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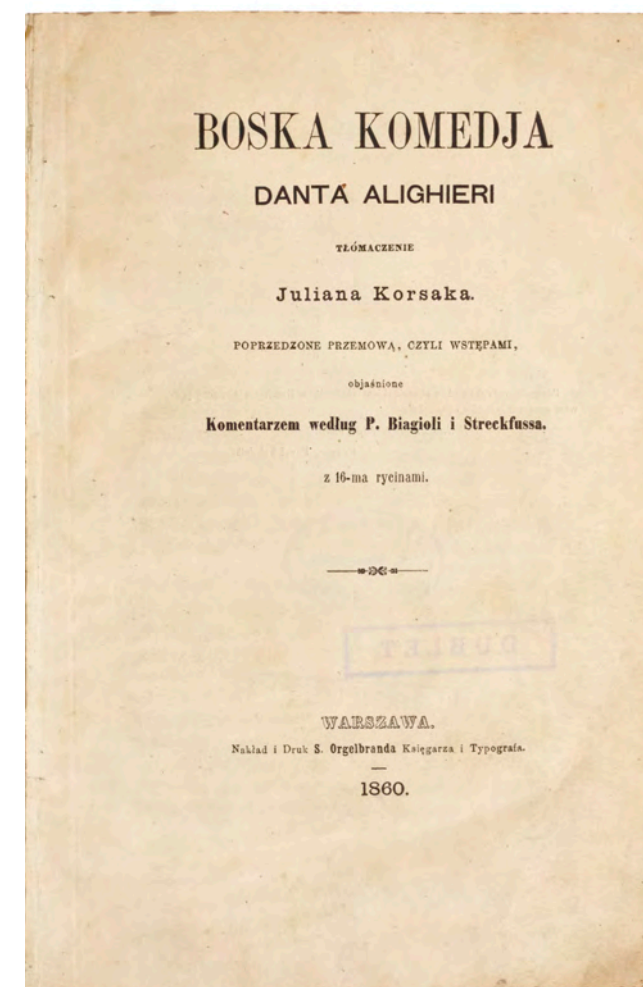
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THE FIRST COMPLETE POLISH TRANSLATION OF THE *DIVINE COMEDY*

**1 ALIGHIERI, Dante.** Boska komedja ... tłómaczenie Juliana Korsaka. *Warsaw, S. Orgelbranda, 1860.*

4to, pp. 739; engraved frontispiece and 15 plates, after Dumont; large waterstain throughout up to p. 336, recurring tears to the gutter (mostly repaired), occasional tears to margins, minor spotting and stains, the final leaf backed with tape; a very good copy bound in modern half calf with marbled boards, speckled edges; spine with gilt lettering-pieces; ink-stamped by Juvenat Toruń-Bielany O.O. Redemptorystów and as a duplicate by Biblioteki Prowincjalnej O.O. Redemptorystów; some line-numbers added in pencil throughout. **\$3250**

**First edition, rare, of the first complete verse translation of Dante's *Divine Comedy* into Polish, in adjacent and alternating rhymes, complete with all sixteen engravings.**

There had been considerable interest in Dante in Poland, particularly in view of the increase in travel between Poland and Italy in the eighteenth century. However, although he had been mentioned in plays and his *Divine Comedy* published in Latin versions (notably by Faustus Socinus under the auspices of the Polish Brethren), this was the first full translation into Polish. It was published posthumously in 1860; the translator, Julian Korsak (1807–1855), was a Romantic poet and friend of Mickiewicz. This sparked a flurry of Dante publications: only five years later, Poland, along with



the rest of Europe, celebrated the six hundredth anniversary of Dante's birth with periodicals and a commemorative poem by the romanticist Teofil Lenartowicz (K. A. Paully Zbierańska, 'Dante in Poland: A Retrospect', *The Polish Review*, 11.3 (1966), pp. 56-61).

Korsak's translation is augmented by a full introduction (79 pages) discussing Dante's life, the literary tradition and reception of the *Divine Comedy*, its philosophical, historical, and moral significance, and the role of symbolism both in Christian art and literature generally and in the *Divine Comedy*. Alongside the translation are extensive notes based on the commentaries of Giosafatte Biagioli and Karl Streckfuss. The frontispiece is an illustration of Canto 28 of Purgatory, depicting Dante extending his arms to Matelda gathering flowers.

**Not in Library Hub; OCLC shows only 4 in the US (at Harvard, Buffalo, Cornell, and St. Mary's College).**



ONE OF THE MOST IMPORTANT BOOKS EVER WRITTEN ON PAPAL SUPREMACY

**2 AUGUSTINUS TRIUMPHUS [i.e. AUGUSTINUS de Ancona].** Summa de potestate ecclesiastica. *Augsburg, [Johann Schüssler,] 6 March 1473.*

Folio (311 x 206 mm), ff. [470]; [a-p]<sup>10</sup>, [q]<sup>11</sup>, [r-z]<sup>10</sup>, [A-E]<sup>10</sup>, [F]<sup>12</sup>, [G]<sup>11</sup>, [H-Y]<sup>10</sup>, [Z]<sup>6</sup>, [2a]<sup>10</sup>; with the initial blank [a]1, and a small printed slip at [q]3<sup>r</sup> (*see below*); 35 lines, gothic letter, capital spaces six, three, and two lines deep, all filled with handsome initials in red, paragraph marks and capital strokes in red throughout by a contemporary rubricator; several annotations in red and black ink in a contemporary hand; a little worming (mostly marginal) to final leaves, a few inconsequential marginal wormholes elsewhere, closed paperflaw to lower margin of [E]9 (touching one character on each side), but an excellent, crisp copy preserving several deckle edges; bound in contemporary South-German blind-stamped sheepskin dyed red over wooden boards, the stamps including a large rosette, a small rhomb containing an eagle, an acorn, and a second small rhomb with the face of Christ, title in calligraphic gothic lettering on lower edges, sewn on 4 split tawed thongs, vellum guard within each quire, spine lined with leather and manuscript waste; rebacked and restored to style, clasps and catches renewed; book-label of Hans Furstenberg. **\$36,000**

**First edition of this highly important and influential *magnum opus* of political theory, a defence of papal supremacy.**

The author's principal work, completed in 1326, it runs to nearly half a million words and went through four further editions before 1501; it was repeatedly printed throughout the following century, with the last edition appearing in 1582. It was also the last (and most substantial) book printed by Schüssler, the Augsburg printer so admired by William Morris for his presswork, who later in 1473 sold his five presses to the Monastery of SS. Ulrich and Afra, also at Augsburg.

Augustinus had taught philosophy and theology at Paris (lecturing on Peter Lombard's *Sentences*) and Padua, before serving as chaplain to Charles, son of Robert, King of Naples. He engaged with the most crucial philosophical issues of his age, writing extensively on logic (including a commentary on Aristotle's *Prior analytics*), psychology, and metaphysics, as well as composing several theological treatises and biblical commentaries. The *Summa on the authority of the Church* was dedicated to Pope John XXII (whose court at Avignon was engaged in an enduring stand-off with the Holy Roman Emperor) and was completed by 1326, two years before Augustinus's death. It was a timely publication. Two years earlier Marsilius of Padua, with his *Defensor pacis*, had stated a wholly anti-papal theory: though also positing a single seat for supreme spiritual and temporal authority, he had placed it with 'the Christian people' rather than with the pope. Another, more complex, challenge to the supremacy of papal authority came at the same time from William of Ockham, who spectacularly became the first Western theologian to break with a reigning pope on matters of faith by pointedly leaving the Avignon curia and escalating his long-standing anti-papal dissent in 1328. Several of what would be Ockham's lines of attack (for example the possibility and mechanics of deposition of a pope who has fallen into heresy) are tackled early on in Augustinus's first *quaestiones*, showing an awareness of the urgency of such arguments, as well as displaying legal and theological heft in their handling. Particular openness and sensitivity are shown in *quaestio* 7, on the possibility of censure or correction of the pope: here Augustinus supports such censure, even in public, when it is done for the protection and welfare of church and society, to some extent anticipating, perhaps, conciliarist positions later adopted by Ockham and others.



**I**ncipit Summa Augustini de Ancona de summa potestate ecclesiastica.  
Antissimo ac reuerendissimo i xpo patri ac dno domino Johanni diuina prouidentia ppe xij. Frae Augustinus de Ancona ordiis heremitarum fratrum sancti Augustini. cu omni famulatu et reuerentia pedum ocula beatorum. Quauis dei filius humani generis naturam assumens infirma moie elegerit ut fortia queq; confuderet ecclesiastice tñ potestatis altitudinem suos fideles latere noluit. qui pmo tanquā sup petram fundatā ipz eē sup omnem principatū et potestatem. ut ei genua cuncta curuēt celestiu treritū et infernoꝝ. verbis apertissimis declarauit. Vñ error est ut puto pertinaci menti non credē romanū pontificem vniūsalis ecclie pastorem. petri successorē et xpi legitimū vicariū sup spūalia et tpalia vniūsalem non habere pmatū. i quez qñq; multi labuntur dide potestatis ignorātia que cum sit infinita eo q; magnus dñs et magna virtus eius et magnitudis eius non est finis. omnis creatus intellectus i eius perstructione inuenit deficē. Multo vero hominū complacentia q; si multa de diuino cultu et christi reuerentia usurpata sūt q; honorib; deferunt humanis sine humilitate nimia. sine adulatione pestifera. Multo magis hac duplici causa multa subtrahunt de xpi vicarij diuio et potētia. Multi aut curiosa scientia et vrinā nō elata supbia cupiētes ex quibuloā nouis videri potius q; videre et sciri potius qm scire. imitātes i hoc illos curiosos et supsticiosos archemenes q; ad nihil aliud vacabāt nisi audire vel discere aliqd noui. Dis omib; modis impugnat quādoq; xpi spōsa sed vinci nō pē tempestates suscipit h nō demergit. iacula mittuntur i eā h nō pforatur. machinamēta pparant h tris dauidica nō elidit. Quic tñ pestifero morbo salubri remedio prouidetur cū a sacre scripē doctozib; varia et diuersa scribunt. Quia ē nullus vnquā hoim ita clare locutus ut i omib; ab omib; intelligi posset. ideo vtile fore censuit aug. diūlos libros a diuersis fieri etiam de eisdē questionib; diūso stilo non diuersa fide. ut veritas quidē ipa ad omnes pueniat ad alios sic ad alios autē sic. Nec aliud intelligo scripturā voluisse signare q; adducebant salomoni equi de egipto et de cūctis regionib; terre. nisi q; summo pōtifici diuersi libri a cūctis xpi militib; offerunt.

Augustinus is the central figure in M.J. Wilks's *The problem of sovereignty in the Later Middle Ages: the papal monarchy with Augustinus Triumphus and the publicists* (Cambridge, 1963): 'The *Summa de potestate ecclesiastica* of Augustinus Triumphus has been described as **one of the half dozen most influential and most important books ever written on the nature of the papal supremacy in the Middle Ages**, and to disregard his work is to neglect and obscure some of the outstanding features of a crucial moment in the genesis of modern political ideas. Not only was Augustinus Triumphus a **political thinker of the highest calibre**, but it is also perhaps true to say that he alone amongst the publicists of the thirteenth and fourteenth centuries gives a really complete and adequate account of the maturer stages of papal-hierocratic doctrine' (p. 2).

The value of the effort to understand and define the relationship between church and state which underpins the work of Augustinus and his contemporaries did not remain confined to their time: their arguments went on to influence the theorists of the conciliar movement of the fifteenth century, the reformers of the next century, Althusius and Grotius, and in turn the early modern political thought of Hobbes and Montesquieu.

GW has distinguished no less than six variants of the printed slip tipped in at [q]3. Our copy has variant 5; the slip contains two lines of omitted text (printed over four lines). The binding stamps are unrecorded by Kyriss and Schwenke, but the Einbanddatenbank gives them to a workshop possibly based in Munich and active circa 1465–1475 (München Cgm 393 \*).

*Provenance:* from the library of the Augustinian Hermits of Seemanshausen, Bavaria, with eighteenth-century ownership inscription on front pastedown 'Ad usum Fr. Angeli Ord. Erem. S. Augustini . . . iam ad Conuentum Seemanshusanum'; from the library of Hans Furstenberg; formerly item 7 in Martin Breslauer Catalogue 106.

Hain 960; GW 3050; BMC II p. 329; Goff A-1363; IGI 1062; Bod-Inc. A-499; ISTC ia01363000.

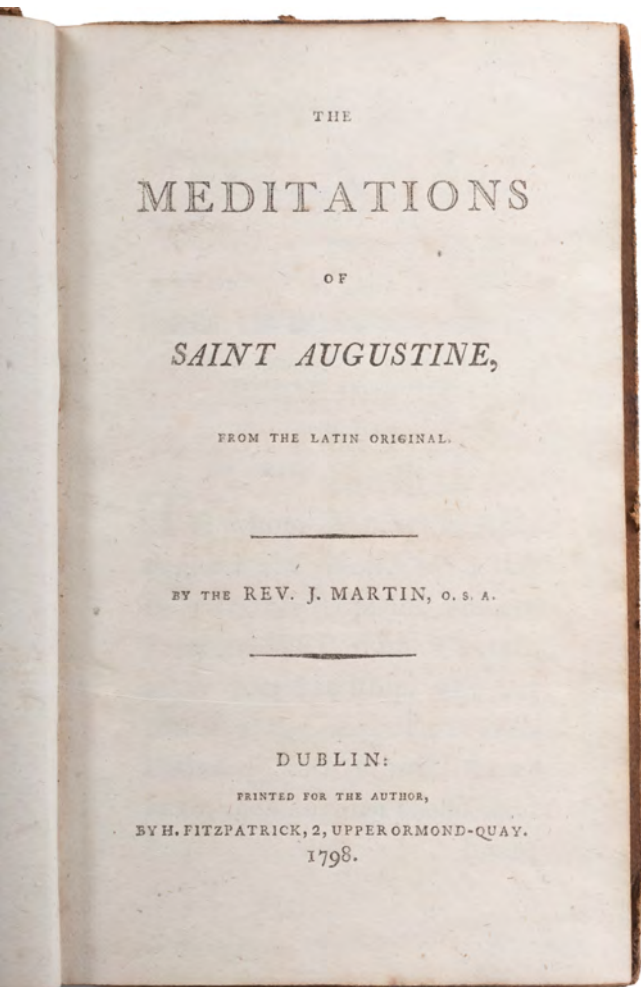
TRANSLATED BY A 'UNITED IRISHMAN'

**3** [AUGUSTINE, *Saint, attributed author.*] The Meditations of Saint Augustine, from the Latin Original. By the Rev. J. Martin, O.S.A. ... Dublin: Printed for the Author, by H. Fitzpatrick ... 1798.

12mo, pp. [12], 183, [9, index]; lightly foxed but a good copy in contemporary sheep, spine with remains of paper label; boards chipped, joints starting; inscription on front pastedown: 'Hassop Mission [Derbyshire] 11 March 1852'. **\$1500**

First edition of this rare translation of the pseudo-Augustinian *Meditationum Liber*, an eleventh-century devotional text very popular in the Middle Ages.

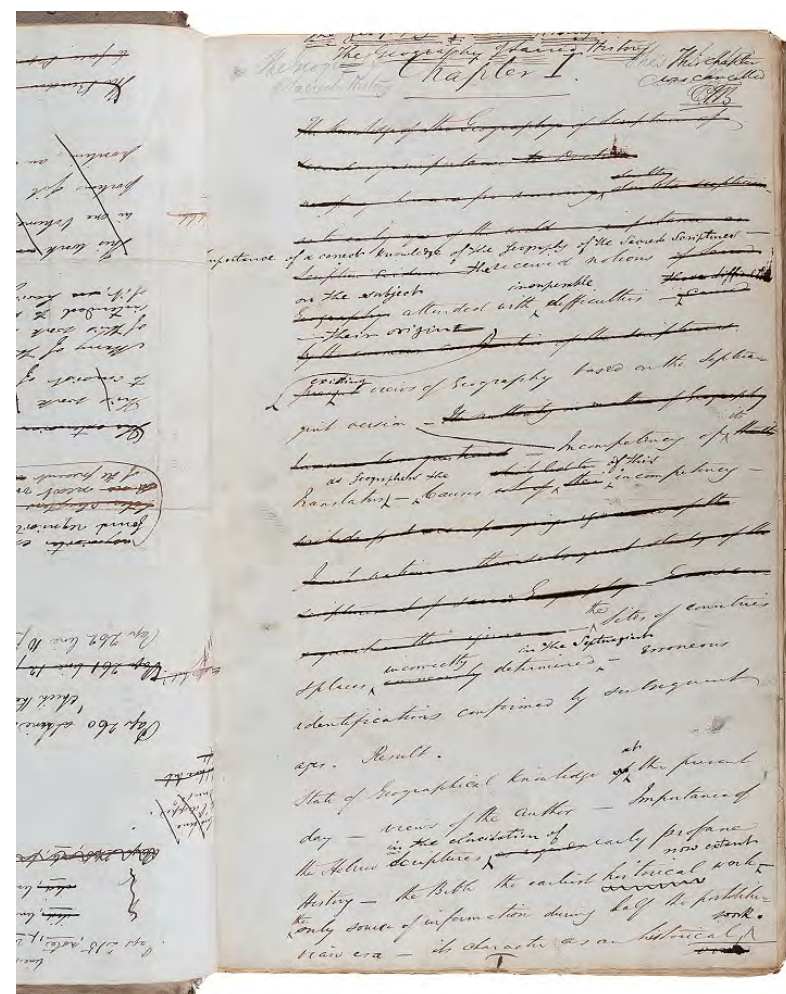
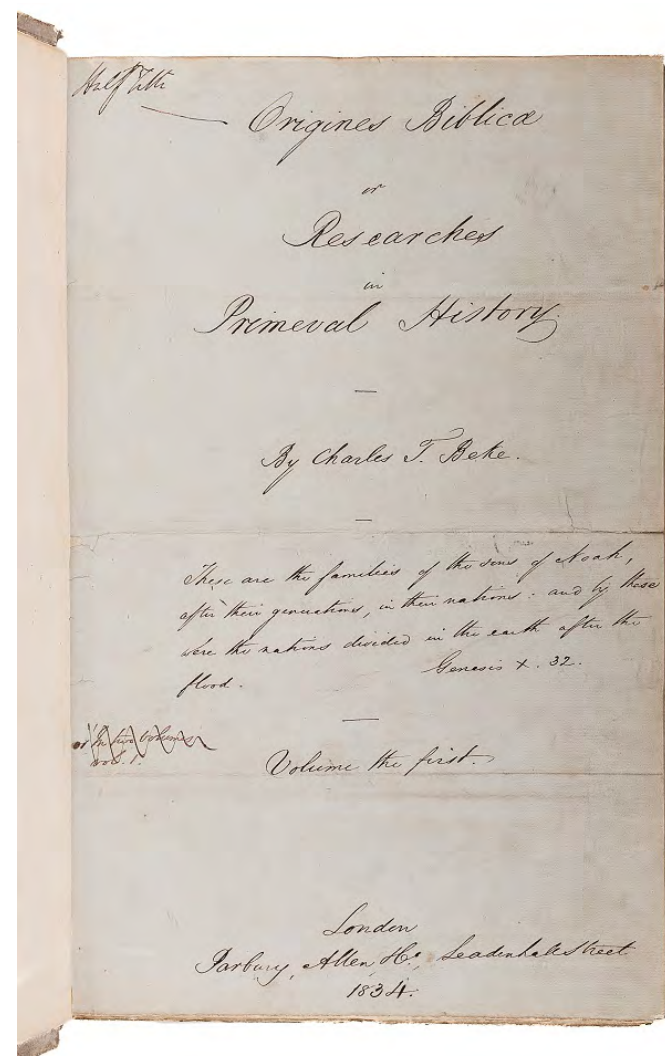




The translator, John Martin, was an Augustinian friar who became a fervent activist within the Society of United Irishmen. His political conversion (and this book) coincided with the outbreak of the rebellion of 1798, in which he took a number of increasingly dangerous commissions from the Dublin United Irish Committee, but he has been largely neglected in the historiography of the rebellion; his stance suited neither loyalists nor rebel apologists, and he remains an enigmatic figure.

Daire Keogh, “‘The most dangerous villain in society’”; Fr. John Martin’s Mission to the United Irishmen of Wicklow in 1798’, *Eighteenth-Century Ireland*, 7, (1992), pp. 115-135.

ESTC records copies at the British Library, National Library of Ireland, and Illinois only.



## MODERN GEOLOGY AND BIBLICAL HISTORY RECONCILED

### 4 BEKE, Charles Tilstone. ‘Origines Biblicae or Researches in Primeval History’, London, 1832–4?

Folio manuscript, ff. [1, title], a-d (‘Advertisement’), [1, Corrigenda], 14, 363 (plus a number of *bis* leaves), written mostly on rectos only, in a variety of hands, scribal and autograph, with extensive corrections and additions throughout, some on paste-on or fold-out slips, footnotes on the versos written the other way up; on a variety of papers watermarked 1832–3; some leaves dusty and with evidence of creases where folded, but in very good condition, bound after the completion of printing in stiff vellum, front cover lettered in manuscript.

\$3000

The complete working and printer’s manuscript of the magnum opus of the traveller and geographer Charles Tilstone Beke (1800–1874), published in one volume (of an intended two, never completed) in 1834 by Parbury, Allen & Co.

‘Beke’s passions were early biblical history and the geography and exploration of north-east Africa .... In 1834 he published *Origines biblicae, or, Researches in Primeval History*, a work which set an intellectual framework for much of the rest of his life. He tried to harmonize recent scientific discoveries, especially those in geology, with a belief in the Bible as an inspired work of divine revelation. He was particularly interested in the geography of the Middle East as understood in the light of the Pentateuch and the principles of geological change. On the one hand, he argued that the biblical account of the geography of the Tigris–Euphrates valley could be understood only in the light of several thousand years of sedimentation at the mouth of the Euphrates River; but, on the other, he treated literally biblical accounts such as those of the Israelite crossing of the Red Sea and wanderings in Sinai and sought to trace them on the nineteenth-century landscape of Palestine’ (*Oxford DNB*). Elsewhere he expounded beliefs in history as a process of degradation rather than progress, and in an original language.

The degree of revision to be seen in the present manuscript is extraordinary. Barely a sentence is untouched by emendation or correction, whole passages are cancelled entire, including the original first chapter (the section paginated 14, written when the work was entitled ‘The Geography of Sacred History’). It would have been an immense challenge for the typesetters and yet it was these sheets, sent in batches, which provided their copy: a pencil note on one verso apologises: ‘I forgot to send you the Copy with the proof last night – Get rid of it this morning if you possibly can. I have sent the whole of the 8<sup>th</sup> Chapter to Mr Gyde Yours CB’; elsewhere portions are address to Gyde ‘at Mr Taylor’s, Red Lion Court’, and back to Beke in Finsbury. Richard Taylor was the printer employed by Parbury, Allen & Co. for this work.

‘The work set forth in *Origines*, and a number of contemporary articles, won [Beke] election to a variety of learned societies, most notably the Oriental Society of Germany, the Asiatic Society, and the geographical societies of London and Paris. The University of Tübingen awarded him the PhD degree’ (*ibid*).



**5[BIBLE].** A single folio leaf (389 x 281 mm), containing Luke XVII:23–XIX:13 (f. 230 of volume II), printed in 2 columns, 42 lines per column, rubricated in red and blue (headlines in alternating red and blue lombard letters, chapter initial in red with numerals alternating in red and blue, red capital strokes). [Mainz, printed by Johann Gutenberg & Johann Fust, c. 1450–1455, not after August 1456]. [Mounted in:]

A Noble Fragment: being a Leaf of the Gutenberg Bible, with a Bibliographical Essay by A. Edward Newton. New York, [printed by Bruce Rogers at the shop of William Edwin Rudge for] Gabriel Wells, 1921. Folio, title printed in red and black and two unnumbered leaves of text; in the original dark blue morocco by Stikeman & Co., boards panelled in blind, upper board and spine lettered in gilt, joints rubbed; preserved in a modern quarter black morocco box by James Brockman. \$120,000

A fine single paper leaf from the first substantial book printed with movable type in the western world, now known simply as the Gutenberg Bible or the forty-two-line Bible.

The text here is Luke XVII:23–XIX:13, containing some of the most quoted texts in that Gospel: 'Quicumque quesierit animam sua[m] salvam facere perdet illam. Et quicu[m]que perdiderit illam vivificabit eam' ('Whosoever shall seek to save his life shall lose it; and whosoever shall lose his life shall preserve it', VII:33); 'Sinite pueros venire ad me et nolite vetare eos. Taliu[m] est enim regnum dei' ('Suffer little children to come unto me, and forbid them not: for of such is the kingdom of God', VIII:16); 'Facilius est enim camelum per foramen acus transire qua[m] divitem intrare in regnum dei' ('For it is easier for a camel to go through a needle's eye, than for a rich man to enter into the kingdom of God', VIII:25); as well as the parables of the unjust judge, and the Pharisee and tax collector, the healing of the blind beggar, and the conversion of Zacchaeus.

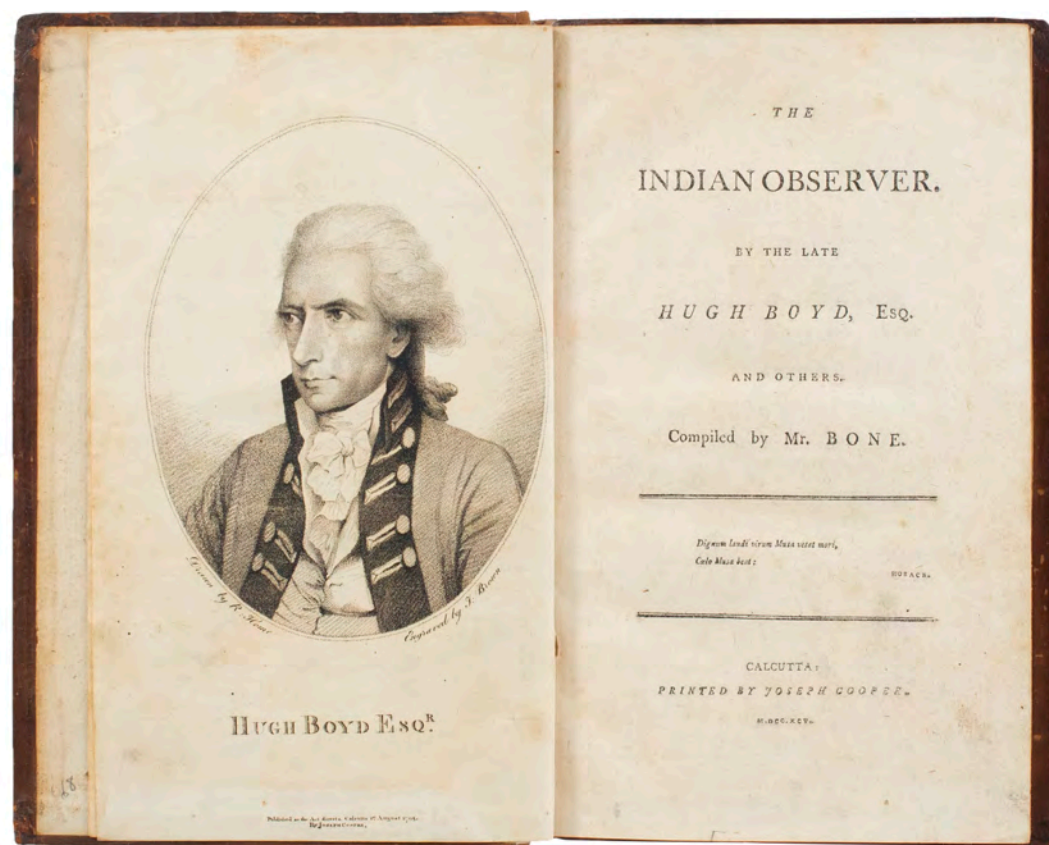
The Gutenberg Bible was printed in an edition of probably thirty-five copies on vellum and 150 on paper, of which forty-eight complete or nearly complete copies are extant, twelve on vellum (one untraced since 1945) and thirty-six on paper. The *Noble Fragment* originated with an imperfect copy of the Gutenberg Bible which was divided by Gabriel Wells, a New York book dealer, and dispersed as single leaves or larger fragments, the individual leaves mostly accompanied by A. Edward Newton's essay, as here. The copy thus broken had previously formed part of the collection of Maria von Sulzbach (1721–1794), wife of Carl Theodore, Prince Elector of the Palatinate and subsequently Prince Elector of Bavaria; thence the Hofbibliothek at Mannheim; the Royal Library at Munich (sold as a duplicate in 1832); and Robert Curzon, Baron Zouche (1810–1873) and his descendants. It was sold at auction in 1920 (Sotheby's, 9 November, lot 70) to Joseph Sabin, who in turn sold it to Wells.

Dibner, *Heralds of Science* 171; PMM 1; Sparrow, *Milestones of Science* 22.

et nō videbitis. Et dicente vobis. Ecce hic et ecce illic. Nolite ire: neq; sedetūni. Nam sicut fulgur choruscans de sub celo ī ea que sub celo sunt fulger: ita erit filius hoīs in die sua. Prīmū aut oportet illū multa pati: et reprobari a generatione hac. Et sicut factū est in dieb; noē: ita erit et in dieb; filij hominis. Edebāt et bibebāt uxores ducebāt: et dabant ad nuptias. usq; in diem qua intrauit noē in archam: et venit diluviū et p̄didit omnes. Similiter sicut factū est ī dieb; loth. Edebāt et bibebant et vendebāt plantabāt et edificabāt: qua die aut egiit loth a zōdomis. pluit ignem et sulphur de celo: et omēs p̄didit. Scdm̄ hęc erit qua die filij h̄p̄is reuelabit. In illa h̄pra q̄ fuerit in tecto. et vasa eius in domo ne descendet tollere illa: et qui in agro: similiter non redeat retro. Memores esto: te uxoris loth. Quicūq; quesierit animam suā saluā facere p̄det illam. Et quicūq; p̄diderit illā: vivificabit eam. Dico vobis: in illa nocte erūt duo in lecto uno: unus assumetur et alter relinquetur. Due erūt molescentes ī unū: una assumet et altera relinquet. Duo in agro: unus assumetur: et alter relinquet. Respōdētes dicūt illi. Vbi dñe? Qui dixit illis. Vbiq; fuerit corp⁹ illius cōgregabūtur et aquile. **XVIII** Dicebat aut et parabolā ad illos: quoniā oportet semp orare et nō deficere: dicens. Iudee quidā erat in quadā ciuitate: qui deū nō timebat et hominē nō reuerbāt. Vidua autē quedā erat in ciuitate illa: et veniebat ad eū dicens. Vindica me de aduersario meo. Et nolebat per multū temp⁹. Post hęc aut dixit intra se. Et si deū nō timeo nec hominē reueror: tamē

quia molesta est michi hęc vidua vindicabo illā: ne in nouissimo veniens suggillet me. Ait aut dñs. Audite quid iudee iniquitatis dicit. De⁹ aut nō faciet vindictā electorū suorū clamānū ad se die ac nocte: et patienciā habebit in illis. Dico vobis: quia cito faciet vindictā illorū. Verūtamē fili⁹ hominis veniens: putas inueniet fidem in terra? Dixit aut et ad quosdā qui ī se confidebāt tanq; iusti et aspernabantur ceteros parabolā istā. Duo hoīes ascendeāt in templū ut orarent: vn⁹ phariseus et alter publican⁹. Phariseus stans. hęc apud se orabat. Deus gratias ago tibi: quia non sum sicut ceteri hominū. raptores. iniusti. adulteri: velut etiā hic publican⁹. Ieiunabis in sabbato: decimas do omniū q̄ possideo. Et publican⁹ a longe stans nolebat nec oculos ad celū leuare: sed percutiebat pedus suū dicens. De⁹ p̄cius esto michi peccatori. Dico vobis: descendit hic iustificatus in domum suā ab illo: quia omīs qui se exaltat humiliabitur: et qui se humiliat exaltabit. Afferebant aut ad illū et infantes: ut eos tangeret. Quod cū videret discipuli increpabant illos. Ihesus aut cōuocās illos dixit. Sinite pueros venire ad me: et nolite vetare eos. Taliū est enim regnū dei. Amen dico vobis: quicūq; nō acceperit regnum dei sicut puer. non intrabit in illud. Et interrogauit eum quidam princeps dicens. Magister bone: quid faciens vitā eternam possidebo? Dixit aut ei ihesus. Quid me dicis bonū? Nemo bon⁹ nisi solus deus. Mandata nosti. Nō occides: non mechaberis. nō furtū facies. nō falsum testimoniū dices: honora patrē tuū et matrē. Qui ait. Hęc omīa





CALCUTTA-PRINTED

**6 BOYD, Hugh Macauley.** The Indian observer. By the late Hugh Boyd, Esq. and others. Compiled by Mr. Bone. *Calcutta, Joseph Cooper, 1795.*

8vo, pp. [12, including list of subscribers], xxxv, [5], 273, ii, [1, blank], with engraved frontispiece portrait of Boyd; some loss at head of pp. 155–156 (touching headline), closed tear to pp. 269–270 (without loss), a few light marks; very good in contemporary calf, neatly rebacked with original gilt red morocco lettering-piece; corners neatly repaired; ink inscription to recto of frontispiece 'Lieut: Colonel Henry Conran' (c. 1767–1829, later Lieutenant Governor of Jamaica). **\$3300**

**Scarce first edition** of this Calcutta-printed collection of letters by the Irish writer Hugh Boyd (1746–1794), compiled by Andrew Burchet Bone, and with a life of Boyd by Lawrence Dundas Campbell.

Originally published in the *Hircarrah* in 1793 and 1794, the letters here discuss, *inter alia*, philosophy (especially Rousseau), the French, poetry and painting, conversation, dress, the theatre, ancient Greece and Rome, music, marriage, human nature, Sir William Jones, and, naturally enough, the British in India. Apologising for the delay in publication and typographical inaccuracies, the editor refers to 'the yet infant state of the press in India'. The list of subscribers includes the Madras Circulating Library.

Boyd had a colourful career: a popular figure in London fashionable society, he numbered 'Edmund Burke, Catharine Macaulay, David Garrick, John Wilkes, and Joshua Reynolds among his wide circle of acquaintances' (*Oxford DNB*). He married into money but having exhausted his wife's fortune was forced to join the East India Company in Madras, being captured by the French on his return from an unsuccessful diplomatic mission to Ceylon. Following his release, he devoted himself to journalism, running the *Madras Courier* and launching the *Hircarrah*. He gained fame after his death when it was claimed that he was Junius, the pseudonymous writer of letters to the *Public Advertiser* which were highly critical of the government.

ESTC T135037; Shaw 284. ESTC records 8 copies only: British Library (2), p/c (Kossow); Sutro, NYPL, Library of Congress; Flinders, and National Library of India.

#### CLASSICAL FLAWS, ODE TO A NIGHTINGALE, AND 'BRITTANS BLISSE'

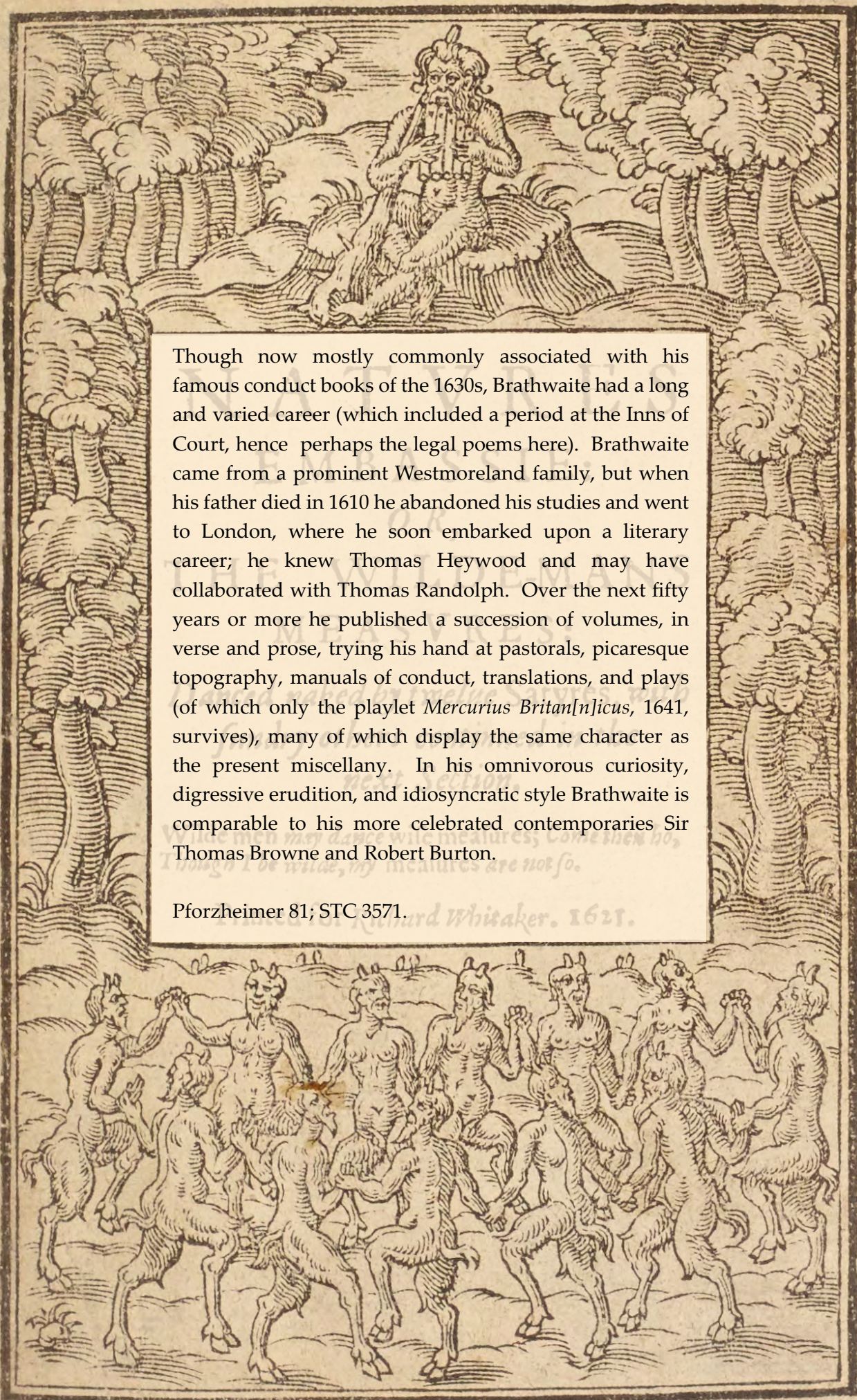
**7 BRATHWAITE, Richard.** Natures Embassie: or, the Wilde-mans Measures: danced naked by twelve Satyres, with sundry others continued in the next Section .... [*London,*] Printed for Richard Whittaker. 1621.

8vo, pp. [8], 173, '172', [2], 175–263, [1]; title-page within a striking illustrative woodcut border, with Pan at the head and twelve dancing satyrs at the foot; 'The Second Section of divine and morall Satyres', 'The Shepheards Tales', 'Omphale', and 'His Odes' each have a divisional title-page dated 1621; main title-page slightly toned, with a small marginal tear, some light foxing at the extremities, but a very good copy in full crushed maroon morocco, gilt, by Rivière; book label of John Camp Williams. **\$16,000**

First edition of a substantial collection of satires, elegies and eclogues. In 'Natures Embassie', (pp. 1–'172'), a series of figures from history and classical literature and myth are used to embody the various human flaws that have degraded 'Nature' to its present degenerate state. Clytemnestra represents adultery for example, Croesus vainglory, Caligula blasphemy, Pygmalion dotage, and Protagoras idolatry. Each of the 29 poems is prefaced by a prose Argument, and accompanied by detailed marginal notes.

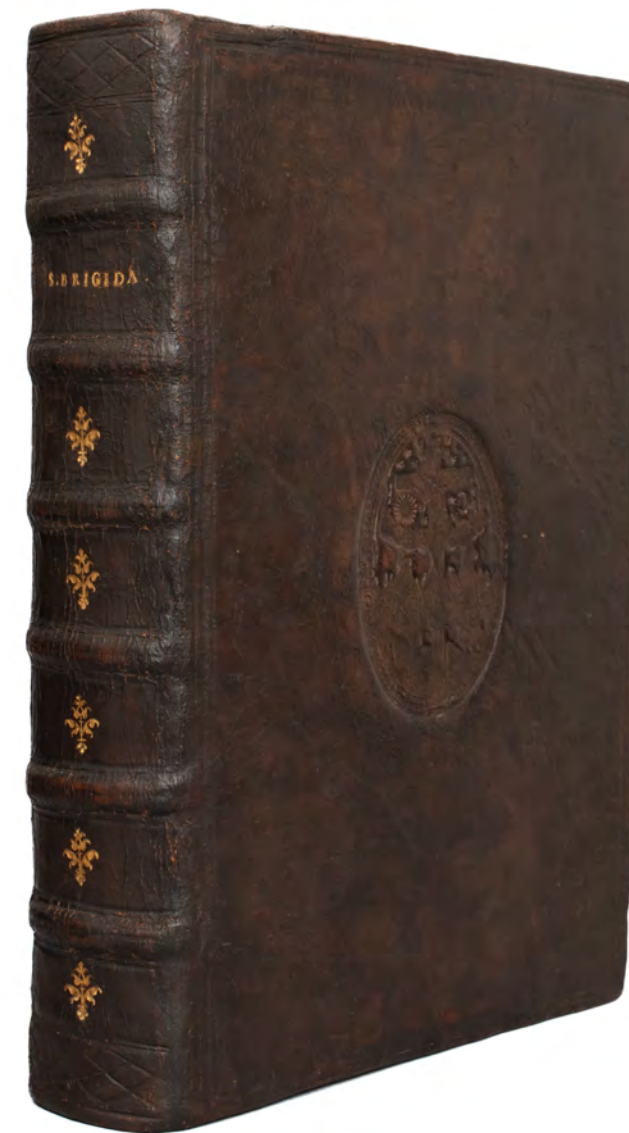
At the end of the first part of 'Natures Embassie' is a series of 'epycedes or funeral Elegies, concerning sundry exquisite Mirrors of true love' – Hero and Leander, Pyramus and Thisbe, Dido and Aeneas. The 'Second Section' is capped by 'modern' satires, including one on a 'corrupt lawyer' and another on a whoremonger. The 'shepheards tales' are relatively conventional eclogues, and follow on from a separate publication of some other tales; the odes are more interesting, and number several on birds (nightingale, owl, merlin), as well as a lament of autumn, 'The Fall of the Leafe', and an encomium 'upon the worthie and sincere Proficients and Professants of the common law'.





Though now mostly commonly associated with his famous conduct books of the 1630s, Brathwaite had a long and varied career (which included a period at the Inns of Court, hence perhaps the legal poems here). Brathwaite came from a prominent Westmoreland family, but when his father died in 1610 he abandoned his studies and went to London, where he soon embarked upon a literary career; he knew Thomas Heywood and may have collaborated with Thomas Randolph. Over the next fifty years or more he published a succession of volumes, in verse and prose, trying his hand at pastorals, picaresque topography, manuals of conduct, translations, and plays (of which only the playlet *Mercurius Britan[n]icus*, 1641, survives), many of which display the same character as the present miscellany. In his omnivorous curiosity, digressive erudition, and idiosyncratic style Brathwaite is comparable to his more celebrated contemporaries Sir Thomas Browne and Robert Burton.

Pforzheimer 81; STC 3571.



8 **BRIDGET OF SWEDEN, *Saint* (Olaus MAGNUS, *editor*).** *Memoriale effigiatum librorum prophetiarum seu visionum B[eatae] Brigidae alias Birgittae viduae stirpis regiae de regno Suetiae. Rome, [Francesco Ferrari for] the Convent of Santa Brigitta, 1556[-7].*

Three parts in one volume, small folio, pp. [xxviii]; 144, [444]; [164] (last leaf blank); roman letter, text of second and third parts in double columns; with 121 woodcuts of which six full-page (several woodcuts repeated), including a map of the Holy Land, woodcut portrait of St Bridget on title; numerous woodcut initials and several woodcut tail-pieces; some light marginal dampstaining to first few leaves, wormhole traversing latter part of volume occasionally with loss of a letter or two (sense recoverable), a few leaves lightly spotted, old repair to corner of one leaf (M1, not affecting text), but a good, crisp copy in near-contemporary French (probably Parisian) dark brown calf, oval gilt stamp (oxidised) of the Crucifixion in centre of covers, 'S. BRIGIDA' lettered direct in second compartment of spine, single gilt fleuron in remaining compartments; slightly rubbed, a few almost imperceptible repairs to extremities.

\$7500





Lib.V.Secretarum questionum,habet XVI.Interrogatione,  
& earum responsiones.

Scarce and richly illustrated edition of the works of St Bridget of Sweden, the first to be edited by Olaus Magnus, the exiled last Catholic bishop of Uppsala.

The first part is a preliminary notice of publication, sometimes found separately, containing impressions of the woodcuts used in the main work and with a colophon dated 22 August 1556, while the third part comprises the life of St Bridget's daughter Katarina of Vadstena by Ulf Birgersson (d. 1433), monk of Vadstena, together with an extensive index. The second and most substantial part is Magnus's edition of the works of St Bridget, principally her *Revelationes*: 'The Revelations of St. Birgitta were written down between the years 1344 and 1373. Book I as well as book V (*Liber quaestionum*) were compiled before Birgitta left for Rome in 1349. Fragments in Old Swedish suggest that at least parts of the revelations were penned by Birgitta herself. The larger part of the work, however, was written down in Latin by Petrus of Alvastra, Petrus of Skänninge and Alfonso of Jaén, either based on the Old Swedish originals or on the recitation of Birgitta. Be that as it may, it is not impossible that some of the Latin might have been written directly by Birgitta. In preparation for the canonization process Alfonso of Jaén compiled an edition of all of Birgitta's works, including *The Revelations*, but it is likely that individual books were already in circulation. The first printed edition, prepared by Bartholomaeus Ghotan in Lübeck, dates to 1492. *The Revelations* were widely spread during the 15th and 16th centuries, having particular influence on artistic representations of the nativity, described by St. Birgitta in great detail' (*The Legacy of Birgitta of Sweden*, University of Oslo online database).

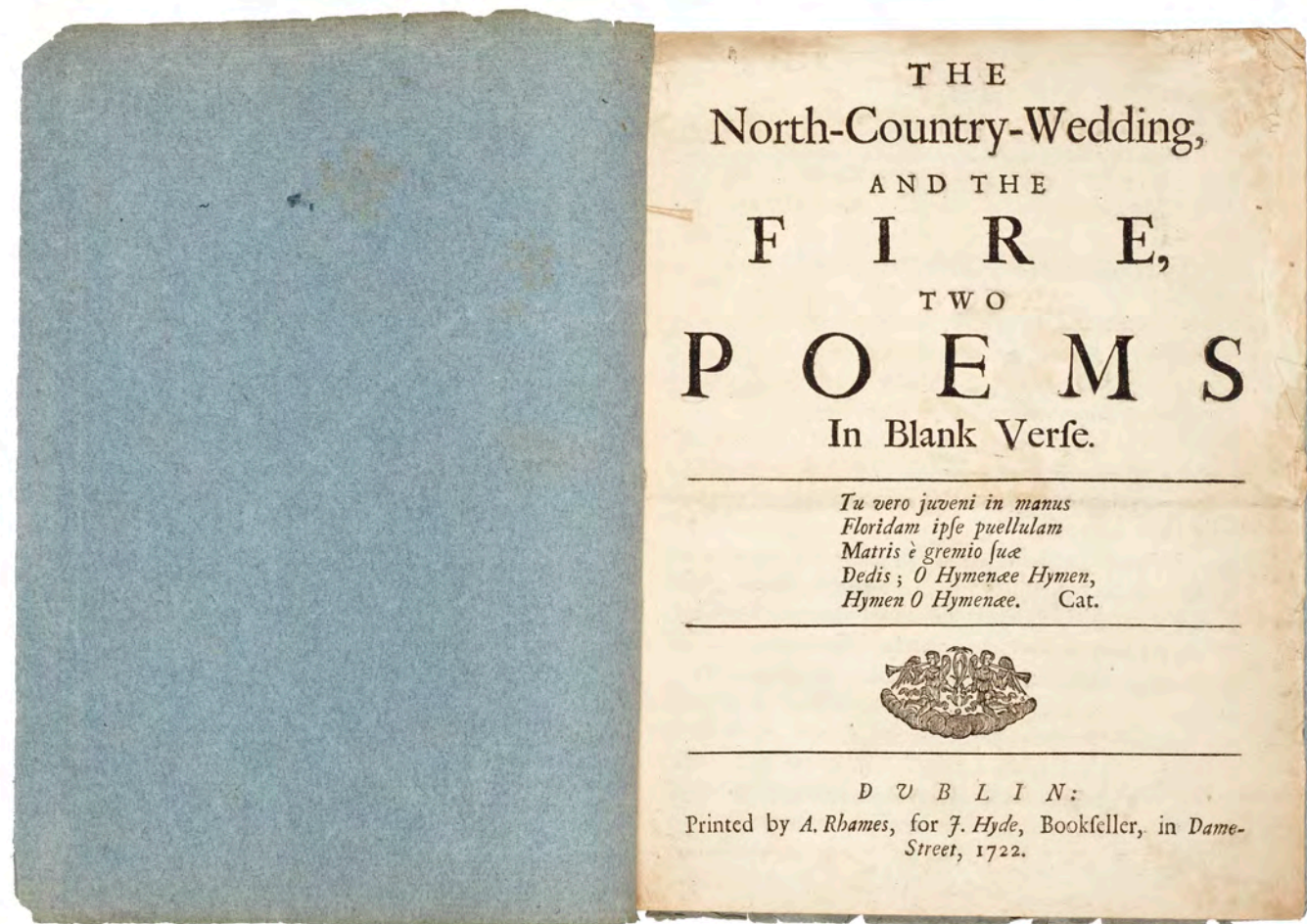
The present edition uses several of the woodcuts first employed in Koberger's Nuremberg edition of the *Revelationes* (21 September 1500), which in turn depend thematically on those found in the 1492 Lübeck edition. While close to the work of Albrecht Dürer, they remain anonymous (see Schoch *et al.*, *Albrecht Dürer: das druckgraphische Werk*, III. *Buchillustration*, A34').

Exiled from Sweden during the Reformation, Olaus Magnus (1490–1557) in 1544 succeeded his brother Johannes as archbishop of Uppsala *in partibus*, though he would never return to his titular province. Having settled at Rome in 1537, he attended the early years of the Council of Trent before returning to the Swedish monastery of Santa Brigitta at Rome, where he published several of his own and his brother's writings, most notably the *Historia de gentibus septentrionalibus* (1555).

*Provenance*: 1. The oval stamp of the Crucifixion on the covers of the binding is close to those found on a group of bindings associated with the White Penitents of Paris, the *Congrégation royale des Pénitents de l'Annonciation de Notre-Dame*, founded by Henri III in 1583; see for example, Bibliothèque municipale de Lyon Rés 357475 and Rés 357208, and Bibliothèque nationale RLR D-18075. 2. The Carthusians of Paris (i.e. the charterhouse of Vauvert), with partly deleted eighteenth-century inscription at head of title.

Adams B2835; EDIT16 CNCE 6139 & 6140. OCLC records four copies in the US (Catholic University of America, University of Kansas, Saint Bonaventure University, and Southern Methodist University) and three in the UK (Exeter (lacking title), Oxford, and St Andrews). Library Hub adds copies at the British Library and Ushaw College.





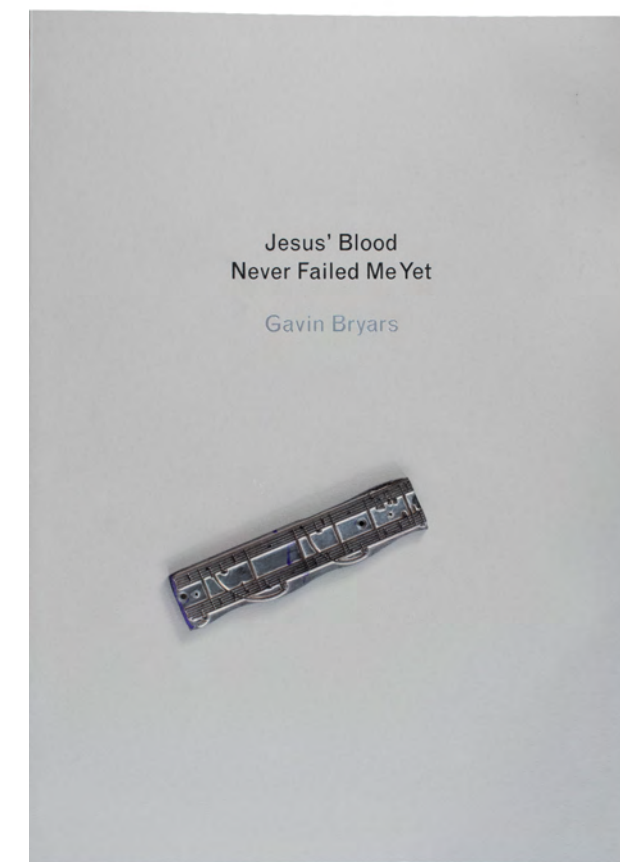
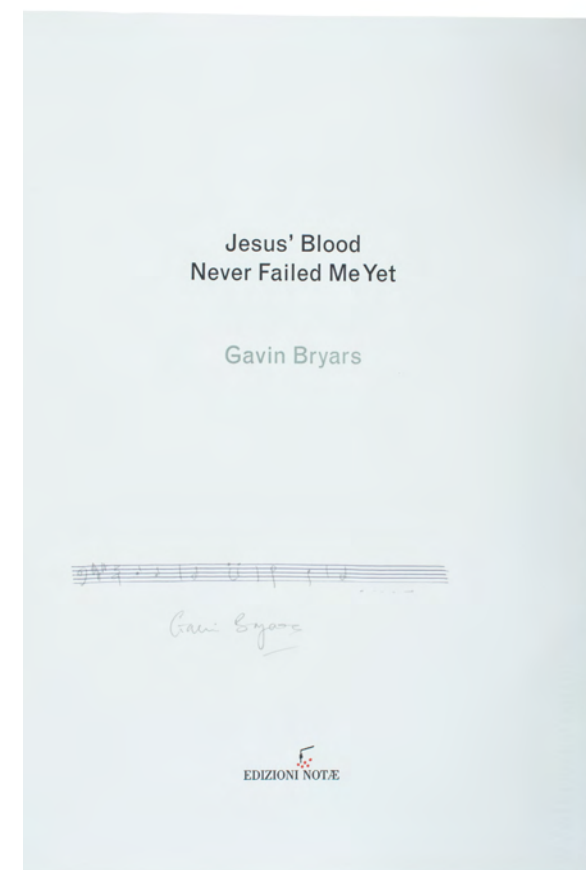
9 [BROWN or BROWNE, Nicholas]. The North-Country-Wedding, and the Fire, two Poems in blank Verse ... Dublin: Printed by A. Rhames, for J. Hyde, Bookseller ... 1722.

4to., pp. 16; portion of fore-edge margin torn away from title-page, else a good copy, disbound, restitched in early wrappers. **\$1500**

**First and only edition, rare**, of the only published work by the Fermanagh-born poet and clergyman Nicholas Brown (1699–1734), misattributed by ESTC to his father. Both pieces are burlesques in the manner of Philips's *The Splendid Shilling*, but have their own merit, and were reprinted by Matthew Concanen in his *Miscellaneous Poems ... by several Hands* (1724).

After a childhood in England, Brown returned to study at Trinity College Dublin in 1716, and his Dublin 'Garret vile' is the subject of the second poem, 'The Fire' – the narrator, an impoverished poet, vainly attempts to stuff the holes in his roof to stop the cold wind before repairing to sing for his supper in a warmer, friendlier room. 'The North-Country-Wedding' takes Brown's native Fermanagh as its setting, and in generously comic tone, describes the wedding procession and the progress to the matrimonial bed.

**ESTC shows four locations only:** Dublin City Libraries (2 copies), National Library of Ireland; Bodley; and Yale. Foxon B 506.



#### MUSIC MEETS ARTIST'S BOOK

10 BRYARS, Gavin. Jesus' Blood never failed me yet. Rimini, Edizioni Notæ (printed in Cornuda, by Tipoteca Italiana), 2021.

Folio (50 x 35 cm), pp. [80]; unbound as issued, bifolia loose in the original grey printed wrappers, within slipcase, titled in silver to spine; printed letterpress on Fabriano Tiepolo 290 gsm cotton paper; section of original printing plate in an envelope to inside front cover, and vinyl LP record in envelope to rear cover; signed and numbered by Gavin Bryars to colophon; with additional manuscript musical score and further signature by Bryars to title.

**\$2880**

A limited edition of this musical artist's book, issued to celebrate the fiftieth anniversary of Gavin Bryars's iconic composition 'Jesus' Blood Never Failed Me Yet', **one of only thirty copies with an additional musical quotation signed by the composer and an original plate used in the printing of the book.**

First recorded in 1971, the composition is based on a loop of a London homeless man singing a short verse from a religious song, on which various brass and string accompaniments are gradually overlaid, slowly gaining volume as it repeats over and over again. This crescendo, as well as the final fading, are represented visually in the book with increasingly dark tones of grey and black, and by the gradual filling of the blank page which, at the climax of the composition, is awash with verse and music.



The composition was performed at Tate Modern in London in April 2019, in a twelve-hour overnight performance by two groups of homeless people directed by Gavin Bryars (b. 1943), accompanied by the Academy of St Martin in the Fields, the Southbank Sinfonia, and Bryars's own ensemble.

This is the first book issued by *Edizioni Notæ*, an innovative publishing house conceived by international designer bookbinder and musicologist Luigi Castiglioni (b. 1968), which aims at producing beautifully printed music scores, a meeting point between artist's book and contemporary music.

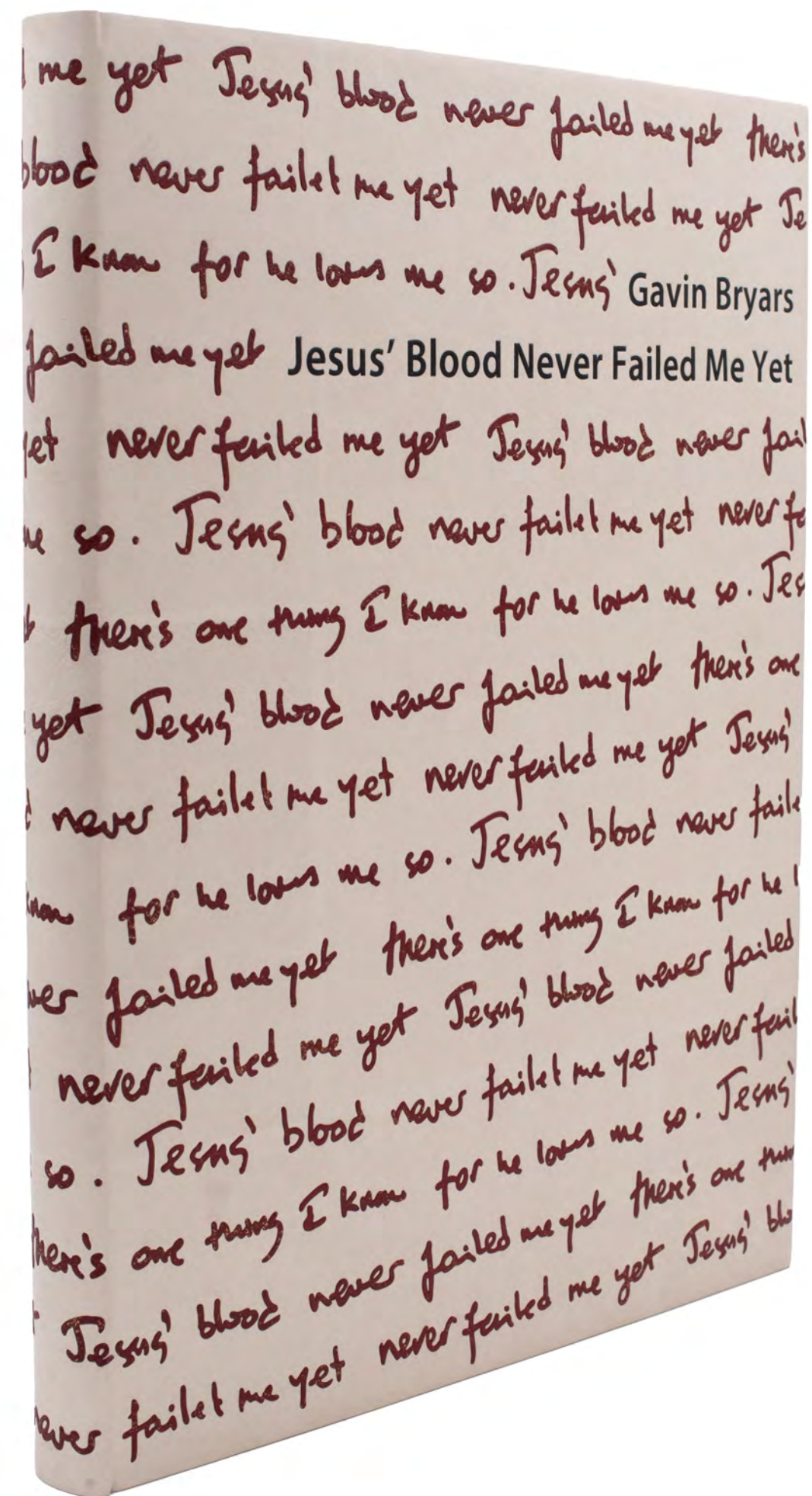
This limited edition, letterpress-printed with a 1963 Nebiolo Atena printing machine, consists of only 140 copies, of which 20 numbered in Roman numerals reserved for the contributors and *hors commerce*, and 120 in Arabic numerals, each signed by Gavin Bryars and containing a 33 rpm vinyl record with the loop of the song recorded 50 times. Copies 1–30 include an additional manuscript musical quotation signed by Gavin Bryars, and one of the printing plates used in the production of the book.

#### MUSIC MEETS ARTIST'S BOOK AND DESIGNER BOOKBINDING

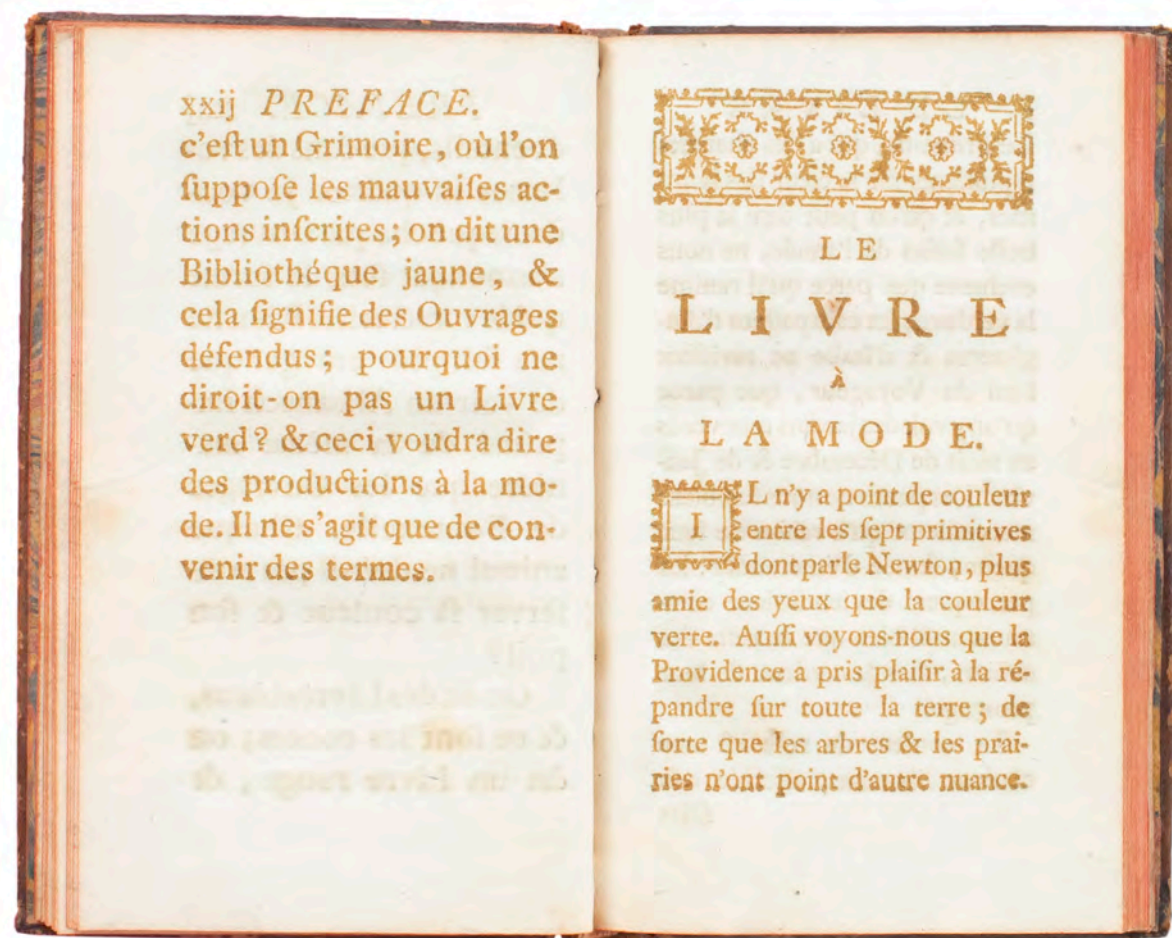
**11 BRYARS, Gavin, and Luigi CASTIGLIONI (binder).** *Jesus' Blood never failed me yet.* Rimini, Edizioni Notæ (printed in Cornuda, by Tipoteca Italiana), 2021.

Folio (50 × 35 cm), pp. [80]; printed letterpress on Fabriano Tiepolo 290 gsm cotton paper; bound by Luigi Castiglioni in full white calf, with dark red morocco onlay lettering running continuously to spine, front, and rear boards, author and title onlay in black morocco to front board, doublures in dark red calf stained gold, cream suede flyleaves, section of original printing plate inserted on the inside board, vinyl LP record in envelope at end; preserved in a custom made solander box; signed and numbered by Gavin Bryars to colophon; with additional manuscript musical score and further signature by Bryars to title. **\$14,500**

A limited edition of this musical artist's book (*see above*), issued to celebrate the fiftieth anniversary of Gavin Bryars's iconic composition 'Jesus' Blood Never Failed Me Yet', **one of only thirty copies with an additional musical quotation signed by the composer and an original plate used in the printing of the book; this copy further enhanced by a striking binding by Luigi Castiglioni** (b. 1968), internationally acclaimed bookbinder, musicologist, and founder of *Edizioni Notæ*.







'FADING AS FAST AS FASHION': THE GREEN BOOK GONE WRONG

12 [CARACCIOLI, Louis Antoine de.] *Le Livre à la Mode.* 'A Verte-Feuille, de l'Imprimerie du Printemps, au Perroquet' [?Liège, Jean-François Bassompierre, 1759].

[Offered with:]

[—.] *Le Livre à la mode.* 'A Verte-Feuille, de l'Imprimerie du Printemps, au Perroquet' [?Paris, Duchesne, 1759].

Two issues of the same work, 12mo, 1: pp. xxii, 86; printed in muted olive green, with woodcut parrot ornament to title, typographic headpieces and factotum initials; a very good, crisp copy in contemporary mottled sheep, spine gilt in compartments with gilt red morocco lettering-piece, edges stained red, marbled endpapers; a few scuffs to sides, slight dampstain to upper board, headcap chipped; 2: pp. xx, 79, [1, blank]; printed in bright emerald green, with woodcut parrot ornament to title, typographic headpieces and factotum initials; a very good, crisp copy in contemporary mottled sheep, spine gilt in compartments, with gilt red morocco lettering-piece, all edges speckled red, preserving green silk placemaker; a little rubbed, corners lightly bumped; modern private collector's bookplate to upper pastedown. \$960

First and second issues, rarely obtainable as a pair, of this renowned experiment in 'concept' book design, printed wholly in green – with different degrees of success.

A social satire of the ages and fashions cherished by ladies, clerics, and gentlemen, the *Livre à la mode* is headed by a preface which declares the author's plan: why should books appear lugubrious? Why should their appearance not be vibrant and joyous when this liveliness matches the mood of the content? The printing press is able to produce books that depart from the standard black lines of text: why is this ability not exploited? Caraccioli asks what it means to be a modern printer in the Age of Enlightenment, how to decline the dynamics between writing and printing, and how these elements influence design. Of 'all of Newton's seven colours', Caraccioli claims, green is unsurpassed in pleasing the eye, as the mark of spring and symbol of hope, unsuited to vice or ambition – circumstances which he proceeds to explore with a light trait. Swift success amongst courtiers led to a second edition, in red (or pink), and a third in yellow – followed by the *Livre de quatre couleurs* in 1760.

The two printings in green, sometimes described as issues, are in fact two separate editions, printed by two separate booksellers, with the text in different settings, different collations, and, most notably, the colour of the ink remarkably different. This colour difference is explained in the preface to the following edition, printed in red in 1760, in which the author explains that there was a problem with the green inks used in the first printing. Though initially bright, they changed to a muted olive green after only eight days, ironically 'just as quick as every fashion' ('La couleur verte n'ayant duré que huit jours, ainsi que toutes les modes').

Barbier II, p. 1321; Brunet, *Imprimeurs imaginaires*, p. 268; Weller, *Falsche Druckorte*, p. 154; Maggs, 'Curiouser and Curiouser': *A Catalogue of Strange Books and Curious Titles* (1932), no. 324.

'ALL THE LADIES IN THIS TIME LEARN ITALIAN'

13 CASOTTI, [Laurentio]. *A New Method of teaching the Italian Tongue to Ladies and Gentlemen.* Wherein all the Difficulties are explain'd, in such a Manner, that every one, by it, may attain the Italian Tongue to Perfection, with a marvellous Facility, and in a very short Time ... London: Printed by E. Everingham at the Author's Expences, and sold by James Round, Joseph Archez, and by the Bookseller in St James's Street, 1709.

8vo, pp. [2], iv, [2], 102; slightly browned, marginal wormtrack at the end, touching a few words; several lines scratched out on p. 69, perhaps where the content ('Expressions of Kindness') was deemed inappropriate; else a very good copy in contemporary panelled calf, rubbed, joints cracked; ownership inscription of Edw. Chamberlayne. \$1800

First and only edition, very rare, the only publication by Casotti, 'Italian Minister, and Professor', dedicated to Henry Petty, Baron Shelburne, (1675–1751) but printed at the author's expense.



A pronunciation guide and simplified grammar is followed by Familiar Words and Phrases (pp. 63-72), fifteen Dialogues (pp. 72-97) and twelve 'pleasant and facetious stories' (pp. 98-102). The Dialogues include one between an Italian gentleman and an English coachman ('Will you take Eighteen Pence? / Indeed I cannot. 'Tis not enough. '); one on how to enquire about news ('There's talk of a Siege. They speak that the Duke of Marlborough has beaten the French Army'); one between two English girls learning Italian ('Is not the Italian tongue very fine? ... / 'Tis very Modish among the Nobility / All the Ladies, in this time learn Italian'); and one between two English travellers, discussing Rome and Venice. A gentleman in one dialogue is studying with Casotti – 'a good Master, a very able Man in his Profession'; and Casotti appears himself in another, discussing the merits of England and her Queen with a pupil.

Henry Petty, son of Sir William Petty, and later first Earl of Shelburne, was apparently a former pupil of Casotti, of whom we can find only scattered record. In 1711 he was advertising in *The Spectator* for a five-o'clock Sunday service in Italian conducted by him in the Oxenden Chapel near Haymarket. If the *New Method* proved successful (it clearly did not), Casotti promised here 'another Piece of my Labours' (unspecified) and 'after that a Great Dictionary in two Parts'. Neither were published.

ESTC list two copies only: BL and Christ Church Oxford. Alston XII, Italian 36.



THE FIRST ITALIAN REFERENCE TO SHAKESPEARE

14 CONTI, Antonio. *Il Cesare, tragedia ... con alcune cose concernenti l'opera medesima. Faenza, Archi, 1726.*

4to, pp. 185, [1]; with fine woodcut medallion of Apollo with lyre to title and to p. 76, a bee on p. 91 and a large depiction of Heracles fighting with the Nemean lion in the centre of the last page; several engraved initials and ornaments; contemporary paste-paper boards covered with fine damask paper ornately gilt with raised patterns of contrasting turquoise (*see below*); paper worn on spine and along edges; ownership inscription dated 1827 of Leonardo Trissino Baston (1780-1841), a friend of Leopardi; more recent pencil shelfmarks and ticket of the Roman Antiquarian bookshop Rappaport to front pastedown. \$5400

First edition, a fine copy in damask boards, of the work which has been widely hailed as the first Italian reference to Shakespeare, as well as 'the first opinion on Shakespeare ever to be printed outside England' (Petrone Fresco, *see below*).

The tragedy itself is a re-telling of *Julius Caesar* in the light of Conti's thoughts about his English predecessor. Such thoughts are formalised and explored in the preface, a long letter to Jacopo Martelli which acts as an exposition of Conti's aesthetics. Of Shakespeare he writes with a mixture of admiration and reproach. He is surprised that his plays were not translated earlier, and regrets in particular the lack of early translations of the Histories, which would have proven instructive and edifying a century earlier. However, 'Sasper (i.e. Shakespeare) is

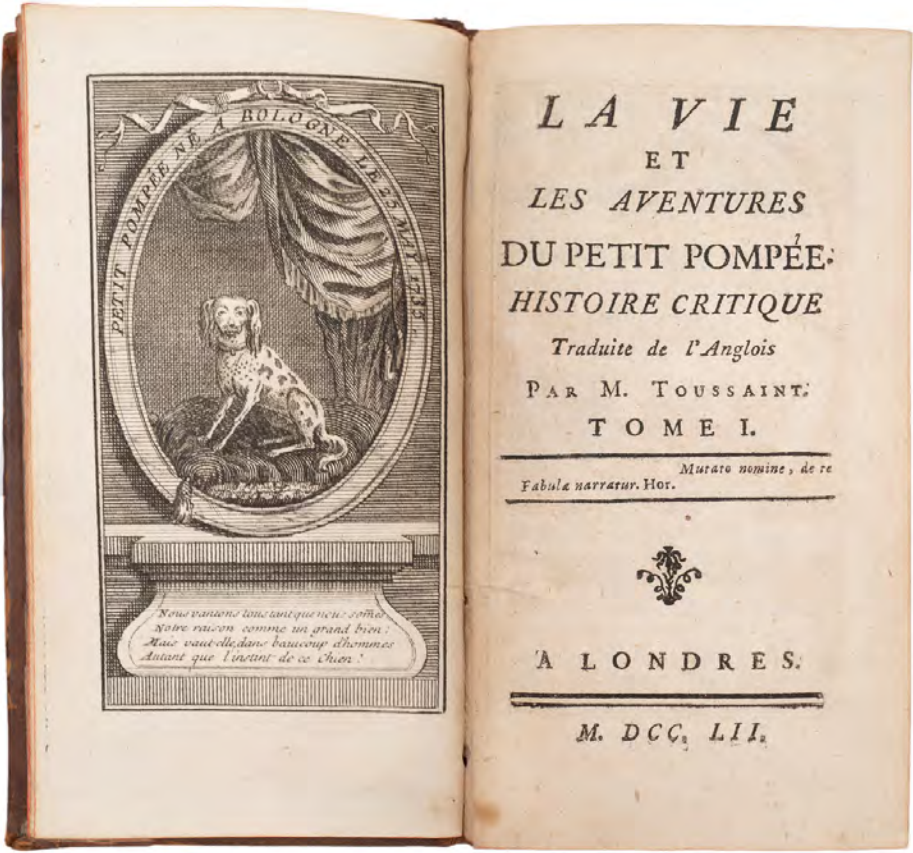


the Corneille of the English, only far more irregular than Corneille, though, like him, he is full of great ideas and noble sentiments. I shall only mention his Caesar here. Sasper makes him die in the third act. The rest of the tragedy is taken up with Mark Antony's speech to the people, then with the wars and the deaths of Cassius and Brutus. Could there be a greater violation of the unities of time, action and place? But the English, before Cato, treat Aristotle's rules with contempt, for the aim of tragedy is to please, and the best is the one which is most successful in this ... Such were, I imagine, the views of most Italians, spoilt by Spanish comedies, in the seventeenth century' (pp. 54–55 *trans.*). Conti's pronouncement would prove influential throughout Europe: 'The importance of [Conti's] statement is that here, for the first time, we find a critic outside England not merely regarding Shakespeare with respect but hinting at the possibility of the continental nation learning from him. That Conti's own "Cesare", excellent though it is, has nothing Shakespearian about it, does not impair his argument, and his words fell on fruitful ground in both France and Germany' (J.G. Robertson, 'The knowledge of Shakespeare on the Continent at the beginning of the eighteenth century' in *The Modern Language Review* 1, no. 4 (July 1906), pp. 312–321).

The Venetian writer Antonio Conti (1677–1749), a progressive anglophile, moved to London in 1715, where he met many luminaries, including Newton. At the residence of the Duke of Buckingham he was able to read and understand Shakespeare's works. He was thus inspired to write his own *Cesare*, which circulated in manuscript in Paris well before being printed.

*Binding*: the splendid gilt brocade paper, featuring a flag- and broom-bearing elephant, a rhinoceros with birdcages hanging from his horn and tail, a rat catcher, a diver surrounded by fish, and various other orientally inspired grotesques embossed in gilt on a turquoise background, was produced in Augsburg in the workshop of Joseph Friedrich Leopold in 1722. See Haemmerle, *Buntpapier* 127 (ill. 70).

Allacci 180; Gamba 1881; Olschki Cat. CXXXXI, n. 114; see Petrone Fresco, *Shakespeare's Reception in 18th Century Italy: The Case of Hamlet* (PhD Thesis, Warwick University, 1991).



IT'S A DOG'S LIFE

**15 [COVENTRY, Francis].** La Vie et les aventures du petit Pompée. Histoire critique traduite de l'anglois par M. Toussaint ... A Londres [*i.e. Paris?*]. 1752.

Two vols, 12mo, bound together: pp. [2], vi, [4, contents and errata], 214; [4], 253, [3, errata and contents], with a half-title to each volume; frontispiece 'portrait' of Pompey in volume I; a very good copy, in contemporary mottled calf, spine gilt. **\$600**

First edition? in French of Coventry's most famous work, *The History of Pompey the Little, or, The Life and Adventures of a Lap-Dog* (1751), a lively satire of fashionable London life, told through the eyes of a favoured pet.

'Following the fortunes of a lap-dog through various situations, it records the follies of London society so vividly that some fashionable readers recognized the originals of its satiric portraits. Favourably noticed (by John Cleland) in the *Monthly Review* (February 1751), commended to Samuel Richardson by Lady Bradshaigh, and admired by Lady Mary Wortley Montagu, it was variously attributed to Sir John Hill, the printer William Bowyer, and Henry Fielding' (*Oxford DNB*),

The French translator, François Vincent Toussaint, also translated Smollett, but is best known for his own controversial novel *Les Mœurs* (1748), which had sixteen editions in its first year, and was translated into English and German.

**ESTC and OCLC record Bodley and Leeds only in UK, and none in North America.** The other edition of 1752 is, contrary to ESTC, an entirely different printing.



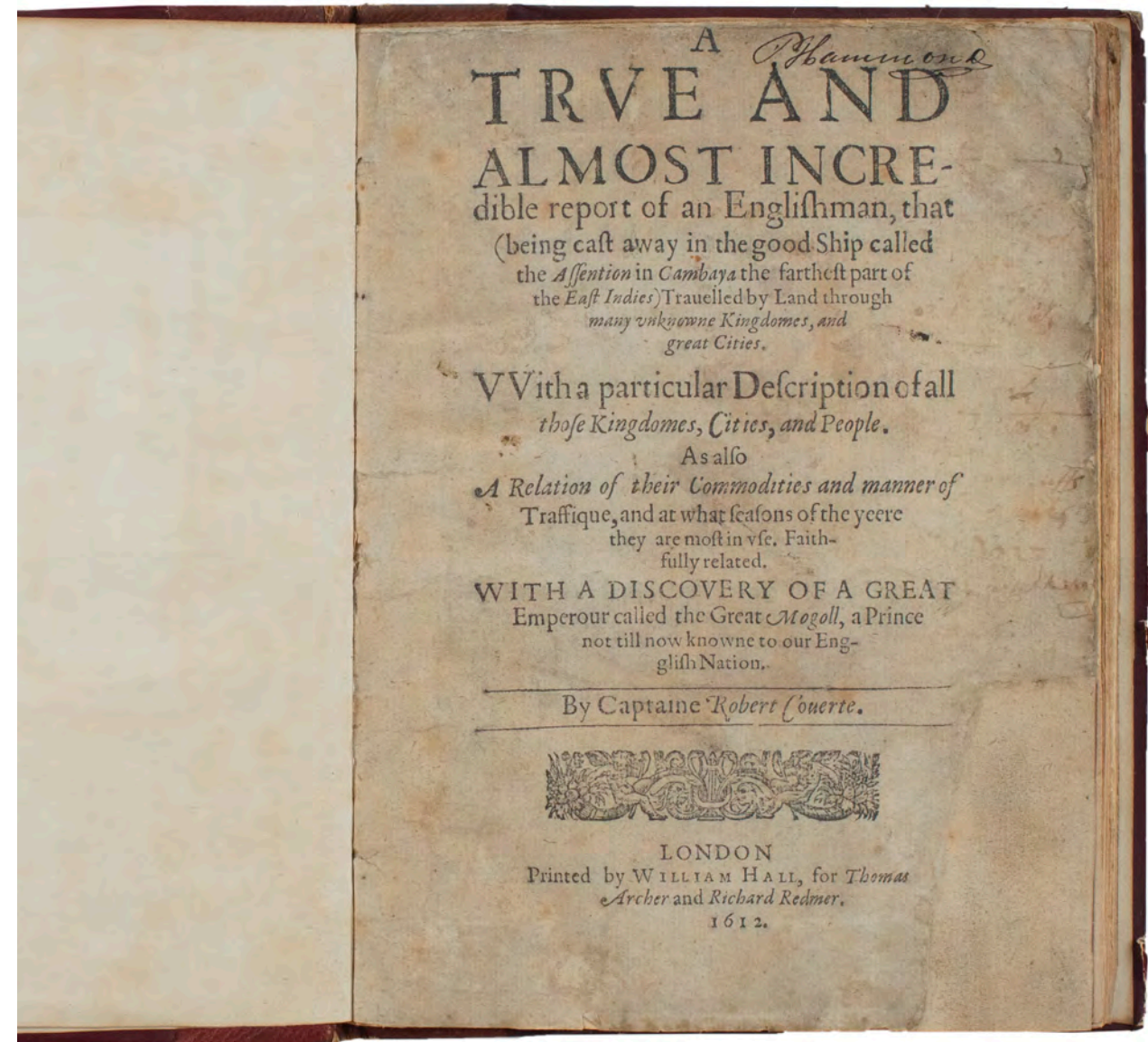
**16 COVERTE, Robert.** A True and almost incredible Report of an Englishman, that (being cast away in the good Ship called the Assention in Cambaya the farthest Part of the East Indies) travelled by Land through many unknowne Kingdomes, and great Cities. With a particular Description of all those Kingdomes, Cities, and People, as also a Relation of their Commodities and Manner of Traffique ... With a Discovery of a Great Emperour called the Great Mogoll, a Prince not till now knowne to our English Nation ... London, Printed by William Hall, for Thomas Archer and Richard Redmer. 1612.

4to, pp. [6], 68, wanting the initial and terminal blanks A1 and K4, and the colophon leaf K3; title-page dusty and frayed in foremargin, lower outer blank margin of A2-F1 repaired (C2 fully remargined), small wormtrack in upper margin towards the end, headlines of last two leaves shaved; withal a good copy in nineteenth-century quarter red morocco, rubbed; unidentified armorial bookplate; ownership inscription 'PHammond' to title-page. \$25,000

**First edition, very rare, of an account of the fourth voyage of the East India Company, and of an overland return journey through India and the Middle East.** 'One of the best examples of a travel journal that the period produced' (Penrose), it is an absorbing narrative of the 'almost incredible dangers' Coverte survived, touching *inter alia* on trade, topography, politics and society (as well as crime, there being several murders).

Departing in March 1607 on the *Ascension* (captain Alexander Sharpeigh), Coverte was among the first Englishmen to see the Cape of Good Hope, arriving there in July 1608. They stopped at various places en route to resupply (including the Comoros, where they had a severe conflict with the inhabitants, and Aden, where the captain and some of the crew were imprisoned for a ransom), eventually reaching Gujarat in September 1609. Offered the use of a pilot near Surat, the master (who Coverte later brands 'lewd and indiscreet', 'an Arch-villaine' and 'a detestable buggerer') declined, and as a result the *Ascension* foundered. The crew were not granted permission to remain in Surat, the governor having been 'bribed by the Portugals'; so Coverte and some others set out overland via Burhanpur (a military post 'farre bigger than London' – he recounts an incident with an unruly elephant moving ordinance), arriving at the Mughal court at Agra in December 1609. He describes the town, the court, and Emperor Jahangir in detail. Although asked by the Emperor 'if we would serve him in his wars', Coverte and his companions left Agra in January 1610 'with the intention of making their way back to the Levant by the overland route. Travelling by way of Kandahar, Esfahan, and Baghdad, they reached Aleppo in December 1610 and from the coast of the Levant sailed for England. They subsequently arrived home in April 1611' (Howgego).

'His merchant's eye notes the products of each town, their prices, and whether or not English textiles could be vended there ... Elephants fascinate him, and he relates several stories about their musket-proof hides, their sensitivity to insults, their wisdom, and their sexual modesty' (Lach and Van Kley).

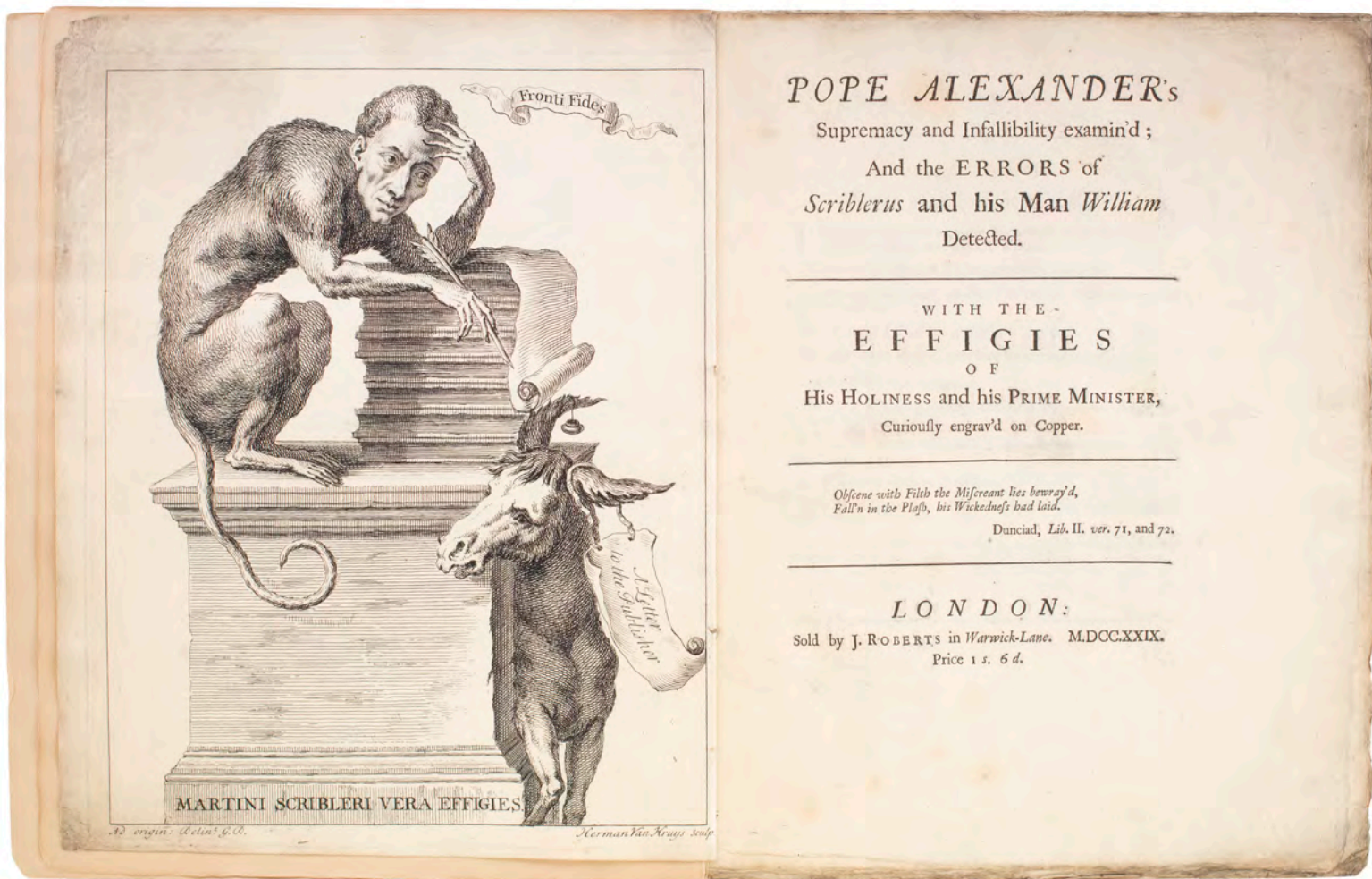


A second edition appeared in 1614 and a third in 1631. Puuchas did not include it on the grounds that it was already in print, providing a different account by Thomas Jones in its place. But there were two German translations, and the account's importance was acknowledged in its inclusion in the compilations of discovery and exploration of De Bry, Hulsius, and van der Aa.

**Only two copies of this first edition have appeared at auction in at least the last 75 years** – the present copy, sold as lot 67 in Sotheby's 1 March 1976 (Valuable English Printed Books the Property of the Contemporary Dance Trust Ltd. (formerly in the library of Robin Howard C.B.E.)), and the Boies Penrose copy (with the blanks and colophon, but with loss of occasional words from the foot from D2 on), sold 1971.

STC 5895; Howgego C211; Oaten, *European Travellers in India* 158-161; Penrose, *Travel and Discovery in the Renaissance* 324.





### 'HALF MAN, HALF MONKEY'

**17 [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. **\$3900**

**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.

Among the various charges laid at Pope's feet are his deformity ('Be his Crown Picked, to One Side reclin'd / Be to his Neck his Buttocks closely join'd') his ingratitude to Wycherley; that he is a spy for the Tories ('he listed openly in the Tory Service'); and that he avoided facing his critics after the publication of the 1728 *Dunciad* and 'skulk'd behind a Northern Lout / Of Shoulders broad'.

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

### A MUSIC-ENGRAVER'S GUIDE TO 'DE NETHERLANDS'

**18 [DENSON, Richard].** A new Travellers Companion through de [sic] Netherlands containing, a bref Account of all what is worth to be taken Notice on by a Stranger. With occasional Remarks on the State of their Trade, Forces, Revenues and Manners. Together with Directions relating to the Manner and Expences of travelling from one place to another likewise the different Ways, to Antwerpe, Bruxels, Paris, Francfort, Hanover, Aix la Chapelle, Spaw, &c. *The Hague, Henry Scheurleer, 1754.*

12mo, pp. [4], iv, 231, [3], 233-348, [2]; the unnumbered leaf [L1] before page 233 is a divisional title-page, *Directions for Travellers shewing the different Routes into France and Germany. Printed for the Company of Booksellers in London*; an uncut copy in the original marbled wrappers, a little frayed, front cover coming loose, handwritten label. **\$1450**

First edition. The author, intending to spend the rest of his days in the United Provinces and at a loss for want of an exact description of each town and a guide to show how to travel from one to another, took delight in seeking out this information and in writing these sheets for the use of his countrymen. Despite the curious (printer's) English of the title-page and throughout, the text is fluent and clearly written by a native speaker: the author is undoubtedly the musical engraver Richard Denson whose *Collection of new and favourite English and French Songs* was published in the Hague in 1749 (BL only), with a list of subscribers; he also published the first editions of the cello and violin sonatas of Geminiani.



The first three chapters are devoted to a description of the country and general information about trade, taxes, religion and learning, coinage, weights and measures, and the like. Chapter IV describes the French and Austrian Netherlands (what is now Belgium). Chapters V-XI describe major towns, while the second part, *Directions for Travellers*, sets out itineraries with descriptions of other towns along the way, including routes through Germany. There are details of inns and public buildings, including Het Loo, 'The Wood, and the Prince of Orange's Palace ... one of the greatest Ornaments of the Hague'. A surprising number of inns and hostels cater to the English and have English names. One chapter details the times and costs of post wagons and boats, another the time the post arrives and goes out from the principal towns.

Among the booksellers of the Hague 'is one whose name is *Scheurleer*, he keeps a publick Library of all sorts of books in various languages, where any one that Like's to read may have what book he pleases, Either to buy, or to have it lent at a civil price, he speaks the French and English very well and seem's to take a delight in being usefull to a stranger'.

#### ANNOTATED CARTESIAN SAMMELBAND

**19 DESCARTES, René.** Meditationes de prima philosophia, in quibus Dei existentia, & animae humanae a corpore distinctio, demonstrantur. *Amsterdam, Blaeu, 1644. [Bound with:]*

**GASSENDI, Pierre.** Disquisitio metaphysica seu Dubitationes, et instantiae, adversus Renati Cartesii metaphysicam, & responsa. *Amsterdam, Blaeu, 1644.*

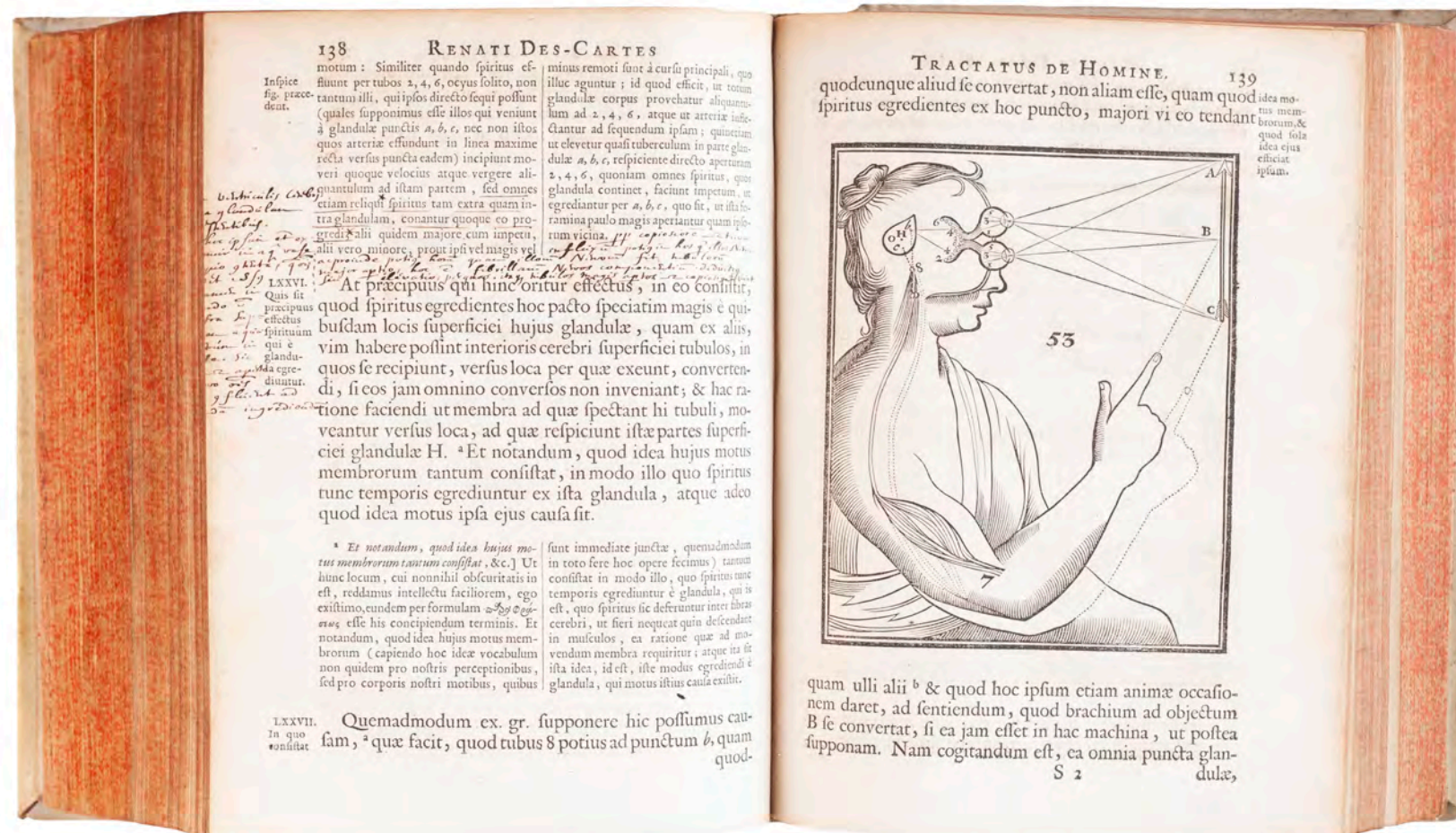
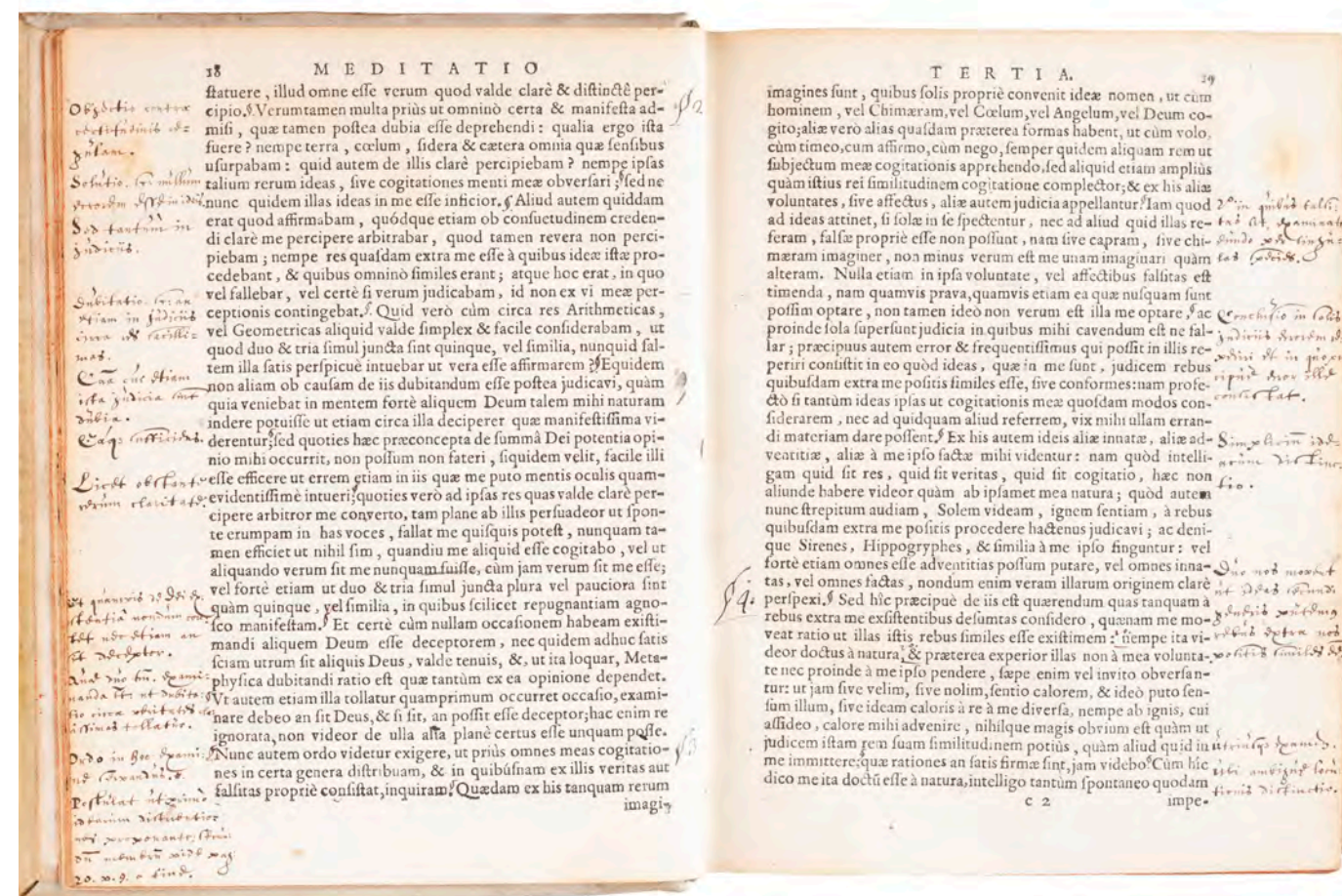
[and:]

**DESCARTES, René.** Tractatus de homine, et de formatione foetus. *Amsterdam, Elzevier, 1677.*

[and:]

**LA FORGE, Louis de.** Tractatus de mente humana, ejus facultatibus & functionibus, nec non De ejusdem unione cum corpore; secundum principia Renati Descartes. *Amsterdam, Elzevier, 1669.*

Four works in one vol., 4to, pp. 1: 48, 2: [16], 319, [1], 3: [76], 239, [1], 4: [36], 224; woodcut devices on titles; third work with title in red and black and over 50 woodcuts to text, fourth work with 2 woodcut illustrations to text; some minor spotting throughout, a little more so in the third work; in very good condition, bound in contemporary stiff vellum, all edges stained red; with seventeenth century manuscript annotations in Latin throughout, particularly to Descartes' works, in two different, neat hands; marginalia slightly trimmed particularly in the third and fourth work; early ownership inscriptions 'No. 534 librorum in 4to D. Fr Everti', 'Heller', 'F. Duelberg, 1891' and later stamp 'Jacques Schotte' to front free end-paper. \$6600





A remarkable *Sammelband* gathering two important Descartes editions and two notable contemporary responses, by Descartes’s critic Gassendi and his admirer de La Forge; annotated in two early hands: an eloquent witness to seventeenth-century Dutch philosophical debate about certainty of knowledge, mind and body, and causation.

The miscellany opens with a rare Amsterdam edition of Descartes’s epoch-making *Meditations* (first Paris, 1641), here gathered without objections and replies. In the course of six sections, imagined as detailed over six days, Descartes first demolishes all belief in things that do not pass his test of certitude, then attempts to determine what can be known for sure. The first two meditations in particular, where Descartes’s skeptical methodical doubt is applied, to the conclusion that only the ego and its thoughts are indubitable, are considered the first work of modern philosophical thought, and have had an inestimable impact in the history of philosophy.

Gassendi’s *Dubitaciones* against Descartes, here in first edition, represent a major moment in the reaction of contemporary philosophy to Descartes. This work contains the philosopher’s rejection of Descartes’s ‘clear and distinct’ principle of validation of ideas, and of ‘I think therefore I am’. Gassendi’s attack is that of an empiricist: ontological arguments are dismissed in favour of strict adherence to sense perception as the source of our knowledge.

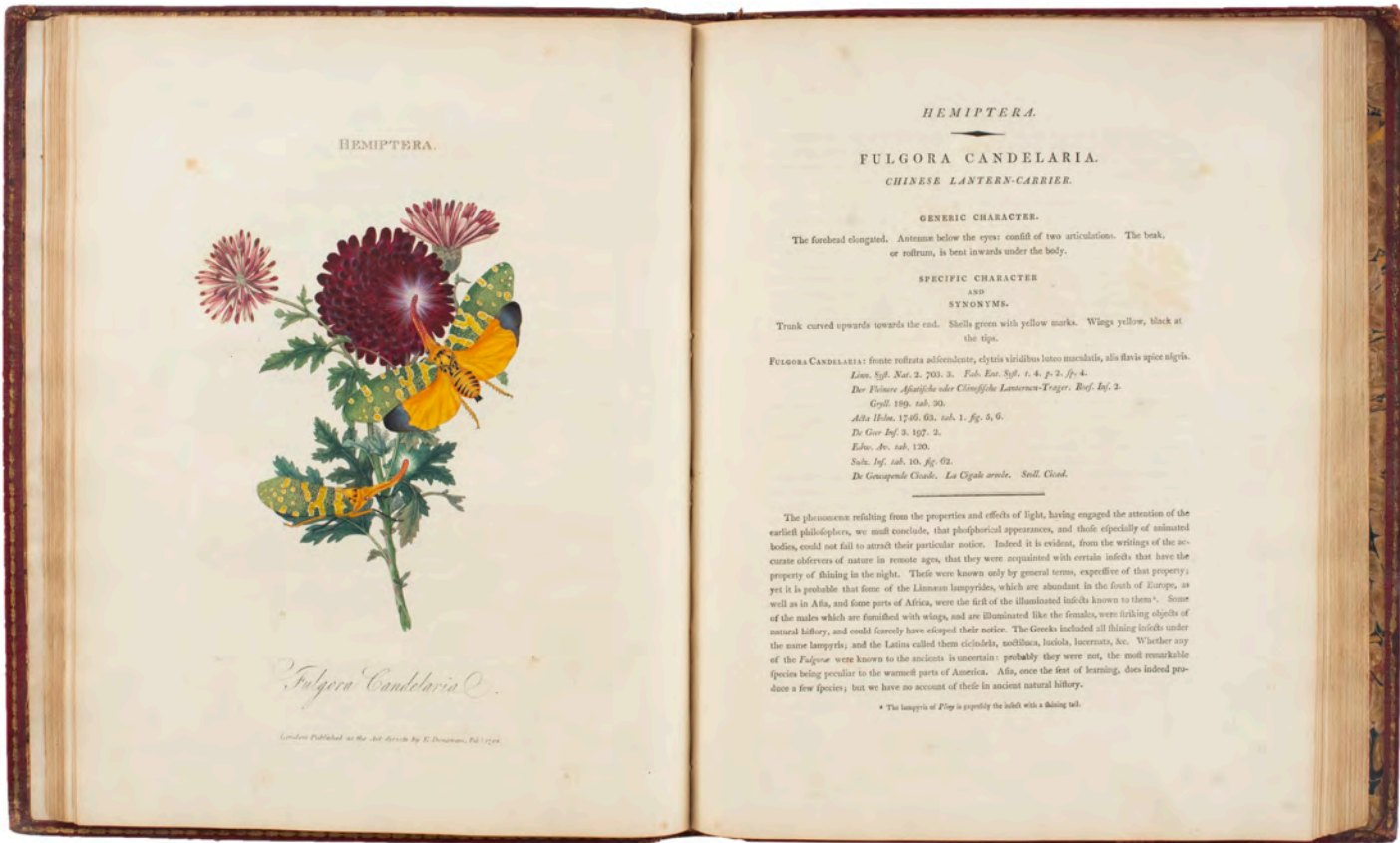
Descartes’s *Tractatus de homine*, hailed as the first European work on physiology and first published in 1661, is here in its first and only Elzevier edition, carrying the commentary of the French philosopher Louis de La Forge. Descartes’ examination of the body, which he complements with over fifty illustrations, is a mechanistic physiology, based on the theory that animal bodies are machines - that is, are constituted by material mechanisms, governed by the laws of matter alone. This innovative body-machine representation proved extremely powerful, influencing later phraseology and imagery for centuries.

Having included a major work on the body, the owner who assembled this *Sammelband* follows it up with a work of Cartesian philosophy of the mind, as if to stress the polarised duality in this philosophical system. Louis de La Forge, friend and admirer of Descartes and one of his finest interpreters, author of the commentary of *De Homine* in this volume, features here as an author in his own right in the last work bound in this volume, the first and only Elzevier edition of *Tractatus de mente humana* (first published in French in 1664). La Forge is the first commentator to emphasise possible elements of occasionalism in Descartes’s thought and build on them, questioning assumptions of causality and concluding that, ultimately, no necessary connections could be discovered between mundane events. It was this ‘negative’ part of occasionalism which David Hume was to espouse a century later, in his radical re-modelling of the problem of causation.

The *Meditations* are intensely annotated by a contemporary hand denoting a fine philosophical mind at work, whose preoccupation goes well beyond mere summaries and extends to the specific details of Descartes’s reasoning, including objections, and who must have been well-

aware of the ground-breaking philosophical import of methodical doubt – as well as of the foundational character of cogito ergo sum. No particular attention is given to Gassendi’s critique, showing that the annotator’s sympathies were uncompromisingly Cartesian. More annotations, again in an early hand, provide comments on some of the woodcuts which illustrate Descartes’s physiology, and renewed enthusiasm is reserved for La Forge’s pro-Cartesian considerations about the powers of the mind, and the dualism mind/body.

1: Van Otegem, pp. 182–186; Guibert, p. 45, n. 3. 2: USTC 1031886; see S. Fisher, ‘Pierre Gassendi’ in *The Stanford Encyclopedia of Philosophy*. 3: Van Otegem, p. 507–511; Guibert, p. 202, n. 6; Wellcome II, 453; Willems 1531. 4: Willems 1411.



CHINESE ENTOMOLOGY (AND BOTANY)

20 DONOVAN, Edward. An epitome of the natural history of the insects of China: comprising figures and descriptions of upwards of one hundred new, singular, and beautiful species; together with some that are of importance in medicine, domestic economy, etc. ... London, Printed for the Author by T. Bensley, 1798[–99].

Large 4to, pp. [4], [94], interleaved with [50] hand-coloured engraved plates (dated 1798 and 1799); short closed tears at head of plate [11] and facing page (repaired with tape), occasional foxing and spotting; overall very good in contemporary strain grained red morocco, gilt border to covers, spine lettered and decorated in gilt, gilt edges, marbled endpapers; some wear to extremities; pencil note to front free endpaper.

\$6900



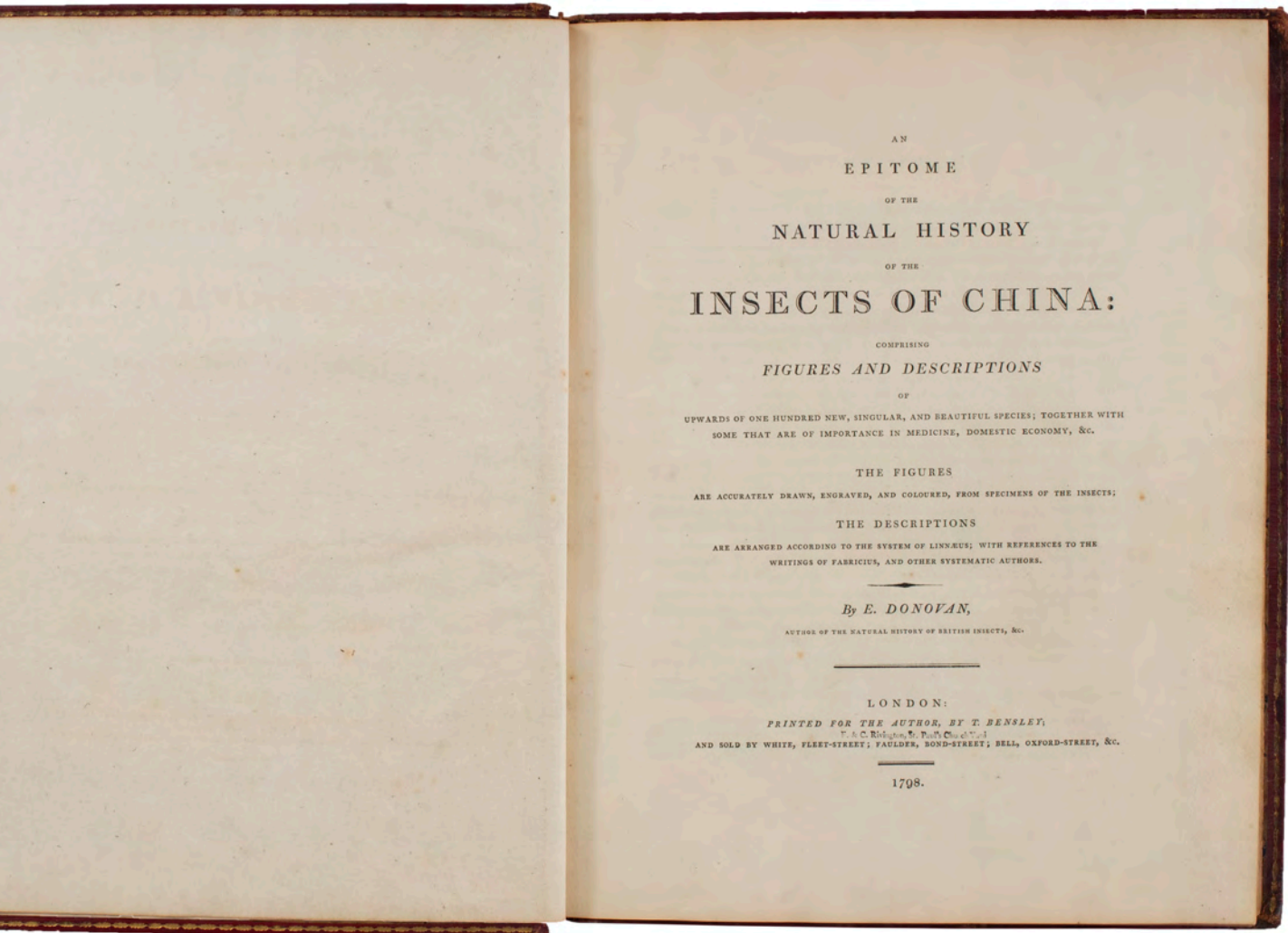
First edition of this splendid work devoted to the insects of China by the great natural historian and artist Edward Donovan (1768–1837), including some of the most beautiful of all his plates.

The contents describe and illustrate various beetles, cicadas, butterflies and moths, dragonflies, spiders and centipedes, the plates being described as ‘accurately drawn, engraved, and coloured, from specimens of the insects’, and the accompanying descriptions as ‘arranged according to the system of Linnaeus’.

A pencil note to the flyleaf justly points out the volume’s interest to botanists as well as to entomologists: ‘Often listed as a botanical item & of great interest to the collector of such as in addition to the plates of Chinese flowers there appears one of the first coloured plates of a Camellia ... Other flowers include rose, fringed iri, tea blossoms, Chinese lemodoron & nodding renealmia.’

This copy bears ‘F. & C. Rivington, St. Paul’s Church Yard’ added in letterpress within the original imprint. The Rivingtons published Donovan’s subsequent epitomes on the *Insects of India* (1800) and the *Insects of New Holland* (1805), and their added imprint here indicates that they acquired and retailed unsold copies of the *Insects of China*.

Nissen, *Zoologische Buchillustration* 1143.



21 [ENGELBRECHT, Martin.] Perspective peepshow scene of Native Americans. [Augsburg, Martin Engelbrecht, c. 1750.]

Six copper-engraved views (c. 74 x 94 mm), trimmed closely and with progressively smaller cut-outs in the centre, contemporary hand-colouring; small paper reinforcement on verso of one plate, old manuscript numbering to versos, preserved in an old folded envelope (lettered ‘Nº 5 De indianen’ in ink). \$2225\*

**A remarkable and rare eighteenth-century hand-coloured engraved peepshow depicting Native Americans, their customs and behaviours, and indigenous flora and fauna.**

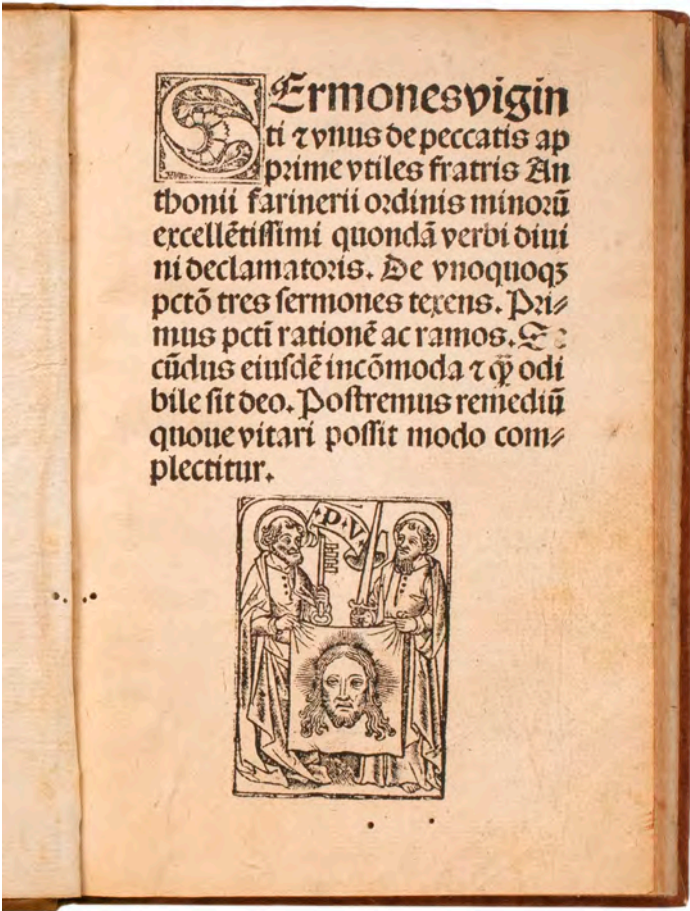
Among the figures, three are armed with bows and arrows – one shooting, another running (seemingly from a small animal), and a third posing in the foreground, leaning on his bow and resting a club over his shoulder – while a mother and child rest in a hammock strung between



trees and a sixth figure sits on the ground by a large fire. Surrounding the scene are a variety of trees and palms, many of them bountifully laden with colourful fruits, between which are interspersed a parrot, a big cat, a dog, and several (fanciful?) monkey-like creatures.

The peepshow offers an uncommon insight into the perception of indigenous Americans in eighteenth-century Europe, and their presentation to children. The background, showing an array of tents on a plain before two walled cities, is perhaps more likely the result of cards misallocated from another scene by an early owner (peepshows were often sold in groups) than a representation of Engelbrecht's view.

Any Engelbrecht peepshow is rare; we are yet to identify any institutional holdings or auction records for this scene.



STIRRING SERMONS ON SIN

**22 FARINIER, Antoine.** Sermones viginti et unus de peccatis apprime utiles fratris Anthonii Farinerii ordinis minoru[m] excelle[n]tissimi quonda[m] verbi divini declamatoris. De unoquoq[ue] p[er] tres sermones texens ... (*Colophon:*) Lyons, Antoine du Ry, 23 November 1518.

Small 8vo, ff. xlix, [3, index]; woodcut device of Simon Vincent to title (showing St Peter and St Paul with the Holy Face of Jesus), woodcut initials; light marginal dampstaining to a few leaves, some small worm holes touching the occasional letter, worm track to rear endpapers; overall very good in eighteenth-century red paste-paper boards, neatly rebacked with mottled calf, gilt spine label laid down ('Sermon Farine'); early ink inscriptions of Nicolas Chavillot 1697 (title verso) and F. Duperroit (final page). **\$2100**

**Rare first edition of this collection of twenty-one sermons on the seven deadly sins by the fiery Franciscan preacher Antoine Farinier.**

Farinier's provocative preaching to the Parisian populace caused Louis XI to banish him from France in 1487, prompting 'great dismay among the crowds who had been coming to hear him', who accompanied him out of the capital with 'sighing and shrieking' (L. Taylor, *Soldiers of Christ* (OUP, 1992) p. 36). Farinier subsequently went on a pilgrimage to the Holy Land and participated in the defence of Rhodes against the Ottoman siege of 1480, dying shortly thereafter.



Gathered here are three sermons each on the sins of pride, envy, wrath, sloth, greed, gluttony, and lust, detailing their various 'branches' and remedies against them. Farinier gives considerable attention to sexual matters, including adultery, sex within the clergy, rape, sodomy, incest, and prostitution. Prostitutes should, he argues, wear special clothing to distinguish them from honest women, and stick to certain quarters under the surveillance of the police. 'There are two types of brothel,' he writes, 'secret brothels in which bad women linger among the honest, which in no way should be tolerated ... the second type is a public brothel where disreputable women are tolerated by the law to avoid worse evils such as sodomy ... And they should wear some public sign so that recognised by all they might be avoided. In the statutes of Sabaudia it is ordained that they wear two horns on their head, one palm in length, just like beasts' (ff. 37v–38r).

*Provenance:* inscription to verso of title, 'Hic liber praedicationum attinet ad me Nicolaum Chauillot 1697'. An earlier inscription to the final page promises wine to whoever finds and returns the book to its owner: 'Ce present liure est a moy qui suis soubz signe qui le trouvera qui le me rende et je payre vountier le vin F. Duperroit'.

French Books III & IV 70276; Gültlingen III, p. 177:7. **No copies traced in the UK. OCLC records only one copy in the US, at the University of Illinois.**

SICILIAN *SMILAX* FOR SYPHILIS

**23 GALEANO, Giuseppe.** An *smilax aspera* eadem sit pro lue venerea curanda cum salsa parilla. Quaestio botano-medica in unum collecta, digesta, amplificata ... Decerpta ab eodem ex co[n]sultatione publice habita in Aula Xenodochij Incurabilium Divi Bartholomei ... *Palermo, ex typographia Petri de Isola, 1652.* [Bound with:]

———. *Smilacis asperae, et salsae parillae causa iam coram Francisco Galifi ... agitata, exactiori rursus certamine ... Palermo, apud Decium Cirillum, 1653.*

Two works in one vol., small 4to, pp. [6], 25, [1, blank]; [24], 85, [3, blank]; woodcut initials, head- and tail-pieces, woodcut device to title of second work; some marginal worming, otherwise very good in contemporary limp vellum, title inked to spine, author's name to upper cover, edges sprinkled red; armorial bookplate to front pastedown 'Bibliothecae M. Hyacinthi Theodori Baron, antiqui facultatis medicinae Parisiensis decani, nec non castrorum regis et exercituum protomedici' (see below). **\$1500**

**First and only editions of two rare essays on the medicinal virtues of *Smilax aspera* (of the Greenbriar family) by the notable Sicilian physician Giuseppe Galeano (1605–1675).**

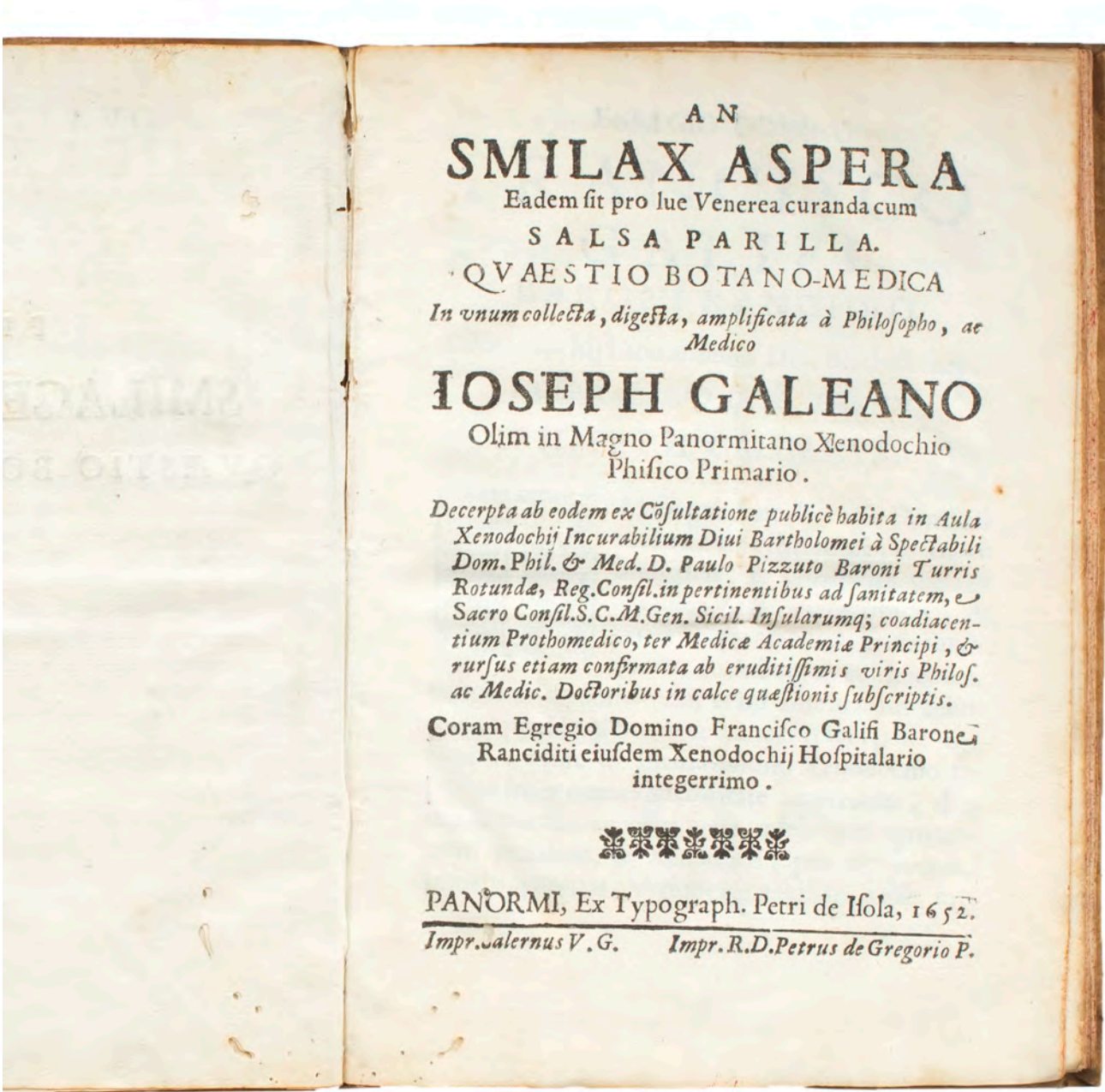
Galeano here compares *Smilax aspera*, which grew abundantly in his native Sicily, with Sarsaparilla, a plant of the same family long considered a preventative against sexually

transmitted diseases, but which was native to Central and South America and the West Indies. Galeano's conclusion is that the common Mediterranean *Smilax* is just as effective against syphilis and other diseases as its American cousin.

Galeano was president of the Palermo Academy of Medicine and a celebrated teacher, who distinguished himself during the plague epidemic of 1647. He was also a notable poet, as well as the editor of *Muse Siciliane*, an important anthology of Sicilian verse.

*Provenance:* from the library of Hyacinthe-Théodore Baron (1707–1787), dean of the Faculty of Medicine at Paris.

**I. Not on OCLC; we have traced only one copy, at the Biblioteca centrale della Regione Siciliana, Palermo. II. No copies in the UK or US on OCLC.**





**24 GALVÃO, Antonio.** The Discoveries of the World from their first Originall until the Yeere of our Lord 1555. Briefly written in the Portugall Tongue by Antonie Galvano, Governour of Ternate, the chiefe Island of the Malucos: corrected, quoted, and now published in English by Richard Hakluyt ... London, [Eliot Court Press for] G. Bishop. 1601.

4to, pp. [12], 97, [1], wanting the terminal blank O4; title-page with a wide woodcut border, woodcut headpieces and initials; cut close at the head, occasionally touching headline and/or pagination, slightly browned at edges, a few small wax stains, but a very good copy, recased in early sprinkled calf, rebaked, new endpapers, covers with the stamped initials H. W.; ownership and gift inscriptions to endpapers of John Galvin. **\$100,000**

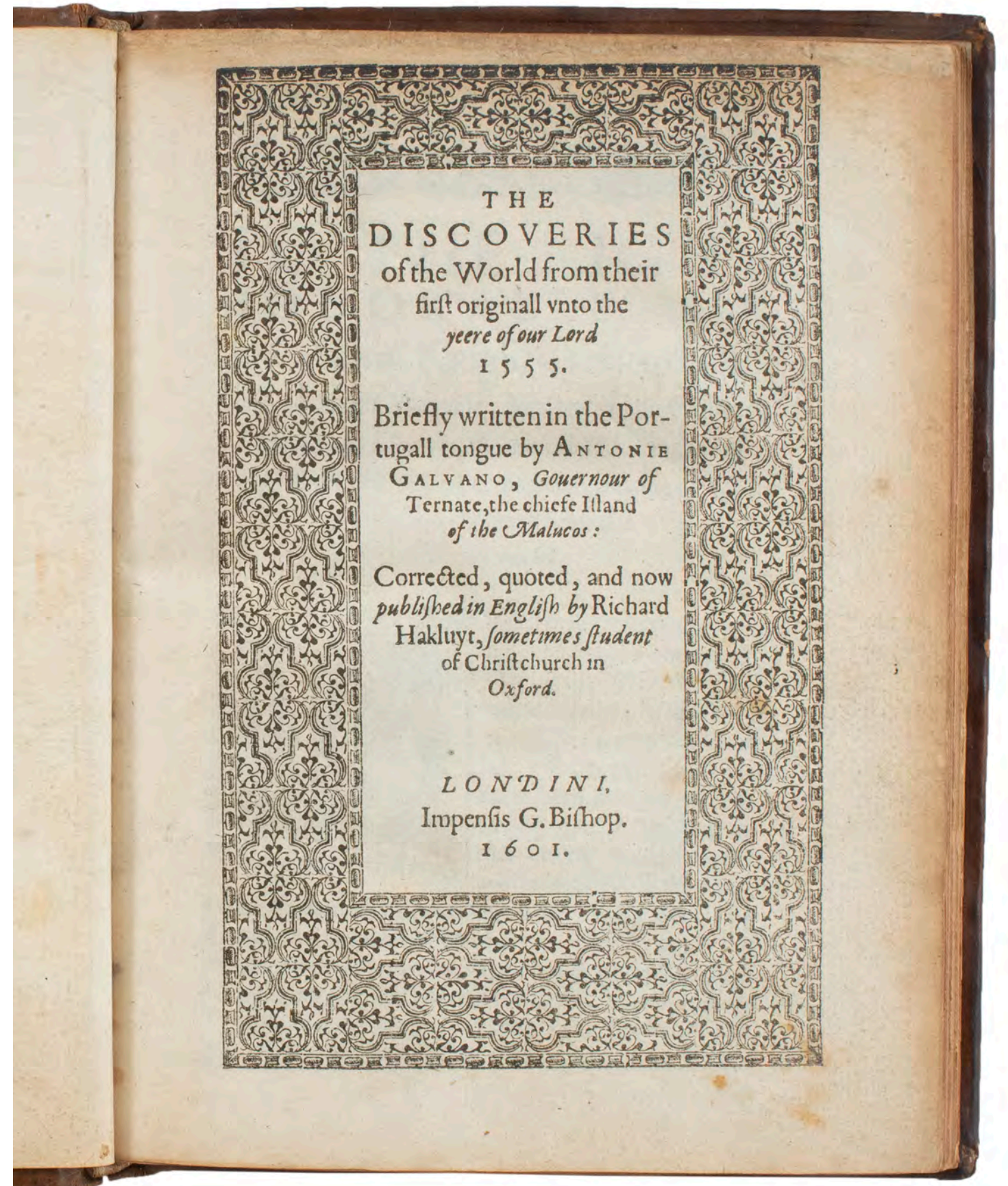
**First edition in English, very rare in commerce**, edited and adapted by Richard Hakluyt from an earlier manuscript translation by 'some honest and well affected merchant', the original Portuguese edition of 1563 being unobtainable despite much effort. 'The worke though small in bulke containith so much rare and profitable matter, as I know not where to seeke the like, within so narrow and streite a compasse' (Hakluyt's 'Epistle Dedicatorie').

Son of the first Portuguese ambassador to Abyssinia, Antonio Galvão or Galvano (c. 1490–1557) sailed for Portuguese India in 1527 where he became captain of the Moluccas (Muluku, now part of Indonesia), and governor of Fort Kastela in Ternate, a capital of the clove trade. He returned to Portugal in 1540 only to find he had fallen out of favour, succumbed to poverty, and died awaiting a royal pension in 1557. Behind him he left a manuscript treatise on Portuguese discoveries, published posthumously in Lisbon as *Tratato ... dos diversos & desvayrados caminhos, por onde nos tempos passados a pimenta & especearia veyo da India ás nossas partes* (1563); and another work on the Moluccas which has only survived in a draft fragment.

While at work on the second edition of his *Principal Navigations* (1598–99), Hakluyt had been advised by his friend Sir Walter Cope that a short summary would prove appealing 'to men of great action and employment'; unable to produce one alongside such a major endeavour, Hakluyt 'searched for a way to provide a short treatise that would draw out the crucial themes of his masterpiece', landing upon an English edition of Galvano's *Tratato*, 'a global history slanted to emphasize the significance of long-distance commerce, especially the spice trade' (Peter Mancall, *Hakluyt's Promise* 2010). Hakluyt's notes elucidated Galvão's sources and added contemporary references, such as to the Asian voyage of Ralph Fitch, also included in his *Navigations*.

The only complete copy to have appeared at auction since 1975 (twice) was the Henry Cunliffe copy, which last sold from the Streeter library in 2007 (\$95,000).

Alden & Landis 601/34; Borba de Moraes I:2; Church 323; Sabin 26469; STC 11543.





25     **GARTH TURNOUR, Edward.** Grant of arms as Viscount Turnour and Earl Winterton in the Irish Peerage. [Dublin, 12 February 1766].

Illuminated manuscript letter patent on vellum, in an attractive secretarial hand signed ‘Domville’ [Sir Compton Domville, Clerk of the Crown and Hanaper] at the foot; with a gilt border incorporating griffons, lions’ heads and floral sprays; at the head the arms of Ireland, the arms of Great Britain, and the rose and thistle, large gilt initial G containing a profile portrait of George III in fine colour; along the left edge the arms of Francis Seymour-Conway, Marquess of Hertford and Lord-Lieutenant of Ireland, and of Garth Turnour as Earl Winterton; at the foot within a diamond of gilt thread ‘Excludit Michael Nowlan, Dep[ut]y Clerk of the Crown and Hanaper’, on the verso endorsed as ‘Inrolled in the Office of the Rolls of his Majesty’s High Court of Chancery in Ireland’ on 14 February 1766, signed John Lodge, deputy clerk of the Keeper of the Rolls; wax Great Seal of George III (detached), in a metal case; the whole preserved in the original decorative wooden box, covered in brown morocco and elaborately gilt, by Samuel Barlow, trunkmaker, Dublin (made free 1756), with his printed tradecard on the interior, somewhat rubbed and scrapped.

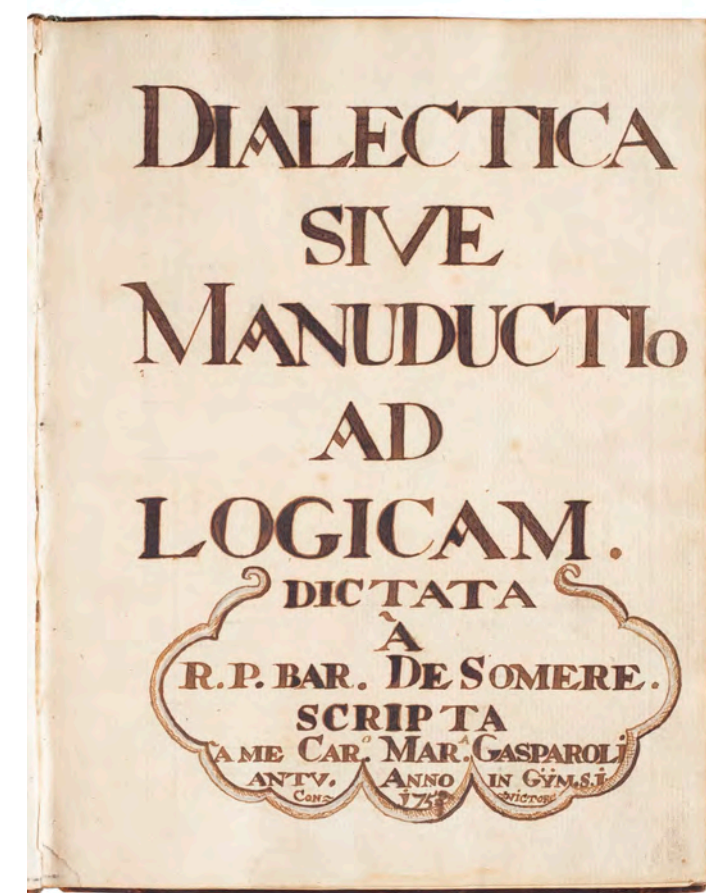
**\$2400\***

A particularly attractive Irish grant of arms, with a miniature of George III in profile. Born Edward Garth, son of Joseph Garth and Sarah Gee (sole heiress to the Turnor/Turnour estates of her grandfather), he assumed the surname Turnour by royal licence in 1744 after the death of his mother. In the year of his marriage, 1756, he ‘unsuccessfully applied to Newcastle for an Irish peerage; to obtain it was henceforth his dominant aim’ (*History of Parliament online*). His father in law Lord Archer named him as a candidate for MP to Bramber, offering to stand down in return for a peerage – Newcastle agreed and ten days before the election in 1761 Turnour became Baron Winterton of Gort, in County Galway. In the event he was still returned for Bramber after his brother-in-law elected to sit for Coventry alone – in Parliament,

where he never spoke, he was faithful a follower of Newcastle. His elevation to Viscount Turner and Earl Winterton followed in 1766 during the Lord Lieutenancy of Francis Seymour-Conway. Previously ambassador in Paris, where Hume was his secretary, Seymour-Conway was Lord Lieutenant for only one Parliamentary session (October 1765 to June 1766), returning to London as Lord Chamberlain.







LOGIC MANUSCRIPT ILLUSTRATED WITH EMBLEMS

**26 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), 3 parts in 1 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.

\$5700

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 1ma’ (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.

ANNOTATED WITH REFERENCES TO THE LECTURES  
OF ONE OF ERASMUS’S CLOSEST FRIENDS

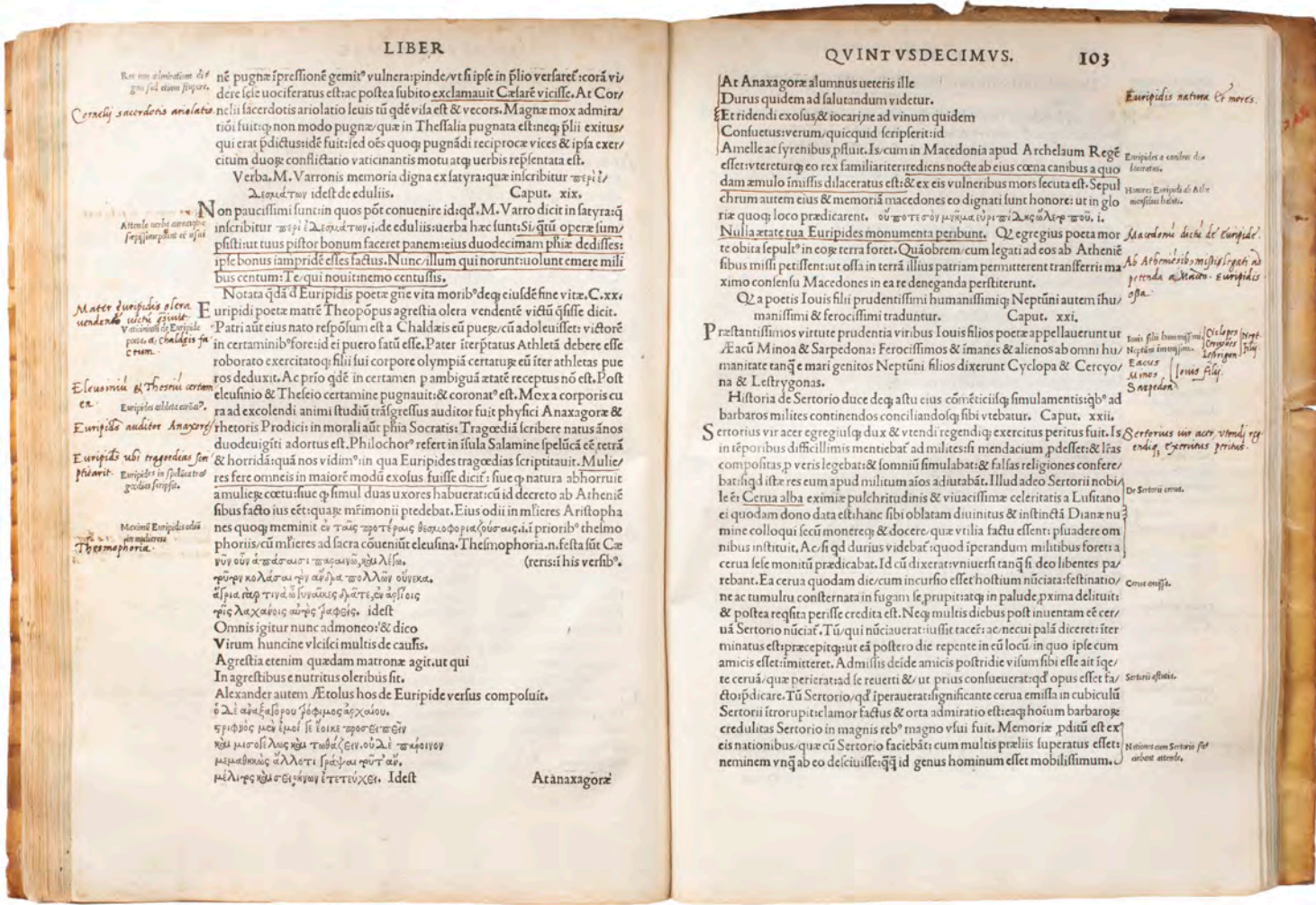
**27 GELLIUS, Aulus.** Noctium Atticarum commentaria per Bonfinem Asculanum summa nuper diligentia et studio recognita. *Venice, Giovanni Tacuino, 1517.*

Folio, ff. [xxii], 135, [1]; Roman and Greek types, title-page printed in red and black with elaborate woodcut cartouche border, woodcut initials, the first of which with likely later colouring (yellow and silver, oxidised), woodcut printer’s device to colophon; a couple of leaves a little stained, but a very good copy in contemporary limp vellum, ink titling to spine and front and rear cover; vellum stained and cockled, some repairs; contemporary manuscript diagram in ink and silverpoint to recto of front free endpaper, contemporary marginal annotations, underlinings, manicules, and reading marks to over 250pp. of text. **\$7200**

Second edition of Gellius’s opus with the commentary of philologist Matteo Bonfini (1441–1517), annotated throughout by a contemporary reader whose corrections and comments include references to the lectures of Paolo Bombasi as cited by Erasmus in the 1508 edition of the *Adagia*.

Erasmus singled out Bombasi as ‘the best of friends’. Bombasi (also Paulus Bombasius, or Paolo Bombace, 1476–1527) was born in Bologna of a noble family. He distinguished himself as a rhetor, philologist, and poet, and became prefect of the Vatican Library, holding regular correspondence with Erasmus. He was one of the victims of the violence which occurred in the 1527 sack of Rome. Our annotator is likely to have been part of the Bologna circle of humanists who gathered for readings of Aulus Gellius, occasionally including Erasmus who lived for some months in Bombasi’s house in Bologna. The most explicit note occurs on f. 13<sup>v</sup> (‘Paulus Bombasius Bononiensis hunc versiculum sic emendat ... hoc modo: “saepe etiam fuit stultus opportune locutus.” Hoc autem refert Erasmus...’). More evidence of a wide collation exercise is to be found on f. 128<sup>v</sup>: ‘Aliter textus istum emendant eruditiores [...] uideri ut omnia exemplaria habent’.

EDIT16 20606 ; Graesse VII, 45; Olschki, *Choix des livres* 4605.





‘COCKERELS ARE LUXURIES, I SUPPOSE,  
THOUGH I WOULD LIKE THEM TO BE ESSENTIALS’

**28 [GOLDEN COCKEREL PRESS *and* CENTAUR PRESS.]** A small archive of letters, photographs, and printed items. *Leominster and London, 1954–1967.*

3 autograph letters signed and carbon copies of 6 typescript letters, a presentation copy of *Circe and Ulysses* (Golden Cockerel Press, 1954, with prospectus) with inserts, a Golden Cockerel Press prospectus for 1958, a photographic postcard of Eye Manor with a leaflet, an album of 18 sepia photographs of Eye Manor, and a cutting from the *Sunday Times* 21 May 1967; some creasing to letters, overall very good. **\$1500\***

**A most interesting archive linking Christopher Sandford (1902–1983), proprietor of the Golden Cockerel Press between 1933 and 1959, and Jon Wynne-Tyson (1924–2020), who founded the Centaur Press in 1954.**

In three autograph letters signed from Sandford to Wynne-Tyson, from July 1954 to September 1958, Sandford describes himself as a ‘busy publisher’ unable ‘to get on with his own job at all just now’, sympathises with the Centaur Press’s plight, and writes that ‘the Cockerel did very much better during the ‘54-’55 financial year’ because of a catalogue targeting well-off buyers. But the Press needs ‘several good years on end before I shall be able to declare the Cockerel quite recovered’. In his last letter Sandford suggests that ‘Suez & the credit squeeze in two consecutive years did me a lot of harm. (Cockerels are luxuries, I suppose, though I would like them to be essentials)’.

The six letters from Wynne-Tyson to Sandford, sent between 1955 and 1964, are equally revealing. In the first he confesses that ‘my own venture into publishing is still teething painfully. At present everything is going fine except sales, backing and the means of personal survival. Distribution is a frightful problem ...’. In his following correspondence he sends a copy of *Shakespeare’s Ovid*, asks about publishing T.E. Lawrence’s *Crusader Castles*, and writes that work at the Centaur ‘is solid slog’. In the final two letters he discusses selling the press, writing initially that he ‘would let the whole bang-shoot go for not less than £35,000’ but subsequently worrying if this would provide enough for his family, even if he does not smoke or drink and sells his Aston Martin to make do with his ‘wife’s Morris’.

Also included is a presentation copy of *Circe and Ulysses* (June 1954, *Cock-a-hoop* 194), illustrated with seven wood engravings by Mark Severin, no. 180 of 300 copies, inscribed ‘To Jon from Christopher as a memento of his first visit to Eye July 1954’. Enclosed is the prospectus for the work (*Cock-a-hoop* P194) and notes written in ink on a piece of card giving the ‘approx costing’ for the book (including engraving, type setting, and paper) and calculating the profit if three hundred copies sold. The remaining items include a prospectus for 1958, *The Golden Cockerel British Private Press Books* (*Cock-a-hoop* XCIII); and an album of early photographs of Eye Manor, Sandford’s home.





COMMENTARIES ON RHAZES  
WITH MARGINALIA

**29 GIACCHINI, Leonardo.** Leonardi Iacchini Emporiensis ... in nonum librum Rasis Arabis medici ad Almansorem regem, de partium morbis eruditissima commentaria. Opera ac diligentia Hieronymi Donzellini ... emendata ac perpolita. Basel, Pietro Perna, 1564 (second part 1563).

Two parts in one vol., 4to, pp. [24], 270, [2, blank], 271-454, 134, [2, blank], [72, index]; woodcut device to title and last page, woodcut initials, second part with its own title page; a little light marginal dampstaining, small ink stains to pp. 119-126, some staining to final quire; overall very good in contemporary limp vellum, author's name inked to lower edge of text block; rebacked, fore-edges and top edges neatly restored; ownership inscription to front free endpaper 'Joanettus medicus a Tavagnasco 1780 10 Feb' (see below), several early marginal annotations in two hands. **\$3000**

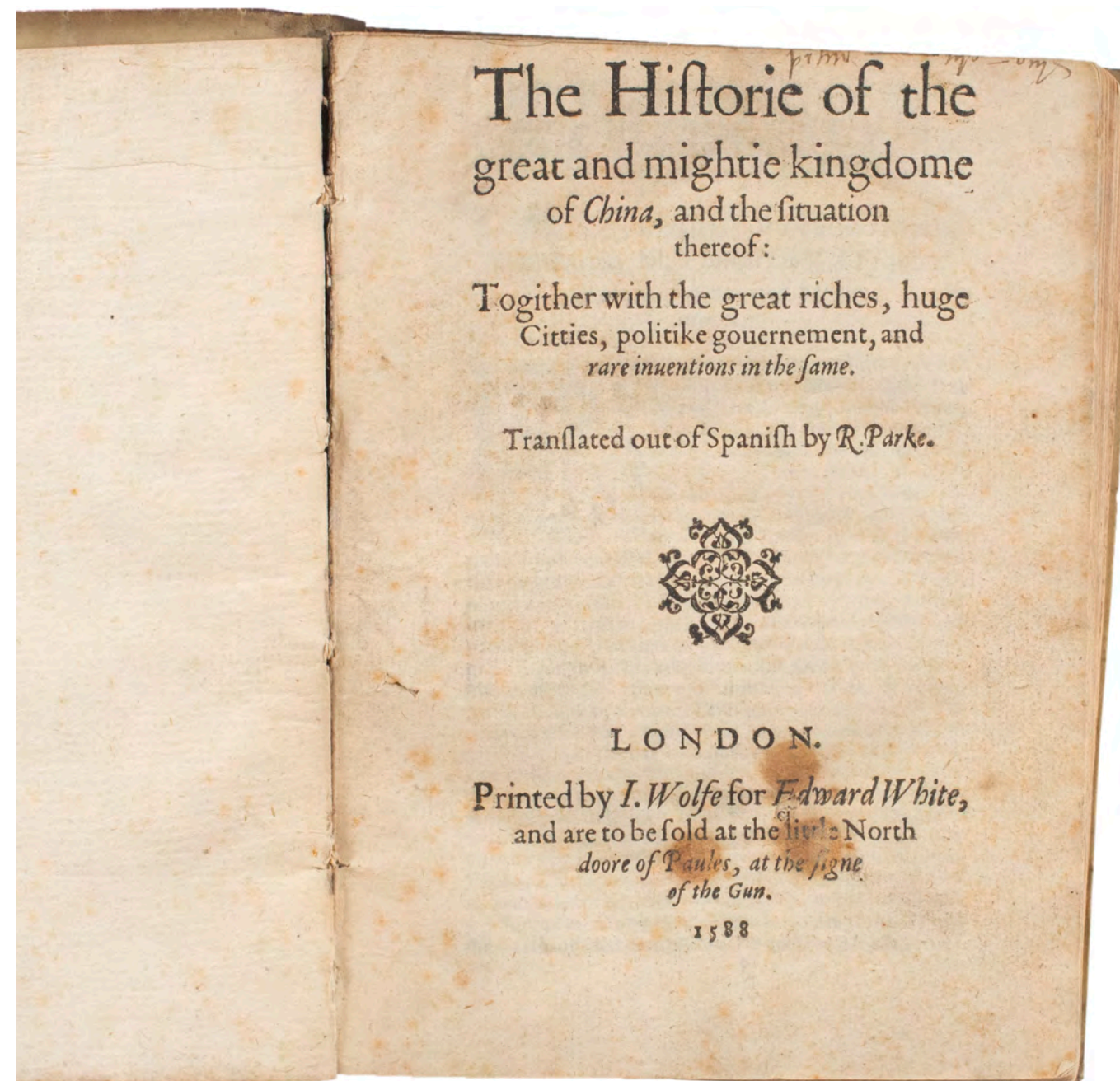
**First edition, with interesting manuscript annotations, of this commentary on the ninth book of the great Persian physician Abu Bakr al-Razi** (c. 864–925), also known by the Latin name Rhazes, 'one of the greatest figures in the history of medicine in the Islamic tradition' (Stanford Encyclopedia of Philosophy), **by Leonardo Giacchini (1501–1547), founder of the New Florentine Medical Academy and professor of medicine at the university of Pisa.**

In his extensive commentaries on Rhazes, whose views on medical epistemology are mostly Galenic, although sometimes they break substantially from mainstream Galenic theory, Giacchini expresses his own opinions, often borrowed from the classical Greek tradition, on all manner of medical questions. The second part contains several original medical works by Giacchini, including tracts on prognosis and the cure of acute diseases. The editor, Girolamo Donzellini (1513–1587), was a leading Italian Protestant physician, whose career was twice interrupted by the Inquisition. From his student days at Padua (where Vesalius was a contemporary), he enjoyed the friendship of the printer Pietro Perna, publisher of many Protestant and heretical authors.

The marginal annotations in this copy show a particular interest in scotoma and dizziness (p. 62 ff.), heart palpitations (p. 271 ff.), stomach complaints (p. 305 ff.), the liver and cirrhosis (p. 345 ff.), and the spleen (p. 380 ff.).

*Provenance:* with the ownership inscription of the Italian doctor Giovanni Battista Giovannetti Morelli of Tavagnasco, Turin, whose theses *Ad medicinae honestam missionem* were published in 1778. Several lines of his notes appear on the rear flyleaf, relating to smallpox (variola) and haemorrhaging.

Adams G581 (pt 2); Durling, NLM 16<sup>th</sup> cent., 2094; Wellcome I, 2823 (pt 2).



**30 GONZALES DE MENDOZA, Juan.** The Historie of the Great and Mighty Kingdome of China, and the Situation thereof: together with the great Riches, huge Citties, politike Gouvernement, and rare Inventions in the same. Translated out of Spanish by R. Parke. London, Printed by J. Wolfe for Edward White, 1588[9].

4to, pp. [8], 410, wanting the terminal blank; with three woodcuts of Chinese characters on pp. 92-3; three small wax stains (and one small hole) to title-page, small puncture to inner margin of first few gatherings, a little spotting and toning, withal an excellent copy in early limp vellum, yapp edges, morocco spine label; early purchase inscription to head of title (cropped), armorial bookplate of William Charles De Meuron Wentworth-Fitzwilliam, 7<sup>th</sup> Earl Fitzwilliam, numerous earlier shelfmarks. **\$60,000**



**First edition in English, rare, of the first significant European study of China, ‘one of the outstanding “best-sellers” of the sixteenth century’ (Boxer).** A publication of enormous influence on Elizabethan conceptions of China, it also contained much information on the Spanish Americas. The translation, by Robert Parke, was undertaken at the request and encouragement of Richard Hakluyt, appearing before the latter’s *Principal Navigations* and was dedicated to the explorer Thomas Cavendish. The publisher John Wolfe had issued an edition in Italian under a false ‘Venice’ imprint in 1587, but this was the first time the work was accessible to a wider English audience.

Mendoza had departed on a mission to China in 1580, but because of political instability in the Philippines he made it no further than Mexico, returning to Spain and then Rome in 1583, where he was commissioned to write this history, drawing upon information provided by missionaries in Mexico. *La Historia de las Cosas más Notables, Ritos y Costumbres del Gran Reyno de China* was first published in Rome in 1585 and then in an expanded edition in Madrid in 1586, which added the report by Antonio de Espejo of his 1583 expedition to New Mexico (pp. 323–40 here). When the latter was translated here, it was **among the earliest accounts of Mexico and New Mexico to appear in English.**

The first part contains an account of the fifteen provinces of China and includes descriptions of printing, fishing, artillery, marriage customs and criminals. The second part is devoted to three expeditions: that of Martin de Rada, or de Harrada, to the Philippines in 1575, Pedro de Alfaro’s journey in 1578, and that of Martin Ignacio de Loyola in 1581. The latter, which includes also the section derived from Espejo, describes Mexico, Cuba, Puerto Rica, Jamaica, Santo Domingo and the Canaries, and was a major source for Ortelius in compiling his atlas.

The publication of the *Historia* ‘may be taken to mark the date from which an adequate knowledge of China and its institutions was available for the learned world of Europe’ (Hudson, p. 242). ‘Mendoza’s clarity, his penetrating insights, and his lively style must also have contributed to its popularity. In fact, the authority of Mendoza’s book was so great that it became the point of departure and the basis of comparison for all subsequent European works on China written before the eighteenth century’ (Lach I.ii. p. 744). ‘It is probably no exaggeration to say that Mendoza’s book had been read by the majority of well-educated Europeans at the beginning of the seventeenth-century. Its influence was naturally enormous, and it is not surprising to find that men like Francis Bacon and Sir Walter Raleigh derived their notions of China and the Chinese primarily, if not exclusively, from this work. Even travellers who, like Jan Huighen van Linschoten, had themselves been in Asia, relied mainly on Mendoza’s *Historia* for their accounts of China ...’ (Boxer).

STC 12003; Alden 588/39; Church 134; Palau 105513; Cordier, Sinica 13; Sabin 27783 (‘It is so rare that we have never seen it’).



EX BIBLIOTHECA BAGOT OF BAGOT’S BROMLEY

**31 HALE, Matthew, Sir.** *Contemplations moral and divine, in two Parts.* London, D. Brown, J. Walthoe, J. Sprint, M. Wotton, G. Conyers, and D. Midwinter, 1711.

8vo, pp. [2 (title)], viii, 254, ‘247–558’ [*i.e.* 566], perhaps bound without a portrait (*see below*); part-title dated 1710; sporadic foxing with a few spots (mostly marginal); in contemporary English black morocco, boards gilt to a panel design, spine richly gilt in compartments and lettered directly in gilt, edges gilt, marbled endpapers; lightly rubbed at extremities with a few minor scuffs, spine sunned, nonetheless an excellent copy; contemporary ink ownership inscription ‘I Bagot’ (?) to front flyleaf, and later eighteenth-century armorial block of William Bagot, first Baron Bagot, in blind to each board, modern bookplate to pastedown. **\$540**

**An early eighteenth-century edition of Hale’s *Contemplations* in attractive contemporary English morocco.** Though first and foremost a jurist, judge, and Commonwealth parliamentarian, Matthew Hale (1609–1676) wrote widely and extensively on other subjects: his *Contemplations*, first published anonymously in 1676, offer an epitome of his religious views which remained in print through much of the following century.

*Provenance:* from the Bagot library at Blithfield Hall, with the arms of William Bagot, first Baron Bagot of Bagot’s Bromley (1728/9–1798), Doctor of Civil Law (Oxon.) and Member of Parliament for Stafford from 1754 until his creation as Baron in 1780. He appears to have collected a substantial library of English and European books, with history, literature, and fine printing particularly well-represented; many are stamped with his armorial block, probably first cut while a baronet and amended after his elevation. The present volume does not appear among the 274 lots from Blithfield Hall dispersed by Sotheby’s on 26 November 1945.

ESTC T129379. ESTC’s reference to a portrait (as found in some other editions) is not supported by the digitised copies at the BL, BSB, or Princeton, by any other entry on OCLC (except those copied from ESTC), or by the only other copy recorded at auction.



**32 HALLAM, Arthur Henry.** *Remains, in Verse and Prose ...* [London,] Printed by W. Nicol, 1834.

8vo., pp. xl, 363, [1]; a good copy internally, in contemporary blue calf, spine defective, lacking front cover; inscribed on the title-page 'James Spedding from H. Hallam', with a single-leaf manuscript poem tipped in before p. 73, some scattered manuscript corrections, probably by Spedding, on pp. xxii–xxvi and to the Sonnets on p. 72 and 78, and a 4-page autograph letter, signed, from Savile Morton to Spedding laid in loose (see below). **\$6000**

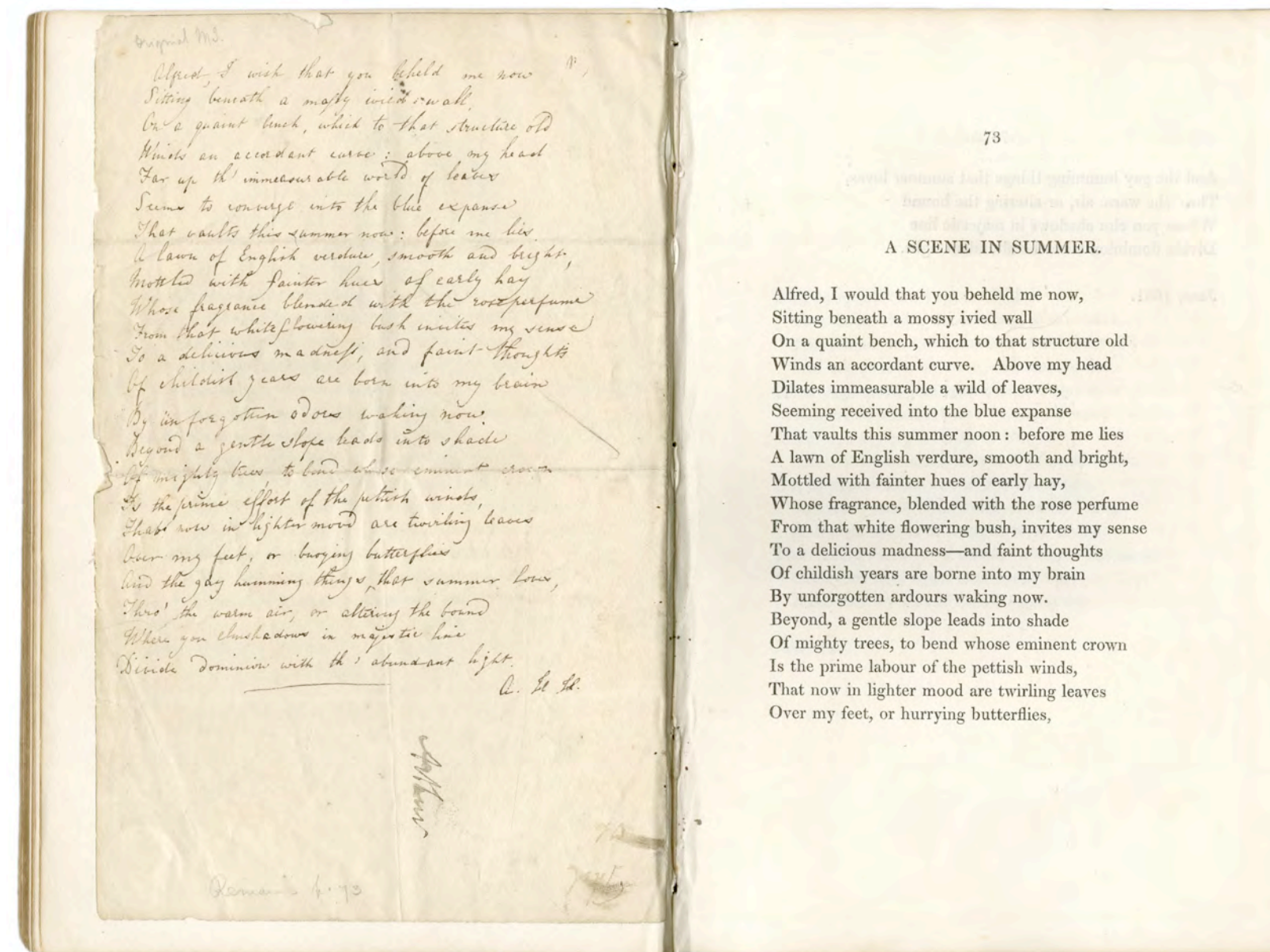
**First edition, a presentation copy** from the editor, the historian Henry Hallam, to his late son's friend and fellow Cambridge 'Apostle' James Spedding. The prefatory memoir by Hallam senior includes a long letter from Spedding ('one of his most valued friends') (pp. xx–xxvi), here signed by Spedding and with several minor manuscript corrections.

After Arthur Henry Hallam's tragic early death in Vienna in 1833, his Cambridge friends, including Tennyson (whose own grief was given voice in *In Memoriam*, see item 72), persuaded his father Henry to edit the present privately-printed collection of his poems, with a Memoir. Arthur Hallam and Tennyson had earlier planned a joint publication of verse in the manner of *Lyrical Ballads*, but the project was abandoned when already in type. Tennyson's portion of the volume appeared separately as *Poems, chiefly lyrical* (1830), and a few copies of Hallam's poems were preserved and bound for presentation to family and friends (including Spedding, whose copy is at Princeton). His father included nineteen poems from the aborted volume in *Remains*, along with fifteen more from a manuscript notebook of 1830–1.

Here, opposite 'A Scene in Summer' (p. 73–4) Spedding, or a subsequent owner, has tipped in a holograph manuscript of the poem with a caricature sketch on the verso. Arthur Henry Hallam's hand is notoriously variable, and though the present manuscript differs from the hand of the 1830–1 notebook, it contains very strong similarities to at least three other examples – British Library Add MS 81296 f. 25, f. 32 and 49–50. It also has evident textual authority, differs in several places from the printed version, and contains several examples of a distinctive orthographic trait that Hallam shared with Tennyson at this period – the use of unusual compound words: here we have 'roseperfume', 'whiteflowering' and 'elmshadows', all of which appear in the 1830–1 notebook and none of which are translated into print.

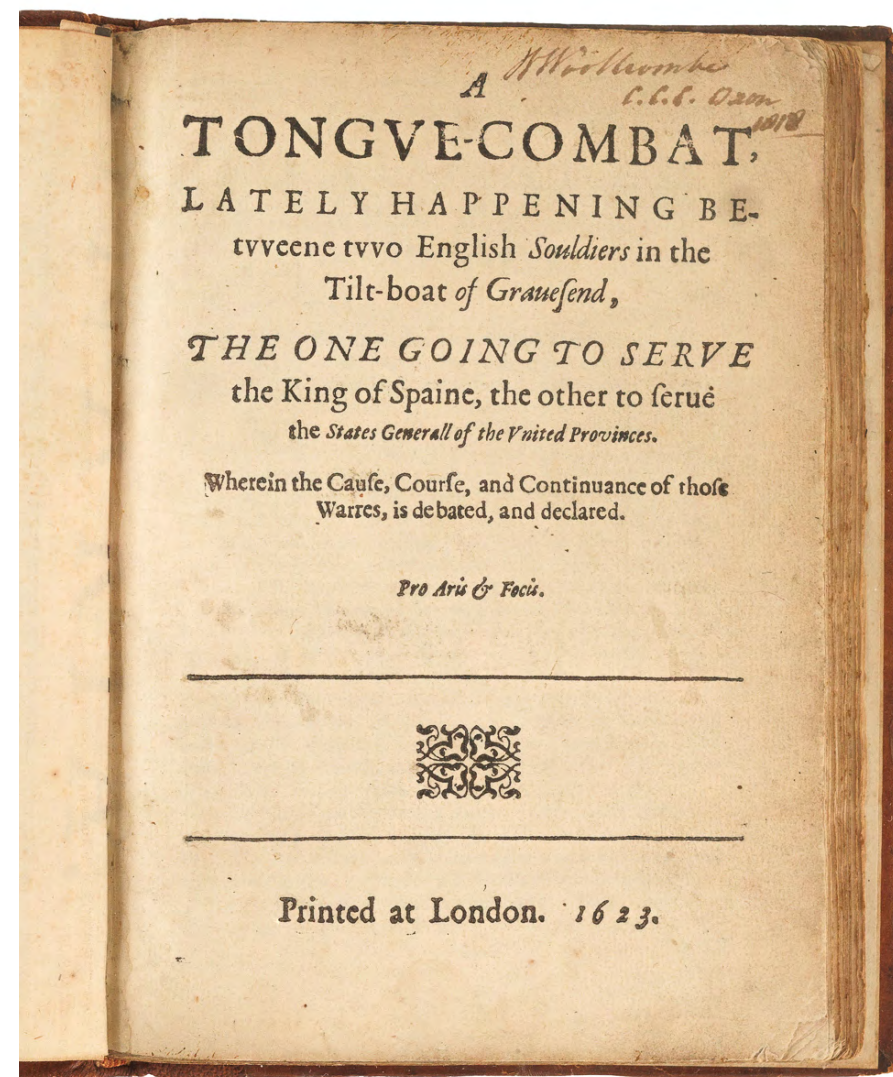
Written in June 1831, 'A Scene in Summer' is an important poem, one revealing of Hallam's close friendship with Tennyson, who he addresses directly: 'Alfred, I would that you beheld me now, / Sitting beneath a mossy ivied wall ...'. **The present version contains a number of variant readings from the poem as it appears in *Remains* (and the 1830–1 manuscript).**

Henry Hallam was a conscientious but not always competent editor, introducing a fair number of transcription errors into the poems of *Remains*. A number of pencil corrections here evidence direct comparison with a manuscript.



James Spedding (1808–1881) was, in the words of Tennyson, 'the Pope among us young men – the wisest man I know', and a friend of Tennyson, Thackeray and Hallam, who went on to devote his life to the scholarly study of Francis Bacon. In the amusing letter to him tipped in here (written from Exmouth in June 1840), his fellow Cambridge 'Apostle' Savile Morton (1811–1852) writes to thank him for letting him know about a forthcoming 'Panapostolic Procession' in London. 'Fitz [Edward Fitzgerald] and I have kept up a pretty constant fire at one another in the way of notes – but the pilgrimage with Alfred [Tennyson] to Stratford was news to me. I got a joint letter from himself & Thackeray some days ago from Leamington, yet again the latter's confinement & delicacy of a female infant [his daughter Harriet Marian, b.1840] was equally a matter of novelty to me. How strange of him to write in such a state and not once allude to it!' He goes on to lament that everyone he knows seems to be having daughters, which 'imports a lamentable defalcation of monks'. The following year Morton departed for Rome as an artist, later turning journalist, with a terrible reputation as a philanderer. In 1852 he was stabbed by a love rival and died.





#### A WAR OF WORDS: DEFENDING THE UNITED PROVINCES

**33 HEXHAM, Henry.** *A Tongue-Combat, lately happening betweene two English Souldiers in the Tilt-boat of Gravesend, the one going to serve the King of Spaine, the other to serve the States Generall of the United Provinces. Wherein the Cause, Course, and Continuance of those Warres, is debated, and declared ... Printed at London [i.e. Holland]. 1623.*

4to, pp. [8], 104; small portion of blank margin of A4 torn away, else a good copy in later calf, rebounded in brown morocco; ownership signature to title-page of William Woollcombe of Corpus Christi College Oxford (fellow 1812–1819), dated 1818. **\$1980**

First edition, written in reply to a rare pamphlet with a near-identical title by Richard Verstegan [or Rowlands], an intelligence agent in the Netherlands for the English Jesuits. Verstegan's original *Toung-Combat* comprised a dialogue between the pro-Catholic Red Scarf and the Protestant Tawny Scarf, the latter a patsy for Red Scarf's arguments. Here Hexham reprints Red Scarf's portion of the conversation in its entirety, but rewrites Tawny-Scarf's rejoinders at length to expose the 'many falshoods ... wrapt up in those waste-papers' – it is as a result an unusual sort of palimpsest, enabled by the dialogic structure of the original work.

As a young man the soldier and author Henry Hexham had served under Sir Francis Vere among the English forces sent to assist the Dutch against Spanish occupation, remaining there after Vere's return to England in 1606. He published there a number of translations of Protestant works (from Dutch to English and vice versa). 'Hexham was still in the Netherlands some ... years later when his religious motivation in fighting for the Dutch was further confirmed by his *A tongue combat lately happening between two English souldiers ...* (1623), which he was prompted to write after reading a pamphlet disparaging the policies of Elizabeth I and James I' (*Oxford DNB*).

STC 13264.8

#### SCOTTISH LAW FOR 'YOUNG STUDENTS'

**34 HOPE, Sir Thomas, of Craighall.** Contemporary manuscript of 'Ane Breiff Treatise upon severall substantiall heads of y<sup>e</sup> Scotts Law verie profitable for young students written by y<sup>e</sup> most Learned jurisconsult Sir Thomas Hope of Craighall Knight Advocat to his Majestie'. [*Scotland? Mid-seventeenth century?*]

Small 8vo., foliated [2, list of chapters, in a different hand], 124, [11, index], with a final leaf, probably originally an endpaper, of later notes on the decisions in certain cases; in excellent condition, in a very neat and clear hand, nicely rebound in unlettered sheep. **\$3900**

**A very good manuscript of Hope's 'Minor Practicks'.** Sir Thomas Hope of Craighall (1573–1646) was called to the Scottish Bar in 1605 and soon rose to prominence. Following the accession of Charles I he became Lord Advocate and was in high favour with the King. He compiled an extensive collection of notes on statutes and cases in about 1633, and probably about the same time wrote this concise manual to the law of Scotland, and it circulated in manuscript until its eventual publication in 1736.

There are twenty-four chapters, dealing mainly with property and inheritance but also with legal procedures. Chapter 4 concerns executors 'testamentar or dative' (that is, whether appointed by a will or by a court); Chapter 6 'Of bands Harell & movell [contracts heritable and moveable] and there distinctions'; Chapters 8–14 the several sorts of heirs – spouses and children, male and female, wards, and bastards – and the order in which they succeed to an inheritance; Chapters 15–22, mainly jurisdiction and procedures; Chapter 24 'Of tailzies bands [entailments] & contracts of tailzies & of breakeing & improving y<sup>o</sup>f'.

This treatise was later published in Edinburgh by Thomas Ruddiman as Hope's *Minor Practicks* (1736), when it was still of much use, because of differences between Scottish and English Law.



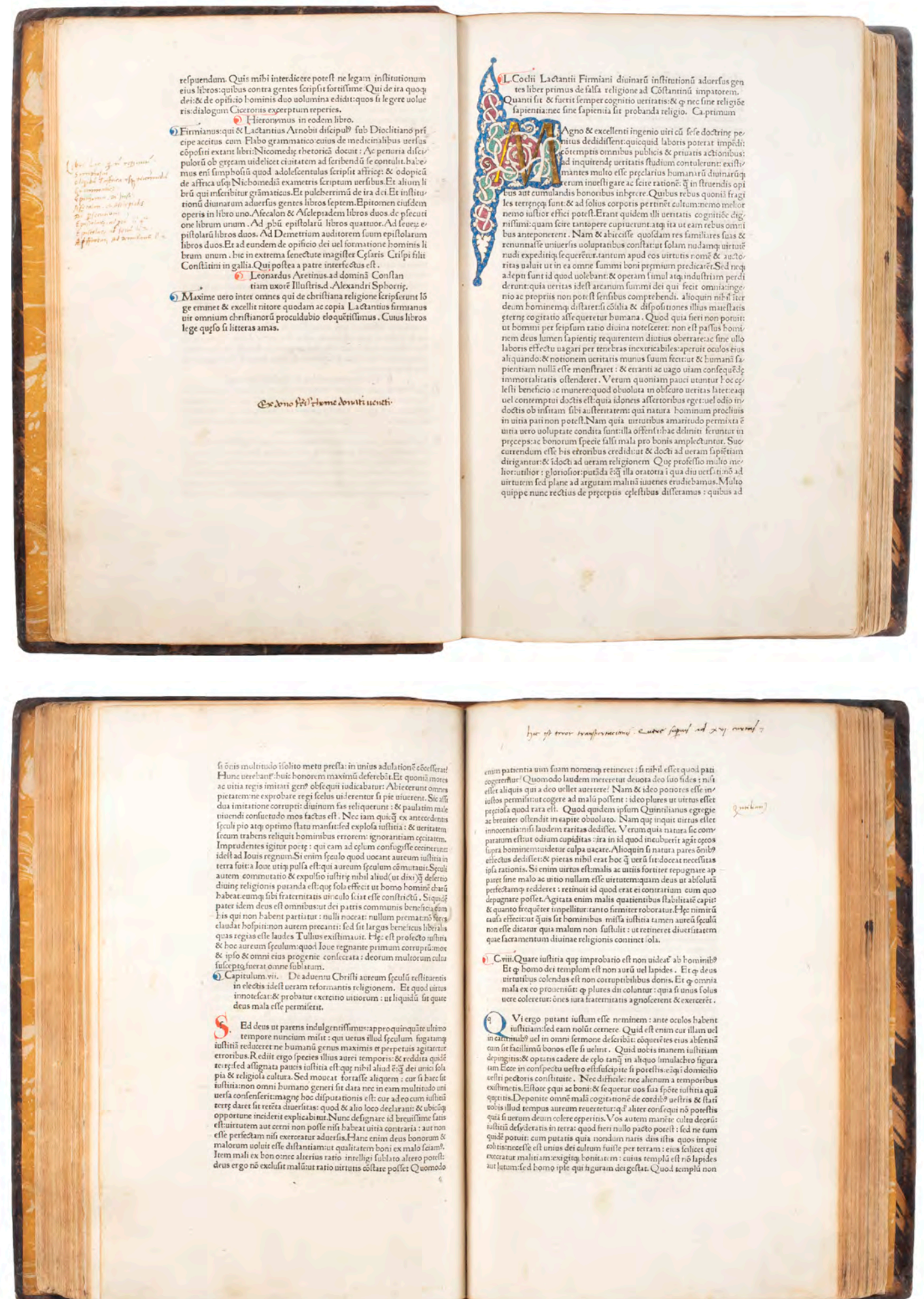
## 35 LACTANTIUS. Opera. [Venice,] Vindelinus de Spira, 1472.

Folio, ff. [196]; [a]<sup>2-12</sup>, [b]<sup>12</sup>, [c]<sup>10</sup>, [d-y]<sup>8</sup>, [z]<sup>11</sup>, without the first and final blanks [a]1 and [z]12, and without the appendix [A]<sup>8</sup> ([A]8 blank); 41 lines to a page, roman letter (with some Greek type, incipit [b]2<sup>r</sup>) decorated with six-line initial M in gold with white vine decoration on a coloured ground of blue, red, and green, other initials and paragraph marks supplied in red and blue alternately, quire signatures added in manuscript in an early hand (mostly trimmed); repaired tear to lower margin of [a]10, some slight stains (mostly marginal), light dampstain to upper margin of final 20 ff., a very good, wide-margined copy; bound in eighteenth-century tree sheep, rebaked with the original spine relaid, borders roll-tooled in gilt, spine gilt in compartments with gilt lettering-pieces, marbled endpapers; a few light surface abrasions, neat repairs at extremities; contemporary inscription 'Ex dono fratris thome donati Veneti' to [b]1<sup>v</sup>, numerous early marginalia in a fine humanistic hand; reportedly from the Crevenna Library (nineteenth-century inscription to the front endpaper); from the library of the English art collector William Fuller Maitland (1813–1876), with his armorial bookplate on the front pastedown. \$36,000

A fine product of the first Venetian press, established in 1469 by Johannes de Spira and continued by his brother Vindelinus from 1470 until 1473. This was the fifth impression of the works of Lactantius, the hugely successful North-African early Christian writer.

Lactantius's writings, composed mainly during years of poverty and persecution following Diocletian's ban on Christianity, were held up in the Renaissance as exemplary, both as apologetic works and as stylistic models, and acclaimed as exceptionally elegant and persuasive, earning the author the title 'Cicero Christianus'. Though dismissed as heretical in the turbulent early centuries when Christianity was wrestling towards some univocal orthodoxy, these works were singled out by humanists (they are among the very first works to have been printed upon the invention of the printing press) in their search for a quality of reasonableness in Christianity, which embraced aspects of pagan antiquity. The poem 'The Phoenix', included in this edition, can be described as Christian only in the most cryptic and indirect way, the story of the death and rebirth of that mythical bird echoing Eastern mythologies; it appears to have been the main source for the Old English poem 'The Phoenix' in the Exeter book.

HC 9810\*; Pell Ms 6988 (6940); Pr 4040; BMC V 160; GW M16566; Goff L5; BSB-Ink L-5; Oates 1612; Bod-Inc. L-006; ISTC il00005000.





## 36 [LALANDE, Fr.] [Philosophy course.] [France, 1681.]

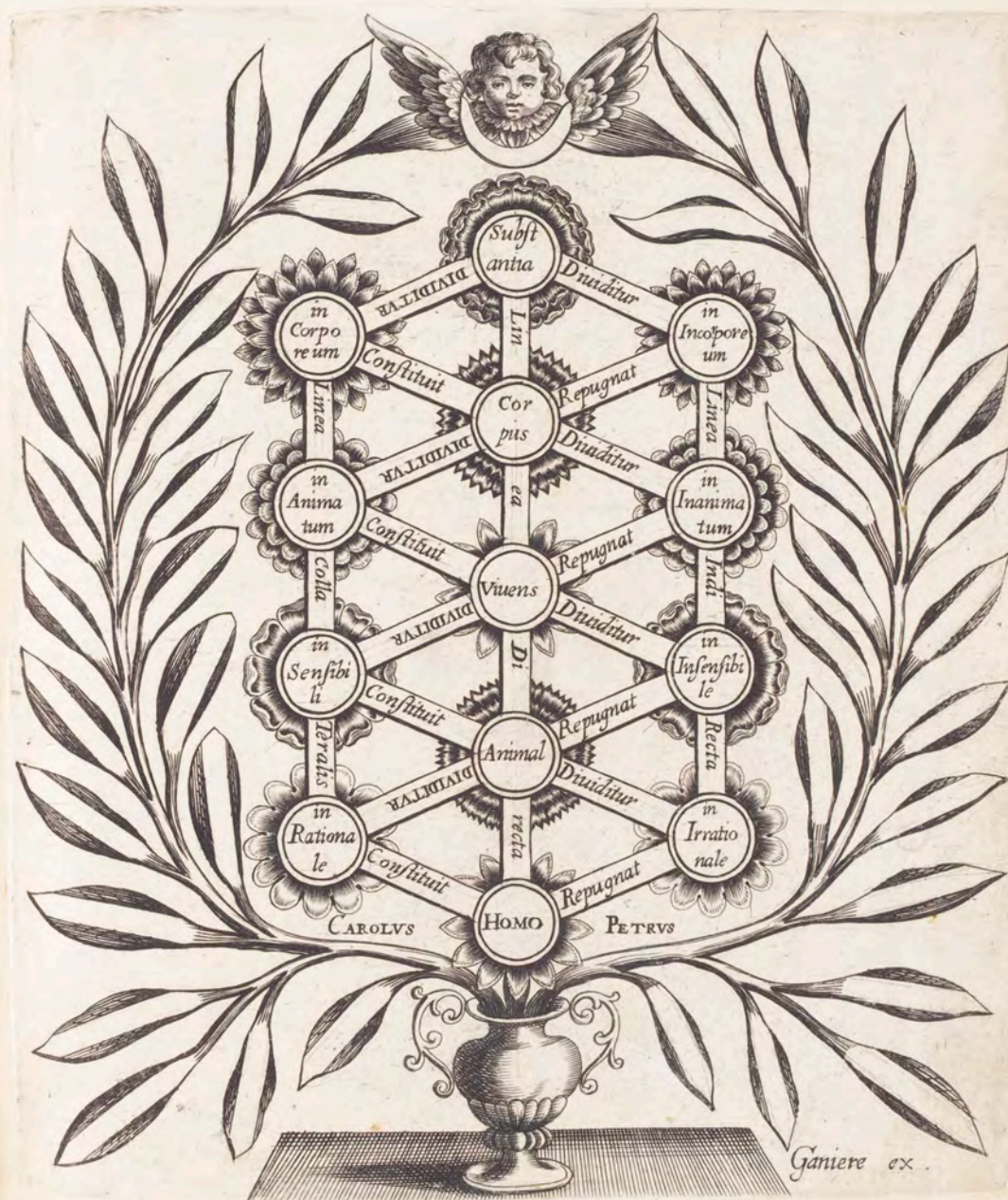
Manuscript on paper, large 8vo, pp. [2], 245, [6 blank]; seventeenth-century fine small cursive hand, brown ink, approximately 50 lines to a page, engraved arbor Porphyriana after p. 80; a very good specimen, very well preserved in contemporary calf, double gilt filet to sides, panelled spine lettered (Pars Philosophiae) and decorated in gilt; extremities a little rubbed, some surface abrasions; ownership inscription to first leaf 'Jacobus Becheau petrochorensis accepit haec scripta a Reverendo patre de Lalande iesuitha anno Domini 1681'. \$1100

Fair manuscript copy of a course of philosophy for the use of clerical students offering a systematic treatment of Aristotelian Logic and Physics. The initial inscription states that this course was given by a Jesuit, Fr. Lalande, to Jacques Becheau of Périgord in 1681. The course is articulated in the disputationes dealing in depth with logics and metaphysics at first, then physics and astrology in the second part. A fair example of Jesuit Aristotelianism with significant departures from Aquinas's interpretation, this manuscript offers an insight into the Jesuit order's agility in adapting the received 'calculations' of syllogism and deduction to early-modern challenges coming from the emergence of experimental science in the age of Galileo.

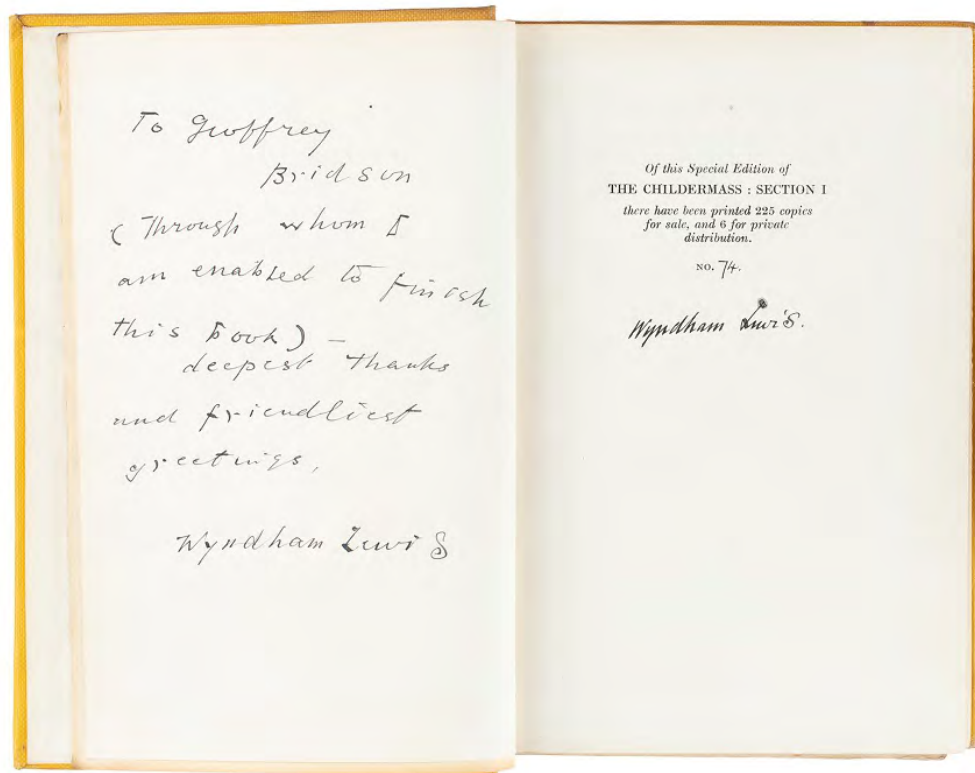
'The seventeenth century also saw an enormous growth of philosophy textbooks in French, written by the tutors of the nobility (themselves often nobles). The movement began in the 1560s with the first French translations of Aristotle's works, but took off in the 1590s with the first French-language commentaries on Aristotle's *Physics*. Works in this genre include the 1614 textbook by Henry IV's almoner, Théophraste Bouju, and the 1643 volume by René de Ceriziers, a Jesuit who became a secular almoner of the Duc d'Orléans and later counsellor to the King. The most frequently reprinted work in the genre was the *Philosophy* (1627) by Scipion Dupleix, Cardinal Richelieu's favourite historian.' (Ariew).

The success of textbooks in philosophy was a response to notable transformation in the education models. The Jesuits, responding to the Renaissance concern with order and method, had reorganised and standardised their curriculum, abandoning the medieval model of the great commentaries and arranging the quaestiones in the order in which the curriculum would have presented them, often covering the whole philosophy curriculum – ethics and logic, physics and metaphysics – in a single volume.

Ariew, *Textbooks and Notions of Order: Aristotelianism in the 17th century* (1998).







SPECIAL EDITION, INSCRIBED – THE IDEAL ASSOCIATION COPY

37 LEWIS, Wyndham. *The Childermass ... Section 1.* London, Chatto & Windus, 1928.

8vo, pp. [8], 322; a fine copy in the publisher's yellow cloth, top edge gilt, no dustjacket; bookplate of Lewis's friend, the BBC broadcaster D. G. Bridson, with scattered marginal notes in pencil for his adaptation for radio, especially at the end; laid in loose are two cuttings of promotional articles by Bridson about the forthcoming broadcasts of *The Human Age* in 1955, an index of the book in Bridson's hand, and a leaf of the broadcast typescript. \$3000

**First edition, no. 74 of 225 copies of the special edition, signed by Lewis, additionally inscribed, in c. 1951, 'To Geoffrey Bridson (through whom I am enabled to finish this book) – deepest thanks and friendliest greetings / Wyndham Lewis'.**

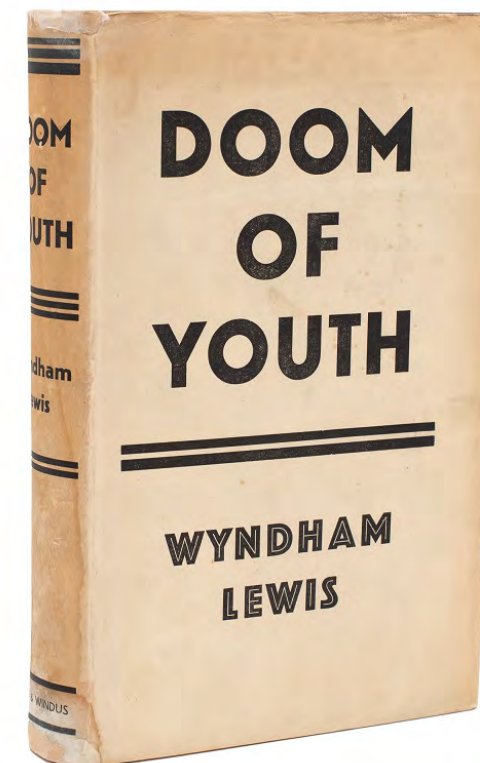
'In 1921 Lewis had embarked on another ambitious project, a Rabelaisian fictional anatomy of postwar Britain.' The first portion 'finally and circuitously achieved publication at the end of the decade: *The Childermass* (1928), a work of theological science fiction set in an encampment of the dead on the banks of the River Styx' (Trotter).

When Bridson first read *The Childermass* in 1932, he had concluded that 'the setting of the drama is only to be seen convincingly in the imagination. It was that fact, when I reread *The Childermass* in 1950, that had assured me it would make magnificent radio'. The radio production of 1951 was the genesis of his friendship with Lewis, and their collaboration in turn

enabled Lewis to finish the remaining two parts of what became *The Human Age*, which were funded by the BBC and written specifically with broadcast in mind.

The special edition and the ordinary edition (2500 copies, of which 1000 were eventually destroyed) were published simultaneously, on 21 June 1928. Lewis had in fact contracted with Chatto and Windus to finish the trilogy in 1928. They sued him for breach of contract in 1932, ending his association with the firm.

Pound & Grover A9b; Morrow & Lafourcade A10a.



WITHDRAWN FOR LIBEL AND PULPED

38 LEWIS, Wyndham. *Doom of Youth ...* London, Chatto & Windus, 1932.

8vo, pp. [2], xxix, [1], 266, [2], publisher's tan cloth, white dustjacket printed in black; a very good copy in a good jacket (spine browned, reinforced with Japanese paper at head and foot); bookplate of the BBC broadcaster and friend of Lewis in the 1950s D. G. Bridson, with his pencil markings in the margin throughout (used in writing *The Filibuster*); 4-page Chatto and Windus catalogue of Lewis's works laid in loose. \$2400

**First English edition, one of Lewis's scarcest works (only 549 copies avoided destruction).** *Doom of Youth* began life as a series of seven articles on youth politics in *Time and Tide* in June–July 1931, rounded off with a pair by G. K. Chesterton; it was expanded and first published in book form in New York.



Of the 1518 copies printed only 411 had sold by the time Chatto and Windus faced two separate suits for libel, from Godfrey Winn and Alec Waugh (author of *The Loom of Youth*; his brother Evelyn, also satirised, took his charges on the chin). Lewis's publishers were already annoyed with him for his failure to provide them with the sequels to *The Childermass*, and avoided legal proceedings by withdrawing the book, returning 138 copies to Lewis and pulping 968. It was the last book he published with Chatto. 1932 was to prove an annus horribilis for Lewis, this the first of three books to be withdrawn from the market.

See Bridson, *The Filibuster*, 'Thou Hast Robbed Me of My Youth', pp. 120–139. Pound & Grover A15b; Morrow & Lafourcade A15b.

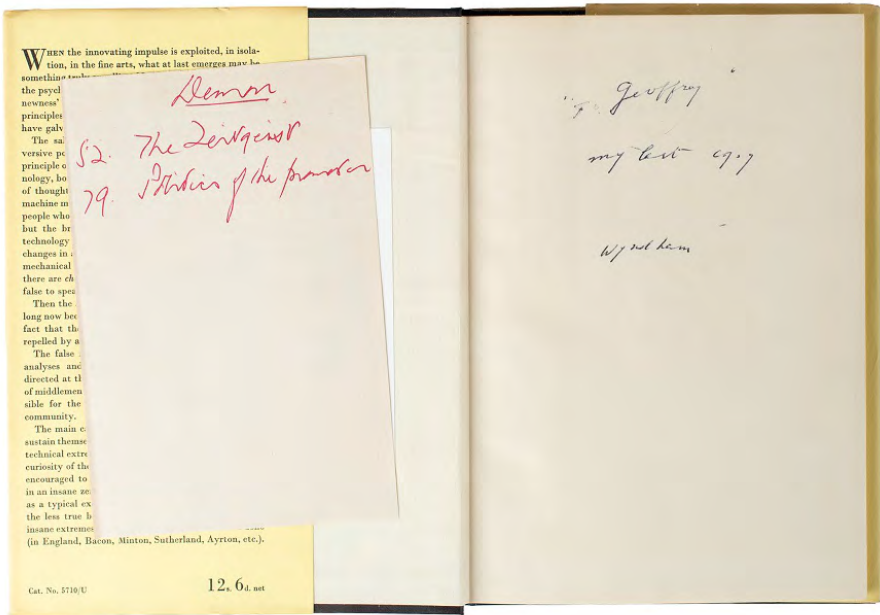
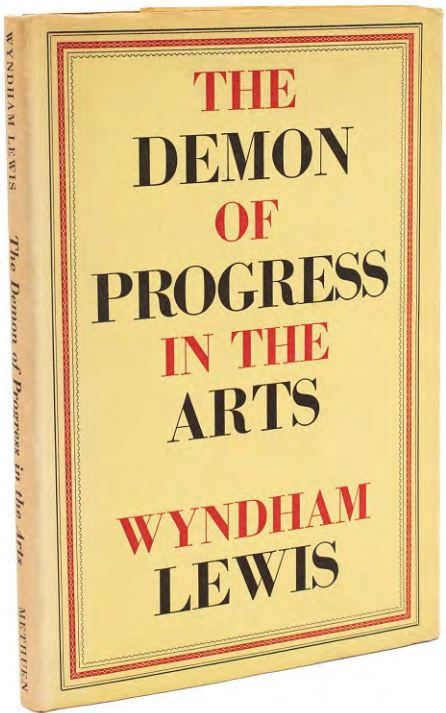
INSCRIBED 'MY BEST COPY'

**39 LEWIS, Wyndham.** *The Demon of Progress in the Arts.* London, Methuen & Co. Ltd., 1954.

8vo, pp. vi, 97, [1], with five plates; black publisher's cloth, yellow dust-jacket printed in red and black; a fine copy in a near-fine jacket, spine slightly sunned; bookplate of Lewis's friend D. G. Bridson, scattered pencil markings in margin, two page references on a sheet of paper laid in loose. \$780

**First edition, inscribed 'To Geoffrey / my best copy / Wyndham'.** Lewis breaks here with abstraction in the arts, naming Michael Ayrton, Francis Bacon, Henry Moore, Ceri Richards and others as 'the finest group of painters and sculptors which England has ever known'. Ayrton collaborated on many illustrations and dust-jacket designs after Lewis lost his sight.

Pound & Grover A39; Morrow & Lafourcade A39a.



'I SALUTE YOU'

**40 LEWIS, Wyndham.** *The Human Age.* Book Two, Monstre Gai. Book Three, Malign Fiesta. Illustrations by Michael Ayrton. London, Methuen & Co. Ltd., [1955].

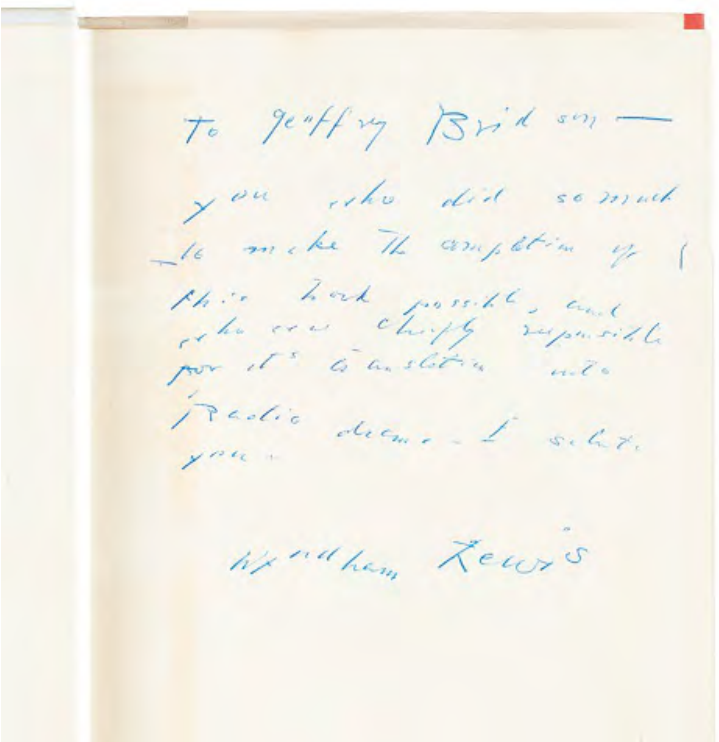
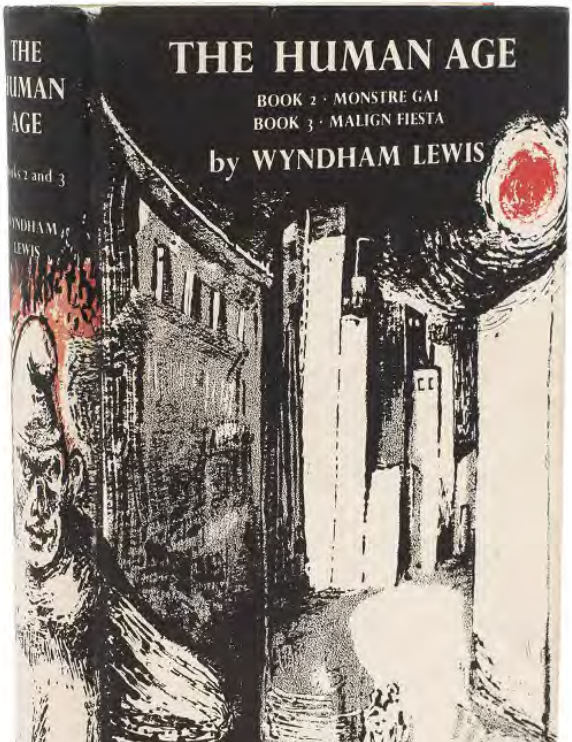
8vo, pp. [6], 566, with illustrations by Ayrton; publisher's white cloth, printed in black and gilt, dustjacket in red, white and black to a design by Ayrton; a fine copy in a very good jacket; bookplate of Lewis's friend, the BBC broadcaster D. G. Bridson (see below). \$2100

**First edition, inscribed 'To Geoffrey Bridson – you who did so much to make the completion of this book possible, and who was chiefly responsible for its translation into Radio drama – I salute you. / Wyndham Lewis'.**

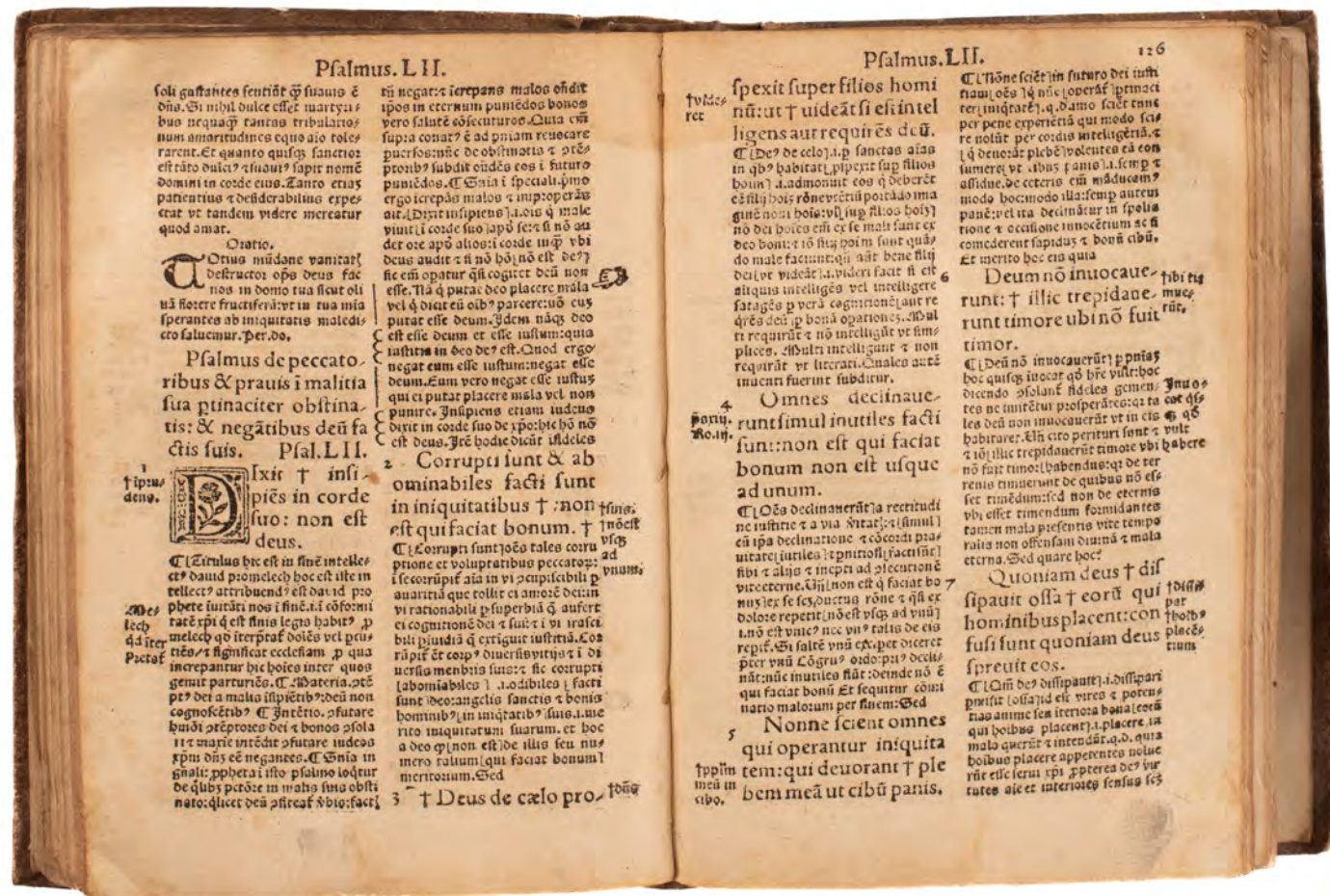
After the broadcast of Bridson's production of *The Childermass* (1928) on 18 June 1951, the BBC commissioned Lewis to complete the trilogy 'on the condition that when they were finished similar broadcast dramatizations would precede book publication. As a result of this sponsorship – largely the work of B.B.C. producer D. G. Bridson – Lewis was able to write *Monstre Gai* and *Malign Fiesta*' (Morrow & Lafourcade).

When the two novels had been completed, 'a set of the galley proofs was then made over to me, and I sketched out what had to be done. Briefly, this was a matter of writing additional scenes which would be necessary to bridge the gaps left by cutting such a lengthy work. The extra scenes were written by me along the lines that I had indicated, and the whole was trimmed down to the four and a half hours of air-time agreed upon' (Bridson, "'The Human Age' in Retrospect', in Meyers, ed.) '(T)he entire trilogy was broadcast on May 24, 26, and 28, 1955. T. S. Eliot, who had read much of the manuscripts of the novels as they were being written, and had made comments and suggestions to Lewis about the texts, discussed *Monstre Gai* and *Malign Fiesta* during the Third Programme on May 25, 1955' (Morrow & Lafourcade).

Pound & Grover A41a; Morrow & Lafourcade A40.







#### A MODEL TO IGNATIUS

**41 LUDOPHUS of Saxony.** In Psal. David, diligentiss. Simul, & doctissima Enarratio ....Ad cuius ornamentum & collocupletatione[m] indices, cum Psalmodu[m], tum reru[m] haud segniter restitutos adauctosq[ue] assuimus. Sed nec Co[n]fessionales ac poenitentiales Psalmos authore Petrarcha .... Porro aute[m] ne quid desyderare possis, inserta est margini iuxta Hiero. recepta[m] versione[m] Diui August. ab Hebr[a]eo in Latinu[m] sermone[m] perquam docta traductio. [Lyon]: A. Vincent, [1542].

8vo, ff. [I], 372, [4]; title printed in red and black framed by a historiated woodcut border, 4-line woodcut initials throughout, running titles, printed shoulder notes; some waterstaining to a handful of leaves, occasional further stains or smudging, bookblock partly detached from spine but holding firmly; in modern brown cloth, somewhat discoloured, remains of paper label on spine. **\$2400**

**Uncommon and significant edition of one of the most important fourteenth-century commentaries on the Psalms**, hailed as excellent for its method and clarity and first put through the press in 1491.

The significance of this edition lies in the context of its publication. Ludolphus was notable for developing, in his commentaries, the spiritual sense of biblical text. His emphasis on

contemplation, and on the affective functions involved in meditating words and events was pivotal in the development of techniques of Christian meditation. Picturing the biblical scene and immersing oneself in it (already championed by Aelred of Rievaulx and St Bonaventure) became a method with Ludolphus, and contributed to the spread of the Devotio Moderna.

One of Ludolphus's works, the *Vita Christi*, was translated into Spanish in 1502 and printed in Alcalá, popularizing the method. Only a few years after the printing of our Lyon edition, **St Ignatius of Loyola used these techniques in his *Spiritual Exercises***, published in 1548. Ludolphus's *Vita Christi* is in fact mentioned in almost every biography of St Ignatius of Loyola, as he declared that he read it whilst recovering from a cannon-ball wound – in a Castilian translation. Ludolphus's influence on the founder of the Jesuit order and of one of the most pervasive contemplation and analysis methods in Western history was strong: St Ignatius had desired to become a Carthusian, like Ludolphus, after his pilgrimage to Jerusalem, but was dissuaded by a Carthusian Prior. Even now, a particular closeness between the Carthusians and Jesuits remains (for example in the 'fluid' structure of vocational enquiries). Amongst others, Emily Ransom has argued for the centrality of Ludolphus's writings in Ignatian spirituality, indeed calling the *Exercises* 'a systematization of the affective method that Ignatius encountered in the *Vita*' ('St. Ignatius in the Affective School of Ludolph of Saxony', *Studies in the Spirituality of Jesuits* 53/3 (2021), p. 20).

Gültlingen VII p. 116: 43; Pettegree, Walsby and Wilkinson 57640; USTC 140460.

#### 'MISS HURRICANE' ON THE TOMBS OF THE ENGLISH ROMANTICS IN ROME

**42 MARIO, Jessie White.** Sepolcri inglesi a Roma. *Rome, Tipografia Barbera, 1879.* 8vo, pp. 21, [1 (blank)], with 2 leaves with original photographs (gelatin silver prints), each captioned in manuscript below, depicting the gravestones of Keats and Shelley; a very good copy in the original printed wrappers. **\$480**

**First edition, extremely rare, of this offprint of an article on the burials of the English Romantic poets in Rome by the renowned 'Miss Hurricane'.**

Jessie White Mario (1832–1906) was a remarkable character, hailed as an Italian national hero, and nicknamed 'Miss Hurricane' for her incredible stamina, commitment to the cause of Italian unification, and dedication to philanthropic work, especially among the poor of southern Italy.

'Jessie White Mario made her literary debut in *Eliza Cook's Journal*, but it was her involvement in the Italian Risorgimento (sometimes as a spy) that fostered her career as a journalist, translator, propagandist, lecturer, and biographer. Her service as a field nurse during Garibaldi's various campaigns informed her war correspondence printed in English and American periodicals. From 1866 until her death in 1906, she wrote one hundred and forty-



three articles on Italian life and politics for the *Nation*. She also penned important biographies of many Italian figures, including Garibaldi and Mazzini.’ (Orlando: Women’s Writing in the British Isles from the Beginnings to the Present, Cambridge University online).

In this article, which was published in the journal *Nuova Antologia* of 15 May of the same year (but in this offprint format enriched by two original photographs), inspired by the recent death of William Howitt (1792–1879), the last in a long list of British writers, poets, and travellers to be buried in Rome, White Mario recounts the life, works, death, funeral, and burial of John Keats (1795–1821) and Percy Bysshe Shelley (1792–1822), both buried in the Protestant Cemetery in Rome. Rather than illustrating Keats’s tombstone, as for Shelley’s, the author chooses to illustrate instead a plaque bearing a relief of Keats and a short acrostic verse spelling out the poet’s name, which was added on a nearby wall to guide visitors to an otherwise unnamed grave. A young Oscar Wilde, on a visit to Keats’s grave in the spring of 1877, described it as ‘the holiest spot in Rome’; he was, however, less impressed by the plaque, writing: ‘I do not think this very ugly thing ought to be allowed to remain’.

**OCLC finds a single copy outside of Italy, at the British Library.**

#### RUSSIA AND CHINA IN AQUATINT

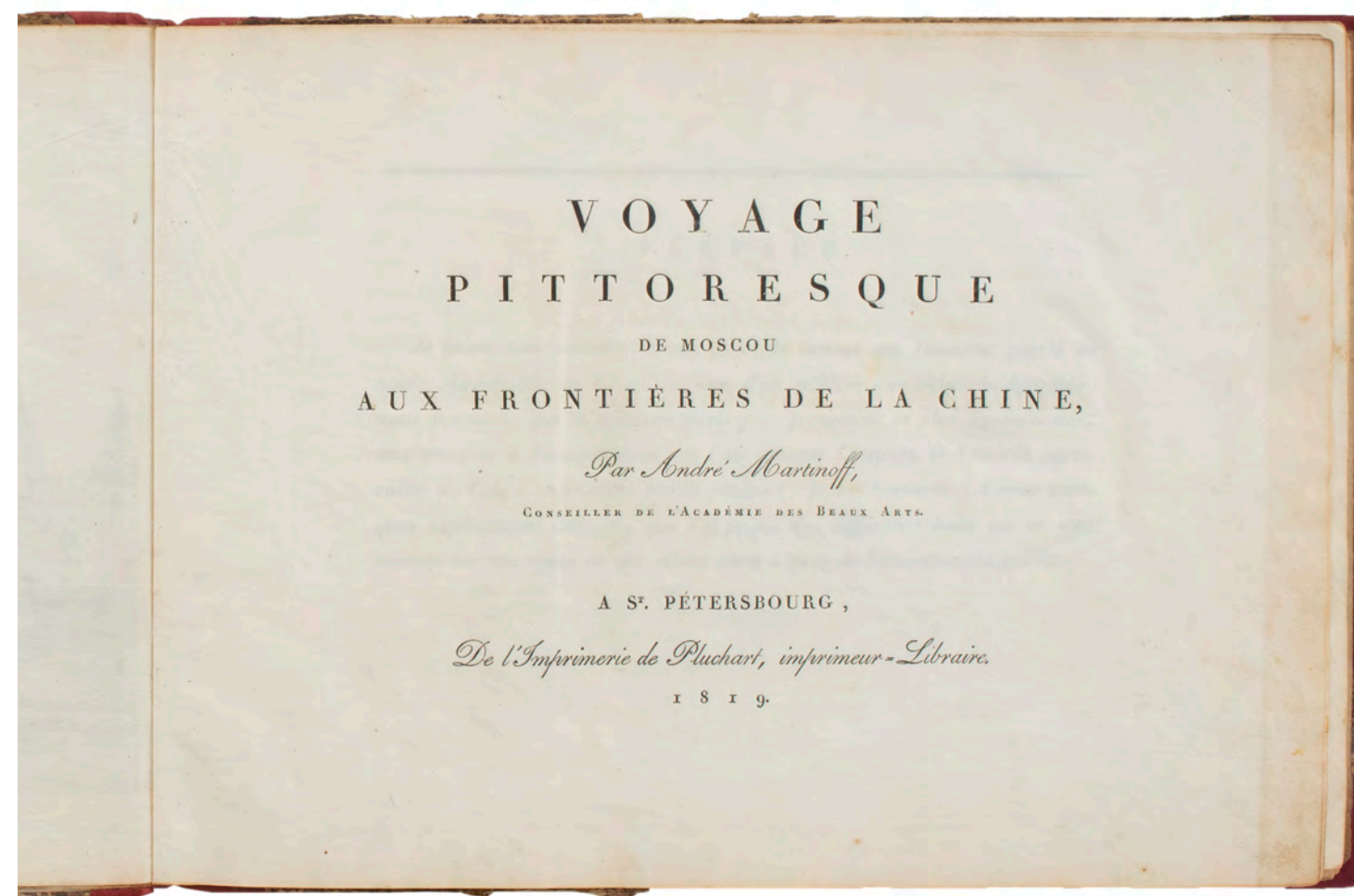
**43 MARTYNOV, Andrei Efimovich.** *Voyage pittoresque de Moscou aux frontières de la Chine, par André Martinoff, conseiller de l’Académie des Beaux Arts. St Petersburg, de l’imprimerie de Pluchart, 1819.*

Oblong 4to (23 x 32 cm), pp. 67, [1 (blank)], with 30 sepia aquatint plates (1 folding); a little creasing and light foxing, a few light marks; very good in recent half red calf over original marbled boards, spine lettered and decorated in gilt; some wear to edges and rubbing to covers. **\$6000**

**Rare first edition in French** (published concurrently in Russian) of this collection of handsome aquatint views of Russia and China, with accompanying text, by the Russian painter and engraver Martynov (1768–1826).

A native of St Petersburg, Martynov studied at the city’s fine art academy and in Italy before returning to Russia to work as a painter, etcher, and lithographer. In 1805 he was appointed official artist to the ill-fated Russian mission to China under Count Yury Golovkin, the plates here capturing his journey from Moscow to the Chinese-Russian border.

The *Voyage pittoresque* begins with a remarkable folding panorama of the Kremlin, of which the author writes: ‘Travellers who have visited all the capitals of the world unanimously agree that there is nothing more beautiful and more picturesque than the Kremlin.’ Heading east from the capital, the succeeding plates offer views of Vladimir, Nizhny Novgorod, Makaryev, Kazan, Perm, Yekaterinburg, Tomsk, Krasnoyarsk, Irkutsk, Lake Baikal (depicted in four





plates), the Selenga river, and Kyakhta, and the volume ends with a street scene in the Chinese town of 'Mai-Mai-Tchen' and two views of the Chinese frontier.

The entertaining accompanying text has a guidebook feel, detailing the history, notable buildings, geography etc. of the places depicted.

**Not in Abbey. OCLC records only one copy in the US (Yale). Library Hub shows two copies in the UK (British Library and V&A).**

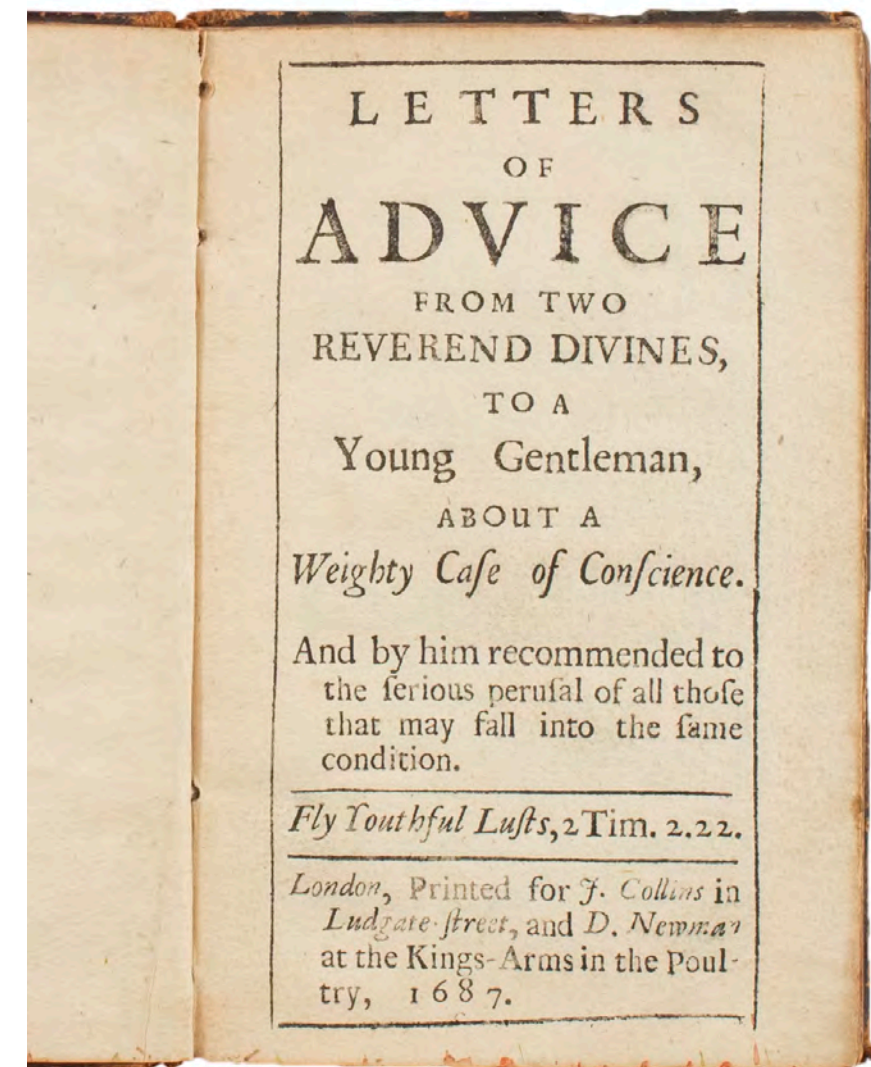
#### CONTROLLING 'YOUTHFUL LUSTS'

**44 [MASTURBATION.]** Letters of Advice from two reverend Divines, to a young Gentleman, about a weighty Case of Conscience. And by him recommended to the serious Perusal of all those that may fall into the same Condition ... *London, J. Collins and D. Newman, 1687.*

12mo, pp. [10], 93, [5, advertisements for Dorman Newman], with the initial blank A1; a fine, crisp (one might say unsullied) copy in contemporary mottled sheep, head of spine chipped; ownership inscription of J. Trotter 'att Mortounhall the 11<sup>th</sup> Ja[nua]ry 1691'; modern booklabel to front pastedown. **\$7500**

**Second edition, possibly unique, of 'the first major work exclusively devoted to the dangers of masturbation' (Stolberg); the first edition of 1676 is known in a single copy (Christ Church, Oxford).** It is a landmark work in the history of sexuality, and became a major source for the most famous and influential work on the subject in English, *Onania, or the heinous Sin of Self-Pollution* (first c. 1716?), which had sold as many as 50,000 copies in 15 editions by 1730.

'B. P.', the recipient of the advice, had been brought into a 'deplorable condition' by 'the frequent polluting my self ... whatever you may at present think, that 'tis only a relief of nature'. As the first letter explains, though he was not in fact committing the sin of Onan, nor was his sin so grave as fornication, he 'acted against nature ... knowingly, frequently, with deliberation, with delight, and against many resolutions ... to the contrary'. To break the habituation, this unremitting sinner is advised to 'meditate much upon sad and doleful objects'; take care in his diet (without fasting) – no salt, beans or butter; exercise often; do not 'handle those parts ... unless when necessity of nature requires'; and spend as little time in bed as possible. Also, possibly, to consult a Physician, particularly if he suffers from a 'constant flowing of seed', or has 'by much practice, relaxed the muscles of the Penis, that there be no errection in it'. Despite the title, the letters are signed by four different sets of initials, and are followed by chapters summarizing Richard Capel's treatment of the subject in his *Tentations* (1633), on 'Self-Pollutions' in general, and offering 'certain medicines' to guard against lust both among the young and in 'old folks', where it is a particular 'eye-sore'.



In an interesting aside on marriage the author laments that the gentry 'do post and thrust their daughters on this estate, albeit they have no mind or need, which is a misery; as to be made to eat when one is not an hungred'; and suggests that widows should not lose their estate by re-marriage, and so be forced to choose between financial security and moral probity.

**Whether through suppression or intense popularity, *Letters of Advice* is now excessively rare,** but it was known to later writers, not only the author of *Onania*, but also John Martin, who quoted from it in later editions of his *Treatise of Venereal Diseases*. In 1724 the present 1687 edition was reprinted in *Eronania* (1724), where it is said on the title-page to be 'now quite out of print, and not to be had for any mony in all London'.

**Not in ESTC, Library Hub or WorldCat.** Cf. Wing L1782B for thy ediyion of 1676. See Michael Stolberg, 'Self-Pollution, Moral Reform, and the Venereal Trade: Notes on Sources and Historical Context of *Onania* (1716)', *Journal of the History of Sexuality* 9:1/2 (2000).



**45 MEDITATION ET PRIERE DU JEUSNE**, seigneur ouvre me levres, & ma bouche annoucer ta louange. Ps. 51.v.17. *Se vend à Charenton, par Pierre Auvray, demeurant à Paris ... [1670s?]*

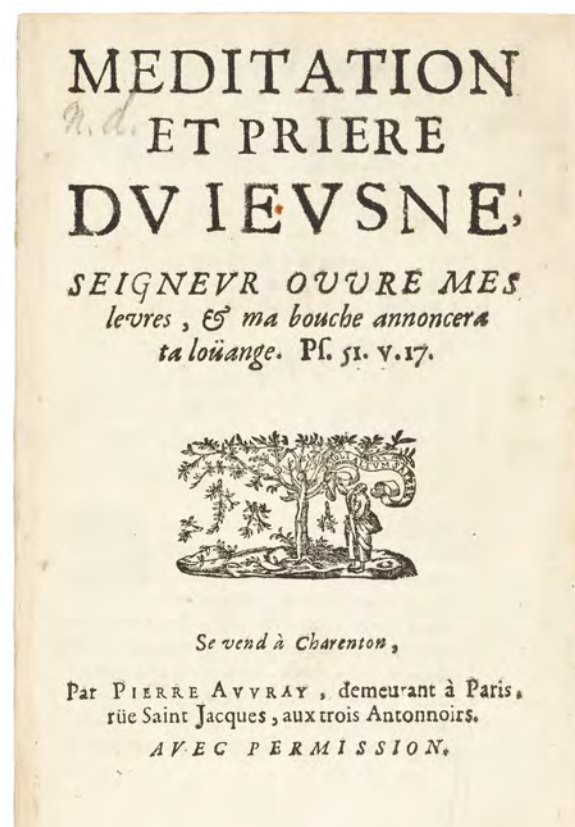
8vo, pp. 30, woodcut device to title-page (an imitation of the Estienne olive-tree device), woodcut head-piece on p. 3 (printed upside-down); inner margin of first and last leaves neatly restored, withal a fine, crisp copy. **\$1000**

**First edition, extremely rare, of a prayer in preparation for a fast, published for sale in Charenton, the first Protestant centre in the Paris region.**

The Edict of Nantes (1598) had granted limited rights to the Huguenots, but the construction of temples was not permitted within five leagues of major cities. The temple at Charenton, built 1607, was a huge construction, designed to hold 4000 and cater for the entire Paris region; it burned down in 1621 and was rebuilt in 1623, lasting until its final destruction after the revocation of the Edict in 1685. The prayer includes an apposite plea: ‘conserve nous ... la liberté de nous assembler en ton nom, regarde en tes miséricordes tant de pauvres troupeaux espars, redonne leur consolation de la predication, & la conserve dans les lieux où l’on s’efforce de l’oster; fais particulièrement cette faveur à cette Eglise ...’.

The Auvray family had been Protestant printer-booksellers since the sixteenth century, and had seemingly maintained premises in Charenton and Paris since the construction of the temple. Pierre Auvray I (fl. 1614–40) was succeeded by his sons, both called Jacques, and grandson Pierre (fl. 1661–98); the Paris addresses changed frequently, but the present (‘rue Saint Jacques, aux trois Antonnoirs’) is associated with the latter Pierre.

**Not in OCLC, CCFr, or LibraryHub.**



**46 [MELANCHTHON, Philipp]. LAGUS, Konrad.** Oratio de Platone. Wittenberg, [J. Klug], 1538.

8vo, ff. [16]; with large white-on-black engraved historiated initials; upper margin of last leaf repaired, but a very good copy, with some contemporary ink underlining and marginalia, bound with two other texts in contemporary blind-tooled panelled pigskin over wooden boards, acorn centrepieces surrounded by a roll with busts of the Muses and Apollo on both sides, panelled spine with geometrical blind-tooled motives, brass catches (clasps missing, a crack along the spine, but holding well); a fine Sammelband, with a small contemporary ownership inscription on the first title. **\$4200**

**Only edition, exceedingly rare** (one copy only in the US), **of the main extant source for Melanchthon’s views on Plato.** ‘Melanchthon’s view of Plato is known primarily from a Latin speech, which he asked Conrad Lagus to deliver’ (Hartfelder).

The oration was composed by Melanchthon and delivered by the Dean Conrad Lagus as the inauguration address to the University of Wittenberg students on the conferment of their master’s degrees. Although the speech was published without Melanchthon’s name, his authorship has been universally acknowledged.

Plato’s life and work are here hailed as a mirror of the perfect philosopher, marked by true love of knowledge, rectitude of conduct, unsurpassed eloquence and richness of style. It is in fact to Plato’s ‘vague’ definition of God as ‘mens aeterna, causa boni in natura’ that Melanchthon turns in successive works (with qualified approbation in view of Plato’s obvious distance from Christianity), in his criticism of the Scholastics’ insistence on a philosophical, ‘distinct’ knowledge of God, and in his rejection of moralism and speculation.

Keen, p. 164, 74; VD 16 M 3805; one copy only in the US (Harvard).

*Bound with the Melanchthon:*

**OMPHALIUS, Jakob.** Nomologia, qua eloquendi ac disserendi ratio ad usum forensem civiliumque causarum procuracionem, pergrata studiorum omnium utilitate accomodatur, aucta et recognita. Cologne, E. Cervicornus for G. Hittorp, August 1538.

8vo, pp. [xvi], 302, [2, blank]; some Greek type; **with a diagram outlining Cicero’s ideal orator’s qualities**, printer’s device, historiated initials.

**Rare second revised and greatly enlarged edition** (the first, printed by Simon de Colines, amounted to only 128 pages) of a manual of eloquence and style for the legal professions. The theory of rhetoric and exposition, based primarily on Cicero and Quintilian and furnished with graphic aids, is exemplified in the appendix by a dialogue





between Hymenaeus (the god of marriage) and Lachesis (one of the Fates) on glory and eternal memory as the only worthwhile pursuits during earthly life.

Green and Murphy, *Renaissance rhetoric short title catalogue, 1460–1700* (2006), p. 326; VD 16 O 758.

**ERASMUS, Desiderius.** De duplici copia verborum ac rerum commentarii duo multa accessione, novisque formulis locupletati. Una cum commentariis M. Veltkirchii. Cologne, J. Gymnicus, 1536.

8vo, pp. [xvi], 398, [2, blank]; with woodcut initials.

First published in Paris by Badius Ascensius in 1512, Erasmus’s ‘Twofold supply of words and subjects’ underwent modifications and additions in the following two decades and enjoyed vast popularity (at least 80 printings during Erasmus’s lifetime, with our edition possibly being the last printed before his death). Veltkirchius’s comments were first added in 1534 in an edition arranged by Melanchthon, who here also provides an introduction with a praise of the commentary. Erasmus’s own preface to the first edition, dated 1512, is also reprinted.

Bezzel 764; Vander Haeghen I, 67; VD 16 E 2676.

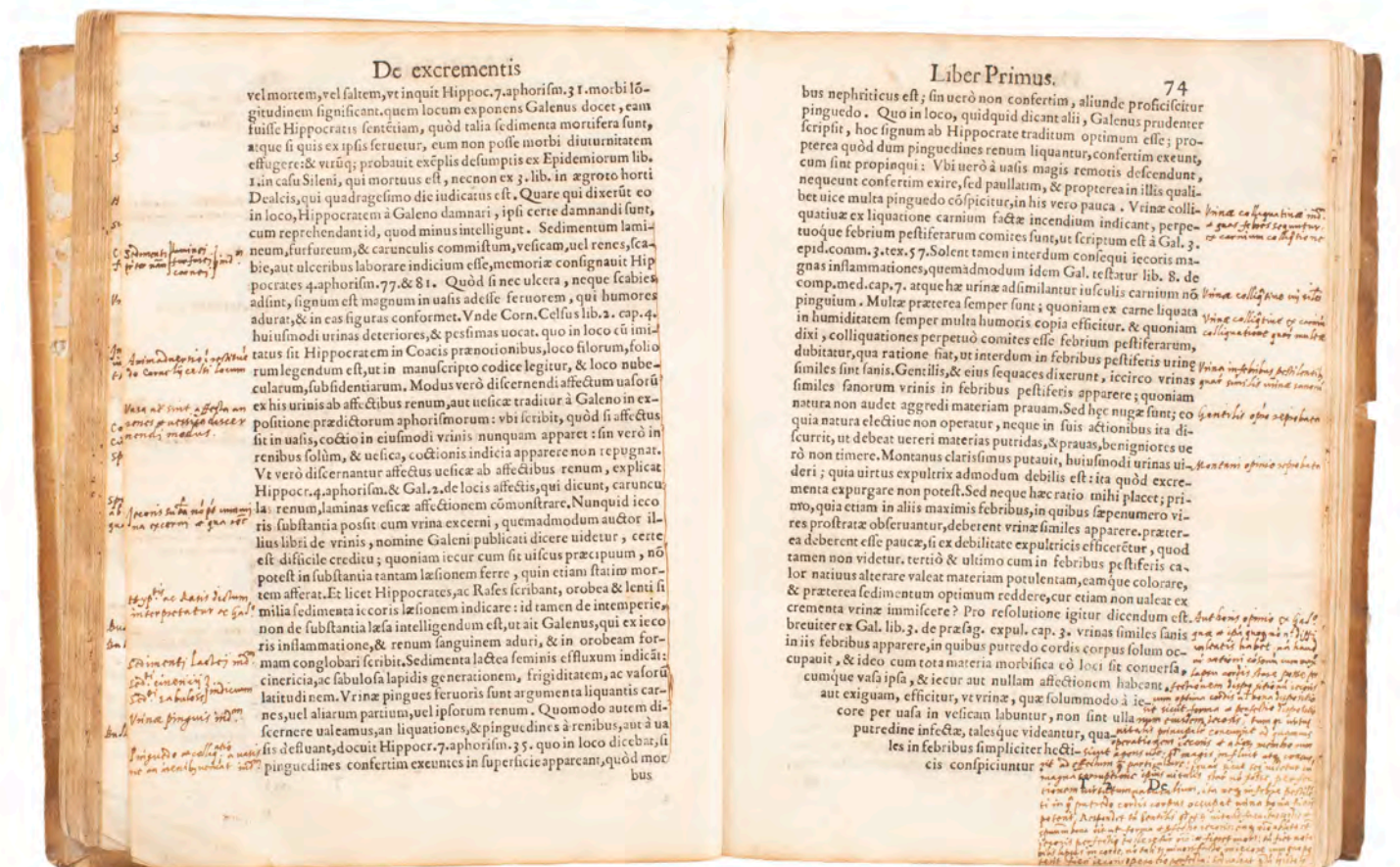
WITH ANNOTATIONS ON EXCREMENTS

**47 MERCURIALE, Girolamo.** De morbis cutaneis et omnibus corporis humani excrementis tractatus ... ex ore Hieronymi Mercurialis ... opera Pauli Aicardii ... Venice, Gracioso Perchacino for Paolo and Antonio Meietti, 1572 (colophon 1571).  
[Bound with:]

———. Hieronymi Mercurialis variarum lectionum libri quatuor ... Alexandri Tralliani de lumbricis epistola eiusdem Mercurialis opera, et diligentia Graece, et Latine nunc primum edita. Venice, Gracioso Perchacino for Paolo and Antonio Meietti, 1571.

Two works in one vol., 4to, ff. [20], 117, [1, blank]; [20], 122, [10]; text in Latin and Greek, woodcut device to titles, woodcut initials, *De lumbricis epistola* with its own title (dated 1570); occasional marginal damp staining; overall very good in contemporary limp vellum, title inked to spine; small loss at head of spine, some cockling and staining to covers; two words (probably an ownership inscription) in alchemical cipher and two small early nineteenth-century(?) ink stamps to title of first work, numerous near contemporary marginal annotations in ink in two hands throughout the first work. **\$2700**

First edition of ‘the first systematic textbook on diseases of the skin’ (Garrison-Morton) by the eminent Italian physician Girolamo Mercuriale (1530–1606), this copy with profuse marginal annotations by two early readers.





‘A man of many medical interests and a prolific writer as well, Mercuriale was one of the earliest physicians to prepare a comprehensive, systematic treatise on skin diseases. Extremely well indexed and organized, the book follows Galen’s example of dividing diseases of the head from those of the rest of the body. Also present with this work is his *De excrementis* in which he discusses the excretions and excrements of the body’ (*Heirs of Hippocrates*).

**This copy is enhanced by numerous early marginal annotations in two hands, either by students of medicine or practitioners.** The several chapters on urine, faeces, and sweat are particularly well annotated, while other notes demonstrate a keen interest in hair loss and baldness, scabs, itching, scabies, tears, and spittle.

The second work (here in the second issue) collects Mercuriale’s thoughts on all manner of medical matters as discussed by ancient writers, including rabies, methods of refrigeration, wine, and plague, and ends with a short work on intestinal worms by the Byzantine physician Alexander of Tralles.

I: Adams M1324; Garrison-Morton 3980; *Heirs of Hippocrates* 355. II: Adams M1337.

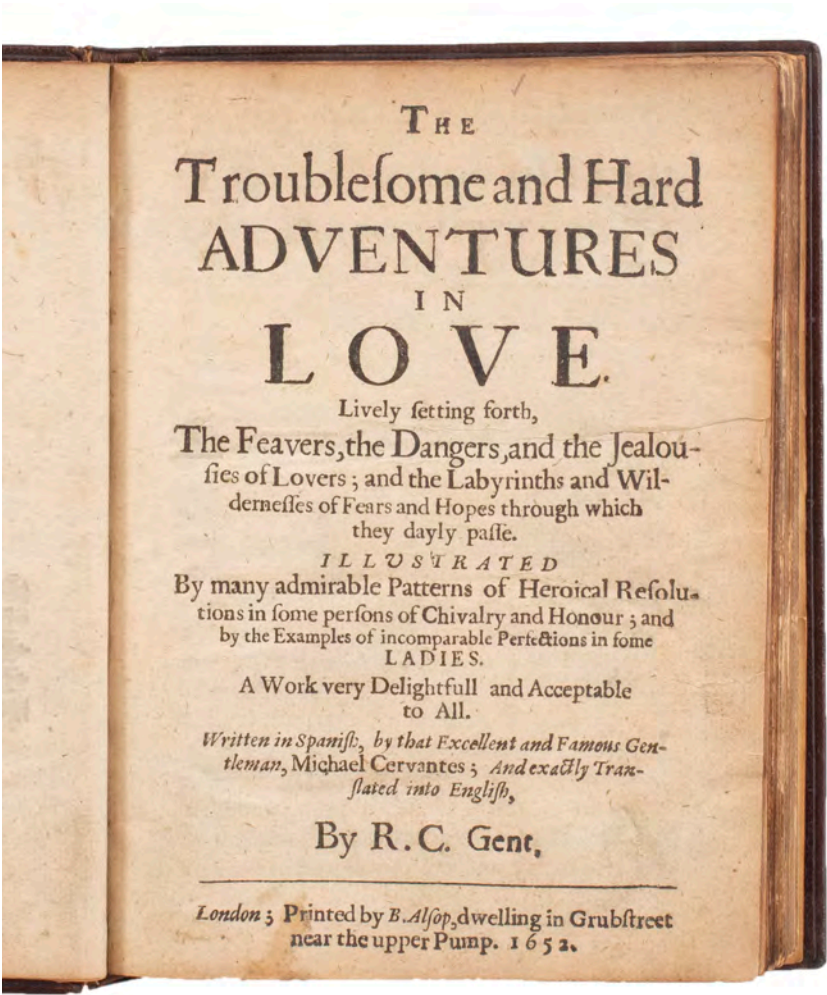
ELIZABETHAN ROMANCES, WRONGLY ASCRIBED TO CERVANTES

**48 [MONTMAYOR, Jorge de, and GIL POLO, Gaspar].** The Troublesome and Hard Adventures in Love. Lively setting forth, the Feavers, the Dangers, and the Jealousies of Lovers; and the Labyrinths and Wildernesses of Fears and Hopes through which they daily Passe. Illustrated by many admirable Patterns of heroical Resolutions in some persons of Chivalry and Honour; and by the Examples of incomparable Perfections in some Ladies. A Work very delightfull and acceptable to all. Written in Spanish, by that excellent and famous Gentleman, Michael Cervantes; and exactly translated into English, by R. C. Gent. *London, B. Alsop, 1652 [ but 1651].*

Small 4to, pp. [280], with the initial leaf A1 (blank except for the signature within a woodcut border); a very good copy in modern crushed maroon morocco; engraved bookplate to title verso of Charles Viscount Bruce of Amthill (1712). **\$9000**

**The rare second edition of a text of 1594 known in a single imperfect copy (STC 153.3).**

The earlier publication, not ascribed to any author but also translated by ‘R. C.’, is largely adapted from a French translation (by N. Colin and G. Chapuis, 3 vols., published in Paris between 1578 and 1587) of Jorge de Montemayor’s pastoral romance *Diana* (Valencia, [1559]), and Gaspar Gil Polo’s continuation, *Diana Enamorada* (Valencia, 1564). The text of the present item is identical to that of 1594, but the preliminary pages (including a dedicatory epistle also signed ‘R. C.’) are new. The new title-page ascribes the work to Cervantes, possibly by mistake but more probably for commercial benefit, and this 1652 edition of *The Troublesome and Hard*



*Adventures in Love* is by a margin of several decades the earliest English book not by Cervantes to bear, for whatever reason, his name.

The plot of *The Two Gentlemen of Verona* also derives ultimately from Montemayor, and it is thought to have reached Shakespeare via either the French *Diana* of which this is an adaptation, or Bartholemew Young’s 1598 translation thereof (putatively seen by Shakespeare in manuscript several years prior to publication). *The Troublesome and Hard Adventures in Love*, therefore, is a fascinating, and exactly contemporary, analogue in prose fiction of Shakespeare’s dramatic reworkings from the same original.

‘R. C.’ is not, as has been suggested, R. Codrington, for he, though alive and vigorously translating in 1652, had not been born in 1594. Ralph Carr, translator of *The Mahumetane or Turkish Historie* (1600), is a possibility; there is a rather exotic connection in that *The Troublesome and Hard Adventures in Love* was entered into the stationer’s register as having been ‘written in Turkey’.

ESTC records two copies in the UK (BL and Bodley); and six in the US (Boston Public Library, Folger, Harvard, Huntington, Newbery, and Yale).

Wing C1781; Palau 54045; Grolier, *Wither to Prior* 184; Kenneth Muir, *The Sources of Shakespeare’s Plays* (London, 1977).



## THE NORTHEAST PASSAGE

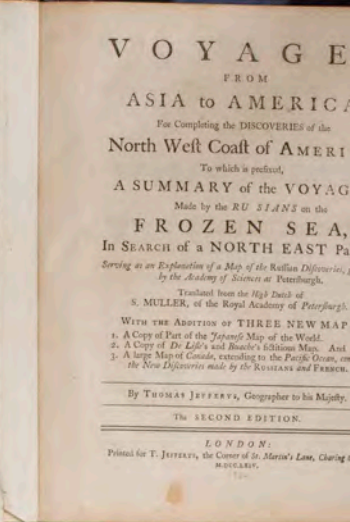
**49 MOXON, Joseph.** Ein Kurtzer Discours von der Schiff-Fahrt bey dem Nord-Pol nach Japan, China, und so weiter ... Sampt einer Land-Charte so alle Länder nechst dem Polo anweist. Aus dem Englischen ins Hochdeutsche übersetzt. Hamburg, Johann Nauman and Georg Wolff, 1676.

4to, pp. [8], with an engraved map of the Northeast passage (folding) by Jochim Wichman after Moxon's original, and a woodcut map of Nova Zembla (as a peninsula) on the final text leaf; a very good copy in red morocco by Sangorski and Sutcliffe. **\$2100**

First edition in German, translated from Moxon's *Brief Discours of a Passage by the North-Pole to Japan, China &c.* (1674), with a map showing all the discovered lands surround the pole, and much of the Northern hemisphere, including Greenland, Baffin Bay, Hudson's Bay, Nova Francia and Nova Anglia. The smaller woodcut map does not appear in the English version.

Moxon's *Brief Discourse* presented the theory that the best route to Japan and China lay across the North Pole, citing evidence he heard from a Dutch sailor in an Amsterdam tavern that the seas around the Pole remain free of ice in summer.

Cordier Japonica, 397; Sabin 38357.

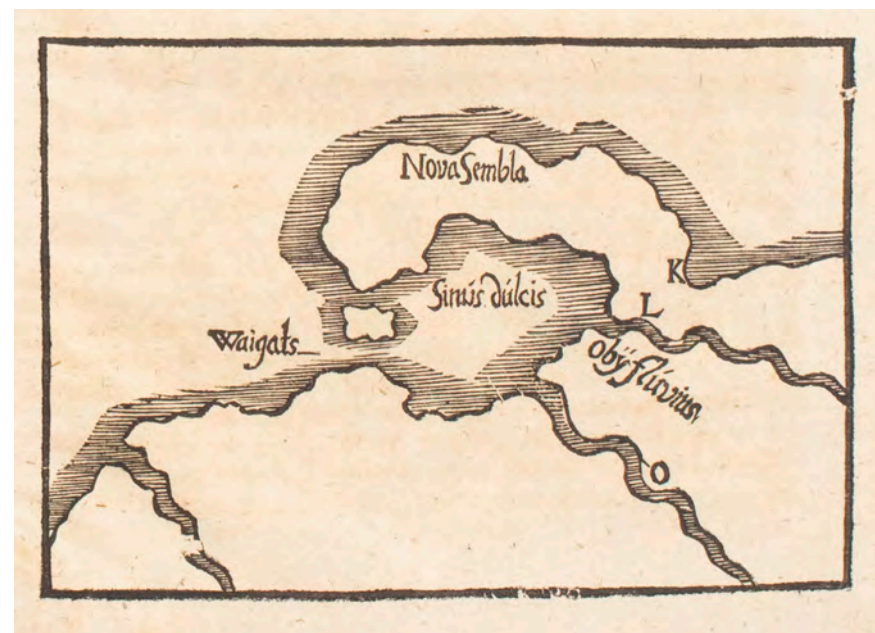


## 'INDISPENSABLE FOR THE HISTORY OF DISCOVERY IN THE NORTHERN PACIFIC'

**50 MÜLLER, Gerhard Friedrich.** Voyages from Asia to America, for completing the discoveries of the north west coast of America. To which is prefixed, a summary of the voyages made by the Rusians [sic] on the frozen sea, in search of a north east passage ... Translated from the High Dutch of S. Muller, of the Royal Academy of Petersburg. With the addition of three new maps ... By Thomas Jefferys, geographer to his majesty. The second edition. London, T. Jefferys, 1764.

4to, pp. viii, 120; with 2 folding maps by Jefferys (with some outline colouring) and 2 further small engraved maps; occasional light marginal damp staining and foxing, closed tears (without loss) to folding maps (neatly repaired to versos); a very good copy in mid-twentieth-century half dark blue morocco over light blue cloth, spine in compartments lettered and filleted in gilt, edges gilt, pale blue marbled endpapers; extremities very slightly rubbed, small abrasion to upper cover; ink inscription (1983) to front free endpaper. **\$7800**

Second edition (first 1761) of this key work devoted to discoveries in northeastern Asia and northwestern America, including the Bering Strait, published by Thomas Jefferys, geographer to George III, 'remembered in particular for some of the most important eighteenth-century maps of the Americas' (ODNB).





‘This important book is indispensable for the history of discovery and explorations in the northern Pacific. It is a sometimes incomplete translation of *Nachrichten von Seereisen, und zur See gemachten Entdeckungen*, which forms the third volume of Müller’s *Sammlung Russischer Geschichte*, published at St Petersburg, 1758, and **it represents the most extensive account in English of Bering’s polar expedition and of the discovery of Bering Strait and the western limits of North America**’ (Hill). This second edition makes some corrections to the first and adds an index.

The two folding maps by Jefferys comprise ‘a map of the discoveries made by the Russians on the north west coast of America’, and ‘a map of Canada and the north part of Louisiana’, while the two smaller maps depict ‘the N.E. parts of Asia, and N.W. parts of America ... taken from a Japanese map’, and ‘the discoveries of Admiral De Fonte, and other navigators ... in quest of a passage to the South Sea’.

ESTC T90483; Hill 1200; Sabin 51285.

#### THE BESTSELLER OF THE GERMAN ENLIGHTENMENT

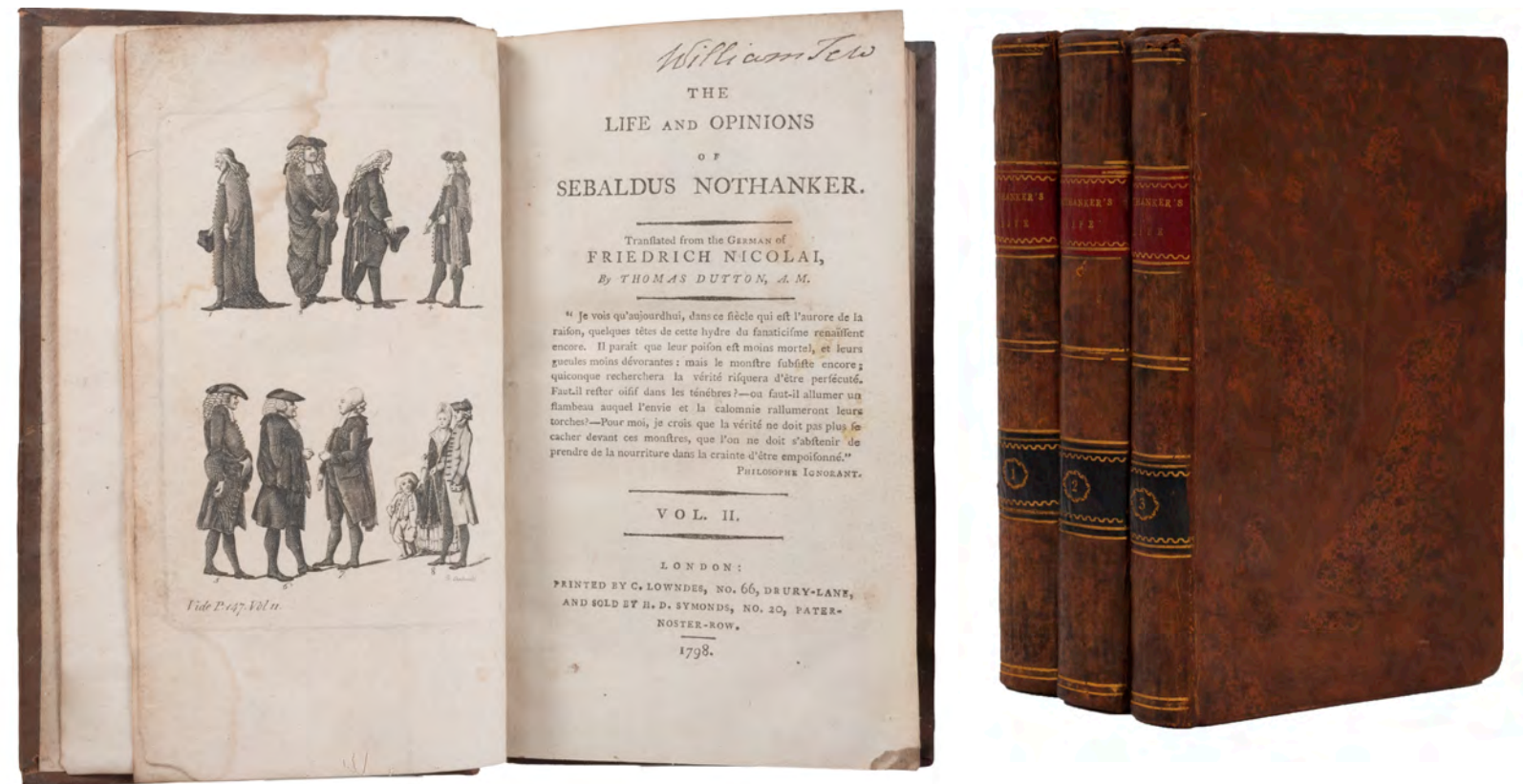
**51 NICOLAI, [Christoph] Friedrich.** The Life and Opinions of Sebalduß Nothanker. Translated from the German ... by Thomas Dutton, A. M. ... London: Printed by C. Lowndes, and sold by H. D. Symonds, 1798.

3 vols, 12mo, pp. [2], xxvi, 356; [2], 395, [1]; 289, [1]; with an etched illustration (bound as a frontispiece) to volume II by Daniel Chodowiecki (the costumes of eight Berlin preachers described on pp. 147–154; printed from the same plate as the German original with a new page reference), not mentioned in ESTC but clearly required; a few spots and stains, the final blank verso in volume II pasted onto the free endpaper, but a very good copy, in contemporary tree calf, red and black morocco spine labels; early ownership inscriptions to title-pages ‘William Tew from Paul Twigg’.

**\$3300**

**First edition in English, very scarce**, of Nicolai’s *Das Leben und die Meinungen des Herrn Magister Sebalduß Nothanker* (1773–6), ‘probably the literary bestseller of the German Enlightenment’ (Selwyn), translated into many languages and much re-printed. **It is sometimes considered the first ‘realistic’ German novel, but is at its heart a scathing satire on, among other things, religion and the book trade.** Immensely engaging, this English translation was very well received in the *Monthly Review*.

The idealistic parson Sebalduß Nothanker, deprived of his congregation by Lutheran zealots, is saved from potential destitution by his friend the bookseller Jeronymo (originally Heironymus), often considered to be a self-portrait of Nicolai. **Jeronymo finds Nothanker a position as a proofreader in Leipzig, where dialogues between him and a disillusioned hack ‘Doctor’ satirise the sausage-factory production of trivial contemporary literature.** The Doctor explains how booksellers commission works by the yard on particular subjects, which



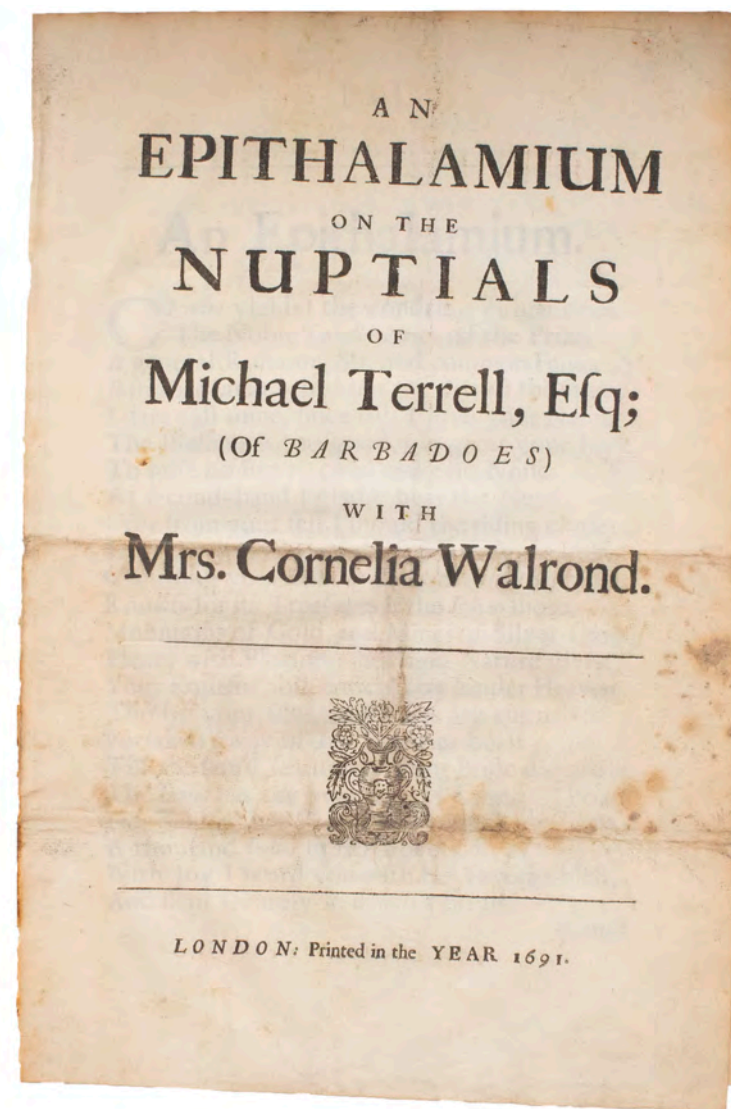
they then use to barter for better works at book fairs; how they aim for the most text for the smallest price from their authors; and how hawkers trade the newest literature from France and England to ‘Translating Manufactories’. There are ‘fashionable translators, who accompany their translation with a preface, in which they assure the public, that the original is excellent; – learned translators, who improve upon their work, accompany it with remarks, and assure us that the original is very bad but that they have made it tolerable; – translators, who translate themselves into originals ... leave out the beginning and end and improve the remainder at pleasure ... and publish the books as their own production’. Nothanker is astonished, but his friend Jeronymo is pragmatic, realising the difficult economics of the trade, and complaining that German authors, unlike the French and English, do not know how to write for a wide audience. Nicolai’s preface explains that normally novels work up to a happy resolution with a marriage, but he favours veracity. At the end, the characters are rewarded not for good deeds but by blind luck, after winning a lottery.

The Anglophile writer and bookseller Nicolai (1733–1811), himself son of bookseller, was a friend of Lessing and Moses Mendelssohn with whom he edited several literary periodicals. Best known for the present work and his satire on Goethe, *Freuden des jungen Werthers* (1775), he also published (and possibly translated) works from English.

**ESTC shows eight complete copies only:** BL, Cambridge, Trinity Cambridge; Harvard, Johns Hopkins, Library Company of Philadelphia, Library of Congress, and UC Davis.

Garside, Raven and Schöwerling 1798: 50; Pamela Eve Selwyn, *Everyday Life in the German Book-Trade: Friedrich Nicolai as Bookseller and Publisher in the Age of Enlightenment*, 2000.





HIS VERY RARE FIRST APPEARANCE IN PRINT

**52 [OLDMIXON, John].** An Epithalamium on the Nuptials of Michael Terrell, Esq; (of Barbadoes) with Mrs. Cornelia Walrond. *London: Printed in the Year 1691.*

Folio, pp. 4, woodcut device to title-page; some localised foxing to title, creased where once folded, slightly dusty, but a very good copy, loose. **\$2100**

**First and only edition, extremely rare and apparently unknown to scholarship,** an ode written in honour of the wedding of Michael Terrell (or Tyrrell, 1672–1706) and Cornelia Walrond (1675?–1751?). Both were from prominent West India planter families – Terrell, who matriculated at Trinity College, Oxford, in 1688, was son of the Michael Terrell (1649–1690) who sat on the Barbados Assembly in 1685, Cornelia was daughter of another council member Sir Alexander Walrond (1654?–1677), son and grandson to Governors of Barbados.

Known for its Treasures is the Indian shore,  
Mountains of Gold, and Mines of Silver Oare

But Cornelia, 'Loves Darling' and 'the Queen of wit' who inspired Terrell's 'Infant-Passions' (the pair were both in their teens), is the greater prize, 'A thousand Indies in her Lovely Eyes'.

The poet, historian, and polemicist John Oldmixon (1672/3–1742) had been partly raised by his maternal uncle Sir John Bawden (d. 1688), who had started as a merchant in Barbados but returned to England by 1670 as a merchant in the sugar trade. Oldmixon probably entered the family business, and thence derived some of the information that later appeared in his *The British Empire in America*. He seems to have known Terrell, who was a direct contemporary, presumably through his uncle; he calls him here 'Friend', but did not attend the event: 'second-hand I gladly hear the News, / (Yet from your self I should the tiding chuse)'.

It was previously thought that Oldmixon's first appearance in print came with poems printed in the *Gentleman's Journal* in 1692 (see *Oxford DNB*).

**Not in ESTC or Library Hub.** World Cat records a copy at the Bibliothèque St Geneviève.

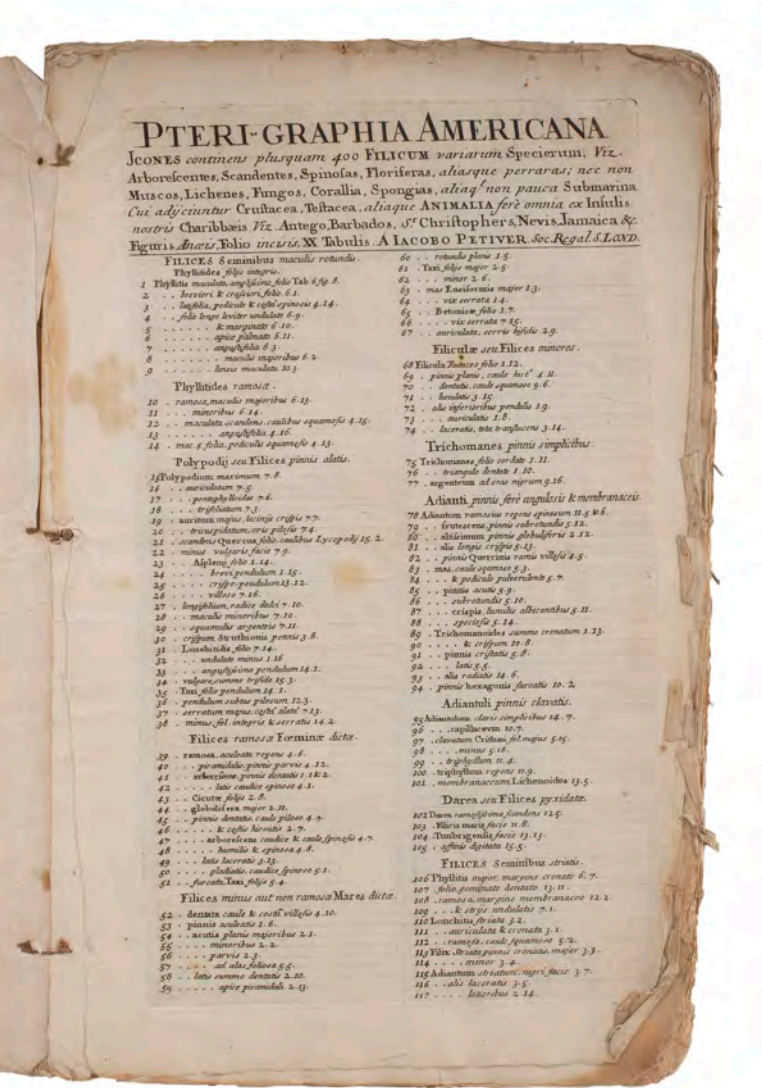
CARIBBEAN FLORA AND FAUNA FROM AN ENGLISH WUNDERKAMMER

**53 PETIVER, James.** Pteri-graphia Americana icones continens plusquam 400 filicum variarum specierum, viz. Arborescentes, Scandentes, Spinosas [etc.] ... cui adjunctur Crustacea, Testacea, aliaque Animalia ferè omnia ex insulis nostris Charibbæis viz. Antego, Barbados, St Christophers, Nevis, Jamaica, &c ... XX Tabulis. [*London, c. 1712?*]

Folio, ff. [4, initial blank, engraved index with drop-head title], 20 engraved plates by Sutton Nicholls (fl. 1680–1740), all but the first and last with paste-on engraved dedication labels at the foot; edges thumbled, but a very good copy, uncut, stitched as issued. **\$6500**

**A fine and rare work,** with engravings of 414 American and Caribbean plants (mostly ferns), insects, and corals, drawn from Petiver's own extensive collections, known as the Museum Petiverianum. Textual content is limited but the illustrations are sometimes annotated with the locations and landscapes in which they can be found ('Barbad. Jamaica', 'It hangs down from old trees', 'Common in dry Stoney places'), and their rarity, and there are cross-references to Petiver's catalogue and to Ray. Tables I–XV are devoted to ferns, but those from X on also include a selection of shells and insects; tables XV–XX are mostly corals and seaweeds; table XVII is of 'American Mushromes, Puffs Agaraicks &c', and table XX also includes crabs and some insects and amphibians. The index at the front includes a list of 'Cochlae Americanæ in Museo Nostro, quarum Icones in Gazophylacio Naturæ non Figurantur', with references to the publications in which they *do* appear: the *Acta Philosophica* of the Royal Society, Lister's *Historia Conchyliorum*, and *Memoirs for the Curious* (the rare periodical edited and largely written by Petiver between 1707 and 1710).





Apprenticed as an apothecary in 1677, Petiver (c. 1665–1718) set up on his own in White Cross Street after completing his training. ‘By then he had already formed a small collection of London plants ... This seems soon to have developed into a broader passion for natural history, in which entomology enduringly competed with botany as his dominant concern. By as early as 1690 Petiver’s reputation was such that he was in frequent correspondence with the country’s leading naturalists and a member of a circle of fellow enthusiasts who met informally in and around London’, including John Ray and Hans Sloane, who would later acquire all of Petiver’s collections and manuscripts (*Oxford DNB*). ‘By 1697 Petiver’s herbarium alone amounted, on his own reckoning, to between 5000 and 6000 specimens, and he was ready to start reaping some scientific acclaim for the huge investment of time and effort by describing in print some of the contents of the by then famous Museum Petiverianum. The first and most notable of what was to prove a stream of publications to that end appeared in parts in 1695–1703, each part comprising plates and descriptions of either 100 or 200 different animals, plants, shells, or fossils ...’ (*ibid.*)

Although he did not travel extensively, in 1711 Petiver went to the Netherlands on behalf of Sloane to bid at the auction of Paul Hermann’s collections. While there he met Boerhaave and many other Dutch naturalists, and visited the celebrated Wunderkammern of Levinus Vincent and Albert Seba (to both of whom he dedicated plates here). His international network also

extended as far as India (the surgeon Samuel Browne sent him plants from Madras and he corresponded with Georg Joseph Kamel, the Jesuit missionary and naturalist of the Philippines; both are dedicatees here).

Other figures to whom he dedicated plates here are the naturalist John Ray, the physician and writer John Arbuthnot, the surgeon-general of the Leeward Islands John Douglas, the trader and collector of oriental plants James Cunningham, the Spanish naturalist Juan Salvador, and the German botanist Johann Philipp Breyn.

The same plates, without paste-on dedications, were later included as part of Petiver’s *Opera* (1764–7). ESTC records copies at the British Library (3), Bodley; Göttingen; American Philosophical Society, Missouri Botanical Garden, and Smith College; to which can be added Cambridge, the Royal Society and Harvard. Some of these are of the later re-issue.

Henry 1225; Nissen 1522.



54 PIUS II (Nicolaus von WYLE, *editor*). *Epistolae familiares*. Nuremberg, Anton Koberger, 17 July 1486.

4to, ff. [245]; 11-line initial I in blue, green and red to b2r, red and blue paragraph marks, capitals supplied in red and blue, printed capitals highlighted in red; leaves k4-5 cut slightly shorter, a very few small paper repairs to blank margins, occasional light marks, three tiny wormholes (touching some letters); a very good copy in late 18th-/early 19th-century half vellum, fragments from large manuscript antiphonary to sides, lettering to spine, red edges; small worm track to rear endpapers; 18 pp. of early 16th-century MS bound at beginning, 2 pp. of German medical recipes (dated 1536) at end, occasional marginalia in various early hands, some underlining, marginal manicules. \$11,500

Second Koberger edition of the *Epistolae familiares* of Aeneas Sylvius Piccolomini (1405–1464), the great Renaissance humanist who became Pope Pius II in 1458, a handsome copy enhanced with manuscript additions comprising epistolary models, a German-Latin wordlist, and German medical recipes.

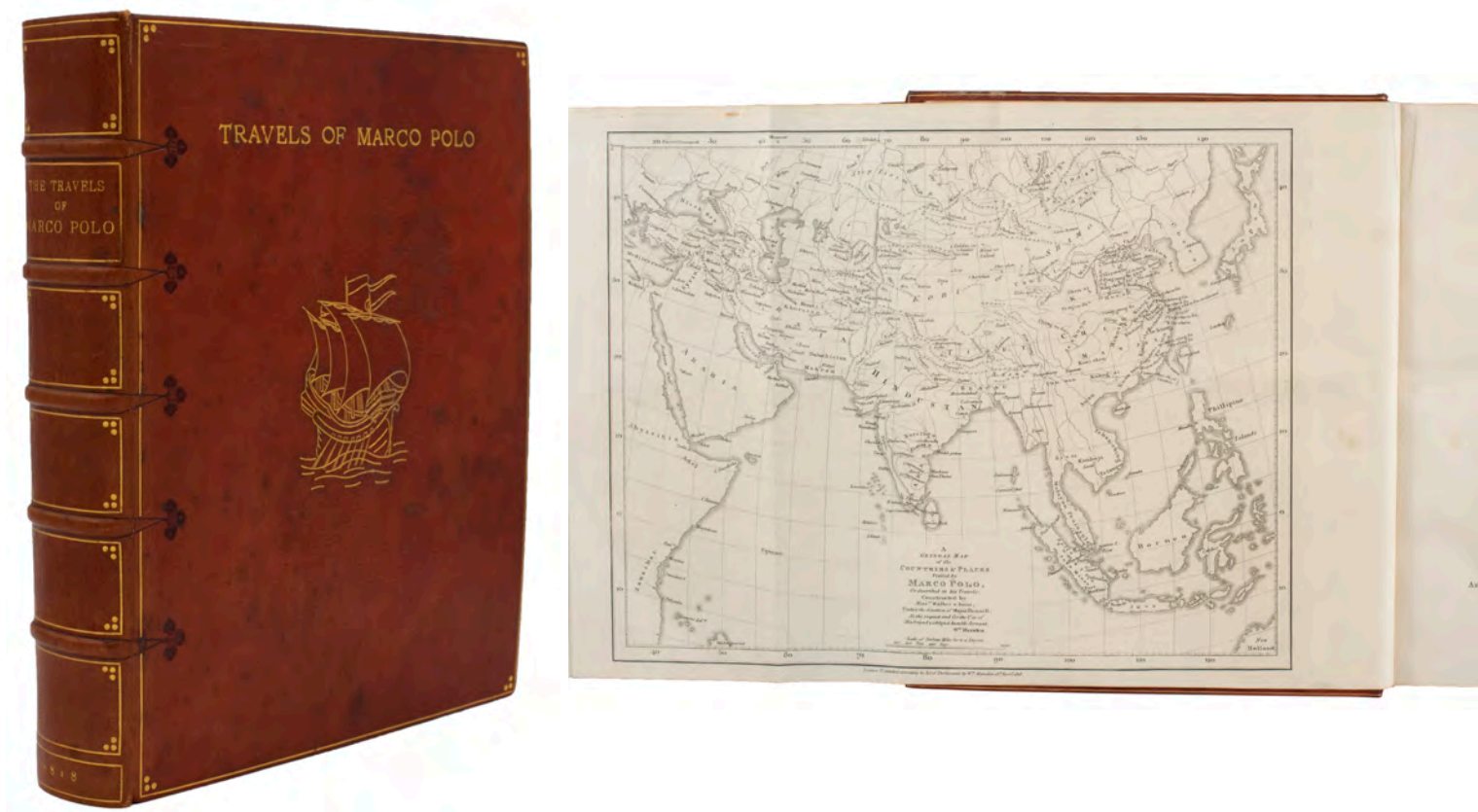
The *Epistolae* include Pius's famous 'Tale of two lovers' ('De duobus amantibus Euryalo et Lucretia'), composed in 1444, one of the earliest epistolary novels, full of erotic imagery, and a fifteenth-century bestseller. It appears here between f. i2r and f. i3r. Other content includes Poggio Bracciolini's 'Epistola ex balneis', and Leonardo Bruni's 'De duobus amantibus Guiscardo et Sigismunda', a Latin version of Boccaccio's *Decameron* IV.1. The 'Dialogus contra Bohemos' (epistola 130), 'De curialium miseria' (166), 'Epistola ad Mahumetem' (410), and 'De condemnatione Hieronymi heretici' (426) are particularly well annotated in this copy.

The printed text is here preceded by twenty-one elegantly written Latin epistolary models, covering ecclesiastical business, financial matters, and letters to friends, some with headings such as 'Ex Italia epistola missa', 'Epistola bona et utilis', 'Alia epistola de novitatibus', and 'Alia epistola familiaris'. The dates given in the letters range from 1484 to 1504 and places referred to include Cologne, Strasbourg, Lommatzsch, Meissen, and Verona. While the letter 'N' is often used to stand in for surnames and place names, several full names are given, including Petrus Siber of Ulm, Petrus Blasius, Johannes de Insulis, Johannes Erlynger, and Johannes de Weissenbach (who was bishop of Meissen between 1476 and 1487). The letters are followed by a German-Latin wordlist in the same hand, giving German words and their several Latin equivalents, arranged A-V. At the end of the volume are various medical recipes in German for coughs and stones, the latter dated 1536.

BMC II 430; Bod-inc P-320; Goff P719; ISTC ip00719000.







MARCO POLO, BOUND BY SANGORSKI & SUTCLIFFE

**55 POLO, Marco; William MARSDEN, *trans.*** The travels of Marco Polo, a Venetian, in the thirteenth century: being a description, by that early traveller, of remarkable places and things, in the eastern parts of the world. Translated from the Italian, with notes, by William Marsden, F.R.S. etc. With a map. *London, Printed for the Author by Cox and Baylis, 1818.*

4to, pp. [2], 781, [3]; with folding engraved map facing title ('A general map of the countries & places visited by Marco Polo'); occasional light foxing and spotting; very good in light brown crushed morocco 'bound for J.W. Robinson Company by Sangorski & Sutcliffe, London', upper cover lettered in gilt 'Travels of Marco Polo' with gilt sailing ship below, spine lettered and decorated in gilt between raised bands, gilt edges, block printed decorative endpapers; some marks to upper cover. **\$2150**

First edition of this renowned English translation of the most famous travel book of all time by the orientalist William Marsden (1754–1836), in a handsome binding by Sangorski & Sutcliffe. 'It is no exaggeration to say that never before or since has one man given such an immense body of new geographical knowledge to the West. For this he could justly be thought of as foremost in creating that intellectual climate in which European exploration of the non-European world developed' (Larner, *Marco Polo and the discovery of the world*).

Marco Polo's travels were first put into writing, apparently in French, by Rusticiano of Pisa, to whom Polo had dictated his adventures while the two were prisoners in Genoa (1298–9).

Many manuscript versions in various languages appeared at about this time but the account was not actually printed until 1477, in German. It was followed by editions in Latin circa 1483/5, Italian in 1496, Portuguese in 1502, Spanish in 1503, French in 1556, and English in 1579 (by John Frampton). 'As a story of adventure, an account of the experiences of one of the greatest travellers who ever lived, the book has remained alive' (*Printing and the Mind of Man* p. 23).

Cordier, *Japonica* 21, *Sinica* 1982–3; Cordier/Yule, *Book of Ser Marco Polo* II p. 571 ('The first 80 pages are devoted to a remarkable introduction').

#### THE SMALL OCTAVO WORKS

**56 POPE, Alexander.** The Works ... Vol. II[-VI]. With explanatory Notes and Additions never before printed. *London, Printed for B. Lintot, 1736 [Vol. II. Printed for L. Gilliver 1735; Vol. III. Printed for H. Lintot, 1736; Vol. IV. Printed for L. Gilliver, and J. Clarke 1736; Vols V-VI. Printed for J. Roberts 1737; Vol. II. Part II. Printed for R. Dodsley and T. Cooper, 1738 [but 1739].*

Seven volumes (the volume labelled as 'VII' being 'Vol II. Part II'), small 8vo.; with a portrait frontispiece in volume I, half-titles in vols. II, III, V and II Part II, and an errata leaf at the end of II Part II, but without the leaf 'To the Binder' in vol. II; pp. 1-46 of vol. VI are bound at the end of vol. V (to make the volumes of similar dimension); a fine set in contemporary speckled calf, spines numbered direct, morocco labels (two wanting); contemporary armorial bookplate of Robert Gordon Esq. of Hallhead. **\$2100**

**A fine set of the bibliographically complicated small octavo Works, including the scarce supplementary Vol II. Part II.**

These sets were by no means cheap reprints of the folio and octavo formats, as Pope actually preferred the 'neat little octavos', for both aesthetic and financial reasons, and they went through four to six editions each. 'Pope used successive editions to make significant revisions in the accidentals as well as the substantives of his text; and we know that he read proof for the volumes published for Lintot as well as those of his own printer and publishers' (Foxon, *Pope and the Early Eighteenth Century Book Trade*).

'The publishers appear to have planned at first to make this small octavo edition of Pope's Works a four volume set. Gilliver set the form by printing his small octavo Works, II, and the *Dunciad* as two "pocket volumes." Then Lintot came into the undertaking, and re-printed what he had the copyright in – the Works [I] of 1717 – and some additional poems, as two more "pocket volumes." ' (Griffith). Volumes V and VI (*Letters*) followed in 1737, and were evidently prepared with Pope's participation. Rounding off the set, Vol. II. Part II is also important, 'because it is the *princeps* of several short poems; of some others it embodies revisions, notably of *Sober Advice*' (*ibid.*). **Six minor poems appeared here for the first time.**





Here, Vols. I–II are present in the second of two very similar editions (Griffith’s ‘b’ variants), printed in the same year but from different settings of type. Vols III–VI are first editions. **Vol II. Part II is a second edition unknown to Griffith**, who described a more complicated volume with cancels. Here pagination and signatures are continuous and there is an errata leaf. Of this latter volume ESTC shows only six copies in 4 locations (confusing matters by giving, erroneously, ‘Dublin’ as the place of publication).

Griffith 414 (‘b’); 389 (‘b’); 417 (‘a’); 431 (‘a’); 461; and cf. 507 (a variant).

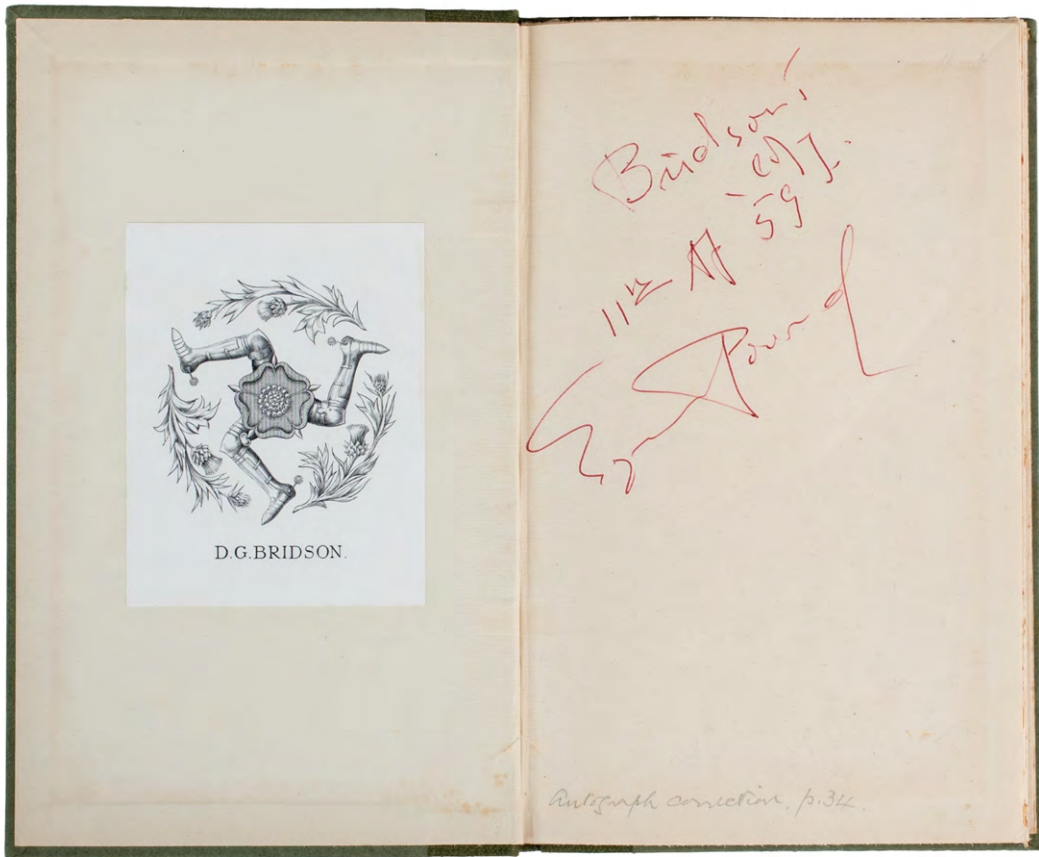
INSCRIBED

**57 POUND, Ezra.** Quia Pauper amavi. *London, The Egoist Ltd, [1919].*

8vo, pp. 51, [1], with a half-title; autograph correction to p. 34 correcting ‘wherefore’ to ‘wherefrom’, as in most copies; some scattered foxing, worst at the front, else a very good copy in a fine example of the original quarter green cloth and plain boards, printed paper spine label; bookplate of the BBC broadcaster D. G. Bridson. **\$2100**

First edition, one of 500 ordinary copies (there were also 100 signed copies on handmade paper’, **inscribed ‘Bridson / 11 April ‘59 / Ezra Pound’**. This work contained the first English publication of Cantos I–III, not printed in that order.

Pound and D. G. Bridson first crossed paths in the 1930s when Pound included a poem by Bridson in his *Active Anthology* (1933) – they corresponded at that time but they did not meet until 1951 when Bridson, now a force to reckoned with in BBC radio, came to Washington DC to record Pound from his detention in St Elizabeth’s Hospital. ‘To me, Pound ... was the



greatest living poet’, Bridson later wrote in *Prospero and Ariel*. Bridson produced *Women of Trachis* for radio in 1954, visited Pound again in 1956 to make some recordings, including ‘Four Steps’, Pound’s famous justification for his support of Mussolini; and then shot a television profile on Pound in Rapallo in 1959, on which occasion Pound inscribed a number of books to Bridson including the present one. They continued to meet and talk until 1963 as Pound lapsed slowly into silence.

Gallup A17a.

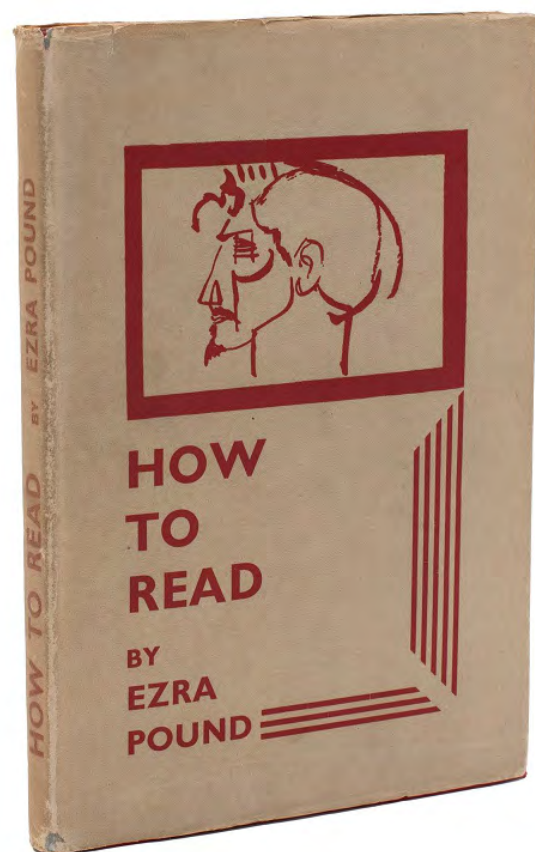
AGNES BEDFORD’S COPY

**58 POUND, Ezra.** How to Read ... *London, Desmond Harmsworth, [1931].*

8vo, pp. 55, [1], with a half-title; a very good copy in the publisher’s red cloth (first issue, rough finished and stamped in silver), grey dustjacket printed in red, a few small chips, spine reinforced at head and foot; bookplate of D. G. Bridson (see below); ownership inscription in pencil ‘AB’ (i.e. Agnes Bedford) to front endpaper. **\$900**

**First edition, a fine association copy.** Agnes Bedford (1892–1969) was a lifelong friend of Pound (they first met in 1919 and corresponded until 1963 when he unexpectedly severed





contact) and through him of Wyndham Lewis, with whom she had an affair in the 1920s. A vocal coach and accompanist, she provided the music for Pound's *Five Troubadour Songs* (1920). After he left for Paris in January 1920, Bedford sublet his flat; she then visited him in Paris the following year, where she was the principal amanuensis for his opera based on Villon's *Le Testament*. She was later the rehearsal coach for its first performance in 1931 and her contacts were vital to the casting of singers (Bridson was later involved in the first broadcast of the opera in 1962, for which Bedford was frequently consulted). Laid in here is a copy of a letter of 4 May 1969 from Bedford to Bridson on his retirement – 'I have been so happy to read all the appreciative things about you on all sides' – recalling 'happy times at Studio A' and Bridson's 'kind friendship & affection for Wyndham'.

Pound and D. G. Bridson first crossed paths in the 1930s when Pound included a poem by Bridson in his *Active Anthology* (1933) – they corresponded at that time but they did not meet until 1951 when Bridson, now a force to be reckoned with in BBC radio, came to Washington DC to record Pound from his detention in St Elizabeth's Hospital. 'To me, Pound ... was the greatest living poet', Bridson later wrote in *Prospero and Ariel*. Bridson produced *Women of Trachis* for radio in 1954, visited Pound again in 1956 to make some recordings, including 'Four Steps', Pound's famous justification for his support of Mussolini; and then shot a television profile on Pound in Rapallo in 1959. They continued to meet and talk until 1963..

Gallup A33a.

**59 [PROSTITUTION.]** Protestation des filles du Palais-Royal, et véritable tarif, rédigé par Mesdames Rosni et Sainte Foix, présidentes du district des galeries. [Paris], 1790.

8vo, pp. 7, [1 blank]; caption title, dated 24 juillet 1790 at end; abrasion at foot of first page; very good in later wrappers within recent half calf over marbled boards, gilt-lettered spine label, marbled endpapers, blanks bound in at end; book label of Gerard Nordmann to front pastedown. **\$1500**

First edition of this scarce pamphlet protesting against the *Tarif des filles du Palais-Royal*, which it describes as 'aussi faux que tous les tarifs et comptes rendus du ministre des finances'.

The compilers provide two lists of Parisian prostitutes, supplying names, addresses, prices, and cheeky commentary e.g. 'Saint-Maurice, brune fade, ennuyeuse ... 3 liv.'; 'Nancy, 4 liv. 10 s. y compris la cocarde nationale'; 'Julie ... brune assez jolie, gros tettons, faisant de tout, 6 liv.'; 'La Bacchante ... bouche petite, levres rubicondes, teint rembruni, taille bien fournie, chevelure crépue, pour les jeunes gens 6 liv. Pour les vieillards à cause de bras nerveux 12 liv.'; 'Brigitte ... pour les amateurs de négresses, sans prix'.

Gay-Lemonnyer, III, 880; Lacombe, 333; Tourneux, 20401. Only the British Library copy on Library Hub; 3 copies traced in the US on OCLC, at Bryn Mawr, the Morgan, and UC Berkeley.

**60 RICH, Jeremiah.** The Whole Book of Psalms in Meter. According to the Art of Short-Writing ... London Printed and are sold by Samuel Botley Teacher of the said Art ... and nowhere els. [1660?].

64mo, pp. [4], 8, 215, [1], engraved throughout by T. Cross, comprising a frontispiece portrait, an engraved title-page (verso blank), a dedication (pp. 8, the last page blank except for the border), the psalms in shorthand (pp. 215), and a final page listing the scholars that were his 'first encouragers'; a fine copy, in contemporary panelled black morocco, gilt; with an eighteenth-century gift inscription on a loose paper (formerly a wrapper). **\$5100**

First edition, the issue with Samuel Botley in the imprint – an extremely attractive miniature Psalms in shorthand by a 'skilled and celebrated' practitioner whose work was known to Pepys (though Pepys himself employed a rival system).

**'Amongst the most extraordinary volumes [among seventeenth-century miniature books] are the all-engraved editions of the Whole Book of Psalms in Meter and the New Testament in the shorthand of Jeremiah Rich,** a leading stenography specialist of the period (circa 1660) who perfected the system invented by his uncle, William Cartwright, but without giving him credit, claiming it to be his own invention. ... All the copies we have seen are extremely well engraved, showing hardly any signs of wear and must have taken years to produce. Their manufacture did evidently require a very steady hand and infinite patience. Most copies are beautifully bound in contemporary black morocco and are finely gilt-tooled. They were obviously prized possessions and have remained most desirable collector's items to this date' (Bondy)

Rich's first publication was his *Semography* in 1642, presenting an updated version of the system of shorthand invented by his uncle William Cartwright – the work reappeared several times under different titles. 'Rich was himself a skilled and celebrated shorthand writer, claiming to have recorded the trial at the Old Bailey of John Lilburne in August 1653 (no copy





**61 [RAJIC, Jovan.] [Title in Serbian:]** *Sobranie raznykh nedelnykh i prazdnichnykh npravouchitel'nykh pouchenii, v trekh chastekh...* [Collection of various edifying weekly and feast day sermons, in three parts...]. *Vienna, Stefan Blagorodnom i Novakoviche, 1793.*

3 parts in one vol., folio, 4, 92, 87, 75 leaves; printed 39 lines to a page, title with engraved vignette and within ornamental border, engraved initials and type ornament throughout; a very good, fresh copy, small wormhole to gutter of first few gatherings not affecting text; in a ?Serbian contemporary binding of mottled sheep, gilt border, spine gilt in compartments, rubbed and worn, front hinge starting, top section of spine defective, lettering now illegible.

**\$2100**

First edition in Serbian, of a collection of sermons edited by the influential Serbian historian, poet and theologian, Jovan Rajic (1726–1801), translated from Church Slavonic. In 1794/5 Rajic published his monumental *History of Various Slavonic Peoples, especially the Bulgarians, Croats and Serbs* (*Istoriia raznykh slavianskikh narodov, naipache bolgar, khorvatov i serbov*), which was a synthesis of all earlier Serbian historiographic literature and remained an important source for national history well into the 19<sup>th</sup> century.

OCLC cites a copy at New York Public Library (previously no. 786 in the Fekula Collection), and an imperfect copy at Cambridge.

has survived). A tiny volume only 5/8 inch square in the Bodleian Library (MS Eng. misc. g.2) contains his own shorthand notes of a contemporary sermon. Rich may at one time have been employed as a writing-master at the free school in the Old Jewry, London. However, he was also active in other fields. By 1648, if not earlier, he was a cavalry trooper in Colonel Nathaniel Rich's regiment of the New Model Army', and a then served on a frigate during the First Anglo-Dutch War. (*Oxford DNB*). As well as his works on and in shorthand, Rich published a number of other original works including poetry.

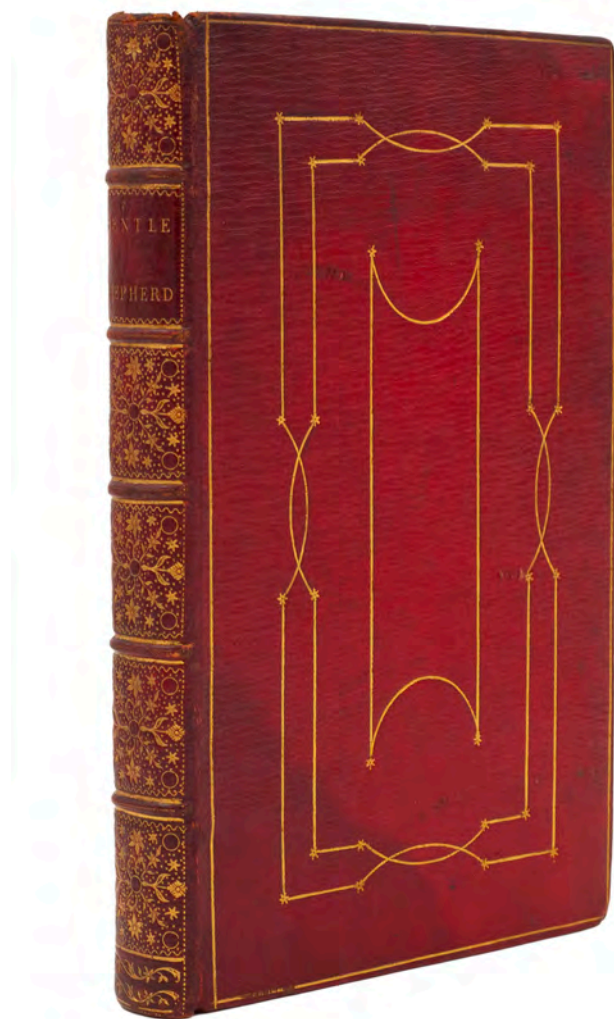
On 16 April 1661, Pepys recorded: 'So soon as word was brought me that Mr. [William] Coventry was come with the barge to the Tower, I went to him, and found him reading of the Psalms in short hand (which he is now busy about), and had good sport about the long marks that are made there for sentences in divinity, which he is never like to make use of' – these were probably the present psalms as the ones produced according to Shelton's system were not published until later.

There are three issues, all undated, the others bearing the imprint 'London Printed for the author ...' and 'Sould by ye author ... John Clarke ... and Dan:l White'; of the present issue, ESTC records seven locations: British Library, Cambridge, Bodley, Senate House; Harvard and NYPL. Samuel Botley later published his own version of Rich's guide to shorthand as *Maximum in Minimo* (1674), adding signs for law terms.

Wing B2805; Bondy pp. 17–20 (mistakenly illustrating a *New Testament* as the *Psalms*), as does Pistner, *A Matter of Size*, 44; Westby-Gibson, *Bibliography of Shorthand* p. 190 (version b).







**62 RAMSAY, Allan.** *The Gentle Shepherd, a Scotch Pastoral ... attempted in English by Margaret Turner. London: Printed for the Author, by T. Bensley; and sold by G. Nicol ... and by Mrs. Turner ... 1790.*

8vo, pp. viii, xi, [1], [2], [206 (facing spread in Scots and English, ff. 103)], [1], 6, [2 (errata)]; a fine copy in attractive contemporary straight-grain morocco, panelled gilt to a geometric design, spine gilt in six compartments with circles and flowers on a pointillé field, purple watered silk endpapers, head of spine chipped; ownership inscription 'M: Vincent' to title-page. **\$720**

**First edition of this parallel-text translation of Ramsay's Scots verse drama**, a subscriber's copy from the library of Mary, Lady Vincent, née Chiswell, wife of Sir Francis Vincent (1747–1793), resident consul at Venice.

Curiously there had been two earlier 'translations' of Ramsay's drama, in 1777 by Cornelius Vanderstop, and in 1785 by W. Ward. Turner later published a novel *Infatuation; or Sketches from Nature* (1810).

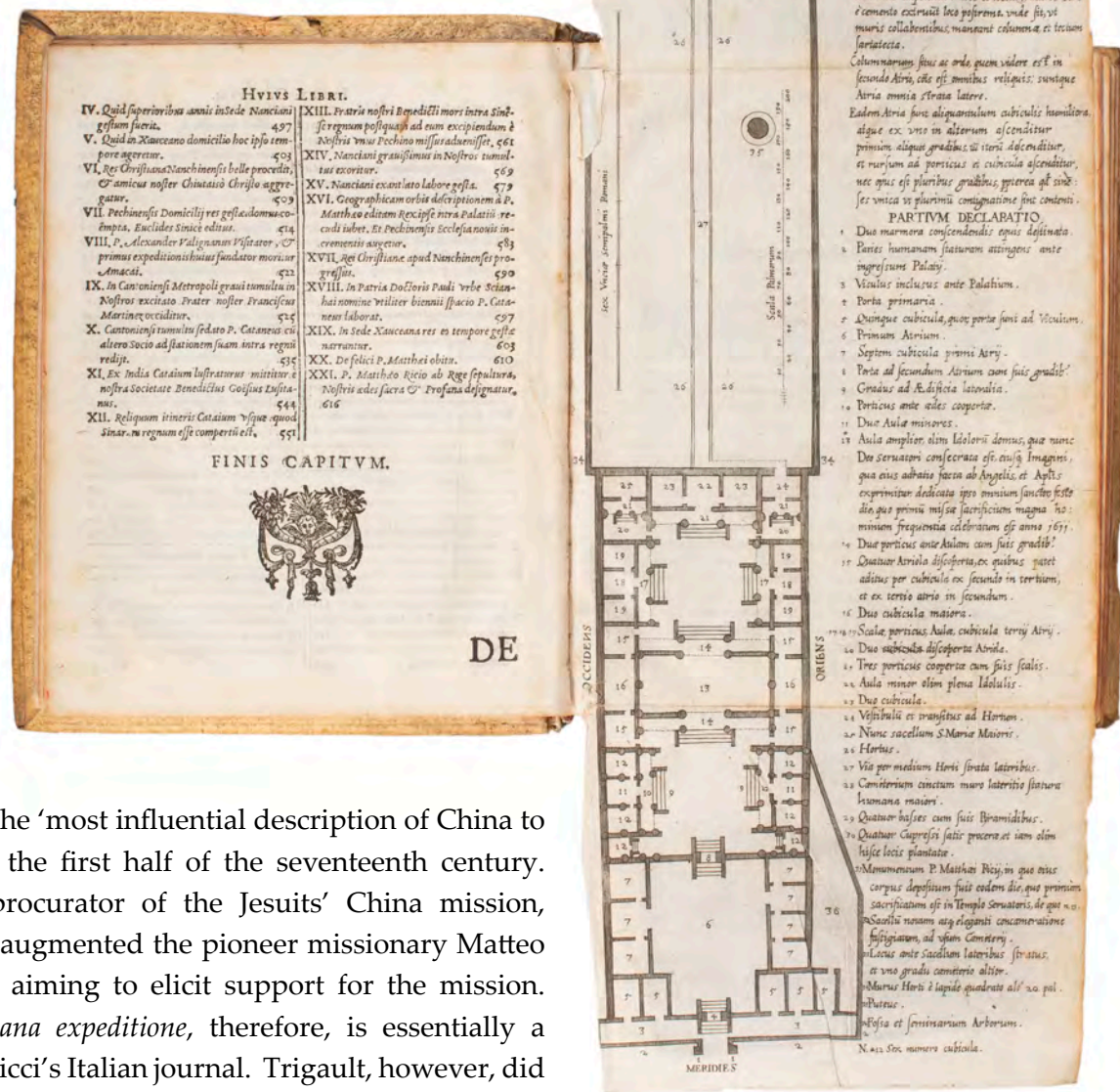
Jackson 13871.

#### REOPENING THE DOOR TO CHINA

**63 RICCI, Matteo, and Nicolas TRIGAULT.** *De Christiana expeditione apud Sinas suscepta ab Societate Jesu. Ex P. Matthaei Ricii eiusdem Societatis com[m]entariis, libri V ... In quibus Sinensis regni mores, leges atq[ue] instituta et novae illius ecclesiae difficillima primordia accurate et summa fide describuntur. Auctore P. Nicolao Trigautio Belga ex eadem Societate. Augsburg, Christoph Mang, 1615.*

Small 4to, pp. [12], 646, [10 (index, errata, colophon)], [2 (blank)]; with engraved title incorporating Ricci's map of China and portraits of St Francis Xavier and Ricci, folding plan (with explanatory text) of the villa in Peking converted into a church with Ricci's tomb (bound facing p. 1), engraved initials, head- and tailpieces; a4v and b1r strengthened at gutter, a few tears (without loss) to folding plan, small wormhole to lower gutter of quires O–V, occasional light foxing; overall very good in contemporary blind-tooled pigskin over wooden boards, covers with concentric frames incorporating medallions, brass catches to upper cover, remains of clasps, bevelled edges, four raised bands to spine with 'Sina' written in second compartment, edges red; small tears at head of spine, covers rubbed; ink inscription at head of title 'Coll. Olom. Soc[ieta]tis Jesu Cat. inscript. an[n]o 1621 sub Lit. XV num. 47' (i.e. the Jesuit College at Olomouc). **\$9000**





First edition. The ‘most influential description of China to appear during the first half of the seventeenth century. Trigault, the procurator of the Jesuits’ China mission, translated and augmented the pioneer missionary Matteo Ricci’s journal, aiming to elicit support for the mission. The *De Christiana expeditione*, therefore, is essentially a translation of Ricci’s Italian journal. Trigault, however, did not merely translate the journal; he omitted or changed many passages, rearranged its parts, and added material from other Chinese missionaries to complete the story and to depict China and the Jesuit mission in a more favorable light. The resulting volume contains a history of the Jesuit mission in China from its inception in 1583 until Ricci’s death in 1610, the same year in which Trigault arrived in China. It includes a wealth of information about China in the chapters which recount the history of the mission, prefaced by eleven chapters describing Chinese geography, people, laws, government, religion, learning, commerce, and the like. The *De Christiana expeditione*, despite its departures from Ricci’s original journal, provided European readers with more, better organized, and more accurate information about China than was ever before available’ (Lach III pp. 512-3). Three Latin editions had appeared by 1617, and translations were published in French (1616, 1617 and 1618), German (1617), Spanish (1621) and Italian (1622). Extracts in English were included in *Purchas his pilgrimes* (1625), but the first

full edition in English, by L. J. Gallagher, did not appear until 1953. The Italian manuscript of Ricci’s original text remained unpublished until 1911.

‘The appearance of Trigault’s book in 1615 took Europe by surprise. It reopened the door to China, which was first opened by Marco Polo, three centuries before, and then closed behind him by an incredulous public, who received the greater part of his fabulous narrative as the beguiling tales of a capricious traveler ... [It] probably had more effect on the literary and scientific, the philosophical and the religious, phases of life in Europe than any other historical volume of the seventeenth century ... It opened a new world’ (Gallagher pp. xvii–xix).

Cordier, *Sinica* 809; Sommervogel VIII, 239; Streit V, 2094.

**64 SADLER, Anthony.** The Loyall Mourner, shewing the Murdering of King Charles the First. Fore-shewing the Restoring of King Charles the Second. In an Elegy written and presented unto many, in that fatall Year 1648. Now printed and presented to His Majesty in this signall Year 1660 ... *London, Printed by T. C. for L. Sadler. 1660.*

4to, pp. [4], 8; final page dusty and with a small blank portion torn from the head, else a very good copy, lower edge untrimmed, in recent wrappers. **\$720**

**First edition, scarce,** of an idiosyncratic poem in nine parts, ostensibly written earlier, mourning the death of Charles I and ‘predicting’ the Restoration and the inevitable punishment of the regicides.

How can I then speak out, or speak at all;  
when Grief is turned Epidemicall [?] ...

The King’s Beheaded: and the Royall Crown  
’s stript of Monarchall Rule: the Nobles down:  
The Souldier, sways the Judge: the Sword, the Law:  
a Lawlesse Sword, doth all the Kin[g]dome awe ...

Thus, while these cursed Regicides survive,  
neither Religion, nor the Laws, must thrive.  
let’s therefore pray, that God would safly bring,  
now Charles the Second, our undoubted King,  
unto this native Throne ...

And now its seen, that (maugre Rebels Plots)  
The Name of \_\_\_\_\_

C. R. Lives:  
and  
O. C. Rots

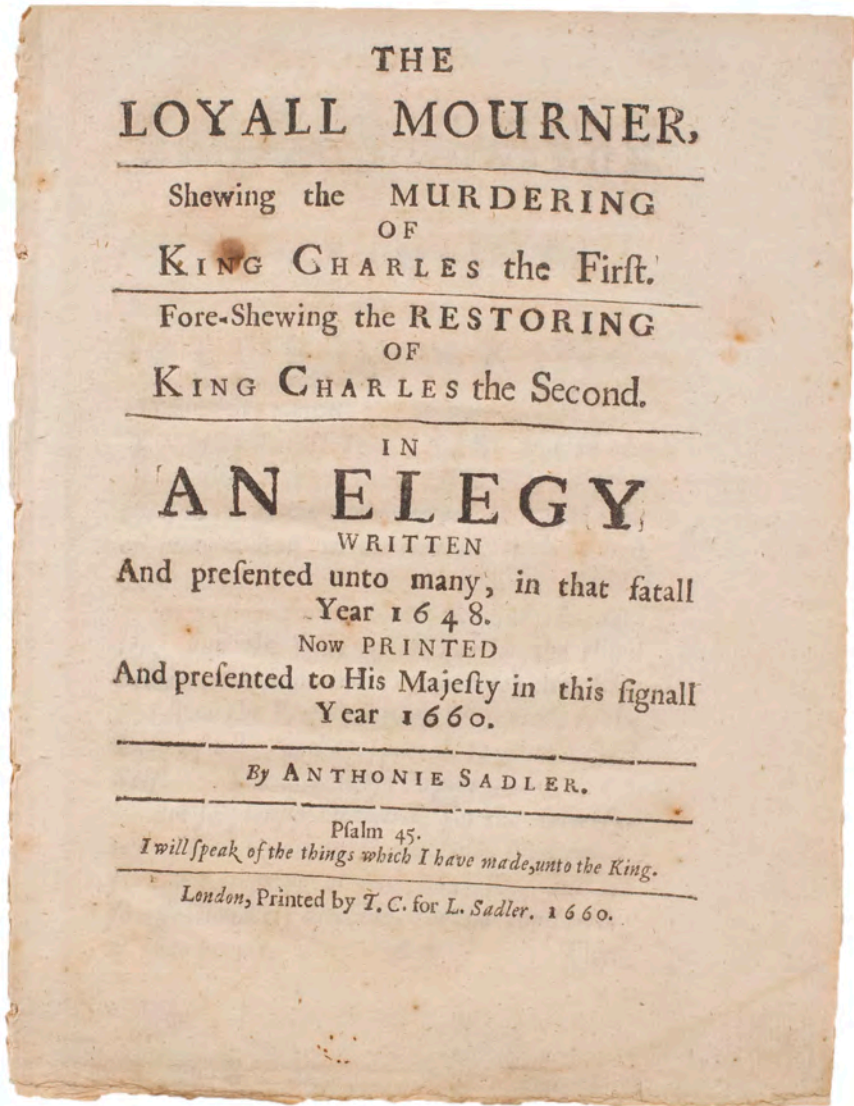


Sadler had been chaplain to Lady Paget from around 1647 until her death in 1655. Probably of Calvinist leanings, after the Restoration he attempted to trumpet his loyalty to Charles II with several publications including the present elegiac-prophetic poem, in which he effectively sought to back-date his allegiance to the King.

It seems no coincidence that the publisher was the bookseller Laurence Sadler (publisher of Hobbes’s Thucydides among other works), to whom the author presumably turned as a kinsman of some ilk.

ESTC shows seven copies in the UK; Huntington only in North America.

Wing S 266.



‘VERGLEICHEN SOLLT’ ICH DICH DEM SOMMERTAG?’

65 SHAKESPEARE, William. Shakespeare’s Sonnette übersetzt von Karl Lachmann. Berlin, G. Reimer, 1820.

Squarish 12mo in sixes, pp. [2], 153, [1]; printed on thick paper; some slight offset to title-page from turn-ins but a handsome copy in contemporary polished calf, covers and spine tooled in gilt and blind, speckled edges, pink glazed endpapers; contemporary engraved ticket of Lintern’s Music Warehouse in Bath. \$1150

First complete edition in German of Shakespeare’s sonnets, this copy retailed in contemporary Bath. The translation is by the philologist and teacher Karl Lachmann, who went on to translate *Macbeth* in 1829 and is now best known for his landmark edition of Lucretius (1850).

Lintern’s Music Warehouse opened in Bath in the early 1780s, retailing instruments and music and doing a small amount of publishing. After James Lintern’s death, business declined, and it was taken over by George Packer in 1819.





# BENGALESE COSTUME

**66 SOLVYNS, François Baltazard.** The Costume of Hindostan, elucidated by sixty coloured engravings; with descriptions in English and French, taken in the years 1798 and 1799. By Balt. Solvyns, of Calcutta. London, W. Bulmer and Co. for Edward Orme, 1804 [–1805].

Folio, pp. [132], with 60 hand-coloured engraved plates (4 soft-ground etchings, the remainder stipple and line, dated January 1804 to January 1805); text in English and French, paper watermarked 'J. Ruse 1800', '1801 J. Whatman', and 'E. & P. 1802'; occasional light spotting, a few marks, some offsetting from plates, small chip at foot of plate 32 text leaf, marginal marks to plate 43 and facing page, upper corners a little bumped; overall very good in contemporary red straight-grained morocco, gilt Greek key and foliate border to covers, spine in compartments lettered and richly decorated in gilt, gilt edges, marbled endpapers; small loss at foot of spine, some wear to joints and edges, corners bumped and worn, some abrasions to covers, hinges reinforced. **\$5400**

First edition in book form (originally issued in parts) of this superb record of the people of Bengal by the Flemish painter and ethnographer Solvyns (1760–1824), issued by the engraver and publisher Edward Orme (1775–1848).

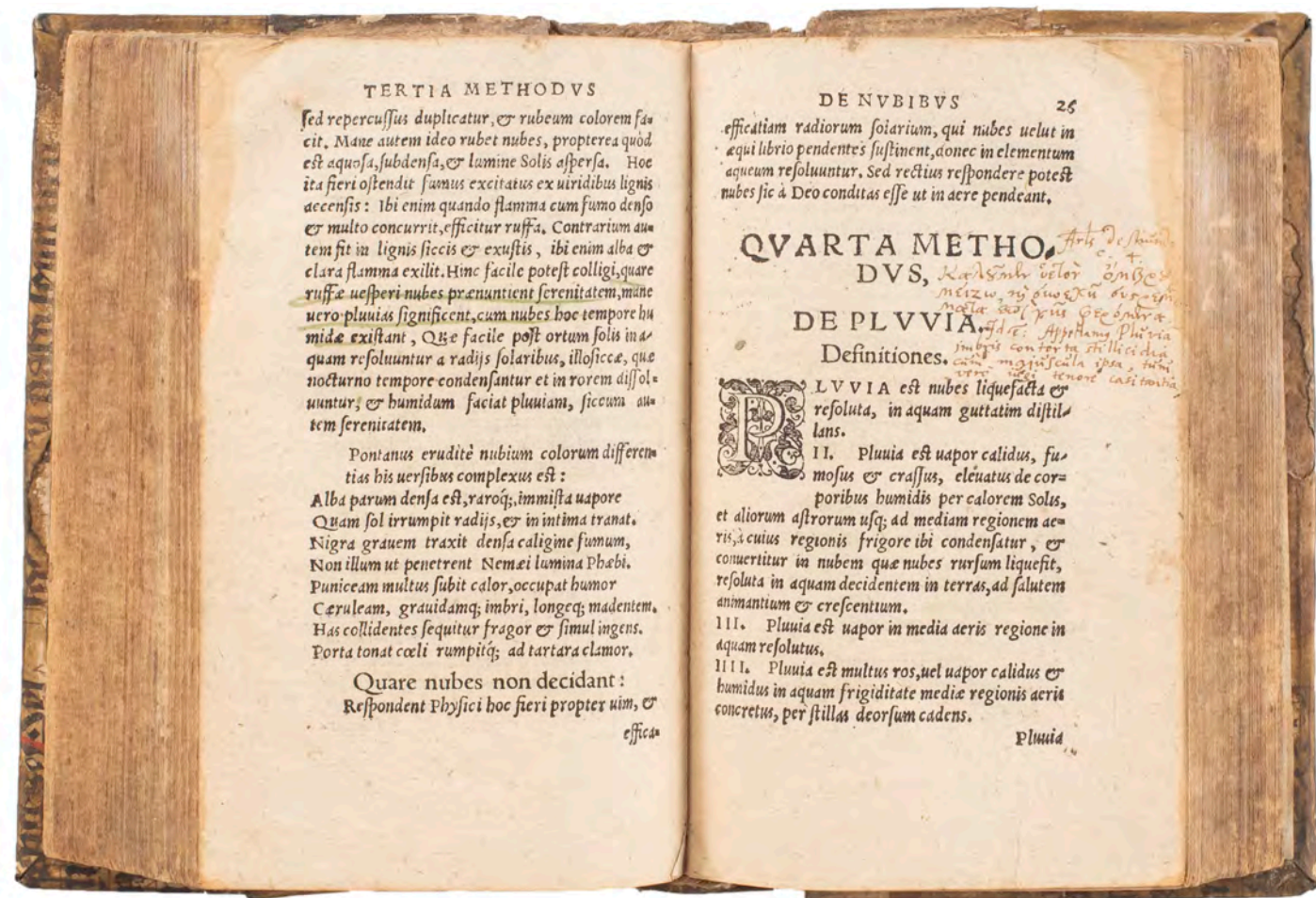
Originally a marine painter, Solvyns left Europe to seek his fortune in India, residing in Calcutta from 1791 to 1804. He is best known for his commercially unsuccessful *A collection of two hundred and fifty coloured etchings descriptive of the manners, customs and dresses of the Hindoos*, published in Calcutta in 1799 in twelve parts. Edward Orme – 'after Rudolph Ackermann, the most important publisher of illustrated books during the short golden age of the coloured aquatint' (ODNB) – had his brother William make watercolour copies from Solvyns originals, upon which the engravings for *The costume of Hindostan* are based. 'These copies are much better drawn than Solvyn's originals', and the plates here 'are correspondingly an improvement on Solvyn's etchings' (Abbey).

The plates depict various musicians and soldiers, as well as, for example, a Brahmin, astrologer, weaver, porter, fisherman, hog-keeper, bird-catcher, hookah purveyor, barber, dancer, and a 'woman of distinction'. The preface hopes that the work will contribute to 'abolishing the extremes of prepossession as well as of prejudice, that have prevailed for ages relative to these people'. A second edition was published in 1807.

Abbey Travel, 429 (1807 ed.).







## ON MATTERS METEORIC

67 **STANHUF, Michael.** De meteoris libri duo, quorum prior tradit de aethere et elementis. Posterior complectitur omnium fere meteororum prolixam explicationem ... Wittenberg, [Johann Krafft for Samuel Selfisch], 1578. [Bound with:]

**FRITSCH, Marcus and Johannes HAGIUS.** Meteororum hoc est impraessionum aerearum et mirabilium naturae operum, loci fere omnes, methodo dialectica conscripti ... a M. Marco Frytschio Laubano, et nunc pluribus in locis aucti et emendati a M. Iohanne Hagio. Wittenberg, Hans Lufft, 1581.

2 works in 1 vol., small 8vo, ff. [168], woodcut device to title and last leaf; [16], 182, woodcut initials; some chips to fore-edge of first title and paper flaw at foot of P7, small marginal wormholes at end of second work, some marginal damp staining, toned; overall very good in contemporary half blind-tooled pigskin over wooden boards partly covered with fragments from a mid-15th-century German gradual; wear to extremities, some staining, a little worming; a few early manuscript annotations in two hands, some underlining in green ink.

\$3300

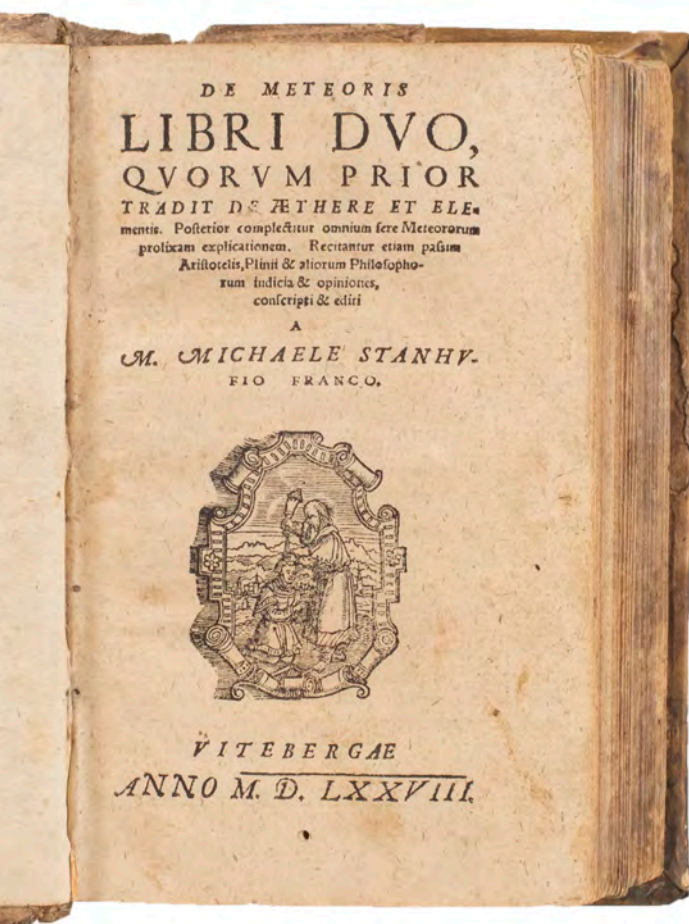
An attractive *Sammelband* of two scarce astronomical works, in an appealing contemporary binding and with some interesting annotations, opening with the second edition (first 1562) of the chief work of Michael Stanhuf (d. 1608), a student of Melanchthon at Wittenberg.

Divided into two books, Stanhuf's *De meteoris* begins by considering the nature of the earth, stars and planets, and the question of their motions, as well as eclipses and the four elements, before proceeding to discuss, *inter alia*, meteors and comets, shooting stars, halos, rainbows, snow, thunder and lightning, and earthquakes. Stanhuf shows himself to be a staunch opponent of the Copernican system and an ardent believer in celestial portents and prodigies.

The second work (first published in 1555), edited by the Wittenberg professor of mathematics Johannes Hagius, tackles the nature, cause and effects of meteors, as well as comets, the Milky Way, parhelions, clouds, rain, frost, hail, winds, typhoons, and tides, amongst other meteorological matter.

Two interesting manuscript annotations in the first work concern solar eclipses (F1v) and calamitous floods befalling various German towns in May 1613 (P3v). Those in the second include Greek and Latin definitions (e.g. for clouds) drawn from Aristotle's *De Mundo*. The attractive binding bears fragments from a gradual produced in Germany in the mid-1400s, including two lines of Latin chant opening *Exurge domine* with neumes resembling Hufnagel notation.

I. Adams S1631; VD16 S8565; OCLC records only one copy in the US, at Harvard; Library Hub shows copies at the British Library, Lambeth Palace, Trinity College Dublin, and Trinity Hall. II. Adams F1055; VD16 F3029; only one copy in the US on OCLC, at University of Wisconsin; Library Hub shows one copy, at Gonville and Caius College, with Adams adding another at Clare College.





68 **STATIUS, Publius Papinius.** Statii Sylvae cum Domitii commentariis. Et Avancii sui emendationibus. Statii Thebais cum Lactantii commentariis. Statii Achilleis cum Matura[n]tii co[m]mentariis. Domitii alie annotationes. *Venice, Pietro Quarengi, 15 January 1498/99 and 1 July 1499.*

Folio, ff. CCIII, [1 (blank)]; woodcut initials, colophons to ff. LXv and CCIIIv; 2 small holes to front free endpaper, small burn mark to title, small wormhole to first few quires and another marginal wormhole towards end, occasional ink marks, a few leaves browned, some marginal damp staining to last few leaves; overall very good in 18th-century Spanish mottled sheep, gilt border to covers, spine in compartments with gilt red morocco lettering-piece (chipped), fore-edge decorated with arms of Davila and Toledo and with title inked at centre, marbled endpapers; some wear to spine, joints, edges and corners, a few small abrasions to covers; printed label pasted to foot of a2r ‘Biblioteca del Excmo. Señor Marques de Astorga’ with manuscript note added below ‘nunc ex Libris Aristide Marre’; numerous early interlinear and marginal annotations (slightly trimmed), occasional manicules. **\$7500**

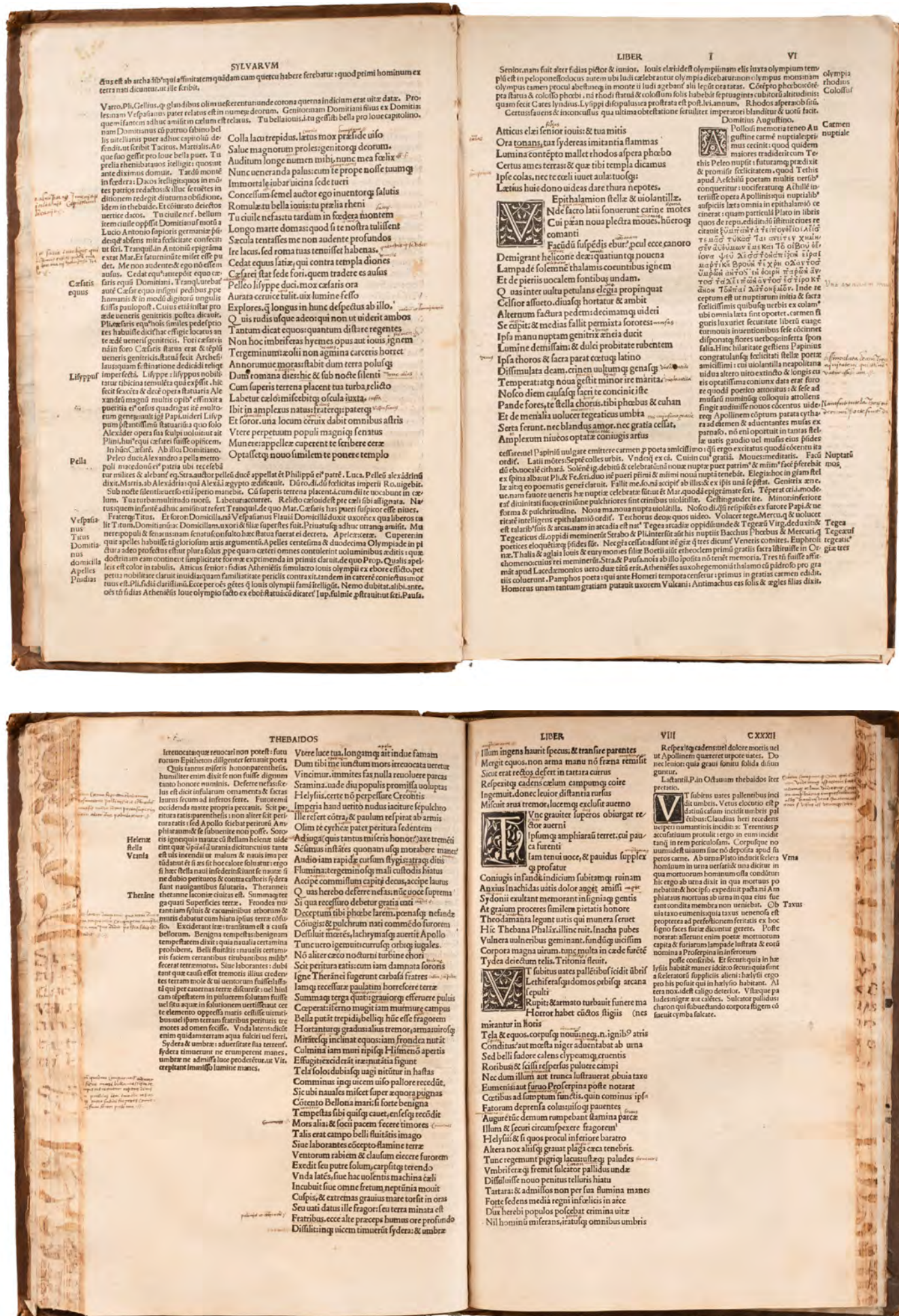
Attractive incunable edition of the works of the first-century Roman poet Statius, with numerous early marginal annotations, and from the noted library of the marquesses of Astorga.

The volume opens with the *Silvae*, a collection of poems in five books addressed to patrons including the emperor Domitian, containing Statius’s famous lines on the death of a friend’s parrot. His twelve-book epic hexameter poem the *Thebaid* follows, relating the quarrel between Oedipus’ sons Eteocles and Polyneices, and the collection ends with the unfinished *Achilleid*, telling the story of Achilles up to his departure for Troy, including his adventures on Scyros disguised as a girl. The text is accompanied by the considerable commentaries of the Italian humanists Domizio Calderino and Francesco Maturanzio, as well as that attributed to Lactantius Placidus.

This copy is enhanced by numerous interlinear and marginal annotations, mostly in a single elegant near contemporary hand. These are found throughout the *Silvae* and to books 1 and 7 to 12 of the *Thebaid* and demonstrate a close scholarly engagement with Statius’s text. Our annotator shows a particular interest in the latter part of the *Thebaid* when the fighting begins, leading up to the fatal combat of Eteocles and Polyneices, and Jocasta’s suicide, in book 11.

*Provenance:* 1. From the library of Gómez Dávila y Toledo (c. 1535–1616), marquess of Velada, a major figure at the Spanish court from the 1590s until his death, and a great collector. The fore-edge here bears two armorial shields of Davila and Toledo, surmounted by crowns, with the title inked at the centre. 2. Absorbed into the vast library of the marquesses of Astorga, and sold at the Astorga sale in Paris in 1870 (*Catalogue de la bibliothèque de son excellence le Marquis d’Astorga ... troisième partie*, lot 857). 3. Acquired, most likely at the above sale, by the French linguist Aristide Marre (1823–1918).

BMC V 514; Bod-Inc S-289; Goff S-694; ISTC is00694000.





69     **STOW, John.** The Abridgement of the English Chronicle, first collected by M. John Stow, and after him augmented with very many memorable Antiquities, and continued with Matters forreine and domesticall, unto the Beginning of the Yeare, 1618. By E[dmund] H[owes] Gentleman. ... London, for the Company of Stationers, 1618.

8vo, pp. [12], 464, 467-486, 489-568, [42], wanting the blanks A1, A8 and 2Q8; printed in black letter; very good copy in dark contemporary sheep, neatly (if a little tightly) rebacked and edges renewed; bookplates of Henry Devenish Harben and Eric Gerald Stanley, professor of Anglo-Saxon at Oxford. **\$1500**

Stow's *Summarie of Englyshe Chronicles* first appeared in 1565 and the *Abridgement* was frequently reprinted and supplemented by the author and, from 1602, by Edmund Howes until this, the final edition, in 1618.

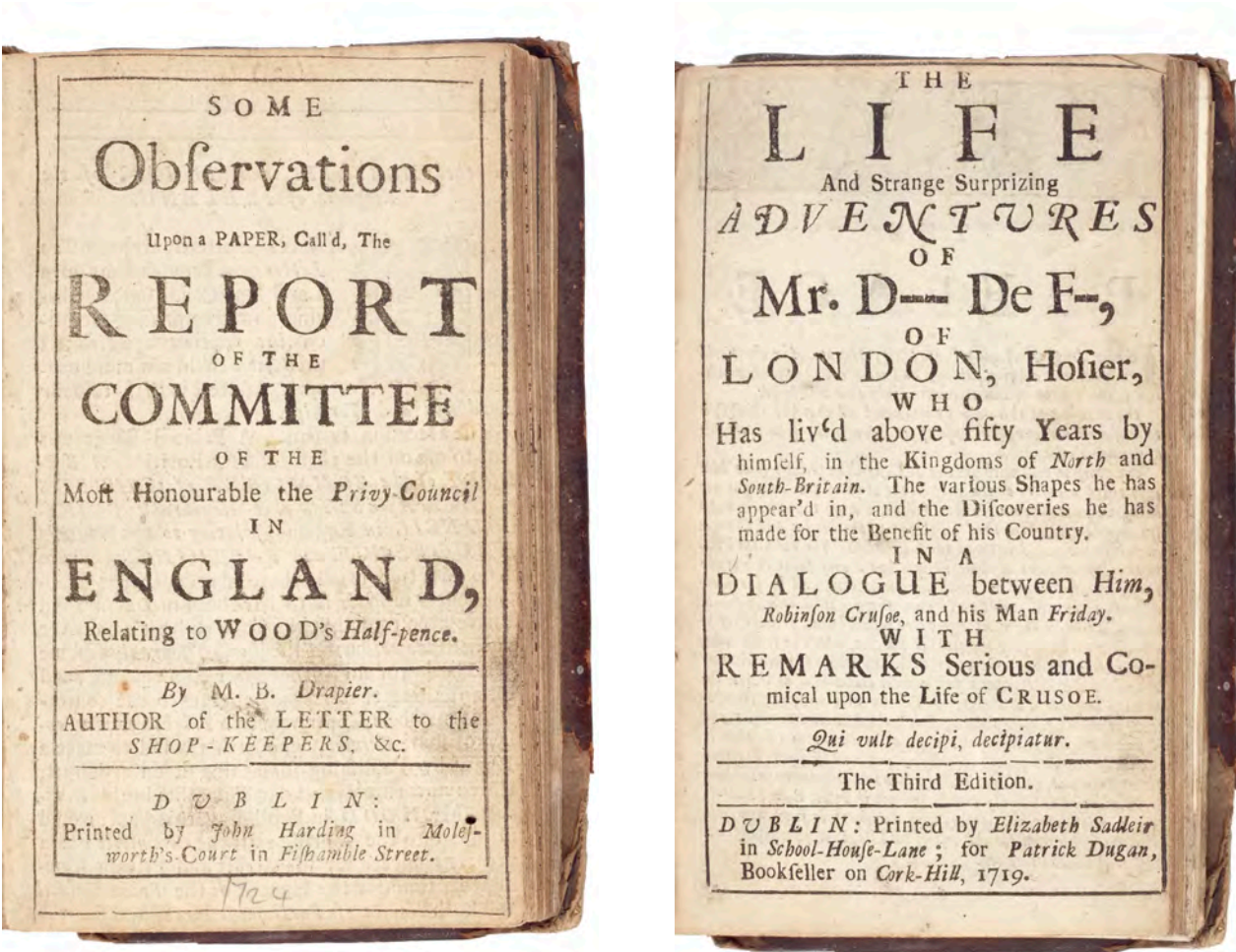
'Howes's continuation of the *Abridgement* includes a mix of elements. Odd events such as the birth of lion cubs in the Tower of London and the discovery of a whale's dead body far up the Thames estuary, in which one might see omens or the hand of God, contrast with lengthy discussions of important political events such as the Gunpowder Plot, the creation of the East India Company, and news from Virginia, where Stow had chronicled the history of English efforts at colonization from 1584 to his date of writing' (*Oxford DNB*). **Among the final entries is the report (April 1618) of Lord Delaware's second voyage to Virginia** (he was to die *en route* though news did not reach England until October): 'he builded a very faire shippe, and went now in it himselfe, and after him went Captaine Henry Spilman [Spelman, who was rescued by Pocahontas] with thirty persons, this Captaine Spilman had been formerly tenne yeares in Virginia, knew most of the Kings of that Country, and spake their Languages very understandingly'.

STC 23332; Alden 618/128.

THE THIRD DRAPIER'S LETTER  
PLUS RARE IRISH IMPRINTS, AND A CRUSOE PARODY

70     **[SWIFT, Jonathan].** Some Observations upon a Paper, call'd, the Report of the Committee of the most honourable Privy-Council in England, relating to Wood's Half-pence. By M. B. Drapier ... Dublin: Printed by John Harding ... [1724]. [Bound with ten other pamphlets, 1719-25.]

Small 8vo, pp. 32; cut very close, shaving the outer edge of several leaves and cropping or shaving the last lines of most pages in the first gathering. Bound with ten other works, 8vo., in contemporary panelled calf, worn, corners and headcaps chipped; small wormhole through front third of volume, occasionally touching a letter, sense always recoverable; ownership inscription in monogram to title-page of first-bound work (Bradley, *The Artificial Gardiner*, 1717), dated 1720. **\$12,000**



First edition of the third of Swift's famous Drapier's Letters, in a strictly contemporary Irish tract volume including two further pamphlets on Wood's coinage (which had inspired the Letters), two very rare Belfast imprints on the Presbyterian subscription controversy of 1720, and Dublin editions of a Defoe pamphlet and Charles Gildon's parodic *Life and strange surprizing Adventures of Mr. D— De F—*.

The notorious Patent granted to the Englishman William Wood in 1722 for coining copper half-pence for Ireland, a measure imposed without consultation or consent, could have debased the whole currency. Despite a general clamour against the measure there was no effective opposition from official circles. Early in 1724 Swift entered the campaign with *A Letter to the Shop-Keepers*, advocating a boycott of the currency, followed by four more pseudonymous Letters, all written in the guise of a Dublin linen draper and published between March and December. Blocking Wood's half-pence became so important to Swift that he interrupted the writing of *Gulliver's Travels* for the cause.

The third Letter, printed on 25 August 1724, was written in response to the defence of Wood's coin by a privy-council committee. The 'Drapier' argued here that the rights of the Irish people have been abnegated by the passing of the patent without recourse to the Irish Parliament ('**Am I a Free-Man in England, and do I become a Slave in six Hours by crossing the Channel?**'), and points to Wood's embroilment in a similar scheme for Massachusetts: 'He hath already tried his Faculty in New-England, and I hope he will meet with an EQUAL RECEPTION here; what That was [*i.e.* a boycott] I leave to the Publick Intelligence'. Swift



closes with one of the most famous images of the Drapier's letters, presenting himself as David, with 'a Sling and a Stone' and Wood as Goliath, with a 'Helmet of Brass ... a Coat of Mail ... Greaves of Brass ... and a Target of Brass .... In short ... all over Brass.'

After the fourth letter, the printer Harding was arrested, and a £300 reward was offered for the discovery of the author; but no one gave Swift away. By the fifth, in December, his cause was almost won, and early in 1725 Carteret recommended to the English government that the Patent should be cancelled; Wood finally surrendered it in August. Swift still had two further letters in reserve, but they remained in manuscript until the collected *Works* of 1735.

**Separate editions of the Drapier's letters are all very scarce in commerce.** The Swift collector T. A. Hollick had the first, second, and fifth (sale, Sotheby's, 19 May 1980), but no other examples are noted in auction records since 1975. **Of the present letter, which was reprinted three times within the year, ESTC records only thirteen copies, and there are none in auction records since 1913.**

**It is even rarer to find one, as here, in a contemporary tract volume, especially one that includes two other scarce works on Wood's coinage.** *Remarks upon Mr. Wood's Coyn and Proceedings* by Sir Michael Creagh, a former Lord Mayor of Dublin, draws pointed parallels between Wood's scheme and 'John Laws Missipissy (*sic*) Company', even going so far as to suggest that Law, who was then back in England, might actually be behind the scheme, so devious is it. Equally significant, and 'probably written by one of Swift's friends' (Herbert Davis) is *A Word or two to the People of Ireland, concerning the Brass Money*, which was published on 19 August, before Swift's third letter, and mentions 'M. B. the Drapier's two Letters, which I don't doubt have been carefully perused by all in this City'. The author also presages Swift's adoption of David and Goliath imagery – Wood (a 'Dealer in Dross' and a 'little domineering Tyrant') 'only thinks to tread the Stage as their great Goliah, but who knows but he may meet with a David among us, who thus defies all our Hosts' – suggesting the author may have seen Swift's third letter in draft.

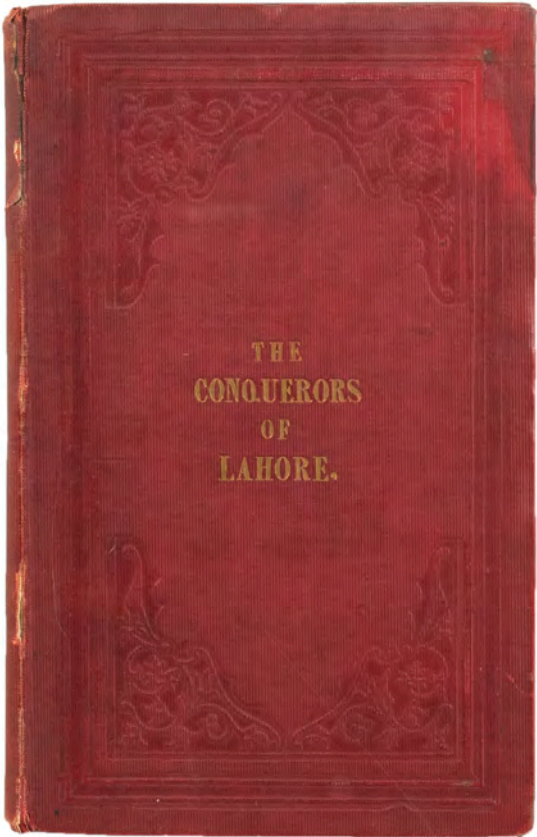
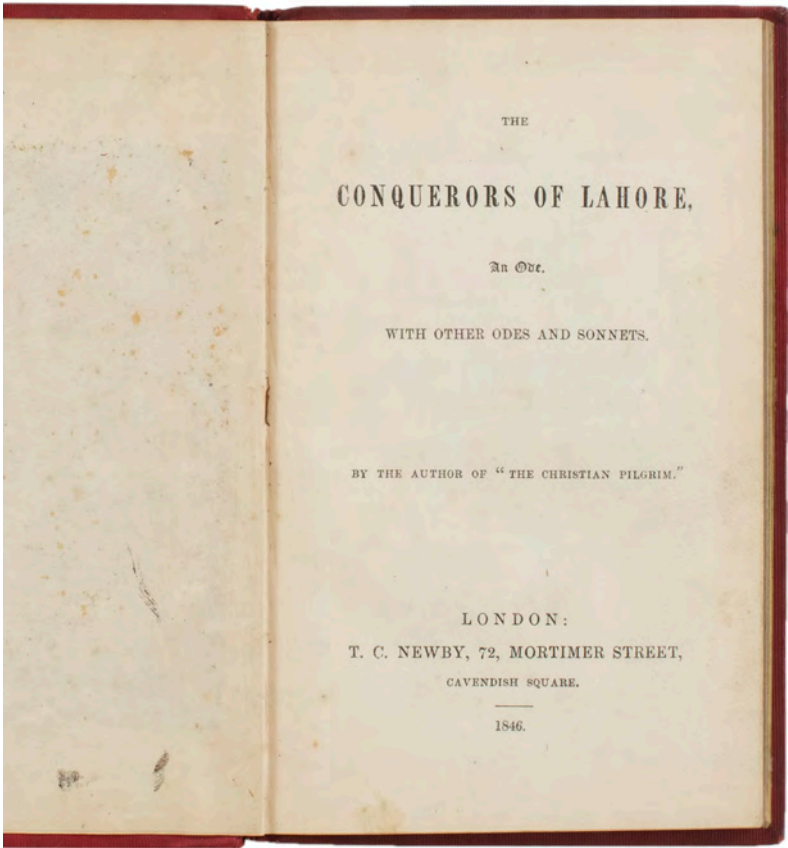
*A full list of contents is available on request.*

A GIFT FROM TENNYSON TO HIS AUNT

**71 [PEEL, Edmund].** The Conquerors of Lahore, an Ode. With other Odes and Sonnets ... *London: T. C. Newby ... 1846.*

Small 8vo., pp. [4], 59, [1]; a very good copy in the original red publisher's cloth, cover blocked in blind and lettered gilt, joints frayed; bookplate(?) removed from front free-endpaper, presentation inscription to front pastedown. \$720

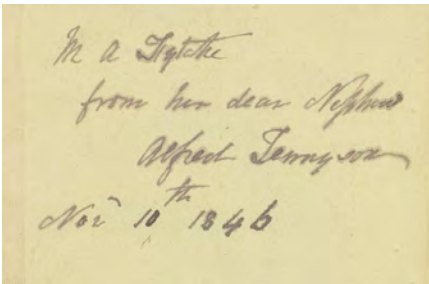
First edition, very scarce, of this collection of poems by Tennyson's friend the amateur poet Edmund Peel, including one poem 'To the poet, Tennyson'.



Edmund Peel (d. 1877), cousin to the then Prime Minister Sir Robert Peel (who had awarded Tennyson a pension in 1845), was an admirer of Tennyson and became a friend in the 1840s, when he was living at Bonchurch, on the Isle of White. Tennyson visited the island in 1846, when he, Peel and another local clergyman by the named of White 'threaded the Needles on a day in June', and then composed together an 'Extempore Sonnet' to mark the occasion – Peel contributed three lines to Tennyson's nine. As well as the titular celebration of British colonial might, there are poems on Borodino and 'the Fountains of the Nile', and sonnets to Wordsworth, Robert Peel, and Lawrence Peel (his brother, the chief justice of the supreme court at Calcutta).

It was presumably on his visit in 1846 that Tennyson acquired the present volume, which he gifted later in the year to his aunt: **'M A Fytche / from her dear Nephew / Alfred Tennyson / Nov 10<sup>th</sup> 1846'**. Tennyson and Peel later met again in 1853, when Tennyson was on the Isle of White looking for property.

LibraryHub and OCLC (which list the work as anonymous) show copies at Bodley, BL, Cambridge, V&A, NLS; and Illinois.





**72 TENNYSON, Alfred, Lord Tennyson.** In Memoriam. London: Edward Moxon ... 1850.

8vo., pp. vii, [1], 210; with an 8-page Moxon catalogue dated February 1850 inserted between the front endpapers; a good copy in the original purple ribbed cloth faded to brown, a little rubbed, some spotting to back cover. **\$1200**

First edition, first issue, with the misprints on page 2 ('the sullen tree' for 'thee sullen tree') and page 198 ('baseness' for 'bareness').

Tennyson's beloved Cambridge friend Arthur Henry Hallam (see item 32) died suddenly in Vienna in 1833. Tennyson was shattered by the news and began to write the first lines of *In Memoriam* even before 'lost Arthur's loved remains' reached England. He continued working on the poem for seventeen years, one of the most moving evocations of loss in English, touching also many of the deep concerns of the day. Queen Victoria was among its admirers.

Wise I, 37; Hayward 246.

CASTLEREAGH'S HALF-BROTHER IN CONSTANTINOPLE

**73 VANE, Charles William Vane, Marquess of Londonderry.** A Steam Voyage to Constantinople, by the Rhine and the Danube, in 1840–41, and to Portugal, Spain, &c., in 1839 ... To which is annexed, the author's correspondence with Prince Metternich, Lords Ponsonby, Palmerston, &c. ... London, Henry Colburn, 1842.

2 vols, 8vo, pp. [2], xii, 354, with engraved frontispiece and 1 plate; [2], ix, [1], 354, [26 (publisher's advertisements dated Jan. and May 1841)], with engraved frontispiece; light foxing to frontispieces and occasionally elsewhere, a very few small marks; very good in original mauve cloth by Leighton & Eeles (binder's ticket), upper covers with gilt centrepiece depicting oriental scene, spines lettered in gilt, lower covers blocked in blind, pale yellow endpapers; spines sunned, some discolouring to covers; circular bookplates of Lord Eldon to front free endpapers. **\$1800**

**First edition, scarce on the market,** of this 'very interesting work' (Blackmer) by Vane (1778–1854), the half-brother of Lord Castlereagh who served under Wellington in the Peninsular War and later as ambassador at the Congress of Vienna.

Although criticised for his love of drink, women, and finery (which earned him the nickname 'the golden peacock'), Vane showed remarkable bravery as a cavalry officer and skill in negotiating with the likes of Metternich. This work dates from a period of foreign travel undertaken during a break in his career.



The majority of the first volume is devoted to Vane's time in Constantinople, covering, for example, its shops (and traders' habit of cheating Europeans), Turkish compliments, youthful troops, the beauty of Turkish women, peering through a trap door in the royal apartments 'affording a view of the sea rolling beneath', slavery, and the Hagia Sophia at Ramadan. The second encompasses other travels, taking in Smyrna, Corfu, Athens, Malta, Portugal, and Spain. There are frontispiece portraits of Prince Metternich and Sultan Abdulmejid, and a fine lithographed view of Constantinople by Day & Haghe. The bindings feature an attractive gilt centrepiece portraying an oriental dancer and musicians performing to an audience.

Blackmer 1611 ('A very interesting work, consisting mainly of political and military observations, with comments on the state of Greece under the Bavarians').

**74 VISSCHER, Nicolaes [I].** Avium vivae et artificiosissimae delineationes. Amsterdam, Nicolaus [I] Visscher, 1659.

Oblong 4to, ff. 24; slight spots, trimmed with minor loss to f. 3, light stain to f. 6, small marginal ink stain to title; a very good copy in modern marbled boards, printed paper label to upper board. **\$4500**

**First and only edition of this rare set of ornithological prints by the famed cartographer Nicolaes Visscher I.**





The fine series of twenty-four plates shows over one hundred figures in natural settings, labelled in Latin, with an engraved title depicting a marketplace with birds for sale, both dead and alive.

STCN 38591878X; Nissen 962; Wood, p. 614 ('curious and very rare').

## THE SINS OF ST KITTS

75 [WILSON, James]. Twenty-five Propositions, humbly presented and respectfully dedicated, and presented, to the Inhabitants of Saint Christopher, for their attentive Perusal, and serious Consideration. [Basseterre,] Printed at the Gazette Office. 1849.

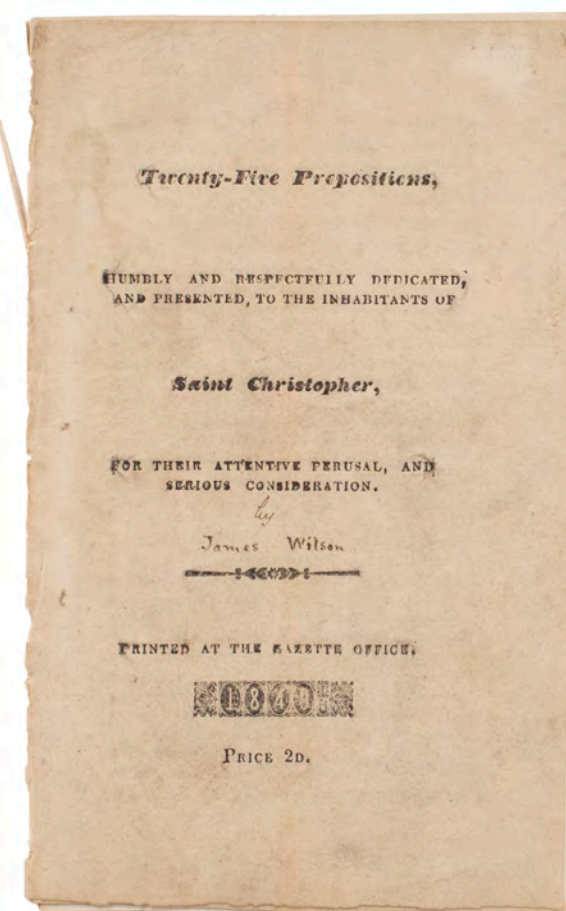
8vo, pp. 13, [1]; author's name added to the title-page in manuscript, two manuscript corrections to errors in the Preface, two exclamation points added elsewhere (all presumably authorial); cheaply printed but on good-quality paper; title-page dusty, else very good, disbound. \$2250

**Very rare.** In his *Propositions*, Wilson bemoans 'the lamentable aspect of this community, generally, in respect of morals and religion', the populace divided into the 'openly lawless and profane' majority, the outwardly respectable (but with no thought to their everlasting fate), and a small few sincere in living with an eye on the hereafter. He suggests it is bounden upon the 'higher classes' to set a better example, and that currently there is no true 'Church of Christ' in evidence on the island, particularly in the doctrine of baptism (the author favours full immersion not sprinkling).

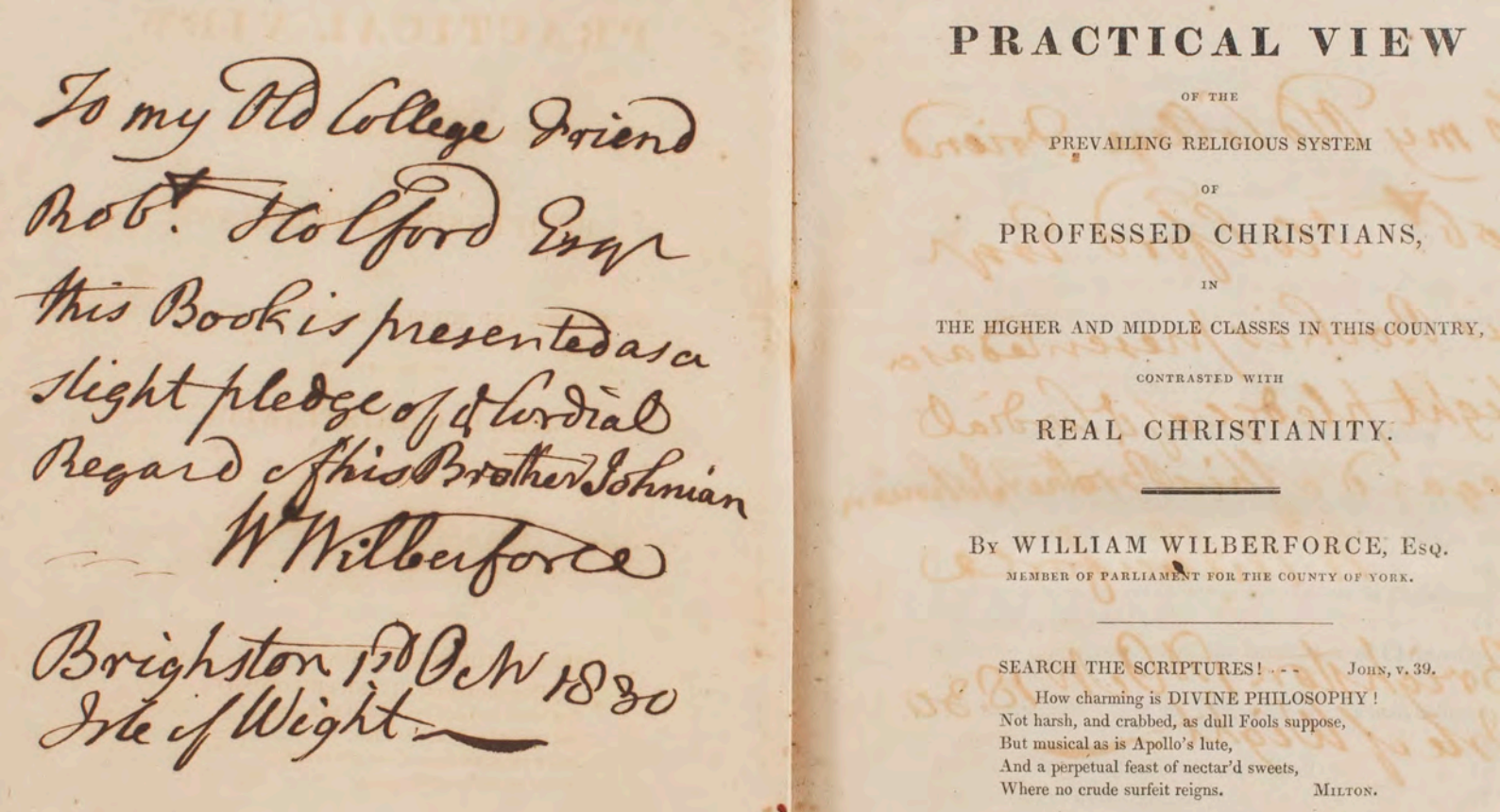
Wilson beseeches his readers not to 'cast ... the following pages aside, after a hurried glance over their contents' – evidently few heeded his call, as the work is now extremely rare. As far as we can determine this was his only publication.

Partitioned between the British and French and then in the hands of one or other power for much of the 17<sup>th</sup> and 18<sup>th</sup> century, St Kitts came into fully British control in 1783. The *Gazette*, at whose office this work is printed, had probably begun in the mid eighteenth century, but early surviving issues are extraordinarily rare, as indeed is any form of printing on St Kitts: ESTC lists only 29 works (both English and French) printed there in the whole of the eighteenth-century, while Library Hub records only two works in the nineteenth century before the present.

**Not in Library Hub or World Cat**, but listed in Mitchell's West Indian Bibliography ('rare').







INSCRIBED TO A ‘BROTHER JOHNIAN’

**76 WILBERFORCE, William.** A Practical View of the prevailing religious System of professed Christians ... the seventeenth edition. *London: Printed for T. Cadell ...* 1829.

8vo., pp. xvi, 391, [1]; a good copy in contemporary tan panelled calf, covers tooled in blind with concentric panels, spine gilt; spine very dry and worn, front cover detached. **\$1500**

**A presentation copy, inscribed on the front endpaper: ‘To my Old College Friend Robt Holford Esq’ this Book is presented as a slight pledge of the Cordial Regard of his Brother Johnian WWilberforce / Brighton 1<sup>st</sup> Oct 1830 Isle of Wight’.**

Robert Holford (1758–1838), was admitted fellow-commoner at St John’s 1775. ‘At College he made the acquaintance of his lifelong friend Sir Henry Oxenden, with whom he travelled in Europe. Tierney and Wilberforce [who matriculated in 1776] were also his intimate friends’ (*Alum. Cantab.*). He was widely read, but pursued no career other than that of a country gentleman and philanthropist; he was a member of the Royal Society and the Royal and London Institutions, and succeeded to the Westonbirt in estates Gloucestershire in 1804. He ‘resided latterly chiefly at Niton, Isle of Wight’, where he had an ‘extensive and valuable library, and splendid collection of prints and paintings’.

After some disastrous financial missteps Wilberforce was forced to let out his house Highwood in 1830 and split his time between the vicarages of his two sons. Samuel was then incumbent at Brighstone on the Isle of Wight, just up the coast from Niton, and Wilberforce obviously took the opportunity to reconnect with his fellow Johnian.

WITTENBERG DISPUTATIONS

**77 [WITTENBERG, University of].** Tomus primus disputationum theologicarum, in academia Wittebergensi ab anno 1600 usq[ue] ad 1606 publice habitarum ... Cum triplice indice. *Wittenberg, Kaspar Heyden, 1625. [Bound with:]*

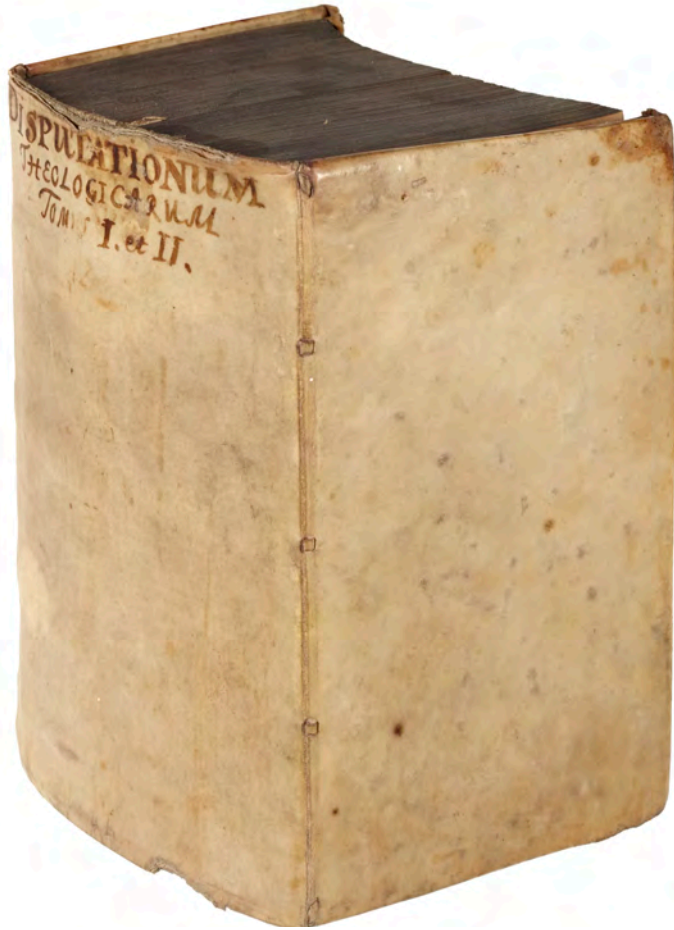
---. Tomus secundus disputationum theologicarum, in academia Wittebergensi ab anno 1606 usq[ue] ad 1611 publice habitarum ... Cum quadruplici indice. *Wittenberg, Christian Thamm, 1623.*

Two vols in one, 8vo, pp. [xvi], 914, [72]; [xvi], 1019, [45]; engraved head- and tail-pieces and initials; some browning, small loss to fore-edge of title-page to vol. I where name of former owner partly removed, paper repair to fore-edge of leaf (:):7; a very good copy in 18th-century stiff vellum, overlapping edges, title inked to spine, blue edges, small chips to head and tail of spine, bottom corners scraped, small stains to covers; some marginal ink annotations and underlining in vol. I, note recording purchase of the volume in 1769 on front pastedown. **\$1150**

A collection of twenty-eight disputations held at the University of Wittenberg by Lutheran theologians and their students between 1600 and 1611. The disputations cover much ground, including the Eucharist, Church councils, canonical scripture, predestination, original sin, Christ’s ascension, the antichrist, heretics, the Trinity, baptism, the Church Militant, sin and blasphemy. Among those named as ‘praeses’ are several staunch Wittenberg Lutherans such as Leonhard Hutter, Salomon Gesner, Aegidius Hunnius, David Runge, Georg Mylius, Friedrich Balduin, and Wolfgang Franz, while the respondents include Matthias Hoë, Hermann Samson, Balthasar Meisner, Aegidius Strauch (three times a respondent), Nicolaus Hunnius, and Johann Behm. Both volumes are equipped with substantial indexes.

This sammelband comprises the first volume of Kaspar Heyden’s 1625 edition and the second from Christian Thamm’s earlier edition of 1623. Both these editions included a third volume, collecting disputations held between 1611 and 1615, which is not present here.

**VD17 1:053400H and VD17 39:159714Q. No copies of the first volume are noted on Library Hub; one copy of the *Tomus secundus* is recorded at the National Library of Scotland.**





LEPIDOPTERA.



*Papilio Glaucippe.*      *Papilio Sesia.*