

BOSTON
2024

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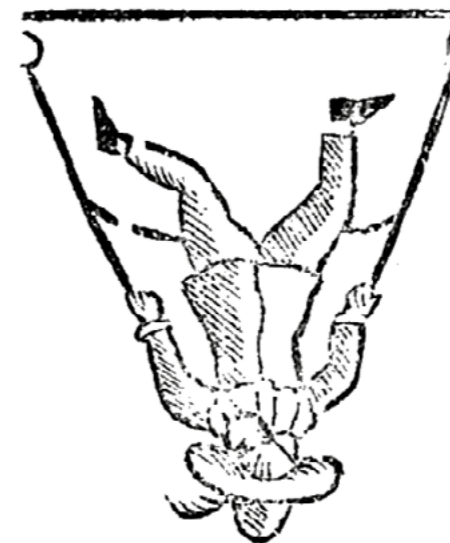
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frontispiece from item 13
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Rear cover from item 57

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BOSTON 2024



Boston International Antiquarian Bookfair
Hynes Convention Centre

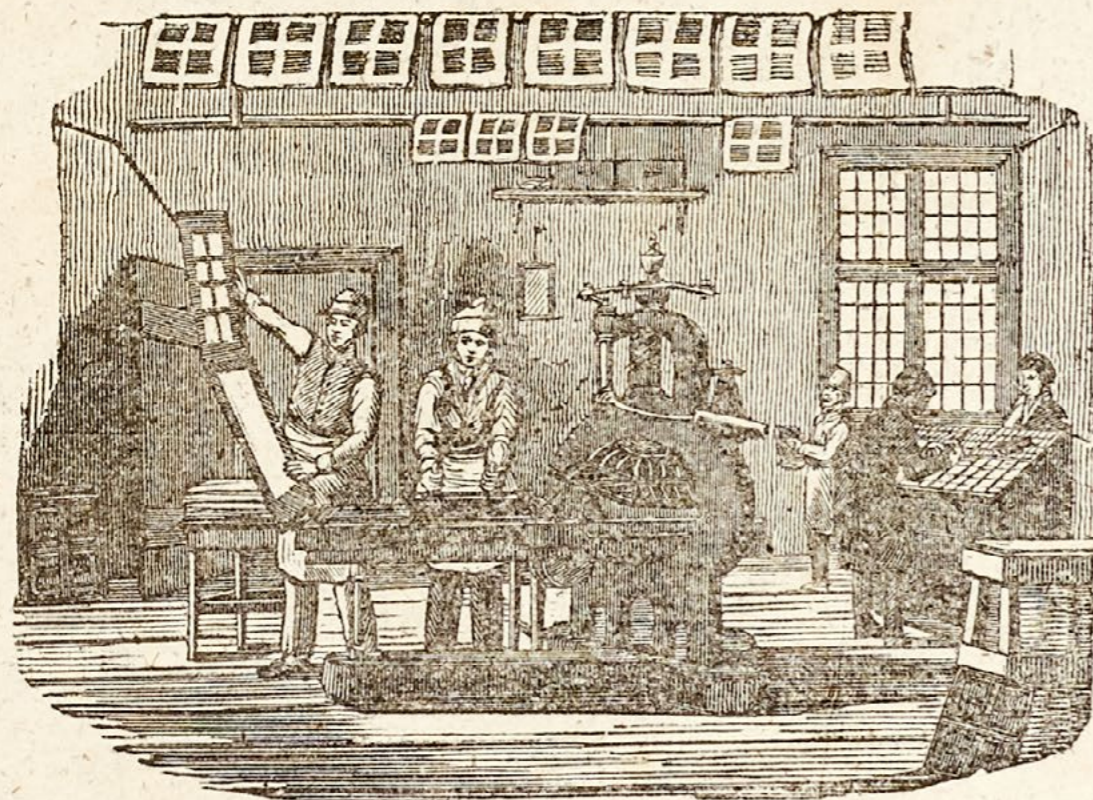
8–10 November

Booth 423

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haringvangst uitvoeren, waarom men dezelve de *hoofdnering*, *welvaart* en *goudmijn* dezer Landen noemde; deze voordeelen had men aan genoemde belangrijke uitvinding te danken.

De Boekdrukkunst.



WILLEM! JAN! KOOS! komt eens spoedig hier! Ik zal u laten zien, hoe men onze mooie prenten drukt: hier hebt gij eene Drukkerij; op den voorgrond is men bezig op de pers te drukken, ter rechterzijde is men aan het zetten. Die drukkunst is wel eene edele kunst; daardoor toch zijn wij in het bezit gekomen van zoovele mooie boeken, en goedkoop ook: begrijpt eens! moeder kocht voor mijne verjaring een *Prenten-Magazijn* in kwarto, tellende 192 bladzijden en 120 plaatjes, voor slechts *f* 1.25; maar dat was ook nog nooit vertoond, zaidé vader. Eere zij daarom den vernuftigen LAURENS JANSZON KOSTER van Haarlem, die, ten jare 1423, de Boekdrukkunst uitvond.

[13, CATCHPENNY PRINTS]

SYMPATHY FOR SYPHILITIC SEX WORKERS

1. **ACTON, William.** Prostitution, considered in its moral, social, & sanitary aspects, in London and other large cities. With proposals for the mitigation and prevention of its attendant evils. *London*, [Savill and Edwards for] John Churchill, 1857.

8vo, pp. ix, [1 (blank)], [2 (contents, blank)], 189, [1]; with half-title, printer's device with caduceus and the motto 'medicina literis' to title-page; light creasing and foxing to title; otherwise a very good copy in contemporary calf, borders double-filled in gilt, marbled edges and endpapers, spine richly gilt, gilt lettering-piece to spine; splits to joints, corners bumped; twentieth-century ownership inscription 'CM Legge' to front free endpaper.

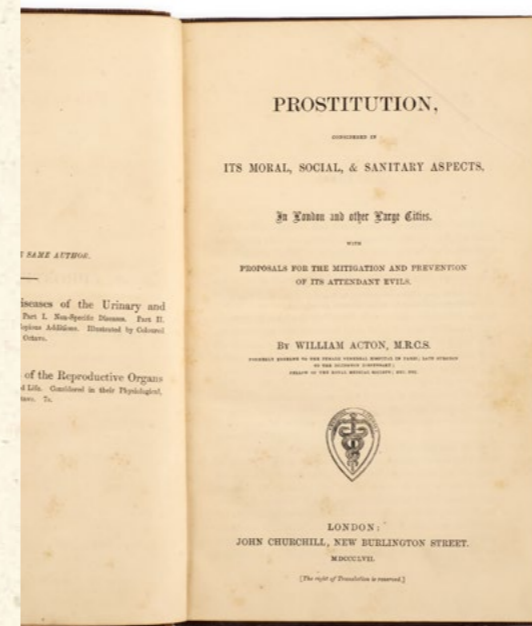
\$1650

First edition of this medico-social analysis of sex work and sexually transmitted infections in London, in which physician William Acton argues for increased governmental intervention, influential in shaping the later Contagious Diseases Acts of 1864, 1866, and 1869.

William Acton (1813–1875) was admitted to the Royal College of Surgeons at the age of twenty-seven, having gained considerable expertise at a women's venereal hospital in Paris. Countering the myth of the sex worker's perceived 'downward progress' (disease, poverty, and untimely death), he argues that 'a large class of our women should not be ignored or excommunicated' and that they 'should be as worthy of improvement, regulation, and even special legislation, as murderers, thieves, gamblers, and other male members of the dangerous classes' (p. 4). Acton draws particular attention to the inadequacy of English medical care relative to that of France, Germany, and other countries, providing a wealth of statistics from several hospitals in the United Kingdom and in continental Europe and highlighting the dearth of beds allocated specifically to women suffering from sexually transmitted infections in London (a mere 184 hospital beds for a population of 350,000 unmarried women above the age of fifteen).

Provenance: With the ownership inscription of zoologist Cecilia Mirèio Legge (b. 1900), daughter of the bibliophile James Granville Legge and granddaughter of James Legge, the first professor of Chinese at Oxford.

See Atwood, *The Prostitute's Body: Rewriting Prostitution in Victorian Britain* (2015).



‘ON EXILE’ ANNOTATED BY A ONCE-EXILED HUMANIST LAWYER

2. **ALCIONIO, Pietro.** Petri Alcyonii Medices legatus de exsilio. [Venice, in the house of Aldus Manutius and Andrea Torresano, November 1522.]

4to, ff. [70]; a–h⁸ i⁶, with blanks e7–8; printed in italic type, woodcut Aldine device to title and verso of final leaf; light stain to upper margin of title-page from removal of a slip, small ink stain to a7^v, a few occasional slight spots, but a very good, wide-margined copy; bound in contemporary French calf, boards panelled in blind with 2 roll-tools and 1 triple-fillet, small floral centrepiece tooled in blind; neatly rebaked and recornered, a few minor scuffs and stains to boards; extensive early manuscript annotations to c. 74 pages of book I and first section of book II; **ownership inscription ‘Æmilius perottus. 1532. patavii.’ to front pastedown, with presentation inscription ‘dono caroli perroti 1559 biturgalis [Bourges]’** (see below), sixteenth-century inscription ‘D Claudio perroto’ to verso of last leaf, later (mostly eighteenth-century) inscriptions and shelfmarks to title and a2, largely obscured in ink, except for ‘Ex lib. ... paris’.

\$7500



First edition of Alcionio’s dialogue on exile, an intensely annotated copy from a family of French humanists and Reformers. Pietro Alcionio (or Petrus Alcyonius, fl. 1487–1527) was a Venetian humanist, scholar and Aristotelian translator who began his career as a proofreader for Aldus Manutius. His exceptional oratory skills were lauded by Erasmus in a letter to John Watson dated 1516. He honed his knowledge of Greek in Venice under the tutelage of Marcus Musurus of Candia, gained prominence under the patronage of Pope Clement VII, and is particularly remembered for his translations of Aristotle’s works.

In 1522, Alcionio was appointed as a professor of Greek in Florence, through the patronage of Giulio de’ Medici. It was at this time that he published *De exsilio*, a philosophical dialogue in two books set in 1512 featuring Giovanni de’ Medici (soon afterwards Pope Leo X), Giulio de’ Medici (later Pope Clement VII), and Lorenzo de’ Medici, Duke of Urbino. It was dedicated to Nikolaus von Schönberg, who had been appointed Archbishop of Capua by Pope Leo X and was a close friend to Giulio, and who in 1522 was living in Florence in exile from the Roman Curia. The dialogue explored the theme of exile in an exceptionally accomplished style, so reminiscent of Cicero that it gave rise to allegations (on the part of his rival Paulus Manutius) of it being an essentially plagiarised work, heavily based on Cicero’s lost work *De Gloria*. Later scholars were to refute this allegation, but at the time it affected Alcionio’s reputation deeply. Following Giulio de’ Medici’s accession to the papacy, Alcionio accompanied him to Rome. He was wounded during the Sack of Rome in May 1527, and died later that year.

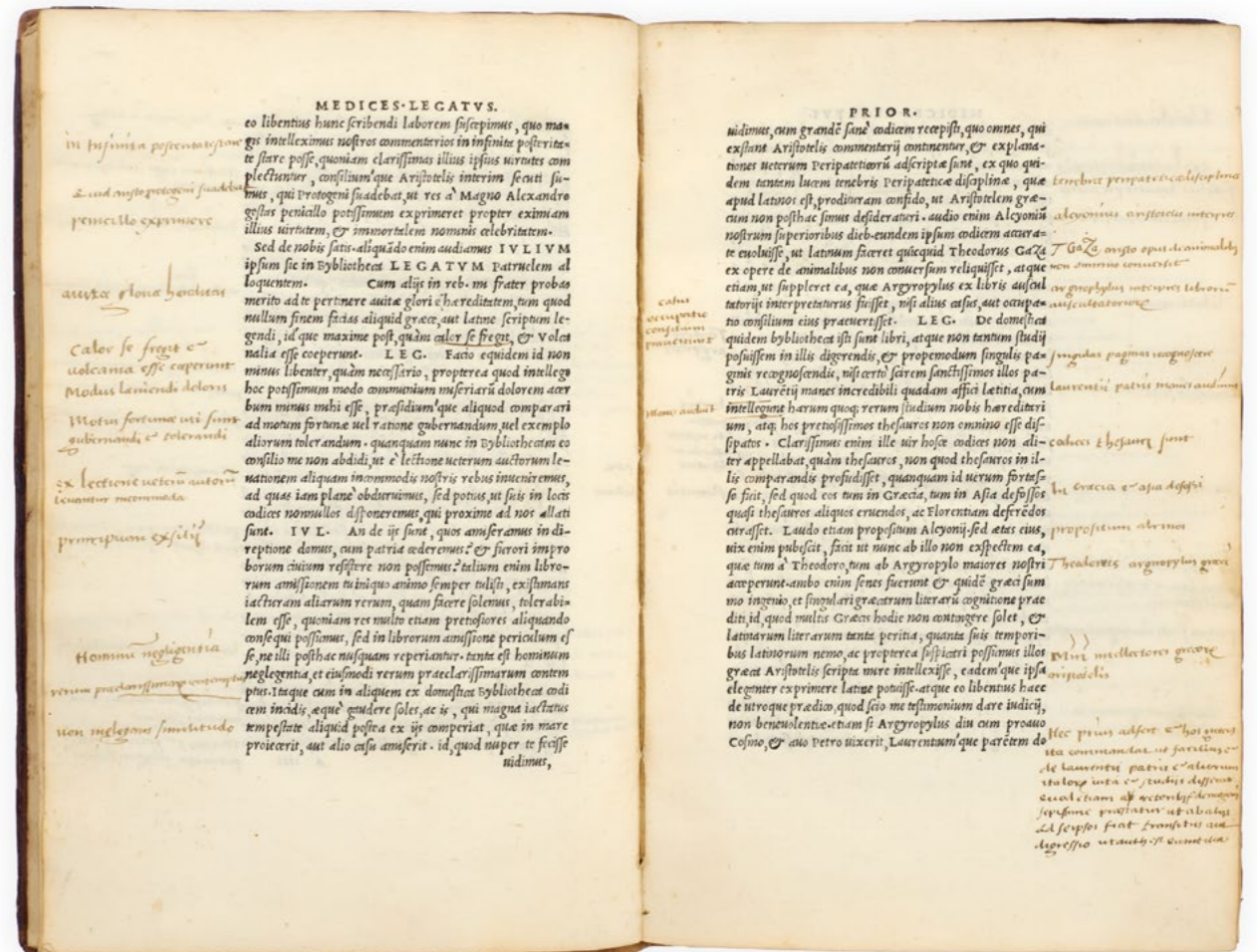
This copy was owned and annotated by Émile (or Miles, Mileus) Perrot (c. 1505–1556), and bears his ownership inscription dated 1532. Born into a French bourgeois family, Perrot began his humanities studies in Paris under the tutelage of Guillaume Farel and took an interest in ideas surrounding the Reformation. He opted for studying the law, which he undertook in Toulouse, then Turin, and then Padua from 1530, where he graduated in Canon and Civil Law along with Michel de l’Hôpital. He returned to France in 1533, where he was appointed councillor of the Parliament of Paris and Baron (*maître ordinaire*) for the Treasury. It is interesting to note that while at the University of Padua, for reasons which remain unknown, in the spring-summer of 1531 Perrot was forced to leave Padua and seek refuge in the nearby town of Marostica: **a form of exile (perhaps connected with his early sympathies for Reformed ideas) which must have engendered a very personal interest in this work, acquired by him the following year.**



Such keen attention to the theme of Alcionio’s dialogue is evidenced in the copious marginal annotations and underlinings, which pick out the most salient moments in the text and occasionally offer brief expansions.

Émile gifted this book to his son Charles at Bourges in 1559. Charles (1541–1608) studied at the Geneva Academy, and in 1564 became a minister. He married Sarah Cop, daughter of Michel Cop, the Swiss Protestant Reformer and friend of John Calvin. In 1567 Charles became a citizen of Geneva and served as a minister in the city from 1568 until his death, twice assuming the role of rector at the Academy.

EDIT 16 CNCE 859; USTC 808459; Adams A 633; Renouard 95/6; UCLA 215.



THE MOST CELEBRATED BOOK OF SECRETS

3. **ALEXIS OF PIEDMONT (i.e. Girolamo RUSCELLI?).** The Secretes of the reverende Maister Alexis of Piemount: contayning excellent Remedies agaynste divers Dyseases, Woundes, and other Accidentes, with the Manner to make Dystillations, Parfumes, Dyings, Colours, Fusions, and Meltings ... Translated out of French into Englishe, by William Warde. *London, Henry Bynneman, for John Wight, 1568.*

[bound with:]

— The Seconde Parte of the Secretes ... *London, Henry Bynneman for John Wyght, [1568?].*

[and:]

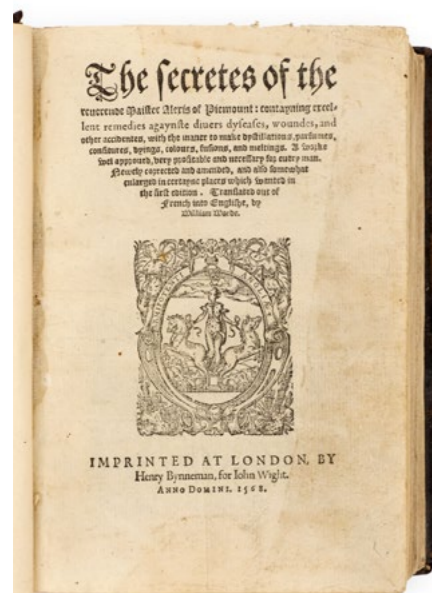
— The Thyrd and last Parte of the Secretes ... *London, Henry Denham for John Wyght, [1566].*

[and:]

— A Very excellent and profitable Booke conteyning six hundred four score and odde experienced Medicines, apperteyning unto Physick and Surgerie, long tyme practysed of the expert and reverend Mayster Alexis, which he termeth the fourth and final Booke of his Secretes ... Translated out of Italian into Englishe by Richard Androse ... *London, Henry Denham, 1569.*

Four parts in one vol., 4to, I: ff. [vi], 117, [11 (table)], II: ff. 75, [3 (table)], III: ff. [i], 75, [9 (table)], IV: pp. [xxxii], 56, 64, 56; K⁴ in Part IV short and probably supplied; woodcut device to title-pages of Parts I–III, Part IV title within a woodcut border, large woodcut arms on the verso, and a large woodcut initial on A2; a very good, clean copy in early panelled calf; rather worn, spine dry and chipped (later label), endpapers renewed; contemporary purchase note at end.

\$5750



The Secrets of Alexis of Piedmont in English, complete in all four parts – fourth edition of part I, third editions of parts II and III, and first edition of part IV.

The *Secreti* of 'Alessio Piemontese' was the most famous and most influential of the sixteenth-century compendia known as Books of Secrets, its voluminous contents encompassing recipes medical, alchemical, gastronomic, and magical. First published in 1555 (with three further parts in 1558, 1559, and 1568) it was quickly translated into French (from which Parts I–III here were translated), German, English, Spanish, and Polish, most editions liberally adding new material, and continued to be published well into the eighteenth century. The 'publication of the literature of secrets, medicinal and otherwise, received a great impulse from the appearance ... of the Secrets of Alessio of Piedmont' (Thorndike). Of the English translators not a great deal is known, but both were connected to Francis Russell, second Earl of Bedford, to whom they dedicated the work.

There is conflicting evidence, even among contemporary sources, about whether 'Alexis of Piedmont' was an editorial creation, a pseudonym for Girolamo Ruscelli (d. 1566?), or was an author in his own right – the biographical details that can be gleaned here are either conflicting or are tropes of the genre – he is learned in ancient and modern languages, and travelled for fifty-seven years before having an epiphany about sharing rather than hoarding his knowledge. Ruscelli, meanwhile, was more certainly the author of a continuation published in 1567, which he legitimised by claiming responsibility for the earlier collection.

STC 297, 302, 306, and 309.

EARLY AMERICAN SPORTING LITHOGRAPHY

4. **[ALKEN, Henry.]** The Beauties & Defects in the Figure of the Horse, comparatively delineated in a series of Engravings. *Boston, Carter & Hendee, 1830.*

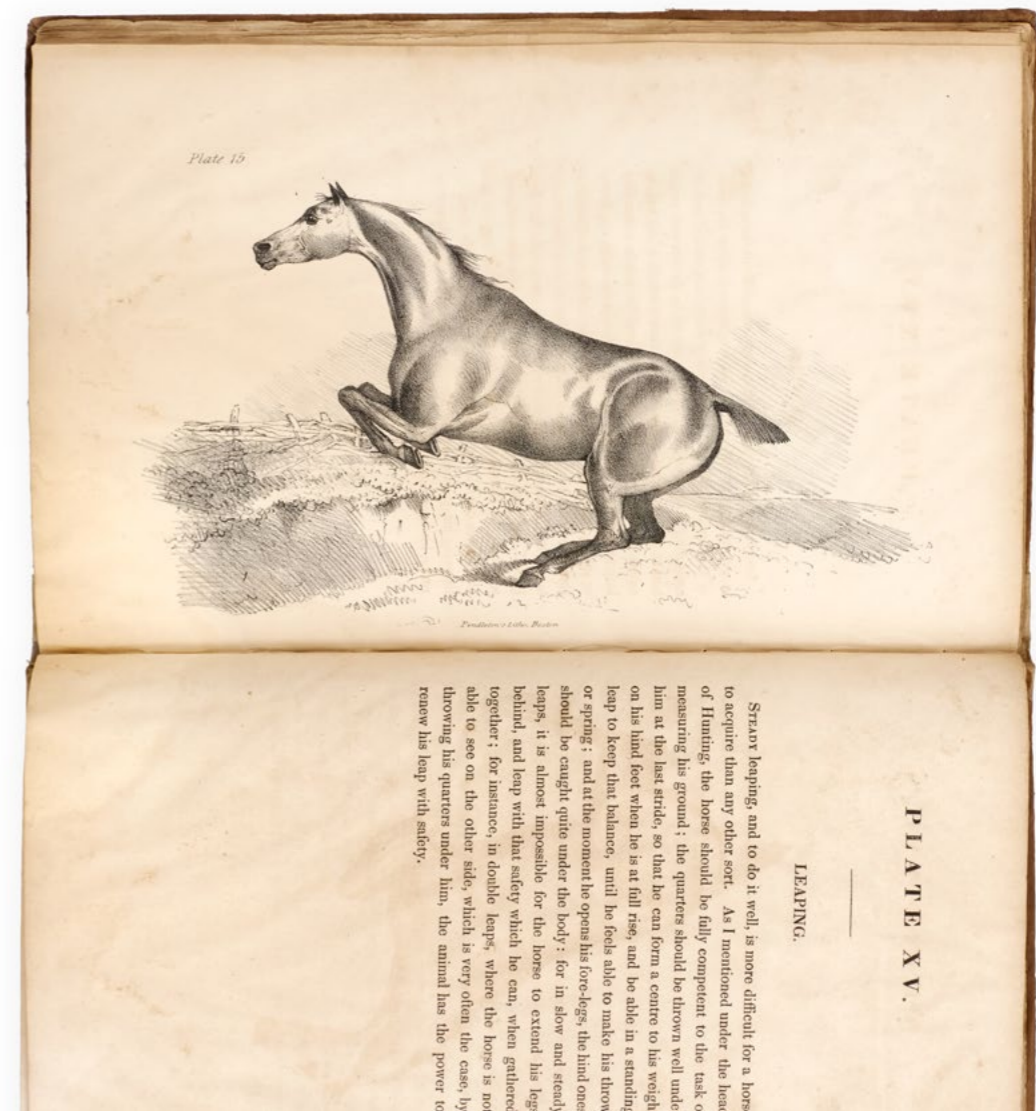
Small folio, pp. 2, [18], with lithographic title, lithographic diagram, and 18 lithographic plates by Pendleton; leaves cockled, very slight offsetting and toning, a few small marks to title; a very good copy in publisher's plain cloth, lithograph on blue paper mounted to upper board; lightly worn and neatly rebacked.

\$2100

First American edition, the second and scarcest overall. 'The dominant sporting artist of the early nineteenth century' (ODNB), Henry Thomas Alken (1785–1851) 'showed an early liking for depicting animals, especially dogs and horses', and 'demonstrated his expertise in the book *The Beauties and Defects in the Figure of the Horse*'.

The work of William S. Pendleton (1795–1879), a pioneer of lithography in Boston, the lithographs are faithful copies of the London edition of 1816, but exhibit greater subtlety and exploit their medium with greater success.

OCLC records only seven institutional copies, all in the US. Not in Library Hub.



ANNOTATED BY THE AUTHOR'S PUPIL

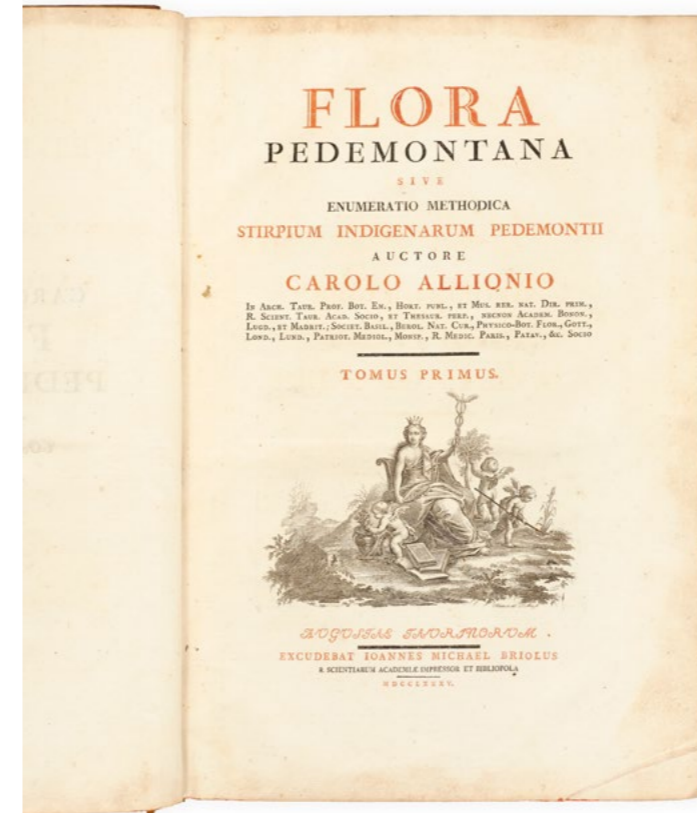
5. ALLIONI, Carlo. *Flora Pedemontana sive enumeratio methodica stirpium indigenarum Pedemontii* (Vol. III: *Florae Pedemontanae icones accedit explanatio nomenclaturae botanicae*) ... Tomus primus [–tertius]. Turin, Giovanni Michele Briolo, 1785.

Three vols, folio, pp. I: [vii], xix, [1 (blank)], 344; II: [iv], 366, 24, [2 (imprimatur, blank)]; III: [iv], xiv, [2 (blank)], **with 92 numbered, hand-coloured copper-engraved botanical plates**; title-pages printed in red and black, engraved allegorical vignette to titles, copper-engraved frontispiece portrait of Vittorio Amadeo III by Stagnon after Molinari to vol. I; a few short closed marginal tears and inkstains, browning to a handful of plates and to pp. 150–2 of vol. II, sporadic light foxing to plates; nonetheless a handsome set in contemporary cat's paw calf, spines lined with contemporary printed waste and gilt in compartments, contrasting green and gold gilt lettering- and numbering-pieces, edges stained red, green silk place-markers (that of vol. III detached and loosely inserted), remnants of manuscript shelflabels to spines; joints of vol. I cracked, upper hinge splitting, circular dampstain to upper board, corners and extremities of all three vols worn, a few abrasions; **contemporary ownership inscription 'Joannis Baptista Balbis' to front free endpapers of vols I and II and to front pastedown of vol. III, with annotations on c. 700 pp. in vols I and II and binomial nomenclature to plates in vol. III neatly labelled in the same hand**, loosely inserted botanical sample with label dated 1830 in Balbi's hand (vol. II, p. 74) and undated note '*Scilla campanulata* alla trappola del lupo à la vénerie par le Mr le Marquis ... avec Molineri' (vol. II, p. 162), several small leaves and seed pods preserved between the pages, between nineteenth-century bookplate of the Ricasoli-Firidolfi family to front pastedowns.

First edition of the earliest Italian regional floras by the 'Linnaeus of Piedmont', here in the rare hand-coloured state and extensively annotated by Giovanni Battista Balbis, the author's pupil and successor at the Botanical Garden of the University of Turin.

Carlo Allioni, FRS (1728–1804) was a physician and professor of botany at the University of Turin, and director of the university's Botanical Gardens – established in 1729 as an extension of the medical faculty – from 1760 to 1781. The advent of the Linnean system of taxonomy prompted Allioni to begin cataloguing the species held at the garden as early as 1761, expanding to include a wide range of Piedmontese flora (among them several previously unclassified species), not merely those of medicinal significance; he and Linnaeus corresponded at length, and Linnaeus named the genus *Allionia* for him in 1753. Allioni's *Florae Pedemontanae*, the culmination of twenty-five years of research, was published in three volumes, the first two listing 2,800 plants divided into twelve classes, and the third **containing ninety-two magnificent botanical plates illustrated by Francesco Peyrolery and engraved by his son Pietro, depicting 237 exotic and native Piedmontese species.**

The gardens continued to flourish in the nineteenth century and reached their height under Giovanni Battista Balbis (1765–1831), Allioni's successor, who recorded over 5,000 species in his 1812 catalogue. **Balbis has annotated nearly every page of the text volumes, providing for each species cross-references to Linnaeus, Carl Ludwig Willdenow, Carlo Antonio Lodovico Bellardi, and Dominique Villars, as well as to other works of Allioni's and his own; he adds common names in French and occasionally in Italian, on a few corrections corrects Allioni, and adds in the names of subspecies not included in the work**, such as *Carex davalliana*, discovered fifteen years after the publication of the *Flora Pedemontana*, and *Veronica allionii*, named for the author. Several fragments of petals, leaves, and seed-pods have been preserved between the pages, perhaps something of an occupational hazard for a botanist; Balbis has rather more deliberately inserted a large sample between p. 74 and p. 75 of vol. II, with an accompanying notecard dated 1830, a year before his death, identifying the specimen as a *Schizanthus porrigens*, a species of butterfly flower native not to Piedmont but to central Chile. A second note, inserted at p. 163, mentions a *Scilla campanulata* (Spanish bluebell) found whilst on a hunt with Ignazio Molineri (1741–1818), a close collaborator of Allioni's and head gardener at the Botanical Garden of Turin.



Brunet I, cols 190–1 ('les exemplaires avec planches coloriées sont plus chers que les autres'); Graesse I, p. 81; Nissen I, p. 154; Pritzel, p. 108 ('*Florae Pedemontanae* exempla tabulis coloratis rarissime occurrunt'); Sitwell, pp. 67 and 69 ('the coloured state is extremely rare'). On Allioni and Balbis, see Guglielmone and Siniscalco, 'L'orto botanico dell'Università di Torino', in *Studi di Museologia Agraria* 61 (2021), pp. 51–64.



T. LXVI.

Aquilegia alpina.



T. LXX

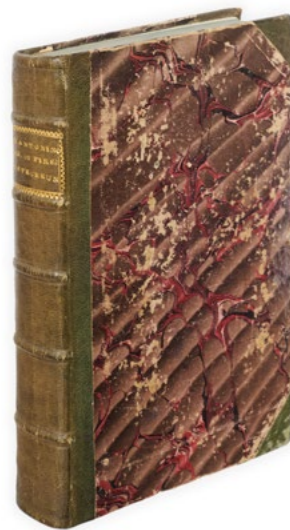
Artemisia tanacetifolia f. 1. Valeriana saliana f. 2. Picris danubialis f. 3.

EXCULPATING PROFESSIONAL SINS THE FIRST VERNACULAR EDITION

6. ANTONINUS FLORENTINUS. [Confessionale: Defecerunt scrutantes scrutinio.] Defecerunt vulgare. Florence, Francesco di Dino, [c. 1492].

Small 4to, ff. 174 ([*]⁴, a–u⁸, x⁶, [y]⁴); ff. a1 and [y4] blank, roman type; sporadic light foxing, but generally a very good, clean copy, bound in early nineteenth-century half green morocco over marbled boards, spine in compartments with five raised bands, direct lettered gilt in second compartment; boards slightly rubbed, quire e misbound; long contemporary ownership inscription of Jacopo Orlandini to a1^r and at end; contemporary *nota bene* marks in the index; nineteenth-century ink stamp of Gustavo Camillo Galletti on second leaf, nineteenth-century bookplate of Baron Horace de Landau (with stamped number 5077), and modern bookplate 'M B' to front pastedown (see below).

\$6500

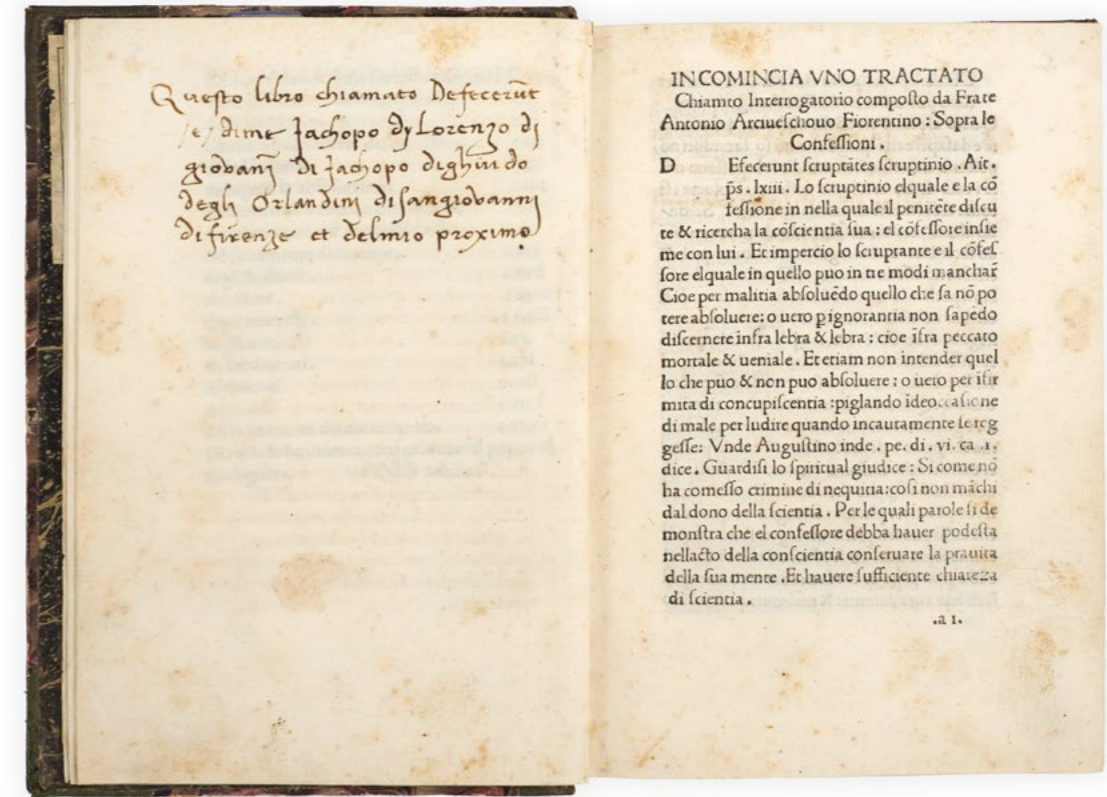


First edition in Italian of Antoninus's popular manual for confessors, dealing also with specific sins relating to various professions, first published in Latin in Cologne c. 1469.

This is the first of three different texts on confession compiled by Saint Antoninus of Florence (1389–1459), Dominican friar and Archbishop of Florence from 1446 until his death, published separately, at different stages, and under different titles, but now usually referred to collectively as *Confessionale* and distinguished by their incipits. The present text, beginning *Defecerunt scrutantes scrutinio*, opens with an introduction to the nature and method of confession. It then examines in detail the various sins, including the Seven Capital Sins, as well as those derived from them, including simony, gambling, blasphemy, superstition, lying, whispering, drunkenness, masturbation, mockery, ambition, curiosity, war; and the sins deriving from breaking any of the Ten Commandments. A long chapter is also devoted to married life and improper sexual acts between spouses. The book then deals with the manner of interrogating persons of varying status, and **how various professions should behave, discussing sins specific to each occupation, including judges, lawyers, physicians and apothecaries (have they adulterated medicines? Have they sold poisons?), merchants and bankers, traders and craftsmen, farmers, holders of various religious offices, nuns, monks, and bishops, among various others.** The book ends with chapters on absolution and the imposition of penance, and a long section dedicated to excommunication.

The manuscript *nota bene* marks in the shape of crosses in the index highlight chapters on the Seal of confession, envy, wrath, sloth, vainglory, lust, the coveting of other people's possessions, gluttony, pride and one on the conduct of princes, barons, and government officials. It is most interesting that a merchant would have owned this text, which includes various chapters on the conduct and sins of their profession, as they would have used it as an ethical guide in their trade, as well as a moral code of conduct in their everyday life.

Provenance: 1) Jacopo Orlandini, a member of the prominent Orlandini mercantile family of Florence, with his long ownership inscription 'Questo libro chiamato Defeceru[n]t e di me Jachopo di Lorenzo di Giovan[n]i di Jachopo di ghuido degli Orlandini di Sangiovanni di Firenze et del mio proximo'; his grandfather, Giovanni di Jacopo Orlandini (1378–1433) is mentioned in the Datini Archives as living in the San Giovanni district in Florence c. 1400.



2) Count Gustavo Camillo Galletti (1805–1868), celebrated Florentine bibliophile who assembled a large and important collection, sometimes acquiring entire libraries of other illustrious bibliophiles, such as that of the marquises Gaetano Capponi and Riccardi Vernaccia, and that of the abbot Tommaso Gelli.

3) Baron Horace de Landau (1824–1903), collector, bibliophile, and banker, representative of the Rothschild banking house in Turin and, from 1866, Florence; in 1879 he acquired almost all the library of Camillo Galletti which he added to his own already large library. The collection was further increased by his niece, Mme Hugo Finaly (1850–1938, née Jenny Ellenberger), and eventually dispersed in a series of sales after the death of her son, Horace de Finaly (1871–1945). This copy is listed in *Catalogue des Livres Manuscrits et Imprimés composant la Bibliothèque de M. Horace de Landau*, Florence, 1885, I, p.33; it was sold as lot 83 in *Biblioteca del Barone Landau*, fourth part, Florence, Hoepli, 16–18 January 1949.

ISTC ia00835000, listing three copies in the UK (Chatsworth, British Library, and Bodleian) and 3 in the US (Bryn Mawr, University of North Carolina, and Yale). **BMC suggests a date of printing 'before 1491' on the basis of the watermarks, which would make this the first edition of this text in any vernacular language.**

'IT IS LIKE A NEW WORLD' –
TRAVELS THROUGH SCANDINAVIA AND RUSSIA

7. **BARCLAY, Arthur Kett.** 'Journal of a tour through the North of Europe 1829 & 30 ... By Arthur Kett Barclay'. 18 July 1829 – 25 January 1830.

Manuscript on paper, in English, 4to (257 x 210 mm), pp. [2], 97, 120–155, 166–254, 254–255, 266–381, [1]; neatly written in brown ink, 28–28 lines per page; **78 interleaved engraved views and portraits (several coloured, some mounted, several folding) and 6 interleaved drawings in wash or colour**, all with loose tissue guards, a few ink drawings within the text; foxing to some engravings, a stain to that facing p. 66, occasional light marks; overall very good in contemporary half sheep, marbled boards, spine lettered 'Journal' in gilt, marbled endpapers; some wear to corners and edges, rubbing to spine and covers; Bury Hill armorial bookplate to front pastedown.

A very interesting diary of a tour through Scandinavia, Russia, Poland, Bohemia, and Germany undertaken in the summer, autumn, and winter of 1829–30 by Arthur Kett Barclay (1806–1869), interleaved with over 80 engravings and drawings collected en route.

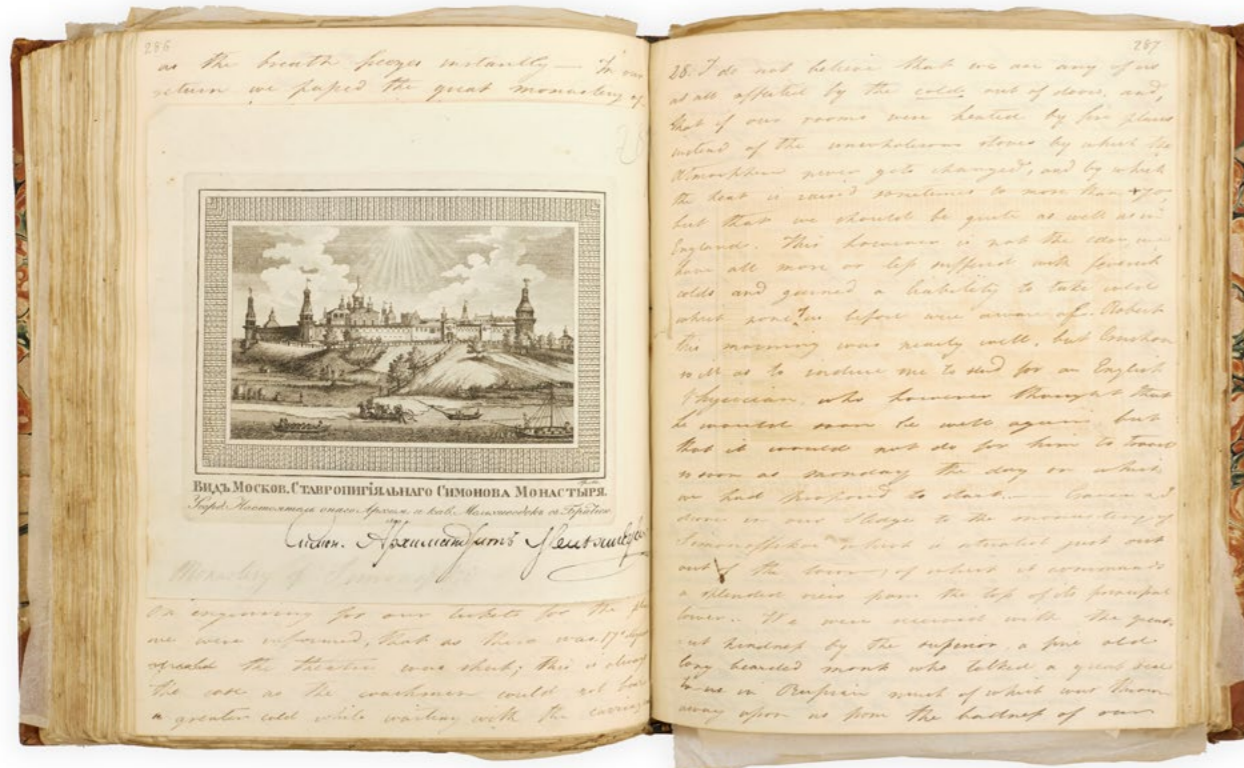
Barclay was schooled privately and at Harrow, and at the age of twenty joined the family firm of Barclay, Perkins & Co., the Southwark-based brewers, where he remained throughout his working career. His intellectual interests ranged widely, and he was a Fellow of the Astronomical, Geological, and Geographical Societies, as well as of the Royal Society. This journal bears the bookplate of Bury Hill, the family property where he built an observatory in 1848. He was especially interested in geology, mining, and industry, and this is much in evidence in his journals – he made a number of tours in Europe exploring his interests.

Barclay's first port of call is Hamburg, where he remarks that the women are pretty but 'have feet & ankles which would grace Hercules', while at Kiel he records the lawlessness of the students, noting the numerous scars on their faces from duelling. In Denmark he enjoys the island of Lolland, the royal tombs at Roskilde, and Frederiksborg Castle.

There are several passages of note in his account of **Norway**: his attempted ascent, in terrible weather, of Sneehattan mountain; a visit to a copper mine at Røros; a boozy encounter with Laplanders near Storskarven ('It [brandy] was at last finished and we got to horse & started, the whole party attending us over the mountain, singing, dancing, shouting & screaming for another dram'); and grisly sightings of the bodies of executed murderers (Barclay provides an illustration of one).

Of **Sweden** he writes: 'No one without being in this part of Europe can conceive how beautiful are these immense woods ... the eye never gets wearied with the repetition of the magnificent trees which are constantly meeting it.' At Stockholm he has an audience with King Charles XIV John and the Queen, admires the minerals of the Swedish chemist Jöns Jacob Berzelius (1779–1848), and remarks on a widespread affection for spirits: 'I today ascertained the quantity of ardent spirits consumed in Sweden; it is so enormous that I must promise that it is taken from the official reports ... This is entirely a new taste introduced by the government in the time of Charles XIII ... The effect has been tremendous; on Sunday you see all the common people drunk ... I have been told by more

\$12,500





RUNDE TAARNS INDRE.

than one person that few Swedes now live much more than fifty years since the introduction of the excessive use of the corn brandy.' At the university library in Uppsala, Barclay is frustrated to see only the locked box containing the Codex Argenteus, the professor with the key being absent: 'I was too much annoyed to pay much attention to the rest of the 2000 MS with which they say the room is filled'; 'in the room with the MS is preserved the curious bequest of Gustavus Vasa who was the founder of the library, it is a ponderous chest with a smaller trunk attached by a chain & sealed cords & is not to be opened before 1842.' There follows a striking description of his visit to the Dannemora mines: 'on our gaining the edge such a scene presented itself as no one can conceive without having seen it; before us was a gulf of great length, & so deep that the eye in vain attempted to fathom its gloom; a bluish vapour closed the view at what appeared a vast depth, but the sound of the hammers of the miners was clearly audible from the vaults below.' Descending in a 'basket', he sees miners 'perched like sea-gulls in the rock'.

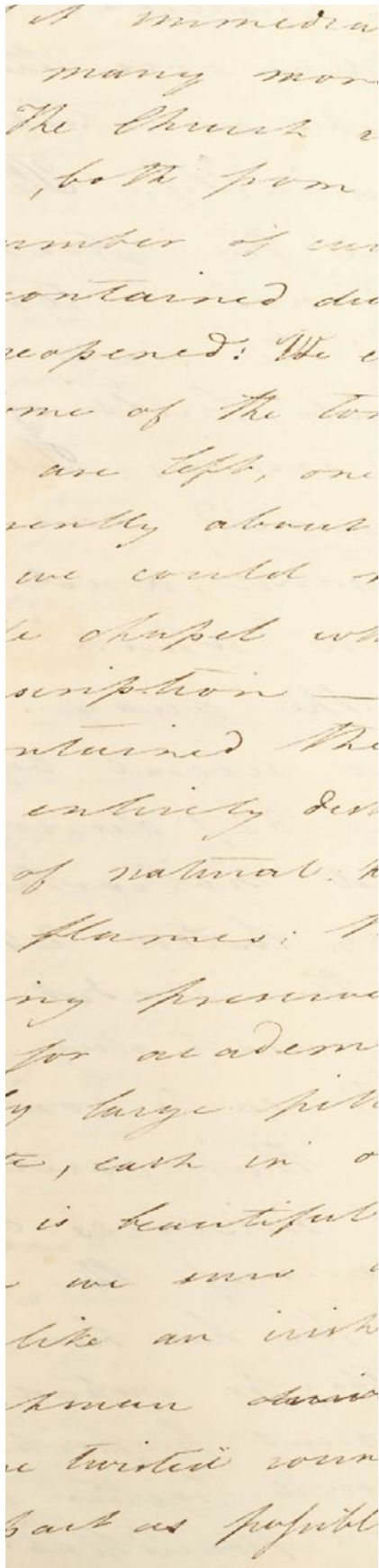
Moving on to **Finland**, Barclay sees Turku ('Abo') in the aftermath of the 1827 Great Fire, the largest urban fire in Finnish history: 'We then walked about the town, or rather the remains of it, for such a scene of desolation, however it may be described, can be imagined by no one who has not seen what is the effect of the total conflagration of such a city. On every side were mouldering ruins of houses, blackened with smoke ... of the wooden ones the only vestiges were piles of ashes on which the grass was growing ... The pavement still shewed where the principal streets had been ... the great proportion of the inhabitants have removed together with the University to the new & flourishing city of Helsingfors [Helsinki].' He then visits the Finnish capital, enjoying a trip to the sea fortress of Suomenlinna.

From Finland, Barclay passes into **Russia**, arriving at St Petersburg in temperatures well below zero. Here he is ecstatic at seeing huge minerals in the museum; witnesses the ongoing building of St Isaac's Cathedral ('they are putting up pillars of polished granite 56 feet high by nearly seven in diameter of one piece'); enjoys the company of the Iranian physician William Cormick (1822-1877); sees the emperor Nicholas I at a military parade ('we had an excellent view of the Emperor who came in a little carriage without guards, and wrapped in a very shabby great coat; he is a remarkably fine good looking man, with large powerful limbs and a very commanding aspect'); and meets the English merchant and philanthropist John Venning (1776-1858), who shows him a school and a prison, and the infamous Russian whip called a knout, of which Barclay provides a description and a drawing.

Of Moscow Barclay writes: 'I hardly know how to speak sufficiently in praise of its beauty and originality, it is so different from anything that I had conceived, & its architecture so unlike anything that one has hitherto been in the habit of considering in good taste, & yet so pleasing to the eye, that it is like a new world.' At the Kremlin he takes away a few fragments of the Tsar Bell, and he enjoys the



Успенский соборъ въ Москвѣ. Вѣроятно по плану: санктпетербургскаго архитектора К. И. Тома.



theatre, St Basil's Cathedral, and various monasteries. He vividly captures the hardships, frustrations, and real dangers of travelling through the snow in horse-drawn sledges: 'The front of my coat & pelisse were a mass of ice formed by the breath, & my hair & whiskers frozen to the handkerchief tied round my neck'. Of meals taken on the move, he writes of 'often crunching frozen bread & caviar diluted with half frozen madeira'.

Heading west through modern-day Belarus (where he is ripped off in Minsk), Barclay reaches **Poland**, touring Warsaw and Kraków but reserving his greatest enthusiasm for the Wieliczka salt mines: 'deep cuts are made in the wall separating it into pannels 9 feet by 4 in. width and about eighteen inches in thickness ... a single wedge is then driven in close to the top, which almost instantly loosens the mass from the wall, & the application of a lever prostrates it entire at your feet; the effect of this stile of working is beautiful, as the place from which the mass has been detached glitters with beautiful cristals'.

In his account of **Bohemia (now the Czech Republic)**, there is an entertaining passage on his visit to the university library in Prague: 'here we were obliged to call up all our school recollections to our aid as our conductor spoke no language in common with us but Latin; & it was not a little mortifying to find from our bad mode of English instruction, that what had cost us twelve years misery was even now but little use ... so different had the conceit of English pedagogues made our pronunciation from that which is used from Christiania to the Mediterranean.'

On Christmas Day he sets out on a long ride north to Dresden in **Germany**: 'This was rather a contrast to a merry Christmas as we crawled at five o'clock on a dark windy wretched morning, the mercury at -14, into our carriage, our heads wrapped in as many folds as Granville's mummy.' Visits to Berlin (where he admires Egyptian antiquities collected by Giuseppe Passalacqua), Potsdam (where he rubbishes paintings by Rubens), and Wittenberg follow, and at Halle he is treated for 'face ache' by the university professor Johann Friedrich Meckel (1781-1833), whose 'prescription succeeded admirably'. The final pages of Barclay's diary capture his dash west through Kassel, Düsseldorf, and Brussels, to Calais, and finally England.

The manuscript is interleaved throughout with numerous engravings acquired by Barclay en route, illustrating places he visited, notable persons, and local costume and customs. There are a few drawings at the beginning too, including a nice ink and wash sketch of some grumpy passengers in a horse-drawn carriage, and four handsome coloured views of notable buildings in Copenhagen, including the Round Tower.

CONTEMPORARY MOROCCO, DEERSKIN DUSTJACKET

8. [BIBLE.] The Holy Bible containing the Old Testament and the New ... London, Charles Bill and the Executrix of Thomas Newcomb, 1708[-1707].

8vo, pp. [1298], with an engraved general title-page, NT with a separate title-page dated 1707; bound with the Apocrypha (a separate register A-H⁸, l⁴ inserted after 316); the *Book of Common Prayer* 1704 (Griffiths 1704:5); and the metrical *Psalms* (London, Pearson, 1709); a very good copy in contemporary black morocco, panelled gilt, with thistle cornerpieces and winged heads around the central panel, spine gilt in seven compartments, gilt edges, slightly scuffed, preserved in a contemporary jacket of deerskin (or reversed calf?), covers ruled in blind, scalloped yapp edges, worn to edges and spine; early ownership inscriptions of Margaret and Henry Marshall.

\$2750

An attractive early eighteenth-century Bible with Apocrypha, preserved in a contemporary protective leather wrapper.

Herbert 898 (without the Apocrypha).

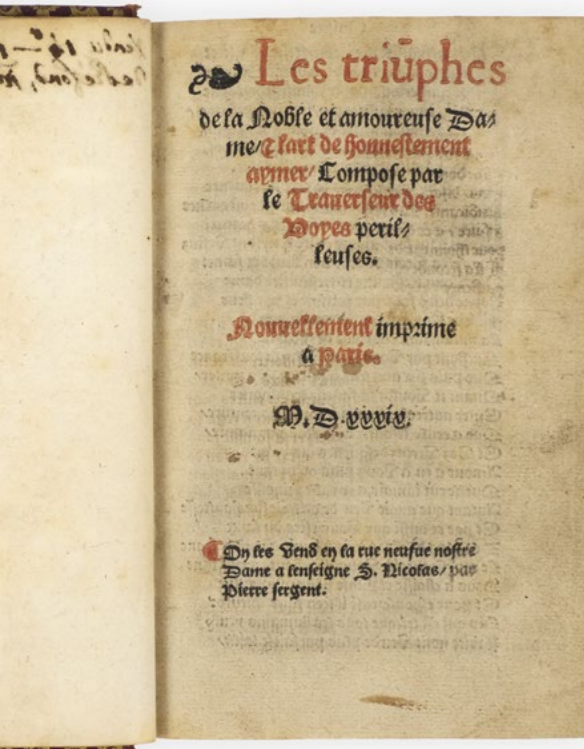


THE EDUCATION OF A WOMAN'S SOUL THE PREFOND-BRÖLEMANN COPY

9. [BOUCHET, Jean.] Les triu[m]phes de la noble et amoureuse dame, et l'art de honnestement aymer, compose par le Traverseur des voyes perilleuses. Nouvellement imprime a Paris. Paris, Estienne Caveiller for Pierre Sergent, 6 June 1539.

8vo, ff. [12], CCCXC (recte 392); printed in *bâtarde* type, title-page printed in red and black, *criblé* woodcut initials throughout; trimmed closely at head in places but with no loss of text; a handsome copy in nineteenth-century French red morocco, spine gilt-ruled in compartments and lettered directly in gilt, turn-ins roll-tooled in gilt, edges stained yellow and speckled red, marbled endpapers; a few scuffs to boards, light wear to joints; armorial bookplate of Arthur Brölemann, numbered '318' in manuscript to front pastedown; eighteenth-century inscription to front flyleaf 'Vendu 16-19s en 1757, Girardot de Préfond, no. 723'.

\$5850

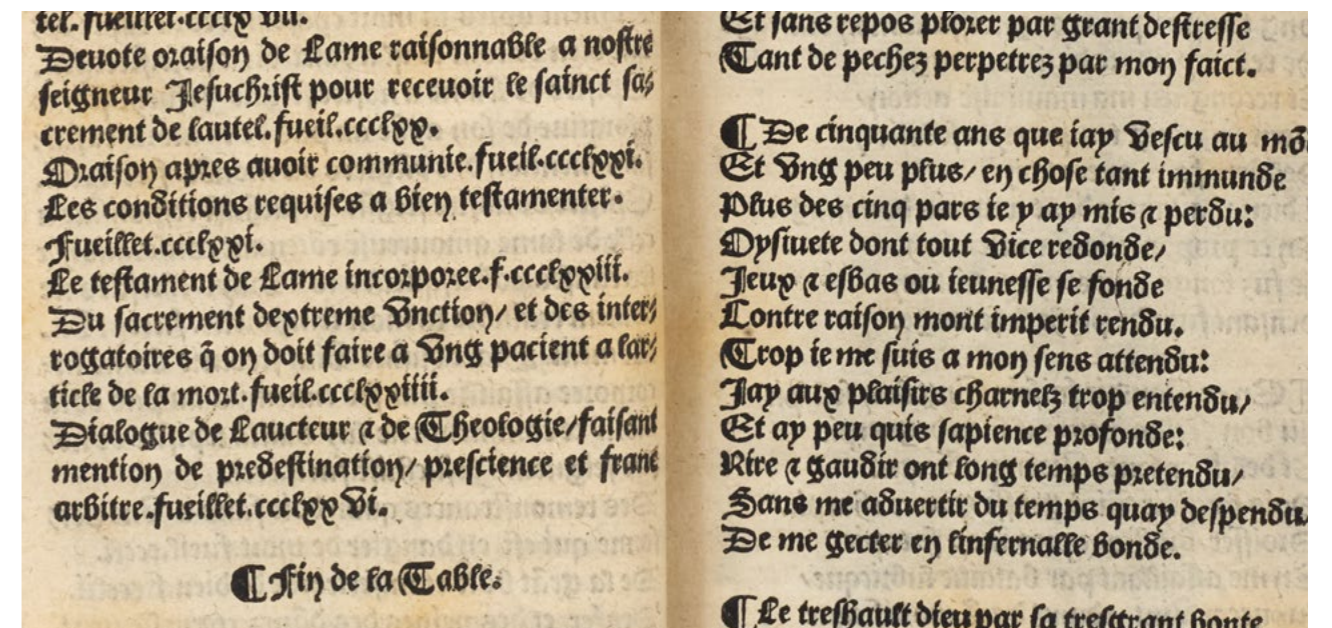


Unrecorded issue of Jean Bouchet's contemplative work of moral theology in prose and verse explicitly intended for a female readership, following the personified Soul in dialogue with several virtues as she attempts to combat the forces of earthly temptation with the power of divine grace.

A friend of Rabelais and Louis de Ronsard, Jean Bouchet (1476–c. 1558) was a solicitor's clerk who obtained the position of *procureur* for the important La Trémouille family in 1510 and in January 1520 arranged the entry of Francis I into Poitiers. Much inspired by the works of Jean Gerson and St Antoninus of Florence, *Les triumphes de la noble et amoureuse dame* traces the Soul's journey, beginning with her entry into the world (when she is betrothed to Christ at baptism). Accompanied by Understanding, Will, Memory, Reason (her governess) and Sensuality (her chambermaid), the Soul receives a moral and physical education at the hands of Theology and the four cardinal virtues before encountering challenges in the form of the 'Prince of Pleasure' and the 'Brothel of Obstinacy' in the realm of Youth, and Flesh and the Devil in the land of Old Age. 'The very final section is a discussion between the author and Theology after the Soul has disappeared into the straits of death; it is not revealed to us whether or not the Soul is saved, instead we must be content with the hope and the positive signs that she has probably been saved, and Theology explains predestination, God's prescience, and free will' (Britnell, 'Religious instruction in the work of Jean Bouchet' in Pettegree, *The Sixteenth-Century French Religious Book* (2017)).

Dedicated to Eleanor of Austria (1498–1558), Queen of France and wife of Francis I, **Bouchet's narrative of the Soul's journey addresses a female readership and emphasises the necessity of producing such a work in the vernacular: his primary objective is to distract women from reading the Old and New Testaments in potentially 'dangerous' translations, as well as 'certain short treatises by some German heretics translated from Latin into French**, which under the sweetness of the evangelical doctrine there are interposed several errors too scandalous and pernicious to Christianity' (a5^v, trans. Kem, *Pathologies of Love* (2019), p. 44). The discourses between the Soul and various virtues touch upon such topics as anatomy, hygiene, dietetics, raising children, chastity, and the relationship between husband and wife.

This edition was printed by Etienne Caveiller and distributed by several Parisian booksellers, among them Jean Longis, Denis Janot, Oudin Petit, and Simon Colinet. In all such copies, the colophon (mentioning only Caveiller) remains the same.



We have found only one other copy of the 1539 edition distributed by Pierre Sergent at auction. The *imprimeur-libraire* Pierre Sergent, based at the Sign of St Nicholas, appears to have specialised largely in chivalric romances and published editions of *Les triumphes de la noble et amoureuse dame* in 1536 and 1545.

Provenance:

1. Sold at the Girardot de Préfond sale (De Bure, *Catalogue des Livres du Cabinet de Monsieur girardot de Prefond* (1757), lot 723). 'Paul Girardot de Préfond was a timber-merchant who fell into an apathetic state on retiring from active business. His physician, Hyacinthe Baron, was an eminent book-collector, and he advised the patient to take up the task of forming a library. So successful was the prescription that the merchant became renowned during the next half century for his superb bindings, his specimens from Grolier's stores, and the Delphin and Variorum classics which he procured from the library of Gascq de la Lande ... Some of his rarest books were sold in 1757' (Charles and Mary Elton, *The Great Book-Collectors* (1893), pp. 198–99).

2. With the bookplate of Arthur Brölemann (1826–1924), grandson and heir to the library of the prolific manuscript collector Henri-Auguste Brölemann (1775–1854), who amassed a collection of over four thousand volumes.

Neither OCLC nor CCfr find copies printed by Caveiller for Sergent.

On the 1539 Caveiller edition distributed by other booksellers, see BM STC French, p. 77; USTC 14858. Adams B 2583; Brunet I, col. 1162; Gay II, p. 47; *Index Aureliensis* V, p. 45; Pettegree & Walsby, *French Vernacular Books* I: 6759; Renouard, *Bibliographie des éditions de Simon de Colines*, pp. 303–4 (citing Petit, Janot, Sertenas, and Longis but not Sergent); Tchermersine II, p. 70.

10. **BOYLE, Robert.** Tractatus ... Ubi 1. Mira aëris ... rarefactio detecta. 2. Observata nova circa durationem virtutis elasticae aeris expansi. 3. Experimenta nova de condensatione aeris, solo frigore facta; ejusque compressione sine machinis. 4. Ejusdem quantitatis aeris rarefacti & compressi mire discrepans extensio. *London, Henry Herringman, 1671 [but printed abroad?].*

[bound with:]

BOYLE, Robert. Tractatus de cosmicis rerum qualitatibus; De cosmicis suspicionibus; De temperie subterraneorum regionum; De temperie submarinarum regionum; De fundo maris. Quibus praemittitur introductio ad historiam qualitatum particularium. Accedit denique Tractatus de absoluta quiete in corporibus. Omnia ex anglica in latinam linguam conversi. *Amsterdam, Joannes Janssonius van Waesberghe, and Hamburg, Gottfried Schultze, 1671.*

Two works bound in one volume, 12mo, *Tractatus ubi mira aëris* pp. 71, with a woodcut ornament on the title and woodcut head- and tailpieces; *Tractatus de cosmicis rerum qualitatibus* pp. [xii], 60, 40, 42, 64, 30, 24, [3], [1, blank], 57 [recte 58], general title printed in red and black, with one woodcut initial; good copies in contemporary calf, spine gilt; extremities rubbed, head of spine slightly chipped, two short splits in upper joint.

\$2275



I. **Second edition, very scarce.** The first edition, published the year before, is known in less than half a dozen copies. An English translation also appeared in 1671.

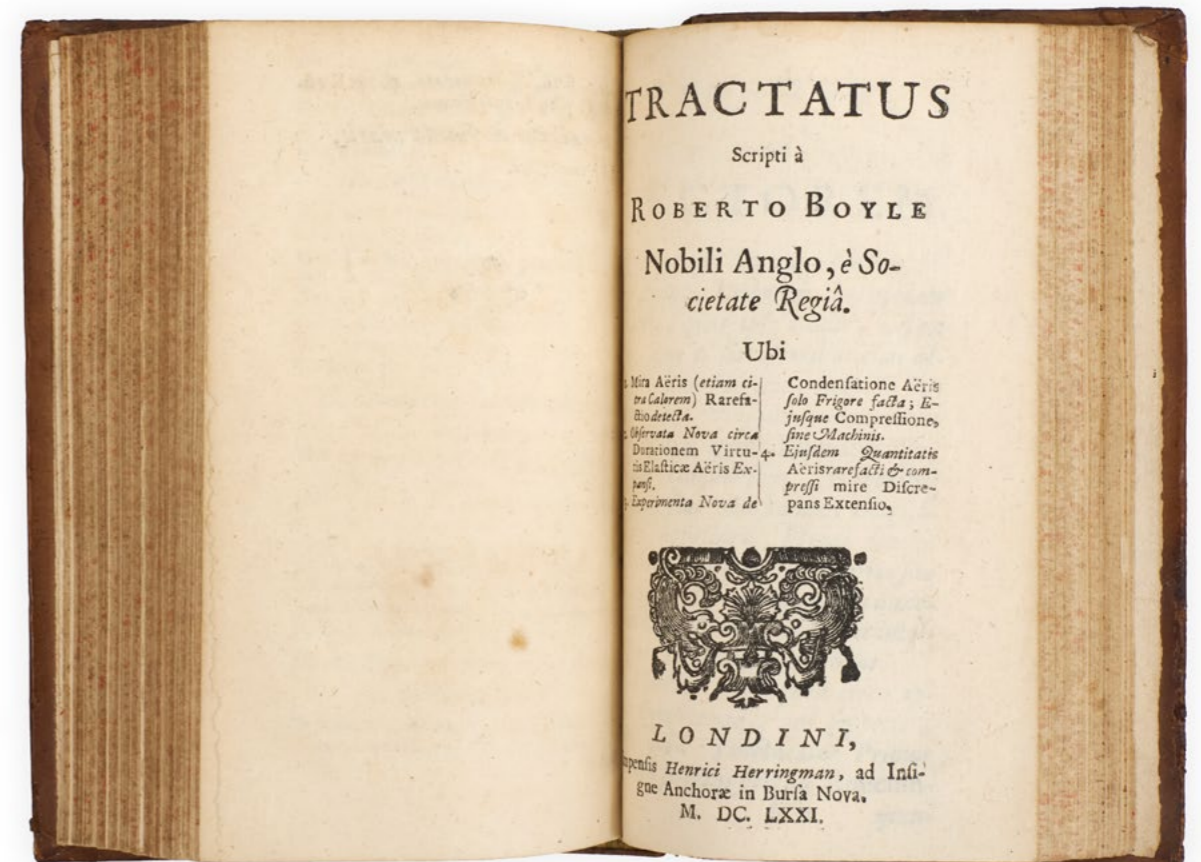
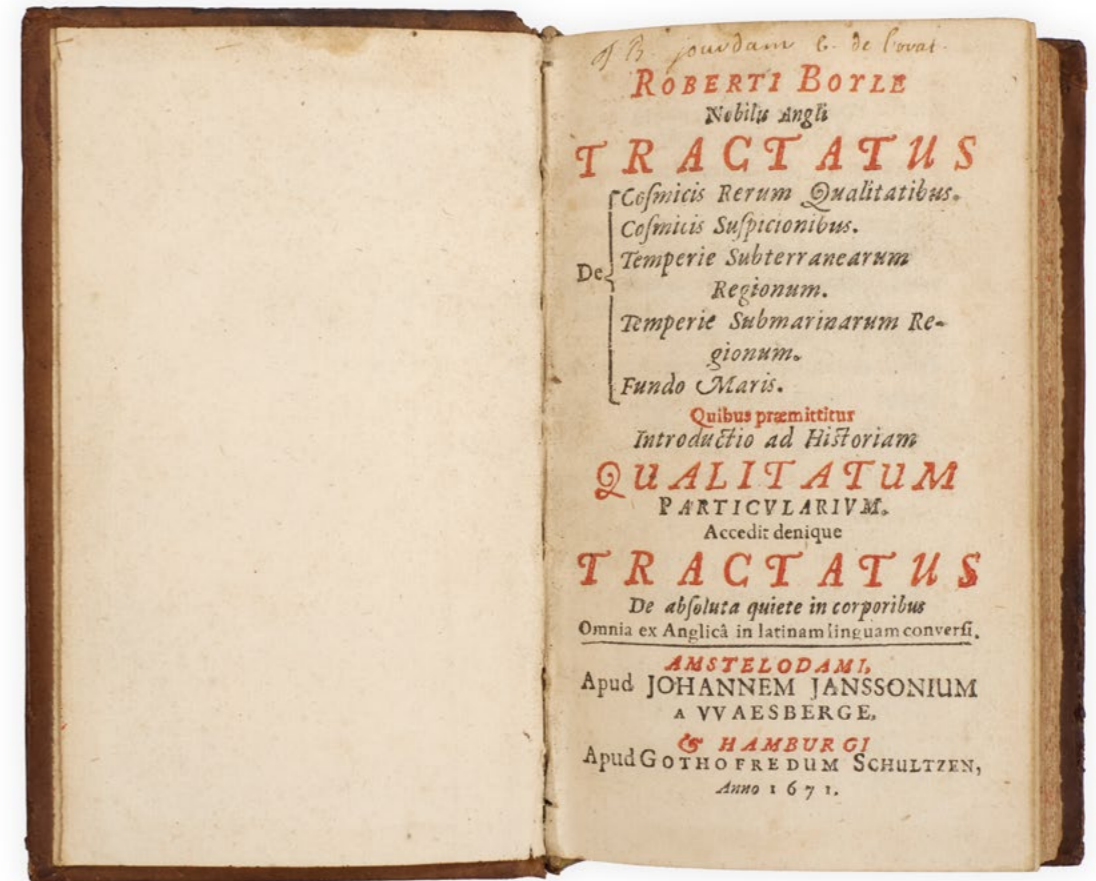
'This, the briefest of Boyle's separately published works, contains a series of observations upon the influence of temperature and pressure on the size of air bubbles in water. After arriving at the law of pressures Boyle was quick to appreciate that temperature influenced the state of expansion of a gas. The observations recorded in the present tract were carried out in the year 1662. His deductions are ingenious, and they represent an important step toward the further elucidation of the gas laws' (Fulton).

II. **First Latin edition;** first published in English earlier the same year. This is the issue with the added essay 'De absoluta quiete in corporibus', first published in English ('Absolute rest in bodies') in the second edition of *Certain physiological essays* (1669).

'In the first tract of the present collection – a sequel to 'Formes and Qualities' – Boyle deals with possible objections to his doctrine concerning the nature of matter ... The view set forth in this essay is ... considerably in advance of that elucidated in the *Sceptical Chymist* or in 'Formes and Qualities' and it may well be looked upon as one of the important milestones in the history of the theories of chemical combination. The tract incidentally contains further observations on the change of colour of vegetable extracts when their reaction is changed from acid to alkali' (Fulton).

I. Fulton 91A (the variant without the line 'Juxta Exemplar impressum' in the title); USTC 3089576; Wing B4052. The Cambridge University Library online catalogue plausibly postulates 'Imprint false? Probably printed abroad'. Krivatsy 1691 records the first edition.

II. Fulton 87, noting a copy belonging to Geoffrey Keynes (now in Cambridge University Library) which had the *Tractatus ubi mira aëris* bound in before N1 as in our copy; USTC 1807752; VD17 3:622726G. This edition not in Krivatsy.



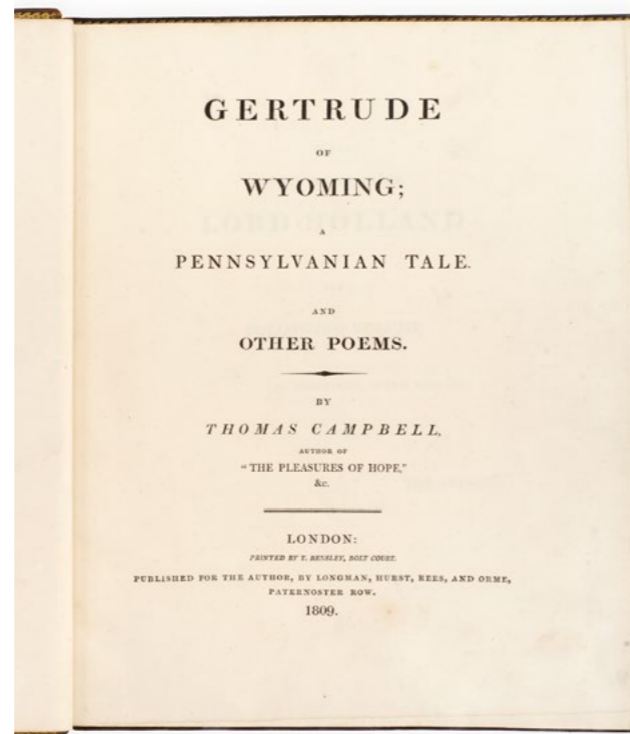
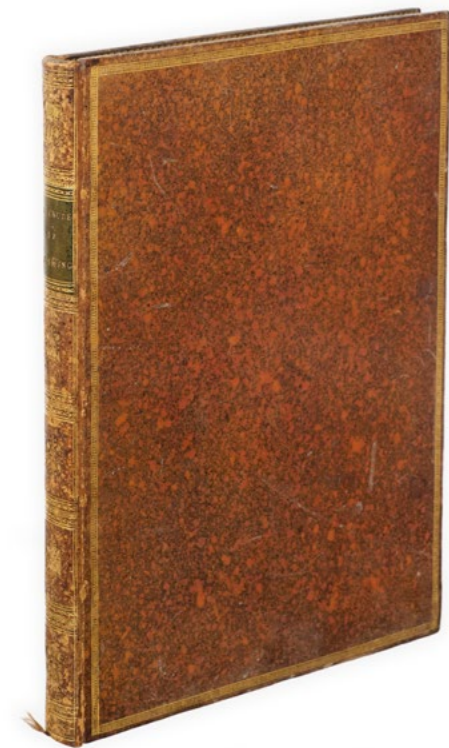
11. **CAMPBELL, Thomas.** *Gertrude of Wyoming; a Pennsylvanian Tale. And other Poems.* London, T. Bensley, for the Author ... 1809.

4to, pp. [2], 134; without the explanatory slip found in some copies; a fine copy in contemporary mottled calf, covers with a gilt roll border, spine gilt in compartments, green morocco label; from the library of Mary Sandys, Marchioness of Downshire, with her gilt monogram on the spine.

\$845

First edition of Campbell's most re-printed poem, based on a massacre of American patriots by British forces and their Iroquois (Haudenosaunee) allies in 1778. Its portrayal of 'pastoral innocence evoked only to be destroyed by the savagery of war (embodied in this case by Mohawk allies of the British) was in tune with an increasing taste for pathos ... The poem retained its popularity for many years, particularly in the United States' (*ODNB*).

Sabin 10268; Tinker 607.



STATUTES OF THE CARTHUSIANS

12. **[CARTHUSIANS. GUIGO DE CASTRO, compiler.]** *Repertorium statutoru[m] ordinis cartusiensis 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.

\$9500

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*).

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). Koegler (*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 Valdieu 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.

Modus legendi statuta

*1^a p^o p^o p^o
an 53
6^a p^o p^o p^o
p^o p^o 517*

Primo singul' annis. scda ps statutoꝝ legit in huc
tu moachoz ex integro. cu. xij. caplis tñe copilatiois.
incipiēdo in festo oim scdoꝝ. et finiēdo añ pascha;
Terē oī anno ab octauis pasche vsq; ad festū omniū
sanctoꝝ. dñicis et festis capli. legunt q̄ttuor euange
lia ex integro. exceptis passiōib⁹ et sermone cene dñi;
Eodē tpe et eisdē dieb⁹ legit vna lectio de euāgelijis
et alia de statutis illius ptis q̄ occurrit legēda. vt in
fra. s; in ferijs q̄ntis legit tantū de statutis;
Anno bisextili ab octa. pasche vsq; ad festū oim sā
croꝝ. dñicis et festis capli. post lectionē euāgelij. z fe
rijs q̄ntis. legunt statuta domni guigonis et statuta
noua. ita q; p^o vna lectionē de euāgelijis. legit alia de
statutis domi guigonis. Et eis finitis. legit statuta
noua. scilz p̄ma et scda ps. et p̄mū caplm tertie ptis.
S; in ferijs q̄ntis nō legit nisi de statutis;
Trib⁹ annis p^o bisextū. legit p̄ma ps statutoꝝ. q̄ di
uidit i tres pres. Et iō p̄mo āno p^o bisextū. ab octa.
pasche p^o lectionē euāgelij icipit a p̄ncipio p̄me ptis.
et legit vsq; ad caplm de die p̄tecostes. Et ea finita.
Scdo āno p^o bis. (eodē anno legunt statuta noua
fextū ab octauis pasche. p^o lectionē euāgelij. incipit
a caplo de die p̄tecostes. et legit vsq; ad caplm d̄ of
ficio sacriste. deinde legunt statuta noua.
Tertio āno p^o bisextū ab octa. pasche. p^o lectionē
euāgelij. icipit a caplo de officio sacriste. et legit vsq;
ad finē. deide legunt statuta noua. Et sp̄ dñicis et fe
stis capli. ē vna lectio de euāgelio. alia de statutis.
Qñ legunt statuta añ q̄ dñi sic; Incipit p̄ma ps p̄sue
tudinū ordis cartusien. de diuio officio zc. caplm p̄i
mū. Ex p̄ma pte p̄suetudinū ordis cartusien. de adue
tu dñi zc. caplm scdm; Qñ nō incipit caplm a p̄nci
pio. dñi sic; Ex p̄ma pte p̄suetudinū ordis cartusien. d̄
Qñ legunt statuta (aduetu dñi zc. ex caplo scdo;
ta noua. dñi sic; Ex p̄ma pte nouarū p̄stitutionū ordis
cartusien. d̄ officio festiuitatū zc. caplm scdm; Vel ex
Qñ legit t̄tia cōpilatio statutoꝝ. dñi (caplo scdo;
sic; Incipit t̄tia cōpilatio statutoꝝ ordis cartusien. d̄
diuino officio zc. caplm p̄mū; Qñ vō nō incipit ca
pitulū a p̄ncipio. dñi sic; Ex t̄tia cōpilatioe statutoꝝ
ordis cartusien. d̄ diuio officio zc; Ex caplo p̄mo;

ORIGO ORDINIS CARTVSIENSIS

Iusto dei iudicio accusat⁹ sum. Iusto dei iudicio iudicatus sum Iusto dei iudicio cōdennat⁹ sum



Ecce elongaui fugiens et man
si in solitudine. Psal. 54.



Ep̄s vidit in somnio septē stellas
ante pedes suos cadere



Bruno z socij ei⁹ cadūt ad pedes
episcopi petentes sibi dari locū.



Episcop⁹ stellas sibi ducātū pre
bentibus ostendit ipsis locum.



In loco eis demon/
strato edificant.



Cartusia cōstructa in
cellis contemplant.



FROM NATIONAL PRIDE TO GULLIVER

13. [CATCHPENNY PRINTS.] A collection of 44 catchpenny illustrated educational broadsides, most with bold stencil colouring, preserved in a delightful folk-art wall box, the sliding lid decorated with a painted figure of a man on horseback. *The Netherlands, 1820s to 1890s.*

44 broadsides, most illustrated with numerous woodcut or wood-engraved vignettes (and a few colour lithographs in the 1890s), accompanied by explanatory text in verse or prose in Dutch (and sometimes French); creased where folded, occasional small tears at creases or edges, a little dusty, but generally in good condition, ownership inscriptions to many items of members of the Van den Burg family of Makkum (see below); in a wooden box with sliding lid, painted and stencilled in black, orange and blue-green.

\$2275



A fantastic collection of heavily-illustrated educational prints.

Catchpenny prints, known as *mannekenbladen* or *nutsprenten*, were a perennial feature of Dutch children's education from the 1730s. Published and numbered in series, but retailed separately, they nearly always omitted mention of the artists and authors, and often of the publishers and place of printing – content was liberally borrowed and reprinted. Each print comprised multiple vignettes, from four to as many as 48 per sheet; the message was often moralising, but there were also prints of popular stories (Jan Claas, Til Uilenspiegel), Bible scenes, trades, games, historical events, soldiers, architecture, vehicles, and fairs, all of which prioritised visual over verbal learning.

The earliest item here is a delightful celebration of Dutch charity by Alexander Cranendoncq (*Nederlandsche Weldadigheid*. Amsterdam, Hendrik van Munster and sons, 1820s?). The 'Maatschappij van Weldadigheid' (Humanitarian Society) was founded in 1818, and one of the vignettes shows their new colony for beggars and orphans at Veenhuizen.

Other prints include several early examples from the *Prentenmagazijn voor de jeugd* published in Purmerend, among them one devoted to trades, with a scene from a printer's workshop: 'moeder kocht voor mijne verjaring een *Prente-Magazijn* in kwarto' (mother bought for my birthday a *Print-Magazine* in quarto); vignettes of the life of King Lodewijk I (1779–1844), i.e. Buonaparte's brother Louis; and scenes from *Gulliver's Travels*.

Much of this collection was assembled by several members of the Van den Burg family of Makkum, Friesland, most notably the future lawyer and writer Sjirk Linses van der Burg (1863–1932), whose signature dated 1875 can be found on the wooden box – his collection of works relating to Friesland is at the University of Amsterdam. Other inscriptions include those of his brothers Willem Linses van der Burg (1870–1935), Barteld van der Burg (1871–1851), and Baukje van der Burg (1882–1933). A number of items predate their childhoods and were evidently either inherited or acquired out of interest.

A full list is available on request.



Deer of U omgafte met widd.
Het 't laas widd of wett widd.

Nr. 31.

1. De Ene, Zander.
2. De Mene, Mander.
3. De Twee, Tweeder.
4. De Drie, Druider.
5. De Vier, Vierder.
6. De Vijf, Vruider.
7. De Zes, Zesder.
8. De Zeven, Zevender.
9. De Achten, Achterder.
10. De Negen, Negender.
11. De Tien, Tienner.
12. De Elft, Elfter.
13. De Twolf, Twelfter.
14. De Dertien, Dertender.
15. De Veertien, Veertender.
16. De Vijftien, Vijftender.
17. De Zesentien, Zesentender.
18. De Zeventien, Zeventender.
19. De Achttien, Achttender.
20. De Negentien, Negentender.
21. De Twintig, Twintiger.
22. De Eensentwintig, Eensentwintiger.
23. De Tweentwintig, Tweentwintiger.
24. De Driëntwintig, Driëntwintiger.

Handwritten: *Hand Buz 177*
1759

En GLEVES grad, de lauden 't aller vregge,
Bachteren in laud poot, op 't de even vregge. A. 51.

En GLEVES grad, de lauden 't aller vregge,
En GLEVES grad, de lauden 't aller vregge.

1. De Ene, Zander.
2. De Mene, Mander.
3. De Twee, Tweeder.
4. De Drie, Druider.
5. De Vier, Vierder.
6. De Vijf, Vruider.
7. De Zes, Zesder.
8. De Zeven, Zevender.
9. De Achten, Achterder.
10. De Negen, Negender.
11. De Tien, Tienner.
12. De Elft, Elfter.
13. De Twolf, Twelfter.
14. De Dertien, Dertender.
15. De Veertien, Veertender.
16. De Vijftien, Vijftender.
17. De Zesentien, Zesentender.
18. De Zeventien, Zeventender.
19. De Achttien, Achttender.
20. De Negentien, Negentender.
21. De Twintig, Twintiger.
22. De Eensentwintig, Eensentwintiger.
23. De Tweentwintig, Tweentwintiger.
24. De Driëntwintig, Driëntwintiger.

Historie van Jan Klaas. A. 50

Misnoe de Jean Colas.

1. De Ene, Zander.
2. De Mene, Mander.
3. De Twee, Tweeder.
4. De Drie, Druider.
5. De Vier, Vierder.
6. De Vijf, Vruider.
7. De Zes, Zesder.
8. De Zeven, Zevender.
9. De Achten, Achterder.
10. De Negen, Negender.
11. De Tien, Tienner.
12. De Elft, Elfter.
13. De Twolf, Twelfter.
14. De Dertien, Dertender.
15. De Veertien, Veertender.
16. De Vijftien, Vijftender.
17. De Zesentien, Zesentender.
18. De Zeventien, Zeventender.
19. De Achttien, Achttender.
20. De Negentien, Negentender.
21. De Twintig, Twintiger.
22. De Eensentwintig, Eensentwintiger.
23. De Tweentwintig, Tweentwintiger.
24. De Driëntwintig, Driëntwintiger.

Handwritten: *Hand Buz 177*
1759

1843.

PRENTEN-MAGAZIËN VOOR DE
Nederlandsche Tijdingen, Oudkekin

De Turf.

De Watermolen.

De Parnederen, bij J. SCHUYTERMAKER.

De Ene, Zander.
De Mene, Mander.
De Twee, Tweeder.
De Drie, Druider.
De Vier, Vierder.
De Vijf, Vruider.
De Zes, Zesder.
De Zeven, Zevender.
De Achten, Achterder.
De Negen, Negender.
De Tien, Tienner.
De Elft, Elfter.
De Twolf, Twelfter.
De Dertien, Dertender.
De Veertien, Veertender.
De Vijftien, Vijftender.
De Zesentien, Zesentender.
De Zeventien, Zeventender.
De Achttien, Achttender.
De Negentien, Negentender.
De Twintig, Twintiger.
De Eensentwintig, Eensentwintiger.
De Tweentwintig, Tweentwintiger.
De Driëntwintig, Driëntwintiger.

Nr. 103.

In deze Prent, 6 Jonge Lief,
Kunt gy veer bezighen zien;

't Zed onze vyf gelukkig wikkem,
Zoo 't ut wat vermak kan strecken.

Nr. 65.

1. De Ene, Zander.
2. De Mene, Mander.
3. De Twee, Tweeder.
4. De Drie, Druider.
5. De Vier, Vierder.
6. De Vijf, Vruider.
7. De Zes, Zesder.
8. De Zeven, Zevender.
9. De Achten, Achterder.
10. De Negen, Negender.
11. De Tien, Tienner.
12. De Elft, Elfter.
13. De Twolf, Twelfter.
14. De Dertien, Dertender.
15. De Veertien, Veertender.
16. De Vijftien, Vijftender.
17. De Zesentien, Zesentender.
18. De Zeventien, Zeventender.
19. De Achttien, Achttender.
20. De Negentien, Negentender.
21. De Twintig, Twintiger.
22. De Eensentwintig, Eensentwintiger.
23. De Tweentwintig, Tweentwintiger.
24. De Driëntwintig, Driëntwintiger.

Te Breda, bij W. VAN BERGEN en Comp. Doeld wikk en in Pochterloperen.

Rytuigen voor yzeren weg. N. 118 B.

Voitures pour chemin de fer.

OMNIBUS

Illustration of a horse-drawn carriage.

De Ene, Zander.
De Mene, Mander.
De Twee, Tweeder.
De Drie, Druider.
De Vier, Vierder.
De Vijf, Vruider.
De Zes, Zesder.
De Zeven, Zevender.
De Achten, Achterder.
De Negen, Negender.
De Tien, Tienner.
De Elft, Elfter.
De Twolf, Twelfter.
De Dertien, Dertender.
De Veertien, Veertender.
De Vijftien, Vijftender.
De Zesentien, Zesentender.
De Zeventien, Zeventender.
De Achttien, Achttender.
De Negentien, Negentender.
De Twintig, Twintiger.
De Eensentwintig, Eensentwintiger.
De Tweentwintig, Tweentwintiger.
De Driëntwintig, Driëntwintiger.

Nr. 104.

A JESUIT CERVANTES

14. CERVANTES SAAVEDRA, Miguel de. *Novelas ejemplares* de Miguel de Cervantes. Madrid, Ángel Pascual Rubio, 1722.

4to, pp. [4], 403, [1 (blank)]; title within frame of type ornaments and with woodcut Jesuit device, text in double columns, initials; some wear to fore-edges of first and last few leaves, browned throughout, some foxing; in contemporary limp vellum, title in ink at head of spine; upper cover almost loose, dusty.

\$1750

Uncommon edition, curiosly sponsored by the Jesuits, of Cervantes's *Novelas ejemplares*, a collection of twelve short stories first published in 1613.

'The popularity of *Don Quijote de la Mancha* created a ready public for a collection of twelve *Novelas ejemplares* ... most [of which] belong to the period 1600–10. They are models of narrative skill in various genres: from the Italianate novel (*Las dos doncellas*, *El amante liberal*, *La española inglesa*, *La señora Cornelia*) to the picaresque (*Rinconete y Cortadillo*); and from the satirical (*El coloquio de los perros* and *El licenciado Vidriera*) to the realistic (*El celoso extremeño*, *La ilustre fregona*, and *El casamiento engañoso*). *La gitanilla* and *La fuerza de la sangre* are novels of feigned or unmasked identity ... The romantic novels set in the East or Northern Europe are less interesting than those in which Cervantes describes the society of Spain in his day, particularly Toledo, Madrid, or those cities in Andalusia which he knew well' (*Oxford Companion to Spanish Literature*).

Little appears to be known of the Madrid printer Ángel Pascual Rubio (active 1715–1733). His 1723 edition of *Arcadia de entremeses* also bears a Jesuit device, suggesting an ongoing collaboration with the order.

Palau 53419. OCLC records only 1 copy in the US (Harvard). Library Hub lists five copies in the UK (BL, CUL, Emmanuel College Cambridge, Taylor Institution Library, University of Aberdeen).



'MIRTH, BURGUNDY, CHAMPEIGN, AND SMUTTY JESTS'

15. CHRISTENING (The). A satirical Poem. In which are contain'd the humorous Transactions, Speeches, and Behaviour of the Guests who were present at the Ceremony and Entertainment ... London, W. James, 1732.

Folio, pp. 12, with an engraved frontispiece ('The Court Gossops' [sic]), bound in error at the end; a little dusty, pale dampstain in top outer corner, else a good copy, disbound.

\$2000

First edition of an amusing verse satire on a famous court scandal. In 1732 Anne Vane, mistress of Frederick, Prince of Wales, gave birth to a son. The child, Cornwall Fitz-Frederick, was acknowledged as the Prince's, but paternity was contested by Lords Hervey and Harrington, both of whom had apparently shared Vane's bed. Ridicule from the press followed, with comic prints and several verse and prose satires – including several depicted on the bookshelf in the frontispiece.

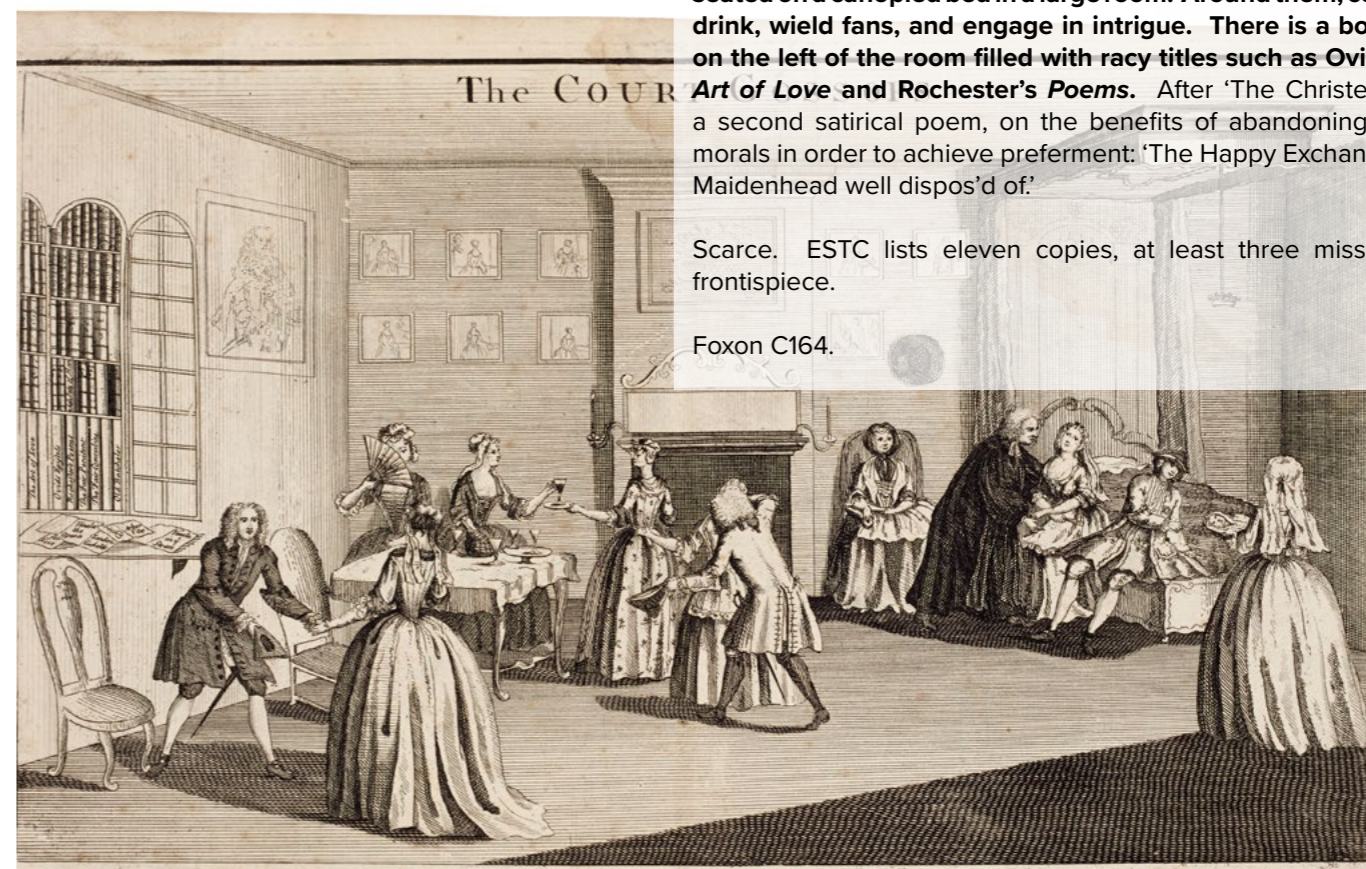
Here, the boy's christening provides the author with the opportunity to assemble a cast of scandalous courtly types and satirise their greed and loose sexual morals: 'Among the guests, mirth, Burgundy, Champeign / And smutty jests alternately do reign'.

Frederick broke off his relationship with Vane in 1735 and, suffering from 'cholics, loss of appetite, and general decay', she moved to Bath, where both she and the child died the next year, an unhappy end alluded to by Samuel Johnson in *The Vanity of Human Wishes* (1749), when 'Vane could tell what ills from beauty spring'.

The striking frontispiece depicts Vane and the Prince of Wales seated on a canopied bed in a large room. Around them, courtiers drink, wield fans, and engage in intrigue. There is a bookcase on the left of the room filled with racy titles such as Ovid's *The Art of Love* and Rochester's *Poems*. After 'The Christening' is a second satirical poem, on the benefits of abandoning sexual morals in order to achieve preferment: 'The Happy Exchange, or a Maidenhead well dispos'd of.'

Scarce. ESTC lists eleven copies, at least three missing the frontispiece.

Foxon C164.



FROM NUEVA GRANADA TO COLOMBIA

16. [COLOMBIA.] The Malcom Deas Collection on the History of Colombia. *Late eighteenth to early twentieth century.*

250 works in c. 160 volumes; generally in very good condition, many in contemporary Colombian bindings, and/or with important provenance or presentation inscriptions.

\$40,000

The Deas Collection comprises 250 works from the seventeenth to the twentieth century in around 160 volumes, including seven volumes of pamphlets; though works of socio-political interest predominate (with **publications by nine Presidents**) there are also novels and poetry, conduct books, devotional tracts, guide- and travel books, and militaria. The majority are nineteenth-century and printed in Colombia, with over 100 items published in Bogotá, and others in Baranquilla, Calí, Cartagena de las Indias, Medellín, Popayán, and Tunja; across the wider Latin American world there are imprints from Buenos Aires, Caracas, Havana, Lima, Santiago de Chile, and Valparaiso; as well as others in Barcelona, Madrid, New York, and Paris. Many of the books not printed in Colombia were, however, bound and sold there, or elsewhere in South America, with early tickets, printed labels and stamps for book-dealers and binders. Rarities abound, and a significant number of books also have interesting local provenance – **there are at least twelve presentation copies, as well as works from the libraries of notable writers and politicians including several Presidents.**

Co-founder and several times director of the Latin American Centre at Oxford University, where he spent an academic career of over five decades, Malcom Deas (1941–2023) was pre-eminent in his chosen field, the history of nineteenth- and twentieth-century Colombia and its neighbours. He published over 130 works on his subject, receiving honorary doctorates from several universities in Colombia as well as acting as an advisor the Colombian government in the 1990s. A bibliophile, Deas helped build the Latin American collections at Oxford, and was a regular visitor to antiquarian bookshops in Bogotá; nearly all the works here record the date and place of purchase in pencil, and many bear his scattered notes on the endpapers.

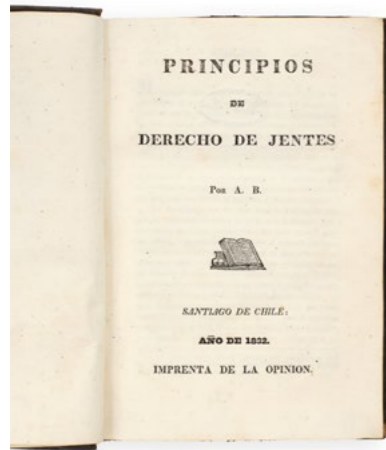
Selected highlights include:

[ALMANAC.] *Almanaque mercantil para el año bisiesto 1868. Havana, B. May and Co., [1867].* A very rare Cuban almanack and commercial directory.

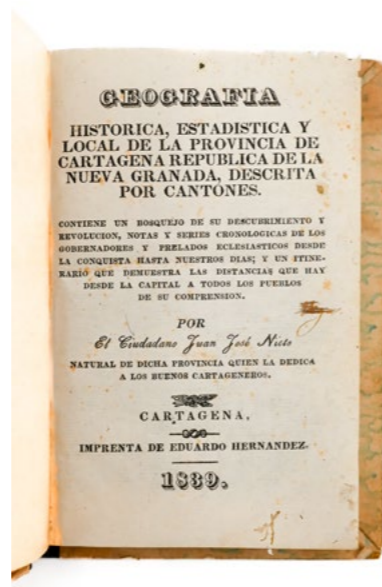
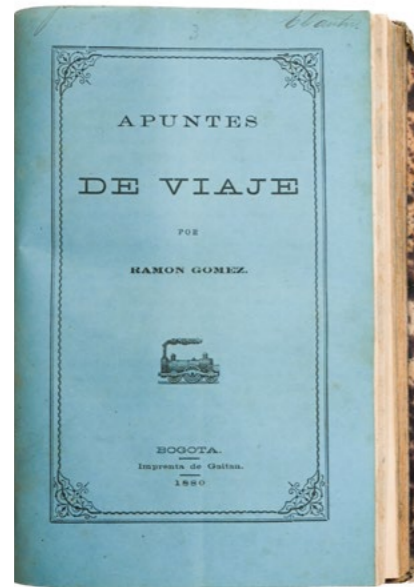
BELLO, Andrés. *Principios de derecho de jentes ... Santiago de Chile, Imprenta de la Opinion, 1832.* **Rare first edition of a foundational work of International Law,** 'the most systematic and complete treatment of the subject published in the Americas or in Spanish'. Plus editions published in Bogotá, Paris, etc.

CARVALLO, Luciano. *La Iglesia y la soberanía del pueblo. Bogotá, Enrique Zalamea, 1879.* **Unrecorded. Presentation copy with manuscript corrections.**





FERRER, Ventura Pascual. Historia de los dictadores de la republica Romana ... *Cartagena de Indias, Government Press for Gonzalez Pujol, 1814.* Very rare Colombia-printed history of the Roman dictators, with a preface on contemporary American politics.



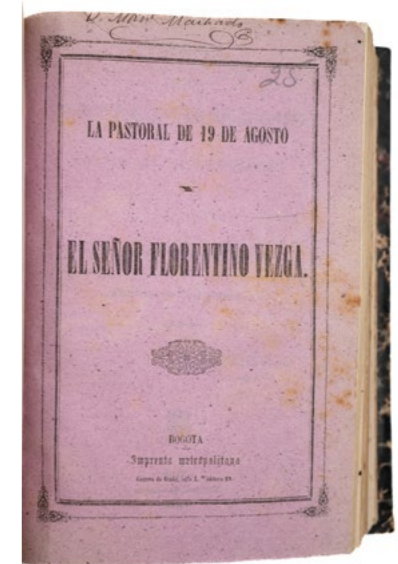
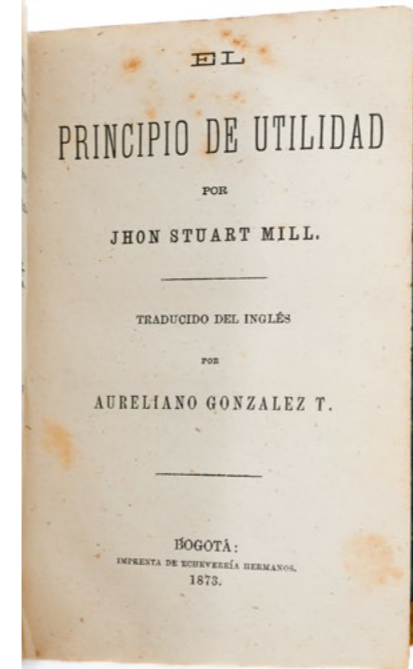
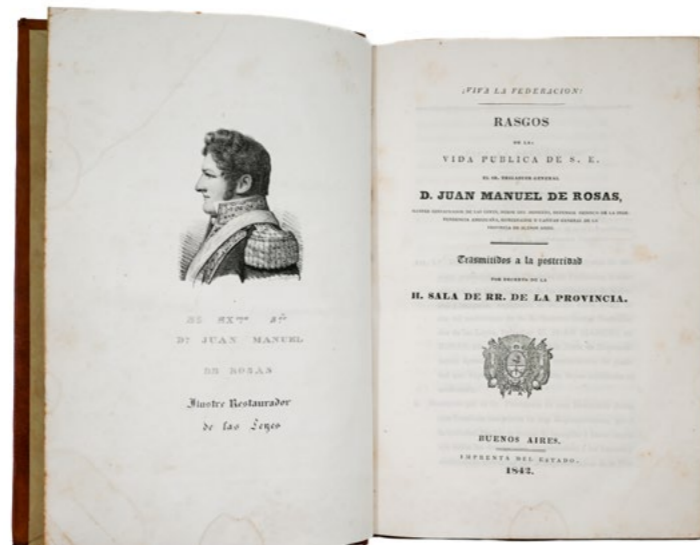
NIETO [Gil], Juan José. Geografía historica, estadística y local de la Provincia de Cartagena Republica de La Nueva Granada, descrita por Cantones. *Cartagena, Eduardo Hernandez, 1839.* A rare historical geography by Colombia's first black President.

POMBO, Jorge, and Carlos OBREGON. Directorio General de Bogota [-año II.] *Bogotá, Rivas, 1887 [and 'La Luz', 1888.]* The first two years of a postal directory for Bogotá.

SAMPER, José Maria. La Conspiración de Setiembre, drama historico en cinco actos... *Bogotá, Imprenta del Neo-Granadino, 1856.* Very rare dramatisation of attempted assassination of Bolívar in 1828.

TRACT VOLUME. 47 pamphlets, at least 27 of which unrecorded, many in the original coloured wrappers. *Bogotá, 1837-1880s.*

A more detailed catalogue, with a full list of the collection, is available on request.



THE BEST EDITION

17. DAMPIER, William et al. A collection of voyages. In four volumes. Containing I. Captain William Dampier's voyages round the world ... II. The voyages of Lionel Wafer; giving an account of his being left on the isthmus of America ... III. A voyage round the world ... By W. Funnell ... IV. Capt. Cowley's voyage round the globe. V. Capt. Sharp's journey over the isthmus of Darien, and expedition into the South-Seas. VI. Capt. Wood's voyage through the streights of Magellan. VII. Mr Roberts's adventures and sufferings amongst the corsairs of the Levant ... *London, for James and John Knapton, 1729.*

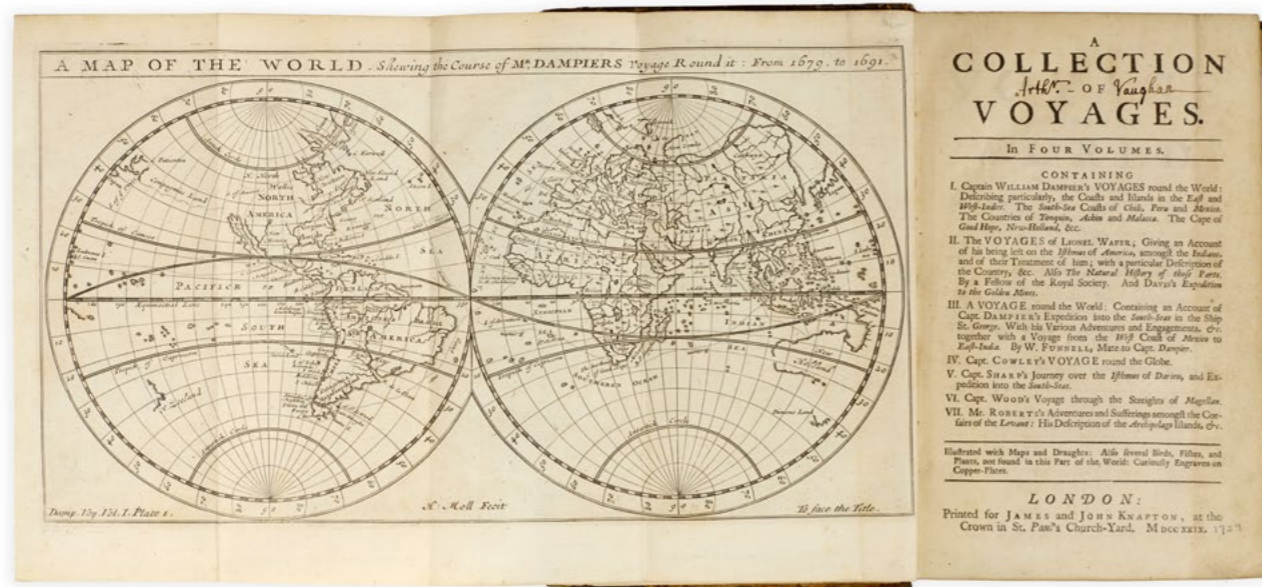
4 vols, 8vo, pp. I: [10], vi, 550, [4 (ads)], with 4 maps (3 folding); II: [8], 184, 132, [4], 112, [76 (index)], with 4 folding maps; III: [16], 463, [9 (index)], with 3 folding maps and 34 plates (3 folding); IV: [16], 208, [8 (index)], 175, [9 (index and ads)], with 6 folding maps and 12 plates (1 folding); some creasing to first map of vol. 2, leaf 13 in vol. 3 bound out of place, light foxing and toning; overall very good in contemporary calf, rebounded, gilt-lettered spine labels; some wear to corners and edges and rubbing to spines; ink inscriptions of Arthur Vaughan to titles and his armorial bookplate to front pastedowns, armorial bookplate of Edward Disbrowe to rear pastedowns.

\$12,000

The first collected edition, 'considered by many to be the best' (Hill), illustrated with 17 maps and 46 plates.

The bucaneer and explorer William Dampier (1651–1715) was 'thrice a global circumnavigator', 'a man of enormous endurance and resolve', and 'the most important explorer before Cook to sustain the nation's interest in the south Pacific' (ODNB). 'His focus on natural history and ethnography helped to transform maritime travel writing while his prose style and descriptions of the struggle for survival in exotic places advanced the development of realistic fiction, notably in the novels of Defoe', while Coleridge savoured him as 'a rough sailor, but a man of exquisite mind' (*ibid.*).

In addition to its numerous important maps, this edition contains plates depicting several coastal views, birds, fish, and plants, as well as a hippopotamus, and several representations of indigenous peoples e.g. 'The Indians manner of bloodletting'; 'The Indians in their robes in Council, and smoking tobacco after their way'; 'The Indians marching upon a visit, or to feast'.



Provenance: armorial bookplate of Arthur Vaughan, of Trederwen, whose daughter Margaret married George Disbrowe; armorial bookplate of their son, the soldier and politician Edward Disbrowe (1754–1818), a close friend of King George III who served as Vice-chamberlain to Queen Charlotte.

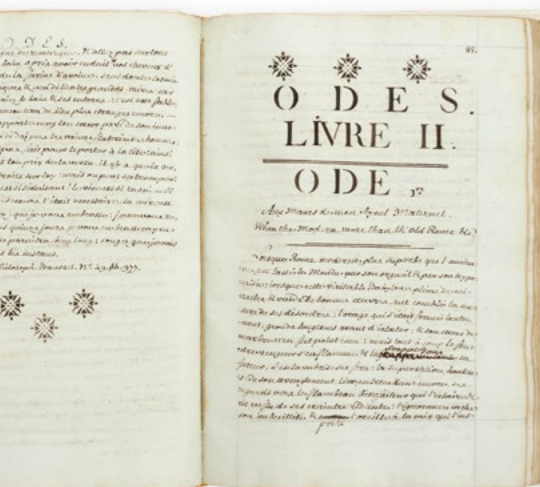
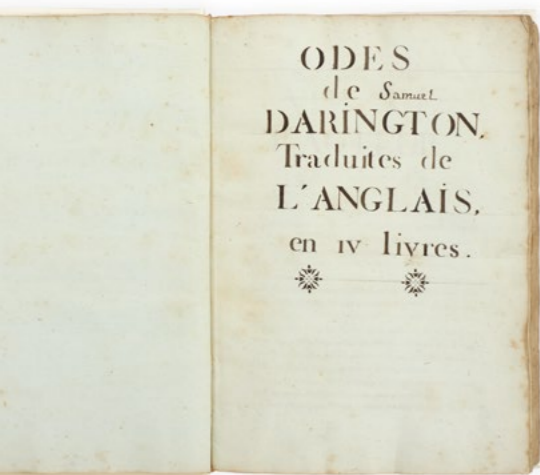
ESTC T144458; Hill 422; Sabin 18373.

A FICTIONAL LIFE AND WORKS WITH LINES ON THE AMERICAN WAR OF INDEPENDENCE

18. 'DARINGTON, Samuel'. Manuscript: 'Odes de [Samuel] Darington, traduites de l'anglais, en IV livres'. [France, 1788].

4to manuscript, pp. [2], xxix, [5 ('Table')], 341, [1]; in black ink on blue-tinted paper (crowned fleur-de-lis watermark); title-page, heading to each 'Ode', 'Finis', and a few endpieces stencil-printed, manuscript corrections throughout; some slight foxing at the extremities, but in very good condition, bound in full modern vellum.

\$4600

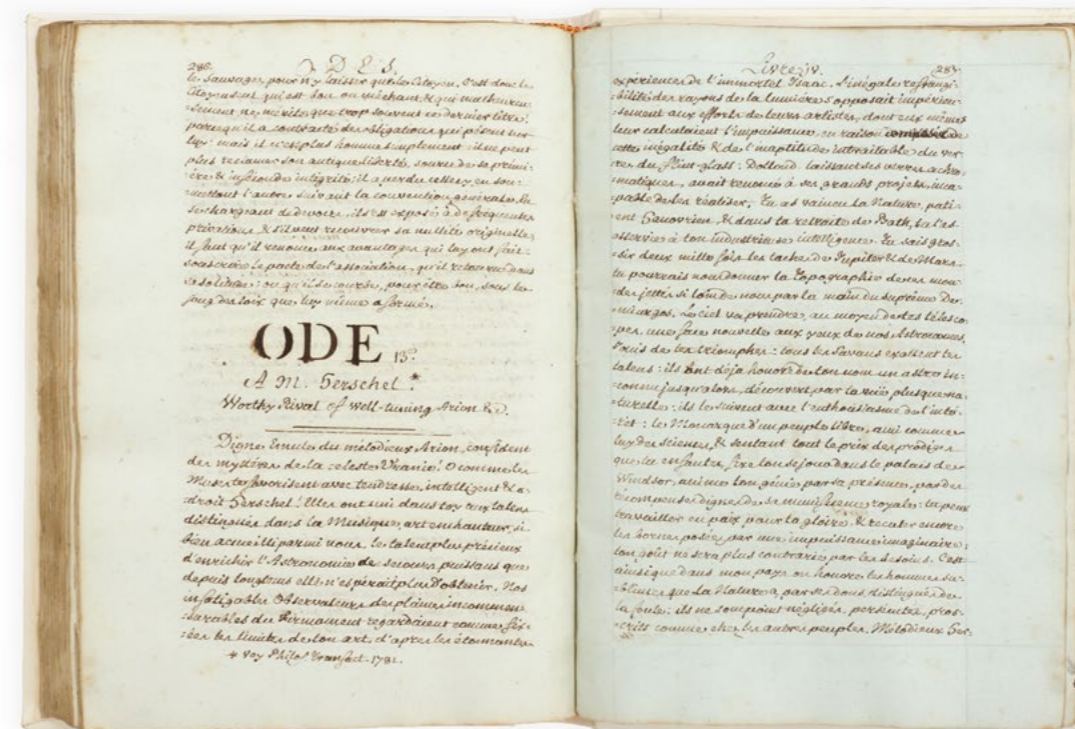


An extraordinary and elaborate literary imposture, purportedly a French translation of a life's worth of poetry by a Wiltshire clergyman, but in fact almost certainly concocted by a French writer who uses the 'Odes', which he must surely have intended for publication, to explore a range of contemporary philosophical, moral, and political issues, from science, education, and the nature of man (pitting Voltaire against Hobbes), to the American Revolution, and the freedom of the press – issues of great import to a France on the eve of its own Revolution.

The volume opens with a lengthy Introduction by the 'translator', dated at the end 5 June 1788, in which he establishes certain biographical facts about his subject. Samuel Darington, born a drapier's son at 'White Church' near Malmesbury, in November 1728, received early patronage and friendship from James Bulk, of Tylshead, whose daughter Suzanne he later married. After Christ's College, Cambridge, he was made curate of Stapleford in the diocese of Salisbury, and in later life he settled at Caston in Hampshire. The poems themselves add further detail – the names of friends, in-laws (the Rocloff and Barral families), children, and a servant, Daniel.

'Mais comment ses odes, qui probablement ne sont pas encore imprimées, sont ells tombées entre mes mains?' Well, the translator explains, he had lately been amusing himself with translations from English including Pope's Homer and Butler's *Hudibras* (having quoted Voltaire's partial translation of the latter he includes his own lengthy prose summary on pp. vii–xxvii). After reciting this at a local chateau 'voisin de mon hermitage', he was accosted by an English man (Darington's grandson), who thrust some papers on him and pleaded for him to translate them and make them public.

So far so not-entirely-implausible, except that no Darington (or even Darrington) matriculated at Cambridge (nor did his college friend 'John Crutch'), or was a curate at Stapleford, there was no Bulk family of Tylshead, and indeed there is no Caston in the Itchen valley in Hampshire – it is in fact Easton, but the error does appear in some maps – a hint that the author's topography is based in print. When one arrives at the poems themselves – 120 in number, in four books of thirty poems each, all but one rendered in French prose (which is more true to the original than verse would be, the translator maintains) – the hints of subterfuge multiply. Each Ode has a French title, followed by what is ostensibly the original first line in English. Clearly back-translated, they abound with grammatical errors, some approaching nonsense – 'What



vociferations stun to in Street / Th'ears of Passengers!'; 'In what arrogance's exuberant soil'; 'Thine tuneful wires more softly warble'; 'Disciples Sophroniscu's of wise sprig'; 'On melting Father ever propitious'. And while there are references to and quotations from Milton, Swift, Richardson, and the *Philosophical Transactions*, you are as like to find Voltaire and Boileau, and indeed one of Darrington's poems 'n'est qu'une traduction' from French, so he just includes the original – from the libretto to Rameau's *Castor and Pollux* by Jean-Pierre Bernard.

The trope of the manuscript discovered by an editor or a work translated from a fictional original are relatively commonplace in eighteenth-century novels, though less so in verse, and rarely carried to such extremes in the attempt to shore up the author's biography in the verse itself. In terms of content though, there is much of interest here, with 'poems' on modern geometry, botany, and 'ballons aerostatiques'; addressed to Sterne ('tu ne me fais pas rire', he says bluntly) and Herschel, and to the ghosts of Edward Young and Captain Cook; on visits to Bath, Cambridge, and 'Stonadge' (Stonehenge); and there are some minor domestic pieces of such specific mundanity it is hard to imagine their purpose. **But the most interesting are a number of political pieces starting with Book II, Ode 28 ('Le triste etat de ma Patrie')** which deals with the American War of Independence – 'comment te pardonner tous les maux que tu vies de verser, à ta honte, en te déchirant toy même, sur la Pensilvanie?'. He is full of praise for the 'enfants de Pen', these peaceable, wise and laborious people who have been forced to turn ploughshares to swords. Washington has been honoured with statues, 'son nom sera immortel'. Scotland is in revolt, and Ireland demands 'liberté de conscience'. **Later, in Livre III, Ode 19 ('Guerre des Insurgens')**, he outlines the history of the American conflict from the Stamp Acts of 1765 up to June 1778 – 'votre bureau tyrannique est démolis par de mains justement irriteés ... Ton thé est profané & jetté dans les ondes de la mer ... Frankelin abandonne Electricité, ses études uitées', and his simple eloquence has inspired French to send their aid. Ode 21 in the same book deals with newly peaceful Pennsylvania, 'devastées par nos fureurs', and refers to Crèvecoeur's *Lettres d'un Cultivateur*, 'nouvellement traduites en Français'.

An extremely curious manuscript, which raises many questions yet to be answered, not least the identity of the author – given the liberal praise of William Penn, was he perhaps a French Quaker?

IN AN AMATEUR EARLY PENNSYLVANIA BINDING

19. DIODATI, Giovanni. Pious and learned Annotations upon the Holy Bible. Plainly expounding the most difficult Places thereof ... the fourth Edition ... *London, Printed by Tho. Roycroft for Nicholas Fussell, 1664.*

Folio, pp. [640]; [470], with an engraved portrait frontispiece but not the additional engraved title-page; 'Pious and learned annotations upon the New Testament' with divisional title-page and separate register; frontispiece and title-page very worn, backed in the nineteenth-century with a draft manuscript letter to the representatives of the Baptist Churches of Philadelphia; purchase inscription to divisional title verso of Rev. David Philips dated 20 May 1786, and to final page 'bought of Wyllys Pierson' (with Pierson's inscription above) bound for (and/or by) him in an amateur binding of calf, covers panelled in blind and with the large initials D and P composed from binder's (or, we think, saddler's) tools, spine tooled with hearts and a distinctive leaf-shape tool with spots; edges stained black, endpapers composed from several overlaid leaves from the *Philadelphia Gazette* of 1806 and 1807 (wormed); joints neatly restored, one front endpaper replaced.

\$11,000

An intriguing late eighteenth-century amateur binding from the American Mid-West, possibly decorated with saddler's tools, and with interesting early American provenance, on the fourth edition in English of the Swiss-Italian Calvinist theologian Giovanni Diodati's *Annotationes in Biblia* (1607), first published 1643.

Provenance:

1. Wyllys Pierson (1728–1810), plausibly inherited from his father Rev. John Pierson (1689–1770), a founding father of Princeton and on its board of governors for nineteen years; Wyllys's grandfather, Abraham Pierson, was the first President of Yale. Wyllys himself was a blacksmith in Rockaway (NJ) but had moved to Western Pennsylvania by 1775 and later settled in Ohio.

2. Bought of him, in May 1786, for £1 10s, by the pioneer Baptist preacher David Philips (1742–1829), and bound for and/or by him in this unusual binding with his large initials on the covers. Born in Wales, Philips emigrated with his family to Chester County, Pennsylvania, in c. 1755. Along with his three brothers he served with distinction in the Revolutionary War, as a captain in the 7th Chester County Battalion 1777–1780, a unit that he raised. On the War's conclusion in 1783 Philips moved to pioneer country in southwestern Pennsylvania, where he became pastor of the Peters Creek Baptist church in what is now Library, Pennsylvania, a post he kept until 1824. He was the outstanding preacher in his district, later becoming co-organiser of the First Baptist Church of Pittsburgh (f. 1812). Among his flock at Peters Creek was Sidney Rigdon, who was to become the right-hand man of Joseph Smith in the Church of Latter Day Saints. Early in Philips's tenure at Peters Creek, he is known to have represented his county in Pittsburgh to protest against the whiskey tax; a later account of the resulting 'whiskey rebellion' (*Sim Greene*, by Richard T. Wiley) mentions that Philips was known as 'Preaching David' to distinguish him from another so-named in the vicinity: 'I was surprised to learn that he was a minister, for he was dressed in homespun and had been doing a full share all morning in the arduous work of building up the log house'. Such a man might surely undertake to bind his own books, especially given the distance from a professional bindery.

Wing D 1508.



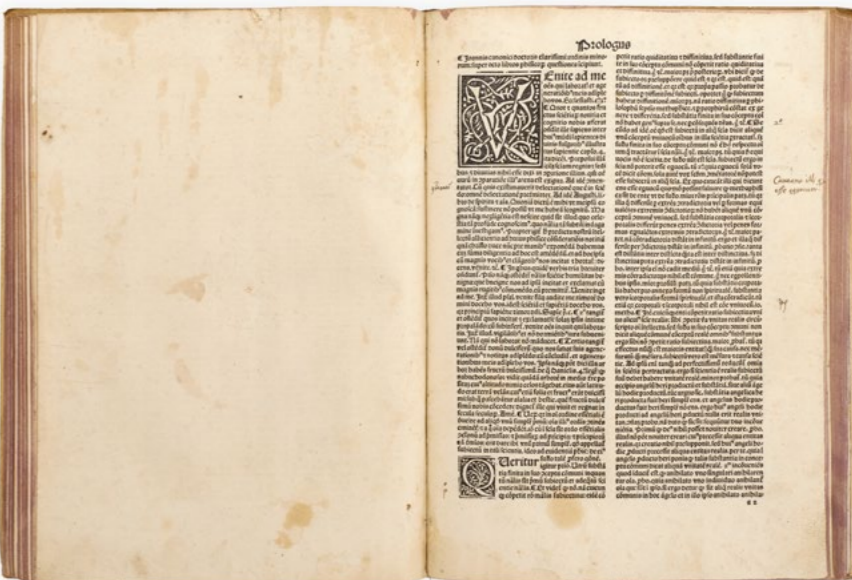
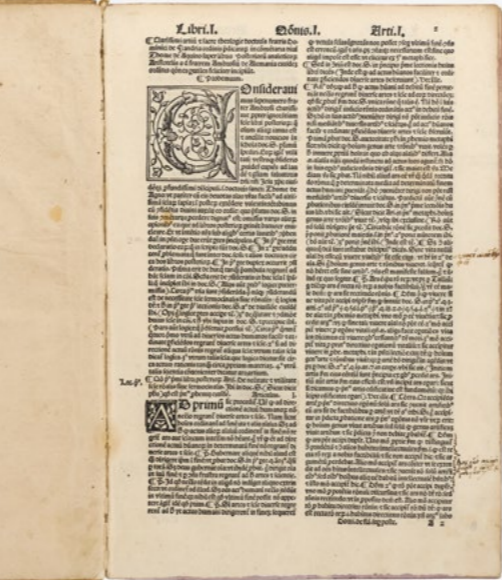
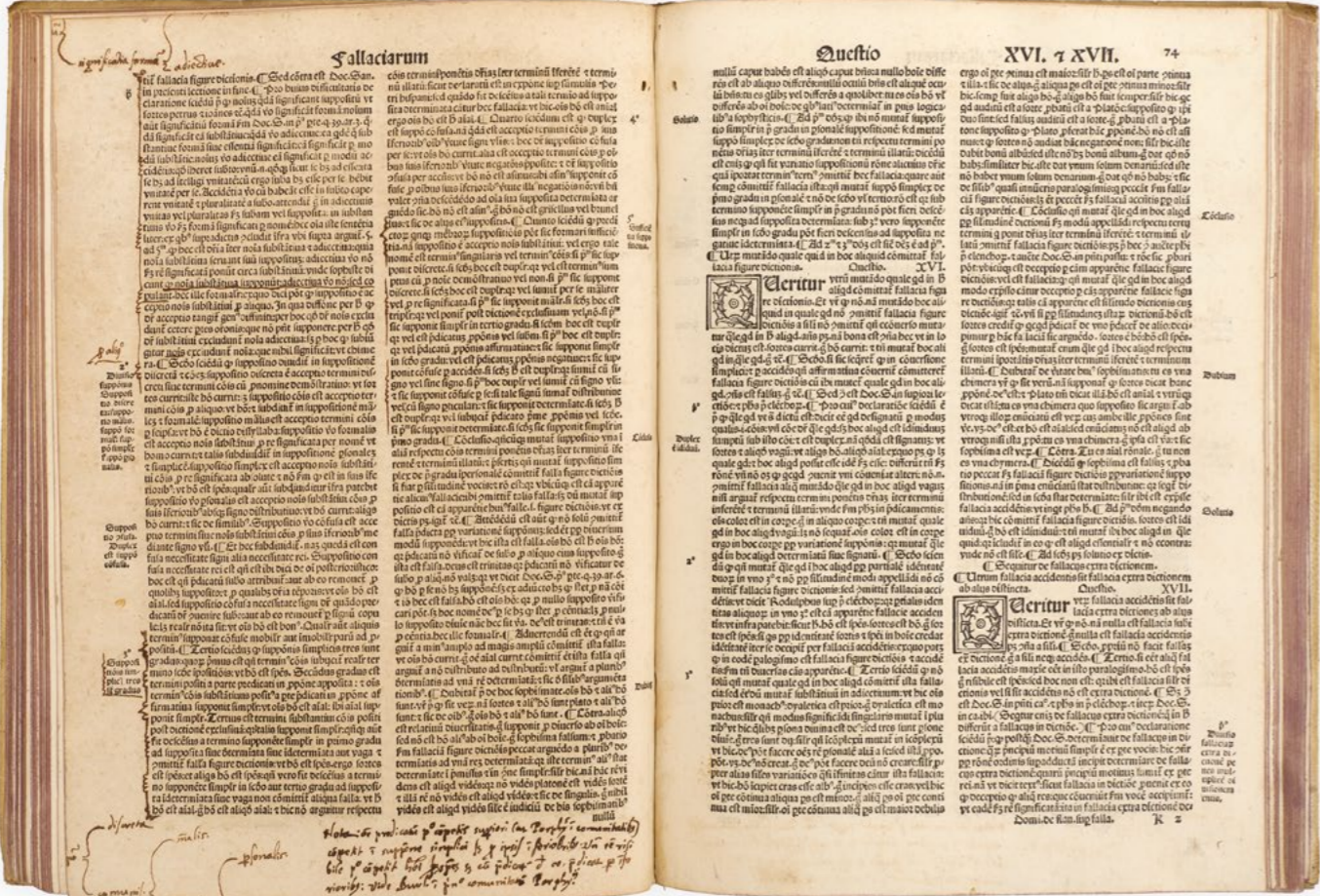
20. DOMINICUS DE FLANDRIA. Dominici de Flandria ordinis predicator[um] artium et theologie doctoris in divi Thome de Aq[ui]no co[m]mentaria sup[er] libris posteriorum Aristotelis p[er]utiles q[uaest]iones. Nec non ipsius q[uaest]iones in eiusde[m] divi Thome fallaciar[um] opus: nu[m]c primu[m] recognite: infinitisq[ue] errorib[us] emendate. Venice, Giorgio Arrivabene for the heirs of Ottaviano Scoto, 25 January 1514.

[Bound with:]

JOHANNES CANONICUS; Franciscus de BENZONIBUS, editor. Joannis canonici doctoris clarissimi: ordinis minorum: super octo libros phisicor[um] questiones [i]ncipiunt. Venice, Boneto Locatello for Ottaviano Scoto, 16 October 1487.

Two works in one vol., folio, ff. 78; [80] (of 86), with blank a1 but wanting leaves h2-7; text in two columns, woodcut initials, woodcut devices to last leaves; old marginal repairs to title of first work and to initial blank of second work as well as to a few other pages, some marginal wording, some leaves browned, occasional marks; otherwise good in seventeenth-century limp vellum, title in ink to spine, eighteenth-century printed shelfmark label at foot of spine ('B N. 83'); ties wanting, a few small marks, hinges split; sixteenth-century marginalia to 15 pp. of first work and to 60 pp. of second work, in different hands, trimmed, a four-line recipe using rose water to first blank page of second work.

\$4000



ANCIENT BIOGRAPHY AND MEDIEVAL PROPHECY

21. [EPISTOLA.] Epistola Erithreae Sibyllae quam misit Graecis ipsam consulentibus de exitu Belli Troiani commentaria Frat. Ludovici de Tovar Hispani Ord. Predicat. Sac. Theol. Baccalarii. *Firmi*, Angelo Antonio Monticelli, 1696.

[bound after:]

[DIOGENES LAERTIUS, et al.] Compendio delle vite de filosofi antichi Greci, et Latini, et delle sentenze, et detti loro notabili. Tratte da Laertio, et da altri gravi auttori. Nouvamente ridotte à più purgata lettione, et di bellissime figure di Giosefo Salviati adornate. Opera utilissima ad ogni stato di persone ... Venice, Gioacchino Brugnolo, 1598.

Two works in one vol., small 4to, pp. 55, [1 (blank)], woodcut to title; ff. [4], 60, woodcut device to title, 68 woodcuts within text (several repeats); some ink spots to first title, some light foxing and dampstaining; overall very good in modern vellum-backed marbled boards, trace of former spine label.

\$1950

Extremely rare (only one other copy traced), provincially-printed edition of the *Epistola Erithreae Sibyllae*, bound with an Italian edition of Diogenes Laertius's *Compendio*, illustrated with sixty-eight handsome woodcuts.

The first work is a very rare edition of the *Sibilla eritheia*, 'a thirteenth-century Latin prophetic text ascribed to the Erythrean Sibyl, who supposedly lived during the time of the Trojan War. Through enigmatic animal and number allegory, the Sibyl 'foretells' a history of Greek/Latin conflicts, including the fall of Constantinople to Western forces during the Fourth Crusade; the eventual restoration of the 'Greek' empire through an alliance with the (here severely criticised) emperor Frederick II; and the eventual downfall of the Hohenstaufens in an apocalyptic scenario steeped in Scripture and medieval prophetic lore' (*Journal of Ecclesiastical History* 59:1 (Jan. 2008), p. 126). The text is followed by a commentary written by the Spanish Dominican Luis de Tovar, a native of Palencia who taught theology at Siena. The text and commentary were first published in Siena by Simone Nardi in 1508

The *Compendio* comprises potted biographies of 104 ancient Greek and Roman philosophers, writers, and statesmen, drawn from Diogenes Laertius and other writers, beginning with Thales of Miletus and ending with Seneca, by way of Archimedes, Caesar, Cicero, Euripides, Galen, Homer, Pericles, Terence, Virgil, and Zeno. The lives are followed by a series of short dialogues between Sense and Reason on death, exile, anxiety, poverty, losing one's money, losing one's children, persecution by one's enemies, and good and bad women. The woodcuts, by the Italian artist Giuseppe Porta (Salviati), are reproduced from Francesco Marcolini's book on fortune-telling *Le Sorti* (Venice, 1540), Porta's earliest known independent work.

I. We have traced only one copy, at the Biblioteca Marciana in Venice (recorded in C. Jostmann, *Sibilla Erithea Babilonica* (2006), p. 493).

II. EDIT16 CNCE 15041; USTC 807285. Library Hub shows three copies in the UK (BL, Bodleian, V&A).



ERASMUS ON LUKE, BOUND IN OXFORD

22. ERASMUS, Desiderius. In Evangelium Lucae paraphrasis, Erasmi Roterodami per autorem recognita. Basel, Hieronymus Froben, 1534.

8vo, pp. 527, [1]; woodcut printer's device to title and last page, text in italics, capital spaces with guide letters; some small losses and wear to edges of first few leaves and to last leaf, first few quires slightly loose (restitching visible to p. 16), closed tears (without loss) to pp. 207–8, 351–2, and 419–22, some light marginal dampstaining and creasing to corners; bound in contemporary dark brown calf over wooden boards, covers stamped in blind with two heads-in-medallions panels initialled 'G.P.' (see below), four raised bands to spine and two later paper labels, remains of two clasps to upper board, two brass catches to lower board; areas of loss at head and foot of spine, horizontal cut across top of lower cover and wear to top edge, wanting vellum pastedowns (some offsetting visible to title fore-edge and inside boards); marginal annotations in two neat sixteenth-century English hands to 54 pp., a few annotations in later hands, some underlining, occasional manicules; 'A. Burke' in contemporary hand to last page, 'R.T.' in seventeenth-century hand to title verso and p. 527.

\$3250

Erasmus' paraphrase of Luke's Gospel in a contemporary Oxford binding by Garret Pilgrim, with nice clear impressions of the panels. This volume formed part of the *Tomus primus paraphraseon Des. Erasmi Rot. in Novum Testamentum* published at Basel by Hieronymus Froben and Nicolaus Episcopius in five parts in 1534, the others being devoted to the Gospels of Matthew, Mark, and John, and to the Acts of the Apostles.

Erasmus began composing and publishing his biblical paraphrases – rewritings of the Gospels, the Acts, and the Pauline Epistles – in around 1517, and the work was to occupy him for much of the next seven years. The decision to write paraphrases may well have been prompted by the outcry which followed his publication of the Greek New Testament in 1516. By turning to paraphrases, Erasmus was able to avoid the charge that he was tampering with the text of Scripture: in a letter of 1516, he stated that the paraphrases would allow him 'to keep the sense [of the biblical books] inviolate and yet to read them without stumbling and understand them more easily'. Erasmus' most obvious guide for this enterprise was Quintilian, whose method of paraphrasing he recommended to his students; other influences include the fourth-century pagan Themistius, who paraphrased Aristotle, and the fourth-century Spanish priest Juvenus, who wrote a metrical version of the Gospels. Despite some criticism from the Sorbonne, the paraphrases received a largely positive and enthusiastic reception. Erasmus' Luke was the penultimate of his paraphrases and was first published in August 1523. It contains, as all his Gospel paraphrases did, a dedication to a major European monarch, in this case Henry VIII, to whom Erasmus sent a copy in September.

The occasional contemporary marginalia here demonstrate an interest in St Luke as a physician, Abraham, Adam and Eve, and the Devil.

Binding: the panels are Oldham, *Blind panels of English binders* HM.17 (upper cover) and 18 (lower cover), depicting two male and two female heads respectively, with the initials 'G.P.' either side of a crossed key and pilgrim's staff. The binder has been identified as Garret Pilgrim, a native of Antwerp who worked in Oxford from at least 1516 and died in 1536 or 37 (see Pearson, *Oxford Bookbinding* p. 135). Oldham, who calls him Gerard, writes: 'The thirteen examples of these two panels, always used together, known to me are on books dated 1523–35. That the bindings are English and not Netherlandish is clear from the clasps being on the upper covers ... almost certainly the panels were engraved in England' (*Blind panels* p. 28).

Adams E733; Bezzel, *Erasmusdrucke des 16. Jahrhunderts* 1506b. See Payne, Rabil, and Smith, 'The Paraphrases of Erasmus: Origin and Character', in Sider ed., *Collected Works of Erasmus*, vol. 42 (1984), pp. xi–xix.



THE REVIVAL OF ITALIAN MUSIC PUBLISHING

23. ESSER, [Karl?] Michael, Ritter von. Sei Quartetti per due violini viola, e basso composti espressamente per una Società di Sig[no]ri Dilettanti ... [Venice, Marescalchi e Canobbio, 1774?]

Four part-books, oblong folio, *Violino primo*: pp. 13, [1], with an engraved title-page featuring a quartet of putti, *Violino secondo*: pp. 9, [1], *Viola*: pp. 7, [1], *Basso*: pp. 8; fine copies, each stitched as issued.

\$2250

First edition, very rare, of a complete set of quartet part-books published in Venice by the composer–publishers Marescalchi and Canobbio.

A virtuoso violinist, Esser (1737–c. 1795) was Konzertmeister at Kassel from 1761–4, then toured Europe (with a period in London in 1775–6, where he published some symphonies and duets). Mozart met him twice, and had guarded praise for his playing if not its extravagance: ‘he played well, but he did too much ...’.

The Bolognese composer Luigi Marescalchi began to publish music from Venice in around 1770, along with the engravers Innocente Alessandri and Pietro Scattaglia; the violinist Carlo Canobbio joined the concern in 1773. Altogether they published around seventy works, evenly distributed between operatic arias and instrumental works: ‘In the instrumental domain ... the larger place is given to the works of German violinist-composers (such as Wilhelm Cramer, Karl Michael Esser et Friedrich Schwindl)’ (Mamy, *La musique à Venise* (2018)). ‘Although the enterprise was temporarily abandoned about 1775, the brief period of its duration marked the revival of music publishing in Italy after 70 years of almost total inactivity’ (*Grove online*). After a hiatus, Marescalchi later transferred his business to Naples.

RISM E 832 (three copies only: Gesellschaft der Musikfreunde Wien, Biblioteca Gaetano Donizetti Bergamo, and Archivio capitolare Pistoia).



‘THE FIRST CHILDREN’S BOOKS’

24. ESTIENNE, Charles. De re vestiaria libellus, ex Bayfio excerptus: addita vulgaris linguae interpretatione, in adulesce[n]tulo[r]u[m] gratiam atq[ue] utilitatem. Secunda editio. Paris, Robert Estienne, 1536.

[Bound with:]

— De vasculis libellus, adulescentulorum causa ex Bayfio decerptus, addita vulgari Latinarum vocum interpretatione. Paris, Robert Estienne, 1536.

[and:]

— De re horte[n]si libellus, vulgaria herbarum, florum, ac fruticum, qui in hortis co[n]seri solent nomina Latinis vocibus efferre docens ex probatis authoribus. In puerorum gratiam atq[ue] utilitatem. Recognitus et auctus. Paris, Robert Estienne, 1536.

[and:]

— Seminariu[m] sive plantarium earum arborum, quae post hortos conseri solent: quarum nomina, fructus, ite[m] etiam conserendi vocabula apud authores bene recepta hoc libello declarantur. In pueroru[m] gratiam atque utilitatem ... Paris, Robert Estienne, 1536.

[and:]

TELESIO, Antonio. Anthonii Thylesii Cosentini libellus de coloribus, ubi multa leguntur praeter aliorum opinionem. Paris, Christian Wechel, 1529.

Five works in one vol., pp. 68, [10 (index)], [2 (blank)]; 56, [8 (index)]; 96, [16 (index)]; 107, [18 (index)], [3 (blank)]; ff. [26]; woodcut devices to titles of first four works, title to final work within woodcut border, woodcut device to final page, woodcut initials; paper flaw at head of F3 of fourth work; very good clean copies in nineteenth-century calf, parts of original blind-tooled covers laid down, spine lettered in gilt, marbled endpapers; some wear to upper joint and extremities; early inscriptions to first title ‘Ex lib. M.B.M. Blesens’ and ‘Ex libris G. Fay’ and nineteenth-century circular red ink stamp ‘Ch. Domergue Beaucaire’, inscription at head of p. 21 ‘Ex libris B.M. de Burgo medio Blesensis’, bookplate of Michel Cail.

\$3000

A wonderful sammelband of four children’s books compiled and published by the Estiennes, covering Roman dress and vases as well as plants and trees, bound with Antonio Telesio’s celebrated treatise on colours.

‘In 1535 Robert Estienne’s brother Charles, while employed as private tutor to Jean Antoine de Baif (the future poet, son of the humanist and diplomat Lazare de Baif), began to prepare a series of children’s books, the first of their kind ... These were at first abridged adaptations for children, with French glossaries, of Lazare de Baif’s scholarly treatises on Roman antiquities’ (Schreiber 50). *De re vestiaria*, here in the second edition, was ‘the first title in the series, compiled from Baif’s original Basel edition of 1526, and deals with ancient Roman dress – from hats and bonnets to shoes and sandals, with a section on carpets and rugs, as well as one on colors of wools and clothes. The French equivalent of all terms is provided. The little book was a huge success ... and Charles followed it with several other similar booklets ... **These may be regarded as the first children’s books, i.e. the first books produced specifically for the entertainment (unlike school-books) as well as the edification of a juvenile readership’** (*ibid.*).

De vasculis (first 1535) was compiled from Lazare de Baif’s Basel edition of 1531, and covers ‘ancient Roman vessels, containers, dishes, vases, and receptacles’ (Schreiber 51). *De re hortensi* (first 1535) ‘deals with the names and appearance of plants and trees, with French translations of all botanical terms’ and ‘is the first of Charles Estienne’s children’s books to be based on original information ... drawn from Charles’s own great interest in botany’ (Schreiber 58). *Seminarium sive plantarium* is here in the first edition and explains the nomenclature and cultivation of fruit trees.

PRINTED AT A JESUIT-SPONSORED PRESS IN POZNAN

25. EUCHERIUS, Johannes (pseud.?). Gratiarum actio Wirtembergensibus et Tubingensibus verbi ministris: qui censuris Patriarchae Constantinopolitani adversus Confessionem Augustanam scriptis ... Additus libellus D. Augustini de ebrietate cavenda iisdem dicatus. 'Christopoli' [i.e. Poznań, J. Wolrab?], 1585.

12mo, pp. [24]; with two woodcut initials and a tail-piece; text printed in italics; very light uniform browning; a very good copy in modern wrappers reusing eighteenth-century marbled paper; contemporary ink addition to the title detailing the content of the second part.

\$1100

An early imprint, very rare, likely from Jan Wolrab's Jesuit-sponsored press in Poznań, of this caustic work of Catholic irony, mocking the Lutherans for their failed attempt at a rapprochement with the Eastern Orthodox Church.

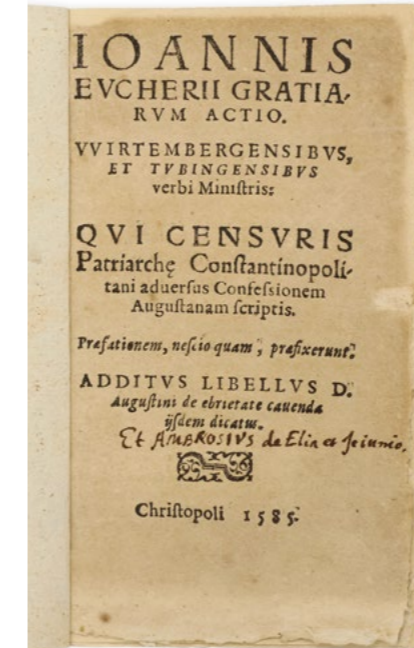
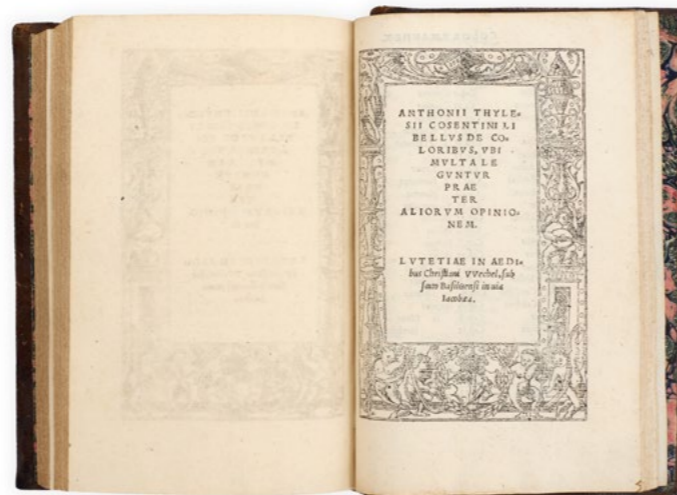
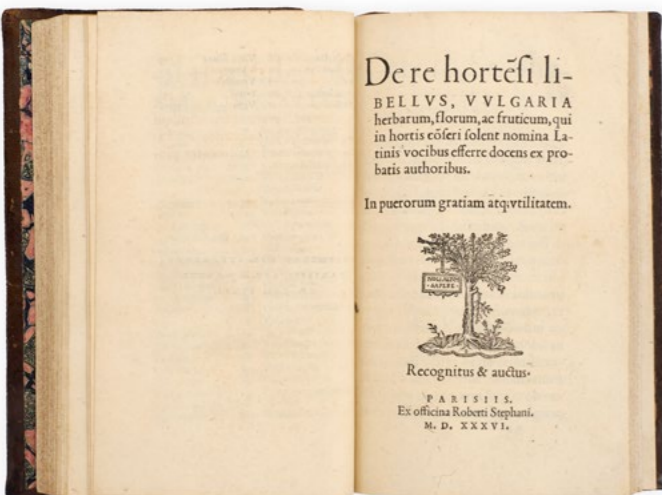
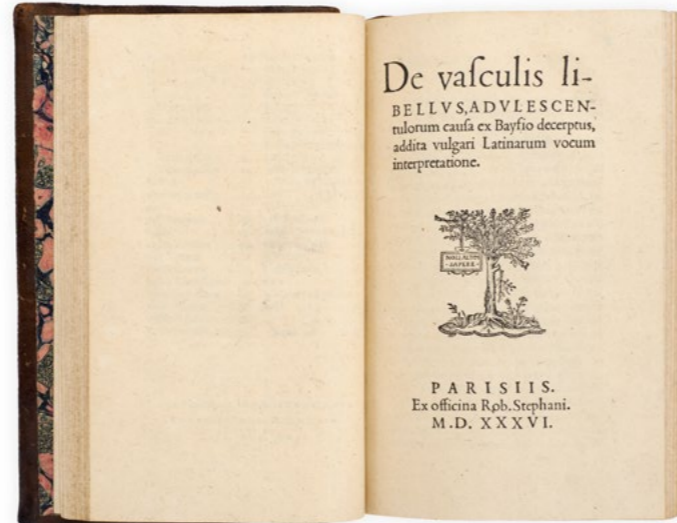
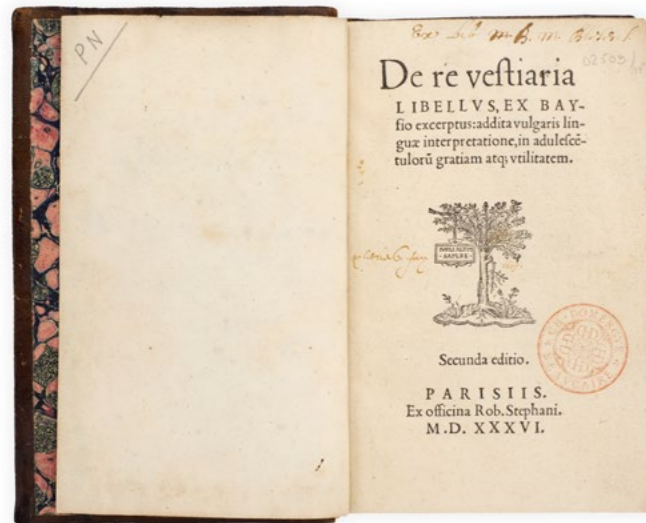
This attempt, marking the first contact between the two churches, was initiated in 1575 by the Lutheran theologians Jakob Andreae and Martin Crusius, who procured and sent to Constantinople a Greek translation of the Augsburg Confession, one of the central documents of the Lutheran Church. They found little sympathy, however, in the replies of Patriarch Jeremias II, whose refutations of the Confession form 'the first clear and authoritative critique of the doctrines of the Reformation from an Orthodox point of view'. These replies have since been raised to 'symbolical' status within the Orthodox Church, though their significance is recognized beyond it: 'Roman Catholic authors, likewise, assign a very high doctrinal authority to Jeremias' answers, obviously because of his firmly anti-Protestant stance' (Jorgenson).

The unknown Catholic author of the present pamphlet ridicules the Lutherans' overtures and their subsequent publication of the ensuing debate. 'Eucherius' sarcastically thanks the Lutherans for making public the Patriarch's refutations and their heretical replies, appending Augustine's sermon on the dangers of drunkenness which, the anonymous author suggests, was 'written for you' ('vobis dicatum').

The printer is likely Jan Wolrab of Poznań, who collaborated with the newly established Jesuit college from 1578 in its efforts to develop printing in the city, following the expulsion of his predecessor Melchior Nehring for illicitly printing anti-Catholic texts. Jan Wolrab had first printed the *Gratiarum actio* in 1584 as an eight-page quarto, alongside a Kraków edition by Jan Januszowski; Wolrab's edition of the previous year, as here, appeared under the fictitious imprint of 'Christopolis'.

All three editions are extremely rare: we can locate only one copy of the 1584 'Christopolis' edition (Ossolineum); one copy of the Kraków edition (Toruń); and only four copies of this edition (Bayerische Staatsbibliothek, Erfurt, Hungarian Academy of Sciences, and one in Italy). Both 1584 editions are recorded as lost books in USTC (242498 and 242497).

USTC 667511; VD16 E 4123 ('deutscher Druck?'); IA 165.878. See Komorowska, "'To have a printer at hand": Jesuits and the Dissemination of Printing in the Polish-Lithuanian Commonwealth before 1620' in *Journal of Jesuit Studies* 10:3 (May 2023).



The final item is a work on colour theory by the Italian humanist Antonio Telesio (1482–1534), first published at Venice in 1528. Divided into thirteen chapters, it describes numerous colours with reference to classical writers including Aristotle, Cicero, Homer, Horace, Plato, Terence, and Virgil.

Provenance: formerly in the library of the Abbaye de Bourg-Moyen in Blois, France.

USTC 79703; 79704; 79705; 79706; 146064. Cf. Schreiber, *The Estiennes* 50, 51, 58, 61.

SIGNED LIMITED FAULKNERS

26. FAULKNER, William. *Absalom, Absalom!* New York, Random House, 1936.

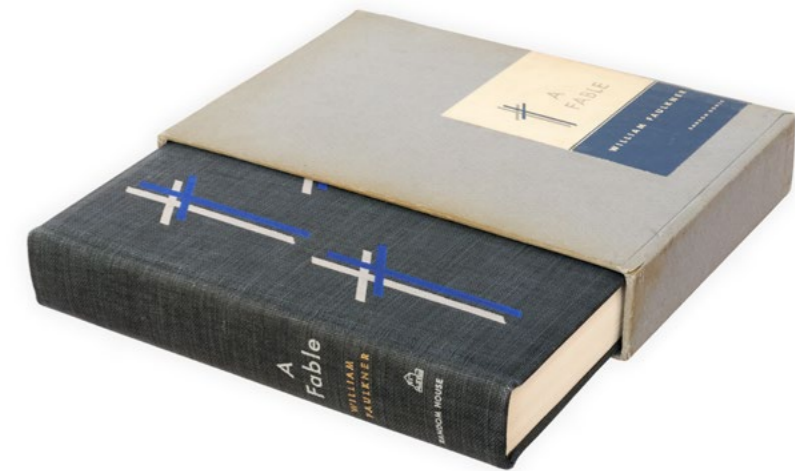
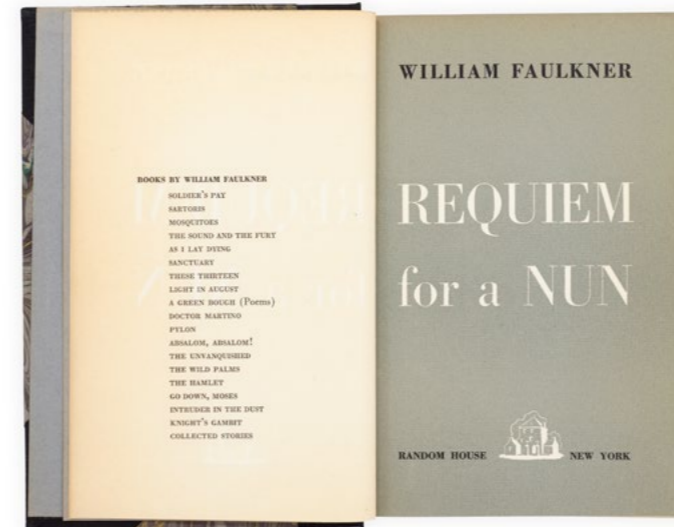
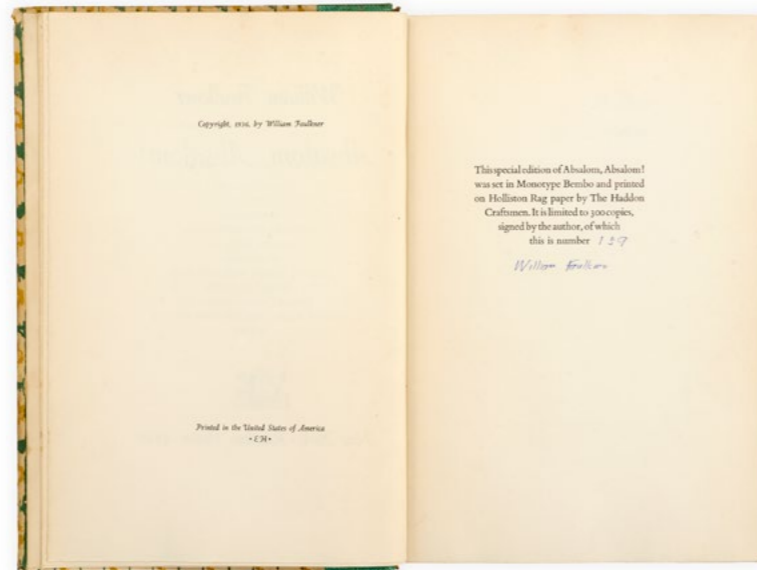
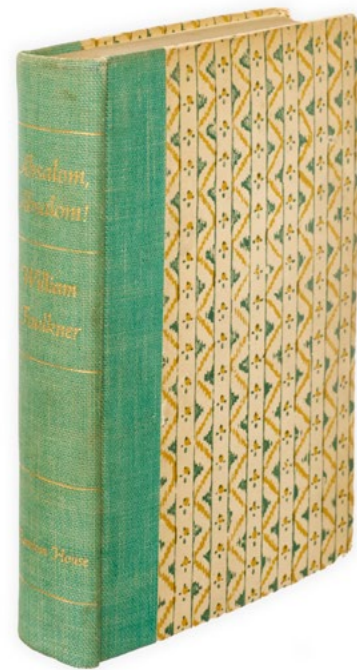
8vo, pp. [2], 384, with a half-title and a folding map; title-page and map printed in red and black; a fine copy in the publisher's cloth-backed patterned boards, corners bumped.

\$5850

First edition, the special limited issue, no. 159 of 300 copies signed by Faulkner.

Recently voted the 'Best Southern Novel of all time', *Absalom, Absalom!* layers various unreliable narratives in a history of the Sutpen family in Faulkner's native Mississippi around the time of the Civil War. The fall of plantation culture and the curse of slavery are ever-present themes.

Petersen A17d.



'THE PAST IS NEVER DEAD'

27. FAULKNER, William. *Requiem for a Nun.* New York, Random House, 1951.

8vo, pp. [8], 286, with a half-title; a fine copy in the publisher's quarter black cloth and marbled boards, in the acetate jacket (a few small tears).

\$1300

Limited edition, no. 248 of 750 copies signed by Faulkner. His first publication after winning the Nobel Prize, *Requiem for a Nun* employs a partly dramatic form to take up the story of Temple Drake from his earlier novel *Sanctuary*.

28. FAULKNER, William. *A Fable.* [New York,] Random House, [1954].

8vo, pp. [12], 437, [1]; title-page printed in blue and black; a fine copy in the publisher's grey-blue bevelled buckram, covers blocked with crosses in white and blue, top edge stained blue, in the original green card slipcase, printed label, but without the very rare glassine wrapper.

\$1950

Limited edition, no. 880 of 1000 copies signed by Faulkner. A late, overtly political novel set in the French trenches during the First World War, *A Fable* was the first novel to win both the Pulitzer and National Book Award. Faulkner thought it his greatest work.

Petersen A31a.

THE DISCOVERY OF PENICILLIN

29. FLEMING, Alexander, Sir. On the antibacterial Action of Cultures of a Penicillium, with special Reference to their Use in the Isolation of b. influenzae ... Reprinted from *The British Journal of Experimental Pathology*, 1929, Vol X., p. 226. [London, H.K. Lewis & Co., 1944.]

4to, pp. 12, with halftone illustrations in the text; stapled as issued.

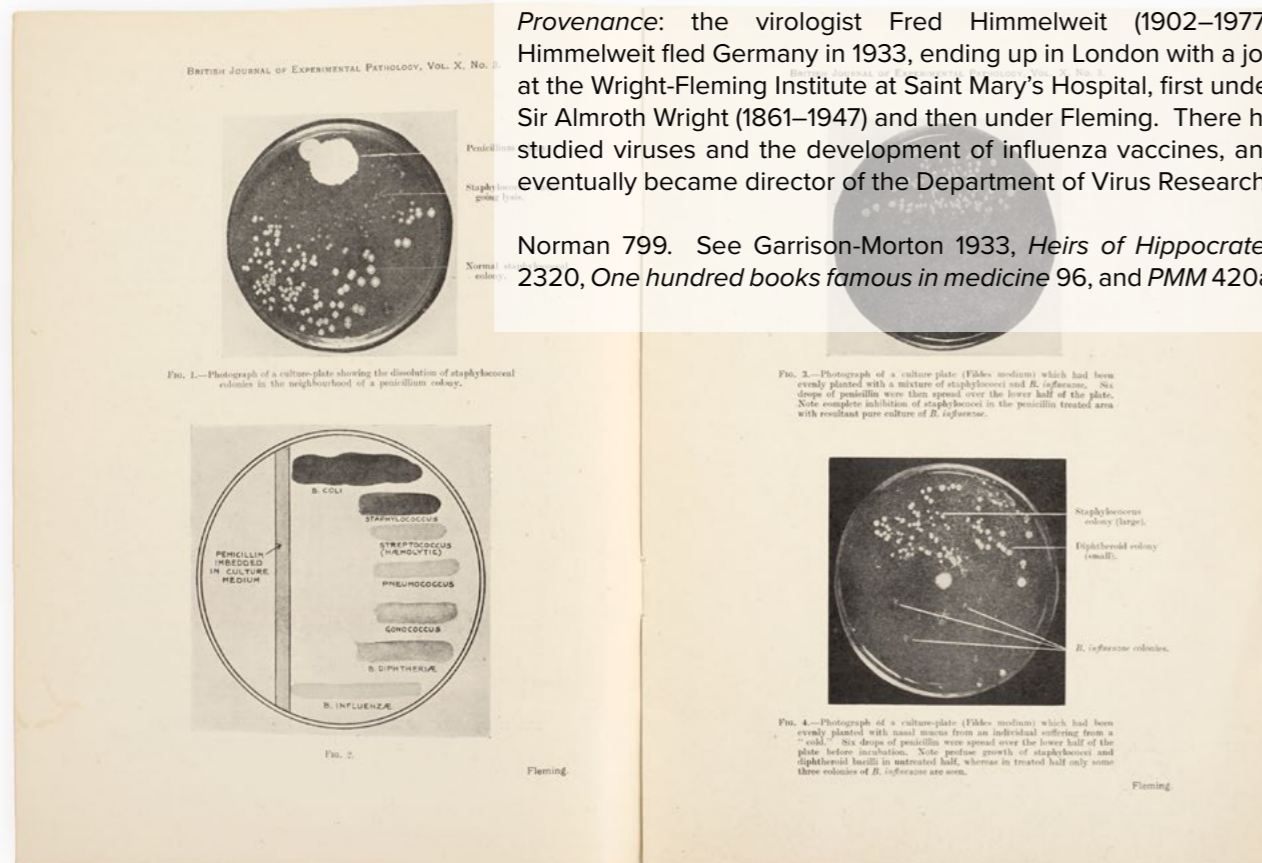
\$5200

Second edition of Fleming's study announcing the discovery of penicillin, one of 250 copies which Fleming commissioned to be printed in 1944. The original offprint, issued in 1929 in 150 copies and liberally distributed by Fleming to the scientific community at large for the prompt furthering of much-needed research, is now virtually unobtainable.

In 1928, while working with culture plates of *Staphylococcus* bacteria at St. Mary's Hospital in London, Fleming noticed that some of his plates had become contaminated with a mould and that the bacterial colonies in contact with it had become transparent or dissolved. He reported his discovery in 1929 in a paper published in the *British Journal of Experimental Pathology*, naming the bactericidal substance 'penicillin' and proposing that an extract from it 'may be an efficient antiseptic for application to, or injection into, areas infected with penicillin-sensitive microbes'. However, as the substance proved too intractably unstable and Fleming remained unable to produce a stable and reliable drug, the paper failed to achieve an immediate impact. Only over a decade later, in 1940, did Ernst Chain and Howard Florey succeed in stabilizing the drug and prescribing dosages for treatment.

Provenance: the virologist Fred Himmelweit (1902–1977). Himmelweit fled Germany in 1933, ending up in London with a job at the Wright-Fleming Institute at Saint Mary's Hospital, first under Sir Almroth Wright (1861–1947) and then under Fleming. There he studied viruses and the development of influenza vaccines, and eventually became director of the Department of Virus Research.

Norman 799. See Garrison-Morton 1933, *Heirs of Hippocrates* 2320, *One hundred books famous in medicine* 96, and PMM 420a.



MEN ARE FROM MERCURY, WOMEN ARE FROM VENUS

30. FLORAVANTI, F. L'abitatore del sole, ovvero discorsi fisici, e morali fatti ad un curioso in due colloqui, ne' quali si prova, le stelle essere alcune soli, ed altre terre, abitate da differenti creature; e nel descrivere la loro vita, e costume, se presenta un modello all'uomo, come doveria vivere, per divenire felice. A sua eccellenza Carlo Sackville conte di Middlesex ... London, J. Chrichley, 1743.

8vo, pp. 216; a very good copy in an attractive contemporary 'Harleian' binding of red morocco, gilt, with a wide outer border of sprays and thistles, and a central lozenge surrounded by long tendrils, spine gilt in compartments of alternating red and black morocco; ownership inscription to title 'Leeds'.

\$3600

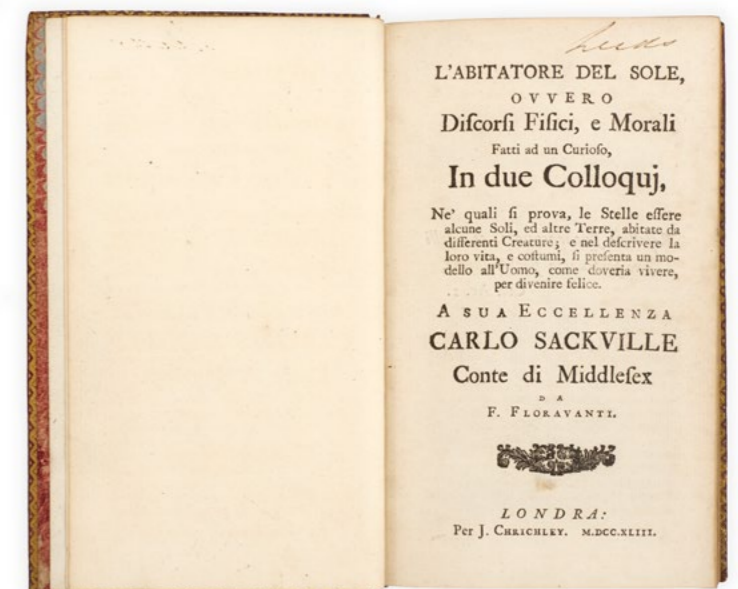
First and only edition, rare, of a curious work of speculative philosophy in which an 'Inhabitant of the Sun' describes the societies of the moon, Mercury, and Venus, as a means of highlighting the folly and hypocrisy of earthbound humanity. The first part is an argument for the plurality of worlds. There are a number of passages in verse.

Of the author 'F. Floravanti', nothing is known for certain. Could he possibly be the Reverend Francisco Floravanti who advertised his services as a teacher of Italian, cosmography, and modern philosophy in Lisbon in 1720? The dedicatee Charles Sackville (1711–1769) had spent 1731 to 1733 in Italy, where he established the first lodge of freemasons in the country; after he second tour in 1737–8, he brought back as his mistress the singer Lucia Panichi (La Moscovita), and became an important patron of the Italian opera; he was a member of the Society of Dilletanti, a Commissioner of the Treasury, and Master of the Horse to the Prince of Wales.

Provenance: Thomas Osborne, fourth Duke of Leeds, 1713–1789, had been in Italy on his grand tour in 1733–4 and became a particular patron of the castrato Il Farinelli, both in Italy and on the latter's visit to London.

Four copies only in ESTC: BL, Bodley; Michigan, and Oklahoma.

ESTC T107792.



'THE HIGHEST EXPRESSION OF EARLY BOOKKEEPING' SICILIAN JESUIT COLLEGES AS TEMPLATES FOR FUND MANAGEMENT

31. FLORI, Lodovico. Trattato del modo di tenere il libro doppio domestico col suo esemplare. Composto dal padre Lodovico Flori della Compagnia di Giesu. Per uso delle case, e collegii della medesima Compagnia nel Regno di Sicilia. *Rome, Lazzari Varese, 1677.*

Three parts in one vol., folio, pp. [iv], 126, [2]; ff. [ii, including special title], 32, [3, including blank and index]; ff. [i], 50, [3]; complete, with two large folding printed tables; with woodcut devices to titles and at end, woodcut initials, typographical ornaments, margins hosting printed records of numbers for sums; a few leaves browned, occasional light foxing, upper outer corner of I4 in part III torn away with minimal loss of text; but a very good copy in contemporary stiff vellum; joints cracked but holding, corners a little worn, sides stained.

\$4600

Rare sole reissue of the even rarer first and only edition (Palermo, 1636) of 'the highest expression of early bookkeeping. One has to reach the nineteenth century to find another author of Flori's calibre' (Peragallo).

Flori, an Italian Jesuit who spent most of his life in Sicily, wrote his *Trattato* for the benefit of the island's Jesuit houses. **'It is an outstanding work. Flori's precise and clear-cut definitions and his illustrations of double-entry books testify to his firm grasp of the subject of bookkeeping.** He was well acquainted with the writings of previous authors, whom he divides into two groups: writers of mercantile bookkeeping, such as Paciolo, Casanova, Manzoni, Tagliente, Moschetti, Grisogono, and others; and writers of administrative bookkeeping (*libri nobili*), such as Simon Stevin and Don Angelo Pietra. He believes Pietra's work is of such a high order that it cannot be improved upon, but he is induced to write his book because Pietra's work was unknown in Sicily. He naturally follows Pietra very closely, but his more detailed and careful elucidation of bookkeeping principles and technique distinguishes his book as a masterpiece in its own right.

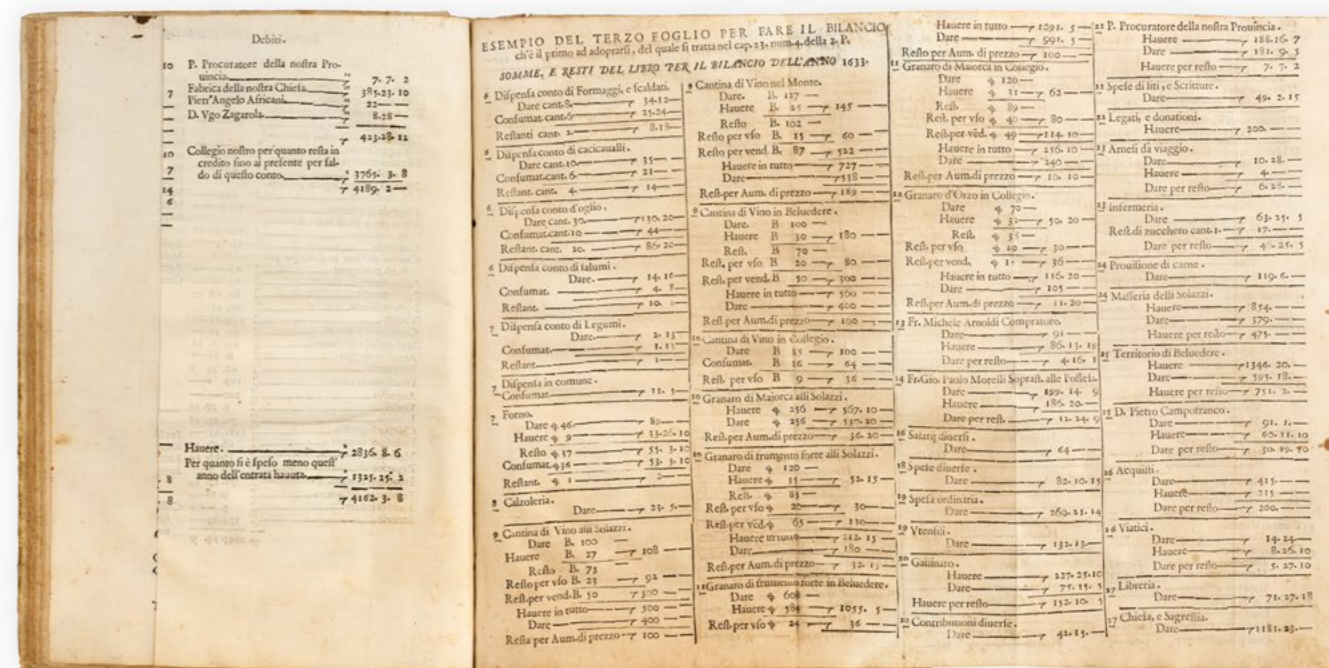
'In his introduction, Flori says that, although several systems of bookkeeping have been developed by the ancients, only double entry, which had its origin in mercantile transactions and trade, reached perfection. He tells how gradually it came into use by enterprises of a non-mercantile nature, such as hospitals, religious orders, government, and family economy. It is evident that Flori was fully aware of the advancement made in bookkeeping. His contribution was responsible for a large share of it. With Pietra and Flori, the literature of bookkeeping takes cognizance of the expansion of double entry beyond the orbit of the mercantile firm and the emergence of the entity of the enterprise as distinctly separated from its one or more owners.

'Flori ... also states the object of his work: to write and arrange his book so clearly that one could easily trace the course of transactions through the accounts and also learn how income and expenses are properly allocated to the fiscal periods in which they arose. The ledger, he said, should be kept up to date so that information on the financial status of the monastery would always be available. **This is the first time that an author mentions the placing of transactions in their proper fiscal periods;** Flori makes it one of the principal points of his book. This is a great advance and shows Flori's deep understanding of bookkeeping Flori's

outline of a crude petty-cash system is also of interest. It is much nearer to modern practice than Paciolo's *spese di casa*, which is nothing more than a cash allowance for household expenses The first mention of a suspense account (*conto pendente*) is found in Flori's book The ledger, called both *libro doppio* and *libro maestro*, is defined as the book in which are entered, by means of the journal, in an orderly and regular fashion, all that goes in and out of the enterprise By the skilful use of definitions, Flori shows the interdependence of books of account. Even though the ledger is the principal bookkeeping record, its importance is dependent upon the records which gather its data **'Flori also was the first to distinguish between the trial balance, ledger closing, and financial statements. His precise definitions, his profound knowledge and very detailed elucidation of bookkeeping principles and mechanics, all contributed to make his book the highest expression of early bookkeeping. One has to reach the nineteenth century to find another author of Flori's calibre'** (Peragallo, pp. 83–88).

Flori explicitly conceived his treatise as a guidance for the administration of the Jesuit Province of Sicily: perhaps the most important, both in number of Colleges and in economic weight, a strategic hub of prime relevance for the Order. The *Trattato* was widely adopted in Sicilian Jesuit Colleges and Houses. This Roman reimpression testifies to a template that became successful well beyond the remits for which it had been conceived.

Kress 1433; Kress *Italian* 181; Sommervogel III, 804–5.1; not in Einaudi. Cerboni, p. 54 ('raro'); see ICA, p. 3; Peragallo, *Origin and evolution of double entry bookkeeping: a study of Italian practice from the fourteenth century* (1938).



'FATHER OF FREEDOM'

32. FRANKLIN, Benjamin. Mémoires de la vie privée de Benjamin Franklin, écrits par lui-même, et adressés à son fils; suivis d'un précis historique de sa vie politique, et de plusieurs pièces, relatives à ce père de la liberté. Paris, chez Buisson, 1791.

8vo, pp. [2], vi, 156, '363' (recte 207), [1 (blank)]; light staining to inner margins of first few leaves, some toning and spotting, short, closed tear at foot of E4, two small chips at head of M1 and M2; good in contemporary calf-backed marbled boards, spine decorated in gilt with lettering-piece; inscription to title 'E. Pajety(?)'.

\$3900

First edition, the first appearance of any portion of Franklin's autobiography in print.

Franklin composed his autobiography at four different periods between 1771 and 1789. The first part, covering the time from his birth in 1706 to 1731, was written during his residence at Twyford House in Hampshire. It is this portion which appears here, in a French translation attributed by Quérard to Dr Jacques Gibelin. 'It is still an unsolved question where Buisson obtained the MS from which this edition was printed. It was, to judge from Buisson's willingness to prove its authenticity by showing the MS, in Franklin's handwriting' (Ford). Given that the autobiography only covered the first twenty-five years of Franklin's life, the volume was fleshed out with extracts covering the remainder translated from Wilmer's *Memoirs of the late Dr Benjamin Franklin* (London, 1790), 'with the most objectionable statements omitted' (*ibid.*).

Owing to William Temple Franklin's delay in the publication of the autobiography in English, this 1791 French edition was twice translated into that language, firstly in *The private life of the late Benjamin Franklin* (London, 1793) – described as 'a wretched re-translation' by Ford – and then in Benjamin Vaughan's 1793 edition of *Franklin's Works*.

Ford, *Franklin bibliography* 383; Sabin, 25549; Grolier Club, *One hundred influential American books printed before 1900*, 21; ,Howes F-323.



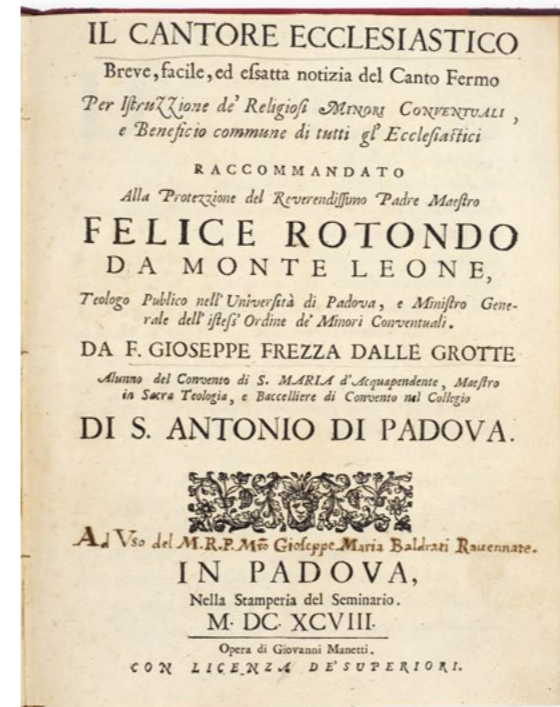
33. FREZZA DALLE GROTTI, Giuseppe. Il Cantore ecclesiastico breve, facile, ed essatta notizia del canto fermo per istruzione de' religiosi minori conventuali, e beneficio commune di tutti gl'ecclesiastici ... Padua, Stamperia del Seminario (Giovanni Manetti), 1698.

4to, pp. '166' [*i.e.* 164], [6 (index)], [2], [2 (errata)], with an additional woodcut title-page, and a woodcut of the 'Guidonian hand' before the errata leaf; typeset musical examples throughout; headline and pagination occasionally shaved, else a good copy in nineteenth-century half red morocco; early eighteenth-century ownership inscription to title of Giuseppe Maria Baldrati of Ravenna, vicar general and later minister general of the Frati minori conventuali.

\$1600

First edition of an uncommon plainchant manual published for the use of the Minorites (Conventual Franciscans). The two striking woodcuts depict a book of plainchant on a cantor's lectern, and the famous Guidonian hand, a medieval mnemonic device to assist with sight-singing.

RISM Ecris, p. 330; Gregory & Bartlett, i, 97.



REVISED TO INCLUDE THE UNITED STATES

34. GADESBY, Richard. A new and easy Introduction to Geography, by Way of Question and Answer, divided into Lessons. Principally designed for the Use of Schools. Consisting of a Description of all the known Countries in the World; of their respective Situations, Divisions, Mountains; Rivers, principal Cities and Towns, Forms of Government, Religion, &c. Likewise several useful Problems of the Terrestrial Globe, with an Explanation of the Vicissitudes of the Season. To which is added a new geographical Table ... Second Edition, improved and enlarged. *London, for the Author, and sold by S. Bladon, 1783.*

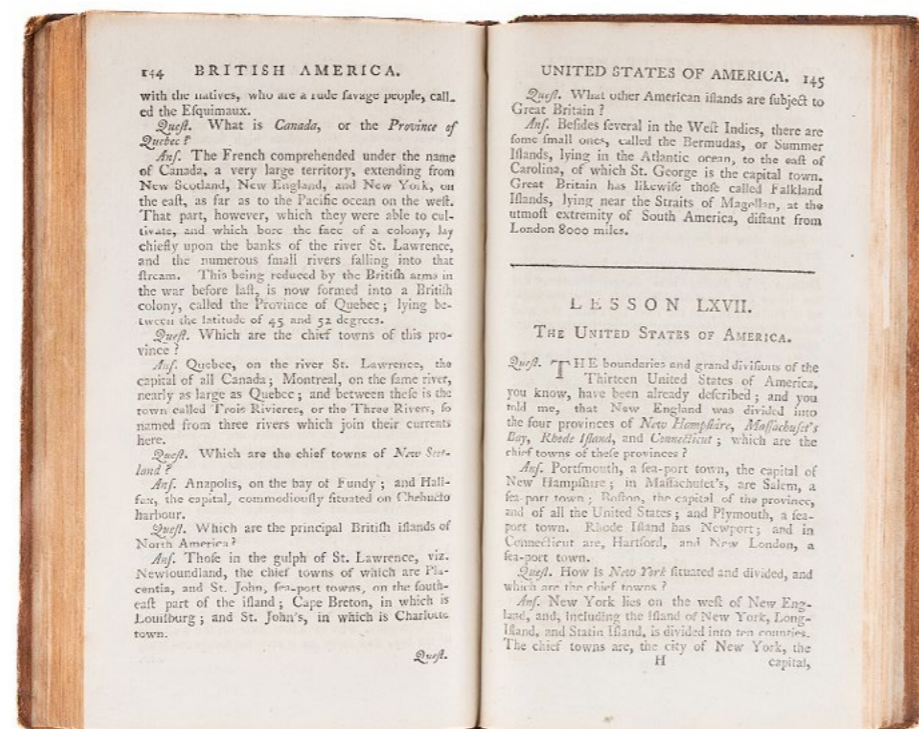
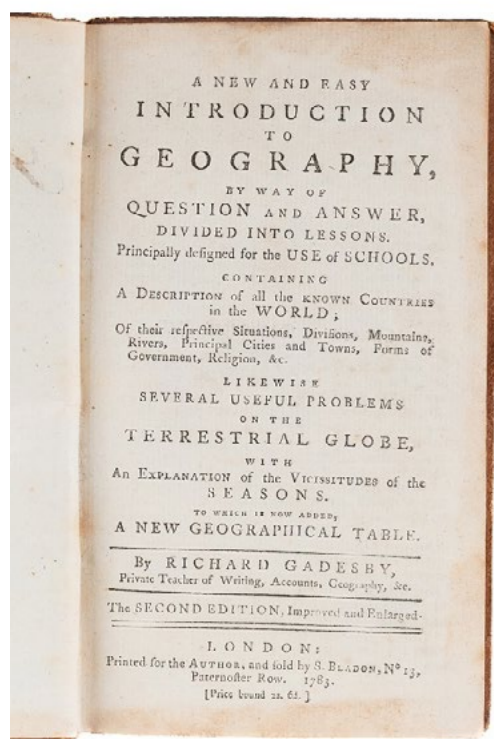
12mo, pp. 191, [1, advertisement], with a folding plate showing the position of the earth and the sun at the four seasons; a very good copy in contemporary sheep, joints cracking slightly; signature of Thomas Hamner dated 1787 on front endpaper.

\$725

Second edition, very rare, published following the success of the first edition (1776) and its use 'in many principal boarding schools, particularly those for young ladies'. Gadesby, 'private teacher of writing, accounts, geography, &c.', laments the neglect of geography, a very necessary science to anyone interested in the transactions of the world and the different events which happen in times of war or peace.

In the edition of 1776 Lesson 66 was given to British America, covering Canada and the colonies from New York to Georgia. The present edition adds a new chapter on the United States and covers changes in possession in the West Indies resulting from the 'late wars'.

ESTC lists four editions, all rare: 1776 (BL, Bodley, NLS), this one (BL only), and editions of 1787 and 1792, both in single copies.



SEANCES WITH LEVITATING TABLES

35. GASPARIN, Agénor Étienne, Comte de. Des tables tournantes du surnaturel en général et des esprits par le C^{te} Agénor de Gasparin. *Paris, Bonaventure and Ducasso for E. Dentu, 1854.*

Three parts in two vols, 8vo; pp. I: xxiv, 564, [2 (contents, blank)]; II: [iv], 579, [1 (blank)], [2 (contents, blank)], [2 (printer's advertisements)]; with half-titles to both vols; small dampstain to head of first quire of vol. I, early repair to title-page of vol. II with light offsetting, minor marginal foxing; nevertheless a very good set in brown roan-backed boards with brown embossed cloth sides sewn on two sunken cords, spine ruled in gilt and blind and lettered directly in gilt; spine sunned, hinges and extremities lightly worn; early twentieth-century stamp of the Union Chrétienne de Jeunes Filles in Nîmes to title-pages, modern booklabel of Tamara Lo to front free endpapers.

\$1950

Scarce first edition of Gasparin's early experiments in table-turning – a form of séance in which tables appear to rotate or levitate of their own accord – which would prove highly controversial and integral to the nineteenth-century Spiritualist movement.

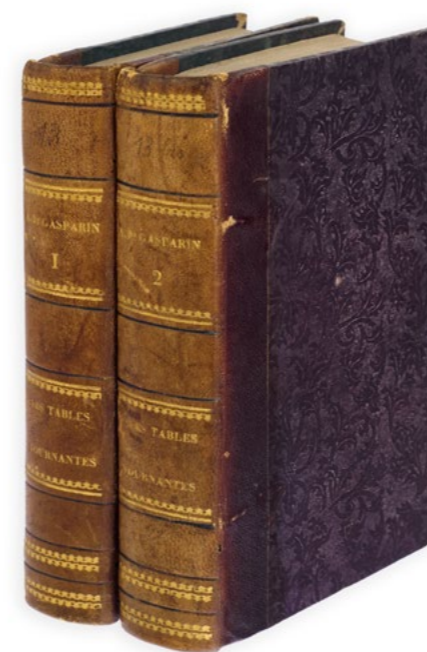
The experiments of Agénor de Gasparin (1810–1871) were among the most important of their time, amidst an increasing fascination with supernatural phenomena. In the first volume, Gasparin chronicles twelve table-turning séances conducted between September and December 1853 in which participants would sit with their hands on a table and wait for rotations. Gasparin reports heavy tables crashing across the room, attributing the phenomenon not to involuntary muscular action, spiritual activity, or the work of the Devil, but to a physical force emanating from the sitters.

Many of Gasparin's contemporaries claimed to have utilised the technique to communicate with spirits, who would rotate the table in answer to questions posed by a medium, while some, including the Cambridge theologian Nathaniel Stedman Godfrey, claimed to have communicated with evil spirits and fallen angels, publishing eerie conversations with the evil dead in pamphlets that warned of their danger. Gasparin argues in his scientific exploration of the phenomenon (and of the supernatural in general, as set out in his appended essay on Spiritualism) that table-turning is a legitimate scientific phenomenon and thus cannot be the work of infernal forces; his table-turning experiments were, however, swiftly co-opted in literary and psychical circles, inspiring Spiritualists and such authors as Sir Arthur Conan Doyle and Charles Dickens.

The printer's advertisements in the second volume list a curious combination of works on European politics and the occult (including cults and secret societies, resurrection of the dead, and hypnotism).

OCLC and Library Hub find only two copies in the UK (BL, CUL, and none in North America.

Caillet II, p. 136. See Flammarion, *Mysterious Psychic Forces* (1909).

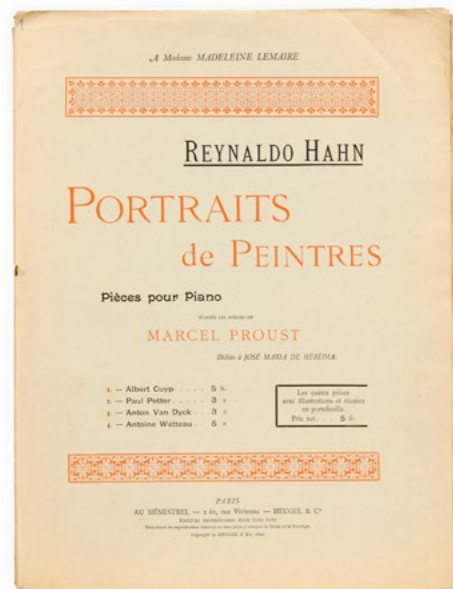


PROUST'S PORTRAITS

36. HAHN, Reynaldo. Portraits de peintres. Pièces pour piano d'après les poésies de Marcel Proust. Paris, Au Ménestrel, 1896.

Four parts in one volume, folio, pp. 5; 3; 3; 5; with 4 engraved portraits; music engraved throughout on thick paper; plate nos. 18,387–18,390; a very good copy, each part loose as issued in the original pale green paper wrappers printed in red and black, small publisher's stamp on verso of each part.

\$2275



First edition of Hahn's piano suite based on four poems by Marcel Proust, inspired by portraits Proust had seen of four artists in the Louvre: Albert Cuyp, Paulus Potter, Anthony Van Dyck, and Antoine Watteau. Each piece, for spoken text with piano accompaniment, is preceded by a leaf containing an engraved portrait of the artist and the text of Proust's poem, followed by the engraved music.

The Venezuelan (later naturalised French) *Belle Epoque* composer Reynaldo Hahn (1874–1947) first met Marcel Proust in Paris at the home of the artist Madeleine Lemaire (to whom these pieces are dedicated) in 1894. Proust, at 23, was still a little-known aspiring writer. Hahn was the younger by three years, but he had been a child prodigy, entering the Paris Conservatoire at the age of ten, where he studied under Massenet. He was already well known for his musical settings of French poetry, and was the darling of the salons. Proust and Hahn became lovers, and were to remain close friends until Proust's death in 1922, collaborating on many projects together. Proust, who once commented 'Everything I have ever done has always been thanks to Reynaldo', portrays Hahn in his novel *Jean Santeuil*. His first book, *Les plaisirs et les jours*, was published later in 1896 and included the four *Portraits de peintres* set to music by Hahn.



CRACKDOWN ON HERESY

37. [HERETICS.] Parte presa nell'Eccelso Consiglio di X. & Gionta, contra li Heretici. Adì 7 Aprile 1564. [Venice], Stampata in calle dalle Rasse, [1564].

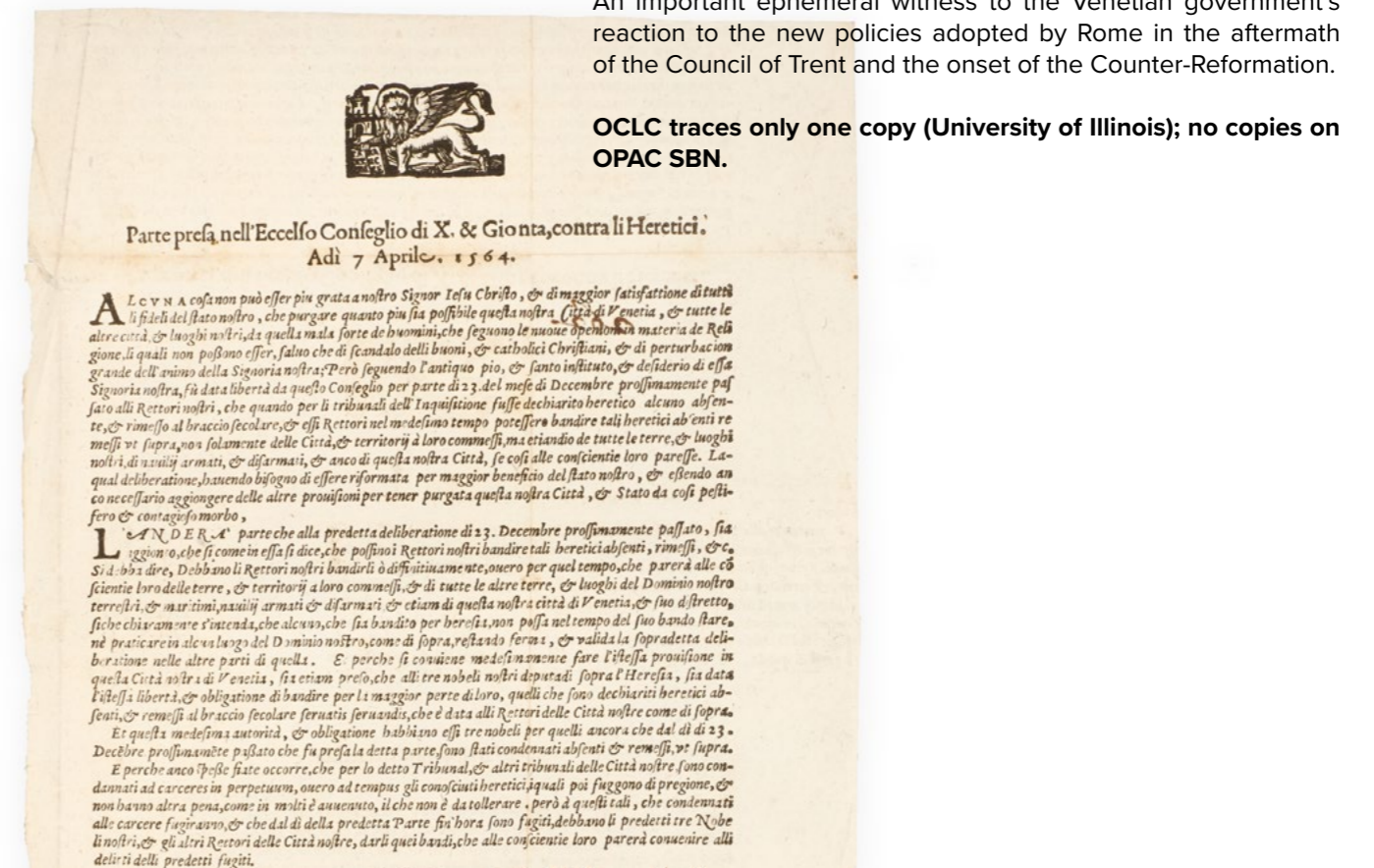
Broadside (c. 300 x 190 mm), woodcut device of St Mark's lion at head; signs of old folding, otherwise beautifully preserved; contemporary and later archival numbers in ink and pencil to verso.

\$850

An extremely rare document concerning the tightening of Venice's anti-heretical policies in the aftermath of the Council of Trent.

The Consiglio dei Dieci (Council of Ten) was the council of the Republic of Venice, with authority over all government actions, including religious policy. The present edict was issued on 7 April 1564 and aimed to 'purge as much as possible this city of Venice' of 'the new opinions in matters of religion', described as a 'pestiferous and contagious disease'. The Consiglio decreed the banishment from all the territories of the Republic of Venice of any of its residents condemned for heresy, both in absence ('heretici absentii'), or if they had been handed over by the Inquisition to the secular arm ('heretici rimessi al braccio secolare'). Furthermore, it stipulated that foreign residents in the Venetian territories condemned for heresy by their own governments had a fifteen-day grace period to depart the Republic, failing which they would be subject to arrest. Those responsible for apprehending or giving information which would lead to the arrest of fugitive heretics would be awarded a bounty of 1000 *lire* to be paid out of the funds and properties owned by the captured heretic or, if they didn't have enough to cover the full amount, by the Venetian government.

An important ephemeral witness to the Venetian government's reaction to the new policies adopted by Rome in the aftermath of the Council of Trent and the onset of the Counter-Reformation.



OCLC traces only one copy (University of Illinois); no copies on OPAC SBN.

JESUIT FUNDAMENTALS

38. [IGNATIUS OF LOYOLA, Saint; Juan Alfonso de POLANCO.] *Regulae Societatis Iesu. Rome, in collegio Rom. eiusde[m] Societat., 1607.*

[Bound with:]

[ACQUAVIVA, Claudio.] *Ratio atque institutio studiorum Societatis Iesu. Rome, in collegio Rom. eiusde[m] Societat., 1606.*

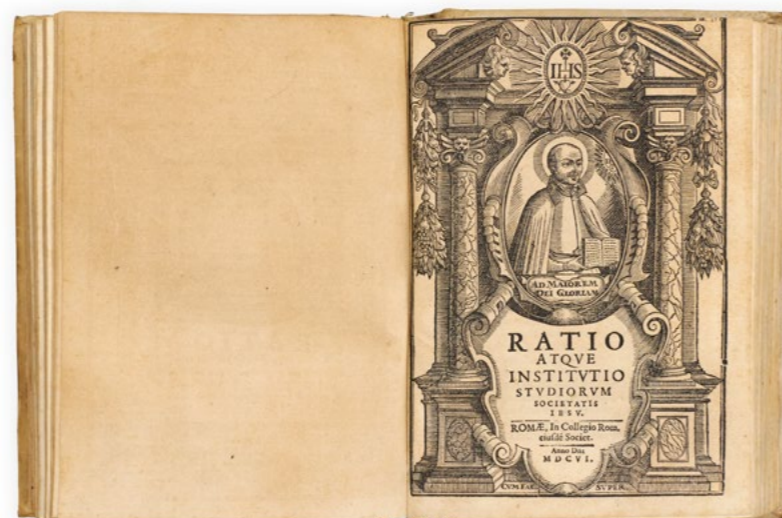
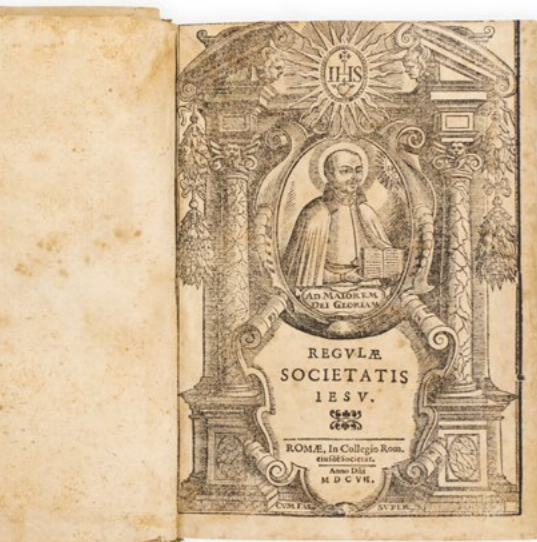
Two works in 1 vol., 8vo, pp. [48], 296, [2 (index)], [6 (blank)]; [8], 169, [31 (index)]; titles within woodcut architectural border with portrait of Ignatius of Loyola and Jesuit device; small loss to fore-edge of pp. 201–2 of first work, old repair to corner of last leaf of second work, occasional foxing and browning; overall a very good copy in contemporary vellum, title in ink at head of spine in later hand; a few marks, some wear to endbands.

\$975

Later editions of **two fundamental Jesuit texts**, the famous *Rules* of the Order, and the influential *Ratio studiorum* detailing the system of Jesuit education.

The *Regulae* (first published in 1580) encompass admission to the Society, care for the sick, food and drink, sermons, sleeping arrangements, the dead, alms, spiritual exercises, doorkeepers, books and library keepers, the education and examination of novices, missionary activity, women, pilgrims, punishments, working in the provinces, writing, and temptation, among many other topics. The *Ratio* (first published in 1599) covers educators and their assistants, the teaching of scripture, Hebrew, scholastic theology, casuistry, philosophy, mathematics, rhetoric and grammar, and examinations and prizes.

1. Sommervogel V, 103; USTC 4032851; Library Hub records three copies in the UK (BL, Bodleian, St George's Chapel library).
2. Sommervogel I, 488; USTC 4033963; Library Hub shows four copies in the UK (BL, Bodleian, Durham University, Hereford Cathedral).



SHIPWRECK, SLAVERY, DIAMONDS, AND A CITY OF GOLD

39. [IMAGINARY VOYAGE.] *Admirable Travels of Messieurs Thomas Jenkins and David Lowelin through the unknown Tracts of Africa: with the Manner how Lowelin lived eight Years on an uninhabited Spot; and, having sustained Attacks from the wild Beasts and Savages, returned safe to London, in September, 1784, after having been fourteen years in those extensive Regions. London, 'for the Benefit of Robert Barker, an unfortunate blind man', 1785.*

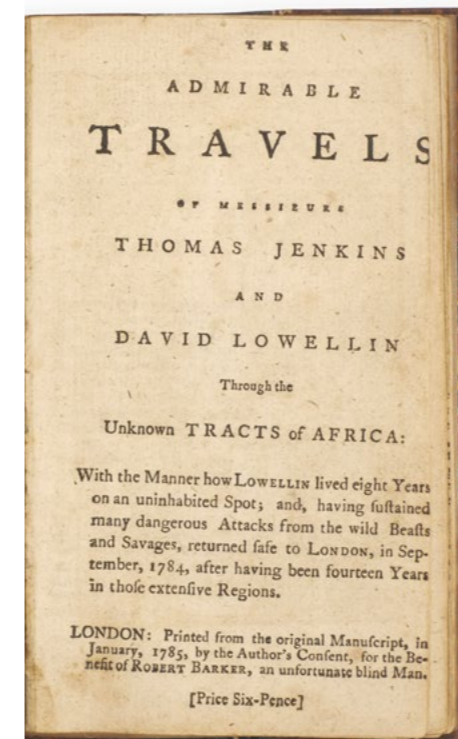
8vo, pp. 48, including a woodcut frontispiece; fore-edges of title-page, C3, and E2 shaved with minor loss (but sense easily recoverable), else a good copy in later half marbled calf.

\$2000

Rare, a lively chapbook novella of adventures and tribulations in Africa, fusing elements of a Robinsonade with a brief utopia.

The narrator is David Lowelin (b. 1726), who at the age of eighteen absconds with his father's money to Virginia, where he becomes a shoemaker's apprentice at West Point. Returning to Wales in 1749 to find his parents dead, he gambles the rest of a large estate away in London then heads to sea as a merchant and in the navy until 1770, when he lies his way into Dutch service bound for the East Indies (along with Thomas Jenkins). Wrecked in a storm, they run aground on the coast of Africa and are taken by a party of 'some hundreds of Blacks, or Negroes', who feed them plantain, yams and monkey (both raw and cooked), then deliver them to an 'Indian' leader, who is 'mild, humane, and gentle ... using us more like companions than slaves'. Their new master takes them to the capital city, where they trade their European goods for gold and slaves (which they then lose in the chaos that ensues after they demonstrate of use of firearms). Setting off north, they encounter elephants, monkeys, and buffalo; 'We once thought we saw a lion at a distance, but were not certain; however, a leopard came full in view'. They barter with the inhabitants, but as they go further north are set upon by a large group (see the frontispiece), killing some and losing several horses.

Finally they hit the Sahara, where Jenkins dies, but not before asking forgiveness for his role in Lowelin's downfall (it was he who led him into gambling debt). Heading east Lowelin settles in an isolated spot, taming birds, cultivating crops, and collecting gold and diamonds, remaining there seven years without human contact. In 1782 he is discovered by soldiers who speak some broken French, and taken blindfold to the elegant city of the 'Five Tribes', its grand octagonal buildings decorated with gold and other metals. Its topography, industry and egalitarian society are described, as are its laws, on which Lowelin comes a cropper when the 'innocent freedom' he employed 'in making love to a female', sees him imprisoned for life. Luckily for him, this is commuted to banishment, and he is educated on the proper mode of courtship, then escorted out of the kingdom, and makes his way home.



ATHEIST ATOMISTS: A ROMAN *AUTO-DA-FÉ* WITNESSED BY THE OLD PRETENDER

40. [INQUISITION.] Relazione distinta del ristretto del processo, e sentenza contro Silvestro Legni dalla città di Velletri, e Giovanni Vecchioli da Cisterna della detta diocesi, e della loro abiura fatta pubblicamente nella chiesa di S. Maria sopra Minerva li 25 gennaio 1719. Rome, Gio. Francesco Chracas, 1719.

4to, pp. 8; woodcut initial and ornament to title including papal tiaras and Saint Peter's keys; some light toning; disbound.

\$2275

Rare report concerning the public abjuration of heresy of two convicted atheists, tried and condemned by the Roman inquisition, in front of a large audience which included James Francis Edward Stuart, the exiled claimant to the thrones of England, Ireland and Scotland.

The church of Santa Maria sopra Minerva in Rome served as the Dominican Order's headquarters and central hub of its inquisitorial activity; abjurations of heresy, therefore, often occurred within its confines. The *Relazione distinta* delves into the inquisitorial trial of two men accused of atheism, Silvestro Legni and Giuseppe Vecchioli, from Velletri near Rome. and their public abjuration on 25 January 1719. Legni, a fifty-two year old man, was accused of 'having held, insinuated, and sustained atheism for thirty years' until 1717, when 'several witnesses' had denounced him to the tribunal of the Roman inquisition. According to the inquisitors, Legni 'strongly supported the most pernicious maxims and errors of atheism ... He said that the world, and everything in it, is composed of atoms; he consequently denied the existence of God, the immortality of the soul ... arguing that one must not believe what one cannot see ... He called those who believe in the existence of God "deceived people"... He claimed sacrilegiously that the Holy Scriptures have been altered by forgers and impostors, naming as such Christ, Moses, and Mohammed' (a reference to the Spinozist 'Treatise of the three Imposters', which received its first, surreptitious, printing, in France, in 1719). 'He finally asserted that the Catholic faith is the worst, but that also other religions contradict themselves'. After Legni, it was the turn of 'Giovanni, son of the late Giuseppe Vecchioli, from Cisterna in the diocese of Velletri, cleric of four minor orders, and schoolteacher in the same land, aged twenty-two, who, having ambition to appear a learned man, although he was quite ignorant ... approved of the perverse errors of atheism' (*trans.*).

Ceremonies such as this were carefully staged spectacles which attracted large audiences of common people and nobles alike, each attendee receiving a fifteen-year indulgence. Temporary wooden scaffolding with theatre-style boxes and tiered rows of seats had to be erected within the church, the walls covered in elaborate tapestries. The text describes the procession led by Swiss Guards, before listing all the judges presiding over the ceremony, dressed in 'cappe pavonazze'. The report closes with a list of the personalities attending the abjuration ceremony, with details on the seating plan, starting with James Francis Edward



The BLACKS taking Messrs. JENKINS and LOWELLIN by surprife.

THE
ADMIRABLE
TRAVELS
OF MESSIERS
THOMAS JENKINS
AND
DAVID LOWELLIN
Through the
Unknown TRACTS of AFRICA
With the Manner how LOWELLIN lived eight
on an uninhabited Spot; and, having
many dangerous Attacks from the wild
and Savages, returned safe to LONDON in
tember, 1784, after having been four
in those extensive Regions.

LONDON: Printed from the original Manuscript
January, 1785, by the Author's Content, at the
neft of ROBERT BARKER, an unfortunate blind Man.

[Price Six-Pence]

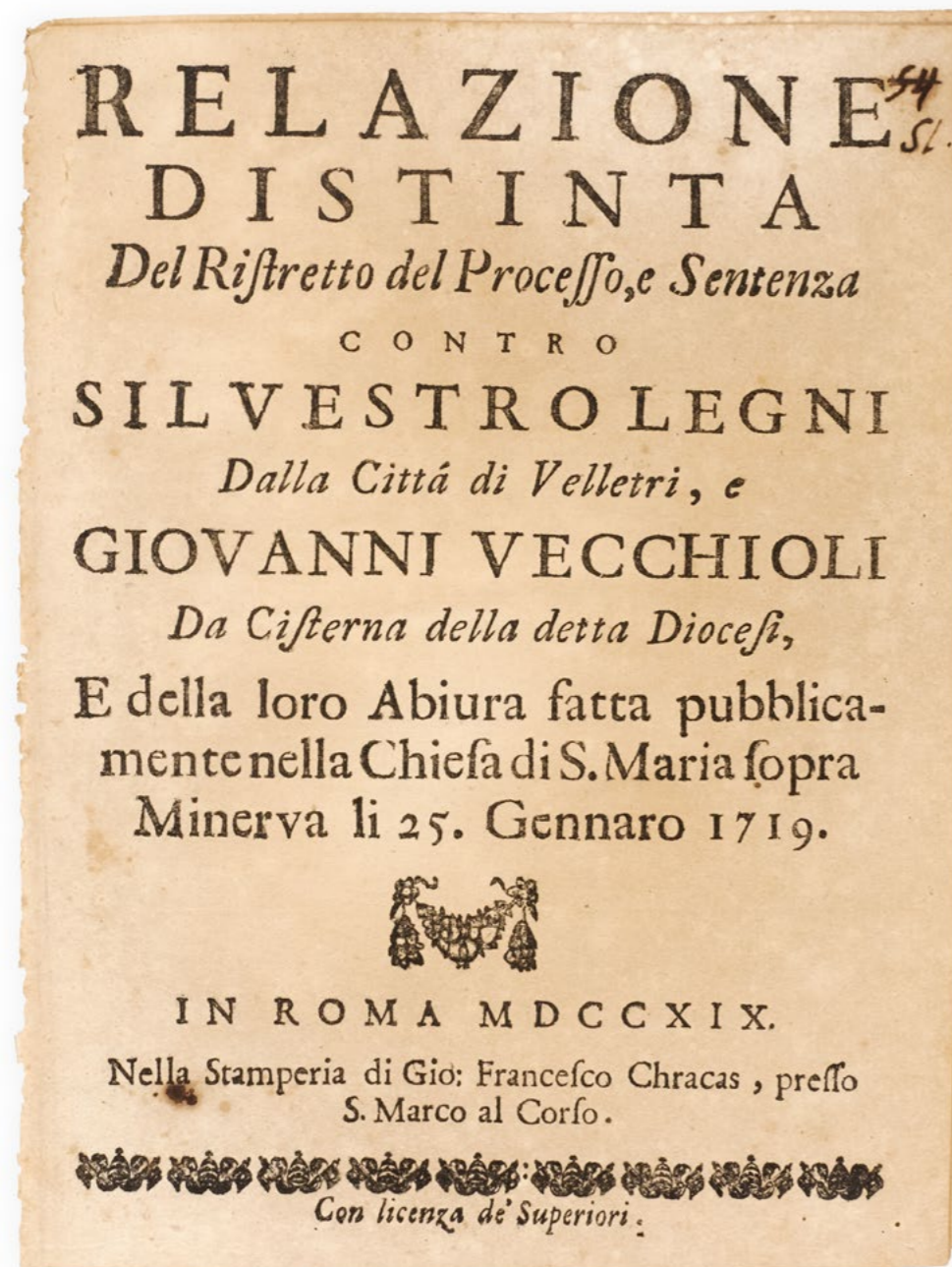
The first edition of the *Admirable Travels* was published in 1782 (ESTC records three printings, in a total of four copies), followed by an edition of October 1783, and then the present edition (NLW, Wisconsin, and a copy wanting the frontispiece at the British Library). As Gove notes, the titles are inflationary – with each edition the length of Lowellin's sojourn increases, and the dates in the text changed. All are printed 'for the benefit of Robert Barker, an unfortunate blind man', who is also mentioned at the end of the text; Barker appears in the imprint of a number of chapbooks from 1777 to 1792, but he may not have existed.

ESTC T112182; Gove p. 377.

Stuart (1688–1766), ‘the Old Pretender’, here referred to as ‘King James III of England’, who resided in Rome at the time; various ambassadors including those of Spain, Portugal, Venice, Malta, Ferrara, and Bologna; the most prominent families of the Roman aristocracy, such as the Pamphili, Colonna, Borghese, Ruspoli, and Ottoboni; various unspecified foreign nobles and dignitaries; and a ‘Milord Johnson’ with other ‘English knights’.

Both Legni and Vecchioli repented and, following their public abjuration at Santa Maria sopra Minerva, dressed in the ceremonial tunic bearing a large cross, were readmitted into communion. This didn’t stop them from receiving harsh punishments though; Legni sentenced to life imprisonment with no possibility of parole, while Vecchioli to seven years in jail. Legni’s son, Giulio, along with two others from Velletri, were tried and sentenced on the following day, evidence of a local circle of free-thinkers in that town.

Very rare outside Italy. OCLC records only two copies, at the British Library and the Provinzialbibliothek Amberg.



A PLAYWRIGHT'S JONSON

41. JONSON, Benjamin. *The Workes ... London, Will Stansby, 1616.*

[offered with:]

JONSON, Benjamin. *The Workes ... [- the second Volume] ... London, Richard Bishop, and are to be sold by Andrew Crooke [- London, Richard Meighen], 1640 [-1631].*

1616: Folio in sixes, pp. [12], 1015, [1 (blank)], including the engraved title by William Hole (in Pforzheimer state C, mostly associated with large paper copies) and the rare initial blank; E6 partly loose because of a paper flaw; a fine, crisp copy with generous margins, in contemporary blind-stamped calf, border and central lozenge of roll tools, neatly rebacked, ties wanting, red edges, with pastedowns of printer's waste from two sixteenth-century works; contemporary ownership inscription of John Newdigate (1600–1642) to front free endpaper, with scattered marginal markings in pencil and pen throughout but particularly in *Catiline*, where there is also one annotation; later armorial bookplates of Sir Richard Newdigate (to title verso) and Sir Roger Newdigate (to front pastedown), modern bookplate of Lillian Barbour Bennett; in folding cloth box.

[and:]

1640–31: Two vols, folio in sixes, I: [12], 668, 228, with the engraved portrait of Jonson by Vaughan, and the engraved title-page, II: pp. [12], 88, 75, [2], 93–170, 292, 155, [1] 132, with Meighen's 1640 title-page cancelling the initial blank [A1] of the three plays that had been printed in 1631 (slightly browned); *The Staple of News* is bound after *Bartholomew Fair*, as stated on the title-page but not as printed; pale marginal dampstain to first third of vol. I and towards the end of vol. II, but a good copy in contemporary panelled calf, rebacked; ownership inscription 'J. Perfect's book'; slipcases.

\$27,000

An excellent set of the canonical Ben Jonson, the first collection of English plays in the proud format of a folio and the direct forerunner of Shakespeare's folios, here found with both the first (1616) and the corrected second editions (1640) of Volume I, and the first edition of Volume II[-III] (1631–40).

The copy of *Workes 1616* offered here bears the large ownership inscription of the playwright John Newdigate (1600–1642) from his time at Trinity College, Oxford (1618–20). Newdigate is the probable author of the plays *Glausamond and Fidelity* (later revised as *Ghismonda and Guiscardo*), *The Twice Chang'd Friar*, *The Emperor's Favourite*, and *The Humorous Magistrate*, which appear among other manuscript plays in his library. He 'attended a steady stream of plays at various theatres during his time at Oxford and the inns of court ... The Newdigate account books detail purchases of printed play texts [including Jonson quartos] and the presence in library catalogues of both manuscript and printed dramatic works reveals Newdigate's encompassing interest in the theatre' (Inglis and Johnstone). 'Oxford ... fostered Newdigate's musical and literary interests; he played the lute, wrote verse, and gathered a collection of plays in manuscript ... A commonplace book containing the paradoxes of John Donne [as well as original compositions influenced by Donne], and several volumes of sermon notes in his hand ... reveal Newdigate to have been an earnest moderate in religion' (History of Parliament). His only published work was a poetic contribution to *The Wearie Souls Wish* (1650), published in tribute to Jane, Lady Burdett, in whose literary circle he had mixed alongside William Dugdale. Newdigate's plays, connections and the Arbury MSS feature largely in a special issue of *Early Theatre* (14:2, 'Circles and Circuits: Drama and Politics in the Midlands', 2011).

Newdigate's reading of Jonson would have been particularly relevant for *The Emperor's Favourite*, probably written in the 1620s or 30s, which follows Jonson's *Sejanus* in employing classical models (in this case the rise and fall of Crispinus) to critique the Stuart court (and the career of the Duke of Buckingham). The character of Datus, a 'court actor and playwright who finds himself in trouble with Nero after performing a speech castigating the emperor's crimes ... appears to be partly based on another well-known contemporary, Ben Jonson' (Keenan).

The plays collected in Jonson's 1616 *Workes* include *The Alchemist*, *Volpone*, and *Every man in his Humour*, which was first performed in 1598 by the Lord Chamberlain's men, its list of 'principall comœdians' headed by 'Will. Shakespeare'. There are masques



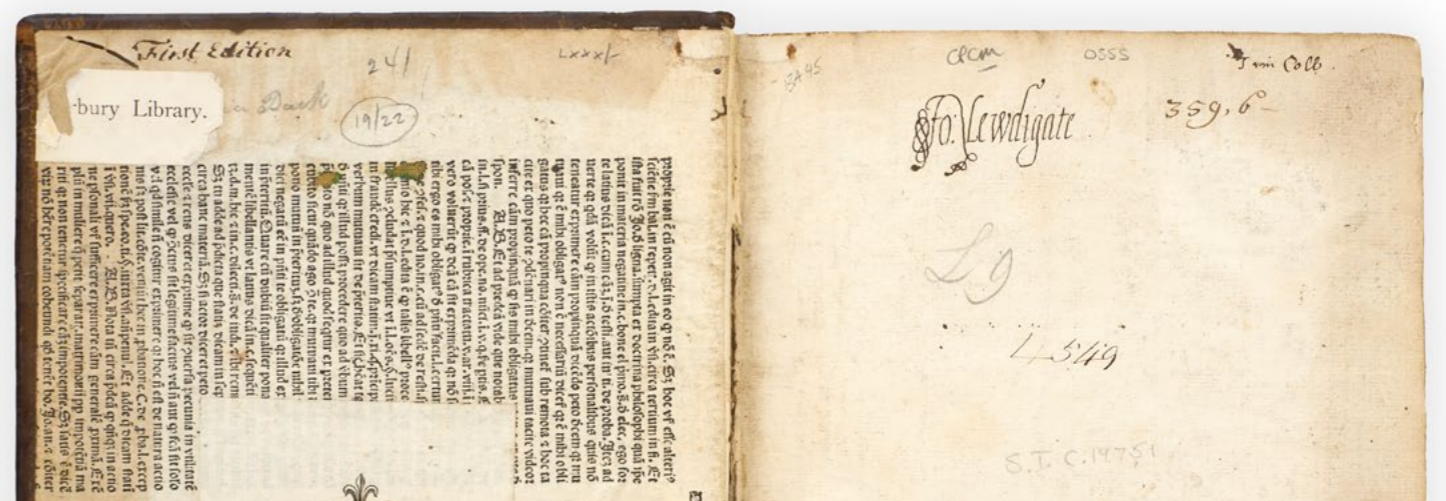
as well, including *Of Blacknesse*, epigrams, and the collection of poems called 'The Forrest'. The second edition of 1640 'shows evidence of revision by someone familiar with Jonson's methods of punctuation, and may contain some posthumous corrections of his own' (Greg, III, 1074). It also adds the famous portrait of Jonson by Robert Vaughan which was first published as a separate broadside c. 1625.

The first part of 'the second volume' comprises the sheets of three plays printed in 1631 by John Beale for Robert Allott, *Bartholemew Fair*, *The Staple of News*, and *The Devil is an Ass*; these were probably intended to be sold as a supplement to the 1616 *Workes* (there are individual title-pages dated 1631 but no general title-page was issued at the time). Before his death in 1640 Jonson delivered manuscripts of his unpublished late plays (*The Magnetick Lady*, *A Tale of a Tub*, and *The sad Shepherd*), masques, *The Under-woods* and other poems, and a few other pieces not before printed to Kenelm Digby, who entrusted them to the publisher Thomas Walkley. These pieces form the second, third, and fourth parts of 'The second Volume', and are usually referred to collectively as 'volume III'. By now Richard Meighen owned the uncirculated stock of the three 1631 plays, and he joined them with Walkley's larger text, having prefixed a 1640 general title-page.

Provenance:

1. The *Workes* 1616 with the inscription of John Newdigate (1600–1642) MP, thence by descent within the family, with the bookplates of his nephew Sir Richard Newdigate (1644–1710) (dated 1709), and the latter's grandson Sir Roger Newdigate (1719–1806).
2. With a series of Arbury shelfmarks on the title-page and fore-edge, early twentieth-century 'Arbury Library' booklabel; lot 164 in the Arbury sale of 2–3 January 1920 at Sotheby, Wilkinson & Hodge, the library bought *en bloc* by G.D. Smith and many items sold to Huntington.
3. Lillian Barbour Bennett.
4. Christopher Foyle, purchased along with *Workes* 1631–1640, with eighteenth-century ownership inscription in each volume 'J Perfect's Book'.

STC 14751, 14753, and 14754; Greg, III, 1073–1081; Pforzheimer 559 and 560. See Inglis and Johnstone, "'The pen looks to be canoniz'd.'" John Newdigate III, Author and Scribe'; and Keenan, 'Staging Roman History, Stuart Politics, and the Duke of Buckingham: The Example of *The Emperor's Favourite*', both in *Early Theatre* 14:2 (2011).

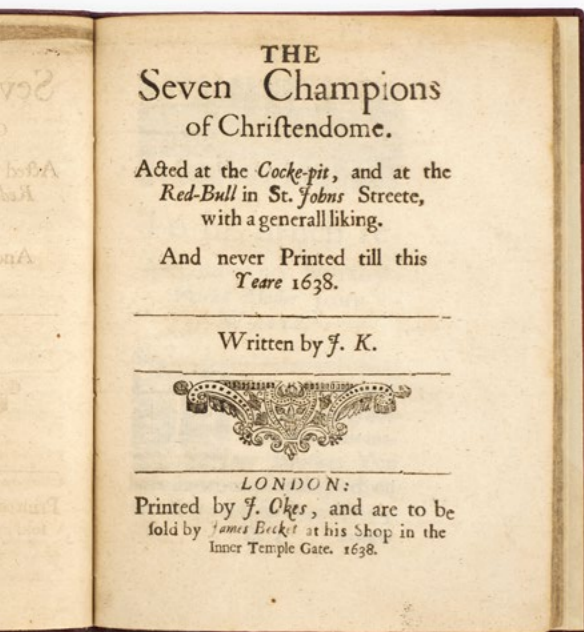


CONVINCINGLY ATTRIBUTED TO THOMAS HEYWOOD

42. K[IRKE], J[ohn]. *The Seven Champions of Christendome.* Acted at the Cocke-pit, and at the Red-Bull in St. Johns Streete, with a generall liking. And never printed till this Yeare 1638 ... *London, J. Okes, and are to be sold by James Becket, 1638.*

Small 4to, pp. [88], complete with the initial and terminal blanks A1 and L4; a fine copy, with generous margins, not washed or pressed, in modern half red morocco and cloth boards.

\$8450



First edition. Based on Richard Johnson's popular romance of 1596, *The Seven Champions* is a play characteristic of the spectacle-dramas staged at the Red Bull, where John Kirke was an actor. Despite this, and the unequivocal attribution to Kirke in the printed text, the authorship has puzzled commentators because of a persistent vein of allusion to events c. 1613–14, a date much too early for Kirke. Paul Merchant has reviewed the evidence that Kirke was revising an earlier play, and he argues plausibly that Thomas Heywood was the original author (*The Library*, September 1978). In the first place, the only major character not found in the prose source – and the most brilliant figure in the whole play – is Suckabus the Clown, the son of Calib the Witch (there is much here about the Lancashire witches); and Suckabus is not only 'reminiscent of Heywood's clowns', but 'in one speech, at the opening of Act V, even shows familiarity with the *True History* of Lucian, an author translated by Heywood'. There are further parallels in Calib and the Chorus, and these are reinforced by such stylistic features as a penchant for compound adjectives, persistent classicism, and one instance of Heywood's distinctive spelling of 'ey' for 'aye'. Add to this that *The Seven Champions* is the apparently Kirke's only play, and that in the same year he sold it to Okes he also sold Okes *The Martyr'd Souldier*, a play by the unfortunate Henry Shirley, then a decade in the ground, which had been an early favourite at the Cockpit.

The play is full of thunder and lightning, and the large cast, which would have required much doubling, includes, besides all seven Champions, a magician, a giant, a priest of Pan and three ghosts. ODNB remarks on influence from the *The Winter's Tale* and *The Tempest*.

Many of Heywood's plays are known to have been lost: by his own testimony he had a 'maine finger' in 220 plays to 1633 (see *The English Traveller*), but only some thirty acknowledged plays and civic pageants survive. Both in style and content, *The Seven Champions* seems a convincing addition to the canon.

STC 15014; Greg, II, 545; Pforzheimer 574.

43. LANDSBERG, Johannes Justus. Iohannis Iusti Lanspergii Bavari Carthusiani omnium epistolarum ac evangeliorum dominicalium totius anni enarrationes, et sermones veterem illum atq[ue] germanum orthodoxorum patrum sensum pietatemq[ue] referentes. Omnia haud sine parvo labore denuo revisa ... *Cologne, Melchior von Neuss, 1548.*

Folio, ff. [12], CCCVIII; text in double columns, woodcut device to title (partly hand-coloured), woodcut initials; some marginal dampstaining, some wormholes at beginning and end, a few closed tears to lower margins, some leaves browned, occasional marks; otherwise good in contemporary blind-tooled pigskin over wooden boards, bevelled edges, covers tooled to a panel design with rolls featuring St Paul, St Peter, St John, and Christ, four raised bands to spine, two brass catches, one remaining brass clasp; some discolouring to spine and part of covers, some wear to corners and worming to boards and endpapers, covers rubbed; two small illuminated fragments from a small fifteenth-century devotional manuscript, one to front pastedown and one to rear cover; near contemporary marginal annotations to two hands to 20 pp., some underlining in red ink, inscription and ink stamp to title of 'Bibliotheca Capucinatorum Burghusii'.

\$1200

Later edition, 'newly revised', of paraphrases, exegeses, and sermons by the Carthusian ascetic and mystic Johannes Landsberg (c. 1490–1539), first published 1539.

Landsberg studied philosophy and theology in Cologne before entering the charterhouse of St Barbara there. In 1530 he became prior of the charterhouse of Vogelsang near Jülich and also acted as preacher and confessor to the court of John III, Duke of Cleves. Owing to ill health, in 1535 he renounced all his offices and retired to the St Barbara charterhouse. His works share with the *devotio moderna* movement an intense contemplation of the life of Christ. 'The chief feature of his writings is a deep, ardent, and tender piety ... One thing particularly worthy of mark is the frequency with which he speaks of the Heart of Christ, and pressingly exhorts every Christian to take the Sacred Heart as an object of special love, veneration, and imitation' (*Catholic Encyclopaedia*).

The subject matter here ranges widely, encompassing, among other subjects, the apostles, charity, Christ and the Passion, death, the Devil, fasting, grace, heresy, the Holy Spirit, humility, justice, laziness, love, Lutheranism, penance, prayer, prelates, sin, and wealth. The few neat contemporary annotations display an interest in parables and pride.

The binding is unusual in having two small cuttings from a pocket-sized fifteenth-century devotional manuscript employed as repairs: one to the fore-edge of the front pastedown (with an initial 'C' and bar border in blue, pink, and gold), the other covering a tear to the lower cover (also with a bar border).

Adams L163; USTC 668035; VD16 J 1210. **Only two copies in the US on OCLC** (Columbia, Newberry); Library Hub records **three copies in the UK** (Cambridge University Library, Ushaw College, Winchester Cathedral).





A DEMOCRAT SPEAKER'S COPY

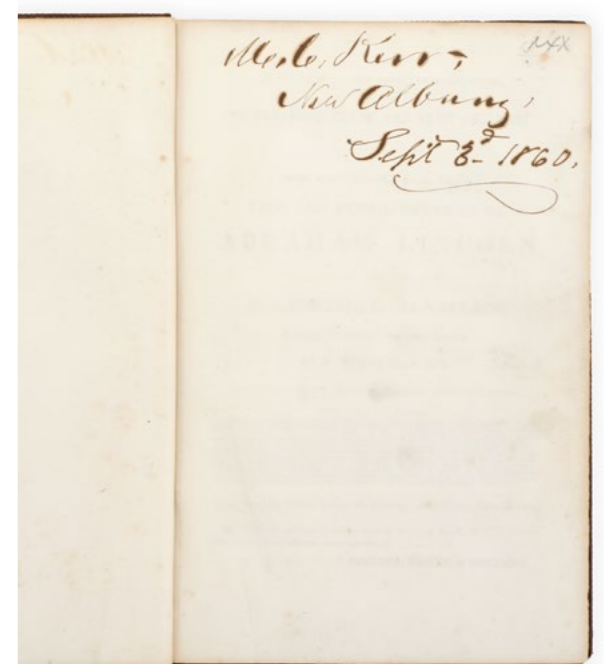
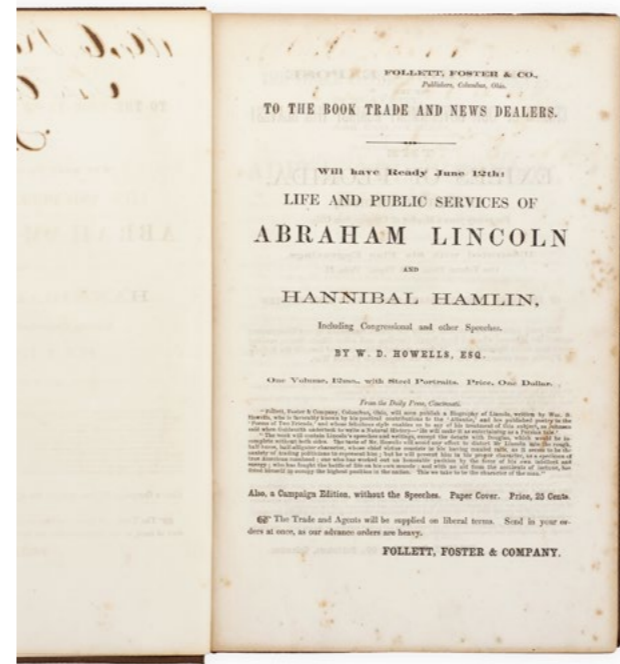
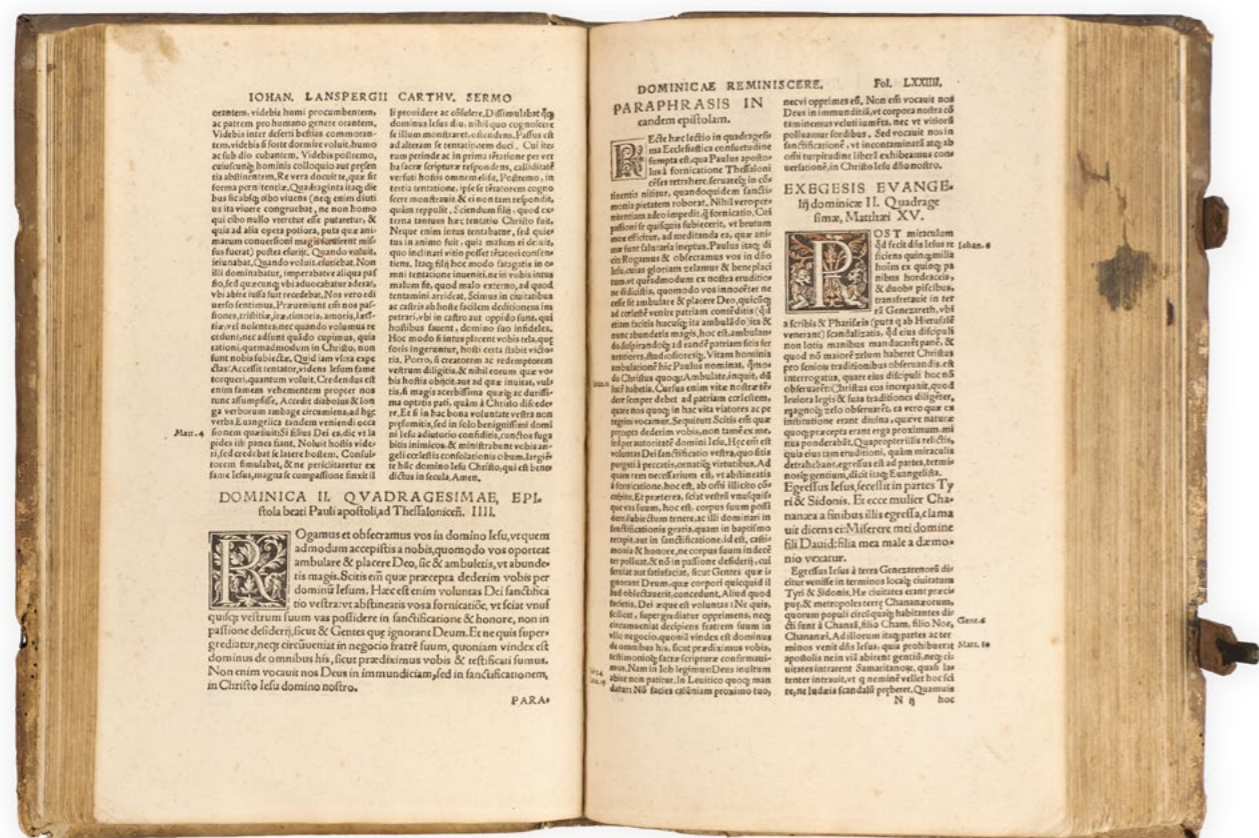
44. [LINCOLN.] Political Debates between Hon. Abraham Lincoln and Hon. Stephen A. Douglas, in the celebrated campaign of 1858, in Illinois ... also, the two great speeches of Mr. Lincoln in Ohio, in 1859, as carefully prepared by the reporters of each party, and published at the times of their delivery. Columbus, Follet, Foster and Company, 1860.

8vo, pp. [4 (ads)], [4], 258; some scattered foxing, heavier in places, as always, but a very good copy in the original blind-stamped pebbled cloth, a few stains to covers, spine chipped and worn at head and foot; ownership inscription of 'M. C. Kerr, New Albany, Sept. 3^d 1860'.

First edition, later issue, with a rule above the printer's names on the copyright page and advertisements stating 15,000 copies sold. 'Historically the most important series of American political debates' (Howes), the Lincoln-Douglas Senate campaign debates of 1858 cemented Lincoln as a future Presidential candidate, even though he lost the vote in 1858. The publication of the *Debates* were integral to the Presidential campaign of 1860 and they were reprinted many times throughout the year.

\$1250

Provenance: the lawyer and politician Michael Crawford Kerr (1827-1876), of Indiana, was a member of the State Legislature from 1856-7, and later a Democrat member of the House of Representatives from 1865-73, becoming the first Democrat Speaker of the House after the Civil War in 1875, though he died in-post from tuberculosis in August 1876. A 'War Democrat' like Douglas who opposed the Republicans' lenient Reconstruction policies, he was esteemed by both parties for his integrity. A few marginal pencil markings and inserted slips (torn from contemporary periodicals) draw attention, in particular, to passages on slavery and equality.



'THE IRISH GIANT'

45. [MAGRATH, Cornelius.] 'Ein Irländer Riss ...' Nuremberg, 1756.

Drawing on paper (c. 410 x 285 mm), in red, yellow, blue, green, and white ink, and gilt, with a black border, lettering in black at the foot; some foxing, old repairs to tears, small portion wanting from head, laid on card, later framed and glazed.

\$3800

A delightful promotional image for the Continental tour of 'The Irish Giant' Cornelius Magrath, 'To be seen in Nuremberg in the month of July 1756'.

Cornelius Magrath (1736/7–1760), born in Tipperary, was already famous for his stature by the time he arrived in London in 1753 at the age of sixteen. Reported then as seven foot three inches tall, he had grown an extraordinary twenty-one inches since the age of fifteen. After touring England Magrath progressed to the Continent, where at least two portraits were made of him, an engraving by Johann Nepomuk Maag (c. 1724–1800) made in Regensburg in 1756 and a painting by Pietro Longhi produced in Venice in 1757. The current image proves that he was in Nuremberg in July 1756. He returned to Ireland after becoming ill in Flanders in 1760 (we now know he suffered from phthisis) and died in May that year. After his death his skeleton became part of the anatomy collection at Trinity College Dublin, though the legend that it was stolen by students is almost certainly false.

The current drawing, showing Magrath towering over a Prussian soldier (the Prussians then known as the tallest in Europe), is very similar to the Regensburg engraving by Maag, though the elaborate floral decoration on Magrath's waistcoat is different. The text is largely the same as in the engraving but with two differences ('Irländer' for 'Irländischer', and 'ungemeine' for 'ungewöhnliche'), while an additional line at the foot records his visit to Nuremberg: 'Zu Nürnberg zum anschauen ... in Monath July AC. 1756'. Not enough is known of Magrath's European itinerary to determine whether this image precedes or is derived from Maag's more highly finished engraving.



Ein Irländer Riss
 Cornelius Magrat geboren in Irland den 30 Janu. A. 1737 ist 19 Jahr alt, u. besitzt eine ungemaine große
 u. Stärke also wird das sich Europa durch seine Person einer Rissengebirt diese Zeit rühmte tan an seinen Arm
 ander hand so z. dick u. diesen Mittelst finger solan als eines ausgewachsenen Mannus hand sein gewicht ist 357 lb
 Zu Nürnberg zum anschauen ... in Monath July AC. 1756

HIS MOST COMPREHENSIVE WORK

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

Eight parts in one vol., 4to in 8s, pp. [16], 88; [4], 209, '230-231', 212-213, '234-264' [i.e. 244]; [4], 84; [4], 57, [1]; [4], 58; [4], 67, [1]; [4], 86; [4], 37, [1] (register continuous); title within an elaborate equestrian woodcut border to each part (the first as a general title, parts ii-iii dated 1616), woodcut initials, ornaments, and illustrations; bifolia 13.6 and 14.5 misbound, minimal paperflaws to C2 and 2A5 touching text but not affecting legibility; a beautiful copy, clean and crisp, in contemporary British calf, borders and spine roll-tooled in blind, board-edges roll-tooled in gilt, edges speckled red and with horizontal lines in ink to mark the 8 parts, a leaf of printer's waste (see *below*) at each end folded once to form 2 stubs (rubbed through by the sewing supports, otherwise well-preserved); a few light marks, small chip to first band, neat repair to headcap and subtle repair to corners; upper margin of title neatly inscribed 'John Marsham D.' in contemporary ink, large pencil shelfmark ('DD.4') to front endpaper.

\$12,500

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

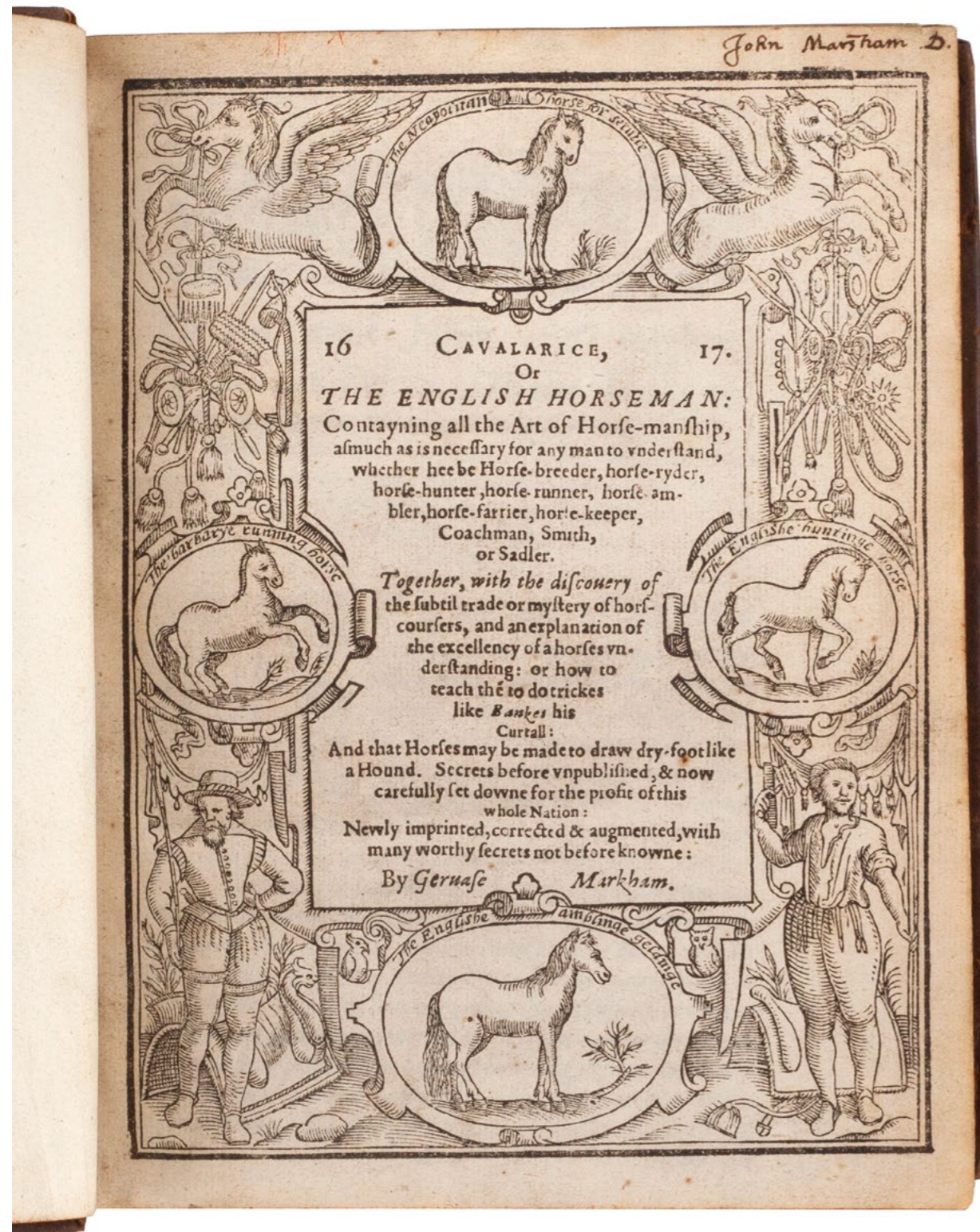
Among Markham's many published works on equestrian subjects, *Cavalatrice* is no doubt the most comprehensive and substantial. Likely written during his agricultural exile in the aftermath of Essex's execution in 1601 and first published in 1607, the work divides the knowledge of horses into eight books,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

Markham's *Cavalatrice* remained popular throughout the seventeenth century, and his work on farriery, *Markham's Maister-Peece* (1610), was revised and reprinted well into the nineteenth. These works undoubtedly owed much of their success to his clear style, extensive experience, and scholarship. Markham's career is far broader, however, than might be suggested by the numerous works on horsemanship. He is known to have lived as a farmer for several years after the fall of his patron the Earl of Essex, to have seen military service in the Netherlands, and to have published poetry, prose, and plays with some success. For his final venture, tried to raise funds by walking from London to Berwick without bridges, nor 'boats, Shippe, or other Ingin for water more than an ordinarye Leape staffe or staffe to leape with all neither shoulde swyme any water whatsoever' (ODNB).

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

The two leaves of printer's waste, used here as guards for the endpapers, are taken from an edition the King James Bible c. 1630.

ESTC S112112; Poynter 19.2; cf. Dejager 137.



47. MARLIANI, Bartolomeo. Urbis Romae topographia. Rome, Valerio & Luigi Dorico, September 1544.

Folio, pp. [12 (ff. 1–6)], 122, [2, colophon, blank]; [a]⁶, A–B⁴, C–L⁶; large woodcut Pegasus device to colophon, 22 large woodcut illustrations, of which several full-page, leaves B2–3 folding at edges for double-page woodcut plan of Rome, woodcut initials throughout; short tear to E3, title and colophon subtly reinforced with tissue verso, occasional skilful repairs (including to folds of B2–3), a few larger woodcuts slightly trimmed; contemporary blind roll-tooled sheep, neatly relaid over modern calf with recent calf ties to fore-edge; scuffing and worming to old sheep; title inscribed 'Coll Soc. Jesu Hala 1691. Decemb.', subsequently in the library of the Seminarium Major at Jauring, with printed donation label from Alexander Balogh and ink stamp to title.

\$7200

First illustrated edition (third overall), showing the archaeology and antiquities of Rome as known in the sixteenth century. First published in octavo by Antonio Blado in 1534 and reprinted at Lyons by Sébastien Gryphe later the same year, Marliani's topography of Rome remained the foremost work on the subject over the following two centuries. This considerably revised edition, the first to be printed in folio, was accompanied for the first time by a series of large woodcuts, providing a **comprehensive visual record of ancient structures and sculptures in Rome.** Particularly noteworthy are the double-page map of Rome, signed by the calligrapher Giovanni Battista Palatino, and the full-page woodcut of Laocoön and His Sons, whose excavation Marliani had witnessed in 1506.

The present copy is in the first issue as noted by Mortimer. In the second and third issues the bifolium L2.5 is reset, with reference to Marliani's *Consulum, dictorum, censorumque Romanorum series*, suggesting they were issued after the latter work's publication in January 1549. Later editions, though numerous, for the most part returned to the unillustrated octavo format of 1534.

EDIT16 34273; Mortimer 284; USTC 841008.



THE DEATHS OF BLOODY MARY AND CHARLES V

48. [MARY I.] VISDOMINI, Francesco. Oratione funebre fatta in Napoli nell'hon. essequie della serenissima regina d'Inghilterra dal' R. frà Francisco Vis domini ferrarese del ordine Conventuale alli XXVII. di febraro nel 1559. [Naples, Raimondo Amato, 1559].

4to, ff. [6], large woodcut on title of a catafalque surmounted by a sphere bearing celestial signs and by the double-headed eagle and imperial crown of the Holy Roman Emperor, woodcut Pillars of Hercules impresse of Charles V on verso of final leaf, one large and one small woodcut initial in the text; some very light marginal foxing and staining, paper-flaw in fore-margin of final leaf, but a very good copy in nineteenth-century decorated paper boards; slightly soiled and faded, paper shelf-label at foot of spine.

\$2275

First edition, extremely rare, of this Italian sermon on the death of Mary I of England. Our copy appears to be an unrecorded issue, omitting from the title-page the imprint recorded by EDIT16 ('se vendeno ala porta piccola de s. Laurentio appresso à Raymondo Amato').

Francesco Visdomini (1509–1573) was a Ferrarese Conventual Franciscan who travelled throughout Italy preaching sermons for special occasions, in the process becoming one of the most frequently printed Italian preachers of his generation. In 1554 he had delivered a sermon to mark Mary I's efforts to reconcile the Church of England with Rome. In the present sermon he 'first recounted Mary's childhood, her piety and her great suffering during her childhood in exile from the court. He moved on to her triumph, and her restoration of the "true church" in England. He then put the vicissitudes of Marian England in a continental context, and finally addressed the big questions raised by such an unwelcome death – how to live with God's will and the inevitability of death. In considering these three contexts – English, continental, and theological – readers must notice not only what is in the sermon, but also some of what has been left out. Doing so reveals how the sermon, although severely constrained by political sensitivities, a disappointing subject, and formulaic conventions, still sought to deliver a providential interpretation of Mary's reign and of England's Reformation' (Emily Michelson, 'An Italian explains the English Reformation (with God's help)', in E. Michelson, S. K. Taylor and M. Noll Venables, eds., *A linking of heaven and earth. Studies in religious and cultural history in honor of Carlos. M. N. Ire*, 2012, pp. 33–48, at p. 40).

Although printed in Spanish-controlled Naples, the imperial and Hapsburg woodcuts here are perhaps rather to be explained by the content of Visdomini's text: 'the sermon reads like a double elegy, both for Mary and her Hapsburg father-in-law, Charles V, who died two months before her. Both Mary's life and her death were intertwined with Charles V throughout the sermon. Even though the title names Mary, Charles' death was presented first, with Mary's only introduced subsequently. Visdomini lamented the death of Charles V, who thought he had guaranteed the security of England, not knowing that both he and Mary would meet their maker in the coming months' (*idem*, p. 44).

EDIT16 CNCE 50488, recording five copies (two in Ferrara, two in Naples, and one in Rome); USTC 863549. OCLC records two copies only: British Library ('slightly mutilated') and Geneva.



[48]

AMERICA'S FIRST NATIONAL STUD-BOOK

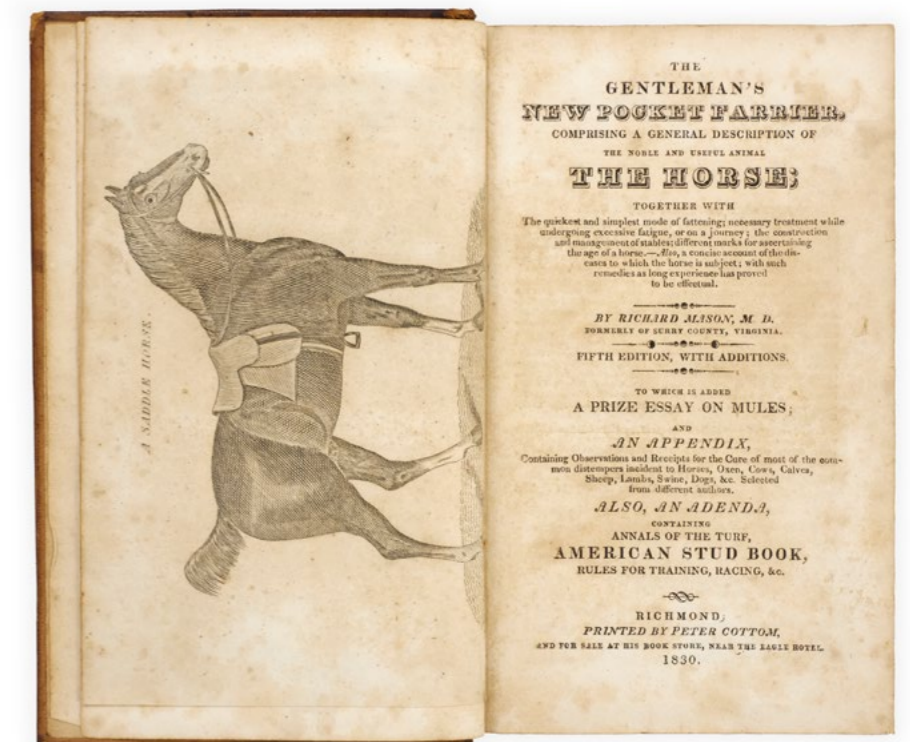
49. MASON, Richard. The Gentleman's new Pocket Farrier, comprising a general Description of the noble and useful Animal the Horse, together with the quickest and simplest mode of Fattening, necessary Treatment while undergoing excessive Fatigue, or on a Journey ... also a concise Account of the Diseases to which the Horse is subject, with such Remedies as long Experience has proved to be effectual ... Fifth Edition, with Additions, to which is added a Prize Essay on Mules, and an Appendix, containing Observations and Receipts for the Cure of most of the common Distempers incident to Horses, Oxen, Cows, Calves, Sheep, Lambs, Swine, Dogs, &c., selected from different Authors, also an Adenda, containing Annals of the Turf, American Stud Book, Rules for Training, Racing, &c. *Richmond (VA), Peter Cottom, 1830.*

8vo, pp. 388, with frontispiece and 4 plates; woodcut illustrations printed in text; loosely inserted printed advertisement for peppermint lozenges from Chase & Co., Boston (MA); foxed, a few minor creases; contemporary tree-sheep, spine gilt-ruled in compartments, gilt red morocco lettering-piece, sewn two-up on 2 sunken cords; sunned and scuffed, cracks to spine; contemporary ink ownership inscription to front free endpaper, bookplate of John M. Schiff to upper pastedown.

\$2600

Fifth edition, the first to contain the 'earliest example of an American stud book printed in America' (Henderson). Though first printed in 1811, Mason's *Pocket Farrier* did not originally contain any form of stud-register; a stud-book solely for Virginia was added to the fourth edition, and the fifth was the first to include a stud-book for the whole of the United States, being the first publication to do so. The register includes prominent early American thoroughbreds, notably with entries for Sir Archy (1805–1833) and his imported sire Diomed (1777–1807).

Not in Dingley; cf. Mellon 132 (fourth edition); Henderson, *Early American Sport*, p. 171.



THE FIRST AMERICAN COPPER-PLATE ENGRAVING, IN ITS FIRST STATE

50. MATHER, Increase. A Discourse proving that the Christian Religion, is the only true Religion: wherein, the Necessity of divine Revelation is evinced, in several Sermons ... *Boston, Printed [by Timothy Green?] for & sold by the Booksellers, 1702.*

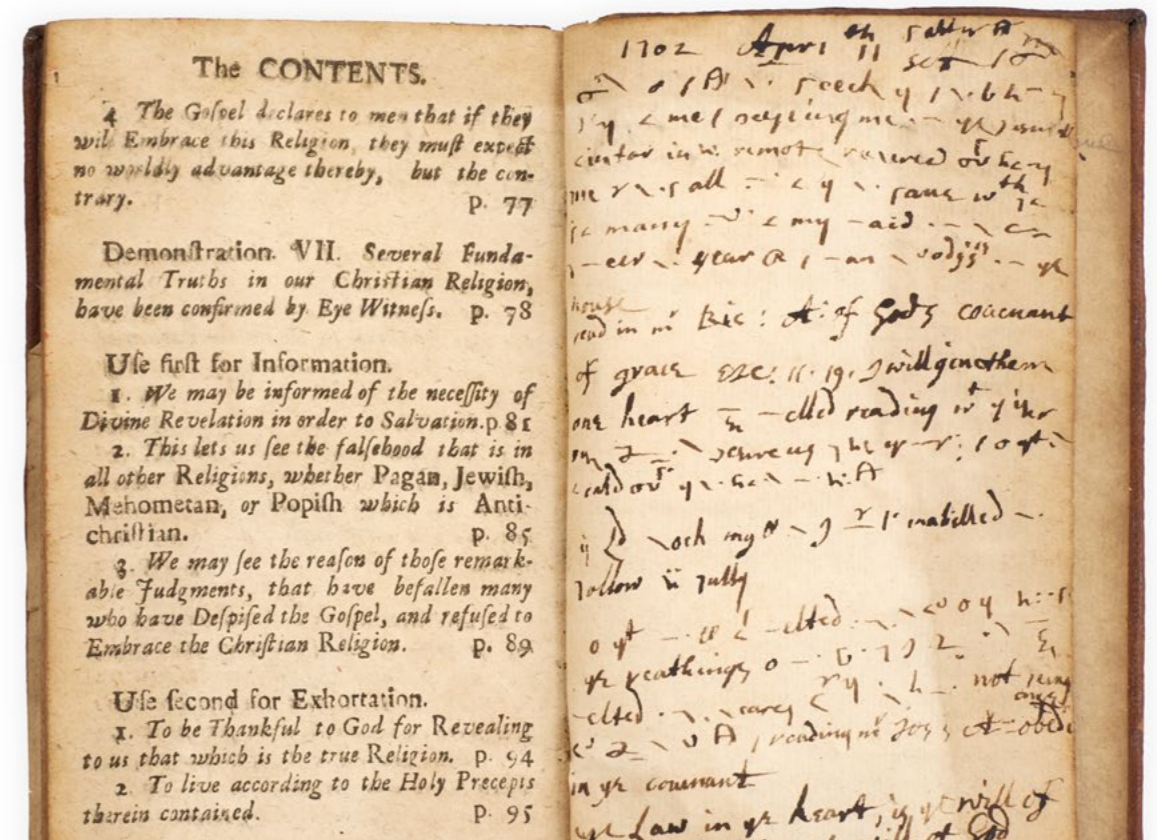
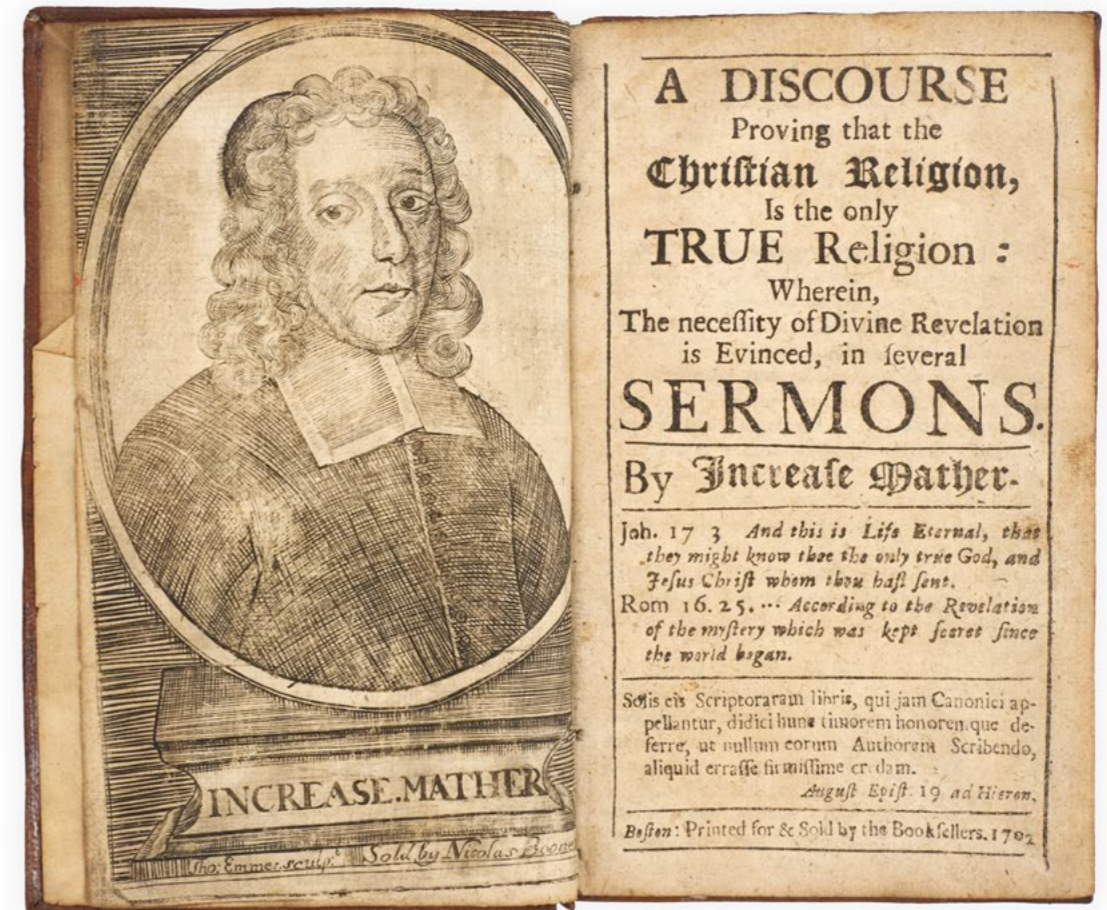
12mo, pp. 94, [4 (Contents)], with the very rare engraved frontispiece portrait of Mather by Thomas Emmes, 'sold by Nicholas Boone', (shaved just to the platemark at the head, the stub and right plate-edge visible after A12); slightly toned, a small portion of front free endpaper cut away, but **a very good copy, entirely unsophisticated in strictly contemporary American sheep over scaleboard**, covers panelled in blind, floral cornerpieces, front joint rubbed, head of spine neatly repaired; contemporary manuscript annotations, partly in shorthand, to rear free endpaper, dated at the head 11 April 1702.

\$52,000

First edition, rare. The engraved portrait of Mather has the distinction of being the first copper-engraving published in the American Colonies, and is extremely rare, this being possibly the fourth known example of the first state.

The engraved portrait of Mather by Thomas Emmes, which is also the first American portrait of Mather, derives from an engraving published in London by Robert White, after a painting of 1688 by Jan van der Spriet. It is known in two states, in the first of which the first the background within the roundel has been left blank; in the second state, it is darkened by cross-hatching. It was probably not printed primarily for use as a frontispiece, but it does appear in a handful of copies of three works by Mather published in 1701–2: *The Blessed Hope* (1701), *Ichabod* (1702), and the present *Discourse* (1702). All three were printed by Timothy Green for Nicolas Boone (though he does not appear in the imprint here).

Stauffer (*American Engravers* 1907, 982) suggested a timeline in which the portrait was struck off for inclusion in *The Blessed Hope*, but the first state rejected, and then included in a few copies of other works the following year. However, as Holmes has recorded 'seven of the nine known copies of *The Blessed Hope* are now without the portrait, and those we have examined appear never to have had it'; in the copy at Virginia (in the William Gwinn Mather collection), the portrait (in its first state) is an addition after binding, tipped onto an initial blank. Of the surviving copies of *Ichabod*, two include copies of the White engraving, two the Emmes engraving (one in the first state). **Of *A Discourse* this is only the second known copy with a portrait, which has been been part of the book since its first binding (executed before April 1702 and almost certainly the binding in which it was sold).**



The last copy of the Emmes portrait to appear at auction was in the Thomas Winthrop Streeter copy of *A Discourse*, sold at Parke Burnet on 24 October 1967 (\$12,750), now at the American Antiquarian Society (acquired 1998); it also featured in his exhibition catalogue *Americana-Beginnings* (1952). Streeter knew of only three examples of the first state (the WGM copy at Virginia mentioned above, the Prince copy of *Ichabod* at Boston Public, and his own); and two copies of the second state (in the Lamson copy of *Ichabod* at Boston Public, and *The Blessed Hope* at the Metropolitan Museum of Art).

ESTC W38110; Evans, 1075; Sabin 46664; Holmes, *Increase Mather*, 39; see Murdock, Kenneth, *The Portraits of Increase Mather*, 1924, p. 43–46; Wroth and Adams, *American Woodcuts and Engravings 1670–1800*, p. 16; Catalogue of American Engravings 4222 (state I).



CONCRETE (SAND) POETRY

51. [MEMENTO MORI.] Nieuw-Jaars-Gift waarin de kortheid en snellen loop des Menschelyken Leevens in en onder de gedaante van een Zandlooper of Uurglas wordt afgebeeld. *Leeuwarden, Harmen Post, [1780s?]*.

Folio broadside (c. 410 x 330 mm) printed on one side on laid paper (Garden of Holland watermark), first and third line printed in hollow type; at the centre is a concrete poem in the shape of an hour-glass within borders of printer's tools; creased where folded, dampstain at centre, pen-trials to blank area, a few spots and stains, verso dusty, withal very good.

\$650

Apparently unrecorded emblematic broadside on the theme of mortality, as exemplified by Psalms 90:12. At the centre an hourglass of verse describes the rapid passing of time, and the eventual reward of heaven. Two 'wings' of verse sprout from the sides, surrounded, like the hourglass, by borders of printer's tools. 'O Child of man, you shall in the end be no more than a little dust, a shadow! Men shall speak of you for a short while as someone who has been, and thereafter you shall join those who have come before you, buried in oblivion' (*trans*).

At the foot is a acrostic quatrain in which the first and last letters of each lines spell out 'Dood' (Death).

Herman Post was active as a printer in Leeuwarden from around 1780 until his death in 1800, when the business was continued by his widow.

Not in STCN, OCLC, or Library Hub; not in CBK (Centraal bestand kinderboeken).



ANNOTATED FLORILEGIUM

52. MIRANDULA (or MIRANDOLA), Ottaviano. Illustrium poetarum flores. Antwerp, Joannes Bellerus, 1563.

12mo, pp. 687, [6], [3 (blank)]; woodcut vignette on title, woodcut headpieces and initials; light occasional soiling, a few minute wormholes; a very good copy in contemporary calf, panelled sides with gilt centrepieces and floral cornerpieces within double blind-stamped border, panelled spine with four half-raised bands, gilt morocco lettering-piece, edges gilt; spine rubbed, skilful repair to joints; several contemporary and near-contemporary French ownership inscriptions to the title, including Chaupy and Reynal; numerous contemporary annotations in text, and dense comments on final blanks and rear free endpaper.

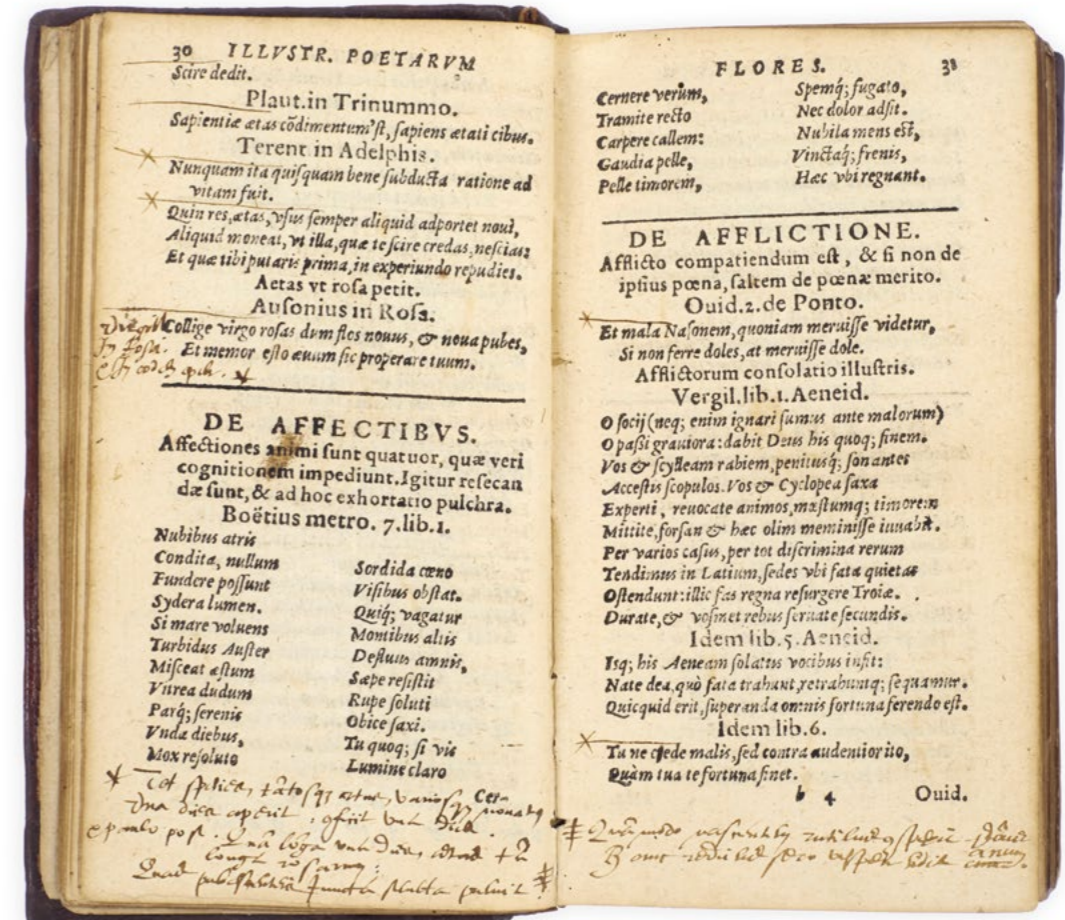
\$2500

A remarkable copy, with numerous and eloquent contemporary annotations and additions in a French hand, of a scarce edition of an extremely popular collection of quotes and passages from classics of poetry, published by the renowned Flemish printer and composer Joannes Bellerus (Jean Bellère, 1526–1595). This florilegium, which arranges passages from twenty-two authors (including Ovid, Horace, Virgil, Lucretius, Catullus, and Ausonius) by theme and sets these themes out alphabetically for easy reference, had first appeared in 1513; its effective format and the breadth of its content had, by mid-century, ensured its popularity both as an item for private libraries, and as a school text.

The manipulation and intensely personal use that a contemporary reader made here place this copy at the intersection of two genres: the original florilegium remains, but the features of a personal notebook in their abundance claim centre-stage, with the intense idiosyncrasies of a commonplace book. The reader discreetly marks the quotes of most interest to them; they then often add passages from other works or authors related to the same theme, including verses which we have not been able to identify; numerous additions are then made in all the blanks available, and the index at the end is also marked – this time with the deletion of uninteresting topics. The rear endpaper contains a list of Latin words with syllable length markings, evidently an *aide-memoire* for metric in verse composition.

Two copies of this edition in the UK (BL, NLS) and three in the US (Illinois, NYPL, Ransom).

Belgica typographica 1541–1600, 1550; Pettegree & Walsby 21427; USTC 404396.



JESUIT NEO-LATIN TRAGEDIES

53. MOUSSON, Pierre. Tragoediae seu diversarum gentium et imperiorum magni principes. Dati in theatrum collegii regii Henrici magni ... *La Flèche, George Griveau, 1621.*

8vo, pp. 15, [17], 402 (recte 392); additional engraved architectural title-page by L. Picart, emblematic vignettes to each corner, central title flanked by full-length figures of Ignatius of Loyola and Francis Xavier, surmounted by Jesuit device and, above, Saint Martin dividing his cloak, unidentified cardinal arms at foot; woodcut initials, head- and tail-pieces; printed correction slip pasted onto last line to p.298; light dampstaining towards end, loss to blank corner of penultimate leaf, some creasing to corners, a few small marks; overall a very good copy in contemporary vellum, title in manuscript at head of spine; a few marks, cockled, wanting front free endpaper; small 'HL' stamp to front pastedown.

\$925

First edition of four provincially-printed Neo-Latin tragedies by the French Jesuit professor and playwright Pierre Mousson (c. 1560–1637), inspired by four great figures from the classical world.

The four plays collected here are: *Pompeius Magnus*, on the Roman general and statesman Pompey the Great, ally and then enemy of Julius Caesar; *Croesus liberatus*, on the king of Lydia, famed for his wealth and for his defeat at the hands of the Persian king Cyrus the Great; *Cyrus punitus*, on Cyrus himself, founder of the Persian empire; and *Darius proditus*, on Darius III, the Persian king overthrown by Alexander the Great.

Mousson was born in Verdun and taught grammar and rhetoric at Pont-à-Mousson, Dole, La Flèche, and Orléans, where he died. His preface here, addressed 'to my actors', refers to other unpublished plays from his pen, performed at Pont-à-Mousson and La Flèche. The work is printed in the small town of La Flèche, situated halfway between Le Mans and Angers, home to the the Collège Henri-IV, a celebrated Jesuit school founded in 1603 by Henry IV, attended by Descartes and Hume, among various other famous alumni.

Sommervogel V, 1473; USTC 6804590. **Only two copies traced in the UK** (BL, Trinity College Cambridge); seven copies recorded in the US.



HEALTH AND NURSING REVOLUTION

54. NIGHTINGALE, Florence. Notes on Matters affecting the Health, Efficiency, and Hospital Administration of the British Army. *London, Harrison and Sons, 1858.*

8vo, pp. [2], iv, [2], [2 (blank)], vi-xix, [1], 12, 2, xxx, 66, xlvii, [1], iv, 67-80, xxxiv, [2], 81-176, [2], 177-234, xlviii, 235-332, xxvii, [1], 333-556, lviii, 557-567, [1]; with 6 plates, of which 5 folding, 'Diagram of the Causes of Mortality in the Army in the East' coloured; bound without half-title; plates of the 'Paris Hopital de Lariboisière' and 'Plan of Skutari' with short closed tear in the inner margin, without loss; a very good, remarkably clean copy, bound in purple cloth c. 1900, spine lettered directly, plain brown endpapers, spine lightly sunned, some discoloration to covers; 'St. Bartholomew's Hospital Nurses' Library' label to front board, bookplate of the 'Isla Stewart Memorial Library', with opening hours and rules, pasted over an earlier bookplate with the 'Nurses' Library' rules, to front pastedown.

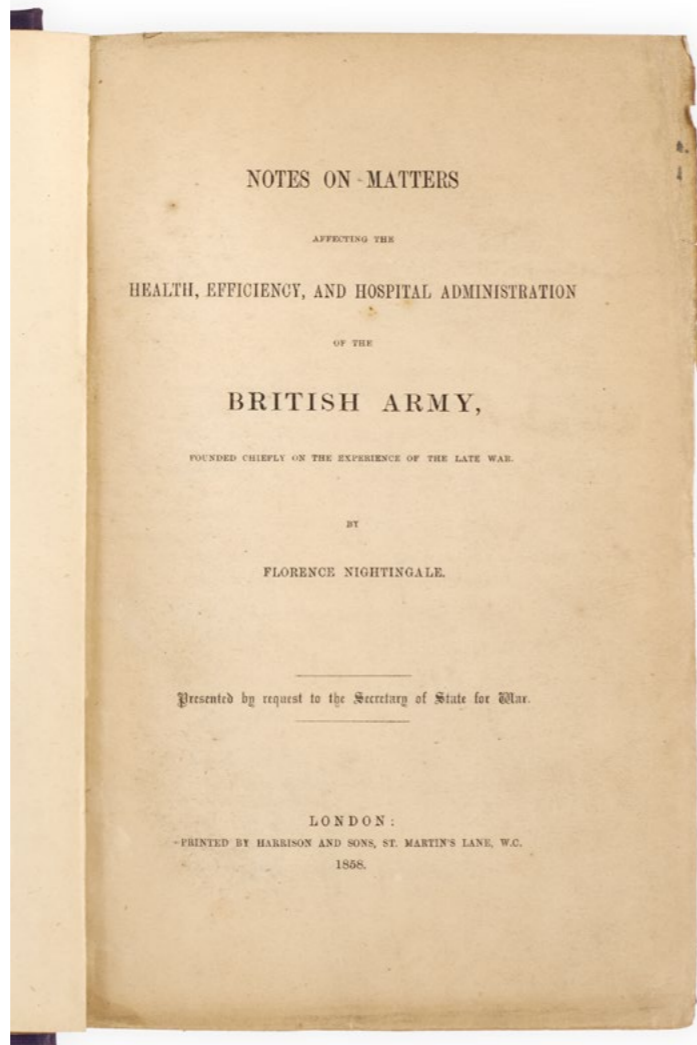
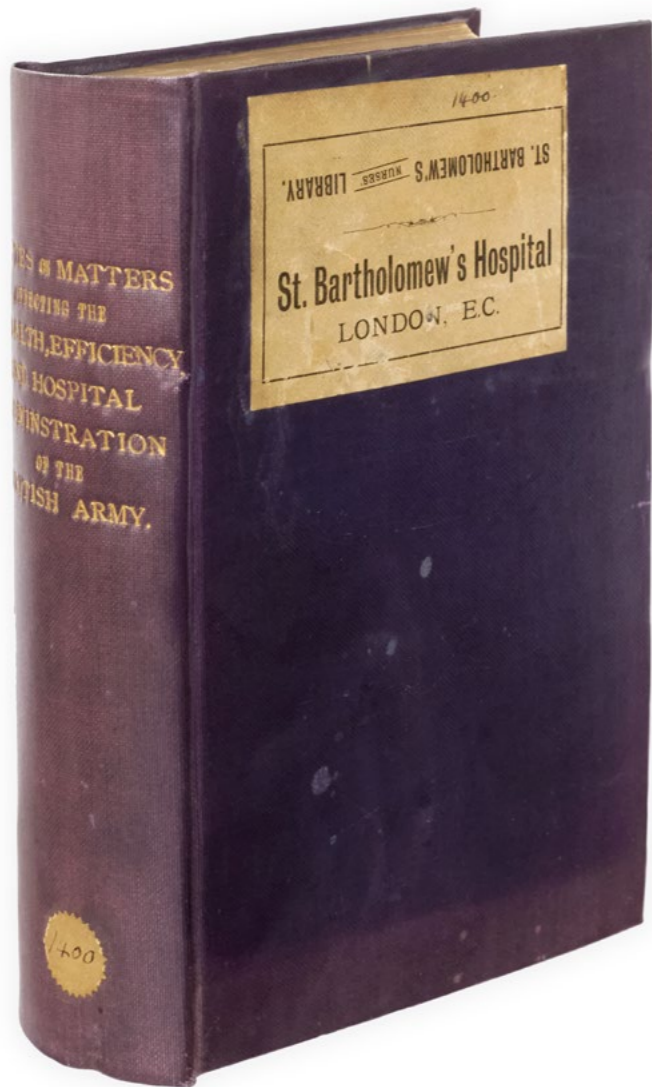
\$23,500



First edition, printed for private circulation only, of Florence Nightingale's fundamental report on the sanitary condition of the British Army, resulting in a radical reform of the administration, sanitation, and nursing practices at large, this copy with remarkable nursing association.

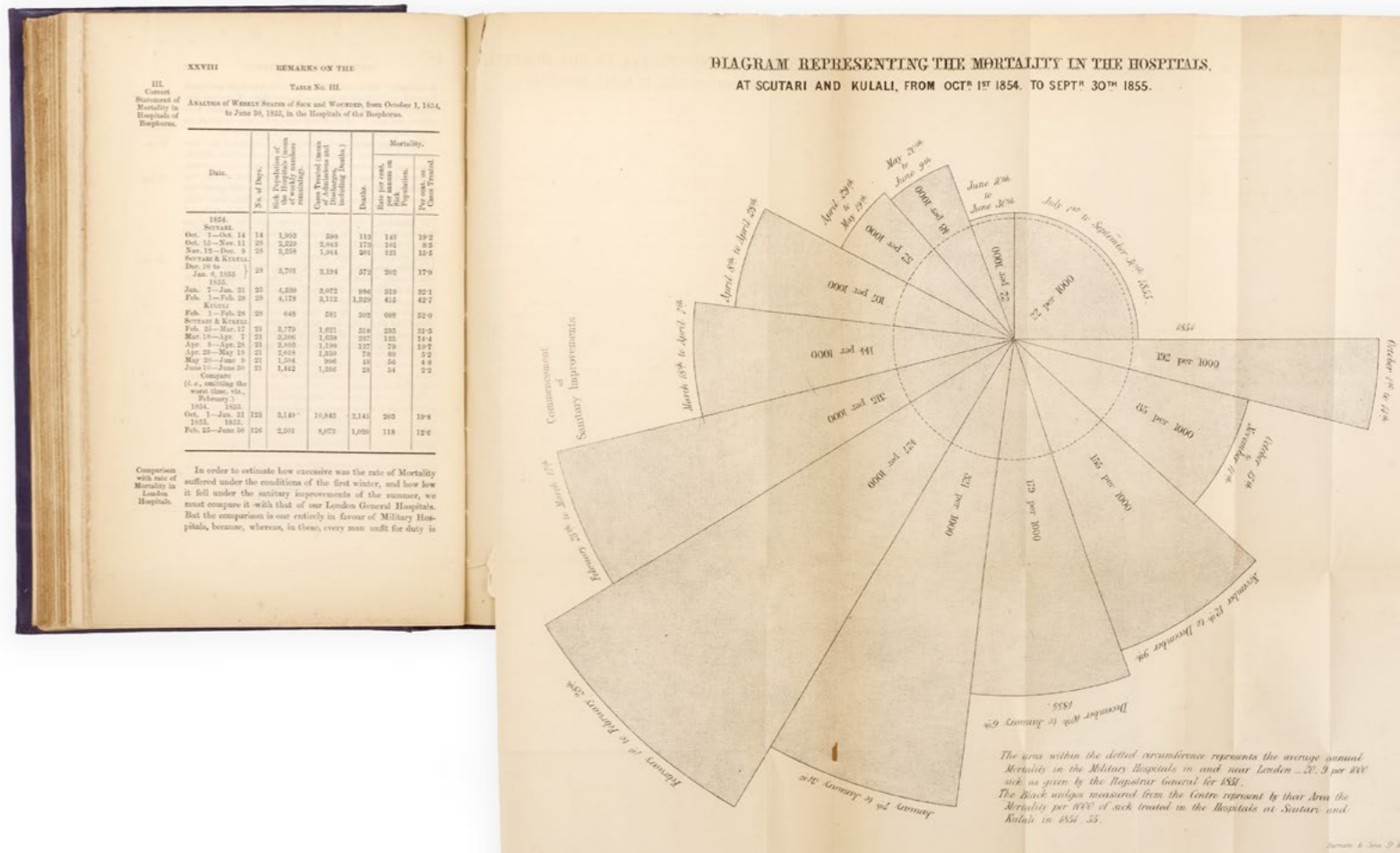
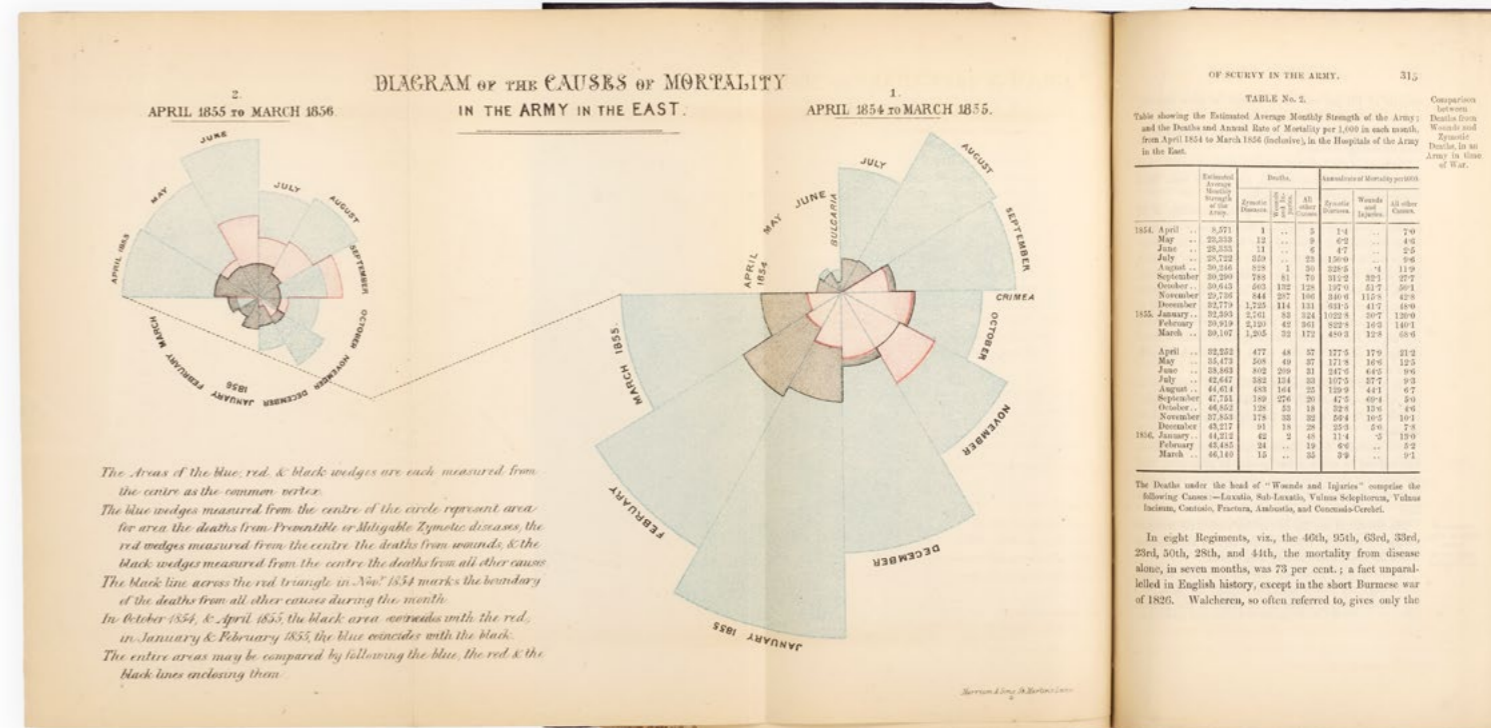
Having met Lord Panmure, the Secretary of War, in November 1856, Florence Nightingale (1820–1910) managed to convince him to appoint a Royal Commission on the British Army, with her choice of Sidney Herbert as Chairman. Nightingale was to prepare a report of her own experience and observations of hospital life, which included the shocking statistic that 16,000 of the 18,000 deaths in the Crimean War were not due to battle wounds but to preventable diseases spread by poor sanitation. Her report was ready for press by August 1857, but was not published at once, as it was not considered suitable that the Nightingale Report should forestall the Report of the Royal Commission itself. 'When the latter did appear in January 1858 it contained an appendix with a mass of official correspondence on the care of the sick and wounded on the Crimean War which Miss Nightingale eagerly seized on for incorporation in her own *Notes* [...] The last-minute incorporation of this material explains the erratic pagination of the work, the pages bearing Roman numerals representing the additions' (Bishop and Goldie). The result was also a pioneering work in data visualisation and statistics applied to medicine (Nightingale was the first female member of the Royal Statistical Society). Her 'Cover Polar Area' or 'Rose' diagram of the cause of mortality of the Army in the East represented the death toll in a revolutionary, intuitive way, showing a sharp decrease in fatalities following the work of the Sanitary Commission (a fall by 99% in a single year).

'There is not a grievance, nor a defect of the system (or lack of it), nor a remedy that is overlooked. An introduction deals with army health in earlier campaigns. The first six chapters are concerned with the ghastly medical history of the Crimean War. This is followed by extensive and detailed recommendations on hospital organization. The rest of the book ranges far and wide over matters of army life, from sanitary requirements to the pay of private soldiers. Because the Royal Commission produced results, this massive report was not generally issued, but circulated only to a few friends and people of influence. Yet its existence was not only responsible for the setting up of the Royal Commission but also for the nature of most of its recommendations. The reforms thus instituted, moreover, spread far beyond the confines of the British Army and have revolutionized hospital practice throughout the world' (*PMM*).



Provenance: Isla Stewart (1855–1910) entered St Thomas's Hospital, London, in 1879 as a special probationer in the Nightingale Training School for Nurses, before being appointed Matron at St Bartholomew's Hospital in 1887, where she remained until her death. She was a pioneer of State Registration of Nurses and campaigned for a formal education and training, setting up a four-year training system for nurses-to-be, as outlined in her work *Practical Nursing*, written in conjunction with Dr. Hubert Cuff and published in 1899. She founded the League of St Bartholomew's Nurses in 1899 and was a founding member of the Royal British Nurses' Association. Following her death in 1910, the League decided to set up a fund as a memorial, which was used to provide a library for nurses – the Isla Stewart Memorial Library. In 1930 it was agreed to use the income from the fund to provide travelling scholarships and bursaries for League members. (See *British Journal of Nursing*, vol. xlv. 1910, p. 202; *St. Bartholomew's Hospital Journal*, 1910, p. 104; League of St Bartholomew's Nurses, online).

Bishop and Goldie 50; PMM 343.



55. [PARIS CARNIVAL.] Carnaval 1929. Paris, Festa, 1929.

Folio (315 x 218 mm), 20 numbered plates with more than 500 individual elements in full colour; a few marks, central crease throughout; a very good copy in the original orange paper wrappers.

\$950

Fancy dress French-style, a showcase of products available wholesale for the 1929 Carnival, from a costume merchant.

Typically available by the dozen and the gross, though the most luxury items are available individually, made variously in cardboard, wax or linen, and beginning with simple dominos, the catalogue also includes full costumes for popular figures, including clowns, cowboys and treaderors. A section of masks for children includes a selection of animal heads as well as human faces; adult full-face masks are subdivided into multiple sections, including caricatures, grotesques, and masks with hairpieces and accessories. Half-face masks, as well as a sizeable selection of false noses and hairpieces, novelty hats, accessories (including lanterns and toy monkeys) are also available. *Colin-maillard* (blind man's buff) heads, which render the wearer wholly blind for entertainment purposes, have their own page. The catalogue concludes with a selection of Christmas decorations, while the inside back cover advertises further productions, including garlands, banners, flags and lanterns.

A rare survival from the heyday of interwar merriment, when people were enthusiastic in their pursuit of everything lively and colourful to vanquish the recent memories of war. Predating the era of political correctness, the faces featured are from across the ethnographical spectrum, featuring stereotypical depictions of many races.



TERRIBLE TOUSSAINT

56. PERIN, René. L'incendie du Cap, ou le règne de Toussaint-Louverture, où l'on développe le caractère de ce chef de révoltés, sa conduite atroce depuis qu'il s'est arrogé le pouvoir ... les malheurs qui sont venus fondre sur le Cap, la marche de l'armée française, et ses succès sous les ordres du capitaine général Leclerc. Paris, chez les marchands de nouveautés, 1802.

12mo, pp. 102; with folding engraved frontispiece; some browning, spotting, and light marginal dampstaining, some wear to corners; in nineteenth-century green wrappers; dampstained, wear to extremities and rubbing to covers.

\$2275

Uncommon edition of this work on Toussaint Louverture (1743–1803), former slave and leader of the Haitian Revolution, with a remarkable frontispiece. The only slave uprising that led to the founding of a state both free from slavery and ruled by non-whites and former captives, the revolution in Haiti, with Louverture at its centre, represents a defining moment in the history of the Atlantic world.

Published the year before Louverture's death, *L'incendie du Cap* is the work of the playwright René Perin (1774–1858). In case the title left any doubt, Perin is no fan of his subject. He begins by warning his readers that they risk bursting into tears upon reading his narrative, and concludes as follows: 'we have sought to present the character of Toussaint Louverture, to gaze upon this colossus of ineptitude, of ambition, of villainy, and of hypocrisy, and upon his principal agents; but to enter into the detail of all their vices, of all their infamies ... would be nigh impossible' (*trans.*).

The striking propagandist frontispiece depicts Louverture standing nonchalantly at the centre of a scene of chaos, with the dead strewn at his feet, cutlass-wielding rebels pouring through a breached wall, flaming buildings, and white women and children fleeing for their lives.

No copies of this edition traced in the UK. OCLC records 5 copies in the US (Cornell, Duke, Library Company of Philadelphia, New York Historical Society, NYPL). Another, more common edition was published at Paris in the same year 'chez Marchand libraire'.



MAGELLAN: LINKING EAST ASIA WITH EUROPE BY THE WESTWARD ROUTE

57. PIGAFETTA, Antonio [Carlo AMORETTI, editor]. Primo viaggio intorno al globo terracqueo ossia ragguaglio della navigazione alle Indie orientali per la via d'occidente fatta dal cavaliere Antonio Pigafetta patrizio vicentino sulla squadra del Capt. Magaglianes negli anni 1519–1522. Ora pubblicato per la prima volta, tratto da un codice MS. Della Biblioteca Ambrosiana di Milano e corredato di note da Carlo Amoretti ... Con un transunto del trattato di navigazione dello stesso autore. *Milan, Giuseppe Galeazzi, 1800.*

Folio, pp. LII, 237, [1 (blank)], with half-title; 4 plates of hand-coloured woodcut maps and 2 folding engraved maps, 9 large numbered copper-engraved headpieces (no. 8 misnumbered), copper-engraved printer's device to title, woodcut tailpieces, woodcut astrolabe to p. 206; F1 and F4 detached, a few small marks; otherwise a handsome, uncut copy, a few gatherings unopened; bound in contemporary drab paper over carta rustica sewn on 3 thongs laced in, blue endpapers, title lettered to spine in manuscript; small loss to front free endpaper at head.

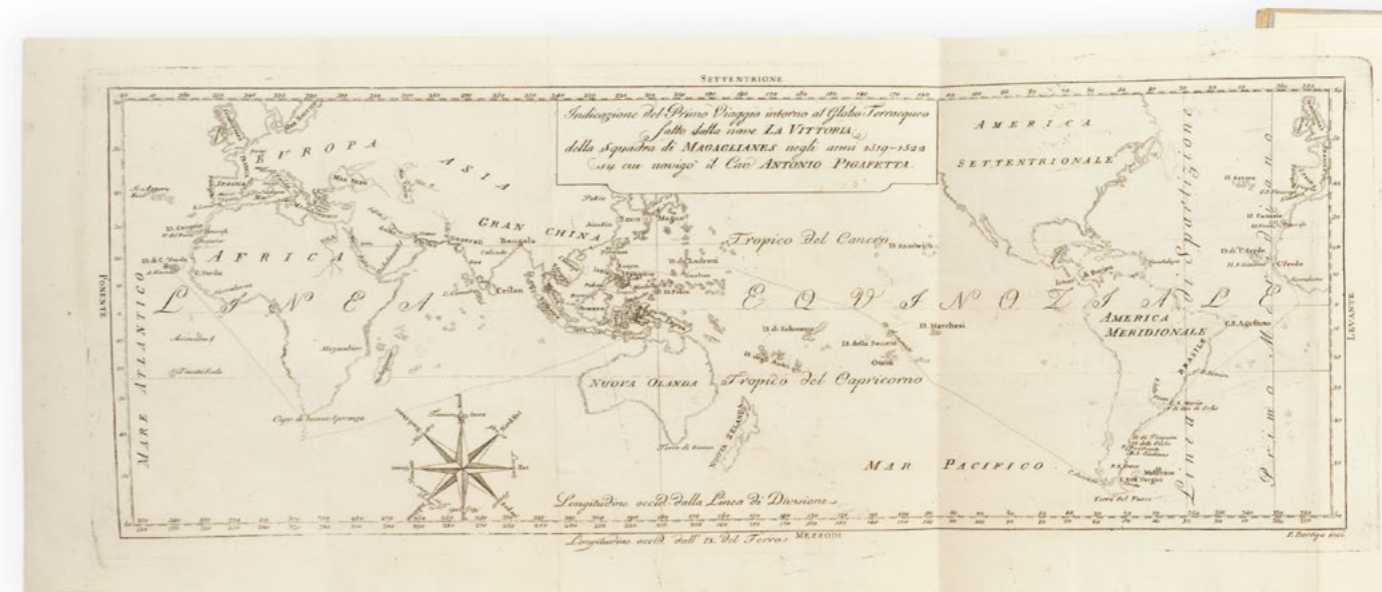
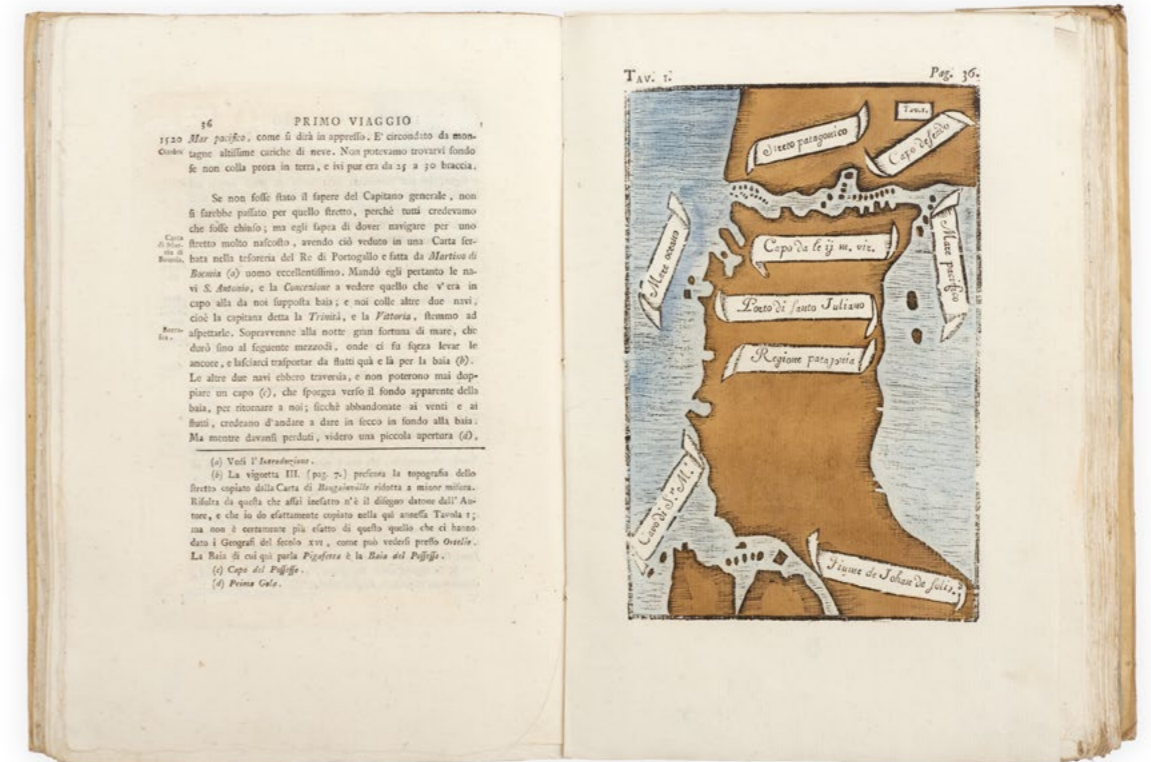
\$7800

First edition of Pigafetta's eyewitness account, the chief authority for Magellan's epoch-making voyage, of the first crossing of the Pacific and the first circumnavigation of the globe.

Pigafetta (d. c. 1531) was one of eighteen men who returned from Magellan's journey in 1522; his account of his travels remained unpublished in full until 1800, when Carlo Amoretti, prefect of the Biblioteca Ambrosiana, printed it from a sixteenth-century Italian manuscript in the library, modernising the text and making a few alterations to the text. **The original, one of only four known contemporary manuscripts relating to Magellan's voyage, is the only one in Italian and, since Pigafetta himself was Italian, is thus presumed to be the first.** The four striking woodcut maps copy those of the original manuscript and depict the southernmost part of South America, the Mariana Islands, Cebu, and the Moluccas (Maluku Islands). Appended to Pigafetta's account is his dictionary of native terminology, featuring twelve Brazilian words, eighty-four Patagonian, and a table of some 350 Italian words and their equivalents in languages spoken in the Philippines, the Moluccas, Malacca, and neighbouring islands.

'Magellan's voyage is one of the principal navigations in recorded history. It must be remembered that Magellan had no charts, could calculate the latitude only by the sun, and the longitude not at all. Magellan's achievement is as important as that of Columbus, and had an equally potent effect on the fate of the world. He established that the earth was round, proved that America was a separate continent, linked East Asia with Europe by the westward route, established the linear circumference of the earth and the length of a degree of latitude, and proved the loss of a calendar day in circling the globe westward. He also explored the South American coast and discovered the Strait of Magellan (Hill, p. 480).

Borba de Moraes, p. 667; Hill 1356; Palau 225742; Sabin 62804.

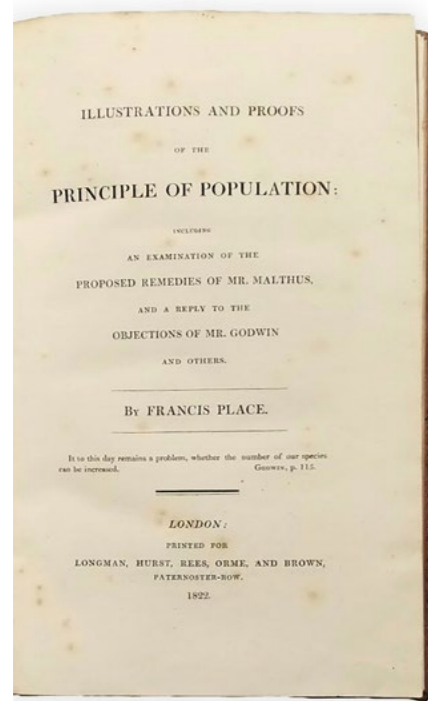


BIRTH CONTROL BY CONTRACEPTION

58. PLACE, Francis. Illustrations and proofs of the principle of population: including an examination of the proposed remedies of Mr. Malthus, and a reply to the objections of Mr. Godwin and others. London, [Spottiswode] for Longman et al., 1822.

8vo, pp. xv, [1] blank, 280; with tables to text; light spotting to a couple of quires, but a very clean, crisp copy, in contemporary speckled calf, blind-rolled borders to side, rebacked preserving the morocco lettering-piece, with endpapers renewed; edges lightly rubbed.

\$5525



First edition of the first book to argue for birth control by contraception, the only book written by the radical reformer friend of James Mill and Jeremy Bentham.

Through David Ricardo, Place had received a copy of Robert Malthus' *Essay*, and replied to Godwin's attacks against Malthus. Ricardo received the proofs of this work in September 1821; it was published the following year. More sanguine than Malthus about the reform of the institutions, Place rejected Godwin's inconsistency and defends Malthusian principles. Place launched the first 'neo-Malthusian' campaign for contraception and in 1824–5 he was the organising force behind the successful effort to legalise trade unions. 'Place carried the Malthusian theory to its logical conclusion by advocating birth control, and it is noteworthy that, just as Malthus' predictions of the turn of future events proved false, so subsequent generations have reversed the practical consequences of his policies, and declared in favour of the main tenets of the critics' (Smith, *The Malthusian Controversy*, p. 329).

Place was heavily influenced by Thomas Paine, although before 1820 he moved closer to utilitarian circles. In *Illustrations and Proofs*, Place distanced himself from both Malthus (who, he thought, ignored the conditions in which the poor lived) and Godwin (who had given up all hope for their improvement), pointing out 'that the poor could be persuaded to avoid the burden of large families only if they were encouraged to use contraception, and his frank propaganda for this lost him many friends' (*ODNB*).

Goldsmiths' 23493; Kress C.943; *The Malthus Library Catalogue*, p. 134.

A RENAISSANCE LIBRARY PONTEVICO–BALDI–PURGOTTI

59. [PONTEVICO, Sylvio.] Collection of seven works by classical, late-antique, and Renaissance authors formerly belonging to Sylvio Pontevico. Lyons, Sébastien Gryphe and Jean de Tournes, 1547–1553.

Together seven works in six vols, 16mo; similarly bound in contemporary French morocco, boards filleted and tooled in blind and gilt, edges gilt and gaufered; four vols neatly rebacked to style or otherwise skilfully restored; with the ink ownership inscriptions of Sylvio Pontevico dated 1566 to all but two front endpapers (in two vols deleted in ink) and his acquisition note 'di moneta di Genoua' to all but one rear pastedown, ink inscriptions of Bernardino Baldi dated 1587 to front endpapers of 4 vols (similarly deleted), nineteenth-century ink ownership inscriptions of Sebastiano Purgotti.

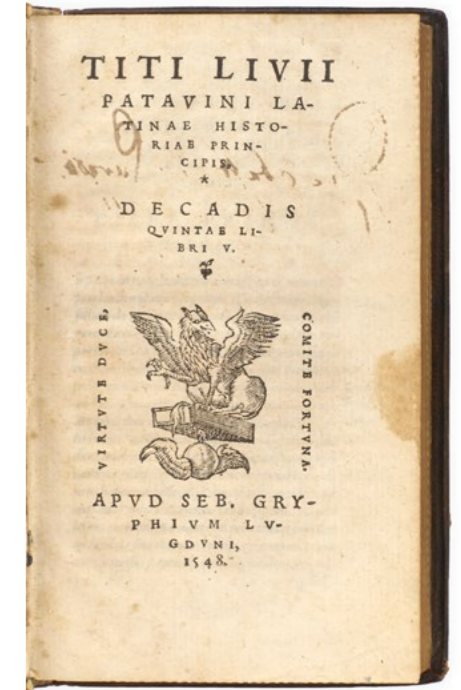
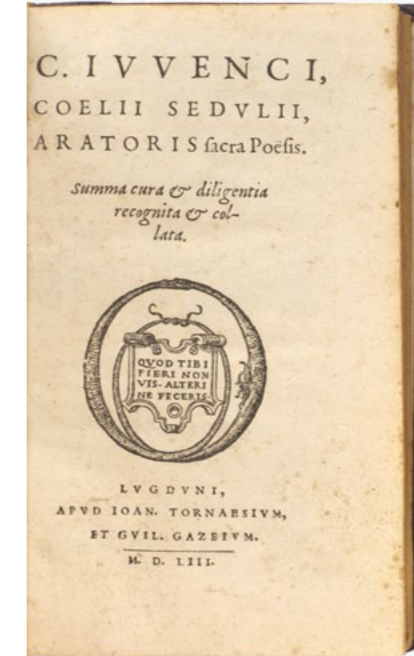
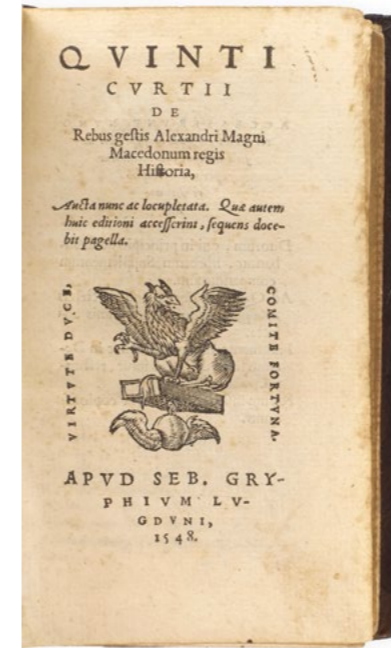
\$6500

An exceptional collection of seven literary and historical works owned by the sixteenth-century poet Sylvio Pontevico (or Silvius Pontevicus) and soon-after in the possession of Copernicus's biographer, Bernardino Baldi.

Despite their French printing, the milieu in which these books were first perused was the wonderfully creative Gonzaga court at Mantua. Pontevico engaged in poetry there as a member of the Accademia degli Invaghiti, enjoying the satisfaction of seeing his verse chosen for the prestigious anthology published by Ruscelli in Venice – a distinction which continued for almost two centuries through several Italian verse florilegia. His library and his passion for collecting manuscripts and books were to intrigue intellectuals for a whole century: in 1637, Nicolas-Claude Fabri de Peiresc, who had treasured a list of Pontevico's books for decades, wrote to Galileo asking whether he knew anything about the Pontevico library, 'exceedingly curious to discover rare books and manuscripts' (*trans.* see Galileo, *Opere* XVII (Florence, 1966), letter 3437).

By 1587 the books had changed hands and were in the possession another member of the Gonzaga court who had shared literary platforms with Pontevico, the prolific writer and prominent theologian, mathematician, geographer, antiquary, historian, and poet Bernardino Baldi (1533–1617). Baldi served as tutor to Ferrante Gonzaga, from whom he received the rich abbey of Guastalla, where he remained as abbot for twenty-five years before returning to his native Urbino and serving as the Duke's envoy to Venice. For more than twelve years he worked on the biographies of more than two hundred mathematicians, becoming the first to write a biography of Copernicus in 1588. His manuscripts were edited and published posthumously, and his life of Copernicus enjoyed a renaissance in interest when, in the 1970s, a scholar hypothesised Baldi's access to direct information not known to Rheticus; this thesis has been since strongly contested (see B. Biliński, *La vita di Copernico di Bernardino Baldi dell'anno 1588 alla luce dei ritrovati manoscritti delle Vite de matematici* (Turin, 1973)).

The volumes were later owned by the Italian chemist, mathematician, and philosopher Sebastiano Purgotti (1799–1879).



The collection comprises:

CATULLUS, TIBULLUS, and PROPERTIUS. [Opera:] His accesserunt Corn. Galli fragmenta. Lyons, Sébastien Gryphe, 1548.

16mo, pp. 336; woodcut Gryphe device to title; some light foxing; contemporary French olive morocco, minor restorations to spine, lacking free endpapers; occasional marginalia likely in Pontevico's hand, inviting comparisons with other authors, including one mention of Ficino. Baudrier VIII, 220; USTC 149939.

CURTIUS Rufus, Quintus. De rebus gestis Alexandri Magni Macedonum regis historia, aucta nunc ac locupletata. Lyons, Sébastien Gryphe, 1548.

16mo, pp. 436, [28]; woodcut Gryphe device to title; some light foxing; contemporary French brown morocco, neatly rebacked; one or two small marginalia, some marginal ink marks. Baudrier VIII, 227; USTC 122979.

JUSTINUS, Marcus Junianus. Ex Trogi Pompeii historiis externis libri XXXXIII. De vita et moribus Romanorum Imperatorum epitome. Lyons, Sébastien Gryphe, 1548.

16mo, pp. 418, [46]; woodcut Gryphe device to title; first quire somewhat soiled and faded, some light foxing and spotting; contemporary brown morocco relaid over sympathetic calf; a few marginalia likely in Pontevico's hand, some ink marks in the margins. Baudrier VIII, 223; USTC 150026.

LIVY. Decadis quintae libri quinque. Lyons, Sébastien Gryphe, 1548. [bound with:]

FLORUS, Lucius. Decadum XIII Titi Livii Patavini epitome. Lyons, Sébastien Gryphe, 1548.

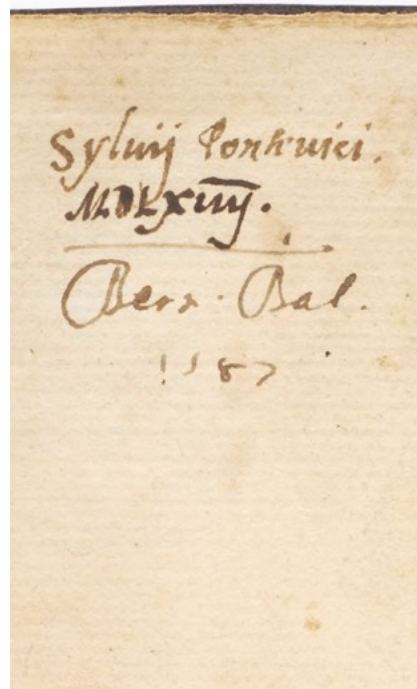
Two works in one volume, 16mo, pp. 296, [8]; 118, [2 (blank)]; woodcut Gryphe device to titles; some light foxing and spotting; contemporary olive morocco; occasional marginalia likely in Pontevico's hand. 1: USTC 157783. 2: Baudrier VIII, 228; USTC 150000.

VIDA, Marco Girolamo. Opera quorum catalogum sequens pagella continent. Lyons, Sébastien Gryphe, 1547.

16mo, pp. 359, [1], without the last two blanks; woodcut Gryphe device to title; lower margin of title-page excised, some light foxing and spotting; contemporary brown morocco, neatly rebacked. USTC 149844.

JUVENCUS, Gaius Vettius Aquilinus. Sacra poesis. Summa cura et diligentia recognita et collata. Lyons, Jean de Tournes, 1553.

16mo, pp. 316, [4 (including blanks)]; woodcut device on title; some light foxing and spotting; contemporary brown morocco, neatly rebacked. USTC 151380.



HORSE WHISPERING

60. RAREY, John Solomon. The modern Art of Taming wild Horses. *Columbus, Ohio State Journal Company, 1857.*

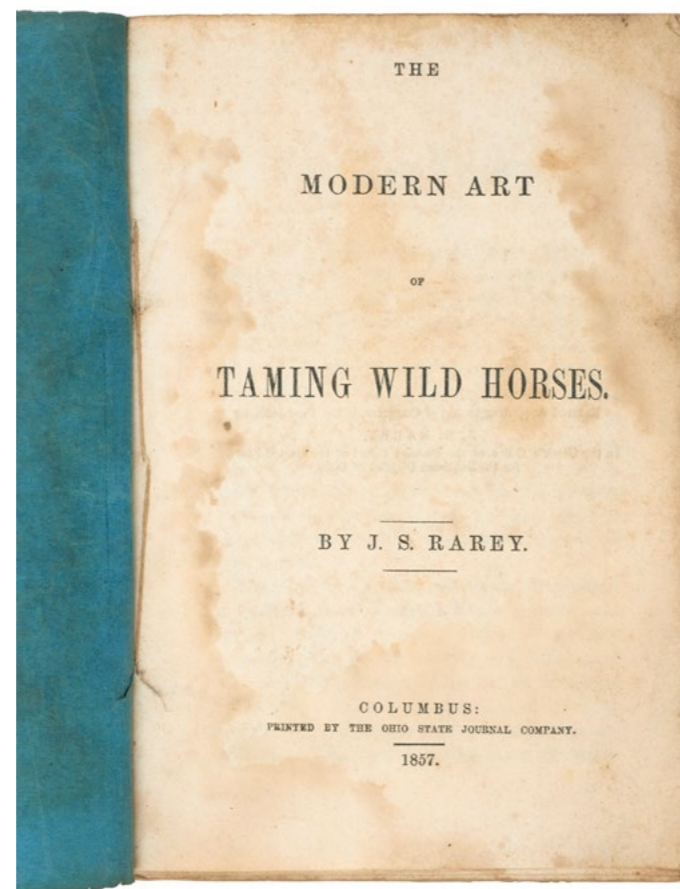
8vo, pp. 62, [2 (blank)]; a little light foxing, 2 small paper-flaws to f. 3; a very good copy, stab-sewn in publisher's blue printed paper wrappers; wrappers chipped and dust-stained.

\$1200

Rare early edition of Rarey's method of taming wild horses. The technique of John Solomon Rarey (1827 – 1866) was first published circa 1855 and immediately reappeared in Ohio towns, most often pirated and printed in short runs. His reputation for calming ferocious horses spread quickly, and by 1858 reached the United Kingdom, where his work was published by Routledge and he was invited to tame a horse for Queen Victoria.

There are three Columbus editions dated 1857, with variously 42, 54, and 62 pages. Of the present we can locate a single copy, at the American Antiquarian Society.

Cf. Dingley 520 (1858 London edition); not in Mellon.



JESUIT-COMMISSIONED LIVES OF TWO NEW SAINTS

61. RIBADENEIRA, Pedro de. Vita del P. S. Ignatio Loiolá fondatore della religione della Compagnia di Giesù ... Descritta già 20 anni sono in lingua Spagnuola del P. Pietro Ribadeneyra. Et hora di nuovo trasportata nella nostra Italiana da una persona divota a comune utilità ad istanza di Gio. Battista Bidelli libraro di questa città ... *Milan, Giovanni Battista Bidelli, 1622.*

[Bound with:]

ANGELO DI GIESÙ MARIA. Breve relatione della vita, miracoli, et canonizatione della gloriosa verg. S. Teresa di Giesù fondatrice de' Carmelitani Scalzi ... Data in luce per ordine del M. R. P. Fr. Angelo di Giesù Maria ... *Milan, Giovanni Battista Bidelli, 1622.*

2 works in 1 vol., 8vo, pp. [4], 113, [3 (blank)]; 43, [1]; woodcut Jesuit devices to titles, initials; a little light foxing; very good in contemporary limp vellum, title in ink at head of spine; a few small marks, tear to rear pastedown.

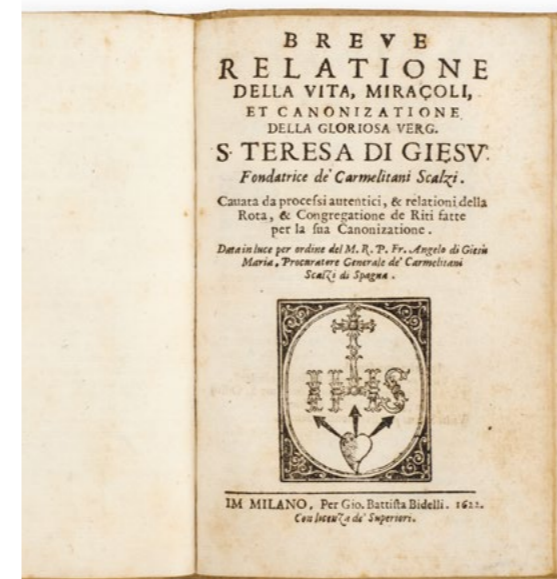
\$2275

Very rare, Jesuit-commissioned editions of biographies of the lives of two of the major mystical figures of the Counter-Reformation, Ignatius of Loyola, founder of the Jesuit Order, and of Teresa of Ávila, Carmelite nun and mystic, published in Milan by Giovanni Battista Bidelli in the year of their canonisation.

The life of the Spanish nun Teresa of Ávila of Jesus by Angelo di Giesù Maria (1578–1625) appeared in 1622 in three editions issued simultaneously at Milan, Rome, and Venice, all of which are extremely rare outside of Italy. 'St Teresa's importance is twofold. Her work in reforming the Carmelite Order has survived in the great number of Discalced houses which venerate her as their foundress. She was a woman of strong character, shrewdness, and great practical ability. As a spiritual writer her influence was epoch-making, because she was the first to point to the existence of states of prayer intermediate between discursive meditation and ecstasy ... and to give a scientific description of the entire life of prayer from meditation to the so-called mystic marriage' (*Oxford Dictionary of the Christian Church*). This Milanese edition is the only one commissioned by the Jesuits, as proven by the presence of their device on the title instead of Bidelli's usual device (a cat with a mouse in its mouth).

1. USTC 4001229; **no copies traced in the UK, OCLC records only 2 in the US (University of Illinois, University of Pennsylvania).**

2. USTC 4002837; **no copies traced in the UK or US.** Of the other 1622 editions, we find no copies of the Rome edition in either US or UK, and a single copy of the Venice edition in the US, at the Carmelitana Collection in Washington, D.C.

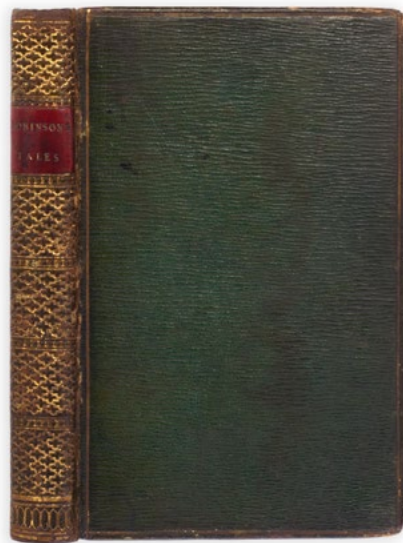


POEMS BY A LEADING SHAKESPEAREAN ACTRESS

62. ROBINSON, Mrs. Mary (Darby). *Lyrical Tales ...* London, T. N. Longman and O. Rees, 1800.

Small 8vo, pp. [4], 218, [2, advertisement leaf]; a portrait is found in some copies, but is not required and was never present here; a few spots and stains but a very good copy, in handsome contemporary green straight-green morocco, spine gilt to a lattice design, red morocco label, gilt edges, marbled endpapers (trace of old bookplate removed).

\$1600



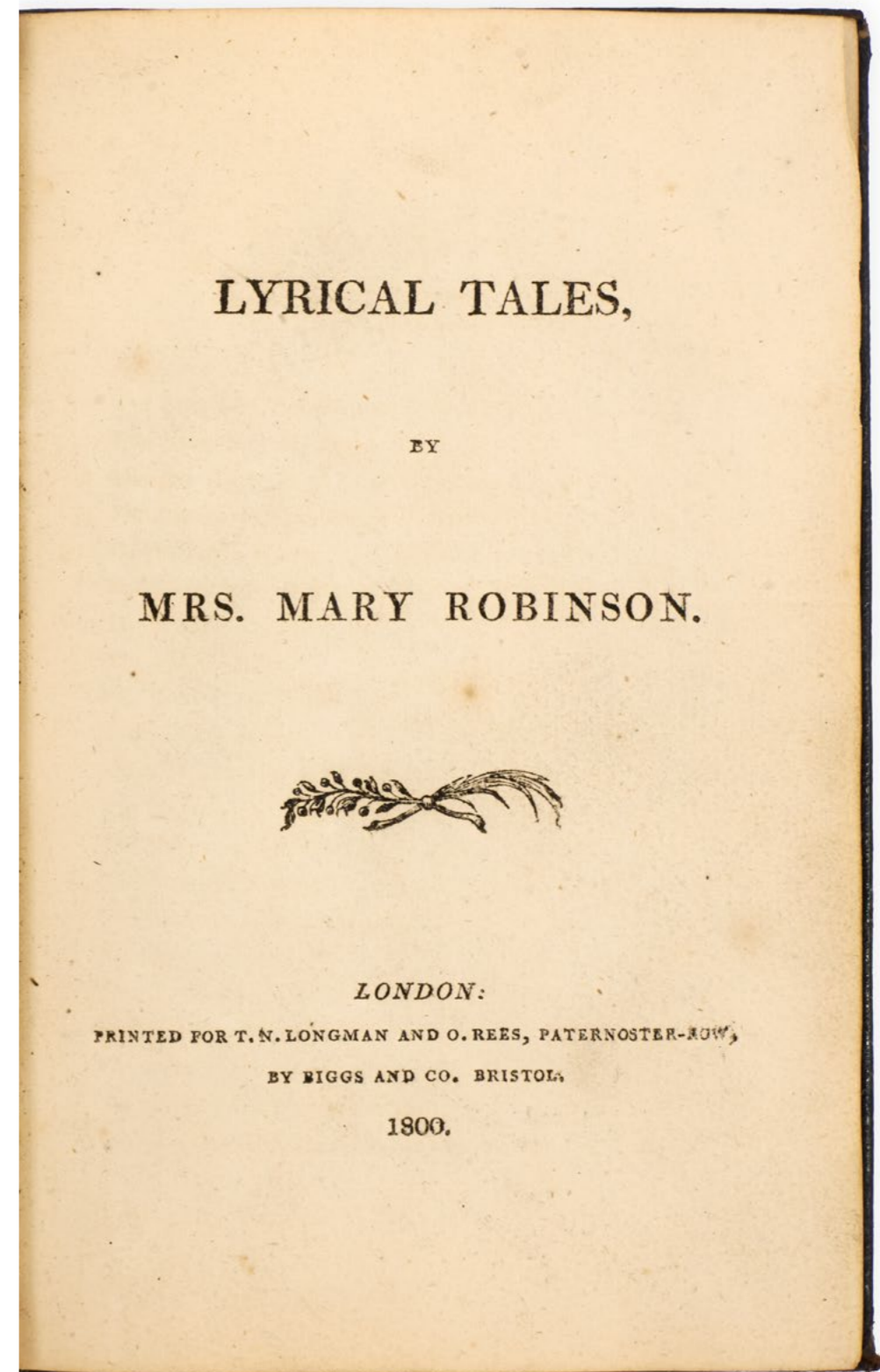
First edition, a revisionary response to *Lyrical Ballads* (1798) by the actress turned royal mistress turned author, Mary 'Perdita' Robinson, published only eight days before her death.

When Mary Robinson, the 'English Sappho', published her *Lyrical Tales* in December 1800, she was at the end of a long career and far more famous than Wordsworth or Coleridge – a product of her *demimondaine* reputation and her best-selling, and often strongly feminist, fiction. Since 1797 she had been in contact with Coleridge, a fellow writer on the *Morning Post*, and had come to feel increasingly drawn to the Lake Poets, both politically and aesthetically. The title of her *Lyrical Tales* clearly alludes to *Lyrical Ballads*, and also to Southey, whose own 'lyrical tales' have a visible influence. The opening poem, 'All Alone', is particularly notable, a reinterpretation of 'We are Seven' and 'The Thorn'.

Robinson had been the leading Shakespearean actress of her day, and (briefly) mistress of the Prince of Wales, before a miscarriage left her crippled and she took to laudanum and literature. 'A singularly brave writer' (Jonathan Wordsworth), she became a close friend of Mary Wollstonecraft, and Coleridge was a fervent admirer. When he heard of Robinson's final illness he was so upset that he consulted Humphry Davy about her condition and sent suggestions for medication, together with an early draft of 'Kubla Khan' and a poem to her entitled 'A Stranger Minstrel' (Wise, II, 69). Her response, 'Mrs. Robinson to the poet Colridge' [*sic*], published in volume IV of her posthumous *Memoirs*, 1801, contained the first extracts of 'Kubla Khan' to appear in print. Her early death at forty-three deprived English Romanticism of what may have become a major voice.

As *Lyrical Tales* were preparing for press, so was the expanded second edition of *Lyrical Ballads*, also printed for Longman by Biggs in Bristol. Wordsworth was concerned by the similarity of title and wanted to rename the volumes *Poems*; in the event the *Lyrical Ballads* were not published until late January 1801 despite the date on the title-page. Robinson's reputation was useful to the Lake Poets, a fact of which Longman was well aware: the advertisements at the end of *Lyrical Tales* list Southey's *Poems*, the two-volume *Annual Anthology* (Coleridge had requested Robinson's inclusion), the as-yet unpublished second edition of *Lyrical Ballads*, Coleridge's *Poems* 1797, etc.

Jackson, *Romantic poetry by women*, p. 278; Johnson, *Provincial poetry*, 770. Ashley J. Cross, 'From Lyrical Ballads to Lyrical Tales: Mary Robinson's Reputation and the Problem of Literary Debt', *Studies in Romanticism* 40: 4 (2001); Jonathan Wordsworth, *Ancestral Voices: Fifty books from the Romantic Period* (1991).



PRAYERBOOK BY A GAMBLING HOUSE HOSTESS – PRINTED AT THE LOUVRE

63. [SAVOY-CARIGNAN, Maria Vittoria Francesca, *Princess of.*] Recueil de prières et de pratiques très utiles pour se conduire à Dieu dans tous les exercices de la vie chrétienne. Avec l'ordinaire de la Messe, l'Office de la Ste. Vierge, l'Office des morts, les vêpres du dimanche et du St. Sacrement. Et les Petits Offices de la Conception, du St. Sacrement et de St. Joseph. [Paris, Imprimerie Royale], 1735.

4to, pp. [ii, blank], [2], 489 (i.e. 493, with 4 pp. of litanies bound after p. 8), [3]; title within elaborate typographic frame enclosing the Savoy crest at head, typographic headpieces and woodcut tailpieces; sporadic light spotting, lightly toned (as usual), but overall a beautiful copy; bound in contemporary Jansenist brown morocco, spine in compartments with red morocco lettering piece in one, gilt floral brocade endpapers, edges gilt over marbling, three green silk markers, boards slightly spotted; long contemporary manuscript additions to pp. 413, 415, and 416; contemporary ownership inscription of count Nicolas de La Roche-Aymon to title and verso of rear free endpaper; nineteenth-century bookplate of Jean Buffet to front pastedown, nineteenth-century visiting card of Mr et Mme Aimé Buffet, with manuscript bibliographical note to verso, loosely inserted.

\$3600

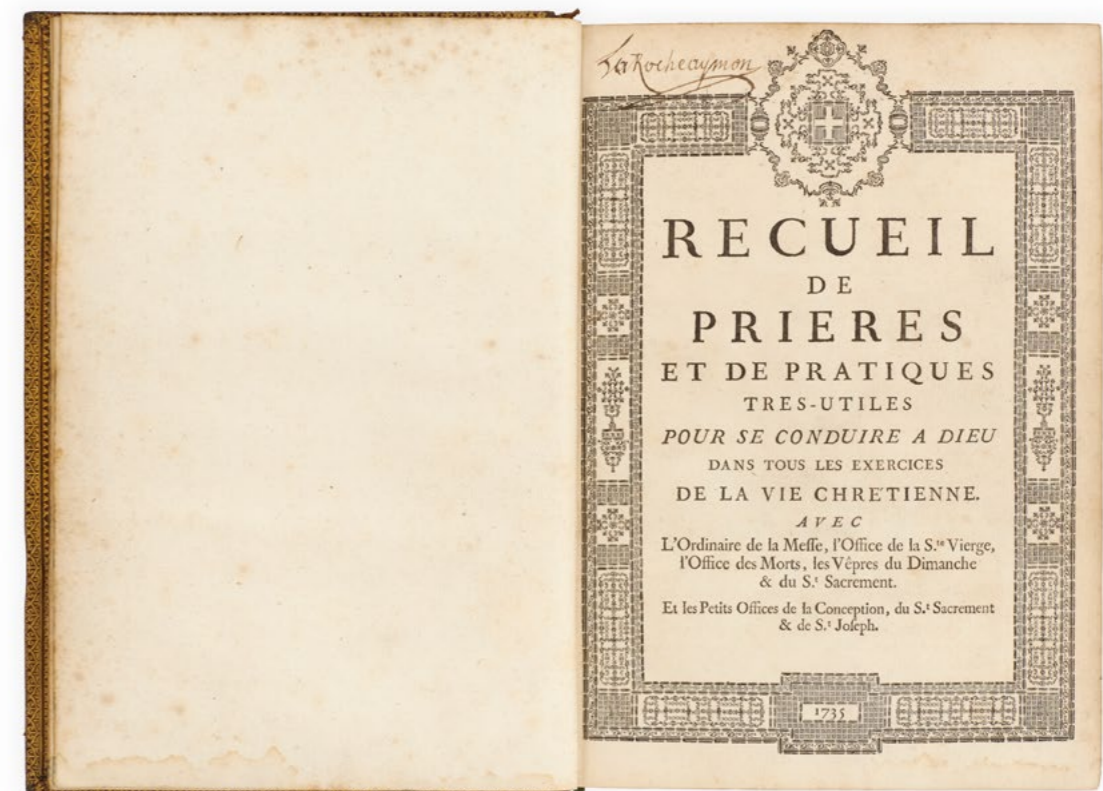
First and only edition of this rare prayerbook, compiled by the notorious gambling house hostess and spy Maria Vittoria Francesca of Savoy-Carignan (1690–1766), elegantly printed in a very limited number at the royal press set up at the Louvre.

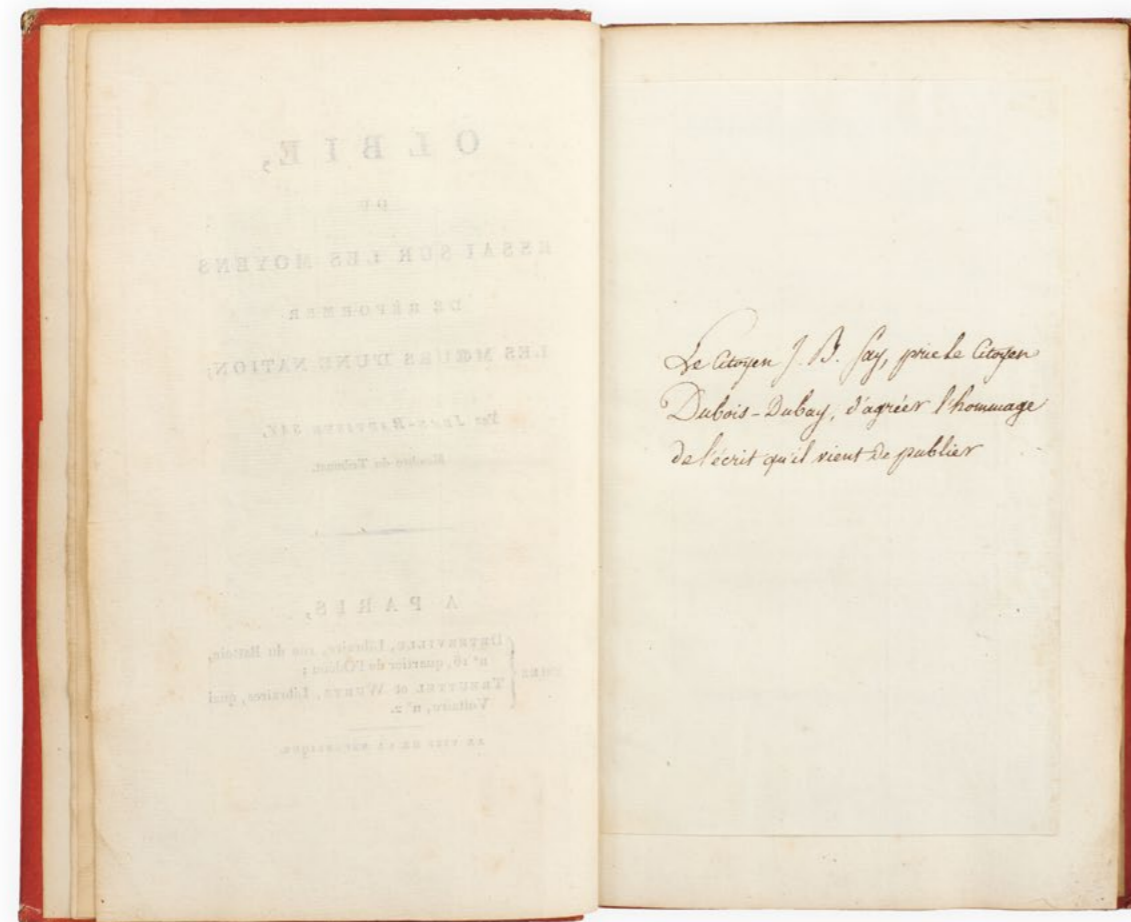
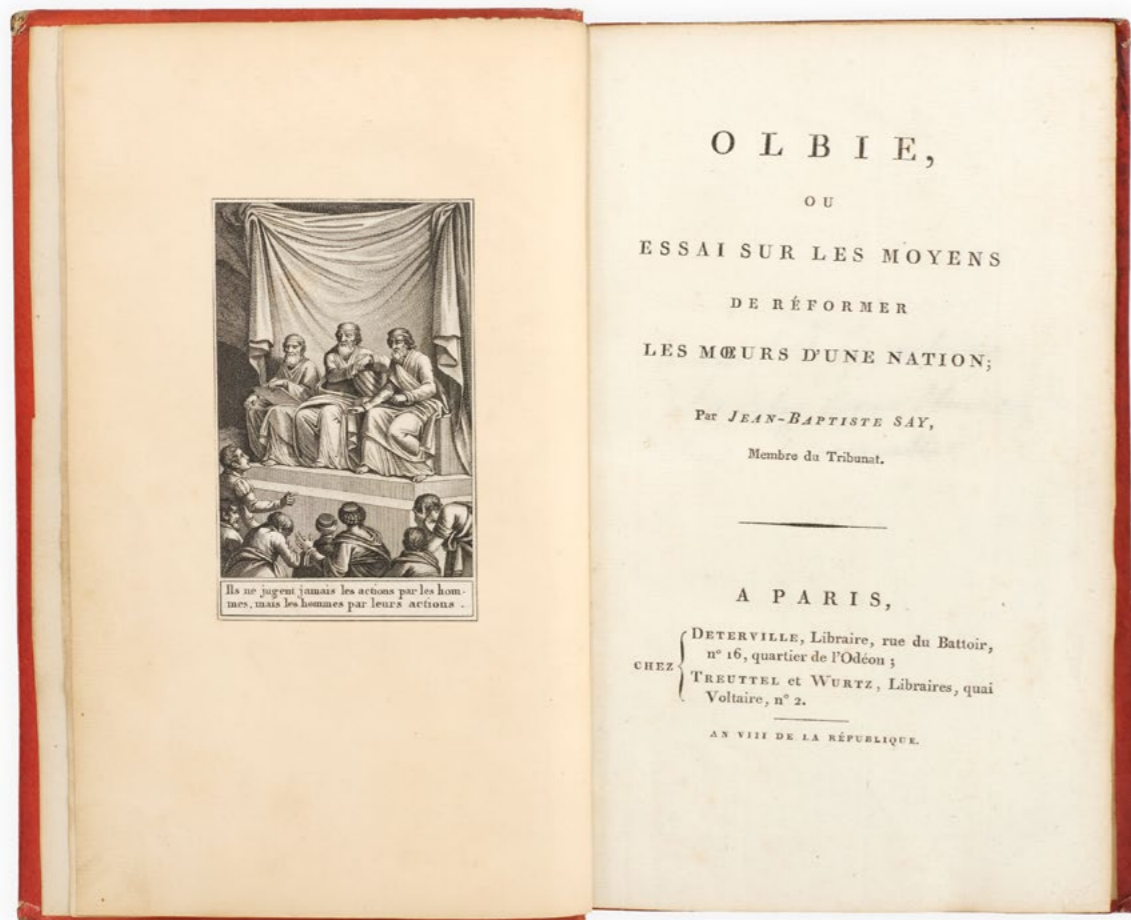
The daughter of Victor Amadeus II, King of Sardinia and his favourite mistress, Jeanne Baptiste d'Albert de Luynes, Maria Vittoria Francesca was later legitimated by her father and married to prince Victor Amadeus of Savoy-Carignan. Oppressed by the debts racked up by her husband, the couple escaped to Paris in 1718, taking up residence at the Hôtel de Soissons, which they soon turned into one of the most notorious gambling houses in the French capital. The couple led a scandalous lifestyle, with Maria Vittoria forging close relationships with various powerful men, particularly Cardinal Fleury and Louis Henri, Duke of Bourbon, reporting intelligence to her father while her husband continued to amass large debts. Following the death of her husband in 1740, Maria Vittoria led a more quiet and retiring widowhood and succeeded in marrying off her only surviving daughter, Princess Anna Teresa of Savoy-Carignan, to the widowed Charles de Rohan, Prince of Soubise, one of the most celebrated French book collectors of his time.

Even before Louis XIV moved the Court from the Louvre to Versailles in 1682, the Louvre had long been a hub of artistic, creative, and intellectual energy in Paris; the first printing workshop had appeared in the Louvre in the 1620s, and the Imprimerie Royale was established there in 1640 by Cardinal Richelieu. Artists and artisans of all trades – from watchmakers to history painters – were given lodgings and studio space in the same wings and corridors that accommodated cultural organs like the Menus Plaisirs du Roi (responsible for state festivities and spectacles), the royal printing press, and the royal academies (Painting and Sculpture, Architecture, Inscriptions, Science, and the Académie Française). As the palace expanded over the next two centuries, the Louvre complex (the building and surrounding streets) came to be dominated by this growing community of artists, artisans, men of letters, and their aristocratic patrons, living and working together.

We find only two copies outside France, at the University of Dayton in the US, and the University of Sydney in Australia. No copies recorded on Library Hub.

Bernard, *Histoire de l'imprimerie royale du Louvre* (1867), p. 175; Conlon, *Le siècle des Lumières*, 35, 323.





PRESENTATION COPY OF A RARE UTOPIA

64. SAY, Jean-Baptiste. *Olbie, ou Essai sur les moyens de réformer les mœurs d'une nation.* Paris, Deterville and Treuttel & Wurtz, 'an VIII de la République' [1799–1800].

[bound with:]

[ANON.] *Principes politiques*, par F. M. S***. Paris, Magimel, Anselin et Pochard, Décembre 1818.

Two works in one volume, 8vo, pp. xi, [1], 132; [2 blank]; [2], 28; Say: with an extra leaf inserted after the half-title, bearing an engraved vignette showing a trial scene with a caption; fine copies, clean and crisp, uncut in the original orange boards, flat spine filleted in gilt with a contrasting gilt lettering-piece; some loss to orange paper at upper joint and foot of spine, label slightly chipped, some rubbing to covers and extremities; authorial dedication inscription to Mr. Dubois Du Bais on an extra leaf inserted after the first title-page, later inscription by one of Dubois Du Bais's descendants in red ink on the front free endpaper.

\$6500

Presentation copy of the rare first edition of Say's utopia, written in response to a competition organised by the Académie des Sciences Morales et Politiques on the question: 'Quelles sont les institutions capables de fonder la morale chez un peuple?'. Say treats the question from an economic viewpoint, and this work can, in some ways, be seen as a preface to his *Traité d'économie politique* of 1803.

With *Olbie*, 'Say instaurait un ordre nouveau sur les ruines de la monarchie absolue, ordre basé sur la raison: "Ainsi le premier livre de morale fut-il, pour les Olbiens, un bon traité d'économie politique." En *Olbie*, les femmes ont des emplois réservés à leurs capacités, les ouvriers des caisses de prévoyance. Enfin, l'oisiveté est stigmatisée, ainsi que les vices: "Il en coûte plus pour nourrir un vice que pour élever deux enfants", lit-on dans les bâtiments publics' (Versins, *Encyclopédie de l'utopie et de la science fiction*, p. 798).

The work bound after Say's is an exceedingly rare item, of which one copy only is recorded in OCLC (BnF): a work of political philosophy which places the notion of force/strength at the centre of its examination of governments. The unidentified author sees the dynamics between government and oppositions in terms of physics: if the two opposing forces are equal, inertia is the result. This inertia is what blights many European governments, he claims. Public opinion is the resulting figure of the sum of individual minds. Any governing body ought to – first and foremost – count its heads. The author goes on advising states on how to deal with public opposition to taxation when seen as too high. His definition of a working and modern state, which he sees as a democracy, consists of 'citizens all equal before the law; a monarch or head who is elected and temporary; a chamber of representatives re-nominated at regular intervals' (trans. from pp. 18–19).

The recipient of this copy, Louis-Thibault Dubois Du Bais (1743–1834), was a politician from Calvados. In 1799 he was elected as a member of the Sénat conservateur, remaining in post through to 1814.

Say: Einaudi 5117; INED 4109; Kress B.4266; Negley 1002; not in Goldsmiths'; I. OCLC records only six locations in North America, at Columbia, Yale, Harvard, Virginia Tech, Berkeley, and the Hagley Museum; II. OCLC records only one copy, at the BnF.

THE SINGING MUSE

65. [SCHOLZE, Johann Sigismund.] Sperontes singende Muse an der Pleisse in 2 mahl 50 Oden, der neuesten und besten musicalische Stücke mit den darzu gehörigen Melodien zu beliebter Clavier-Übung und Gemüths-Ergötzung nebst einem Anhang aus J. J. Günthers Gedichter. Leipzig, auf kosten der lustigen Gesellschaft [Breitkopf], 1741.

[Bound with:]

—. Sperontes singende Muse an der Pleisse, erste Forsetzung, in 2 mahl 25 Oden ... Leipzig, [Breitkopf,] 1742.

Two parts bound together, 4to, pp. [4], '68' [i.e. 76], [24], with an engraved title-page and folding double-page frontispiece (a view of Leipzig re-used from the first edition of 1736); [2], '50' [i.e. 52], [2 (index)], with an engraved title-page; each song with engraved music at the head and letterpress verse below (songs 69–102 in the first work are printed without music); woodcut head- and tailpieces, woodcut vignettes or initials (in 1742 the initials are made of printer's tools); a fine copy in contemporary speckled sheep, covers and spine ruled in blind.

\$5850

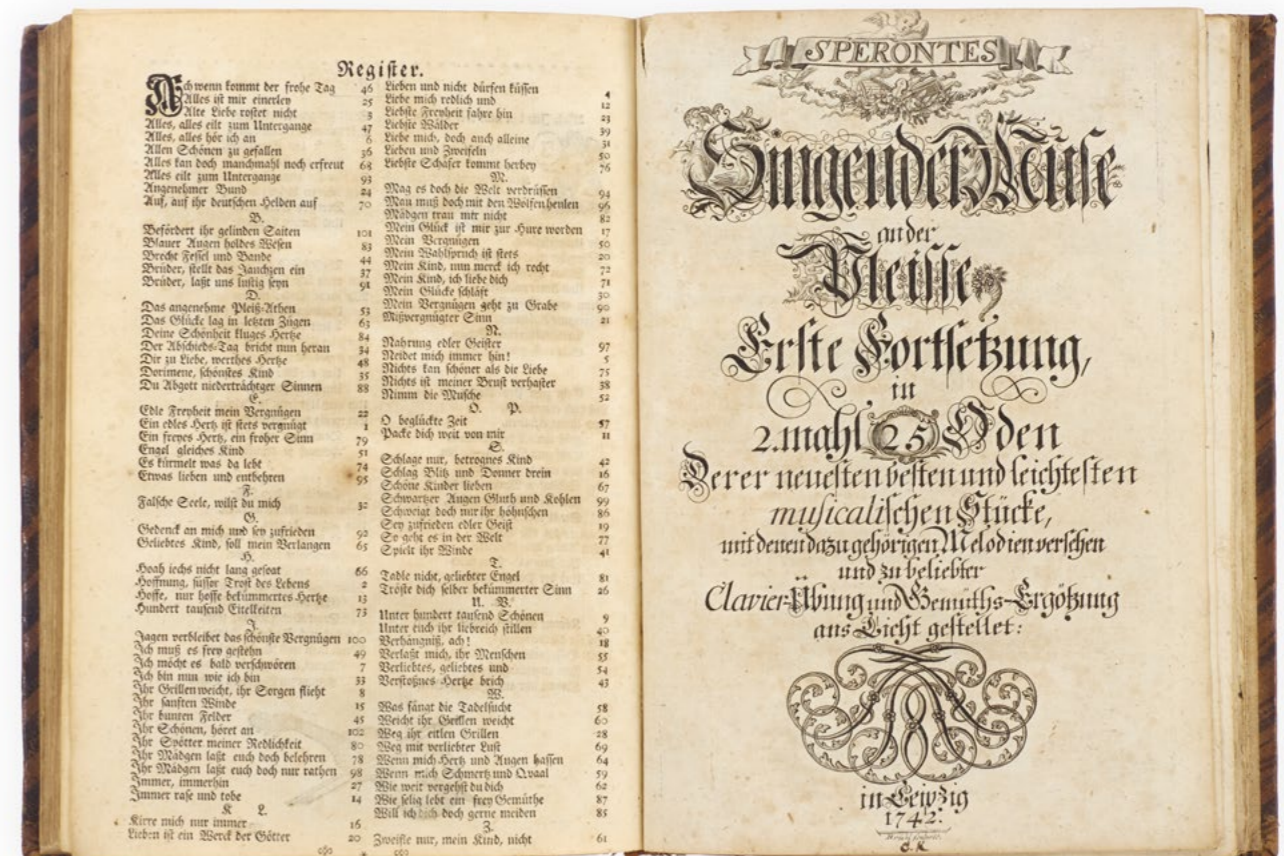
Second edition of the first part, first edition of the second part – a hugely influential collection of German songs that laid the groundwork for the Romantic *Lied*. 'Its engraved titles, imprinted notes and numerous charming woodcut vignettes make this **one of the age's most delightful creations of book art**' (Mannheimer cat. 5, 1398). Two further parts appeared in 1743 and 1745.

'Sperontes' was only identified in the nineteenth-century as Johann Sigismund Scholze (1705–1750), of Leipzig, a poet and anthologist in the circle of Gottsched. 'Sperontes's most significant work is the *Singende Muse an der Pleisse*, a collection of poems set as strophic songs to adaptations of the "newest and best music compositions" ... The initial publication of 1736, containing 100 poems (and 68 compositions), proved to be so popular that it was followed by three further sets with 50 numbers each' (Grove online).

'The *Singende Muse* clearly fulfilled a need among the emerging German middle classes. The deliberately unpretentious poetry affirmed their values and sympathetically depicted their everyday activities. The texts extol variously the virtues of patience, constancy, love, friendship, moderation and hope, and recount the delights of country and city life, the seasons, billiards, keyboard and card playing, tobacco, coffee and tea ... The music of the *Singende Muse* consists overwhelmingly of popular pre-existing instrumental and vocal compositions to which Sperontes invented his verses ... For the most part Sperontes seems to have drawn on French, but also on English, German and Italian, musical sources.' In the first collection **No. 33 'Ich bin nun, wie ich bin'**, and **No. 48 'Dir di Liebe, werthes Hertze'** are ascribed to **J.S. Bach (BWV Anh. 40 and 41)**.

'The remarkable success of Sperontes's anthology initiated almost immediately a powerful resurgence of song production which was to continue throughout the century, forming the matrix for the lieder masterpieces of the 19th-century Romantics' (*ibid.*).

RISM II, p. 372; Hirsch III, 1078; Hayn/G. IV, 128 ('Enormously rare!').



THE INFINITE MONKEY STAGE? MONKEYING ABOUT WITH SHAKESPEARE?

66. [SHAKESPEARE.] Par permission de monsieur le maire. Spectacle extraordinaire et pour la première et unique fois en cette ville. Les artistes sous la direction de M. Frédérick Lemetheyer ... donneront aujourd'hui Jeudi 19 Décembre 1816 ... un representation de Roméo et Juliette, opéra en trois actes, à grand spectacle, de Ségur jeune et Steibelt [sic]. Le spectacle sera terminé par l'Academie des Singes Savan[t]s, dansant[s] sur la corde roide et voltigeant sur la corde lâche ... Calais, 1816.

Folio playbill, the text within a broad woodcut border, the upper half comprising two commedia dell'arte figures and a decorative headpiece (cropped), the lower half with 11 vignette scenes of the performing monkeys; some wear to edges; manuscript corrections in eight places.

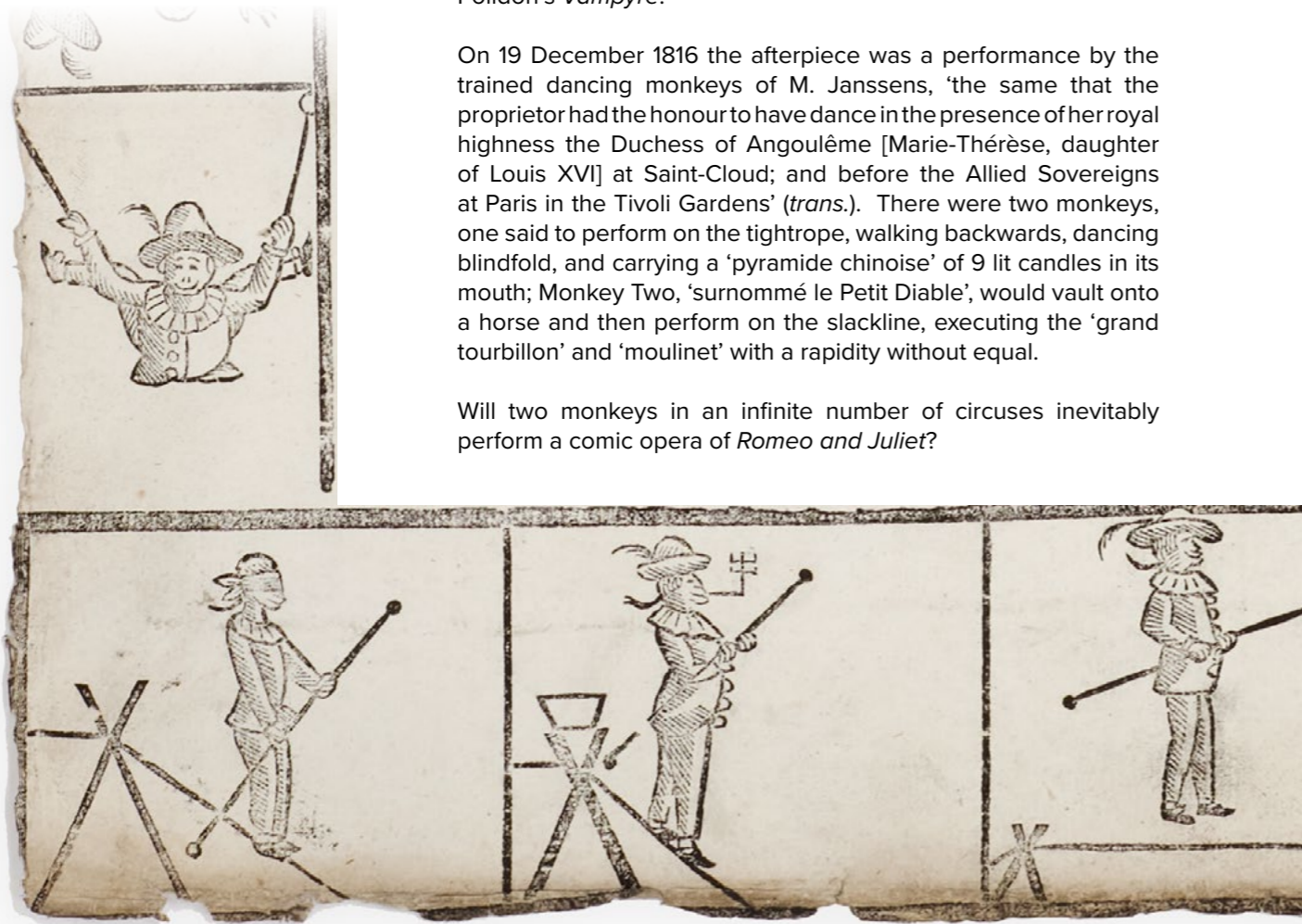
\$2100

A delightful unrecorded illustrated playbill, evidently a proof copy, with typographical errors corrected in manuscript, for a performance of the Shakespearean opéra comique *Roméo et Juliette* by Segur and Stiebelt, followed by an afterpiece of acrobatic monkeys.

Roméo et Juliette premiered in Paris in 1793 and was incredibly successful, still regularly performed 30 years later. This staging was directed by Frédéric Lemetheyer, who led the resident company of the Spectacle de Calais; he was later notable for directing *Le Vampire* (1820) – the stage adaptation by Nodier of Polidori's *Vampyre*.

On 19 December 1816 the afterpiece was a performance by the trained dancing monkeys of M. Janssens, 'the same that the proprietor had the honour to have dance in the presence of her royal highness the Duchess of Angoulême [Marie-Thérèse, daughter of Louis XVI] at Saint-Cloud; and before the Allied Sovereigns at Paris in the Tivoli Gardens' (*trans.*). There were two monkeys, one said to perform on the tightrope, walking backwards, dancing blindfold, and carrying a 'pyramide chinoise' of 9 lit candles in its mouth; Monkey Two, 'surnommé le Petit Diable', would vault onto a horse and then perform on the slackline, executing the 'grand tourbillon' and 'moulinet' with a rapidity without equal.

Will two monkeys in an infinite number of circuses inevitably perform a comic opera of *Romeo and Juliet*?



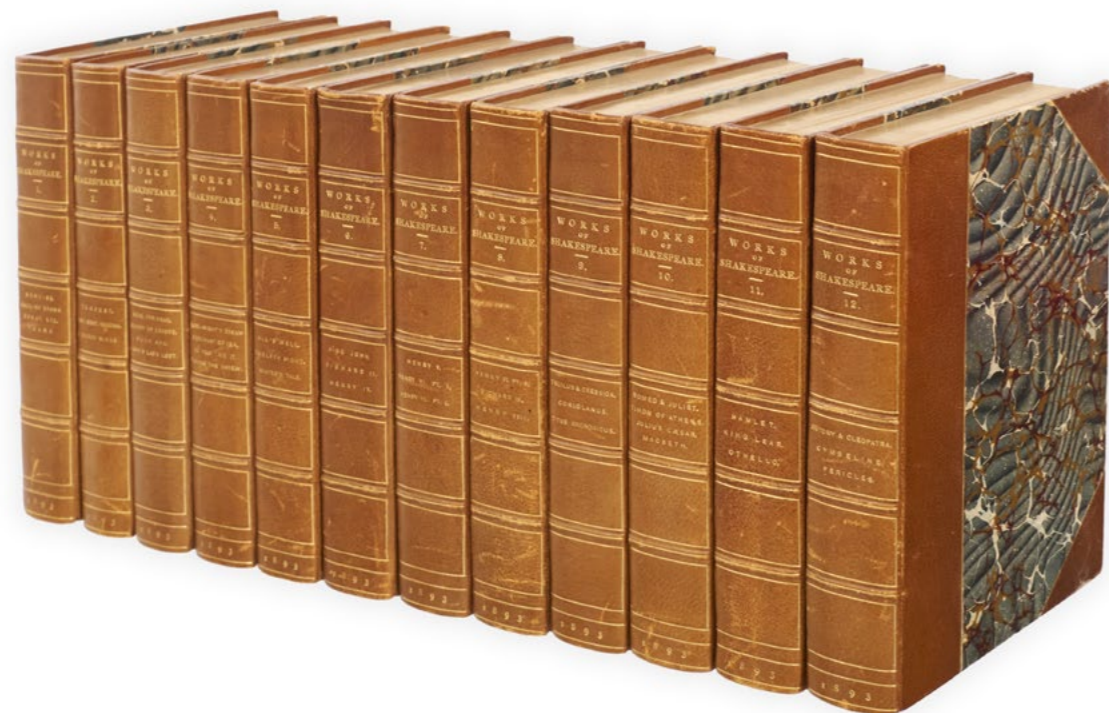
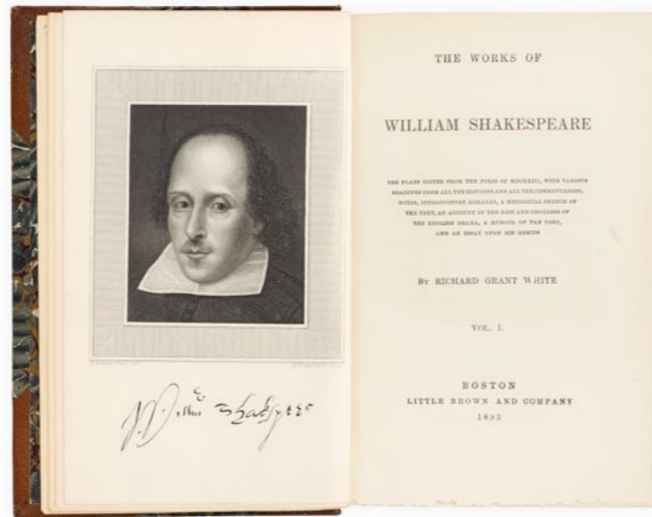
THE BARD IN BOSTON

67. SHAKESPEARE, William; Richard Grant WHITE, editor. The Works of William Shakespeare. The Plays edited from the Folio of MDCXXIII, with various Readings from all the Editions and all the Commentators, Notes, introductory Remarks, a historical Sketch of the Text, an Account of the Rise and Progress of the English Drama, a Memoir of the Poet, and an Essay upon his Genius. Boston, Little Brown & Company, 1893.

Twelve vols, 8vo, with frontispiece portrait to vol. I; preliminary matter of the First Folio printed in facsimile; an attractive set in contemporary half brown morocco with marbled sides, spines gilt in compartments and lettered directly in gilt, top-edges gilt, others trimmed but partially unopened, marbled endpapers; a little rubbed at extremities with a few minor scuffs, but an attractive set nonetheless.

\$650

An attractive Boston-printed edition of the complete works of Shakespeare, edited by the prominent American Shakespearean scholar Richard Grant White (1922–1885).

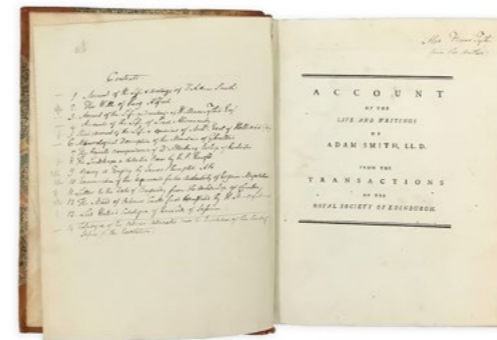


THE FIRST BIOGRAPHY OF ADAM SMITH

68. [SMITH, Adam.] [STEWART, Dugald.] Account of the life and writings of Adam Smith, LL.D. From the Transactions of the Royal Society of Edinburgh. [Edinburgh? N.p. 1794?].

4to, pp. 85, [1 (blank)]; half-title somewhat dust-stained, small marginal hole to this and one other leaf, occasional marginalia and underlining; a crisp clear copy bound into a quarto nonce collection (see below) in half calf with marbled boards, red morocco lettering-piece, boards a little rubbed, joints cracking but cords still strong, extremities worn; ownership inscription on half title (see below); a sound copy.

\$4875



First separate edition of the first Life of Adam Smith, one of only a handful of copies that were printed for limited private issue.

A year later, it was incorporated into the *Essays on Philosophical Subjects*, and later in editions of the *Wealth of Nations*. Stewart (1753–1828) read the paper before the Royal Society of Edinburgh in two sessions, 21 January and 18 March 1793, and it then appeared in the Society's *Transactions* 3/1, 55–137. Stewart 'collected useful facts on Smith's life and background, and preserved otherwise unavailable materials, such as the extract from the 1755 paper presenting key ideas dating back to the Edinburgh lectures and anticipating *The Wealth of Nations*. He offers a shrewd commentary on that book, also on *The Theory of Moral Sentiments*, indicating how contemporaries read these works. Most helpfully he discerns their unity, finding in them a "particular sort of inquiry" further illustrated in the essays on the History of Astronomy and the First Formation of Languages' (Ross, *Life of Adam Smith*, p. 410f).

Provenance:

1. A nonce collection of fourteen separately printed pamphlets, several of which, including Stewart's *Life* of Smith, bear ownership inscriptions of Alexander Fraser Tytler (1747–1813), 'usually styled Lord Woodhouselee' (Chambers, p. 464). An annotated and numbered list of contents on the verso of front free endpaper is also in Tytler's hand. This collection is eclectic, entitled 'Miscellanies' by the lettering-piece on its spine, it was arguably compiled by Tytler. Tytler was a polymath who taught and published on history, translation and literature as well as law, which was his principle profession and in which he particularly excelled, acceding to the 'judiciary bench' in 1811 (Chambers, p. 466). The pamphlets herein reflect his varied interests and contain a biography of his father, William Tytler (1711–1792) and of his friend, Lord Abercromby. Dugald Stewart and another featured author, Henry Mackenzie are known to have been acquaintances of Tytler (Chambers, p. 464).

2. A later ownership inscription to front free endpaper and light pencil marginalia belong to Professor Douglas Grant (1922–1969).

A full list of the other contents is available on request.

BEARDSLEY, YEATS, SHAW

69. SYMONS, Arthur, editor. *The Savoy*. London, Leonard Smithers, 1896.

Nos. 1–8 (complete) in 3 vols, 4to, pp. [2], 170, [2], iv, 206; [3]-110, [3]-100, 92; [3]-100, [3]-96, [2], 101, [1]; with title-pages by Aubrey Beardsley and 88 plates in the text, including 30 by Beardsley, and, tipped in at the end of no. I, his 'large Christmas card' (often missing); apart from inevitable light foxing at either end of each volume, caused by the binding, and a little spotting here and there, a fine, bright set in the original royal blue cloth, the front covers blocked in gilt with Beardsley's elaborate design for the title-page for no. I, spines slightly darkened, corners a little bumped.

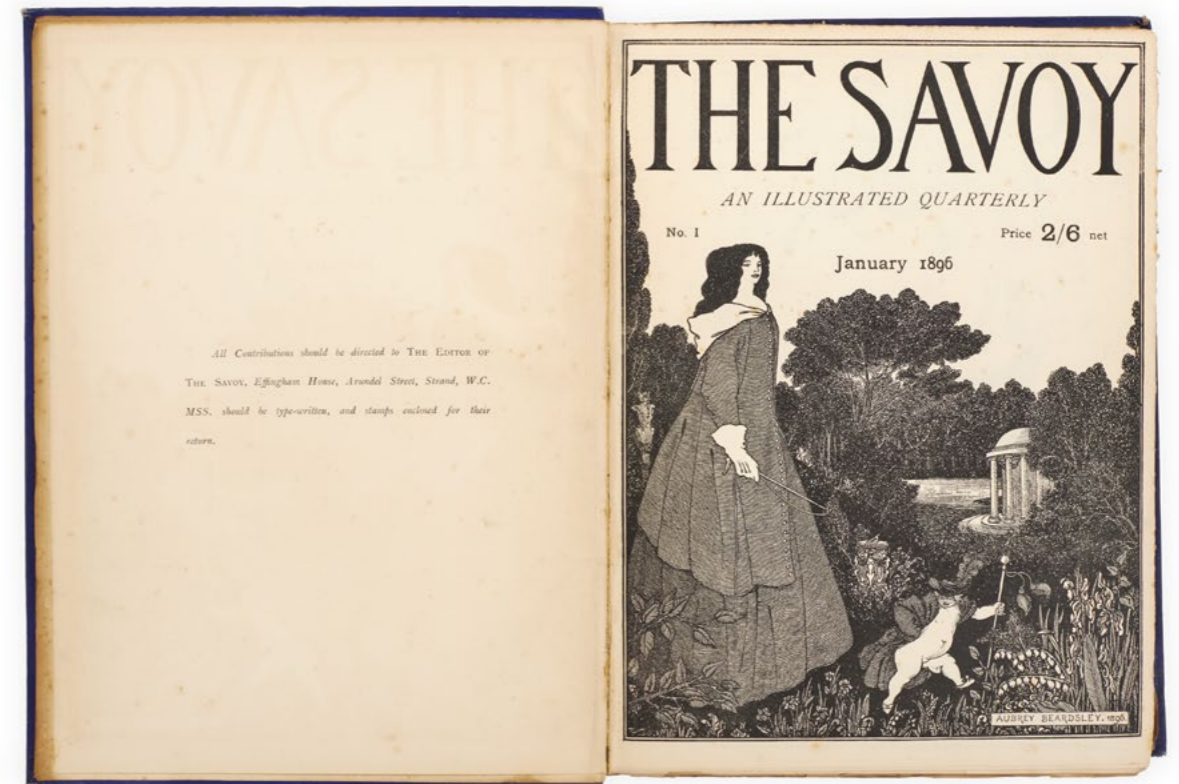
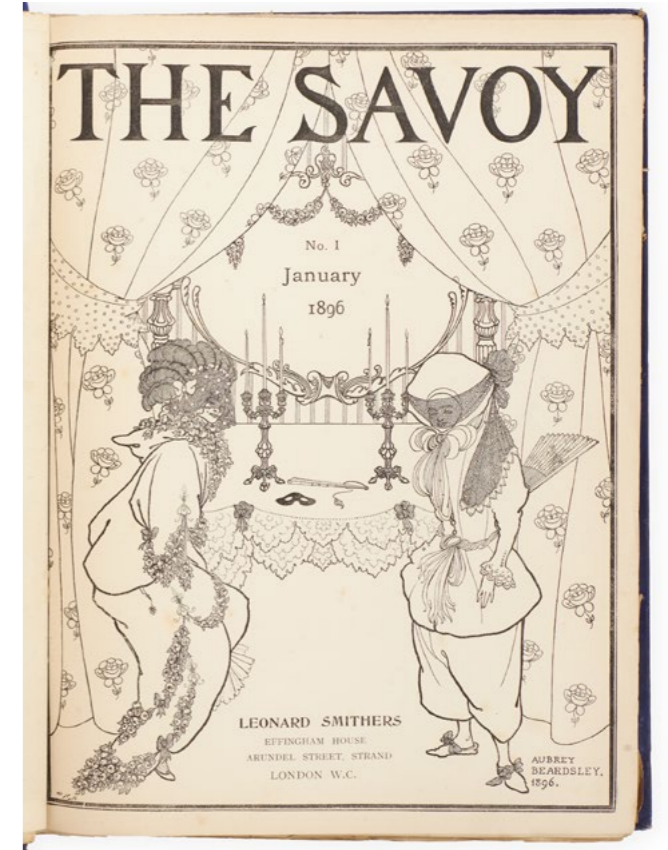
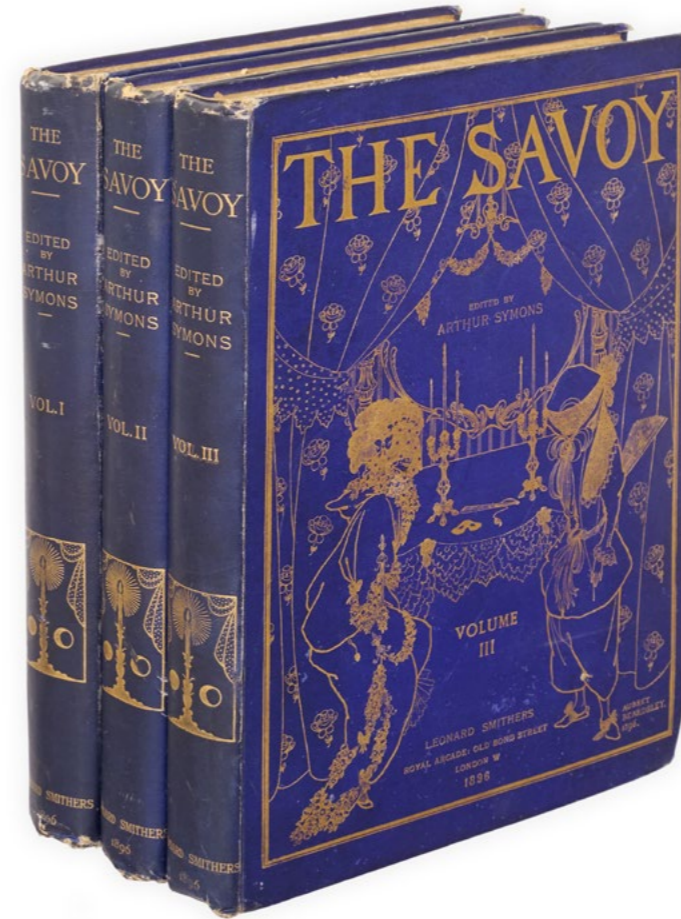
\$4000

First edition of this outstanding, though short-lived, avant-garde periodical, with contributions by Yeats (poems, and the three part essay on *William Blake and his Illustrations to the Divine Comedy*), Shaw, Conrad, Dowson, Havelock Ellis (on Nietzsche and Hardy), Lionel Johnson, Beerbohm, Beardsley (both as author and illustrator), and others.

Conceived as a rival to *The Yellow Book*, *The Savoy* 'stood boldly for the modern note without fear and without wavering of purpose ... It represents the most ambitious and, if not the most comprehensive, the most satisfying achievement of fin de siècle journalism in this country' (Holbrook Jackson, *The Nineties*). One of the Blake plates reproduced to accompany Yeats's essay proved to much for W. H. Smith, who banished the journal from its bookstalls (see James G. Nelson, *Publisher to the Decadents: Leonard Smithers*, chapter 3).

In no. VII Symons announced that the journal was coming to an end. 'We retire from the arena, not entirely dissatisfied if not a trifle disappointed, leaving to those who care for it our year's work, which will be presented to you in three volumes, in a cover of Mr. Beardsley's designing'. For the bound sets the front wrappers of the original eight numbers were reprinted on white paper (rather than pink or blue card) so that they could be bound in, as here. This is the first issue binding, with 'Leonard Smithers 1896' at the foot of the spine.

Mark Samuels Lasner, *Beardsley* 103; Nelson, *Smithers* 1896.1B; see also Bentley, *Blake Books* 3051, Laurence (Shaw) C1111, Smith (Conrad) 4, and Wade (Yeats) 21, 24, 27, 46, 133 and pp. 318–21.



70. TAYLOR, John. A Collection of Tunes in various Airs adapted to Psalms taken out of Dr Watts's Imitation of David's Psalms. With a scheme of supporting the Spirit and Practice of Psalmody in Congregations. To which are prefixed Instructions in the Art of Psalmody in a natural and easy Method ... London, Printed by J. Waugh ... [1750].

Oblong 8vo, pp. 82, with letterpress text and music (plus one engraved plate), pp. 1–46, and engraved music pp. 47–80, pp. 81–2 being blank staves not mentioned in ESTC; **bound with 29 leaves of manuscript music**, plus blanks, in several hands; a very good copy, in contemporary reversed calf, ownership inscription to title-page: 'William Thomasson His Book 1751'.

\$1200

First edition, very rare, of a work of psalmody and music instruction by the dissenting minister John Taylor (1694–1761). Taylor had moved to Norwich in 1733, slowly diverting from orthodoxy under the influence of Samuel Clarke, before laying the foundation stone of the Octagon Chapel there in 1754, the same year he began to publish his Hebrew Concordance. His *Collection of Tunes* is interesting in being pitched in part towards an audience that sings by ear, with some basic instruction on how to balance the parts and some singing exercises to train the voice.

At the end, early users have added in manuscript two-parts settings of Psalm 51 by Green, and Psalm 149 by Uriah Davenport, and anthems by Thomas Broom, John Smith, and William Knapp.

Not in RISM. ESTC records copies at the British Library and Harris Manchester (Oxford) only; no further copies added by Library Hub or OCLC.

DEVOTIONAL DUO

71. [THOMAS À KEMPIS.] Ioanni Gerson vulgare devota operetta della imitatione di Iesu Christo ... Florence, Antonio Miscomini, 22 July 1493.

[bound with:]

BERNARD OF CLAIRVAUX, attributed. [Sermoni vulgari devotissimi di Sa[n]cto Bernardo Abbate di Chiaravalle necessarii alben vivere ridocti in lingua Toscana.] Florence, Lorenzo Morgiani and Giovanni Maganza for Piero Pacini, 27 January 1495.

Two works in one vol., 8vo; *Imitatio*: ff. [78]; woodcut of Christ to title-page, woodcut printer's device to colophon; small chips to lower edge of title-page, dampstain at head of first few leaves, first two quires loose, inner margins strengthened throughout, occasional foxing and browning, calligraphy in form of bird at foot of title; *Sermoni*: ff. CXX, bound without the first four leaves of preliminaries; woodcut initials, three woodcut devices to colophon; occasional foxing especially to last leaf, small wormholes to last leaf; early nineteenth-century calf, in the style of a sixteenth-century binding with covers decorated in blind to a panel design, three raised bands to spine roll-tooled in gilt, two brass clasps and catches; some wear to extremities, a few wormholes.

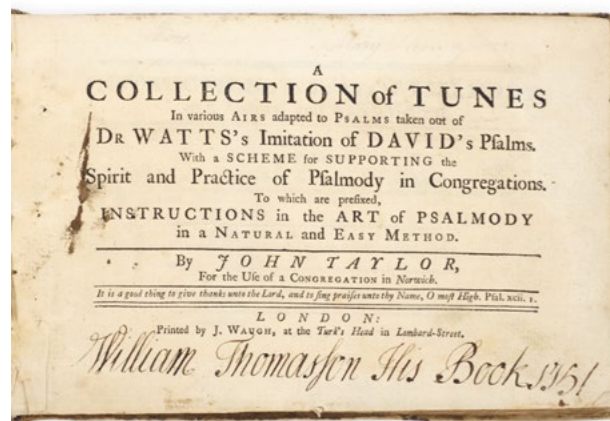
\$8450

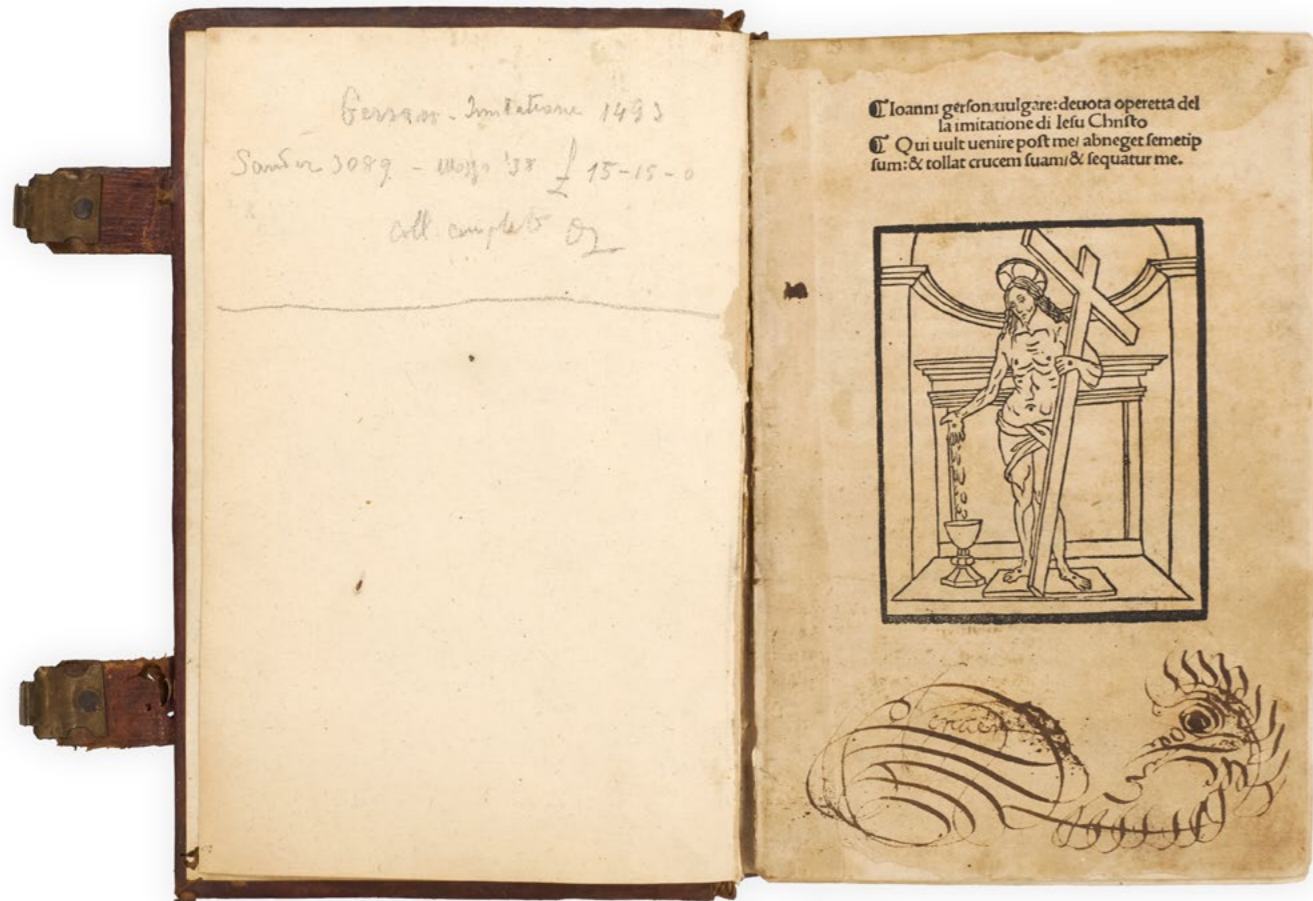
Uncommon editions of two classic Latin devotional texts rendered into Italian.

One of the most influential works of Christian literature after the Bible, the *Imitatio Christi* was long attributed to Jean Gerson but is now generally ascribed to the German-Dutch ascetical writer Thomas à Kempis (c. 1380–1471). 'The purpose of this famous manual of spiritual devotion is to instruct the Christian how to seek perfection by following Christ as his model. The book is divided into four parts. The first two contain general counsel for the spiritual life, the third deals with the interior dispositions of the soul, and the fourth with the sacrament of the Holy Communion' (*Oxford Dictionary of the Christian Church*). The *Imitatio* circulated in manuscript from 1418 with the Latin *editio princeps* being printed at Augsburg by Günther Zainer in 1473. Editions in various vernaculars swiftly followed: in Catalan (1482), German (1486), Spanish (c. 1488), and French (1488). An Italian translation was first published in Venice by Johannes Rubeus in 1488, with another version appearing in 1491 in a Florentine edition by Antonio Miscomini. Ours appears to be the first Miscomini edition with a woodcut to the title, depicting the crucified and risen Christ with the cross in his left hand and blood falling from his right hand into a cup.

The second work is an Italian translation of the *Modus bene vivendi in Christianam religionem* attributed to Bernard of Clairvaux, a popular and frequently printed guide to living a good Christian life often produced in editions aimed at female religious communities. An Italian translation was first published by Bernardinus Benalius at Venice c. 1494; the rendering here differs very slightly but is by the same translator. Our copy is missing the preliminaries *i.e.* the translator's preface to his daughter Laura (a nun), with an opening woodcut, and the table of contents.

Imitatio: BMC VI 642; Bod-Inc T-114; Goff I52; ISTC ii00052000. ISTC records 3 copies in the UK (BL, Bodleian (imperfect), St John's College Cambridge) and 5 copies in the US. *Sermoni*: BMC VI 683; Goff B418; Bod-Inc B-206; ISTC ib00418000. ISTC notes 3 copies in the UK (BL, Bodleian (imperfect), Cardiff (imperfect)) and 11 copies in the US.





ASTROLOGICAL HOUSES

72. TITIS, Placidus de, and Manoah SIBLY. Astronomy and elementary Philosophy, translated from the Latin of Placidus de Titus: wherein is shown, from physical and astronomical Principles, the Nature of the atmospherical Influx, communicated to earthly Substances by the Motion, Aspects, and Position of the heavenly Bodies ... The whole comprehending ... the true Doctrine of calculating Nativities, in so plains and simple a method, as to be perfectly attainable by the meanest Capacity, and in a Manner superior to any yet published in the English Language. To which are added, introductory Notes and Observations ... The whole carefully revised by M. Sibly ... London, W. Justins for Bew, Richardson, Mathews, M. and J. Sibly, and Edmund Sibly, 1789.

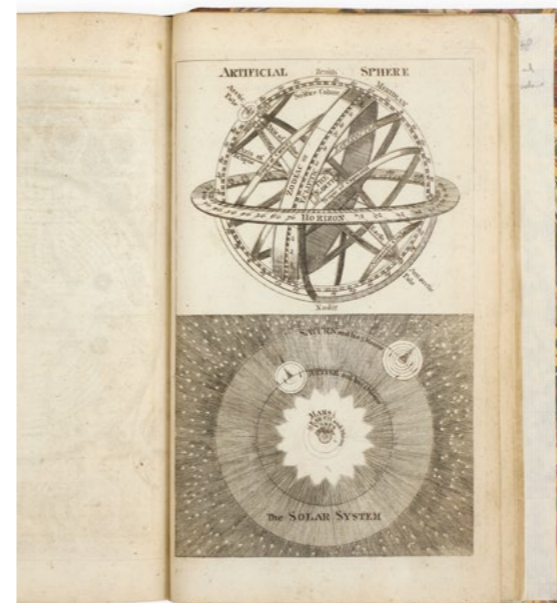
8vo, pp. 254, [2, advertisement], with 19 leaves of engraved tables and diagrams (six printed on both sides), several signed Sibly del. or inv.; gathering T bound in the wrong order, slightly dusty at the extremities, some occasional foxing, but a very good copy in modern quarter calf and marbled boards; contemporary marginal annotations and underlining throughout.

\$1500

First edition, rare, an abridged and adapted translation of the *Tabulae primi mobilis cum thesibus et canonibus* (1657) by the Olivetan monk and mathematician Placidus de Titus (1603–1668), which popularised the system of astrological houses still current in modern astrology. Sibly's 'Introductory Observations' amount to nearly half the volume (pp. 11–222); his plates include the nativity and conception of George, Prince of Wales (later George IV).

Manoah Sibly (1757–1840), brother of the astrologer, Freemason, and mesmerist Ebenezer Sibly, was largely self-taught, competent in languages and shorthand; in 1780 he opened a bookshop specializing in the occult, including works written by his brother. In 1787 he became attracted to Swedenborg, and was ordained into Hindmarsh's church in 1790, before splitting in 1793 to lead his own congregation, which he did for forty years. From 1797 he also worked for the Bank of England, rising to head of the Chancery office. **His translations of Ptolemy's *Tetrabiblos* and of Placidus de Titus are credited with inspiring an astrological revival in the nineteenth century.**

ESTC records 8 locations, with **San Diego and Northwestern only in North America.**

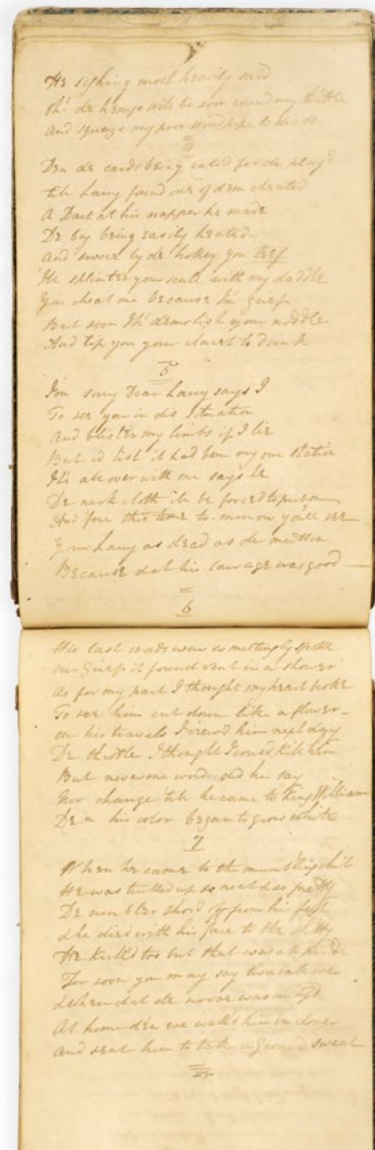


SOLDIER, POET, AND GOTHIC NOVELIST

73. TUCKETT, Captain Thomas R. Manuscript notebook used for verse (mainly his own), receipts for official payments to soldiers with their signatures, and other notes. *Portugal and Guernsey, 1801 to 1823, but mainly 1810–1813.*

Oblong 12mo manuscript, 96 pages written from both ends, a few more pages cut out; bound in contemporary marbled boards with leather spine (rubbed, spine partly defective), internally in very good condition.

\$2275

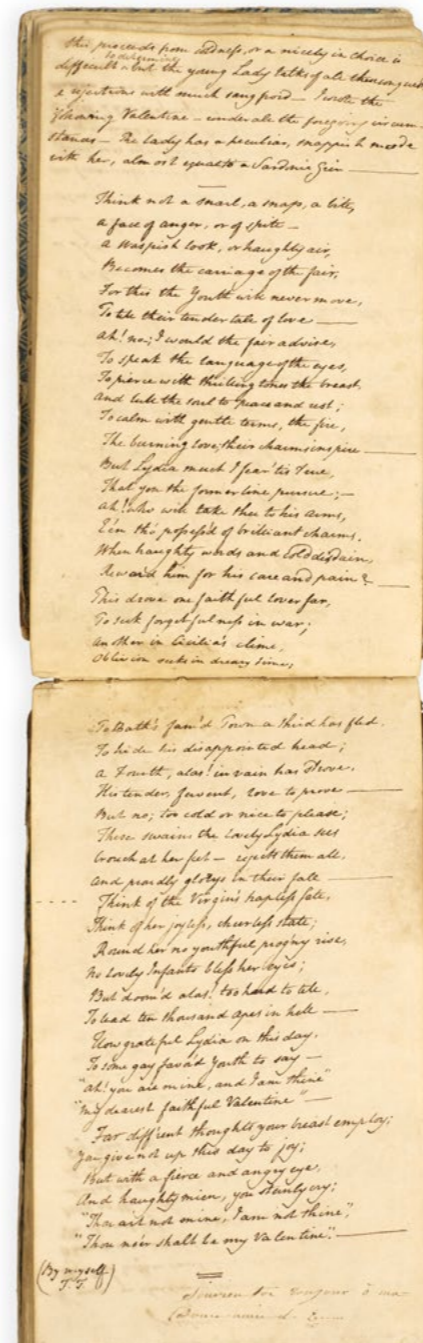
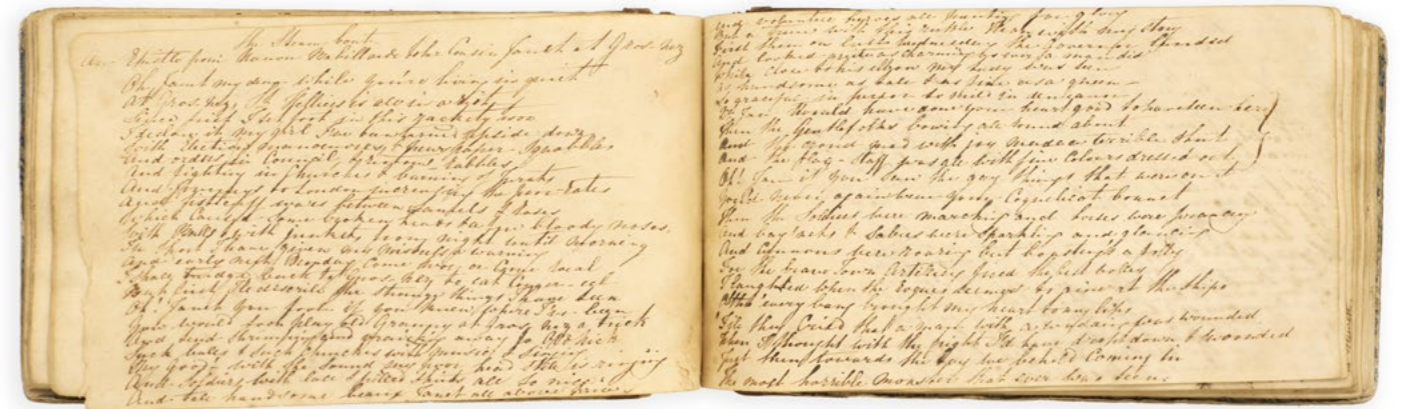


Captain T. R. Tuckett ('Tom' according to one entry here), served in the 2nd Battalion of the 3rd Regiment of Foot (The 'Buffs') during the Napoleonic wars. In 1805 he was stationed at the British garrison on Guernsey (stub of two accounts of money inward and expended), but the main series of military receipts places him in Portugal from October 1809 to February 1810. On 2 February he writes from Lisbon asking that no money be paid from his account 'unless Bills are regularly drawn by myself', suggesting that he was no longer acting as a paymaster. He may have retired because of an injury: 'Operation performed fifth April 1810'; 'began the Watters at St Servan the 8 of August [no year]'; 'I have had an offer thro' Col Blunt to go to a Portuguese gentleman's house to live' [no date]. 'An Attempt on the true Character of a certain man who I despise' was 'written when pain had rendered my mind morose and sickness had enfeebled it' [no date].

The section of military receipts (20 pages and *passim*) range from small sums paid to individual soldiers to larger amounts for 'pay for the Brigade', 'for subsistence', 'for men going to Aldea', and 'for the men going to march', each signed by the soldier receiving the payment. There are payments to more than one regiment.

Just before the main series of receipts begins Tuckett was ordered on 22 September 1808 at Campo D'ourique [Lisbon] to 'take charge of the Sick of the Brigade and a dreadful tiresome business it will be. **I shall be worse off than Falstaff & his Corps, for before I reach my destination I do not think there will be half a shirt among them & as for the chance of stealing one I much doubt it, in the country we are to pass thro'.** Garlic & salt fish in abundance I suppose' He regrets not travelling alone, when he could have observed the country and kept a journal, but he does at least manage to ride out one day and describe his Portuguese driver and carriage.

Remarkably Tuckett found time to write a novel, which was duly published by the Minerva Press, as he records: 'Sent my Novel entitled "Urbino", or the "Vaults of Lepanto", to Newman Minerva Press Leadenhall Street the fifteenth of February 1813 and I am to receive an answer in Six weeks from the above date.' The novel was duly published in October, with title-page dated 1814, and received one sardonic review: 'We believe that the rage for reading the *improbables* and the *impossibles* and the *horrids* and the *horribles* is not quite yet gone by. We therefore felicitate T. R. Tuckett, Esq. on the production of the present performance and conjecture that he has a reasonable chance of



paying his printer and publisher and having something over to spare ...' (*Critical Review*, December 1813).

There are some eighteen pages of original poetry, each piece signed T.T., often with a note of publication (several 'Appeared in the Guernsey Star', one was 'Inserted in the Anti-Gallican newspaper'). It would appear, therefore, that Tuckett was back on Guernsey now. There is some occasional verse – 'To a little boy with a kite', 'A Valentine' (satirical), 'On a pick nick Rabbit Hunt, held at Doyle Barracks, Island of Guernsey, May 1814' (polemic, on the cruelty of the hunt) – and some political ('Green Erin', 'The Hoaxers hoaxed', 'The Patriot Brewer'). **Two poems are of American interest:** 'On General Ross, who fell, while at the head of his men, when marching to the attack of Baltimore' and 'Madison's Lamentation' for Buonaparte, dated from Delancey [Barracks, Guernsey], 17 November 1814. When President Madison embarked on the War of 1812 he was convinced, wrongly, that his friend Napoleon would come into the war on the side of America. Now 'To Elba's Isle my bosom friend is gone'

A perplexing section, twelve pages dated at the end 21 February 1822 in a different hand, apparently that of a woman, is a gloomy, almost paranoid, series of reflections and prayers on deceit and friendship lost. It starts in Guernsey but soon 'I am out of Guernsey and what am I the better of it a miserable being go where I wish forlorn and wretched what is a woman left to herself but for my poor children I could deem death a happiness' In due course there is some relief ('How much more happy do I feel since I live more to myself') but then: 'Friendship which lasted for seven years is in one fortnight totally destroyed. She is going away and I am never to see her more ...' Has Tuckett died? Is this his widow reusing spare pages in his old notebook? Some research in the archives of The Buffs might provide an answer.

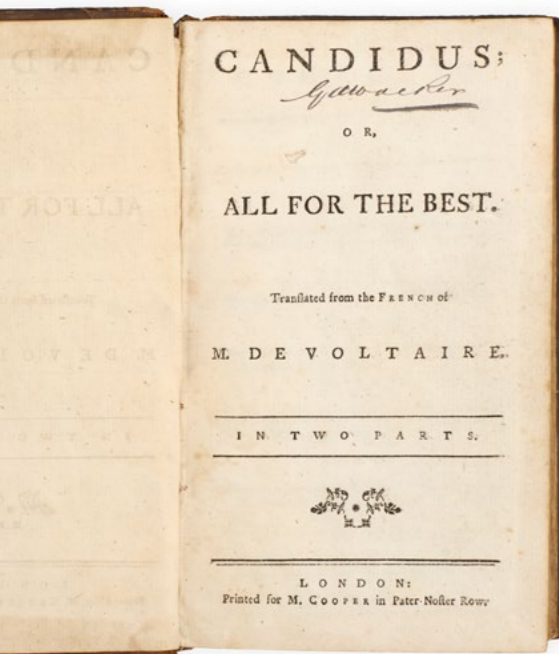
For *Urbino, or the Vaults of Lepanto* see Blakey, p. 289, and Garside, Raven, and Schöwerling 1814: 57. A single copy survives, at Corvey.

NOT A PIRACY

74. VOLTAIRE, François Marie Arouet de. *Candidus; or, all for the best.* Translated from the French ... In two Parts. *London, M. Cooper, [1759?].*

8vo, pp. [8], 162, [2 (blank)]; headpieces and chapter divisions of typographical ornaments; a very good copy in contemporary speckled calf, slightly rubbed, head of spine neatly repaired; ownership inscription 'Gattacker' to title-page, nineteenth-century baronial bookplate at end.

\$2500



First edition of this translation, very rare.

No fewer than three translations of *Candide* were published in the same year as the French original, the first of which was likely that published by John Nourse, who had connections with Voltaire's Geneva publishers, the Cramers. Both that anonymous translation and another by W. Rider (London: Printed for J. Scott) were based on London editions of the French text, set from pre-publication copies of the Geneva edition. They both therefore included a suppressed passage critical of contemporary German poets in Chapter XXV; Rider's translation also includes the uncorrected version of a passage towards the end of Chapter V reading 'Or dans le meilleur des Univers tout est bon, tout est bien, tout est au mieux; consolez vous, réjouissez vous, & buvons'; the corrected version omits the latter half.

The present translation, which is so rare as to have been almost entirely ignored, includes both suppressed passages, and while there are certain similarities to Rider's. it is clearly a different rendition – his version of the passage above reads 'comfort yourself, take heart, and let's drink', while here it is 'comfort yourselves, be merry, and let us take a glass'.

ESTC mistakenly suggests this edition is a piracy, possibly not printed by Cooper (d. 1761), and gives precedence to an Edinburgh edition (for A. Donaldson, 1759). The text is indeed very similar, but the Edinburgh edition is clearly the piracy, most obviously in that it omits chapters XXI to XXX in Part I while still listing them in the index. The typographical ornaments here, which are copious and varied, are shared with other works printed in London (including for Cooper), in 1759–60.

ESTC records three copies only: Bodley, McMaster, and Texas.

FROM 'THE NEGRO, OR LOVES ARTIFICE', TO 'THE BLOODY RECEPTION' AND 'LOVE IN A GRAVE'

75. [W., T.] *The Pleasant Companion; or a Tryal of Wits: being a choice Collection of most excellent Stories, gathered from Latin, French, Italian and Spanish Authors: whereof some are historically true; others the happy fictions of ingenious Men ... London, J. Grantham, for D. Brown and T. Godwin, 1684.*

8vo, pp. [8], 89, [4 (ads)], [3 (blank)]; first word of title shaved, else a fine, crisp copy in contemporary English speckled sheep, ruled in blind, endpapers of Dutch manuscript waste; covers somewhat bowed.

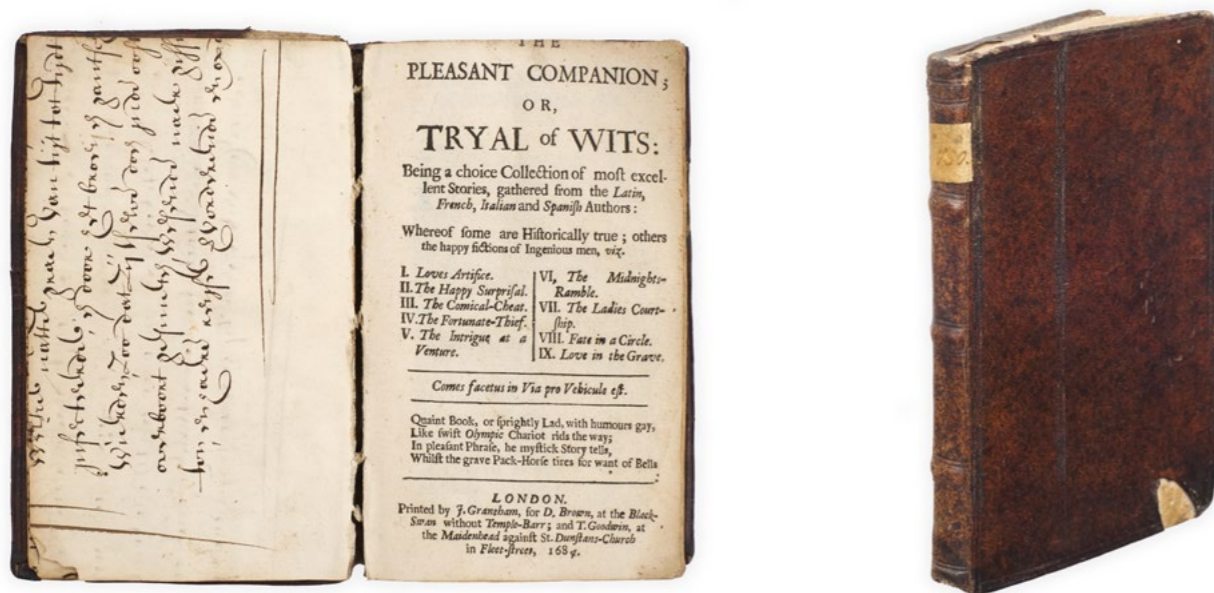
\$5000

First edition, very rare, a collection of nine short tales which range from the galante to the darkly comic and proto-gothick, along with a West Country 'sleeping beauty' story.

In his dedication 'T. W.' dismisses the stories as mere 'toys', but the 'Preface' by the bookseller extols them more vociferously – the author 'has in these Stories survey'd mankind, and taken in the whole microcosm. Has Anatomiz'd all the Passions, display'd each Muscle to its full Proportion, as the Strings of a Lute, or the Pipes of an Orgain, are varied into so many Motion. Love, Fear, Anger, Joy; all the train of them are moved ... In a word, it is a Map of the little World.' If there were original sources we have not traced them, and several of the tales are set in England or feature English protagonists, suggesting they may be largely original. They are vivid narratives, neatly told, full of sex, death, intrigue, and black comedy, but despite the statement 'The end of the first Part' at the foot of p. 89, no further parts were published.

Novel I ('The Negro, or Loves Artifice'), is set in Spain, where Don Trivultzi raises his daughter Mariana in innocent seclusion, out of the sight of all men. But when at the age of twelve she notices a 'Figure of a Blackamoor placed on a Pedestal', she asks her nurse 'can't you buy me such a Creature alive?' Obtaining her wish, Mariana 'grew so enamor'd of him, that she would not endure him out of her sight, nor to lye any where but in her own bed'. To hide her lover from her father, they bury the statue in the garden and school him leap into its place on the chimney breast should her father appear. But one day Trivultzi arrives without warning, finding Mariana 'in some little disorder', while 'the Black had but just time enough to step on the Pedestal' and strikes the wrong pose. They are rumbled, Mariana is married off, and 'her poor lover 'sold to the Mines, from whence he was never to be redeemed'.

In the French-set Novel II, a well-educated young man turns to wine and women, and drives his father to his death. Briefly sober, the young man soon returns to his old ways, until driven to necessity he remembers father's dying words, that in his utmost need he should open locked door of his closet. He does so, finding a noose and the repeated message 'Now go hang yourself'; subsumed by melancholy, he complies, only for his weight to pull down a false ceiling, showering him with riches. In Novel III an English gentleman's son is sent to be raised on a farm, where a



neglectful servant leaves him to suckle with the pigs. Thinking the sow has killed and eaten the young boy, the nurse dresses a piglet as a child and has it buried, only for the father to reveal he had rescued the boy himself.

Novel IV is the longest and most elaborate tale, following the fortunes of the stone-cutter Mulanto and his son Carlo in Venice. Profilgate but successful, Mulanto builds the city's public treasure house with a secret entrance, which he then uses to steal a golden goblet; when the loss is noticed, a trap is set, and on his next raid Mulanto falls into pot of boiling pitch and dies, but Carlo cuts off the head to conceal his identity. There follow various capers in which the Duke of Venice tries to set traps for Carlo, but is confounded every time; in the last of these, the Duke sets his own daughter as sexual bait at a carnivalesque feast – she is instructed to mark the man that sleeps with her with indigo, but after several successful 'Engagements', Carlo dots all the sleeping guests with the same paint. Giving up, the Duke rewards Carlo's efforts with his daughter's hand. Novels V, VI, and VIII are the most 'comic', the first involving an Englishman in Venice who is mistakenly invited into a lady's bed while her husband is away; the second somewhat darker and set in Naples, where the unfortunate protagonist is robbed by a courtesan, dumped into a cess-pit, forced into a robbery, and locked in a tomb. In the third a highwayman is hanged (badly) at Newbury, then cut down still alive by some farmers; but nature will out, he later robs them, and they catch and lynch him on the same gibbet they had rescued him from.

Novel VII is unusual – a galante opening sees an English gentleman in Paris come to the aid of a distressed young lady and patch up relations with her mother. Invited to stay the night, he is shown to his room, and then ominously told 'prepare your self to dye, for you have not half an hour to live'. In due course 'Six Ruffians' break into his room, but he is spared by the leader, who turns out to be a Frenchman he saved from English bailiffs many years before. The latter reveals the house's morbid purpose: 'we have several Women who walk abroad in the Evening, and according to their present Wit and Invention, with fair stories decoy Strangers in who are Treated with all Civility; but at Night Murdered in their Beds, and their Bodies thrown into a deep Vault'.

The final tale is a Sleeping Beauty analogue set in the West Country. Having seen his love match married off to a rich old usurer, a young man goes a-travelling to Persia. On his return, he finds that the young lady has just been buried that day – in grief he persuades (with coin) the clerk to open the coffin so that he might kiss her, and doing so finds her warm. She is duly revived, and they are married, but is it or is it not bigamy? 'It was at last adjudg'd that she should live separate from 'em both, 'till one of 'em dyed'.

Three copies only in ESTC: BL, Chicago, and Minnesota.

ESTC R217642; Wing P 2539A.

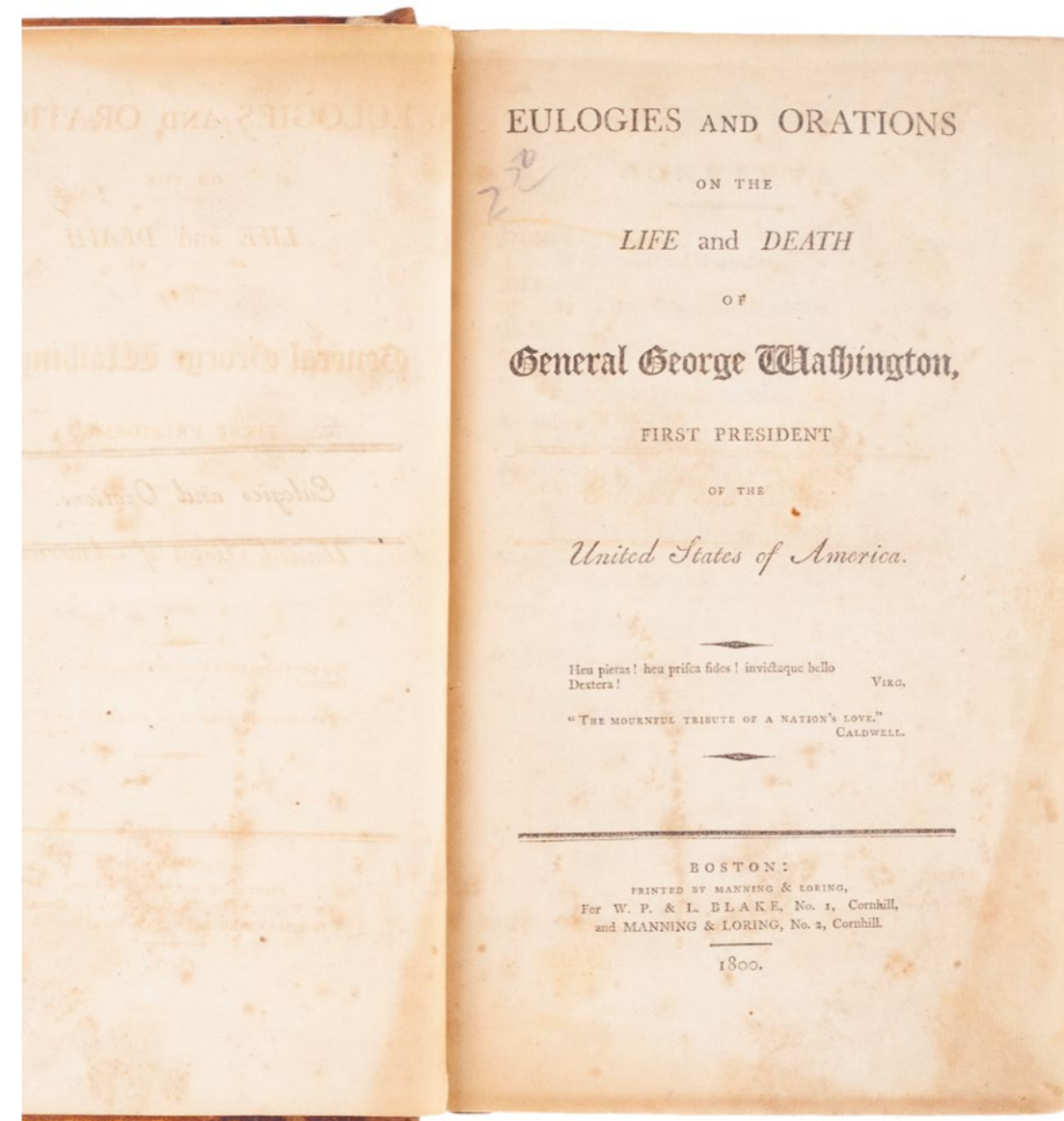
76. [WASHINGTON, George.] Eulogies and Orations on the Life and Death of General George Washington, first President of the United States of America. *Boston, Manning & Loring for W. P. & L. Blake, 1800.*

8vo, pp. vi, [3], 10–304; some foxing and browning else a good copy; in contemporary tree-marbled sheep, rebaked with gilt blue morocco lettering-piece; some wear to corners and edges.

\$875

First edition of this collection of twenty eulogies and orations to George Washington – who had died on 14 December 1799 – presented 'as a memorial of veneration and gratitude to the "man of the age"' (p. [7]), and including a eulogy by Thomas Paine (not the radical). A list of subscribers occupies pp. [299]-304.

Evans 37383; Sabin 101803.



BUSH'S MINSTREL

77. WHITTAKER, Roger, and Natalie WHITTAKER. So far, so good. The autobiography of a wandering Minstrel. London, Colombus Books, 1986.

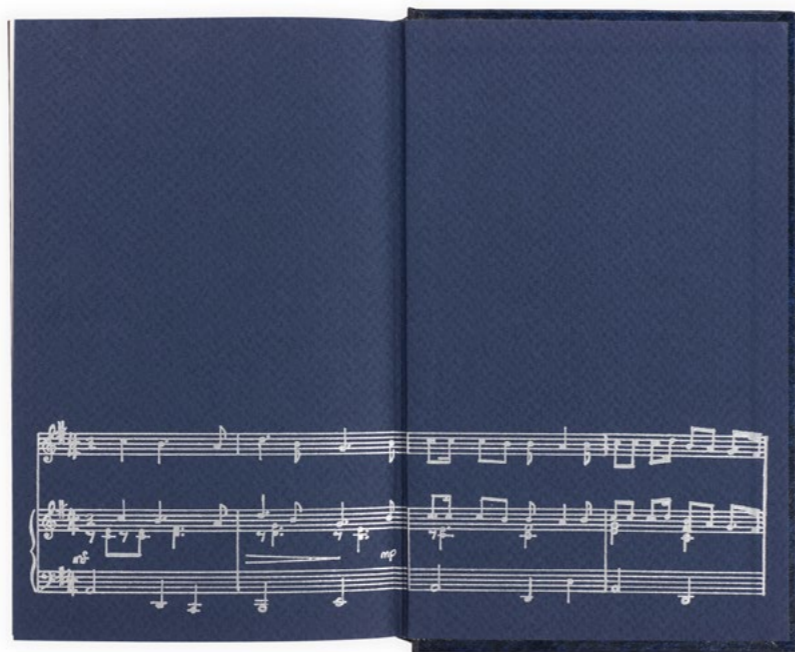
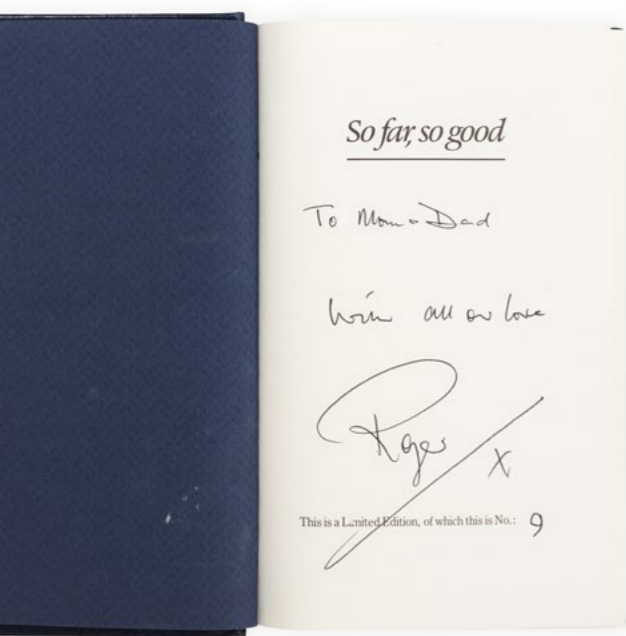
8vo, pp. [4], 283, [1]; half-tone photographic plates; a fine copy in the publisher's blue and black patterned boards, lettered in silver, melinex wrapper (chipped at head and foot of spine), a musical extract in silver on the endpapers.

\$325

Limited edition, copy no. 9 (of an unspecified number), in a special binding, inscribed 'To Mom & Dad with all our love Roger x'.

The Kenyan-born singer-songwriter Roger Whittaker (1936–2023) began to record songs while a student at Bangor University, and achieved a large international following in the late 1960s and 70s, and a considerable fan-base in Germany in the 70s and 80s, where he released 25 albums and earned a Goldene Stimmgabel. George H. W. Bush was among his supporters, and Whittaker performed at his home.

The inscription here is a poignant one. Roger had a troubled relationship with his father, who never forgave him for abandoning a medical career for music, refused to attend his concerts, and did not appear in Roger's episode of *This is your life* in 1982. This copy, which was retained by the family, was likely never delivered; and in 1989 Roger's parents were the victims of a robbery in Nairobi in which his father was killed.



78. WINTER, Georg Simon, and Valentin TRICHTER (editor). Wohlerfahrner Pferde-Arzt, welcher gründlich lehrt wie man die Complexion der Pferde, ihre Natur und Alter erkennen, alle innerlichen und äusserlichen Krankheiten heilen, so wie auch wie man dieselben vor bevorstehenden Uebeln verwalten könne, nebst einigen, höchst seltenen, für junge Fohlen vielfach bewährt gefundenen Arznei-Mitteln, durchgesehen, verbeßert, mit neuen Zusätzen und erleichternten Kupfern versehen. Philadelphia, Edmund N. Schelly, 1840.

Large 12mo in 6s, pp. [2 (blank)], 839, [3 (blank)], with 45 folding woodcut plates (inconsistently numbered); spotted in places, plates creased, a few margins dust-stained and chipped; contemporary marbled sheep, spine gilt-ruled in compartments between four raised bands, gilt red morocco lettering-piece in one, clasps to fore-edge, edges stained yellow, endbands printed on linen, sewn on three sunken cords (of which two laced in); rubbed with substantial surface loss to spine, boards a little warped, lacking one clasp.

\$975

First American edition of Winter's important work on farriery, extensively illustrated.

The most influential German work on veterinary medicine, the text was published in Latin and German as *Hippiater expertus* [...] *Wohlerfahrner Ross-Arzt* in 1678 by George Simon Winter von Adlersflügel (1629–1701), equerry to the duke of Württemberg and director of the stud farm at Marbach. The work remained in use throughout the eighteenth century, and by 1757 the folio treatise had been replaced by a popular duodecimo manual on farriery, here published for the first time for the benefit of German-speaking farmers in North America.

Not in Dingley; not in Mellon; not in Dejager (cf. pp. 272–281).



THE BOOK WITH WHICH MONTROSE WAS HANGED

79. [WISHART, George.] I. G. de rebus auspiciis serenissimi, & potentissimi Caroli Dei gratia Magnae Britanniae, Franciae & Hiberniae Regis, &c. Sub imperio illustrissimi Jacobi Montisrosarum marchionis, comitis de Kincardin, &c ... [Amsterdam or The Hague,] 1647.

8vo, pp. [xxiv], 248; printed on fine, thick paper; a fine copy in contemporary olive-green morocco, with a double gilt panel, fleur-de-lis cornerpieces, central floral lozenge, gilt edges, spine sunned, front joint just starting at head and foot; nineteenth-century bookplates of Thomas Maitland of Dundrennan, and John Whitefoord Mackenzie, and gift inscription dated 1949.

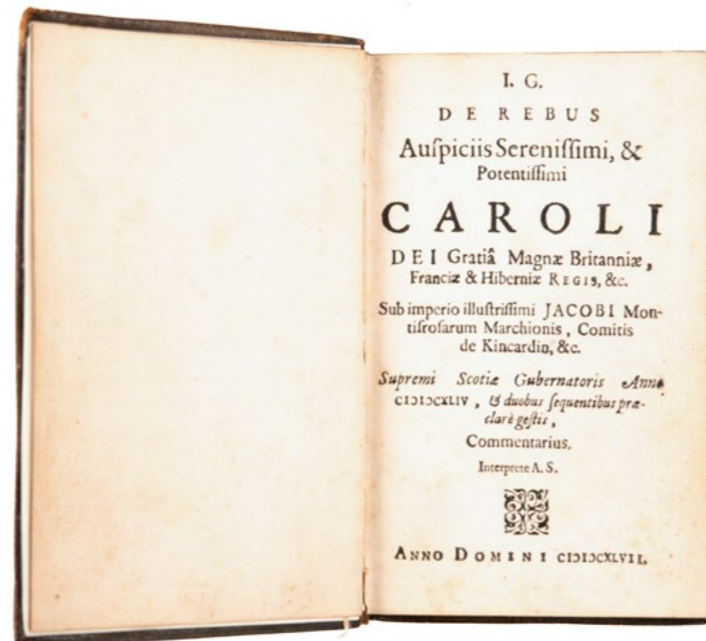
\$2275

First edition, rare, a fine-paper copy in a handsome binding, of an account of the campaign of James Graham, Marquess of Montrose, against the Covenanters in 1644–46.

George Wishart, imprisoned in Edinburgh, was sent as part of a delegation of royalists to appeal for Montrose's clemency as he marched on Edinburgh in 1645, and thereafter remained with Montrose as his chaplain, accompanying him to the Continent, where this work was published. It contributed widely to Montrose's reputation in Europe, but was also used as evidence against him when he was tried *in absentia* in 1649. He was sentenced to be hanged with Wishart's book around his neck, a sentence carried out in 1650 after he was captured and brought to Edinburgh.

There were two issues of the work, on ordinary paper and on fine paper as here (see Maggs Catalogue 481, 1926); this is the only copy thus we can trace with certainty. In 1648 a reprint was published in Amsterdam and an English translation in The Hague (reprinted in London in 1662).

Provenance: Thomas Maitland, Lord Dundrennan (1792–1851), solicitor general for Scotland, and possessor of a large library sold by auction over nine days in 1851; John Whitefoord Mackenzie (1794–1884), whose collection of Scottish books was sold in March and April 1886. Subsequently sold at Sotheby's 10 November 1916 ('Wotton binding', £3 7s 6d to Maggs); it appeared periodically in Maggs catalogues through to the 1940s.



INFLUENTIAL MUSIC THEORY

80. ZARLINO, Gioseffo. Le Istitutioni harmoniche ... nelle quali; oltre le materie appartenenti alla musica; si trovano dichiarati molti luoghi di Poeti, d'Historici, & di Filosofi... Venice, [Pietro da Fino], 1558.

Folio, pp. [12], 347, [1]; woodcut publisher's device to title-page; woodcut initials, woodcut diagrams in parts I and II, woodcut music in parts III and IV; dampstains to foot of first third of text and to head towards the end, short wormtracks to blank upper margin of first three leaves, upper outer corner of the last leaf restored; withal a good copy in eighteenth-century quarter vellum and paper boards, block-printed in red, black and ochre in a floral pattern; ownership inscription 'De i libri del Cav^o Ant^o Benedetti' dated 1636 to the foot of the title-page; presentation inscription to head of title from the bibliophile, musician and soldier General Émile Mellinet (1798–1894) to the composer and musicologist Jean-Georges Kastner (1810–1867).

\$19,500

First edition, rare, of 'arguably the most important and influential book in the history of music theory ... [It] opened the way for the new tonality which has governed music from the seventeenth century to the present day' (*PMM*).

'*Le istitutioni harmoniche* (1558) is one of the most important works of music theory. Zarlino [1517–1590] aimed in it to unite speculative theory with the practice of composition on the grounds that "music considered in its ultimate perfection contains these two parts so closely joined that one cannot be separated from the other" (i, 2). The composer must not be content to master his craft; he should know the reason for what he does, and this can be discovered through an alliance of the rational and sensory faculties. The first two parts (they are designated "books" in the 1573 edition) present the traditional curriculum of *musica theorica* from a fresh viewpoint. In part I Zarlino reviewed the philosophical, cosmological, and mathematical basis of music. Part II sets forth the Greek tonal system and supplants it with a modern theory of consonances and tuning ... Zarlino acknowledged that the numerical criteria that he established in parts I and II for the tuning of the consonances did not apply to instrumental music, which employed artificial tunings made necessary by the imperfection of instruments. But in the natural medium of the voice it was possible, he maintained, to realize all the inherent perfection of harmony' (*Grove online*).

Zarlino's rules of counterpoint had wide influence across Europe, but his theoretical foundations were quickly challenged, first by Giovanni Battista Benedetti, and then by Vincenzo Galileo, whose *Dialogo* (1581) 'pointed out numerous instances in which Zarlino had misunderstood his ancient sources. Zarlino replied at great length in his *Sopplimenti musicali* (1588), in which he displayed much greater penetration into the ancient authors, particularly Aristoxenus and Ptolemy ... than in *Le istitutioni harmoniche*; but he failed to refute Galilei's valid criticisms' (*ibid.*).

Provenance: General Mellinet inscribed this copy 'à l'ami Georges Kastner ... pendant la campagne d'Italie – 1859'. The Second Italian War of Independence was fought in that year between the Second Empire, with the Kingdom of Sardinia, and the Austrian Empire, and helped pave the way towards Italian unification. Kastner published several works on military music (at least one mentioning Mellinet) and both were friends with Adolphe Sax.

Printing and the Mind of Man 81; Eitner X 331–332; Gregory & Bartlett 296; Graesse VIII 508; Grove 20–646.



*Donato a l'ami georges Kastner 11. ex. d'ant. de
campagne d'italie = 1859 =*


LE ISTITVTIONI HARMONICHE

DI M. GIOSEFFO ZARLINO DA CHIOGGIA;

Nelle quali; oltre le materie appartenenti
ALLA MUSICA;

Si trouano dichiarati molti luoghi
di Poeti, d'Historici, & di Filosofi;

Si come nel leggerle si potrà chiaramente vedere.



Con Priuilegio dell'Illustris. Signoria di Venetia,
per anni X.

IN VENETIA M D LVIII.

*Dei libri di Paolo da Benedetti anni
1640 quaranta in parola libro*



