



CHELSEA

BOOK FAIR

2024

QUARITCH

BERNARD QUARITCH LTD

Stand 20

Chelsea Rare Book Fair

Chelsea Old Town Hall
King's Road
London SW3 5EE

Fri. 1 Nov. 2pm – 7pm

Sat. 2 Nov. 11am – 5pm

PLEASE CLICK HERE FOR YOUR COMPLIMENTARY TICKET

Items marked with an asterisk* are subject to VAT in the UK
Some items may require UK Export Licences for export abroad

+44 (0)20 7297 4888 – www.quaritch.com – rarebooks@quaritch.com

A REPORT
and Discourse written by
Roger Ascham, of the affaires
and state of Germany and the
Emperour Charles his court,
duryng certaine yeares
while the sayd Roger
was there.

AT LONDON.

Printed by Iohn Daye,
dwelling ouer Aldersgate.

1562

Cum Gratia & Priuilegio Regia
Maieftatis, per Decennium.

GERMAN JOURNAL

I. ASCHAM, Roger. A report and discourse ... of the affaires and state of Germany and the Emperour Charles his court, duryng certaine yeares while the sayd Roger was there. *London, printed by John Daye, [1570?].*

4to, ff. [3], 33; neat restoration to lower corners at end, last page dusty, but a very good copy; in maroon crushed morocco, gilt, by Riviere & Co.; booklabel of E.M. Cox. **£2000**

First edition. Ascham's account of his time in Germany as secretary to Sir Richard Morison, ambassador to the court of Emperor Charles V, takes the form of a letter to the courtier John Astley.

'In mid-May 1552 Ascham commenced a detailed journal of events with Charles V's flight from Innsbruck. The journal comments on attitudes to the Council of Trent. It seems that John Astley (and perhaps others) asked Ascham for news of the great events that he was witnessing. Despite Ascham's declaration that he was ill-fitted to the task, from this small beginning of journal and newsletters came a larger project: a history. On 7 July 1553 Ascham informed [John] Cheke that he was writing a narrative of what occurred day by day in the imperial court ... A fragment of the resulting history covering events down to February 1553 has survived in published form' as *A Report and Discourse* (ODNB).

ESTC S100282; Pforzheimer 14.

COMPENDIO

DELLA VITA E MIRACOLI

DELLA

B. ELISABETTA PICENARDI

DEL TERZ'ORDINE DE' SERVI DI M. V.

E del culto pubblico Ecclesiastico da immemorabil tempo da Lei goduto, e che ultimamente è stato approvato dalla S. Sede con la concessione dell' Offizio, e Messa, come risulta dal Decreto, che si dà in fine di questo Compendio.

SECONDA EDIZIONE

DOPO LA ROMANA

CREMONA

Per il Feraboli.

1805.

MIRACULOUS SERVITE

2. [BIANCHI, Isidoro, *attributed.*] Compendio della vita e miracoli della B. Elisabetta Picenardi del Terz'Ordine de' Servi di M.V. E del culto pubblico ecclesiastico da immemorabil tempo da lei goduto, e che ultimamente è stato approvato dalla S. Sede con la concessione dell'offizio, e messa, come risulta dal decreto, che si dà in fine di questo compendio. Seconda edizione dopo la Romana. Cremona, per il Feraboli, 1805.

8vo, pp. 16; a very good, crisp and clean copy in recent blue wrappers. £350

Rare second edition (first Rome 1804) of this account of the life and miracles of Elisabetta Picenardi (1428–1468) of the Servite Order, who was beatified in November 1804 after Pope Pius VII issued confirmation of her local *cultus*. The work is attributed to the Camaldolese monk Isidoro Bianchi (1731–1808). Another edition was published in Picenardi's home town of Mantua in the same year.

Picenardi was born into a noble family and despite pressure to marry a nobleman joined the Servite Third Order, in which she distinguished herself by her chastity, and by her devotion to the Eucharist and to the Virgin Mary. Following her death she was found to be wearing a hair shirt and a thick iron belt.

No copies traced outside Italy. OCLC records one copy of the Mantua printing (at the BL), but none of this Cremona edition.

WITH 50 SEPIA ILLUSTRATIONS

3. CARDONNEL, Adam de. *Picturesque antiquities of Scotland* [I–II] ... London, printed for the author, and sold by Edwards ... also by Edwards's, in Halifax, 1788.

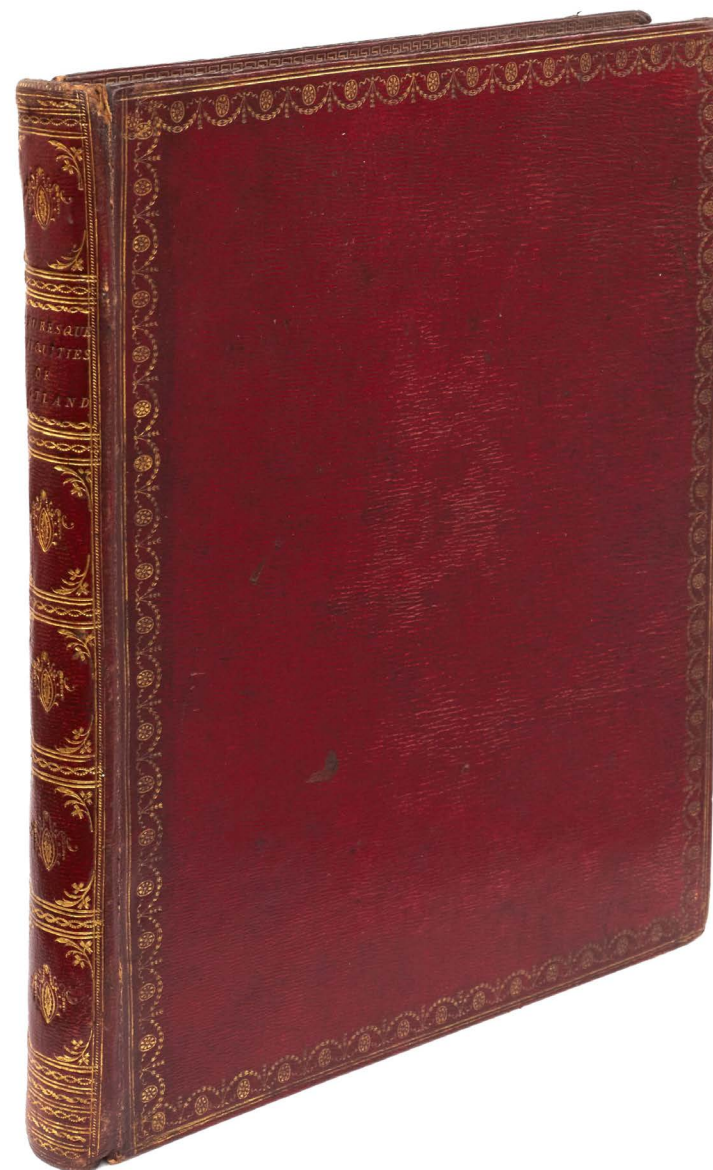
Two parts, 4to, pp. iv, 27, [1], [25 leaves]; II, [1], [25 leaves], the unnumbered leaves printed on rectos only, with an etched illustration at the head (all signed by Cardonnel) and a letterpress description below; a fine copy, with the etchings printed in sepia, in contemporary red morocco by Edwards of Halifax, covers gilt with a border of wheels and floral sprays, spine gilt in compartments and lettered direct. **£975**

First edition, the very rare issue with the plates in sepia, printed directly onto thick wove paper, in an Edwards of Halifax binding.

Picturesque Antiquities is the chief work of the Scottish doctor-turned-antiquarian Adam de Cardonnel, who assisted Francis Grose with his studies on Scotland in 1788–91 (Burns wrote to Grose care of Cardonnel in 1789). Cardonnel provided both the delightful illustrations and the text here, his work having one foot in the Picturesque movement and one in the revival of interest in the Gothic. Shortly afterward, in 1791, he left Scotland, having succeeded to estates in Northumberland, and took the name Adam Mansfeldt de Cardonnel-Lawson.

The work went through several forms. This, the first, is found more commonly with the illustrations on india paper, pasted above the letterpress text; **we can find no record of a sepia printing, nor of a quarto issue with the engravings printed directly on the paper.** An octavo issue followed, and then a reprint of the quarto with a new introduction, still dated '1788' but probably printed to coincide with the publication of two further parts in 1793.

See Bentley, *The Edwardses of Halifax*, Appendix 2, pp. 76-84.





SWEETHEART.

PLATE I.

THE Suavi Cordium of Lefslly, now called New Abbey, situated in the stewartry of Kirkcudbright, about eight miles from Dumfries, near the mouth of the river Nith, was founded in the beginning of the 13th century, for Monks of the Cistercian Order, by Dervorgilla, daughter to Allan Lord of Galloway, niece to David Earl of Huntingdon, and wife of John Baliol Lord of Castle Bernard, who died in the year 1269, and was buried here; but no vestige remains of his tomb. His heart is said to have been embalmed, and put into an ivory box, bound with silver, which was solemnly deposited within the wall of the church, near the High Altar, from whence this Abbey took the name of *Sweet Heart*.

The Lord Maxwells, ancestors of the Earls of Nithsdale, were heritable bailiffs or bailies of this Monastery; and Sir Robert Spottiswood, President of the Court of Session in Scotland, and Secretary of State to King Charles I. being possessed of this Abbey in temporal lordship, was from thence designed Lord New Abbey.



ST ANDREWS,

PLATE I.

SITUATED on the sea coast, in the shire of Fife, about 26 miles from Edinburgh.

This View exhibits the E. window of the Cathedral, which was dedicated to St Andrew, founded by King Alexander I. The canons were brought from Scone by Robert Bishop of St Andrews anno 1140.

The length of the church was 370 feet, and the cross, from N. to S. 180; the breadth 65, and its height 100 feet. In the year 1304, according to Fordun, Edward I. having undertaken the reduction of Stirling, stripped this building of the lead, for constructing the machines used in the siege.

This fabric was almost totally destroyed at the Reformation, but afterwards repaired. Since the Revolution, it has been allowed to go to ruin. The remains of the wall which surrounds the church is strong and extensive, ornamented with turrets and niches, many of which are very entire.

186



BURLESQUE AND BALLAD OPERA

4. CAREY, Henry. *The dramattick works ... London, printed by S. Gilbert, 1743.*

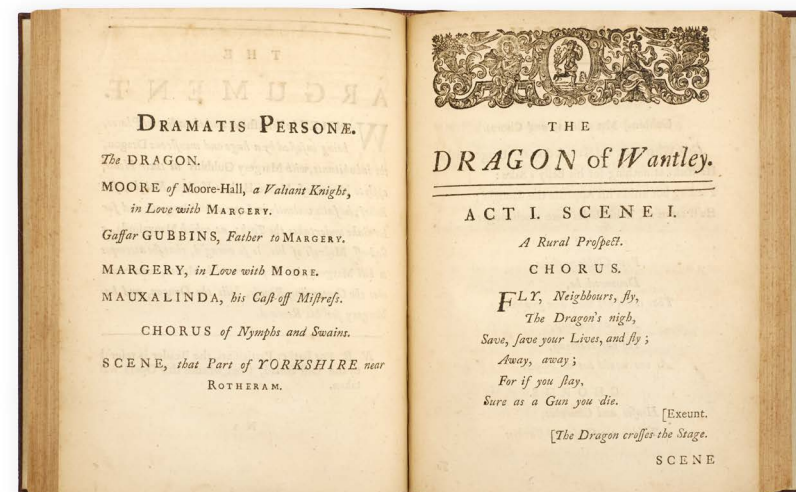
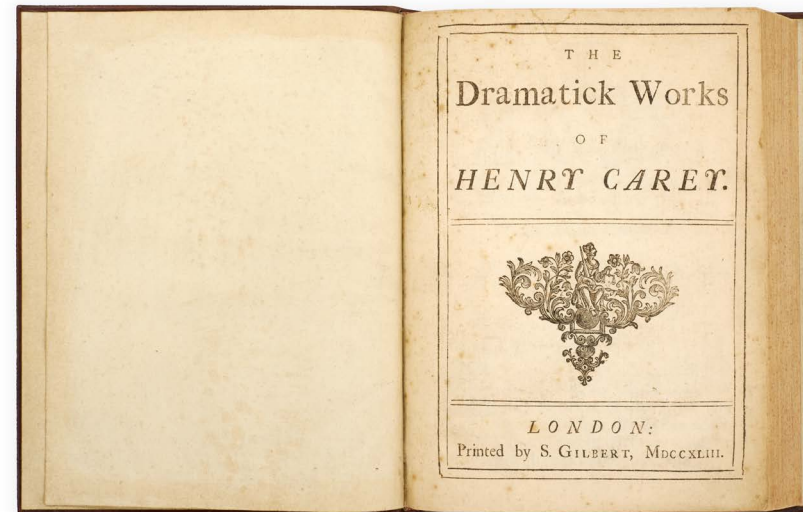
4to, pp. [16], 254, [2]; engraved armorial headpiece on the dedication-leaf; woodcut head- and tailpieces; some occasional foxing but a good copy in recent dark calf, spine gilt in compartments with red morocco lettering-piece; gilt leather bookplate of Edward Hailstone (1818–1890), booklabel of J.O. Edwards. £650

First collected edition, published in the year of Carey's death, with his final revisions, 'not only free from the errors of false and spurious editions, published without my knowledge and consent, but (upon this occasion) revised and improv'd, even from my own original copies'.

Carey's dramatic oeuvre encompasses the burlesque operas for which he is rightly famous, *The Dragon of Wantley* (1737) and its sequel, *Margery, or, A Worse Plague than the Dragon* (1738) (here *The Dragoness*); *Chrononhotonthologos* (1734), a satire on operatic bombast; a ballad-opera *The Honest Yorkshireman*, and the two serious English operas *Amelia* and *Teraminta*, that he selected to open his *Dramattick Works*. All are in the revised versions of the text. *The Contrivances* (1715), was his first play, and was a flop until its transformation into a ballad opera in 1729 – it is the latter version that is present here. Though Carey's contemporaries branded him a mere 'ballad-maker', it was his gift for an easy tune that led to his later recognition.

The Dragon of Wantley, 'based on a traditional English ballad story ... parodied Italian opera by debasing familiar operatic traits (such as a quasi-mythological plot and a pair of rival divas) and employed sophisticated music. Its initial run of sixty-nine performances eclipsed even *The Beggar's Opera*' (ODNB).

ESTCTI46398.



But how this alteration may safest be effected, That is the question.

A TREATISE ON TRADE – 'A NEW YEARS GIFTE' FOR JAMES I

5. COPE, Walter, Sir. 'Enchiridion. Certaine breife Remonstrances offered unto his Ma[jes]tie ... Touching divers Inconveniencies growne into the publique Weale by meanes of The Netherlanders and our owne Company of Merchant Adventurers'. [London?], 1613.

Scribal manuscript on paper, folio, pp. [18]; pillars and grapes watermark, written in dark brown ink mostly in a neat secretary hand, the titles and headings in an italic hand (by the same scribe); conjugate blank to title-page cut away, slightly toned at edges, else in very good condition; evidence of earlier stitching. £11,000

A fine, unpublished manuscript treatise on the balance of trade, dedicated to James I, by the administrator, politician, collector, and donor to the Bodleian, Sir Walter Cope (c. 1553–1614).

Cope was a junior cousin of Mildred Cecil, Lady Burghley, and allied himself to the Cecils as they rose in power, becoming secretary to William Cecil, Lord Burghley, and a trusted friend to his son Robert, the Earl of Salisbury. Knighted by James I in 1603, he regularly entertained the King and Queen at his house 'Cope Castle' (later Holland House) in Kensington. A committed imperialist with an interest in trade, he served on several commissions for the augmentation of revenue, cloth exports, and alum works, and it was in this context, as well as James I's dire need for new sources of revenue, that Cope drafted the present *Enchiridion*.

'Every man, with the new yeare, studies to present your Majestie with a new years gifte, some with Skarves, some with gloves, some with Garters, I with a poore glasse [i.e. mirror] of the present time, hoping your Majestie is not of the disposition of our late Queene, who, for many years refused to looke into any, least it might report unto her the wrinkles & stepps of Age.'

Enchiridion.

Certaine breife Remonstrances
offered unto his Ma^{ties}

By

S^r Walter Cope Knight, one of the
Gentlemen of his Ma^{ties} Privie &
Chamber, S^r M^e of the Court
of Wards and Liveries. &

Touching

Divers Inconveniencies growne into
the publiqu^e weale &c,

By meanes of

The Netherlanders and our owne Company

of
Merchant Adventurers

Anno Dⁿⁱ

1613. &

And in the Mat time I will like to see the Ball of the
23rd of the great lion but out number to the Earl of

Cope's mirror reveals the 'wrinkles & decays of State, encroached upon the lib[er]tie of your Sub[jec]ts by forreyne Pollicies', lamenting in particular England's export of raw materials 'by License or stealth ... untanned, unwrought, contrary to Lawe', to the detriment of our 'poore Artisans'; and its neglect of fishery and shipping, all of which have allowed the Dutch to reap the lion's share of profits from manufacturing and global trade. The Netherlanders, 'having in their hande the very Staple of Moneys and Merchandize of Europe, being strongest by Sea, rithest by land, & soe neere our Neighbour, may more offend us then any Nation of the world', and they do so with the complicity of the Merchant Adventurers, whose monopoly on the export of undressed cloth is deleterious to British manufacturing.

It was precisely these sorts of fears and arguments that would lead, in 1614, to James I's dissolution of the Merchant Adventurers, and their replacement with a New Company under the merchant William Cockayne. The 'Cockayne Project' was an unmitigated disaster – not only was current manufacturing insufficient to process the raw cloth, but the Dutch refused to buy overpriced and inferior finished cloth, and a trade war ensued that depressed the cloth trade (Britain's main export) for decades.

Had James listened to Cope instead of Cockayne's get-rich-quick solution, the situation may have been rather different. Cope recognised that 'sodaine changes are very dangerous' and that any changes in trade policy would have to be committed by stealth and incrementally, so as not to shock the market and warn the Dutch of an imminent threat: 'if we presse the dressing of 70 or 80 thousand Clothes upon the Adventurers suddainly; & if they be sullen and refuse to buy them; Or having bought then, they cannot soadnly die & dresse them; Or if having drest them, their Custom[er]s beyond Seas being denied the Manufacture, Shall refuse to take them from their hands: the least of theis may breede such a dampe in trade, as neither the Clothier, that makes the Cloth, nor the Merchant that carries it, nor the gentleman that owes the wooll, may be well able to endure'. Cope also recognised that Dutch boats that took away the cloth also brought vital commodities, especially to the North, and the Netherlands themselves are viewed not as antagonists but exemplars: 'behold & imitate the politique & industrious Courses of this wise, provident, & overworking Nation, who, in their times

Margant that carried it, Nor the gentleman that owes
the wooll, may be well able to endure.

But

But it may be some of our towns, of some of our Man-
ufacture will undertake to want you, if you refuse.

of warr, have raised themselves to that greatnes & virtue as noe people have done since the Romans time'.

Cope's own solution, offered in a series of 'Remedies' devoted to each commodity, was a careful devaluation of the currency, control on the export of bullion, reduced taxation on coloured cloths to promote manufacture, and the promotion of the fishing and shipping industries.

Given his close contact to James I at the time of its composition, Cope's *Enchiridion*, or a version of it, was clearly presented to the King; but evidently it circulated in other manuscript copies like the present, produced by a professional scribe. We have traced three other examples: Trinity College Cambridge MS 698/1, and State Papers 14/71/89 (dated 1612 in another hand) and 90 (a rough draft with corrections, apparently submitted to Raleigh for his consideration).

See T.W. Fulton, *The Sovereignty of the Sea* (1911).

like by a later of our time in my Lord of Leicester time;
was being goodly of the Mat for the in the Lowe &
Country, falling out to the Company of Adventurers
for refusing to supplye from the Mat, & the
it returne, & called many way out to the Mat for
the dissolution of the Company; & by the Mat
friends at the left was obtained.

the Mat for the Staple was removed from Blackwell-
hall to Westend of the river for buying & exporting of the
published by parliament to all men in good will.

But the Mat for the Staple was removed, & all things
to be done before, & in the Mat for 3 months, & there
was a great explanation from the gentlemen that owned
the Mat, & the Mat for the Mat, & all was
found to be done againe, & all returned to the
wounded Company.

And yet it is to be seen, that the small experience
induced the Kingdome in the Mat for the Mat
Although that the Mat was, & the Mat for the Mat
Mat for the Mat, & the Mat for the Mat, & the Mat for the Mat
Mat for the Mat, & the Mat for the Mat, & the Mat for the Mat

What

Exp'd alteration at the first makes a fearful sound.
But doubtless, the long being at home is no great
danger to us.

If we look into France, they often say it affords us
lowe Countries; but that out of improving money is to
be from an India.

And if we consider of improving of gold, it would
be no great danger, but also we say, it is
it be true that upon a improving of gold to us, they
said we improve it to us, it is not so, it would
not do, if it were not so.

The next question then will be

Whether it be better to raise our moneys and
therewith our Commodities?

Or to continue our moneys and commodities at
the present rates?

It is a Paradox, but if sold it to be true, that all
of us would be happy, if we might be so.

If we look at the State, we shall find, by the printing of
France in the year of 1640, that they lost their
money for Spain the hundred.

The Jews Comrades for Spain. And we see we give
the same ground of gold, they give us the same
Silver, and we give for their land.

Look you at Spain, compare the place, we see London,
we see things and dearest, and the same of the same,
we see things and dearest, we see all the same,
we see things and dearest.

Remember also an ancient experience in a time of
Rome, when the same of gold, was raised from the
ground to the value of 100, and was the same
ground, and the same.

Sutton in August 1556
It says that through
plenty of money, the
brought out of the
price of land is raised
to a very high rate in
Italy.

Plenty of money, makes all things dear.
Scarce of money, makes all things cheap. And if we
Maxwell's of Money, with equal to us, we see it
is so.

If Ireland and Copper Money at a 100, and the same
and the same, we see things and dearest, and the same,
we see things and dearest, we see all the same,
we see things and dearest.

The

The next question then will be

If we raise of gold, from 100 to 100, at the same time, in Holland 1236
that they of gold, and raise it from 100 to 100, at the same time, in Holland 1236
we see things and dearest, we see all the same, we see things and dearest.

The answer

It is not so, if we raise of gold, and raise it from 100 to 100, at the same time, in Holland 1236
that they of gold, and raise it from 100 to 100, at the same time, in Holland 1236
we see things and dearest, we see all the same, we see things and dearest.

The Remedy

Exp'd money cannot be more, but by a good all
the same of gold, and raise it from 100 to 100, at the same time, in Holland 1236
that they of gold, and raise it from 100 to 100, at the same time, in Holland 1236
we see things and dearest, we see all the same, we see things and dearest.

Exp'd money cannot be more, but by a good all
the same of gold, and raise it from 100 to 100, at the same time, in Holland 1236
that they of gold, and raise it from 100 to 100, at the same time, in Holland 1236
we see things and dearest, we see all the same, we see things and dearest.

Exp'd money cannot be more, but by a good all
the same of gold, and raise it from 100 to 100, at the same time, in Holland 1236
that they of gold, and raise it from 100 to 100, at the same time, in Holland 1236
we see things and dearest, we see all the same, we see things and dearest.

Exp'd money cannot be more, but by a good all
the same of gold, and raise it from 100 to 100, at the same time, in Holland 1236
that they of gold, and raise it from 100 to 100, at the same time, in Holland 1236
we see things and dearest, we see all the same, we see things and dearest.

Exp'd money cannot be more, but by a good all
the same of gold, and raise it from 100 to 100, at the same time, in Holland 1236
that they of gold, and raise it from 100 to 100, at the same time, in Holland 1236
we see things and dearest, we see all the same, we see things and dearest.

What other Commodities or Discommodities are like to ensue
the Over-valuation of Money.

If we raise of gold, and raise it from 100 to 100, at the same time, in Holland 1236
that they of gold, and raise it from 100 to 100, at the same time, in Holland 1236
we see things and dearest, we see all the same, we see things and dearest.

Exp'd money cannot be more, but by a good all
the same of gold, and raise it from 100 to 100, at the same time, in Holland 1236
that they of gold, and raise it from 100 to 100, at the same time, in Holland 1236
we see things and dearest, we see all the same, we see things and dearest.

Exp'd money cannot be more, but by a good all
the same of gold, and raise it from 100 to 100, at the same time, in Holland 1236
that they of gold, and raise it from 100 to 100, at the same time, in Holland 1236
we see things and dearest, we see all the same, we see things and dearest.

Exp'd money cannot be more, but by a good all
the same of gold, and raise it from 100 to 100, at the same time, in Holland 1236
that they of gold, and raise it from 100 to 100, at the same time, in Holland 1236
we see things and dearest, we see all the same, we see things and dearest.

PIOUS ADVICE FOR YOUNG STUDENTS

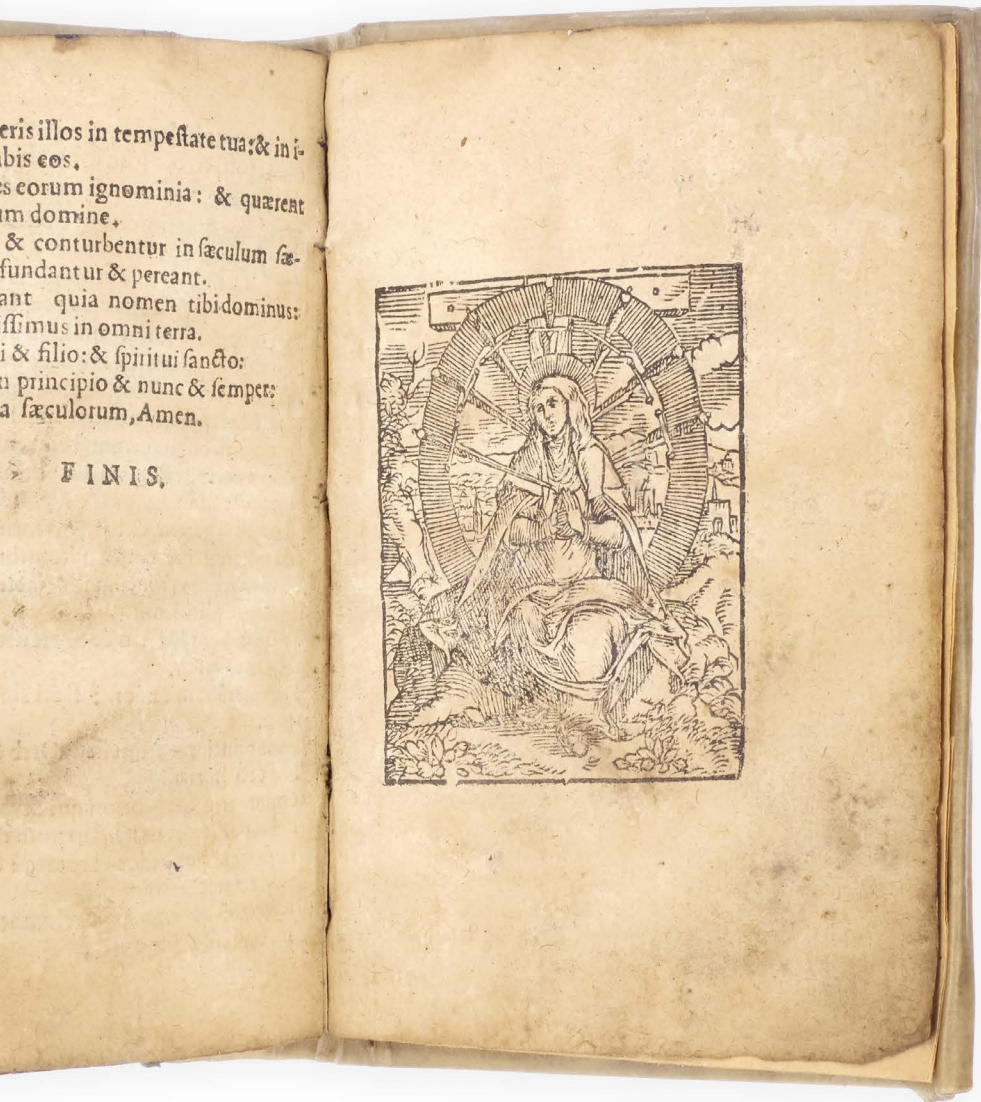
6. COSTER, François. *Piarum et Christ. institutionum libri tres, in usum sodalitat. B. Mariae Virginis primum conscripti, nunc vero omnium Christianorum pietati ac devotioni destinati. Una cum ... Gregorii XIII ... dictae sodalitat. approbatione, gratis et indulgentiis eidem sodalitati concessis.* Douai, Jean Bogard, 1582.

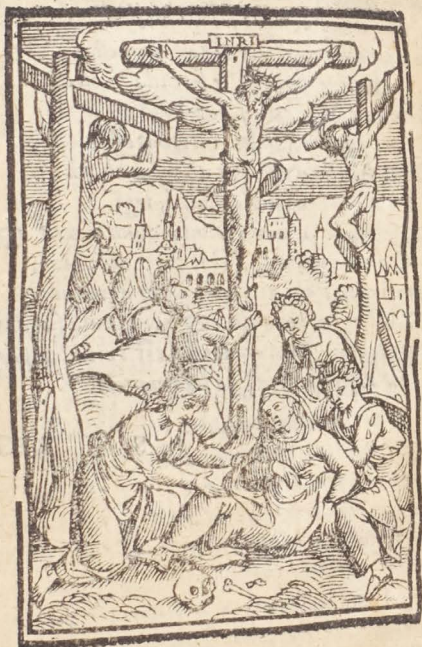
16mo, pp. [32], 286, [2]; woodcut device to title, woodcut of the Crucifixion to p. 258 and of Our Lady of Sorrows to recto of last leaf, woodcut initials and headpieces; title dusty with tear touching imprint and a few letters to verso (old repair) and short tears and chips to edges, some toning and foxing, a little light dampstaining; in modern stiff vellum, yapp fore-edges; boards bowed; Latin prayer in contemporary hand to front free endpaper, inscription beginning 'Jacobus' crossed through on title, 'Bibliothecae Aug[usti]nae Diste[...]' (i.e. Diest, Belgium?) at foot of title. **£675**

Very rare Douai edition of this devotional work by the Belgian Jesuit François Coster (1532–1619), first published at Cologne in 1578, illustrated with woodcuts of the Crucifixion and Our Lady of Sorrows.

Born at Mechelen, Coster was admitted to the Society of Jesus in 1552 by Ignatius of Loyola himself and was soon sent to Cologne to teach theology and astronomy. While there he established the Sodality of the Blessed Virgin Mary, for young students, in 1576, which received papal approval from Gregory XIII the following year. Written by Coster for members of the Sodality, the *Piarum institutionum libri tres* opens with chapters on confession, the Eucharist, Mass, prayer (including advice against getting distracted), the rosary, going to bed and getting up. In the second book he gives remedies against swearing, greed, jealousy, anger, and other vices, and in book three explains how to make the sign of the cross, Baptism, extreme unction, and the use of holy water, candles, and ashes. The second part gives the rules of the Sodality, including avoiding bad company and rude and dishonest conversation, as well as the prayer to be pronounced upon admission.

Jean Bogard (d. 1616) served as printer to the university of Douai. He issued another edition of Coster's work in 1585. **No copies of this edition traced on OCLC or CCfr**; it is however recorded in Sommervogel (II, 1511).





REGVLÆ SEV ORDI-
NATIONES CONFRA-
TERNITATIS BEATISSIMÆ
*Virginis Mariae, instituta inter stu-
diosos Collegij Societatis Iesu Colo-
niensis, & per Reuerendissimum
Nuncium Apostolicum con-
firmata, & indulgen-
tijs donata.*

REVERENDISSIMVS Domi-
nus Gasparus Gropperus, sacri
palatii Apostolici causarum
auditor, & ad Treueren. Co-
lonien. Moguntinen. Augu-
stan. Spiren. Vvormatien.
Herbipolen. Monasterien. & Minden. Ciui-
tates & dioceses, vniuersamque VVestpha-
liæ prouinciam, nec non Ducatus, & loca
omnia Ducis Cluiæ, Iulix, & Montensis,
Sanctiss. Domini nostri Gregorij, diuina
providentia Papæ XIII. & Apostolicæ sedis
Nuncius cum potestate Legati de latere, fa-
culratem dedit Patribus Societatis Iesu, con-
fraternitatem, seu sodalitatem per vniuersa
loca suæ legationis instituendi, sub nomine
gloriosissimæ semperque virginis MARIAE,
quæ his ordinationibus seu regulis constet.

LIFE OF A LAPDOG

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

Two vols, 12mo, bound together, pp. [2], vi, [4 (contents and errata)], 214; [4], 253, [3 (errata and contents)]; with a half-title to each volume, frontispiece 'portrait' of Pompey in volume I; a very good copy, in contemporary mottled calf, spine gilt. £500

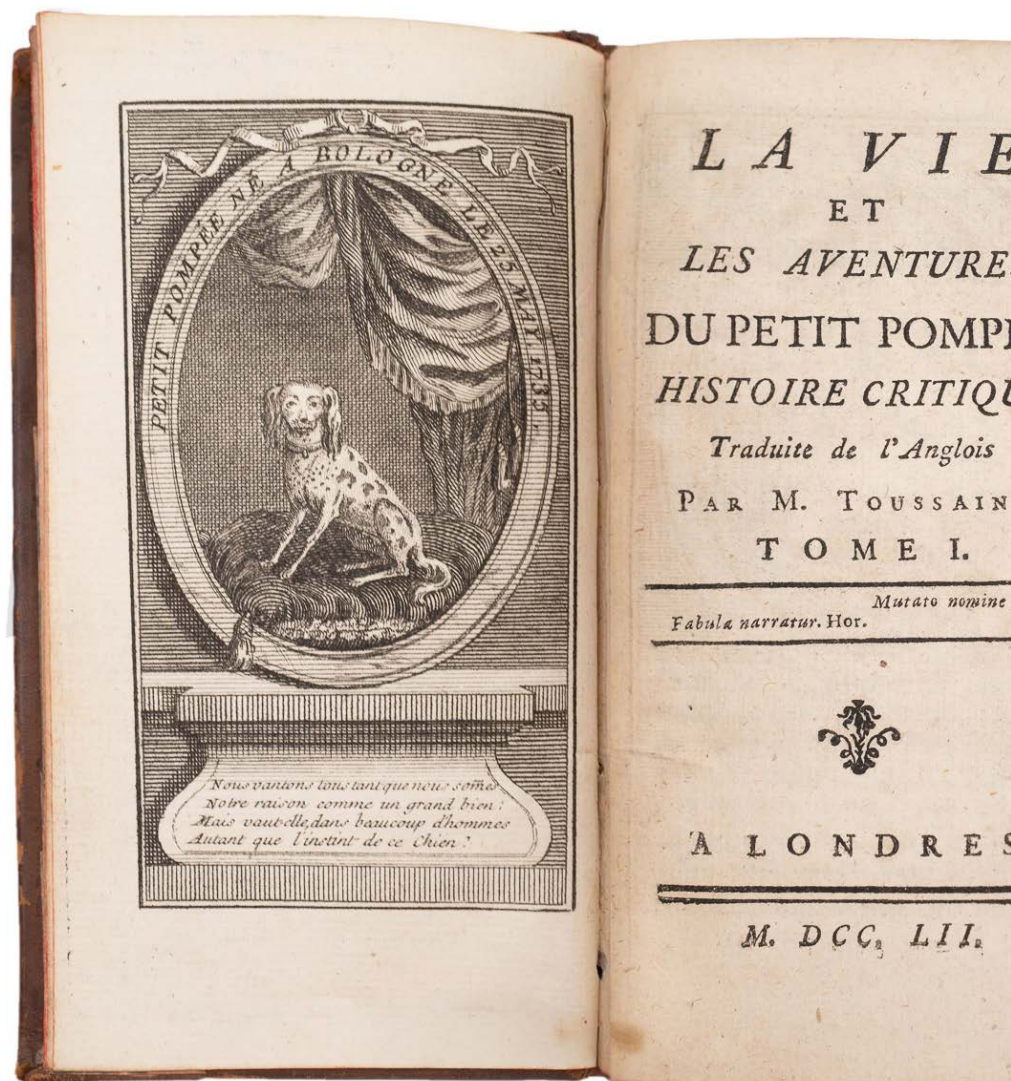
First edition(?) in French of Coventry's most famous work, *The History of Pompey the Little, or, The Life and Adventures of a Lap-Dog* (1751), a lively satire of fashionable London life, told through the eyes of a favoured pet.

'Following the fortunes of a lap-dog through various situations, it records the follies of London society so vividly that some fashionable readers recognized the originals of its satiric portraits. Favourably noticed (by John Cleland) in the *Monthly Review* (February 1751), commended to Samuel Richardson by Lady Bradshaigh, and admired by Lady Mary Wortley Montagu, it was variously attributed to Sir John Hill, the printer William Bowyer, and Henry Fielding' (ODNB), but Thomas Gray for one identified the real author. Dodsley paid an enormous 50 guineas for the copyright and £30 more for revisions for the third edition.

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

There were two editions of this translation in 1752. The other, published in Amsterdam by Marc Michel Rey, is printed slightly more compactly and lacks the frontispiece. ESTC wrongly suggests that the present edition is a reissue – they are completely different printings.

ESTC and OCLC record Bodley and Leeds only in the UK, and none in North America.



ANNOTATED IN 1552 WITH BIBLICAL REFERENCES

8. CURTIUS RUFUS, Quintus. De rebus gestis Alexandri Magni regis Macedonum opus ... Accesserunt enim antehac nunquam visa ... Omnia summa fide atque diligentia ... congesta, per Christophorum Brunonem ... Basel, Hieronymus Froben and Nicolaus Episcopus, March 1545.

Folio, pp. [8], 171, [13]; full-page woodcuts to title verso and *4r; woodcut initials, woodcut Froben device to last page; a few light marks and ink stains, small hole from ink corrosion to 15 touching a few characters; a very good copy in eighteenth-century vellum over boards, remains of gilt-lettered red morocco spine label, edges speckled red; some light marks; later arms blocked in blind to boards, early twentieth-century armorial bookplate with the arms of the House of Anhalt and shelf label to front pastedown; marginal annotations in Latin to c. 130 pp. largely in one elegant sixteenth-century hand, with a few notes in a slightly later, more cursive, hand, with underlining. **£2000**

Handsome folio edition of Curtius Rufus' history of Alexander the Great, edited by the German humanist Christoph Bruno (fl. 1541–1566), with extensive sixteenth-century marginal annotations.

Composed in the first century AD in ten books, of which the first two are lost, the surviving text begins in 333 BC with Alexander's march through Phrygia and his cutting of the legendary Gordian Knot. 'The narrative is dramatic and rhetorical, but founded on good sources ... [and] lays stress upon Alexander's gradual moral deterioration' (*Oxford Companion to Classical Literature*). Christoph Bruno was a lawyer and professor of literature at Munich; his dedication of this edition to the co-regent Dukes of Bavaria William IV and Louis X, and to the future Albert V, takes the form of a splendid full-page woodcut depicting an enthroned duke and various coats of arms.



ILLVSTR
DOMINO
Rhe

IS T
eafc
xim
mor
rist
test
rum

atq; imago, adeoq; ad
flagitiosos actus deu
tur nuncupanda. Sinc
beneficio mundi gube
mouerit: nec qui priu
politia, praesunt, satis
cendi genus efficacius
uemur, nobis propon
tis, siue forensibus, siue
dum, in eo historia, du
enim atq; praesentibus
colligimus: & qui sic co
xime perspicit, quid in
& acutissime, & celer
ne afferente, prudentis
Q. Curtij quoq; rerum
ro, & nunc deno rurs
tempore mihi uisa esse
mine doluerim, tantu
primis libris, cum sine
mutilatum nobis supe
Animus enim perfectu
tur me facturum credi
tiuissem, hoc est, coru
dam compendiosum, c
ex earundem reru prof
gesto, illustrissime Pri
imae tuae celsitudini, h
dem, cu caeteris princip

ne, & Hermolaus, Vtor, inquit, beneficio tuo, & dico quae nostris malis didici. Quota pars Macedonum faeuitua tua superest: Quotus quisq; non e uilissimo sanguine. Attalus, & Philotas, & Parmenio, & Lyncestes Alexander, & Clytus, quatum ad hostes pertinet, uiuunt, stant in acie, te clypeis suis protegunt, & pro gloria tua, pro uictoria uulnere accipiunt: quibus egregiam gratiam retulisti. Alius mensam tuam sanguine suo asperit. Alius ne simplici quidem morte defunctus est. Duces exercituum tuorum in euleum impositum, Persis, quos uicerant, furee spectaculo. Parmenio in dicta causa trucidatus est, per quem Attalum occideras. Inuicem enim miserorum uteris manibus ad expectanda supplicia. Et quos paulo ante ministros cordis habuisti, subito ab alijs iubes trucidari. Obstreptunt subinde cuncti Hermolae. Pater super meum strinxerat ferrum, perculsus haud dubie, ni inhihitus esset a rege: quippe Hermolaum dicere iussit: petijt, ut causas supplicij augentem, patienter audirent. Aere ergo coercitis, rursus Hermolaus, Quam liberaliter, inquit, pueris rudibus ad dicendum agere permisit: & Calisthenis uox carcere inclusa est, quia solus potest dicere. Cur enim non producit, cum etiam confelsi audiuntur: Nempe quia liberam uocem innocentis audire metuis. Ac ne uultu quidem patris. Atqui nihil eum fecisse contendo. Sunt hic, qui me cum rem pulcherrimam cogitauerunt. Nemo est, qui conscium fuisse nobis Calisthenem dicat, quum morti olim destinatus sit a iustissimo & patientissimo rege. Haec ergo sunt Macedonum praemia, quorum ut superuacuo & fordio abuteris sanguine. At tibi triginta millia mulorum captiuu aurum uehur, cum milites nihil domum praeter gratuitas cicatrices relaturi sint. Quae tam en omnia tolerare potuimus, antequam nos barbaris cederes, & nouo more uictores sub iugum mitteres. Perfarum te uestis & disciplina delectat: patrios mores exofus es. Perfarum ergo, non Macedonum regem occidere uoluimus: & te transfugam, belli iure persequimur. Tu Macedonas uoluisti genua tibi ponere, ueniantq; te ut decum. Tu Philippum patrem auerlaris, & si quis deorum ante louem haberetur, fastidires etiam louem. Miraris, si liberi homines superbiam tuam ferre no possunt: Quid speramus ex te, quibus aut infonibus moriendum est, aut, quod tristius morte est, in seruitute uiuendum: Tu quidem si emendari potes, multu mihi debes. Ex me enim scire cepisti, quod ingenui homines ferre non possunt. De caetero paree, quorum orbam senectutem supplicijs ne oneraueris. Nos iube duci, ut quod ex tua morte petieramus, consequamur ex nostra, haec Hermolaus. At rex, Quam falsa sint, inquit, quae iste tradita a magistro suo, dixit, patricia mea ostendet. Confessum enim ultimum facinus, tamen ut uos quoq; no solum ipse, audiretis, expressi, non imprudens, cum permisissim huic latroni dicere, uisurum eum fabie, qua compulsius est, ut me, quem parentis loco colere debet, uellet occidere. Nuper cum procaeus se in uenatione gessisset, more patrio, & ab antiquissimis Macedoniae regibus usurpato, eu castigari iulsi. Hoc & oportet fieri, & ut a tutoribus pupilli, a maritis uxores, seruis quoq; huius pueros aetatis uerberare coedimus. Haec est faeuitia in ipsum mea, quam impia caede uoluit ulisci. Nam in caeteros, qui mihi permittit uti ingenio meo, qm mitis sum

Hermolaus, aliter inquit
sup fac iis

supiter deus primus

in verbis Hermolaus
fuit principum
loquid, allegor

sum, non ignoratis: comemorare superuacuum est. Hermolae parricidarum supplicia non probari, cu eade ipse meruerit, minime hercule admior. Nam cum Parmenione & Philota laudat, suae seruit causa. Lyncestes uero Alexander bis insidiatum capiti meo, a duobus indicibus liberaui. Rursus conuictum, per biennium tamen distuli, donec uos postulareretis, ut tandem debito supplicio scelus lueret. Attalum, antequam rex essem, hostem meo capiti fuisse meministi. Clytus utinam no coegisset me sibi trahi: cuius temerariam linguam probra dicentem mihi & uobis, diutius tuli, quam ille eadem me dicentem tulisset. Regum ducumq; clementia non in ipsorum modo, sed etiam in illorum, qui parent, ingenijs sita est. Obsequio mitigatur imperia. Vbi uero reuerentia excelsit animis, & summa imis confundimus, ut opus est ut uim repellamus. Sed quid ego mirer istum crudelitatem mihi obiecisse, qui auariciam exprobrare ausus sit: Nolo singulos uestrum excitare, ne inuulnam liberalitatem meam faciam, si pudori uestro grauem fecero. Totum exercitu aspicite: qui paulo ante nihil praeter arma habebat, nu argeteis cubat lectis. Mensauro onerant, greges feruorum ducunt, spolia de hostibus sustineri non possunt. At enim Persae, quos uicimus, in magno honore sunt. Apud me quidem. Moderationis meae certissimu indicium est, quod ne uictis quidem superbe impero. Veni enim in Asiam, no ut funditus euerterem gentes, nec ut dimidiam partem terrarum solitudinem facerem: sed ut illos quoq; quos bello subegissem, uictoria mea non poeniteret. Itaq; militanti uobiscum, pro imperio uestro sanguinem fundunt, qui superbe habitu rebellassent. Non est diuturna possessio, in quam gladio inducimur. Beneficiorum gratia sempiterna est. Si habere Asiam, no transire uolumus, cum his communicanda est nostra clementia, horum fides stabile & aeternum faciet imperiu, & sane plus habemus, quam cupimus. Inlatibilis aut auaricia est, adhaec implere ueste, quod iam circumfluit. Veruntamen eorum mores in Macedonas transfundo. In multis enim gentibus esse uideo, quae non erubescam imitari: nec aliter tantum imperium apte regi potest, quam ut quaedam & tradamus illis, & ab istem discamus. Illud pene dignum risu fuit, quod Hermolaus postulat a me, ut auerlarer louem, cuius oraculo agnoscor. An etiam quid dii res spondeant, in mea potestate est: Obtulit nome filij mihi: reipere, ipis rebus quas agimus, haud alienum fuit. Vtinam Indi quoq; deum esse me credant. Fama enim bella constant, & saepe etiam quod falso credium est, ueri uicem obinuunt. An me luxuria indulgentem putatis arma uestra auro argentoq; adornasse. Affluetis nihil uilius hac uideri materia, uolui ostendere: Macedoniae inuictos caeteris, nec auro quidem uinci. Oculos ergo primum eorum sordida omnia & humilia spectantium capiam: & docebo, nos non auri aut argenti cupidos, sed orbem terrarum subacturos uenisse, quam gloriam tu parricida intercipere uoluisti, & Macedoniae, rege adempto, deuictis gentibus dedere. At nunc mones me, ut uestris parentibus parcam. Non oportebat quidem uos scire, quid de his statuissem, quo tritiores periretis, si qua uobis parentu memoria & cura est: sed olim istum morem occididi cu seclis insonantes propinquos pareresq; solui: & proficor, in eod honoro futuros omnes

Pulluere q ledit hercules
scribit i memorie celus
Allegor

Regu principu tenet
ingenijs suauitate ca
nigra obsequio quonia
milo uolunt non amia
uicere suo uictel
militum me edebat ualid
quis itall' egecicus
Argenteis cubat lectis
Molae h' auro onerantur

Quaricia qd sit

Erius sicut deus mit
spens ad eum gen 3
fama uolua idem

This copy contains Latin annotations throughout in a very elegant sixteenth-century italic hand; while the annotator does not give his name, he supplies a date at the end ('14.10b.52' i.e. 14 December 1552), and a short passage in Italian is perhaps a clue to his nationality. His interesting notes draw numerous parallels between Curtius' text and passages from the Bible: from the Old Testament he quotes from Genesis, Deuteronomy, Kings, Psalms, Proverbs, Ecclesiastes, and Isaiah, and, from the New Testament, Luke, Corinthians, Ephesians, and Hebrews. A reference to wine in book 8, for example, is annotated with a quote from Proverbs 20 ('Wine is a luxurious thing, and drunkenness riotous: whosoever is delighted therewith, shall not be wise'); and a passage on being perceived to be a god is accompanied by a reference to Genesis 3, 'you shall be as gods said the serpent to Eve'. He also refers to St Augustine's *De vera religione*. An interesting note to p. 8 alludes to the Holy Roman Emperor Charles V entering a city in 1528 in the manner of Alexander the Great.

USTC 688890; VD 16 C 6466; Adams C3123.



REFLEXIONS
ON THE
CONDUCT
OF
GREAT MEN
That have died Merrily.

To my FRIEND

Monfieur DELA CH—

YOU will soon perceive, my dear Friend, that this little Work is but an Extract of those long and agreeable Conversations we had together during our Stay at ——. Whilst others were diverting themselves at Play,
A 5 or

DERIDING DEATH: PARTLY INSPIRED BY MONTAIGNE

9. DESLANDES, André-François Boureau. Dying merrily: or, historical and critical reflexions on the conduct of great men in all ages, who, in their last moments, mock'd death, and died facetiously ... translated from the French by T. W.—.A.M. ... London, printed for M. Cooper, 1745.

12mo, pp. viii, 133, [3 (blank)]; a good copy in slightly later calf, gilt title-piece to spine; boards lightly scuffed, spine chipped at head. **£450**

First edition of this translation of *Réflexions sur les grands hommes qui sont morts en plaisantant* (1712), by the philosopher and naval official André-François Deslandes (1670–1757), an important precursor of the *Encyclopédistes*.

The translator T.W. has not been identified. A different translation by Abel Boyer, interspersed with English verse (presumably at the suggestion of Boyer), had appeared in 1713 under the opaque title *A Philological Essay*.

When published originally, Deslandes's *Réflexions* was a contribution to the contemporary controversy between free-thinkers and the religious establishment: the former did not believe in an afterlife and could thus face death 'merrily', that is, without fear. Montaigne was one inspiration ('I cannot say whether Montagne [*sic*] died merrily, but ... in a hundred Places of his Essays, [he] speaks advantageously of a merry Death'), elaborated upon in the appended 'Extract from some of Montagne's [*sic*] Thoughts'.

Deslandes offers numerous examples from classical times, but also 'Of the Dutchess of Mazarin's last Moments', 'Of Gassendi's Death, and that of the celebrated Hobbes', and passages on Machiavelli and Rabelais. There is one brief chapter on 'Women who have died facetiously', among whom he numbers Anne Boleyn, reporting her supposed laughter on the scaffold.

ESTC records copies at BL (2), NLS, Bodley, Huntington, UCLA, San Francisco Public Library, and McMaster.

BOUND IN MUSICAL MANUSCRIPT AND HEBREW PRINTED WASTE

10. [FIREFIGHTING.] Verneuerte Feuer-Ordnung / Eines edlen ehrenvesten Rahts allhie zu Nürnberg / wie es zur Zeit / wann bey Tag oder Nacht / Feuer in der Stadt auskommt / in allen Dingen solle gehalten werden. Darbey auch mit angehenget ist / wo / und an welchen Orten man allen darzu gehörigen Zeug finden soll. Nuremberg, Michael Endter, 1656.

8vo, ff. [71], [1 (blank)]; woodcut arms of the city of Nuremberg to title, typographic headpieces, printed in multiple gothic typefaces; occasional light spotting, nevertheless a very good copy; in a contemporary binding of manuscript waste over boards, using a fifteenth-century German missal fragment on vellum, with Hufnagelschrift notation on 4-line red staves, lined with sixteenth-century Hebrew printed waste (see below), sewn on 3 tawed thongs laced in; extra-illustrated with a contemporary copper-engraved portrait of Johann Wilhelm Kress von Kressenstein tipped in after C6.

£3500

Scarce expanded edition of this guide to preventing and mitigating fires in Nuremberg, bound using a musical manuscript fragment and Hebrew printed waste.

Nuremberg's *Verneuerte Feuer-Ordnung* provides information from the city council on, *inter alia*, preventing emergency water supplies from freezing during winter, the creation of municipal fire-wagons, the recruitment of craftsmen such as coppersmiths and stonemasons in the production of fire safety equipment, procedures for combatting multiple fires simultaneously, and maintenance of fire equipment.

The following two thirds of the work gives inventories of buckets, ladders, water pumps, and other fire safety equipment in the possession of notable individuals in Nuremberg and in various districts and buildings within the city, beginning with, 'namely, the three chief captains'. The first of these is Johann Wilhelm Kress von Kressenstein (1589–1657/8), municipal head of Nuremberg, in possession of twenty buckets, two fire pumps, twelve torches, and two screws (for the nozzle of the fire pumps?), and equally impressive

Verneuerte Feuer-Ordnung/
~~~~~

**E**ines Edlen  
Ehrenvesten Rahts allhie zu  
Nürnberg / wie es zur Zeit / wann bey  
Tag oder Nacht / Feuer in der Stadt aus-  
kommt / in allen Dingen solle gehal-  
ten werden.

Darbey auch mit angehenget  
ist / wo / und an welchen Orten man  
allen darzu gehörigen Zeug fin-  
den soll.



Nürnberg /

Gedruckt bey Michael Endter / 1656.



resources at the 'old Kress house by the fruit market' (C7r, *trans.*). Here, a 1655 copper-engraving of Kress by the Nuremberg engraver Andreas Khol (1624–1656) has been inserted into our copy at an early date, perhaps indicating the ownership of a grateful local.

The publisher Michael Endter (1613–1682) was the successor of the Endter printing house and son of Georg Endter the Younger; the Offizin Endter would remain in operation until 1854 (Benzing, p. 365). Over a dozen of Endter's publications in the 1650s were illustrated with engravings by Khol.

*Binding:* Our copy has been bound with a fifteenth-century manuscript fragment comprising *Tu domine universorum* and *Filiae Sion currite*, for the dedication of a church. Beneath it is printed Hebrew waste from a copy of Elias Hutter's *Liber psalorum et Danielis* (Hamburg, Ernst Jandeck, 1588), comprising Daniel 2:49–3:4 from B2r. Hutter's *Liber psalorum* makes use of his distinctive Hebrew types, designed as a grammatical aid for students of Hebrew and developed only a year earlier for his Hamburg-printed Hebrew Bible: the root letters are printed in thick type, and inflectional letters in his highly innovative hollow type.

**We find a single copy outside of Germany, at the British Library. No copies traced in the US.** Other fire protocols were published in Nuremberg in 1596, 1616, and 1698 (the last also printed by Endter).

BM STC German III N422; USTC 2605214; VD17 29:735748D. For Hutter's *Liber psalorum et Danielis*, see USTC 661377; VD16 B-3112.







omine uniuersoru qui nul  
templu tuu fieri in nobis  
in eternu domine. Eueni  
it eni celebra matris vatu



METODO FACILE  
TROVATO  
COLL' ESPERIENZA DI PIU' ANNI  
UTILISSIMO  
PER DIFENDERE I GRANI  
DALLA VOLPE,  
O SIA  
GRANO MORTO.  
PROPOSTO, E RACCOMANDATO  
PER PUBBLICO BENE  
DA UN  
ACCADEMICO GEORGOFILO  
AI LAVORATORI DELLA  
TOSCANA.



IN FIRENZE )( MDCCLXXII.

NELLA STAMPERIA BONDUCCIANA  
Con Licenza de' Superiori.

'IT MAKES METREMBLE FROM HEAD TO TOE'

**II. [FORZONI, Stefano.]** Metodo facile trovato coll'esperienza di piu' anni utilissimo per difendere i grani dalla volpe, o sia grano morto. Proposto, e raccomandato per pubblico bene da un accademico Georgofilo ai lavoratori della Toscana. Florence, nella stamperia Bonducciana, 1772.

8vo, pp. 12; woodcut ornament to title-page, woodcut initial to p. 3; a very good copy in recent printed patterned boards, edges stained green; small scrape to upper board. £275

**First and only edition of this rare treatise on the mitigation of volpe, a blight affecting up to half of Tuscan grain harvests of 1772, by a member of the agriculturally minded Accademia dei Georgofili in Florence.**

Grain afflicted by *volpe* quickly begins to ooze black juice and shed its bran, developing significantly more rapidly than healthy crops. Forzoni briefly assesses popular methods of contending with the blight, including quicklime, manure, and saltpetre, though these can be tedious, costly, and 'frightening to farmers' (p.5, *trans.*), or damaging to the wheat germ by means of corrosive or toxic substances. He instead proposes a mixture of water and finely sifted ash, stirred regularly and cleared of floating debris, which is subsequently heated, mixed with lime mortar and lye; the grain soaks in the resulting mixture and is left to dry in the shade. Urging farmers to act quickly, he warns of another epidemic on the horizon, 'il male dello sprone': already rampant in France, Forzoni describes similarly afflicted wheat in the fields surrounding Florence, a thought which makes him 'tremble from head to toe' with fear (pp. 10-11, *trans.*).

**We find no copies in the US or UK.** ICCU finds only three copies in Italy.

Lastrì, *Biblioteca Georgica ossia catalogo ragionato* (1787), p. 86; Niccoli, *Nuova enciclopedia agraria italiana* I, p. 196.



LEAD ON SHIPS, AND THEN ON ROOFS

12. [HALE, Thomas, Sir William PETTY, and Samuel PEPYS?.] An account of several new inventions and improvements now necessary for England, in a discourse by way of a letter to the Earl of Marlborough, relating to building of English shipping, planting of oaken timber in the forrests ... [etc.] Herewith is also published at large the proceedings relating to the mill'd-lead-sheathing, and the excellency and cheapness of mill'd-lead in preference to cast sheet-lead for all other purposes whatsoever. Also a treatise of naval philosophy, written by Sir Will. Petty ... London, printed for James Atwood, and are to be sold by Ralph Simpson, 1691.

[bound with:]

A survey of the buildings and encroachments on the River Thames ... [1691?]

[and with:]

That the bringing on boards above, and paying the plank with stuff under a mill'd-lead-sheathing, is damageable, more charge, and altogether unnecessary; plainly prov'd from experience as well as reason ... [London, 'may be had at Mr Nelme's ... and at Mr Basset's', October 1697.]

[and with:]

An advertisement shewing that all former objections against the milld-lead sheathing have been answered by the Navy-board themselves ... London, printed May, 1696.

12mo, pp. [12], cxxv, [19], 132; *The New Invention of Mill'd Lead* has a separate title-page and pagination, register continuous; with the *Survey* (folio, two leaves), and *That the bringing on Boards etc.* (folio broadside), folded and bound before B1; the *Advertisement* (folio, pp. 4), folded and bound at the end; short worm-track touching the odd letter, else a fine copy, in contemporary speckled sheep, covers tooled in blind; **authorial manuscript additions to the margins of p. 33, 96-7, and 116, and to *That the bringing on Boards etc.*, and a few scattered corrections;** armorial bookplate to title verso of James Hustler of Acklam, dated 1730. £2750

**First edition of Hale's Account with several rare broadsides on the same topic: the use of milled lead (rather than cast lead, or even wood) for the sheathing of ships as a defence against worm.** Thomas Hale operated a lead mill in Deptford (his brother? Charles was a leadworker) and was a director of the Milled Lead Company, which had been founded by Sir Philip Howard and Francis Watson in 1670 with a 20-year patent, taking over sole interest in 1690. The manuscript additions in this copy, almost

A  
S U R V E Y

OF THE

Buildings and Encroachments on the River of *Thames*, on both sides, from *London-Bridge* Eastwards to the lower end of *Lyme-house*: Taken by the Principal Officers and Commissioners of his Majesties Navy, with the Assistance of the Elder Brethren of *Trinity-house*, in pursuance of an Order of the Right Honourable the Lords Commissioners for Executing the Office of Lord High Admiral of *England*, Dated the First of *March*, 1683. Wherein is also particularly expressed which of the said Buildings and Encroachments are *Old*, and which are *New*, and likewise which of them are judged most prejudicial to Navigation and the River; together with References to each of them by Numbers in the Draught of the River lately made by Captain *Collins*.

On the South-side of the River, from  
London-Bridge, Eastward.

| Numbers in the Draught. | Buildings and Encroachments.                                                                     | Dimensions.             |                          | Old or New, and which prejudicial. |
|-------------------------|--------------------------------------------------------------------------------------------------|-------------------------|--------------------------|------------------------------------|
|                         |                                                                                                  | Feet from East to West. | Feet out into the River. |                                    |
| 1                       | A T Allen's Dye-house a Pott Gallery                                                             | 21                      | 12                       | Old                                |
| 2                       | Mr. Cholmley the Brewer, a pair of Stairs                                                        | 21                      | 12                       | Old                                |
| 3                       | Mr. Gibbs's Wharf on the East-side <i>Pickleberring-stairs</i>                                   | 100                     | 9                        | Old                                |
| 4                       | A Pott Gallery upon the West-side of <i>Still-stairs</i>                                         | 14                      | 15                       | Old                                |
| 5                       | A Pot Gallery to the West of <i>Whetters-yard</i>                                                | 90                      | 5. 6. 7. 8. 9.           | Old                                |
| 6                       | Stephen Matthews, alias Mr. Lewley's Wharf                                                       | 85                      | 9                        | Old                                |
| 7                       | From the West End of Mr. Cundy's Wharf to the West End of Mr. Baddy's Yard                       | 40                      | 3                        | New                                |
| 8                       | From the West end of Cundy's Wharf to the East of Philip Calfney's Wharf                         | 200                     | 5                        | New                                |
| 9                       | Mr. Partridge's Wharf                                                                            | 37                      | W 3 E 23                 | New                                |
| 10                      | St. Saviour's Dock, Mr. Yeering's Timber-Yard                                                    | 35                      | W 20 E 2                 | New                                |
| 11                      | Mr. Heyden, junior, alias Collins's Yard                                                         | 110                     | E 5                      | New                                |
| 12                      | Mr. Heyden, senior, his Launch                                                                   | 40                      | W 5 E 28                 | New                                |
| 13                      | From Mr. Stephens's Houle to the Stairs at the West-end of his Yrd                               | 50                      | W 30 E 3                 | New                                |
| 14                      | Mr. Stephens's Houle and Wharf                                                                   | 127                     | 5                        | New                                |
| 15                      | Thomas Huggins's Yard                                                                            | 40                      | W 4 E 5                  | New                                |
| 16                      | William Ebbins's Wharf                                                                           | 100                     | W 25 E 4                 | New                                |
| 17                      | West of Three-Mariners-stairs                                                                    | 35                      | W 2 E 16                 | New                                |
| 18                      | Mr. Castle, alias <i>Narborough's</i> Yard                                                       | 68                      | W 3 E 6                  | New                                |
| 19                      | Mr. Stephens's Houle                                                                             | 80                      | W 5 E 27                 | New                                |
| 20                      | Mr. Eldridge's Wharf                                                                             | 35                      | 7                        | Old                                |
| 21                      | From thence East to <i>Redriff-Bite</i>                                                          | 100                     | 8                        | Old                                |
| 22                      | From East-side of <i>Redriff-Bite</i> to the West of <i>Church-Wharf</i>                         | 40                      | E 23                     | Old                                |
| 23                      | From the West-side of Captain Bowers's Houle to the East-side of Mr. Whittingham's               | 152                     | W 15 E 36                | New                                |
| 24                      | From the Crane against <i>Redriff-Church-sleepe</i> to the East-end of <i>Slightfoot's</i> Houle | 130                     | W 28 E 16                | Old                                |
| 25                      | Mr. Brownloe's Wharf                                                                             | 26                      | E 8                      | New                                |
| 26                      | Captain Wardlow's Houle                                                                          | 35                      | 34                       | New, prejudicial                   |
| 27                      | From the East-end of Captain Wardlow's to the West-end of <i>Faxon's</i>                         | 600                     | 10                       | Old                                |
| 28                      | Mr. Farren's Timber-Wharf by <i>Ruffel's</i> Powder-Mill                                         | 50                      | 10                       | Old                                |
| 29                      | From <i>Farren's</i> Timber-Wharf to the West-end of <i>Farren's</i> Powder-Mill-stairs          | 100                     | 8                        | Old                                |
| 30                      | The Yard in the Possession of Sir William Warren is                                              | 75                      | 20                       | New                                |
| 31                      | The Yard in the Possession of <i>Graffingam</i> and <i>Collis</i>                                | 200                     | 100                      | Old                                |
| 32                      | Sir Thomas Gold's Yard, in the Possession of <i>Graffingam</i> and <i>Collis</i>                 | 100                     | 11                       | New                                |
| 33                      | Mr. Glyde's Wharf                                                                                | 102                     | 11                       | New                                |
| 34                      | Mr. Kirby's Yard                                                                                 | 175                     | 11                       | New                                |
| 35                      | From the West-side of <i>Rolf's</i> Yard to the West-side of <i>Globe-stairs</i>                 | 60                      | W 8 E 25                 | New                                |
| 36                      | The Merchants Plank-Wharf on the East-side of <i>Globe-stairs</i>                                | 222                     | 25                       | New                                |
| 37                      | Mr. Sashes Yard and Dock                                                                         | 25                      | 25                       | New                                |
| 38                      | Major Boyne's Wharf to the East of Mr. Sashes Yard                                               | 200                     | W 10 E 5                 | New                                |
| 39                      | <i>Shepherd and Dogg-stairs</i> Eastward                                                         | 80                      | 5                        | New                                |
| 40                      | From the West of Mr. Hunt's Gun-wharf to the West of Mr. Hill's Timber-yard                      | 160                     | 8                        | New                                |
| 41                      | Mr. Hunt's Gun-Wharf                                                                             | 72                      | 8                        | New                                |
| 42                      | Next Wharf to Mr. Wabraven's Wharf                                                               | 18                      | 9                        | New                                |
| 43                      | Mr. Wabraven's Wharf at the Sign of the <i>Kings-Head</i>                                        | 20                      | 3                        | New                                |
| 44                      | From the West-side of the Rape-Mill Westward                                                     | 100                     | 25                       | New                                |



AN ADVERTISEMENT,

Shewing that all former *Objections*

AGAINST THE

MILLD-LEAD Sheathing

Have been Answered by the NAVY-BOARD themselves.

And what's lately *Objected*, is Answered herein, as follows.

ALTHOUGH the *Objections* against this Sheathing have been fully answered by the Milld-Lead Company's Reply, made to the late Navy-Board's Report (which was dated, Octob. 28. 1682.) to the then Lords of the Admiralty, printed in the Year 1691. and by the other Papers since published by Mr. Hale, the same might all have been well by the Board having indeed sufficiently answer'd themselves by their own enough spared, that Board having indeed sufficiently answer'd themselves by their own Contract with the said Company, dated March 3. 1675. and their said Report it self, if nothing but what they say therein had been taken notice of: For,

In the Preamble of their said Contract (after five years Trial upon ten Ships within that time sheathed) they ow'd to have entred into the same upon sufficient Proof and Experience of the Goodness and Usefulness of the said Sheathing, having forborn to enter into a formal Contract till then, that they might make what Observations of any defects they could themselves, or what its watchful Adversaries should discover to them, a time long enough to have discerned its monstrous eating of the Ruddar-Irons (so much complain'd of afterwards) if there had been any such thing.

By their said Report, in 1682. made after twelve years Experience upon twenty Ships that had been sheathed within that time (having nothing to object against its keeping on, duration, and certain security from the Worm, or any thing else) they complain'd only of this Sheathings extraordinary eating and corroding the Bolts and Ruddar-Irons, and that but of eight of those twenty, saying nothing of the rest; and, by their Complaints, those eight differed exceedingly amongst themselves; some lasting above twice as long as others, and some of the Irons of the same Ruddar, complain'd of, to be very much eaten, whilst others were said to remain good and serviceable; which different Effects not being possible, in the Nature of Things, to proceed from one and the same Cause, [Lead-Sheathing] they should have found out another, or have been willing to have hearkened to those that did, who charged this different duration upon the Smith's better or worse mixing, welding, and working his Iron with Fire and Hammer, and proved it by an ocular Evidence upon view of the Henrietta's Iron-work, produced at their own Board, as in Pag. 14. of their said Reply, that alone, and only that, being able to answer the great variety of decay that now is, and ever was upon all Ships sheathed, or not sheathed, before Lead-sheathing was ever thought of; which could not be, but the decays must be ways conformable to their Causes, if the sheathing either way, or not sheathing at all, were any wise concern'd therein; And thus from their own Act, and the very Complaints annex'd to the said Report, they may find all their *Objections* fully answer'd: So hard a thing it is for Men not to contradict themselves, when once they go about to contradict the Truth.

But since these Reasons (being now generally taken notice of) expose those *Objections* to Contempt, neither is advanced, which at first, seeming somewhat plausible, ought to be answer'd as well as the rest; viz.

That there having been so many Persons (some of Wealth and good Quality) all along concern'd in this Work, till now of late, it could not be, that this Sheathing should be so laid aside all this while, but that it must in sixteen or seventeen years time have been restored again to the Use of the Navy, if there had been any Truth in what Hale says, and so much real Worth and Excellency in the thing it self, as he pretends.

This Insinuation being natural enough, and likely to prevail with some, not to trouble themselves to read, or mind what Hale has printed upon this occasion, he finds himself oblig'd to give some Answer to it, and hopes he may be excus'd, if in his own Defence he mentions some Persons and Circumstances, that did occur in this Affair, which he hath hitherto omitted, that the World may judge who, and what sort of Men they are beholden to, for this delay, and depriving the Publick of the benefit of so useful an Invention all this while, or whether it be in truth owing to its own Deficiency, and want of Merit in it self; which he proceeds to do by these following steps; viz.

A

1. While

certainly authorial, add corroborating information up to 1702: milled lead, Hale writes, has been used on the roof of St Clement Dane's and Greenwich Hospital, and even Christopher Wren, 'tho no great friend to the Milld Lead, has owned under his hand' that it is better and cheaper than cast lead.

After a first successful test on the Phoenix in 1671-3, Charles II had ordered all ships to be sheathed in lead and around twenty ships were so sheathed; but then allegations emerged that it caused rapid corrosion of the ironwork (though it was to be another century until the scientific reason for the corrosion was discovered). A commission to investigate was set up in 1682 and the use of milled lead on ships largely abandoned. The New Invention of Mill'd Lead opens with Howard and Watson's reply to the 1682 commission - they accused the navy of using low quality iron - and a further memorial of 1686, and adds testimonials to its effectiveness by various master-builders, as well as a reprint of an Advertisement to all who have occasion to make use of sheet lead (1690) by Hale. At the front of the work is a long and rambling letter to the Earl of Marlborough (pp. cxxv), which mentions lead only briefly and takes in Tycho Brahe, calendar reform, land tax, Peter Pett's Happy future state of England (1688), lighthouses, the New River Company, and encroachments on the river Thames that impede passage. The shipwright Phineas Pett II, a supporter of Hale, is referred to several times, with special praise for his ship Britannia, of which an 'admirable draught of sculpture ... in four large sheets of Dutch paper' is announced (untraced). Hale also mentions several works by Sir William Petty seen in manuscript. Petty had been appointed a commissioner of the Navy in 1681, and a 'Treatise on Naval Philosophy' is printed under his name here (pp. 117-132).

The two additional folio publications bound in here are very scarce. The first, which accuses shipwrights of subterfuge in the fitting of sheathing, is known in two issues at three locations only (BL, NLS, and Huntington); the Advertisement (BL, NLS, and Yale only) contains a summary of the history of the Milled Lead Company, mentioning Pepys frequently. Hale suggests that Pepys was long a support of milled lead and was in fact the author of the 'Reply to the Navy Board' that Hale printed in his Account, but that he changed his position to follow 'another Interest'. The naval use of milled lead having been abandoned, Hale now advertises it for use in roofing.

Wing H265 (with S6198); H266A; H219.







ANNOTATED BY A STUDENT OF GRYNÆUS

**13. HOMER.** Ομηρου Ιλιας και Οδυσεια μετα της εξηγησιος. Homeri Ilias et Ulyseæ cum interpretatione ... Variæ lectionis in utroque opere annotatio. Basel, Johann Herwagen, 1535.

Two parts in one vol., folio, pp. [8], '394' [recte 410], [2], 284, [4]; text and commentary in Greek, the *Odyssey* with own title, woodcut printer's devices to titles and last pages of both parts, woodcut initials; marginal worming to first 3 leaves, some dampstaining, occasional ink stains, small decorative excisions to blank margin of e6, overall a good copy; bound in contemporary pigskin over bevelled wooden boards, roll-tooled in blind to a panel design, brass clasps to fore-edges (one catchplate present but defective), sewn on 4 double cords, remains of fore-edge tabs; short splits to joints, wear to corners, and rubbing to covers; inscriptions to first title 'Silvestri Dronnii(?) sum', 'Est Gabriëlis Guntispergi Anno 1562 16 Aprilis', 'Jure nunc possidet me Abrahamus Leemannus philosophiæ studiosus', and 'Sam: Beat Lodov: Ernst 1758', inscriptions of Guntispergius and Leemannus (dated 1652) also to rear free endpaper; gilt bookplate of Spyridon Loverdos (dated 1925) to front pastedown with subsequent ink stamp and label of the Loverdos Collection to rear endpapers; interlinear and marginal annotations in brown and red ink mainly in a sixteenth-century hand to c. 200 pp., underlining, some line numbers added in ink and pencil. **£6000**

**First Herwagen edition of Homer's *Iliad* and *Odyssey*, with the scholia of Didymus, edited, according to Dibdin, by the great German classicist Joachim Camerarius (1500–1574), with interesting near-contemporary annotations by a student of Greek, likely drawn from Thomas Grynaeus's lectures in Bern.**

Johann Herwagen (1497–1558) began his career in Strasbourg before moving to Basel in 1528. Here he married the widow of Johann Froben and collaborated with his stepson Hieronymus, publishing editions of the classics as well as works by Luther, Melanchthon, and Erasmus. In 1542 he was expelled from the city following an affair with his stepson's wife, although he was pardoned in 1545. This edition of Homer includes the important commentary of the first-century BC Greek scholar Didymus, nicknamed 'Brazen-guts' on account of his enormous industry.









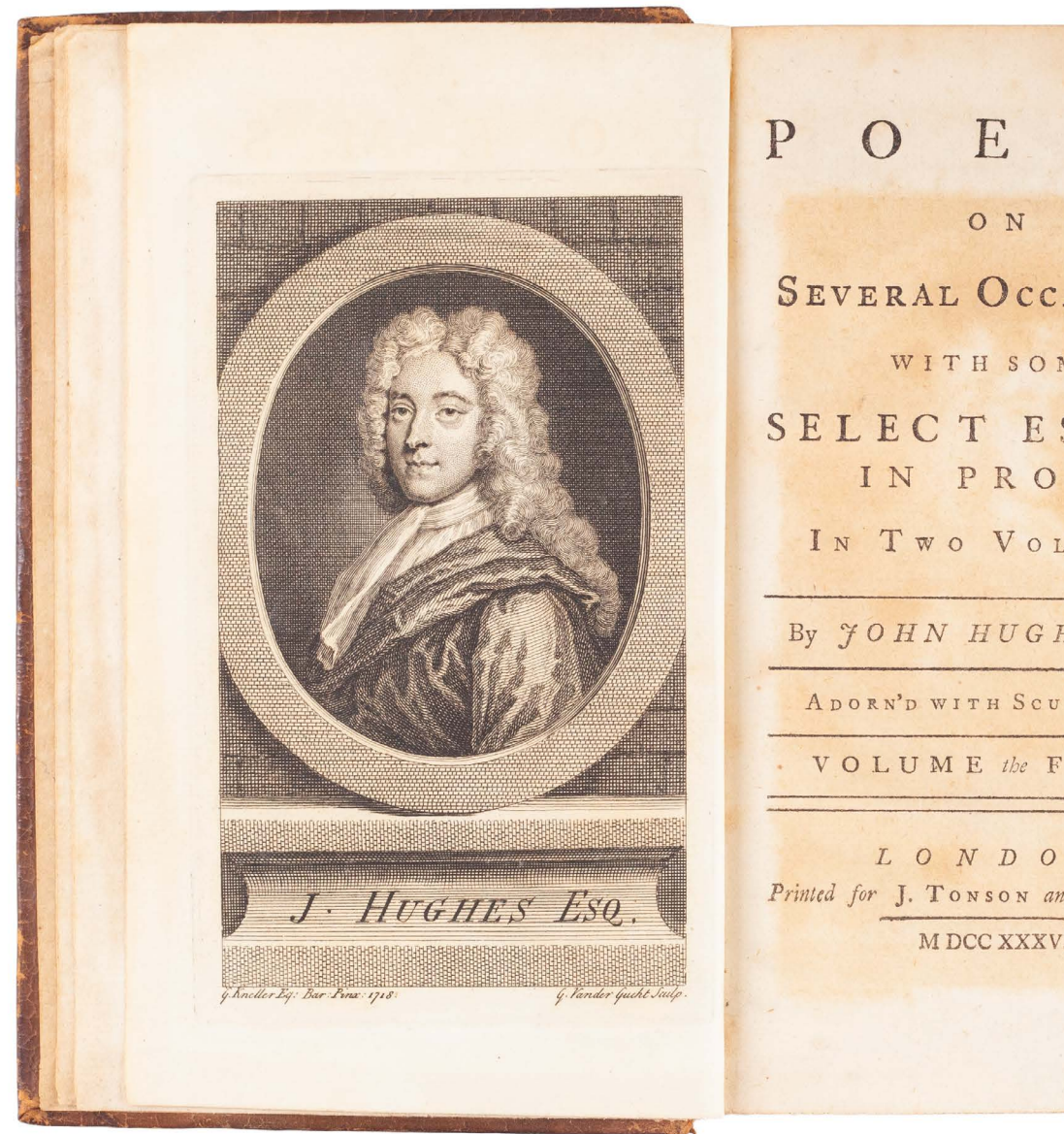
## POPE AND SWIFT UNWITTING 'SUBSCRIBERS'

**14. HUGHES, John.** Poems on several occasions. With some select essays in prose. In two volumes ... London, printed for J. Tonson and J. Watts. 1735.

Two vols, 12mo, pp. [20], lxxv, [1], 275, [1]; 364, with an engraved frontispiece portrait and 2 plates in vol. I, and 3 further plates in vol. II (included in the pagination); a royal paper copy (watermark Strasbourg bend) with list of subscribers to the royal paper edition; apart from slight browning a fine set in contemporary speckled calf, spines gilt, morocco labels, headbands slightly chipped; early armorial bookplate of John Ward, possibly 'Mr Ward Junior', a subscriber, later bookplates of Graham Pollard and Bradley Martin, and book-label of J.O. Edwards. **£850**

**First edition of the principal collection of the author's works,** published posthumously and edited, with a long biographical preface, by his brother-in-law, William Duncombe. John Hughes (1677–1720) was educated at a dissenting academy where Isaac Watts was his contemporary. From an early age he devoted himself to poetry and letters, and was gradually drawn into the Addison–Steele circle where, as Samuel Johnson puts it, he was 'received as a wit among the wits'; he contributed at least three numbers to the *Tatler*, seventeen to the *Spectator*, and one to the *Guardian*. Hughes also had a passion for music, and was a talented violinist. He championed the use of English verse for operas and cantatas, and many of his lyrics were set to music by such contemporary composers as Dr Pepusch. In the year of his death, he wrote a tragedy called *The Siege of Damascus*, which proved highly successful and remained in the repertory for the rest of the century.

Most of the poems here are cantatas, songs, and other lyrics, but the collection opens with three occasional poems, previously published, celebrating King William III and the House of Nassau; there are also imitations of Horace, a translation from Molière, 'Advice to Mr. Pope, on his intended Translation of Homer's Iliad,' and 'To Mr. Addison, on his Tragedy of Cato' (a play Hughes did much to encourage). The literary essays include 'On the Affectation of Mirth and Raillery,' 'On Fear in Women,' 'On Love,' 'On Descriptions in Poetry,' and 'On Human Life.'





The list of subscribers includes the names of both Pope and Swift, and, unexpectedly, Voltaire. Swift was taken aback to receive a copy, as he explained in a letter to the Earl of Orrery: 'I have been turning over Squire Hughes's poems, and his puppy publisher one Duncombe's preface and life of the author ... celebrating a fellow I never once heard of in my life ... Duncombe put in a short note in loose paper to make me a present of the two volumes and desired my pardon for putting forward my name among the subscribers. I was in a rage when I looked and found my name.' Johnson, in *Lives of the Poets*, reports that Swift wrote to Pope in a similar vein: 'A month ago was sent over, by a friend of mine, the works of John Hughes, Esquire. They are in prose and verse. I never heard of the man in my life, yet I find your name as a subscriber. He is too grave a poet for me; and I think among the mediocrists [*mediocribus*], in prose as well as in verse.' Pope replied: 'what he wanted in genius, he made up as an honest man; but he was of the class you think him.' The anecdote serves as a reminder that famous names in lists of subscribers need to be viewed with some scepticism. Despite the opinions of Pope and Swift, and Johnson as well, this is an interesting collection.

The portrait and plates are engraved by Gerard Vandergucht, the portrait after Vandergucht's tutor Godfrey Kneller, and two of the plates after designs by Joseph Highmore. Copies on ordinary paper do not have the full complement of plates.

Foxon, p. 364.



CA  
TE  
O  
QUEEN  
The M



## BIRTHRIGHT SOLD

**15. [JACOB AND ESAU.]** Large stencil-coloured engraving of Jacob and Esau in a kitchen, with hunting dogs, a scene of fields and livestock visible through the door and window. Nuremberg, heirs of J. P. Wolff, [1720?]

Engraving (plate size c. 265 x 325 mm), with a caption in four lines of German verse at the foot ('Um einen Linsen Brey hat Esau unverschmätet / Das Recht des Erstgebürt ...'); stencil-coloured in yellow, green, orange, and blue; numbered N.27 in the lower left corner; rather soiled, creased where folded. £350\*

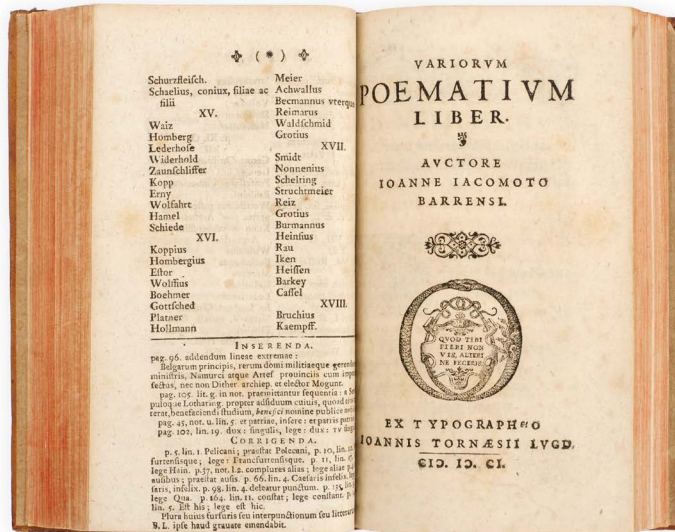
**A very rare popular Bible print, depicting the moment in which Esau sells his birthright to Jacob for a bowl of lentil porridge.** The dogs and the bow on the wall point to Esau's skill as a hunter; the parrot in the window and the sheep outside perhaps forecast the act of imitative deception that Jacob would later employ on his father Isaac, presumably the figure herding the sheep.

The Nuremberg print- and bookseller Johann Peter Wolff died in 1711. At some point in the early eighteenth century Wolff's four sons took over the business and continued to produce prints under his name, but the exact dates of their activity are unknown. Extant examples of their work, all numbered in the lower left corner as here, are largely cityscapes, though we also trace vignettes of trades, Jewish ceremonies, a Dance of Death etc. The Popular Imagery Collection at the University of Texas includes three New Testament scenes in the same format, though likely not produced as a coherent series.





VERSE ON VANITY IN CIVILITÉ TYPE



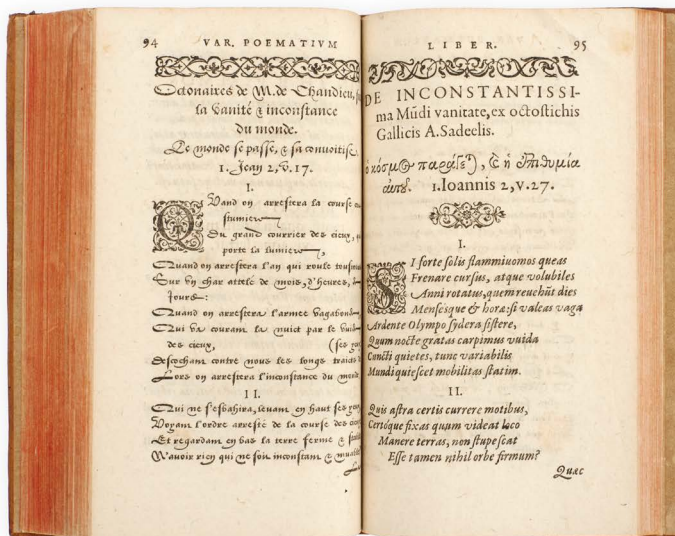
16. JACQUEMOT, Jean. Variorum poematum liber. [Lyons,] Jean de Tournes, 1601.

[bound after:]

ROLLER, Johann Nikolaus. Varii generis loci et argumenti poemata diversis temporibus elaborata iam vero in unum fasciculum collecta atque in lucem emissa a Joanne Nicolao Rollero. Frankfurt and Leipzig, for Bremen, G.L. Förster, 1763.

Two works in one vol, 8vo, *Jacquemot*: pp. 160; printed in Roman, italic, and *civilité* types, woodcut ouroboros device to title, woodcut initials, typographic headpieces; *Roller*: pp. [xi], 220, [4]; some browning; very good copies, bound together in eighteenth-century mottled sheep, spine gilt in compartments with gilt red morocco lettering-piece ('VARIA / CARMIN / I.'). edges stained red; extremities a little rubbed, a few small abrasions to boards. £875

Very rare first edition of this collection of neo-Latin Protestant biblical poetry by Jean Jacquemot (1543–1615), a notable Geneva preacher, poet, and translator, friend of Theodore Beza, here with the original French in *civilité* type.



Jacquemot's collection of verse and translation includes Chandieu's famous *Octonaires sur la vanité et inconstance du monde*, with the original French text printed in *civilité* types and a parallel Latin version (translated by Jacquemot in 1591) in italics. The *Octonaires* had first appeared in 1583, to great acclaim, and had subsequently been included in several anthologies, even undergoing significant format variations: 'The *Octonaires* appeared in three different formats that showcase the versatility of Chandieu's verse, and the versatility of the printing industry' (Barker, pp. 231–232). It is here bound after the first edition of Roller's collection of civic Latin verses for various occasions, dedicated to the 'patres patriae' of Bremen.

No copies of either work traced in the US. OCLC finds only two copies of the Jacquemot outside continental Europe (BL and CUL) and only a single copy of the Roller (BL). *Jacquemot*: USTC 6900112; Cartier (De Tournes) 711; Arbour 3335; cf. Oberlé 132 (other works by Jacquemot); see Barker, *Protestantism, Poetry and Protest: The vernacular writings of Antoine de Chandieu* (2009). *Roller*: VD18 10274898; not in Oberlé.



FOR PREACHERS AND TEACHERS

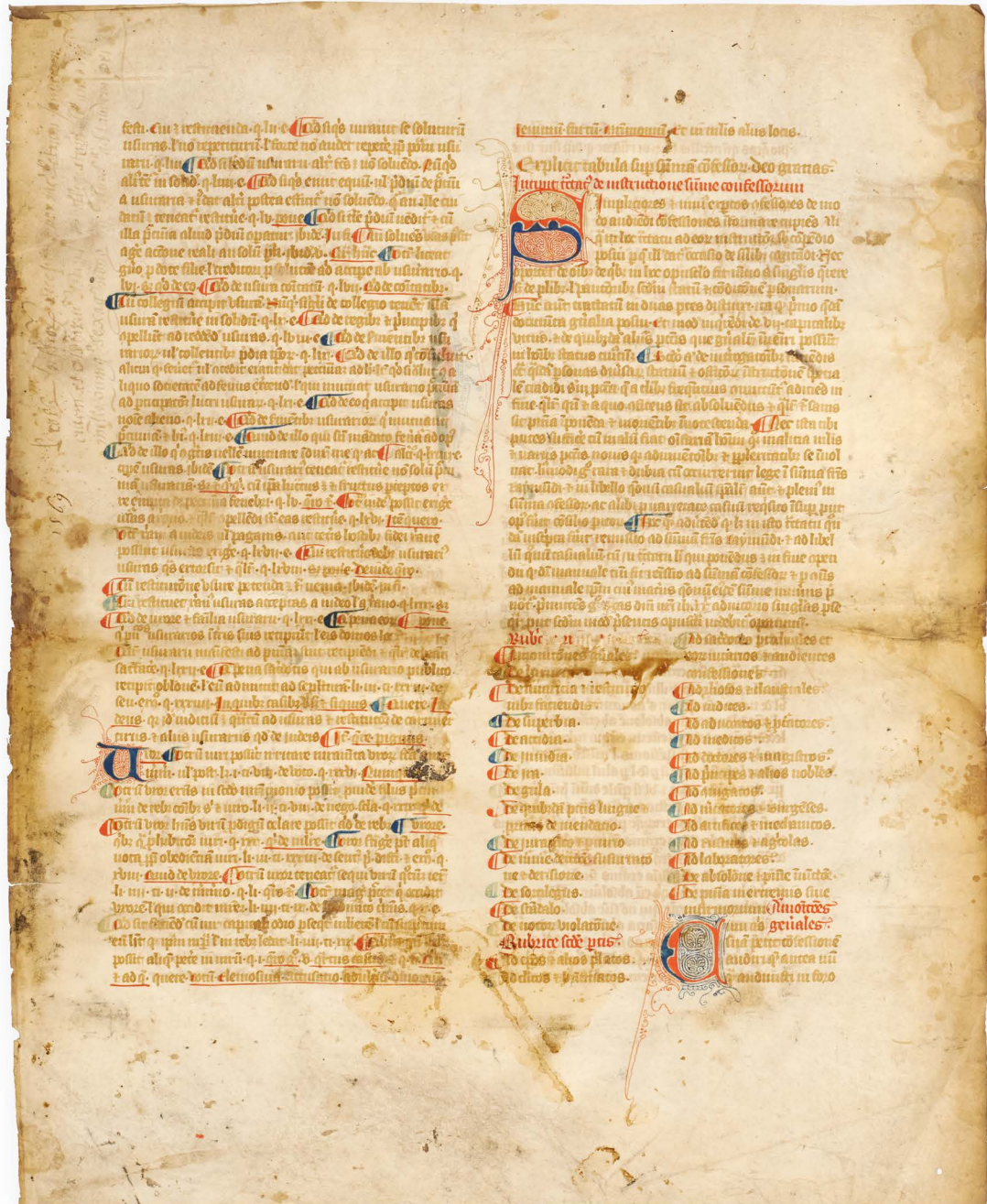
17. JOHN OF FREIBURG. Summa confessorum [and:] Tractatus de instructione confessorum. France, mid-fourteenth century.

A complete leaf and a partial bifolium, double columns of 51 lines of a fine rounded gothic bookhand, ruled in plummet, with a long initial 'I' partly set into the text and two four-line initials all in divided red and blue with elaborate contrasting penwork, two-line initials alternately in red and blue with contrasting penwork, quotations underlined in red, paragraph marks alternately in red and blue, one catchword at end of partial bifolium, rubrics; recovered from use as archival wrappers and with consequent staining and wear, bifolium trimmed at head with loss of six lines of text, parchment of bifolium defective with loss of text from outer columns, various post-medieval inscriptions including the date '1569', generally in good legible condition. The single leaf measures 374 x 293 mm (268 x 214 mm).

£1500\*

From a large and well-decorated manuscript containing the Dominican theologian John of Freiburg's massive Summa confessorum (written in 1297-8) and his smaller Tractatus de instructione confessorum (also known as the Confessionale and written shortly after the Summa). Designed as an aid to preachers and teachers, the former work began as an index to Raymond of Peñafort's Summa de casibus poenitentiae. Both works were very popular in the Middle Ages and survive in numerous manuscripts.

Five leaves evidently from the same manuscript were Bloomsbury Auctions, 'Western Manuscripts and Miniatures', 6 July 2022, lot 35. Two further bifolia were Quaritch Catalogue 1270 (2000) no. 43, described as 'Italy, early 14th century' and with archival labels dated '1569' and '1570'.









## A NOBLEWOMAN'S LIFE

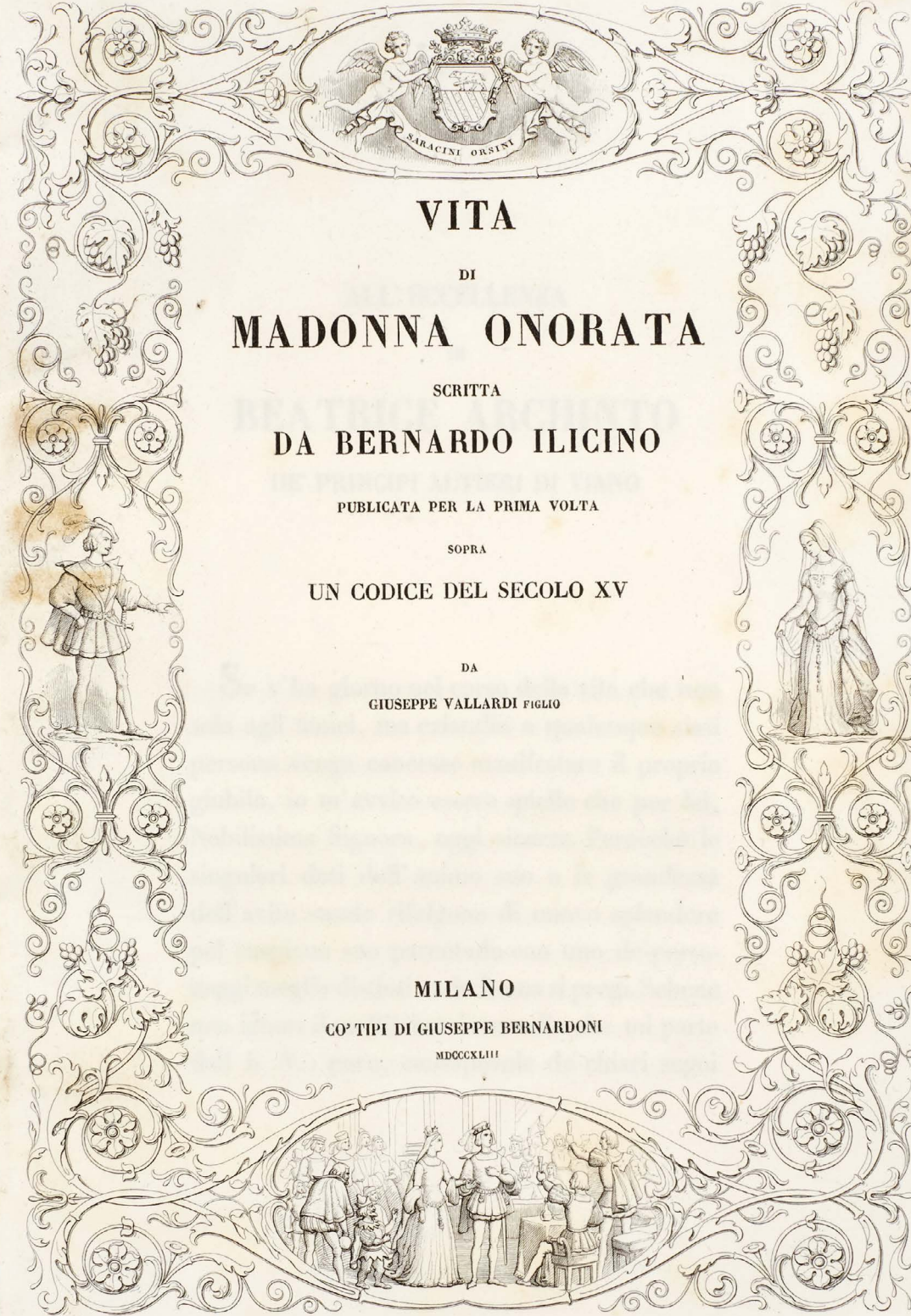
**18. [LAPINI, Bernardo.]** Vita di Madonna Onorata scritta da Bernardo Ilicino pubblicata per la prima volta sopra un codice del secolo XV da Giuseppe Vallardi figlio. Milan, Giuseppe Bernardoni, 1843.

4to, pp. [2], xxvi, 41, [1 (blank)], [1 (index)], [1 (publication statement)]; title page and p.1 within engraved border, half-title with engraved arms of the Archinto and Archieri families; some very light foxing, and dark marking to gutters, but otherwise largely clean throughout; in the original pink printed wrappers; some marking, but a good copy. **£350**

**First appearance in print of this life of the Siense noblewoman Onorata Saracini** (née Orsini, 1435–1457), by her contemporary, the late fifteenth-century physician and writer Bernardo Lapini (or Ilicini), here edited by the Milanese print and old master dealer Giuseppe Vallardi (1784–1863) and published to mark the wedding of Beatrice Archinto and Emilio Altieri, Prince of Oriolo and Viano. Vallardi offers a brief survey of the life and writings of Lapini, and copious notes on the text.

In all, sixty-six copies were printed, in both quarto and octavo formats; of this version (*in carta distinta levigata*, in quarto), **only twenty-five were issued.**

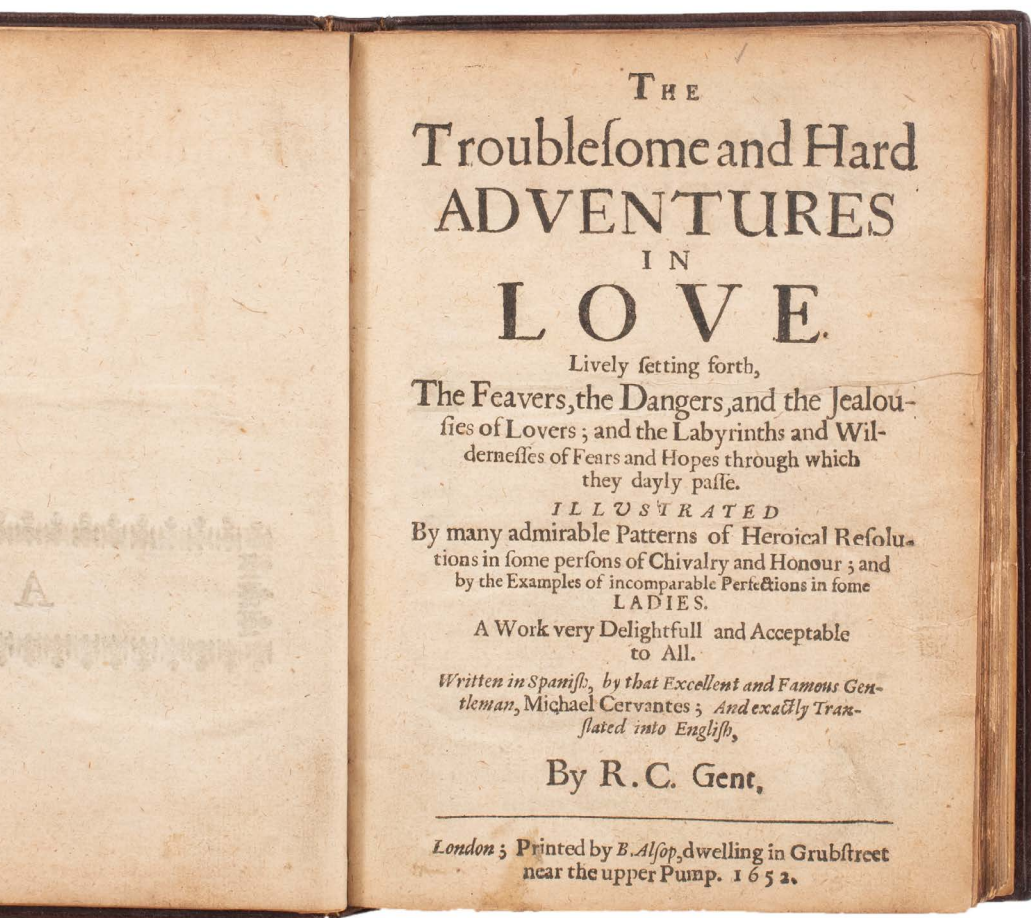
**OCLC records only three locations outside Italy, at Manchester, Illinois, and the BnF.**





## ELIZABETHAN ROMANCES, WRONGLY ASCRIBED TO CERVANTES

19. [MONTEMAYOR, Jorge de, and Gaspar GIL POLO.] The troublesome and hard adventures in love. Lively setting forth, the feavers, the dangers, and the jealousies of lovers; and the labyrinths and wildernesses of fears and hopes through which they dayly passe. Illustrated by many admirable patterns of heroical resolutions in some persons of chivalry and honour; and by the examples of incomparable perfections in some ladies ... Written in Spanish, by that excellent and famous gentleman, Michael Cervantes; and exactly translated into English, by R.C. Gent. London, printed by B. Alsop, 1652 [but 1651].



4to, pp. [280]; with the initial leaf A1 (blank except for the signature within a woodcut border); a very good copy in modern crushed maroon morocco, spine lettered directly in gilt; engraved armorial bookplate of Charles Viscount Bruce of Amthill (dated 1712) to title verso. £7500

**The rare second edition of a text of 1594 known in a single imperfect copy** (STC 153.3). The earlier publication, not ascribed to any author but also translated by 'R.C.', is largely adapted from a French translation (Paris, 1578–1587) of Jorge de Montemayor's pastoral romance *Diana* (Valencia, [1559]), and Gaspar Gil Polo's continuation, *Diana Enamorada* (Valencia, 1564). The text of the present item is identical to that of 1594, but the preliminary pages (including a dedicatory epistle also signed 'R.C.') are new. The new title-page ascribes the work to Cervantes, possibly by mistake but more probably for commercial benefit, and this 1652 edition of *The Troublesome and Hard Adventures in Love* is **by a margin of several decades the earliest English book not by Cervantes to bear, for whatever reason, his name.**

The plot of *The Two Gentlemen of Verona* also derives ultimately from Montemayor, and it is thought to have reached Shakespeare via either the French *Diana* of which this is an adaptation, or Bartholemew Young's 1598 translation thereof (putatively seen by Shakespeare in manuscript several years prior to publication). *The Troublesome and Hard Adventures in Love*, therefore, is a fascinating, and exactly contemporary, analogue in prose fiction of Shakespeare's dramatic reworkings from the same original. 'R.C.' is not, as has been suggested, R. Codrington, for he, though alive and vigorously translating in 1652, had not been born in 1594. Ralph Carr, translator of *The Mahumetane or Turkish Historie* (1600), is a possibility; there is a rather exotic connection in that *The Troublesome and Hard Adventures in Love* was entered into the Stationers' register as having been 'written in Turkey'.

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

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



Clemens pp. vii<sup>s</sup>

Quia in pace... in nomine domini Amen... Petition text in Latin, written in a small Italian notarial hand.

Et cum... in nomine domini Amen... Continuation of the petition text, including a signature area.

Concedo... Casertan... A signature or official stamp in Latin.

Datus Rome apud Sancti Petri quarto Id. Junij Anno octavo... Datum... A date and location line in Latin.

DEAD ORGANIST

20. [PIEVE DI SAN MINIATO DI RUBBIANA.] Petition to Pope Clement VII. Rome, St. Peter's, 10 June in the pope's eighth year [i.e. 1531].

Manuscript in Latin, on paper (273 x 284 mm), 30 lines in a small Italian notarial hand, lower margin folded upwards and sealed with red wax and an impression of a seal bearing the keys of Saint Peter; creased where folded, a few tiny holes resulting from ink erosion, but in excellent condition. £250\*

The petition explains that the parish of San Miniato in the Valle Rubbiana, in the diocese of Fiesole and in the lay patronage of the Buondelmonti family of Florence, is vacant following the death of the organist Mariotto di Michele Giovanni. The patrons, or the majority of them, or their duly appointed representatives, have chosen Filippo di Benedetto Buondelmonti but, as he is only in his nineteenth year and as the Ordinary doubts the validity of this, the petition requests the pope's approval in order that he receive the income from this benefice. The petition is duly granted by Giovanni Battista, Bishop of Caserta (i.e. Giambattista Boncianni, bishop 1514-1532). The petition further seeks approval for the union of the parish of San Miniato with that of Santa Maria. The bishop of Caserta again grants this wish.

Provenance: from the collection of Professor Cecil H. Clough (1930-2017), historian of the late Middle Ages and Renaissance.



## MAGNIFICENT MEDICAL FRONTISPIECE

**21. PONS, Blaise Morin de.** *Dissertatio medica inauguralis de inflammatione. Quam, favente summo numine, ex auctoritate rectoris magnifici, Christophori Saxe ... Utrecht, Joannes Broedelet, 'Academiae Typographi', 1760.*

4to, pp. [2 (blank)], [iv], 21, [2], [1 (blank)], engraved frontispiece by Frans van Bleswyck (see below), woodcut initial and tailpiece, typographic headpiece; short closed tear to margin of frontispiece, lightly creased; but a very good copy in contemporary stab-stitched orange, purple, turquoise, and pale green brocade paper, signed 'Com Priv[ilegio] Sacr[ae] C[ae]s[areae] Maj[estatis]'; small loss to upper corner, spine chipped and worn. **£475**

**First and only edition, rare, of this inaugural medical dissertation on the causes and manifestations of inflammation by Blaise Morin de Pons at the University of Utrecht, illustrated with a magnificent medical frontispiece.**

*De inflammatione* makes explicit reference to the work of his own teacher, Bernhard Siegfried Albinus (1697–1770), the famous German-born anatomist who, with the engraver Jan Wandelaar, had devised an innovative method of producing highly accurate medical illustrations using a grid. Blaise Morin de Pons hailed from the town of Fraga in Spain, though we know little else about him; he had likely undertaken previous study at Leiden, where Albinus had lectured in anatomy and surgery from 1721. Here, Pons elaborates upon inflammatory swelling and edema, the etymology of inflammation (so called because it results in redness, shiny or tight skin, pain, and heat), the role of the aorta and arteries, and lymphatic vessels, *inter alia*. The frontispiece by Frans van Bleswyck, with the arms and motto of the University of Utrecht ('*Sol justitiae illustra nos*') above, depicts a bustling view of Utrecht in the background and in the foreground three scholars heating an ampoule and producing ointments with a mortar and pestle, above them putti holding skulls, anatomical models, and surgical instruments.

**Scarce outside continental Europe. OCLC finds one copy in the UK, at Edinburgh, and none in the US.**





DISSERTATIO MEDICA  
INAUGURALIS  
DE  
INFLAMMATIONE.

QUAM,

FAVENTE SUMMO NUMINE,

*Ex Auctoritate Rectoris Magnifici,*

CHRISTOPHORI SAXE,

A. L. M. & Phil. Doct. Antiquitatum & humaniorum  
literarum Professoris Ordinarii,

NEC NON

*Amplissimi SENATUS ACADEMICI Consensu, atque  
Nobilissimæ FACULTATIS MEDICÆ Decreto;*

PRO GRADU DOCTORATUS

Summisque in MEDICINA Honoribus &  
Privilegiis rite ac legitime consequendis,

*Eruditorum Examine submittit*

BLASIIUS MORIN DE PONS.

---

*Ad diem 3. Aprilis, H. L. 2. S.*

---

TRAJECTI AD RHENUM  
EX OFFICINA JOANNIS BROEDELLET,  
ACADEMIÆ TYPOGRAPHI, MDCCLX.





# LETTERS

OF

Mr. ALEXANDER POPE,

And Several of his FRIENDS.



LONDON:

Printed by J. WRIGHT for J. KNAPTON in *Ludgatestreet*,  
L. GILLIVER in *Fleetstreet*, J. BRINDLEY in *New Bond  
street*, and R. DODSLEY in *Pall-mall*, MDCCLXXXVII.

## LARGE PAPER COPY

**22. POPE, Alexander.** Letters of Mr Alexander Pope, and several of his friends. London, printed by J. Wright for J. Knapton ... L. Gilliver ... J. Brindley ... and R. Dodsley, 1737.

Folio, pp. [36], [9]-196, 189-307, [1], with a half-title ('The Works ... in Prose'); engraved medallion portrait of Pope by John Richardson to title-page, title printed in red and black; engraved head- and tailpieces by William Kent; a fine, crisp copy on large paper in contemporary panelled calf; spine label mostly wanting, some splitting to joints, some wear to corners, edges, and covers. **£1500**

**First folio edition, large paper issue**, preceded by a subscribers' edition in quarto, of the first 'official' version of Pope's letters.

Pope had desired for some time to see his correspondence printed but was reluctant to be seen publicly to organise such a project. In 1729 a group of letters had appeared in the *Posthumous Works* of William Wycherley but most copies were quickly withdrawn by Pope; in 1735 he contrived their 'unauthorised' appearance, by sending the sheets to his old rival Edmund Curll, under the pseudonym 'P.T.'. Curll, not knowing their true source, published them to great success, with several variants and piracies appearing thereafter.

Pope now could justify an 'official' publication to counter the surreptitious one, and the result was the *Letters* of 1737, intended as the first volume of a larger publishing project (hence the half-title 'The Works'). The text was based on that of 1735 but a number of letters were added, others significantly polished, a new preface and contents list added, and the whole graced with a carefully-chosen vignette portrait of a youthful Pope.

Griffiths 456.





# LETTERS

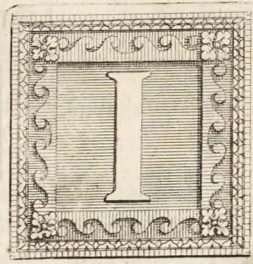
TO and FROM

Mr. WYCHERLEY, &c.

From the Year 1704 to 1711.

## LETTER I.

*Binfield in Windsor Forest, Dec. 26, 1724.\**



T was certainly a great satisfaction to me, to see and converse with a Man, whom in his writings I had long known with pleasure; but it was a high addition to it, to hear you at our very first meeting do justice to your dead friend Mr. Dryden. I was not so happy as to know him: *Virgilium tantum vidi*: had I been born early enough, I must have known and lov'd him: For I have been assured, not only by your self, but by Mr. Con-

\* The Author's Age then Sixteen.



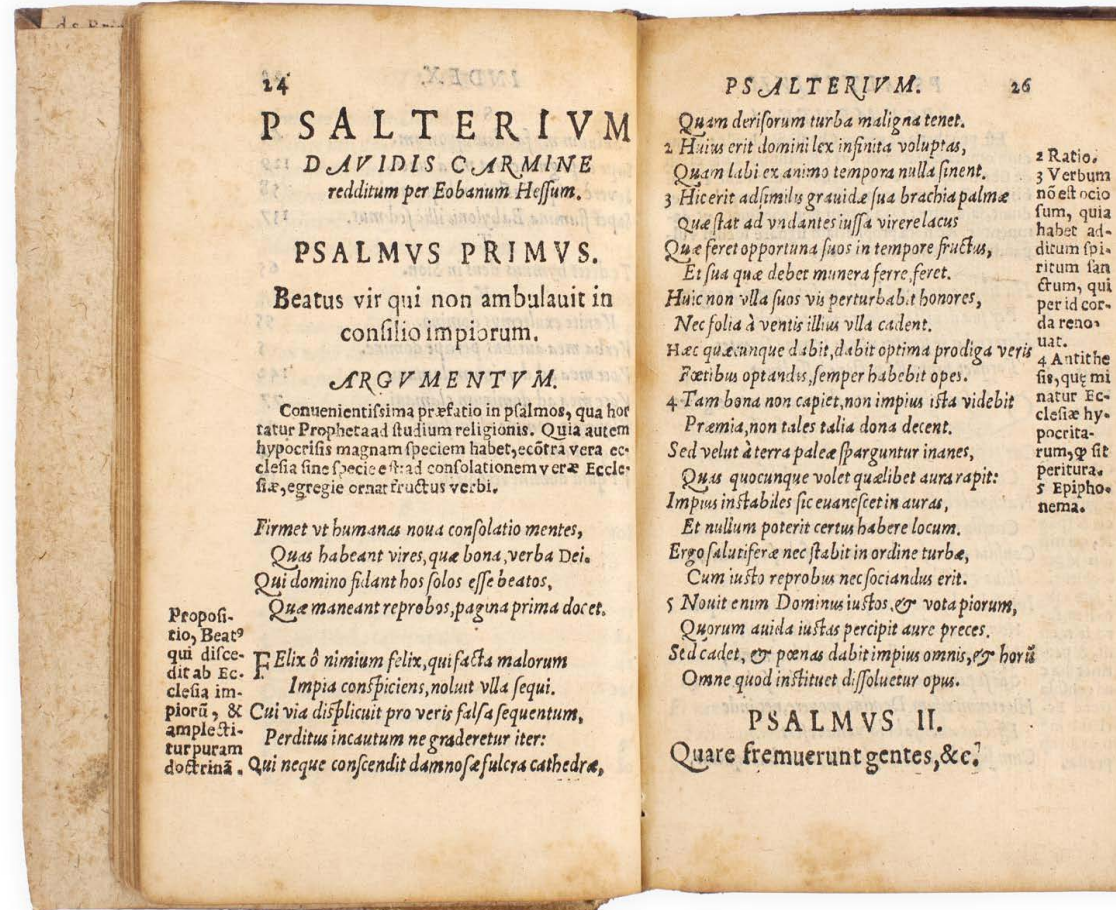
PARISIAN PRINTERS PARTIAL TO PROTESTANTISM?

**23. [PSALMS.]** Psalterium Davidis carmine redditum per Eobanum Hessum. Annotationes Viti Theodori Noribergensis, quae vice commentarii in idem esseposint. Ecclesiastes Salomonis eodem genere carminis ab eodem redditus. Paris, [(colophon:) Guillaume Morel for] Jacques Dupuys 'sub insigni Samaritanae', [August] 1550.

16mo, pp. 429, [1 (colophon)], [2 (blank)]; lightly browned at edges, sporadic light spotting; otherwise a very good copy recased in its near-contemporary vellum over nineteenth-century pulpboard, old cover lining of 1583 almanack printed in red and black preserved as front endpapers, spine lettered in manuscript, edges gilt; top-edge slightly dusty, upper hinge cracked, small chips at head and at upper joint. £1250

**Seemingly unrecorded issue of the Psalms of David in Latin as edited by the Lutheran theologian Eoban of Hesse (1488–1540) with commentary by Luther's housemate, associate, and sometime secretary Veit Dietrich (1506–1549).**

The verse translation of the Psalms by the Lutheran humanist and neo-Latin poet Eoban of Hesse (or Eobanus Hessus, 1488–1540) was completed in 1537 during a stay at the University of Marburg; 'endorsed by Luther and Melanchthon, it was reprinted over fifty times' (*Oxford Encyclopedia of the Reformation*). The first Parisian edition of Eobanus' Psalms was printed ten years later by Mathurin du Puys, elder brother and collaborator of Jacques I Dupuys (active c. 1540–1589) who printed the present edition. Mathurin's known affiliation with the Reformation likely stems from his ties to booksellers and printers in Basel: 'he was from 1537 to 1541 an agent for the Basel bookseller Conrad Resch ... At the same time, he frequented the Frankfurt fairs and continued to work with the Basel booksellers Michael Isengrin, Nikolaus I Episcopus, Heinrich Petri and especially Hieronymus Froben' (BnF Data, trans.). Did Jacques perhaps share his brother's support for the cause of the Reformation?



Propo-  
sio, Beat<sup>9</sup>  
qui disce-  
dit ab Ec-  
clesia im-  
piorū, &  
ampleti-  
tur puram  
doctrinā.

**F**elix o nimium felix, qui facta malorum  
Impia conspiciens, noluit vlla sequi.  
Cui via displicuit pro veris falsa sequentum,  
Perditus incautum ne graderetur iter:  
Qui neque conscendit damnoſa ſulcra cathedræ,

2 Ratio,  
3 Verbum  
nō est ocio-  
sum, quia  
habet ad-  
ditum spi-  
ritum san-  
ctum, qui  
per id cor-  
da reno-  
uat.  
4 Antithe-  
sis, quæ mi-  
natur Ec-  
clesiæ hy-  
pocrita-  
rum, q̄ fit  
peritura.  
5 Epipho-  
nema.





Our copy preserves a fragment of a seemingly unrecorded broadside lunar almanack for 1583, with phases of the moon, feast days, and forecasts visible for February (promising cold rain, snow, and black ice), April (thunder and lightning), and June ('facheux & malhereux temps').

Another issue was printed in August 1550 by Guillaume Morel for Jean de Roigny of which OCLC finds copies at the Bibliothèque nationale de France, Glasgow, Heidelberg, and Mazarine, (see USTC 150683; Pettegree & Walsby, *French Books* 57691). We find a single copy at the Universitätsbibliothek Augsburg listing only Morel as printer, and 1 at the Bodleian with no printer listed.



## NOT JUST A PRETTYFACE

**24. RENOWNED HISTORY (The)** of Primrose Prettyface, who by her sweetness of temper, & love of learning, was raised from being the daughter of a poor cottager, to great riches, and the dignity of the lady of the manor. Set forth for the benefit & imitation of those pretty little boys & girls, who by learning their books & obliging mankind, would to beauty of body, add beauty of mind. London, printed & sold by J. Marshall & Co. . . . (Price 6d in Gilt Paper – 9d bound in Red), [1788?]

24mo, pp. 88, [2], with an engraved title-page and frontispiece; wanting two leaves of terminal advertisements, but with, as a paste-down, a singleton with an advertisement for *The Juvenile Magazine* (not in ESTC but found in one copy we have previously handled); numerous woodcut vignette illustrations (all with contemporary amateur hand-colouring); title-page slightly soiled but a very good copy in the original Dutch floral boards, spine neatly restored; ownership inscription 'Mary Heald 1796', later gift inscription dated 1853. **£1000**

One of three undated editions, probably the last (adding Marshall's Cheapside premises at 17 Queen St to the imprint), but **the only one with an engraved title-page and frontispiece.**

It is a classic rags-to-riches story in the mould of *Little Goody Two-Shoes*, in which Primrose earns her social upgrade (courtesy of a baronet) not just by her moral uprightness but also by her industrious scholarship. Inset narratives, such as that of 'Eudoxus and Leontine', reinforce the message of the importance of study and the possibility of social mobility. There is also much verse, all uncredited, but including Richard Jago's 'Elegy on a Black-Bird shot on Valentine's Day' and Isaac Watts on sibling love.

ESTC records editions of pp. 105 (5 copies) and pp. 98 (Bodley, Indiana and Toronto), as well as the present, which it dates to 1789. However, the presence of an advertisement for a 'New Publication' – *The Juvenile Magazine* – which ran from January to December 1788, implies it may have been issued in 1788.

ESTC shows eight copies: BL, Cambridge; Free Library of Philadelphia, Indiana, Pierpont Morgan, UCLA, Wayne State, and Yale.





26      *The* RENOWNED HISTORY of  
ry-tree, read the following story out of one  
of the great books.



“ *Eudoxus* and *Leontine* began the world with small estates. They were both of them men of good sense and great virtue. They prosecuted their studies together in their earlier years, and entered into such a friendship as lasted to the end of their lives.

“ *Eudoxus*, at his first setting out in the world, threw himself into a court, where, by his natural endowments, and acquired abilities

PRIMROSE PRETTYFACE.      27

abilities, he made his way from one post to another, till at length he had raised a very considerable fortune. *Leontine*, on the contrary, sought all opportunities of improving his mind by study, conversation, and travel. He was not only acquainted with all the sciences, but with the most eminent professors of them throughout *Europe*. He knew perfectly well the interest of its princes, with the customs and fashions of their courts, and could scarce meet with the name of an extraordinary person he had not either talked to or seen. In short, he had so well mixed and digested his knowledge of men and books, that he made one of the most accomplished persons of his age. During the whole course of his studies and travels he kept up a punctual correspondence with *Eudoxus*, who often made himself acceptable to the men about the court, by the intelligence which he received from *Leontine*.

“ When they were both turned of forty, they determined, pursuant to a resolution they had taken in the beginning of their lives, to retire, and pass the remainder of their days in the country. In order to this, they both of them married about the same time. *Leontine*, with his own and his



## SHORTHAND PSALMS

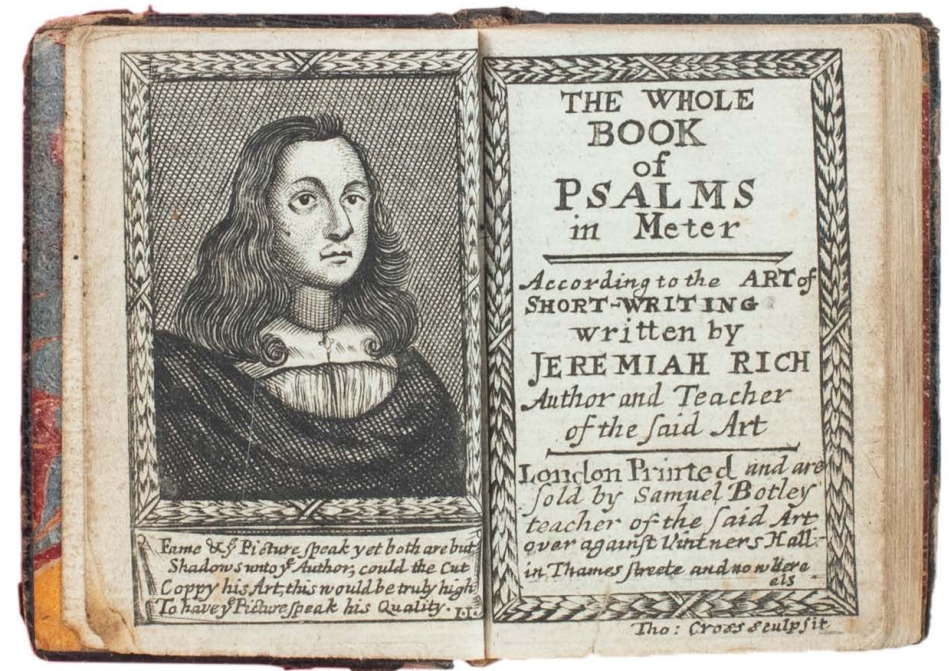
**25. RICH, Jeremiah.** The whole Book of Psalms in meter. According to the art of short-writing ... London, printed and are sold by Samuel Botley teacher of the said art ... and nowhere els, [1660?].

64mo, pp. [4], 8, 215, [1], engraved throughout by T. Cross, comprising a frontispiece portrait, an engraved title-page (verso blank), a dedication (pp. 8, the last page blank except for the border), the Psalms in shorthand (pp. 215), and a final page listing the scholars that were his 'first incouragers'; a fine copy, in contemporary panelled black morocco, gilt; with an eighteenth-century gift inscription on a loose paper (formerly a wrapper). **£4250**

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

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

Rich's first publication was his *Semography* in 1642, presenting an updated version of the system of shorthand invented by his uncle William Cartwright – the work reappeared several times under different titles. 'Rich was himself a skilled and celebrated shorthand writer, claiming to have recorded the trial at the Old Bailey of John Lilburne in August 1653 (no copy has survived). A tiny volume only 5/8 inch square in the Bodleian Library (MS Eng. misc. g.2) contains his own shorthand notes of a contemporary sermon.





Rich may at one time have been employed as a writing-master at the free school in the Old Jewry, London. However, he was also active in other fields. By 1648, if not earlier, he was a cavalry trooper in Colonel Nathaniel Rich's regiment of the New Model Army', and then served on a frigate during the First Anglo-Dutch War (ODNB). As well as his works on and in shorthand, Rich published a number of other original works including poetry.

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

There are three issues, all undated, the others bearing the imprint 'London Printed for the author ...' and 'Sould by ye author ... John Clarke ... and Dan:l White'; of the present issue, ESTC records 7 locations: British Library, Cambridge, Bodley, Senate House, NLS; Harvard and NYPL. Samuel Botley later published his own version of Rich's guide to shorthand as *Maximum in Minimo* (1674), adding signs for law terms.

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





WITH MARGINALIA AND ADDITIONAL  
MANUSCRIPT MATERIAL

**26. [RIEZ, diocese of.]** Officia propria sanctorum ecclesiae Regiensis a ... Ludovico Donio d'Attichi, episcopo Regiensi, ac domino, ad formam Breviarii Romani primo in lucem edita. Nunc autem a ... Nicolao de Valavoire eiusdem, in eadem episcopatus sede immediato successore, revisa et emendata. Aix-en-Provence, Charles David, 1675.

[bound with:]

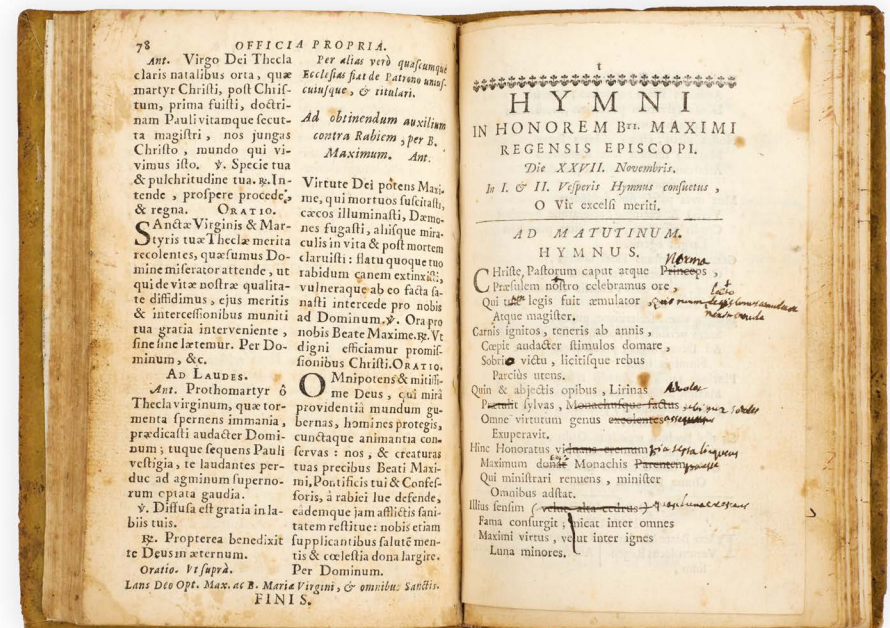
Hymni in honorem Bti. Maximi Regensis episcopi. Die XXVII. novembris. In I. & II. vesperis hymnus consuetus, O vir excelsi meriti. [S.l., s.n.,] 1723.

Two works in one vol., 8vo, pp. [18], 78; 4; first work with woodcut device to title, initials, head- and tailpieces; upper margin of title-page excised (repaired), some light dampstaining and other marks; facsimile woodcut arms of Valavoire bound in as frontispiece; bound in eighteenth-century reversed calf; some wear to corners, staining to lower cover; a few corrections and marginalia, with 32 pp. of manuscript notes in an eighteenth-century hand bound in at end.

£550

**Very rare edition of the sanctorale for the diocese of Riez in southeastern France, bound with an unrecorded printing of hymns to St Maximus, the first bishop of Riez, and with thirty-two pages of related manuscript notes.**

Issued by Nicolas de Valavoire, who served as bishop of Riez from 1652 until his death in 1685, the *Officia propria sanctorum* supplies antiphons, psalms, hymns, prayers, and readings for various saints' days, beginning with the feast on 27 November of the fifth-century confessor St Maximus of Riez. Published by Charles David (1623–1691), this edition superseded that of 1635 issued by Valavoire's predecessor Louis Doni d'Attichy. The *Hymni* gives the text of three Latin hymns to St Maximus, the first of which has been considerably revised in manuscript.





2. Quin, et abjectis opibus Livinas  
 Adhuc silvas: ubi max. Sodales,  
 Omne vinum genus assequus,  
 Esceperant.

Hinc Hincavans, pia septa. Inquens,  
 Maximum Copti monachis processit:  
 Qui, ministris remansit, ministris  
 Omnibus adhaerens.

Illius sensim, quasi luna crescens,  
 1. Nomen augustis, volens per ora  
 Maximi videri Latraxe, nisi  
 Cetera nam.

Unde, ceterum sibi Crivates  
 Ambius illum: dolet; exegere  
 Densa silvarum penetrans, tremantibus  
 Pallit honores.

2. Eia Regnis regio Livini  
 Pastor a coelo tibi dignatus:  
 3. Cetera frustra rapere elaborans;  
 Jamtus exat.

Laus pro Patri; genitroque Verbo  
 Laus celebrare pariter peccantis;  
 4. pro si amborum tibi laus, in omni  
 spiritus, auro Amen.

Agin de nouvelle par rage au Dieu la personne  
 Agin qui vobis sejourne avec la suite  
 il a voulu recevoir son respect et copie de Dieu  
 la claque laus pro patri etc  
 capitulum

1. roman de pro dicit pour saine, sans dicit les bont  
 Amour.
2. Dicit, pour exprimer que la person divine par la suite  
 les glori, au l'homme qui lui presente, dit  
 pallit honorem et verba fallit
3. Elaborare ce mot se prout dans le sens figuré.
4. laus pro patri, verba quae sunt  
 Flamen in aeternum.

3. Alabracum, Douce se seer sinace, tout mieux dans les fons  
 propas: mais l'eloin seuit trop vite: rapace alabracum  
 l'expression figurée, qui signifie d'Alabrac, est donc à  
 presence. l. 3. v. 1. et 28. epod. 9.

Illic de ce vers, on pourroit mettre celui-ci:  
 Maximum donas monachis processit, pour plus  
 pour plus. Il faut donc s'abstenir de ce vers et de  
 l'usage de ce vers de commémoration; et comme le  
 saint avoit de la peine à accepter cette charge, et  
 l'homme s'y obligea, ainsi, ayant de quinze ans  
 toujours son monastère. Inquit, quidam par  
 tibus. C'est ce vers que citent et autres places  
 par exemple ce verset de l'Épître, proleptus huiusmodi  
 dit-il: Dulcia inquitur auro, nisi dicit, à 288  
 Compensatio de mariage de translaté, donc  
 Auguste avoit donné les champs à ses soldats,  
 conservant néanmoins les siens aux peccés de  
 gile en considération du fils, qui vit ailleurs  
 en parlant d'un évêque qui s'écrit servile  
 en Italie, après avoir dans ce dessein quitté la  
 forêt de son pays: Ipsa manus inquitur  
 parthem.

4. j'avois ainsi fait les 2 derniers vers:  
 Laus tibi compas, repetisque mexis,  
 Flamen, in aeternum Amen.  
 ces 2 vers ont une assez belle suite; mais j'ai corrigé  
 que Flamen n'est pas entendu de son père, mais  
 d'après la strophe qui finit par fallit honores;  
 j'ai supprimé les deux qui suivent.  
 Christe, qui sanctis paridem simonem  
 inquit, remanens sine, remanens  
 illi gratias cum capto honorem  
 Ambrosius.

Laus pro patri; genitroque Verbo  
 Flamen, in aeternum Amen.  
 Laus tibi compas, repetisque mexis,  
 Flamen, in aeternum Amen.

172. vers de la page, mais ce n'est en c. d'Alabrac  
 est peu connu; et j'en ai souligné les mois  
 précédents pillés, afin qu'on les imprime, en  
 quelque, comme j'ai fait plus haut à St. fides cepa  
 que j'avois aussi recopié de mon exemplaire.

Si l'on veut changer les vers alabrac et deus  
 par celui-ci: Jusque lumen, j'y consens,  
 au jeus chait-a. Si à ses paroles, ce en leur  
 propose à tous les gens qui s'avoient toujours  
 être la lumière de leur vie.

4. Après les paroles de Domini, demandez pour  
 Louis de Chartre de condition il faut aussi  
 demander les grâces temporelles dans une  
 forme ce par la voie d'exemption des 3 lettres  
 5. persequi. Ces ablatifs est dans Justin l. 1. v. 1.  
 et dans Plautus, Amphitruo l. 1.

16. Claxat, mis en l'hymne de laides pour signifier  
 souffrir, redoublé, et l'oppression fait dans  
 Claxom, mais il y a plus d'un sens dans ce mot, et  
 même dans les autres qui s'y.

17. Ego iam illius claxat, manine genem.  
 des trois lettres que le mot de Claxat est en  
 Rids antique de l'Épître de mon Dieu, et

le 25 avril 1746 et le lendemain j'ai fait les deux  
 hymnes suivants en l'honneur de St. Thecla, patronne  
 de la ville de Riez. Donnez  
 charbon la première sur la tonque on l'adresse  
 des deux anciennes.

1. O Thecla prima Maximam,  
 Naxetis, et te compozant s.  
 nam: Maxia virgini  
 pavi paves ecclesias, id Testam. ep. i. hinc  
 hinc 19. c. s. idem.

2. Et quam fides invocant,  
 Albat simul cum virgine, 153. pel. l. 1. ep. 1.  
 Terna sanctificatus,  
 quem mortis hora proavit.

3. Dicit voxanda Bellis,  
 Flammis cernenda adventibus  
 Damna; at, o mixa vel  
 Locum dat-quis imbribus

4. Blandire iunius leo:  
 Tanti fortis savita s.  
 Augusti ad adstraxit:  
 Frustra dactylus hostes  
 molestos regimel:  
 Clamosa manit iugla:  
 Fixentis et nimis proci:  
 nil à dextro submonat.

Fat, Christe, nos ut supplicet  
 En motis hinc Adlaunt  
 Thecla, precet, ac dactylus  
 Regnum tuum nobis parat. Amen.

1. aliter: Terna sanctificatus  
 et cetero long. motus iugla:  
 4. Sape: Blandire iunius leo:  
 Tanti fortis savita s.  
 Augusti in adstraxit:  
 Frustra dactylus hostes!

The manuscript notes bound in at the end were clearly compiled by an eighteenth-century clergyman of Riez. They open with a page of music on four-line staves for the hymn 'Christe pastorum caput'. Several Latin hymns to St Maximus follow, with an introduction in the first person and extensive notes in French; the prefatory note begins: 'En 1746 j'ai corrigé et même refondu mes hymnes de St Maxime comme elles seront ci après ... J'ai composé trois de ces hymnes en vers sapphiques sur un ton usité en quelques eglises.' There follow two Latin hymns to St Thecla, composed in April 1746, and then numerous notes on the text of the *Officia propria sanctorum* and on other liturgical works, the latest dated reference apparently being to 1755.

I. No copies on OCLC; only one copy on CCfr (BM Avignon). II. Unrecorded.



Finibus

Florentina

Handwritten Latin text, likely a petition, written in a cursive script. The text is dense and covers most of the page, with some lines appearing to be crossed out or heavily corrected. The script is dark brown ink on aged, slightly stained paper.

Handwritten Latin text, possibly a signature or a specific clause of the petition, located in the lower-left quadrant of the page. It is written in the same cursive script as the main body of text.

Day Domini... Textio... Anno secundo...  
K. G. A. B. d. ...

PAPAL PETITION

27. [SAN GEMIGNANO.] Petition to Pope Clement VII. Rome, St. Peter's, 19 June in the pope's second year [i.e. 1525].

Manuscript in Latin, on paper (275 x 214 mm), 40 lines in a small Italian notarial hand, dark brown ink; creased where folded, slightly stained along two folds, some small holes resulting from ink erosion, a single wormhole, but in very good condition. £250\*

The petition explains that Filippo di Benedetto Buondelmonti is rector of the church of St Geminianus, and Bartolomeo Zelli is rector of St Columbanus, both churches being at present in the hands of the pope (these are presumably the churches of San Gemignano and San Colombano, both near Lucca). St Columbanus was surrendered by Finosino di Raffaele Zelli, being then in his seventeenth year. Filippo and Bartolomeo wish to exchange the livings, but Filippo seeks papal approval to remove doubts as to the validity of this. Dispensation is further sought for the lack of due age, and for failure to obtain consent of the lay patrons. Both requests were granted, the first being subscribed 'fiat ut petit[ur]' and the second 'fiat'.

Provenance: from the collection of Professor Cecil H. Clough (1930-2017), historian of the late Middle Ages and Renaissance.



## MONT BLANC, POMPEI, CHINA (AND DANCING MUMMIES)

**28. SMITH, Albert.** A large archive of printed and manuscript material, including drafts of shows and lectures, including portions of *Mont Blanc*, *Mont Blanc to China*, poetry, dramatic pieces, a juvenile poem, letters to his sister Laura, a copy of his will. [1820s to 1860s.]

Condition variable but generally good, some portions tightly folded or rolled, some secured with a pin or stitched, many loose.

£15,000

Albert Richard Smith (1816–1860) trained as a surgeon but shortly afterwards turned to the world of letters, becoming a regular contributor to *Bentley's Miscellany* and *Punch*; he adapted works by his friend Dickens for the theatre and edited *The Man in the Moon* (1847–9). 'During the course of his career Smith published nearly thirty books. His novels, more notable for their wit than their plots, enjoyed modest commercial success but little critical acclaim ... Smith became best known, however, for his entertaining lectures about his travels in the 1850s.' He journeyed to Constantinople and Egypt in 1849 and ascended Mont Blanc in 1851, both of which became the subject of shows. *Mont Blanc* was a runaway success, running for six years (and 2000 performances), and was even performed before the Queen in 1854. It earned Smith a fortune in merchandise; it also established the peak as a major tourist destination at a time when it was still infrequently climbed. In between each season he would travel to the Alps, taking a different route, in search of new content and exhibits for his shows. In 1854 for example, his route to Chamonix took in Holland and Germany, not France, and in 1856 he travelled via Genoa, Naples, Pompei and Capri. Seeking more exotic material, in 1858 Smith went to Hong Kong. The result of this last journey was *Mont Blanc to China*, which combined all his famous shows into one blockbuster. This series was cut short by his death of bronchitis in May 1860.





The present archive is a fascinating one, spanning Smith's whole career, with a few pieces relating to other members of his family. The earliest item is some touching autograph 'Verses written ... at the time he was in affliction and crying 24 Miles from his dear Mama and home' (c. 1826?), when he was sent to board at Merchant Taylor's School at the age of ten. The last are copies of his will and the sale notice for his house North End Lodge in Fulham in 1860; and the printed *In Memoriam* for his brother and business partner Arthur Smith in 1861.

The main body of the archive though comprises more than 45 autograph drafts (or partial drafts) for scenes from Smith shows, some present in multiple versions, and most showing evidence of the extensive process of revision that Smith undertook as he performed then re-used material – there are collages of printed cuttings and manuscripts, carbon copies, sections cut out and new portions inserted, and loose scraps of notes. Many contain instructions for staging and for the music to be played at certain points of the action.

October.

Verses written by A. R. Smith, at the time he was in affliction and crying 24 Miles from his dear Mama and home humbly addressed to her, by her unhappy Son. but who he knows loves him.

pray continue to pray for me to be happy

I was a merry little boy.  
 My Fathers hope my Mothers joy.  
 Till I was sent to school from home.  
 Which my fate then I much did mourn.  
 I 24 Miles away was sent.  
 Which caused me much to lament.  
 But hoping you will pray for me.  
 I'll see if I can happy be.  
 Pray dear Mama dont be angry.  
 Or you will make me then to cry.  
 For now the difference I do see indeed.  
 I miss home and school, but my fates been decreed.  
 But then there is a Great God above.  
 Whose goodness to me he will prove.  
 And If I'm good, me much will love. } turn over.

but made me only a little happy just letter came since.



## CHASING 'TAILS'

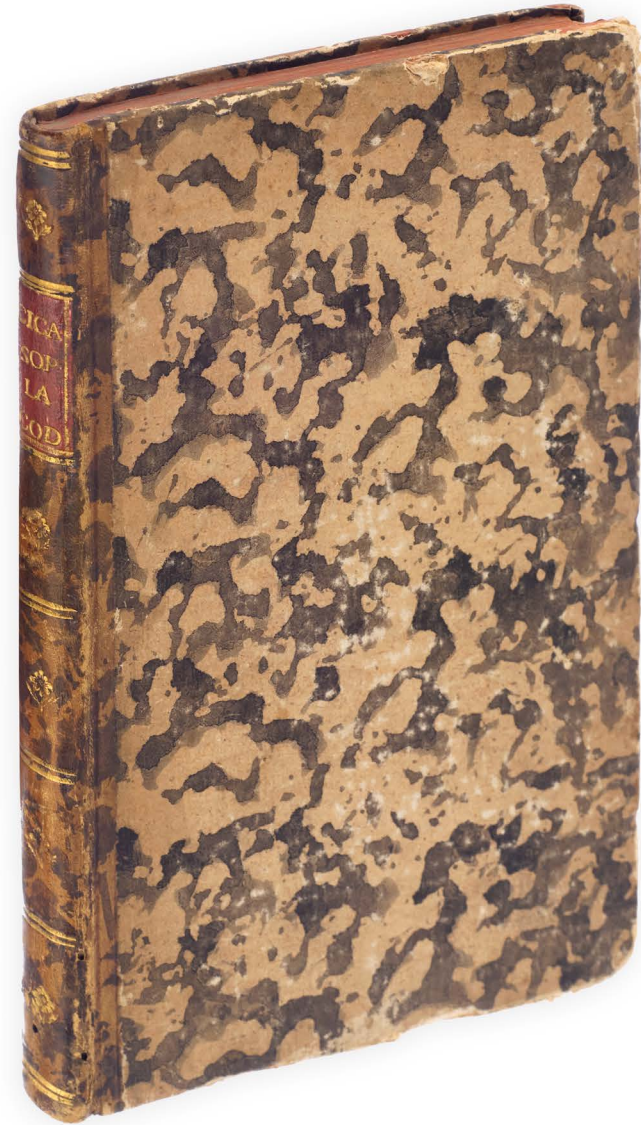
**29. [VERACI, Gaetano.]** Nuova cicalata sopra la coda in forma di lettera responsiva alla Signora N.N. [S.l., s.n., c. 1770.]

8vo, pp. 112, with copper-engraved frontispiece with motto 'Si caudam renuis, sit tibi cauda retro' (see below); browned throughout, occasional light spotting; nonetheless a good copy in contemporary mottled sheep-backed boards with mottled paper sides, spine gilt in compartments with gilt red morocco lettering-piece, edges stained red; lightly rubbed, corners somewhat worn; p. 112 inscribed 'Croiest 1774' in ink at gutter, twentieth-century ink stamps of Vincenzo Rinaldo to title (faded) and p. 17. **£850**

**Second edition, extremely rare and significantly expanded, of this highly suggestive, mock-academic panegyric on the 'tail'.**

The first edition was published for the author in 1765 'Nel Campo Cauditano' (likely Florence), under the licentious pseudonym 'Scarpafico Codacci' and with a tribute to the anonymous marchioness 'N.N.' on the birth of her son; here, the dedication is replaced by a response from Signora N.N. in praise of the author, and Veraci's work is itself more than doubled in length, inserting several new paragraphs at a time, in some cases including six consecutive pages of new material at once. He expounds on the literary significance of the tail at length, making reference to the *Decameron* and the *Commedia*, noting, for example, the significance of Minos passing judgment using his tail in the circle of the lustful, who had themselves 'made poor use of their tails' (p. 18, *trans.*).

The second edition is expanded with an additional discussion of other phallic symbols, including sceptres, keys, and even the Ace of Clubs. A particularly suggestive analysis of keys and keyholes reports advice from a locksmith that 'some [keyholes] burn with too much heat, with no north wind to cool them; others are exceedingly moist, and dripping wet, for the sun's rays cannot dry them; then there are others which are dry and rusty, and thus the key cannot enter; finally, some are so full of air that a key has never filled the void: these are occupied only by cobwebs, rust, and dust' (pp. 20–21, *trans.*).





The frontispiece, present in both editions, depicts nude putti pulling the tails of a dog and an ox within a border of furry, intertwined tails.

*Provenance:* with the ink stamp of Venetian architect Vincenzo Rinaldo (1867–1927), best known for his neo-Gothic church of San Fior in Treviso and for his restoration of several churches following the First World War. His library was inherited by his nephew and pupil Lorenzo Rinaldo and subsequently dispersed.

**ICCU finds a single copy, at the Biblioteca del Seminario Vescovile in Treviso, to which OCLC adds another, at the British Library.**

For the first edition, see Melzi I, p. 205; neither edition in Kearney nor Pia.





AN  
**ENQUIRY**  
INTO THE  
**Causes of Diseases**  
IN GENERAL,  
AND THE  
Disturbances of the Humors  
IN  
**MAN'S BODY:**

Wherein the Nature of the Blood, of the Air, and of a Pestilential Constitution, are briefly considered.

Together with some Observations, shewing wherein the Venom of Vipers, particularly that of the *English* ADDER, does consist.

By *Stanford Wolferstan*, M. A.

Ὅτι ἀλλοθὲν ποτὲν εἶναι ἔστι γινώσκουσιν αἱ ἀρρώστιας μέγιστα ἢ ἐντείνουσιν.  
Hippocrates lib. de Flatibus.

L O N D O N,  
Printed for *Thomas Wasset*, at the *George*  
in *Fleet-street*, 1692.

DISEASE ATTRIBUTED TO 'AERIAL SALT'

**30. WOLFERSTAN, Stanford.** An enquiry into the causes of diseases in general, and the disturbances of the humors in man's body ... Together with some observations, shewing wherein the venom of vipers, particularly that of the English adder, does consist ... *London, printed for Thomas Basset, 1692.*

8vo, pp. [14], 86, [4 (bookseller's catalogue)], with the initial blank A1; short wormtrack to inner margin touching the odd letter; withal a fine, crisp copy, in contemporary mottled sheep, corners bumped, speckled edges; contemporary ownership inscription to front endpaper and rear cover of William Griffith. **£2850**

**First and only edition, very rare, of a short medical work on blood, air, and poison by Stanford Wolferstan (b. 1652), youngest son of the noted book collector Frances Wolfreston (1607–1677).**

Stanford was the beneficiary of his mother's large library – or rather of the physick and 'godly' books unconditionally and of the rest as long as his siblings had access to them (see ODNB). Evidently having met with 'Dissatisfaction ... withal in Books' on his chosen subject, Wolferstan resolved 'to speak my own Thoughts' – in which he attributes all diseases to an 'aerial salt' rather than to blood or humours, and describes experiments with adders that lead him to conclude their poison is airborne.

**ESTC, which erroneously gives the author as Wolserstan, records four copies only: BL, Bodley, Wellcome; and US National Library of Medicine.**

Wing W-3251.



