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22 Charing Cross Road
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8 Cecil Court
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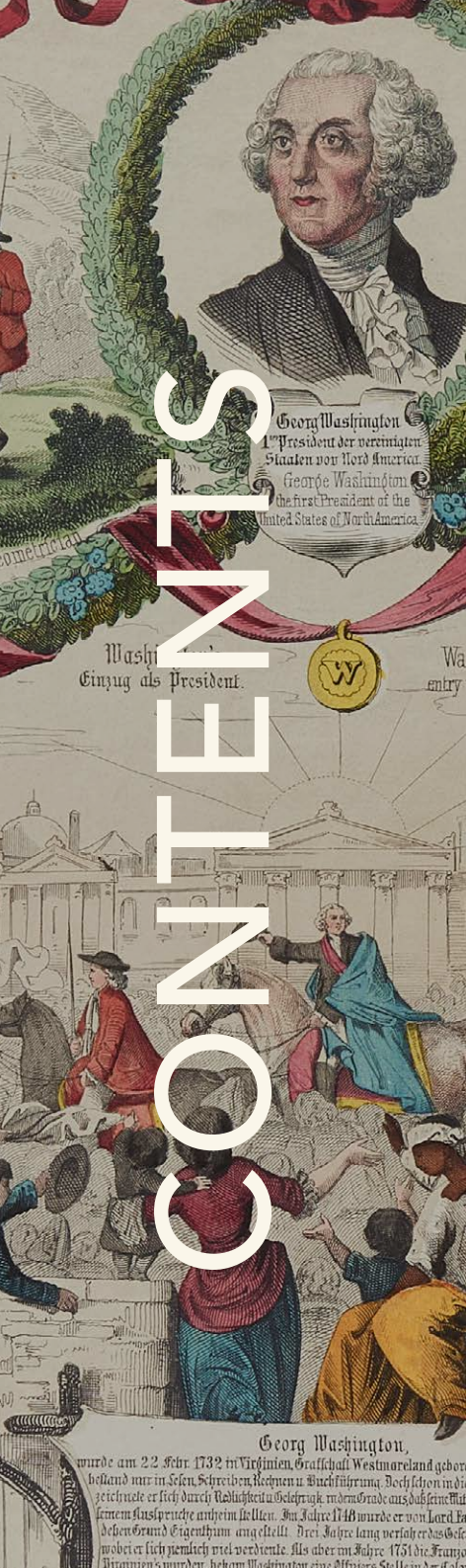
NEW YORK


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STERN

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- 02 | APOLLINAIRE, Guillaume
- 03 | ARIOSTO, Lodovico
- 04 | ASHBERY, John
- 05 | ASHBERY, John
- 06 | BARBIER, Georges (illustrator); Théophile GAUTIER.
- 07 | BEALE, Thomas
- 08 | BEARDSLEY, Aubrey
- 09 | BEARDSLEY, Aubrey
- 10 | BEARDSLEY, Aubrey; Frederick H. EVANS
- 11 | BECKETT, Samuel
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- 15 | BRONTË, Emily, and Anne BRONTË; Charlotte BRONTË (editor)
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- 21 | CAPENDU, Alexandre
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- 26 | CRANE, Hart; Walker EVANS (photographer).
- 27 | CROSBY, Harry; Henrietta Grew CROSBY (editor).
- 28 | DANTE Alighieri; Pietro BEMBO (editor).
- 29 | DANTE Alighieri
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Thursday 30 April
5pm–9pm

SHOW HOURS

Friday 1 May
12pm–8pm

Saturday 2 May
12pm–7pm

Sunday 3 May
12pm–5pm

With Amorous Songs and Games for Unmarried Men and Women

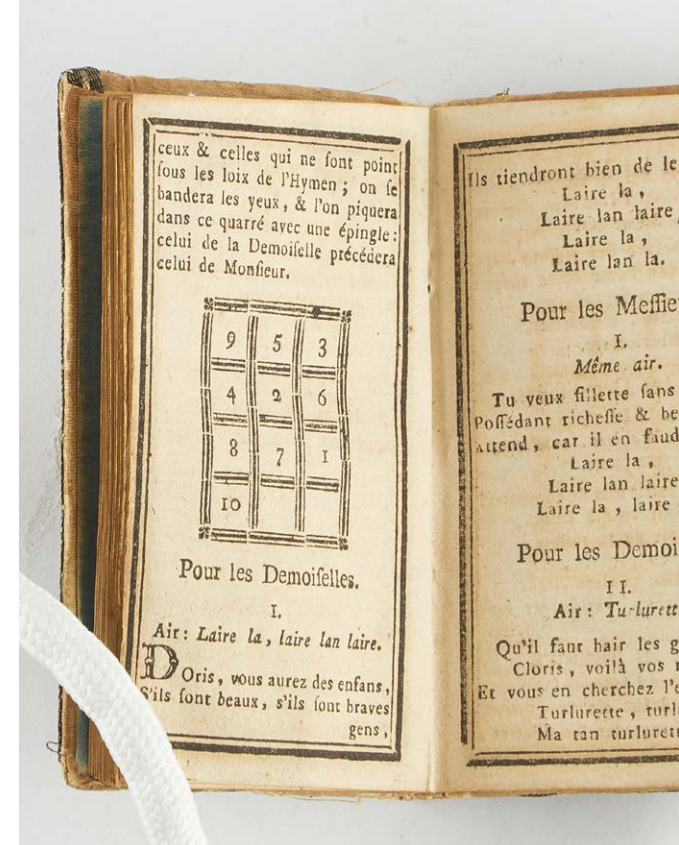
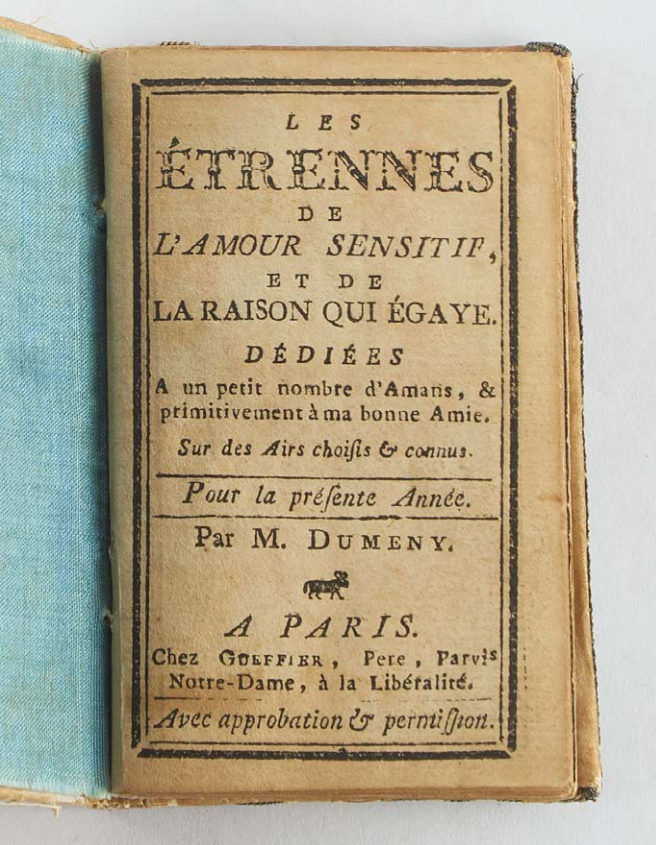
1. [ALMANACK.] Les Étrennes de l'amour sensitif, et de la raison qui égaye. Dédiées a un petit nombre d'amans, & primitivement à ma bonne amie. Sur des airs choisis & connus. Pour la présente année. Par M. Dumény. Paris: Chez Gueffier, Père. [1772.] \$1300

24mo. Contemporary cream silk binding with embroidered panels in green, coral, and pale pink threads, front board depicting a pair of winged flaming hearts and crossed arrows tied together with a lover's knot, rear board depicting pansies or violets, both within richly embroidered borders of gold and silver threads, blue silk pastedowns, gilt edges; pp. [74], lacking 3 ff. (D1-3); text within woodcut frame, woodcut diagram to p. [50], typographic ornaments, head-, and tailpieces; light stains to covers, edges and lower corners slightly rubbed with a few loose threads; light uniform toning, otherwise very good in a remarkably well-preserved binding.

An apparently unrecorded Parisian almanack for 1772, preserved in a handsome binding embroidered with gold and silver threads, and decorated with a pair of winged flaming hearts, crossed arrows bound with a lover's knot, and flowers embroidered in coloured threads.

The almanack comprises a collection of songs set to the tunes of popular seventeenth- and eighteenth-century airs. The first section presents songs for each month and sign of the zodiac, including 'February - Pisces' to the tune of 'Tu croyais en aimant Colette' by Jean-Claude Gillier (c. 1667-1737). Several pieces carry a pronounced amorous tone, such as 'L'Amoureux lien, préféré à la liberté' ('The lover's bond, preferred to liberty'), a rondeau set to the air of 'Quand un cœur sort de l'esclavage', and 'L'Amant digne d'être aimé' ('The lover worthy of being loved') to 'O ma tante douce Colombelle'.



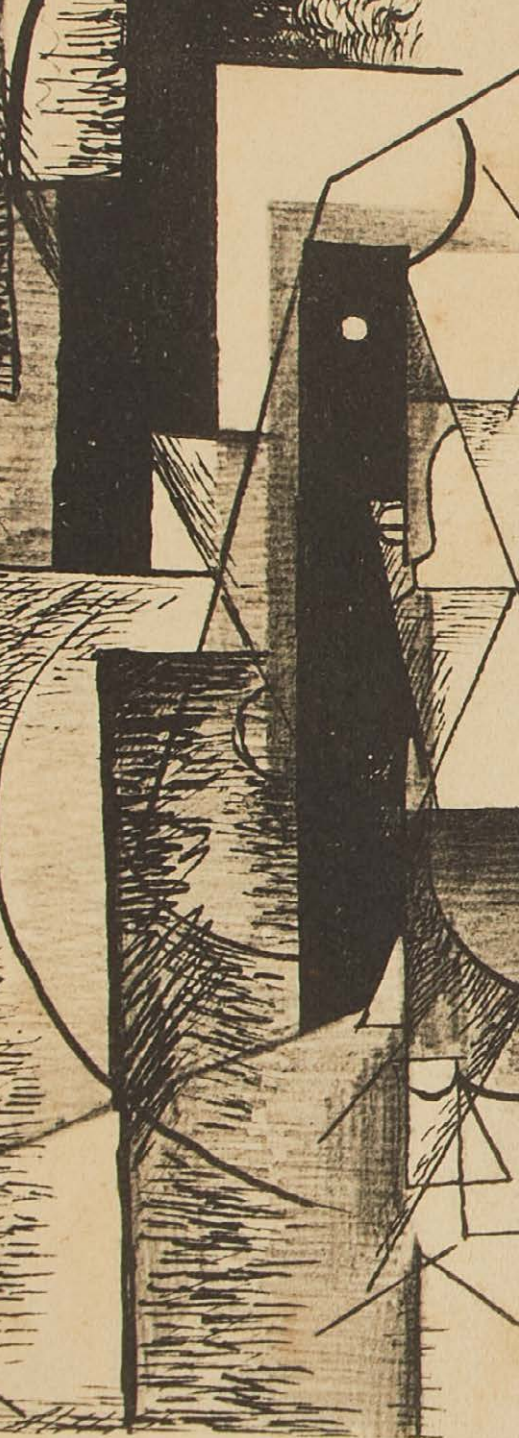


One song is explicitly detached from any known melody: 'La Terre, bon conseil aux rois' ('The Earth, good advice to kings'), described as a 'little aria, the music for which is yet to be composed' (*trans.*). There is also an acrostic spelling out 'Louise', perhaps the name of the compiler's lover. Also included is a calendar for the year 1772, recording feast days and lunar phases, and the 'New Game of Oracles'. The game makes use of a rectangular chart divided into squares numbered from one to ten and is intended for 'men and women ... not subject to the laws of Hymen.' (*trans.*) Blindfolded, the player pricks one of the numbers with a pin; each number corresponds to two songs, one designated for women and one for men. The author, Monsieur Dumeny (sometimes spelled Dumenil), was a prolific compiler of almanacks, including *L'Étrenne réciproque des amans, ou l'Almanach du commerce amoureux* (1769) and *Les Étrennes des plaisirs, ou Variétés lyriques et chantantes* (1779).

Gueffier, mentioned by Grand-Carteret as operating in the front courtyard of Notre-Dame, published more than twenty almanacks from 1741 to 1774, and his business was subsequently taken over by his son; many of these almanacks were of amorous or musical interest, as here. An almanack under the same title, of which we can also find no copies (Grand-Carteret derives his information only from eighteenth-century catalogues), was published in 1774 by Cailleau, perhaps a reprint of the present edition (Grand-Carteret 521).

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

Not in Grand-Carteret or Saffroy.



Revolutionising Poetry

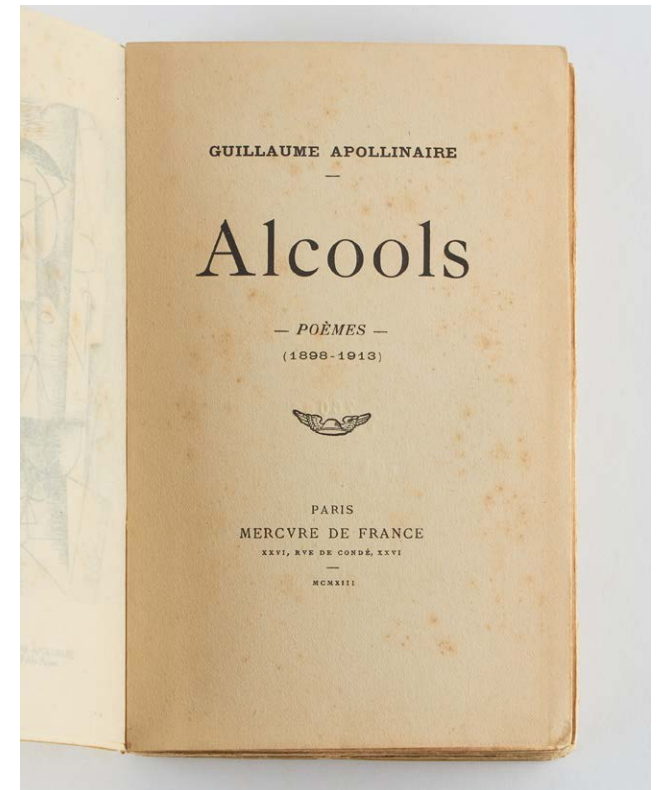
2. APOLLINAIRE, Guillaume. *Alcools. Poèmes* (1898–1913). [Lyons: E. Arrault et Cie for] Paris: Mercure de France. 1913. **\$17,000**

8vo. Publisher's printed wrappers with beige caduceus and winged helmet device to upper cover; pp. 204, [2 (colophon, blank)]; with half-title and lithographic frontispiece portrait by Pablo Picasso, with tissue guard, winged helmet device to title; small chip to lower cover, slight creasing to spine, a few minute chips to spine subtly repaired, text block slightly coming away from spine at head of last few quires; sporadic light foxing, some browning to last 2 ff.; else a very good copy, partially uncut.

Rare first edition of this pivotal collection of poems by Apollinaire, instrumental in cementing his reputation, with a striking Cubist frontispiece portrait of the author by his friend Picasso, our copy in the original printed wrappers.

Born Wilhelm Apollinaris Kostrowicki in Rome to a Polish-Lithuanian mother, Guillaume Apollinaire (1880–1918) moved to Paris c. 1898–1900, where he became a pioneer in Cubist and Modernist circles, befriending the likes of Picasso, Matisse, Rouveyre, Braque, Duchamp, and Metzinger, coining the term 'Surrealism' in 1917, seven years before the emergence of Breton's *Manifesto*.

Apollinaire had published his first volume of poetry, *Le Bestiaire*, in 1911, but it is *Alcools* – the first work in which the poet chose to abandon punctuation entirely – that his reputation rests, along with his typographically experimental *Calligrammes* of 1918.

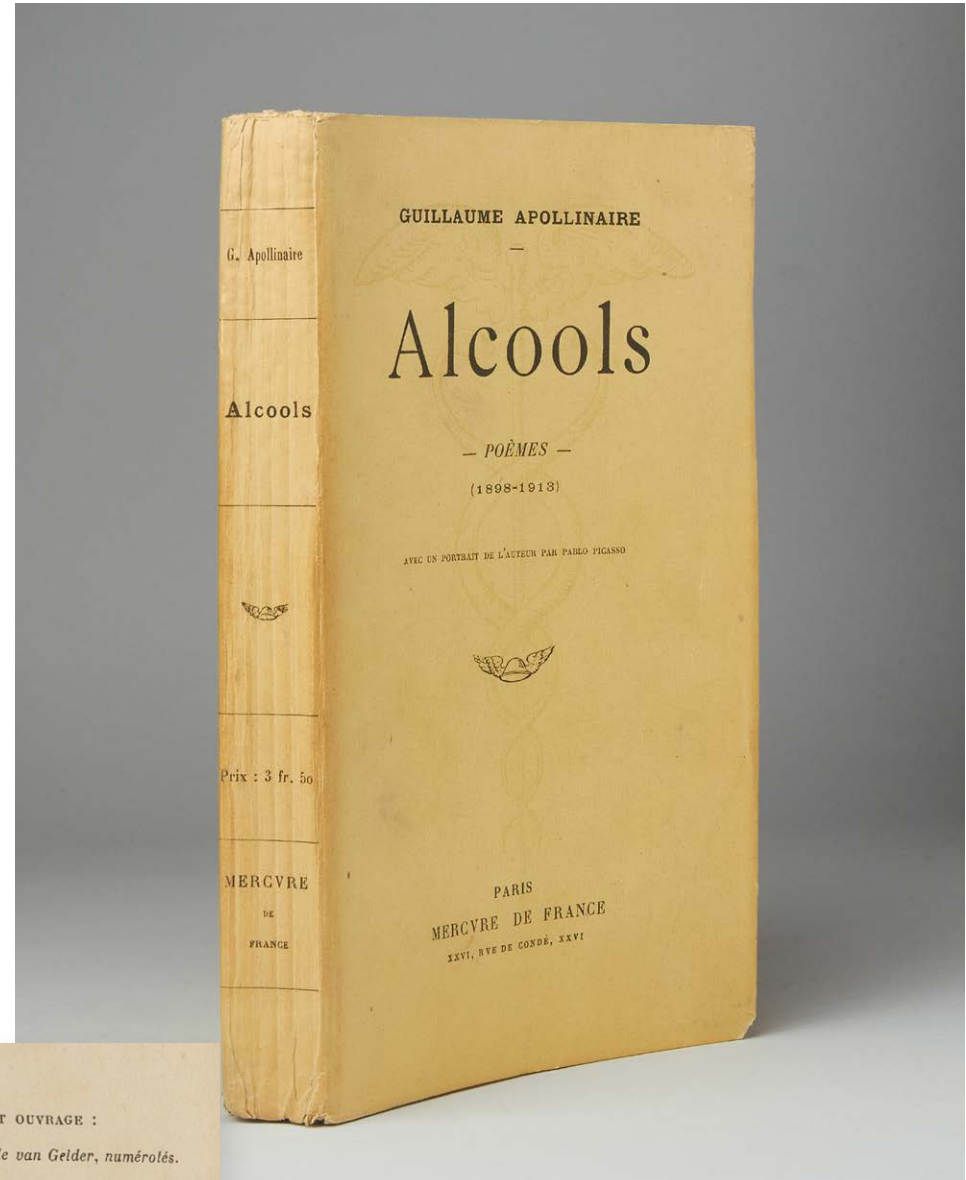


After Apollinaire had added the opening poem, 'Zone,' at the last minute, and changed the name of the collection from *Eau de Vie* to *Alcools* in November 1912, printing was completed on 20 April 1913 in a limited edition of 567 numbered examples (nos. 1–23 on *Hollande* paper), although certain examples 'of *service de presse* or those offered by the author have numbers over six hundred,' as here. The copy sent by the author to Emile Verhaeren, for example, was no. 898 (Décaudin, *Le dossier d'Alcools* (1996), p. 42, *trans.*); Apollinaire also sent copies to André Gide and Blaise Cendrars, amongst others.

Of the fifty poems contained here, a third are dedicated to individual friends of Apollinaire's, including Picasso ('Les fiançailles'), Max Jacob ('Palais'); André Billy, to whom Apollinaire sent copy no. 822 of *Alcools* ('L'émigrant de Landor Road'); the painter André Derain ('Rosemonde'); the art critic Félix Fénéon, coiner of the term 'Neo-Impressionism' ('L'ermite'); and the Cubist painter and printmaker Marie Laurencin, Apollinaire's lover c. 1907–12. Of particular note are 'Le Pont Mirabeau' (pp. 18–19) and 'Zone' (pp. 7–17), the latter shifting between the first and second person and tracing a sunrise-to-sunrise walk through Paris in which the poet-narrator touches on Christianity, Paris's Jewish district, and immigrants, as well as courtesans, disillusionment, and lost loves. 'Zone' also seemingly includes an allusion to Apollinaire's arrest in 1911, when he was falsely accused of stealing the *Mona Lisa* (p. 14). The resulting week he spent in prison would become his inspiration for 'A la Santé' (pp. 178–83).

OCLC finds nine copies in North America (Getty, Harvard, Indiana, MoMa, Northwestern, NYPL, Université de Montréal, UT Austin, and Yale), and only one in the UK (BL).

Connolly, *The Modern Movement* 22.



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Vingt-trois exemplaires sur hollande van Gelder, numérotés.

JUSTIFICATION DU TIRAGE :

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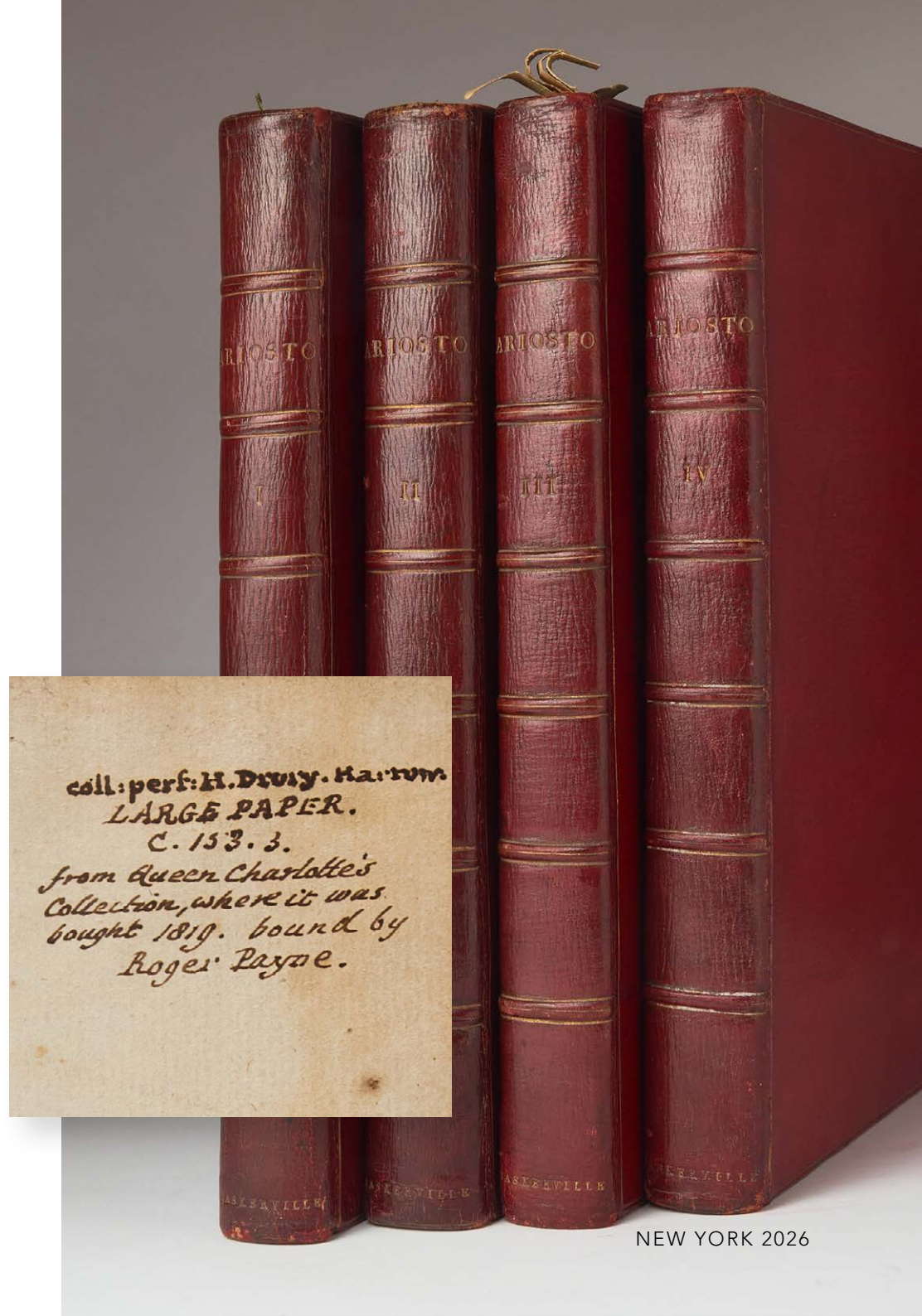
Queen Charlotte's *Orlando furioso*

3. **ARIOSTO, Lodovico; Pietro MOLINI (editor).** *Orlando furioso*. Birmingham: John Baskerville for P[ietro] and G[iovanni Claudio] Molini. 1773. \$27,500

Four vols, 4to. Contemporary red straight-grained morocco, boards filleted in gilt, spine gilt-ruled in compartments and lettered directly in gilt, raised bands, edges gilt, board-edges with a single gilt fillet, turn-ins roll-tooled in gilt, marbled endpapers, green silk place-markers; I: pp. [vi], lviii, 362, with copper-engraved portrait frontispiece by Etienne Fiquet after Charles Eisen, and a further 12 copper-engraved plates; II: pp. [ii], 450, with 11 copper-engraved plates; III: pp. [ii], 446, with 12 copper-engraved plates; IV: pp. [iii], 446, [26 (list of subscribers)], with 11 copper-engraved plates, issued without errata leaf 5*2 as usual; light, variable foxing and browning, slight offset from plates, vol. II with marginal paperflaw to H2; generally a very good, crisp set in a well-preserved and unrestored binding, with all the cancels called for by Gaskell; nineteenth-century ink inscriptions to vol. I frontispiece verso in two hands, 'coll: perf: H. Drury. Harrow.', and 'LARGE PAPER. C. 153.3. from Queen Charlotte's Collection, where it was bought 1819. bound by Roger Payne' (see below); recent bookseller's tickets to front pastedowns.

The dedication copy of John Baskerville's *Orlando furioso*, a handsomely bound large-paper copy from the library of Queen Charlotte, later in the possession of Lord Byron's tutor and friend Henry Drury, with an uncensored plate defaced by the disgruntled engraver.

Among the most accomplished productions of the Baskerville Press, this edition of Ariosto's epic poem was commissioned by the brothers Giovanni Claudio (c. 1724–c. 1812) and Pietro Molini (c. 1730–1806), members of a prominent Florentine family of publishers and booksellers active in Italy, France, and England. Pietro, who styled himself 'Librajo dell'Accademia Reale' at Haymarket, is documented in London from at least 1769 – when he acted as the London representative for the Livorno edition of the *Encyclopédie* (1770–79) – to 1795. In his preface, Pietro Molini emphasises the correctness of the text (partly based on Francesco de Franceschi's 1584 Venetian edition), the diligence of its printer (the 'notissimo Giovanni Baskerville'), and the collaboration of 'the most celebrated artists of London and Paris' (*trans.*).



NOMI de' SSI. ASSOCIATI.

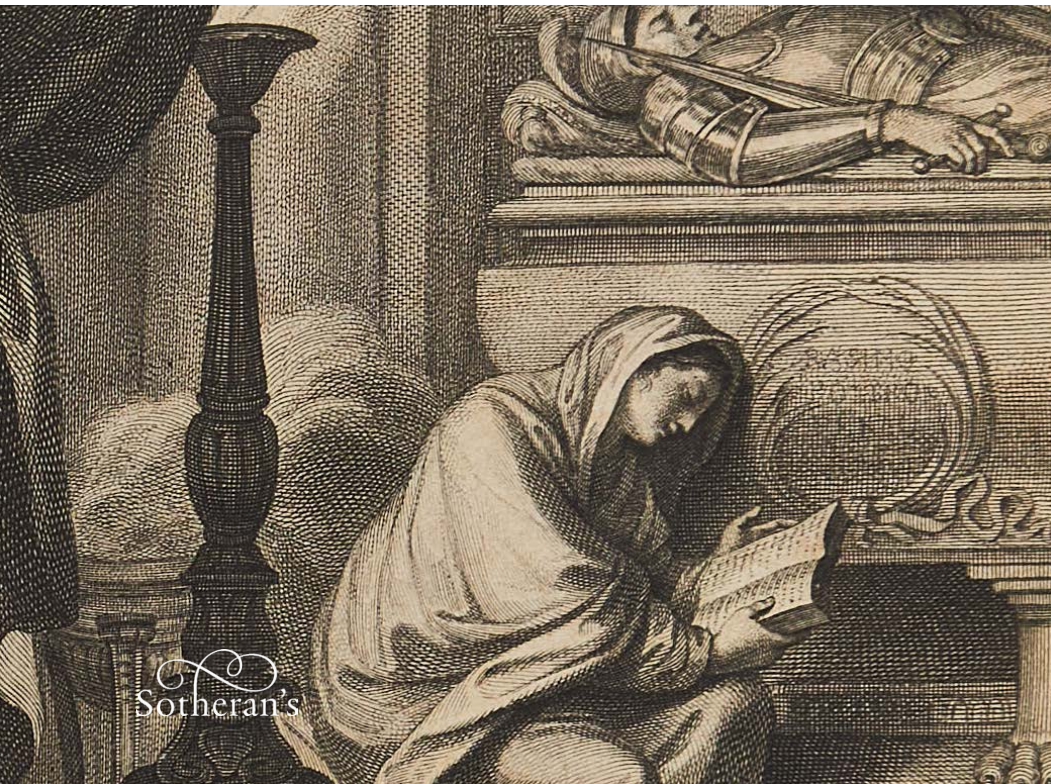
L O N D O N.

T H E K I N G.
T H E Q U E E N.

H. R. H. THE DUKE OF GLOUCESTER.
H. R. H. THE DUKE OF CUMBERLAND.

A

HIS GRACE the Duke of Argyll.
Her Grace the Duchefs of Argyll.
His Grace the Duke of Ancafter.



This is followed by a detailed life of Ariosto by Giovanni Andrea Barotti (1701–1772), a scholar from Ferrara, whose edition of the complete works of the poet (first published in 1741) was among the first to draw on the poet's autograph manuscript rather than relying solely on printed sources. Baskerville appears to have printed the letterpress in 1770, while the copperplates were completed by 1774. Each of the forty-six cantos opens with a facing engraving, the illustrations signed by twenty-one artists and engravers active in London and Paris. The designers include Giovanni Battista Cipriani, Jean-Michel Moreau le Jeune, Charles-Nicolas Cochin, Charles Monnet, and Jean-Baptiste Greuze. The result was widely admired. Dibdin described it as the finest edition of Ariosto known to him: 'Paper, printing, drawing, plates – all delight the eye, and gratify the heart, of the thorough-bred bibliomaniacal virtuoso. This edition has hardly its equal, and certainly not its superior in any publication with which I am acquainted' (pp. 758–59).

This copy features an early uncensored state of the plate to Canto XLIII, engraved by Francesco Bartolozzi (1727–1815) after Giovanni Battista Cipriani.

Apparently exasperated by delays and insults from Molini – who 'one day in a passion called him an ass, a poltrone, an animal' (Benton, p. 42). **Bartolozzi defaced his own work, incising on the tomb of the Saracen knight Brandimarte the words 'd'asino, de poltrone, d'animale', removed in subsequent states** (cf. the Princeton copy).

Ariosto dedicated his *Orlando furioso* to Cardinal Ippolito d'Este (1479–1520), son of Ercole I d'Este, Duke of Ferrara. While centred on the paladin Orlando and his unrequited love for the pagan princess Angelica – which drives him mad – the poem interweaves multiple narrative strands within a famously complex episodic structure. Among these are the trials leading to the union of Ruggiero – a pagan knight descended from Hector – and the Christian knight heroine Bradamante, culminating in Ruggiero's conversion and their marriage. From this union, Ariosto mythically derives the House of Este. In his dedication to Queen Charlotte, Molini explicitly draws on this genealogy, invoking the 'heroes of the most glorious House of Este, from which the august progenitors of your royal consort trace their origin, [who] did not have to envy Achilles Homer, nor Augustus Virgil' (trans.).



ORLANDO
FURIOSO
DI
LODOVICO
ARIOSTO.

TOMO PRIMO.

BIRMINGHAM,

Da' Torchj di G. BASKERVILLE:
Per P. MOLINI Librajò dell' Accademia
Reale, e G. MOLINI.

M. DCC. LXXIII.

This alludes to the eleventh-century union of Alberto Azzo II, founder of the House of Este, and Kunigunde of Altdorf, whose son Welf I founded the younger House of Welf, ancestors of the dukes of Brunswick and the Hanoverian monarchs of Britain. This dynastic connection had long played a role in the political and genealogical self-fashioning of the House of Hanover. In 1676, Sophia of Hanover, mother of George I, commissioned genealogical research to substantiate the traditional claim that her house descended from the Este through the Welf line. These investigations established that the House of Hanover could also claim English royal descent through Mathilda of England, daughter of Henry II. **Molini thus constructs a deliberate bridge between Ariosto's original Este dedication and the British royal family, linking the poem's chivalric mythology to the lineage of George III and his consort.**

An avid reader from an early age, Queen Charlotte began to form a substantial personal library after her marriage to George III in 1761. Initially housed in London, her collection was later moved to Windsor Castle, increasingly used as a royal residence from the mid-1770s, and partly to Frogmore House, which was expanded to accommodate the growing collection.

In 1803, the Queen appointed Edward Harding (1755–1840) as her personal librarian at Frogmore, a position he held until her death. The 1819 Christie's sale catalogue records over 4,500 titles in German, French, Italian, and English, mostly recent publications.

The King and Queen head the long list of subscribers to the Baskerville Orlando (George III's copy is now in the King's Library at the British Library; see *Bibliothecae regiae catalogus*, vol. I, p. 123). This list forms a veritable 'who's who' of eighteenth-century Britain, including aristocrats, artists, writers, and booksellers.

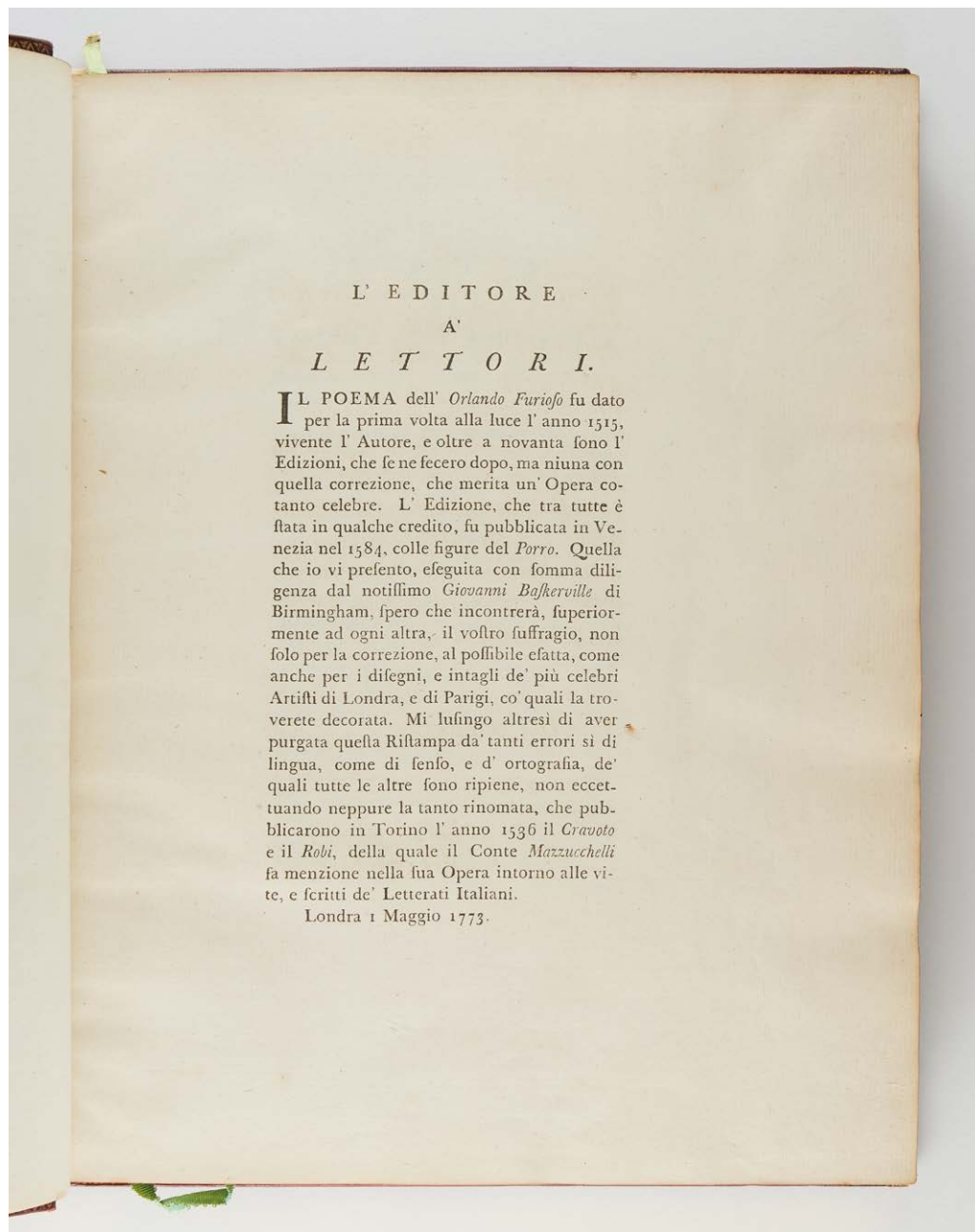
Among the most notable subscribers are Johann Christian Bach (1735–1782), Edmund Burke (1729–1797), David Garrick (1716–1779), and Joshua Reynolds (1723–1792). Several women are also included, among them Society hostess Margaret Clive, Baroness Clive (*née* Maskelyne, 1735–1817), sculptor Anne Seymour Damer (*née* Conway, 1748–1828), and Susanna Leveson-Gower, Marchioness of Stafford (*née* Stewart, 1742–1805), one of the most influential women in eighteenth-century British politics.

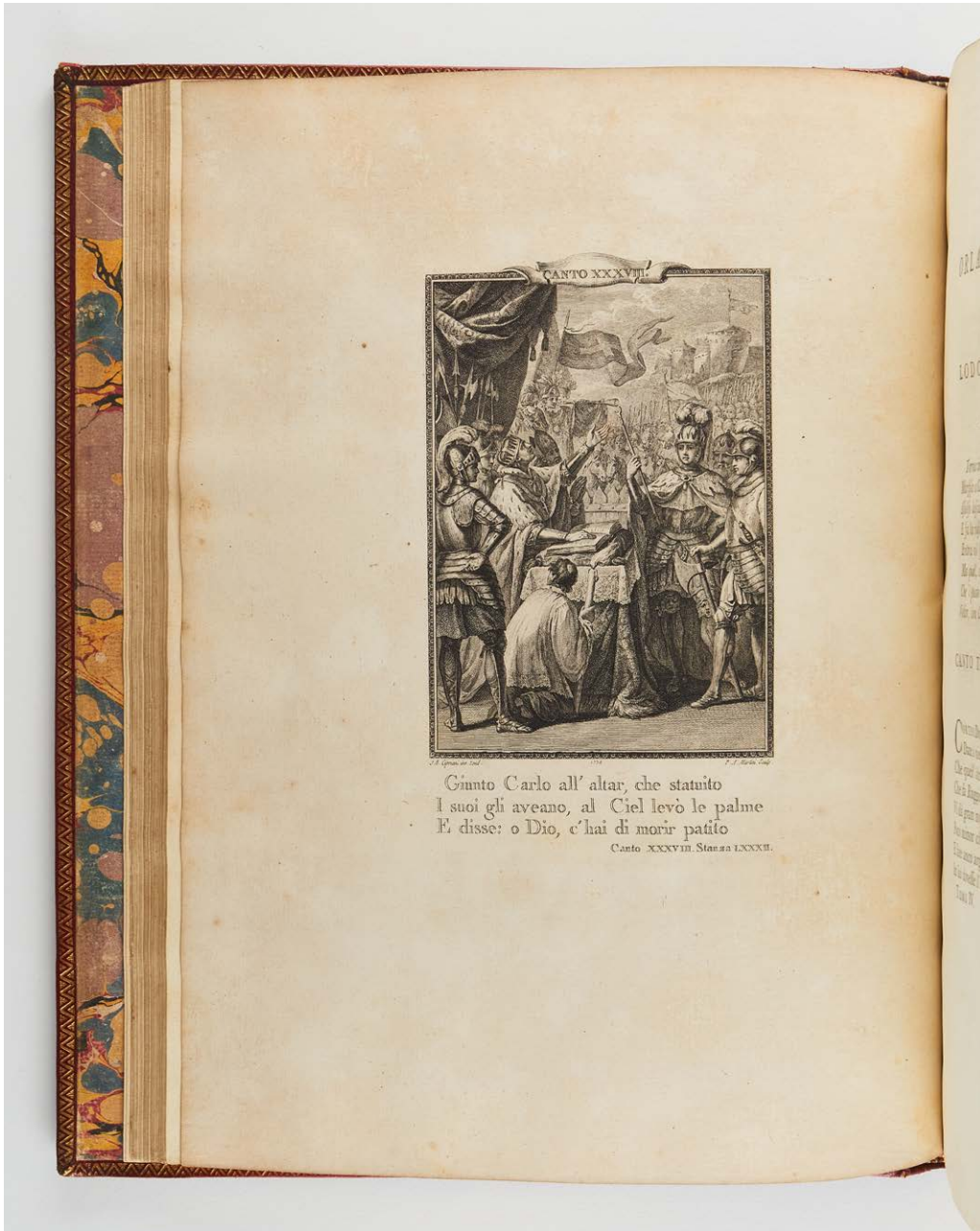
The list extends internationally, including subscribers from France, Spain, the Netherlands, Russia, Germany, and Italy. In Naples appear Sir William Hamilton (1730–1803), British envoy and antiquarian, and the architect Luigi Vanvitelli (1700–1773). The subscription price was four guineas or *louis d'or* with the plates.

Following Queen Charlotte's death, her Baskerville *Orlando furioso* was sold at auction with the rest of her books and personal effects, an event that gave rise to a national scandal; after passing through the London trade, this copy was acquired by Henry Drury, classical scholar and assistant master at Harrow School from 1801 until his death, serving as master of the lower school from 1833 to 1841.

He was also a member of the Roxburghe Club and Fellow of the Royal Society. Among his many friends were Dibdin (Drury appears in his *Bibliographical Decameron*) and Lord Byron, who stayed in his house at Harrow and later corresponded with him 'in affectionate terms and without much regard to the propriety later thought usual to preserve in a correspondence with a clergyman' (ODNB). Drury's vast library, including numerous Greek and Latin classics, was dispersed in 4729 lots by Robert Harding Evans in a sale lasting twenty-three days in 1827, and a second by Christie & Manson in 1841, after his death.

Although the binding has been attributed to Roger Payne, he is not known to have bound for the Royal family; however 'he strongly influenced many who did, more particularly [Christian Samuel] Kalthoeber, who bound many of the books in the King's Library at the British Museum' (Davenport, p. 91).





Provenance:

1. **Charlotte of Mecklenburg-Strelitz, Queen Consort of Great Britain and Ireland (r. 1761–1818)**; her sale, Christie's, 9 June–16 July 1819, lot 1766 ('4 vol. 4to. cuojo turch. Birm. 1773').

2. Evidently bought at Queen Charlotte's sale by the bookseller and publisher Robert Triphook (1781/2–1868), active on St James's Street c. 1809 and on Old Bond Street from 1815 to 1825, no. 2648 ('Ariosto ... large paper, fine impressions of plates, red morocco, gilt leaves ... The Queen's Copy') listed for £12 in the supplement to his *Catalogue for 1819, of Rare Books, in Various Languages*.

3. **Henry Joseph Thomas 'Harry' Drury (1778–1841)**, bibliophile, Harrow master, and friend and correspondent of Lord Byron; his sale, R. H. Evans, 19 February–23 March 1827, lot 339 ('Ariosto (L.) Orlando Furioso, 4 vol. LARGE PAPER. Plates by Bartolozzi, &c. red morocco, gilt leaves, Queen Charlotte's copy, Birmingham, Baskerville, 1773'), sold for £10 10s (see *The Classical Journal*, vol. xxxvi, Sept.–Dec. 1827, p. 145).

4. The booksellers Dulau and Co. at 37 Soho Square, 'Valuable and Choice Works', in *Bent's Literary Adviser*, September 1842 ('ARIOSTO ... large paper, ... red morocco, by Roger Payne ... From the Collection of Queen Charlotte'), listed for £11 11s.

Brunet I, col. 438 ('belle édition') *Cohen-de Ricci* 95 ('Très belle édition') *Gaskell* 48(b); *Graesse I*, p. 199 (this copy 'Drury' mentioned in note); *ESTC T133620*; *Lowndes I*, p. 61 (this copy 'Drury' mentioned in note); *Ray, French* 64. See *Benton, John Baskerville (1914)*; *Davenport, Royal English Bookbindings (1896)*; *Dibdin, The Library Companion (1824)*; *Schellenberg, Book Illustration in the Long Eighteenth Century (2015)*.

John Ashbery

It is not surprising, then, that many modern poems, among them Mr. Ashbery's entertaining sestina "The Painter," are concerned with the nature of the creative process and with

Auden on Ashbery

4. **ASHBERY, John; W. H. Auden (foreword).** *Some Trees*. New Haven: Yale University Press. 1956. **\$2250**

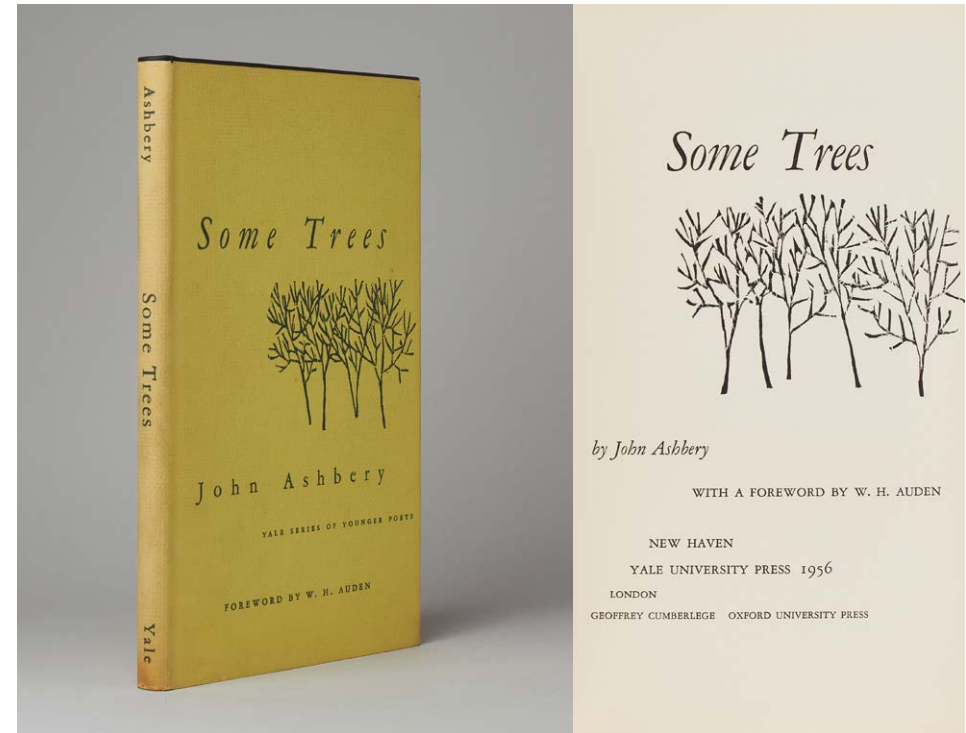
8vo. Original black cloth, spine lettered in gilt, in the publisher's yellow printed dust-jacket; pp. 87, [1]; cloth a touch bumped to lower spine end, jacket minimally toned and rubbed to lower spine; a fine copy, the binding square and firm, the contents clean throughout, in the fine, bright dustwrapper; **front free endpaper signed by John Ashbery in blue ink.**

A particularly attractive signed first printing of Ashbery's first book, chosen by W. H. Auden as winner of the 1955 Yale Younger Poets competition, with Auden's introduction.

Some Trees, Ashbery's first full-length collection, was submitted in manuscript for the 1955 Yale Younger Poets competition (an earlier chapbook, *Turandot, and Other Poems*, had been issued by the Tibor de Nagy Gallery in 1953). Established in 1918, the Yale Prize for the best debut collection by an American poet is the longest-running annual literary award in the United States, with the winning collection published each year by Yale University Press. In 1955, W. H. Auden was in his ninth year as the competition's judge, having taken over the job from Archibald MacLeish in 1947.

During his tenure, he had chosen Adrienne Rich and W. S. Merwin as winners and would later choose James Wright and John Hollander.

The curious story of Ashbery's success in 1955 has been described by the poet: 'I had submitted my poems to the Yale University Press according to the requirement of the competition. [...] Frank O'Hara had also submitted a manuscript that year, and both of us had our manuscripts returned by the Press. They'd been screened out from the manuscripts that were sent to Auden ... Later we heard that Auden hadn't liked any of the manuscripts that they'd sent to him and decided not to award the prize that year, and then someone, a mutual friend, possibly Chester Kallman, told Auden [...] that Frank and I both submitted.



'And he asked us through this friend to send our manuscripts, which we did, and then he chose mine, although I never had felt that he particularly liked my poetry, and his introduction to the book is rather curious, since it doesn't really talk about the poetry. He mentions me as being a kind of successor to Rimbaud, which is very flattering, but at the same time I've always had the feeling that Auden probably never read Rimbaud' (quoted in Kermani, *John Ashbery* (1976)).

Some Trees is lyrical and formally adventurous, suffused with the young poet's debts (to Auden, Bishop, Moore, Stevens, Pasternak, Raymond Roussel) but already speaking in Ashbery's own unmistakable voice.

Self-Translations, Presented to Ashbery's Fellow Poet and Former Lover

5. **ASHBERY, John.** *The Double Dream of Spring.* New York: E. P. Dutton and Co. 1970.

[with:]

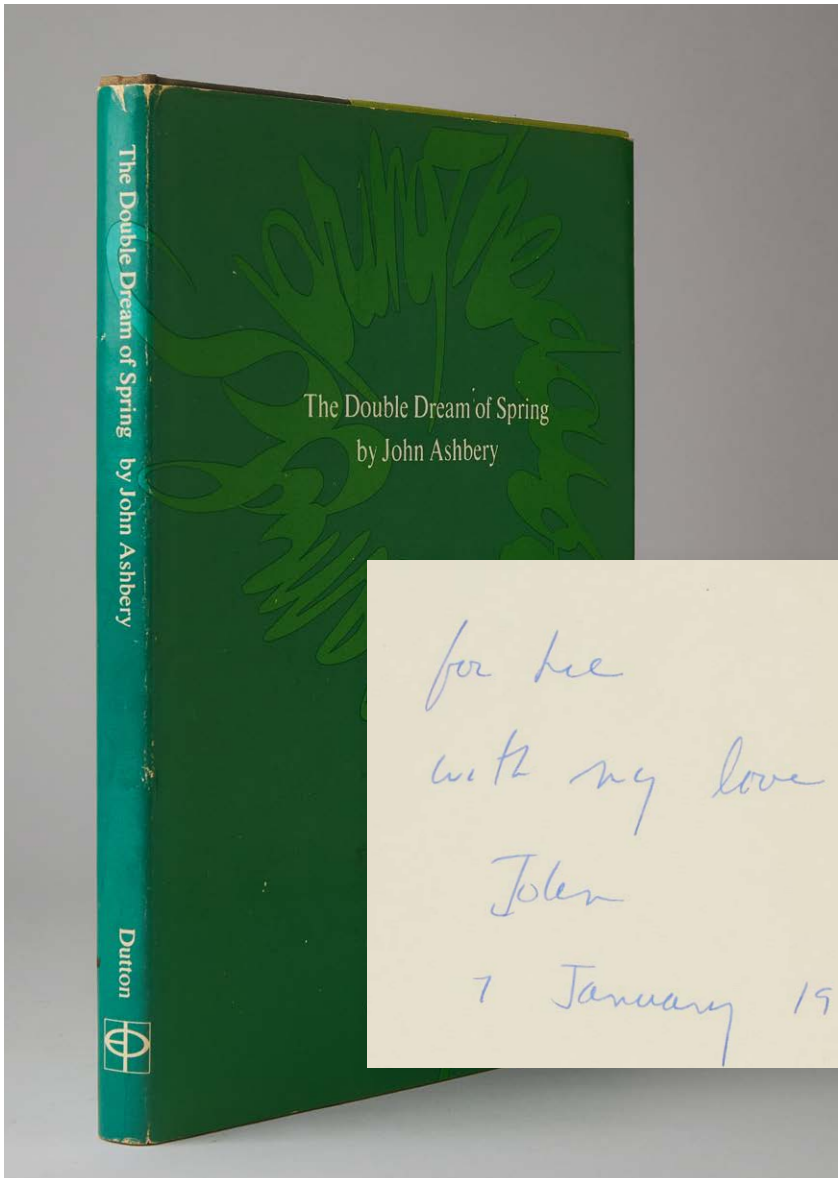
ASHBERY, John, et al. *Tel quel.* Automne 1966. [No.] 27. [Paris: Éditions du Seuil.] 1966. **\$2250**

The Double Dream of Spring: 8vo. Original quarter cloth with green paper sides, spine lettered in gilt, in the publisher's green dust-jacket, spine and front board lettered in white, priced \$4.95 to the front flap; pp. 95, [1 (blank)]; spine tips a little faded, corners a touch rubbed, light spotting to upper edge of text block, corners and spine ends of dust-jacket a little rubbed; a near-fine copy in like wrapper; inscribed by Ashbery in blue ink to the front free endpaper, 'For Lee [Harwood] / with my love / John / 7 January 1970', publisher's compliments slip ('from the author'), loosely inserted typescript of Ashbery's five 'Poèmes Françaises' (see below).

Tel Quel: 4to. Publisher's wrappers printed in black and brown; publisher's prospectus loosely inserted; pp. 94, [2]; slight discolouration to spine, small mark to upper cover; uniform light toning; else a very good copy.

Ashbery's fourth – and perhaps finest – collection of poetry, presented to his friend and sometime lover, the English poet Lee Harwood (1939–2015), with a loosely inserted typescript of the original French versions of Ashbery's five 'French Poems' bearing numerous manuscript corrections and likely sent to Harwood whilst the two were in a relationship c. 1965–66, offered with a copy of the Autumn 1966 issue of the avant-garde literary journal *Tel Quel*, including the first and only appearance in print of Ashbery's versions of the poems in French.

John Ashbery first came to France as a Fulbright Scholar in 1955 and lived in Paris for most of the 1960s. He met the English poet Lee Harwood (1939–2015) in London. Harwood recalls their first meeting c. 1965. Ashbery 'came over from Paris – he was working [...] and writing art columns for the Herald Tribune – and did a reading at the US embassy, and I went along.



'I was impressed but I wasn't quite sure what was happening there. Then afterwards there was a party and I got to know him there, and after that I went over to stay with him several times in Paris. Then he had to move back to the States. In the mid- to late 60s I was spending a lot of time going back and forth to New York, and I usually stayed with him. A lovely warm friendship built up between us.'

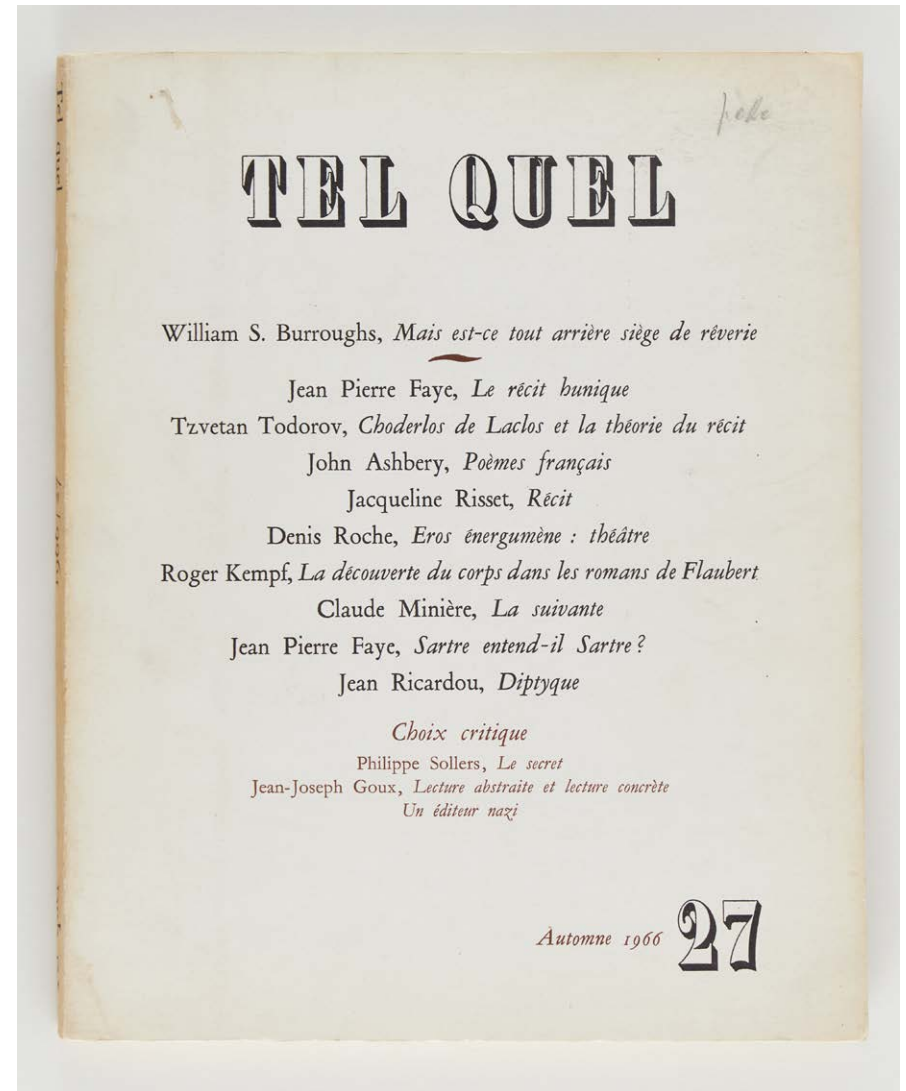
The two were, for a while, lovers; Harwood's *The Man with Blue Eyes* (1966) is a poetic chronicle of sorts of the affair the two poets conducted between 1965 and 1966. Although Harwood was the 'junior' figure, he was among a handful of contemporary English poets important to Ashbery (others including F. T. Prince and Mark Ford), and poetic influence moved in both directions.

The Double Dream of Spring includes some of Ashbery's finest poems, among them 'Soonest Mended', 'For John Clare', and the extended concluding 'Fragment'. The latter, written between December 1964 and March 1965 and cast in fifty ten-line 'dizains' (after Maurice Sceve's 449-dizain 'Délie' of 1544) is part love poem, part elegy for the poet's recently deceased father, and one of the great extended American poems of the century.

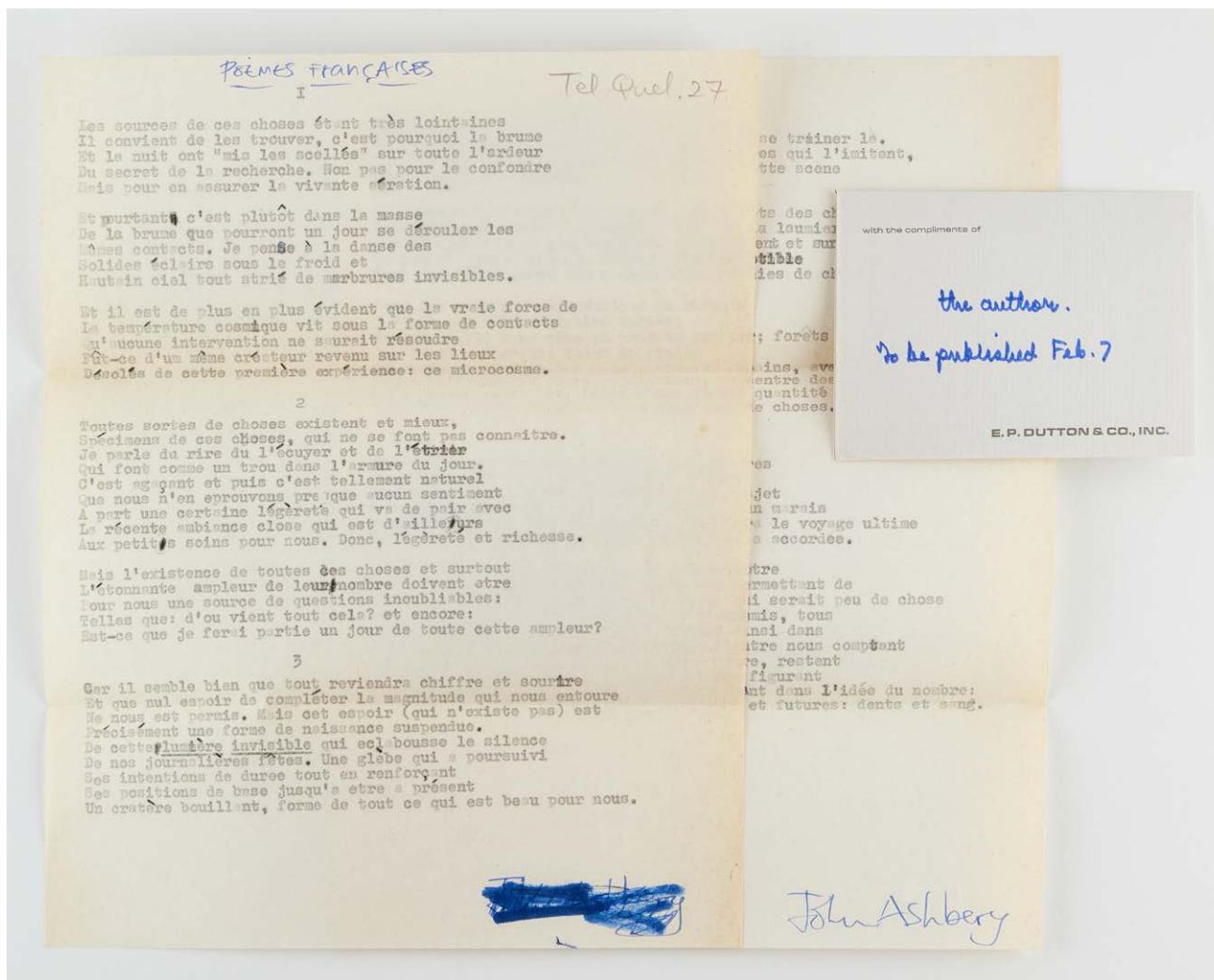
Stephen Koch of the *New York Times Book Review* called it 'a distinguished new collection of poems by the man who has been called "the best poet of the New York school"' (front flap of dust-jacket).

The sequence of five 'French Poems' (pp. 37-40) were originally written in French and later self-translated into English, 'with the idea of avoiding customary word-patterns and associations.' The original French versions were published for the first and only time in the Autumn 1966 issue of the Parisian journal *Tel Quel*, a copy of which is offered here.

The note accompanying the printed French versions refers to the author '[p]laying with two languages within a single work, John Ashbery [...] establish[ing] here, between himself and the poem, a distance which allows him to discover and to make use of that which is foreign in the language familiar to him, and that which is familiar to him in the foreign language' (*trans.* Lundquist), the note supporting Lundquist's reading the poems 'as a locus of Ashbery's complex linguistic self-consciousness', the poetry existing somewhere between languages.



Les sources de ces choses étant très lointaines
Il convient de les trouver, c'est pourquoi la brume
Et la nuit ont " mis les scellés " sur toute l'ardeur
Du secret de la recherche. Non pas pour le confondre
Mais pour en assurer la vivante aération.



Loosely inserted in Harwood's copy of *The Double Dream of Spring* is Ashbery's typescript of the five *Poèmes Françaises* in the original French, laid out across two single-sided sheets, titled and signed by the author in blue ink; Ashbery's signature appears in the same blue ink at the foot of both pages, the first scribbled out (perhaps because it comes in the middle of the sequence). **There are a number of corrections, deletions, and emendations, both typed and in manuscript (the latter with addition of the accents unavailable on a typewriter).** 'Tel Quel. 27' is written in pencil in the poet's hand at the head of the first page, referring to the issue in which the French versions appeared. (a copy of the journal is included with the book). Issue 27 of *Tel Quel* advertises past contributions by the likes of Barthes, Baudry, Roche, and Ungaretti, as well as forthcoming works by Derrida and Faye.

Although the English versions in the book are dedicated to the artist Rodrigo Moynihan and his (second) wife, Anne, it is likely that the French poems, written during the period when the two poets were at their closest, are tacitly dedicated to Harwood.

Kermani A17. See Lundquist, *Légèreté et Richesse: John Ashbery's English 'French Poems'* (1991).

The Mummy Speaks – an Art Deco Masterpiece

6. **BARBIER, Georges (illustrator); Théophile GAUTIER.** *Le Roman de la momie*. Compositions de Georges Barbier, gravées sur bois par Gasperini. Paris: A. & G. Mornay. 1929. **\$2250**

8vo. Original pictorial wrappers by Gasperini after Barbier with fold-over flaps, with glassine dust-jacket, partially untrimmed; pp. [vi], 325, [2 (colophon, blank)]; over 30 wood-engraved illustrations by Gasperini after Barbier (including frontispiece, title-page, head- and tailpieces, initials, and in-text illustrations); spine lightly bumped at head and foot, slight wear to corners, spine and head of rear wrapper lightly toned; else a near-fine, bright copy; printed bifolium (quire 21) and printed publisher's note on green paper loosely inserted (see below).

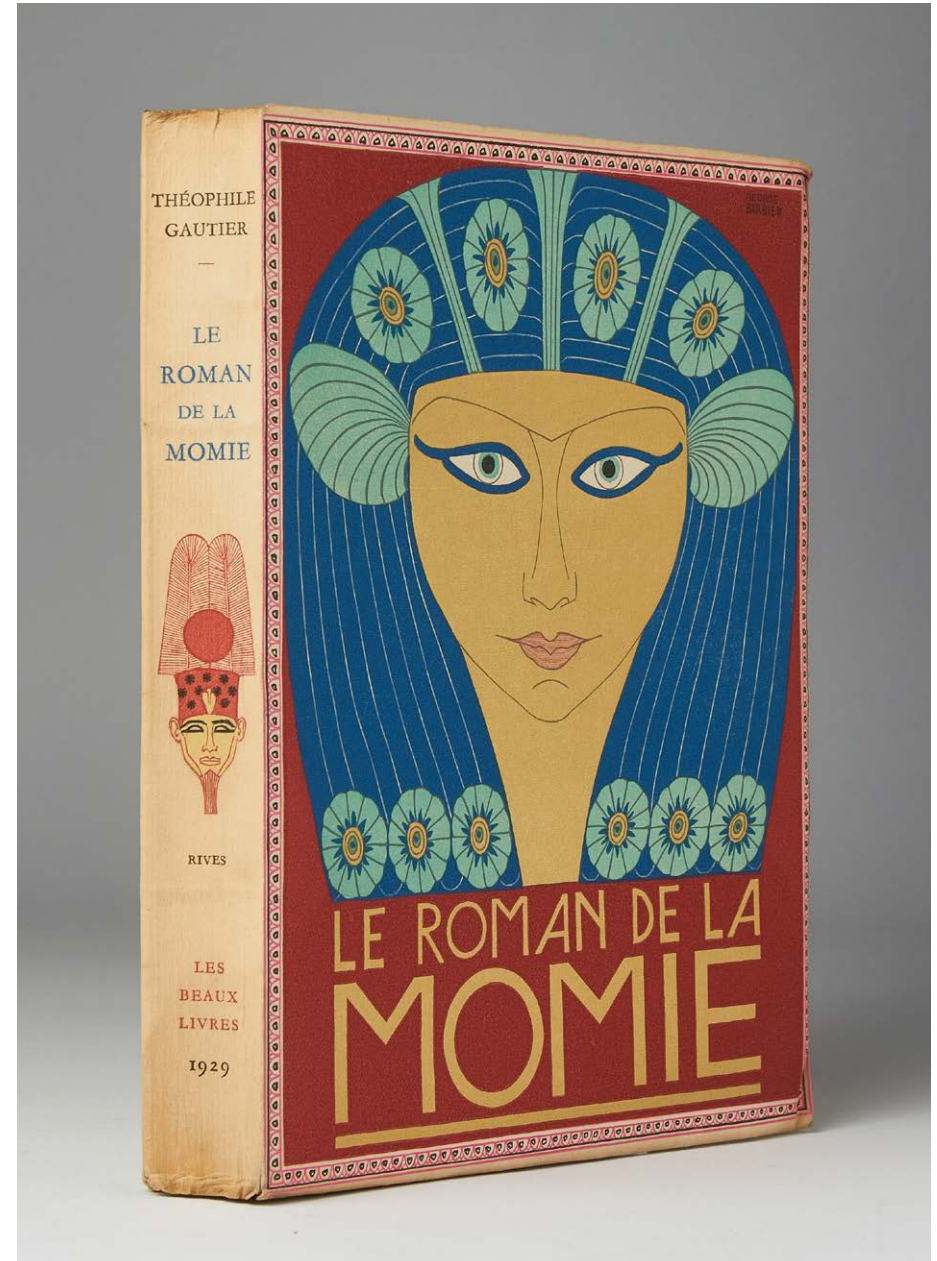
Uncommon first edition of Gautier's novel – set partly in the nineteenth century and partly in ancient Egypt – to be illustrated by Georges Barbier, no. 289 of 834 copies printed on Rives paper, from a total edition of 1091.

Le Roman de la momie follows a young English aristocrat and a German Egyptologist on an expedition to the Valley of the Kings, where they uncover a sarcophagus containing the perfectly preserved mummy of Tahoser, the beautiful daughter of a high priest.

The narrative then unfolds her past life and lovers. This edition is beautifully illustrated by Georges Barbier (1882–1932), celebrated designer of stage

costumes and one of the most renowned French Art Deco illustrators, and was one of the last illustrative projects executed before his death. Théophile Gautier (1811–1872) was a prolific and influential author whose work became a touchstone for later literary movements including Parnassianism, Symbolism, Decadence, and Modernism, and was much admired by the likes of Charles Baudelaire, T. S. Eliot, and Marcel Proust.

First serialised in *Le Moniteur universel* in 1857 and published in book form the following year by Hachette, *Le Roman de la momie* remains one of the most successful literary products of nineteenth-century Egyptomania.





prennent des masques de bête comme s'ils étaient gênés par la face humaine où brille le reflet de Jéhovah. Il est dit : « Tu n'adoreras ni la pierre, ni le bois, ni le métal. » Au fond de ces temples énormes cimentés avec le sang des races opprimées, ricanent hideusement accroupis d'impurs démons qui usurpent les libations,

247

16...



15

Loosely inserted is a printed notice from the publishers, apologising for the colophon's erroneous statement that this is the forty-seventh volume in their *Beaux Livres* series (it was the forty-eighth), along with a printed bifolium in which the error has been corrected. 'Four of the five titles which Barbier undertook between 1924 and 1931 for Mornay's series, *Les Beaux Livres*, are tales by Henri de Régnier, also with 18th century settings ... More attractive is Gautier's *Le roman de la momie* of 1929, thanks in large part to the harmonious engravings printed in color by which Gasperini rendered the artist's designs. Barbier seems to have welcomed the opportunity offered by Gautier's Egyptian setting to rival the middle eastern subjects which preoccupied Schmied at this time' (Ray, p. 43).

Outside continental Europe, OCLC finds eight copies, of which six in North America (Fisher, Morgan, RIT, Royal Ontario Museum, SMU, University Club Library), one in Japan (Waseda), and only one in the UK (NLA).

See Ray, The Art Deco Book in France II (2005); this edition not in Cartier (cf. vol. III, p. 179).



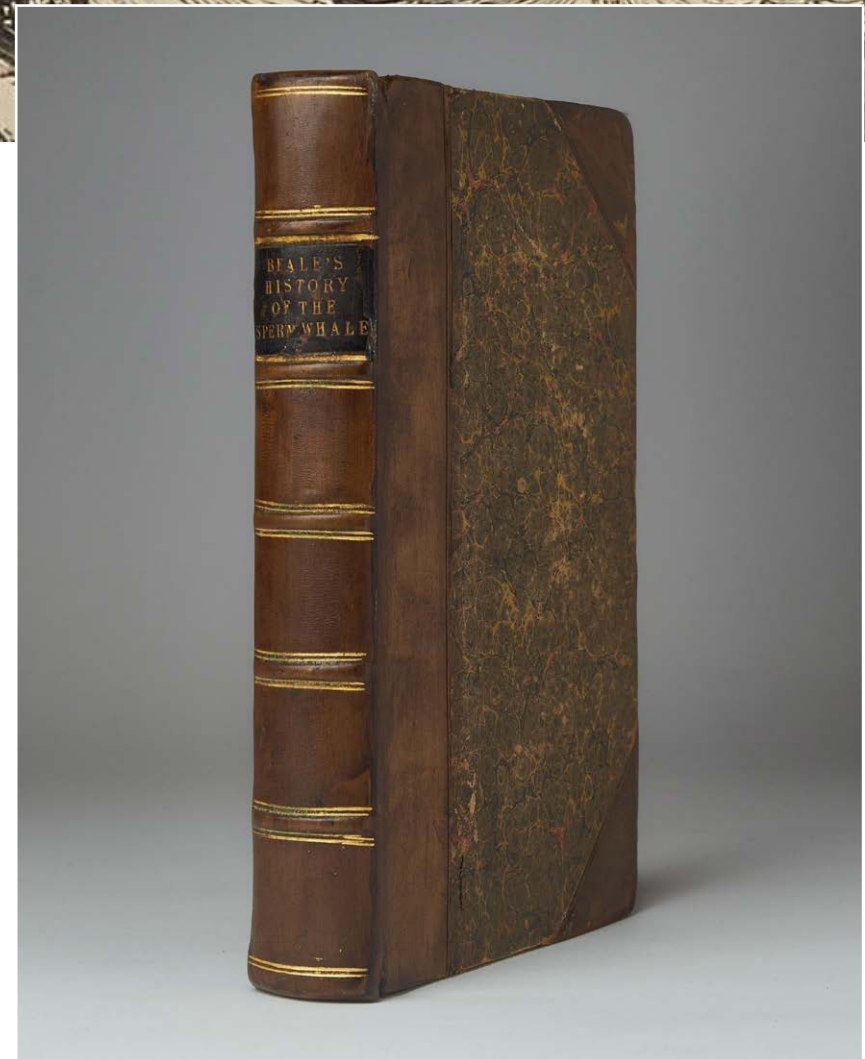
Melville's Primary Reference for *Moby Dick*

7. BEALE, Thomas. *The Natural History of the Sperm Whale ... To Which is Added, A Sketch of a South-Sea Whaling Voyage.* London: John van Voorst. 1839.
\$2750

8vo. Contemporary half calf with marbled sides, rebacked, gilt morocco lettering-piece relaid to spine; pp. [iii]–vi, [7]–12, 393, bound without half-title; wood-engraved frontispiece and 2 wood-engraved plates, wood-engraved illustrations in the text; a few minor abrasions to corners; internally remarkably clean and fresh; ownership inscription of Brian Birley Roberts to front free endpaper and his posthumous bookplate to front pastedown (see below).

Second edition, considerably revised and expanded, of this monumental early work on sperm whales by ship's surgeon Thomas Beale, the edition owned by Herman Melville and his 'primary source book ... in composing the cetological section of *Moby Dick*' (Vincent, p. 128).

Melville acquired a copy of Beale's *Natural History of the Sperm Whale* – procuring it from London through Putnam's in New York – on 10 July 1850, annotating it throughout and adding checkmarks in the margins to note his progress.





BOATS ATTACKING WHALES.

THE
NATURAL HISTORY
OF
THE SPERM WHALE:

ITS ANATOMY AND PHYSIOLOGY—FOOD—
SPERMACETI—AMBERGRIS—RISE AND PROGRESS OF THE FISHERY—
CHASE AND CAPTURE—“CUTTING IN” AND “TRYING OUT”—
DESCRIPTION OF THE SHIPS, BOATS, MEN, AND
INSTRUMENTS USED IN THE ATTACK;
WITH AN ACCOUNT OF ITS FAVOURITE PLACES OF RESORT.

TO WHICH IS ADDED, A SKETCH

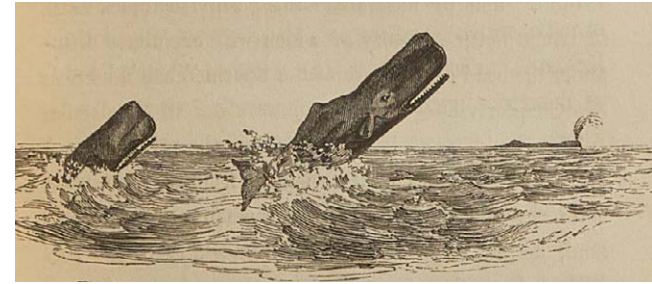
OF A
SOUTH-SEA WHALING VOYAGE;

EMBRACING A DESCRIPTION OF THE EXTENT, AS WELL
AS THE ADVENTURES AND ACCIDENTS THAT OCCURRED DURING THE
VOYAGE IN WHICH THE AUTHOR WAS PERSONALLY ENGAGED.

By THOMAS BEALE, SURGEON,
DEMONSTRATOR OF ANATOMY TO THE ECLECTIC SOCIETY OF
LONDON, ETC., AND LATE SURGEON TO
THE “KENT” AND “SARAH AND ELIZABETH,” SOUTH SEAMEN.

LONDON:
JOHN VAN VOORST, 1, PATERNOSTER ROW.

M.DCCC.XXXIX.



Indeed, Beale’s work receives explicit mention in *Moby Dick*, in which it is praised as one of ‘only two books in being which at all pretend to put the living sperm whale before you, and at the same time, in the remotest degree succeed in their attempt’, and Beale’s drawings of the sperm whale are characterised ‘by great odds’ as ‘the best’. The first edition had been published in 1835 in an edition of only 133 copies.

‘From its first appearance Beale’s book has been recognized as an essential reference for studies of whales and whaling. It provides for the sperm whale and the British Southern whale fishery, a handbook similar to that supplied for the Greenland Right whale and the Northern whale fishery by William Scoresby junr in his *An Account of the Arctic Regions* [...] Beale was one of the first observers, if not the first, to provide an accurate description of the sperm whale’s appearance, habits, and general biology’ (1973 reprint, p. v).

Provenance: Polar ornithologist and researcher Brian Birley Roberts (1912–1978) organised and led the Cambridge University Expedition to Vatnajökull in Iceland in 1932 whilst an undergraduate at Emmanuel College, as well as the Cambridge University Expedition to the Scoresby Sund in East Greenland in 1933. In 1946 he joined Cambridge’s Scott Polar Research Institute as a part-time research fellow, and was ‘often thought to be the *éminence grise* of the UK’s Antarctic policy and also of the founding of the 1959 Antarctic Treaty’ (*Polar Record* 52.6 (2016)).

Chavanne 1006; Denucé 1254; Sabin 4108; Spence 105. See Vincent, The Trying-Out of Moby Dick (1949).

The First Appearance of Beardsley's *Singer* Poster

8. [BEARDSLEY, Aubrey.] 'Catalogue of the Artistic Supply Company, London.'
[London: Artistic Supply Company. Autumn 1895.] \$21,000

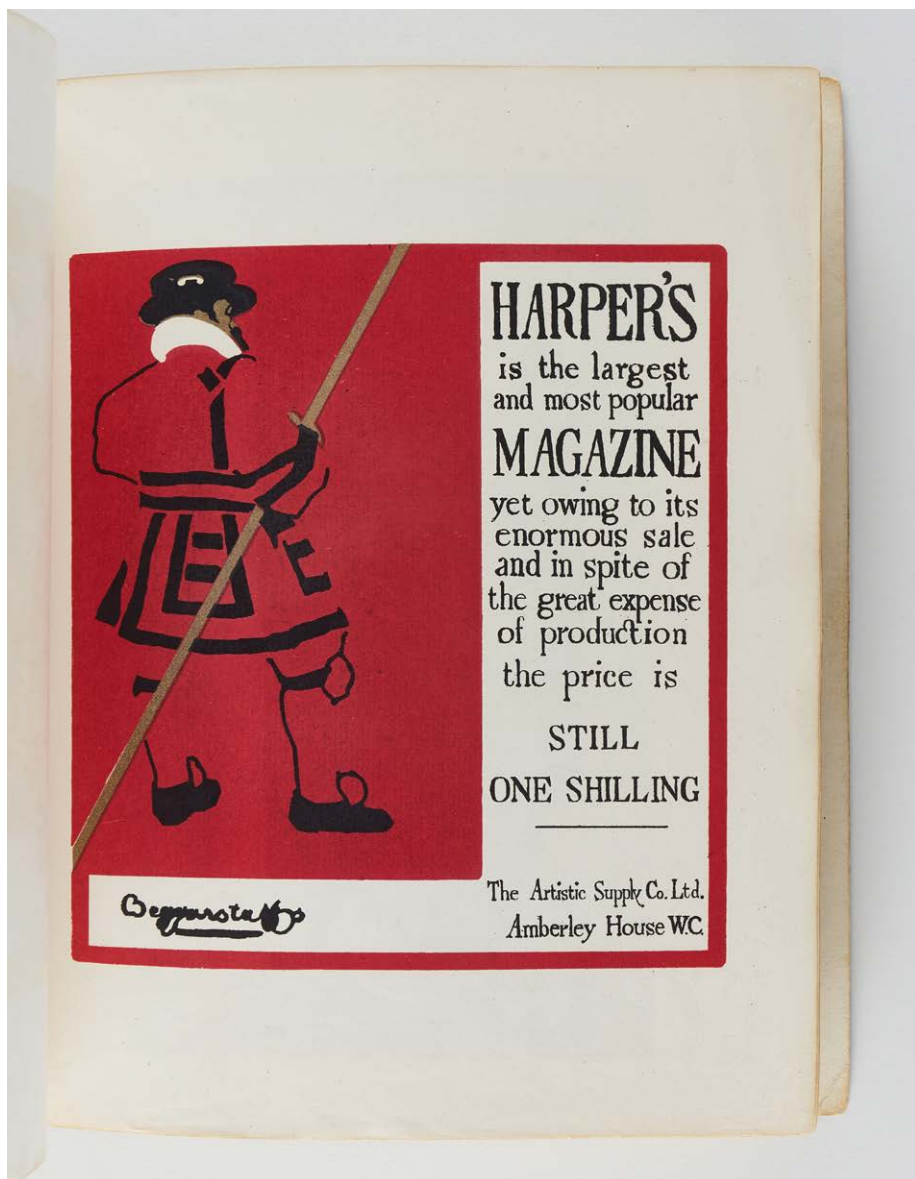
4to. Stab-stitched in contemporary drab wrappers, upper cover lettered 'Catalogue of the Artistic Supply Company, London' in dark brown ink in a contemporary hand with several flourishes; ff. [29], [1 (blank)], comprising 29 colour illustrations of Art Nouveau poster designs printed to rectos only; sympathetically rebacked, a few vertical creases; slight dampstain to upper corner of first leaf not touching illustration, a few small marginal marks, slight soiling to penultimate plate, else internally clean and bright; very well preserved.



Lavishly produced colour proofs for a catalogue of poster illustrations issued by the short-lived Artistic Supply Company (1895–6), containing the first appearance of Aubrey Beardsley's *Singer* poster and its only known appearance in colour, traditionally thought to have been first published in October 1898 in black and white; we find no other copies of either the proofs or of the finished catalogue.

The Artistic Supply Company was established in 1895 to 'connect more closely the publisher and the artist, and to provide one central studio where work of all the good, well-known black-and-white illustrators and designers may be bought or commissioned; where in one visit a publisher may select his artist, commission the reproduction, and give a date of delivery for the blocks' (preface to 1895 *Catalogue of Illustrations of the Artistic Supply Company Limited*). Founded by the writer Ernest Bramah (1868–1942), the managing directors were the Scottish visual artist Sydney Adamson (1872–1914) – whose work features in the present catalogue) – and one W. L. Wilson.





Adamson and Bramah may have become acquainted through their connection to Jerome K. Jerome: Bramah worked as secretary and later editor for Jerome's magazine *To-Day*, and Adamson's illustrations featured both in *To-Day* and in Jerome's *Idler* magazine; it is during this period that Bramah also encountered Beardsley, who had provided a few illustrations for *To-Day* at the same time.

The Artistic Supply Company took over the *Minster* magazine and issued two black-and-white catalogues in 1895, both seemingly preserved only at the National Art Library; one is dedicated to black-and-white woodcuts by the Beggarstoffs and others, and the other to metal engravings. By September 1895, plans were underway for a sumptuous catalogue of colour poster designs; in an interview for the 21 September 1895 issue of the *Publisher's Circular*, W. L. Wilson informs the reporter that the company 'shall soon be issuing a catalogue of poster designs specially drawn for this Company', showing him some of the proofs (*Supplement*, p. 6).

'Each separate design ... will require from two to four printings on hand presses.

'They will cost us at least three guineas each, but the catalogue will certainly be **the finest collection of original and hitherto unreproduced poster designs ever published**' (*ibid.*).

Although the Artistic Supply Company had intended to produce seventy-five copies, featuring forty illustrations, they soon 'came to grief', as Bramah writes in a 1915 letter (held at the National Art Library) to R. A. Walker, an early champion of Beardsley's work and compiler of a catalogue of Beardsley's drawings in 1923; the company went bankrupt on 17 March 1896 and wound up its business shortly thereafter.

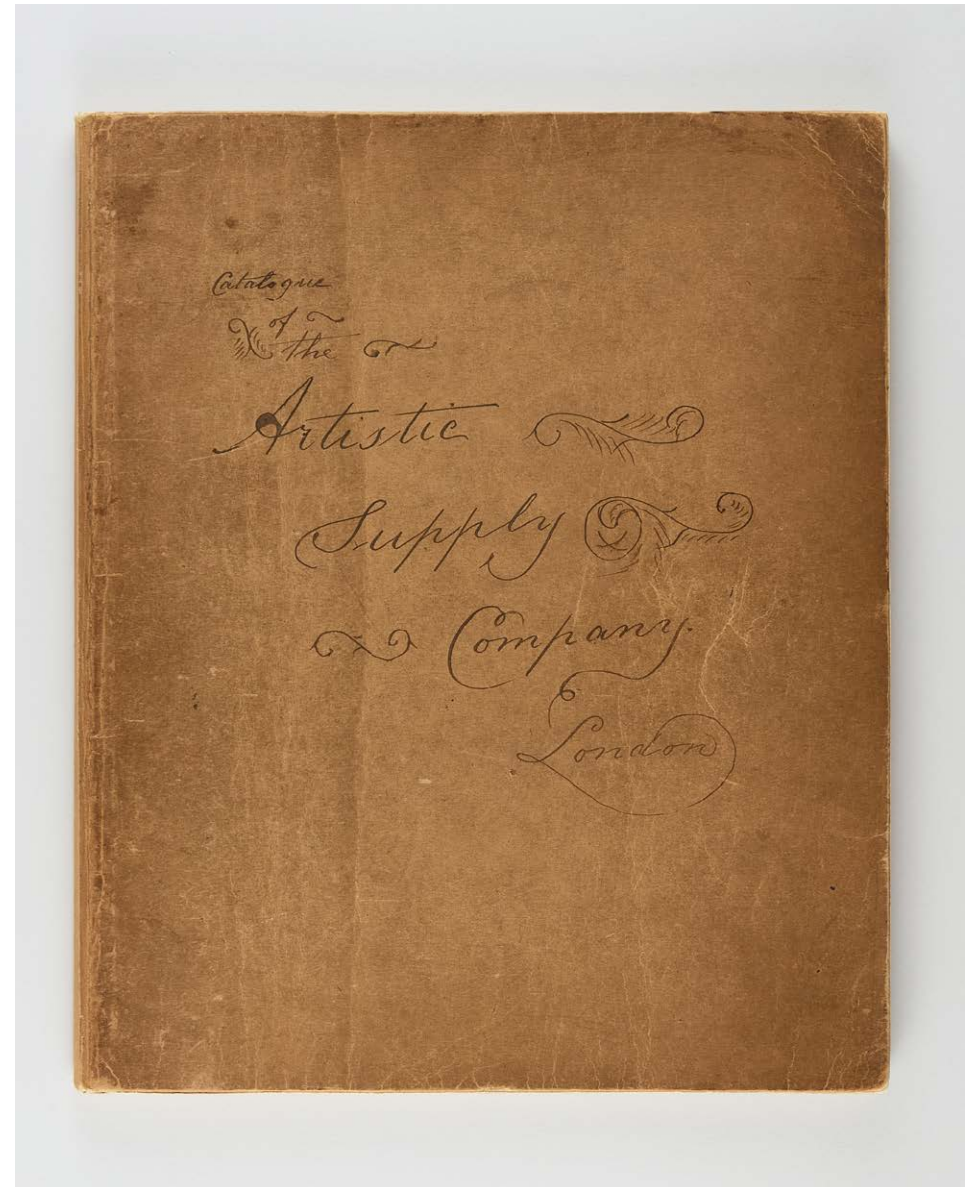
Bramah notes that he had kept 'one of the catalogues and a few duplicate sheets. **I doubt if there were a dozen copies ever made.**' Our proofs for the catalogue contain illustrations by the company's managing director, Sydney Adamson; the Beggarstoffs' famous Beefeater poster for *Harper's Magazine*, initially produced at the suggestion of the Artistic Supply Company; and what we now know to be the very first appearance of Beardsley's *Singer* poster, featuring a woman in a floral dress playing the piano.

In his 1915 letter to Walker, Bramah writes, ‘Do you know Beardsley’s poster-design of a woman and a piano (Ross 96)? It is described as “first reproduced in *The Poster*, October 1898”. **As a matter of fact it was in our poster catalogue (in colour) two years earlier. I think that Beardsley did it specially for it’**

Described as ‘unpublished’ in *The Poster* (vol. I, no. 4), Lasner notes that ‘it may have been printed in color by the Polychrome Printing Company, whose name appears in the lower left corner. **No examples are listed in the major Beardsley exhibitions, and Gallatin refers only to the design’s later reproduction’** (Lasner 127). Our proofs indicate that the Singer poster was not only first produced in colour, but also that it was initially prepared for publication during Beardsley’s lifetime (its purported first appearance in *The Poster* was seven months after his death). **‘Outside of the colour reproduction of the Artistic Supply Company catalogue, this poster has been reproduced only in black and white’** (Zatlin, p. 198); the original ‘disappeared from public view over 100 years ago’ (*ibid.*, p. 199).

We find no examples of the Artistic Supply Company’s colour poster catalogue, either in proofs or in its final published form. Both of the black-and-white catalogues produced by the Artistic Supply Company are extremely rare, and are held at the National Art Library only. Zatlin cites a single known copy of the finished catalogue, formerly at the National Art Library but now lost.

See 1915 typed transcript of ‘Letter concerning Aubrey Beardsley and the Artistic Supply Co.’ from Ernest Bramah Smith to R.A. Walker (National Art Library). For the erroneous dating of the first appearance of the Singer poster to 1898, see Beardsley’s posthumously published *Second Book of Fifty Drawings* (1899), p. 161; Gallatin, ‘The Poster’ 4; Lasner 127; Marillier, *Later Work* 42; Ross 96; Zatlin 971.





The Artist and the Bibliophile – 'I Shall be Charmed to Illustrate Thémidore'

9. **BEARDSLEY, Aubrey.** Autograph letter signed ('Aubrey Beardsley') [to Louis Octave Uzanne]. [St. Germain-en-Laye.] [S.a. (early June 1897?).] **\$4250***

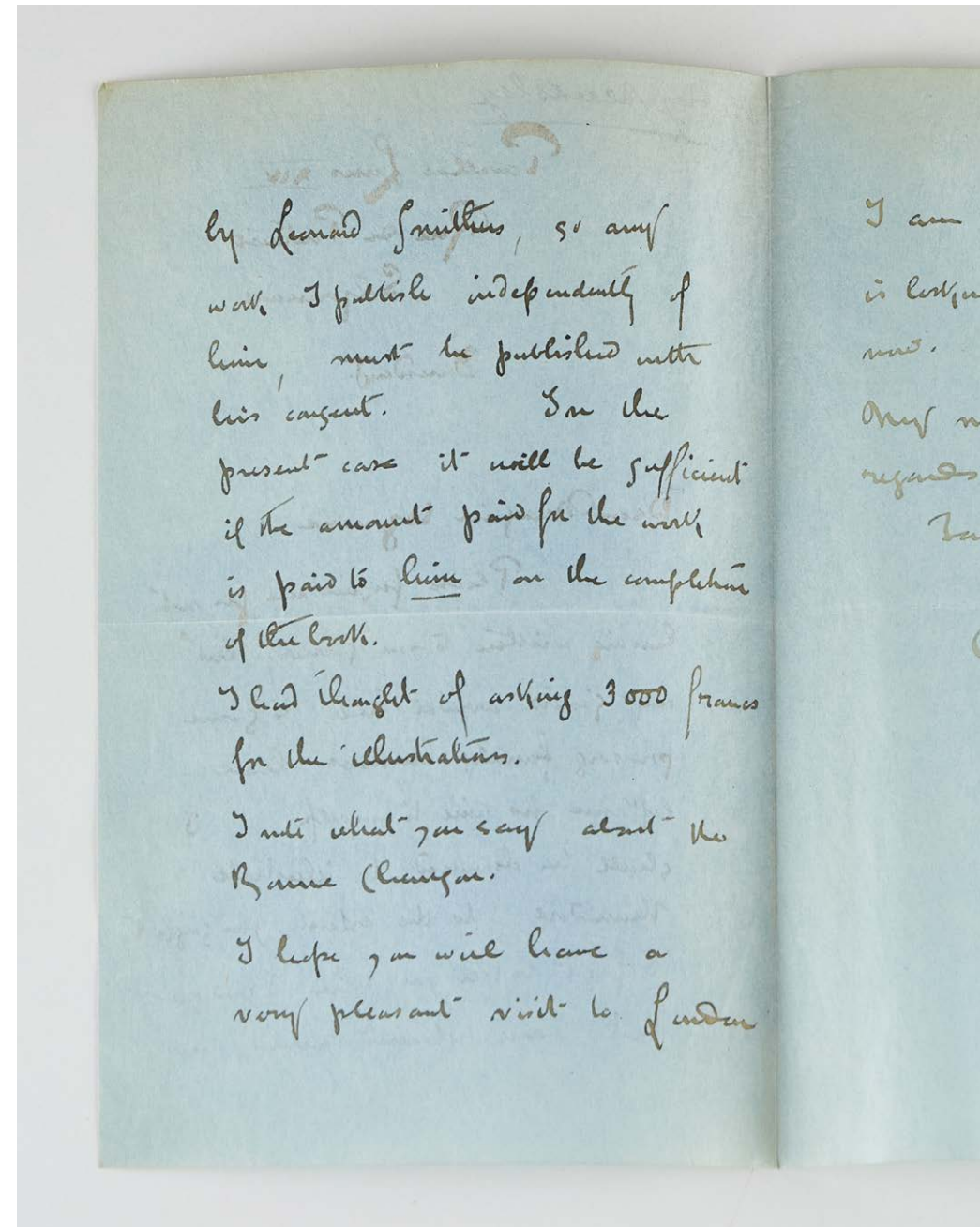
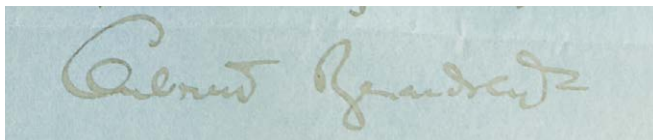
8vo bifolium (177 x 112 mm). pp. [3]; c. 14 lines to a page, on light blue paper, preserved in custom folding chemise and green morocco-backed slipcase, with later manuscript transcription on card; sometime folded; else in excellent condition.

An unpublished letter from the height of Beardsley's career, documenting a proposed but unrealised collaboration with the eminent French bibliophile, writer, and publisher Louis Octave Uzanne (1851–1931).

Beardsley begins with a graceful apology for his delayed reply before expressing his willingness to undertake the illustration of Uzanne's work: 'I shall be charmed to illustrate Thémidore to the extent you suggest.'

Particularly notable is Beardsley's statement of his contractual dependence upon Leonard Smithers (1861–1907), the controversial 'Publisher to the Decadents' and co-creator of *The Savoy*, who championed

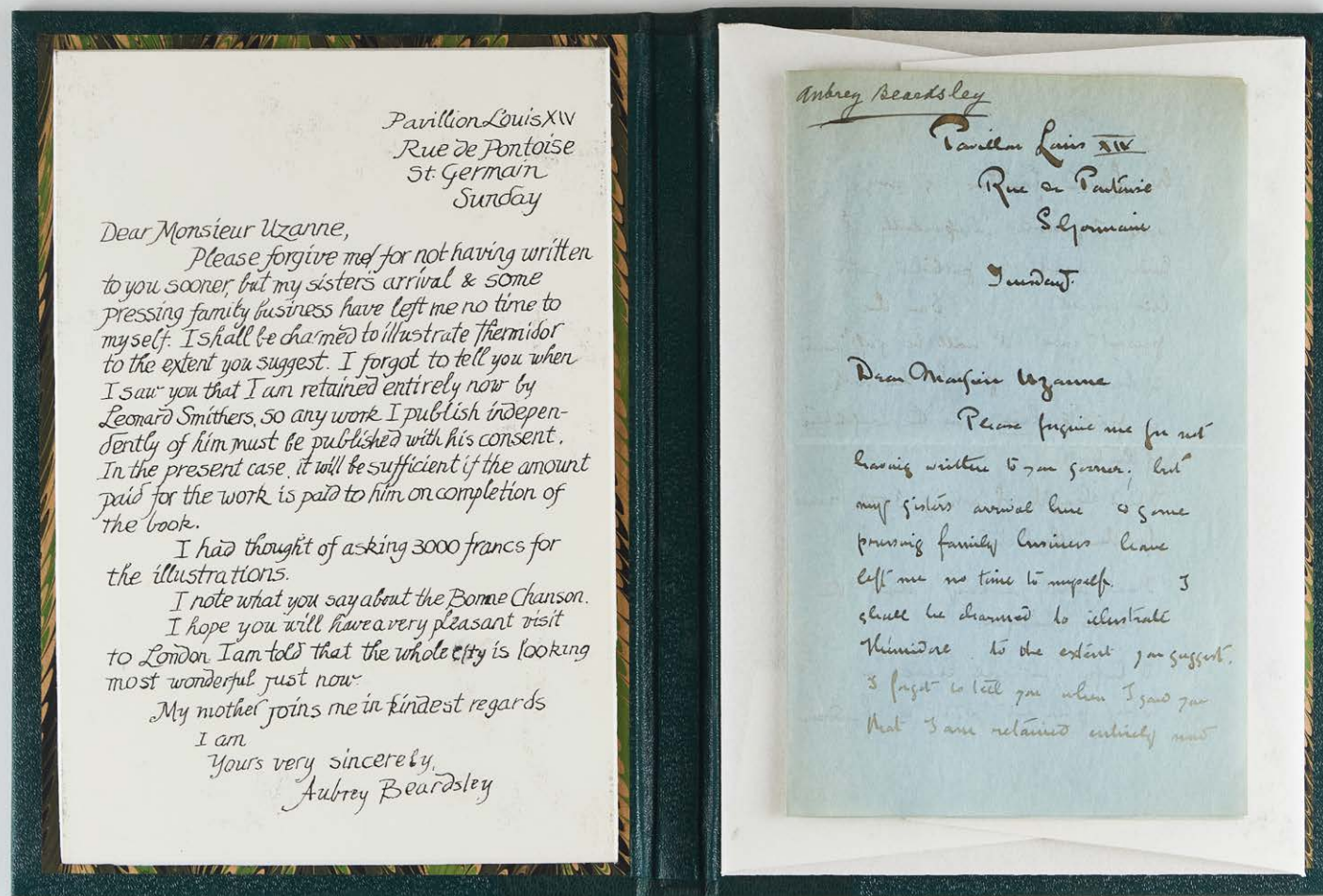
Beardsley when other publishers, such as those of *The Yellow Book*, cut ties with him following Oscar Wilde's scandal: 'I am retained entirely now by Leonard Smithers so any work I publish independently of him must be published with his consent.' Beardsley further mentions a proposed fee of '3000 francs for the illustrations,' a sum which may have discouraged enthusiasm. Whether on account of the fee, the constraints of Smithers' retainer, or other practical considerations, the book never appeared. Despite the collapse of the proposed project, this letter testifies to a continuing friendship and mutual regard, reflected in Uzanne's inclusion of Beardsley's work in *Les Évolutions du bouquin* (1897) and *L'Art dans la décoration extérieure des livres* (1898).



Uzanne would later write movingly of Beardsley after his premature death: 'It is a great English artist who has just passed away, consumptive, scarcely twenty-four years old, beneath the sun of Menton. The entire circle of the new aesthetic movement in England will keenly feel the loss that has struck it. Aubrey Beardsley was one of the most prodigious examples of the precocity of instinctive art ever recorded' (Uzane, pp. 95-6).

Three further autograph letters from Aubrey Beardsley to Octave Uzanne, likewise concerning this projected edition, are preserved at Princeton University Library.

See Uzane, *Visions de Notre Heure* (1899).



With Evans's Most Famous Beardsley Portrait

10. BEARDSLEY, Aubrey; Frederick H. EVANS. Grotesques by Aubrey Beardsley. Facsimile Platinum Prints by Frederick H. Evans from the Twelve Original Drawings in his Collection with a Portrait Frontispiece. Twenty-Five Copies Privately Printed. S.l.: s.n. 1919. **\$3500**

4to. Publisher's printed wrappers, housed in a clamshell morocco-backed box with cloth sides, raised bands ruled in gilt; marbled edges, red gilt morocco lettering-pieces; ff. [13], comprising 12 platinum prints after drawings by Aubrey Beardsley and a portrait frontispiece within a handsome Art Nouveau woodcut border signed by Evans in pencil and dated 1919, the prints and frontispiece mounted on brown card, the last 4 ff. provided in facsimile and mounted on paper slightly warmer in colour; c. 60-mm split to spine, but holding, a few spots to wrappers; slight offset to blank versos; else very well preserved.



One of twenty-five privately printed copies, extremely rare, of this handsome collection of facsimile platinum prints after twelve original drawings by Beardsley from the collection of his friend, the Pictorialist photographer Frederick Evans, also including a signed photograph of Beardsley by Evans, perhaps the most famous portrait of the artist.

A friend of George Bernard Shaw, Evans was a proprietor of Jones' and Evans' Bookshop near the Guildhall in Cheapside until 1898, when he turned to photography full-time; a monumental photographer of architecture, he was a member of the Linked Ring photographic society and soon befriended Alfred Stieglitz; he was the first British photographer to have his work featured in Stieglitz's seminal photographic journal *Camera Work*.

Evans met the seventeen-year-old Beardsley in 1889, when Beardsley was working as a clerk for an insurance company.



GROTESQUES BY AUBREY BEARDSLEY

FACSIMILE PLATINUM PRINTS BY
FREDERICK H. EVANS
FROM THE TWELVE ORIGINAL
DRAWINGS IN HIS COLLECTION
WITH A PORTRAIT FRONTISPIECE

TWENTY-FIVE COPIES
PRIVATELY PRINTED
1919



The shop was 'but a minute's walk for Beardsley within a twelvemonth of his coming to London town ... Here Beardsley would turn in after his city work was done, as well as at the luncheon hour, to discuss the new books; and thereby won into the friendship of Frederick Evans who was early interested in him' (Macfall, p. 39). Within a year, he was visiting daily. 'Thus it came about that Beardsley made his first literary friendship in the great city. He would take a few drawings he made at this time and discuss them with Frederick Evans. Soon they were on so friendly a footing that Evans would "swap" the books for which the youth craved in exchange for drawings' (*ibid.*). Indeed, it was Evans who secured Beardsley's first commission, recommending him to J.M. Dent for Malory's *Morte d'Arthur*.

The portrait of Beardsley included here is one of two famous photographs Evans took of Beardsley around 1894: here, Beardsley gazes downwards, his head in his hands. **The portrait frontispiece is here signed by Evans and dated 1919.**

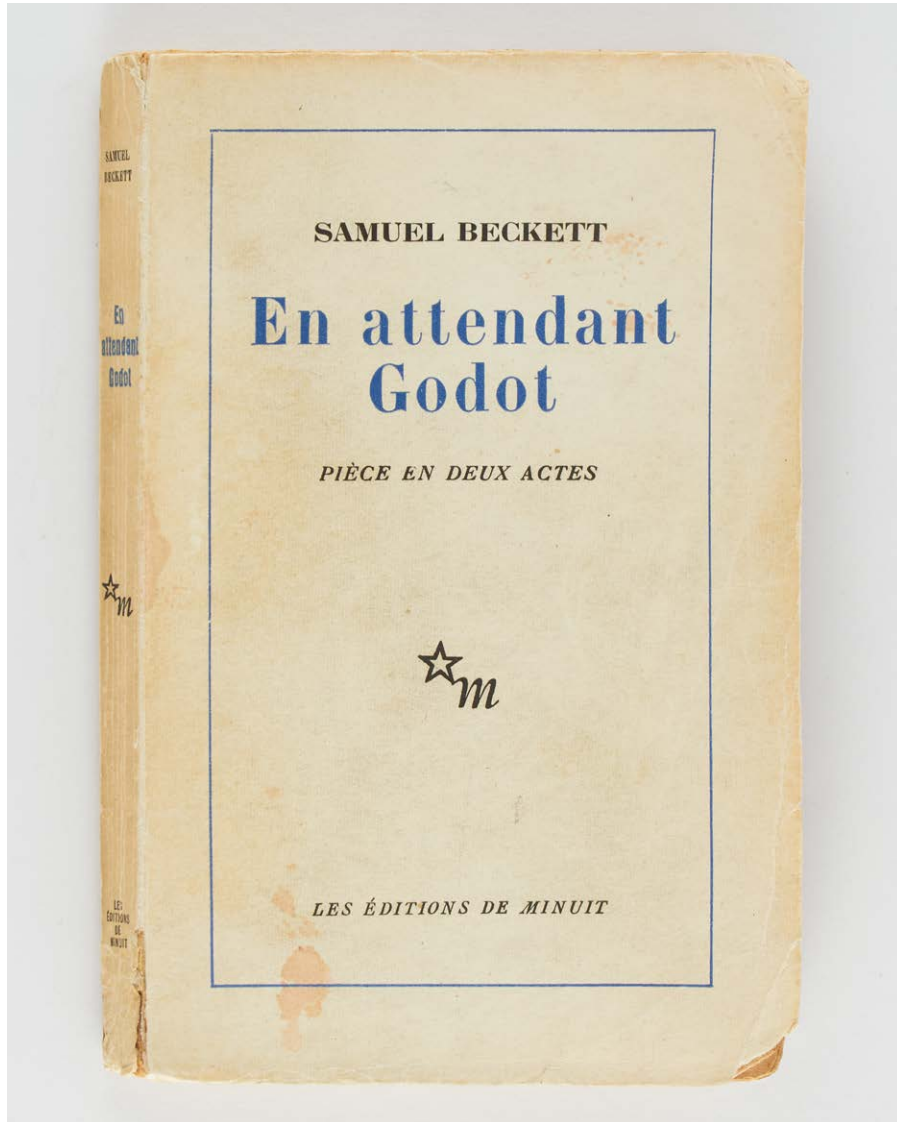
The present illustrations, from original drawings of Beardsley from Evans's collection, were first published in the 1893 *Bon-Mots of Sydney Smith and Richard Brindsley Sheridan*, a small-format volume in which Beardsley's illustrations appear as minute in-text illustrations or tailpieces, measuring not more than four centimetres; they can be appreciated in *Grotesques by Aubrey Beardsley* not as mere ornaments to the text, but as works of art in their own right. Beardsley died of tuberculosis on 16 March 1898, aged only twenty-five. Published some two decades after Beardsley's death, the present work appears to follow a similar set, in larger format, issued in a limited edition of ten copies in 1913, under the title *Grotesques by Aubrey Beardsley. Enlarged Facsimiles in Platinotype*, comprising reproductions of the twelve drawings included here but issued without the portrait (we find only one copy, at Princeton).

We find a single copy in the UK, at the National Art Library, and one in the US (Metropolitan Museum of Art, the portrait of Beardsley unsigned).



Alan Schneider's First Encounter with *Godot*

11. **BECKETT, Samuel.** *En attendant Godot*. Pièce en deux actes. Paris: Les Éditions de Minuit. 1952. **\$25,000**

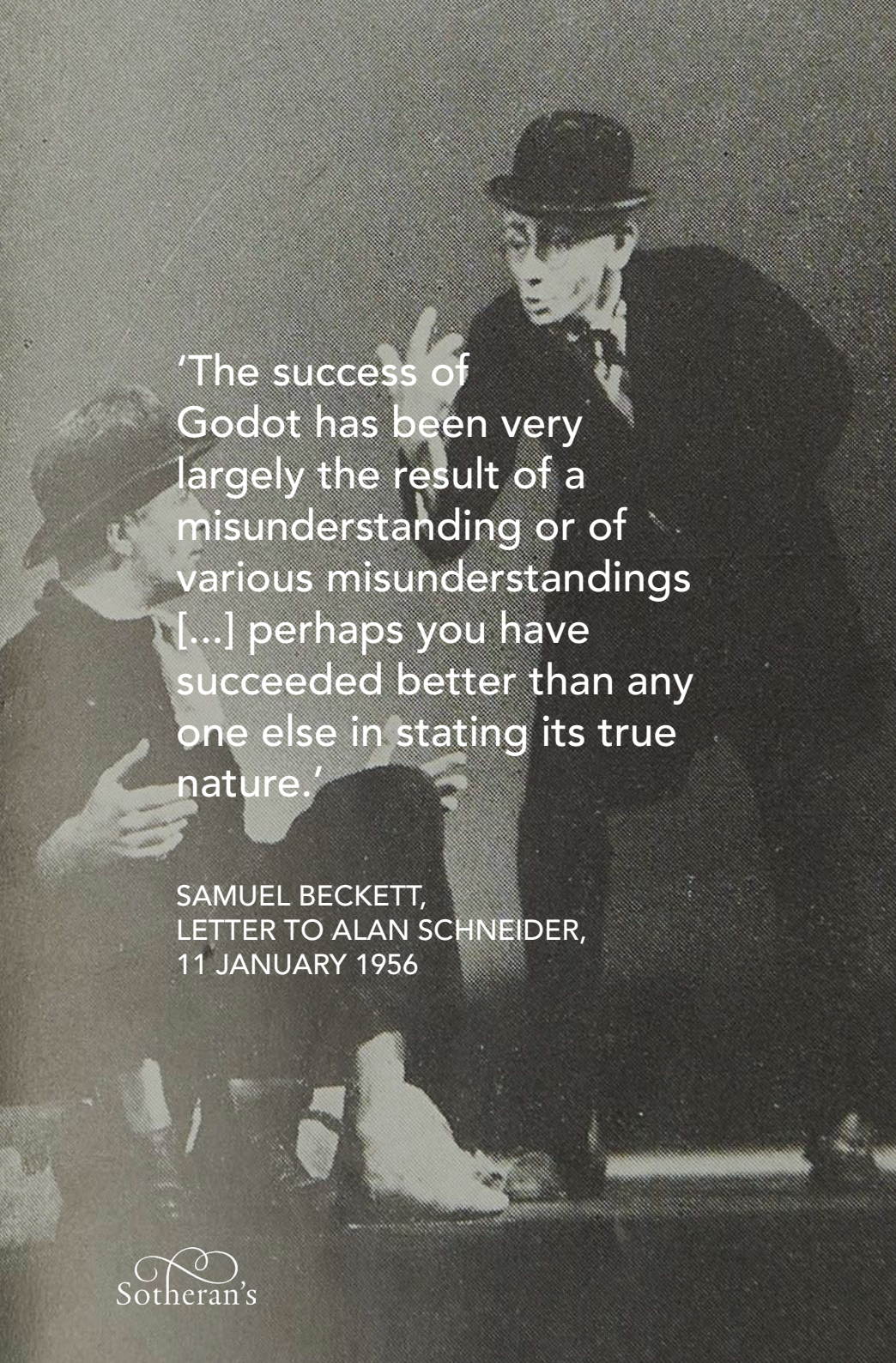


8vo. Publisher's wrappers printed in black and blue, publisher's advertisements to rear cover; pp. 163, [1], two photographic plates from the first production of the play tipped in between pp. 48–9 and pp. 144–5; spine cocked, paper uniformly toned, tiny burn hole to upper corner of p. 63, tear and associated creasing to upper edge of pp. 31–32; small losses to corners of wrappers, short splits to spine at foot, a few small marks to upper wrapper, some slight creasing, small nick to upper wrapper at foot; a good copy; ownership inscription of Alan Schneider to first blank page, title-page inscribed 'For Alan and Jean, with love from Sam', dated Paris, July 1972.

Alan Schneider's copy of the uncommon 1954 second issue of *En attendant Godot*, presented in 1972 to Schneider – Beckett's friend and the director of the earliest performances of *Godot* in the United States – and his wife Jean, likely inscribed during Schneider's preparations for the Samuel Beckett Festival at Lincoln Center that November.

Samuel Beckett had been experimenting with dramatic writing as early as 1937. The fragment *Human Wishes*, based on the final years of his beloved Samuel Johnson, and the full-length *Eleutheria* (1947), remained unperformed and unpublished for decades. *En attendant Godot*, written between October 1948 and January 1949 – between *Malone meurt* and *L'Innommable* – was composed 'in order to break through an artistic impasse' (Ackerley and Gontarski) and may initially have seemed destined for a similar fate. Published by Les Éditions de Minuit in October 1952, the play was first performed on 3 January 1953 at the Théâtre de Babylon, Paris. Reviews were mixed but appreciative.





'The success of *Godot* has been very largely the result of a misunderstanding or of various misunderstandings [...] perhaps you have succeeded better than any one else in stating its true nature.'

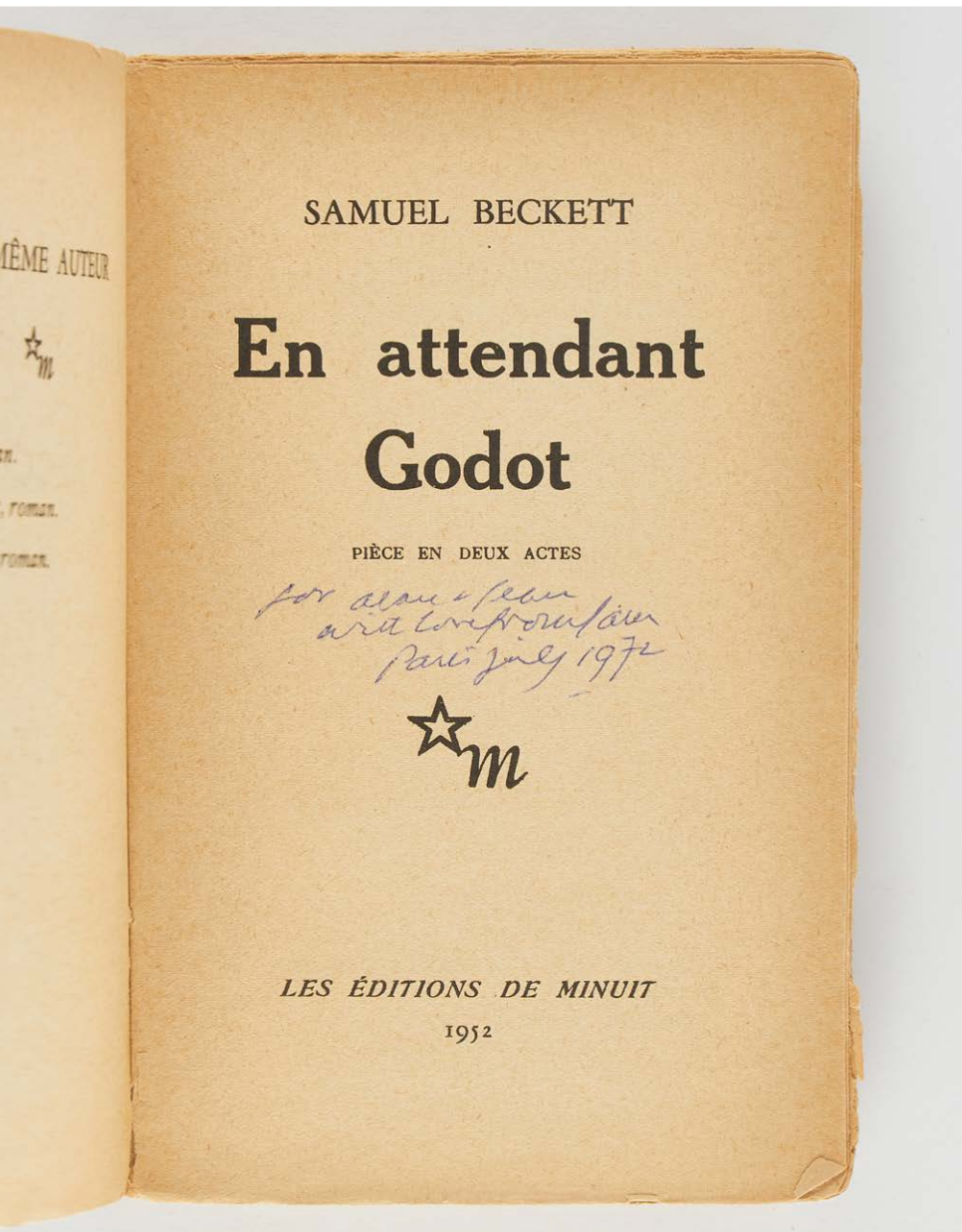
SAMUEL BECKETT,
LETTER TO ALAN SCHNEIDER,
11 JANUARY 1956

The American director Alan Schneider attended a performance there in 1954, where he 'sat alternately mystified and spellbound, uncertain and sure, knowing something terribly special was taking place on that small, almost bare stage' (*Entrances*). Unable to track down the elusive author to discuss a possible American production, **he returned to New York – very likely with this copy of the 1954 second edition of the *Minuit Godot*, issued with six photographs from the original production.** Clearly a well-used working copy, the book contains a number of circled passages in pencil and ink, as well as one or two of Schneider's marginal annotations. Beckett's 1972 presentation inscription was likely made during preparations for Schneider's Beckett quadruple bill – comprising the premiere of *Not I* alongside *Happy Days*, *Krapp's Last Tape*, and *Act Without Words II* – at Lincoln Center that November.

Fortuitously, Schneider was approached the following year by the producer Michael Myerberg, asking if 'I might be interested in doing a Broadway-bound production of a play called *Waiting for Godot*' (Beckett had translated the play into English in 1953), with – long pause for emphasis – Bert Lahr and Tom Ewell' (*Entrances*). He travelled to Paris to meet Beckett.

'At the time, Beckett had no telephone,' Schneider recalls, 'so I sent him a message via pneumatique. Within an hour, [he] rang up saying he'd meet me in the lobby at six o'clock – at the same time reminding me that he had only a half hour to spare, and making it very clear that even that amount of time was accorded me out of duress. He wasn't exactly cordial' (*Entrances*). In the event, they talked for three hours, after which Beckett invited Schneider to dinner 'at around midnight at Fouquet's. I did not know what or where Fouquet's was, and Beckett explained patiently that it was the restaurant on the Champs Élysées where he had regularly met with Joyce.' The director then continued to London to see Peter Hall's production of *Godot*. 'As I was about to take off, Sam asked me almost shyly, 'Would it be ahny help at ahll if I came to London to see *Godot* with you?'' (*ibid.*) The two attended five consecutive performances, comparing notes.

Schneider's first *Godot* opened on 3 January 1956 at the Coconut Grove Playhouse, Miami. It was very badly received: 'Up went the plush gold curtain, and instead of *The Seven Year Itch* or *Harvey*, that audience got *Waiting for Godot*' (*Entrances*).



When Schneider wrote apologetically to Beckett, the reply was characteristically generous: 'Success and failure on the public level never mattered much to me, in fact I feel much more at home with the latter, having breathed deep of its vivifying air all my writing life up to the last couple of years. And I cannot help feeling that the success of *Godot* has been very largely the result of a misunderstanding or of various misunderstandings, and that perhaps you have succeeded better than any one else in stating its true nature' (11 January 1956). 'Beckett immediately took to the effervescent, highly voluble and keenly intelligent Schneider' (Knowlson), and from *Godot* onwards he assumed the unassailable role of Beckett's anglophone director of choice, directing all American premieres as well as *Film* (starring Buster Keaton), Beckett's sole venture into cinema. The friendship endured until Schneider's untimely death, struck by a motorcycle in London in 1984, shortly after posting a letter to Beckett. 'What endeared [Schneider] to the playwrights he served was his invisibility. [He] advocated a transparency that made manifest the author's literary text and the actors' skills' (Ackerley and Gontarski).

Provenance: From the library of Alan and Eugenie ('Jean') Schneider (d. 2025).

OCLC finds only five copies of this edition in North America (Boston College, Indiana, McMaster, Notre Dame, Princeton), and only one in the UK (Cambridge).

Federman and Fletcher 259.1.

EN ATTENDANT GODOT

vre le panier, en retire
un morceau de pain et
ucky.) Panier ! (Lucky a
le, s'immobilise.) Plus
(Lucky s'arrête.) Il pue.
le goulot.) A la bon
teille et se met à mang
tragon et Vladimir, s'
ournent autour de Luc
es les coutures. Pozzo
vec voracité, jette les
Lucky ploie lentement,
rôle le sol, se redresse b
ployer. Rythme de ce

— Qu'est-ce qu'il a ?
— Il a l'air fatigué.
— Pourquoi ne dépose
— Est-ce que je sais ?
rès.) Attention !
— Si on lui parlait ?
— Regarde-moi ça !
— Quoi ?
indiquant). — Le cou.

Godot Arrives in America

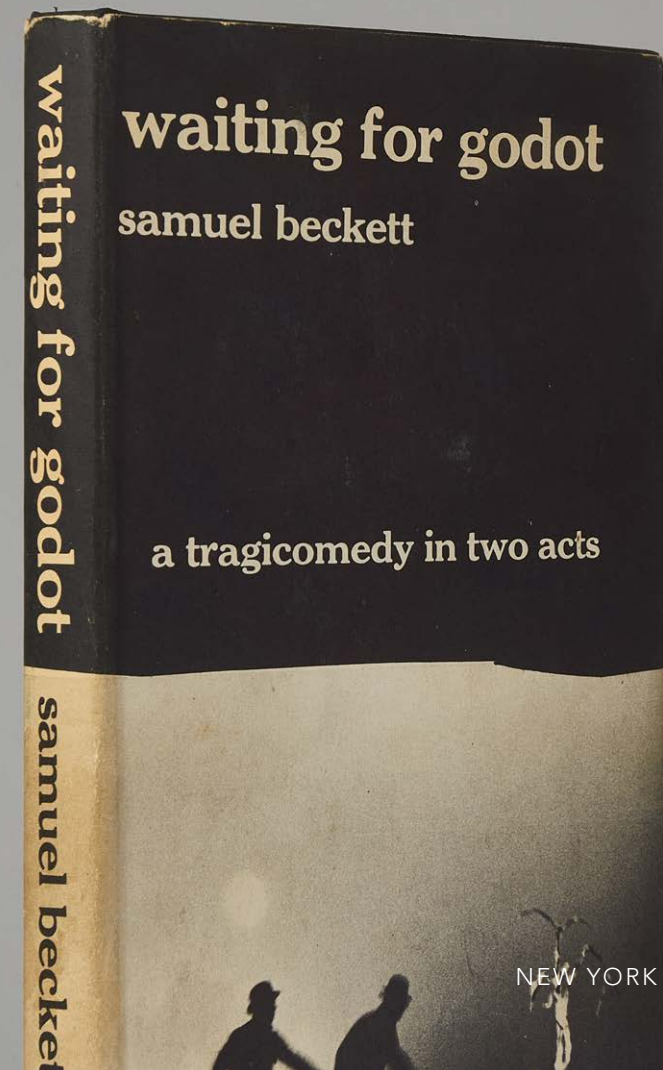
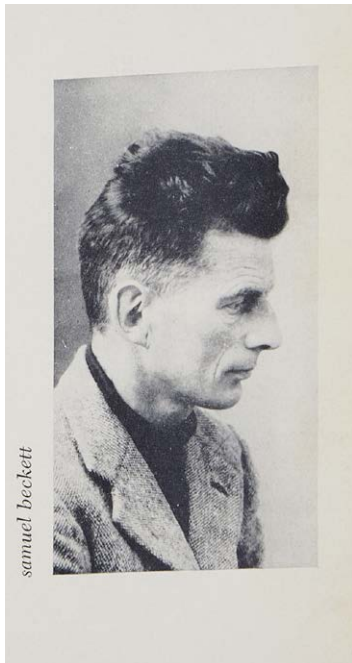
12. **BECKETT, Samuel.** *Waiting for Godot.* New York: Grove Press. 1954. \$3500

8vo. Original black cloth, spine lettered in gilt and silver and in blind across boards and spine, red endpapers, in the dust-jacket priced \$4.75 to upper edge of front flap; pp. [7], ff. 7-60, pp. [5]; 2 ff. photographic plates after p. iv; extremities of dust-jacket lightly rubbed, spine a little toned, small pink stain to lower edge of rear flap; a near-fine copy in a very good jacket.

A crisp, bright copy of the first printing in English of Beckett's most famous work, preceding the expurgated UK issue by two years.

En attendant Godot was first published by Les Éditions de Minuit in 1952 and premiered on 5 January 1953 at the Théâtre de Babylone in Paris. Beckett's English translation, completed later the same year, was first staged on 3 August 1955 at London's Arts Theatre, directed by Peter Hall, the American premiere, directed by Alan Schneider, taking place on 3 January 1956 at the Coconut Grove Playhouse in Miami. The US edition of the translation, issued by Grove Press in September 1954, predates the UK edition, which was published by Faber and Faber in February 1956. The Faber edition included cuts to the text required by the Lord Chamberlain (the play described by censor C. W. Heriot as an 'ugly little jet of marsh-gas' and 'two hours of angry boredom'); the cuts would remain unrestored in UK editions until 1965.

Federman & Fletcher 373.



Two 'Dramaticules', Presented to the Director of Their Debut Performances

13. BECKETT, Samuel. *Ohio Impromptu* and *Catastrophe*; unpublished, bound offprint of typescripts. [S.a. (not before 1982).] **\$5750**

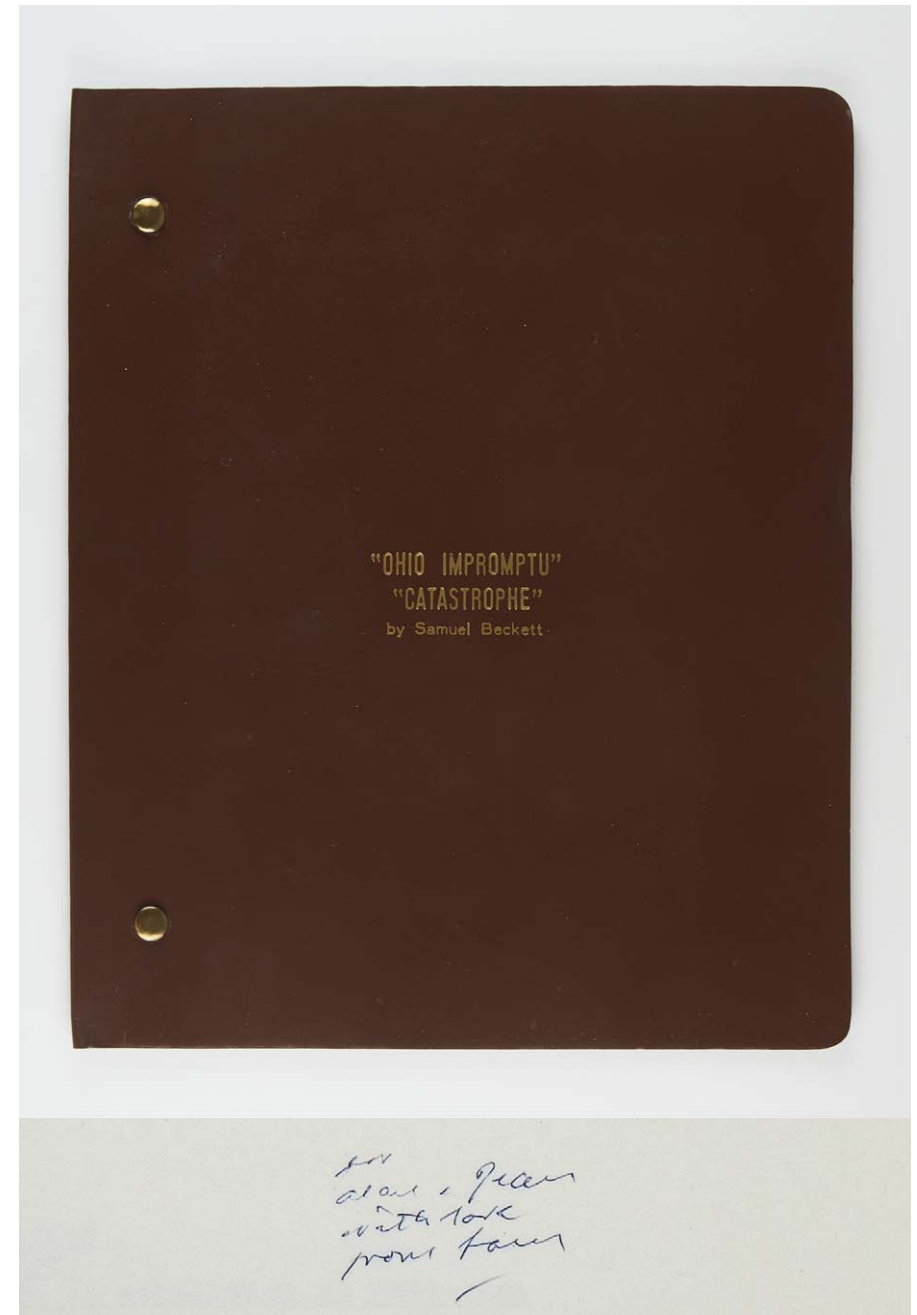
Bound A4 facsimile of typescript; limp faux-leather wrappers secured with two marginal brass fasteners, upper cover lettered "'Ohio Impromptu' | 'Catastrophe' | by Samuel Beckett' in gilt, 1 f. blue paper bound in after *Ohio Impromptu*; ff. [1], 4; [1], 5, printed to rectos only; minor wear to edges and corners; some offsetting to blank versos from the 'sticky' raised ink-surface characteristic of early xerography, else internally clean throughout; Beckett's presentation inscription 'for | Alan, Jean [Schneider] | with love | from Sam' to first leaf.



Facsimile typescripts of two of Beckett's late plays in a presentation binding, warmly inscribed by the author to Alan Schneider – director of the first productions of both works – and his wife Jean.

Ohio Impromptu was written late in 1980 for a 1981 symposium in Columbus, Ohio, to mark the author's seventy-fifth birthday, produced at the request of Beckett scholar and Associate Professor of English at Ohio State University Stanley Gontarski.

The premiere (9 May 1981), a single performance at the Stadium II Theatre, Ohio State, was directed by Schneider, with David Warrilow as the Reader and Rand Mitchell as the Listener. Onstage, both sit at a table, the former reading from a book recounting a story of solitude, loss, and vain consolation. Beckett later disclosed that the 'dear face' evoked by the Reader was that of his wife Suzanne: 'I've imagined her dead so many times. I've even imagined myself trudging out to her grave' (conversation with James Knowlson). The play, however, 'through its visual and verbal imagery [...] manages to transcend any purely personal inspiration' (Knowlson).

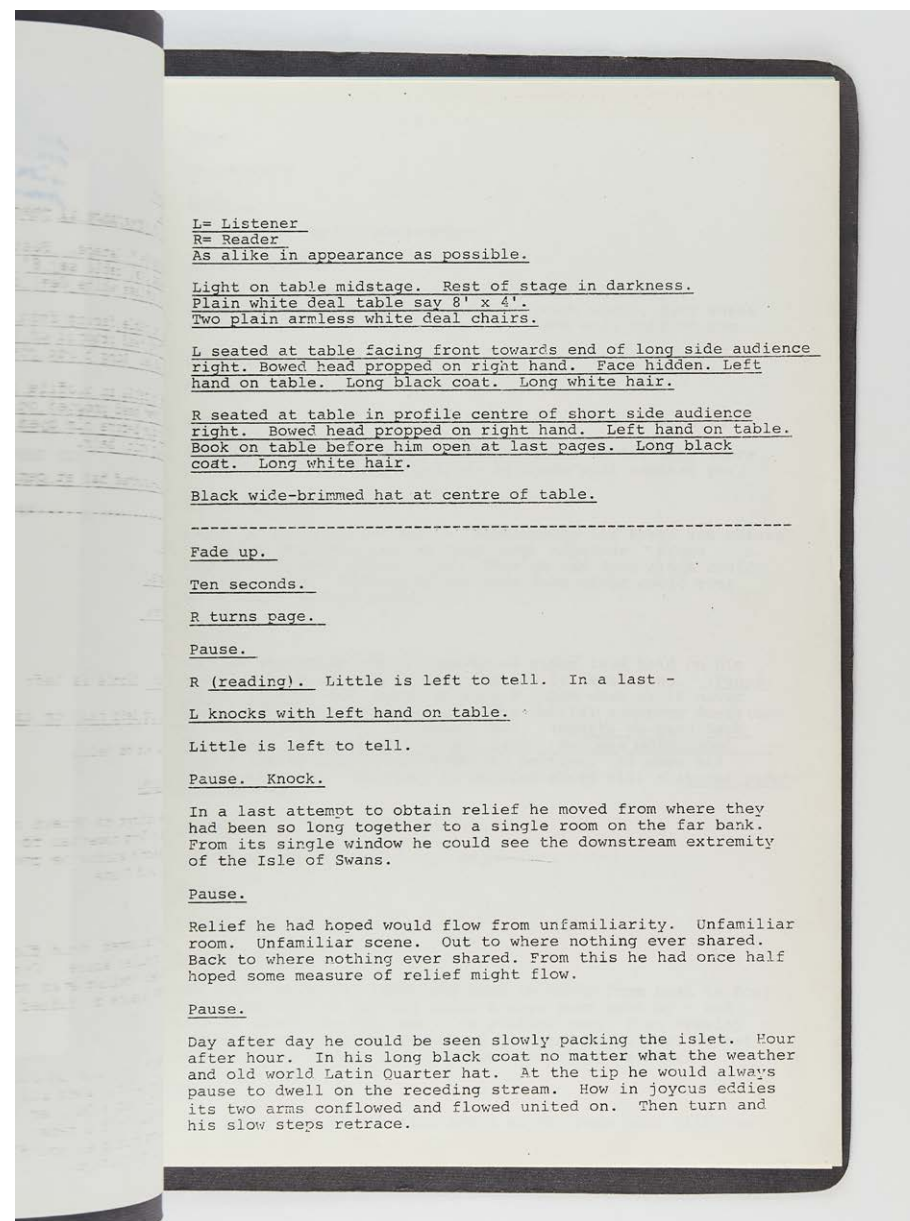


Writing to Beckett after the premiere, Schneider reported that 'the play went very well. Audience response was excellent [...]. The visual image was very strong. The two men completely alike in the coats and wigs (which I was, luckily, able to have made without charge by the best wig-maker in New York.) There are some laughs, not entirely expected by me, related to L[istener]'s knocking, wanting R[eaders] to go back in his reading' (16 May 1981). *Catastrophe*, bound here with *Ohio Impromptu*, was written in French in 1982 and translated by Beckett in the same year. Dedicated to Czech dramatist Václav Havel, it was first performed in French at the Avignon Festival on 21 July 1982, 'as part of a tribute by various writers to Václav Havel' (Beckett to Schneider, 22 May 1982). Among the starkest of Beckett's late miniatures, it presents a silent, passive Protagonist manipulated by a Director and his Assistant, who adjust his posture, clothing, and bearing with clinical precision for an unseen audience. At once a study in political oppression as well as of authorship, performance, and the ethics of representation, the play is 'a fitting tribute to the leader of the Velvet Revolution, at a 'turning point' (the literal meaning of 'catastrophe') in his own and his country's fortunes' (Ackerley and Gontarski).

Schneider expressed his enthusiasm for the play, noting the suitability of David Warrilow for the Protagonist and proposing a double bill with *Ohio Impromptu* as 'an interesting contrast of vocal and physical image' (11 July 1982). Beckett agreed (Paris, 23 July 1982): 'Like your suggestion of doing it with David in conjunction with *Impromptu*', their correspondence leading to a New York run of *Ohio Impromptu*, *Catastrophe*, and *What Where* at the Harold Clurman Theatre (15 June 1983–15 April 1984; 394 performances). **It is likely that this presentation copy of the typescripts of *Ohio Impromptu* and *Catastrophe* was printed in association with the occasion.**

Provenance: From the library of Alan and Eugenie ('Jean') Schneider; Jean Schneider died in the summer of 2025 at the age of one hundred and one.

See Schneider, Entrances: An American Directors Journey (1986); Harmon ed., *No Author Better Served: The Correspondence of Samuel Beckett & Alan Schneider* (1998); Ackerley and Gontarski, *The Faber Companion to Samuel Beckett* (2006); Knowlson, *Damned to Fame: The Life of Samuel Beckett* (1996).



Inscribed by Beckett's
'Favourite Actress, Almost at Times His Muse'

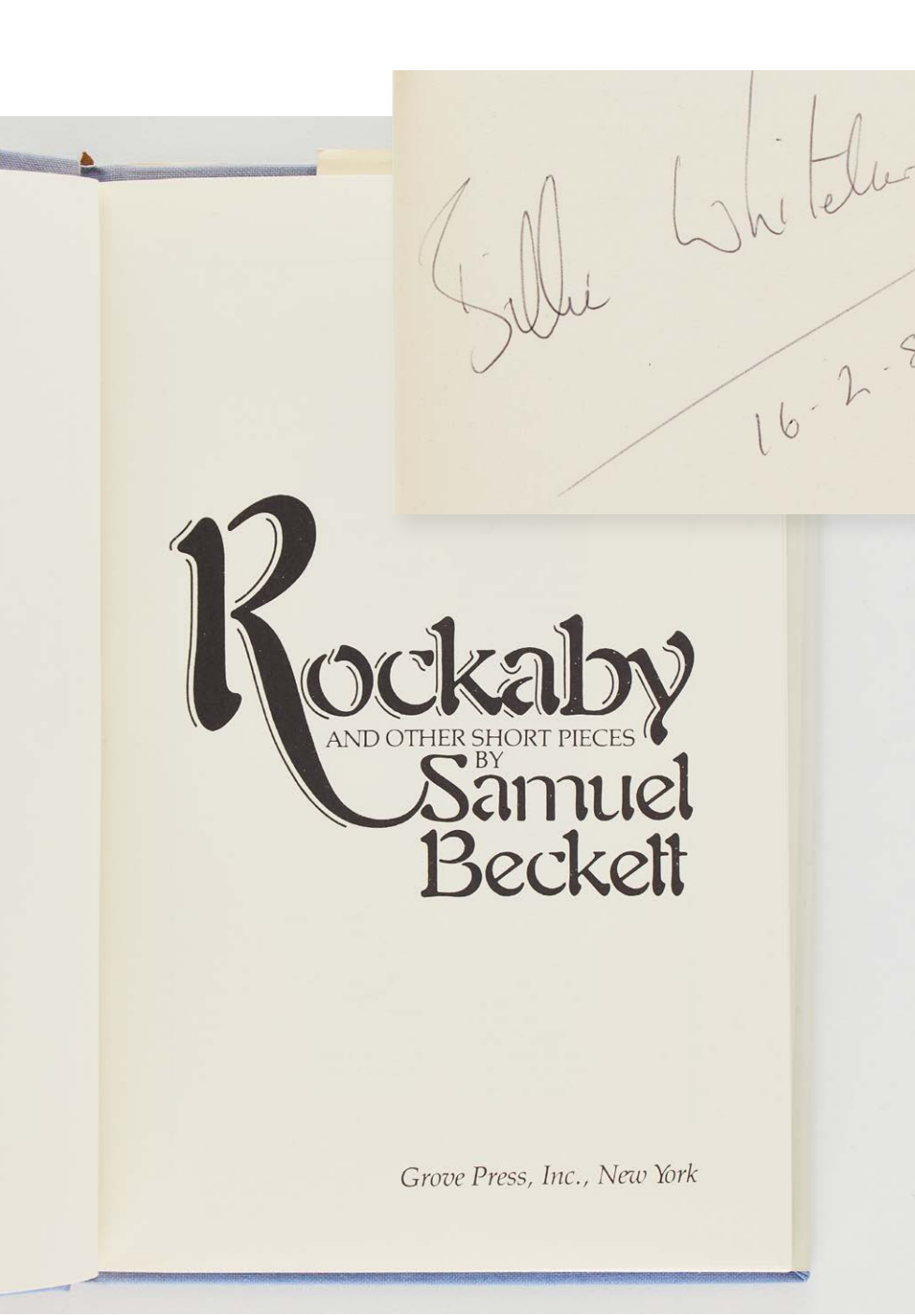
14. **BECKETT, Samuel.** *Rockaby and other Short Pieces.* New York: Grove Press. 1981. **\$950**

8vo. Original pale blue cloth, spine lettered in silver, in the dust-jacket designed by Janet Odgis, priced \$12.50 to upper edge of front flap; pp. 80; spine somewhat sunned, slight pushing and fading to spine tips, jacket lettering a little faded, small loss of laminate (c. 15 × 15 mm) to upper edge of rear cover, light creasing to head of spine; a near-fine copy in like jacket; **signature of Billie Whitelaw to front free endpaper, dated 16 February 1984; with a dated Rockaby faceted paperweight, engraved with the text 'Rockaby 1984', made by the renowned Belgian crystal manufacturer Val St. Lambert (see below).**

First US edition, first printing, of the first appearances in print of *Rockaby* and *Ohio Impromptu*, the first in book form of *A Piece of Monologue*, and first US appearance of the prose *All Strange Away*, signed and dated by Billie Whitelaw, who gave the first performances of *Rockaby*, Beckett's 'favourite actress, almost at times his muse' (Ackerley and Gontarski).

Rockaby was written for a conference at the Center for Theater Research, Buffalo, where it was directed by Alan Schneider with Whitelaw as the Woman and the Voice (respectively 'W' and 'V' in the text) first performed on 8 April 1981; the London première – reprising Buffalo – followed at the Cottesloe Theatre in December 1982. The role had originally been intended for Irene Worth, who withdrew shortly before rehearsals: 'She's gotten an offer to do a film, needed the money, etc' (Alan Schneider to Beckett, 15 February 1981).





Rockaby
AND OTHER SHORT PIECES
BY
**Samuel
Beckett**

Grove Press, Inc., New York

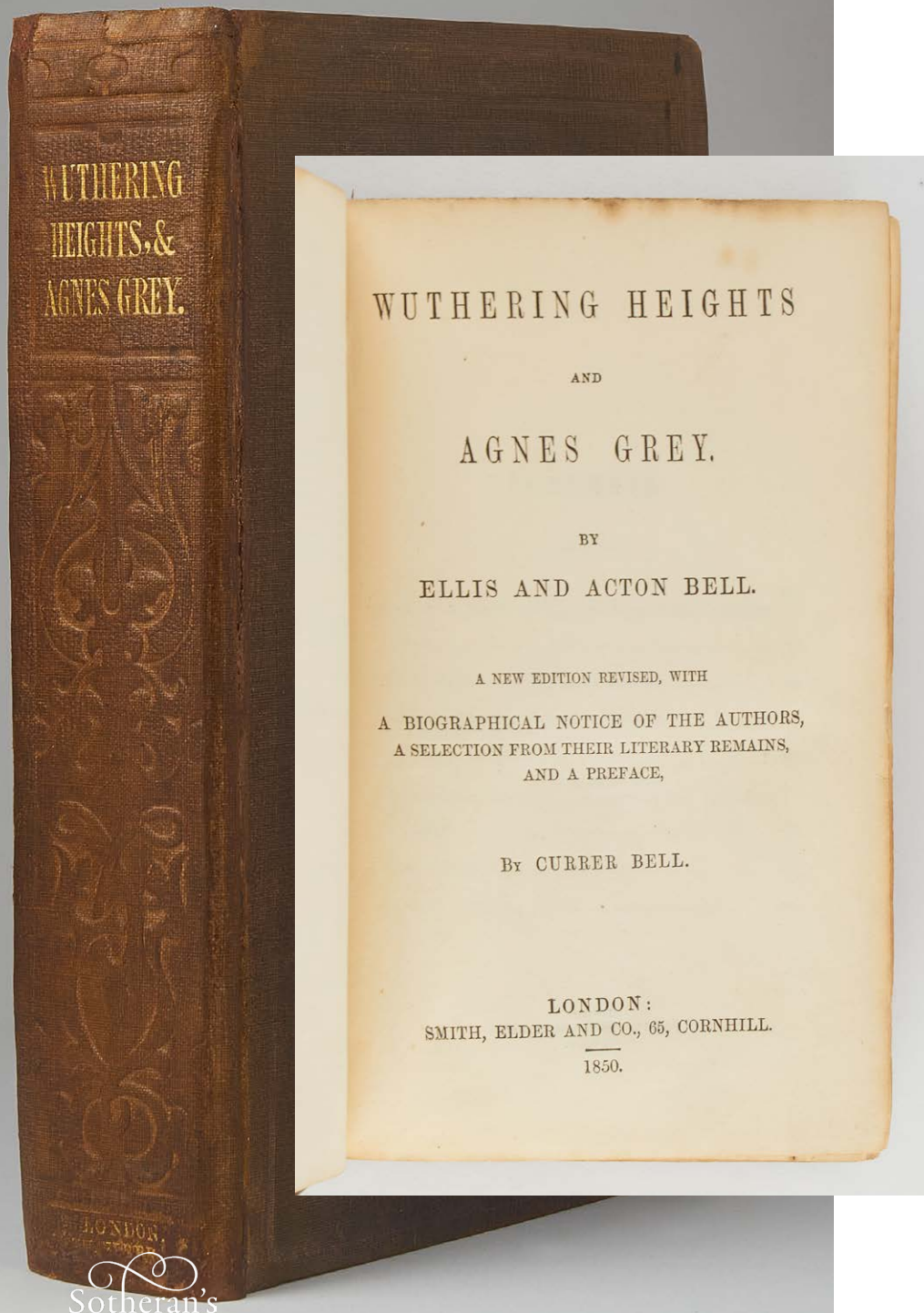
Whitelaw's assumption of the role was a relief to author and director alike: 'Can't tell you how delighted I am finally to be meeting Billie and working with her' (*ibid.*).

A woman in a black evening gown sways rhythmically in a rocking chair, her movements precisely synchronised with the incantatory movement of her own recorded voice, which she intermittently joins with. The play may be seen and heard as a solemn, highly stylised counterpart to the earlier *Krapp's Last Tape*, both turning on the interplay between live and recorded voices. Both draw upon early memories, *Rockaby* recalling Beckett's 'maternal grandmother, "little Granny", Annie Roe, dressed in "her best black" sitting in a rocking chair at the window of Cooldrinagh, where she lived out the final years of her life' (Knowlson). More distantly, we may recall the rocking chair in *Murphy*, the author's first novel. Following the premiere, Schneider wrote to Beckett that 'the general audience response has been excellent. They have sat fascinated and mesmerized [...] The tape Billie made in London is superb, a real piece of music. [...] How true and right your instincts and demands were on this one' ([18] April 1981).

This copy of *Rockaby and Other Short Pieces*, from the library of director Alan Schneider, was signed and dated by Whitelaw during the run of a Beckett triple bill – *Rockaby*, *Footfalls*, and *Enough* – given at the Samuel Beckett Theatre, New York, opening 16 February 1984, Whitelaw appearing in all three works.

The production was both critically and commercially successful. 'Presumably by this time you are aware that the ROCKABY evening is the most sought-after theatre event of the season', Schneider reported to Beckett. 'All hell is breaking loose. We are selling out [...], turning away hundreds on weekends. We are the talk of the town, and Billie has been absolutely besieged by newspaper and TV people; she has had hardly a moment to herself' (2 March 1984). Whitelaw was nominated for a Drama Desk Award in the category of Outstanding Solo Performance, which may explain the faceted Val St. Lambert *Rockaby 1984* paperweight/ornament accompanying this volume.

Provenance: From the library of Alan and Eugenie ('Jean') Schneider (d. 2025).



'Whether It Is Right or Advisable to Create Beings Like Heathcliff, I Do Not Know: I Scarcely Think It Is'

15. BRONTË, Emily [pseud. Ellis BELL] and Anne BRONTË [pseud. Acton BELL]; Charlotte BRONTË [pseud. Currer BELL] (editor). *Wuthering Heights and Agnes Grey ... A New Edition Revised, with a Biographical Notice of the Authors, a Selection from their Literary Remains, and a Preface.* London: Smith, Elder and Co. 1850. **\$19,500**

8vo. Original burgundy cloth, spine stamped in blind to a floral design and lettered in gilt, boards stamped in blind to a floral design within double fillet borders, title blocked to boards in blind within central lozenge, housed in a matching cloth clamshell box; pp. [ii ('Extracts from reviews of "Wuthering Heights"'), 'xxiv' (i.e. xxii), 504, 16 (publisher's advertisements); spine and upper edges somewhat sunned, joints and foot of spine discreetly repaired (a small portion of text at foot of spine obscured), corners slightly bumped; sporadic light foxing (largely to *Agnes Grey*); else a very good copy; bookseller's wax seal of R. Lidstone, Plymouth to front pastedown, gift inscription dated 5 March 1864 to front free endpaper (see below).

A sharp and attractive example of the first issue of the scarce second London edition of *Wuthering Heights* and *Agnes Grey*, including the first appearance of Charlotte Brontë's 'Biographical Notice of Ellis and Acton Bell' and 'Editor's Preface,' as well as a final section of poems by Anne and Emily, many of which 'never before printed' (Sadleir).

'[A] book of very considerable literary importance' (Wise), this second edition of Emily Brontë's *Wuthering Heights* and her sister Anne's *Agnes Grey* marks a significant moment in the Brontës' publication history and the formation of Brontë myth. It is the first appearance of the works in a single volume (the 1847 London edition having been issued in three). It is notable for the addition of Charlotte Brontë's introductory material and, completing the volume, a number of poems by Emily and Anne.

BIOGRAPHICAL NOTICE

OF

ELLIS AND ACTON BELL.

It has been thought that all the works published under the names of Currer, Ellis, and Acton Bell, were, in reality, the production of one person. This mistake I endeavoured to rectify by a few words of disclaimer prefixed to the third edition of *Jane Eyre*. These, too, it appears, failed to gain general credence, and now, on the occasion of a reprint of *Wuthering Heights* and *Agnes Grey*, I am advised distinctly to state how the case really stands.

Indeed, I feel myself that it is time the obscurity attending those two names—Ellis and Acton—was done away. The little mystery, which formerly yielded some harmless pleasure, has lost its interest; circumstances are changed. It becomes, then, my duty to explain briefly the origin and authorship of the books written by Currer, Ellis, and Acton Bell.

About five years ago, my two sisters and myself, after a somewhat prolonged period of separation, found ourselves reunited, and at home. Resident in a remote district where education had made little progress, and where, consequently, there was no inducement to seek

Responding to the controversy provoked by the novels' challenge to Victorian notions of the home, and their innovative deployment of the tropes of the domestic Gothic, Charlotte addresses questions of content, morality, and, crucially, of authorship. In the preface to the third edition of *Jane Eyre*, she had already attempted to rectify the error of assuming 'that all works published under the names of Currer, Ellis, and Acton Bell were, in reality, the production of one person'. Rumours persisted, however, and in the same year, the American edition of *Wuthering Heights* had attributed the novel to 'the author of *Jane Eyre*'. **While retaining the pseudonyms, in this second London edition, Charlotte discloses for the first time the forenames of her sisters in print, explaining that they had 'veiled' their names because they 'had a vague impression that authoresses are liable to be looked on with prejudice.'**

Charlotte's account of the environment in which she and her sisters were raised as a 'remote district' is somewhat misleading. The Brontë parsonage at Haworth bordered the moors: on one side a bustling industrial town, and on the other a harsh landscape. She describes them as '[r]esident in a remote district', perhaps as an attempt to take advantage of the perception of the moors in the wider cultural imagination as sites of untamed wilderness and passion, inspired by their characterisation in the sisters' novels. In so doing, she somewhat diminishes her sisters' artistic achievements, describing them 'in externals' as 'two unobtrusive women', and in 'secluded life' as having 'retiring manners and habits'. On *Wuthering Heights*, she writes, 'Whether it is right or advisable to create beings like Heathcliff, I do not know. I scarcely think it is.'

WUTHERING HEIGHTS:

BY ELLIS BELL.

CHAPTER I.

1801.—I have just returned from a visit to my landlord—the solitary neighbour that I shall be troubled with. This is certainly a beautiful country! In all England, I do not believe that I could have fixed on a situation so completely removed from the stir of society. A perfect misanthropist's heaven: and Mr. Heathcliff and I are such a suitable pair to divide the desolation between us. A capital fellow! He little imagined how my heart warmed towards him when I beheld his black eyes withdraw so suspiciously under their brows, as I rode up, and when his fingers sheltered themselves, with a jealous resolution, still further in his waistcoat, as I announced my name.

"Mr. Heathcliff?" I said.

A nod was the answer.

"Mr. Lockwood your new tenant, sir. I do myself the honour of calling as soon as possible after my arrival, to express the hope that I have not inconvenienced you by my perseverance in soliciting the occupation of Thrushcross Grange: I heard yesterday you had had some thoughts——"

"Thrushcross Grange is my own, sir," he interrupted, wincing. "I should not allow any one to inconvenience me, if I could hinder it—walk in!"

The "walk in" was uttered with closed teeth, and expressed the sentiment, "Go to the Deuce:" even the gate over which he leant manifested no sympathizing movement to the words; and I think that circumstance determined me to accept the invitation: I felt interested in a man who seemed more exaggeratedly reserved than myself.

B

This is the first issue, with the title page dated 1850. Published in December of that year, many copies were issued with the date given as 1851.

Provenance:

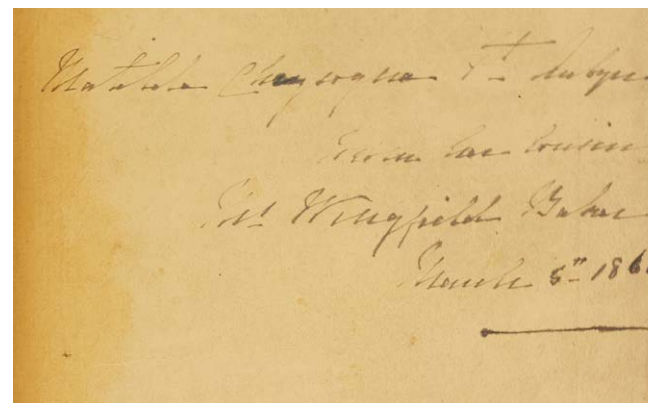
1. R. Lidstone, Plymouth, likely the printer, bookseller, and stationer Roger Lidstone, active until c. 1860.

2. The title bears the gift inscription 'Matilda ... St Aubyn. / ?From her cousin Mrs Wingfield Baker', dated 5 March 1864. We have been unable to identify Matilda, but the connection to Plymouth is likely tied to the St Aubyn Baronets of Clowance, near Camborne. Mrs Wingfield Baker is likely Elizabeth (*née* Mills), who in 1813 married William Wingfield, MP for Bodmin.

Wingfield had changed his name to Wingfield-Baker in 1849 after inheriting Orsett Hall from Elizabeth Baker, whose first marriage had been to Sir John St Aubyn, fourth Baronet, and her second to John Baker of Orsett, Essex.

OCLC and Library Hub find six copies in the US (LCP, Morgan, NYU, Princeton, UCLA, UT Austin), and six in the UK (BL, Bodleian, Leeds, NLA, St Andrews, Trinity College Cambridge), to which we add another, at the Brontë Parsonage Museum.

Wise, pp. 103–6 (Part II: 2); Sadleir 350a ('highly important edition'); Symington, p. 100. See Barker, The Brontës (1994).





Bruno's Bruno

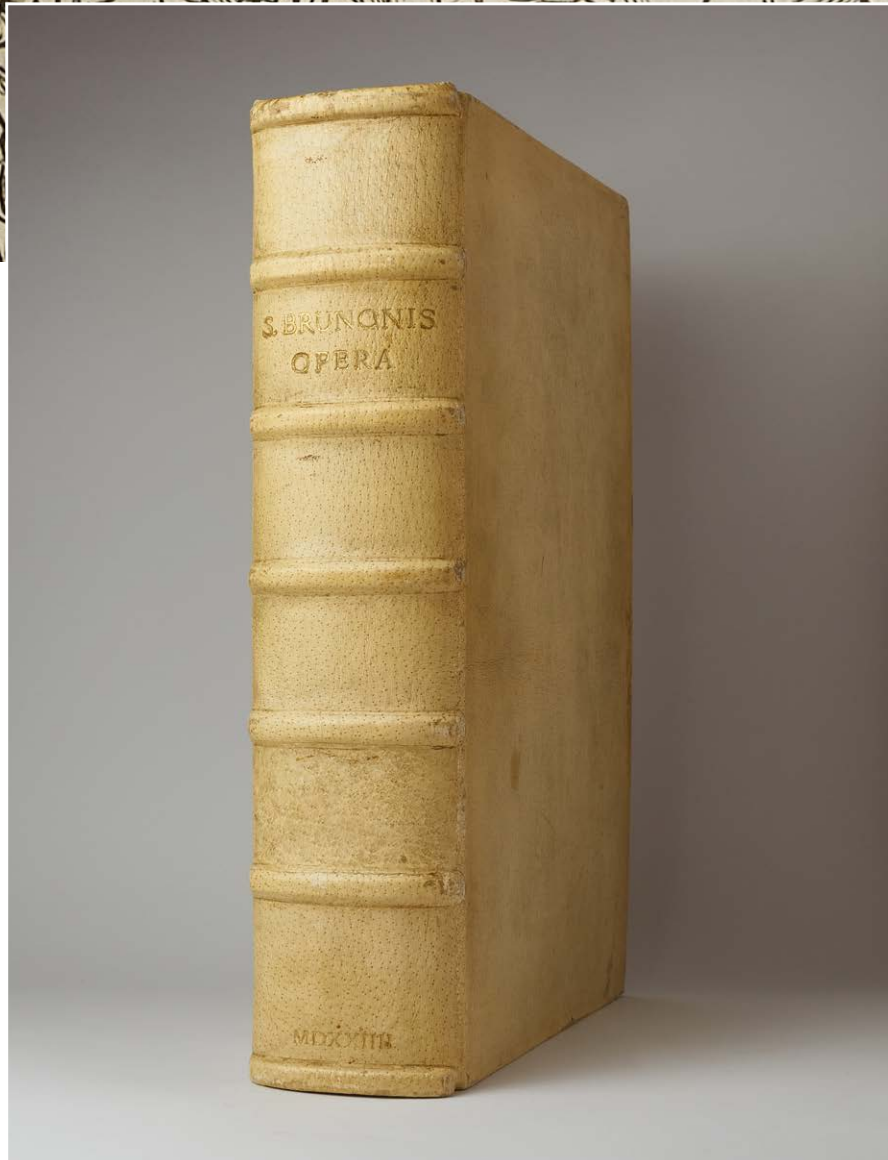
16. BRUNO of Cologne, Saint; [Zaccaria FERRERI]. *Opera & vita post indicem serie literaria indicanda.* Paris: Josse Bade. [27 March 1524.] **\$2750**

Folio. Bound in pigskin over boards in 1939 by W. H. Smith and Son (rear turn-in signed in blind) for Sotheran's (twentieth-century ink stamp to front free endpaper), preserving a few deckle edges; ff. [8 (contents)], DXX; †8 a–z8 A–H8 2A–2Z8 3a–3g8 3h10 2A8 2B6 2C8, f. DVIII misfoliated, f. CCCXCVIII blank; roman letter, gothic running-titles, text in two columns, 6 large in-text woodcut illustrations, 2-, 6-, and 10-line woodcut *criblé* initials, title printed in red and black within an elaborate woodcut architectural border depicting a printer at work; a few scratches to rear board; slight worming at inner upper margin of first 4 ff. subtly repaired, last 4 ff. reinforced at gutter; light soiling to f. CCLXXXIXr, small marginal oilstain to quire 2Z; pinhole wormhole to first 3 quires touching a single character per page, light marginal spotting to quire D, pale marginal dampstaining to *Vita*; twentieth-century bookplate and ownership inscription of Bruno Scott James to front pastedown (see below); a handsome copy.

First edition of the collected works of St Bruno of Cologne (c. 1030–1101), founder of the Carthusian Order, with an illustrated life of the saint and a lengthy poem on the foundation of the Order by the Benedictine-turned-Carthusian Zaccaria Ferreri, our copy from the library of the Benedictine-turned-Carthusian Bruno Scott James.

Under Pope Leo X, the liturgical feast of Bruno of Cologne was authorised on 19 July 1514, and he was made a saint through the process of equivalent canonisation, renewing broader interest in his life and work. The printing of this work was explicitly authorised by the Order: 'It might be expected that religious orders would authorise a particular edition or publisher when printing liturgical or other books for the use of the order, and discourage the circulation of others. In practice it seems that this was rarely done, at least explicitly. An exception must however be recognised in the case of the Carthusians.





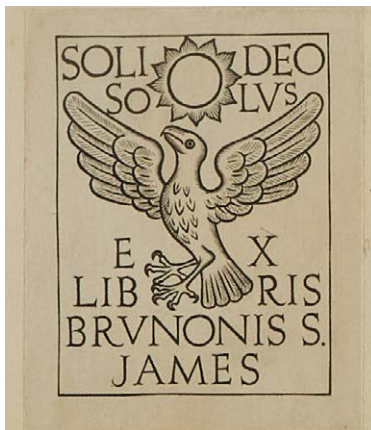
‘For many years the order had laboured to produce an edition of the works of its founder, St Bruno, and by 1524 this project was completed ... [Badius Ascensius] received the manuscript, sent to him by the Prior of the order, Gulielmus Bibaucius or Bibaut, from the Grande Chartreuse, and printed in a handsome folio volume in 1523’ (Armstrong, p. 60). Bade’s magnificent woodcut title-page, incorporating his device of a printer at work, is Renouard’s *Marque II*, in the fourth state, used from April 1522 to September 1529.

Following Bruno’s works is a detailed biography of the saint with six striking woodcut illustrations illustrating episodes from his life, as well as laudatory epigrams, choriambic and hendecasyllabic verse by several poets, and a thirteen-page poem on the life of Bruno in heroic verse by Zaccaria Ferreri of Vicenza (1479–1524). Ferreri had entered the Benedictine monastery of Santa Giustina in Padua at the age of fifteen, and in April 1508 entered the Charterhouse of Venice; the following year, however, he was forced to return to his original Order under a new Carthusian decree preventing the transfer of monks.

His preface to the poem is dated five days before the kalends of May 1508, almost immediately after his turn to the Carthusian Order, and he died in 1524 as Bishop of Guardalfiera in Molise only a few months after the publication of the present work.

Provenance: the somewhat eccentric Catholic priest Bruno Scott James (1906–1984) had entered the Anglican Benedictine Monastery at Pershore as a young man and studied the works of the Church Fathers extensively before taking instruction from the Carthusians at Parkminster; following stints at Downside Abbey and the Certosa of Florence, he was appointed canon of the Basilica of Santa Maria in Trastevere with the title of Monsignor. His health issues caused him to return to England later in life; a member of the Travellers Club, he is perhaps best known for his translation of the *Letters of St Bernard of Clairvaux*, aided by Thomas Merton, and his biographical work *Saint Bernard of Clairvaux*, of which C. S. Lewis owned a copy.

Adams B-2936; Basler Buchillustration 62; BP16 104798; BM STC French, p. 84; Brunet I, col. 1296; CLC B2494; Moreau III 624; Pettegree and Walsby, French Books 59297; Renouard, ICP III 624; Renouard, Badius Ascensius II, pp. 227–8; Renouard, Imprimeurs et libraires parisiens II 535; USTC 145663. See Armstrong, Before Copyright: The French Book-Privilege System 1498–1526 (2002).



Brunonis Carthusiæ Patriarche



Temporibus Gregorii septimi Romani pontificis, & Henrici quarti imperatoris: circa annum salutis nostræ octogesimo secundum supra millesimum, quum in Parisiensi ciuitate solenne floreret studium, abundans tñ multitudi- ne scholarium & perq̃ copiosa caterua doctorum solennium, in omni doctrinarum genere: tale in ea contrigit horrendum & memorandum spectaculum. Quidam enim solennis doctor, inter ceteros doctores sci- pius, scientia & moribus excellenter ornatus, ac præ ceteris honoratus: graui quadã in Armitate præuentus, lecto decumbens, vitæ suæ diem clausit extremum. Cui cū solennes, de more, pararentur exequi: ad eum honorandum conuenit magistrorum, studentium, & quorũdam ciuium multitudo copiosa. Quibus comitantibus & funus prosequentibus, defun- cti corpus ad ecclesiã in qua sepulture dãdum erat, delatum est. Cumq̃ ab iuitatis ecclesia sticis, qui tunc aderant, defunctorum solitum decantaretur officium: quum ventum est ad eã lectionem, quæ incipit, Responde mihi: surrexit qui erat mortuus: & erecto paululum capite, resedit in feretro. Cunctisq̃ videntibus & audientibus, ac præ nouitate rei stupen- tibus, alta licet horrèda voce, clamare cepit & ait: Iusto dei iudicio accusatus sum. Quo dicto iterum recubuit. Illi vero qui hæc audierant & viderant, non modicum nec immerito, territi: decreuerunt consule quidem & prouide, sepulturam eius in crastinum dif- ferendam, rei exitum præstolantes. Die itaq̃ sequenti quum tantũ spectaculum iam fuisset in tanta ciuitate divulgatum, ad dictam ecclesiã conuenit maxima & quasi innumerabi- lis ytriuscq̃ populi multitudo. Vbi reincepris & inde continuatis exequiis, dum vterum est ad eiusdem lectionis initium, idem defunctus, vt prius, de loco in quo mortuus iacebat exiliens, dixit: Iusto dei iudicio iudicatus sum. Et hoc dicto intra feretrum iterum se recep- tit: vnde creuit inter astantes admiratio non parua. Quia tamen ex hoc nondũ fuerant de eius reprobatione certi: cū verba illa, accusatus sum & iudicatus sum, possent etiã i bo- nam partem interpretari, tanq̃ ipse primo iniuste fuisset ante tribunal Christi, ab eo qui perdere cuncta festinat, indebite accusatus: & inde iusto dei iudicio ab eius calumniosa accusatione liberatus: cunctis placuit & in sequentem tertium diem eius sepulturã pro- ferre. Tertia itaq̃ die factus est cõkursus nimis viroꝝ & mulierũ: ita vt pœne tota ciui- tas, ad tam mirandum dei iudicium agnoscendum confluere. Et ecce cū priore more exe- quia continuarentur & fierent. Surrexit iam tertio idem defunctus, & voce valida, cun- ctis mortaliũ metuenda, dixit: Iusto dei iudicio condemnatus sum. Quæ vox tam stu- penda & horrenda, & a seculo inaudita, omnes qui astabant, pœne exanimis reddidit. Qui tamen omnes eum tanq̃ a domino reprobatum, & eius iusto iudicio (vt ipse idem at- testatus erat) condemnatum, omni ecclesiã suffragio, necnon & ecclesiastica sepultura in- dignum iudicantes: in sterquilino sepeliri fecerunt. Vnde cum in Parisiensi & ceteris vi- cinis ecclesiis quarta lectio in agendis iustis defunctorum incipiat per Quantas habeo

The Wager Mutiny, Narrated by the Mutineers

17. BULKELEY, John; John CUMMINS. *A Voyage to the South Seas, in the Years 1740–1. Containing A Faithful Narrative of the Loss of His Majesty's Ship the Wager on A Desolate Island ... The Whole Compiled by Persons Concerned in the Facts Related.* London: Jacob Robinson. 1743. **\$4250**

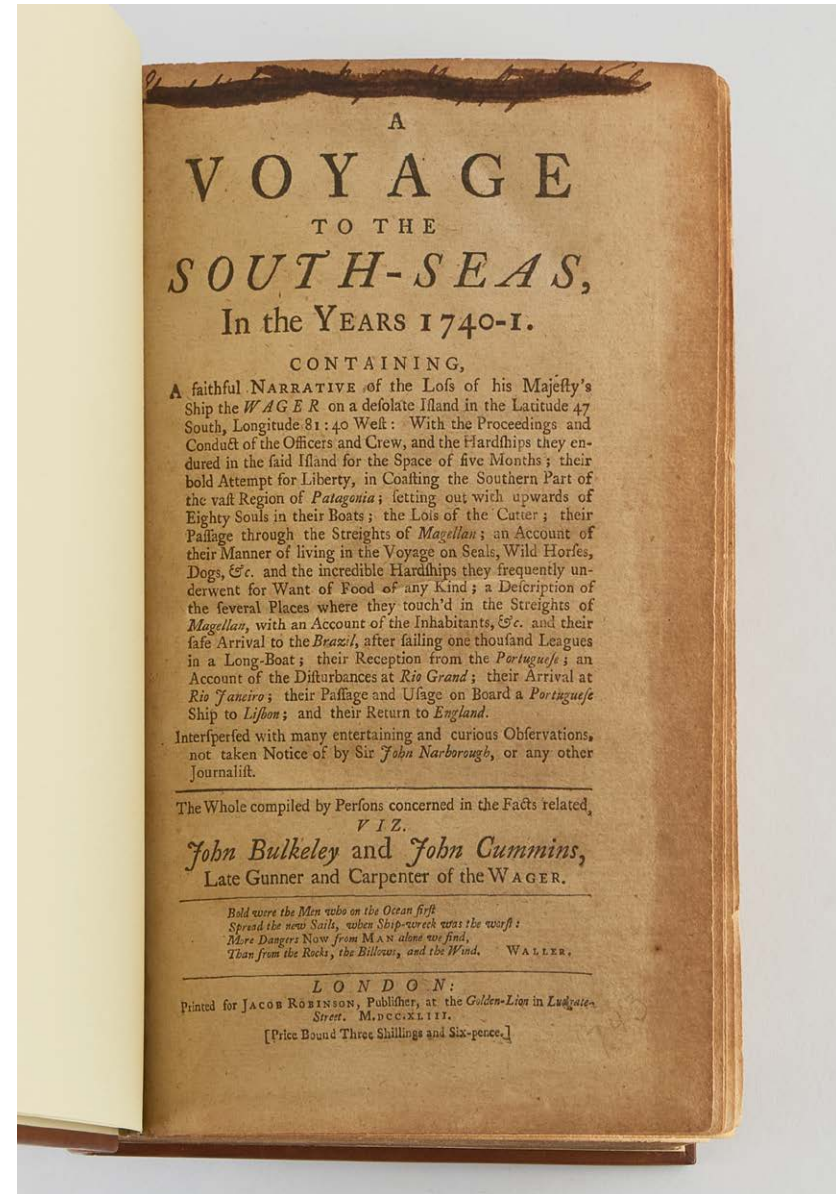
8vo. Modern full calf, gilt red morocco lettering-piece to spine; pp. xx, 220; woodcut headpieces and initials, printed on thick paper; a few light scuffs to boards, boards slightly bowed; slight offset to first and final pages; sporadic light foxing (heavier to quires G and I), old repair to inner margin of a1v; ownership inscription at head of title, cancelled in ink; nonetheless an attractive copy.

First edition, the variant with the authors' names on the title page (priority not established), of this account of the 1741 mutiny aboard the *Wager*, stranded on a remote island off the coast of present-day Chile, now considered one of the most harrowing naval disasters of the eighteenth century.

During the 1739–48 War of Jenkins' Ear between Britain and Spain – named for Captain Robert Jenkins, whose ear was purportedly cut off by Spanish coast guards in 1731 – a British squadron under Commodore George Anson was sent to 'annoy and distress' Spanish possessions in the Pacific. Whilst rounding Cape Horn, the *HMS Wager* was struck by hurricane-force winds and ran aground on an uninhabited island (now Wager

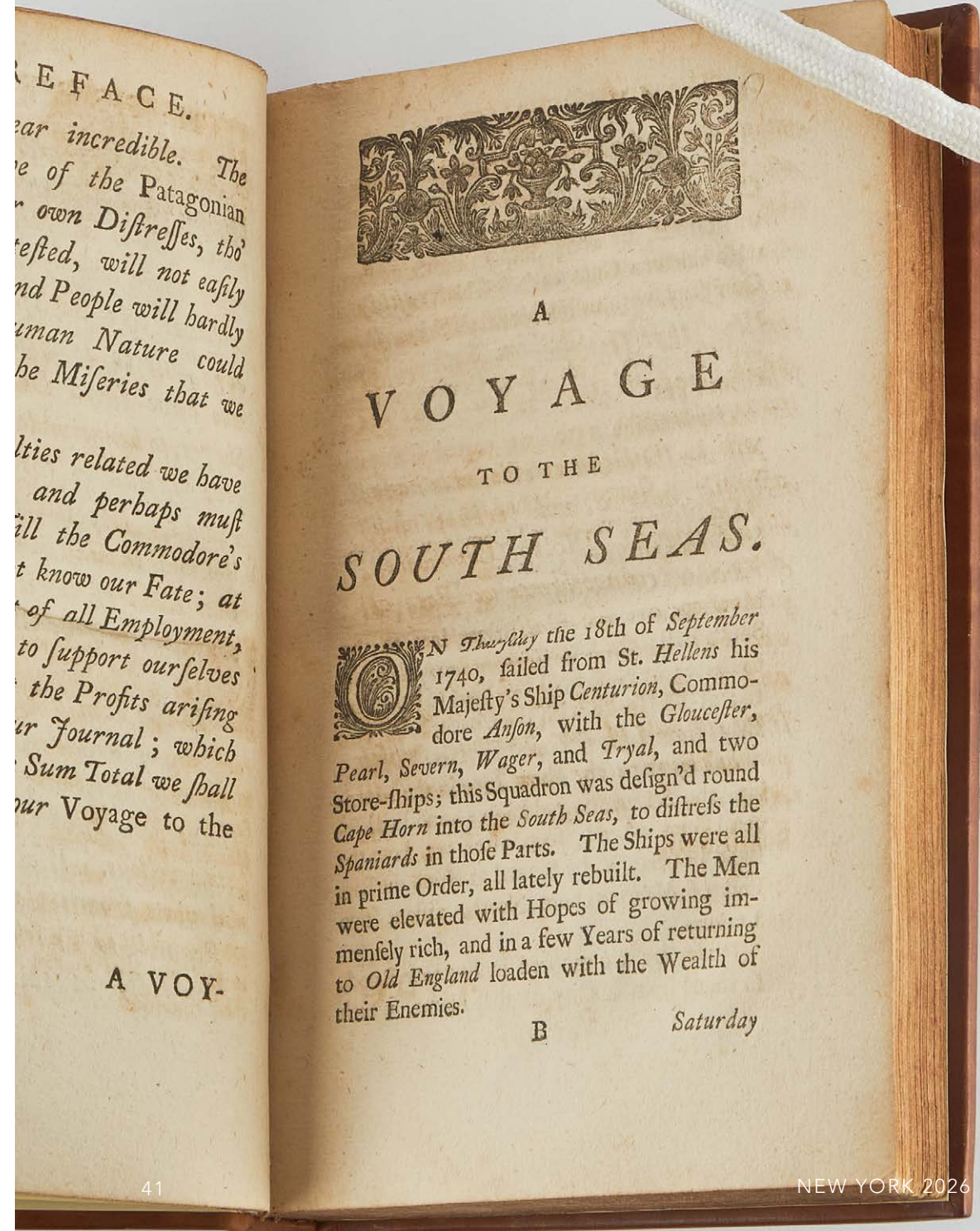
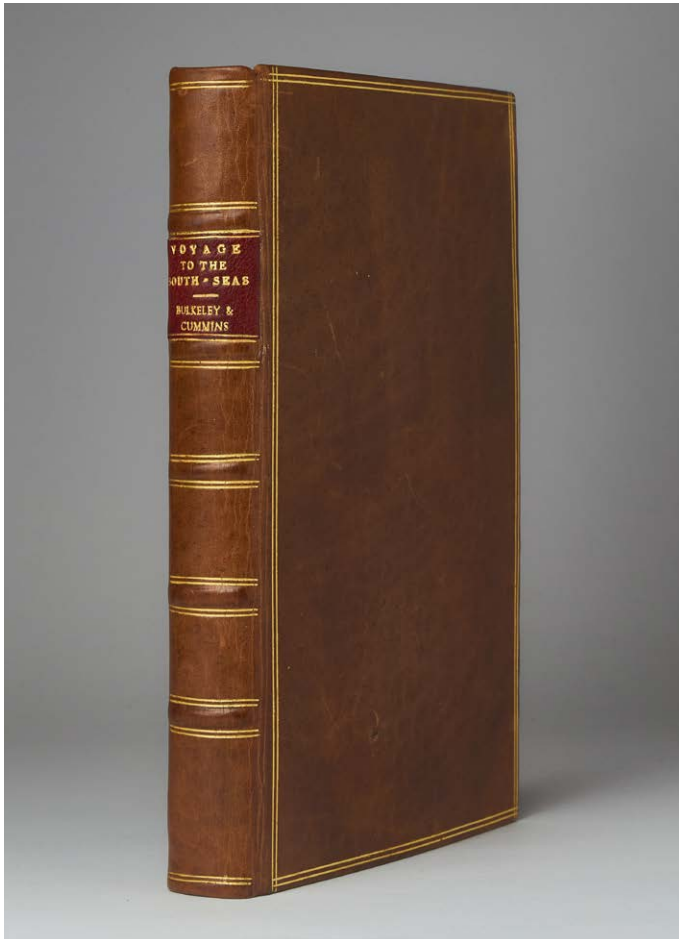
Island) on 14 May 1741. Following the deaths of several crew members due to starvation or hypothermia, and the desertion of several others, the authors of the present work – gunman John Bulkeley and carpenter John Cummins – staged a mutiny against Captain David Cheap (who by this time had shot another crew member), abandoned the islands, and set out for Brazil with over eighty crew members.

Of these, only about thirty survived; Bulkeley and Cummins published the present work, dedicated to Edward Vernon, Vice-Admiral of the Blue, in an attempt to clear their names. They were never charged for mutiny due to lack of legislation about officers' authority over crew in the event of the loss of their ship.



Following Cheap's return to England and subsequent acquittal, Bulkeley immigrated to the Pennsylvania Colony; another edition of his *Voyage to the South Seas* was published in Philadelphia in 1757.

ESTC T142350; Sabin 9108.



PREFACE. The
*near incredible. The
 e of the Patagonian
 own Distresses, tho'
 rested, will not easily
 nd People will hardly
 uman Nature could
 be Miseries that we*
*lties related we have
 and perhaps must
 ill the Commodore's
 t know our Fate; at
 of all Employment,
 to support ourselves
 the Profits arising
 ur Journal; which
 Sum Total we shall
 ur Voyage to the*

A VOY-



A
 VOYAGE
 TO THE
 SOUTH SEAS.

ON Thursday the 18th of September
 1740, sailed from St. Hellens his
 Majesty's Ship *Centurion*, Commo-
 dore *Anson*, with the *Gloucester*,
Pearl, *Severn*, *Wager*, and *Tryal*, and two
 Store-ships; this Squadron was design'd round
Cape Horn into the *South Seas*, to distress the
Spaniards in those Parts. The Ships were all
 in prime Order, all lately rebuilt. The Men
 were elevated with Hopes of growing im-
 mense rich, and in a few Years of returning
 to *Old England* loaden with the Wealth of
 their Enemies.

B Saturday

'You Don't Decide to Be an Addict. One Morning You Wake Up Sick and You're an Addict'

18. **BURROUGHS, William [pseud. William LEE.]** *Junkie*. Confessions of an Unredeemed Drug Addict. New York: Ace Books. 1953.

[issued and bound with:]

HELBRANT, Maurice. *Narcotic Agent*. New York: Ace Books. 1953. **\$1250**

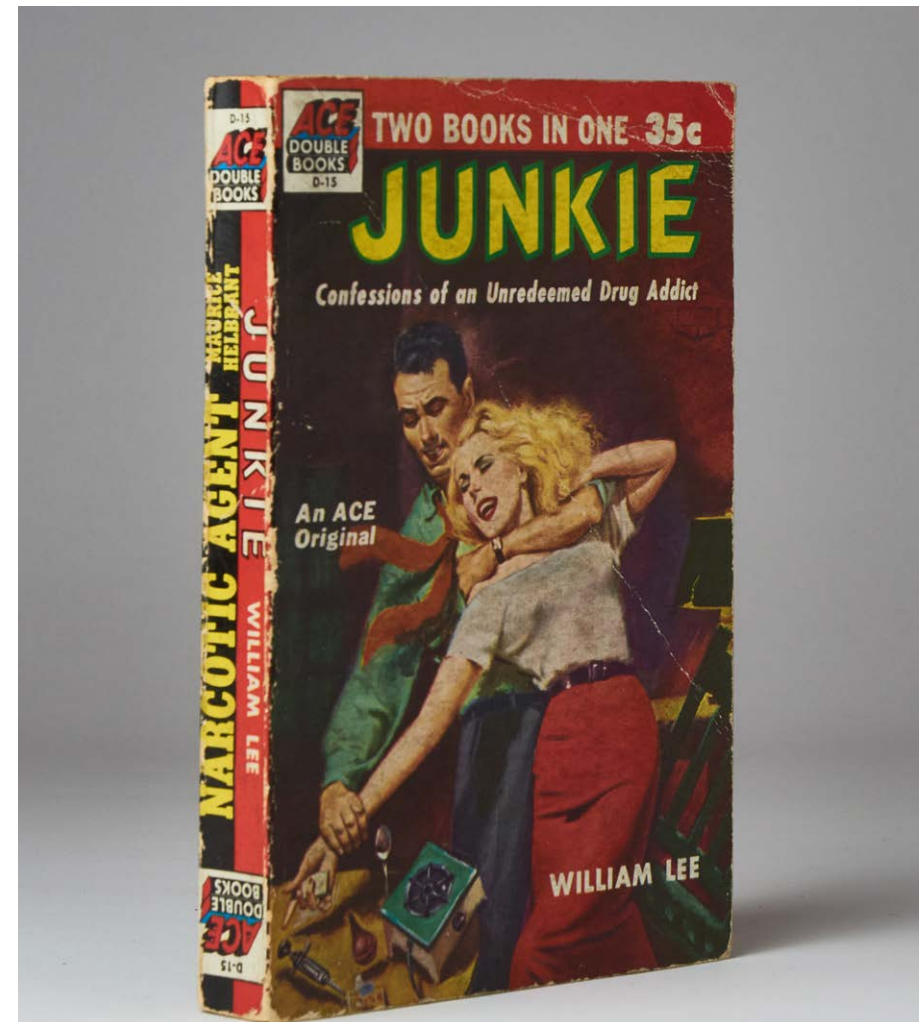
Publisher's pictorial card wrappers; *Junkie*: pp. [ii], 149, [2 (publishers' advertisements)], *Narcotic Agent*: pp. [ii], 169; rubbing to spine and creasing to both covers; uniformly toned, first 2 ff. of *Junkie* coming loose; old ink stamp of Burkes Used Book Store, Santa Ana, to first page of *Junkie*; otherwise a very good copy.

First edition, first impression of William Burroughs's first published novel, a semi-autobiographical exploration of heroin addiction, withdrawal, and relapse in 1950s New York.

Burroughs, who had studied anthropology as a postgraduate from Harvard, developed an addiction to morphine following his move to New York and began selling heroin in Greenwich Village; arrested for forging a narcotics prescription in 1946, Burroughs subsequently fled to Mexico City in 1949 to avoid United States drug charges. In 1951 – by which time *Junkie* had largely been completed – he fatally shot his common-law wife, Joan Vollmer, during a drunken William Tell-style game in which he attempted to shoot a whiskey glass off her head.

Junkie was initially considered unpublishable; after numerous rejections, Burroughs (here writing under the pseudonym William Lee) turned to Ace Books through Carl Solomon (to whom Allen Ginsberg's 'Howl' is dedicated), a printer of cheap pulp fiction, Solomon's uncle being the owner of the publishing firm; Ace had rejected Kerouac's *On the Road*, and only published *Junkie* on the condition that its language would be censored.

It is printed *dos-à-dos* with the largely forgotten 'Narcotic Agent' by Maurice Helbrant, an autobiographical account of the author's work as an undercover agent for the Federal Bureau of Narcotics. Considering the disposable intention of the pulp novel, our copy is in uncommonly good condition.



"JIVE TALK" is used more in connection with marijuana than with junk. In the past few years, however, the use of junk has spread into "hip," or "jive talking" circles, and junk lingo has, to some extent, merged with "jive talk." For example, "Are you anywhere?" can mean "Do you have any junk or weed on your person?" Jive talk always

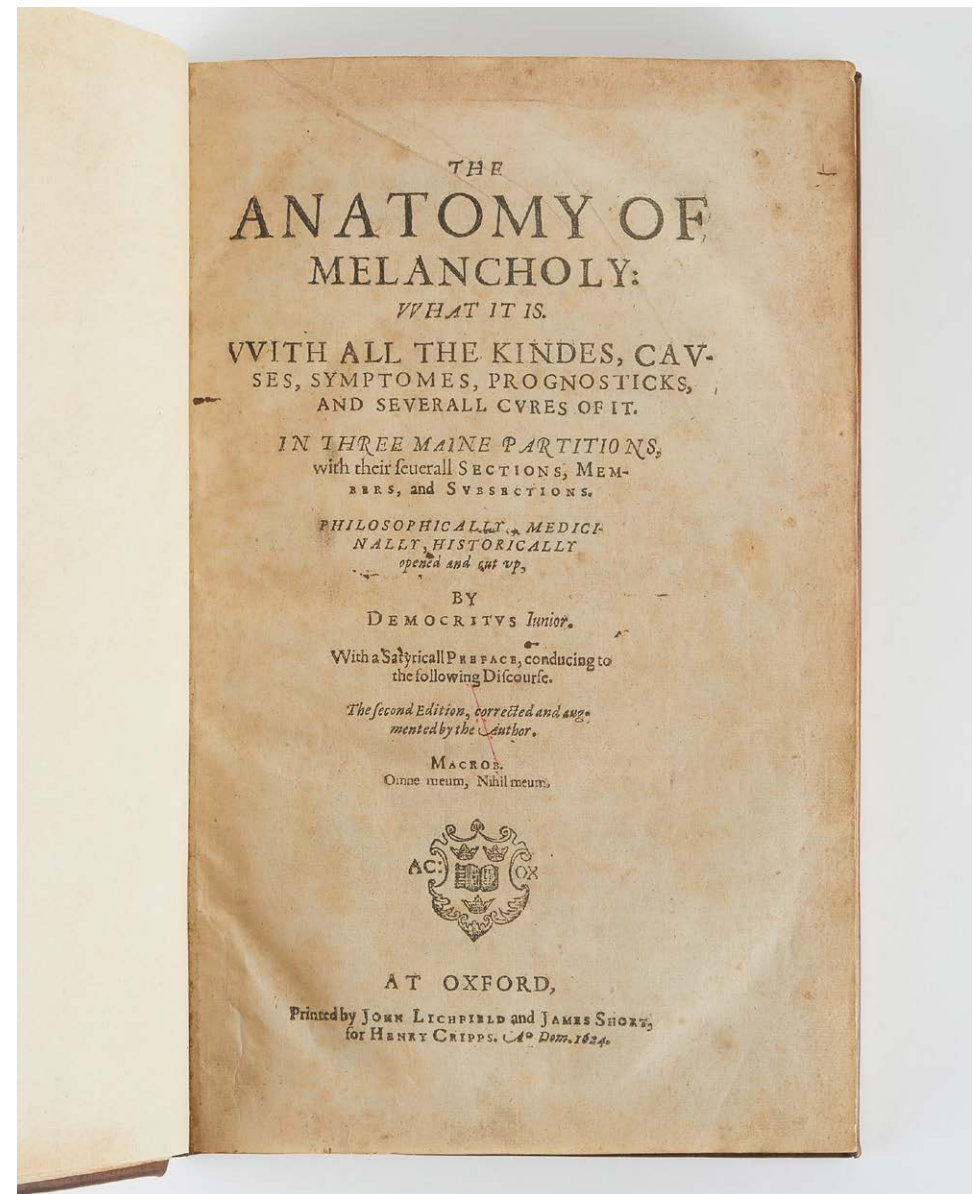
'All the Learning of the Age as Well as its Humour – and Its Pedantry – Are There'

19. [BURTON, Robert.] *The Anatomy of Melancholy: What it is, with all the kinds, causes, symptomes, prognosticks, & severall cures of it [...] by Democritus Junior [...]* The Second edition, corrected and augmented by the Author. Oxford: John Lichfield and James Short for Henry Cripps. 1624. **\$7000**

Folio. Twentieth-century full brown mottled morocco, boards triple-filleted in blind, raised bands, spine blind-filleted in compartments with central gilt floral ornaments; pp. [4], 64; [4], 188, [4], 189–332, [2], 333–379, 370–557, [7]; a–g4 h6 A–Z4 2A–2Z4 3A–3Z4 4A–4D4; printer's device of the University of Oxford to title, woodcut initials and headpieces, printed marginalia; paperflaw to f. E4 with resultant closed L-shaped marginal tear at foot (touching text but without loss), occasional spots, light marginal dampstaining to last three quires, small rust mark to f. 3P3 with minute hole touching two characters; occasional early underlining, early manicules to 2 pp., minute later marginal marks in pink ink to first few pp.; occasional spots, and a few small marks in pink ink, else bright and clean; a very good copy.

The first folio edition, and second edition overall (first 1621), of one of the most influential and intellectually ambitious works in English literature, at once a medical treatise on melancholy, a philosophical compendium, and a vast literary commonplace book.

Robert Burton (1577–1640), scholar of Christ Church, Oxford, first published the *Anatomy* in 1621 in quarto, under the pseudonym of 'Democritus Junior', an allusion to the ancient Greek 'laughing philosopher'. Himself prone to melancholia, Burton explains in 'Democritus Junior to the Reader', 'I write of Melancholy, by being busie to avoid Melancholy' (p. 4). What begins ostensibly as a medical enquiry expands into a work of remarkable encyclopaedic breadth, drawing together material from classical, medieval, and contemporary authorities across medicine, philosophy, theology, cosmology, and natural science.



The *Anatomy* catalogues with remarkable thoroughness the causes, symptoms, and varieties of melancholy, whether arising from love, study (with a ‘digression on the misery of schollers’), religion, witchcraft (with side effects of ‘dried up womens pappes’ vomiting pieces of iron or lead, and one victim speaking ;such Languages as he had never beene taught’), or imagination, while also proposing a correspondingly wide range of remedies. At the same time, it offers a rich record of contemporary intellectual life and reveals Burton’s delight in English literature, with extracts from Shakespeare, Jonson, Daniel, Drayton, and Florio’s Montaigne. In composing it, Burton followed the counsel offered at its close to those threatened by the disease – ‘be not idle’ (p. 293) – and the result is a work whose very profusion of learning may be read as an antidote to the condition it anatomises.

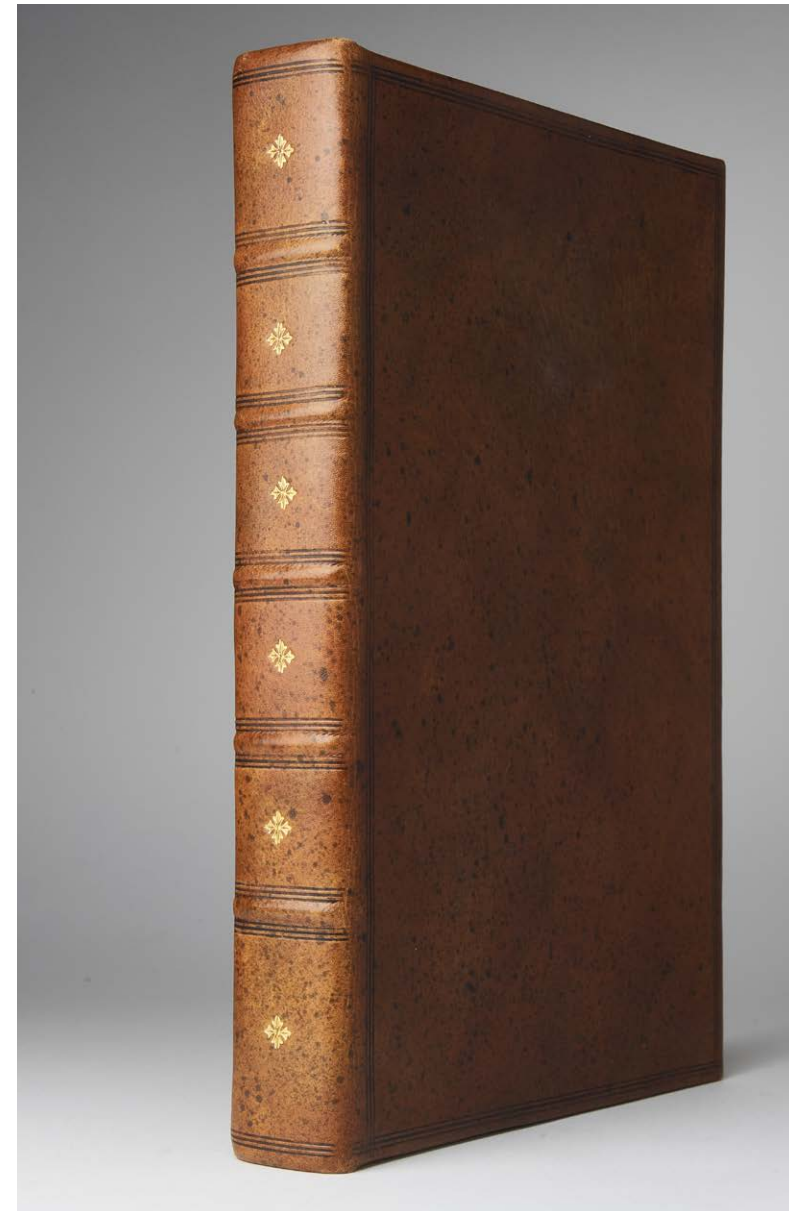
A notable publishing success, the *Anatomy* appeared in eight editions (with additional issues) between 1621 and 1676, seven of which in folio. **The present edition marks a decisive stage in its development: not only is it the first to be issued in folio, but it represents a substantial enlargement of the work, expanding it by roughly one-fifth, from some 880 pages in quarto to 652 pages in the considerably larger format.** Here Burton introduced, for the first time, his characteristically idiosyncratic index. Far from a purely utilitarian finding aid, it offers a revealing glimpse into the author’s habits of thought and self-presentation. Among its entries Burton includes himself – ‘Burton, Robert (Democritus Junior), silent, sedentary, solitary, i. 17; no traveler, 18; bold to imitate, 20; offended with M. [melancholy], 21, 22,

35 [...] grateful to patrons, 189 [...]’ – a pleasingly ironic gesture which encapsulates the reflexive and often playful nature of the work.

The *Anatomy* was ‘one of the most popular books of the seventeenth century. All the learning of the age as well as its humour – and its pedantry – are there. It has something in common with Brant’s *Ship of Fools*, Erasmus’s *Praise of Folly*, and More’s *Utopia*, with Rabelais and Montaigne, and like all these it exercised a considerable influence on the thought of the time’ (*Printing and the Mind of Man*). A favourite book of Samuel Johnson, he famously told Boswell that this was ‘the only book that ever took him out of bed two hours sooner than he wished to rise’ (*Life of Samuel Johnson*, p. 438).

An early owner of our copy has added manicules to the section on religious melancholy, particularly to Burton’s condemnation of those who are overzealous in countering ‘Romish ceremonies and superstitions’, and ‘will quite demolish all, they will admit no [...] kneeling at Communion, no Church musicke [...] No not so much as degrees some of them will tolerate, or Universities, all humane learning’ (pp. 524–5).

ESTC S122247; Jordan-Smith 2; Madan 521. See Boswell, Life of Samuel Johnson (1791); Printing and the Mind of Man 120.



What Mobile Teeth You Have!

20. [CALVERT, William (*illustrator*)?]. Red Riding Hood [*drop-head title*:] Little Red Riding Hood. London: Dean and Son. [C. 1857–1864]. \$1500

8vo. Publisher's illustrated boards depicting Red Riding Hood carrying a basket, lilac endpapers with printed publisher's advertisements; ff. [15], hand-coloured movable illustrations (the sixth signed ?Calvert) and text to 8 ff. with interleaved blanks (formerly pasted to versos of illustrations to conceal rivets, now detached or coming loose); rebaked in later black cloth, boards slightly rubbed, corners worn, small tear to spine; light marginal spotting and a few small marks, but the illustrations remain bright and clean, the third with old repair to Red Riding's hand, the rivet controlling her head broken, wolf's leg no longer moving in fourth illustration, seventh illustration moves well but wolf's eye slightly askew, eighth illustration's movement somewhat restricted; but overall a very good copy; near-contemporary unidentified library stamp to rear pastedown.

A very early example of a movable book in which the illustrations are actuated with the use of rivets on a single pull tab, possibly the first of its kind in England.

The use of rivets in movable books became more sophisticated in the wake of c. 1878 innovations by Lothar Meggendorfer, who refined their application to enable multiple – and sometimes multidirectional – movements from a single pull-tab. Occasionally, there were more than a dozen rivets in use, allowing for multiple movements to take place sequentially. **This, volume however, predates these developments by some fifteen years and thus represents an extremely early example of this type of movable book.** There are between one and three movements per illustration. In the final scene, the wolf and the men who kill it move in opposing directions. The second illustration is also particularly striking, with Red Riding Hood's head moving simultaneously with the wolf's leg and jaw.

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





Delighted with her errand, little Red Riding Hood set out for her grandmother's cottage; she was crossing a wood, which lay in her road, she met a Wolf who had a great mind to eat her, but dared not, because of some woodcutters, who were at work near them. He asked, her, however, what she was going. Not knowing how dangerous it was to talk to a wolf, she said, "I am going to see my grandmother, and take her some cakes and this pot of butter." "Does she live far off?" said the Wolf. "Oh, yes," said Red Riding Hood; "beyond the mill you see." "Well," said the Wolf, "I will go there first: let us see which will be there first."

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

The rear board and endpapers bear Dean's advertisements for other recent publications. **The lack of reference to other movable titles appears to indicate that this was one of Dean's first books to have 'figures actuated by tabs' (Montonaro).**

Montonaro, pp. 258-59.



The Wolf, however, declined looking at the flowers, pretending that his head ached so sadly, that he could not raise it.

"I am very sorry you are ill," said Red Riding Hood, "My mother will be much grieved to hear it. Shall I hand you some white cake?" "No, thank you," answered the Wolf, "I can eat just now; I made a hearty meal just before you came."

Little Red Riding Hood then got into bed, and said, "Good night, Mother, I came along, I met a Wolf in the wood; at first I was frightened, but he spoke so kindly, that my fears ended. I hope you are not angry



Little Red Riding Hood, thought her grandmother looked very altered, so she said, "How rough and long your ears are!" "The better to fondle you with, my dear." "How large your eyes are!" "The better to hear your sweet voice, my love." "How bright your eyes are, Grandmother!" "The better to devour you with." "The better to devour you with." And he sprang up and seized her up. The cruel Wolf did not long survive; he was discovered by Red Riding Hood's father, who

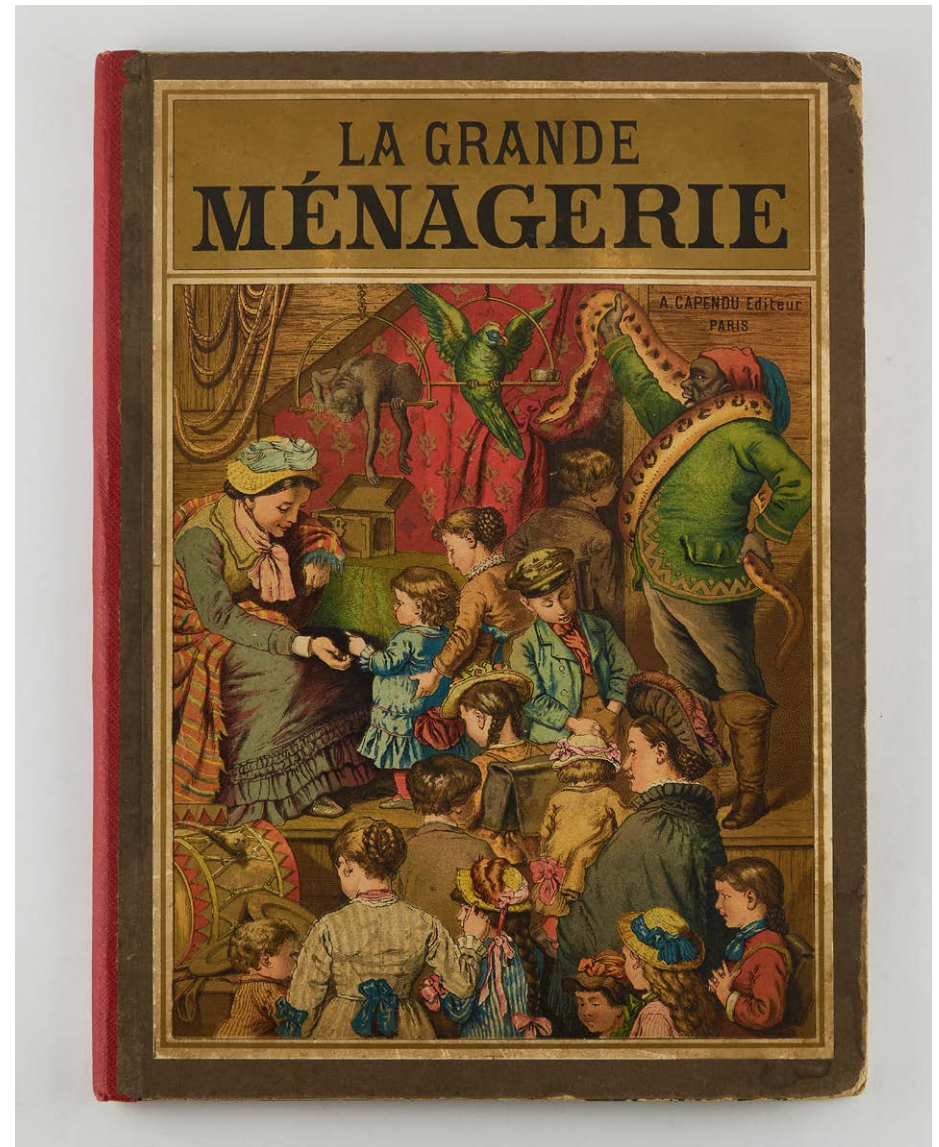
Lions and Tigers and Bears, Oh My!

21. [CAPENDU, Alexandre.] *La Grande ménagerie: théâtre miniature: IV^e volume.* [Esslingen: J. F. Schreiber for] Paris: A. Capendu. [1880s]. \$3250

Folio. Publisher's grey boards with chromolithographic vignette adhered to upper board heightened in gold, detailing a crowd of children surrounded by animals, title page printed in red and black within architectural border; ff. [7], 6 ff. of which with coloured lithographic pop-up animal scenes (see below), the third with 'Impr. J. F. Schreiber, Esslingen' printed at foot, printed in teal with text within elaborate border incorporating animals within medallions; sometime rebacked, boards slightly rubbed with wear to extremities, corners bumped; slight marginal browning, some offset to blank versos, a few short closed marginal tears (some repaired), inner margins reinforced, small loss to corners of 'Les Animaux feroces' (c. 50 x 30 mm) and 'La Dompteuse' (20 x 30 mm), a few repairs to versos, later adhesive repair to title of 'Les Singes', 'L'Elephant Savant' with small repair to elephant's trunk; otherwise very bright and well preserved.

Extremely rare first French edition of this elaborately engineered movable book with fantastic illustrations of wild animals in their natural habitats, which can be lifted to reveal them in cages or exhibited in performance.

Here, the reader is taken through a menagerie of exotic and curious animals, comprising six chromolithographed panels, respectively depicting walrus and polar bears; baboons and an Arab rider on camel-back; a jungle scene; a forest with bears and foxes; a monkey, an orangutan, and several parrots; and a family of giraffes. Each panel, when lifted, reveals explanatory text outlining the behaviour of each of the animals as well as a corresponding three-tiered pop-up tableau, respectively showing an aquarium, a female lion-tamer, a female snake-charmer, caged wild animals, caged monkeys and dogs, and an elephant with a circus-master. Spectators appear in the foreground of four scenes, predominantly young girls, and in one instance a family of three, a nod to the growth of the bourgeoisie and the rapid establishment of zoos, aquariums, and circuses as sites of urban entertainment and leisure in the nineteenth century.





The first scene, 'L'Aquarium', is particularly striking, featuring a translucent gelatin panel in imitation of glass supporting intricately illustrated fish and coral, creating the illusion of movement and of the fish swimming.

The present work is seemingly a French adaptation of the German *Große Menagerie: heute und jeden Tag* printed in Esslingen by Jakob Ferdinand Schreiber (whose name is printed in our copy at the foot of the third illustration), likewise undated and rare; Schreiber evidently produced several variants, one bound in leporello format, reproducing the pop-ups but without the accompanying text, and another with the text and pop-ups as here but the borders in black-and-white rather than teal. The Parisian publishing house of Alexandre Capendu was active from the 1880s, following its takeover of the firm Guérin-Muller. Capendu specialised in the adaptation and reissue of movable books for the French market.

OCLC finds four copies only, two of which in the US (Michigan, Princeton); no copies traced in the UK.

For Große Menagerie, see Pressler 146 (borders printed in black and white).



LES REPTILES.

Les Reptiles.

Illustration of a woman in a green and red dress holding a large snake, with a man and a child watching. The scene is set in a wooden enclosure with a striped awning.

Poems by a Peasant Prodigy – Presented to a Fellow Poet

22. CLARE, John. *The Shepherd's Calendar with Village Stories and Other Poems.* London: Published for John Taylor. 1827. **\$8250**

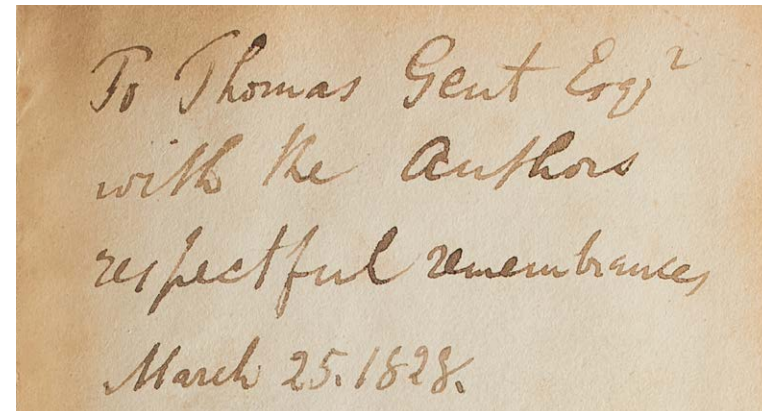
12mo. Contemporary half green morocco with marbled sides by Birdsall & Son, Northampton (binder's ink stamp to front free endpaper verso), spine in compartments with gilt floral centrepieces, contrasting gilt red and brown morocco lettering-pieces, endpapers and edges marbled; pp. viii, 238, [2 (blank)]; frontispiece engraving by Edward Finden after a drawing by P. Dewint; toning and spotting to frontispiece and title, rubbing to board-edges; otherwise, a very good copy, the pages bright, clean, and unmarked; presentation inscription to half-title 'To Thomas Gent Esq' | with the authors respectful remembrances' dated 25 March 1828, bookplate of Albert Louis Cotton and old catalogue clipping to front pastedown.

First edition of Clare's third – and most ambitious – collection, 'one of the great poems of the nineteenth century' (Paulin), this copy presented by the author to fellow poet Thomas Gent. Signed or inscribed copies of Clare are increasingly scarce in commerce.

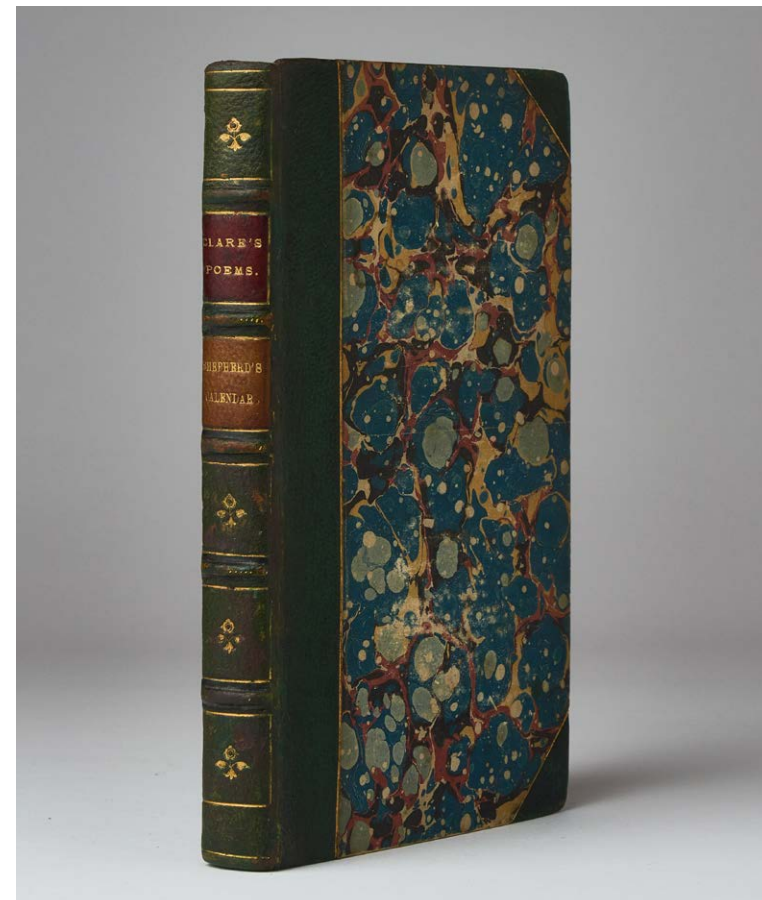
The present volume was the last of Clare's works to be issued by John Taylor (previously in partnership with James Hessey). Seven years had passed since Clare's debut, *Poems Descriptive of Rural Life and Scenery* (1820), a critical and commercial success which made the poet something of a celebrity, but for all the wrong reasons. Described in Taylor's preface as 'A Northamptonshire Peasant', 'a poet of immediate impressions' and

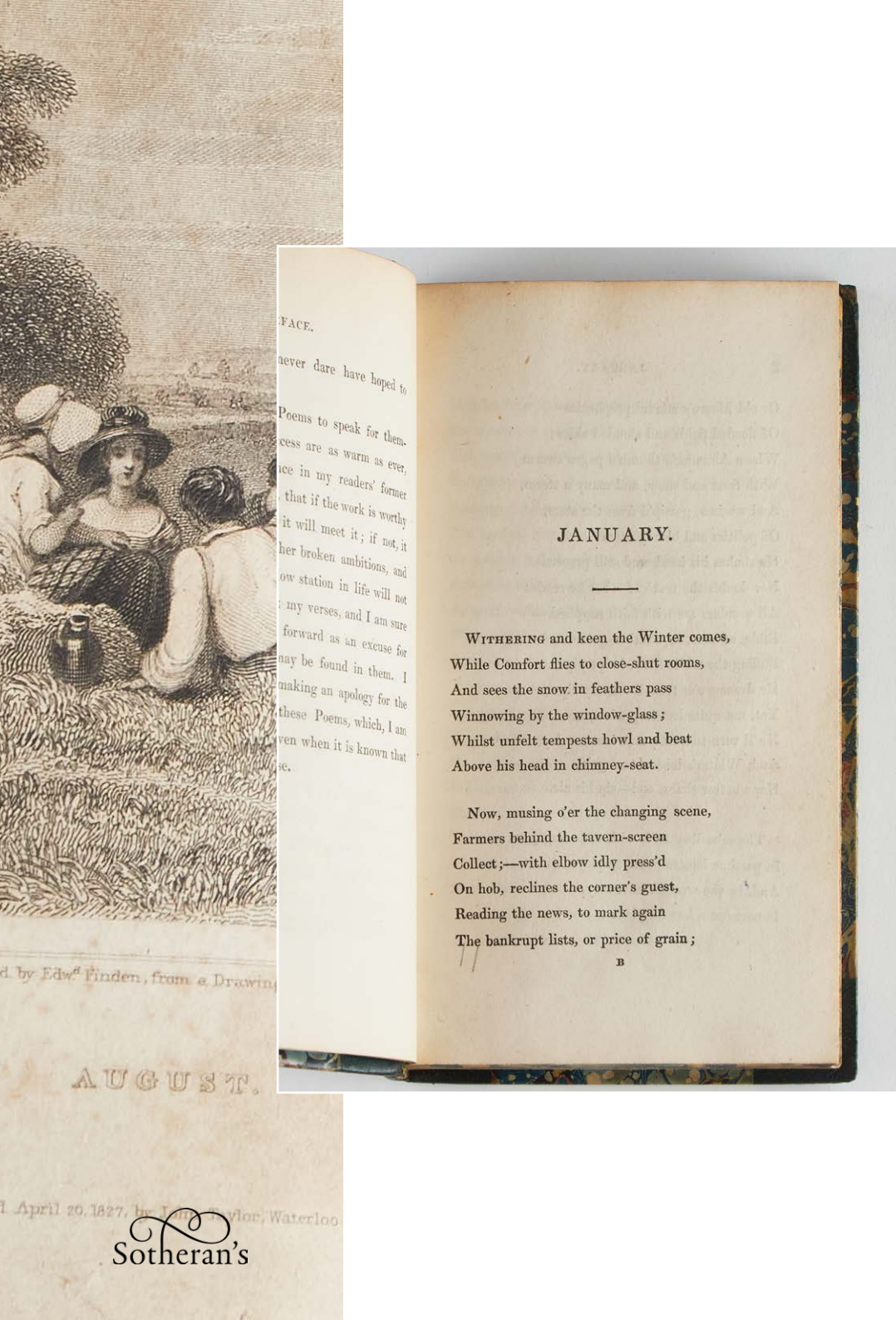
'a child of nature', Clare was 'propelled into polite [London] society' as a peasant prodigy, meeting, among others, Coleridge, Hazlitt, and Lamb at Taylor's soirées.

By the time of *The Village Minstrel* (also 1820), celebrity had faded, and by 1827, when *The Shepherd's Calendar* appeared (under Taylor's sole imprint) after prolonged delay and heavy editorial intervention, it had virtually disappeared. Sales were disappointing – only 425 copies sold in the first two years – and Taylor eventually offered the remaining stock to Clare at cost. It was, Eric Robinson notes, 'a timetable of disappointment and defeat' which undoubtedly contributed to the poet's increasing mental instability.



To Thomas Gent Esq^r
with the Authors
respectful remembrance,
March 25. 1828.





Recent scholarship has taken a more measured view of Taylor's editorial liberties. Clare expected his spelling and punctuation to be regularised, and Bate observes that the 'distinctive excellences [of *The Shepherd's Calendar*] – its range of verse forms, [...] attunement to seasonal change and the dependence of rural life on the vagaries of the English weather [...] – are as apparent from the published text of 1827 as from modern editions based on Clare's original manuscripts.'

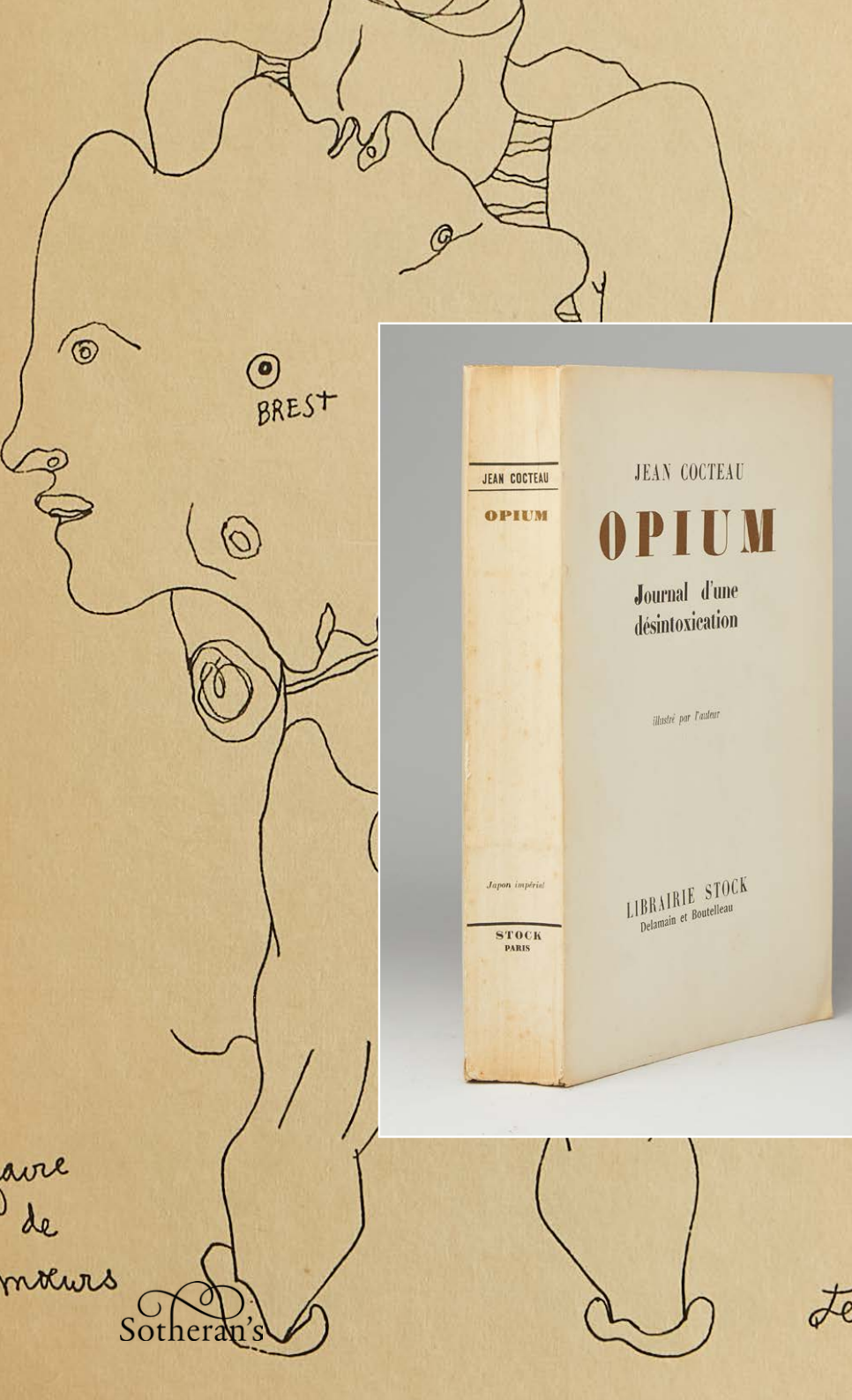
Provenance:

1. Presented by the author to the poet Thomas Gent, author of *Poetic Sketches* (1808) and *Poems* (1828); an inscribed copy of the latter was found in Clare's library. He is remembered by Charles MacFarlane as 'old Tom Gent, boozing Tom Gent, witty Tom Gent, Falstaff Tom Gent – a man who was supposed to have drunk more good wine and to have eaten more good dinners – without ever paying for them – than any individual of his time'. Gent's copy of *The Shepherd's Calendar* is later mentioned in a letter from the publisher Jeremiah How to John Taylor (29 March 1856), during negotiations over the copyright of Clare's *The Rural Muse*, in which How indicates that the copy was by then in his possession (Heyes).

2. With the bookplate of Albert Louis Cotton (1874–1936), educated at Balliol College, Oxford, author of 'The Kelmescott Press and the New Printing', in *The Contemporary Review* 74:8 (1898), pp. 221–231.

His parents, Sir Henry and Lady Mary Cotton, were friends and photographic subjects of Julia Margaret Cameron; her famous 'Albert Louis Cotton Album' of sixty-five reduced albumen prints (now at Dimbola Lodge Museum, Isle of Wight), containing photographs of several members of the Cameron Family and of Henry Cotton, is named for Albert. Sold at Sotheby's, 10 July 2012 (lot 64).

See Bate, *John Clare: A Biography* (2003); Heyes, 'John Clare and William Hone: A Letter Redated', in *John Clare Society Journal* 33 (2014), pp. 48–56; MacFarlane, *Reminiscences of a Literary Life [1855–1858]* (1917); Paulin, 'John Clare in Babylon', in *Minotaur: Poetry and the Nation State* (1992); Robinson and Summerfield eds., *The Shepherd's Calendar* (1964).



Depicting Recovery from Opium Addiction in Text and Image

23. COCTEAU, Jean. *Opium: Journal d'une désintoxication.* Dessins de l'auteur. Paris: Librairie Stock, Delamain et Boutelleau. 1930. **\$5250**



8vo. Original cream printed wrappers, spine and upper cover lettered in black and gold, partially uncut; pp. 264, [2], with 40 plates after line drawings by Cocteau (included in pagination) and a further 3 plates after collages by Cocteau; very slight lean, creasing, and spotting to spine, spine ends a little worn, very light toning and dust-soiling to covers; internally clean; overall a very good copy.

First edition, number 14 of 28 copies printed on Japon Impérial, of Cocteau's extraordinary account of the physical and mental anguish of his withdrawal from opium addiction, extensively illustrated by the author.

Cocteau had largely been introduced to opium by the French musicologist and sinologist Louis Laloy (1874–1944) in 1924, during a period of profound depression following the unexpected death of the writer Raymond Radiguet. 'Cocteau shut himself away with the amateur Sinologist and the musicians in a room in their hotel ... A hundred times he tried to absorb [opium], more bitter than bromide; a hundred times he complained about not feeling any benefit from it. Finally, after three months, the anguish fell away' (Arnaud, pp. 351–2). Cocteau

wrote and illustrated *Opium* between 16 December 1928 and April 1929, while undergoing treatment at a clinic in Saint-Cloud, and it was during this time that he wrote *Les Enfants terribles* (1929) – arguably his most famous work – over the course of three weeks, his illustration to p. 241 bearing the same title.

His haunting illustrations from the early stages of his recovery – featuring a screaming figure with his eyes scratched out, a limbless man, a nude figure holding his four-faced head in his hands, and a weeping sun, *inter alia* – give way to eerie figures composed of tubular structures, and finally to images of freedom and hope.

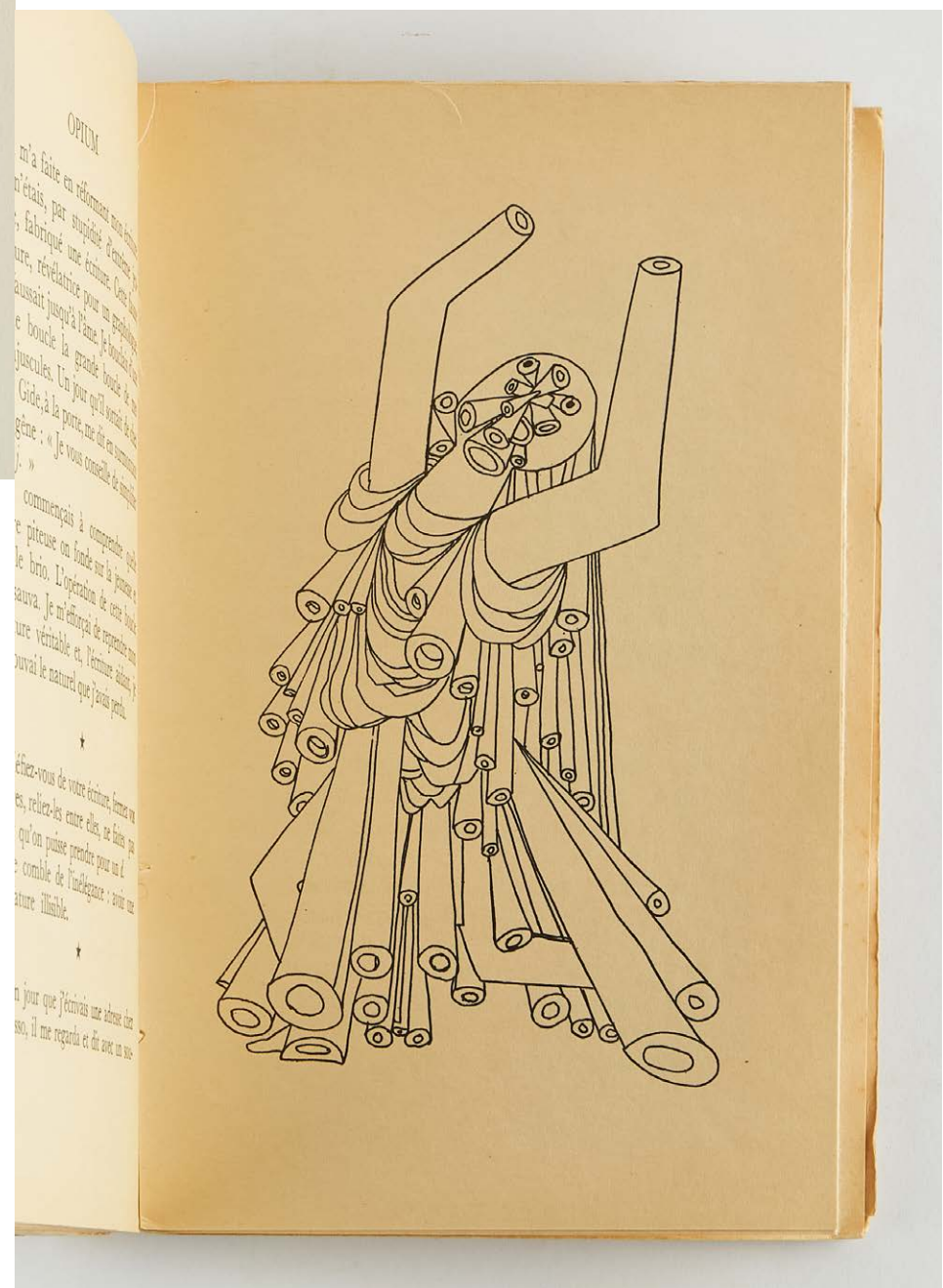


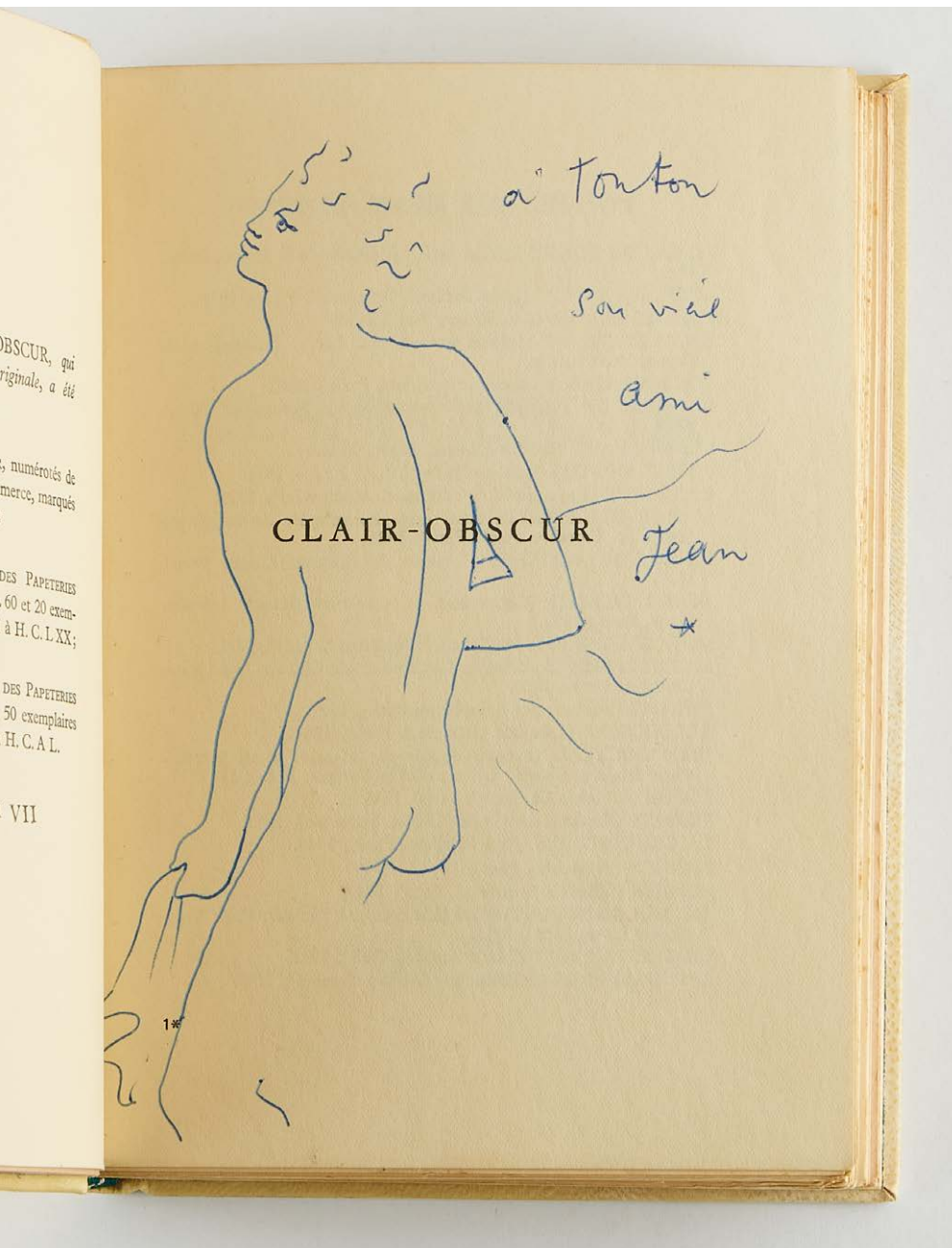
The third collage, *Je quitte Saint-Cloud* (*I Am Leaving Saint-Cloud*) shows a classical statue fleeing on horseback through a star-studded sky, and the final illustration, *La Destinée de l'oiseleur* (*The Fate of the Bird-Catcher*) shows an outstretched hand, allowing Cocteau himself (the self-portrait on p. 27 titled *Oiseau*) to fly away at last. 'The drawings done under the influence of opium are a marvel. They allow us a glimpse into the life of a tortured soul who cries out in lines that excite the senses and cause us to wonder about the daily nightmare of addiction' (Emboden, p. 36).

Addressed to 'opium smokers, the sick, and those unknown friends found through books who are the only excuse for writing' (*trans.*),

Opium was perhaps unsurprisingly taken up by the American Beat poets. The book featured on the shelves of William S. Burroughs's library, which so impressed Allen Ginsberg and Jack Kerouac in the mid-1940s. Although Burroughs does not name Cocteau's *Opium* in his preface to *Junkie* (1953), he would later explicitly acknowledge its importance: 'I always had a romantic literary relationship to drugs, like you find in De Quincey or in Cocteau's *Opium*' (Lane, p. 106).

Crosland, p. 229; not in *Carteret* (cf. vol III, p. 107). See Arnaud, *Jean Cocteau: a Life* (2016); Emboden, *The Visual Art of Jean Cocteau* (1989); Lane, *The French Genealogy of the Beat Generation* (2017).





With an Original Drawing by Cocteau

24. COCTEAU, Jean. *Clair-obscur: Poèmes.* [Paris: Imprimerie Chaix for] Monaco: Éditions du Rocher. 1954. **\$3500**

8vo. Contemporary vellum over boards, spine lettered in black and gilt, blue marbled endpapers, top-edge gilt, others untrimmed, original cream wrappers and spine (printed in red and black) bound in; pp. 200, [2]; minimal staining to vellum; light spotting to edges, else internally very clean; a near-fine copy; authorial inscription on the half-title 'à Tonton, son vieil ami Jean' and with an original blue-ink drawing of a nude male figure by Cocteau.

First edition, one of 40 numbered copies on Madagascar paper, this copy no. VII of 10 hors commerce copies, presented by Cocteau – with an original drawing – to his friend Gaston 'Tonton' Baheux, proprietor of several gay clubs and cabarets and the 'driving force' of queer Parisian nightlife (Pénet).

Clair-obscur is a substantial collection of poems in Alexandrine verse, a form Cocteau had made distinctly his own. He manipulated language 'as in the eye of a kaleidoscope', escaping both the 'dead order' that threatened any poem in Alexandrines and the 'fatal disorder' he equally feared (Arnaud, p. 795). The volume – for which he supplied a brief preface, arguing that 'poetry is a language apart' – is divided into three sections: 'Cryptographies' (introduced with a quotation from the Baroque composer Jean-Philippe Rameau),

'Divers', and 'Hommages et poèmes espagnols'. The latter includes poetic tributes to Van Gogh, Picasso, Kafka, Pushkin, Rilke, and Lewis Carroll, among others.

The reviews, as Cocteau anticipated, were largely lukewarm and at times wounding. He described the familiar 'salty wave of nausea that invades the mouth after a ripening book falls from its branch and splits in two on the ground ... and the birds rush to peck at it'. The Vichy diplomat and Modernist writer Paul Morand (1888–1976) was among the few who responded with genuine admiration, comparing the book to a 'freshwater pearl beside a lake': 'What beauty, touched ... by your precious genius. And so young, fresh as snow.'

JEAN
COCTEAU

CLAIR
OBSCUR

DU MEME AUTEUR

FRANCE (Éditions de la Sirène),
z François Bernouard, Paris, 1918.
irène, Paris), 1920.
on avec André Lionet. Édition de

de la Sirène, Paris), 1922.
IS (Chez François Bernouard, Pa-

Stock, Paris), 1923.

s de la N.R.F., 2 vol., 1924.

e Monnaie, Montpellier), 1925.
avec une photographie de l'imp-

Paris), 1925.
Éditions des Cahiers Libres, Pa-

ture de Christian Bérard. Libra-

brairie Gallimard, Paris), 1932.
aution avec G. de Châillon. Les Qu-

nières, Paris), 1939.

llimard, Paris), 1941.

choisis par Henri Parizeau, préface
es. Pierre Seghers, Paris), 1941.

Paris), 1945.

Chêne, Lausanne), 1945.
rihen, Paris), 1946.

947.
Paris), 1948.

(Illustrée par l'auteur. Club Fran-

ghers, Paris), 1952.

Roche, Monaco), 1953.

JEAN COCTEAU

CLAIR-OBSCUR

Poèmes

ÉDITIONS DU ROCHER
28, rue Comte Félix Gastaldi
MONACO

Provenance: Presented by the author to Gaston Baheux, known as 'Tonton' (1897–1966), proprietor and host of numerous cabarets and of the iconic Liberty's Bar (formerly the famous Palmyr's Bar, established in 1909), which he took over in 1940 and which became affectionately known as 'Chez Tonton.' A prominent figure in the artistic and queer circles of 1920s–50s Montmartre, Tonton counted amongst his friends Cocteau, Colette, André Derain, Marguerite Moreno, and Édith Piaf, and he soon became 'one of the driving forces of nightlife in the capital' through his management of cabarets such as Mimi Pinson on Rue Norvins, 'which featured the "Flower Parade" (featuring scantily clad men in wigs), and Le Bigoudi, near the Opéra-Comique, decorated by Van Caulaert with small, naked angels' (Pénet, p. 121, *trans.*).

Crosland, p. 224. See Arnaud, *Jean Cocteau: A Life* (2003); Pénet, 'L'expression homosexuelle dans les chansons françaises de l'entre-deux-guerres : entre dérision et ambiguïté', in *Revue d'histoire moderne & contemporaine* 53–4 (2006), pp. 106–127.



Battle Scenes and Fishing Cats

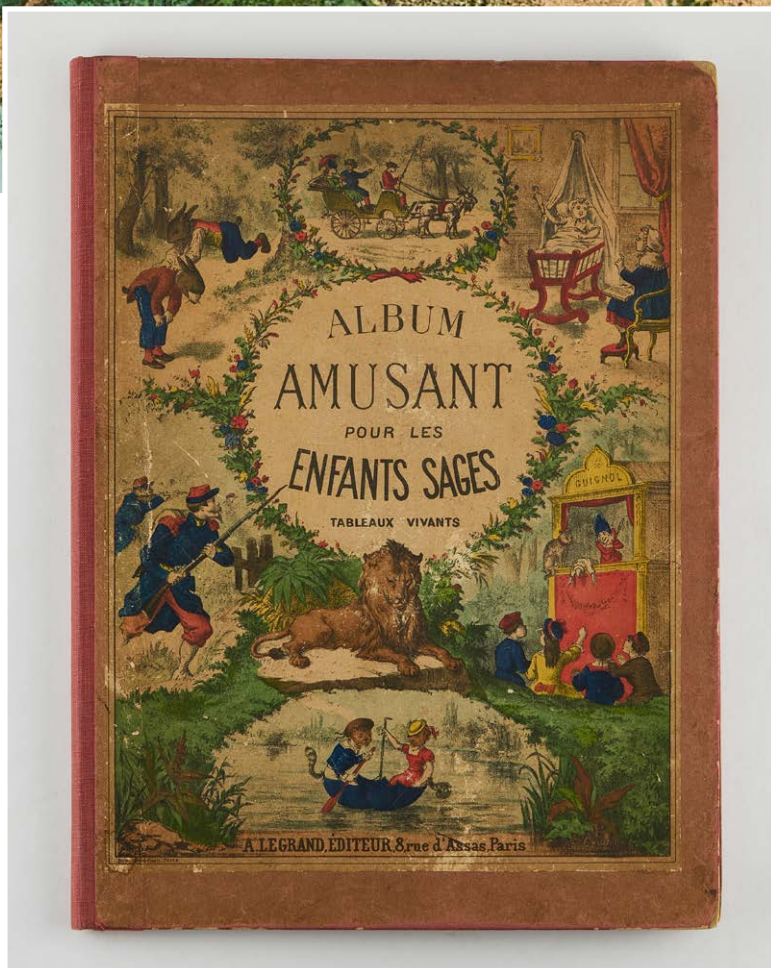
25. [COUDERT, B. (illustrator)?; ROCHE (lithographer)]. Album amusant pour les enfants sages: tableaux vivants. Paris: A. Legrand. [1882]. \$3000

Folio. Publisher's printed boards with chromolithographic vignette adhered to upper board decorated with a floral border with scenes of children, animals, and a Punch and Judy Show, title within decorative border; ff. [4], with six movable chromolithographic illustrations finished with hand-colouring (?) with red card pull-tabs; boards slightly rubbed, corners worn, with a few small chips to extremities; light spotting to text (particularly to final leaf), a few minor tears around pull-tabs, some offsetting from illustrations; overall an excellent example with the movable elements all working, the illustrations clean and bright; very good; contemporary Parisian bookseller's ticket ('Au Nain Bleu, E Chauvière') and early shelf-label to front pastedown.

A charming and very rare early example of the pioneering movable technique developed by Lothar Meggendorfer c.1878, in which he refined the use of rivets, allowing multiple elements to move by pulling a single tab.

There are six stories in the book: 'La Voiture aux chèvres', 'La Pêche', 'Chasse au lion', 'Un Combat', 'La Main chaude', and 'L'Enfant au berceau'. All the stories are accompanied by an illustration, each with two to four elements which move when one tab is pulled. 'La Pêche' is a scene of anthropomorphised cats. The siblings Ronfleur ('Snorer') and Mademoiselle Minette go down to the fishing lake. Minette becomes increasingly frustrated with her brother, who refuses to wake up early, and she worries they will miss out on the best seats at the fishing lake. It all ends well, however, with a turn about the lake on their umbrella boat and freshly caught fish for dinner.





'Un Combat' depicts a scene from the Franco-Prussian War, animated by three moving elements: two soldiers and a horse's head. One of the soldiers, Jacques, is depicted as a brave young man, but on the battlefield he is struck by the grim reality of war. The narrative takes a sombre turn when Jacques is fatally stabbed to death by a sabre, but he finds consolation in knowing that he did not take another's life.

The rear board bears an advertisement for another movable children's book issued by Legrand, 'Les Merveilles de la science et de l'industrie. Expliquée aux enfants par des tableaux animés', also advertised on the final leaf of text alongside other recent publications.

OCLC records only two copies, at the *Bibliothèque nationale de France* and the *Library of Congress*. Not on Library Hub.



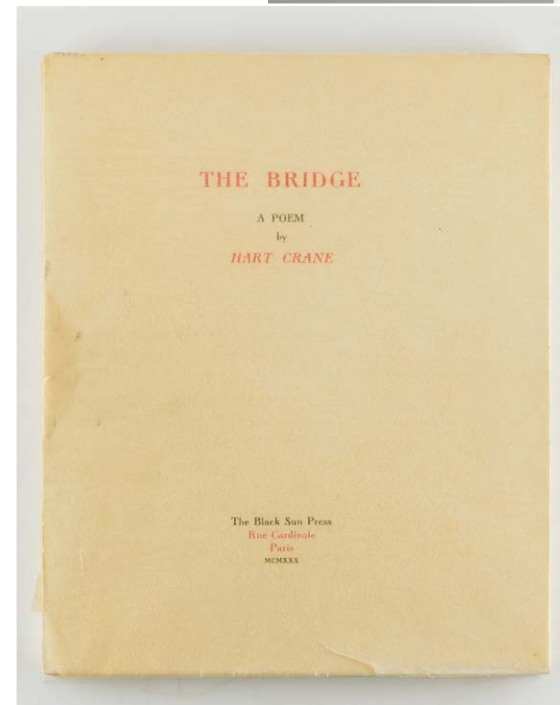
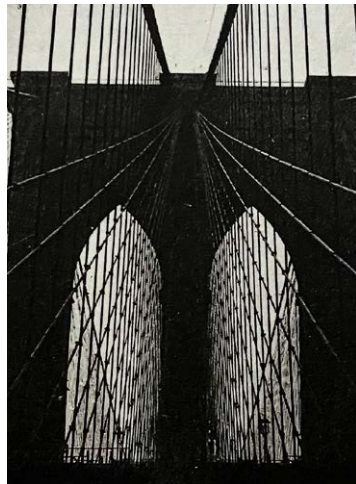
The Brooklyn Bridge as Muse

26. CRANE, Hart; Walker EVANS (photographer). *The Bridge: a Poem.* Paris: Black Sun Press. 1930. **\$15,500**

8vo. Original printed wrappers with fold-over flaps, within glassine jacket, printed in red and black and with black woodcut sun to rear wrapper, housed in the publisher's silver paper-covered slipcase; pp. [100]; printed in red and black, **three tipped-in photogravures by Walker Evans** with glassine and tissue guards (see below); a few small chips to glassine at spine and extremities (with small loss at foot of spine); subtle repairs to slipcase with some wear to corners and edges; internally fine.

First edition, no. 154 of 200 copies on Holland paper, of Crane's poems using the Brooklyn Bridge as the central symbol of an epic ode to America, accompanied by some of the earliest photographs by Walker Evans and printed at the Black Sun Press, the Parisian English-language publishing house founded in 1927 by American expatriates Harry and Caresse Crosby.

Crane (1899–1932) is a singular figure in American poetry, seeking a Whitmanesque voice in the era of high Modernism. *The Bridge*, his most significant work, constructs an optimistic response to Eliot's *The Waste Land*, which he admired greatly but found too bleak, finding hope where Eliot saw only despair. This is sadly ironic given Eliot's long life and Crane's suicide at the age of thirty-two (the poet had jumped off the USS *Orizaba* into the Atlantic en route to New York from Vera Cruz). Particularly vibrant are the opening poem, 'To Brooklyn Bridge'; 'National Winter Garden', on the Houston Street burlesque; and the five-part 'Powhatan's Daughter', including 'Van Winkle' (in which Washington Irving's Rip Van Winkle awakens not in the aftermath of the Revolutionary War, but amidst the Brooklyn tenements of the twentieth century).





THE BRIDGE

A POEM

by

HART CRANE

The Black Sun Press published the early works of James Joyce, Ezra Pound, T.S. Eliot, D.H. Lawrence, and Ernest Hemingway, among others. The press was one of the longest-running of its kind, closing only in 1970 following Caresse Crosby's death.

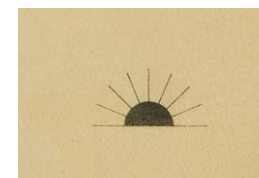
The present volume, printed in hand-set Dorique type, was published by Caresse Crosby shortly after Harry Crosby's suicide at the age of thirty-one: during a trip to New York to celebrate the completion of *The Bridge*, Crosby shot and killed himself and his lover, Josephine Noyes Rotch.

This edition, dedicated to Crane's patron, the philanthropist, collector, and investment banker Otto H. Kahn, is listed as being 'for sale at the bookshop of Harry F. Marks,' the Black Sun Press's US distributor, at 31 West 47th St.

The Missouri-born photojournalist and photographer Walker Evans (1903–1975) – best known for his Great Depression-era photographs for the Farm Security Administration and the

Resettlement Administration – had helped Crane find work as a file clerk on Wall Street in 1928, and their fathers had been acquainted beforehand. 'Evans had taken up photography in earnest in 1928, and Crane, whose interest in the medium had been awakened and nurtured by his friendship with Alfred Stieglitz, occasionally joined the artist in his explorations of Brooklyn, the waterfront, and lower Manhattan' (Trachtenberg, p. 187). His striking photographs 'call attention to the bridge itself as a physical object, as a palpable presence in the poem' (*ibid.*, p. 185).

Connolly 64; Minkoff A-32; Rowe B1; Schwarz and Schweik A2. See Trachtenberg, Brooklyn Bridge: Fact and Symbol (1979).



Grieving Mothers in Solidarity – 'Our Boys are at Rest'

27. CROSBY, Harry; Henrietta Grew CROSBY (editor). *War Letters. Paris: The Black Sun Press. 1932.* \$4000

4to. Original marbled calf-backed boards with patterned paper sides, spine gilt-ruled in compartments with two green morocco lettering pieces, patterned endpapers, tricolour silk place-marker, tail-edge uncut; pp. [8], vii, [1 (blank)], 312, [6], photographic portrait frontispiece of Crosby in uniform, with tissue guard, p. 305 with twelfth line from bottom blacked out as usual; extremities a little rubbed, light spotting to text block and to prelims, otherwise a very good copy; loosely inserted printed visiting card of 'Mrs Stephen Van Rensselaer Crosby', inscribed in ink 'Dear Rita | It was lovely seeing you yesterday. I wish we met oftener. I hope you'll enjoy these letters. I always feel a great bond with you but our boys are at rest and saved from the hard things of life. Much love | Rita' (see below).

First edition, limited to 125 unnumbered copies printed on Navarre paper, of these letters from the front by Harry Crosby – founder of the Black Sun Press – edited by his mother, Henrietta Van Rensselaer Crosby (née Grew, 1872–1957) and published in the aftermath of Crosby's death by suicide in 1931, our copy with a loosely inserted visiting card inscribed by Henrietta to another mother who had lost her son.

Born into New England's influential and long-established Van Rensselaer family, Harry Crosby, a nephew of J. P. Morgan Junior and a direct descendant of Peggy Schuyler (sister-in-law of Alexander Hamilton), was educated at Nobles and St Mark's. At the age of nineteen, he – like Ernest Hemingway – volunteered with the American Ambulance Corps during the First World War. *War Letters* gathers the letters he sent home to his mother, father, and sister from the front, edited by his mother Henrietta, who added a chronology and a brief preface; she was able to see her son multiple times during the war, travelling to Lunéville in January 1918 'under the auspices of the Y. M. C. A. to work in a Foyer du Soldat', where mother and son were 'able to pass several "permissions" together'.



WAR LETTERS

Henry Grew Crosby

The Black Sun Press
Rue Cardinale
Paris
MCMXXXII

Crosby returned from the war in March 1919 and studied at Harvard from 1919–21, and in 1922, sick of the ‘Boston virgins who are brought up among sexless surroundings’, as he would later recall in his diaries, moved to Paris with his wife Caresse (called by *Time* ‘the literary godmother to the Lost Generation of expatriate writers in Paris’). There, the two American expatriates founded the Black Sun Press, **publishing the early works of writers including Hart Crane, D.H. Lawrence, Archibald MacLeish, Ezra Pound, James Joyce, and Ernest Hemingway, amongst others.**

He returned to the United States for a party held in New York by his friend Hart Crane, whose poem *The Bridge* was to be published by the Black Sun Press the following week. On 10 December 1910, Crosby shot and killed himself and his lover, Josephine

Noyes Rotch. After his death, Caresse and Henrietta collaborated to bring his *War Letters* to print. One line on p. 305 has been censored in ink, as usual: ‘How did that damn fool H.S. ever make the Porcellian?’. Harvard’s Porcellian Club, established in the 1790s, is one of the university’s oldest and most prestigious social clubs.

Provenance: Given by Henrietta Crosby to a close friend, Rita – a woman who, like her, had lost a son. She writes on her loosely inserted calling card ‘I always feel a great bond with you but our boys are at rest and saved from the hard things of life’, expressing her hope of meeting more frequently and that her friend might enjoy Harry’s letters.

Minkoff A-43.

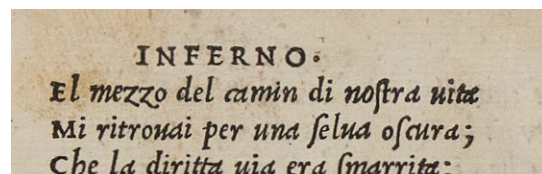
Dear Rita
It was lovely
having you yesterday
I will see you
often. I hope you'll
be here

MRS. STEPHEN VAN RENSSELAER CROSBY
95 BEACON STREET

The First Aldine Dante – With a Portrait of the Poet

28. DANTE Alighieri; [Pietro BEMBO (editor)]. *Le terze rime.* [Title verso:] *Lo'nferno e'l Purgatorio e'l Paradiso di Dante Alaghieri [sic].* Venice: Aldus Manutius. August 1502. **\$15,500**

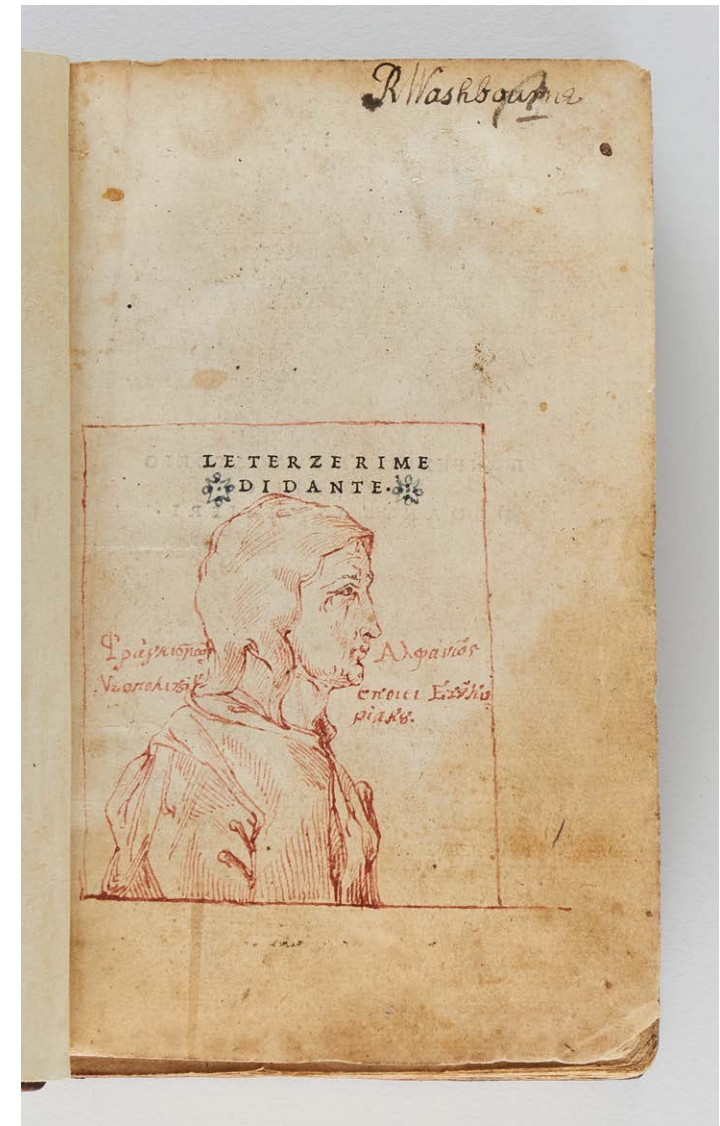
8vo. Eighteenth-century speckled calf, arms of William Bagot, first Bagot Bromley blocked in blind to boards, spine gilt in compartments with gilt crowned fleurs-de-lys; ff. [243] of [244]; a7 b–z8 A–G8 H4; lacking f. a8 (*Inferno* III, lines 79–136), f. l2 blank, quires a and b and f. s8 supplied (during the eighteenth century or earlier); italic letter, capital spaces with guide letters, woodcut Aldine device to final verso; joints repaired, front free endpaper previously laid down, obscuring bookplate of Charles Ford (recently renewed with bookplate and label relaid); slight marginal dampstaining to head of *Inferno* VI–XV and to inner margin of *Inferno* XXXIII–*Purgatorio* IV, some browning and light soiling to first and final leaves, the odd mark; else a very good copy; sixteenth-century underlining and reading marks to annotation to c. 50 pp., early inscription to final leaf '¶andai in Farnesina ... al sinodo'; title-page with sixteenth-century ink portrait of Dante in profile within border enclosing printed text (see below), inscribed 'Φράνκισχῶς Αλφάνῶς Νεοπολιτισίν εποιεῖ Εποῦ κυριακου', eighteenth-century armorial bookplate of Charles Ford to front pastedown with motto 'Noli irritare leones' (Franks 10949), nineteenth-century ownership inscription 'R. Washbourne' to head of title, twentieth-century booklabel of D.S. Robertson to front free endpaper.



INFERNO.
El mezzo del camin di nostra vita
Mi ritrouai per una selua oscura;
Che la diritta uia era smarrita:

The first Aldine edition of Dante, our copy with a magnificent ink portrait of Dante in profile executed in 1555 and with the bookplate of Charles Ford, Jonathan Swift's confidant, close correspondent, and most trusted friend, who played an instrumental role in bringing *Gulliver's Travels* to print, clandestinely delivering the manuscript to the publisher and, for the second edition, providing the final corrected copy of *Gulliver's Travels* on Swift's behalf to rectify the unauthorised changes made to the first edition.

This edition – the only appearance of Dante's *Commedia* under the title of *Le Terze rime* – appeared as part of Aldus's pocket-format octavo series of works, beginning with his Virgil in 1501 and followed by the series' first vernacular work, Petrarch's *Le cose volgari*, in July 1501, edited by the Venetian humanist Pietro Bembo (1470–1547) as here; it was one of the earliest Aldines to employ Aldus's iconic dolphin-and-anchor device. Bembo's recension of the *Commedia*, instrumental in cementing Dante's importance as a vernacular poet, eliminates abbreviations introduced by Landino and draws largely upon the text of the fourteenth-century manuscript sent by Boccaccio to Petrarch in the 1350s as opposed to early, textually flawed printed editions.

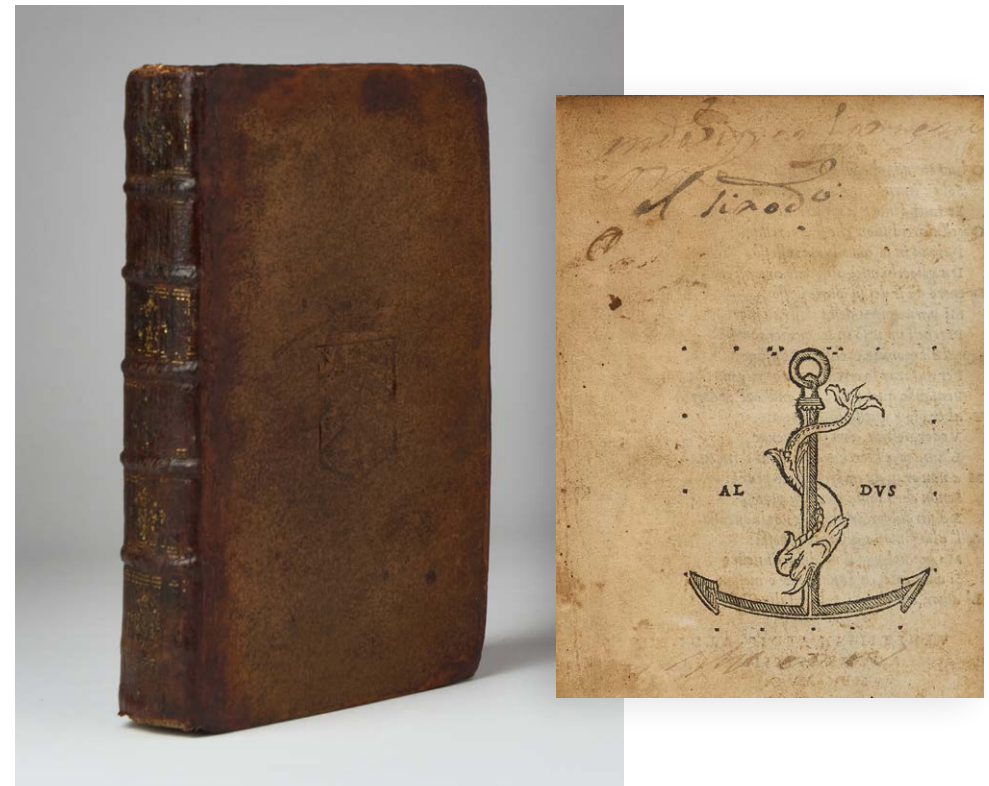


The Aldine Dante formed “il presupposto concreto” (“the concrete prerequisite”) for Bembo’s programme to found a new literary language upon the works of illustrious writers. Fundamental to the humanistic principles of Bembo and Aldus was the idea that language is to be learned not from rules, but from examples. To create illustrious vernacular models in these editions, Bembo applied the esteemed methods of philology that he learned from Poliziano and Barbaro to historical, vernacular texts. The result was editions that both validated the vernacular as a serious field of study and made the authors’ texts available in such a way that they could stabilize the language and hold in check the forces of linguistic change’ (Brammall).

Our copy bears a magnificent ink profile portrait of Dante wearing his traditional *cappuccio*, the outline of his white coif present more faintly under his hood. For a work dated 1555 (if Robertson’s dating is to be trusted, see below), it is notable that the depiction of Dante should bear more resemblance to representations of the *sommo poeta* from the thirteenth- and fourteenth-century manuscript tradition – or in early woodcut illustrations of scenes from the *Commedia*, generally shown in continuous narrative – than to sixteenth-century depictions

in painting, or from woodcut frontispiece in printed books.

By this time, Dante’s image had become highly stylised, with increased emphasis on his poetic *auctoritas*, conveyed by the inclusion of a laurel wreath, and his aquiline nose, severe countenance, and strong jaw, as well as the increased rigidity and gradual shortening of his hood. Holbrook (1911) complains of the diversity of Dantes before the consolidation of his iconography, finding in manuscript sources ‘Dantes with pudgy expressionless faces, Dantes with a feeble jaw and receding chin, Dantes in feminine form with feminine faces, Protean Dantes ever assuming new yet never Dantesque shapes [...]’ in which Dante is identified through clothing and gesture rather than what Holbrook also refers to disparagingly as ‘the profile of an old hag’. The departure from later developments in Dante’s iconography largely positions him as pilgrim or Everyman rather than imposing *auctor*. There are particularly interesting parallels between our portrait and Dante’s dress in Priamo della Quercia’s illustrations to MS Yates Thompson 36, and Guarneriana MS 200, for example, as well as the engravings attributed to Baccio Baldini after designs by Botticelli for the first illustrated edition of the *Commedia*, printed in 1481 by Niccolò di Lorenzo.



“Through his active role in the visual narrative the artists represent Dante the pilgrim as an “Everyman”, showing his allegorical role, his role representing mankind itself as “the personification of Christian endeavor, after whom the reader should mold himself in mind and heart” [...] While Dante’s actions are painted as his own, the lack of a specific portrait in the early illuminations allows those actions to represent a wider experience, the experience of Everyman rather than

those of a particular individual fixed in a specific historical moment. It may be that the illustrators resisted realistic portraits in the *Commedia* for so long (long after they had emerged elsewhere) because the Everyman concerned them more than an image of the illustrious poet. Such a portrait would confine those actions to the “io” “che è solo io” and limit the breadth of the poet’s experience for the reader/viewer’ (Owen).

The portrait was executed by one **Francesco Alfani**. The inscription in Greek ('Φράνκισχῶς Αλφάνῶς Νεοπολιτῖν ἐποιεῖ Ἐποῦ κυριακου', i.e. 'Francesco Alfano the Neapolitan made [this] here for the Lord') to either side of the portrait is **dated by D.S. Robertson to 1555 by means of isopsephy, using the first letter of each word of the inscription (where A=1, Φ=500, N=50, and E=5)**. This is likely the Francesco Alfani who was doctor of medicine and philosophy and professor of medicine at the University of Salerno, 'in those days reputed to be the greatest medical school in the world' and prior of the *collegio medico* from 1578 (Eager, *Early History of Quarantine* (1903), p. 15; his 1577 Naples-printed *Opus, de peste, febre pestilentiali, & febre maligna*, reprinted in Hamburg in 1589 and 1618 according to Crescimbeni. The work was particularly notable for its claim that corrupt air can carry plague over long distances by land or sea.

There was also a translator and vernacular poet of the same name about whom little is known, although he is thought to have been a Florentine descendant of the *dolce stil novo* poet Gianni Alfani and active during the second half of the fifteenth century, although the Florentine branch of the Alfani family (as opposed to the Neapolitan or Perugian branches) was all but extinct at the time, and traditional attributions to the late fifteenth century, following Crescimbeni, are 'based on the somewhat generic dating of a manuscript (which

Quadrio and Mazzucchelli then followed)' (Lodone, p. 149, *trans.*). Although Alfani's verse remained unpublished, several of his poems are preserved, for example, in MS Riccardiano 1118 (sixteenth century, containing twelve sonnets by Alfani) alongside extracts from Dante's *Vita nuova* and works by Boccaccio, Guinizelli, Cino da Pistoia, and others, and he was the interlocutor, with Girolamo Benivieni (1453–1542), of a notable *tenzone*, or poetic exchange. The Laurenziana's MS Plut. XLI.33 contains works by Alfani alongside those of Bembo, Ariosto, and Machiavelli, and his sonnets also appear in Chig. M. VII.142 in the Biblioteca Apostolica Vaticana, composed during the first half of the sixteenth century for Giovanni Girolamo de' Rossi (Bishop of Pavia between 1530 and 1564).

The front free endpaper bears the bookplate of Charles Ford of Woodpark (Wood Park), some ten miles from Dublin. Born to an Irish father and an English mother, Ford was educated at Eton and admitted as a fellow-commoner at Trinity College Dublin, graduating B.A. in 1699. His enduring friendship with Jonathan Swift likely began while Swift (then aged forty-one) was vicar at Laracor, and Ford was twenty-six. In 1712 Swift appointed Ford editor of the *London Gazette*, and Swift's close friend and muse Esther Johnson (better known as 'Stella') spent six months at Ford's home at Woodpark; Swift's poem 'Stella at Wood Park' was written to thank Ford, affectionately referred to as

'Don Carlos', for his hospitality. Ford had acted as Swift's intermediary in bringing the final corrected copy of *Gulliver's Travels* to the publisher Benjamin Motte, making sure that Motte's insertions, deletions, and alterations to the first edition – made without Swift's consent – were rectified. In the twentieth century, it was revealed through Ford's letters that *Gulliver's Travels* had been composed almost a decade later than previously thought, proving that Swift authored Part I in 1721–2, Part 2 in 1722–3, Part IV in 1723, and Part III (written after Part IV) in 1724–5. Two copies of Swift's novel survive with significant corrections to the text in Ford's hand, one at the Morgan and the other at the Forster Collection. Ford named Swift as executor of his will, a role Swift was unable to carry out due to his own declining health. Ford likely obtained this copy of the *Commedia* during his two-year Grand Tour to Italy in 1717 and 1718; he had previously travelled to the Continent with Bolingbroke. In a poem written for Ford's birthday in 1722, Swift refers both to his friend's Italophilia and to his desire to leave Ireland. 'When to your Friends you would enhance | The Praise of Italy or France | For Grandeur, Elegance, and Wit, | We gladly hear you, and submit: | But then, to come and keep a Clutter | For this, or that Side of a Gutter, | To live in this or t'other Isle, | We cannot think it worth your while.' Ford served as an important source of information for Swift during the satirist's years in Ireland.



D · S · ROBERTSON

NEW YORK 2026

Provenance:

1. Early ownership inscription to final leaf perhaps indicating Roman clerical provenance ('?andai in Farnesina ... al sinodo'), with underlining, manicules, and reading marks ('comp.') to c. 50 pp., largely evenly spaced but slightly more concentrated within the *Purgatorio*. **There are also occasional manuscript corrections to the text as edited by Bembo, e.g. in *Paradiso* XIV, in which our reader adds 'non' after 'Si pia l'ombra d'Anchise si porse', indicating familiarity with an uncommon variant of the *terzina*, called by Alessandro Piccolomini 'incorrect, although it appears in some printed editions' (*Piena, et larga parafrase* (1572), p. 167, *trans.*).**

2. Sixteenth-century portrait of Dante in brown ink to title, with Greek ownership inscription of Francesco Alfani in the same hand.

3. Bookplate of Charles Ford (c. 1681/2–1743) of Woodpark, near Dublin. Six of Ford's other Aldines, including the five-volume set of Aldus's incunable Aristotle (1495–98), are now at Eton, having been given to the school by Lord Berkeley of Stratton, a mutual connection of Swift's, in 1743.

4. William Bagot, 1st Baron Bagot of Bagot's Bromley (1728–1798); seemingly not in the sale of books removed from the Bagot estate at Blithfield Hall (Sotheby's, 26 November 1945), although the sale included his copy of the 1481 Niccolò di Lorenzo edition (lot 74).

5. ?Nineteenth-century ownership inscription of R. Washburn, perhaps the bookseller of the same name on Paternoster Row specialising in Catholic literature and theology.

6. Booklabel of Donald Struan Robertson, scholar of Apuleius, Regius Professor of Greek at Cambridge, and friend and correspondent of A. E. Housman. He was educated at Westminster and Trinity College, Cambridge. 'It is not remembered for which birthday he asked for a guinea-pig and a pocket Homer, but a love for literature and the possession of books was his from early days. He would often make the long walk back to Hampstead bearing a volume that he had, by saving his bus-fare, been able to secure in the Charing Cross Road ... **in Italian he had read all Ariosto and Dante, to whom he constantly returned.** He had a series of small notebooks, in which he had copied out favourite passages from these ... each day one was carried, in a silk case, in a pocket of his coat, to be read in trains or when the business of a meeting grew tedious' (F. H. Sandbach, obituary). Not in the Hodgson & Co. sale of his library (22–23 March 1962).

BM STC Italian, p. 209; *EDIT16 CNCE* 1144; *USTC* 808768; *Index Aureliensis* XI, p. 260. See Brammall, 'Fixity and Fluidity in Bembo's Prose della volgar lingua', in *Multilingual Texts and Practices in Early Modern Europe* (2023); Holloway, *The Pilgrim and the Book* (1992). On Alfani the physician, and Alfani the poet, see Crescimbeni, p. 469; De Renzi, *Storia documentata della scuola medica di Salerno* (1857) 233; Lodone, 'Per un profilo di Francesco Alfani volgarizzatore e poeta', in *Medioevo e rinascimento* XXXII (2018). On Ford, see Smith ed., *The Letters of Jonathan Swift to Charles Ford* (1935). On the iconography of Dante, see Holbrook, *Portraits of Dante from Giotto to Raffael* (1911); Landner, *Depicting Dante in Anglo-Italian Literary and Visual Arts* (2017); Owen, 'The Image of Dante, Poet and Pilgrim', in *Dante on View* (2016).

INF.

P arlando andana per non parer fiuole:
Vnd' una uoce uscio da laltro foffo
A parole formar disconuenuole.
N on so, che disse; anchor che soural doffo
Foffi dell' arco gia, che uarca quiui:
Ma chi parlana, ad ira pareo moffo.
I o era uolto in giu: ma gliocchi uiui
Non potean ir al fondo per l'oscuro:
Perchi; Maestro fa, che tu arriui
D a laltro cinghio; et dismontian lo muro:
Che com' i odo quinci, et non intendo;
Cosi giu ueggio, et niente affiguro.
A ltra risposta, disse, non ti rendo;
Senon lo far: che la dimanda honesta
Si dee seguir con l'opera taxendo.
N oi discendemmo'l ponte da la testa,
Oue saggunge con l'ottava ripa;
Et poi mi fue la bolgia manifesta:
E t uidiu' entro terribile stipa
Di serpenti, et di si diuersa mena;
Che la memoria il sangue anchor mi scipa:
P iu non si uanti Libia con sua rena:
Che se chelidri, iaculi, et pharee
Produce, e centri con Amphesibena;
N e tante pestilentie, ne si ree
Mostro giamai con tutta l'Etiopia,
Ne con cio, che di sopra'l mar rosso ee.
T ra questa cruda et tristissima copia
Correuan genti nude e spauentate
Sanza sperar pertugio, o helitropia.

'You Read Dante, My Lord' – The Earl of Aberdeen's Copy

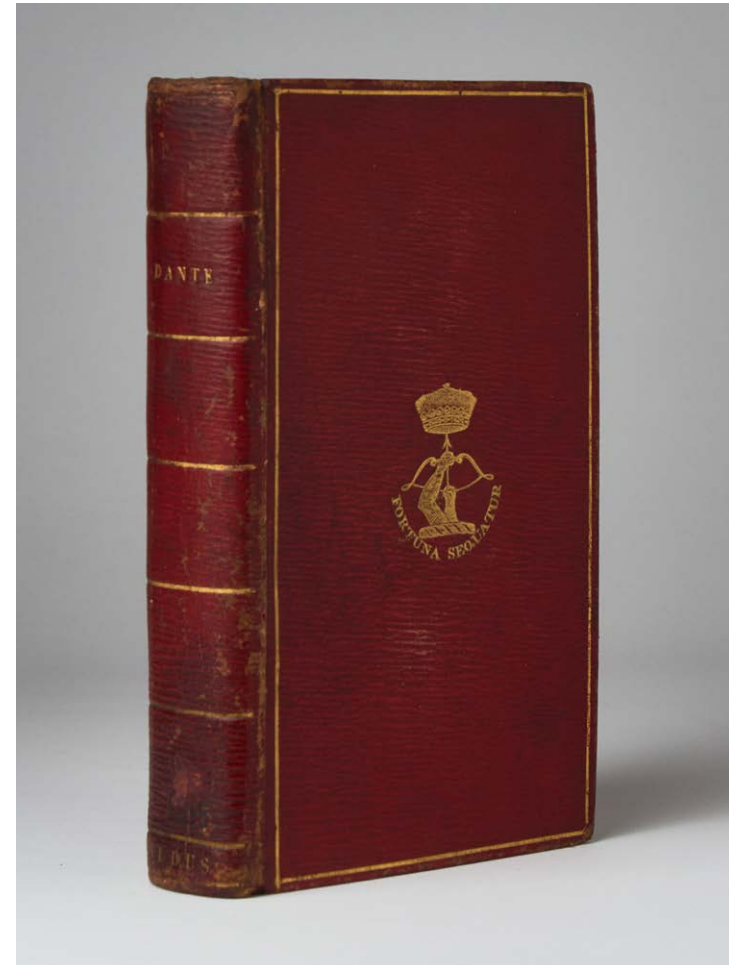
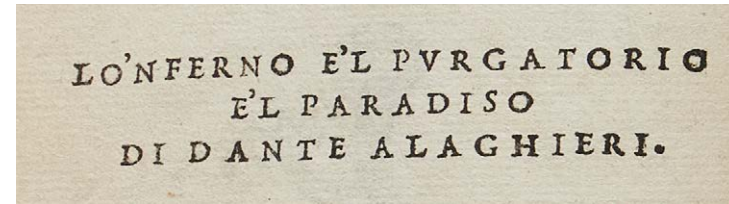
29. DANTE Alighieri. Dante col sito, et forma dell'Inferno tratta dalla istessa descrizione del poeta. [(Colophon:) Venice, in the house of Aldus Manutius and Andrea Torresano. August 1515.] **\$11,500**

8vo. Early nineteenth-century red straight-grained morocco, supralibros of George Hamilton-Gordon, 4th Earl of Aberdeen blocked to boards in gilt, borders filleted in gilt, flat spine ruled and lettered directly in gilt, gilt edges, marbled endpapers, green silk place-marker; ff. [ii], 244, [2 (diagrams)], [1], italic type, woodcut Aldine devices to title-page, a1^r, and final verso (supplied from another copy), three-line capital spaces with guide letters at the beginning of each canticle, three woodcut plates by Trifone Gabriele at end (two double-pages), one depicting the layout of Hell (ff. H4^v-H5^r), and other two with schematic diagrams of the sins in Hell (ff. H5^v-H6^r) and Purgatory (f. H6^v); extremities and spine slightly rubbed; internally very good, lacking blank H7, upper margin of plates trimmed with loss of upper border, not affecting image but touching a few letters of Purgatory diagram; early ownership inscription 'Di Thomaso C...' to f. a1^r (washed); nineteenth-century shelflabels to front pastedown.

The first illustrated Aldine edition of Dante's *Commedia*, and the second overall, from the library of George Hamilton-Gordon (1784–1860), 4th Earl of Aberdeen, the last British Prime Minister to have undertaken the Grand Tour.

Prompted by the Bembo family, Aldus Manutius drew upon manuscripts from the collection of Bernardo Bembo (1433–1519) to produce his authoritative edition of Dante. Bernardo's son, scholar and future cardinal Pietro Bembo (1470–1547), collaborated with Aldus to refine the texts of the *Commedia*, which he published in 1502 as *Le terze rime*. This 1515 second edition, featuring Bembo's diagrams of sins, was the first illustrated Aldine *Commedia*. It was published six months after Aldus's death on 6 February 1515 and dedicated by Andrea Torresano, Aldo's father-in-law, to the poet Vittoria Colonna (1492–1547).

Provenance: From the library of George Hamilton-Gordon, 4th Earl of Aberdeen, sometime Foreign Secretary and Prime Minister from 1852 until 1855.





Educated at Harrow and St John's College, Cambridge, Aberdeen embarked on the Grand Tour in 1802 during the peace of Amiens. His travels took him from Paris – where his connection to William Pitt the Younger secured a meeting with Napoleon Bonaparte – to Rome, Naples, Sicily, Malta, Constantinople, and Athens. In Athens, he sought to purchase friezes from the Parthenon (for which he was publicly critiqued by his cousin, Lord Byron) but found Lord Elgin had preceded him. He returned to England via Venice, Vienna, and Berlin in 1804. He was also a fellow of the Royal Society, president of the Society of Antiquaries from 1811–46, and a member of the Society of Dilettanti.

Reputedly fluent in six languages, including Italian, Aberdeen was seemingly well-versed in Dante. In an August 1851 letter to Aberdeen addressing the Italian revolutions of 1848, Scottish writer Charles Macfarlane (1799–1858) invoked *Purgatorio* to describe the turbulence, writing, ‘Yet,

even in the combustion of 1848, the passing from Turkey to Naples was like going from hell to purgatory. **You read Dante, my Lord – *Per correr miglior acqua, Alza la vela* [sic] ...’** (Macfarlane, p. 40). In the same letter, MacFarlane mentions Dante's first canticle in relation to the assassination of a parliamentary deputy for Salerno by a priest called Peluso: ‘But, my Lord Aberdeen, send Peluso to the worst *bolgia* in the *Inferno* of Dante, and still you will not criminate (for his act) either the King of the Two Sicilies or his Majesty's Government’ (*ibid.*, p. 34). **This Aldine edition, with Aberdeen's crest and motto blocked to both boards in gilt, is most likely the copy he studied.**

Ahmanson-Murphy 136; BM STC Italian, p. 209; EDIT 16 CNCE 1150; Adams D-88; Index Aureliensis XI, pp. 261–62; Renouard, Alde 73, 8. See Macfarlane, A Letter to the Earl of Aberdeen (1851).



'New Powers of Transformation'

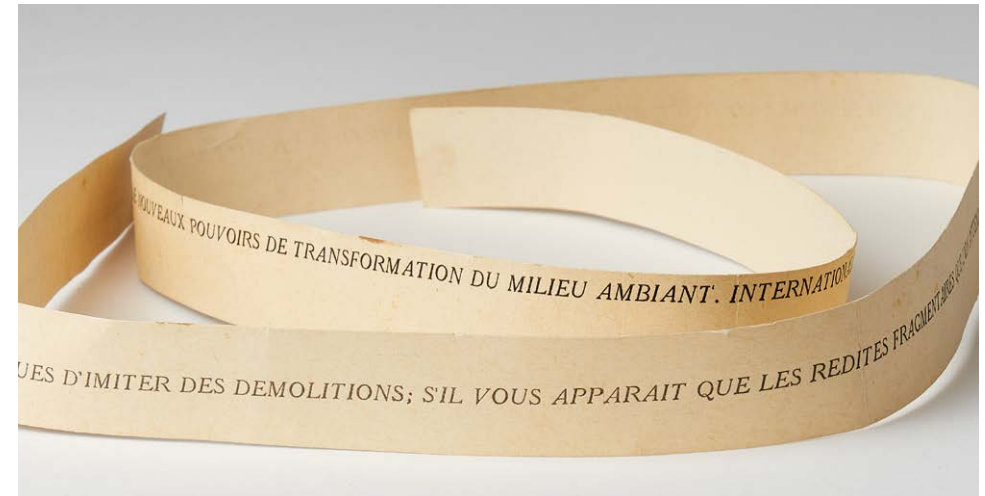
30. **DEBORD, Guy.** *Aux Producteurs de l'Art Moderne. Brussels: International Association of Art Critics.* 1958. **\$1100***

Single strip of paper (20 x 900 mm); printed in black: 'Aux producteurs de l'art modern. Si vous etes fatigues d'imiter les demolitions; sil vous apparait que les redites fragmentaires que l'on attend de vous sont depasses avant d'etre, prenez contact avec nous pour organiser a un niveau superieur de nouveaux pouvoirs de transformation du milieu ambient. Internationale Situationniste, 32 Montagne-Genevieve, Paris 5e'; some very light spotting, and slight creasing to edges; very good.

One of the first flyers produced by the Situationist International, the European avant-garde alliance of writers, artists, and poets established in 1957, this one by Guy Debord, later the author of *The Society of the Spectacle* and the 'most important figure' of the Situationist movement (Situationist International Archive).

This response to artists is one of the first works produced by the Situationist International, which succeeded the Lettrist International (1952–1957), and brilliantly encapsulates Debord's

theory of *dépassement de l'art* (surpassing of art): 'The current revival of both modern art and revolutionary politics can only be their surpassing, which is to say precisely the realization of what was their most fundamental demand' (Debord, *trans.* Levin, p. 159). This flyer, almost a metre in length, was created as a response by Debord, Pinot-Gallizio, Jorn, and others to the International Association of Art Critics in Brussels, who had assembled in Brussels in April 1958.



Some two thousand of these flyers were thrown from the roof of the city's Grand Bazaar on 12 April, two days before the critics' international assembly. 'To you, this gathering is just one more boring event. The Situationist International, however, considers that while this assemblage of so many art critics as an attraction of the Brussels Fair is laughable, it is also significant ... [Critics] solicit official recognition from the completely outmoded but still materially dominant society, for which of most of them have been loyal watchdogs' (Situationist International, *Action in Belgium Against the International Assembly of Art Critics* (1958), *trans.*).

The boldness and simplicity of the present flyer demonstrate Debord's capacity not only as a theorist, but also

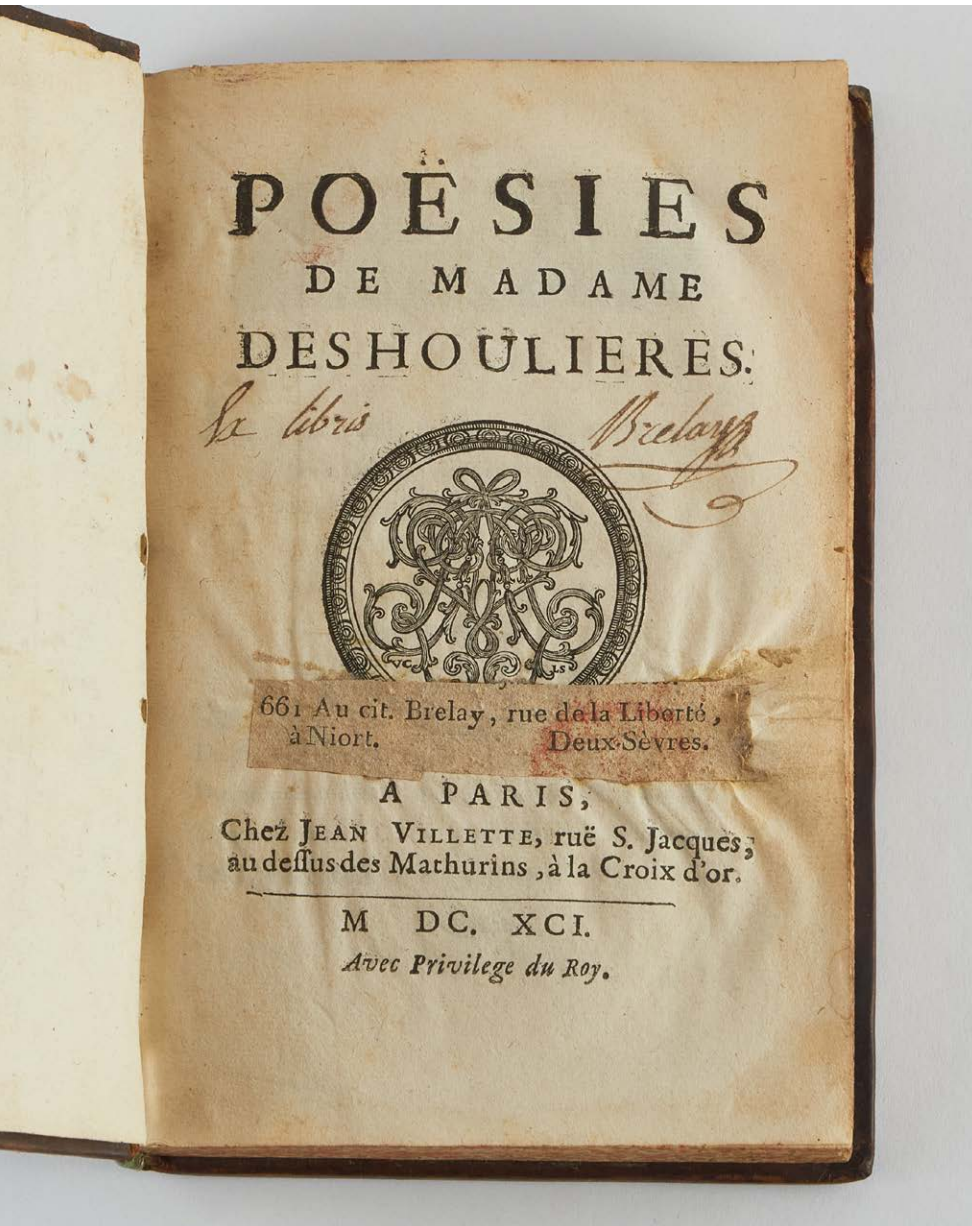
as a typographic designer. It reads 'To the producers of modern art. If you are tired of imitating demolitions; if it seems to you that the fragmentary repetitions expected of you are outdated before even existing, get in touch with us to organize, at a higher level, new powers of transformation of the surrounding environment. Internationale Situationniste, 32 rue Montagne-Geneviève, Paris-5e'. **This is a very rare survival of an important work of Situationist ephemera: although two thousand flyers were thrown into the crowd in April 1958, only a few were kept.**

See Debord (*trans.* Levin), 'The Situationists and the New Forms of Action in Politics or Art', in McDonough ed., *Guy Debord and the Situationist International* (2002).



A Widow's Unused Sheets

31. DESHOULIÈRES, Antoinette du Ligier de la Garde. *Poesies ... Paris: Jean Villette. 1691.* **\$3250**



8vo in 4s. Eighteenth-century speckled calf, edges speckled red and green, spine gilt in compartments and lettered directly in gilt, board-edges roll-tooled in gilt; Villette's woodcut monogram device to title, woodcut and typographic headpieces; upper hinge cracked, small abrasions and short splits to joints subtly restored, sporadic light foxing, slight dust-soiling at foot of last 2 ff.; cancelled 1773 ownership inscription 'de la bibliothèque de Philippe-René ?Prevel' to front free endpaper, late eighteenth-century ownership inscriptions 'Ex libris Brelay' to title and p. 220, Brelay's printed ownership slip pasted to title (see below); a very good copy.



Extremely rare reissue reusing the sheets of the first edition of 1688 – printed by Françoise Loir, widow of the printer Sebastien Mabre-Cramoisy – of the poems of Antoinette Deshoulières (c. 1634-1694), published to coincide with the reading of Deshoulières's work at the Académie française in the spring of 1691, our copy owned by a resident of Niort during the French Revolution.

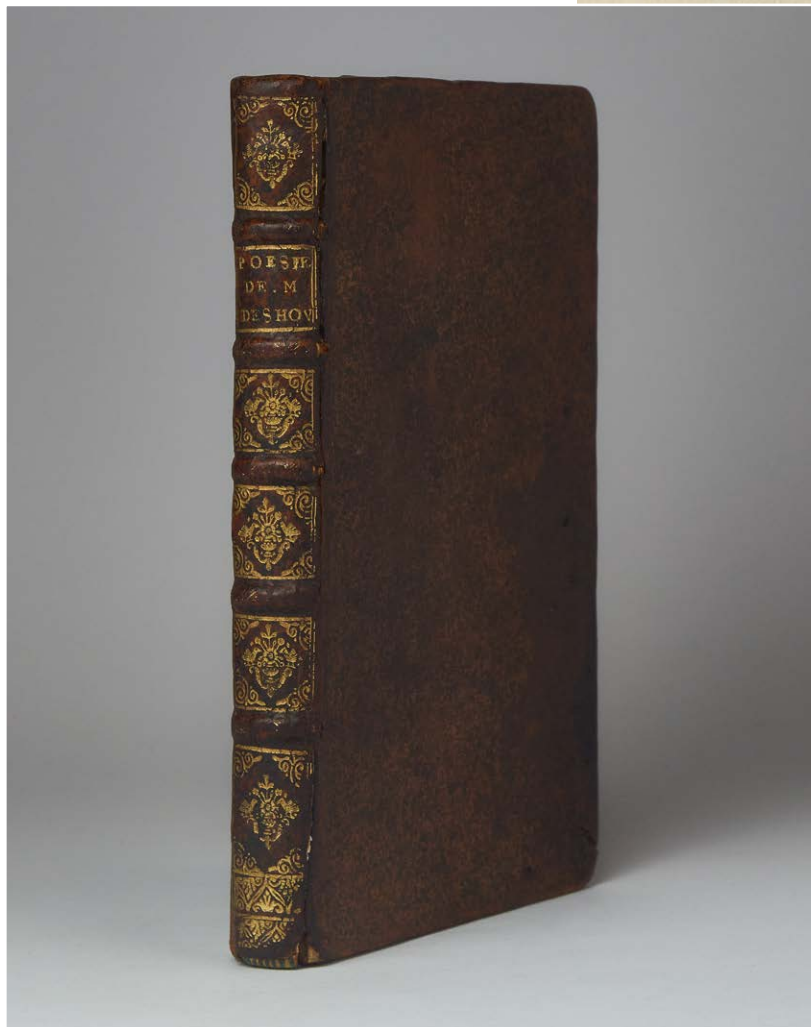
Voltaire called Deshoulières the most successful of French female poets, as 'her verses have been the most widely remembered' (quoted in *Nouvelle biographie universelle* XIII, col. 828, *trans.*). She was named a member of the Paduan Accademia degli Ricovrati and of the Academy of Aries, and in 1688 she received a pension of 2000 *livres* from Louis XIV. Although she was unable to join the Académie française due to her sex, her poems were recited as part of the official proceedings for the election of Bernard de Fontenelle in 1691. Our copy, with a cancel title (although retaining Loir's 1687 *privilege du roi*), was evidently issued by Villette to capitalise on this event.

Villette bought much of Cramoisy's unsold stock from Loir in 1691 and would eventually publish his own 'second edition' in 1693, after the publication rights had been ceded to him.

Pasted to the title-page is a Revolutionary-era printed ownership slip, '661 au cit[oyen] Brelay, rue de la Liberté, a Niort. Deux-Sèvres', the egalitarian designation *citoyen* was popularised following the 1789 *Declaration of the Rights of Man and of the Citizen* and was used as a universal form of address during the Revolution.

OCLC finds only two copies in the US (Cornell, Minneapolis) and none in the UK; not in Library Hub. CCfr records three copies only.

Tchemerzine II, p. 807. For the 1688 Cramoisy edition, see BM STC French F-170; Brunet II, col. 626; Cioranescu II, pp. 738-39; Gay III, p. 17; Graesse II, p. 368; USTC 6129821.



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E P I S T R E
A MADAME DE MAINTENON
T O y dont la piété, la vertu, la sagesse
ts d'un esprit & d'un cœur sans foibles
onnement on ne peut regarder;
Ciel conduit & traite en favorite,
pour qui vient de se raccommo-
fortune avec le mérite,
gne par tes divins regards
feûrer mon ame éperduë.
où je cours ne présente à ma veuë
e des périls de toutes parts.
beaux esprits entendons-nous se plain-
nco- pu, malgré tout leur sçavoir,
but où je voudrois atteindre?
s cependant qu'aurois-je à craindre,
u souûtenois mon espoir?
tu pas en ces lieux l'arbitre souveraine
De la gloire où nous aspirons?

Herbert Grierson's Working Copy

32. DONNE, John. Poems, by J. D. With Elegies on the Authors Death. London: Printed by M[iles]. F[lesher]. 1633.

[offered with:]

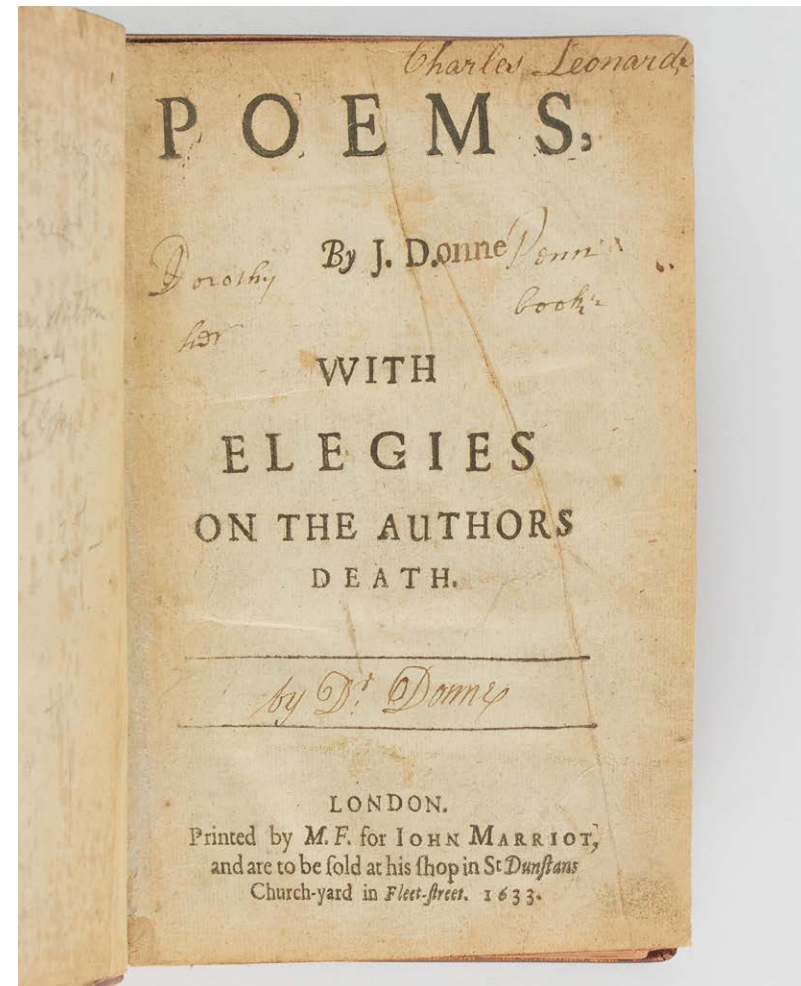
DONNE, John; Herbert GRIERSON (editor). The Poems of John Donne ... Vol. I. The Text of the Poems with Appendixes; Vol. II. Introduction and Commentary. Oxford: Clarendon Press. 1912. **\$45,000**

Donne: 4to. Modern brown morocco panelled in blind, raised bands, spine gilt-ruled and lettered directly in gilt; pp. [iv], 240, 249–406; A3 B–Z4 2A–2H4 2K–2Z4 3A–3E4 3F2; wanting f. A2 and quire 2L, bound without final blank F4; two woodcut initials; boards slightly bowed; lightly toned throughout, sporadic marginal dampstaining (heavier to last few quires), occasional inkstaining, slight dust-soiling at head, a few thumb-marks, lower corner of V4 repaired affecting part of catchword, short closed marginal tear to f. 2v1 at head not affecting running-title, else a good copy; early pentrials to p. 70, near-contemporary annotation to p. 190 (trimmed), early ownership inscription of Dorothy Penn and ?eighteenth-century inscription 'Charles Leonard, esq.' to title, eighteenth-century bibliographical note to f. A4^v and annotations in the same hand to pp. 377 and 389, **ownership inscription 'H.J.C. Grierson | 7 King's Gate | Aberdeen' to front flyleaf (see below), his pencilled line numbers throughout with occasional pencilled annotations and his manuscript notes in ink to rear flyleaf.**

Grierson: Two vols, 8vo. Original terracotta cloth, paper spine labels (spare label tipped in to vol. II at rear), top- and fore-edges uncut, lacking dust-jackets; I: pp. xxiv, 474, [2]; II: pp. cliii, [iii], 276; a little edge-wear to cloth, spine labels toned and slightly rubbed, some offset to endpapers; else a very good set; ownership inscription of B.M. Chandler to front pastedowns, dated 1923.

Herbert Grierson's working copy of the 1633 first 'collected' edition of John Donne's poems, offered with a first edition set of Grierson's edition of the poems, a pairing of one of the great monuments of English poetry in print with 'one of the greatest works of literary scholarship in the twentieth century' (ODNB).

Unlike his friend and almost exact contemporary Ben Jonson, Donne (1571–1631) scorned the printing press. While Jonson oversaw the magnificent 1616 folio of his *Workes*, only a handful of authorised printings of Donne's poems would appear during his lifetime, always against his better judgement or at the behest of others.



These were the *Anniversaries* (i.e. ‘The Anatomy of the World’, with ‘A Funerall Elegie’ and ‘The Progresse of the Soule’) (1611–12; later 1621 and 1625), the ‘Elegie upon the untimely death of Prince Henry’ (1613), and the lines prefixed to *Coryats Crudities* (1611). The *Anniversaries*, written in memory of Elizabeth Drury (d. 1610, aged fourteen), were composed and published at the request of her father, Sir Robert Drury, whose patronage the poet sought to secure. Writing to Henry Goodere, he confessed that he had ‘hear[d] from England many censures of my book; [...] if any of those censures do but pardon me my descent in Printing any thing in verse, (which if they do, they are more charitable than my self; for I do not pardon my self, but confesse that I did it against my conscience, that is, against my own opinion, that I should not have done so) (*Letters*). Responding to Jonson’s comment that the poem ‘was profane and full of blasphemies’ – that ‘if it had been written of the Virgin Marie it had been something’ – Donne replied simply ‘that he described the *Idea* of a Woman and not as she was.’ ‘From one point of view’, T. S. Eliot later wrote, ‘it is merely a couple of insincere funerary poems on the daughter (whom he had never seen) of a rich man whose favour he wished to cultivate’, adding, however, that ‘insincerity is the last sin of which one would accuse Donne.’

By the time of Donne’s death in March 1631, a vast body of his poetry was circulating in manuscript. ‘[T]he foremost manuscript poet of the century’ (Starza Smith), he survives in more manuscripts than any other early modern English poet. Public demand soon prompted John Marriot, ‘a well-known bookseller at the sign of the Flower de Luce’ (Grierson), to publish the ‘complete’ poems in 1633 (printed by Miles Flesher, ‘a printer of considerable importance in Little Britain from 1611 to 1664’). **It is the volume in which we find for the first time in print ‘The Flea’, ‘The Good-Morrow’, ‘The Ecstasy’, The *Satyres* and *Holy Sonnets* (among much else) – poems at the heart of the canon of English literature.** Although criticised for its curious ordering and textual faults, **the 1633 *Poems* is by common consent the most reliable of the early editions, and the most useful to later editors.**

Seemingly based on two sources belonging to the principal manuscript traditions, ‘[t]he compiler’s care [is] reflected in the many changes made while the book was passing through the press’ (Keynes). Copies accordingly vary.

‘In some a portrait has been inserted. Occasionally *The Printer to the Understanders* is omitted, the *Infinitati Sacrum* &c. following immediately on the title-page’ (Grierson). The present copy lacks *The Printer to the Understanders* and the six-line poem *Hexastichon Bibliopole*, both ‘an afterthought and [...] inserted only in a portion of the edition, so that their absence is not a defect’ (*ibid.*).



H. J. C. Grierson -
7 King's Gate
Aberdeen.

1	The Progress of the Soul	pp 1-27.
2	Holy Sonnets - La Coma	" 28-32.
3	Holy Sonnets	" 32-40.
4	Epigrams	" 40-43.
5	Elegie I. Find woman	pp. 44-5.
6	Elegie II. Many and love	" 45-7.
7	Elegie III. Although thy hand	" 47-8.
8	Elegie IV. Once, & but once	" 49-51.
9	Elegie V. Here taking Pictures	" 51-2.
10	Elegie VI. Some, who to this house	" 52-3.
11	Elegie VII. Who let mee not see	" 53-5.
12	Elegie VIII. Nature's lay ident.	55-6.
13	The Storme	56-9.
14	The Calme	59-61.
15	To Sr Henry Wotton, Sir in one	61-3.
16	The Cruise	64-6.
17	Elegie on the Lady Marchmont	66-8.
18	" " Mrs Burdett - Death, &c.	69-76.
19	To Sir Henry Gorges "Who makes the Post	72-74.
20	Sotheran's Buriall bursers like no who in her blis	74-75.
21	To Sr Henry Wotton "Here no in no better"	

The ordering of the poems, the inclusion of a series of the poet's letters, and a section of *Elegies upon the Author* (including those by King, Hyde, and Walton), are more redolent of a manuscript miscellany than a formal sequence or collection – a 'strategic miscellaneity' which enables Marriot to present his printed edition 'as a means for previously excluded readers to gain access to Donne's restricted manuscript texts' (McCarthy). Though 'generally chaotic, [...] in batches the poems follow the order preserved in the later editions' (Grierson). For the 1635 and subsequent editions, Marriot regularised the poems into their now-familiar groupings (*Songs and Sonets; Epigrams; Elegies; Epithalamions; Satyres, etc.*).

Herbert Grierson, owner of this copy, edited the two-volume Clarendon edition of Donne (1912), 'one of the greatest works of literary scholarship in the twentieth century' (ODNB) and still the standard edition of the poems. Perhaps better acquainted with the manuscript and print sources than anyone before or since, Grierson adopts the later generic groupings but uses the 1633 edition as his copy-text, asserting 'that for all poems which it contains the edition of 1633 should be accepted as the authority ... As regards text and canon it is the most trustworthy of all the old editions.' Grierson records his indebtedness

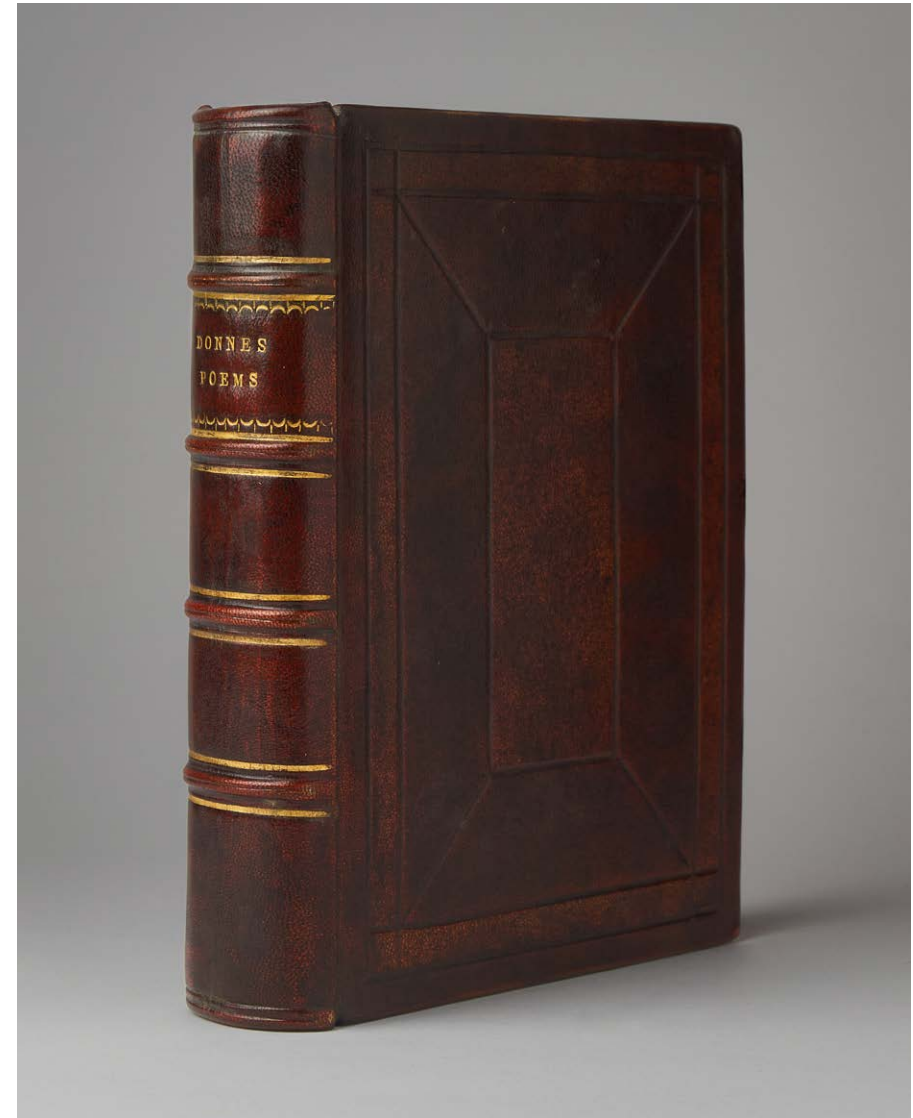
to numerous lenders, including the Governing Body of Christ Church, Oxford, for the loan of 'the copy of the edition of 1633 ... on which the present edition is based'. **The present copy was evidently Grierson's own working copy:** the first blank bearing his ownership inscription, 'H. J. C. Grierson - / 7 King's Gate / Aberdeen', with marginal line numbers in pencil throughout and a partial table of contents in ink at the rear (Grierson was Professor of English at Aberdeen between 1894 and 1915). The copy, lacking one quire (2L; noted in pencil to the verso of the first blank, and perhaps rendering it more affordable to an impecunious academic), also carries **two early ownership inscriptions to the title page:** 'Charles Leonard, esq.' at the head, and 'Dorothy Penn, her book' encircling the author's initials, the D extended in manuscript to 'Donne' in imitation of the printed lettering. There is a (bookseller's?) pencilled note to the verso of the first blank, 'Dorothy Donne's copy', and a further note (in Grierson's hand?) stating that the name is more likely to be Penn.

Samuel Johnson, in his *Life of Cowley* (picking up a comment of Dryden's), famously applied the term 'metaphysical' to a group of poets united chiefly by their taste for elaborately wrought conceits.

Johnson pejoratively refers to ‘the most heterogeneous ideas [...] yoked by violence together’, of learning drawn neither from ‘nature nor life’ but from recondite stores of learning. In the early decades of the last century, T. S. Eliot revived the term (in non-pejorative terms) and made it stick; but, as he conceded, he borrowed it from Grierson, whose work became central to his lectures and criticism in the 1920s and 30s (the pair occasionally corresponded). Eliot reviewed Grierson’s *Metaphysical Lyrics and Poems of the Seventeenth Century: Donne to Butler* (1921) in the *TLS* (later reprinted in *Selected Essays* as ‘The Metaphysical Poets’). ‘Eliot’s efforts to come to terms with Grierson’s definition of “the metaphysical” were to dominate the Clark lectures he was invited to give in Cambridge in 1926 and the Turnbull lectures presented at John Hopkins in 1933’ (Craig). ‘[T]he best that I can hope for my definition’, Eliot states in the first Clark lecture, ‘is that it will throw a sudden ray of light upon what I consider the most valuable aspect of metaphysical poetry [...]. I shall proceed to use the term “metaphysical poetry” in two senses: as the subject of my definition [...] and as the collective title of the group of poets [...] whom I shall take for convenience and also because I give the selection my full assent, to be those poets represented in Professor Grierson’s admirable, almost

impeccable anthology [of 1921]’ (it was Eliot’s ‘set text’, referred to throughout the lectures). The poet later sent Grierson a copy of his *Collected Poems*, inscribed ‘to whom all English men of letters are indebted’. On acquiring the two-volume *Donne* in 1912, W. B. Yeats wrote to Grierson: ‘Your notes tell me exactly what I want to know. Poems I could not understand or could but vaguely understand are now clear and I notice that the more precise and learned the thought the greater the beauty, the passion; the intricacy and subtleties of his imagination are the lengths and depths of the furrow made by his passion. His pedantry and his obscenity – the rock and loam of his Eden – but make us the more certain that one who is but a man like us has seen God.’ It is unusual for a scholarly edition of a long dead and long neglected poet to reshape both the understanding of literary history and the practice of contemporary poets and critics; yet this is precisely what Grierson’s edition achieved.

ESTC S121864; Keynes 78, 96. See Craig ed., Vita Mea: The Autobiography of Sir Herbert J. C. Grierson (2014); McCarthy, Doubtful Readers (2020); Starza Smith, John Donne and the Conway Papers (2014).



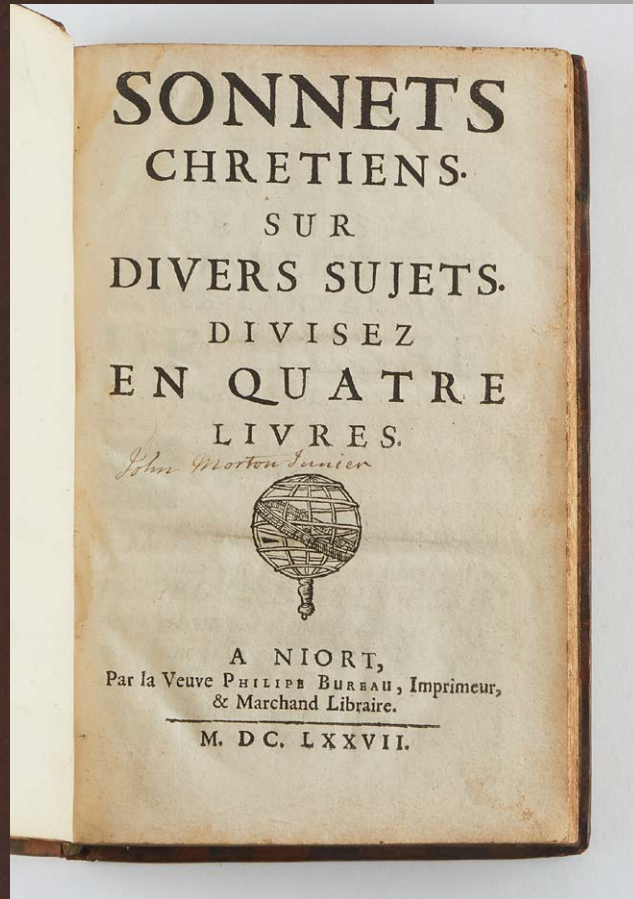
Protestant Poetry and a Persecuted Printer

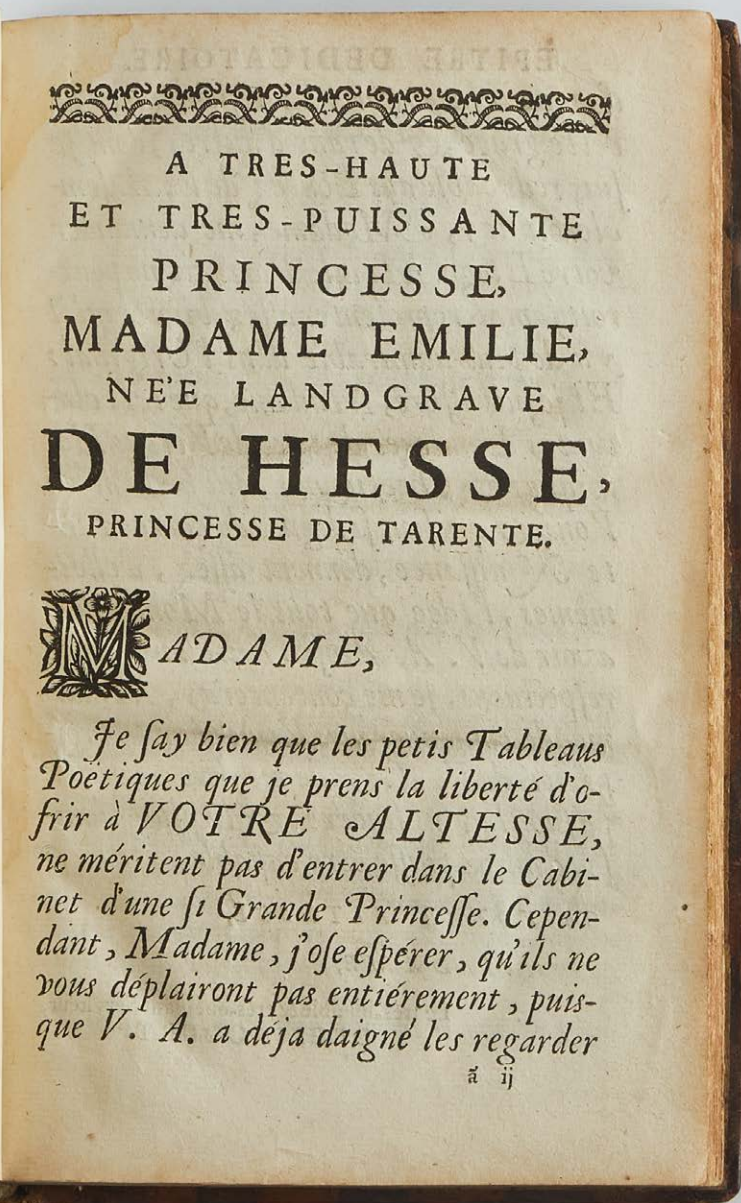
33. DRELINCOURT, [Laurent]. *Sonnets chretiens. Sur divers sujets. Divisez en quatre livres. Niort: Widow of Philippe Bureau. 1677.* **\$2250**

8vo. Near-contemporary sheep, spine gilt in compartments, title lettered directly in gilt, raised bands, speckled edges; pp. [xii], 171, [1 (blank)]; woodcut armillary sphere to title, typographic head- and tailpieces, woodcut factotum initials; corners and joints subtly restored, small abrasion to lower board, headcap and small portion of lower board chipped, small wormhole at foot of spine; small marginal paperflaw to title, closed paperflaw to f. 17 touching four words but not affecting legibility, pale dampstain at inner margin of quires H-L (heavier to quires K and L); else a very good copy; early ownership inscription 'Jane Parker her book' to front free endpaper, eighteenth-century ownership inscription 'John Morton Junior' to title.

First edition, very rare, of these devotional sonnets by the Protestant poet, pastor, and theologian Drelincourt, printed in Niort by the Huguenot printer Anne Bureau, and dedicated to Princess Émilie von Hesse-Kassel, our copy with early English female provenance, likely brought to England by Bureau's sons who had fled France in the aftermath of the Edict of Fontainebleau.

Laurent Drelincourt (1625-1680), son of the noted Protestant divine Charles Drelincourt, studied theology and philosophy at Saumur before settling in Niort in 1663. His *Sonnets*, written during a period of sleepless nights, are divided into four parts: on nature and its creator; the Old Testament; the New Testament; and miscellaneous themes (including, vice, virtue, the Sacraments, Hell, and the death of an only daughter). **Particularly notable is the extent of his Marian veneration within a Protestant context, most visibly in his ode to the Virgin Mary** (book III, sonnet II, p. 88), renowned for the 'richness of its language and the clarity of its theology ... The method of the poet-theologian touches on classical tradition; so does his understanding of images' (*Marienlexikon*, 'Reformierte Theologie', p. 427).

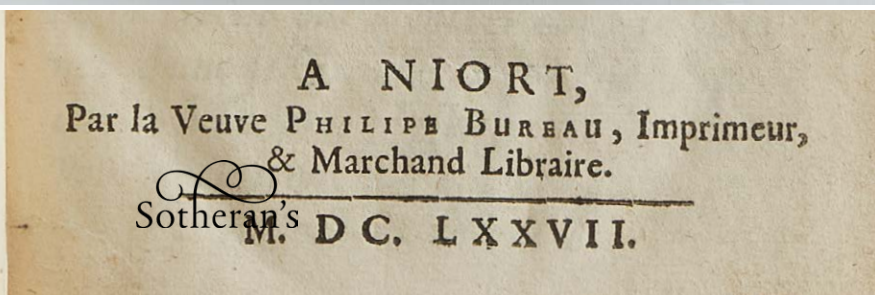




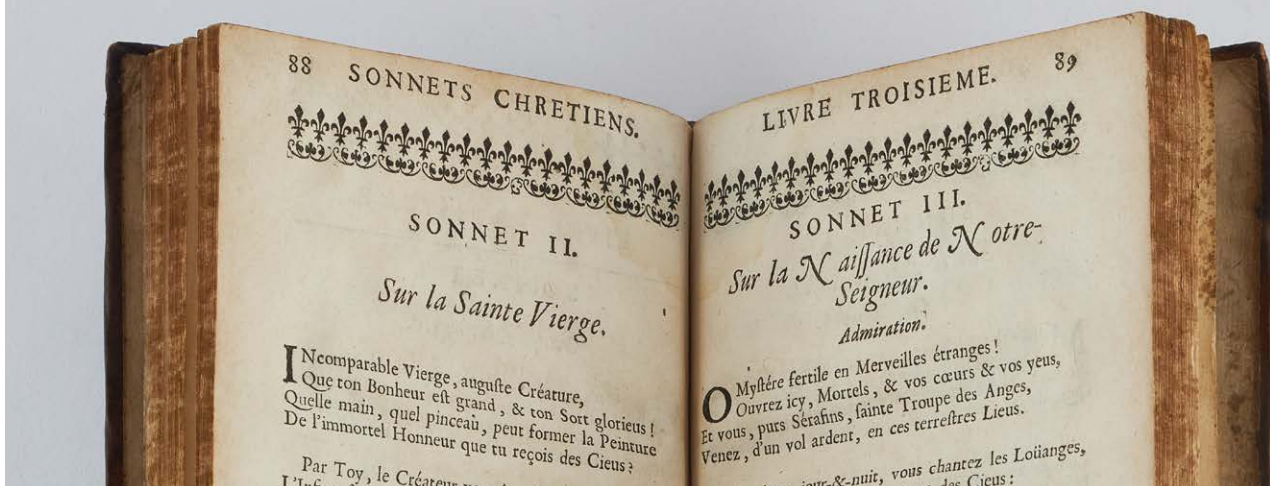
A TRES-HAUTE
ET TRES-PUISSANTE
PRINCESSE,
MADAME EMILIE,
NEE LANDGRAVE
DE HESSE,
PRINCESSE DE TARENTE.

MADAME,

*Je say bien que les petis Tableaus
Poétiques que je prens la liberté d'o-
frir à VOTRE ALTESSE,
ne méritent pas d'entrer dans le Cabi-
net d'une si Grande Princesse. Cepen-
dant, Madame, j'ose espérer, qu'ils ne
vous déplairont pas entièrement, puis-
que V. A. a déjà daigné les regarder*
à ij



A NIORT,
Par la Veuve PHILIPPE BUREAU, Imprimeur,
& Marchand Libraire.
Sotheran's
M. DC. LXXVII.



88 SONNETS CHRETIENS.
SONNET II.
Sur la Sainte Vierge.
Incomparable Vierge, auguste Créature,
Que ton Bonheur est grand, & ton Sort glorieux !
Quelle main, quel pinceau, peut former la Peinture
De l'immortel Honneur que tu reçois des Cieux ?
Par Toy, le Créateur vous

89 LIVRE TROISIEME.
SONNET III.
Sur la Naissance de Notre-Seigneur.
Admiration.
O Mystère fertile en Merveilles étranges !
Ouvrez icy, Mortels, & vos cœurs & vos yeux,
Et vous, purs Séraphins, sainte Troupe des Anges,
Venez, d'un vol ardent, en ces terrestres Lieus.
... & nuit, vous chantez les Loüanges,
... des Cieux :

The footnotes to his sonnet to the Virgin approve of the First Council of Ephesus's anathematisation of those who would deny Mary the title of Mother of God (*Theotokos*), and quote Bernard of Clairvaux: 'Mary is the mythical paradise that produced the tree of life' (*trans.*).

Anne Bureau (*née* Le Morme) married the Niort printer Philippe Bureau in 1652 and succeeded him after his death in 1674. Persecuted for her Huguenot faith, she unsuccessfully attempted to sell her home and workshop to the Catholic printer and bookseller Girard Reverchon; both properties were later ransacked by royal dragoons, and in 1685 converted to Catholicism. She sent several books to Holland for distribution and went into exile c. 1686–7. **Both of her sons, also printers, immigrated to England, François (who would later move to New York) in 1683–4 and Thomas in 1687, and it is likely that this copy – with the early English ownership inscription of one Jane**

Parkland – arrived in England at an early date through her children. The Calvinist Princess Émilie von Hesse-Kassel (1626–1693) became estranged from her French husband after his reconversion to Catholicism; she 'remained faithful to the Reformed faith ... [after his death in 1672] Emilie lived for a time in Paris with her niece. With the revocation of the Edict of Nantes and the onset of the persecution of Protestants, she finally returned to Germany' (*Hessische Biographie, trans.*). A second edition was published in 1678, and the work remained popular throughout the eighteenth century, later editions frequently issuing Drelincourt's *Sonnets* alongside his *Psaumes pénitentiaux*.

OCLC finds a single copy in the US, at Harvard; no copies traced in the UK.

Cioranescu II, 26285; USTC 6089081; not in BM STC French (cf. D-837 for the 1680 edition). See Clouzot, L'imprimerie à Niort (1891), p. 57.

Colour-Coded Eliot

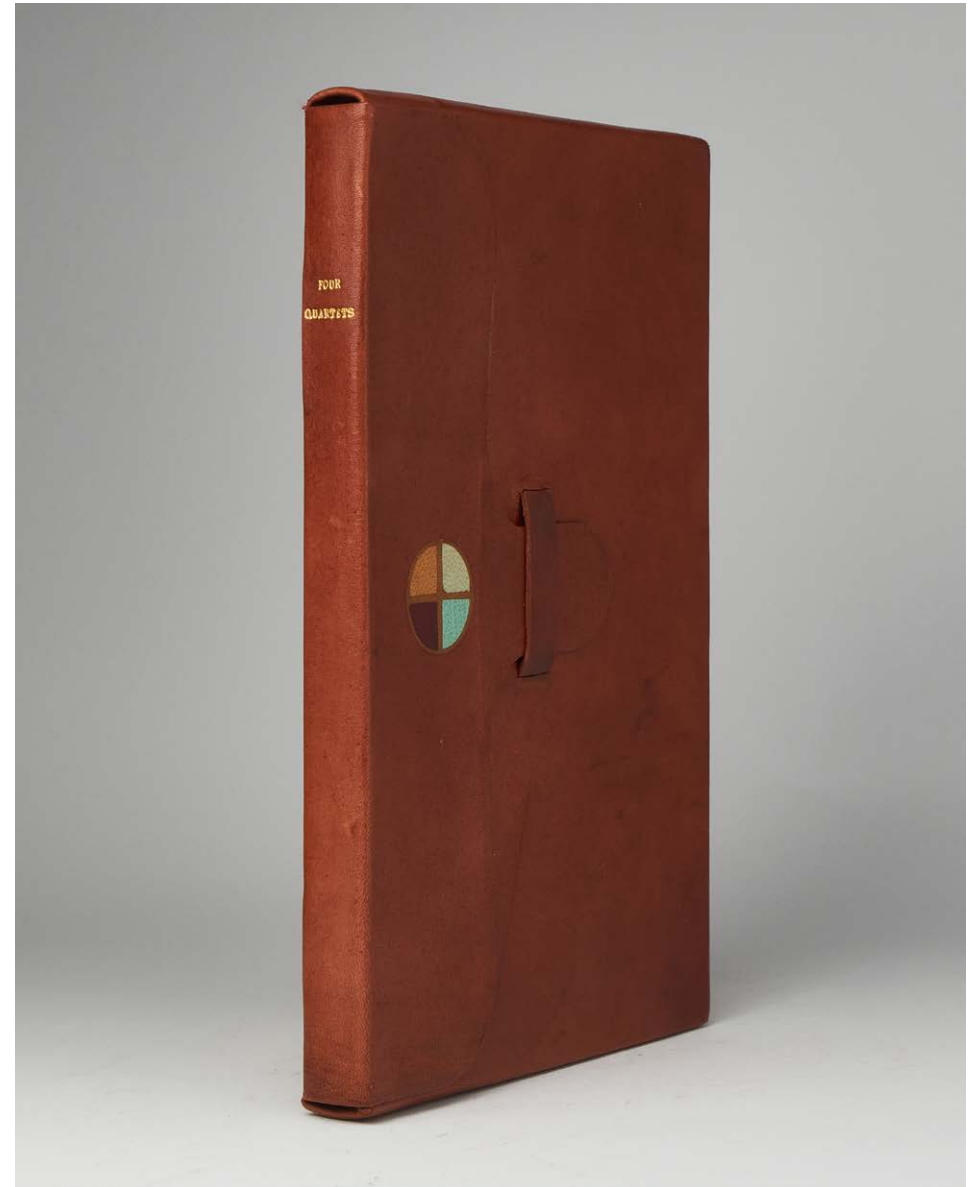
34. ELIOT, T. S. *Four Quartets: Burnt Norton, East Coker, The Dry Salvages, Little Gidding.* London: Faber and Faber. 1940–1942. **\$3250**

Four volumes, 8vo. Original integral coloured wrappers over stiff white card blanks (*The Dry Salvages*, the grey card variant noted by Gallup, one of seven colours), staple-bound except *Little Gidding*, here in its first issue sewn binding (sewn and stapled variants were issued without flaps or blank covers), *The Dry Salvages* with untrimmed edges (as usual), the remainder trimmed, all volumes partially uncut; each wrapper lettered in black to front panel; *Burnt Norton*: pp. 15, [1]; *East Coker*: pp. 15, [1]; *The Dry Salvages*: pp. 15, [1]; *Little Gidding*: pp. 16; Vols 1–3 priced 1s. net to front flaps, *Little Gidding* unpriced as issued; *Burnt Norton* and *The Dry Salvages* staples a little rusted but without the common bleeding to paper or card; *East Coker* with the usual light foxing, marginal except the first couple of pages, minor rubbing to corners; an uncommonly sharp, near-fine set; all four volumes housed in a custom-made limp tan calf wallet binding, spine lettered in gilt, lined with red *moiré* silk, **flap with onlaid colour-coded leather roundel, its four quarters matching the mustard, turquoise, grey-blue, and lilac of the individual wrappers.**

A bright set of first edition, first issue Faber pamphlets of Eliot’s great sequence, housed in an elegant custom calf wallet bearing a distinctive onlaid colour-coded roundel.

Although infrequently described as such, T. S. Eliot’s *Four Quartets* are poems of war – arguably the most distinguished poetic responses to the Second World War. Written largely in London during the Blitz, the allusions are oblique but precise: *Little Gidding*’s ‘Ash on an old man’s sleeve’ left by ‘burnt roses’ and ‘Dust inbreathed’ that ‘was a house’, for example, registering the aftermath and residua of bombing raids. Even the poems’ abstract meditations on language are cast in martial terms (‘raid[s] on the inarticulate / With shabby equipment’, ‘Undisciplined squads of emotion’, *East Coker*).

Burnt Norton alone predates the war, first appearing in the 1936 *Collected Poems*; the remaining three, Eliot recalled in a 1953 *Paris Review* interview, were written ‘in fits and starts’, their form shaped by the context.





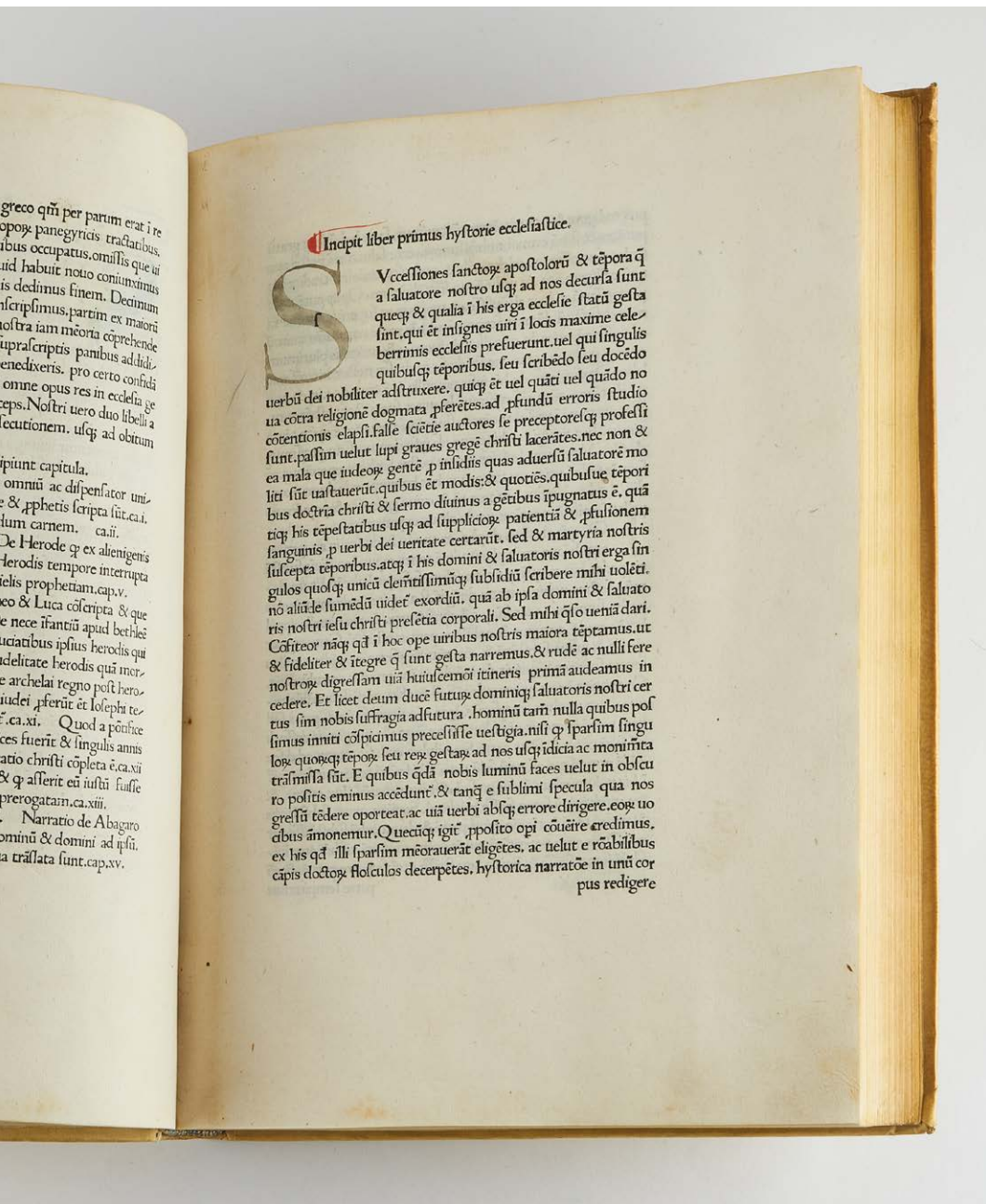
'In 1939 if there hadn't been a war I would probably have tried to write another play [...] The form of the *Quartets* fitted in very nicely to the conditions under which I was writing, or could write at all. I could write them in sections and I didn't have to have quite the same continuity; it didn't matter if a day or two elapsed when I did not write, as they frequently did, while I did war jobs' (*ibid.*), including service as an air-raid warden in Kensington.

Print runs of these Faber pamphlets of the individual poems, which offered consolation in the face of the harsh realities of war, attest to a ready appetite for these extended, meditative, and formally exacting explorations of memory, faith, and history.

East Coker appeared in *The New English Weekly* (Easter 1940), with the Faber issue in September (9,030 copies); *Burnt Norton* followed in February 1941 (4,000 copies), *The Dry Salvages* in September 1941 (11,223 copies), and *Little Gidding* in December 1942 (10,775 copies; the first state sewn as here, the second wire-stitched, in line with the earlier parts).

See Gardner, *The Composition of Four Quartets* (1978).

Gallup A36c., A37, A39, A42.



Church History as Mirror for Princes

35. EUSEBIUS CAESARENSIS; RUFINUS AQUILENSIS (translator.) *Historia ecclesiastica.* Mantua: Johannes Schallus. [Not before 15 July 1479.] \$11,500

Folio. Eighteenth-century vellum over boards, gilt red morocco lettering-piece to spine; ff. [171], [1 (blank)]; roman letter, 2- to 6-line capital spaces with guide letters, initials and paraphs supplied in red and blue, running-titles in brown ink; lettering-piece chipped, slight wear to corners, a few small marks; washed (initials in blue faded to light grey, running-titles and annotation faded), occasional light marginal thumb-marks, slight soiling to blank first and final pages and to corners of first few leaves, old repair to f. 6^v, a few pinhole wormholes to contents and dedication; overall a very good, wide-margined copy; near-contemporary annotation to f. 22^r, eighteenth-century engraved armorial bookplate of Amadeo Svajer and eighteenth-century ink shelfmarks to front pastedown, later manuscript quiring in pencil.

Fourth edition of Eusebius' (c. 260–339) important history of the church, the last book printed by the German physician and printer Johannes Schallus at Mantua, our copy from the library of the influential eighteenth-century Venetian merchant and bibliophile Amadeo Svajer, who funded the 1757–8 production of Zatta's important edition of Dante's *Commedia*, the first since 1544 to feature new illustrations.

The dedication by Schallus – who worked primarily as a physician and printed seven books in Mantua between 1475 and 1479 – to Federico I Gonzaga, Marquis of Mantua (1441–1484), praises Eusebius as 'shining like a moon amongst small fires' and hopes that the work will benefit 'modest and pious minds' (*trans.*). Schallus may have worked with an assistant of Mentelin; Dibdin writes that 'the volumes which issued from his press are of equal beauty and rarity; and it is seldom that we behold a more elegant specimen of ancient typography than that which is now before us' (Dibdin, *Bibliotheca Spenceriana*, on the present edition of Eusebius).



ILLVSTRISSIMO & Inuictissimo Mantuanorum Principi
 Frederico Gonzage Iohannes Schallus Herosfeldensis physicus
 obsequentissimus.

F Verunt multi Cristianissime princeps priscis nouisque
 temporibus. qui uariis uirtutum generibus. uarios
 laudis & glorie gradus adepti sunt. Quidam enim
 corporis uiribus & membrorum firmitate subnixi. uel singulari
 certamine uel collatis cum hoste signis dimicantibus

caus. ca. xvi. Qualia de abstinentibus apud egypti Filo scri-
 bit. ca. xvii. Quam ad nos Filonis peruenit libri. ca. xviii.
 Cuiusmodi cladē cōprelerit iudeos ipso die paschalis. cap. xviii.
 Qualia et sub nerone hierosolimis gesta sūt. ca. xx. De egypti
 tūcū actus apostolorū faciūt mētione. ca. xxi. Quē ad modū
 de iudea paulus romā missus ī uinculis oī culpa liberatus sit. ca.
 xxii. Ut sit passus iacobus qui frater dñi ē dicitur. ca. xxiii.
 Quod post marcū primus episcopus alexandrie ecclesie ordinatus
 sit annianus. ca. xxiiii. De persecutiōe neronis sub quo paulus
 ac petrus p̄a cōfessione decollati sūt. ca. xxv. Ut inumeris tu
 dei malis afflicti sūt ac nouissime cōtra rōanos arma mouerūt.
 ca. xxvi.

Explicuit capitula. Incipit liber secundus.
Quecūq; oportuit uelut ī p̄cipis ecclesie salute
 hystorie designari. siue de diuinitate saluatoris
 siue de antiquitate nostre religionis ac uetustate
 doctrine. & ut oī tradita sit christianoy. q̄ no
 uella uiderē istituta. sed & de aduētū ipsius
 dñi & saluatoris nostri nup̄ impleto ac passio-
 nis cōsumato. de apostolorū quoz electiōe sup̄iore libello quāta
 potuimus breuitate p̄strinximus. Age tā nūc q̄ et post ascēsiōne
 eius cōsecuta sūt uideamus. parti diuina scripturarū testimoniis
 edocētes. parti extrinsecus ex his q̄ fideliter ī cōmētariis q̄ ad me
 morā postentatis iuētī sūt cōperimus adprobātes. Cap. i.

Primus igit ī apostolatū p̄ iuda p̄ditore mathias forte cō-
 saciat. q̄ erat unus ex discipulis dñi. sicut supra demōstrā-
 tū ē. Ordinat̄ at̄ & diaconus sepe numero p̄ oratiōes & mantus ī
 positionē apostolorū missi uirtutē gratia. In quibus stephanus
 qui & primus post dñi statim post ordinationē suā lapidat̄ ab
 his qui & dñi occiderūt. per quos & nois sui stephano corona
 donat̄ a christo. Tūc demde iacobū qui dicebat̄ frater dñi. p̄ eo
 qd̄ eēt filius ioseph. q̄ christi quasi pater habebat̄. qm̄qd̄ despo-
 sata ei fuerat uirgo maria. q̄ priusq̄ cōueniret cū eo. inuenta est
 in utero habens de spiritu sancto. sicut euangelia p̄testat̄. Hic
 in quā ipsi iacobū qui & iustus cognominatus est ab antiquis
 uirtutū merito

uirtutū merito & insignis uite priuilegio. p̄-
 derūt sicut cepisse ecclesie q̄ hierosolimis ē tes-
 xto dispositioni libro alerit dicit. Petrus e-
 loanes post assumptionē saluatoris quāuis ab
 ne prelati. tamē nō sibi uidebant primatus
 dicebat̄ iustus. apostolorū episcopi statuit.
 ptio eiusdē op̄is libro addit de ipso et̄ hec.
 iustus. & loani & Petro. post resurrectionē e-
 tū tradidit. & ipsi ceteris apostolis. qd̄ apo-
 tradiderūt. ex quibus unus erat & barnabas.
 bos cōstat. Vnū hunc instū qui de pinna t̄
 uecte passus ē. & morti traditus. Alius au-
 capite cecus ē. Huius ergo iusti iacobi etiā p̄-
 scribit. Aliū autē inq̄t apostolorū uidi neminē
 dñi. In hoc ergo tēpore. etiā tatheus de que
 scdm̄ dñi preceptū ad regē abagarū missus
 morbi corporalis absoluit. Vniuersā uero ci-
 sto domino fidei fatis credulitate locuit.
 tas illa. q̄ppe que ipsius dñi & saluatoris me-
 uelut specialia quadam christi deuotione d̄
 secutio p̄ia aduersus ecclesiam dei q̄ hierosol-
 mo martyre stephano. omnes discipulos e-
 uniuersā iudeā samariāq̄ dispersit. seu potius
 dicit̄ disseminauit. Ex quibus nōnulli ad fen-
 atq̄ antiochiā deuenērūt. q̄ gentibus quidē
 fidei nōsū audebat. iudeis tamē tantū predicabat.
 uasabat ecclesiam. gredietis domos. & p̄rabae
 tradebat ī carcerē. Sed philippus q̄ erat un-
 phano diaconus ordinatus. delēdit samariā.
 & predicabat primus uerbi dei samaritanē
 diuine gratie efficaciam. ut ēt simonē magū su-
 sternaret. q̄ per idē tēporē celebris fame a-
 pulos habebatur. ita ut uirtus d̄ magna
 his cū uideret signa & miracula que a Phi-

Schallus presents Eusebius' work not only as a valuable historical resource, but also as a *speculum principis* of sorts, in which Federico could 'read of the excellent deeds of Christian princes' and 'marvel at their virtues and emulate their wisdom and piety', especially as Gonzaga was at this time 'fighting bravely and courageously for the Tuscans, and through frequent victories acquiring an immortal name for [himself] and [his] nation': shortly before publication, Gonzaga had been involved in the war that emerged in the aftermath of the Pazzi Conspiracy of April 1478, Mantua having allied itself with the Florentine Republic against Pope Sixtus IV.

Provenance: From the library of Amadeo Svajer (also Schweyer, 1727–1791), who financed Zatta's publishing endeavours and influenced the material he published, including 'Dante, the Church Fathers, and Petrarch's *Rime*, which appear to be amongst Svajer's interests at the time ... Zatta had attempted to move, in 1752, to Rovereto, [Svajer's] place of residence' (Mangani, pp. 81-2). Svajer was a renowned bibliophile, and his collection of three thousand books in Latin, five thousand in Italian, twelve hundred in French, and fourteen hundred manuscripts (including the will of Marco Polo) was sold by Jacopo

Morelli in 1794, significant portions being purchased by the Manins, the Biblioteca Marciana, the Museo Correr, the Republic of Venice, and the Paduan bookseller Scapin. Svajer's only known work, a biography of Frederick II of Prussia, was printed by Zatta in 1759. Morelli's catalogue indicates that Svajer also owned a copy of the 1476 third edition of Eusebius' *Historia ecclesiastica*.

Hain 6711; Proctor 6908; GW 9437; Goff E-127; BMC VII 933; BSB-Ink E-112; ISTC ie00127000; USTC 995892; AGAPE 322. For this copy, see Morelli, Catalogo di libreria posta in vendita in Venezia nell'anno MDCCXCIV, (1794), p. 10 ('exemplar nitidissimum'). See Mangani, 'Antonio Zatta editore veneziano di libri geografici', in Gerardo Mercatore (1996).





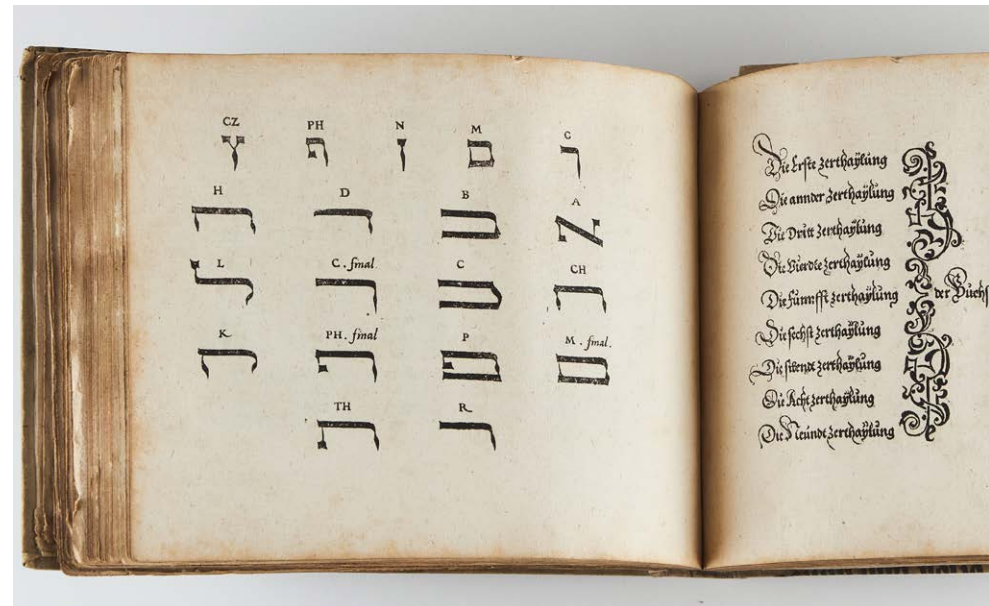
'How Could Art and Knowledge Exist if There Were No Art of Writing?'

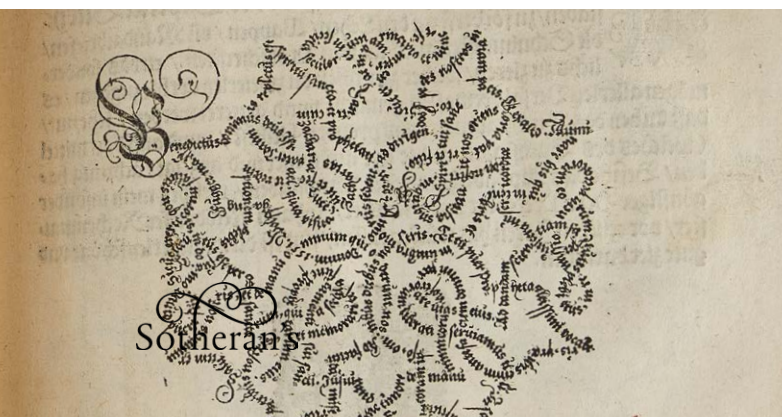
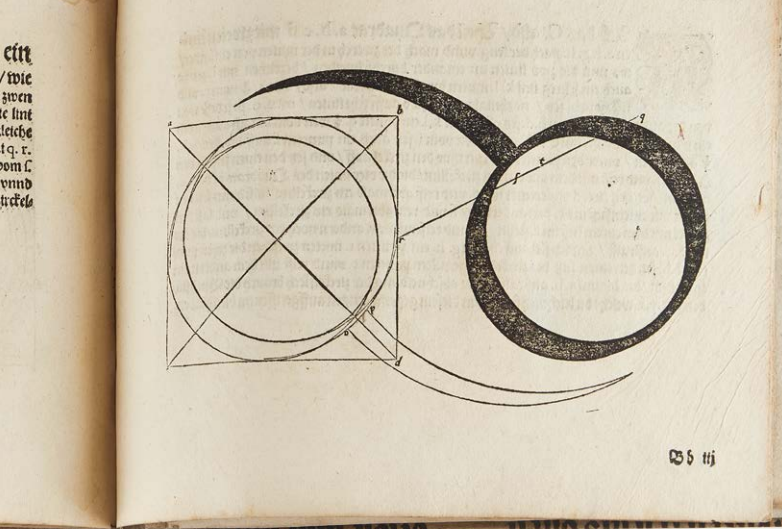
36. [FUGGER, Wolfgang.] [Ein nutzlich und wolgegründt Formular mancherley schöner Schriefften. Als teutscher, lateinischer, griechischer, unnd hebraÿscher Buchstaben ...] [Nuremberg: Katharina Dieterichin for Wolffgang Starck. Not before 1576.] \$7000

Small oblong 4to. Recased in its original eighteenth-century binding reusing a fourteenth-century German manuscript fragment on vellum (see below); ff. [97] of [104]; wanting ff. A1 (title), A2–B1 (dedication, note to reader), L2 (italic minuscule) and 2C4 (colophon); rear hinge cracked, final quire loose, quire B reinforced at inner margin; numerous woodcut illustrations and diagrams in the text; light marginal dampstaining at head (heavier to quire B), light spotting and toning; else a good copy; small booklabel removed from front pastedown at an earlier date, eighteenth-century German bibliographical note to front free endpaper.

Rare second edition – the contents unchanged save for the colophon – of the Nuremberg printer Wolfgang Fugger’s (1519-1568) extremely important calligraphic manual (first 1553), printed by Katharina Dieterichin (d. 1605), widow of Dietrich Gerlach.

Fugger’s manual is ‘supreme as an example of engraving. The specimens are cut in relief, apparently on soft metal, with extreme accomplishment, and in this respect it surpassed earlier writing-books in beauty and clearness [...] he book was intended, secondarily, as an aid to cutters of printers’ types, and it has a place in the history of typography as the earliest to deal in any way with the design of types’ (Carter, preface to 1955 reprint).





In his dedication to Joachim Tetzl, Fugger writes, 'How could art and knowledge exist if there were no art of writing? [...] Any language which is not well written (being ugly or illegible) is a disadvantage; for a clumsy hand appears ugly to all men' (*ibid.*, trans. Plaat). The present writing manual describes how to properly cut a quill and the appropriate position of the hand and the arm for writing (showing examples of 'clumsy' and proper techniques) before detailing a variety of German (Kurrent, Kantzlei, Fraktur), blackletter (Textura and Rotunda, the description of the latter making reference to the Schwabacher and Wittenberger types), Roman (italic, antiqua, Roman capitals), Greek, and Hebrew scripts. A significant portion of the text is dedicated to Hebrew, including passages from the Book of Esther, an explanation of the theory of gematria, and three pages of sheet music; Fugger also makes reference to the work of Hebraist Sebastian Münster.

The eighteenth-century German bibliographical note mentions the earlier calligraphic work of Johann Neudörffer the Elder – Fugger's teacher (to whom he refers in the present text) and the author of the first notable German calligraphy manual in 1519, who in turn had collaborated with Dürer – adding a reference to Doppelmayr's 1730 *Historische Nachricht von den Nürnbergischen Mathematicis und Künstlern*. Fugger also owes much to Dürer, his geometric Roman capitals in the final portion reminiscent of Dürer's 1525 *Unterweysung der Messung*. The second edition reuses the plates of the first and the content of the text is unchanged, the date of

1553 from the first edition appearing as a part-title to both editions. Gerlach (also known as Dieterichin) likely acquired the plates from the heirs of the printer of the 1553 edition, Valentin Gessler (d. 1576). **In this edition, however, Gerlach employs a variety of sizes of text and distinctly more elaborate woodcut initials than Gessler, replacing his fleurons with elaborate woodcut tailpieces.**

The binding reuses a fragment of German manuscript waste (?first half fourteenth century), comprising c. 11 lines of visible text in three columns, from verses 34 and 35 (front board: 'qualitate factor[um]. iudex ver[us] e[st] iustus [...] non putam[us] ite[randam]'; rear board: '[comple]tatur velut quib[usdam] fid[e]i sue brachiis [...] Prophetavit itaq[ue] Simeon') from St Ambrose of Milan's commentary on the Gospel of Luke, this portion, on the *Nunc Dimittis*, cited by Aquinas in his *Catena aurea*.

Both the first and second editions are rare both institutionally and in commerce. Collectively, OCLC finds ten copies in the US (Columbia, Harvard, Huntington, Illinois, LoC, Morgan, Newberry, SMU, Stanford, Yale) and only two in the UK (BL, NAL).

Becker 56; BM STC German, p. 327 (imperfect); Brunet II, col. 419 (1553 edition but not mentioning printer); Graesse II, p. 645 ('Nürnb. 1553'); Jessen 2269; VD16 3336/3338. Not in Adams.



Sin güte fassung vnd füe-
rung der federn, sampt ein-
er güten außstreckung vnd
rechter zusammenhaltung
der finger 2



The End of a Friendship – Gill and the Dominicans

37. GILL, Eric. Wood-Engravings. Being a Selection of Eric Gill's Engravings on Wood ... *Ditchling: S. Dominic's Press.* 1924. **\$4250**

Large 4to. Original oatmeal cloth with exceedingly rare blue dust-jacket with woodcut of Virgin and Child to front, lettered 'Wood-engravings: E. Gill'; ff. 36, comprising 34 wood engravings; title-page and two plates printed in red and black; dust-jacket with very light horizontal crease to upper edge of front cover, spine slightly sunned, a little spotting to cloth; very faint marginal toning; a very good copy; plate 'She Loves Me Not' numbered by hand in minute digits, large bookplate of Andrew and Mary Henderson Bishop of Lanarkshire; a very good copy.

A beautiful compendium of Gill's (1882–1940) wood engravings, rare in the dust-jacket, produced without his knowledge or consent by the printer and poet Douglas Pepler (1878–1951), Gill's artistic collaborator at the religious commune of artists at Ditchling, Sussex and founder of St Dominic's Press, no. IV of fifty numbered copies of an edition of 150.

St Dominic's Press was the publishing arm of the Guild of St Joseph and St Dominic in Ditchling; Pepler had moved there in 1915 to collaborate with Gill, but financial disagreements between the two men contributed to Gill's decision to leave Ditchling for Capel-y-Ffin in 1924. Gill wanted to take the woodblocks for these engravings with him, but Pepler considered them to be the property

of the Dominican Order, of which he was a lay member and for whom the works had been intended. He refused to let Gill take the blocks and instead produced this magnificent collection of images, featuring the artist's characteristic mixture of the divine and the profane. Gill never spoke to Pepler again, although Pepler's son David (d. 1934) was married to Gill's daughter Betty.

Provenance: With the bookplate Andrew and Mary Henderson Bishop of Lanarkshire, best known for lending their name to one of the most prestigious ladies' curling competitions in Scotland.

Gill 410; Taylor & Sewell A129a.



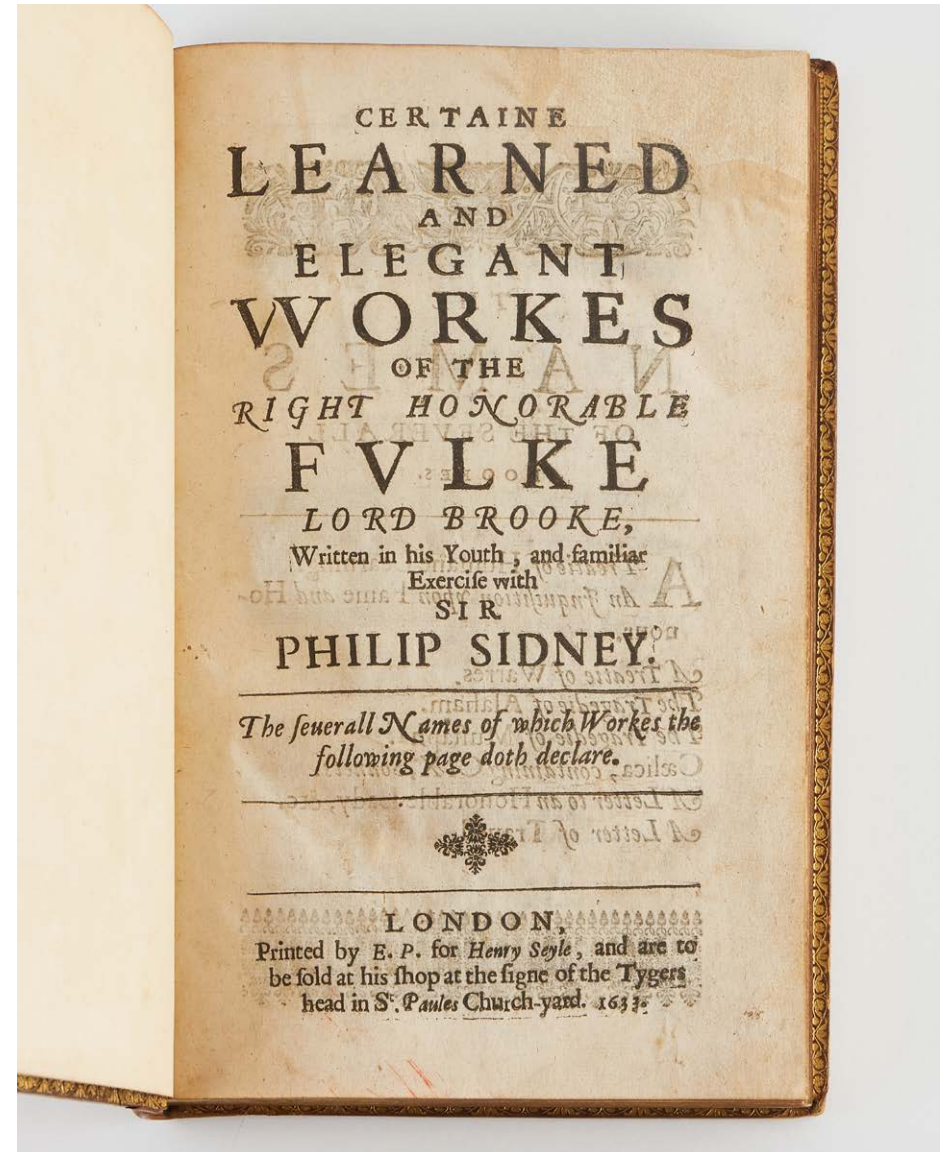
'Let no man aske my name, | nor what else I should be; | For *Griev-ill*, pain, forlorne | estate doe best decipher me' (*Caelica*)

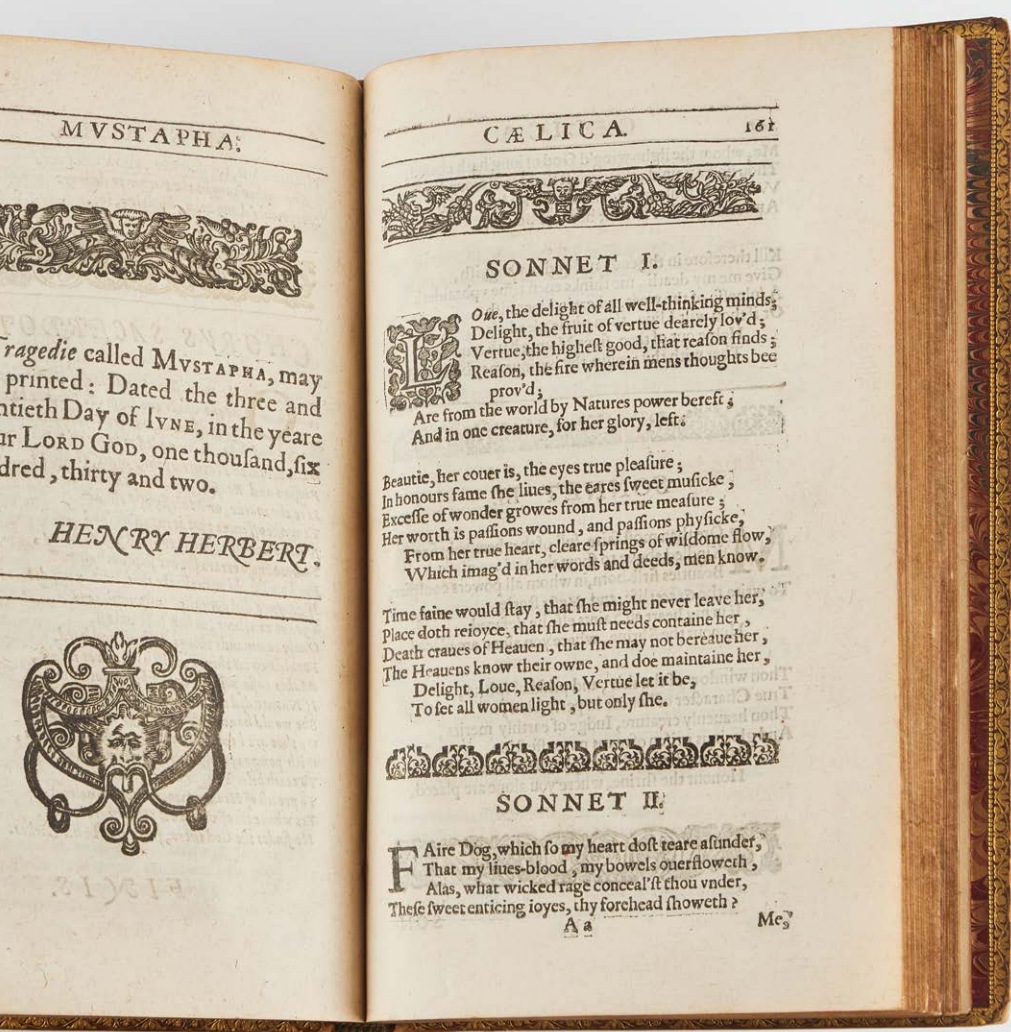
38. GREVILLE, Fulke, 1st Baron Brooke. Certaine learned and elegant Workes of the Right Honorable Fulke Lord Brooke written in his Youth, and familiar Exercise with Sir Philip Sidney. London: Printed by E[lizabeth] P[urslowe] for Henry Seyle, and are to be sold at his shop at the signe of the Tygers head in St. Paules Church-yard. 1633. **\$2500**

Small folio in 4s. Later full calf, rebacked with the original spine relaid; boards with gilt triple fillet borders, gilt floral cornerpieces, raised bands, spine gilt in compartments and lettered directly in gilt, turn-ins roll-tooled in gilt, edges gilt, marbled endpapers; ; pp. [ii], 23–82; 1–298, [2 (blank)]; π1 d–k4 l2 D–2Q4 2R6, bound without initial blank, quires a–c suppressed as usual (see below); woodcut and typographic headpieces, woodcut initials and tailpieces; corners and edges rubbed, a few small scuffs to boards, small abrasion to rear board at head; upper corner of Z2 repaired with pagination to verso in manuscript, sporadic light toning (heavier to quires L and V), ff. L2, L3, 2G2, and 2G3 with some marginal dampstaining and spotting, f. L3 with marginal short closed tear at head, marginal paperflaw to upper corner of f. T4; armorial bookplate of the Earl of Mexborough to front pastedown.

A particularly well-preserved example of the scarce 1633 folio of Fulke Greville's (1554–1628) enigmatic and labyrinthine writings, published five years after his death, printed by Elizabeth Purslowe, widow of the printer George Purslowe (d. 1632), one of the first women to be recognised as a 'master printer'.

Certaine Learned and Elegant Workes was seen through the press with evident care by Greville's friend, secretary, and executor John Coke (probably with the assistance of Kenelm Digby). The volume collects the majority of Greville's writings, the remainder following in the *Remains* (1670) and *The Life of the renowned Sr Philip Sidney* (1652, [1651]), the latter a dedicatory introduction to an edition of Greville's poems and plays which never materialised, the title editorial. The printer, Elizabeth Purslowe, lost her title of 'master printer' in 1637 after becoming involved in unlicensed, anti-Laudian printing and material critical of the King.





SONNET I.

The delight of all well-thinking minds,
Delight, the fruit of vertue dearly lov'd;
Vertue, the highest good, that reason finds;
Reason, the fire wherein mens thoughts bee
prov'd;
Are from the world by Natures power bereft;
And in one creature, for her glory, left.

Beautie, her couer is, the eyes true pleasure;
In honours fame she lyes, the eares sweet musicke;
Excesse of wonder grows from her true measure;
Her worth is passions wound, and passions physicke,
From her true heart, cleare springs of wildome flow,
Which imag'd in her words and deeds, men know.

Time faine would stay, that she might never leave her,
Place doth reioyce, that she must needs containe her,
Death craves of Heauen, that she may not bereave her,
The Heavens know their owne, and doe maintaine her,
Delight, Loue, Reason, Vertue let it be,
To set all women light, but only she.

SONNET II.

Faire Dog, which so my heart dost teare asunder,
That my lyes-blood, my bowels overfloweth,
Alas, what wicked rage conceal'ft thou vnder,
These sweet enticing ioyes, thy forehead sheweth?
A a Me^s

Tragedie called MVSTAPHA, may
printed: Dated the three and
tieth Day of IUNE, in the yeare
of LORD GOD, one thousand, six
dred, thirty and two.

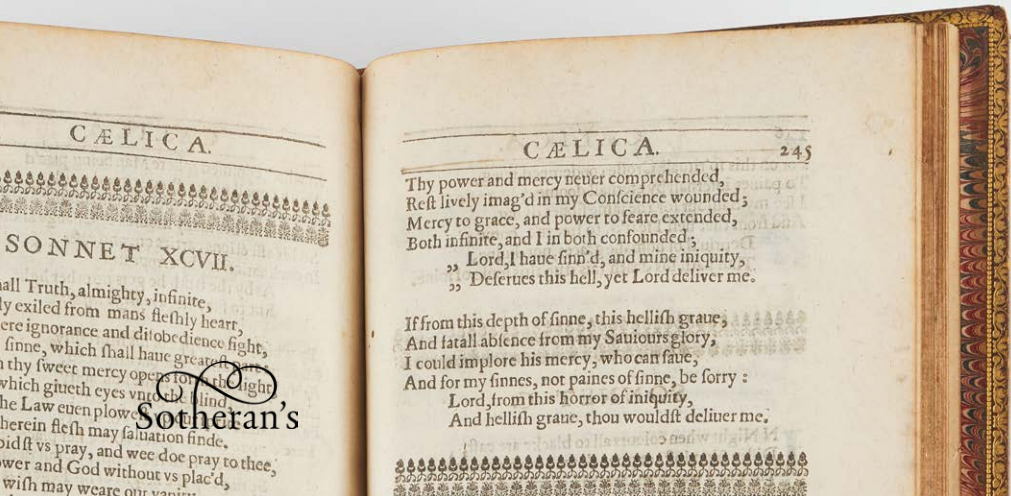
HENRY HERBERT.



Born to a prominent Warwickshire family, Greville was educated with Sidney, the two entering Shrewsbury School on the same day. Following studies at Jesus College, Cambridge (Greville) and Christ Church, Oxford (Sidney), the pair entered court in 1575. Greville's account of his and Sidney's life at this time records their attempts to lead more active lives in the cause of the radical (and international) Protestantism they both espoused and wished to promote - attempts consistently stymied by the Queen. In 1586 - during a mission Greville was prevented from joining - Sidney was killed on the battlefield at Zutphen, 'that fatall *Low Country* action [...] in which this worthy Gentleman lost his life' (*Life*). It was a loss from which Greville probably never recovered, Sidney the exception proving the rule of Greville's native pessimism, a brief glimpse 'in this decrepit age of the world' (*ibid.*) of a lost golden age.

He died in 1628 at the hands of a disgruntled servant angered by the meagre provision made for him in his master's will.

The writings exhibit an austere intelligence and sensibility all their own, their famous difficulty - appreciated by Coleridge and Hazlitt among others - expressive of a mind riven by conflicting forces. 'A monarchist who nonetheless perpetrates a devastating critique of monarchy; and an orthodox Christian who [...] exposes the most disturbing energies of his religion' (Cummings), Greville's 'dualism' is rooted in 'the essential division in man's fallen nature' (Bullough). It was not until the twentieth century, with the editorial work of Geoffrey Bullough and the poet Thom Gunn, that these strange and 'difficult' poems began to attract the attention they deserve.



SONNET XXVII.

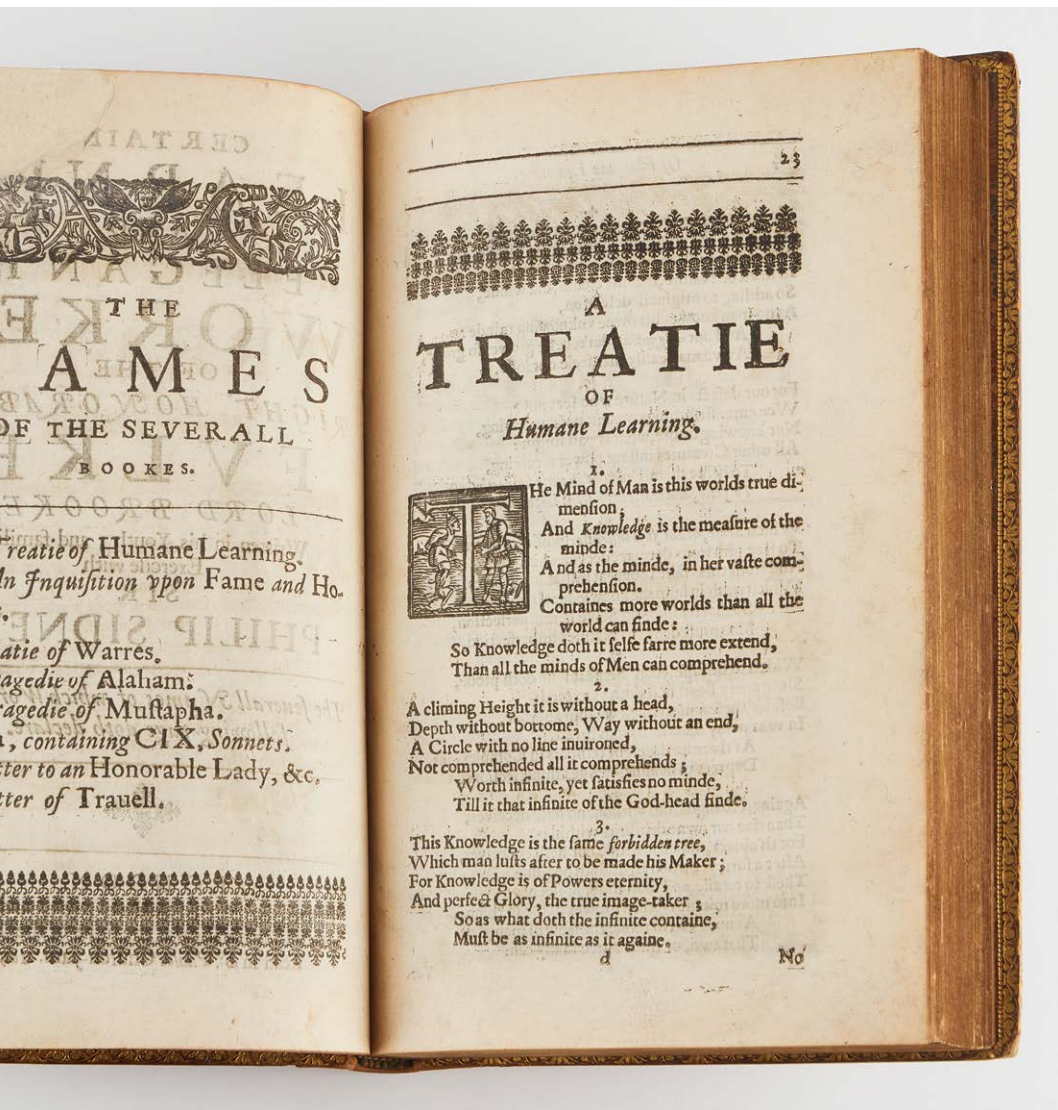
all Truth, almighty, infinite,
ly exiled from mans fleshy heart,
ere ignorance and ditobedience fight,
sinne, which shall haue great
thy sweet mercy opens for
which giueth eyes vnto the light
the Law euen plow
berlein flesh may saluation finde,
bidst vs pray, and wee doe pray to thee,
ower and God without vs plac'd,
wish may weare our vaine

Thy power and mercy never comprehended,
Rest lively imag'd in my Conscience wounded;
Mercy to grace, and power to feare extended,
Both infinite, and I in both confounded,
Lord, I haue sinn'd, and mine iniquity,
Defernes this hell, yet Lord deliver me.

If from this depth of sinne, this hellish graue,
And fatall abience from my Saviours glory,
I could implore his mercy, who can saue,
And for my sinnes, not paines of sinne, be sorry:
Lord, from this horror of iniquity,
And hellish graue, thou wouldst deliuer me;

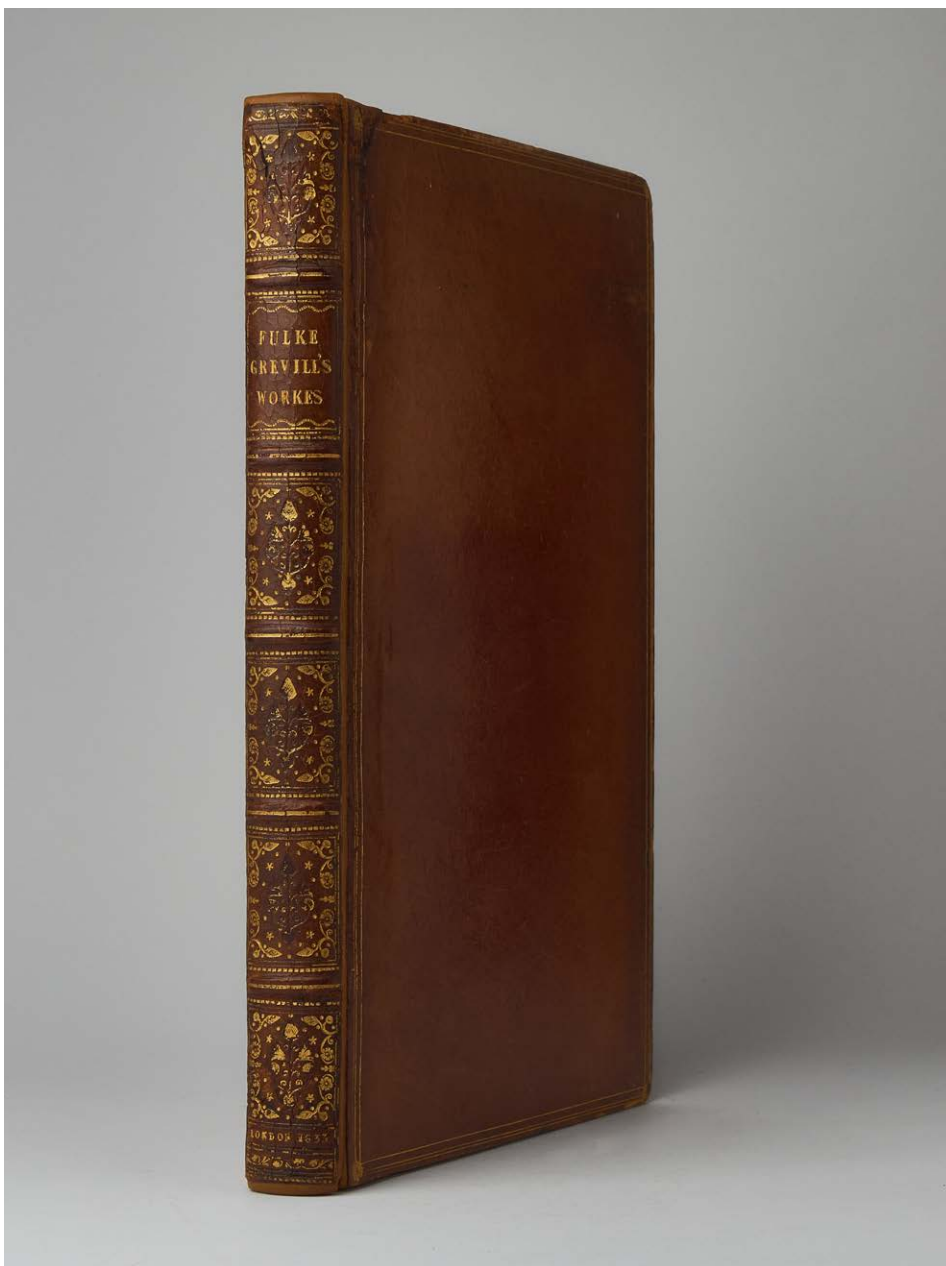
What followed was a long, slightly melancholy life of service, including a decade of forced retirement (Cecil's belated reprisal for Greville's loyalty to the disgraced and executed Earl of Essex) during which he wrote many of the works for which he is now remembered. After Cecil's death, he returned to public life, becoming Chancellor of the Exchequer and Privy Councillor under James I - even serving briefly under Charles I.

This 1633 folio, never reprinted and uncommon in commerce, collects three of Greville's five extended verse treatises (*A Treatie of Humane Learning; An Inquisition upon Fame and Honour; A Treatie of Warres*), his two closet dramas (*The Tragedie of Alaham; The Tragedie of Mustapha*), the lyric sequence *Cælica*, and the prose *Letter to an Honorable Lady* and *Letter of Travell*.



The one hundred and nine poems of *Cælica* – the basis of Gunn’s 1968 Faber Greville selection – were revised and reordered over decades (the manuscripts of Greville’s writings held at the British Library suggest an inveterate reviser). While the earlier lyrics were written in dialogue with Sidney’s *Astrophil and Stella*, the later poems speak eloquently of the disillusionments of experience and age, the concluding dozen or so labyrinthine, gravely confessional, religious poems belonging with the finest writing of the period. Drawing on contemporary Middle Eastern history for their settings, the closet dramas pick up from the central political poems of *Cælica*, and were composed, the author tells us, ‘to trace out the high waies of ambitious Governours, and to shew in the practice, that the more audacity, advantage, and good success such Soveraignties have, the more they hasten to their owne desolation and ruine’ (*Life*). Intricate studies of factionalism, ambition, and tyranny, these are also coded commentaries on Greville’s own political context: he burned all copies of his version of *Antony and Cleopatra*, concerned (and ‘by the opinion of those few eyes, which saw it’) it might be ‘apt enough to be construed, or strained to a personating of vices in the present Governours, and government’.

The two ‘missing’ treatises – of *Religion* and of *Monarchy* – remained unpublished until 1670, but their absence from the 1633 folio explains the volume’s curious composition and pagination. After the title, all known copies begin at p. 23 (f. d1), quires a–c having been suppressed. The dramas were licenced by Sir Henry Herbert on 23 June 1632, the treatises, including *Religion*, following on 17 October. ‘When the volume was entered in the Stationers’ Register on 10 November 1632, with its title and order of contents exactly as in the printed volume, ‘Religion’ was not listed’ (Alexander). Herbert’s office book, now lost, but consulted and transcribed by Edmond Malone and George Chalmers at the end of the eighteenth century, states that Herbert ‘received a fee, for a book of verses of my Lord Brooke’s, called *Coelia* [sic]; [...] after this entry is another, which accounts for the defect of several leaves in the edition of Lord Brooke’s Poems, 1633: [...] In all [...] copies twenty leaves on the subject of Religion, are wanting, having been cancelled, probably, by the order of Archbishop Laud.’ The anti-episcopalian views in the *Treatise of Religion*, its eloquent disdain for the ‘outward church’, represented a clear rebuke to Laud and his followers.



Following quire 1, pagination restarts at p. 1 for the first of the plays. Gavin Alexander has suggested that the other 'missing' treatise, of *Monarchy*, would fit nicely into the 'absent' 124 pages (13r–C4v) following *A Treatie of Warres*. With its pointed criticism of absolute power and credulous obedience, it was another likely victim of state censorship.

Provenance: Nineteenth-century armorial bookplate of the Earls of Mexborough. Lady Sarah Elizabeth Savile (b. 1786), daughter of John Savile, 2nd Earl of Mexborough, married Henry Greville, 3rd Earl of Warwick, in 1816 (having previously been married to John Monson, 4th Baron Monson, who died in 1809). **Henry Greville occupied Warwick Castle – granted to Fulke Greville by James I in 1604 – between 1816 and 1853.**

See Adams ed., *The Dramatic Records of Sir Henry Herbert, Master of the Revels, 1623-1673* (1947); Alexander, 'Fulke Greville and the Afterlife', in *Huntington Library Quarterly*, 62.3/4 (1999); Bullough ed., *Poems and Dramas of Fulke Greville, First Lord Brooke* (1939), I, 25-7; Cummings, *The Literary Culture of the Renaissance: Grammar and Grace* (2002);

Cummings, 'Monarchy and patriarchy in Fulke Greville's *Mustapha*', in Markidou and Panaghis eds, *Precarious Identities: Studies in the Work of Fulke Greville and Robert Southwell* (2020); Rebholz, *The Life of Fulke Greville, First Lord Brooke* (1971). ESTC S120837; STC 12361.



'Chemical Warfare Will Not Assume Importance Until the Outbreak of the Next Serious War'

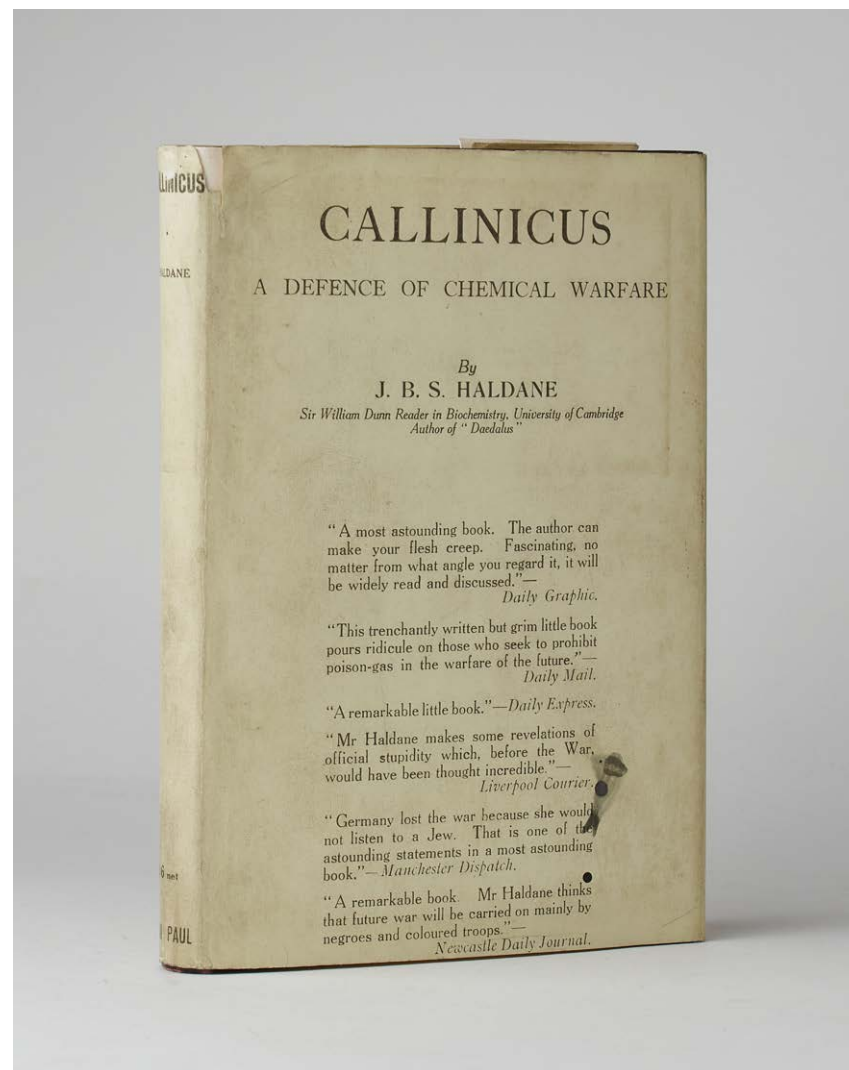
39. HALDANE, J. B. S. Callinicus. In Defence of Chemical Warfare. London: Kegan Paul. 1925. \$1500

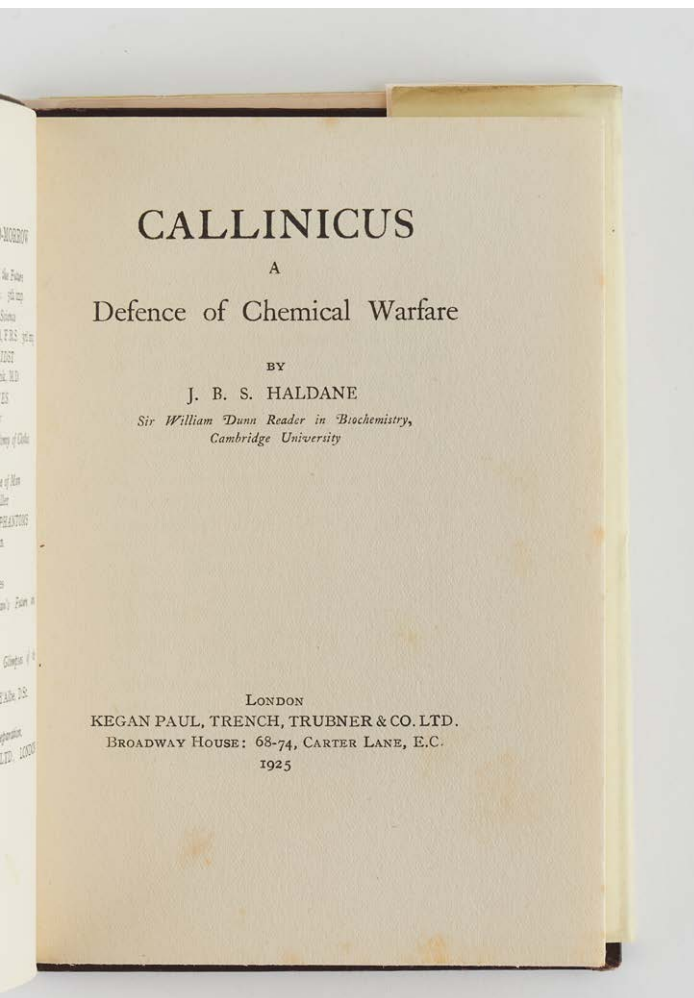
Small 8vo. Publisher's glazed black boards with printed labels to front board and spine, in the original printed dust-jacket; pp. [viii, with initial blank], 84, [4 (blank)]; small chip to dust-jacket at head of spine and small inkspot to front cover, slight foxing to top- and fore-edges, the odd spot internally; a very good copy.

Uncommon first edition, first printing, rare in the dust-jacket, of this curious and controversial work by one of the twentieth century's great geniuses, polymaths and scientific minds, a cult figure since the 1920s.

John Burdon Sanderson Haldane (1892–1964), without any higher scientific degree, became one of the leading geneticists and lecturers at Cambridge and coined the terms 'clone' and 'cloning' as understood in the modern sense. A committed Marxist, his influence reached from Aldous Huxley (*Brave New World*) to science fiction writers such as Arthur C. Clarke, who called Haldane 'perhaps the most brilliant science populariser of his generation.'

Writing in the aftermath of the First World War (in which he served as a captain), Haldane here examines the fifteen different types of poisonous gas used during the Great War and discusses their effects: 'Some soldiers poisoned by these substances had to be prevented from committing suicide; others temporarily went raving mad, and tried to burrow into the ground'; in spite of this, Haldane argues that the effects are only temporary, and that the large majority of soldiers recovered after forty-eight hours. Ever the realist, he prepares his audience for the likelihood of the use of chemicals in future wars. 'I doubt whether objecting to it [war] we are likely to avoid it in the future, however lofty our motives or disinterested our conduct.'

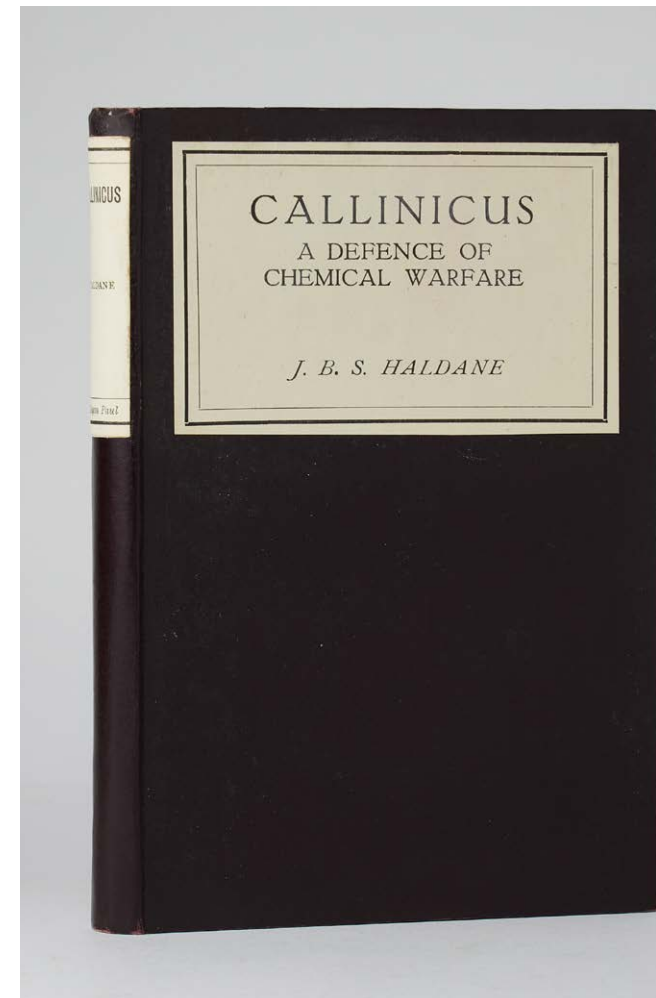




War will be prevented only by a scientific study of its causes, such as has prevented most epidemic diseases' (p. 3). **Notably, he argues that the government should 'seriously consider the provision of gas-masks for the population of London and other large towns, and the instruction of school-children in their use' (p. 36), his observations preceding the UK government's 1939 decision to issue gas masks to civilians by fifteen years. 'If this is not done, there is at least the possibility of a disaster of the very first magnitude at an early stage in the next war' (ibid.).** He also emphasises the importance of scientific education for civilians and soldiers in preparation for future wars; his methods – if slightly unorthodox – would play a significant role during the Second World War. 'Though I have seen a good many scientific experiments on animals, I have never seen one which [...] I should object to having performed on myself' (p. 75).

Haldane's father, the physiologist John Scott Haldane (1860–1936), conducted extreme experiments on both himself and his son in an attempt to study gas poisoning, e.g. breathing in toxic gases in contained spaces, using his observations to develop early gas masks during the First World War. **During the Second World War, J. B. S. Haldane's own self-experiments on decompression sickness, or 'the bends', were instrumental in allowing him and his team to develop breathing apparatuses and miniature submarines used in the Allied landing on D-Day.**

A second, revised edition appeared later in the same year, as did a New York edition published by E.P. Dutton and Co.



The Canvas as Logical Space

40. HENNIX, Catherine Christer. Notes on Toposes & Adjoints. [Stockholm:] Moderna Museet. 1976. **\$5000**

Blue paper folder (301 x 219 mm); pp. 67 ff. unbound photocopies, hole-punched to left margin; spine of folder slightly creased with small chip at head; numerous diagrams in the text; near fine.

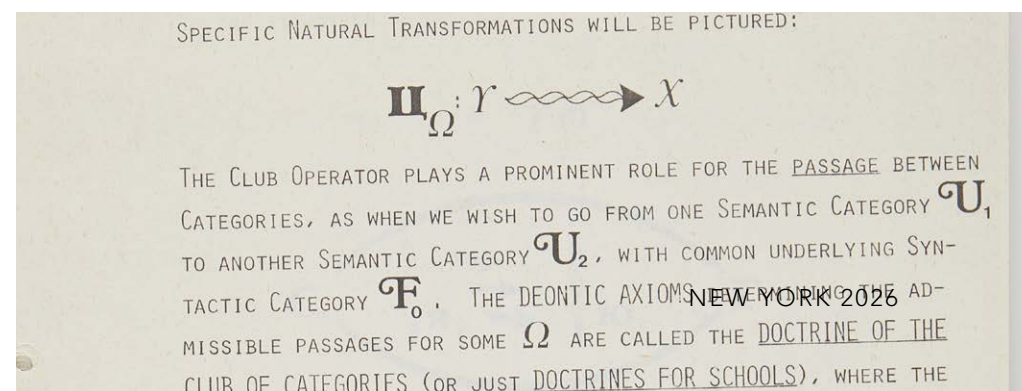
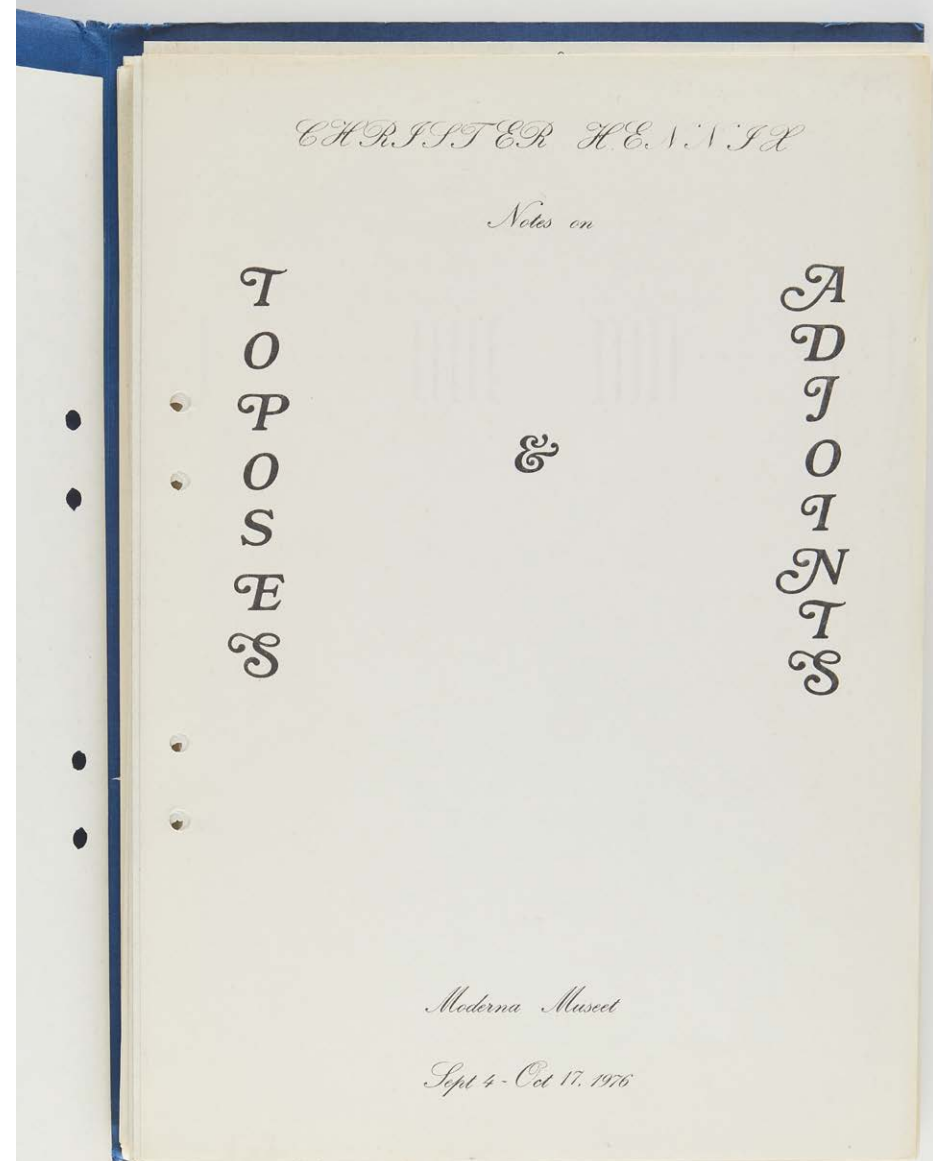
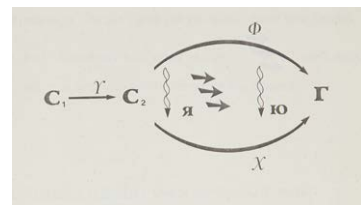
First edition, extremely rare, of the first published work by the transgender Swedish polymath Catherine Hennix (1945–2023), issued in conjunction with her only solo exhibition of visual art, Toposes and Adjoints, at Stockholm’s Moderna Museet in 1976, our copy presented by the author to the painter Jasper Johns.

“Notes on Toposes and Adjoints” was originally written for an exhibition of paintings, sculptures, and installation works, with the idea of a canvas as a logical space, and “4-color algebras” computing in that logical space’ (Boon). The present work, central to Catherine Hennix’s (born Christer Hennix) artistic output, explores mathematical concepts of space and relationships around which Catherine Hennix (born Christer Hennix), a maths professor as well as an artist and musician, created her visual and musical works.

The exhibition contained black-and-white and colour expressions of her equations, while musically she explored the mathematical relationships within just intonation, a non-Western tuning system in which the interval between each note is a whole number ratio. She had learnt this as a disciple of the raga master Pandi Pran Nath and took it into musical collaborations with La Monte Young and Henry Flynt in a quest to combine logic, altered consciousness, and non-Western philosophy.

OCLC finds three copies only (Getty, MoMA, and Stanford); no copies traced in the UK.

See Boon, The Politics of Vibration: Music as a Cosmopolitical Practice (2022).



The Intersection of Music and Mathematics

41. HENNIX, Catherine Christer; Henry FLYNT (editor). *Modalities and Languages for Algorithms*. Bearsville, New York [self-published]. 1983. \$3000

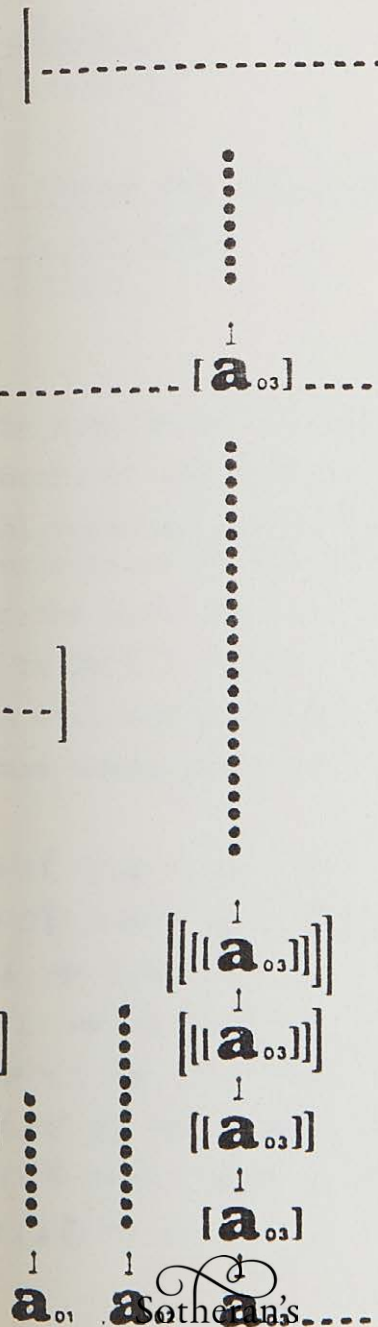
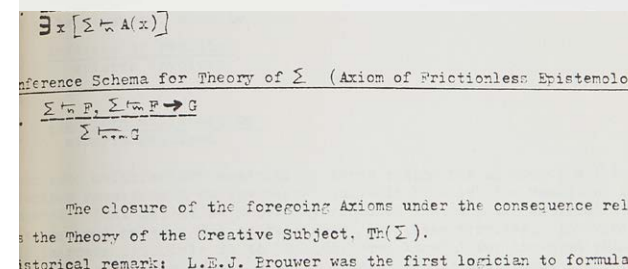
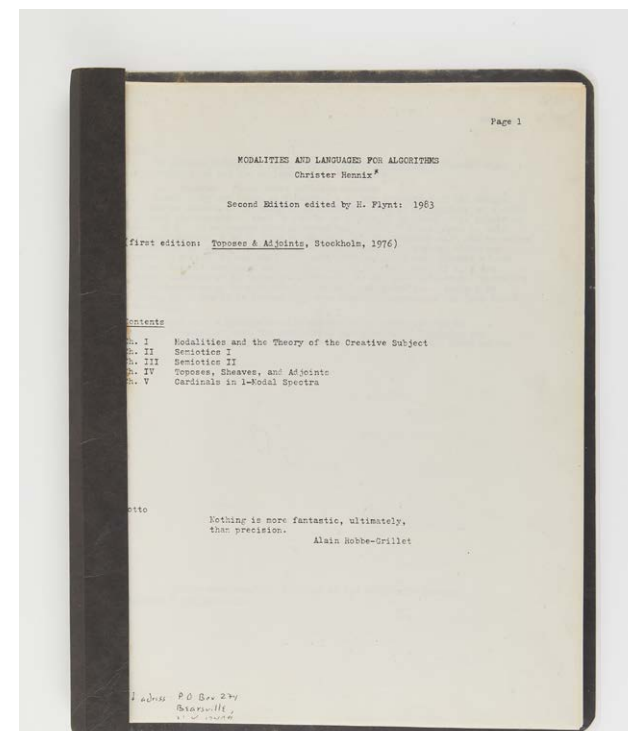
Black binder with clear plastic front panel (c. 290 x 230mm); ff. '42' (i.e. 47) unbound photocopied typescript, printed to rectos only; a few small marks to covers, else very good; Hennix's address inscribed in her hand to foot of first leaf.

Very rare typescript 'second edition' of *Toposes and Adjoints*, in fact a parsing by Henry Flynt of the work of the same name by the pioneering Swedish transgender avant-garde composer, mathematician, poet, visual artist, and musician Catherine Hennix, conceived as part of a visual installation of the same name exhibited at the Moderna Museet in Stockholm in 1976.

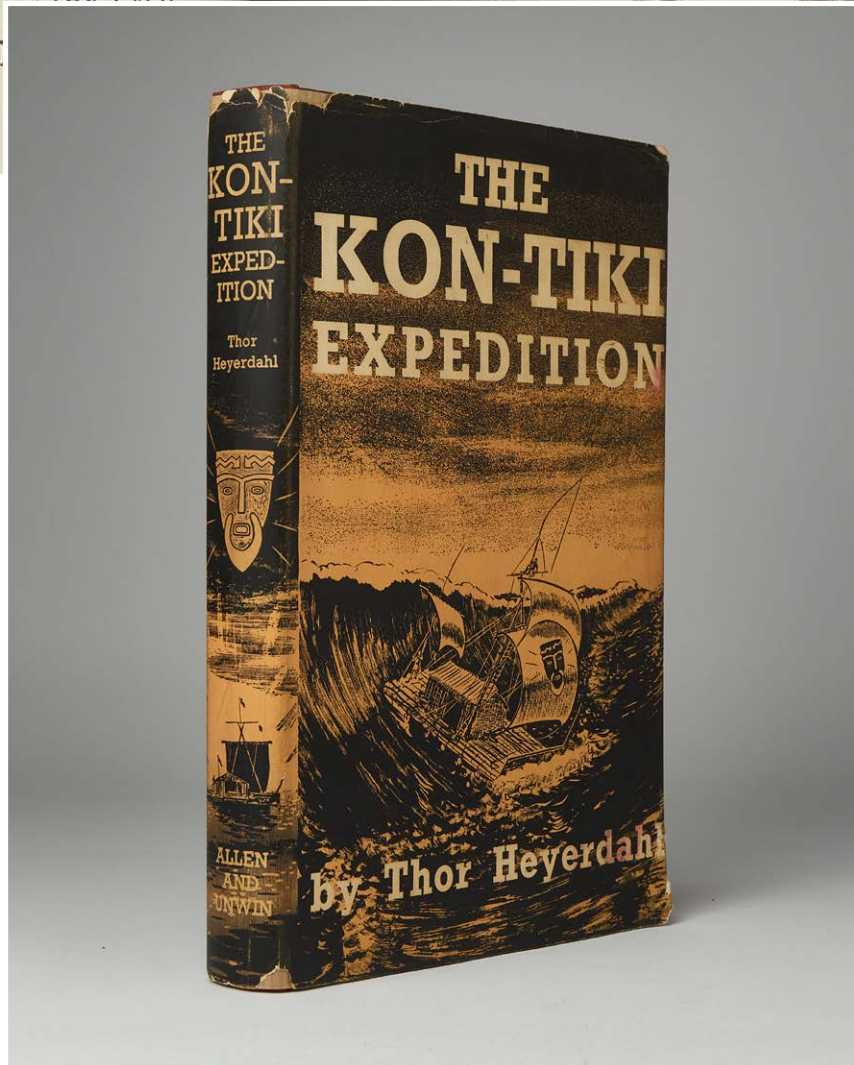
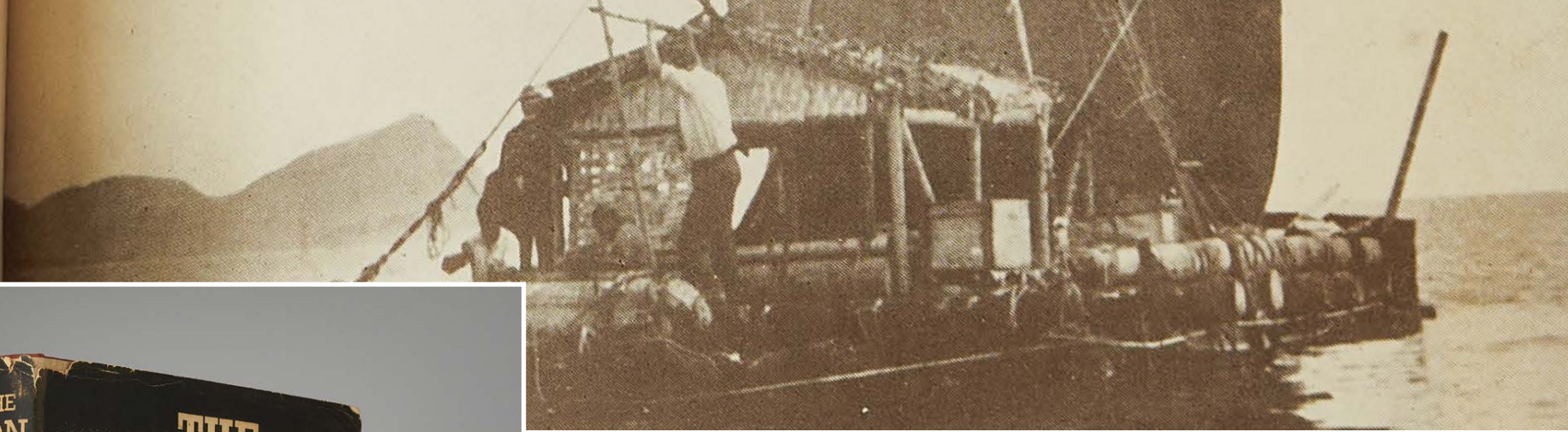
Modalities and Languages for Algorithms seemingly circulated only in typescript until its inclusion in Hennix's *Poësy Matters and Other Matters* (2019). Catherine Hennix (born Christer Hennix, 1948–2023) studied bio-chemistry and linguistics at Stockholm University; in 1968 she met Dick Higgins and Allison Knowles of the Fluxus movement and began collaborating with Henry Flynt.

Hennix and Flynt co-founded the guitar and drum duo Dharma Warriors, recording in her rented house in Bearsville (Woodstock, NY) at the same time as they revised her book. The resulting record, consisting of two wild improvisations, are seemingly at odds with the quote from Alain-Robbe Grillet which features both in *Toposes and Adjoints* and in this revised edition: 'Nothing is more fantastic, ultimately, yet precision', yet in spite of their musical chaos they embody the mathematical principles presented in this work. Hennix taught at MIT's AI lab in the 1970s and studied under Alexander Esenin-Volpin, whose influence is present in this work.

No copies traced in OCLC or Library Hub.



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nan aft.



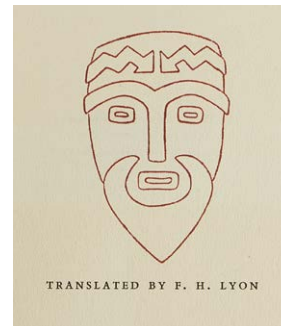
From Peru to Polynesia by Balsa Raft

42. HEYERDAHL, Thor.; F.H. LYON (translator). *The Kon-Tiki Expedition. By Raft Across the South Seas ...* London: George Allen & Unwin. [1950]. **\$850**

8vo. Original brick cloth, gilt device blocked to upper board, spine lettered and decorated in gilt, illustrated dust-jacket, not price-clipped; pp. 235, [3 (colophon, advertisements)]; title printed in black and ochre with mask device, photographic frontispiece and 8 ff. photographic plates; a few small chips to dust-jacket at corners and edges; otherwise a very good copy.

Very rare first English edition, first impression of Heyerdahl's account of his legendary sailing raft expedition across the Pacific from Peru, undertaken to demonstrate the possibility that indigenous North and South Americans could have crossed the Pacific to Polynesia.

The expedition ended when the raft was wrecked on a coral reef in the Tuamotu Archipelago, having covered 4,300 miles, but Heyerdahl had demonstrated the plausibility of his hypothesis. The 1950 film detailing the journey, starring and directed by Heyerdahl, won an Academy Award for Best Documentary Feature in 1951.

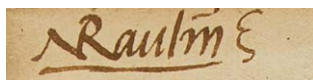


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'Killing the Goose that Lays the Golden Eggs' – With Annotations on Music and German Jews

43. **HOTMAN, François.** Franc. Hotomani iurisconsulti, dialecticae institutionis libri IIII. Geneva: Jacob Stoer. 1573. **\$3000**

8vo, pp. [xvii], 363, [5 (blank)]; rear free endpaper seemingly excised; marginal pinhole wormhole to first quire; else a very good copy in contemporary calf over boards, tooled to a panel design, arabesque (slightly off-centre) blocked to boards in black, fleur-de-lis cornerpieces tooled in blind, ?near-contemporary paper label to spine, lettered in manuscript, edges stained blue; corners worn, ties perished, inkstain to upper cover, spine chipped at foot, tailcap wanting; contemporary Latin purchase note to title dated Strasbourg, May 1578 (see below), contemporary ownership inscription 'N Raulinus' to title, **contemporary annotations in red and brown ink to 200 pp.** in one or two hands (see below), manuscript index to rear pastedown with later juvenile pencil drawing, minute fragment of sixteenth-century manuscript note in a German hand adhered to front pastedown.



Raulin

First edition of this treatise on dialectic by the French lawyer, humanist, and Protestant convert François Hotman, printed shortly after his escape to Geneva, our copy extensively annotated by a contemporary reader in Latin and Greek.

After obtaining a doctorate in law from Orléans, Hotman became professor of Roman Law in Paris 1546, and in 1547 converted to the Reformed Church, having been moved by the execution of the Protestant martyr Anne du Bourg. 'Giving up on a career which he had entered with high repute, he went in 1547 to Lyons, and thence to Geneva and to Lausanne, where, on the recommendation of Calvin, he was appointed professor of *belles-lettres* and history ... His fame was such that overtures were made to him by the courts of Prussia and Hesse, and by Elizabeth of England. Twice he visited Germany, in 1556 accompanying Calvin to the Diet at Frankfort' (*Encyclopaedia Britannica*). The present work was published immediately after Hotman and his family fled to Geneva in the aftermath of the St Bartholomew's Day massacre and the publication of his controversial treatise against absolutism, *Franco-Gallia*.



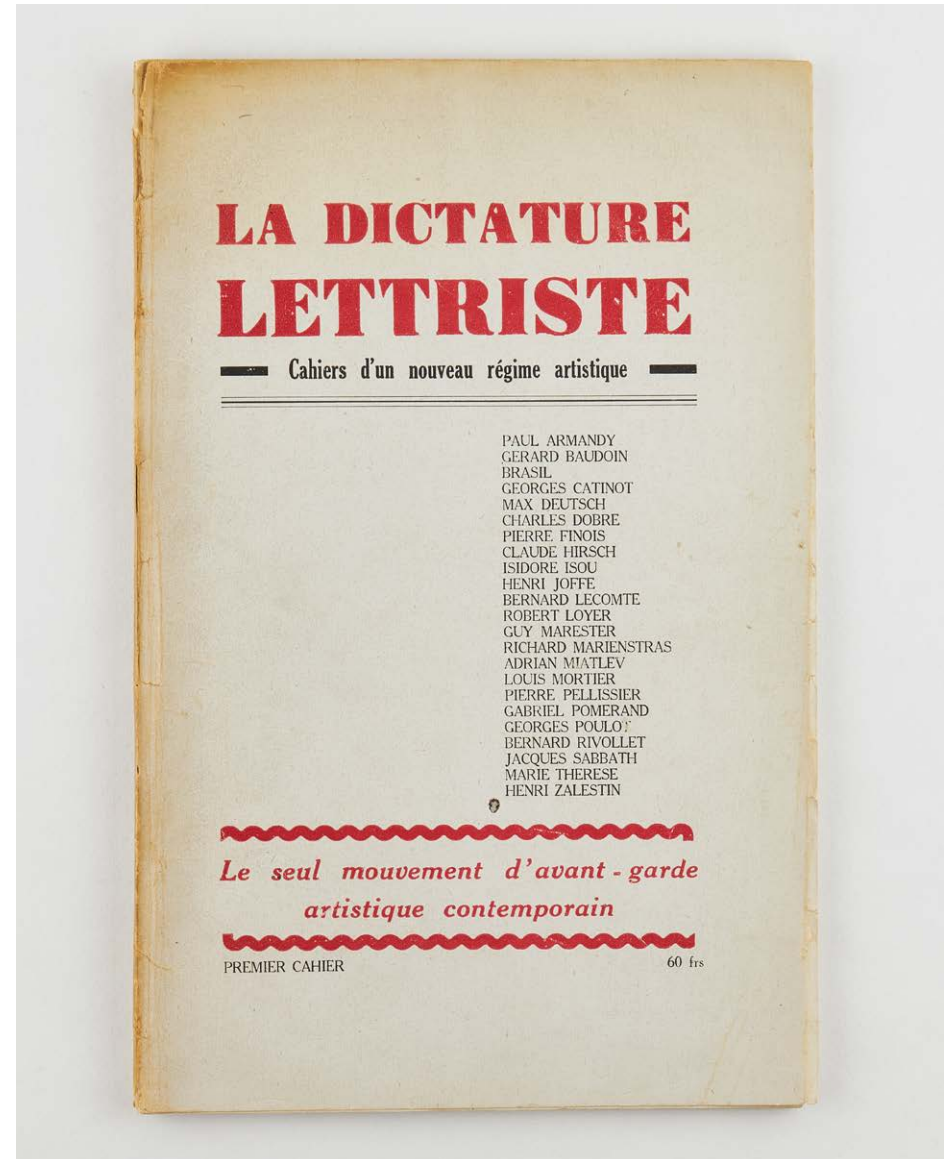
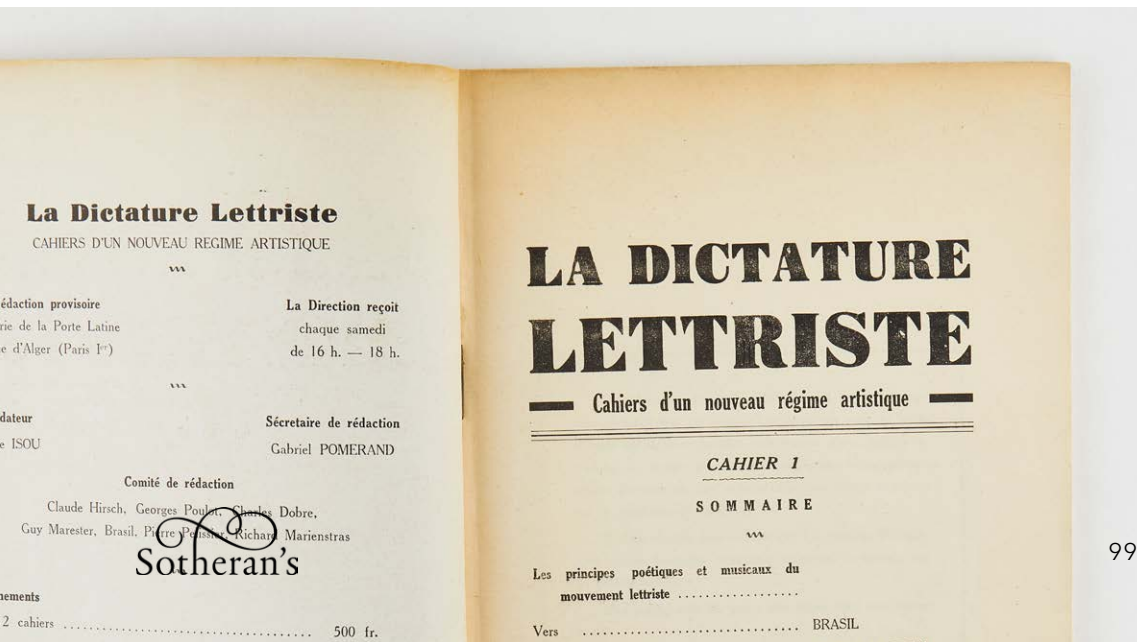
The Foundations of Lettrism

44. ISOU, Isidore, Gabriel POMERAND, et al. *La Dictature Lettriste: Cahier d'un nouveau régime artistique.* Paris: A. Der. 1946. **\$2250**

8vo. Publisher's wrappers printed in red and black; pp. 79, [1]; wrappers slightly dusty, c. 150-mm chip to head of spine and c. 50-mm at foot; light toning to first leaf, else internally clean; a very good copy.

The first Lettrist publication, and the first and only issue of the journal of the self-proclaimed 'only contemporary artistic avant-garde movement', founded by Isidore Isou in Paris in 1946, containing the movement's founding manifesto.

La Dictature Lettriste (Lettrist Dictatorship) was written collaboratively by Isidore Isou, Gabriel Pomerand, and other Lettrists, but their identities remain uncertain. The title was particularly provocative in the postwar context. This publication holds particular importance in the history of Lettrism for identifying the movement's original members before they faded into obscurity and were supplanted by the now-iconic names of Dufrêne, Brau, Wolman, Debord, and Lemaître.



Lettrism and Antisemitism

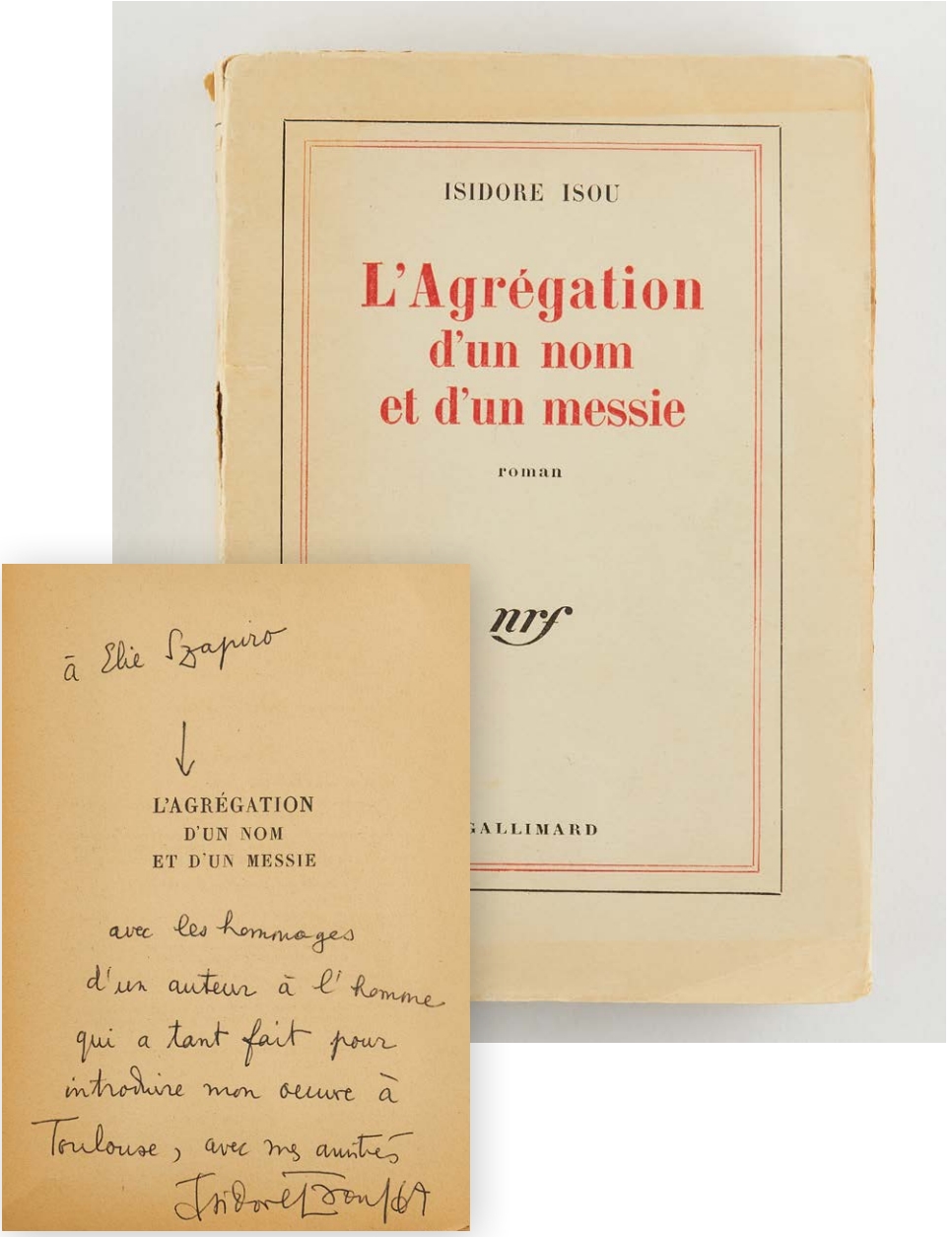
45. ISOU, Isidore. *L'Agrégation d'un nom et d'un Messie*. Paris: Gallimard. [1947.] \$2500

8vo. Publisher's wrappers printed in red and black, partly uncut; pp. 447, [5]; a few small chips to spine, split to upper joint neatly restored, slight dampstaining and a few spots to spine; uniformly browned; presentation inscription to half-title 'à Elie Szapiro | avec les hommages d'un auteur à l'homme | qui a tant fait pour | introduire mon oeuvre à Toulouse, avec mes amitiés'; two newspaper clippings loosely inserted (1947 and 23 January 1967); a good copy.

Presentation copy of the uncommon first edition of the second book by the founder of Lettrism, warmly inscribed by the author to the gallerist, bibliophile, and Judaica expert Elie Szapiro (1939–2013), co-founder of Galerie Saphir, with thanks for introducing Isou's work to Toulouse.

L'Agrégation d'un nom et d'un messie was praised as early as 1948 by Georges Bataille, in his journal *Critique*, as being a book 'childish, brilliant, as laughable and as embarrassing as a bare backside.' This polemical work, which alone would suffice to establish Isou's literary reputation, is an outstanding autobiography recounting the different stages of his formation, from his upbringing in Romania and his escape to France during the Second World War to his arrival in Paris with the aim of founding Lettrism, including his vision of himself as the New Messiah and marvellous descriptions of the act of reading.

Gallimard, accused of antisemitism during the Second World War, may have tried to use the Jewish Isou's self-promoting epic to avoid postwar problems.



U printemps dernier, lorsque me parvint l'Introduction à une nouvelle poésie et à une nouvelle musique (1), où M. Isidore Isou annonçait que Rimbaud, Verlaine, Mallarmé, Valéry étaient déjà en derrière lui, et que le « lettrisme », ce veillard effaçant les étoiles, n'avait qu'à lancer « Sialéline fal categoal touff toxine » et « Tajong, coloholon, bloum, loubicoum, coum? » pour réduire en poudre Millions d'oiseaux d'or, ô futures viveurs », et « Glisse, barque funèbre... », avoue n'y avoir prêté qu'une brève attention. Pour une préface de Cromwell ou un Manifeste du surréalisme qui entendrent dans l'histoire des lettres, que de laquettes bréhaignes ; pour un Hugo... ou un André Breton, que d'Anatole Baju, que d'Adoré Floupette... Cependant, avec beaucoup d'humour, le vigoureux André Rousseaux laissa tomber sa masse d'armes et il écrasa ce moucheron. Le « lettrisme » n'aurait certes pas le destin des « lettres insaisissables » dans le charmant et si piastistique *Carnaval* de Schumann. Il me semblait même qu'on l'eût flatté, en signifiant ses rapports avec les jeux de lettres et la Kabbale, plein d'arcanes et d'enfantillages. Je ne demandais qu'à oublier M. Isou et son orgueil de rainette gonflée.

J'avais tort et M. André Rousseaux avait tort de sourire. Ce jeune Balkanique, qui convient aujourd'hui qu'il a autant de ruse et de sens pratique que de génie, découvre son dessein. Le « lettrisme » était un signal ; un turlututu préludant aux grands vrombissements de l'artillerie lourde. M. Isou est un garçon dangereux, animé de haines furieuses, éloquent et hagard, lyrique et systématique, qui, de son ghetto roumain, arrive à Paris pour ouvrir, s'il le peut, une guerre de religions. Dans le titre et dans le pathos de sa préface, il dissimule encore. Le titre est *L'Agrégation d'un nom et d'un messie* (2), et la préface, mise en prose claire, expliquerait que, reprenant le dessein de Montaigne et de Jean-Jacques, en lesquels il prétend nous faire reconnaître son frère de sang et un frère d'esprit, M. Isou va énumérer et analyser tous les éléments de race, d'éducation, de culture, et les incidents biographiques et les méditations qui, en s'agrégeant, ont formé l'individu Isou. Le nom d'Isou qui, pour lui, dans l'ordre du sacré, vient immédiatement après celui de Javeh, côte à côte avec celui de Moïse, bien au-dessus de Descartes et de Goethe ! Ce qui lui permet d'être prononcé par les foules en ex-

Never reissued and rarely seen without false mentions of later editions and different covers, **this original edition includes a very rare dedication by Isidore Isou to Elie Szapiro**, inscribed on the occasion of a group of Lettrist events that took place in Toulouse some twenty years after the book's publication. Loosely inserted is a fierce and critical 1947 newspaper clipping, itself tinged with antisemitism: "Talent bursts forth. The German atrocities have unleashed Mr Isou's polemical genius. He does not want to lose his life in lamentations before the temple wall [...] From p. 269 onwards, you will no longer be able to smile or yawn. Mr Isou's childish pride becomes the pride of a miraculous rabbi. He will demonstrate to you that his people are the foundation of the world ... *Shema [Israel]!* Wake up ... Mr Isou is calling his brothers to battle ... and insults the Gospels, Christ, the Church' (*trans.*). Also inserted is a cutting related to the Toulouse Lettrist events of January 1967, where Isou met Szapiro.

OCLC finds six copies in the US (Cornell, NYPL, SUNY Buffalo, Syracuse, UMass Amherst, Yale), to which Library Hub adds three copies in the UK (BL, Bodleian, Manchester).



First Edition of Kafka's *Metamorphosis* in German ...

46. **KAFKA, Franz.** *Die Verwandlung.* Leipzig: Kurt Wolff Verlag. [1915]. \$7000

8vo. Publisher's green printed boards, printer's device to upper board, top-edge stained blue; pp. 72, [1 (blank)], [5 (advertisements)], [1 (blank)]; woodcut printer's device to title, title within triple-filleted border; wanting the pictorial dust-jacket by Ottomar Starke (see below), spine bumped and somewhat chipped, corners slightly worn; small mark to title, else a very good, clean copy; erased contemporary ownership inscription 'Lieber ...' to front free endpaper.



First edition in book form of Kafka's *Die Verwandlung* (*The Metamorphosis*), issued simultaneously in boards and in wrappers.

Leipzig publisher Kurt Wolff, at the suggestion of Franz Werfel, had been in touch with Kafka about the manuscript of *Die Verwandlung* as early as 1913, and the work's first appearance in print would be as pp. 1177-1230 in the journal *Die weißen Blätter* in October 1915, which had resumed publication after a pause at the start of the First World War. The journal was, 'at the time, if not legally, then *de facto* an organ of the Wolff publishing house ... The first volume of *Die weißen Blätter* (1913/1914) already contained essays and poems by the Prague group and their friends' (Dietz, *trans.*).

The first separate edition was simultaneously issued in December 1915 in boards with a pictorial dust-jacket by Ottomar Starke, and in wrappers with the same illustration, both the dust-jacket and wrappers dated 1916. Kafka had explicitly warned Starke not to illustrate Gregor Samsa's altered form: 'the insect itself cannot be drawn. It cannot be shown even from a distance' (*trans.*)

Dietz 26; Flores, p. 4; Hemmerle, p. 21; Smolen 22/23.1.B; Wilpert/Gühning II, 4.



... and in English

47. KAFKA, Franz. *The Metamorphosis*. London: [The Favil Press for] The Parton Press. 1937. **\$4000**

8vo. Publisher's blue buckram-backed boards with black paper sides, blue printed label to upper board; pp. [vi], [1 (blank)], 74; twentieth-century collector's bookplate to front pastedown; a very good copy.

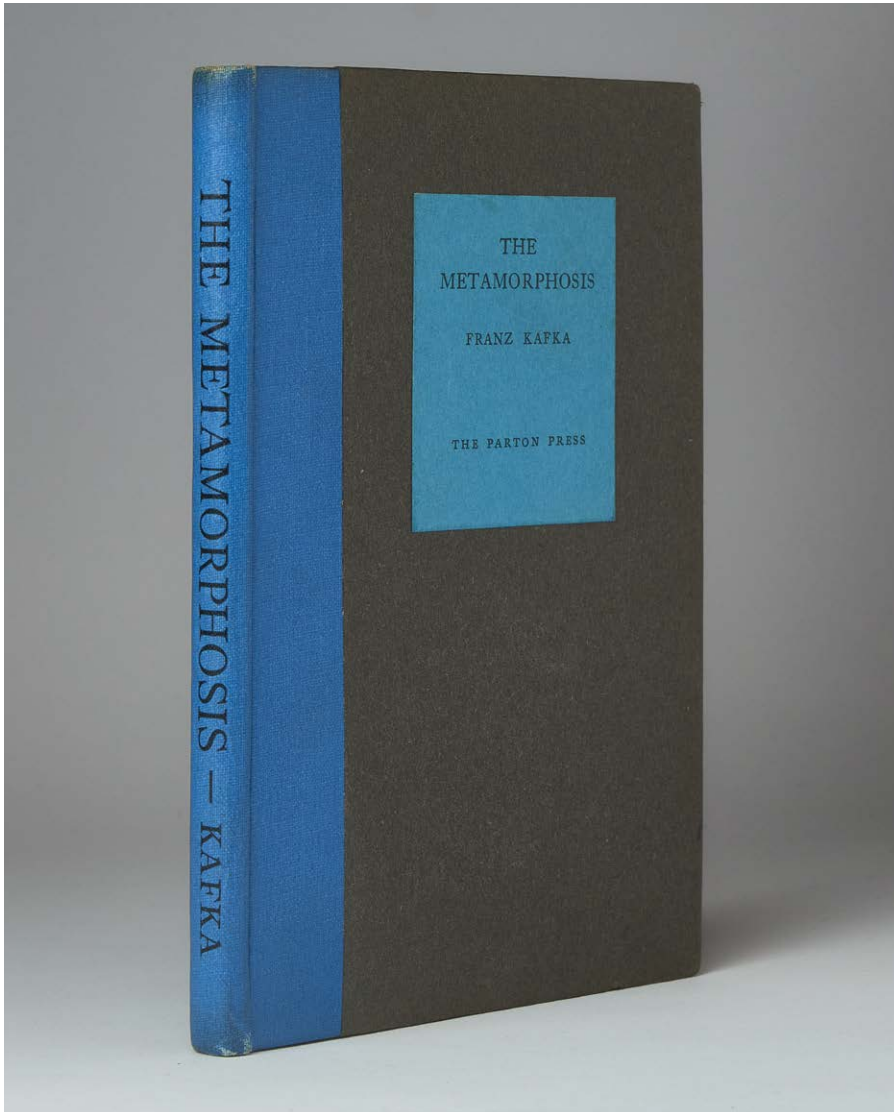
First complete English translation of Kafka's *Die Verwandlung* (*The Metamorphosis*), printed by the publisher of Dylan Thomas's first book and translated by the influential folklorist Bert Lloyd.

The translator, the London-born folk singer, ethnomusicologist, and broadcaster Albert Lancaster Lloyd (also known as Bert Lloyd, 1908-1982), is perhaps best remembered for his instrumental role in popularising British folk music in the 1950s and 1960s; in 1959 he was the co-editor of *The Penguin Book of English Folk Songs*, with Ralph Vaughan Williams. At the age of sixteen, he went to Australia to work as a shepherd and farmhand, returning to England in the early 1930s, where he worked briefly at the Foyles Foreign Books Department, spent a great deal of time in the British Museum's reading room, befriended Dylan Thomas and Jack Lindsay, joined the Communist

Party, and produced a translation of poems by Lorca. It is perhaps through Thomas that he became connected with David Archer of the Parton Press and bookshop in Red Lion Square in London; the Parton Press had published, in collaboration with the *Sunday Referee*, Dylan Thomas's first book, *18 Poems* (1934), here advertised on the half-title verso.

Nabokov owned a copy of the present translation (the 1946 Vanguard Press edition, his copy now at the New York Public Library), featuring copious drawings, annotations, and amendments to Lloyd's translation, which he annotated in preparation for his lectures on *Die Verwandlung* at Cornell.

Hemmerle, p. 22.



I.

ALS Gregor Samsa eines Morgens aus unruhigen Träumen erwachte, fand er sich in seinem Bett zu einem ungeheueren Ungeziefer verwandelt. Er lag auf seinem panzerartig harten Rücken und sah, wenn er den Kopf ein wenig hob, seinen gewölbten, braunen, von bogenförmigen Versteifungen geteilten Bauch, auf dessen Höhe sich die Bettdecke, zum gänzlichen Niedergleiten bereit, kaum noch erhalten konnte. Seine vielen, im Vergleich zu seinem sonstigen Umfang kläglich dünnen Beine flimmerten ihm hilflos vor den Augen.

»Was ist mit mir geschehen?«, dachte er. Es war kein Traum. Sein Zimmer, ein richtiges, nur etwas zu kleines Menschenzimmer, lag ruhig zwischen den vier wohlbekanntten Wänden. Über dem Tisch, auf dem eine auseinandergepackte Musterkollektion von Tuchwaren ausgebreitet war — Samsa war Reisender —, hing das Bild, das er vor kurzem aus einer illustrierten Zeitschrift ausgeschnitten und in einem hübschen, vergoldeten Rahmen untergebracht hatte. Es stellte eine Dame dar, die, mit einem Pelzhut und einer Pelzboa versehen, aufrecht dasaß und einen schweren Pelzmuff, in dem ihr ganzer Unterarm verschwunden war, dem Beschauer entgegenhob.

Gregors Blick richtete sich dann zum Fenster, und das trüb Wetter — man hörte Regentropfen auf das Fensterglas aufschlagen — machte ihn ganz melancholisch. »Wie wäre es, wenn ich noch ein wenig weiter-

THE METAMORPHOSIS

I

AS GREGOR SAMSA awoke one morning from a troubled dream, he found himself changed in his bed to some monstrous kind of vermin.

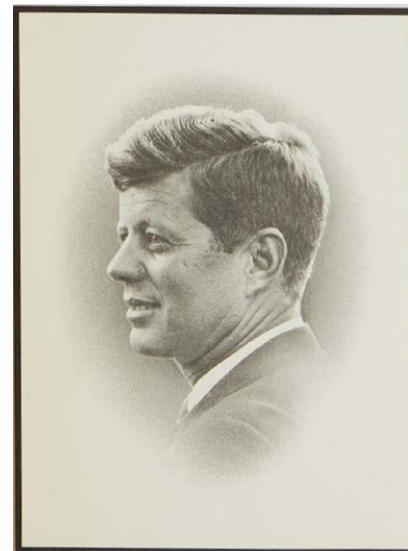
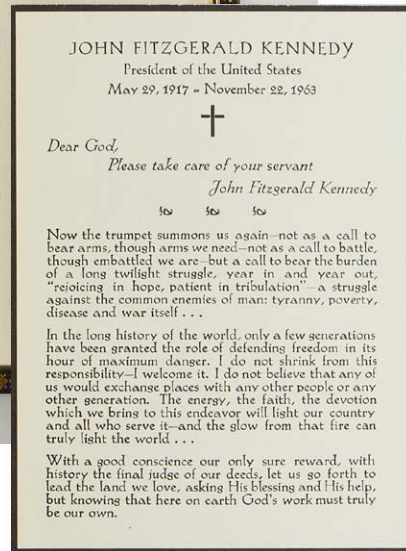
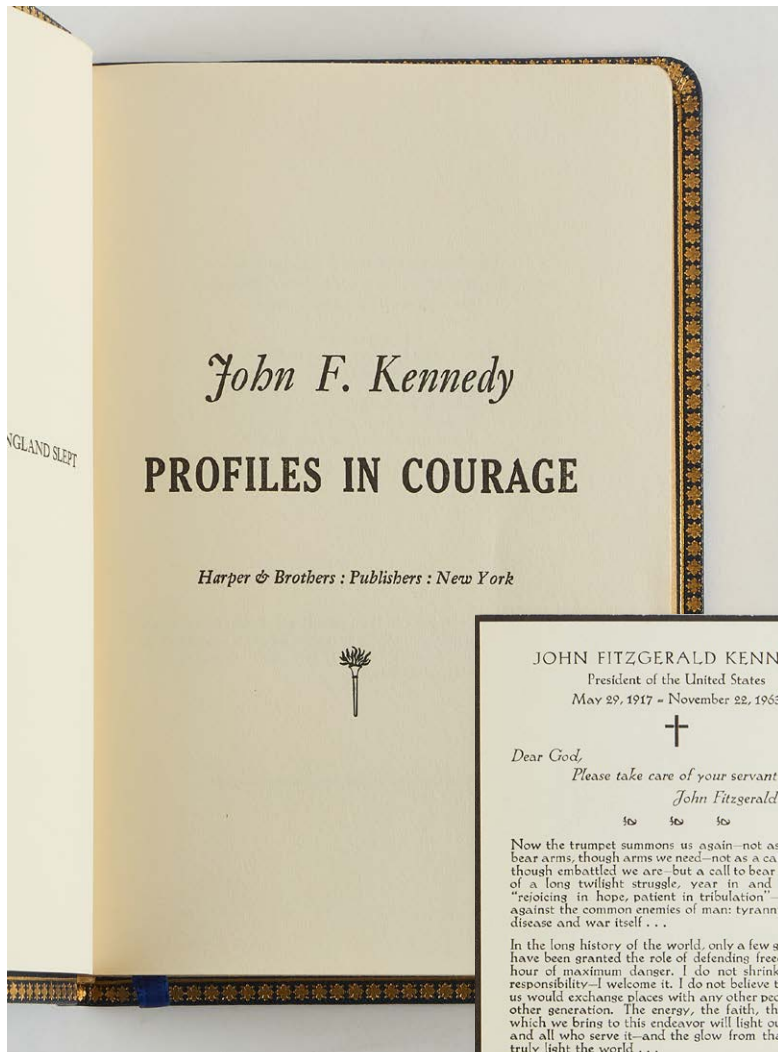
He lay on his back, which was as hard as armour-plate, and, raising his head a little, he could see the arch of his great brown belly, divided by bowed corrugations. The bed-cover was slipping helplessly off the summit of the curve, and Gregor's legs, pitiably thin compared with their former size, fluttered helplessly before his eyes.

“What has happened?” he thought. It was no dream. His room, a real man's room—though rather small—lay quiet within its four familiar walls. Over the table, where a collection of cloth samples was scattered—Samsa was a commercial traveller—hung the picture that he had recently cut from an illustrated paper and had put in a pretty gilded frame. This picture showed a lady sitting very upright, with a small fur hat and a fur boa; she offered to the gaze a heavy muff, into which her arm was thrust up to the elbow.

I

JFK on American Heroes

48. KENNEDY, John F. Profiles in Courage: Decisive Moments in the Lives of Celebrated Americans. New York: Harper & Brothers. 1961. **\$3,000**



8vo. Publisher's blue imitation leather, gilt Presidential Seal to bottom right corner of front cover, spine lettered in gilt, gilt turn-ins, all edges gilt, blue silk place-marker, in original blue box; pp. [ii], xxiii, [2], 266 + blanks, with 4 ff. double-sided plates with black-and-white photographic illustrations after p. 100; dedication leaf signed in a secretarial hand, the space for the dedicatee's name left blank; a few chips to corners of box; a fine copy.

A de luxe copy, intended for donors to the Democratic Party and issued in honour of John F. Kennedy's inauguration, of his Pulitzer Prize-winning short biographies describing acts of bravery and integrity by eight United States Senators, first published in 1956 when Kennedy was Massachusetts Senator.

Kennedy had long been interested in the topic of political courage, beginning with his senior thesis at Harvard. Later published as *Why England Slept*, it dissects the failure of British political leaders in the 1930s to oppose popular resistance to re-arming, leaving the country ill-prepared for the Second World War. When he took a leave of absence from the Senate in 1954 to recover from back surgery, it was to the study of political courage that he dedicated his time. The result was this work featuring characters including John Quincy Adams, Sam Houston, and Daniel Webster. When he became president in 1961, it seemed only right to mark the occasion with a special reprint of his esteemed work. Although Kennedy was the book's guiding spirit and chief architect, much of it was ghost-written by his speechwriter Ted Sorenson while the senator recuperated from his surgery. **Also included is a John F. Kennedy funeral card (120 x 85 mm), with a photographic portrait of the president to the front and an extract from his inaugural address to the verso.**

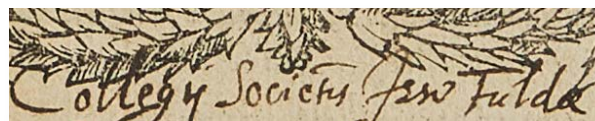
Reading Lactantius during the Counter-Reformation

49. LACTANTIUS. [Opera.] Divinarum institutionum libri VII. De ira Dei, liber I. De opificio Dei, liber I. Epitome in libros suos liber acephalos. Phoenix. Carmen de dominica resurrectione. Carmen de passione Domini. [Basel: Andreas Cratander. 13 February 1521.]

[bound with:]

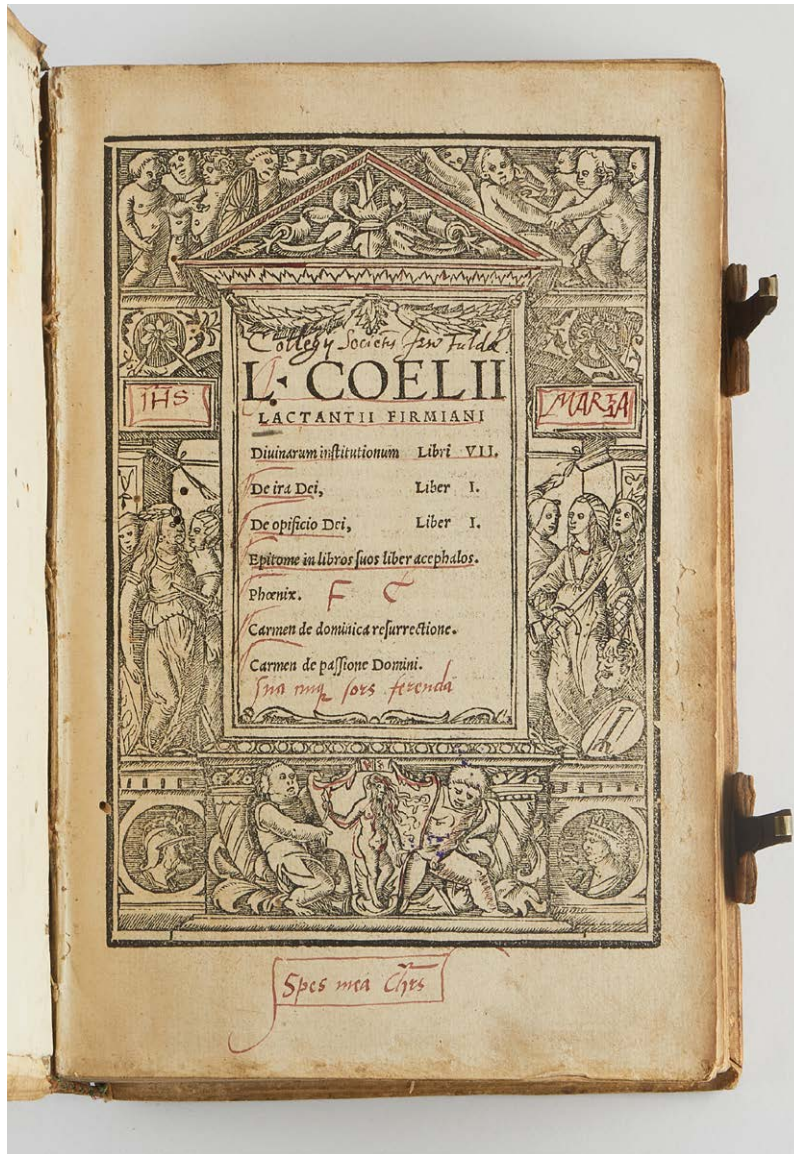
SYMMACHUS, [Quintus Aurelius]; Laudivio [ZACCHIA DA VEZZANO]. Epistolae familiares. Item Laudini Eovitis hierosolymitani in epistolas Turci Magni traductio. [Strasbourg: Johann Knobloch [?]. 1511]. **\$3500**

Two works in one volume, 4to. Sixteenth-century blind-stamped pigskin over wooden boards, sewn on 3 cords, borders roll-tooled with pomegranates, two-headed birds flanked by small six-pointed stars, and flowers in pots, two brass clasps and catchplates, spine lined with manuscript waste, seventeenth-century paper spine label; *Lactantius*: pp. [20], 433, [1 (errata)], final leaf k6 (printer's device, blank) excised; *Symmachus*: ff. [55], [1 (blank)]; title of Lactantius within elaborate architectural woodcut border by Hans Holbein the Younger, woodcut initials and headpieces; short split to upper joint, lower compartment of spine rubbed and discoloured, pinhole wormholes to upper board, slight wear to corners and extremities, lower corner of rear free endpaper excised; first two quires of first work slightly loose, sporadic light toning to both works, Lactantius with small wormtrack to Book I of *Divinae institutiones* (touching one or two words per page but not affecting sense) short closed tear to upper corner of i1, small marginal loss to upper corner of i2, sporadic light toning, short closed tear to o3 fore-edge not touching annotations or text; very good copies; early sixteenth-century motto to title of *Symmachus*, cancelled in mid-sixteenth-century red ink, mid-sixteenth-century initials 'FC' and motto 'sua ?cuique sors ferenda [est]' to both titles, contemporary annotations in red and occasionally dark brown ink to c. 100 pp. of Lactantius in the same hand, partially cancelled ownership 1580 inscription 'Ex Libris Michaelis Rhommeysen' and 1589 reading note 'perlegendio finii' to front pastedown (see below), seventeenth-century ownership inscription 'Collegii Societ[at]is Jesu Fuldae' to title of Lactantius.



Handsome first Cratander edition of the works of Lactantius, bound with a very rare Strasbourg edition of fifteenth-century letters spuriously attributed to Sultan Mehmet II, with over one hundred pages of near-contemporary annotation and with the 1589 reading notes of a Catholic canon from Rasdorf; this volume was soon afterwards transferred to the newly established Jesuit college in nearby Fulda, the site of one of the largest witch trials in Germany at the start of the seventeenth century.

Cratander (born Andreas Hartmann, c. 1485–c. 1540) published editions of Lactantius' works in 1524, and with Johann Bebel, in 1532. He collaborated on several occasions with Holbein and was particularly notable for his editions of the classics; the ornate woodcut border to the title, employed here for the first time, incorporates putti, Cratander's device, portrait medallions, Salome with the head of St John the Baptist, and Lucretia (Johnson, 'The Title-Borders of Hans Holbein', Basel 9).



In his preface, Cratander brings to light his efforts to compare multiple manuscripts to minimise error, at some points in the text arranging ‘for another reading to be added: thus, if you have once acquired this single booklet, you can claim that you have obtained many and different copies of Lactantius’ (*trans.* Manuwald), e.g. providing variant readings in the form of printed marginalia on p. 51. Bound with the Lactantius are the letters of the Roman statesman and orator Quintus Aurelius Symmachus, and the Zacchia’s purported translation of the letters of Sultan Mehmet II to Turks living in various parts of the Christian world, in fact a literary invention by Zacchia himself.

This volume was owned by a mid-sixteenth-century reader (whose initials, F.C., appear on the titles of both works), with over one hundred pages of annotations demonstrating a careful reading of the text, providing lists of relevant philosophers mentioned by Lactantius as well as concise summaries of complex points, the annotations largely to books I and II of Lactantius’ *Divinae Institutiones*, a defence of Christianity dismissing paganism as absurd and rooted in superstition. A motto to the title and to one page of the Symmachus in a greyish ink indicate the presence of an

earlier reader. By 1580, the volume was in the hands of Michael Romeisen (also Rommeysen or Rhommeysen), canon of the collegiate church of Rasdorf. Little is known of Romeisen’s life, but he produced two cartularies in Rasdorf, one of which commissioned by the church’s provost, and in 1587 he produced a manuscript choirbook-cum-processional for the church. Other books from his library frequently note start and end dates, as here: **on the front free endpaper, he notes that he began reading in 1580 and finished nine years later, on 20 December 1589.** His copy of Laurentius Surius’ legends (now at the University Library of Marburg) was given to the Jesuit College at Fulda in 1628, and later to the Princely Abbey of Corvey; the present volume was likewise given to the Fulda Jesuits, with the college’s early seventeenth-century inscription to the title of the first work and final page of the second in dark brown ink.

Rasdorf’s collegiate monastery had been a subsidiary monastery of Fulda’s since the eighth century. Fulda and Rasdorf, situated within the largely Protestant region of Hesse, were important Catholic strongholds during the Counter-Reformation.

CAPITVM ANNOTATIO.
 Quod de multis, que sunt in corpore, ratio sciri nequit. Cap. XIII
 De obscura uocis ratione. Caput XV
 Vbi sit mentis sedes, & quare ratione corpori coniungatur. Cap. XVI
 Quod animus sit eternus, & quid sit secundum philosophorum uarias opi-
 niones. Caput XVII
 Verum animus, & anima sint idem. Caput XVIII
 De origine anime, & an sit. Caput XIX
 Cur Deus dedit spiritum tentatorem. Caput XX
 Operis conclusio, & ueritatem superari non posse. Caput XXI

L. COELII LACTANTII FIRMIANI DIVINARVM INSTI-
 TUTIONVM, ADVERSVS GENTES,
 DE FALSA RELIGIONE LIBRI
 PRIMI PRAEFATIO. AD
 CONSTANTINVM IM-
 PERATOREM.

Quantis sit, & fuerit semper cognitio ueritatis: Et quod nec sine re-
 ligione sapientia, nec sine sapientia sit probanda religio. Caput I.



MAGNO & excellenti ingenio uir-
 ti, cum se doctrine penitus dedidisset,
 sent, quae quid laboris poterat im-
 pendat, contemptis omnibus & pu-
 blicis, & priuatis actionibus, ad
 inquirendam ueritatis studium conti-
 nerat: existimantes multo esse pra-
 clarum, humanarum diuinarumque
 rerum inuestigare, ac scire ratio-
 nem, quam aut fruendis opibus,
 aut cumulandis honoribus inherere
 re. Quibus rebus, quoniam fragiles, terrenaeque sunt, & ad solium corporis
 pertinent cultum, uero melior, uero inuictior fieri potest. Erant quidem
 illi ueritatis cognitione dignissimi, quam scire tantopere cupierunt: atque
 ita, ut eam rebus omnibus anteponebant. Nam & abiectis quosdam res
 familiares suas, & renouasse uiuere uoluptatibus constat, ut solam
 ueritatem, uirtutem, uiam, expeditis, sequerentur: tantum apud eos uirtu-
 tis nomen, atque autoritas ualuit, ut in ea omne summi boni praemium pra-
 eferrent. Sed neque adepti sunt id, quod uolebant, & operam, simul atque
 industria perdidit: quia ueritas, id est arcana summi dei, qui fecit
 omnia, ingenio, ac proprijs non potest sensibus comprehendit: alioquin in-
 hiliter Deum, hominemque distaret, si consilia, & dispositiones illius ma-
 gis aeterna cogitatio assequeretur humana. Quod quia fieri non po-
 terat, ut homini per se ipsum ratio diuina inuolueret, non est passus homi-
 nem Deum lumen sapientiae requirentem diuinitus oberrare, ac sine illo la-
 boris officio aegari per tenebras inextricabiles. Aperuit oculos eius ali-

Philosophi

FINIS.
 Felix Libertus

DE ORIGINE ERRORIS LIB. II.
 Nec in ima potius, sed in summa regione querendus est. Quare non est
 dubium, quin religio nulla sit abiecta, simulachrum est. Nam si religio
 ex diuinis rebus est, diuini autem nihil est, nisi in celestibus rebus, aere
 ergo religio simulachrum, quia nihil potest esse caeleste in aere, quae sit
 quid cum simulatur, id fallitur, si necesse est, nec potest: unquam uero
 men accipere, quod ueritatem facit, & imitatione mentitur. Idem autem
 religio in simulachris, sed minus religio est: Praefendum est igitur
 uerum omnibus iustis. Calanda terrenis, uero celestia consequamur. Ita
 enim res se habet, ut quae animam suam, cuius origo de caelo est, ad im-
 ferna, & ima protrahit, eo cadat, quo se ipse detinet. Ideoque oportet
 rationis ac fatus, si memorem, non nisi ad superna nitenti semper ac ten-
 dere. Quod qui fecerit hic plane sapiens, hic iustus, hic homo, hic cetero,
 Deo que dignus iudicabitur: quem suus parens non humilem, nec ad terra,
 more quadrupedem abiectum, sed tantum potius, ac rectum, sicut sciat
 agnouerit.

Breuis epilogus, quo dicitur gentibus superatis sibi a philosophis
 grauius immunito certamen. Caput XX.

Praefata est igitur (si fallor) magna, & difficilis suscepti operis por-
 tio: & materiam celestis suggerente nobis dicenda facultatem, inue-
 teratos depulimus errores. Nam uero maior nobis, ac difficilior cum
 philosophis proposita luctatio est, quorum summa doctrina, & eloquen-
 tia, quasi moles aliqua mihi opponitur. Nam ut illic multitudinem, ac pro-
 ce consensum omnium gentium premebamur, ita hic auctoritate profes-
 sionum omni genere laudis uiuorum. Quis autem uesciat plus esse momenti
 in paucioribus doctis, quam in pluribus imperitis? Sed non est desperan-
 dum, si nos quoque de sententia, Deo, ac ueritate docibus posse deperdi.
 Nec tam perinacem fore arbitror, ut clarissimum solem laesit, ac paten-
 tibus oculis uidere se negent. Modo illud uerum sit, quod ipse solent pro-
 fiteri, studio inuestigande ueritatis se teneri. Efficiam profecto, ut qua-
 sitam ueritatem diu, & aliquando inuentam esse credant, & humani in-
 genij inueniri non potuisse fateantur.

LIBRI SECVNDI FINIS.

L. COELII LACTANTII FIRMIANI DIVINA
 RVM INSTITVTIONVM, ADVERSVS
 GENTES LIBER TERTIVS
 DE FALSA SAPIENTIA
 AD CONSTANTINVM
 IMPERATOREM.

Commentatur in primis ueritas, & omnium praefertur eloquen-
 tia: & quare eam non sint effugati philosophi, aperitur: & quare
 solo simpliciter facta feruatur eloquentia: & quod philosophis: tunc
 maxime credendum est, & si uiam ignorantem profertur. Cap. I.



Illam mihi, quoniam ueritas in obscuro latere ad-
 haec existimatur, uel errore, atque imperitia, uel
 peruersis, & inepitissimis philosophis seruatis, uel
 philosophis, grauius ingenio in ueritate, uel
 potius quam in ueritate, & si non quibus in
 illis fuit, quia prope, & admirabile fuit, ali-
 que tunc proximum eloquentiae contingere fuit
 tatem quantum ueritas in sua propria uoluntate, uel
 ueritas in ea exerceat se aliquando: & discipulis, conuictis: tam patet
 quam coram, qui sapientes duobus ex causis fieri uellem, uel
 nam lumen referret. Quod quidem duobus ex causis fieri uellem, uel
 quod magis possent credere homines orantem, & peritatis, qui etiam ueritas
 eos credant, capti orationis ornata, lenocinatio: uerborum: uel certe, ut
 ipsi philosophi suis armis perissent, quibus placere sibi, & credere solent
 exprimeretur a nobis. Sed quoniam Deum bene uoluit rei esse naturam,
 ut simplex, & ueritas esset facillior, quia facta ornata per se est
 illis: ornamentis extrinsecis additis facata corrumpitur: mendacis ue-
 ro specie placet alienis, quia perse corruptum nascitur, ac deperit, nisi ali-
 ande ornata, quae sit circumstantia, uel conuicta. Verum ergo non eloquentia,
 ingenio mihi meliorem fuisse conuictam. Verum ergo non eloquentia,
 sed ueritate: facta suscipi hoc opus, forsate manus, quam possit ueritas
 ueritas sustineri: quod lumen etiam si ego desceam, Deo, cuius est hoc
 munus adiuuante, ueritas ipsa complebitur. Et tamen cum sciam maximas
 0 3

M. Tullius Cicero

Donatus de
 Causis opit
 antea eloquentia

Veritas simplex
 et ueritas Mendacis
 in unum ornata
 potest esse

Chambrys
 minimis
 Christophorus
 Zeron
 Aristotiles
 Plato
 (1000)

The vehemently anti-Protestant Prince-Abbot Balthasar von Dernbach, a Benedictine monk at the monastery in Fulda, had invited the Jesuits to Fulda in 1571 to found a college and a school, and, in 1584, a Jesuit papal seminary college under Pope Gregory XIII as a means of promoting the cause of the Counter-Reformation.

Von Dernbach 'had not previously known [the Jesuits] or seen one of their colleges; only their reputation ... and most likely urgent recommendations from the Elector of Mainz persuaded him to do so. The summoned religious men arrived with delightful haste from Mainz and Trier and established a joint colony there. [Von Dernbach] built them a house and a school and provided them with income ... he laid hands on Protestant religious practice in the main church and the subsidiary churches of the city of Fulda, managing to eliminate the Protestant clergy ... and replace them with Catholic clergy of the strictest order, often Jesuits. Finally, these measures were extended to other towns of the Prince-Bishopric ... and to the surrounding countryside using the same methods' (*Deutsche Biographie*, trans.).

Lactantius' documentation of the persecution of early Christians ironically coincides with the growing oppression of Protestants in Fulda, fomented by the presence of the Jesuits: in the coming years, von Dernbach would banish Protestants from Fulda, and the Fulda Witch Trials of 1602 to 1606 – one of the four largest witch trials in Germany – resulted in the deaths of some 250 people, largely used to target suspected crypto-Protestants.

Symmachus: OCLC finds only four copies outside continental Europe, two in the US (Michigan, Yale) and two in the UK (BL, Bodley).

Lactantius: Adams L-18; USTC 671383; VD16 L 38; this edition not in BM STC German (see p. 480 for the 1524 edition). *Symmachus*: BM STC German, p. 846; USTC 695348; VD16 S 10391; not in Adams. On Romeisen and his library, see Graf, 'Michael Romeisen, Canon in Rasdorf', in *Ordensgeschichte* (2014), online; on Cratander's paratextual apparatus, see Manuwald, 'Cratander's Edition of Cicero (1528) from Humanist Basel', in *Cicero in Basel: Locating Classical Reception in a Humanist City* (2024).

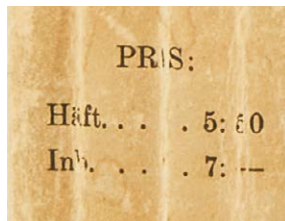
Travelling Through Sweden by Goose – By the First Woman Awarded the Nobel Prize for Literature

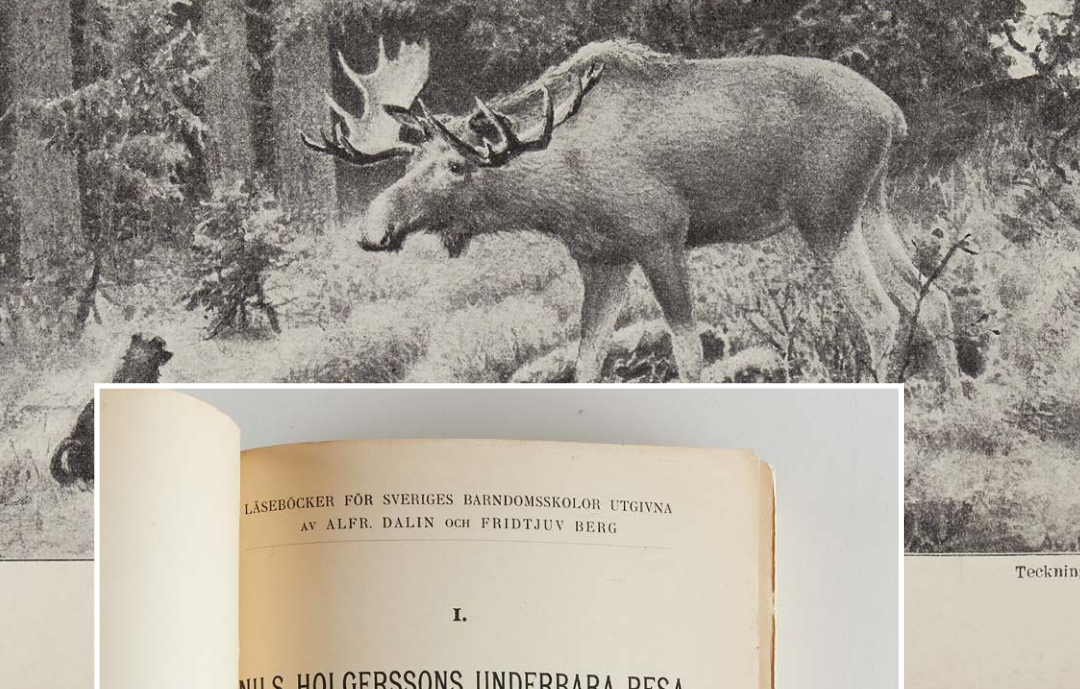
50. LAGERLÖF, Selma. Nils Holgerssons underbara Resa genom Sverige. ... första [-andra Banddet]. Stockholm: Albert Bonniers Forlag. 1906–1907. **\$6250**

Two volumes, 8vo. Publisher's pictorial green wrappers, both vols priced to spine (Haft 3:50; Inb. 5 and Haft 3:50; Inb. 7) with publisher's device, partly uncut; I: pp. [iv], 237; II: pp. [iv], 486, [2]; with numerous halftone photographic plates; wrappers slightly rubbed, a few small chips to extremities, spines chipped at head and foot (30 mm loss to foot of vol. I), vertical creasing to spines; internally very good; a handsome set, rare in the original wrappers and remarkably so in this condition, known in only a handful of copies.

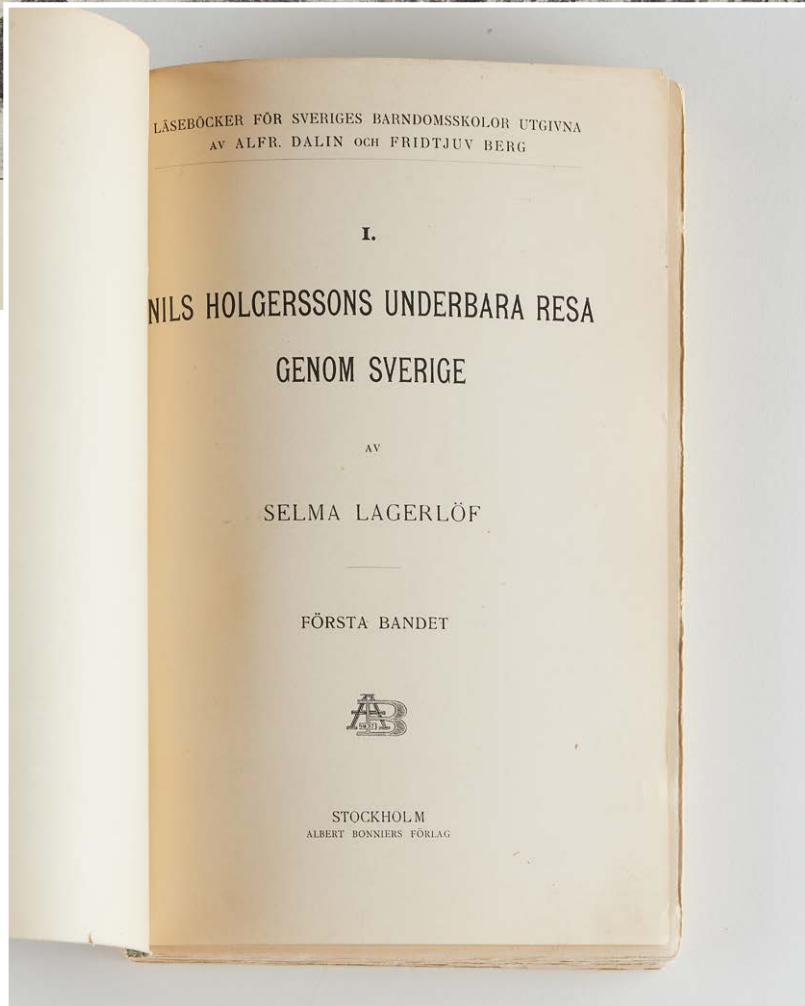
First edition, extremely rare in the publisher's printed wrappers, of *Nils Holgerssons underbara Resa genom Sverige* (*The Wonderful Adventures of Nils*), the beloved children's book by the queer, disabled writer, educator, and suffragist Selma Lagerlöf (1858–1940), the first female Nobel laureate for literature.

Lagerlöf, an advocate of Swedish spelling reform, first conceived *Nils Holgerssons underbara Resa* in response to a 1902 request for a new geography primer for schools by the Swedish National Teachers' Association. It was one of the earliest works to adopt the new spelling system introduced with the 1906 royal order standardising orthography used in primary schools and the lower three levels of secondary schools. The eponymous Nils, shrunk to the size of a thumb by a vengeful elf, relates travels through Sweden on the back of a goose, with historical and geographical facts about the country's various provinces embedded throughout.





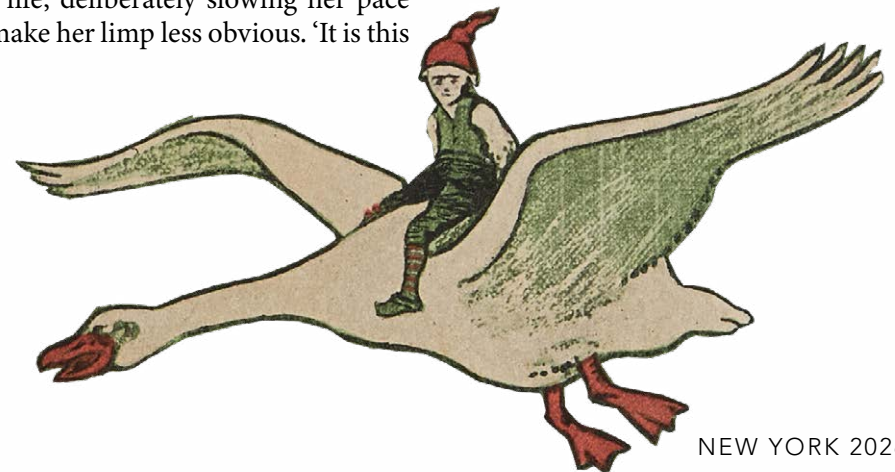
Teckning



Her work, formatted for use in schools, was simultaneously issued in wrappers (as here) and in pictorial cloth; **the fragility of the version in wrappers makes it extremely rare in commerce; the few copies we have traced have had one or both wrappers bound into a later binding. All subsequent printings appeared solely in cloth.** The success of *Nils Holgerssons underbara Resa* was instrumental in the decision to award Lagerlöf the Nobel Prize 10 December 1909, making her the first woman – and the first Swede – to win a Nobel Prize for Literature. In 1991 she became the first woman to be depicted on a Swedish banknote, the twenty-*Kronor* note (replaced by Astrid Lindgren in 2016), an example of which is loosely inserted. Lagerlöf was affected by lifelong hip dysplasia and at the age of three fell ill, causing paralysis of her legs; although she regained the ability to walk, she encountered difficulties with mobility and walked with a limp for the rest of her life, deliberately slowing her pace to make her limp less obvious. ‘It is this

disability that has forced me to sit still, to look within myself, and that is the reason I became a writer. If I had been healthy like everybody else, I should probably have become the wife of some factory manager (“bruksförvaltare”)’ (trans. De Vrieze, p. 36). She stipulated that her love letters to women should not be published until fifty years after her death; she exchanged over three thousand letters with her longtime partner, the Swedish-Jewish writer Sophie Elkan, published in 1993 as *Du lär mig att bli fri* (*You Teach Me to Be Free*); they travelled together to Italy, France, Belgium, the Netherlands, Egypt, and Palestine. Elkan was the dedicatee of Lagerlöf’s *Jerusalem*, in which she is described as the author’s ‘companion in life and letters’.

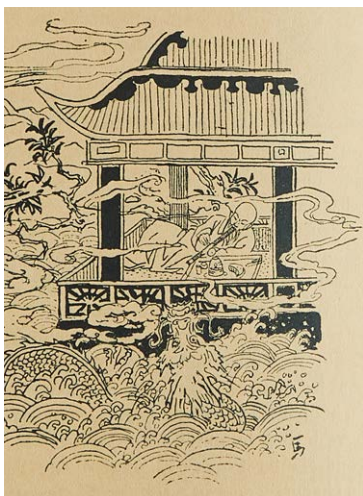
See De Vrieze, *Fact and Fiction in the Autobiographical Works of Selma Lagerlöf* (1958); ‘*Selma Lagerlöf*’, in *Nobel Lectures* (1969).



'The Only Good Modern Book on Opium' (Cocteau)

51. LALOY, Louis. *Le Livre de la fumée*. Paris: Dorbon-Ainé. [1913.] \$2250

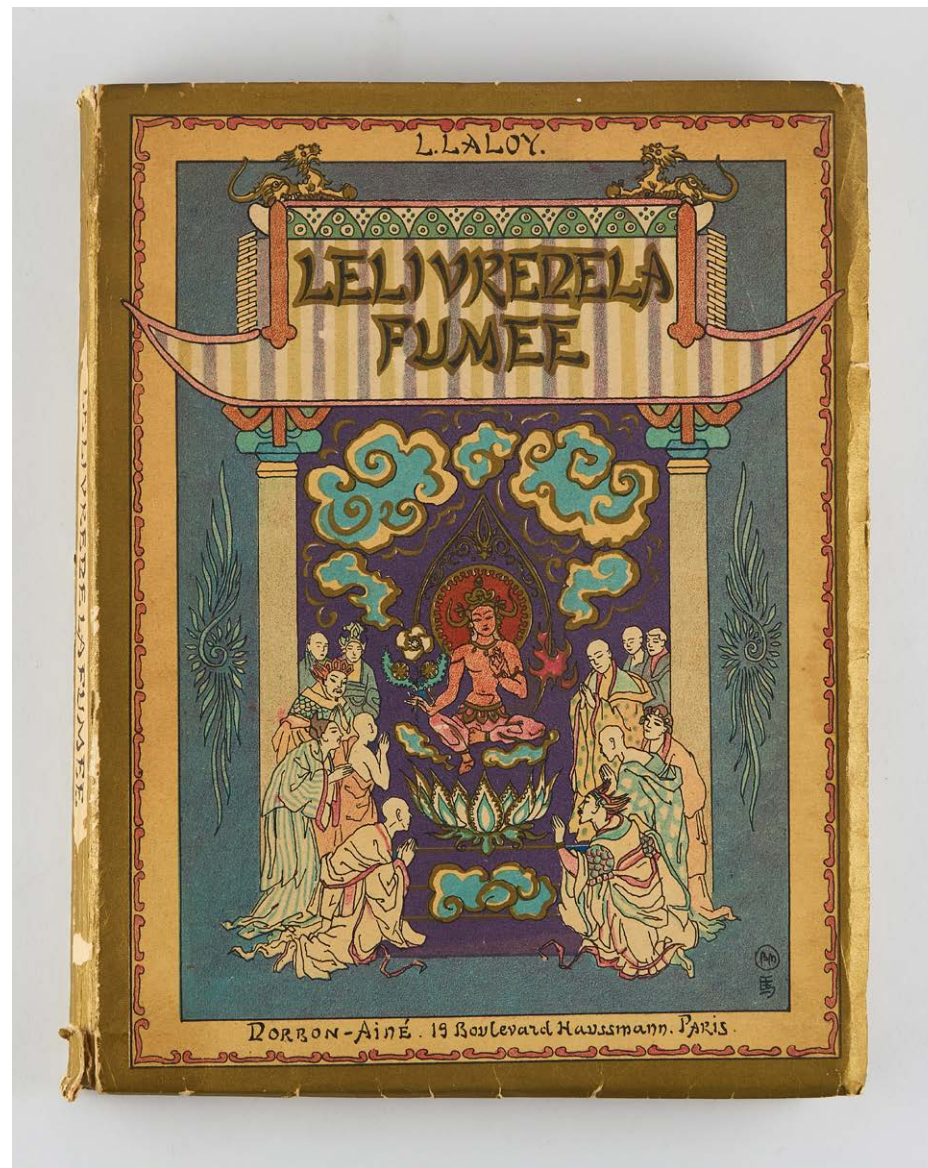
4to. Original printed wrappers with gold borders, upper cover illustrated in blue, pink, orange, and purple; pp. 181, [4], [1 (blank)], fore-edge uncut; with numerous in-text woodcut initials, head- and tailpieces, and in-text illustrations by Dalny in black, navy, and ochre; extremities lightly rubbed with tiny nicks, a few small stains to the rear wrapper, light creasing to spine with a short tear at foot; pages slightly toned, first three quires coming loose, otherwise a very good, clean copy.

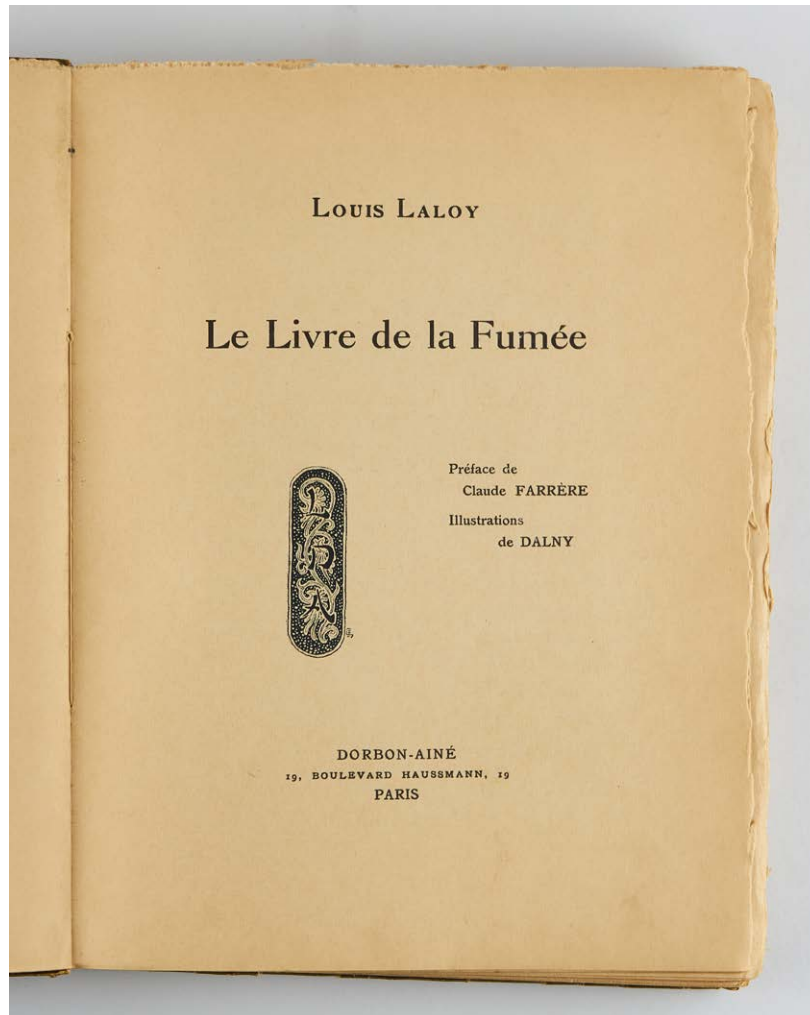
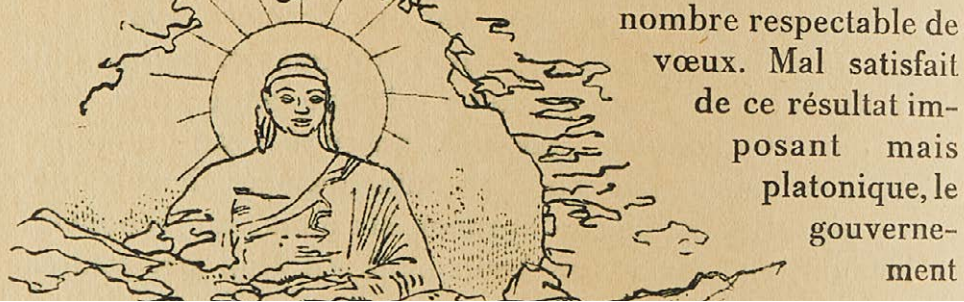


Scarce first edition of this influential work on opium by Debussy's friend and first biographer, no. 166 of a total edition of 220 and one of 100 copies printed in black and with coloured illustrations.

The French musicologist, writer, and sinologist Louis Laloy (1874–1944) taught history of music at the Sorbonne and aesthetics at the Institut des hautes études chinoises before serving as Secretary General of the Paris Opéra between 1913 and 1940. A close friend of Claude Debussy – who dedicated to him 'Et la lune descend sur le temple qui fut' (*Images 2e série*, 1907) – Laloy was also the author of the composer's first biography.

In 1931, he travelled to China on a diplomatic mission for the French Ministry of Culture. *Le Livre de la fumée*, based on Laloy's own experience with opium, is divided into three parts. In the first, 'Le Livre extérieur', he provides a comprehensive overview of the etymology, chemical composition, of opium, with much historical detail on the history of its export, usage, and reception in China over several dynasties.





The second portion, 'Le Livre interieur', is a firsthand guide to smoking opium, including ideal settings and positions, in which Laloy argues that opium is a safer substance than alcohol as it does not cause anger or violence; finally, there is 'Le livre secret', a philosophical mediation describing the practice of smoking opium as a path to higher wisdom.

The work was published only three years before the French government enforced strict regulations on the prescription and usage of opium; during the First World War, the drug was condemned as 'poison boche' ('German poison') designed to weaken the French nation; after the war, *Le Livre de la fumée* contributed significantly to the postwar fascination with opium amongst artists and literary figures. Laloy maintained his own *fumerie* at his home in Bellevue, and played a decisive role in introducing Jean Cocteau to opium in 1924, during Cocteau's period of profound depression following the death of his lover, Raymond Radiguet. 'Since

their first attempt at smoking opium disappointed Cocteau, who thought it too bland, Laloy prepared other pipes for him, more full-bodied, and still others, which set him reeling' (Arnaud, p. 351); in *Opium*, Cocteau would later praise *Le Livre de la fumée* as 'the only good modern book on opium' (*trans.*). The woodcut illustrations, here executed in three colours, are the work of Dalny, about whom little is known (this is his only work listed in Mahé), and the work is introduced by a prefatory letter addressed to Laloy by the writer and naval officer Claude Farrère (*i.e.* Frédéric Charles Pierre Édouard Bargone, 1876–1957), winner of the 1905 Prix Goncourt; he had served in East Asia on the battleship *Vauban*, and was involved in the 1899 French occupation of Guangzhouwan.

We find a single copy in the UK, at the British Library. OCLC adds five copies in the US (California State, Harvard, Mills College, UT Austin, Yale).

See Arnaud, Jean Cocteau: a Life (2016), pp. 351–2.; Mahé, p. 59.



The First Complete English Livy

52. LIVY, Titus; Philemon HOLLAND (translator). The Romane Historie ... Also, the Breviaries of L. Florus: with a Chronologie to the whole Historie: and the Topographie of Rome in old Time. Translated out of Latine into English, by Philemon Holland, Doctor in Physicke. London: Adam Islip. 1600. **\$15,250**

Folio. Contemporary English calf, covers gilt and ruled in blind to a panel design, with gilt arabesque-centrepieces, cornerpieces incorporating fleurs-de-llys and crowns (see below), ties and endpapers renewed, corners skilfully restored, sometime sympathetically rebacked, spine gilt in compartments, raised bands ruled in gilt, gilt black morocco lettering-piece; pp. [x], 804, 809–1351, 1354–1403, [43], large woodcut printer's device to title-page, woodcut portraits of Elizabeth I to verso of title-page, and of Livy to A4^v, woodcut decorated and factotum initials, woodcut head- and tailpieces; contemporary ink marginalia and underlining to 8 pp.; extremities and boards slightly rubbed; bound without first blank, final blank partly torn away, a little browning (mainly to margins), occasional stains, outer corners of first 3 ff. skilfully restored (not affecting text), outer corners and lower margin of final 3 ff. reinforced; overall a very good copy.

First edition of the first complete translation of Livy into English, and the earliest major publication of Philemon Holland (1552–1637), in a handsome contemporary binding possibly from the circle of Henry Frederick, Prince of Wales (1594–1612).

Holland's Livy, his first published translation, was the first in a series of unabridged translations of canonical Latin authors that established his reputation as the 'translator general in his age' (Pforzheimer 495). The present work gave English readers their first complete Livy and quickly became one of the most influential classical histories available in the vernacular. 'Holland claimed to have written the whole manuscript with the same pen: "a monumental pen" says Fuller, which "he solemnly kept", and which ultimately was enclosed in silver by a lady of his acquaintance' (DNB), commemorating the scale and ambition of the undertaking.

The translation is frequently cited among the intellectual sources of Shakespeare's *Coriolanus*.

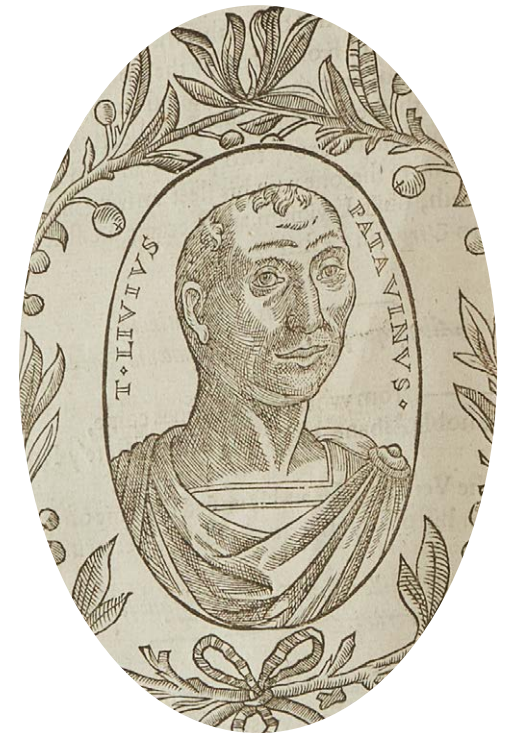


While Thomas North's Plutarch supplied the narrative framework, Holland's Livy appears to have contributed a broader political temper to the play, one sceptical of purely martial heroism and more attentive to negotiation, compromise, and civic pragmatism. The work's influence continued well into the seventeenth century; during the English Civil War it was read across ideological divisions – by constitutional theorists such as Sir Francis Nethersole, by Leveller writers, and by Royalist pamphleteers – for its complex treatment of Rome's transition from monarchy to republican government.

Provenance: Possibly from the circle of Henry Frederick, Prince of Wales (1594–1612), eldest son and heir apparent of James I, widely admired by contemporaries for his learning and intellectual seriousness, and the founder of a substantial and carefully assembled library said to have contained more than a thousand volumes. Bindings associated with the prince's collection are known to employ crowned fleur-de-lys badge tools of the same decorative type as those found on the present volume (see *British Armorial Bindings Online*, stamps 14, 15, 23, and 29). The large strapwork centrepiece belongs to a recognised group of high-quality

London 'centrepiece' bindings produced for patrons at the upper end of the trade. The workshop responsible appears to have had connections with the printing house of John Bill, later King's Printer from 1617 (Pearson, 'English centrepiece bindings, ca. 1560–1640, in Manchester libraries', no. 008(g)).

Pforzheimer 495; ESTC S114001.



The Authoritative Witness for Marvell's Poems

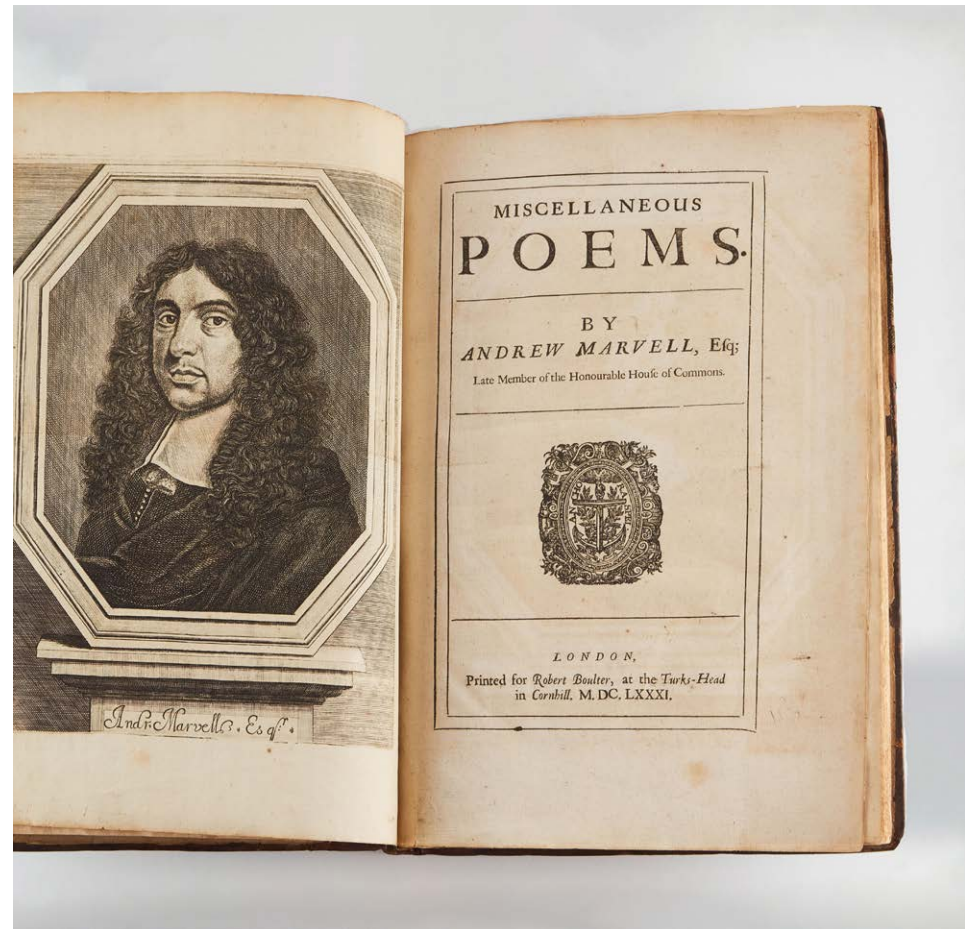
53. MARVELL, Andrew. *Miscellaneous Poems.* London: Printed for Robert Boulter at the Turks-Head. 1681. \$20,500

Folio. Contemporary mottled sheep recently rebacked by Bernard Middleton, boards tooled in blind to a panel design, thistle cornerpieces, board-edges roll-tooled in gilt, spine in compartments with red gilt morocco lettering-piece; pp. [iv], 1–116, 131–139, [1 (blank)], with the Cromwellian verses excised as usual (see below); copper-engraved frontispiece portrait of the author, woodcut printer's device to title; a few minor abrasions to boards, corners and edges rubbed; a few small old wormholes in lower gutters to 9 ff., unobtrusively repaired, light toning and a few occasional light spots, otherwise a very good copy; preserved in a custom fleeced-lined pink cloth clamshell box, spine and upper board lettered in gilt; contemporary ownership inscription 'Will Earles' and shelfmark to front free endpaper.

First edition of Marvell's collected poems, including the first printing of *To His Coy Mistress*, *The Garden*, and *Upon Appleton House*, the only collected edition of his works to appear in the seventeenth century, complete with the portrait frontispiece and the address 'To the Reader'.

Published in 1681, a few years after Marvell's (1621–1678) death, this volume was instrumental in establishing his reputation as one of the foremost English poets of the seventeenth century. **Since very few of his poems, and none of his key metaphysical works, had appeared in print during his lifetime,** contemporary readers would otherwise have known him only through his commendatory verses to the second edition of Milton's *Paradise Lost* (1674) and a handful of satires. This edition was issued by Robert Boulter, a friend of Marvell and publisher of Milton, and prepared for the press from manuscripts sent in 1680 by his housekeeper, Mary Palmer, who in the prefatory address styled herself his widow and declared that the poems were printed 'according to the exact Copies of my late dear Husband, under his own Hand-Writing, being found since his Death among his other Papers,' a claim generally regarded as a ruse to protect Marvell's modest estate from his creditors.

HOW vainly men themselves amaze
To win the Palm, the Oke, or Bayes;
And their uncessant Labours see
Crown'd from some single Herb or Tree



HAD we but World enough, and Time,
 This coynefs Lady were no crime.
 We would fit down, and think which way
 To walk, and pafs our long Loves Day.
 Thou by the *Indian Ganges* fide
 Should ft Rubies find : I by the Tide
 Of *Humber* would complain. I would
 Love you ten years before the Flood :
 And you should if you please refuse
 Till the Conversion of the *Jews*.
 My vegetable Love should grow
 Vafter then Empires, and more flow.
 An hundred years should go to praife
 Thine Eyes, and on thy Forehead Gaze.
 Two hundred to adore each Breast :
 But thirty thousand to the reft.
 An Age at leaft to every part,
 And the laft Age should show your Heart.
 For Lady you deserve this State ;
 Nor would I love at lower rate.
 But at my back I alwaies hear
 Times winged Charriot hurrying near :
 And yonder all before us lye
 Defarts of vaft Eternity.
 Thy Beauty fhall no more be found ;
 Nor, in thy marble Vault, fhall found
 My ecchoing Song : then Worms fhall try
 That long preserv'd Virginity :
 And your quaint Honour turn to duft ;
 And into afhes all my Luft.
 The Grave's a fine and private place,
 But none I think do there embrace.

E 2

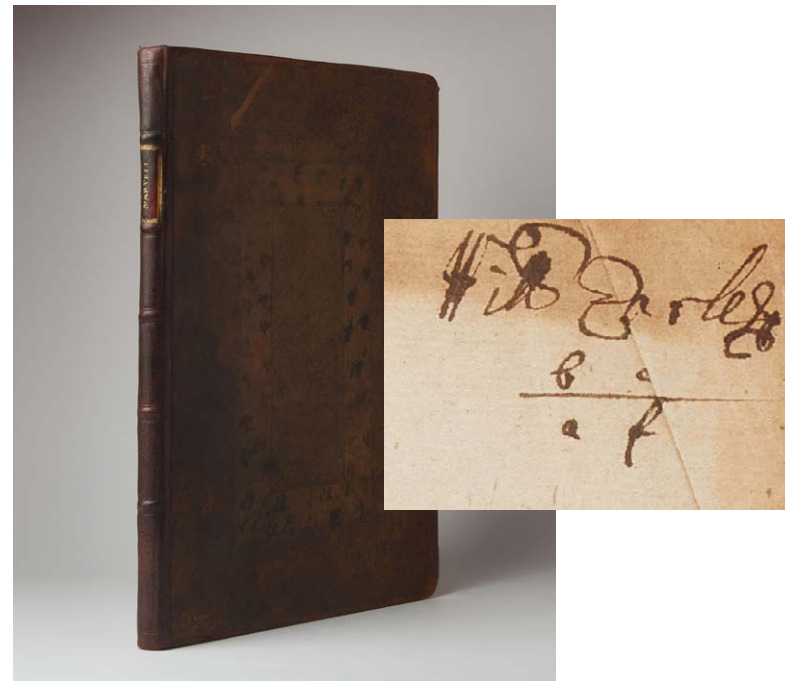
Now

Sotheran's

In all but two known copies (British Library and Huntington), three long poems in praise of Cromwell have been suppressed by the cancellation of R2-T1, U2-4, and X2. This is the second issue, the earliest obtainable, in which *An Horatian Ode upon Cromwell's Return from Ireland*, *The First Anniversary of the Government under O.C.*, and *A Poem upon the Death of O.C.* are omitted. **The present copy is complete with the portrait frontispiece and includes the address 'To the Reader' by Palmer, absent in many examples.**

Provenance: likely a William Earle of the Earles of Wiltshire, either William Earle (c. 1634-1715) or William Earle, of Holt (died before 1709).

Allison 9a; Grolier, *Wither to Prior* 536; Pforzheimer 671; Wing M 872, ESTC R23026.





TO THE
READER.

THese are to Certifie every Ingenious Reader, that all these Poems, as also the other things in this Book contained, are Printed according to the exact Copies of my late dear Husband, under his own Hand-Writing, being found since his Death among his other Papers, Witness my Hand this 15th day of October, 1680.

Mary Marvell.

The Psychology of Flight

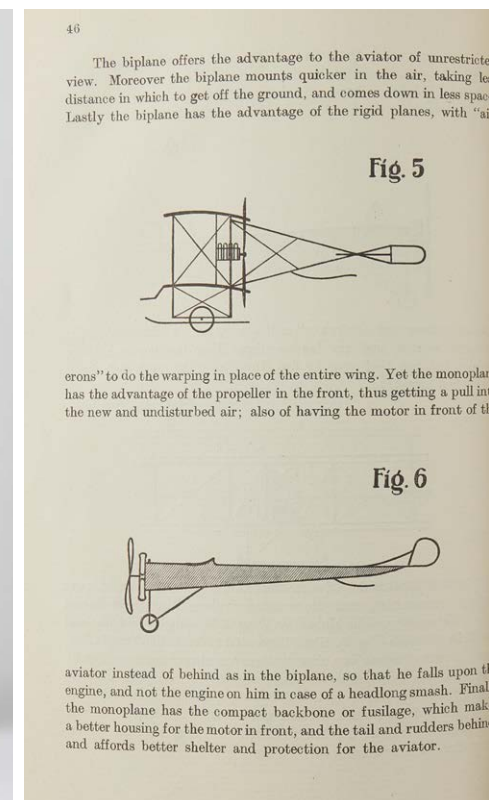
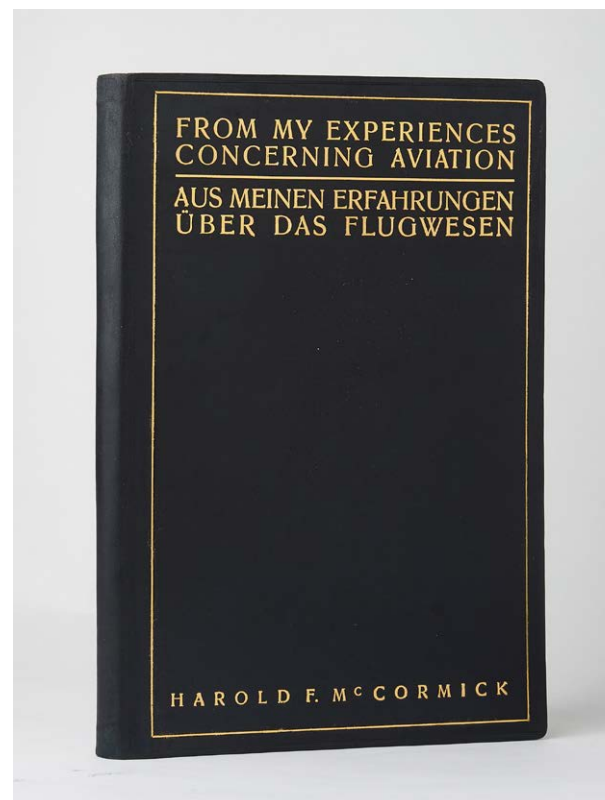
54. **MCCORMICK, Harold F[owler]**. From My Experiences Concerning Aviation. Aus meinen Erfahrungen über das Flugwesen. S.l.: s.n. [Zurich. 1917.] \$1750

8vo. Original black goatskin, lettered and ruled in gilt, turn-ins gilt, edges gilt, gilt metallic endpapers in imitation of watered silk; pp. 78, 78; text in facing English and German, numerous diagrams in the text; a few minor scuffs to boards, small abrasion to lower joint, short splits to joints expertly repaired; else a fine copy.

Extremely rare first edition of this privately printed bilingual work, printed in facing English and German, based on a lecture given in December 1917 at the Psychological Club in Zurich, co-founded in 1916 by Carl Gustav and Emma Jung in collaboration with the author and his wife, Edith Rockefeller McCormick, daughter of John D. Rockefeller and a former patient of Jung's.

Chicago-born businessman Harold Fowler McCormick (1872–1941) was born into American industrial aristocracy and developed an early interest in aviation. An officer in the Aero Club of Illinois (est. 1910), he set up a commercial commuter airline connecting Chicago's North Shore suburbs and Grant Park with the South Shore Country Club of Chicago, of which he was a founder; the endeavour lasted only a year due to treacherous winds and an unfavourable climate.

Here, McCormick explores flying as 'the concrete realization of many phantasies, dreams, hopes, and aspirations [...] It has finally given reality in form to the former symbol, and in turn furnishes new form for new symbols with which the ever searching mind of man seizes and turns and twists for new productions to come' (pp. 2–3). Touching on the Icarus myth, Leonardo, *Faust*, the Edda, and the Panchatantra, amongst other sources, McCormick discusses man's long-standing unconscious desire for flight, innovations in aviation (including the recent use of war planes during the First World War), and the physics behind flight, illustrated by numerous diagrams in the text. **The final section is a curious psychological assessment of the aeroplane itself:** its ascents and descents 'are like the ascensions and dips of life', the biplane is characterised as an extrovert and the monoplane as



an introvert, and the plane itself as a means of symbolising 'development, under analysis, to the point of unity between "thoughts" and "feelings" in "transcendental function"' (pp. 71–1).

The translator of the speech is unknown, but the fact that it was given at the Zurich Psychological Club is thanks to the work of Edith Rockefeller McCormick (1872–1932), married to McCormick from 1895 until their acrimonious divorce in

1921. Rockefeller had been treated for depression by Jung in 1913, later becoming a Jungian psychoanalyst in her own right; she financially supported the Zürich Psychological Club, providing the society with a physical location, and was instrumental in funding translations of Jung's writings into English.

OCLC records copies of this edition in Switzerland only; no copies of any edition traced in the UK.

A Father-Daughter Collaboration in a Bayntun Binding

55. MENPES, Mortimer; Dorothy MENPES. Japan. A Record in Colour ... Transcribed by Dorothy Menpes. London: Adam & Charles Black. 1903. **\$1250**

Large 8vo. Early twentieth-century three-quarter brown crushed morocco with marbled sides by Bayntun of Bath (front turn-in signed in gilt), spine with two raised bands, upper compartment lettered directly in gilt and decorated with a pattern of dots, calf panel featuring a design of a Japanese woman laid on, spine and boards ruled in gilt, edges gilt, patterned endpapers; pp. xiv, 206, [2]; with 100 colour plates reproducing illustrations by Mortimer Menpes with captioned tissue guards; some spotting to prelims, sporadic very light foxing elsewhere (largely to tissue guards); contemporary bookseller's ticket (Mawson Swan & Morgan, Newcastle) to front pastedown); a splendidly bound and highly illustrated record of Japan and her artistic production at the beginning of the twentieth century.

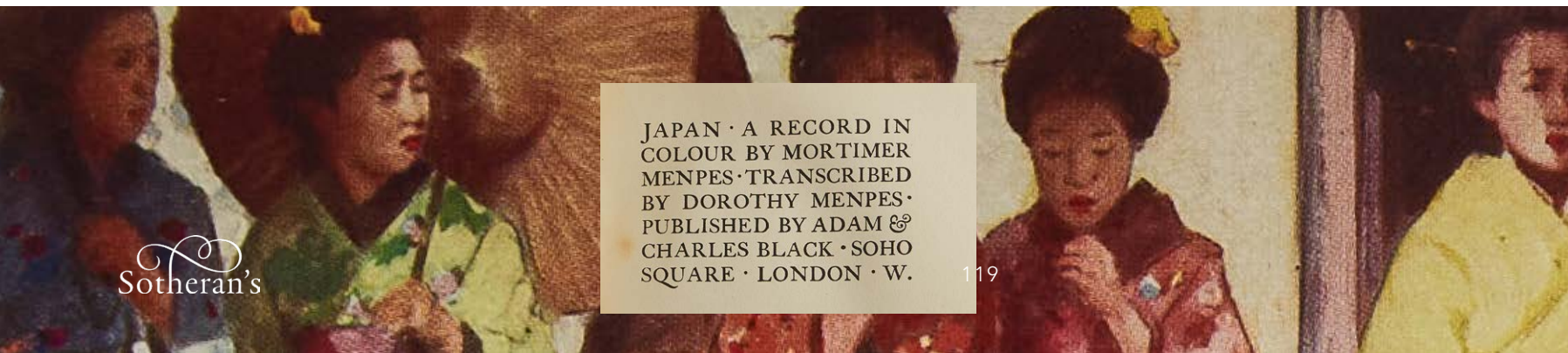
Uncommon second reprint (first 1901) of this account of life in Japan, published by A. and C. Black and extensively illustrated in colour by its most prolific artist, Mortimer Menpes (1855–1938), our copy in a magnificent Arts and Crafts binding by Bayntun incorporating a pictorial onlay depicting a Japanese woman in geta sandals and a kimono, holding a parasol.

Menpes produced some 900 watercolours for A. and C. Black alone. 'It is likely that without Mortimer Menpes' energy and enthusiasm, A & C Black's colour books would never have enjoyed such a resounding success' (Inman, p. 19). Menpes's friend James McNeill Whistler inspired him to incorporate elements of Japanese art into his work, and Menpes and his family travelled to Japan in 1887. Here, his daughter Dorothy (d. 1973) transcribes his memories of his time in Japan, endeavouring 'to present, with whatever skill of penmanship

I may possess, my father's impressions of Japan. I trust that they will not lose in force and vigour in that they are closely intermingled with my own impressions, which were none the less vivid because they were those of a child, for it was as a child, keenly interested in and enjoying all I saw, that I passed, four or five years ago, through that lovely flower-land of the Far East, which my father has here so charmingly memorialised in colour' (preface). Pictorial bindings by Bayntun, such as this, are rather uncommon. George Bayntun refused to employ modern, more mechanized book binding techniques.

OCLC finds two copies in North America (Los Angeles Public Library, Musee des Beaux-Arts de Montreal), and three in the UK (Bodleian, Nottingham, St Andrews).

Inman 46.



NEW YORK 2026

Dido in Dialect

56. [METASTASIO, Pietro; Alessandro BARBOSI (translator)]. *Avviso straordinario de una cummedia de tre atti che se chiama gnente de meno che La Didona der Metastazio gran poveta romano ... Rome: 'A la Stamparia ar Corso n. 336'. 1838.* **\$2500**

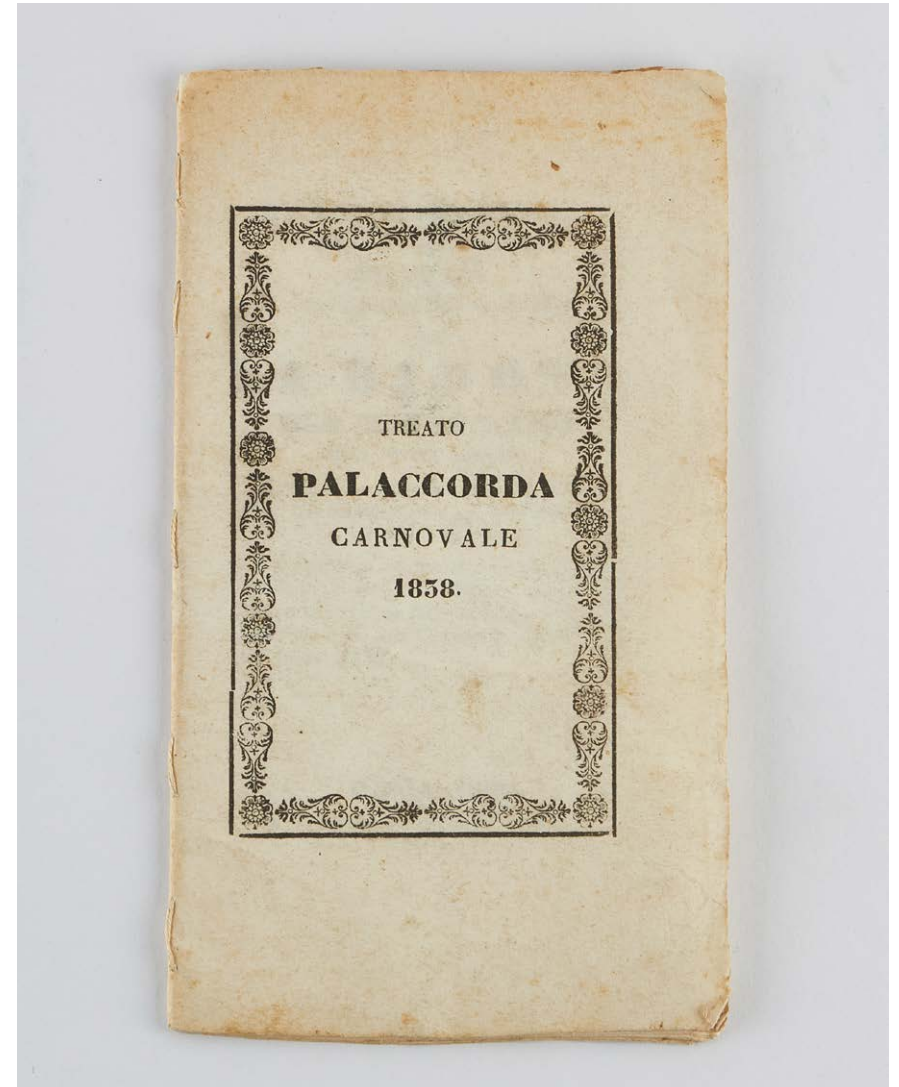
8vo. In the publisher's printed self-wrappers, title within typographic border, woodcut angel within typographic border to rear cover, upper cover lettered 'Treato Palaccorda Carnoval 1838'; slight foxing to title; small marginal paperflaws to 2 ff., variable marginal spotting to last 5 ff.; else very well preserved.



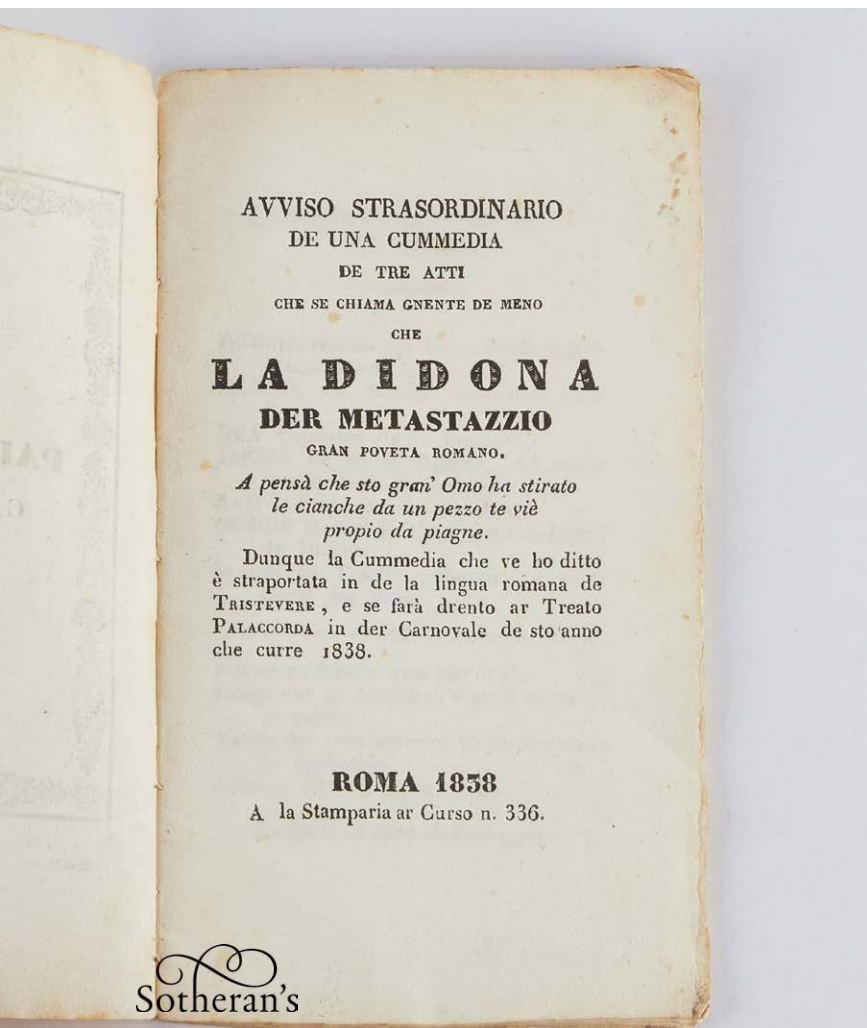
First edition, extremely rare, of this lively programme in Romanesco, or Roman dialect, issued for the 3 February 1838 Carnival performance of *La Didona*, an adaptation in Romanesco of Metastasio's 1724 *Didone abbandonata*.

The opera is thought to have been translated into Romanesco by the poet and abbot Alessandro Barbosi. This anonymously authored programme, advertising the opera as being in the 'Roman language of Trastevere' (*trans.*), was to be distributed at the box office ('dar buteghino de la cummedia') at Rome's Teatro della Pallacorda on the night of the opera, staged back-to-back with a prequel by Luigi Randanini, *Un teatro drento na casa cioè er provemio de la commedia*, also in Romanesco.

Our programme, which encourages viewers to attend both showings if they can, provides an engaging and colloquial summary of the context of the play, glowing reviews of the set design, and a blow-by-blow account of the plot.



La cagnara che ogni-sempre ha fatto in sù tutti li Treati der Monno la Cummedia de la DIDONA quando è stata arippresentata, ha ingolosito l'Impresario der Treato Palaccorda; che tutti conoscheno a mettella ar prubbico speranno de facce tanti qutrini da cromptacese na vigna. In primisi, e antimognia l' ha fatta tutta quanta arifà in der parlà romano,



'So, you want me to give you the long and short of it, without going on and on? He, the man who wrote [*Didone abbandonata*], did everything to inspire anyone who goes to see it. Sound good? The clothes are just like the ones they wore a thousand years ago. The scenery is all made of medium-thick Frabbiano [*i.e.* Fabbriano] paper made of white rags, all painted on the spot ... by a painter so gifted that even the sun appears as it would in real life' (p. 8, *trans.*), and the prop weapons gleam like silver.

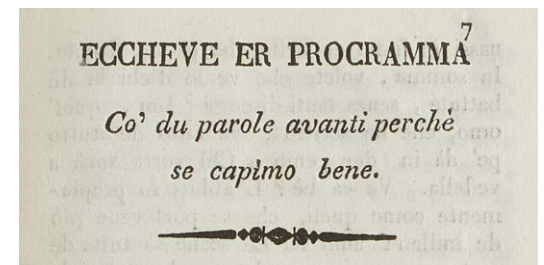
The summary is deliberately kept light in tone and brief so that it can be 'better understood by those who – poor things! – are not especially literate and cannot read a story as old as this one detail by detail' (p. 9, *trans.*).

The *Avviso* is not only a significant resource with regard to nineteenth-century Roman dialect, but also provides insights into the use of plays and operas in Romanesco as a means of 'making the classical repertoire known to a wider audience. [The *Avviso*] is a true translation. It is neither a pure intellectual exercise in and of itself, nor an adaptation, a parody, or worse, an irreverent remake. With the exception of a few adjustments designed to justify space-time collocations inevitably connoted by the dialect, the fidelity to the original text is absolute, and the care is such that the work's dramatic impact is in no way taken away, altered, or diminished' (Barboni, p. 118).

The Teatro Pallacorda, famous for staging plays and operas in Romanesco, was renamed Teatro Metastasio in 1841, closed during the First World War, and was demolished in 1936; it was formerly a tennis court, thought to be the site at which Caravaggio murdered Ranuccio Tomassoni in 1606, prompting his flight from Rome. The libretto of Barbosi's *Didona* would not be published until 1851, without the author's name and with commentary by Filippo Tacconi.

No copies traced in the US or the UK; not on Library Hub. OPAC SBN (attributing authorship to Gaspare Randanini) finds a single copy, at the Biblioteca comunale Mozzi-Borgetti in Macerata. Ludovisi traces another, at the Biblioteca Nazionale Centrale di Roma.

See Biancini, 'Didone o Didona: un successo nel tempo', in Acquaro and Ferrari eds, *I Fenici: L'Oriente in Occidente* (2004); Ludovisi, 'L'Avviso strasordinario e il Bollettone: studio linguistico con un'ipotesi attributiva', in *Vox Romanica* 82 (2023), pp. 75–101.



Travels to Turkey, with Observations on Inoculation

57. MONTAGU, Mary Wortley, Lady. Letters of the Right Honourable Lady Obs-y W---y M----e: Written, during her Travels in Europe, Asia and Africa, to Persons of Distinction, Men of Letters, &c. in different Parts of Europe. Which contain, among other curious Relations, Accounts of the Policy and Manners of the Turks; drawn from Sources that have been inaccessible to other Travellers. Second Edition. In three Volumes. London: Printed for T. Becket and P. A. de Hondt, in the Strand. 1763.

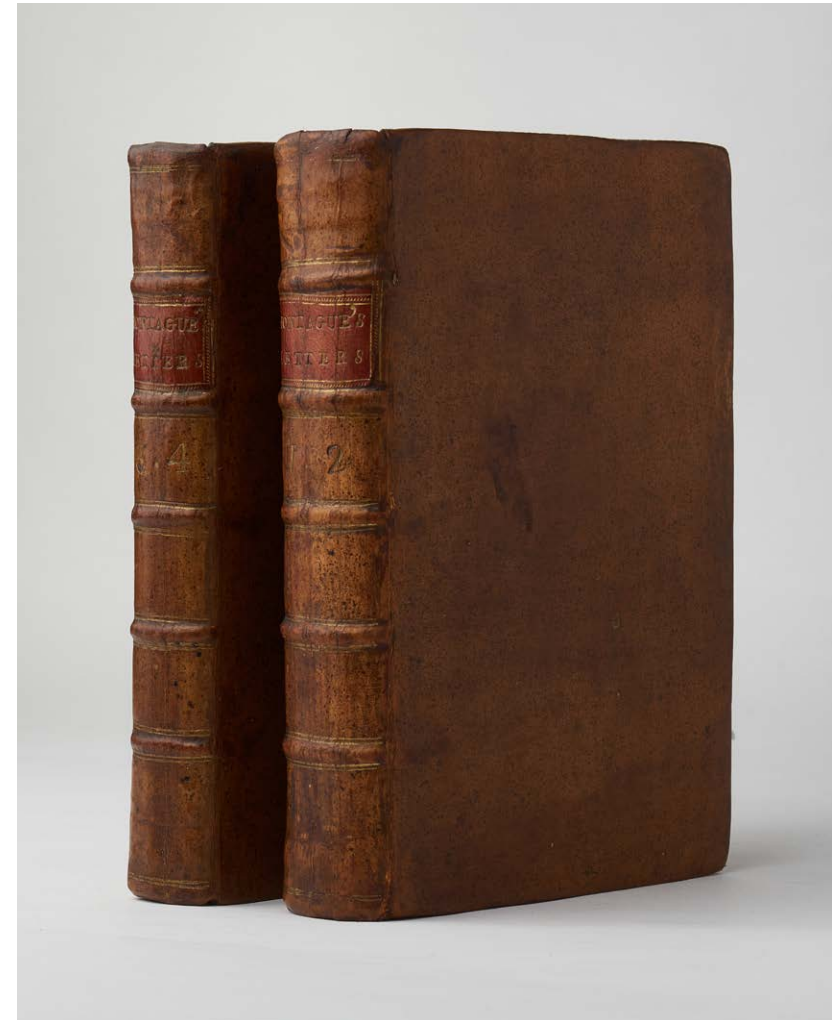
[bound with:]

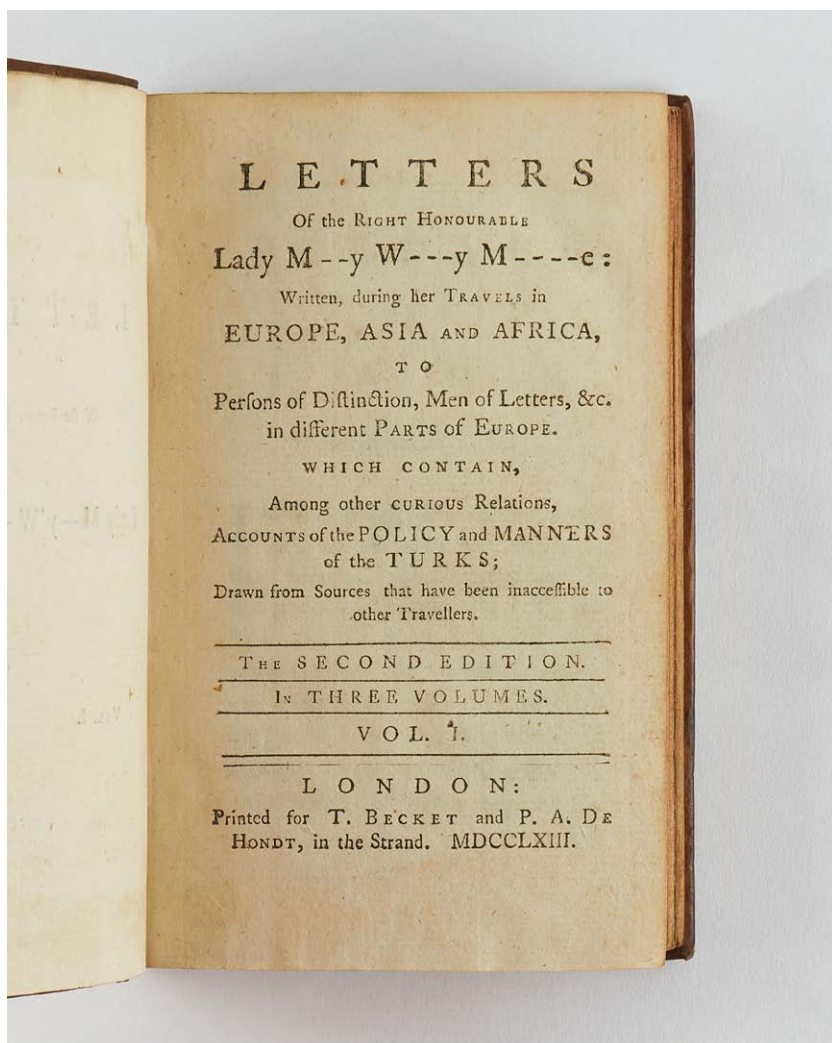
— An Additional Volume to the Letters of the Right Honourable Lady M--y W---y M----e. London: Printed for T. Becket and P. A. de Hondt, in the Strand. 1767. \$1500

Four volumes in two, small 8vo. Contemporary English sprinkled calf, raised bands, gilt red lettering -pieces to spines, spines numbered directly in gilt; I: pp. xii, [4 (editor's note)], 165, [3 (blank)]; II: pp. [iv], 167, [1 (blank)]; III: pp. [iv], 134; IV: pp. 142; minimal rubbing to extremities; sporadic light foxing and toning, short closed tear to inner margin of vol. I, f. G1 not touching text, one or two marginal ink spots, light offset from endpapers; late nineteenth-century ownership inscription and ink stamp of Arthur Osburn to front pastedown, earlier cancelled ownership inscription. 'A. Osburn' to front pastedown; a rather attractive set.

Second edition of these letters sent home from her travels in the Ottoman Empire by the poet and essayist Lady Wortley Montagu – ‘one of the most generous and accurate chroniclers of life in Constantinople since Busbecq’ – with the first edition of *An Additional Volume to the Letters*, her observations on Turkish inoculation practices against smallpox influencing her popularisation of the technique upon her return to England.

Edited and prefaced in a proto-feminist vein by Mary Astell, who comments on the superiority of female travel writers, these are the Embassy Letters of Lady Montagu, who left London in August 1716 to accompany her husband on an embassy to Constantinople.





They arrived in Turkey in spring 1717 after a 'fearsome journey [...] across the battlefield of Peterwardein (where bodies of men, horses, and camels still lay deep-frozen in the snow). Lady Mary sent home long letters describing her travels, and she kept copies for future reworking as a travel book. She laid a foundation of expertise in Turkish culture in three weeks billeted in Belgrade with an *efendi*, or Islamic scholar, with whom she had wide-ranging conversations on oriental languages, literature, religions, and social customs. She was delighted with the civility of women at a public bath building in Sofia, socially poised and graciously welcoming although stark naked' (ODNB).

Her letters – written to interlocutors such as Pope and the Princess of Wales – 'established the genre of European women's travel writing. Opinionated, energetic and flamboyant, they present a seductive, sophisticated and challenging vision of the European encounter with the Orient and they set a standard to which many subsequent writers aspired but few ever achieved' (Tuson, p. 31).

Montagu's brother had died of smallpox in 1713, and she had recovered from a bout herself two years later.

She was instrumental in bringing techniques of inoculation to England after observing elderly Turkish women engaging in what she refers to as *engrafting*: 'the old woman comes with a nut-shell full of the matter of the best sort of small-pox, and asks what veins you please to have open'd. She immediately rips open that [which] you offer to her, with a large needle (which gives you no more pain than a common scratch)' (vol. II, p. 60).

Montagu expresses her trust in the 'safety of the experiment' and expresses her desire to 'try it out' on her 'little son', Edward, **who would become the first English person to receive inoculation against smallpox**; Charles Maitland, the Scottish surgeon then employed by the embassy, oversaw Edward's inoculation in Turkey, and upon the family's return inoculated Montagu's daughter, Mary, in the presence of three physicians from the Royal College of Physicians, **the first professional inoculation to take place in England**.

ESTC T153470 and T79461; O'Neill, Ömer Koç Collection 138. See Tuson, *Western Women Travelling East* (p. 31).

Annotated by Auden in Preparation for a Birthday Tribute to Moore

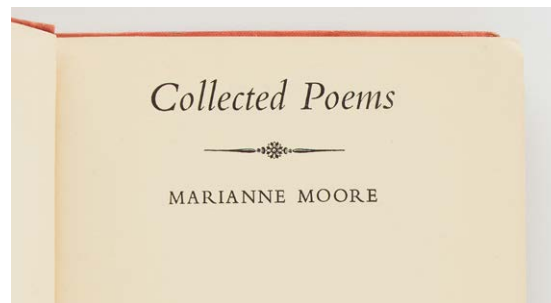
58. **MOORE, Marianne.** *Collected Poems.* New York: Macmillan. 1951. \$3250

8vo. Publisher's orange cloth, spine lettered in gilt, in a supplied dust-jacket (see below); pp. 180; cloth variously marked and stained, spine ends rubbed with some loss to cloth, corners bumped, spine and lettering faded, resulting in loss of legibility to the latter, dust-jacket worn with loss to upper edge of spine and corners; offsetting to endpapers, marginal staining to a few pages; a fair copy in a good wrapper; **presentation inscription to W. H. Auden to front free endpaper, dated 3 December 1951, Auden's ink and pencil notes to rear pastedown and endpaper, and sporadic marginal annotations and underlining to the text, loosely inserted typescript of Moore's 1963 poem, 'To a Giraffe', with manuscript and typed corrections to the 'Note' at the foot of the poem.**

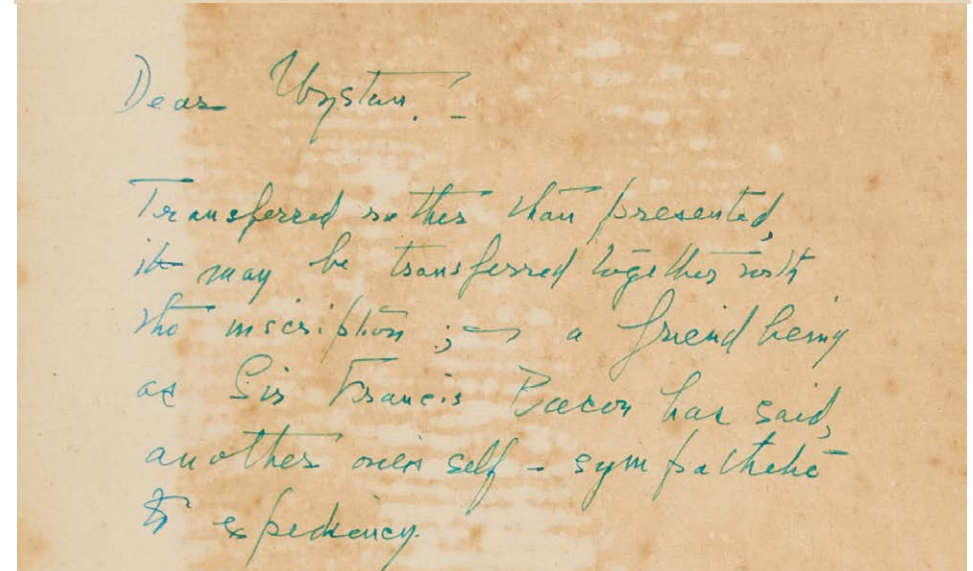
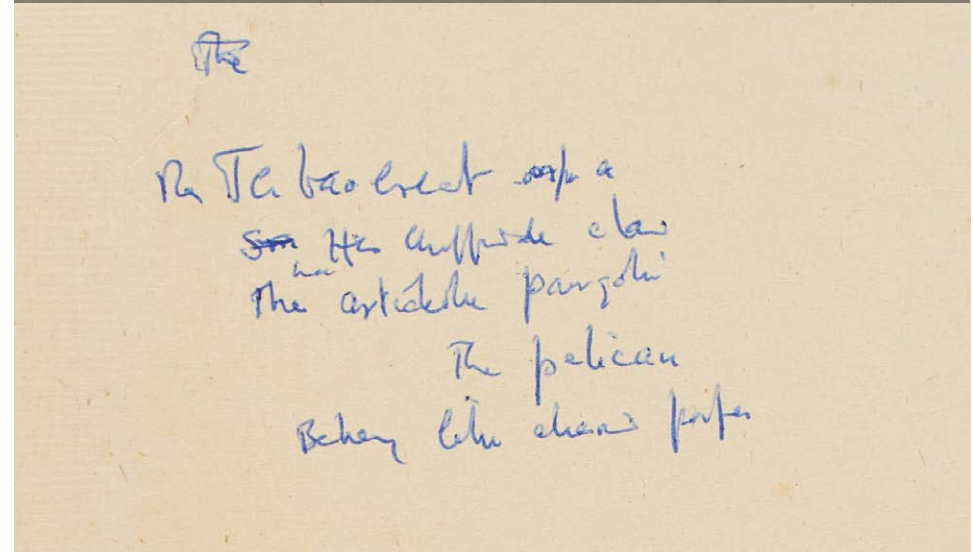


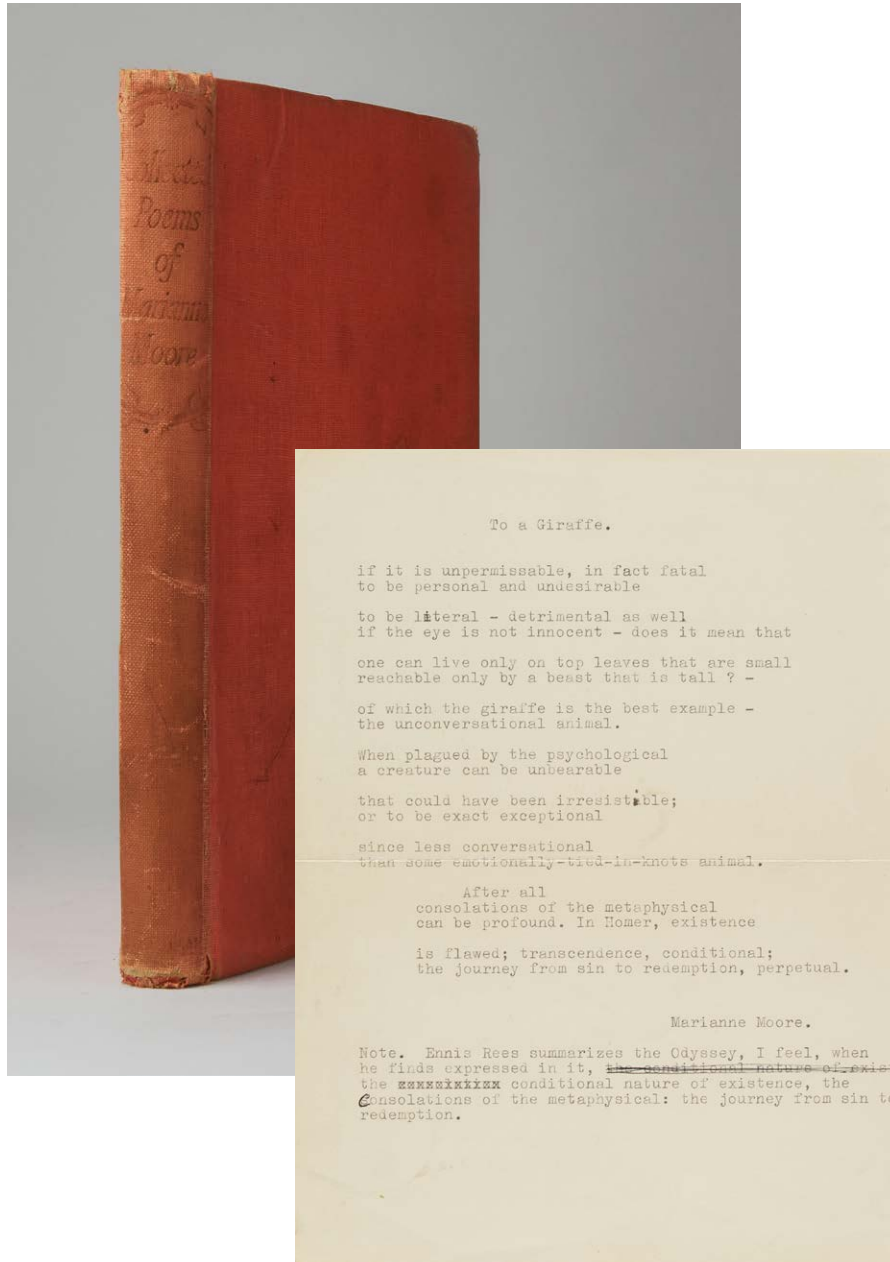
First US edition, first printing, warmly inscribed by Marianne Moore to W. H. Auden, mutual admirers and influencers of each other's work, annotated by Auden and with manuscript jottings made in preparation for his poetic tribute for Moore's eightieth birthday.

Marianne Moore and W. H. Auden were mutual admirers long before they met. In a 1937 letter to her protégé Elizabeth Bishop, Moore wrote of being 'more indebted to you than anything could say, for bringing the Auden - *Look Stranger*. It is a great while since the unreasoned effect of a book, for me, has been so incontrovertible and enticing.' Although Auden arrived in America in 1939, Moore's appreciative review of the *The Double Man* aside (published as *New Year Letter* in the UK) in 1941, it wasn't until 1944 that the pair became properly acquainted, Auden accompanying Moore on a trip from New York to lecture at Bryn Mawr College. It was a memorable journey.



Above: W. H. Auden's preparatory notes for his draft for the third stanza of 'A Mosaic for Marianne Moore', his tribute to Moore 'on the occasion of her eightieth birthday; below: Moore's presentation inscription to Auden, quoting Sir Francis Bacon on friendship.





‘You would have gazed with benign pussy-eyes on Mr. Auden,’ Moore wrote to her brother John:

who sprang out of the Bryn Mawr local with me at 30th St., dashed down through the tunnel, up the escalator, & held the New York train for me, which came in simultaneous with our local train. Otherwise I would have been an hour later reaching home & the Bear would have been sitting up worrying instead of me popping in at 10:30 right as a trivet. I of course was dashing after him, but he carried the brief case and kep’ the train from starting. His having the briefcase, made it easy for me to manage my dress & cape.

In a letter of October 12, 1944, after thanking him again for his gallantry in holding the train, Moore praises *For the Time Being* (Auden’s latest book): ‘Your work has strength and your art is safe so long as you are safe, – you are well, I mean, and can write.’

The same year, Auden’s review of Moore’s *Nevertheless* for *The New York Times Book Review* (later reprinted in *The Dyer’s Hand*) brought both book and poet to the attention of new readers. Comparing her poems with those of D. H. Lawrence, whom he ‘didn’t like much’ but ‘had no difficulty

in understanding,’ when he ‘first tried to read Marianne Moore’s poems, I simply could not make head or tail of them. [...] Uncomprehending as I was,’ he goes on, ‘I felt attracted by the tone of voice, so I persevered and I am very thankful that I did, for today there are very few poets who give me more pleasure to read.’ Moore’s formal ingenuity and precision, in particular, made a deep and lasting impression.

The inscription to Auden in this copy of the 1951 *Collected Poems*, in green ink, is at once affectionate and characteristically quirky:

*Dear Wystan,
Transferred rather than presented, it may be transferred with the inscription ;– a friend being[,] as Sir Francis Bacon has said, another one’s self – sympathetic to expediency.*

M.M. December 3, 1951

The Bacon quotation, subtly adapted, is from the essay *Of Friendship*: ‘And then it will appear, that it was a Sparing Speech of the Ancients, to say, That a Friend is another Himself: For a Friend is farre more then Himselfe’ (1625 edition). At the foot of the page, Moore has added ‘N.B. errata’ (perhaps referring to the errata slip, missing with this copy).

The pencilled note to the rear, in Auden's characteristically crabbed hand, opening with the phrase 'Ruled by decision[s] of the past' and ending with 'no competition' is hard to decipher but predominantly legible. **The ink inscription to the rear pastedown, also in Auden's hand, is a draft for the third stanza of 'A Mosaic for Marianne Moore', his tribute to Moore 'on the occasion of her eightieth birthday, November 15, 1967' (first published in the NYRB on November 9, 1967).** This stanza, in particular, uses quotations from Moore's poems (in the book): 'The Jerboa erect [*del.*] on | [*del.*] His Chippendale claw | The artichoke pangolin | The pelican / Behaving like charred paper.' The pangolin line was not used (the artichoke analogy appears in Moore's pangolin poem), but the rest, in altered form, appears in the finished version:

Your lion with
 ferocious chrysanthemum head,
 Your jerboa erect on
 His Chippendale
 claw, your pelican behaving
 Like charred paper, your
 musk-ox who smells of water,
 Your fond nautilus [...]

'The Pangolin' is one of two poems in the book (the other is 'Bird-Witted') with marginal annotations in the form

of letters and numbers marking rhyme patterns (both internally and at line endings) and syllabic count, consonant with Auden's own poetic technique during the 1950s and 60s (including the 'Mosaic' for Moore). The poem, 'To a Giraffe', loosely laid in to this copy in typescript (with manuscript and typed corrections to the 'Note' at the foot of the poem) was the basis of a 1963 work in Steuben glass by Lloyd Atkins and Frank Eliscu, part of an initiative by the Poetry Society of America, in cooperation with Steuben; it was later collected in the collection *The Arctic Ox* (1964).

The 1951 *Collected Poems* has a complex bibliographical pedigree. Faber and Faber printed its first impression and, at the same time, printed and bound 1,500 copies for Macmillan in the US. When these arrived in New York, in time for the projected publication date of November 1951, they were seized by U.S. customs officials. Part of the shipment, however, reached Macmillan, around forty of which were given to Moore – this copy no doubt one of these – and a few others sent out for review. The remainder were returned to Faber, who 'replaced the dust jacket, retained the Macmillan binding, supplied a cancel title and copyright page [which doesn't mention of any of this], and issued these copies [in the UK] after it sold out its first impression' (Abbott). This copy of the Macmillan issue, printed by Faber (without cancel title page) is preserved

in a supplied example of the first state Faber wrapper. The precedence in appearance, and production, of the UK edition can be explained by the high regard in which Moore was held by T. S. Eliot, then in charge of the Faber poetry list, for which he edited and introduced Moore's *Selected Poems* (1935).

Fifteen years separate Moore's inscription and Auden's later use of the book to write his tribute to Moore, and the condition of the book is consistent with regular use over many years, but also with accounts of Auden's attitude to physical possessions. Carpenter describes the poet's living conditions as a 'perpetual and squalid litter of dirty glasses and cups, full ashtrays, scattered books and papers, grubby clothes, and kitchen mess', and of 'Auden's practice when preparing anthologies to cut any pieces of poetry or prose that he wanted to include out of his own copies of books) thus permanently damaging several first editions.' Although his copy of Moore's poems has survived without cuts, it bears the scars of living with Auden.

Abbott A 10.a2a. See Costello et al eds., *The Selected Letters of Marianne Moore* (1997); Moore, *New Collected Poems* (2017); Auden, *The Dyer's Hand* (1963); Leavell, *Holding on Upside Down* (2013); Carpenter, *W. H. Auden: A Biography* (1981).

The Pangolin

ther armoured animal—scale
 lapping scale with spruce-cone regularity
 a the uninterrupted central
 il-row! This near artichoke with head and
 grit-equipped gizzard,
 ae night miniature artist engineer is
 Leonardo's—da Vinci's replica—
 impressive animal and toiler of who
 hear.
 Armour seems extra. But for him,
 the closing ear-ridge—
 or bare ear lacking even this sma
 eminence and similarly safe

ontracting nose and eye apertures
 impenetrably closable, are not;—a true
 ot cockroach-eater, who endures
 exhausting solitary trips through unfam
 night,
 returning before sunrise; stepping in the
 on the moonlight peculiarly, that t
 edges of his hands may bear the
 the claws
 for digging. Serpented about
 the tree, he draws
 away from danger unpugnaci
 with no sound but a harmless

the fragile grace of the Thomas-
 of-Leighton Buzzard Westminster

iron vine, or
 NEW YORK 2026

Devotional Engraving Dressed by Nuns

59. [NUNS.] [DRESSED ENGRAVING.] Devotional image of the statue of the Crucified Christ at the Penitent Convent beside Saint James [*Incipit:*] 'Dit devot beeldt rust inde voorcapelle van het clooster der penitenten nevens St Jacobs binnen Ghent' ... Ghent. Eighteenth century (not after 1783). **\$5750***

Copper engraving (later mounted on paper, mount 215 x 150 mm; plate 174 x 111 mm) depicting the crucified Christ, with caption below in Dutch, hand-coloured, Christ's loincloth cut out and backed with white lace, large portion of background cut out and backed with silk and embroidered fabric with patterns of flames below and incorporating red, pale blue, yellow, and metallic threads, black border embellished with small pieces of gilt paper; mount slightly browned and lightly soiled at head, a few marks, two small holes to mount, verso backed with card and reusing a fragment of late nineteenth-century French legal publication.

A dressed devotional engraving issued by the Franciscan Penitent nuns of Ghent, depicting a supposedly miraculous statue of the crucified Christ venerated at their convent and embellished with fabric produced by the nuns.

The Penitents, or members of the Third Order (also known as the Brothers and Sisters of Penance), were established by Saint Francis of Assisi in 1221 to accommodate men and women unable to join the First or Second Orders, whether because they were already living as hermits or were married. During the fourteenth century, the regular tertiaries of both sexes generally lacked a common organisation; only in the following century did more structured religious communities with solemn vows and a unified rule emerge. In 1521, Pope Leo X adapted the Rule of the Third Order to monastic life by introducing the three vows. **The nuns at the Penitent Convent in Ghent, once located near the Church of St James on today's Penitentenstraat, were highly skilled in sewing and embroidery and supplied church vestments to ecclesiastical institutions in the region.**



They also produced loincloths, known as *voorschoten* ('aprons'), with which they draped their statue; no fewer than forty-nine were recorded at the time of the convent's dissolution in 1783 under Joseph II.

This devotional engraving is a visual representation of the famed statue of the Crucified Christ, known as the 'Miraculous Cross of Ghent', then held at the convent and now preserved in the Great St Elizabeth Beguinage. It is here described in the caption beneath the engraving as 'resting in the ante-chapel ... and visited with great concourse, to the consolation of many people' (*trans.*). The nuns offered pilgrims and visitors devotional prints of their Miraculous Cross – anonymous copper engravings in at least two sizes – decorated with pieces of precious fabric and heightened with colour, closely imitating the dressed appearance of the statue itself. **As with the *voorschoten*, the textiles used for these dressed engravings were produced within the convent.**

De Backer (see below) records only seven such examples produced by the Penitent nuns near Saint James in Ghent (two of which in the Folk Museum in Bruges), dating from c.1650 to 1725.

See Braekman, 'Beklede devotieprent u it het penitentenklooster op St.-Pieters bij Gent', *Mozaiëk* (2005), pp. 351-8; *De Backer* 'Beklede devotieprenten uit het klooster der Penitenten bij Sint-Jacobs te Gent', *Volkskunde* (1983), pp. 1-10; *Van Acker*, 'Aangeklede devotieprenten', *Biekorf* (1983).



pour les bases au traire à passer
Société. Aux termes de ce traité,
le bouillière de Liévin verserait :
84, 200, 000 fr. sur le montant de
l'union pour acquisition de terrains
divisionneux ;
385, 800, 000 fr. représentaient le
mont de ladite subvention, y com-
part de la ville de Liévis.
86, 500, 000 fr. représentant le
terme d'un avance à l'Etat ;
87, 500 000 fr. formant le

rouek, de Roubaix, dont le président,
épée au côté, portait un magnifique
costume et un panache blanc au cha-
peau. La vieille société de Jeanne-Mail-
lotte a obtenu son succès habituel.
Beaucoup de sociétés ont des cantiniè-
res, et la plupart ont été fort applaudies
sur leur passage.
Passons maintenant aux résultats des
différents concours, en commençant par
celui des pinsons dont nous avons parlé

qu'il devait y avoir une descente en pa-
rachute.
L'Hercule, de M. Glorieux, avait été
gouffé à proximité du jardin, mais, vu la
situation du vent, on a dû le rapprocher
de la Préfecture pour échapper aux fil-
tégraphiques.
A 6 h. 1/4, M. Glorieux se trouva
dans sa nacelle avec trois voyageurs
dont deux de Roubaix.
Quelques temps après, l'aérostat s'é

The Poet, the Editors, and the Scholar

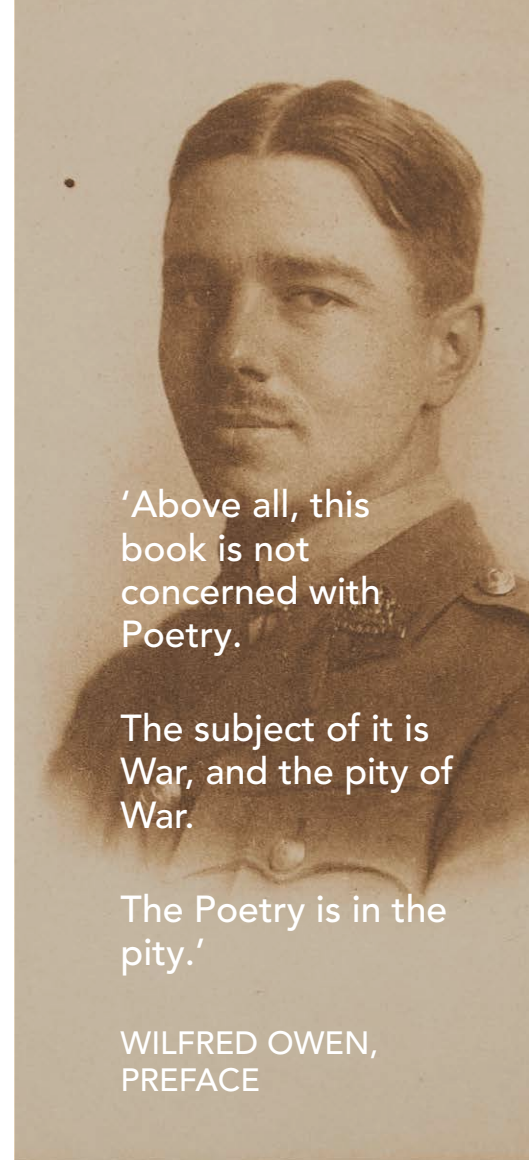
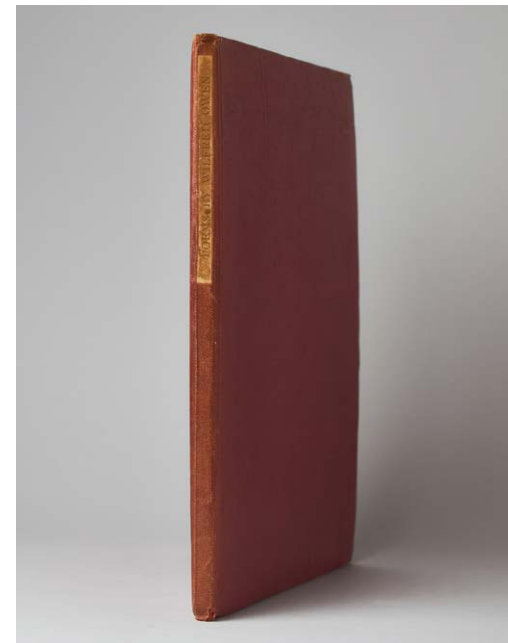
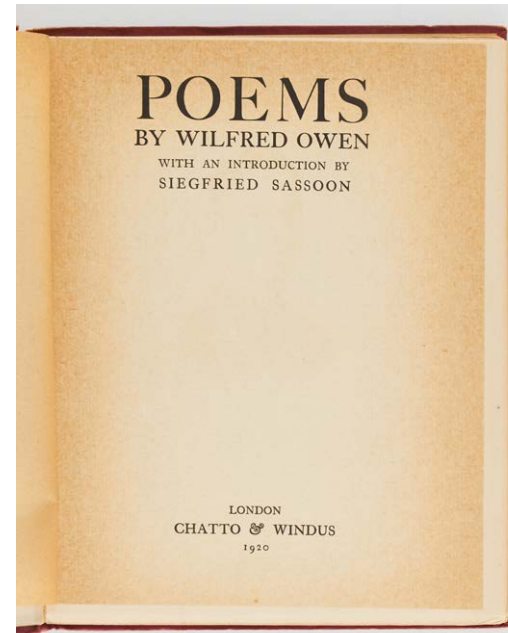
60. OWEN, Wilfred; Siegfried SASSOON (introduction); [Edith SITWELL].
Poems by Wilfred Owen. London. Chatto & Windus. 1920. **\$10,250**

4to. Original red buckram, printed paper spine label; pp. ix, [iii], 33, [iii]; photographic portrait frontispiece with tissue guard; slightly sunned, label toned but legible, corners and extremities rubbed, spine chipped at head and foot, some browning to endpapers, light abrasion to front pastedown (erased old inscription 'Esmé ...'); a very good copy; **half-title inscribed by Edith Sitwell to Joseph Cohen** ('For Joseph Cohen | who protects this great poet | in memory of a most [happy evening]', dated 9 April 1957, from Cohen's library with his small printed shelflabel to rear pastedown, two loosely inserted printouts, highlighted and annotated on 'Dulce et decorum est' and on the present edition of Owen's poems presumably in Cohen's hand.

A remarkable association copy of the first collection of Wilfred Owen's poetry, widely considered the finest poems to emerge from the First World War, this copy inscribed by Edith Sitwell, the volume's acknowledged though uncredited editor, to Tulane University professor Joseph Cohen (d. 2013), scholar of First World War poetry.

Wilfred Owen (1893–1918) died one week before the Armistice, his mother reportedly receiving news of his death as bells were tolling to announce the war's end. Only four of his poems were published during his lifetime, but he is best remembered for a group of poems mostly written between August 1917 while he was being treated for shell shock at Craiglockhart Hospital in Edinburgh (where he met Siegfried Sassoon), and his return to the front line in France in early summer 1918.

This slim volume appeared two years after Owen's death and is at once marked by friendship and loss.



'Above all, this book is not concerned with Poetry.

The subject of it is War, and the pity of War.

The Poetry is in the pity.'

WILFRED OWEN,
PREFACE

Wilfred Owen.

Sassoon's heartfelt introduction remains one of the finest early tributes to the poet: 'The importance of his contribution to the literature of the War cannot be decided by those who, like myself, both admired him as a poet and valued him as a friend. [...] I can only affirm that he was a man of absolute integrity of mind.' This is followed by Owen's own brief preface, found 'in an unfinished condition, among [his] papers':

Above all, this book is not concerned with Poetry.

The subject of it is War, and the pity of War.

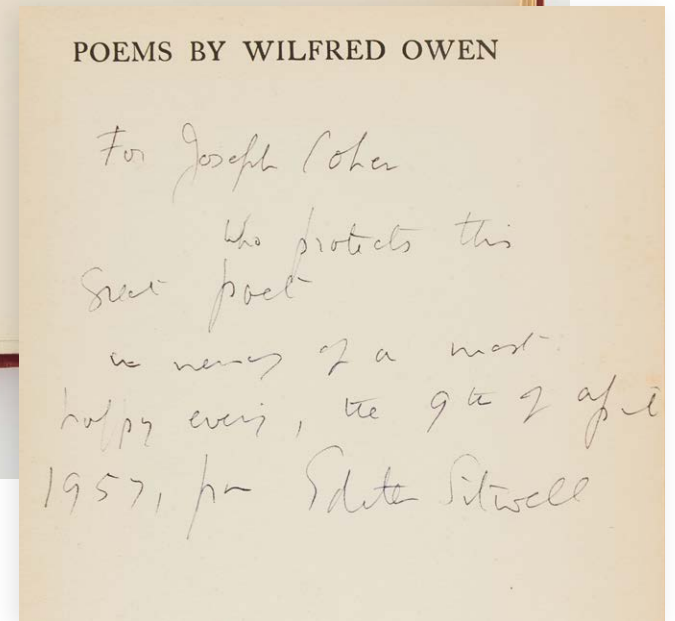
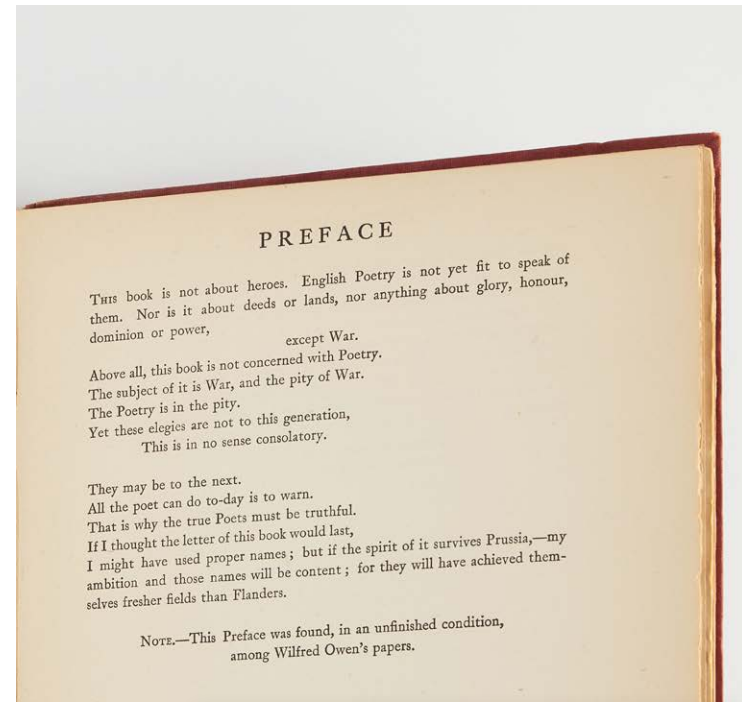
The Poetry is in the pity.

When Edith Sitwell, who had never met Owen (but had published seven of his poems in the November 1919 issue of *Wheels*, dedicated to his memory), expressed a wish to edit a selection of Owen's work, Sassoon, 'stirring himself at last, insisted that Owen had wished him to do this' (Egremont). Owen's mother sent any manuscripts she could find, but 'the rush of Sassoon's life [soon] intervened'. In January 1920 he went to New York, leaving the material with Sitwell, having done no work on it. The slim volume that appeared in December 1920 includes a brief acknowledgment: 'For the preparation of this book thanks are primarily due to Miss Edith Sitwell.'

Sassoon later conceded that Sitwell had done all the editing, blaming her for the volume's shortcomings. This copy is inscribed by Sitwell "For Joseph Cohen / who protects this great poet / in memory of a most / happy evening, the 9th of April / 1957, from Edith Sitwell." No other copies inscribed by Sitwell have been traced in commerce. Cohen, a scholar of First World War poetry and biographer of Isaac Rosenberg, was a professor at Tulane University. In 1965, a year after Sitwell's death, Cohen published the influential article 'Owen Agonistes' (*English Literature in Transition*, 1965, later issued in pamphlet form) which sought to uncover what described as a 'conspiracy' of silence regarding Owen's homosexuality. His work on Owen can be seen as a reaction against Sassoon's claim in the introduction '[a]ll that was strongest in Wilfred Owen survives in his poems; any superficial impressions of his personality, any records of his conversation, behaviour, or appearance, would be irrelevant and unseemly.'

We have been unable to find any record of other copies inscribed by Sitwell.

White, p. 12. See Egremont, Siegfried Sassoon: A Biography (2005).



Edith Olivier's Owen, Inscribed by Sassoon

61. OWEN, Wilfred; Edmund BLUNDEN (editor). *The Poems of Wilfred Owen: A New Edition, Including Many Pieces Now First Published, and Notices of His Life and Work*, by Edmund Blunden. London: Chatto & Windus. 1931. **\$6000**

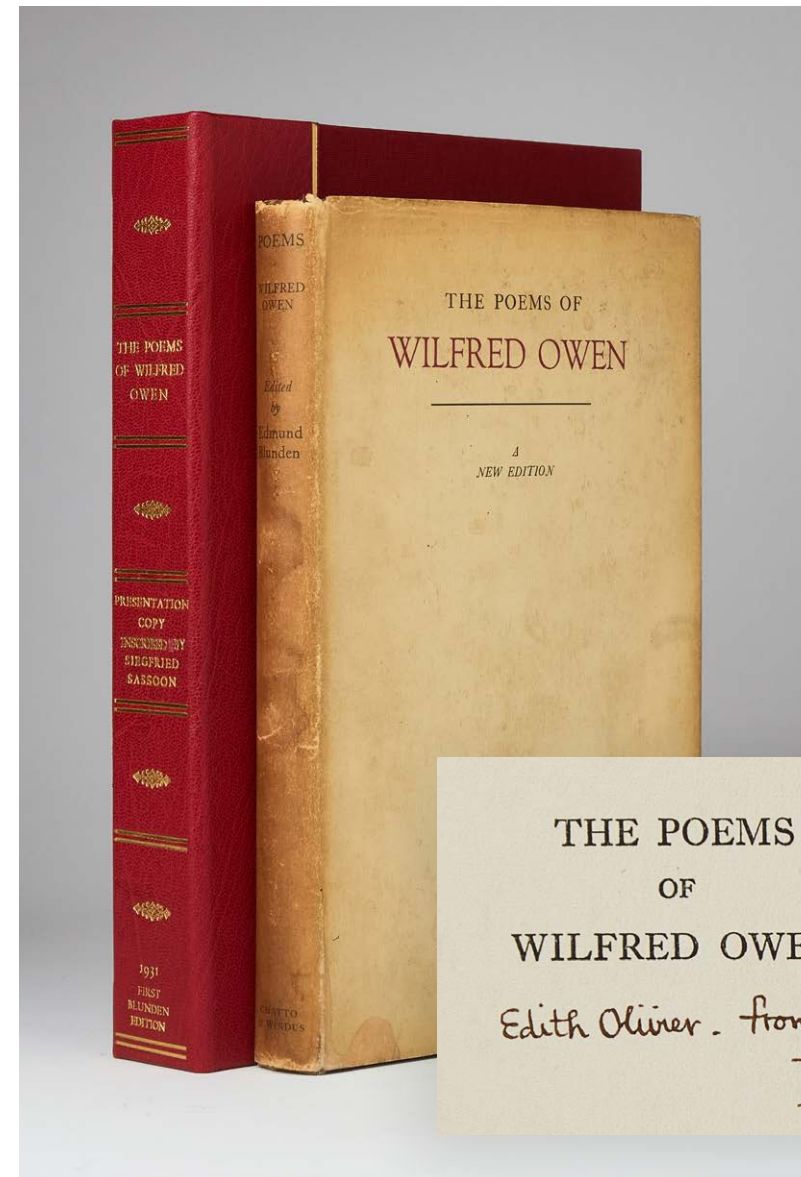
8vo. Original purple cloth, spine lettered in gilt, in the dust-jacket (printed in burgundy and black) priced 6s. net to the front flap; pp. vii, [1 (blank)], 135, [1 (blank)]; photographic portrait frontispiece with tissue guard, fore- and tail-edges untrimmed; spine and upper edge sunned, slight soiling and rubbing to spine, a few marks to covers, some wear to spine ends and corners; else a very good copy in like wrapper; **Siegfried Sassoon's monogrammed presentation inscription to Edith Oliver to half-title, dated 21 March 1931**; housed in a custom drop-back solander box of red quarter morocco with cloth sides, spine lettered directly in gilt.



Inscribed by Owen's first editor and instigator of this edition, Siegfried Sassoon, to his friend, confidante, and matchmaker Edith Olivier (1872–1948).

Blunden's extended edition of Owen's poems appeared eleven years after the slimmer volume edited by Siegfried Sassoon and Edith Sitwell in 1920. A war veteran and distinguished poet himself, Blunden was urged to edit the volume by Sassoon, who was never pleased with the earlier edition. '[A] more experienced and exacting editor' (Stallworthy), Blunden added thirty-seven poems to the twenty-three in the 1920 edition, as well as a memoir of Owen and notes to the poems. Like Sassoon and Sitwell, he reprints Owen's short sketch for a preface, adding the poet's own table of contents ('with its perplexities'). The edition 'helped to consolidate Owen's reputation and elevate him to the iconic status he was to hold for poets and readers of poetry in the 1930s and after' (Stallworthy); it was the volume that endeared Owen to Auden, and later Larkin.

The recipient of this copy, Edith Olivier, was founder of the Women's Land Army (for which she was appointed MBE in 1920), and later mayor of Wilton from 1938 to 1941.

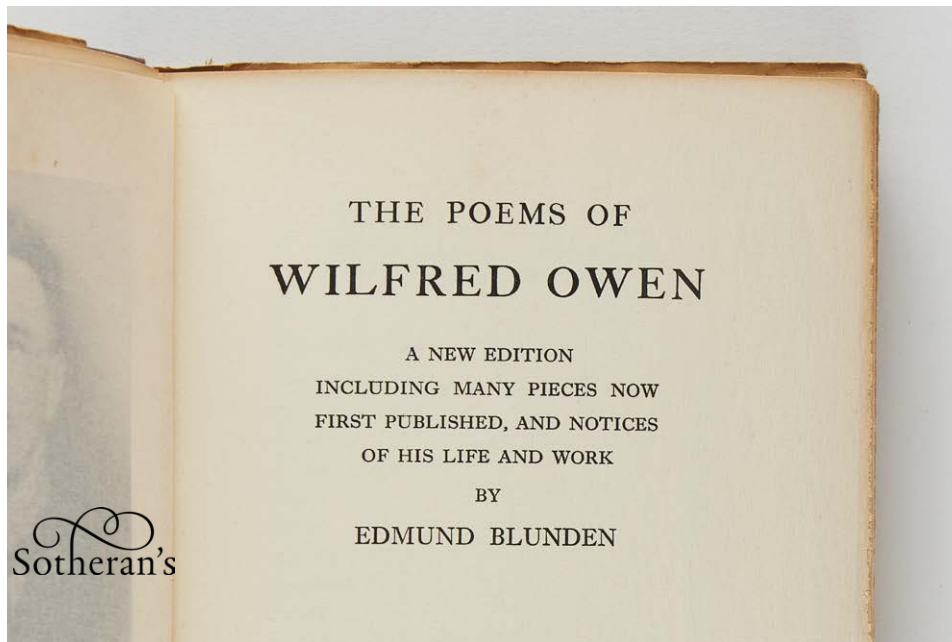
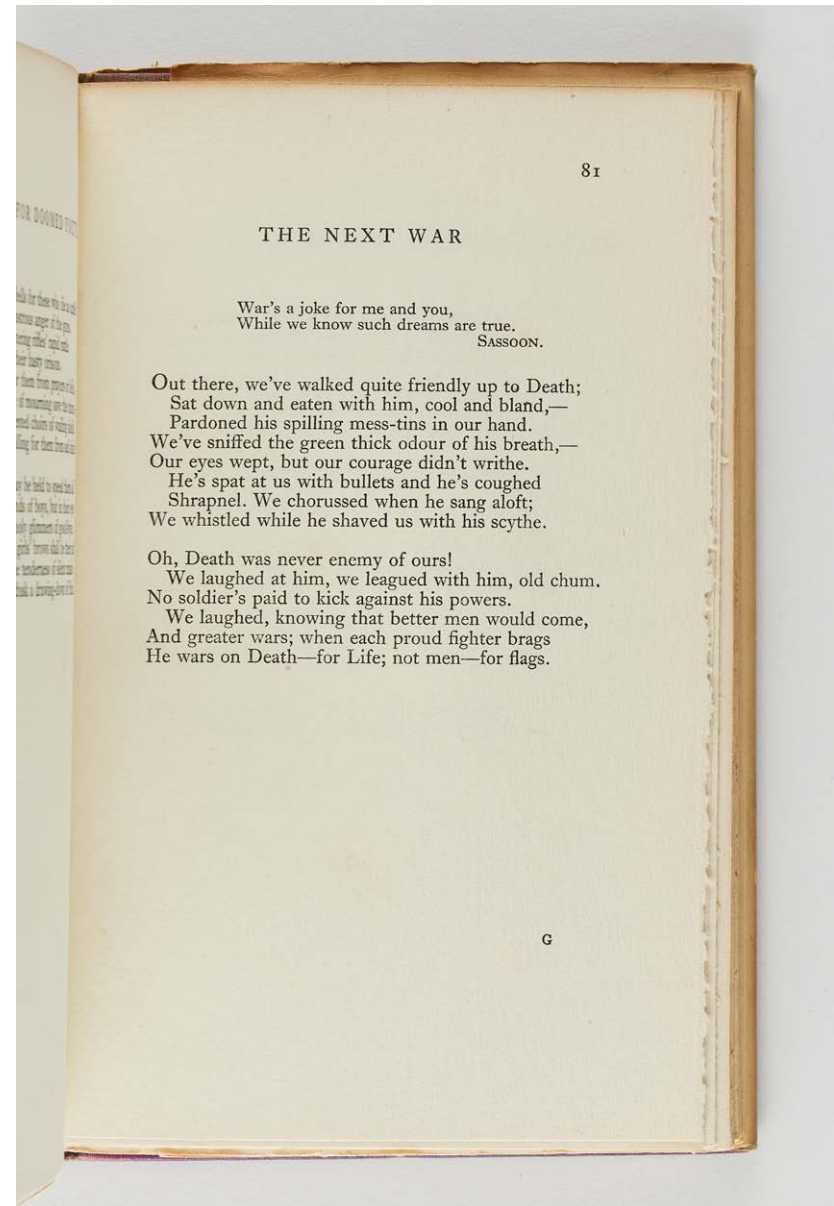


Her duties as mayor included becoming president of the local St John Ambulance Brigade. She clearly had a talent for friendship, her friends including much of 'the artistic circle of the day' (ODNB), including Rex Whistler, Cecil Beaton, and William Walton. Olivier described Sassoon as 'the best of friends', his character 'by turns violently intolerant, sympathetically appreciative, and savagely satirical. I suppose that everyone talks best in an intimate circle of friends, but this applies to Siegfried more than to anyone I know. When he does wake up and begin to talk, his conversation is very racy and amusing. He makes fun of himself as well as of other people and his descriptive powers are quite astonishing.' (*Without Knowing Mr*

Walkley) **A trusted confidante, and a mediator between Sassoon and the larger-than-life figure of his lover, Stephen Tennant, she would also help facilitate the relationship between Sassoon and his wife Hester in 1933.**

Olivier wrote novels, a biography of Alexander Cruden (1934), a book on Wiltshire, and her autobiography, *Without Knowing Mr Walkley* (1938), which remains in print. She died in 1948. 'There was honour', Cecil Beaton wrote of the mood at her funeral, 'for what she had done; but there was love for what she was and is' (*Salisbury Journal*).

White, p. 13; Kirkpatrick B47.



Uncovering the 'Conspiracy of Silence' Surrounding Owen's Homosexuality

62. OWEN, Wilfred; Edmund BLUNDEN (editor). *The Poems of Wilfred Owen: A New Edition, Including Many Pieces Now First Published, and Notices of His Life and Work*, by Edmund Blunden. London: Chatto & Windus. 1931.

[with:]

COHEN, Joseph. *Owen Agonistes*. [Privately printed offprint from:] *English Literature in Transition* vol. VIII, no. 5, December 1965. S.l.: s.n. [Not before 1965.]

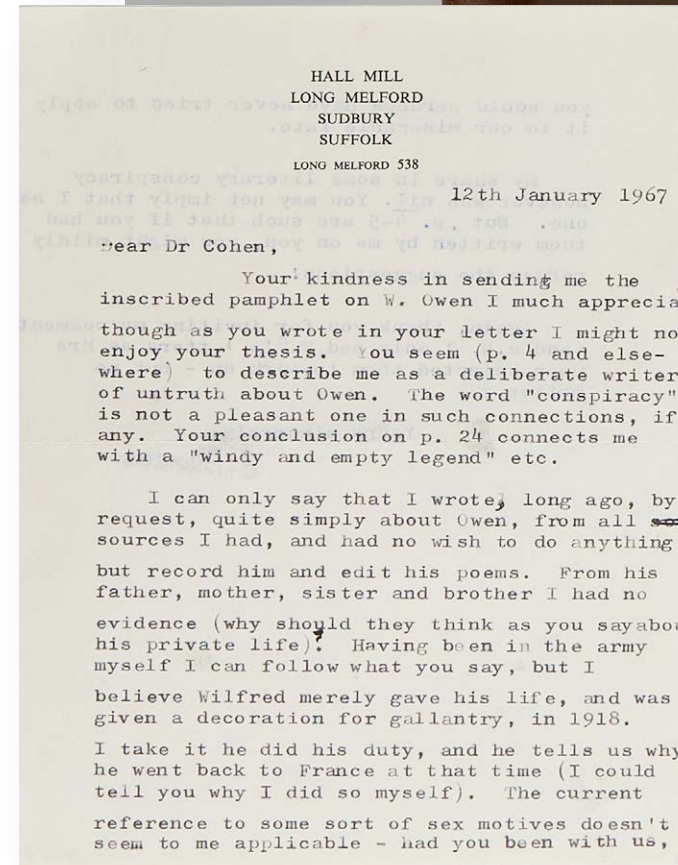
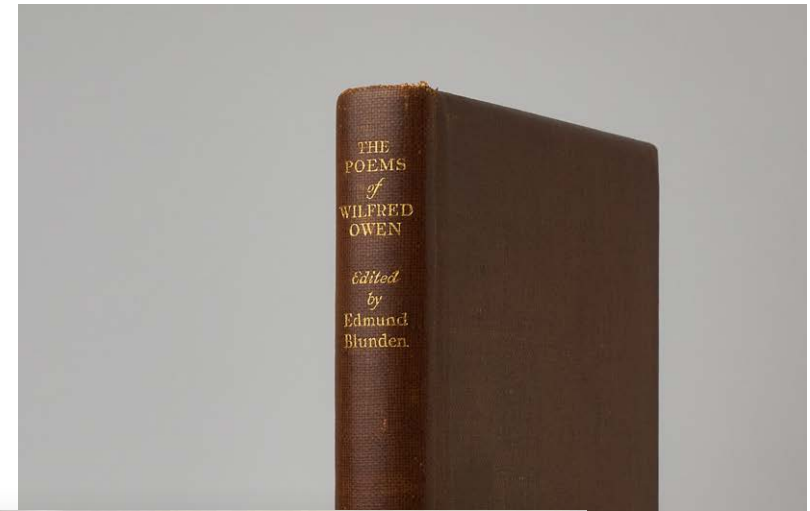
\$3500

Cohen: 8vo. Pale blue printed card wrappers, stapled as issued; pp. 24. With accompanying envelope addressed to Cohen in typescript 'from Professor Blunden', typescript letter from Blunden to Cohen (175 x 135 mm, single leaf, pp. [2]) dated 12 January 1967 and signed 'E. Blunden', and facsimile typescript letter from Cohen to Blunden dated 12 December 1966 (280 x 215 mm, see below).

Owen: 8vo. Original brown buckram over bevelled boards, spine lettered in gilt, top-edge gilt, tail- and fore-edges untrimmed, partly unopened; pp. [ii], vii, [1 (blank)], 135, [1 (blank)]; photographic portrait frontispiece with tissue guard; light spotting to endpapers and prelims, spine ends slightly rubbed; a very good copy.

No. 11 of 160 'special edition' copies (of which 150 were for sale) of the first edition of Edmund Blunden's landmark edition of Wilfred Owen's poems, this copy signed by Blunden at the foot of his biography of the poet; offered with Blunden's copy of the scarce offprint of Joseph Cohen's controversial pamphlet, *Owen Agonistes*, with Cohen's letter to Blunden on Owen's homosexuality and Blunden's dismissive reply.

Blunden's extended edition of Owen's poems appeared eleven years after the slimmer volume edited by Seigfried Sassoon and Edith Sitwell in 1920. A war veteran and distinguished poet himself, Blunden was urged to edit the volume by Sassoon, who was never pleased with the earlier edition. '[A] more experienced and exacting editor' (Stallworthy), Blunden added 37 poems to the 23 in the 1920 edition, as well as a memoir of Owen and notes to the poems. Like Sassoon and Sitwell, he reprints Owen's short sketch for a preface, adding the poet's own table of contents ('with its perplexities').



Edmund Blunden, Esq.
Hall Mill
Long Melford
Sudbury
Suffolk, England

Dear Mr. Blunden:

I have hesitated a bit
essay on Wilfred Owen since
you no pleasure. On the ot
at least be interested in seeing
that after waiting some years to
felt that in the interests of
not sound too pretentious)
it into print. In short th
inverted homosexuality, whi
motivating factor in his wr
Owen's Memoirs convinced me
In any case, I have tried t
cretion and restraint. Sho
be pleased to know your rea

With very best wishes,

JC:bs
Encl.

OWEN AGONISTES

by
Joseph Cohen
JOSEPH COHEN

OWEN AGONISTES

by
JOSEPH COHEN

The edition 'helped to consolidate Owen's reputation and elevate him to the iconic status he was to hold for poets and readers of poetry in the 1930s and after' (Stallworthy); it was the volume that endeared Owen to Auden, and later Larkin. **Blunden has signed this copy at the foot of his memoir and to Owen's preface.**

Joseph Cohen, the owner of this copy, scholar of First World War poetry, and biographer of Isaac Rosenberg, was a professor at Tulane University. In 1965, Cohen published the influential article 'Owen Agonistes' *English Literature in Transition*, 1965, later issued in the pamphlet offered here. The essay, which sought to uncover what Cohen describes as a 'conspiracy' of silence regarding Owen's homosexuality, was greeted with some hostility among existing Owen scholars. A reaction against Sassoon's claim in the introduction to the 1920 edition of Owen's poems that '[a]ll that was strongest in Wilfred Owen survives in his poems; any superficial impressions of his personality, any records of his conversation, behaviour, or appearance, would be irrelevant and unseemly', the essay broke new ground and has been influential for later scholars. The signed copy of *Owen Agonistes* is accompanied by a facsimile copy Cohen's letter to Edmund Blunden, sent with a copy of the pamphlet (presumably this copy), along with Blunden's original typed,

hand-signed reply to Cohen, on Blunden's printed writing paper and complete with the stamped envelope. The short, but fascinating letter is at once heartfelt and angry, while remaining civil.

*'Your kindness in sending me the inscribed pamphlet on W. Owen I much appreciate, though as you wrote in your letter I might not enjoy your thesis. You seem (p. 4 and elsewhere) to describe me as a deliberate writer of untruth about Owen. The word "conspiracy" is not a pleasant one in such connections, if any. Your conclusion on p. 24 connects me with a "windy and empty legend" etc. I can only say that I wrote, long ago, by request, quite simply about Owen, from all see sources I had, and had no wish to do anything but record him and edit his poems. **From his father, mother, sister and brother I had no evidence (why should they think as you say about his private life)?** Having been in the army myself I can follow what you say, but I believe Wilfred merely gave his life, and was given a decoration for gallantry, in 1918. [&c].'*

Owen Agonistes: OCLC finds eight copies in the US (UT Austin, UC Davis, Kansas State, Historic New Orleans Collection, Ohio, Tulsa, and Texas A&M), and only one in the UK (Edinburgh Napier).

White, p. 13; Kirkpatrick B47b. See Stallworthy, Owen: A Biography (1974).

Powell's First Book – The Author's Copy

63. POWELL, Anthony (editor). *Barnard Letters 1778–1824.* London: Duckworth. 1928. **\$5000**

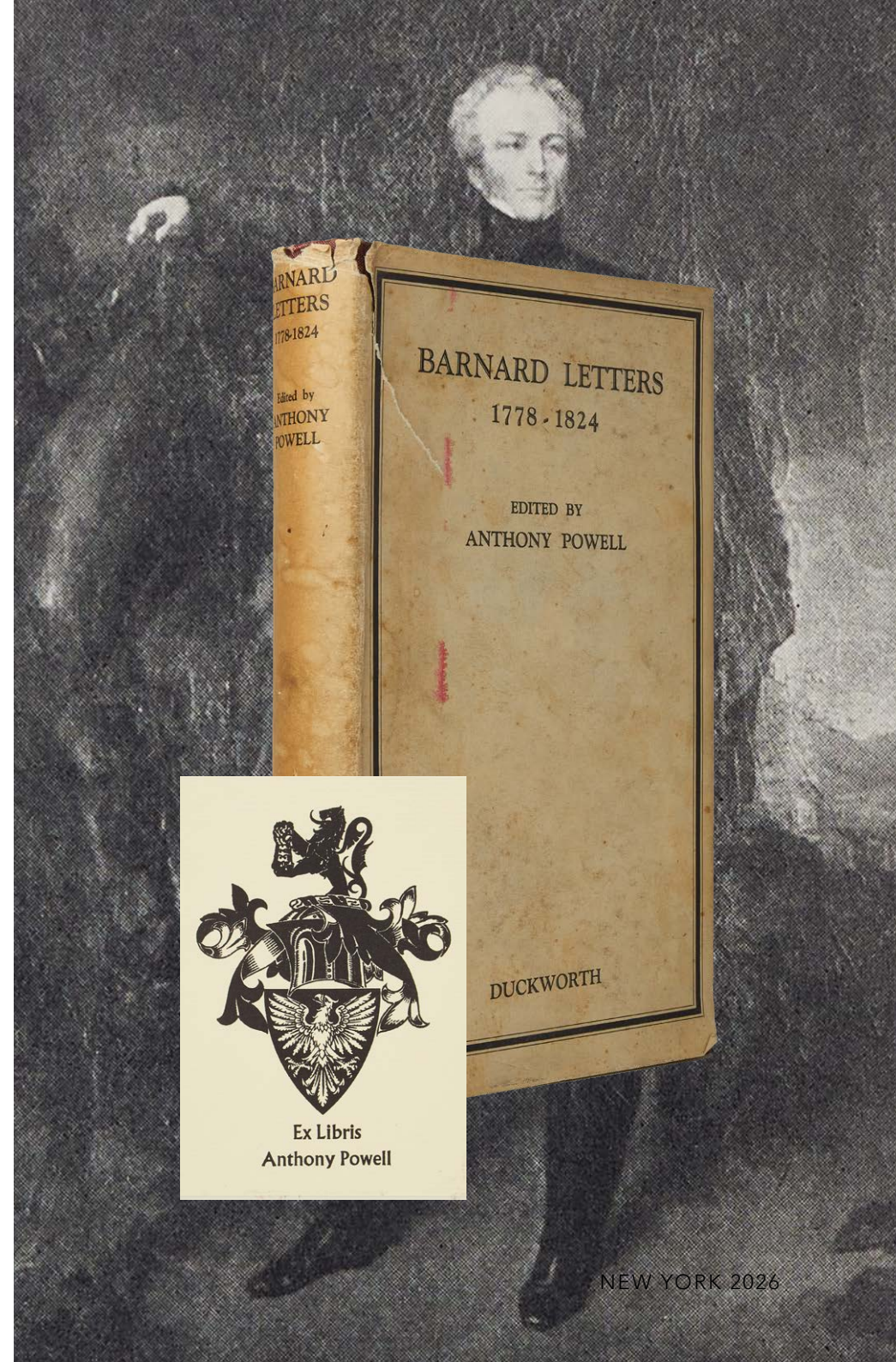
Royal 8vo. Publisher's red cloth with arms of the Barnard family stamped in gilt to upper board, spine lettered in gilt, in the printed dust-jacket priced 21/- net to the spine, tail-edge untrimmed; pp. 319, [1]; scattered spotting to edges of text-block, wrapper with closed diagonal tear to upper left corner of front cover; spine somewhat rubbed, a few small chips to head of spine and corners, small loss at foot of spine, jacket dusty and lightly soiled with three three vertical red ink marks to front cover; a very good copy in a good example of the very scarce wrapper; **the author's copy**, with his bookplate to the front pastedown, Duckworth's printed prospectus (including order form) loosely inserted.

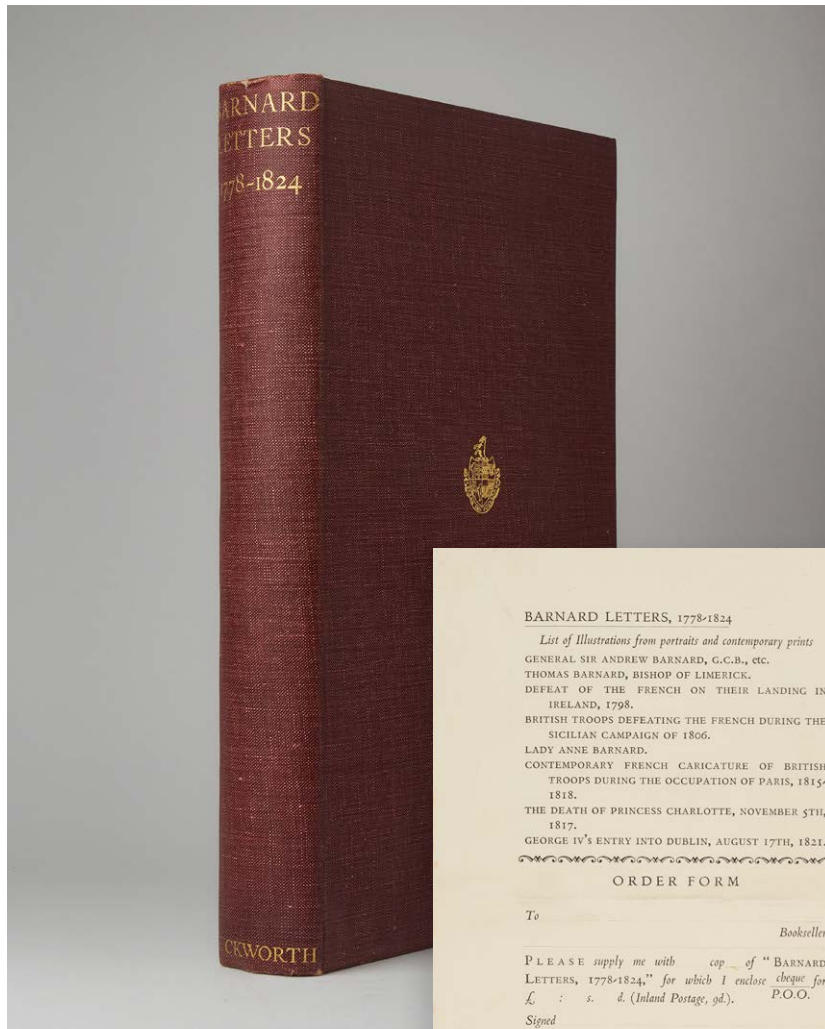
Anthony Powell's own copy of his first book, a collection of the eighteenth- and nineteenth-century letters of the Barnard family, giving a 'vivid picture of life in English and Irish Society during and immediately after the Napoleonic wars'. Published three years before his first novel, the book is scarce in any state, particularly so with the very rare dust-jacket.

Leaving Oxford in 1926 with a third in history, Powell joined the publishers Gerald Duckworth & Co., where one of his tasks was reading unsolicited manuscripts, a chore from which he later said he learned more about writing than from reading the classics. In the spring of 1929, he moved from lodgings in Shepherd Market to the 'self-contained basement of 33

Tavistock Square, Bloomsbury, three rooms for £110 a year', a situation more conducive to writing, but plans for a first novel were 'held up by work on another book, which, quite fortuitously indeed, rather pointlessly – I had taken on' (*Memoirs*).

His first novel, *The Afternoon Men*, appeared in 1931. This was the environment in which he edited these letters, which had remained in the hands of a branch of the family.





'I had come across the Barnards (Anglo-Irish, by then living in Kent) through Eton friends. The son, a soldier serving in India, was my contemporary, though I had never known him at all well. There were two pretty daughters, who, on some occasions when I was taken to their house in the country, spoke of these Letters, which the family hoped one day to get published. I asked to see them, and in due course Duckworth's took them on. After going through the collection several times, the simplest solution to the problem of editing seemed to be to do that myself. I was not paid, beyond Duckworth's putting up ten pounds as entrance fee for membership of the London Library.' Though he felt unqualified for the job, he diligently saw it through, and the book, published in 1928, was 'quite well received [...], and may have been useful practice in routine research.'

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

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



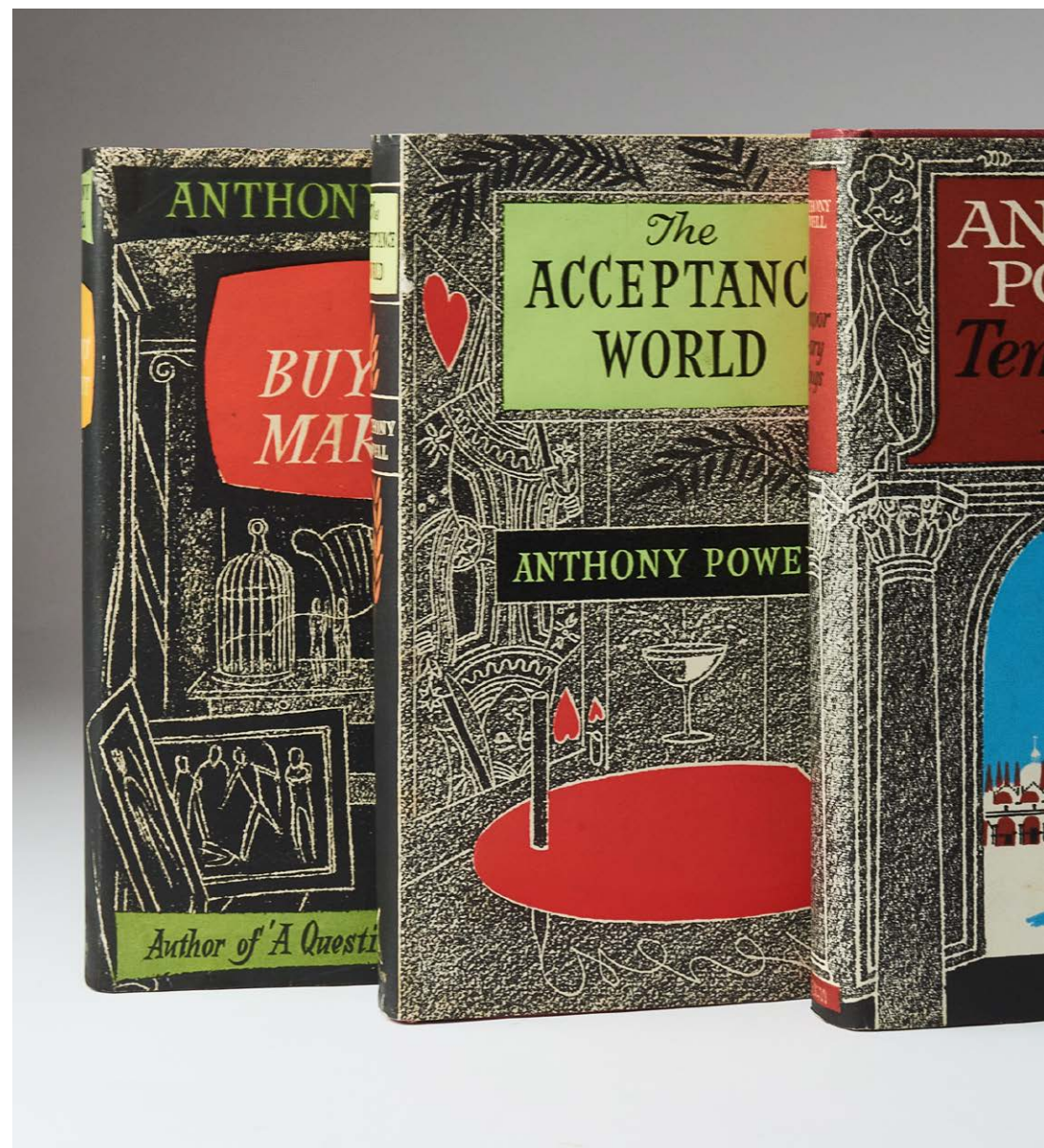
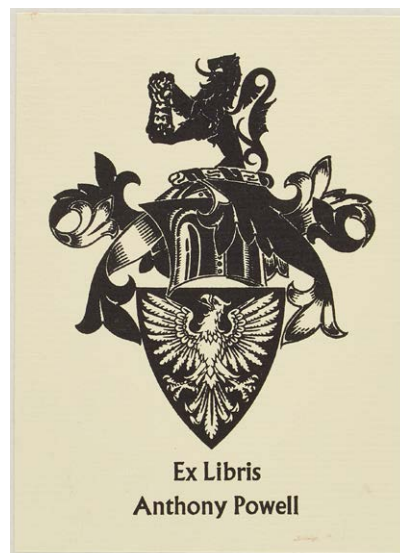
The letters themselves, introduced by Powell, focus largely on General Sir Andrew Barnard, G.C.B., a distinguished military commander of the Peninsular campaign and commandant of the British troops in occupation of Paris after Waterloo. An equerry to George IV, he played a leading role in the formation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

The Powell Family Copies of *A Dance to the Music of Time*

64. POWELL, Anthony. *A Dance to the Music of Time.* London: Heinemann. 1951–1975. **\$34,500**

8vo. Twelve volumes, **ten of them Powell family copies.** Original red cloth, spines lettered in gilt to black lettering-pieces, in the original James Broom Lynne dust-jackets; a few scattered spots to text-block edges of *At Lady Molly's* and *The Kindly Ones*; the ten family copies are uncommonly well-preserved and fresh, the Broom Lynne wrappers remarkably bright, the colours vivid, the volumes seemingly unread; occasional light edge-wear; with the Powell family bookplate to each pastedown, the remaining two titles, *A Buyer's Market* and *The Valley of Bones* are supplied non-family copies of the first printings, both in wrappers, the former in the first state wrapper with wide inner flaps (the front neatly clipped) with some discreet repairs to spine ends and folds and a small date neatly stamped to the lower corner of the rear flap, previous owner's name neatly in ink to front free endpaper, light spotting to fore-edges; *The Valley of Bones*, a near-fine copy, in like, unclipped wrapper, just a touch rubbed to spine tips and corners.

Anthony Powell's own, and family, copies of ten of the twelve volumes of *A Dance to the Music of Time*, all first printings, with first printings of the two remaining volumes supplied; the author's masterpiece and one of the monuments of twentieth-century fiction in English; four volumes are inscribed by the author: two to his younger son John, and two – the first, *A Question of Upbringing* dated on the day of publication – almost certainly for his wife Violet. All ten bear Powell's *Ex Libris* plate to front pastedowns; condition is immaculate, the wonderful Broom Lynne jackets vibrant and fresh.



A Question of Upbringing (1951), inscribed in pencil to the front free endpaper '[With love / from Tony / 22 Jan 1951]'. Published 22 January 1951 in an edition of 7,500 copies. Powell later explained in his *Memoirs* (III, p. 215) that 'it was my intention that an additional half-title, indicating the name of the whole sequence, *The Music of Time* (followed by asterisks denoting the number of the volume), should appear on the page preceding that opening the narrative. After I had passed proofs some over-enthusiastic supervisor altered this subheading to *A Question of Upbringing*, already used on the first page as half-title. This was soon put right, so that a "first state" exists in the first edition.' This copy is of that first state, '1st state with incorrect half-title before p. 1' pencilled (in Powell's hand?) at the head of the front free endpaper.

At Lady Molly's (1957), inscribed in black ink to the front free endpaper: 'with love | from | Tony'; additionally signed 'Anthony Powell' to the title page beneath the struck-out printed name.

The Soldier's Art (1966), inscribed in black ink to the front free endpaper: 'John | with love | D'; additionally signed 'Anthony Powell' to the title page above the struck-out printed name.

Temporary Kings (1973), inscribed in black ink to the front free endpaper: 'John | from D | with love'; additionally signed 'Anthony Powell' to the title page above the struck-out printed name.

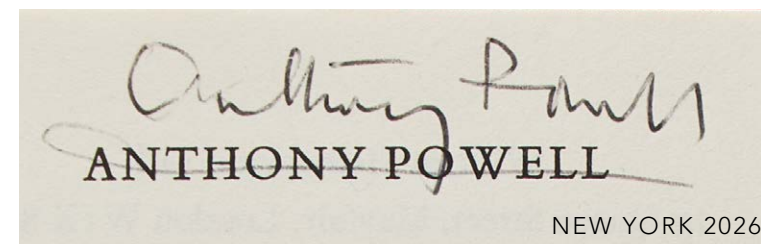
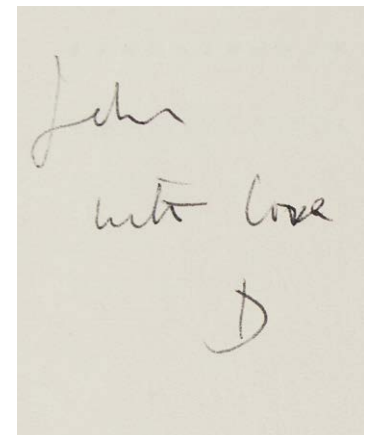
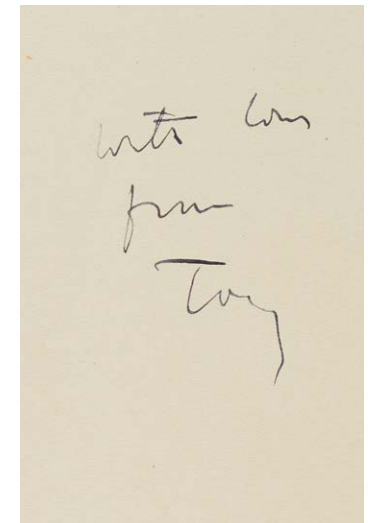
A Dance to the Music of Time, published between 1951 and 1975, holds a special place in British fiction of the twentieth century. Comparisons with Proust's great novel also spanning twelve volumes (and which Powell admired), are inevitable, and both authors achieve effects that exploit the possibilities of breadth and depth opened up by the capaciousness of the form.

The work unfolds across more than half a century, from 1914 to 1971, each volume at once self-contained and part of the larger design. The scale of the canvas allows for the subtly traced, slowly evolving examination of the inner and outer life of its narrator Nicholas Jenkins, as well as the manners and mores of twentieth-century England, or at least those facets of political, cultural and military life that Powell knew best (it is inevitably, if guardedly, a semi-autobiographical work). Watching a milieu in which 'the more raffish elements of the establishment commingle with the upper echelons of bohemia', Jenkins discerns 'a pattern dictated by the rhythm of life' (*ODNB*), like the seasons in the Poussin painting from which Powell took his title, described by Jenkins at the opening of the first volume. The unfolding sequence invites visual parallels: Powell's biographer Hilary Spurling likening it to 'a Chinese scroll painting, a vast canvas streaked with violence and perturbation, suffused with humour, at once passionate and dispassionate, lyrical and absurd, almost disintegrating at points into gloom and chaos, rising at others to fierce, complex, brilliantly coloured climaxes.'

Anthony Powell met Violet Powell (*née Pakenham*), daughter of the fifth Earl of Longford, in 1934, through the London literary and social circles they both frequented. Their marriage lasted more than sixty years. 'I had never asked another woman to marry me', Powell later remarked, 'and [...] have never wished to be married to another woman' (*The Times*, 16 January 2002). Violet was herself an active literary figure, publishing criticism, journalism, and books including studies of Jane Austen, Ivy Compton-Burnett, and E. M. Delafield, as well as three volumes of autobiography. Powell acknowledged her as one of the most important first readers of his work. She survived him by a year, dying in 2001.

John Powell (b. 1940), is the younger son of Anthony and Violet. Compared with his elder brother Tristram, he has always maintained a relatively private public profile. After his parents' deaths, John was involved in matters relating to the family library and literary estate.

Lilley A.8(a) / 11(a) / 12(a) / 13(a) / 14(a) / 17(a) / 18(a) / 19(a) / 21(a) / 22(a).





10,000 Years' Indulgence

65. [PRAYERBOOK.] Illuminated manuscript prayerbook in Latin and Italian. [Nineteenth-century manuscript title to flyleaf:] 'Missa Beatae Virg. & aliae Orationes'. [Bologna. c. 1490–1500.] **\$28,000**

Manuscript on vellum (95x70 mm). Nineteenth-century dark brown morocco, borders tooled in blind to a rope design, unidentified Italian arms blocked in blind to boards, blue silk endleaves, housed in a modern custom-made black cloth box; ff. ii, 144, ii; 1–2⁸, 3–8¹⁰ (f. 31 in 4, apparently in original condition on a stub and with outer edge made-up), 9⁸, 10–15¹⁰, **complete**; written in a round gothic bookhand in brown ink for 11 lines to a page, ruled in light brown, early manuscript foliation to upper corners (ff. 98 and 138 numbered twice), written space c. 60 x 45 mm; rubrics in red, 1-line initials alternately in red and blue, 2-line initials of liquid gold on blue, red, or green grounds with fine penwork, **large illuminated 7-line initial 'S' (f. 31^v) enclosing Virgin and Child against a black ground**, initial entwined by elaborate foliage, painted in green and blue, heightened in gold, and set against a magenta ground, with accompanying panel border including jewels and pearls, and large 5-line historiated initial 'D' (f. 86^v) painted magenta and green including jewels and pearls, against blue and gold grounds, with matching full-page partial border; extremities of binding very lightly rubbed; a little smudging to page with historiated initial, occasional small stain, but generally very well preserved; title to second front flyleaf and ownership inscription to lifted rear pastedown in an early nineteenth-century hand in black ink, late nineteenth-century bookplate after sixteenth-century design with initials 'T.N.D.L.', twentieth-century bookplates to front free endpaper (see below).



An elegant manuscript prayerbook on vellum, produced in Bologna in the 1490s, apparently the result of collaboration between the calligrapher Pierantonio Sallando and an illuminator from the circle of the great painter and jeweller Francesco Marmitta, featuring numerous devotional indulgences.

Illumination:

The Mass of the Virgin ('Missa Beatae Mariae Virginis', f. 31^v) opens with a large illuminated initial 'S' depicting a half-length Virgin adoring the Christ Child, and an elaborate full-page border. The colour palette (dark red, blue, green, black and gold) and the use of attenuated architectural forms, jewels and foliage place this manuscript alongside a group of Books of Hours produced for aristocratic patrons in Bologna around 1500 (*cf.* Medica). Many of these manuscripts resulted from the partnership between illuminators in Bologna – the most influential among them Francesco Marmitta (c. 1460-1505) – and the prolific calligrapher Pierantonio Sallando (c. 1460-1540). Together Marmitta and Sallando developed the sophisticated architectural borders, such as those of the present prayerbook, that became a hallmark of Bologna's finest High Renaissance manuscripts. Their most celebrated and luxurious

joint effort is the Offiziolo Durazzo (Genoa, Bib. Civ. Berio, m.r.cf.Arm.I).



ur prayerbook was apparently also written by Sallando. The illumination may be ascribed to the same painter who collaborated with Marmitta on the Rangoni-Bentivoglio Hours (Baltimore, WAG, ms W.469) and contributed to other Hours written by Sallando in Oxford (Bodleian Library, ms Canon. Liturg. 260), Bassano del Grappa (Bib. Civ., Esp. 4 ms 1564), and the Hours of Giovanni II Bentivoglio (Morgan Lib. Ms M.53). In the present manuscript, the two large initials and borders on f. 31^v and f. 86 share similar forms and colour palette. Stylistically closely related borders are found in one of Sallando's most famous commissions, the Hours of Bonaparte Ghisilieri illuminated by Amico Aspertini, Perugino and Matteo da Milano (BL, Yates Thompson 29).

Contents:



alendar (ff. 2^r-19^v); Confessio generalis (ff. 20^r-21^r); Gospel Extracts (ff. 21^r-31^r); Missa Beatae Mariae Virginis (ff. 31^v-49^r); Prayer of St Augustine opening 'Deus propicius esto mihi peccatori'



(ff. 49^v-51^v); Fifteen prayers on the Passion as said daily by St Bridget and indulgenced by Boniface VIII, opening 'O domine iesu christe eterna dulcedo' (ff. 51^v-80^r); Apostles Creed (ff. 80^r-81^r); Sequence of prayers (ff. 81^v-85^r), to be said daily while kneeling before an image of Christ to keep from the pain of Hell, to gain divine assistance, counsel and favour, and when body or soul are in danger; Seven Penitential Psalms and Litany (ff. 86^r-116^v); Prayers and devotions addressed to God, opening with Psalm 68 and including two prayers naming the owner, 'famulo tuo Jacobo' (ff. 125^v, 126^v, and 133^r), and ending with a prayer to protect when travelling and a prayer to the Guardian Angel (ff. 117-134); Prayers attributed to St Bernard and other indulgenced prayers (ff. 135-143^v).

From f. 79^v (the heading opening the sequence of devotional prayers to be recited before an image of Christ), the subject headings for individual orations appear in the vernacular to more clearly remind our Jacobus of the function of each prayer, even through the prayers themselves are to be recited in Latin. 'In formal books of hours, manuscript or printed, the prayers are almost always in Latin

– even if the pardon or promise is in [the vernacular]. This again raises questions about whether the prayers were actually understood, or merely recited as a mechanistic device to procure the pardon' (Swanson, p. 222). The final prayers deal with indulgences, e.g. 'the following verses are those which we read that the devil appeared to St Bernard. And they bring great virtue and merit to he who reads them every day; he will not die without confession, nor experience the punishments of Hell; and he will know the day of his death' (f. 136, *trans.*); another offers 6666 days' indulgence for each time a given prayer is recited after the elevation of the Body of Christ (ff. 139^v-140^r).

The final indulgence accompanies the elevation prayer *Domine Iesu Christi qui hanc*, written by Pope Boniface VIII 'for King Philip IV, and for its recitation after true confession 2,000 years' indulgence were granted. It was so effective a prayer that it was sometimes copied apart from other eucharistic prayers,' (Rubin, p. 157). The version contained within this prayerbook grants a whopping 10,000 years of purgatorial pardon, 'as conceded by Pope Boniface VI at the behest of King Philip of France' (*trans.*).

'Pardons and promises tied to prayers were part of a highly fluid culture [...] Even with print, the pardons were essentially unstable, and in either print or manuscript the same prayer may appear [...] with pardons which appear very different [...] Papal numbers were confused; days of pardon became years (or vice versa)' (Swanson, p. 222). The corresponding pardon in Cambridge University Library Dd.6.1, f. 82v, conversely, refers to an unspecified Pope Boniface. 'A papal numeral is not always given. Where it is, the pardon is often ascribed to Boniface VI, or to Boniface VII. In the printed tradition of Paris-produced primers, the pardon became 10,000 years, the pope Boniface VI' (*ibid.*, p. 223), as in this manuscript prayerbook.

Provenance:

1. The Calendar includes the feast of St Petronius, the patron saint of Bologna, in red, indicating that the manuscript was made in or for use in that city. It was written for a man who is named as 'Jacobus' in prayers on ff. 125^v, 126^v, and 133. His coat of arms was presumably painted to the border of f. 31^v but has since been overpainted with a golden eagle on a light blue ground and the initials 'N. M.' (arms unidentified).

2. Nineteenth-century manuscript title 'Missa Beatae Virg. & aliae Orationes' on the second front flyleaf and ownership inscription, 'Di Me Gracia Maria Isabella Sofia Comercati', on the lifted rear pastedown, likely contemporary with the present armorial binding (arms unidentified). She is likely related to Giuseppe Carlo Commercato of Bologna, correspondent of Cardinal Gualterio (BL Add MS 20548-20550, 1719) and the priest and scholar Lodovico Antonio

Muratori (1707) – discoverer of the Muratorian Fragment – or to the Prospero Comercati who was involved in the construction of the Tempio della Beata Vergine della Ghiara in Reggio Emilia in the 1620s.

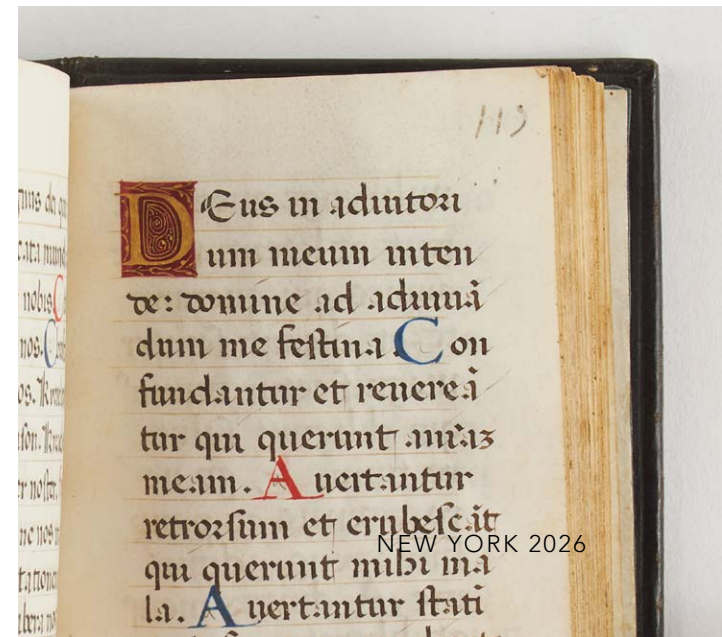
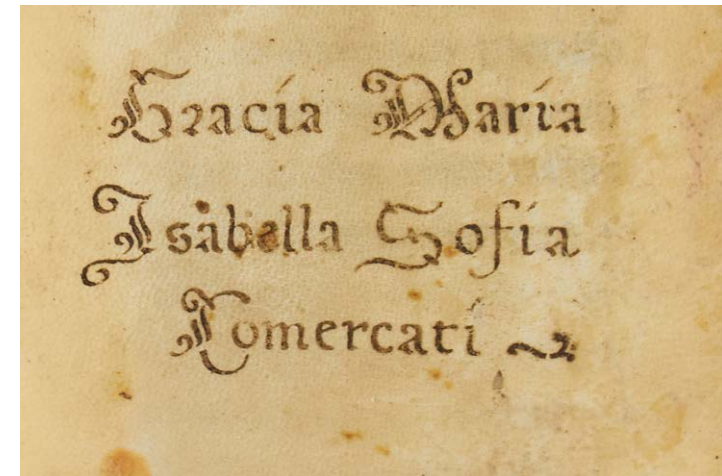
3. Sir Thomas North Dick-Lauder of Fountainhall, 9th Baronet (1846–1919), with his undated bookplate (Hamilton, p. 186, attributed to 1890) bearing the initials T.N.D.L., designed in imitation of the sixteenth-century bookplate of Johannes Clein. Likely sold at his 1891 sale to:

4. Michael Tomkinson of Franche Hall, near Kidderminster (1841–1921), collector of books and Japanese art, with his bookplate to front free endpaper. At least two other Italian works from Lauders' library – an eighteenth-century Missal in a velvet binding and the 1476 edition of Bracciolini's history of Florence – later came into Tomkinson's possession. Not traced in Tomkinson's sales, Sotheby's, April and July 1922.

5. Pamela and Raymond Lister, with their booklabel to front free endpaper; sold Sotheby's, 10 July 1967, lot 68, to Maggs.

Christie's London, *Valuable Manuscripts and Printed Books* (4 June 2008), lot 55.

See Medica, 'La miniatura a Bologna al tempo di Giovanni II Bentivoglio', in *Il Libro d'Ore di Bonaparte Ghislieri* (2008), pp. 44–104; Rubin, *Corpus Christi: The Eucharist in Late Medieval Culture* (1991); Swanson, 'Praying for Pardon', in *Promissory Notes on the Treasury of Merits: Indulgences in Late Medieval Europe* (2018).



'The Inevitable Acceptance of the Intellectual'

66. **READ, Herbert.** *Naked Warriors.* London: [Pelican Press for] Art & Letters. 1919.

— *The End of a War.* London: Faber and Faber. 1933.

— *Collected Poems.* London: Faber and Faber. 1946.

[with:]

[and:]

\$2500

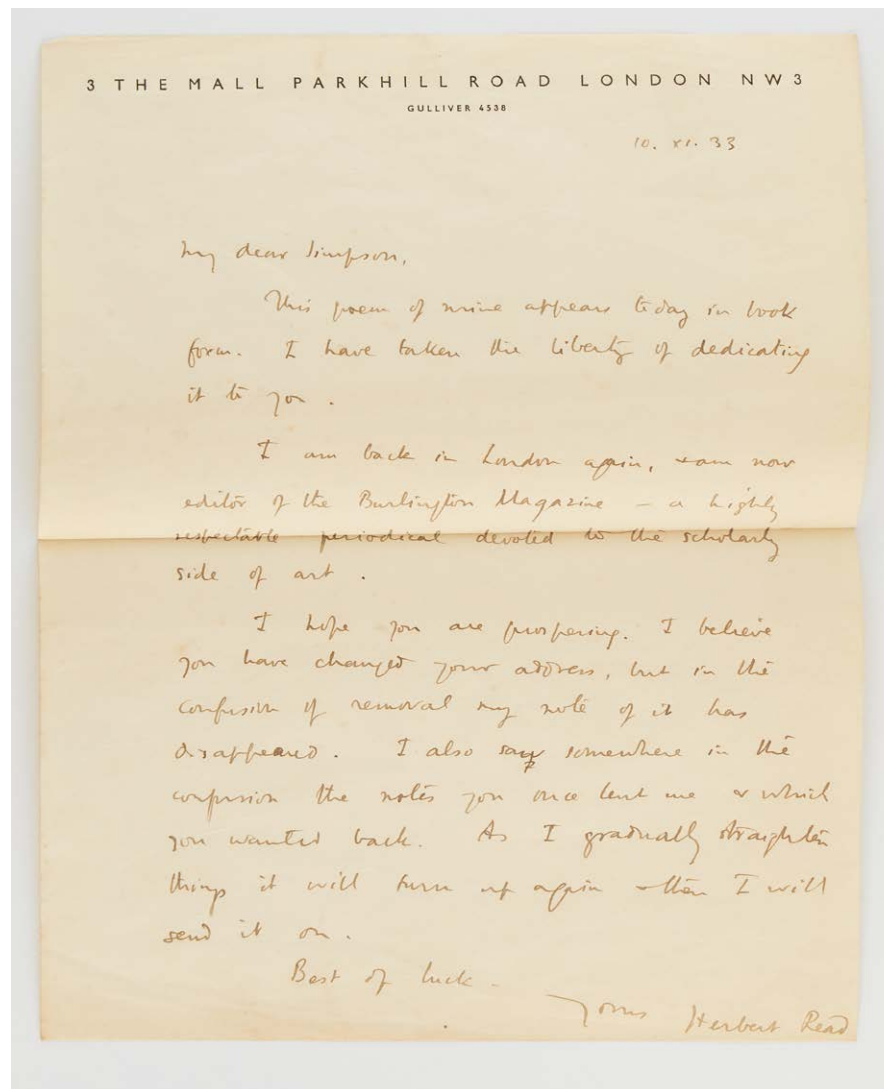
Naked Warriors: 8vo. Original card wrappers, printed in red, woodcut illustration by Wyndham Lewis to upper cover; pp. 60; wrappers a little dusty, a few small nicks to extremities, small chip to foot of spine; a very good copy; **presentation inscription to half-title 'for F. S. Flint / Herbert Read', dated 16 March 1920.**

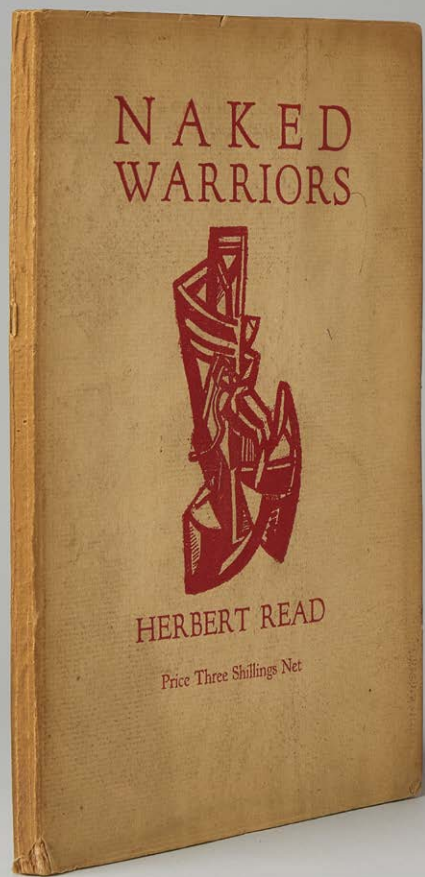
The End of a War: 8vo. Original cream printed boards, in the dust-jacket priced 2s. 6d. net to front flap, tail-and fore-edges untrimmed; pp. 31, [1]; corners and extremities rubbed, lower edge of spine bumped with small loss (old adhesive repair), offsetting to endpapers, wrapper variously rubbed, torn and nicked with small losses to corners and spine ends, larger loss at head of rear cover, a few small adhesive repairs; a good copy in like wrapper; **inscribed by the author to the dedication page, with an autograph letter signed from Read to the book's dedicatee, Captain Lancelot Simpson (see below).**

Collected Poems: 8vo. Original pale blue cloth, spine lettered in silver to red lettering piece on spine, in the dust-jacket priced 8s. 6d. net to front flap, fore-edges untrimmed; pp. 201, [3 (blank)]; spine lightly sunned (particularly at head and foot), spine ends slightly bumped, losses to wrapper at head and foot of spine, affecting one or two letters at each end, small nicks and closed tears to edges; a very good copy in a good wrapper; **presentation inscription to Huntington Cairns to front free endpaper, dated 1960.**

Association copies – one the dedication copy – of Herbert Read's two volumes of war poetry, the first written during the war itself and the second returning to it more than a decade later, together with a presentation copy of Read's 1946 *Collected Poems*.

Herbert Read's reputation as a poet has perhaps suffered from the breadth of his interests (as literary critic, educationalist, anarchist, philosopher, art critic and eloquent advocate for modern art and design).



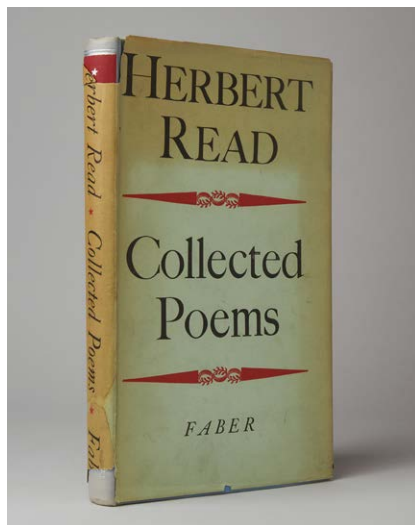
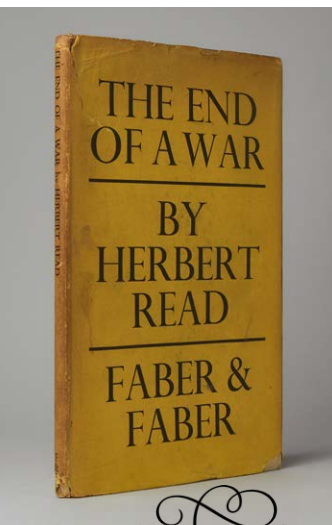


He was, however, a poet first, and, like his friend and publisher T. S. Eliot, a distinguished ‘poet-critic’ – a role that may have inhibited his verse (he was fearsomely self-critical). These volumes – including his two principal works addressing the war in which he served, and which continued to haunt him – represent distinct phases in his poetic development and corresponding approaches to the subject.

Naked Warriors embodies the tensions at the heart of this early poetics. An angry book, its epigraph (‘War through my soul has driven / Its jagged blades: / The riven / Dream fades [...]’) sets the tone. The poems, many written during the early stages of the war, still adhere to the tenets of Imagism (influenced by Read’s friends and mentors T. E. Hulme, F. S. Flint, and Pound), ‘the abstract clarity of the [...] technique [offering Read] a coping strategy for the horrors of war’ (Adams). In the best of these, Read renders experience with unsentimental precision (‘Mute figures with bowed heads / They travel along the road: / Old Women, incredibly old / and a hand-cart of chattels’ – ‘The Refugees’), yet he soon came to feel that the unmediated presentation of image or idea was inadequate to the emotional pressures animating the poems. **This copy of *Naked Warriors* is presented by Read to F. S. Flint (1885–1960)**, fellow Imagist and author of the 1913 essay in the *Poetry Review* which provided a theoretical basis for the movement, and of the influential volumes *Cadences* (1915) and *Otherworld: Cadences* (1920).

Thirteen years later, *The End of a War* marks Read’s closest approach to a reconciliation of poetry and war, aesthetics and experience. His treatment of the incident upon which the volume is based – and, indirectly, of his own wartime experience – is at once subtler and more oblique than in the earlier work. His poetics now drew upon his reading of Freud, centring on the role of ‘personality’ (for Read, something like a union of Freud’s ego and id), as against ‘character’, which he defined as ‘[a] disposition in the individual due to the repression of certain impulses which would otherwise be present in the personality.’ Although Read and his publisher and friend T. S. Eliot remained close, this poetics of ‘personality’ brought them into friendly conflict. Eliot had famously written that poetry was not an expression of personality but an escape from it – the obverse of Read’s position – and Read later recalled that when Eliot declared himself to be ‘a classicist in literature, a royalist in politics and an Anglo-Catholic in religion, I could only retort that I was a romantic in literature, an anarchist in politics and an agnostic in religion.’ (*The Cult of Sincerity*, 1968). In his 1933 Page Barbour lectures (published as *After Strange Gods* the same year as *The End of a War*), Eliot went as far as to cite Read’s statements on personality as one of his four examples of modern heresy.

The End of a War first appeared in Eliot’s *Criterion* at the end of 1932 and was published by Faber the following year.



The title is both literal (the poem is set on the eve of the Armistice) and indicative of retrospective catharsis (cf. Robert Graves's *Good-Bye to All That*, 1929). The three-part poem is based on a real incident, set out in the opening prose Argument: an advancing British regiment headed by 'Lieut. S—', preparing to enter a French town in pursuit of retreating German forces, encounters a wounded German officer who assures the Lieutenant that his compatriots have departed. The troops advance, only to be ambushed. As they withdraw, a group of survivors return and kill the German officer; others discover the mutilated body of a French girl in an abandoned house. 'When the discovery was reported to Lieut. S—, he went to verify the strange crime, but there was nothing to be done; he was, moreover, sick and tired. He found a bed in another cottage near the château, [...] fell into a deep sleep, and did not wake until the next morning, the 11th of November, 1918.' The three sections are devoted respectively to the internal dialogue of the German officer, the body and soul of the French girl, and a British officer [based on Lieut. S—] waking to hear church bells announcing the Armistice. Many have speculated on the source of the episode: 'There is no possibility of this being a disguised account of an episode in which Read took part, since on Armistice Day he

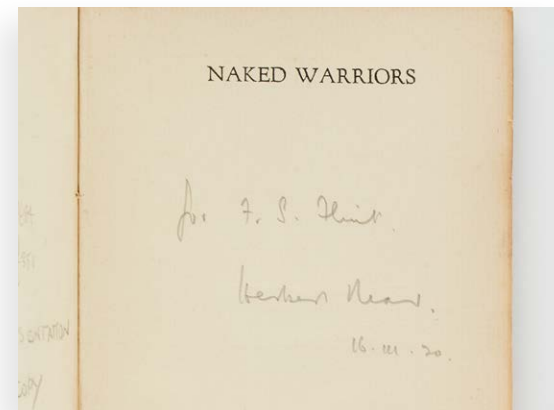
was in England.' (Woodcock); 'Read must have heard the story from his fellow Green Howards, but about a unit other than his own, for although the Second Green Howards were involved in just this sort of fighting throughout October and November 1918 in the same part of France as described in the poem, their battalion diary does not tally in detail with his account.' (Cecil).

This, the dedication copy, with Read's laid-in letter, makes clear that the episode was based on the experiences of Captain Lancelot Simpson M.C., to whom the volume is dedicated. Signed and dated by Read (10 November 1933, the date of publication and anniversary of the incident recounted) beneath the printed dedication, the accompanying manuscript letter, on Read's own headed notepaper (also dated 10. xi. 33.), informs Simpson that the poem appears 'in book form [and] I have taken the liberty of dedicating it to you.' Read refers to 'the notes you once lent me & which you wanted back', now lost in the confusion of moving, adding that 'as I gradually straighten things it will turn up again & then I will send it on.' Little is known of Simpson, but it is significant that *The End of a War* (both the poem and this copy) is dedicated to a fellow soldier.

In *Poetry and Experience* (1967), Read observed that the experience of war had been his lifelong preoccupation, but eventually concluded that war could not be written: 'I have never written about the real horror of fighting, which is not death nor the fear of mutilation, discomfort or filth, but a psychopathic state of hallucination in which the world becomes unreal and you no longer know whether your experience is valid - in other-words whether you are any longer sane.' Yeats similarly maintained that poetry written in the immediacy of war lacked 'significant distance' between mind and event, excluding what we now regard as the central poetry of the conflict from his influential *Oxford Book of Modern Verse* (1936). He included, however, a substantial portion of Read's *The End of A War*, recognising its ability to transmute experience from a sufficient distance (a Wordsworthian 'recollection in tranquillity').

The accompanying copy of Read's first *Collected Poems* (1946) is inscribed to Huntington Cairns (1904–1985), writer and lawyer who worked at different times for the U.S. Treasury, the National Gallery of Art in Washington, DC, and Johns Hopkins University. Read's inscription was made in May 1960 at Rock Creek Cemetery and includes the phrase 'the inevitable acceptance of the intellectual', which seems to be Read's own.

See Cecil, 'Herbert Read and the Great War' in Goodway ed., *Herbert Read Reassessed* (1998); Woodcock, *Herbert Read: The Stream and the Source* (1972); Adams, 'Herbert Read and the Fluid Memory of the First World War', in *Historical Research*, 88.240 (2015).



Sonnets to Orpheus – a ‘Hurricane of the Spirit’

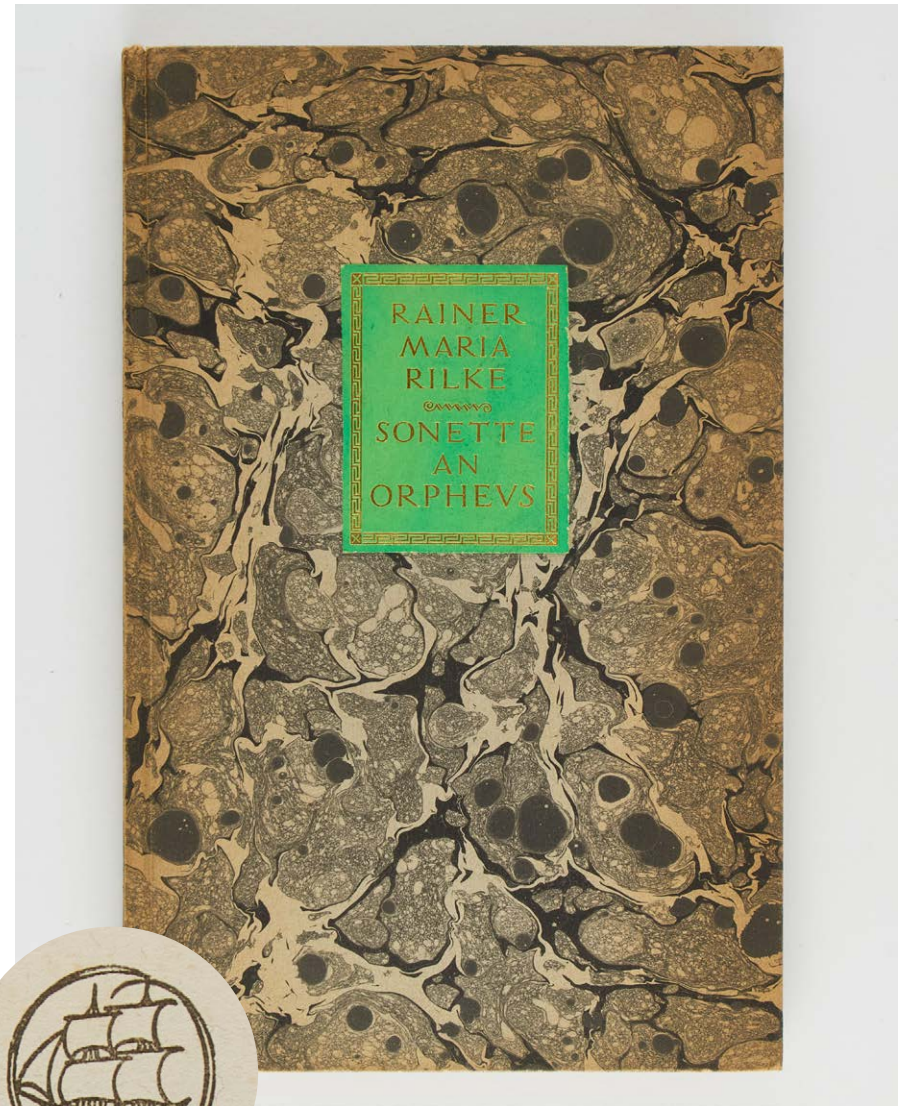
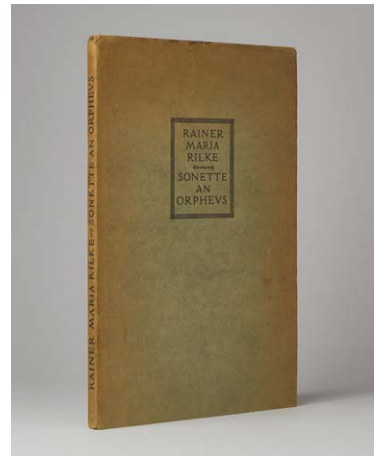
67. RILKE, Rainer Maria. *Sonette an Orpheus.* Leipzig: [W. Drugulin for] Insel Verlag. 1923. **\$3250**

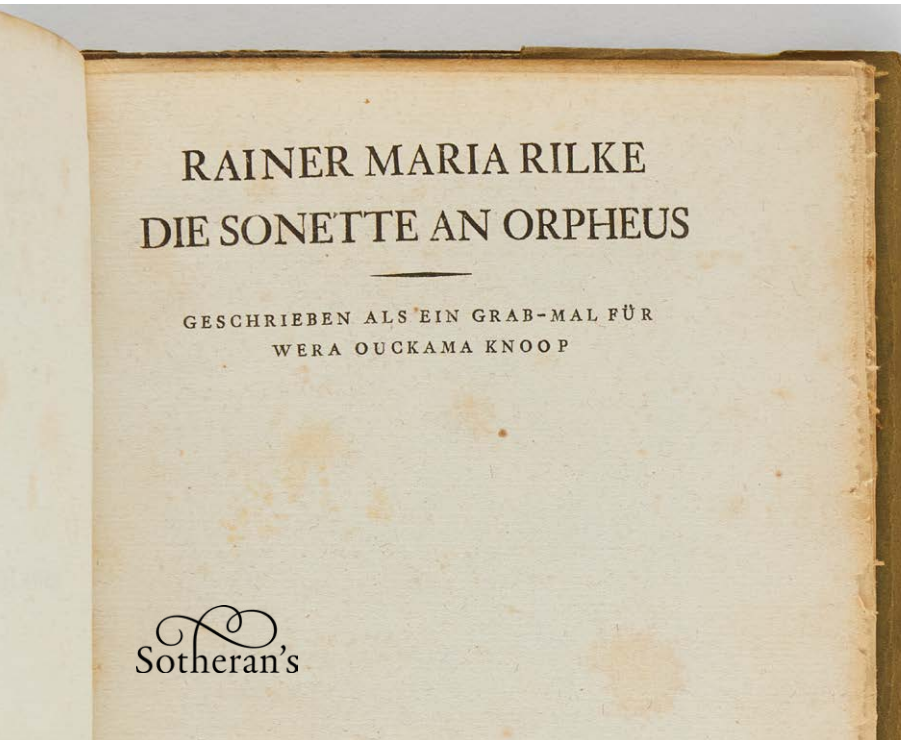
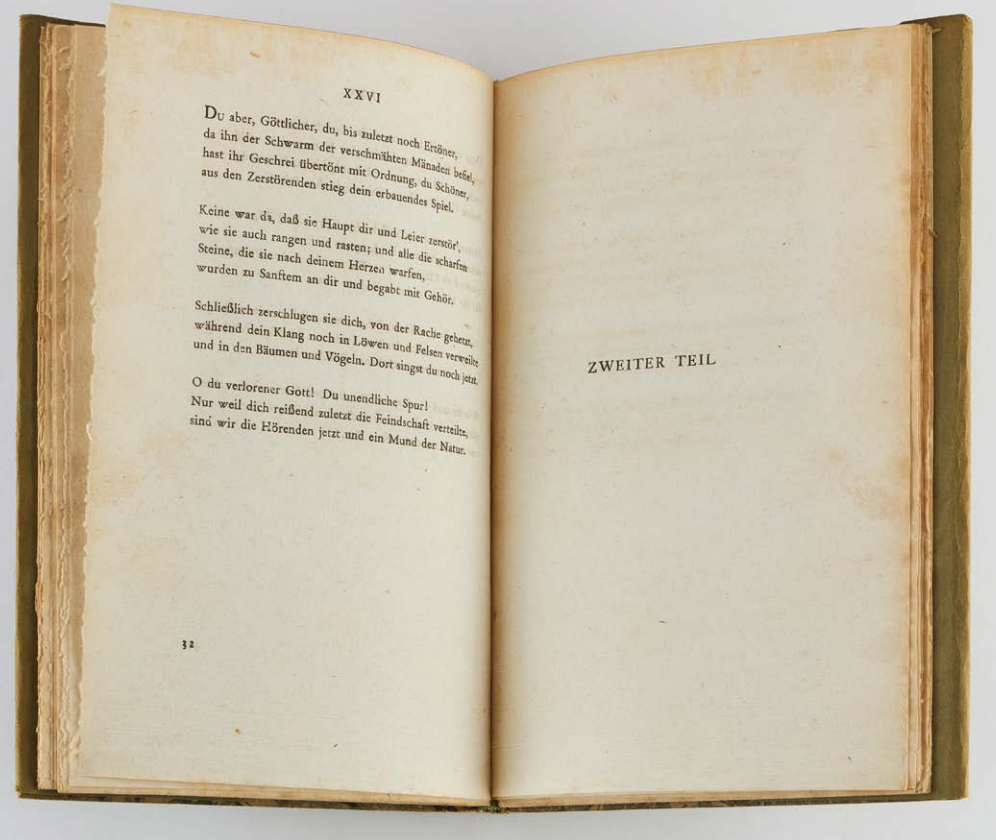
8vo. Original marbled boards, inlaid green paper label to upper board lettered in gilt and with gilt Greek key border, original olive green printed dust-jacket, fore-edge uncut, top-edge gilt; pp. 63, [1]; woodcut printer's device to p. [1]; extremities lightly rubbed, dust-jacket slightly frayed at head of front cover, endpapers renewed; mild spotting and staining throughout as usual (heavier to last 6 pp.); else a very good copy; contemporary pencilled inscription to part I half-title 'In memoriam Hiddensee. | A.B. | September 1923' (see below).

First edition of Rilke's *Sonnets to Orpheus*, his powerful memorial to the nineteen-year-old dancer Wera Ouckama Knoop (1900–1919), our copy retaining the scarce dust-jacket and with an intriguing contemporary inscription.

Rilke's sequence of fifty-five sonnets came as a late and unexpected flowering after a period during which the poet was unable to write. He had begun writing the *Duino Elegies* in 1912, but a combination of private and personal circumstance (the approaching war uppermost) led to a depressive illness which postponed their completion for nearly a decade.

Wera Ouckama Knoop, a childhood friend of Rilke's daughter Ruth, was the daughter of his friends Gertrud and Gerhard Ouckama Knoop. In 1921, Werner Reinhart invited Rilke to stay at the Château de Muzot near Veyras in the Rhone Valley.





There, Rilke wrote his *Sonette an Orpheus*, galvanised by a long letter from her mother, Gertrud, 'with whom he maintained a correspondence ... in which she recounted the details of Wera's incapacitating illness and how when Wera was no longer able to dance, she turned to music, and finally to drawing. Rilke was deeply affected by Gertrud's accounts, and a month later Wera's death coalesced in his mind with Orphic legends ... Rilke completed twenty-five sonnets in the first four days, almost the entirety of the first part of the two-part cycle.

This burst of productivity carried over to the long-unfinished *Elegies*, and within a few weeks (February 2–26) both the *Elegies* and the *Sonnets* were completed' (Vandegrift Eldridge and Fischer, p. 13). Rilke described this burst of creative energy as a 'boundless storm, a hurricane of the spirit' (*trans.*); only three years after the publication of the *Sonnets*, he would die of leukaemia – the cause of Wera Knoop's death. Famously allusive (and elusive), the figures of Orpheus and Eurydice permeate rather than dictate the sequence, the titular Orpheus acting "as an agent of transition and transformation" (Görner) in poems where instability, metamorphosis, and the connection of seeming opposites – life/death; nature/culture – are paramount.

The inscription to our title, 'In memoriam Hiddensee', is dated only a few months after the work's publication. The Baltic island resort of Hiddensee was frequented by the likes of Einstein, Kafka, Wilder, Brecht, Freud, Fallada, Kästner, Mann, Trier, and by some accounts Rilke himself.

Hünich, p. 92; Ritzer E46; Sarkowski 1357; Wilpert/Gühning 39. See Leeder and Vilain (eds.), The Cambridge Companion to Rilke (2010); Vandegrift and Fischer (eds.), Rilke's Sonnets to Orpheus (2019).

DA stieg ein Baum
O Orpheus singt!
Und alles schwieg
ging neuer Anfang

Tiere aus Stille die
gelösten Wald vor
und da ergab sich
und nicht aus An

sondern aus Höre
schien klein in ih
kaum eine Hütte

ein Unterschlupf
mit einem Zuga
da schufst du ihr

Rimbaud's *Season in Hell* – Concealed for Thirty Years

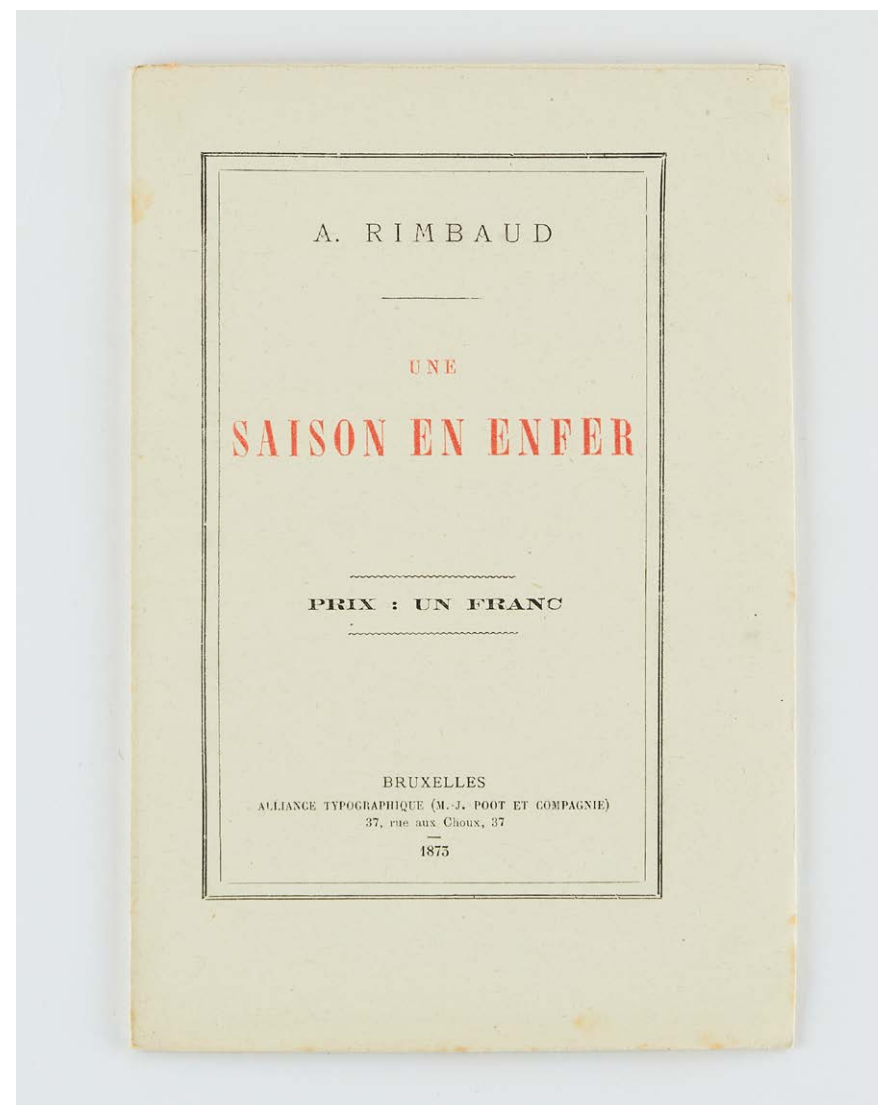
68. RIMBAUD, Arthur. *Une saison en enfer.* Brussels: Alliance Typographique (M.-J. Poot et Compagnie). 1873. **\$34,500**

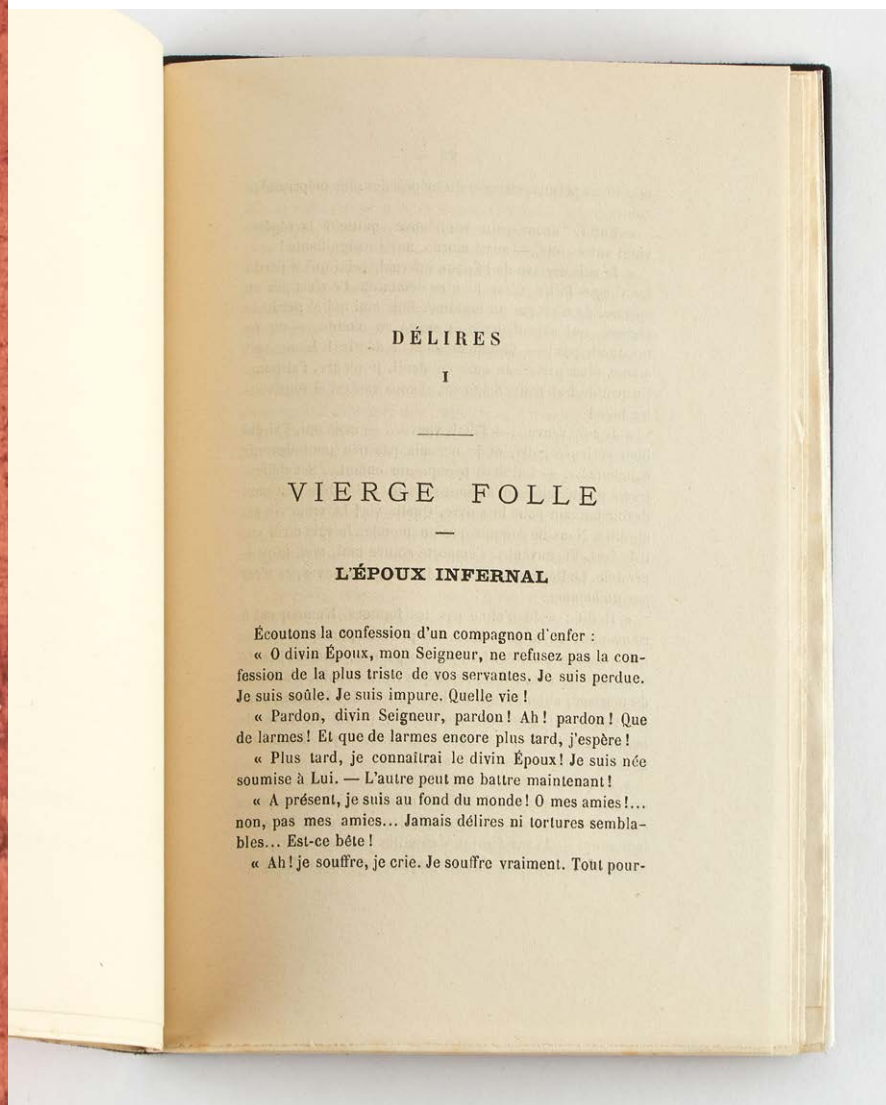
8vo. In the original publisher's wrappers, printed in red and black, housed in a suede-lined black morocco-backed chemise with orange marbled sides, within a matching slipcase; pp. 53, [1 (blank)]; the slightest trace to foxing to fore-edge; else an excellent copy, uncut and unopened.



First edition, in exceptional condition, of Rimbaud's highly influential, confessional prose poem *Une saison en enfer* (A Season in Hell), the only work published at Rimbaud's expense, printed shortly after the dissolution of his turbulent relationship with Verlaine.

In *Une saison en enfer*, the eighteen-year-old Rimbaud (1854–1891) 'gathers and reassembles the chaos of his life, leaving behind him the burning, powerful lines of a delayed poetic art' (*En français dans le texte, trans.*). Rimbaud had met Verlaine in Brussels in July of 1873, where Verlaine shot him in the arm with a revolver. Verlaine, charged with attempted murder, was sentenced to two years in prison, and Rimbaud returned to Charleville to complete the present work, begun in April and finished in August. At the time of publication, only six copies were known, distributed by Rimbaud to Verlaine, Delahaye, and his childhood friend Ernest Milllot, amongst others, the remainder thought to have been destroyed by Rimbaud along with his manuscripts; the completion of *Illuminations* the following year would mark the beginning of *le silence de Rimbaud*, his promise never to return to poetry.





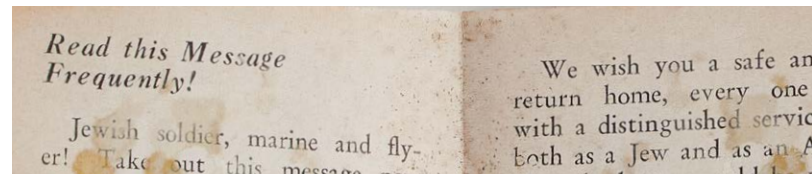
The opening poem positions Rimbaud as ‘the infernal bridegroom’ (*l'époux infernal*) and Verlaine ‘the foolish virgin’ (*la vierge folle*).

Rimbaud had made an initial payment to the printer for *Une saison en enfer* but failed to settle his subsequent accounts, and the majority of the print run was retained in the printer’s warehouse in Brussels for nearly three decades. 425 copies (the remainder discarded due to water damage) were discovered in the printer’s warehouse by Belgian lawyer and bibliophile Léon Losseau in 1901, although he would not publicise the discovery until 1915. Despite attempts by Rimbaud’s brother-in-law (and posthumous publisher), Pierre-Eugène Dufour, to convince Losseau to destroy the newly discovered copies in keeping with Rimbaud’s wishes, Losseau secretly distributed copies to a group of close friends, whom he had sworn to secrecy, sent others to Stefan Zweig, Emile Verhaeren, Maurice Maeterlinck, and Viele-Griffin, and on 24 November 1912 presented several copies to his fellow members of the Société des bibliophiles belges.

OCLC finds ten copies in the US (Dartmouth, Harvard, Indiana, Morgan, Newberry, Northwestern, NYPL, UCLA, UT Austin, Yale), and only one in the UK (BL).

*Carteret II, p. 271 (calling for a total print run of c. 300 copies); En français dans le texte 299 (pp. 278–9, ‘this edition is all the more valuable as it is the only work whose publication was intended by its author’, trans.). Not in Vicaire (cf. vol. VI, cols 1134–5). See Michaelides, ‘Stefan Zweig’s Copy of Rimbaud, “Une saison en enfer” (1873)’, in *The British Library Journal* 14.2 (1988), pp. 109–203.*

Encouragement for American-Jewish Soldiers During the Second World War



69. SCHNEERSON, Yosef Yitzchak. *Courage and Safety through Faith and Trust in G-d. A Message to the Jewish Servicemen ...* מיט אמונה און בתחון אין ג-ד איז מען מוטיג און זיכער. *Brooklyn: Machne Israel. Elul (i.e. August/September) 1944.* **\$1250**

16mo. Stapled as issued in the publisher's wrappers printed in English and Yiddish; pp. 20, iv; text in English (pp. 1–20) and in Yiddish (pp. i–iv), with occasional Hebrew; small rust-marks to spine and to inner margin from staple, some spotting and staining to pp. 1, 12–13 (see below), a few leaves loose or detached.

Extremely rare pocket-sized prayerbook containing words of encouragement from the sixth Lubavitcher Rebbe, Yosef Yitzchak Schneerson (1880–1950), printed in English and Yiddish in the midst of the Second World War and distributed to American-Jewish soldiers fighting in Europe by Machne Israel, the social service branch of the Chabad-Lubavitch movement.

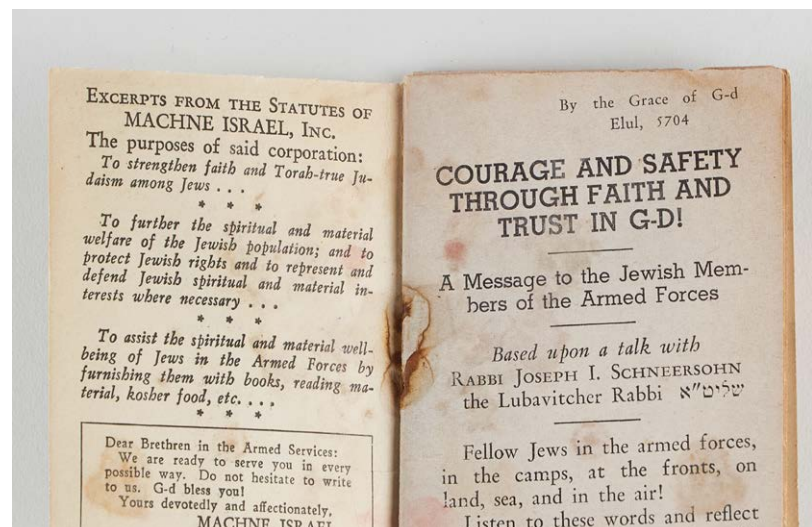
contains the text of the *Shema* and several Psalms as well as a message from the Rebbe on the importance of maintaining faith and courage.

The section headed 'Read this Message Frequently!' was evidently read frequently by its original owner, and appears to be lightly spattered with traces of mud; here, a message of 'renewed hope, renewed strength, and fortitude' is directed at Jewish soldiers, marines, and pilots in the hopes of calming feelings of 'apprehension and fear of the future', wishing that 'the better world be victorious over the common enemy of mankind, and may we, together with our suffering Jewish brethren, merit the Complete Redemption through our righteous Messiah.'

OCLC finds copies at YIVO and National Library of Israel only. Not in Library Hub.

Established by Schneerson in 1941, Machne Yehuda aimed to 'protect Jewish rights and to represent and defend Jewish spiritual and material interests', and, in the context of the Second World War, to 'assist the spiritual and material well-being of Jews in the armed forces by furnishing them with books, reading materials, kosher food, etc.' (inner cover).

This bilingual pamphlet, small enough to be stored in soldiers' pockets,



Shackleton's Last Voyage

70. SHACKLETON, Ernest, Sir. South. The Story of Shackleton's Last Expedition 1914–1917. London: William Heinemann. December 1919. \$1750

8vo. Publisher's blue-black cloth, image of the *Endurance* blocked in silver to upper cover, spine lettered in silver; pp. xxi, [1 (blank)], 375, [1]; colourised photographic frontispiece and 87 black-and-white illustrations to double-sided plates, folding map at end; very light wear to corners and extremities; minimal offsetting from endpapers, else internally remarkably clean and fresh, plate opposite p. 142 with ink smudging to lower margin due to printing error; a very attractive copy.

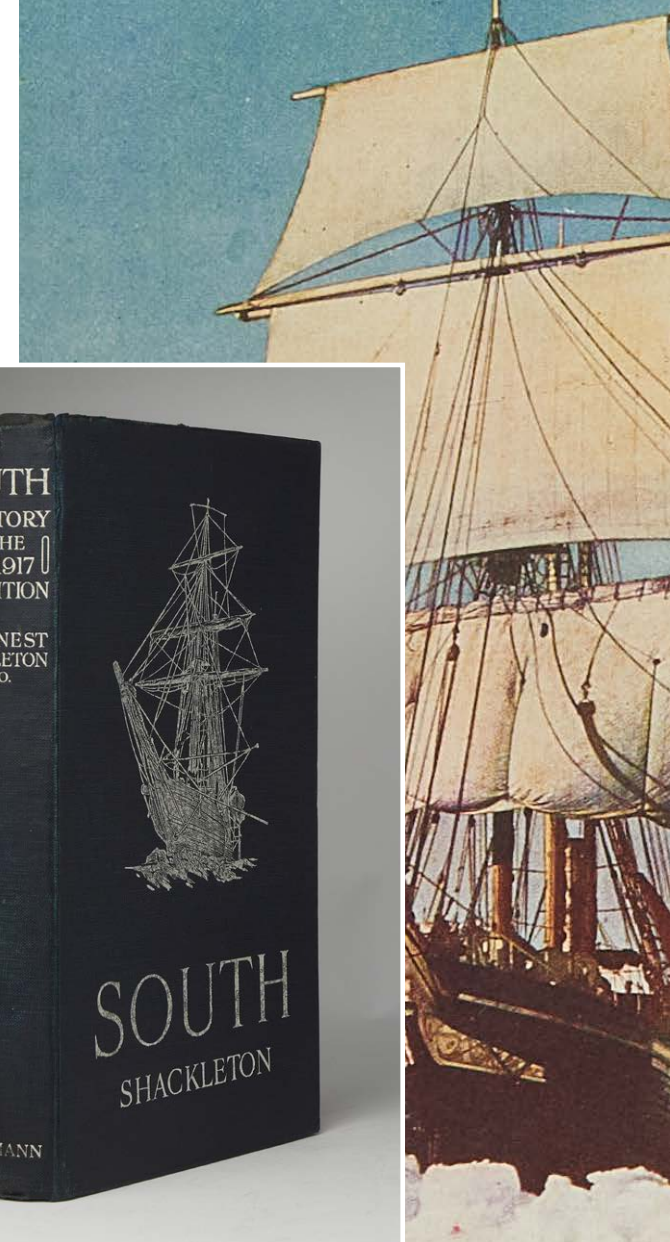
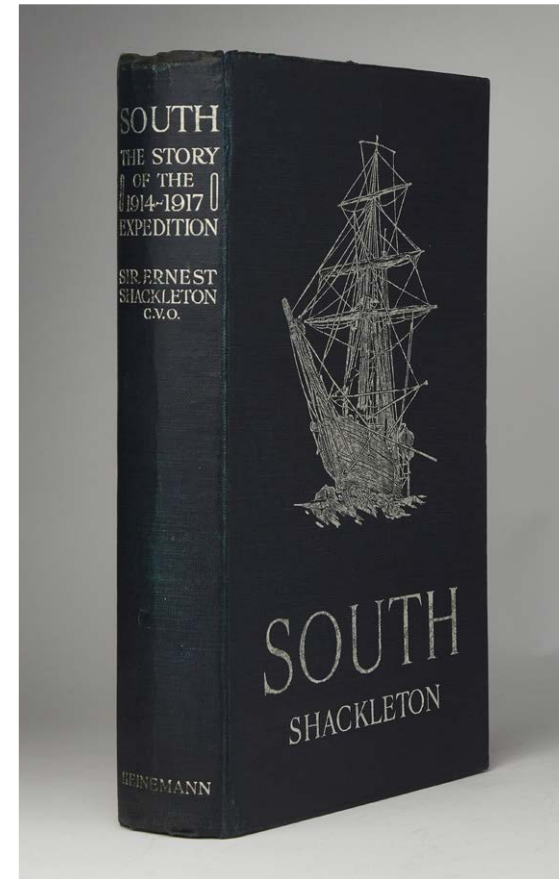
First edition, second printing, of one of the most captivating books in the canon of Polar books of the 'heroic age', recounting the loss of the expedition's ship, the *Endurance* as well as Sir Ernest Shackleton's subsequent epic boat journey aboard the *James Caird* from Elephant Island to South Georgia. This edition, published one month after the first of November 1919 (notorious for its poor paper quality), is printed on far superior paper.

'Shackleton ... showed his supreme qualities of leadership. With five companions he made a voyage of 800 miles in a 22-foot boat through some of the stormiest seas in the world, crossed the unknown lofty interior

of South Georgia, and reached a Norwegian whaling station on the north coast. After three attempts Shackleton succeeded (30 August 1916) in rescuing the rest of the *Endurance* party and bringing them to South America' (*ODNB*). The fine images, captured by the Australian photographer Frank Hurley, are of striking beauty and well reproduced.

The paper used for the first impression quickly became browned and brittle. In this second printing, the binding was also improved, and is now much sturdier than that of the first.

Rosove 308.A3.



'The Most Beautiful Book Ever Designed and Illustrated by an American Artist'

71. SHAHN, Ben (illustrator); Cecil ROTH (translator). Haggadah for Passover. Paris and London: The Trianon Press. 1966. **\$14,500**

Two volumes, folio. Housed in a folding case of vellum over boards, title gilt to boards in English and to spine in Hebrew and English, two silver-gilt clasps to fore-edge, text within stiff white wrappers, title lettered in golden brown to upper cover. Text: pp. xxiv (introduction), 135, [1 (blank)]; loose in sheets, on handmade Auvergne paper with 12 full-page colour plates after watercolours by Shahn and 10 in-text woodcut illustrations in red, partially uncut; Plates: 7 orange paper portfolios, printed in burgundy, containing an original drawing by Ben Shahn with loose printed slip certifying authenticity, signed by the author's wife; 12 colour plates on Japanese nacré paper (of which one a bifolium); 12 colour plates on vélin d'Arches paper (of which one a bifolium); 12 uncoloured plates on Arches Vergé paper; 42 colour plates showing gradual stages of colouring; 3 guide sheets and 3 stencils; and 2 bifolia of frontispiece proofs; vellum slightly discoloured, clasps somewhat tarnished, slight wear to upper joint; internally very clean and fresh; an excellent copy.

First edition, no. J of 10 copies numbered A-J – the only copies of a total print run of 292 to contain an original drawing by the artist, two additional sets of coloured plates, and an additional thirty-six plates showing the progressive hand-stencil colouring of a single plate – of this limited edition of Lithuanian-born American artist Ben Shahn's (1898–1969) magnificently illustrated Passover *Haggadah*.

Shahn immigrated to the United States as a child and apprenticed with a lithographer before studying at New York University, the National Academy of Design, City College, and the Art Students League. Renowned for his murals, frescoes (he collaborated with Diego Rivera in 1933), paintings, commercial illustrations, and photography, Shahn's Social Realist work was much informed by his leftist political views. Particularly central to his oeuvre are the themes of deliverance and redemption and of the struggles of immigrants and minorities against oppression, central to the Passover story.

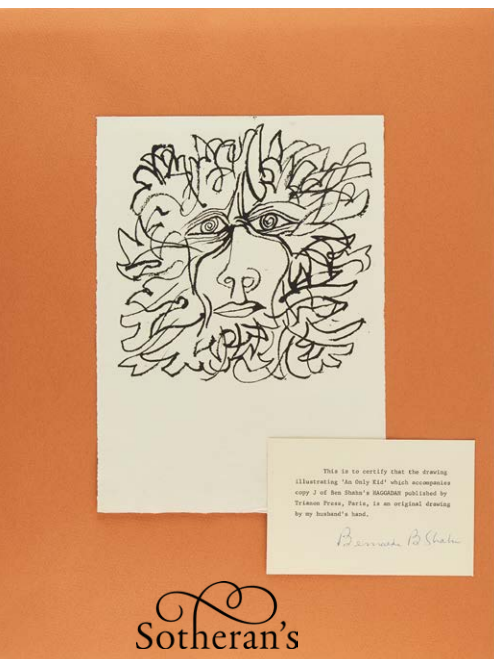


This theme is perhaps most notably represented by his 1932 series of paintings documenting the trial of the Italian immigrant anarchists Sacco and Vanzetti, executed by electric chair on the grounds of a verdict widely considered biased; as well as in his *Jersey Homesteads Mural*, depicting Jewish immigrants arriving at Ellis Island, tenements and sweatshops, and the development of the Roosevelt cooperative factory. Shahn created eleven of the twelve full-page colour plates, inspired by illuminated Hebrew manuscripts, for this *Haggadah* c. 1930, modelling the figures after the Jews of the Tunisian island of Djerba. In 1947 he sold the plates (now at the Jewish Museum in New York) to Frieda Warburg, and in 1958 met the art publisher Arnold Fawcus, who persuaded Shahn to complete a twelfth illustration and commissioned Cecil Roth, editor of the *Encyclopaedia Judaica*, to provide his 1934 English translation of the *Haggadah* as well as a new introduction and notes. The originals were lent by the Jewish Museum to Trianon, the publisher reproducing them 'entirely by hand, using special processes and hand-stenciled color. "We used stencils for each color", Mr. Fawcus said. "It got as high as 42 stencils for 42 colors on one plate"' (*New York Times*, "Trianon Offers Shahn Haggadah", 10 April 1966). **Our copy includes three of these guide-sheets and three stencils used to reproduce Shahn's original watercolours at the Jewish Museum, with numerous markings and cut-outs.**

292 copies were printed, consisting of eighteen *hors commerce* copies numbered i to xviii; ten copies numbered A to J, as here; sixteen copies numbered K to Z on *Arches Grand Vélin*, with one extra set of colour plates, one uncoloured set of plates, two proof states of the lithographic frontispiece, and guide-sheets and stencils; twenty copies numbered I to XX with an extra set of colour plates on *Arches Vergé* paper, an uncoloured set of plates, and one proof state of the lithographic frontispiece; and two hundred twenty eight copies numbered 1 to 228 on pure rag *Arches Vergé* paper. **The A-J range, according to the publisher, sold out to museums and private collectors almost immediately**, and the *New York Times Saturday Book Review* hailed it as 'perhaps the most beautiful book ever designed and illustrated by an American artist'.

We are able to conclusively trace only one copy of the series numbered A-J, at the Library of Congress (Copy A).

See Greenfield, Ben Shahn: An Artist's Life (1998); MoMA, American Prints, 1960-1985, in the Collection of the Museum of Modern Art (1986), pp. 361-2; Prescott, The Complete Graphic Works of Ben Shahn, pp. 63 and 71.



Cursing the Men in Washington

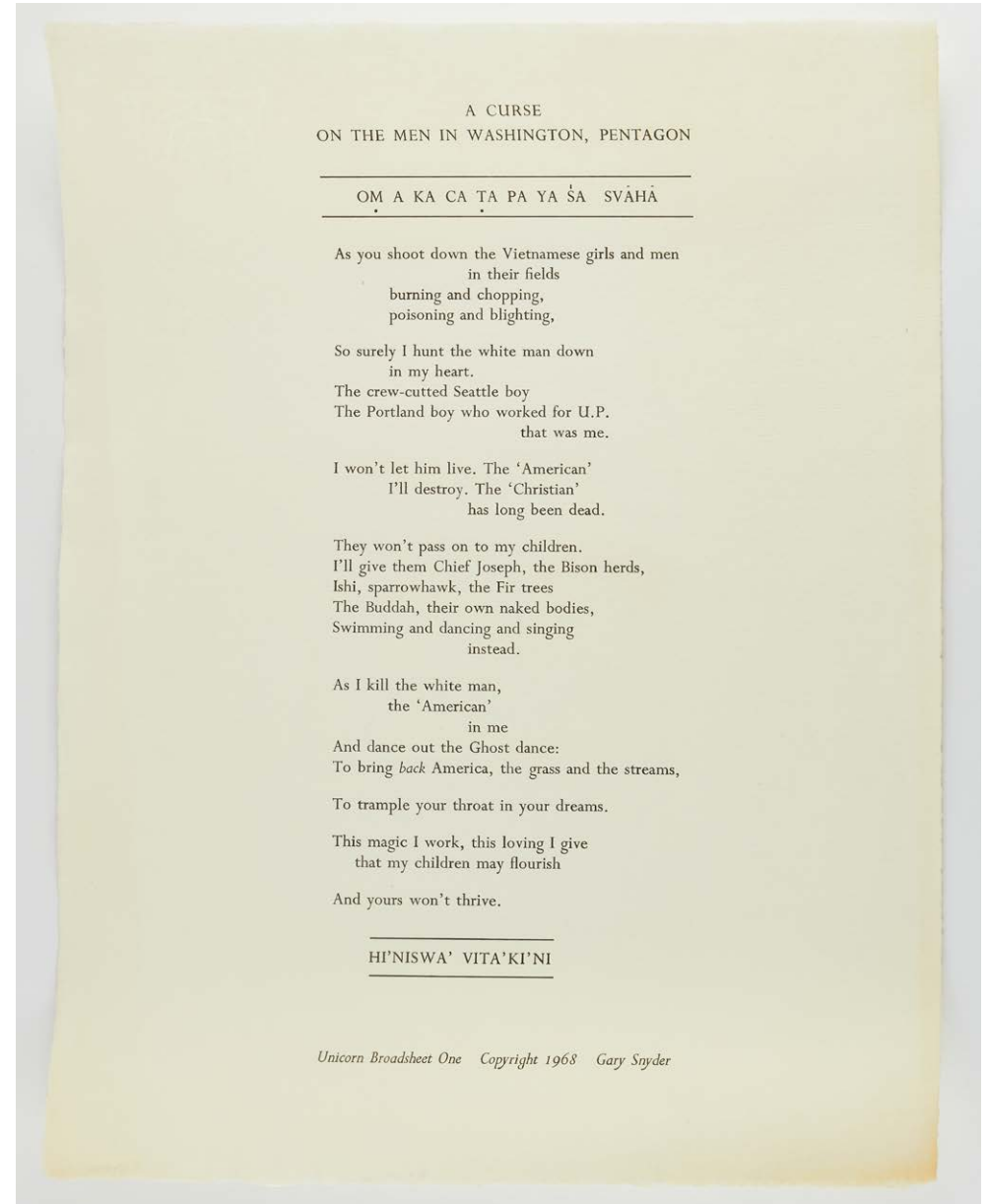
72. SNYDER, Gary. A Curse on the Men in Washington, Pentagon. Om a ka ca ta pa ya sa svāhā. [Santa Barbara: Unicorn Press.] 1968. **\$500***

Letterpress broadside (400 x 305 mm). Small pale dampstain to third stanza, else very well preserved.

The first of the Unicorn Broadsheet series (1968–70), Gary Snyder’s powerful anti-war poem criticising American foreign policy concerning the Vietnam War in particular.

The opening Sanskrit mantra, from the Buddhist *Hevajra Tantra*, is intended to cause a cities to tremble, and the final line, ‘Hi’niswa’ vita’ki’ni’ (‘we shall live again’), is from the chorus of a Cheyenne Ghost Dance song, performed from the mid-nineteenth century to oppose American westward expansion, usher in peace, and communicate with the spirits of the dead. Here, the San Francisco-born poet, environmentalist, and essayist (b. 1930) Gary Snyder combines both Buddhist and Native American influences to condemn ‘the white man, | the “American” | in me | And dance out the Ghost dance: | To bring *back* America, the grass and the streams’, and to imbue the next generation with love and connection with nature.

The Unicorn Press, established in Santa Barbara in 1966 by Teo Savory and Alan Brilliant in conjunction with Ken Maytag’s Unicorn Book Shop, printed several poetry postcards, broadsides, and books. This is the first of the press’s series of broadsides, which also included Rexroth’s ‘All Year Long’, Bly’s ‘In a Boat on Big Stone Lake’, and Tate’s ‘The Torches’.



An English Bookseller in the Danish West Indies

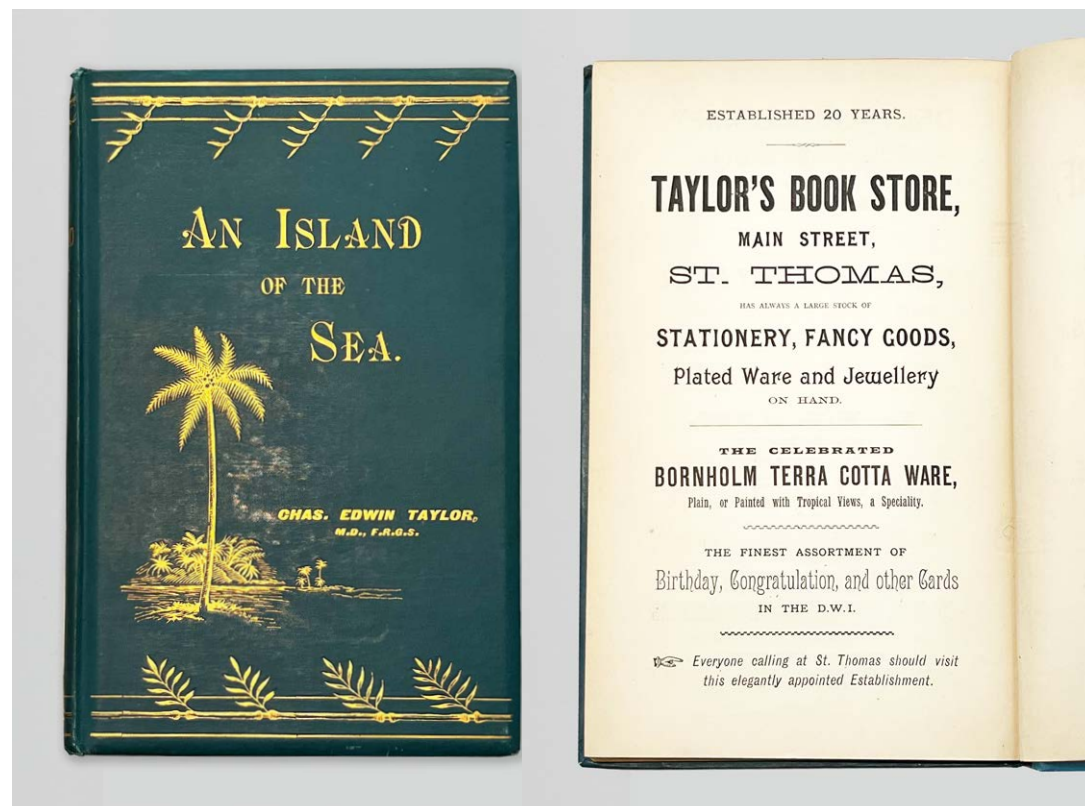
73. TAYLOR, Charles Edwin. *An Island of the Sea. Descriptive of the Past and Present of St. Thomas, Danish West Indies. With a few short Stories about Bluebeard's and Blackbeard's Castles. St Thomas: 'Published by the author at Taylor's Bookstore'. 1895.* **\$1000**

8vo. Original illustrated cloth with bevelled edges, palm tree and floral motifs gilt to upper board, patterned endpapers; spine ends and corners slightly bumped; pp. 120, [6 (local advertisements)], photographic plates; text a little toned, repaired marginal tear to rear flyleaf, a very good copy.

First edition, printed for the author – an English physician, violinist, dancer, bookseller, and printer – of this history of St Thomas from its Danish settlement in 1672 to the late nineteenth century, including local legends of Blackbeard, printed on St Thomas and distributed at his bookshop.

The island of St Thomas was sold for twenty-five million dollars in gold to the United States during the First World War, after fifty years of preliminary negotiations and draft treaties between the two nations. Charles Edwin Taylor (b. 1843), FRGS and member of the Colonial Council of the Danish Antilles, was unable to attend university in England due to changes in his family's financial circumstances, and instead worked at a mercantile firm in Canada before travelling the United States, spending

two years in Cuba, and finally settling in St Thomas, which then had a total population of approximately 15,000. After marrying a woman from St Croix, he set up as a bookseller and publisher and undertook 'in connection with the editor of the *St Thomae Tidende* [...] the publication of the *St. Thomas Almanac and Commercial Advertiser* – the first publication of the kind which had ever appeared in the Danish Antilles' (Taylor, p. ix), produced his own wood engravings, and authored numerous works on the Danish West Indies. Whilst living on St Thomas, he trained as a physician and was a proponent of homeopathic and preventive medicine, known on the island for ignoring divisions of race and class in his medical practice. His articles on the therapeutics of electricity published in the *Medical Tribune* of New York. Convicted by the Danish King's physician for illegally



practicing on the island, he was briefly taken into custody before his patients paid his bail, left the island to become practise surgery in Chicago, and later returned. The final three leaves advertise local businesses on St Thomas, including wine and liquor dealers, ship brokers, hotels, soft drinks (from a company which allegedly supplied the warships of ten countries), earthenware, and Taylor's own bookshop. A second edition of *An Island of the Sea* was published the following year.

OCLC finds a single copy in the UK, at the British Library.

On Taylor, see The Medical Advocate II (1885), p. 108; Taylor, Leaflets from the Danish West Indies (1888).

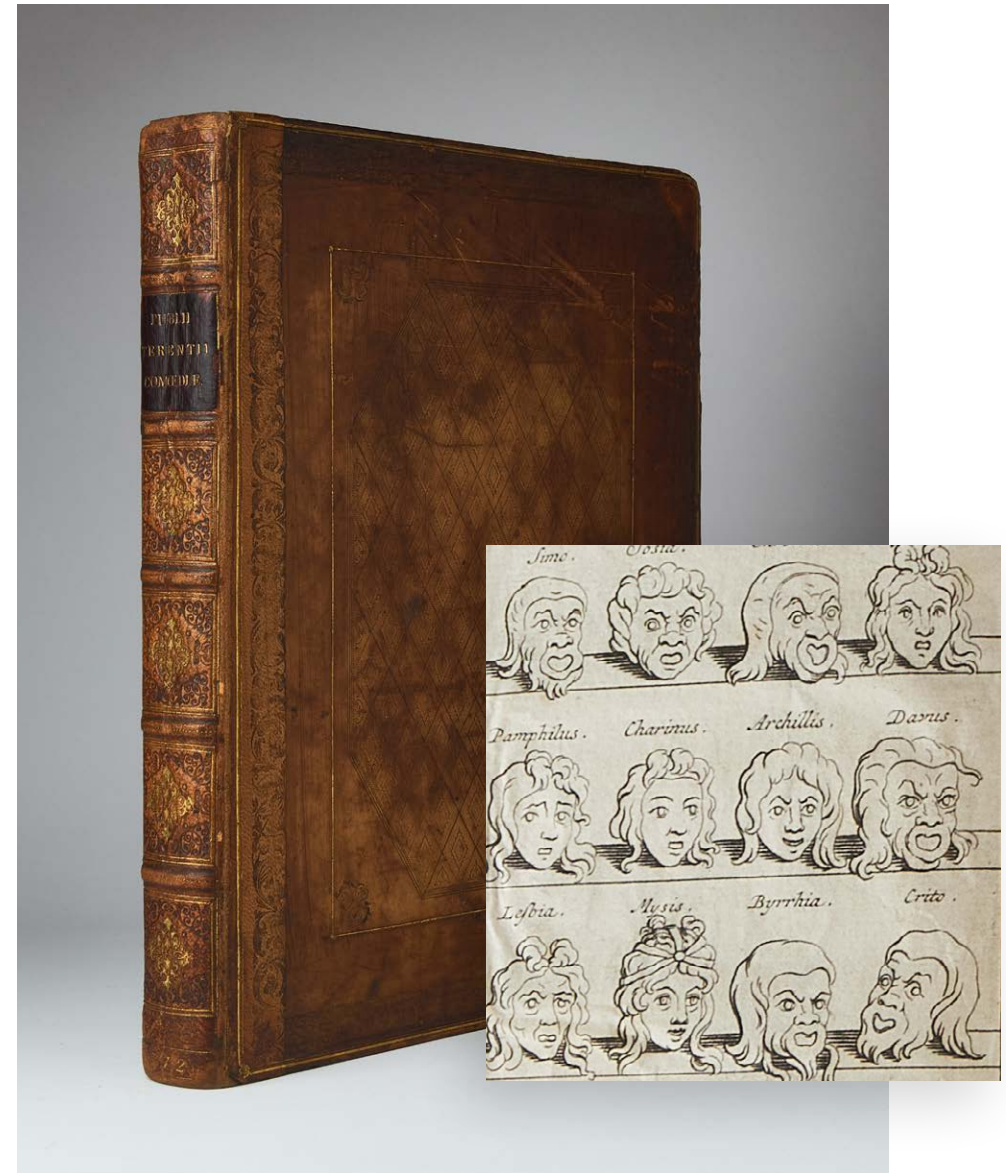
Cut-and-Paste Terence

74. TERENCE. *Publii Terentii Afri comoediae.* Birmingham: John Baskerville. 1772. \$2000

4to. Nineteenth-century calf, central octagonal panel tooled in blind to a diapered design, borders roll-tooled in blind and ruled in gilt, plum morocco lettering-piece to spine, spine decorated in gilt and black, edges gilt, later marbled endpapers; pp. [ii], 364; pp. 203 and 299 misnumbered; **this copy with 44 copper engravings by Picart mounted to interleaved blanks (see below);** ruled in red throughout, typographic ornaments to title; rebacked and recornered in nineteenth-century brown morocco; sporadic light foxing (heavier gilt to first quire), small marginal loss to head of last leaf not touching text; else a very good copy; nineteenth-century inscription 'Acheson | Coll: Perf. Harrow' to first plate verso, Beaufoy Library bookplate to front pastedown, armorial bookplate of Boies Penrose II to front free endpaper, 1920s catalogue cutting pasted to front free endpaper (price cancelled in ink).

Baskerville's handsome quarto edition of Terence's comedies, our copy extra-illustrated by Archibald Acheson, 3rd Earl of Gosford (1806–1864) using handsome engravings by Picart cut from a copy of the 1717 Rotterdam-printed French edition of Terence.

Baskerville also published Terence's *Comoediae* in octavo in the same year. Gosford's interest in books began at the age of nine, and the family library in County Armagh, Northern Ireland (for which he was later MP) 'became a refuge when Gosford was thirteen and his father, a politician embroiled in battles between Catholics and Protestants and mistrusted by both, sought legitimacy and status through an audacious project: replacing the family home with a 242-room Norman Revival Castle' (Davies). This copy of Terence's comedies was evidently acquired by Gosford at an early age, bearing his collation note from Harrow; he subsequently matriculated at Christ Church Oxford in 1825, graduating B.A. in 1828.



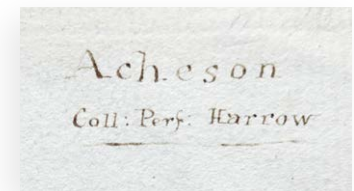


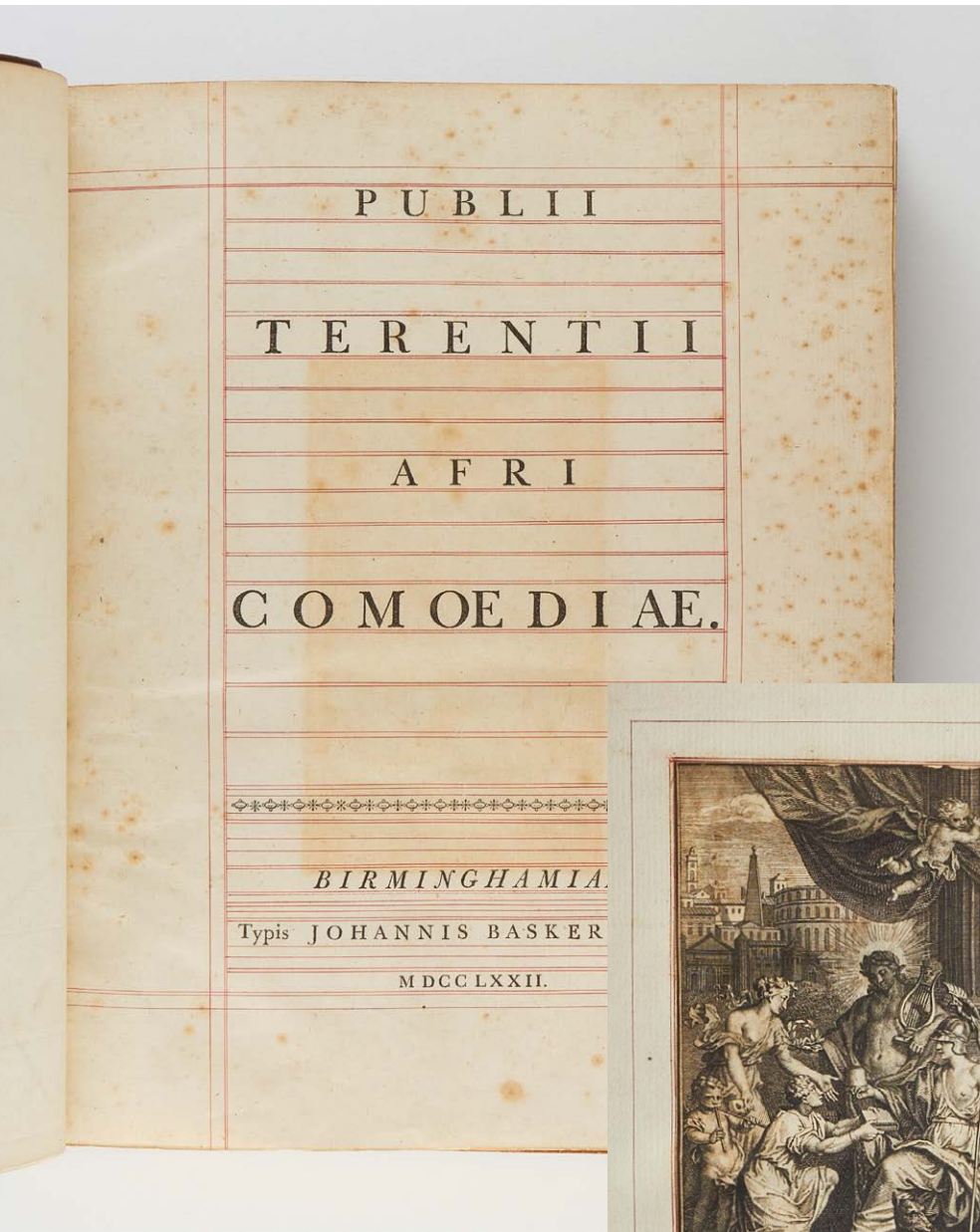
The significant library he later built, with the help of his friend, the bibliographer Beriah Botfield, included a Gutenberg Bible (later acquired by Estelle Doheny), a First Folio, and a substantial collection of Aldines; it was sold after his death at the age of fifty-seven (from an ‘attack of gout in the head’) to cover his son’s gambling debts, passing *en bloc* by private contract to the bookseller James Toovey in 1878.

The library was dispersed in several parts, with numerous books held back from auction at every stage: the first portion of the library was sold in Paris in 1882, with a subsequent sale by Puttick & Simpson in April 1884. After Toovey’s death, his son, Charles James Toovey, ‘retained the choicer portion of the library, including the whole of the Aldines and a number of books in beautiful bindings. This collection he sold in 1899 to the late Mr J. Pierpont Morgan and it may be considered one of the notable sections of the latter’s great library’ (De Ricci, p. 157)

Our large-paper quarto copy of Baskerville’s Terence has been extra-illustrated with engravings by Picart cut from the 1717 octavo edition. Curiously, this points to a seemingly unstudied wider practice of Grangerising within Gosford’s

library. Each engraving by Picart has been mounted to a blank leaf facing the corresponding text in the Baskerville edition. Gosford’s copy of the 1711–16 Rigaud edition of Homer was seemingly extra-illustrated according to the same method, ‘with Picart’s plates for the *Iliad* inserted’, taken from the 1731 Amsterdam edition of *Les Oeuvres d’Homère* translated by Anne Dacier (Lewine, p. 244). He applied the same practice to his copy of the 1749 edition of Henault’s *Nouvel abrégé chronologique de l’histoire de France*: ‘The Gosford copy of the 1752 edition with supplement, dated 1756, both vols. in 1, containing 240 portraits of illustrious persons engraved by Desrochers, and the two plates of the massacre of Saint-Barthelemy and of the assassination of Henry IV. inserted’ (*ibid.*, p. 238). With regard to our Terence, it would seem that Gosford kept duplicate copies of both the 1717 and 1772 editions, both of which appeared in the first auction of his library as sold by Toovey, in Paris in 1882 and were subsequently sold by the French booksellers Damascene Morgand the following year.





Provenance:

1. Archibald Acheson, 3rd Earl of Gosford, with his collation note. Seemingly not in the catalogues of 1 May 1882 (Porquet) nor 21 April 1884 (Puttick & Simpson).

2. With the family bookplate of Henry Benjamin Hanbury Beaufoy FRS (1786–1851), MP for Hackney, philanthropist, vinegar factory owner, and keen hot-air balloonist. Christie's, *Catalogue of a Portion of the Valuable Library of Books & Manuscripts formed during the early part of the last century by Henry B.H. Beaufoy, Esq.* (7 June 1909), lot 238 ('ruled in red throughout, and illustrated with the series of plates by Picart, calf extra (rebacked with morocco)').

3. James Tregaskis, *The 851st Caxton Head Catalogue* (1922), no. 100, offered at £5 10s; a cutting of another Tregaskis catalogue of the 1920s (in which this is no. 266) has been pasted to the front free endpaper.

4. Bookplate of the bibliophile travel historian Boies Penrose II (1902–1976), evidently entering the market before the sale of his library in two parts in 1971.

5. Purchased from a London bookseller in 1960 and presented to Theo Zinn, senior Classics master at Westminster School, as a gift from some of his pupils.

ESTC T137489; Brunet IV, col. 718; Gaskell 46; Dibdin II, p. 477 ('printed in the usually beautiful style of the impressions of ancient classical authors by this printer'; Straus and Dent 93. See Davis, *The Lost Gutenberg* (2019); De Ricci, pp. 156–7; Lewine, *Bibliography of Eighteenth Century Art and Illustrated Books* (1898).

'And Death Shall Have No Dominion'

75. THOMAS, Dylan. 18 Poems. London: [The Favil Press for] *The Sunday Referee* and *The Parton Bookshop*. 1934.

[with:]

THOMAS, Dylan. Twenty-Five Poems. [Letchworth: Temple Press for] London: J.M. Dent. 1936. **\$3000**

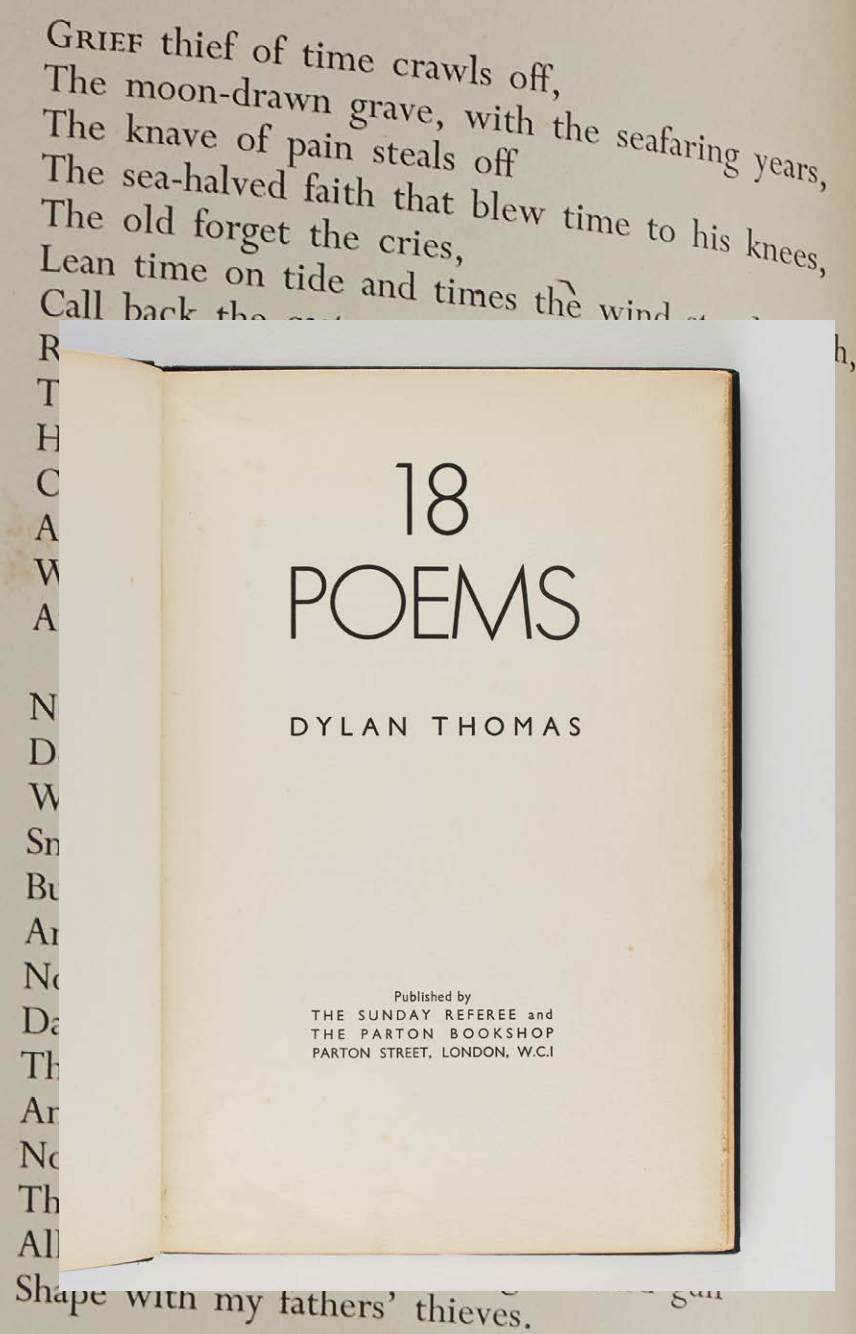
18 Poems: 8vo. Original black cloth, spine lettered in gilt, lacking the dustwrapper; pp. 36, [4]; corners and extremities slightly worn, small chips to three of four corners and head of spine; light spotting to endpapers and half-title, a few isolated marginal spots throughout; a very good copy.

Twenty-Five Poems: 8vo. Original grey boards, sympathetically in pale blue cloth, spine lettered in dark blue in imitation of the original, endpapers and pastedowns renewed, lacking the dust-jacket; pp. vii, [1 (blank)], 47, [1]; light rubbing to edges and extremities, a few marks to boards; a very good copy; presentation inscription to Aubrey Douglas-Smith, dated January 1938 to original front flyleaf.

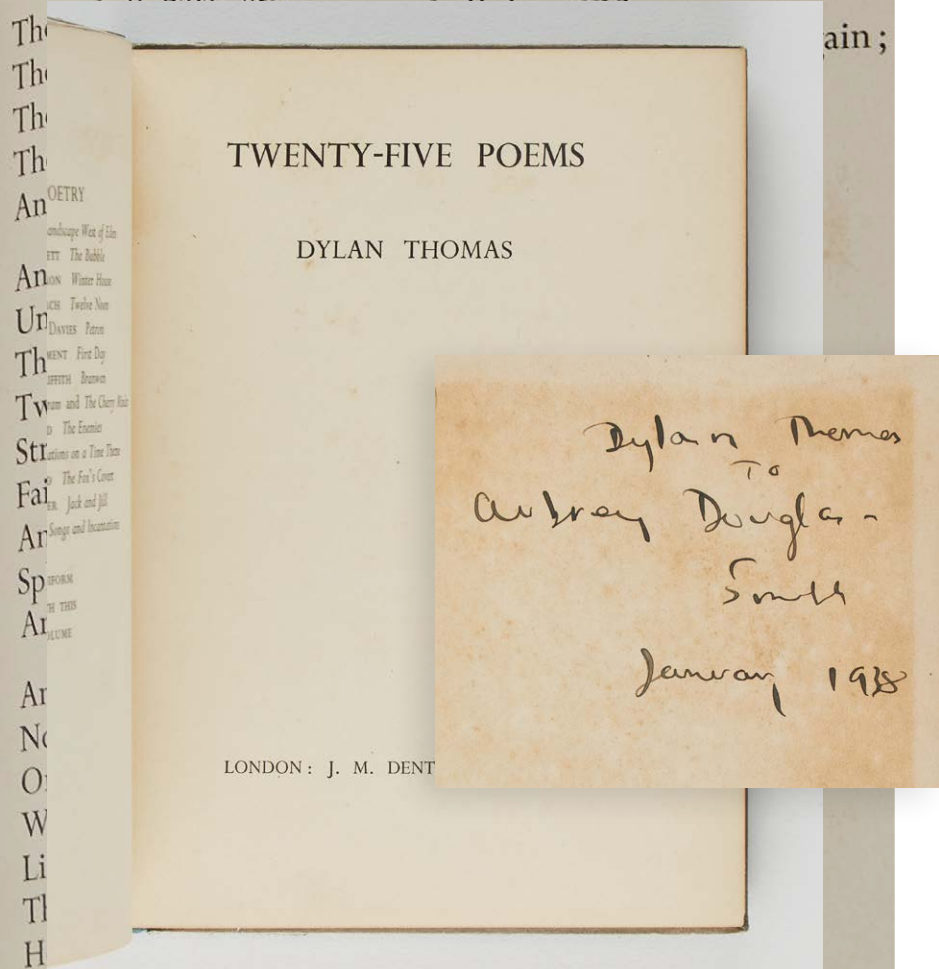
Both volumes housed in an emerald-green, cloth-covered solander box lettered in gilt to front panel.

First edition, first issue of Dylan Thomas's debut, *18 Poems*, together with a second impression of its successor, *Twenty-Five Poems*, the latter presented by the author to Aubrey Douglas-Smith.

18 Poems, Thomas's first book, followed a circuitous route to publication. Leaving the Swansea school where his father taught in 1931, aged sixteen — 'an undistinguished pupil' (ODNB) — he found work at the local evening newspaper, contributing on literary matters whenever possible. Already writing poems and consciously cultivating the life of a poet (which, for Thomas, invariably involved alcohol), the notebooks he filled between 1930 and 1934 contain a significant proportion of the poems on which his reputation rests.



AND death shall have no dominion.
 Dead men naked they shall be one
 With the man in the wind and the west moon;
 When their bones are picked clean and the clean
 bones gone,



Break in the sun
 And death shall have no dominion.

'And death shall have no dominion,' his defiantly resonant refusal of mortality, appeared in the *New English Weekly* in May 1933, followed that October by 'The Force that through the Green Fuse Drives the Flower' in *The Sunday Referee*, a poem central to *18 Poems* and which encapsulates Thomas' preoccupation with 'the pantheistic union of man and nature' (Christie). Appearing on 29th Oct. 1933, the poem won the annual prize for poetry awarded by the paper, part of which consisted of publication, under the aegis of the *Referee*, of a book of the winning poet's work. These early poems had also attracted the attention of T. S. Eliot and Stephen Spender, the former considering Thomas for his Faber list. The book was eventually issued jointly by the press at the Parton Bookshop and *The Sunday Referee*. Run by David Archer - 'the effete left-leaning scion of a Wiltshire landowner' (Ferris) - the bookshop at 2 Parton Street, between Southampton Row and Red Lion Square, was a gathering place for young writers and poets, George Barker and David Gascoyne among them.

Although *18 Poems* proved both a critical and commercial success, Thomas remained dissatisfied with his publisher. Writing to George Reavey in 1938, he complained that he had 'lost badly on that book, owing to my ignorance & Archer's vagueness: I was given, in small irregular sums [...], no more than £4 or £5, and

have not received a halfpenny royalty although the book, for poetry has sold [...] remarkably well.' Five hundred sets of sheets of the volume were printed, bound in two issues of two hundred and fifty copies; this copy is the first state with flat spine, untrimmed upper and fore-edges and lacking the extra sheet between half title and title page.

By the time Dent 't[ook] him by surprise' (Lycett) by publishing *Twenty-Five Poems* in 1936, Thomas's work was selling in greater numbers: the first impression of 750 copies sold quickly and was followed by three further impressions. This copy of the second impression was inscribed by Thomas in 1938 to **Aubrey Douglas-Smith** (1899-1963), later the author of *Guilty Germans?* (Left Book Club, 1942; subsequently issued in a Gollancz trade edition). Thomas may have known Douglas-Smith through the Parton Bookshop circle (the shop closed in 1939, a year after the present inscription). The poet's political sympathies were firmly with the radical left, without, it seems, formally joining any party or group.

Rolph B. 1(a), B. 3. See Christie, Dylan Thomas: A Literary Life (2014); Ferris, Dylan Thomas: The Biography (1999); Lycett, Dylan Thomas: A New Life (2003); Ferris ed., Dylan Thomas: The Collected Letters (1985).

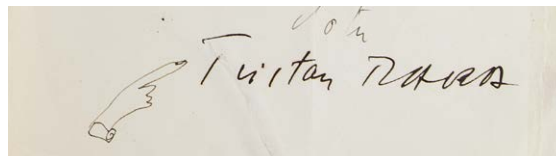
'Dada Means Nothing' –
Presented by Tzara, with an Autograph Letter

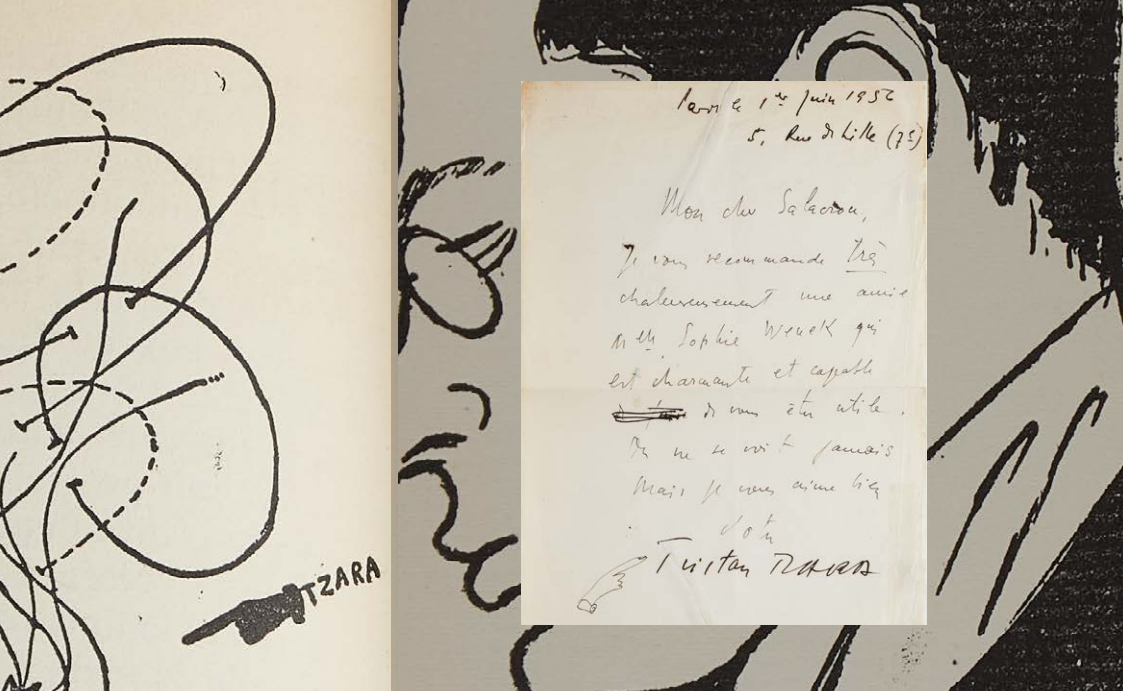
76. TZARA, Tristan; Francis PICABIA (illustrator). Sept manifestes Dada. quelques dessins de Francis Picabia. Paris: Éditions du Diorama, Jean Budry & Co. [1924.] **\$7000**

8vo. Mid-twentieth-century pebbled morocco, upper board lettered in gilt, marbled endpapers, uncut edges, silk page-marker, original black wrappers with blue label to front bound in, housed in a custom-made slipcase; pp. 97, [7], with full-page portrait of Tzara to p. 7 and a further 11 in-text illustrations by Picabia; spine and joints expertly restored at head; subtle marginal repairs to wrappers and upper corner of half-title, uniform light toning (more pronounced to first and final pages); overall a very good, clean, copy; presentation inscriptions to Armand Salacrou to half-title (see below), respectively dated April 1925 (signed 'TZARA' and accompanied by a small ink drawing of a finger piercing a heart) and 10 February 1946 (signed 'Tristan TZARA' and with a small ink drawing of a flower), autograph letter to Salacrou (8vo, pp. [1], signed 'Tristan TZARA' and dated 1 June 1956) and press photograph of Salacrou at the Académie Goncourt (typescript caption dated 5 January 1949 adhered to verso, photographer's blue ink stamp to verso) loosely inserted.

First complete edition of Tzara's seven revolutionary Dada manifestos, no. 216 of 250 copies printed on Lafuma paper from a total edition of 300, twice inscribed – first in 1925 and again in 1946 – by the author to the dramatist Armand Salacrou (1899–1989), with a 1956 letter from Tzara to Salacrou loosely inserted.

The Romanian-born French writer Tristan Tzara (1896–1963) was an early pioneer of the Dada movement in Zurich. His *Seven Dada Manifestos* – subverting the traditional aim of a manifesto and establishing the Dadaist disavowal of meaning – were originally published separately between 1916 and 1920, and here appear together for the first time. This reaffirmation of the movement's principles (or lack thereof) was published in the aftermath of Surrealism's definitive split from Dadaism, which had culminated in a riot at the July 1923 restaging of Tzara's play *Le Cœur à gaz* (*The Gas Heart*) instigated by André Breton.





1^{er} et 1^{er} juin 1956
5, rue de Lille (15)

Monsieur Salacrou,
Je vous recommande très
chaleureusement une amie
Miss Sophie Wenck qui
est charmante et capable
~~de~~ d'être utile.
De me le voir jamais
Mais je vous aime très
vot
Tzara

7 manifestes dada

le 10 février 1916
avec toi pour la même
amitié
de
Tzara

à Armand Salacrou
qui casse les assiettes du cœur
et sait remplir les trous
avec des cris des rêves et des pleurs
de mon amitié la fine fleur

TZARA
avril 1925

Breton leapt onstage and purportedly broke an actor's arm with his cane. Picabia, whose illustrations - including a portrait of Tzara - appear here, would formally renounce Dada in 1921, briefly positioning himself within the Surrealist movement.

The present copy testifies to the enduring friendship between Tzara and his artistic collaborator Salacrou over the course of some three decades; Salacrou had been introduced to Tzara - as well as Artaud - by the Surrealist painter André Masson. 'Adumbrating Surrealist moods, Salacrou's first plays are almost totally introspective' (Silenieks, p. 1); in 1923, Tzara had some of Salacrou's earliest works (*Pièces à lire, Magasin d'accessoires, and Les Trente tombes de Judas*) sent to a Belgian magazine, pieces 'intended to be read rather than acted' in which Salacrou 'conjures up weird images and fantastic forms that pass by in a continuous flow' (ibid., p. 11). A member of the Académie Goncourt from 1949 and a Grand Officer of the Légion d'honneur, he was president of the jury of the 1963 Cannes Festival (which opened with Hitchcock's *The Birds*, the Palme d'Or awarded to Visconti's *Il Gattopardo*). Around 1923 Salacrou was closely connected with the avant-garde

Rue Blomet circle, centred around the studio of painter André Masson, where he befriended the likes of Joan Miró and Max Jacob.

In the first inscription to Salacrou on the half-title, written in verse and dated April 1925, Tzara makes reference to the drama of his friend *Le Casseur d'assiettes* (*The Plate Breaker*), which premiered in that same year: 'To Armand Salacrou | who breaks the plates of my heart | and knows how to fill the holes with cries of dreams and with tears. The flower of all my friendships' (trans.), adding a symbolic drawing of a flower and of a finger poking through a heart. Tzara revisited this copy twenty-two years later (presumably at Salacrou's request), adding another drawing of a flower in tribute of their friendship and the inscription 'with the same friendship always' (trans.). Loosely inserted is autograph letter from Tzara to Salacrou, dated 1 June 1956, in which Tzara 'highly recommends a friend, Miss Sophie ?Wenck, who is charming and capable of doing of being useful to you.'

Ades 8.58; Meyer 218. See Silenieks, 'Themes and Dramatic Forms in the Plays of Armand Salacrou,' in *University of Nebraska Studies* 35 (1967).

Countersigned by Galileo's Interlocutor in Medicean Debate

77. [UNIVERSITY OF BOLOGNA.] Privilegia Domini Bernardini Maggii Luganensis [Diploma in Arts and Medicine Issued to Bernardino Maggi of Lugano, 9 February 1607]. *Bologna*. 1608. **\$10,500**

Manuscript on vellum, 4to. Contemporary Bolognese brown morocco, boards richly gilt to a panel design, floral roll-tooled border within single and double fillets, large foliate cornerpieces, central tool of crucified Christ to upper board, and of Virgin and Child to lower, each surrounded by vase of flowers and marguerite tools, spine gilt in compartments, gilt edges, spine lined with manuscript waste on vellum; ff. [20], calligraphed in a fine Italianate humanist hand in brown and gold ink, up to 14 lines to a page, all leaves excluding title-page surrounded by elaborate border in gold and brown (see *contents below*); light wear to spine and corners, spine slightly worn with chip at head, hole through lower inner corners and text block where tassel and university seal formerly affixed, traces of 4 pairs of red silk ties; first quire largely detached, light variable marginal staining; signature of Petrus Sementius Procancellarius of the University in ink to f. 10^v; ink notarial sign 'IBR' of Iohannes Baptista Rusticelli to f. 11^r; signatures of Antonius Gandulphus and Flaminius Papazonius in ink (see *below*), and ink notarial sign 'BA' of Bartholomeus Albertinus to f. 19^v; contemporary ink inscription '1607. die 9. Februarij Laurea Doctoralis Equestri Dignitatis Collatio' to front free endpaper; early twentieth-century bookseller's ticket 'C. E. Rappaport ... Rome' to front pastedown.

A sumptuous Arts and Medicine diploma from the University of Bologna, handsomely illustrated and calligraphed throughout, and preserved in a contemporary richly gilt Bolognese binding.

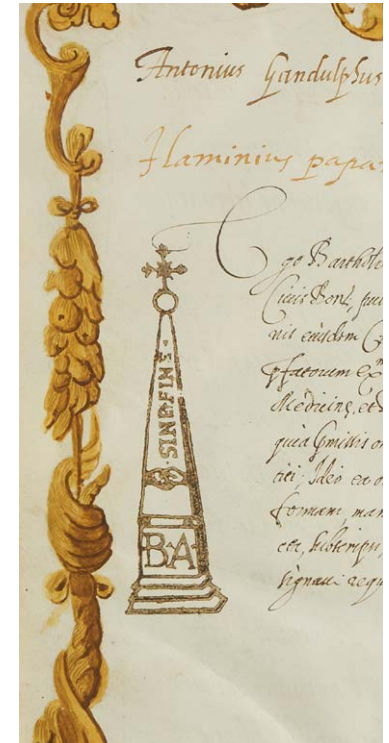
In the medieval and early modern periods, university degree ceremonies followed a precise ritual: rigorous examination, collective approval, and finally the symbolic bestowal of books, a doctoral cap, and a gold ring – tokens binding the graduate to their discipline. The title carried real authority, granting the right to teach and practise across wide territories. As legal instruments countersigned by notaries, early diplomas took the form of large, handwritten sheets on parchment; later they evolved into more compact, bound booklets, often richly decorated with coats of arms, religious imagery, and gold illumination (*cf.* Maggiulli).





This diploma confers a degree in Liberal Arts, Sacred Philosophy, and Medicine on Bernardino Maggi (Bernardinus Maggius or Madius in Latin), a citizen of Lugano. Granted on 9 February 1607, the manuscript was completed the following year, as recorded on the title-page. The Latin text comprises a description of the duties attached to his new status, testimonials by academic members of the university, and notarial attestations with stamps and signatures.

A surname common in Lombardy, the Maggi family is also recorded in Ticino, with a branch attaining some notability in Mendrisio (Oldelli, p. 105). In 1593, a Fabrizio Maggi of Lugano is documented among the contractors for the fortifications of Casal Monferrato on behalf of the Duke of Mantua (*Bollettino storico della Svizzera Italiana* 20–25 (1898), p. 181). As a native of Ticino, the southernmost canton of Switzerland, Bernardino belonged to the *natio* of the Citramontani (non-



Bolognese Italians) rather than to the Ultramontani, the foreign students (French, English, Spanish, German, Polish, and Hungarian). His diploma, however, includes a portrait of Arnoldus, a fashionably dressed gentleman with a large white ruff, identified as the commander of the Swiss troops stationed in Bologna. Together with the depiction of the Swiss Confederacy's *Wappenbaum* (cantonal tree), the portrait underscores Bernardino's connection to the Confederacy. This fluidity between Italy and the Swiss Confederacy is further stressed by the arms of the Odescalchi family on the title-page likely alluding to the Italian family's ties with Lugano: prominent bankers from Como, the Odescalchi maintained in fact close links with the region, much of which then fell under the diocese of Como. The presence of the arms of Ranuccio I Farnese, Duke of Parma, Piacenza, and Castro (r. 1592–1622) may reflect his connection with the Collegio Ancarano of Bologna, where he studied and of which he later became 'dominus ac patronus' (see Lines, p. 111).



The Bolognese Aristotelian Flaminio Papazzoni (d. 1614), Prior of Philosophy at Bologna and one of the signatories of the diploma, later obtained a chair at the University of Pisa on the recommendation of Galileo Galilei. In 1612 he was required by the Medici to engage in a debate with Galileo on the question of floating bodies. Apparently reluctant to oppose his benefactor, Papazzoni lost the dispute and, after it attracted considerable attention, was required to repeat it at the Medici court in the presence of the Grand Duke and Duchess, and the cardinals Maffeo Barberini (who supported Galileo) and Ferdinando Gonzaga (who sided with Papazzoni).

Contents:

Title-page 'Privilegia Domini Bernardini Maggii Luganensis. M.D.CIIX', within an elegant gold cartouche surrounded by coats of arms, including the civic arms of Lugano, the arms of the Maggi family of Lugano (?) and those of the Odescalchi family of Como, flanked by four allegorical emblems, the whole within a magenta drape (f. 1^r); portrait of Arnoldus ('Duci Arnoldi Helvetiae stationis imago') with Latin verses (f. 1^v); Swiss *Wappenbaum* (displaying, from the top, the arms of Zürich, Bern, Luzern, Uri, Schwyz, Unterwalden, Zug, Glarus, Basel-Stadt, Fribourg, Solothurn, and Schaffhausen), superimposed on a double-headed eagle and surmounted by a crown and *treue Hände* (loyal hands); blank aside the decorative frame (f. 2^v); coat of arms of Ranuccio I Farnese, within an exuberant gold cartouche

decorated with *cornucopiae* and encircled by the chain of the Order of the Golden Fleece (f. 3^r); 'In Christi Nomine Amen' with a large and finely historiated initial 'G' incorporating grotesque human and animal heads (f. 3^v; cf. similar initial 'C' on f. 5^v); f. 20 blank aside the decorative frame.

Provenance:

From the Bibliotheca Altempsiana, formed by the Austrian cardinal Marco Sittico Altemps (Mark Sittich von Hohenems Altemps, 1533–1595), nephew of Pope Pius IV, and housed in Palazzo Altemps. In 1740, a substantial portion of the manuscripts entered the Vatican Library; the remainder, largely dispersed, was sold at auction in London in 1907 (Sotheby, Wilkinson, and Hodge) and in Rome in 1908 (Rossi, *Catalogue des livres et des manuscrits composant la bibliothèque des ducs d'Altemps*; this manuscript lot 2838).

See Lines, *The Dynamics of Learning in Early Modern Italy Arts and Medicine at the University of Bologna* (2023); Maggiulli, 'I diploma di laurea: una fonte per la storia dell'università', *DigiItalia* (2021); Montalbani, *Notitia doctorum: sive catalogus doctorum qui in collegiis philosophiae et medicinae bononiae laureati fuerunt ab anno 1480 usque ad annum 1800* (1962), p. 112 [9 February 1607: D. Bernardinus Madius Luganensis in U.C. Acta 1605–1607, c. 32^v]; Oldelli, *Dizionario storico ragionato degli uomini illustri del Canton Ticino* (1807).

The Life and Death of 'Georg' Washington

78. [WASHINGTON, George.] Stuttgarter Bilderbogen. Georg Washington 1ter President der vereinigten Staaten von Nord America. George Washington the first President of the United States of America ... No. 46. Stuttgart. Fried[rich] G[ustav] Schulz. [Not after 1853.] **\$1500***

Lithographic broadside (420 x 320 mm), mounted on old card (442 x 352 mm); partly hand-coloured; minute rust-mark at foot, else very well preserved.

An extremely rare Stuttgart-printed broadside depicting scenes from the life of George Washington, with text in German and English, produced as part of a series of *Bilderbogen* on notable figures by the prolific publisher Friedrich Schulz, prominently featuring depictions of people of colour and highlighting his role as the only Founding Father to emancipate all of the enslaved people he owned in his will.

Schulz, a lithographer, stationer, and producer of *cartes de visite* who had exhibited at the Erste allgemeine deutsche Industrieausstellung (General German Industrial Exhibition) in Munich in 1854, published several of these *Bilderbogen*, or picture sheets, frequently brightly coloured and 'showing multiple images on the same sheet of paper to portray a fairytale or historical event in narrative frames with a short text.

Among the common topics and genres are religious, military battle, and sentimental scenes; portraits and caricatures; and landscapes and city views' (Library of Congress, *online*).

Schulz seems to have specialised both in bilingual material and in *Bilderbogen* depicting notable figures. Nos. 1 to 48 had already been issued by 1853, available coloured or uncoloured, bound or sold as individual sheets; his 1853 advertisements describe sheets in German and facing Dutch, English, and French depicting the lives and deeds of, *inter alia*, Charlemagne, Christ, Cromwell, Peter the Great, Columbus, Wellington, Luther, Catherine of Russia, Queen Elizabeth I, and Muhammad, also mentioning the George Washington picture sheet.



His earlier works include sheets on Sleeping Beauty, the lives of soldiers, and folk scenes, perhaps indicating a general shift in interest towards the lives of notable leaders. Here, Washington is depicted in three-quarter profile within a wreath, flanked by American flags. The scenes beside and below him depict his youth ('Washington, a Geometrician'); Washington taking Boston 'by storm'; his inauguration ('Washington's entry when President'); Washington discharging his army; and his death. At the foot is a brief bilingual biography of Washington, the English portion full of charming errors and Germanicisms: he was, 'however, distinguished' by his probity and docility 'in such a high degree that all his fellow scholars every contention they had committed to his judgment'; from 1755 he 'principally got celebrated by his wars of independency'.

Of particular note is the final line: Washington died on the 14 of December 1799 after having given his slaves their liberty'. Washington had ordered his one hundred and twenty-two slaves to be freed following the death of his wife, Martha, and his will guaranteed the immediate manumission of his enslaved valet, William Lee, as well as a thirty-dollar annuity. Washington was, however, unable to free the so-called dower slaves who had come to Mount Vernon from Martha's first marriage. Washington's will expresses his 'desire that all the Slaves which I hold in my own right, shall receive their freedom. To emancipate them during [Washington's] life, would, tho' earnestly wished by me, be attended with such insuperable difficulties

on account of their intermixture by Marriages with the dower Negroes, as to excite the most painful sensations.' Washington also left provisions in his will for the emancipated who were infirm, elderly, or under orphaned and under the age of twenty-five to be 'comfortably clothed & fed' by Washington's heirs and taught to read and write. The present broadside, incorporating depictions of enslaved people celebrating Washington's inauguration, was issued c. twelve years before slavery would be abolished in the United States, and less than a decade before the outbreak of the American Civil War. The theme of slavery and of the Civil War appears to have become particularly popular, with 1860s depictions of the battles of Pea Ridge, Springfield, and Murfreesboro printed in Neuruppin, for example.

*OCLC finds a single example, at the KB National Library of the Netherlands. Schulz subsequently produced a French/German rendition of the present broadside, under the title *Le gēneēral George Washington* (no. 70), also held at the KB National Library of the Netherlands only.*

*Not in KvK, Library Hub, or the Dietrich Hecht collection of *Bilderbogen* at the Library of Congress. On Schulz, see *Beschreibender Katalog der Württembergischen Erzeugnisse in der allgemeinen Deutschen Industrie-Ausstellung zu München 408* (6740).*



A Victorian Scientist's Travel Through Time

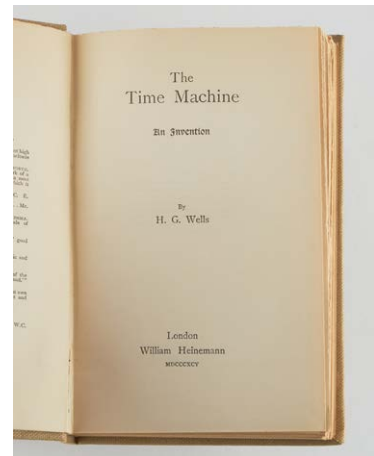
79. WELLS, H. G. *The Time Machine*. London: William Heinemann. 1895. \$6250

8vo. Original tan cloth, maroon lettering to front cover and spine, brown winged sphinx vignette to upper board, brown publisher's device to lower board, uncut; pp. [viii], 151, [33 (advertisements)]; spine lightly sunned, a few spots to upper edge; minimal offsetting to pastedowns; else near fine.

First UK edition, published in the same month as the first, of H. G. Wells's *The Time Machine*, a foundational work of both the science-fiction genre and the modern time-travel narrative.

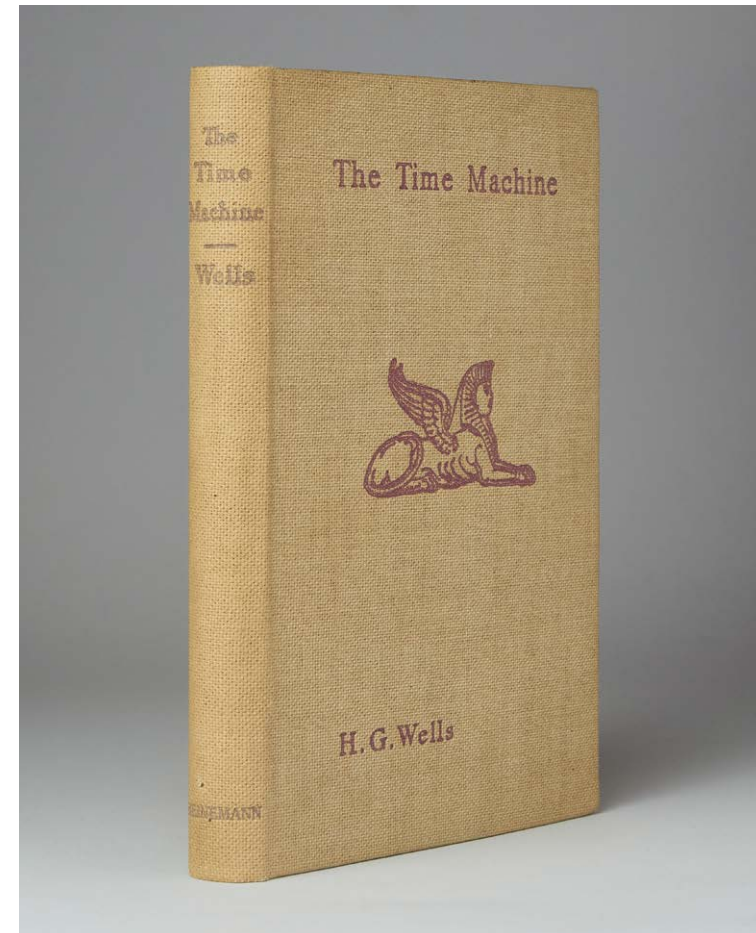
Introducing the term 'time machine' in print for the first time, Wells's post-apocalyptic novella – recounting the journey of a Victorian scientist 800,000 years into the future – captivated readers on the cusp of a new technological age. Even before its serialisation by *The New Review* had concluded in May 1895, Wells had been hailed as 'a man of genius', and the book heralded the beginning of a fifty-year career as one of the most influential cultural and political controversialists of his time.

The work offers a sardonic rejection of Victorian ideals of progress and improvement, and a pointed satirical commentary on the Decadent culture of the 1890s, reflecting Wells's criticism of the social consequences of industrialisation. As George Orwell later wrote: 'I doubt whether anyone who was writing books between 1900 and 1920 [...] influenced the young so much. The minds of all of us [...] would be perceptibly different if Wells had never existed.'



Henry Holt and Company in New York published the first book edition on 7 May 1895; Heinemann published this British edition on 29 May. The binding device of the winged sphinx, chosen by Wells himself, alludes both to its traditional symbolism of mystery and to its role in the narrative as the monument beneath which the Morlocks conceal the Time Machine.

See Luckhurst, *Introduction to The Time Machine* (2016); Orwell, "Wells, Hitler and the World State" (1941).



The Separation of Man (and Text)

80. WOLMAN, Gil J. L'Homme Séparé. Inédits manuscrits. Paris: Chez Nane Stern. 1979. **\$5000**

4to. Original printed wrappers; ff. [31], printed on recycled paper to rectos only; a few minor paperflaws not affecting legibility; very good.

First edition, very rare, no. vii of 150 copies and one of the first twenty copies printed on recycled paper, of the first artist's book by Gil Wolman, co-founder with Guy Debord of the Lettrist International (1952), signed by the artist.

On the occasion of the publication of the work by gallerist Nane Stern, the gallery 'also exhibited a plastic version in 29 frames with the texts written in ink on separate and overlaid sheets of tracing paper, in order to disturb the reading, as in his old Lettrist works, albeit in an altogether different way. This emblematic Wolman work showed once more that he was

thinking simultaneously as a poet and as an artist' (Acquaviva, 'Wolman in the Open' (2010)).

This blazing piece illustrates his concept of 'separation' and is, in many ways, closer to the Situationist International than to Lettrism. The text was physically torn in half – in an act of literal separation – and subsequently photocopied, here using recycled paper.

OCLC records four copies only, only one of which in the US (Yale); no copies traced in the UK.

