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en l'Isle de Maragnan. 90

Je ne pourrois jamais vous faire entendre le contentement que nous ressentions, de ce que nous avions le bonheur de voir de nos propres yeux l'accomplissement des promesses que ce grand Dieu avoit faites, d'elever un signe es Regions lointaines, disant luy-mesme par son Prophete, *Eccelenabo ad gentes manum meam, & ad populos exaltabo signum meum*, Voicy i'eleveray ma main aux Gentils, & exalteray mon signe aux peuples. Mais combien de loüanges & actions de graces luy rendions nous, de ce que sa Divine Majesté avoit daigné parmy tant de peuples, le servir de nous pour aller planter ses armes dans l'host de ceux qui jusques là avoient esté rebelles à ses saintes loix, & où jamais personne n'avoit entrepris (au moins n'estoit venu à bout) de planter & arborer ce Signe triomphant, ainsi qu'en ce iour remarquable il fut exalté à l'Isle de Maragnan, au grand contentement de tous.

Signe de la Croix plantée entre les Sauvages Junat la promesse de Dieu. l'Isle 45.

La Croix estoit plantée, comme il est dit, l'Isle fut aussi benistee, pendant que du fort & de nos vaisseaux on tiroit force canonades en signe de résioüissance.

Benediction de l'Isle de Maragnan.

M. ij



en l'Isle de Maragnan. 348

De la mort de Carypyra appelé François.

Le premier qui mourut estoit de la nation des *Tabanares*, d'un village appelé *Rayry*, âgé de soixante ou septante ans. Outre le nom de *Carypyra* (qui est le nom d'un Oiseau nommé *Fourcade*) qu'on luy avoit donné pour le marquer & distinguer des autres; en toutes les batailles contre les ennemis de sa nation, il avoit acquis des nouveaux noms & renoms (aussi ne s'est-il jamais trouvé Republique qui n'aye eu un prix d'honneur pour les armes) si que plus glorieux que Scipion l'Africain, ny que Cesar Germanicus, il pouvoit faire gloire de vingt-quatre noms, comme d'autant de titres d'honneur & marques de vingt-quatre rencontres, où ils estoient trouvés & avoit bien fait.

La vie de Carypyra Tabanare appelé François.

Les prix d'honneur des Topimambas.

Ce qui est plus remarquable, est que ses noms estoient accompagnez de leurs Eloges & comme Epigrammes escrites, non sur le papier, ni sur l'airain, ny sur l'esorcee d'un arbre, mais sur sa propre chair. Son visage, son

Xx iij

THE FIRST WRITTEN ACCOUNT
OF THE CAPUCHIN MISSION TO MARANHÃO, BRAZIL

1| **ABBEVILLE, Claude d'.** *Histoire de la mission des peres capucins en l'isle de Maragnan et terres circonvoisines ou est traicte des singularitez admirables & des meurs merveilleuses des Indiens habitans de ce pais avec les missives et advis qui ont este envoyez de nouveau ... Paris, François Huby, 1614.*

8vo, ff. [8], 395, [17], with engraved title and 7 engraved illustrations; woodcut initials; slight worming from quire Nn onwards (touching some letters and illustrations), some light dampstaining and toning, small tear to f. 290; overall very good in contemporary vellum, paper label with title to spine (slightly chipped); slightly marked and cockled; armorial bookplate to front pastedown. \$40,000

Second edition, enlarged and revised from the first edition published earlier the same year, a handsome copy. The first written account of the Capuchin mission to Maranhão, an island on the coast of Brazil, of which, Sabin notes, this is the earliest mention. In 1612 the mission, composed of the French Capuchins Yves d'Evreux, Arsène de Paris, Ambroise d'Amiens, and Claude d'Abbeville, accompanied Daniel de la Rivardière's expedition to settle Maranhão. Relations between the French and the local Tupi people were good and the Capuchin mission initially successful. Arsène and d'Abbeville soon returned to France accompanying six important Tupi, portraits of whom, in European dress, can be found in this account. The Tupi ambassadors caused a sensation in Paris, where curious crowds flocked to see them and 'the *Histoire de la mission* seems to have been printed very quickly in order to take advantage of the presence in Paris of the six Indians from Maranhão ... It appears that the first edition was soon out of print, and a second was printed. This was published with the misprints corrected, and a more extensive index was compiled and printed in 35 pp. in double cols' (Borba de Moraes).

'It is the most important text - along with that of Yves d'Evreux - not only on the French attempt to colonise the island of Maranhão, but above all for the precious information it provides on "the admirable singularities and the marvellous manners of the Indians"' (Duviols, *trans*). D'Abbeville relates the mission's outward voyage, the arrival in Maranhão, the death of Father Ambroise and the Capuchins' activities on the island. He also adds detailed descriptions of the region, including the animals, birds and fish found there, as well as chapters on the customs, laws, wars, and history of the Tupi people. His account ends with the return voyage to France, their arrival and welcome in Paris, and the ensuing festivities.

The missionaries, with the six Tupi ambassadors, 'landed at Le Havre after a stormy crossing and were given a great reception, with a procession, gun salute, visit to the Governor and acclamation by the crowd. There were similar festivities in Rouen. But the greatest excitement was in Paris. A hundred priests greeted the Tupinambá party at the city gates, and escorted it to the Capuchin church for a mass attended by a galaxy of French nobility. The Tupinambá marched in the procession wearing their feathers and holding clubs. The Parisians were wild with curiosity: people poured in from the countryside, and the excited crowd burst the gates of the Capuchin convent housing the Tupi. The Tupinambá were taken to the Louvre to visit King Louis XIII, and their leader made a speech in Tupi. But



the inevitable European diseases struck these Americans – the sixty-year-old Carypira caught influenza and died, and two of his companions died soon after. They were buried in Franciscan habits. But the three survivors received the full panoply of French official hospitality. They were taken for baptism in the Capuchin church in the Faubourg Saint-Honoré, wearing long soutanes of white taffeta buttoned down the front with silk buttons and with small valois collars, and carrying tall hats with white plumes. Each carried a fleur-de-lys as a symbol of submission to the French. King Louis and his mother the Regent Marie de Médicis acted as godparents, and the Archbishop of Paris officiated. The leading Tupinambá was christened Louis-Marie, and he made a speech of acceptance. The three were then taken to the convent of Sainte-Claire to satisfy the curiosity of its nuns, who were desperate to see the exotic strangers' (Hemming, *Red gold*, p. 206).

'The narrative of the journey, and all the events, is the principal printed French source that exists about this tentative colonization of the north of Brazil. Although not endowed with the spontaneity and the literary talent of Yves d'Evreux, Claude d'Abbeville gives us valuable information concerning the religion and "astronomy" of the Tupis, not to be found in any other writings' (Borba de Moraes).

Alden 614/25; Borba de Moraes, p. 5-7; Duviols 29; Leclerc, *Bibliotheca Americana* 1570, 'Un ouvrage aussi important que rare'; Rodrigues 1; Sabin 4; Streit II 2376.



RARE GOSPEL EXEGESIS IN A CONTEMPORARY VENETIAN BINDING

2| **ALBERTUS de Padua.** Evangeliorum quadragesimalium opus aureum nunquam alias impressum. *Venice, Jacob Pentius de Leucho, May 1523.*

8vo, ff. [8], 407, [1 (blank)]; full-page woodcut f. [8]v, woodcut initials throughout, some historiated, title printed in red and black within woodcut borders; ink smudge f. 124, otherwise a very clean copy; **contemporary Venetian sheep** over pasteboard, **roll-tooled and filleted in blind to a panel design with central arabesques**, spine diced in blind with date gilt (later) directly at foot, remains of 4 ties, hinges supported with manuscript waste; somewhat worn, with some scuffing and short splits to joints, corners worn; contemporary ownership inscription to title, as well as occasional annotations to text, by Simone, a canon of the Lateran Augustinian congregation of St Sebastian in Biella; bookplates of Giuseppe Turrini (1826–1899) and Jaco Calleri Damonte Graja to pastedown.

\$2700

First edition, in a contemporary Venetian binding, of the Lenten Gospel exegesis by one of the greatest fourteenth-century Augustinian theologians.

The work of Albert of Padua (1282–1328) survives only in part – the most commonly found being the exegesis or postil on the Dominical Gospels, published in Venice in 1476 and in Ulm in 1480. Our Lenten postil survived in manuscript only until this Venice edition, which brought the Albertan cycle of Gospel exegesis to completion. Albert's work merited a particular mention in Jordan of Saxony's account of

the Augustinian Order as the object of much appreciation among contemporaries, and this popularity lasted throughout the following two centuries, as evidenced by the number of sixteenth-century editions. His work, today, is the object of analysis by art historians as a possible influence on the programme for the fresco cycle by Giotto in the Arena Chapel in Padua.

All early editions remain of great importance, as no critical or modern edition of the text has been produced to date. Ours is beautifully ornamented by woodcuts, including a full-page figure of St Augustine surrounded by his followers; the contemporary Venetian binding and the sixteenth-century annotations by an Augustinian canon make this volume a cultural survival of remarkable complexity and interest.

Outside Italy, OCLC finds six copies in the US (Berkeley, St Bonaventure, Chicago, Folger, Villanova, and Yale) and only two in the UK (BL and Birmingham). We have not been able to trace any other copies at auction.

Sander 195; Essling 2199; not in Adams.

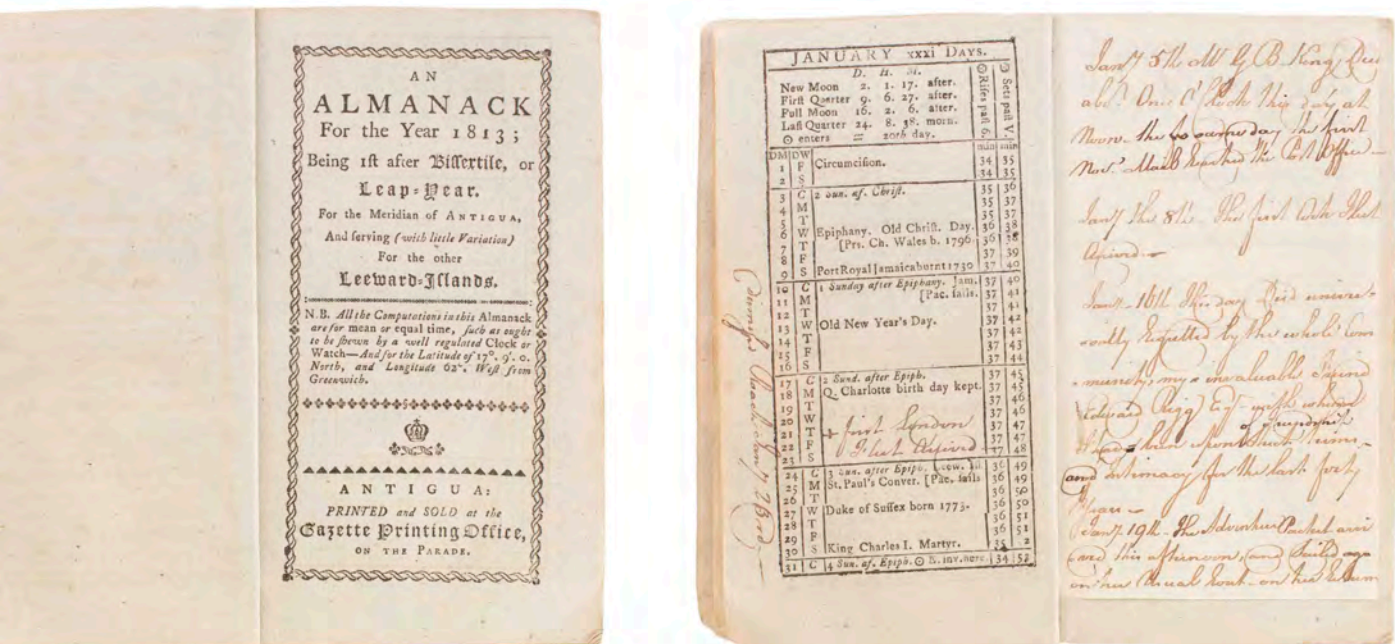
ANNOTATED ANTIGUA ALMANAC

3| ALMANACK (An) for the Year 1813; being 1st after bissextile, or leap-year. For the Meridian of Antigua, and serving (with little Variation) for the other Leeward-Islands ... *Antigua, printed and sold at the Gazette Printing Office [1812].*

8vo, pp. 48, the almanac portion interleaved with blanks (with annotations on six pages); a fine copy, stitched, in contemporary stiff marbled paper wrappers. \$6000

Extremely rare Caribbean almanac, annotated by William Brinton (1749–1823), who was for fifty years a prominent resident on Antigua, partner in the commercial concern of Brinton & Rigg.

In this year Brinton reported the death of his partner Edward Rigg on 16 January, ‘universally regretted by the whole community, my invaluable Friend ... with whom I have been upon Strict terms of Friendship and Intimacy for the last forty Years’. Later, on 28 April, he ‘Embarked for England’, bidding farewell to the island that had been his home for half a century; he arrived in Plymouth on 25 June, and made his way to London (via Bath, Newbury and Reading), along with his daughter Sarah (b. 1790). The Brintons later settled in Speen, Berkshire. Before his departure other annotations report the arrival of the London fleets, and of several ships, and note that on 23 January he ‘dismissed Roach’, presumably the John Roach who is named here as the gunner of Old Road Fort, to which Brinton was militia captain. Brinton’s name is underlined twice in the directory, once as a justice of the peace, and again as the fort captain. On his death Brinton left an annuity to a former slave, John Nicholas Newbury, and manumitted four others, leaving his property to his daughter (see Legacies of British Slavery online).



The printed content of the work is also fascinating. The almanac portion includes local references, such as to the hurricanes of 1772 and 1792; following that are lists of the street names in Saint John; signals for the arrivals of mails and packets at Rat Island (site of the barracks); summary printings of an Act on Harbour Porters from 1800 (all slaves portering must wear a brass badge), an Act for the Encouragement of Pilots (13 August 1810), and an Act for the preservation of the harbour (13 May 1811); a list of the prices of fish (a live green turtle under 50lbs is 2s 3d per lb); a long directory of the civil and military establishment and the militia in the Leewards Islands and Antigua (pp. 32-44); and on pp. 45-8 a collection of 'much-admired new songs'.

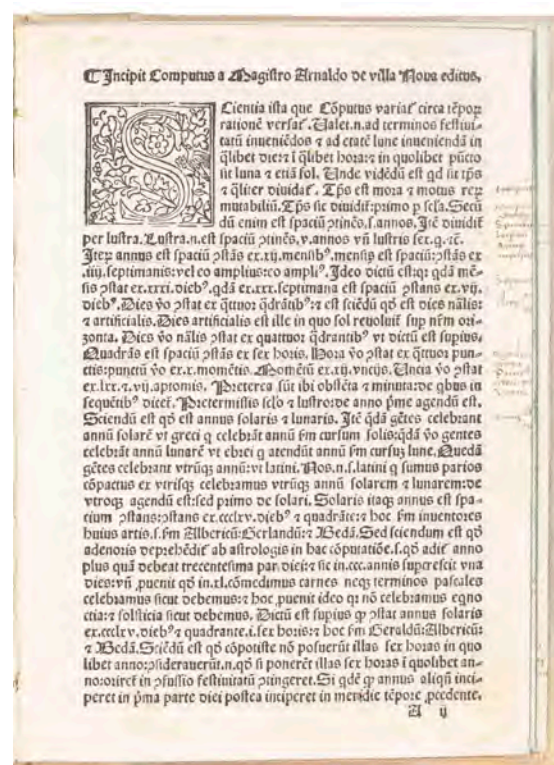
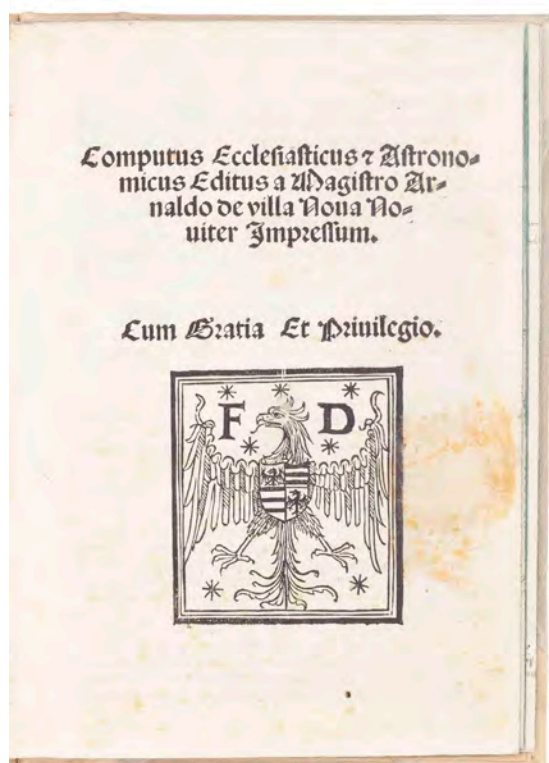
Not in OCLC or Library Hub. We have located only three other examples of Antigua almanacs, for the years 1791 and 1806 at John Carter Brown, and for 1800 at Yale.

CALENDRLICAL CALCULATION

4| **ARNALDUS DE VILLANOVA.** Computus ecclesiasticus et astronomicus ... noviter impressum. [(Colophon:)] Venice, Bernardino Vitali, 17 February 1501].

4to, ff. [11], [1 (blank)]; woodcut device to title, woodcut initials; one small wormhole (touching only a few letters), some light foxing; very good in modern half vellum, grey paper sides, spine lettered in ink; marginal annotations in sixteenth-century hand (trimmed), marginal ink stamp to title (erased). \$6000

Rare first edition, the Erwin Tomash copy.



'Arnald of Villanova ... was born either in Villa Nova (Spain) or Villeneuve (France). He died in a shipwreck in 1314. He lectured on philosophy and medicine in both Barcelona and Paris but is known chiefly for his large number of works on alchemy. Despite the fact that the title-page declares this to be a new edition, no earlier printed versions are known ... The work is strictly a computus and covers only calendar computations (epact, golden number, etc.) and does not directly address arithmetical calculation. In keeping with the time in which it was written, it uses only Roman numerals' (Erwin Tomash Library). 'A good example of the works on the ecclesiastical calendar in use in the Middle Ages' (Smith, p. 74.).

Provenance: the numerous marginalia show a close analysis of the text by a near-contemporary reader. From the library of Erwin Tomash (1921–2012), known for his early pioneering work with computer equipment peripherals, for establishing the Charles Babbage Institute, and for his outstanding library on the history of computing.

Library Hub finds two copies only (Cambridge and Glasgow); OCLC finds only one in the US (Smith College).

EDIT 16 12938; Palau 365596; Sander 609; Tomash & Williams A97; USTC 801626.

A MASTERPIECE OF MEDIEVAL CULTURE

5| **AUGUSTINUS, Aurelius, Bishop of Hippo, Saint.** De Civitate Dei. Venice, Johannes and Vindelinus de Spira, 1470.

Royal folio (395 x 275 mm), ff. 271 (of 274, without the three blank leaves a1, b8, and E10), roman letter; large initials in divided red and blue with delicate penwork in green and red or sometimes red alone, in one instance incorporating a human profile with protruding tongue, smaller initials alternately in red and blue, rubricated throughout; **annotated throughout in at least two early Italian hands**, one of which writes in both black and red ink; scattered wormholes at beginning and end of volume, in a few instances developing into larger worm-tracks but nowhere seriously affecting legibility, some minor marginal dampstaining and foxing, but generally a very clean and crisp copy; in contemporary German blind-stamped calf over wooden boards, brass corner- and centre-pieces and catches; rubbed, scattered wormholes in both covers, joints and edges neatly restored, parts of lower cover renewed, straps and clasps renewed to style, nineteenth-century endpapers (pastedowns relaid).

\$135,000

An excellent copy of the first Venice edition, the fourth or fifth edition of *De civitate Dei*, and the fourth book printed at Venice.

Although the *City of God* is not a treatise of political or social philosophy, and is concerned with the opposition between the City of God and the earthly city as metaphors for well-ordered and wrongly-directed love, it outlines a view of individual freedom, social order, peace and war which remained a reference for many centuries, standing as ‘the Christian rejoinder to Plato’s *Republic* and Cicero’s imitation of Plato, his own *De republica*’ (Britannica). ‘While the city of God is a stranger or, at best, a resident alien in this world and yearns for its celestial homeland, the earthly city is not a unified body at all but lies in continuous strife with itself because it is dominated by lust for power, the most widespread form of the archetypal sin of pride in political and social life ... In the part of the work that moves closest to social philosophy, Augustine analyzes the attitude a Christian ought to adopt to the earthly society she inevitably lives in during her existence in this world. Starting, again, from the axiom that all human beings naturally desire what is good for them, he innovatively determines the goal that every individual and every community in fact pursues as “peace”, which, in his view, is largely equivalent with natural order ... at the top is “peace with God” or the subordination of the human mind to God. The lower forms of peace are relative goods and, as such, legitimately pursued as long as they are not mistaken for the absolute good. Political peace and order is sought by members of the city of God and the earthly city alike ... [it is] thus morally neutral insofar as it is a goal common to Christians and non-Christians. Augustine criticizes Cicero because he included justice in his definition of the state ... He himself prefers a more pragmatic definition that makes the consensus about a common object of “love” (i.e., a common good agreed on by all members of the community) the criterion of a state ... The doctrine of the two cities deliberately precludes any promotion of the emperor or the empire to a providential and quasi-sacred rank ... War results from sin and is the privileged means of satisfying lust for power ... Wars may however be relatively just if they are defensive and properly declared’ (C. Tornau, *Stanford Encyclopedia of Philosophy*).

In addition to exercising a monumental influence on western thought and theology, St Augustine paved the way for the European scientific revolution. His view of human history as a developmental process with meaning presumed an assessment of ‘things in terms of their origins and of the steps that have led to their present state’ (DSB).

Johannes de Spira established the first press at Venice in 1469. He died suddenly, and the edition was completed by his brother Vindelino, named here for the first time. The colophon constitutes valuable evidence for the printing of earlier books: it states that the Pliny, which immediately preceded *De civitate Dei*, was printed in one hundred copies within three months. Geldner (*Die deutschen Inkunabeldrucker*, pp. 62–4) argues that the Augustine appeared early in 1470, predating Sweynheym and Pannartz’s edition printed at Rome the same year.

The extensive annotations here offer an excellent insight into the fascination Augustine’s masterpiece held for Renaissance scholars. The principal annotator has mined the text for references to the classical world (Roman history, classical authors, mythology) while also showing an interest in theological questions, picking up on the author’s many biblical references and quotations. The same reader also offers some occasional textual emendations and, writing in red ink, provides short marginal summaries of each chapter from Book 11 onwards.

Provenance:

1. Conventual Franciscans of Schwäbisch Gmünd, Bavaria (dissolved 1825), with seventeenth-century ownership inscription at head of first leaf.
2. Dr. Georg Kloss (1787–1854), with bookplate (sale 1835, lot 464).

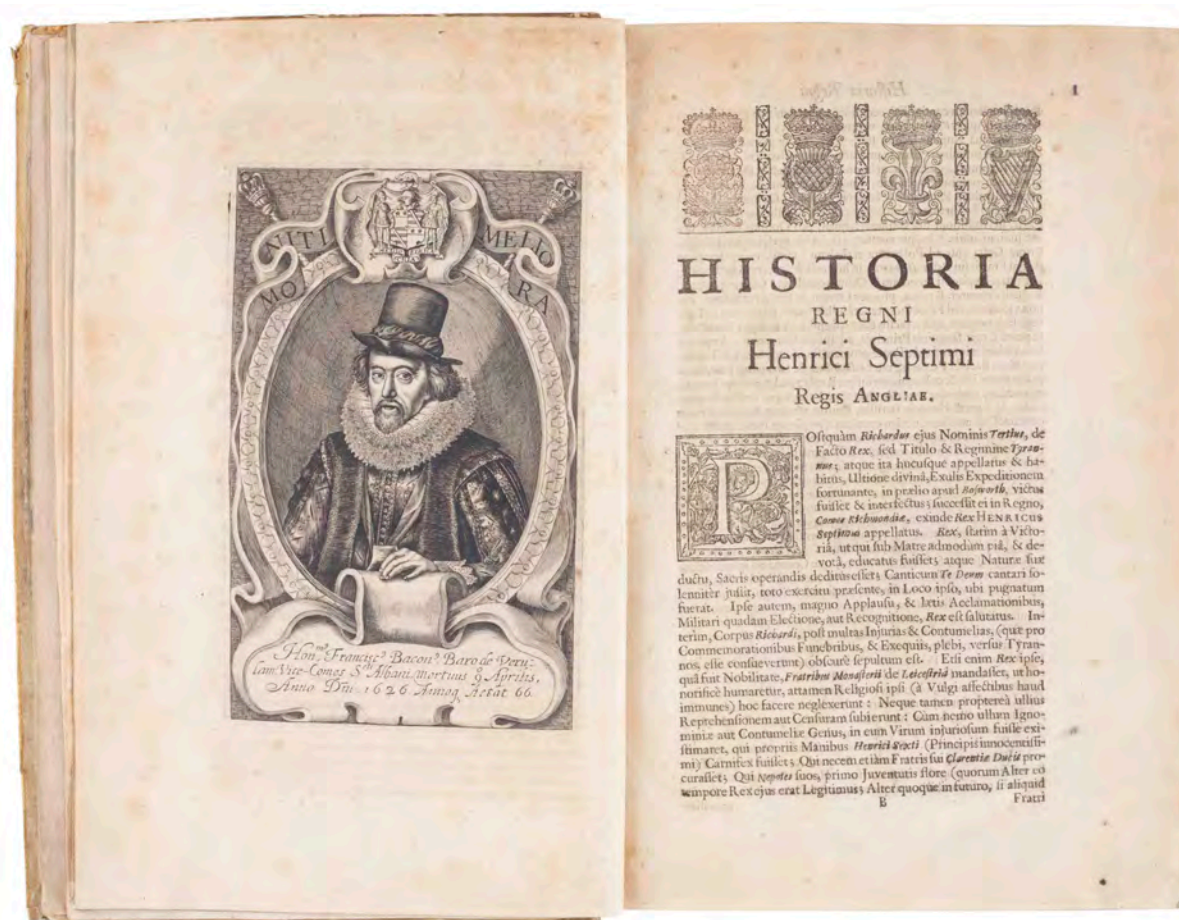
H *2048; BMC V 153; GW 2877; Goff A-1233; BSB-Ink A-855; Bod-inc A-520; ISTC iao1233000.

ALBANI’S BACON

6| BACON, Francis. *Francisci Baconi, Baronis de Verulamio, Vice-Comitis Sancti Albani, operum moralium et civilium tomus ... cura et fide Guilielmi Rawley ... London, Edward Griffin [and John Haviland] for Richard Whitaker [and John Norton], 1638.*

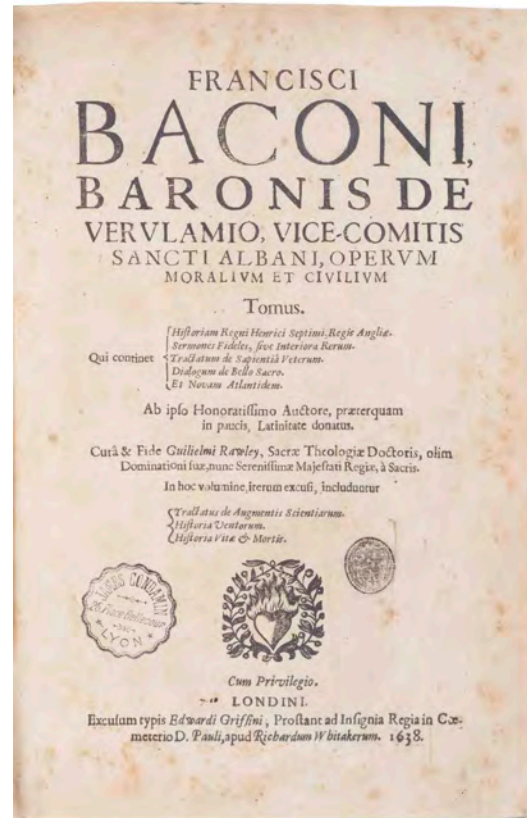
Two parts in one vol., folio, pp. [16], 176, 179–386; [16], 475, [1 (blank)]; engraved portrait printed to [π]iv, large woodcut initials and ornaments throughout; sig. A inverted and sewn within sig. [π], likewise inverted (resulting in the collation [π]2, A4–6, A1–3, [π]1), numerous part-titles but paginated and collated in 2 continuous parts, pp. 299–300 mispaginated ‘301–302’ and pp. 351–356 ‘387–392’, complete despite the errors in pagination; A2 perhaps a cancel; a few sections foxed, very occasional insignificant paper-flaws or ink- and scorch-marks, never affecting legibility; contemporary vellum, yapp edges, title inked to spine in later hand, blue edges, later endpapers; split at head of upper joint, some wear to extremities and marks to boards; ink stamp of the Albani Library to first title; inscriptions and ink stamps of James Condamin (1917) to front free endpaper and titles. \$6000

First edition, first issue, a copy from the celebrated Albani library: a tangible witness to the early and fecund reception of Bacon’s thought in the circles of Galileian science in Italy.



This was the first appearance in Latin of Bacon's historical, moral, political, and philosophical works. Edited by William Rawley (c. 1588–1667), who served as Bacon's chaplain and 'amanuensis, or daily instrument' (ODNB), the book opens with Bacon's work of humanist historiography, *The History of Henry VII*, dedicated to Charles I as Prince of Wales, and encouraging its royal reader to seize the opportunities offered by fortune. Then follow the *Essays*, Bacon's most popular work, here numbering fifty-six, from *De veritate* to *De vicissitudine rerum*. The *De sapientia veterum* then collects and interprets thirty-one ancient myths, including those of Cassandra, Orpheus, Prometheus, and Icarus, and is followed by Bacon's unfinished treatise on 'holy war', *Dialogus de bello sacro*. The first part ends with the utopian *Nova Atlantis*, in which Bacon describes an island society and its scientific community. The second part comprises *The Advancement of Learning*, with its powerful defence of the importance of learning in all aspects of life, its survey of the state of human knowledge, and suggestions for improvement, as well as Bacon's natural-historical work on winds, *Historia ventorum*, and treatise on life and death, *Historia vitae et mortis*. A third part appeared only when a second issue was later published.

Provenance: from the Albani Library of Urbino and Rome, the core of which was acquired in 1714 by Pope Clement XI Albani from the famous collector, personal secretary to Cardinal Barberino and member of the Academia dei Lincei, Cassiano dal Pozzo (1588–1657), the assembler of the famed Paper Museum now in the Royal Collection.



It seems very likely that this book had been acquired by dal Pozzo. Since the halcyon years of the Lincei, he had been a keen promoter of international harbingers of the ‘new science’. During Barberini’s French mission, dal Pozzo wrote to fellow bibliophile and Lincean Johann Faber about the great impression he had received from Bacon’s works, and of his desire to induct Bacon into the Accademia: ‘A book has come into my hands by an author whom, if he were not in England, I would like us to make every effort to recruit; it is the author who has published *Essays* and *De sapientia veterum*, Francis Bacon, who less recently also published *De dignitate et augmentis scientiarum*, a splendid work from which great benefit can be derived for the advancement of speculation in all the sciences [...]’ (quoted in Galluzzi, *The Lynx and the Telescope* (2017), p. 338). He owned the 1618 Italian translation of some of Bacon’s works – this is attested in the (rather summary) catalogue of the dal Pozzo books prepared at the time of the Albani acquisition. Such an enthusiastic admirer is unlikely to have missed the publication of Bacon’s work in Latin, the universal language of science at the time.

The library continued to thrive after the acquisition, and subsequently in the possession of Clement XI’s nephew Cardinal Alessandro Albani (1692–1779), of Cardinal Gianfrancesco Albani (1720–1803), and of Cardinal Giuseppe Albani (1750–1837). The dispersal of the library started with the French invasion in 1797; it was subsequently sold in various stages, both privately and through public auctions, including the unfortunate portion sold to the Prussian Government in 1862, sadly lost when the ship transporting

it sank off Gibraltar (see Clough, 'The Albani library and Pope Clement XI' in *Librarium: Revue de la Société Suisse des Bibliophiles* 12 (1969), pp. 11-21, and Hobson, *Apollo and Pegasus: An Enquiry into the Formation and Dispersal of a Renaissance Library* (1975), pp. 119-121). The book came later into the possession of James Condamin (1844-1929), priest and professor of literature at the Catholic University of Lyons.

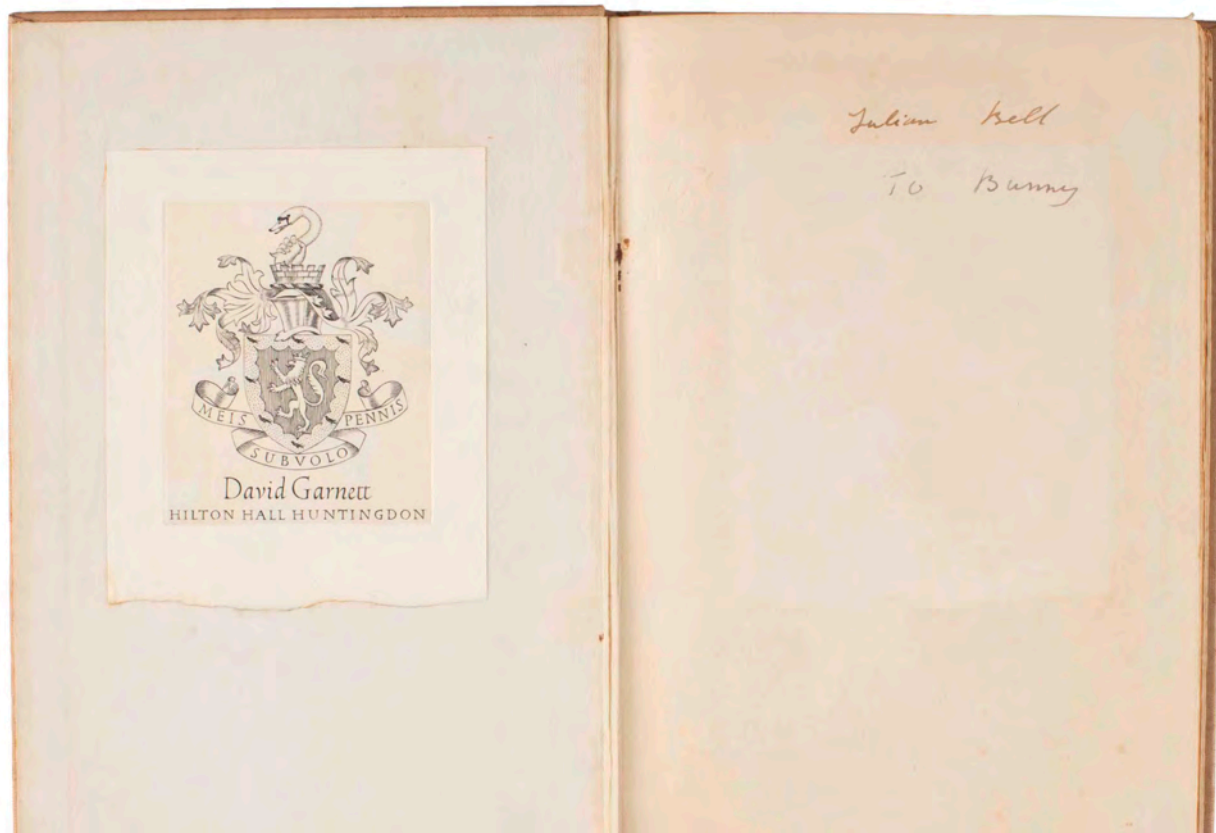
ESTC S106899; Gibson, *Bacon* 196.

INSCRIBED TO DAVID 'BUNNY' GARNETT

7| **BELL, Julian.** *Winter Movement and other Poems.* London, Chatto & Windus, 1930.

8vo, pp. 60, [2]; a couple of light spots to prelims; untrimmed in the original beige cloth, paper spine label (with a spare tipped in); label browned and faded, boards somewhat soiled; a good copy; inscribed to David Garnett on front free endpaper 'Julian Bell to Bunny', with his bookplate to front pastedown. \$1700

First edition, rare, of Bell's first book of poetry, written while studying at Cambridge and dedicated to his mother, his younger sister Angelica and his lover Helen Souter. This copy is inscribed to David 'Bunny' Garnett, who was a friend, mentor and member of Bell's rather complex (even by Bloomsbury Group standards) extended family as lover of his mother's lover and later husband of his younger sister. The bookplate is from Garnett's library at Hilton Hall, Huntingdon, which was his home from 1924 until the 1960s.



ON RICHMOND HILL

8| **BELVIDERE (The):** a Poem. Inscrib'd to Joseph Grove, Esq. of Richmond, in the County of Surrey ... *London: Printed in the Year 1749.*

Small 8vo, pp. 14; A2 a cancel (as usual according to Foxon), wanting the final blank leaf; slight offset from binding on title-page but a very good copy; disbound.

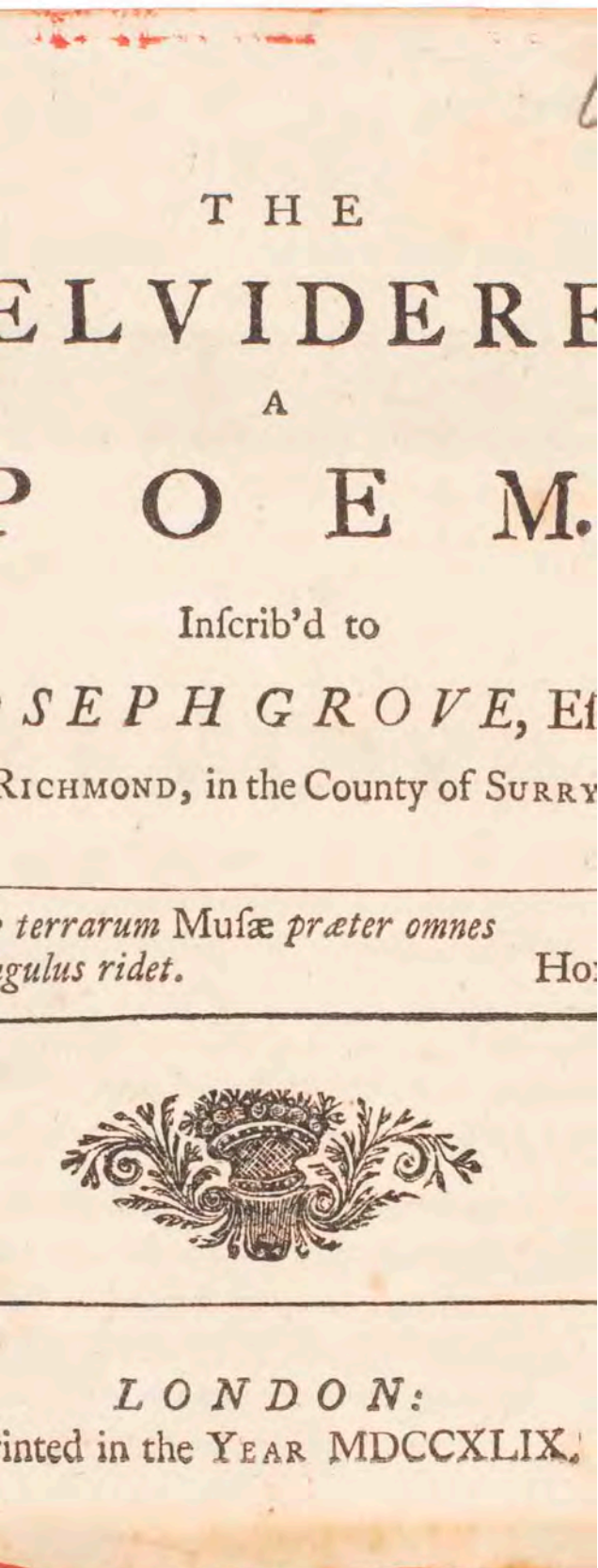
\$3700

First edition, rare (British Library and Yale only), of a very attractive description in verse of a country estate in Richmond. The first pages offer a prospect of the garden with its flowers and shrubs, shaded walks and arbours, a bower with the escutcheon over the door of the late Sir William Humble, Bart. (d. 1724, presumably a previous owner), statues and ornaments, a wilderness, orchards, and a summer house. Footnotes explain in prose some of these features –

Near this Recess appears a sylvan Space,
Where *Fortescue* enjoys the Sweets of Peace

‘Contiguous’, the note explains, ‘is the *Vineyard*, a pleasant retir’d spot belonging to the Right Honourable *William Fortescue*, Esq; *Master of the Rolls*, a Gentleman of the greatest Worth and Integrity’. William Fortescue was Pope’s great friend, correspondent, and legal adviser, whom he addressed in the *First Satire of the second Book of Horace imitated*. Pope occasionally walked along the Thames from Twickenham to visit him (Maynard Mack).

From the garden the poet ascends to the Belvidere which gave the house its name, ‘a large Room adjoining to the House, fronting the Church, on the South Side of the Garden, having not only an agreeable Prospect of the Town of Richmond, but a very extensive View of the Country’ – the ‘rival hamlets’ of Highgate and Hampstead hills, the



heights of Harrow concealing the stately ruins of Canons, and, ‘a little less remote’, Acton, Ealing, and ‘straggling Brentford, best at Distance viewed’, while ‘Imperial *Thames* beneath us rolls unseen.’ Then there are the houses of neighbours, notably the City magnate Sir Matthew Decker’s mansion on the Green, and Samuel Child’s, Lady Houblon’s, and Jonathan Hall’s. There is only a brief glance at Joseph Grove’s own house with its pictures and useful books –

A Villa which resembles much thy Heart,
Enrich’d by Nature, open, free from Art ...
Here may you long with *Health* and *Freedom* prove,
These *Joy*s you value – and that *Peace* you love ...

Joseph Grove (d. 1764) was a wealthy attorney and, in retirement, an amateur biographer whose lives of Wolsey and the Earls and Dukes of Devonshire are chiefly notable for their elaborate use of slightly ridiculous copperplates. Sadly his house does not survive.

The Belvidere, which is dated ‘Richmond, May 31, 1749’ at the end, is not in Aubin, *Topographical Poetry* (a rare omission, probably because it is so rare). Foxon B188.

VENETIAN HISTORY WITH PRINTED PRESENTATION FROM A VICENZAN ARCHITECT

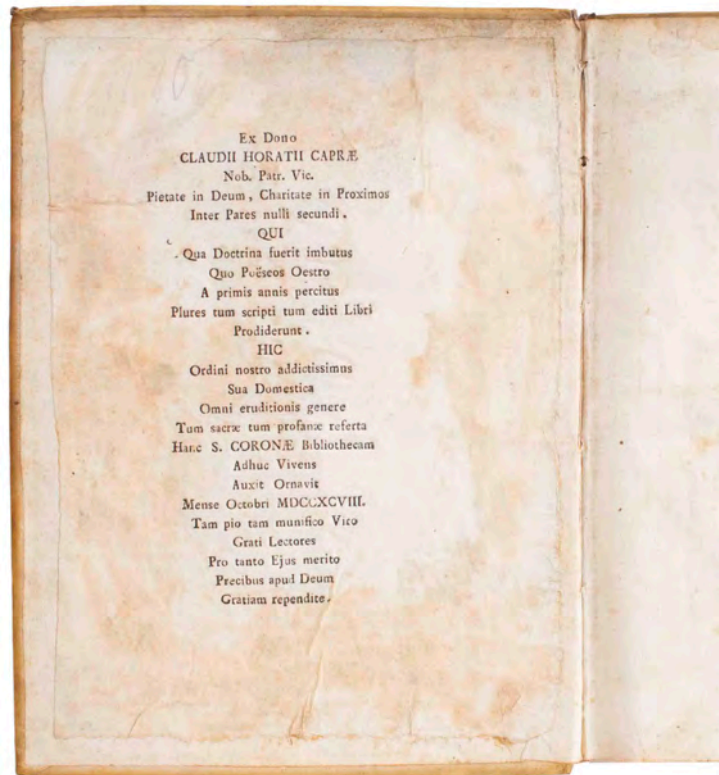
9| **BEMBO, Pietro.** Della historia Vinitiana di M. Pietro Bembo Card. volgarmente scritta. Libri XII. Venice, Gualtero Scotto, 1552.

4to, ff. [14], 179, [1]; woodcut device to title and last page, woodcut initials; two small holes to title (not touching text), Z2-3 reinforced at inner margin, a few small holes to final leaf partly repaired to verso (not touching text or device), occasional slight marginal worming and dampstaining, a few marks and creases; overall good in eighteenth-century vellum, remains of gilt-lettered spine label; a few light marks; printed presentation label pasted inside upper board ‘Ex dono Claudii Horatii Caprae ... hanc S. Coronae bibliothecam ... ornavit mense Octobri MDCCXCVIII ...’, inscription to front flyleaf ‘Ad amicum dulcissimum Leopoldum Gross, Franciscus Philippus’.

\$1200

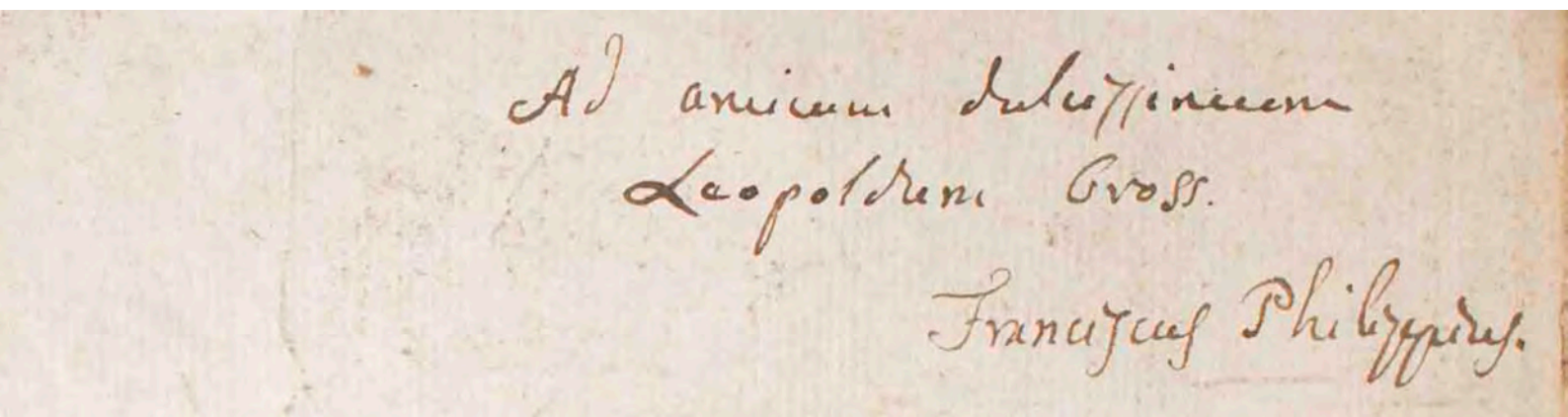
First edition in Italian (following the Latin original of the previous year) of this history of Venice by the famous Renaissance scholar, poet, and literary theorist Pietro Bembo (1470–1547), formerly in the possession of a notable Vicenzan architect.

Bembo ‘transformed, through his theories and his own example, the language of Italian literature and the nature of lyric poetry in the 16th c. and beyond’ (*Oxford Companion to Italian Literature*). This was his last major work, an official history of his native Venice since 1487, which he was commissioned to write in 1530, and which he translated into the vernacular from 1544. Both the Latin original (*Historiae Venetae*) and this Italian rendering were not published until after his death. Among numerous passages of note, Bembo devotes the opening of book six to the adventures and discoveries of Christopher Columbus.



Provenance: an unusual specially printed leaf to the front pastedown records the gift of this volume by the Vicenzan writer and architect Orazio Claudio Capra (1723–1799) to the library of the church of Santa Corona, Vicenza, in October 1798. In addition to singing his praises, the text asks the book's 'grati lectores' to give thanks for Capra's munificence. Capra's best-known architectural work is the neo-Palladian Villa Capra at Sarcedo, built in 1764.

Adams B599; USTC 813419.





OWNED BY A PAINTER, WITH A MANUSCRIPT SUPPLEMENT

10| [BENEDETTI, Elpidio]. Villa Benedetta descritta da Matteo Mayer e dal medesimo dedicata al serenissimo prencipe Ludovico landgravi d'Hassia ... Rome, Mascardi, 1677.

12mo, pp. 127, [1 (blank)]; bound, as often, without the half-title and three engraved plates; some browning and foxing; overall good in contemporary vellum over pasteboards, title inked to spine; some staining and loss to vellum on covers; old ink stamps to title with initials 'V.P.', inscription to front free endpaper 'Libro del sign. Nicola Boui pittore Romano marito della sign. Teresa', with 10 pages of manuscript notes in an eighteenth-century hand at end. \$2350

First edition of this description of the seventeenth-century Villa Benedetta in Rome, partly designed and decorated by the pioneer female architect Plautilla Bricci (1616–1705), this copy formerly in the possession of the Roman painter Nicola Boui and his wife Teresa, and with a manuscript supplement at the end.

Commissioned by Elpidio Benedetti (1609–1690), abbot and Roman art agent of Cardinal Mazarin and Louis XIV, the Villa Benedetta was constructed between 1663 and 1665 near to the Porta San Pancrazio in Rome (and largely destroyed in 1849). Bricci, the only female architect of her day, assisted her brother Basilio in its unusual design and decoration.

Written by Benedetti under the pseudonym 'Matteo Mayer', this guide describes the villa and its decor, and prints the numerous mottoes and verses adorning it. The introduction refers to Bricci as 'Signora Plautilla, celebre pittrice' (p. 5), and her artistic contributions are admiringly acknowledged within the text, e.g. 'the vault of the tympanum is likewise decorated with stuccoes in various divisions with paintings by Sig. Plautilla Bricci which attract the applause of all' (p. 94).

This copy is enhanced by an eighteenth-century manuscript supplement bound in at the end, headed 'Accrescim[en]to di molti scritti nella coescritta villa del S. Abbate Bened[ett]a'. This makes mention of 'a new hall', 'a most beautiful bathroom with hot and cold water', and 'beautiful reclining beds', and transcribes numerous mottoes found thereon, on subjects including time, sleep, women, and beauty. The manuscript ends with a description of two galleries with depictions of the five senses and the ages of man, giving the verses accompanying taste, hearing, sight, and smell, as well as old age.

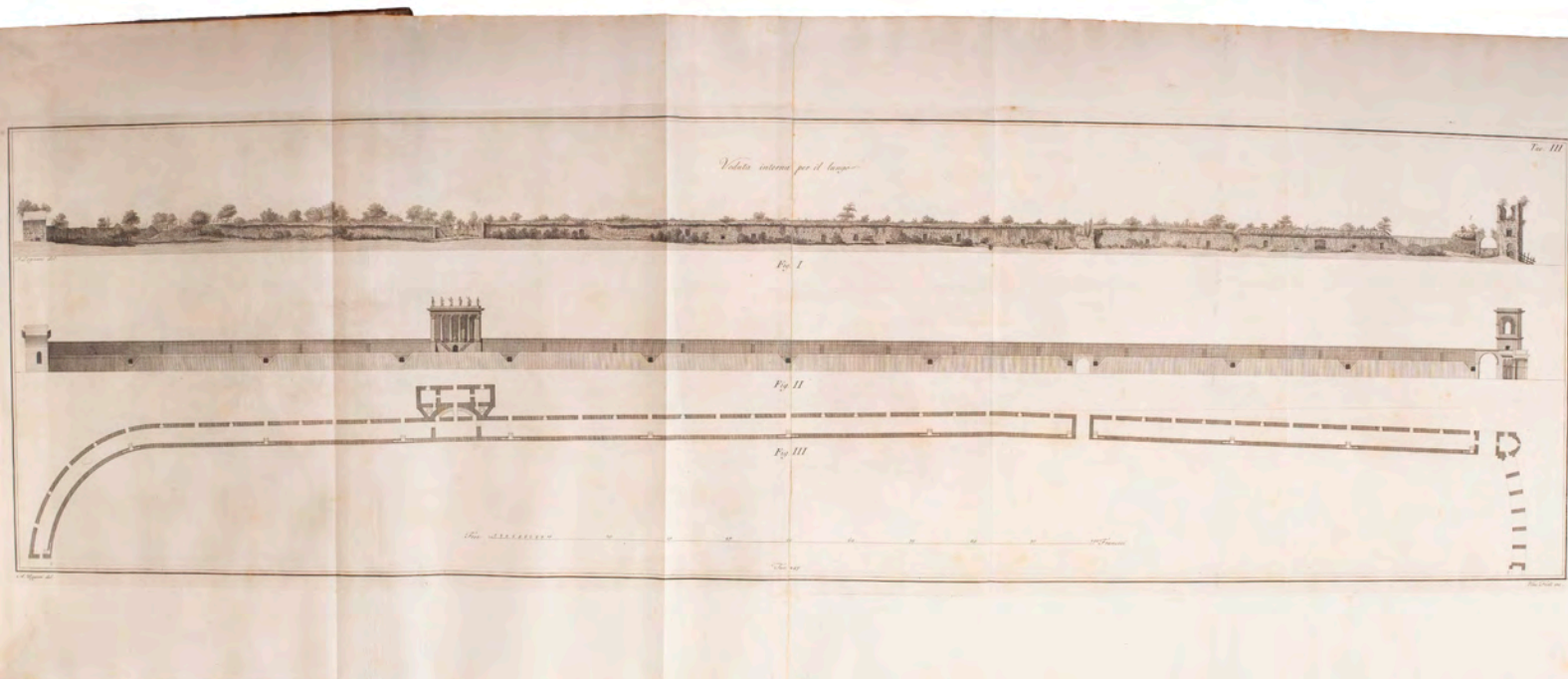
The provenance of this copy is also interesting, bearing the ownership inscription 'Nicola Bovi Roman painter'. While we have not been able to definitively identify him, there are records of a Roman embroiderer of that name active in the 1740s.

ROMAN CIRCUSES FROM THE LIBRARY OF VIOLET-LE-DUC

11| **BIANCONI, Giovanni Lodovico.** *Descrizione dei circhi particolarmente di quello di Caracalla e dei giuochi in essi celebrati* opera postuma del consigliere Gio. Lodovico Bianconi ordinata e pubblicata con note e versione Francese dall' avvocato Carlo Fea e corredata di tavole in rame rettificate e compite su la faccia del luogo dall' architetto Angelo Uggeri Milanese. *Rome, nella stamperia Pagliarini, 1789.*

Large folio, pp. XXI, [1], CXXX, [2]; text in Italian and French; illustrated with 20 leaves of plates (7 folding); engraved illustration to title, engraved head- and tailpieces; some light foxing and spotting in places, plate IX slightly browned; overall very good, the plates very clean, in contemporary half calf with paste paper sides, gilt lettering-piece to spine, edges sprinkled red; skillful restoration to spine, corners neatly repaired; occasional underlining and marginal marks in pencil to the Italian text, book label to front pastedown 'Ex libris Viollet le Duc'.

\$2200



First edition of this handsome work on the Circus of Maxentius, this copy formerly in the possession of the great French architect Eugène Viollet-le-Duc.

The *Descrizione* was composed by the Italian doctor, art historian, and antiquarian, Giovanni Bianconi (1717–1781) and edited for publication after his death by the archaeologist Carlo Fea (1753–1836). Bianconi purchased artworks in Italy for the Dresden Gemäldegalerie on behalf of Augustus III, elector of Saxony and King of Poland, most famously acquiring Raphael's Sistine Madonna in 1753. The *Descrizione* is his most important work, describing what was known until the nineteenth century as the Circus of Caracalla, a complex erected by the emperor Maxentius on the Via Appia in the early fourth century. Second only in size to the Circus Maximus, it is the best preserved in Rome. The work is illustrated with a series of handsome plates by the abbot and architect Angelo Uggeri (1754–1837).

Provenance: with the book label of the famous architect and author Eugène Viollet-le-Duc (1814–1879), restorer of, *inter alia*, Notre-Dame de Paris, Mont-Saint-Michel, the Sainte-Chapelle, and the medieval walls of Carcassonne, also noted for his work on the construction of the Statue of Liberty.

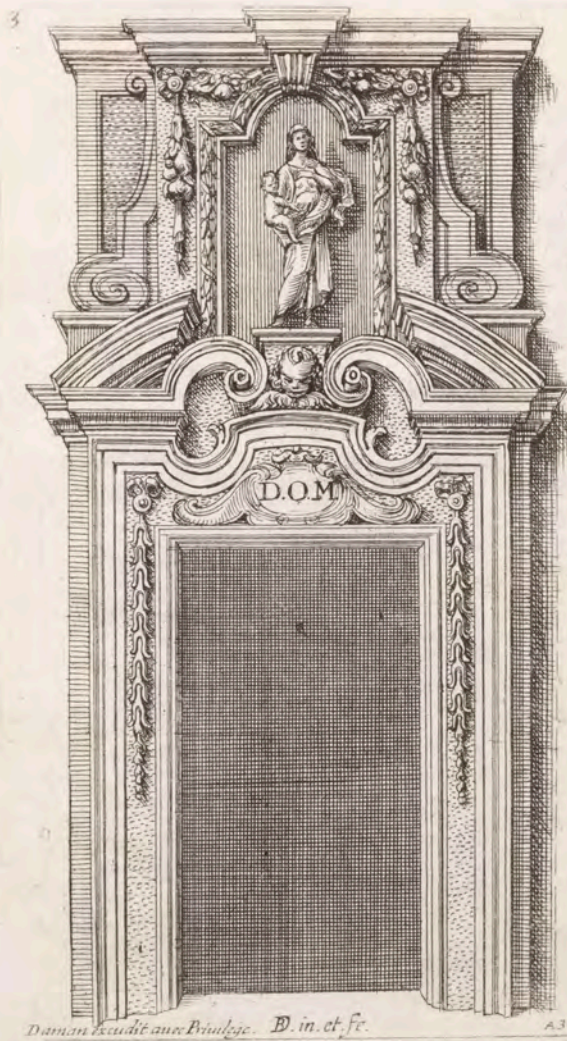
ARCHITECTURAL RARITY
PRINTED BY REMONDINI

12| BORBONI, Domenico. Architectura. [Bassano], ex Typografia Remondiniano Veneto, [c. 1670].

Folio (383 x 240 mm), ff. 21, comprising engraved architectural title-page and 20 engraved plates (numbered A1-A10, B1-B11 and continually 1-21); title-page dust-soiled and one leaf with a few glue stains in the margins, but generally a very fresh copy with good, dark impressions; bound in early nineteenth-century vellum backed marbled boards. \$8500

Only known edition of this very rare collection of architectural ornament prints which illustrate richly decorated door surrounds (6), gates (2), architectural façades with door and window combined (2), window surrounds (4), funeral or epitaph niches (3), and fireplaces (3). The collection was published by Giuseppe Antonio Remondini. The plates are signed by the painter and architect Domenico Borboni as 'DB in. et fe.' but also carry the French publisher Daman's note 'Daman excudit avec Privilege'. Daman had close commercial links with Remondini to whom he sold plates. A French edition of these plates is not known, and either was never published or is unrecorded.

Domenico Borboni, a native of Bologna, worked mostly in Avignon and Lyons. He appears in Felibien's *Entretiens sur les vies ... des plus excellent peintres* (Paris, 1688) as 'je ne me souviens que de quelques-uns qui ont eû d'autres fortes de talens, comme de Dominique & Mathieu [Matteo Borboni his brother] Bourbon de Boulogne qui representoient des Perspective & de l'Architecture, & qui ont beaucoup travaillé à Lyon & en Avignon' (vol. II, p. 456). In Avignon Domenico Borboni built the imposing Hôtel de Crillon in 1648 (still standing), he painted the scene designs for a ballet at the theatre in 1649, and spent some years on a grand cycle of *trompe l'oeil* frescoes for the church of Maria a Villefranche (Avignon) finished in 1656, and now destroyed.



Damen Exudit avec Privilege. D. in. et. fe.

We could only locate three extant copies of this very fine collection of architectural ornament prints: Berlin Ornamentstich Katalog 3855, University of Pennsylvania (*cf.* OCLC) [with a wrong date], and in the State Library of Lyons. Ludwig Rosenthal offered a copy in his catalogue LXIX 'Ornements ...' (c. 1910), item 314, dating the collection to 'c. 1640'.

TURIN TERATOLOGY
BOUND IN GILT BROCADE PAPER

13| **CALVO, Paolo Bernardo.** *Lettera istorica di Paolo Bernardo Calvo chirurgo collegiato in Torino dedicata al molt' illustre signor Giovanni Fantone medico di S. A. S. il signor prencipe di Carignano Amedeo di Savoia. Turin, Giovanni Battista Valetta, [1714].*

8vo, pp. 32; woodcut ornament to title, woodcut initial; some light dampstaining and foxing; overall good in attractive stiff wrappers of near-contemporary green and gilt embossed brocade paper decorated with scenes of oriental inspiration; small losses to spine, a few light marks. \$1300

Rare first edition of this extraordinary and harrowing account of a traumatic Caesarean stillbirth attended by the Turin surgeon Paolo Bernardo Calvo (b. 1669).



In March 1714, Calvo was called to assist at the delivery of twenty-four-year-old Angela Francesca Morano. 'Morano, who had already been troubled with pain and the discharge of a fetid fluid earlier in her pregnancy, was now vomiting, feverish, and experiencing severe abdominal pain. After more than a day ... the midwife called in the noted Turin physician and anatomist Giovanni Battista Bianchi along with Calvo. Taking into account Morano's worsening symptoms, the discovery of a mass on the woman's uterus, and his suspicion that the fetus was already dead, Calvo persuaded Morano's family to allow him to manually explore the woman's genitals ... Given the severity of the symptoms, Calvo recommended recourse to the surgical extraction of the fetus ... Cutting into Morano's abdomen, Calvo extracted a fetus in horrendous condition, with a head that looked pulverized, and a fetid, decaying umbilical cord torn from the placenta. Calvo and Bianchi determined that the reason why Morano's labor had never progressed was that the fetus had in fact developed outside the uterus. After extricating the fetus, Calvo attempted as best he could to remove the remaining decaying material ... inserted a dressing ... and applied an unction and bandage to the abdomen. Despite these efforts, Morano died eleven days later.' (J.F. Kosmin, *Authority, Gender, and Midwifery in early modern Italy*, (2020)). Calvo's other published output includes works on tumours and on wounds.

This copy is bound in unusual and striking gilt brocade paper wrappers, of oriental inspiration, depicting various human figures in a landscape of palm trees and lush vegetation: a hunter shooting at a bird, two men rowing a boat, a man riding a cockerel, a seated smoker, and two men haggling over what appears to be a chicken. The same paper is partly reproduced in C.F. Kopylov, *Papiers dorés d'Allemagne au siècle des lumières* (2012), no. 166 (scene étranger "carnavalesque").

No copies traced in the US. OCLC records only one copy, at the British Library.

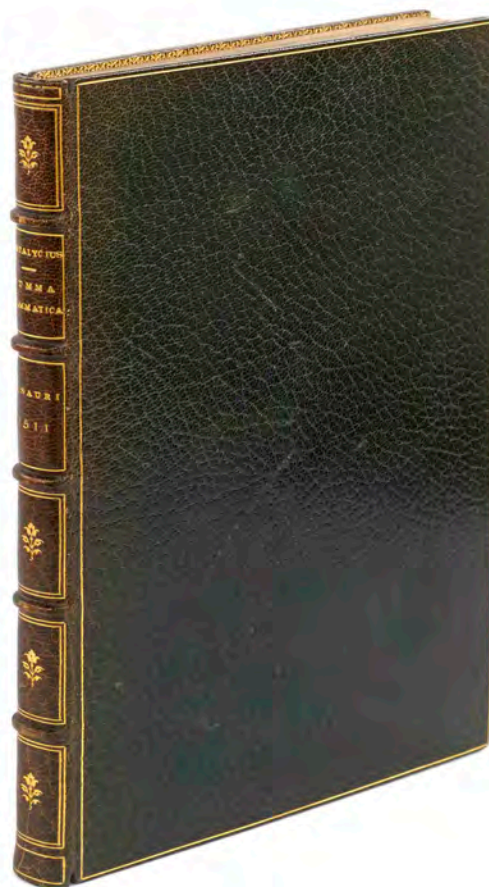
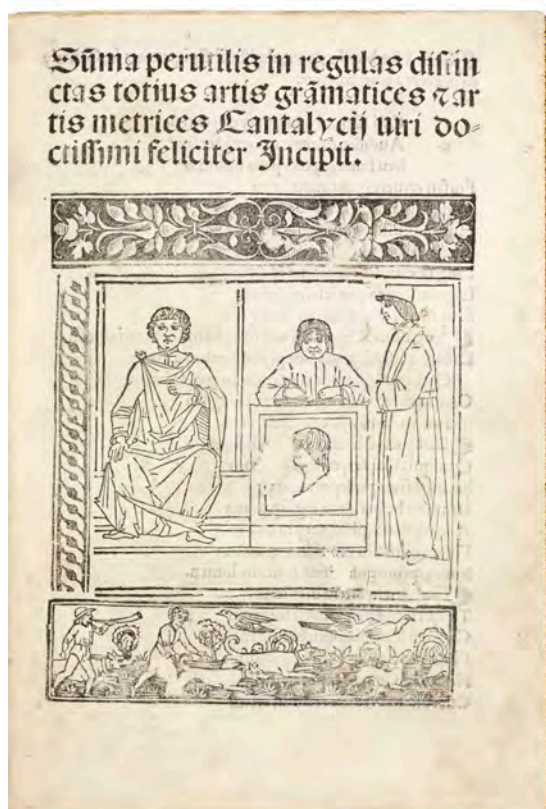
GRAMMAR AND METRE FOR UNCOUTH YOUTH

14| CANTALICIO, Giovanni Battista. Sum[m]a perutilis in regulas distinctas totius artis gra[m]matices et artis metrices ... *Pesaro, Girolamo Soncino, September 1511.*

4to, pp. [108]; large woodcut to title-page surrounded by three woodcut ornaments; small areas of loss to first two leaves (touching woodcut and a few words) neatly repaired, backfold of g1.8 reinforced and a few other discreet repairs, a few small stains; a very good copy in nineteenth-century green crushed morocco by Lloyd, Wallis & Lloyd (upper turn-in signed in gilt), spine gilt in compartments with direct gilt lettering, gilt inner dentelles, edges gilt; a few small abrasions to upper board; a few contemporary annotations and doodles, twentieth-century bookplate of Erich von Rath to upper pastedown. \$5000

Extremely rare 1511 Soncino edition of this pedagogical work on grammar and poetic metre for schoolboys, by the Italian humanist and bishop Cantalicio.

Giovanni Battista Valentini, better known as Cantalicio (c. 1450–1515), taught grammar, rhetoric, poetry, and history across Tuscany over many years, decanting his grammatical teaching into the *Summa perutilis*, a schoolbook designed 'pro rudibus pueris' as 'clear, easy, brief, and free from



nonsense’. The volume opens with verses by several of the author’s contemporaries praising the work and encouraging its youthful readers to study it thoroughly. Cantalicio moved in influential circles, rubbing shoulders with the Medici and the Borgias, and receiving the bishopric of Penne e Altri from Julius II.

The *Summa perutilis* was first published in 1493 and frequently reprinted. The important Jewish printer Girolamo Soncino (c. 1460–1534) issued three editions, at Pesaro on the Adriatic coast in 1509 and 1511, and at Ortona in 1518.

Provenance: from the collection of the German librarian and bibliographer Erich von Rath (1881–1948).

We have been unable to trace copies of any Soncino edition on Library Hub or OCLC; ICCU locates one copy only in Italy, at Fano, in addition to one copy each of the other Soncino editions (1509 Pesaro, 1518 Ravenna).

EDIT 16 CNCE 8968; Manzoni 63; Sandars 1595.

ALCHEMY, BLACK MAGIC, AND POPULAR REMEDIES

15| **CASTAIGNE, Gabriel de.** Le Paradis Terrestre. Auquel l'on trouvera la Pierre Philosophale et le vray Or Potable pour guerir toutes maladies incurables. Paris, Charles Sevestre, 1613.

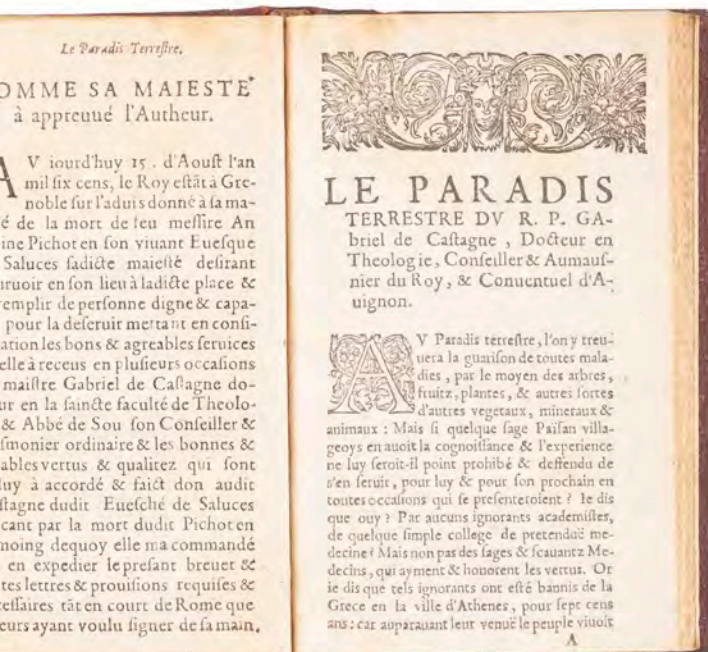
[bound with:]

ROCHAS D'AYGLUN, Henry de. Usage des remèdes expérimentez pour la guérison de plusieurs grandes maladies, avec de bons advertissements pour prévenir les plus périlleuses. [Paris, s.n., s.a].

Two works in one vol., 8vo, pp. I: 14 (of 16, without final leaf of dedication), 88; II: 15, [1]; second work with drop-down title; very good, clean copies, in nineteenth-century red morocco-backed boards, spine lettered directly in gilt, marbled endpapers, both works with evidence of earlier stab-stitching to gutters; one or two very minor surface scuffs. \$4000

First edition of this exceptionally rare work on spagyric, alchemy, and black magic. Castaigne's *Earthly Paradise* is here bound with an unrecorded edition of a work of remedies of even greater rarity.

Castaigne's remedial science rests on the alchemical notions of the philosopher's stone, and potable gold. The search for the philosopher's stone, the agent for transmuting base metals into gold, shaped the course of the history of alchemy, and laid the groundwork for modern chemistry. Known by many and often fanciful names, the stone was described in varying terms, in terms of powers, property, colour, and requirements for transmutation. As well as its transformative power, the philosopher's stone in the form of 'potable gold' (*aureum potabile*) was also believed to possess the properties of a universal remedy conferring longevity and immortality. It is this specific power which Castaigne



illustrates in this book, which includes discussions of immortality and resurrection. Alongside the elusive panacea, many remedies for common and non-lethal physical complaints are described and exemplified. The recipes include elements like copper and iron, mercury, and sulphur in a variety of compounds; corrosive salts, particularly the vitriols (copper and iron sulphates); alums; and chlorides; **as well as more recent discoveries from the Americas, such as Michoacán and Jalapium roots.** As evidenced in the preface, Castaigne strove to place himself firmly in the Paracelsian tradition of medical chemistry: a large branch of alchemy had long been Christianised (Castaigne refers to Albert the Great as a predecessor) and was both fit for presentation to princes and cardinals – as is the case for this book – and a way to promote, in its anecdotal but much exemplified way, toxicology and pharmacy.

Bound in at the rear is an unrecorded edition of Rochas d'Ayglun's *Usage des remèdes*. Another edition is known in a single copy only, at the BnF, consisting of two parts: a twenty-four-page section listing common remedies with a price list, and a sixteen-page section expounding on less ordinary remedies, which corresponds to the text bound in this volume; the setting, however is different, implying a separate (if chronologically close) edition. Given the more mundane nature of the first section, as well as its inclusion of prices (which would soon have marked it as outdated), it is not surprising that the compiler of this volume chose to include the second, more alchemical, section.

Castaigne: not in Dorbon Ainé, Duveen, Ferguson, Brunet, Wellcome – all of which cite later editions; OCLC finds three copies worldwide (BnF, British Library, Harvard). For Rochas d'Ayglun, see BnF 31229948.

THE LOTHIAN COPY

16| CATULLUS, TIBULLUS, PROPERTIUS. Carmina. [Milan, Philippus de Lavagnia] for Johannes de Colonia and Johannes Manthen [in Venice], 1475.

4to, *Tibullus*: ff. [31], [1, blank], *Propertius*: ff. [60], *Catullus*: ff. [35] (i.e. 127 leaves, without the 60 leaves of Statius's *Silvae*, not present in this copy, and the final blank of the third part); printed in roman letter, opening initial 'D' in green with intertwining white-vine decoration against a greenish-yellow wash background, other initials alternately in red or blue; a few contemporary and later annotations; light marginal dampstain in a few leaves at beginning and end (just entering text in one leaf at end), single marginal wormhole in last leaves, but a large and very crisp copy in early eighteenth-century English red morocco, covers panelled in gilt, spine richly gilt in compartments and lettered directly in one, edges gilt, marbled endpapers; extremities lightly rubbed, a few scrapes on upper cover, short cracks in joints at head. \$55,000

A handsome copy of the second edition of Catullus, Tibullus and Propertius, a close reprint of the edition by Vindelinus de Spira, 1472. Statius's *Silvae* also formed part of the edition, but it is not present here; the parts are sometimes found separately, as ISTC notes, and almost half the surviving copies contain only three (or fewer) of the four.

Catullus was the greatest lyric poet of Rome. He exercised an enormous influence on his Roman successors, including the elegiac poets Tibullus and Propertius who are printed here with him.

Albi Tibulli, eq. Ro. Poetae, Cl. Liber Primus, quod
 spiritus diuitis & militia Delia amet & amoris feruat.

Diuitias alius fuluo sibi congerat auro:
 Et teneat culti iugera magna soli:
 Quem labor assiduus uicino terreat hoste
 Martia cui somnos classica pulsa fugent.

Me mea paupertas uitae traducat inertae
 Dum meus assiduo luceat igne focus:
 I pleseram teneras maturo tempore uites
 Rusticus & facili grandia poma manu:
 Nec spes destituat sed frugum semper aceruos
 Praebet: & pleno pingua musta lacu:
 Nam ueneror: seu stipes habet desertus in agris
 Seu uetus in triuio florida ferta lapis:
 Et quodcumque mihi pomum nouus educat annus
 Libatum agricolae ponitur ante deum:
 F laua ceres tibi sit nostro de rure corona
 Spicea: quae templi pendeat ante fores:
 Pomolisque ruber custos ponatur in hortis
 Terreat: ut seu falce priapus aues:
 Vos quoque felices quondam nunc pauperis agri
 Custodes fertis munera nostra lares:
 Tunc uitula innumeros lustrabat caesa iuuenicos:
 Nunc agna exigui est hostia parua soli:
 Agna cadet uobis: quam circum rustica pubes
 Clamet iocundis: & bona uina date:
 Iam modo non possum contentus uiuere paruo
 Nec semper longe deditus esse uia:
 Sed canis aestiuos hortus uitare sub umbra
 Arboris ad riuos praetereuntis aquae:
 Nec tamen interdum pudeat tenuisse bidentem
 Aut stimulo tardos increpuisse boues:
 Non agnam uel sinu pigeat: foetumque capellae
 Desertum oblita matre referre domum:



Although the colophon states that de Colonia and Manthen printed the book, the types are those of Philippus de Lavagnia and the paper stocks are from the region of Milan. As in several other of Lavagnia's editions of this period, stamped signatures were placed in the lower right corner of the page; they are cut away or only partially preserved in most copies (in this copy, they are wholly or partly visible in eleven of the quires). 'The signatures for Tibullus have not survived in any copy so far described (BMC) and its position in the volume is therefore uncertain. The contents in general follow Vindelinius de Spira's 1472 edition page for page, though the order of the poets differs' (ISTC). Of the thirty-six copies recorded worldwide in ISTC, only twenty-one apparently contain all four works, and of these at least five are imperfect.

Provenance:

1. The celebrated Dutch soldier and scholar Joan van Broekhuizen (Janus Broukhusius, 1649–1707) with his ownership inscription on first leaf and with two notes in his hand at the end of the Propertius (in one of which he remarks that Vossius, in his *De arte grammatica*, often praises the 1481 Reggio Emilia edition and must therefore have been unaware of the present one). Van Broekhuizen 'never ceased to read and to imitate the Latin poets, and especially Propertius and Tibullus, and also to prove himself an original poet in his lyric as well as his elegiac pieces' (Sandys, *A history of classical scholarship* II, p. 329). Indeed, his classical reputation rests on his elaborate editions of Propertius (1702) and Tibullus (1708).
2. The marquesses of Lothian, almost certainly from the library at Blickling Hall put together by the Greek scholar and friend of Michel Maittaire, Sir Richard Ellys (1688–1742); their sale, American Art Association/Anderson Galleries, New York, 27 January 1932, lot 45, where bought by Barnet J. Beyer for Thomas F. Woods; thence by descent.

HC 4759; BMC VI 702; GW 6387; IGI 2614; Goff C-322 and S-699; Bod-inc. C-139; ISTC ic00322000.

IN A SIGNED COCKERELL BINDING

17| **CHAUCER, Geoffrey.** The Works ... now newly imprinted. *Hammersmith, Kelmscott Press, 1896.*

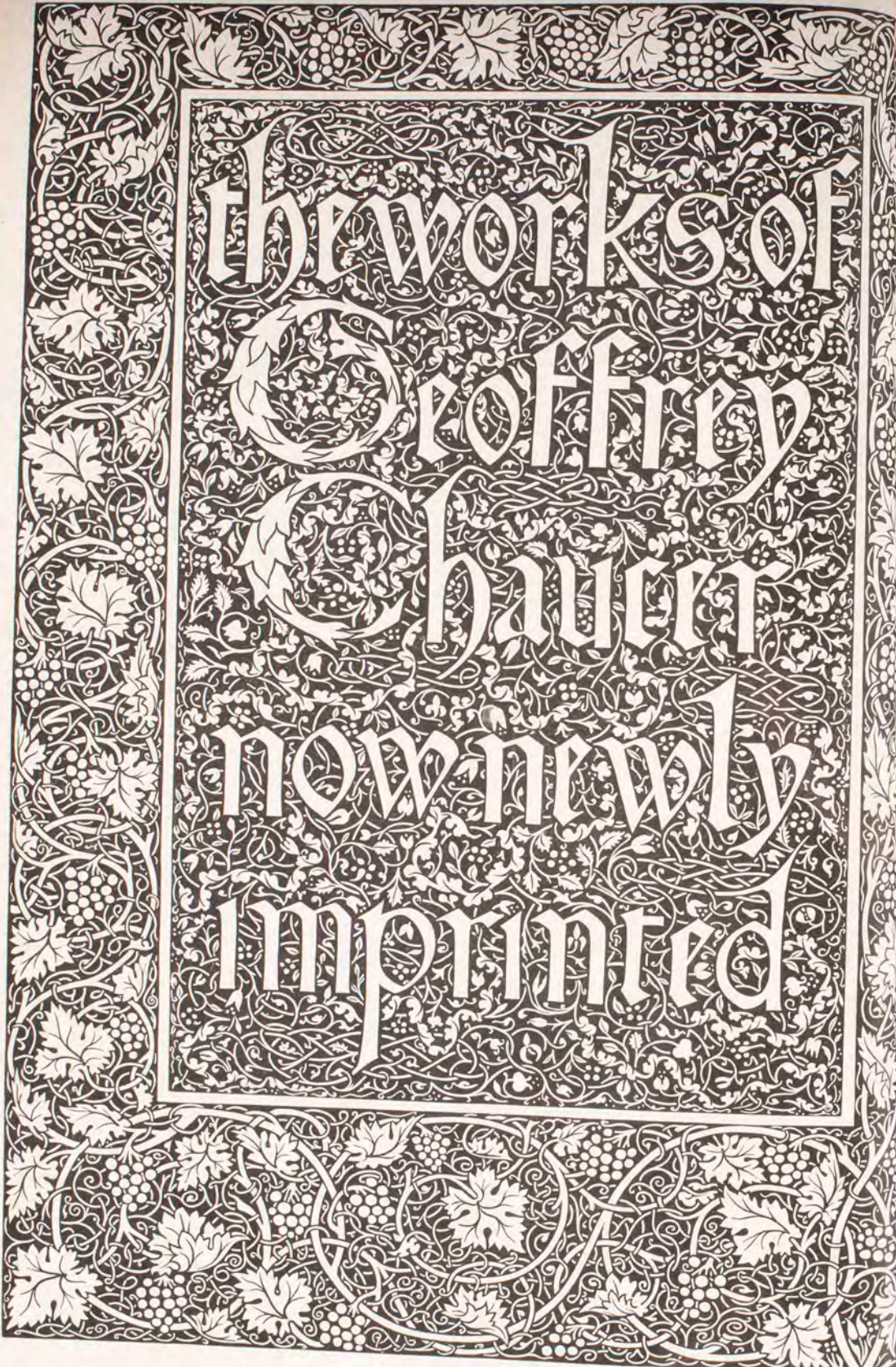
Large 4to, printed in Chaucer and Troy types, in red and black; woodcut title, borders and initials by C.E. Keates, W.H. Hooper and W. Spielmeier after William Morris, 87 woodcut illustrations by W.H. Hooper after Edward Burne-Jones; a fine copy in **quarter red morocco and oak boards by Douglas Cockerell**, dated 1904, leather sides tooled in blind with a pattern of intertwined loops emanating from the raised bands, gilt pointelles, spine lettered direct, deep red morocco hinges, gilt in blind with a rose pattern, clasps of metal and braided leather; folding cloth box. \$150,000

One of 425 copies on paper (there were also 15 on vellum) of 'the finest book since Gutenberg' (Franklin), nay 'the finest book ever printed' (Burne-Jones), and certainly the most famous of all private press books.

The Chaucer was without contest the crowning achievement of the Kelmscott Press, and was first offered to subscribers in 1891 but not finally available until five years later. Burne-Jones was occupied on the illustrations for two and half years; printing commenced in August 1894 but was not completed until a few months before William Morris's death in 1896.

Fifty special copies of the first edition were bound by the Doves Bindery in alum-tawed pigskin, under the aegis of Thomas Cobden-Sanderson, but the binder who executed the work, at least of the first few copies, was Douglas Cockerell, then an





the works of
Geoffrey
Chaucer
now newly
imprinted

This is a title page from a printed edition of Geoffrey Chaucer's works. The text is set within a rectangular frame, which is itself surrounded by a wide, intricate border of black and white floral and vine motifs. The text is in a blackletter or gothic script. The initials 'G' and 'C' are particularly large and ornate, filled with the same floral pattern as the border. The page is bound in a wooden cover, visible on the left and bottom edges.

HERE BEGINNETH THE GALESON CANTER-
BURY AND FIRST THE PROLOGUE THEREOF



THAT Aprille with his shoures soote
The droghte of March hath perced to the roote,
And bathed every veyne in swich licour,
Of which vertu engendred is the flour;
Whan Zephirus eek with his swete breeth
Inspired hath in every holt and heeth

The tendre croppes, and the yonge sonne
Hath in the Ram his halfe cours yronne,
And smale fowles maken melodye,
That slepen al the nyght with open eye,
So priketh hem nature in hir corages;
Thanne longen folk to goon on pilgrimages,
And palmeres for to seken straunge strondes,
To ferne halwes, kowthe in sondry londes;
And specially, from every shires ende
Of Engelond, to Caunterbury they wende,
The hooly blisful martir for to seke,
That hem hath holpen whan that they were
seke.

B If IL that in that seson on a day,
In Southwerk at the Tabard as
I lay,
Redy to wenden on my pilgrym-
age
To Caunterbury with ful devout
corage,
At nyght were come into that hostelrye
Wel nyne and twenty in a compaignye,
Of sondry folk, by aventure yfalle
In felawshipe, and pilgrimes were they alle,
That toward Caunterbury wolden ryde.

apprentice. After his apprenticeship Cockerell opened his own bindery, then helmed the W. H. Smith bindery from 1904-1914 – his design there for the binding of the Ashendene Dante bears remarkable similarity to the present binding. It is one of three known similar bindings on Kelmscott Chaucers that he executed after his departure from Doves, the others being the vellum copy now in the collection of Andrew Lloyd Webber (with F. S. Ellis provenance so bound latest 1901), and the Ellis–Jacobs paper copy (Sotheby's 17 November 1999) now in the collection of Jay Walker (bound in 1899).

Franklin Private Presses p.192; Peterson A40; Sparling 40; Kelmscott Census, unlocated copy 3.211 (4.546, sold at Christie's 19 December 1963).

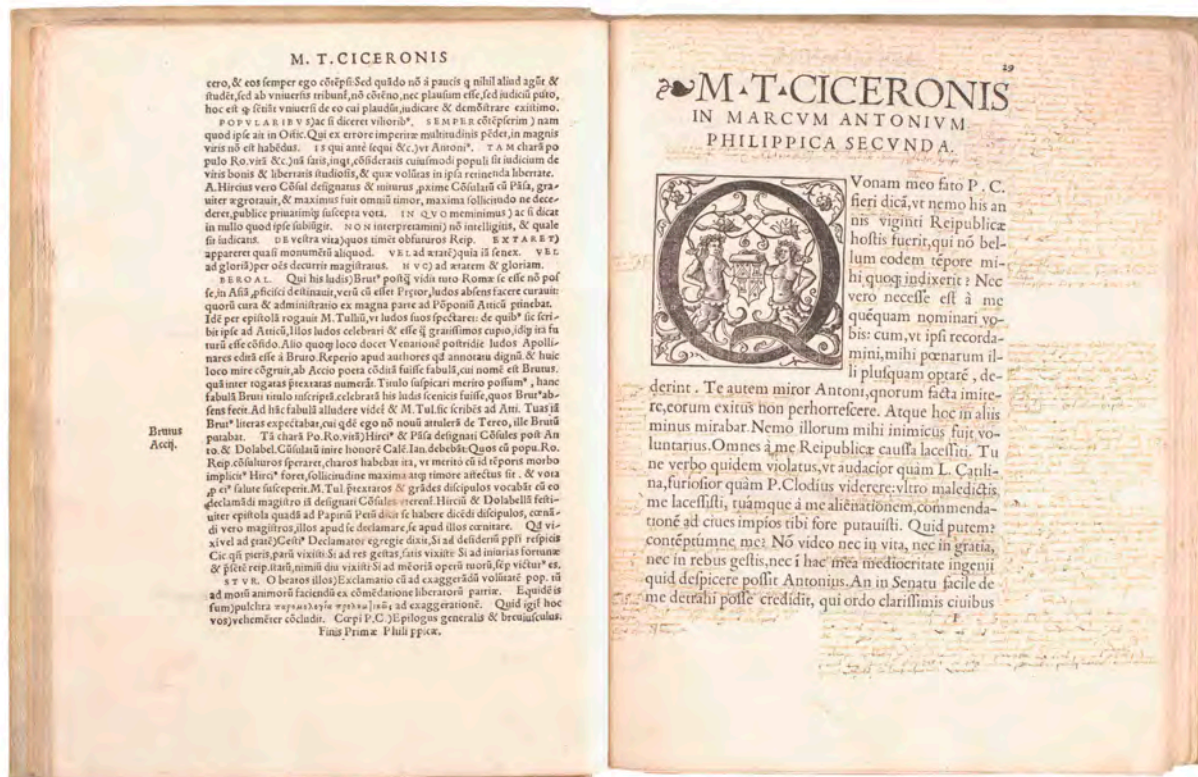
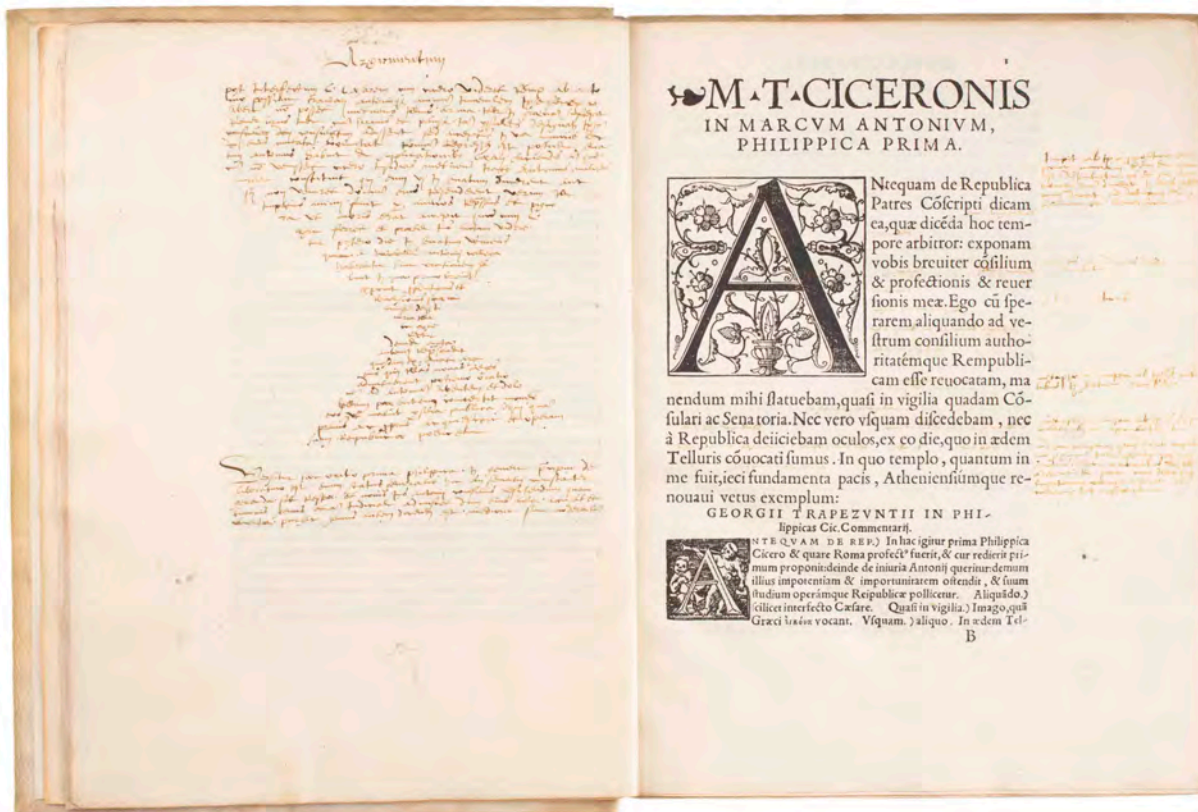
EXTENSIVELY ANNOTATED BY A PARISIAN UNIVERSITY STUDENT

18| CICERO, Marcus Tullius. *Philippicae*, diligentissime ad exemplar fidelius repositae: et quinque commentariis... illustratae. *Paris, Michael Vascosan for Jodocus Badius, 1537.*

4to, ff. [19] (without blank ✕5), '250' [i.e. 248]; large woodcut Badius device on title, large woodcut floral initials designed by Oronce Finé, criblé initials, smaller woodcut historiated initials; very lightly washed, first and final leaf reinforced at gutter, upper margin of a couple of middle quires and outer margin of the last few quires brittle, due to old water damage (no loss to text or to marginalia); a good copy in modern vellum; sides a little bowed; extensive annotations, somewhat faded but still legible, in a contemporary hand on over 115 pages (*see below*), cancelled sixteenth-century ownership inscription ('Roger?') to title and ✕6. \$3400

A profusely annotated copy of a Parisian edition of Cicero's *Philippics*. The annotations, by a contemporary French scholar, concentrate on the First and Second *Philippics*, with interlinear notes as well as tiny, dense marginalia which exploit the generous size of this copy's margins, specifically designed to accommodate student's annotations.

'In early sixteenth-century France Cicero seemed a perfect model to humanists who challenged scholasticism through a rhetoric embodying both philosophy and history. Admiration for Ciceronian style was accompanied by a moralizing civic humanism and a respect for Cicero, the philosopher, as the purveyor of Greek wisdom' (J.H.M. Salmon, 'Cicero and Tacitus in Sixteenth-Century France' in *The American Historical Review*, vol. 85, no. 2 (April 1980), p. 307). The attack on tyranny articulated in the *Philippics* as well as in the *De Officiis* did, in particular, strike a chord in an intellectual environment attuned to the perception of arguments in favour of liberty: 'Cicero was invoked to greatest effect in defining the nature of tyranny. Rulers who betrayed their trust or broke their contract with those who had created them to govern became enemies of the people, committed treason against the commonwealth, and ought to be punished. The *Discours politiques des diverses puissances*, a Huguenot tract rather less known than *Francogallia*, *Du droit des magistrats*, or *Vindiciae contra tyrannos*, seems to have been inspired by Ciceronian concepts in its attempt to adapt principles of civic humanism to secular resistance' (*ibid.*, p. 319).



Our copy, likely to have been owned and annotated by a scholar preparing for University lectures in Paris, testifies to a minute, very specific interest in the text of the first two *Philippics* – the second being the longest of all this series of orations. Cicero's onslaught against the atrocities committed by a tyrant is closely examined in terms of both its content and its style; the text is prefaced by a manuscript 'Argumentum' in Latin, artfully penned on the verso of the editors' introduction in an hourglass figure, perhaps a graphic reminder of the ineluctable passing of man's – even tyrants' – powers.

Adams C-1882; USTC 147303.

MASONIC BINDING BY JOHN LOVEJOY

19| [COMMON PRAYER]. The Book of Common Prayer, and Administration of the Sacraments, and other Rites and Ceremonies of the Church, according to the Use of the Church of England, together with the Psalter or Psalms of David, pointed as they are to be sung or said in Churches. *London, Millar Ritchie for J. Good and E. Harding, 1794.*

Large 4to (278 x 226 mm), pp. xxviii, 634, [2], 63, [1 (blank)], [176], with engraved dedication (dated 23 July 1791) and 15 stipple-engraved plates by various artists; with part-titles, stipple-engraved head-piece vignette to p. 1; a few signatures heavily spotted, otherwise a very good copy; in contemporary green straight-grained morocco by Lovejoy, borders gilt with masonic tools between swags of 3 foliate tools, outer borders roll-tooled in gilt, spine gilt in compartments, lettered directly in one, others with central Sun tool, winged Asclepian staff as corner-pieces, arranged with stars, points, fleurons, and heads, board edges, turn-ins, and morocco hinges roll-tooled in gilt, edges gilt, endbands sewn in red, white, and green on 2 cores, ribbon place-markers, marbled endpapers; a few minor scuffs and marks, very short split to upper joint, lower corners lightly bumped, neatly retouched at extremities, nonetheless very well-preserved; early ink ownership inscriptions 'Elizabeth Tynell' to front free endpaper verso and 'John Smith' to front flyleaf. \$2500

A splendid copy of the Good and Harding Book of Common Prayer, in a striking masonic binding by John Lovejoy.

The London bookbinder John Lovejoy (fl. c. 1781–1812) is known for his distinctive Masonic bindings, employing an array of Masonic tools often arranged in striking compositions. He was himself a Mason, from around 1791 until 1812. His practices as an employer, however, earned him a certain notoriety among binders and the nickname 'the Tyrant': as a journeyman in 1781 he advocated a reduction in the working day (from fourteen to thirteen hours) but, when a master binder, he bitterly opposed such a change and was among the employers who prosecuted the leaders of the 1786 strike. Although it is accepted that Lovejoy was not, as previously thought, the only binder using Masonic motifs, close comparison of the tools with other examples of his work suggests this binding to be his.

Good and Harding's 1794 Common Prayer appeared in two settings, one octavo and the other a splendid large quarto, as here. The fine series of stipple-engravings shows both biblical and liturgical scenes, including several by Federico Bartolozzi and Luigi Schiavonetti after Thomas Stothard and



Silvester Harding. The plates are variously dated between 1791 (the date of the dedication) and 1794, suggesting the work was several years in progress and perhaps issued in parts; copies are rarely seen with all fifteen engravings.

ESTC T88819; for Lovejoy, see Ramsden, *London Bookbinders 1780–1840*, pl. XIX; and Howe & Childe, *The Society of London Bookbinders, 1780–1950*.

BURMESE MOTHERCRAFT

20| COMSTOCK, Sarah Davis. *The Mother's Book. Maulmain (i.e. Mawlamyine), American Baptist Mission Press, 1843.*

16mo, pp. [84]; woodcut frontispiece depicting a mother praying with her children; printed in Burmese throughout, with only title-page and chapter titles in English; slightly foxed, otherwise a very good copy, bound in contemporary quarter calf over cloth. \$1200

First edition ('1000'), extremely rare, of this handbook on good parenting in Burmese by the American Baptist missionary Sarah Davis Comstock.

Sarah Davis Comstock (1812–1843) was born in Brookline, Massachusetts. After departing for her missionary work with her husband in June 1834, she was initially stationed in Amherst (today Kyaikkhami) and Maulmain (now Mawlamyine), then settled in Ramree, in the Arakan province. *The*



Mother's Book was Sarah's last and most important work, a 'labor of love', completed just weeks before her death; Sarah 'seems to have sustained at one and the same time, the capacity not only of housekeeper, wife, mother, and school teacher, but that of preacher, physician, and nurse [...] Among her other efforts she found time to write two useful little books, entitled "The Mother's Book" and "Scripture Catechism." In the production of the former, she was deeply interested.' (Edmond, pp. 125-127).

The work was intended, with typical but likely misplaced missionary zeal, to assist Burmese mothers in their parenting by providing instructions 'in their own language, and adapted especially for their use' (*ibid.*). It is divided into five chapters, covering maternal responsibility, maternal duties, hindrances to maternal duties, errors in the government of children, and the instruction of children.

OCLC finds only two copies, at Harvard and Cambridge University.

See Amanda M. Edmond, *Memoir of Mrs. Sarah D. Comstock: missionary to Arracan* (Philadelphia, 1854); and Daniel Clarke Eddy, *Daughters of the Cross: Or, Woman's Mission* (Boston, 1856), pp. 166-185.

ASHENDENE DANTE: ONE OF THE 'TRIPLE CROWN' POINTS OF ENGLISH TYPOGRAPHY

21| **DANTE.** Tutte le Opere di Dante Alighieri Fiorentino. *Chelsea, London, Ashendene Press, 1909.*

Folio, pp. xiv, 392, [2, colophon and blank verso]; printed in double columns, in Subiaco type, headings and shoulder notes in red, large initials in red by Graily Hewitt, full-page woodcut frontispiece and 8 text woodcuts by W. H. Hooper after Charles M. Gere; a crisp copy, in the original russet morocco-backed oak boards by W.H. Smith and Son, with their stamp, after a design by Douglas Cockerell, the side leather with an interlocking strapwork design in blind punctuated by gilt dots, spine lettered in gilt, braided leather clasps and metal catches; endpapers with the usual browning from the oak boards, spine ends very lightly rubbed; preserved in a custom-made morocco-backed cloth box (upper joint of the box rubbed).

\$55,000

Lo Purgatorio
xxxij. 136—Lo
Paradiso i. 37

S'io avessi, lector, più lungo spazio
Da scrivere, io pur canterei in parte
Lo dolce ber che mai non m'avria sazio:
Ma perchè piene son tutte le carte
Ordire a questa Cantica seconda,
Non mi lascia più ir lo fren dell'arte.

Io ritornai dalla santissim'onda
Rifatto sì, come piante novelle
Rinnovellare di novella fronda,
Puro & disposto a salire alle stelle.

Fine della seconda Cantica detta Purgatorio.

COMINCIA LA TERZA CANTICA DELLA COMEDIA DETTA PARADISO.



LALO
C
RI
LA

DI COLUI CHE TUTTO MOVE

Per l'universo penetra, e risplende
In una parte più, & meno altrove.
Nel ciel che più della sua luce prende
Fu' io, e vidi cose che ridire
Nè sa, nè può chi di lassù discende;
Perchè, appressando sè al suo disire,
Nostro intelletto si profonda tanto,
Che retro la memoria non può ire.
Veramente quant'io del regno santo
Nella mia mente potei far tesoro,
Sarà ora materia del mio canto.

130

O buono Apollo, all'ultimo lavoro
Fammi del tuo valor sì fatto vaso,
Come domandi a dar l'amato alloro.
Infino a qui l'un giogo di Parnaso
Assai mi fu, ma or con ambo e due
M'è uopo entrar nell'aringo rimaso.
Entra nel petto mio, e spira tue
Sì come quando Marsia traesti
Della vagina delle membra sue.
O divina virtù, se mi ti presti
Tanto che l'ombra del beato regno
Segnata nel mio capo io manifesti,
Venir vedr'ami al tuo dilecto legno,
E coronarmi allor di quelle foglie
Che la materia & tu mi farai degno.
Sì rade volte, padre, se ne coglie,
Per trionfare o Cesare o Poeta,
Colpa e vergogna delle umane voglie,
Che partorisca letizia in sulla lieta
Delfica deità dovria la fronda
Peneia, quando alcun di sè asseta.

Poca favilla gran fiamma
Forse retro da me
Si pregherà perchè
Surge ai mortali per d
La lucerna del mon
Che quattro cerchi
Con miglior corso e co
Esce congiunta, e la
Più a suo modo tem
Fatto avea di là mane
Tal foce quasi; e tu
Quello emisferio, e
Quando Beatrice in su
Vidi rivolta, e rigu
Aquila sì non gli s
E sì come 'l secondo ra
Uscir del primo, &
Pur come peregrin
Così dell'atto suo, per
Nell'immagine mia, i
E fissi gli occhi al s
Molto è licito là, che q
Alle nostre virtù, n
Fatto per proprio d
Io nol soffersi molto, n
Ch'io nol vedessi s
Qual ferro che bog
E di subito parve gior
Essere aggiunto, co
Avesse il ciel d'un
Beatrice tutta nell'ete
Fissa con gli occhi s
Le luci fissi, di lass
Nel suo aspetto tal de
Qual si fe' Glauco
Che il fe' consorte i
Trasumanar significar
Non si poria; però
A cui esperienza gr
S'io era sol di me quel
Novellamente, Am
Tu il sai, che col tu
Quando la rota, che tu
Desiderato, a sè mi
Con l'armonia che
Parvemi tanto allor de
Dalla fiamma del so
Lago non fece mai
k2

TUTTE LE OPERE DI
DANTE ALIGHIERI
FIORENTINO



QUI COMINCIA IL LIBRO DELLA VITA NUOVA DI DANTE. CAPITOLO PRIMO.



IN QUELLA PARTE del libro della mia memoria, dinanzi alla quale poco si potrebbe leggere, si trova una rubrica, la quale dice: Incipit Vita Nova. Sotto la quale rubrica io trovo scritte le parole, le quali è mio intendimento d'assemblare in questo libello, e se non tutte, almeno la loro sentenza. Nove fiate già, appresso al mio nascimento, era tornato lo cielo della luce quasi ad un medesimo punto, quanto alla sua propria girazione, quando alli miei occhi apparve prima la gloriosa donna della mia mente, la quale fu chiamata da molti Beatrice, i quali non sapeano che si chiamare. Ella era già in questa vita stata tanto, che nel suo tempo lo cielo stellato era mosso verso la parte d'oriente delle dodici parti l'una d'un grado: sì che quasi dal principio del suo anno nono apparve a me, ed io la vidi quasi alla fine del mio nono anno. Ella apparvemi vestita di nobilissimo colore, umile ed onesto, sanguigno, cinta ed ornata alla guisa che alla sua giovanissima età si convenia. In quel punto dico veracemente che lo spirito della vita, lo quale dimora nella segretissima camera del cuore, cominciò a tremare sì fortemente, che apparia ne' menomi polsi orribilmente; e tremando disse queste parole: Ecce Deus for-

bi

tior me, qui veniens dominabitur mihi. In quel punto lo spirito animale, il quale dimora nell'alta camera, nella quale tutti li spiriti sensitivi portano le loro percezioni, si cominciò a maravigliare molto, e parlando specialmente allo spirito del viso, disse queste parole: Apparuit iam beatitudo vestra. In quel punto lo spirito naturale, il quale dimora in quella parte, ove si ministra lo nutrimento nostro, cominciò a piangere, e piangendo disse queste parole: Heu miser! quia frequenter impeditus ero deinceps. D'allora innanzi dico ch' Amore signoreggiò l'anima mia, la quale fu sì tosto a lui disposta, e cominciò a prendere sopra me tanta sicurezza e tanta signoria, per la virtù che gli dava la mia immaginazione, che mi convenia fare compiutamente tutti i suoi piaceri. Egli mi comandava molte volte, che io cercassi per vedere quest'angiola giovanissima: ond'io nella mia puerizia molte fiate l'andai cercando; e vedendola di sì nobili e laudabili portamenti, che certo di lei si potea dire quella parola del poeta Omero: Ella non pare figliuola d'uomo mortale, ma di Dio. Ed avvegna che la sua immagine, la quale continuamente meco stava, fosse baldanza d'amore a signoreggiarmi, tuttavia era di sì nobile virtù, che nulla volta sofferse, che Amore mi reggesse senza il fedele consiglio della ragione in quelle cose, là dove cotal consiglio fosse utile a udire. E però che soprastare

1

A rarity: one of the three greatest fine-press books. This edition was limited to 111 copies, and this copy is one of 105 on paper.

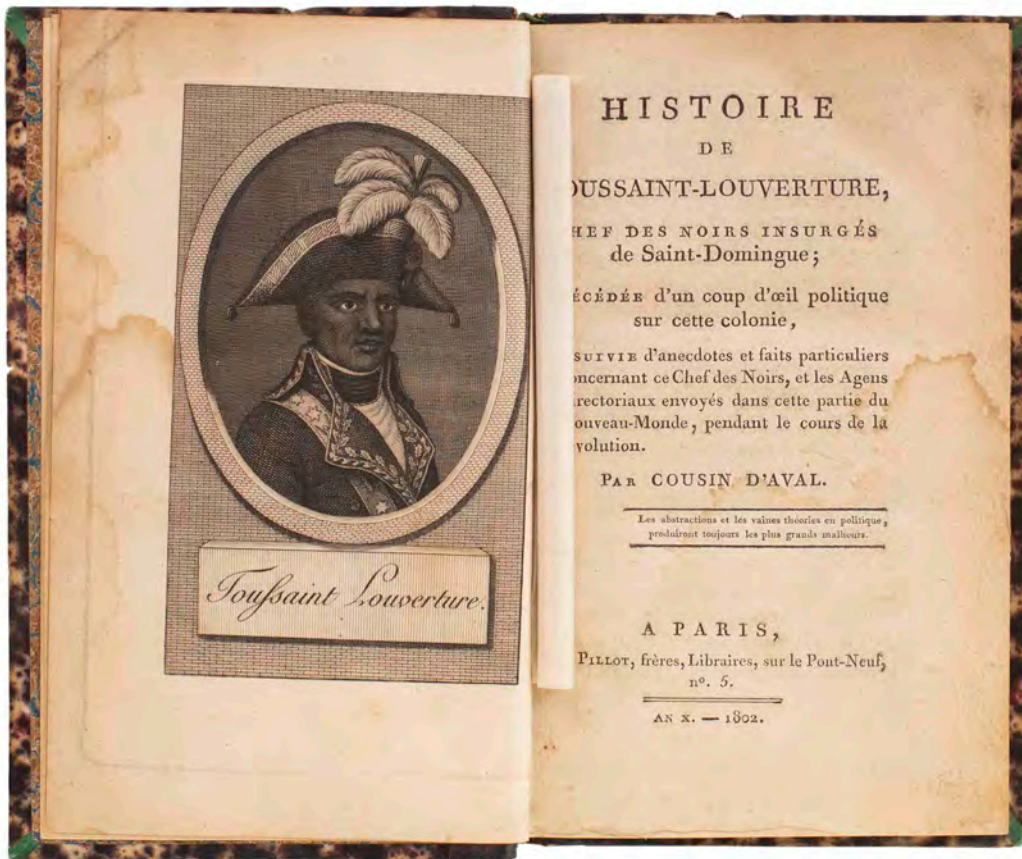
Together with the magnificent Kelmscott Chaucer of William Morris and the immaculate Doves Bible of Thomas James Cobden-Sanderson, the Ashendene Dante forms the 'triple crown' of titles which stand as the finest examples of modern hand-printed production by the triumvirate of English master typographers.

St John Hornby founded the Ashendene Press in 1895; in explicit antithesis with the industrialization process, he operated it by hand, from his own house, in utter dedication until 1935. Of his cherished Dante project he said, in the paper read to the Double Crown Club in 1931: 'In this latter year [1906] I started upon what was for me "opus magnum" and was in fact a considerable work for a single hand press and one pressman. It was *Tutte le Opere di Dante*. I believe that no edition of all the works of Dante in one volume existed except that printed in very small type by the Oxford University Press, the text of which was prepared by Dr. Edward Moore. I got permission to use this text in my edition. I decided upon a folio size with the pages printed in double-column as best befitting the majesty of Dante. The volume contains six woodcuts by Hooper, after drawings by Gere. The large initials printed in red are all from the design by Graily Hewitt. This book took me just three years to print. It was issued in 1909 and brought me a certain amount of fame. Looking back at it now, after twenty years, I still feel that it is a good bit of work and not unworthy of the "Altissimo poeta"'. The book is printed on specially hand-made Batchelor paper, in the fine Subiaco type designed by Emery Walker and Sydney Carlyle Cockerell. The woodcuts were designed by Charles M. Gere, who also provided many of the Kelmscott Press illustrations, whilst the decorative initials were entrusted to calligrapher William Graily Hewitt.

Upon receiving his copy, Sir Sydney Cockerell wrote to Hornby: 'Your magnificent Dante came today at breakfast-time. We were quite overwhelmed. It is easily the most beautiful and imposing book of modern times, next after the Kelmscott Chaucer. From beginning to end it is superlatively fine. Dante may well look down upon you with gratitude from his Paradise. Never was greater honour done to him. I congratulate you with all my heart, & am proud that this book is the work of an Englishman, & of a friend of mine'. The inevitable comparison with William Morris's Chaucer quickly became a sort of reciprocating flattering rivalry. As American typographer and designer Bruce Rogers stated 'It is no exaggeration to say that it is finer than the Kelmscott Chaucer- which is the only modern book comparable with it', Emery Walker replied 'It is certainly the finest piece of typography produced since the Kelmscott Chaucer and a most noble monument to Dante, indeed I can hardly imagine a finer or more appropriate one'.

Douglas Cockerell was at the helm of the W. H. Smith & Son bindery from 1905 to 1914. He later declared that all of the bindings produced in those years and signed with the 'WHS' stamp (as in this copy) were specially designed by him (*cf.* Hobson, *English Bindings of J. R. Abbey*, p. 170).

Franklin, *The Ashendene Press*, pp. 87-99 and 238; Hornby 24; Tomkinson 26.



LIFE OF TOUSSAINT-LOUVERTURE
THE BLACK HAITIAN SLAVE TURNED REVOLUTIONARY LEADER

22| D'AVALLON, Cousin. Histoire de Toussaint-Louverture, chef des noirs insurgés de Saint-Domingue; précédée d'un coup d'œil politique sur cette colonie, et suivie d'anecdotes et faits particuliers concernant ce chef des noirs, et les agens directoriaux envoyés dans cette partie du Nouveau-Monde, pendant le cours de la révolution ... *Paris, chez Pillot frères, an X - 1802.*

12mo, pp. [4], xii, [13]-211, [1 (blank)], with engraved frontispiece portrait; some dampstaining to first and final few leaves, a little spotting and foxing, small loss to fore-edge of final leaf; overall very good in later nineteenth-century quarter calf, marbled boards and endpapers, spine filleted and lettered in gilt; small chip to spine and some wear to spine ends; ink inscription to half-title 'Ex libris Augustini Careme(?)'. \$3700

First edition, uncommon on the market, of this biography of Toussaint Louverture (1743-1803), former slave and leader of the Haitian Revolution, complete with a famous portrait of him in military dress. The only slave uprising that led to the founding of a state both free from slavery and ruled by non-whites and former captives, the revolution in Haiti, with Louverture at its centre, represents a defining moment in the history of the Atlantic world.

Born into slavery in the French colony of Saint-Domingue (modern-day Haiti), Louverture was freed in his early thirties. When a slave revolt broke out in the colony in 1791, he joined the rebels and quickly demonstrated his military acumen. While initially allied with the Spaniards of neighbouring Santo Domingo, Louverture switched his allegiance to the French in 1794 when the new Republican government abolished slavery. As his military and political influence grew, he worked to improve the colony's economy and negotiated trade agreements with Britain and the United States. In 1801 he invaded Santo Domingo and freed the slave population, bringing the whole of Hispaniola under his control, thereafter promulgating an autonomous constitution with himself as governor-general, against Napoleon's wishes.

Published the year before Louverture's death, this *Histoire* is the work of Cousin d'Avallon (1769–1840), who penned numerous biographies and collections of anecdotes devoted to historical and literary figures, including Voltaire, Molière, La Fontaine, Napoleon, and Rousseau. While clearly fascinated by his subject, and admiring of certain of his qualities, Cousin d'Avallon is no champion of Louverture, writing that: 'all his actions are covered with a veil of hypocrisy so profound, that, though his entire life be a continuous succession of betrayals and treacheries, he is still able to deceive those who meet him as to the purity of his sentiments' (p. 14, *trans.*). A later edition, with imprint 'an XI – 1802' and with 175 pages, was also published by the Pillot brothers.

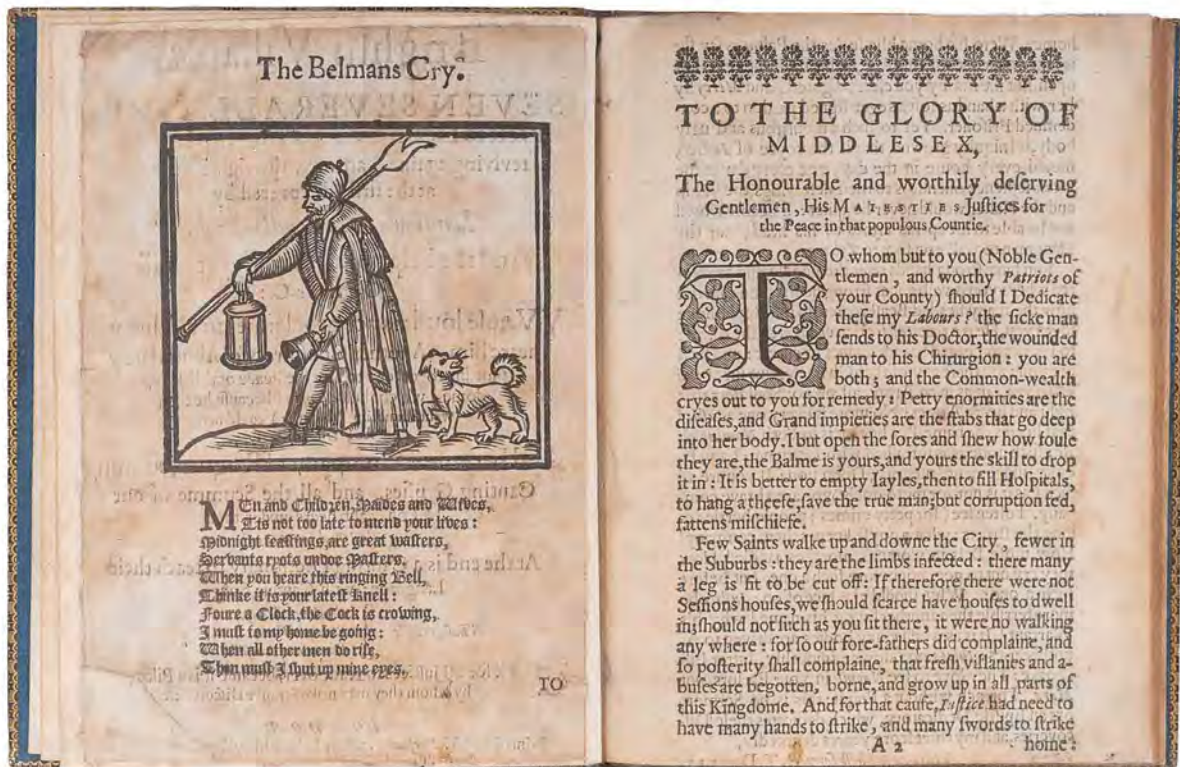
Library Hub finds only two copies in the UK (British Library and University of Manchester).

'ALL THE SCUMME OF OUR NATION', INCLUDING 'HAWKING PAMPHLETEERS'

23| [DEKKER, Thomas]. English Villanies seven several Times prest to Death by the Printers; but (still reviving againe) are now the eighth Time, (as at the first) discovered by Lanthorne and Candle-Light; and the Helpe of a new Cryer, called O-Per-Se-O ... And because a Company of Rogues, cunning canting Gypsies, and all the Scumme of our Nation fight here under their tattered Colours, at the End is a Canting Dictionary ... A Booke to make Gentlemen merry, Citizens warie, Countrimen careful. Fit for all Justices to reade over, because it is a Pilot, by whom they may make strange Discoveries. *London, Printed by M. Parsons, and are to be sold by James [Becket]... [1638].*

4to, pp. [112]; with a woodcut illustration of the Bellman with his lantern on the title verso; title-page mounted and remargined with small portion of lower outer corner torn away (loss to date in imprint), final word of B4r unprinted because of a paper flaw, a few catchwords cropped, small repair to blank inner margin of O4, withal a very good copy; in modern olive straight-grained morocco gilt; bookplate of Prince Henry, Duke of Gloucester (1900–1974). \$11,500

'Eighth' (seventh?) edition of this enduringly popular 'cony-catching' pamphlet by the playwright and pamphleteer Thomas Dekker, exposing the card-sharps, shop-lifters, imposters, harlots and horse-courers of London and its suburbs.



First published as *Lanthorne and candle-light* in 1608, this continuation of *The Belman of London* (also 1608) was Dekker's most popular pamphlet, being revised and expanded through multiple editions up to that of 1632, of which this is a reprint with minor changes.

Lanthorne and candle-light comprised sixteen chapters exposing the scams and deceptions practiced by contemporary street criminals and confidence tricksters, alongside a canting dictionary. The contents resurfaced as *O per se O* (1612), to which was added a new chapter under that title with descriptions of the 'Abram Cove' (a feigned madman much-like Edgar in *King Lear*), 'dommerars', 'clapperdogeons' and others; and then as *Villainies Discovered* (1616), which inserted seven chapters on prison, prisoners, creditors, choice of company in prison, visitants, and jailers, almost certainly derived from personal experience. Dekker lived a life haunted by debt, and several early imprisonments in the late 1590s were followed by a long stretch in the King's Bench in 1612-19, in consequence of a £40 debt to the father of the playwright John Webster.

The final lifetime edition, of 1632, under the present title, is probably Dekker's last work, and its dedicatory epistle provides our only evidence about his age (then threescore); the seven prison chapters added in 1616 are replaced with chapters on 'Abuses done to prisoners, by over-cruell Creditors', 'The Villainies and abuses committed by Politicke Banck-rupts', and 'The Prisoners Supplication', followed by 'The Abuses of Keepers, Nurses, or Chare-women' and '... of Ale-houses'.

As with most such pamphlets, the sensationalised descriptions of crime and poverty contain a mixture of truth and fiction, and were designed primarily to entertain rather than to warn. Unlike Robert Greene's early cony-catching pamphlets, with their high-minded and legal authorial position, Dekker's, like the writer himself, hovered on the margins between the legitimate and the criminal. And the Belman who journeys through this underworld also exposes the social injustice and poverty that leads to crime – the midwives who attend 'young maides ... big with child by unlawfull fathers', plague-afflicted servants 'driven out of doors' by their masters to die alone in 'garden houses'.

In chapter 4, 'Of a new kind of hawking, teaching how to catch Birds by Bookes', is an interesting passage on the 'Hawking Pamphleteer' who uses a dedication to secure patronage: 'his Miscelaine Maecenas, opens a Booke fayrely appareld in Vellom, with gilt fillits, and foure-penny silke ribbon at least, like little streamers on the top of a March pane Castle, hanging dangling by at the four corners: the title being superficially survaid, in the next leafe he sees that the Author hee, hath made him one of his Gossips, for the Booke carries his Worships name, and under it stands an Epistle just the length of a Henschmans grace before dinner'. Eventually to recompense the poor 'author', the supposed patron 'gives him four or five Angels'; the process is then repeated with another mark, and nary a book printed'. It is hard not to see Dekker, who had no patrons and made most of his living by popular reward (on the stage or in pamphlets), cocking a snook here at coterie writers.

All editions of this work are scarce in commerce, the only other complete copy of any in the last forty years (*Villanies* 1616) having appeared in the sale of the Library of Robert Pirie in 2015 (\$22,500); we last offered a copy of the present edition, significantly imperfect, in 1982.

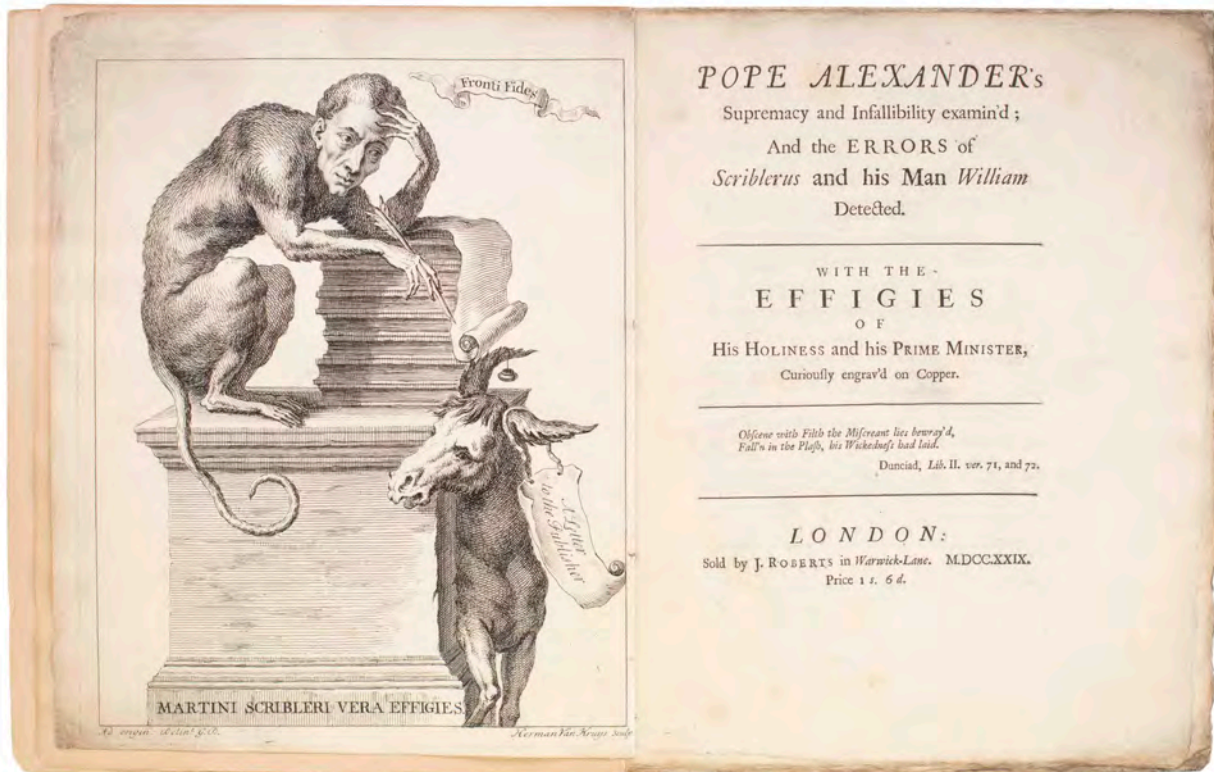
STC 6492; Alston IX, 237.

'HALF MAN, HALF MONKEY, OWN'D BY NEITHER RACE'

24| [DENNIS, John, and George DUCKETT?]. Pope Alexander's Supremacy and Infallibility examin'd, and the Errors of Scriblerus and his Man William detected, with the Effigies of His Holiness and his Prime Minister, curiously engrav'd on Copper. *London, J. Roberts, 1729.*

Large 4to, pp. vi, 18, 6, 8, [2 (facetious advertisements, blank)], with engraved frontispiece by Herman van Kruys after 'G.D.' [likely George Duckett]; a little dusty in the margins, otherwise a very good copy; uncut in modern drab wrappers (splitting at upper joint), with evidence of earlier stab-stitching. \$4400

First edition, very scarce in commerce, of an exhilaratingly spiteful attack on Alexander Pope in the wake of the publication of the *Dunciad variorum*, comprising seven different satirical texts, three in verse, issued in quarto to match 'the least pompous Edition of the *Dunciad*'.



Its authorship remains uncertain. Pope wrote to Lord Oxford on 16 May 1726: 'I see a Book with a Curious Cutt call'd Pope Alexrs Supremacy &c. 4°. In it are 3 or 4 things so false & scandalous that I think I know the Authors, and they are of a Rank to merit Detection ... The book is writ by Burnet, & a Person who has great obligations to me, & the Cut is done by Duckett'. He later ascribed it to Duckett and John Dennis.

Duckett, friend of Addison and patron of John Oldmixon, had attacked Pope's Homer in *Homerides ... by Sir Iliad Doggrel* (1715), with Thomas Burnet, with whom he is bracketed in book three of the *Dunciad*. Pope had made his first swipe at John Dennis in *An Essay on Criticism* (1711), and larded him with further obloquy in numerous subsequent publications, a bespattering that has much affected his lasting reputation. 'In his own replies ... Dennis let indignation get the better of him; acute close readings of individual lines ... often give way to abuse of his adversary's physique and disabilities, his religion, politics, and commercial success' (ODNB), the present work being no exception.

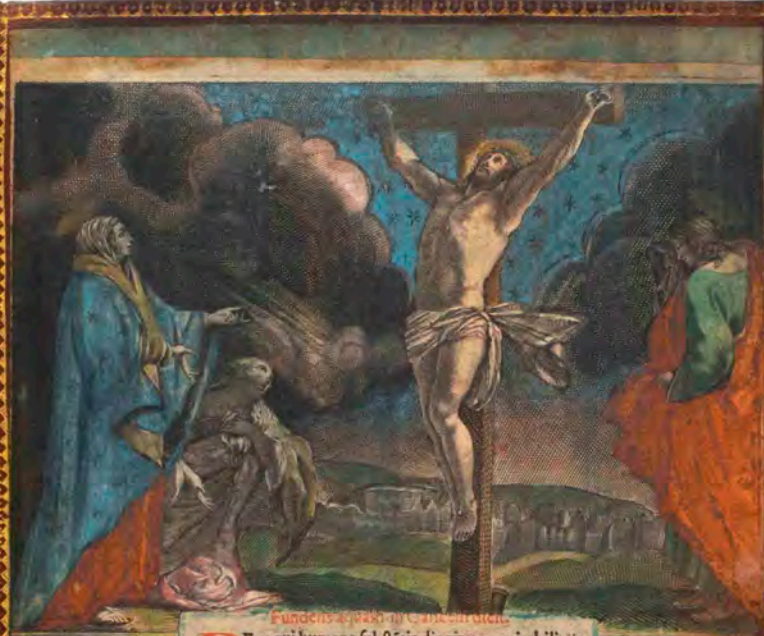
ESTC T44064; apparently not in Foxon; see Guerinot, *Pamphlet Attacks on Alexander Pope 1711-1714*, pp. 166-170.



Loria in excelsis Deo, in terra pax hominibus bonae voluntatis. **I**audamus te. **B**enedicimus te. **A**doramus te. **G**ratias agimus tibi, propter magnum gloriam tuam, Domine Deus, Rex caelestis, Deus Pater omnipotens. Domine Fili unigenite Iesu Christe, Domine Deus, Agnus Dei, Filius Patris, qui tollis peccata mundi, miserere nobis. qui sedes ad dexteram Patris, miserere nobis. Quoniam tu solus sanctus, tu solus Dominus, tu solus Altissimus, Iesu Christe, cum sancto Spiritu in gloria Dei Patris. Amen.

Redo in unum Deum, Patrem omnipotentem, factorem caeli & terrae, visibilium omnium, & invisibilium. Et in unum Dominum Iesum Christum, Filium Dei unigenitum, Et ex Patre natum ante omnia saecula. Deum de Deo, lumen de lumine, Deum verum de Deo vero. genitum, non factum, consubstantiali Patre: per quem omnia facta sunt, qui propter nos homines, & propter nostram salutem descendit de caelis. Et incarnatus est de Spiritu sancto, ex Maria Virgine: **ET HOMO FACTUS EST.** Christus etiam pro nobis, sub Pontio Pilato: passus & sepultus est. Et resurrexit tertia die, secundum scripturas. Et ascendit in Caelum, sedet ad dexteram Patris. Et iterum venturus est cum gloria, iudicare vivos & mortuos. cuius regni non erit finis. Et in Spiritum Sanctum, Dominum, & vivificantem, qui ex Patre Filioque procedit. Qui cum Patre & Filio simul adoratur, & conglorificatur, qui locutus est per Prophetas. Et unam Sanctam Catholicam, & Apostolicam Ecclesiam. Confiteor unum Baptisma, in remissionem peccatorum. Et expecto resurrectionem mortuorum. Et vitam venturi saeculi. Amen.

Sacerdos offerens hostiam super pacem dicit.
VSCIPE sancte Pater omnipotens, aeternus Deus, hanc immaculatam hostiam, quam ego indignus famulus tuus offero tibi Deo meo vivo & vero, pro innumerabilibus peccatis, & offensionibus, & negligentis meis, & pro omnibus circumstantibus, sed & pro omnibus fidelibus Christianis, vivis cum sanctis, sed & illis proficiat ad salutem in vitam aeternam. Amen.



Deus qui humane substantie dignitatem mirabiliter contempsisti, & mirabiliter reformasti: da nobis per huius aque & vini mysterium, eius divinitatis esse confortes, qui humanitatis nostrae fieri dignatus est particeps, Iesus Christus Filius tuus Dominus noster. Qui cum, &c.
Accipiendo in manibus hostiam dicit.
Qui pridem quam pateretur, accepit panem in sanctas ac venerabiles manus suas: Et elevatis oculis in Caelum ad te Deum Patrem suum omnipotentem, tibi gratias agens, bene dixit, fregit, deditque Discipulis suis, dicens: Accipite, & manducate ex hoc omnes.
HOC EST ENIM CORPUS MEUM.
Simili modo postquam coenatum est, accipiens & hunc preclarum Calicem in sanctas ac venerabiles manus suas, item tibi gratias agens, bene dixit, deditque Discipulis suis, dicens: Accipite, & bibite ex eo omnes. Hic est enim Calix Sanguinis mei, novi & aeterni testamenti mysterium fidei: qui pro vobis, & pro multis effundetur in remissionem peccatorum. Et hoc quotiescumque feceritis in mei memoriam facietis.



UNRECORDED DEVOTIONAL TRIPTYCH

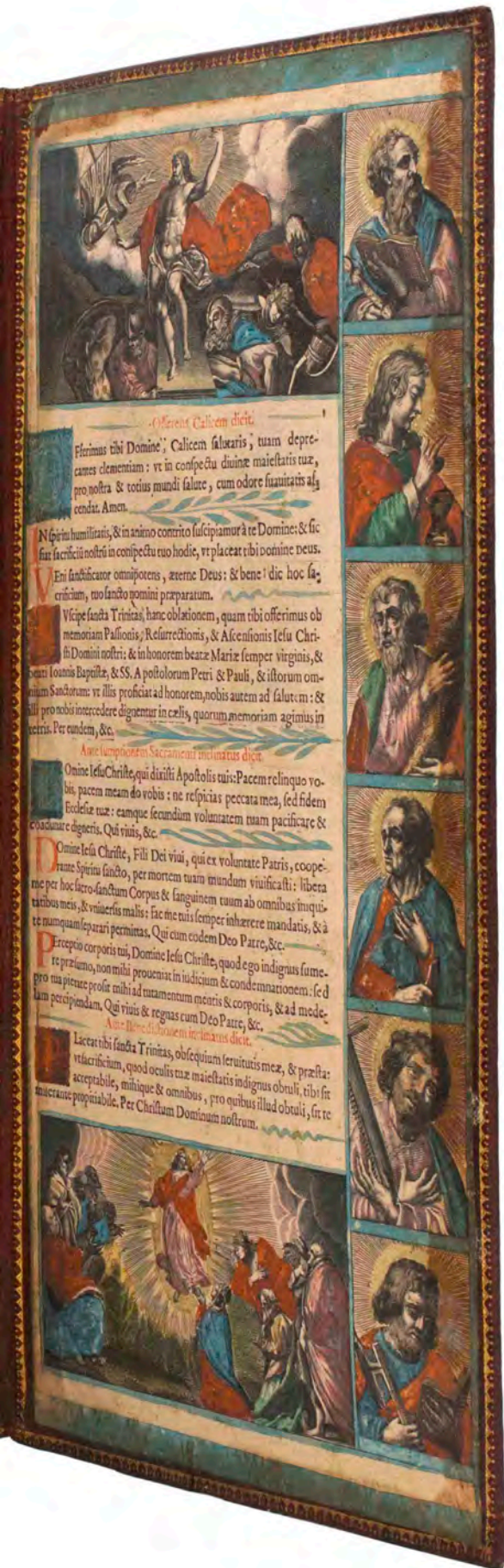
25] [DEVOTION]. A letterpress and engraved folding 'cartagloria' or altar card. Paris, 'chez Pierre Sintonct, rue S. Jacques à la Syreine, de l'imprimerie de Pierre du Pont', [c. 1650].

Folding triptych (c. 440 x 230 mm closed; c. 440 x 680 mm opened) composed of 3 printed sheets (each c. 424 x 207 m) comprising 92 lines of letterpress text in red and black with 7 hand-coloured woodcut initials and foliate line fillers painted in blue and green, the text surrounded by 20 copper-engraved panels, all but one with hand-colouring and gilding, mounted on 3 hinged paste-boards bound in red morocco, each panel with gilt roll-tooled dentelle borders and turn-ins; a little light staining, rubbing and creasing to text and engravings, two short splits to one joint, light wear to extremities; overall very well preserved.

\$11,500

A splendid and apparently unrecorded example of a mid-seventeenth-century printed portable altarpiece, illustrated with hand-coloured copper-engravings of scenes from the life of Christ and depictions of the Twelve Apostles.

Bearing essential Latin texts for the celebration of the Mass, such altar cards – known as a *canons d'autel* in French and *cartaglorie* in Italian – were intended as a memory aid for priests officiating at the altar, and may also, given their essentially visual aspect, have served a secondary function for the purposes of private devotion. 'Only in the late sixteenth century did it become general practice for a priest to place such an object in full view on the altar ... Printed versions were preceded by painted canon tables with manuscript texts, but almost none of these still exists' (Peter Schmidt, *Origins of European Printmaking*, p. 164). Most surviving examples date from the seventeenth century onwards and vary considerably in appearance.



Our example was published by the Parisian illuminator and printseller Pierre Saincton (fl. 1630–1668), who operated ‘at the sign of the mermaid’ in Rue Saint-Jacques, in the Sorbonne quarter, from 1649 until at least 1652. It was produced in association with the printer Pierre Du Pont (fl. 1629–1665), who was based in the nearby Rue d’Écosse. Only a very few examples of Saincton’s work are recorded on OCLC and CCfr. While the hand-colouring and gilding are executed without great finesse, the overall effect is nonetheless very striking.

The printed text comprises the Gloria, Credo, Offertory prayers, and the prayer of Consecration, and is surrounded by six scenes from the life of Christ and portraits of the Twelve Apostles. The central panel bears large engravings of the Crucifixion (above) and the Last Supper (below), the text flanked by Moses and a High Priest, while the side panels feature smaller depictions of the Nativity, the Resurrection, the Transfiguration (with Moses and Elijah), and the Ascension. The gilt-nimbed Apostles adorning the margins of the left- and right-hand panels, are, from top left to bottom right, Peter, James, Philip, Thomas, Matthew, James the Less, Jude, John, Andrew, Bartholomew, Simon, and Matthias.

PRESENTED TO THE MASTER OF THE DRAPERS OF LYONS

26| [DRAPERS OF LYONS]. Reglemens et statuts, concernant le commerce, art, et fabrique des draps, or, argent et soye, et autres etoffes mélangées, qui se font dans la ville de Lyon et faux-bourgs d’icelle, et dans tout le pais de Lyonnois. Augmenté de tous les arrests et ordonnances servans de reglemens, qui ont esté rendus depuis les annés 1667, jusques en 1692. *Lyons, Rolin Glaize, 1693.*

[bound with:]

Lettres patentes et arrest du conseil, portant reglement pour la manufacture des etofes de soye or et argent de la ville de Lion. Données à Versailles le 2 Janvier 1703. Registrées en Parlement le 27 Janvier 1703. *Lyons, Rolin Glaize, 1703.*

Two works in one vol., 8vo, pp. 1: 95, [9], 2: 15, [1 (blank)]; woodcut arms of Louis XIV to titles, woodcut initials and headpieces, composite typographic ornaments; first work with loss to blank outer margin of E3 (barely touching a few letters), small closed tear to blank margin of 13, a few ink spots to fore-edges; overall very good in contemporary sheep, covers filleted in gilt to panel design with cornerpieces, spine gilt in compartments, board-edges roll-tooled in gilt, marbled endpapers; some light wear to extremities and light marks to boards; ‘lean Marie’ and ‘Dumas’ lettered in gilt to upper and lower boards respectively, and with printed page bearing his name tipped-in after title. \$2000

Rare regulations and ordinances for the drapers of Lyons, in a presentation binding for Jean-Marie Dumas, ‘Maître-Garde-Juré’ of the Company of Merchant and Master Drapers in 1705 and 1706, with a specially printed dedication leaf.

Lyons had been a renowned centre of the silk trade since the Renaissance, and the two items here provide a detailed insight into the operation of the city’s drapers during the reign of Louis XIV. Several of the regulations relate to the ‘Master-Guards’ of the ‘Marchands et Maîtres Ouvriers en Draps d’Or, d’Argent, et de Soye de la Ville de Lyon’: six in number, their duties included arranging the burial of



deceased members, looking after the Company's measures, maintaining registers of masters and apprentices, hearing disputes, keeping copies of manufacturers' marks, and undertaking six visits per year to masters of the Company to ensure the quality of their goods and their operation within the law. Other regulations cover velour, brocade, satin, damask, taffeta, silk, and moire; silk mills; apprentices; fines; becoming a master (including the widows and daughters of masters); foreign workers; the dying of silks; the dismissal of employees; and the black-market sale of silks, and gold and silver cloth.

I: OCLC records no copies outside France. II: OCLC records no copies in the UK and only one copy in the US (Harvard).

HAND-COLOURED BOTANY FROM THE LIBRARY OF ARPAD PLESCH

27| DREVES, [Johann Friedrich Peter], and [Friedrich Gottlob] HAYNE [and Johann Stephan CAPIEUX (engraver)]. *Choix de plantes d'Europe, décrites et dessinées d'après nature ...* tome I, avec 25 planches [-tome II, avec 25 planches; -tome III, avec 25 planches; -tome IV, avec 25 planches; -tome V, avec 25 planches]. *Leipzig, Voss et compagnie, 1802.*

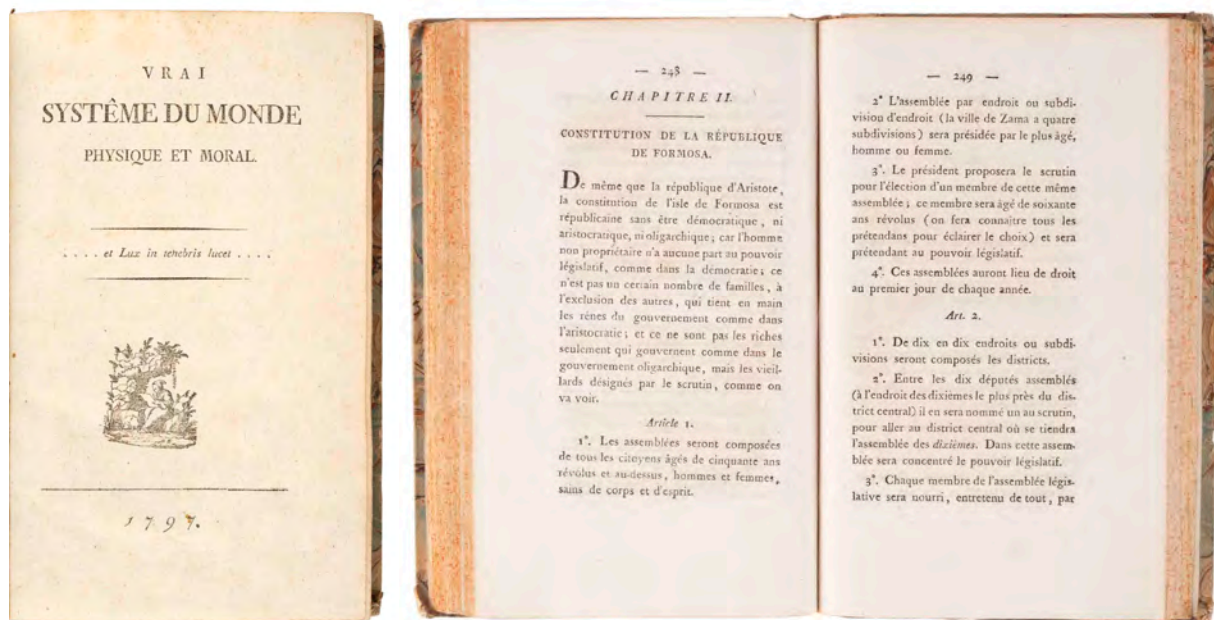
Five vols, bound as one with separate atlas, 4to, pp. I: xii, 40, II: xii, 44, III: xii, 44, IV: xii, 40, V: viii, 38, [ix]-x, Atlas: pll. 125; printed on heavy blue-grey paper, copper-engraved plates signed 'Capieux' and coloured by hand, watermarks 'I G Ebart' and 'Spechthausen'; light toning and occasional spots, but a very attractive set in late nineteenth-century French green morocco-backed boards with pseudo-marble sides, spines in compartments between raised bands, lettered directly in gilt, marbled endpapers; gilt red morocco bookplate of Arpad Plesch to upper pastedown of text volume (*see below*). \$4750



First edition in French, the Plesch set, with 125 handsomely hand-coloured botanical plates, adapted from the German edition finished the previous year. Issued under the title *Botanisches Bilderbuch für die Jugend und Freunde der Pflanzenkunde*, the work had first appeared in twenty-eight fascicles (with 152 plates) from 1794 to 1801. The text comprises detailed descriptions and classifications of the plants, accompanied by notes on their locations and uses; the plates are the work of Johann Stephan Capiex (1748–1813), professor of drawing at the University of Leipzig from 1782 and among the most accomplished German natural-history illustrators of the late eighteenth and early nineteenth centuries.

Provenance: from the celebrated botanical library of Arpad Plesch (1889–1974). A Hungarian financier resident in Beaulieu-sur-Mer, Plesch collected fine copies of natural history books from incunables to the twentieth century, specialising in the great French botanical plate-books of the eighteenth and early nineteenth centuries. His collection was dispersed by Sotheby's in 1975.

Nissen 529 (see I, pp. 197–201); Pritzel 2414; for Arpad Plesch, see Cooper, *Great Private Collections* (1963), pp. 158–167.



SKETCHING THE IDEAL REPUBLIC

28| **FLORENT DE SALES (pseud.).** *Vrai système du monde physique et moral.* [Switzerland], 1797.

8vo, pp. [4], [6, *table des matières*], 5-351, [1, blank]; some foxing in places, but largely clean and crisp; in contemporary Swiss marbled boards, paper label lettered in ink at head of spine; very light wear to corners, but a very good copy. \$3400

Only edition, rare, of this utopia, the identity of whose author, and even of whose printer, remains unknown.

Subtitled 'Voyage de Laspidi écrit par lui-même. Traduit de l'Indien', little of the book is as it seems. To start with, it is divided into six books, but starts with book three. The book deals with physics and natural philosophy, psychology and moral philosophy, political theory, legislation and the constitution of the ideal state, and the nature of happiness, and it is largely composed of a dialogue between Laspidi, a native of Surat, but well-versed in European science and philosophy, and a Bonze from Formosa (now Taiwan), who agree that the job of the philosopher is to identify what is true and to go no further (a task completed successfully, according to the preface, only by Locke). The preface reminds us that the sciences no more belong to Christians than they do to Muslims or anyone else: 'in this work, we want only to speak the naked truth, such as appears to the eyes of the enlightened person; something that only the wise can pretend ever to have seen'.

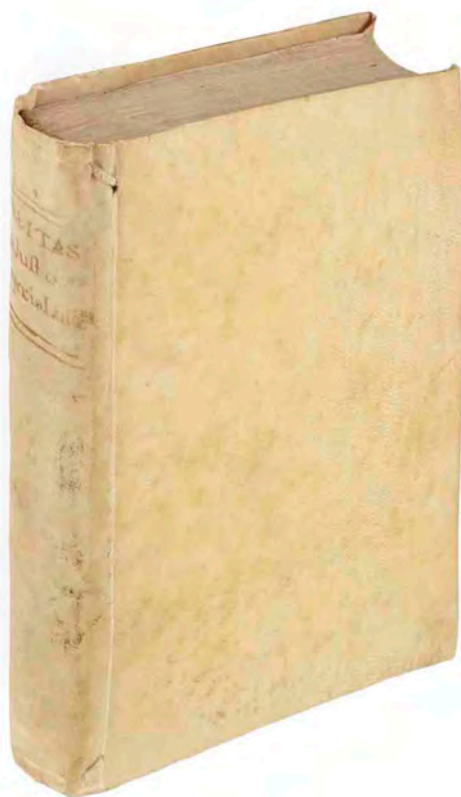
In the course of their journey, Laspidi and his interlocutors range from duels to freedom and equality, by way of the nature of reason, the ethics of suicide, and more. Book seven, however, focuses on the Republic of Formosa, home of the Bonze, and it is here that the author sketches an ideal republic: he presents a constitution, and describes the rights of the citizen, the functioning of the justice system, property rights, the system governing inheritance and marriage, the educational system, penal laws, taxation, and the relation of religion and the state.

Not in Barbier; worldwide, OCLC finds copies only at the British Library, Basel, BnF, and the Amsterdam International Institute of Social History, **with no copies recorded outside Europe.**

THE STRONGEST REFUTATION OF GROTIUS'S MARE LIBERUM

29| FREITAS, Seraphim de. De iusto imperio Lusitanorum Asiatico ... Ad Philippum IIII. potentissimum Hispaniarum, & Indiarum monarcham. *Valladolid, Hieronymus Morillo, 1625.*

8vo, ff. [8], 190, [28, index]; title printed in red and black, central woodcut arms of Spain on the title-page, woodcut initials; tiny puncture to title-page, paper flaw to X8 leading to a tear with loss of a couple of letters, the occasional minor spot, but a very good, crisp copy; in contemporary vellum, title inked to spine. \$11,500



First edition of the strongest justification of Portugal's imperial claims in the East Indies in the face of the attack of Grotius's *Mare liberum*. 'The international debate on the sovereignty of the sea inspired by Grotius's *Mare liberum* provoked the most important ideological counter-definitions of the European overseas empires of the early seventeenth century' (D. Armitage, *The ideological Origins of the British Empire*, p. 109).

Freitas's treatise is a powerful refutation of the *Mare liberum* of Grotius, who took it very seriously, although he was not able to reply to it himself. 'Unlike Grotius, Freitas does not consider the right to free trade and navigation derived from the law of nature as being an overriding principle of the law of nations. From this he draws the weighty conclusion "that the sovereign has the right to refuse admission of foreigners to his territory or commerce and to forbid his subjects trade and intercourse with them", and he emphasizes that Grotius is wrong in ignoring this right' (C. H. Alexandrowicz, *An Introduction to the History of the Law of Nations in the East Indies*, pp. 50-1).

'Grotius and Freitas appeared as the classic witnesses of legal issues relating to the East Indies in the early seventeenth century. Both classified East Indian rulers as sovereigns in the meaning of the law of nations and both opened to them the doors of the universal and natural family of nations. The controversy between the two writers revealed significant similarities and differences in their views. Grotius relied on the freedom of commerce for Europeans in the East Indies ... Freitas relied on the right of the Portuguese to spread the Christian faith and civilization in the East' (*ibid.*, p. 229).

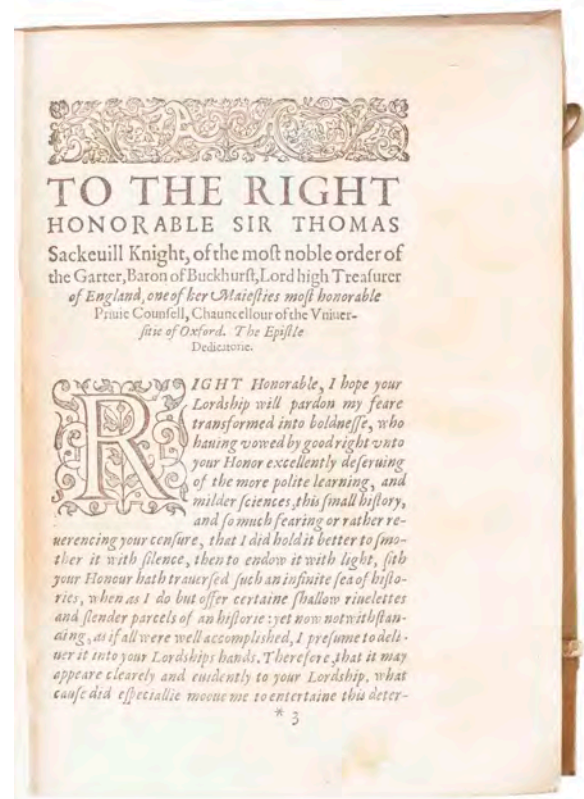
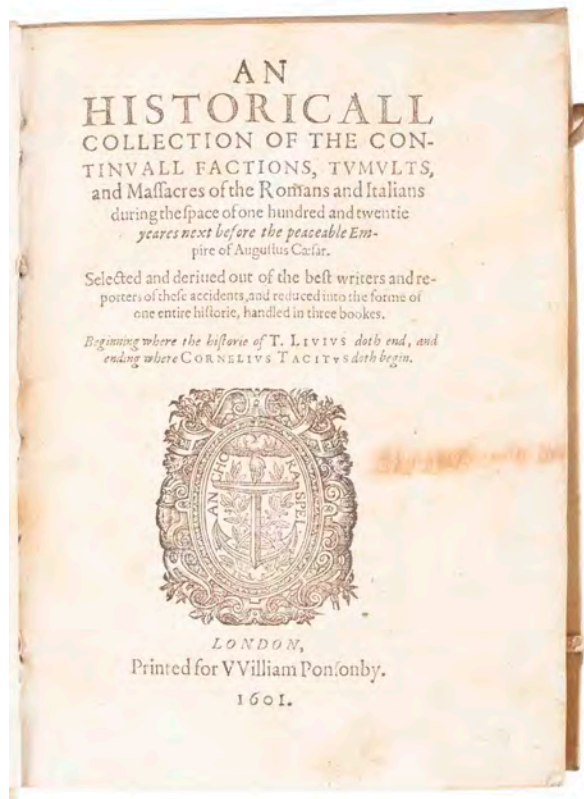
Alden 625/88; Azevedo 1325; Innocência XIX 357; Meulen & Diermanse p. 212; Palau 94957.

ESSEX AS CATILINE

30| FULBECKE, William. An Historicall Collection of the continuall Factions, Tumults, and Massacres of the Romans and Italians during the space of one hundred and twentie Yeares next before the peaceable Empire of Augustus Cæsar. Selected and derived out of the best Writers and Reporters of these Accidents, and reduced into the Forme of one entire Historie, handled in three Bookes. Beginning where the historie of T. Livius doth end, and ending where Cornelius Tacitus doth begin. London, Printed for William Ponsonby, 1601.

4to, pp. [16], '20' [*i.e.* 209], [7], with the initial and medial blanks *1 and A4 (often wanting); early inscription to title-page sometime obscured, title-page slightly toned; withal, a fine crisp copy in contemporary limp vellum, spine lettered in manuscript, original ties (lower tie partly lacking); contemporary annotation to a rear endpaper concerning 'the divers and disagring [*sic*] opinions of histograpers'. \$7000

First edition. Fulbecke's *Historicall Collection* 'was a narrative history of the last years of the Roman republic and it is significant as **one of the very few attempts by a Renaissance Englishman to write such a work** ... An interesting attempt to weave together such often-contradictory sources as Sallust, Dio Cassius, and Lucius Florus, the work features an extended consideration of the rebellion of the turbulent nobleman Catiline' (*ODNB*).



This section was undoubtedly included as a reference to the Earl of Essex, for whom contemporary comparisons to Catiline are practically a cliché. Although ‘Fourteene yeares are now runne out sithence I fully ended and dispatched this historicall labour’, it was only published in 1601 ‘immediately after Essex’s trial and execution ... [and was] dedicated to his inveterate enemy and avid proponent of peace, Thomas Sackville, first Baron Buckhurst’ (*Oxford Handbook of the Age of Shakespeare*). Fulbecke took some liberties with his source here, Sallust, to overstretch the similarities between Essex and Catiline.

At around the time he originally wrote the *Collection*, Fulbecke was a student at the Inns of Court, and along with a number of his contemporaries, including Francis Bacon, wrote a masque, *The Misfortunes of Arthur*, which was performed before Elizabeth I at Greenwich in 1588; Fulbecke contributed two speeches and the conclusion. It is plausible that Fulbecke and Shakespeare were acquainted through the Inns of Court plays, in which both were involved, and there is some evidence that Shakespeare may have read Fulbecke’s books, or have been familiar with their content.

STC 11412. Some copies (e.g. Folger and Corpus Christi Oxford) have a Latin version of the dedication on *3, and *4 excised. The work was reissued in 1608 with cancel title-page and most or all of the preliminaries removed (presumably because of Sackville’s death in April).



THE SNOW GOOSE AND THE POSEIDON ADVENTURE

31| GALLICO, Paul. An archive of thirty-six scrapbooks compiled by Gallico. 1928–1972.

32 black A4 ringbinders, each containing between 30 and 120 leaves, and four bound folio scrapbooks, with letters, newspaper cuttings, photographs and ephemera pasted in; in very good condition. \$9000

A lovingly and meticulously compiled archive of the writing career of the novelist Paul Gallico. The scrapbooks are arranged chronologically and by book or film with letters, telegrams, publicity materials, photographs, and ephemera neatly intermingled with copies of reviews and reactions from local, national, and international press.

Paul Gallico (1897–1976) was a prolific writer, starting his career as a sports reporter (his break came when he described being knocked out by boxer Jack Dempsey during an interview), and becoming a full-time novelist in 1938. He wrote forty-one books, several of which were adapted for film and television, as well as many short stories and press reports. His best-known book, *The Snow Goose* (1941), was one of the winners of the O. Henry Award in 1941, and was turned into an award-winning BBC television film, starring Richard Harris and Jenny Agutter, in 1971. His 1969 novel, *The Poseidon Adventure*, about a capsized liner, attracted relatively little notice until it caught the attention of producer Irwin Allen and became a hugely successful 1972 film which held the number one spot at the US box office for twelve weeks and won two Academy Awards, a BAFTA, and a Golden Globe.

This archive is remarkably thorough, including not only every newspaper and magazine article written by Gallico in any publication in the UK and US, but also containing almost every mention of him in the press, from book and film reviews to reports of his being among the passengers of the Nieuw Amsterdam on one of its sailings from New York, and his inclusion in a list of ‘The Ten Most Unbeautiful Men’ in the *Daily Mail* in 1958 (a small adjacent cutting from the following day’s paper comprises a telegram from Gallico in response: ‘Thanks ... for inclusion in the hideous club stop our slogan apes of the world unite unquote cordially Paul Gallico’). **Interspersed with this comprehensive record of his written output are letters from friends and notable acquaintances including Noel Coward, Clementine Churchill, Marlene Dietrich, and Grace Kelly, and ephemera relating to his books, films and personal life.**

There are several scrapbooks containing ‘General Cuttings’ and ephemera, arranged chronologically, the earliest of which contain full runs of Gallico’s sport columns for the years 1928, 1929, and 1931. A large morocco-bound folio volume, lettered in gilt with the title ‘Sunday Sermonologues’, contains around forty neatly pasted-in cuttings of Gallico’s ‘Thinking Aloud’ columns from 1939, all illustrated by Sam Berman. The volume, which is inscribed to Gallico from his father, also has an attractive manuscript title-page and contents page, and includes a telegram from fellow columnist Walter Winchell on 31 January 1949, discussing the controversy around the cancelled tour by pianist Walter Gieseking. Winchell writes ‘Hooray for your piece on Gieseking today. I was amazed by the number of editorial writers and others on the newspapers who took the opposite view? Gallico had written that Gieseking ‘may not have been a member of the Nazi Party but he lent the cause aid, comfort and sympathy by



collaboration'. Among interesting later articles included in the scrapbooks are a series of reports written by Gallico about the coronation of Queen Elizabeth II in 1953. The articles were published in a number of local and national newspapers in both the UK and the US and, as well as cuttings of all of the reports, there are letters and telegrams of thanks from the Cuneo and Kemsley groups, thanking him for the 'absolutely brilliant pieces'. There is one typescript poem by Gallico among the scrapbooks: a two-page poem dated 26 July 1968 (Gallico's 71st birthday) entitled 'That's Gratitude', declaring that on birthdays 'it's better to receive than to give'!

A few nice family items include a printed menu from a restaurant in Brussels with an ink note from Gallico's wife, Virginia, reading 'We love you so much we are even eating this! V' against 'Les Crêpes Galico'. Gallico and his wife were also close with Prince Rainier and Princess Grace of Monaco whilst living in the Principality in the 1960s and there are many formal invitations to dine, menus, and place cards among the scrapbooks, including an invitation to a lunch to mark the visit of the Duke of Edinburgh for the centenary of Monte Carlo in December 1966. An amusing little item is a piece of the Princess's monogrammed notepaper claiming to be 'Princess Grace's shopping list, June 1968'; the only item on it, noted in pencil in Princess Grace's hand, is 'Kwells'! Other notable friends of Gallico include the Duke and Duchess of Norfolk and Marlene Dietrich, and there are several letters from the Duke and two from Dietrich among the archive. There is a 1967 invitation from the Aga Khan to a dinner in Paris given in honour of the visit of President M. Ayub Khan of Pakistan, and a 1968 invitation (on behalf of Princess Margaret) and ticket to the Queen's birthday parade. In 1972 a Foyle's Literary Luncheon was held for Gallico's 75th birthday and there are several items among the scrapbooks relating to the event including a guest list and several photographs from the event showing Gallico with the Duke and Duchess of Bedford and John Profumo among others.

Alongside the General Cuttings are folders containing reviews and ephemera for each of Gallico's books and several of the films and television productions. A folder for the film of *The Poseidon Adventure* contains Gallico's ticket to the premiere, and a copy of the typed 'Preliminary Production Notes', an eleven-page document introducing the story, the production, the director, producer, and writers, and the characters and cast. There is also a note from Irwin Allen, alongside a small cutting reporting the box office figures, reading 'All our dreams are coming true. You can't be bigger than the biggest.', and a series of photographs taken on the set. An autograph letter from Noel Coward praises Gallico's 'verbal economy' and states 'I didn't actually read it hanging upside down from the glass chandelier but I was certainly hanging from the chandelier for several days after I had finished it. I was utterly enthralled'.

There are three folders relating to *The Snow Goose*, one for the book and two for the various television and film productions. In one is a signed photograph of Richard Harris in character as Philip Rhayader, inscribed 'I must be the most expensive present Princess Grace ever gave you'. There is also a certificate of nomination for the 1971-72 Television Academy Awards, and a telegram informing Gallico of the Emmy nominations received by the film.

A remarkably comprehensive archive of the life and work of this prolific and charismatic author.

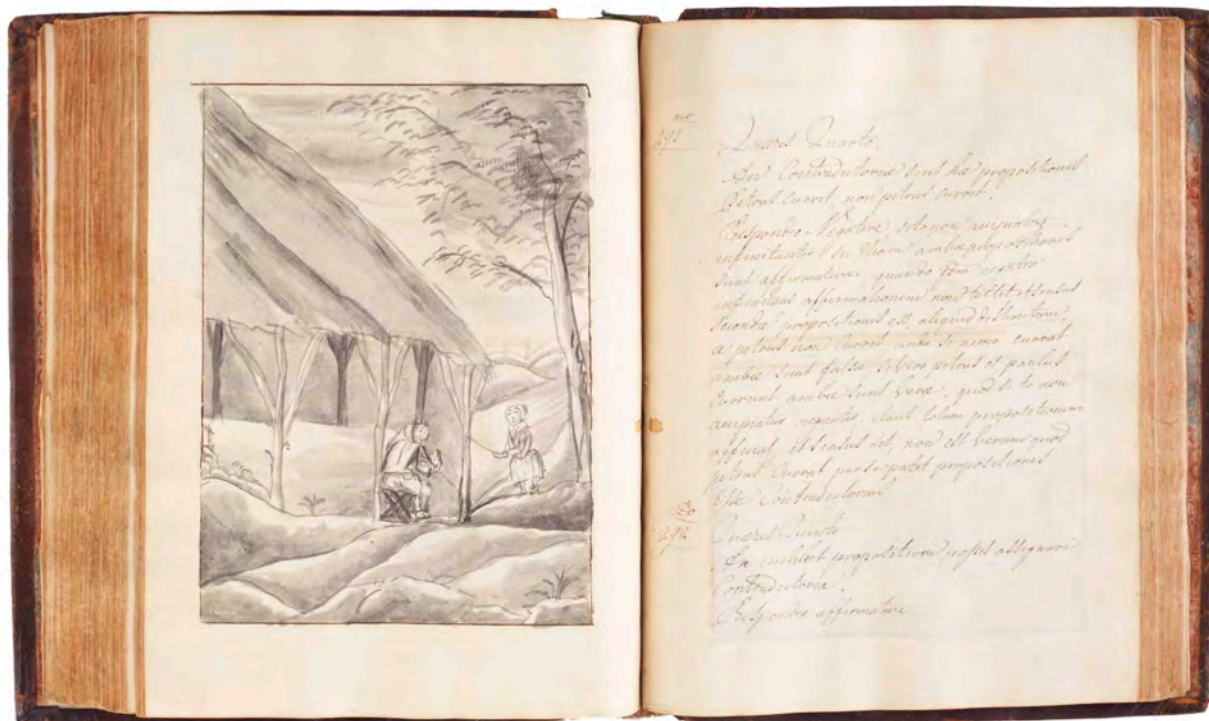
MANUSCRIPT ON LOGIC ILLUSTRATED WITH EMBLEMS

32| **GASPAROLI, Carlo Maria.** *Dialectica sive manuductio ad logicam dictata a R. P. Bar. De Somere. Scripta a me Car. Mar. Gasparoli. Antv. in Gym. S. I. convictore. Anno 1753. Antwerp, 1753.*

Manuscript on paper ('Pro Patria' watermark), in Latin, 4to (204 x 158 mm), three parts in one vol., pp. i: [4 (title, blank)], 229, [1], 230-250, [3, blank]; ii: [6 (title, blanks)], 270-283, [35], [3 (blank)]; iii: [6 (title, blanks)], [85], [3 (blank)]; p. 170 misnumbered 180, pp. 171-186 misbound after p. 202; very neatly written in brown ink in a single hand; illustrated with 5 full-page logic diagrams, 13 full-page emblematic illustrations and 11 large vignettes in pen and wash; overall very good in contemporary calf, spine gilt in compartments with gilt red morocco lettering-piece, marbled endpapers; some loss at head- and tail-panels of spine, some wear to joints and extremities, light rubbing to boards, one old paper label to spine and two to upper board. \$6500

A handsome manuscript comprising a thorough course in logic and dialectic, executed by a student at the Jesuit college in Antwerp, and illustrated with an extraordinary decorative programme inspired by printed emblems.

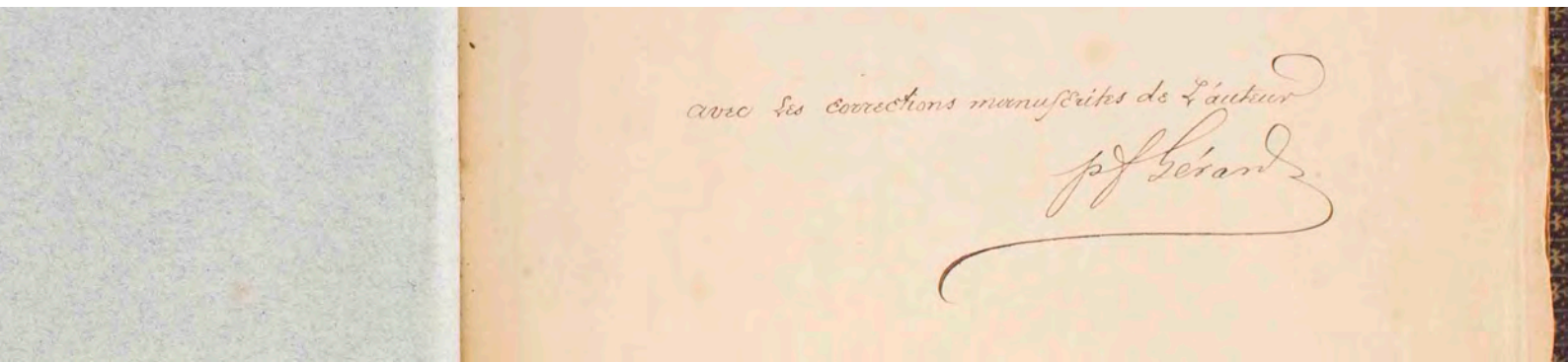
Opening with an index of abbreviations and neatly arranged in over four hundred chapters, the text was written by Carlo Maria Gasparoli while a boarder ('convictor') at the Jesuit college of St Ignatius in Antwerp, from lectures given by his teacher the Rev. Bar[end?] van Somer. The text is accompanied by five logic diagrams, respectively labelled 'Terminus' (p. 134), 'Ens' (p. 215), 'Suppositio' (p. 230), 'Tabula oppositarum ima' (p. 283), and 'Tabula oppositarum' (p. [296]).



While these diagrams are entirely to be expected in a work of this nature, the additional illustrations found here are delightfully unexpected, comprising thirteen full-page emblematic drawings executed in naive style in pen and wash, in circular or rectangular frames, alongside eleven large vignettes.

The former, clearly inspired by printed emblem books although with no obvious specific source, and with no evident connection to the manuscript text alongside them, comprise: a terrestrial globe showing Europe, Africa and Asia; a smoking man reeling in a ship with a rope; a man hunting with a rifle and hounds; a rural sunset; a house being constructed with scaffolding; a friar, with book and rosary, seated in a barn, with a woman beside him; a woman and a seated donkey next to a wood; another rural sunset; a couple in a walled garden; a sundial; a prostrate man and a bear(?); a house with scaffolding, its gable crowned with a tree and flags; and a sunset with a friar and a barn.

The smaller vignettes depict various rural scenes and sunrises, together with pilgrims heading for a church, a fountain, a friar, a traveller, a castle tower, a fox and a bird (inspired by fable?), and a man smoking an enormous pipe.

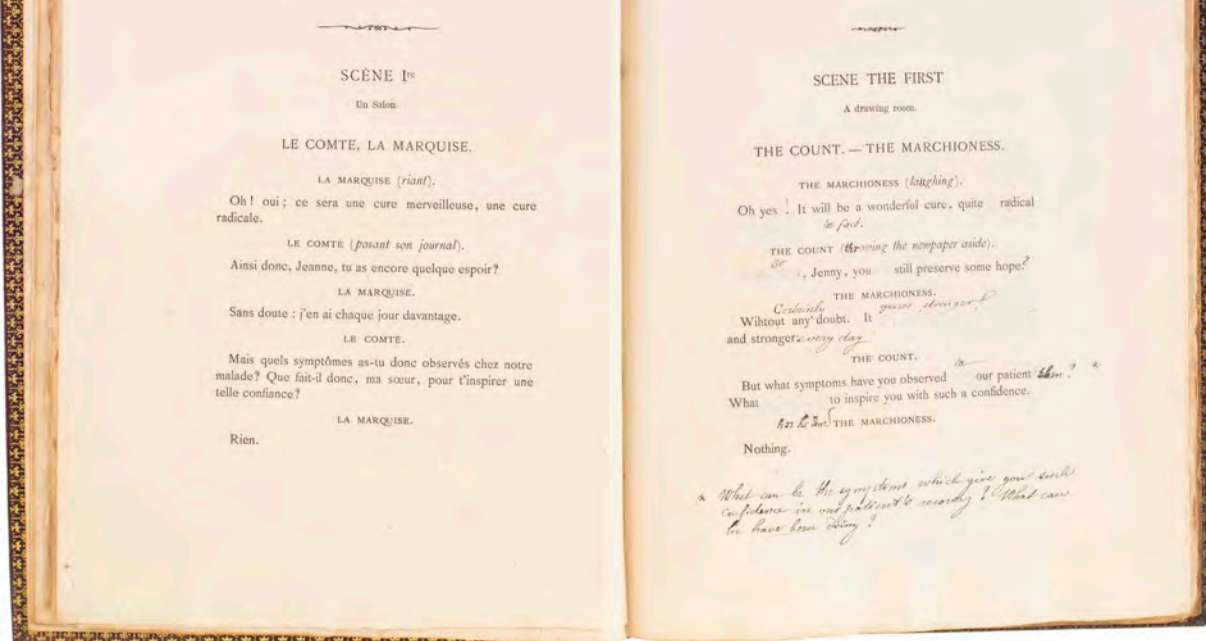


UNRECORDED ENGLISH TRANSLATION
THE AUTHOR'S ANNOTATED COPY

33| GÉRARD, Paul-F. *La dame aux violettes, ou l'amour se paie avec l'amour / The lady of the violets or love for love.* *Tours, Rouillé-Ladevèze, 1878.*

Large 8vo, pp. 93, [3]; parallel text in French and English; a beautiful copy printed on laid paper, uncut, bound in contemporary brown morocco, borders and compartments triple-filleted in blind, spine lettered directly in gilt, turn-ins and hinges richly gilt, marbled endpapers, publisher's printed wrappers bound in; a few small bumps to the binding, areas of lower board sunned; numerous autograph corrections over erasures, manuscript poem 'The origin of love' (a quatrain taken from Byron) to verso of dedication page, **half-title signed and inscribed 'avec les corrections manuscrites de l'auteur'.**

\$875



An unrecorded play in French with facing English translation, privately printed by Paul Gérard, with his own notes and corrections.

The play follows Sir William Lovely, who is visiting his dear friend the Count de Mailly and the Count's widowed young sister, the Marchioness of Preuil, in Nice. The Count is worried that Sir William, who seems to be spending his life 'in a state of mental prostration' and shows a severe 'depression of spirits', might take a 'rash step, commit suicide, may be' on his return to England, 'unless he may go back to that foggy country with a more exalted imagination, a heart warmed by a southern affection'. He therefore asks his sister to help him warm Sir William's heart but, to do that, she will have to disguise herself, as she and Sir William had previously met. The Marchioness, veiled, and Sir William, are introduced and start off their conversation with a long exchange on the beauties of Scotland ('Scotland is, without any doubt, the most beautiful, most poetical country in the world'), in the course of which it is revealed that Sir William was once in love before. The more they see of each other, the more they fall in love. Finally the Marchioness reveals herself as the Count's sister, fearing that William might reject her, but instead he requites her love and professes himself cured of all his sufferings.

Gérard published several translations and poems, including *Les souvenirs* (1867) and *L'amitié* (1868), but this otherwise unrecorded work remains his only known play. A highly personal drama, Gérard's closing address to his wife Jeanne ('Jenny', to whom the play is dedicated) draws comparisons between his courting of her and the plot of the play: 'When I arrived at Tours, I, too, laboured under affliction and melancholy. As William, I loved once and had lost her whom I loved, and I also thought my heart was dead. // I saw thee. Thou hadst thy sorrows too; nothing can unite two hearts more than sorrow. I attempted to cure thee from them and I... fell in love with thee; and, one day, as sir William, I knelt before thee saying: "Love is only repaid by love"'.

We have been unable to locate any other copies nor find a reference in any of the major bibliographies. OCLC records three other works by Gérard, each preserved in a single copy at the Bibliothèque nationale de France.



ON GOOD GOVERNMENT: A CROATIAN STATESMAN UPDATES ARISTOTLE

34| **GUČETIĆ, Nikola (or Niccolò Vito di GOZZE, Niko VITA GOZZE).** Dello stato delle repubbliche secondo la mente di Aristotele. Venice, heirs of Aldus, 1591.

4to, pp. [56], [446] [*recte* 444], [4]; woodcut printer's device on title, woodcut grotesque initials and head-pieces; paper flaw to lower margin in 3A3, very occasional light staining; a very good, clean copy in contemporary limp vellum, ink titling to spine; head of spine skilfully restored, endpaper renewed; late seventeenth-century inscription of Lavinia Veterani Antaldi to title; small armorial stamp of the private library of Francesco Maria Cardelli (d. 1778). \$4000

First edition, uncommon, of a Renaissance treatise on government outlined following Aristotelian political thought, written by the Croatian statesman, philosopher, and science writer Nikola Gučetić (1549–1610).

Gučetić was born to a noble family in Ragusa (now Dubrovnik, Croatia), and received most of his education there, as well as in Italy. He was an active and prominent participant in his city's political and cultural life, dealing in trade, finance, and governmental matters and being, in all likelihood, the owner of the biggest private library in Dubrovnik in his time. His devotion to the prosperity of his city was matched by the trust he enjoyed, being elected Rector of the Republic of Ragusa seven times. Pope Clement VIII awarded him an honorary doctorate in philosophy as well a master's degree in theology. Gučetić was highly regarded for his works related to philosophy, politics, sociology, and pedagogy. A fine Aristotelian scholar, he wrote extensively about the philosopher's natural works (in fact using them as a springboard to write what is now considered one of the first scientific dissertations on speleology), as well as political. Gučetić was married to Marija Gundulić-Gučetić, also a philosopher.

In this treatise Gučetić deals with the science of government ‘according to Aristotle’s mind’: an interpretation, very much transformed and adapted to modern circumstances rather than a commentary – organised in imaginary dialogues held over eight days. Each day is devoted to a theme, from the excellence of mankind to types of government, offices of state, transformations in states, roles and happiness of citizens, and education of children. Aristotle is by no means the only reference: a constant confrontation with Plato emerges in all chapters. The book ends with what is effectively Gučetić’s own political treatise: two hundred and twenty-two ‘avvertimenti’ for the good governor.

OCLC finds a single copy in the US (Pennsylvania) and two copies only in the UK (British Library and Manchester).

IN A CONTEMPORARY POLISH BINDING
FROM THE LIBRARY OF FAMED COURTIER AND SPY ZOFIA POTOCKA

35| GUTOWSKI, Waleryan. Panegiryczne niektóre dyskursy duchowne y rozne insze kazania [...] w kościołach zwłaszcza krakowskich pewnych czasow miane... *Kraków, Krzysztof Schedel, 1675.*

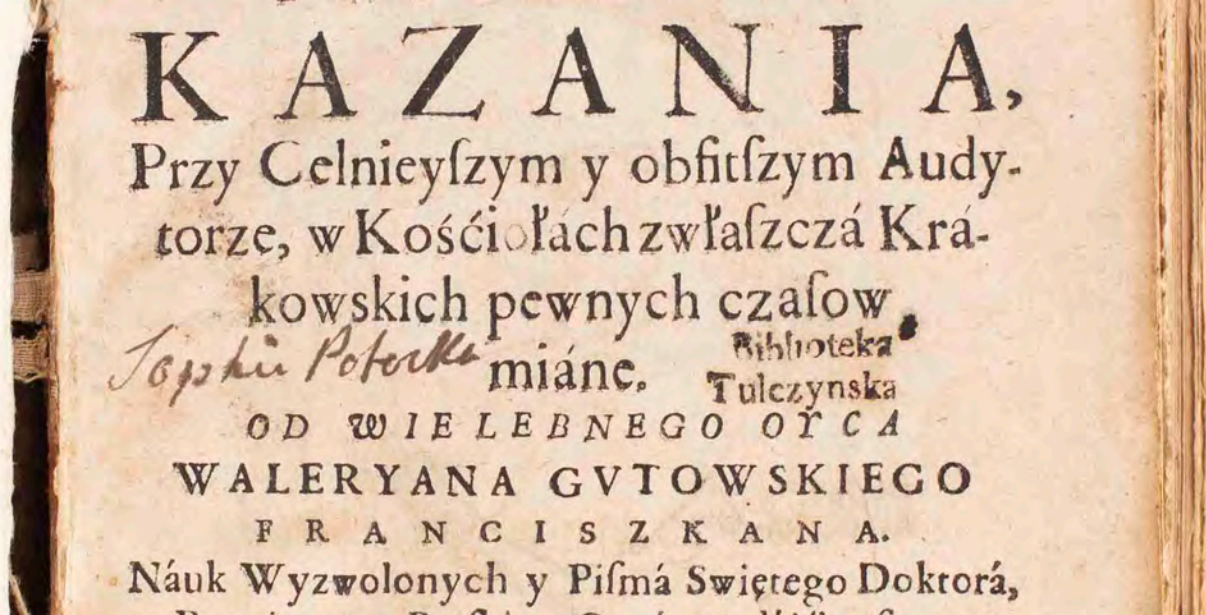
4to, pp. [38], 565, ‘567-713’ [i.e. 712], [44]; numerous errors in pagination but complete, errata leaf bound after d2; large woodcut arms of Andrzej Trzebicki to title verso, woodcut ornaments and initials; small paperflaw to title (with loss of a few characters), faint dampstain to a few leaves, very slight foxing, e2.3 a little frayed at fore-edge, overall a very good copy; in contemporary Polish calf over pasteboard, borders roll-tooled in blind with a pictorial roll of the Evangelists with tetramorphs, central panel bordered with a decorative roll, on the upper board a central block (‘IES’ with Crucifixion and Nails within mandorla of rays) in silver, silver-gilt vase-of-flowers cornerpieces, on the lower board filled with the Evangelist roll, spine ruled in blind, sewn two-up on 2 raised cords, endbands sewn on cloth supports; lightly bumped with a few minor marks, silver tarnished, small wormhole to lower board, cords split at lower joint; eighteenth-century ink ownership inscription of Zofia Potocka (‘Sophii Potocka’, see below) and early nineteenth-century ink stamp ‘Biblioteka Tulczyńska’ to title, with occasional early ink reading marks, inscription to lower pastedown ‘In Festo S. Joannis Ap[os]t[o]li. De Dignitate Sacerdotis’.

\$6000

First and only edition of this collection of discourses and sermons, rare, in a contemporary roll-tooled and silver-gilt Polish binding, owned by the celebrated courtesan, courtier, and spy Zofia Potocka.

This collection of the vernacular sermons of the Franciscan preacher Waleryan Gutowski (1629–1693) was published for use in the churches of Kraków, where Gutowski had restored the Franciscan church after the Swedish invasion of 1655, and is dedicated to Andrzej Trzebicki (1607–1679), Bishop of Kraków, whose arms are printed in a large woodcut to the title verso. **The present copy is attractively bound in a contemporary Polish binding**, in the style made familiar by the Kraków binders David and Jerzy Moeller in their work for Sigismund II Augustus in the previous century. We have not established another use of the distinctive Evangelists roll.



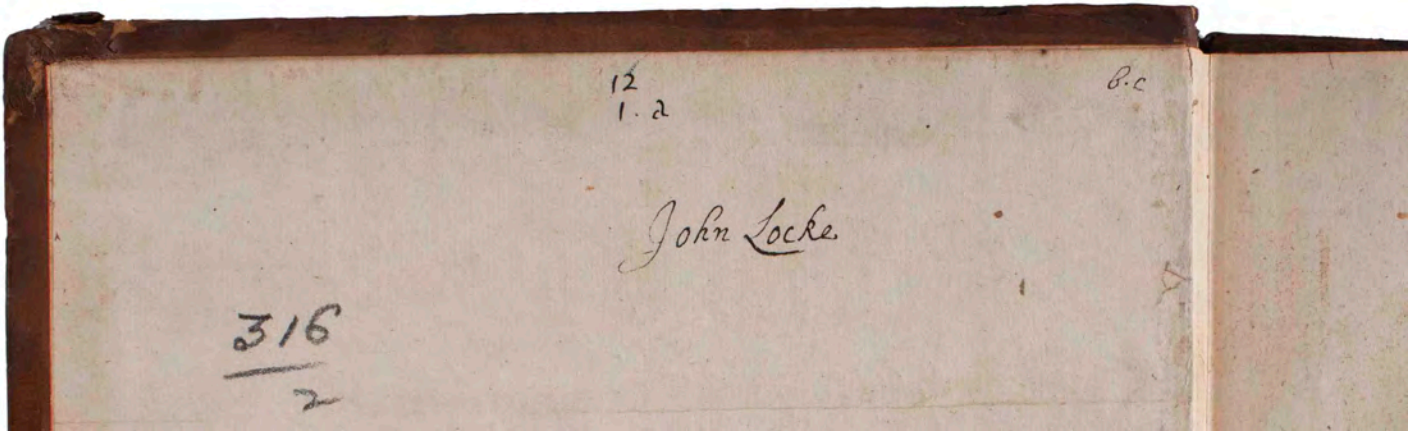


Provenance: from the library of Zofia Potocka (*née* Clavone, 1760–1822), the famed Greek beauty, spy, mistress of Potemkin and lover of (among others) the future kings Louis XVIII and Charles X of France. Potocka was sold as a child to the Polish ambassador to Constantinople, and from him bought as a wife by Józef de Witte, with whom she visited the courts of Stanisław II Augustus of Poland, Frederick II ‘the Great’ of Prussia, and Joseph II of Austria, and subsequently his sister Marie Antoinette in France. She became the mistress of Grigoriy Potemkin at the court of Catherine II ‘the Great’ in Russia, and was charged by him with managing networks of agents during the Russo-Turkish War, especially during the siege of Khotin (1788) where her sister was married to the Ottoman Pasha.

She divorced de Witte in 1796 and in 1798 married Count Stanisław Szczęśny Potocki (1751–1805), who, through purchases and three marriages, gathered a considerable number of books to form the ‘Biblioteka Tulczyńska’ in his newly built palace in Tulczyn (now Tulchyn, Ukraine). She outlived her second husband and took over his estates, establishing the Zofiówka Park in Uman and planning to found a city in Crimea in her own honour. A group of 113 books from the Biblioteka Tulczyńska was bought in the twentieth century for the Nicolaus Copernicus University in Toruń, including six with the personal ownership marks of Zofia Potocka, as well as five inscribed by her first husband and evidently kept by her after their divorce.

OCLC records only five copies worldwide (British Library, National Library of Poland, Berlin, Harvard, and Eötvös Loránd University Budapest).

For the Biblioteka Tulczyńska, see Marla Strutyńska, ‘Stare Druki proveniencji Potockich z Tulczyna w Zbiorach Biblioteki Uniwersytetu Mikołaja Kopernika w Toruniu’ in *Z Badań nad Książką i Księgozbiorami Historycznymi* 14 (1992), pp. 161–217.



FROM THE LIBRARY OF JOHN LOCKE

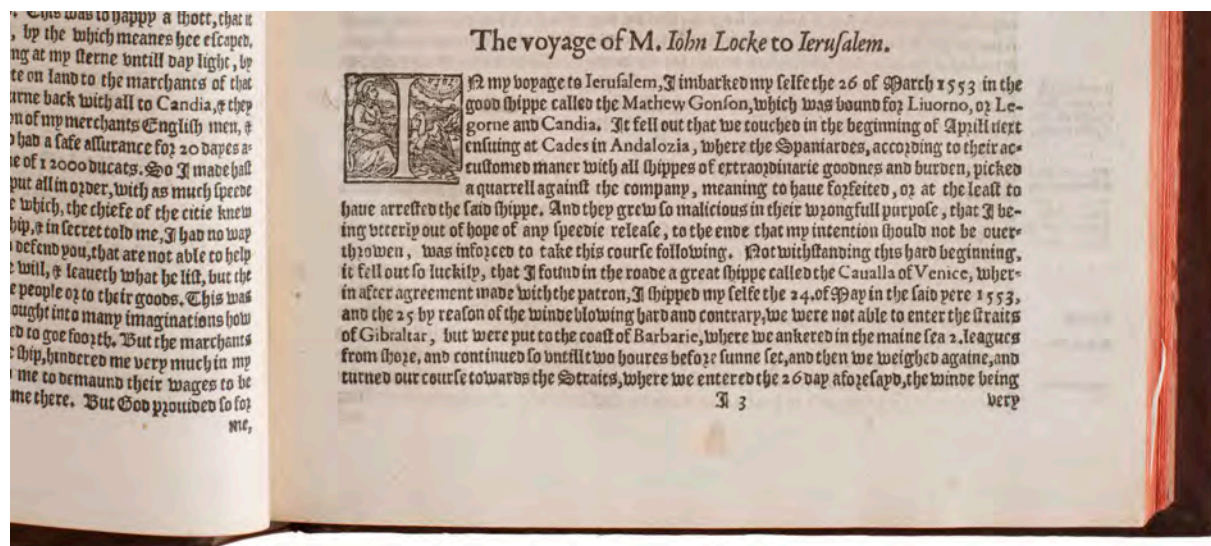
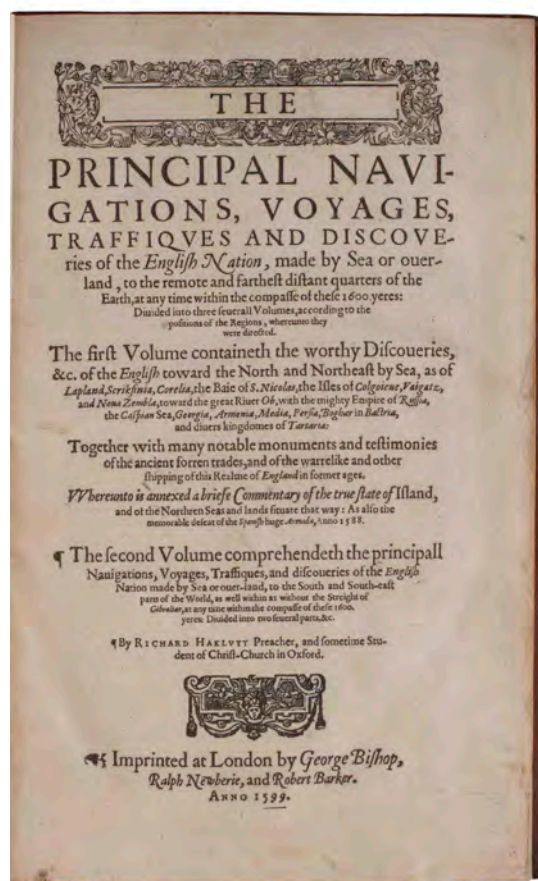
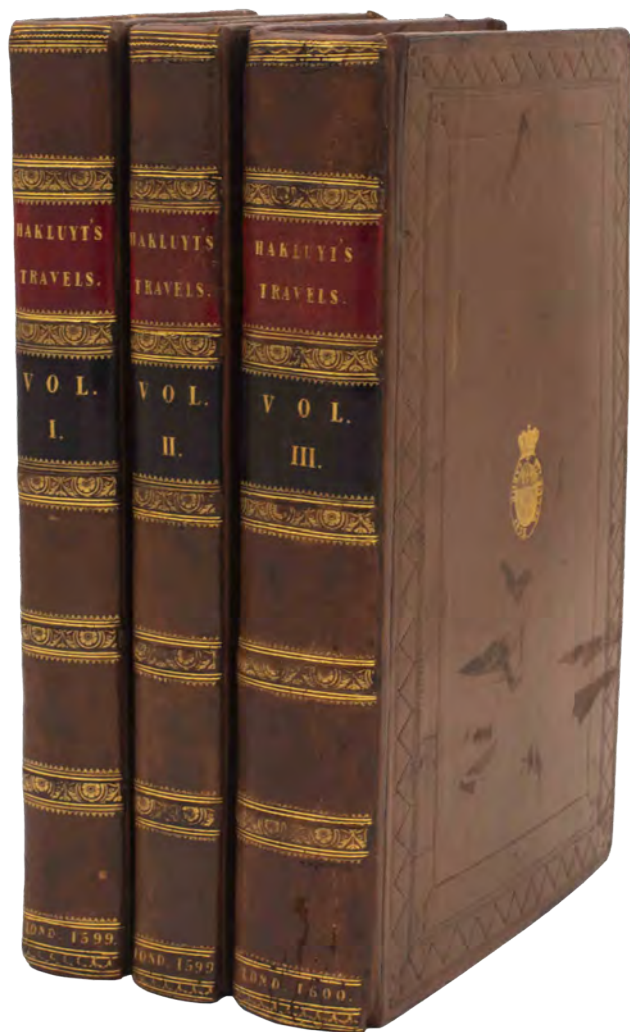
36| HAKLUYT, Richard. The Principal Navigations, Voiages, Traffiques and Discoveries of the English Nation, made by sea or over-land, to the remote and farthest distant Corners of the Earth, at any time within the Compasse of these 1500 Yeres ... *Imprinted at London by George Bishop, Ralph Newberie and Robert Barker. 1599[-1600].*

3 vols, folio; some leaves slightly dusty, margins trimmed, touching occasional headline or marginal note, ff. S5-X6 in vol. II with small holes affecting a few letters, vol. III lacks ff. Hh3-4, with final leaf trimmed at outer margin and repaired at foot; withal a very good, crisp, clean copy in nineteenth-century calf, spines in compartments with red and black lettering pieces; neatly rebacked, spines rubbed, splits in hinges; arms to covers of Baron King.

\$65,000

Second edition, from the library of John Locke, with his signature and press-mark to each volume (12 / 1 a-c, preserved on earlier endpapers now laid down), the check-marks 'bc', the date underlined in the imprints, the pagination on the last leaf of each volume superscribed, and the purchase price '[£]1 8[s] 6[d]' at the foot of p. 11 in vol. I.

The edition of 1598/9-1600 was greatly expanded from the single-volume original version of 1589 and effectively a new work – 'the first edition contained about 700,000 words, while the second contained about 1,700,000 ... This was indeed Hakluyt's monumental masterpiece, and the great prose epic of the Elizabethan period. In design it was similar to the first edition: the first volume concerned voyages to the north and northeast; the second volume, to the south and southeast; the third volume, to America. All sections were expanded; the first two were approximately doubled and the American part was almost tripled. Much that was new and important was included: the travels of Newbery and Fitch, Lancaster's first voyage, the new achievements in the Spanish Main, and particularly Raleigh's tropical adventures. At first sight the expanded work appears a vast, confused repository, but closer examination reveals a definite unity and a continuous thread of policy. The book must always remain a great work of history, and a great sourcebook of geography, while the accounts themselves constitute a body of narrative literature which is of the highest value in understanding the spirit and the tendencies of the Tudor age' (Penrose, p. 318).



Locke had dozens of travel books in his library on the Americas, and though the acquisition of most would have post-dated his drafting of the fundamental constitution of Carolina, they would certainly have provided material for the *Two Treatises of Government* (1690). Hakluyt, who had trod the same path from Westminster School to Christ Church, Oxford, that Locke would later follow, would have been an important historical source for Locke on British colonial policy in the Americas, both men champions of colonisation. Indeed there is evidence of a long engagement with Hakluyt, for MS Locke c. 30 at the Bodleian Library includes some substantial notes (ff. 56-7) taken from the first edition of Hakluyt on the various privileges granted to the Russia Company (not least among them ‘liberty of conscience’, in Locke’s summary). No copy of the 1589 edition is to be found in his library catalogue, though he evidently once owned or had access to one, perhaps then replacing it with the expanded 1599-1600 edition. As an aside, Locke cannot have failed to notice the inclusion in the current edition of the two voyages of his great great great-uncle namesake John Lok (here Locke), who travelled to Jerusalem in 1553 (II, part I, pp. 101-112) and captained a slave-trading voyage to Guinea in 1554 (II, part II, pp. 14-23).

Some 275 works in Locke’s library could in some way be classed as related to travel or geography. ‘Locke went out of his way to collect travel books from the sixteenth century. He had the major Spanish reports of voyages to America including several account of Columbus’s voyages, and Vespucci’s *Navigacionum epitome*, as well as English accounts such as Thomas Hariot’s *A Brief and True Report of the New Found Land of Virginia*, and *The World Encompassed* by Sir Francis Drake’. At the end of his life he contributed to *A Collection of Voyages and Travels* published by Awnsham and John Churchill in 1704 (the Hakluyt or Purchas of its day), probably in the selection of texts rather than the introduction as Churchill later claimed. Locke’s interest in the literature of travel and exploration was widely enough known that Melchisédech Thévenot (who had drawn on Hakluyt and Purchas for his own travel books), could write to Locke on 24 August 1680 asking if he was able to lay his hands on the Hakluyt papers – he was not, and nor has anyone since.

Volume one of this copy has the second state of the title-page (dated 1599 rather than 1598) and the Cadiz leaves are present at the end (these give a laudatory account of Essex’s expedition and were withdrawn following his fall from royal favour in 1599). In common with all but a few copies it lacks the map -- of the 240 copies in Quinn’s census only nineteen have the map and he remarks that even allowing for the ravages of time this ‘survival rate is sufficiently low to raise the possibility that not all copies were equipped with the map, either because it was made available after many sets had been sold (which would mean that its date might be later than 1599), or because it was an optional extra supplied at additional cost’ (p. 496).

PMM 105; STC 12626a; Quinn, p. 490; Harrison and Laslett, *The Library of John Locke*, 1374.

THIS IS ONE OF THREE HUNDRED AND TWENTY-FIVE
COPIES PRINTED ON LARGE PAPER IN 1926

Thomas Hardy.

SIGNED BY HARDY

37| **HARDY, Thomas.** *Tess of the D'Urbervilles*, a pure Woman ... with forty-one wood engravings by Vivien Gribble ... *London, Macmillan and Co., 1926.*

Large 4to, pp. [4], xiii, [1], 507, [1], with 41 woodcut plates and a folding map by Emery Walker at the end; lower and outer edges untrimmed, a fine copy in the original quarter vellum, gilt, and marbled boards; bookplate of the broadcaster and bibliophile D. G. Bridson. \$4400

First edition thus, one of 325 large paper copies signed by Hardy.



FROM STAGE TO PRINT
AN EXTREMELY RARE FLAP-BOOK

38| [HARLEQUINADE]. TRINGHAM, William. Mother Shipton. The old man will to London take, / His Daughter for Precautions Sake [etc.] ... *London, Publish'd Feby 13d [sic] 1771 ... by Wm Tringham Henry Wass ... I. Merry ... L. Tomlinson ... and most of the Booksellers, Stationers & Toy Shops of Great Britain & Ireland.*

Tall thin movable book, ff. 4 pasted back to back, engraved throughout, each page with a hand-coloured scene, a sestet at the head, and two folding flaps which reveal a further scene and two further sestets; somewhat browned, dusty and soiled, withal very good, in contemporary marbled wrappers, lettered in manuscript, spine and edges thumbled and fragile; contemporary ownership inscription of Th. M Rann: 'Bo[ugh]t in London Apr[il] [?]. Mended June 17th 1783. Fillongley [Warwickshire]'. \$8500

First edition, very rare, of one of the earliest 'harlequinades', a type of flap-book juvenile publication closely connected to the booming popularity of Harlequin on the British stage.

The turn-up flap-book form had been pioneered by Robert Sayer in around 1765–7, and was quickly imitated by the engraver and toy-publisher William Tringham, but the first true 'harlequinade' was *Harlequin's invasion a new Pantomime* (published by Sayer on 7 September 1770 and based on a Garrick pantomime). Tringham quickly followed suit with *The Shepherd, or the Adventures of Harlequin* on 23 October, and then with the present work on 13 February 1771, possibly based on an unpublished pantomime of Mother Shipton by George Colman staged at the Theatre Royal in 1770. Sayer issued two Mother Shipton harlequinades later in 1771.

There is a delightful performativeness to the text here, each sestet concluding with an instruction to 'turn up', 'turn down' or 'turn over' as appropriate, though the actual plot is harder to follow. Columbine is taken to London by her father, leaving Harlequin in despair. He pursues, encountering Mother Shipton on the way, and wins his Columbine over; they elope while her father is distracted by the launch of a ship in Deptford; some stage trap-doors take the happy pair to a temple underground, where the nuptials are concluded, and Mother Shipton helps smooth things over with Columbine's father.

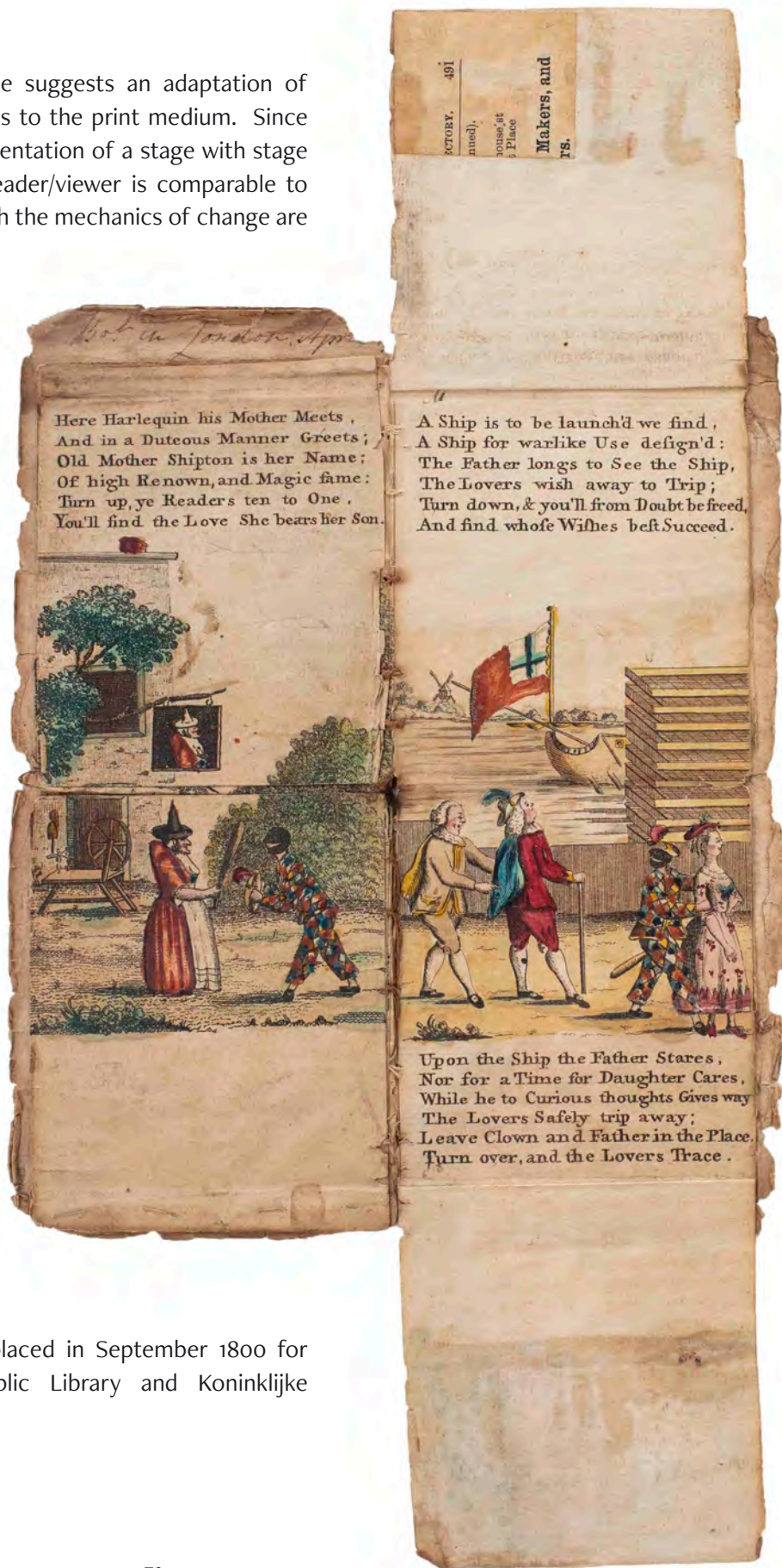


'In its appearance the harlequinade suggests an adaptation of stage design and theatrical methods to the print medium. Since the book depicts a miniature representation of a stage with stage action, the vantage point of the reader/viewer is comparable to that of a theatre spectator. Although the mechanics of change are different the flaps seem to correspond to the painted drops used in scene changes. In most of the Tringham books the human figures are restricted to the bottom flap while the scene rises beyond the figures and occupies the top flap.' (Jacqueline Reid-Walsh, 'The late 18th-century harlequinade: a migration from stage to book', *online*).

Harlequinades were popular works sold cheap (6p or 1s coloured), and with such a fragile construction (one sheet accordion folded into four panels, the folds then part-slit, and folded in to make flaps) survival rates for harlequinades are very low. This example indeed required mending as early as 1783, when it would seem, the folding flaps had to be pasted on (one additionally stitched at the foot).

Not in ESTC; not in Library Hub; OCLC records Princeton and UCLA only.

The work was re-issued with the imprint burnished out and replaced in September 1800 for Elizabeth Newbery (Toronto Public Library and Koninklijke Bibliotheek only).





*Cum licentia & Auctoritate Illustrissimæ & Reuerendiss. Domini Alberti
Bologneti Cardinalis, & in Regno Poloniæ Nuntij Apostolici.*

*Cumq; Gratia & Priuilegio Sacræ Cæsareæ M.
& Sereniss. Regis Poloniæ.*

C R A C O V I A E.

In Officina Typographica Lazari: Anno

M. D. LXXXV.

KRAKÓW-PRINTED HERMETICISM

39| HERMES TRISMEGISTUS. *Pymander Mercurii Trismegisti cum commento fratris Hannibalis Rosseli Calabri, ordinis minorum regularis observantiae, theologiae et philosophiae, ad S. Bernardinum Cracoviae professoris. Liber primus de SS. Trinitate [–Liber secundus de Spiritu S. et Angelis] ... Kraków, in officina typographica Lazari, 1585.*

Two volumes bound in one, folio, pp. I: [8], 381, [16], [3, blank], II: [8], 426, [20], without final blank; woodcut obelisk device to titles, woodcut initials throughout (from 5 sets); a few marginal paper flaws (to I: E2, 2N3, 3C4, II: H3, P2, II: H3 touching one character of shoulder notes), slight marginal dampstaining (mostly to early leaves), otherwise very clean and bright; bound in contemporary deer skin, six raised bands to spine, spine stained, hinges strengthened with fragments of medieval manuscript (likely a thirteenth- or fourteenth-century canon law manuscript); some small losses and cracking to spine and staining to covers. \$6000

First edition of the first two volumes of this monumental commentary on the Hermetic treatise known as *Pymander*, by the Italian Franciscan scholar Annibale Rosselli (c. 1525–1600), comprising a veritable *summa* of contemporary philosophical and theological thought.

After studies in Paris, Greenwich, Louvain, and his native Italy, Rosselli spent ten years at the convent of Montesanto, becoming a prominent member of the Franciscan Order, known for his profound learning and active preaching. **In 1585 he was sent by Francesco Gonzaga to the convent of St Bernardino in Kraków, where he taught philosophy and theology and was visited by John Dee.** It was here that he produced his *magnum opus*, his commentary on the *Pymander*, based on the Latin translation of Marsilio Ficino.

The first volume, *De SS. Trinitate*, discusses the creation of the world, divine attributes, the Son of God, and the Word of God, while the second, *De Spiritu S. et Angelis*, tackles the Holy Spirit, Creation, angels, and demons. Four further volumes were published in Kraków, *De ente, materia, forma et rebus metaphysicis* (1586), *De coelo* (1584), *De elementis et descriptione totius orbis* (1586), and *De immortalitate animae* (1590), while additional volumes were projected but never published.

Adams H351; USTC 242561 and 242562. **OCLC finds only one copy of vol. I in the US, at Harvard.** Complete and partial copies in the UK can be found at the British Library, Wellcome Library, Merton College Oxford, Selwyn and Pembroke Colleges Cambridge, and York Minster.

‘CELESTIAL SCENERY, ELEGIES, TALES’
AND THE FUNERAL OF QUEEN CAROLINE

40| HOGG, John. Autograph poetical manuscript, apparently unpublished, comprising a preface dated 3 April 1825 and some forty long poems. [*London, 1825-7*].

8vo, notebook, paginated by hand 3-186 (apparently wanting a title-page) with a list of contents at the front; two poems set to music (by G. Godwin and Moses Lawrence, in total 20 pp.); written in brown ink throughout, in a legible hand, with scattered corrections in pencil and pen; first and last pages browned; contemporary calf, rebaked and re-cornered, endpapers renewed. \$1800

A fascinating volume of manuscript verse by an otherwise unknown poetaster, probably based in Southwark. In his grandiloquent Preface, Hogg explains that his poems are designed to excite in the reader the pleasurable contemplation of heaven, via ‘the Study of Nature’ and of our souls. ‘Celestial Scenery, Elegies, Tales, &c will be found in this little work!’

‘Visionary Scenes’, which opens the volume, is in the first category – an extended metaphysical poem in which the author ascends in dream to meet the shades of his father and of two ministers named Abdy and Mason. There are elegies on notables – Princess Charlotte, George III (set to music) and Edward, Duke of Kent; as well as a series of ‘Poetical Flights’ ‘on the Trial of a female Exile, who left this Kingdom, to seek shelter abroad, through the false accusation of Over-Ruling Power’, then on her death, and ascension to Elysium, followed by an account of her funeral procession. This is almost certainly the maligned Princess Caroline, whose funeral in 1821 saw unrest and the killing of two bystanders by the Life Guards: ‘Tyrannic force shall show its marshall sway / And cause defenceless men this day to rue’.

There is also a series of elegies to less well-known figures, mostly of Bermondsey and Rotherhithe: Jesse Curling, Esq., (a merchant and shipbuilder); Master Henry Thomas, aged five; Rev. John Townshend (founder of the London Asylum for the Deaf and Dumb); ‘Daniel Wade Richardson, Coal Meeter’; Daniel Day, ‘seized with Death at Sea’. These may have been produced to order, as there are several other occasional poems including a ‘A Recital for Youth, on New Year’s Day’, apparently written for a Miss Garth at the request of her parents, as well as topographical celebrations of the residences



of Jesse Curling (see above) and Robert Slade of Lambeth (whose fortune, made as proctor in the Doctors' Commons, passed to his son the virtuoso and collector Felix Slade, of the eponymous professorships). There are also several transparent pieces about patronage – 'The Poet's Petition' ('to the Rich apply for aid / In ev'ry art, in ev'ry Trade'), and 'The Poet's Disasters', in which an attempt to woo a patroness falls flat when he splutters his way through a recitation then knocks over some furniture, injuring a lapdog.

The 'Tales' include 'Insanity, or the fatal Catastrophe!', 'The reduced Merchant', 'The General and Spider', and 'Nick the Conjuror, or the Diamond Ring', as well as another metaphysical work: 'Colin, Phillis, and Rover: their Affection and Ascent to the Elysian Fields'. In this abruptly tragic piece, Phillis forsakes Colin for a wealthier older man; Colin drowns himself in a brook; Phillis realises her error and throws herself off a cliff. So much for the first part – in the longer 'Continuation', the ghosts of Colin and Phillis return to lift their friend Rover from his despond and grant him a lengthy vision of the afterlife:

Then I behel'd [*sic*] the fields call'd the Elysian
That look'd resplendent as eternal Summer
Where Briton, Frenchman, Dutchman, & the Grecian
Drunk angels Nectar from an Ariel Rummer ...

The two pieces set to music are the ‘Ode to the memory of George III’, and ‘The Discovery. A Pastoral Strain’, dated 1814, set by Moses Lawrence, leader of the band at the Royal Amphitheatre.

We cannot trace the appearance of any of Hogg’s poetry in print, which is not particularly surprising. But for all its obsession with celestial machinery the volume offers a fascinating insight into the preoccupations of an amateur poet in late Georgian London.

A LANDMARK OF TEXTUAL ARRANGEMENT
BEAUTIFULLY BOUND, WITH DISTINGUISHED PROVENANCE

41| **HOMER.** Ομηρου Οδυσσεια, και εις αυτας σχολια, και εξηγησις Διδυμου. Homeri Odyssea, et in eandem scholia et interpretatio Didymi. Cum versione Latina, geminoque indice. *Leiden, Frans Hack, 1655.*

4to, pp. 536, [44, index], with a woodcut printer’s device on title, text printed in parallel columns of original Greek and the Latin translation, the Greek scholia beneath as footnotes, lightly ruled in brown ink throughout; lightly browned, some minor spotting and staining, but a very good copy in eighteenth-century French red morocco with large gilt armorial block to each board (Olivier 626, *see below*), borders French-filleted, spine richly gilt in compartments and lettered directly in gilt, red morocco doublures with roll-tooled borders, marbled endpapers, endbands sewn in red, blue, and green on double cores; a few minor scuffs and marks, very neat repairs to endcaps and joints. \$2350



A handsome copy of the *Odyssey* volume of the 1655–1656 Hack-Elzevier Homer, which marked the opening of a new chapter in the history of the graphic arrangement of classical texts. Although issued together (the *Iliad* volume is, however, dated 1656), the two volumes are often encountered separately. The edition was printed in Leiden by Frans Hack, but some copies bear the imprint of Elzevier at Amsterdam.

This was the first Homer to be printed showing the Greek text, the Latin translation, and the pertinent Greek scholia on a single page. In his innovative, tasteful design and skilled typography Hack clearly took guidance and inspiration from the reading practices and needs of contemporary scholars; the result was a page layout of lasting effectiveness: it is pleasingly articulated in two vertical columns, arranging the Latin translation (printed in a slightly smaller type in a visual homage to hierarchy) in parallel with the original Greek text, based on the esteemed Estienne-Turnebus *lectiones*, and a horizontal foot section containing the Greek scholia (in smaller type), the other cardinal aid for the comprehension of the text.

Provenance: Emmanuel-Henri-Timoléon de Cossé-Brissac (1698–1757), *grand vicaire* of Lyons and later bishop of Condom in southwestern France, with his gilt arms in centre of each board; Claude Ruffier of Lyons, with his large armorial bookplate pasted on verso of front free endpaper; Vincenzo Niccolò Lipari (nineteenth-century ownership inscription on title and front flyleaf).

Willems 1202.

RARE STUDY OF INTERSEX ANATOMY

42| [INTERSEXUALITY]. Relazione, riflessioni e giudizio sul sesso di un individuo umano vivente chiamato e conosciuto sotto il nome di Giacoma Foroni. [*Mantua*], 1802.

4to, pp. 16, with 4 full-page engraved plates; occasional very light foxing, but a very good copy; unbound with vestigial stitching. \$8000

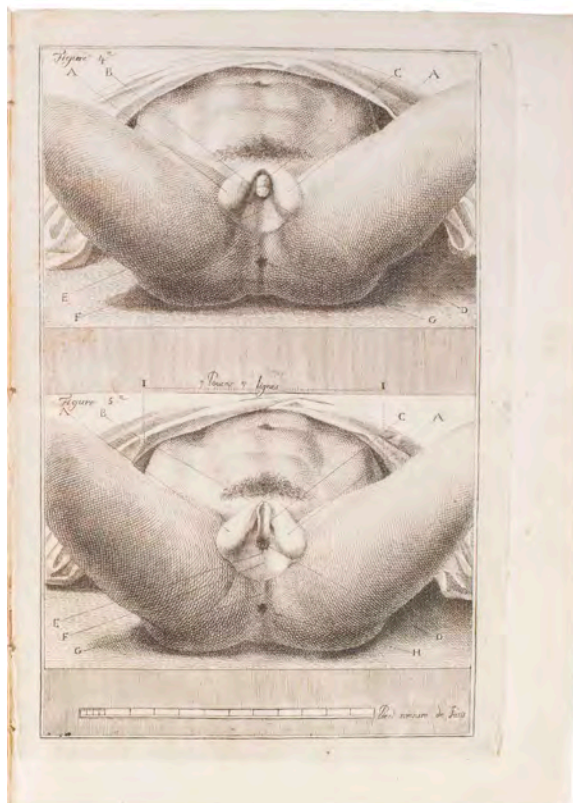
First edition thus, very rare, of a detailed anatomical and physiological study attempting to determine the sex of Giacoma Foroni, a young woman near Mantua with intersex characteristics.

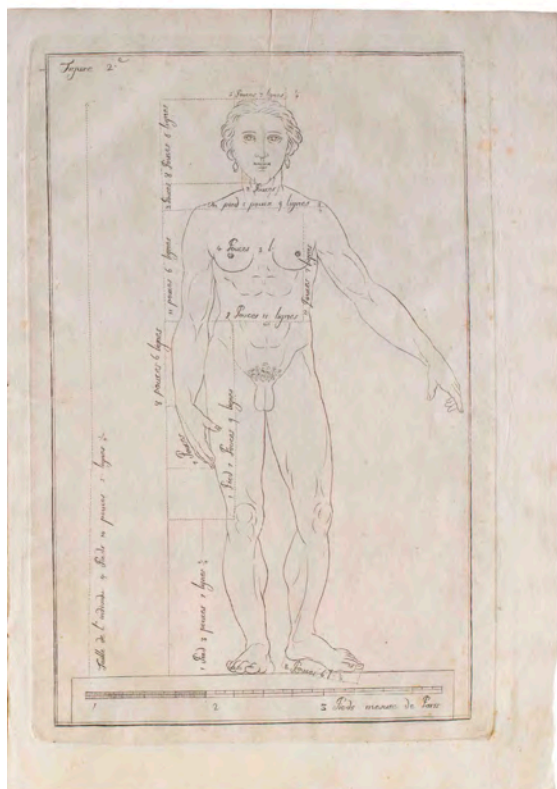
The text and accompanying plates report the observations and conclusions of a deputation of the medico-surgical class of the Accademia Virgiliana, sent to determine on anatomical grounds the sex of twenty-two-year-old Giacoma Foroni, living since baptism as a girl and now engaged to be married. Foroni had previously been seen by several local midwives, on account of her mother's worries regarding 'irregularities' in her anatomy and her extremely irregular menstrual cycle. The midwives had warned of possible risks she would face if she became pregnant, but all had concurred in describing her as a woman.

The report details how the deputation approached Foroni and her family, keen to take advantage of the opportunity to examine a 'living human individual' with 'physical anomalies'. They began by questioning her mother alone, then observed Foroni approaching from a distance, greeting her and speaking with her, and noting her consciously female identity. The deputation reassured Foroni that they were interested in her case from an enlightened spirit of furthering science and understanding, and that stigma and superstitious views of intersex people were firmly in the past. Foroni agreed to undergo physical examination, in no doubt that the medical experts would affirm her sex.

The delegation's conclusion was quite unexpected. On the premise that any individual could be determined either male or female on the basis of their sexual anatomy, they decided that Foroni was not a woman but a man with 'gravely defective' organs. Perhaps more damagingly, they determined that as a man she could not marry her fiancé nor, indeed, would she be able legally to marry a woman, as they considered her sexually incapacitated. They describe Foroni as an 'unhappy being', excluded (albeit by their own findings) from all the prospects available to a young person at the time.

This study is an unusually detailed account of an all-too-typical case of the treatment of intersex people in the modern period. Though recognised medically since antiquity and legally since the middle ages, the Accademia declared that the existence of 'hermaphrodites' was not supported by enlightened





science, and that therefore Foroni must be determined either a man or a woman on the basis of an invasive examination, without considering her own sense of her identity – and indeed that her identity should be corrected by this determination.

This version of the report was published by the Accademia, and included in its yearly transactions, *Saggio d'operazioni ed esercizi dell'Accademia Virgiliana nel Corso dell'anno accademico MCCCII*. It follows a longer version (as explained in the first footnote), published immediately before by the Società tipografica all'Apollo, which goes on to narrate Foroni's objections to the delegation's verdict, which (despite the reassurances of 'enlightened' intentions) prevented her marriage and ran contrary to twenty-two years happily lived as a woman. All three editions were published in 1802 with the same suite of plates, and are extremely rare.

IT\ICCU\LO1E\031269; two copies in Italian libraries (Cremona and Milan Ambrosiana), two further copies worldwide (British Library and Yale).

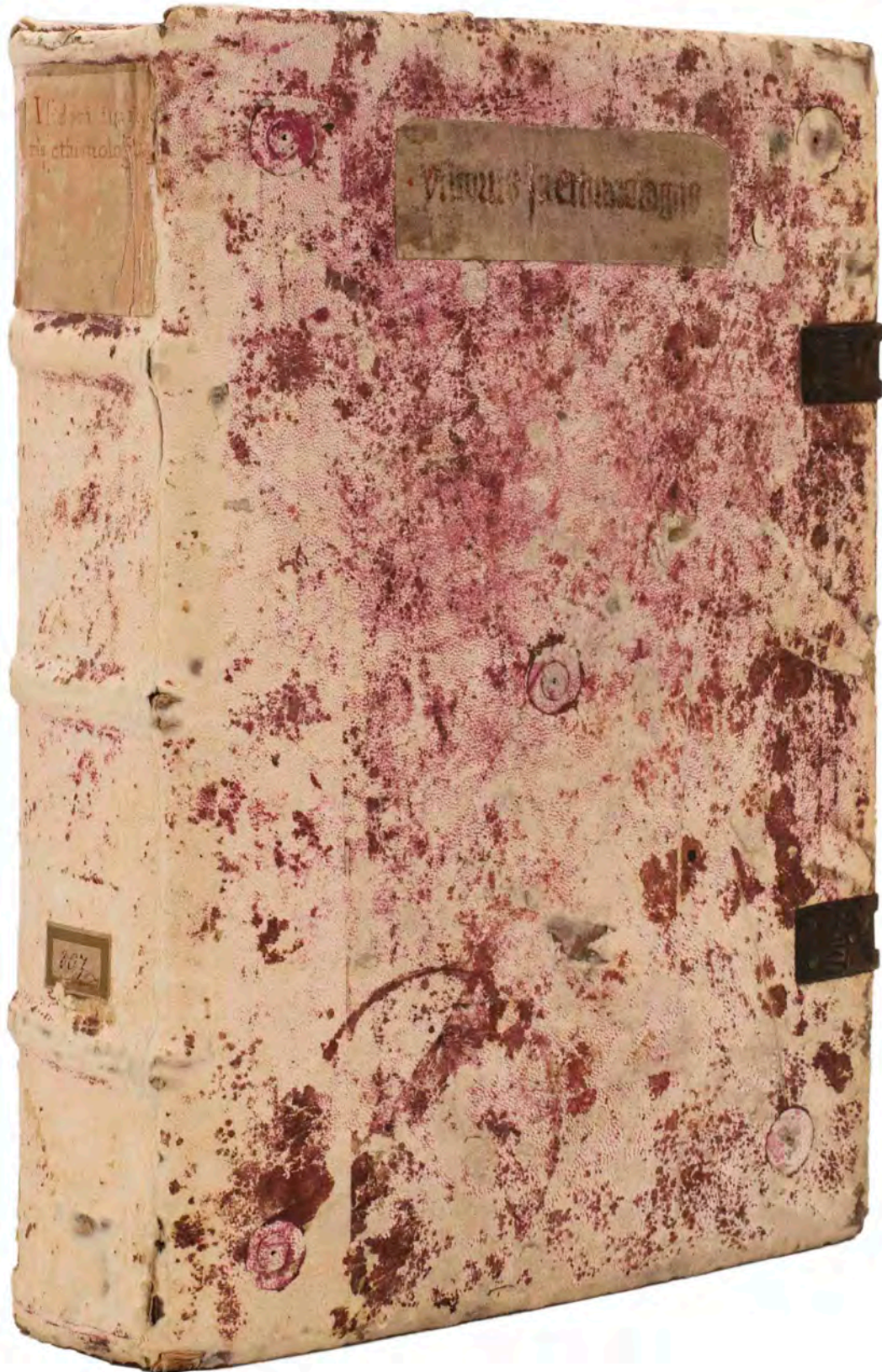
FIRST APPEARANCE IN PRINT
THE GREAT ENCYCLOPAEDIA OF THE EARLY AND HIGH MIDDLE AGES

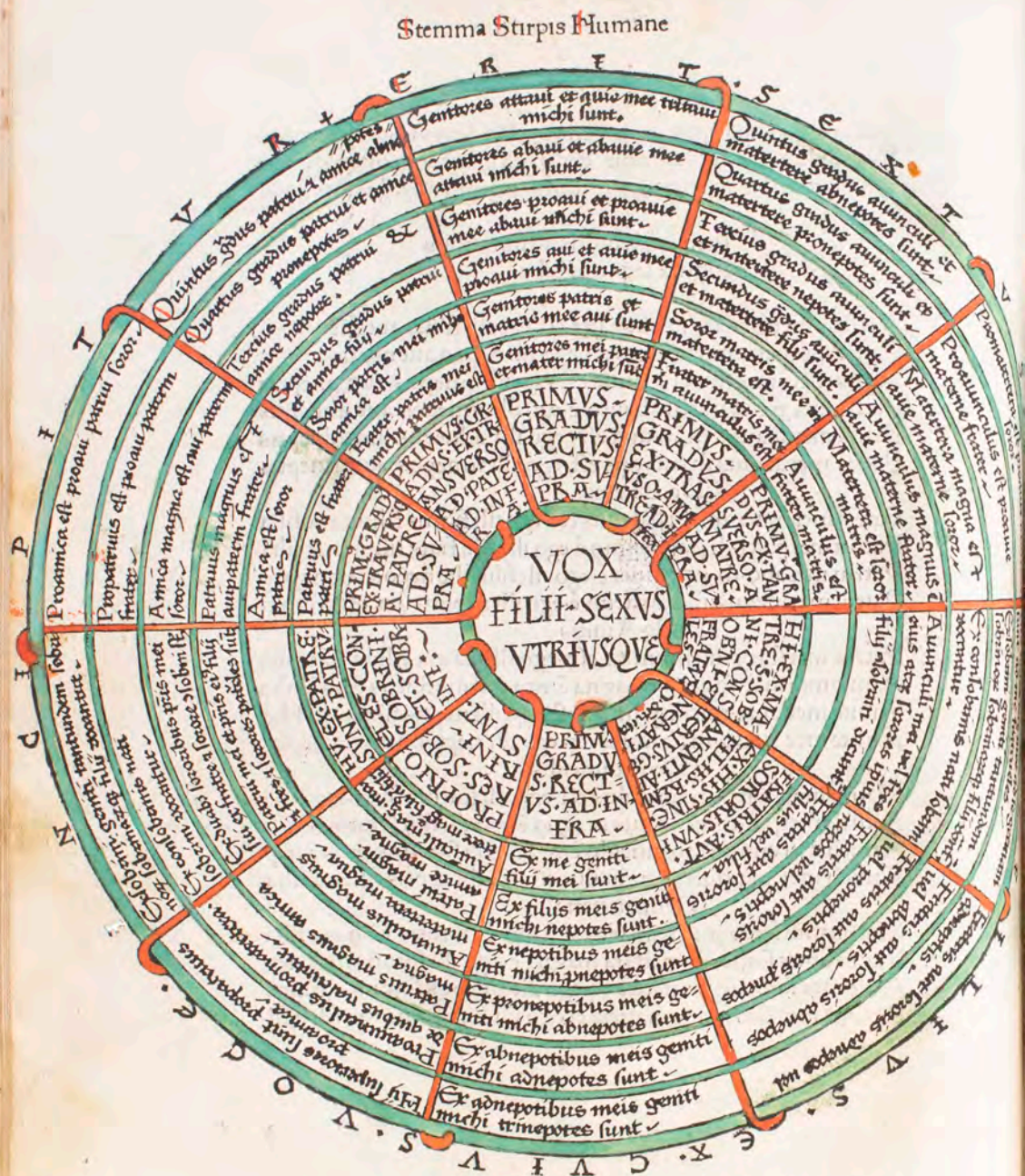
43| ISIDORUS HISPALENSIS. *Etymologiae.* [Augsburg:] Gunther Zainer, 19 November 1472.

Folio (298 x 216 mm), ff. [263] (of 264, lacking leaf g10, supplied at the time of binding in contemporary manuscript), the table (quire a) bound at end; 38 lines, table in double columns; with three full-page woodcuts on ff. 05v and 06r-v, small woodcut map on f. t7v, the woodcuts **finely coloured by a contemporary hand**, probably by the rubricator, in red, green, and blue; small woodcut mathematical and lunar symbols in text, highlighted in red; initial spaces of sizes between 3 and 7 lines, blank spaces for Greek words; marginal headings of table in red, running titles and flourished red Lombard initials in red in books I-VI, initials alternately in red, green, and occasionally blue thereafter, many of which are elegantly flourished and filled in a contrasting colour, two with grotesque profiles; paragraph marks, capital strokes, and some manuscript guide-letters in red or brown ink; **initialled by the rubricator 'N M' at end of table**; the table with printed word 'Finit' (as in BMC IB. 5440); line of blind bearer type at foot of f. 15v; a few early interlinear notes and marginalia; 10 leaves strengthened at gutter at time of binding, one woodcut slightly cropped at head, occasional light soiling, minor staining to last 2 ff. of table, a couple of small marginal tears or paper flaws, occasional offsetting of rubrication, but a very fresh, crisp copy **in contemporary South German pink-stained alum-tawed deerskin over wooden boards**, covers panelled and divided into a saltire pattern by intersecting triple fillets, two original chased brass fore-edge catches on upper cover, nail-bosses for clasps on lower cover, contemporary vellum manuscript title label on upper cover, vellum index tabs, formerly chained and with hole for chaining hasp at head of lower cover, later paper spine labels; rubbed and faded, clasps and metal corner and centre-piece bosses lacking, occasional small losses to leather; preserved in a folding cloth case. \$275,000

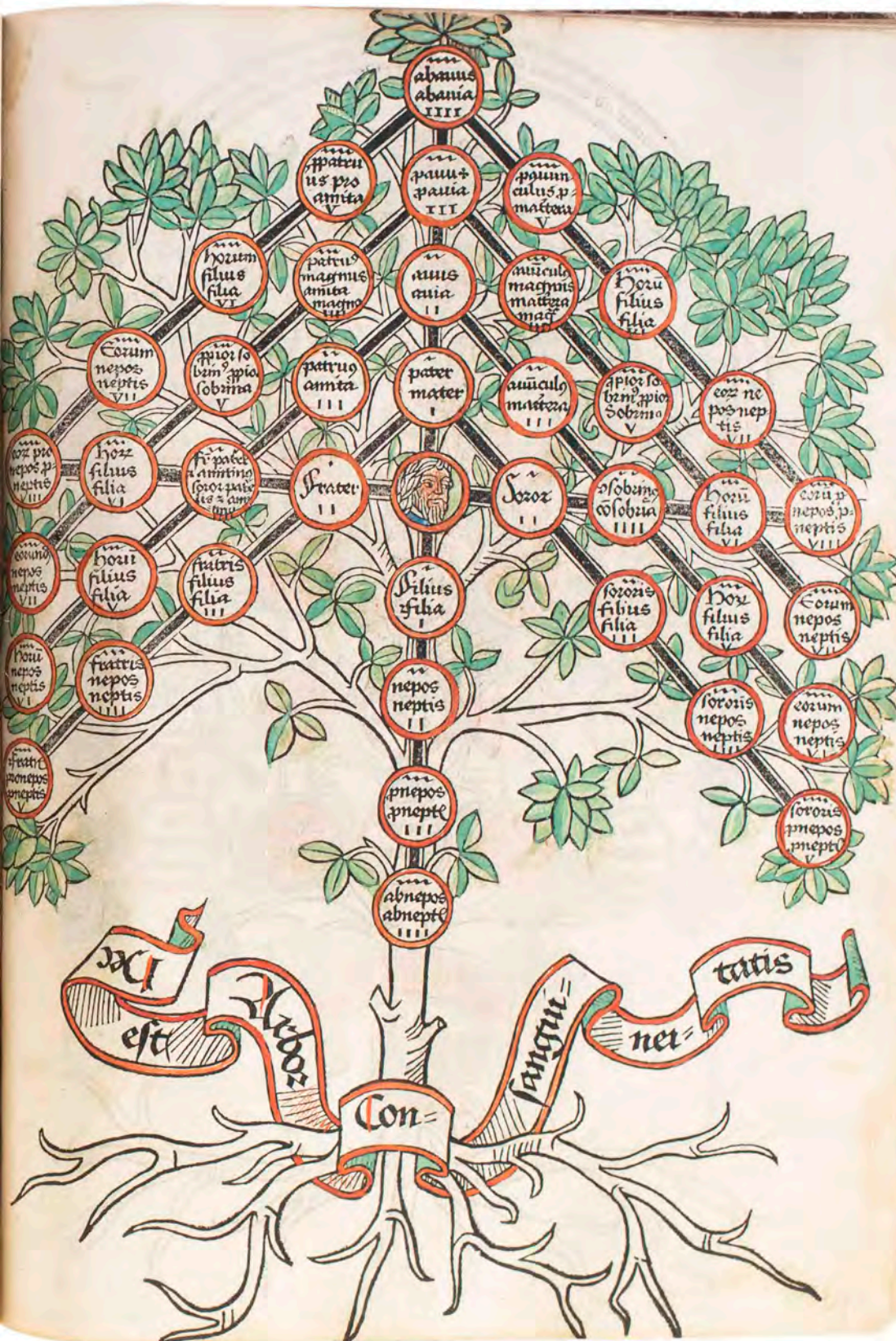
First edition of Isidore of Seville's enormously influential encyclopaedia, a pioneer of this genre. As a printed book, this is also a pioneer, **containing the first printed map**, and the first use by Zainer of his roman type in a book. This copy is splendidly enriched with contemporary colouring and rubrication (with rubricator's initials).

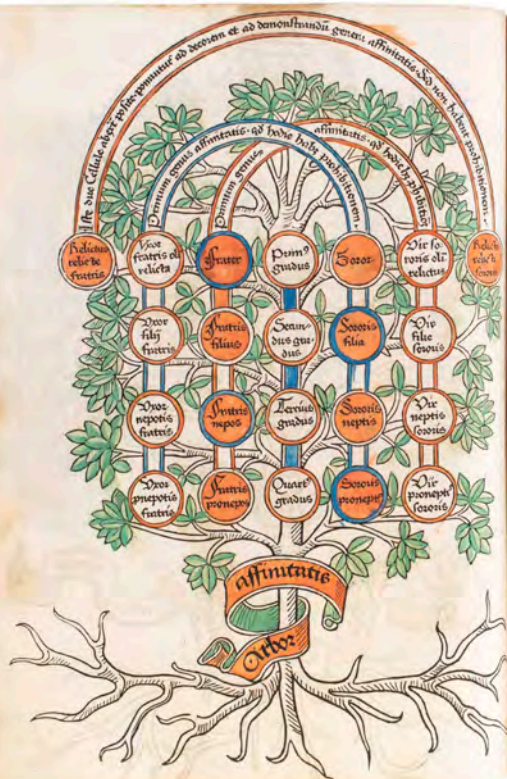
Isidore's encyclopaedia, read and referred to throughout Europe for many centuries, provided medieval and Renaissance scholars with a vast wealth of ancient scientific knowledge and lexicography, establishing itself as one of the main routes for the transmission of classical learning to the Middle Ages. 'An encyclopedic dictionary is too disconnected to present a scientific world view; but Isidore carefully and quite accurately preserved much of the scientific lore current late in the Roman period, when original work had long since ceased and facility in Greek had perished. If he was no Aristotle, he was a great improvement on Pliny, and his scientific content compares very favorably with that of Lucretius' (*DSB*). Mathematics, astronomy, geography, meteorology, geology, botany, agriculture, human anatomy and medicine are amongst the domains explored by Isidore alongside language, law and the liberal arts, in his pioneering endeavour to produce a single, all-encompassing, and logically accessible source.





Stemmata dicuntur ramusculi quos aduocati faciunt in genere cum gradus cognationum partiuntur. ut puta. ille illius filius. ille pater. ille auus. ille agnatus. et ceteri quorum figure hec sunt





Nec conjuguntur dum se paulatim propagant
 ordinibus diuturnis vsq ad vltimum gradum sub
 trahunt & propinquitas ille desinit cum rursus lex
 matrimonij vinculo repetit & quodam modo reuocat fugien
 tem. Ideo autem vsq ad sexti generis gradum conjuguntur
 constituta est vt scit lex tabulis multo generatio et hominis
 status finitur propinquitas generis tot gradibus terminat

Ad 2. Coniungit

De Coniugio
 In sexum significat non coniugium nisi aduersus
 vir eius. **M**artius vero **M**am fieri dicitur con
 iugem sonat et mare maritus. quali **m**at. **E**t enim
 nomen primum positum quod facit in diminutione masculinus
 in diminutione maritus. **S**ponsa in diminutione vocatus. **N**am
 ante nomen illud in matrimonium coniugem liberum matri
 bant in quibus **p**ropter coniugem conseruare in iura matri
 monij. **I**ndoluisse debant. **C**onseruare conseruare in iura matri
 monij. **V**erum ab **s**pondendo et **s**ponsam solum et **s**ponsam
 propriam spondere velle dicit. **E**rgo **s**ponsam non quia pater
 spondet **s**ponsilem dicit. **A**rrabo dicta quia arba quod
 enim datur pro coniugio bene datur quia coniugij bonum et
 quod vero causa fornicationis. aut adulterij tradit. et. **A**rrabo
 non arbo dicit. **D**icta autem ara e pro propter. **M**atrem. **E**t au
 tem ara non solum propter coniugis sed etiam pro qualibet
 promissa e datur etiam completur. **P**roca nuptiarum petito
 res. **P**recendo et petendo. **P**roca dicta e quia nubentibus
 preest quod nubent viri coniungit. **P**arantia. **P**arantia
 nam nuptia **p**arantia in nuptijs. **E**t nuptia pro parantia
 eo quod et ad nomen nubentis alluditur. **C**onare. e appellat
 a prima de positionis fide quibus ad nomen eius ignotus
 iugalis concubitus facit marita ioseph coniugis vocatorem quos
 non fuerat nec futura erat carnis vicia commixtio. **C**onuges au
 tem viri appellatur propter iugum quod imponitur mariti
 non coniugis sed iugum nubentis subici solent. **P**roter
 futurum etiam coniugis. **P**roter dicitur quod vultus iugis
 velent translatum a nubibus quibus coniugis. **V**ide
 et nupte dicuntur quia primum nubentium capta velentur.
 Obnuent enim cooperire eam. **C**um trans dicitur et inuiba
 hoc et inupta quod adhibi vultu solum non velat. **V**oxes vocat

INCIPIT LIBER OCTAVVS DE
ECCLESIA ET SINAGOGA.

[illegible]

Rogina a putando philosophos nominantur: id est
hoc caputo est bonum hoc puto est verum ¶ **R**eligi-
appellata a rebus que vni deo religiosam animam
stras ad cultum diuinum vniuerse faciunt ¶ Quod verbum co-
positum est a relinendo id est eligendo et re ¶ Religi-
religio dicitur ¶ **R**ina finis autem in religione
colendum dicitur in hominibus perquiruntur id est fides
caritas ¶ **I**nde quod credendum ¶ **I**n spe quod sperandum ¶ **I**n caritate
quod amandum ¶ **F**ides est quia vtracque credimus id
est in quicquid videre valeamus ¶ **N**am credere id non possumus
quod videri non potest ¶ **A**utem nomen fides inde est dictum ¶ **F**i-
entia ab eo quod fit illud quod creditur ¶ **R**ede inde fides
dicta et hominem ¶ **I**nde ¶ **S**peo vocatur quia in spe
credendi quasi est pons ¶ **V**nde celsior deperato dicit ¶ **E**nti
pes nullam progrediendi facultatem ¶ **C**aritas quare peccata
omni amittit futuram gloriam non sperat ¶ **C**aritas gratia lacrimarum
¶ **I**tem interpretatur quod dios in se tollit ¶ **N**am dicitur a do-
nando ¶ **I**tem quod ¶ **A**more dei et proximi de qua apostolus ¶ **R**e-
nirudo inquit religio ¶ **R**eligi dicitur quod autem hoc omnibus qua-
ritur diligere ¶ **C**reata et sperat quia non diligitur nisi mutua
bona facit fructu laborat ¶ **O**mnia dicitur caralis non dicitur
dei magis amor dicit foli ¶ **D**ilectio est autem nomen tantum
in melioribus rectus amor dicit

Ide. **H**ereli sic ab electone vocatur. qd saltem vnuq; dicit fibi eligat quod melius fibi videatur. vñ philoso-
phi pñ pñtuerit. achademici epicture et stoici. vñ
cui alii qui pererum dogma cognoscunt. arbitrio suo de ecclesia
confutent. Ideo hereli dicitur graeca vox ex interpretate
electioms quia quibz arbitrio suo ad instituenda sua dñs
pienda que libet ipi fibi eligat. Nobis vero nichil nostro ex
arbitrio inducere licet. sed ne eligere. quod aliqui de arbitrio suo
induxerit. **A**postolus autem dei habemus auctore. qui ne ipi
quicq; ex suo arbitrio quod inducendum elegerunt. sed accepta
suo disciplinam fideles nationibz assignauerit. itaq; sic
gram angelus de caelis alter euangelizauerit anathema vocabi
qñt secus a sequendo sic tenendo nominata. Nam fecit decimus



mittit fruges. vice hiemis & estatis pati. Gignit autē tincti co-
loris homines. elephātes ingentes. monoceron bestiam. pſitaci
auem. ebeum quoq; lignum. & cinnamum. & piper. & cala-
mum aromaticum. Mittit & ebur. lapides quoq; preciosos. be-
rillos. crisoprassos. & adamantem. carbunculos. lignites. marga-
ritas. & vniones. quibus nobilium ſeminarum ardet ambitio.
Ibi ſunt & montes aurei. quos adire propter dracones & grifes
et immenſorum hominum monſtra impoſſibile eſt. ¶ Parthia
ab indie finibus vſq; ad meſopotamiam generaliter nōmiatur.
propter inuictam enim virtutem parthorum & aſſiria & reliq;
proxime regiones in eius nomen tranſierunt. Sunt enim in ea
aracusia. parthia. aſſiria. media. & perſida. que regiones inuicem
ſibi coniuncte initium ſibi a dindo flumine ſumunt. tigris clau-
duntur. locis montuoſis & aſperioribus ſite. habentes fluuios
idaſpen & ararim. Sunt enim inter ſe finibus ſuis diſcrete. noīa
a propriis auctoribus ita trahentes. ¶ Aracusia ab oppido ſuo
nuncupatur. ¶ Parthiam parthi ab ſcithia venientes occupaue-

This is the first book printed in Zainer's roman type, which he had used previously only in a broadside calendar. By far the most remarkable woodcut in the apparatus of illustrations is the small mappa mundi, which stands as the very first printed map. It is a simple T-O map, a schema used in manuscripts of the *Etymologiae* from the eighth century onwards. In this basic type the disc of the world is divided into three zones separated by a T-shaped Mediterranean Sea, with Asia uppermost, and Europe and Africa in the two lower sections, the whole circumscribed by the world ocean. Each continent bears the additional name of the son of Noah who was said to have settled it.

The rubrication in this copy, with its green initials and vibrant infills and flourishes, is an excellent example of early Augsburg book decoration. The very early replacement of the missing printed leaf is in itself another valuable witness to early printing practices: the leaf, containing most of chapter 25 and the beginning of chapter 26, Book 5, was faithfully replaced with one written in a contemporary German cursive hand; as its conjugate leaf is intact and correctly printed, it is likely that the now missing leaf was removed because of a defect incurred soon after printing.

Provenance:

1. The Cistercian monastery of Stams in the Austrian Tyrol, probably from an early date. On the front free endpaper is a long note by Abraham Gluckh of Sieben Kirchen (Mals) commending the work to the reader and dated from Stams on 16 November 1549. One Peter Gluckh, also of Sieben Kirchen, was Procurator of the Abbot of Stams and is named thus in a document of 1547 notarised by Abraham (Hauptstaatsarchiv Stuttgart B 515 U 1884). On the first leaf is the later sixteenth- or seventeenth-century ownership inscription of Stams.
2. Donaueschingen, Court Library, Princes of Fürstenberg, with stamps (sale Sotheby's London, 1 July 1994, lot 166, to Quaritch).
3. Helmut N. Friedlaender, with bookplate (sale Christie's New York, 23 April 2001, lot 63).

H 9273*; BMC II, 317 (IB. 5440–5440a); BSB-Ink. I-627; Campbell Maps, 77; CIBN I-67; Harvard/Walsh 500; Schramm II, 24; Schreiber 4266; Goff I-181; Bod-Inc. I-035; ISTC ii00181000.



WITH TWO ORIGINAL FRONTSPIECE DRAWINGS

44| [JUVENILE]. [Library for Youth, or Book-Case of Knowledge, 10 vols]. London, printed for John Wallis ... [by T. Gillet or J. Cundee], 1800.

Ten vols, 16mo, comprising: *Geography and Astronomy familiarized* (pp. 64, hand-coloured frontispiece of two hemispheres, engraved plate of the solar system); *Short and easy Rules for attaining a Knowledge of English Grammar* (pp. 64, engraved frontispiece); *A Compendium of Simple Arithmetic* (pp. 64, with half-title and frontispiece); *Mythology, or fabulous Histories* (pp. 63, [1, ads]); *The History of England from the Conquest to the Death of George II* (pp. 64, engraved frontispiece, 30 hand-coloured woodcut portraits in roundels); *Scripture History* (pp. 32, 32, engraved frontispiece); *A Natural History of Birds and Beasts* (pp. 32, frontispiece and 15 other leaves of engraved plates, numbered 8, 8); *A Familiar Introduction to Botany* (pp. 63, [1, blank], half-title, frontispiece and four other engraved plates, all handcoloured); *British Heroism, or biographical Memoirs* (pp. 64, frontispiece); *Rewards for attentive Studies* (pp. 62, [2], half-title, engraved frontispiece, final leaf of ads); fine copies, in the original coloured boards (variously pink, red, yellow, blue, green, and grey), contrasting printed cover labels in yellow, blue and red, contrasting paper spines in red, green and blue; *Natural History* supplied from a different source, with no paper spine; contemporary gift inscription to front pastedown of all but the supplied volume: 'Wm Hopkins, the gift of Mrs. Hartley'; original pen and wash drawings for the frontispieces of *The History of England* and *Mythology*, pasted onto blue album paper.

\$6500

A fine complete set of Wallis's *Library for Youth* also known as the 'Book-Case of Knowledge', with all ten volumes in the first editions, dated 1800, and with two original designs (in reverse) for the frontispieces.

1800 was the year of the miniature library. The publisher John Marshall, who was soon to corner the market, issued no fewer than three sets that year, *The Juvenile, or Child's Library* (16 vols), *The Infant's Library* (17 vols, for younger children) and *The Doll's Library*. The first of Marshall's libraries to appear was *The Juvenile Library*, advertised in *The Times* on 22 November 1800. Wallis is often spoken of as Marshall's imitator and competitor, but it is not entirely clear to us that Marshall has precedence. The final volume in Wallis's *Library for Youth – Rewards for attentive Studies*, with the cover label 'Moral Tales' – has a frontispiece dated 16 June 1800, fully five months before Marshall's volumes were published; its advertisement leaves list all ten volumes in the order presented here. *Mythology* also has an advertisement leaf for the 'Library for Youth', listing nine subjects (but omitting *Scripture History* and listing *Geography* and *Astronomy* separately), in a different order, suggesting the project grew during execution. The use of two different printers (Gillet printed six, Cundee four) suggests a rushed affair – perhaps in order that Wallis could get his sets out before Marshall's? A number of volumes were re-printed in 1801, and mixed sets dated 1800-1 can also be found, sometimes in a wooden box in imitation of a book-case, labelled 'Book-case of Knowledge'.

Complete sets of Wallis's *Library for Youth* are very scarce, all the more so with all volumes dated 1800 – we have traced examples at Miami and UCLA only in Library Hub and OCLC, most other locations lacking at least one volume.

THE FIRST CROATIAN MISSAL

45| [KASIC, Bartol (or Bartholomaeus CASSIUS)]. *Rituale Romanum Urbani VIII Pont. max. Iussu editum illyrica lingua. Rome, Congregatio de Propaganda Fide, 1640.*

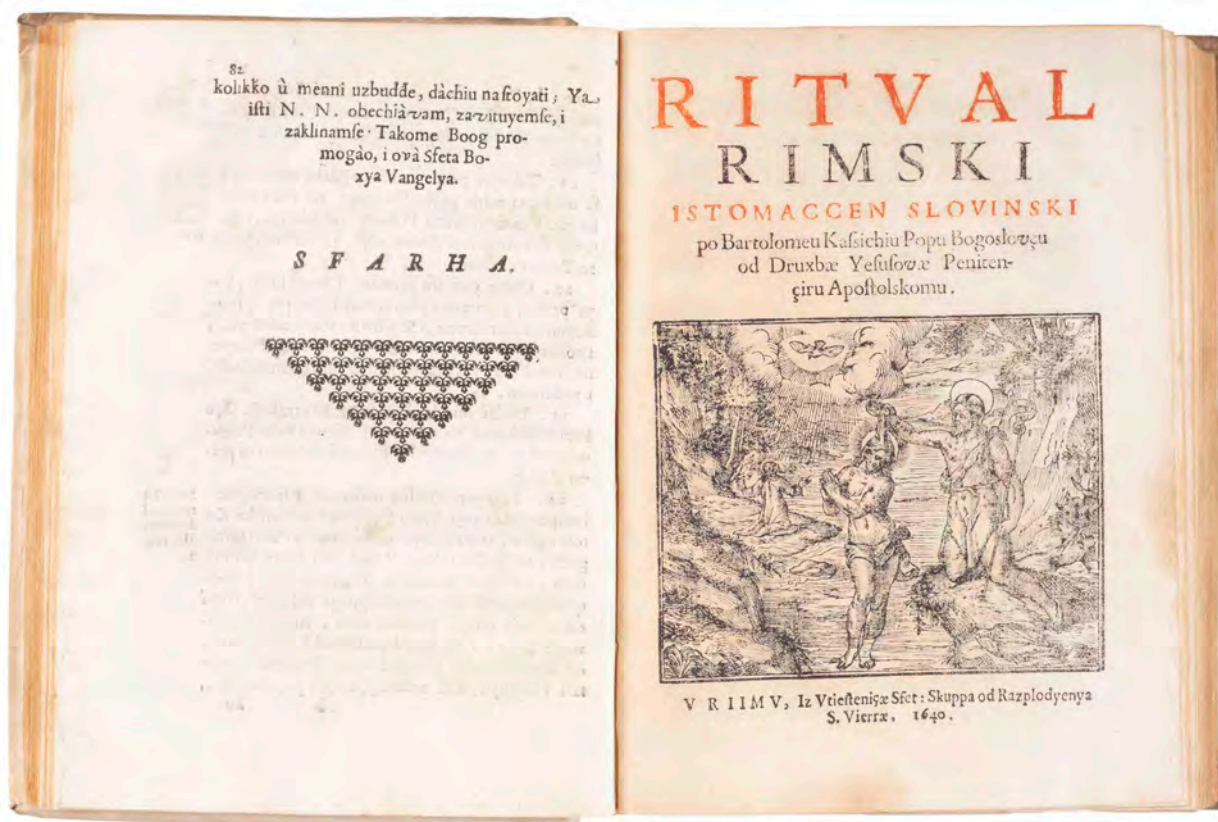
[issued with:]

KASIC, Bartol. *Ritual Rimski Istomaccen Slovinski. V Riimu, Iz Vtiestenicae Sfet; Skuppa od Razplodyenya S. Vierrae, 1640.*

Two parts in one vol., 4to, pp. [34], 82; 450, [2]; *first work*: text printed in red and black, diagrams to text, engraved vignette on title, typographic tailpiece; *second work*: text printed in red and black, printed musical notation, large engraved vignette on title and several engraved vignettes throughout; very light toning to pages, but a very good copy, in contemporary stiff vellum, ink titling on spine; a few pencil annotations in the margins in Croatian; stamp of Cardinal Gabrielli to first title and p. 1 (*see below*), paper printed exlibris of C. Lacy Hulbert-Powell to the front paste-down. \$6750

First edition, rare especially as complete with both parts as here, of the first Roman Missal in Croatian, an important association copy from the library of a Prefect of Studies of the Propaganda Fide. The Missal is printed in Shtokavian (or Štokavian), the prestige dialect of the pluricentric Serbo-Croatian language and the basis of its Serbian, Croatian, Bosnian and Montenegrin standards. The Missal is adorned with many woodcuts and includes musical notation.

As well as publishing the first such translation of the Missal, Jesuit Bartol Kašić (Bartholomaeus Cassius, 1575–1650) published the first Croatian-Illyrian grammar and produced (but did not published) a translation of the Bible. After his formative years in Pag (then Republic of Venice, now Croatia) and



Rome, and after his ordination in the Society of Jesus, Kašić embraced the Catholic and Pan-Slavic propaganda activities of Aleksandar Komulović. He lived in Dubrovnik from 1609 to 1612. In 1612–13, disguised as a merchant, he went on a mission to the Ottoman provinces of Bosnia, central Serbia, and eastern Slavonia, whence he reported to Pope Paul V. A second mission was carried out in 1618–19; details of both were included later in his (incomplete) autobiography. After a second stay in Dubrovnik (1620 to 1633) he returned to Rome, where he spent the rest of his life. There he published several works, the most remarkable being the long and detailed *Ritual rimski*, running to over four hundred pages, and soon used by all Croatian dioceses and archdioceses except for the one in Zagreb, which also accepted it in the nineteenth century.

Provenance: from the personal library of Cardinal Giovanni Maria Gabrielli (1654–1711), esteemed theologian, Qualificator of the Inquisition, and Prefect of Studies at the Urbanian College of the Propaganda Fide in Rome, who famously defended François Fénelon during his Inquisition trial for sympathies to Quietism.

Sommervogel IV, col. 937. Though library records are sometimes unclear regarding the presence of one or both parts, a search through OCLC reveals three copies for the Latin part (British Library, Glasgow, and NSW) and together five in the UK and US for the *Ritual rimski* (CUL, Yale, Harvard, Ohio, and Utah); some other copies are held in institutions in Continental Europe.



ANNE LISTER'S DIARY – THE FIRST APPEARANCE IN PRINT COLLECTED AND CONCEALED BY A CONTEMPORARY READER

46| [LISTER, Anne, and John LISTER (editor)]. Social and political Life in Halifax fifty Years ago [– early in the nineteenth Century]: Some Extracts from the Diary of a Halifax Lady. [*Halifax, Halifax Guardian, May 1887 – April 1889*].

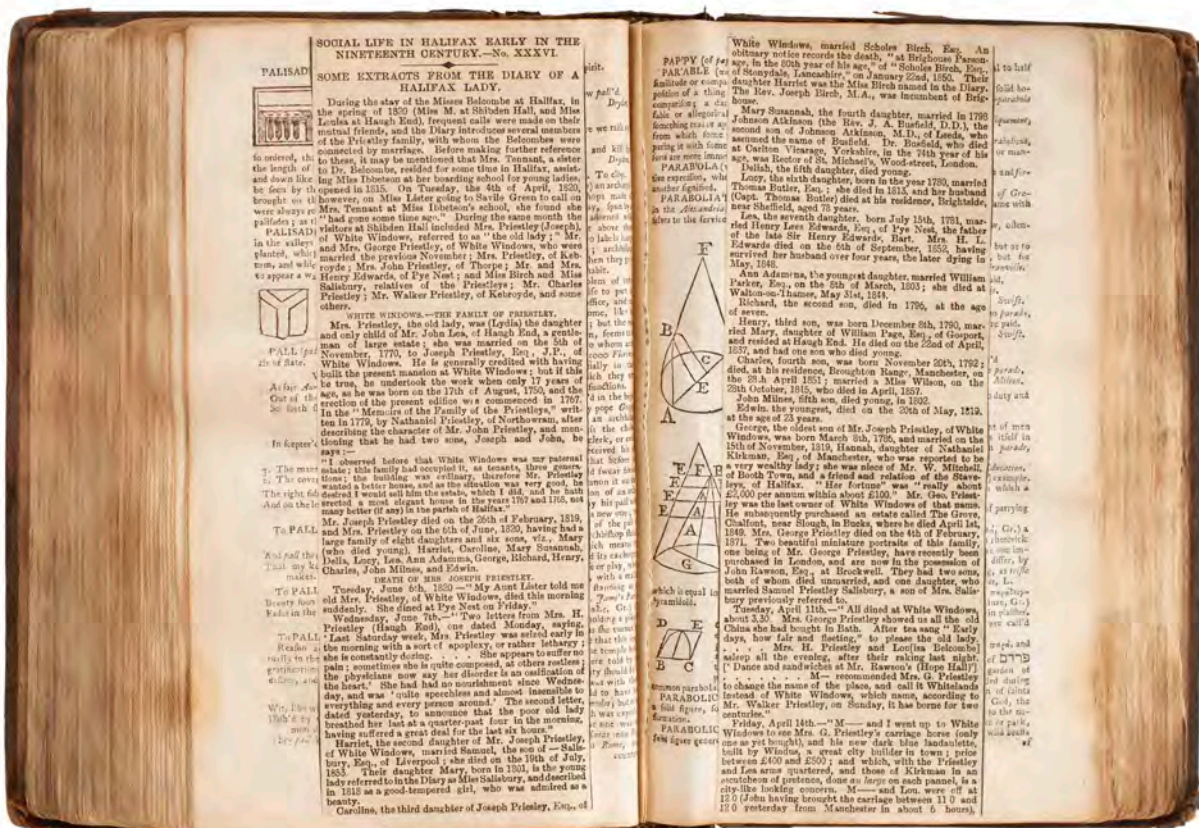
[extracts pasted into:]

BAILEY, N. The new universal etymological English Dictionary ... Vol. II ... the fourth Edition. London, T. Waller, 1756.

Volume of newspaper articles, 8vo, nos [2], II, 'II', III-XXII, 'XXII', XXIII-XXXII, XXXIV-LVI, 'LVI', LVII-LIX; in all 62 articles (of 121) in 320 clippings, pasted onto 230 pp. of the *New Universal Etymological English Dictionary*, other leaves excised to allow for the clippings; a small section (15 ll.) removed from no. LI; contemporary reversed calf, worn, panels roll-tooled in blind, spine reinforced in the nineteenth century with a strip of red roan, printed paper label (taken from the title of a subsequent column of *Social and Political Life*); upper pastedown inscribed in ink 'Late Mrs Turner's', printed booklabel of James Graydon. \$4750

A remarkable volume of the first appearance in print of any part of the journals of the celebrated lesbian diarist Anne Lister, published in the *Halifax Guardian* and collected by a contemporary reader.

Though now widely known for her masculine dress (earning the nickname 'Gentleman Jack') and for the detailed and intimate accounts of relationships with women recorded in cipher in her diaries, Anne Lister (1791–1840) was in her lifetime well-established in Halifax as a land-owner and businesswoman who pursued scholarly interests and exercised political influence, and as a traveller to Europe and Asia. It is these aspects of her life which her cousin, John Lister (1845–1933) considered to be of public interest when he began publishing extracts from her diaries in the *Halifax Guardian* in 1887, and which here offer a rich portrait of Anne Lister's wide interests and (at times narrow) views. Among a great many and varied topics are discussed: local commerce and infrastructure; meteorology and its effects on agriculture; her travels in France and visits to Paris; the wholesale prices of whale-oil and iron; the conditions of victims of the Atlantic slave-trade; several road accidents; the death and funeral of Queen Charlotte; local sermons and lectures and those who gave them (among them Rev. Patrick Brontë of Haworth); the superiority of French musicians but not of their music; entertainments from fireworks to Indian jugglers; the Halifax Subscription Library and its 'awkward, ugly, inconvenient' refurbishment; Virgil, Catullus, Thucydides, Horace, and other Classical authors (although she could in 1818 not afford to subscribe to Valpy's *Delphin Classics*); and highway-robbery around Halifax, and the inconvenience of a footpath near the house (necessitating threatening passers-by with a pistol).



These subjects are interspersed among accounts of local and social events and detailed reports of journeys (and often interesting conversations with fellow passengers), and contextualised by John Lister with information from Lister's correspondence and other papers. At the time of publishing it is almost certain that John Lister was unaware of the nature of his cousin's relationships with women, and Anne's partners (most notably Isabella Norcliffe, Mariana Belcombe, and Ann Walker) appear often; excerpts of her correspondence with her 'intimate and valued friend' Belcombe and Belcombe's sisters (in issue XVII) were surely interpreted by their editor merely as evidence of romantic friendships.

It is likely in 1892 that, with the help of the Bradford antiquarian Arthur Burrell, John Lister cracked Anne Lister's cipher and first read the coded portions, with their "intimate account of homosexual practices among Miss Lister and her many 'friends'" (Burrell, quoted by Liddington). Liddington notes that this comes in the particularly hostile period following the 'Blackmailer's Charter' of 1885, and that John Lister's political career (both locally and as first national treasurer of the Independent Labour Party) and suggestions of his own homosexuality may have caused him 'particular anxiety about unkind publicity': although Lister did not follow Burrell's advice to burn all of the diaries, he evidently agreed with his view that the coded portions were "entirely unpublishable" (*ibid.*) and discontinued *Social and political Life in Halifax* in October 1892 without mentioning his discoveries.



Although others read and researched Anne Lister's papers and diaries in the twentieth century (Muriel Green, Phyllis Ramsden, and Vivien Ingham had all deciphered coded sections), published work continued, in Ramsden's words, to "tell her story with restraint and decorum" and to exclude "her sentimental exchanges with her friends, excruciatingly tedious to the modern mind [and] of no historical interest whatever" (quoted by Liddington). It was not until Helena Whitbread's *I Know My Own Heart* of 1988 that public attention was brought to the 'sentimental exchanges'; the project to transcribe the diaries in full, begun in 2019, is ongoing.

The present volume is a curious and queer assembly, collecting the first sixty-two issues of *Social and political Life in Halifax* and preserving them hidden within the pages of a dictionary. Though the immediate context of its creation is not known, it demonstrates a remarkable interest in and care for the diaries of Anne Lister, presumably by a local reader and within living memory of their author (and certainly of her partner and heir Ann Walker, who lived until 1854). The 'late Mrs Turner' mentioned on the pastedown, likely the compiler, remains elusive.

Library Hub finds issues of the *Halifax Guardian* for the period of *Social and Political Life*'s publication at the British Library; of these years, only 1889 is digitised on the *British Newspaper Archive*. We are not aware of any similar private collection of the series, which offers not only Lister's text but also an unusual insight to her reception in Halifax later in the nineteenth century.

See Liddington, 'Anne Lister of Shibden Hall, Halifax (1791–1840): Her Diaries and the Historians' in *History Workshop* no. 35 (Spring 1993), pp. 45–77; and Steidele, *Gentleman Jack: A Biography of Anne Lister, Regency Landowner, Seducer, & Secret Diarist* (2018 trans. Derbyshire).

A HUSBAND AND COACH FOR FORTY SHILLINGS

47| [LOTTERY SATIRE]. A Scheme for a New Lottery: or, a Husband and Coach and Six for forty Shillings. Being very advantageous to both Sexes; where a Man may have a Coach and Six, and a Wife for Nothing. Here's a Whim Wham newly come over, and who will prick at my Lottery-Book? With a Scheme to prevent the Downfal of the Ch[arita]ble Cor[poratio]n. By an old Sportsman ... To which is prefix'd the Author's Picture drawn to the Life; being fit to be hung in the Lodgings of all Ladies of Pleasure, as a Memento Mori. With a recommendatory Poem in favour of the said Lottery, to encourage Maids, Widows, single Women, Batchelors and Widowers to put in. Also a Scheme scored in Lines, with the several prizes, where Ladies may divert themselves by pricking Blindfold in the said Lottery before the Time of Drawing, to try their Fortunes. And likewise a View of the Town by the Highgate Spy, taken thro' a Glass of the Projector's own making ... in which you may see those who can't see themselves: with an Account of what Persons of both Sexes are excluded the Advantage of putting into the said Lottery. *London, printed for T. Dormer, 1732.*

8vo, pp. 62, with engraved frontispiece, folding gameboard, full-page woodcut at end; upper margins trimmed close affecting 'A' in title and many headlines; modern quarter morocco. \$2700

First edition of this facetious proposal to match, for the fee of forty shillings each, fifty thousand 'maids and widows' with a similar number of 'gentlemen and tradesmen', by lottery. The 'gentlemen and tradesmen' include '500 Lawyers, 200 Petty-foggers ... 2 Scotchmen, both Pedlars, 500 Broken Booksellers' and an astonishing '21,000 Publishers'. Many of these professions appear on an inserted folding game sheet on which ladies may try their luck in advance (blindfolded, with a pin). The text includes a ludicrous multiplicity of technical conditions pertaining to the scheme, some of which involve allusions to such contemporary figures as Colley Cibber, Alexander Pope, and the eccentric 'Orator' Henley.

As well as being genuinely comic and generally satirical, *A Scheme for a New Lottery* has a specific target in the public's fascination with get-rich-quick schemes, as epitomized by the recently burst South-Sea Bubble, to which there are many references. Most prominent, however, is the Charitable Corporation, an inappropriately named organization, chartered in 1707, whose stated purpose was to conduct large-scale pawnbroking. In fact this was a swindle of massive proportions; the directors gambled wildly with

New Lottery.

the said Scheme, to

Projectors, of all
kets, so, I question
Part of the World
on me, and say, I
steps of others; as
arge Sums on Mar-
making Beach-Malt
Bubbles, and a
things; therefore I
one Penny of the
shall be deposited
ustees, who are to
the said Money, and
and Probity, and
of Land, viz.

e Honour I hope
into, when I tell
gentleman, of good
rary, and Landlord
the ancient and ho-
macnamarra's, of the
* * *

ho is indeed of the
the Plain Dealer,
Sabbath-day, at the
eps the Sign of the
n-dealing-lane, near
the

SCHEME for the Use of the LADIES.

Lawyer.	Bailiff.	Pleoman.	Taylor.
Petty-fogger.	Bailiff's Foll.	Stock Jobber.	Hawker.
Hillman.	Porter.	Mercer.	Lord's Steward.
Cobler.	Livery Servant.	Town Rake.	Blacksmith.
Journeyman Mercer.	Yorkshire Tapster.	Lord's Gentle- man.	Lord.
Scotch Pedlar.	Tinker.	Exciseman.	Goldsmith.
Yorkshire Jockey.	Valer de Chambre.	Broken Book- seller.	News Writer.
Broken Mer- chant.	Broken Banker.	Exchange Broker.	Killing Capt.
Guiney Sweeper.	Ensign.	Orator.	Tallyman.
Woman's Penthouse.	Com. Centinel.	Parson.	Pawnbroker.
Hackney Writer.	Strolling Player.	Non Con Par.	Sailor.
Publisher.	Death Hunter.	Preb. Parson.	Waver.



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the shareholders' funds, and the corporation provided thieves and pickpockets with an easy method of disposing of stolen valuables. In 1731 the scheme collapsed, and more than half a million pounds vanished.

The sheets of *A Scheme* were re-issued with a cancel title-page as *The Ladies Lottery ... written by Dean Swift*, 1732, an impudent mis-attribution (Teerink-Scouten 969). Kress 4041.

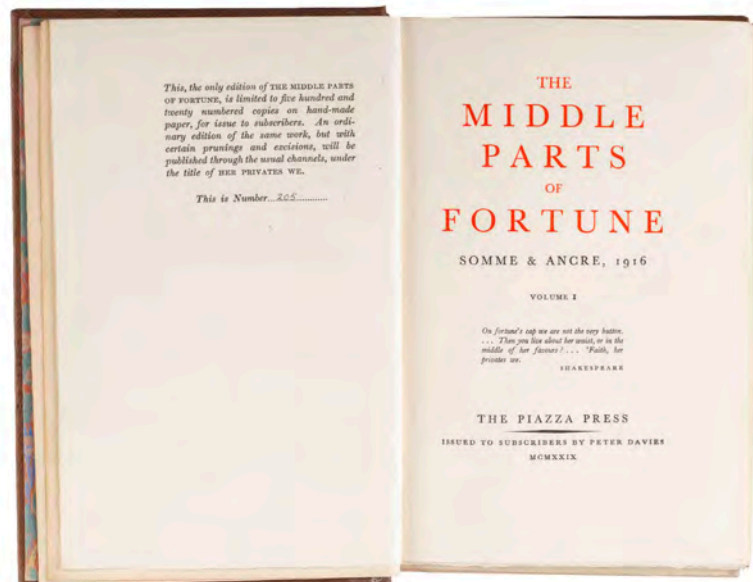
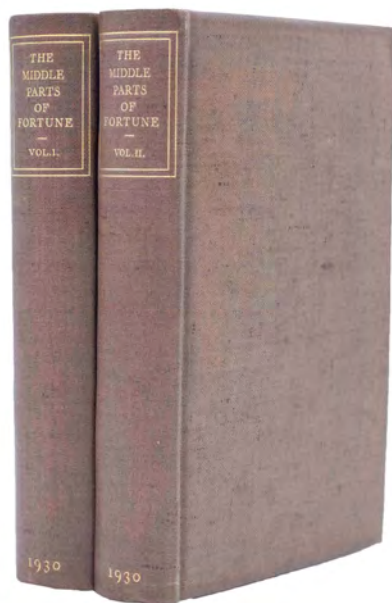
‘THE FINEST AND NOBLEST BOOK OF MEN IN WAR’

48| [MANNING, Frederic]. *The Middle Parts of Fortune.* Piazza Press, Issued to subscribers by Peter Davies, 1929.

Two vols, 8vo; lower and outer edges untrimmed; a fine copy in the original brown cloth (without the slipcase, as often); bookplate of the broadcaster and bibliophile D. G. Bridson. \$1000

First, limited and unexpurgated edition of this masterpiece of the First World War, published anonymously (Manning was only identified as the author shortly before his death in 1943); no. 205 of 520 numbered copies.

The trade edition, with ‘prunings and excisions’ (of swear-words etc.), was published under the title *Her Privates We*. Ernest Hemingway thought it ‘the finest and noblest book of men in war that I have ever read. I read it once each year to remember how things really were so that I will never lie to myself nor to anyone else about them’. T. E. Lawrence confirmed that ‘no praise could be too sheer’.





FROM THE LIBRARY OF JAKOB CHRISTMANN
ANNOTATED IN LATIN, GREEK, ARABIC, ARAMAIC AND GERMAN

49| 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 vol., folio, pp. [100], 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.

\$15,000

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 garyophylum [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': 'Errore scribarum pro Scemi lectum est Seni, sicut in plurimis pro m malè scriptum fuit n. Arabes enim scribunt راود شامی [quod est] Rhaponticum Syriacum. Aliud autem est صيني seni, quae regio est Indiae' (p. 344). 'Thus', he continues in his marginal note, 'you may see the errors into which those who are ignorant of Arabic throw themselves' (*trans.*).

Galenus. Ceterum adulterium, quod in Rheo fieri prodidit Galenus, id (ut paulo post distinximus) ad Ale-
ro tradidit Mesues. Cuius Rhei constitutum genera, nempe Turcicum, Barbaricum, & Indicum, quod etiam
vulgo vocat, omnia a regionibus, a quibus conuehantur, cognominata, nec in quibus proueniunt. Quippe totum
illud diuisum quatuor Ponticum, tum quod & Pontus ad Turcas vicinos dicitur, tum quod ab eis in Sinu
nullibus, in quibus ultra Tanaum flumen priores Turcas, Pomponij Sylo, & Plinii testimonio, narrantur in-
xerant. Imprimis in Pontum fidei tradit. Siquidem ab his non longe distat Rha fluminis, circa quod
quod Ponticum posterius uocatur, probatissimum auctorum testimonium, oriri certo scimus, plimum illam
posterius appellatum. Quo fit, ut hae in re non dubitemus in easse etiam Mesuem, quippe qui inter Rheogenem
auctenta Ponticum adfuerit, a ceteris tum specie, tum facultate diuersum, quoniam feruissimum & tam
appellatum, quod Ponticum. Porro Indicum ab India dicitur, ubi frequentissimum prouenit, nec non quod
est. Sed quantum ratio Sceniticum, & Indicum idem esse dixit Mesues, haec tamen compertum non habet
tasse Sinicum rectius legendum fuerit, quod & Sinus extreme Indiae populi (ut arbitror) destruat, cum plerumque
adnotatum generis ca regione mittat. Id quod manifeste idem declarat Mesues: quippe qui Sceniticum, aut Sinicum
Indicum esse asserat. Scenite enim (ut infra dicemus) Indiae populi non sunt, sed potius India, a quaui Sinus
Sceniticum, ut vulgata habet scriptura, mea quidem sententia uocari debet. Sane tamen qui uelint Sceniticum, aut Indicum
esse, nec a Sinu regione oriundum, quod & Maritimus non Sinicum, sed Sceniticum dicatur. Quamobrem
quidem, ut Admanus Lonicus in Arabiis hoc naves censet, & a Scenitis illius regionis populi Sceniticum, aut Indicum
uocari putat. Eiusdem vero Mesius opinionem fecutus, nullam inter Indicum, & Sceniticum facit differentiam
quippe qui scriptis libro primo de compositione medicamentorum, Rheum Indicum esse uocatum, quod etiam
ultra locis Indiae proximum, nempe a Scenitis populi, ut auctor est Stephanus de Arabibus Persidis, destruat. Tum
etiam Scenite dicitur Arabia populi omni aromatum genere sit destituit, cumque asserat Mesuem Sceniticum
& Indicum idem esse, eadē, peritio, Lonicus opinio. Velum tamen si possem Fuchsi sententiam probare. Vnde
Scenite etiam Straboni populi sit & Parthorum collegio Arle, & Mariane montes incolentes, distans ab India
similis militarius plausum nunc quingentis, nescio profecto, quoniam modo Indicum Rheum a Scenitis Part
rim populi Sceniticum dici possit, quo fit ut etiam Fuchsi opinionem longius suscipere nequeam. Ab his &
barica nomenclatura maria admodum effe recentiorum medicorum sententia. Quandoquidem sunt qui uocem
nam a Barbaria asprae provinciae, sic uulgariter appellata, ubi olim Caribago clarissima habuit fidei.
nem sequitur Fuchsius, quod scriptis libro primo de compositione medicamentorum, id uerum fuisse Rhubar-
bam, quod superioribus uanis secum addidit milites, qui cum Carolo Imperatore Turciae expugnarent. Ad
baricum uero credunt, quod & Barbari Indiae ciuitate, quae intra Indi flumini fauces effe sit, dedit nomen, ut
dicunt, & Barbaricum idem esse. Alij autem a Barbaria Erythraei pelagi insula, sic appellatum existunt, quod
dicitur a naves, & liberrime aromata deferentes magnam fidei meritis ubi imprimis habuerint emporium, a quo per
dicum sinum, tracto prius angustio mari de Maegra aromatum omne genus in Aegyptum per alia destituta
nes. Sed aliter se habet opinio nostra: quippe quod semper existimauerim, Rhubarbarum esse Troglodyticae
re regione ad non descriptis ibi etiam oriri, quod & regio Barbica antiquis fuerit appellata. Siquidem in
nisi in scriptis lib. vi. de simplicium medicamentorum facultate, tum lib. xxi. cap. vi. de tueria fidei
gibet esse Barbaram ad non comit: quod tamen Dioscoridis scriptura, & Plinius lib. xxi. cap. vii. & Pro-
perius descriptis in eorum regione nesci tradunt. Quinetiam reperio glaudem uingentis tamquam Galienus
a quoque regione, etiam Galienus, non tam tam libro Galienus in Arabiis, ubi etiam Troglodyticae regio & Plinius

12. Aquae in eis modi hominum mentibus insinuat haec inanis opinio: quoniam elapsis temporibus tanta Barbarice
 sunt reliqua exposita pericula. (Qualis enim cuius auro pondere nederetur) ut ad praeii magnitudinem eundem, cum
 tunc non desit medicum, nisi ubi morbos vel mortis periculo, vel diuturnis languoribus non macare, certis signis
 contingant. Quo scilicet fuit, ut passim haec reprobanda opinio duceretur homines ad credendum, quod in morbi
 curandis valens sit, uno uiculis sumum omnium medicamentorum esse Rhubarbarum. Huius uires ceteris
 diligenter, latiusque descripsit Mesius, sic inquit. Rhubarbarum innocens, leuissimum, & excellens est medicamen-
 tum, quale totius medicamentis purgante maxime expetitis complexum. Praeclit in omni genere Indicum, quod reser-
 uat, colore sub nigro rufescente, ponderosum, quantum sua subtilitas rarum, & quod cum fingitur, rufum, & glan-
 co colore alternante spectatur: item quod mansum croco infuso colore. Adulteratur autem, quod omnino etiam
 maceratum quibus oportet, hoc modo. Accipiunt impossibiles Rhubarbarum multum, totumque aqua macerant quingis
 digitis, exemplum deinde fecant, substractaque, ut, quasi aqua intendunt. Aquam uero, quam addidit, igne, uel sole
 nimis fecant, & in passulis confirmant ad regales usus. Praus coniecitur, quod syncrum non benebent ad
 fringit, subtilitas uero sit, & colore croco inficit. Adulteratur uero contra si habet, coloris interni uarietas
 cum emili, & subnigritas. Calscit, ac fecat fecundo ordine, etsi nonnulli primo tantum dicant. Constat tunc a-
 quis, iam terretis qualitatibus, quae adstringentem ei facultatem tribuunt, & eius substantiam conferunt. Est
 sensus etiam substantiam conferentibus particeps. Nec ignis quidem expertus est, a quibus amaritudinem, concu-
 rrentem tamen terreis qualitatibus, acquirit. Ac ipsi terretis qualitas in uno desiccat: ignea uero in subtile fer-
 rat, quo fit ut eius diuturnas qualitates cum aqua, aut uino perfunditur. Operatur autem in obstruendum afflicti-
 bus quibusdam facultatibus: terreis uero, ubi adflictiō sit opus. Omni pectus nox uocat, daturque, omni tem-
 pore, & state, aloe ut pueris atque tenellis, & pregnatibus facile exhiberi possit. Auger Rhubarbarum uires ca-
 piamus ferunt, ubi maceretur intubi, uel apud plantaginis decocto. Nisi memoris excidat, cum semper Indica
 uarietatem ipsi communicatur, cum maximo opere conficit. Ad eundem enim semper erit uini albi odorati modi-
 cum, praefertim, ubi ad obstruendum referendus paratur. Illud praeterea memorie retinendum est, quod si licet in
 diuturna uel diuturniora reperitur facultas. Sinceri macerati expressio probe conuenit, ubi tantum ad obstruendum
 diuturnae ac infans liberatione sit opus. Quod si post hasce functiones, usque adflictiōe roborate egerint ipsi
 qui quidem in puluerem contritum exhibendum fuerit. At illud quod igne torrefactum benebent operatur, ac uicem
 necesse quod comburitur. Purum, selectum, ac subtilius compactione quae, idcirco in tenuem puluerem conteri pos-
 sit. Rarum uero, ac laxum minime, quoniam ex uicementi ac longiori contritione facile euascent, ac deperdunt.
 Resoluitur item eius in sicca aqua, uel uino decoquitur. Desiccat Rhubarbarum non modo bifem, fed etiam punitum
 ferunt. Eius propria facies inest cum abstergendi, tum etiam roborandi nam neutriculum, quam tecur, & omni
 compunctionis amouendi. Clarificat Rhubarbarum in singuinem, obstruiones aperit, ac omnes pariter afflicti-
 tas, quos generant obstruiones: nempe aquam intereunt, regnum morbum, lenius erasunt, ac diuturnas fibres.
 Singuinem reuertuntibus, ac eius a qualibet parte manationibus qualitate, ac facultate subsistunt prodest. Datur ex
 parte ad alio diuturnis, rapitis, & tunc intereunt, quam externae facilius maximo inuamento, praefertim, si uino anserio
 deinde perinde communicatur, addito syncro et munito momento, ac etiam erythroidum praefectis tanquidum. Singula
 tribusmodi operatur, dylienterium cohibet, praefertim quod igne sit torrefactum, addito tamen alio inueniente uino, &
 plantaginis puluere. Vindictam ac carie, & terredine amaris tribus, nam quatuor. Verum si carie oblinatur, uel in mele
 repositur, uel in syrii quidam, uel in melle sapienter, diutius integrum, & syncrum feruari poterit. In Italia
 quoque Rhubarbarum non quidem in portis, & uiculis diutius reueritur, ac perierit non alioquin. Quod etiam in
 Rhubarbarum
 uires ex Mes.
 Rhubarbarum
 Rhubarbarum
 Facilius habet
 3 / in 1140
 Capis de alio
 Rhubarbarum
 Rhubarbarum



Elsewhere, Christmann corrects Mattioli's faulty German ('Firsch hyssop, & Hoster hyssop' to 'Kirchen hysop' and 'Closter hysop', 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, *trans.* H. Friedenwald, *The Jews and medicine* 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 (1554–1613), 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 dell'Agricoltura / Di Tatti (Giov.) Agricoltura'.
4. The earls of Haddington.

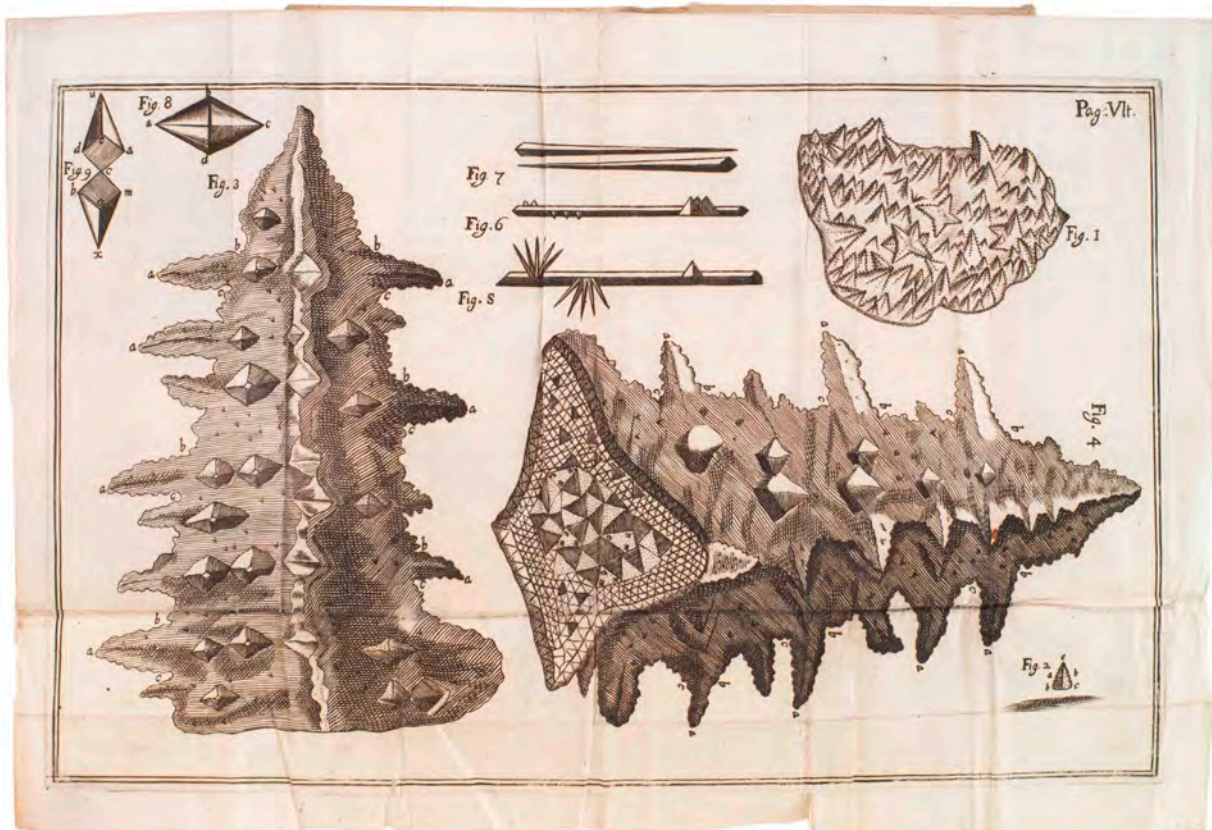
Adams D669; Nissen, BBI 1305.

THE FIRST DEMONSTRATION OF THE CRYSTALLISATION OF COOLING IRON

50| MAZZINI, Giovanni Battista. Congetture fisico-meccaniche intorno le figure delle particelle componenti il ferro... nelle quali si spiegano con chiarezza i principali fenomeni del ferro si dentro, come fuori del corpo umano. *Brescia, Giovanni Maria Rizzardi, 1714.*

8vo, pp. 227, [1, errata], with one engraved folding plate bound at end; a splendid copy, clean and crisp, in contemporary *carta rustica* over boards, ink lettering to spine; contemporary ink manicule to margin of p. 118 (marking a paragraph dealing with magnetic properties). \$3700

First edition, rare, of a ground-breaking monograph on the structure of iron. Mazzini (1677–1743) dedicated it to his mentor Vallisneri, who, in order to facilitate an exhaustive study, had given him a hollow block of raw iron from the mines of Fornovolasco in Garfagnana, covered with pyramid-shaped points of various sizes stacked one on top of the other. Through a series of ingenious experiments, detailed in this book, Mazzini established that these were iron crystals formed in the cooling of molten iron, thus demonstrating for the first time the process of crystallization which happens at a micro-level when, during the solidification of a molten mass, the disordered structure of the liquid is transformed into an orderly arrangement of crystals. In addition to describing the iron crystals geometrically as pyramids with a quadrilateral base, Mazzini concluded that the simple particles of iron join together symmetrically, generating crystals of the same shape. He therefore embraced and proved the hypothesis set out earlier by Guglielmini, who – anticipating the theory of the *molécules intégrantes* developed a century later by R.-J. Haüy – had argued that crystals are formed by the juxtaposition of simple particles of the same polyhedral shape of the crystals themselves. Mazzini's monograph is accompanied by an engraved plate with multiple illustrations, referenced in the text.

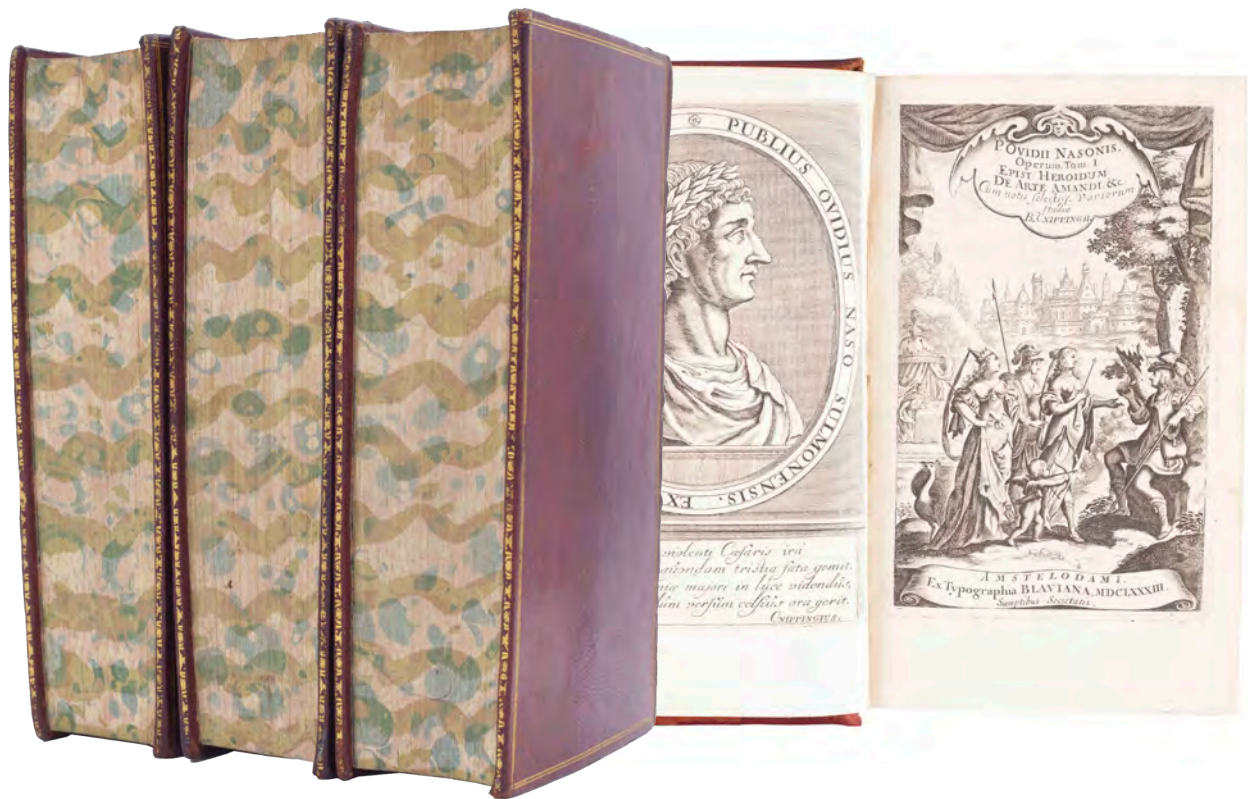


Peroni, *Biblioteca bresciana* II, p. 255. Rare outside Italy: OCLC finds only two copies in the UK (British Library and Edinburgh), four in Continental Europe, and five in the US (Burndy, Huntington, Illinois, NLM, Yale).

MARBLED MARVEL BY MONTAGU

51| **OVID.** Opera omnia, in tres tomos divisa, cum integris Nicolai Heinsii ... lectissimisque variorum notis ... studio Borchardi Cnippingii. *Amsterdam, 'ex typographia Blaviana ... sumptibus societatis', 1683.*

Three vols, 8vo, with 3 engraved titles, engraved frontispiece portrait, and 15 copper-engraved plates (all printed integrally), woodcut initials and tail-pieces; marginal paperflaws to 4 ff. (the last touching one character of text), very occasional marks or slight foxing, nonetheless a clean and bright set; attractively bound in mid eighteenth-century red morocco by Richard Montagu, spines gilt in compartments with gilt morocco lettering- and numbering-pieces, edges speckled, marbled, and painted, marbled endpapers, endbands in 3 colours on 2 cores, green ribbon place-markers; a few scuffs and marks, minor loss to spine of vol. II; twentieth-century bookplate of Robert J. Hayhurst to upper pastedown of vol. I. \$1150

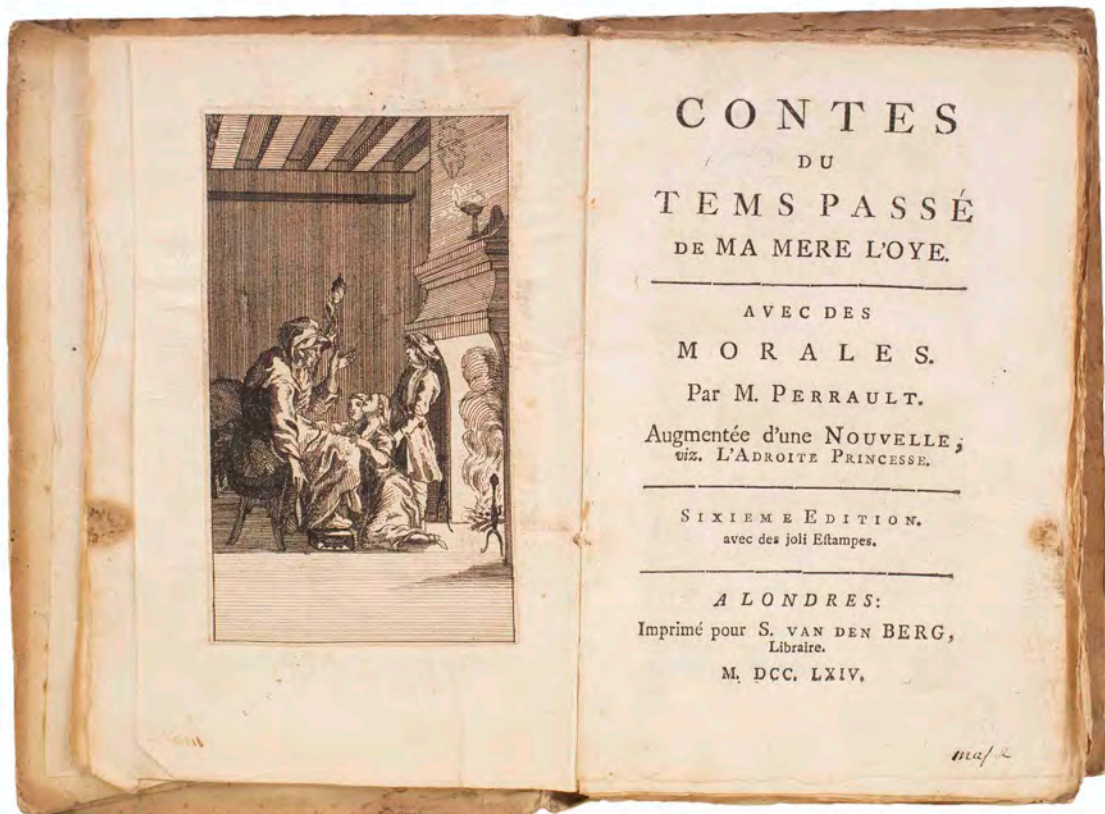


An attractive edition of Ovid's works, with extensive notes by Heinsius and Cnipping and a series of compelling engravings to accompany the *Metamorphoses*, strikingly bound by a leading London bookbinder of the eighteenth century.

Borchard Cnipping's notes were first added to the Hack edition of 1670, with engravings copied from an edition of 1662. The illustrations greatly augment Ovid's text: in addition to a frontispiece portrait and three theatrical engraved titles, each book of the *Metamorphoses* is prefaced by a composite image dramatically depicting numerous scenes from the text.

The bindings, with distinctive marbled edges and endpapers, are attributable to Richard Montagu of St Giles in the Fields (and later of Great Queen Street), a leading London bookbinder who flourished from the 1740s to 1760s and one of the earliest practitioners of marbling in Britain, known particularly for his bindings for the collector Thomas Hollis. Despite his great reputation at the time, Montagu's identifiable works are now extremely rare.

Graesse V, p. 70; see Bond, *Thomas Hollis of Lincoln's Inn: A Whig and his Books*, and Howe, *A List of London Bookbinders, 1648–1815*; Nixon and Foot, *Decorated Bookbinding in England*, p. 87.



MOTHER GOOSE

52| **PERRAULT, [Charles].** Tales of passed Times by Mother Goose. With Morals. Written in French ... and Englished by R. S. Gent. To which is added a new one, viz. the discreet Princess. The six [sic] Edition, corrected. And adorned with Cuts. // Contes du tems passé de ma mere l'oye ... 'London' [but The Hague?], printed for S. Van den Berg, 1764.

8vo, pp. 224, [1], with parallel English and French title-pages; frontispiece engraving of Mother Goose telling stories to three children, and eight engraved plates; 'The Discreet Princess; or the Adventures of Finetta. A Novel' has separate title-pages in English and French, dated 1764; text in English and French on facing pages throughout; a few leaves slightly dusty, but **a fine copy, uncut** in contemporary (Italian?) boards, spine ruled in blind; covers somewhat stained, joints and edges worn. \$10,000

First parallel-text edition of Perrault's famous fairy tales, in English and French, with fine illustrations after Hendrik Immink. Perrault has long been eclipsed in fame by that of his stories – 'Little Red Riding-Hood', 'Blue Beard', 'Sleeping Beauty', 'Puss in Boots', 'Cinderella', 'Tom Thumb' – which have become archetypes of the fairy tale. They first appeared in French in 1697 and then in a translation of 1729 by Robert Samber, *Histories, or Tales of past times*, which also added 'The discreet princess' a novella by Perrault's niece, Marie-Jeanne l'Héritier de Villaudon.

The early editions of Perrault in English are of the greatest rarity, none before the present recorded in more than two copies in ESTC. There were five editions by c. 1755, and another very similar translation, slightly more condensed than Samber's, which is first known in a 'third edition' of 1763, 'Englished by G. M.'. The present edition follows the 'G. M.' translation, despite the title-page, and is the first to print it alongside the original French.

ESTC records two issues, known in a total of seven copies: of the present, there are copies at the British Library, Bodley, Library of Congress, and UCLA. Of the other issue, 'Printed for J. Melvil', there are copies at Boston Public, Huntington, and Pierpont Morgan.

Cohen-De Ricci 789.

PLAUTINE PLAYS FROM THE LIBRARY OF AN ENGLISH PLAYWRIGHT

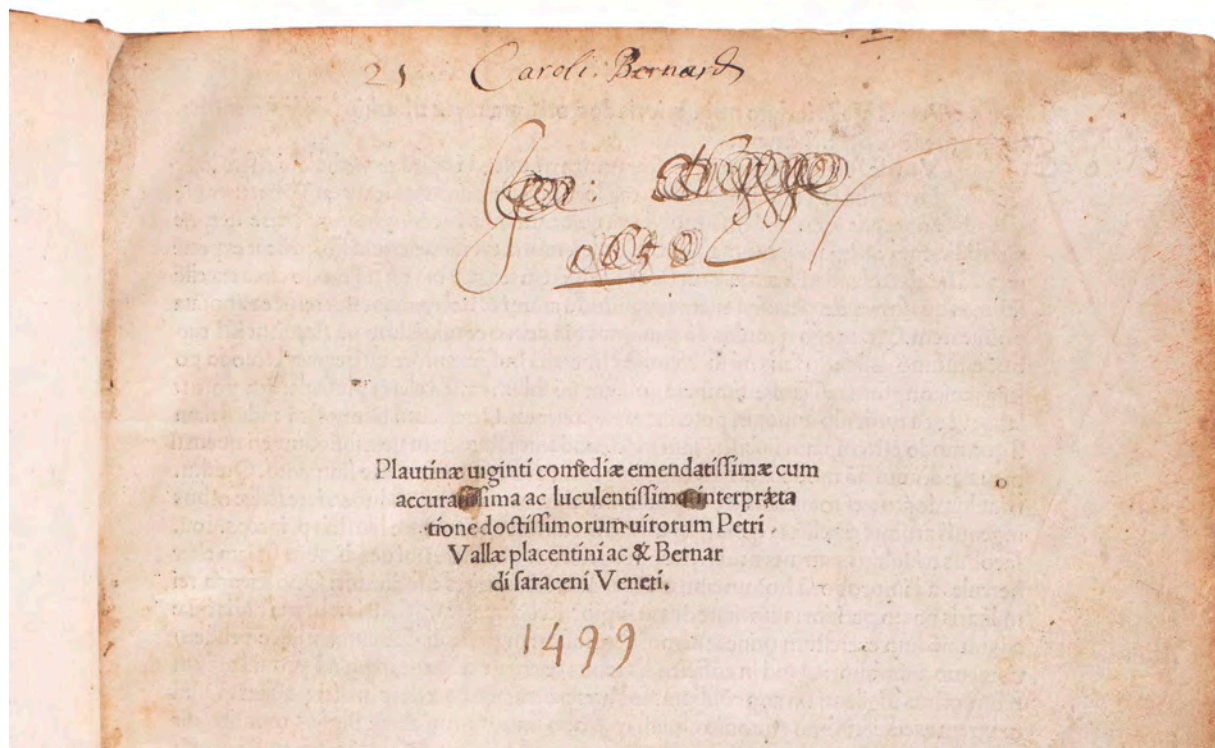
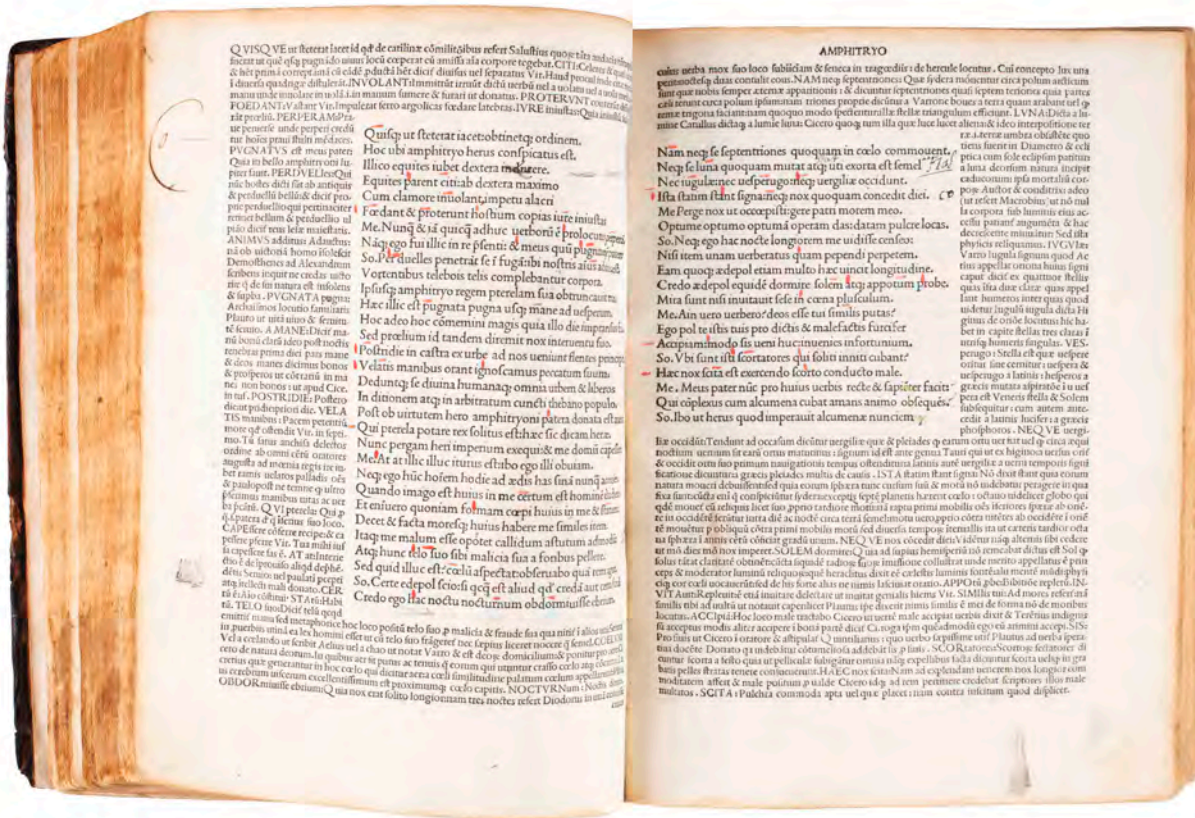
53| PLAUTUS. *Plautinae viginti comediae emendatissimae cum accuratissima ac luculentissima interpretaetione doctissimorum virorum Petri Vallae Placentini ac et Bernardi Saraceni Veneti. Venice, Simone Bevilacqua for Marco Firmiano, 17 September 1499.*

Two parts in one vol., folio, ff. [92]; [256]; occasional lines of Greek text, capital spaces with guide letters, woodcut device of Bevilacqua to F3r; marginal adhesions to m2r, small loss to fore-edge of y1 and y2, not affecting text, two small holes to last leaf, some light marginal dampstaining particularly to last few leaves, occasional marks; overall very good in early-seventeenth-century English calf with initials 'H.G.' in gilt to boards, rebounded in the nineteenth century and later rejoined, eighteenth-century gilt-lettered red morocco spine label, marbled endpapers; some losses and splitting to spine, wear to corners and edges, and abrasions to covers; inscriptions at head of title 'Caroli Bernard' and 'Geo: Etherege 1658' (crossed through), a very few early marginal notes, occasional early manicules, diacritical marks in red ink to the text of various plays, twentieth-century private collector bookplate to front pastedown. \$16,500

A most interesting copy of this incunable edition of the plays of Plautus, formerly in the library of the noted English playwright and diplomat Sir George Etherege (1636–1692) – being his earliest known acquisition – and later passing into the ownership of the surgeon Charles Bernard (1652–1710).

Published at Venice by Simone Bevilacqua (c. 1450–1518), a native of Pavia who later worked at Lyons, this is the seventh incunable edition of Plautus's comedies recorded on ISTC, following the *editio princeps* of 1472, but **the first with the commentaries of Giampietro Valla and Bernardo Saraceni.**

The volume contains a couple of marginal notes in an elegant hand by a sixteenth-century reader, notably a remark to f6r dismissing a comment by Valla as 'ridicula sane interpretatio et inepta'. The text of several of the comedies is curiously marked in red ink with short vertical and horizontal dashes, **perhaps intended to assist with reading aloud, recital, or performance.** The plays so marked are *Amphitryon*, *Aulularia*, *Captivi*, *Curculio*, *Casina*, *Mostellaria*, *Menaechmi*, *Miles Gloriosus*, *Pseudolus*, and *Truculentus*.



The earliest identifiable owner is the boisterous Restoration playwright Sir George Etherege (1636–1692), whose distinctive signature (verified against his signed letters in BL Add. MS 41837) appears, crossed through, at the head of the title-page. Author of the plays *The Comical Revenge* (1664), *She would if she cou'd* (1668), and *The Man of Mode* (1676, his most successful work), Etherege ‘set the pattern for the comedy of manners that was to reach such a high level in the work of Congreve, Vanbrugh and Farquhar’ (*Cambridge Guide to English Literature*). He was a diplomat too, serving James II as British resident at Regensburg in Bavaria from 1685 to 1689, his letters thence to friends, written when very bored, being ‘among the best of the period’ (*ibid.*).

Nothing is known of Etherege’s book-collecting before his time in Regensburg, for which a list of around sixty-five titles survives in the British Library (transcribed and edited by Peter Beal for *The Library* in 2002; see *Book Owners Online*). **Bearing his ownership inscription dated 1658, this volume is hence the earliest book known to be in Etherege’s possession**, inscribed by him at the age of twenty-two, six years before his first play, in the year of the death of his grandfather, a prosperous London vintner. **It is extremely satisfying to find an incunable edition of Plautus’s comedies in the young hands of the future comic playwright.**

The volume was subsequently owned by Charles Bernard (1652–1710), ‘the leading surgeon of his day with an enviable reputation for his skill when operating’ (*ODNB*), who served as surgeon at St Bartholomew’s Hospital, as sergeant-surgeon to Queen Anne, and as master of the Barber-Surgeons’ Company, and who was elected to the Royal Society in 1696. Bernard assembled a substantial library, typically inscribing his books ‘Caroli Bernard’, as here. His books were sold in London in March 1711, this item appearing as lot 393 in the sale catalogue *Bibliotheca Bernardiana* (see *Book Owners Online*).

BMC V 523; Bod-inc P-356; Goff P784; ISTC ip00784000.

BOUND FOR THE ARCHBISHOP OF LYONS

54| [PONTIFICAL]. Missae episcopales pro sacris ordinibus conferendis, secundum ritum sacrosanctae Romanae Ecclesiae ... *Venice, [(colophon:) heirs of Lucantonio] Giunta, 1563.*

Folio in 8s, ff. 152, 12; printed in blackletter in red and black and rubricated in yellow by hand, headings in Roman, with woodcut illustrations and initials throughout, full-page woodcut Crucifixion and historiated border each printed 7 times, woodcut Giunta device printed to title in red and a second device to colophon, printed music; marginal tear to f. 62 (not affecting text), 3 small wax stains to f. 63; an excellent copy in contemporary Lyonnaise sheep painted and gilt (arms of Antoine d’Albon blocked within gilt and painted mandorla, inner panel of a repeated gilt fleuron, outer panels painted black between gilt fillets, composite designs tooled at centres and corners, gilt semis of points grouped in threes), spine tooled in blind, vestigial ties to fore-edge, edges gilt, sewn on 5 double and 2 single thongs, spine lined with manuscript waste; a little scuffed, tail-cap lost with short split to lower joint, old minor restorations to corners and end-caps; nineteenth-century armorial bookplate of Ferdinand-François-Auguste Donnet (1795–1882, titular Bishop of Rhodus and coadjutor bishop of Nancy 1835–36, Archbishop of Bordeaux 1837–’82) to upper pastedown, erased ink-stamp to front free endpaper, later bookplates ‘L. Froissart’ and ‘J.-J.S.’.

\$6500

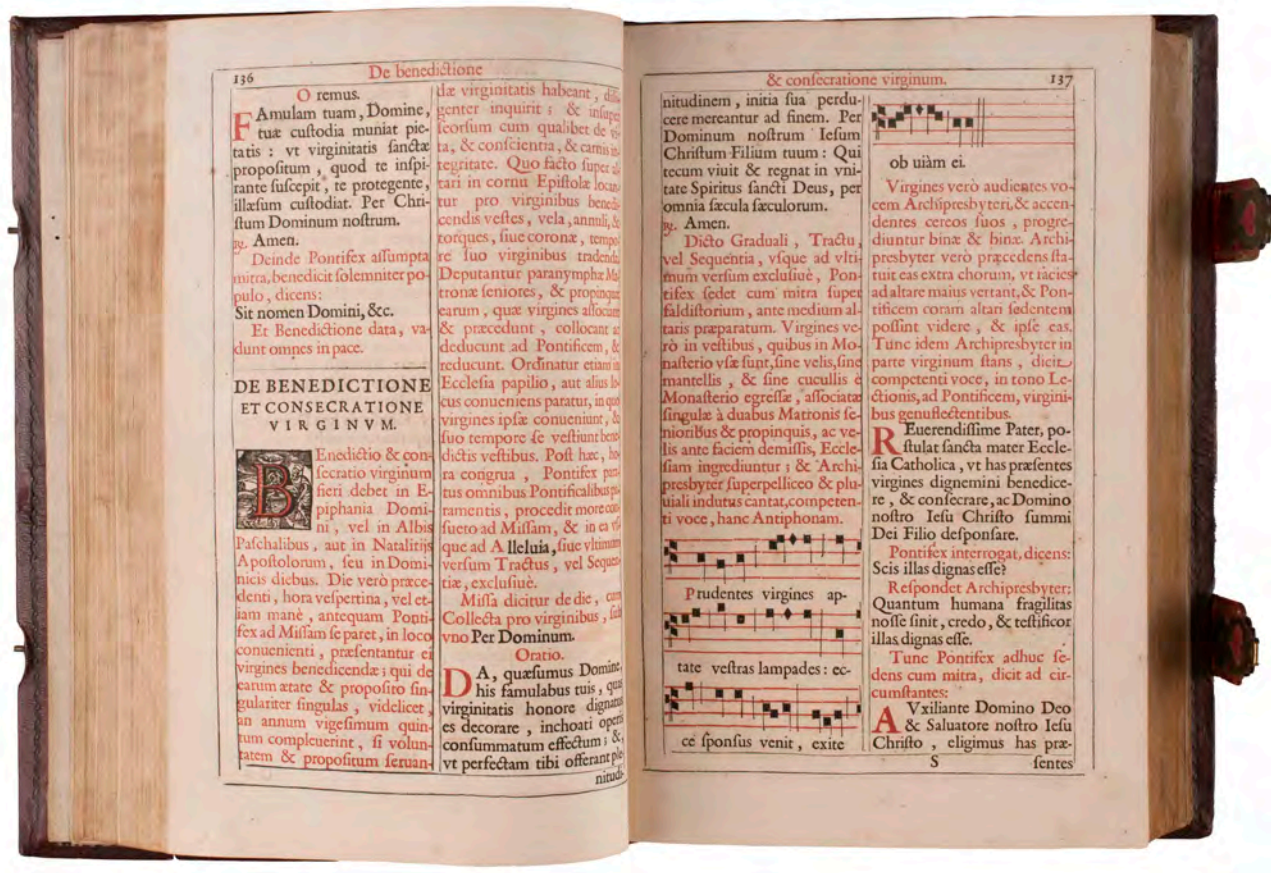


A handsome Giunta Pontifical with episcopal provenance, printed in red and black with extensive woodcut illustration and splendidly preserved in a striking and strictly contemporary painted and tooled binding for the archbishop of Lyons, Antoine d'Albon.

The Pontifical, containing episcopal rites and sacraments, is here attractively interspersed with woodcuts depicting the various duties of a bishop, each illustrating the text around it. Each section is introduced by a full-page depiction of the Crucifixion and a border showing the Life of Christ in ten scenes, while a further series of large woodcuts show additional scenes, most affectingly the Entombment.

Antoine d'Albon (1507–1574), an effective administrator both ecclesiastical and secular, was rewarded for his services to Catherine de Medici during the minorities of Charles IX, with the archbishopric of Arles in 1561, and of Lyons in 1563. His staunch opposition to Huguenots oversaw burning books in Lyons and promoting Jesuits in the city, including allowing the Society to take over the formerly dissentious Collège de la Trinité in 1565.

EDIT16 11861; USTC 820545; not in Adams.



IN SPLENDID BAROQUE MOROCCO

55| [PONTIFICAL]. Pontificale Romanum Clementis VIII. Primum, nunc denuo Urbani Papae Octavi auctoritate recognitum. *Antwerp, Balthasar Moretus 'ex officina Plantiniana', 1663.*

Folio, pp. [8], 512, [3], [1, blank]; printed in red and black throughout, large copper-engraved vignette to title, woodcut initials printed in red and black, large woodcut tailpieces, with printed music; a few minor spots, light foxing to a few leaves, small cinder hole to X1 with loss of one character, short tear to lower margin 3B1, otherwise a very good copy; in contemporary red morocco over bevelled wooden boards, richly gilt à *petits fers*, panels gilt-filleted, borders roll-tooled in gilt, spine gilt in compartments, lettered directly in one, others with centre- and corner-pieces, with a small crown tool, turn-ins roll-tooled in alloy, 2 red-stained and gilt-tooled vellum clasps to fore-edge with brass fittings, edges gilt and partially gauffered, blue silk endbands sewn over woven cores, blue paste-paper endpapers, flyleaves with unidentified watermarks (two-headed eagle, crowned, above initials 'H.E.');

a little light wear, leather and endpapers neatly retouched in places; occasional pencil marks in text, early eighteenth-century ink inscription 'Bibliothecae D[uys?]burgensis' to title, partially erased. \$6000

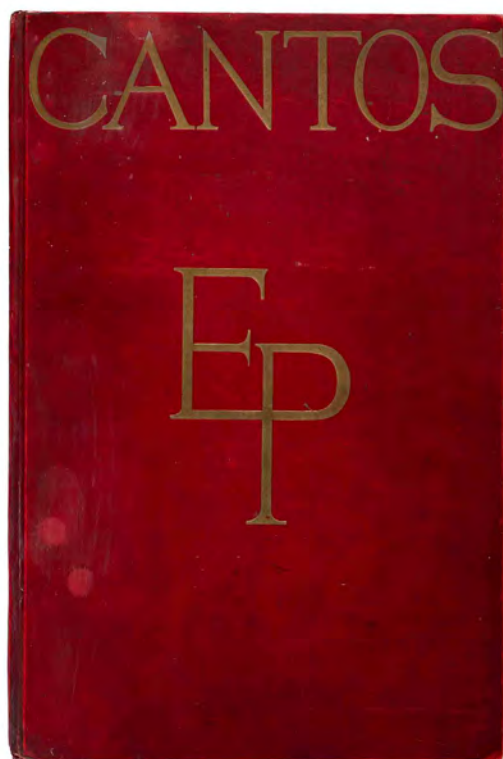
An attractive Plantin-Moretus Pontifical, splendidly preserved in a richly baroque binding.



We would suggest that the striking binding was likely executed in northern Germany in the late seventeenth or early eighteenth century. This would be supported by an early Duisburg provenance – ‘Bibliothecae Duysburgensis’ may be Duisburg University, founded in 1655 and disbanded in 1818, although this volume has not been identified in the printed catalogue of the University of 1685 nor in the manuscript catalogues of 1717 or 1795-99.

The work is accompanied by printed music and by an unusually varied series of woodcut initials, illustrating (*inter alia*) David at prayer, the Annunciation, the Magi following the star and the Adoration, St Christopher carrying the Christchild, the Baptism of Christ, the Supper at Emmaus, the Crucifixion and several Stations of the Cross, the Turin Shroud, the Resurrected Christ and Christ in Majesty, Christ greeting Mary Magdalen, the Assumption, St John the Evangelist, St Francis receiving the Stigmata, St Jerome, prayer scenes, and several martyrdoms of both male and female saints.

Curiously, an early reader has corrected the text in several places, in most instances altering the text for singular (rather than plural) use.



PRINTED FOR JOSEF BARD

56| **POUND, Ezra.** *A Draft of the Cantos 17-27 ...* Initials by Gladys Hynes. *London, John Rodker, 1928.*

Folio, pp. 56; on Roma paper with the watermark 'Ezra Pound Cantos'; 11 woodcut initials and 7 woodcut tailpieces by Hynes printed in red and black; a fine copy in the publisher's red-stained vellum, lettered gilt; covers a little soiled, corners bumped; bookplate of the poet, BBC broadcaster and friend of Pound D. G. Bridson. \$5000

First edition, no. 4 of 101 copies, this 'Printed for Josef Bard'. This is one of seventy copies on specially watermarked Roma paper (price 5 guineas), the same as was used for the Three Mountains Press edition of *A Draft of XVI Cantos* (1926). There were also four on vellum (price 50 guineas), five on imperial Japan (20 guineas), and fifteen on Whatman paper (10 guineas). **A small number of copies (fifteen) also had printed dedications like the present,** other recipients including his mother-in-law Olivia Shakespear (copy 13), Nancy Cunard (copy III on Whatman), John Rodker (copy 12), James Joyce (copy 5), and William Carlos Williams (copy 7).

The expatriate Hungarian writer Josef (or Joseph) Bard, author of *Shipwreck in Europe* (1928), was a friend and supporter of Pound and had visited him in Rapallo in 1927 along with his lover (and future wife) the surrealist painter Eileen Agar. Bridson knew Bard in the '30s and later adapted his *Tale of a Child* and *The Game of Chess* for radio in 1958-9.

Gallup A29.

PALAIS-ROYAL PROTEST

57| [PROSTITUTION]. Arrêté des demoiselles du Palais-Royal consfédérés pour le bien de leur chose publique. [Paris, 1790?].

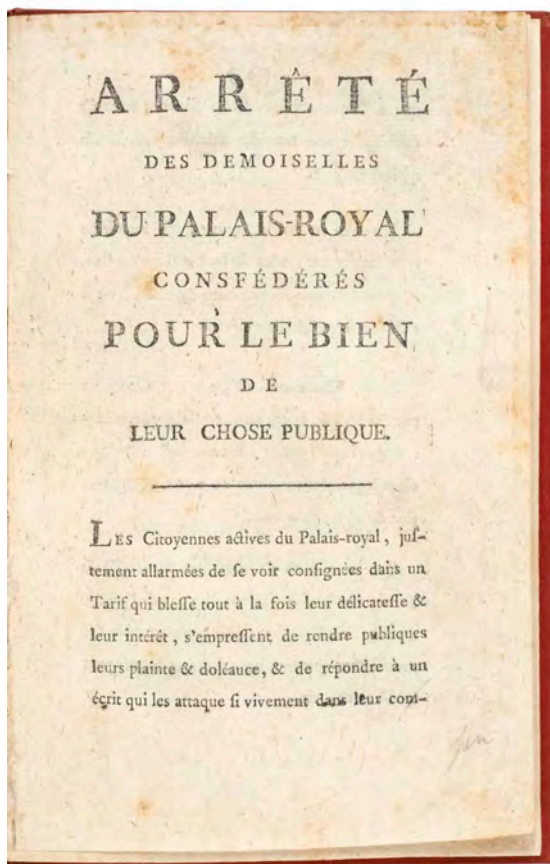
8vo, pp. 8; caption title; a little light foxing; very good in later red cloth, spine lettered in black; near contemporary ink note to last page 'L'Orateur no. LII'. \$675

Rare satirical pamphlet presenting the protests of Palais-Royal sex workers against the publication of the *Tarif des filles du Palais-Royal* and *Protestation des filles du Palais-Royal*, which are described as 'injurieux à quelques membres de notre confédération & injuste pour tous'.

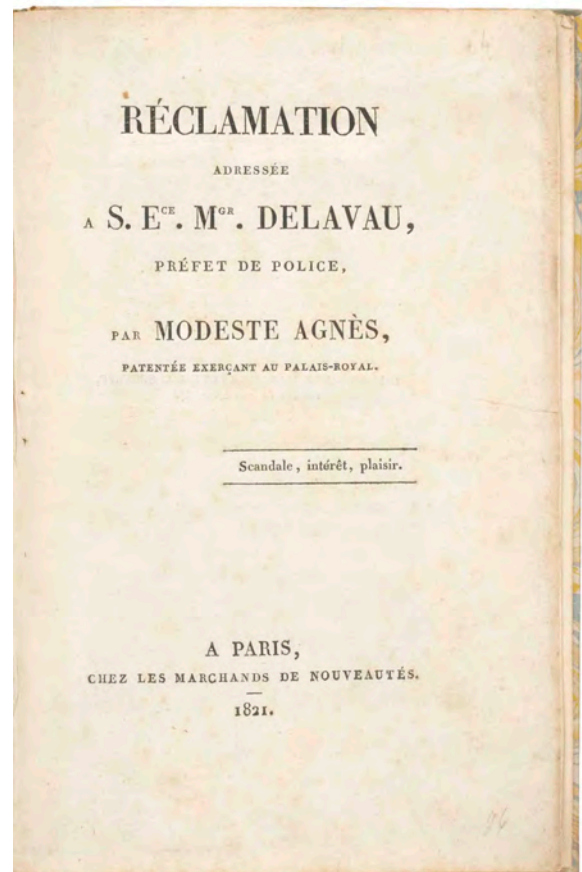
The *Arrêté* takes the form of a series of statements in which the prostitutes insist on their patriotism, and of a report of a meeting 'dans le jardin du palais-royal', with speeches by Madame Delaunay and Madame de Stainville, and a decree to cut off the hair of the authors of the *Protestation*.

Not on Library Hub; OCLC shows three copies in the US, at the Newberry Library, NYPL, and UC Berkeley.

[57]



[58]



THE RIGHT TO WORK AT CHRISTMAS

58| [PROSTITUTION]. [SAINTE-HILAIRE, Émile Marco de]. Réclamation adressée à S. Ece. Mgr. Delavau, préfet de police, par Modeste Agnès, patentée exerçant au Palais-Royal. *Paris, chez les marchands de nouveautés, 1821.*

8vo, pp. 12; very good in recent marbled boards.

\$1150

Rare first edition of this work on Parisian prostitution, attributed to the writer and journalist Émile Marco de Sainte-Hilaire (1796–1887). The Réclamation is presented as a letter from the prostitute Modeste Agnès to the newly appointed Paris chief of police, Guy Delavau (1787–1874), protesting attempts by retailers to exclude prostitutes from the Palais-Royal over the forthcoming Christmas and New Year holidays.

Modeste Agnès argues that she and her colleagues have as much right to do business in the Palais-Royal as anyone else, and that they pay for the right to ply their trade. Furthermore, they attract locals, provincials, and foreigners to the area to the benefit of the local economy, since their clients spend money in cafes, and on clothes and jewellery. In addition, they perform a service to society by rendering men more ‘aimables, galans, entreprenans’, by making the German less brutal, the Englishman less phlegmatic, the Spaniard less grave, the provincial less awkward, and young sons less timid. In her appeal for Delavau’s support, Modeste Agnès also remarks with envy on the freedom of London’s prostitutes.

OCLC finds only two copies, at the BnF and Cleveland Public Library.

THE ‘BIBLE’ OF THE PHYSIOCRATS

59| [QUESNAY, François]. DU PONT DE NEMOURS, Pierre Samuel, *editor*. Physiocratie, ou constitution naturelle du gouvernement le plus avantageux au genre humain ... *Leiden and Paris, Merlin, 1768.*

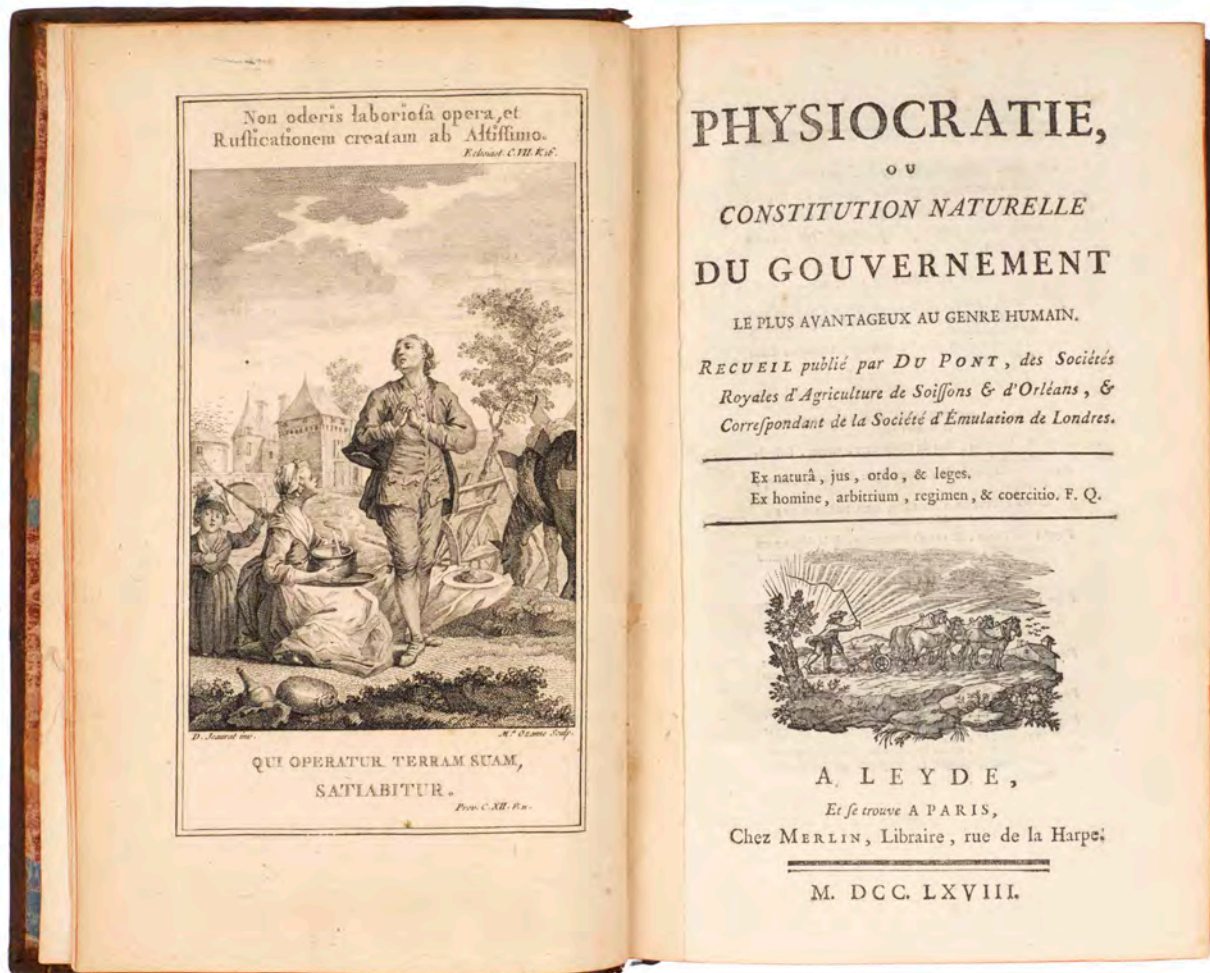
[with:]

—. Discussions et développemens sur quelques-unes des notions de l’économie politique. Pour servir de seconde partie au Recueil intitulé: Physiocratie. *Leiden and Paris, Merlin, 1767.*

Two parts in one vol., 8vo, continuously paginated, pp. s[4], cxx, 172; [173]–520, with engraved frontispiece; wood-engraved vignettes to both title-pages; a little light foxing, a few small marks; a very good copy in contemporary speckled calf, flat spine richly gilt, with morocco lettering-piece, all edges red; upper joint cracked at head, a little light wear to extremities.

\$50,000

First edition of the ‘Bible’ of the Physiocrats and one of the most important and original works on political economy to be published before the *Wealth of Nations*.



The excessively rare 'Pékin' imprint was printed in very small numbers and swiftly withdrawn because of a statement on page 104 of the *Avis* in volume I. In that issue, Du Pont wrote that the *Tableau économique* was printed at Versailles in December 1758 'sous les yeux du Roi ... Peut-être est-ce une de ces choses qui honorent à la fois les Auteurs & les Monarques, & qui méritent de passer à la postérité'. This passage was deleted and a cancel replaces the offending leaf.

'Je rassemble, sous un titre général & commun, des Traités particuliers qui ont servi à mon instruction, & qui pourront servir à celle des autres. Leur auteur m'en a donné la plupart successivement pour en enrichir un Ouvrage périodique, dont j'étais alors chargé ... Il ne suffit point à mon zèle de les avoir consigné séparément dans ces volumes détachés. Je crois devoir les rapprocher pour rendre leurs rapports plus sensibles, & pour en former un corps de doctrine déterminé & complet, qui expose avec évidence le *Droit naturel* des hommes, l'*Ordre naturel* de la Société, & les *Loix naturelles* les plus avantageuses possibles aux *hommes réunis en Société*' (Discours de l'éditeur).

Physiocratie contains the major writings of Quesnay, first published in the *Journal de l'Agriculture*, assembled by Du Pont de Nemours for the first time, thus offering in one work the complete Physiocrat doctrine.

Adam Smith had a copy of this work, given to him by Quesnay, and he speaks of both the system and their master with a veneration which no disciple could easily surpass. He pronounced the system to be 'with all its imperfections, perhaps the nearest approximation to the truth that has yet been published upon the subject of political economy', and the author of the system to be 'ingenious and profound, a man of the greatest simplicity and modesty, who was honoured by his disciples with a reverence not inferior to that of any of the ancient philosophers for the founders of their respective systems' (quoted in Rae's *Life of Adam Smith*).

The present copy has more cancels than the usual pages 103/4: the additional cancels are pp. 21/22, and pp. 227-8.

Einaudi 4431; *En Français dans le Texte* 163; Goldsmiths' 10391; Higgs 4263; INED 1618; Kress 6548.

'A PANORAMA OF HORROR AND BUTCHERY'

60| ROSCIO, Giulio. Triumphus martyrum in templo D. Stephani Caelii Montis expressus ... opera et industria Jo. Baptistae de Cavalleriis. *Rome, apud Alexandrum Gardanum et Franciscum Coattinum, 1587.*

8vo, pp. [8], 65, [19]; engraved title-page, engraved arms of dedicatee Cardinal Giacomo Savelli (1523–1587) pasted on a duplicate title-page on A1r, and 32 full-page engravings of martyrdoms; occasional light marginal marks and dampstaining, short tear to upper margin of E2; overall very good, in contemporary limp vellum, restored, somewhat stained and cockled, text block projecting from fore-edge; quote from Hebrews 11:37–38 (partly crossed through) inscribed in near-contemporary hand to title. \$4750

Rare first edition of this work reproducing the extraordinary frescoes portraying scenes of martyrdom, of both female and male saints, in the basilica of Santo Stefano al Monte Celio in Rome, with accompanying Latin verses by the poet Giulio Roscio.

Founded in the fifth century, Santo Stefano was taken over by the Jesuit-run Collegium Germanicum et Hungaricum in the early 1580s and was promptly decorated with extraordinarily graphic frescoes depicting early Christian martyrs, commissioned by Pope Gregory XIII and executed by the artists Niccolò Circignani and Antonio Tempesta. The frescoes are famously described by Charles Dickens in *Pictures from Italy* (1846): 'St Stefano Rotondo ... will always struggle uppermost in my mind by reason of the hideous paintings with which its walls are covered. These represent the martyrdoms of saints and early Christians; and such a panorama of horror and butchery no man could imagine in his sleep, though he were to eat a whole pig, raw, for supper. Grey-bearded men being boiled, fried, grilled ... eaten by wild beasts, worried by dogs, buried alive, torn asunder by horses, chopped up small with hatchets; women having their breasts torn ... their tongues cut out, their ears screwed off, their jaws



broken, their bodies stretched upon the rack, or skinned upon the stake, or crackled up and melted in the fire; these are among the mildest subjects' (pp. 195-196).

Published soon after the frescoes were completed, this work reproduces thirty-two of them, along with their accompanying texts, in engravings by the Roman artist Giovanni Battista de' Cavalieri (c. 1525–1601). Numerous female saints are depicted in the central scenes, including Felicitas of Rome, Blandina, Perpetua and Felicity, Cecilia, Agatha, Apollonia, Mary and Martha, Agnes, Lucy, Catherine of Alexandria, and Ursula, and several others are represented in background scenes (Thecla, Symphorosa, Corona etc.).

The volume ends with a description of the dedication of the Basilica of San Gavino in Porto Torres, Sardinia, translated into Latin from a Sardinian account published in 1547.

OCLC records only two copies in the US (Columbia and Harvard); Library Hub lists only one copy in the UK (Eton). A second edition appeared in 1589.



GOTHIC CHRONICLES AND MIRROR FOR PRINCES

61| [ROZIER]. Le rozier historial de France contenant deux roziers. Le p[re]mier rozier contient plusieurs belles rozes e boutons de instructions ... pour roys, princes ... et gens de guerre ... Le seco[n]d rozier autreme[n]t croniques abregees contient plusieurs belles rozes ... extraits ... de la maison de Fra[n]ce et de Angleterre. Paris, [Gilles Couteau for François Regnault], 26 February 1522 [i.e. 1523].

Folio, ff. 216; printed in *bâtarde* type in two columns, title in red and black with large woodcut, the scrolls printed in red, signed with the Lorraine cross, in all 293 text woodcuts from 92 blocks, some larger cuts with woodcut borders on one side, medallion heads of kings and popes, half-length figures, woodcut capitals of varying design, white on black; outer and lower margin of c1 cut shorter, two closed tears in the upper margin of the same leaf, some scattered pinholes, one small wormtrack in the text developing horizontally to a maximum of 20 mm length and 2 mm width then receding, over four quires, occasional very light staining, slight soiling on margins of title, but a very appealing copy in clear dark impression; mid nineteenth-century red morocco, 3 fleurs-de-lys tooled in gilt on boards, fleur-de-lys tooled in three compartments of spine, the fourth and uppermost lettered in gilt; minor wear, two corners slightly bumped; a few early annotations. \$34,000

First edition, the very handsome Fairfax-Murray copy, of the *Rozier historial de France*. The first part, the *Rozier des guerres*, is a *speculum principis* for rulers in peace and war, and was originally published on its own in Lyons circa 1489 (only two copies known). The second part is a chronicle of the histories of France, England, Germany, Spain, Scotland, Sicily, Flanders, and so on. The large four-part woodcut on

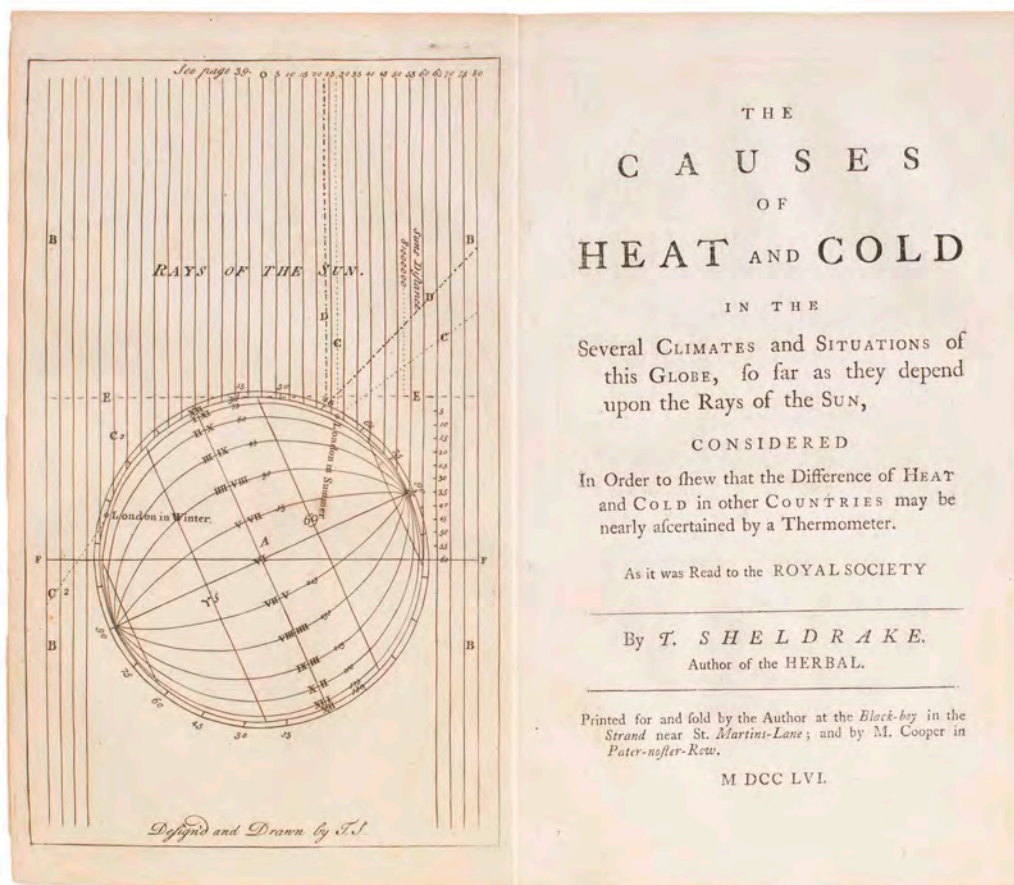
the title, repeated on mm1 and signed with a Lorraine cross, was long attributed to Geoffroy Tory but is now believed to be by Jacquemin Woëriot. The other woodcuts come from several sources: the large presentation vignette on a2 is from the *Triomphe des neuf Preux* (1487), the scribe vignette on ll2 comes from *Petrus de Crescentiis livre des ruraux prouffitz* (1486), the Rout of the Venetians on ll1 is repeated from *Claude de Seyssel la victoire du roy contre les Veniciens* (1510). While the twenty-four portraits are most likely taken from the *Chroniques de France* (1493), the woodcuts depicting the funeral of Louis XI on mm4 and of Joan of Arc on t6 appear here for the first time.

'According to Brunet (*Manuel* IV, 1440) there are three copies on vellum and two on paper which are without the imprint on title and have the date in colophon as 1522 (. . . xxii), the day of the month and the other details being apparently the same as in the present edition, which has the imprint on title as given above and one more "l" added to the date at the end, "xxiii", these being virtually the only differences' (Fairfax Murray).

Provenance: 'Maillard' (early ownership inscription at foot of final leaf); Charles Fairfax Murray (1849–1919), with paper label '488' on front pastedown; Silvain S. Brunswick, with book label (his sale, Rauch, 1955); C.N. Radoulesco, with book label.

Fairfax Murray, *Early French Books* I 488 (this copy); Renouard-Moreau III 452.





CLIMATE CONSIDERED BY A BOTANIST

62| SHELDRAKE, Timothy. The causes of heat and cold in the several climates and situations of this globe, so far as they depend upon the rays of the sun, considered in order to shew that the difference of heat and cold in other countries may be nearly ascertained by a thermometer. As it was read to the Royal Society by T. Sheldrake, author of the Herbal. *London, printed for and sold by the author ... and by M. Cooper, 1756.*

8vo, pp. [6], 42, [2, advertisements]; with engraved plate facing title; a very good, clean copy, disbound. \$1700

First edition, rare on the market, of this study on climate by the botanist Timothy Sheldrake (c. 1691–c. 1759) evidencing his interest in tropical plants. ‘As we have no certain rule for determining the heat that exotic plants may require in summer, nor unless by dear-bought experience what degree of cold they could with safety bear in winter, I was led to consider whether it might not be possible to discover some method for determining how much less the cold of the winter in more southern climates might be, than in ours, and in what proportion their heat also might probably exceed that of our

summers, by adjusting a thermometer so as to ascertain the difference; that if it were possible we might, by the assistance of good green-houses, thermometers and stoves, have the pleasure of seeing exotics here in almost the same beauty and perfection as in their native countries' (p. 3).

The attractive frontispiece by Sheldrake, explained on pp. 39-42, shows 'rays of the sun' striking the earth's surface, with the relative positions of London in summer and winter marked thereon.

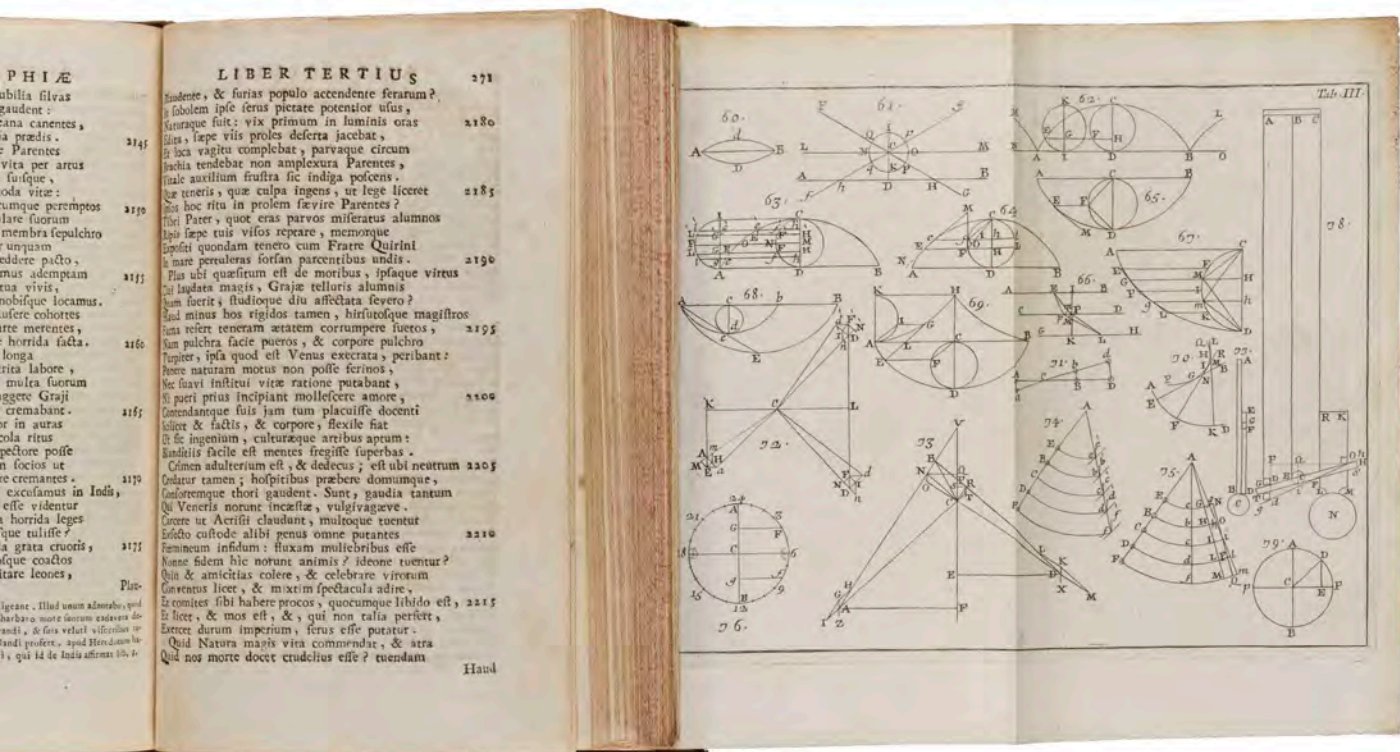
ESTC T81689.

NEWTONIAN PHILOSOPHY

63| STAY, Benedict. *Philosophiae recentioris ... versibus traditae libri X ... Cum adnotationibus, et supplementis P. Rogerii Josephi Boscovich S.J. Rome, Nicola and Marco Plearini, 1755-1760.*

Two vols, 8vo, pp. xxiv, [2], 434; [2], xii, [4], 504, [4], with six folding engraved plates; very good copies in contemporary sheep, spines and corners a little worn; contemporary inscription of the Philosophical Faculty, Bamberg, and later stamps of the Augustinian convent, Münnerstadt with shelf mark on titles. \$3000

Very rare first edition of the first six books (of ten, *see below*) of Stay's 'elegant Latin verses on Newtonian philosophy' (*DSB*), with extensive notes and several important supplements by Roger Joseph Boscovich.



‘It was during his career as a professor in Rome that Boscovich began the task of annotating the work of Benedict Stay, a scholar from his native Dubrovnik. Taking as his model Lucretius’s *De rerum natura* Stay wrote in verse of Descartes’ and Newton’s philosophy. He had composed this poem in Dubrovnik as a young man of 24 and sent the manuscript to Boscovich in Rome. It was published in Venice in 1745, but later, when the poet, as a reputed Latinist, had been called by Benedict XIV to hold a university post in Rome and was appointed Professor of Eloquence, he revised his poem and prepared it for a new edition. This consisted of ten books with over 24,000 lines of verse. Boscovich wrote long and elaborate notes to the poem, and the first volume appeared in 1755. These notes are highly valuable philosophical and scientific material: Stay’s work served Boscovich as a stimulus to what ultimately amounted to some thirty disquisitions on metaphysics and the philosophy of mathematics’ (Whyte, p. 41).

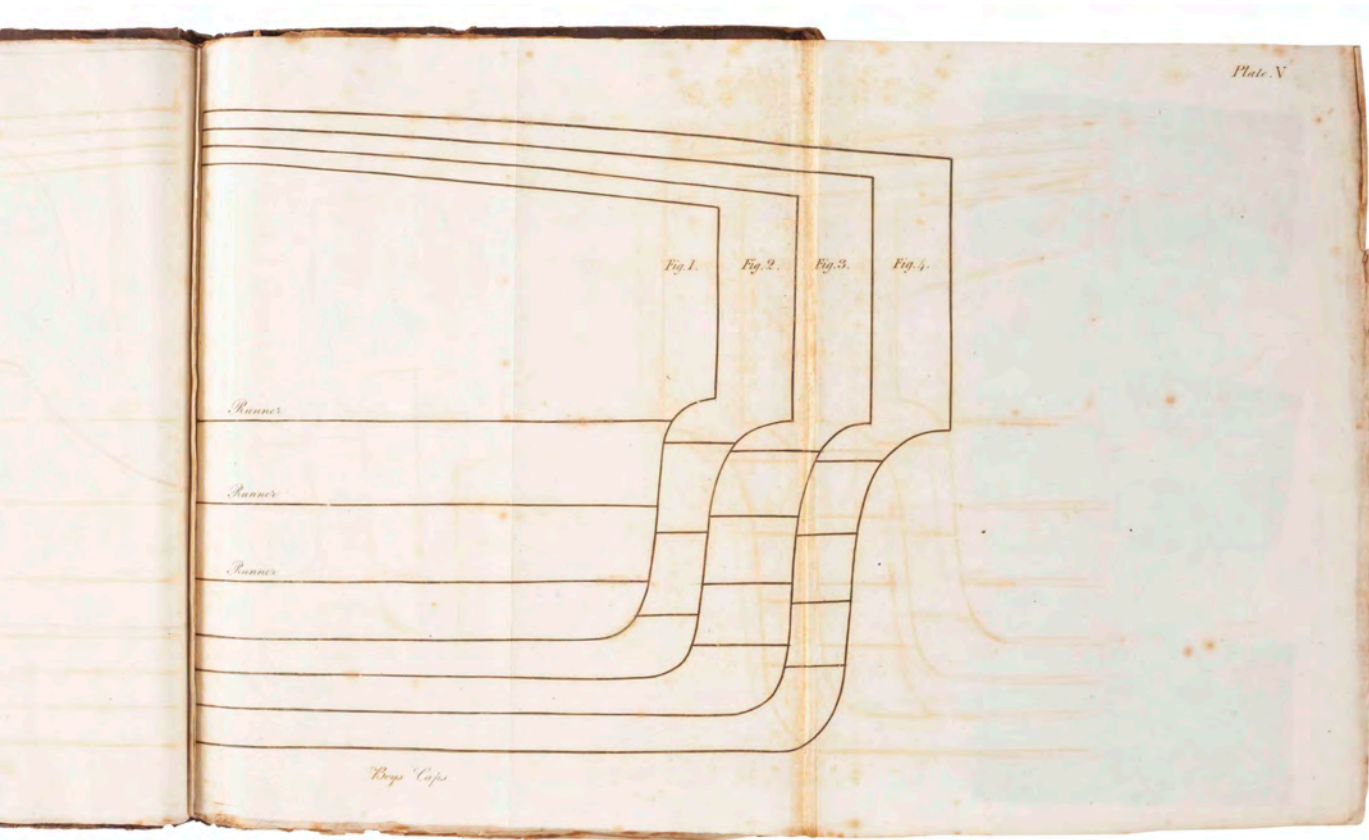
Included in the form of supplements are extensive and highly important notes by Boscovich on dynamics, time and space, infinitesimal calculus, gravitational theory, the theory of sound, cometary theory, the libration of the moon, tidal theory, and other subjects, many of which are still little studied. ‘Boscovich had been severely criticised by later writers for choosing to publish some of his original scientific work in the notes to Stay’s poem ... Commenting on a passage from Stay (1760, pp. 498-504) which had indeed suffered this fate [of remaining undisturbed for over a century] and which was concerned with the form of the cells of bees, James Whitbred Lee Glaisher (1848-1928) observes (1873, p. 112): “It thus appears that Boscovich discussed the whole topic with completeness, penetration, and ... accuracy. Had his remarks been published in a work better known and more accessible to naturalists, a detailed refutation of Réaumur and Koenig [by Glaisher] a hundred and thirteen years later would have been rendered superfluous” (R. W. Farebrother, *Fitting Linear Relationships: A History of the Calculus of Observations 1750-1900*, p. 21). Boscovich died in 1787 and a third volume, containing the final four books of Stay’s poem, was published posthumously in 1792. Published over a period of almost four decades, the three volumes are hardly ever found together. A number of institutions hold single volumes only.

Whyte, *Roger Joseph Boscovich S.J. F.R.S.*, p. 218.

DOMESTIC PATTERN-BOOK FOR CLOTHES BY WOMEN, FOR WOMEN

64| [STREATFIELD, Anne]. The Lady’s economical Assistant, or the Art of Cutting out, and Making, the most useful Articles of wearing Apparel, without Waste; explained by the clearest directions, and numerous engravings, of appropriate and tasteful patterns. By a Lady. Designed for domestic Use. *London, printed for John Murray; J. Harding; and A. Constable and Co., Edinburgh; at the Union Printing Office, by W. Wilson, 1808.*

Large 4to, pp. xi, [1], 35, [3 (blank and index)], with 27 folding engraved patterns on thin paper (all with a certain amount of foxing and offsetting), blank corner torn from C4; a very good copy in the original drab boards, printed labels on front and spine (the latter partly missing), spine neatly restored preserving most of the original backstrip. \$10,000



First edition, very rare and in excellent state, of the first English guide to tailoring to feature full-size patterns, and indeed only the third of any sort in the language. The author has recently been identified as Anne Streatfield, of Uckfield (see Arnold, “The Lady’s Economical Assistant” of 1808’, in Barbara Burman (ed.), *The Culture of Sewing: Gender, Consumption, and Home Dressmaking* (1999)).

The first English book on the art of cutting out and making clothes was *Instructions for Cutting out Apparel for the Poor* (1789), directed principally towards clothing children at Sunday-schools but ‘useful for all families’; this was followed by a guide for professionals, *The Taylor’s complete Guide* (1796). Like the *Instructions*, *The Lady’s economical Assistant* was a domestic guide, intended for the instruction of women and girls in the art of home dressmaking. The principal aim here was economy, and the author went to considerable trouble to calculate the widths and lengths of various materials ‘so as to cut out wearing apparel to the greatest advantage, not only for my own family, but also for the poor’, by reducing wastage. She recommends tracing the patterns onto thin paper and then cutting them out so as to avoid damaging the patterns in the book, an inevitable fate of many books of this sort.

Seligman, *Cutting for all!* 1808.1; OCLC and Library Hub together locate copies at the British Library, Bodley, V&A, LACMA, Yale, Smith College, and BnF.



PRESENTED TO A POET LAUREATE AND NOTORIOUS DRINKER
WITH MARGINAL ANNOTATIONS AND EARLY ENGLISH PROVENANCE

65| **SUETONIUS, et al.** In hoc volumine haec continentur. C. Suetonii Tranquilli XII caesares. Sexti Aurelii Victoris a D. Caesare Augusto usq[ue] ad Theodosium excerpta. Eutropii de gestis Romanorum lib. X. Pauli Diaconi libri VIII ad Eutropii historiam additi. Index reru[m] memorabiliu[m] ... ab Ioa[n]ne Baptista Egnatio ... Annotationes eiusdem Egnatii ... Annotationes etiam Erasmi ... Venice, in aedibus Aldi et Andreae Soceri, May 1521.

8vo, ff. [60], 320; woodcut Aldine device to title and last page; occasional light marks; overall very good in eighteenth-century calf, rebaked in the nineteenth century, black morocco spine label lettered in gilt; some splitting to joints, wear to corners and edges, a few abrasions to covers; inscription to title 'Ornatiss: viro Dno Petro Pagano Poetae Laureato amico suo longe chariss:, d. d. Joan: Schi[m]melpf. 1568', seventeenth-century inscription to final page 'Moses Hodges'; occasional marginal notes in two elegant sixteenth-century hands, and occasional underlining.

\$3000

Second Aldine edition (first August 1516) of Suetonius' *Lives of the Caesars* and Eutropius' *Abridgement of Roman history*, with Paul the Deacon's continuation, this copy formerly in the possession of Petrus Paganus (1532–1576), German neo-Latin poet, humanist, and notorious drinker, and with numerous marginal annotations.

Paganus studied at Eschwege and Marburg, in Hesse, before serving as poet laureate in Vienna to the Holy Roman Emperor Ferdinand I. In 1561 he returned to Marburg as professor of poetry and history at the university. There are numerous anecdotes about his dissolute life and drunkenness, including that he could compose classical verse even in the most extreme states of intoxication. His most famous work was the posthumously published *Praxis metrica* (1609).

This volume was presented to Paganus by the theologian Johannes Schimmelpfennig (c. 1520–1603) who worked as a teacher and pastor at Eschwege, and thus no doubt taught Paganus. The Latin epitaph to Paganus in Wanfried church was composed by him.

The marginalia here appear mostly to be in Schimmelpfennig's elegant hand and highlight passages of interest to him e.g. (in Suetonius) Julius Caesar being captured by pirates, and portents of his death; Caligula's fear of thunder; Otho's contempt for religion; Vespasian's diet; and Domitian's greed. His annotations show a particular interest in Eutropius' text, and a final page of notes refers to Augustus, Drusus, Germanicus, Domitius, and Julia. One marginal note to the life of Tiberius, presumably written by Paganus, refers to the emperor's fondness for drinking.

There were two Moses Hodges, father and son, at Oxford in the seventeenth century, the former of Magdalen Hall (BA 1629, d. 1676), the latter of Queen's College (BA 1682, d. 1724).

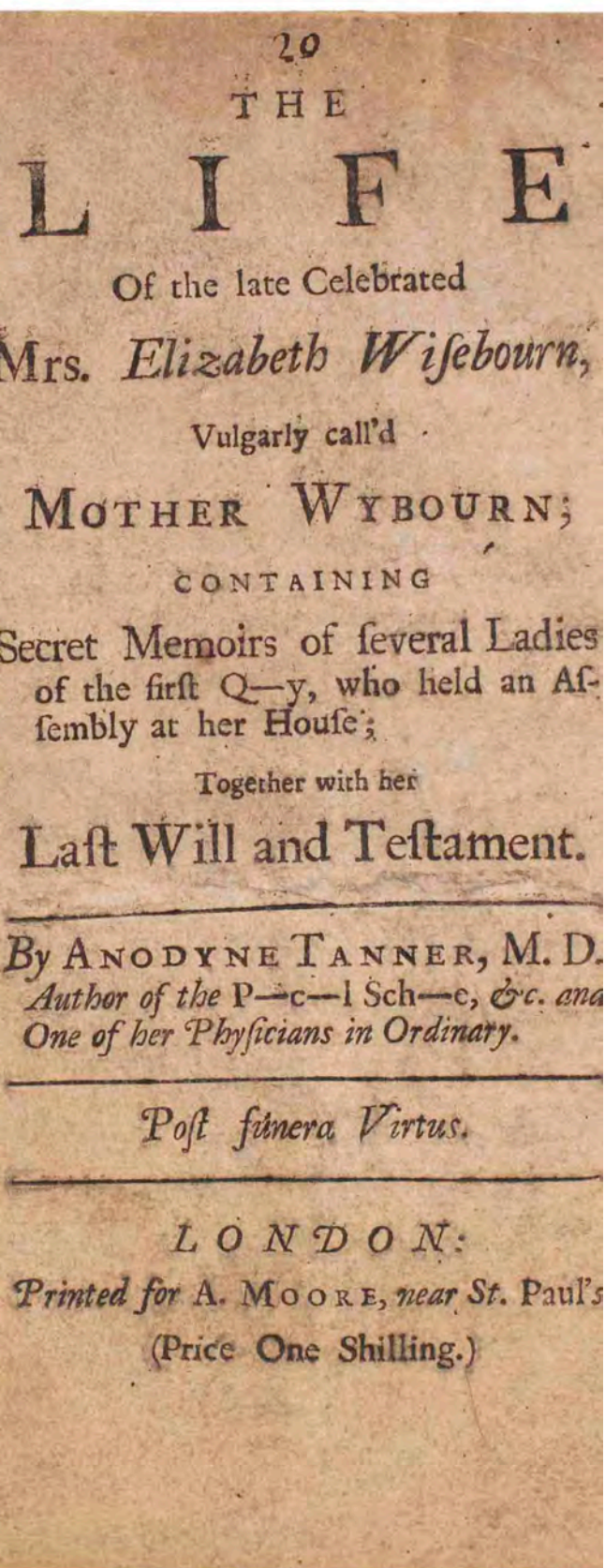
Adams S2035; Ahmanson-Murphy 201.

THE LIFE OF A NOTORIOUS LONDON MADAM

66| TANNER, Anodyne, M.D. (*pseud.*). The Life of the late celebrated Mrs. Elizabeth Wisebourn, vulgarly call'd Mother Wybourn; containing secret Memoirs of several Ladies of the first Q---y, who held an Assembly at her House; together with her last Will and Testament ... *London, Printed for A. Moore ... [1721?]*.

8vo, pp. vii, [1], 54; sheets E and F reversed by the binder; title-page and last page dusty, else a good copy, disbound. \$2500

First edition of a scurrilous account of Elizabeth Wisebourn (or Wisebourne), a famous bawd, and the goings-on in the gilded apartments of her elegant London brothel in Drury-Lane. Born in 1653 and educated in Rome under the tuition of a Lady Abbess to whom 'she ow'd all that she knew of her Business', Wisebourne made the acquaintance of ladies of first rank on her return to London, setting up a House where they could consort in private with the greatest variety of gallants. She also maintained a supply of the latest anti-venereal nostrums (a medical theme underlies the main narrative). Although her clients, female and male, are concealed by dashes and invented names, they must have been readily recognised by readers of the day. As her business increased she joined forces

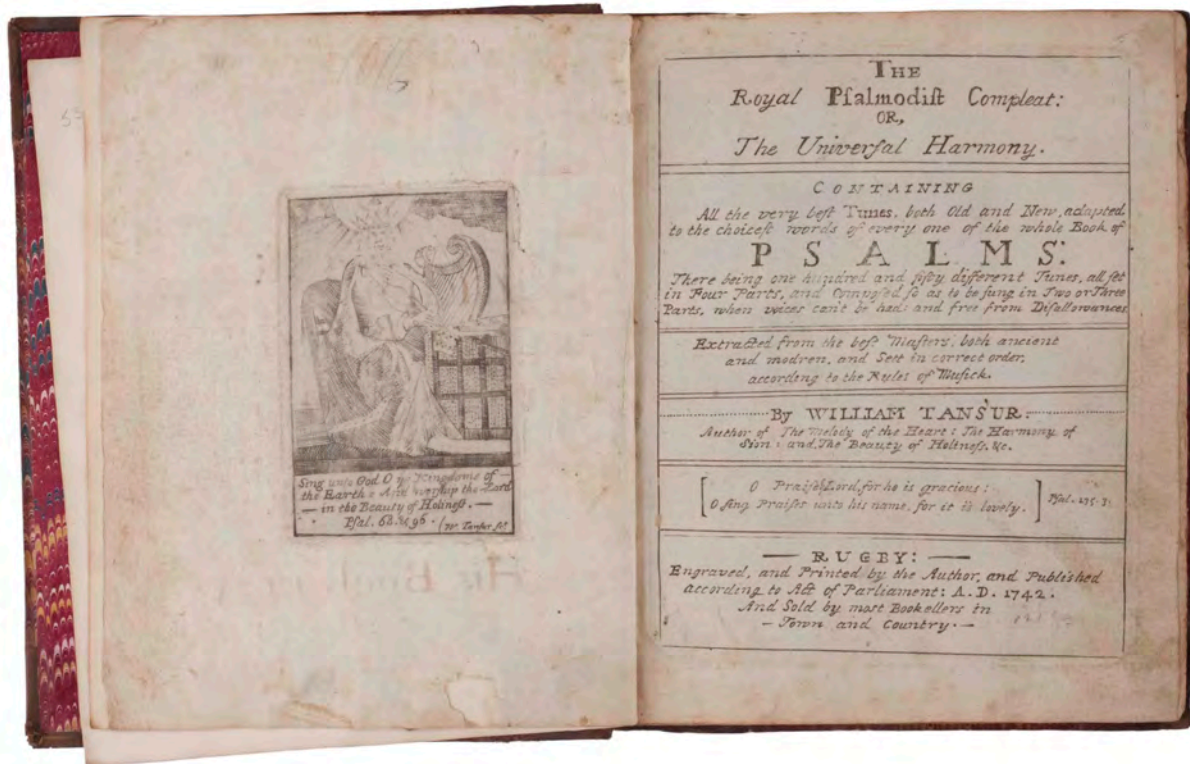


with the opera manager John James Heidegger, and together they conceived scandalous masquerades 'to promote the Trade of *her House*'.

Among the amorous affairs of her 'society of ladies' are those of Monavaria and a Doctor, whose 'only Rival, if (which is much doubted) he has really any, is a Poet', unmistakeably Pope. George Sherburn identifies the lady as the Duchess of Buckinghamshire (*The Early Career of Alexander Pope*, p. 295). Pope figures again in the story of the lady who stabbed herself to death 'for the Love of Mr. P--pe', and as the author of *Verses to the Memory of an unfortunate Lady*, and there are other passing references. Wisebourne died in 1720, and her 'Last Will and Testament', in the manner of Curll, includes bequests to her ladies ('her Daughters') of mourning rings and to Dr. Anodyne Tanner, her executor, of all her nostrums.

The authorship is a puzzle. Richard Savage in his *Author to be Lett* (1729) credits it to one 'Dick Morley', but this would appear to be another pseudonym. Whoever did write this remarkable pamphlet had considerable literary flair and an intimate knowledge of the world of the rich and famous. The printer's name is also fictitious, with 'A. Moore' (sometimes erroneously expanded to 'Anne Moore') being widely used in the 1720s to conceal the printer of licentious pamphlets (see Treadwell). A further two editions were published in the same year.

ESTC T65352 (listing five copies in three British libraries, and seven copies in North America); Guerinot, *Pamphlet Attacks on Alexander Pope*, pp. 80-82. For Elizabeth Wisebourne, see Cruickshank, *The Secret History of Georgian London*; for Moore imprints, see Treadwell, 'On False and Misleading Imprints in the London Book Trade, 1660-1750' in *Fakes and Frauds: Varieties of Deception in Print & Manuscript* (1989 ed. Myers & Harris), pp. 29-46.



ENGRAVED AND PRINTED BY THE AUTHOR

67| **TANS'UR, William.** The Royal Psalmist 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 modern [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. \$5000

First edition, extremely rare, a collection of 150 psalm tunes (with settings in four parts) and one anthem, by the psalmist 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 Sion* (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 sixty-six 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 (two imperfect copies), and UCLA only. An edition of 1743 (also possibly printed in Rugby) is recorded at Cambridge only.

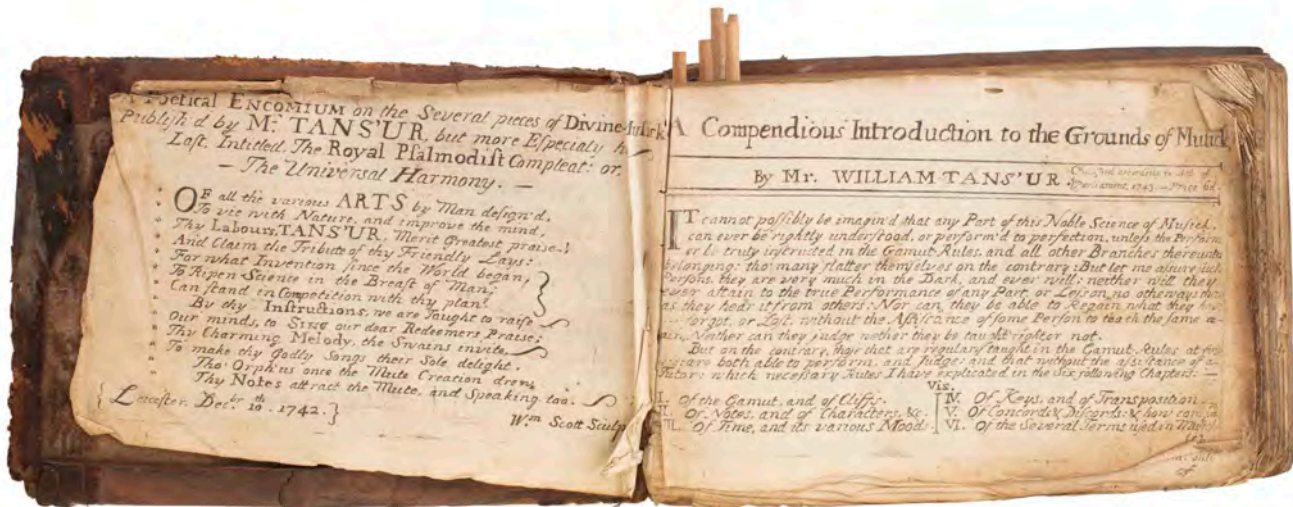


THE AUTHOR'S PLATES CUT DOWN AND RE-USED

68| TANS'UR, William. [Compleat Melody:] A Compendious Introduction to the Grounds of Music ... Leicester, 1743. [with: The Royal Psalmist Compleat, 1742-3].

Oblong 4to, engraved throughout (the Compendius Introduction by William Scott, of Leicester, the Psalms by Tans'ur himself); ff. [1, poetical encomium], 6, 9-11 [wanting two leaves]; 161 [with 147 psalm tunes, lacking the tunes to Psalms 1 and 149-50]; dusty, edges thumbled, withal good, with a number of manuscript musical notes on the blank versos/rectos; ownership inscriptions throughout of John Wilkinson, Skeffington, Leicestershire, 1779; contemporary calf, covers very worn, 'Compendious Introduction' with amateur re-stitching. \$875

Unrecorded. The first section comprises a reduced version of Tans'ur's 'Compendious Introduction to the Grounds of Music', published as the first part of his *Compleat Melody*; here it has been simplified and engraved by William Scott (of whom we can trace no other mention), who has also provided a new 'poetical encomium on the several pieces of divine-musick publish'd by Mr Tans'ur, but more especially



the last, intituled The Royal Psalmodist compleat' (dated 10 December, 1742). The second section comprises the psalms from said publication (*see previous*), which had been engraved in quarto by Tans'ur himself, each plate now cut in two horizontally. **The tunes and engravings here for psalms 26 (on two leaves) and 78 (a worn singleton) are entirely new.** The present printing presumably dates from a peripatetic period in Leicester before Tans'ur settled in St Neots – Tans'ur must have brought the plates with him from Rugby.

Not in ESTC, BUCEM, RISM, Library Hub, or OCLC.



UNPUBLISHED NOTES ON POISONS BY THE REAL-LIFE SHERLOCK HOLMES

69| TAYLOR, Alfred Swaine. Manuscript notes on poisoning. [*London, c. 1837-1856*].

Manuscript on paper, 4to and 8vo, ff. [c. 190], with a few printed pages and two engraved plates (one hand-coloured and signed by Taylor); written in brown ink, with additions and corrections; some creases and stains; overall good; in loose quires and sheets. \$6000

An extremely interesting set of lecture, case and study notes on poisons and poisoning, compiled between 1837 and 1856, by the eminent medical jurist and toxicologist Alfred Swaine Taylor (1806-1880).

The collection opens with three pages of notes detailing ‘Rules for investigating a case of suspected poisoning’, listing 37 points subdivided into ‘symptoms’, ‘in the event of death’, ‘post-mortem appearances’, ‘inspection’, and ‘if arsenic is suspected’. An extraordinary engraved plate, captioned ‘View of the stomach after poisoning by sulphuric acid’, is signed and dated by Taylor (April 1840) and was likely hand-coloured by him following his own dissection of a victim’s stomach.

Other notes cover diseases with symptoms resembling those of poisoning; ulceration; perforations; medical and scientific witnesses; evidence of poisoning; oxalic acid, arsenic, sulphuric acid, nitric acid, and antimony; evidence from chemical analysis; and alkalis. Also included is the proof of a newspaper article regarding lead poisoning, with manuscript corrections and additions by Taylor, headed ‘Medical witnesses should know what they can swear to: danger of giving medical evidence without reference to facts’.

Provenance: from the library of Alfred Swaine Taylor (1806–1880, Hon MD St And, MRCS, LSA, FRCP (1853), FRS). Dubbed the father of British forensic medicine, Taylor’s public profile inspired Victorian writers such as Wilkie Collins, Arthur Conan Doyle, and Charles Dickens. Taylor’s published output was pioneering and outstanding, from his *Elements of Medical Jurisprudence* (1836) and *Manual of Medical Jurisprudence* (1844) to *Poisons in Relation to Medical Jurisprudence and Medicine* (1848) and *Principles and Practice of Medical Jurisprudence* (1865). His contributions to the field won him prizes, honorary degrees, and an international reputation. As a leading medical jurist and toxicologist, Taylor was consulted on hundreds of medico-legal cases and appeared as an expert witness at several highly publicised murder trials, establishing forensic toxicology as a medical specialism. His expertise also led him to draw attention to the dangers of using arsenic in wallpaper decoration, to the easy availability of poisons, and to the prevalence of adulterated food.

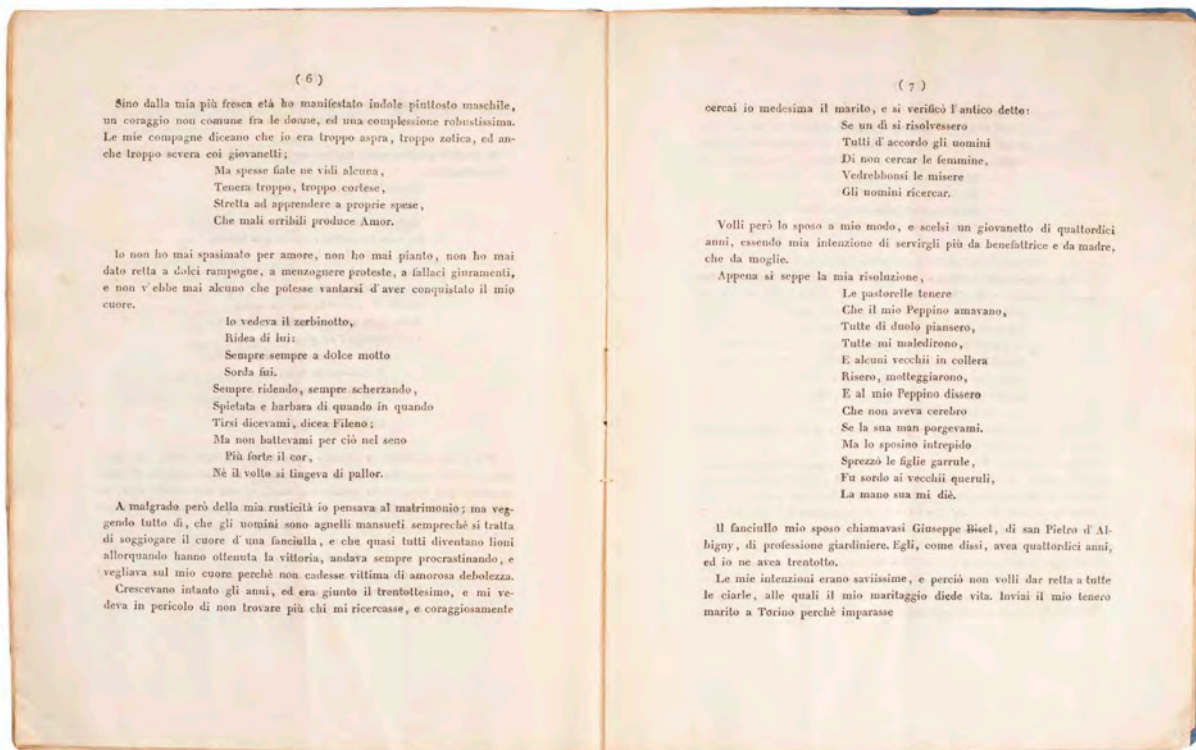
‘A RATHER UNWOMANLY, MASCULINE NATURE’
A VERY LONG LIFE COUNTERING GENDER STEREOTYPES

70| [THOMAS, Elizabeth, *widow Derieux*]. La donna di cento quattr’ anni. Saggio biografico scritto da una vedova torinese giusta il racconto fatto dalla donna medesima il 15 marzo 1818. *Turin, Botta, 1818.*

Large 8vo, pp. 15, [1]; recent plain blue wrappers; occasional very light foxing, mild vertical crease in the middle where once folded, but a very good copy. \$2350

First and only edition, very rare, of the remarkable and risqué biography of a 104-year-old queer widow.

The text, apparently transcribed by an anonymous female writer from a spoken autobiographical account, recounts both in prose and verse the life of Elisabeth Thomas widow Derieux, originally from Lans-le-Bourg in Savoy and subsequently living in Turin. Thomas’ account of her unconventional and



determinedly independent life is, to this day, a page-turner. She recalls having had, since a young age, a 'rather masculine nature', and only finally conceded to the necessity and convenience of marriage at thirty-eight – choosing an eighteen-year-old husband 'so as to serve him more as a benefactor and mother than a wife'. She also fondly recounts her time spent serving as a stable-boy, when, presenting as a man and dressed in masculine clothes, she paid (a purportedly chaste) courtship to the lady of the house and describes the love that blossomed between them, 'greater than that between brothers'.

The periodical *Gazzetta Piemontese* for 1818 announced this 'very droll publication' as a wholly accurate account of the unconventional life of this contemporary celebrity. She was later, at the age of 117, the subject of an engraved portrait ('Elisabeth Thomas vve Durieux ... dessinée et gravée par Hyacinthe Langlois', 1830, at Bibliothèque municipale de Chambéry).

Not on OCLC. ICCU records only two copies in Italian libraries. We have been able to locate only a single copy outside Italy, at the Bodleian.

EDITIO PRINCEPS

PRINTED BY ALDUS, OWNED BY A FRIEND OF HOBBS?

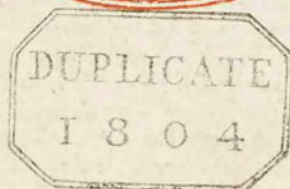
71| **THUCYDIDES.** ΘΟΥΚΥΔΙΔΗΣ. THVCYDIDES. [(colophon:) Venice, Aldus, May 1502].

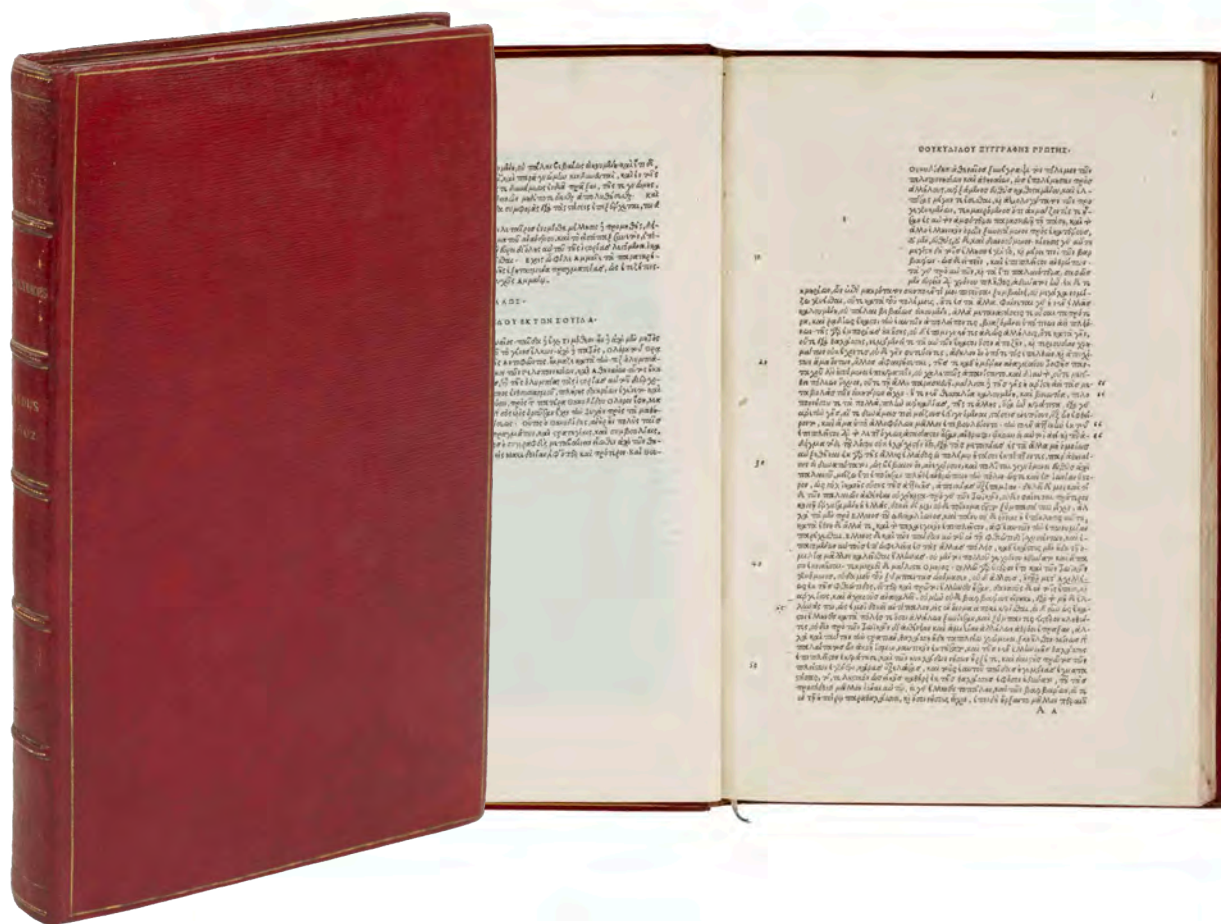
Folio, ff. [122], without blanks AA8 and OP4; signed in Latin and Greek, introductory letter in Latin, text in Greek; very occasional ink marks, a little light soiling to first and last pages, very occasional light foxing; a very good, clean copy in early nineteenth-century red morocco, gilt fillet border to covers, spine in compartments with direct gilt lettering to two, gilt edges; a few slight scuffs to spine and lower board; inscription ('Ex Bibl. P. de Cardonnel MDCL') and two British Museum ink stamps to title (red oval stamp 'Museum Britannicum' and lozenge stamp 'Duplicate 1804'), armorial bookplate of E. Hubert Litchfield to front pastedown; line numbers (in tens) and page numbers neatly written in ink; a few early annotations comprising corrections in Greek, interlinear translations of a few words into Latin, and a few Latin marginalia, occasional marginal marks and underlining. \$30,000

A handsome copy of the first edition of the Greek text of Thucydides' *Peloponnesian War*, printed by the great Aldus Manutius, with an interesting provenance.

The title bears the 1650 ownership inscription of Pierre de Cardonnel (1614–1667), merchant (in his native Normandy, in Southampton and London), publisher (of Samuel Bochart's monumental *Geographia Sacra* of 1646), supporter of the royal family and English royalists, classical and oriental scholar, poet, translator of Waller and Dryden, and book collector. It is likely that Cardonnel knew the philosopher Thomas Hobbes: he was a friend of Hobbes's patron William Cavendish, 3rd earl of Devonshire – from whom he received a copy of Hobbes's *Leviathan* in 1652, which he heavily annotated (now in the Pforzheimer Library) – and he and Hobbes shared links with numerous royalists in exile. Cardonnel met Cavendish in Normandy in 1645, the same year that Hobbes visited the earl in Rouen. Thucydides was, of course, Hobbes's favourite historian and he published an English translation directly from the Greek text in 1629. Here, then, we have the intriguing possibility that Cardonnel acquired this volume having discovered a shared interest with Hobbes in the great Greek historian, or, perhaps, on the philosopher's recommendation. For Cardonnel, and his library, see Noel Malcolm, *Aspects of Hobbes* (Oxford, 2004) p. 259 ff.

Ex Bibl. P. de Cardonnel MDCL.





‘Thucydides set himself the highest standards of accuracy. “As to the actions of the war”, he says, “I have not felt free to record them on hearsay evidence from the first informant or on arbitrary conjecture. My account rests either on personal knowledge or on the closest possible scrutiny of every statement made by others. The process of research was laborious, because conflicting accounts were given by those who had witnessed the several events, as partiality swayed or memory served them.” This he did not only from his belief in the importance of the actual events, but in the conviction that the facts would be found of permanent value. He saw his history as a source of profit to “those who desire an exact knowledge of the past as a key to the future, which in all probability will resemble the past”. It was in this sense, not in any anticipation of his own enduring fame, that he called it, in a memorable phrase, “a possession for ever”. This is exactly what it has become. Nothing, not even his own participation in the war or his disgrace in 424, was permitted to divert the historian from the standards he had laid down for himself ... Thucydides has been valued as he hoped: statesmen as well as historians, men of affairs as well as scholars, have read and profited by him’ (*Printing and the Mind of Man* 102).

Ahmanson-Murphy 57; Renouard, pp. 33-34.

PEACE AT ANY PRICE

72| [TREATIES]. Volume of tracts on European treaties of peace and alliance. Vienna and Amsterdam, 1725-1731.

Ten items in one vol., 4to; overall very good in contemporary stiff vellum, green cloth ties to top-, tail-, and fore-edges of each board, 'Trattati di pace' inked to spine; a little wear to edges and worming to covers, endpapers renewed; some contemporary manuscript additions in a single elegant hand. \$2350

A collection of scarce texts relating to the Peace of Vienna (1725) and subsequent treaties of Hanover (1725), Paris (1727), Seville (1729), and Vienna (1731), with contemporary manuscript additions in Italian and French clearly composed by someone in diplomatic service. The collection eloquently attests to the shifting alliances and jostling for position among the major European powers in the 1720s.

The Peace of Vienna was a series of four treaties between Emperor Charles VI and Philip V of Spain which established an Austro-Spanish alliance, with the Habsburgs relinquishing all claims to the Spanish throne, the Spanish abandoning their claims to the Southern Netherlands, and Spain recognising the Ostend East India Company. In response, Britain, the Electorate of Hanover, France, and Prussia formed a defensive alliance by the Treaty of Hanover.





The 1727 Treaty of Paris followed Spain's unsuccessful siege of Gibraltar, held by the British since 1704, and the 1729 Treaty of Seville formally ended the Anglo-Spanish War, with Spain restoring Britain's commercial concessions and Britain agreeing to support Spanish claims in Italy. The 1731 Treaty of Vienna established an Anglo-Austrian alliance, with Britain guaranteeing Maria Theresa's succession to the Habsburg dominions, and Charles VI agreeing to wind up the Ostend Company.

The volume ends with a manuscript copy, in Italian, of the Grand Duke of Tuscany's assent to the Treaty of Vienna (an English translation was published in *The Political State of Great-Britain* Volume XLII for 1731).

A full list of contents is available on request. **Out of ten works included in this miscellany, 2 are not recorded on OCLC, and 3 are recorded in a single copy only (none in the US).**

PALLADIO'S VITRUVIUS

73| VITRUVIUS, and Daniel BARBARO. De architectura libri decem, cum commentariis ... multis aedificiorum, horologiorum, et machinarum descriptionibus, & figuris, una cum indicibus copiosis, auctis & illustratis. Venice, Francesco Franceschi & Johann Criegher, 1567.

Folio, pp. [19], [1, blank], 375, [1]; woodcut 'Pax' device to title and final leaf, full-page architectural woodcut to title verso, woodcut initials and 135 woodcut illustrations (including 2 repeats) in text, of which several full-page, double-page, or folded at fore-edge; dampstain to margins of early leaves, light foxing and dust-staining to title, occasional spots; a very good copy in contemporary Italian limp vellum, later manuscript lettering to spine, sewn on 3 sunken cords; light dust-staining, spine subtly repaired, pastedowns renewed; early ink shelfmark 'L.x.44.' to front free endpaper, later inscribed by the architect George Adam Burn (1817–1886), February 18 1834, and by Alfred S. Ellis, 28 April 1877, with an early twentieth-century inscription. \$6500

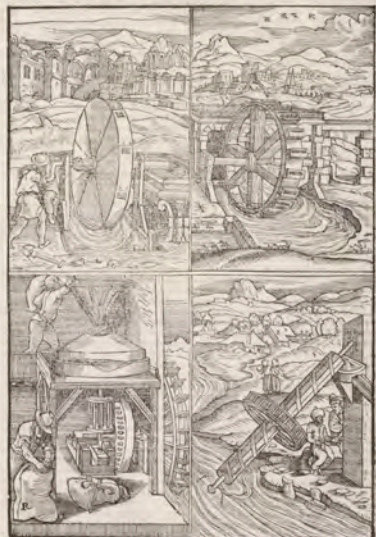
First Latin edition of Barbaro's influential commentary, written in collaboration with and finely illustrated by Palladio; 'the culmination of the Renaissance tradition of Vitruvian studies' (Cellauri, p. 57 *trans.*) which 'served as a foundational text into the next century, as well as marking the culmination of more than a century of intense scrutiny and application of Vitruvius by other architects and editors – possibly for almost two decades by Palladio' (D'Evelyn, p. 25).

'Although several editions of Vitruvius had been published earlier in the century, most notably Fra Giovanni Giocondo's pioneering and scholarly illustrated Latin edition (Venice, 1511) and Cesare di Lorenzo Cesariano's more imaginatively illustrated Italian translation (Como, 1521), the work remained confusing and difficult. Barbaro's edition, with its learned commentary, was the most accurate translation and, with its informative illustrations, the most intelligible version yet produced. Barbaro acknowledged the importance of Palladio's collaboration, not only as a draughtsman but also for his archaeological and theoretical expertise. Barbaro's commentary is aptly called a treatise within a treatise, coherently explaining many of the more technical passages, and expanding from an Aristotelian standpoint on many philosophical issues concerning the relationship between architecture and nature.' (Grove).

'Palladio gave Barbaro substantial help with the textual interpretations and commentary, having studied Vitruvius since the 1530s with the humanist Giangiorgio Trissino and also independently. Discussions of Vitruvius with intellectual friends, and making reconstruction drawings from Vitruvius independently and then for Barbaro's *Commentaries* – guided by Sangallo's reconstruction drawings – may have been the deeply formative experiences that helped Palladio construct the *Quattro libri* of 1570 on his own principles of lucidity, *sprezzatura*, and the well-synthesized text and image.' (D'Evelyn, p. 24).



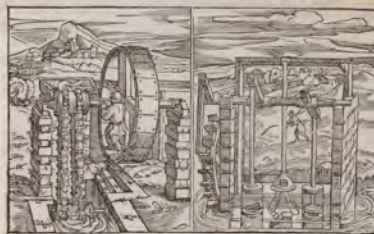
habitat, 'av' enim est profectione foramen obtusum. Quanto plus premittit, tanto magis per fissuram expellit, et in catinum fertur. Interius modiculus alter erexit sui umbilici, impellit aqua per narium, cum aqua depressam, fluitam aquam exire inferius non permittit, sed per fissuram ad catinum propellit, ubi; aliam aquam immittit, quae non pugna decorem retineat operit narium fiam, et, cunctis; modis nova et ingenua



be exenti, & quolibet tam effundimus. Atque hæc est Crisobolus machina, ad omnes imitationem fecimus.
 aqua opipata nostri exarantibus, tubulis, & siliis ferè eodem modo compactis. Placuit de scissilis ma-
 chinis aliam istud inveniendi vero dicere antea Vires. Sunt enim machina, quæ hydrantia quæque nominan-
 tior, quæ autem nos reddunt, quæ uticulus, & sigilla vocant, libetibus, & sigilla interius aqua sabblo- 64

natis, ex uirgibus enim tanquam anseri cum cygnis conuenientius segula egredientur, ut in nono superiori libri capite uidisse potuimus, cum de barologis ageretur.

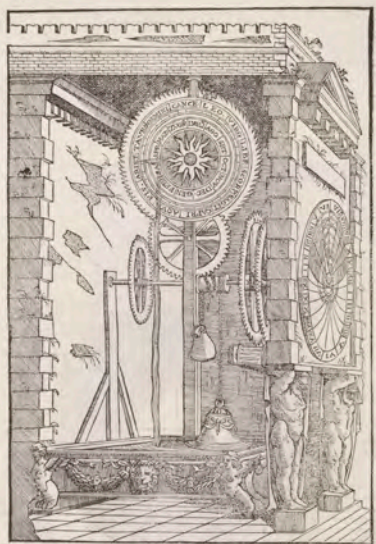
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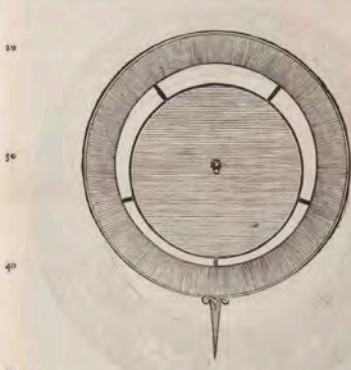
De hydraulicis machinis, quibus organa perficiuntur. Cap. XIII.

[illegible]

brevitates. Quæ sunt in horologiorum descriptionibus ratione, & apparatus, ut sunt ad usum expeditiores quam aptissime potui præscripsi. Restat nam de machinationibus, & de earum principia ratiocinari. Itaque de his, ut corpus emendatum Architecturæ perficiatur, in sequenti volumine incipiam scribere.



Aqua temperata in hoc barologio artificiosissime fit, & d'ferentiam habet non modicam. Ceterum in magnetis caluisse satis, & forte non longe aberat ab intrinsece Pituitosa. Hinc quoniam post hanc in barologio aqua conceptaculis preparatur, hoc Pituitum illi miscetur, in quod aqua per fistulam infunditur. Sed calidius foret ut per anum, ut effluere possit aqua, et foras in tympanum illi adducatur, ne quid sit.

[illegible]

70 *clero, et qui efficit aqua, in parvas typhanas immittit, in qua parva typani idem circuli sunt de-*
signati, sicut et crucis, et ceterarum, hoc tunc laici dixerunt, ut ab illis maiori typano per-
terea aqua plus eximitur, nisi polidare . . . Attendant, et nota typhanos inter aqua capientes,
quos horologum quatuor, efficitur . . . In talis et maiori typhano parva efficitur, quod per, ob-
scuro vocat, sine lingula typanum esse addere. Ab orbibus aqua in sibilum non stat, typanum ty-
pani non conficitur, caridat et tunc in felle, ut aliter in aliorum typanis sic dicitur in typano,
typani vero typhanos, et parva, per perforationem illi, et aliquos apertus in typano maiori typani, ita ut
non sibilare inter utraque possit. Ad hoc similitudinem dicit Petrus, epiphoniam fieri. Epiphonia
quod adhibet tunc, quorum manubriarum typhanos perficitur, ad ostendendum eorum canalium inter-
 75 *ius quod collucta sunt i Galis, et Gallesis non dicimus, iane quod vertella. Illi res collu-*

The commentary first appeared in Italian, accompanying Barbaro's translation of Vitruvius's text published by Marcolini in folio in 1556, and was reprinted by Franceschi and Chrieger in quarto in the same year as this first Latin edition. Barbaro credits Palladio's contributions, including for "i disegni delle figure importanti", which Cellauro identifies as seventy of the seventy-four illustrations in the first six books on the grounds of stylistic similarities to the *Quattro libri* (Cellauro, p. 58). The illustrations of the 1567 editions, though largely copied from the 1556 designs, were revised by Palladio and recut by Giovanni Chrieger (Johannes Krüger) with additions and alterations in a style closer to Palladio's *Quattro libri*, published only three years later. In addition to the woodcuts shared with the Italian quarto, the present edition borrows three from the Marcolini edition and contains fourteen entirely new subjects, including the full-page woodcut view of Venice from above, cut by Chrieger after Paolo Forlani, accompanying *De portibus et structuris in aqua faciendis* (V, xii).

USTC 863690; EDIT16 48319; Adams V909; Mortimer 550. Cf. Cellauro, 'Palladio e le illustrazioni delle edizioni del 1556 e del 1567 di Vitruvio' in *Saggi e memorie di storia dell'arte* 22 (1998), pp. 55-128; Cellauro, 'Daniele Barbaro and Vitruvius: The Architectural Theory of a Renaissance Humanist and Patron' in *Papers of the British School at Rome* 72 (2004), pp. 293-329; and D'Evelyn, *Venice & Vitruvius: Reading Venice with Daniele Barbaro and Andrea Palladio* (2012).

AN ENGLISH ARTIST IN ITALY

74| WESTMACOTT, Richard. 'Costumes &c Italy Richd Westmacott R.A. 1820 to 1825'. *Italy, 1821-1826*.

Album (c. 320 x 245 mm) comprising 45 leaves of brown paper to which are pasted 88 pencil, pen, wash and watercolour sketches, most captioned in pencil or ink, of various sizes, plus blanks; a little occasional foxing, a few light marks; overall very well preserved, in contemporary half vellum (the spine reusing part of an old document) over paste paper boards, 'Costumes Italiens vers 1820' inked to spine, paper label to upper cover 'Costumes &c Italy Richd Westmacott R.A. 1820 to 1825'; a few small abrasions to boards. \$6000

A delightful album of charming sketches, many with vibrant watercolour, by the English artist and sculptor Richard Westmacott (1799-1872), completed during his time in Italy, especially in Rome and Naples, during the 1820s.

Son of the sculptor Sir Richard (1775-1856), Westmacott was trained in his father's studio before being admitted, in 1818, to the Royal Academy Schools. In 1820 he was sent by his father to Italy, 'where he remained six years, studying ancient sculpture and its history' (*ODNB*). This album bears witness to his Italian sojourn, demonstrating both his skill as an artist and his interest in the locals he encountered, in particular in their costume and customs.

While the majority of the sketches were taken in Rome and Naples, others were executed in Genoa, Turin, Venice and Vercelli in the north, at Albano, Carrara, Terracina, Tivoli, Velletri, and Viterbo in central Italy, and in Baiae, Capua, and Pompeii in the south.



Westmacott was clearly much taken by the rural, traditional, and religious costume he encountered on his travels. The many picturesque portraits found here include, for example: a Viterbo basket bearer with 'petticoat taken up from behind & thrown over the head'; a Roman chestnut seller; boatmen of Baiae; a Pompeian 'country girl' spinning; a Capuan man with a 'long drinking glass'; a Neapolitan 'fishing boy'; Venetian 'water carriers'; a peasant carrying hay, 'his hat slung behind'; donkey riders; a Neapolitan Pulcinella; Roman pipers ('who come to Rome during Advent to play before the images of the Madonna morning, noon & night till Christmas day'); a Roman goatherd ('the dress entirely of goatskins'); and a child bathing in a wooden bucket.

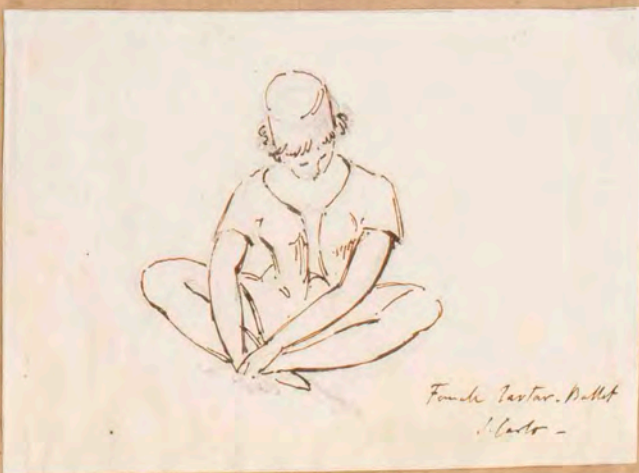
Numerous religious subjects are depicted, including a Camaldolese hermit in white habit; a Franciscan 'lay sister'; a Penitent 'attendant at an execution' in Rome; a Roman *abbate* in 'common dress - street & parties'; a papal postilion in 'dress very stiff'; a Holy Week pilgrim; ladies kneeling and sitting in St Peter's; roadside crosses with the Arma Christi; a statue of the Virgin and Child 'sketched in a café at



Capua during a procession'; a cardinal 'assisting at a funeral Mass'; and a kneeling female communicant at the 'Convent of Bambino Gesù'. There are also busts of Pope Pius VII and of his successor Leo XII, the latter captured 'in procession round ante room to Sistine & Pauline chapel Rome 1825'.

The album includes one or two sketches taken outside Italy, most notably showing the dress of miners at the 'salt mines ... near Salzburg', incorporating a leather apron to protect their backsides. One miner is sketched with the caption 'sliding down an incline - rope held under arm to modify the velocity - apron very valuable in this part of the performance'.

During his later career Westmacott exhibited numerous works at the Royal Academy and gained fame for his portrait busts and funerary monuments, including a bust of Cardinal John Henry Newman, his childhood friend. His other works include a commemorative memorial to the Arctic explorer Sir John Franklin, and a sculpture for the pediment of the west front of the Royal Exchange. He also served for ten years as professor of sculpture at the Royal Academy, becoming a well-known writer and lecturer on art.



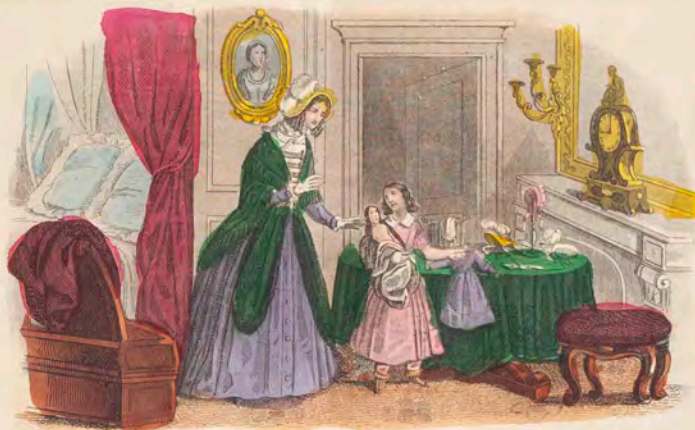
II.

LUNDI.

TROUSSEAU DE BRILLANTINE.

de des émotions de la veille, dormit profondément jusqu'au lendemain déjà tard lorsqu'elle ouvrit les yeux. Après avoir dit bonjour à sa ma-
anda si elle aurait un peu plus de récréation qu'à l'ordinaire, afin de
e Brillantine.

, lui répondit M^{me} d'Ervilliers en l'embrassant, et j'ai même l'intention
es les matinées de cette semaine, en réjouissance de l'heureuse arrivée
ni prier ta maîtresse de venir de deux heures à quatre, si toutefois cela
et de cette manière tu pourras jouer tout à ton aise jusqu'au déjeuner. »



TROUSSEAU DE BRILLANTINE.

THE ADVENTURES OF A DOLL

75| **WETZELL, Madame.** Les Matinées de la poupée, ou récréations d'une petite fille. Paris, J. Langlumé, [1844?].

Oblong 12mo, pp. [2], [5]-47, [1 (blank)], with frontispiece and 6 hand-coloured plates; light spotting, a small dampstain to upper corner of first leaves, small tear to lower corner of frontispiece (without affecting print); stab-stitched and attractively preserved in contemporary paste-paper wrappers. \$600

First and only edition, very rare, of a charming illustrated account of a girl's doll.



ARRIVÉE DE LA POUPÉE.

LES
MATINÉES DE LA P
OU
RÉCRÉATIONS D'UNE PETITE F

Par M^{me} Wetzell.

PARIS.

J. LANGLUMÉ, LIBRAIRE,
41, RUE DU FOIN-SAINTE-JACQUES.

Brillantine, a doll, is given to Célénie for company while her elder sister Alméa is in Africa; the book recounts in detail their relationship over the course of a week, from Brillantine's arrival with the family d'Ervilliers (on Saturday 18 May 1844), the provision of her wardrobe and furnishing of her apartment (a *cabinet* overlooking the garden), her education by Célénie, and their adventures meeting other girls and dolls and going on a horse-ride.

The work ends with Brillantine's departure and the promise of further stories, subsequently published in 1848 as *Les Soirées de la poupée, ou suite des 'Récréations d'une petite fille'*. **No copies traced in the UK or US;** OCLC records copies of both works at BnF only.

WISE FORGERIES ON VELLUM – THE STOPFORD BROOKE COPIES?

76| [WISE, Thomas J]. SWINBURNE, Algernon Charles. A Word for the Navy: A Poem. 'London, Charles Ottley, Landon, & Co., 1887' ('T. Rignall, Printer ... March 1887').

[offered with:]

[WISE, Thomas J]. SWINBURNE, Algernon Charles. The Question, MDCCCLXXXVII: A Poem. 'London, Charles Ottley, Landon, & Co., 1887' ('T. Rignall, Printer ... May 1887').

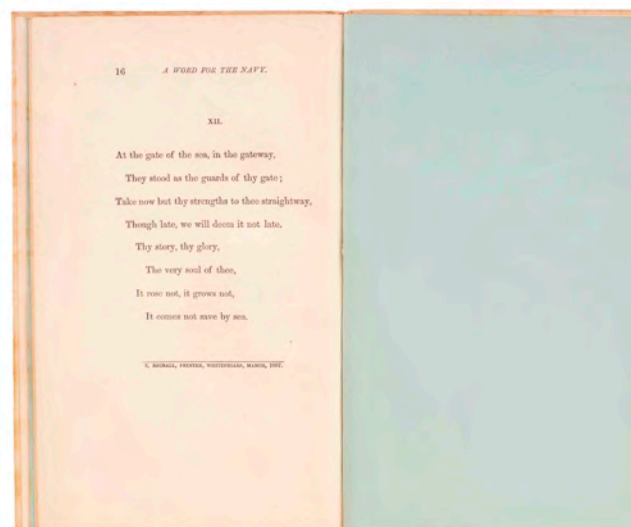
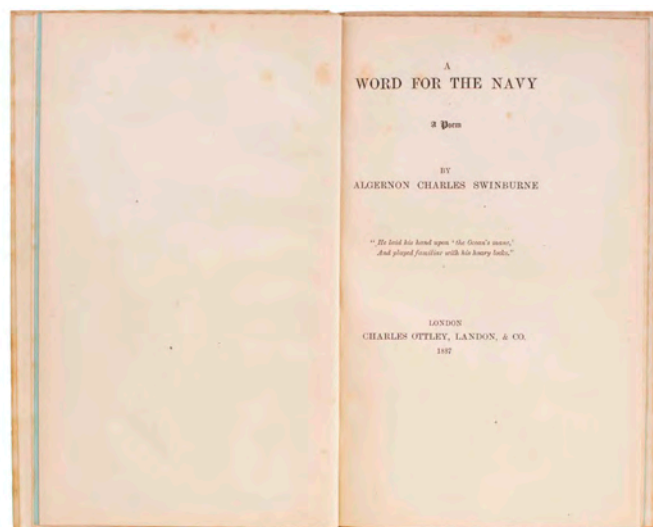
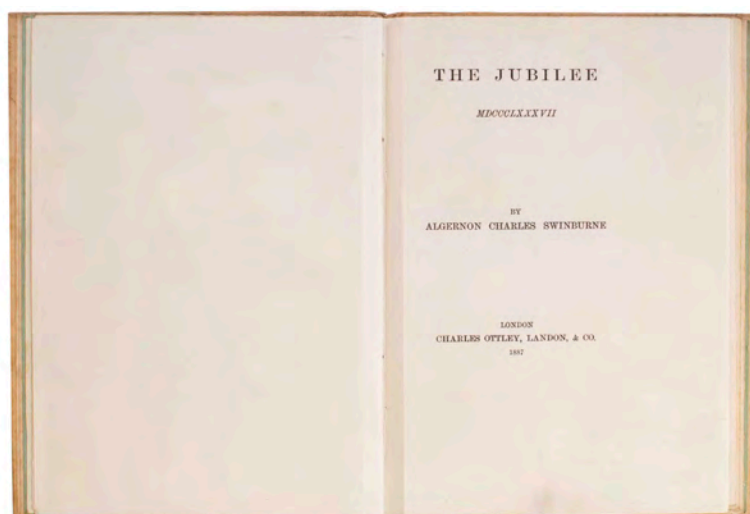
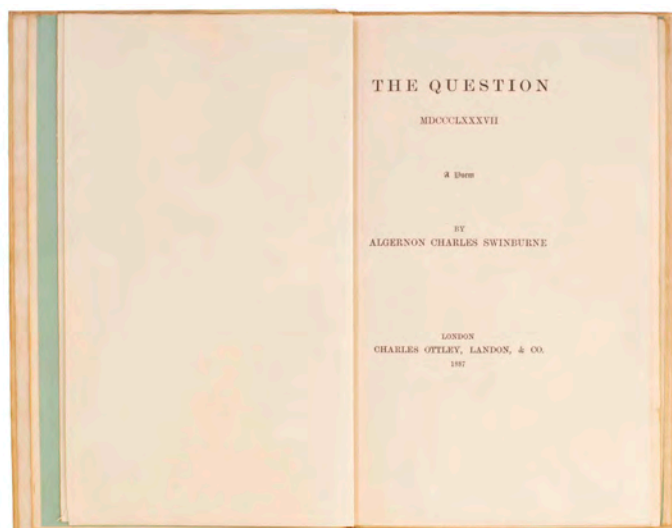
[and:]

[WISE, Thomas J]. SWINBURNE, Algernon Charles. The Jubilee, MDCCCLXXXVII. 'London, Charles Ottley, Landon, & Co., 1887' ('T. Rignall, Printer ... June 1887').

8vo, pp. *A Word for the Navy*: [4, blank], 16, [4, blank], *The Question*: [2, blank], 15, [3, blank], *The Jubilee*: [4, blank], 21, [1, blank], [6, imprint, blanks]; printed on vellum; excellent copies, uncut in contemporary paper over boards, spines lettered in gilt, blue printed wrappers bound in, Van Gelder watermarked endpapers; newspaper cutting loosely inserted in *The Question* [20 May 1909, on Swinburne pamphlets offered as 'The Property of a well-known Collector', Sotheby's, 25 May 1909]. Together \$6000

A group of three false 'first editions' of Swinburne's poetry, produced by Thomas J. Wise circa 1890 under the fictitious imprint of 'Charles Ottley, Landon, & Co.'; previously untraced examples of the exceptionally rare copies printed on vellum, by descent from Wise's associate Rev. Stopford Brooke.

The most eminent and esteemed bibliographer of the early twentieth century, Thomas J. Wise (1859–1937) was a member of the Roxburghe Club, past president of the Bibliographical Society, honorary fellow of Worcester College and honorary MA Oxon., and the established authority on modern poets, having published bibliographies on twelve of them. His reputation was first brought into doubt in the early 1930s by the research of two young booksellers, John Carter and Graham Pollard, who meticulously demonstrated in *An Enquiry into the Nature of certain nineteenth century Pamphlets* (1934) that a large number of publications were both fraudulent (either piratical or entirely forged) and, with information from his unwitting accomplice Howard Gorfin, closely linked to Wise.



In response to (and indeed in anticipation of) *An Enquiry*, Wise attempted to undermine Carter and Pollard's evidence and dispute their conclusions, but soon retreated to silence. The broadly accepted implication, not only that the eminent bibliographer had been producing and profiting from forgeries on a large scale, but also that he had used his authority and reputation to lend legitimacy to the fakes, to muddy the waters and to cover his tracks, and to pass his own blame to his deceased colleagues Richard Herne Shepherd and Harry Buxton Forman, remains among the greatest shocks to the field of bibliography. After his death in 1937 his reputation fell further, as ongoing research confirmed yet more forgeries, incriminating correspondence came to light confirming his responsibility (and the close collaboration of Buxton Forman), and his library was revealed to contain hundreds of leaves stolen from books in the British Museum.

Among Wise's many forgeries, the 'Charles Ottley, Landon & Co.' group (consisting of four pamphlets of Swinburne, the present three plus *Gathered Songs*, 'July 1887', all printed circa 1890 by Richard Clay) is notable on two counts: firstly, that they were exonerated as merely piracies in *An Enquiry* ('there is no ground whatever for supposing them to be forgeries', p. 290) and not condemned until 1948; and secondly, that they are the only forgeries known to use an entirely fictitious imprint.

Carter and Pollard initially accepted the group as pirated but genuine imprints, presumably on the authority of Wise's own bibliography of Swinburne (1919-20), which contains a detailed but entirely imagined account of the circumstances of their printing: T. Rignall, 'a young man working hard in the endeavour to build up a small printing business' (but in fact non-existent), joined forces with Herne Shepherd to form a publishing firm but, not wanting the latter's involvement to be known 'for a sufficient reason', adopted the name 'Charles Ottley, Landon & Co.'; they soon abandoned the endeavour, but not before printing the four Swinburne editions; this was, supposedly, done with the poet's 'willing sanction', in gratitude for Herne Shepherd's role in recovering the overly revealing correspondence by which the publisher of the true first edition, George Redway, had extorted the copyright of *A Word for the Navy* (Wise, *Bibliography*, pp. 374-376).

All three pamphlets offered are '**those super-rarities, the copies printed on vellum**' (*Footnote*, p. 14). Wise asserted in his *Bibliography* that 'twenty-five copies only were printed upon paper, but four additional copies were struck off upon Vellum; these were delivered to the subscribers in folded unsewn sheets ... the vellum copies (which were printed to the order of subscribers) at Three Guineas' (*Bibliography*, p. 366). *An Enquiry* notes only one other suspect pamphlet with vellum copies (Rossetti, *Verses* (1881), three copies).

Provenance: from the library of Patrick Dockar-Drysdale (1929-2020), likely by descent from his great-grandfather, Rev. Stopford Brooke (1832-1916). The Irish clergyman and literary dilettante Stopford Brooke is one of the four men identified by the authors of *A Sequel* as 'subscribers' to vellum copies (with Wise and Forman themselves, and the American collector Edwin B. Holden), but large portions of his library were sold at auction, including vellum copies of *The Jubilee* and *The Question* ('uncut, original wrappers preserved', Sotheby's 18 July 1910, together lot 839, to Quaritch) and *Gathered Songs* ('original parchment', 27 May 1914, lot 995, to Tregaskis and since untraced) – did he reacquire those bought by Quaritch, which now rejoin his previously unrecorded *Word for the Navy*? Or did he own hitherto unknown second copies?

If the latter, it may be worth examining Brooke's involvement with Wise more closely. He was Chairman of the Shelley Society, in whose name Wise issued piracies and forgeries while Secretary under Brooke, and he corresponded with Wise about withdrawing *Gathered Songs* from his 1910 sale, thus delaying its first public appearance in England (either on paper or on vellum) by four years. If he was, in addition, in possession of multiple copies, could the suggestion be raised that he, perhaps to some degree knowingly, was colluding with his colleague in bringing pamphlets onto the auction record? Wise is known to have gone to great lengths in choreographing his forgeries' early public appearances, placing copies at auction in England and America both under his own name and anonymously, and certainly would have been glad of the opportunity to use the reputable provenance of Brooke's collection.

Whether this is the case or not, **these copies have not been traced in the past century, if ever, and their identification demonstrates conclusively the existence of a fifth set printed on vellum.** Among library catalogues and auction records we can distinguish four sets: Wise's own copies, acquired by the British Museum after his death; Forman's and Holden's copies, both with their bindings described in their respective 1920 sales; and fourthly unbound copies of each, which can no longer be credibly considered Brooke's (or, at least, not his only copies). We can therefore now identify five distinct sets, contrary to Wise's assertions, adding yet another deception to his already beleaguered name.

In addition to the Wise-British Library set, we find vellum copies of *A Word for the Navy* at Princeton and Yale (Holden copy); of *The Question* at Columbia (unbound) and Syracuse; of *The Jubilee* at Syracuse (Forman copy), Toronto, and Yale (unbound); and of *Gathered Songs* at Harvard only.

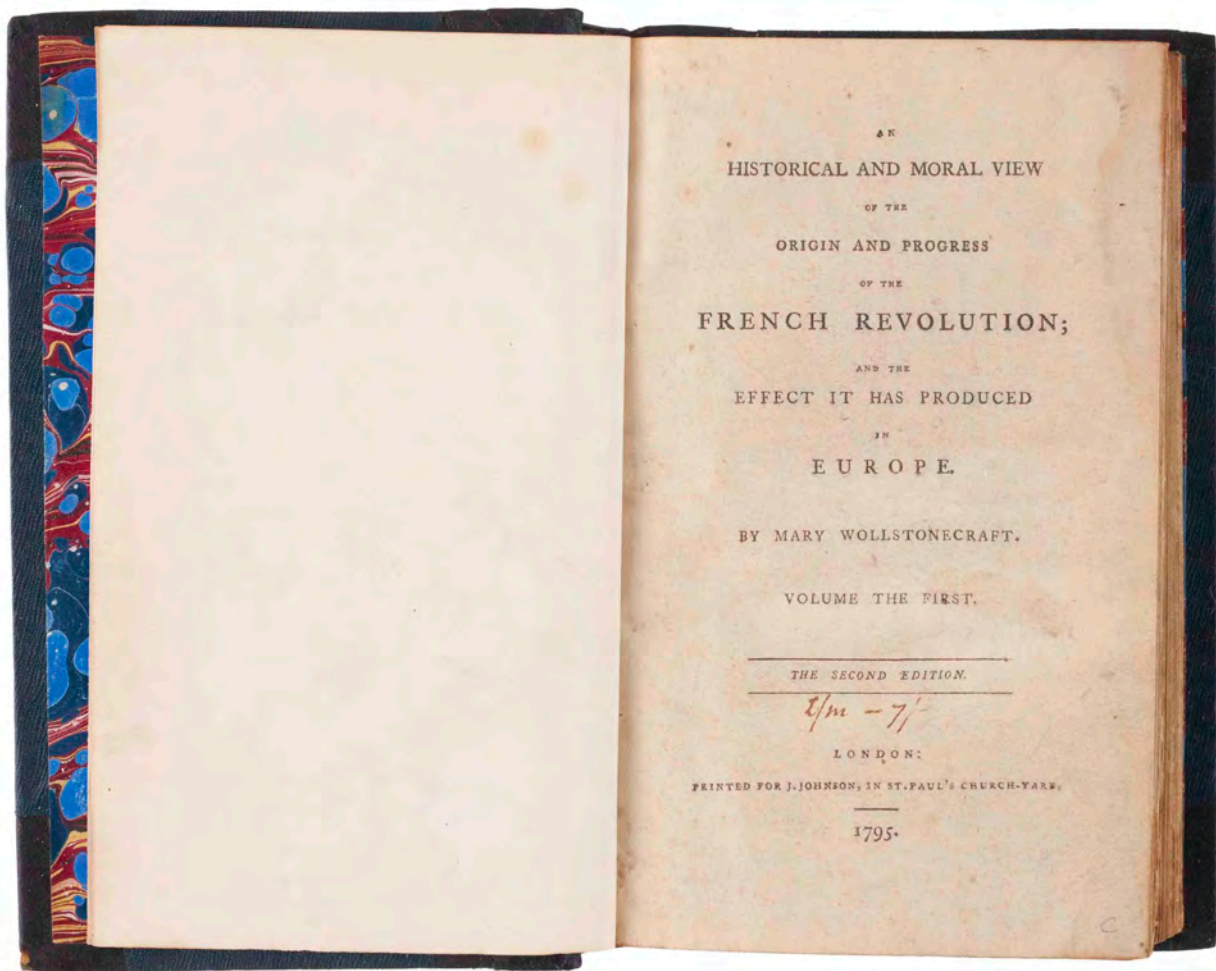
Barker & Collins, *A Sequel to An Enquiry ... The Forgeries of H. Buxton Forman & T.J. Wise re-examined* (1983), pp. 231-242; Carter & Pollard, *An Enquiry into the Nature of certain nineteenth century Pamphlets* (1934, 2nd 1983 ed. Barker & Collins), pp. 290-292; Carter & Pollard, *The Firm of Charles Ottley, Landon & Co.: Footnote to An Enquiry* (1948); Todd, 'A Handlist of Thomas J. Wise' in *Thomas J. Wise: Centenary Studies* (1959 ed. Todd) 299f, 300f, & 301f; Wise, *A Bibliography of the Writings in Prose and Verse of Algernon Charles Swinburne* (1919-20) 82, 85, & 86 (see I, pp. 365-393); Wise, *The Ashley Library* (1925) VI, pp. 164-170.

WOLLSTONECRAFT'S ANALYSIS OF THE FRENCH REVOLUTION

77| **WOLLSTONECRAFT, Mary.** An Historical and moral View of the Origin and Progress of the French Revolution; and the Effect it has produced in Europe... Volume the first [*all published*]. London, printed for J. Johnson, 1795.

8vo, pp. xvi, 522, wanting the final advertisement leaf; light waterstain affecting a couple of leaves; but a good copy in nineteenth-century or early twentieth-century black half morocco, green cloth sides, joints and ends of spine restored. \$4750

Second edition of Wollstonecraft's eloquent analysis of the causes of the French revolution.



First published in 1794, written as an antidote to Burke's *Reflections*, the work was never completed before Wollstonecraft's death in 1797, though the first volume went through three London editions, plus printings in Dublin and Philadelphia.

'The rapid changes, the violent, the base, and nefarious assassinations, which have clouded the vivid prospect that began to spread a ray of joy and gladness over the gloomy horizon of oppression, cannot fail to chill the sympathizing bosom ... But ... we shall be able to discern clearly that the revolution was neither produced by the abilities or intrigues of a few individuals; nor was the effect of sudden and short-lived enthusiasms; but the natural consequence of intellectual improvement, gradually proceeding to perfection in the advancement of communities, from a state of barbarism to that of polished society, till now arrived at the point when sincerity of principles seems to be hastening to the overthrow of the tremendous empire of superstition and hypocrisy, erected upon the ruins of gothic brutality and ignorance' (*Preface*).

Windle A6b.

Aliott

A

VINDICATION

OF THE

RIGHTS OF WOMAN

WITH

STRICTURES

ON

POLITICAL AND MORAL SUBJECTS

By MARY WOLLSTONECRAFT.

VOL. I.

THE THIRD EDITION.

L O N D O N:

PRINTED FOR J. JOHNSON, N^o 72, ST. PAUL'S CHURCH YARD

1796.

EQUAL RIGHTS

78| **WOLLSTONECRAFT, Mary.** A Vindication of the Rights of Woman: with Strictures on political and moral Subjects. Vol. I [*all published*]. London, printed for J. Johnson, 1796.

8vo, pp. xix, [1], 452; a very good copy early nineteenth-century polished calf, rebacked.

\$1700

Third edition (first published four years earlier) of **the most famous work in the literature of feminism**; a further volume was projected, but never appeared. A celebrated and pioneering work, making 'a rational plea for a rational basis to the relation between the sexes... to show that women were not the playthings of men but ought to be their equal partners, which they could only be if they were educated in the same way' (*Printing and the Mind of Man* 242).

'On publication, it provoked a violent reaction, partly due to Wollstonecraft's forthright style, though she attacked neither the institution of marriage, nor religion. The book was written at speed: thirty years' rage distilled in six week's hard labour. It was a bestseller at once and established her name before the world' (Tomalin, p. 110).

Windle 5.

'CLIVE FROM VIRGINIA'

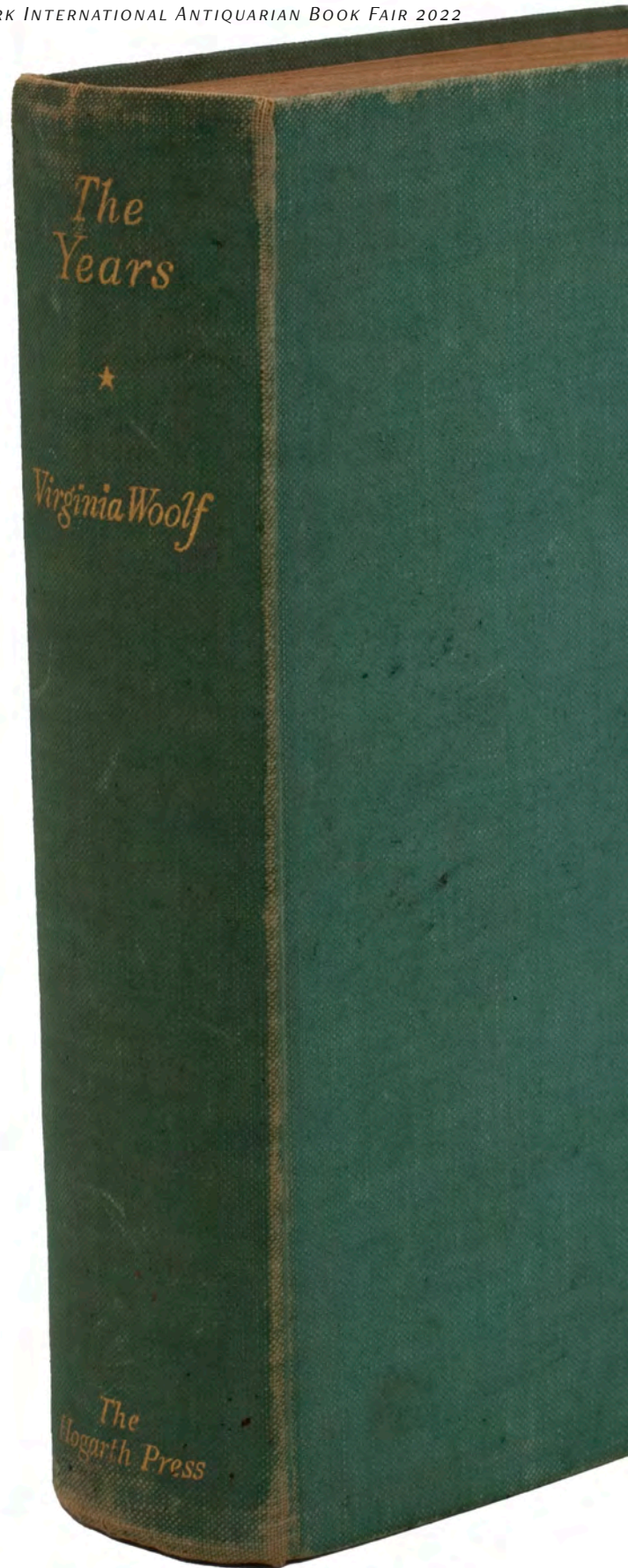
79| **WOOLF, Virginia.** *The Years.* London, Hogarth Press, 1937.

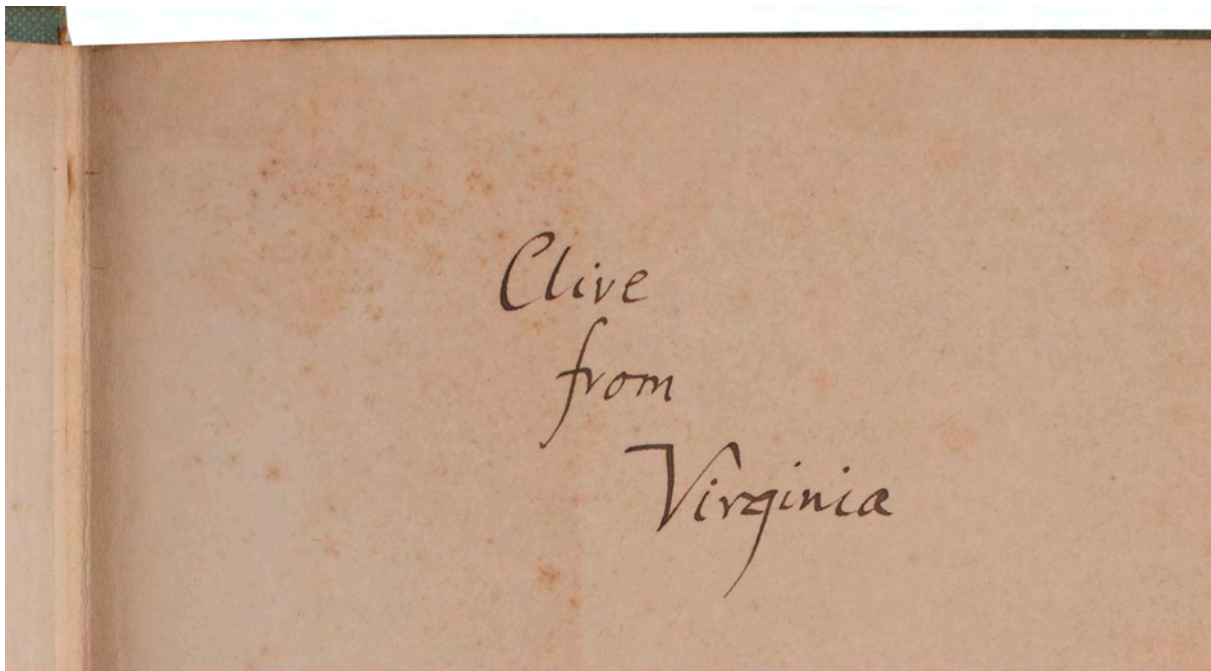
8vo, pp. [4], 469; a few spots to margins; in the original green cloth, spine printed gilt; lightly soiled, with wear to extremities, lacking the dust-jacket; **inscribed on front free endpaper 'Clive from Virginia'.** \$16,500

First edition, first impression, an incredibly important presentation copy, inscribed by Virginia Woolf to Clive Bell.

Virginia must have inscribed this copy with some trepidation, having agonised for several years over the text of the novel ('I wonder if anyone has ever suffered so much from a book as I have from *The Years*' (*Diary* 5:31), and retaining, sometimes against her better judgement, a need to justify herself and her work to Bell, a friend (and brother-in-law) for thirty years by the time of the publication of *The Years*. In 1919 she wrote, 'in a way that I can't defend to L[eonard], I do respect Clive's judgement. It's erratic, but always springs from a direct feeling', and she maintained a close relationship with him throughout her life.

Despite being considered by Leonard Woolf 'the worst book Virginia ever wrote' (Willis, *Leonard and Virginia Woolf as Publishers: The Hogarth Press, 1917-41*, p. 289), *The Years* was by far her most commercially successful novel and received favourable reviews in the *TLS* and *The Observer*, to her great relief. Inscribed copies of *The Years* are rare, and this, sent to such a close friend, is a particularly remarkable find.





Provenance: from the library of Henrietta Garnett, daughter of David Garnett and Angelica Garnett (*née* Bell), by descent.

Kirkpatrick A22a; Woolmer 423.

SIGNED BY YEATS ... TEN YEARS BEFORE PUBLICATION

80| YEATS, William Butler. *The Poems ... London, Macmillan and Co. Ltd, 1949.*

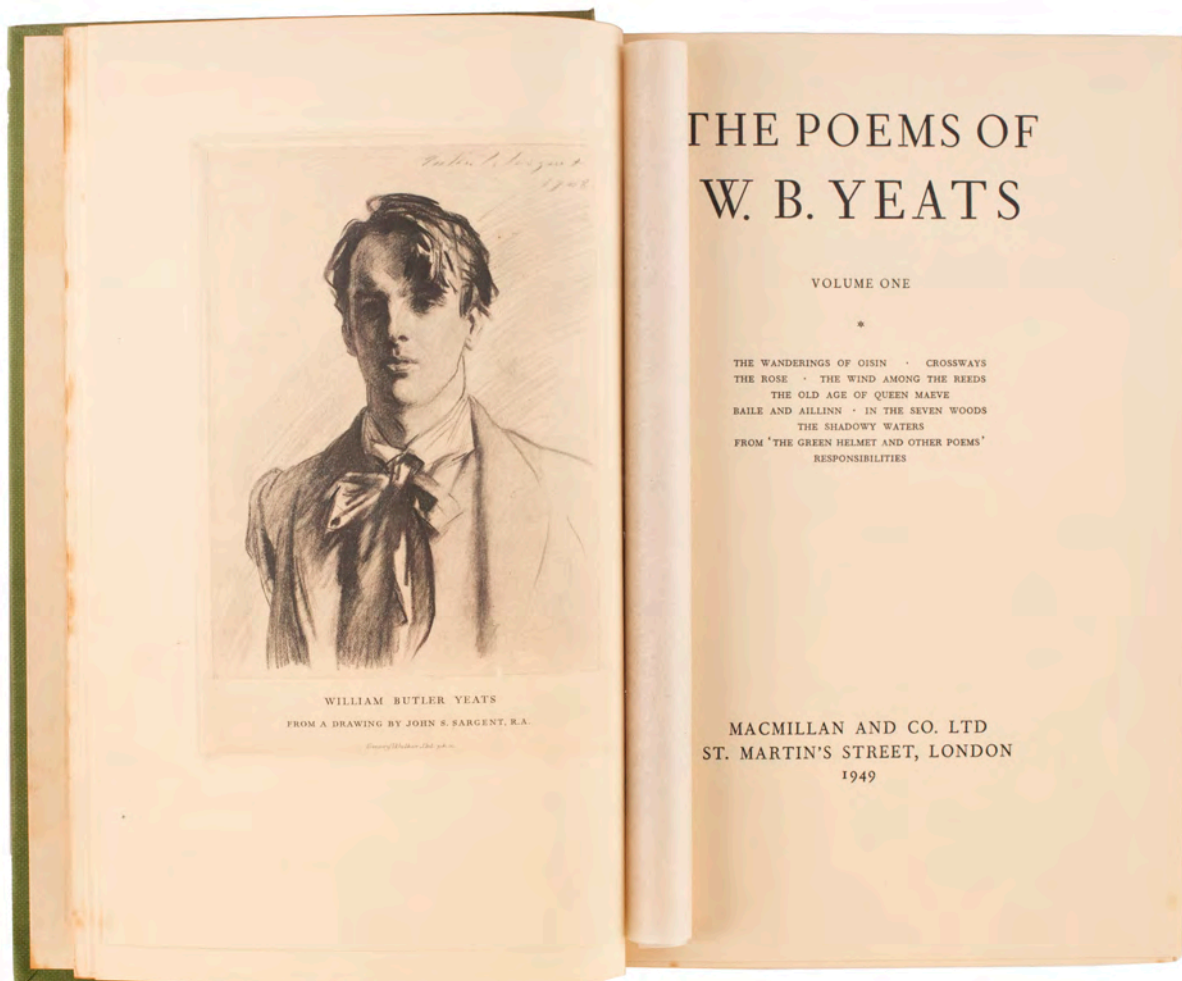
Two vols, 4to, with a frontispiece in each volume; some very minor foxing to fore-edge, else a fine copy in the publisher's bevelled green cloth, gilt, no slipcase; bookplates of D. G. Bridson. \$3700

No. 191 of 375 copies, signed, of which twenty-five were for private distribution. At the time of publication this was the definitive collected edition of Yeats's poetry. Yeats had prepared the proofs and signed the limitation leaves before his death in 1939, but final publication was delayed by the war.

Wade 209 & 210.

This is No.191..... of an Edition
limited to 375 copies, signed by the
Author, of which 350 are for sale.

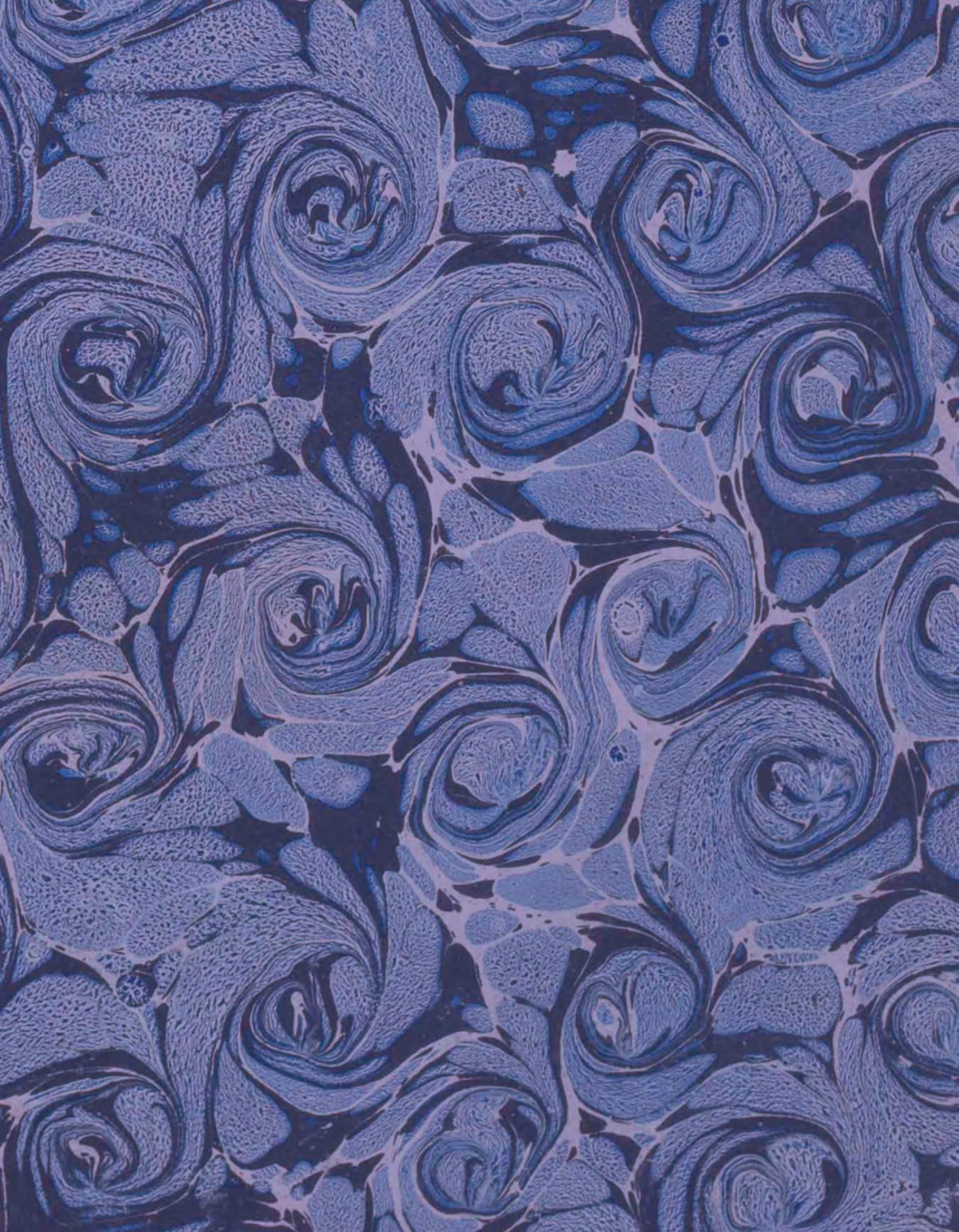
W. B. Yeats





Q 175

2022 marks the 175th anniversary of the founding of Bernard Quaritch Ltd. Born in Germany in 1819, our founder Bernard Quaritch moved to London in 1842. After working for Henry Bohn for a few years, with a short stint in Paris, Quaritch set up on his own in October 1847. The same month he issued a catalogue, the first of a series that now numbers over fourteen hundred. We would like to take this opportunity to thank all our friends, customers, and colleagues who have supported us throughout the years and continue to do so today.



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