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*National Book Fair*

BERNARD QUARITCH LTD



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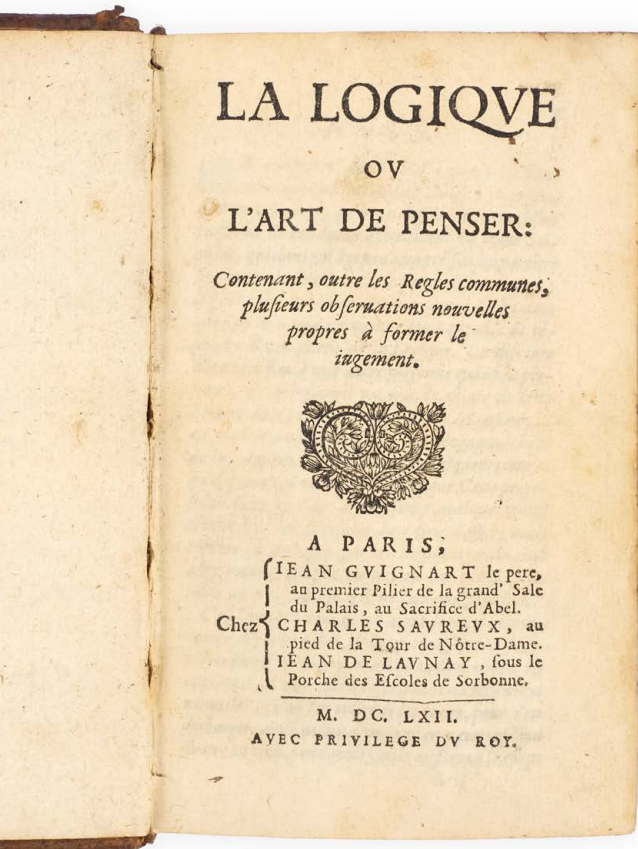
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# 1. The Port Royal Logic



[ARNAULD, Antoine, and Pierre NICOLE.] La logique ou l'art de penser, contenant, outre les regles communes, plusieurs observations nouvelles propres à former le iugement. Paris, Jean Guignart, Charles Savreaux, and Jean de Launay, 1662.

12mo, pp. 473, [7, table of contents, errata, privilege]; light toning, light dampstaining to upper outer corners at beginning, small burn hole to pp. 429–434 repaired and lost words supplied in manuscript; otherwise a very good copy in contemporary calf, spine gilt in compartments, sprinkled edges; joints and extremities a little worn; inscription 'Emile Calais 1852' to rear endpaper. **£1750**

**Scarce first edition of the work known as the Port Royal Logic. The authors were leaders of the Port Royal movement, and the book displays the distinctive tone of earnest piety for which the movement became famous.**

*La Logique* was the most famous logic text of the seventeenth century and set the form of manuals of logic for the next two hundred years. In particular, its division of the subject into the theory of conception, of judgment, of reasoning, and of method established a psychologistic approach which dominated the field until the time of Frege. A handbook on method rather than a study of formal logic in the strict sense, *La Logique* was strongly and consciously Cartesian: a development from Descartes' *Regulae* rather than Aristotle's *Prior Analytics*. It nevertheless made important technical advances, most notably in its distinction between the comprehension and extension of a term (a development of the medieval distinction between *significatio* and *suppositio* and a forerunner of Hamilton's distinction between intension and extension); in its quasi-mathematical treatment of the rules of distribution, conversion and syllogistic; and in its formulation of the deduction theorem.



BM STC French 1601–1700, p. 333; Risse I, p. 153.



## 2. Reading the Stars in Habsburg Spain



**[ASTRONOMY and ASTROLOGY.]** Manuscript compendium of astronomical and astrological treatises. [Valencia, c. 1613.]

Manuscript on paper, in Spanish, 8vo (c. 155 x 110 mm), ff. [3], 148, 176–304, [7] (ff. 149–175 excised, ff. 268 and 272 comprising foldout diagrams); neatly written in dark brown ink in one main hand, but with two others in evidence; astrological symbols, several tables and diagrams; some small marginal wormtracks (many repaired with old archival tape), not affecting text, occasional light foxing, overall a very good copy; in contemporary vellum, covers tooled in gilt to a panel design, central cartouche framing a stork or heron, spine gilt in compartments, all edges gilt; a few small holes to spine, covers rubbed and slightly marked. **£8500**

**A remarkable manuscript compendium of astronomical and astrological texts** produced in Valencia in eastern Spain at the beginning of the seventeenth century, written largely in a very elegant italic hand and **illustrated with several tables, horoscopes, and diagrams: an exceptional witness to the state of astronomy and astrology in Habsburg Spain.**



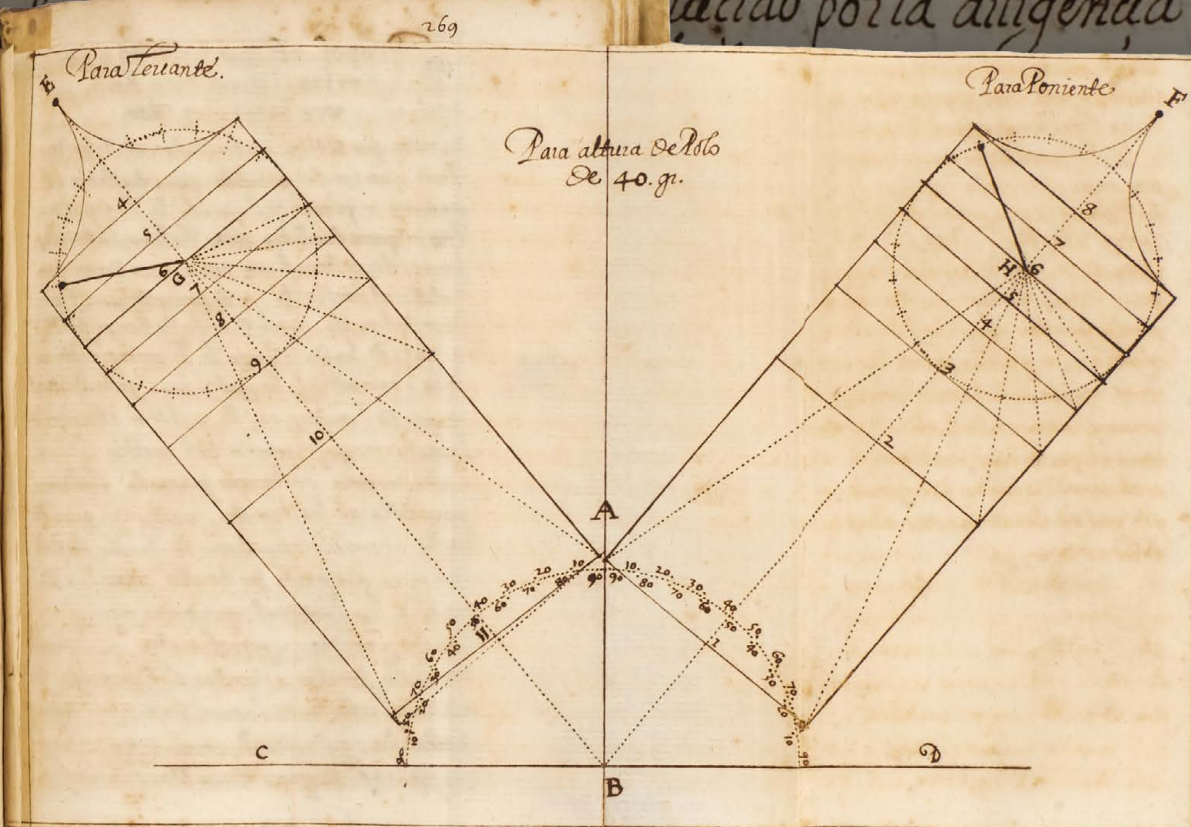
The volume opens with an introductory work ('Breve tratado del usso de las ephemerides') covering the polar circles, the zodiac, the planets, the fixed stars, horoscopes and charts, and astrological houses, ending with a short section on propitious times for marriages. A horoscope diagram to f. 19<sup>v</sup> is dated August 1613. Three works by notable European astrologers and astronomers follow. Firstly, a tract drawn from the work of the Italian writer Giovanni Antonio Magini (1555–1617), providing instructions and numerous examples on finding the position of the planets and fixed stars, as well as on ascension, opposition, and declination. Secondly, a collection of horoscopes, arranged by planet and direction, derived from the work of the German scholar David Origanus (1558–1628). Two very different examples for Jupiter in the ascendant will serve to give a flavour: 'direction of the horoscope to the body of Jupiter denotes one born in full health and strength who will be happy and friendly and who will grow up with an abundance of wealth and honour'; 'direction of the horoscope to the opposition or square of Jupiter signifies inequalities in the body, and also brings hatred and enmities, particularly in relation to marriage, education, and religion'.



tales dicen que se casan tarde o. tomara muger  
 su mocedad mas vieja que el, orientales sig  
 fican que se casara en la mocedad, v. que en  
 vexeZ casara con vna mocá. lo mismo se ha

granales vicia. acena para. Muchas vezes a  
 contece que la 7. casa es fortunada y la 8. infortu  
 nada, lo qual significa pequeno dote, y que no se  
 esperan otros bienes de parte de la muger, empe  
 uado por la diligencia indus

el qual punto se fara un circulo, el qual se  
 Dividira en 24. partes iguales. Despues  
 tiras dos lineas paralellas, ala linea B.E.  
 o B.F. y esta es la linea que por los pun  
 tos oppuestos de la division del circulo de  
 tal manera que pasen por el centro del y  
 contien alas dos lineas paralellas y por don  
 de cortan alas dichas dos lineas paralellas  
 tiras lineas rectas que vayan tambien  
 por los puntos oppuestos de la una linea  
 alada, las quales seran las lineas hori  
 zontales, que se señalavan con sus numero  
 como parece en la tabla. El gnomon es  
 como el que se hizo en el primer modo, que  
 es el semidiametro del circulo, o la distan  
 cia que ay de la seis alas nueve, que  
 todo es uno.



que el  
 con el  
 la 7.  
 are alg  
 nada  
 le ven  
 rencias. Al contrario si n. y o. infortunan la dicha  
 sa tendra poco dote, y de aquel mismo no sera jamas  
 nteramente pagado. quando las fortunas son en  
 a dicha casa infortunadas habra esperanza de  
 andes bienes. empero no es para dellas. el señor de

esa de tomar el significador de  
 amuvia o los lugares que se siguen.  
 Del Asendente y de su señor.  
 De la 8. casa y de su Señor.  
 Del signo de la 8. donde el lugar del O. y de su señor.  
 Del altura signo despues de la D. y de su señor.







# 3. With a Sonnet by Spenser

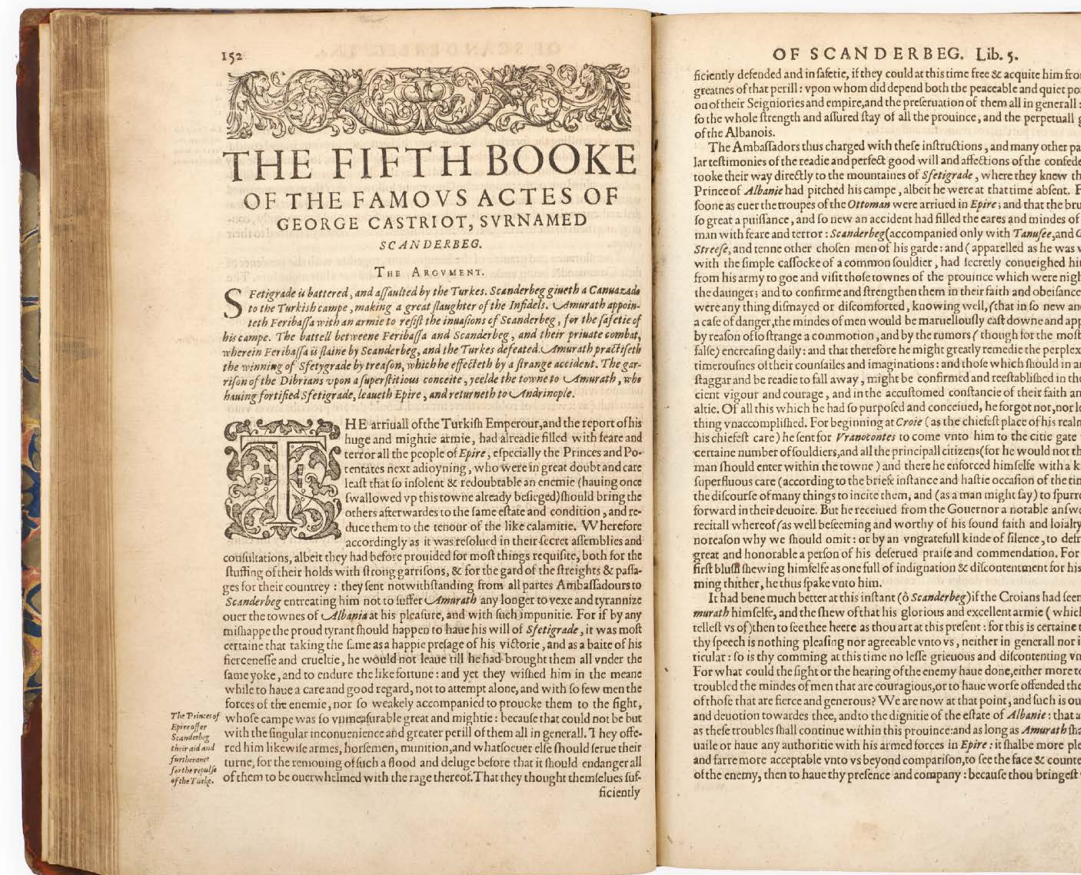
[**BARLETI, Marin.**] The Historie of George Castriot, surnamed Scanderbeg, King of Albanie. Containing his famous Actes, his noble Deedes of Armes, and memorable Victories against the Turkes, for the Faith of Christ. Comprised in twelve Bookes: by Jaques de Lavardin, Lord of Plessis Bourrot ... Newly translated out of French into English by Z[achary] J[ones] Gentleman. London, Imprinted for William Ponsonby, 1596.

Folio, pp. [14], 498, [18], wanting the initial blank; slightly toned and dusty, ink stain to title-page, withal a good copy in worn nineteenth-century half calf, spine dry and chipped, front cover nearly detached; from the library of the Welsh judge Sir John Powell of Broadway (see below), scattered stamps of Birmingham Library.

£4000

**First edition in English of Barleti's *Historia de vita et gestis Scanderbegi* (Rome, c. 1508–10).** The expanded French translation by La Vardin that was Zachary Jones's source was first published in 1576. **The dedicatory poem by Edmund Spenser, 'Upon the Historie of George Castriot, alias Scanderbeg King of the Epirots, translated into English', appears on ¶18,** along with two others signed R.C. and C.C.; it was one of three commendatory poems by Spenser in the 1590s.

Marin Barleti (1450s–1512) is considered the first Albanian historian, though naturalised in Padua, and this his most important work, a history (but with some liberally invented details) of the Albanian national hero Gjergj Kastrioti (1405–1468), commonly known as Skënderbeu or Skanderbeg, a persistent opponent of Ottoman expansion. Within the century it was translated into German, Italian, Portuguese, Polish, French, Spanish, and finally English.





*Th. Watkins  
of Pennoyre 1716*

THE  
HISTORIE  
OF GEORGE CAS-  
TRIOT, SVRNAMED SCAN-  
DERBEG, KING OF ALBANIE.

*Containing*  
*Containing*  
Containing his famous actes, his noble deedes of Armes, and  
menorable victories against the Turkes, for the  
Faith of Christ.

Comprised in twelue Bookes: By IAQVES DE LAVARDIN, Lord of  
PLESSIS BOVRROT, a Nobleman of France.

*Newly translated out of French into English by Z. I. Gentleman.*



LONDON,  
Imprinted for V William Ponsonby.  
1596.

The translator Zachary Jones was a lawyer and minor member of Spenser's circle (see Williams, 'Shakespeare, Spenser, and Zachary Jones', *Shakespeare Quarterly* 19:3, 1963). The publisher Ponsonby, who entered the copyright in 1593, was also Spenser's favoured publisher (he issued the revised and expanded edition of *The Faerie Queene* in the same year as this work), and the dedicatee Sir George Carey, was a patron of Spenser. 'Spenser's links to Zachary are ... significant and it is likely that they knew each other reasonably well' (Hadfield, *Edmund Spenser, a Life*, 2012).

*Provenance:* according to a note on the title-page within the 'O' of 'Historie', 'This Book was part of y<sup>e</sup> Library of the famous Sir John Powell of Broadway', i.e. the Welsh judge Sir John Powell (1632/3–1696). Taught as a boy by Jeremy Taylor, Powell was educated at Jesus College, Oxford, and King's College, Cambridge, before being called to the bar in 1657. Knighted and appointed judge of common pleas in 1686, he built and lived at Broadway Mansion in Laugharne. The Broadway estate was later bought from a descendent of Powell by Pennoyre Watkins (1728–after 1763); whose son Thomas Watkins (d. 1829?), has signed the title-page and added the note about Powell. He was author of some *Travels through Swisserland, Italy, Sicily, the Greek islands, to Constantinople; through part of Greece, Ragusa, and the Dalmatian isles; in a series of letters to Pennoyre Watkins, Esq. from Thomas Watkins, A.M. in the years 1787, 1788, 1789* (1792) (Scanderbeg is mentioned in volume II, p. 343).



# 4. *Shipwrecks, Dog-Birds, and Cannibals*

THE  
TRAVELS  
AND  
ADVENTURES  
OF  
*William Bingfield, Esq;*

CONTAINING,

As surprizing a Fluctuation of Circumstances, both by Sea and Land, as ever befel one Man.

WITH

An accurate Account of the Shape, Nature, and Properties of that most furious, and amazing Animal, the DOG-BIRD.

---

Printed from his own MANUSCRIPT.

---

With a Beautiful FRONTISPIECE.

---

V O L. I.

---

L O N D O N :

Printed for E. WITHERS, at the *Seven Stars*, in *Fleet-Street*; and R. BALDWIN, at the *Rose* in *Pater-noster-Row*. M,DCC,LIII.

**BINGFIELD, William, pseud.** The Travels and Adventures of William Bingfield, Esq; containing, as surprizing a Fluctuation of Circumstances, both by Sea and Land, as ever befel one Man ... with an accurate Account of the Shape, Nature, and Properties of that most furious, and amazing Animal, the Dog-Bird. Printed from his own Manuscript ... Vol. I [-II]. London, Printed for E. Withers ... and R. Baldwin ... 1753.

Two vols, 12mo., pp. ii [of viii], 269, [1]; viii, 246; with a fine folding frontispiece by Boitard of Bingfield in a landscape full of wild creatures, cannibals, and his pet Dog-Bird, but wanting the contents leaves to vol. I; a very good copy in contemporary speckled pale calf, neatly rebacked, new endpapers. **£2100**

**First edition of one of the most entertaining imaginary voyages of the eighteenth century.**

The pseudonymous Bingfield, brought up by his mother in Norfolk after his father had been killed in the Battle of the Boyne, joins the army, buys a commission, and meets and falls in love with Sally Moreton. Their courtship is cut short when she is sent to an uncle beyond the sea and Bingfield's regiment is despatched to Africa. South of the Line his ship encounters a fierce storm that drives it on for eighteen days before it sinks. Washed up on a fertile island, he encounters 'a very large Creature of the Bird Make', ferocious and flightless, 'walking upon two Legs, but without the least Feather or Down about it, its Covering being long shaggy Hair. It had ... the sharpest and strongest Teeth in its Mouth ... and a long Tail hairy, and like a Pig's.' A pair of the 'Dog Birds' can run down and kill a tiger or a stag. Bingfield shoots one of the creatures, finds her nest, and brings up the young who become quite tame. The tame 'Dog-Birds' help him to rescue his beloved Sally (shipwrecked herself on the way to an enforced marriage in India) from cannibals.



*Frontispiece*



*According to Act 1752.*

*Boitard Fecit*

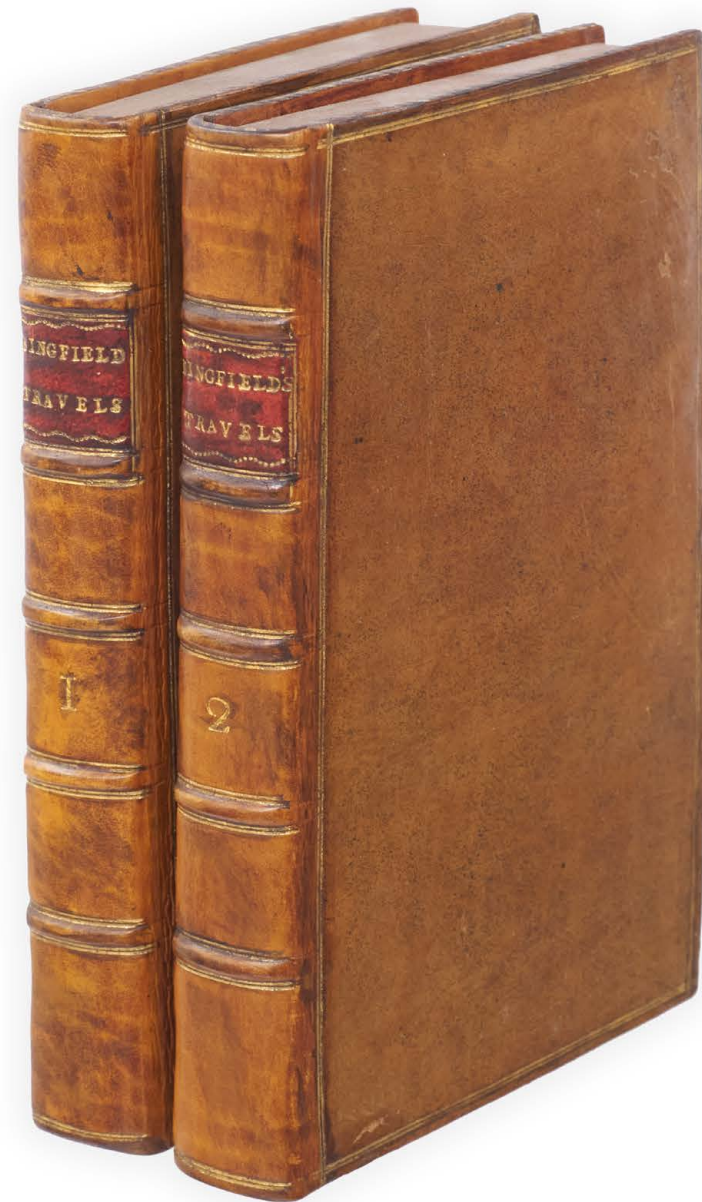


Together they rescue Malack, a black man from another island who had been a prisoner of the cannibals. With Malack as their guide they restore a captive native king to his throne and help another to overcome his enemies. After Sally dies, Bingfield and La Bruce, a French female captive, set out for a Portuguese factory, marry, and set sail for Europe, only to encounter pirates off Madagascar. Having seized the pirate ship, but short of food and water, they are rescued by a Dutch vessel bound for the Spice Islands. Eventually they get back to England, where Bingfield's mother is still alive, and they live happily and raise a family.

Chapter XIX in volume II includes 'reflections on the right to make slaves', the Dutch sea captain having sold into slavery Malack's long-lost mistress (and future wife) Hormunka, whom he regarded as his property because he had rescued her from the sea. After much discussion the transaction is reversed.

According to Lockhart this tale was a favourite with Sir Walter Scott, who first read it at the age of ten and only after some difficulty re-acquired it in later life. His copy is still at Abbotsford. Dickens refers to it in *All the Year Round* as 'the most popular successor to *Peter Wilkins*'.

ESTC lists six copies in the UK and twelve in North America. Raven 174; Howgego, *Encyclopedia of Exploration [volume V]: Invented and apocryphal Narratives of Travel* (2013), p. 46.







## 5. Reserve, Taciturnity, and Hesitation

**BRANDT, Bill.** Stonehenge: after Thomas Hardy, c. 1946.

Gelatin silver print, c. 229 x 197 mm (9 x 7¾ inches), photographer's ink credit stamp 'Bill Brandt' on verso. £8500\*

In *Bill Brandt Behind the Camera*, Mark Haworth-Booth writes on Brandt's landscape photographs from the five-year period between 1945 and 1950:

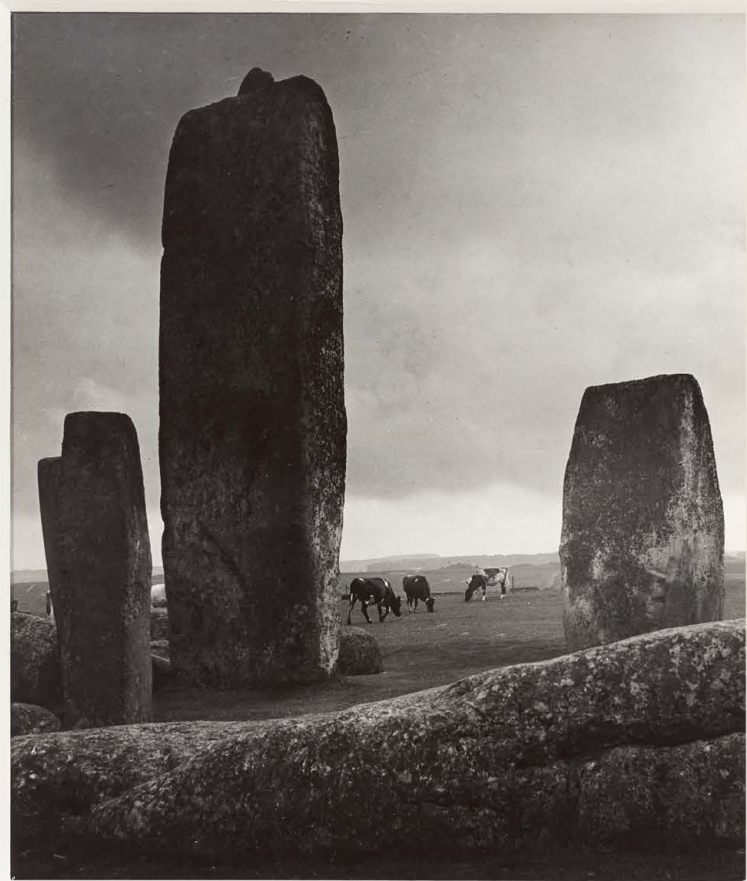
'Brandt's vision of landscape shares many features with the sensibility, at once modern and deeply traditional, that was expressed in the contemporaneous paintings of Graham Sutherland, Paul Nash and John Piper; the music of Benjamin Britten; and the writings of the new romantic poets. Writers were at once attracted and impressed by Brandt's literary landscapes.'

This picture was published in *Lilliput* in May 1946. Brandt's book *Literary Britain* was published in 1951, combining literary quotations with his photographs. The text accompanying this image came from Hardy's *Tess of the D'Urbervilles*:

'The band of silver paleness along the east horizon made even the distant parts of the Great Plain appear dark and near; and the whole enormous landscape bore that impress of reserve, taciturnity and hesitation which is usual just before day. The eastward pillars and their architraves stood up blackly against the light, and the great flame-shaped Sun-stone beyond them.'

Illustrated in *Literary Britain*, no. 47; *Bill Brandt, Behind the Camera*, p. 61 and *Brandt*, p. 167







# 6. Statutes of the Carthusians

[CARTHUSIANS. GUIGO DE CASTRO, *compiler.*] Repertorium statutoru[m] ordinis cartusien[s]is per ordinem alphabeti. Basel, Johann Amerbach, 1510.

Six parts in one vol., folio, ff. [66], [26], [132], [28], [10], 50; gothic letter (except for one leaf printed in roman letter), rubricated throughout, several large initials supplied in yellow and red or yellow and purple (or all three in combination), with 20 fine woodcuts by Urs Graf, some full-page, and another woodcut by the Master DS, some of the smaller woodcuts partly coloured in a contemporary hand; contemporary blind-stamped calf over wooden boards, eighteenth-century gilt tooling and lettering-piece on spine, spine lining reusing a fragment from a medieval manuscript (apparently Gregory the Great, *Registrum epistolarum*); rubbed and worn but sound, traces of medieval manuscript pastedowns sometime removed, section of lowermost spine compartment missing, head of spine slightly chipped. £8000

**First printed edition of the Statutes of the Carthusian Order**, printed at the expense of the editor, Gregor Reisch (c. 1467–1525), author of the *Margarita philosophica*, for distribution to members of the Order only.

The original compiler, Guigo de Castro (Gigues du Chastell), became a monk of the Grande Chartreuse in 1107 (St Bruno had died in 1101), and three years later was elected prior. 'To Guigo the Carthusian Order in great measure owes its fame, if not its very existence. When he became prior, only two charterhouses existed, the Grande Chartreuse and the Calabrian house where St. Bruno had died; nine more were founded during his twenty-seven years' priorship. These new foundations made it necessary to reduce to writing the traditional customs of the mother-house. Guigo's *Statutes*, composed in 1127 or 1128, have always remained the basis of all Carthusian legislation' (*Catholic Encyclopaedia*).





ORIGO ORDINIS CARTVSIENSIS

Iusto dei iudicio accusatus sum. Iusto dei iudicio iudicatus sum. Iusto dei iudicio condemnatus sum.



Ecc elongavi fugiens et mansi in solitudine. Plal. 54. Episcopus vidit in somnio septem stellas ante pedes suos cadere. Bruno et socii eius ceciderunt ad pedes episcopi petentes sibi dari locum.



Episcopus stellis sibi ducatur precibus ostendit ipsis locum. In loco eius demonstrato edificavit. Carthusia constructa in cellis contemplant.



There are four large cuts representing the history of the Carthusian Order and seventeen portraits of popes, all by Urs Graf (see His, *Urs Graf*, nos. 203–223). Koenigler (*Kunstchronik*, N.S. XVIII, p. 290) attributes the representation of 'Guillhelmus Rainaldi' to the Master DS. According to Isaac (no. 14140 in his supplement to Proctor) this work was printed by Amerbach in association with Johannes Froben and Johann Petri. In some copies the six parts are bound in a different order.

*Provenance:* 'Ex libris Vallae Dei' in a contemporary hand on first leaf, perhaps the charterhouse of Valdeieu Réno in Normandy; pencilled H.P. Kraus collation note dated November 1957 on verso of final leaf.

VD 16 G 4071; Adams G 1559; Machiels G584.

DOMINO

Ruffino qui in missa ordis caritatem antiqua statuta copulavit: successit in prioratu domini Girardus scientia viri et fama sclarus: que fecit eum re summe domini Guillelmi viri magne virtutis et religiositate: post quem proficuitur domini nio Adolfo magne sanctitatis: quando successit mortuus ex casu edificii collapsi et confractus. huic successit dominus Bruno multa scientia et discretione perditus: qui amore contemplationis cessit: et substituit dominus Jacobus et ipse vir contemplativus: quo ad sui instantia absolutio proficuit dominus et nomine clarus. huus tempore monachus quidam dicitur Johannes comenensis miraculis clarus. Defuncto domino clario rursus proficuit dominus Jacobus antea absolutus: qui similiter post mortem miraculis vivere cepit. post hunc rexit carthusia domini Henricus potens: cui misericordiam petri et obtinuit: successit domini Johannes birellus: qui cardinalatus renuit: et in ecclesia dei vir similem habuit auctoritate iusticia et fama. post hunc successit dominus Elias: vir magne abstinentie et devotionis: quo mortuo proficuit dominus Guillelmus Rainaldi scientia moribus: multisque virtutibus perornatus: qui fuit cardinalatus refusa: et in electione summi pontificis vindex voce habuit. hic et ordinationibus capituli et alijs nona complavit statuta: per capitulum generale anno domini millesimo tricentesimo sexagesimo octavo confirmata: in tribus partibus adinstar antiquorum statutorum compendiosa: ut sequitur.



no clario rursus proficuit dominus Jacobus antea absolutus: qui similiter post mortem miraculis vivere cepit. post hunc rexit carthusia domini Henricus potens: cui misericordiam petri et obtinuit: successit domini Johannes birellus: qui cardinalatus renuit: et in ecclesia dei vir similem habuit auctoritate iusticia et fama. post hunc successit dominus Elias: vir magne abstinentie et devotionis: quo mortuo proficuit dominus Guillelmus Rainaldi scientia moribus: multisque virtutibus perornatus: qui fuit cardinalatus refusa: et in electione summi pontificis vindex voce habuit. hic et ordinationibus capituli et alijs nona complavit statuta: per capitulum generale anno domini millesimo tricentesimo sexagesimo octavo confirmata: in tribus partibus adinstar antiquorum statutorum compendiosa: ut sequitur.



# 7. *The Limits of Human Reason*



**CASTELLESI, Adriano.** Hadriani cardinalis de vera philosophia libri IIII ex quatuor ecclesiae doctoribus conscripti, varia eruditione et multa pietate referti, suae integritati, qua fieri potuit solertia, nunc primu[m] restituti. *Cologne, Melchior von Neuss, 1540.*

[bound with:]

**CURIONE, Celio Secondo.** Coelii Secundi Curionis Araneus, seu de providentia Dei, libellus vere aureus, cum aliis nonnullis eiusdem opusculis, lectu dignissimis, nunc[ue] primum in lucem editis ... *Basel, Johannes Oporinus, July 1544.*

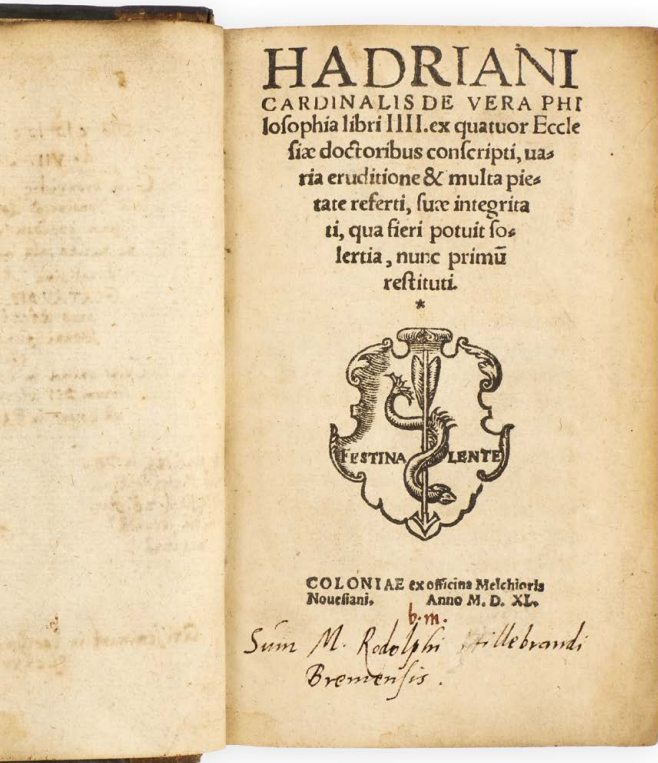
[and:]

**WITZEL, Georg.** Sylvula torum ecclesiasticorum e S. Patribus promiscue collectorum ... *Mainz, Franz Behem, 1544.*

Three works in one vol., 8vo; I: ff. [143] (of 144, wanting blank a8), woodcut device to title, woodcut initial, old repair at foot of C7<sup>v</sup>, paperflaw to lower margin of K4; II: pp. [40], '184' (recte 284), [2], [2, blank], woodcut initials; III: ff. 96, woodcut device to last page, woodcut initials, marks to last page; occasional creasing to corners, some toning; overall very good in slightly later half vellum, boards covered with fragments from a fourteenth/fifteenth-century manuscript dyed green, four raised bands to spine; some wear to spine and corners, and rubbing to covers; inscription to front flyleaf by Heinrich Rixner dated 7 May 1678, inscription at foot of title 'Sum M. Rodolphi Hillebrandi Bremensis' (see below), armorial bookplate of the 'Society of Writers to Her Majesty's Signet' (with withdrawn stamp) to front pastedown; occasional early marginalia in various hands (cropped). **£1750**

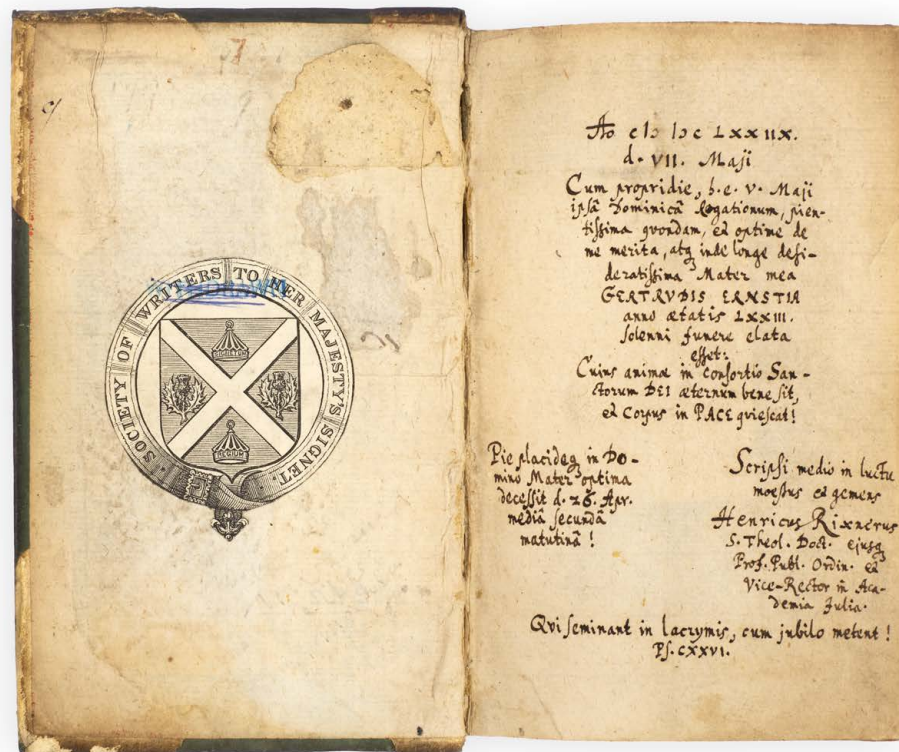
**A fine sammelband of theological works, with interesting provenance.** The *De vera philosophia* (first published Bologna, 1507) is the most important work of the Italian cardinal and English agent in Rome, Adriano Castellesi (c. 1461–1521). 'The dedication to Henry VII suggests that Castellesi developed an interest in scripture while in England. Castellesi's opinions emerge only in the section titles, but they reveal a strong scepticism about the powers of human reason and an equally marked preference for scripture' (ODNB).





The second item is the first edition of a collection of writings by the Italian humanist and heterodox reformer Celio Secondo Curione (1503–1569), published at Basel where he was a religious exile. The content covers divine providence, the immortality of the soul, the education of children, Christian paradoxes, and St John's gospel, and includes an oration in praise of scribes.

The final work is the first edition of an anthology of quotations from the Church Fathers compiled by the German theologian Georg Witzel (1501–1573). Witzel studied with Luther at Wittenberg and served for some years as a Lutheran pastor. 'However, intensive study of the writings of the Church Fathers caused him to turn away from Lutheranism, and by 1533 he was a Catholic preacher in Eisleben' (*Grove Music Online*).



*Provenance:*

1. Rudolph Hildebrand (1546–1609), theologian from Bremen, who served as a pastor in Braunschweig.
2. The German theologian Heinrich Rixner (1634–1692). His inscription to the front flyleaf records the death and funeral of his mother Gertrud Ernsts in 1678. Rixner studied theology and philosophy at the university of Jena, taught metaphysics and theology at Helmstedt, and was latterly a preacher at Halberstadt.

I. USTC 661467; VD 16 C 1483; Adams C 906. **OCLC records only one copy in the US** (University of Notre Dame) **and two in the UK** (BL, Cambridge University Library). II. USTC 622863; VD 16 C 6416; Adams C 3082. III. USTC 695302; VD 16 W 4021; Adams W 134. **OCLC finds only two copies in the US** (Harvard, University of Pennsylvania) **and 2 in the UK** (Cambridge University Library, University of Durham).



## 8. *From the Downshire Library*

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

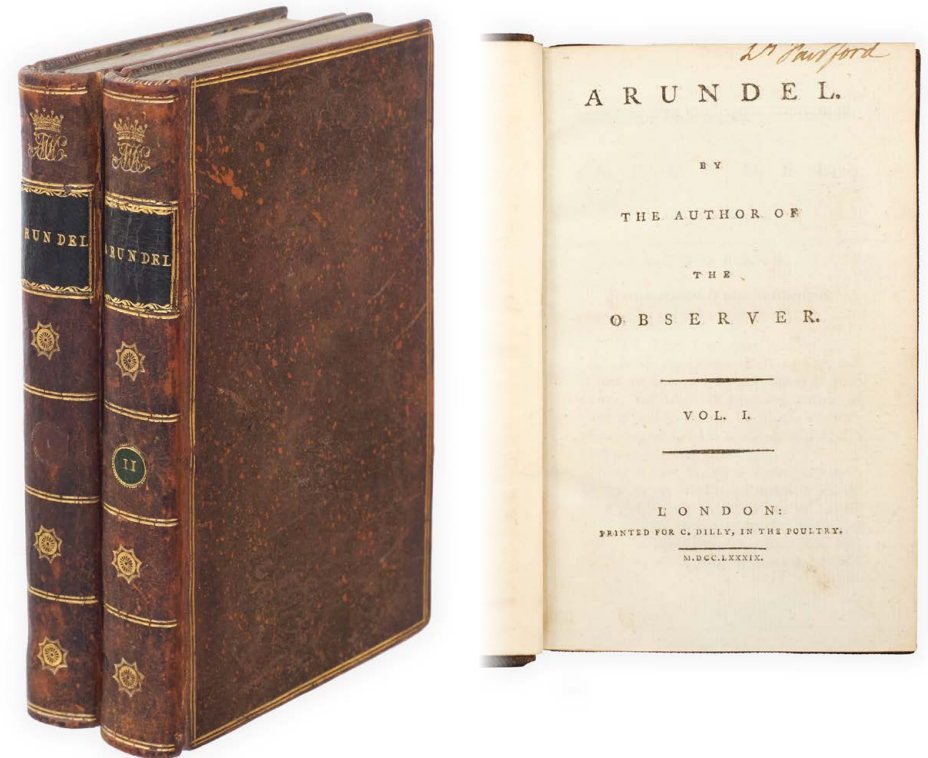
Two vols, 12mo, pp. [2], 296; [2], 300; a nice copy in contemporary full calf, spines gilt with black morocco labels and dark green numbering pieces (one missing); marbled endpapers; binding a little rubbed; Downshire monogram to spine; ownership inscription of Mary Hill as 'L[ad]y Fairford' at head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

£1500

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

Contemporary reviewers, however, were not kind: the *Critical Review* expressed its disappointment, and Andrew Becket in the *Monthly Review* found it unoriginal and the characters 'faint and imperfect sketches'. On the other hand, the work was clearly successful with readers because there were two more London editions and a Dublin reprint, as well as French and German translations within two years of its first appearance.

*Provenance*: from the library of Mary Hill (*née* Sandys, 1764–1836), Marchioness of Downshire and later Baroness Sandys. Lady Downshire was a wealthy heiress, society hostess and literary patron who married the young but ill-fortuned politician Arthur Hill in 1786. Raised by her uncle, one of Samuel Johnson's 'Streatham worthies', she became a friend of both the Prince of Wales and Mrs Fitzherbert, and once entertained the Prince for four days at the family seat of Ombersley. She built up a fine collection of contemporary fiction, mostly by

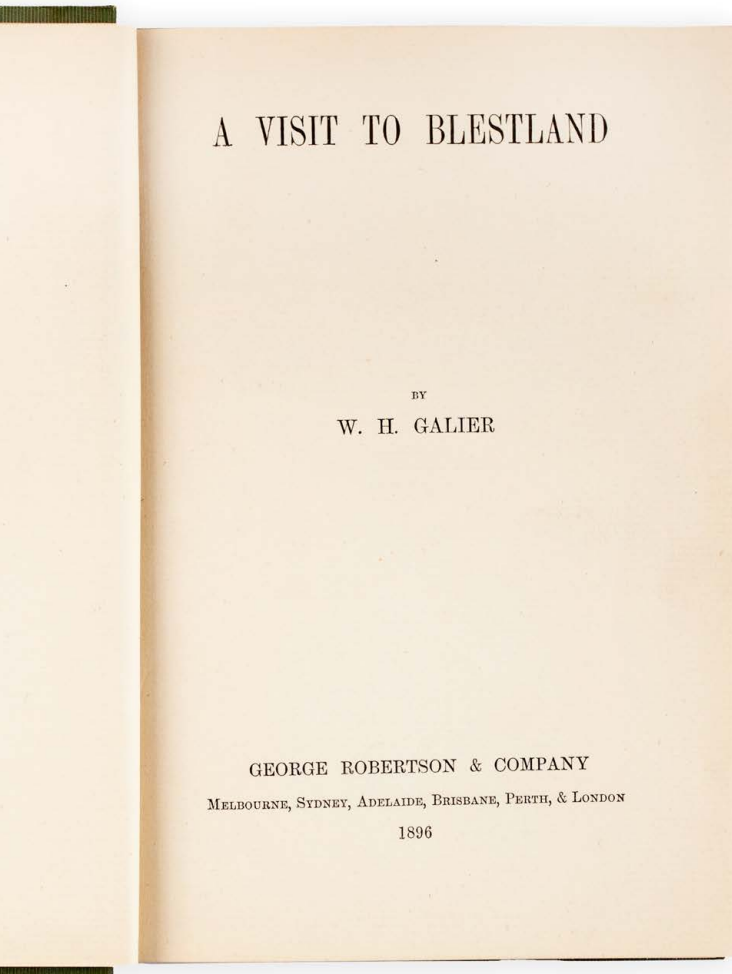


women, to add to the family library. The present work must have been bought by Lady Downshire at the time of publication: the inscriptions 'Ly Fairford' would have to date from before August 1789, when her father-in-law became Marquess of Downshire and her husband thus promoted to the subsidiary title of Earl of Hillsborough. It was bound (or the spine stamped) after her husband succeeded as Marquess in 1793.

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



# 9. *The Enormous Power for Evil which Capital can Wield*

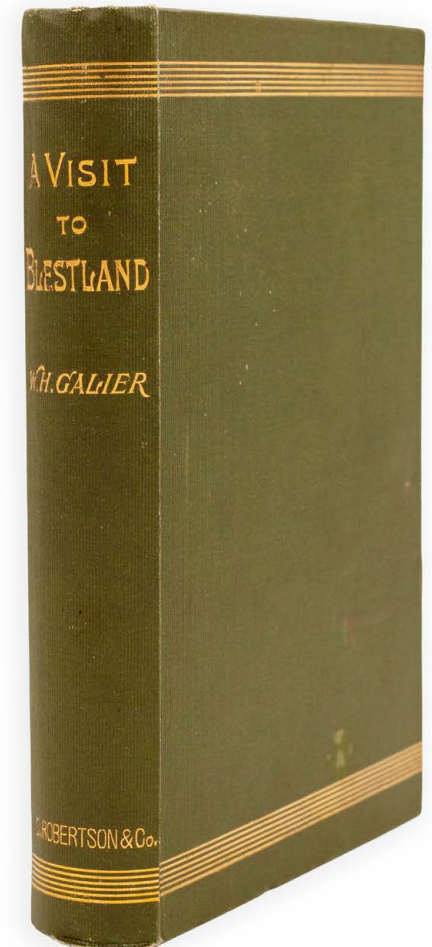


**GALIER, W.H.** *A visit to Blestland.* London, George Robertson & Co., 1896.

8vo, pp. [6], 310; an excellent clean copy, in the publisher's original green cloth gilt, green patterned endpapers; a few light marks to front board, minimal wear to corners and endcaps; prize inscription to Evelyn Stirling to first free endpapers dated 7 April 1920. **£280**

**First edition of this novel of utopian socialism which lambasts capitalism and religion.** Blestland is a republican workers' paradise located on a different planet which reveals how the divisions of earth can be abolished: by limiting 'the enormous power for evil which capital can wield'. Monopolist powers are forbidden, resulting in a society in which 'you will look in vain for class or religious hatreds, abject poverty and general discontents'. Published six years after William Morris's *News from nowhere*, the novel fits securely into the contemporary corpus of utopian socialist fiction. Here organised religion is especially singled out as an evil: 'fanaticism ... accounts for the deplorable want of unity among the masses', as monopolists stay in power by exploiting workers' religious differences. Indeed, a missionary provides the plot's nemesis. The plot manifests Blestland as a dream, which vanished upon waking.

OCLC finds copies at Oxford, Cambridge, BL, and National Library of Scotland. A search via the National Library of Australia finds an additional nine copies.





10.  
Scenes  
from  
the life  
of a  
Saint







**GIOVANNI GUALBERTO, Saint.** Sanctus Ioannes Gualbertus Florentinus institutor ordinis Vallisumbrosae. [S.l., s.n.,] 1774.

Copper engraving on paper (c. 575 x 410 mm), portrait of St Giovanni Gualberto to centre framed by 19 scenes from his life; central crease from folding; very good.

£1250\*

**A wonderful engraving, extremely rare, depicting scenes from the life of Saint Giovanni Gualberto (c. 985–1073, anglicised as John Gualbert), founder of the Vallombrosan Order.**

After pardoning his brother's murderer on Good Friday, Giovanni entered the Benedictine monastery of San Miniato al Monte in Florence. Leaving there in around 1036, he settled at Vallombrosa where he collected a body of monks who followed a strict observance of the Benedictine Rule.

The central image here is a portrait of Giovanni, dressed in Benedictine habit and holding a cross, a devil beneath his feet, with the Trinity above, and Vallombrosa Abbey in its forest setting in the background, with Florence just visible in the far distance. This is surrounded by nineteen scenes from his life, including a depiction of him kneeling before a crucifix said to have bowed its head to him after his act of mercy towards his brother's killer. Several of his miracles are represented: miraculously replenishing a sack of grain to feed the poor, taming a bear, exorcising demons, healing the wounded, and so on.

According to the *Catalogo generale dei beni culturali*, this print is taken from a 1598 engraving by Epifanio d'Alfiano (1564–1616), himself a Vallombrosan, after Michelangelo Cinganelli (c. 1558–1635). The dedication at the foot is to Mercuriale Prati (1715–1806), then abbot general of the Vallombrosan Order and later bishop of Forlì.

**No copies traced in the UK or US.** The *Catalogo generale dei beni culturali* records a single copy, at Reggello, Florence.



# 11. *The Definitive Text*

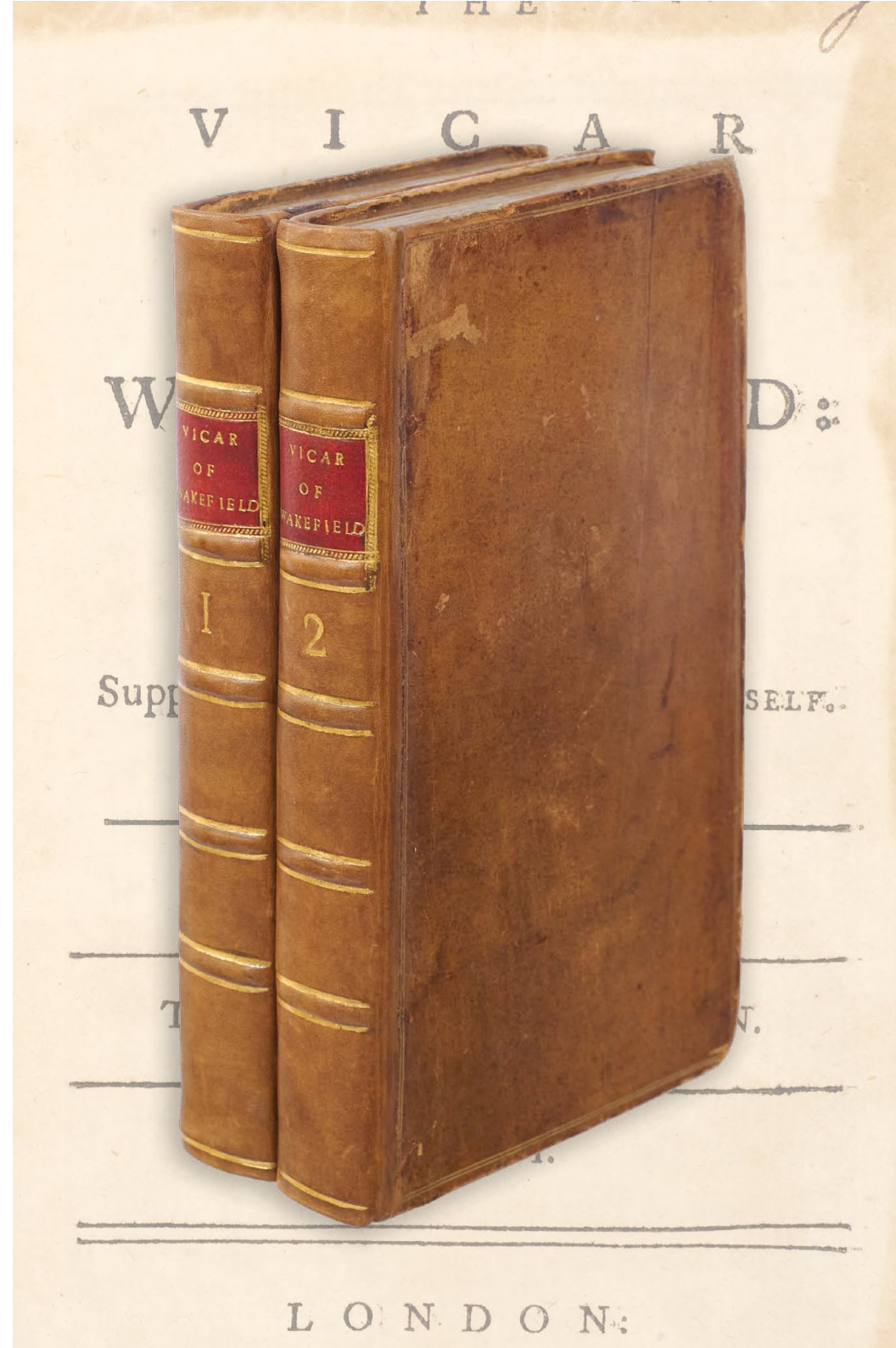
[**GOLDSMITH, Oliver.**] *The Vicar of Wakefield: a Tale.* Supposed to be written by himself ... The second Edition. Vol. I. [-II]. London, Printed for F. Newbery ... 1766.

Two vols, 12mo, wanting the terminal blank in vol. I and the preliminary blank in vol. II, offset from the turn-ins on first and last leaves, otherwise a good copy in contemporary sprinkled calf, neatly rebacked; early ownership inscription of F. Mourgue in each volume, and nineteenth-century bookplate of George Frederick Lees. **£850**

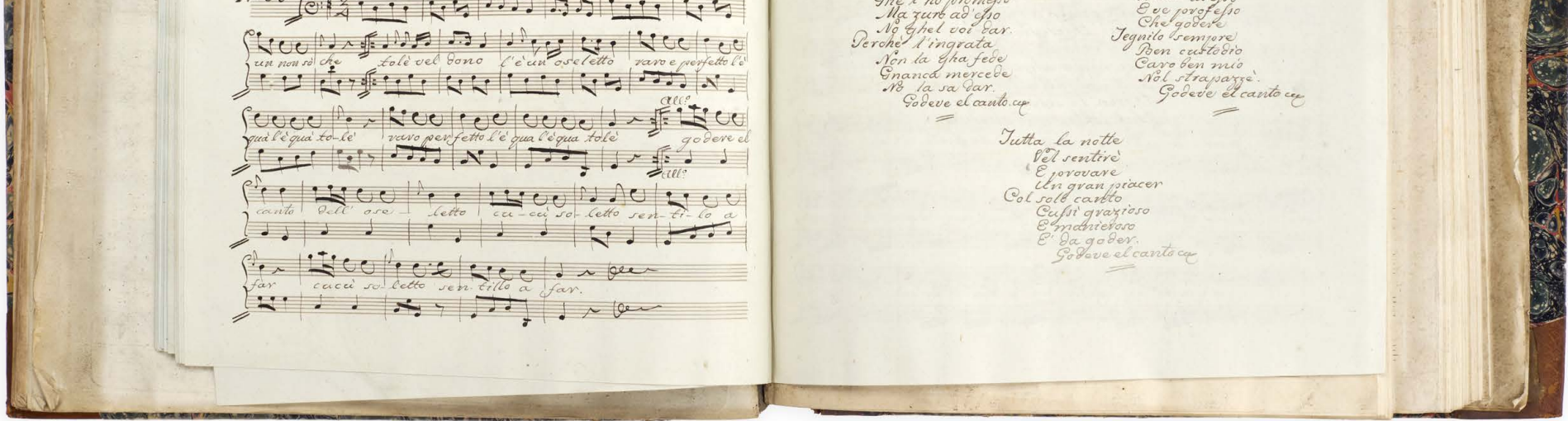
Second edition, published two months after the first, printed by William Strahan in 1000 sets, and revised throughout by Goldsmith, with more than 450 new substantive readings, nearly all of them accepted by Arthur Friedman as authorial and admitted into the definitive Oxford text (*Collected Works*, 1966, volume IV). Although the next three editions also appeared in Goldsmith's lifetime, Friedman is convinced that he did not revise any of them. 'They contain occasional new substantive readings, [but] when Goldsmith revised [a work] he always made ... frequent and extensive changes, so that his hand is clearly visible. In these three editions the changes are ... infrequent and ... minor [and] none ... has been admitted into the edited text' (*Collected Works*, IV, 11-12).

*The Vicar of Wakefield*, 'one of the most frequently reprinted novels in English, manages to seem both a deliciously innocent tale and a wicked mockery of sentimentality. In its naive, sententious, oddly endearing Dr Primrose, Goldsmith created one of the great unreliable narrators of British fiction' (John Mullan reviewing *Brothers of the Quill: Oliver Goldsmith in Grub Street* by Norma Clark).

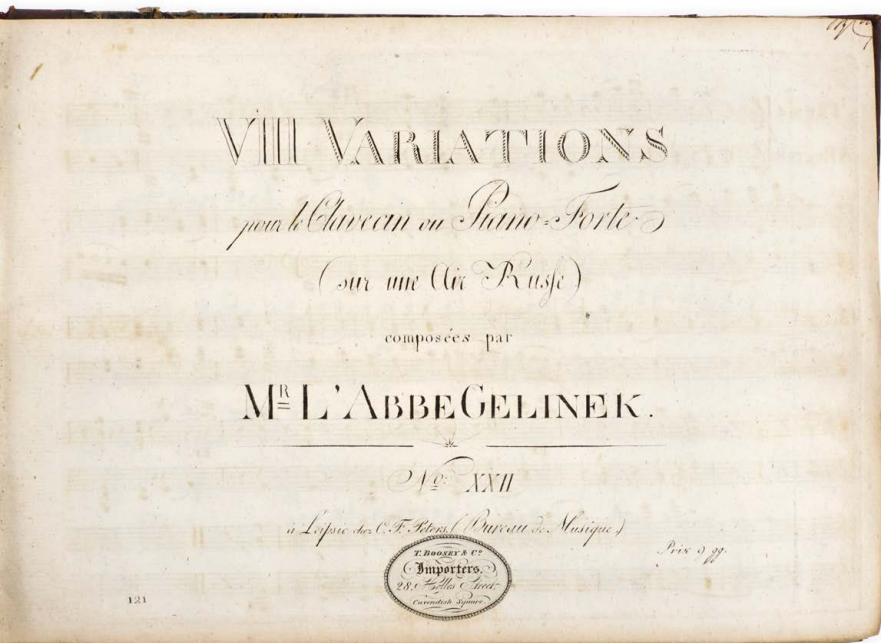
Roscoe A200 (3).







## 12. Popular Music from the Grand Tour



**[GRAND TOUR – MUSIC.]** Sammelband of nine manuscript and four printed works for solo piano and for voice with piano accompaniment. [Italy and Germany, c. 1815.]

Oblong quarto (c. 225 x 310 mm), contents as listed below; title of first work slightly dust-soiled, final leaf lightly stained, some occasional dust-soiling elsewhere, a few corners curled, but generally in excellent condition; bound in English diced half Russia with marbled sides, spine gilt in compartments, gilt Russia label on upper board lettered 'MANUSCRIPT'; slightly rubbed, upper joint split, spine chipped at foot and becoming loose. **£2000**

**An attractive compilation of solo piano music and popular songs, gathered partly in Italy circa 1815–16 (no doubt during a Grand Tour) and bound up in England shortly afterwards.**

Many of the items here are scribal copies of popular pieces by composers active in Italy in the second decade of the nineteenth century; one item bears the inscription 'Firenze' and was doubtless acquired in Florence. The final manuscript item in the volume was inscribed with the date 12 August 1816 at Interlaken in Switzerland, a popular staging post on the Grand Tour (Lord Byron was there just over a month later), while one of the printed items was acquired from the London bookseller Thomas Boosey.



*Contents:*

**CARAFÀ (DE COLOBRANO), Michele.** 'Ariette con accompagnamento di pianoforte del sig. Michele Carafa'. Manuscript in brown ink in an Italian hand, ff. [4]. RISM 850781108 records one other copy only (Parma, Biblioteca Palatina MS Borb.157.a).

**ISOUARD, Nicolas.** Overture de l'opera Joconde pour le pianoforte. *Hamburg, A. Cranz*, [c. 1815]. Pp. 9. One of several early editions; this edition not found in RISM.

**GELINEK, Josef.** VIII Variations pour le clavecin ou piano-forte (sur une air Russe) composées par Mr L'Abbe Gelinek. No. XXII. *Leipzig, C.F. Peters*, [date?]. Pp. 11. Bears the contemporary oval printed label 'T. Boosey & Co. Importers, 28, Holles Street, Cavendish Square' at the foot of the title. Not found in RISM; RISM A/I G 980 records a (probably earlier) Vienna edition. 'Most of Gelinek's works are piano variations based on melodies from stage works (by Gluck, Paisiello, Mozart, Salieri, Méhul, Cherubini, Weigl, Müller, Winter, P. Wranitzky, Gyrowetz, Boieldieu, Rossini, Weber etc.), instrumental compositions (Beethoven's Seventh Symphony, second movement), Viennese folk tunes and his own themes. Their execution demands an advanced performer' (*Grove Online*).

**GELINEK, Josef.** Pot-pourri für's forte-piano nach Sargino, Camilla und Achilles von Gelinek. No. 3. *Hamburg, Cranz* [c. 1815]. Pp. 13. RISM A/I G 1430. 'Many of the numerous variations, fantasias and potpourris attributed to [Gelinek] are spurious' (*Grove Music Online*).

**GELINEK, Josef.** Zweites pot-pourri für's forte-piano nach arien aus Tancred, Johann von Paris und der Schweizerfamilie. *Hamburg, Rudolphus, and Altona, Cranz*, [c. 1815]. Pp. 11. RISM A/I G 1426.

'No. 4. No. 12. Canzonette Veneziane Raccolta No. 4'. Manuscript in dark brown ink in an Italian hand, ff. [13].

'No. 5. No. 12. Canzonette Veneziane Raccolta No. 5'. Manuscript in dark brown ink in the same hand as previous item, ff. [13].

**GALLENBERG, (Wenzel) Robert, Graf von.** 'Grande Polonaise du Ballet de Cendrillon composée par W Rob[ert]o Comte de Gallenberg et arrangée pour le pianoforte par l'auteur'. Manuscript in dark brown ink, ff. [21]. Not found in RISM. Gallenberg's piano reductions were widely copied and distributed. *Cendrillon* was in fact an opera by Isouard, first performed in 1810.

**ROSSINI, Gioachino.** 'Scena e cavatina Tu che accendi questo core del Sigo. Gioacchino Rossini nel Tancredi con accompagnamento di piano forte'. Manuscript in an Italian hand in dark brown ink, ff. [7], initials 'R P C' and 'Firenze' inscribed in upper right-hand corner of title in a contemporary English hand. The cavatina 'Tu che accendi questo core' is here preceded by 'Oh patria! Dolce e ingrata patria', also from *Tancredi*.

**ROSSINI, Gioachino.** 'Tu che accendi questo core. Cavatina con l'accompagnamento di piano forte del Sig[no]re Gioacchino Rossini'. Manuscript in an Italian hand in dark brown ink, ff. [6]. Another copy of 'Tu che accendi questo core'.

**FAVIER, Alessandro.** 'No. 18. Quadriglie per piano-forte composte espressamente dal Sig[no]re Alessandro Favier'. Manuscript in an Italian hand in dark brown ink, ff. [12], initials 'R P C' in a contemporary English hand in upper right-hand corner.

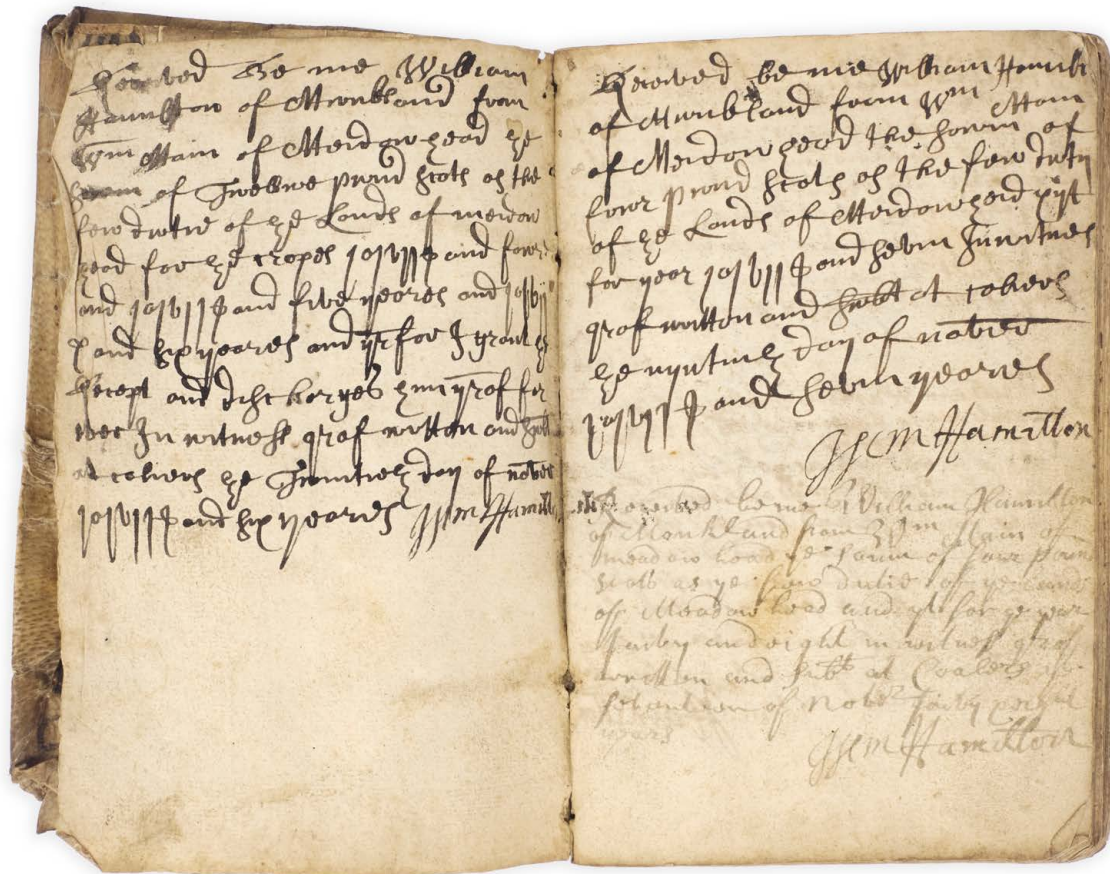
**ROSSINI, Gioachino.** 'Mille sospiri, e lagrime [from Aureliano in Palmira]. Duetto con l'accompagnamento di pian-forte del Sig[no]re Gioacchino Rossini'. Manuscript in an Italian hand in dark brown ink, ff. [8].

**FAVIER, Alessandro.** 'Quadriglie valzer e contradanze Inglesi ridotte p[er] piano-forte. Musica del Sig[no]re Alessandro Favier'. Manuscript in an Italian hand in dark brown ink, ff. [28], additional piece ('Swiss Air') added in a different hand on verso of final leaf, inscription in an English hand (partly trimmed) at head of verso of final leaf: 'Interlaken ... August 12<sup>th</sup> 1816'.

*Provenance:* from the collection of the earls Howe, and by descent. The initials 'R P C', which appear on two of the items here, may well be those of Richard William Penn Curzon (afterwards Curzon-Howe), first Earl Howe (1796–1870). Curzon-Howe was Lord Chamberlain to Queen Adelaide from 1830 to 1831 and again from 1834 to 1837.



# 13. Preserving a Seventeenth-Century Wallpaper Fragment



**HAMILTON, William, of Monkland.** Manuscript account book, 1706–53.

Small 8vo notebook, ff. [12], plus numerous blanks, entries in several hands, each signed by William Hamilton up to 1745, and then by Andrew Hamilton; slightly dusty but good, in a contemporary limp vellum wallet-binding, tie wanting, scrap of block-printed paper preserved under the fore-edge fold.

£3500

**Manuscript account book with forty-one entries recording payments to William (later Andrew) Hamilton of Monkland, Lanarkshire, by William Main of Meadowhead, of four pound Scots due annually for the 'few duty' (an annual land rent) on the farm of Meadowhead.** The first entry is for £12 for the years 1704–6, and some other entries cover two years. Most are signed 'at Coalers' or 'Colliers'; although we have not identified this location, Monkland (formerly land belonging to Newbattle Abbey) is at the heart of the North Lanarkshire coal fields.

William Hamilton was the son of Robert Hamilton (1654–before 1721) and Margaret Hamilton, and the grandson of James Hamilton, 1<sup>st</sup> of Dalzell (d. 1668); his son Andrew Hamilton (d. 1765?), signs here in 1746 'in the name of my father' and from 1747 in his own right, suggesting William had died during that year.

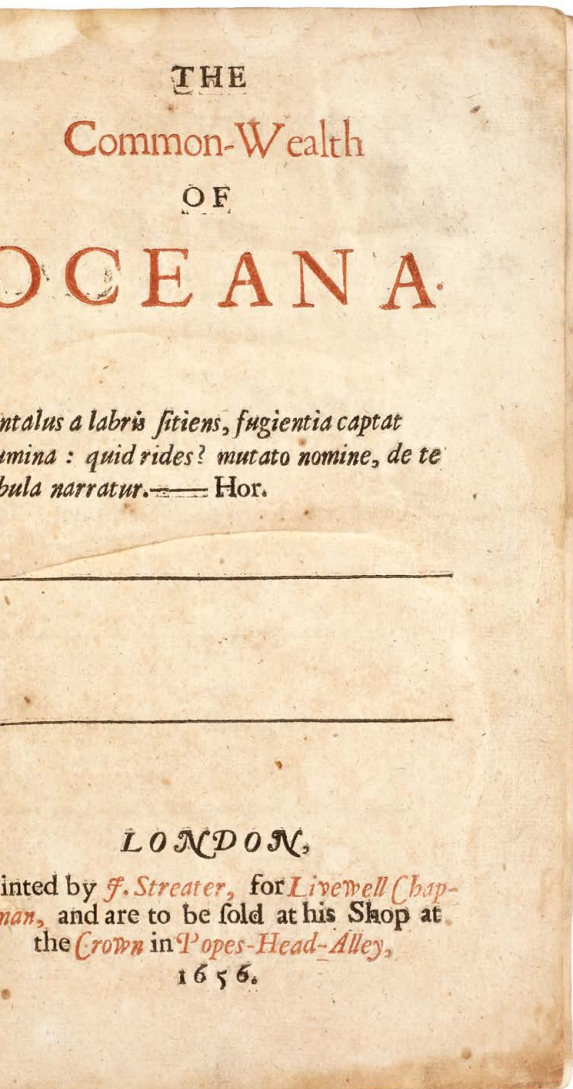


**Most delightfully, the binding preserves a small folded fragment (c. 135 x 46 mm) of seventeenth-century wall- or lining-paper, block-printed in black and over-stencilled in orange.** Of English origin, it is of a type produced in imitation of black-work embroidery, 'used in England throughout the 17<sup>th</sup> century. Their main motifs are flowers (carnation, fleur-de-lys, rose, pansy), leaves and fruit (strawberry, pomegranate, acorn). They originated as printed designs for multi-coloured needlework on table- and bed-linen' (Hoskins ed., *The Papered Wall*, ). Printed in carbon-black only on single sheets, they were sometimes over-painted or stencilled in other colours. Visible elements here include a thistle and a rather charming butterfly, with dotted branch borders – we have not been able to identify any papers with the precise elements visible here, though see *The Papered Wall* p. 22–3 for a single-sheet paper with orange over-stencilling (late seventeenth century, in The Shrubbery, Epsom), and a recently discovered paper in a Bible box at Acton Scott Hall with dotted branches, flowers, insects and birds. **Surviving examples of English wallpapers of this date are extremely uncommon, and almost always small fragments** – the collection at Temple Newsam for example (see *Wallpapers at Temple Newsam*) includes only three seventeenth-century examples, and there is only one in the collection of English Heritage (Rosoman, *London Wallpapers: their Manufacture and Use 1690–1840*).





# 14. An Influence on Jefferson



**[HARRINGTON, James.]** The commonwealth of Oceana. London, printed for J. Streater, 1656.

Small folio, pp. [xii], 1–239, [1, blank], 255–286, 189–210, [1], [1, blank]; title printed in red and black; light browning, faint damp-stain in the upper margin, but a good, honest copy in full calf, worn, joints split but holding; armorial bookplate of Matthew Bell; **from the library of the bibliographer Graham Pollard**, with his printed exlibris to the verso of the front board. **£3750**

**First edition, first issue.** 'Oceana presents Harrington's vision of the ideal state: an aristocracy of limited, balanced powers. Harrington believed that democracy is most stable where a strong middle class exists and that revolution is a consequence of the separation of economic and political power. These beliefs particularly influenced U.S. Pres. Thomas Jefferson's democratic agrarianism ... His ideas are said to have been partly responsible for such U.S. political developments as written constitutions, bicameral legislatures, and the indirect election of the president' (*Encyclopedia Britannica*).

There are two variants (ours is the first, the second being 'printed for D. Pakeman'); the result of political interference during the printing of the book. The 'Epistle to the reader' says that the copy was 'dispersed into three presses' and the errata list notes that a 'spanell questing hath sprung my book of one presse into two other' (this is readily apparent from the three distinct typographical sequences that characterise the book: one printer produced quires [-]li, the second quires Kk–Nn, the third Pp–Rr). As Streater and Chapman were radicals opposed to the Cromwellian protectorate, it is likely that it was *Oceana's* printer and publisher, rather than

its author, that prompted the government's attentions, and that this is why distribution was at some point entrusted to Daniel Pakeman, a non-controversial publisher mainly of law books. 'But *Oceana* is one of those works that transcend their immediate context. The book's historical significance is that it marks **a moment of paradigmatic breakthrough, a major revision of English political theory and history** in the light of concepts drawn from civic humanism and Machiavellian republicanism' (Pocock, *Machiavellian moment*, p. 384).

*Oceana* 'is of the greatest importance: in general terms as showing how it was possible to rethink the entire institutions of an extensive nation-state along republican lines, and to write a detailed constitution for it; and in relation to the Roman Republic as being by far the most detailed – if sometimes erratic – use of its institutions (far more detailed than by Machiavelli) to construct a feasible model for the present' (Millar, *Roman republic in political thought*, pp. 95–6). 'A thinly disguised account of England and gives an imaginary account of how its dictator set up a utopian commonwealth. It is no chimerical state which Harrington described, however, but a social and political organization intended to be immediately applicable to the England of his day ... The chief importance of Harrington's utopias is their clear enunciation of the principle that the economic factor in a state determines its government. ... *Oceana* and Harrington's other accounts are not utopias in the literary sense of the term. They are magnified constitutions intended as solutions for actual problems' (Negley, *The Quest for Utopia*, pp. 380–383).

ESTC R18610; Gibson 704; Goldsmiths' 3735; Kress 2225; Pforzheimer 449; Wing H809.







[HEIDEGGER, John Jacob, *arranger*. CONTI, Francesco, *et al.*] Songs in the new Opera, call'd Clotilda. The Songs done in Italian and English as they are performed at ye Queens Theatre ... [London] Sold by J: Walsh ... & P. Randall ... and I. Hare. [1709].

[bound with:]

[PEPUSCH, Johann Christian, *arranger*. MANCINI, Francesco.] Songs in the new Opera, call'd Hydaspes, as they are perform'd at the Queens Theatre. [London] Sold by J: Walsh ... & P. Randall ... and I. Hare. [1710–1711].

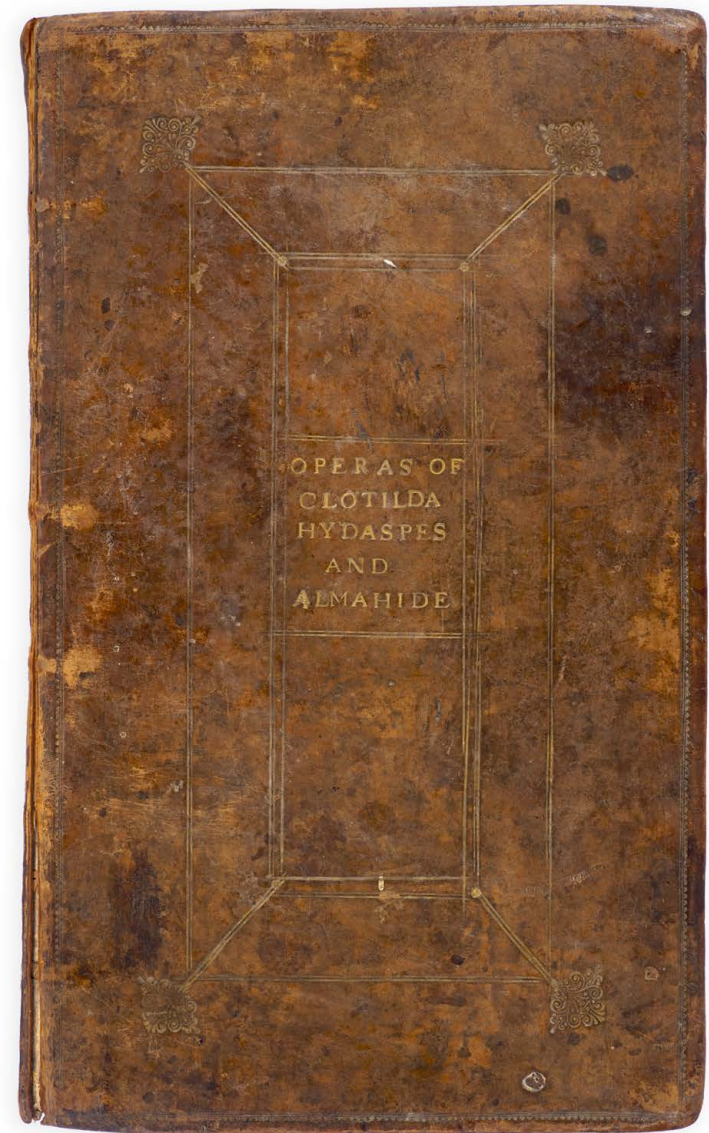
[and with:]

[HEIDEGGER, John Jacob, *arranger*. ARIOSTI, BONONCINI *et al.*] Songs in the new Opera, call'd Almahide. The Songs done in Italian & English as they are perform'd at ye Queens Theatre. [London] Sold by J: Walsh ... & P. Randall ... and I. Hare. [1710].

Three works, folio, engraved throughout: *Clotilda* ff. [3, two title-pages, index], 4, 'o', 52; *Hydaspes* pp. [5, two title-pages, index], 72, [1], erroneously bearing the passe-partout title of *The Additional Songs ... in Hydaspes* (Smith 373), but with the correct supplementary title plate; and *Almahide* ff. [3, two title-pages, index], 4, 64; each work with a passe-partout title-page with the title on supplementary plate, and an additional illustrative passe-partout title-page (the title of *Hydaspes* added in manuscript rather than on supplementary plate as usual), some hand-colouring; a fine copy in contemporary panelled calf, gilt, front cover lettered direct, all edges gilt; ownership inscription to title-page of first work of William Crisall, dated 9 January 1730; later armorial bookplate of E[benezer?] Oliphant of Condie.

£2750

**First editions of three works from the first years of the Italian Opera at the Queen's Theatre in Haymarket, including the first two fully Italian operas on the London stage.** The theatre had opened in 1705 with a very rocky first season, and was turned over to the performance of opera alone at the end of 1708; but its lasting success was not secure until the arrival of Handel, and his *Rinaldo*, in early 1711.







*Clotilda* was first staged on 2 March 1709, the third production in the first season of the new Italian Opera. A pasticcio by Heidegger based on Conti's original of 1706, it was performed seven times in 1709. 'This opera was composed by Conti and printed by Walsh, half in English and half in Italian as it was performed. The composition was not contemptible; and yet it seems to have come into the world and gone out of it so quietly as scarcely to have left any memorials of its existence' (Burney).

*Almahide*, a pasticcio by Heidegger based on Ariosti's *Amor tra nemici* (1708) but with many arias taken from Bononcini, has the distinction of being **the first opera in London sung entirely in Italian by Italian singers**. The libretto was adapted from Dryden (and then back-translated into the English as printed here). It premiered on 10 January 1710 and ran for fourteen nights, with a cast including three castrati and two women.

*Hydaspes* followed *Almahide* as the second fully Italian opera on the London stage (in fact a more fully monoglot experience, in that it lacked the English intermezzi that were included between the acts of *Almahide*). It was based by Pepusch on a score brought to London by the celebrated castrato Nicolò Grimaldi (Nicolini), who played the title-role to great acclaim. It was performed twelve times in the first season (its success much stimulated by the sensational scene in which Idaspe, 'naked' albeit in a flesh suit, strangles a lion), and the songs published by Walsh. The revival of 1711 marked the London debut of Giuseppe Maria Bosschi (who became a favoured basso to Handel), and a number of new songs were written for him, published as the *Additional Songs in ... Hydaspes*. Our copy of the *Songs* bears the passe-partout title-page of the *Additional Songs* (a much shorter selection six arias) in error.

Hunter 53, 69, 64; Smith 296, 354, 344.



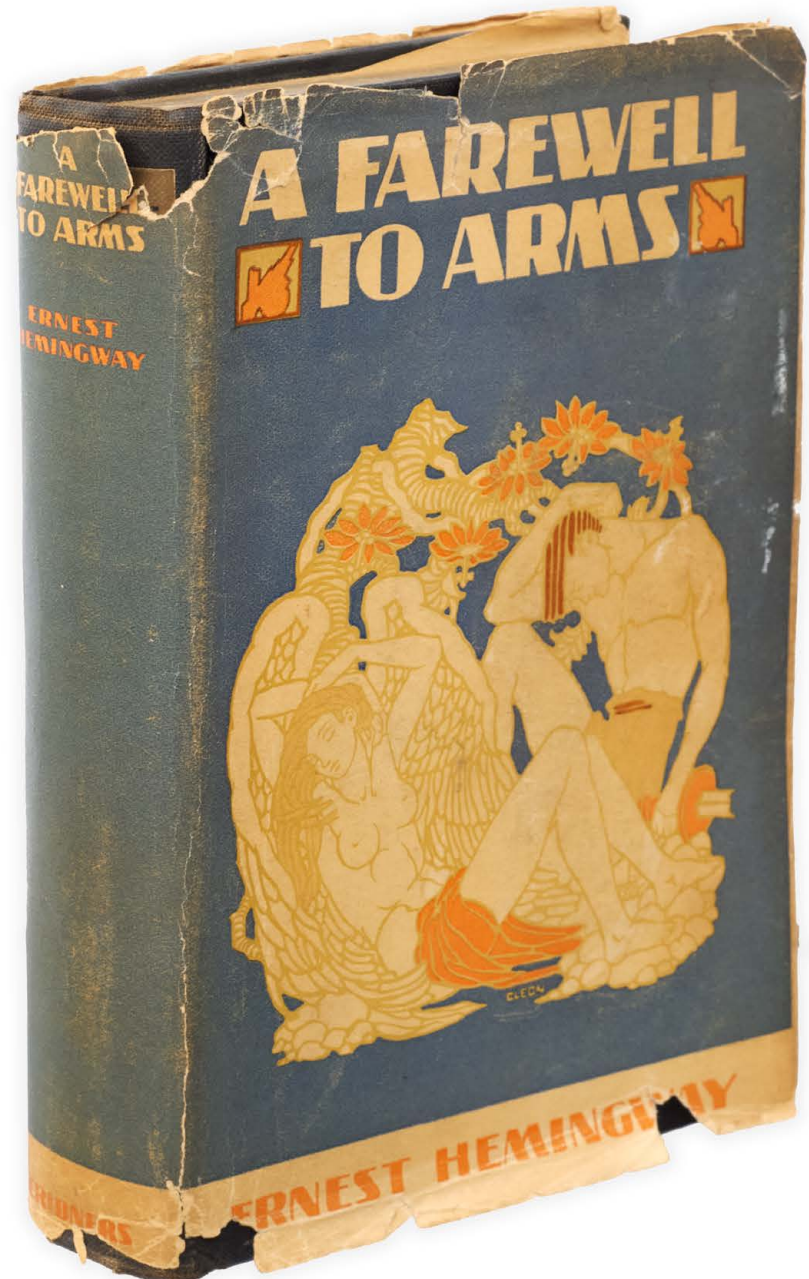
## 16. Hemingway's First Best-Seller

**HEMINGWAY, Ernest.** *A Farewell to Arms.* New York, Charles Scribner's Sons, 1929.

8vo, pp. [x], 355, [1]; a very good copy in the publisher's black cloth, gold paper labels, unpriced first-issue dustjacket (with the incorrect reading 'Katharine Barclay' and the price \$2.50), worn and chipped at edges, a little tanned. **£1500**

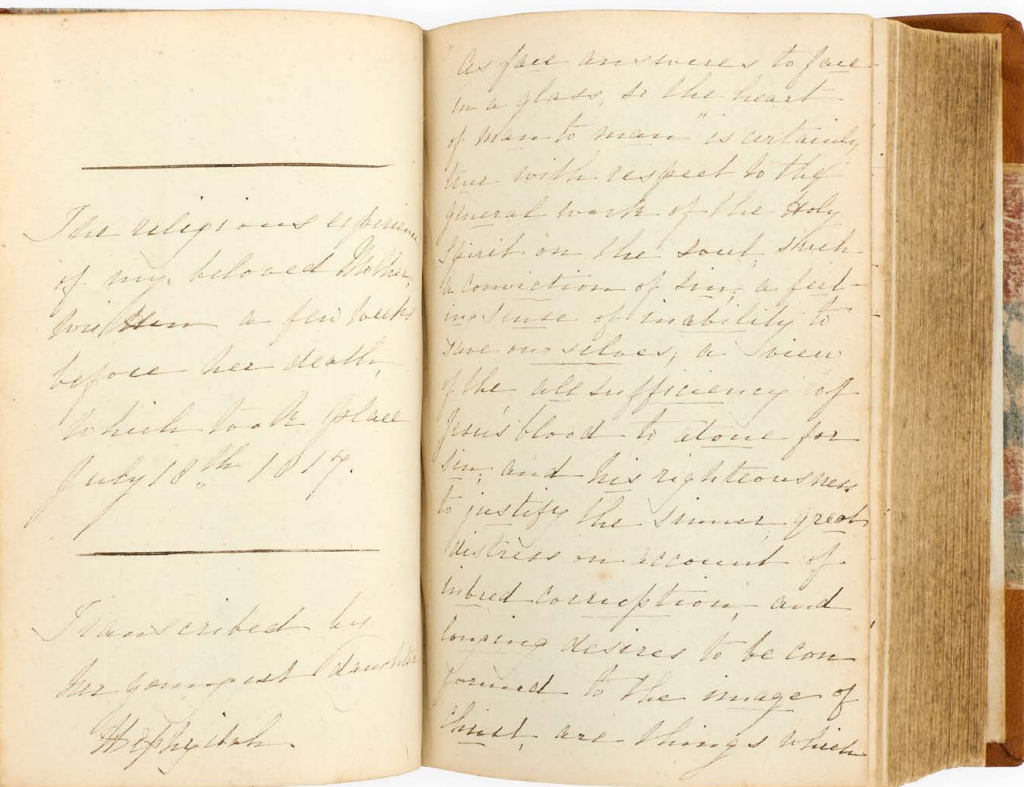
**First edition, first printing,** without the disclaimer on p. [x] and with the Scribner's seal on the copyright page.

Hanneman 8A.





# 17. A Woman's Visionary Dream 'Things of Indescribable Shapes and Colors beyond Imagination Beautiful'



**[JACOB, Martha.** Commonplace book. *St Albans, late eighteenth – early nineteenth century.*]

Manuscript on paper, 8vo, ff. [105], plus blanks, [4] ff. remedies begun from rear, a few stubs but text seemingly continuous; in English with some French, the majority written in a single neat hand, approx. 24 lines per page, 26 ff. in the rougher hand of Hepzibah Wilkins (*see below*); a few occasional spots else in excellent condition; bound in modern half tan morocco with old marbled sides, spine gilt in compartments; ownership inscriptions 'Martha Jacob' and 'George Wilkins' relaid on the new endpapers. **£1650**

**A rich devotional commonplace book compiled by Martha Jacob (1775–1817), comprising an extraordinary visionary dream encounter alongside original verse, acrostics, and hymns.**

Written in the neat hand of Martha Jacob, later Wilkins after her marriage to George Wilkins (1781–1842), this commonplace book provides a record of a woman's devotional life at the turn of the eighteenth century through abundant extracts of poetry and prose, many of which are seemingly original. Jacob authored several acrostics signed 'M Jacob' or 'M Wilkins' based on the names of family ('George Wilkins', 'Mr William Wilkins') and acquaintances ('Mr and Mrs Davis', 'Elizabeth Bruton').





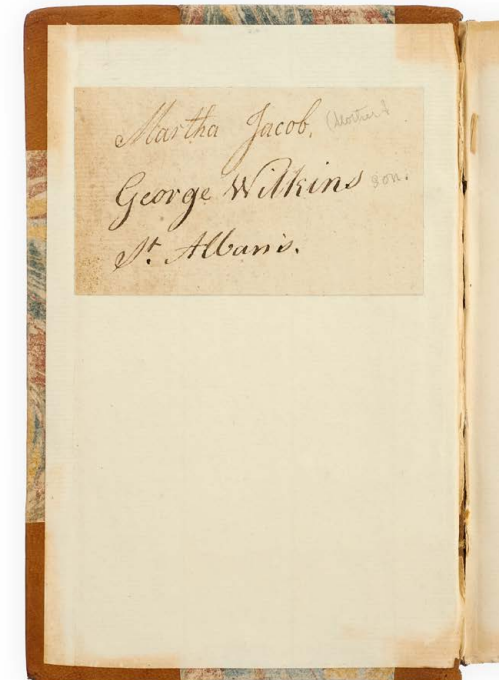
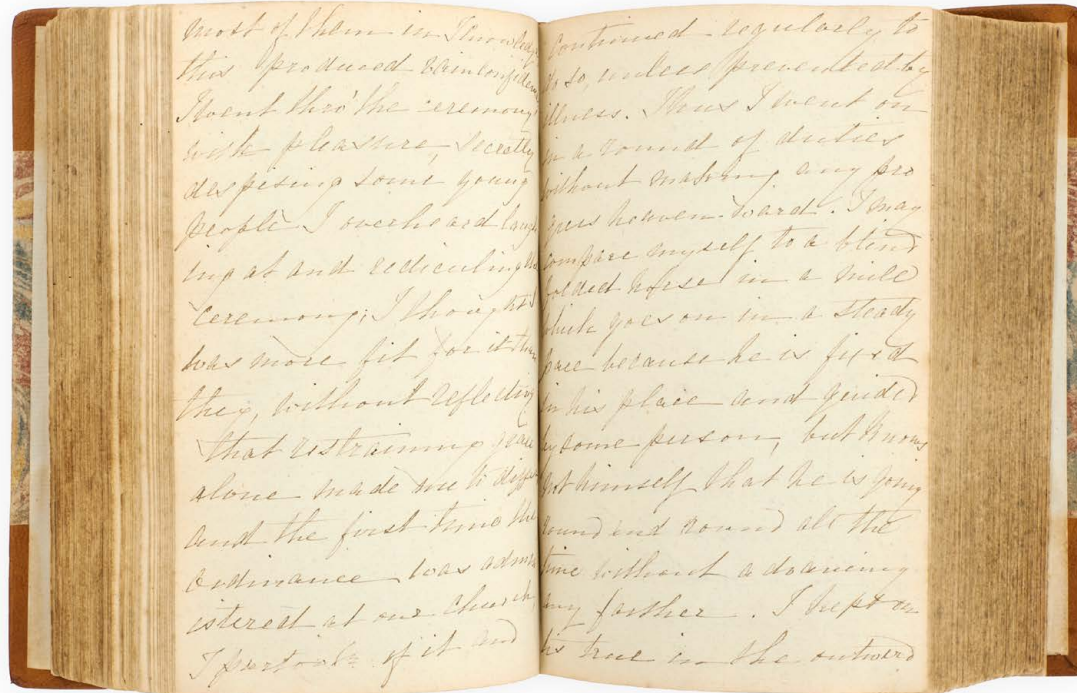
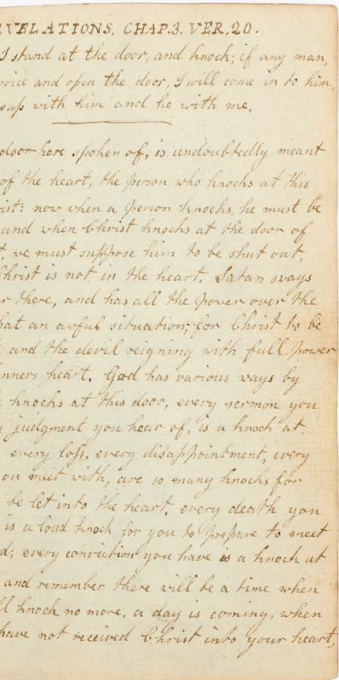


Among various aphorisms and reflections on topics such as faith, Christ, and death, Jacob notes down biblical passages and prose meditations on, *inter alia*, Revelation 3:20, Ephesians 3:12, and I John 5:7, perhaps copied from sermons. She extracts poems from contemporary verse collections, such as John Wright's popular *Spiritual Songs for Children* (first published in 1727), and from literary journals, for example William Kirkpatrick's published 'Account of Tippoo Sultaun's Dreams', based on a Farsi manuscript written by the eighteenth-century Ruler of Mysore (1750–1799).

**Jacob's vivid account of her own dream encounter was dictated to her youngest daughter Hepzibah a few weeks before her death in 1817, and is transcribed across thirty pages in Hepzibah's hand.** It begins 'I was born in London January 16th 1775' and moves on to a description of 'a singular dream' Jacob had as a young child: 'I could not have been more than 4 years old ... I thought I was standing on an eminence which overlooked a most beautiful green plain which extended as far as my sight could reach ... the sky was beautifully

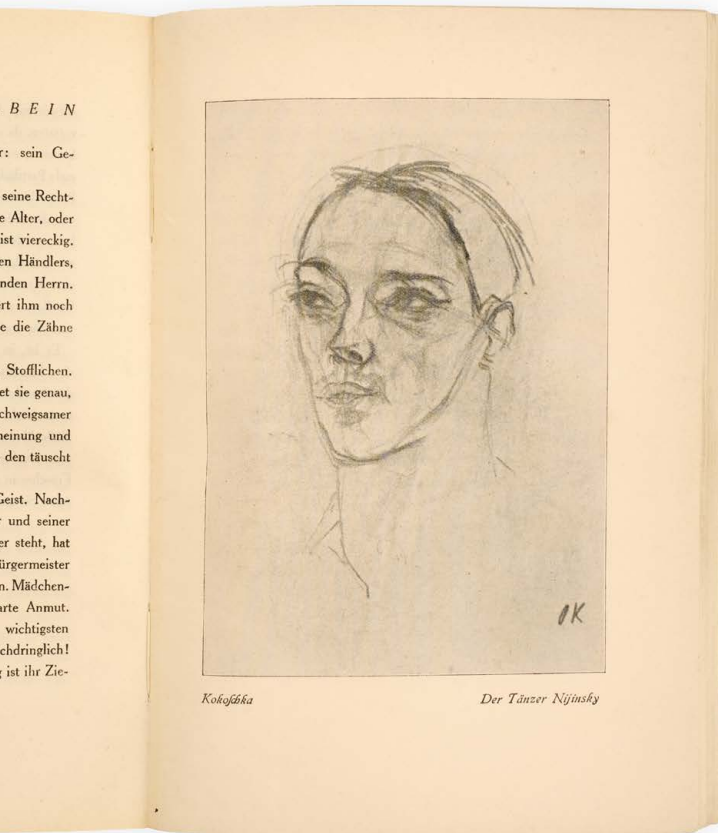
clear ... a beautiful clear blue, as far as my sight could extend ... I stood gazing in admiration when suddenly the sky opened when something of a globular form came through much the size of the sun but far brighter ... it descended a little way and then began to emit on all sides such beauties as I cannot describe – **it was like chains of gold which gradually let down to the earth things of indescribable shapes and colors beyond imagination beautiful ...**'.

The commonplace book records other writings from significant events in Jacob's life, including a prayer composed as 'A fresh surrender of myself to God on the day in which I enter'd my 41<sup>st</sup> year' January 16 1818' and a copy of a letter to Griffith Williams Minister of Gate-Street-Chapel, Lincoln's-Inn-Fields, sent from St Albans a few weeks before her death in 1817. Jacob was evidently a devout follower of Williams, a preacher of the Countess of Huntingdon's Connexion, and identifies him as her 'ever dear friend, and spiritual father' and 'the blessed Instrument in the hand of God, of convincing her of the necessity of flying to Jesus Christ for Salvation'.





# 18. With Contributions by Kafka and Illustrations by Kokoschka



[KAFKA, Franz, Max BROD, et al.] Das bunte Buch.  
Leipzig, Kurt Wolff Verlag, 1914 [i.e. 1913].

8vo, pp. 207 + 14 full-page illustrations by Karl  
Walser, Kokoschka, and others; a very good copy  
in the original orange stiff paper wrappers  
designed by Wilhelm Wagner; light sunning to  
wrappers, slight cracking to spine and with  
small loss at foot.

£250

First edition of this literary almanack,  
containing Kafka's short story *Zum Nachdenken  
für Herrenreiter*. The story had been published  
as part of Kafka's first collection, *Betrachtung*,  
earlier in the year.

This was the first almanack published by Kurt Wolff,  
comprising twenty-six literary contributions by  
Blei, Brod, Hasenclever, Heym, Lasker-Schüler,  
Trakl, Viertel, Walser, Werfel, and others. It  
also includes a full 'Verlagsverzeichnis 1910-1913'  
(pp. 145-207), advertising works by Kafka  
among the many other authors published by Wolff.

Dietz 22; Hemmerle, p. 20.





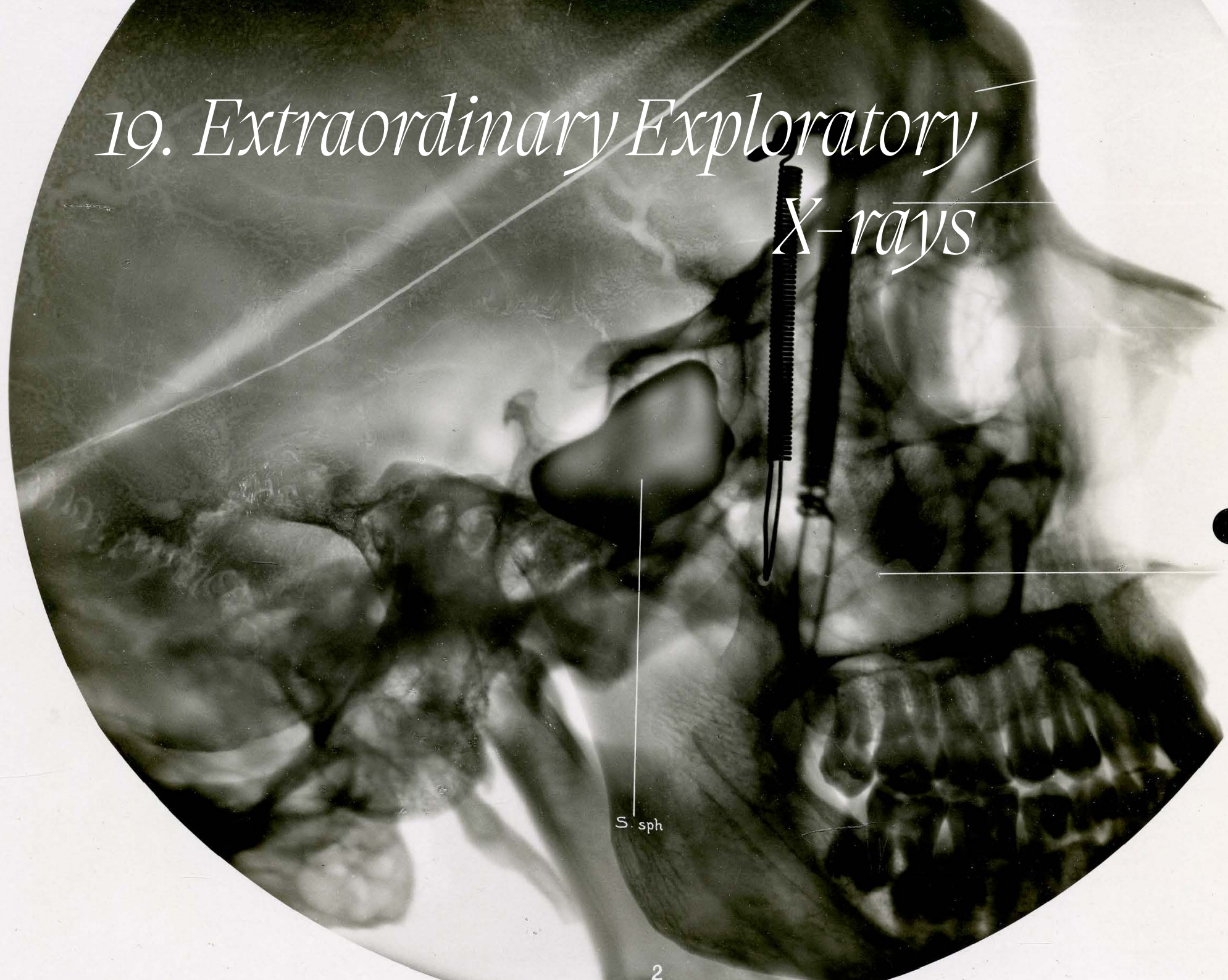
19. *Extraordinary Exploratory  
X-rays*

Sf.

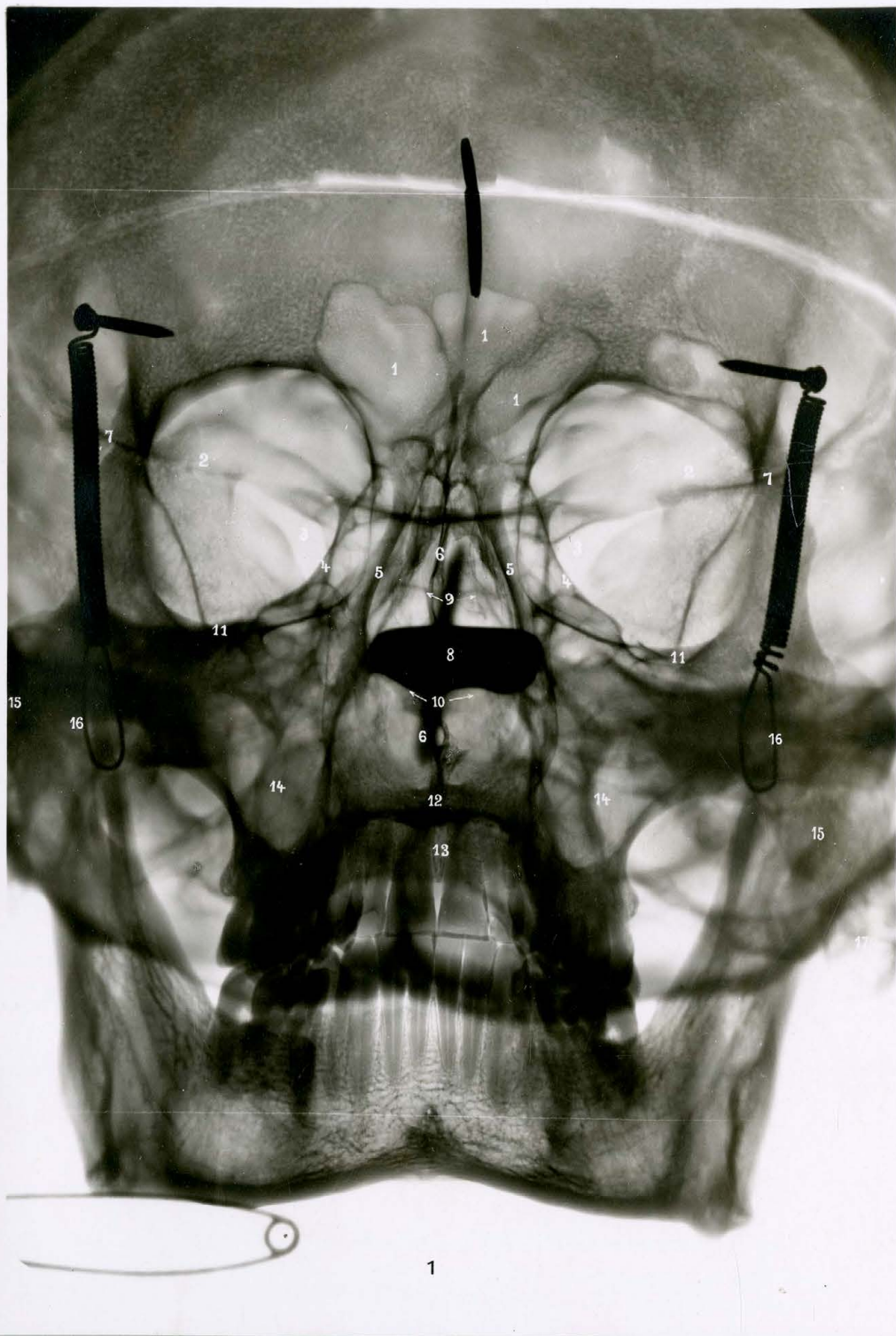
Seth

S.m

S. sph







**KUTTNER, Arthur.** Die entzündlichen Nebenhöhlenerkrankungen der Nase im Röntgenbild. Mit 20 photographischen Tafeln. Berlin; Vienna, Urban & Schwarzenberg, 1908.

4to, pp. 15, [1, blank] + 20 X-ray photographic plates (each numbered between 1 and 20 in negative); 16 pp. booklet stapled; each plate mounted on grey-blue printed card, with pasted-on cover leaf (plate number printed on recto, text to the plate printed on verso), loose in the original portfolio of dark brown cloth, grey paper-covered boards, tan paper printed label to upper board; two small tears to initial leaf of text booklet, one minor crease to corner of booklet, otherwise clean and crisp interior, including plates and cover leaves; paper label lightly soiled and discoloured on upper margin, but otherwise portfolio barely rubbed and holding firm. £550

**First edition of 'The first important work on the radiology of the accessory nasal sinuses'** (Garrison Morton 3316); published thirteen years after the first X-ray photograph of a human body part – Röntgen's photograph of his wife's hand, *Hand mit Ringen*, on 22 December 1895 – **this work represents a milestone in the use of X-ray in medicine.**

The plates are after original X-ray photographs taken at the "Sanitas" Company, at 131d Friedrichstrasse, Berlin with their Rotax X-ray equipment ('Rotax-Röntgeninstrumentarium') and were reproduced from the negative by the 'kilometer method' (*Kilometerverfahren*) of the new photographic company in Steglitz (p. 4).

Plates I and II are general, healthy views of the skull with clear views of the nasal cavities, shown from the sagittal section and the transverse section. The coversheet gives the labels for the areas marked in the plate with a number or abbreviation. Plates III—XX comprise various medical cases, with the text providing medical background on the patient, such as age and symptoms, the fluoroscopy results, and diagnostic evidence as visible in the X-ray photograph (indicated with a line and abbreviation of the sinus name). These individual cases include emphysemas in the sinuses and pansinusitis post scarlet fever. Plates XVII and XVIII show X-rays 'before' and 'after' an operation to treat empyema of the front sinus and unciation of the ethmoid bone.



In the introduction Kuttner revisits his predecessors' achievements in the field of rhinology within the past two decades and highlights the important role X-ray plays in the diagnoses of sinus conditions. He points out that the selection of plates here come from a rich collection of images which prove how useful the X-ray is, but also stresses that it is easy to come to the wrong conclusions in diagnosis also.

The X-ray photographs' aperture diameter, number of interruptions per minute, amperage and exposure time are listed. Advice is given on the best direction and angles: for diagnostic purposes the image should be taken along the sagittal section (*i.e.* from front to back or vice versa) and for the best overview of the nose and sinuses, the chin should be tilted toward the breast so that the *Protuberantia occipitalis* is centred ('Technik und Instrumentarium', p. 4-7).

He gives notes on assessing the negatives, noting that the densest areas of bone appear brighter than the thinner areas of bone or the air-filled cavities of the sinuses. Healthy sinuses should stand out from the surroundings as dark areas, while an unhealthy sinus, filled with pus instead of air, appear as pale areas – each appearing as the opposite in the positive ('Das Röntgenbild des Schädels', p. 7-8).

The main body of the text is an essay on what X-ray brings to diagnostics and therapy of sinus diseases ('Was leistet die Röntgenaufnahme für die Diagnose und Therapie der Nebenhöhlenerkrankungen?', p. 8-15).

Kuttner had also written on the sinuses in *Die Nasalen Reflexneurosen und die normalen Nasenreflexe* (Berlin, Hirschwald, 1904).

Fischer vol. II, p. 842 – 843; Garrison Morton 3316; Gocht, *Röntgen literature*, p. 212.

LibraryHub lists only 2 copies in UK libraries (Royal Society of Medicine, Wellcome).





# 20. The Art of Thinking Well



**[LONGANO, Francesco.]** Logica, o sia arte del ben pensare. *Naples, Raimondi, 1773.*

8vo, pp. [xvi], 234, [10]; author's name stated at end of preface; occasional very light browning or spotting, some very discrete modern pencil annotations and corrections in Italian and English; contemporary mottled calf, gilt panelled spine decorated in compartments, gilt lettering-piece, all edges sprinkled in blue; joints cracked but holding, slight loss to spine ends and to gilt lettering-piece, spine somewhat worn, a few wormholes affecting only the margins of marbled endpapers; a good copy of a scarce book. **£1850**

**First edition, very rare, of this early work on logic by the important Italian enlightenment philosopher Francesco Longano.**

Divided into four *discorsi*, Longano's treatise is one of reasoning rather than of formal logic. He discusses the senses, memory and temperament, the division of mental acts, the origins and development of language, types of speech, the nature of propositions, and the development of syllogisms, before investigating the causes of error, and the types of mistake that can be made in sensing, in speech, in the forming of propositions, and in the construction of arguments.

The final *discorso* is concerned with truth: its origins and definition, the nature of evidence, demonstrations of certainty (whether epistemological or moral), and ways of determining probability. Longano concludes with rules for philosophising well, and for expressing the truth. Throughout, he draws heavily on Bacon, d'Alembert, Condillac, and others.

Francesco Longano (1728–1796) was a key player not only in the theoretical development of the Italian Enlightenment. His thoughts on freedom and equality, although only rarely organised in a systematic philosophy, sprang from thorough observation of features of Southern Italian society and, once crystallised in theory, turned back to inform action and programs of reform. A pupil of the economist and reformer Genovesi, and an admirer of Locke, Longano's early interest in philosophy evolved into active criticism of social structures founded on inequality and exploitation, then re-emerged in its more theoretical form in his late work of the 1790s. Longano's perceptive synthesis of the Western logical tradition spans from Aristotle to Bacon, Descartes, Locke, Wolf, Condillac, and Hume.

**OCLC locates no copies outside of Italy.**



# 21. Diamond Dealing

**MAWE, John.** A Treatise on Diamonds and precious Stones; including their History – natural and commercial: to which are added the best methods of cutting and polishing them ... second Edition ... London, Longman, Hurst, Rees, Orme, and Brown, 1815.

8vo, pp. xii, 166, with an engraved frontispiece and two other engraved plates, all hand-coloured; lightly toned with some scattered foxing, but a good copy in early polished calf, gilt border, spine gilt in compartments, spine dry and chipped at head, rear cover scraped. **£500**

**Second edition, a reissue of the sheets of the first edition (1813) with a cancel title-page, of this interesting work by John Mawe (1766–1829), the father of commercial mineralogy in Britain.**

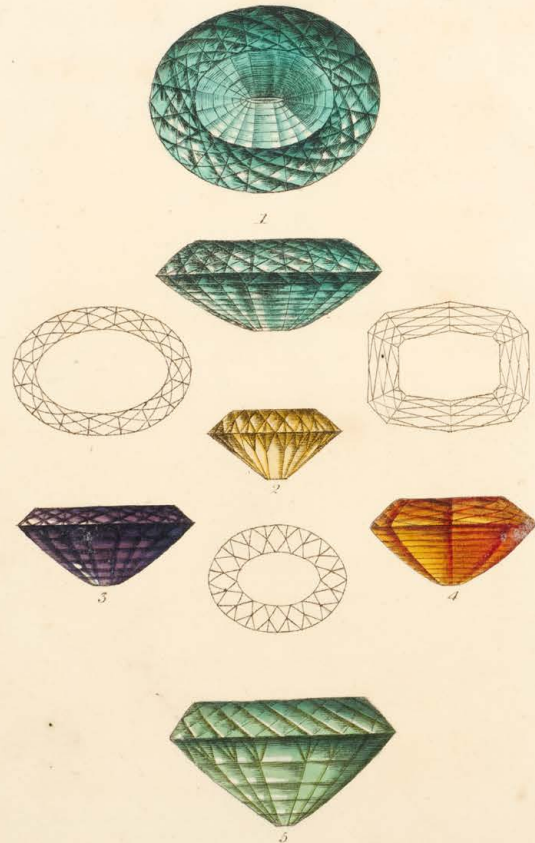
A former merchant mariner, Mawe set up with his father-in-law as a mineral dealer in Covent Garden in the 1790s, the business later in Derby and then on the Strand (there were also 'museum'-shops in Matlock and Cheltenham). He travelled to the mining areas of Brazil in 1809 (at the time closed to other Europeans; his account of the trip was later on the *Beagle* with Darwin), and spent time in Africa, the West Indies, and India in the search for specimens.

*A Treatise on Diamonds* was the first of a number of works Mawe published after opening his flagship premises near Leigh and Sotheby's auction rooms on the Strand in 1812; dedicated to the Prince Regent, it covers the history of the diamond trade, notable stones, and cutting techniques, before turning to other precious stones, with much information derived from his time in Brazil.





Pl. I.



# TREATISE ON DIAMONDS

AND  
PRECIOUS STONES;

INCLUDING THEIR

History—Natural and Commercial:

TO WHICH ARE ADDED,

THE BEST METHODS OF CUTTING AND POLISHING  
THEM.

BY JOHN MAWE,

AUTHOR OF TRAVELS THROUGH THE DIAMOND DISTRICT OF  
BRAZIL, MINERALOGY OF DERBYSHIRE, &c.

SECOND EDITION.

Here the soft Emerald smiles of verdant hue,  
And Rubies flame with Sapphires heavenly blue,  
The Diamond then attracts the wondrous light,  
Proud of its thousand dyes and luxury of light.

Tasso.

London:

PRINTED FOR LONGMAN, HURST, REES, ORME, AND BROWN,  
PATERNOSTER-ROW.

MDCCCXY.



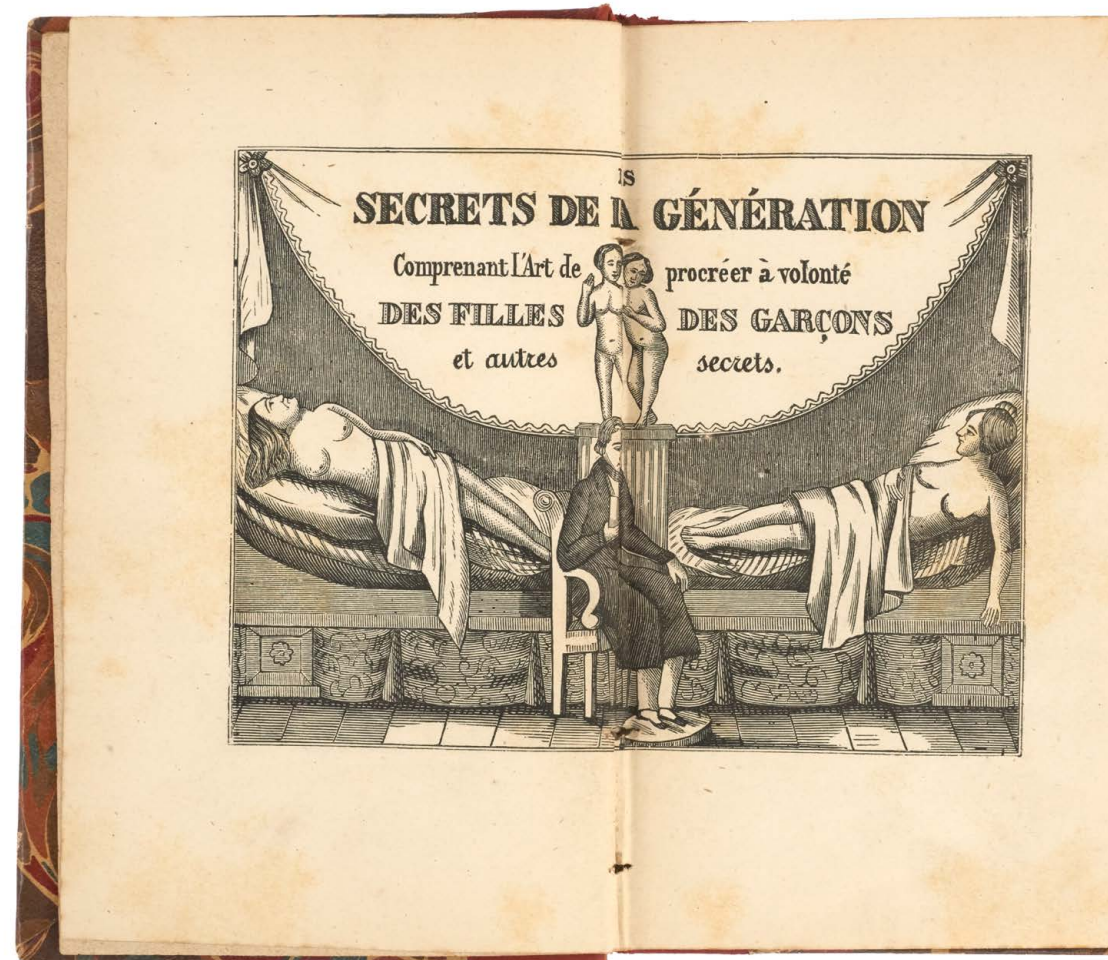
# 22. *The Secrets of Sex for Pleasure and Procreation*

**MOREL DE RUBEMPRÉ, Joseph.** *Les secrets de la génération ou l'art de procréer à volonté des filles ou des garçons, de faire des enfants d'esprit, de les orner du don de la beauté; de les avoir sains et robustes: précédé de la description des parties naturelles de l'homme et de la femme ... suivi de l'art d'être mère sans le concours des hommes ... Tome premier [- second].* [S.l.], chez tous les libraires, [c. 1870].

Two vols in one, 12mo, pp. 108, with added engraved double-page title and 1 plate of a naked man; 94, with illustrations of a naked woman and a skeleton; occasional light foxing, a little browned due to paper quality; very good in contemporary quarter red morocco over marbled boards, spine lettered and decorated in gilt, marbled endpapers; extremities slightly worn. **£150**

**A nice copy of this popular work (billed as the thirtieth edition of vol. I and the twelfth of vol. II) by Joseph Morel de Rubempré (1812–86).** Morel de Rubempré was a 'physician, romancier, pornographer, popular commentator ... [who] holds an important place in the history of Western sexology because he antedates the German sexologists by at least a generation' (Warton and Tagoe eds, *National healths*, (2004), p. 146).

*Les secrets de la génération* covers male and female genitalia, virginity, breasts, successful procreation (touching on eugenics), the maintenance of sexual activity into old age, sexual pleasure, and conception without a man.





# 23. Rent in Rural Northumberland



## **NORTHUMBERLAND – ROCHESTER.**

Grant by William Hayer to his daughter.  
*Northumberland, early thirteenth century.*

14 lines in a gothic charter hand; lacking seal, stained and soiled, creased where once folded, a few small holes, but entirely legible. **£750\***

An early grant by William Hayer to Sibyl, his daughter and the widow of Thomas Tincto (the dyer) of Newcastle-upon-Tyne, of the rent of one silver mark a year paid to Hayer by Simon lord of Rochester for a messuage and two bovates of land in Rochester. The rent is to be paid twice yearly, half at Easter and half at the feast of St. Michael.

The witnesses are John of Hydewyn, Robert of Hydewyn, Robert of Throckelany, German of Honyston, Simon of Ovinketon, Robert of Proudouy, and others. Rochester lies between Otterburn and the present-day border with Scotland. The important Roman road of Dere Street passes through the village.

*Provenance:* formerly Broughton Hall MS Misc. D. Published in *Proceedings of the Society of Antiquaries of Newcastle-upon-Tyne*, third series, vol. 3, (1909), p. 96.



# 24. Love Letters in Print and Manuscript from the Library of Tycho Brahe's Nephew

**PARABOSCO, Girolamo.** Libro primo [- quarto] delle lettere amorse di M. Girolamo Parabosco. Con alcune altre di nuovo aggiunte. Venice, Domenico Farri, 1581.

Four parts in one vol., 8vo, ff. 71, [1, blank]; 48; 55, [1, blank]; 96; signatures continuous, text in italic, separate title-pages to each book with woodcut device, woodcut initials; occasional light marks; very good in contemporary limp vellum with yapp edges and remains of green ties; staining to upper cover, some creasing and light wear; stamp of 'Greve Scheel' and 1599 ownership inscription 'Georgius Schiell' to title-page, **3 French love poems in a near-contemporary hand to rear free endpaper totalling 54 lines** ('Helas permetras tu', 'Amour ma pris par la ficelle', 'Odieux qui du pourpris celeste'), **French love verse in another near-contemporary hand to front endpapers**, totalling 23 lines, later ownership inscription 'Jehan' to front free endpaper, crossed out in ink. **£900**

Uncommon collected edition of Girolamo Parabosco's (1524–1557) immensely popular letters to anonymous lovers, literary contemporaries, and a courtesan, with several letters written from a female point of view, **this copy formerly in the possession of Tycho Brahe's nephew and with several manuscript love poems.**

The sixteenth century saw an exponential increase in the demand for vernacular collections of letters, particularly for material that reflected women's voices. Parabosco's impersonation of the authentic female perspective in his 'lettere scritte per donne' (vol. I, ff. 52<sup>v</sup>–58<sup>v</sup>; vol. III, ff. 17<sup>v</sup>–18<sup>r</sup>, ff. 32<sup>v</sup>–33<sup>r</sup>) is perhaps born of a desire to capitalise upon the 'demand for women's letters that was not being fully met, given that women still published in far smaller numbers than men' (Ray, p. 14).





A N Z I

impresa  
e,  
ontesa  
li persone.  
cortesa  
rone,  
morato,  
ninciato.

il Signore,  
r douete,  
ore,  
quiete,  
o sia errore  
hauea  
a accesa,  
impresa.

R O M A N Z I  
arabosco.

R O .

OPQRSTVXY  
GGHHIIkkLL.

aderni.

co Farri. 1581.

Polare per unteat tu Currella  
Lual pit el ta' fua tuit beche  
In langust. Adama la' flamma  
Qu' hie' brux g'ra  
Out alluna Adama g'ny am  
Adama'.

Si per unteat qui in fuisse  
Si per unteat qui in fuisse  
Cly or troument in madam  
Jay m'leat m'leat  
Lang fort po'gnat m'leat m'leat  
Jodama' col' citus

il mi' anza - big' cogu' g'ra  
Lun' pom' qui' tu' tu' m'leat  
At' comm' big' d'ran qui' m'leat  
At' sa' d'ran qui' m'leat  
Soy' p'ra' aff' qui' le' d'ran  
plun' m'leat

Moy' big' moy' tout' m'leat g'ra  
moy' o' ma' pl'ana' ass' m'leat  
moy' but' moy' am' g'ra m'leat  
Tout' moy' el' su'  
ma' m'leat m'leat m'leat  
moy' fait' pl'ana'

Addressed to anonymous male interlocutors, the letters present female authors characterised by lovesickness and passion: 'I languish for you, my sweet lord ... even if your beauty is matched only by your cruelty' (vol. IV, ff. 5<sup>v</sup>-6<sup>r</sup>, *trans.*). The letters included in vol. IV are followed by Parabosco's own responses in order to display his mastery of the epistolary genre. His letters epitomise the seeming effortless prized by readers and writers of *lettere familiari* alike: as contemporary writer Lucrezia Gonzaga writes, his letters are neither 'clothed in artifice, nor puffed up from excessive revision, but rather speak plainly' (Ray, p. 3, *trans.*). Indeed, Parabosco's *Lettere amoroze* were among the most popular anthologies of letters of his time, volume I alone having been reprinted thirty-two times between 1541 and 1617. They seem to have been affected neither by the 1580 condemnation of love letters by the Index of Parma, nor of anonymous love letters by the Index of Sixtus V in 1590 (*ibid.*, p. 231).

*Provenance:* with the stamp and 1599 ownership inscription of Georg Schiell (i.e. Jørgen Christiensen Skeel, 1578-1631). **The nephew of Tycho Brahe, Skeel was named head of Denmark's military (Rigsmarsk) in 1627, the highest office in the realm after the king's deputy and chancellor** (*Dansk Biografisk Leksikon*). Brahe had arranged for Skeel's older brother, Albret, to study at the University of Padua in 1590; Jørgen followed in Albret's footsteps shortly afterwards, studying civil affairs at the universities of Strasbourg (1590-92), Orleans (1596), and Padua (1597), additionally stopping at Venice and Naples before returning to Denmark in 1598. The present copy, dated only a year later, is perhaps a souvenir of his studies in Italy.

BM STC Italian, p. 489; Adams P255. See Ray, *Writing Gender in Women's Letter Collections of the Italian Renaissance* (2009), and, on Skeel, *Historia scholae cathedralis Arhusiensis* (1817), pp. 90-91.



# 25. Mother Goose: Fabulous Fairy Tales

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

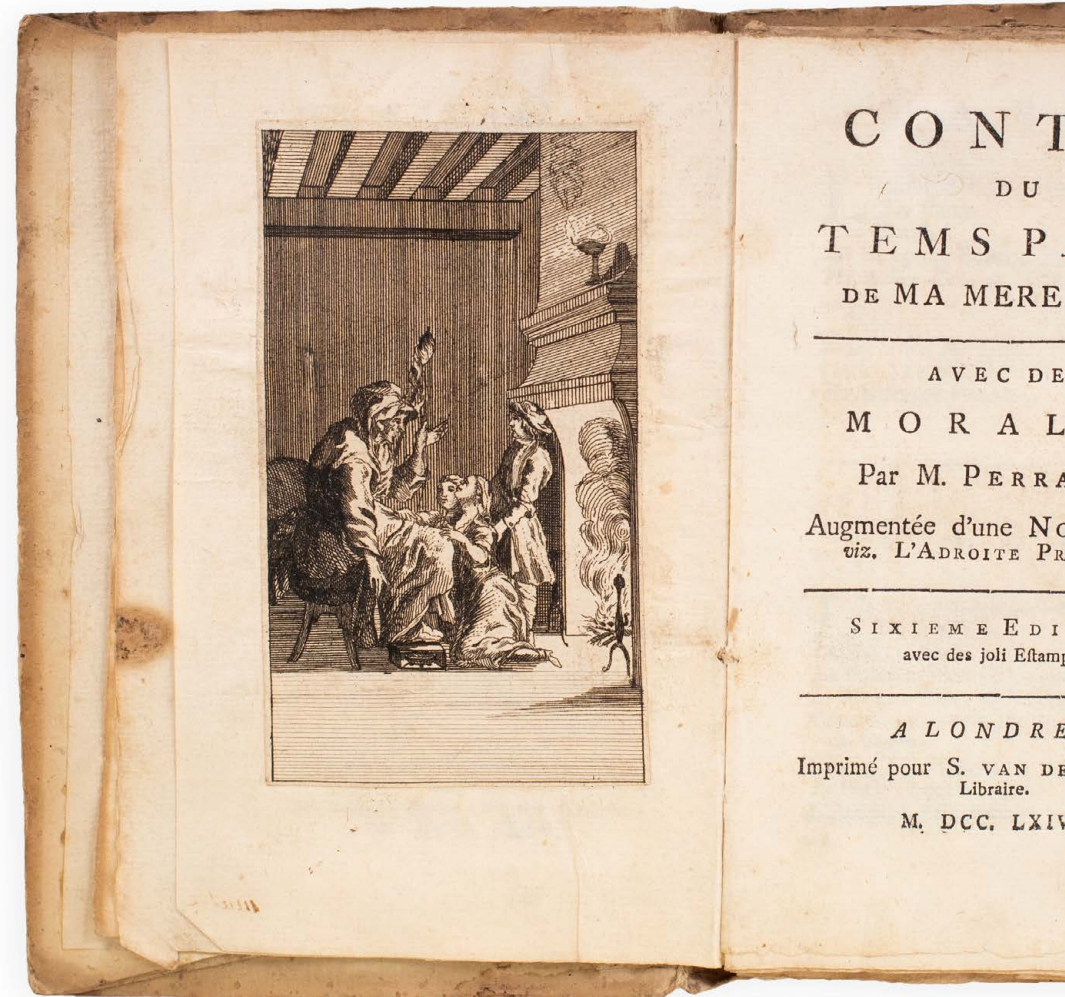
8vo, pp. 224, [1], with parallel English and French title-pages; frontispiece engraving of Mother Goose telling stories to three children, and eight engraved plates; 'The Discreet Princess; or the Adventures of Finetta. A Novel' has separate title-pages in English and French dated 1764; text in facing English and French throughout; a few leaves slightly dusty, but **a fine copy, uncut**, in contemporary Italian boards, spine ruled in blind, covers somewhat stained, joints and edges worn. **£6000**

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

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

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

Cohen-De Ricci 789.







## M A I T R E C H A T ;

O U

L E C H A T B O T T E .

## C O N T E V .

UN meunier ne laissa pour tous biens à trois enfans qu'il avoit, que son Moulin, son Ane & son Chat. Les partages furent bientôt faits, ni le notaire, ni le procureur n'y furent point appelés. Ils auroient eu bien-tôt mangé tout le pauvre patrimoine. L'aîné eut le Moulin, le second eut l'Ane, & le plus jeune n'eut que le Chat.

Ce dernier ne pouvoit se consoler d'avoir un si pauvre lot. Mes freres, disoit-il, pourront gagner leur vie honnêtement en se mettant ensemble ; pour moi, lors que j'aurai mangé mon Chat, & que je me serai fait un manchon de sa peau, il faudra que je meure de faim. Le Chat qui entendoit ce discours, mais qui n'en fit pas semblant, lui dit d'un air posé & sérieux, ne vous affligez point, mon maître, vous n'avez qu'à me donner un sac, & me faire faire un paire de bottes pour aller dans les broussailles, & vous verrez que vous n'êtes pas si mal partagé que vous croyez.

E 3

Quoi-



# 26. A Catechism of French History

[PINNOCK, William.] A catechism of the history of France, containing a clear outline of all the important changes which that country has undergone from its foundation. By a friend to youth. London, Printed by Bensley and Sons for Pinnock and Maunder, [c. 1819].

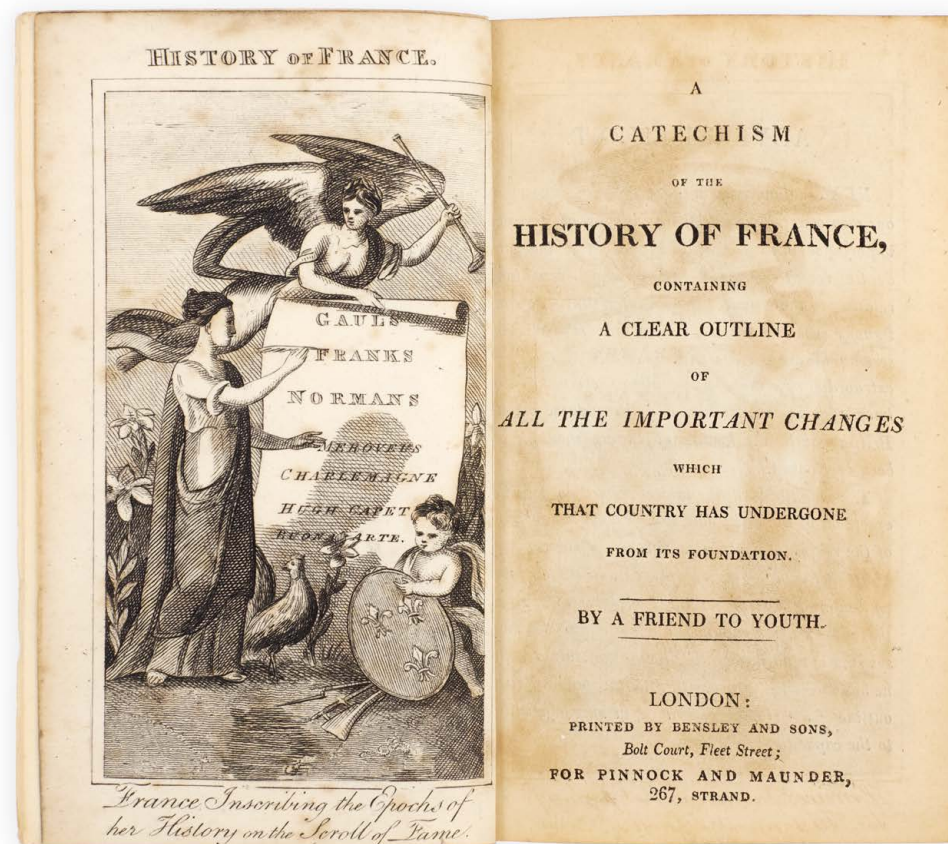
12mo in 6s, pp. 72, with engraved frontispiece; some light foxing in places, but largely clean and fresh, in recent plain wrappers, with gauze cloth spine. £125

**Second edition of this much-reprinted guide to French history for British youth from the Roman conquest of Gaul to the fall of Napoleon, one of Pinnock's many catechisms on historical and scientific subjects.**

'It is extraordinary, that, while almost every kind of knowledge has been so laudably disseminated among British youth, the history of France should have been overlooked. The magnitude of the subject seemed to defy the execution of the task, and to give a distinct account of the reigns of seventy monarchs, in the compass of a catechism, at first seemed impossible. But by confining himself to the leading events, yet at the same time scrupulously adhering to the most systematic plan in detailing them, the author hopes he has succeeded in presenting to the public a clear outline of the history of France, in language suited to the capacities of children' (p. 2).

Following a brief introduction, Pinnock's catechism progresses, king by king, from Pharamond to Louis XVI, including thereafter an account of the French Revolution and of Napoleon's rise and fall, ending with his exile to St Helena in 1815, 'where he is to remain a prisoner for life' (p. 72). The first edition is seemingly that of c. 1816, printed by W. Clowes for Pinnock and Maunder, likewise ending with Napoleon's exile but 84 pp., of which OCLC finds copies at the British Library and Cambridge.

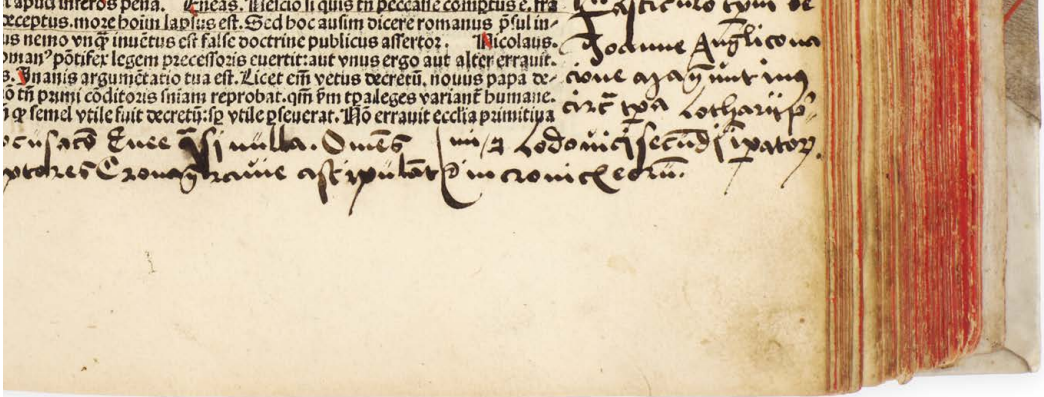
OCLC records copies at Florida, Liverpool, Princeton, National Library of Ireland, and Stanford.









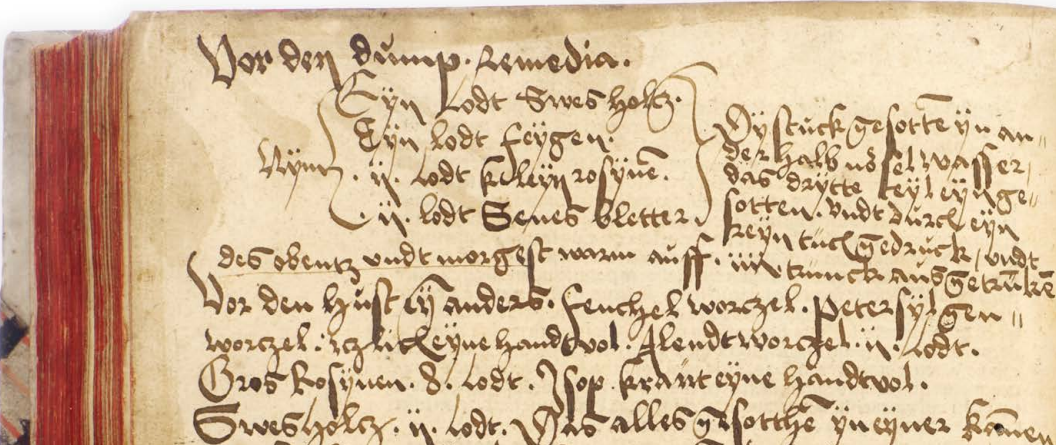


PIUS II. [Nicolaus von WYLE, editor.] Epistolae familiares. Nuremberg, Anton Koberger, 17 July 1486.

4to, ff. [245]; 11-line initial I in blue, green and red to b2', 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 eighteenth-/early nineteenth-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 sixteenth-century manuscript bound at beginning, 2 pp. of German medical recipes (dated 1536) at end, occasional marginalia in various early hands, some underlining, marginal manicules. £7500

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 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. 12' and f. 13'. 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.





Epistola missa

Epistola missa... [Handwritten Latin text in a Gothic script, likely a missal or liturgical book.]

Epistola missa... [Handwritten Latin text in a Gothic script, likely a missal or liturgical book.]

Epistola missa... [Handwritten Latin text in a Gothic script, likely a missal or liturgical book.]

Numero 2 ordo epistolarii in hoc opere contenturam.

- Decretorio... [A list of contents or a table of contents for a book, listing various chapters and sections.]

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, Lommetsch, 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 Erylring, 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 various medical recipes in German for coughs and stones, the latter dated 1536.

BMC 10430; Goff P719; Bod-Inc P-320; ISTC ip00719000.

Epistola missa... [Handwritten Latin text in a Gothic script, likely a missal or liturgical book.]

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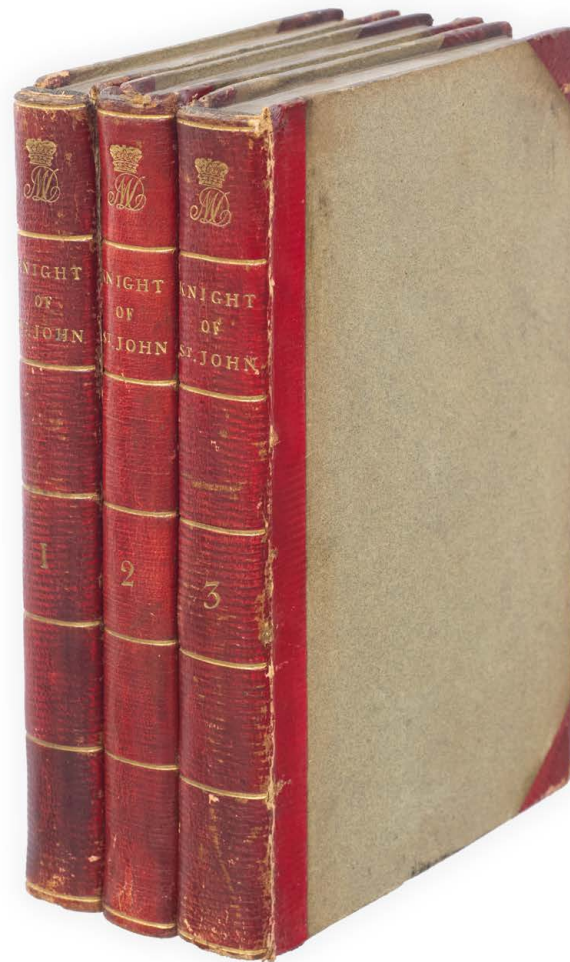
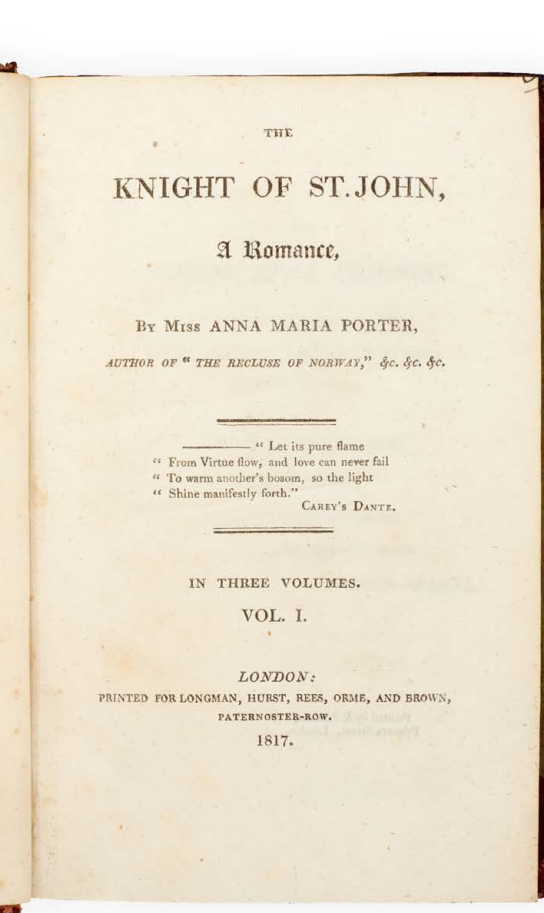
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Epistola missa... [Handwritten Latin text in a Gothic script, likely a missal or liturgical book.]



## 28. *Romeo and Juliet in the seraglio*



**PORTER, Anna Maria.** *The Knight of Saint John, a Romance ... London, Printed for Longman, Hurst, Rees, Orme, and Brown ... 1817.*

Three vols, 12mo, pp. [4], 333, [1, blank]; [2], 302; [2], 354; a very good copy in contemporary half red straight-grain morocco and marbled boards, rubbed, lettered direct, ownership inscriptions of Mary Hill as Marchioness of Downshire to third vol., shaved; Downshire monogram to spines (*see below*). **£750**

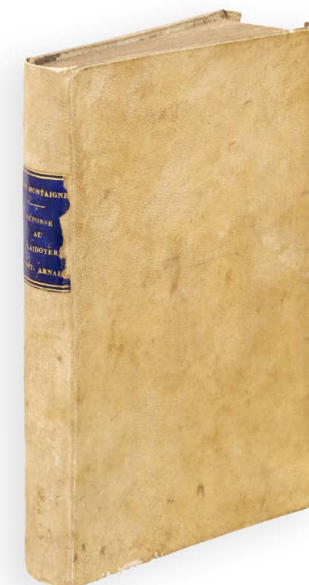
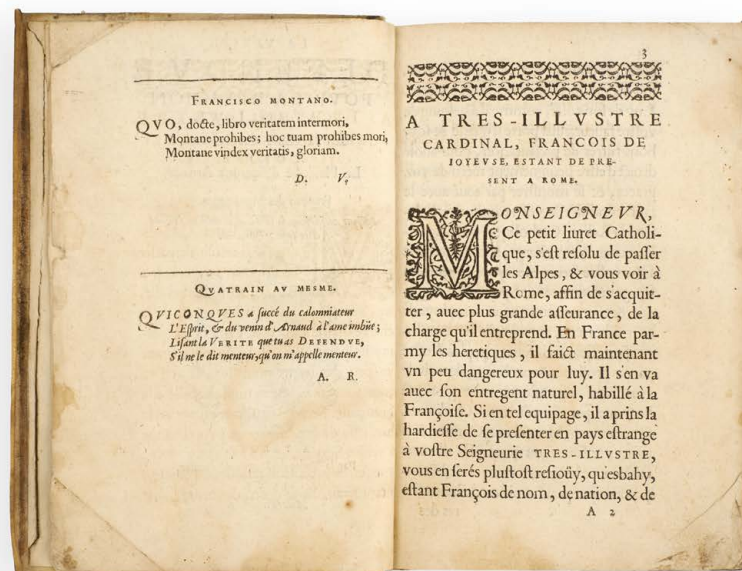
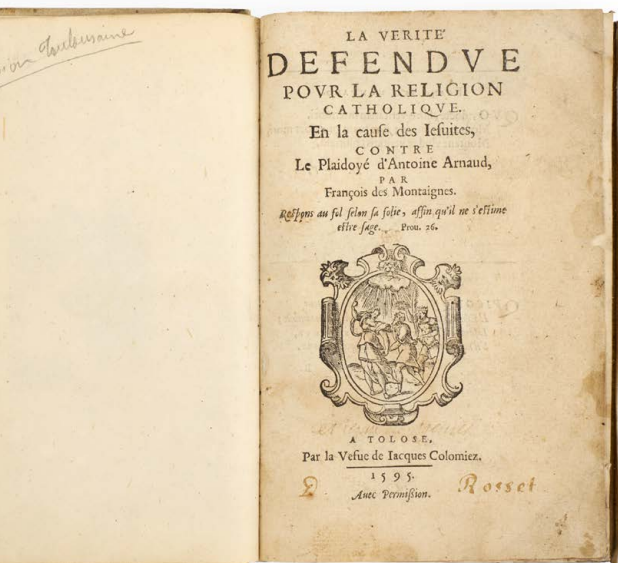
**First edition.** *Romeo and Juliet in the seraglio* (but with the male heirs, not lovers, of two feuding families), with a happy ending. Set in sixteenth-century Genoa and Malta, the story culminates in the Great Siege of Malta by the Ottomans and a dramatic break-out attempt from the Pasha's dungeons. After Cesario saves Giovanni's life, 'they retired below; and there, in one sacred embrace, filled up the mighty measure of their happiness'.

Porter dedicated the novel to her mother and sister (the novelist Jane Porter), 'Those Dear Friends, in whose domestic society the principal part of this work was composed.' It was the last work that Princess Charlotte was reading aloud with her husband Leopold before her death in November 1817.

*Provenance:* from the library of Mary Hill (*née* Sandys, 1764–1836), Marchioness of Downshire and later Baroness Sandys. Lady Downshire was a wealthy heiress, society hostess and literary patron who married the young but ill-fortuned politician Arthur Hill in 1786. Raised by her uncle, one of Samuel Johnson's 'Streatham worthies', she became a friend of both the Prince of Wales and Mrs Fitzherbert, and once entertained the Prince for four days at the family seat of Ombersley. She built up a fine collection of contemporary fiction, mostly by women, to add to the family library.

Garside 1817: 48; Wolff 5600; Summers, *Gothic Bibliography*, p. 380.





## 29. In Defence of the Jesuits

**[RICHEOME, Louis.]** *La vérité défendue pour la religion catholique. En la cause des Iesuites, contre le Plaidoyé d'Antoine Arnaud, par François des Montaignes. Toulouse, Veuve de Jacques Colomiez, 1595.*

8vo, pp. 287, [17]; woodcut device to title; a few light spots and marks, small tear to title fore-edge, light creasing to corners of first few leaves, short tear to foot of E7, but a very good copy; in late nineteenth-century vellum, blue spine label lettered in gilt (slightly chipped), yapp edges; boards a little bowed, a few marks; notes in seventeenth-century hand to foot of pp. 258–9, ownership inscription of D. Rosset to title, bookplates of Jean-François Sacase (1808–84) and M. Riviere to front pastedown.

£1200

**First edition of Richeome's vindication of the Jesuits against the charges made by Antoine Arnaud in his famous defence of the University of Paris in 1594.**

Richeome (1544–1625), known as the 'French Cicero', was one of the leading French Catholic controversialists of his age and played a crucial role in overcoming prohibitions against the Jesuit order in France. In *La vérité défendue* he constructs a history of the Society of Jesus from its foundation, highlighting its achievements in education and the work of Jesuit missions in Japan, the Far East, America, and Brazil. The work was translated into Latin the following year.

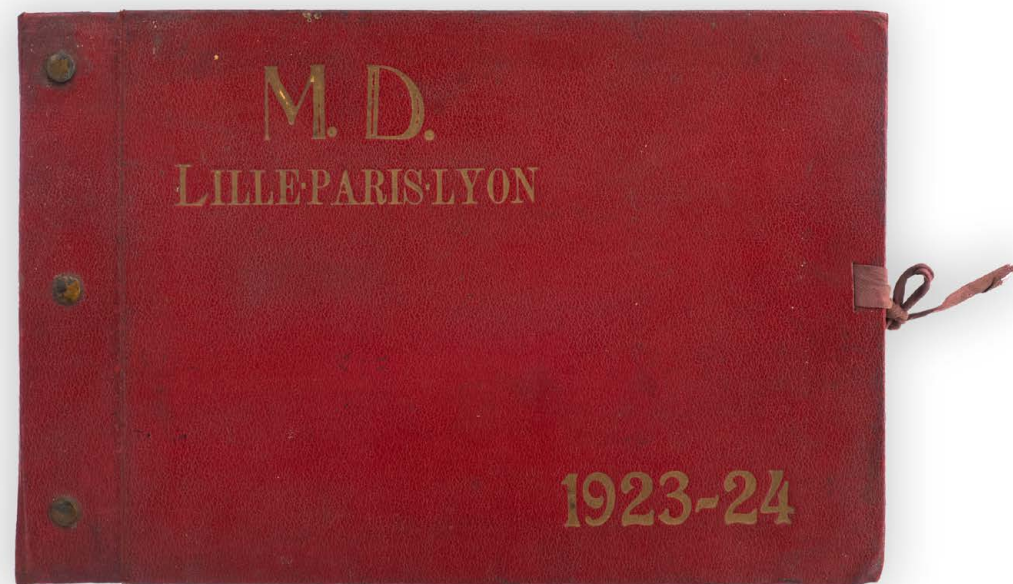
Adams D 329; Sommervogel VI, 1816. Rare: OCLC records only three copies (Cambridge University Library, Folger Shakespeare Library, College of the Holy Cross).





*30. Washable Wallpaper*





**[WALLPAPER.]** A substantial album of printed wallpaper samples. *France, 1923–24.*

Thick oblong folio (c. 23.6 × 35.4 × 9.5 cm), with samples of well over 400 different papers (numbered by stamp on the versos up to 422, a small number torn away, some unnumbered), some papers present in several colourways or with matching borders as overlays (the borders all unnumbered), prices added in pencil on the versos; secured at the left edge with metal pins within a wood block, bound in red textured cloth over boards, front cover lettered gilt 'M. D. Lille-Paris-Lyon. 1923–24', cloth ties; some slight wear and soiling to covers, else very good, some samples slightly browned but most in excellent state. **£4750**

**A delightful sample album of French wallpapers printed by a variety of stencil, block and lithographic methods, on papers plain, coloured, textured, and silked.**





The papers come in a dizzying array of colours and styles from subtle to downright garish; relics of Art Nouveau mix alongside Deco styles, and even a few more modernist designs reminiscent of those produced by Rasch for the Bauhaus. Pink and blue florals give over to brown and green vine patterns, and bold stripes in blues, yellow and black, maroon, pinks and browns; striking pochoir swaths of orange, pink and electric blue sit alongside lithographic papers that imitate tapestries or exploit that technique's capacity to render tonal gradients; papers 135–9 are frieze-like designs with landscapes and figures, 279–290 are a selection of papers with metallic or iridescent elements, and 352–394 imitate tiles (several are even glazed). Notable also are a number of papers labelled 'lavable sanitaire' and evidently designed for use in kitchens and bathrooms.



Though the majority papers are inevitably anonymous (the 'M. D.' of the cover is likely a retailer not a manufacturer), a large group of related pochoir papers are signed in the margin 'AMT', *i.e.* Ancienne Maison Turquetil, a nineteenth-century concern based since the turn of the century at Ivry-sur-Seine on the outskirts of Paris.







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