

Ad missam sancte
marie virginis. Int.



e sancta parens em
ta puerpera regem.

Sotheran's

EST.

LONDON

1761

BOSTON

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[1] [ARMENIAN LITURGY.] Խորհրդատեղ Սրբոյ Պատարագին: Ըստ արարողութեան Հայաստանեայց Եկեղեցւոյ: Տպագրեցեալ ըստ օրինակին տպագրեցելոյ ի Հրոմ. [*Khorhrdatetr Srboy Pataragin: Est araroghbut'ean Hayastaneayts' ekeghets'woy: Tpagrets'cal est orinak in tpagrets'eloy I Hrom; "Exegesis for the Holy Liturgy. According to the Rite of the Armenian Church. Printed according to the model printed in Rome"*]. Venice: Antonio Bortoli. 15 September 1741.

\$5,750

Folio. Contemporary red morocco over wooden boards, elaborately tooled in gilt with floral borders and central lozenge around image of Crucifixion on upper board, and the Virgin and Child on lower board; floral corner-pieces, spine gilt-tooled in compartments with floral tools, block-printed decorated pastedowns (over marbled pastedowns), 6 purple silk fore-edge tabs (2 detached), purple silk page-marker; pp. 28, text in Armenian printed throughout in red and black, with instructions for the deacon and celebrating clergy in red, main text in double columns, title page printed within engraved architectural border, enclosed within larger border of the figures of the Evangelists, the Apostles and the 24 Prophets with their names in Armenian, two engraved full-page illustrations (in pagination, one signed "Zucchi" after Peter Paul Rubens, the other after Maarten de Vos), woodcut initials, head-, and tailpieces; a few minor scuffs to boards, one tiny wormhole to upper board and two to lower, extremities and spine lightly rubbed; pin worm-holes to gutter, two tiny holes to outer margin of C4-*ad finem* (all far from printed surface), light dust-soiling and marginal dampstaining, first quire coming loose, a few small wax drops, but overall a very good, fresh copy.

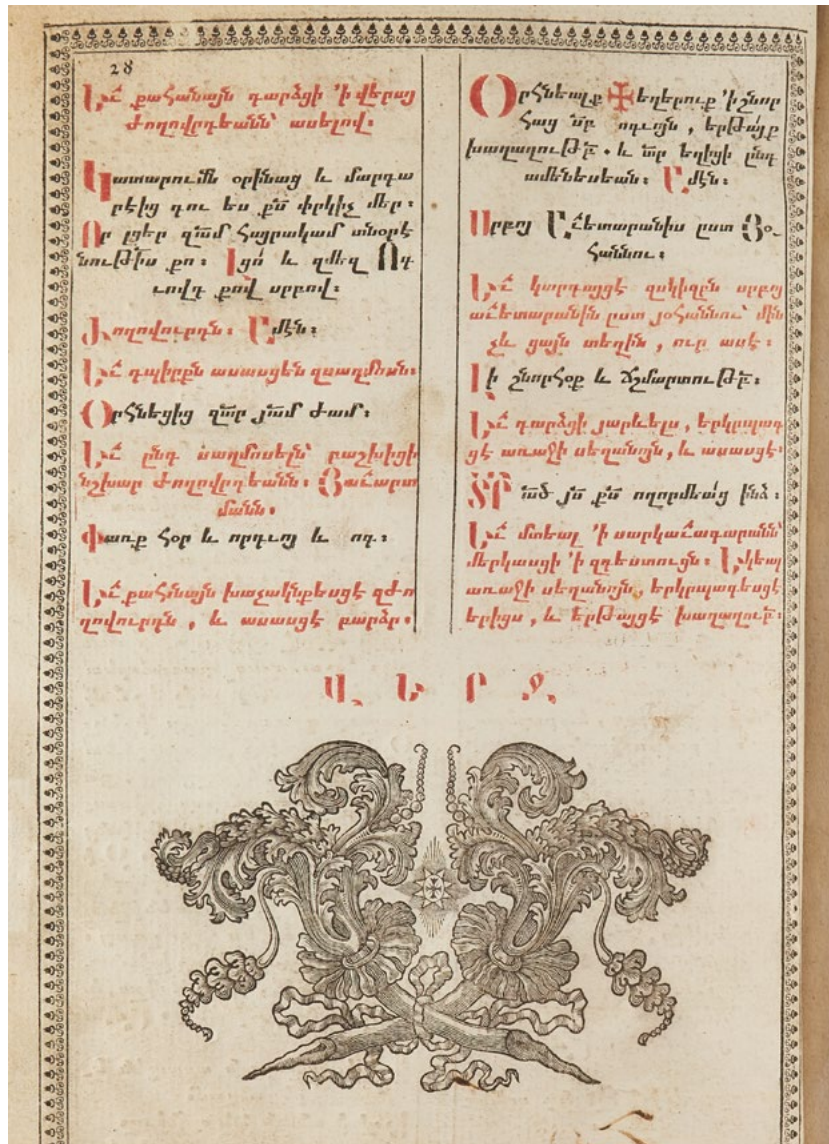
Extremely rare Armenian missal according to the rite of the Armenian Catholic Church, published in Venice.

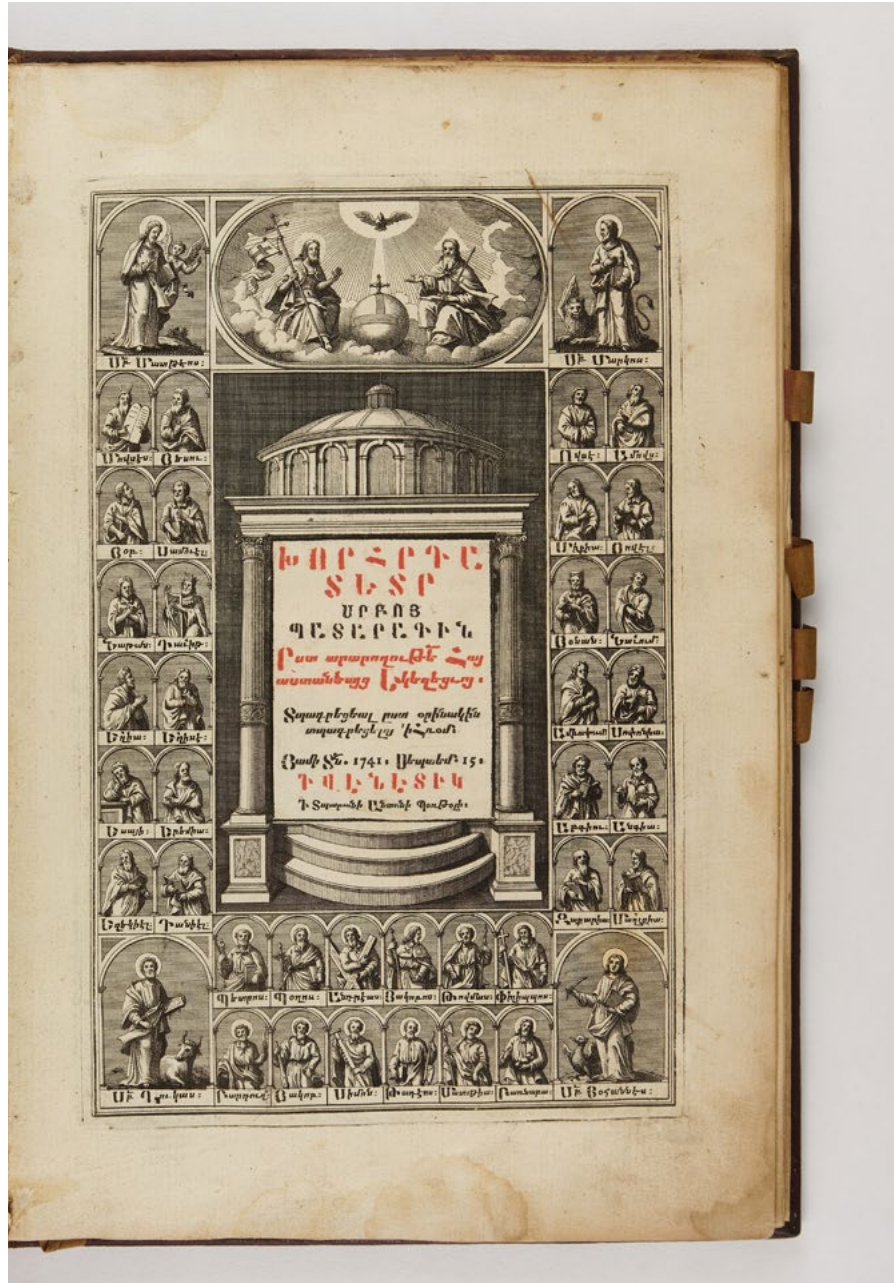
The long tradition of Armenian printing in Venice dates back to 1512, when the first book ever printed in the Armenian language (*Urbatagirk*, "Friday Book") was published by the Venice-based Armenian printer Hakob Meghapart. In 1695, Antonio Bortoli obtained from the Venetian authorities an exclusive privilege for all Armenian printing. He retained it until the arrival in Venice of Father Mekhitar of Sebaste (1676-1749), an Armenian scholar and theologian who, in 1701, founded the Mekhitarist Order. The Mekhitarists, an Armenian Catholic monastic congregation devoted to the revival of Armenian culture and learning, have since 1717 been based on the island of San Lazzaro near Venice. One of the great centres of Armenian scholarship and printing in Europe, the island soon became home to a flourishing Mekhitarist press. "In 1788 an agreement between the Mekhitarist fathers and Bortoli's successor, Francesco Bortoli, reduced the latter to little more than a figurehead" (Zorzi, trans.).

The same engraved title page was used by Bortoli for his 1733 edition of the Bible in Classical Armenian, a revised edition of the 1666 Bible published by Oskan Erewants'i. The binding of our copy of the missal matches the one held at Eton College Library.

We have not been able to locate any copies in the US. Library Hub records only one copy at Eton College (Parikian Collection of early Armenian printing). We can add a copy in Italy (Venice, San Lazzaro).

Voskanyan 465. See Marino Zorzi, "La produzione e la circolazione del libro", in Storia di Venezia (1997).





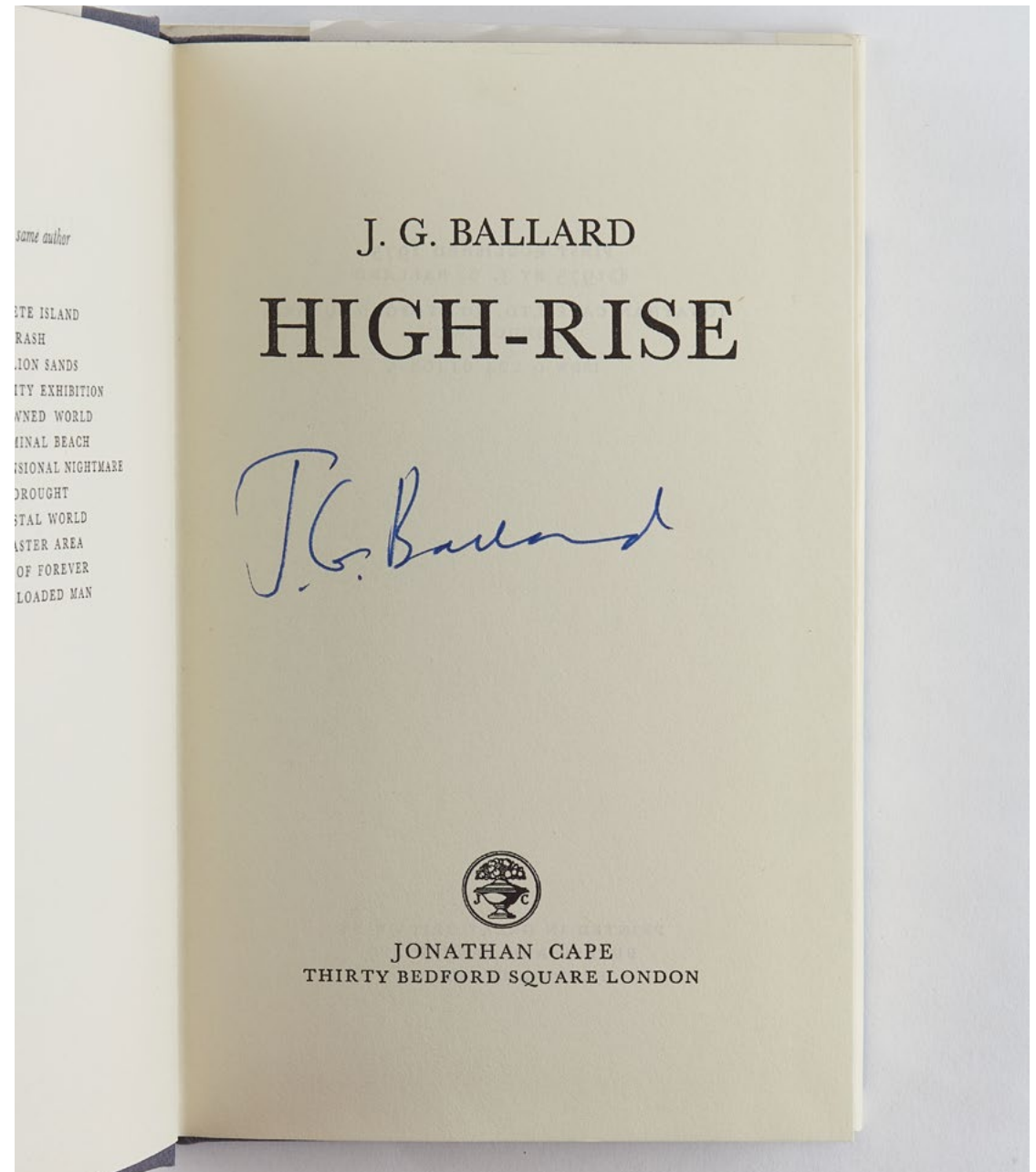
[2] **BALLARD, J.G.** *High Rise*. London: *Jonathan Cape*. 1975.

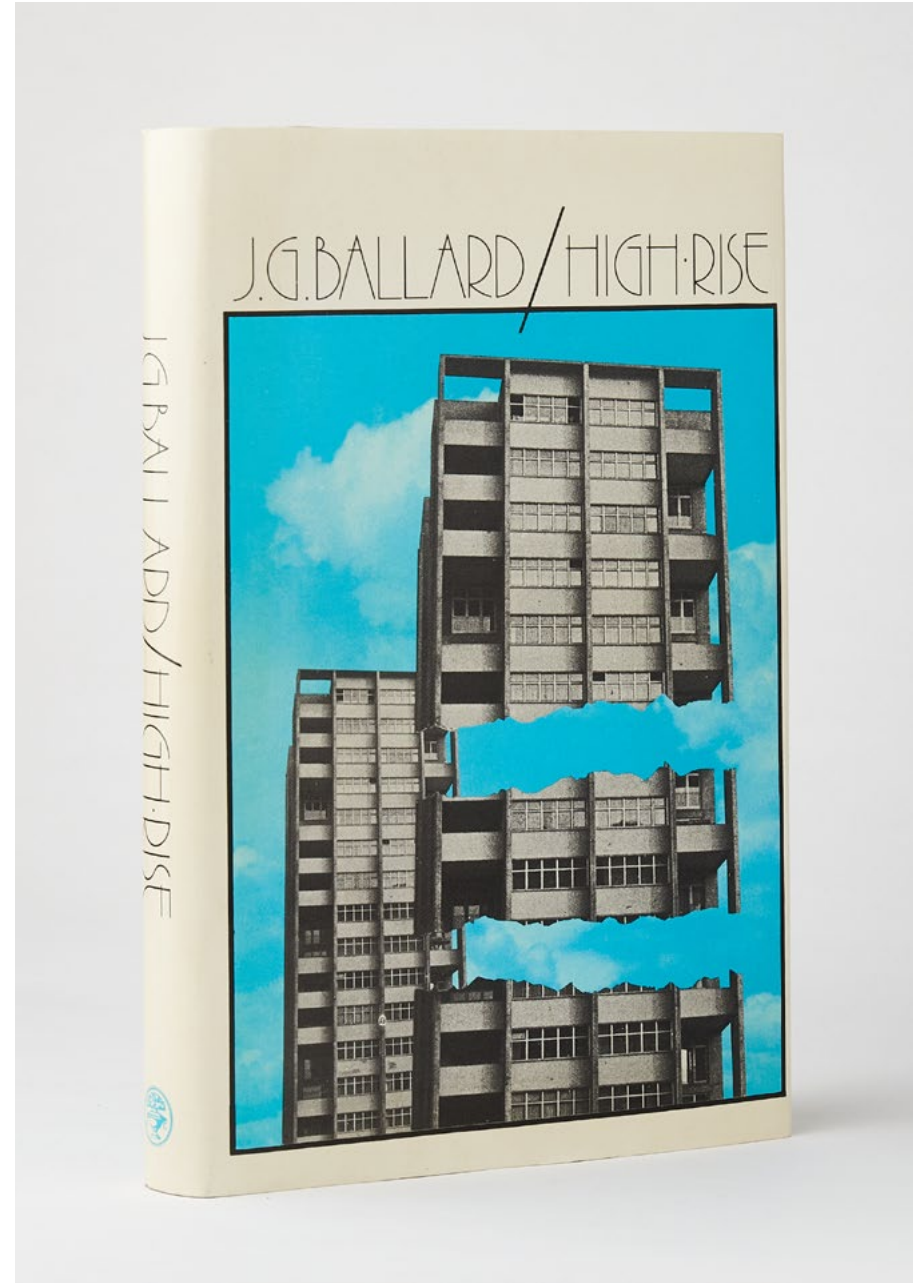
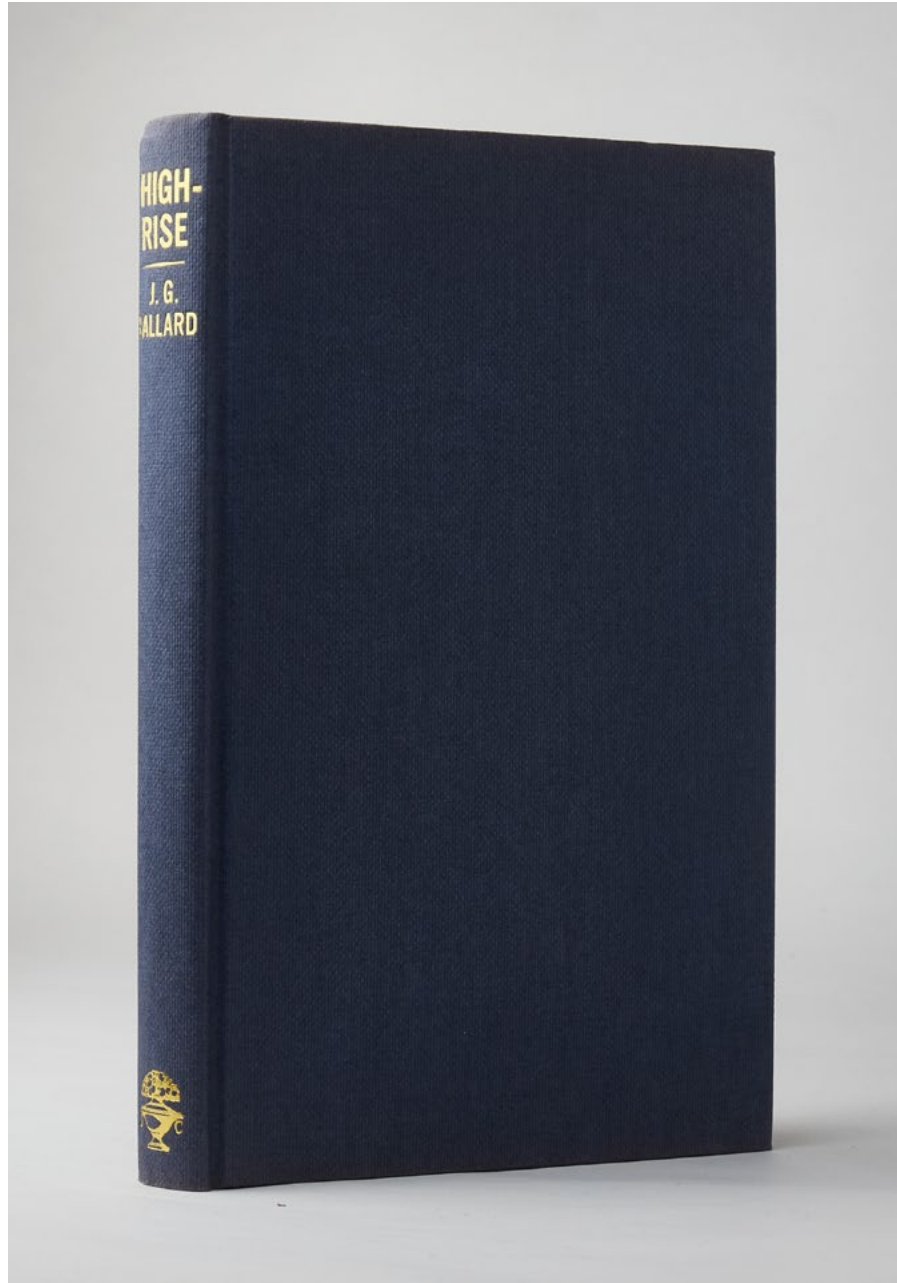
\$1,700

8vo. Original blue cloth lettered in gilt to spine, top edge blue, in unclipped dustwrapper; pp. 204; very minimal fading to lower margins of boards, light surface marking to rear wrapper, otherwise a bright, near-fine copy.

First edition, signed by the author.

Inside the walls of an elegant forty-storey tower block, the tenants are engaged in an orgy of destruction. Cocktail parties degenerate into attacks on "enemy" floors, and the once-luxurious amenities become the site of riots and technological mayhem. A visionary tale of urban disillusionment depicting a dystopian world ruled by the laws of the jungle.







[3] **BECCARIA, Cesare.** Dei delitti e delle pene. [*Livorno: Marco Coltellini.*] 1764.

\$33,000

4to. Contemporary vellum, flat spine gilt-ruled in compartments, gilt lettering piece, floral patterned paper pastedowns; pp. 104, [2 (errata)], typographic ornaments to title, typographic headpiece; light wear to extremities, ink scribbling to front board; leaves a little toned as usual, a few small stains, else a very good copy; "W. Ashburner / Dedit mihi / v.cl. Ferd. Bosi IC 1925" in ink to title, early 20th-century ownership ink stamp "Walter Ashburner Firenze" to N4v and on the verso of final leaf (partly erased); 20th-century bookplate of Luigi Firpo to front pastedown (see below).

First edition of this foundational text of the Italian and European Enlightenment, and milestone of criminology, complete with the exceedingly rare errata leaf and a distinguished provenance.

The Milanese nobleman Cesare Beccaria (1738-1794) completed *Dei delitti e delle pene* (On Crimes and Punishments) between March 1763 and early 1764. Rejecting over a millennium of juridical tradition – "the dregs of the most barbarous centuries" – he called for a radical reconstruction of justice founded on universal rights and the pursuit of "the greatest happiness shared by the greatest number." Advocating a rational and humane reform of criminal law, he argued that punishment should be proportionate to the harm done to society, and that prevention was more important than retribution. His impassioned denunciation of torture and the death penalty, fusing reason with deep human compassion, rested on "ideas now become so commonplace that it is difficult to appreciate their revolutionary impact at the time" (*PMM* 209).

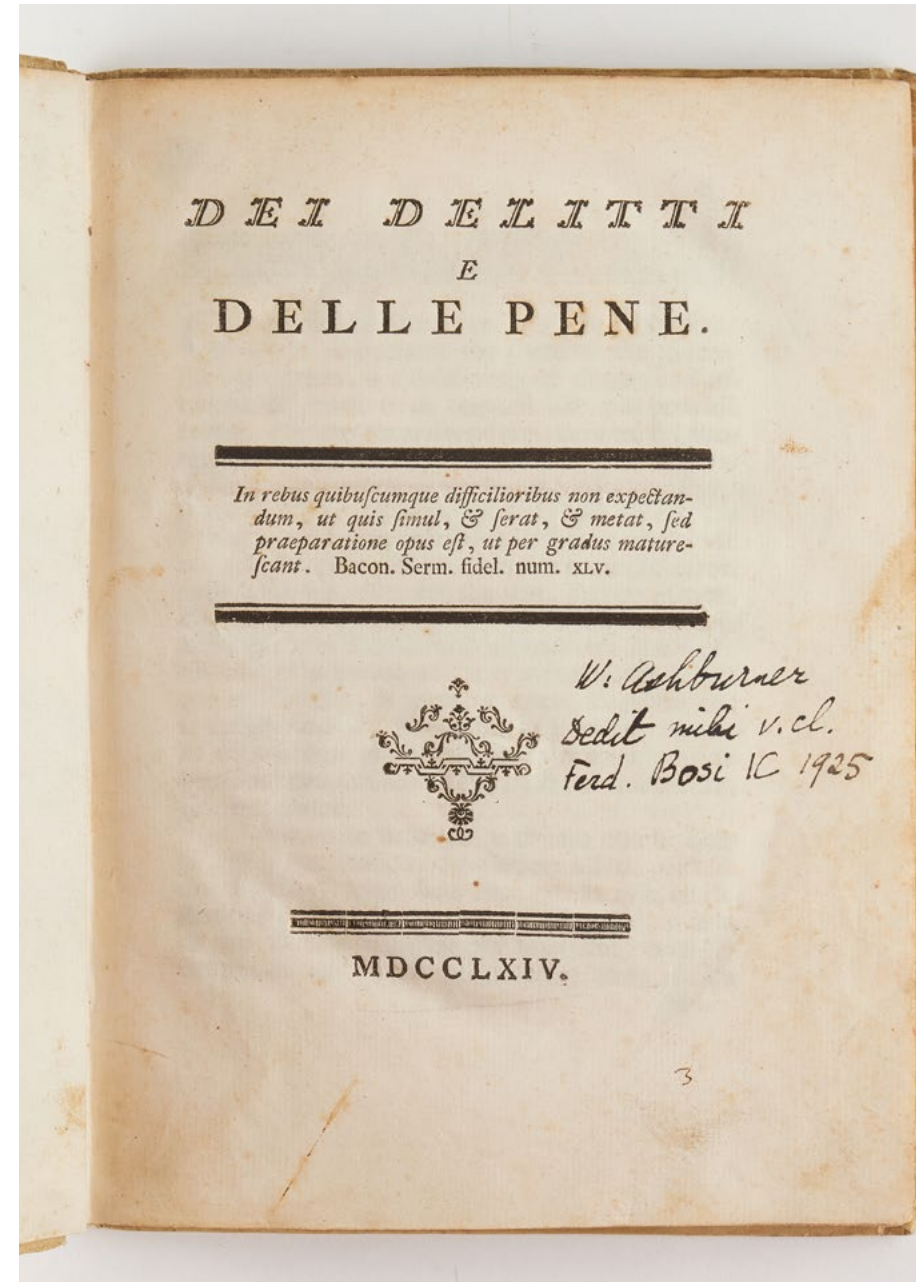
The manuscript was sent to Giuseppe Aubert at the Coltellini Press in Livorno in April 1764, and by July the first copies were already circulating, prematurely and against Beccaria's wishes to review the final product. Discovering numerous typographical errors, Aubert issued a single errata leaf correcting "the most important errors that had escaped due to the defects in the manuscript"; however, as most copies had already entered the book trade, only a few, now exceedingly rare, contain it. **Beccaria's bibliographer Luigi Firpo recorded just three examples: two in Italian public collections (Biblioteca Ambrosiana and Biblioteca Civica di Torino) and a third, the present copy, in his own possession.**

The treatise's success was immediate: six editions appeared within two years. Its influence spread rapidly across Europe and beyond, notably shaping penal reform in the Grand Duchy of Tuscany, the first modern state to do away with torture and capital punishment in 1786. It also inspired British radicals such as Jeremy Bentham and resonated in the debates of William Blackstone and Edmund Burke. Through the English edition of Voltaire's *Commentaire* to Beccaria, the Italian's ideas reached America, where Benjamin Franklin, Thomas Jefferson, and Benjamin Rush embraced them, fueling the movement to reform or abolish the death penalty between 1787 and 1816.

Provenance:

1. **Walter Ashburner** (1864-1936), renowned Boston-born book collector and co-founder of the British Institute in Florence, with his small and partly erased stamps; gifted to him by Ferdinando Bosi, the lawyer of writer Osbert Sitwell, in 1925 (presentation inscription on the title page).
2. **Luigi Firpo** (1915-1989), Italian MP, one of the foremost European historians of the early modern period and editor of the National Edition of Beccaria's works, with his bookplate to the front pastedown.

Firpo (ed.), Edizione Nazionale delle Opere di Cesare Beccaria, *vol. I: Dei delitti e delle pene* (1984); *Melzi I*, p. 281.

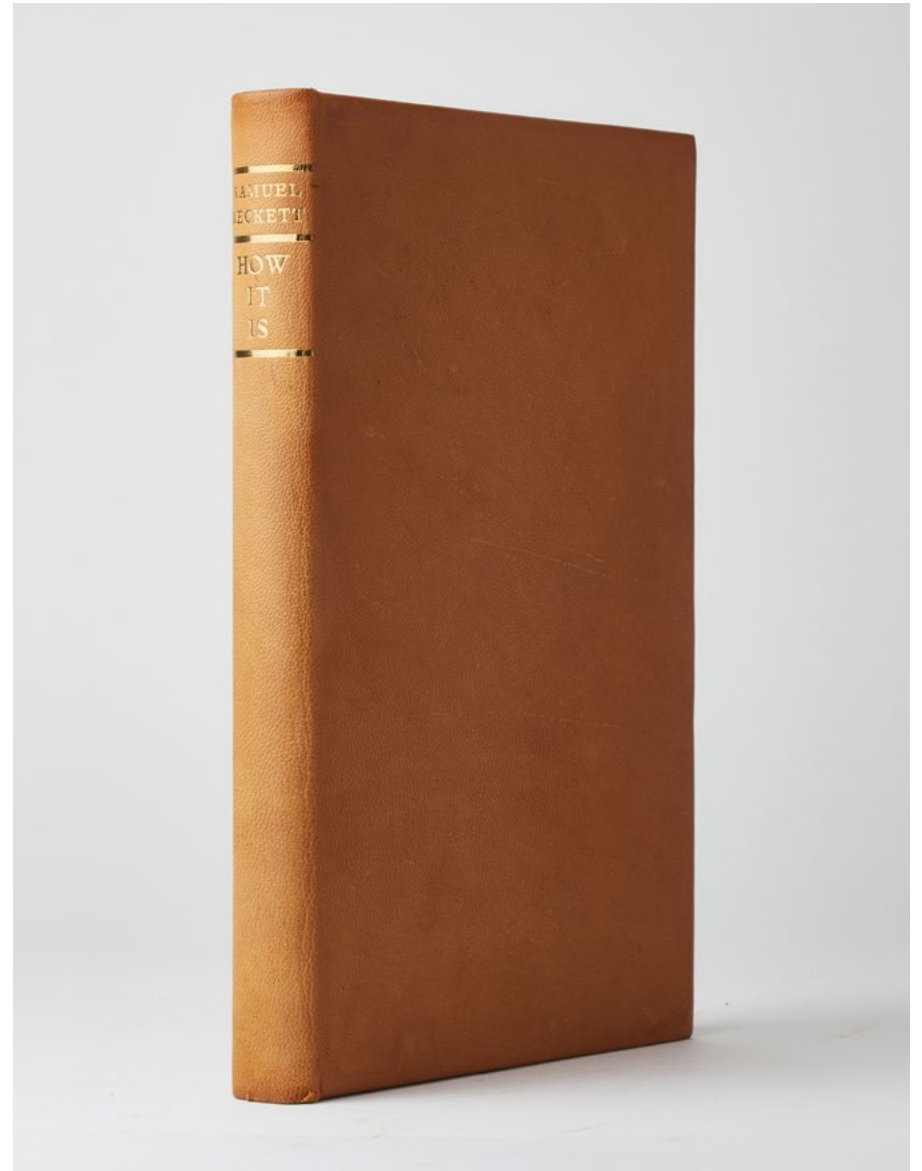


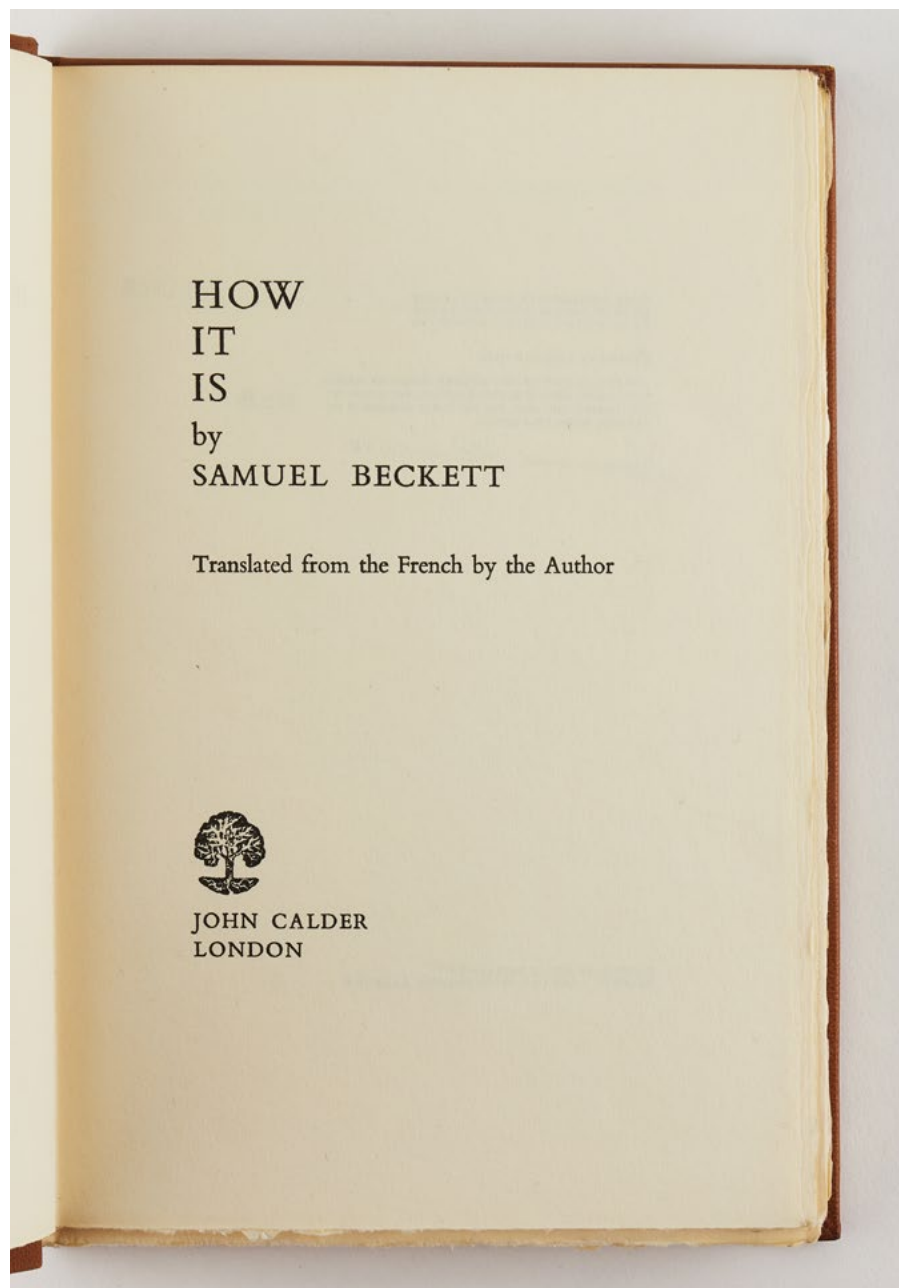
Boston 2025

Sotheran's

[4] **BECKETT, Samuel.** *How It Is.* London: John Calder. 1964

\$1,600





8vo. Original full fawn morocco, lettered and lined in gilt to spine, printed on handmade paper, top edge gilt, others untrimmed, publisher's fawn paper slipcase; pp. 160; spine a touch faded, pages predominantly uncut, slipcase with a few surface marks and marginal fading; a crisp, very near fine copy.

One of 100 numbered copies signed by Samuel Beckett, hors commerce, bound in full morocco and printed on handmade paper (Series B); this is copy no. 8.

How It Is, translated by the author, was issued three years after its original French counterpart, *Comment C'est*. In three parts, a précis of which is given in the work's first words – "how it was I quote before Pim with Pim after Pim how it is three parts I say it as I hear it" – the work unfolds as a series of short, unpunctuated "paragraphs" (they are not paragraphs any more than the work is what we think of as a novel). The unnamed narrator, lying in dark and mud, relates what he hears (or remembers) uttered by another voice, of the story, obliquely, of a life (his life?), and predicament before, during, and after the pivotal encounter with Pim (though we can't be sure about any of this).

Beckett began writing the work in December 1958 while staying at his country retreat, a small house near the village of Ussy-sur-Marne, sixty kilometres away from his Paris apartment. Édouard Magessa O'Reilly (the work's most recent editor) notes that early drafts contain references to the details of the author's daily life, to the moles, for example, tearing up his plant beds and mentioned in his letters from this time. Such quotidian details, however, are strategically excised from the finished text. Abstract and enigmatic, the work, however, is explicit in its descriptions of violence and cruelty; the precision of its unpunctuated yet measured prose rendering the graphic descriptions of mutilation even more disturbing. Certainly the bleakest, and among the most "difficult", of Beckett's works, it is one of the great prose works of the last century.

In addition to the morocco edition of 100 copies (B1-100), 100 copies were issued in vellum (signed and numbered A1-100). The UK trade edition was published by John Calder on April 30th, 1964, in an edition of 4000 copies.

See How It Is, edited by Édouard Magessa O'Reilly (London: Faber and Faber, 2009).

Federman and Fletcher 384.101

[5] [BIBLIA LATINA.] [Cum glossa ordinaria Walafridi Strabonis aliorumque et interlineari Anselmi Laudunensis et cum postillis Nicolai de Lyra expositionibusque Guillelmi Britonis in omnes prologos S. Hieronymi; Nicolaus de Lyra: Contra perfidiam Judaeorum.] [Venice: Paganino Paganini. 18 April 1495.]

\$8,250

Folio. 16th-century vellum over boards, manuscript title in ink to spine; ff. 237-470 (gg1-kkk8) only (of 1512), Gothic type, 83 lines of gloss, woodcut in-text illustrations, **first initial of text in red and blue and heightened with gilt**, other initials in red; binding a little stained, head of spine a little worn with traces of glue, joints splitting, but holding firm, early stitched repair to lower cover; occasional mostly marginal dampstaining, light variable spotting, but generally a very good, clean copy; early ink ownership inscription "Hic Liber e[st] con[ven]tus S[anc]te Cath[er]ine de neapoli or[din]is pre: [read: praedicatorum] cong[regation]is Lombardi[ae]" and shelfmark to final verso (see below).

The second part only (of four) of an important incunable edition of the Bible, containing Nicholas of Lyra's commentaries on Jerome, Brito on Joshua, through to the *Book of Hester*.

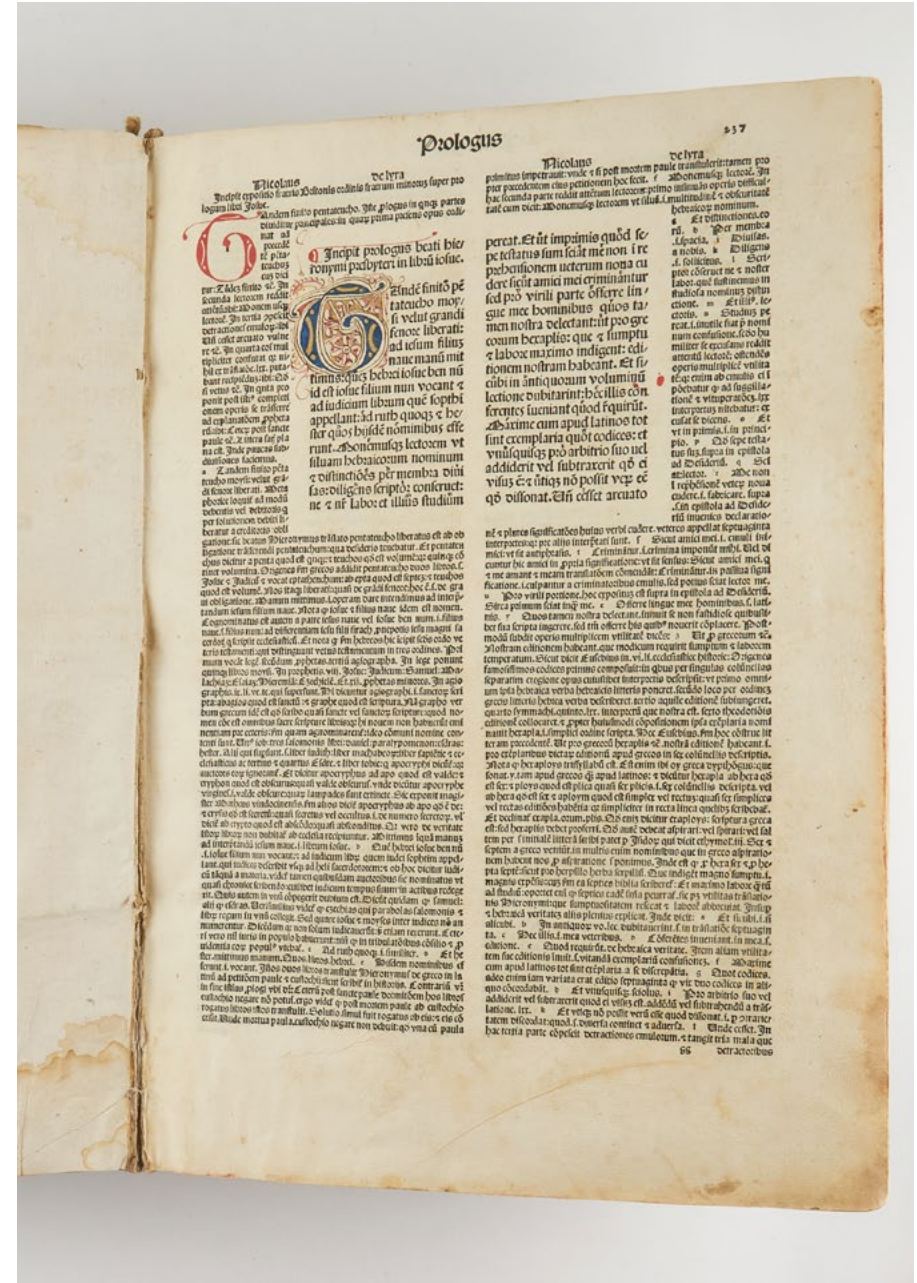


Paganino's comprehensive edition of the Bible combines the usual *Glossa Ordinaria* – including commentaries of Walafrid Strabo, Anselm of Laon and William Brito – with the *Postillae* of Nicolaus of Lyra. Earlier Bible editions had contained one or the other, but this was **the first to unite both**, establishing a new editorial model soon imitated by other presses.

The text, edited by Bernardinus Gadolus, Eusebius Hispanus and Secundus Contarenus, is laid out in the manner of a legal text, with multiple glossing layers and marginal apparatus. The edition was highly successful: ISTC lists over 200 surviving copies, though not all are complete.

Provenance: From the library of the Dominican convent of Santa Caterina a Formiello in Naples. Originally linked to the Celestine order, the convent passed to friars of the Observant Dominican Congregation of Lombardy in 1499. It remained active until 1806, when it was expropriated and eventually converted into a wool factory: likely the period when its library was dispersed.

ISTC ib00608000.





[6] **[BASKERVILLE BIBLE.]** The Holy Bible, containing the Old Testament and the New: translated out of the original tongues, and with the former translations diligently compared and revised, by His Majesty's special command. Appointed to be read in churches. *Cambridge: Printed by John Baskerville, printer to the University.* 1763.

\$13,500

Royal folio (497 x 325 x 83 mm). Contemporary full diced russia, covers gilt tooled with a wide border of dog-tooth, floral and dotted rolls, the repeated use of 6 different floral tools and a chalice with two doves, olive green morocco oval onlay to each corner, tooled in gilt with "IHS" monogram, surmounted by a cross above three nails, and small cherubs' heads, stars and flowers, surrounded with flame tools; spine elaborately gilt in compartments with green morocco lettering piece, marbled endpapers, gilt edges, purple silk place-markers; ff. [573], with 8 engraved plates and 1 loosely inserted plate, all from later Birmingham Baskerville Bibles; expertly rebaced by James Brockman, preserving the original spine, extremities and corners repaired, boards and spine lightly sunned and rubbed; title very lightly dust-soiled with small loss at upper inner corner (repaired), light, variable damp-stain to lower edges, esp. of the last few leaves, but overall a very good and clean copy; contemporary armorial bookplate of Fielding Best Fynney to front pastedown (see below).

A handsome, extra-illustrated copy of the Baskerville Bible, a highpoint in English eighteenth-century printing, with contemporary provenance, and preserved in a striking and unusual contemporary binding.

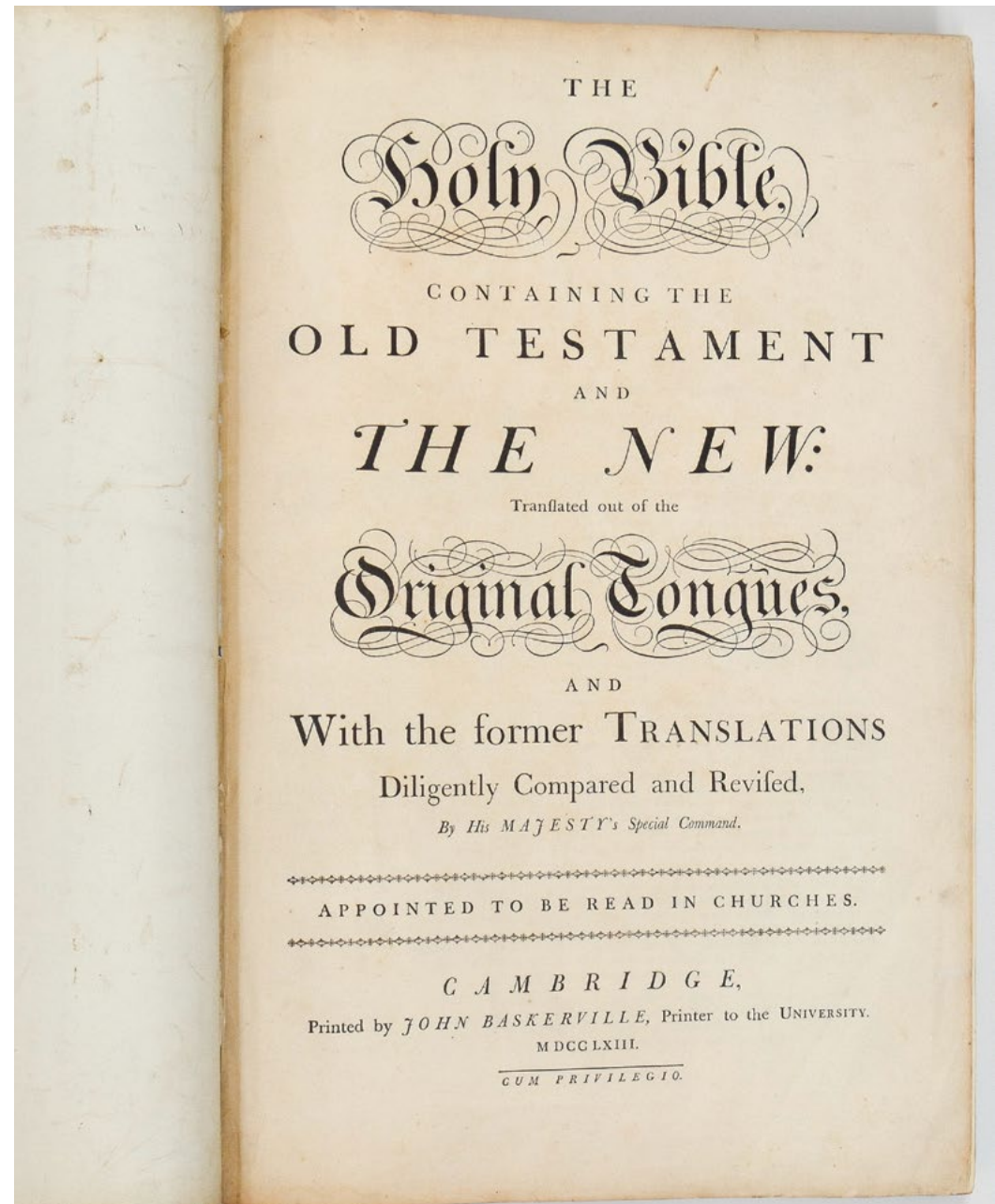
The 1763 edition of John Baskerville's Bible has long been recognised as the printer's "*magnum opus* and his most magnificent as well as his most characteristic specimen" (Reed, p. 279). The edition was limited to 1,250 copies, of which 556 were remaindered in 1768 and purchased by the London bookseller R. Baldwin at 36 shillings each (*Birmingham Gazette*, 1 January 1770). By 1771, Baldwin was advertising copies in sheets at three guineas (*ibid.*, 14 October 1771).

Copies of the Baskerville Bible in contemporary bindings are seldom encountered. The present binding is particularly notable for its **green oval morocco onlays to the corners of each board**, an uncommon feature, and for the **unique chalice-and-doves tool, which are unknown to us on any other binding of the period**. Interestingly, the oval onlays are gilt-tooled with the same devices that constitute the emblem of the Jesuit order (the "IHS" monogram, surmounted by a cross and above three nails, the whole surrounded by a sunburst). While visually associated with the Catholic order, this motif was widely used in English eighteenth-century Bible bindings and does not indicate a Jesuit provenance.

This copy is bound with **eight engraved plates from the 1769 Birmingham edition of the Baskerville Bible** and also contains one cut-down and loosely inserted plate from the 1772 edition. It is very likely that Baldwin added the bound-in illustrations to enhance the appeal of the 1763 edition and improve its commercial prospects. Of the three known versions of the subscribers' list, this copy includes the variant ending with the name of "the Hon. Charles York, Esq., Attorney General".

Provenance: From the library of **Fielding Best Fynney** (c. 1743-1806), a surgeon at Leek, in Staffordshire, and correspondent to the Royal Society of London. In a case reported in the *Philosophical Transactions of the Royal Society* (vol. 67, December 1777), Best Fynney successfully treated an enterocutaneous fistula (a pathological connection between the colon and the skin) arising from an untreated appendicitis ("The Case of Ann Davenport").

Gaskell 26; ESTC T93106. See Reed, A History of the Old English Letter Foundries.





A TYPOGRAPHICAL LANDMARK

[7] [BIBLIA ARABICA.] عبراً نم بوقتكم الما حيسم الما عوسي ان بربل سدقم الما لي ج ن ال. ان حوي و اقولو سق رمو يتم ين عاً ن يس دقم الما ني لي ج ن ال. [al-Injil al-Muqaddas li-Rabbina Yasu' al-Masih al-maktub min arba' al-Injiliyin al-Muqaddasin a'ni Matta wa-Murqus wa-Luqa wa-Yuhanna] – Evangelium Sanctum Domini nostri Jesu Christi conscriptum a quatuor Evangelistis sanctis id est Matthaeo, Marco, Luca, et Johanne. [(Colophon at end of prelims:) Florence: Typographus Linguarum exhoticarum. 1774; (Colophon:) Rome: Typographia Medicea. 1591.]

\$11,000

Folio. Contemporary Italian half vellum over marbled boards, spine ornamented and lettered in ink; pp. [viii], 9-462, [2], uncut, text in Arabic with interlinear Latin within woodcut borders of double rules, 149 large in-text woodcut illustrations from 67 woodblocks by Leonardo Norsino "Parasole" after originals by Antonio Tempesta; minor rubbing to extremities, traces of bookplate removal inside front cover, browning to various degrees of several portions and leaves; several gatherings with small wormholes to margins (always far from printed surface), first and last leaves with tiny paper flaws; else a very clean and crisp copy.

Third edition of the Gospels in Arabic and Latin, apparently comprising the original sheets of the first edition of the Typographia Medicea, published in Rome in 1591.

Together with the edition of the Gospels in Arabic only, the Gospels in Arabic with Latin interlinear text was the first publication of the Typographia Medicea, the Medici Oriental Press founded in Rome in 1584 by Grand Duke Ferdinando de' Medici (1549-1609). This pioneering press was the first to issue Christian religious works in Arabic and Syriac, conceived as a means of promoting Catholic faith in the Middle and Far East. Over the thirty years of its activity, it produced about twenty-five books. For this edition of the Gospels, the Arabic text was printed using types designed by the French punchcutter Robert Granjon (1513-1590), whose elegant, large Arabic font is considered one of the earliest successful attempts at aesthetically pleasing Arabic type design. The illustrations, also used in the Arabic-only Gospels, are by the early Baroque painter and engraver Antonio Tempesta (known as "Tempestino", 1555-1630).

Rather than serving as an instrument of proselytism among Muslims – since Islamic tradition discourages or forbids the illustration of living beings – **this illustrated publication found a more receptive audience among the Eastern Arabic Churches, since the printer tactfully omitted any depiction of the Crucifixion in deference to Monophysite doctrine.** By the late sixteenth century, the Medici had established influence in the Eastern Mediterranean, especially Mount Lebanon, and had assumed the role of protectors of the Maronite community. In the early seventeenth century, the Druze Emir Fakhr al-Din II (c. 1572-1635) became a powerful Medici protégé, ruling over a vast territory under their patronage. In the preface “to the Phil-Arab reader” (“Lectori Philarabico”) of this 1774 issue, the editor, librarian and professor of Oriental languages at Pisa Caesar Malamineus (Cesare Malanima, 1736-1819) recalls these longstanding ties between the Grand Duchy of Tuscany and Mount Lebanon, and mentions the Maronite scholar Petrus Benedictus (Pietro Benedetti, Butrus Mubarak 1663-1742), who had preceded him as professor of Arabic at Pisa.

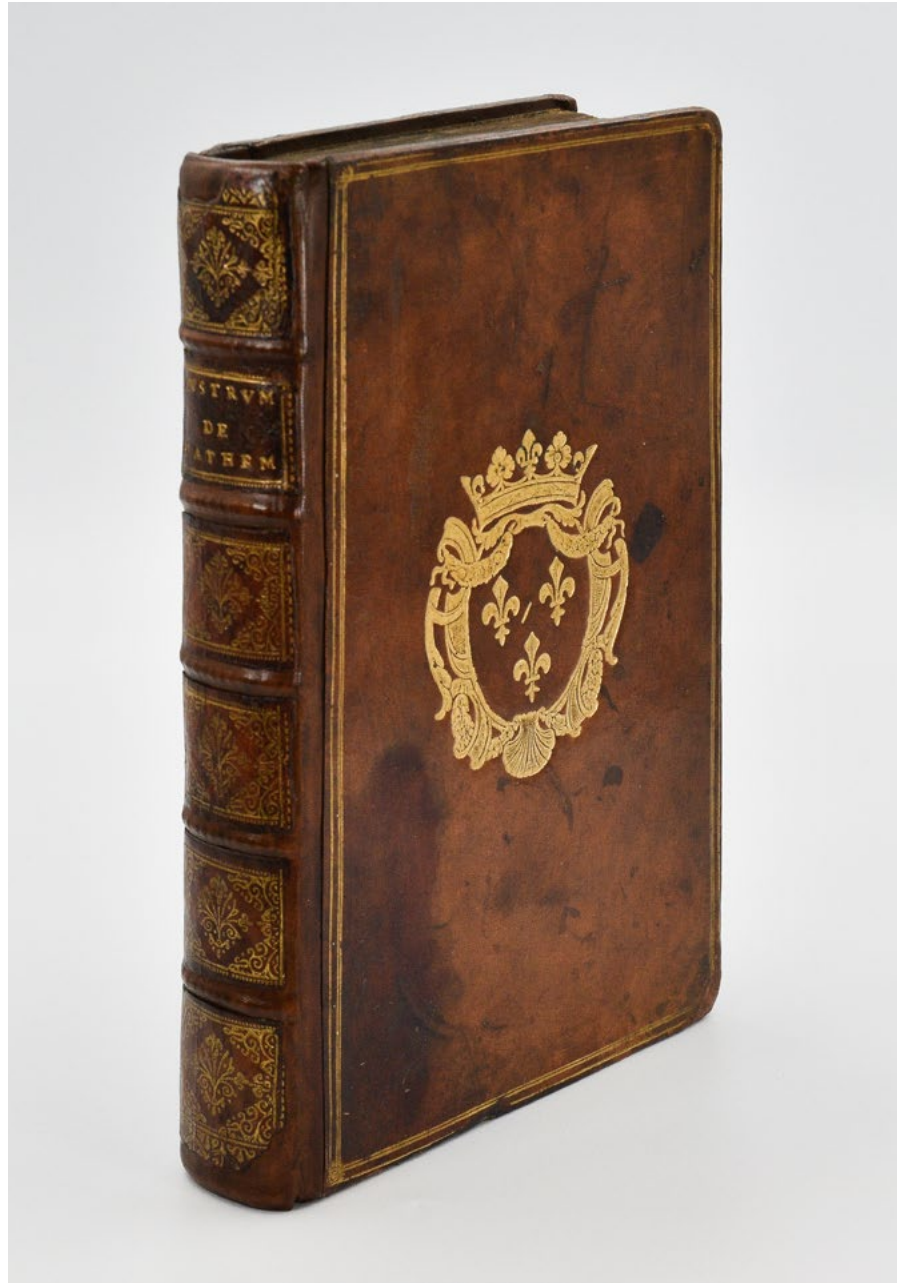
The Arabic text is based on the Alexandrine Vulgate and was edited by the Neapolitan scholar Giovanni Battista Raimondi (1536-1614), with the Latin revised by Leonardo Sionita. The first edition of 1591 lacks a title page and begins abruptly with page 9, continuing through page 462, with the colophon on an unnumbered page 463 (verso blank). This omission appears to have resulted from Raimondi's unsuccessful attempt to secure a distinguished dedicatee; when no dedication was produced, no preliminaries at all were printed. Unsold sheets from the 1591 edition were transferred from Rome to Florence around 1610, when the Medici press ceased its activities. Title pages and preliminaries were later added for the two following editions of 1619 and 1774, the latter including Malamineus's introductory essay. Recent bibliographical research suggests that **neither the 1619 nor the 1774 issue constitute a true reprint; rather, both appear to have been assembled from unsold sheets of the original 1591 printing.** “Examination of several volumes, especially of the watermarks (mostly low crowns with single or double diamond-shape centres) confirms that the papers as well as the pagination, texts, and images are identical to those of the 1591 printing” (Field).





Very rare: OCLC records only six copies in the US (Boston Public Library, Gordon College, New York Public Library, Newberry, Princeton, Trinity College). Library Hub adds four copies in the UK (BL, Cambridge, Cardiff, V&A).

Edit16 CNCE 5987 (1591 edition); Darlow/Moule 1637 & 1643; Graesse II, 531; Nagler XI, 377 ("Typographisches Prachtwerk"). See Richard S. Field, Antonio Tempesta's Blocks and Woodcuts for the Medicean 1591 Arabic Gospels, Les Enluminures, 2012.



IN A FAKED ROYAL BINDING

[8] BION, Nicolas. *Traité de la construction et des principaux usages des instrumens de mathématique: avec les figures nécessaires pour l'intelligence de ce Traité.* Paris: Chez La Veuve de J. Boudot, J. Collombat, et J. Boudot fils. 1709.

\$4,250

8vo. Contemporary French sheep, later gilt armorial supralibros to boards (see below), within double fillet border, spine with raised bands lettered and tooled in gilt (rebacked preserving the original compartments), edges gilt over marbling, marbled endpapers, blue silk place marker; pp. [8], 347, [5], with **28 engraved plates** by Harmanus van Loon, engraved vignette by Nicolas Guerard to p. [3], woodcut initials, head and tail pieces; extremities lightly worn, corners restored; some variable light toning, otherwise very good and clean; a few contemporary annotations in ink, contemporary correction to p. 377: "1725 e des suivantes. C'est à dire le 31 Marz et le 3 octob. L'étoile polaire at aussi le 1 Aoust, et le 14 Fevrier, la luire dela petite Ourse".

First edition, a superb copy of "the most famous book devoted to instruments" (Knight).

Nicolas Bion (1652-1733), engineer and royal instrument-maker to the King of France, produced globes, sundials, astrolabes, and a wide variety of mathematical and astronomical instruments. Though few of his actual instruments survive, his *Traité* on mathematical instruments remains his enduring legacy, providing "a fairly complete list of instruments normally constructed during the first quarter of the eighteenth century" (*DSB* II, 133).

TRAITÉ
DE LA
CONSTRUCTION
ET DES PRINCIPAUX
USAGES
DES INSTRUMENS
DE MATHEMATIQUE.

Avec les Figures nécessaires pour l'intelligence de
ce Traité.

Dédié à son Altesse Royale,
MONSIEUR LE DUC D'ORLEANS.

Par LE S^r N. BION, Ingenieur du Roy pour les Instrumens de
Mathématique, Quay de l'Horloge du Palais, où l'on trouve
tous ces Instrumens dans leur perfection.



A PARIS,

La Veuve de JEAN BOUDOT, au Soleil d'Or.
Chez JACQUES COLLOMBAT, Imprimeur ordinaire de Madame la
Duchesse de Bourgogne, & des Bâtimens du Roy, au Pelican.
Et JEAN BOUDOT fils, Imprimeur du Roy, & de l'Académie des
Sciences, au Soleil d'Or.

M. DCCIX.

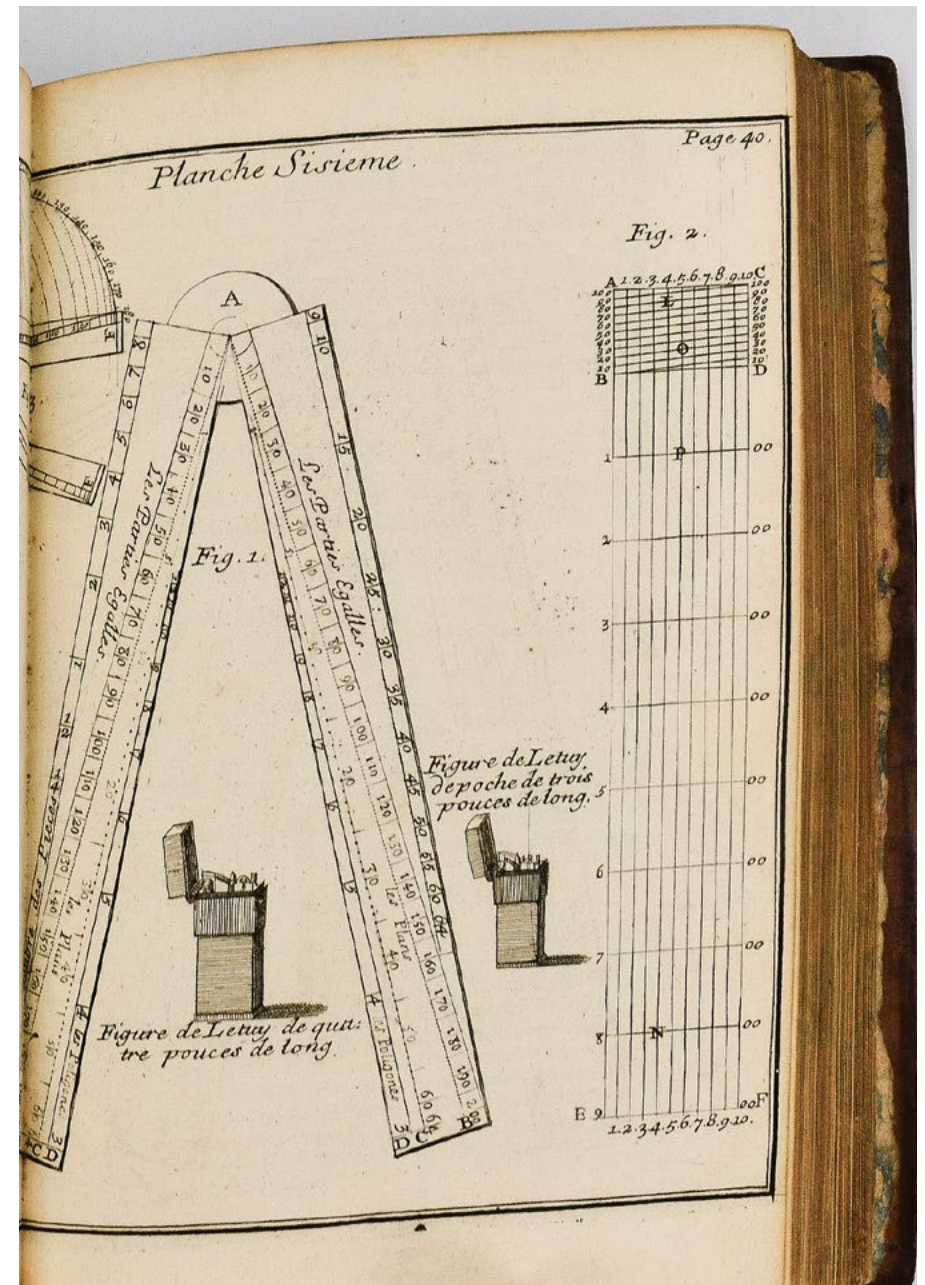
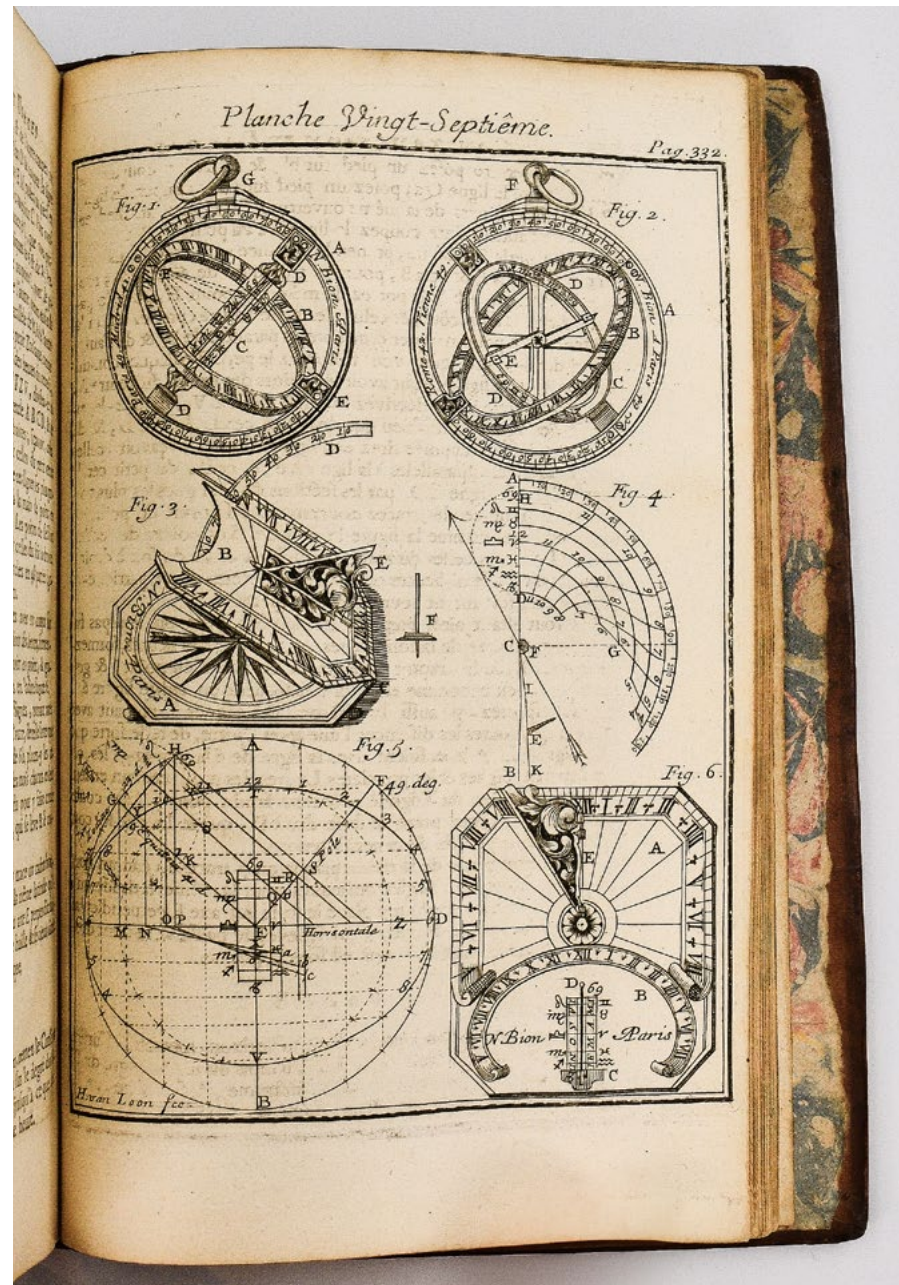
Avec Approbation & Privilège du Roy.

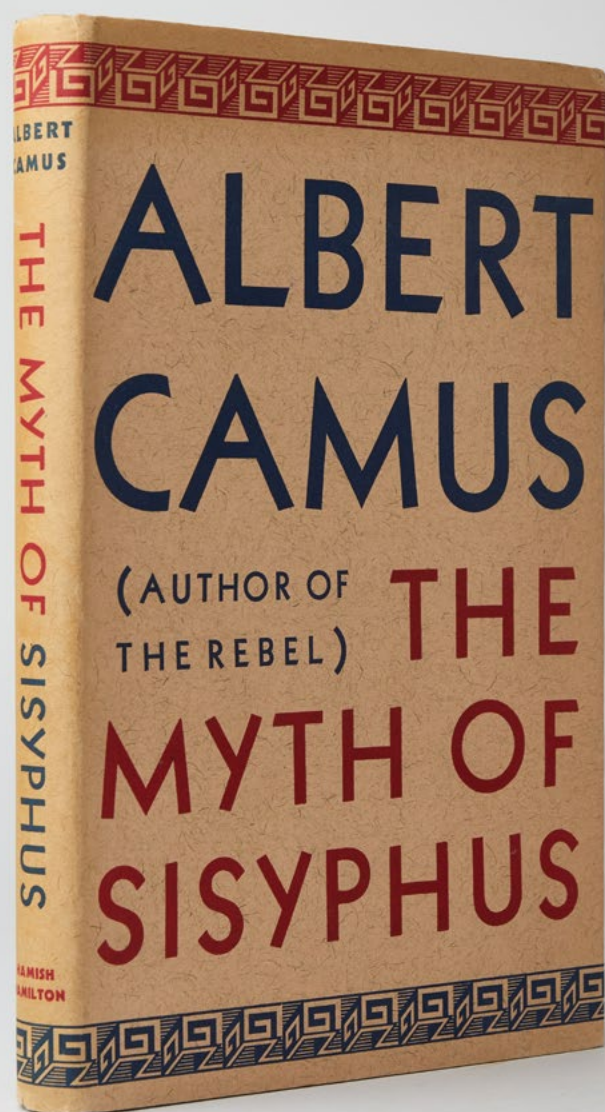
The *Traité* opens with elementary solid geometry (plates 1-2) and an introduction to the fundamental tools for geometrical drawing – many of which Bion himself manufactured, such as the signed goniometer illustrated on plate 3. Each instrument is treated systematically under the headings “Construction”, “Usage”, and “Example”. Among the many instruments described and illustrated are the sector (plate 6), portable sundials (plate 27), and water clocks (plate 28).

The book enjoyed great success across Europe: it was reissued in several later French editions, translated into English in 1723, and into German in 1726, ensuring its influence among mathematicians, engineers, and instrument-makers well into the eighteenth century.

The binding of the present copy, strictly contemporary, was embellished at a later date with gilt armorial supralibros imitating those of a *prince légitimé* (a legitimised son of the King of France) or one of his descendants. For comparison, see the bindings of Louis-Auguste de Bourbon, *duc du Maine*, and Louis-Alexandre de Bourbon, *comte de Toulouse*. The shield form here closely resembles *Olivier* pl. 2477, Fer no. 1, recorded on a book printed in 1741.

See *Knight, History of Science 1660-1914*, p. 202.





[9] CAMUS, Albert; Justin O'BRIEN (*translator*). *The Myth of Sisyphus* London: Hamish Hamilton. 1955.

\$3,000

8vo. Original blue cloth lettered and ruled in silver to the spine, in dustwrapper; pp. 169, [3]; minor pushing to spine tips, dustwrapper a touch rubbed to extremities; otherwise, a near fine copy, the cloth and wrapper sharp and bright.

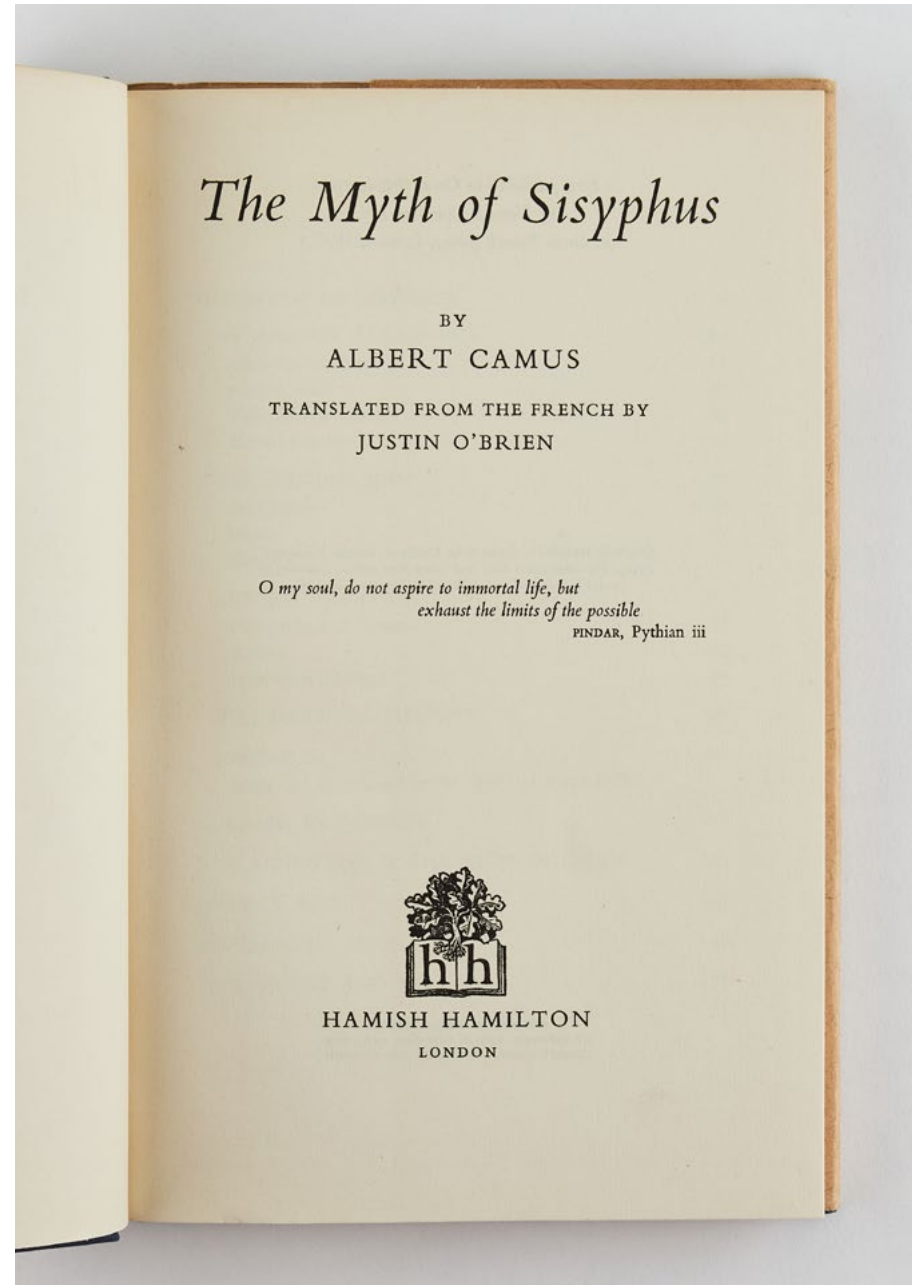
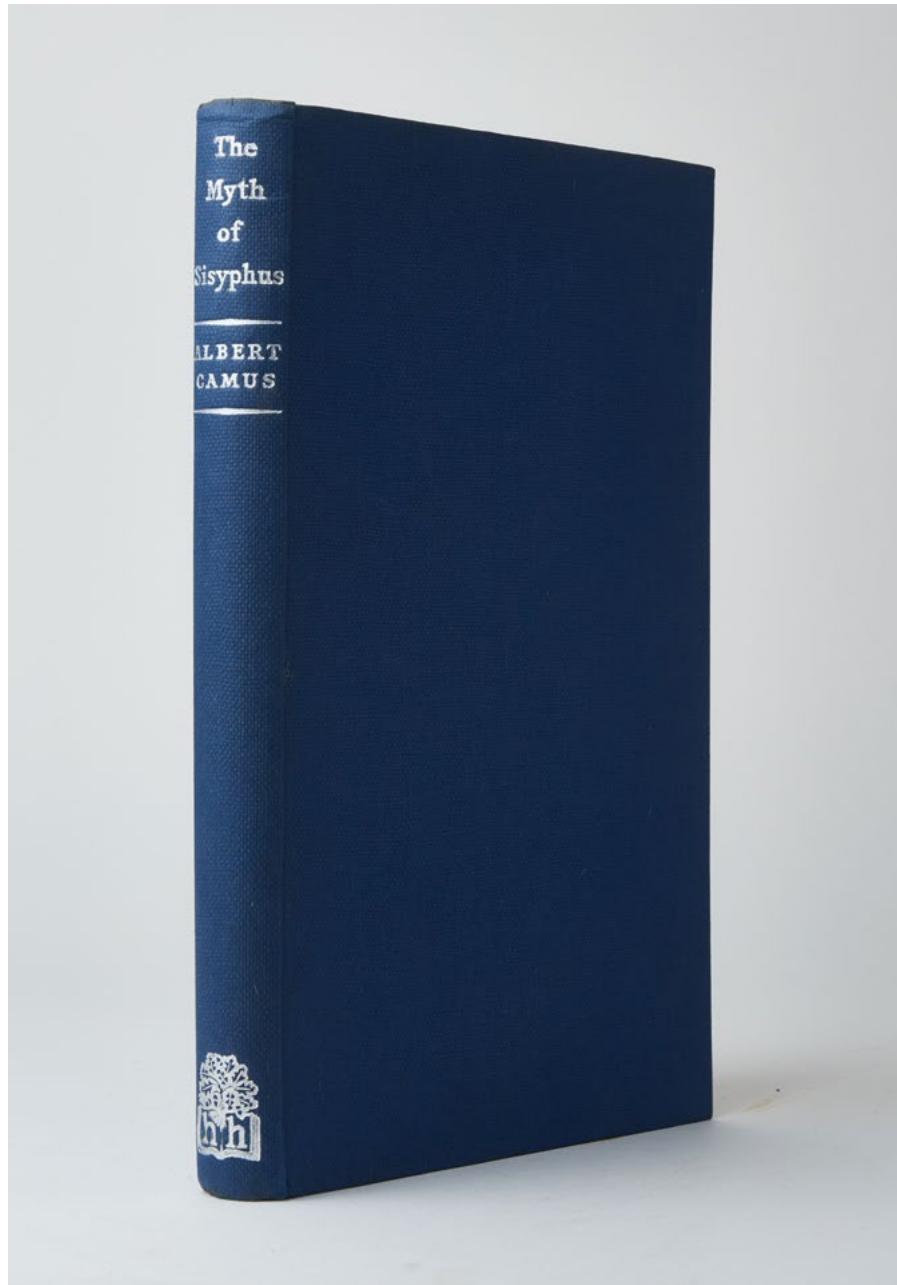
First edition in English.

"There is but one truly serious philosophical problem, and that is suicide. Judging whether life is or is not worth living amounts to answering the fundamental question of philosophy. All the rest—whether or not the world has three dimensions, whether the mind has nine or twelve categories—comes afterwards."

The Myth of Sisyphus, written "by a young man living in narrow exile in Paris during the bleakest early days of the Second World War" (James Wood), is a cry of revolt against passive despair. If there is no God to give meaning to our lives, we must confront the absence head-on, with something resembling joy. As with the titular Sisyphus, condemned to roll his rock uphill forever, it is a seemingly absurd proposition ("One must imagine Sisyphus happy"). Camus, moreover, spurns the tools of philosophical argumentation, of logic and reason, proceeding instead "as if religion is best countered by a rival form of belief, the belief that one cannot, must not, believe in God. [...] [The work] is not a treatise but a tract, a tract aimed at evacuating God, and a promise to live by the rigour of that evacuation" (Wood).

Published in 1942, the same year as, and in some respects a companion to, the novel *L'Étranger* (*The Stranger* / *The Outsider*), *The Myth of Sisyphus* mobilises all the rhetorical skills of a literary artist (its unforgettable opening lines, quoted above, a case in point), persuading the reader to engage without prejudice or preconception. The work is appended by an essay on Franz Kafka, and the English edition includes translations of five further essays.

Still in print as a Penguin Modern Classic (where Wood's introductory essay appears), Justin O'Brien's translation has stood the test of time and remains the standard English version of the work.

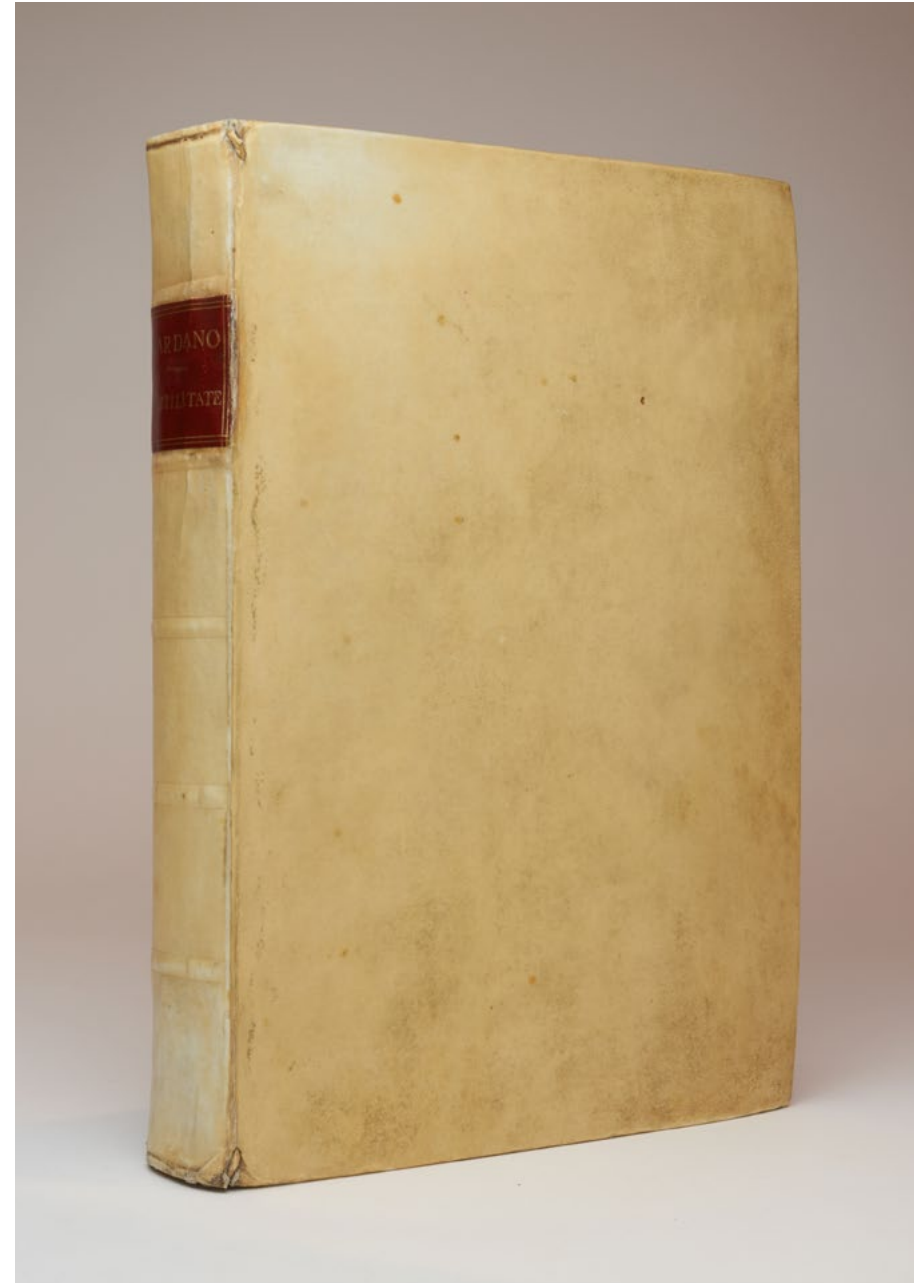
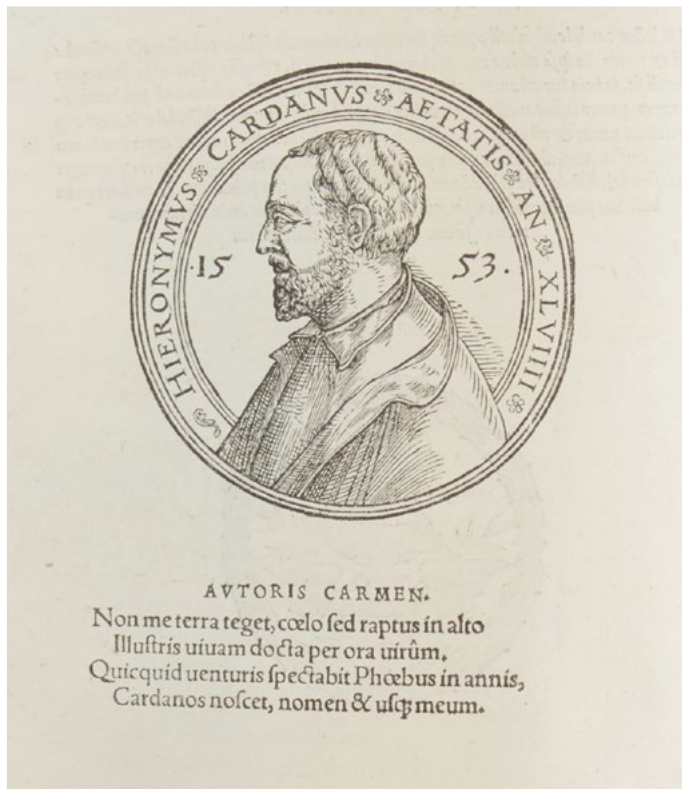


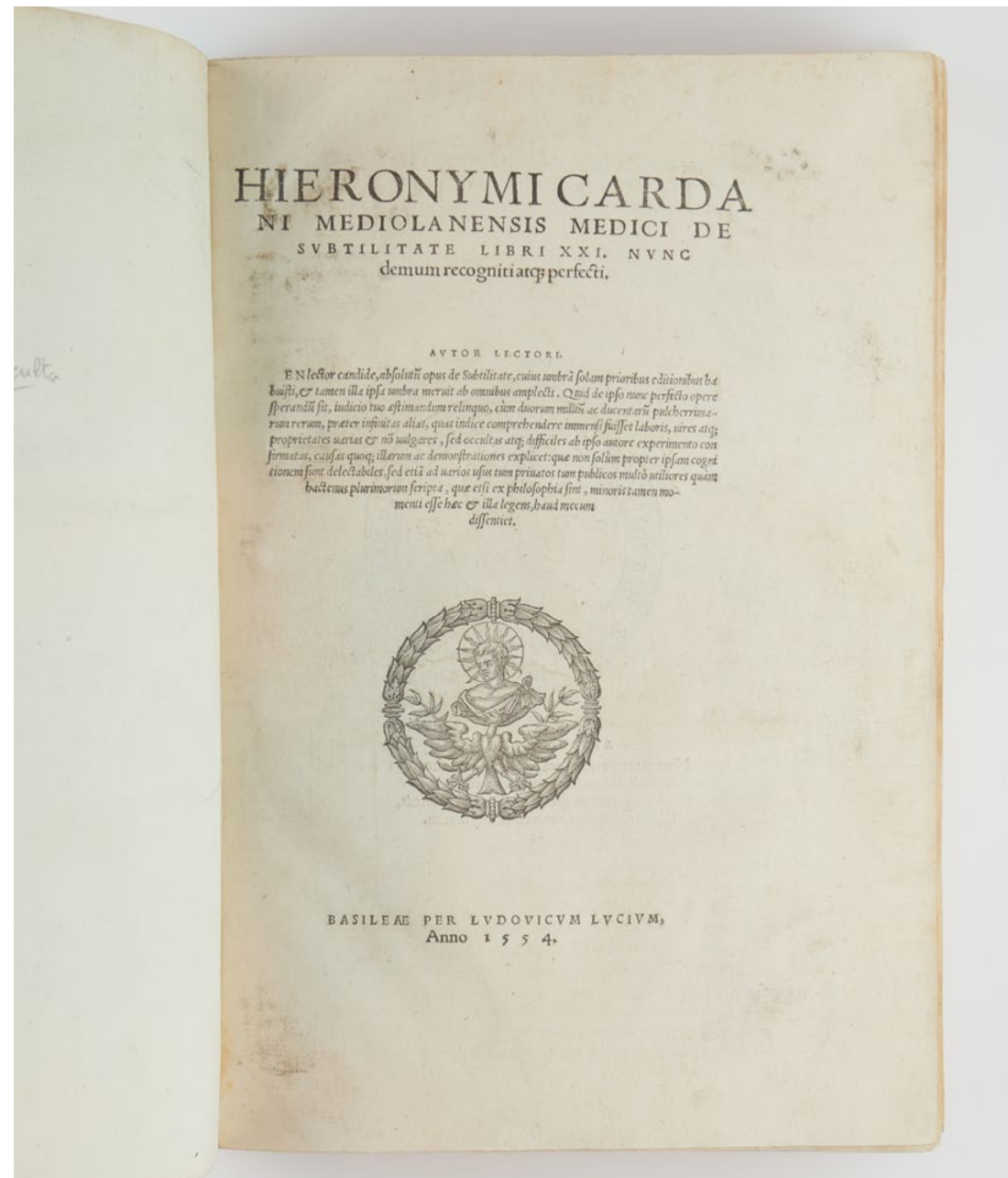
[10] CARDANO, Girolamo. De subtilitate libri XXI. Nunc demum recogniti atq[ue] perfecti. *Basel: Ludovicus Lucius.* 1554.

\$12,000

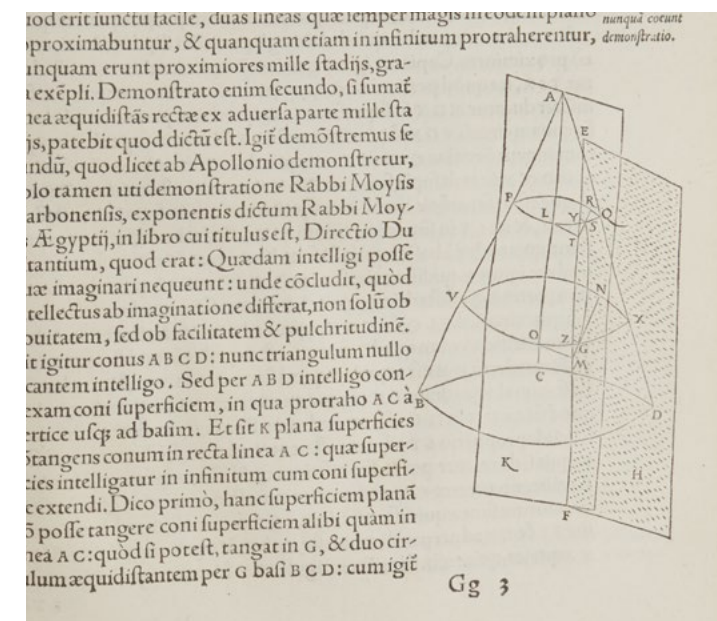
Folio. 18th-century vellum over boards (recased), later red morocco lettering piece, edges sprinkled blue; pp. [24], 561, [1], woodcut printer's device to title, woodcut portrait of Cardano on verso of title, bound without two final blanks, numerous in-text woodcut illustrations and diagrams, woodcut initials; extremities very lightly rubbed; light, variable spotting, very light dampstaining to outer lower corner of quire "a"; occasional early marginal annotations, underlining and sidelining in ink.

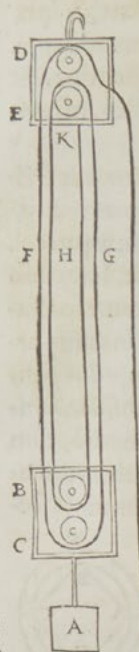
Second edition, expanded and corrected, of Cardano's encyclopaedia of sciences, with over one hundred woodcut diagrams and illustrations in the text.





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





pondus sursum trahentem orbiculorum asperitas quia temporum proportionos orbiculos, quadruplo trahet, quam si eodem supra existens unica triplex uel quadruplo addit ad pondus: quod per spacio idem pondus quadruplo robustior uir, unius illic fune. Itaque artis quodlibet leuare possit, si hi possit, sub orbiculo. Quod si facilius trahentis instrumentum in usu est, cum actis circumuolutum. At in hoc etiam quantum longitudo: nam longiores.

Simili ratione constructa Cochlea AB, intus uerum cum agitur ut solet: manet EF, uertitur axe GH, facit KL, masculo iunctum: trahitur pondus librarum. Versa igitur GH, trahitur scenderet: contrario modo L impelletur, inflectetur nis incredibilis. Demum moueri possit, & quod ponderis in L, cum sint, erunt in singulis, que spira tantum retinetur, quanta est proportio suspenditur. Quanto achumiliores, id est, citius eò pondus leuius retinetur, eò tardior. rum cochlea fieri potest, quod pondus a decem Verum, ut dixi, quod si igitur tractum fuerit, tebit M, suspendi his q

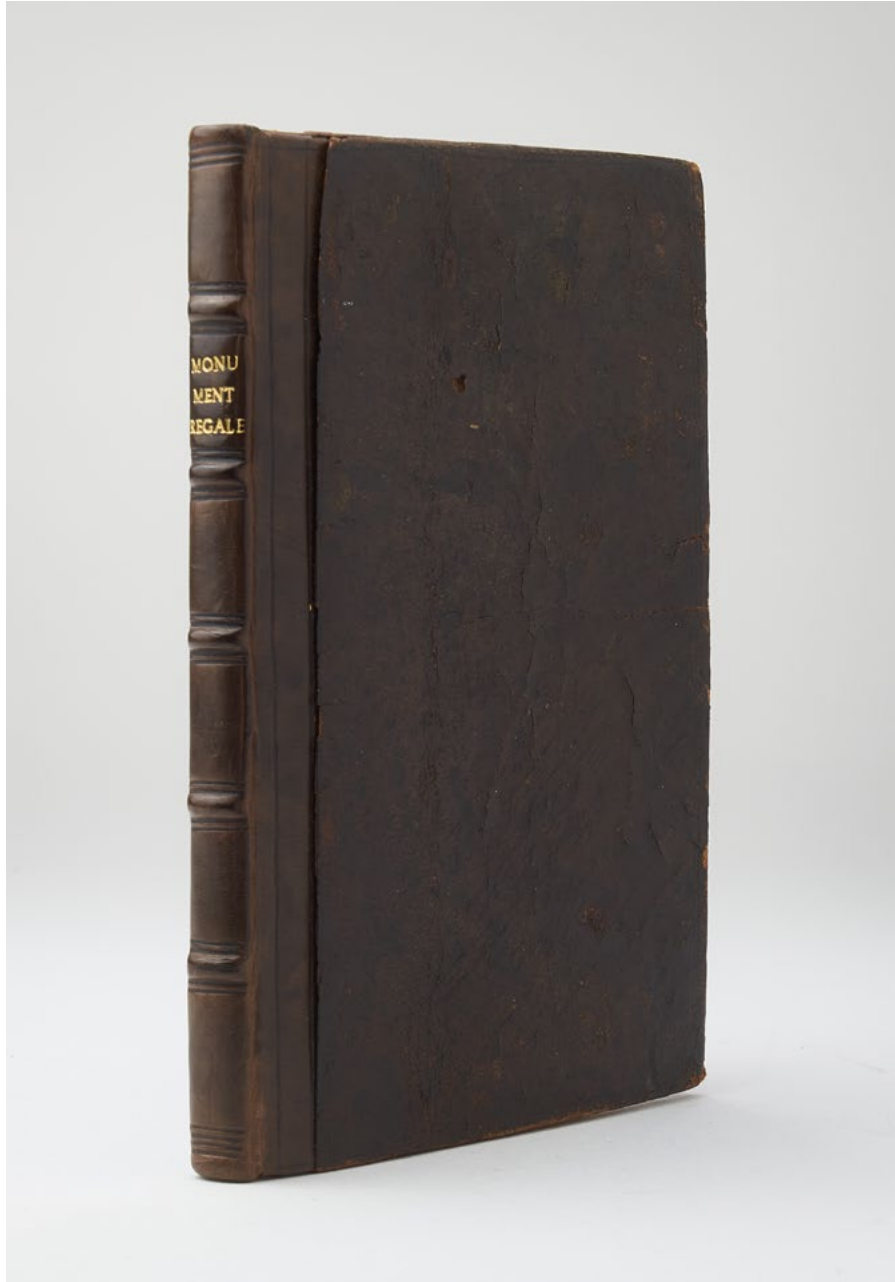
First published in Nuremberg in 1550, *De subtilitate* was an immediate and controversial success, with further editions issued in Paris and Lyon within the same year. The present second edition – corrected and expanded, and widely regarded as the most complete – followed in 1554; a third edition appeared in 1560, preceded by a French translation by Richard Le Blanc in 1556. The book includes **groundbreaking sections on the hydrodynamics of river water, the “new” stars observed by Amerigo Vespucci during his voyages to the Americas** (p. 104) and **Leonardo’s failed attempts to build a working flying machine** (p. 452). It also addresses theological questions, such as the nature of God: “You ask, then, what He is? If I knew, I would be God, for no one knows God ... except God alone” (transl., p. 560). Such passages fuelled accusations of heresy and the suspicion of atheism. In 1570, Cardano was arrested by the Inquisition in connection to this and other works (including a horoscope of Christ) deemed irreverent toward the Church, and was compelled to recant. He was later rehabilitated by Pope Gregory XIII.

Adams C-670; See Gliozzi, “Cardano, Gerolamo”, *DBI*, vol. 19 (1976).

ua supra CD, de-
cōprimit aquam,
appetit esse in c,
laqua quæ effluit
humilior ipsa a-
nisi continuitatis
ulla esse potest a-
templatio absol-
iam aqua secum,
lli nequit, sed ab
equilibrium per-
erueniet: cum au-
loci inferioris, ut
si autem aqua de-
ex A in B, inde in
si D minus distet
endit. Sed oportet
etiam altitudinis
rit, eo maior distet
uram, esse debet
amentū cum co-

hetur in c. Rursus priores cymbæ, in quas lapides transfudisti, nec tunc tensis funibus nauigio in c existenti, trahentq; deductis lapidibus ipsum in d, atq; perpetua transmutatione ad aquæ superficiē tandem deducetur. Sed dicces, plurimis cymbis opus erit ad triremē educendam. Verum est, sed ratio sic constat: quolibet nauis aut cymba tantum ferre potest ponderis, quantum est pondus aquæ quam continere potest. Velut si triremis capiat in flumine mille amphoras aquæ, quarum pondus sit decem M. talentorū, triremis illa in flumine decem M. talenta feret. Quod si eadem in mari capiat, ut dixi, easdem mille amphoras, quarum pondus sit duodecim millium talentorū (nam aqua maris grauior est aqua fluminis) eadē in mari duodecim millia talenta ponderis feret. Atq; ea ratione manifestum est, cur nauigia appellare soleamus à mensura, ut, nauem mille uel quingentarum amphorarū: idem enim est ac si dicas, quæ ferre potest mille aut quingenta ponderis talenta. Nam qualis est capacitas, ut dixi, nauis ratione aquæ, tantum est pondus quod ferre potest,





[11] [CLEVELAND, John (*attributed author*).] *Monumentum Regale* or a tombe, erected for that incomparable and glorious monarch, Charles the First, King of Great Britane, France and Ireland, &c. In select elegies, epitaphs, and poems. [London: William Bentley.] 1649.

\$3,000

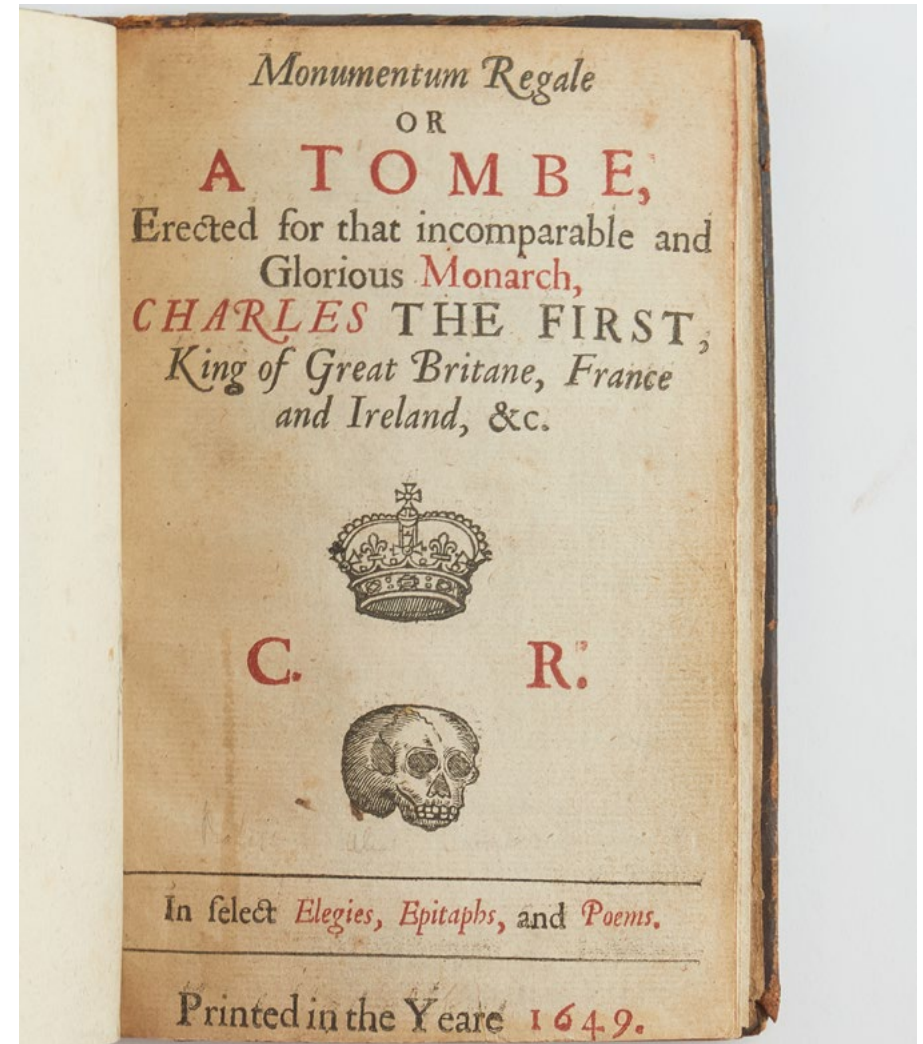
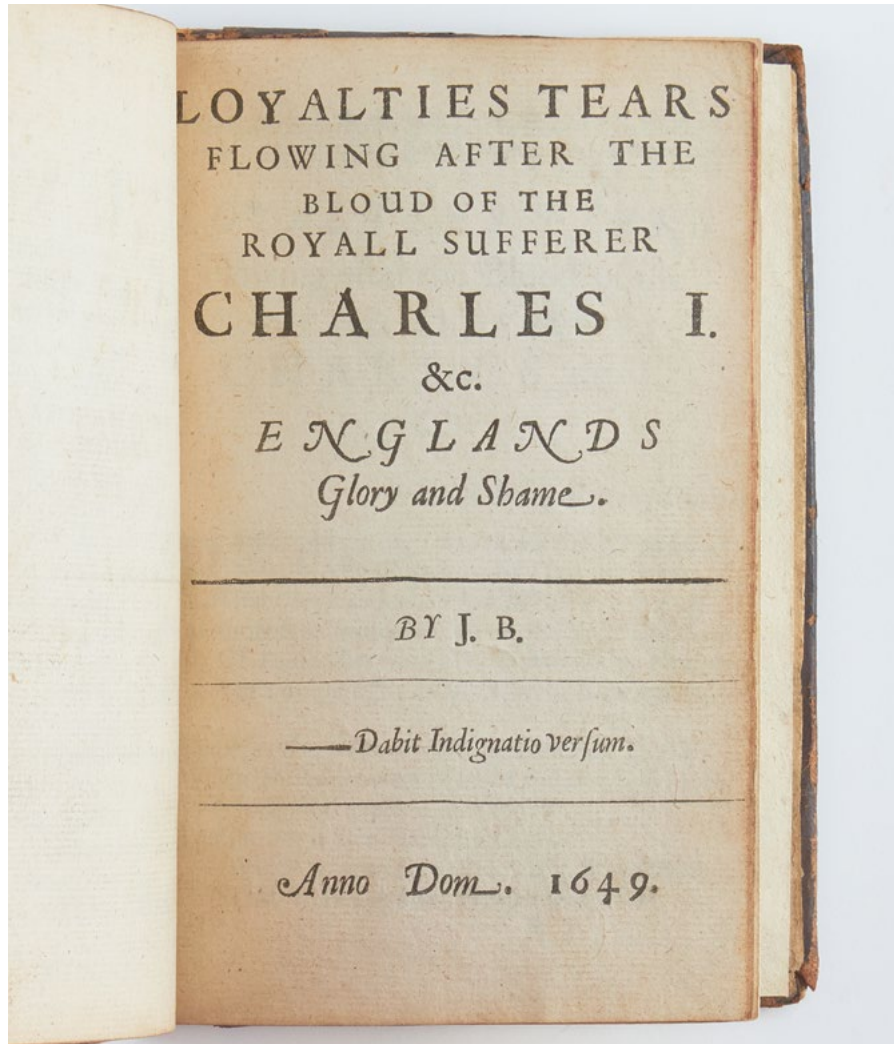
[bound with:]

B[IRKENHEAD], J[ohn]. Loyalties tears flowing after the blood of the royall sufferer Charles I. &c. Englands glory and shame. [London?: n.p.]. "1649". [*i.e.* 1650].

Two works in one vol. 8vo. Contemporary calf, rebaked, blind double rule border to boards, spine blind-ruled in compartments, lettered directly in gilt to one, edges sprinkled red, endpapers renewed; *Monumentum*: pp. [2], 46, title and pp. 2 and 3 printed in black and red, woodcut skull and crown to title, typographic headpieces; *Loyalties*: [2 (blank)], [2], 11, [1 (blank)], bound without 8-page advertisement; boards and extremities a little worn; light, uniform toning throughout, occasional very light dampstaining to lower margin, trimmed close at head and foot in places, occasionally touching page numbering and shaving last line of p. 41 of 1st work; ink scribbling to final blank verso of 2nd work; bookplate of the Fox Pointe Collection to front free endpaper.

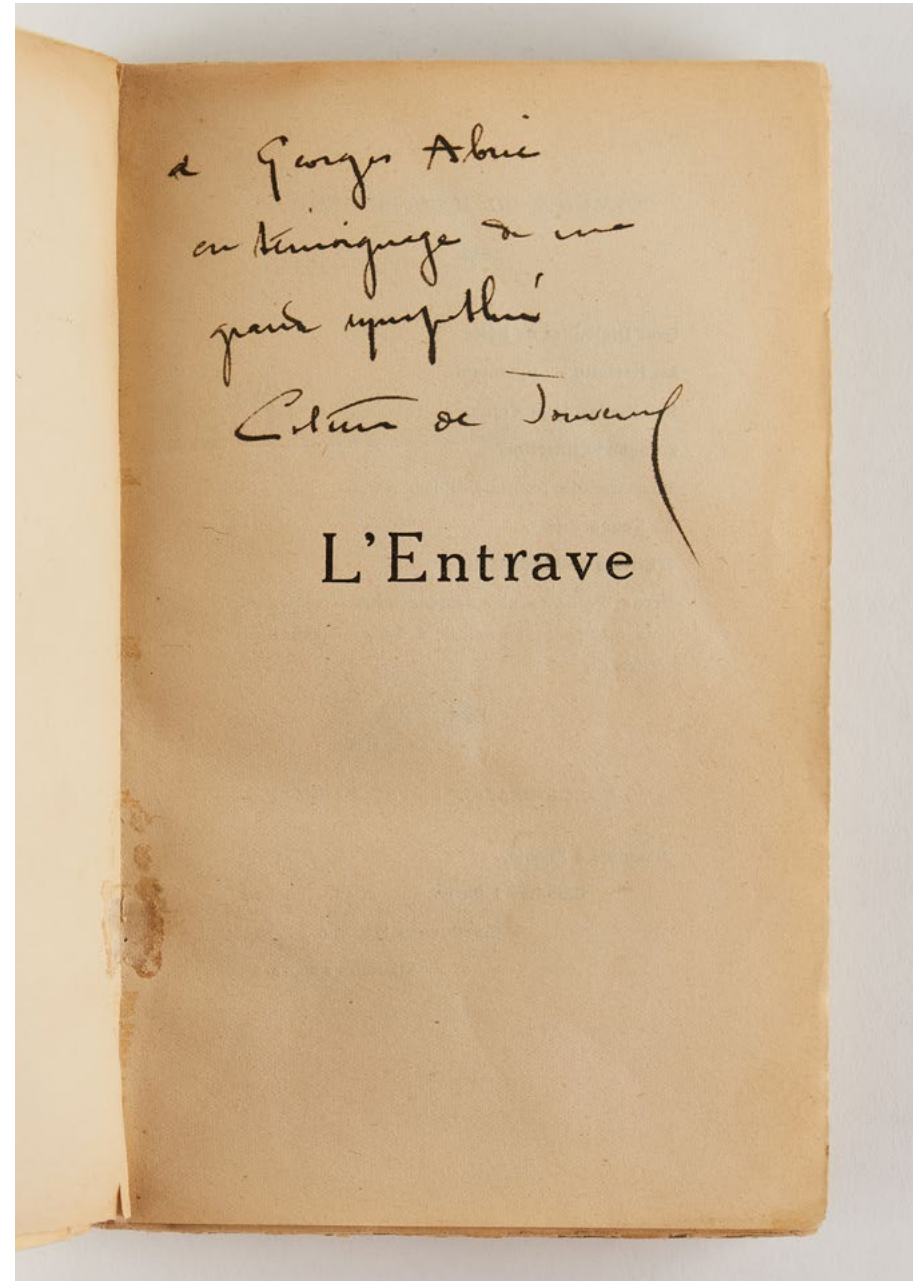
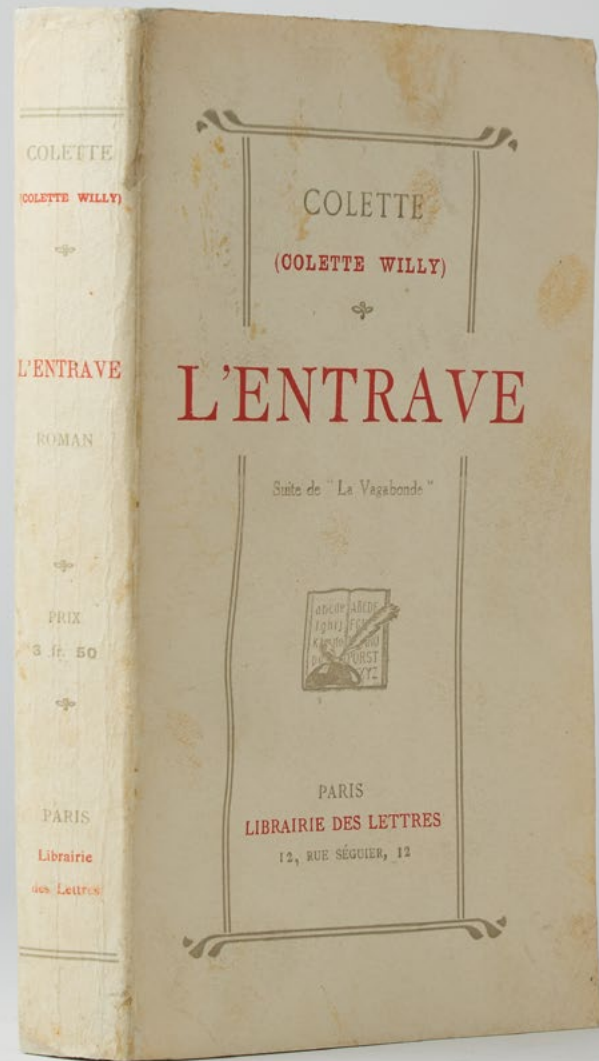
First edition of Cleveland's collection of royalist verse and second edition of Birkenhead's poem: two rare clandestine publications commemorating Charles I, composed in the immediate aftermath of his execution.

Published anonymously, *Monumentum Regale* is a collection of eight poetical works of varying length traditionally attributed to the poet and satirist John Cleveland (c. 1613-1658). Modern scholarship, however, has reassigned all but one of the texts – the sixth elegy – to other authors, including Josh Ashburnham, Payne Fisher, Thomas Pierce, and Henry King. A fervent royalist, Cleveland accompanied Charles during the Civil War until the king's surrender to the Scots at Newark, and wrote one of the most biting caricatures of Oliver Cromwell (*The Character of a London-Diurnall*, 1645). Little is known of his life after the war, though "there has been a reasonable assumption that, in Berdan's words, '[l]ike the great majority of the unfortunate cavaliers, he wandered about in complete dependence upon his more fortunate friends'" (*ODNB*). The collection comprises: 1. "Epitaph" beginning "Behold the Mirror", 2. "Chronostichon decollationis Caroli Regis", 3. "An Elegie on the Meekest of Men, the most glorious of Princes, the most Constant of Martyrs, Charles the I", 4. "Caroli Τοῦ Μακαρίτου Παλιγγενεσία", 5. "A Deep Groan, fetch'd at the Funerall of that incomparable and Glorious Monarch, Charles the First", 6. "An Elegie" beginning "Were not my Faith", 7. "An Elegie" beginning "Does not the Sun", 8. "An Epitaph" beginning "Whitin the Sacred Vault". The *Monumentum*, sometimes found bound in copies of the *Eikon Basilike*, was issued twice in 1649; this is the version with "yeare" in the imprint and without the ninth poem "Upon the Death of King Charles".



The second work, *Loyalties Tears Flowing*, is a 240-line monody – an extended poem of grieving – on Charles’s execution by the poet, journalist and satirist Sir John Birkenhead (c. 1617-1679). Best remembered for his newsbooks, including *Mercurius Britannicus*, Birkenhead’s poetic talent “has perhaps been unfairly minimised” (ODNB). Author of the longest known commendatory poem in existence (240 lines dedicated to William Cartwright), several of his lyrics were set to music by Henry Lawes (1596-1662). First published in 1649, *Loyalties Tears Flowing* “exhibits less of the satirical stridency that characterises much of Birkenhead’s writing and more a sense of controlled indignation and genuine sorrow” (ibid.). At the Restoration, his loyalty was rewarded: he regained his Oxford fellowship, received a doctorate of civil law at the king’s recommendation, and from 1660 to 1663 held the office of Licensor of the Press.

Monumentum: ESTC R208852 (version with “yeare” imprint); Madan 107. *Loyalties*: ESTC R209196 (only six locations recorded).



[12] "COLETTE" [i.e. Sidonie-Gabrielle COLETTE]. *L'Entrave*. Paris: Librairie des Lettres. 1913.

\$3,500

8vo. Original cream wrappers printed in black and red, uncut, preserved in a modern cloth slip-case; pp. [4], 307, [1]; light stains to front wrapper, tear at head of upper hinge (repaired), hinges reinforced; contents uniformly toned, light marginal water-staining, mostly at the beginning, small hole (repaired) and stains to inner margin of front free endpaper and half-title, but overall a remarkably good copy; authorial inscription to half-title in ink: "A Georges Abric en témoignage d'une grande sympathie, Colette de Jouvenel" (see below).

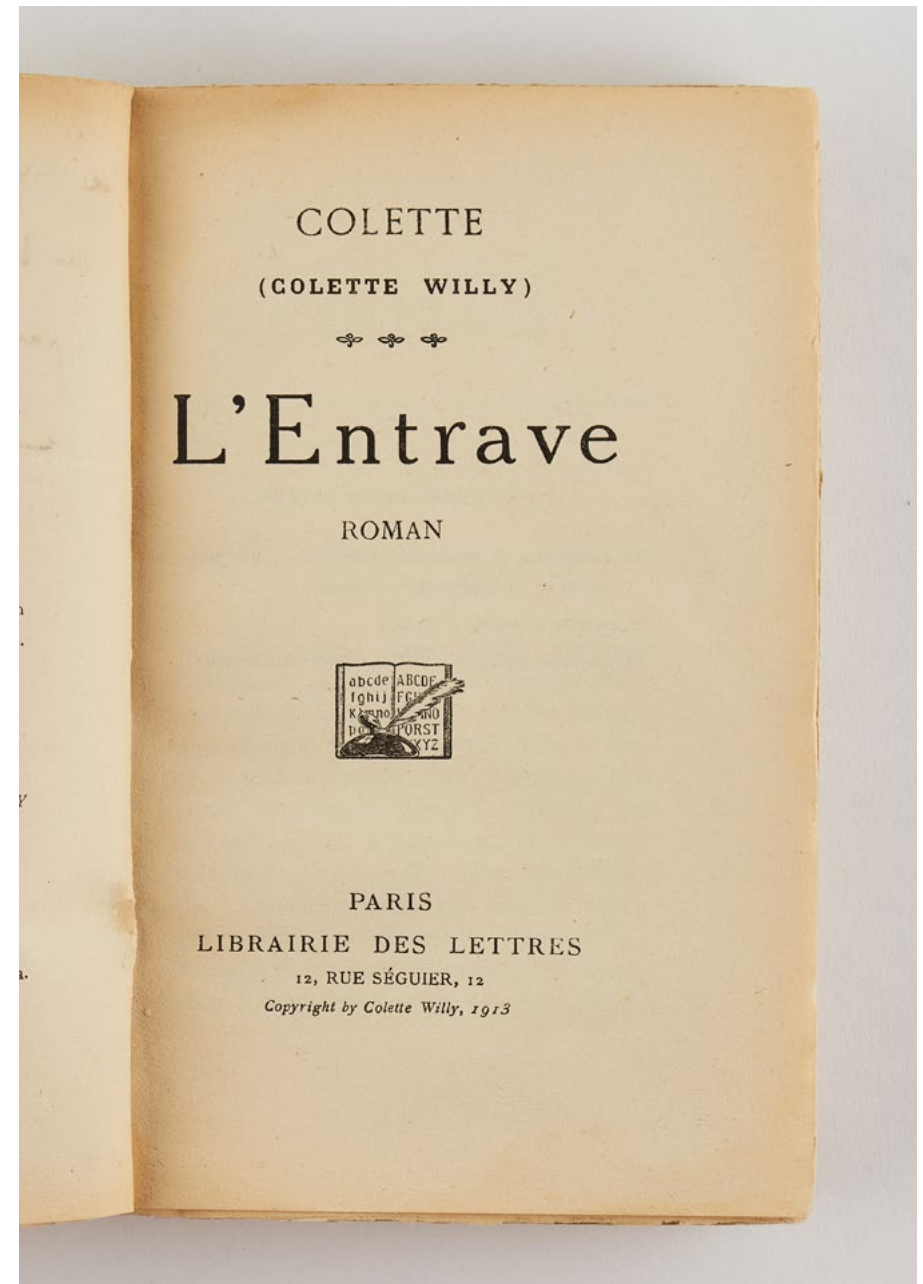
First edition in book form, particularly rare in the original wrappers, inscribed by the author to one of the witnesses at her second wedding.

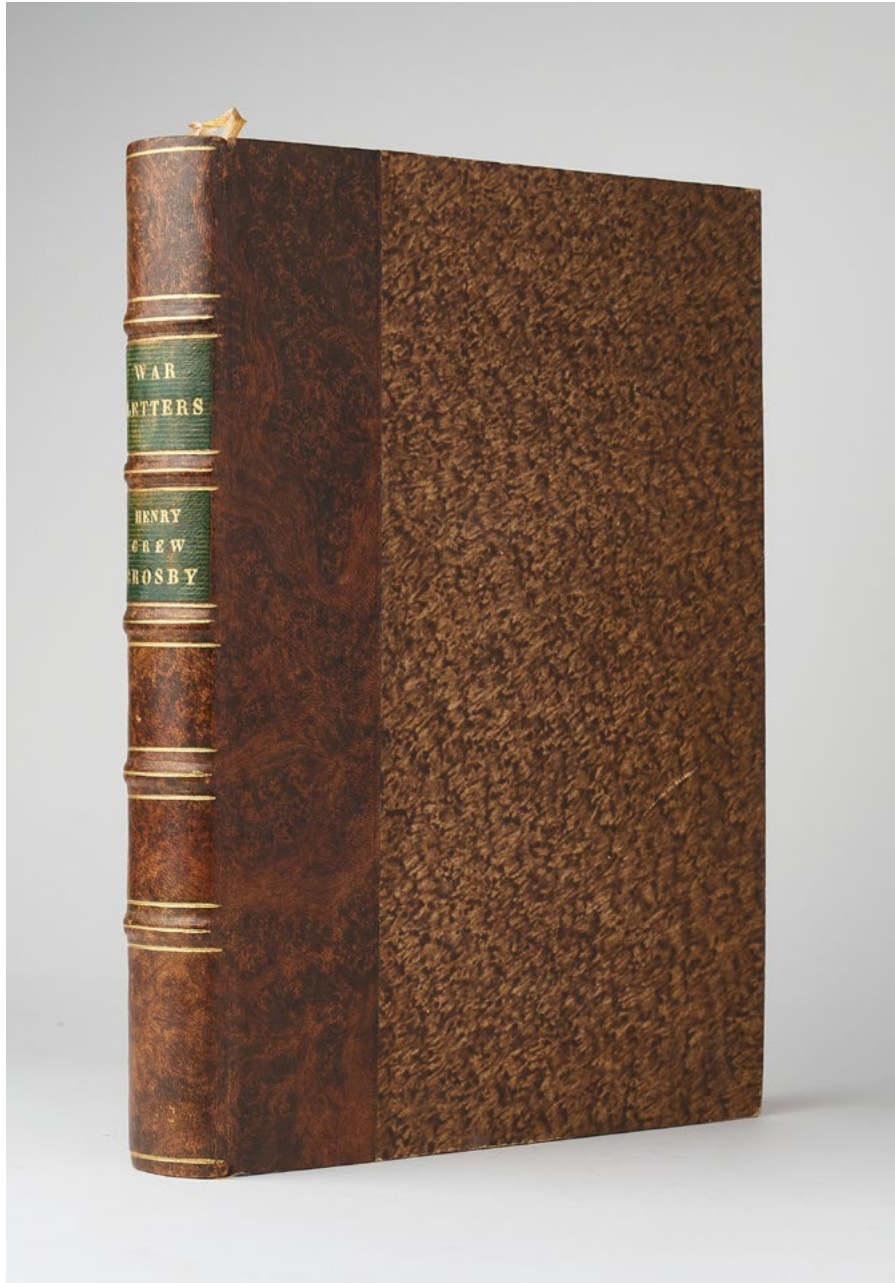
Originally serialised in *La Vie Parisienne*, *L'Entrave* (The Shackle) is the sequel to *La Vagabonde* (1910). Reflecting Colette's own life, however, the tone of the two novels differs markedly: if *La Vagabonde* celebrates independence and self-discovery, *L'Entrave* turns inward, exploring the ambivalence and quiet disillusion that come with love's constraints. In the intervening years, Colette had married the journalist and diplomat Henry de Jouvenel (1876-1935) and given birth to their daughter, Colette de Jouvenel (1913-1981). **She recalled with characteristic humour, in *L'Étoile Vesper*, the double strain of childbearing and serial publication:** "The child and the novel were racing me, and *La Vie Parisienne*, which was publishing my unfinished novel in instalments, was gaining ground. The child announced that it would arrive first, and I screwed the cap back onto my pen".

In later years, Colette was unsparing in her assessment of *L'Entrave*, criticising its "narrow ending", "diminished heroes", and "blessing tone".

Provenance: From the library of Georges Abric, editor-in-chief of *Le Matin* and a close friend of Henry de Jouvenel. Together with Léon Hamel and Jean Sapéne, Abric was one of the witnesses (*témoins*) at the wedding of Colette and Jouvenel on 19 December 1912.

See *La Société des amis de Colette*, online.





PRESENTED BY A MOTHER TO A MOTHER

[13] **CROSBY, Harry; Henrietta Grew CROSBY (editor).** *War Letters.* Paris: *The Black Sun Press.* 1932.

\$5,000

4to. Original calf-backed marbled boards, spine gilt-ruled in compartments with 2 green morocco lettering pieces, marbled endpapers, yellow and white silk page-marker; pp. [8], viii, 312, [6], photographic portrait frontispiece of Crosby in uniform, with tissue guard, p. 305 with 12th 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 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).

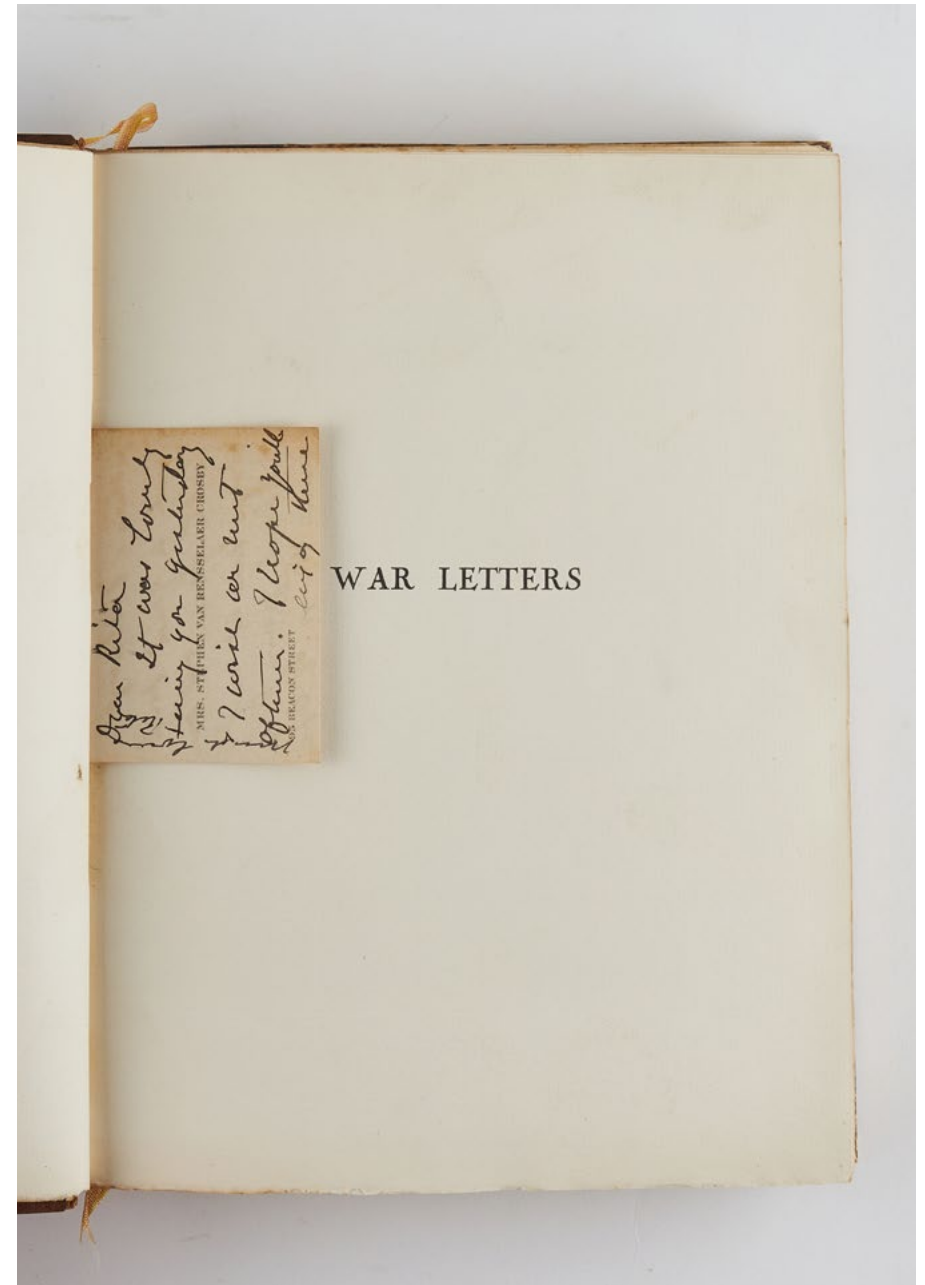
First edition, one of 125 unnumbered copies printed on Navarre paper, apparently a presentation copy with a loosely inserted visiting card inscribed by Henrietta Crosby (née Grew, 1872-1957), mother of Harry Crosby and editor of the book.

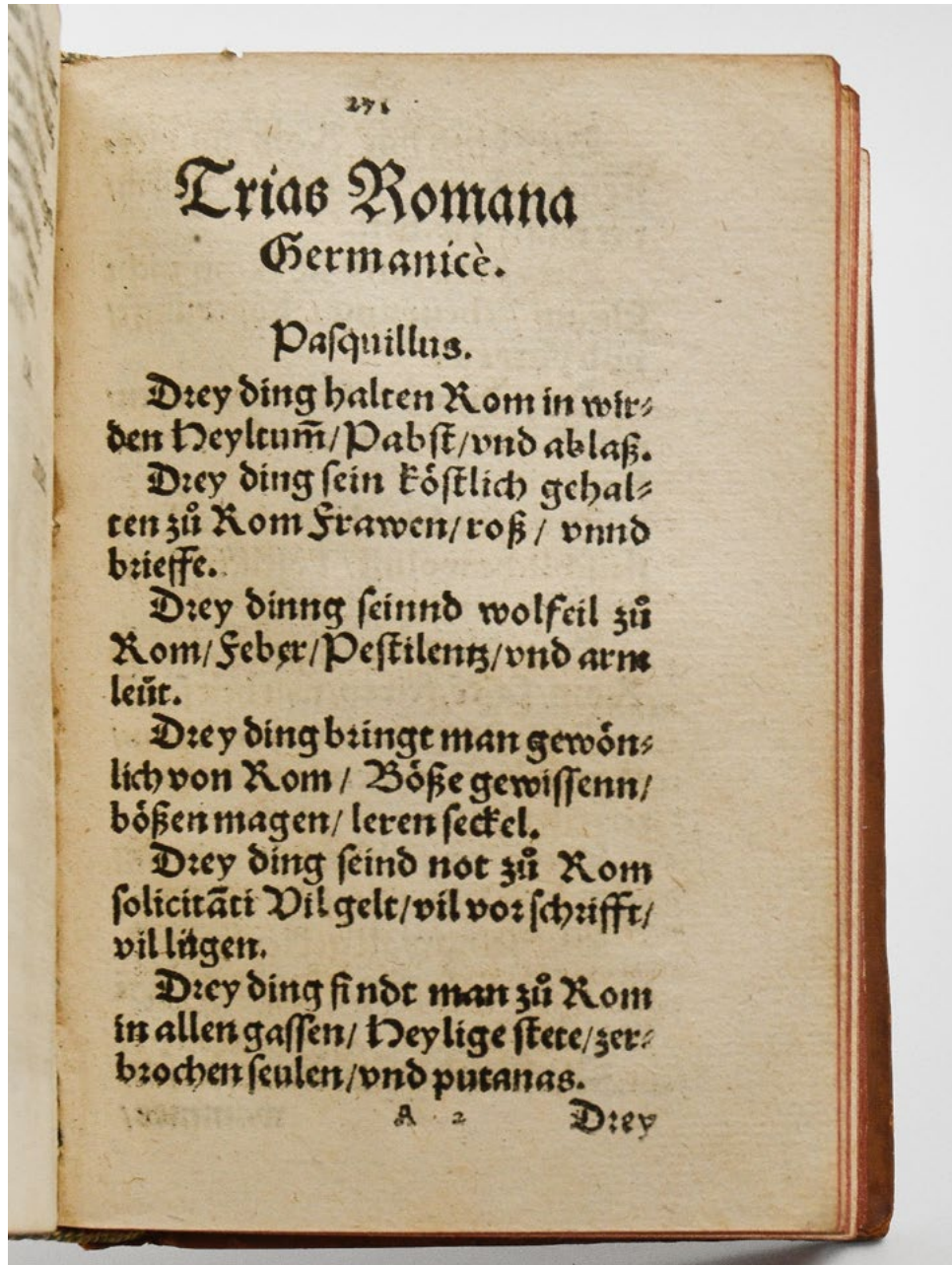
Published a year after Harry Crosby's suicide, this book gathers the letters he sent home to his family while volunteering in the American Ambulance Corps during the First World War. It was edited by his mother Henrietta, who added a chronology and brief preface.

Crosby and his wife Caresse founded The Black Sun Press in Paris in the late 1920s. American expatriates living in France, they championed and published the early works of writers including Hart Crane, D.H. Lawrence, Archibald MacLeish, and Ernest Hemingway.

Provenance: **This copy of *War Letters* was seemingly presented by Henrietta Crosby to a close friend – a woman who, like her, had recently lost a son.**

Minkoff A-43.





[14] **CURIONE, Celio Secondo.** Pasquillorum tomi duo. Quorum primo versibus ac rhythmis, altero soluta oratione conscripta quamplurima continentur, ad exhilarandum, confirmandumque hos perturbatissimo rerum statu pij lectoris animum, apprime conducentia. Eorum catalogum proxima à praefatione pagella reperies. *Eleutheropoli [i.e. Basel]: n.n. 1544.*

\$3,300

Small 8vo. 18th-century calf, spine richly gilt in compartments, red morocco lettering piece, edges stained red; pp. [16], 537 [i.e. 637], [1 (blank)], woodcut initials, bound without final blank; extremities a little worn, small chips to spine ends, front free endpaper renewed; title a little soiled with old repairs (not affecting text), occasional, light marginal dampstaining, paper flaw to f. h6, tiny worm holes to upper margin of C1-D6 and to lower margin of ff. K1-O8 (always far from printed surface), tiny hole to last two leaves (touching one letter); overall a very good and crisp copy; early marginal annotation to p. 31.

First edition of this collection of “pasquinades”, anonymous lampoons originally posted in public places in Rome, and other anti-papal texts in Latin, Italian and German: a key source for the history of political satire during the Reformation.

Celio Secondo Curione (1503-1569) was a humanist scholar from Cirié, in Piedmont. While serving as professor of humanist letters at the University of Pavia, he converted to Protestantism. In 1542, he fled to Switzerland to escape religious persecution and settled in Basel, where he became a leading figure among the Italian religious refugees and a vocal advocate of religious tolerance. His notable works include *Pasquillus extaticus* (1542), a satirical critique of corruption within the Roman Church, and *De amplitudine beati regni Dei* (1554), written in opposition to John Calvin's doctrine of predestination.



The term “pasquinade” derives from Pasquino (Latin: *Pasquillus*), the nickname of an ancient statue in Rome’s Parione district. Since its rediscovery in 1501, Romans have affixed anonymous satirical verses to it, mocking the Papal government and denouncing social injustices, thus making Pasquino the first of the city’s famed “talking statues”. In his *Pasquillorum tomi duo*, Curione compiled and partially translated into Latin a wide selection of these texts – prose, verse, and dialogues – that had appeared on the bases of the talking statues during the first half of the sixteenth century. To this material he added texts from the Northern European anti-curial tradition, as well as his own compositions, including *Pasquillus extaticus et Marphorius*, a poetic dialogue between Pasquino and another of Rome’s talking statues, Marforio (pp. 427-529). The volume includes eulogies of Martin Luther (notably pp. 282-295), Ulrich von Hutten’s satirical *Trias Romana* in both Latin and German (pp. 192 ff.), and the *Julius exclusus e coelis*, a pointed satire traditionally attributed to Erasmus (pp. 317-324).

Adams P-390; Brunet IV, col. 410 “peu commun”.



[15] **DAVID, Elizabeth; John MINTON (illustrator).** *French Country Cooking*. London: John Lehmann. Second, Revised Edition, 1958.

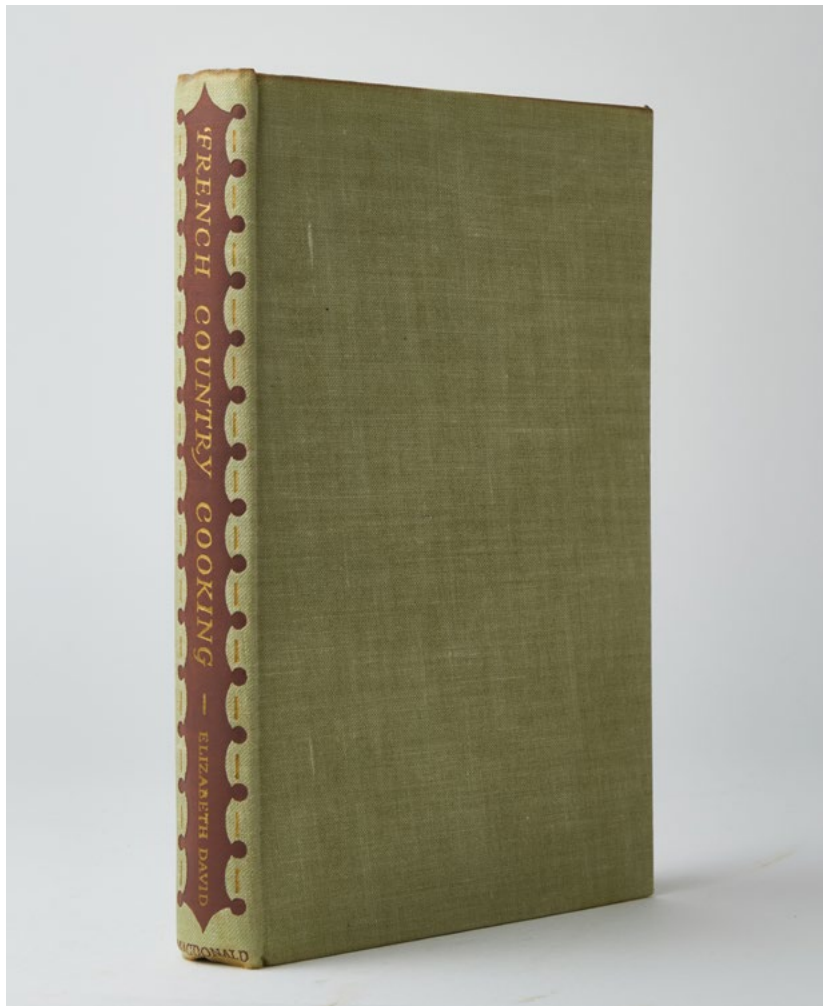
\$2,000

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

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

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

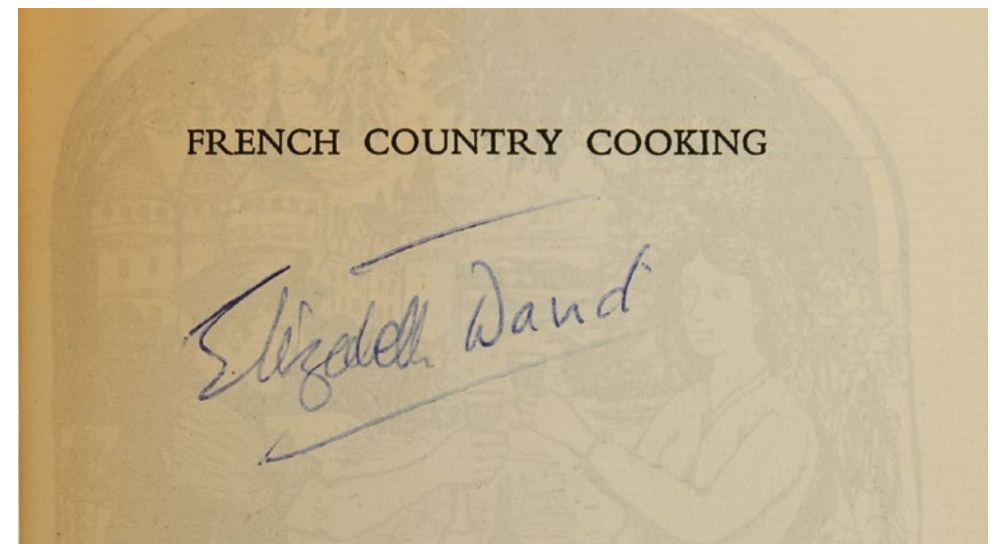




Dedicated to the author's mother, *French Country Cooking* was clearly a labour of love as well as a feat of scholarship, introducing English readers to a rich diversity of French cuisine from pheasant soup of the Basque country to Lyonnaise Poulet à la Crème. Chapters are devoted to soups, fish, eggs,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

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

See Julian Barnes, "The Land Without Brussels Sprouts", in *Something to Declare* (London: Picador, 2002).



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

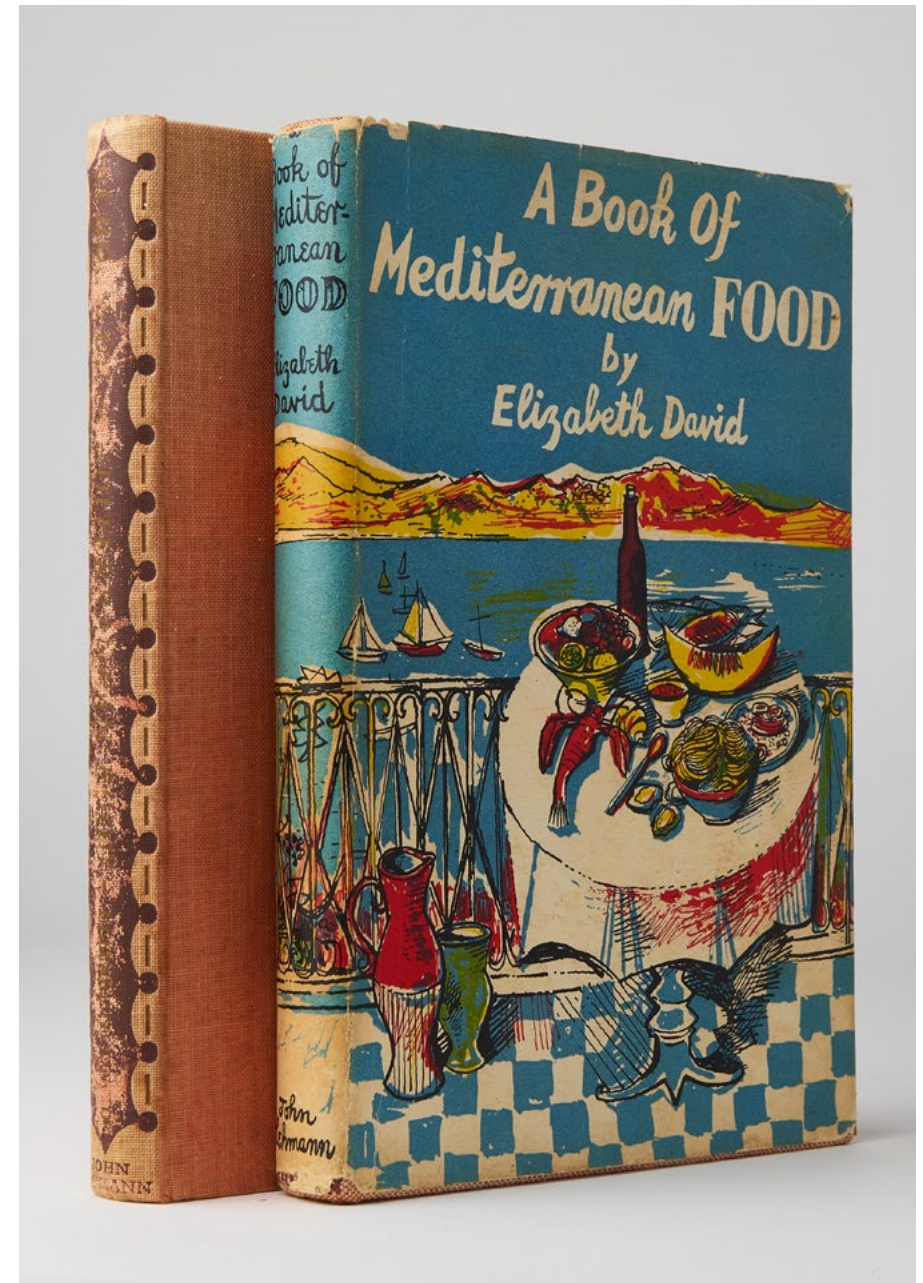
\$1,500

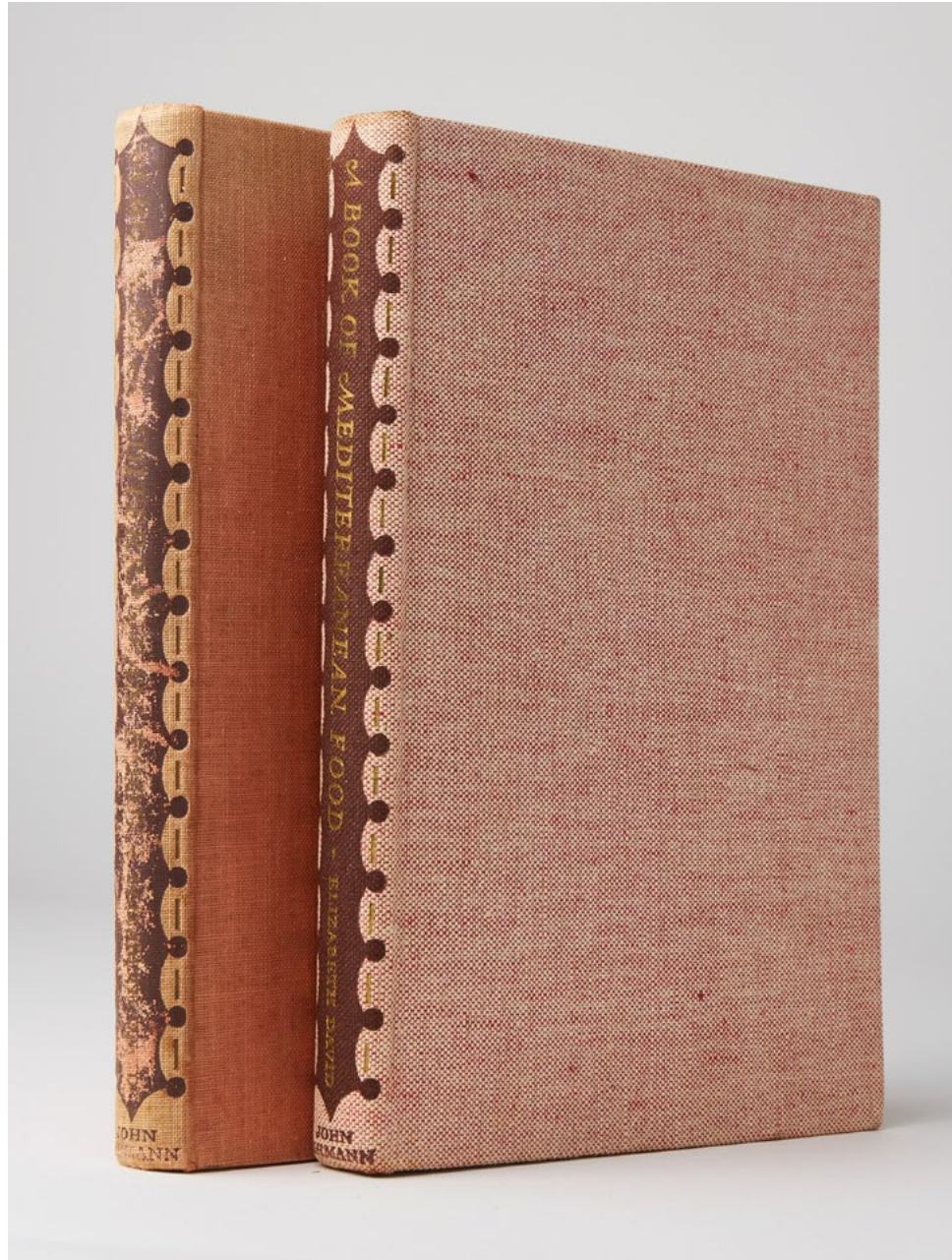
8vo. Two volumes.

1. First edition, 1950; 8vo. Original pink tweed cloth, spine lettered in gilt to ornamental brown background, in the John Minton illustrated dustwrapper; pp. 191, [1], two-page frontispiece, illustrations throughout; a well-used copy, binding firm and square, contemporary ownership inscription ("Fay Behrman, Dec. 50") to front free endpaper, rear pastedown and upper edge of frontispiece, her name additionally written in block capitals (with indeterminate doodle) to front endpaper and closed fore-edge of page block, additional pasted-in recipes now loose owing to dried adhesive, numerous marks from adhesive residue, further recipes in manuscript (pencil and ink) to front and rear blanks and endpapers, dustwrapper chipped and rubbed to extremities, minor loss to lower spine-tip and upper outer corner, adhesive residue to flaps; *Provenance*: previously owned by Fay Behrman (1920-2014); a well-used, much-loved copy in very good dustwrapper.
2. Fifth Impression, November 1952; 8vo. Original pink cloth, spine (once) lettered gilt to ornamental brown background (lettering now worn away), lacking the dustwrapper; pp. xi, [3], 191, [1], two-page frontispiece, illustrations throughout; lacking dustwrapper; a firm, square copy, rubbed to spine, cloth lightly faded to upper edges, small diagonal crease to upper corner of p. 93; inscribed by Elizabeth David to Norman Jenks, "in gratitude, February 1953"; a very good copy, the contents clean and bright.

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

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





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

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

To Norman Jenkins
from Elizabeth David,
in gratitude
February 1953

MEAT

75

FILETS DE MOUTON EN CHEVREUIL (fillets of mutton to taste like venison)

Take 12 small fillets of mutton, insert small pieces of bacon into each and marinade (see Gigot de Mouton en Chevreuil) for 3 days. To cook them, put them in a casserole with butter. When they are cooked, serve with a sauce *poivrade* or any highly seasoned sauce.

Sauce Poivrade

Add to the butter in which the fillets have cooked a good pinch of ground black pepper, a small glass of wine vinegar and 2 shallots shredded; reduce this by rapid boiling, and add 2 tablespoons of meat glaze or, failing that, of brown stock, and half a glass of red wine and reduce again.

10. Veal on a skewer

1 lb. leg of veal, cut in chunks
1 lb. dried apricots
1/2 lb. butter (about), melted
Soak apricots for 1/2 hour in water or cover. Salt and pepper meat. Skewer meat, alternating each piece with 2 apricots. Place in rotisserie or under broiler flame. Baste frequently with butter. Cook under high heat 20 minutes. Serves 4.

2. Escalope of veal, prepared as for escalopine.

9. Veal with vermouth

1 1/2 lb. "Frenched" veal
Butter
1/2 cup dry vermouth
1/2 cup mushroom liquor
1 lb. mushroom caps, sliced

Salt and pepper meat and dredge with flour. Brown lightly in butter over brisk heat. Pour in vermouth and let it evaporate over medium heat. When it has disappeared, pour in mushroom liquor and simmer gently, covered, 20 minutes. Meanwhile, sauté mushrooms in a little butter, and add to veal. Serves 4.

7. Escalope of veal

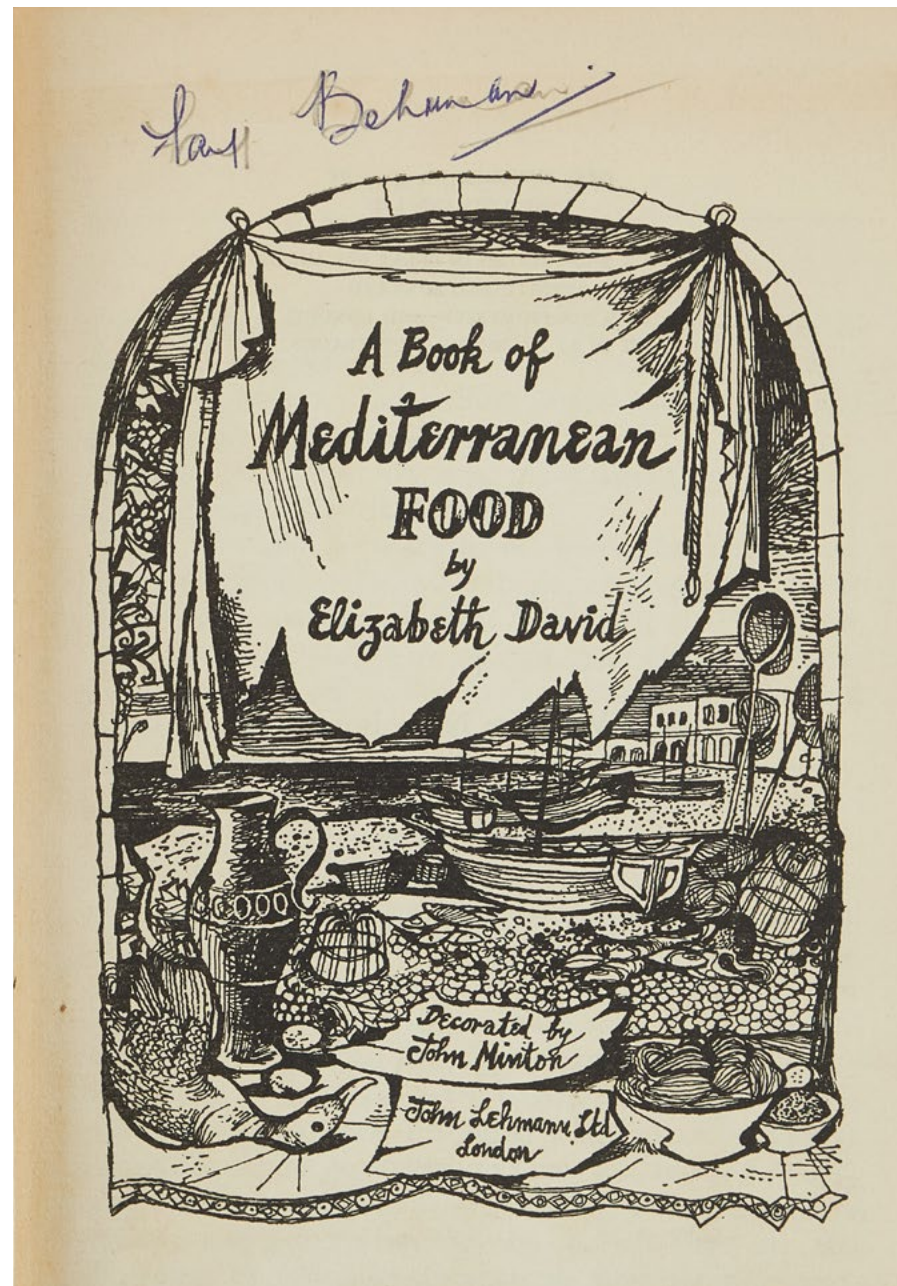
4 slices "Frenched" veal (about 1 1/2 lb.)
5 tablespoons butter
1/4 cup cognac
1/4 cup heavy sour cream

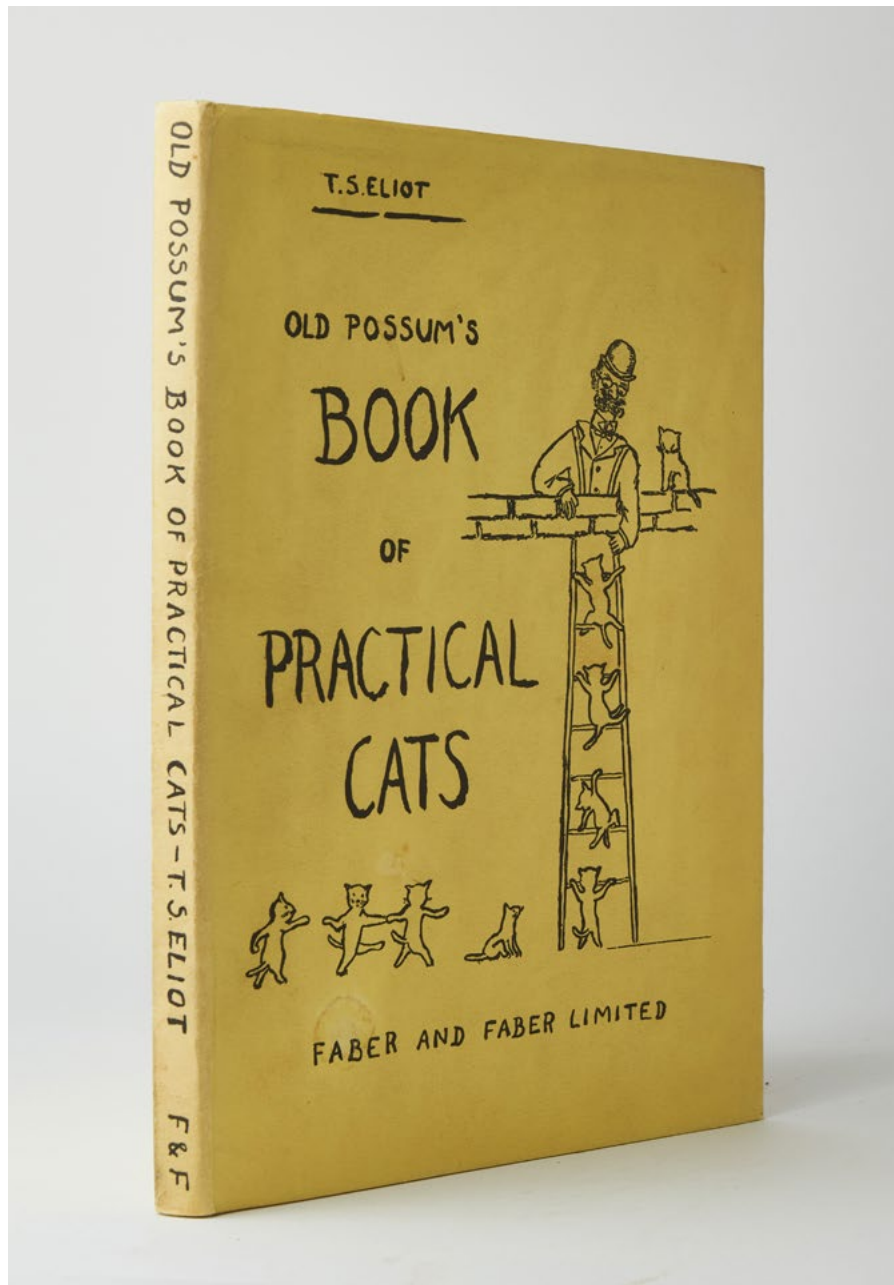
Salt and pepper the veal and dredge lightly with flour. Melt butter in large skillet and brown veal on both sides over brisk heat. Reduce heat and cook slowly until tender (about 20 minutes). Remove meat to a hot platter, add cognac and flame. Let flame burn out. Add cream to pan and mix well with the juices. At boiling point lower heat and simmer a few minutes, stirring constantly. Pour over veal. Serves 4.

3. Veal with Madeira

1 1/2 lb. "Frenched" veal
Butter
1 cup Madeira wine
1/2 cup heavy cream

Salt and pepper meat and dredge lightly with flour. Brown lightly in butter over brisk heat. Pour in wine and simmer gently for 20 minutes. Add cream, heat through, and serve with green noodles. Serves 4.





ELIOT AT HIS MOST PLAYFUL

[17] ELIOT, T.S. *Old Possum's Book of Practical Cats*. London: *Faber and Faber Limited*. 1939.

\$3,000

Square 8vo. Original yellow cloth printed in red to front cover and spine, with yellow dustwrapper printed in black with illustrations by the author front and rear; pp. [vi], 7-45, [1]; price-clipped wrapper with two marks to front panel, light marginal staining to rear, otherwise a very good, clean copy.

First edition, a notably bright copy, of Eliot's most popular work.

Eliot composed these whimsical poems during the 1930s, originally sending them in letters to his godchildren signed "Old Possum", the nickname given to him by Ezra Pound. 3,005 copies of the first edition were issued on 5 October 1939. The collection later provided the inspiration for Andrew Lloyd Webber's 1981 musical *Cats*.

Gallup A34a.



SEMÉE OF BARBERINI BEES

[18] ESCOBAR, Bartolomé de. *Conciones de festis Domini. Nunc primum in lucem editae, & duplici indice illustratae. Pont-à-Mousson: Typis Sebastiani Cramoisy. 1625.*

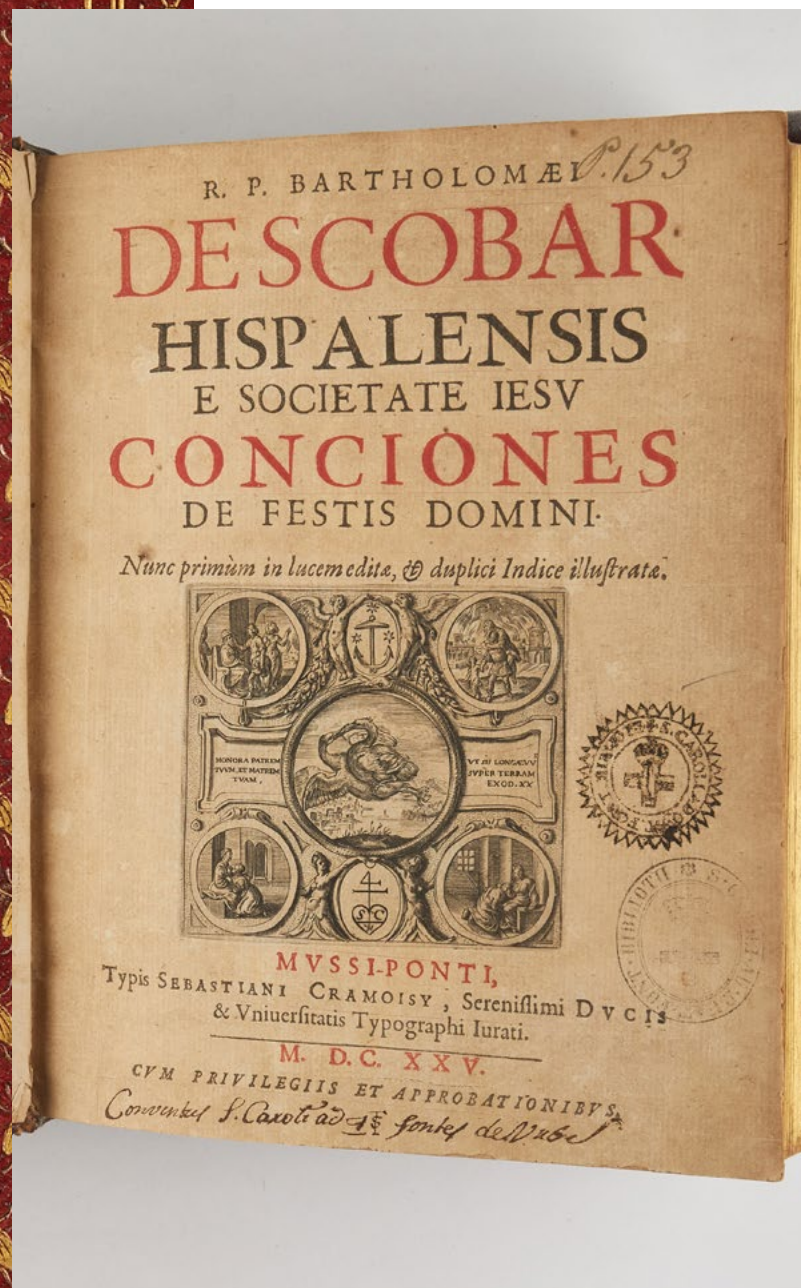
\$12,000

4to. Contemporary Roman red morocco, boards ruled in gilt to a panel design with floral corner pieces, spine similarly gilt-tooled and directly lettered in gilt, all over *semée* of gilt bees, edges gilt; pp. [16], 743 [*i.e.* 699], [1 (blank)], [116]; title page printed black and red, engraved vignette to title, woodcut initials, woodcut and typographic head- and tailpieces, ruled in red throughout; spine ends and corners expertly repaired, hinges cracked but holding firm, extremities a little worn; light uniform toning, light variable offsetting but generally very good; late 17th-century ownership inscription "Conventus S. Caroli ad 4 fontes de Urbe", and 2 19th-century ink library stamps "BIBLIOTH. S. CAROLI AD QUAT. FONT" to title, modern armorial bookplate to pastedown (see below).

First edition, the splendidly bound dedication copy to Cardinal Francesco Barberini, of this collection of sermons by the Peruvian Jesuit Bartolomé de Escobar (1560-1624).

Born into a wealthy Sevillian family, Escobar moved with his parents to Peru at a young age. He studied law at the Royal College of San Martín in Lima before entering the Jesuit novitiate at the College of San Pablo in 1580. Ordained a priest, he devoted himself to preaching and the conversion of the natives, becoming one of only two Jesuit Quechua speakers at San Pablo. Escobar authored several liturgical works and sermon collections, published in Lyon, Paris, and Lisbon, and also edited the diaries of Pedro Mariño de Lobera (1528-1594), participant in the conquest of Chile, first printed in 1865.

Published posthumously, his *Conciones de festis Domini* is a dense collection of forty-one sermons in Latin, arranged according to the liturgical calendar – including the Transfiguration, Epiphany, Ascension, and the Invention of the True Cross – and accompanied by a detailed 116-page index. Of particular interest is the second sermon for the Feast of the Holy Trinity, in which Escobar reflects on the climates of the Americas in relation to classical scholarship: "We, who have come to these American lands from Europe, mock each other in our unbelief – for we see with our own eyes that in which the reasoning of the wisest has erred".



IN
E A D E M C O E N A
D O M I N I .
S E R M O I I I .

Ioan. 13.

Scitis, quid fecerim vobis?



MAGNUM nimis esse id, cui nocte hac inest-
bit Dei filius, innuit manifeste Dominus ipse,
cum peracta actione, à suis querit discipulis in-
telligantne, quid erga eos effecerit, lauens pedes
eorum manibus suis. Scitis (ait) quid fecerim vo-
bis? Domine, quid in lauacro hoc scitu occurrat
difficile; ut eos, quorum lauasti pedes, interroges
Scitis, quid fecerim vobis; quasi nescire possint ipsi, quidnam sit laue-
re pedes? Planè utique offendis, aliquid aliud in lotionem vltra lotio-
nem ipsam latitare; & id quidem magnum, eximium, præcellum, pro-
fundissimum. Nescierunt Discipuli, donec tu explicuisti: nescimus
& nos, nisi tu explices, non solum auribus, sed eordibus etiam, et diui-
nitus illuminans. Verumtamen, cum te ad imitationis exemplum lo-
tione illa vsum adstantibus dixeris Apostolis: operæpretium est, ut
non modò aperias nobis mysterium, verum ut etiam moueas animos
nostros, moueas & nostras manus ad sanctissimam hanc exempli tui
imitationem. Ades tu nobis, mater Christi; magnum eris ad veramque
& intellectionem, & imitationem, adiutorium. In prandio nuptiarum
Cana Galilee dixit filius tuus ad famulos domus, aqua ut impleant
hydrias: tu eisdem dixisti; Quodcumque dixerit vobis, facite: factumque
ex aqua est suauissimum vinum. Video similiter in cæna hac eundem
filium tuum peluim aqua replentem, magnog; id mysterio esse com-
mendantem: si ergo tu interuenias, suggerens nobis, ut quod præcipit
ille faciamus: nihil profecto minus sperare licebit, quàm similem alie-
qui conuersionem: imò tantò mirabiliorem, quantò altiora sunt mys-
teria primis vltima. Illa quidè fuit aqua in vini conuersione: hæc con-
uersionis est peccatorum in sanctos: qui non, sicut in nuptijs, ex aqua facti
bibunt vinum; sed pretiosissimū suū tui sanguinē, in quem conuersionem
est mirabiliter vinum. In prandio illo nec miscit ipse in manibus suis
in hydrias aquam, nec manibus suis vinum coniugis propinquant;

Ioan. 2. 5.

etiam in cæna hac manibus ipse suis aqua ad pedes lauandos replet
peluim, magno id esse mysterio commendans: eisdemque manibus
propinat dilectis suis sanguinem suum, in quem est conuersum na-
turale vinum. Igitur, cum, postquam mysteria hæc, grandia dixit es-
se mysteria, ad sui tandem omnia imitationem reducat: id quidem
ipsum, o pia mater, quod in nuptijs illis præstiterunt, præstabant
nobis verba nunc tua, si quemadmodum dixisti hominibus illis, ut
filij tui verbis obtemperarent, ita dicas & nobis, ut eius sequamur
exempla. Imò præstabant magis: præstabant nunc ad conuersionem
agor in vinum conuersionem: præstabant nunc ad conuersionem
peccatorum in sanctos. At, quidnam præstabant verba tua hæc, so-
lis si dicas nobis: non item dicas filio ipsi tuo, ut præstet nobis ipse
auxilium suum, quo cum imitemur; quandoquidem proponit ipse
nobis seipsum imitabile pro viribus exemplum: Te imploramus nos:
tu illum implora. Tu suauissimis verbis, quæ ipsa scis, orabis eum:
nos oramus te illis, quibus docuit nos Angelus orare, quum te salu-
tans, dixit. *Aue Maria.*

Inter ea, quæ multa Zachariæ ostendit Angelus mirabilia, est valde
mirabile illud, quod quarto prophetiæ cap. his describitur verbis. Di-
xit Angelus ad me, quid tu vides? Et dixi: Vidi, & ecce candelabrum au-
reum, & super caput eius septem lucernæ eius super il-
lud, & septem infusoria lucernis, quæ erant super caput eius: & duæ oliuæ
super illud, una a dextris lampadis, & una a sinistris eius. Et respondi,
& aio ad Angelum, qui loquebatur in me, dicens: Quid sunt hæc Do-
mine mi? Et respondit Angelus, qui loquebatur in me, & dixit ad me:
Nunquid nescis, quid sint hæc? Non mirum, si tam profundum can-
delabri mysterium ante datam ab Angelo explicationem non cal-
luerit Zacharias, cum præter naturæ vsum sit, ex auro nasci oliuas;
quarum, sicut & cæterarum plantarum, mater est terra. Ego verò,
qui proposui tam persequor Christi interrogationem, qua quæsiuit à
suis; scitis, quid fecerim vobis; vnum illud ex mirabili hac Zachariæ
visione considerandum sumo; nasci ex candelabro oliuas duas à
duobus lampadis lateribus. In his enim video mihi videre præcel-
sum diuinæ lucis eminentiam, quæ non adiecto à foris fouetur oleo;
sed proprio suo, suæque propria claritate. Reliquæ lampades, quæ-
cumque sint, fouentur oleo expresso ex oliuis, & terra natis, & radi-
catis in terra: vnde tamdiu lux viuuit, quamdiu infunditur oleum ex
optimis adductum oliuetis: at diuina lux nequaquam eget oleo ex-
traneo: habet secum ipsa fomentum suum, ut absque alienis illu-
minet suentes adminiculis. Sic designari video duabus his oliuis,
inter quas diuinæ viuuit lumen lampadis. Habet, ecce, secum lampas
hæc oliuas suas, non ex terra natas, sed eodem aureo ex candelabro,
ex quo nascitur ipsa; quæ cum inter duas oliuas sit media, habet se-
cum ipsa sua lucis fomentum. Aurea certè lux est, quæ diuinitus
irradia mentes: aureum ergo decet esse oleum, quo fouetur hæc,
ut vnde cum diuinitus cluacat. Radix sapientiæ cui reuelata est, Eccles. 1. 6.
ut Ecclesiasticus. Ecce propriam sapientia habet radicem: qualis

Zach. 4. 2.

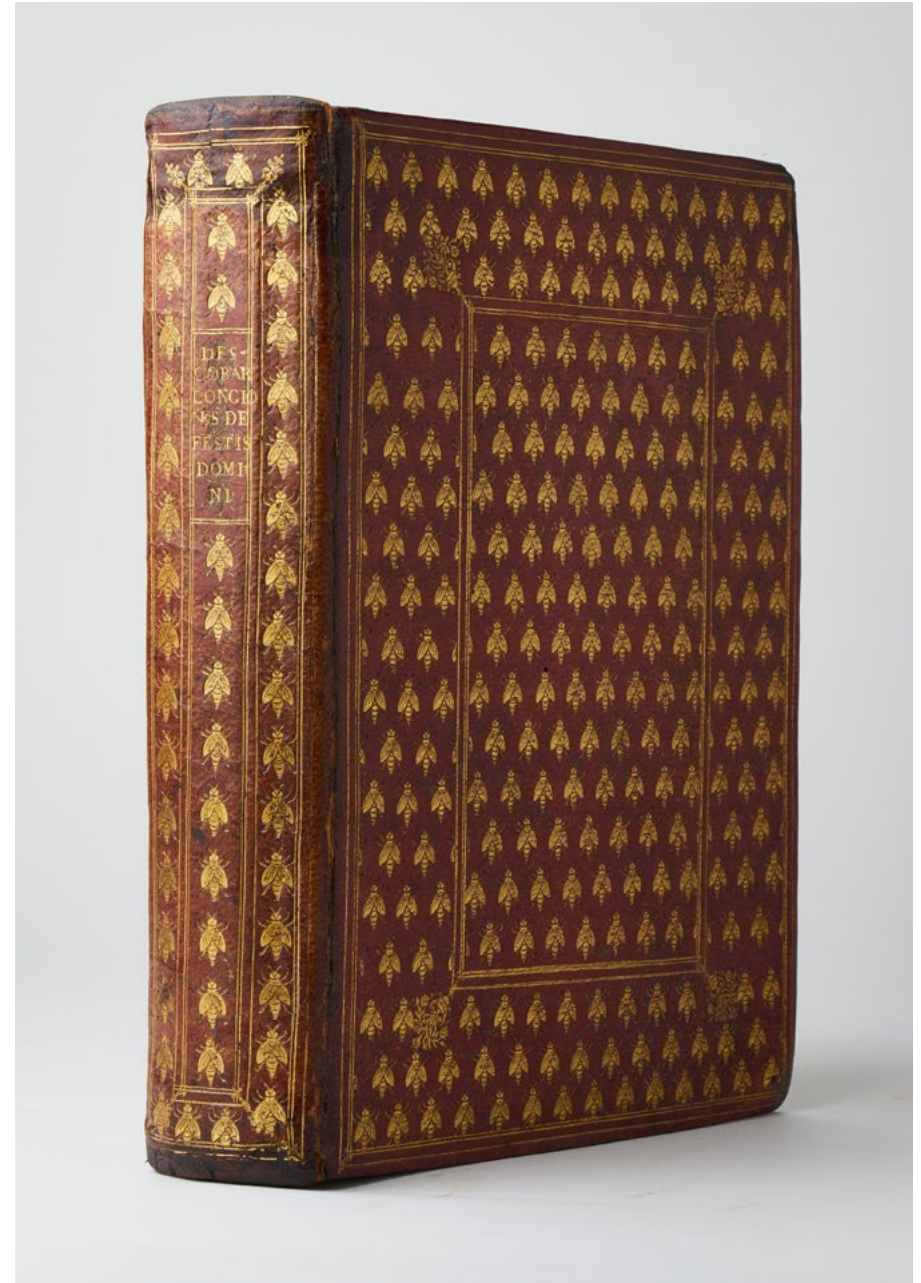
Fff iij

The dedicatee of the book, Cardinal Francesco Barberini (1597-1679) was the nephew of Pope Urban VIII and a major bibliophile. His cultural pursuits flourished within his princely court and the academies under his patronage, and found lasting expression in the Biblioteca Barberini, which he greatly expanded from Pope Urban's private collection. At his request, his librarian Lucas Holstenius (1596-1661) travelled across Europe to acquire rare books and manuscripts and to engage scholars such as Naudé, Vossius, Morin, Heinsius, Milton, and Ughelli, whom Barberini generously supported in Rome. His chief passions were literature and religious history; among his writings is an Italian translation of Marcus Aurelius's *Meditations*, published anonymously in Rome in 1675.

Provenance:

1. **Dedication copy to Cardinal Francesco Barberini, in a presentation binding decorated with a semée of Barberini bees (the family's heraldic device);** most likely the copy listed in the *Index Bibliothecae qua Franciscus Barberinus ... ad Quirinalem aedes magnificentiores reddidit* (1681, II, p. 367).
2. Library of the Trinitarian convent of San Carlo alle Quattro Fontane in Rome, commissioned by Barberini from Francesco Borromini, along with the adjoining church (late 17th-century ownership inscription and two 19th-century ink stamps on the title page).
3. Giancarlo Veronesi Pesciolini, with his armorial bookplate on the front pastedown and ink stamp on the front free endpaper.

The Barberini Library, described by Mabillon as **second only to the Vatican Library**, was acquired by the Vatican in 1902.

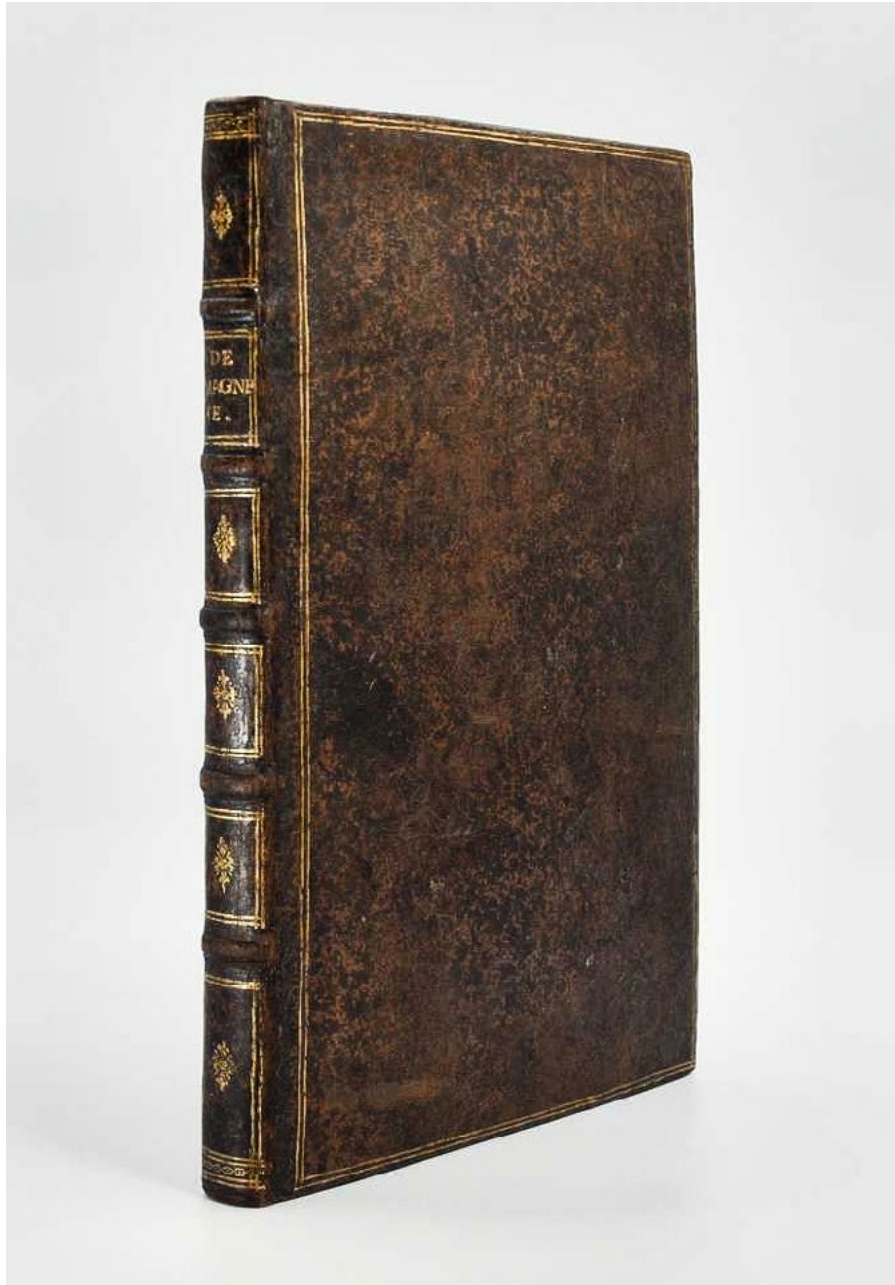




ILLVSTRIS. PRINCIPI
FRANCISCO
 CARD. BARBERINO
 VRBANI VIII. PONT. MAX.
 NEPOTI.



INDIA semper aliquid novi,
 (CARDINALIS ILLVSTRIS-
 ME.) Nam id quorsum ab Africa
 mutuari verebimur, cuius ora,
 minus expertis, Indiam finiue-
 runt? Sed nostri inddpouo aliam
 hos ultra fines longissimè iacen-
 tem repperunt, in qua quidquid
 futurum erat minus salutare
 mortalibus, sapientissimo consilio natura abdiderat, passim
 etiam montibus ad muniendum, terrendumque impositis. Sed
 nequaquam Dius abscondit terras Oceano dissociabili; nec-
 quicquam obruit montibus, quod voluit esse damnatum; Sa-
 gax auaritia subolsfecit illic aliquid latere, unde sensit se
 exclusam: Moles montium, sepulchrorum esse pares intel-
 lexit, quæ quo existunt maiores, maiora etiam premunt. Ergo
 ã ij



[19] GILBERT, William. De magnete, magneticisque corporibus, et de magno magnete tellure; Physiologia noua, plurimis & argumentis, & experimentis demonstrata. *London: Peter Short. 1600.*

\$57,500

Small folio. Late 17th-century mottled calf, double fillet border to boards in gilt, spine gilt in compartments, lettered directly to one, others with central lozenge tool, edges sprinkled red; pp. [16], 240, woodcut printer's device (McKerrow 119) to title, large woodcut arms of Gilbert to title verso, one woodcut folding plate, 88 woodcut illustrations and diagrams in text (4 full-page), woodcut initials, head-, and tailpieces; spine and extremities very skilfully repaired, hinges reinforced, very light wear to boards, a few tiny holes to front board; subtle repair to title (touching one letter), small paper flaw to R1, closed tear (repaired) and subtle repair to folding plate, a few minor spots, otherwise a very clean, crisp copy; early ownership signature in ink to title, occasional early ink annotations, underlining and corrections (see below).

First edition, beautifully preserved, of the foundational work in both magnetism and electricity, and “the first major English scientific treatise based on experimental methods of research” (PMM).

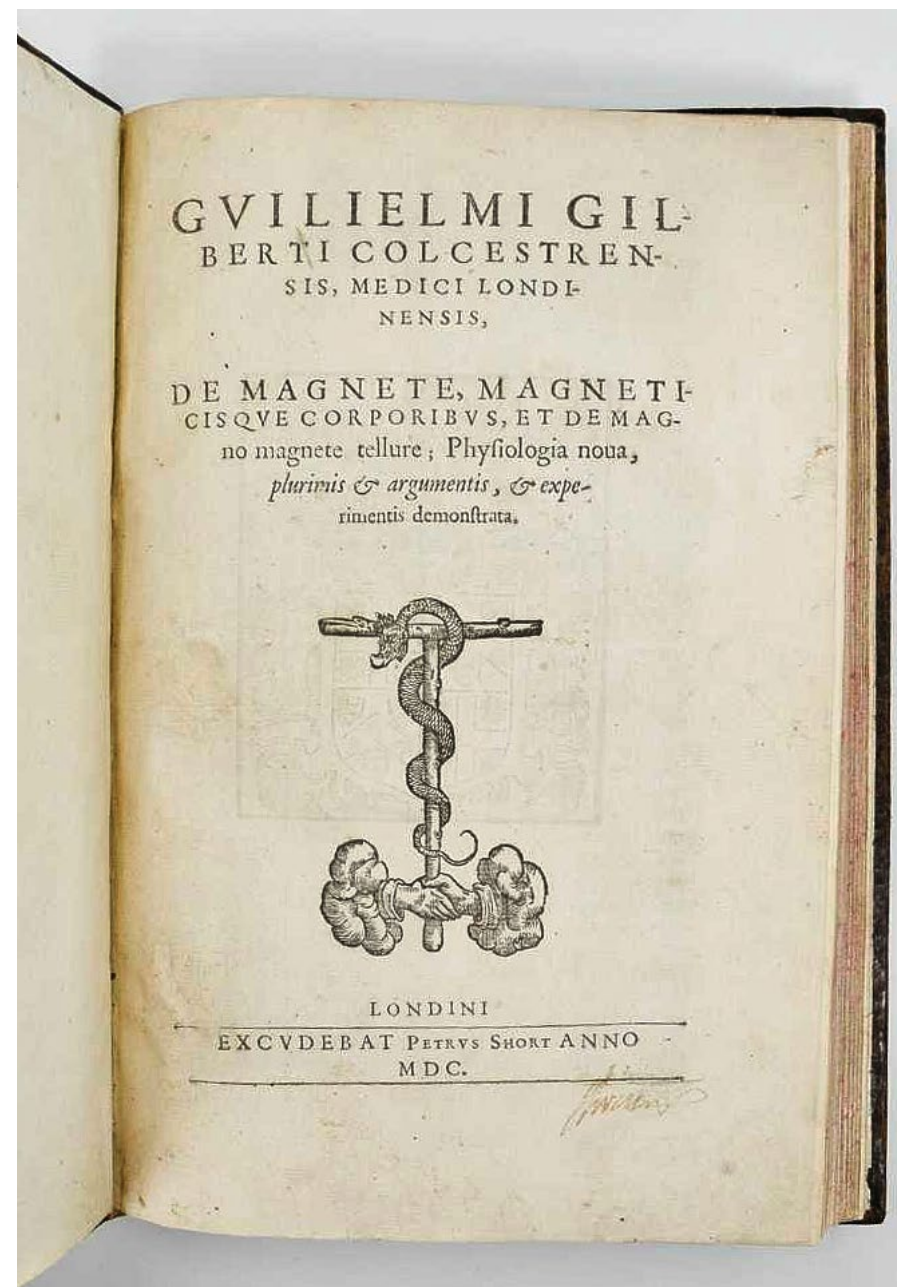
William Gilbert (c. 1544-1603) was a natural philosopher from Colchester, who served as royal physician to both Elizabeth I and James I. Gilbert's scientific endeavours were primarily concerned with magnetism – he is the first to use the term “magnetic pole” – but his exploration of amber's attractive effects led him to coin the terms “electricity”, “electric force”, and “electric attraction”. His *versorium* (a freely rotating needle, see illustration at p. 49) was the first instrument devised to study electrical phenomena, functioning as both electroscope and electrometer.

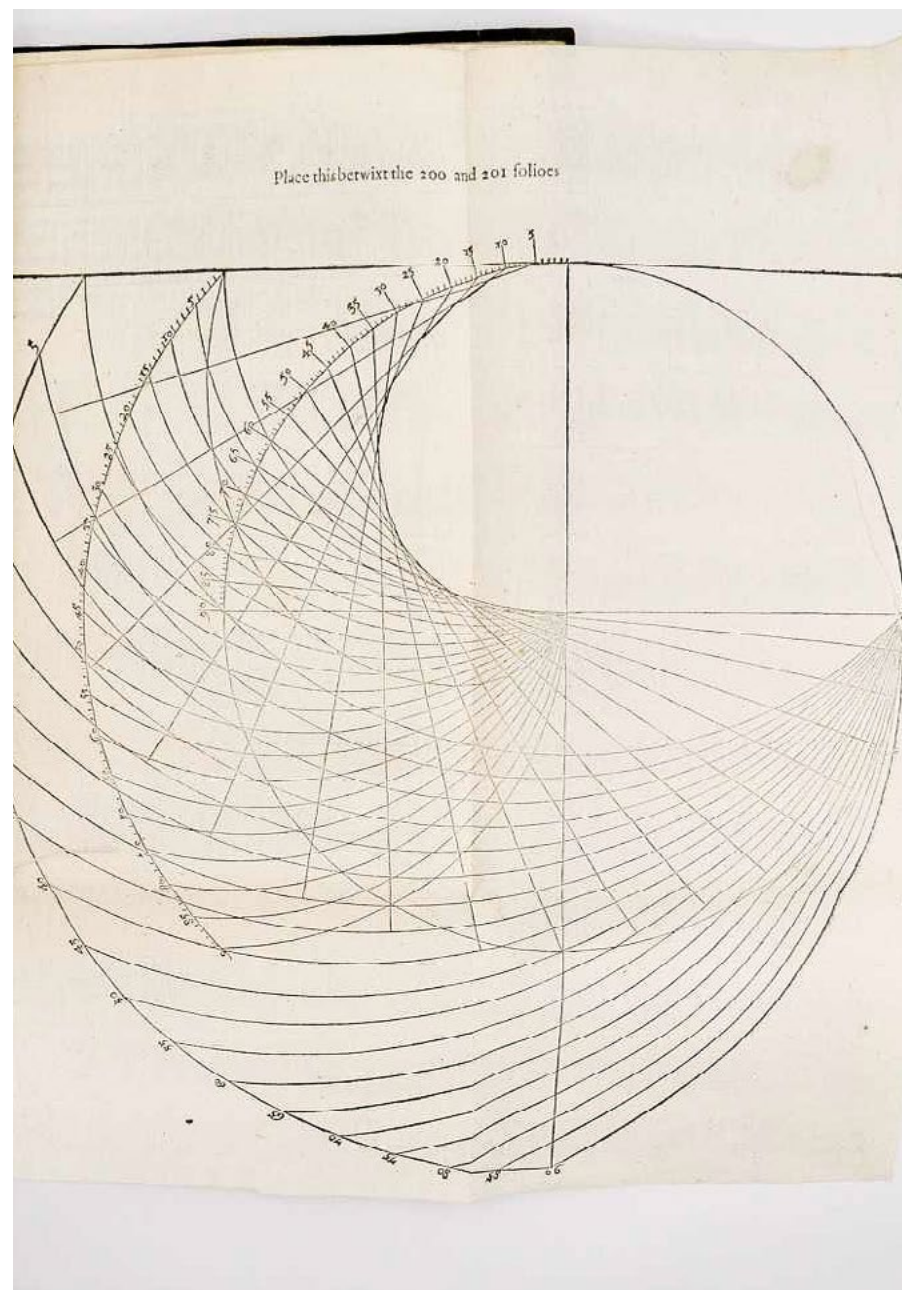
Divided into six books, *De magnete* combines historical review, theoretical innovation, and experimental demonstration. Book I surveys the history of magnetism and culminates in Gilbert's central postulate: that Earth is itself a giant magnet. Books II-V explore magnetic actions such as coition (mutual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

In Book VI, Gilbert turns to cosmology, arguing, drawing on medieval ideas from Peter Peregrinus's *Letter on the Magnet* (1269), that the Earth's diurnal rotation is a magnetic phenomenon. After Peregrinus, "*De magnete* provided the only fully developed theory ... and the first comprehensive discussion of magnetism" (*DSB*). The book had a lasting impact, influencing figures such as "Kepler (112), Bacon (119), Boyle (141), Newton (161) and in particular Galileo (128), who used his theories to suggest his own proof of the findings of Copernicus in cosmology" (*PMM*). Throughout *De magnete*, Gilbert challenges older authorities, favouring firsthand observation and repeatable experiments. His systematic approach, framing new theories, testing them experimentally, and documenting procedures, prefigures the scientific method that would come to define seventeenth-century natural philosophy.

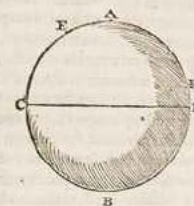
Provenance: The corrections on pages 11, 22, 63, 72 – which are also found in some other copies – are traditionally attributed to **Gilbert's own hand**.

ESTC S121112; Dibner, Herald's 54; Grolier/Horblit 41.

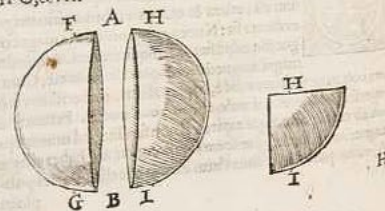




GUILIELMUS GILBERTI
 quiores validiores sunt, remotæ magis infirmæ, & tamen in omni
 us vigor quodammodo æqualis. Terrellæ poli A, B; æquinocti-
 C, D: In A & B vis maxima videtur alliciens.

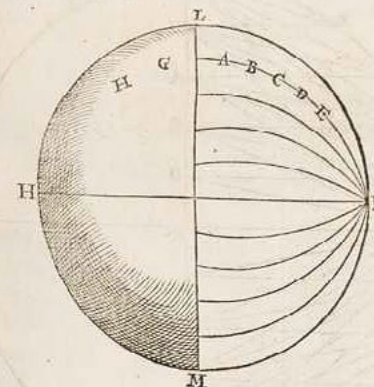


C & D, nulla vis alliciens terminos magneticos ad corpus; ten-
 nent enim vires versus utrumque polum. At directio valida in æqua-
 e. In C, D, æquales distantie sunt ab utroque polo; quare quod in
 D, est ferrum, cum in contraria allicitur, non constanter adhe-
 ret: sed manet & adiungitur lapidi si in alteram partem inclinaverit
 tum. In E, maior vigor alliciendi quam in F; quia E propinquior
 o. Hoc ideo fit non quod in polo verè maior sit virtus residens;
 quoniam omnes partes in toto vniuntur, dirigunt vires suas versus
 um. Ex confluentibus ab æquinoctialis plano versus polum vir-
 vigor incrementum; verticitas certa in polo existit, dum magnes ille
 ger permanferit; si diuidatur aut rumpatur, alias sedes in illis par-
 tis diuisis verticitas obtinet. Nam propter molis immutationem
 per mutatur verticitas: Ob eamque causam si terrella ab A & B
 B diuisa fuerit, ita ut sint duo lapides: poli in diuisis non erunt A
 sed FG, & HI:



DE MAGNETE, LIB. II.

Hic etiam lapides licet iam inter se ita conueniunt, ut F non ptere-
 ritamen si A borealis fuerit antea polum, hunc etiam F est borealis, &
 H etiam borealis; non enim immutatur verticitas (quod male assima-
 Bspulla Porta in 4. capite libri septimi) quam licet F & H non conue-
 niunt, ut alter ad alterum inclinaret, tamen uterque in idem horizon-
 tis punctum conuertuntur. Si HI hemisphaerium diuidatur in duo
 quadrantes, polum alter in H, alter in I sedem obtinet. Lapidis ut di-
 xi moles integer verticis sedem facit constantem: Et vnaquæque par-
 tis lapidis, priusquam ille excisus fuit ex minera, poterat esse polum sui
 vertex. Sed de his plura in directione. Iam intelligere oportet, &
 simul memoriâ retinere, quod vertices prævalent propter vim to-
 tius, ita ut (quasi diuiso imperio per æquinoctialem) ille omnes in
 septentriones intendat vires: Ille vero aduersâ ratione in meridiem
 tam diu quam sunt vniuersæ partes, ut in sequenti demonstratione.



Sic enim, per infinitas curvas ab omni puncto æquatoris diuident
 sphæram in duas partes æquales; & ab omni puncto superficiei
 æquatore in Boream; & ab æquatore in Austrinum polum, tend-
 vis omnis ad polos seorsum. Ita verticitas est ab æquinoctiali circuli
 G j.

INSCRIBED BY GINSBERG AND PHILIP GLASS

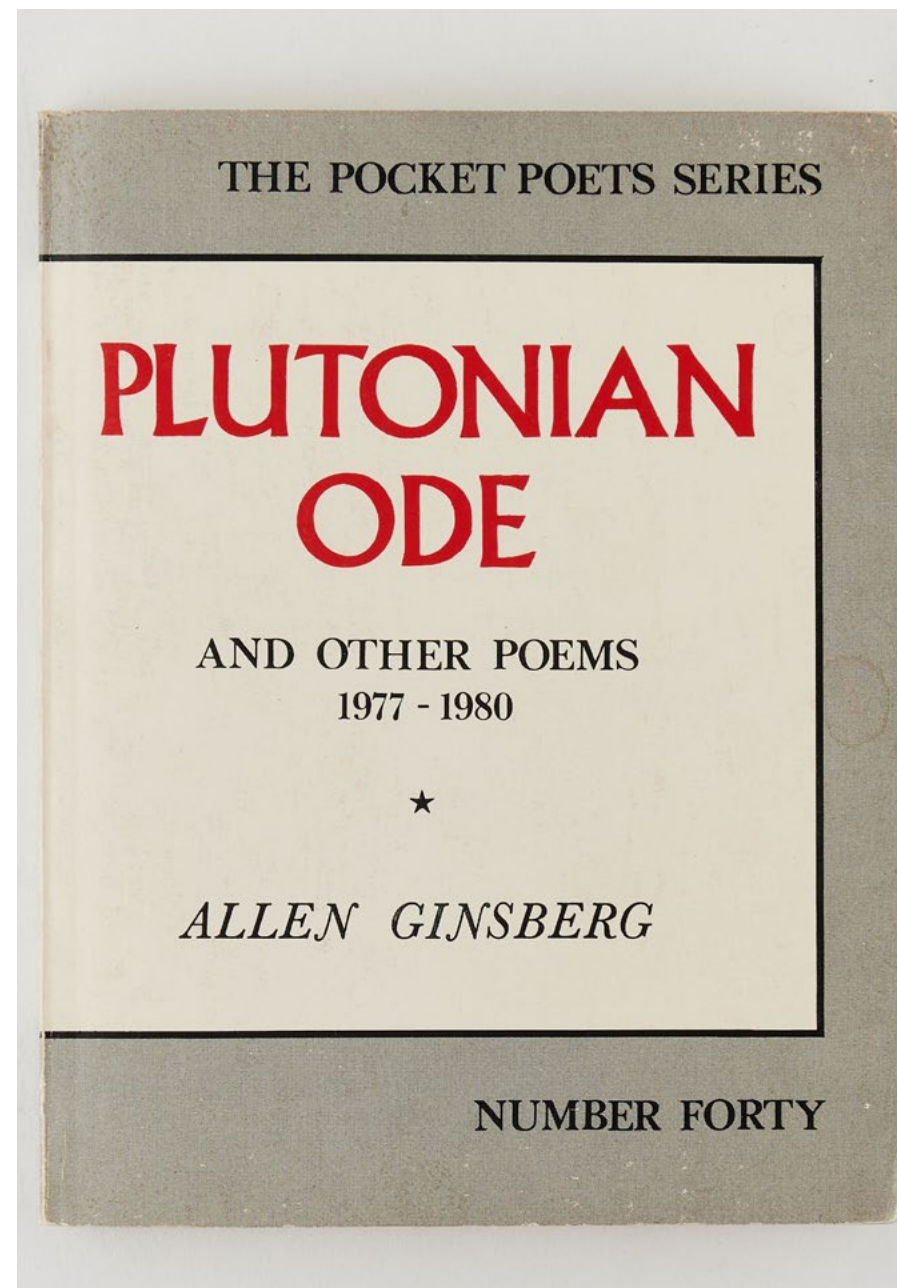
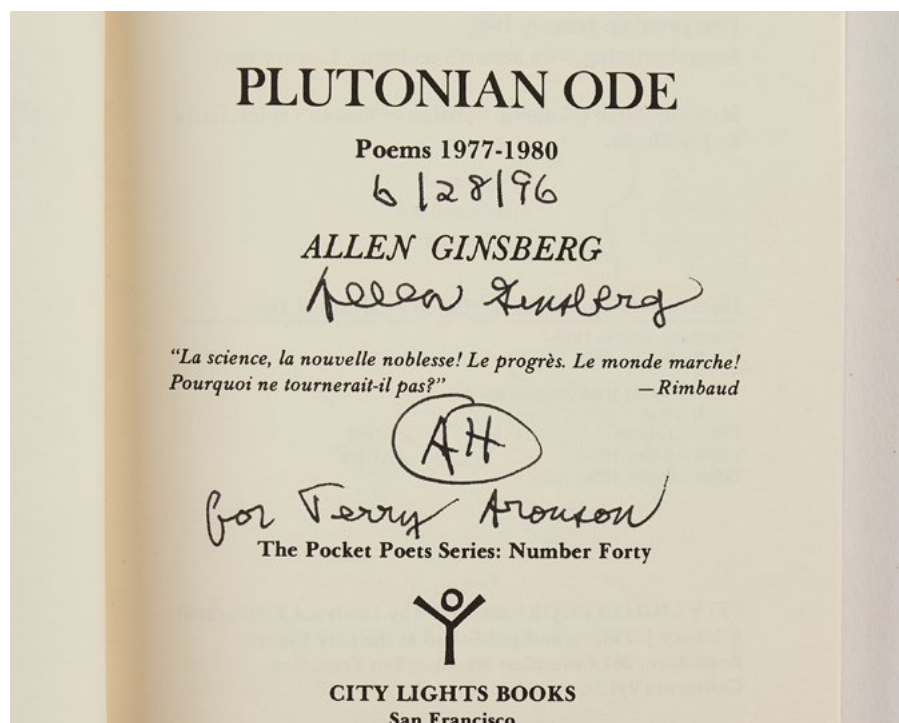
[20] **GINSBERG, Allen.** *Plutonian Ode and Other Poems 1977-1980.* San Francisco: City Lights Books. 1982.

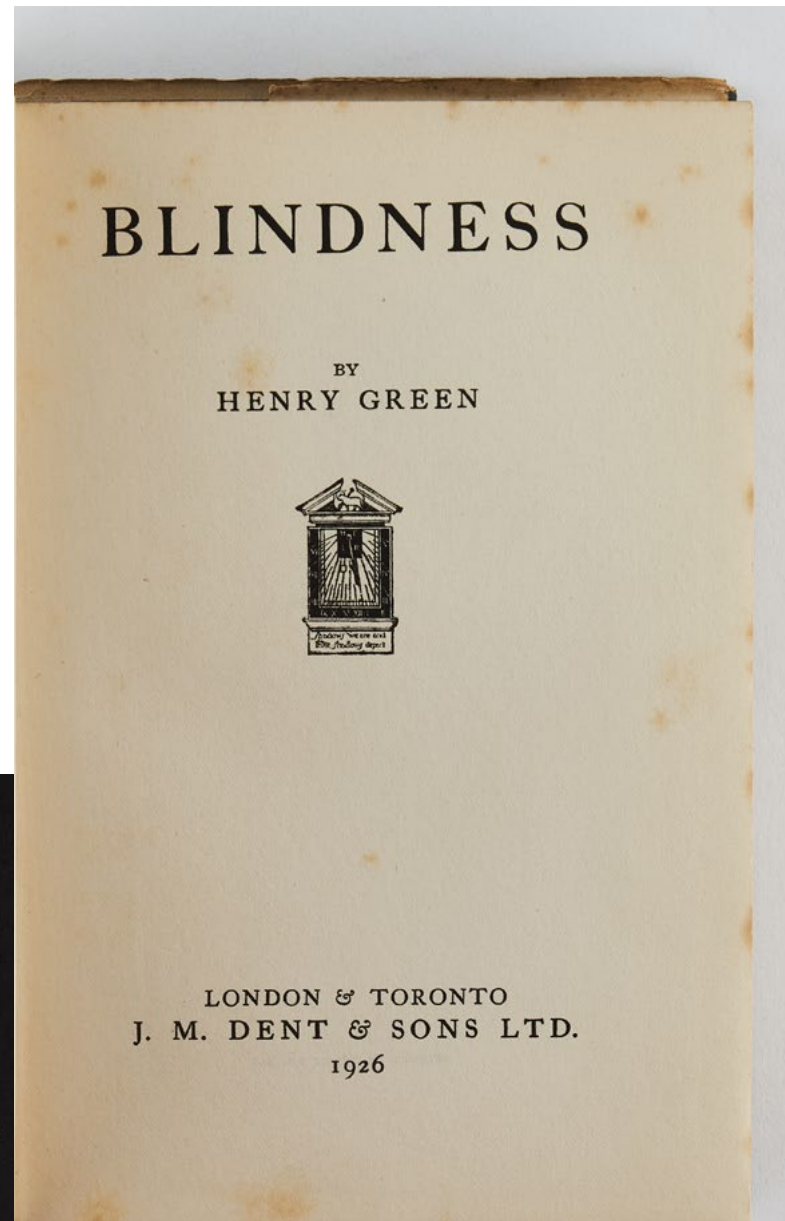
\$900

Small 4to. Original grey, red, white and black wraps; pp. 111, [1]; internally near-fine, some dark marks and scratches to the covers.

First paperback edition, inscribed by Ginsberg to Terry Arouan, dated 6/28/96 at Boulder. This copy **additionally signed by Philip Glass**, who wrote his Symphony No. 6 based on this poem.

Plutonian Ode was the final volume to be published in Lawrence Ferlinghetti's Pocket Poets series.





[21] GREEN, Henry [*pseudonym for Henry YORKE*]. *Blindness*. London: J.M. Dent & Sons Ltd. 1926.

\$6,500

8vo. Original blue cloth lettered in gilt to spine, publisher's monogram stamped centrally in blind to front board, single fillet borders in blind front and rear, upper edge blue, in the dustwrapper with wraparound illustration by Thomas Derrick (1885-1954); pp. [viii], [1], 254, [2], 6 (publisher's catalogue); spine tips a touch rubbed and pushed, gilt muted but sharp, cloth clean and bright, moderate spotting to fore- and lower edges spreading a little to page margins of prelims and final leaves, dustwrapper with three patches of loss to edges (two to front, one to rear panel), a handful of closed tears and nicks, minor loss to spine tips, scattered spotting to verso; a very good copy in an exceptionally bright example of the dustwrapper.

An unusually well-preserved copy of Henry Green's precocious first novel, in a bright, unrestored example of the haunting Thomas Derrick illustrated wrapper.

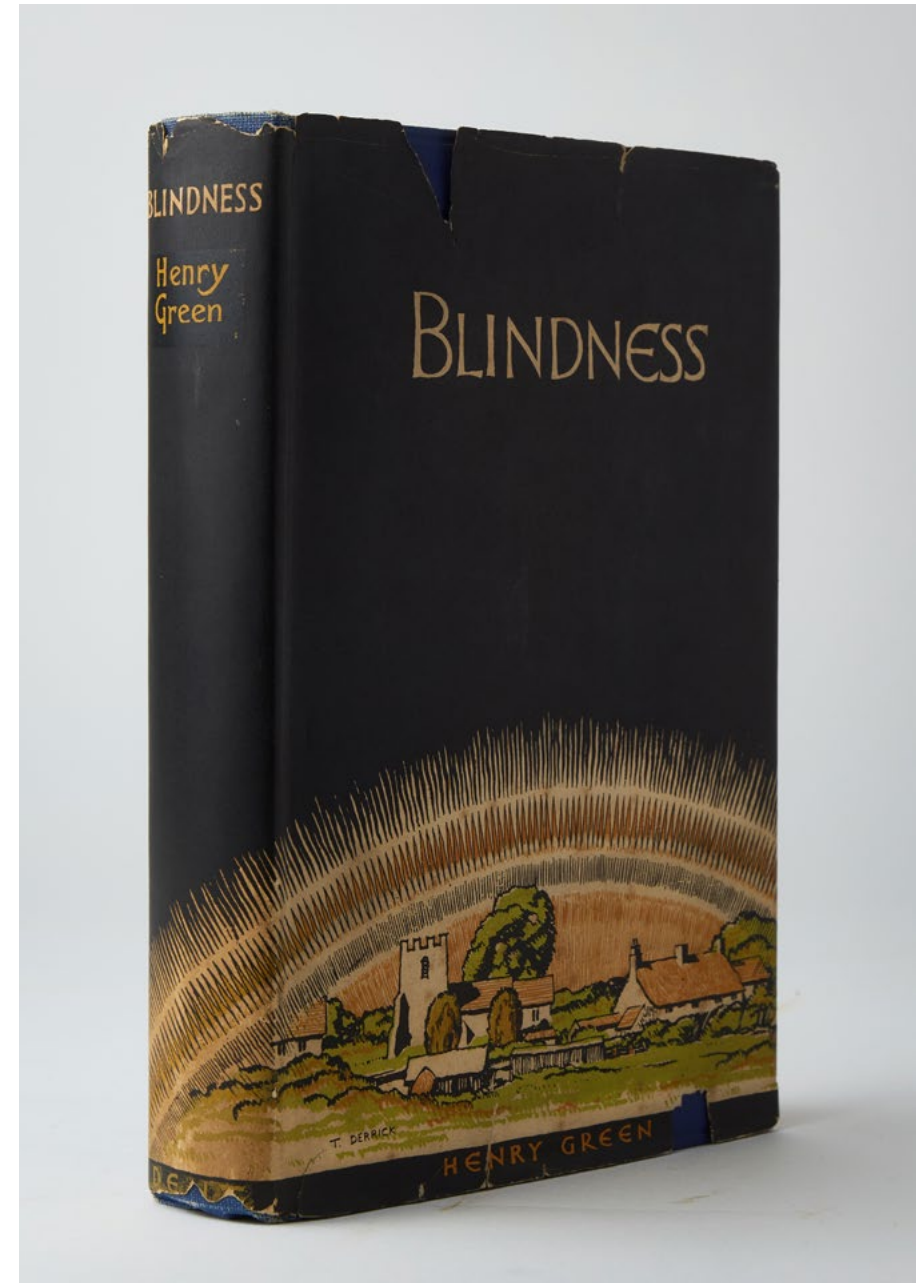


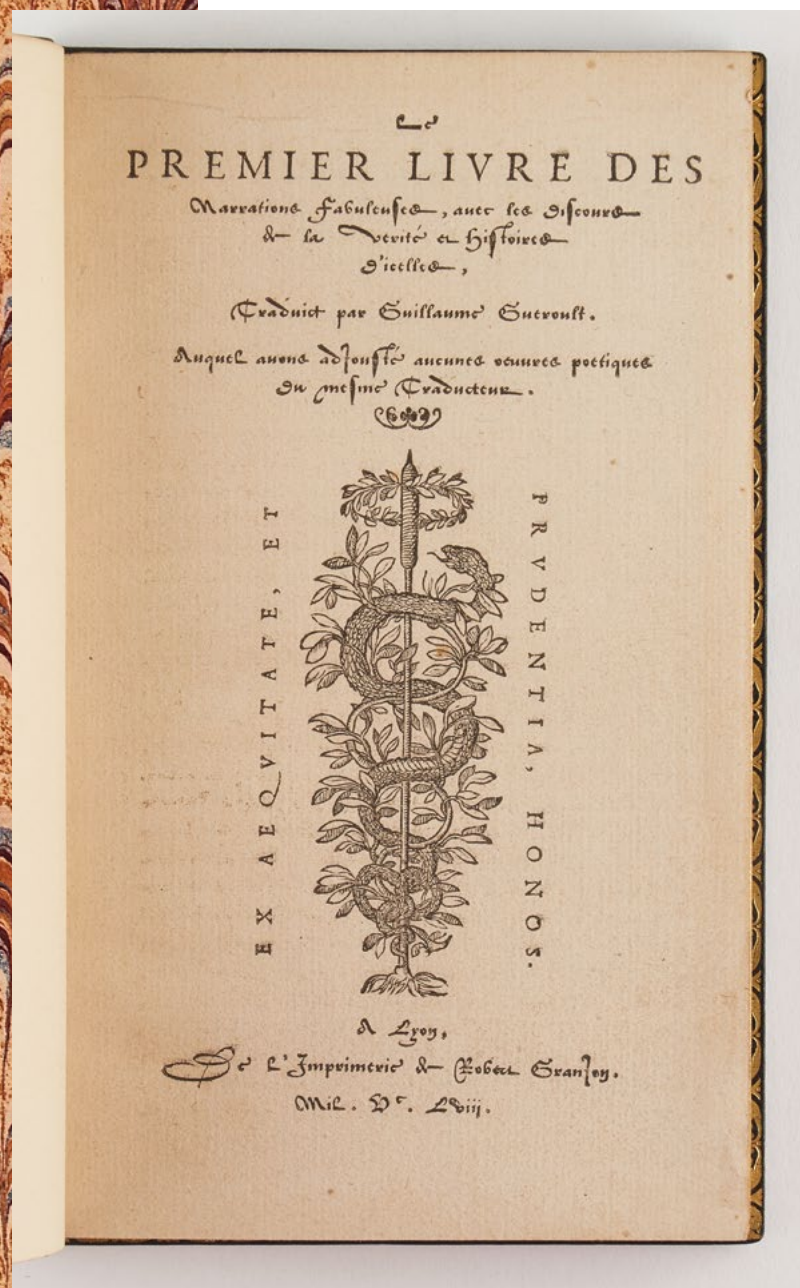
Henry Green, born Henry Yorke, published *Blindness*, his first novel, while still at Oxford, having begun writing it at Eton. It is dedicated to the author's mother. "Caterpillar", the novel's first part set in a very Eton-like school named Noat, consists of extracts from the diary of John Haye. A not unfamiliar figure in fiction of the period, Haye is an aesthete, liable to "f[all] in love with a transparent tortoiseshell cigarette case" or purchase, "in a moment of rash exuberance [...] a cigarette-holder about eight inches long." The later parts of the novel, entitled "Chrysalis" and "Butterfly" make it clear that we are reading some kind of *Bildungsroman*. The spur to development for Haye, however, is the loss of vision signalled by the novel's title. While sitting on the train home from school, a stone is thrown at the window which shatters and blinds him. This inevitably shifts the emphasis of the prose, "loss of sight correspond[ing] to a very specific kind of openness to noise, [to] an oversensitiveness to the sounds of nature which are characteristically whispered and indistinct, only partially given" (Mengham). Haye falls in love with the daughter of an alcoholic vicar and has a difficult relationship with his stepmother. The book, however, ends with a heartfelt statement of intent which we cannot help but read as obliquely autobiographical: "For I am going to write, yes, to write. Such books... such amazing tales, rich with intricate plot. Life will be clotted and I will dissect it, choosing little bits to analyse. I shall be a great writer. I am sure of it."

In his introduction to the NYRB edition of *Blindness* (2017), Daniel Mendelsohn refers to "fascinating glimmers of Green's mature technique [, of] the almost cinematic way in which his narrators [...] track characters who hover at the periphery of the action, and whose quotidian activities provide the humming basso continuo of "living" that runs beneath the dramas of the principals" (Living would be the title of Green's next novel (1929), set in the very different *milieu* of a Birmingham iron foundry).

The extraordinary, and rarely seen, original jacket depicts a blazing sun rising (or setting) over a rural landscape, against a black sky, and is the work of the English artist, Thomas Derrick (1885–1954).

See Rod Mengham, *The Idiom of the Time: The Writings of Henry Green* (Cambridge: Cambridge University Press, 1983); Jeremy Treglown, *Romancing: The Life and Work of Henry Green* (London: Faber and Faber, 2000).





[22] GUÉROULT, Guillaume. [PALAEPHATUS.] Le Premier livre des Narrations Fabuleuses, avec les discours et la Vérité et histoires d'icelles ... Auquel avons adjousté aucunes œuvres poetiques du mesme Traducteur. *Lyon: Robert Granjon. 1558.*

\$17,000

Small 4to. Late 19th-century dark blue Jansenist morocco by Chambolle-Duru, spine lettered directly in gilt, gilt turn-ins, gilt edges, marbled endpapers; ff. [4], "lix" (*i.e.* lx), woodcut printer's device to title, woodcut head- and tailpieces; very light rubbing to spine and corners; very subtle, small restoration to lower outer margins of ff. *1-e4, h1-3, p1-4 (not affecting text), otherwise in excellent condition, small bookplate "Ex Libris Jean Bourdel" loosely inserted.

First edition, very rare, of the first French translation of Palaephatus by the Protestant writer Guillaume Guéroult, one of the earliest books printed entirely in Civilité type, this copy handsomely bound by Chambolle-Duru.

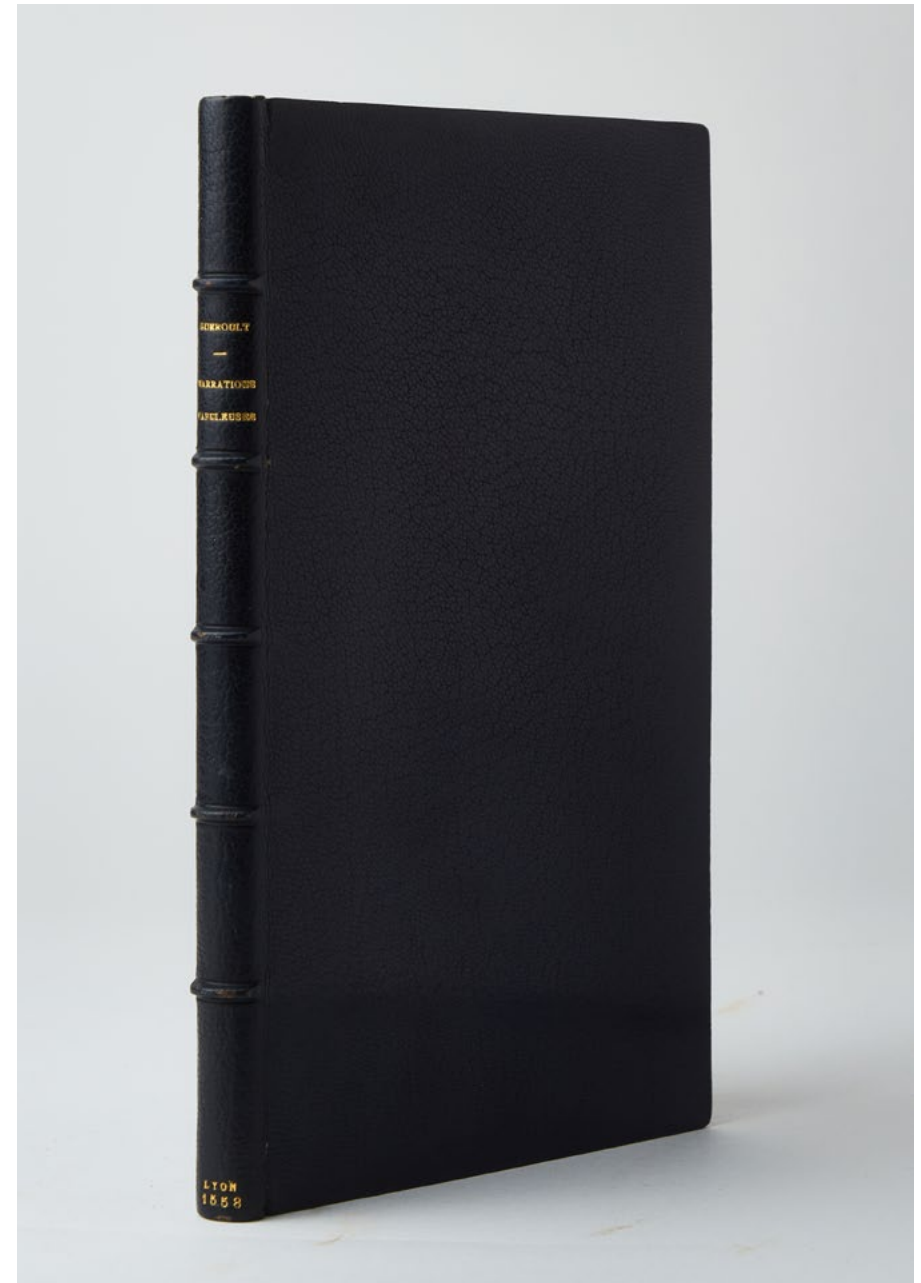
Palaephatus (Ancient Greek: Παλαίφατος) is thought to be the pseudonym of a late fourth-century BC Greek author, known solely for the treatise *On Incredible Things* (*Περὶ ἀπίστων*). Surviving only in part, the work offers rationalised explanations of Greek myths. Each of the fifty-two brief sections follows a consistent structure: first, the myth or legend ("the fable") is presented and then rejected as implausible; finally, a rational explanation ("the history") is proposed, often interpreting the tale as a distorted recollection of historical events. Subjects include Pandora, Bellerophon, Cerberus, Medea, the Amazons, and Daedalus and Icarus. Highly influential during the Byzantine period, the text was first printed by Aldus Manutius in 1505, in the original Greek with a parallel Latin translation.

Guillaume Guérout (c. 1507-1569), a native of Rouen, studied medicine and botany before entering the printing trade under his uncle, the printer Simon Du Bosc. A convert to Protestantism, Guérout became known for his religious poetry and his work as a proofreader in Paris. Around 1545, he fled to Geneva with his uncle to escape religious persecution. There, however, he clashed with John Calvin's moral regime, siding with the so-called *libertines*, a group of dissenters known for their convivial lifestyle and opposition to Calvinist austerity. Through his brother-in-law, the printer Balthazar Arnoullet, he was also involved in the publication of Michael Servetus's *Christianismi Restitutio* (1553), a work condemned by Calvin. Servetus was burned at the stake for heresy, while Guérout, already expelled from Geneva for immorality, escaped a similar fate. He settled in Lyon around 1550, where he pursued a prolific output of emblem books (which inspired La Fontaine), poetry, translations (including works by Cicero and the Lutheran botanist Leonhard Fuchs), and songs – some of which were set to music by Didier Lupi Second (c. 1520-after 1559).

In 1557, Guérout partnered with the renowned Lyon printer and punchcutter Robert Granjon (c. 1513-1590), and in 1558 they published the first French translation of *On Incredible Things*. Guérout's translation, in prose, is followed by ten original poetic pieces, including sonnets and odes addressed to contemporary figures such as the poets Joachim Du Bellay (c. 1522-1560) and Étienne Jodelle (1532-1573). **The volume is printed entirely in Civilité type, a cursive gothic script invented by Granjon and licensed in 1557, making it one of the first ten books issued in this typeface.** The Civilité type was designed to imitate contemporary French handwriting and originally intended for use in books for children. Its name derives from *La civilité puérile* (Granjon, 1558), a children's courtesy book based on Erasmus's *De civilitate morum puerorum*. Between 1557 and 1562, Granjon published around twenty editions in Civilité. The typeface, which was imitated and adapted as early as the late 1550s, enjoyed popularity across Europe well into the nineteenth century.

Very rare: Library Hub lists just one copy in the UK (Glasgow); OCLC adds four copies in the US (Harvard, Newberry, Virginia, and Yale).

Baudrier II, 59-60; Brunet IV, col. 312. See Vervliet, Robert Granjon, Letter-cutter; 1513-1590: An Oeuvre Catalogue.



A V C V N E S

Oeuvres poetiques du
Traducteur.

Priere de Jonas le prophete, estant
au ventre de la Balaine.

Seigneur pitoyable
En mon triste tourment
Mon haut cry lamentable
Et mon gemissement
A toy j'ay adresse:
Et tu m'as exauce.

En ventre du grand gouffre
Et plus mortels ennuys
Lesquels, Seigneur, te souffre,
Esveic' ie me suis:
Et tu as ceste fois
Respondu à ma voix.

Tu m'as fait en toy frere,
En toy courroux amice,
Jetter au profond, Dieu,
Et au coeur de la mer:
Le fleuve haut tonnant
Me va environnant.

Par venictz espouvantable
Tous tes esclattemens,
Tes froids moult redoutables
Mon cause maints tourmens,

Et duram

en véritables. Ainsi bienheureux de ce bon ventile que
j'attens, seray excité à persévérer de bien en mieux tous
les jours de ma vie en l'ancien desir que j'ay à
vous faire service. Sur ce seray fin, priam-
te affectueusement Celuy qui peut tout, vous donner,
(Monseigneur) accomplissement de vos nobles desirs.

pour celuy qui se veut perpetuel serviteur
de vostre Magnificence.

Guillaume Seneval.

Fable



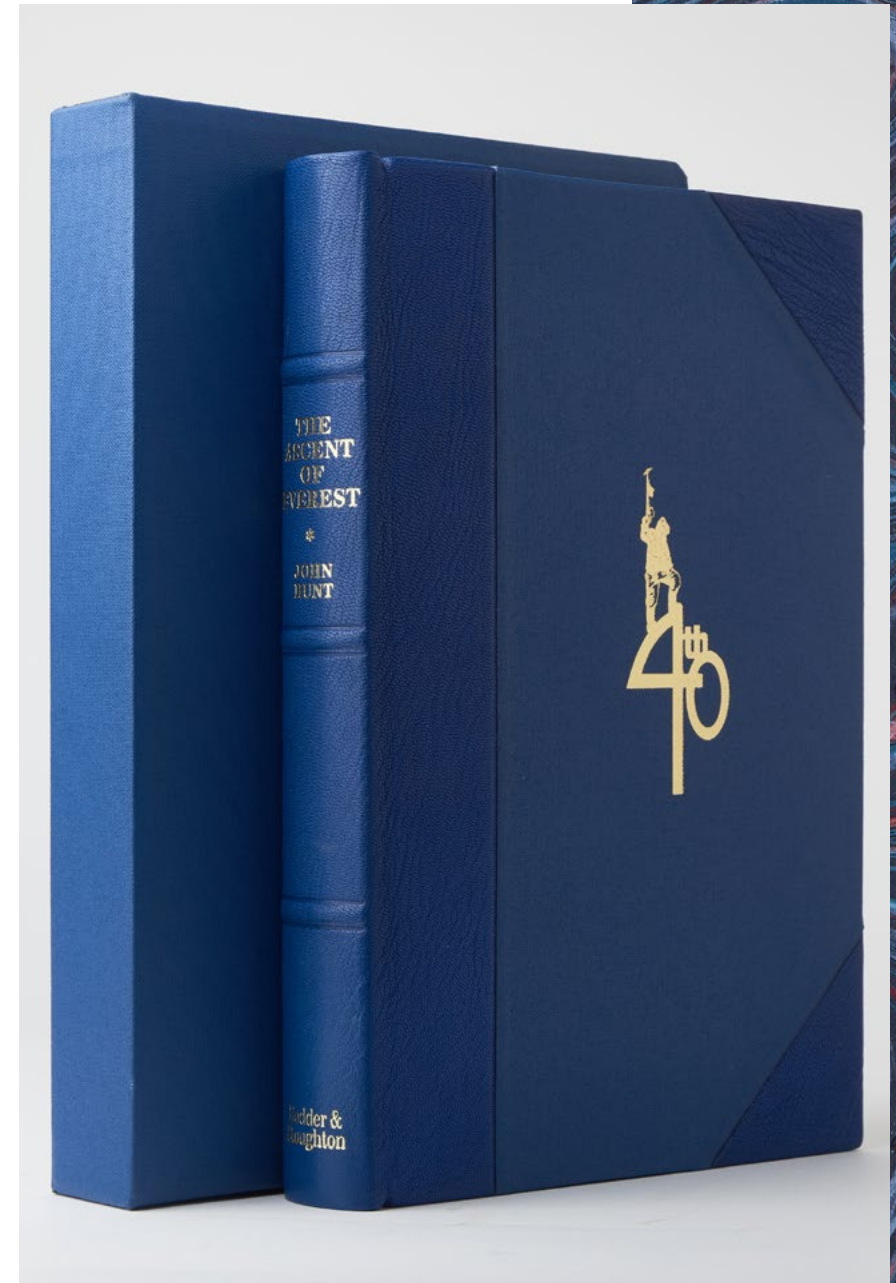
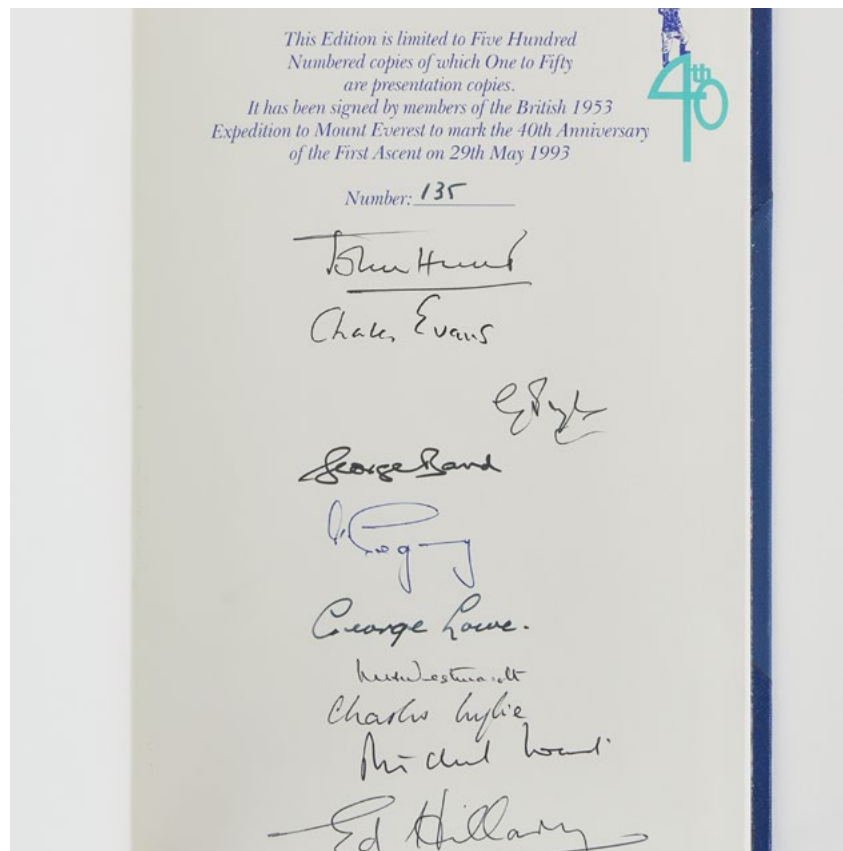
Boston 2025

[23] HUNT, John. *The Ascent of Everest*. London, Sydney, Auckland: Hodder & Stoughton. 1993.

\$4,250

8vo. Original half blue morocco and blue cloth boards, gilt vignette to upper board, gilt title to spine, raised bands, top edge gilt, marbled endpapers, preserved in the original blue cloth slip-case; pp. xvi, 280, colour frontispiece., 14 black and white photographic plates, 7 colour photographic plates, four sketch maps and several illustrations after drawings to text; binding and text fine.

Limited Edition, one of 500 copies issued on the 40th Anniversary of the first ascent of Everest, signed by the following members of the 1953 Expedition: **John Hunt, Charles Evans, Griffiths Pugh, George Band, Alfred Gregory, George Lowe, Michael Westmacott, Charles Wylie, Michael Ward, and Edmund Hillary.**





[24] [ILLUMINATED MANUSCRIPT.] Prayerbook in Latin and Italian. [Bologna. c. 1490-1500.]

\$35,000

Manuscript on vellum, 95 x 70 mm. 19th-century dark brown morocco, blind armorial supralibros within rope border to centre of covers, blue silk doublures, 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**, catchwords in lower margins of final versos, guide letters visible, foliation in black ink in upper corners from second to final flyleaves 1-146 (two leaves numbered "98" as also "136") followed here, 11 lines neatly written in black ink in a round gothic bookhand between two verticals and twelve horizontals ruled in brown, justification: 60 x 45 mm, rubrics in red, text capitals touched yellow, one-line initials in alternate blue and red, two-line initials of liquid gold on grounds of green, red or blue with scrolling decoration, **large illuminated 7-line initial "S"** (f. 31v) enclosing Virgin and Child, 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) painted magenta and green including jewels and pearls, against blue and gold ground, 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 a single 19th-century hand in black ink, modern bookplates to front flyleaf and inside upper cover (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.

Illumination:

The *Mass of the Virgin* ("Missa Beatae Mariae Virginis", f. 31v) 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).



Our 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* (NY, Morgan Lib. Ms M.53). In the present manuscript, the two large initials and borders on f. 31v 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).

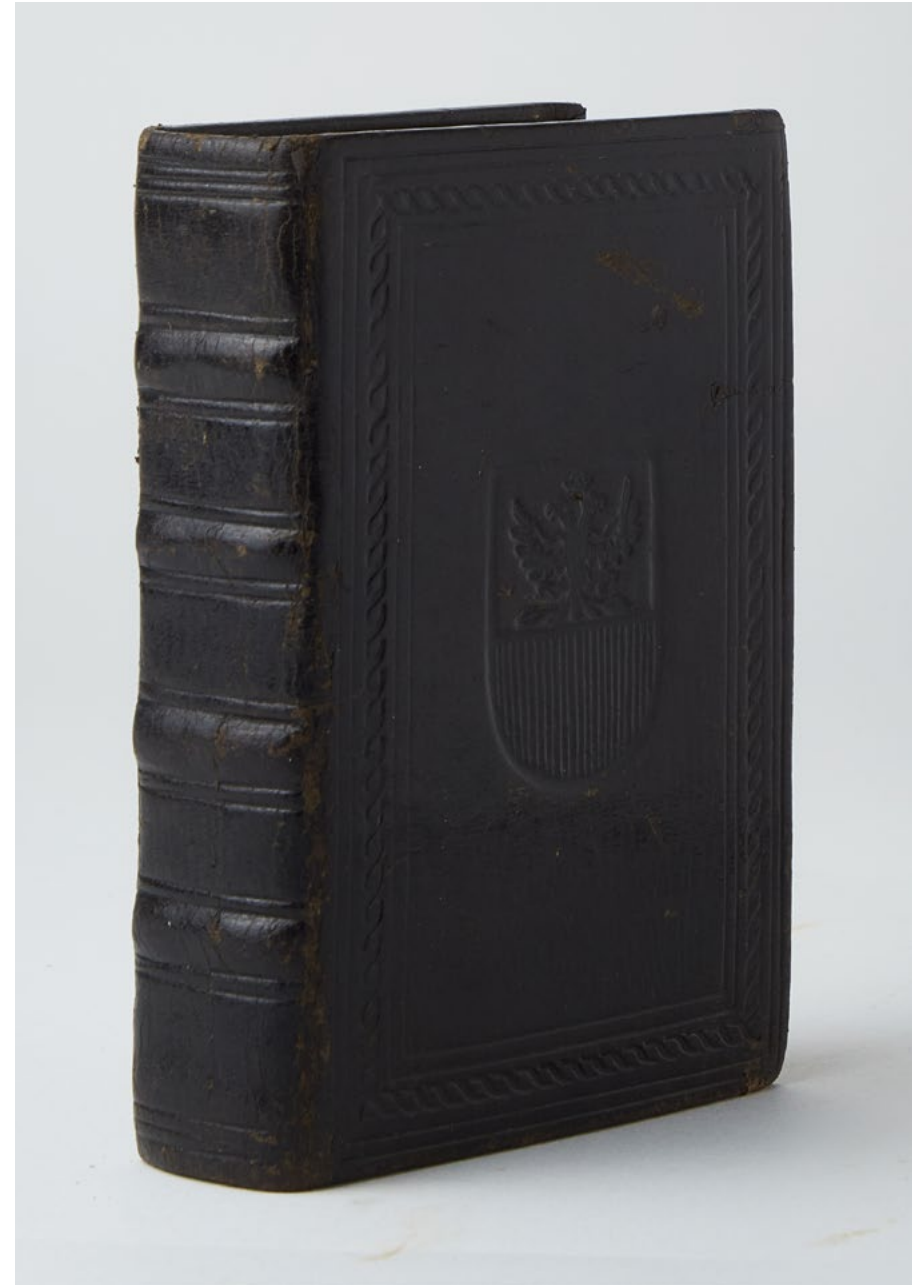
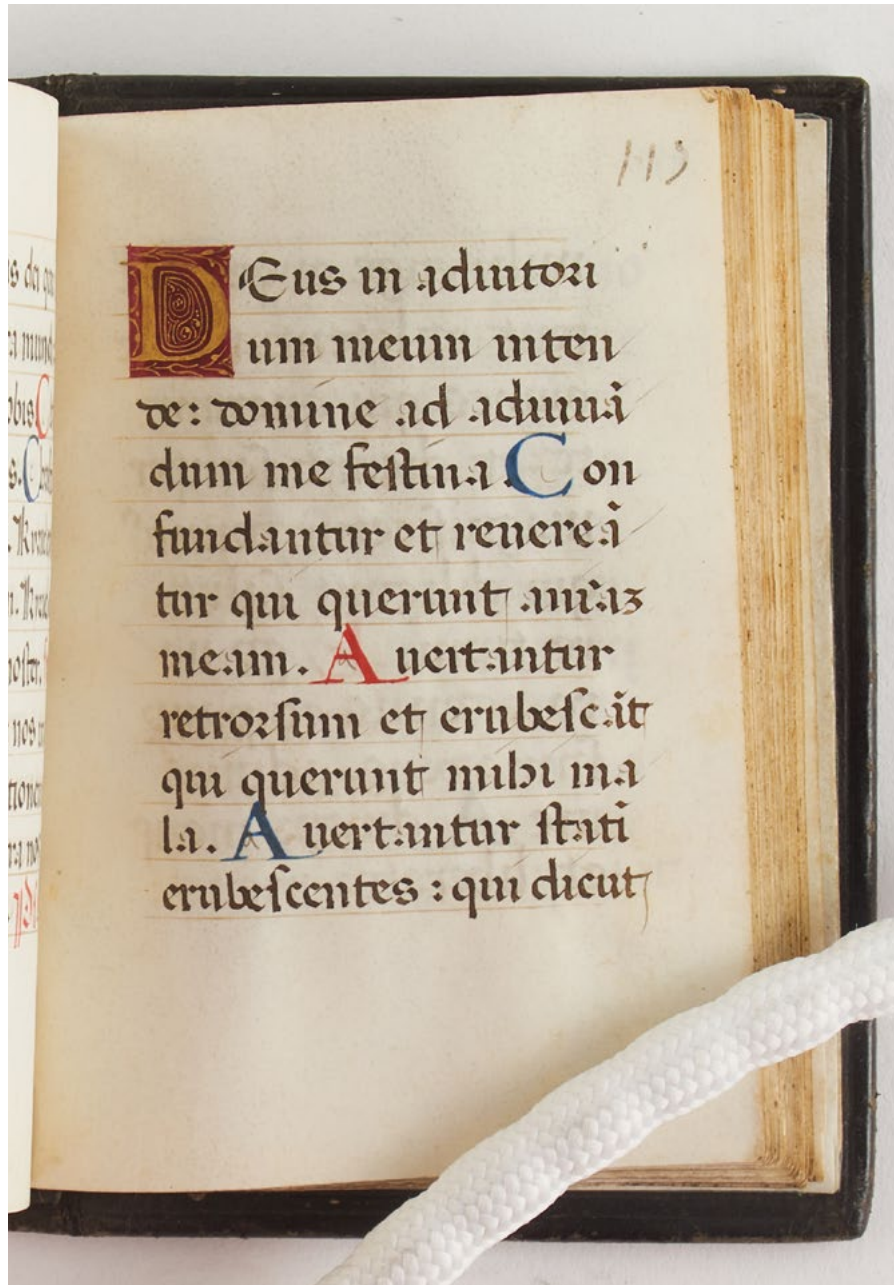
Contents:

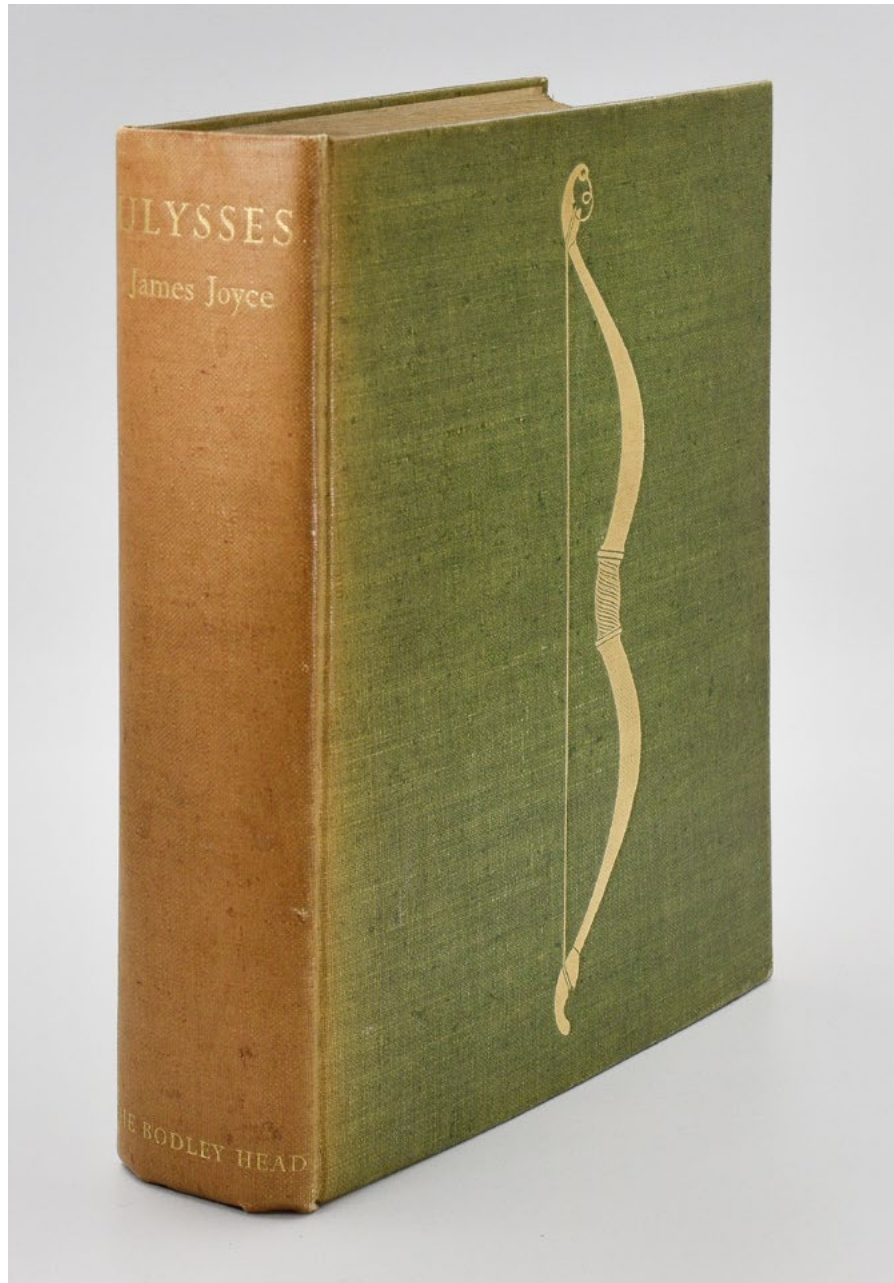
Calendar (ff. 2-19v); *Confessio generalis* (ff. 20-21); Gospel Extracts (ff. 21-31); *Missa Beatae Mariae Virginis* (ff. 31v-49); Prayer of St Augustine opening "Deus propicius esto mihi peccatori" (ff. 49v-51v); Fifteen prayers on the Passion as said daily by St Bridget and indulgenced by Boniface VIII, opening "O domine iesu christe eterna dulcedo" (ff. 51v-80); Apostles Creed (ff. 80-81); Sequence of prayers (ff. 81v-85), 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. 86-116v); Prayers and devotions addressed to God, opening with Psalm 68 and including **two prayers naming the owner, "famulo tuo Jacobo"** (ff. 125v, 126v, and 133), 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. 135-143v).

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. 125v, 126v and 133. His coat of arms was presumably painted on f. 31v but has been overpainted with a golden bird on a blue background 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).
3. Michael Tomkinson of Franche Hall, near Kidderminster (1841-1921), collector of books and Japanese art: his bookplate to front flyleaf, and a related stamp on a bookplate inside upper cover (not traced in his sales, Sotheby's, April and July 1922).
4. Pamela and Raymond Lister: their bookplate to front flyleaf; sold Sotheby's, 10 July 1967, lot 68, to Maggs.
5. 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 Ghisilieri*, 2008, pp. 44-104.





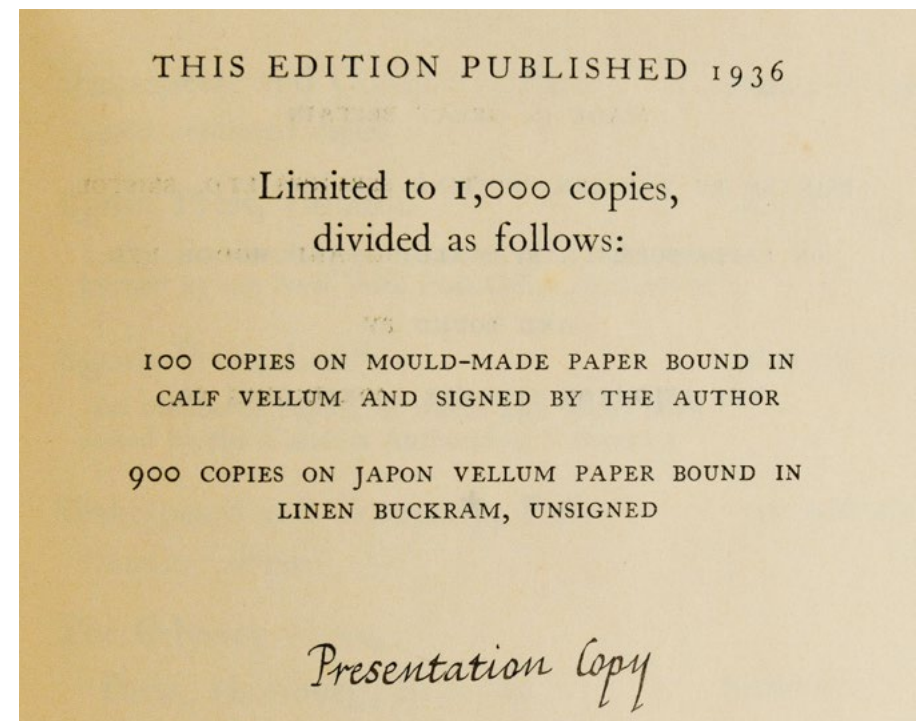
ERIC GILL'S OWN COPY OF THE BOOK HE DESIGNED

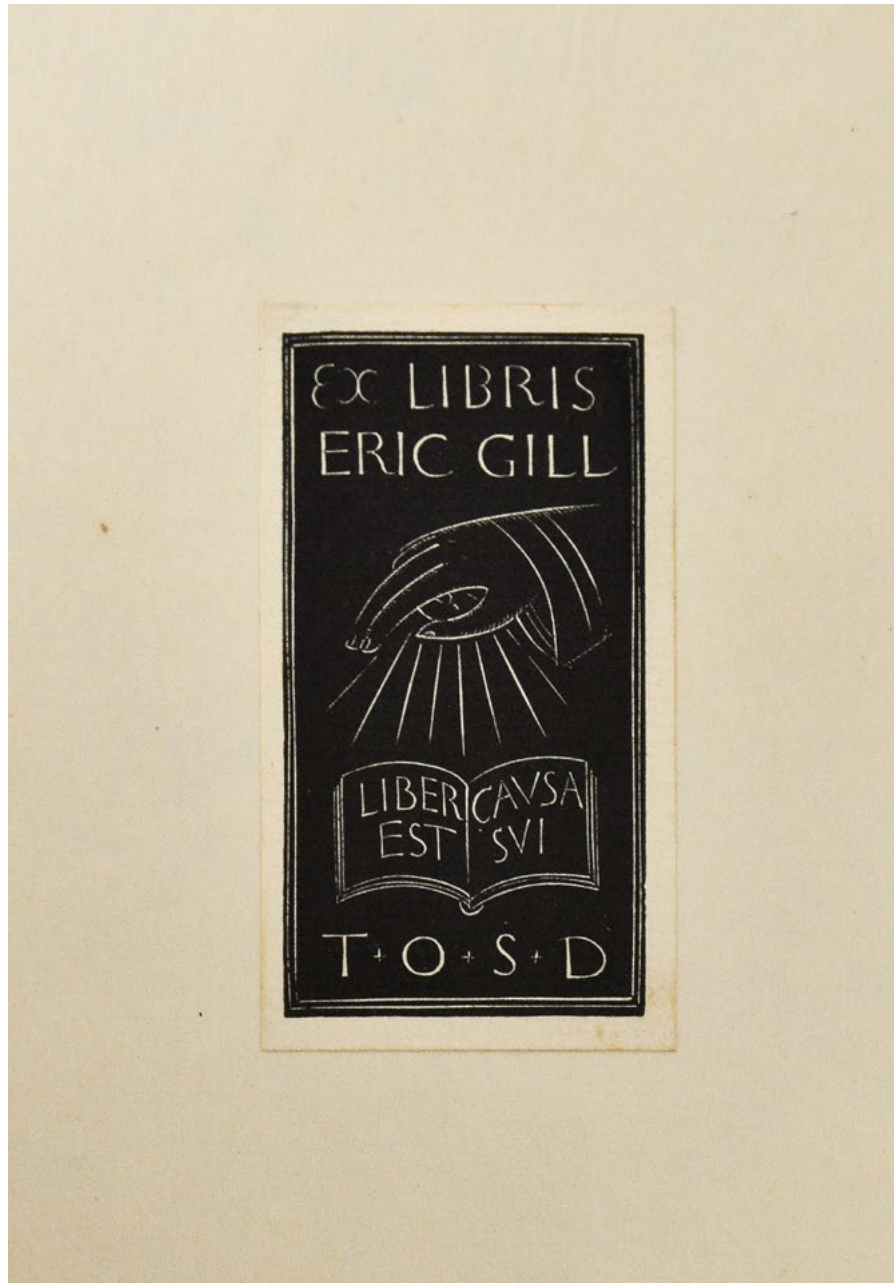
[25] JOYCE, James. *Ulysses*. London: John Lane, The Bodley Head. 1936.

\$24,000

Tall 4to. Original green linen buckram, spine lettered in gilt, with Eric Gill's Homeric bow design stamped in gilt to front board, top edge gilt; pp. xiii, [3], 766; spine lightly sunned, as usual, some light wear to boards, otherwise an excellent copy.

Eric Gill's own copy of the edition he designed, presented to him by the publishers and inscribed in his hand: "E.G. from the publishers/ Oct.3.1936" (the date of publication); the first edition printed in England, this is one of 900 copies on Japon vellum from an edition of 1000; this copy is marked "Presentation copy" to the limitation page.

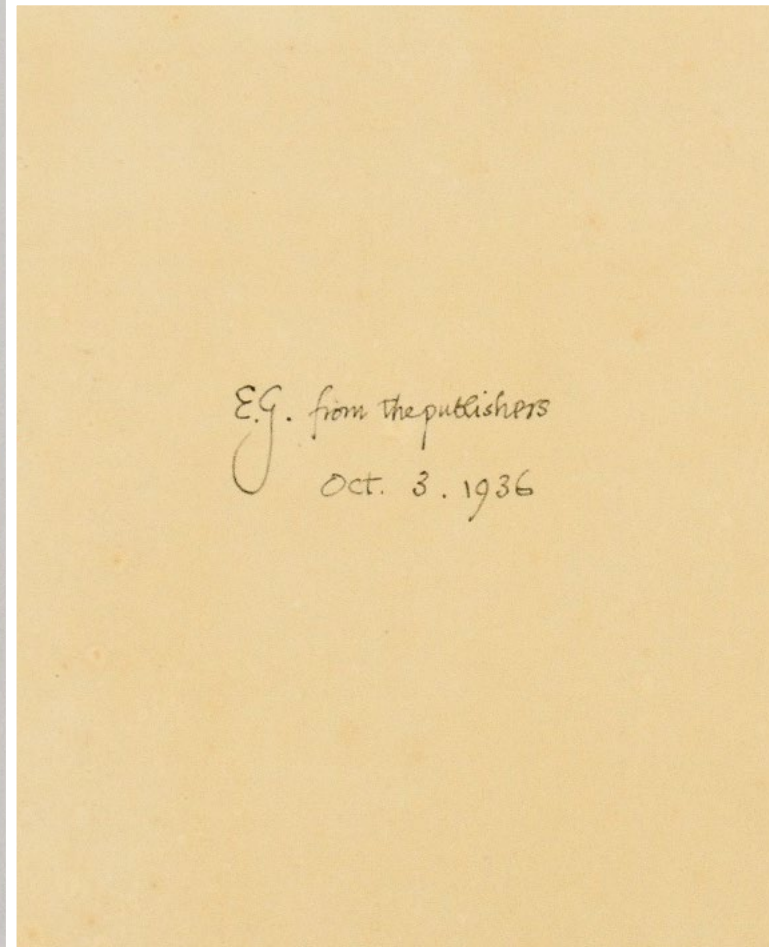
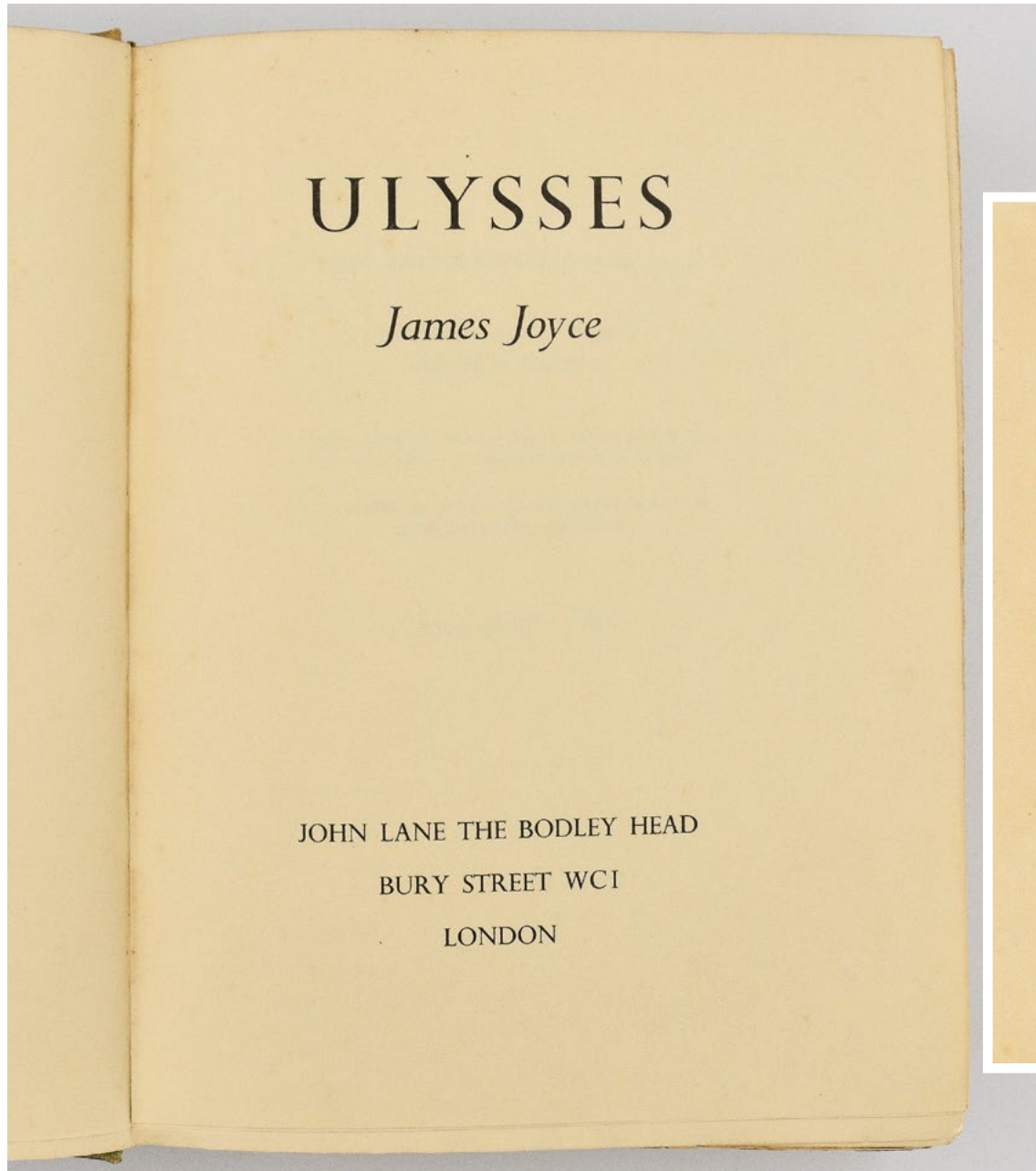




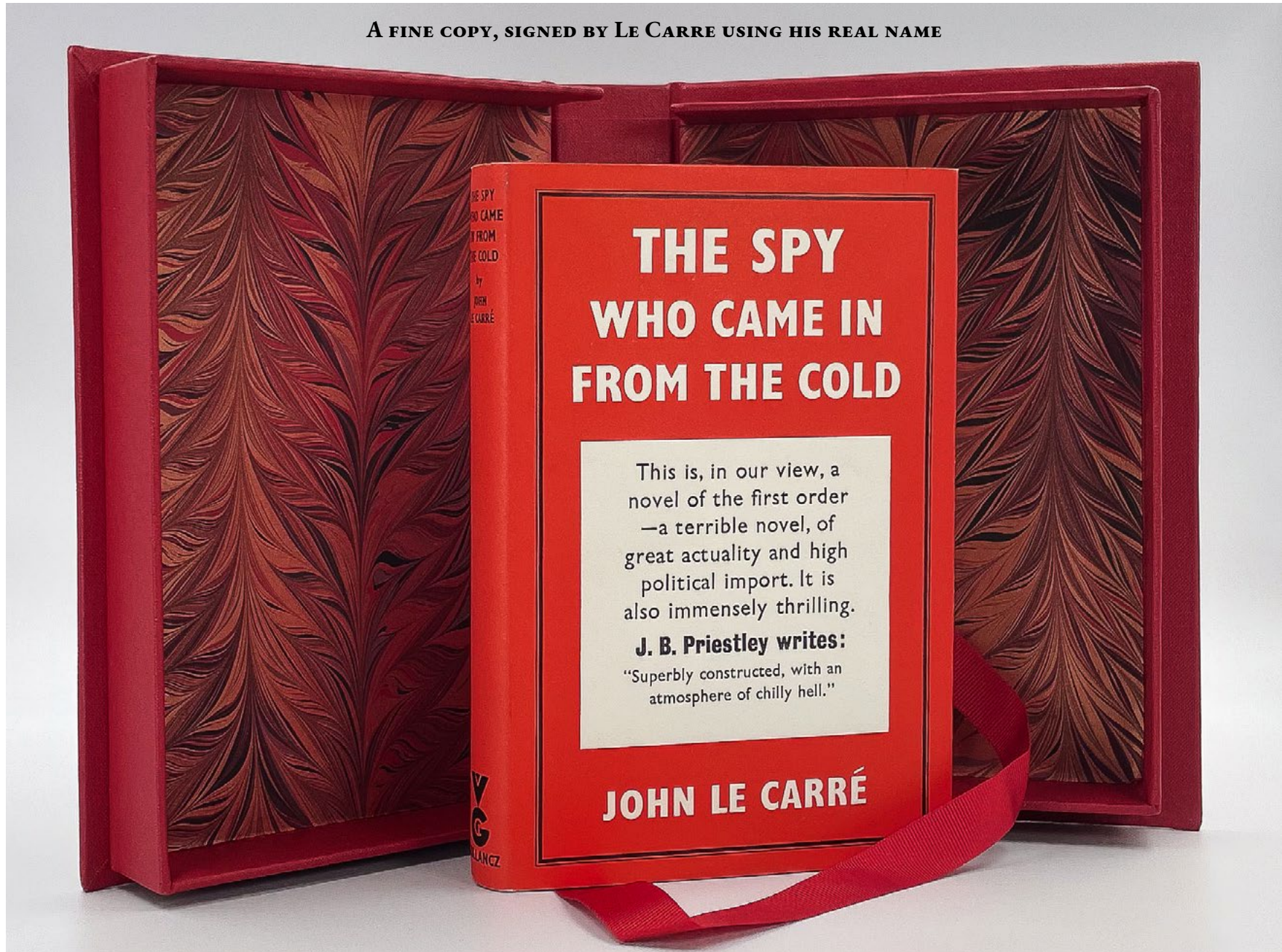
Limited to 1000 copies, in keeping with the original 1922 publication, The Bodley Head edition includes the first Joyce bibliography as well as appendices concerning the obscenity case that had kept the work from British printers until now. Eric Gill was responsible for both the design of the binding and the Homeric bow device for this lavish limited edition.

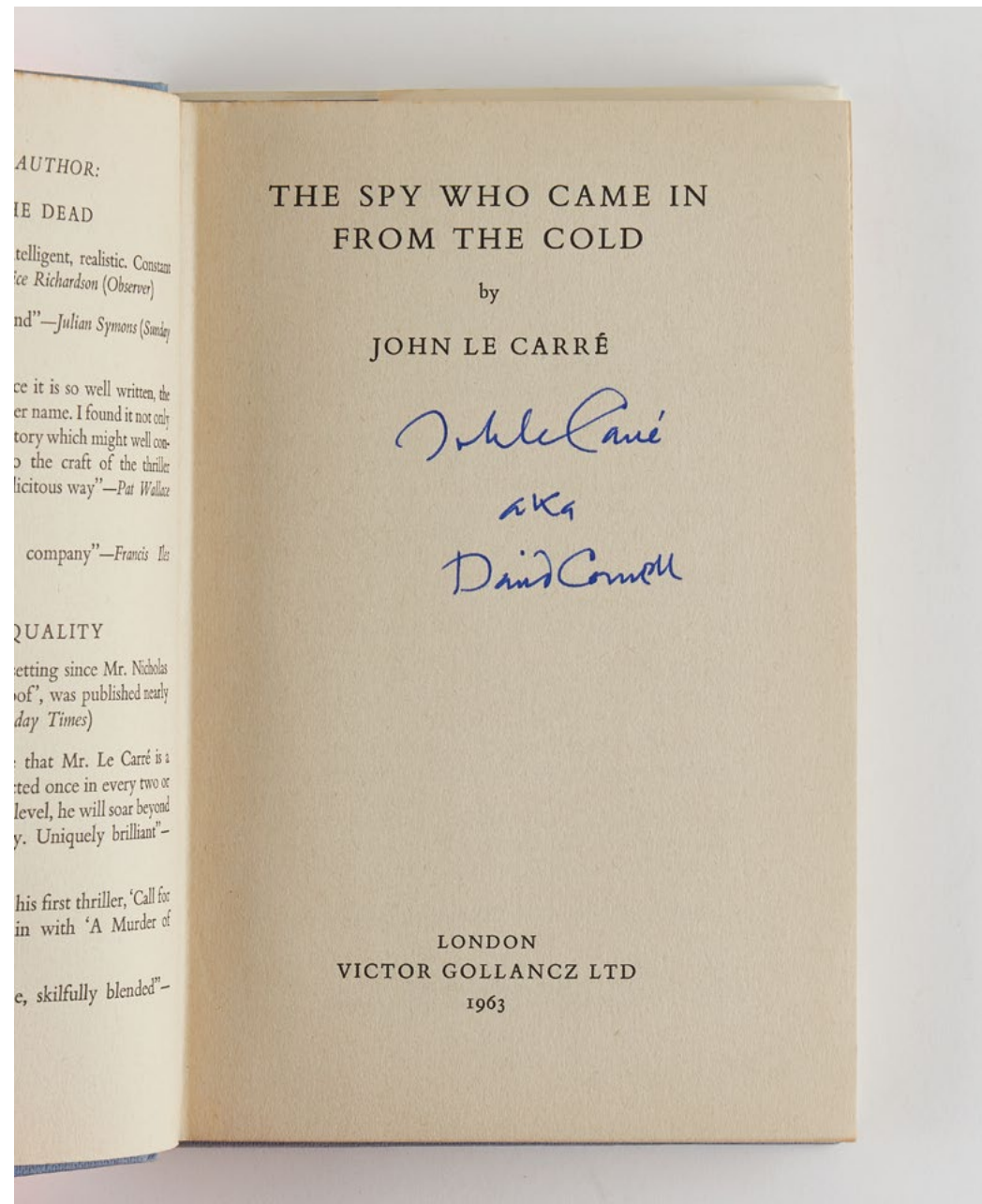
Unsurprisingly for a book with such a chequered publication history and complicated text, there are a number of typographical differences from earlier editions. Despite Joyce correcting the proofs while on holiday in Copenhagen in early 1936, a number of mistakes were later spotted, in the appendices especially. The bibliography, by Peter Pertzoff, had previously been submitted to Joyce and neither acknowledged nor returned. Pertzoff was apparently surprised to see it appear, inaccuracies and all, in this edition. Despite these anomalies and continued pressure from the censor (resulting in The Bodley Head setting up their own printing company to produce the work after their regular printers refused), the result was an artistic triumph. With typography and design overseen to the highest standard by Allen Lane and Joyce's representative Paul Léon, the commissioning of Eric Gill, the most famous typographer and book designer in the country, to design the volume is a sign of their high aspirations.

Slocum & Caboon A23.



A FINE COPY, SIGNED BY LE CARRE USING HIS REAL NAME





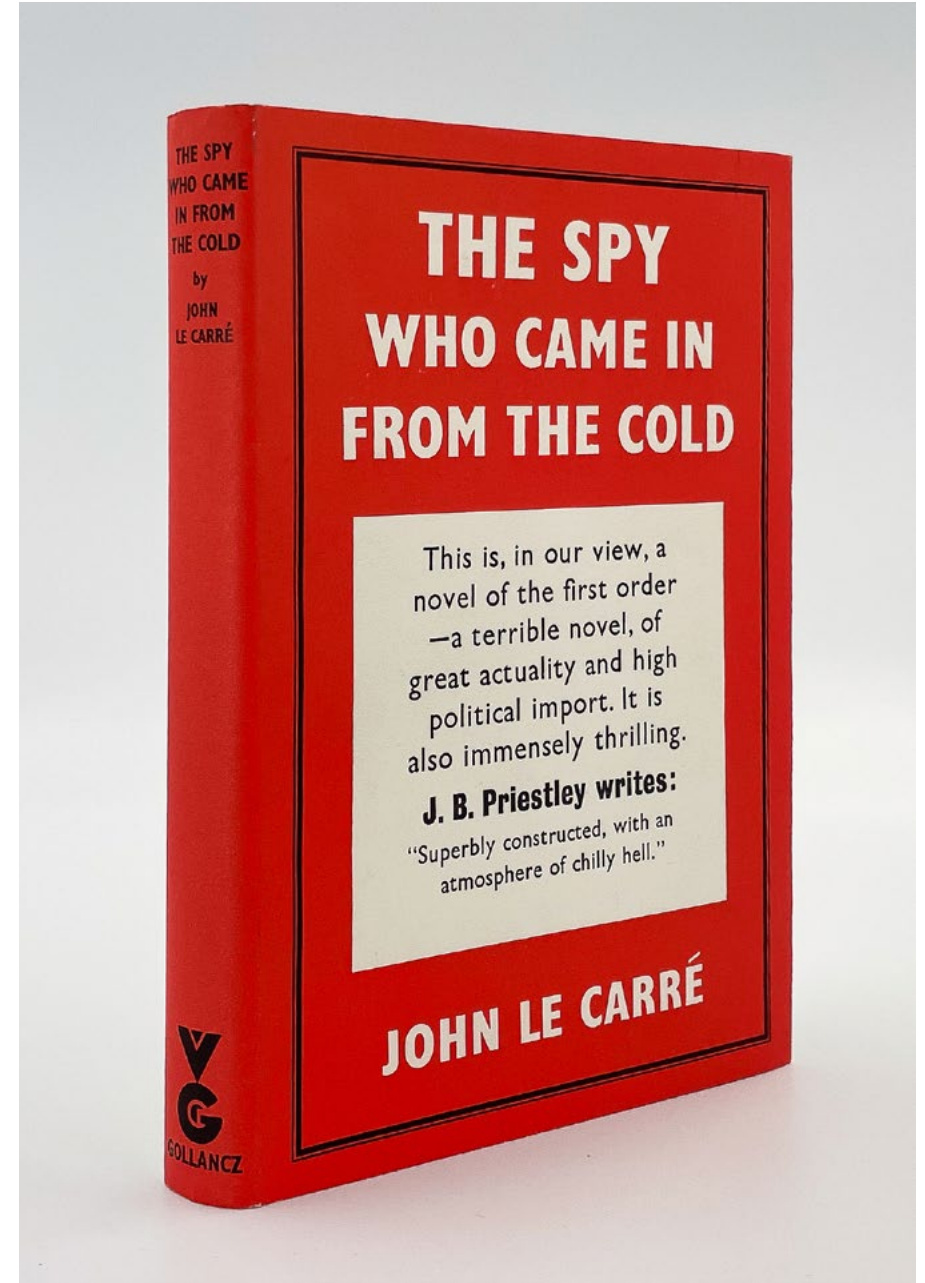
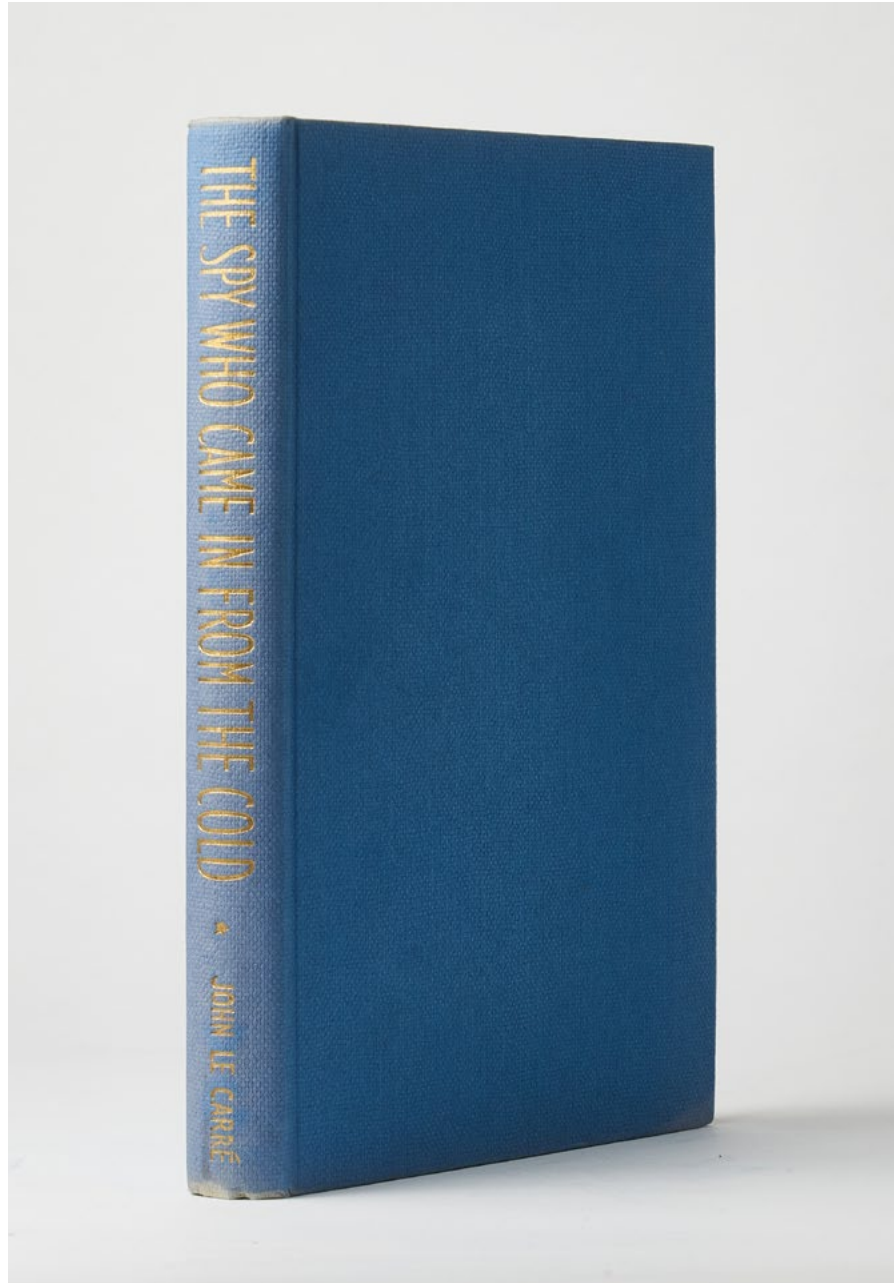
[26] **LE CARRÉ, John.** *The Spy Who Came in from the Cold.* London: Victor Gollancz Ltd. 1963.

\$18,000

8vo. Original blue cloth lettered in gilt to spine, in a supplied, unclipped, first edition dust wrapper, housed in a custom-made red solander box; pp. 222; cloth lightly faded to spine, more so to tips, very light spotting to upper and lower edges of page block, small mark to lower outer corner of p. 23, small diagonal crease to upper corner of the same page; otherwise a near fine, crisp, clean copy in a fine wrapper.

An exceptionally bright first edition of Le Carré's breakthrough novel, signed "John Le Carré aka David Cornwell", a rare example using his real name alongside his pseudonym.

Set against the backdrop of Post-War Berlin, *The Spy Who Came in from the Cold* is lent dramatic authenticity by Le Carré's history as a British intelligence officer. The book was adapted into the 1965 film starring Richard Burton, who was Oscar-nominated for his portrayal of the MI6 agent Alec Leamas.





[27] ウラジミール・ナボコフ [NABOKOV, Vladimir]; 大久保康雄 [Yasuo ÔKUBO] (*translator*); 東郷 青児 [Seiji TÔGÔ] (*illustrator*). ロリータ [Lolita]. Tokyo: 河出書房新社版 [Kawade Shobo Shinsha Edition]. 1959.

\$750

8vo. Original cream paper-covered boards, lettered to spines in red (Vol. 1) and blue (Vol. 2), coloured endpapers, title pages illustrated and lettered in grey and red, illustrated dustwrappers; pp. 260, [4]; 290, [1]; boards toned to edges, with a few scattered spots, light staining to upper edge of spines (c. 2-3 cm), light spotting to page block edges, upper edge of page blocks toned, dustwrappers with light edgewear, short closed tear to upper edge of Vol. 2 front panel; a bright, near fine set.

Attractive copies of the striking two-volume first Japanese edition of *Lolita*, with dustwrappers, frontispieces, and coloured endpapers by the distinguished Japanese artist, Seiji Tôgô (1897-1978), known for “creat[ing] a new vision for the ideal modern feminine presence”.

Among the most maligned, misunderstood – and also greatest – novels of the last century, *Lolita* needs little introduction. Completed in December 1953, it took Nabokov five years to write. Rejected by every UK and US publisher, it was eventually placed with Maurice Girodias's Olympia Press in Paris and issued in a pair of green Olympia paperbacks in September 1955 (Beckett's *Molloy*, a book which Nabokov admired, was issued by the press the same year). Initially receiving very little attention, at the end of the year, Graham Greene singled it out in the *Sunday Times* as one of his three best books of 1955. Due to legal wranglings (it was banned in the UK and subsequently in France), the first US edition did not appear until 1958 (becoming an immediate bestseller, for all the wrong reasons), the UK edition following in 1959.

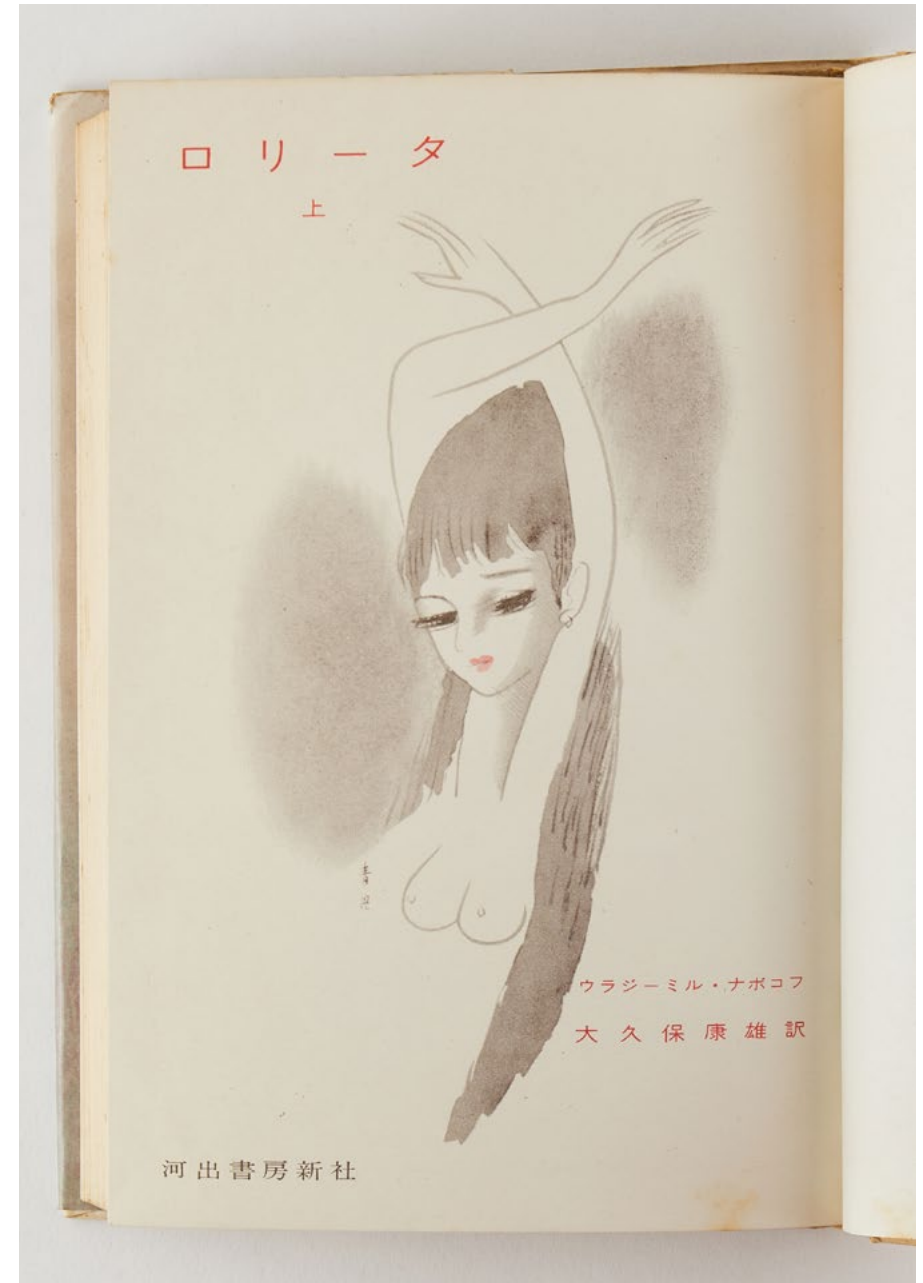
The same year saw the publication of this first Japanese edition, translated by Yasuo Ôkubo and published in Tokyo by Kawade Shobô Shinsha Editions in two attractively designed volumes. The striking “nymphet” illustrations for the dustwrapper and frontispiece, as well as the vibrantly coloured endpapers, were executed by the distinguished Japanese artist, Seiji Tōgō (1897–1978), known for “creat[ing] a new vision for the ideal modern feminine presence” (Sompo Museum of Art). He studied in France and became active in the Italian Futurism movement. A member of the Nika Society, in later life he was awarded the Japan Art Academy Award and made an Officier d’Ordre des Arts et des Lettres by the French government.

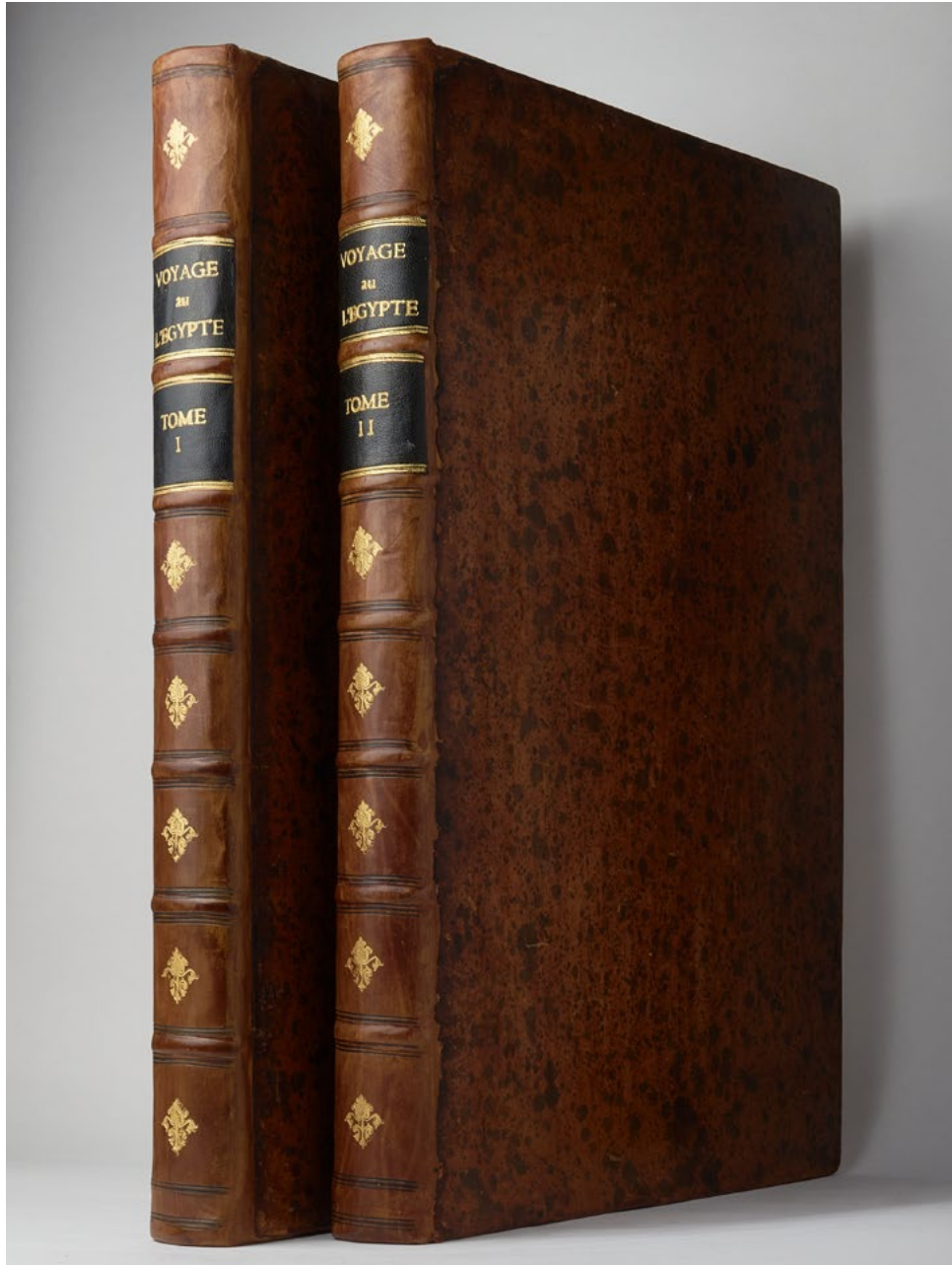
According to Perry Hinton, there was “no parallel [to] the Western controversy [caused by the book] in Japan”, which he attributes to “the association of a young girl with an older man ha[ving] a long tradition in Japanese culture”. When asked in his 1967 *Paris Review* interview about his relationship to translations of his writings, Nabokov explained that “In the case of languages my wife and I know or can read – English, Russian, French, and to a certain extent German and Italian – the system is a strict checking of every sentence. In the case of Japanese or Turkish versions, I try not to imagine the disasters that probably bespatter every page” (Herbert Gold, who conducted the interview, spotted copies of the Japanese and Turkish editions on the author’s shelves).

In Japan, and to some extent the west, the name Lolita has now become synonymous with “Lolita Style”, a look which emerged during the 1980s, characterised by allusions to Victorian and Rococo design, doll-like cuteness and modesty. There is little consensus about the connection, or if there is any, between the style and Nabokov’s novel.

See Perry R. Hinton, “Returning in a Different Fashion: Culture, Communication, and Changing Representations of Lolita in Japan and the West”, *International Journal of Communication*, 7 (2013), 1582–1602. “Vladimir Nabokov, *The Art of Fiction* No. 40”, Interviewed by Herbert Gold, *Paris Review*, Issue 41, Summer-Fall 1967.

Juliar D28.ja.1.1; Field 0811.





[28] **NORDEN, Frederik Ludvig.** Voyage d'Égypte et de Nubie, par Mr. Frederic Louïs Norden, capitaine des vaisseaux du roi. Ouvrage enrichi de cartes & de figures dessinées sur les lieux, par l'auteur même. *Copenhagen: L'Imprimerie de la Maison Royale des Orphelins.* 1755.

\$22,000

Two vols, large folio (460 × 320 mm). Contemporary mottled calf, recently rebaked, marbled endpapers; pp. I: [lx], 104; II: [103]-288; engraved frontispiece, engraved portrait, and 159 plates as called for, with engraved vignettes and initials; extremities a little rubbed; one plate with a short marginal tear (repaired), very occasional light spotting, otherwise a remarkably clean and fresh copy; all plates with full margins (none cut down and joined to form folding plates, as is often the case).

First edition of this pioneering and celebrated work, a cornerstone of Egyptology, containing the earliest systematic European descriptions of Egypt and its antiquities.

The Danish naval officer Frederik Ludvig Norden (1708-1742) was commissioned by King Christian VI to accompany Count Pierre Joseph le Roux d'Esneval on an expedition to explore the Nile valley and seek a possible route to Ethiopia, imagined as a land rich in gold and natural resources. Norden sailed down the Nile between 1737 and 1738, reaching further south than any European since antiquity, as far as present-day Sudan, where the party was ultimately forced to turn back after being attacked.



Ceremonie pratiquée chaque Année à l'occasion du Coupement de la Digue pour faire entrer le Nil au Grand Caire

Throughout the expedition, Norden kept meticulous notes and produced on-site drawings documenting monuments, landscapes, and daily life – including **the first visual and textual accounts of several now-famous Egyptian archaeological sites**. The finely executed plates, engraved by the Nuremberg artist and polymath Carl Marcus Tuschke (1705-1751), remain among the most significant visual records of Egypt prior to Denon's *Voyage dans la Basse et la Haute Égypte* (1802).

While parts of the narrative retain a picaresque tone typical of eighteenth-century travel literature, Norden's lasting importance lies in the accuracy and precision of his observation. Predating Napoleon's French expedition by sixty years, his "drawings of houses, local people, utensils and other objects of the Arab Egyptian household have supplied ethnographers with valuable information" ever since (Buhl, Dal & Colding).

Printed in an edition of two hundred copies for the newly founded Royal Danish Scientific Society, *Voyage d'Égypte et de Nubie* is notably scarce, especially in such fine condition.

Not in Atabey; see Blackmer 1211 for the 1757 English edition. See Marie-Louise Buhl, Erik Dal and Torben Høick Colding, The Danish Naval Officer Frederik Ludvig Norden. His Travels in Egypt 1737-1738, The Royal Danish Academy of Sciences and Letters, 1986.



La Perspective du Mokkias, par dehors, à la pointe de l'Isle de Rodda.

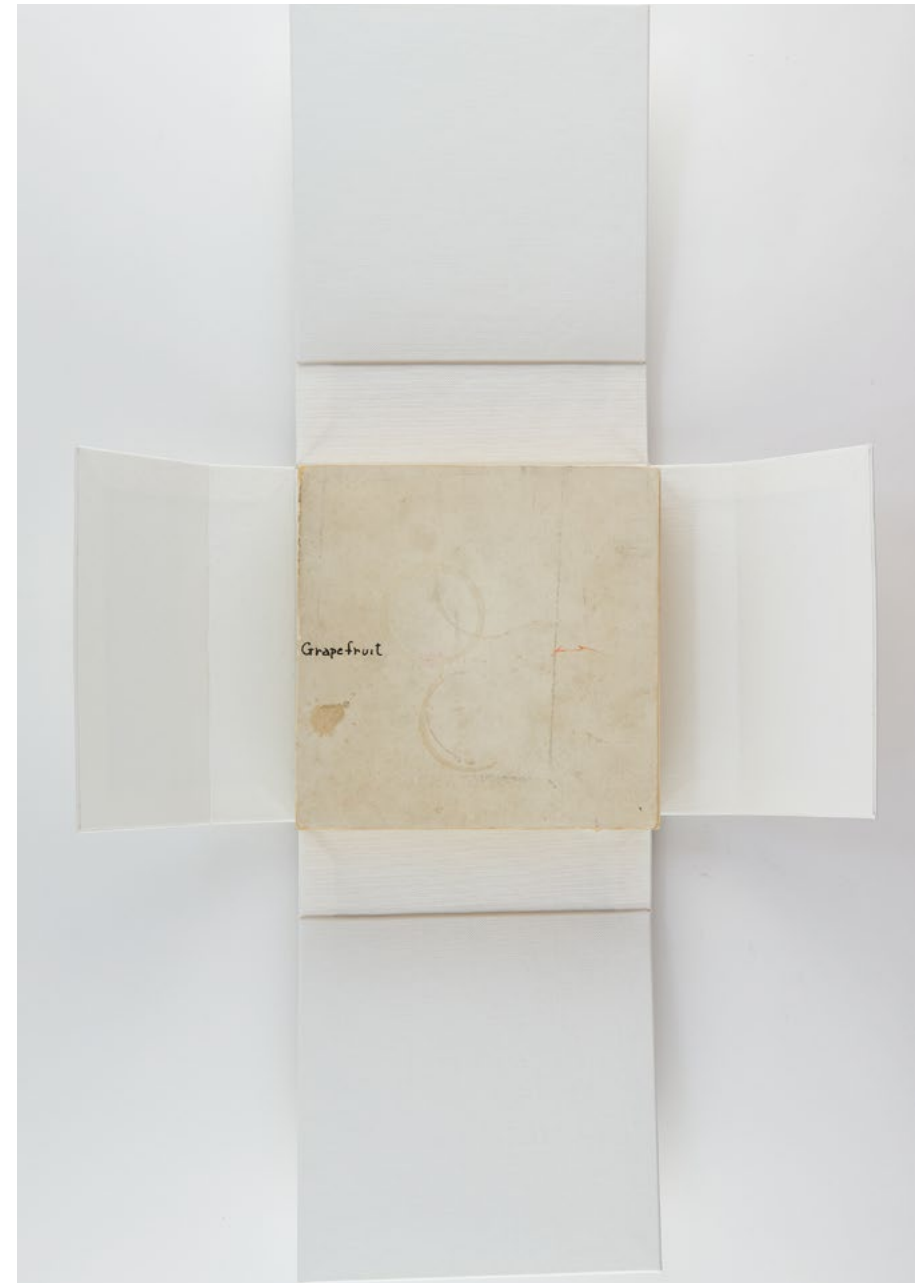
[29] **ONO, Yoko.** Grapefruit. ONO, Yoko. Grapefruit. *Tokyo: Wunternbaum Press.* 1964.

\$26,500

Square 8vo (14 x 14 cm). White card wrappers lettered in black to the inner margin of front panel, housed in a folding chemise inside a box, both in white cloth, the box lettered in black to the spine; unpaginated, c. 350 pages; light circular marks to front panel (diameter c. 4 cm), light rubbing and scattered marks front and rear, spine naturally and evenly creased, remaining firm, one page detached but snugly in place, text block lightly toned, lower edge with a few marks, inner hinge splitting but holding; author's inscription in black ink to preliminary blank page.

An inscribed first edition (one of 500 copies) of Yoko Ono's magnum opus: a touchstone for the Fluxus movement, and a talismanic work for John Lennon. An association copy, inscribed to Jill and Daniel Richter, friends, associates and assistants to Ono and Lennon.

The significance of this compact little volume belies its modest appearance. Issued in **an edition of 500 copies on July 4, 1964** while Ono was living in Tokyo with her second husband Anthony Cox, *Grapefruit*, described most simply, is a collection of short instructions or "event scores" (in English and Japanese), which the reader may choose to follow – in practice or imagination – or simply read. The idea of an event score was a product of John Cage's Experimental Music Composition classes, which Ono's first husband, Ichihyanagi Toshi, had attended. The title of the book was chosen because Ono saw the grapefruit, a hybrid genus derived from the sweet orange and the pomelo, as analogous to her own status as a hybrid of Japanese and American cultures (Ono grew up in Tokyo, moving to New York in 1952). The book, too, is a hybrid thing, its fusion of text, image, and invitations to performance famously, and sometimes infuriatingly, difficult to pin down.

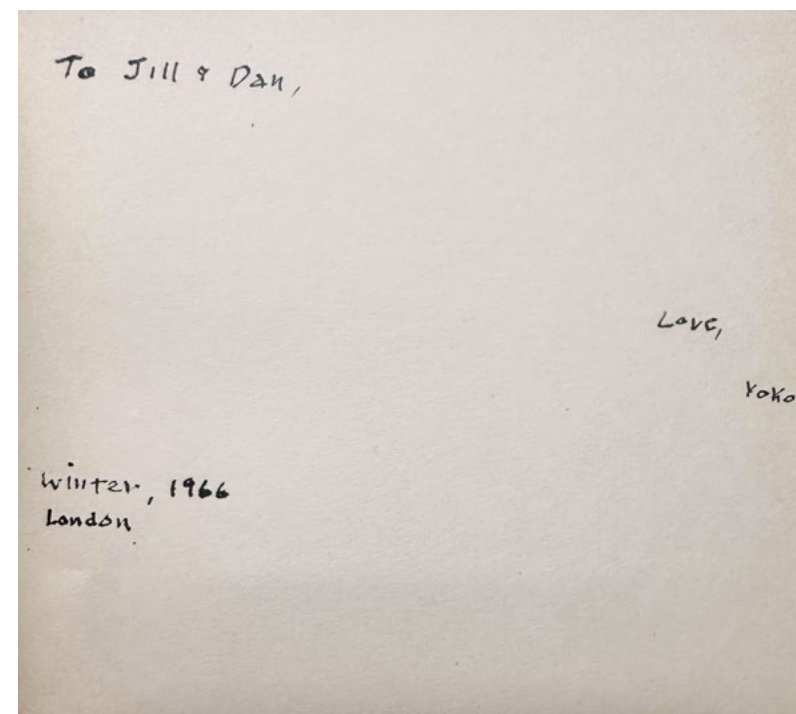
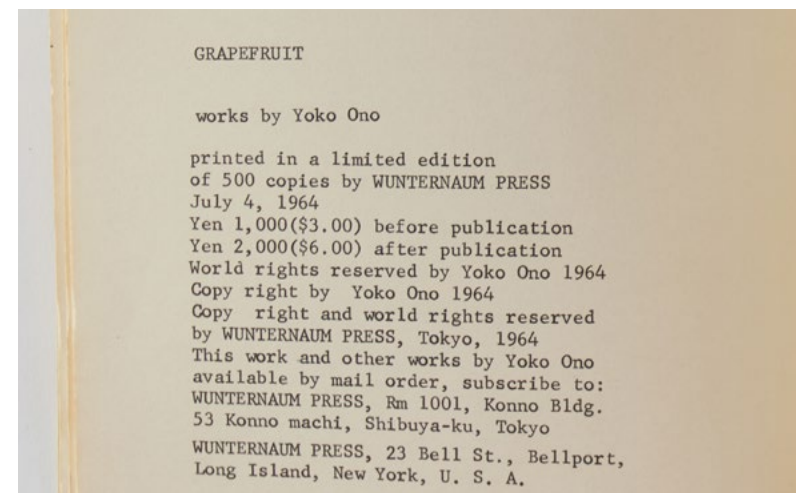


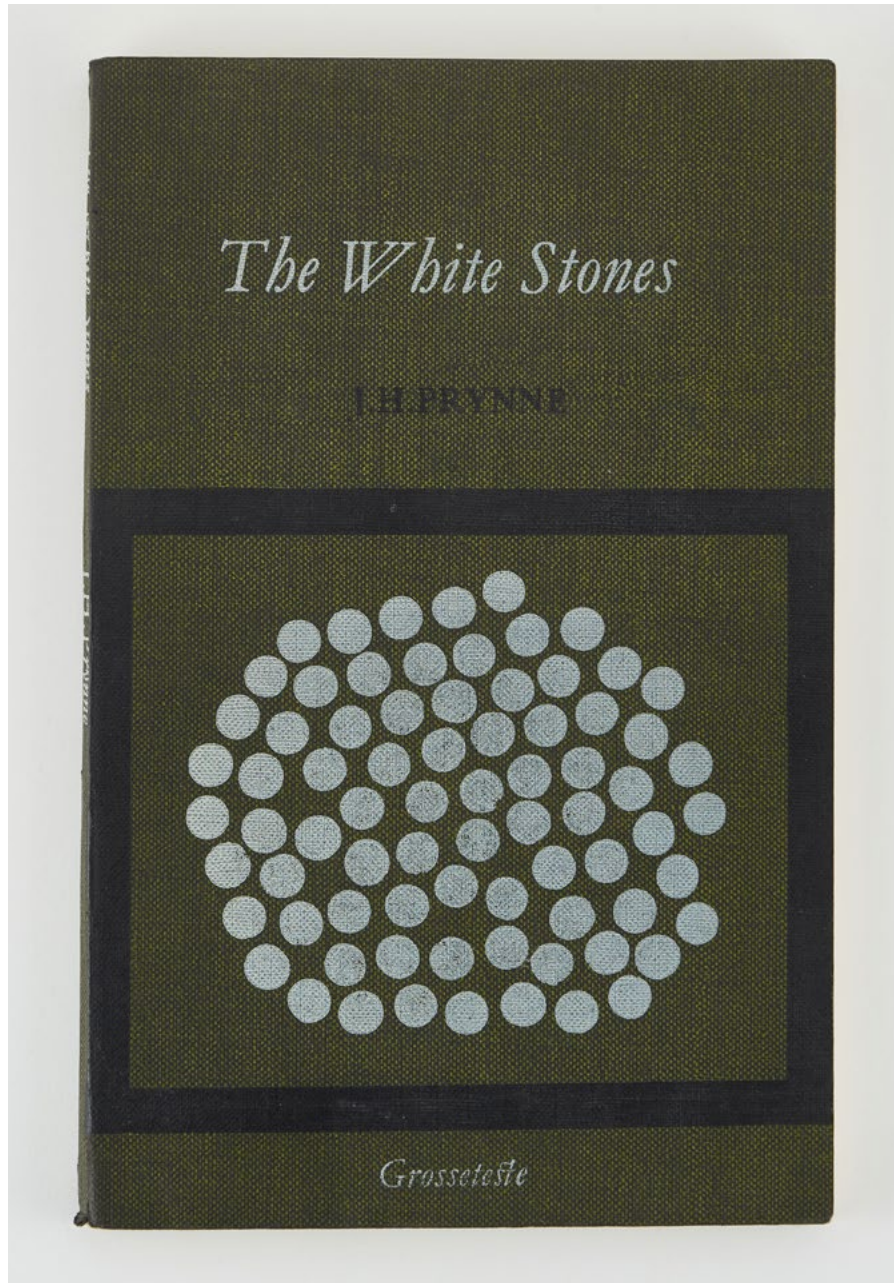


The texts are dedicated to a star-studded cast of friends, fellow artists and musicians including **Cage, David Tudor, Nam June Paik, La Monte Young, Peggy Guggenheim, and Yuji Takahashi**. Within each of its five parts (Music, Painting, Event, Poetry, and Object), each entry is dated by a season and year from the 1950s and 60s, the content (loosely) appropriate to its respective section. The “pieces” in Music, for example, are focused primarily on the production of, or attention to, sound (WATER PIECE, 1963 spring, instructs the reader to “Listen to the sound of the underground water”, while LAUGH PIECE (1961 winter) consists of the exhortation to “Keep laughing a week”). And so on for the remaining sections: Painting (PAINTING FOR WIND, 1961 summer, “Cut a hole. Cover with fine bamboo screen. Place it in the wind”); Events (LIGHTING PIECE, 1955 autumn, “Light a match and watch till it goes out.”); Poetry (TOUCH POEM FOR GROUP OF PEOPLE, 1963 winter, “Touch eachother” [sic]); Object (HOROSCOPE PIECE, 1964 spring, “Make a sculpture to put on a mountain for people to see with horoscopes.”) Some are clearly more practically feasible than others and, as Ono explained in 1971, “[t]o understand the pieces, you must do them. Even doing them in your mind is making a step part of the way along the road to better communication with yourself.”

By the time *Grapefruit* was reprinted in 1970, Ono was married to John Lennon. They met in 1966 (the winter of Ono's inscription for this copy of the first edition) and married in 1969. Lennon provided a thirteen-word introduction for the new edition – "Hi! My name is John Lennon/ I'd like you to meet Yoko Ono" – immediately followed by Ono's "Theatre Piece (1968 spring), JOHN LENNON AS A YOUNG CLOUD". She had sent Lennon a copy of *Grapefruit* shortly after their first meeting and, by all accounts, the book became something of a talisman for him. Ono's "Cloud Piece" ("Imagine the clouds dripping. / Dig a hole in your garden to / put them in.") was reproduced on the back cover of the album, *Imagine* (1971). The title track of the album is credited to Lennon alone, but he later he conceded that it "should be credited as a Lennon/Ono song. A lot of the lyric and the concept came from Yoko, but in those days, I was a bit more selfish, a bit more macho, and I sort of omitted her contribution, but it was right out of *Grapefruit*."

This copy of the first edition is inscribed "**To Jill & Dan [Richter], / love, / Yoko / Winter, 1966 / London**", the layout of the inscription and date pleasingly redolent of the printed entries in the book. Daniel Richter (b.1939) was an American mime artist (he played the "Moonwatcher" ape in Stanley Kubrick's *2001*) who met Ono in Tokyo in 1964 while studying traditional Japanese theatre. He edited the underground poetry magazine *Residu* with his wife, and fellow dedicatee, Jill. Both were close to Ono as her relationship with Lennon developed, and lived with John and Yoko at their home at Tittenhurst Park for several years as friends and personal assistants (Daniel Richter appears in the 1972 film, *Imagine*, shot at Tittenhurst).





**“THE MOST IMPORTANT BOOK OF POEMS PUBLISHED IN ENGLAND
IN THE 1960S”**

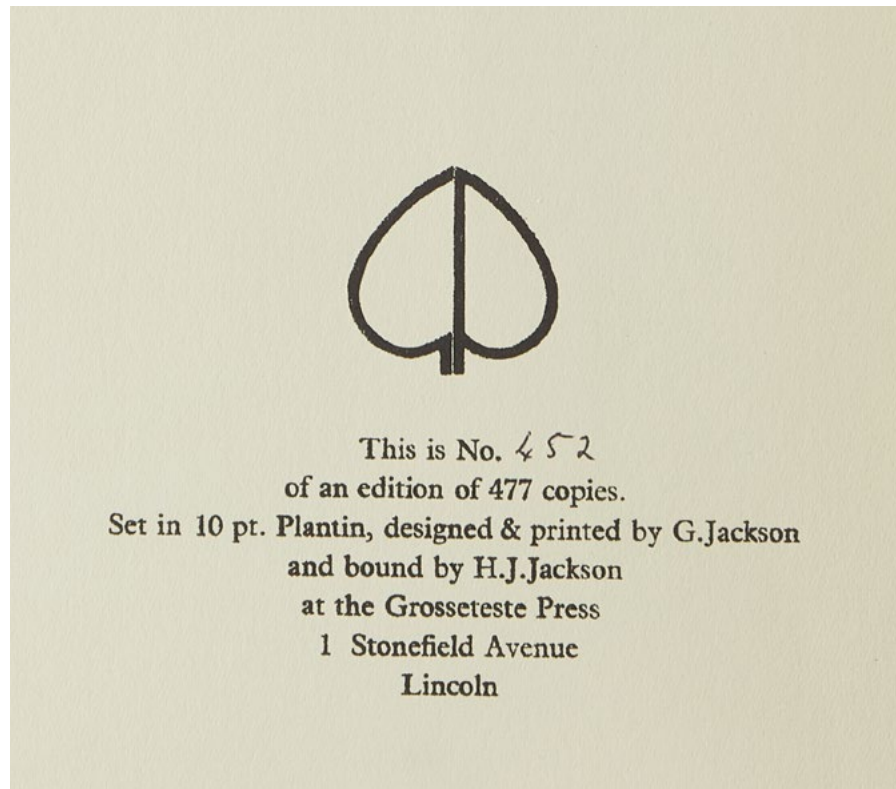
[30] PRYNNE, J. H. *The White Stones*. Lincoln: Grosseteste Press. 1969.

\$1,200

8vo. Original green cloth-covered wrappers lettered white and black to spine and front panel, with “white stones” motif framed in black to lower half of front panel; pp. [8], 11-96, [2]; rubbed to spine tips and (a touch) to outer corners, page-block edges a little dusty; a near fine copy.

First edition; number of 452 of 477 copies of the edition in wrappers.

The White Stones, J.H. Prynne’s second full collection – following the withdrawn *Force of Circumstance* (1962) – has become something of a touchstone, or talisman, for many readers (and many poets, Peter Riley describing it as “the most important book of poems published in England in the 1960s”). At the time, the English poetry world was dominated by Faber poets, English and American, the books, many very fine, principally vehicles for lyric poetry, “confessional” or otherwise, of a relatively familiar stripe. Issued in 1969 by Gordon and Helene Jackson’s Lincoln-based Grosseteste Press, *The White Stones* was and remains a breath of fresh air, tapping into currents of contemporary American poetry and poetics even now relatively unexplored this side of the Atlantic, notably the writings of Prynne’s friend and correspondent Charles Olson, whose “open field” poetics aimed to circumvent the sovereignty of the lyric subject (“the [...] interference of the individual”) by keeping in play “the full circuit of object, image, action”, the emphasis “no longer THINGS but what happens BETWEEN things” – and between competing, sometimes clashing, discourses (of science, politics, economics, mathematics and, not least, literature).

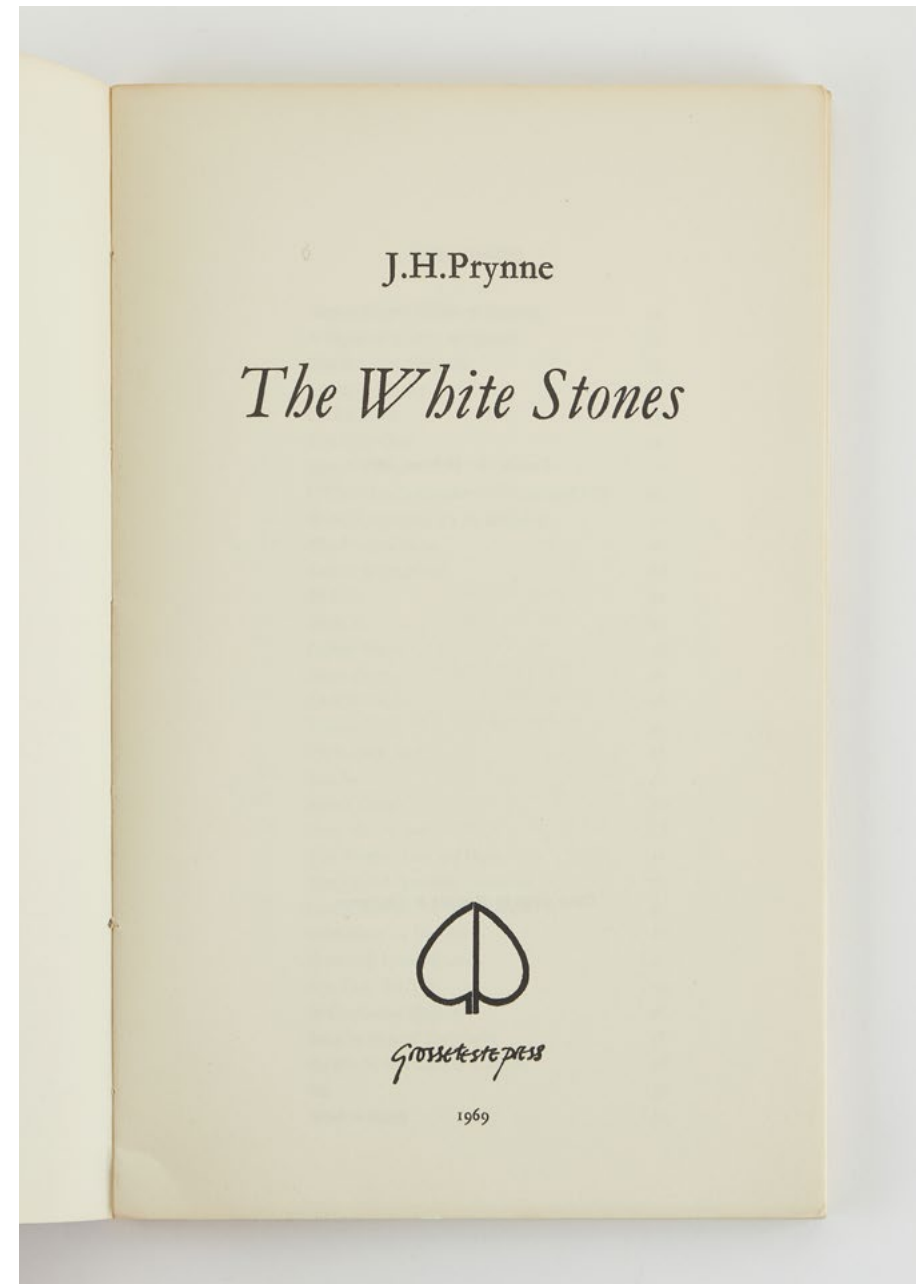


The White Stones, however, is lyrical, and recognisably English in sensibility. Addressing love, loss, grief, as well as “the brutalised evasions of international politics” (Cook), the poems, Peter Gizzi writes, “are faceted like crystal to daylight, or as Prynne would have it: ‘The striations are part of the heart’s / desire.’”

The book was issued in an edition of 477 numbered copies in wrappers, and an unknown quantity of the hardback variant. A lettered edition of 26 copies, printed on tinted paper, also in 1969, was not issued until the 1990s, when the sheets were bound in green buckram and sold by Peter Riley. Clean, bright copies in any format are increasingly elusive.

See Peter Gizzi, *Introduction, The White Stones* (New York: NYRB, 2016); Charles Olson, *Human Universe and Other Essays* (New York: Grove Press, 1967); Elizabeth Cook, “Prynne’s *Principia*”, *London Review of Books*, Vol. 4 No. 17, September 1982.

Tencer (b).



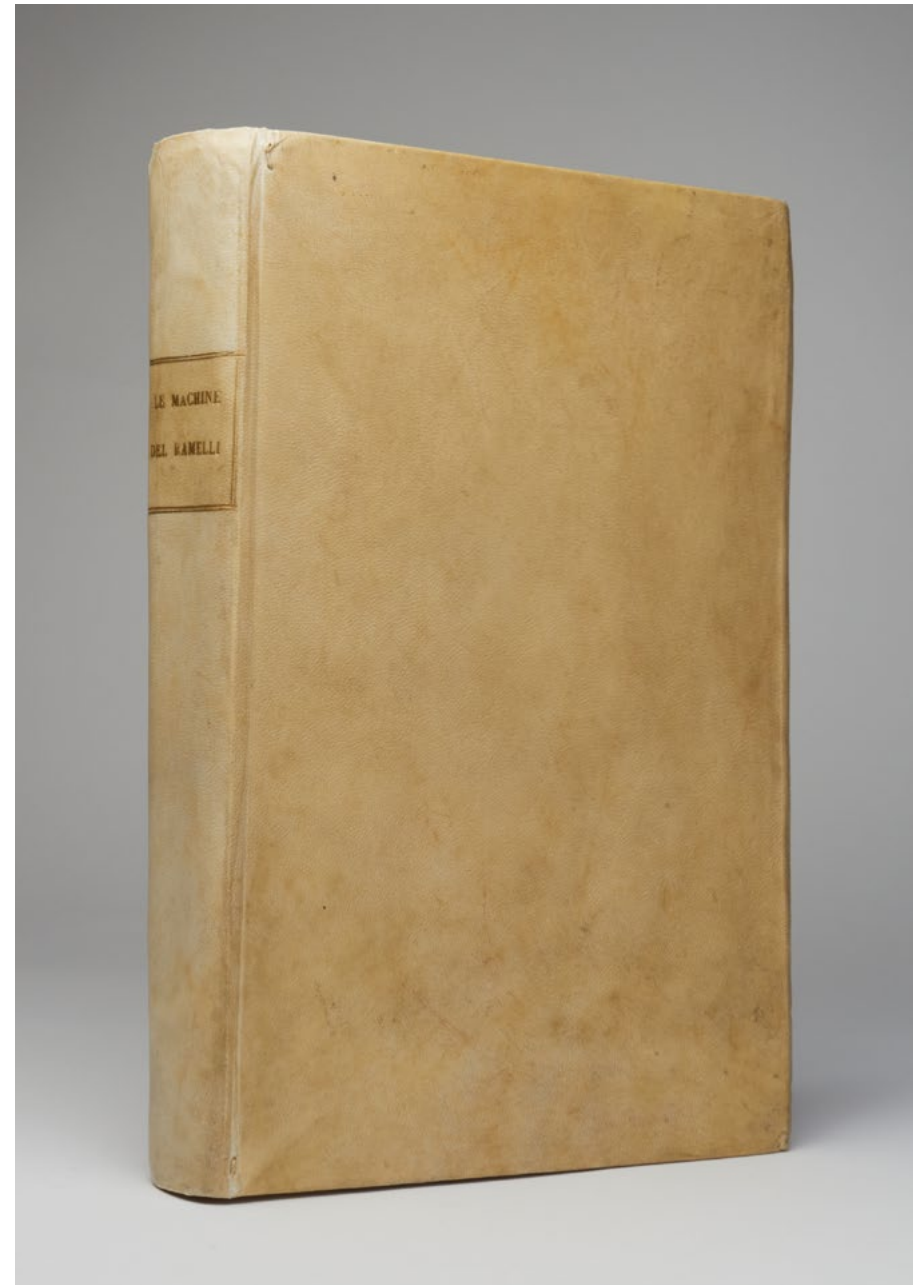
[31] RAMELLI, Agostino. *Le diverse et artificiose machine ... Nelle quali si contengono varij et industriosi Movimenti, degni digrandissima Speculatione, per cavarne beneficio infinito in ogni sorte d'operatione. Composte in lingua Italiana et Francese. Paris: "In casa del'autore". 1588.*

\$35,000

Folio. 20th-century vellum over boards, modern gilt lettering to spine, edges stained red; ff. [16], 338, engraved architectural title page by Léonard Gaultier, engraved portrait of Ramelli by Gaultier to title-page verso, 195 engraved plates numbered I-CXCV (20 of which double-page), text within typographical frames, woodcut initials and tailpieces; recased, extremities lightly rubbed, small marks to boards, small ink stains to edges of textblock; 8.5-cm open tear to outer margin of first leaf, with old paper repair and missing printed surface supplied in ink, occasional marginal staining and light offsetting, occasional tiny wormhole to inner margin (touching only double-page plates), but generally a very good, bright copy; ink annotations by a contemporary hand to verso of final leaf (see below).

First edition of one of the most celebrated illustrated books of the sixteenth century, and "one of the most elegantly produced of all technological treatises" (Norman).

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





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

Dedicated to Henry III, the volume opens with Léonard Gaultier's striking portrait of the author: richly attired, seated at a table, helmet in one hand and compass in the other, measuring the plan of a fortress. The book presents an extraordinary array of mechanical inventions: "110 water-lifting machines, 21 grain mills, 4 alternative mill designs, 10 cranes, 7 transport mechanisms for heavy loads, 2 earth-lifting devices, 2 cisterns, 4 fountains, 15 military bridges, 14 screw jacks and other wall-demolishing tools, one artillery mechanism, and more" (*DBI*, trans.). Many of these are supported by enlarged schematics showing the intricate gear systems that animate them, testament to Ramelli's meticulous concern for mechanical precision.

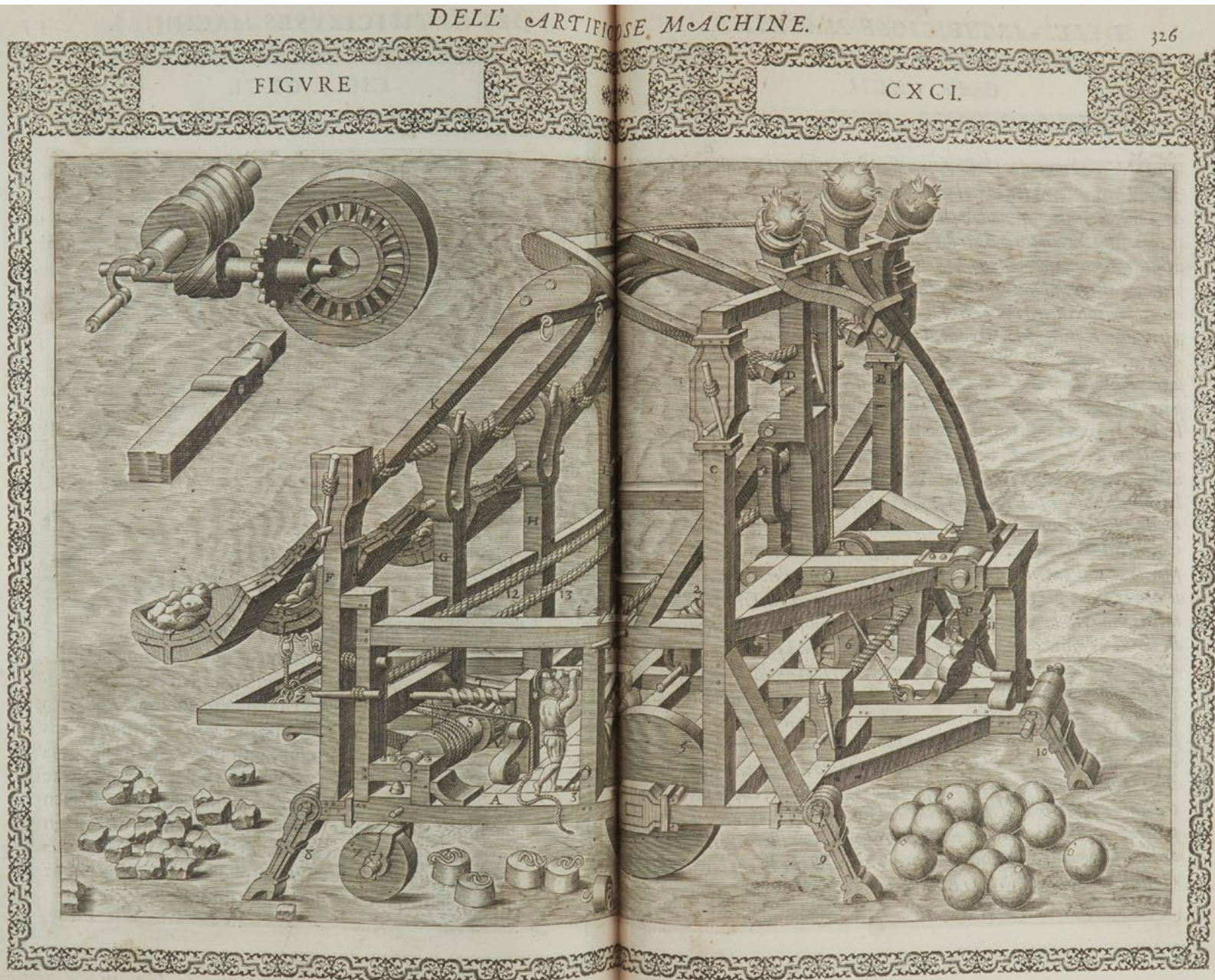


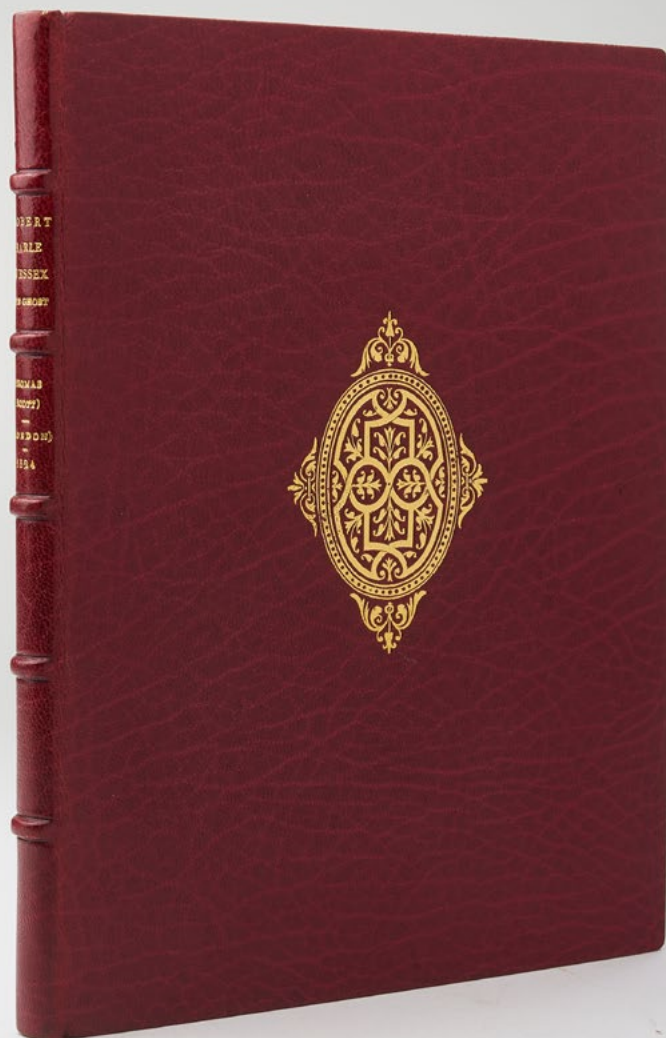
Among the 195 plates is **the earliest known European depiction of a book wheel** (plate CLXXXVIII): a rotating reading desk modelled after a water wheel, designed to allow simultaneous consultation of multiple large volumes. It is often cited as one of the earliest “information retrieval” machines,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

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

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

Adams R-52; Brunet, IV, 1095 (“Cet ouvrage, écrit en italien et en français, est rare et recherché”); Dibner Herald 173 (“The engravings are among the best in technological illustration”); Norman 1777 (“The plates in Ramelli’s treatise are artistically as well as technologically superb, the bilingual text beautifully printed”). See Signorelli, “Ramelli, Agostino”, DBI, vol. 86 (2016).





Handsomely bound by Sangorski & Sutcliffe

[32] [SCOTT, Thomas, *attributed*.] Robert Earle of Essex his ghost, sent from Elizian: to the nobility, gentry, and communalitie of England. "*Printed in Paradise*" [i.e. London: John Beale?]. 1624.

\$3,400

Two parts in one vol., small 4to. 20th-century red morocco signed by Sangorski & Sutcliffe, London, boards with gilt lozenge at centres, spine with raised bands lettered directly in gilt, gilt turn-ins, gilt edges, house in a red morocco and cloth slipcase; pp. [2], 18, [2 (blank)], [2], 11, [1 (blank)], woodcut initials, typographic headpieces; first and final leaf lightly dust-soiled, otherwise very good; bookplates of Walter T. Shirley II (1933-1992), an American real estate developer, to front pastedown, and of the Fox Pointe Collection to front free endpaper.

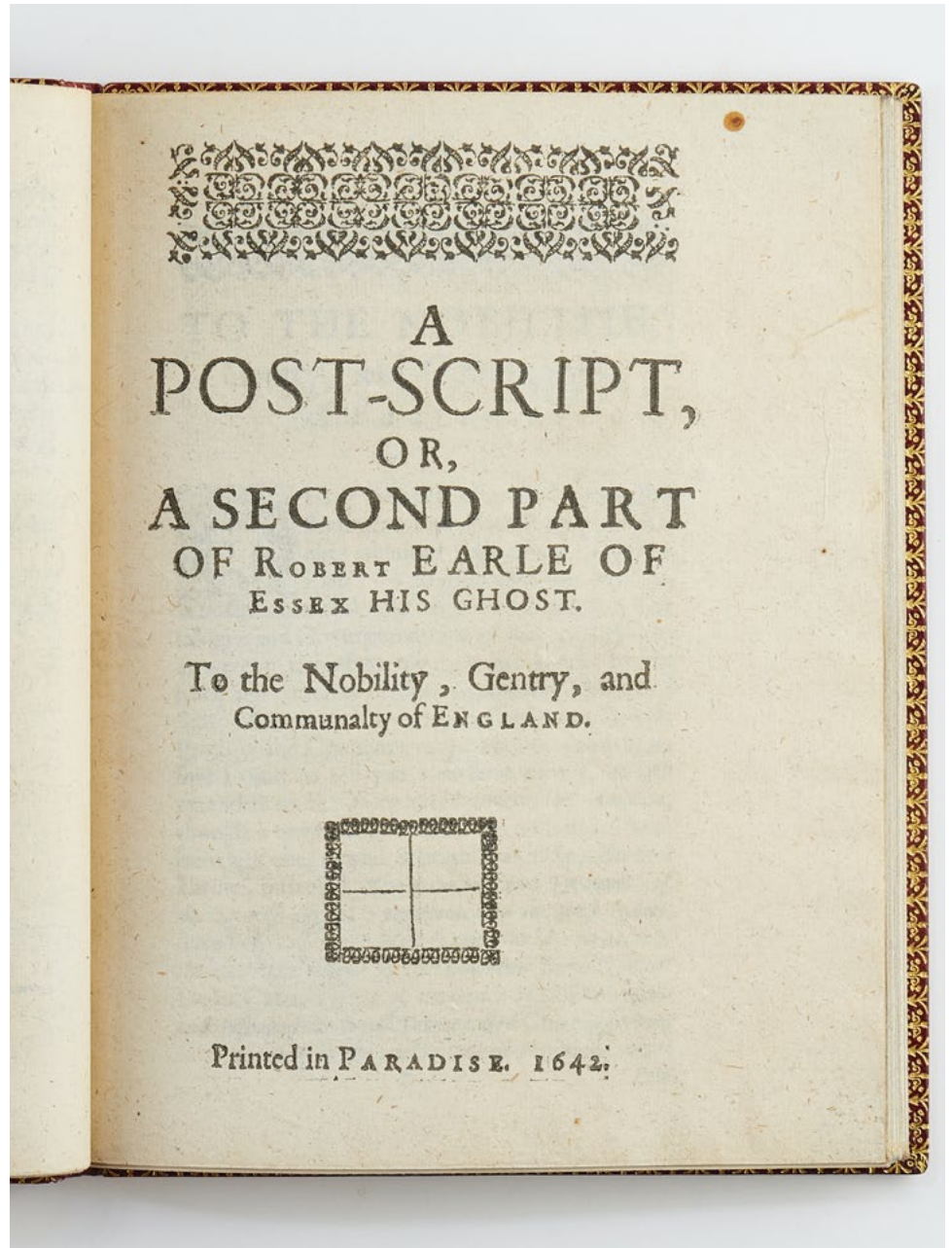
First edition, very rare, of this anonymous attack on the proposed "Spanish Match", the marriage negotiations between the future Charles I and the Infanta Maria Anna of Spain, thinly disguised as an autobiographical sketch of the second Earl of Essex.

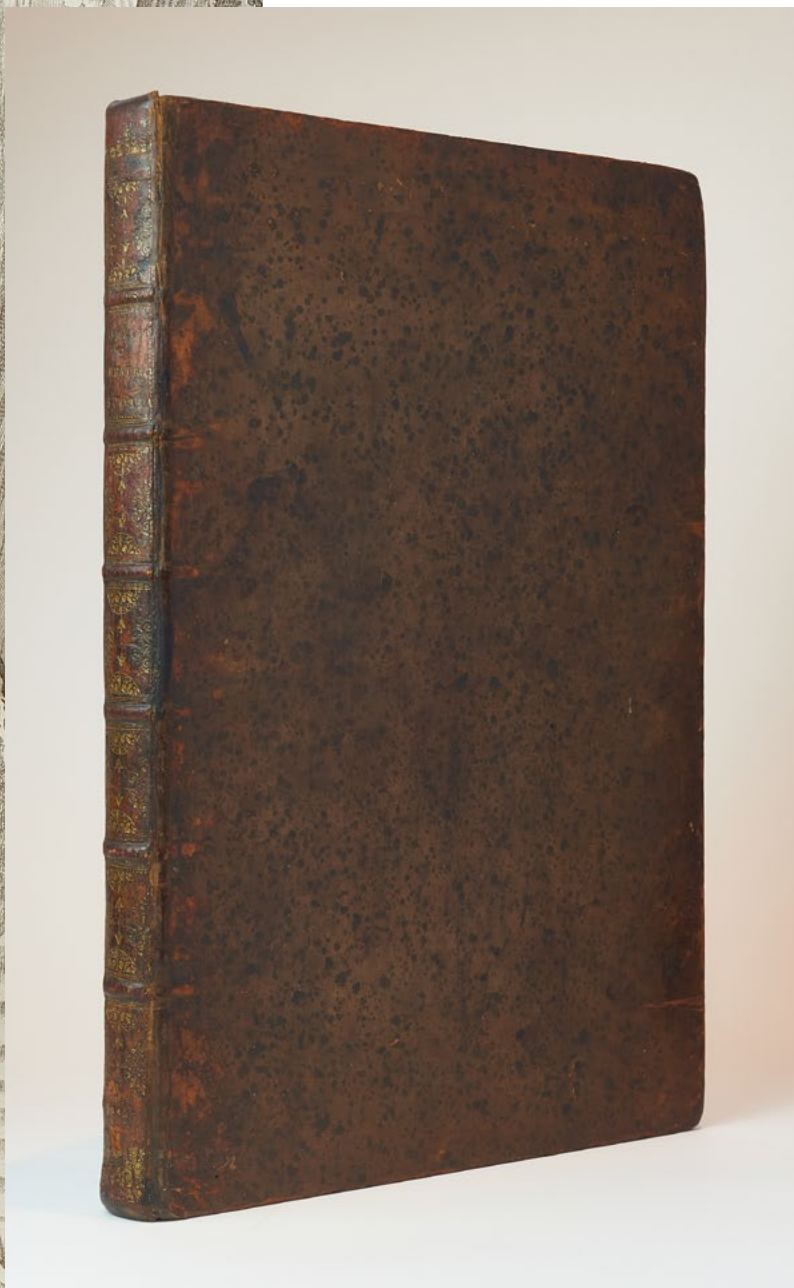
Attributed to the radical Protestant polemicist Thomas Scott (c. 1580-1626), this anti-Spanish pamphlet denounced the protracted and deeply unpopular diplomatic effort to unite Prince Charles (later Charles I) with the Catholic daughter of Philip III of Spain. Negotiations for the match, pursued between 1614 and 1623, became a lightning rod for debates over England's foreign policy and religious identity during the reign of James VI & I, fuelling widespread fears of a Catholic resurgence and the betrayal of Protestant values.

The pamphlet takes the form of a posthumous speech delivered by the ghost of Robert Devereux, second Earl of Essex (executed for treason in 1601), from the Elysian Fields. By chronicling his own life and experiences, the ghost warns of Spanish malice and duplicity, and frames the match as a threat to the very soul of the English state. The second part, titled "A Post Script", continues the polemic, recounting in vivid detail "cruell plots... practised in my time on earth, by the King and State of Spaine, against the Queen and State of England". These include **references to the atrocities recorded by Bartolomé de las Casas against the "poore naked Indians in America"**; the 1570 papal bull *Regnans in Excelsis*, which excommunicated Elizabeth I; the queen's imagined poetic "Answer" to that bull in 68 lines of rhymed verse (supplied, Essex says, because "you have not else-where seene it"); and a catalogue of attempted assassinations and conspiracies (Throckmorton, Parry, Babington, Dr. Lopez, Yorke and Williams) culminating in the defeat of the Spanish Armada in 1588 and, "since my time on earth", the Gunpowder Plot of 1605, "hatched in hell" and "consulted on and approved of in the Spanish King's court".

The text includes two sonnets – one ascribed to King James and "received" by Essex, the other supposedly translated from the original by the French Calvinist theologian Theodore Beza (1519-1605) – both of which are almost certainly apocryphal.

ESTC S101222 (in this edition A2r line 10 ends: "parti-"). Freeman, *Bibliotheca Fictiva* (2nd edition) 381.1.





[33] SLEZER, John. *Theatrum Scotiae*. Containing the prospects of Their Majesties castles and palaces: together with those of the most considerable towns and colleges; the ruins of many ancient abbeys, churches, monasteries and convents, within the said kingdom... *London: Abell Swalle*. 1693.

\$9,000

Folio. Contemporary mottled calf; spine gilt in compartments, lettered directly in one, gilt edges; pp. [10], 65, [1], bound without "Prospects" and "End of Prospects" leaves, title page printed in red and black with engraved Royal arms of Scotland, 57 copper engraved double page plates (on guards), engraved in-text coat of arms, woodcut initials; skilfully rebacked retaining the original spine, spine and boards a little rubbed; light scattered foxing throughout mainly affecting text leaves, occasional light offsetting, small paper flaw to margin of plate 52 (far from printed area), tiny worm hole to inner margin of S1 (not touching text), but generally a very good, clean copy; near contemporary armorial bookplate of John Anstruther to verso of title (see below); bookplate of Wolfgang Metzner (1909-1992), publisher, to front pastedown.

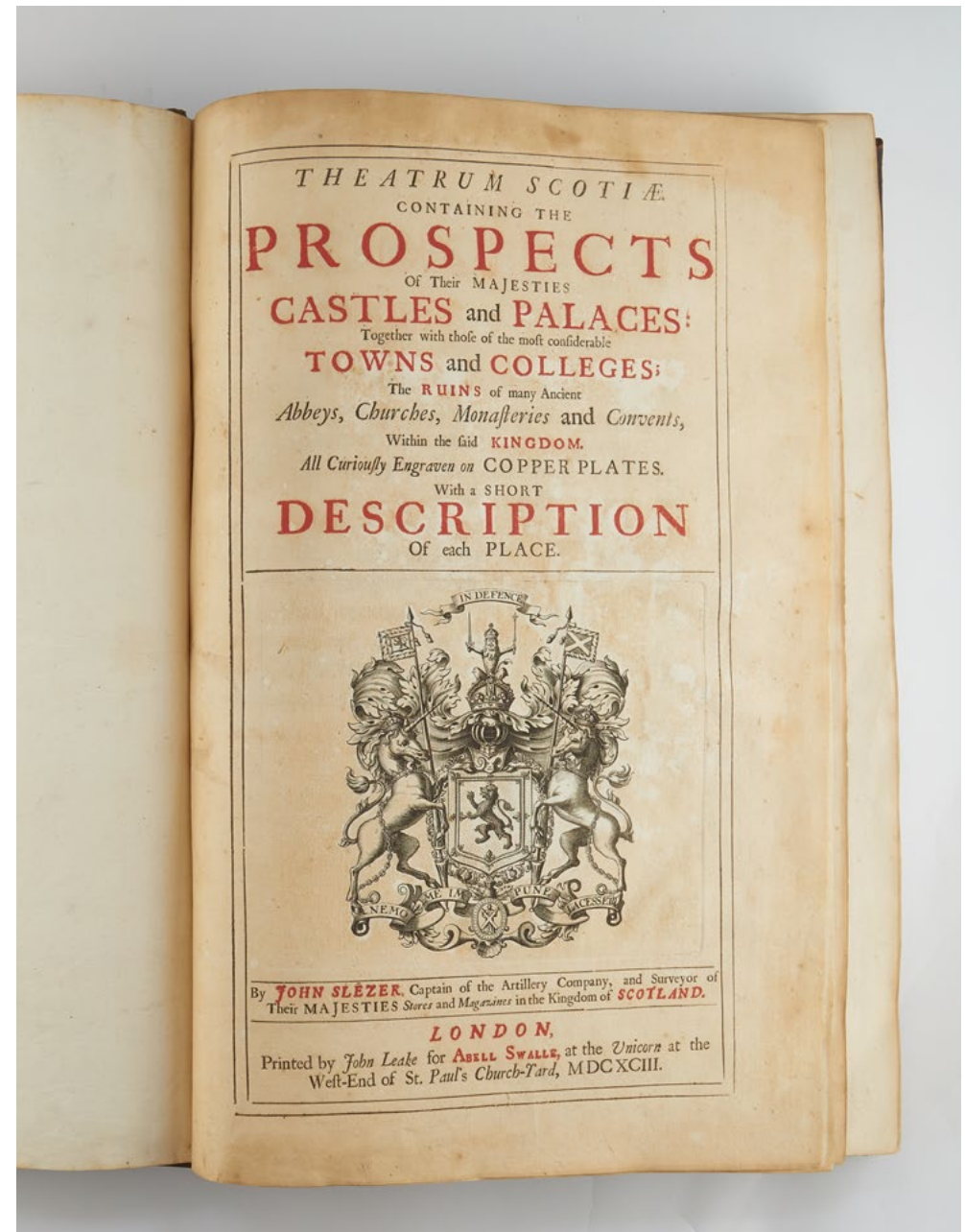
First edition of the first pictorial survey of Scotland, with a remarkable Scottish provenance.

John Slezer (1650-1717), a German military engineer who became a Scottish army officer and surveyor for William and Mary, produced this book for the new monarchs partly as a census and partly as a celebration of the great buildings of their northern kingdom. Drawing on the talents of artists such as Johannes van den Aevele, Jan Wyck and Robert White he created a collection of plates that were to become the standard views of Scotland for decades to come as the work ran into several editions deep into the eighteenth century. It was as much a piece of propaganda designed to promote pride and unity during a delicate political time, with judicious credit given to each of the noblemen who occupied these great buildings, as an architectural guide. As Slezer wrote in his preface: "It's a matter worthy of ones enquiry, how a Nation, as SCOTLAND, so much addicted to Military Arts, and so constantly ingaged in both Foreign and Domestick Wars, should have been in a Capacity to erect such superb Edifices as that Kingdom abounds with".

Our copy of the *Theatrum* was bound without the "Prospect" and "End of Prospects" leaves, which in some copies serve to introduce and conclude the suite of plates when these are bound together at the end. Unlike other copies, however, this copy retains the privilege leaf, bound here among the preliminaries.

Provenance: From the library of Sir John Anstruther, 1st Baronet (1678-1753), a Scottish politician and bibliophile who sat in the Parliament of Scotland from 1702 to 1707 and then the British House of Commons from 1708 to 1741. He was generally opposed to the Act of Union but ultimately fell in line and in 1727 was appointed by George II as Master of Works to the Crown of Scotland, with responsibility for the maintenance of all royal buildings north of the border. In this role, he would have found this book as practically useful as it was symbolically appropriate to his position.

ESTC R187144 (7 copies).

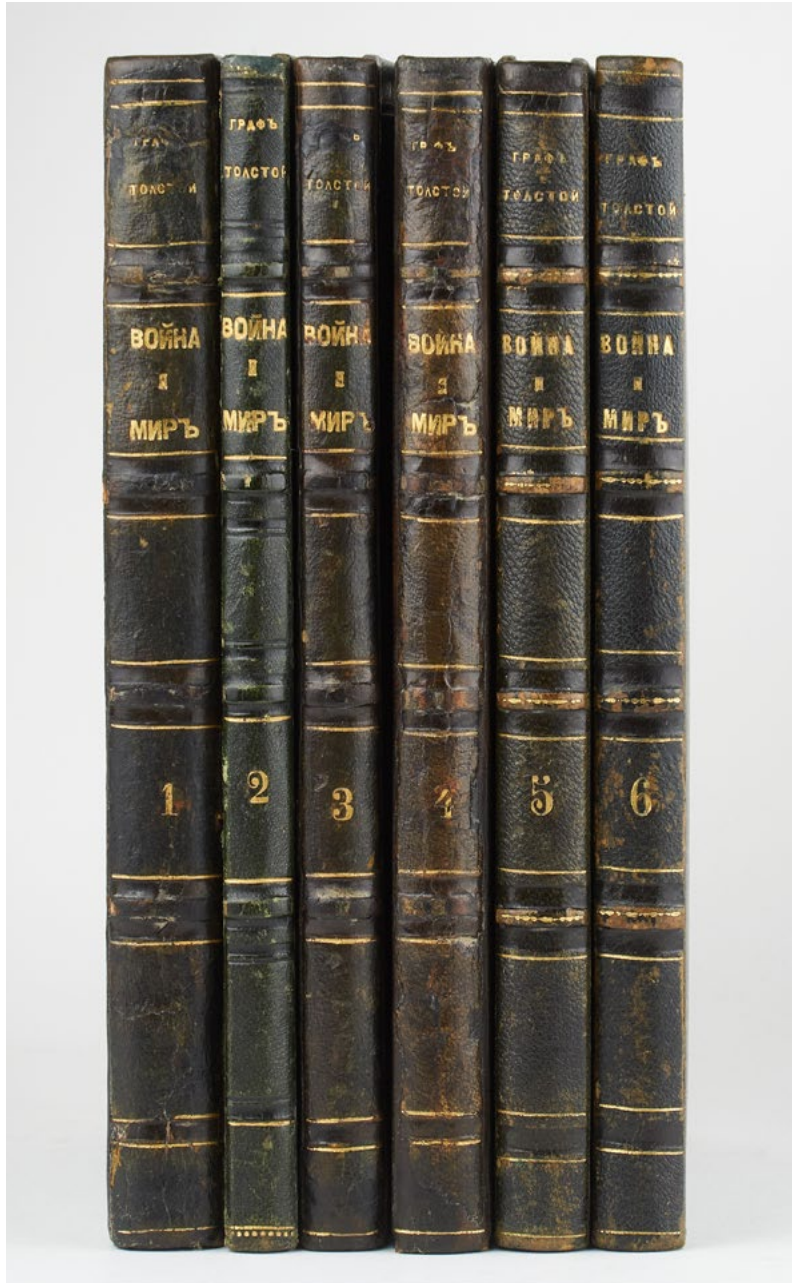




Facies Civitatis GLASGOW ab Oriente Estivo. The Prospect of y^e Town of GLASGOW from y^e North East. 17.

FIRST EDITION, FROM THE LIBRARY OF THE ADMIRAL'S DAUGHTER





[34] **TOLSTOY, Lev Nikolayevich.** Война и миръ [*Voyna i mir*; “*War and Peace*”]. Moscow: T. Ris [for the author]. 1868-1869.

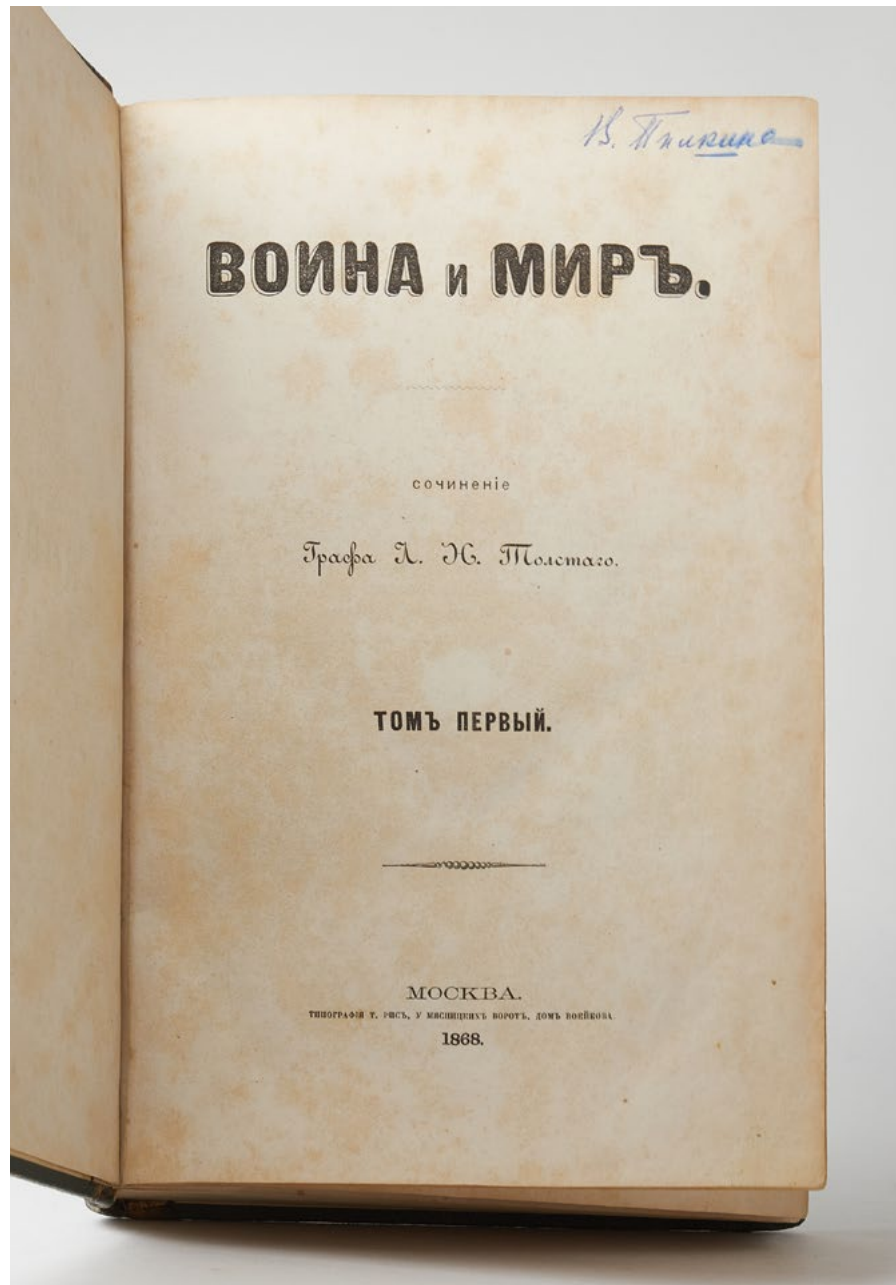
\$78,000

Seven parts in six vols, 8vo. Contemporary Russian morocco-backed dark green cloth, blind-stamped border to covers, spine blind tooled in compartments, lettered directly in gilt (spine of vol. II with slight differences), green silk place-markers, housed in a modern custom-made slipcase; pp. I: [4], 297, [1 (blank)], 146; II: [4], 186, [2 (blank)]; III: [4], 284; IV: [4], 336; V: [4], 323, [1 (blank)]; VI: [4], 290, [2 (blank)]; each volume with half-title, in-text map at p. 239 of vol. IV; spine ends and corners expertly repaired, front endpapers of vol. IV and front free endpaper of vol. V renewed; variable light spotting, the odd stain, but overall a very good and remarkably fresh copy; ownership signature “N. Tomilova” to front free endpaper of vol. I; later signature “V[era] Pilkina” to title of vols I and IV; presentation inscription “This will be *War and Peace* by Tolstoy, my gift to Vera Vladimirovna Pilkina (6 volumes)” in ink to front free endpaper of vol. I (see below).

First edition, first issue of the masterpiece of Russian literature, often hailed as “the greatest novel ever written”.

Written within a “European tradition in which the Napoleonic war had already acquired mythopoetic grandeur” (Aylmer Maude), *War and Peace* stands at once as war epic, philosophical meditation, and an exploration of the superiority of the “Russian spirit”. Lev Tolstoy’s creativity lies above all in the sheer abundance and vitality of his characters – a vast cast, yet each fully realised and unforgettable. From this immense tapestry emerges not only a sweeping chronicle of nations in conflict, but also a profound reflection on the individual’s role within the inexorable flow of history. Thomas Mann famously praised Tolstoy for his “Homeric powers”, placing *War and Peace* alongside the *Iliad*: “**To read him ... is to find one’s way home**, safe from every danger of affectation and morbid trifling; home to originality and health, to everything within us that is fundamental and sane”.

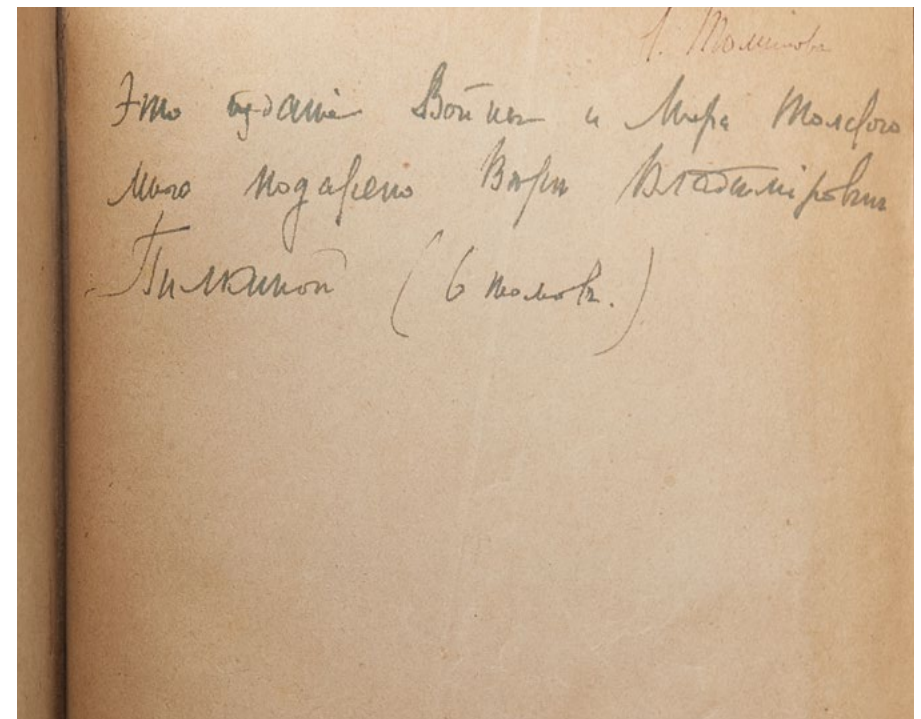
A first draft of *War and Peace* was completed as early as 1863. Between 1865 and 1866, the first and second parts of volume one appeared in *The Russian Messenger* (in Russian: *Русский вестник*) under the title *The Year 1805 (1805 год)*. Tolstoy, however, was dissatisfied with the initial version and undertook a complete rewrite, continuing revisions into the beginning of 1869. His wife, Sophia Tolstaya, copied out no fewer than seven full manuscripts before Tolstoy considered the work ready for publication. The novel was published at the author’s own expense: Tolstoy advanced 4,500 Rubles for an initial print run of 4,800 copies, on the agreement that the printer and proofreader would receive 30% of the gross profit. The venture proved an immediate success; retailing at 10 Rubles a copy, the book was greeted with rapturous reviews and entered a second edition before the first was entirely off the press. Even Ivan Turgenev – whose infamous quarrel with Tolstoy nearly led to a duel – admitted that *War and Peace* was one of the most remarkable books of its time.



Each of the original seven parts (the first volume being divided into two) was issued in yellow wrappers, with titles printed in black and red. Nevertheless, the binding of our copy is strictly contemporary, with each volume bound individually rather than two-by-two as is more commonly the case. It may in fact have been produced in connection with the publisher, since identical boards are found on another copy, held at the National Library of the Czech Republic.

Provenance: From the library of Vera Vladimirovna Pilkina (1910-1993), daughter of Rear Admiral Vladimir Konstantinovich Pilkin (1869-1950), officer of the Imperial Russian Navy and member of the White movement. Pilkin served in both the Russo-Japanese and First World wars, and during the Russian Civil War became naval Minister in the Northwestern Government under General Nikolai Nikolayevich Yudenich (1862-1933). Following the Whites' defeat, he settled in Nice where he served as chairman of an association of Russian naval officers in exile. Vera Pilkina is buried in the Russian Cemetery of Nice.

Kilgour 1195.

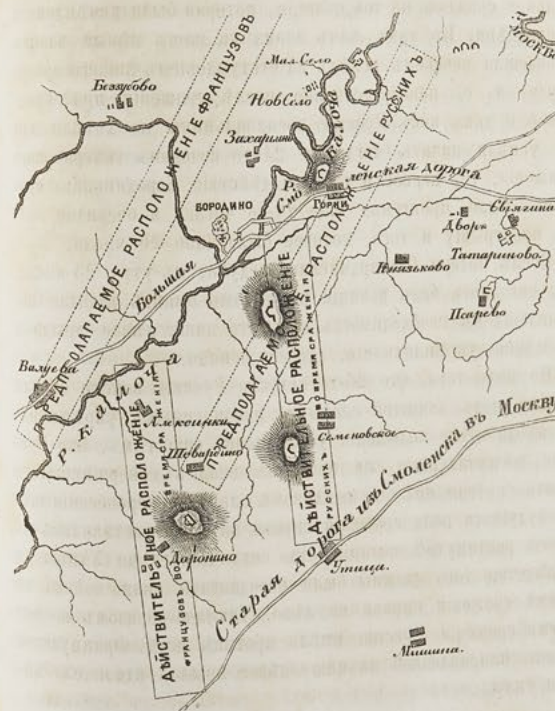


и Баграціонъ, до 25-го числа, находились въ убѣжденіи, что Шевардинскій редутъ есть *лѣвый* флангъ позиціи, и что самъ Кутузовъ въ донесеніи своемъ, писанномъ съ горяча послѣ сраженія, называетъ Шевардинскій редутъ *лѣвымъ* флангомъ позиціи. Уже гораздо послѣ, когда писались на просторѣ донесенія о Бородинскомъ сраженіи, было (вѣроятно для оправданія ошибокъ главнокомандующаго, имѣющаго быть непогрѣшимымъ) выдуманно то несправедливое и странное показаніе, будто Шевардинскій редутъ служилъ *передовымъ* постомъ (тогда какъ это былъ только укрѣпленный пунктъ лѣваго фланга), и будто Бородинское сраженіе было принято нами на укрѣпленной и впередъ избранной позиціи, тогда какъ оно произошло на совершенно-неожиданномъ и почти неукрѣпленномъ мѣстѣ.

Дѣло же очевидно было такъ: позиція была избрана по рѣкѣ Колочѣ, пересѣкающей большую дорогу не подъ прямымъ, а подъ острымъ угломъ, такъ что лѣвый флангъ былъ въ Шевардинѣ, правый около селенія Новаго и центръ въ Бородинѣ, при слияніи рѣкѣ Колочи и Воины. Позиція эта, подъ прикрытіемъ рѣки Колочи, для арміи, имѣющей цѣлью остановить непріятеля, движущагося по Смоленской дорогѣ къ Москвѣ, очевидна для всякаго, кто посмотритъ на Бородинское поле, забывъ о томъ, какъ произошло сраженіе.

Наполеонъ, выѣхавъ 24-го къ Валуеву, не увидалъ (какъ говорится въ исторіяхъ) позицію Русскихъ отъ Утицы къ Бородину (онъ не могъ увидеть эту позицію, потому что ея не было), и не увидалъ передовой постъ Русской арміи, а наткнулся въ преслѣдованіи Русскаго арьергарда на лѣвый флангъ позиціи Русскихъ, на Шевардинской редутъ, и неожиданно для Русскихъ перевелъ войска черезъ Колочу. И Русскіе, не успѣвъ вступить въ генеральное сраженіе, отступили своимъ лѣвымъ крыломъ изъ позиціи, которую они намѣревались занять и заняли новую позицію,

которая была не предвидѣна и не укрѣплена. Перейдя на лѣвую сторону Колочи, влѣво отъ дороги, Наполеонъ передвинулъ все будущее сраженіе съ права на лѣво (со стороны Русскихъ), и перенесъ его въ поле между Утицей, Семеновскимъ и Бородинымъ (въ это поле, не имѣющее въ себѣ ничего болѣе выгоднаго для позиціи, чѣмъ всякое другое поле въ Россіи) и на этомъ полѣ произошло все сраженіе 26 числа. Въ грубой формѣ планъ предполагаемаго сраженія и происшедшаго сраженія будетъ слѣдующій:



THOMAS GRENVILLE'S COPY

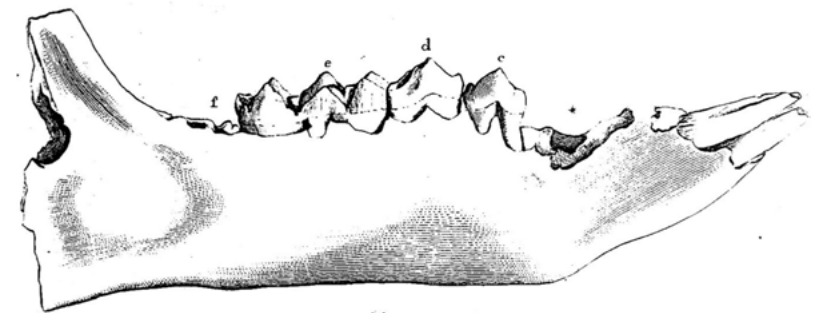
[35] **WALCOTT, John.** *Descriptions and Figures of Petrifications, found in the Quarries, Gravel-Pits, &c, near Bath. Bath: Printed for the Author, by S. Hazard. [1779.]*

\$1,950

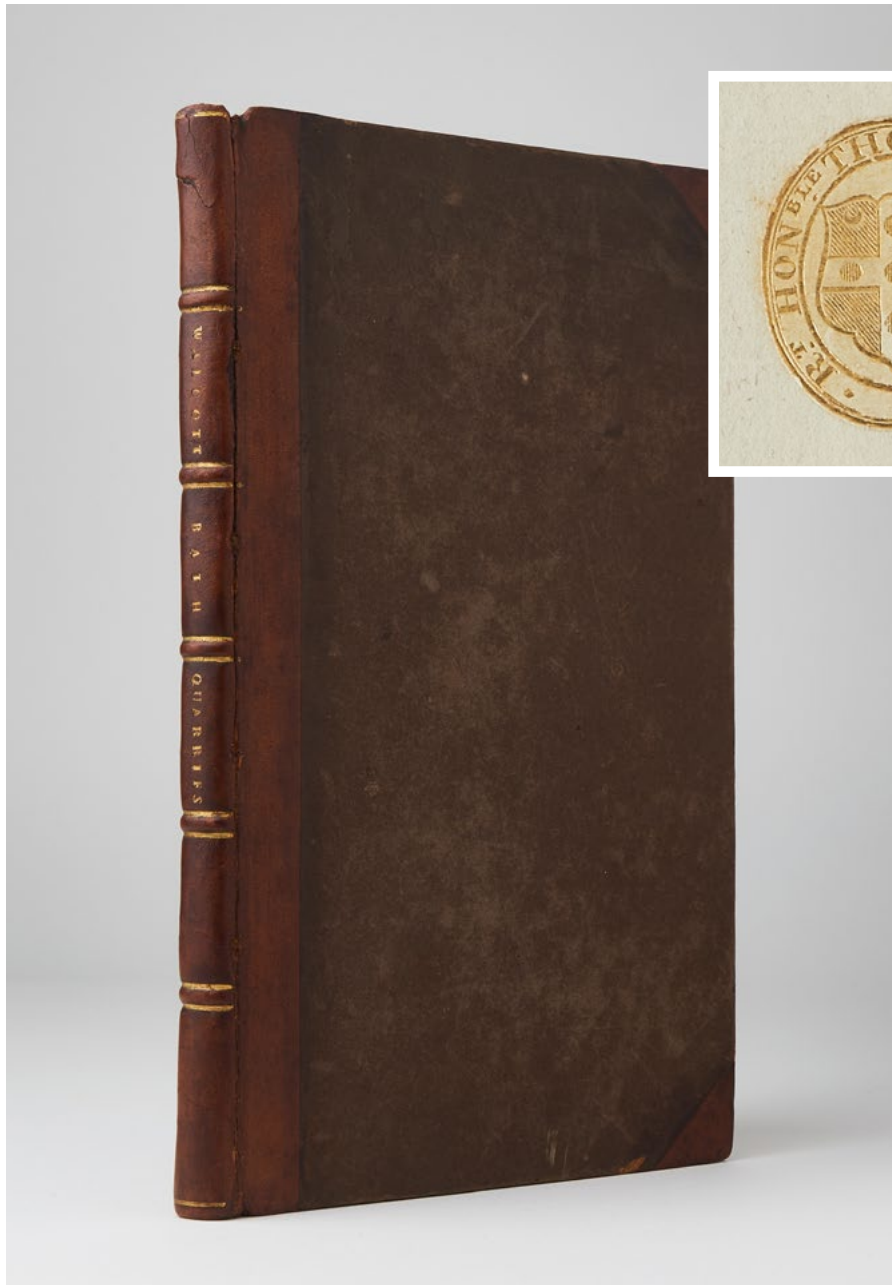
8vo. Contemporary half sheep, spine gilt-ruled in compartments, lettered directly in gilt, edges sprinkled blue; pp. v, [2], 7-51, [1], iv, with 16 engraved plates by J. Collyer after drawings by the author, typographic tailpieces; light rubbing to boards, hinges cracked but holding firm, small crack to head of spine, extremities a little rubbed; occasional light spotting, some light offsetting from plates, but generally a very good, clean copy; oval gilt bookplate of Thomas Grenville to front pastedown.

First edition of this early catalogue of fossils, offering a survey of the author's own collection, with a distinguished contemporary provenance.

John Walcott (1754-1831), an Irish-born naturalist and fossil collector from Bath, is perhaps best known for his *Synopsis of British Birds* (1789). As its title suggests, the present volume offers descriptions and finely engraved illustrations of fossils, mainly seashells, "found lodged in stone in every part of the environs of Bath". The author, who regarded these specimens as "undoubted natural proofs of the universal deluge", classified them and sought to identify their living counterparts – though he acknowledged defeat with several which are now known to be extinct species. His work was later honoured by James Sowerby (1757-1822), who in 1822 named a local extinct brachiopod "Spiriferina walcottii".



66



This book would have been familiar to the next generation of geologists, and it proved particularly valuable to William Smith (1769-1839) in his pioneering studies of the Bath area's stratigraphy (arrangement of rock layers), which led to the creation of the first geological map of Britain. The plates include illustrations of the bones of an ichthyosaur.

Provenance: From the legendary library of Thomas Grenville (1755-1846), British politician and bibliophile. By the time of his death, Grenville had assembled a collection of over 20,000 volumes, including a vellum Gutenberg Bible, a Mainz Psalter, and a Shakespeare First Folio. Much of his collection was bequeathed to the British Museum.

ESTC T6158. See Hugh Torrens, "Geological communication in the Bath area in the last half of the eighteenth century" in *Images of the Earth: Essays in the History of the Environmental Sciences* (1979).

