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Front cover image from item 20. LALIEU, Paul and Nicolas Joseph BEAUTOUR. P[hiloso]phia particularis

Inside cover background from item 8. [CANONS REGULAR OF THE LATERAN]. Regula et constitutiones
Canonicorum Regularium

Last page images from item 13. [CUSTOMARY LAW]. Rechten, ende costumen van Antwerpen.

and

item 29. MARKHAM, Cavalatrice, or the English Horseman

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ALDROVANDI'S QUADRUPEDS IN FIRST EDITION

1. ALDROVANDI, Ulisse. *De quadrupedibus solidipedibus volume integrum ... cum indice copiosissimo. Bologna, Vittoria Benacci for Girolamo Tamburini, 1616.* [with:]

Quadrupedum omnium bisulcorum historia ... ucm indice copiosissimo. Bologna, Sebastiano Bonomi for Girolamo Tamburini, 1621. [and:]

De quadrupedibus digitatis viviparis libri tres, et de quadrupedibus digitatis oviparis libri duo ... cum indice memorabilium et variarum linguarum copiosissimo. Bologna, Nicolao Tebaldini for Marco Antonio Bernia, 1637.

3 vols, folio, pp. 1: [8], 495, [1 (blank)], [30], [2 (colophon, blank)], 2: [11], [1 (blank)], 1040, [12], 3: [8], 492, '495-718' [i.e. 716], [16]; each title copper-engraved by Giovanni Battista Coriolano, with woodcut devices to colophons, over 200 large woodcut illustrations (12, 77, and 130 respectively), woodcut initials and ornaments; a few leaves lightly foxed and occasional minor stains, a little worming to early leaves vol. I and title vol. III (with insignificant loss to the latter), occasional marginal paper-flaws to vol. III (minimally affecting woodcut A3^v); very good copies in seventeenth-century Bolognese vellum over boards, spines lettered in ink, secondary endbands in green and pink, each volume sewn on 3 sets of grouped cords packed; worming to spines, a few marks and short splits, a little nibbling at board-edges vols II and III; very few contemporary annotations, upper board vol. III inscribed 'tace' in ink. £9500

First editions of Aldrovandi's works on quadrupeds, from his 'truly prodigious studies in natural history' (DSB).

A popular lecturer and Professor of Natural History at the University of Bologna, Ulisse Aldrovandi (1522 – 1605) holds a significant position in the establishment of natural history as a discipline distinct from medicine. In 1568 he founded the University's botanic garden, that study might be drawn from direct observation, and gathered the most substantial natural museum of the renaissance, with specimens collected and contributed from around Europe. His museum (comprising over twenty thousand specimens), along with his library and unpublished manuscripts, were bequeathed to the University of Bologna; it remained together until its assumption into the University's collections in 1742, and on its merits Buffon and Linnaeus considered Aldrovandi the father of natural history.

Aldrovandi's greatest contribution was his insistence that natural history should be derived from observation, not authority: he 'was among the first to attempt to free the natural sciences from the stifling influence of the authority of textbooks, for which he substituted, as far as possible, direct study and observation of the animal, vegetable, and



mineral worlds' (DSB). Relatively little of his work was published during his life, and only the first four volumes of the monumental *Natural History* on which much of his reputation rests had been printed by the time of his death in 1605: the remaining nine appeared over the following sixty years, with the final volume on dendrology completed in 1668. Perhaps the most famous single volume, the *Monstrorum historia*, has led to the criticism that Aldrovandi included groundless legends among his scientific observations; this appraisal would, however, overlook the considerable merit of his *Natural History*, particularly the three volumes on ornithology (1599-1603) and the three on quadrupeds (1616-1637), which form 'an irreplaceable cultural patrimony that earns him a place among the fathers of modern science' (*ibid.*).

The continued publication of the *Natural History* was a condition of Aldrovandi's bequest to the University of Bologna, and was completed under a series of editors and publishers. By the time the *Dendrology* was printed (some sixty-nine years after the first volume of ornithology), second and even third editions of earlier volumes had been published, and a Frankfurt edition had been begun in 1610. Due to the extended publication of the work, sets of Aldrovandi's natural history are necessarily collected later and most often found as mixed editions in the bindings of more recent bibliophiles. To find the complete *Quadrupeds* in first editions, uniformly bound in Bologna shortly after publication, is a treat.



ILLUSTRATED ARCHITECTURAL MANUSCRIPT

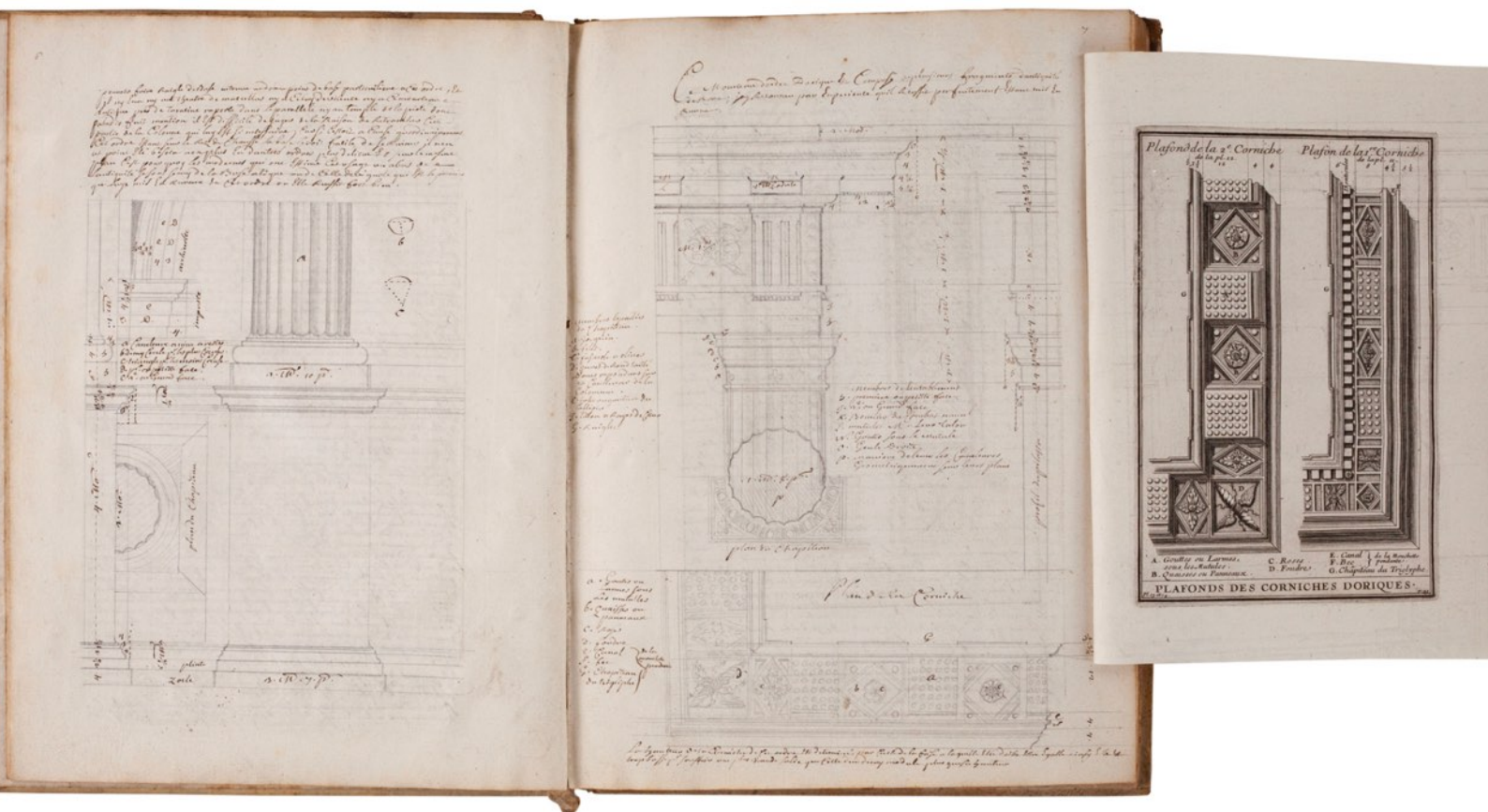
2. [AVILER, Augustin-Charles d'.] 'Traitté d'architecture'. France, c. 1720.

Manuscript on paper, in French, folio (26 x 19 cm), pp. [101], neatly written in light brown ink in a single hand, c. 40 lines per page, illustrated with over 30 finely executed architectural drawings in pencil and ink, and with 30 engraved plates (some folding); text occasionally very pale; overall very good in contemporary stiff vellum; short splits at head and foot of upper joint, light staining, a little wear to extremities. **£3750**

A fine architectural manuscript composed by an unidentified student in the early 18th century, illustrated with numerous highly accomplished drawings, as well as with thirty engraved plates.

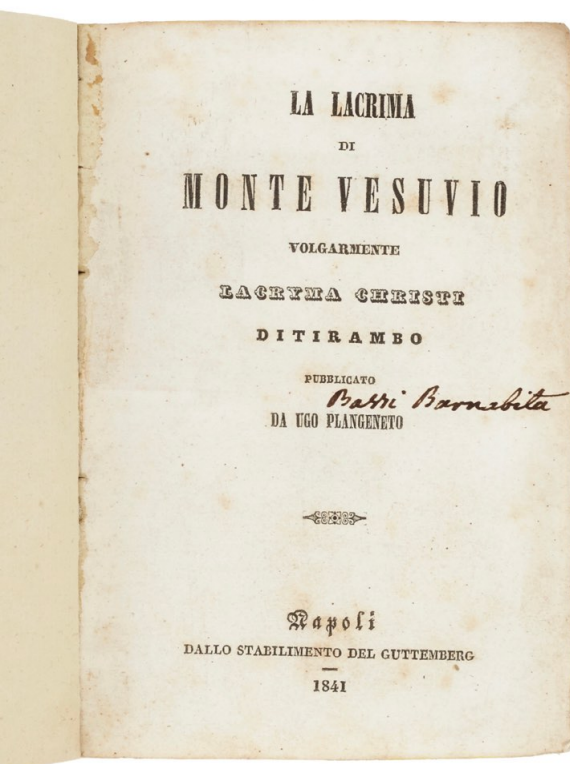
The text is largely drawn from Augustin-Charles d'Aviler's popular and influential *Cours d'architecture qui comprend les ordres de Vignole*, first published in 1691 and reprinted throughout the 18th century. The plates here appear to come from the 1720 edition. As such our volume is an interesting and most attractive example of a printed text circulating in manuscript in a student milieu, and of the interaction of manuscript text and printed illustrations.

Aviler (1653-1701) studied in Paris and Rome before working on the château de Versailles in the 1680s. Appointed Architecte du Roi and architect for the province of Languedoc, he was prolific in the 1690s but is best remembered as a theorist. His *Cours d'architecture* 'included a commentary on the life and work of Jacopo Vignola but was also a practical manual with plates illustrating various types of buildings, with a wealth of structural and decorative details ... [and] an extensive glossary of architectural terms' (*Grove Art Online*).



The contents of this manuscript range widely, opening with discussion of the Tuscan, Doric, Ionic, and Corinthian orders, and thereafter covering mouldings, roofs, staircases, domes, bossages, entablatures, doors, windows, niches, chimneys, balustrades, tracery, paving, twisted columns, ceilings, fluting, pilasters, and pedestals. Several notable buildings are represented in the plates, including the Villa Farnese, Palazzo della Cancelleria, Palazzo Sacchetti, church of Sant'Andrea del Vignola (all in Rome), and the château de Clagny.

LACRYMA CHRISTI



3. [BASSI, Ugo.] PLANGENETO, Ugo (pseud.). La lacrima di Monte Vesuvio volgarmente Lacryma Christi. Ditirambo. *Naples, Dallo stabilimento del Guttenberg, 1841.*

16mo, pp. 67, [1]; some light marginal foxing, small area reinforced to verso of title, but a very good copy, bound in nineteenth-century plain green wrappers; contemporary manuscript authorship attribution note to title. **£750**

First and only edition, very rare, of one of the earliest works entirely devoted to Lacryma Christi, a red or white wine obtained from grapes growing on the fertile volcanic soil on the slopes of Mount Vesuvius, near Naples.

Various legends surround the origin of Lacryma Christi and its name; one has it coming from the tears shed by Christ in sorrow after Lucifer, falling from heaven, tore off a strip of paradise and with it created the gulf of Naples, finally crashing through the ground and forming a chasm in what is now Mount Vesuvius. History tells us that wine has been produced on the slopes of Mount Vesuvius since Antiquity, and what is now the red variation of Lacryma Christi is the nearest equivalent to the wine drunk by the Ancient Romans. In more recent times, it was produced first by Franciscan friars and later on by Jesuits; it was finally awarded the DOC designation in 1983.

This 'sacred and ancient wine... fades into very sweet aromas of wild herbs, has the mysterious colour of infernal fire, the taste of lava, lapilli and ashes that buried Herculaneum and Pompeii' (Curzio Malaparte, *La pelle*, our translation). The author of this poem, Ugo Bassi (1801–1849), was a Barnabite priest who served as chaplain in Garibaldi's army during the 1848–1849 Revolutions and the First Italian Independence War. Captured by the Austrians on the 2nd August 1849, Bassi was sentenced to death without trial and was executed by firing squad, raising the protests of Liberals all over Europe and adding his name to the martyrs of the Italian Risorgimento.

Furchheim (editor), *Bibliografia del Vesuvio*, p. 14. OCLC records only 2 copies outside of Italy, at the Bibliothèque centrale du Muséum National d'Histoire Naturelle in France and University College London in the UK.

PRINTED WITH GUTENBERG'S TYPE

4. BIEL, Gabriel, and Florentius DIEL (editor). Passionis dominice sermo historialis notabilis atque praeclarus. [Colophon:] Mainz, Friedrich Heumann, 29 August 1509.

[bound with:]

BECHHOFEN, Johannes de. Quadruplex missalis expositio: l(itte)ralis sc(ilicet) allegorica, tropologica, et anagogica.... [Colophon:] Basel, Michael Furter, 1 September 1505.

I: 4to, ff. [98]: a-h^{8/4}, i-q^{4/8/4}, r⁶ (all signatures preceded by an anchor); printed in blackletter; woodcut to title depicting the crucifixion; paper-flaw to b4 affecting two words; contemporary note mentioning the subject of the second work and near contemporary note mentioning Guglielmo of Aquisgrana to title. II: 4to, ff. [84]: A-B⁸, C-H⁶, J⁸, R⁸, Z⁸, M⁸ (as called for); printed in blackletter; woodcut printer's device to title; contemporary manuscript annotations and numbering in red ink to first few leaves; the odd spot, light stain to last leaf; overall a beautiful set, in contemporary pigskin-backed oak boards, sewn on 3 double cords laced in and secured with pegs; spine with contemporary ink lettering in first two compartments and shelf label printed in red in last one; ownership inscription and stamp of Buxheim Charterhouse to title of first work. **£5500**

Revised edition of Biel's sermon on the Passion, thought to be partially printed with Gutenberg's type, and the first book printed by Friedrich Heumann, bound with the first edition of an important work on the four different interpretations of the Catholic mass, a beautiful copy from the celebrated library of Buxheim Charterhouse.

A work of the first professor of theology at Tübingen, the *Passionis dominicae sermo* was first printed in 1489 at Reutlingen by Johann Otmar, though the strikingly strident colophon here dismisses the previous edition as 'printed carelessly from a faulty copy and under a wrong title' and praises Florentius Diel's extensive corrections ('sermo ... qui olim negligenter et ex mendoso exemplari et sub falso titulo impressus ... anno 1489, nunc per prememoratum Florentium Diel diligenter revisus in laudem altissimi innovates, clariusque interstinctus atque emendates non modo in sententiarum quarundam defectibus, verum etiam in orthographia' r4v, *trans.*).

The title is illustrated with a well executed woodcut Crucifixion (depicting Biel at the foot of the Cross, sitting at a desk with an open book) beneath four lines of large type, identified in 1855 by the Mainzer bibliographer Henri Helbig (1813–1890) as that used by Gutenberg for several of his earliest works, including the Bamberg Bible. The title, running title, and headings of each page and each chapter are printed with Gutenberg's old type, known under the name of "Pfister", including several initials larger than the others. Some other initials are replaced, having no doubt been lost. The type is by no



means worn, rather it is very fine. The text is printed in smaller gothic type, typical of most German printers of the late fifteenth century'. (Helbig, *trans.*). Helbig's discovery was, however, called into question by the Dutch scholar Jan Hendrick Hessels (1836–1926): 'I have been able to examine the very book which Helbig had before him, namely Biel's *Passionis dominicae sermo*, printed by Heumann in 1509... I have also examined five other books, printed by the same Heumann, in the same type... At first glance at the type, used for the headings or rubrics in these books, every one accustomed to a minute examination of type must see that it is a type indeed, in some respect, very much like that of the 36-line Bible, but yet materially smaller, and consequently totally different' (Hessels).

Bound after Biel's sermon, is the first edition of *Quadruplex missalis exposition*, the only work by the otherwise apparently unknown Augustinian hermit Johannes de Bechhofen. In his popular work, Bechhofen discusses the liturgy of the Catholic mass, explaining its literary, allegorical, moral, and spiritual interpretations. The date of this work has been misread in the past as 1500; according to the Gesamtkatalog der Wiegendrucke, the date of the colophon 'Anno salutifere incarnationis millesimo quingentesimo quinto Kl. Septembris' is to be interpreted as 1.IX.1505, since the type and printer's mark point to the sixteenth century.

I: USTC 683198; VD16 B5375; Adams B2012; cf. Helbig, *Une découverte pour l'histoire de l'imprimerie: les plus anciens caractères de Gutenberg et ce qui en est advenue*, Bruxelles, Heussner, 1855, pp. 4 & 14-15; Hessels, *Gutenberg: Was he the inventor of printing?*, London, Quaritch, 1882, pp. 129-130 II: USTC 688985; VD 16 M5527; Hain 2728 (= 6801); ISTC ib00291830; GW III Sp.587a.



NO MORE TURNING THE OTHER CHEEK

5. [BLACK POWER MOVEMENT.] Io negro non porgo l'altra guancia. L'uomo bianco è il diavolo. Supplemento al n. 6 di ABC-Documento. [Milan, Società Editoriale Attualità, c. 1969].

Colour poster, 60 x 42 cm; light creases where folded; very good. **£750**

A highly provocative and controversial poster, printed as a supplement to the increasingly radical Italian periodical *ABC*, showing a young black man being violently restrained by a white policeman, the caption below stating that black people will not turn the other cheek, and that 'the white man is the devil'. The quote ('Se gli Americani bianchi vogliono giocare a fare i Nazisti, noi non giocheremo a fare gli Ebrei') is a translation of the civil rights activist H. Rap Brown's proclamation that if 'White folks want to play Nazis, black folks ain't going to play Jews'. At the time, Brown was serving as the fifth chairman of the Student Nonviolent Coordinating Committee.

No copies on OCLC.

‘WE EXPECTED EVERY MINUTE WOULD BE OUR LAST’
A YOUNG WOMAN’S EXPERIENCES OF THE INDIAN MUTINY

6. BRUNDELL, Harriet Whisler. Manuscript diary. *India, 21 April – 31 December 1857.*

Manuscript on paper, in English, oblong 8vo (18.5 x 13 cm), pp. [185] + 3 blanks, neatly written in dark brown ink in a single hand, c. 20 lines per page; second leaf misbound out of sequence, a few light marks; very good in contemporary dark brown roan, marbled endpapers; rebacked with brown cloth, edges and corners worn; inscription to front free endpaper ‘Harriette W. Brundell Oojlah Near Mirzapore N.W.P. Bengal April 21st 1859’.

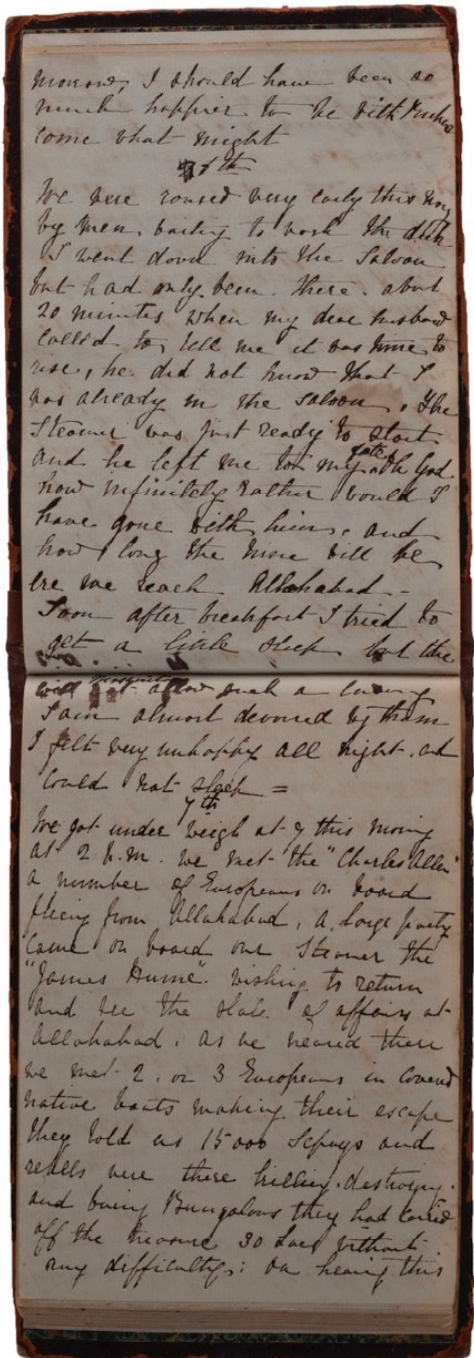
£13,500

An extraordinary unpublished diary recording the experiences of the young Harriet Brundell and her husband Richard during the Indian Mutiny of 1857, containing some truly remarkable passages documenting the events she witnessed in northern India in May and June of that fateful year.

Harriet Whisler Brundell née Hopking (1831-1902) arrived in India at the end of October 1856 and the following month married the engineer Richard Shaw Brundell (1829-1903). Richard had been posted to Mirzapur in 1854 to work on the East Indian Railway being constructed from Calcutta to Delhi. He ‘had charge of a very difficult length, owing to the large waterways to be crossed, involving heavy masonry bridges, and as the line was near the confluence of the Ganges, the foundations had to be sunk a great depth’ (Institution of Civil Engineers obituary). The couple lived in a bungalow at Ojhala while Richard worked on a bridge at Bindachull.

Beginning in April 1857, Harriet’s early diary entries give a snapshot of her life prior to the Rebellion. She enjoys rides and drives with her husband, music and games of chess, her garden ‘clothed in the verdant livery of Spring’, and a visit to Richard’s engineering works: ‘where a very unearthly scene presented itself – the natives by torch light were excavating the pier pit women almost in a state of nudity were pumping up the water whilst there [sic] infants and children of all ages perfectly naked lie on the hard loose stones at the top of the pit apparently asleep and heedless of the noise and yells.’

By mid-May disturbances at Meerut prompt Harriet’s friend Mr Thomson to prepare a safe house at Mirzapur. On the 18th she writes pluckily: ‘If his accounts are correct it is really a serious matter but I cannot say that I feel any alarm at present.’ On the 21st, however, guns are heard at Chunar, and all Europeans are ordered to Mirzapur: ‘We got up and dressed, as quickly as possible ... We took our silver rupees, 2 guns and my dressing case in the buggy with us ... A regiment of Syks fine fellows about 350 strong under the command of Captain Montague was called upon and the Europeans with all the guns they could muster were to be on the top of the building and fire down upon the enemy.’ Harriet spends a nervous few days in a cockroach-infested house before the all clear is given. She shows little sympathy for the insurgents, hoping that those in Delhi ‘will be cut off to a man, a fate they richly merit’, and reports with satisfaction on the imprisonment of two rebels at Allahabad who had proclaimed ‘the readiness of 4000 sabres to join the murder of Europeans’.



Troubled by news of rebellion at Lucknow, Harriet has a nightmare on 1 June: 'had a horrible dream, I fancied myself in the midst of a battle, and thought I was fired at by Sepoys and was wounded twice in one arm completely losing the power of my hand and wrist.' On the 5th Richard decides to send Harriet to Calcutta aboard a steamer, 'much against my will for I would far rather have taken my chance of living or dying with him'. Harriet tends to her husband's boils before the couple separate, her handwriting visibly wobbly at this point in the diary as she writes 'I shuddered to think of the morrow'. Fearing an attack on the steamer by rebels, the captain decides on 7 June to put the women, children and 'treasure' into a jolly boat with eight lascars, but the rebels see through the ruse. 'A fearful night we had of it,' Harriet writes, 'pursued and fired at on both sides of the river, we expected every minute would be our last ... once or twice when the danger seemed most imminent Captain Gordon said there was no chance for us ladies ... We could hear guns firing at Allahabad, and distinctly saw the bungalows burning ... the loss of lives and property was dreadful'. Encountering a rani 'attended by 400 Sepoys' in boats, they request protection, 'but we felt confident that her Sepoys would murder us during the night, and saw nothing but death before us'. Finally at 5am the jolly boat is reunited with the steamer: 'Mrs Sherring rushed into my arms and we sobbed for very joy.' Briefly reunited with her husband at Chunar fort, Harriet is separated from him once again ('my heart was sick'), proceeding on the steamer ('completely crammed, ladies and children without end cover the deck') to Calcutta. After a near riot on board 'about the arrangement of ladies beds', she reaches the city on 28 June and is finally reunited with her husband at the end of July.

Much of the remainder of the diary is a fascinating record of Harriet's life in Calcutta, attending concerts, shopping at the bazaar, driving along the Strand and walking in the Maidan, watching the volunteers being drilled, reading and translating etc. She meets Countess Canning, vicereine of India, on 28 July, writing that 'she had rather a ladylike appearance, and is interesting looking, but not pretty'. In early August she and her husband move into lodgings with the archaeologist William Kennett Loftus (1821-1858), and Harriet enjoys reading his *Travels and Researches in Chaldaea and Susiana*. At the end of the month she describes a Muharram festival: 'At 11am one long procession of ... "Tajees" some of which were gilded and really very pretty was formed ... following in the train were some men turning 2 lighted torches on each end of a stick which they managed very dexterously.' And on 18 September she records a partial eclipse of the sun: 'we had some water put in a brass vessel by which means we could see the eclipse distinctly. We could also see it very well through a piece of smoked glass which the natives prepared for us.' In October she reflects on her first year in India, writing 'what mingled feelings of grief and happiness have the past 12 months been fraught with'. After having their photographs taken, to mark their anniversary, Harriet and Richard return to Mirzapur via Buxar and Benares ('by far the finest Hindoo city I have seen yet') reaching home in early December, where they meet survivors from Lucknow, give money towards a memorial for engineers killed in the Rebellion, and end the year with a Christmas feast and a new bungalow, hoping for a more peaceful future.

Captain Gordon thought as he had
treasure 12 ladies on board it was
not safe to take it up, he took
the steamer on with all the
gentlemen leaving us on board the
flat with the treasure. Captain
Gordon and two young boys.
When the steamer arrived, and
the rebels found that no treasure
was there they suspected it was
left in the flat, and came in
search of it. They came at 12
p.m. expecting to find us asleep
no doubt, but the Captain as well
as the passengers was awake, and
on the look out. The rebels came
in hundreds and were making for
the flat in boats when Captain
Gordon called out. Ladies on
the jolly boat, for 3 minutes the
ladies, 2 boys, and 3 or 4 children
were in the boat with the Captain,
treasure, and 8 lascars to row us.
A fearful night we had of it, pursued
and fired at on both sides of the
river, we expected every minute to
be our last, we committed ourselves
to God's care, and once or twice
when the danger seemed most imminent
Captain Gordon said there is no
chance for us ladies, he can only
pray that God will receive our prayers
for the flat few miles he could have
gone firing at Allahabad, and dis-
tinctly saw the bungalows burning.
He told afterwards that not one
was left, the loss of lives and
property was dreadful. Gentlemen,
ladies, and children were all safe.



ONE OF THE FIRST OPÉRA-BALLETS

7. CAMPRA, André. *Le carnaval de Venise, ballet.* Mis en musique, par M. Campra le Cadet. Paris, Christophe Ballard, 1699.

Oblong 4to, pp. lii, 286, [2]; large pictorial woodcut head-piece at beginning of Prologue, decorative woodcut head-pieces at beginning of each Act; early ownership inscription on title scored through, small wormhole in inner margins of first few leaves, not affecting printed surface, one or two headlines shaved, a little light browning and staining, but a very good copy in contemporary calf, spine gilt; extremities rubbed, a few scratches, upper joint cracked at head and foot. **£3750**

First edition, rare: an *opéra-ballet* in three acts and a prologue, to a French libretto by Jean-François Regnard. It was published under the name of 'Campra le Cadet' to suggest Campra's younger brother Joseph, in an apparently unsuccessful attempt to hide André Campra's authorship of works for the stage during his tenure (1694–1700) as *maître de musique* at Notre Dame.

One of the first *opéra-ballets* (Campra introduced the genre with *L'Europe galante* in 1697), *Le carnaval de Venise* is a very early example of Campra's innovative use of real human characters in familiar contemporary settings. It is 'a romantic comedy concerning a double rivalry: that of Léonore (soprano) and Isabelle (soprano) for Léandre (bass), and that of Léandre and Rodolphe (bass) for Isabelle. It may be viewed in part as a study for Campra's and Danchet's *Les Fêtes vénitiennes* (1710). "La place St-Marc" is the location for Act 1 of *Le carnaval de Venise* and for the first and second entrées of *Les fêtes vénitiennes*. Both operas use the device of a play within a play. Part of the concluding divertissement of Act 3 of *Le carnaval* is an autonomous one-act Italian opera, *Orfeo nell'inferni*, introduced by its own sinfonia. Other innovations are the strikingly realistic divertissement of Act 3 scene iv, which celebrates the victory of the "Castellani" over their rival street gang, the "Nicolotti"; the realistic stage directions, rare in a 17th-century mythological prologue, that describe workers' preparation of a theatrical event in a room "filled with pieces of wood and unfinished stage sets"; and the use of a trio of basses ("Joignons nos voix") in the prologue to the first version of the opera. Campra anticipated his *Tancredi* by three years in scoring the main roles of Léandre and Rodolphe for bass voice' (*Grove online*).

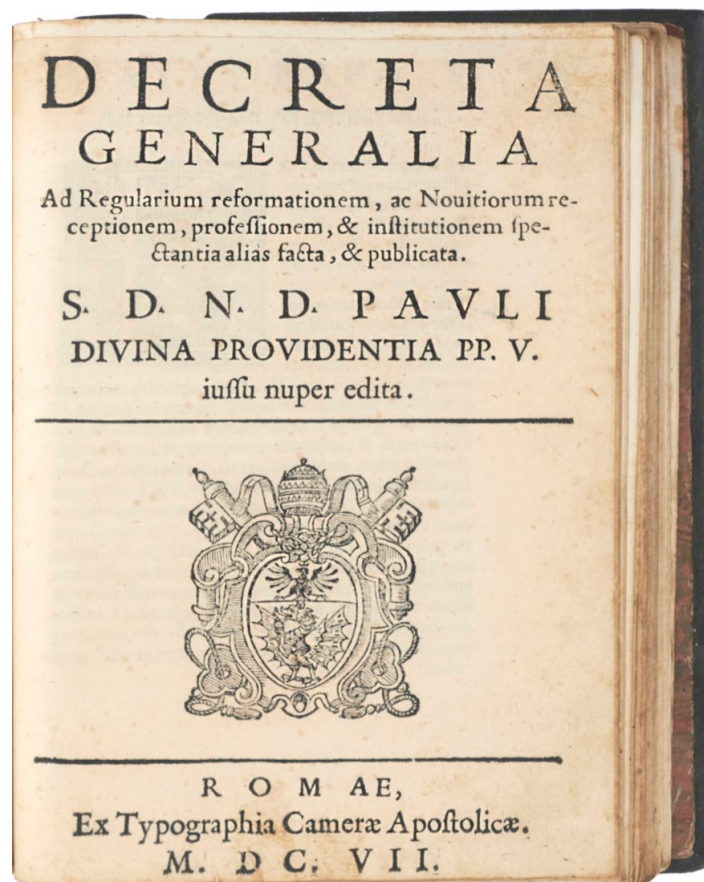
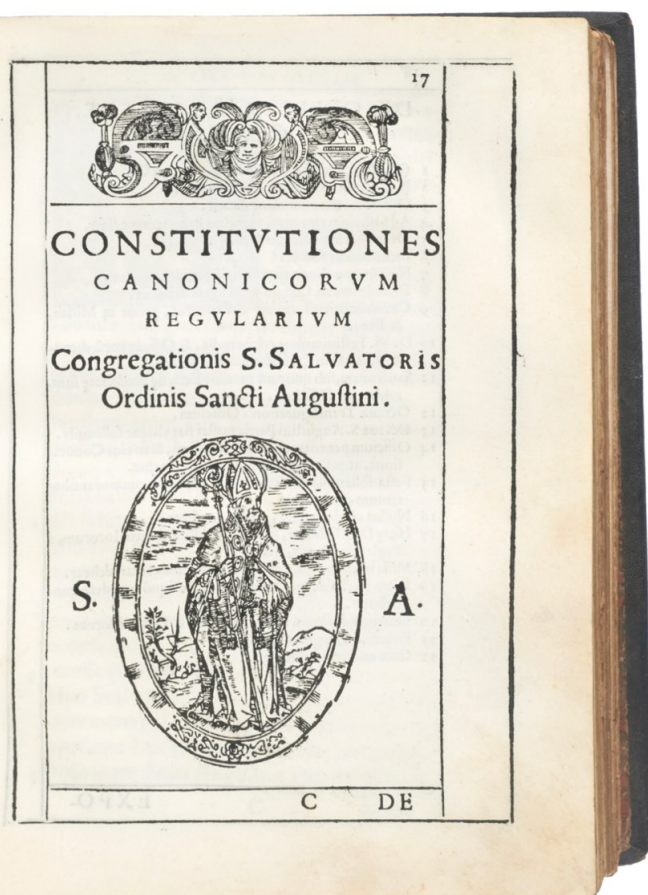
Some copies have an additional 12-page 'Supplément du Carnaval de Venise, ballet' ('L'ordonnateur chante tout de suite ce recit, à la place du trio du prologue, page xxiiij'), perhaps indicating a later printing.

Provenance: 'Ce livre de Carnaval de Venise opera fait par M. Campra appartient a Nicolas Adam dem[eurant?] chez M. Busard . . . rue St. Denis Paris 1707' (inscription on verso of front fly-leaf); 'Victor Galhau' (later eighteenth-century inscription on verso of front fly-leaf). RISM A/IC 709.

8. [CANONS REGULAR OF THE LATERAN]. *Regula et constitutiones Canonorum Regularium congregationis S. Salvatoris, Ordinis Sancti Augustini. Denuo reformatae, auctae, summis illustratae, indiceq. locupletissimo exornatae. Rome, apud Paulum Bladum, 1592.*

4to, pp. [48], 200, 22; without blanks B4 and Ee4; K4 replaced by cancels & and ij; printed on vellum; title and calendar printed in red and black; text within double border; woodcut vignettes depicting the Holy Saviour and Saint Augustin to title and C1 respectively; woodcut initials; bound with eight other short works, printed on paper, and 8 leaves of manuscripts, all on the same subject, short worm track in the inner margin of first few works on paper, not affecting text; overall a splendid copy, bound in ca. 1735 black shagreen (sharkskin), head and tail of spine chipped, lower joint split but holding, gilt brocade paper as pastedowns, edges gilt and gauffred; some rare underlining to first work; early eighteenth-century ink stamps of Bishop Gian Alberto De' Grandi (see below) to lower outer corner of title of first and second works; a close variation of the aforementioned stamp, probably an earlier version, to verso of first title; eighteenth-century (?) manuscript inscription to foot of first title, mostly erased; late eighteenth-century stamp of San Pietro in Vincula (oval stamp in black ink, with an image of St Peter surrounded by the wording 'Bibliothecae S. Petri ad vincula' – see below) to first title, erased but still visible within printed typographic frame of title. £25,000

The most complete edition, rare, of the Rule and Constitutions of the Order of the Canons Regular of St. Augustine of the Congregation of the Most Holy Saviour, **printed on vellum, with two seemingly unrecorded cancels, from the library of a former Abbot General of the Order.**



The Congregation of the Regular Canons of the Most Holy Saviour, called 'Renan' after the river Reno, near Bologna, where their first rectory was located, was officially constituted in 1418, although its origins can be traced back to the eleventh century. The Renan Congregation gradually acquired an international character (priories were established in various locations in France and England) and distinguished itself on a cultural level, maintaining its reputation as a well-regulated institution. After a period of prosperity and expansion in the sixteenth and seventeenth centuries, the Congregation saw a progressive decline in the eighteenth century, culminating in the suppression of churches and monasteries in the Napoleonic period. At the beginning of the Restoration, both the Renan Canons and their sister congregation of the Lateran Canons were left with a single monastery each, respectively S. Pietro in Vincoli in Rome and S. Maria of Piedigrotta in Naples. It was therefore decided to promote a union of the two congregations, which in 1823 joined into the Canons Regular of the Lateran.

Previously printed in a much shorter format in Bologna in 1497 (of which only 4 copies survive) and in Rome, also by Blado, in 1549 (ff. 154 only), **the *Regula* are here bound with eight short, extremely rare, publications, spanning 1580 to 1733, and a few eighteenth-century manuscript leaves, recording pontifical decrees, ordinances, and sanctions updating the statutes of the Order** (a complete listing is available upon request).

Provenance: formerly in the private library of Gian Alberto (Francesco Gaetano) De' Grandi (Venice, 1689 – Chioggia, 1752), Bishop of Chioggia from 1750 to 1752, and former Abbot General of the Canons Regular of St. Augustine of the Congregation of the Most Holy Saviour. After his death, the book must have found its way to the central library of the Order, held at San Pietro in Vincoli, in Rome. Following the suppression of the religious houses in 1873, as a consequence of the creation of the new Kingdom of Italy with Rome as its capital, the libraries of the suppressed religious houses were confiscated for the benefit of the newly created Biblioteca Nazionale Centrale in Rome. Of the extensive library (estimated at 15,000 volumes) of the, by then, Canons Regular of the Lateran, held at San Pietro in Vincoli, only 2000 titles were effectively transferred to the National Library in 1876, while the remaining part was dispersed (see: M. Venier, *The Libraries of the suppressed Religious Houses*; M. Venier, 'Per dove, fino a dove, da chi: ricostruire il viaggio del libro attraverso i suoi segni. L'esperienza della Biblioteca nazionale centrale di Roma', in *La Bibliofilia*, Vol. 117, No. 3, September-December 2015, pp. 357-366; Del Bono, Gianna. *Congregazione dei canonici regolari del SS. Salvatore. Libri e Biblioteche degli Ordini Religiosi in Italia alla fine del secolo XVI*. 6. Città del Vaticano, Biblioteca Apostolica Vaticana, 2018). Books with the stamp of San Pietro in Vincoli can now be found in institutions all over Continental Europe, UK and USA.

Very rare outside of Italy. **OCLC records only one copy in the US** (University of California, Berkeley), **one in the UK** (University of Manchester), one in Sweden (National Library of Sweden), and two in France (Bibliothèque Sainte Geneviève and Bibliothèque Nationale de France). USTC adds one further copy, at the National Library of Russia. **None of the copies recorded appears to be printed on vellum, nor to have the cancels & and ij.** Only one other copy on vellum seems to have appeared on the market in the last 200 years, apparently offered at auction in London three times in the space of 12 years, between 1829 and 1840, passing from the Hibbert to the Hanrott collection first, and then to the Butler collection (see: *A Catalogue of the Library of George Hibbert, Esq., of Portland Place*. Which will be sold by auction by Mr. Evans, at his house, no. 93, Pall-Mall, London, printed by W. Nicol, 1829, lot 6889; *Catalogue of the Splendid, Choice, and Curious Library of P. A. Hanrott, Esq. Part the First*. Sold by auctions by Mr. Evans, at his house, No. 93, Pall-Mall, 1833, lot 492; *Bibliotheca Butleriana. A Catalogue of the Library of the Late Right Rev. Samuel Butler, D.D. Bishop of Lichfield*. Sold by auction by Messrs. Christie and Manson, at their Great Room, 8, King Street, St. James's Square, on Monday, June 1st, 1840, lot 370, 'Printed upon vellum. **The only copy known.** A beautiful book'). The whereabouts of this copy are currently unknown.

Not in *Catalogue des livres imprimés sur vélin de la bibliothèque du roi* (which only records the 1549 edition); Brunet, III (1834), p. 156 (mentioning the Hibbert copy); Bernini, n. 302; Vaccaro-Sofia, n. 1091; USTC 852278.

[bound with:]

2) Constitutio Sanctissimi D. N. Pii Papae Quinti, de Electionibus, reique pecuniariae administratione. *Rome, apud Vincentium Accolum, 1586.*

4to, ff. [5]; bound without blank A6; woodcut vignette to title, ink stamp to lower outer corner of title.

CNCE 39819. OCLC records only one copy, at the Biblioteca Centrale Nazionale in Rome; Edit16 adds a second copy at the Biblioteca Sperelliana in Gubbio.

3) S. D. N. Gregorii PP.XIII. Confirmatio Constitutionis administrationis Triennalis Congregationis Canonicorum Regularium Sancti

Salvatoris ordinis Sancti Augustini. *Rome, apud haeredes Antonii Bladii, 1580.*

4to, ff. [3]; bound without blank A4; woodcut vignette to title incorporating papal arms.

CNCE 8949. OCLC records only one copy, at the National Library of Scotland; Edit16 lists three copies, all in Rome.

4) S. D. N. Sixti Papae Quinti. Revocatio administrationis triennalis Congregationis Canoniorum Reg. Sancti Salvatoris ordinis sancti Augustini. *Rome, apud Vincentium Accoltum, 1586.*

4to, ff. [4], woodcut vignette to title (papal arms).

CNCE 8951. OCLC records only two copies, both in Rome; Edit16 adds three more copies, all in Italy.

5) Confirmatio Privilegiorum, gratiarum, favorum, immunitatum, exemptionum, et indultorum, Canoniorum Regularium S. Salvatoris, Ordinis Sancti Augustini. *Rome, ex Typographia Vincentii Accolti, 1587.*

4to, ff. [3]; bound without blank A4; woodcut vignette to title (papal arms).

CNCE 8952. OCLC records only one copy, at the Biblioteca Centrale Nazionale in Rome; Edit16 adds three more copies in Italy.

6) S. mi D. N. Sixti Papae V. Constitutio de electione Prioris Generalis, Visitatorum, et Procuratoris Generalis, ac caeterorum Abbatum, priorum, Praepositorum, ac Vicariorum Congregationis Canoniorum Regularium Sancti Salvatoris ordinis S. Augustini pro feliciore statu, et gubernio dicte Congregationis ad Triennium deinceps facienda. *Rome, apud Paulum Bladum, 1589.*

4to, ff. [4]; woodcut vignette to title (papal arms); misbound with following pamphlet.

CNCE 8954; OCLC records only one copy, at the Biblioteca Centrale Nazionale in Rome; Edit16 adds three more copies in Italy.

7) Decreta generalia Ad Regularium reformationem, ac Novitiorum receptionem, professionem, et institutionem spectantia alias facta, et publicata. *Rome, ex Typographia Camerae Apostolicae, 1607.*

4to, ff. [12]; woodcut vignette to title (papal arms); misbound with previous pamphlet.

OCLC records only two copies, at the Biblioteca Centrale Nazionale in Rome, and National Library of Scotland; ICCU adds 6 more copies in Italy.

8) [Manuscript.] Breve Pauli PP. V Super Abbatibus et triennali tantum gubernio. *Rome, Apud S. Petrum, 12 Maii 1607.*

4to, ff. [5].

9) Indultum Deferendi habitum Praelatitium pro Abbate Generali Congregationis Canoniorum Regularium S. Salvatoris Ordinis S. Augustini. (*colophon: Rome, ex Typographia Reverendae Camerae Apostolicae, 1666*).

4to, ff. [2]; second leaf with tears, not affecting legibility.

OCLC records only two copies, at the British Library and National Library of Scotland.

10) [Manuscript.] In lib. o Prima Bullari auct. e Stephano quaranta I. V. D. Can. Ec. Neapolitano. *Impresso Venetiis, 1614 apud Juntas in titulo monasteria et conventus etc. pag. 326.*

ff. [1].

11) Decreta edita a Reverendissimo Definitorio Capituli Generalis Bononiae Celebrati die I. Maji Anni 1733. *Bologna, ex Typographia Laelii a Vulpe, (1733).*

4to, ff. [4]; woodcut vignette to title.

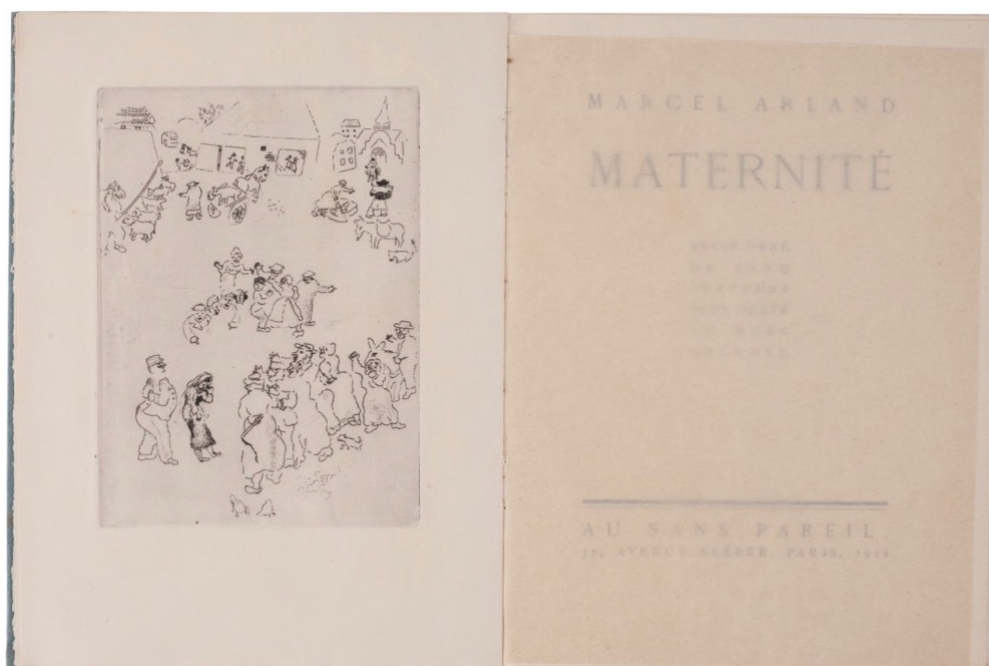
We have not been able to locate another copy of this work.

12) [Manuscript.] Decreta edita a Rev.mo definitorio dietae Fornovien(sis) die 18 Maij 1734.

4to, ff. [1].

13) [Manuscript.] Decreta edita a Rev.mo definitorio dietae Nicosien(sis) die 1 Maij 1735.

4to, ff. [1].



YOUNG WOMEN'S MISERY ILLUSTRATED

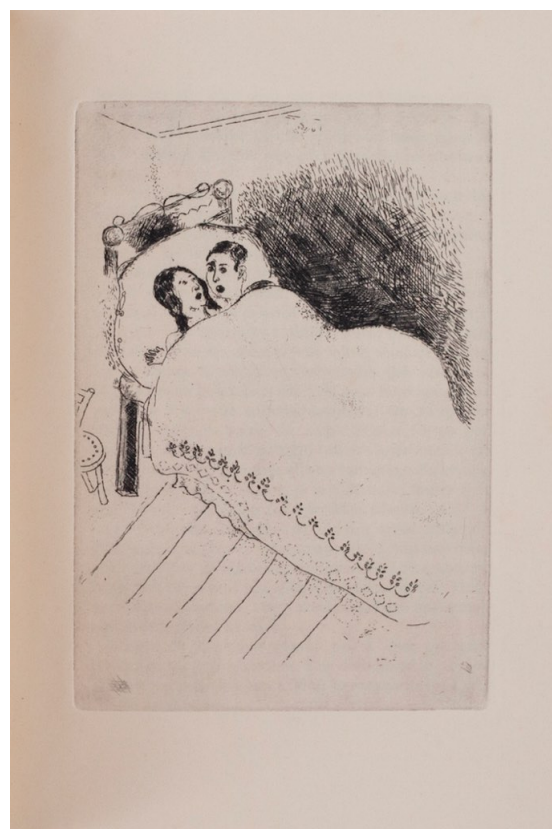
9. CHAGALL, Marc, and Marcel ARLAND. *Maternité*. Récit orné de cinq gravures hors texte de Marc Chagall. Paris, *Au Sans Pareil*, 1926.

Small 4to; half-title, with the extra suite of 5 etched plates by Chagall including frontispiece; insignificant stain to the lower edge of the text block, but a fine copy, unopened and uncut in the original publisher's blue wrappers; small marginal stain on upper wrapper, extremities lightly rubbed; preserved in custom-made blue chequered portfolio boards, lettered in silver on spine, within matching slipcase. **£2000**

An exceptionally fine *hors commerce* copy of the first book published with a series of original images by Chagall. His early, fine etchings interpreting 'La Honte', 'La Naissance', 'La Rixe', 'Couple au lit' and 'La Visite par la fenêtre' transform the artifact: they constitute 'more a complement to the text than illustrations' (Sorlier). The edition run was 960 copies, of which 765 were printed on Lafuma de Voiron paper.

Arland's story was one of the first commissions for visual narrative received by Chagall upon his move to Paris in 1923. The narrative develops in reverse chronology, starkly beginning with the death of the illegitimate baby of a young girl and the shame and criminalisation of the young mother by the authorities and by a shouting mob, trailing backwards through the lonely and squalid scene of the birth up to the first night which the girl had spent together with her lover. This complete copy has survived, intact and beautiful, decades in which Chagall's enormously popular etchings were taken out of sets and sold individually.

Sorlier p.12.



VINTAGE COCA-COLA

10. COCA-COLA. 'Drink Coca-Cola in Bottles'. 1953.

Single sheet, 80 x 120 cm, paint on paper, signed (illegibly) and dated to lower right.

£2500

A unique 1950s original sketch for a large poster advertising Coca-Cola, seemingly never published.

Coca-Cola commissioned many artists throughout the twentieth century to produce artworks for all kinds of advertising campaigns, including posters. Many such posters, particularly in the 1940s and 50s, would feature beautiful and glamorous young ladies and pin-up models in bathing suits, always portrayed enjoying Coca-Cola.

The present poster shows a smiling lady in a bikini, swinging on a swing while with one hand reaching towards a Coca-Cola in the iconic 'contour' bottle, in the foreground. The slogan 'Drink Coca-Cola in bottles', appearing on the classic round red sign behind her, had been in use since 1904.



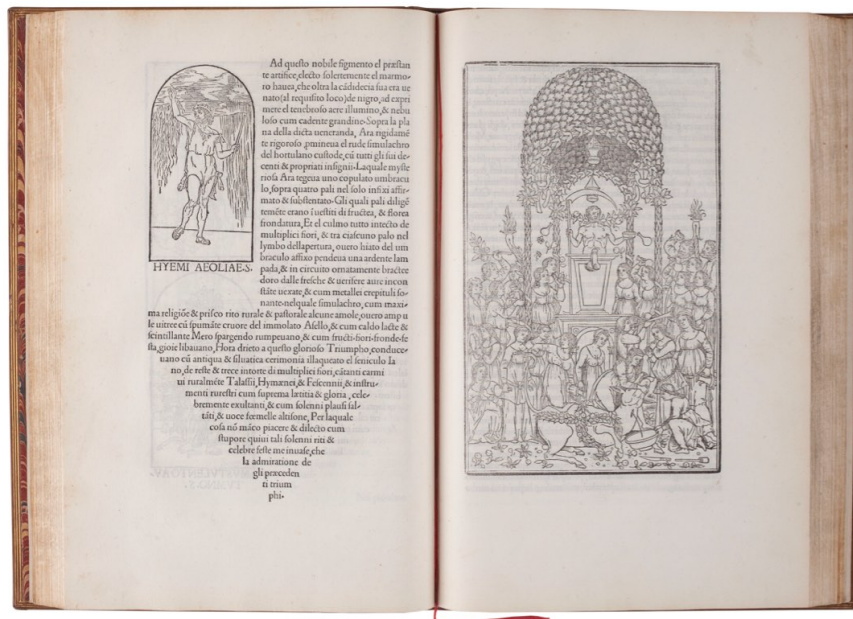
THE MOST FAMOUS ILLUSTRATED BOOK OF THE ITALIAN RENAISSANCE

11. [COLONNA, Francesco.] *Poliphili hypnerotomachia, ubi humana omnia non nisi somnium esse ostendit, atque obiter plurima scitu sane quam digna commemorat* [La hypnerotomachia di Poliphilo, cioè pugna d'amore in sogno]. Venice, [Paul Manutius] heirs of Aldus, 1545.

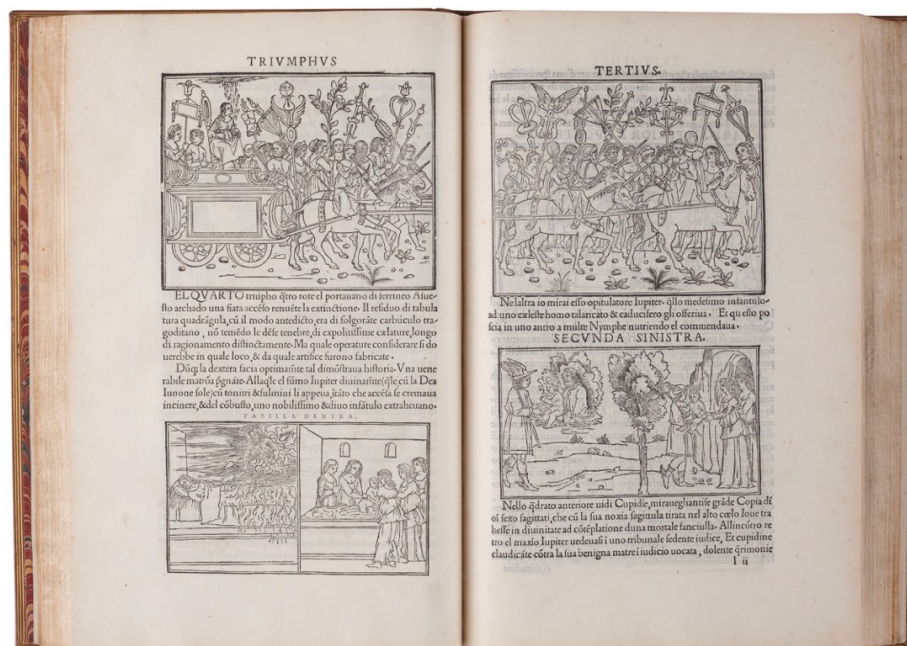
Folio (303 x 201 mm), ff. [230]; a-y8, z10, A-E8, F4; 170 woodcuts in text, of which 9 full-page (the Priapic woodcut uncensored); woodcut Aldine device to verso of last leaf; n1^v and n8^r transposed (as in the first edition); bound without preliminary section [*] 1-4; f. a1 very lightly foxed, but a very good, broad-margined copy, very lightly washed, bound in nineteenth-century polished calf, boards panelled in gilt, spine gilt-ruled in compartments, one lettered directly in gilt; a few scuffs; copper-engraved armorial bookplate (by Agry) of the family Nuñez del Castillo, marquesses de San Felipe y Santiago, to upper pastedown; twentieth-century bookseller's ticket of Arthur Lauria to front free endpaper.

£24,000

Second edition, scarcer than the first (also an Aldine, published in 1499), of the most beautiful illustrated book printed in Italy in the fifteenth century. Known for its fine woodcut illustrations, mysterious meanings, and the cryptic inclusion of Colonna's name, the *Hypnerotomachia* has been celebrated as the finest example of early Venetian printing.



‘It is not easy to sum up in a few words the artistic and literary interest of the book. The woodcuts, one of which is signed “b” have been ascribed, as Pollard says, with no good reason to a dozen artists including Bellini. What is clear is that the artist who designed them was influenced by the work of Bellini, Carpaccio and perhaps Botticelli. They have a unique perfection and all that can be said with certainty is that the same hand may be traced in some other contemporary woodcuts. Why Aldus published this book is a mystery since he was mainly interested in producing editions of the Greek and Latin classics. In any case it was an expensive failure, for in 1508 he complains that nearly the whole edition was unsold and it was left to later generations of book collectors to appreciate it. Nevertheless, it was re-printed in 1545, published three times in French and translated into English in a botched version in 1592 under the title *Hypnerotomachia or the Strife of Love in a Dream*. It is a curious work written in a language which is a mixture of Latin and Italian [interspersed with Greek and Hebrew words], and briefly can be described as a Renaissance monk’s dream of the ancient world. “Poliphilo, the hero and lover of Polia, falls asleep and in his dream and pursuit of Polia sees many antiquities worthy of remembrance and describes them in appropriate terms with elegant style” - to quote the words of the preface’ (J. Irving Davis).



Nowadays the woodcuts are widely considered to be the work of Benedetto Bordone (1460–1531), a successful miniaturist active in Venice, turned cartographer and prolific designer of woodcuts later in life. ‘The illustration follows two themes, cuts relating to the story content of the dream and representations of ancient architecture, inscriptions, and triumphal processions observed by the dreamer and described in detail in the text’ (Ruth Mortimer, *Italian 16th-century books*, no. 131). The woodcuts of this edition are from the original blocks of the first edition, except for the six blocks on leaves b4v, b5r (two), e2v, e5r and x2r which were recut according to Ruth Mortimer. In fact, with the further exception of the first title being different, and the errata leaf at end not existing (the errors having been corrected) but its place taken by the register and colophon instead, it is a page-for-page reprint of the 1499 edition. The removal from the present copy of the title was perhaps a somewhat naive attempt to disguise this second edition as the first.

‘The author, Francesco Colonna (Latinized, Franciscus Columna) was a Dominican monk in the monastery of S. S. Giovanni e Paolo, who died in Venice, where he had lived the greater part of his life, in 1525 (or 1527) at a very advanced age. The last leaf in the book before the errata leaf [in the second edition, before the colophon], purposely hides the real author under the name “Poliphilus” but tells us the fact that the writing of the book was completed by said “wretched” (“misellus”) lover, at Treviso in May, 1467. It is on taking the first letter of each of the 38 chapters in succession, a device often resorted to in the fifteenth and sixteenth centuries, that we discover his identity in the phrase, “Poliam Frater Franciscus Columna Peramavit.” The identity of Polia, if she ever lived in real life, has never been established’ (Hofer, *Variant copies of the 1499 Poliphilus*, New York, NYPL, 1932, pp. 3–4).

EDIT16 12823; Adams C2414; Mortimer 131; Sander 2057; Renouard 1545 14 (pp. 133–134); Essling 1199; J. Irving Davis 85.

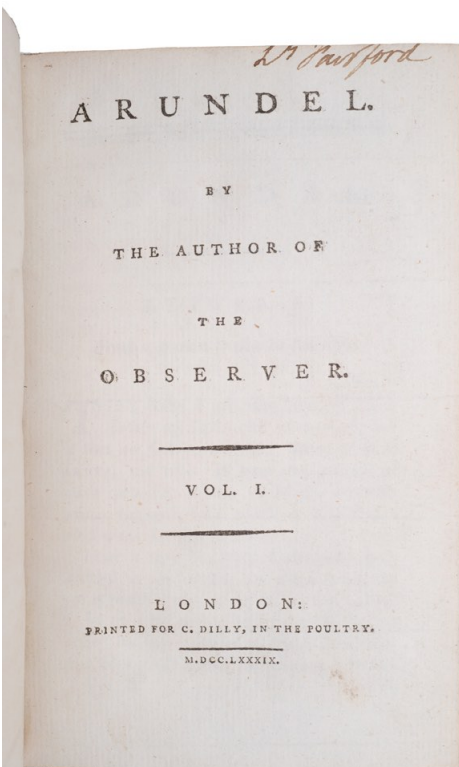
12. [CUMBERLAND, Richard]. *Arundel*. By the author of the *Observer*. London: Printed for C. Dilly ... 1789.

2 vols., 12mo, pp. [2], 296; [2], 300; a nice copy in contemporary full calf, spines gilt with black morocco labels and dark green numbering pieces (one missing); marbled endpapers; binding a little rubbed; Downshire monogram to spine; ownership inscription of Mary Hill as ‘Lady Fairford’ at head of each title page. **£1500**

First edition. Richard Cumberland (1732–1811) was the grandson of the great scholar Richard Bentley, and great-grandson of the Bishop of Peterborough; he had already made his name as a playwright in London, and was also the author of a periodical paper the *Observer* when he published this, his first novel. For his biographer in *Oxford DNB* it ‘begs comparison’ with *Grandison* (not necessarily a recommendation, even for admirers of Richardson): the format is epistolary and the fiction of the author being the ‘editor’ is kept up throughout. Richardson’s influence may be seen in the form and subject, but the pace of the work, and its lively dialogue, derive from Cumberland’s experience in writing for the stage, where he also favoured ‘sentimental’ themes of virtue in distress.

Contemporary reviewers, however, were not kind: the *Critical Review* expressed its disappointment, and Andrew Becket in the *Monthly Review* found it unoriginal and the characters ‘faint and imperfect sketches’. On the other hand, the work was clearly successful with readers because there were two more London editions and a Dublin reprint, as well as French and German translations within two years of its first appearance. This copy must have been bought by Lady Downshire at the time of publication: the inscriptions ‘Ly Fairford’ would have to date from before August 1789, when her father-in-law became Marquess of Downshire and her husband thus promoted to the subsidiary title of Earl of Hillsborough. It was bound (or the spine stamped) after her husband succeeded as Marquess in 1793.

Garside 1789:37; Tomkins pp. 348 and 352n.



13. [CUSTOMARY LAW.] Rechten, ende costumen van Antwerpen [and] Ordonnantie ende verhael vanden stijl ende maniere van procederen voor amptman, borghemeester, ende schepenen der stadt van Antwerpen. *Antwerp, Christophe Plantin, 1582.*

2 parts in 1 vol., folio, pp. [28], 390, [2 errata], 56; lacking map of Antwerp, and table of contents and final blank to part 2; engraved arms of Antwerp to titles, engraved initials, text in black letter with some roman and civilité; loss to corner of title-page (repaired) touching letter R and small tears at inner margin, loss to corner of second leaf (some loss of text), tear to D1 of second part (repaired), occasional marginal damp staining and marks; overall good; recased in contemporary vellum, remains of green ties, title inked to spine; small losses to spine (repaired), some creasing and staining, endpapers renewed; small bookplate with crown, armorial bookplate of Le Hoye; numerous early marginal annotations throughout.

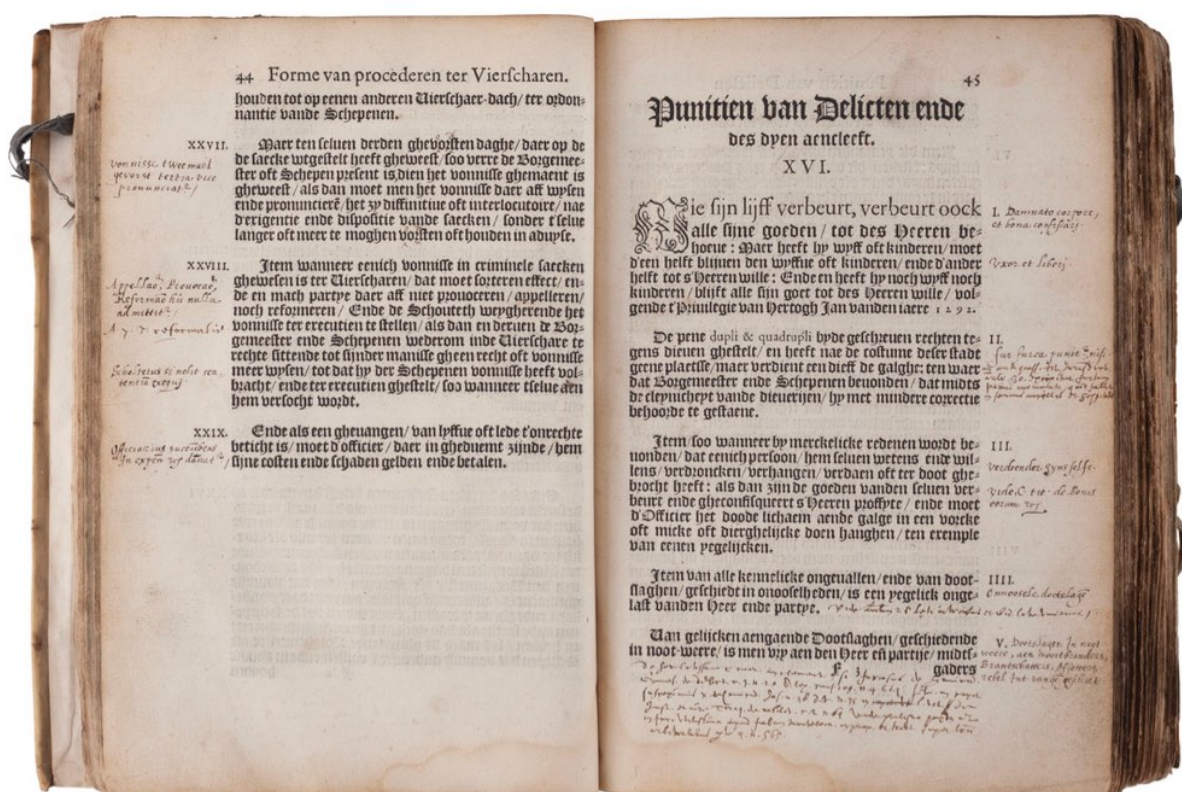
£1250

First edition of this compendium of customary law for the city of Antwerp, printed by Christophe Plantin, with extensive marginal annotations by two early readers. Compiled by the advocates Carel Gabri and Philips van Mallery, the work was printed in only a few hundred copies destined for the city's authorities.

Arranged in 72 chapters, the contents cover, for example: the duties of various city officials, including bailiffs, burgomasters, aldermen, and justices of the peace; cloth halls, watermills, and bridges; criminal trials, torture, and punishments such as banishment; civil cases, arrests, the seizure of goods, and writs; the rights of citizens, unmarried women, children, bastards, and emancipation; wills; markets, trade, and contracts; property, including boundaries; and insolvency.

The profuse manuscript annotations in Latin and Dutch are in two hands, an elegant near contemporary italic and a 17th-century cursive. The latter are more extensive, comprising commentary, cross-references to other legal texts, and, most interestingly, references to specific cases in the 1500s and 1600s, the latest of which is dated 1647. This annotator, no doubt a lawyer or city official, shows a particular interest in the sections on arrests, property law, rights relating to women, inheritance, bills of exchange, fugitives, creditors, and sentencing.

Voet 569 and 108. OCLC shows 4 copies in the US (UC Berkeley, Folger, Harvard, Maryland) and 1 in the UK (BL).





A BROTHEL IN PEN AND BRUSH

14. DEGAS, Edgar, and Guy de MAUPASSANT. *La Maison Tellier. Paris, Vollard, 1934.*

4to; half-title with limitation on verso, 19 engraved plates and 17 woodcuts text illustrations after the original compositions in black and in colours by Edgar Degas, 4 key plates at end, original tissue guards; in the original loose arrangement in the publisher's printed boards with glassine jacket as issued, and preserved in a later cloth-backed paper-covered boards portfolio and slipcase. **£2000**

A fine copy of this outstanding collaboration, number 124 of 305 copies printed on vélin de Rives. It contains the complete set of 19 engravings in colour and black by Maurice Potin and 17 wood engravings by Georges Aubert, after original monotypes by Edgar Degas. Maupassant's novella had first appeared in 1881. The story, set in a brothel in Fécamp, Normandy, headed a collection of short stories which immediately captured the public's imagination, and granted the writer both financial independence and instant fame. Degas' set of illustrations unabashedly break free from conventional morality, congenially translating Maupassant's sympathetic portrayal.

Carteret IV, 271; Skira 55.



15. [FASHION.] Le miroir des graces, ou l'art de combiner l'élégance, la modestie, la simplicité et l'économie dans l'habillement; avis utiles adressés aux femmes sur la conservation de leur santé et de leur beauté, sur l'agrément des manières et le bon ton dans la société; par une dame ... Traduit de l'anglais. *Paris, chez l'éditeur, Galigani, Delaunay, 1811.*

12mo, pp. [4], 200; with 4 engraved plates by Gatine; a very little light foxing; very good in contemporary polished calf, spine decorated in gilt with red morocco lettering-piece and floral inlays, gilt grape vine border to covers, edges gilt, marbled endpapers; some loss at head of spine, light wear to extremities; modern private collector's book label to front pastedown. **£325**

First and only edition of this work on women's fashion and manners by 'a lady who has studied fashion and good taste in the most civilised nations of Europe'.

The various chapters cover past and present mores, the female body, feminine beauty, dress and accessories, social rank, comportment and bearing, and grace in movement, including dance. The four plates illustrate morning and evening dress, and outfits for walking and for special occasions ('grande parure').

Le miroir is stated as being a translation 'from the English'; we have been unable to establish from which work, and indeed the claim may be a conceit. Several similar works appeared around the same time e.g. *Le miroir des belles femmes*.

Not in Barbier. No copies traced in the UK or US. OCLC finds only 3 copies (BnF, Bayerische Staatsbibliothek, Kunstbibliothek Berlin).

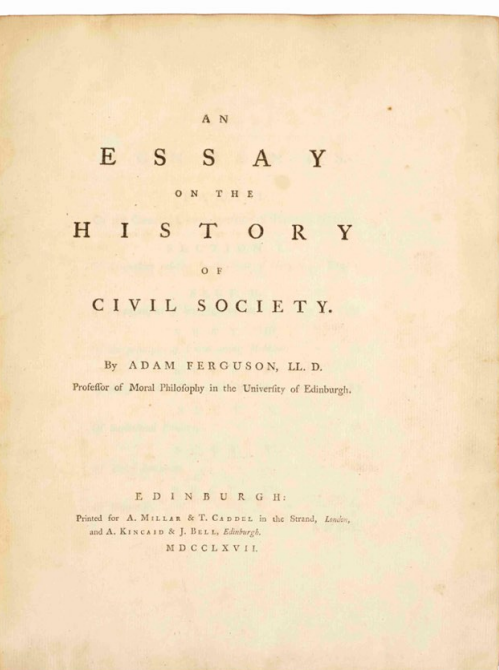


PIONEERING THE CONCEPT OF THE DIVISION OF LABOUR

16. FERGUSON, Adam. An essay on the history of civil society. *Edinburgh, A. Millar and T. Cadell, 1767.*

4to, pp. vii, [1], 430, [2, blank]; a very good, generously margined copy in contemporary calf, rebaked preserving the original lettering-piece; corners worn, a few surface abrasions to the sides; armorial bookplate of Sir James Monk (1745-1826), chief justice of Lower Canada, to the front paste-down. **£5775**

First edition of the principal work of the philosopher Adam Ferguson, professor of moral philosophy at the University of Edinburgh and a leading figure of the Scottish Enlightenment. A friend and colleague of Dugald Stewart, David Hume, and Adam Smith, 'Ferguson is today remembered for his *Essay*, rather than for his contributions to moral philosophy or Roman history: he was what we would now call an intellectual historian, tracing the gradual rise of the human mind from barbarism to political and social refinement His discussions of politics, economics, history, aesthetics, literature and ethnology were the synthesis of the thought of his time' (*Encyclopedia of Philosophy* III, 187).



Beginning with the general characteristics of human nature and the history of rude (i.e., primitive) nations, the *Essay* traces the history of social evolution through the rise of policy and arts ('Of National Objects', 'Of Population and Wealth', 'Of Civil Liberty', 'Of the History of Literature'), the advancement of civil and commercial arts, and their consequences. The final chapters discuss how nations can decline as the result of waste, luxury, corruption, and political slavery. Ferguson's influence extended to such nineteenth-century political thinkers as Comte, Mill, and Marx, who made use of his notion of the division of labour.

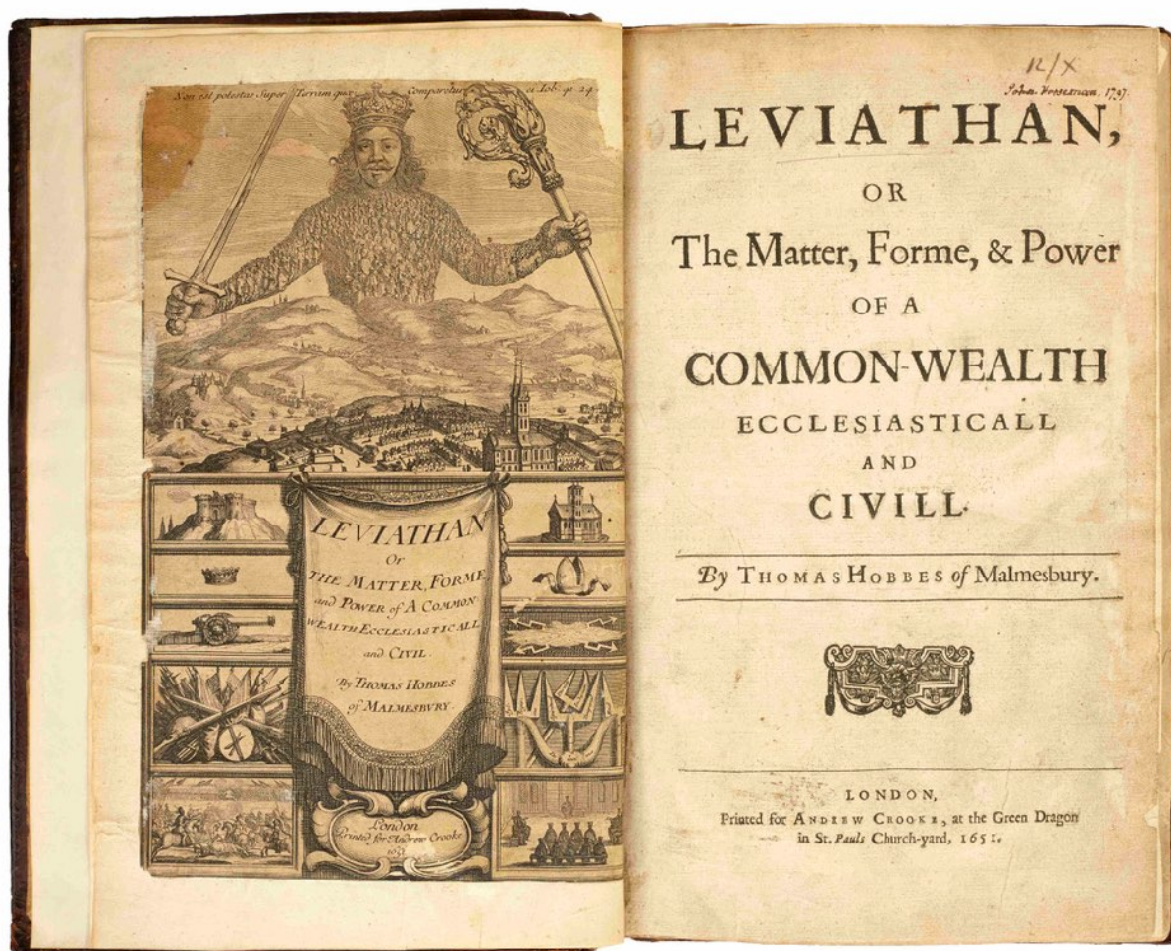
Provenance: Sir James Monk, (1745-1826), member of a prominent Canadian family of magistrates. In 1770 he went to England, and in 1774 he was called to the English bar from the Middle Temple. He was named attorney general of Quebec in 1776, and served as deputy judge of the Vice-Admiralty Court from 1778 to 1788 and as chief justice of Montreal from 1793 to 1820. From 1819 to 1820 he was also administrator of the government of Lower Canada. In 1824 he retired from the bench, went to live in England, and died at Cheltenham.

Kress 6432; Goldsmiths' 10264; Higgs 3973.

THE GREATEST WORK OF POLITICAL PHILOSOPHY WRITTEN IN ENGLISH

17. HOBBS, Thomas. *Leviathan, or the matter, forme, and power of a common-wealth ecclesiastical and civill.* London, Printed for Andrew Crooke, 1651.

Folio, pp. [vi], 1-248, 247-256, 261-396, with an engraved pictorial additional title (laid down) and a folding letterpress table; fore-edge of the printed title reinforced, paper flaw to p. 175-6 resulting in the loss of a couple of letters, some light waterstaining to the upper outer corner of the initial quires, some scattered foxing; with a good copy in contemporary calf, rebaked with some repairs to the sides, endpapers renewed; with the ownership inscription of John Horseman (Oxford scholar, correspondent of William Godwin) dated 1797 to the title-page. **£11,000**



First edition. ‘*Leviathan* is the greatest, perhaps the sole, masterpiece of political philosophy written in the English language’ (Michael Oakeshott). Hobbes’s intellectual career ‘covered almost the whole of the great seventeenth-century crisis; and *Leviathan* was the most considered and clear-headed response to that crisis produced by any observer. The states we inhabit were to a great extent formed by the conflicts of that period, and *Leviathan* is thus still one of the foundational texts of our politics’ (Richard Tuck).

Hobbes was very interested in the settlement of North America, and was even technically once a landowner there (as an aide to the earl of Devonshire, a prominent member of the Virginia Company in the 1620s). In *Leviathan* Hobbes refers to the government of Virginia, and, most importantly, he cites ‘the savage people in many places of America’ as a concrete example of one of his key concepts, the state of nature, ‘where every man is enemy to every man’, a condition of ‘continuall feare, and danger of violent death; and the life of man solitary, poore, nasty, brutish, and short’.

Yet Hobbes’s references to America are sporadic: ‘The problem of the American Indian in Hobbes’s works . . . is akin to the problem of the dog that did not bark in the night: why did Hobbes make so little use of his special knowledge? The answer must lie mainly in his distaste for anything that might tie his argument to empirical questions of fact. But it may also be suspected that the data raised more difficulties for Hobbes than they solved. Although he could write that “the savage people in many places of America, except the government of small families, the concord wherof dependeth on natural lust, have no government at all . . .”, he must have been aware, if he had read accounts such as that of Purchas, that some Indian tribes did conform to his model of a commonwealth. This must have been embarrassing for his subsidiary theory that all the benefits of civilization sprang directly from the leisure provided by secure government; if Indians could have a sovereign and remain savages, then the political explanation of civilization supplied at best a necessary, not a sufficient, cause’ (Malcolm, ‘Hobbes, Sandys and the Virginia Company’, in *Aspects of Hobbes* pp. 75–6).

‘Hobbes was not an enthusiastic proto-imperialist. Having direct experience of colonial policy (he was an active participant in the Virginia Company), he had good reason to consider the question of how colonization could be justified. The most convenient justification available was the neo-Aristotelian argument, which portrayed the native people of the Americas as “natural slaves”; but Hobbes responded to Aristotle’s original version of this argument with withering scorn. In his view, colonization was a permissible way of employing people who could not otherwise be supported by the economy of the mother-country; however, the colonists were under a moral duty to treat the native people humanely, and to encourage them to use greater productivity to compensate for the loss of territory. As he explains in *Leviathan*, the colonists “are to be transported into countries not sufficiently inhabited: where neverthesse, they are not to exterminate those they find there; but constrain them to inhabit closer together, and not range a great deal of ground, to snatch what they find; but to court each little plot with art and labour”’ (Malcolm, ‘Hobbes’s theory of international relations’, in *Aspects of Hobbes* pp. 441–2).

Alden 651/85; Corbett & Lightbown 20; Macdonald & Hargreaves 42; Pforzheimer 491; PMM 138; Wing H2246. For the engraved title (‘perhaps the most famous visual image in the history of modern political philosophy’) and for the two editions falsely dated ‘1651’ but printed some time later, see also Malcolm, *Aspects of Hobbes* pp. 200–33, 336–82.

18. HORAE, B.M.V., *Use of Rome*. Ces présentes heures a lusaige de Ro[m]me fure[n]t achevez lan Mil. CCCC. iiij. xx. [et] xviii. le xxii. iour de Aoust pour Symo[n] Vostre Libraire demoura[n]t a Paris a la rue neuve nostre dame a lenseigne Saint Jehan levangeliste. *Paris, Philippe Pigouchet for Simon Vostre, 22 August 1498.*

Small 4to, ff. [72], lettre bâtarde, printed on vellum, large device of Philippe Pigouchet on f. 1r, cut of the anatomical figure on f. 2r and 21 large metalcuts, each page within a full border composed of small metalcuts and border-pieces; large and small capitals and line-fillers supplied in gold on red or blue (or red and blue) grounds, remaining capitals touched with yellow, lightly ruled in red throughout; upper margins trimmed rather close, occasionally just touching uppermost extremity of border, but a very good, fresh copy in mid-twentieth-century brown morocco-backed boards, gilt edges; spine slightly rubbed.

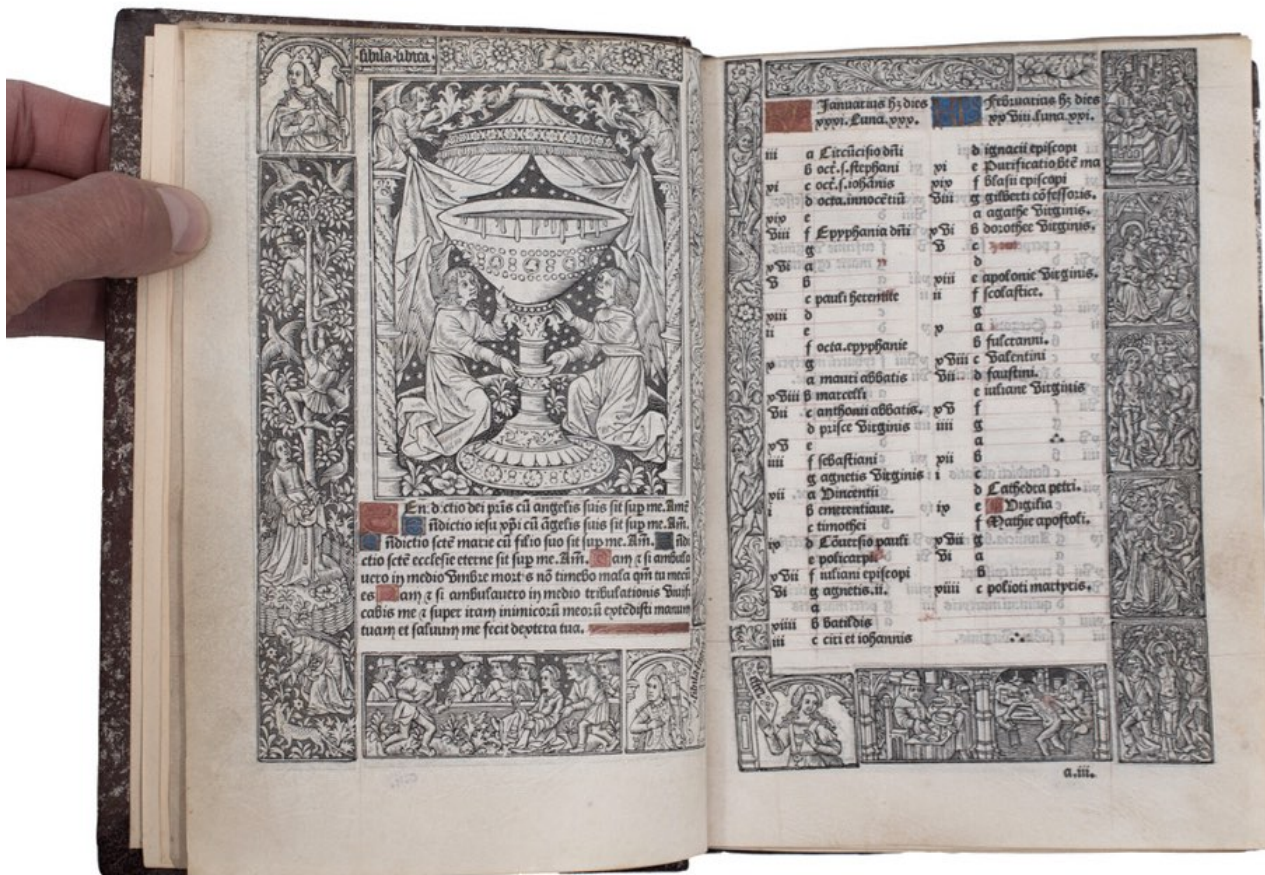
£15,000

One of the most beautiful printed Books of Hours of the late fifteenth century. Fifteen of the large cuts, all attributed to the Master of the Apocalypse-Rose, belong to Pigouchet's fine second series of Hours illustrations, first used in 1496. Seven cuts, representing Pigouchet's third and best series, uniformly conceived with *criblé* backgrounds, make their first appearance in this edition (see A. W. Pollard, 'The illustrations in French Books of Hours 1486–1500', in *Bibliographica* III, 1897, p. 465; and A. Claudin, *Histoire de l'imprimerie en France*, II, 1901, pp. 25–44).

The borders are of a stunning richness: Biblical scenes and figures, allegorical figures, fantastic beasts, hunting scenes, and Pigouchet's extensive series based on the Dance of Death, which fills the borders of quire f.

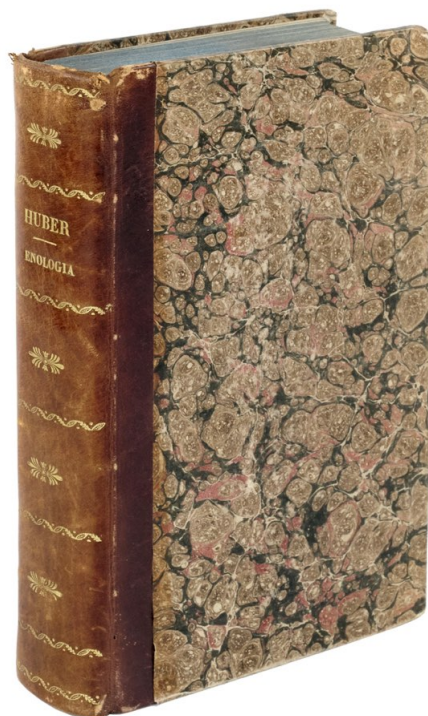
Provenance: John Thomas Simes (d. 1862), with bookplate; the eccentric Manchester collector Richard Bennett (1849–1911), who collected only manuscripts and incunables, and eschewed volumes above thirteen inches in height, with bookplate (see S. de Ricci, *English collectors of books and manuscripts* pp. 172–3); John Pierpont Morgan, who acquired the Bennett library in its entirety in 1900 for £140,000, with Pierpont Morgan Library bookplate and release label (sale, Christie's New York, 8 April 1981, lot 120, to Quaritch).

Hain 8855; Bohatta, *Horae* 648; Lacombe 59; BMC VIII p. 119; Goff H-394; Bod-inc. H-170.



MLLE GERVAIS' METHOD OF WINEMAKING IMPROVED BY BRUNEL

19. HUBER, Vincenzo. Saggio di enologia pratica. *Milan, Sonzogno, 1824.*



8vo, pp. lxxvi, 591, [1], lxiv, 3 folding plates, lxx-lxxiii, [1]; a very faint waterstain to first quire, but a beautiful copy, extremely clean and fresh, bound in contemporary half calf over marbled boards; contemporary ownership inscription 'Mantovani' to front free endpaper. **£750**

First complete edition of a popular oenological handbook by Vincenzo Huber (a short extract was published in 1823), in which the author supports and aims at popularising in Italy Brunel's 'improved' variant of Mademoiselle Gervais' method of wine making.

Such method consists in a close fermenting apparatus claiming 'to condense, and to return into the fermenting fluid, all the aqueous, spirituous, and balsamic vapours which are usually carried off with the carbonic acid gas, thereby enriching the wine, by preserving entire its spirit and perfume', and augmenting the quantity of wine obtained by up to 15%. (see *The art of wine making – the Gervais fermenting apparatus improved*, in *London Mechanics' Magazine* and republished in *The Mechanics' Magazine*, New York, 1835, vol. IV, p. 155). Huber also discusses other oenologists and their winemaking methods, including Dandolo, Casboi, Chaptal, Bosc and many others.

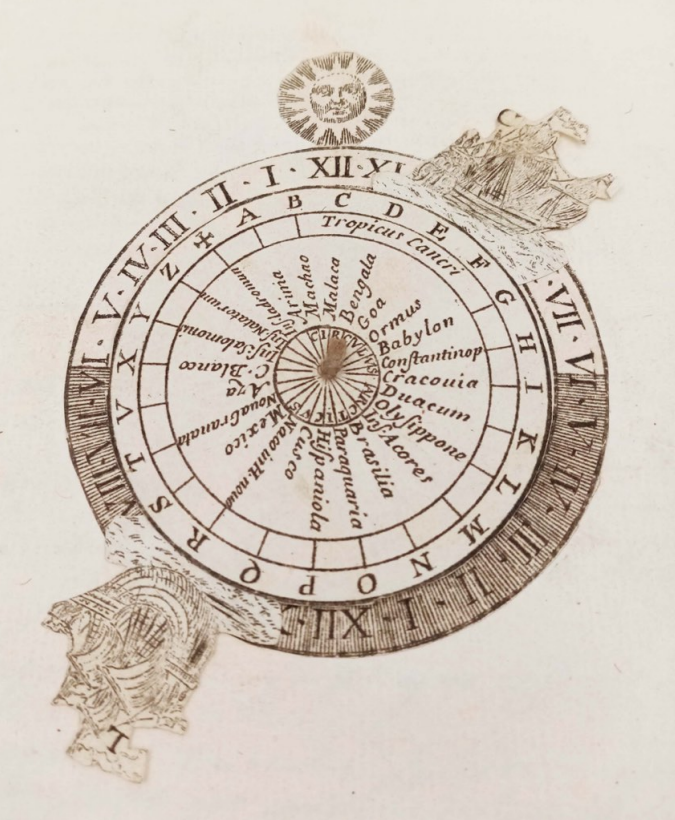
The final chapter is dedicated to various wines, their qualities and specific winemaking processes; it predominantly comprises wines produced in the Austro-Hungarian Empire (which included Lombardy, Veneto, Tyrol, Istria, Dalmatia, Austria, Hungary, Bohemia and Transylvania), but also includes wines from Italy, Portugal, Spain, France, Switzerland, Germany, Russia, the Ottoman Empire, Persia, Africa and North and South America.

Loubère, *The Red and the White: The History of Wine in France and Italy in the Nineteenth Century*, p. 391. OCLC records only three copies outside Italy, at the California State University (Henry Madden Library), UC Davies in USA and Berlin State Library; we have located one further copy at the Austrian National Library. No copies on COPAC.

JESUIT SCIENCE AND PHILOSOPHY: WITH A VOLVELLE AND 27 PLATES

20. LALIEU, Paul and Nicolas Joseph BEAUTOUR. 'P[hiloso]phia particularis data sub R.P. Paulo Lalieu art. doct. ac p[hiloso]phiae professore, recepta a Nicolao J. Beautour in coll. coenobii Aquicinctini Duaci 1739'. *Douai, France, 1739-1740.*

Manuscript on paper, in Latin, 4to (22 x 18 cm), in 3 parts, pp. 351, 368-370, [5 blank]; 117, [4], [5 blank]; 59, 70-77, [15], [12 blank]; neatly written in brown ink in a single cursive hand, c. 35-40 lines per page; title written within architectural engraved plate ('a Paris chez I.F. Cars'); illustrated with 27 engraved plates, one volvelle with three moving parts, and 2 cut-out illustrations pasted to pp. 128 and 131; small wormhole to first few leaves, small holes to pp. 142 and 178, marginal damp staining to some plates, occasional light marks; overall very good in contemporary calf, spine gilt in compartments, marbled endpapers; small areas of loss at head and foot of spine, some wear to extremities and rubbing to boards; 'Nicolaus Josephus Beautour in collegio coenobii Aquicinctini Duaci anno 1740' composed from cut-out printed letters/words at beginning of part 2; 'Guillaume Bautour' inscribed to last leaf. **£3750**



A fascinating manuscript course of lectures on cosmography, ethics and metaphysics, compiled by a student at the Jesuit College near Douai, northern France, during the reign of Louis XV, illustrated with a handsome volvelle and twenty-seven engraved plates.

The manuscript was compiled by Nicolas Joseph Beautour, of Givet in the Ardennes, while studying with the Jesuits at Anchin Abbey, where a college had been established in 1562. The contents were taken down from lectures given by Paul Lalieu (d. 1779), who later served as rector of the Jesuit colleges at Luxembourg and Mons, and as treasurer and provincial of the Gallo-Belgian Province. Occasional dates record the progress of the composition of the manuscript, between October 1739 and June 1740.

The volume is illustrated with an unusually large number of engraved plates, which Beautour would have purchased to accompany his text. Of particular interest is an engraved volvelle, inserted in a chapter on the terrestrial sphere, which features a central rotating circle bearing the names of twenty-four places around the globe, surrounded by two moveable sailing ships, against a backdrop showing the hours of day and night. The choice of place names is intriguing, including Douai itself (clearly more important than Paris), as well as Lisbon, Brazil, Cusco, Mexico, the Solomon Islands, Arima (Trinidad and Tobago), Malacca, Bengal, Goa, Ormus (Persia), Babylon, and Constantinople.

Many of the plates are signed 'Jacobus Jollain rue St Jacques a l'étoile', i.e. Jacques Jollain (1649–1710?), a member of the notable Parisian family of engravers and print sellers. Of particular note are a handsome armillary sphere and a double hemisphere map of the world ('Typus orbis terrarum') showing California as an island and 'terra australis incognita'. The other plates encompass geometrical diagrams, planetary systems, alchemical apparatus, pendulums, scales and pulleys, magnets and thermometers, weather phenomena, and illustrations of the eyes, brain, and heart.

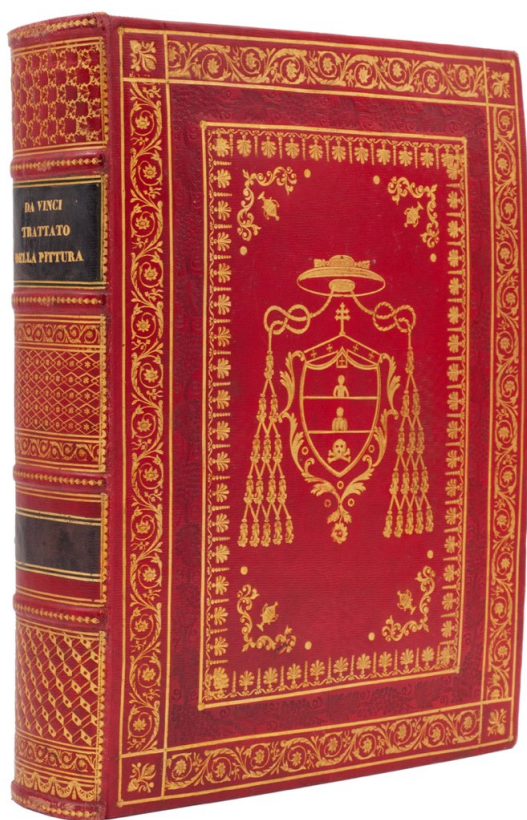
The first and principal part of the manuscript is devoted to cosmography, beginning with consideration of the creation of the world, its nature and perfection (was it created instantly or over time? do other worlds exist?), as well as the nature of the heavens and their influence on earthly affairs. The text then discusses the earth itself (horizon, meridian, equator, tropics, poles, climate zones etc.), the Sun and Moon (with reference to telescopic observations), and the planets and stars, before analysing the various models of the universe proposed by Ptolemy, Copernicus, Descartes and Tycho Brahe (concluding in favour of the Tychonic system), and solar and lunar eclipses. The section ends by examining the four elements, rivers, the sea, meteors, thunder and lightning, wind and rain, earthquakes, plant life, and the soul (providing proofs of its immortality).



21. LEONARDO DA VINCI. *Trattato della pittura... tratto da un Codice della Biblioteca Vaticana e dedicato alla maestà di Luigi XVIII Re di Francia e di Navarra. Rome, De Romanis, 1817.*

2 parts in one vol., 4to, pp. 43, [1], 511, [1]; [4], engraved portrait of the author by G. Cantini drawn by P. Ermini after a self portrait of Leonardo, and 22 large engraved folding plates by G. Francesco De Rossi; the odd spot, but a splendid copy, bound in contemporary Roman straight-grained red morocco, richly gilt, gilt cardinal's arms to boards, within border of three rolls (two gilt respectively with scrolling leaves and flowers, and with palmettes; one blind-tooled to a grapes and vine leaves design) divided by gilt fillets, gilt corner pieces, spine richly gilt in compartments, green morocco lettering-piece in one, the others gilt to different designs; presentation copy to Cardinal Bartolomeo Pacca, with his arms depicting the three stages of life (tierced per fess, in chief a young knight in full armour, an old one in fess, in base skull and crossbones) to boards; small nineteenth-century private collector's stamp (crowned monogram 'VG') to foot of title. **£3750**

First complete edition of Leonardo da Vinci's *Treatise on Painting*, in a splendid Roman presentation binding for Cardinal Bartolomeo Pacca (1756–1844).

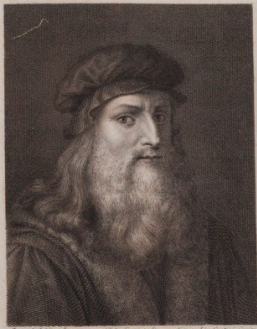


First published in Paris in 1651, this edition of the *Trattato della pittura* is modelled on the sixteenth-century Codex Urbinas Latinus 1270, held at the Vatican Library. The codex, which comprises a collection of passages from Leonardo's notebooks (now mostly lost), selected and organized around 1540 by Francesco Melzi (1491–1570), one of Leonardo's pupils, who had inherited his master's vast manuscript legacy, was listed in 1626 among the holdings of the Della Rovere library at Casteldurante, as part of the property acquired by the Papal states at the death of the last Duke of Urbino, Francesco Maria della Rovere. In 1631 it was transferred from Casteldurante to Urbino and in 1657 it entered the Biblioteca Alessandrina in Rome, from which it was later moved to the Vatican Library, where it remained unknown for almost two centuries, until it was rediscovered at the end of the eighteenth century and published for the first time in 1817 by Guglielmo Manzoni, with notes by Giovan Gherardo De Rossi and drawings by G. Francesco De Rossi. 'Abridged copies of Melzi's manuscript appeared in Italy during the late sixteenth century, and in 1651 the first printed editions were published in French and Italian in Paris by Raffaello du Fresne, with illustrations after drawings by Nicolas Poussin. The first complete edition of Melzi's text did not appear until 1817, published in Rome' (Britannica). It includes five books never published before, namely the first ('Paragone di pittura, poesia, musica e scultura'), fifth ('Dell'ombra e lume e della prospettiva'), sixth ('Degli alberi e verdure'), seventh ('Della natura delli nuvoli') and eighth book ('Dell'orizzonte').

Provenance: from the library of Cardinal Bartolomeo Pacca (1756–1844), Apostolic Nuncio to Germany first and then Portugal. Following the French invasion of Rome, Pacca was appointed Deputy Secretary of State and accompanied Pope Pius VII during his confinement and exile in France and Savona. In 1818 he was promoted to the rank of Cardinal-Bishop and became Prefect of the Sacred Congregation of Bishops and Regulars. After the death of Pius VII, Pacca as Cardinal Camerlengo organised the conclave which would eventually elect Leo XII. At the death of Pius VIII, who had succeeded Leo XII, Pacca was himself a strong candidate for the Papacy, but was vetoed by the King of France on the basis of his pro-Austrian sympathies. A keen scholar and patron of the arts, his house hosted various illustrious scientists and artists over the years. He even set up a small museum of archaeological finds from excavations made at Ostia at his own expense.

una raccolta di
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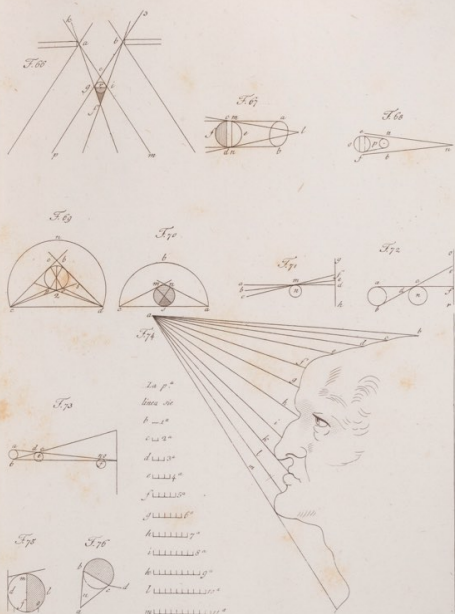
Leonardo da Vinci

TRATTATO
DELLA
PITTURA
DI LIONARDO DA VINCI
TRATTO DA UN CODICE
DELLA BIBLIOTECA VATICANA
E DEDICATO ALLA MAESTA'
DI LUIGI XVIII.
RE DI FRANCIA E DI NAVARRA.



ROMA
MDCCCXVII
NELLA STAMPERIA DE ROMANIS
Con licenza de' Superiori.

Tav. XV





22. [LONDON.] Woodblock with panorama of London. 19th century.

Boxwood woodblock engraved in relief, 14 x 21 x 2.2 cm, signed at bottom right 'I.P.'; a few small losses to surface, a few chips to corners and edges, some marks and indentations to sides and back, short crack to back; overall very good; faint ink inscription, partly obscured, to back 'Westminster Abbey London'(?). **£950**

A handsome engraved woodblock bearing a view of London prior to the Great Fire of 1666, looking across London Bridge from Southwark.

On the far side of the Thames, the panorama takes in, from left to right, the Tower of London, St Dunstan-in-the-East, the Royal Exchange, St Laurence Pountney, St Antholin, Old St Paul's Cathedral, Hampstead windmill, and St Bride's. Traffic on the river includes a three-masted ship and rowing boats. On the near side of the heavily built-up London Bridge can be seen the spiked heads of executed criminals atop the gatehouse, and in the foreground, on Bankside, stand St Mary Overie (Southwark Cathedral) and the Rose and Globe theatres.

The upper half is dominated by two mirrored renderings of the royal arms of Charles II surrounded by the Garter (inscribed 'Hony soit qui mal y pense'), topped with the motto 'Dieu est [sic] mon droit', and flanked by an elegant leg (no doubt a reference to the Garter).

We have been unable to establish when and where this engraving was published, or the identity of the engraver, whose initials 'I.P.' appear in the bottom corner, but it was clearly inspired by Claes Visscher's famous engraved panorama of the city of 1616.

HORROR NOVEL

23. [MACKENZIE, Anna Maria]. [The Neapolitan; or, the Test of Integrity. A Novel ... by Ellen of Exeter ... London: Printed for William Lane, at the Minerva-Press ... 1796.]

3 vols, 12mo, pp. iii, [1], 213, [1, ads]; [2], 211, [1, ads]; [2], 288, **wanting the title-page in volume I**; the title-pages are all singletons printed on different paper from the rest; E6-7 loose in vol. II; withal a good copy in contemporary quarter sheep and marbled boards, spine of vol I partly defective, joints of volumes I-II cracking; Downshire monogram to spine. **£4000**

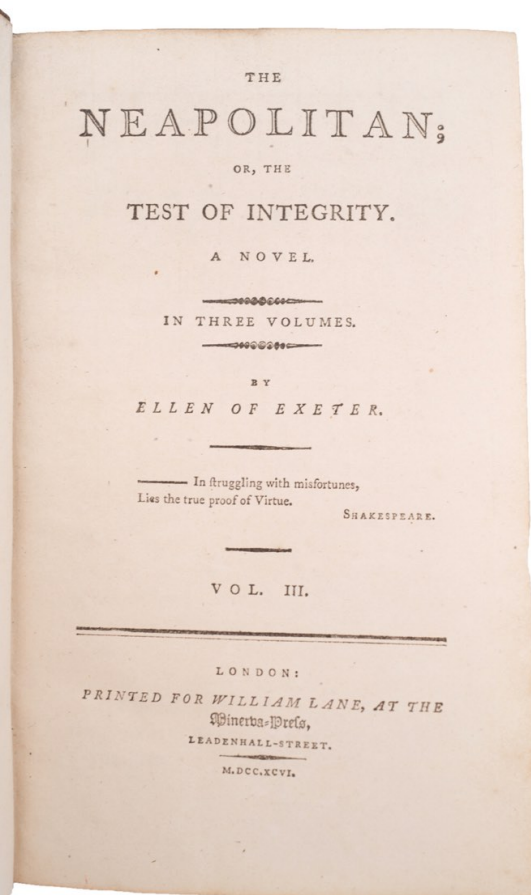
First edition, very rare, of the only novel that Mackenzie published under the pseudonym 'Ellen of Exeter'. Lacking a title-page but textually complete.

The plot is apparently derived from an incident described in a periodical by Richard Cumberland, and *The Neapolitan* is hence dedicated to him. The eponymous Italian is Count Marulli, but the scene is the Iberian peninsula, where he is subjected to prolonged and barbarous persecution by Fernandes Dacunha, his former tutor and now father-in-law. Dacunha's attempt to poison Marulli leads to the death of his daughter, a useful justification for his attempts at revenge, which end with Marulli's death on the rack of the Inquisition.

Mackenzie's 'career exemplifies almost every trend of the period. She began with epistolary works and moved to third-person narrative, which regularly sets her story proper within a frame story and often alleges some ancient archival source. From contemporary settings she moved to the historical, to the remote in time and place, to the gothic and then to horror fiction' (Orlando project, *online*). Of her 16 novels some were published anonymously, some under her other married names Johnson (by 1787), then Mackenzie (by 1789), and many by Lane at the Minerva Press. Notwithstanding her laboured style, her earlier works met with favourable reviews; by the time *The Neapolitan* appeared, critics were generally less forgiving. *The Critical Review* reported 'detached scenes of horror, cruelty, and revenge' without any clear plot or object, though 'we are willing to allow ... some imagination, taste, and sensibility'.

ESTC shows one copy only, in the Sadleir-Back collection at the University of Virginia.

Garside 1796:64; Summers, *Gothic Bibliography*, p. 442; Summers, *Gothic Quest* p. 89; McLeod p. 256; Blakey p. 177-8.



THE 'GREAT QUARTO'

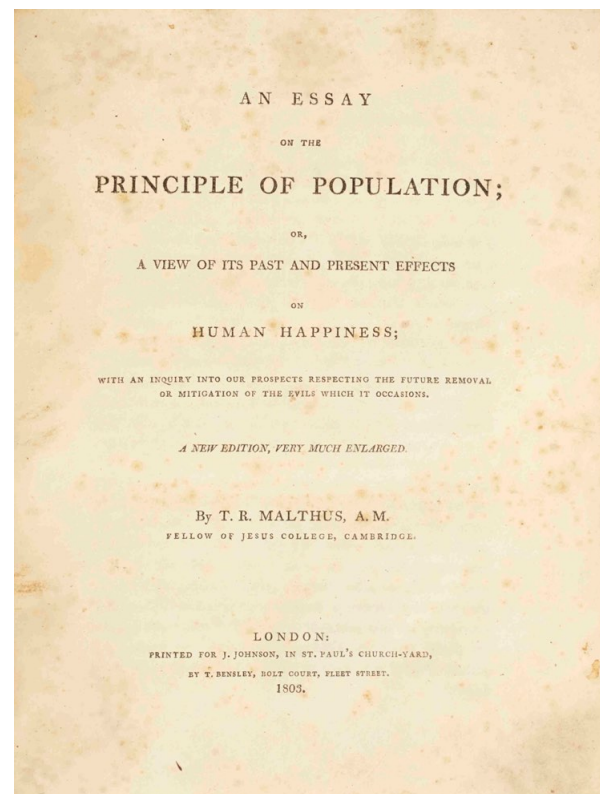
24. MALTHUS, Thomas Robert. An essay on the principle of population; or, a view of its past and present effects on human happiness; with an inquiry into our prospects regarding the future removal or mitigation of the evils which it occasions. A new edition, very much enlarged. *London, Johnson, 1803.*

4to, pp. viii, [4], 610; extremities slightly dusty, else a very good, clean copy in half calf and contemporary marbled boards, slightly rubbed with some small loss, recently rebacked, tips preserved; sprinkled edges; traces of bookplate removed from front pastedown. **£4800**

Second edition, first published 1798. Called the ‘Great Quarto’, it is the first to bear Malthus’s name and is so revised by Malthus as to be ‘regarded by [him] as a substantially new work’ (ODNB). The first edition, published anonymously, is now a great rarity. This second was the result of much criticism, as well as the great success of the first; further correspondence with Godwin; and travels abroad, on the continent and in Scandinavia, along with reading of travel literature, which resulted in numerous new case studies being added. There are more comparisons with other countries and Malthus places a new emphasis on moral or ‘natural restraint’ (he is opposed to contraception and abortion); allowing that it is possible for such restraint to be practised, Malthus thus reviewed what was ‘too gloomy a view of human nature in his first essay’ (New Palgrave).

The pessimist line, with its origins in Hume, Smith and Godwin, extended from Malthus to Ricardo, to James Mill and his son John Stuart, to Darwin and Wallace, even to Marx and Engels, the utopians who were driven to condemn Malthus, but were themselves prophets of doom and of the ‘misery of the working classes’, in what was arguably an age of remarkable economic and social development (Norman).

Goldsmiths’ 18640; PMM 251; Einaudi 3668; not in Sraffa.

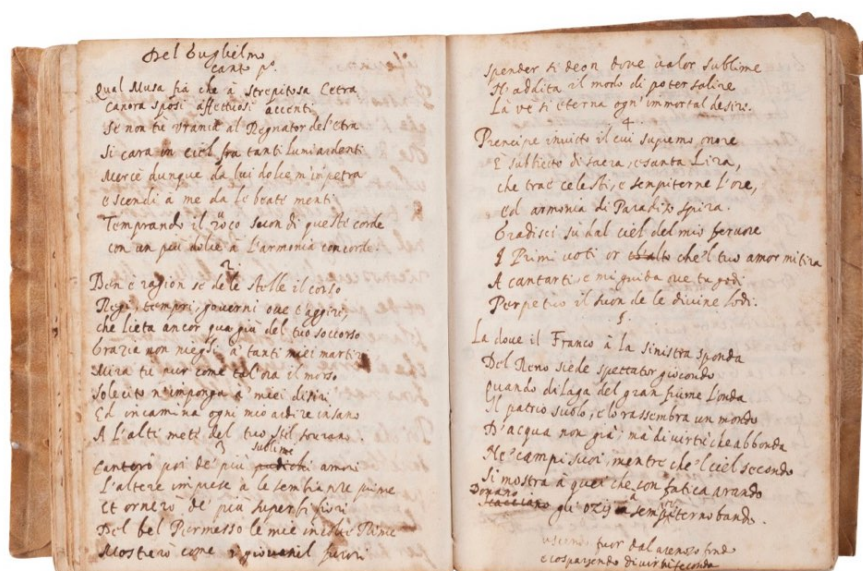


SEVENTEENTH-CENTURY COMMONPLACE BOOK WITH AN UNRECORDED WORK ON FRIENDSHIP AND SEVERAL UNRECORDED SONNETS

25. [MANUSCRIPT]. [ANON., possibly a Jesuit author.] Tragedia di Santa Caterina detta d’Alessandria [with:] Dell’Amicizia [and several other texts]. [Italy, early seventeenth century.]

Manuscript on paper (148 x 104 mm), ff. [172], approximately 25 lines to a page, written in 2 late sixteenth- or early seventeenth-century Italian cursive hands in brown inks, the first text with a few corrections, all following texts showing evidence of reworking; small losses to the outer margins of first 2 ff. entering a few letters of text, tear to upper margin off. [120] with small loss not affecting sense, a few edges a little frayed, one leaf detached but in place; contemporary limp vellum, now detached but for a few stitches, sides cockled, spine a little chipped, ties missing; preserving the original green silk bookmark, now detached.

£3750



Remarkably interesting early Italian commonplace book, or ‘zibaldone’, containing the **apparently unique version of a literary-philosophical dialogue *Dell’Amicizia***, and the **third known copy of an unpublished *Tragedia di Santa Caterina***, which survives in two further manuscript versions contemporary to ours (Vienna and Bodleian, this with the alternative title of ‘Massentio imperatore, e Caterina santa vergine’). Our version of the tragedy includes, interestingly, stage notes added in the margins. This text is apparently as yet unstudied – our preliminary reading reveals a skilful embedding of Bembo’s most affecting turns of phrase and of Tasso’s imagery within the well-established genre of *sacra rappresentazione*. The tragedy occupies ff. [1-76] of this notebook, and it was perceived by the writer as its main content: this is the title penned on the spine. The hand of the writer then changes for the remainder of the book.

The text of *Dell’Amicizia* appears to be unrecorded. It occupies ff. [100-108] and [125-158]; it consists of a dialogue between one Rovetti and one Astolfi, very likely to be identifiable with the writers Giovanni Andrea Rovetti (fl. 1600–1637) and his contemporary Giovanni Felice Astolfi. Ethical meditations are gently fused with the aesthetic and spiritual reflections in an examination of the grace of friendship that owes as much to Cicero, Aristotle, and Boethius as to the Christian tradition. Montaigne had famously addressed this theme a little earlier in one of his Essays.

Several other texts are also included: a remarkable page provides the classifications of ‘six types of liberty’, then we find studies on the story of the Magi, on the ways to access knowledge of God and His will, on spiritual and theological matters, whilst sonnets or other verses (again, apparently unrecorded) celebrate notable men of the time (Jacopo Peri, Paolo Pansa, Alessandro Spinola).

The commonplace book held at the Bodleian Library which contains one of the two other witnesses of the *Tragedia di Santa Caterina* is also a similar ‘zibaldone’ (though all its other texts are completely different from ours) and carries a clear Jesuit provenance. Hints of Jesuit authorship in our book, be they textual or, in one case, a small Jesuit monograph at the end, might therefore be supported by the comparison with this affine document.

26. [MANUSCRIPT.] A treatise on world geography. *Italy, c. 1760.*

Manuscript on paper, in Italian, 4to (225 x 185 mm), pp. 320 (including index at end); neatly written in brown ink in two distinct hands, c. 33 lines per page, French verses at end in different 18th-century hand, a few corrections and crossings-through, table headed ‘tavola de climi’ to p. 18; occasional small ink stains and marks; very well preserved in contemporary calf, gilt decoration and label to spine, red edges; some wear to extremities, a few marks to covers, upper joint repaired.

£2500



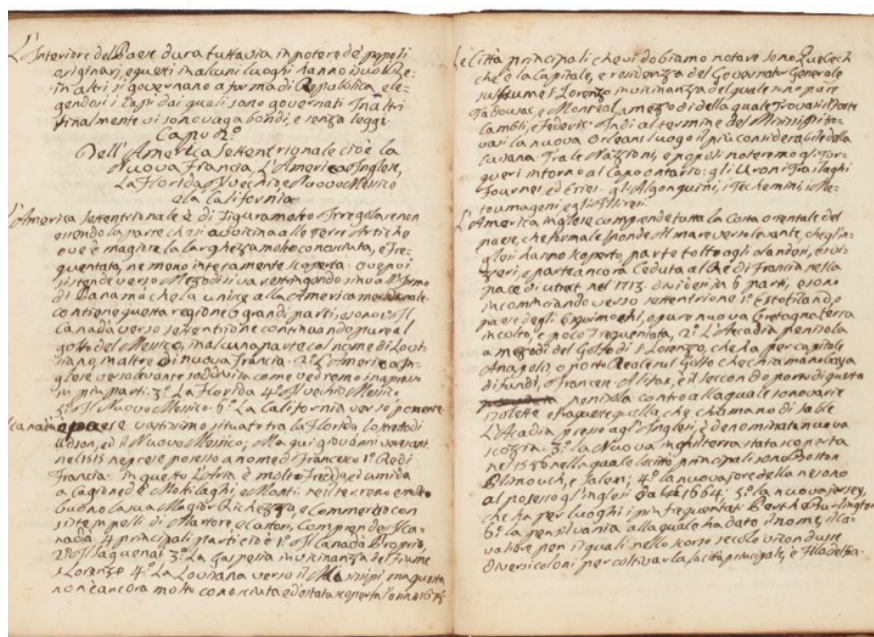
A thorough, methodical, and highly interesting manuscript treatise on the physical, political and religious geography of Europe, Asia, Africa and the Americas, apparently unpublished, providing an important insight into the mid-eighteenth-century western European conception of the world. The latest event referred to within the text is the 1756 battle of Minorca, putting its composition – by an anonymous Italian author – to around 1760. The absence of information on Australasia also indicates a date prior to Cook's voyages.

The treatise opens with an overview of cosmography and geography in general, including an interesting glossary of terms employed in natural geography (e.g. desert), civil geography (e.g. state), and moral geography (e.g. paganism). The author then discusses maps, including scale and representing natural and man-made features, as well as selecting the best maps. He then considers, for example, longitude and latitude, calculating the distance and time difference between two places, the rising, setting and declination of the sun, the constellations, stars and planets, and terrestrial and celestial globes (with reference to Nicolas Bion's *Usage des globes*).

In his subsequent analysis of European, Asian, African and American geography, the author works down from the macro to the micro level, beginning with a general account of each continent (giving consideration to languages and the general characteristics of their inhabitants) before describing each country in turn (giving latitude, longitude and extent), its regions, cities and island possessions, physical features (e.g. rivers, mountains and lakes), natural resources, religions, and government. There is much of historical interest – references to numerous treaties for example – as well as details on agriculture, commerce, and European colonialism.

The author is understandably Eurocentric, devoting the greatest part of the manuscript (top. 240) to the European continent. Beginning with Spain, he works through western, central, and eastern Europe, including the European possessions of the Ottoman empire (with a short passage on Islam), ending with Russia, Scandinavia, and the British Isles. Showing a not unnatural bias, he refers to Italy as 'no ha che invidiare a qualunque altra parte dell'Europa', and also comments on the cold, humidity and absence of wine growing in England.

The author divides Asia into 6 parts, comprising Turkey, Russia, Tartary, Persia, India, and China ('vastissima regione') and begins by stating that the Middle East was the first region to be populated by mankind and the birthplace of the arts and sciences. Discussion of China is followed by that of Asian islands including Japan. The section on Africa includes references to slavery and to European possessions on the continent.



Opening with mention of Vespucci and Columbus, the section on the Americas covers significant rivers and mountains (describing the Andes as 'i piu alti di tutto il mondo') as well as commerce in cocoa, tobacco and precious metals, before examining North America ('la Nuova Francia, l'America Inglese, la Florida, il vecchio e nuovo Messico e la California') in detail, and then South America, with references to European colonisation. A final brief section is devoted to the Arctic and Antarctic, 'una parte del mondo poco o nulla conosciuto', ending with reference to the 1739 discovery of Cape Circumcision.

The French verses at the end, 'Vers artificiels pour apprendre aisement, et retenir par coeur la geographie universelle', include the names of countries, regions, cities, and rivers across the globe – with a particular focus on France – and are perhaps derived from the Jesuit author Claude Buffier.

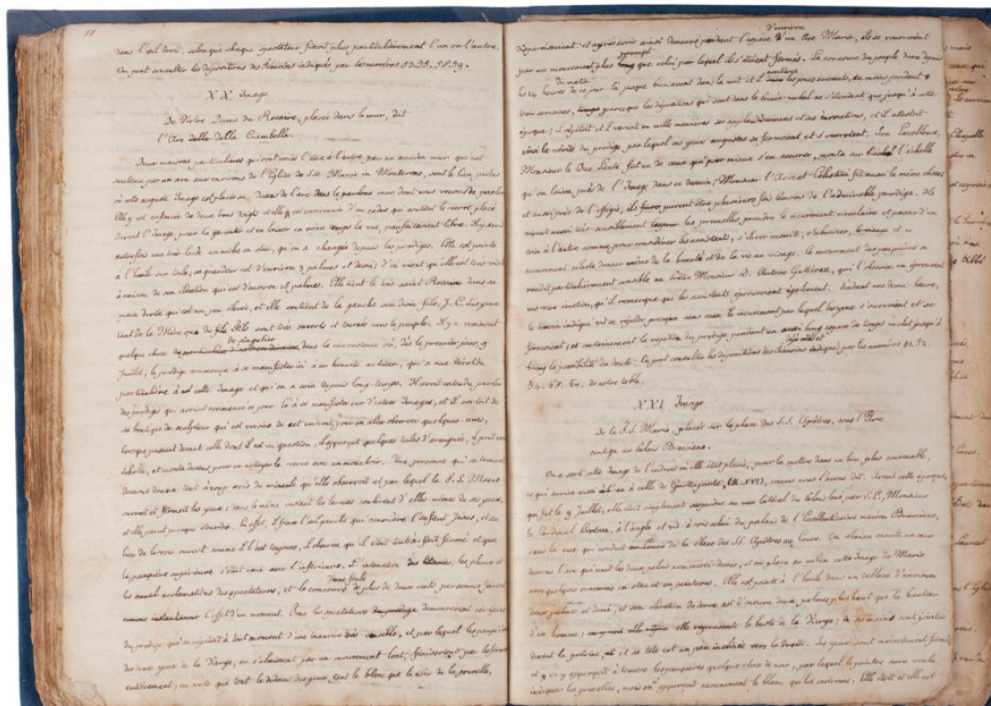
WINKING MADONNAS: ROMAN MIRACLES IN THE FACE OF REVOLUTIONARY ATHEISM

27. [MARCHETTI, Giovanni.] 'Des images miraculeuses de la ville de Rome'. *Rome, 1818.*

Manuscript on paper, in French, folio (29.5 x 20 cm), pp. [2], 100, 9, [5 blank], written in brown ink in a single hand, c. 30 lines per page, occasional corrections; a few chips to edges of title leaf, occasional light foxing, a few marks; overall very good in recent blue wrappers.

£650

An apparently unpublished French translation of Giovanni Marchetti's *De' prodigi avvenuti in molte sagre immagini specialmente di Maria santissima* (Rome, 1797), which sought to prove the authenticity of numerous eye-witness accounts of images of the Virgin Mary and other saints in and around Rome miraculously opening and closing or moving their eyes between July 1796 and January 1797.



Written in the context of the French invasion of Italy under Napoleon, Marchetti's work was intended to bolster the Catholic faith in the face of the threat of French Revolutionary atheism. It proved popular not just in Italy: two different French translations were published at Hildesheim in 1799 (*Mémoires concernant les prodiges arrivés à Rome dans plusieurs images*) and at Paris in 1801 (*Miracles arrivés à Rome en 1796, prouvés authentiques*), and further translations appeared in English, Dutch, and Polish. The miraculous images were disparagingly dubbed by some in England as the 'winking Madonnas'.

The anonymous translation in our manuscript is markedly different from those of 1799 and 1801, and if executed in 1818 (the date given on the first page), shows the enduring appeal of Marchetti's work twenty years on from its publication.



28. [MARIAN DEVOTION.] Goigs en alabança de nostra Senyora de la Rodona, titular de la iglesia antiga, y parroquial de la vila de Illa ... *Perpignan, Claude Le Comte, 1775.*

Single sheet, 40 x 32 cm, 76 lines of text, central woodcut depicting the Virgin and Child, imprimatur dated 27 February 1775; some toning and light creasing; overall very good. **£250**

A seemingly unrecorded broadside in Catalan and Latin, praising the Virgin Mary and invoking her protection of the town of Ille-sur-Têt, in the south of France, as patron of the church of Sainte-Marie de la Rodona. The origin of the name of the church, built in the 12th century, is uncertain, the appellation 'rodona' ('circle' in Catalan) perhaps deriving from the roundness of its polygonal apse. The verses here make frequent reference to the Virgin's crown, apparently playing on the proximity between 'rodona' and 'corona'.

The striking central woodcut shows the Virgin and Child beside a rose bush, the infant Jesus holding a rose in his right hand, and Mary's left hand seemingly poised above a bowl of rose petals. This is no doubt a reference to Mary's devotional title of 'Rosa Mystica', and the adjacent text repeatedly refers to her as 'flower of all maidens' ('flor de totes las donzellas'). The pillar shown in the background is likely a reference to Christ's flagellation.

Printed in nearby Perpignan, the broadside bears the imprimatur of *Charles-François-Alexandre Cardevac de Gouy d'Havrincourt, bishop of Elne 1743-1783.*

No copies traced on OCLC or CCFr.

MARSHAM'S MARKHAM

29. MARKHAM, Gervase. *Cavalatrice, or the English Horseman: Contayning all the Art of Horse-manship, asmuch as is necessary for any man to understand, whether hee be Horse-breeder, horse-ryder, horse-hunter, horse-runner, horse-ambler, horse-farrier, horse-keeper, Coachman, Smith, or Sadler...* London, *Edward Allde for Edward White, [1616-] 1617.*



8 parts in one vol., 4to in 8s, pp. [16], 88; [4], 209, '230-231', 212-213, '234-264' [i.e. 244]; [4], 84; [4], 57, [1]; [4], 58; [4], 67, [1]; [4], 86; [4], 37, [1] (register continuous); title within an elaborate equestrian woodcut border to each part (the first as a general title, pts ii-iii dated 1616), woodcut initials, ornaments, and illustrations; bifolia I3.6 and I4.5 misbound, minimal paperflaws to C2 and 2A5 touching text but not affecting legibility; a beautiful copy, clean and crisp, in contemporary British calf, borders and spine roll-tooled in blind, board-edges roll-tooled in gilt, edges speckled red and with horizontal lines in ink to mark the 8 parts, a leaf of printer's waste (*see below*) at each end folded once to form 2 stubs (rubbed through by the sewing supports, otherwise well-preserved); a few light marks, small chip to first band, neat repair to headcap and subtle repair to corners; upper margin of title neatly inscribed 'John Marsham D.' in contemporary ink, large pencil shelfmark ('DD.4') to front endpaper. **£12,000**

A beautiful copy of the second edition, 'corrected and augmented', of Markham's *Cavalatrice*, exceptionally well-preserved in a contemporary binding, from the library of the antiquary Sir John Marsham.

Among Markham's many published works on equestrian subjects, *Cavalatrice* is no doubt the most comprehensive and substantial. Likely written during his agricultural exile in the aftermath of Essex's execution in 1601 and first published in 1607, the work divides the knowledge of horses into eight books, among them breeding, training, stabling, and farriery, as well as books on hunting- and racing-horses. Of these the first and second books, on breeding and training respectively, are most extensive, and proved particularly influential in dismissing superstitions of earlier authors and rejecting the crueller practices suggested by Italian writers on horsemanship.

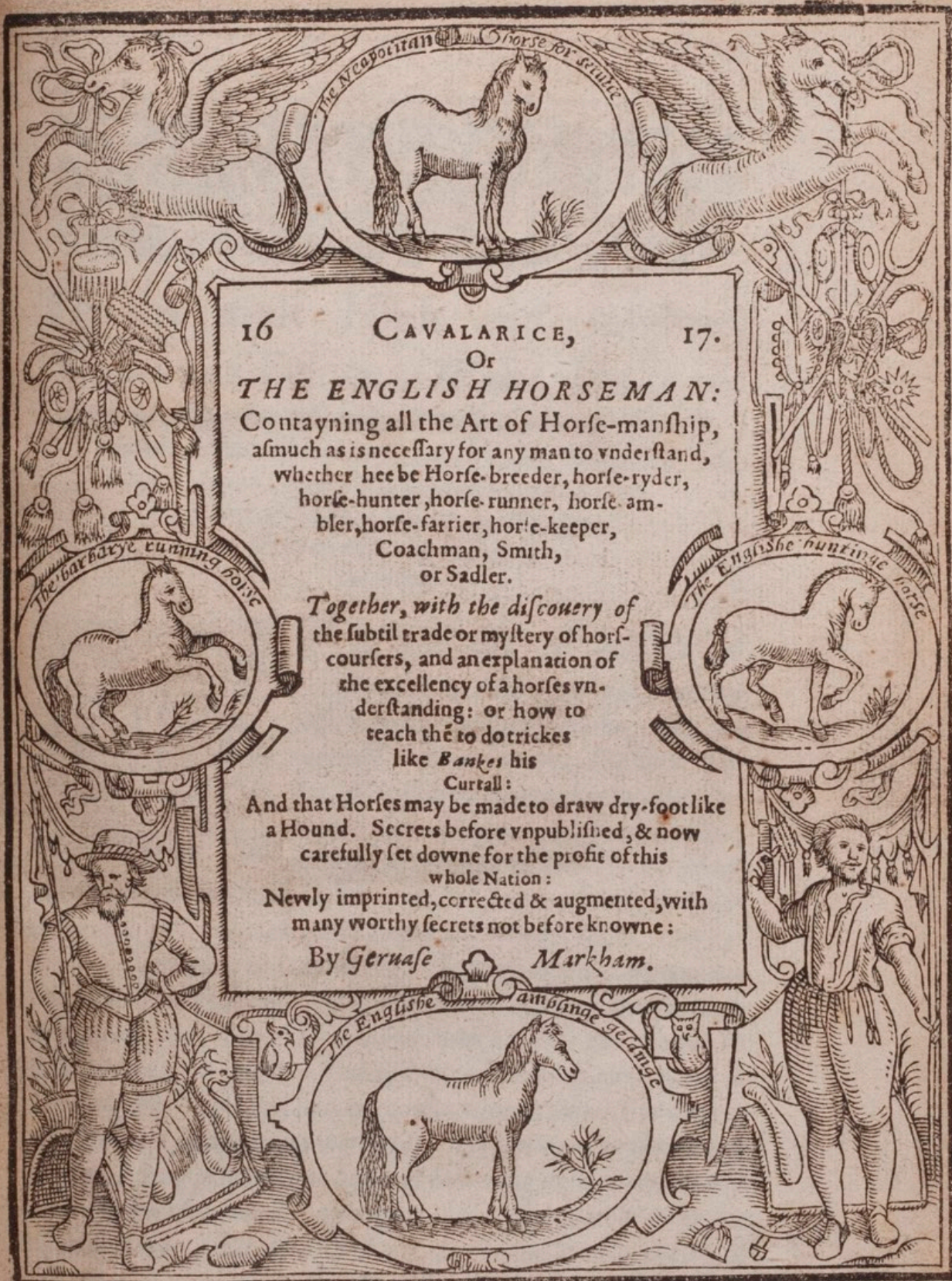
Markham's *Cavalatrice* remained popular throughout the seventeenth century, and his work on farriery, *Markham's Maister-Peece* (1610), was revised and reprinted well into the nineteenth. These works undoubtedly owed much of their success to his clear style, extensive experience, and scholarship. It was presumably out of opportunism that Markham published the present work as eight parts, allowing him to include dedications to seven potential patrons, prime among them Charles, Prince of Wales (originally written for Charles's elder brother, Henry).

Provenance: The present copy is **inscribed by the noted antiquary John Marsham** (1602–1685). BOO observes that, although Marsham's will does not mention any books, there are two early bookplates attributed to him (*cf.* Franks and Lee), 'one of which was also used as an engraving in a book of 1649'. We note one other book with his inscription, dated 1647, presented to him by John Donne, which appeared at auction (Christies, 3 March 2004, lot 27).

The two leaves of printer's waste, used here as guards for the endpapers, are taken from the King James Bible. We have not been able to identify this particular edition, though it is remarkably close to other settings mostly dating to around 1630. The texts present are 1 John 3:11 to 3 John 14 (leaf 3K1) and the apocryphal 2 Maccabees 7:5 to 8:31 (leaf 3B1).

ESTC S112112; Poynter 19.2; *cf.* DeJager 137.





16

CAVALARICE,
Or

17.

THE ENGLISH HORSEMAN:

Contayning all the Art of Horse-manship,
asmuch as is necessary for any man to vnderstand,
whether hee be Horse-breeder, horse-ryder,
horse-hunter, horse-runner, horse am-
bler, horse-farrier, horse-keeper,
Coachman, Smith,
or Sadler.

Together, with the discovery of
the subtil trade or mystery of horse-
coursers, and an explanation of
the excellency of a horses vn-
derstanding: or how to
teach the to do trickes
like *Banks* his

Curtall:

And that Horses may be made to draw dry-foot like
a Hound. Secrets before vnpublished, & now
carefully set downe for the profit of this
whole Nation:

Newly imprinted, corrected & augmented, with
many worthy secrets not before knowne:

By *Geruase Markham*.

30. MATTIOLI, Pier Andrea. *Commentarii secundo aucti, in libros sex Pedacii Dioscoridis Anazarbe de medica materia . . . His accessit eiusdem Apologia adversus Amathum Lusitanum. Venice, Officina Valgrisia, 1560.*

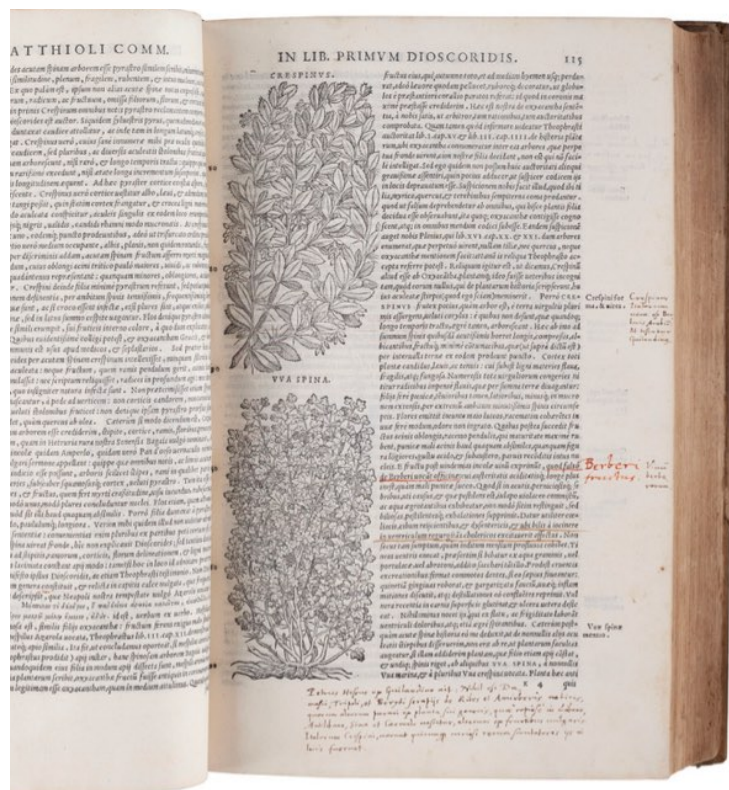
Two parts in one volume, folio, pp. [c], 776; 46, [2]; with printer's device on the two titles and on verso of final leaf, and with approximately 700 woodcuts in the text; underlining and numerous annotations in at least two early hands (see below); a few small stains and some occasional marginal foxing or soiling, minor worming in blank upper margins of about a dozen leaves; contemporary blind-stamped south-German pigskin, covers tooled to a panel design incorporating a roll of the Salvator Mundi, David, St. Paul and St. John the Baptist (not found in Haebler) and a smaller roll of four heads of Reformation theologians in roundels amidst decorative foliage (possibly Haebler II p. 99 no. 30, attributed to Augsburg); rubbed and slightly soiled, ties lacking, neat repairs at edges and at head of spine, upper outer corner of front flyleaf torn away. **£12,000**

Fourth Latin edition (first 1554) of Mattioli's enormously popular herbal; **from the library of the learned German orientalist Jakob Christmann and with his annotations in Latin, Greek, Arabic, Aramaic and German.**

Jakob Christmann (1554–1613), a converted Jew, had studied Arabic and Turkish and was appointed Professor of Arabic at Heidelberg in 1608. In the sixteenth century Heidelberg was the centre of Arabic studies in northern Germany, and Christmann had access to the Palatine Library, including the oriental manuscripts that Guillaume Postel had been forced to sell to the Elector Palatine Ottheinrich when on his way to Venice in 1555.

A pupil of Franciscus Junius, he published a brief introduction to reading and writing Arabic, *Alphabetum Arabicum* (1582), and in 1590 produced a Latin translation of the astronomical work of al-Farghānī, made from a Palatine manuscript not of the Arabic original but of the medieval Hebrew version. He prepared several other works for publication but never saw them through the press, among them a detailed comparative Arabic grammar, *Institutiones arabicae et turcicae linguae*.

Christmann's interest in botany is hitherto apparently unattested, but to judge by his underlining and annotations here, in both red and black ink, he seems to have read Mattioli's work in its entirety. Perhaps unsurprisingly, his engagement with the text frequently rests on his own knowledge of the Arabic language and also of Arabic or Persian authorities such as Avicenna and Serapion. He praises Gentile da Foligno, the medieval commentator on Avicenna ('Gentilis Fulginas fidelissimus Avicennae interpres', p. 716) but also appears to have had access to an Arabic manuscript of Avicenna, for he notes that Mattioli in his description of Cardamom has been misled by the Latin translation: 'Decipitur ex vulgata versione: codex enim Arabicus habet Kakile, cuius duo genera statuit, maius et minus. Maius est sicut nux parva nigra, quae cum frangitur, intus granum album est, et C. Minus autem est sicut garyophyllum [i.e. like Caryophyllus Aromaticus or cloves], in figura etiam aromaticum', p. 24). Where Mattioli ponders at length as to why one of the three varieties of rheum named by Mesue is 'Indicum or Sceniticum' (the others being Turcicum and Barbarum), Christmann explains that a scribal error is to blame, 'Seni' having been written for 'Scemi'. 'Thus', he continues in his marginal note, 'you may see the errors into which those who are ignorant of Arabic throw themselves'.



Elsewhere, Christmann corrects Mattioli's faulty German ('Firsch hyssop, & Hoster hyssop' to 'Kirchenhyssop' and 'Closterhyssop', p. 372), and there are sporadic words in Greek as well as one in Aramaic (p. 22). Occasionally he adds information from other sources: next to Mattioli's entry on oregano, for example, he notes Aristotle's observation, in his *Historia animalium*, that tortoises ate the herb after eating snakes in order to avoid dying. He was also clearly aware of contemporary critical responses to Mattioli's work, citing Guilandinus (Melchior Wieland, the German prefect of the Paduan botanical garden) in a marginal note adjacent to Mattioli's description of the hawthorn (p. 115). Curiously, Christmann takes a particular interest in 'oleum scorpionum', or oil of scorpions, which was used to treat diseases of the urinary system, marking its presence in the text in four separate places (pp. 724, 738, 742, and 763).

In the *Apologia adversus Amathum Lusitanum*, Christmann has underlined those passages in which Mattioli most viciously attacks the Portuguese physician Amato Lusitano (like Christmann a converted Jew): '... you have most perfidiously turned away from God the Eternal. For as you now present to adhere to our faith (so I learn), and then give yourself over to Jewish laws and superstitions. ... Just as there is no faith and no religion within you, so in truth you are completely blind as to the medical art which you unworthily profess' (p. 20, translation from H. Friedenwald, *The Jews and medicine* vol. II p. 349). Whether Christmann was agreeing with Mattioli here or objecting to him is uncertain, but the latter response is surely the more likely.

Christmann's library was evidently sold off shortly after his death. Copernicus's autograph manuscript of *De revolutionibus*, which had been acquired by Christmann from the library of Valentine Otho, was sold by his widow on 17 January 1614 to the Czech philosopher Comenius for a worthy price ('digno redemptum pretio') and is today one of the great treasures of the Jagiellonian University in Kraków. In 1620 eighteen Arabic and Turkish manuscripts, eight of them in Christmann's own hand, were purchased for the Groningen Academy from Joachim Borgesius, the recently appointed headmaster of the Latin School in Groningen. These volumes, which included Christmann's unpublished comparative Arabic grammar mentioned above, formed the nucleus of the oriental collection at Groningen, where they remain.

Provenance:

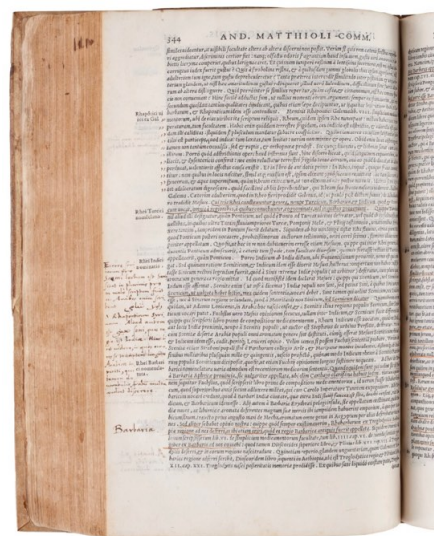
1. Ownership inscription 'Simonis Grynaei' on title and the date 1564. This is probably the Swiss mathematician and university professor Simon Grynaeus the Younger (1539–1582). Grynaeus is recorded as a doctor of theology at Tübingen in 1564, and in 1575 became a professor of theology at Basel. Between 1584 and his death in 1586 he organised the University of Heidelberg along Reformed lines. A few of the annotations in the present volume appear to be in Grynaeus's hand.

2. Jakob Christmann, with his ownership inscription at foot of title. Christmann presumably acquired the book in Heidelberg either directly from Grynaeus or shortly after his death.

3. Arthur Young (1741–1820), the most famous agriculturalist of his age, with his armorial bookplate. A piece of paper loosely inserted between pp. 456 and 457 is probably in Young's hand and reads 'Royal Society Books in 1681 – 3000 Vols / Di Bonardo Richezze del' Agricoltura / Di Tatti (Giov.) Agricoltura'.

4. The earls of Haddington.

Adams D669; Nissen, *BB1* 1305.





VOUS êtes priés d'assister aux Convoi & Vigiles de Damoiselle MARIE-THERESE MIMEREL, Epouse d'Honorable Homme Antoine - Isidore de Bonne, Négociant & ancien Consul de cette Ville d'Amiens ; Qui se feront cejourd'hui Dimanche dix-sept Janvier 1779, à cinq heures du soir, dans l'Eglise de Saint Martin, sa Paroisse; Ensuite à l'Enterrement qui se fera dans le Cimetiere de Saint Denis, lieu de sa Sépulture ; Et demain à la Messe que l'on chantera à onze heures du matin dans la même Eglise. Messieurs & Dames s'y trouveront, s'il leur plaît.

DE PROFUNDIS.

REQUIESCAT IN PACE.

On dira des Messes basses depuis six heures du matin jusqu'à midi.

WITH MACABRE WOODCUT

31. MIMEREL, Marie-Thérèse. Vous êtes priés d'assister aux convoi & vigiles de Damoiselle Marie-Therese Mimerel ... [*Amiens, 1779*].

Single sheet, 42 x 53 cm, large woodcut initial, 13 lines of text; a few small chips to edges, creases from folding; overall very good. **£250**

An apparently unrecorded announcement of the funeral and burial of Marie-Thérèse Mimerel at Amiens, in northern France, on 17 January 1779. Born at Amiens in 1723, the daughter of a master jeweller, Marie married the local merchant and city official Antoine-Isidore de Bonne. This notice invites its readers to attend Marie's funeral 'at five o'clock in the church of St Martin' and burial 'in the cemetery of St Denis', as well as to a Mass at eleven o'clock the following morning.

The text opens with a remarkable macabre woodcut initial depicting an elaborate tomb within which appear Father Time (with hourglass and a long beard stretching to his feet), a female figure staring directly at the viewer, a spade, and a scythe. Teardrops rain down from above, and the mournful black border is filled with skulls, crossbones, and further tears.

Given its size, this notice was clearly intended for public display, no doubt outside the home of the deceased as well as at the church and cemetery.

Not traced on OCLC or CCFr. OCLC finds two similar notices issued at Amiens, one from 1791 (Library of Congress) and another from 1821 (BM Lyon).

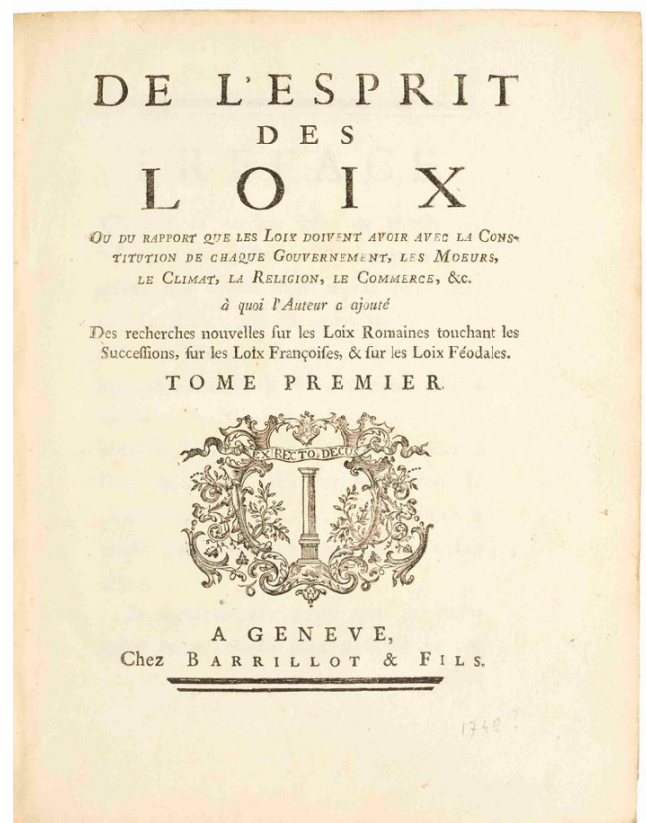
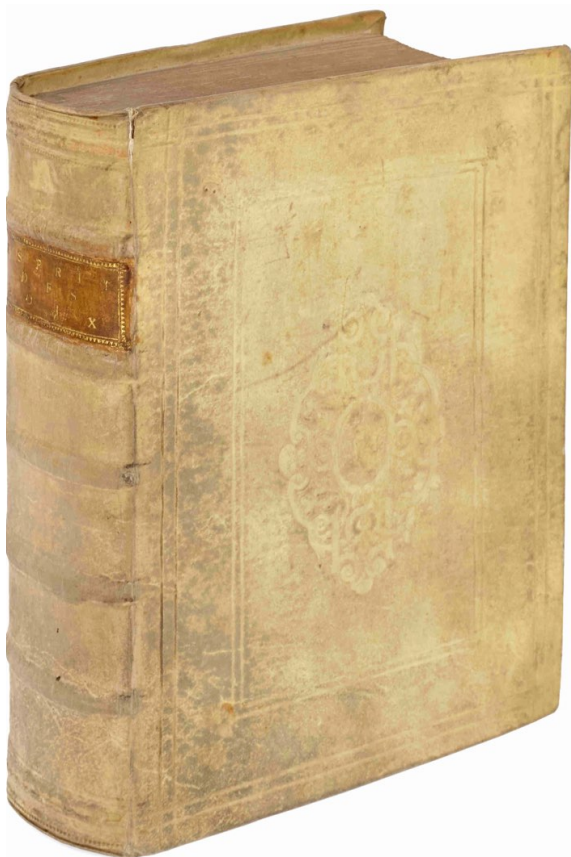
IN CONTEMPORARY DUTCH VELLUM

32. [MONTESQUIEU, Charles Louis de Secondat]. *De l'esprit des loix, ou du rapport que les loix doivent avoir avec la constitution de chaque gouvernement, les moeurs, le climat, la religion, le commerce, &c. à quoi l'auteur a ajouté des recherches nouvelles sur les loix romaines touchant les successions, sur les loix françoises, & sur les loix féodales.* Geneva, Barrillot [sic], [1748].

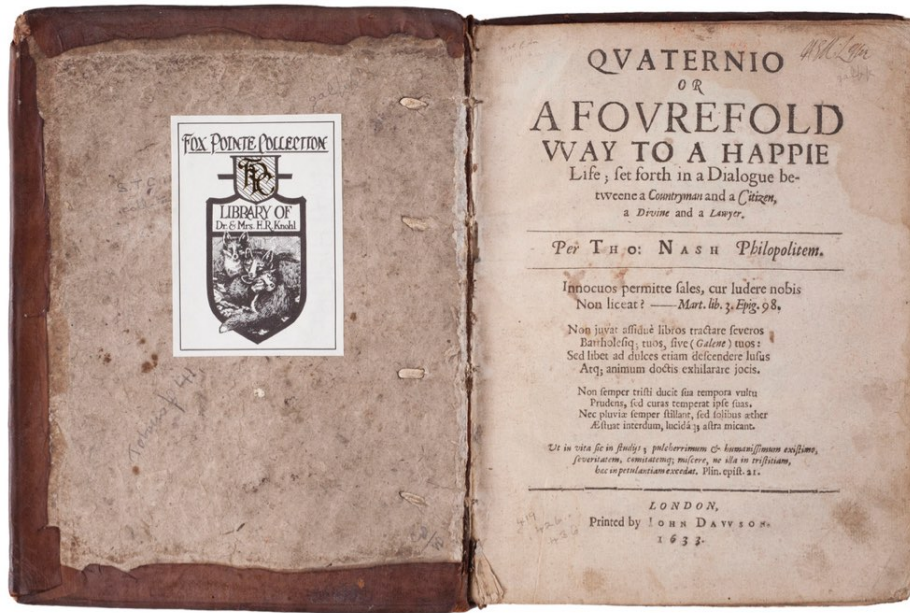
2 vols in one, 4to, pp. [8], xxiv, 522; [4], xvi, 564; an excellent copy in contemporary Dutch vellum, blindstamped cartouche and panels to boards, spine with raised bands and morocco label gilt, somewhat dusty, edges sprinkled red; contemporary annotations to front pastedown and free endpaper. **£25,750**

First edition, first issue. Montesquieu's masterpiece of political theory, the principles of which formed the ideological basis of the French and American revolutions and were the cornerstone of the United States Constitution. Montesquieu argues that culture cannot be abstracted from the climate and geography of individual states, meaning there is no single best institution or set of laws; the best institutions are those adapted to the people that they serve and the best laws to the people that they govern. He also makes a case for the division of government and for the need for systems of checks and balances so as to ensure the rights of the individual. *De l'esprit des loix* foreshadows the work of the philosophes, despite the fact that in general they ignored him. This was probably due to the hostility of Voltaire, though even that great intellect was finally forced to praise Montesquieu's book in public.

Tchmerzine IV 929; Cabeen 97; Dagneau, p. 15; *Printing and the mind of man*, 197.



33. NASH, Thomas. *Quaternio or a fourefold Way to a happie Life; set forth in a Dialogue betweene a Countryman and a Citizen, a Divine and a Lawyer ...* London, Printed by John Dawson. 1633.



4to, pp. [16], 280; woodcut headpieces and initials; slightly shaken but a very good copy in contemporary calf, covers ruled in blind, spine a little rubbed, later paper label; early ownership(?) inscriptions to rear endpaper, printed binding waste from a contemporary 12mo Bible; quarter morocco slipcase. **£4000**

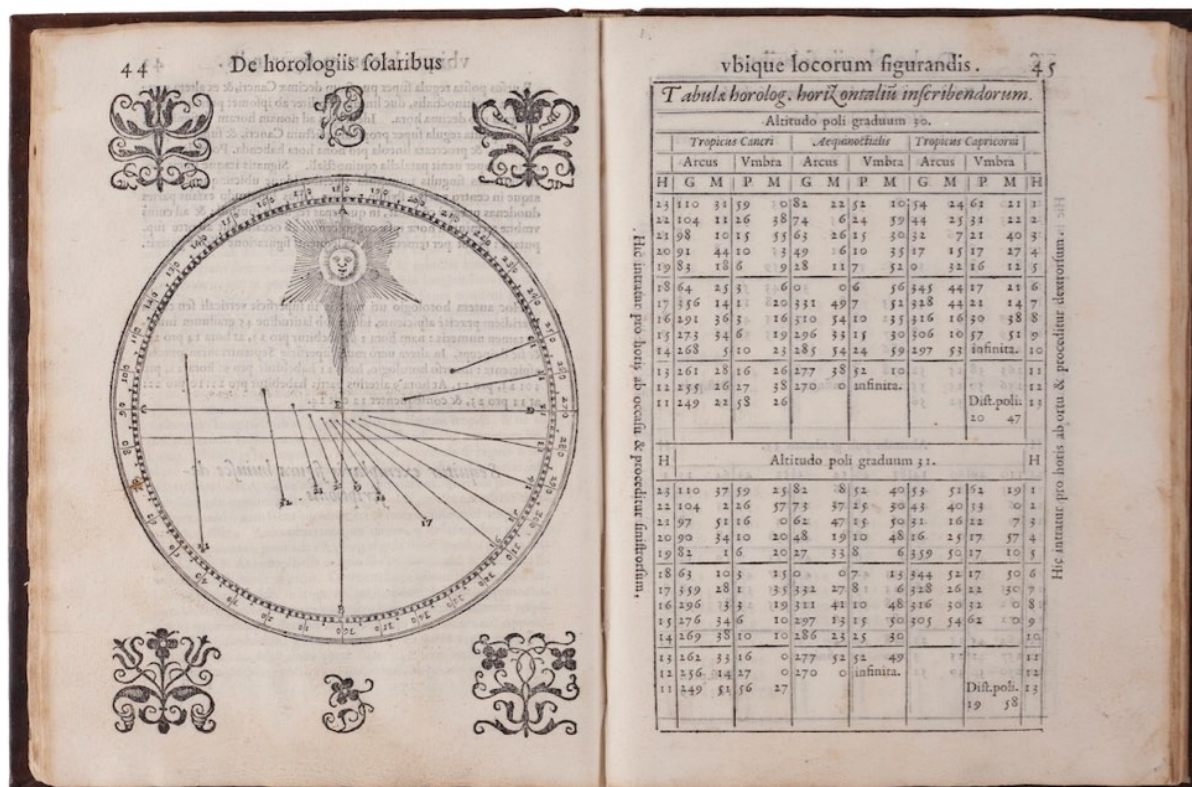
First edition, first issue. ‘Nash’s *Quaternio* is an intelligent and entertaining book. It purports to show, in the form of a dialogue, four possible ways to pursue a life at once happy and useful to the commonwealth. Together these paths lead to an integrated vision of responsibility and order, but the landscape through which he conversation takes its quaternial way is no vale of abstract precept or frowning solemnity. Nash’s prose passes by margins thick with quotations (a number of them from [Thomas] More), anecdotes, examples, and further comments, while the speakers, all literate and humorous men, crowd their discourse with stories and illustrations of their own’ (Anne Lake Prescott, ‘Thomas Nash (1588-1648) and Thomas More’, *Moreana* 15:59/60 (1978).

‘While the dialogue bristles with opinions on such topics as the obedience due to superiors, the dangers of religious separatism, worldly vanity, the book of nature, and the splendours of the legal profession, it also offers, especially in its packed margins, a playful – and on occasion even scatological – humour and a multitude of entertaining passages from such works as Thomas More’s epigrams and Chaucer’s *Canterbury Tales*’ (*Oxford DNB*). Most frequently quoted is Sylvester’s *Du Bartas*, with 25 credited marginal quotations (and many uncredited), and several longer passages within the text; other quotations in verse come from Thomas Churchyard, Jasper Heywood’s *Seneca*, and John Ross (a long passage from his neo-Latin *Britannica*, 1607, for which Nash provides a prose translation), Nash even provides a list of his sources on the final page: among the classics Homer, Ovid, Aristotle, Plutarch, Pliny and Plato; and among the moderns Petrarch, Chaucer, Edward Coke, Stow, Paolo Giovio, Bracton, Ortelius, Erasmus, Fulbecke and Lydgate.

Nash (1588-1648), not to be confused with his contemporary namesake who married Shakespeare’s granddaughter, entered the Inner Temple in 1607. Little more is known of him beyond what can be gleaned here; he refers in one place to ‘my good friend Mr. Rous’ (Francis Rous), and was also a friend of ‘that valourous, adventrous Gentleman Captaine James’ (p. 59), the arctic navigator.

Quaternio was re-issued with a cancel title-page in 1636 and again in 1639 under the title *Miscelanea*. A very small number of copies of the first edition (2 in ESTC) have an extra (presentation) leaf inserted before the title-page.

STC 18382; Pforzheimer 766.



34. PADOVANI, Giovanni. *Opus de compositione et usu multiformium horologiorum solarium pro diversis mundi regionibus, id[ue] ubique locorum tam in superficie plana horizontali, quam murali quorsumcumq[ue] exposita sit, pertractans ... Nunc primum in lucem prodit. Venice, Francesco de Franceschi, 1570.*

4to, pp. [viii], 110, [2]; woodcut device to title, engraved initials, tables and woodcut diagrams throughout; minute hole to K2 (not touching text), light foxing to quire M, a few small marks, otherwise an excellent copy in modern dark brown calf, covers panelled and ornamented in blind and lettered with author, title and date; extremities lightly rubbed; two leaves of contemporary manuscript notes bound before title (quite fragile, some holes where ink has eaten paper away, some bleed through), inscriptions and occasional marginal notes (see below). **£3750**

Scarce first edition of Padovani's treatise on sundials, providing illustrated instruction on the use of various horizontal and vertical sundials and on calculating latitude, this copy owned and annotated by the author's friend and collaborator Johannes Andrea de Muscis. A second edition appeared in 1582.

Padovani was an Italian mathematician, astronomer, and musical theorist from Verona, a student of Pietro Pitati, and the author of numerous works relating to time. The owner and annotator of this copy gives his name at the head of the title-page as 'Jo. Andrea de Muscis', describing himself as 'coadiutor huius auctoris'. He provides more detail in a note below the imprint: 'Mortuus est hic sodalis meus ... an[n]o d. MDCXIII q. ad supputandas has tabulas fui coadiutor'. So de Muscis assisted Padovani in the computation of the numerous tables which embellish the text, giving latitudes of European cities, data for spacing hour markers, occidental and oriental declinations and altitudes. On two leaves bound before the title-page, de Muscis has added detailed notes providing clarification on using the printed tables of declination, headed 'Sumariu[m] in tabulis pro declinatione muri ta[m] ad ortu[m] q[uam] ad occasu[m] platitude 45 graduu[m]', ending with a brief summary ('Breuis supradictoru[m] repetitio'). These notes again indicate de Muscis's close relationship with the author, of whom he writes, 'hic bonus vir amicus meus, cu[m] quo stricte conversabam et sepius de hac re adlocutus sum ... bene docuit varia componere horologia'. The few notes within the text in de Muscis's hand include one correcting two dates in accordance with Gregorian calendar reform, and another annotating the diagram on p. 41.

Provenance: Johannes Andrea de Muscis, about whom we have not been able to discover anything further; signature of Giuseppe Laurenti to title-page; note of acquisition to rear free endpaper, 'Compro a di 3 Marzo 1608 ...'.

EDIT16 CNCE 27991; Houzeau & Lancaster, 11375 (belle édition, rare); Riccardi I.II, 232 (bella e rara ediz.); USTC 846034. COPAC records copies at Oxford and the National Library of Scotland only

35. PALMER, Thomas, Sir. An essay of the meanes how to make our trauailes, into forraine countries, the more profitable and honourable. *London, H.L. for Mathew Lownes, 1606.*

Small 4to, pp. [8], 131, [1 blank]; with 4 folding tables; woodcut device to title, initials and head-pieces; title reinforced at gutter, 2 of the folding tables with closed tears (without loss) and backed, a few small wormholes to blank margins, a little foxing to title, occasional light marks; overall very good in modern half black morocco over dark blue cloth boards, spine in compartments lettered in gilt, top edge gilt; old Advocates Library duplicate stamp at head of A2r, armorial bookplate of Paul Wansbrough to front pastedown. **£5500**

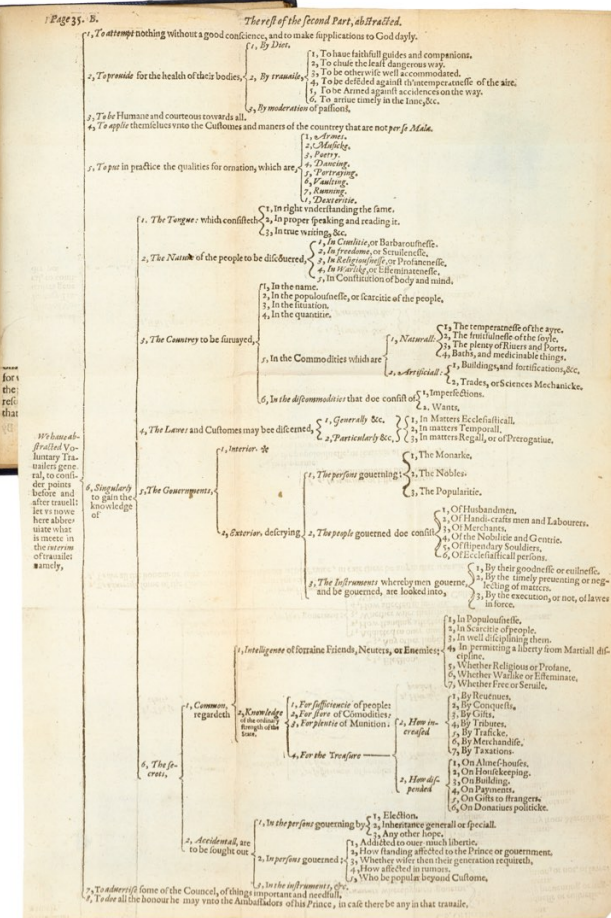
Scarce first edition of this important early Jacobean treatise on travel – both philosophical and practical in content – by Sir Thomas Palmer (1540-1625), known by the sobriquet ‘the traveller’. Palmer’s preface to the reader describes ‘trauailing into forraine states’ as the ‘most behoueable’ activity ‘for the publike and private good thereof’, while his dedication – addressed to Prince Henry, eldest son of James I – expresses the hope that the *Essay* would render its readers both of ‘better service to his maiestie’ and ‘more compleat’ in themselves. Clearly inspired by Theodor Zwinger’s *Methodus apodemica*, Palmer was prompted to publish such a work in English, since ‘this subiect hath not worne an English habite hertofore’ (p. [6]).

In the first part of the *Essay*, Palmer discusses the impetus for travel, dividing travellers into ‘involuntary’ and ‘voluntary’, the former including those sent abroad on service (e.g. ambassadors, spies, and soldiers) and those banished or driven abroad by persecution, and the latter including divines, physicians, merchants, and ‘mechanickes’. Palmer describes the qualities each should have: spies, for example, should be able to ‘resemble all gestures and behauiours’, ‘to endure all things’, and ‘to keep themselves from being known for intelligencers’; physicians should ‘be carefull to transplant what may profit their country’; and merchants should ‘know by what commodities their country may be benefited’.

In the second part, Palmer considers skills, qualities and behaviours appropriate to travellers, before, during, and after their journeys. So, for example, they should ensure they have a thorough grasp of the requisite languages and other branches of knowledge they will require prior to setting out. While travelling they should look after themselves (keep a healthy diet, employ good guides, ‘chuse the least dangerous way’), shun vanity and sensuality, ‘be humane and courteous towards all’, and gain a thorough grasp of each country they visit, including the character of its people, its natural resources, laws and customs, military strength, trade and government, how it generate and spends its wealth, and its ‘secrets’. And upon their return home, travellers should share all useful knowledge for the general good.

Palmer, who resided at Wingham in Kent, was MP for Arundel, sheriff of Kent, and a gentleman of the privy chamber to James I. He had a great reputation for generous hospitality, and entertained Elizabeth I in 1573 during her journey from Sandwich to Canterbury.

ESTC S113921; Kress 274.



‘UNSPEAKABLY VOLUPTUOUS PLEASURES TO THE NETHER REGIONS’

36. [PARIS-PROSTITUTION.] Nouvelle liste des jolies femmes de Paris; leurs noms et leur demeure. Prix trois francs. *Paris, au Palais des Plaisirs, 1808.*

12mo, pp. 70; a little dusty, a few spots and marks; a very good uncut copy in original blue/grey wrappers; somewhat worn and stained.

£1250

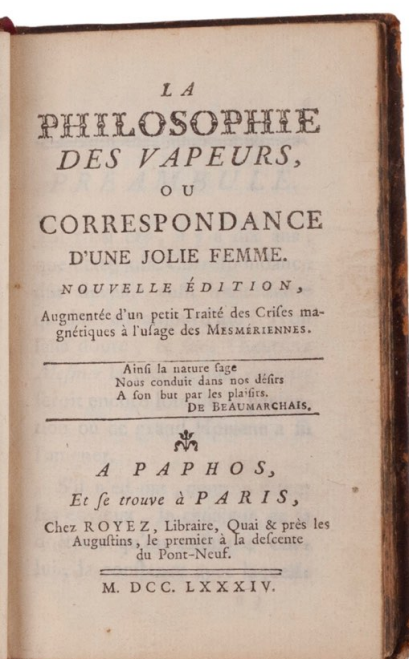
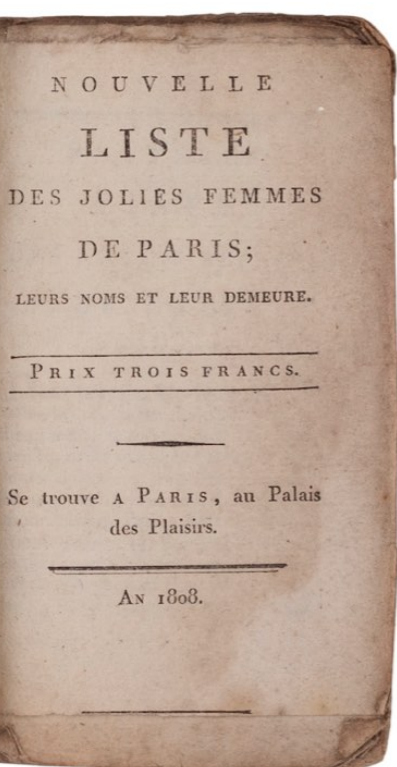
Very rare guide to Parisian prostitutes providing an extraordinary snapshot of the state of prostitution in the city during the First French Empire.

The anonymous compiler begins with a brief history of prostitution in the capital, and its regulation, under Charlemagne and Louis VIII, describes a brothel established by Joanna I of Naples at Avignon, and discusses Pierre-Jean Grosley's estimate of the number of prostitutes in London.

He then provides his *liste*, divided into categories including 'houses of the first order', 'bawdy houses', 'actresses', 'washerwomen', and 'procuresses', giving the name of each prostitute, an indication of their age, and their physical attributes, character, and particular talents. Rosanne, for example, *chez* Madame l'Évêque at the Palais du Tribunat, offers 'unspeakably voluptuous pleasures to the nether regions'; Honorine prefers women; Scholastique likes wine with her lovemaking; Nanette has a penchant for soldiers; Genevieve favours the priapic; Dorsay enjoys S&M; and Madame Laperriere promises rejuvenation to the elderly. One Ducroisy is poetically described as possessing 'a tuft as black as a crow above two alabaster columns', while Félicité has skin 'soft and white, sprinkled with golden freckles, like gold in Maraschino liqueur'.

The author hopes that his *liste* will bring business to the ladies and pleasure to their clients, beseeching both to look after their health so that his guide might 'serve Love, not Asclepius'.

OCLC finds only one copy, at the British Library. The BnF has a work of the same title, with the same pagination, dated 1803.



HANDBOOK FOR HYSTERICIS

37. [PAUMERELLE, Claude, attributed.] La philosophie des vapeurs, ou correspondance d'une jolie femme. Nouvelle édition, augmentée d'un petit traité des crises magnétiques à l'usage des Mesmériennes. '*A Paphos et se trouve à Paris*', Royez, 1784.

12mo, pp. xxii, 168; woodcut head- and tail-pieces; small marginal losses to blank corners of A1 and F1, light marginal damp staining to a few leaves; very good in contemporary mottled calf, red morocco lettering-piece to spine, marbled edges and endpapers; two wormholes to spine, somewhat rubbed and worn; modern private collector's book label to front pastedown.

£275

Second edition (first 1774) of this satirical work on the 'vapours', attributed to Claude Paumerelle of the Academy of Arcadia, a subject very much *à la mode* among the Parisian elite at the close of the *Ancien Régime*.

After a short introduction on fits, with reference to Mesmer, comes the principal text: twenty-five letters addressed by an old marquise to a young countess about to enter society, initiating her into the ‘philosophy of vapours’, beginning with the maxim that ‘a woman without the vapours is as ridiculous in society’ as one ‘forever in the company of her husband’. The young countess is advised to get herself a boudoir *tout de suite* and is instructed in the art of feigning headaches to ‘derail a husband’s projects, worry a lover, excite interest in a friend, and chase away the boring’. Further instruction follows on the advantageous application of stomach aches, yawning and sighing, trembling fits, palpitations, tearful outbursts, graceful swooning (showing off an ankle or leg in so doing), and dizzy spells. The letters are followed by a tongue-in-cheek dialogue on love, ‘Le souper de Ninon’, between Ninon de l’Enclos, Charles de Saint-Évremond, and François de Châteauneuf.

OCLC finds 3 copies in North America (MIT, Rice University, McGill University); this edition not on Library Hub.



JIGSAW MAP

38. ROBERT DE VAUGONDY, Didier. *Afrique divisée en ses principaux Empires et Royaumes. Paris, chez le Sr. Delamarche Géog. rue du Foin Saint Jacques au Collège de M.tre Gervais, 1778 [but 1784?].*

Engraved jigsaw map, 52,5 x 69,5 cm; cartouche with title, author and date to top right; map scale and imprint within cartouche to lower left; legend in French in a panel on the right (list of kingdoms, religions and European colonies); original hand-coloured outline, dissected in 41 pieces (16 for the continent) mounted on thick board, brushed orange paper backing, outer margin covered with blue paper, some minor age toning, but an excellent specimen, housed in a ?later box, covered with early nineteenth-century Remondini patterned paper and lined with a similarly dated plain blue paper. **£3500**

A remarkably well preserved early jigsaw map of Africa, by Didier Robert de Vaugondy (1723–1786), one of the leading cartographers of the eighteenth century, and issued by Charles Francois Delamarche (1740–1817), who had purchased Robert de Vaugondy’s map plates and copyrights from Jean-Baptiste Fortin. Although the maker of the jigsaw is unknown, the paper used in the backing and on the outer border, as well as the style and material employed, seem to suggest a French or Italian product of the late eighteenth century or first few years of the nineteenth.



The invention of jigsaw maps, also known as ‘dissected maps’, dates back to late 1760s and is variously attributed to Lady Charlotte Finch (1725–1813), royal governess to the children of King George III and Queen Charlotte; Jeanne-Marie Leprince de Beaumont (1711–1780), author of *Beauty and the Beast*; and London cartographer and engraver John Spilsbury (1739–1769), the latter being the only one to properly label his creations and to produce puzzles on a more ‘industrial’ scale.

Jigsaw maps, often cut along country borders as here, primarily had an educational purpose, allowing children to learn about the different countries, and their position in relation to surrounding ones. Although considerably more expensive than normal maps, they soon became very popular. Jigsaw maps of this early period are rarely encountered complete and in such good condition.

See: Anne Williams, *The Jigsaw Puzzle: Piecing Together a History*.

‘THE FIRST GREAT EMOTIONAL PLEA FOR THE EQUALITY OF ALL MEN IN THE STATE’ (PMM)

39. ROUSSEAU, Jean Jacques. [half-title: *Du contract [sic] social;*] *Principes du droit politique.* Amsterdam, Rey, 1762.

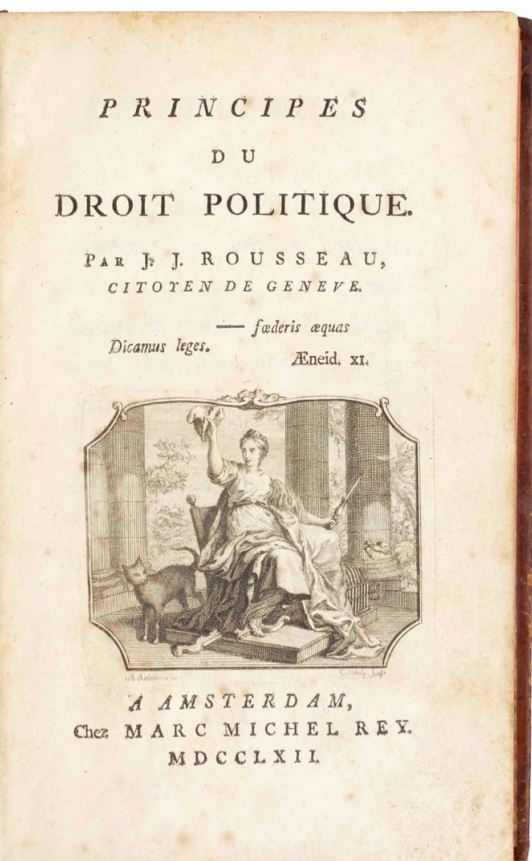
8vo, pp. [2], viii, 323, [1, advertisements]; half-title: engraved vignette of liberty seated; extremities slightly dusty, otherwise a good clean copy in contemporary mottled calf, spine gilt in panels with red morocco label, joints rubbed but holding firm; marbled endpapers, edges stained red. **£9750**

First edition.

‘The *Contrat social* remains Rousseau’s greatest work ... It had the most profound influence on the political thinking of the generation following its publication. It was, after all, the first great emotional plea for the equality of all men in the state: others had argued the same cause theoretically but had themselves tolerated a very different government. Rousseau believed passionately in what he wrote, and when in 1789 a similar emotion was released on a national scale, the *Contrat Social* came into its own as the bible of the revolutionaries in building their ideal state’ (*Printing and the mind of man*, 207).

Rousseau disliked Rey’s initial title-page, thinking it crowded and ill-arranged, though by the time of his complaint to the publisher the book had already been printed. Rey nonetheless substituted a new title-page featuring the vignette of Liberty from the *Discours sur l’inégalité* (which Rousseau also disliked), seated as opposed to standing, and relegated the *Du contrat social* to the half-title, where it kept its now-incongruous semicolon. The new half-title and title-page are conjugate with a cancel leaf, a textual correction changing Rousseau’s note on religious inequality and marriage, which originally argued for the rights of Protestants and which he feared would aggravate the censors. Left with a final blank page, Rey printed a catalogue of his stock (Leigh, *Unsolved problems in the bibliography of J-J Rousseau*, pp. 18-22; Leigh describes this as the ‘third state’).

Dufour 133 (‘type B’).



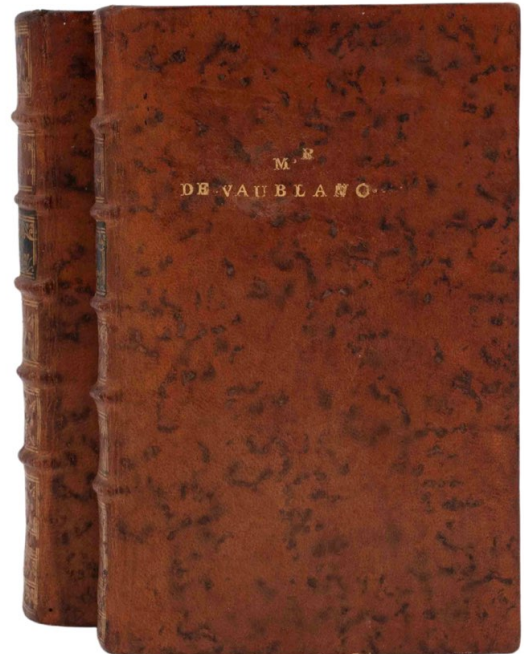
40. [ROUX, Augustin]. Nouvelle encyclopédie portative, ou tableau général des connoissances humaines; ouvrage recueilli des meilleurs auteurs, dans lequel on entreprend de donner une idée exacte des sciences les plus utiles, & de les mettre à la portée du plus grand nombre des lecteurs. Tome premier [- second]. *Paris, Vincent, 1766.*

Two volumes, small 8vo, pp. xcvi, 477. [1] blank; iv, 590; with two folding leaves of plates; woodcut headpieces; occasional light browning, and the odd light marginal stain, but largely clean and fresh; in contemporary mottled calf, spine gilt in compartments with gilt-lettered morocco labels; 'Mr de Vaublanc' stamped in gilt on upper boards; a very good copy. **£850**

A good copy, from the library of the royalist politician Vincent-Marie Viénot de Vaublanc (1756-1845) of this rare pocket encyclopaedia by the physician and scientist Augustin Roux (1726-1776).

A thoroughly enlightenment project (Roux was also a contributor to Diderot and d'Alembert's *Encyclopédie*), the *Nouvelle encyclopédie portative* is arranged thematically, dealing in turn with knowledge derived from the senses (i.e. the sciences, including zoology and botany, astronomy, and physics); knowledge derived from reflection (arithmetic, geometry, natural theology, psychology, and linguistics); the arts (literary forms, rhetoric, music, dance, painting and sculpture); and humans in society (ethics, law, and history). The two folding plates feature the music for an Ariette de l'École de la Jeunesse by Duni and a series of geometrical figures. Roux was a native of Bordeaux, where he studied medicine before moving to Paris where he became an associate of Montesquieu. He also published widely on chemistry and medicine, and succeeded Vandermonde as editor of the *Journal de médecine* in 1762.

OCLC records one copy outside Continental Europe, at the National Library of Australia; not in Library Hub.



SIR F. M. EDEN'S COPY - THE ONLY PUBLISHED PART OF SMITH'S 'EXTENSIVE PLAN'

41. SMITH, Adam. Essays on philosophical subjects. To which is prefixed, an account of the life and writings of the author; by Dugald Stewart, F.R.S.E. *London, J. Cadell Jun. and W. Davies... and W. Creech, Edinburgh, 1795.*

4to, pp. xcv, [1], 244; one or two light spots, but a clean, crisp, very attractive copy in modern green quarter morocco and marbled boards; nineteenth century armorial bookplate of Baron Henley of Chardstock to the front paste-down, ownership inscription of Sir Frederick Morton Eden, author of *The State of the Poor*. **£4800**

First edition, published five years after Smith's death. The second section of the work contains a discussion of the dissertation on the origin of languages, which was first annexed to the third edition of the *Theory of Moral Sentiments*. An important text in the history of linguistics and one of the earliest contributions to linguistic typology, it includes a hypothesis on the first formations of language, which might perhaps have occurred when 'two savages' began to assign sounds to various visual and sense stimuli with which they had contact.



Also included is an essay on the affinity between English and Italian verses, looking at issues of rhyme, double rhyme, rhythm, and accent, accompanied by ample examples.

The editors say that the essays were intended as parts of 'a connected history of the liberal sciences and elegant arts', but that Smith had 'long since... found it necessary to abandon that plan as far too extensive'. The essays range over philosophy, aesthetics and the history of science. Most were probably written before the appearance of the *Theory of Moral Sentiments* in 1759, but were withheld from publication as part of Smith's 'extensive plan'.

ENGRAVED AND PRINTED BY THE AUTHOR

42. TANS'UR, William. *The Royal Psalmodist compleat: or, the universal Harmony.* Containing all the very best Tunes both old and new, adapted to the choicest Words of every one of the whole Book of Psalms ... extracted from the best Masters, both ancient and modren [sic], and sett in correct Order, according to the Rules of Musick ... Rugby: Engraved, and printed by the Author, and published according to Act of Parliament: A. D. 1742. And sold by most Book[s]ellers in Town and Country.

4to, ff. [89], engraved throughout, comprising frontispiece, engraved title-page, subscriber's leaf and 86 leaves of music, printed rectos only; slightly thumbled, a few blank margins torn without loss (weakness at the plate mark), some plates slightly pale from imperfect inking, else a very good copy in nineteenth-century quarter calf, bookplates of M. H. Bloxham and Rugby School; ownership inscriptions to blank recto of frontispiece - 'Richard Salisbury 1744', and some later; manuscript music fragment (possibly authorial) on the final blank verso.

£4250

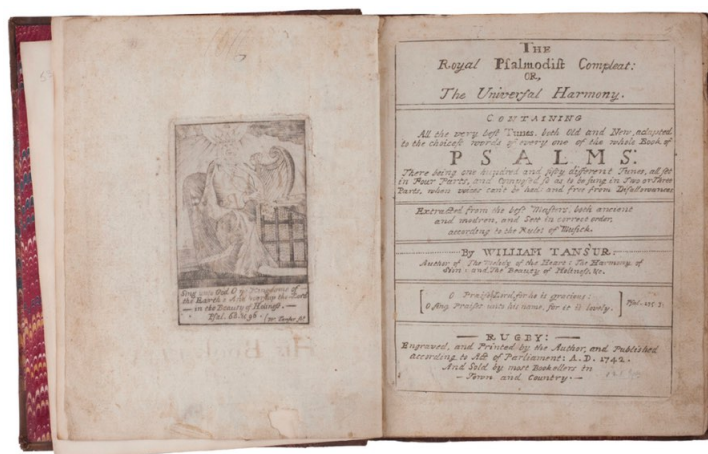
First edition, extremely rare, a collection of 150 psalm tunes (with settings in four parts) and one anthem, by the psalmodist and composer William Tans'ur (1700-1783).

Tans'ur seems to have become a teacher of music at an early date, and to have published psalmody collections from various locations throughout his career, the first being *A Compleat Melody, or The Harmony of Zion* (1735, with four further editions by 1744, all very rare). Although his son, also named William, was a chorister at Trinity College, Cambridge, Tans'ur himself 'had no links with the upper strata of English musical life', let alone the royal connections that the present title implies. 'His field was country church music, and here he established a dominance



that extended as far as the American colonies' (*Oxford Music online*).

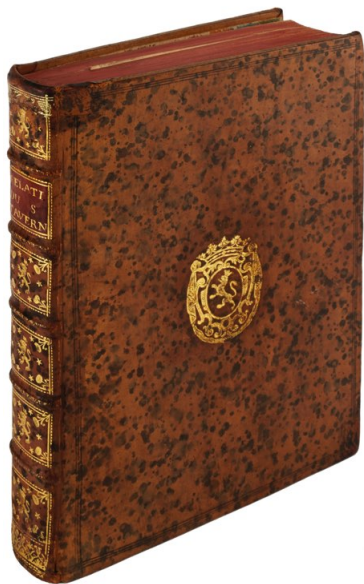
'Tans'ur was one of the most successful exponents of the elaborate hymn tune of the time, with repeating last lines, solo sections and heavily ornamented melodies. **His tunes were enormously influential, especially in America ...** Four of them were among the 15 pieces most often printed in America before 1811' (*ibid.*). Indeed he was 'the most reprinted British anthem writer to appear in late-eighteenth-century New England collections, as well as a singularly unrecognized contributor to American white gospel music' (Russell Sanjek, *American Popular Music and Its Business. The First Four Hundred Years*, 1988).



The present collection was **the first to be engraved, printed and published by Tans'ur himself**, and was supported by weekly subscription. The subscribers' list has 66 names in Warwickshire, Leicestershire and Northamptonshire, among them a William Salisbury, of Barby, presumably related to the Richard Salisbury who has signed this copy several times. Shortly after publishing the present work, Tans'ur seems to have settled in St Neots, as a stationer, bookseller, binder and music teacher.

Not in ESTC, BUCEM or RISM; ESTC records no edition earlier than that of 1745 (at UCLA), and BUCEM/RISM none earlier than 1748. Of this, the true first edition, we have traced copies at the British Library (2 imperfect copies), and UCLA only. An edition of 1743 (also possibly printed in Rugby), is recorded at Cambridge only.

43. TAVERNIER, Jean Baptiste. Recueil de plusieurs relations et traitez singuliers et curieux . . . qui n'ont point esté mis dans ses six premiers voyages. Divisé en cinq parties [*sic*]. I. Une relation du Japon, et de la cause de la persecution des Chrestiens dans ses isles: avec la carte du país. II. Relation de ce qui s'est passé dans la negociation des deputez qui ont esté en Perse et aux Indes, tant de la part du roy, que de la Compagnie Françoisé, pour l'establissement du commerce. III. Observations sur le commerce des Indes Orientales, et sur les frauds qui s'y peuvent commetre. IV. Relation nouvelle et singuliere du royaume de Tunquin: avec plusieurs figures et la carte du país. V. Histoire de la conduite des Hollandois en Asie. *Paris, Gervais Clouzier, 1679.*



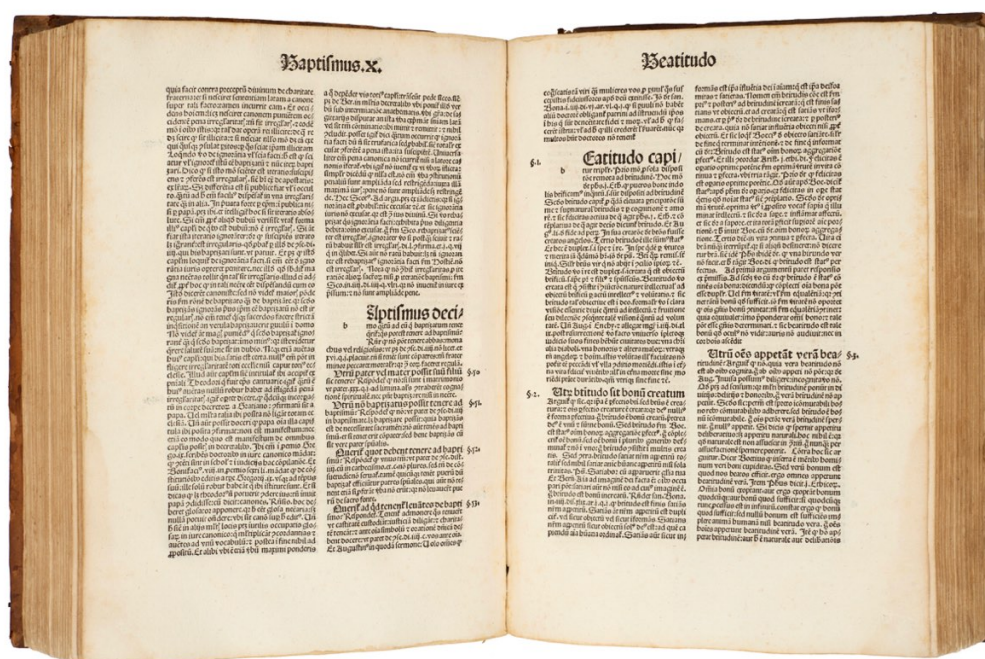
4to, pp. [xvi], 72, [2], 156, [2], 1–22, [2], 23–32, [2], 33–78, [4], 79–96, [2], 178, with a frontispiece-portrait of the author, nine engraved plates (comprising eight folding plates and a further, full-length, portrait of the author in Persian dress) and two folding maps; a few scattered spots here and there, a few plates fractionally shaved, but an excellent copy in eighteenth-century French mottled calf, spine richly gilt and with red morocco label; minor wear, neat old repairs at head of spine and at two corners; from the library of the Ducs de Luynes, with their gilt arms in centre of covers and in each compartment of spine, their Dampierre bookplate on front pastedown and stamped initials 'D.L.D' on title. **£6000**

First edition, separately published, of the third part of Tavernier's celebrated collection of voyages. The first two parts, *Les six voyages*, had appeared in 1676 and were also reissued in 1679.

'In 1679 [Tavernier] had printed at Paris a collection of five treatises which had not been incorporated into *Les six voyages*. He was aided in the preparation of

these materials for the press by a M. de La Chapelle, secretary to M. de Lamignon. The first book, dealing with Japan, a land not visited by Tavernier, seeks to show why the Christians were persecuted there, and it includes an interesting map of the islands. The second relation summarizes the negotiations undertaken by the French emissaries to Persia and India in the years following the establishment of Colbert's East India Company. The third book brings together Tavernier's own general observations, made during his voyages of the functioning of commerce in the East Indies. The fourth book relates what the author learned of Tongking through his brother Daniel (d. 1648), who had actually worked there and who had prepared the map included in this treatise. Much of the information on Tongking is faulty. The final and longest relation is a book in itself which summarizes Tavernier's own hostile view of the ways in which the Dutch merchants and rulers conducted themselves in Asia. To these five books is appended a reprint of Tavernier's description of the interior of the seraglio, first published in 1675. This collection, like its predecessor, stirred controversies and polemics among contemporaries that were continued well into the eighteenth century' (Lach, *Asia in the making of Europe* III pp. 417–8).

Cordier, *Japonica* 393.



RARE MEDIEVAL ENCYCLOPAEDIA

44. PELBARTUS DE THEMESWAR (or Temesvár, Temeswar). Aureum roasariu[m] theologie ad sente[n]tia [rum] quattuor libros pariformiter quadripartitu[m], ex doctrina doctoris Subtilis, suo[rum]q[ue] sequaciu[m] Sa [n]cto[rum] etia[m] Thome Aquinatis Bonave[n]ture q[ue] ac multo[rum] solido[rum] doctor[um] ... [- Secu[n] dus ... - Tertius... - Quartus liber rosarii theologie aurei ad Sente[n]tia[rum]...]. *Hagenau, Henri Gran, 9th September 1503 [-14th May 1504; -2nd August 1507; -2nd December 1508].*

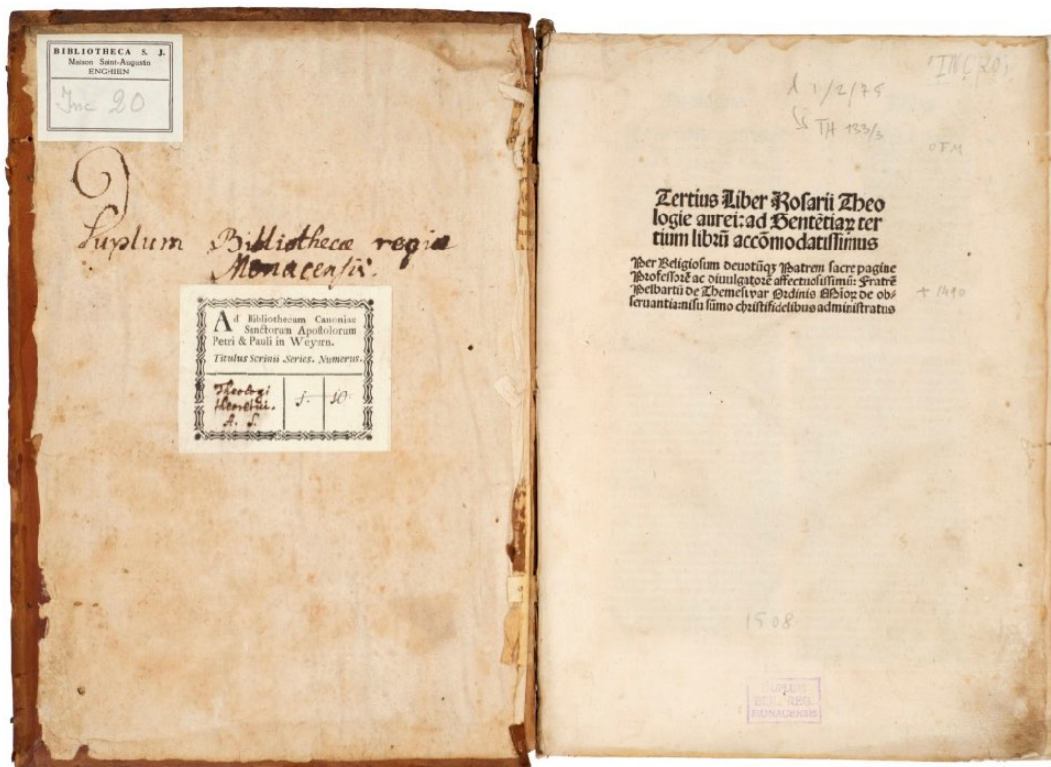
4 vols in 2, folio, ff. I: [167, 1 blank], II: [250], III: [165, 1 blank], IV: [179 (lacking final blank)]; I: a-c⁸, f⁶, g-l⁸, m-v^{8/8/6}, x-y⁸ (y8 blank), II: a-d⁸, e⁶, f-l⁸, m-f^{8/8/6}, G-K⁸, III: a-b⁸, c⁶, d-f⁸, g⁶, h-i⁸, k⁶, l-n⁸, o⁶, p-q⁸, r⁶, s⁸, t⁶, v-x⁸, y¹⁰ (y10 blank), IV: a-b⁸, c-y^{8/6}, z-A⁸, B⁷ (without blank B8); gothic type in two columns; dampstains from edges, a little marginal worming, loss (not affecting text) to I: a1 and II: K8; contemporary? Augsburg binding of roan over bevelled wooden boards, blind-tooled panels with two rolls (one vegetable, the other with geometric strapwork) with one tool interspersed, upper boards titled in blind with large gothic letters, formerly with centre- and corner-pieces (some brass studs remaining), vestiges of clasps, spine lined with manuscript waste on parchment; cover worn with losses, hinges split, one tailband attached at one end only; *provenance*: SS. Peter and Paul, Weyarn, Bavaria (printed label to upper pastedowns, with ink shelfmark); Royal Library, Munich (18th-century manuscript duplicate note to upper pastedowns, ink stamps to first and last leaves of each volume); Maison Saint-Augustin, Enghien, Belgium (ink stamp to titles verso, early 20th-century printed label to upper pastedowns, pencil shelfmark repeated on titles and spines).

£4500

First edition, rarely to be found complete. An attractively unsophisticated copy of a scarce late-Medieval philosophical encyclopaedia. The Hungarian Franciscan Pelbartus de Themesvar (c. 1435–1504, his birthplace now Timișoara, Romania), who spent much of his ministry at St. John monastery in Buda, was the author of a best-selling series of model sermons, published from the late 1490s in numerous editions. His *Rosarium*, however, a theoretical work, was only published four times, and the other three editions after ours only saw the light in the 1580s and 1590s. It aims at unifying the whole realm of philosophy/theology in a systematic series of alphabetically-ordered topics – effectively producing an ambitious encyclopaedia, a single and complete reference for all that relates to metaphysics, logic, ethics, and theology. On the other hand, the work reflects another, complementary genre: as the title states, it is conceived as a commentary of Peter Lombard's *Sententiae* (also in four books), one of the most influential texts of the Middle Ages. It is very likely that the *Rosarium* was composed as a result of and complement to Perbaldus's teaching: the chronology points to the years from 1483 onwards, when Perbaldus was active in the Buda studium; its opening *adhortatio studiorum* addresses aspirant learners, and the propositions strive for brevity, clarity and simplification. The text mines dozens of sources, from Aristotle and Averroes to Augustine, Aquinas, Bonaventure, Gregory, Albert the Great, as well as many other texts of the Scholastic tradition. Readers can evince a doctrinal preference for the Scotist school, and possibly identify, to some extent, the resources available in a monastic library in Buda at the end of the 15th century.



Adams P 552; VD 16 P 1158; S.K. Németh, *Hungarica* H 1586; Panzer VII, 68, 16 and 69, 18.



45. VARCHI, Benedetto. Three signed letters, two of which are autograph and one of which is scribal, to the humanist Piero Vettori. *Florence, 1535, 1553, [n.d].*

[And:]

FARNESE, Pier Luigi. Autograph letter, signed, to the Cardinal of Ravenna Benedetto Accolti. *[N.p, n.d].*

[Bound at the front of:]

VARCHI, Benedetto. *Storia Fiorentina. Cologne, Martello, 1721.*

Varchi's letters: 1. autograph letter signed, pp. [1], address panel on verso, dated 'giorno di San Giovanni decollato' (i.e. St John the Baptist, 24 June), no year. 2. scribal letter signed, pp. [2], address panel on blank verso of conjoint sheet, Pisa, 18 January 1553. 3. autograph letter signed, pp. [2], address panel (in a scribal hand) on blank verso of conjoint sheet, Tuesday before Ognissanti [1 November] 1535. Farnese's letter: scribal letter in a fine hand, signed, pp. [1], address panel on blank verso of conjoint sheet, undated.

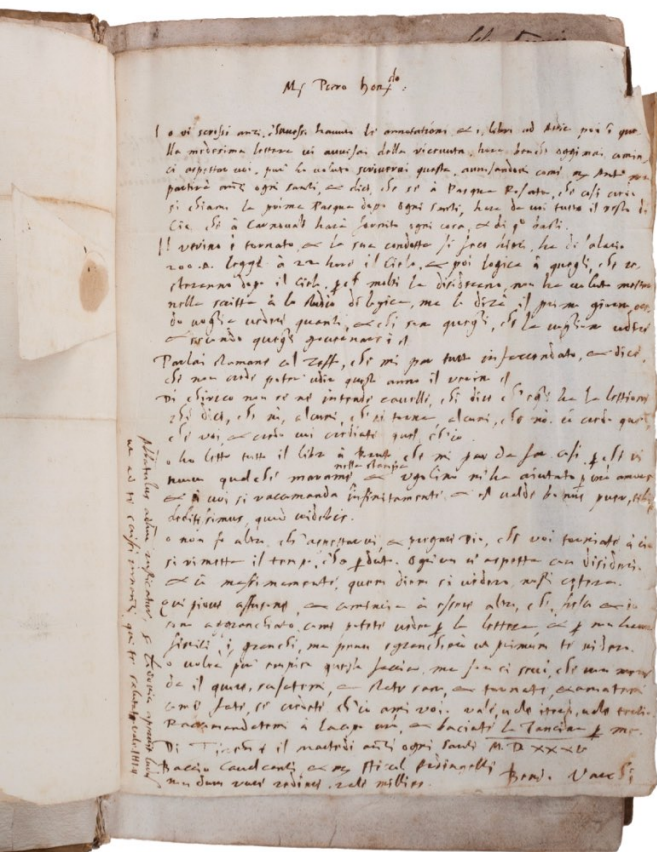


Folio, pp. [xxviii], 677, [3]; engraved frontispiece, title printed in red and black, engraved medallion portrait of Varchi on title-page, full-page engraved portrait of Varchi, woodcut initials, head- and tailpieces, double-page engraved plate showing the Medici genealogical tree; the issue including one extra line on p. 639, later removed; one or two insignificant stains, but a very good copy in contemporary vellum, panelled spine with red morocco lettering-pieces, sides with central gilt stamp of Monckton Milnes; boards slightly warped, edges a little rubbed; on the frontispiece and front free endpaper are the ownership inscription and purchase note of Sylvester Douglas, first Baron Glenbervie (743-1823) who acquired this book in Florence in 1815; armorial bookplate of Richard Monckton Milnes, first Baron Houghton, to front paste-down.

£4750

A unique source for Cinquecento Florence studies: the first edition, the rare first issue complete with the mention of Farnese's crime on p. 639, of Varchi's controversial (and therefore unpublished for 200 years) history of Florence, accompanied by a mini-archive consisting of three letters from the author to the fellow humanist Piero Vettori, and a letter by Pier Luigi Farnese to Cardinal Accolti.

The four characters involved in the connections drawn by this gathering were important actors in sixteenth-century Florence. The author Benedetto Varchi (1502/1503 – 1565) spent some years in his youth defending the short-lived Republic of Florence against the Medici rule, and was consequently exiled. By the mid-1540s, however, having acquired renown as a scholar, poet and writer, he was recalled to Florence to be retained on a pension by Cosimo I Medici, who commissioned him to write a history of the city. His *Storia*, dealing with the tumultuous years from 1527 to 1538 so frankly it remained unpublished for centuries, scrupulously abstains from filling documentary gaps with leaps of imagination, and has therefore often been hailed as an example of historian's honesty.



Varchi here writes to his contemporary, fellow humanist and Florentine Piero Vettori (1499-1585). Vettori was a major philologist and classicist of the Italian Renaissance. A principled Republican, he too left Florence after the end of the Republic, and retired to his house in San Casciano. Though recalled to Florence by Cosimo I de' Medici in 1538, he would often leave the bustle of the city, to read and write in San Casciano. Varchi's letters speak - first of all - of a deep and enduring personal affection between the two humanists. The expressions of concern and the enquiries after the well-being of members of Piero's household in San Casciano reveal a tender familiarity and solicitous friendship. The correspondence mentions delivery and exchanges of boxes of books, including some prices, the idea of introducing a communal friend to Lucretius, interests in astronomy and logic, current academic salaries, and attempts to reach friends in other city-states.

The letter tipped in at the end is likely to have been sought and included by an early owner as a tangible memento of the character so severely handled in the Storia Fiorentina. Here the notorious Pier Luigi Farnese, son of Pope Paul III and the subject and objects of a number of violent conspiracies, writes to the equally notorious and conspiratorial Cardinal of Ravenna, Benedetto Accolti. Pier Luigi has his eyes on a stable of horses for sale in Turkey, and seeks permission to resort to the services of Accolti's man, one Altobello. Farnese was a successful mercenary, being made Captain General of the Church. He became the first duke of Parma in 1545, but was assassinated two years later.

Parenti 503; Moreni 428-429; Lozzi 1949; Graesse 259; Gamba 998.

AN UNPUBLISHED REQUIEM FOR HAYDN

46. VERHEYEN, Pierre Emmanuel. Requiem mass in C minor. [Flanders, c. 1810.]

25 separate parts for voices and instruments, large 4to (approximately 300 x 255 mm). [soprano:] ff. [9] (ff. [3] an insertion); [alto:] ff. [6]; [two tenor parts:] ff. [5] and [7]; [two bass parts:] ff. [4] and [8]; [three first violin parts:] ff. [8], [8] and [10]; [two second violin parts:] ff. [8] and [10]; [two viola parts:] ff. [6] and [9]; [two double bass parts:] ff. [10] and [11]; [first flute:] ff. [6]; [second flute:] ff. [5]; [first clarinet:] ff. [5]; [second clarinet:] ff. [5]; [bassoon:] ff. [6]; [serpent:] ff. [4]; [first horn:] ff. [6]; [second horn:] ff. [6]; [trombone:] ff. [4]; [organ:] ff. [12]; written in several scribal hands, many of the parts inscribed 'De Verheyen' in pencil in a contemporary or near-contemporary hand; some dust-soiling and browning, but generally in good condition, each part stitched and unbound. **£8000**

A very grand unpublished Requiem mass by the Flemish composer and singer Pierre Emmanuel Verheyen (1750-1819). Although not so indicated, this must be the Requiem mass dedicated to Haydn which Verheyen, a devoted follower, is known to have written following Haydn's death in 1809 and which was first performed in St. Nicholas's church, Ghent, on 9 April 1810. The Requiem was also apparently performed again at Bruges in 1814 by 72 musicians. Fétis, referring to Verheyen's sacred works, describes it as 'un de ses plus beaux ouvrages en ce genre'.



According to an early biographer, Verheyen, ‘profondément pénétré de la perte du grand symphoniste . . . composa une messe de *Requiem* pour le repos de l’âme de l’illustre défunt. Appartenant aux fondateurs de la Société des Beaux-Arts et des Lettres, qui était érigée depuis deux ans, cette association l’engagea à concourir avec lui pour rendre un dernier hommage à l’illustre compositeur de *la Création*. Cette messe fut célébrée avec pompe dans l’église de St-Nicolas. Un catafalque, élevé sur les dessins d’un membre de la société, l’architecte P. J. Goetghebuer, et entouré d’emblèmes funéraires, rappelait le nom de l’immortel défunt. La Société, ravie de la belle composition du digne élève d’Haydn, lui décerna une médaille avec cette inscription: “La Société des Beaux-Arts de Gand honore la mémoire du grand symphoniste en célébrant des obsèques solennelles dans l’église de St-Nicolas le IX Avril MDCCCX”. Verheyen devint le plus fécond de nos auteurs: des succès éclatants couronnèrent ses efforts, mais peu de générosité les accueillit: on se contenta de le payer en applaudissements, et, à la honte des contemporains, l’infortune accabla encore une fois un talent distingué, qui avait eu le tort de vouloir parcourir sa carrière dans sa propre patrie’ (P. Van Duyse, *Notice biographique sur Pierre Verheyen*, Ghent, 1841, pp. 8–9).

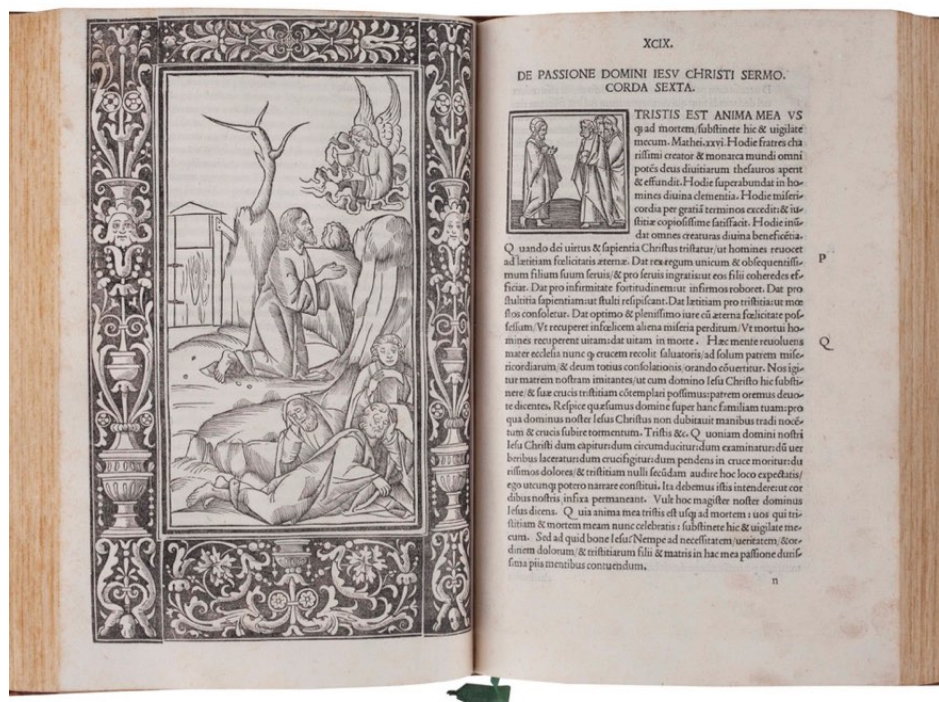
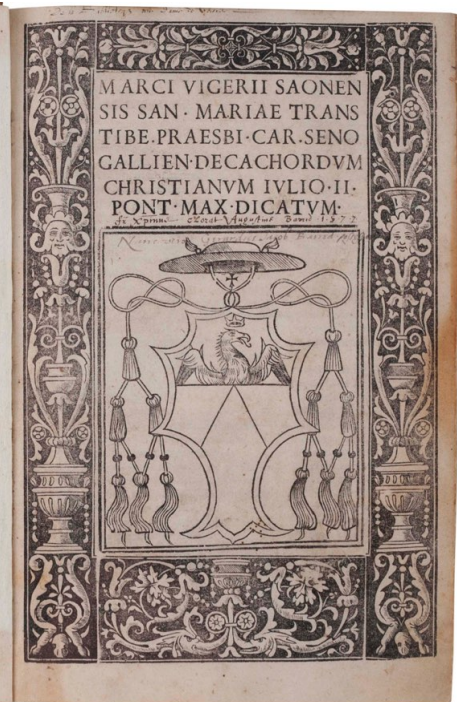
‘As a choirboy at St Baaf Cathedral, Ghent, [Verheyen] took his music lessons with the organist J. J. Boutmy. Later he studied composition with Ignaz Vitzthumb, a director of the Théâtre de La Monnaie, Brussels, and with F.-J. Krafft, the music director at St Baaf Cathedral, Ghent. As a singer, he was employed at churches in Bruges and Ghent and by several lyric theatres; he was also a conductor in Maastricht. His first compositions, which are church music, date from the year 1778; in 1786 he was appointed *compositeur ordinaire* to Prince Ferdinand Lobkowitz, the Bishop of Ghent. Having lost his voice, Verheyen obtained an administrative post under the French regime and was appointed organist at the Temple de la Raison in 1793 and later at the Ursuline Convent. He was one of the founders of the Société des Beaux-Arts in Ghent. Verheyen admired Haydn and composed a Requiem in his memory; he imitated Haydn’s style in his piano sonatas, which are in a single movement. He left an extensive output, which for the most part remains unpublished and awaits rediscovery’ (*New Grove*).

The present set of parts seems to lack a cello part; its accompaniment to the ‘Lacrimosa’ (*andante espressivo*) is, however, present in full in both the double bass parts, and the cello part is indicated in numerous other places in the score.

THE LIECHTENSTEIN COPY

47. VIGERIUS, Marcus. *Decachordum christianum*. Fano, Girolamo [Gershon] Soncino, 10th August 1507.

Folio, ff. [7], ccxlv; bound without 16 ff. index and without blank 2a8; engraved title with author's coat of arms within elaborate border, 10 full-page illustrations (metalcuts?) all within white on black borders, and 33 mostly criblé images in text (of which 6 repetitions); damp-staining to lower half of last few leaves, title gutter reinforced on *verso*, old repair to blank outer upper corner of a1, tear to upper margin of a6 with loss of two words, small paperflaw in the blank outer margin of n5; nevertheless a very good copy, generally very clean, bound in late eighteenth-century Italian half calf with speckled paper sides, spine gilt in compartments with gilt morocco lettering-piece, two black morocco labels with gilt floral design and date respectively, edges stained yellow, green ribbon place-marker; sixteenth- and seventeenth-century ownership inscriptions to title, later **from the library of the Princes of Liechtenstein** with bookplate; sold by H.P. Kraus with his description loosely inserted. £2250



First edition of this treatise on asceticism based on the life of Christ, a masterpiece of Italian renaissance printing and illustration and the finest product of the Soncino press at Fano.

Despite their fine execution, the attribution of the large engraved scenes (proposed by Mortimer as metalcuts) from the Life of Christ remains controversial. The initials 'FV', which appear in the Pentecost (the final image of the sequence) and in one of the two alternating designs for borders, have led to attributions to Florio Valvassore. This is rejected by Essling, who points instead to the 'L' in the Nativity and suggests the former initials represent 'Fano urbe'. Some of the blocks were later reused in other works; the Nativity block was reused by Luc' Antonio Giunta for his 1511 Bible, where several new cuts are likewise monogrammed 'L'; the Annunciation block appeared in Adria's *De laudibus virtutibus* printed in Palermo in 1515 by Giovanni and Antonino Pasta. The smaller cuts, depicting the Passion with distinctive criblé backgrounds, are likely the work of a separate, similarly unidentified hand.

Marco Vigerio della Rovere (1446–1516) joined the Franciscan Order while his great uncle Francesco della Rovere (the future Pope Sixtus IV) was the Minister-General of the order. A professor of Theology first at the University of Padua and then, from 1474, in Rome, Vigerio was elected Bishop of Senigallia in 1476 before been made a cardinal in 1505 by Pope Julius II, his cousin, to whom this work is dedicated.

Essling pt I, vol. II, p. 145, n. I; Sander 7589; Mortimer 537 (Soncino's 'finest book').

‘SUPER-SHOCKER’ BY A BOOKSELLER NOVELIST

48. WALKER, George. *The three Spaniards, a Romance ...* London: Printed by Sampson Low; for G. Walker ...; and Hurst ... 1800.

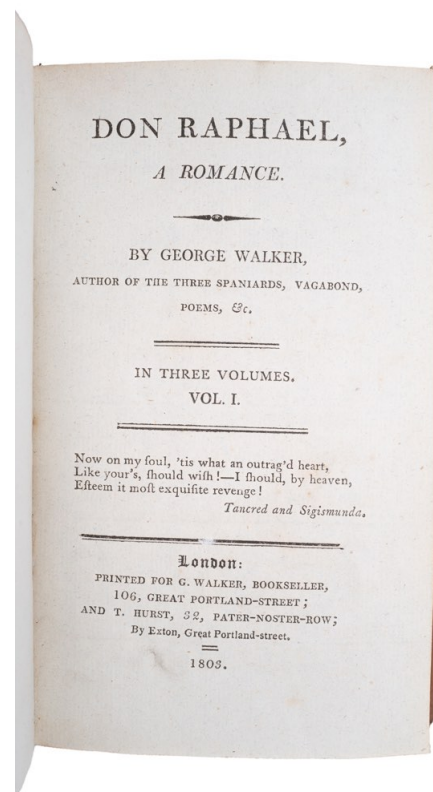
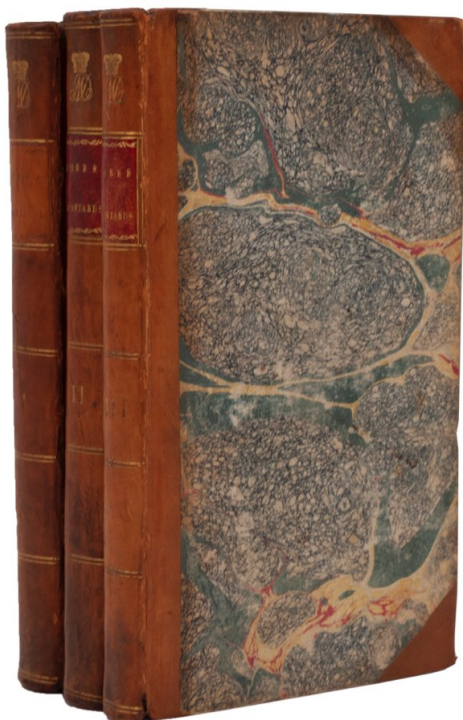
Three vols, 12mo, pp. [4], 295, [1, ads]; [2], 262, [2, ads]; [2], 250, contemporary half calf, lightly rubbed, one label missing; Downshire monogram to spines. **£4000**

First edition, very rare; the very brief Preface sets the popular tone: ‘In compliance with the present taste in literary amusement, this work is presented to the Public.’

Walker (1772-1847) was a London bookseller (latterly in Golden Square) and author of ten or eleven novels, the best known of which is *The vagabond*, a clever and amusing burlesque on the ‘new philosophy’ of William Godwin, Mary Wollstonecraft et al. As a distributor of all sorts of fiction, Walker was able to adjust the types of novel he wrote according to contemporary literary demands. Aside from Gothic fiction, novels of radical ideas and the Tractarian fiction of the so-called polemical school of Godwin, Bage and Holcroft were in high demand: ‘Social horrors and the terrifying climate of adversary political ideas were frequently presented to readers by way of Gothic paraphernalia and symbols in these novels’ (Frank).

‘Squarely in the Gothic vein, Walker’s eighth novel [i.e. *The three Spaniards*] demonstrates his versatility in pleasing the trends and tastes of Gothic fashion. This book is a super-shocker and is arguably the most highly Gothic of Walker’s many romances ...; his objective is to horrify, startle, disgust, and amuse Monk Lewis’s own audience with a book calculated to out-Monk *The Monk* ... *The Three Spaniards* is an almost unrivalled example of the violent, hate-driven sado-eroticism of the high Gothic at its highest peak. Lewis’s *The Monk*, W. H. Ireland’s *The Abbess* of 1799 and Walker’s *The Three Spaniards* of 1800 constitute a triangle of noxious horror within the Gothic tradition at large’ (*ibid.*) Summers, *The Gothic Quest*, thought it ‘extremely well written and interestingly told ... avoiding extravagance.’

Garside et al 1800:76; Frank, *The first Gothics* 464. ESTC records four copies only, at Bodley, Huntington, Texas and the University of Sydney.



A 'GOTHIC'S GOTHIC'

49. WALKER, George. *Don Raphael, a Romance ...* London: Printed for G. Walker; and T. Hurst; by Exton ... 1803.

Three vols, 12mo, pp. [2], '338' [i.e. 329], [1]; [2], 291, [1]; [2], 273, [1]; a clean copy in contemporary half calf, some wear to spines and joints, but all volumes perfectly sound, labels missing; Downshire monogram to spine. **£3250**

First edition. 'In order to satisfy the omnipresent needs of the Gothic industry, Walker apparently felt obliged to turn out a Gothic's Gothic made up of fragments of Walpole, Beckford, Lewis, Radcliffe, and the cheap and tawdry Gothic chapbooks flooding the bookstalls. The dubious product was *Don Raphael*, Walker's most confounding Gothic endeavour and a Gothic romance so complicated and top-heavy with plot twistings that the reader who enters it must necessarily lose his way many times ... Before the fiasco of *Don Raphael*, Walker had displayed true talent in novels of doctrine which explored social problems and criticised Godwinian radicalism. The prostitution of his own literary talents in *Don Raphael* apparently convinced him to abandon novel writing' (ibid.). Summers was more forgiving, calling it 'equally good' to *The Three Spaniards* (1800) – 'Walker must certainly be accounted as an author of uncommon merit' (*The Gothic Quest*, p. 82).

Garside et al 1803:73; Summers, *Gothic Bibliography* p. 298-9; Frank, *The first Gothics* 465.

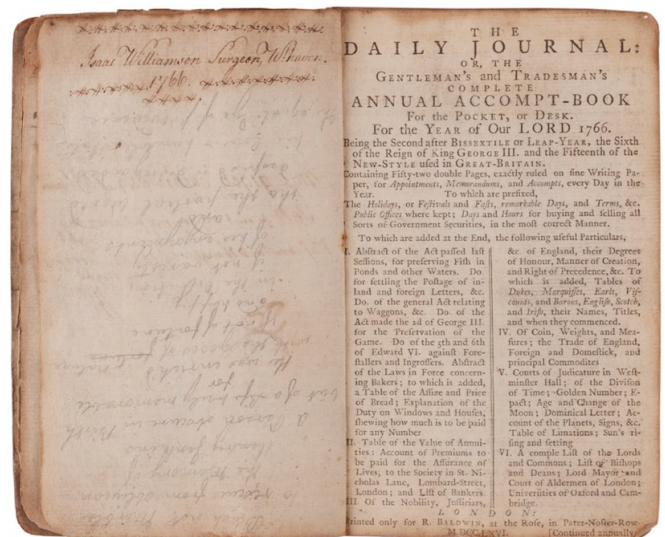
DIARY OF AN 18TH CENTURY MAN MIDWIFE

50. WILLIAMSON, Isaac. Manuscript diary and accounts for 1766 and 1767, written in: The daily journal: or, the gentleman's and tradesman's complete annual accout-book for the pocket or desk. For the year of our lord 1766 ... (London, printed only for R. Baldwin, 1766). *Edinburgh and Dublin, 1766-1767.*

12mo, pp. viii, [108], 92; with Williamson's manuscript notes in brown ink and pencil to endpapers and to 96 pages of the journal; some marginal toning; overall good in contemporary sheep; spine perished, creasing and wear to boards, some pages loose; inscriptions to front endpapers: 'Isaac Williamson Edin. 1766', 'Isaac Williamson Surgeon & Accoucheur 1766', 'Isaac Williamson of Whitehaven', 'Isaac Williamson Surgeon Wt:haven 1766'; pencil inscriptions of Nancy Richardson; 2 partial red wax seals bearing the initial 'W' on piece of paper loosely inserted. **£3000**

An extraordinary survival, this diary is a unique witness to the medical education, midwifery training, and social life of the surgeon and man midwife Isaac Williamson, of Whitehaven on the Cumbrian coast, during his formative years in Edinburgh and Dublin in 1766 and 1767. Williamson's careful record of his daily activities and expenditure are noted in *The daily journal* for 1766, of which we have traced only one other, incomplete copy.

While little is known of Williamson's life, beyond what is revealed here, one very interesting detail is recorded: that **he appears to have delivered the HMS Bounty mutineer Peter Heywood (1772-1831).** At Heywood's trial in 1792, 'Isaac Williamson, Surgeon and Man midwife' was called upon to certify that 'Peter Heywood ... was born at the Nunnery in the Isle of Man between the hours of 6 and 7 o'clock in the evening on the 5th of June 1772' (Owen Rutter, *The Court-Martial of the Bounty Mutineers*, p. 198).



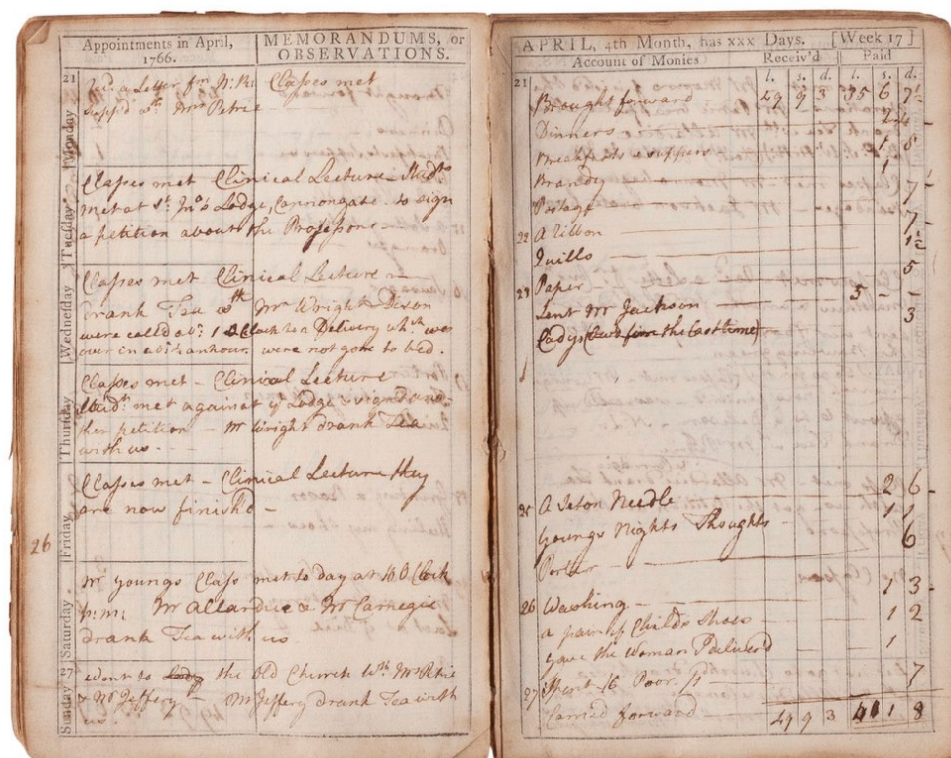
From 1 January to 17 May 1766, Williamson studied at the University of Edinburgh. His diary records his attendance at lectures on 'the muscular body' and on bandages by the eminent anatomist Alexander Monro secundus, and on the pelvis by Dr Young. He sees the elderly Alexander Monro primus attending to clinical patients, and records the death and burial of the pioneering neurophysiologist Robert Whytt. On 17 April he 'had a touching lecture [with] 10 women', noting in his expenses that he paid 1/- 'for touching ye women'. He observes numerous dissections, beginning on 16 January when he 'saw a woman open in the infirmary who had been 4 months gone with child & miscarried yestdy'. He subsequently witnesses legs amputated, stones and tumours removed, an aneurism of the aorta, a worm 20 yards long, and victims of consumption and hanging. As a trainee midwife, Williamson attended numerous births during his time in Edinburgh. On 17 January, for example, he 'deliver'd a woman abt 10 at night ... a girl'; and on 24 March he 'was call'd up at 3 this morning to a labour, which was not over till 12 o'clock at night, preternatural child dead'.

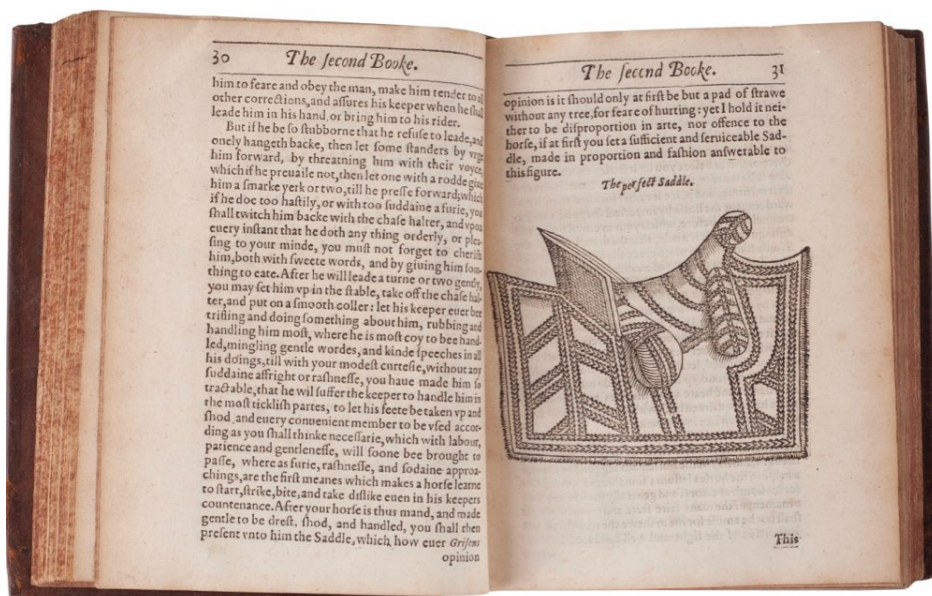
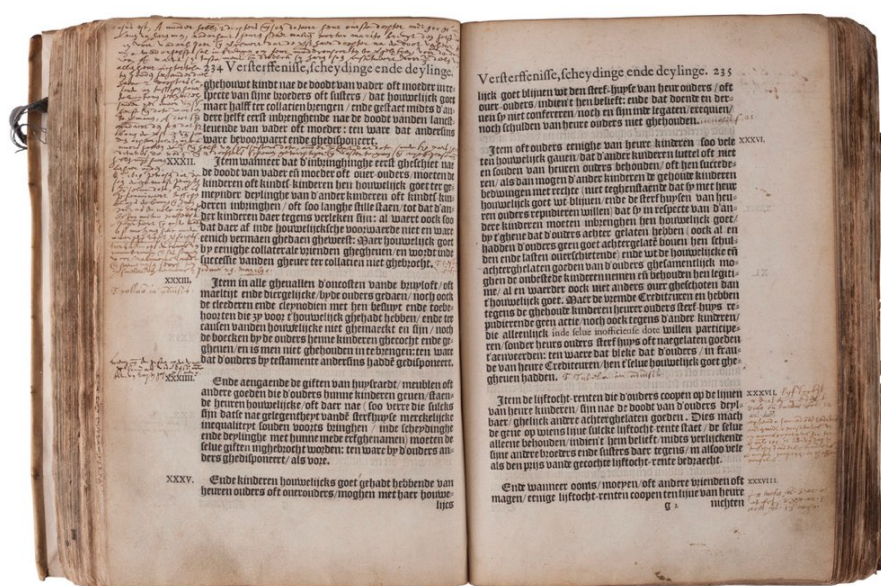
From January 1767 Williamson continued his training at Trinity College Dublin. His diary records lectures on myology and viscera by the Scottish physician George Cleghorn, and others on physiology by Dr McBride. He appears to have undertaken his own dissections too, noting on 15 February, for example, 'dissected in the forenoon, finish'd the trunk'.

Williamson's accounts show him to have been a serious student. There are deposits of money to borrow books from the library at Edinburgh, and numerous book purchases: Douglas On the muscles, Winslow's Anatomy, Keill's Anatomy, Whytt's Nervous diseases, Monro On inoculation, Schomberg Van Swieten, Monro's Anatomy, Pharmacopoeia Pauperum, Quincy's Lexicon, and Blackmore On the smallpox. He buys bottles for liquids and pills, mortars, funnels, a pestle, and stoppers; a seton needle, dissecting knives, a pair of forceps, and injection tubes.

The diary shows that Williamson found time to have fun too. At Edinburgh he visits the castle, 'saw the room where K James 1st was born, the armoury, saw a peacock', and on arriving in Dublin pays 6d for 'seeing ye wild beast'. He attends numerous tea parties, dines on oysters, sees plays at the theatre (including *The Mock Doctor* and *Hamlet*), learns the fiddle, goes to the races at Leith, dabbles at cards and dice, and goes bowling and skating. On Sundays he is often at church, at Lady Yester's, the English Chapel, and Old Greyfriars. We even get glimpses of Williamson's love life: there is a love poem to Nancy Richardson of Whitehaven, a carefully written 'amo NR', and references to letters sent and received, including one from Nancy 'wth some hair'.

ESTC N53795, recording **only one incomplete copy**, at All Souls Oxford. No further copies traced on OCLC.





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