



RECENT ACQUISITIONS

Sotheran's

EST.

LONDON

1761

An engraving of Joan of Arc, the Maid of Orleans, wearing a chainmail tunic and a long necklace. The engraving is signed 'Engraved by Mackenzie from an Original, in the Town of Orleans.' at the bottom.

Sotheran's

EST.

LONDON

1761

MAID OF ORLEANS

RECENT ACQUISITIONS

July 2026

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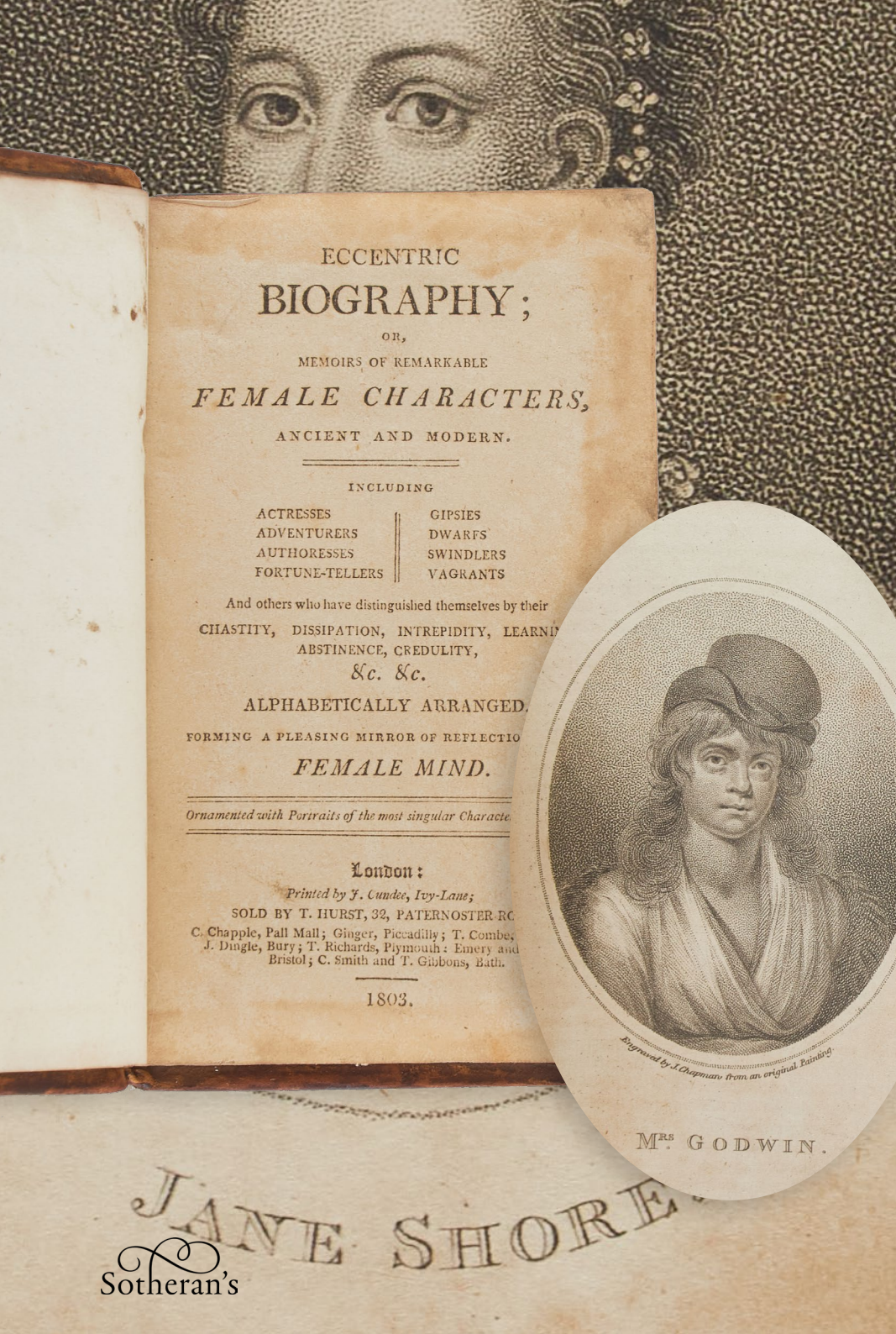
Remarkable Women Past and Present

1. [ANONYMOUS.] *Eccentric Biography; Or, Memoirs of Remarkable Female Characters, Ancient and Modern ... Forming a Pleasing Mirror of Reflection to the Female Mind.* London: J. Cundee for T. Hurst. 1803. £950

12mo. Contemporary sprinkled calf, subtly rejointed and with restoration to central crack to spine and endcaps, flat spine gilt in compartments; pp. [xii], 349, 8 stipple-engraved portrait plates; small chip to upper joint, corners worn; some browning to first and last few quires, short closed tear to ff. Q3-4 not affecting legibility, small paperflaw to lower corner of f. 2E6 not touching text, lightly toned throughout; otherwise a good copy.

First edition of this compendious biographical dictionary of almost one hundred extraordinary women, intended for a female readership and contrasting 'notorious Swindlers' with 'Ladies of Honour', women of 'Weakness and Credulity' with 'those of superior talents, or learning', and those of 'loose morals' with those of the 'strictest Chastity'.

The work opens with the biography of Alice of Dunk's Ferry (d. 1802), one of the earliest oral historians of Black America, a one hundred and sixteen-year-old Philadelphia-born enslaved woman who recalled the days of William Penn (and could, at the age of ninety-five, be seen in full gallop on her daily trip to church). In the entry for Alice is a reference to a portrait depicting her 'perfectly white' hair ('[See the annexed engraving]', p. 3) which is not listed in the directions to the binder and is only be found in the 1804, Worcester, Massachusetts edition printed by Isaiah Thomas (1749–1831), the New England pioneer politician, writer, publisher and printer to whom authorship of this text is sometimes ascribed.





Engraving from an Original, in the Town of Orleans.
JOAN OF ORLEANS.

Pub. Jan. 1803, by T. Hurst, Paternoster Row.

Sotheran's

Also featured are Joan of Arc, Aphra Behn, Mary Wollstonecraft (the longest and most laudatory biographical entry in the volume), Angelica Kaufmann, Charlotte Corday, and Catherine de' Medici, as well as Phoebe Bown of Birmingham, a self-taught musician, broker of livestock, and weightlifter who lived largely on milk; the seventeenth-century Silesian astronomer Maria Cunitz; the Roma woman Anne Day, who, 'having grown almost double' in size, was carried around the country by three women and a donkey; the eighteenth-century poacher of fish Anne Simms; and the 'remarkable impostor' Mary Toft, who pretended to have given birth to rabbits.

A great deal of information is provided on the spy, diplomat, and soldier the Chevalier d'Eon (i.e. Charlotte d'Éon de Beaumont, 1728–1810), who passed as male in society from the age of six (by other accounts assigned male at birth) and had fought in the Seven Years' War but lived as a woman for the second part of their life. The *Eccentric Biography* also devotes some nine pages to the non-binary preacher and founder of the Society of Universal Friends known as the Public Universal Friend (born Jemima Wilkinson, 1752–1819). Their appearance, gender non-conforming dress, and the layout of their room are described at length. This biographical dictionary was preceded by the 1801 *Eccentric Biography; Or, Memoirs of Remarkable Characters*, published by T. Hurst. It contained biographies of both men and women, but featured only about a fifth of the biographies of women collected here.

See Sabin 21754 for the Boston edition of *Eccentric Biography of Remarkable Characters* and a Boston, 1825 edition.

EXCENTRIC BIOGRAPHY

ALICE,

A FEMALE slave, and native of A She was born in Philadelphia, of pare came from Barbadoes, and lived in that til she was ten years old, when her ma moved her to Dunk's Ferry, in which bourhood she continued to the end of h She remembered the ground on which delphia stands, when it was a wildern when the Indians (its chief inhabitants) wild game in the woods, while the pan wolf, and the beasts of the forest, wer ling about the wigwams and cabins in they lived. Being a sensible intellig man, and having a good memory, wh retained to the last, she would often m dicious remarks on the population and i ments of the city and country; hence versation became peculiarly interesti cially to the immediate descendants of settlers, of whose ancestors² she often

‘You Cannot Know What Freedom Means Till You Have Seen a Peregrine Loosed into the Warm Spring Sky’

2. **BAKER, J.A.** *The Peregrine*. London: Collins. 1967.

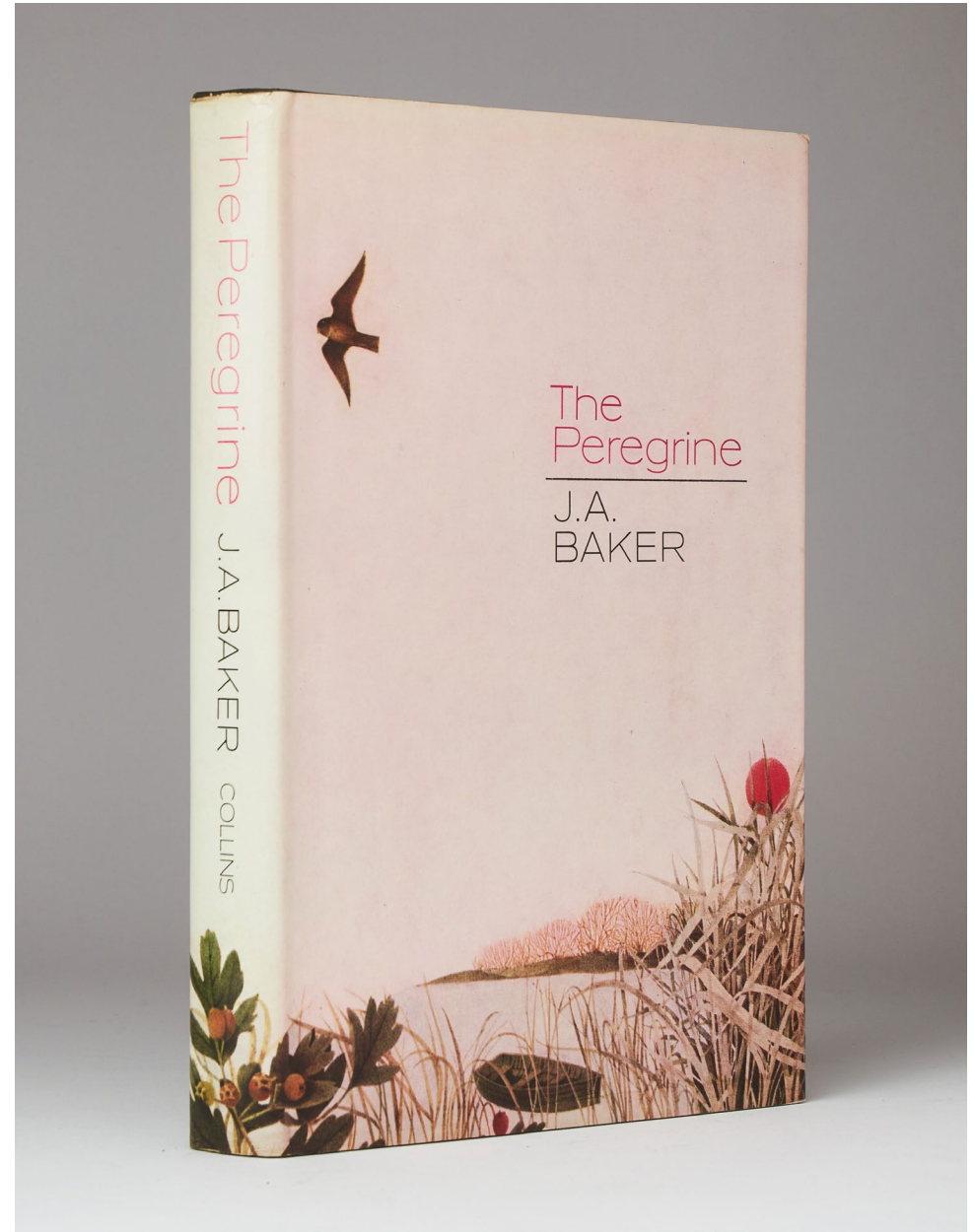
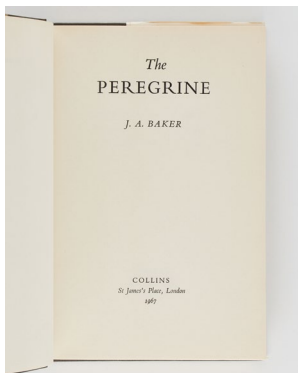
£225

8vo. Original black cloth lettered in gilt to spine, in the neatly price-clipped dust-jacket by Charles Raymond, sage green endpapers; pp. 191, [1 (blank)]; pushing and light fading to spine tips, jacket a little rubbed and nicked to spine tips and corners, spine a touch faded; a few small marginal marks; a near-fine copy in like wrapper.

A sharp, bright first edition, first impression of this great work of British nature writing.

One of the finest and most influential works of nature writing in English, *The Peregrine* grew out of the author's decade-long fascination with the peregrine falcons wintering along the Essex coast. Structured around a single season's observations, the book follows these remarkable birds across the estuaries and marshes of an East Anglian winter, combining precise observation with meticulous, pellucid prose.

A profound meditation on wildness, perception, and the limits of human understanding, *The Peregrine* blurs the boundaries between literature, memoir, and ornithology, boldly anticipating the new wave of British nature writing that has emerged in recent decades. 'It reads now', Robert Macfarlane has written, 'as uncannily prophetic: of the Anthropocene [...], of extinction events, of dark ecology – even of virtual reality.'



‘The Essential American Drama of the Century’

3. **BALDWIN, James.** *Another Country.* London: Michael Joseph. 1963.

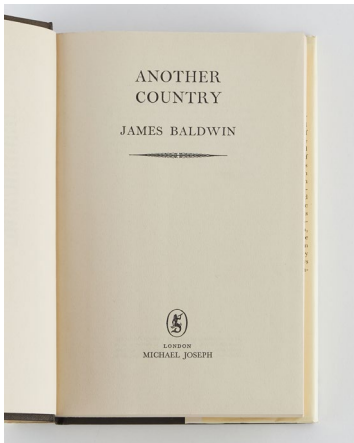
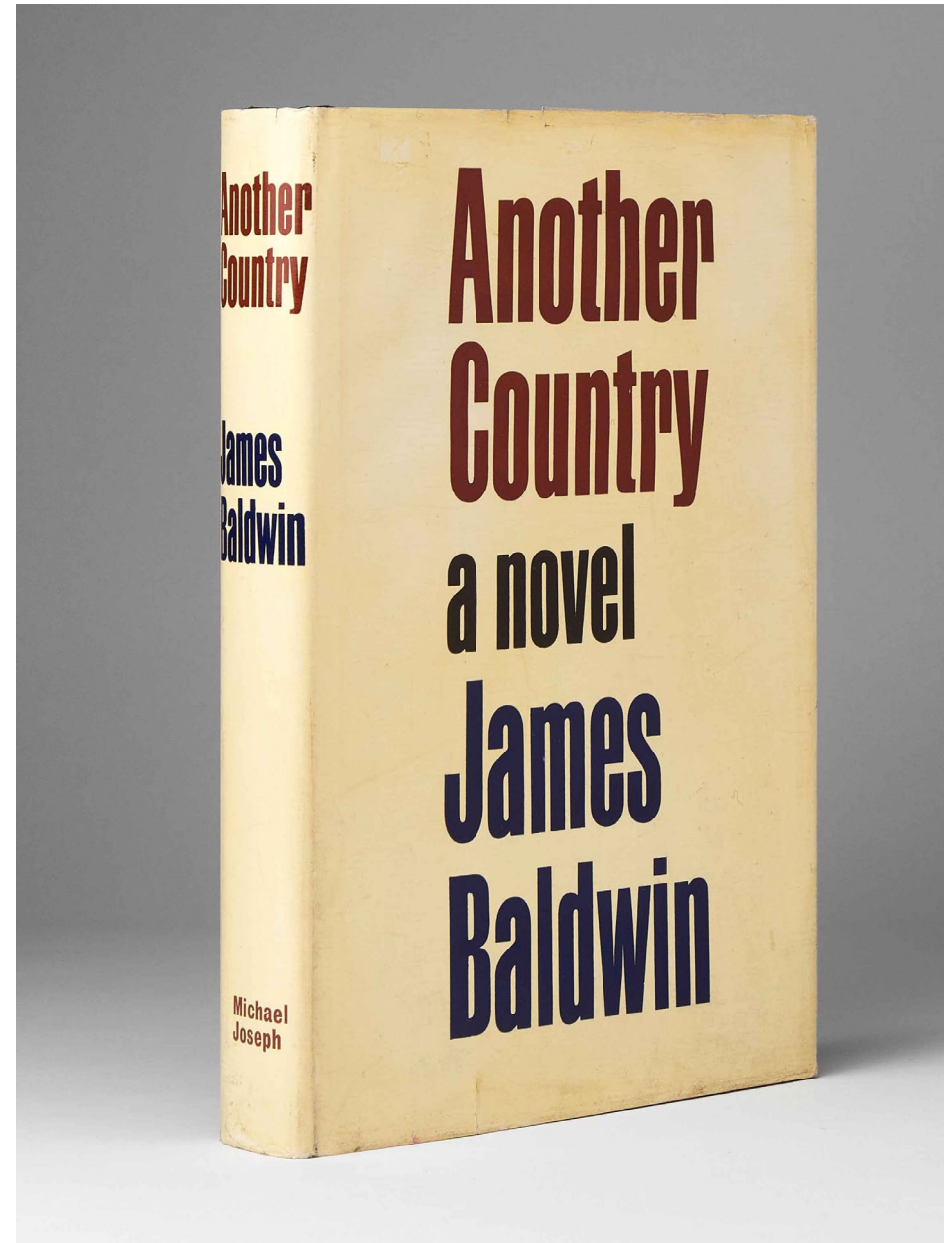
£250

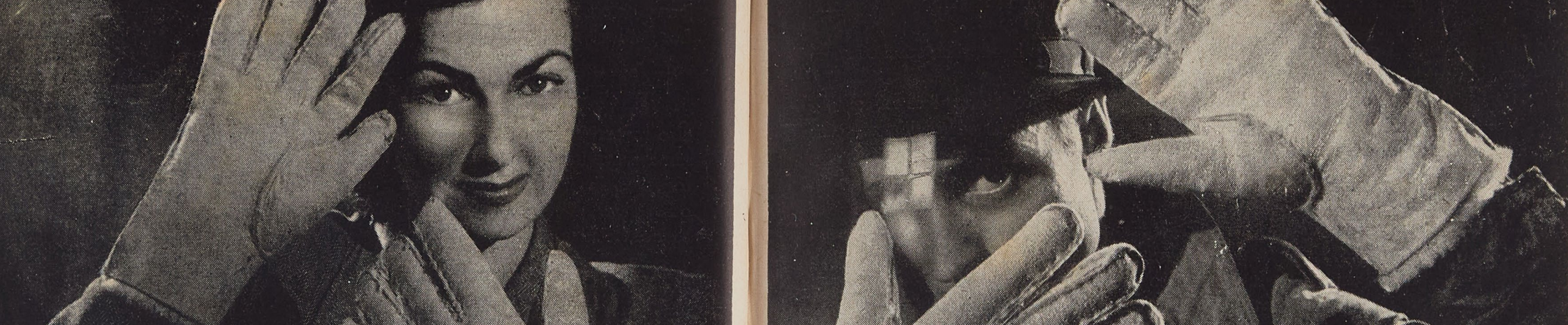
8vo. Publisher's brown cloth lettered in white to spine, typographic dust-jacket designed by Paul Bacon with printed price of 25s to front flap; pp. 416; jacket a little toned with minor wear to upper edges, 10-mm tear to upper edge of rear panel, upper edge of textblock a little spotted, slight pushing to spine ends; a near-fine copy.

First UK edition, first impression of Baldwin's great third novel, 'the essential American drama of the century' (Colm Tóibín).

A novel 'born out of intense fury, rage and, above all, compassion' (blurb), *Another Country* addresses themes of race, homosexuality, and love. He started writing the novel in 1948 in Greenwich Village, but when he moved to Paris and back to New York, he brought the novel with him, completing it in Istanbul in 1962.

Another Country opens with one of the great characters of post-war American fiction, Rufus Scott, a Harlem jazz drummer adrift in New York. Through his tragic descent, Baldwin draws the reader into a world of love, desire, and violence in which the boundaries between intimacy and estrangement are continually tested.





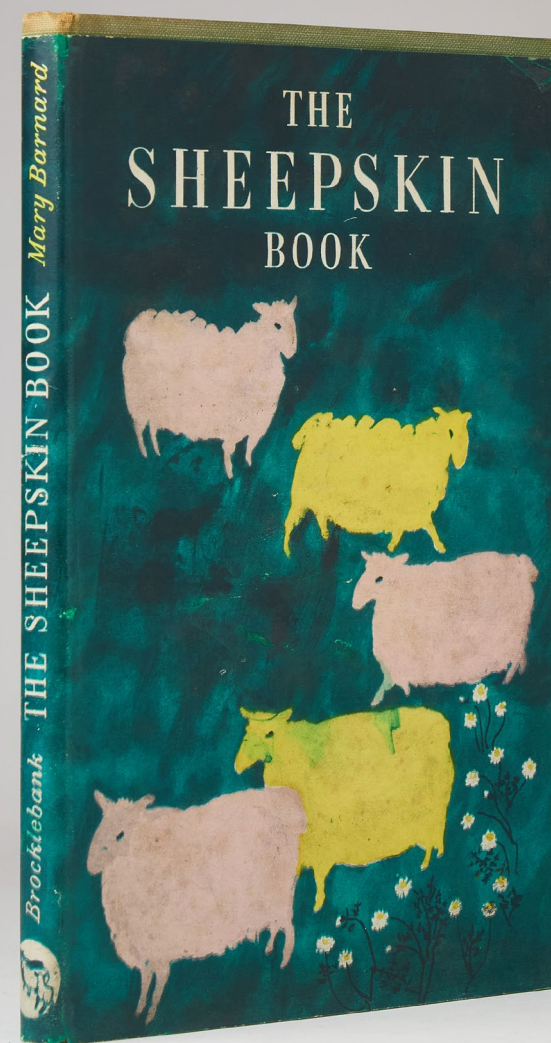
Sheepskin Chic

4. **BARNARD, Mary; Roland HAUPT and Maurice AMBLER (photographers).** *The Sheepskin Book.* London: [Wm. Hodge & Chilver for] Brocklebank Productions. [c. 1949–51.] **£400**

8vo. Publisher's green cloth, spine lettered in gilt, in the unclipped illustrated dust-jacket by Pearl Falconer (priced 7s. 6d. net to front flap); boards slightly sunned at head, spine ends lightly bumped, two small nicks to front cover with old adhesive repairs to interior, short closed tear to rear cover; slight spotting to half-title and to interior of jacket and to a few pp.; else a near-fine copy; pencilled annotations to front flap; offered with several contemporary patterns and advertisements by the Sheepskin Shop (see below).

First and only edition, very rare, of this charming book of sheepskin patterns produced for the Sheepskin Shop on Oxford Street, with fashion photography by Roland Haupt, darkroom technician and photographic assistant to Lee Miller and Cecil Beaton during the Second World War.

Haupt operated from London's *Vogue* darkroom, processing and printing highly important negatives sent by Miller and Beaton from the front, including photographs from Dachau. Described as the 'first of its kind', Barnard's work is 'entirely devoted to Sheepskin' and extensively illustrated with over seventy photographs, patterns, and designs to guide readers in the making of 'thirty-one beautiful articles for yourself, your family, and your home', including gauntlets, mittens, and gloves; umbrella handles; chair coverings; moccasins, mules, and ankle-warmers; 'the Sheepskin Oompa', a small stuffed toy to be dangled over a child's cot or hung from the rearview mirror of a car; a sheepskin 'pocket for your feet' intended for long train or coach journeys; and 'Sheps', an original design for suede-backed sheepskin peep-toe slippers devised by the author.



Bonnet No. 102

FELT

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all Colours
as required

Send Postage with
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Handbag No. III

Felt, Pattern and Buckle

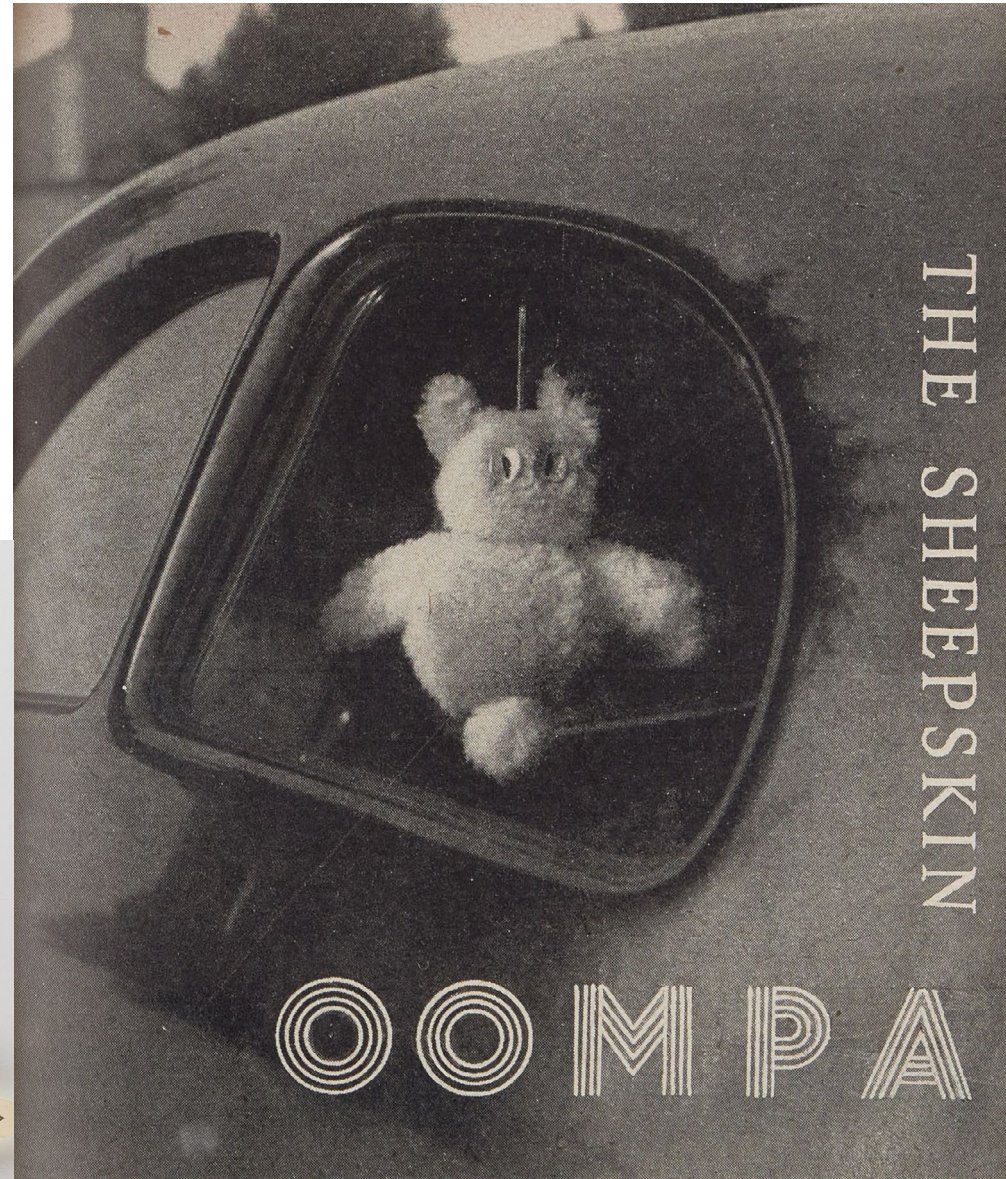
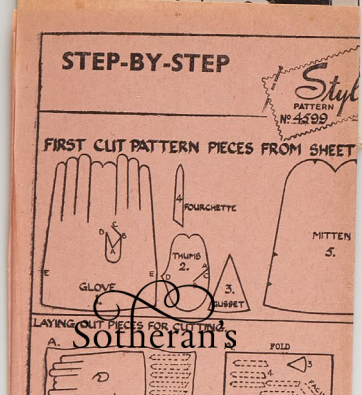
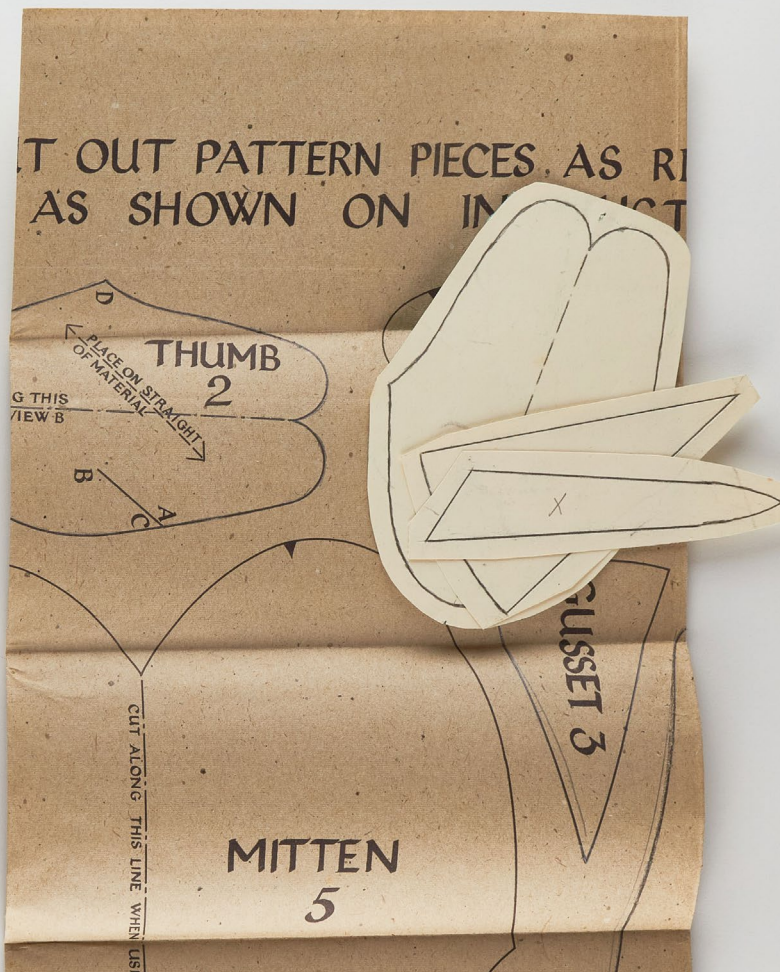
(Lining not supplied)

Felt for Hats—

Unfortunately, little is known about Mary Barnard, who was also responsible for designing and editing the *Sheepskin Book*. It was produced at the instigation of Harry Woolf, joint managing director of the dyers and dressers of skins George Rice Ltd; the skins from which the various articles were made were provided by the Sheepskin Shop on Oxford Street.

Offered with several contemporary patterns from the Sheepskin Shop.

No copies traced in the US. OCLC finds three copies only, at the National Library of New Zealand, National Library of Wales, and University of the Arts London; Library Hub adds one more, at the University of Leicester.



O OMPA's nobody in particular, he's just friendly! Besides, he's "all-elastic;" flippers pull in and out, ears lift, he can raise his head, and if he had any legs you could pull them too. Hang him over a child's cot, dangle him at the back window of the car, but *do* make him, he's so easy. The original was made up in

Pattern number 17



Sotheran's

The Sheepskin Shop

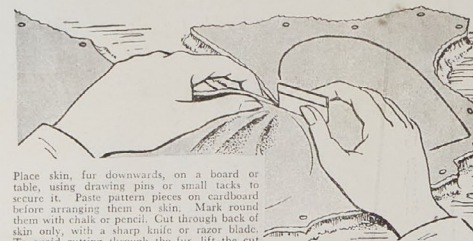
LAMBSKIN GLOVES

A really warm, practical, and perfectly cut man's glove with a crows-foot stitch designed for extra long wear • Medium size • Required 2 lambskins

* PATTERN NUMBER 2



HOW TO CUT THE PATTERN SHAPES FROM THE FUR SKINS



Place skin, fur downwards, on a board or table, using drawing pins or small tacks to secure it. Paste pattern pieces on cardboard before arranging them on skin. Mark round them with chalk or pencil. Cut through back of skin only, with a sharp knife or razor blade. To avoid cutting through the fur, lift the cut edge behind the blade with the left hand.



Gloves No. 113
Felt and Pattern
—3/6

SKINS



Use the needle to push the fur back from the cut edges as you sew the seams.

Sheepskin Shop

OXFORD STREET,
LONDON, W.1

Phone: MAYfair 1301



435/7 · OXFORD ST · LONDON
W1 TELEPHONE MAYFAIR 1301

Commissioned by Franz Ferdinand

5. **BRIOSCHI, Othmar; Christian HÜLSEN (introduction).** Villa d'Este in Tivoli ... Die Originalzeichnungen befinden sich im Besitz Sr. K.u.K. Hoheit des Erzherzogs Franz Ferdinand. Rome: [Buchdruckerei des Senats (Forzani & Co.)]. 1899. £850

Folio. Loose in sheets, in the original vellum boards signed by C. Glingler, Rome, upper board lettered in red, six vellum ties with vellum tassels, patterned paper pastedowns; pp. [4], with 17 collotype prints after drawings by Othmar Brioschi mounted on blue card; boards lightly soiled, ties stiffened; internally very clean; a very good copy.

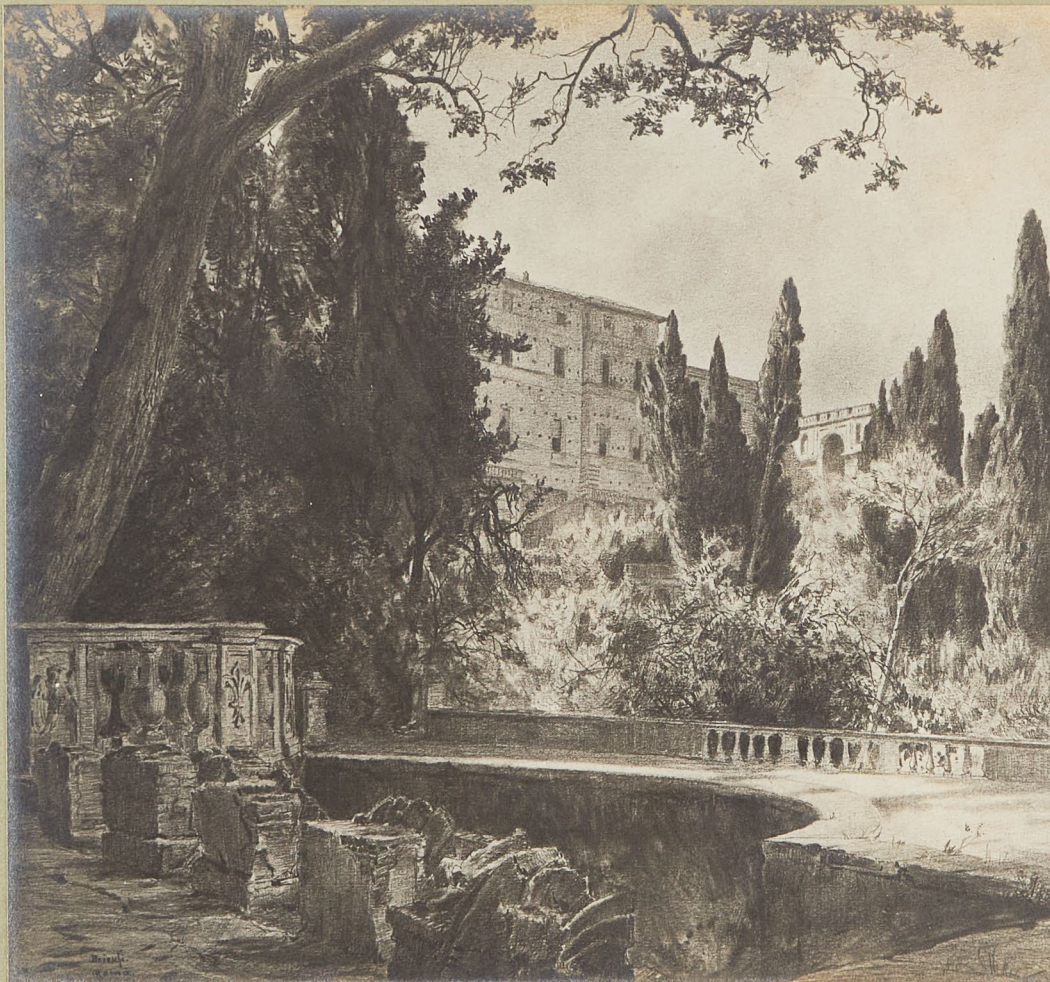
First edition, very rare, of this portfolio reproducing Othmar Brioschi's seventeen drawings of Tivoli, originally commissioned by Archduke Franz Ferdinand of Austria, the last private owner of the Villa d'Este.

Born into an Austrian family of theatre painters of Italian origin, Othmar Brioschi (1854–1912) settled permanently in Rome after winning the Grand Austrian State Prize in 1882. Working within the city's German-speaking artistic community, he became known for his atmospheric landscapes characterised by subtle effects of light, mood, and perspective. His 1898 commission from Archduke Franz Ferdinand for a cycle of seventeen views of the sixteenth-century Villa d'Este at Tivoli established him as the leading Austrian landscape painter active in Italy.

In 1905 he was appointed professor at the Accademia di San Luca. Commissioned by Cardinal Ippolito II d'Este (1509–1572), the Villa d'Este passed into Habsburg ownership in 1796. After a prolonged period of neglect, it was restored to its former glory by Cardinal Gustav von Hohenlohe (1823–1896), who transformed it into a hub for German artists, musicians, and writers in Italy. Among its most celebrated visitors was Franz Liszt (1811–1886), who drew inspiration there for his works *Aux cyprès de la Villa d'Este* and *Les jeux d'eau à la Villa d'Este*. Franz Ferdinand was the last private owner of the villa before it passed to the Italian State after the First World War. The portfolio is introduced by an essay on the history of the Villa d'Este by the German classical archaeologist and epigrapher Christian Hülsen (1858–1935).



Outside Germany, OCLC finds two copies in the US (Berkeley and Emory), to which OPAC SBN adds one other, at the Biblioteca nazionale centrale in Rome. Not on Library Hub.



‘People under Seventy and Over Seven Are Very Unreliable if They Are not Cats’

6. **CARRINGTON, Leonora.** *The Hearing Trumpet.* London and Henley: Routledge & Kegan Paul. 1977. **£825**

8vo. Original green cloth lettered in gilt to the spine, in the dust-jacket illustrated by Pablo Weisz-Carrington, priced £3.50 net to the front flap; a bright, fine copy, in like wrapper.

A fine first edition, first impression of ‘one of the most original, joyful, satisfying, and quietly visionary novels of the twentieth century’.

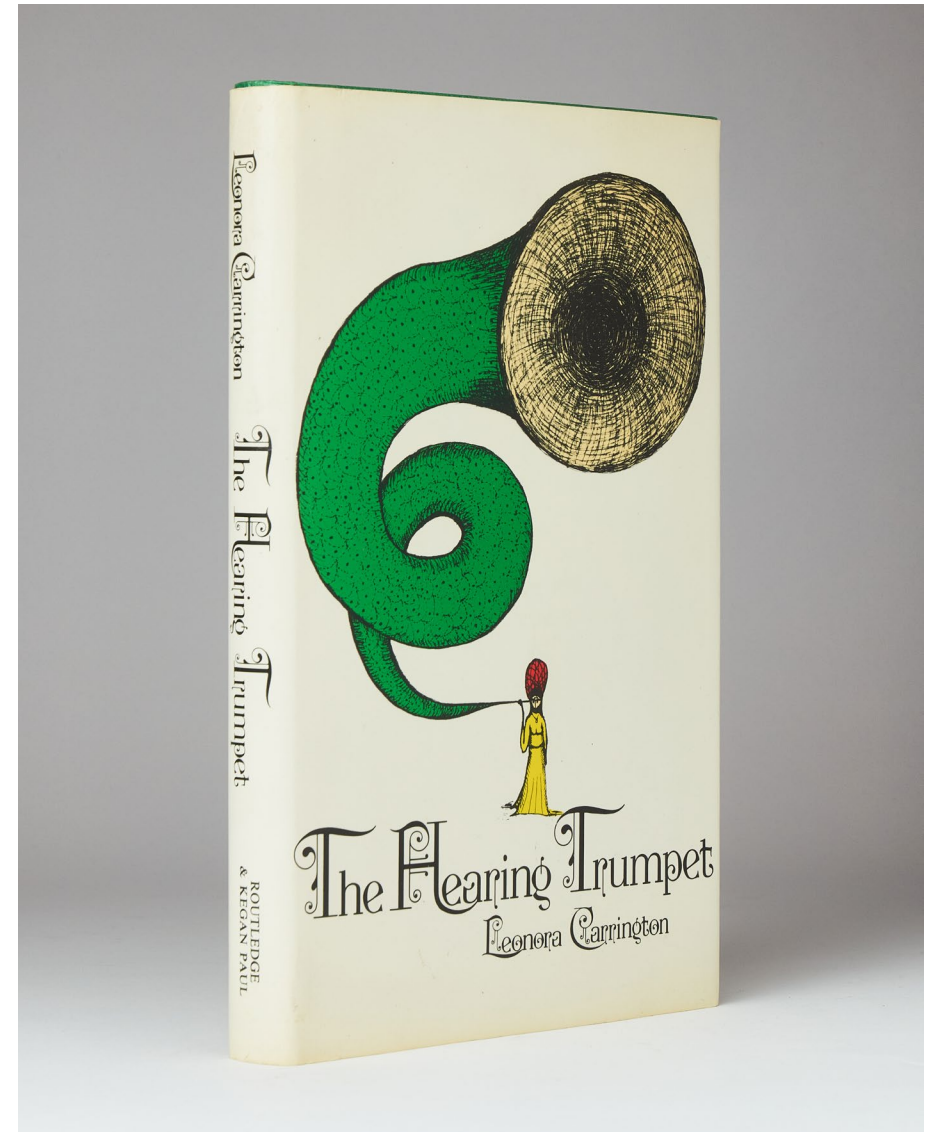
British-born painter and writer Leonora Carrington (1917–2011) is one of a handful of artists to be equally valued for her visual and literary works.

Part of the original wave of surrealism in the 1930s (and sometime lover of Max Ernst), she spent much of her life in Mexico; her paintings are highly and increasingly esteemed both critically and commercially, but it is her small body of writings, and *The Hearing Trumpet* in particular, that have quietly established themselves as minor masterpieces. It is unclear when she wrote the novel. Some think

it was written in Mexico City in the early 1960s, while others believe it was completed the previous decade; the jacket of this edition was designed by the author’s son. The *précis* on the dust-jacket gives an idea of its strange and mercurial world.

Narrated by the ninety-two-year-old Marian Leatherby, ‘inmate of an old ladies’ home haunted by occult doctrines and poisonings and administered by the pedantic Dr Gambit, [she] discovers the secret of the Leering Abbess and the Holy Grail, and one of the old ladies is accidentally killed. When the women rise up in a feminist cabal to save themselves from their ‘protectors’ they unwittingly set off an upheaval of cosmic proportions.’

The Hearing Trumpet was, for many years, lost. Its first appearance, in 1974, was in French translation, the original English version following three years later. Once a closely guarded secret (a cult book), the novel, described by Ali Smith as ‘[o]ne of the most original, joyful, satisfying and quietly visionary novels of the twentieth century’, is now a classic.



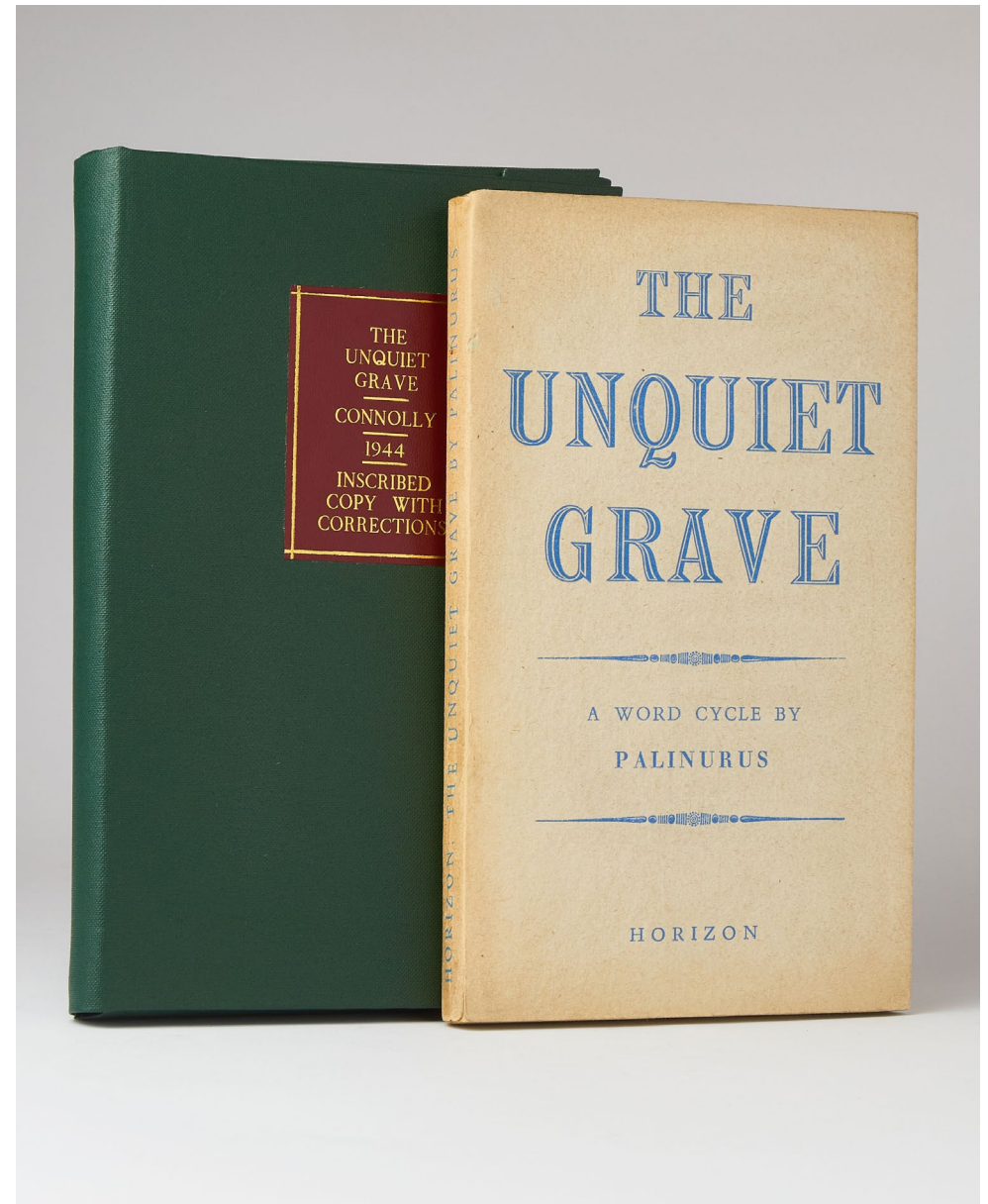
‘The Object of Loving is to End Love’

7. [CONNOLLY, Cyril] (*pseud.* PALINURUS). *The Unquiet Grave: A Word Cycle*. London: Curwen Press for Horizon. 1944. £1250

8vo. Original card wrappers with integral pale grey dust-jacket lettered in blue to upper cover and spine, priced 15s net to front flap; housed in a dark green cloth folding chemise with gilt burgundy morocco lettering-piece to upper cover and emerald green ties; pp. [vi], 107, [1 (limitation statement)], 4 collotype plates including frontispiece; light rubbing to spine and folds, short split to wrapper at foot of upper joint, top- and tail-edges of textblock a touch dusty; else a bright, near-fine copy, in like wrapper; **presentation inscription to ‘Miss Temkin’ to half-title, dated December 1944 (see below), 3 manuscript corrections in Connolly’s hand in the text.**

A fine copy, presented by the author to his ‘dream executive’ at *Horizon* with corrections in his hand, of the first, limited, edition of Connolly’s melancholy and deeply personal masterpiece – one of the great literary self-portraits of the twentieth century.

Although Cyril Connolly (1903–1974) was arguably the most gifted English literary critic and man of letters of his generation, his reputation rests on two books: *Enemies of Promise* (1938), his celebrated meditation on the conditions necessary for literary greatness (with its memorable image of ‘the pram in the hall’), and *The Unquiet Grave* (1944). The latter, a book of *pensées*, some coined by Connolly himself, others drawn from favourite, chiefly French, authors, was compiled the year he turned forty, while cut off by the war from the continental civilisation he loved and suffering the unhappiness of separation from his wife Jean. Although the first US edition (1945) identifies Connolly as author on the jacket, nothing in this edition (or the 1945 first UK trade edition) identifies the author as anyone other than ‘Palinurus’. Connolly takes his pseudonym from Aeneas’s famous helmsman, who, having steered the Trojan fleet past Scylla and Charybdis, unaccountably falls asleep at the tiller, is washed overboard, then put to death by natives, his body left unburied upon the shore.





When Aeneas descends into the underworld, Palinurus's ghost begs him to see that his bones are properly laid to rest so that he may finally find peace. The myth, for Connolly, offered a way of thinking about what he felt to be his own position in life. Palinurus, he surmised, did not fall overboard by chance, but rather abandoned his place in the great adventure. 'Palinurus', he writes, 'clearly stands for a certain will-to-failure or repugnance-to-success, a desire to give up at the last moment, an urge towards loneliness, isolation and obscurity. Palinurus, in spite of his great ability and his conspicuous public position, deserted his post in the moment of victory and opted for the unknown shore.'

Although few readers can have been in much doubt who stood behind the pseudonym, Connolly felt the need for a veil of anonymity, however ineffectual, to separate himself from what might otherwise have seemed too confessional – and the work is certainly an unflinching exercise in self-laceration. 'A fat, slothful, querulous, greedy, impotent carcass [...]' is how he describes himself, a theme picked up again by the book's most frequently quoted line: 'Imprisoned in every fat man a thin one is wildly signalling to be let out' (later winningly parodied by Kingsley Amis as 'Outside every fat man there was an even fatter man trying to close in'). Memorable aperçus abound: 'There are many who dare not kill themselves for fear of what the neighbours will say'; 'The true index of a man's character is the health of his wife.' What might otherwise have become a gloomy exercise in self-pity, however, is lightened and leavened by Connolly's wit and his exquisite prose ('Secretly I am convinced that there is no happiness outside my prose', he once remarked).

journal founded and edited by Connolly – and printed by the Curwen Press on handmade paper in an edition of one thousand copies, *The Unquiet Grave* was rapturously received by Connolly's friends and contemporaries. Osbert Sitwell, according to his sister Edith, could talk of nothing else: 'he carries [it] about with him from bedroom to writing-room, from writing-room to dining-room', while Nancy Mitford wrote to Connolly that she was 'extremely touched & gratified at being sent the *Grave* & have been gobbling about it the whole evening & can't wait to begin again ... It is really very much like talking to you, always a major pleasure.' From America, his estranged wife Jean, whose absence haunts the book, wrote to say how much she had loved it, 'but it makes me too sad to talk about. I think you are one of the few people whom self-pity or unhappiness develops rather than shuts in.' Ernest Hemingway was an unlikely admirer, writing to Connolly that 'I am no good at saying this sort of thing but I wanted [...] to tell you how much the Palinurus book meant to me. [It is] a book which no matter how many readers it will ever have, will never have enough.'

This uncommonly sharp copy is warmly inscribed by Connolly on the half-title '**To Miss Temkin, the author's | dream executive, this rough draft | from | her ever | grateful | Palinurus | ΠΑΛΙΝΟΥΡΟΣ | London 4 Dec. 1944**'. Miss Temkin, briefly mentioned in Jeremy Lewis' *Life of Connolly*, was 'production manager' at Horizon (we have been unable to find her first name). **There are three manuscript corrections in Connolly's hand, later incorporated into the first trade edition of 1945.**

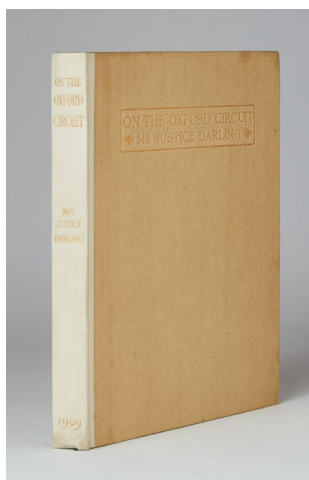
See Sheldon, *Friends of Promise* (1989).

Issued in December 1944 by *Horizon* – the literary

By One of the 'Worst Judges in History'

8. **DARLING, Charles, 1st Baron Darling; Austin Osman SPARE (illustrator).** On the Oxford Circuit and Other Verses. London: [Chiswick Press for] Smith, Elder, & Co. 1909. £225

Small 4to. Publisher's vellum-backed boards with drab paper sides, upper board and spine lettered directly in gilt, uncut; pp. 79, [1]; 4 wood-engraved plates, numerous wood-engraved vine initials and tailpiece by Austin Osman Spare; corners lightly bumped, slight discolouration and wear to foot of spine; but a fine copy; blind-embossed 'presentation copy' stamp to title, contemporary gift inscription to p. 7 'To the Recorder of Hythe', dated 'The Kennel, Berks', 29 January 1910'.



First edition in book form, and the first to be illustrated by occultist Austin Osman Spare, of this legal poem by polemical Justice of the Peace and M.P. for Deptford Charles Darling, notorious for his theatrical behaviour in court, this copy seemingly presented by the author to a fellow judge.

On the Oxford Circuit (pp. 7–29) was inspired by the abrupt death of Common Pleas Justice Sir Thomas Noon Talfourd in the midst of 'delivering his charge to the Grand Jury at Stafford on the Oxford Circuit, of which he had been Leader' (p. 79). It had appeared 'in a form more imperfect, I hope' in the *Cornhill Magazine*, and a few of the other poems had been published in other forms in the *National Review* and the *Westminster Gazette*. There follow sonnets to Auguste Rodin, the actor and early supporter of Dreyfus's innocence Benoît-Constant Coquelin, and James McNeill Whistler, as well as occasional poems and legal 'marginal memoranda' in verse. Darling would later preside over the scandalous 1918 trial at the Old Bailey involving a so-called 'Black Book' containing the names of 47,000 Britons whom MP Noel Pemberton-Billing accused of being seduced by German agents into 'debauchery' and 'sexual perversion', amongst them the actress Maud Allan, R.B. Haldane, and Darling himself.



CUJUS EST SOLUM EJUS EST AD COELUM

ECLUSIVE maxim! Hardly Hears
they hold
Whose lands in fee to central H
descend.
Though from the soil its lords the
stars behold,
With the thick air extremest titles end.

74



Pemberton-Billing called as a witness Lord Alfred Douglas, who notoriously described Oscar Wilde during the trial as 'the greatest force for evil that has appeared in Europe during the last three hundred and fifty years'.

In Spare's 'symbol-laden' illustrations to the sonnets, an early-career commission, an Icarus figure 'falls past a windmill while a man sleeps, a cock crows, and a seedy-looking man in a hat skulks about, while the prop-heavy title-page features various objects – an owl, a skull, an old tome, some scrolls – drawn from items bought in junk markets' (Baker, *Austin Osman Spare* (2023)). The Chiswick Press was a favourite of Aleister Crowley, and at the time of publication Spare was involved with Crowley's Thelemite magical order, the A∴A∴, although by 1912 his opinion had diverged decidedly from Crowley's with regard to ceremonial magic.

Provenance: presentation inscription to the Recorder of Hythe, dated 29 January 1910. Frederick Temple Barrington-Ward (1880–1938) was educated at Westminster and Hertford College, Oxford and was admitted to Lincoln's Inn. He was named Knight of the Order of the Garter in 1919, and in 1923 became Justice of the Peace for Sussex.

Censored Grammar for Dummies

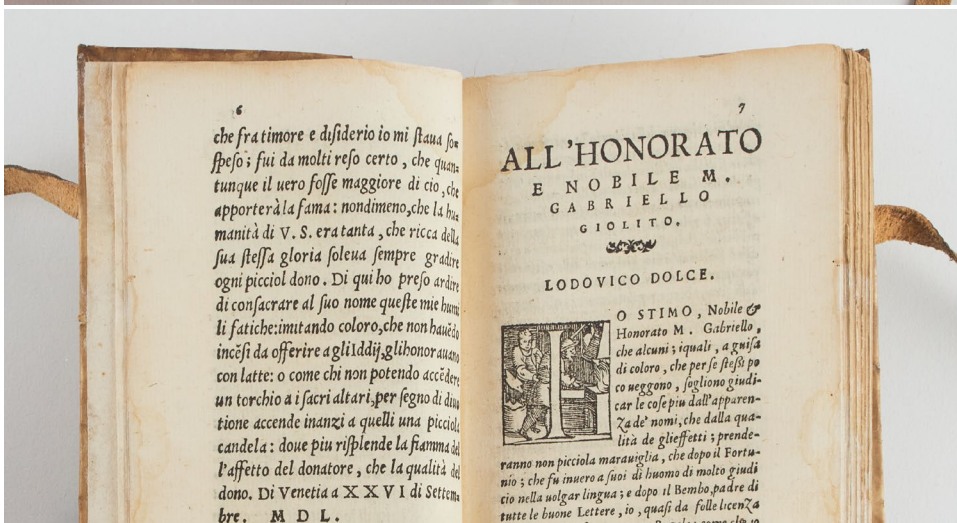
9. DOLCE, Lodovico. Le osservazioni del Dolce. Da lui stesso in questa seconda edizione emendate et ampliate. Venice: Gabriel Giolito de' Ferrari, et fratelli. 1552. £600

12mo. Recased in its original binding of contemporary vellum, spine lettered in ink, later leather ties; pp. 230, [2 (register, printer's device)], with the letter from Dolce to Ruscelli (K8-K10) excised as usual (see below); title within woodcut cartouche, woodcut Giolito device to title and final leaf, woodcut initials; slight soiling to covers, small chip to spine affecting one letter (retouched in manuscript at a later date), half of lower tie to rear board perished; small loss to corner of B11 not affecting text, small light dampstain to inner margin of first quire and to inner margin and lower corner of last two quires.

Second edition, expanded by the author, of Lodovico Dolce's response to the *questione della lingua*, aiming to popularise the rules of grammar in a way that would make them accessible to those who did not speak Latin; this edition marks a turning point in the bitter literary rivalry between Dolce and Girolamo Ruscelli.

First published in 1550 (also by Giolito) as *Osservazioni nella volgar lingua*, Dolce follows Bembo 'in matters of grammatical and orthographic rules [...] and in matters of punctuation, accentuation, poetics, metre, and rhythm' (*DBI, trans.*). Although he acknowledges in his prefatory letter to Giolito that to 'create new rules' would verge on madness, he acknowledges that Bembo's desire to 'dress [grammar] in the rich cloth of eloquence' meant that he 'considered only the learned' (*trans.*).

Dolce, a prominent art theorist, friend of Titian, and the first to refer to Dante's epic as the *Divina Commedia*, first addresses the question of whether the vernacular should be called Italian or Tuscan (expressing a strong preference for the latter) before discussing the definition and principles of vernacular grammar.





This edition reflects the culmination of the tension between Dolce and Ruscelli. In 1552, Dolce and Ruscelli – then working as a literary editor for Valgrisi – had almost simultaneously produced new editions of Boccaccio's *Decameron*. Dolce's, published by Giolito slightly earlier, contains an address to the reader sharply critiquing editors, proofreaders, and printers of other editions of the *Decameron*, including Ruscelli's edition, of which he had seen galley proofs, although he does not mention Ruscelli by name. In turn, Ruscelli attempted to correct the numerous errors in the first edition of Dolce's *Osservationi* 'covertly, without mentioning [Dolce], in his notes on language appended to the Valgrisi *Decameron*. Dolce refused to credit Ruscelli and instead 'broke off the friendship, sparking a literary war in which both parties fought by means of the pen, both offensively

and defensively' (Bongi, *trans.*). Dolce had originally appended to this edition of his grammatical work a defamatory letter against Ruscelli for this reason, but it was so scathing that Giolito was forced – by order of the Council of Ten – to censor the letter by excising the three offending leaves from the book.

Although the book was published between May and June 1552, the order from the Council of Ten would not be issued until February 1553, so only the copies sold in the intervening nine months retained the letter; such copies are considered 'true bibliographic rarities' (*ibid.*). Ruscelli, incensed, responded in kind in his *Tre discorsi a Messer Lodovico* (1553), arguing that Dolce's work was little more than a translation of Donatus and an amalgamation of the work of Bembo,

Fortunio, Liburnio, and Alunno comprising 'not more than two hundred lines of original work' (quoted in Bongi, *trans.*).

Outside continental Europe, we find eleven copies in the US (Claremont, Duke, Harvard, Indiana, Newberry, NYPL, Ohio State, Pennsylvania, San Francisco State, UCLA, Wisconsin-Madison), and only one in the UK (Manchester).

EDIT16 CNCE 17344; USTC 827075; Bongi, pp. 353–56; *Index Aureliensis* XII, p. 270; Shaaber, p. 175. This edition not in Adams (see D-746–48), BM STC Italian (see p. 221), Brunet (see vol. II, col. 789), nor Graesse.

Poems on Devotion and Natural Disaster

10. **GALLUZZI, Tarquinio.** *Carminum libri tres.* Rome: Jacopo Mascardi. 1611.
£1500

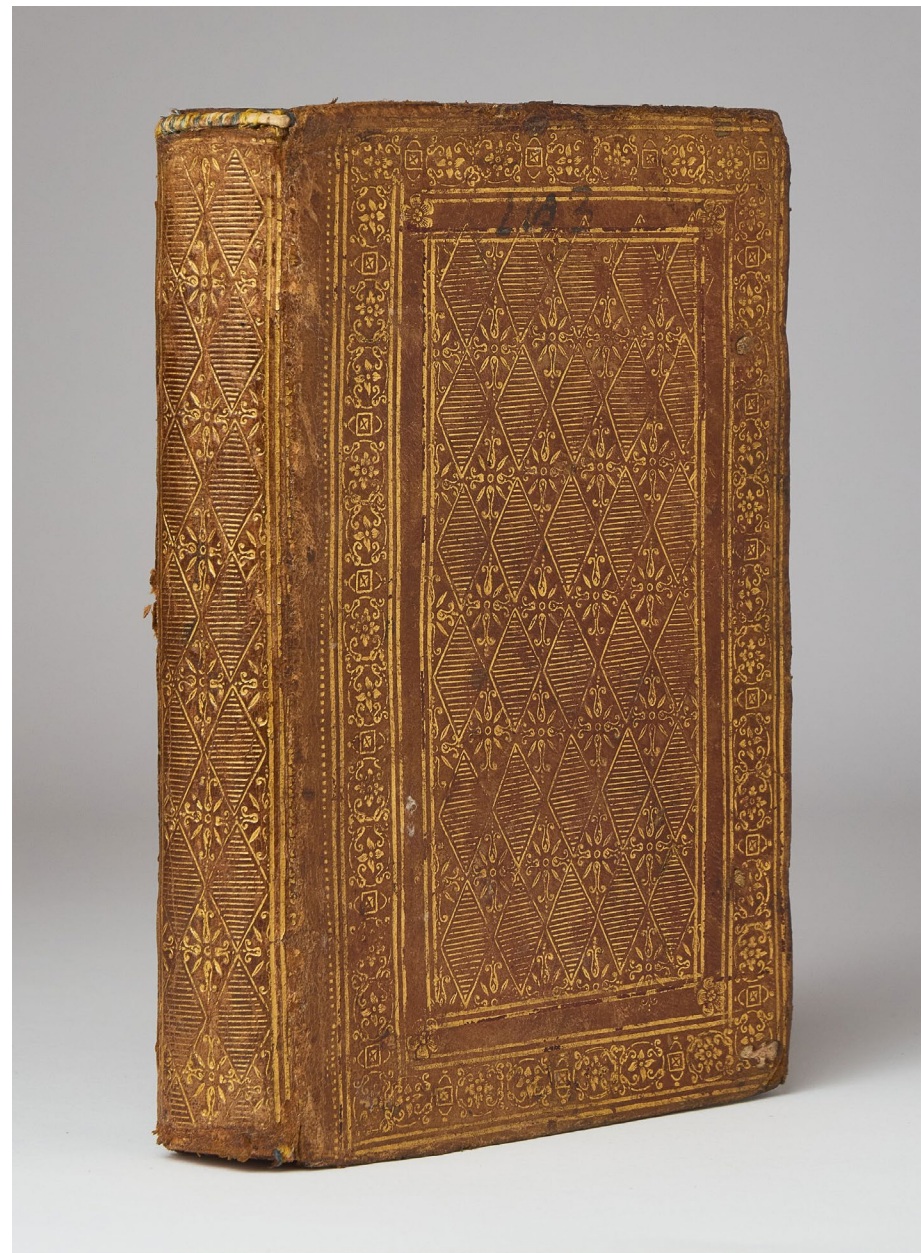
8vo. Contemporary brown morocco, spine and boards gilt with alternating hatched lozenges and small floral tools, floral cornerpieces, borders gilt *aux petits fers*, edges gilt; pp. [16], 341, [1], [2 (blank)]; title-page engraved with elaborate architectural border, woodcut initials, typographic tailpieces; corners and extremities worn, ties and endcaps perished, small wormhole to lower corner of upper board; uniform light toning, sporadic light foxing (heavier to quire D), quires G, I, and L browned, small wormhole to inner margin of quires A–P; a very good copy; early shelfmark to title.



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

Born in Montebuono near the Sabine city of Rieti, Galluzzi entered the Roman novitiate of S. Andrea at the age of seventeen, and quickly became distinguished as an orator. He taught rhetoric at the Collegio Romano, established by St Ignatius of Loyola in 1551, from 1606 to 1617, and subsequently taught large classes of ethics and moral philosophy until 1620. He spent the last eighteen years of his life as rector of the Pontifical Greek College of St Athanasius and was frequently entrusted with delivering speeches during the visits of illustrious guests, or to celebrate important occasions, most famously his funeral orations for Cardinal Roberto Bellarmino (1621) and Cardinal Arnaud d'Ossat (1604).

As professor of oratory at the Collegio Romano, he was tasked with reciting the *Oratio Christi Domini morte* in the Papal chapel during the Good Friday liturgy before the Pope and the College of Cardinals, an institutional privilege of the Jesuit college first granted by Pope Gregory XIII.



In depictam Vraniam de Cardinali
Borghesio.

I N V M

ureiq. dies.
eniter horti,
iuntq. Notos.
limina Pauli,
tata Petro.
ua maxima cura,
ce Diua tenet.
rgo optima seruet
diadema geris.
fila senectae,
re dies.
t colla cohortes,
e tela Ducem.
Graecia fasces,
ferre iugum.
etut Mauoris ad Urbem
rrat adesse Patrem.
ducite pompa:
petita manus.
victor ab ora,
tecta suo.

LIBER SECVNDVS. 251

In Tyberis inundationem sub
finem Anni M.D.XCVIII.

E L E G I A

X V I I.



T B R I Pater, Tybri, heu nimium
contagia culpa,
Et luimus fluuio crimina nostra tuo.
Aureas voluebas amnis placidissimus
vndas,
Nunc dubium crasso flumine quaeris iter.
El violentus agis turrets, & tecta domorum,
Foedat & immisto gurgite arena vias.
Heu scelus infectum satis expiat Albula Romae,
Poenarumq. damus, supplicijq. satis.
Heu satis Ausonias Caeli Pater obruit arces,
Et trifidas torsit rubra per astra faces.
Terruit Oenotriam, magnamq. exterruit Urbem,
Quae timuit veteres Deucalionis aquas.
Auas illa fuit de duro fusa metallo,
Fudit & immixta ultima vena viros.
Cum quibus omne nefas maculosum irrupit in aeuum;
Fugit & è terris intemerata Fides.

In

Et

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

Of particular interest are Galluzzi's many poems providing insights into contemporary politics, relationships with the Roman Curia, and happenings at the Collegio Romano.

He commemorates in verse the 1598 peace between France and Spain under the Peace of Vervins, ending Spanish intervention in the French Wars of Religion; Pope Clement's 1601 approval of the Litany of the Blessed Virgin Mary, used at the Marian shrine at the Basilica della Santa Casa in Loreto; the admission of Cardinal Scipione Borghese to the Collegio Romano (thanks to the efforts of his uncle, Pope Paul V), and on a statue of Urania from the cardinal's collection; Cardinal Cesare Baronio's extensive restoration of the basilica of Santi Nereo ed Achilleo after having been assigned Cardinal-Priest of the church

in 1599; and an elegy to the physician Marsilio Cagnati (1543–1612) on the death of his son. Perhaps the most poignant of Galluzzi's Roman poems is his harrowing firsthand recounting of the 1598 Christmas Eve flooding of the Tiber, during which the river surged some twenty metres and claimed over three thousand lives; here, he emphasises the futility of human labour in the face of nature and describes the destruction of homes, people barricaded within their houses, the numerous funerals of children, and families torn apart by devastation.

Galluzzi's poems were widely appreciated by his contemporaries, including Galileo, who owned a copy of this edition. A second, expanded edition was published in 1616. The lovely gilt morocco binding is similar to that of the 1617 Paris-printed *Breviarum romanum* from the collection of Michel Wittrock (Christie's, 8–9 November 2004, lot 59).

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

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



1312 CARMINVM
EPIGRAMMATA

Ad Scipionem Card. Burghesium.

*Cum in Romano Collegio depictis
in eius laudem argumentis
exceptus est.*

I.



*Cipiadam sanguis, soboles o clara
Quirini,
Tecta subi, & laudis perlege signa
tuæ.*

*Quam nulli virtutem animo com-
prenderè fas est,*

Hanc liquidus docta pinxit ab arte color.

Nam tibi qui magno latitant in pectore sensus

Nouimus, & verum per simulacra decus.

Sic solis quos ferre oculis non possumus ignes,

Impressos vitreis cernere praeſtat aquis.



In de-

Judge Dee in Kuala Lumpur

11. **GULIK, Robert van.** *The Haunted Monastery. A Chinese Detective Story.* [Kuala Lumpur:] Art Printing Works. 1961.

[offered with:]

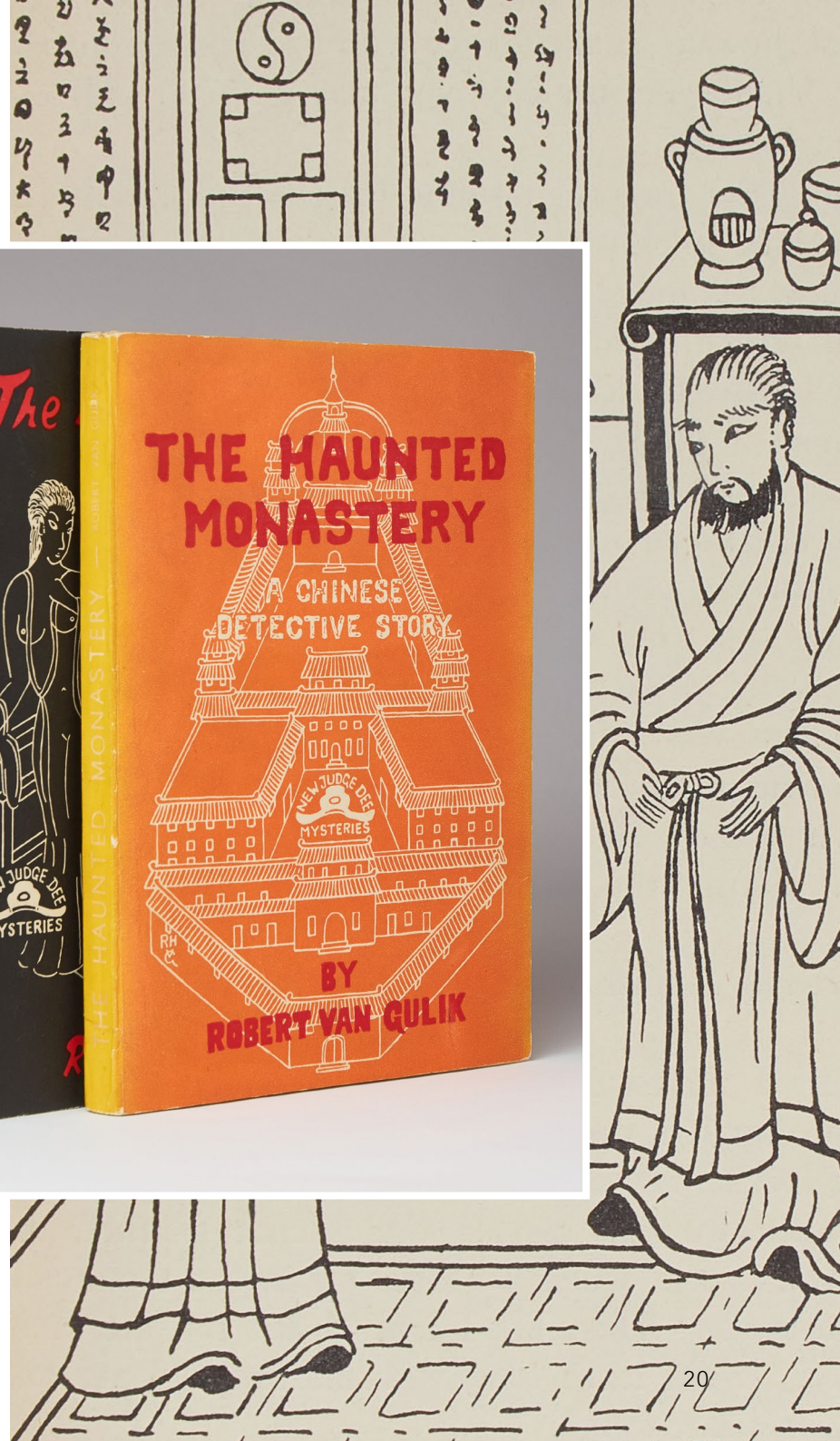
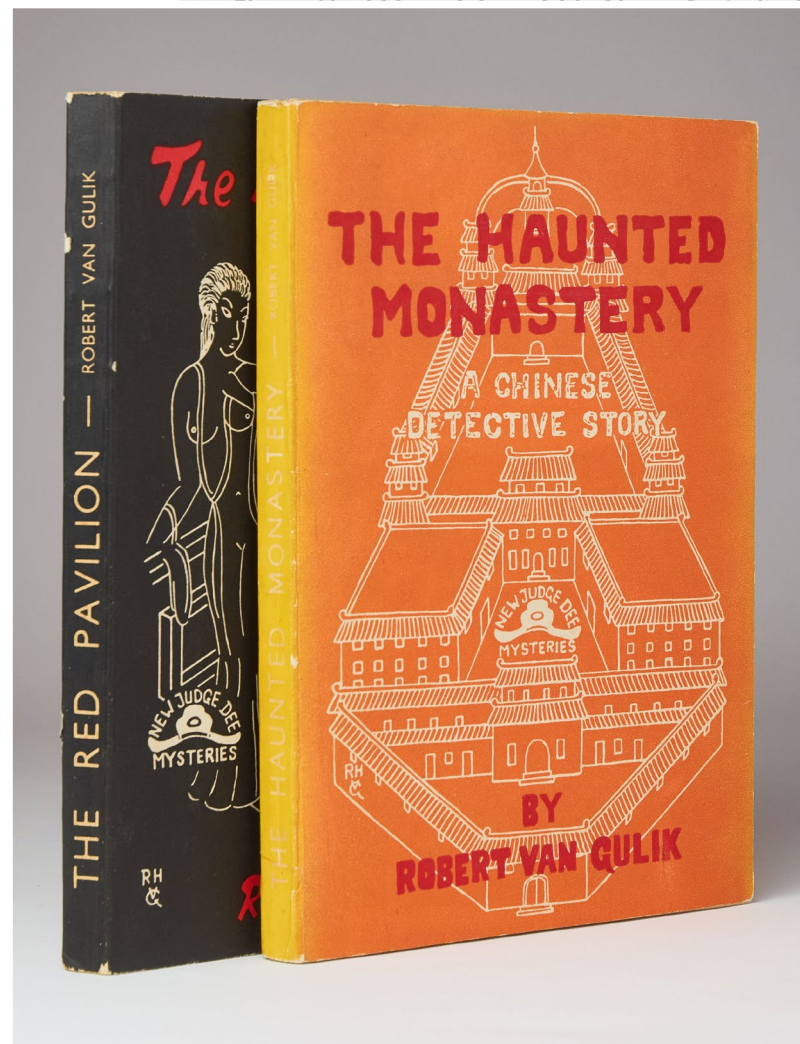
— *The Red Pavilion. A Chinese Detective Story.* [Kuala Lumpur:] Art Printing Works. 1961. £2750

Two volumes, 8vo. Publisher's illustrated wrappers, with maps by Van Gulik to endpapers; *Haunted Monastery*: pp. [viii], 168, with 9 full-page illustrations; *Red Pavilion*: pp. [viii], 200, with 6 full-page illustrations; both vols with a few minute chips to spines; *Haunted Monastery*: spine sunned, a few small scuffs to rear wrapper, slight creasing to spine; *Red Pavilion*: some spotting to rear wrapper; near fine; bookplate of Peter Apap Bologna (1941-2019), the Irish-Maltese banker and dealer of art and rare books, to front free endpaper versos; half-titles inscribed to 'Lady Tory I with the author's best regards I Robert Gulik', dated Kuala Lumpur, March 1962 (see below).

Two first editions from the Judge Dee mystery series, illustrated by Van Gulik and presented by him in Kuala Lumpur to Hazel Winfield, Lady Tory, wife of Sir Geofroy Tory, the United Kingdom's first High Commissioner to the newly independent Malaysia.

Although Dutch diplomat and sinologist Robert Van Gulik (1910-1967) was widely respected for his scholarship, it was his detective fiction which brought him the most acclaim. In 1962 he was appointed Dutch Ambassador to Malaysia, taking up residence in Kuala Lumpur. Shortly afterwards, Sir Geofroy Tory was appointed the United Kingdom's first High Commissioner to the newly independent Malaysia. These volumes were presented to his second wife (m. 1950) in Kuala Lumpur in March of that year.

For Lady Tory,
with the author's best regards!
Robert Gulik
K.L., March 1962





here were only dark
ir gate. These were
s reading "Fields of
e", and other names

mer. In front of a
earers were hoisting
their shoulders, with
Joong said quickly

ng. Announce His

o set the palanquin
curtain aside and

appeared in the door
draped in an elegant
velvet cap at a rakish
d in front of Judge

re to Paradise Island
man I need! How

on my way back to
ned to travel to China
you my respects and
last year".

, Lo shouted. His
and the whispy smoke
It was an honour to

17



JUDGE DEE AND MAGISTRATE LO

Van Gulik evidently preferred writing detective stories to his diplomatic duties: 'He would listen to *brief* (the briefer the better; he kept telling his co-workers that no words are wasted in a Chinese poem) reports on the international situation', and 'not having much need of sleep, he would spend most of the night in his study' working on his scholarly treatise and his crime fiction (Van de Wetering, p. 6).

The character of Judge Dee is based on the seventh-century Tang Dynasty magistrate Di Renjie, whom Van Gulik first encountered when translating the eighteenth-century Chinese detective novel *Dee Gong An* (*Celebrated Cases of Judge Dee*) into English in 1949. In *The Haunted Monastery*, Judge Dee seeks shelter from a storm at the Monastery of the Morning Clouds, where three women were murdered the previous year. In *The Red Pavilion*, Judge Dee becomes entangled in a mystery which forces him to navigate the dark underbelly of Poo-Yang to unravel the truth behind two deaths.

Evers, pp. 55–6. See Van De Wetering, Robert Van Gulik: *His Life His Work* (1987); on the *Torys*, see *The Telegraph* 10 October 2012 (online).

Pocket Prophets

12. [HEBREW BIBLE.] יהושע ושופטים [Joshua and Judges.]

[with:]

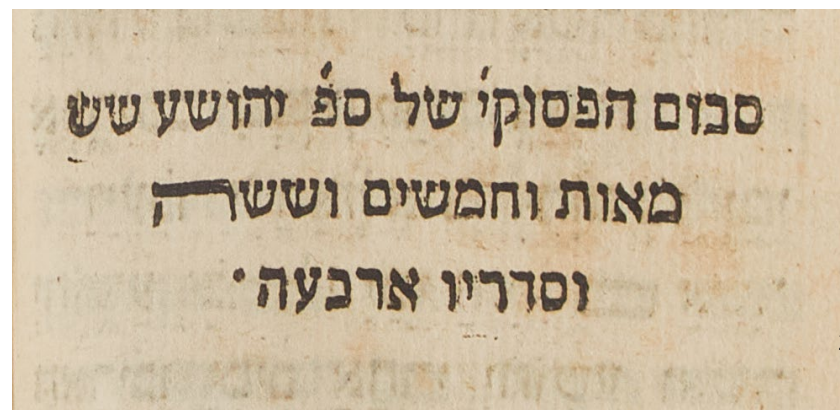
[—.] שמואל [Samuel.] Geneva: Kefa Elon (i.e. Pierre de la Rouvière). 5377 (i.e. 1616 or 1617). £1500

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



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

The Christian printer Pierre de la Rouvière (1574–1622, fl. 159–1622) is here listed on the title-page as ‘Kefa Elon’, a literal translation of his name (‘Rock Oak’); he is elsewhere known as Cephaz/Cafa Elon or Petrus Quercetanus and was the printer of the first bilingual Josephus (1611) as well as a Hebrew–Greek Bible (1609). The two discrete parts bound together here form part of what Steinschneider calls the *Biblia Eliana* – known also as the Petrus Bibles – issued shortly after the 4to Hebrew edition, also published in 8vo with interlinear Latin translation. All are based largely on earlier Venetian Hebrew Bibles, especially those printed by Giustiniani in the sixteenth century, to which they are typographically related. The present work evidently makes use of Picard’s square Sephardic Hebrew typeface (Lubell’s Hb27), first used by Robert Estienne in 1543 and ‘most probably the first complete Hebrew type specimen ever recorded’ (Lubell, p. 258).





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

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

Darlow & Moule 5121 (dividing the work into fourteen parts rather than eighteen); Roest I, p. 168; Steinschneider 420b. See Heller, The Seventeenth Century Hebrew Book I, pp. 380–81; cf. Vinograd, Geneva 9 (calling for 8vo and 4to only); endpapers not in Kopylov.

History and Politics from India to Mexico

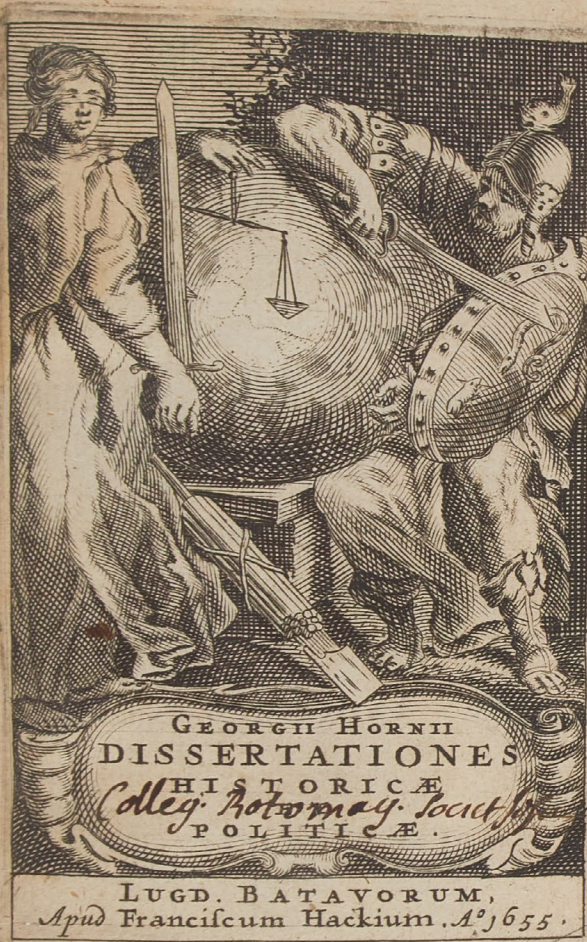
13. **HORN, Georg.** *Dissertationes historicae et politicae.* Leiden: Franciscus Hackius. 1655. £550

12mo. Late seventeenth-century mottled calf, boards double-filleted in gilt, fleurs-de-lis cornerpieces, centrepiece incorporating Christogram 'IHS' and Three Nails, spine gilt in compartments with crowned dolphin and fleur-de-lis gouge at foot (Olivier pl. 2522 fer 17, see below), edges sprinkled red; pp. [16], 389, [27 (index)]; title-page engraved, woodcut initials, head-, and tailpieces; upper hinge with 60-mm split but holding firm; minute abrasion to upper board, corners worn, tailcap chipped, subtle restoration to endcaps and joints at head; the occasional small spot, light toning to first and final ff.; overall a very good, crisp copy; early ownership inscription 'Colleg[ium] Rotomag[ensis] Societ[atis] Jesu' in brown ink to title (see below).

First edition of this uncommon collection of essays on history and politics by the Protestant historian Georg Horn, our copy bound for the library of the Jesuit College of Rouen.

Georg Horn (Georgius Hornius, 1620–1670), a German Protestant scholar and professor of history at the university of Harderwijk and Leiden, was among the most widely read historical writers of the Dutch Golden Age.

His *Dissertationes historicae et politicae* gathers essays on a wide range of subjects, including the origins of the Batavians, the Aztec Empire, democracy and aristocracy, India and Vasco da Gama, and the rise of the Saracens, with discussions of Muhammad and the origins of Islam. Like his other, better-known works, notably *De originibus Americanis* (1652) and *Arca Mosis, sive Historia mundi* (1666), the *Dissertationes* reflects Horn's ambition to present universal history through the lens of contemporary Protestant scholarship.

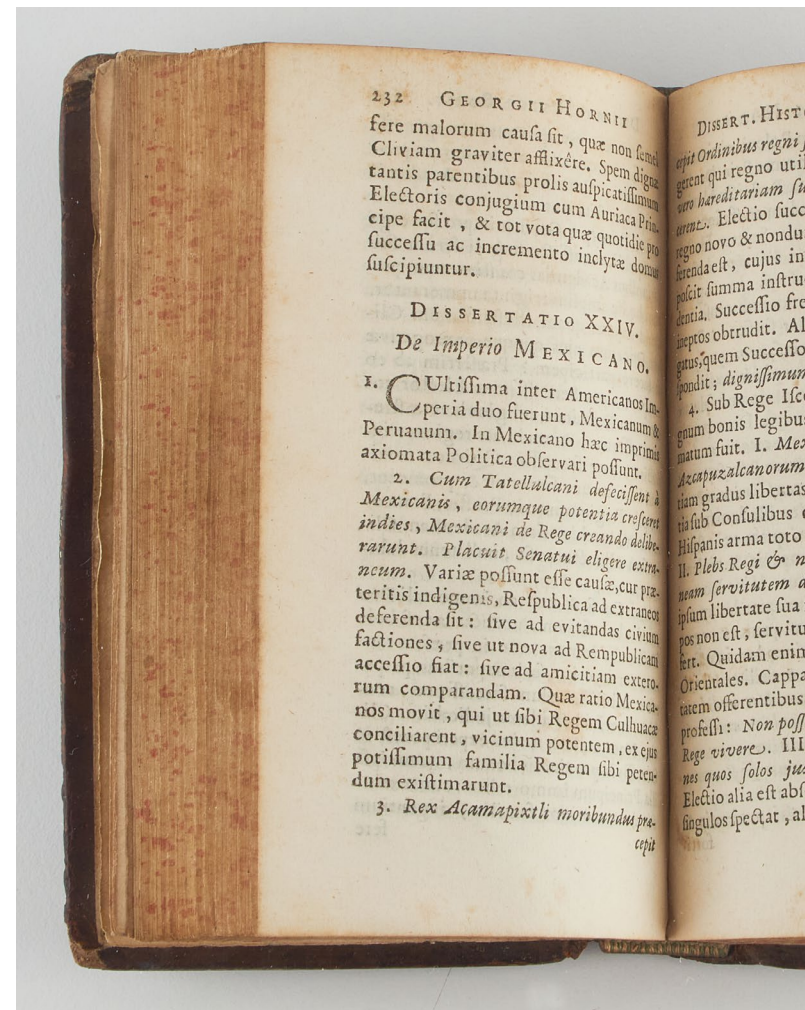


This copy comes from the library of the Jesuit College of Rouen, one of the most important educational institutions in early modern France. Established in 1593, its alumni included Pierre Corneille, Bernard Le Bovier de Fontenelle, and the explorer René-Robert Cavelier, Sieur de La Salle. Following the expulsion of the Jesuits in 1762, the institution continued as the Collège Royal; its buildings now house the Lycée Pierre-Corneille.

The spine bears tools associated with bindings produced for Louis de France, the Grand Dauphin (1661–1711), eldest son of Louis XIV.

Outside continental Europe, OCLC and Library Hub find three copies in the US (Florida Atlantic University, Newberry, and Wisconsin) and five in the UK (Aberdeen, Bodleian, Glasgow, Edinburgh, Trinity St David), to which CLC adds Carlisle Cathedral.

CLC H981; USTC 1819058; STCN 061448036.



Joyce's 'Definitive Standard Edition'

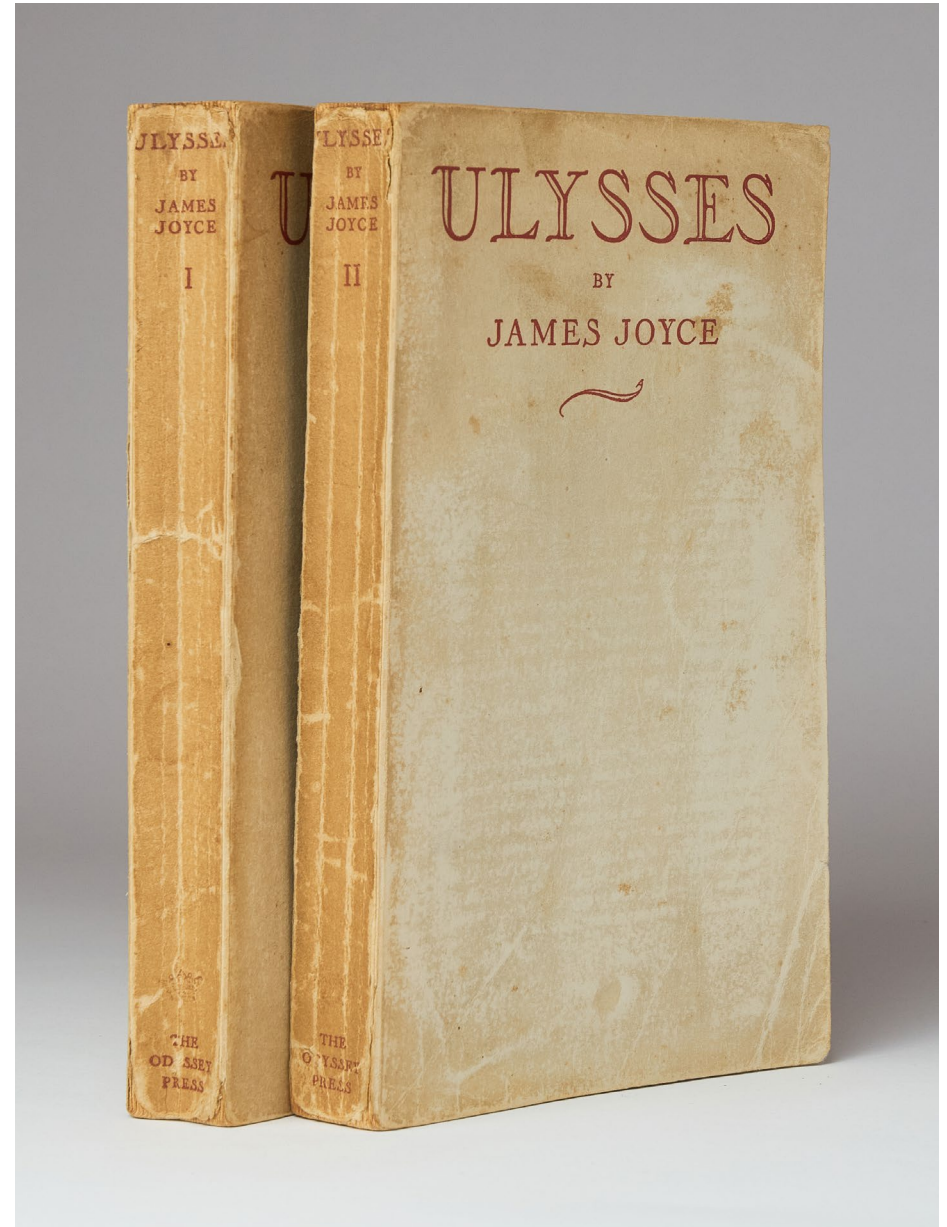
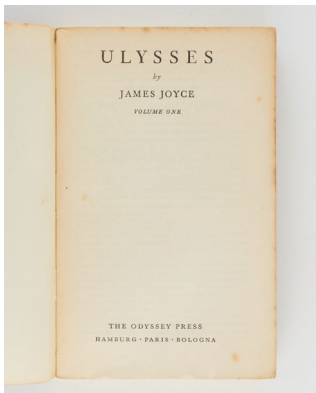
14. JOYCE, James; Stuart GILBERT (editor). *Ulysses*. Volume one [-two.] [Leipzig: Oscar Brandstetter, Abteilung Jakob Hegner for] Hamburg, Paris, Bologna: The Odyssey Press. 1932. **£375**

Two volumes, 8vo. Original beige wrappers, spine and upper wrappers lettered in red; vol. I: pp. 399, [3]; vol. II: [iv], 401-791, [3]; wrappers slightly soiled, corners creased, spines sunned and creased with a few small chips to extremities; first and final few ff. slightly dusty at head with light spotting, but generally clean; overall a very good set; early red ink stamp 'Dawson 13, Rue Albany, Paris' to rear inner covers.

First edition, first impression (December 1932) of the 'definitive standard edition' of Joyce's masterpiece; as stated on the imprint page, it was 'specially revised, at the author's request, by Stuart Gilbert'.

This edition subsequently served as the basis for later editions of *Ulysses*, including the 1936 Bodley Head edition, the first to be published on British soil. Gilbert had first been introduced to Joyce's writing in 1927, after a visit to Shakespeare and Company, Sylvia Beach's Parisian bookstore, where a page from Joyce in French translation had been affixed to the shop window. Having noted several mistakes in the passage, Gilbert contacted Joyce and offered to translate his work, leading to a lifelong collaboration and friendship. He was the author of the foundational guide *James Joyce's Ulysses: A Study*, written under Joyce's direct supervision, as well as the translator of works by Sartre, Simenon, and Camus, among others. Despite Gilbert's revision, this edition contains several typographical errors which were corrected in later impressions.

Slocum & Cahoon A20.



1st Printing (*Shakespeare and Company, Paris*): February 1922.
(1000 numbered copies).

2nd Printing (*Egoist Press, London*): October 1922.
(2000 numbered copies, of which
500 copies burned by New York
Post-office Authorities).

3rd Printing (*Egoist Press, London*): January 1923.
(500 numbered copies of which
499 seized by Customs
Authorities, Folkestone).

4th—11th Printing (*Shakespeare and Company, Paris*):
January 1924—May 1930.
First issued by *The Odyssey Press*: December 1932.

★

The present edition may be regarded as the
definitive standard edition, as it has been
specially revised, at the author's request, by
Stuart Gilbert.

I

¶ STATELY, PLUMP BUCK MULLIGAN CAME FROM THE
stairhead, bearing a bowl of lather on which a mirror and a
razor lay crossed. A yellow dressinggown, ungirdled, was
sustained gently behind him by the mild morning air. He
held the bowl aloft and intoned:

— *Introibo ad altare Dei*.

Halted, he peered down the dark winding stairs and called
up coarsely:

— Come up, Kinch. Come up, you fearful jesuit.

Solemnly he came forward and mounted the round
gunrest. He faced about and blessed gravely thrice the tower,
the surrounding country and the awaking mountains. Then,
catching sight of Stephen Dedalus, he bent towards him and
made rapid crosses in the air, gurgling in his throat and
shaking his head. Stephen Dedalus, displeased and sleepy,
leaned his arms on the top of the staircase and looked coldly
at the shaking gurgling face that blessed him, equine in its
length, and at the light untensured hair, grained and hued
like pale oak.

Buck Mulligan peeped an instant under the mirror and
then covered the bowl smartly.

— Back to barracks, he said sternly.

He added in a preacher's tone:

— For this, O dearly beloved, is the genuine Christine:
body and soul and blood and ouns. Slow music, please. Shut
your eyes, gents. One moment. A little trouble about those
white corpuscles. Silence, all.

He peered sideways up and gave a long low whistle of call,
then paused awhile in rapt attention, his even white teeth
glistening here and there with gold points. Chrysostomos.
Two strong shrill whistles answered through the calm.

— Thanks, old chap, he cried briskly. That will do nicely.
Switch off the current, will you?

He skipped off the gunrest and looked gravely at his
watcher, gathering about his legs the loose folds of his gown.
The plump shadowed face and sullen oval jowl recalled a
prelate, patron of arts in the middle ages. A pleasant smile
broke quietly over his lips.

From the Library of the Founder of the Black Sparrow Press

15. LAWRENCE, D.H. *Studies in Classic American Literature*. New York: Thomas Seltzer. 1923. £1500

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

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

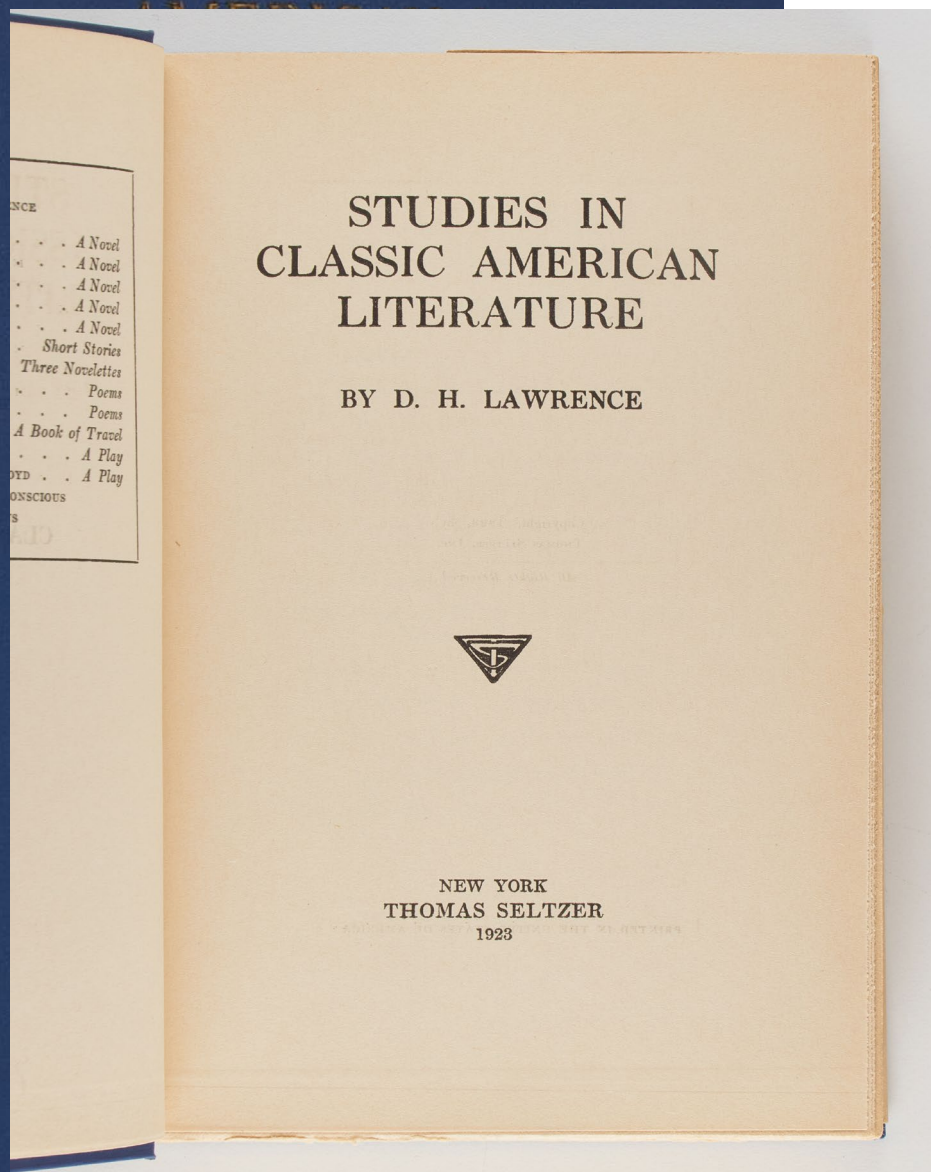
In 1918, after years of travel at home and abroad, D.H. Lawrence and his wife Frieda returned for a while to the Midlands, living in a cottage at Middleton-by-Wirksworth provided by his sister Ada. It was during this period that Lawrence worked on the essays that became *Studies in Classic American Literature*,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

From The Library
of
JOHN K. MARTIN

CLASSIC
AMERICAN
LITERATURE

D. H.
LAWRENCE

STUDIES IN CLASSIC



Eight of the essays first appeared in *The English Review* between 1918 and 1919, but Lawrence continued to revise them, some undergoing four or five distinct versions. Like *Women in Love*, which he was writing during the same period, the *Studies* draw on the author's engagement with psychoanalysis, as well as religion, anthropology, theosophy, and myth. As John Worthen observes, these essays 'became symbolic of Lawrence's state of mind' at the time: 'acutely analytical, profoundly abstract and detached. [...] They were hermetic, esoteric, internalized, a way for Lawrence (as he put it) to get it "all off my chest"'. They are also remarkably acute readings of their subjects. In both fiction and criticism, Lawrence was seeking new ways of writing about the unconscious, finding verbal expression for non-verbal experience. Published 27 August 1923, the number of copies printed is not recorded.

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

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

The Rise and Fall of Cromwell

16. MANTEL, Hilary. [*The Wolf Hall Trilogy*.] *Wolf Hall*; *The Mirror & the Light*; *Bring Up the Bodies*. London: Fourth Estate Books. 2009–2020.

[offered with:]

[BINNIE, Sam.] *The World of Wolf Hall: A Reading Guide to Hilary Mantel's Wolf Hall & Bring Up the Bodies*. London: Fourth Estate Books. 2019. **£650**

Four volumes, 8vo. Publisher's black and blue cloth lettered in gilt to spine with rampant lion gilt to spine of *Mirror & the Light*, in the publisher's illustrated, unclipped jackets, pictorial endpapers; *Reading Guide* in publisher's illustrated wrappers; *Wolf Hall*: pp. xvii, [1 (blank)], 653, [1 (blank)]; *Bring Up the Bodies*: xiii, [5], 411, [3]; *Mirror & the Light*: xiv, [4], 883, [11 (blank)]; *Reading Guide*: [8], 53, [3]; light shelf wear with slight creases to edges of jackets, minor pushing to spine ends; *Wolf Hall*: crease to front flap of jacket, edges of textblock very lightly toned, *The Mirror & the Light*: corners of upper board and tail of lower board slightly bumped; near-fine copies in like jackets and *Reading Guide* as new.

An attractive set of first editions, first impressions of Hilary Mantel's masterpieces of historical fiction depicting the rise and fall of Thomas Cromwell.

Hilary Mantel became the first woman to win the Booker Prize twice, receiving the award for *Wolf Hall* in 2009 and, three years later, for *Bring Up the Bodies*. The trilogy, eventually completed in 2020 with *The Mirror and the Light*, places Thomas Cromwell, Henry VIII's formidable chief minister, centre-stage, subtly challenging the conventional image of a ruthless and calculating opportunist to reveal a more complex, nuanced, and ultimately sympathetic figure.

In her 2017 Reith Lectures, Mantel argued that the task of historical fiction is not simply reconstruction but 'a two-way street', whereby the past illuminates

the present even as the present reshapes our understanding of the past. The achievement of the trilogy lies in this ingenious fusion of historical scholarship with psychological immediacy.

Mantel spent five years researching and writing the first volume alone. Her ambition, she later recalled, was not simply historical accuracy but imaginative immersion: to transport the reader to Tudor England without the advantage of hindsight, 'to be there with them in that hunting party at Wolf Hall, moving forward with imperfect information and perhaps wrong expectations, but in any case, moving forward into a future that is not pre-determined, but where chance and hazard will play a terrific role.'

See 'Hilary Mantel Discusses Thomas Cromwell's Past, Presence and Future', *The Guardian* (15 Aug 2012).

HILARY MANTEL WOLF HALL

FOURTH ESTATE • London

HILARY MANTEL THE MIRROR & THE LIGHT



Estuarine Ornithology

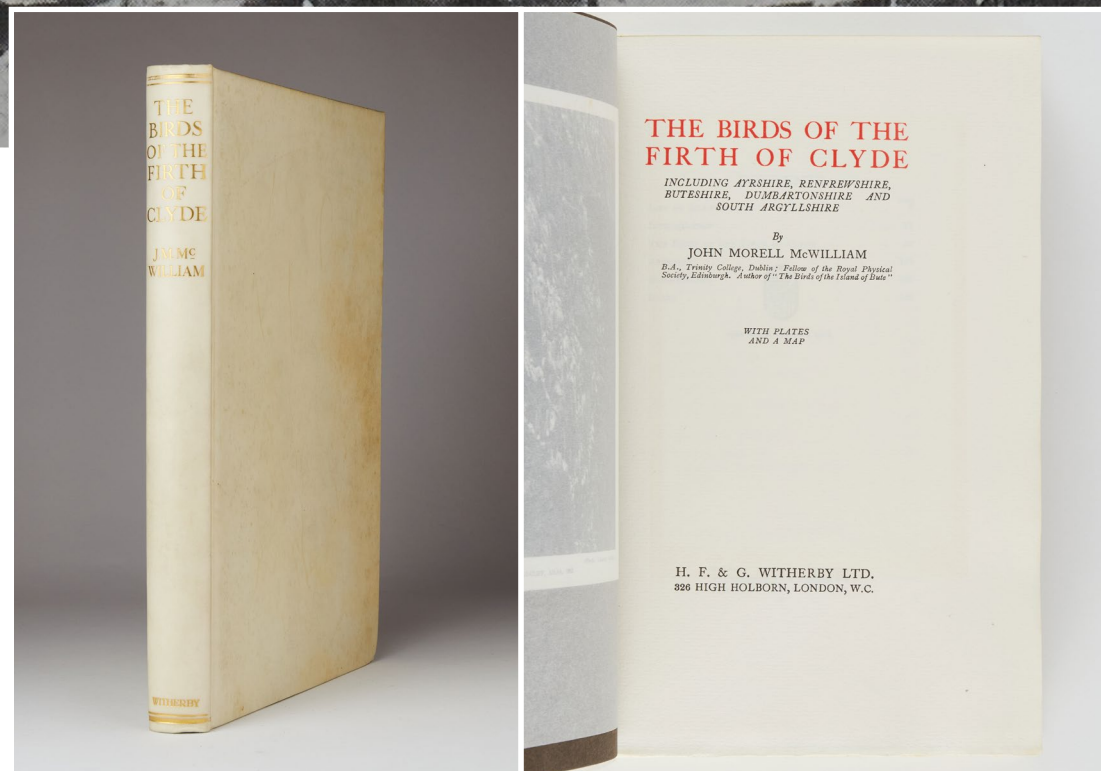
17. MCWILLIAM, John Morell. *Birds of the Firth of Clyde*. London: H.F.G. Witherby Ltd. 1936. £650

8vo. Original vellum over boards, spine lettered directly in gilt; pp. 164, 10 photographic plates mounted at large on brown card with tissue guard, lithographic map by George Philip & Son, Ltd. facing p. 25; title-page printed in red and black; slight wear to spine ends; a little foxing to endpapers; nonetheless a fine copy.

First edition, one of only ten deluxe copies bound in vellum, of McWilliams's follow-up to his *Birds of the Island of Bute*, describing over two hundred and fifty species in the Firth of Clyde, Ayrshire, Renfrewshire, Buteshire, Dumbartonshire, and southern Argyllshire.

The Reverend McWilliam (1883–1968), Fellow of the Royal Physical Society of Edinburgh, was the first Honorary President of the Scottish Ornithologists' Club and was affectionately known as 'Scotland's Minister for Ornithology'. He was certainly well-connected, judging by the acknowledgement of the Earl of Dumfries as an ornithological colleague (p. 9). The book itself received a good write-up in *Nature*: 'The house of Witherby, under the direction of a distinguished ornithologist, is justly renowned for

its bird-books, both technical and popular ... Mr. McWilliam's book fills a gap among the local faunistic studies of its kind. It gives a straightforward and useful account of the occurrence of different species in the Firth of Clyde and the counties bordering it: the area, of course, includes the great sea-bird nursery of Ailsa Craig' (138, 424 [1936]). McWilliam draws extensively on personal observation as well as historical ornithological accounts (dating as far back as the sixteenth century) and fossil records. He also adds the histories of extinct and near-extinct species, including the Great Auk, one of which had escaped off the Firth of Clyde from a yacht whilst being transported from St Kilda to Edinburgh 'while it was being allowed to bathe, attached by a string. There is a tradition of a Great Auk having been washed ashore at Greenock at the same time' (no. 232, p. 137).



There follows a substantial bibliography of ornithological works pertaining to Clyde, as well as an appendix of vagrant species observed in Clyde but 'not admitted to the ordinary British list', including an American ruby-crowned kinglet (here the ruby-crowned wren), a flamingo (shot in 1910 and placed in the museum at Greenock), and two Abyssinian rollers.

OC LC finds five copies in the US (American Museum of Natural History, Berkeley, Field Museum, Trinity College, Yale).

Ballance, p. 427.

The Chiswick Press *Utopia*

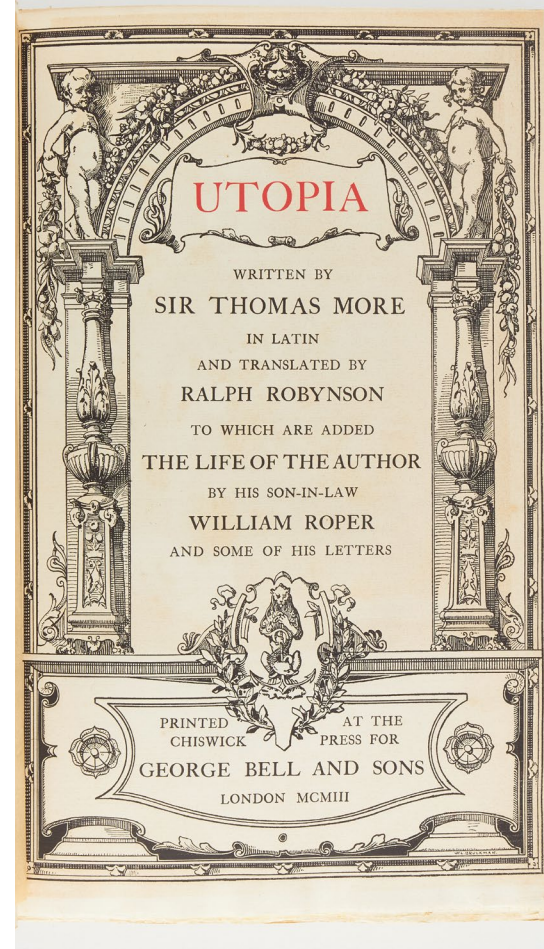
18. MORE, Thomas; Ralph ROBINSON (translator). *Utopia with Roper's Life of More and Some of His Letters.* London: Chiswick Press for George Bell and Sons. 1903. £275

Folio. Publisher's cream quarter cloth with brown cloth sides, printed labels to spine and upper board, fore- and tail-edges uncut, two spare printed labels tipped in at end; pp. xi, [1 (blank)], 265, [1 (colophon)]; text printed in red and black on paper watermarked 'Chiswick Press'; title within elaborate woodcut border signed W.L. Bruckman, frontispiece incorporating reproduction of Holbein's portrait of More with tissue guard, 5- and 8-line woodcut initials, large woodcut vignettes to pp. 8 and 17 after Ambrose Holbein; some soiling and rubbing to boards, splitting to cloth at upper joint; sporadic light foxing throughout, heavier to endpapers and first and final leaves, p. 39 browned; but a very good, sound copy.

No. 177 of 220 copies of the handsome Chiswick Press edition of the first English translation (1551) of More's *Utopia*, illustrated with woodcuts after those of Ambrosius Holbein, brother of Hans Holbein the Younger, to the 1518 Basel edition.

Utopia 'inveighs against the new statesmanship of all-powerful autocracy and the new economics of large enclosures and the destruction of the old common-field agriculture, just as it pleads for religious tolerance and universal education' (*Printing and the Mind of Man*).

This edition reproduces the Utopian alphabet and a stanza in the Utopian language from the 1518 edition (p. 151) and includes a life of More by William Roper, his son-in-law, as well as several of his letters, many to his daughter Margaret. A further 210 copies were privately printed for distribution in New York by the Chiswick Press for the Scott-Thaw Company.



UTOPIA THE FIRST BOOKE OF THE COMMUNICATION OF RAPHAEL HYTHLO-DAY, CONCERNING THE BEST STATE OF A COMMEN WELTH.



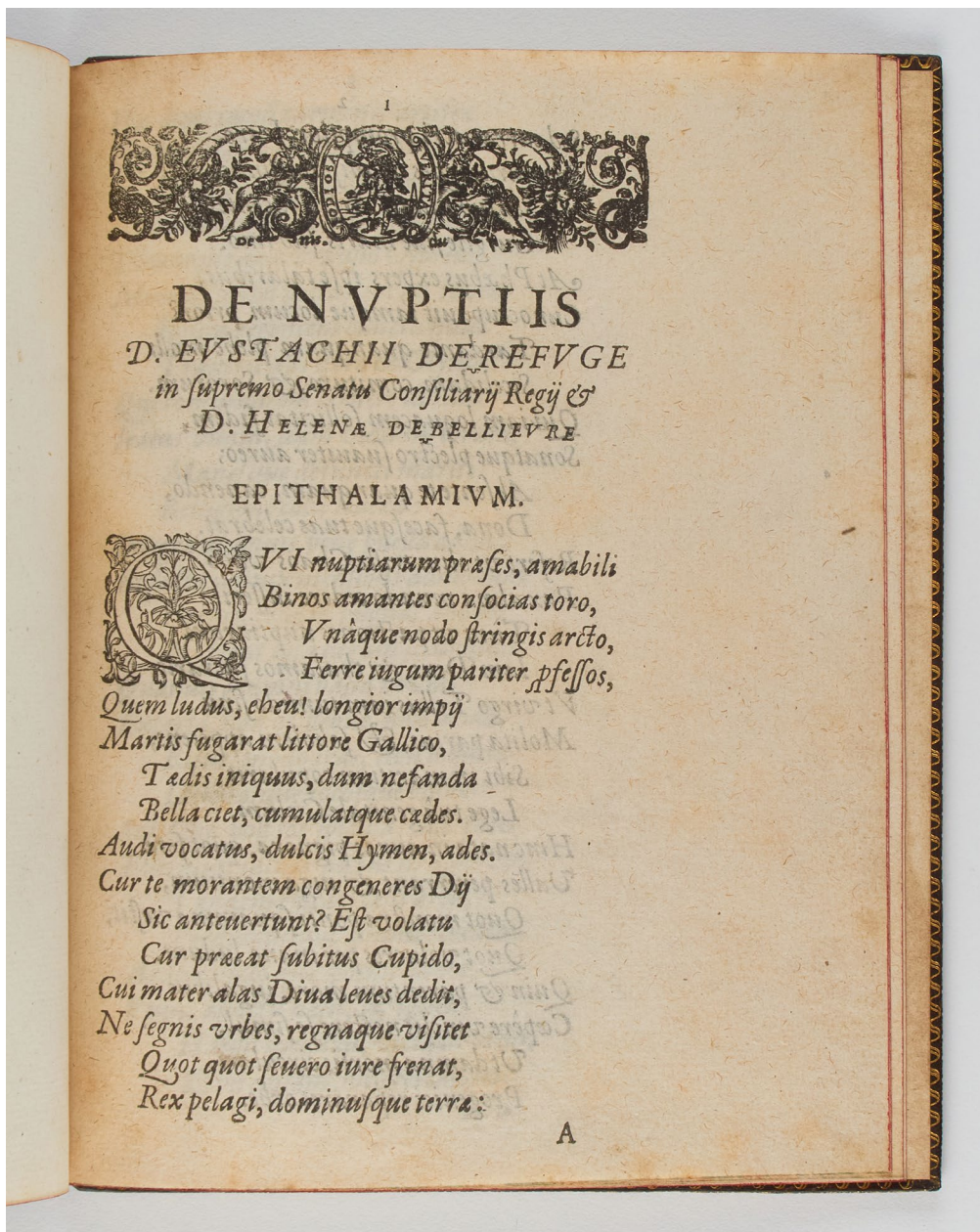


Sotheran's THE ISLAND OF UTOPIA

THE TRANSLATOR TO THE GENTLE READER.



THOU shalte understande gentle reader that thoughe this worke of Utopia in English, come nowe the seconde tyme furth in Print, yet was it never my minde nor intente, that it shoulde ever have bene Imprinted at all, as who for no such purpose toke upon me at the firste the translation thereof: but did it onelye at the request of a frende, for his owne private use, upon hope that he wolde have kept it secrete to hym self alone. Whom though I knew to be a man in dede, both very wittie, and also skilful, yet was I certen, that in the knowledge of the Latin tonge, he was not so well sene, as to be hable to judge of the finenes or courses of my translation. Wherefore I wente the more sleightlye through with it, propoundyng to my selfe therein, rather to please my sayde frendes judgemente then myne owne. To the meanesse of whose learninge I thoughte it my part to submit and attemper my stile. Lightlie therefore I over ran the whole worke, and in short tyme, with more hast, then good speede, I broughte it to an ende. But as the Latin proverbe sayeth: The hastye bitche bringeth furth blind whelpes. For when this my worke was finished, the rudenes therof shewed it to be done in poste haste. How be it, rude and base though it were, yet fortune so ruled the matter that to Imprintinge it came, and that partly against my wyll. Howbeit not beinge hable in this behalfe to resist the pittie persuasions of my frendes, and perceaving therfore none other remedy, but that furth it shoulde: I comforted myselfe for the tyme, only with this notable saying of Terence.



A Wedding for the Court Elite

19. [MOREL, Jean.] [Drop-head title:] De Nuptiis D. Eustachii de Refuge in supremo Senatu Consiliarii Regii & D. Helenae de Bellievre. [Paris: Denis du Pré. 1595.] £750

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

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

Hélène de Bellièvre (b. 1572/73) was one of nine daughters of Pomponne de Bellièvre, Chancellor of France; he had undertaken more than a dozen diplomatic missions for Henry III of France and in 1586 had been sent to London to persuade Elizabeth I not to execute Mary, Queen of Scots. She had married Claude Prévost, Master of Requests, in 1586, and remarried Eustache de Refuge, Prévost's first cousin on his father's side, five years after her first husband's death in 1590.

De Refuge (1564–1617) was ambassador to the Low Countries and the Swiss Cantons and served in the Parlement of Paris.

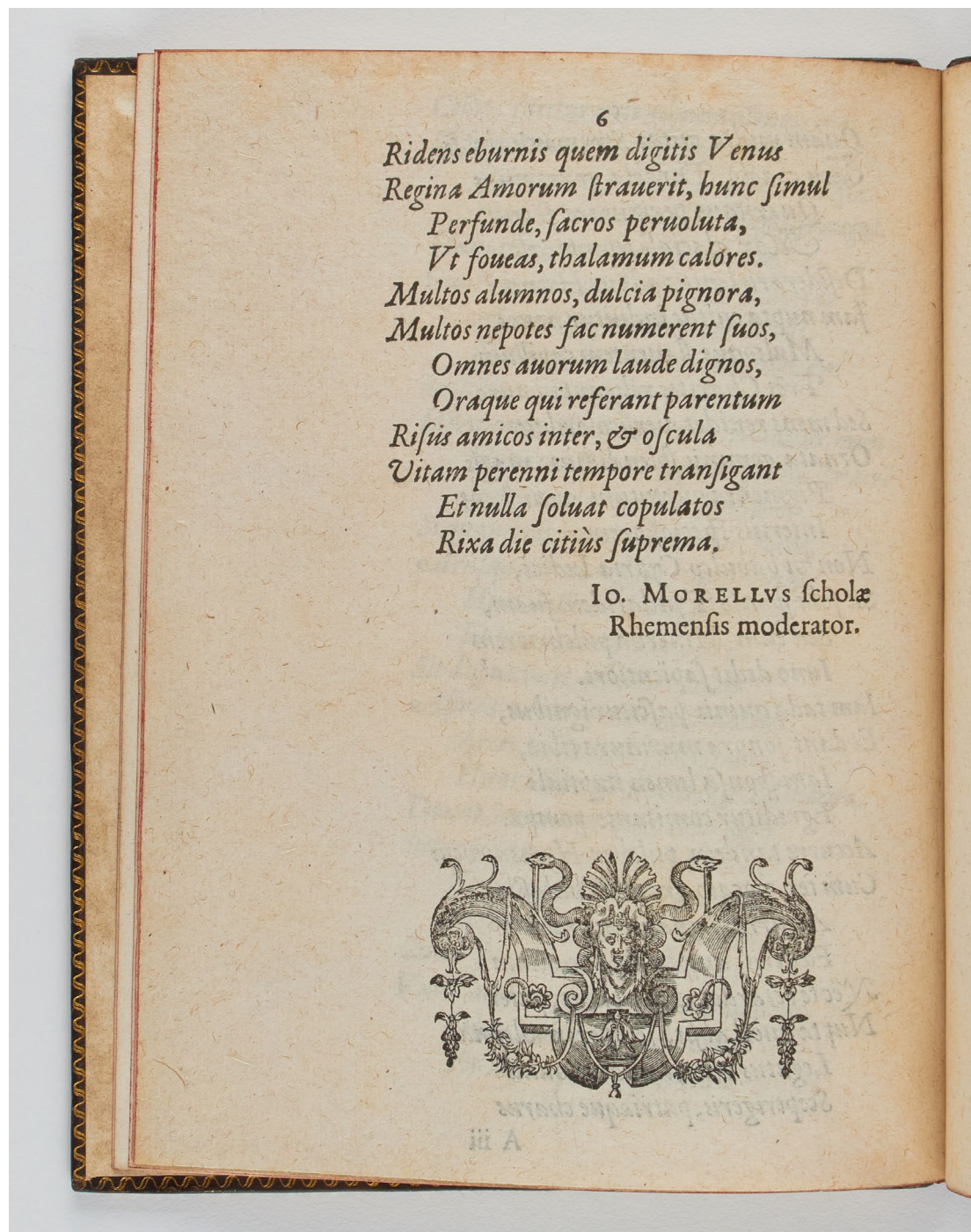


He is perhaps best known for his bestselling treatise for courtiers, *Traicté de la cour, ou instruction des courtisans*, first printed anonymously in 1616 and translated into Italian as *Trattato della corte* (1621), into English as *A Treatise of the Court or Instructions for Courtiers* (1622) and as *Arcana Aulica: or Walsingham's Manual* (1652, second part only), into Latin as *Aulicus inculpatus* (1644), and into German as *Mr. du Refuge Kluger Hofmann* (1654). Here, Morel (1539–1633) draws heavily on classical mythology before making reference to the prowess of the bride's father and wishing the happy couple a quarrel-free lifetime of joy (as well as many children and grandchildren). The poet was known for his 1580 pedagogical textbook *Scholae rhemensis rhetorica*, a foundational text for the teaching of classical oratory.

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

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

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



Hypnotism, Trances, and Ghostly Possession

20. MYERS, F[rederic] W[illiam] H[enry]. Human Personality and its Survival of Bodily Death. London: Longmans, Green and Co. 1903. £875

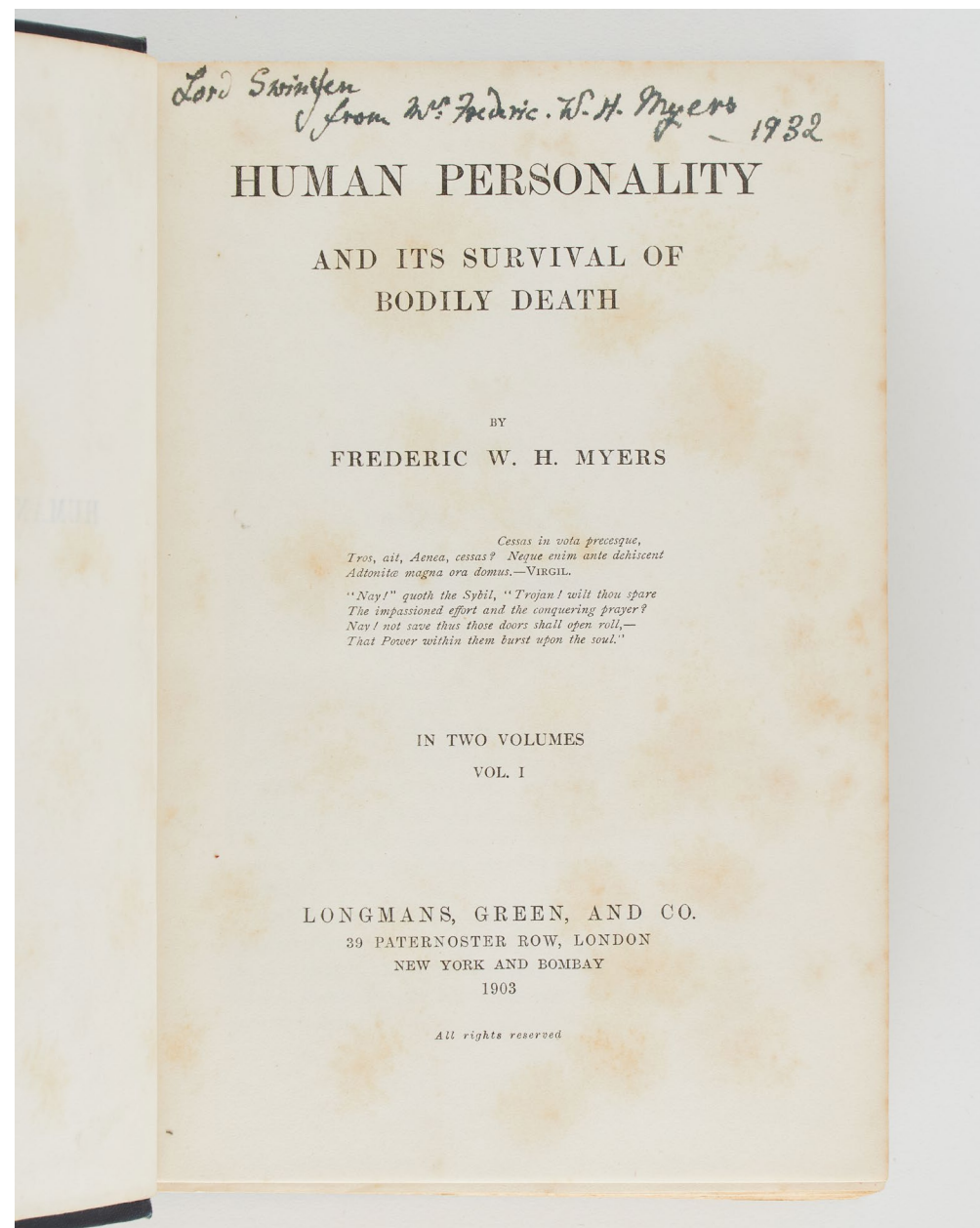
Two volumes, 8vo. Original blue cloth, spines lettered directly in gilt; vol. I: pp. xlvii, 700; vol. II: pp. xx, 660, 40 (publisher's catalogue); numerous in-text diagrams to vol. I; some wear to spines at head, corners lightly rubbed; a little foxing to the first few ff. of vol. I; else a very good set; title-page of vol. I inscribed 'Lord Swinfen, from Mrs. Frederic W.H. Myers, 1932', loosely inserted autograph letter (120 x 170 mm) signed 'Eveleen Myers' to 'My dear Carol' on headed notepaper (12 Cleveland Row, St James's), dated 7 October 1932, in the original envelope addressed to The Lord Swinfen (see below).



First edition of Myers's work on the unconscious mind, presented to Charles Swinfen Eady, 2nd Baron Swinfen by the author's wife, Eveleen Tennant Myers, a prolific self-taught society photographer and model for Millais and Watts.

Frederic William Henry Myers (1843–1901) was one of the pre-eminent figures in the late Victorian boom in psychic studies. A founder of the Society of Psychical Research, he made his reputation with the 1888 book *Phantasms of the Living*, written with Edmund Gurney, which documented over seven hundred sightings of apparitions and attempted to forge a statistical proof of telepathy. He followed it up with a collection of essays, *Science and a Future Life* (1893), in which he made it clear that his was not a religious quest but a scientific enquiry.

These books exerted a considerable influence on Sir Arthur Conan Doyle, that ardent spiritualist who participated in seances with Myers as well as Henry Sidgwick and Alfred Russel Wallace. He wrote that 'in the great work of Frederic Myers [...] psychic science will find its firmest root' (Hill, *Spiritualism: Its History, Phenomena and Doctrine* (1913), introduction).

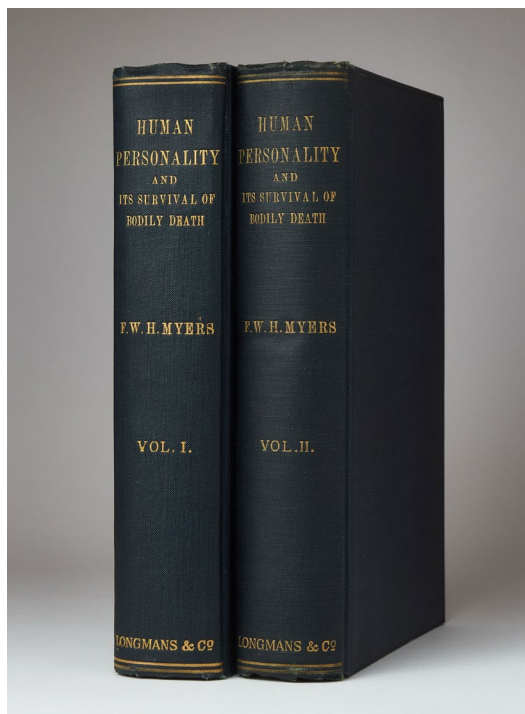


The most important idea in the present work, which was compiled from Myers's papers after his death, is the 'subliminal self', a deep region of the subconscious mind that harbours innate human abilities in telepathy and clairvoyance. The supraliminal, or everyday, consciousness represents a mere fraction of our whole self and psychic potential for good and ill. Fellow parapsychological researchers including William James were highly impressed, and the book received a second lease of life when it was republished in 1961 with an introduction by Aldous Huxley, who described it as 'an amazingly rich, profound and stimulating book.' Mainstream psychology, however, has not accepted his findings.

Provenance: Presented by Eveleen Myers to the barrister Charles 'Carol' Swinfen Eady, 2nd Baron Swinfen, here aged twenty-eight. In 1937 he married Mary Farmer, who was to become better known in later life as the novelist Mary Wesley. Loosely inserted is an affectionate autograph letter referring to another copy of the book that Eveleen intended to send Swinfen from Leckhampton House in Cambridge, erected by Frederic Myers on land leased from Corpus Christi College: 'I am so sorry I cannot find the volumes of "Human Personality" I wanted to give you. All my books at Leckhampton that I did not give to the family I packed in Boxes at Leckhampton - I hoped to have found them for you - when I was there - but I failed - so please accept this edition, with my love, and forgive me for the delays'. She discusses her summer holidays, sends love

to Lord Swinfen's mother and sister, and complains of depleted strength due to the previous year's influenza and 'Dentists!!'.

The association is particularly interesting for the picture it paints of the Myers' connections in high society, even after Frederic's death. Eveleen took up photography in 1888 to record her family (including her sister, the artist Dorothy Tennant) and owned several original prints by Julia Margaret Cameron, whose work inspired her photographic compositions, although she stopped after Frederic's death in 1901; the National Portrait Gallery holds over two hundred of her photographs. The Tate holds portraits of Eveleen Myers by George Frederic Watts (exhibited 1880) and John Everett Millais (1874); the preparatory three-quarter-profile sketch for the latter is now at the National Portrait Gallery.



7th Oct 1932

Telephone
7286 Gerrard.

12, Cleveland Row,
St James',
S.W.1.

My dear Carol

I am so sorry I cannot find the volumes of 'Human Personality' I wanted to give you. - All my books at Leckhampton that I did not give to the family I packed in Boxes - at Leckhampton - I hoped to have found them for you - when I was there - but I failed - So please accept this edition, with my love, and forgive me for the delays. -

I hope you all had a pleasant summer, Ten days at Birchington with Muriel & Babes & Harold - I enjoyed - but felt my limitations greatly - I have not yet got up my strength from last years influenza! and 'Dentists!!'. - My love to your Mother & Dorothy

Yours affectionately
Eveleen Myers

Armenian Polyglot Prayerbook

21. NERSES IV the Gracious, *Saint*. *Preces Sancti Nierses. Armeniorum Patriarchae. Turcice, Graece, Latine, Italice, et Gallice redditae. Venice: San Lazzaro degli Armeni. 1815.* £400

Contemporary pink paste-paper boards, patterned yellow endpapers with a design of holly leaves and dots, borders roll-tooled in gilt, green silk pencil holder to rear board, pink silk place-marker; pp. 172, [2 (appendix, blank)]; engraved portrait of Nerses IV to p. 7; paste-paper split at upper joint, corners and extremities bumped with small loss to paper at head of spine; City of Cardiff Reference Library bookplate to front pastedown and endpaper with red ink deaccession stamp, old bibliographical note on verso of City of Cardiff Public reader's ticket pasted to front flyleaf.



Scarce third edition (first 1810), significantly expanded, of the cycle of twenty-four prayers by the theologian, poet, and composer St Nerses the Gracious (1102–1173), Catholicos of the Armenian Church, translated into fourteen languages and printed at the Armenian Catholic monastery on the Venetian island of St Lazarus.

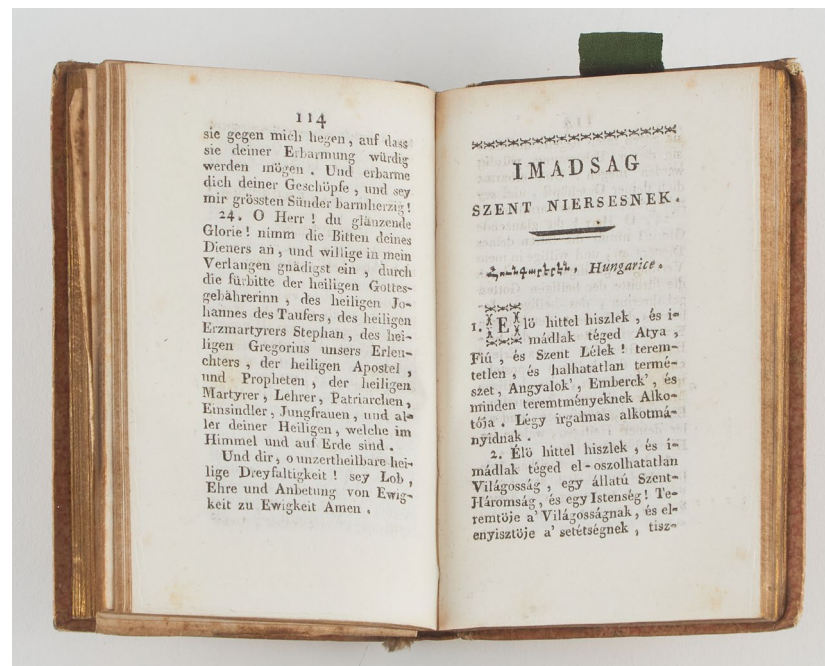
The Venetian islet of San Lazzaro degli Armeni was granted to the Armenian Catholic monk Mkhitar Sebastatsi in 1717, who established a Mekhitarist monastery there, the primary centre of the order. This series of prayers by Nerses IV (also called Nerses of Kla, Nerses Shnorhali, or Nerses the Graceful), known as 'I confess with faith' (*Havadov Khosdovanim*), contains one prayer for each hour of the day, with an emphasis on repentance, pleas for protection, and adoration of the Holy Trinity.

The first edition featured eight languages and was expanded in 1811, and again in the present edition, including twenty-four languages by 1837 and thirty-three languages by 1862.

Although the title-page lists only Turkish (here rendered using the Armeno-Turkish alphabet), Greek, Latin, Italian, and French, this edition also contains Armenian; the Transylvanian Armenian dialect known as Artial or Ardeal, now functionally extinct; English; German; Hungarian; Serbian; Dutch; Spanish; and Illyrian.

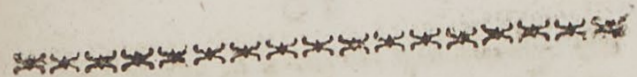
OCLC finds five copies in the US (BPL, Harvard, NYPL, Princeton Theological Seminary, Wesleyan) and two in the UK (BL, Edinburgh), to which Library Hub adds copies at the Bodleian, Lambeth Palace, and Eton.

Dav'tyan 227; See Brunet IV, col. 859 (calling for editions from 1818 onward).





Սբ Ներսէս Կղայ * S. Nerses Ghel.



Ե. Գ. () Թ. Վ. Տ Ե Ա Թ Ն Ն Ե Ր Ս Ի Ս Ի

Հայերէն, Armenice.

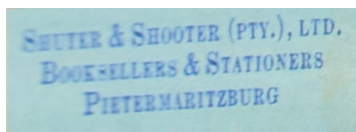
1.  Հաւատով խոստովանիմ,
 և երկիրպագանեմ քեզ,
 հայր՝ և որդի՝ և սբ հոգի. ա,
 նեղ և անմահ բնուի. արարիչ,
 հրեշտակաց և մարդկան և ամ
 եղելոց: Ողորմեա՛ քո արարա.
 ծոցս:

2. Հաւատով խոստովանիմ և
 երկիրպագանեմ քեզ անբաժայ
 նելի լոյս, միասնական սբ եր-
 րորդութի և մի նաժուրթի. ա,
 րարիչ լուսոյ և հալածիչ խա-
 ւարի. հալածեա՛ ի հոգւոյ իմ

‘For Who Can Stop the Heart from Breaking?’

22. PATON, Alan. *Cry the Beloved Country: A Story of Comfort in Desolation.* London: Jonathan Cape. 1948. **£2500**

8vo. Publisher's oatmeal cloth lettered in red to front board and spine, illustrated dust-jacket with the printed price of 9s. 6d to front flap, tail-edge untrimmed; pp. 296, [3 (blank)]; slight wear to extremities of jacket with short closed tear to rear fold (c. 15 mm) and to foot of spine (c. 25 mm), spine lightly sunned with a few small marks and slight fraying at head, minute burnhole to front flap touching a single character (also visible to front pastedown and free endpaper), two small pieces of cellotape to reverse of jacket, pushing to spine ends, top-edge slightly dusty; a very good copy in like jacket; contemporary 'Shuter and Shooter' of Pietermaritzburg bookseller's label to pastedown (see below).



First UK edition, first impression of Alan Paton's landmark novel, published in the same year apartheid became an official policy in South Africa. This copy has been signed and dated by the author, most likely in his hometown of Pietermaritzburg.

The UK edition was narrowly preceded by the US edition (New York, Charles Scribner's Sons). *Cry, the Beloved Country* follows Reverend Stephen Kumalo who leaves rural Natal for Johannesburg in search of his sister and his son, Absalom. There, he discovers that Absalom has murdered the white farmer and advocate for racial equality Arthur Jarvis in a robbery gone wrong. Through this tragedy and those that follow, Paton examines the racial injustice and poverty that apartheid would intensify.

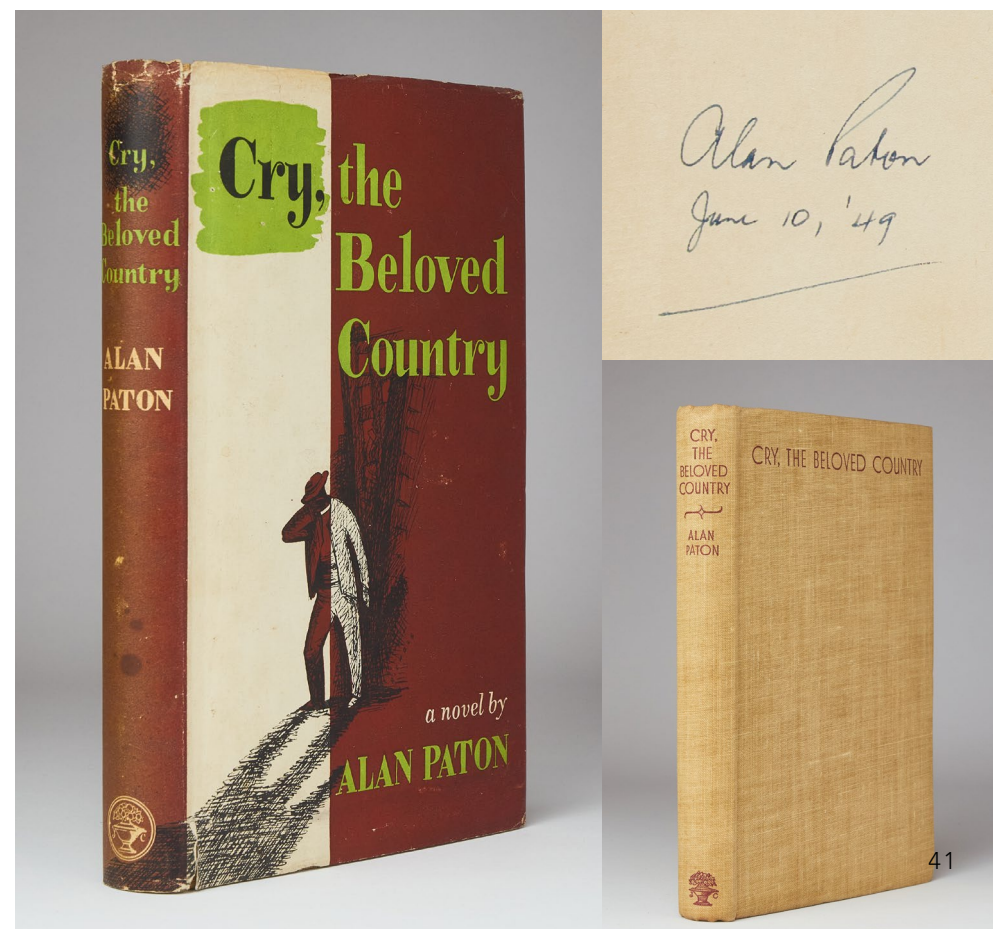
Paton worked as a director at a youth detention centre for Black South Africans in Diepkloof from 1935. The institution had previously been governed with armed guards and severe discipline, but he encouraged a culture of kindness and forgiveness, dramatically reducing the number of escapees.

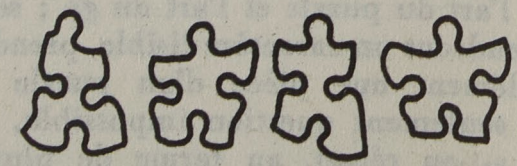
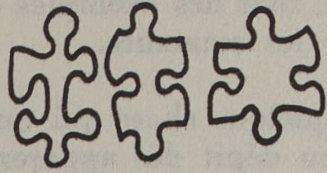
He began *Cry, the Beloved Country* in Norway, and he recalls in his autobiography that he opened by writing about 'the hills and valleys and mountains' of South Africa, but realised the 'story was to be not so much about the beauties of the land, but about its men and women' (*Towards the Mountain*, p. 268).

Although the novel is undoubtedly rooted in the political realities of the eve of apartheid, Paton maintained that 'above all [he] tried to make a story'. (*ibid.*, p. 273).

This signed copy bears the contemporary ticket of the booksellers and publishers Shuter & Shooter in Paton's hometown of Pietermaritzburg. In 1957 Shuter & Shooter would publish a Zulu translation of *Cry, the Beloved Country* (*Lafa Elihle Kakhulu: Ibhalwe*), as well as a Tsonga translation (*Rila, Tiko Ro Rhandzeka Swonghasi: Ntsheketo wa Mbuwetelo Exivundzeni*) in 1998.

See Paton, *Towards the Mountain: an Autobiography* (1986).





Constraint as Catalyst for Creativity

23. PEREC, Georges. *La Vie mode d'emploi*. Paris: Hachette. 1978. £575

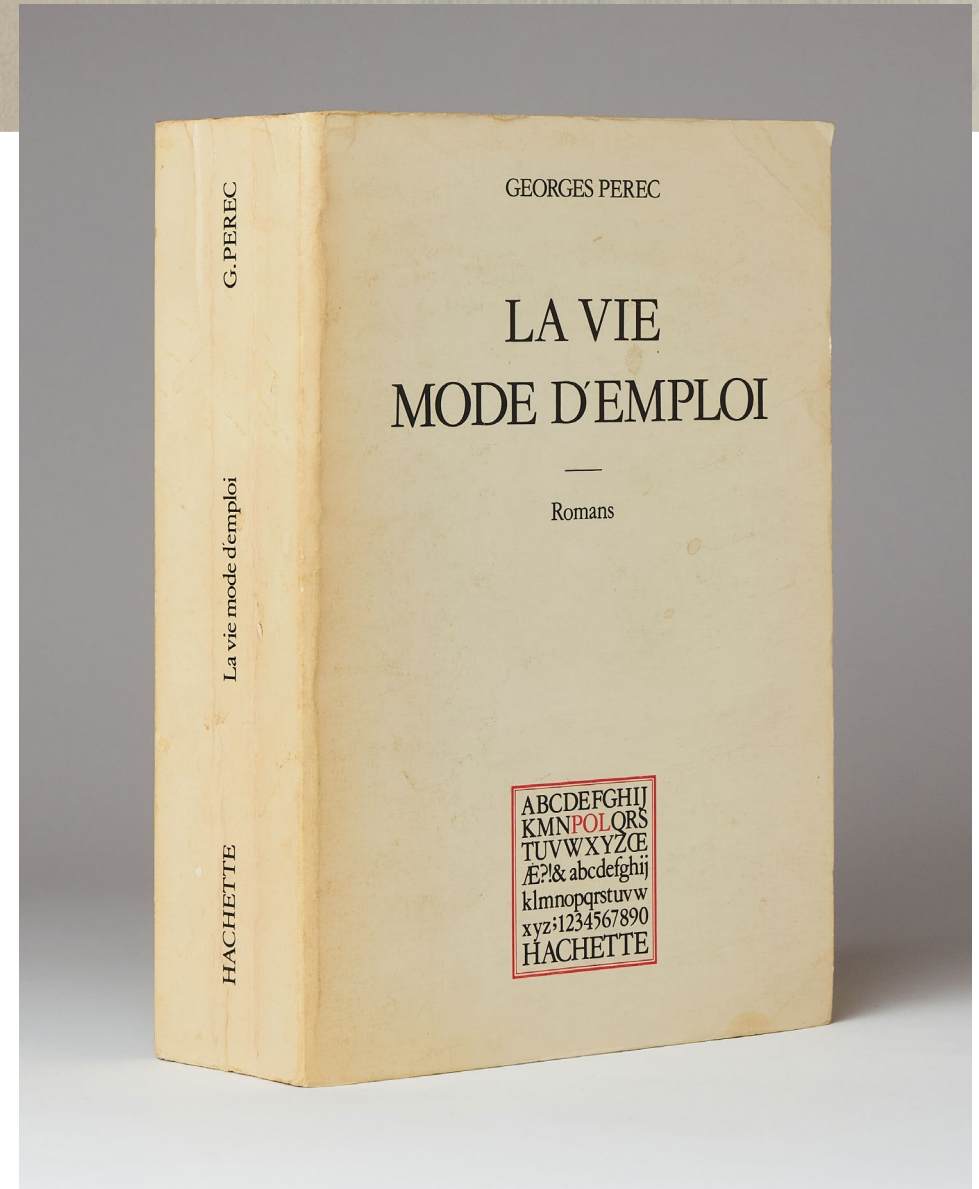
8vo. Publisher's cream wrappers printed in black and red; pp. [xii], 15–699, [5]; wrappers slightly toned with a few spots and marks, slight creasing to corners, spine creased with tiny nick; internally clean; overall very good.

First edition, the ordinary paper issue with the colophon dated 25 August 1978, of Georges Perec's most celebrated novel.

Dedicated to the memory of Raymond Queneau, *La Vie mode d'emploi* is described on the title-page as 'romans' rather than 'roman', a subtle indication of the multiplicity of narratives that unfold throughout the text. Though frequently cited as a landmark of postmodern fiction, Perec resisted such labels; his principal literary allegiance was to Oulipo (Ouvroir de littérature potentielle), the group of writers and mathematicians dedicated to exploring the creative possibilities

of formal constraint. Set in a fictional Parisian apartment building at 11 rue Simon-Crubellier, *La Vie mode d'emploi* interweaves dozens of stories, characters, puzzles, and literary and historical references into an intricate narrative mosaic. The novel was constructed according to an elaborate system of constraints, most famously based on the movements of a knight across a chessboard, exemplifying Perec's remarkable ability to combine formal ingenuity with narrative richness.

Awarded the Prix Médicis in 1978, it was translated into English by David Bellos in 1987.



Proto-Generative Poetry

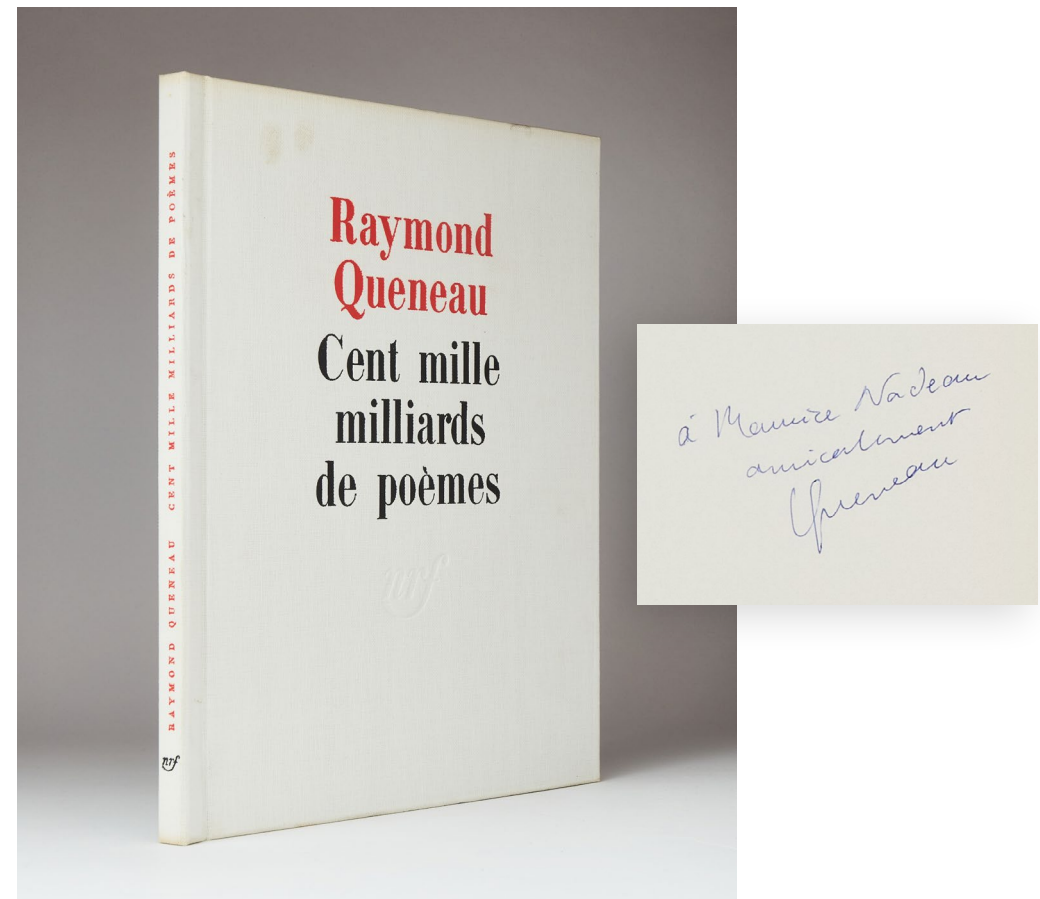
24. QUENEAU, Raymond. *Cent mille milliards de poèmes.* Paris: Gallimard. 1961. £2,000

4to. Publisher's white cloth lettered in red and black to front upper board and spine, publisher's device embossed to upper board in blind, in acetate jacket (seemingly supplied); ff. [iv] [10 (cut into 19 strips and printed to rectos only, see *below*)], [1 (blank)], [3]; two light thumb-marks to head of upper board; light dust-soiling to front free endpaper, else near fine; authorial inscription 'à Maurice Nadeau amicalement Queneau' in blue ink to half-title.

First edition, no. 2,845 of 250 hors commerce copies numbered 2,751-3,000, of the first consciously Oulipian book, a highly experimental work of combinatorial poetry and a precursor to modern computer-aided generation and hypertext, this copy presented by the author to the French writer, critic, and editor Maurice Nadeau.

An early product of the legendary avant-garde literary movement Oulipo (short for short for 'Ouvroir de littérature potentielle', or 'Workshop for Potential Literature'), which aimed to discover new potentialities of language and to explore the creative possibilities of constraint, *Cent mille milliards de poèmes* (*A Hundred Thousand Billion Poems*) is one of the most celebrated experiments in combinatorial literature. The work consists of ten sonnets, each line printed on a separate strip of paper, allowing the reader to recombine them at will and generate up to one hundred trillion different poems. Queneau described the book as a 'machine for making poems', a finite set of verses capable, in theory, of occupying a reader for 'nearly two hundred million years', if they were to read for twenty-four hours a day (*trans.*). The afterword is by François Le Lionnais, chemical engineer, mathematician, and, with Queneau, co-founder of Oulipo.

Provenance: From the library of Maurice Nadeau (1911–2013). At the behest of editor-in-chief Pascal Pia (also the author of the bibliography of erotica *Les livres de l'enfer*), Nadeau became a critic for the newspaper *Combat*, founded clandestinely as the voice of the French Resistance during the Second World War. After the war, the newspaper shed its underground identity, and Nadeau worked alongside Camus, who served as editor-in-chief from August 1944 to 1947, for some seven years, popularising the works of Henry Miller, Georges Bataille, Jean Genet, Henri Michaux, and René Char, as well as Queneau himself. He also remained one of the most prominent defenders of Louis-Ferdinand Céline's literary importance despite the controversy surrounding the latter's political views. In 1977 he founded his own publishing house, Les Lettres Nouvelles, later Éditions Maurice Nadeau.



Le roi de la pampa retourne sa chemise
pour la mettre à sécher aux cornes des taureaux
le cornédbif en boîte empeste la remise
et fermentent de même et les cuirs et les peaux

Je me souviens encor de cette heure exequoise
les gauchos dans la plaine agitaient leurs drapeaux
nous avons aussi froids que nus sur la banquise
lorsque pour nous distraire y plantions nos tréteaux

Du pôle à Rosario fait une belle trotte
aventures on eut qui s'y pique s'y frotte
lorsqu'on boit du maté l'on devient argentin

L'Amérique du Sud séduit les équivoques
exaltent l'espagnol les oreilles baroques
si la cloche se tait et son terlintintin

Le roi de la pampa retourne sa chemise
pour consommer un thé puis des petits gâteaux
le cornédbif en boîte empeste la remise
et fermentent de même et les cuirs et les peaux

Je me souviens encor de cette heure exequoise
d'où Galilée jadis jeta ses petits pots
nous avons aussi froids que nus sur la banquise
lorsque pour nous distraire y plantions nos tréteaux

Du pôle à Rosario fait une belle trotte
le touriste à Florence ignoble charibotte
le chemin vicinal se nourrit de crottin

L'Amérique du Sud séduit les équivoques
exaltent l'espagnol les oreilles baroques
si la cloche se tait et son terlintintin

Persecution as the Greatest Threat to Intellectual Freedom

25. **RUSSELL, Bertrand.** *Religion and Science.* London: *Thornton Butterworth Ltd.* 1935. **£450**

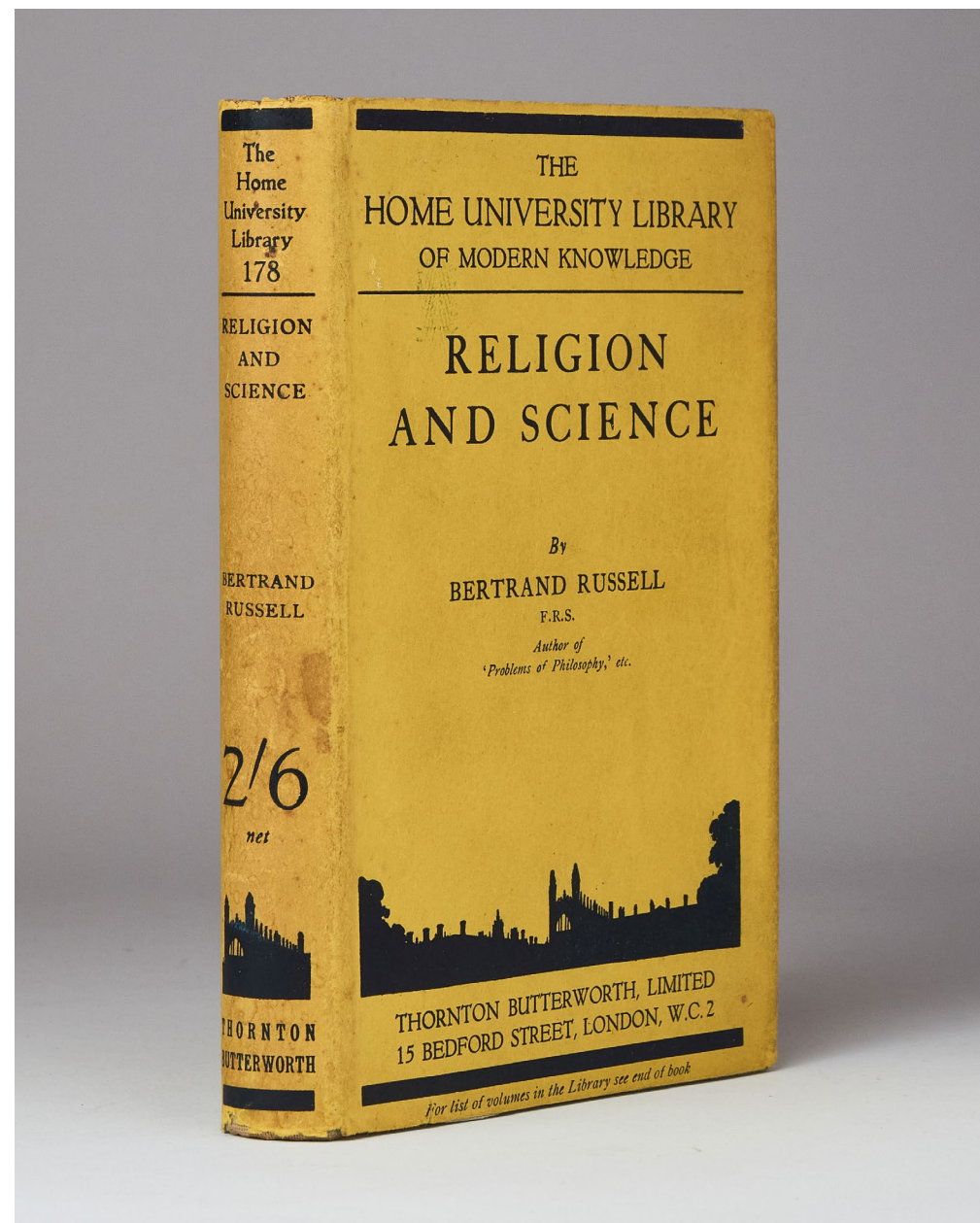
Small 8vo. Publisher's blue-green cloth lettered in blue with printer's device blocked in blue to upper board, in the original yellow dust-jacket printed in black; pp. 256, [4 (publisher's catalogue)]; some spotting to rear cover of jacket, two old archival tape repairs to interior of jacket, spine ends lightly bumped with corresponding light fraying to jacket, spine of cloth and jacket slightly discoloured; a very good copy; old ownership inscription to front free endpaper.

First edition, scarce in the dust-jacket, of Russell's history of the conflicts between science and traditional religion from the Renaissance to the twentieth century.

This was no. 178 in the *Home University Library of Modern Knowledge*, the remarkable series of popular non-fiction books written by prominent intellectuals. The series was edited by H.A.L. Fisher, Warden of New College, Oxford; Gilbert Murray, Regius Professor of Greek at Oxford; and Julian Huxley (brother of Aldous Huxley), then Honorary Professor of Zoology at King's College, London. Other contributors to the series included Isaiah Berlin, Hilaire Belloc, Harold J. Laski, and John Masefield. Here, Russell argues that empiricism always overcomes dogma, but also sees that science cannot address individual,

mystical experiences, identifying this as the central intellectual tension of the post-Enlightenment world and the reason why ideology will always continue to threaten progress.

In the final pages Russell expands his definition of dogma to include the secular movements of Fascism and Communism, a sobering mark of his prescience on the brink of the Second World War. He highlights in particular the growing persecution of intellectuals in Germany and Russia, calling it more severe than any actions taken by the Church since the seventeenth century: 'new religions have arisen, with all the persecuting zeal of vigorous youth, and with as great a readiness to oppose science as characterized the Inquisition in the time of Galileo' (p. 247).





With Annotations on the Zodiac

26. SACROBOSCO, Johannes de; Élie VINET. *Sphaera Ioannis de Sacro Bosco, emendata*. Paris: Guillaume Cavellat, 'sub pingui Gallina'. 1562. £2000

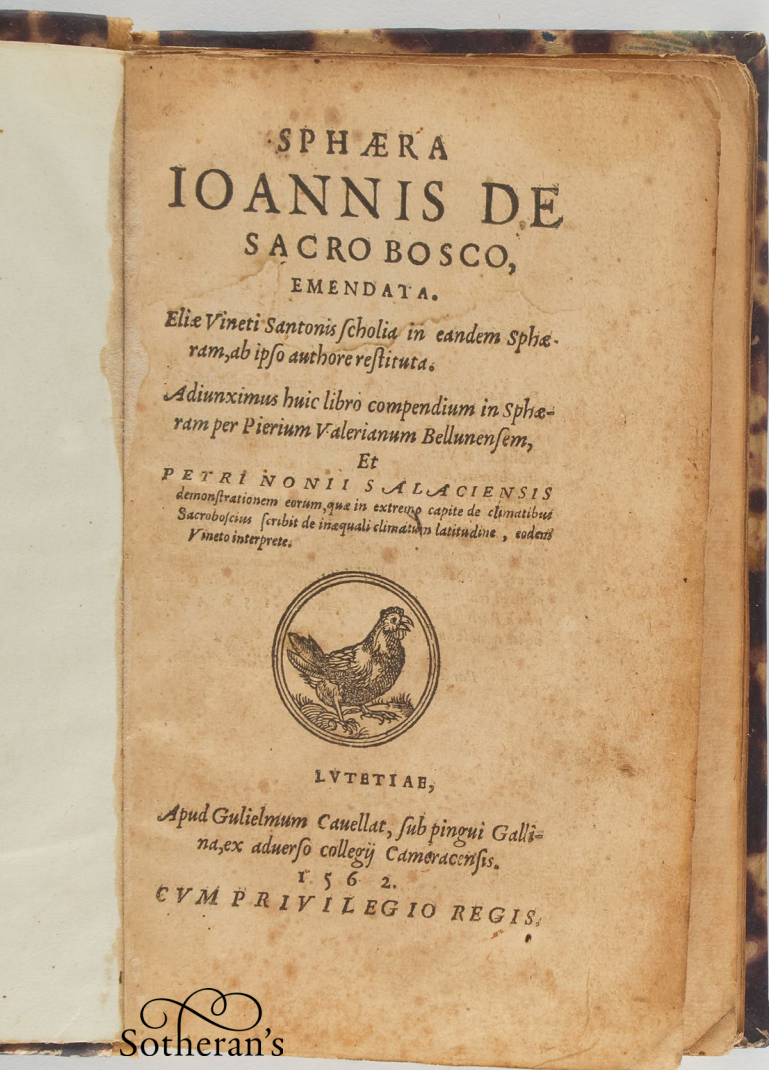
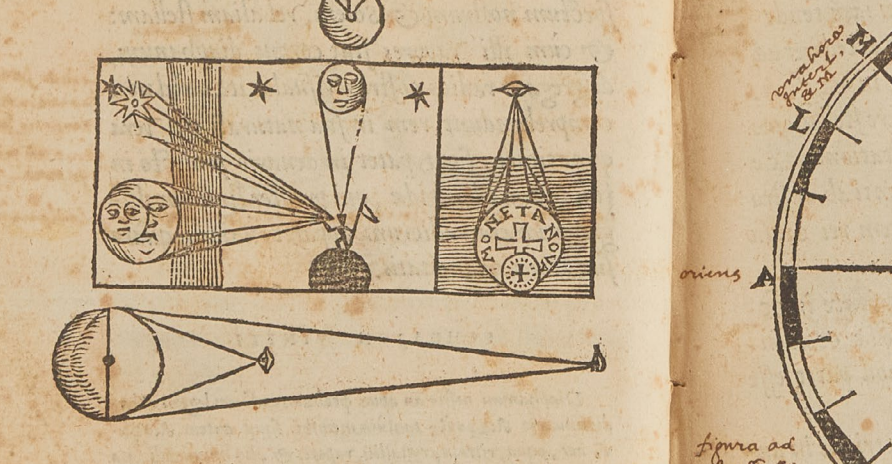
8vo. Nineteenth-century vellum-backed boards with marbled sides; ff. 102; a-m8 n6; bound without folding woodcut plate at end, as often (see below), quire n misbound; numerous woodcut diagrams in the text, woodcut headpieces and initials, woodcut Cavellat device to title and final leaf; volvelles wanting (f. 31r with resultant small hole to centre), somewhat foxed throughout (heavier to first quire and last few ff), uniform toning, dampstaining to quires e and m at head, short closed tear to inner margin of f. 96; contemporary marginal and annotations to 67 pp. in Latin in a French hand (see below).

Rare edition of Vinet's commentary on Sacrobosco's (d. 1256) *De sphaera*, used as an introductory astronomical text at universities throughout Europe, printed by the Catholic publisher Cavellat and including Melanchthon's preface, our copy extensively annotated by an early reader.

One of the first universities to adopt Vinet's *Sphaera* was the Lutheran University of Wittenberg, where a dedication from Melanchthon to Simon Grynaeus was added (ff. 3-8, here dated 1540 but authored in 1531), 'extolling the value and utility of astronomical knowledge. This preface was widely reprinted in editions of the *Sphere*, even in Catholic countries, and Cavellat included it in his editions.

Although Melanchthon's works were all placed on the *Index* of prohibited books in 1559, Catholic publishers like Cavellat continued to include this preface, although they frequently removed Melanchthon's name. Cavellat's editions of the *Sphaera emendata* were richly illustrated, with about fifty different woodcuts, including volvelles' (Crowther *et al.*, p. 10).





The same preface to the 1559 Cavellat edition had appeared with the names of Melanchthon and Grynaeus, and the preface was almost always excised from previous Cavellat editions; this is seemingly the first edition in which their names are suppressed to avoid censorship.

Here, Sacrobosco's treatise is followed by Pedro Nunes's *Annotatio in extrema verba capituli de climatibus*, translated by Vinet (the two had at some point been in contact) and first appended to the *Sphaera* in 1555/56 (ff. 51^v–57^r); an excerpt of the third book of the *Epitome of Ptolemy's Almagest* by Regiomontanus (ff. 57^v–58^r); an extract from Al-Farghani (Alfraganus) on heliacal rising and setting; the anonymous *De ortu poetico* (ff. 60^r–74^v), 'which provided all the information needed to inventory and to interpret the astronomical passages in classical texts' (Pantin, p. 282); Piero Valeriano's *Compendium in sphaeram* (ff. 75^r–97^v); as well as a brief extract by Proclus on eclipses and a poem dedicated to Valeriano by Donato Villalta (1510–1560).

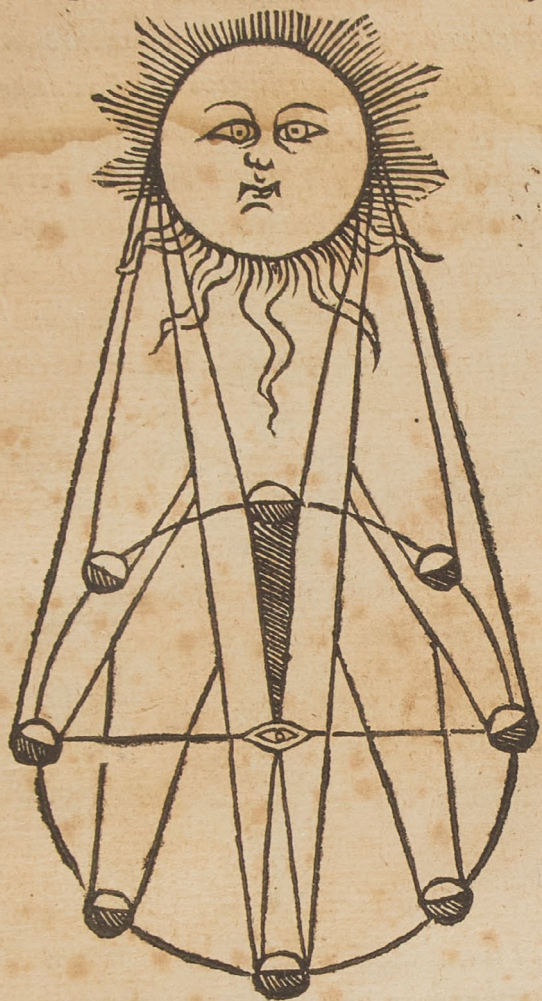
Our copy bears numerous contemporary annotations, largely to the *Sphaera emendata*. The annotator frequently adds labels to the numerous woodcut diagrams (e.g. adding the signs of the zodiac and the length of each planet's orbit to the Ptolemaic *Primum mobile*) and makes reference to a wide range of sources, including the fifteenth-century astronomer Georg von Peurbach, Alfonso X of Castile, Regiomontanus, Theodosius, and Euclid. Many of the annotations are

concentrated within the second book of the *Sphaera*, particularly with regard to the signs of the zodiac, making note of temperaments and elements associated with each sign as well as adding a diagram visualising Sacrobosco's concept of the *signum*, where each sign is represented by a thirty-degree, wedge-shaped section with its centre at the Earth's core. Our annotator also adds a drawing of a cordiform map, divided longitudinally, to f. 43^r. One additional annotation, to Valeriano's *Compendium in sphaeram*, flags up 'stupid opinions' regarding ancient practices of shouting and banging cymbals when faced with a lunar eclipse.

This copy is bound without the final leaf, containing parts of moveable diagrams to be cut out and mounted to corresponding figures in the text; the volvelles were at one point cut out and attached, but have since perished.

We find three copies of this edition in the US (Chicago, NYPL, Wisconsin-Madison) and two in the UK (Leeds, NLS).

USTC 203084; P6c in Pantin, 'Borrowers and Innovators', in Valeriani ed., *De sphaera of Johannes de Sacrobosco in the Early Modern Period* (2020); Pettegree & Walsby, *French Books 75682*. This edition not in Adams, Alden (cf. vol. I 556/40), or Houzeau & Lancaster (cf. no. 1657). See Crowther et al., 'The Book Everybody Read: Vernacular Translations of Sacrobosco's Sphere in the Sixteenth Century', in *JHA* 46.1 (2015), pp. 4–28.



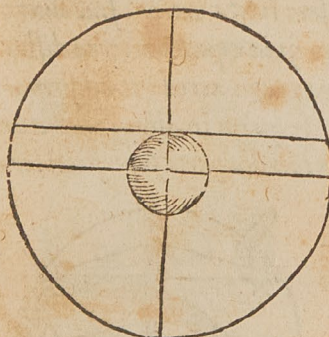
QVID NOX, QVID
DIES SIT.

Equae illud ignorandum est, diem, aut
tempore, aut à qualitate intelligi: à ten

SPHAERAE IOAN.

firamenti, non contingeret medietatem coeli videri.

Item si intelligatur superficies plana super centrum terrae, diuidens eam in duo aequalia, & ipsum per consequens firmamentum. Oculi igitur existens in terrae centro videret medietatem coeli: & idem existens in superfi-



cie terrae, videret eandem medietatem. Ex his colligitur, quod insensibilis est quantitas terrae, quae est à superficie ad centrum, & per consequens, quan-

titas totius terrae insensibilis est respectu firmamenti.

Dicit etiam Alfraganus, quod nimia stel-

larum fixarum visu mutabilium, maior est tota terra: sed ipsa stella respectu totius firmamenti, est sicut punctus & centrum: multo igitur fortius terra est punctus respectu firmamenti, cum sit minor ea.

Quod autem terra in medio omnium teneatur immobiliter, cum sit summè gravis, sic persuadere videtur eius gravitas. Omne graue naturaliter

DE SACRO BOSCO, CAP. I. 19

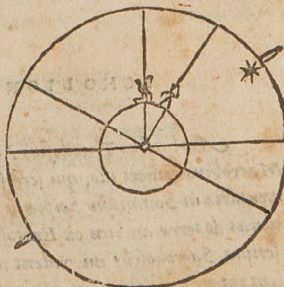
turaliter tendit ad centrum. Centrum quidem punctus in medio firmamenti. Terra igitur cum sit summè gravis, ad punctum illum naturaliter tendit.

Item, quicquid à medio mouetur, versus circumferentiam coeli ascendit: terra à medio mouetur: igitur ascendit: quod pro impossibili relinquitur.

DE AMBITV TERRAE,
ET DIAMETRO.

Totius autem orbis terrae ambitus, auctoritate Ambrosij, Theodosij, Macroby, & Eratostenis philosophorum, 252000. stadia continere diffinitur. Vnicuique quidem partium zodiaci 700. stadia deputando. Sum-

pto enim astrolabio, vel quadrante in stellatae noctis claritate, per vtrunque mediclinij foramen, polo respectu notetur graduum multitudo, in qua steterit mediclinium. Deinde procedat cosmimetra directe versus septentrionem à meridie, donec in alterius noctis



c ij

Educational English Euclid

27. SIMSON, Robert. The c, viz. the first six books, together with the eleventh and twelfth ... Also the book of Euclid's Data ... To this tenth edition are also annexed Elements of plain and spherical trigonometry. *Edinburgh: Printed for E. Wingrove, London; and E. Balfour, Edinburgh. 1799.* **£375**

8vo. Contemporary sheep, sometime rebacked and recornered, edges stained green; pp. vii, [1 (blank)], [9]-520, with 3 folding engraved plates and numerous in-text woodcut diagrams; part-titles to 'Notes Critical and Geometrical', 'Data', and 'Elements'; extremities and corners worn, a few abrasions to lower board, spine with a few small wormholes; sporadic light dampstaining, slight soiling to title-page; overall a very good, clean copy.

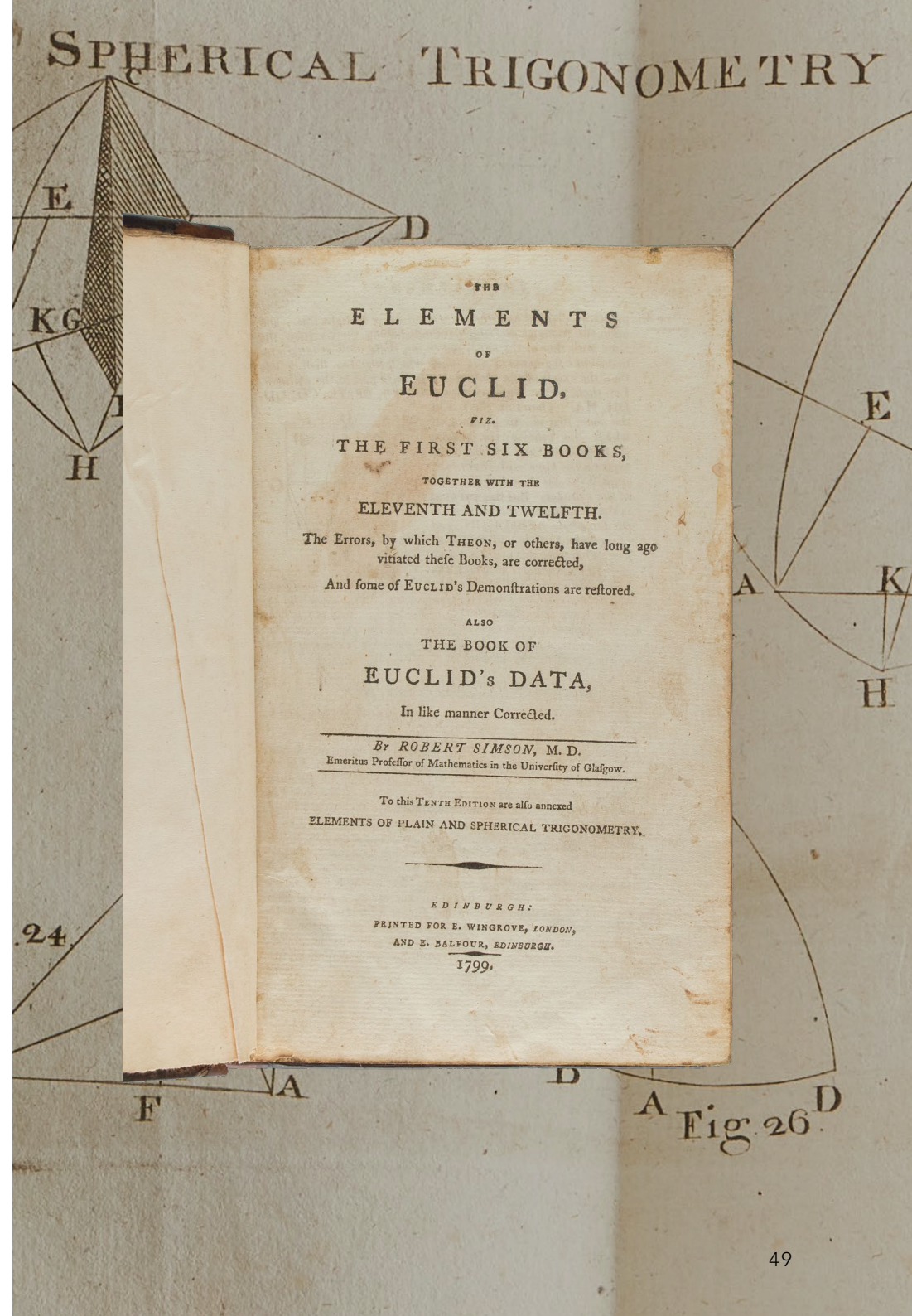
Tenth edition of Simson's *Elements of Euclid*, the highly influential translation and commentary that shaped the teaching of geometry in Britain for more than a century.

Scottish mathematician Robert Simson (1687-1768) entered the University of Glasgow intending to join the ministry, but soon abandoned theology in favour of mathematics. In 1711, just days after receiving his MA, he was appointed Professor of Mathematics at Glasgow, a chair he held for fifty years.

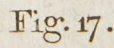
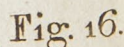
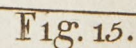
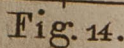
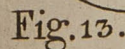
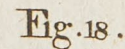
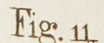
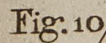
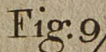
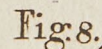
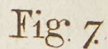
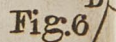
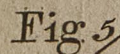
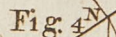
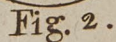
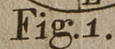
Throughout his career, Simson devoted himself to the study and restoration of ancient Greek mathematical texts, particularly the works of Euclid and other geometers.

First published in 1756 in both Latin and English, Simson's edition of the *Elements* sought to reconstruct Euclid's text as faithfully as possible from the surviving ancient sources. It comprises the first six books together with Books XI and XII; in 1762 Simson supplemented the English edition with Euclid's *Data*. The work proved extraordinarily successful, appearing in several editions and translations. For generations it served as the standard Euclid in Britain and the English-speaking world, and its influence extended well into the nineteenth century, shaping the teaching and presentation of geometry in schools and universities.

ESTC N9135.

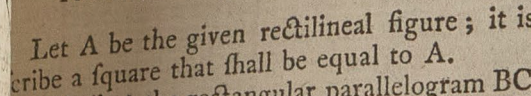


OF EUCLID.

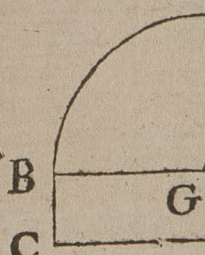


XIII. THEOR.
The square of the side, subtending the obtuse angle, is less than the sum of the squares of the other two sides, by twice the product of the sides containing the obtuse angle, and the perpendicular let fall from the vertex of the obtuse angle, upon the opposite side, or its extension.
Let ABC be a triangle, where the angle B is obtuse, and the perpendicular AD be let fall from the vertex A, upon the extension of the side CB, to D. The squares of AB, BC are equal to the square of AC, and twice the rectangle BC, CD, because BD is divided into two parts in C, the squares of BC, CD and the square of BD are equal to the square of BC, CD and the square of BD. Therefore the squares of AB, BC are equal to the square of AC, and twice the rectangle BC, CD. Therefore the square of AC alone is less than the sum of the squares of AB, BC by twice the rectangle BC, CD. Lastly, let the side AC be perpendicular to BD; then is BC the straight line between the vertex A, and the point D, perpendicular and the acute angle at B; and it is manifest, that the squares of AB, BC are equal to the square of AC and twice the rectangle BC, CD. Therefore, in every triangle, &c.

TO describe a square that shall be equal to a
rectilineal figure.



Describe the rectangular parallelepiped
rectilineal figure A. If then the sides of it BE,



because the angle BDA is one another, it is
AC is equal to the square, and what
of CB, BA are equal to the square was required is
angle CB, BD, that is, how done: But
the squares of CB, BA by if they are not e-
qual, produce one
of them BE to F,
and make EF e-
qual to ED and bi-
sect BF in G: and
from the centre G, at the distance GB, or GF,
describe a circle BHF, and produce DE to H, and join
BH, HF, because the straight line BF is divided into two
equal parts at G, and into two unequal at E, the
rectangle BE, EF, together with the square of EG, is equal
to the square of BG: But BG is equal to GH; therefore the re-

Hellish Hotels and Dickensian Disputes

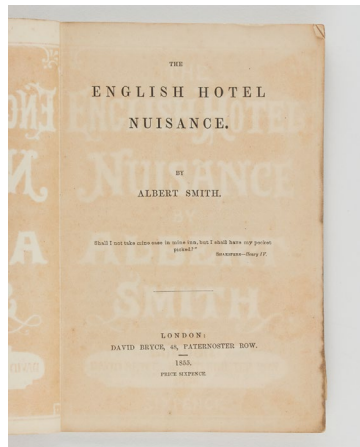
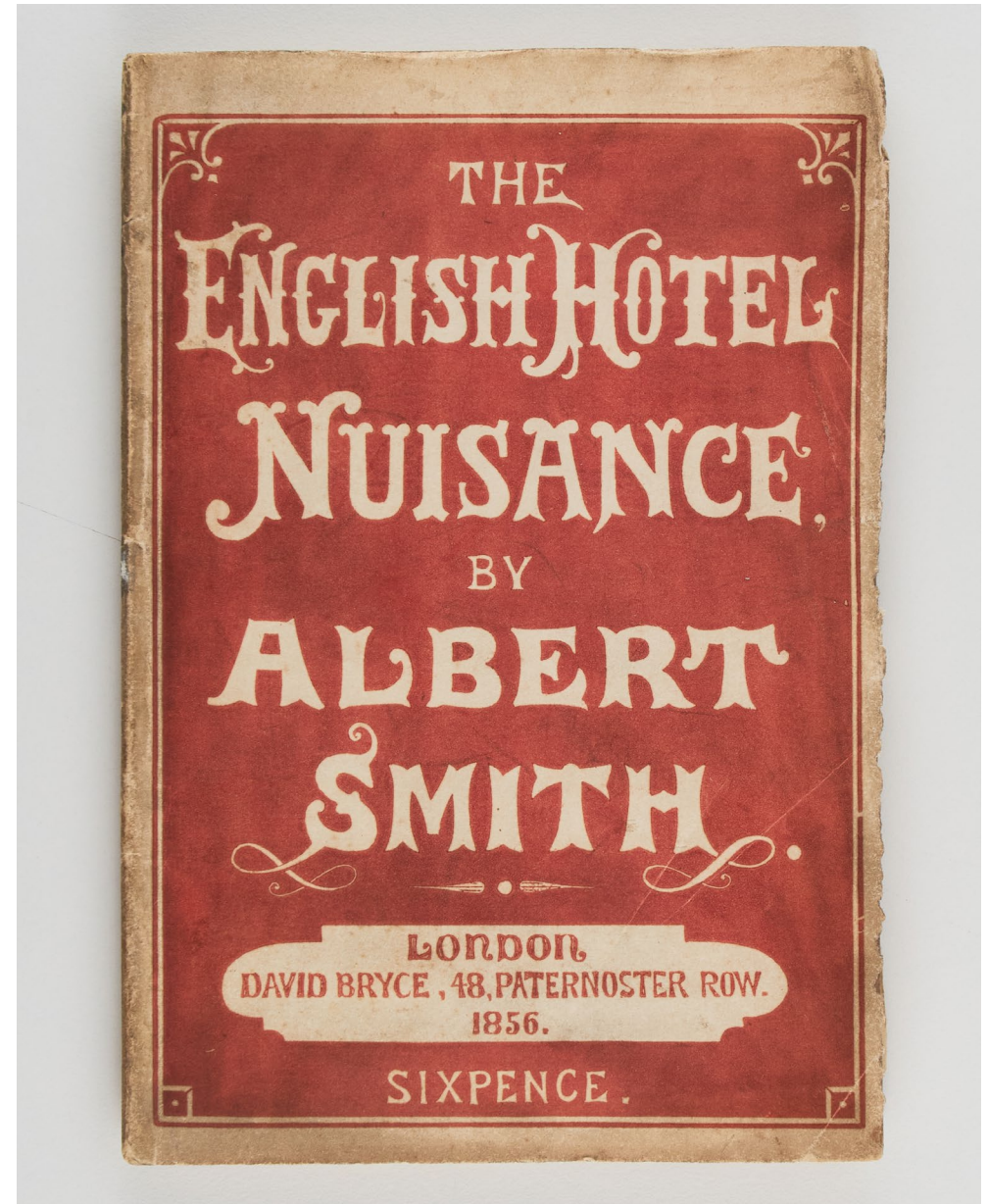
28. SMITH, Albert [Richard]. *The English Hotel Nuisance.* London: [W.S. Johnson for] David Bryce. 1855 (wrapper dated 1856). £300

8vo. Publisher's glazed wrappers printed in red; pp. 28, [4 (advertisements)], with large letterpress folding table bound after p. 28; wrappers slightly dusty; offset from wrappers to title, small tape repair to verso of table; else a very good copy.

First edition of this satirical critique of the Victorian hospitality industry in contrast to the luxurious hotels of the Continent, by the mountaineer, journalist, and founding member of the Alpine Club Albert Richard Smith (1816–1860).

In this entertaining diatribe, Smith demands a greater variety of food (dreaming of 'something beyond "Chop, sir, steak, boiled fowl for dinner"'), the abolition of candlelight in favour of gas light, better service, and an office for information and complaints, and laments the state of England's 'bow-windowed, old-chamber-maided, stone-passaged, tobacco-odoured' inns in comparison to the 'perfect science' of European hotels.

He also adds a responsibility which 'all those travelling with a family will readily appreciate' and which 'rests entirely with ourselves - the recognition of the presence of ladies in the coffee-room, as in the *salle-à-manger*', spaces from which women were largely excluded.



Hôtel zu den Drei Mohren in Augsburg.

[illegible]

Smith had spent a great deal of time on the Continent as a mountaineer, and his dramatic and theatrical recounting of his ascent of Mont Blanc at the Egyptian Hall in Piccadilly was instrumental in turning mountain climbing into a Victorian craze.

The publication of the present pamphlet sparked controversy with Charles Dickens, then editor of the journal *Household Words*, who resented Smith's characterisation of English hotels and deployed his apprentice journalist, George Augustus Sala, to write a 'contradictory article for *Household Words* on the subject. According to Sala, writing in retrospect in *London Up to Date* (1894), "Dickens, although a Radical in politics, was curiously Conservative in many social matters, and he was rather opposed than favourable to Grand Hotels". Sala disappointed Dickens and backed Smith's call for the importation of American-style hotels. Believing that the "vast majority of English hotels [...] were of the kind described in the *Pickwick Papers*' – and not in a good way – Sala became an advocate for what he called the "Hotel Brobdingnag", or the monstrous international grand hotel, to the extent, in fact, that he claims to have drawn up a prospectus for a Grand Hotel Company, which he tried to hawk, unsuccessfully, around the City of London in 1856' (Moore, p. 10).

The table at the end, intended to show show Smith's 'untravelling readers what a wine-list may be extended to in a first-class hotel', reproduces the enormous wine list of the Drei Mohren Hotel in Augsburg, which had hosted Mozart, Casanova, Goethe, and several European rulers, including Napoleon.

The choice ranges from more local products to wines from South Africa, Hungary, Greece, Anatolia, Lebanon and Syria, and even Persia, with a note from the proprietor reassuring patrons that he had chosen these more exotic wines during his travels abroad. See Moore, *Hotel Modernity: Corporate Space in Literature and Film* (2021).

Sexologist–Turned–Children’s Author

29. [STOPES, Marie] (pseud. Erica FAY); Arthur RACKHAM (illustrator). *A Road to Fairyland.* London & New York: G. P. Putnam’s Sons. 1926. **£450**

8vo. Publisher’s grey cloth lettered in dark blue to upper board and spine, top-edge stained blue, second state dust-jacket priced at 2/6 to spine; pp. [10], 219, [1 (blank)], colour frontispiece by Arthur Rackham; large type; toning to jacket, spine slightly frayed at head (later tape repair to interior), boards slightly creased; slight creasing to lower corner of pp. 83–95 with tape repair to p. 83, offsetting from jacket to endpapers; a very good copy; presentation inscription to front free endpaper dated November 1933 (see below).

First edition of these fairy tales for children by the pioneer of birth control Marie Stopes, published pseudonymously and inscribed ‘To Pat | with best wishes | from the author’.

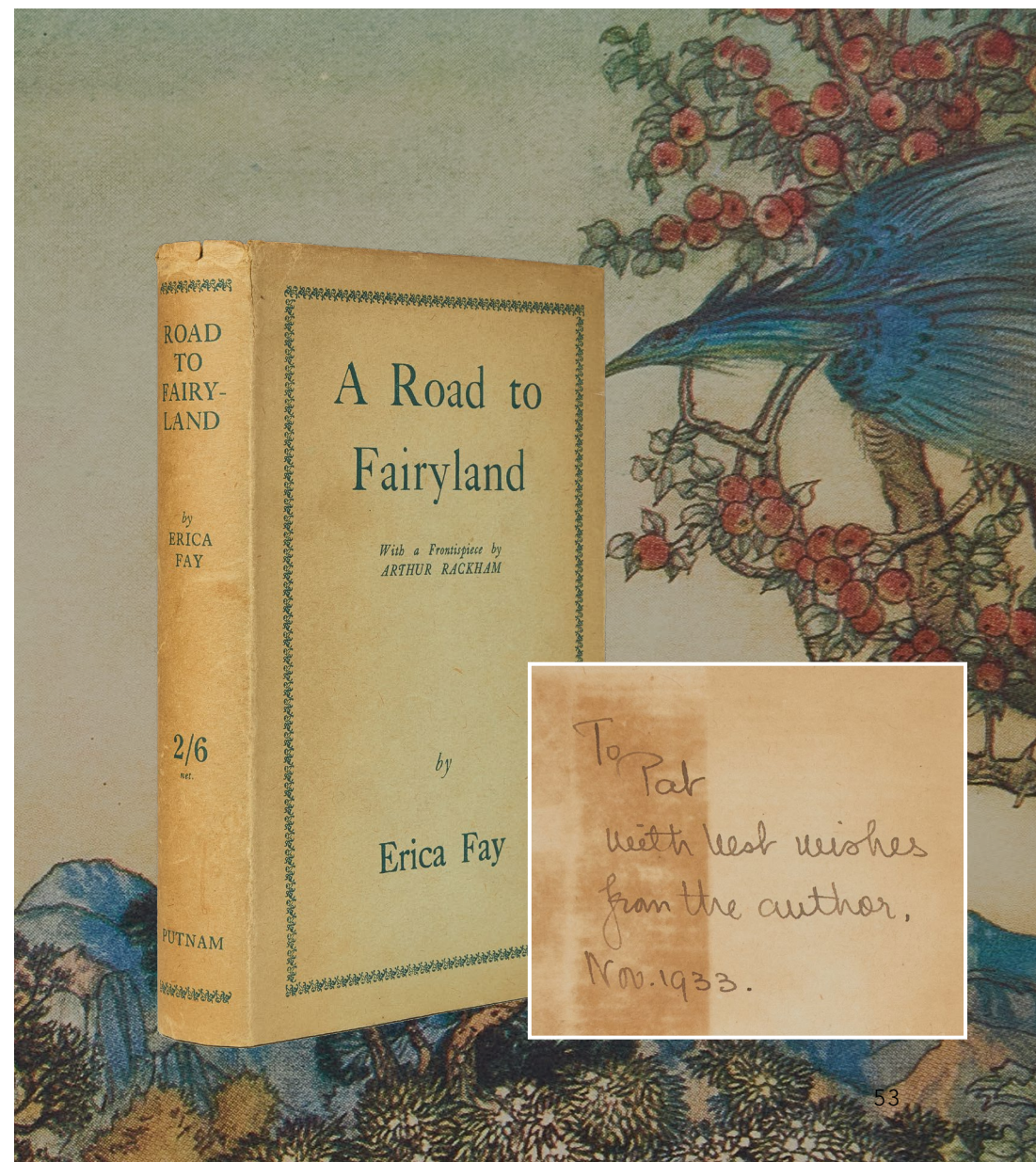
Stopes rose to notoriety following the publication of *Married Love* (1918), which argued that to have a successful marriage a couple had to achieve sexual fulfilment and have access to birth control as well as a sense of gender equality. Following its publication, she opened the first family planning clinic in Europe with her second husband, Humphrey Verdon Roe. Stopes had long harboured literary ambitions, forming a friendship (albeit an uneasy one) with H.G. Wells.

The pseudonymous publication of the present work indicates the expansion of her work from the purely scientific to the literary, as well as a desire to distance herself from the controversial opinions attached to her own name as well as her ‘increasingly dogmatic’ views (ODNB).

Her turn to children’s books was perhaps also inspired by the birth of her son, Harry Verdon Stopes-Roe, in 1924. By 1926, she was experiencing growing ‘difficulties in co-operating with other workers in the birth control movement (she seceded from the National Birth Control Association in the early 1930s) led her into an ever more isolated position’. (*ibid.*).

As well as *A Road to Fairyland*, she also authored the children’s play *Buckie’s Bears* as well as the 1928 novel *Love’s Creation*, the latter published under her mother’s maiden name, Carmichael.

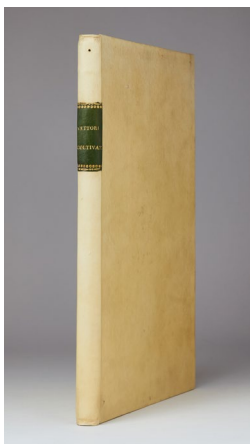
See Briant, *Marie Stopes: A Biography* (1962).



Ode to Olives

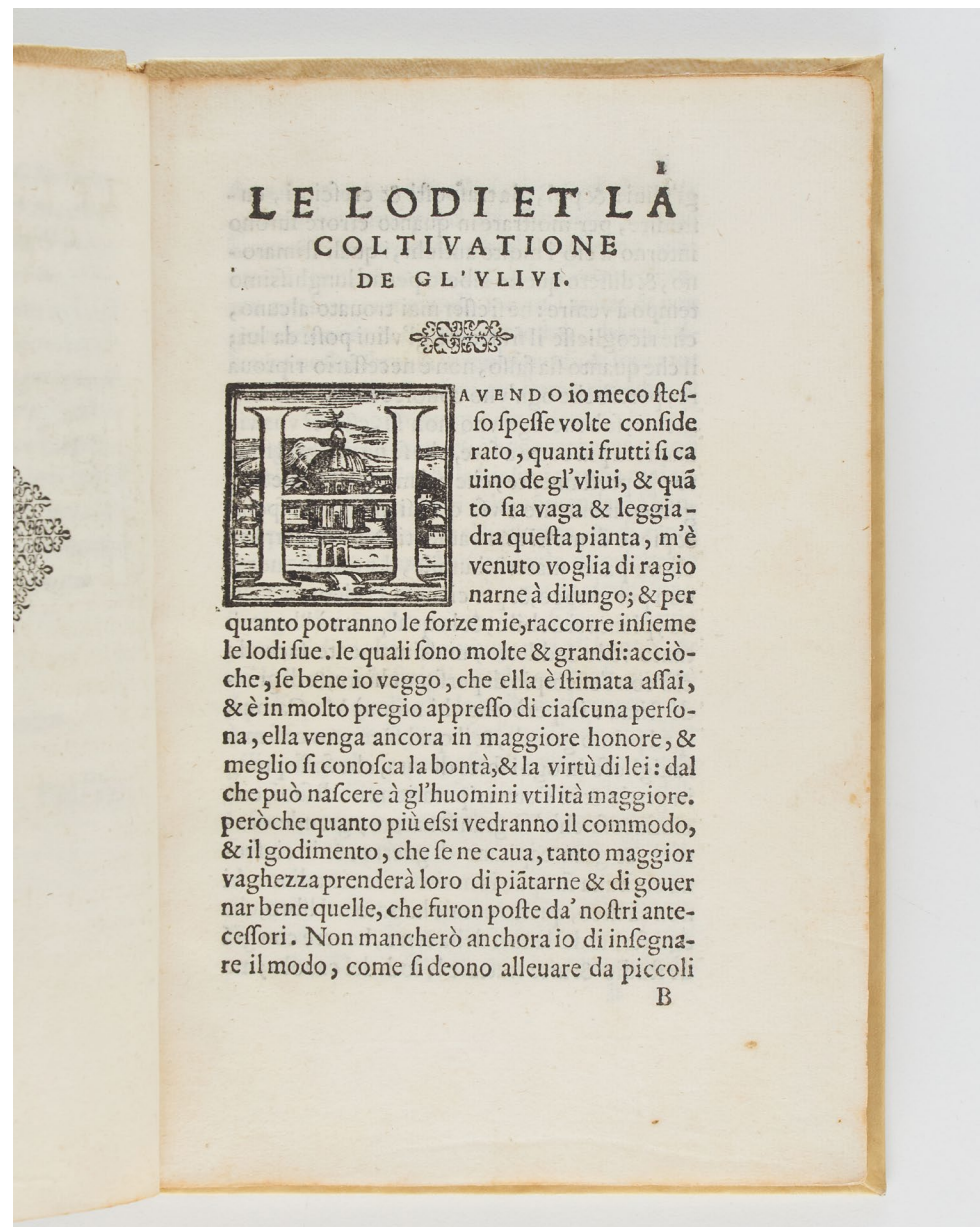
30. VETTORI, Piero. Trattato ... delle lodi et della coltivatione de gl'ulivi. *Florence:* [Filippo] Giunti [e fratelli]. 1569. £2000

8vo in 4s. Nineteenth-century vellum over boards, green gilt morocco lettering-piece to spine; pp. [viii], 89, [1 (blank)]; woodcut Giunta device to title, 7- and 8-line woodcut initials; minute wormhole to spine and to lower joint at foot; small repair to lower corner of final (blank) leaf, head of title slightly dusty, old marginal repair to f. G2 not affecting text; a very good copy; nineteenth-century bookplate of Vincenzo Follini to front pastedown (see below), nineteenth-century ownership inscription 'D. Alexandri Belli Abbatij Cassinensis' to title; sporadic early underlining.



First edition of the first specific work on olives and their cultivation, dedicated to the author's patron, Cosimo I de' Medici, this copy from the librarian of the Magliabechiana Library.

Florentine humanist, philologist, and Giunta editor Piero Vettori (1499–1585) was a friend of Benedetto Varchi and Giovanni della Casa, editing the latter's works after his death. At the age of eighteen, he married Maddalena Costanza de' Medici (d. 1566), and despite his early involvement with Luigi Alamanni and Iacopo Cattani da Diacceto – members of the Orti Oricellari circle implicated in the 1522 conspiracy to kill Cardinal Giuliano de' Medici – he remained close to the Medici family, later giving funeral orations for Cardinal Giovanni de' Medici (1562); the dedicatee of this work, Cosimo I de' Medici (1574); and the Grand Duke's wife, Eleonora di Toledo (1562). In 1530, he left Florence for his country home at San Casciano in Val di Pesa (famously the site of Machiavelli's exile), likely where he gathered firsthand encounters with olive cultivation. He remained there until he was recalled to Florence by Cosimo I de' Medici in 1538/39 to take up a position as lecturer in Greek and Latin.



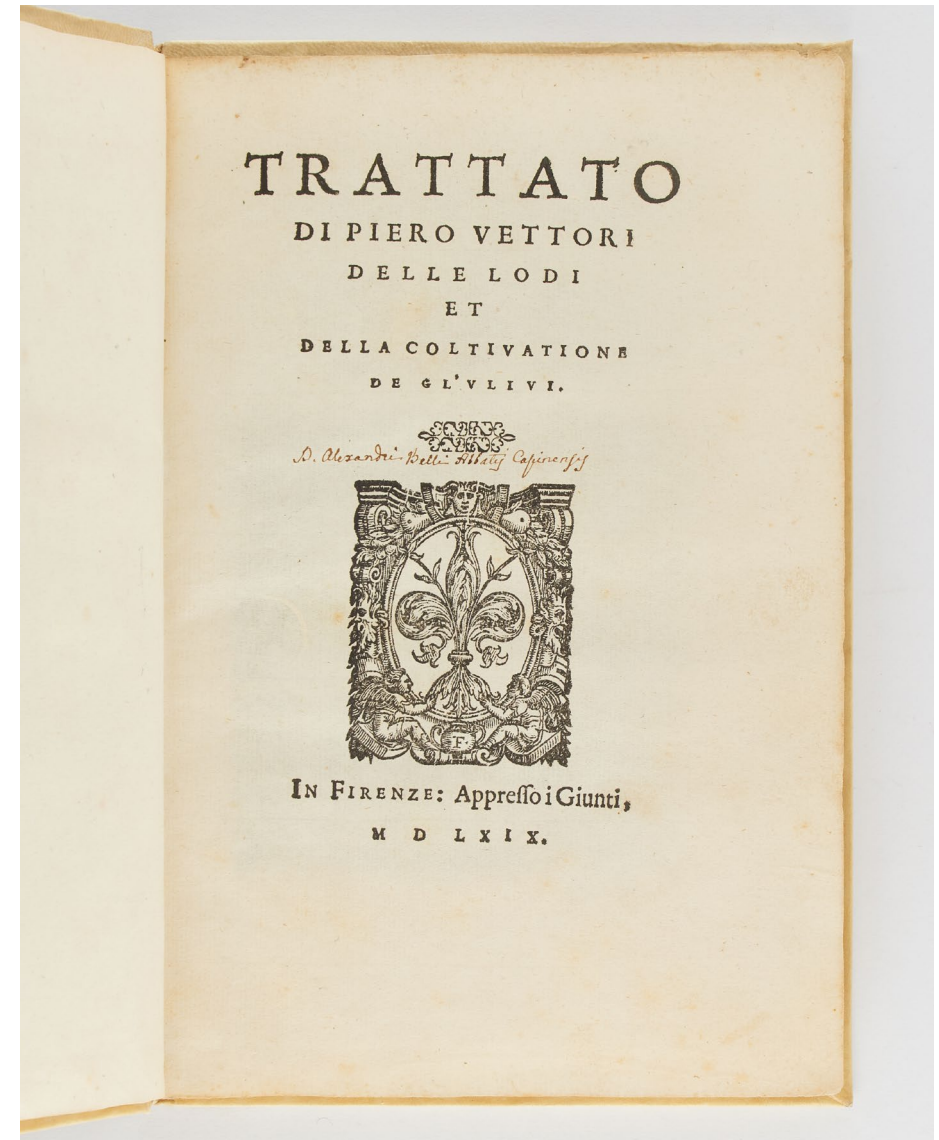
He continued teaching in Florence until 1584 'despite the offers he received over the years [...] and the concrete possibility of entering the Roman Curia in 1555 following the election of Marcello Cervini (Pope Marcellus II), a lover of classical languages and a personal friend of Vettori's whose pontificate lasted only a few weeks' (*DBI, trans.*). He edited numerous classical works for the Giunta press, notably the 1536 edition of Cicero's *Epistolae familiares*, and he was involved in the 1527 '*ventisettana*' edition of the *Decameron*; Renouard calls him 'the most knowledgeable of all [Giunta] editors' (*trans.*)

Numerous works by or edited by Vettori were dedicated to Cosimo I de' Medici: here, he remarks that the Grand Duke is particularly apt as a dedicatee for having been the driving force behind much of his literary output. Cosimo 'not only engaged with agronomy on a theoretical level, but he also took up the manual aspects with the sincerity of Cincinnatus', planting a rose garden near Palazzo Pitti, planting peach pits in his garden at Poggio a Caiano, and creating a garden of dwarf fruit trees (Barker, p. 533). In his dedication, Vettori writes that Cosimo 'does not in any way scorn the cultivation of the land, nor see it as a squalid thing unworthy of [his] station to handle the plants with [his] hands on occasion and to take great care that they are well placed and that each is arranged with respect to the others' (pp. [v]-[vi], *trans.* Barker, pp. 533-34).

Here, Vettori draws extensively on practices of olive cultivation in antiquity to elucidate the many benefits of olives and olive oil, making reference to the works of Sophocles, Virgil, and Polybius, amongst others. He is personally indebted to the mind-sharpening capacities of olive oil, writing that he had consumed vast amounts during his studies of literature 'and received great benefit from it'.

Vettori describes, *inter alia*, soldiers and athletes oiling their bodies, the use of olive oil in spinning wool, and its benefit as a health drink (providing an anecdote on Demosthenes having consumed more olive oil than wine in his lifetime), as well as the high commercial value of olive trees, different modes of pruning olive trees (including a method of utilising cuttings 'which I have not read in the works of any author, but which has been thought of and discovered by me', p. 48, *trans.*), the olive branch as a symbol of peace, how to consume olives (including olives marinated with lemon or cedar leaves), and Tuscan olive varieties, with local variants of their names.

Later editions were frequently published with the *Coltivazione toscana delle viti* of Davanzati and Soderini.



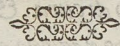
ALL'ILLVSTRISSIMO

ET ECCELLENTISS. SIGNORE,

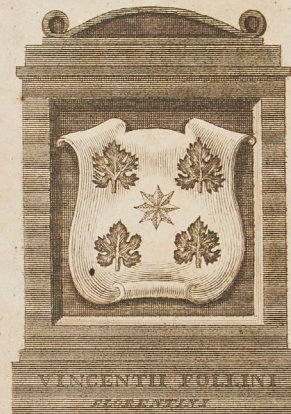
IL S. DVCA DI FIRENZE

ET DI SIENA,

Padron suo offeruandissimo.



O mando à V. E. Illustrissima una mia picciola operetta in lode de gl'vlini, la quale io ho in questi giorni composta con amore, & contento non piccolo: sì perciòche io mi son sempre diletato della coltuatione, & generalmente ho dato opera à ciascuna sua parte: sì anchora perciòche io sono stato vago particolarmente di questa pianta, & mi pare anche essere obligato à celebrarla quanto per me si possa, per hauer negli studi delle lettere consumato pur' assai del suo liquore & ricevuto grande aiuto da lei.
A ij

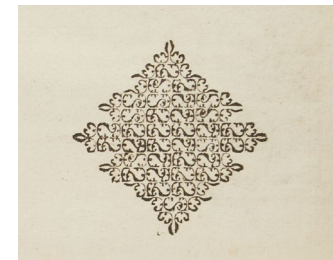


Provenance:

1. Bookplate of Vincenzo Follini (1759–1836), librarian of the Biblioteca Magliabechiana in Florence. The collection stemmed from thirty thousand volumes bequeathed to the city of Florence by seventeenth-century bibliophile Antonio Magliabechi, librarian to Cosimo III de' Medici. The Magliabechiana, subsequently housed at the Uffizi and opened to the public in 1747, merged with the Biblioteca Palatina in 1861 to form what is now the National Central Library of Florence.

2. Nineteenth-century ownership inscription of Abbot Alessandro Belli, a member of the Cassinese congregation of the Benedictine Order; he was prior of S. Maria della Badia in Florence and later abbot of the Monastery of S. Domenico in Siena.

BM STC Italian, p. 723; EDIT16 CNCE 28884; USTC 863120; Brunet V, col. 1180; Gamba 1024n; Graesse VII, p. 302; Pritzel 10727. Not in Adams or Biting (cf. p. 431). See Moretti, p. 312; Renouard, p. xii; Barker, 'Cosimo I de' Medici and the Renaissance Sciences', in A Companion to Cosimo I de' Medici (2022).



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