529, [23]; woodcut ornaments to titles, woodcut initials, typographic headpieces (this the variant without the engraved portrait of the author); hinges cracked but holding firm, upper and lower joints splitting, light rubbing to boards and spine with a few small abrasions and scuffs, corners worn, slight wear to spine; the odd mark, marginal paperflaw to C1 fore-edge and to M4 (the latter touching a few characters but not affecting sense), pale marginal dampstaining to quire Z; else very clean and crisp, an exceptional copy preserved in a very good contemporary binding.

The first issue of Henry Neville's handsome edition of Machiavelli's writings, the first collected works to appear in English translation, its scope allowing, for the first time, a balanced, judicious overview of the Florentine's enigmatic theories of power, diplomacy and – not least – war, 'the only profession worthy of a Prince'.

Although the writings of Niccolò Machiavelli (1469–1527) have, for over five centuries, been central to theories of power, diplomacy, and political and military strategy, and indeed the arts of war (to adapt the title of the first of the works to be published separately in English), there is still 'disagree[ment] concerning [Machiavelli's] overall intention, the status of his sincerity, [...] his piety, the unity of his works, and the content of his teaching' (*IEP*). Dedicated to Lorenzo di Piero de' Medici, *Il Principe* (*The Prince*) offers unflinching advice for assuming and retaining power (by ruthless means, if necessary), while the *Discorsi sopra la prima deca di Tito Livio* (*Discourses on the First Decade of Titus Livy*) advance a broadly republican model, in which a leader is constrained by constitutional checks and limits. Written around 1513, *Il Principe* remained unpublished until 1532, and in 1559 was banned and added to the *Index librorum prohibitorum*.

Although England was no longer subject to papal decree, Machiavelli's ideas were deemed sufficiently dangerous that the ban extended to an unofficial refusal to license any printing or translation of *Il Principe* and the *Discorsi* (though Italian editions clearly circulated, some printed under false imprints). An English *Art of War* – the only major work Machiavelli published during his lifetime (first 1521) – was issued in 1563, the translation by Peter Whitethorne dedicated to Queen Elizabeth, but *Il Principe* did not appear until 1640, following the *Discorsi* in 1636.

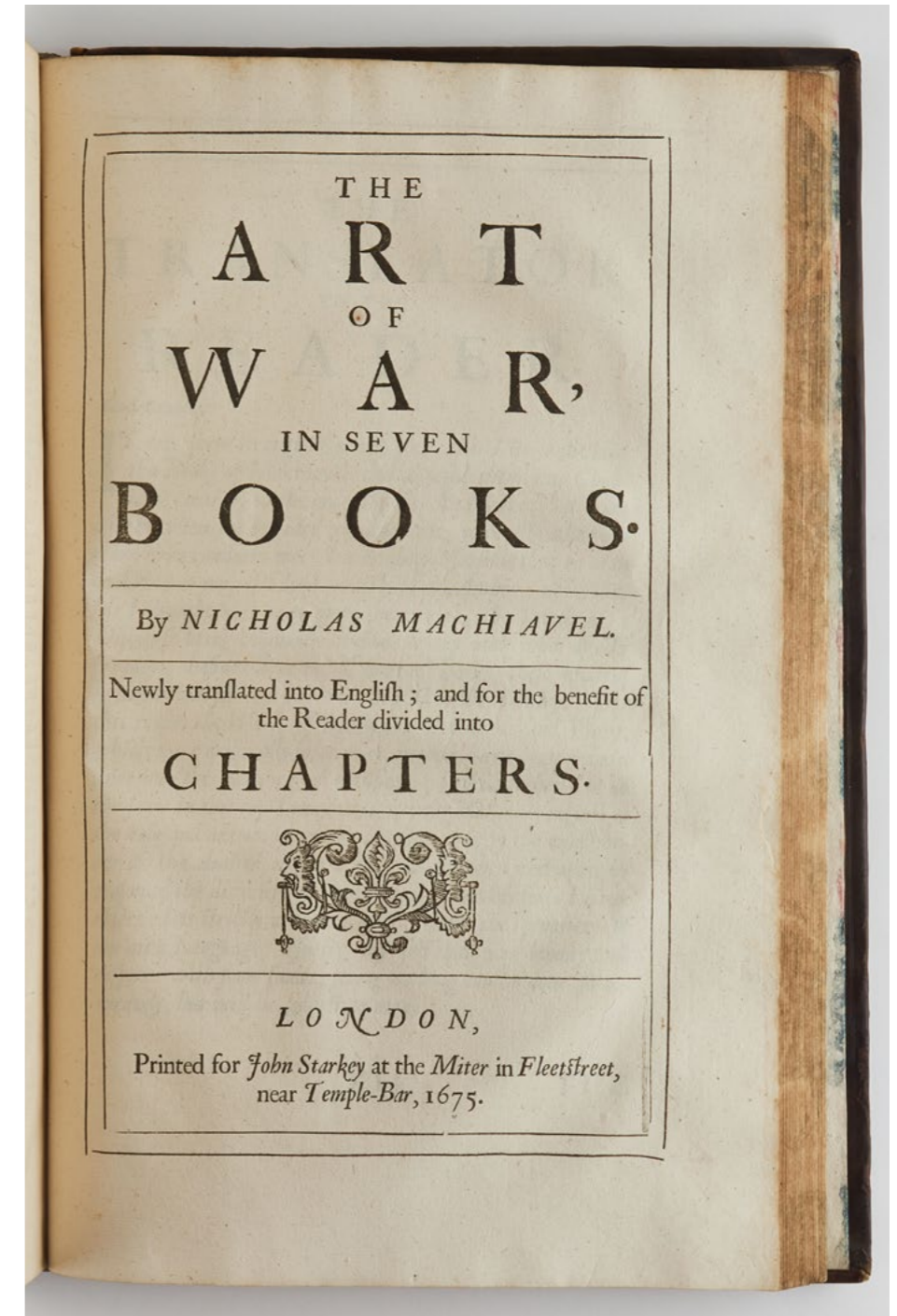
Henry Neville (1620–1694), the editor and translator of this first complete English Machiavelli, was born into a prominent Berkshire family. Following studies at Merton College, Oxford, he travelled widely in Europe, an experience which helped to shape his political views. An unwavering advocate of republicanism before, during, and after the Civil War (though later an outspoken critic of Cromwell's Protectorate), he was elected as Member of Parliament for Abingdon in 1645. He was later briefly imprisoned in the Tower of London for his alleged involvement in the 1663 Farnley Wood Plot, or 'Yorkshire rising', a failed attempt to overthrow the recently restored monarch.

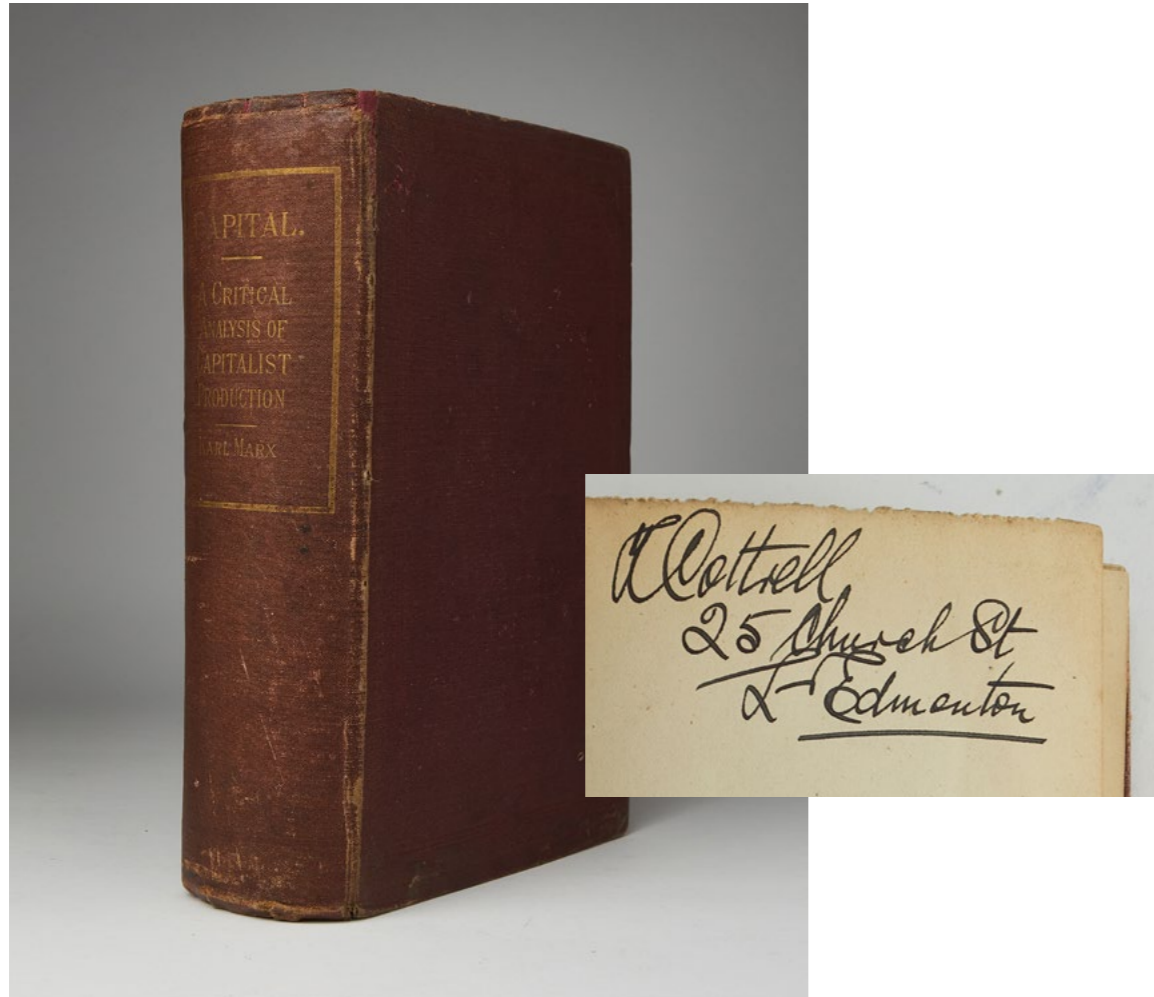


Neville published a number of satirical works, political broadsides and, in 1681, *Plato Redivivus*, a fictional dialogue urging political reform and clearly indebted to Machiavellian theories of government (favouring a mixed constitution and engaged citizenry to foster and preserve liberties). His pioneering edition of Machiavelli sought to (re)introduce the works to an English readership still reeling from the turbulence of Civil War and Restoration. In addition to fresh translations of *The Prince* and *Discourses*, there are, among other works, newly condensed versions of *The History of Florence* and *The Art of War* (***The State of France and The State of Germany appear here for the first time in English***). The edition is notable for its inclusion of the 'Letter to Zanobius Buondelmontius', in which a fictional 'Machiavelli' (most likely Neville himself) defends himself against accusations of atheism and 'teaching Subjects how they should Rebel and conspire against their Princes' (Buondelmonti, Machiavelli's friend, was one of the dedicatees of the *Discourses*, and an interlocutor in the dialogue of *The Art of War*). Offering timely insights into the dark arts of power, as well as the benefits of constitutional balance, Neville's Machiavelli redressed prevailing (and distorted) views of Machiavelli's thinking, and reshaped English perceptions of these great works.

In addition to the present edition, ESTC records a further edition, also issued in 1675, with the imprint 'for J. S., [presumably John Starkey] to be sold by Robert Boulter at the Turks-head in Cornhil, against the Royal Exchange, 1675' (R180243). Both, according to the title-page verso, were licensed on February 2, 1674. The present edition, 'printed for John Starkey at the Miter in Fleetstreet', appears to be the first issue. Both versions include the publisher's catalogue bound at the back of the book (3z2-4) with the Fleet Street address.

ESTC R19906; Wing (2nd ed.), M128A (cf. Princeton Lapidus 5.2390q). See Raab, *The English Face of Machiavelli* (1964); *Internet Encyclopaedia of Philosophy*, online.





[67] MARX, Karl; Samuel MOORE and Edward AVELING (translators). *Capital: A Critical Analysis of Capitalist Production ...* Translated from the Third German Edition ... Stereotyped Edition. London: Swan Sonnenschein and Co. 1889.

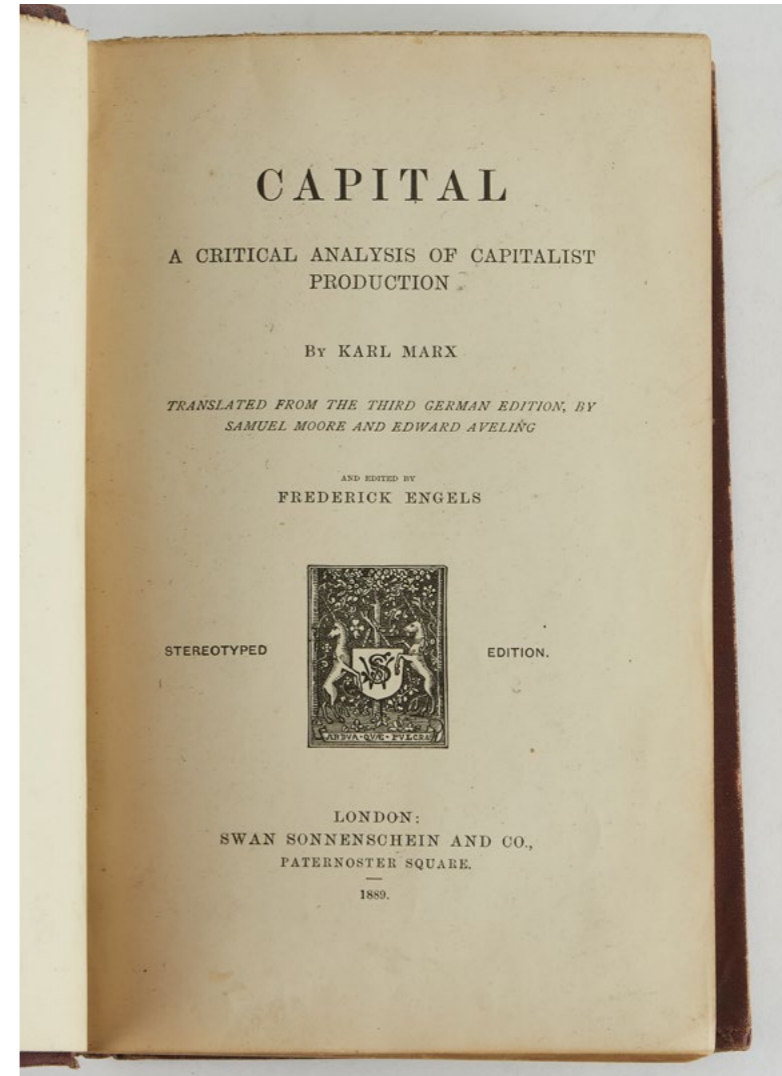
8vo. Publisher's red cloth, blind-stamped borders, spine lettered directly in gilt within gilt-ruled border; pp. xxxi, [1 (blank)], 816; hinges and head of spine expertly repaired, extremities lightly rubbed, a few marks to boards and spine, spine a little toned; a few marks to first and final few leaves; but overall a very good, clean copy; early twentieth-century ownership inscription 'H Cottrell 25 Church Street, L-Edmonton' in ink to half-title (see below), loosely inserted note on paper headed 'Cottrell & Drew, Hat Materials Merchants ... Luton', dated 2 May 1946.

[with:]

HAZELL, A. P. *A Summary of Marx's "Capital". Being a Concise Exposition of Marx's Theory of Value.* London: The Twentieth Century Press. 1907.

8vo. Original stapled paper wrappers, with photographic portrait of Marx to front cover; pp. 20; uniform browning, central crease from folding, extremities a little rubbed, overall very good; 'H Cottrell 25 Church Street, Edmonton' in ink to front wrapper.

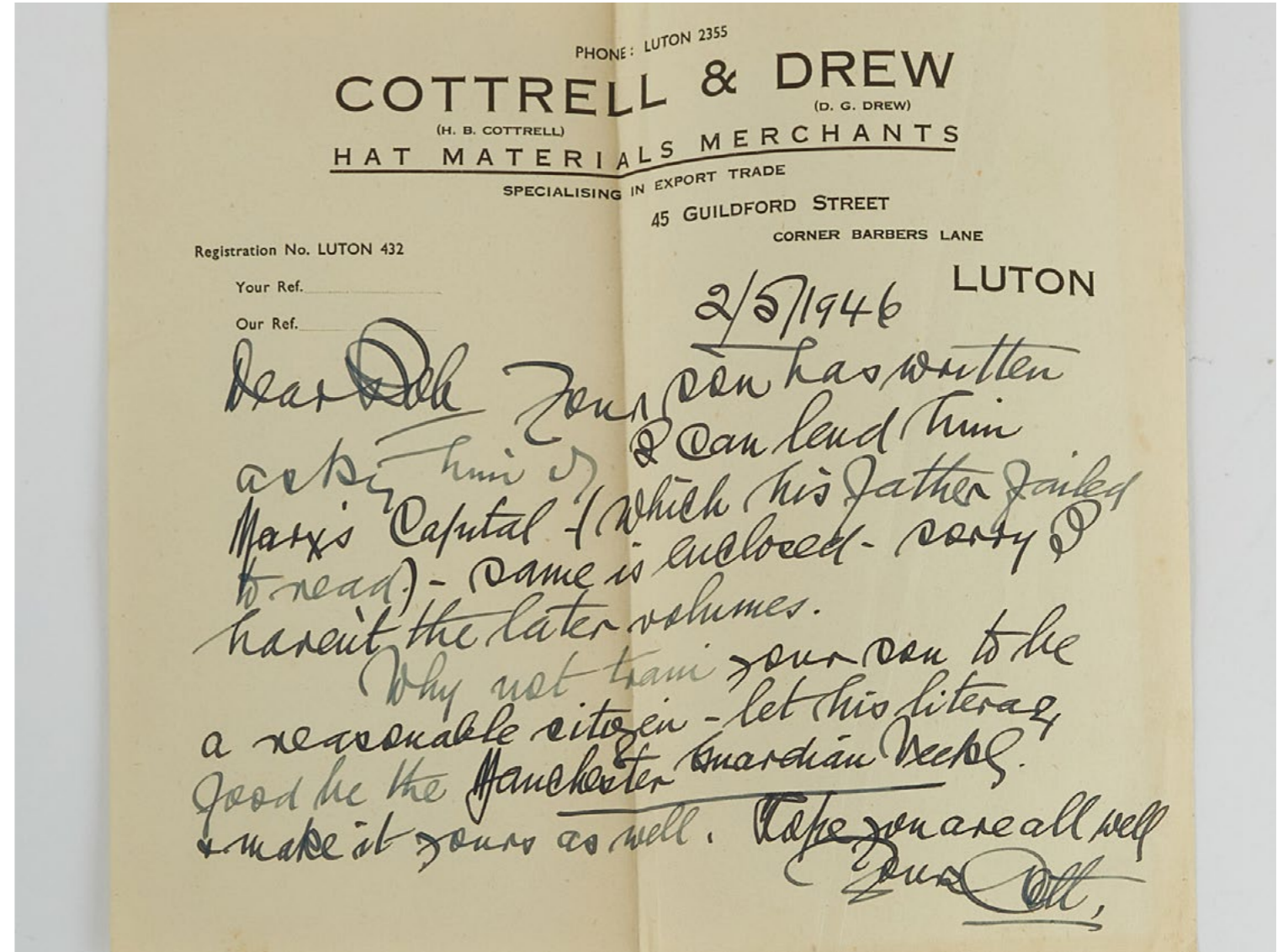
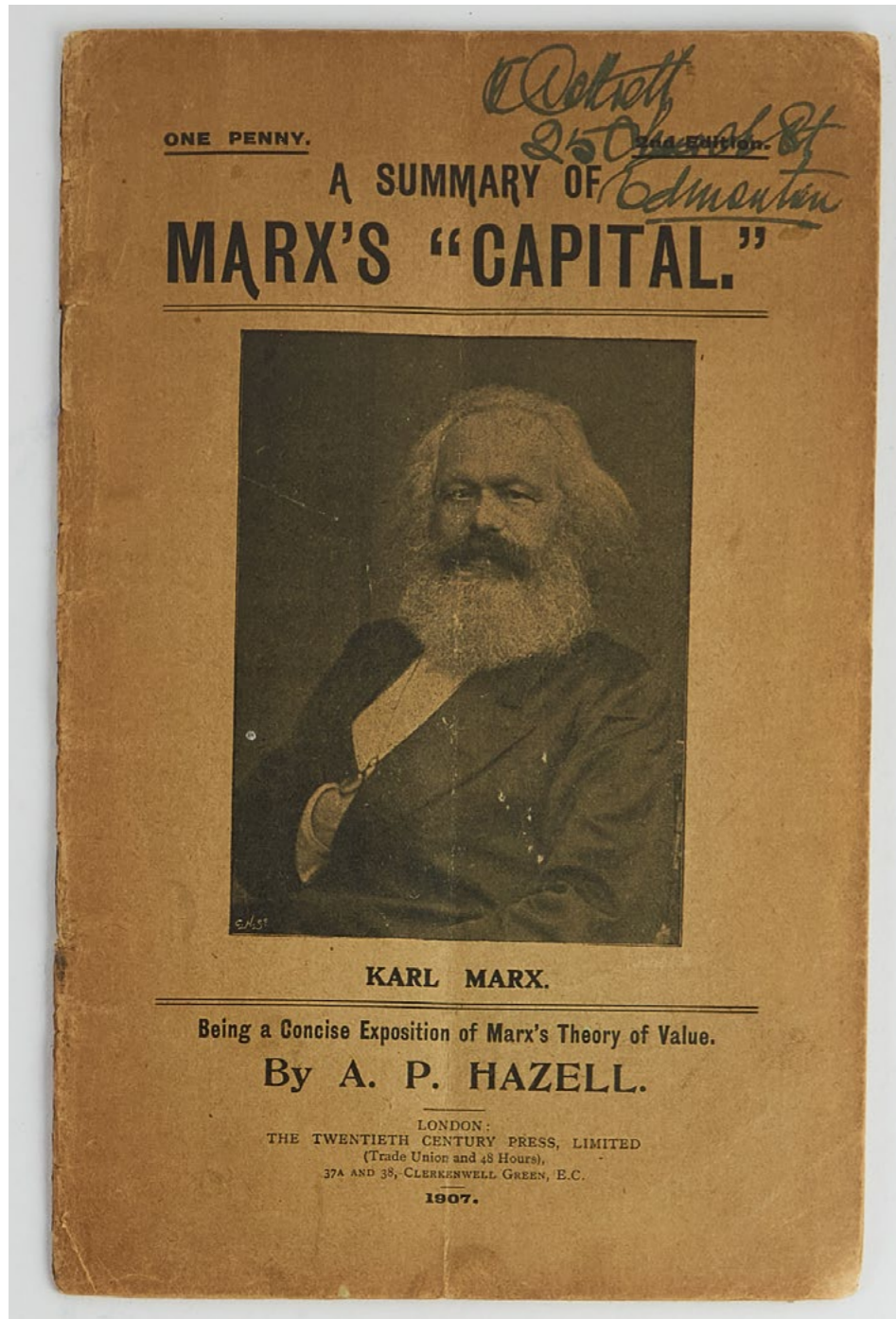
Together **£5500**



First stereotyped edition of *Das Kapital* (vol. I), apparently the second edition of Karl Marx to be published in English and the first to be issued in a single volume, with a copy of the 1907 penny pamphlet *A Summary of Marx's "Capital"*.

Samuel Moore (1838–1911), a lawyer and translator active in the Manchester branch of the First International, was commissioned by Friedrich Engels to prepare an English translation of *Das Kapital* shortly after Marx's death in 1883. A close friend of both Marx and Engels, Moore had studied the work in depth since the publication of volume I in 1867 (volumes II and III followed posthumously in 1885 and 1894, respectively).

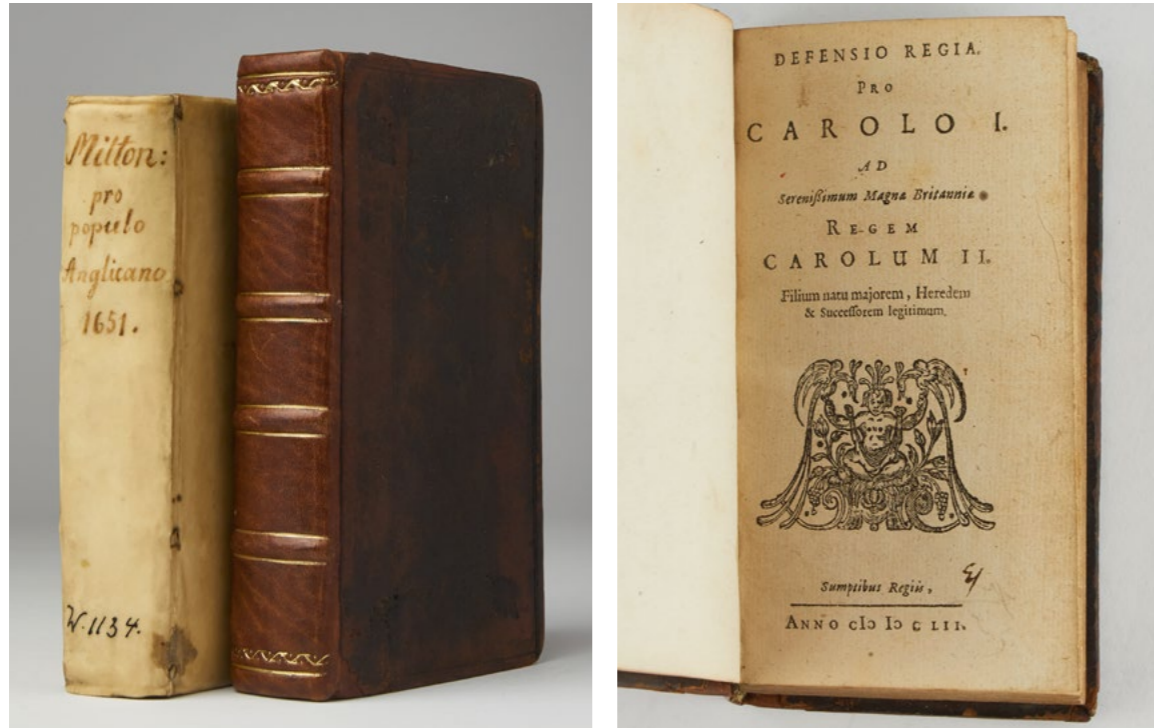
In 1884 Moore was joined by Edward Aveling (1849–1898) – who in the same year began his relationship with Marx's daughter, Eleanor – and their translation was published with Engels' full approval by Swan Sonnenschein, Lowrey, & Co. in January 1887. The edition comprised five hundred copies – including two hundred for the American market – and was issued in two volumes. Based on the original German text, the translation also incorporates the substantial revisions Marx made for the French edition, published in forty-four instalments between September 1872 and November 1875.



This stereotyped issue (printed from metal plates, called stereotypes, rather than composed movable type) constitutes the second UK edition of *Das Kapital*. It reproduces the text of the 1887 two-volume first English edition but is issued here for the first time in a single volume. The book was also distributed in the United States by D. Appleton & Co. of New York, whose name appears as co-publisher on the title-page of American copies. When bearing this imprint, the edition is regarded as the first US edition.

Provenance: From the library of Henry Cottrell, co-proprietor of Cottrell & Drew, Hat Materials Merchants in Luton. Evidently a Marxist, Cottrell presented this copy of Marx, together with a second edition of A. P. Hazell's summary, to his friend Dale and to Dale's son in 1946: 'Dear Dale, Your son has written asking [...] if I can lend him Marx's *Capital* (which his father failed to read) - same is enclosed - sorry I haven't the later volumes. Why not train your son to be a reasonable citizen - let his literary food be the *Manchester Guardian Weekly*. & make it yours as well. Hope you are all well. Yours Cott.'

See PMM 359 for the first German edition.



Charles I Risen from the Dead – With Contemporary Royalist Anagrams

[68] **MILTON, John.** Pro populo anglicano defensio contra Claudii Anonymi, aliàs Salmasii, Defensionem regiam. London [i.e. Amsterdam]: Du Gardianis [i.e. Jansson]. 1651.

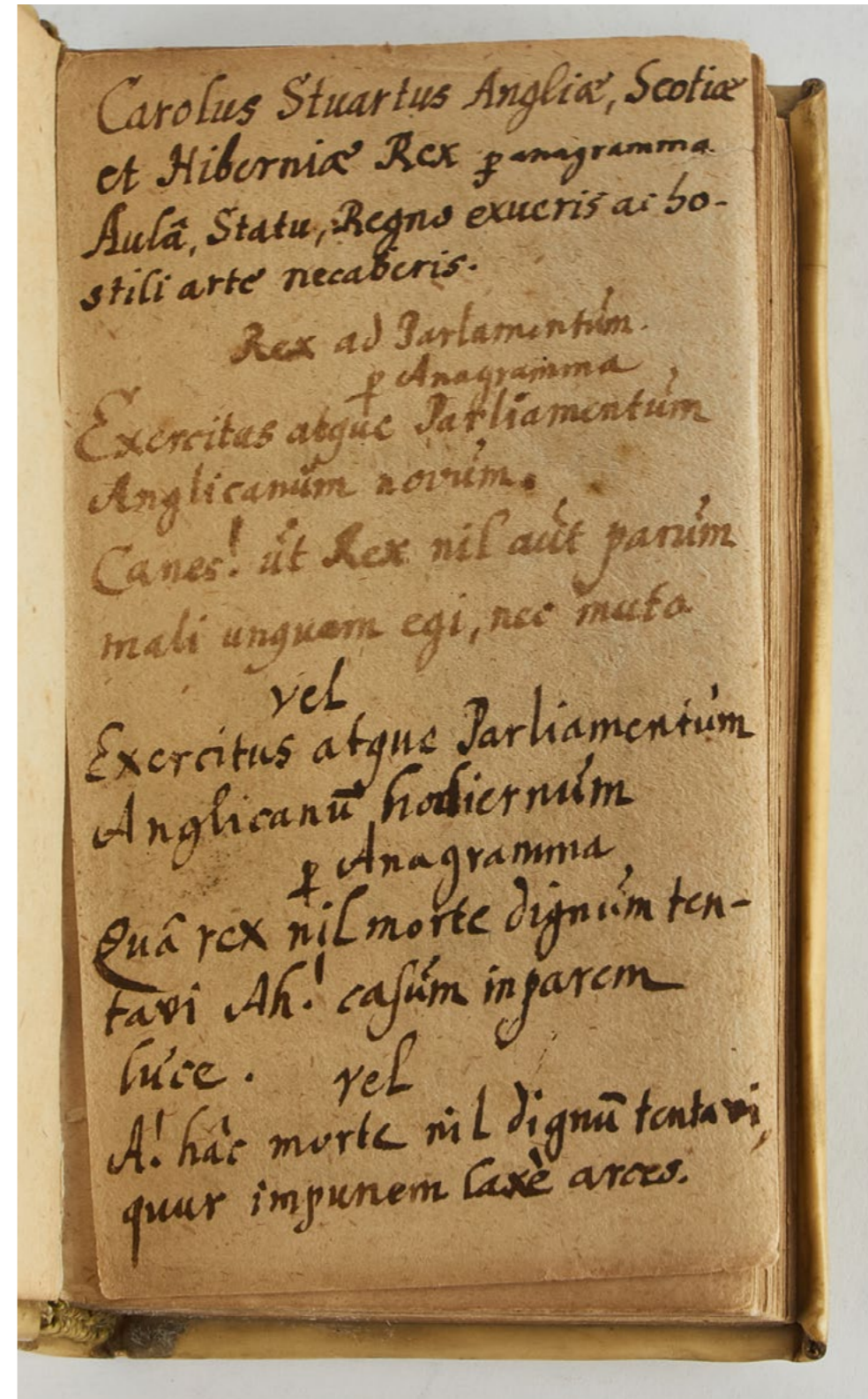
12mo. Contemporary stiff vellum sewn on 2 vellum thongs laced in, yapp fore-edges, spine lettered in contemporary manuscript with later manuscript shelfmark at foot of spine; pp. [ii], [38], 330; π1 A–O12 P8 Q6; woodcut Commonwealth arms to title; binding a little marked; light toning and small rust hole to title, quire P somewhat browned; loosely inserted note with contemporary inscription in ink (see below).

[offered with:]

[**SAUMAISE, Claude.**] Defensio Regia. Pro Carolo I. Ad Serenissimum Magna Britanniae Regem Carolum II. Filium natu majorem, Heredem & Successorem legitimum. [Leiden?]: Sumptibus regiis. 1652.

12mo. Polished sheep tooled in blind to a panel design, blind fleuron cornerpieces, board-edges roll-tooled in gilt, rebaked in modern gilt-ruled sheep; pp. 444; A–S12 T6; woodcut vignette to title, woodcut initials and tailpieces, typographic headpieces; corners bumped, boards worn; light offsetting to endpapers, uniform light toning; minute marginal paperflaws to H1 and O2 not touching text; internally very good; bookplate of Lord Calthorpe and small shelflabel to frontpastedown.

Together **£750**



Early Continental edition of Milton's celebrated defence of the English Commonwealth, issued with a false London imprint in the same year as the first printing, our copy with a series of contemporary and largely unrecorded Royalist anagrams, one of which assuming the voice of the dead King Charles I addressing Parliament.

A pivotal work in the polemics of the Interregnum, Milton's *Defensio* is a searing rebuttal of Claude Saumaise's *Defensio regia* (a copy of which is offered here), the Royalist tract defending Charles I, published the previous year. The work is significant as the official reply commissioned by the English Parliament, written in Milton's capacity as Latin Secretary to the Council of the Commonwealth. Prompted by the serious effect Salmasius' arguments were having on public opinion across the Continent, the treatise offers an eloquent defence of the regicide and the legitimacy of the Commonwealth. Milton considered it his finest work in prose.

The *Defensio* appeared in more editions and was more widely circulated during Milton's lifetime than any other of his works. The speed with which the work travelled across Europe is reflected in this Amsterdam edition, produced by Jansson's press at a moment when the book was fiercely sought after. Contemporaries recognised Milton's 1651 reply to Saumaise as an extraordinary demonstration of talent by a previously little-known writer, decisively dismantling the arguments of one of the most eminent scholars of the age. The result is a work that played a key role in shaping Milton's Continental reputation and cemented his position as one of the most formidable polemical prose stylists of the seventeenth century.

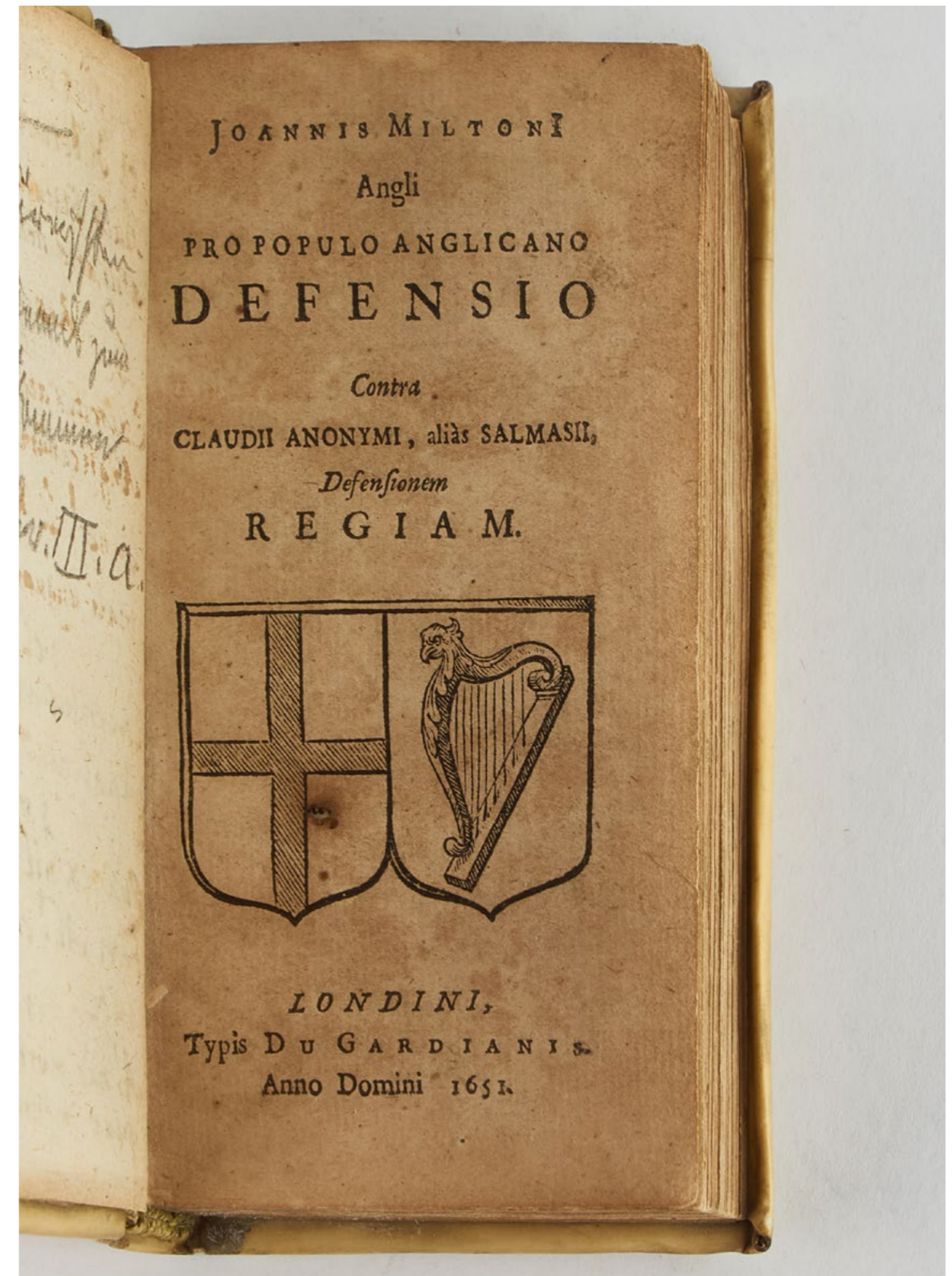
The annotation in this copy appears to be the work of a contemporary Royalist reader who has inscribed a series of Latin anagrams to a loosely inserted slip, derived from 'Carolus Stuartus Angliae, scotiae et Hiberniae Rex Aula, Statu, Regno exucris ac hostili arte necaberis' (Charles Stuart, King of England, Scotland and Ireland: you will be slain by cruel and hostile art, stripped of court, state, and kingdom.) Assuming the voice of the dead king addressing Parliament, the annotator continues, 'Exercitas atque Parliamentum Anglicanum novum. Canes! ut rex nil aut parum mali umquam egi, nec muto' (You stir up an army and a new English

Parliament. You dogs! **As king, I have done little or no evil ever, and I do not change**). This provocative response to Milton's text presents a striking example of Royalist polemical engagement in the mid-seventeenth century.

Conger Pell, in his 1857 *Milledulcia*, traces another instance of the first anagram 'on the fly-leaf of a book in manuscript, date 1653 [...] **The book had probably belonged to one of the English exiles who accompanied Charles II in his banishment.** I have never met with it in any collection of anagrams hitherto published'. **We find no other instances of the other anagrams.**

The distinguished French humanist and philologist Claude Saumaise (1588–1653) completed the treatise at the request of Charles II, who is widely believed to have underwritten its publication. The work's appearance caused a sensation. Suppressed in England, with Milton himself among the official censors, the *Defensio Regia* circulated freely on the Continent and quickly provoked the famous reply commissioned by the Commonwealth, Milton's *Pro Populo Anglicano Defensio* (1651). The exchange between Saumaise and Milton stands as one of the defining political controversies of the Interregnum.

Pro populo anglicano defensio: ESTC R234384; STCN 85007116X; USTC 1839549; Wing M2168D; Coleridge 51; Madan 9; Weller I, p. 266. Defensio Regia: STCN 192766163; USTC 1844345; Madan 12.



From Russia to Alaska – Translated by Benjamin Franklin's European Secret Agent

[69] MÜLLER, Gerhard Friedrich von; C. G. F. DUMAS (translator). Voyages et découvertes faites par les Russes le long des côtes de la Mer Glaciale & sur l'Océan oriental, tant vers le Japon que vers l'Amérique ... Tome I [-II]. Amsterdam: Marc-Michel Rey. 1766. £1,200

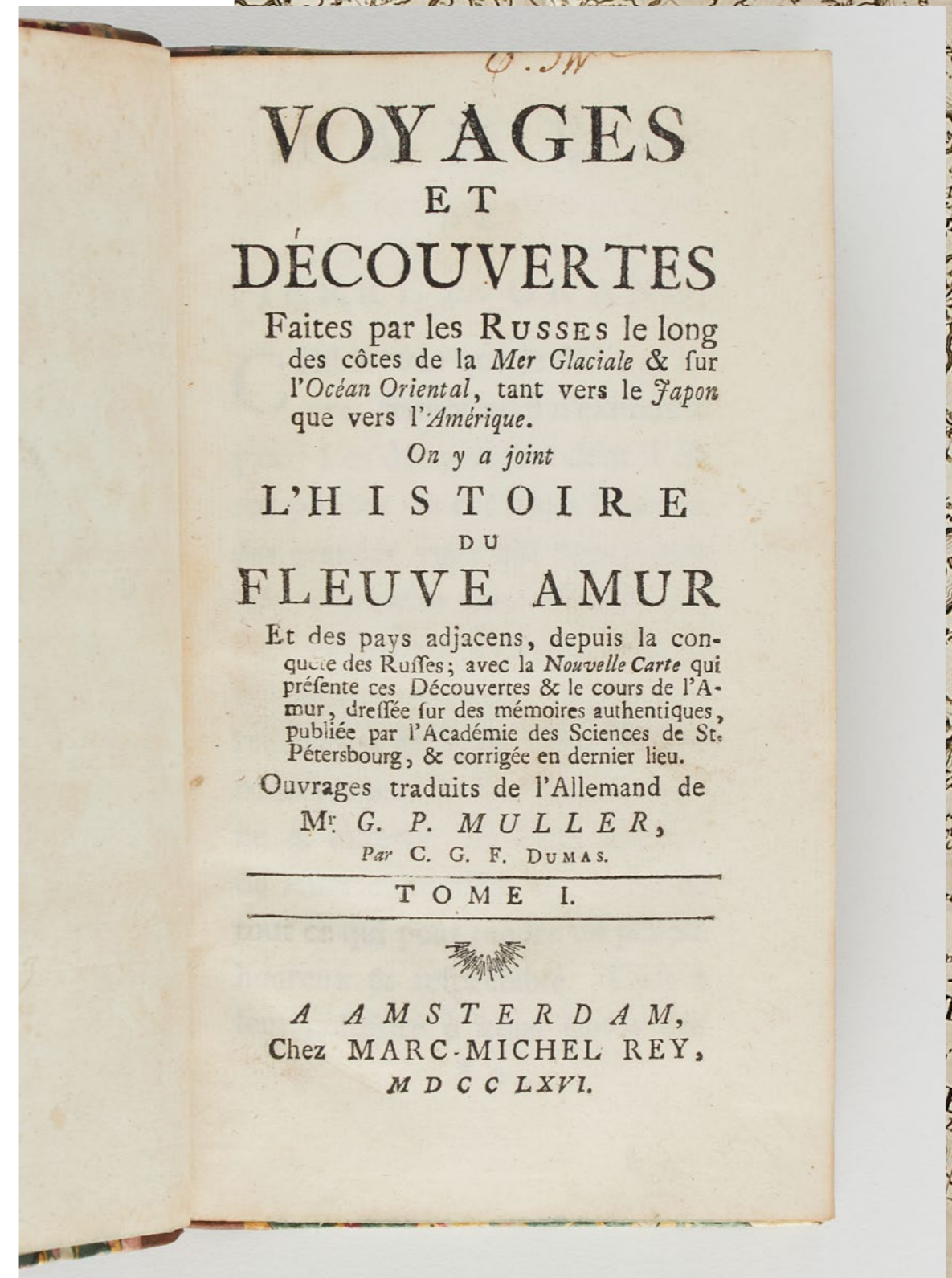
Two volumes, 8vo. Near-contemporary calf-backed boards with marbled sides and vellum tips, spines gilt-ruled in compartments, raised bands, contrasting gilt morocco lettering-pieces, tail-edge stained blue; I: pp. x, [2 (translator's note)], 388; II: pp. iv, 207, [22 (index)], [3 (advertisements)], very large folding engraved map (460 x 660 mm) at end of vol. II, with one minor repair along fold; typographic endpieces; boards slightly rubbed, slight wear to corners, joints, and hinges; bookplate removed from front pastedown of vol. II, sporadic light foxing, small marginal loss to head of vol. II, ff. E3 and f. II (not touching text, the latter affecting pagination only); else a most attractive set; early initials (shaved) to vol. I title



First French edition of this 'indispensable' work on the 'history of discovery and exploration in the Northern Pacific' (Sabin), translated by Charles Guillaume Frédéric Dumas (1721–1796), friend of Benjamin Franklin and later Franklin's secret agent in Europe as well as John Adams' secretary and translator.

Müller, often called the father of ethnography for his important research on the clothing, rituals, and religions of Siberian ethnic groups, was educated in Leipzig and moved to Russia in 1725, where he was a founding member of the Imperial Academy of Sciences. The work, containing an account of Bering's Great Northern Expedition and of the discovery of the Bering Strait, including the first Russian landing on Alaska, is a translation of Müller's 1758 *Nachrichten von Seereisen*, which forms the third part of his *Sammlung russischer Geschichte*. The first volume recounts expeditions toward Kamchatka, Japan, the Bering Strait, and the coasts of Alaska and northwestern America, and the second volume is devoted to the Amur River, which flows from Mongolia to Siberia and shows that 'political questions were also part of Müller's remit [...] dealing with securing Russian territorial claims against China' (*Deutsche Biographie, trans.*).

The contents – as well as the splendid map showing the largely unexplored Pacific Northwest – are drawn from the author's experience as part of Bering's second expedition, in which he had taken part for ten years (1733–1743), heading the expedition's geographic and historical studies. The group of participating academics also included the botanist J. G. Gmelin, with whom he was friends, and the astronomer Louis de l'Isle. [Müller's] field of study encompassed the history, archaeology, ethnography, and geography of the regions visited. The expedition lasted ten years for M. (even longer for Gmelin) and led via Kazan to Tobolsk and along the Irtysh River to Ustj Kamenogorsk. Via Tomsk and several other stations, it finally reached Irkutsk on Lake Baikal. M.'s easternmost point was Yakutsk; that is, he did not reach Kamchatka. Extended stays in several locations, necessitated by archival, ethnological, and geographical studies, gradually led to a deterioration of [Müller's] health, and in 1739 he received permission to return to St Petersburg' (*ibid., trans.*).



The German-born Dutch intellectual Dumas became acquainted with Benjamin Franklin in the early 1770s and liaised with officials in France, Spain, and Holland to secure supplies for the United States during the American Revolutionary War; he later worked as Franklin's secret diplomatic agent in Europe, and worked closely with John Adams from 1780 whilst Adams was working to secure critical loans from the Dutch Republic for the newly established United States. In 1775, he developed the Dumas Cipher, one of the first diplomatic ciphers employed by the Continental Congress, used during the Revolution for secret correspondence between Benjamin Franklin and other American representatives and their contacts in Europe.

STCN 184626714; Sabin 51286; Leclerc 661; Hill 1201.





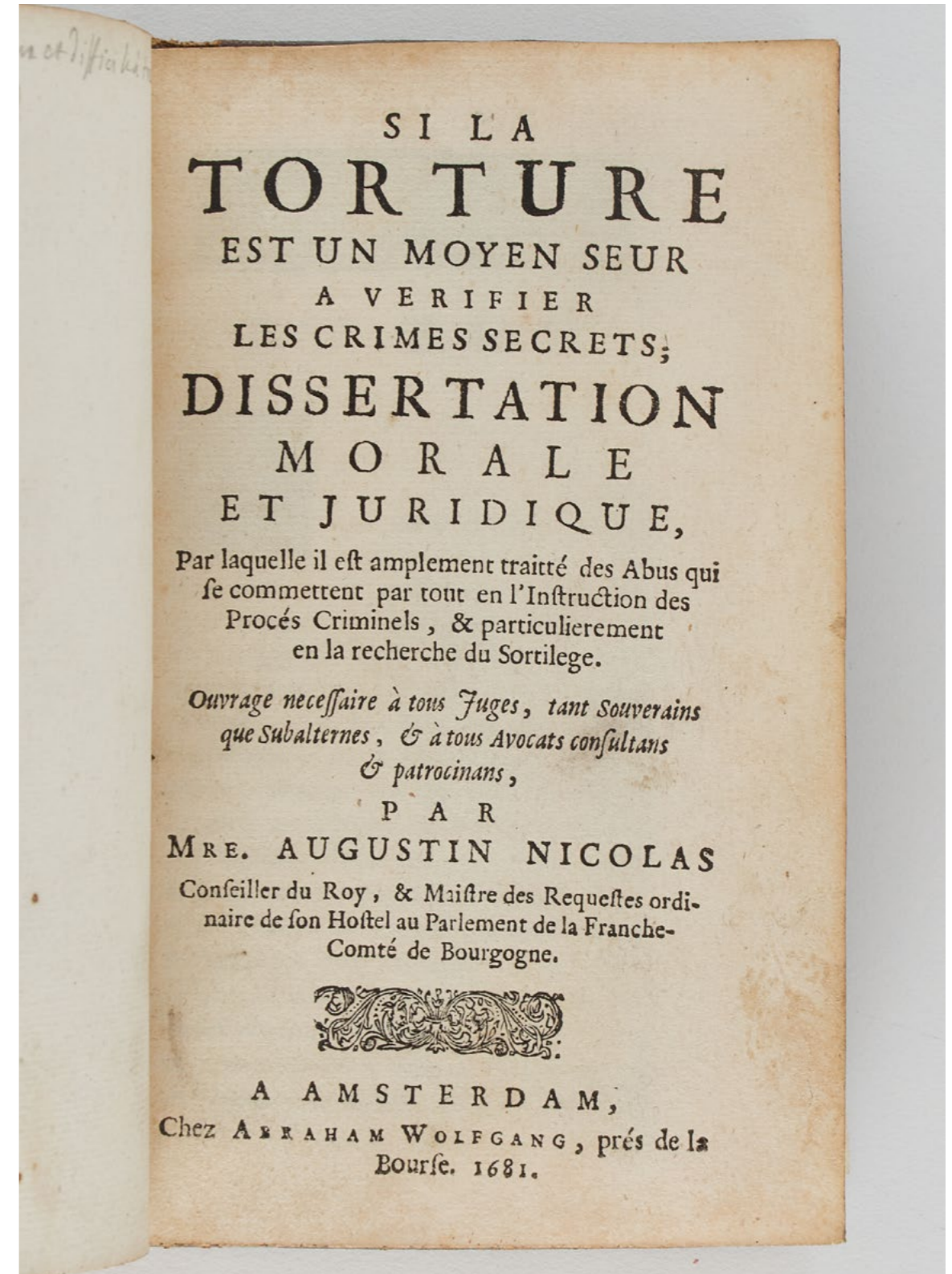
Against the Torture of Witches

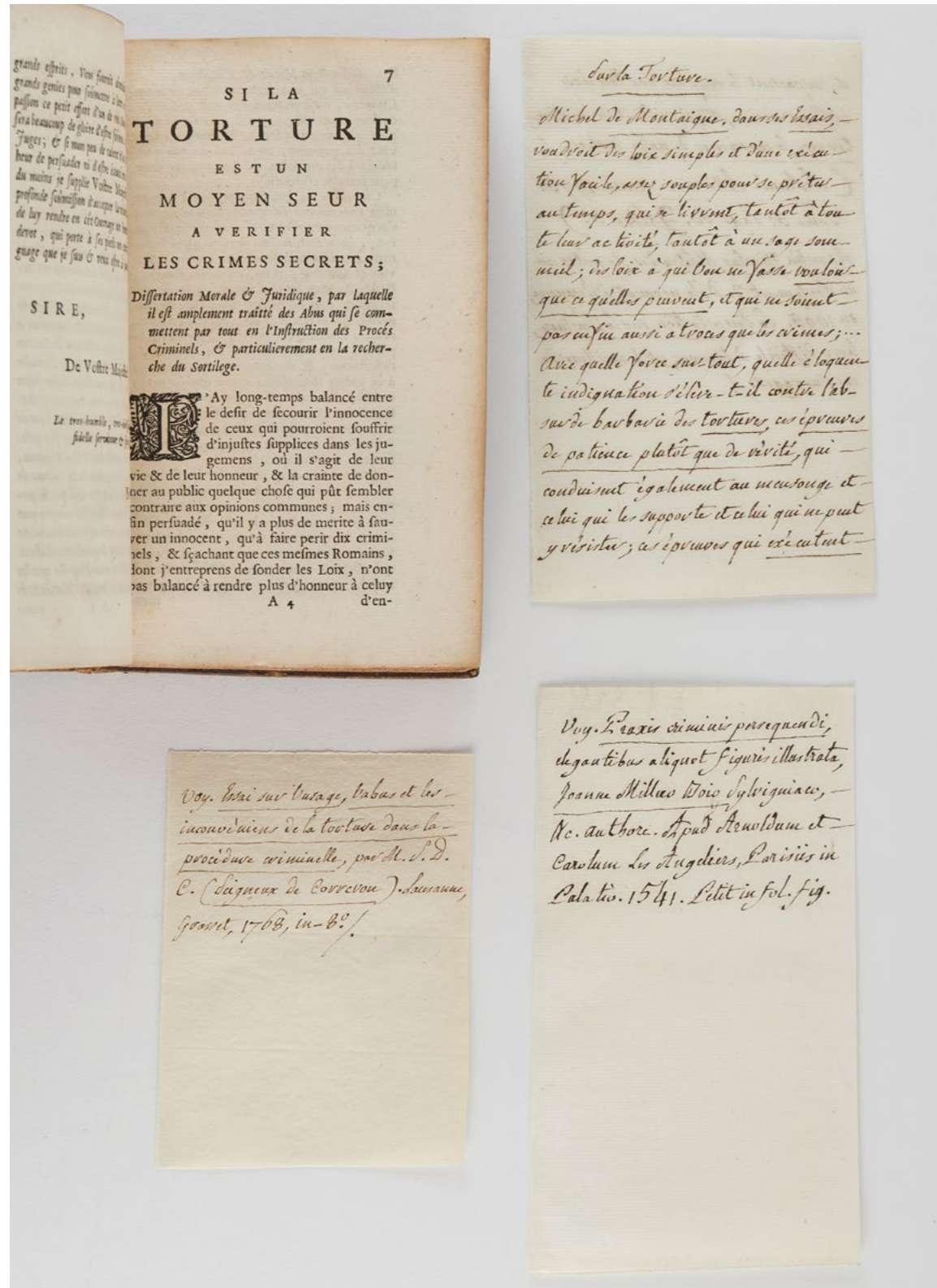
[70] **NICOLAS, Augustin.** *Si la torture est un moyen seur a verifier les crimes secrets; Dissertation morale et juridique, Par laquelle il est amplement traité des Abus qui se commettent par tout en l'Instruction des Procés Criminels, & particulièrement en la recherche du Sortilege. Ouvrage nécessaire à tous Juges ... & à tous avocats consultants & patrocianans. Amsterdam: 'Chez Abraham Wolfgang près de la Bourse'. 1681. £2500*

Small 8vo. Contemporary mottled sheep, boards ruled in blind, spine blind-ruled in compartments and lettered directly in gilt, edges sprinkled red and blue; pp. 224, [8], woodcut initials, head-, and tailpieces; extremities a little rubbed, joints splitting at foot, tail of spine chipped, remnants of paper label to foot of spine; title a little dust-soiled, light variable toning and spotting, but overall a very good, crisp copy; eighteenth-century annotations in ink to front free endpaper, and 3 ff. loosely inserted notes in the same hand; manuscript ink correction to A2; eighteenth-century ink shelfmark and engraved armorial bookplate of Alexandre Le Mareschal of Beauvais (1802–1875) to front pastedown.

First edition of one of the earliest European works to openly criticise judicial torture, particularly in the prosecution of witchcraft, with eighteenth-century annotations referring to contemporary controversies on the abolition of torture.

Augustin Nicolas (1622–1695), magistrate, royal councillor, and sometime president of the Parlement of Dijon, published *Si la torture est un moyen seur à vérifier les crimes secrets* as a sustained attack on the use of torture in criminal investigations. Although principally directed against torture in witchcraft trials, the work effectively becomes 'the first work openly critical of the practice of torture' in Europe (Silverman, p. 161). Nicolas argues that torture does not reveal truth but destroys it. Far from distinguishing guilt from innocence, pain merely compels the accused to say whatever may bring relief. Innocent victims, he insists, readily confess to impossible crimes, while judges mistake desperation for proof. Witchcraft prosecutions appeared to him especially dangerous because they rested upon fear, superstition, rumour, and invisible crimes incapable of rational demonstration. Under torture, the accused would confess to absurdities – flying through the air, attending sabbaths with the Devil (p. 147) – not because such acts were real, but because suffering and suggestion produced judicial fantasy. Torture thus became not an instrument of investigation, but a mechanism for confirming prior prejudice.





Nicolas grounded his objections less in humanitarian sentiment than in epistemology: torture corrupted evidence and impeded the discovery of truth. Together with Jacques Tourreil's later *Si la torture est une bonne voye, pour découvrir la vérité* (1694), Nicolas' work anticipated arguments more famously developed in the eighteenth century by Cesare Beccaria and Pietro Verri. **Our copy contains eighteenth-century annotations referring to other major anti-torture works, including the *Tractatus de quaestionibus et tormentis* attributed to Baldus de Ubaldis and the *Tribunal Reformatum* of Johannes Grevius.** Another note records that in 1748 the Neapolitans, while granting a voluntary subsidy to their king, petitioned for the abolition of torture ('*Gazette d'Amsterdam*, mai 1748'). A further annotation cites the *Année littéraire* (1775), describing Nicolas' dissertation as 'le meilleur de ses ouvrages' and 'livre difficile à trouver'.

STCN 841776288; USTC 1817384; Brunet IV, col. 62. See Silverman, *Tortured Subjects: Pain, Truth, and the Body in Early Modern France* (2001).

'Avoid the Huguenots', and Other Advice for Catholic Youth - With a Poem by the Printer

[71] PICQUET, Gilles Jaques. *Ecole Chrestienne, où le Miroir de la jeunesse, auquel elle trouuera, comme elle doit honnestement converser, aller, venir, parler; & plusieurs autres vertueuses instructions tres-utiles; & necessaires à la jeunesse: poëtiquement composé.* Brussels: Chez Martin de Bossuyt, Imprimeur juré de la ville. 1668. £850

4to. Recent half calf with marbled sides, spine ruled and lettered directly in gilt; pp. [viii], 63, [1 (printer's device)]; woodcut initials, head-, and tailpiece, woodcut vignette to title, large woodcut printer's device to final verso; trimmed close at head touching title and running-titles, uniform light toning; else a very good copy; contemporary inscriptions 'XII.' and 'Oratorij Bruxellensis' to title-page (see below); contemporary markings in ink to a few pages.

First and only edition, exceedingly rare, of this educational work in French verse on proper conduct for Catholic children.

Written in French alexandrine verse, *L'Ecole Chrétienne, or Miroir de la jeunesse* offers a comprehensive guide to cultivating civility and moral integrity in young people. The work is organised into thirty-five chapters, each providing practical advice with titles such as 'Avoid incivility', 'Learn Latin', 'Respect the priests', 'How to behave in churches', and 'How to serve the table'. Nearly every facet of youthful propriety is addressed. **Chapter twenty-five, 'Avoid the Huguenots', warns that 'all their false loyalties are held together like the strings of a gated instrument, whose discordant sounds serve only to offend the ear' – a sentiment that foreshadows the revocation of the Edict of Nantes more than fifteen years later.**

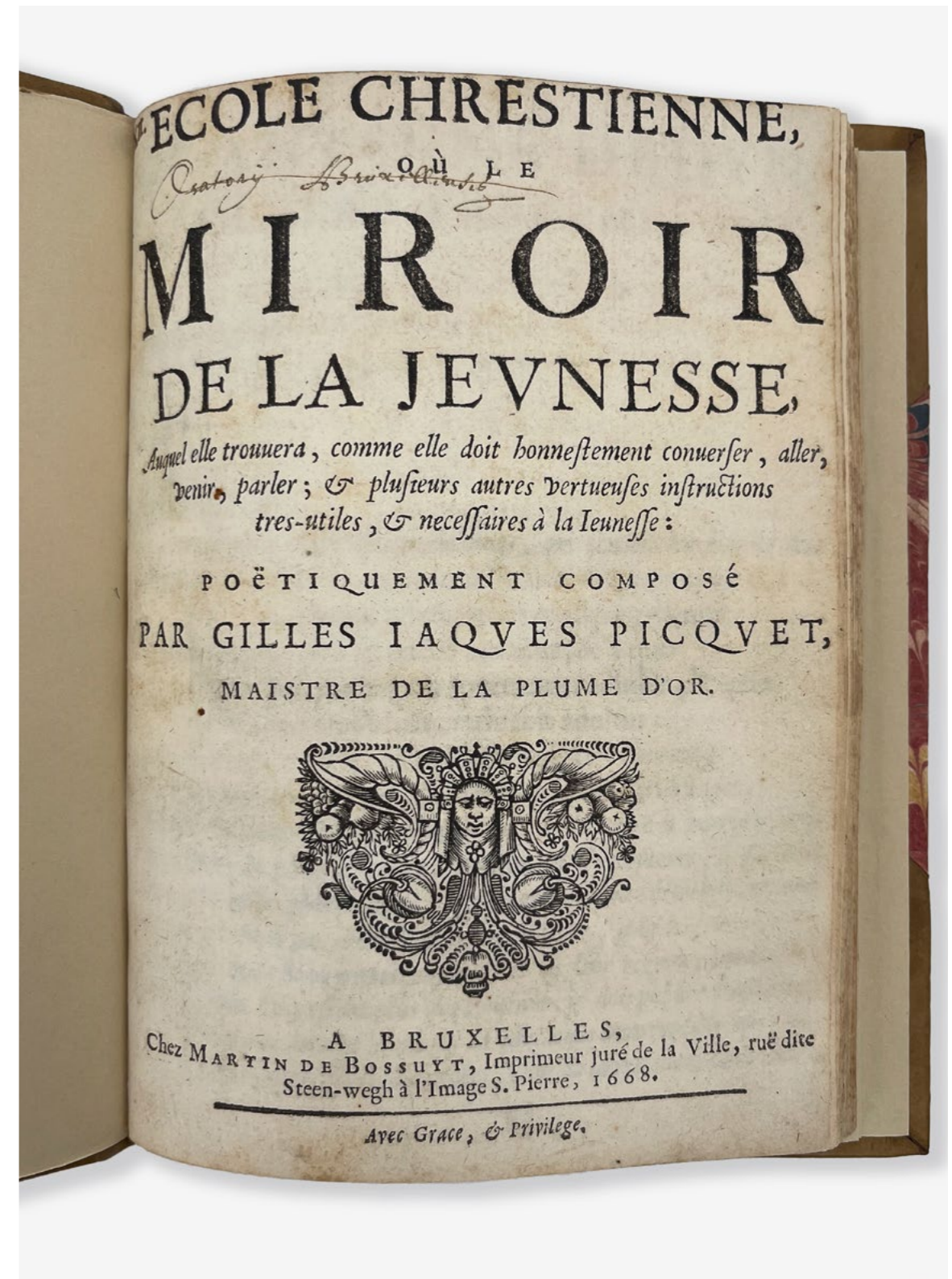
Virtually nothing is known about the author, Gilles Jacques Picquet, who here styles himself as 'Maistre de la plume d'or' ('master of the golden quill'). The volume is dedicated to Antoine de Dyn, who became *écolâtre* (headmaster) of the cathedral school of Brussels in 1664 (see d'Hoop, *Inventaire général des archives ecclésiastiques du Brabant*).

There is also a dedicatory poem in French by the printer, Martin de Bossuyt the Younger with the chronogrammatic title 'Etreines De L'an MILLE soIXante-hVIT', on the act of printing the present work and the importance of its contents for young readers, describing the pages of the text as the glass of the titular mirror for youth. De Bossuyt would later be investigated by the Council of Brabant, along with Jan Mommaert and Philippe Vleugaert, for 'the printing of books without a privilege or books suspected of heresy, and for the sale of defamatory booklets' (Adam, p. 117).

Provenance: From the library of the Oratory of Brussels. The Congregation of the Oratorians was invited from France by Jacobus Boonen (1573–1655), Archbishop of Mechelen, to counter the expanding influence of the Jesuits. The Oratory was demolished in 1795, and its library dispersed.

We have traced only one other copy, at the Royal Library of Belgium.

USTC 1554213; not in STCV, Brunet, or Bibliotheca Belgica. See Adam, 'Jan van Meerbeeck and the Book Business in Brussels', in *The Book World of Early Modern Europe* (2022).

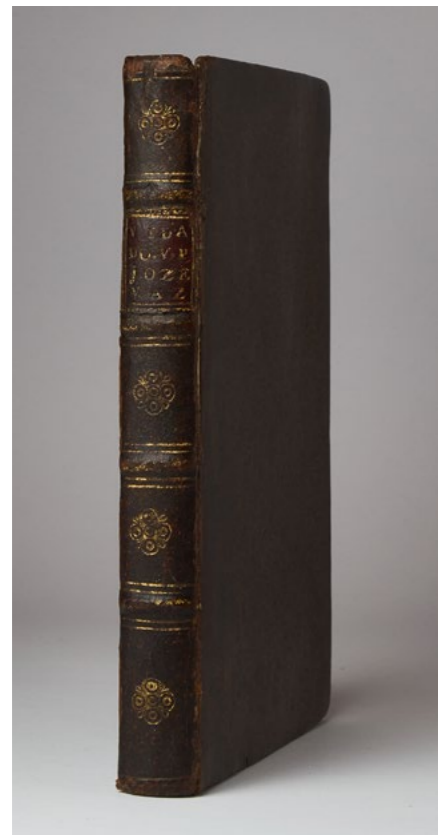


Spying, Secret Missionary Work, and Smallpox in Sri Lanka

[72] **REGO, Sebastião do.** *Vida do veneravel padre Joseph Vaz, da congregação do oratorio de S. Filippe Neri da Cidade de Goa, na India Oriental; Fundador da laboriosa Missão, que os Congregados desta Casa tem à sua conta na Ilha de Ceylaõ. Composta pelo padre Sebastião do Rego, da mesma Congregação.* Lisboa: 'na Regia Officina Sylviana, e da Academia Real'. 1745.

£2,750

4to. Contemporary Portuguese speckled calf, spine decorated in gilt, gilt red morocco lettering-piece, edges speckled red; pp. [xxviii], 354, [2 (blank)] with half-title and final blank; final blank watermarked 'B. P.' with fleur-de-lys device; abrasion to rear board, split to upper joint neatly repaired, small areas of restoration to spine upper hinge reinforced, corners worn; top-edge dusty with slight dust-soiling to quire 2N at head, else a very good, clean copy.



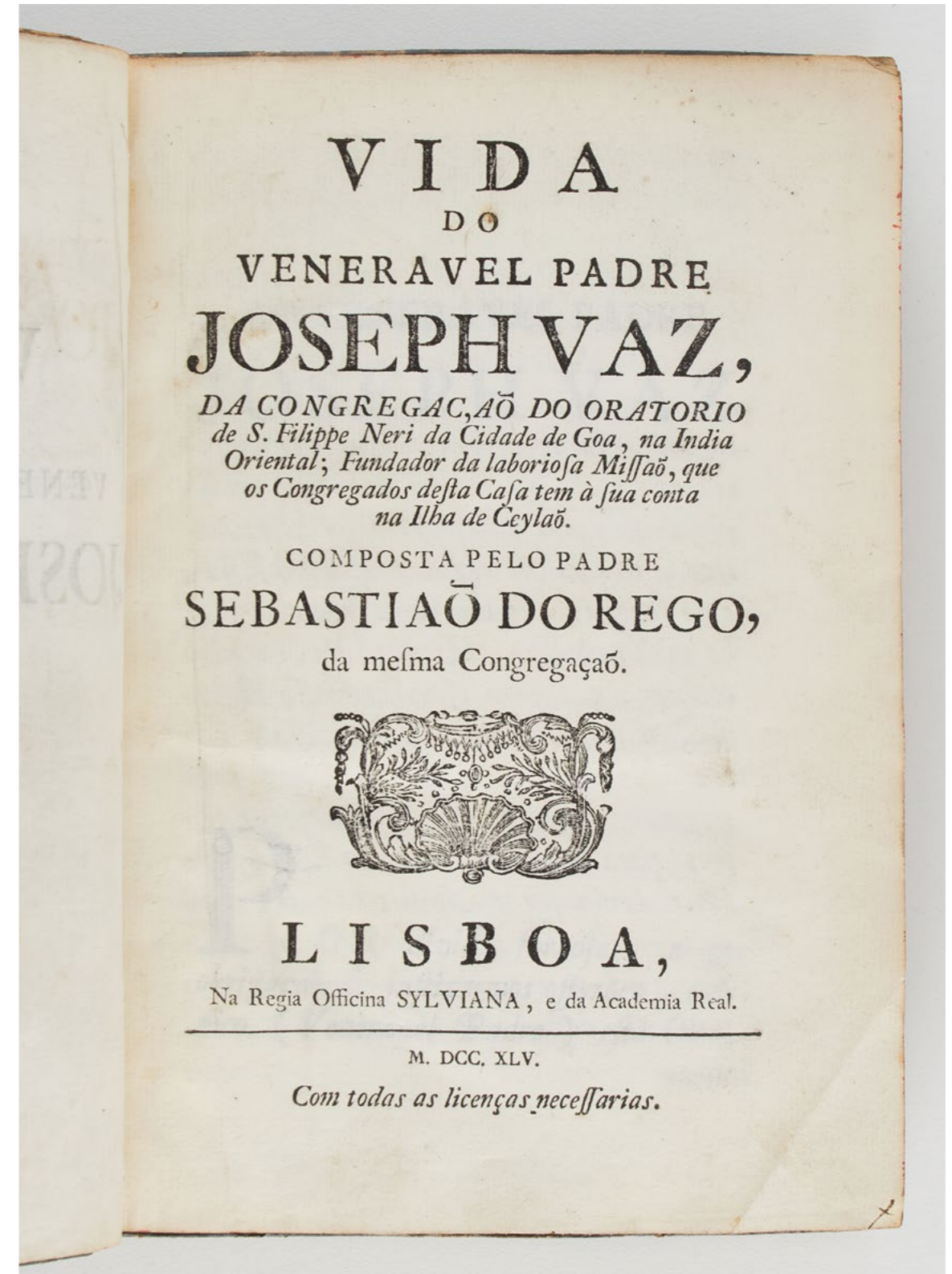
Scarce first edition of the first biography in book form of Zuze (Joseph) Vaz (1651–1711), a Catholic of Indian parentage from Goa, who became an Oratorian priest and the leading missionary of Sri Lanka, authored by a fellow Goa-born Oratorian and published thirty-four years after Vaz's death.

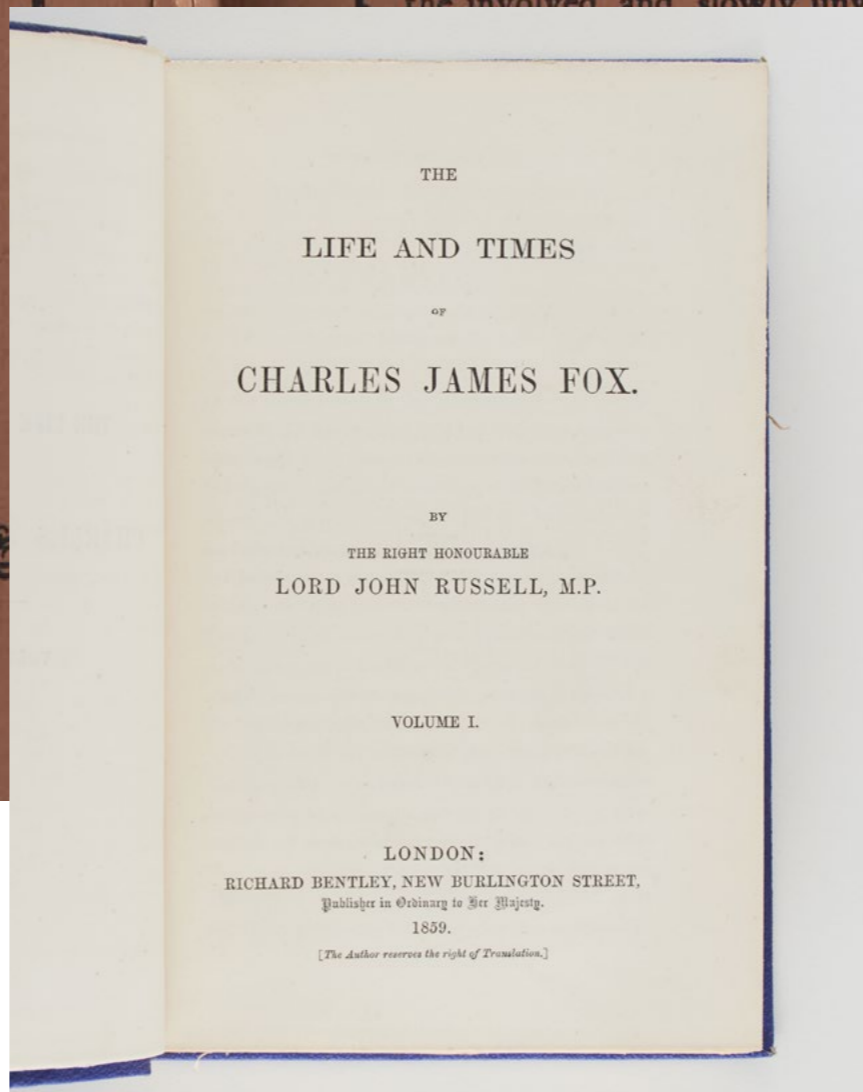
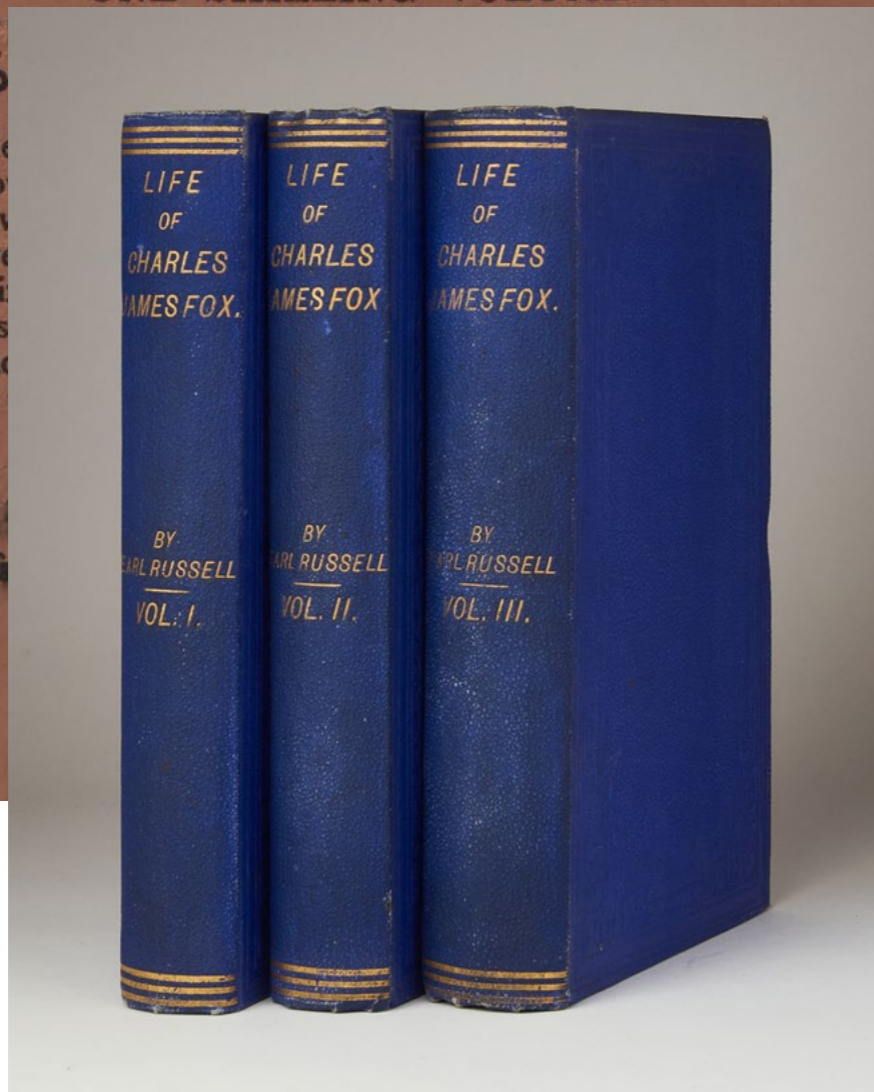
The work is an important source for Vaz's life, as well as for Catholic missionary activity in the Kandyan Kingdom (present-day Sri Lanka). Joseph Vaz (1651–1711), known as the 'Apostle of Ceylon' and canonised in 2015, was born in Goa into the Brahmin caste. He was educated by the Jesuits in Goa, ordained priest in 1676, and became confessor to D. Rodrigo da Costa, the Governor of Portuguese India. His early missionary career took him to Coastal Karnataka, where he came into conflict with the Propaganda Fide led by Thomas de Castro, bishop of Fulsivelem (c.1621–1684). Vaz negotiated a truce between the Roman authority and the Portuguese Church, appealing to both Castro's and his own Brahmin background. In 1686 he joined the Congregation of the Oratory of St Philip of Neri, and the following year became a clandestine Catholic missionary in Sri Lanka, at the time under the control of the Protestant Dutch East India Company who had expelled the Portuguese in 1658. The Dutch authorities imprisoned him as a Portuguese spy, and only through the intervention of the Buddhist King of Candia, Vimaladharmasuriya II, who became his friend, was he released. Vaz learned the languages of the two rival ethnic groups of Sri Lanka, Sinhalese and Tamil, and became a symbol of tolerance.

Vaz was also celebrated for the charity and care with which he dealt with a serious outbreak of smallpox in Kandy in 1697, taking charge of the treatment of sick people and preventing a considerably greater loss of life. The epidemic, and Vaz's measures against it, are described on pp. 81–87.

OCLC finds five copies in the US (Harvard, Indiana, UCLA, Yale, Wisconsin-Madison) and only one in the UK, at the British Library.

Inocencio VII 222, no. 138; Scholberg DD10.





[73] RUSSELL, Lord John. *The Life and Times of Charles James Fox*. London: Richard Bentley. 1850–1866.

£750

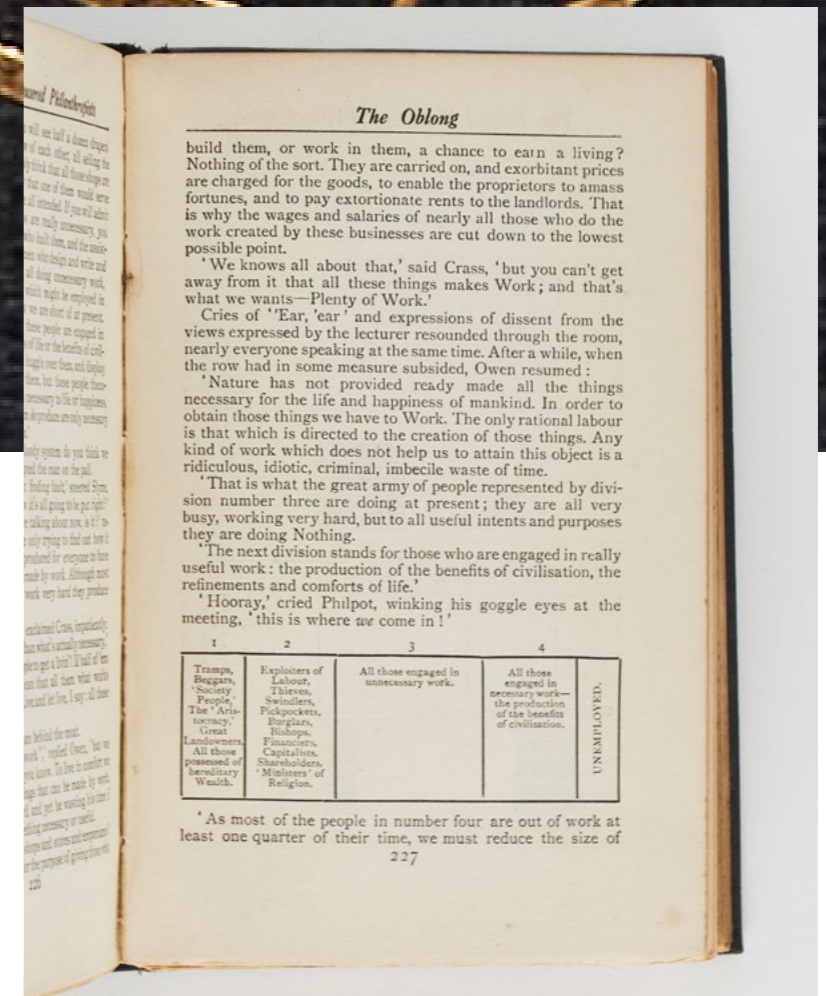
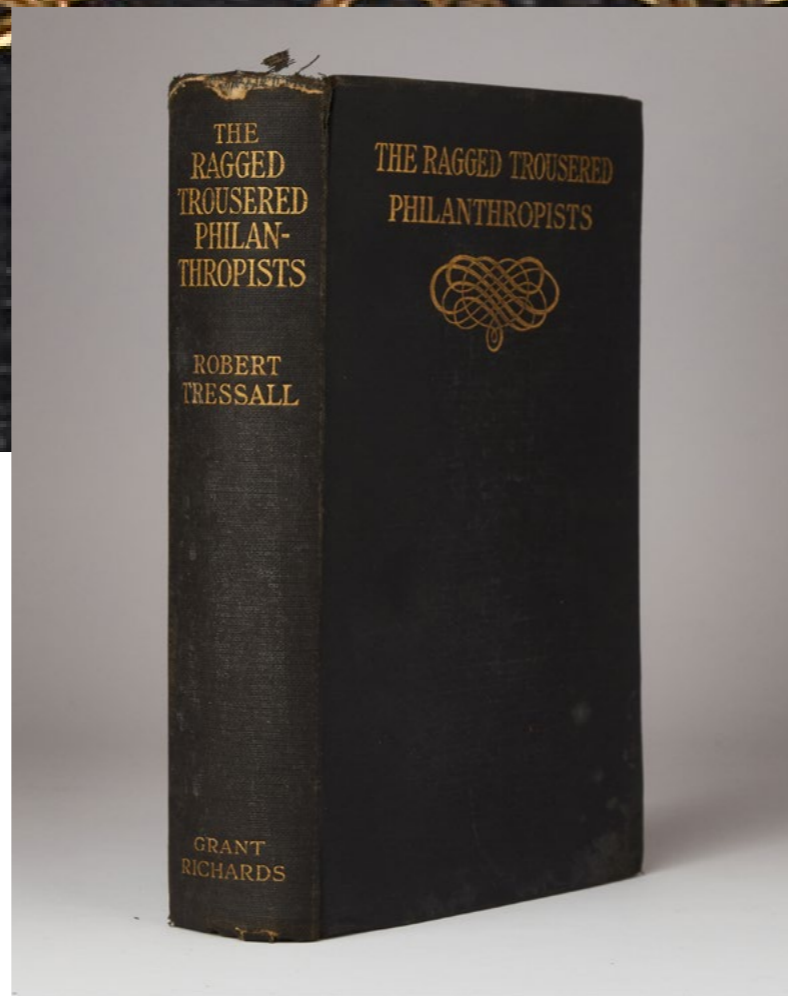
Three volumes, 8vo. Original publisher's blue pebble-grained cloth, partly uncut and unopened, spines lettered in gilt, covers ornamented in blind, brown endpapers with publisher's advertisements; I: pp. xv, [1 (blank)], 366, 2 (advertisements); II: viii, 380; III: xii, 404; spine ends bumped, slight wear to corners and extremities, slight foxing to fore-edge of textblock; sporadic light spotting; overall a very good set.

First edition of Lord John Russell's biography of Whig statesman Charles James Fox (1749–1806), Britain's first Foreign Secretary, rival of William Pitt, a supporter of American independence and the French Revolution, and a friend of Benjamin Franklin and Thomas Jefferson; all three volumes are rarely seen together, and are rarer still in the uniform publisher's bindings.

John Russell presents his biography of Fox as a tribute informed by his lifelong Whig convictions. 'The defining moment in [Russell's] politics, which occurred nine years before he was born, was George III's dismissal of Charles James Fox in 1783. Throughout his life he worked with a statue of Fox on his desk.' (*ODNB*) Similarly to Fox, he believed that, even amid the age of revolutionary societies, the danger to Parliament came not from the people but from an overreaching monarch.

These three volumes offer substantial insight into the struggles of the American colonies and intellectual movements which would shape the emerging United States. Fox promoted the work of Tom Paine and other campaigners for Parliamentary reform, and in 1787 formed the Society for the Abolition of the Slave Trade. Appointed Britain's first Foreign Secretary in 1806, Fox also delivered a legendary and impassioned speech in the House of Commons condemning the slave trade.

A Book that Everyone Should Read' (Orwell)



[74] TRESSALL, Robert [pseud., i.e. Robert NOONAN]. *The Ragged Trousered Philanthropists*. London: Grant Richards Ltd. 1914.

£1750

8vo. Original blue cloth, upper board and spine lettered in gilt, pp [iv], 391; spine ends chipped with loss to head, small marginal wormhole to first 23 ff. a little browning to endpapers, otherwise very good.

First edition of this groundbreaking, semi-autobiographical novel by the Irish socialist writer Robert Croker (later Noonan), following the fortunes of the working class in Hastings, notable for its introduction of the working-class voice into mainstream British fiction.

The work had a difficult gestation. The manuscript, originally entitled 'The Ragged Arsed Philanthropists', was rejected by three publishers. After his death in 1911, his daughter kept it in a metal box beneath her bed until her friend, the writer, Jessie Pope, recommended it to her publisher. It was finally published in 1914 under the name Robert Tressall; the surname would not be rendered as Tressell until the full manuscript was published in 1955.

The author adopted the pseudonym 'Tressell' partly to protect his identity, fearful that the novel's socialist politics would get him blacklisted from his day job as a painter and decorator, and partly as a play on 'trestle', a symbol of his trade. The character of Frank Owen, a socialist decorator who attempts to persuade his fellow workers that capitalism is the root cause of their poverty, and their lack of education prevents them from overcoming it, serves as a thinly veiled self-portrait of Robert Noonan.

A seminal novel of the British socialist movement. George Orwell described it as a 'book that everyone should read', praising its unsensationalist depiction 'of the actual detail of manual work and the tiny things almost unimaginable to any comfortably situated person which make life a misery when one's income drops below a certain level' (*Manchester Evening News*, April 1946).

Songs and Ballads by the 'Homer of the Hunting-Field'

[75] **WARBURTON, Rowland Eyles Egerton.** *Poems.* Chester: printed by J. Seacome, to be sold at the Bazaar, for the benefit of the Chester Infirmary. 1833. **£450**

12mo. Disbound, housed in a red linen chemise and crimson morocco slipcase by Riviere, slipcase ruled in black with spine lettered in gilt; pp. [1], 30; with half-title; first quire coming loose, some toning to first and final leaves, light spotting; generally a very good copy; authorial presentation inscription '[...] a gift from his nephew the Author' (see below), with presentation slip 'For Lord Kenyon [...] 13 November 1976' loosely inserted.

First edition of the author's first published work, a presentation copy, privately issued for sale at a charitable bazaar to benefit the Chester Infirmary, this copy housed in a handsome Riviere slipcase.

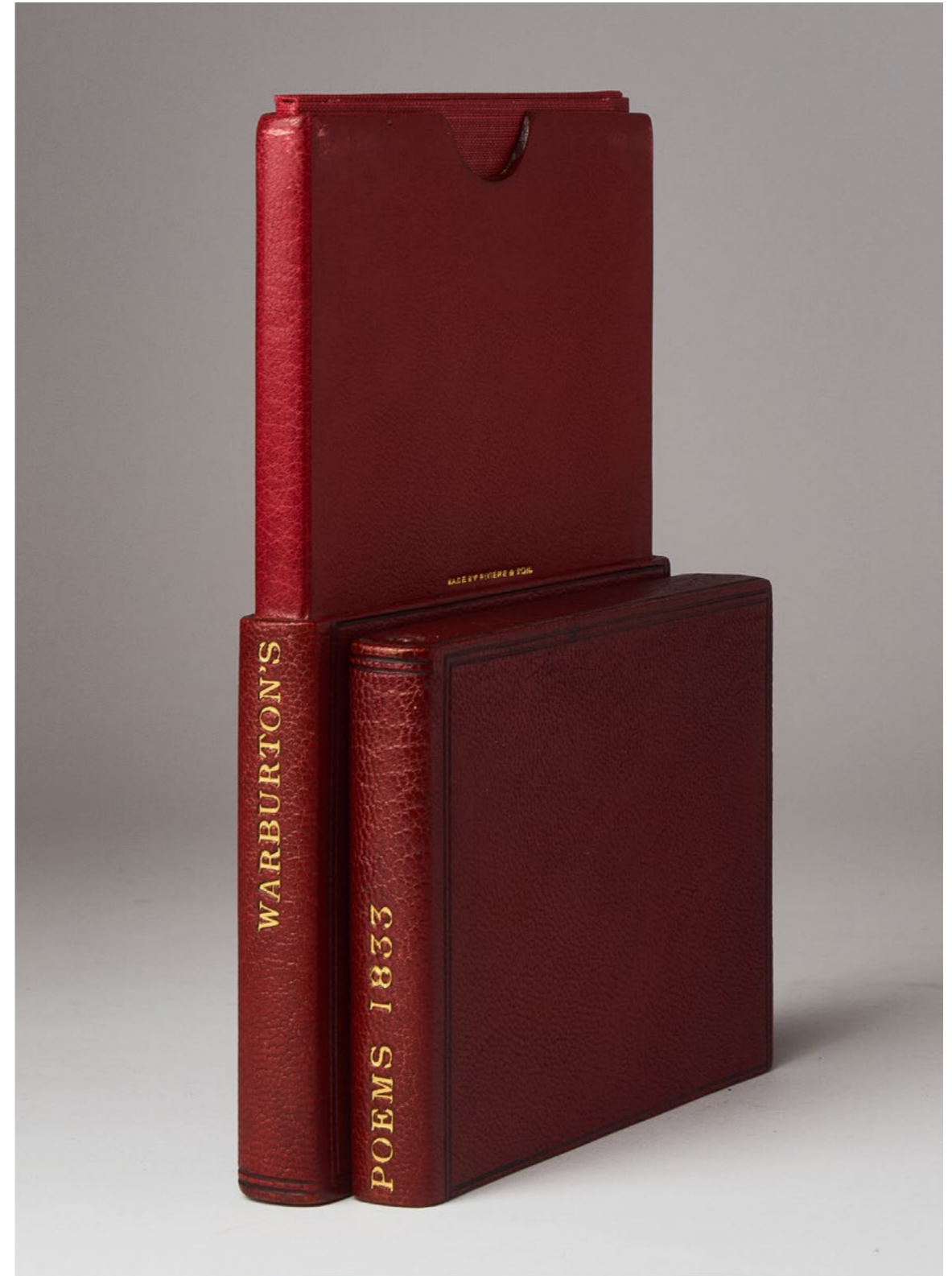
Rowland Eyles Egerton-Warburton (1804–1891) was an English landowner, poet, and sportsman of Cheshire, heir to the Arley and Warburton estates. Educated at Eton and briefly at Corpus Christi College, Oxford, he became a lifelong fox-hunter, riding with the Tarporley and Cheshire hunt clubs, and a prominent figure in county life as squire of Arley Hall, JP, and high sheriff of Cheshire.

Among his poems are a ballad on a young couple killed at Gressenig during the retreat of the French army (seemingly after the 1794 Battle of Aldenhoven); a poem on visiting Petrarch's house; an epigram 'On a Glove Stolen from Delia'; and a lengthy song on the invasion of Anglo-Saxon England in the 860s by the Norse Viking leader Ubba and the Great Heathen Army. Warburton would later achieve wider recognition for his sporting verse, notably *Hunting Songs* (1834), which ran to eight editions in his lifetime and vividly captures the camaraderie and humour of the hunt, prompting the Duke of Beaufort to hail him in 1885 as 'that Homer of the hunting-field' (*Hunting*, p. 2).

Provenance:

1. Half-title inscribed '[...] a gift from his nephew the author.'
2. 1976 gift inscription on headed paper from Duncan Andrews (1935–2011), New York bibliophile and collector of John Betjeman, to Lloyd Tyrell-Kenyon, 5th Baron Kenyon (1917–1993), noted British peer and antiquarian, as 'a token of friendship and gratitude.'

See Henry Charles Fitz Roy Somerset, 8th Duke of Beaufort, *Hunting* (1885).



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Stewart Macdonald

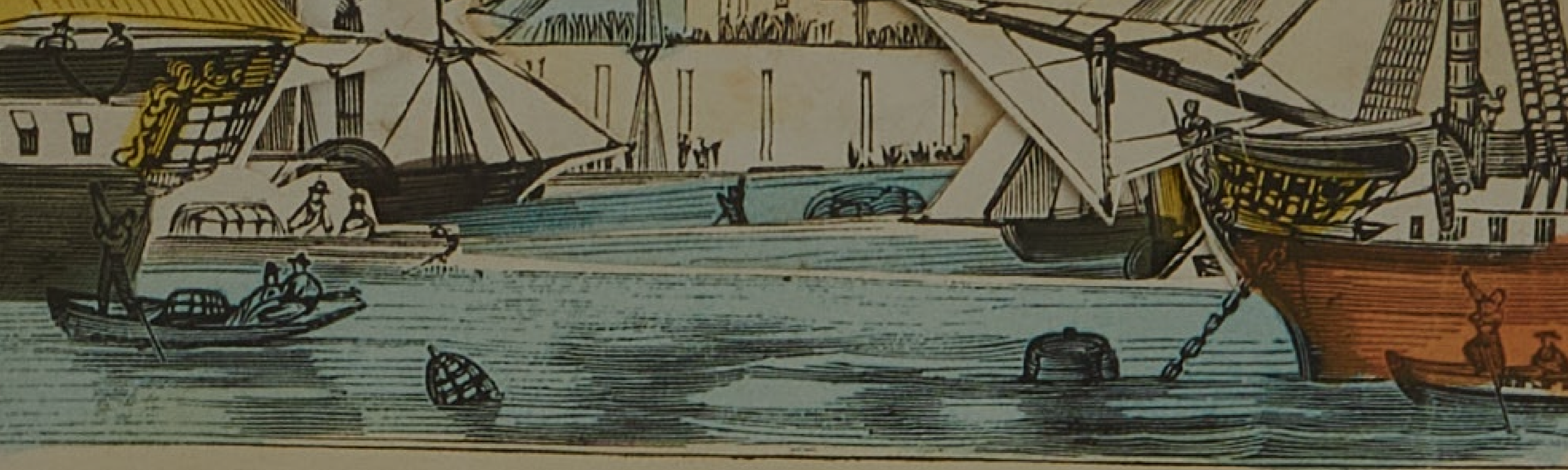
A gift from his nephew

The author

POEMS

DUNCAN ANDREWS

From Duncan, 13 November 1976. For Lord Kenyon, this small token of friendship and gratitude



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