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MEMENTO MORI

2024

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MEMENTO MORI

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Contents

Arciconfraternita della Morte. Augustine. Brougham. Castiglione. Chinese School. Ciria y Escalante. Cox. Curll. Donne. Dryden. Dupont de Nemours. Gradual. Gray. Grey. Lovelace. Memento mori. Memorial album. Meshchersky. Passi. Rosini. Stanyhurst. Sucquet. Tennyson. Thicknesse. Verheyen. Vias. Vittorio Emmanuele II. Walsh.

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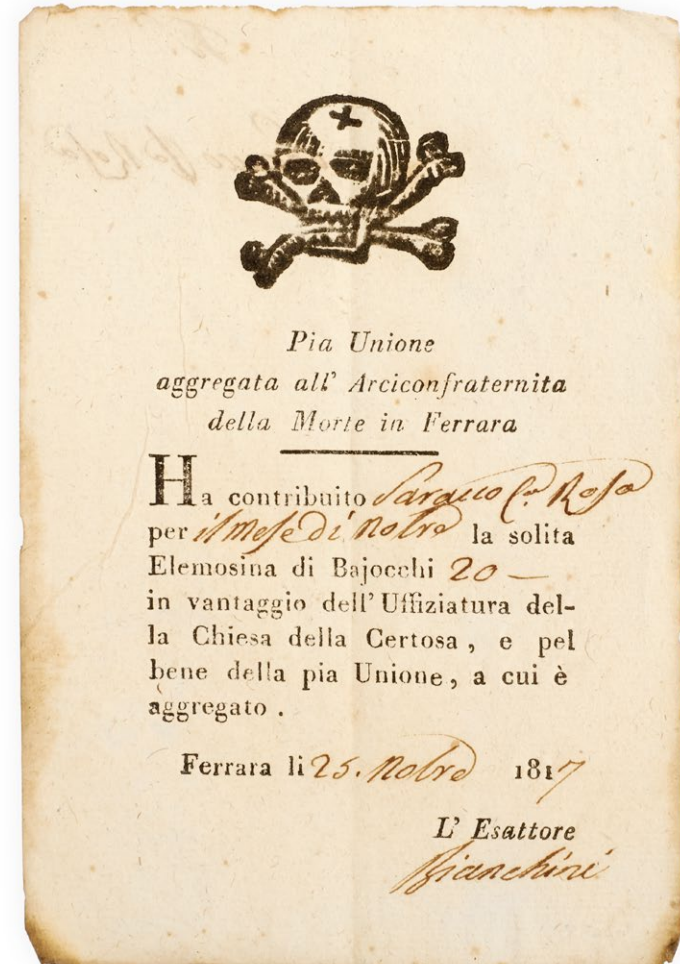
AIMS FOR THE ARCHCONFRATERNITY OF DEATH

1. [ARCICONFRATERNITA DELLA MORTE.] Pia unione aggregata all'Arciconfraternita della Morte in Ferrara. Ferrara, 181[7].

10 part-printed receipts (c. 150 x 105 mm); each with woodcut skull and crossbones at head (see below); variable spotting and toning, a few chips at edges, light central vertical creases from folding; 9 of 10 signed 'Bianchini', versos inscribed 'S. Saracco Csa Rosa', 2 dated and 2 with address 'Borgonuovo'.
£650*

Ten unrecorded, part-printed receipts recording the monthly donations of alms to the newly reestablished Arciconfraternita della Morte in Ferrara by the Countess Rosa Saracco Riminaldi.

The Arciconfraternita della Morte was active in Ferrara as early as the fourteenth century, formally established as an archconfraternity in the late sixteenth century, and became affiliated with the city's Accademia della Morte, of which the composer Giovanni Battista Bassani was *maestro di cappella* from 1683. The archconfraternity was subsequently suppressed under Napoleonic rule and would only be reestablished at the church of San Cristoforo alla Certosa in August 1816, following a mandate from Pope Pius VII.





*Pia Unione
aggregata all' Arciconfraternita
della Morte in Ferrara*

H contribuito *Saracco Rosa*
per *il mese di luglio* la solita
Elemosina di Bajocchi *20* —
in vantaggio dell' Uffiziatura del-
la Chiesa della Certosa, e pel
bene della pia Unione, a cui è
aggregato.

Ferrara li *31. luglio* 1817

L' Esattore
Bianchini

A mere five months after the archconfraternity was reinstated, Countess Rosa Saracco Riminaldi (*née* Canonici, from 1839 Saracco Riminaldi Giglioli) starts the year with a donation of sixty *baiocchi* to cover January, February, and March 1817, followed by monthly donations of twenty *baiocchi* on the last week of March, April, May, June, July, September, October, and November, her final donation made on Christmas Day. The marquis Ferdinando Canonici (likely a relative of Rosa's) was from 1819 to 1873 the head of a long-term project to restore the church – perhaps making use of the funds donated here.

The countess apparently remained dedicated to charitable endeavours throughout her life: in 1846 she was, with her friend Luisa Recalchi Grillenzoni and some fifteen other women, the co-founder of the Scaldatoio, a soup-kitchen-cum-nursery for underprivileged boys and girls aged three to seven who had been living on the streets of Ferrara.

We are unable to trace any other examples of receipts recording alms for the Arciconfraternita della Morte.



Pia Unione
 aggregata all' Arciconfraternita
 della Morte in Ferrara

Ha contribuito *Salv. Sarauo Cons. Rofa*
 per il mese di *Marzo* la solita
 Elemosina di Bajocchi *20* *venti*
 in vantaggio dell' Uffiziatura del-
 la Chiesa della Certosa, e pel
 bene della pia Unione, a cui è
 aggregato.

Ferrara li 30. Marzo 1817

L' Esattore

Bianchini



Pia Unione
 aggregata all' Arciconfraternita
 della Morte in Ferrara

Ha contribuito *Salv. Sarauo Cons. Rofa*
 per il mese di *Aprile* la solita
 Elemosina di Bajocchi *20*
 in vantaggio dell' Uffiziatura del-
 la Chiesa della Certosa, e pel
 bene della pia Unione, a cui è
 aggregato.

Ferrara li 31. Gennaio 1817

L' Esattore

Bianchini



Pia Unione
 aggregata all' Arciconfraternita
 della Morte in Ferrara

Ha contribuito *Salv. Sarauo Cons. Rofa*
 per il mese di *Aprile* la solita
 Elemosina di Bajocchi *venti*
 in vantaggio dell' Uffiziatura del-
 la Chiesa della Certosa, e pel
 bene della pia Unione, a cui è
 aggregato.

Ferrara li 31. Aprile 1817

L' Esattore

Bianchini



Pia Unione
 aggregata all' Arciconfraternita
 della Morte in Ferrara

Ha contribuito *Salv. Sarauo Cons. Rofa*
 per il mese di *Maggio* la solita
 Elemosina di Bajocchi *venti*
 in vantaggio dell' Uffiziatura del-
 la Chiesa della Certosa, e pel
 bene della pia Unione, a cui è
 aggregato.

Ferrara li 31. Maggio 1817

L' Esattore

Bianchini



Pia Unione
 aggregata all' Arciconfraternita
 della Morte in Ferrara

Ha contribuito *Salv. Sarauo Cons. Rofa*
 per il mese di *Giugno* la solita
 Elemosina di Bajocchi *venti*
 in vantaggio dell' Uffiziatura del-
 la Chiesa della Certosa, e pel
 bene della pia Unione, a cui è
 aggregato.

Ferrara li 30. Giugno 1817

L' Esattore

Bianchini



Pia Unione
 aggregata all' Arciconfraternita
 della Morte in Ferrara

Ha contribuito *Salv. Sarauo Cons. Rofa*
 per il mese di *Luglio* la solita
 Elemosina di Bajocchi *20*
 in vantaggio dell' Uffiziatura del-
 la Chiesa della Certosa, e pel
 bene della pia Unione, a cui è
 aggregato.

Ferrara li 31. Luglio 1817

L' Esattore

Bianchini



Pia Unione
 aggregata all' Arciconfraternita
 della Morte in Ferrara

Ha contribuito *Salv. Sarauo Cons. Rofa*
 per il mese di *Sett.* la solita
 Elemosina di Bajocchi *20*
 in vantaggio dell' Uffiziatura del-
 la Chiesa della Certosa, e pel
 bene della pia Unione, a cui è
 aggregato.

Ferrara li 25. Sett. 1817

L' Esattore

Bianchini



Pia Unione
 aggregata all' Arciconfraternita
 della Morte in Ferrara

Ha contribuito *Salv. Sarauo Cons. Rofa*
 per il mese di *Ottobre* la solita
 Elemosina di Bajocchi *20*
 in vantaggio dell' Uffiziatura del-
 la Chiesa della Certosa, e pel
 bene della pia Unione, a cui è
 aggregato.

Ferrara li 25. Ottobre 1817

L' Esattore

Bianchini



Pia Unione
 aggregata all' Arciconfraternita
 della Morte in Ferrara

Ha contribuito *Salv. Sarauo Cons. Rofa*
 per il mese di *Novembre* la solita
 Elemosina di Bajocchi *20*
 in vantaggio dell' Uffiziatura del-
 la Chiesa della Certosa, e pel
 bene della pia Unione, a cui è
 aggregato.

Ferrara li 25. Novembre 1817

L' Esattore

Bianchini



Pia Unione
 aggregata all' Arciconfraternita
 della Morte in Ferrara

Ha contribuito *Salv. Sarauo Cons. Rofa*
 per il mese di *Dicembre* la solita
 Elemosina di Bajocchi *20*
 in vantaggio dell' Uffiziatura del-
 la Chiesa della Certosa, e pel
 bene della pia Unione, a cui è
 aggregato.

Ferrara li 25. Dicembre 1817

L' Esattore

Bianchini

MEMENTO MORI BINDING



2. **AUGUSTINE.** *Operum tomi quinti pars secunda, qua reliqui X. libri de civitate Dei ...* [Geneva,] *Jacob Stoer, 1622.*

One part only, 8vo, pp. [xxiv], 742, [42]; title printed within woodcut border, woodcut initials and headpieces, 'Genevae' erased from imprint; minor spotting throughout, occasional worming to lower margins, edges cut closely (occasionally touching headline or marginal notes), final leaf torn along inner margin; **bound in near-contemporary tan sheep, boards and spine ruled in gilt to a panel design with skull-and-crossbone cornerpieces**, sewn on 3 sunken thongs; a little rubbed, corners slightly bumped, a few small stains.

£650

An unusual seventeenth-century binding employing the *memento mori* device of a skull and crossed bones. It is worth noting that the binding uses two different tools with the same motif, one larger (approx. 10 mm) and facing to the left, the other smaller (approx. 5 mm) and facing to the right. In the context of early modern binderies with usually only a handful of finishing tools, this suggests either a particular enthusiasm for the motif on the part of an early owner, or that this was produced in one of the finer workshops, with a large enough range of tools to duplicate this uncommon device.

USTC 6702290.



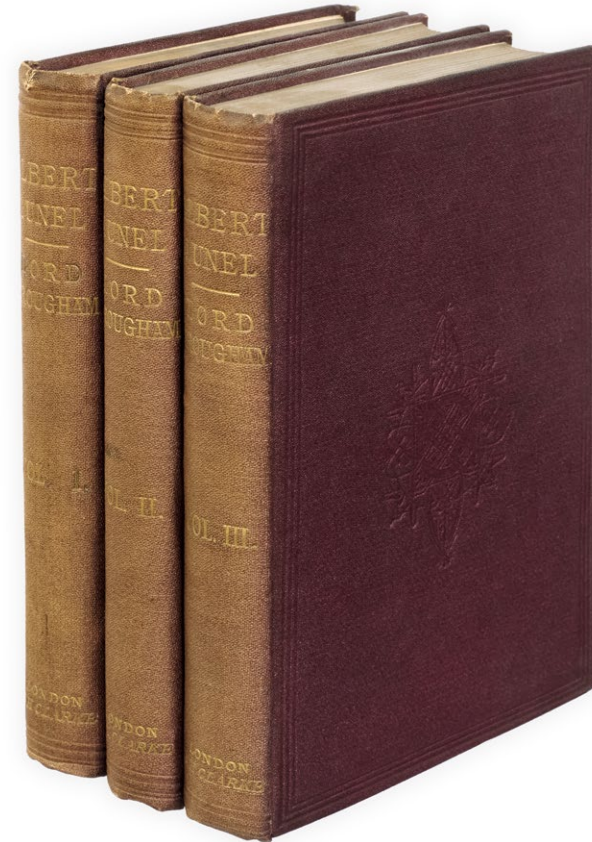
“Albert Lunel” was written by the late Lord Brougham in the year Eighteen Hundred and Forty-four, but for private reasons of his Lordship's, was not published.

‘ONE OF THE FALSE RARITIES WHOSE LEGENDS HAUNT THE BOOK TRADE’

3. **BROUGHAM, Henry, first Baron Brougham and Vaux.** Albert Lunel. A Novel ... In three Volumes ... London, Charles H. Clarke ... [1872].

Three volumes, 8vo; scattered light foxing; but a very good set in the original maroon sand-grain cloth; spines lightly sunned. **£450**

First edition, Sadleir's 'really scarce' fourth state, of a touching memorial to the author's daughter, with the undated Charles H. Clarke cancel titles. A philosophical *roman à clef*, ostensibly set in pre-revolutionary France, *Albert Lunel* is about a real group of friends who stayed with the grieving author (1778-1868) in his château at Cannes shortly after his daughter's death from consumption; he himself would die at the Château Eleanor-Louise (named for his daughter) in 1868. Brougham was Lord Chancellor from 1830 to 1834 and had played a vital role in the establishment of the University of London.



In place of the half-titles is the following notice: “‘Albert Lunel’ was written by the late Lord Brougham in the year Eighteen Hundred and Forty-four, but for private reasons of his Lordship's, was not published’. The novel was printed and immediately suppressed in 1844, leaving, according to contemporary surmise, only five surviving copies. After Brougham's death a stock of sheets was discovered, sold off, and subsequently issued in boards with the original half-titles, titles, and labels, turning the first edition into ‘one of the false rarities whose legends haunt the book trade’ (Sadleir). Then the sheets were reissued in cloth, and finally in this uncommon fourth state.

Sadleir 353; Wolff 848.

PRESENTATION COPY WITH PORTRAIT OF MOTHER AND DAUGHTER

er te non sistor Olympo?
um, Magdalena, morabor,
stri de pectore questus
colabor carmine amorem.



MAGDALENÆ. IVLII. SIMONII. FILIÆ
CONIVGI. OPTIMÆ

VIXIT. ANNOS. XXXVII. MENSES. VIII. DIES
IV. OBIIT. CORNETI. IN. MARITI. HONORE
XIV. KAL. FEBRVAR. CID ID XCVII

ET. LVCRETIÆ. FILIÆ. SVAVISSIMÆ
VIXIT. ANNOS. V. MENSES. XI. DIES. VII
OBIIT. CORNETI. MAGDALENÆ. MATRIS
DESIDERIO. VIII. IDVS. MAIAS. CID ID XCVII

AMBÆ. DEPOSITÆ. CORNETI. IN. TEMPLO
S. FRANCISCI. IN. FORTVNII. LAELII.
MONVMENTO. QUIESCUNT. IN. PACE

IOSEPHVS. CASTALIO. CONIVX. ET. PATER
BENEMERENTIBVS

MAGDALE-

4. CASTIGLIONE, Giacomo, and Giuseppe CASTIGLIONE. Iacobi Castalionis Romani. Ios. f oratio in funere Magdalenaë matris habita Corneti, in templo Sancti Francisci, XIII Kalendas Februarias MDXCVII ad Octavium Bandinum cardinalem. Rome, Luigi Zannetti, 1598.

4to, pp. '12' (recte 22), [2]; woodcut arms of Cardinal Ottavio Bandini to title in red and black, woodcut initials and tailpieces, woodcut portrait of Magdalena and her daughter Lucretia to recto of last leaf; closed tear at foot of C2 repaired to verso (without loss), small marginal wormhole at foot of last 2 leaves; a very good copy in recent marbled wrappers; **inscription at foot of title 'Authoris munus Ant^o. Beffa Nigrino'** (see below). £1250

Rare first and only edition, a presentation copy, on the deaths of Magdalena Castiglione and her daughter Lucretia, written by Magdalena's husband and her son and including a woodcut portrait of mother and daughter in rich contemporary dress.

Residents of Tarquinia (formerly Corneto) in central Italy, Magdalena died in January 1597 aged thirty-seven and her daughter the following May, shortly before her sixth birthday.

CASTALIO

. FILIO

TEM



S duas, quibus dolorem
& filiae morte, solari, seu
ari meum, cum a iure di-
uaectionibusque habendis
d temporis effem nactus, li-
enque de tuo natali die fu-
Quae omnia orationi fu-
ges. Tu, velim, memineris,
ia in Urbem consilio remi-
imum anni tempore, quo
n aestiua & salubriora loca *se*
dinis meae habendam per-
i vitio in morbum incidam.
aldobrandino, vt mihi ante
ue tempore omnino succe-
o Nonas Iulias Natali tuo.



IN

IN. LVCRETIAE. FILIAE¹⁵
ET. MAGDALENAE. VXORIS
O B I T V M



IOSEPHI. CASTALIONIS

Elegia



*E quoque Mors auido resicans, Lucre-
tia, ferro,
Solamen rapuit, deliciasq. meas.
Vt flos purpureus vernanti concidis
aeno,
Ne iam sit, tenero quae vocet ore patrē.*

*Annus agebatur vitae tibi sextus, & aestas
Septima adornabat spicca serua comis.
Pingere acu docta, & cordas impellere docta,
Ad summae poteras tendere laudis iter.
Ipsa minor natu fratrem, dulcemque sororem
Praeuertis moriens, destituisque patrem.
Prosequerisque tuo maternum funus, & auges
Funeſtam propria filia morte domum.
Ergo ego in hos seruator luctus, lacrymasque superstes?
Et poenae adduntur tempora longa meae?
O tempestiue coniuu mandata sepulchro,
Quae non hoc aegro pectore vulnus alis.*

Nunquam



SVPERIORVM. PERMISSV

ROMAE, Apud Aloysium Zannettum. 1598

Authoris manus Ant. Beffa Negrini

The text comprises an oration given at Magdalena's funeral by her son Giacomo, providing a short account of her life, virtues, final illness, and death, elegies penned by her husband Giuseppe, and an epitaph to mother and daughter. The work is dedicated to Cardinal Ottavio Bandini (1558-1629), Archbishop of Fermo.

This copy was given by the author to his friend, the poet, scholar, and lawyer Antonio Beffa Negrini (1532-1602). A friend of Torquato Tasso, Beffa Negrini was intimately acquainted with the Castiglione family, having brought to press Pietro Grizi's 1586 *Il Castiglione ouero dell'arme di nobiltà* (to which Tasso - who was himself close with Baldassare Castiglione's son, Camillo - contributed a dedicatory sonnet); Beffa Negrini also authored the definitive history of the family, *Elogi storici di alcuni personaggi della famiglia Castiglione*, published posthumously in Mantua in 1606 and a particularly important source on the life of Baldassare Castiglione.

We find two copies in the UK (Cambridge University Library and Magdalen College, Oxford), and none in the US.

EDIT16 10112; USTC 819572.

BURNING IN HELL

5. [CHINESE SCHOOL.] A painting depicting Yanluo (閻羅王) presiding over Hell. [China, late Qing Dynasty (late nineteenth century?).]

Scroll painting, 2060 x 430 mm (painted area 1855 x 400 mm), ink and colour on paper; upper and lower margins secured around a piece of wood, for displaying; soiled, small marginal restoration to upper left corner, margins frayed.

£950*

A large scroll painting depicting scenes from the Chinese Hell, or *Diyu* (地獄).

At the top is Yanluo (閻羅王), the King of Hell, presiding over a tribunal of the souls, while below sinners are subjected to various gruesome tortures, including disembowelment, dismemberment and being thrown into a cauldron of boiling oil by Ox-Head and Horse-Face, the two guardians of the Underworld.





‘QUIÉN DIRÁ QUE TE VIO, Y EN QUÉ MOMENTO?’

6. CIRIA Y ESCALANTE, José de. [Poemas.] Madrid, Artes de la ilustración, 1924.

8vo, pp. [ii], 29, [3], with a photographic portrait plate; a very good copy in the original printed wrappers. £1500

Scarce first edition, no. 172 of 200 copies, a collection of thirteen poems by Ciria y Escalante, who died from typhus at the age of twenty-one, brought posthumously to press by the author's friends, among them Lorca and Buñuel.

Ciria y Escalante (1903-1924) had published only in periodicals or collaborative ventures during his lifetime, and his small but important oeuvre - here described as the work of 'an enlightened mind, a delicate hand, and a generous heart, now lost forever' (*trans.*) - was assembled by some seventy-five friends and collaborators including **both Lorca brothers, Azorín, Jiménez, Guillén, Azorín, Bergamín, Salinas, and the filmmaker Luis Buñuel.** His tragic death was the occasion of one of Lorca's most famous sonnets, with its striking opening: 'Quién dirá que te vio, y en qué momento?'

OCLC shows two copies outside Spain (Carleton University, Ottawa, and University of Colorado); not in Library Hub.

JOSE de CIRIA y
ESCALANTE



✧ *Madrid* ✧
MCMXXIV

Peace the End of the Upright.

Opened and Applied at the
INTERMENT

Of that Reverend, Holy and Faithful
Minister of Christ,
Mr. Samuel Clark, M. A.

And sometime Fellow of *Pembroke-Hall* in
Cambridge, who Slept in *JESUS*, Feb.
24. 1701. *Ætat. 75.* at *Wiccomb* in *Bucks.*
With his True (but too Short) Character.

By *S. C. V. D. M.*

Ἐπιπέτυχε τῶν [ἁγίων] ἐξιστάται τῆ μακαριότητι
ἁγίου δικαίου. — Μία ἐπιθυμία διαφέρει, τῆ σεφάνη ἡ
δικαιοσύνης. Περὶ μίαν ἀόξαν ἐπίσταται ἡ ἐν τῆ βασι-
λειᾷ ἁγίων. *Basil. Homil. XX. in 40 Martyr. p. 529.*
Paris. Edit.

Laudandi illi atq; prædicandi qui dignati non sunt etiam
cum mundo florentes florere. *Aug. Ep. 45. ad Arment. &*
uxor. Paulin.

LONDON: Printed for *J. Robinson*, at the *Golden Lion*
in *St. Paul's Church-yard.* 1701.

IN A MOURNING BINDING

7. [COX, Samuel.] *Peace the End of the Upright.* Opened and applied at the interment of that reverend, holy and faithful Minister of Christ, Mr. Samuel Clark, M.A. and sometime Fellow of Pembroke-Hall in Cambridge; who slept in Jesus, Feb. 24. 1700/1. aetat. 75. at Wiccomb in Bucks. With his true (but too short) Character. *London, J. Robinson, 1701.*

8vo, pp. [xii], 96, [4]; with a half-title, the title-page within mourning border; some browning and occasional minor spots, otherwise a very good copy; bound in black-varnished contemporary calf, the covers tooled in silver to a panel design with floral cornerpieces (tarnished), raised bands, silver edges (tarnished); somewhat scuffed, front joint cracked at foot but sound. £300

First and only edition of this rare sermon preached at the funeral of the ejected minister and nonconformist biblical scholar Samuel Clarke (1626–1701), our copy in a contemporary mourning binding varnished in black.

Clarke – son and namesake of the author of the Puritan *General Martyrologie* (and not to be confused with Samuel Clarke the anti-trinitarian) – had been a Buckinghamshire minister of presbyterian sympathies. The vicissitudes of the seventeenth century did not treat him kindly: deprived of his fellowship of Pembroke College, Cambridge in 1651 for refusing the new Commonwealth's oath of loyalty, after the Restoration he was ejected from his rectorship by the Act of Uniformity (1662). His father and brother, clerics too, suffered the same fate under Charles II, their combined loss of livings amounting to 'above Six Hundred Pounds per Ann.', as recorded in this work, a considerable sum.

Thereafter the younger Samuel made his name through scholarship: 'His annotated edition of the *New Testament* had reputedly first been planned during his university days, and after its eventual publication in 1683 received the fulsome praise of Richard Baxter and John Owen (Palmer)' (ODNB). Further works included a complete annotated Bible, a biblical concordance, and his *The Divine Authority of the Holy Scriptures Asserted*, a reply to the heterodox biblical criticism of Richard Simon.

His funeral sermon was preached by Samuel Cox (1660/1-1719), vicar of Ealing. The first half concerns the consolations and providence of death, buttressing its arguments with extensive biblical and patristic quotations, often in Greek (but translated for a lay audience), and finding space to refute 'the *Popish Fiction of Purgatory*'. Its latter parts are on Clarke himself, praising the cleric for his kindness and stressing his asceticism and incorruptibility: 'He Abhorr'd the Poms, Vanities, and Pleasures of This State' and 'had an honest Impatiency of the Way of Living Among the Great Ones and the Rich, nor could their frequent Courtship gain on him to Accept their Favours'.

Library Hub and OCLC find six copies in the UK (British Library, Mansfield College Oxford (incomplete), National Library of Scotland, St Andrews, National Library of Wales, Wellcome), to which ESTC adds copies at the Congregational Library. We find only two copies in North America (UCLA, Yale).





A TRUE
C O P Y

Of the LAST
WILL and TESTAMENT

O F

Thomas Hearne, M. A.

Extracted from the Registry of the
Prerogative Court of *Canterbury*.



IN the Name of G O D. *Amen.*
I *Thomas Hearne*, Master of
Arts, of the Univerfity of *Ox-*
ford, being of perfect Mind
and Memory, make and or-
dain this my laft Will and Teftament
(all

‘TO FUTURE AGES
MAY THY DUVNESS
LAST / AS THOU
PRESERV’ST THE
DUVNESS OF THE PAST’

8. [CURLL, Edmund, editor.] *Impartial Memorials of the Life and Writings of Thomas Hearne, M.A. by several Hands. London, Printed in the Year 1736.*

8vo, pp. [ii], iv, 66; with an engraved portrait vignette on the title-page, surrounded by four lines adapted from Pope’s *Dunciad*, referring to Hearne; traces of blue wrappers adhered to title, small hole at foot of final leaf (not touching text); a good copy; disbound, traces of earlier wrappers to title.

£450

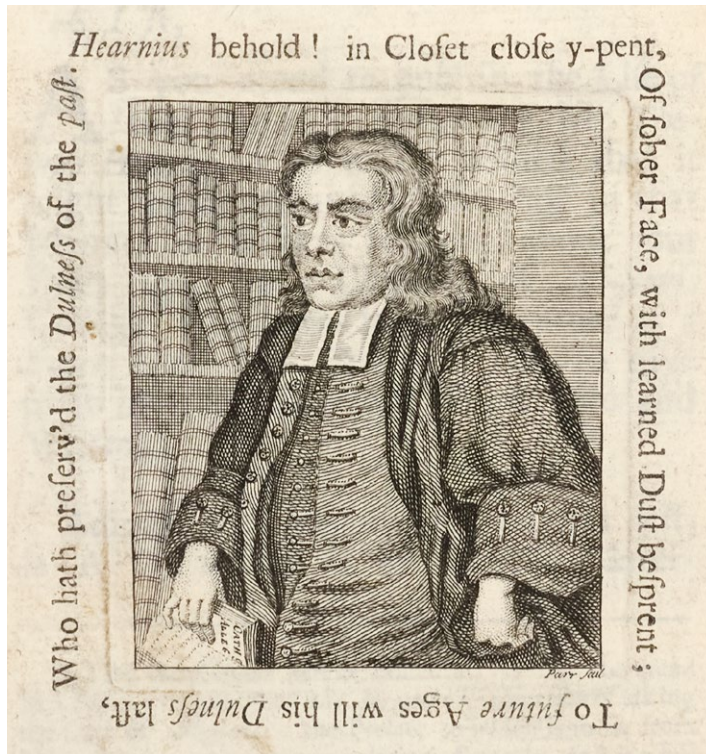
First separate edition, amusing but in no way ‘impartial’, of this biography of the age’s leading antiquary, Thomas Hearne (1678–1735).

Based on John Bilstone’s hostile preface to Hearne’s *Vindication of those who take the Oath of Allegiance* (1731) and first printed in this form as part of volume III of Curlll’s edition of *Mr. Pope’s Literary Correspondence*, 1735), the *Impartial Memorials* search out the ‘gross Errors’ in Hearne’s many publications, and concludes: ‘Thus after wasting, not employing, a Life of Fifty odd Years, on the Tenth Day of June 1735, this Studier and Preserver of Monkish-Trumpery gave up the Ghost. He was a most sordid poor Wretch; had a universal Mistrust of the Generality of Mankind; lived in a slovenly, niggardly Manner, and died possessed of what he had not the Heart to enjoy’.

Also included are several long letters from Curll to Hearne concerning the publication of the works of Walter Moyle, satires on Hearne taken from Pope's *Dunciad* and other Scriblerian sources, and a copy of Hearne's will.

Though Hearne was a remarkable scholar, appointed assistant at the Bodleian Library in 1701, his career was hindered by his outspoken nonjurism and Jacobitism. As an independent publisher of annals and historical collections his output was impressive, but his 'difficult personality and outspoken writings about contemporaries and contemporary issues gave him the reputation of an incorrigible, over-confident, naïve, and even cold-hearted person, someone who invited condescension, satire, and ridicule' (ODNB).

ESTC T27752.



Thus after *wasting*, not *employing*, a Life of Fifty odd Years, on the *Tenth* Day of *June* 1735, this *Studier* and *Preserver* of *Monkish-Trumpery* gave up the Ghost.

He was a most sordid poor Wretch; had an universal Mistrust of the Generality of Mankind; lived in a slovenly, niggardly Manner, and died *possessed* of what he had not the Heart to *enjoy* (*).

(*) We have been informed that a considerable Sum of Money, upwards of a *Thousand Pounds* was found hid in Holes and Books.



DEATH OF A JACOBITE PRINTER AND FRIEND OF SWIFT

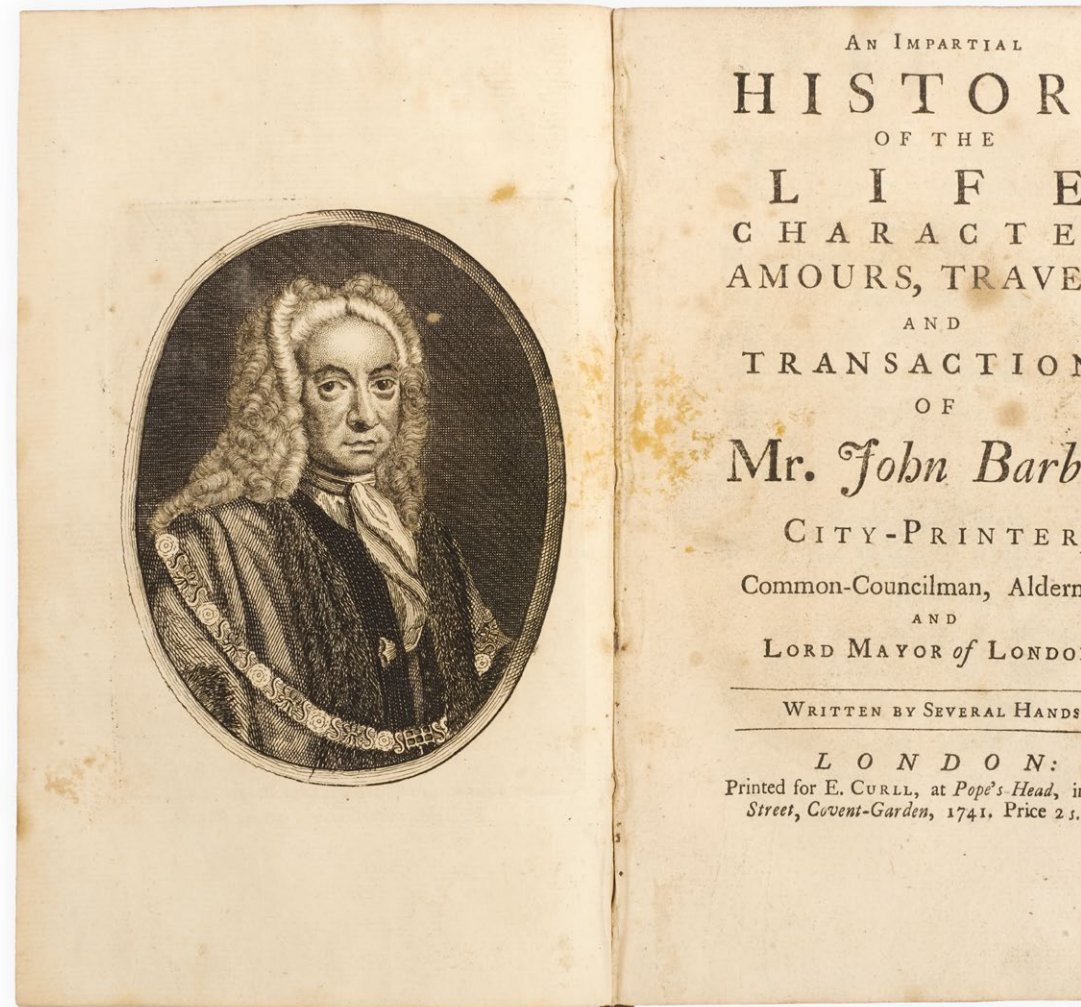
9. [CURLL, Edmund, et al.] An impartial History of the Life, Character, Amours, Travels, and Transactions of Mr. John Barber, City-Printer, Common-Councilman, Alderman, and Lord Mayor of London. Written by several Hands. London, Printed for E. Curll ..., 1741.

8vo, pp. viii, xxxi, [1], 48, 32, xvi, with a frontispiece portrait; occasional slight foxing, inkstain to C5, but a very good copy; disbound. £650

First edition of this obituary pamphlet on the printer John Barber (c. 1675-1741), a friend and correspondent of Swift for many years, and a friend of Pope (there are bequests to both in his will).

Barber's business prospered when the Tories came to power in 1710, and he secured lucrative contracts as printer of the *London Gazette* and printer to the South Sea Company. He became involved in City politics as an alderman in 1722 and as Lord Mayor in 1732-3 when he led the City's opposition to Walpole's Excise Bill. This fascinating account of the printer and his circle is, as often with Curll biographies, both entertaining and chaotic, stuffed with documents, affidavits, and interesting scraps from various quarters (Curll placed advertisements for information in the *Daily Advertiser*), printing several poems of varying relevance, and, of course, Barber's will. The preface dismisses a rival biography. The author of the principal narrative section may have been Matthew Pilkington.

ESTC T27751; Baines and Rogers, *Edmund Curll Bookseller* (2007), pp. 296-9; Bigmore and Wyman, *Bibliography of Printing I*, p. 34 ('curious, and scurrilous').





DEATH BE NOT PROUD

10. **DONNE, John.** Poems ... with Elegies on the authors Death ... London, Printed by M.F. for John Marriot, and are to be sold at his Shop ... 1635.

8vo, pp. [12], 388, [32], wanting the portrait frontispiece; title-page stained and with old repairs (touching one letter), lightly toned throughout; bound in contemporary calf, rebaked; some wear to corners and spine; inscription on verso of title-page '5. Apr: 1711 / Ant Hammond'. **£4500**

Second edition, adding seventeen new poems by Donne (and eleven false attributions), and three more elegies on his death.

'Immediately after his death Donne's greatness was celebrated by a host of poets ... Writers such as John Marston, Jonson, Henry King, Richard Corbet, Thomas Carew, Lucius Carey, Jasper Mayne, Sidney Godolphin, and, of course, Izaak Walton joined in praising Donne's skill as poet, divine, and versatile intellectual' (ODNB). The poems have been rearranged into sections, headed 'Songs and Sonets [sic]', 'Elegies', 'Epithalamions'. 'Satyres', and 'Letters', 'Divine Poems', etc. Two poems that had appeared in 1633 are omitted - Browne's elegy and Basse's 'Epitaph upon Shakespeare'.

Provenance: with the 1711 ownership inscription of Anthony Hammond, presumably the poet and politician (1668-1738/9).

ESTC S1701; STC 7046; Keynes 79.

Eleonora:
A PANEGYRICAL
POEM:
Dedicated to the
MEMORY
Of the Late
COUNTESS
OF
ABINGDON.

Written by Mr. DRYDEN.

— *Superas evadere ad auras,
Hoc opus, hic labor est. Pauci, quos æquus amavit
Juppiter, aut ardens evexit ad æthera virtus;
Diis geniti potuere. Virgil Æneid. l. 6.*

LONDON:

Printed for Jacob Tonson, at the Judges Head in Chancery-
Lane, near Fleetstreet. 1692.

Where compleat Sets of Mr. Dryden's Works are Sold: The Plays being put
in the order they were Written.

‘WITHOUT THE
LIVING ORIGINAL
BEFORE HIM’

11. **DRYDEN, John.** Eleonora: a Panegyrical Poem: dedicated to the Memory of the late Countess of Abingdon ... London, Printed for Jacob Tonson ... 1692.

4to, pp. [viii], 24; paper browned, edges slightly chipped; modern wrappers.
£275

First edition of Dryden's eulogy for Eleanora, late Countess of Abingdon, commissioned by her husband, the first Earl of Abingdon.

The countess had died in May 1691, but 'betwixt ill health, some business, and many troubles', publication of this eulogy was delayed until March 1692 (as the Lutrell copy is dated). The poem praises the piety and charity of its subject, its somewhat abstract manner a product of Dryden's 'One Disadvantage' in its composition, 'which is, never to have known, or seen my Lady: And to draw the Lineaments of her Mind, from the Description which I have receiv'd from others, is for a Painter to set himself at work without the living Original before him' (p. [v]).

ESTC R1595; Macdonald 29; Pforzheimer 324; Wing D 2270.

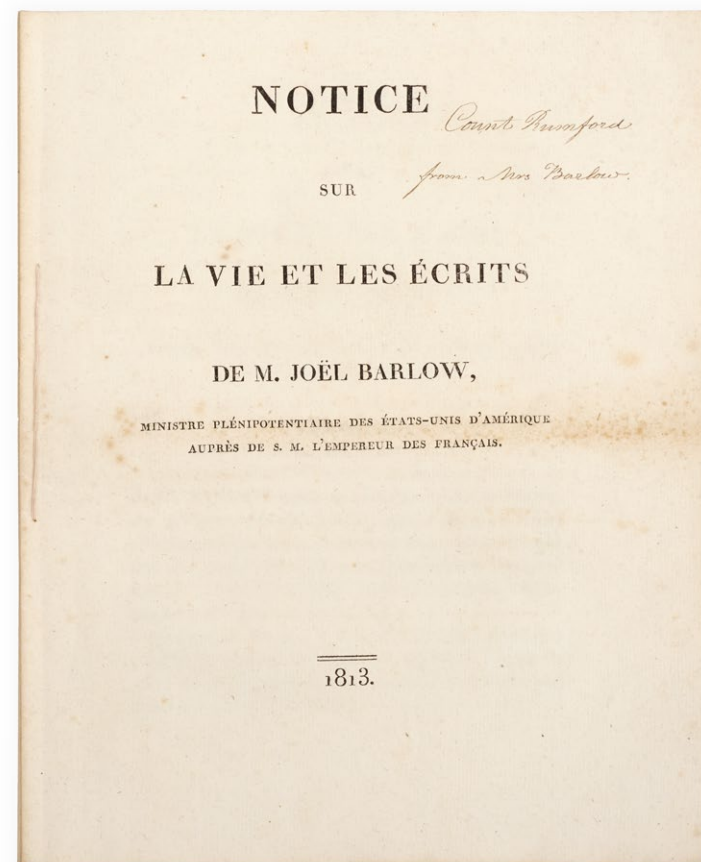
EULOGY TO AMERICA'S NATIONAL POET – PRESENTED BY HIS WIDOW TO COUNT RUMFORD

12. [DUPONT DE NEMOURS, Pierre-Samuel, and Konrad Engelbert OELSNER.] Notice sur la vie et les écrits de M. Joël Barlow, Ministre Plénipotentiaire des États-Unis d'Amérique auprès de S.M. l'Empereur des Français. [Paris,] Smith [for the authors], 1813.

4to (251 x 203 mm), pp. 31, [1 (blank)]; very small crease at bottom corner of first leaf, very light foxing along fold line on p. [1]; stitched as issued, folded once; **a very fresh, crisp, uncut copy; contemporary presentation inscription on title 'Count Rumford from Mrs Barlow', manuscript corrections to pp. 24 and 28 in the same hand (see below).** £500

First edition, one of 500 copies, of this eulogy to the poet and diplomat Joel Barlow – a friend of Jefferson, Madison, Blake, and Paine – an association copy gifted by his widow, Ruth Barlow (née Baldwin) to the physicist and inventor Sir Benjamin Thompson, Count Rumford, with her manuscript corrections to an extract from her husband's work.

Barlow (1754-1812) studied at Yale, where he developed interests in poetry, moral and political philosophy, and science.



In 1788, as the representative of a short-lived business group that tried to sell Ohio lands to Europeans, Barlow travelled to England and France, and met 'many of the most influential people [...] including Thomas Paine, who became a lifelong friend, William Blake, Richard Price, Joseph Priestley, Mary Wollstonecraft, the marquis the Lafayette, and Brissot de Warville' (ANB). Barlow would stay abroad for seventeen years (one of the few Americans in France at the time), working as a journalist and poet on social and political themes, and propagandist (against monarchic tyranny and for peaceful revolution) amidst and following the French Revolution. Having returned to America in 1805, he was later sent abroad once more, chasing a treaty with Napoleon on behalf of President Madison, and died of pneumonia in Poland in 1812.

When from a visionary short repose,
 That nursed new cares and temper'd keener woes, 50
 Columbus woke, and to the walls address,
 The deep felt sorrows bursting from his breast.

Here lies the purchase, here the wretched spoil
 Of ^{painful} ~~piercing~~ years and persevering toil.
 For these damp caves, this hideous haunt of pain, 45
 I traced new regions o'er the chartless main,
 Tamed all the dangers of untraversed waves,
 Hung o'er their clefts, and topt their surging graves.
 Saw traitorous seas o'er coral ridges sweep,
 Red thunders rock the pole and scorch the deep, 60
 Death rear his front in every varying form,
 Gape from the shoals and ride the roaring storm.
 My struggling bark her seamy planks disjoin,
 Rake the rude rock and drink the copious brine.
 Till the tired elements are lull'd at last, 65
 And milder suns allay the billowing blast,
 Lead on the trade winds with unvarying force,
 And long and landless curve our constant course.

Our homeward heaven recoils; each night forlorn
 Calls up new stars, and backward rolls the morn; 70
 The boreal vault descends with Europe's shore,
 And bright Calisto shuns the wave no more;
 The Dragon dips his fiery-foaming jole,
 The affrighted magnet flies the faithless pole;
 Nature portends a general change of laws, 75
 My daring deeds are deemed the guilty cause;

The present *Notice* comprises a eulogy on Barlow followed by an introduction to - and the first 141 lines of - the *Columbiad*, the 1807 reworking and expansion of his epic *Vision of Columbus* (1788), with a parallel French translation. **Dupont de Nemours sent manuscript copies of the *Notice* to both James Madison and Thomas Jefferson in February 1813;** Madison had appointed Barlow minister plenipotentiary to France, and Jefferson had collaborated with Barlow on a plan to establish an American national university in Washington, D.C. (now George Washington University). **Our copy is inscribed 'Count Rumford from Mrs Barlow'; Barlow's widow, Ruth, has added corrections in manuscript to pp. 24 and 28 of the English text of the *Columbiad*.** With Ruth, Barlow had formed a 'tie far more interesting to his heart' than his 'friendship[s] of the highest public characters in the nation, both civil and military' (contemporary translation of the draft *Notice*), and they had been married in secret.

Count Rumford, the Massachusetts-born loyalist Benjamin Thompson (1753-1814), noted for his contributions in the field of thermodynamics and for his involvement in the foundation of the Royal Institution, had been forced into exile after the American Revolution and was considered, together with Benjamin Franklin and Thomas Jefferson, 'the greatest mind America has produced' by Franklin D. Roosevelt (*Brown, Scientist, Soldier, Statesman, Spy: Count Rumford* (1999), p. 160). Barlow first met Rumford in London on 14 June 1802, while making a brief visit to the city, as he wrote to his friend Robert Fulton (inventor of the steamboat): **'I met Count Rumford and he and I were friends in a moment. He told me a great many things new and good, and all the particulars about the Royal Institution.** I complimented him liberally and handsomely' (Todd ed., *The Life and Letters of Joel Barlow* (1886), p. 190).

Barbier 12423 (ascribing the work to Oelsner alone); Sabin 21390.

THE LAST JUDGEMENT

13. [GRADUAL.] Extremely large and elaborate historiated initial 'A' (*Ad te levavi animam meam*), cut from a Gradual, incorporating clusters of interlace and enclosing in the upper compartment the full-length figure of Christ within a blue mandorla supported by two angels blasting trumpets, in the lower compartment the Twelve Apostles, their haloes of alternating ochre and burnished gold, and, below them, the Last Judgement with, on the left, the dead rising from their tombs and, on the right, souls burning in Hell, the initial set within a large rectangle bordered in black and with leafy extensions enclosing, in the corners, the symbols of the four Evangelists, the whole painted in shades of blue, pink, lilac, ochre, and orange and with burnished gold, the verso with five lines of music on a four-line red stave and of text in two sizes of a rounded gothic script in dark brown and red ink, two initials in blue with elaborate penwork in red; the initial evidently once quite rubbed and with careful but extensive retouching carried out in the early twentieth century (mostly to the blue and pink backgrounds and to the mandorla but also to the draperies and to the two Evangelist symbols at the foot of the initial), two small holes, some staining, remains of old paper hinge on verso. [310 x 183 mm]

Italy (Umbria), end of thirteenth century.

£20,000

A spectacular initial on the scale of a small panel painting. The verso includes the text '[neque] irrideant me inimici mei [...] [un]iversi qui te expectant' and the versicle 'Vias tuas domine de[monstras]', indicating that the initial would have introduced the introit 'Ad te levavi animam meam' ('Unto thee I lift up my soul') for the first Sunday in Advent (and thus the very first text of the liturgical year). As for the corresponding text for that day in the Antiphonal ('Aspiciens a longe ...', 'Seeing from afar, behold the power of God coming ...') the initial 'A' was often given lavish treatment by the illuminators of Italian choirbooks, and in both cases the iconography sometimes combined Christ in glory after the Ascension with the Last Judgment, as here.





While the dead rising from their graves are sometimes depicted, our initial is unusual for its inclusion of tormented souls in Hell. The style may be compared to the oeuvres of the First Master of the Gubbio Choir Books and the Master of the Deruta-Salerno Missals. The decorated initials on the verso are characteristic of Umbrian illumination in the last quarter of the thirteenth century.

Provenance:

1. Old pencil inscription on verso 'Bot [i.e. bought] at Perugia[?] 1876' and certainly in England by 1915 when inscribed on the verso in black ink 'Restored by Edith A. Ibbes June 1915'. Edith Ibbes (1862–1937) was an English illustrator, illuminator, and calligrapher. She is known to have illustrated two books for the London publishers Seeley & Co.: *The Sacred Seasons: Readings for the Sundays and Holy Days of the Christian Year from the Writings of the Right Reverend Handley C.G. Moule*, selected by 'F.M.Y.' (1907), and *The Confessions of Saint Augustine* (1909). She also designed printed illuminations for two books for Constable & Co.: *Songs from the Plays of Shakespeare with illuminated initials and borders*, and *Sonnets by Shakespeare, with illuminated initials and borders by Edith Ibbes*, both published in 1913.
2. Sotheby's, 'Important Western and Oriental Manuscripts and Miniatures', 2 February 1960, lot 227, bought by Francis Edwards.
3. John Percival Love (1896–1974), Chairman of Francis Edwards; thence by descent.



ARD.)



P O E M S

BY

MR. GRAY.



John DUBLIN: Thells

Printed by WILLIAM SLEATER, at N^o. 51,

In Castle-street,

1775.

REISSUED AND EXPANDED

14. GRAY, [Thomas]. Poems by Mr. Gray. Dublin, William Sleater, 1775.

12mo, pp. 185, [6], '180-211', [4], '[192]-211', [1 (index)]; *Elegia Inglese* with part-title dated 1776; with copper-engraved frontispiece (included in pagination), engraved vignette to title, 4 illustrations (of which 3 engraved and one woodcut) in text, and a pleasing variety of woodcut and typographic ornaments throughout; foxed and spotted in places, but a very good copy; in contemporary sheep, spine ruled in gilt with gilt red morocco lettering-piece, sewn two-up on 3 sunken cords (of which 2 laced in); a little rubbed and bumped, upper joint split but holding; contemporary ink ownership inscription 'John Thells' to title. £125

An attractive Dublin edition of Gray's poems, joined by two parodies and a 'burlesque ode', and parallel translations of his *Elegy written in a Country Churchyard* into Italian and Latin.

The publisher William Sleater first printed Gray's poems in 1768, with three variant issues; the present edition reuses the sheets of the most extensive and scarcest of the three (ESTC T59849, British Library and Cornell only), with a new title, K6 reset, and the addition of 116 (*Ode on the Pleasure arising from Vicissitude*, noting that 'Mr. Gray left the following beautiful lyric fragment unfinished at his decease. The supplementary lines, distinguished by italic character, have been since added by the Rev. Mr. Mason').

ESTC T59850.

ELEGIA INGLESE
 DEL SIGNOR
 TOMMASO GRAY,
 SOPRA UN CIMITERO
 DI CAMPAGNA
 TRASPORTATA
 IN VERSI LATINI,
 E
 VOLGARI.



IN EBLANA CIOCCCLXXVI.
 Presso G. SLEATER.
 [L]



ELEGIA.

I.
AUDIN' ut occidua signum campana diei
 Vespertina sonet! fleant se tarda per agros
 Mugitusque armenta cient, vestigia arator
 Fessa domum trahit, et solus sub nocte relinquitur.
 Nunc



E L E

THE Curfew tolls
 The lowing herd w
 The plowman homeward p
 And leaves the world to

— squilla di lon
 Che paia 'l giorno pia
 G

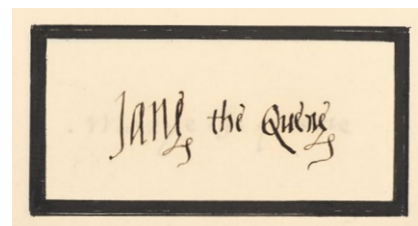
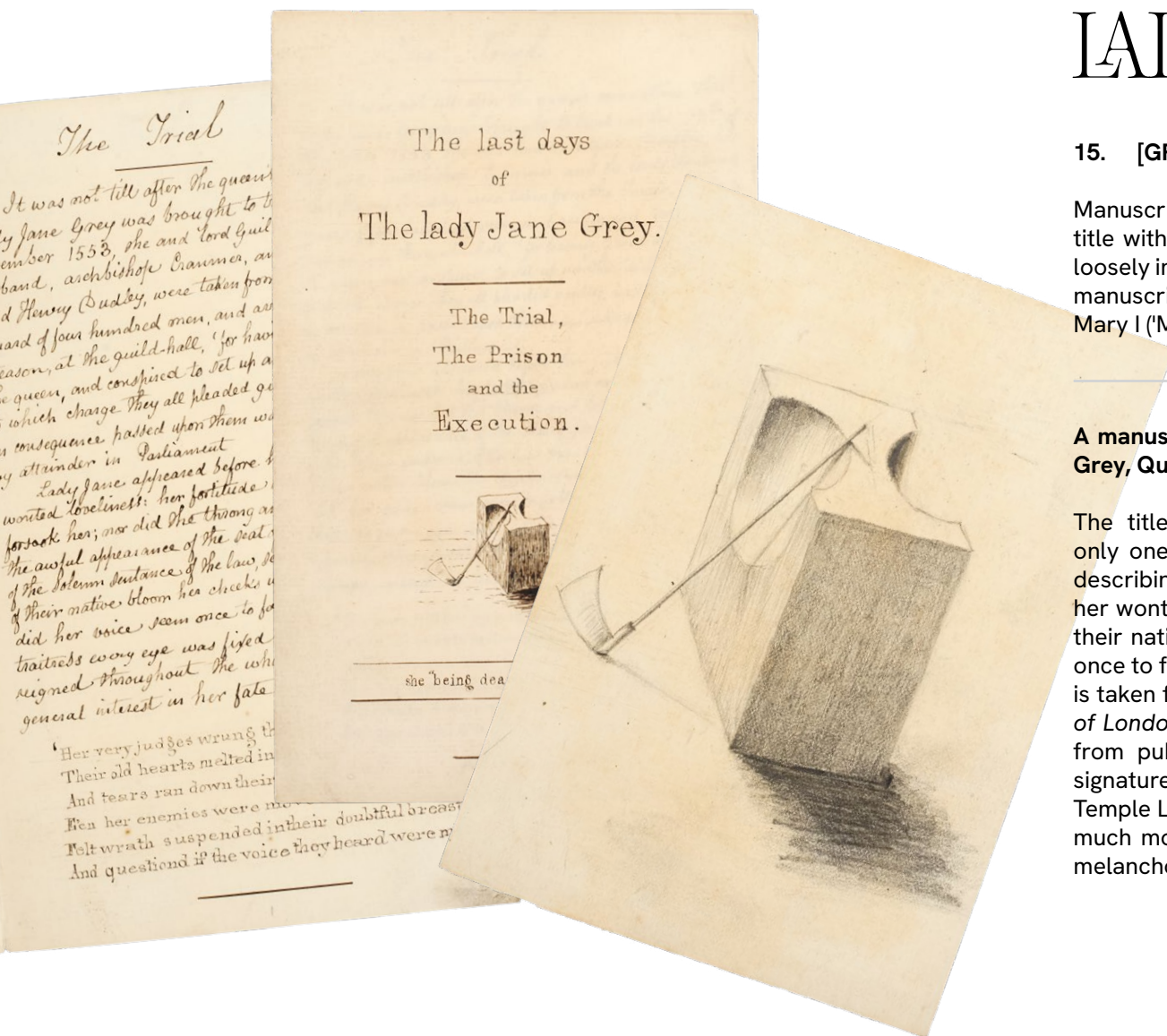
THE LAST DAYS OF LADY JANE GREY

15. [GREY, Jane, Lady.] 'The last days of Lady Jane Grey'. [c. 1870?].

Manuscript on paper, 8vo, ff. [2], comprising title and one further page of text; title with block-and-axe device and motto 'she "being dead yet speaketh"'; loosely inserted pencil drawing of a block and axe, and a bifolium comprising manuscript facsimiles of signatures of Jane Grey ('Jane the Quene') and Mary I ('Marye the Quene') within black mourning borders (see below). £175

A manuscript extract, unfinished or incomplete, on the trial of Lady Jane Grey, Queen of England from 10 to 19 July 1553.

The title-page promises 'The Trial, the Prison and the Execution', but only one page of manuscript, adjoined to the title-page, is present here, describing Jane Grey's trial: 'Lady Jane appeared before her judges in all her wonted loveliness: her fortitude and composure never forsook her ... of their native bloom her cheeks were never robbed, nor did her voice seem once to falter: on the beauteous traitress every eye was fixed', etc. The text is taken from John Whitcomb Bayley's *History and Antiquities of the Tower of London* (latest edition 1830). The two signatures were probably copied from published facsimiles of documents (not in Whitcomb Bayley), the signature of Jane Grey being identical to that of the Petyt letter in the Inner Temple Library; the signature of Mary I is less obviously recognisable, being much more widely used. The drawings of the axe and block are suitably melancholic though charming.



WITH ELEGIES BY THE AUTHOR'S BROTHER

16. [LOVELACE, Richard.] *Lucasta. Posthume Poems ... London. Printed by William Godbid for Clement Darby. 1659.*

[with:]

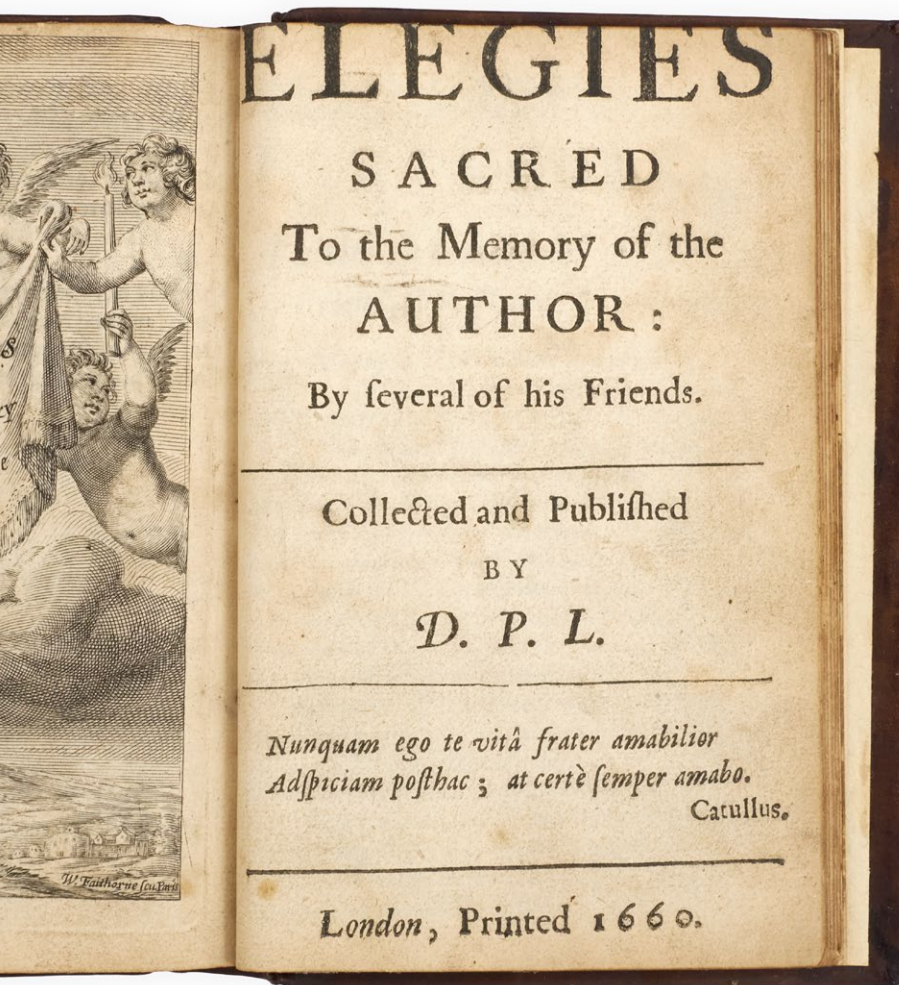
LOVELACE, Dudley Posthumus, *compiler*. *Elegies sacred to the Memory of the Author: by several of his Friends. Collected and published by D.P.L. ... London, Printed 1660.*

Two parts in one vol., small 8vo, pp. ii, 107; [3], 14 (register continuous), engraved and letterpress divisional titles to 'Elegies' following p. 107; wanting the title-page, the engraved title, and the plate of *Lucasta* (supplied in facsimile); some soiling particularly to first and last leaves (reinforced at fore-edge without loss), some torn corners and marginal nicks throughout (affecting one word, on B1), small hole in I4 affecting three letters, headlines and pagination cut close or cropped; full modern blind-ruled calf, gilt edges; nineteenth-century pencil notes to pp. 86-107 (see below). **£1850**

First edition, rarer than - and wholly different from - *Lucasta 1649*, posthumously published by the poet's brother, with *Elegies sacred to the Memory of the Author* by his brother and friends at the end.

Lovelace died in 1657, aged forty; the *Elegies*, collected and published by his brother, Dudley Posthumus Lovelace, consist of contributions from the poets Charles Cotton (translator of Montaigne and contributor to Walton's *Compleat Angler*) and Eldred Revett (who helped Dudley bring Richard's poems to press), the writer James Howell, and one Symon Ognell MD (both on Richard and to Dudley, on his edition of his brother's poems). They end with Dudley's poignant 'Elegies on my Brother' ('Lovelace is dead! then let the World return to its first Chaos; Mufled in its Urn ...'), and a further 'Epitaph on the Death of my dear Brother'.





ELEGIES

SACRED

To the Memory of the
AUTHOR :

By several of his Friends.

Collected and Published

BY

D. P. L.

*Nunquam ego te vitâ frater amabilior
Adspiciam posthac; at certè semper amabo.*
Catullus.

London, Printed 1660.

'Overshadowed by the famous songs, [Richard Lovelace's] other poems have received less attention than is properly their due' (Wilkinson). Apart from another series of Lucasta poems, and poems built around such conceits as 'The Ant', 'The Snayl', 'A Fly caught in a Cobweb', and 'The Toad and the Spyder', there are occasional pieces addressed to Charles Cotton, Thomas Stanley (a kinsman), the painter Peter Lely, and 'To Dr. F[ranicis] B[eale] on his Book of Chesse' ('The hidden Princes you unfold; / Court, Clergy, Commons by your Law control'd'). As Swinburne said of Nabbes, 'there is no great matter to be looked for in the minor verse of a minor poet', and for Lovelace, a gentleman-poet, authorship was only a minor occupation in a busy life.

This copy bears editorial pencillings, we think for S.W. Singer's edition (1817-18), in the section of 'Translations' (pp. 86-107), instructing the printer to omit the Latin (but not the French) verses that face the English here, and adapting the titles, which were to be preserved. A note on p. 105, 'See separate MS leaf to follow here', probably refers to 'A Dialogue between Ordanus and Amoret' which Singer, wrongly, added to *Posthume Poems*, not realising that it is by the poet's brother, Francis.

'This little volume is now [1925] very rare, much more so than *Lucasta*, 1649 ... The sale of nineteen copies of *Lucasta* is recorded in *Book Prices Current* between 1887 and 1920. In the same period only four copies of *Lucasta*. *Posthume Poems* were sold' (Wilkinson), and in the last twenty years only four copies, one of them imperfect.

ESTC R3895; Wing L 3241; Hayward 98. See Wilkinson ed., *Poems* (1925).

IL
PADRINO CHRISTIANO,
DEL R. P. D. CELSO MANCINI
DA RAVENNA CAN. LAT. REG.
PER FORMARE I CAVALLIERI DI CHRISTO
NEL DUELLO DELLA MORTE.

DIVISO IN TRE PARTI.

Nella Prima si dimostra, che le ricchezze, il dominio, il sapere, la bellezza,
& la sanità, non siano veri beni.
Nella Seconda, che la Morte sia bene vero, & ci faccia felici.
Nella Terza, il modo di non ispauentarci, & temere la Morte.

ALLA SERENISSIMA PRINCIPESSA
La Signora Donna LUCRETIA da Este dalla Rovere,
Duchessa d'Urbino, &c. Patrona sua colendissima.



IN FERRARA,
Per Vittorio Baldini, Stampator Ducale.
Con licenza de' Superiori. M. D. XCII.

PREPARING CHRIST'S KNIGHTS FOR THE DUEL WITH DEATH

17. **MANCINI, Celso.** Il padrino Christiano ... per formare i cavalieri di Christo nel duello della morte. Diviso in tre parti ... *Ferrara, Vittorio Baldini, 1592.*

4to, pp. [16], 254, [10]; woodcut device to title, initials, head- and tailpieces; small repairs to blank lower outer corners of Bb4 and Kk1, a few small marks; a very good copy in seventeenth-century stiff vellum, yapp fore-edges; some marks to spine and covers; initials 'N.B.' stamped in gilt to upper cover.

£950

Rare first edition of a meditational work on this world and the next by Celso Mancini (1542-1612), canon regular of the Lateran, philosopher, and bishop of Alessano. Dramatically titled 'The Christian godfather, for training the knights of Christ in the duel of death', the work is dedicated to Lucrezia d'Este (1535-1598), duchess of Urbino, one of the most learned women of her age and a patron to scientists and poets.

Mancini divides his treatise into three parts. In the first he discusses man's vain hopes of happiness; the evil effects of wealth; beauty and vanity; the fragility of health; and the imperfections of human knowledge. In the second he turns to death, explaining why it appears horrible but why one should not fear it, and how old age is not necessarily a good thing.

gno della vita, col quale poteuamo rigiouenire, e piu be-
 nefitio che pena il morire. cosi piacque alla misericordia
 sua. hora perche questo è il cardine del negotio,
 circa il quale si volge la difficoltà,
 Vediamo vn poco come natu-
 ralmente siamo mortali,
 & come il non vi-
 uere sempre,
 sia
 nostro benefitio
 particola-
 re.



The final part looks at preparing for death, and how the sinful soul can move from fear and hope towards God, ending with discussion of the conversion of St Paul. Mancini calls upon a host of authorities, including Aristotle, St Augustine, Bede, St Bridget, Euclid, Hippocrates, Plato, and Thomas Aquinas.

No copies traced in the UK; only one copy in the US recorded on OCLC (University of Chicago).

EDIT16 30381; USTC 839943.



DELLE GRATIE,
 ET DELITIE
 DELLA MORTE,

Ragionamenti

Di Don Celfo Mancini da Rauenna, Canonico
 Lateranense Regolare.

PARTE SECONDA.

Si spiegano le ragioni, le quali ci fanno parere
 dura, & horrenda la morte.
 Capo primo.

L non hauere l'animo composto con le virtudi
 Christiane, et misurato con la volontà d'Iddio,
 priuo di fortezza santa; il guardare la morte con
 occhi lippi, & appannati dal senso, è cagione che l'huomo
 tema la morte, e temendo si doglia di lei, dicendo. timor Sal.
 mortis conturbat me, circundederunt me dolo- 114.
 res mortis, & ricordandosi di lei si riempie tutto di spa- Eccl.
 uento, si turba, e dice tremando, ò mors quam amara 41.

P 2 est

ASHES TO ASHES

18. [MEMENTO MORI.] Apri lo scritto, che il Ciel ti manda, in cor d'imprimerlo, ti raccomanda, non devi prenderlo, siccome un gioco, ciò che contiene, non è d'appoco. Qua dietro osserva, l'uomo beato, qual ei già visse, nel primo Stato. [Italy, c. 1850].

Lithographed single sheet (180 x 210 mm), printed recto and verso in blue; folded into twelve compartments, creased where folded, a few small holes along creases. £1250

A striking, apparently unrecorded Italian *memento mori* turn-up book, seemingly adapted from German examples.

When the lower third of the broadside is folded upwards, the verso depicts a couple in sumptuous nineteenth-century dress (curiously, the position of the man and woman is reversed in German or Dutch examples); above them rhyming couplets warn of the transience of life, and encourage readers to unfold the paper to uncover the sins covered by clothing. When unfolded, a decaying corpse is revealed, and the figures' lower halves transform into skeletal legs, the man holding a scythe and his companion, a spade. Small panels to the recto depict the Crucifixion and Adam and Eve in the Garden of Eden, and Adam surrounded by animals.

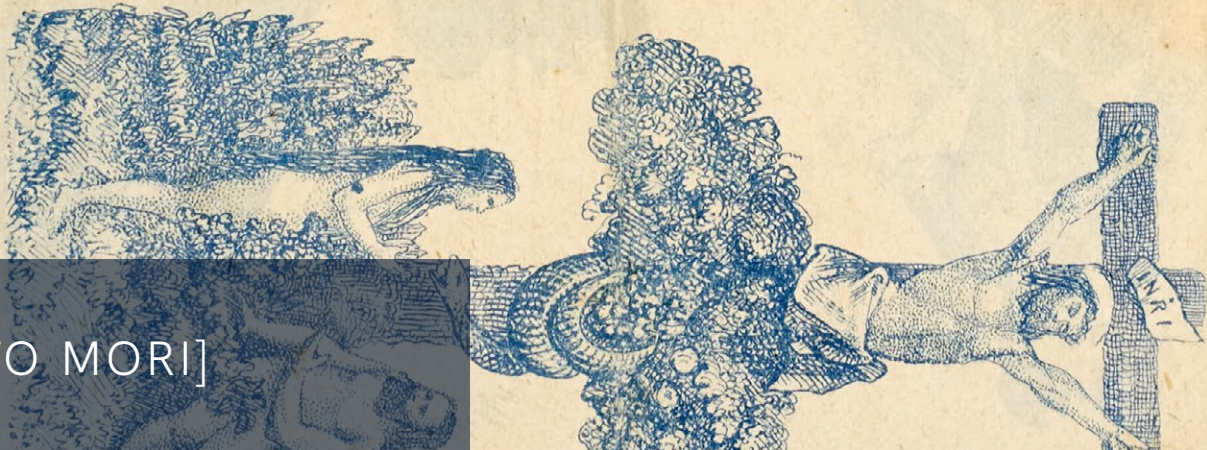


The medieval motif of the living body and contrasted cadaver was revived in Germany in the 1830s and 1840s, with *memento mori* Klappbriefe, or turn-up books in the form of letters, notably printed by Jakob Enßlin in Reutling and by Joseph Lutzenberger in Altötting (*Ein Brief an mich und dich ist cito abzugeben*); we find similar examples in Dutch from c. 1860 (*Een Brief aan U en mij, om cito te bezorgen*). Though largely a Northern European phenomenon, the contents of this *Klappbrief* appear to have been modified to suit Italian tastes: while the text on the verso appears to have been translated directly from the German, that on the recto differs entirely, and the cluster of buildings behind the couple has been distinctly Italianised.

We are unable to locate any other copies; for German and Dutch *memento mori* turn-up books, see examples in the Princeton Graphic Arts Collection and Museum Catharijneconvent in Utrecht, respectively.









CLICK BELOW TO OPEN & CLOSE

Pietoso il nume gliuò
 La prima donna a più
 Ma guardo questi Belli
 Venne ingannata da pro
 Sicche' traditi guspro i
 Il gnutio loro finge
 Et l'uman genere sto
 Se per subarbo. Dio non



Fra erudi spassimi-fra dog
 Spargendo il sangue-puro
 Cangiò il terribile-nostri
 E deponendo. l'umano u
 Degni di nuovo-ci fe de



		
	<p>Apri lo scritto, che 'l Ciel ti manda, In cor d'unprimerlo, ti raccomanda, Non devi prenderlo, Siccome un gioco, Ciò che contiene, non è d'appoco. Qua dietro osserva, l'uomo, beato, Qual ei già visse, nel primo Stato.</p>	
		

2
 Eccoti o Adamo- Re della terra
 Del duol inconsuio- che ci fa guerra
 Con un agnello- giocar gli piace-
 Vive in santissima- Beata pace-
 Vicino al timido- cervo veloce-
 Tu vedi il forte- Leon feroce-
 Pure a lui simil- nessun ve dea-
 Ordo savante- mecto a mea-



CONCRETE (SAND) POETRY

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

Folio broadside (c. 410 x 330 mm) on laid paper (Garden of Holland watermark), first and third lines printed in hollow type; at the centre is a concrete poem in the shape of an hourglass within borders of typographic ornaments; creased where folded, small dampstain at centre, old pentrials to blank area, a few spots and stains, verso dusty; withal a very good copy.

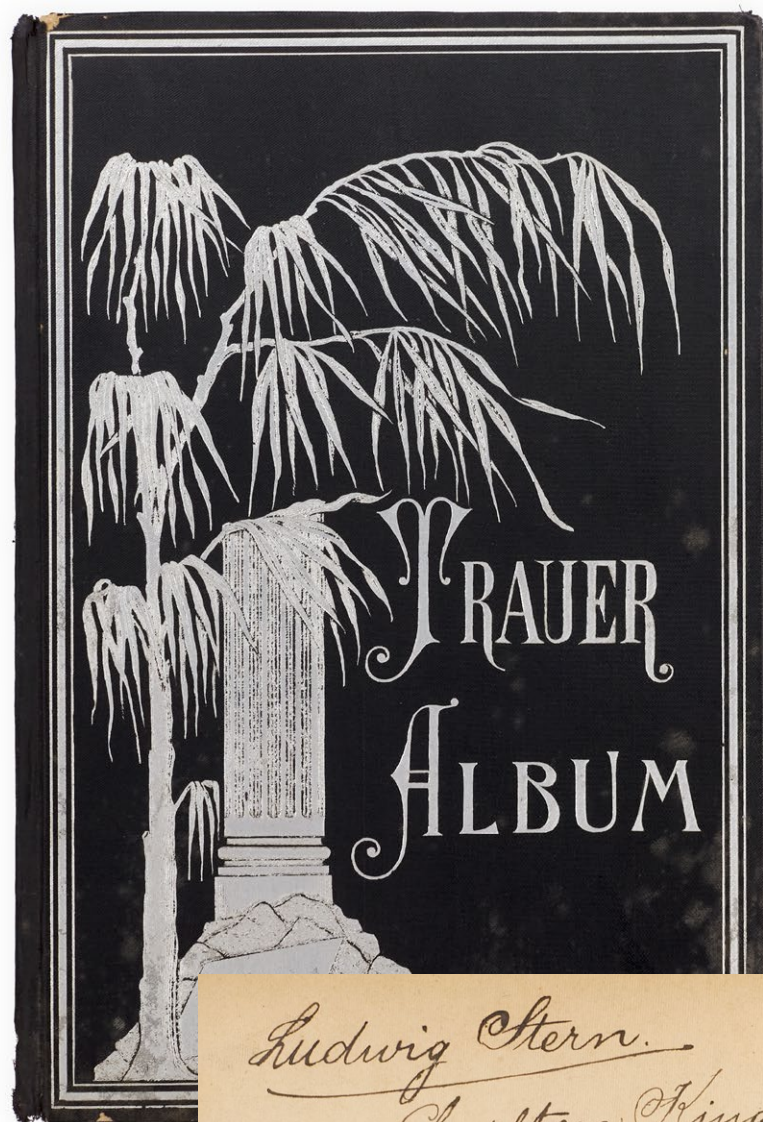
£500

Apparently unrecorded emblematic broadside on the theme of mortality, as exemplified by Psalm 90:12, with an hourglass of verse describing the rapid passing of time and the eventual reward of heaven.

Two 'wings' of verse sprout from the sides, surrounded, like the hourglass, by borders of typographic ornaments. 'O Child of man, you shall in the end be no more than a little dust, a shadow! Men shall speak of you for a short while as someone who has been, and thereafter you shall join those who have come before you, buried in oblivion' (*trans.*). At the foot is an acrostic quatrain in which the first and last letters of each lines spell out 'Dood' (Death). Herman Post was active as a printer in Leeuwarden from around 1780 until his death in 1800, when the business was continued by his widow.

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





Ludwig Stern.
Charlton Kings,
Cheltenham, England,
d. 24. September 1902.

MOURNING ALBUM

20. [MEMORIAL ALBUM.] Trauer-Album dem Andenken meines theueren Vaters [Julius Stern] gewidmet aus Verehrung. Vienna, Erwin Singer, 190[2].

8vo, pp. 24; text in German and Hebrew, title-page within pictorial Jugendstil border, remaining pages within black borders; a few minor stains; otherwise very good in original black pictorial cloth, the front cover blocked in silver, white *moiré* endpapers; some spotting to covers, extremities a little worn, minor loss to cloth of spine; publisher's ink stamp to front pastedown, 1902 ownership inscription of Ludwig Stern to front free endpaper, manuscript and ink stamp additions to 3 pp. and 3 death notices pasted in, loosely inserted leaflet, printed within mourning borders, thanking the recipient for condolences. £225

A poignant memorial album produced for German-speaking Jews, used by the Anglo-Silesian Jewish family of one Julius Stern (1820-1902) of Breslau (Wrocław) after his death. The album contains poems, prayers, a table of *Yahrzeit* dates to be filled in, and instructions for rites to be performed on the death of one's father, including the Mourner's Kaddish, introduced in German by the Austrian rabbi Adolf Jellinek - 'the greatest, most gifted Jewish preacher that modern Judaism has produced' (*Jewish Encyclopedia*) - and given in the original, in German translation, and in German transliteration, these latter features suggesting an intended audience less observant or perhaps less fluent in Hebrew. Pasted in are three notices of Julius Stern's death from contemporary newspapers, and on the last page is a genealogy listing his descendants in manuscript. Though born in the same year and a fellow resident of Breslau, the Julius Stern commemorated here is seemingly not the Jewish conductor and musical pedagogue of the same name (d. 1883) who founded the Stern Conservatory of Berlin.

Provenance: Ludwig Stern (b. 1861) of Charlton Kings, Cheltenham, son of the deceased, listed as a teacher of German and French in the *Cheltenham Annuaire* of 1899; was the *Trauer-Album*, inscribed two weeks after his father's death, acquired abroad, or sent to him by relatives who stayed behind in Breslau?

1902.



Der Herr hat's gegeben

Der Herr hat's genommen

Der Name des Herrn sei gepriesen.

Trauer-Album dem Andenken meines theueren Vaters

Julius Stern

gewidmet aus Verehrung.



S t e r b e f a g :

am 7. September 1902 (5. ELUL. 5662.)

Im 83. Lebensjahre.

Schlumm're sanft im kühlen Schoß der Erde!

Herausgeber und Eigentümer Erwin Singer, Wien, 2. Bez., Niesbachgasse 3.

→ Alle Rechte vorbehalten. ←

Requiem-Lied.

Componirt von Obercaplan I. Singer.

I.

Seele, was betrübst du dich?
Was ist dir so bang in mir?
Fühlst du nicht des Vaters Nähe,
Der uns all' im Herzen trägt?
Lebt kein Gott dir in der Höhe,
Der da liebet, wenn er schlägt?
Aufwärts schau'!
Gott vertrau'!
Seele, was betrübst du dich?
Himmelwärts
Heb' das Herz!
Jede Chräne die da fällt,
Zählt der Lenker seiner Welt.

II.

Gott wir schau'n zu Dir empor.
Danken unter Thränen Dir,
Hochgepriesen sei Dein Namen,
Wenn Du nimmst und wenn Du gibst.
Dann auch streust Du heiles Samen,
Wenn Du unser Herz betrübst,
Aufwärts schau'!
Gott vertrau'!
Seele du bist Gottes Bild;
Fromm und rein,
Bleibst du sein
Und wenn auch das Auge bricht —
Gott bleibt uns're Zuversicht!

Motto: Mich tuft
Schon früh
Nach kurz
Dimmt mit
So war's
Was Gott

Todes - An

Statt besonderer Me
Heute Nacht entschlief sanft nach
unser innigstgeliebter guter Gatte, Vater
Grossvater, unser thörrer Anverwahrter,
Herr Julius S
nach einem ehrenvollen Leben im Alter
Breslau, Berlin, Cheltenham, 7. Septem
Ida Stern,
zugleich im Namen
Beerdigung: Mittwoch Nachmittag 8
halle Lohestrasse.
Blumenspenden werden auf Wunsch
dankend abgelehnt.

Wir erfüllen hiermit die schmerzliche
erfolgte Ableben des
Herrn Julius S
zur Kenntniss zu bringen. Wir beklagen
Freundes und werden sein Andenken in
Breslau, den 9. September 1902.
Die Gesellschaft der

Am 7. d. Mts. starb der Particular
Herr Julius
Wir verlieren an demselben einen v
ineigenwilligen, treuen Berater, Fried
wo er ausruht von seinem arbeitsreiche
an dauerndes Andenken bewahren
Breslau, den 8. September 1902.
Paul Binder

WITH VICTOR HUGO'S CONDOLENCES

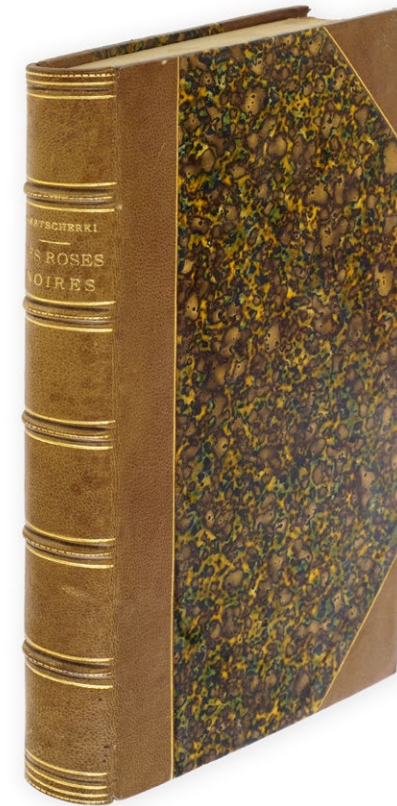
21. **MESHCHERSKY, Elim Petrovich, *Prince*.** *Les roses noires ... Paris, Amyot, 1845.*

8vo, pp. [iv], 428; foxed throughout, but still a very good copy; top-edge gilt, the others uncut, in contemporary French half morocco with marbled sides, raised bands, spine lettered gilt; very light wear to corners. **£400**

Scarce first edition of this anthology of French verse by Meshchersky, posthumously brought to press by his mother and friends, publishing - for the first time - Victor Hugo's letter of condolence to the prince's mother.

Victor Hugo, along with the likes of Dumas and Balzac, frequented the Parisian salon hosted by Meshchersky's mother, Ekaterina Ivanovna Chernysheva. Meshchersky's sudden death at the age of thirty-six moved Victor Hugo to write a letter of condolence to the young poet's grieving mother on 11 November 1844, printed here on p. 425: 'One cannot console a mother, Madame; one must cry with her ... [Meshchersky] was a talent among men; he is a soul radiant in heaven. He received everything from Providence; he had been refused nothing. He was worthy of envy and tenderness in all things, and his exceptional nature was matched by his exceptional destiny' (*trans.*).

Les roses noires gathers Meshchersky's late verse and includes a dramatisation of Pushkin's *The Gypsies*; the inspiration for the other pieces is often Russian, both historical (the False Dmitri; the story of Artamon Matveev, the ill-fated adviser of Peter the Great) and literary (his short drama 'Svetlana' is based on Zhukovsky's famous ballad).



Others highlight Meshchersky's interests in European culture, with appearances from Raphael, Camoens, and Faust (he had apparently met Goethe as a child). Meshchersky served in Russian missions to Dresden, Turin, and Paris, and all his writings were published abroad.

OCLC finds three copies in the US (Duke, Kansas, Stanford), and one in the UK (British Library).

Mezhov, *Puschkiniana* 3278.

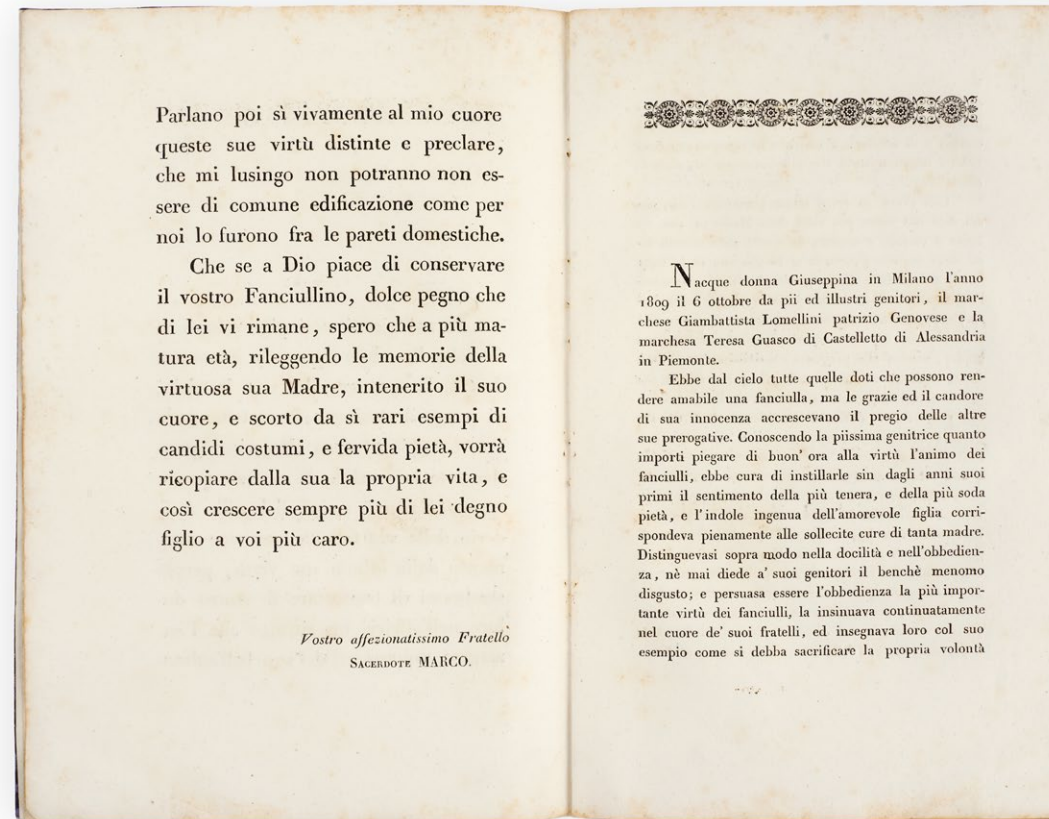
'A MONUMENT OF ETERNAL MEMORY AND GRIEF'

22. PASSI, Marco Celio. Memorie sulla vita di Donna Giuseppina Passi nata Marchesa Lomellini di Genova. Bergamo, Stamperia Mazzoleni, 1832.

8vo, pp. 31, [1 (*admittatur*)]; light marginal foxing; otherwise a very good copy in near-contemporary purple marbled paper over pasteboard; some wear to spine. £300

Scarce first edition of a touching memorial to Giuseppina Passi (1809–1831), born Marchioness Lomellini of Genoa, who died at the age of twenty-one following complications in childbirth.

The account of her life, written by her brother-in-law Marco Passi, is followed by two sonnets to console her grieving husband. Giuseppina is remembered as exceptionally pious and caring, having cared for her siblings after the premature death of her own mother. She donated most of her annual allowance to the poor and tended to the sick in a Milanese hospital; within her own family, she refused to leave the bedside of ailing relatives, taking a servant into her home to convalesce after a period of illness. After losing two children in infancy, she developed a high fever after the birth of the third. Passi, a priest himself, recalls his sister-in-law's final moments: a doctor came to examine her and, noting her joyful demeanour, asked if her health had improved. She was so exuberant, she said, because she had just received the last rites.



Parlano poi sì vivamente al mio cuore queste sue virtù distinte e preclare, che mi lusingo non potranno non essere di comune edificazione come per noi lo furono fra le pareti domestiche.

Che se a Dio piace di conservare il vostro Fanciullino, dolce pegno che di lei vi rimane, spero che a più matura età, rileggendo le memorie della virtuosa sua Madre, intenerito il suo cuore, e scorto da sì rari esempi di candidi costumi, e fervida pietà, vorrà ricopiare dalla sua la propria vita, e così crescere sempre più di lei degno figlio a voi più caro.

Vostro affezionatissimo Fratello
SACERDOTE MARCO.



Nacque donna Giuseppina in Milano l'anno 1809 il 6 ottobre da pii ed illustri genitori, il marchese Giambattista Lomellini patrizio Genovese e la marchesa Teresa Guasco di Castelletto di Alessandria in Piemonte.

Ebbe dal cielo tutte quelle doti che possono rendere amabile una fanciulla, ma le grazie ed il candore di sua innocenza accrescevano il pregio delle altre sue prerogative. Conoscendo la piissima genitrice quanto importi piegare di buon'ora alla virtù l'animo dei fanciulli, ebbe cura di instillarle sin dagli anni suoi primi il sentimento della più tenera, e della più soda pietà, e l'indole ingenua dell'amorevole figlia corrispondeva pienamente alle sollecite cure di tanta madre. Distinguevasi sopra modo nella docilità e nell'obbedienza, nè mai diede a' suoi genitori il benchè menomo disgusto; e persuasa essere l'obbedienza la più importante virtù dei fanciulli, la insinuava continuamente nel cuore de' suoi fratelli, ed insegnava loro col suo esempio come si debba sacrificare la propria volontà

Weeping profusely, the doctor said later that he 'never again witnessed such Christian resolution and acceptance in the face of death' (p. 24, *trans.*). Three further editions of Marco Passi's *Memorie* were published, in 1833, 1844, and 1853.

We find three copies of the present edition, all in Italy. OCLC records only the 1844 edition in the US, at the University of Illinois.

PRESENTED BY ART HISTORIAN TO ART RESTORER

23. **ROSINI, Giovanni.** Alla memoria di Maria Antinori vedova del Marchese Consalvi di Macerata morta improvvisamente la sera del XIV marzo in Firenze. Ode ... Pisa, Niccolò Capurro, 1852.

Large 8vo, pp. 11, [1]; a little light foxing; a very good copy, uncut, in contemporary printed wrappers; lightly foxed and creased; contemporary ink inscription 'Rosini' to front cover and 'Di A. Garagalli dono dell'Autore' in the same hand.

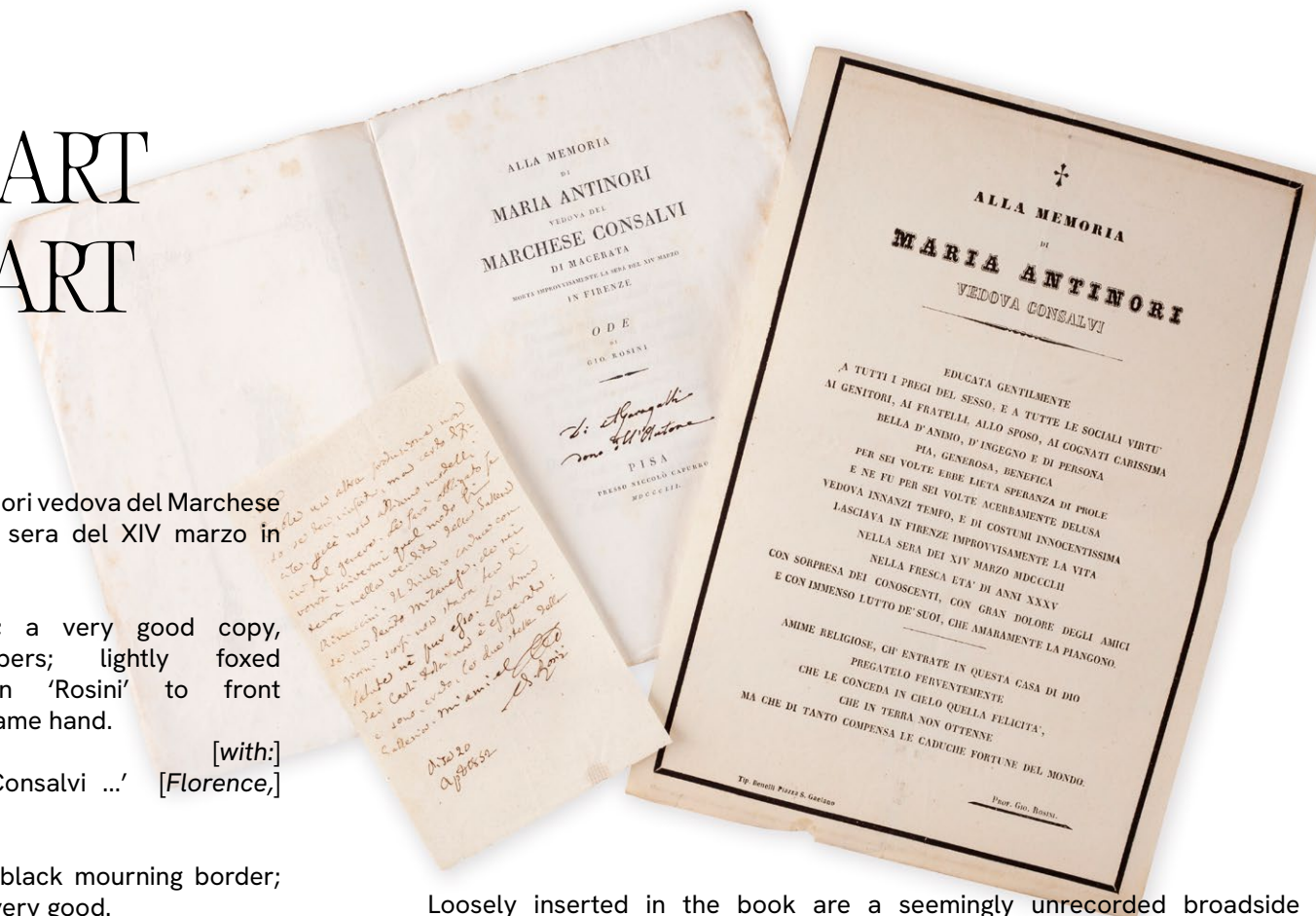
[with:]
— 'Alla memoria di Maria Antinori Vedova Consalvi ...' [Florence, Benelli, [1852].

Single sheet (304 x 207 mm), text printed within black mourning border; small chip to lower margin, creases where folded; very good.

[and:]
— Autograph letter signed. Pisa, 20 April 1852.

8vo (172 x 106 mm), p. 1; 13 lines in brown ink; good. **£275**

Scarce first and only edition of this poem in memory of Maria Antinori, widow of the Marchese Consalvi, on her death at the age of thirty-five, penned by the poet, playwright, historical novelist, art historian, and art collector Giovanni Rosini (1776–1855), this copy presented by the author to the Florentine art historian Antonio Garagalli (1784–1856).



Loosely inserted in the book are a seemingly unrecorded broadside announcement of Maria Antinori's death and an autograph letter by Rosini written a month after Antinori's funeral – likely to Garagalli – enquiring about the upcoming sale of paintings from the Galleria Rinuccini, praising the last work in the catalogue by Carlo Dolci and predicting competition from Count Trivulzio. Garagalli had previously restored works by Andrea del Sarto at the Duomo of Pisa, and had conducted the initial valuation of the Rinuccini collection (see d'Alconzo, *Gli uomini e le cose* (2007), p. 269). The auction, consisting of some seven hundred works, took place in May, and the work Rosini here calls the 'star of the gallery' (*trans.*) is Dolci's *David with the Head of Goliath* (lot 254), now at the Museum of Fine Arts Boston.

We have been unable to trace any copies outside Italy.

THE FOUR LAST THINGS

24. **STANYHURST, William.** *Veteris hominis per expensa quatuor novissima metamorphosis, et novi genesis.* Antwerp, Cornelius Woons, 1661.

8vo, pp. [xxxii], '338' (recte 336), [8 (index, privilege)]; copper-engraved frontispiece to A1 (partially detached) and a further 4 full-page engravings printed in-text by Frederik Bouttats after Philip Fruytiers; occasional light browning and dampstaining at head, otherwise a very good copy; bound in contemporary stiff vellum, sewn two-on with blue thread on 3 cords sewn in, yapp fore-edges, edges speckled red; light soiling, a few marks, yapp edges soiled at head, without front free endpaper; early ink ownership inscription 'V ?lechien' to front pastedown. **£875**

First edition, rare, of this work on death, the Last Judgement, Hell, and Heaven, by the Irish Jesuit William Stanyhurst (1601-1663), illustrated with five striking full-page emblematic engravings.

Stanyhurst was born in Brussels to a family of Irish origins; like his *Dei immortalis in corpore mortali patientis historia*, the present work proved wildly popular, appearing in some thirty-two editions in Latin, Dutch, and later French, Spanish, Italian, and German.





Each portion of the work is dedicated to one of the Four Last Things - death, the Last Judgement, Hell (including discussions of fire, eternal tears, and the feculent stench of the damned), and Heaven - and is preceded by a splendid engraving by Frederik Bouttats the Elder (1590-1661) after the Baroque miniaturist Philip Fruytiers (1610-1666). The attractive engraved title depicts an angel standing upon eternity (depicted as an orb encircled by an ouroboros), with the *homo novus* on the left guided to salvation and illuminated by sunlight, and the *homo vetus* on the right depicted as a merry lutenist, accompanied by a demon and teetering on the flaming precipice of Hell.

STCV 6605062; USTC 1537221; Daly, *Jesuit Series V*, J.1364; Landwehr, *Low Countries* 631; Praz, p. 502; Sommervogel VII, 1487, no. 6.



Quatuor hominis novissima
Mirabilium. Mirabilissima

HEAVEN AND HELL GLIMPSED BY RUBENS' ENGRAVER

25. SUCQUET, Antoine. *Via vitae aeternae iconibus illustrata per Boetium a Bolswert.* Antwerp, Martin Nutius, 1620.

8vo, pp. [xvi], 875, [21], with an emblematic engraved frontispiece and 32 engraved emblematic plates by Boetius a Bolswert; a very good copy in contemporary vellum, spine lettered in ink; lightly soiled, ties perished, endbands slightly loose; a few scattered seventeenth-century annotations in light brown ink, nineteenth-century ownership inscription in the lower margin of the title (Joseph Haskell, 1844) and Haskell's Latin dedication inscription to his wife, Anna Carolina, 'sponsae dilectissimae' to rear free endpaper, dated 1857. £1500

First edition, an attractive copy, of an emblem book which unites the spiritual meditations and practices of the Belgian Jesuit Antoine Sucquet with fine emblematic illustrations devised by the great baroque engraver Boetius à Bolswert (c. 1580-1633), called by Praz 'the illustrator of the sentimental and ecstatic states of the soul'.

Boetius à Bolswert's exquisite refinement gives here, again in Praz's words, 'peeps of Hell and glimpses of Heaven' (p. 195). Man's worst drives are iconised in the form of satyrs, ghouls, harpies, werewolves, semi-human lizards, his progress towards eternal life ever hindered by the multifarious and rapacious beast within. With his brother Schilte, Boetius was among the most sensitive and felicitous engravers to render Rubens' drawings. Sucquet's emblem book was extremely successful, with numerous editions in Latin, and many vernacular translations, within a decade.

Provenance: From the library of Rev. Joseph Haskell (or Haskell), Canon of St Ninian's in Perth (1819-1871), with a loving dedication to his wife, Lady Anne Caroline Erskine (c. 1823-1891).

STCV 6601067; USTC 1003176; Brunet V, col. 577; Landwehr 633; Sommervogel VII, col 1690, 1; Praz, p. 506.





IN MEMORIAM.

LONDON:
EDWARD MOXON, DOVER STREET.
1850.

‘TIS BETTER TO HAVE
LOVED AND LOST
THAN NEVER TO
HAVE LOVED AT ALL’

26. TENNYSON, Alfred, Lord. *In Memoriam*. London, Edward Moxon ... 1850.

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

£950

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

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

Hayward 246; Wise I, 37.

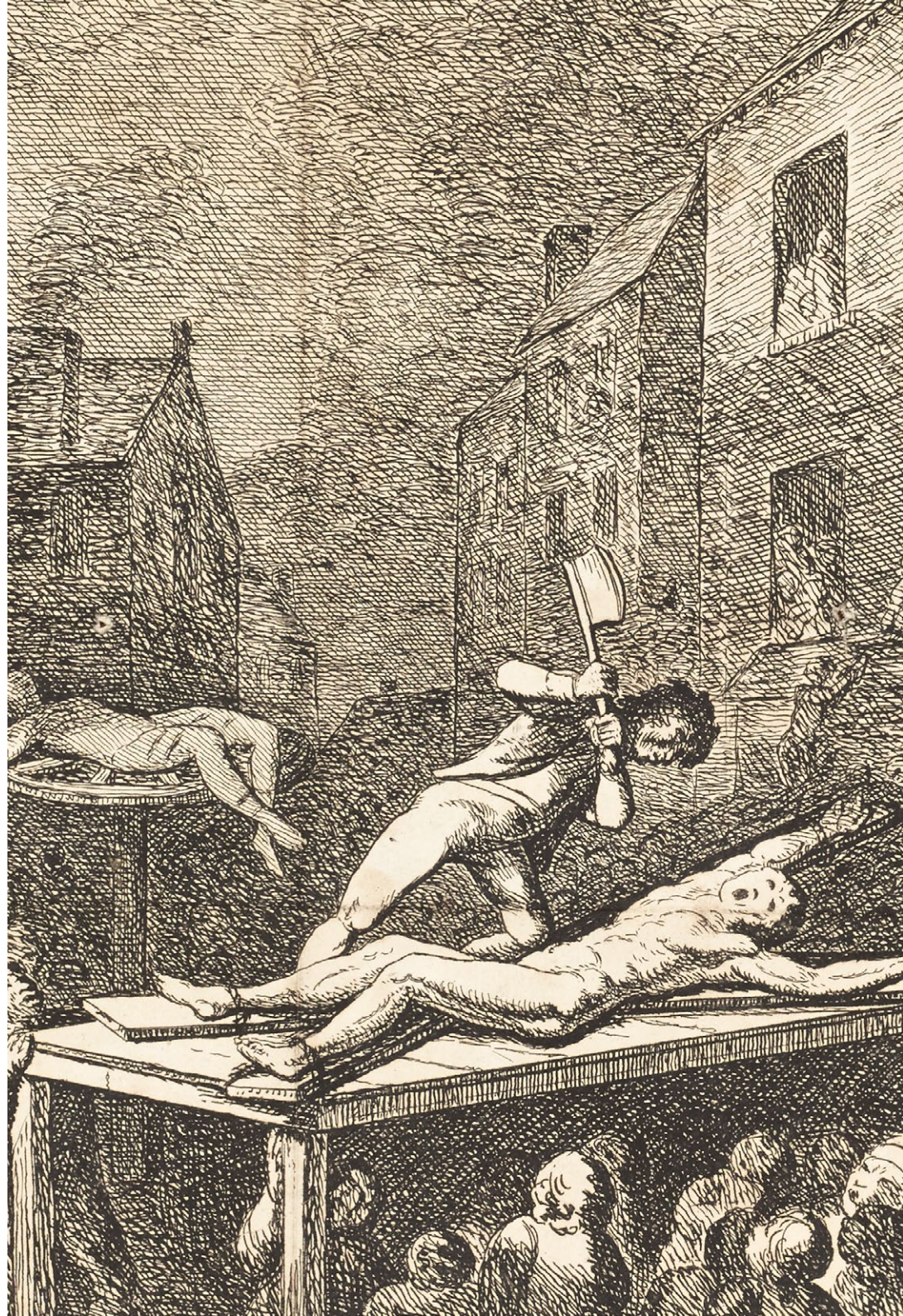
WITH A GRISLY EXECUTION SCENE

27. **THICKNESSE, Philip.** *A Year's Journey through the Paix Bâs and Austrian Netherlands ... Vol. I* [all published]. London: Printed in the Year 1784.

8vo, pp. vii, [1], [v]-viii (subscribers' list), 184, 189-351, [1 (additional subscribers)], with a half-title, and a folding frontispiece etching by John Carter after the author (edges frayed); Gg2.3 bound within 1Ff1.2; some occasional stains and foxing (particularly to quire Tt), but a very good copy; bound in contemporary quarter sheep, vellum tips; edges rubbed. £1850

First edition, rare, and possibly suppressed, of a typically idiosyncratic account of a 'quarrel-ridden tour' of the Netherlands and Belgium by 'the most irascible individual within the arena of late eighteenth-century print culture' (ODNB), with a graphic depiction of the 1762 execution of Jean Calas and a letter on Voltaire's involvement in the case.

By his early twenties, Philip Thicknesse (1719-1792), author, traveller, lieutenant governor of Landguard Fort in Suffolk and first patron of Gainsborough, had already been to Georgia and Jamaica and eloped with a wealthy heiress, the first of three marriages. His first 'travel guide', *Observations on the Customs and Manners of the French Nation* (1766) was followed a decade later by the more extensive, and more successful *Year's Journey through France, and part of Spain* (1777), which attracted a subscribers' list of 430, including Garrick and Gainsborough. *A Year's Journey through the Paix Bâs* takes the form of delightfully frank, conversational letters, taking in subjects as varied as fraudulent dealing of Brussels wine merchants and the execution of Jean Calas - a Protestant merchant from Toulouse brutally tortured and broken on the wheel in 1762, accused of murdering his son - the subject of John Carter's graphic frontispiece etching after a drawing by the author.



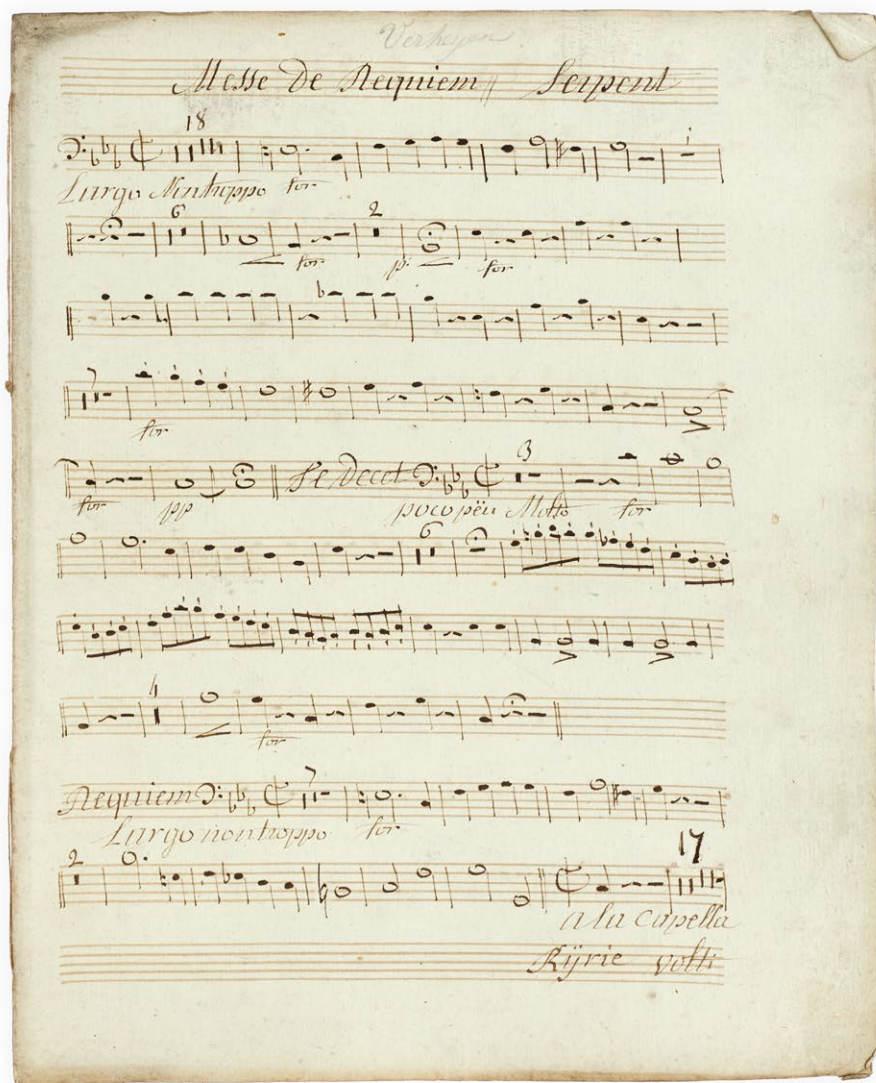


A YEAR'S
JOURNEY
THROUGH THE
PAIS BÂS
AND
Austrian Netherlands.

In another letter, Thicknesse discusses Voltaire's involvement in the case at length: the philosopher had spent three years helping Calas's widow appeal the verdict and convincing the French government to re-open the case and make the trial records public in what would become a highly influential condemnation of capital punishment. Thicknesse also prints six letters by Rubens (three in French, three translated from Italian) and two poems by a British lady resident in Brussels, a place at the 'fag-end, or ... first step of the diplomatic ladder'. Advice to travellers is provided almost as an after-thought: Calais is not as cheap as it once was, but you should eat at the Silver Lion. In the Cathedral at Bruges are two paintings by Rubens which 'are only to be seen, on certain public days', but the landlords of the Hotel de Commerce are 'rich, and insolent'; at Spa, you should consult Dr Congalton.

But Thicknesse never hid his waspishness for too long, and Letter XV (pp. 170-184) contains a particularly stinging (even libellous) attack on the family of his second wife Elizabeth Touchet, and on his son George (later Lord Audley). These sheets must have been a late addition after George publicly split with his father and took the name Touchet - there is the evidence of cancelled leaves as stubs, the section ends with a break in pagination, and indeed George is listed among the subscribers. This probably also explains the work's rarity - the third volume of Thicknesse's *Memoirs* (1791), which reiterates the attack, is likewise 'extremely rare ... since Lord Audley and Philip [junior, his other estranged son] bought and destroyed all the copies they could find' (ODNB). *A Year's Journey* was privately printed, subscriptions taken by Thicknesse at his own house on Piccadilly, where he sold his other works. 'The reason the author does not publish this volume through the hands of booksellers, is to shew his contempt to the shameful partiality and impertinence of the Monthly and Critical Reviewers'. At the end is an Appendix (pp. 334-351) in which he defends himself against their reviews of his other books, and provides two satirical reviews of the present work after their manner.'

ESTC records six copies only: BL, Cambridge; Sorbonne; Columbia, Harvard, and Yale. A regularly published second edition appeared in 1786, replacing the Appendix with information more conventional to a travel guide; letter XV is removed entirely.



Fétis, referring to Verheyen's sacred works, describes it as 'un de ses plus beaux ouvrages en ce genre'. According to an early biographer, Verheyen, 'deeply moved by the loss of the great symphonist ... composed a Requiem mass for the soul of the illustrious deceased ... celebrated with much ceremony at the church of St Nicholas ... The Société [des Beaux-Arts et des Lettres], delighted with the beautiful composition of Haydn's pupil, awarded him a medal ... Verheyen became the most prolific of [Flemish] authors: his efforts were crowned with brilliant success, but he was met with little generosity: he was content to be paid in applause, and, to his contemporaries' shame ... made the mistake of pursuing a career in his own country' (Van Duyse, pp. 8-9, trans.).

'As a choirboy at St Baaf Cathedral, Ghent, [Verheyen] took his music lessons with the organist J.J. Boutmy. Later he studied composition with Ignaz Vitzthumb, a director of the Théâtre de La Monnaie, Brussels, and with F.-J. Krafft, the music director at St Baaf Cathedral, Ghent. As a singer, he was employed at churches in Bruges and Ghent and by several lyric theatres; he was also a conductor in Maastricht. His first compositions, which are church music, date from the year 1778; in 1786 he was appointed *compositeur ordinaire* to Prince Ferdinand Lobkowitz, the Bishop of Ghent. Having lost his voice, Verheyen obtained an administrative post under the French regime and was appointed organist at the Temple de la Raison in 1793 and later at the Ursuline Convent. He was one of the founders of the Société des Beaux-Arts in Ghent. Verheyen admired Haydn and composed a Requiem in his memory; he imitated Haydn's style in his piano sonatas, which are in a single movement. He left an extensive output, which for the most part remains unpublished and awaits rediscovery' (New Grove).

The present set of parts seems to lack a cello part; its accompaniment to the 'Lacrimosa' ('*andante espressivo*') is, however, present in full in both the double bass parts, and the cello part is indicated in numerous other places in the score.

See Fétis VIII, p. 326; Van Duyse, *Notice biographique sur Pierre Verheyen* (1841).



NO. 28 VERHEYEN

IN
CLARISSIMUM VIRVM
NICOLAVM CLAVDIVM
FABRICIVM
DE PEIRESC
SENATOREM AQVENSEM
EPICEDION

Per BALTHASAREM DE VIAS Regis Chri-
stianissimi Nobilem à Camera.



MASSILIÆ,
Apud CLAVDIVM GARCIN, ejusdem Urbis Typographum.

M. DC. XXXVII.

ELEGY FOR AN ANTIQUARY

29. VIAS, Balthasar de. In clarissimum virum Nicolaum Claudium Fabricium de Peiresc ... Epicedion. *Marseille, Claude Garcin, 1642.*

4to, pp. [24], 24, [2]; woodcut royal arms of France to title-page; inner margin of title lightly soiled, two very faint waterstains throughout, final leaf mounted on a stub obscuring a few letters of the first word of each line; overall a very good copy in early nineteenth-century wrappers. £1750

Very rare first edition of Balthasar de Vias's elegant neo-Latin elegy commemorating the life of his friend, the astronomer, antiquary, and collector Nicolas Claude Fabri de Peiresc (1580-1637) of Aix-en-Provence, considered one of the most learned men of his time; our copy contains the extremely rare 'Encomiasticon' bound in on a separate printed sheet.

Peiresc, a close correspondent of the likes of Galileo, Rubens, and Grotius, knew the celebrated neo-Latin poet Balthasar de Vias (1587-1667) from 1614: Vias's wife was the sister of Peiresc's very young stepmother, and his brother-in-law, Pierre Fort, managed Peiresc's finances. They shared an interest in numismatics and antiquities, and exchanged coins and medals (many of them Islamic) as well as books. Vias helped Peiresc to identify Arabic coinage and provided him with an overview of Turkish coinage in collaboration with his merchant contacts in Turkey; his own impressive cabinet was sold after his death. Known correspondence between the two collectors dates only from 1626 onwards, and a total of forty-one letters from Peiresc to Vias have survived.

*R*icheleique animos *E* plenam Numine mentem
*F*rancica consilio moderari regna potenti,
*N*eptunumque suis cecisse Triremibus aquor
*F*ata Jouem, mundumque sua virtute regendum.

*M*aerui Heros, magnosq; verendi nomine Manes,

Vias published his first collection of verse, dedicated to Henry IV, at the age of nineteen; impressed by his poetic prowess, Urban VIII attempted in vain to lure him to Rome. He later inherited the (non-resident) position of Consul of Angiers from his father in 1627. The present work demonstrates both Vias's lyricism and epic talent as well as his obvious deep-seated respect for his subject and friend. **Our copy contains the additional leaf with Vias's twelve-line 'Encomiasticon', not present in three of the five known copies.** The leaf is a singleton pasted on a stub, suggesting that it was most likely a late addition and thus may never have been added to most copies.

We could locate only two copies containing the 'Encomiasticon', both at the Houghton Library. We have found three other copies, all bound without the additional leaf (two at the BnF and one at the Herzogin Anna Amalia Bibliothek in Germany).

USTC 6702290 ('lost book'). On Peiresc, see DSB X, pp. 488-92.

*I*sthmica non tantos gymnas sacravit honores
*A*rchemori superabo rogos; *E*t qualis in Octa
*A*lbis (retaque) Tanais, Tu semper in orbe
*I*alis eris, memorisque perennia Iusta sepulcri
*A*mbitiosa ferent Divorum nomina bustis.



VIRO ILLVSTRI
BALTHASARI DE VIAS
 REGIS CHRISTIANISSIMI NOBILI A
 CAMERA, EIVSDEMQUE IN REGNO AL-
 GERII APVD MAVRITANOS ET NVMIDAS
 CONSVLII PERPETVO
BALTHASARIS DE VIAS NEPOTIS
ENCOMIASTICON

MVS Æ Peiresij rogam dolentes,
 Et docte lacryma, Virique fama
 Quam terso cecinit Viasus ore
 Non cui poterunt vices inanes,
 Lethum, fulgura, non timere tempus;
 Praefert pagina Principem, nec ulla
 Possunt Valesio vices inanes,
 Lethum, fulgura, non nocere tempus.
 Quaecunque Indigetem ferent Camene
 Vincant secula; non deceret illas
 Immortalibus esse dedicatas
 Si dispendia temporum subirent.

NEW YORK ITALIANS ON THE DEATH OF VICTOR EMMANUEL II

ALLA GLORIOSA MEMORIA
DI
VITTORIO EMANUELE
PRIMO RE D'ITALIA
GLI ITALIANI RESIDENTI IN NEW YORK
convenuti
IN PUBBLICA ASSEMBLEA
OFFRIVANO
IN OMAGGIO DI LUTTO E DI RICONOSCENZA
IL XIV DI GENNAJO
MDCCLXXVIII.

NEW YORK.
Tipografia della Scuola Italiana.
1878.

30. [VITTORIO EMANUELE II.] Alla gloriosa memoria di Vittoria Emanuele primo re d'Italia, gli Italiani residenti in New York convenuti in pubblica assemblea offrivano in omaggio di lutto e di riconoscenza il XIV di gennaio MDCCCLXXVIII. *New York, Tipografia della scuola italiana, 1878.*

4to, pp. [2 (blank)], 76, [2 (blank)]; title and text within black ruled border; a very good copy in publisher's purple cloth over black-ruled bevelled boards with the arms of Vittorio Emanuele blocked in gilt to lower board and 'In Memoriam' in gilt to upper, spine lettered in gilt, dark brown endpapers; spine slightly sunned; **preliminary blank inscribed 'A Carlo ed Andrea / Ricordo di affetto sincero / V. Botta / New York / Aprile 1878'.** £500

First edition of this work recording a memorial meeting held by the Italian community of New York following the death of Vittorio Emanuele II, first king of Italy, inscribed by Vincenzo Botta (1818-1894), the Italian educator and philosopher who chaired the meeting.

The meeting was held at the Italian school in New York, at 156 Leonard Street, on the evening of 14 January, 1878, and was recorded in the *New York Tribune* the following day: 'The hall ... was crowded to its utmost capacity ... and often repeated and loud cheers burst forth whenever [Vittorio Emanuele's] name was mentioned or when any allusion was made to his unification of Italy ... Professor Botta spoke for half an hour, giving a very eloquent review of Victor Emanuel's life, character and services ... some passages of his speech were highly poetic, and seemed to charm the ears of the audience equally by their sentiment and the musical cadence of the sentences'.

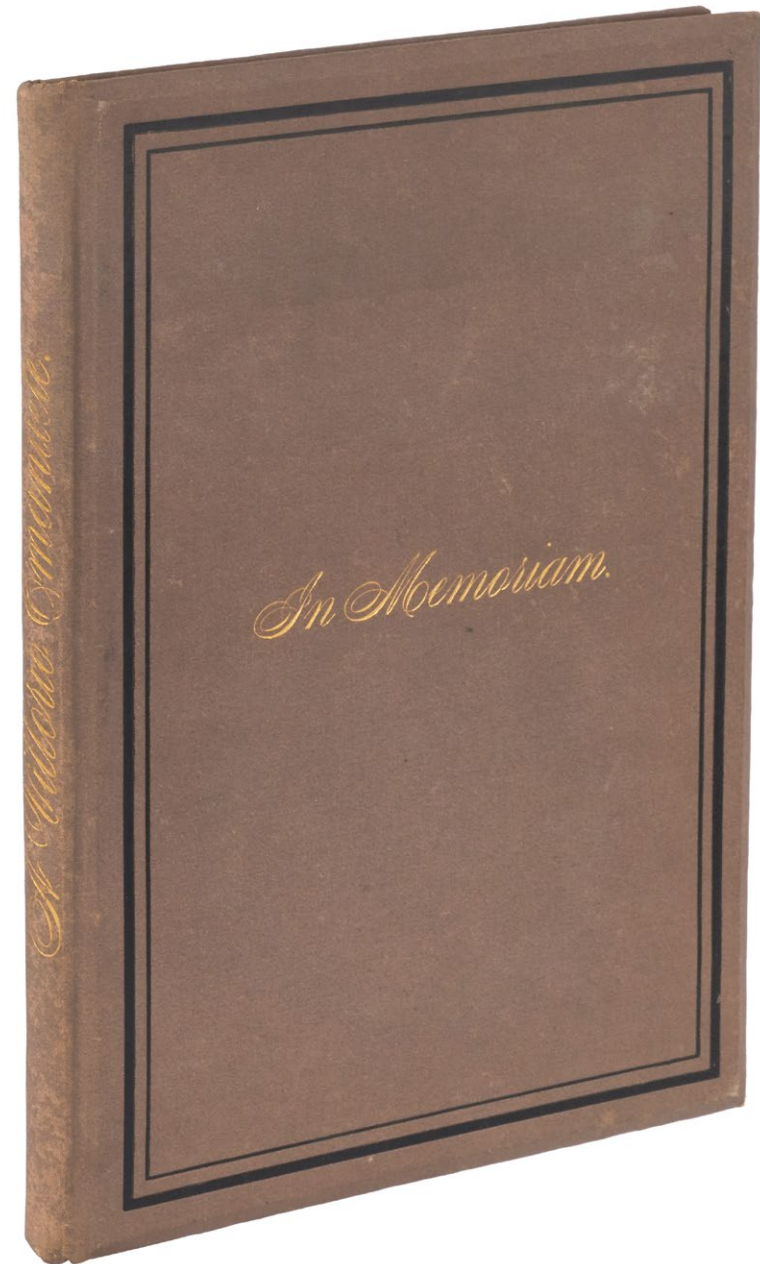
After a brief political career, Botta settled in the United States in 1853 on the second of his tours to study education abroad, accepting the chair of Italian language and literature at the University of the City of New York (now New York University). Over the following four decades he was established as a leading figure of the *Risorgimento* in America, maintaining a correspondence with *L'Opinione* in Italy and writing addresses and articles in the States, including his laudatory discourses on Cavour, Garibaldi, and (here) Vittorio Emanuele II.

Botta's contributions are accompanied by addresses from the Italian Consul General to the United States Ferdinand de Luca (1828-1889), and from the American diplomat and poet Bayard Taylor (1825-1878), who spoke in Italian 'come figlio dell'America ed amico d'Italia' (p. 63). Included is Taylor's poem *The Obsequies in Rome*, published in the *New York Tribune* on 17 January, the day of Vittorio Emanuele's funeral.

We find no copies in the UK.

A Carlo ed Andrea
Ricordo di affetto sincero
V. Botta

New York
Aprile 1878.



BY 'THE BEST CRITICK OF OUR NATION'

31. [WALSH, William.] A Funeral Elegy upon the Death of the Queen. Address to the Marquess of Normanby. London, Printed for Jacob Tonson ... 1695.

Folio, pp. 11, [1]; title-page within a mourning border; slightly dusty, signature B a little toned, but a very good copy, lower edge untrimmed; disbound.

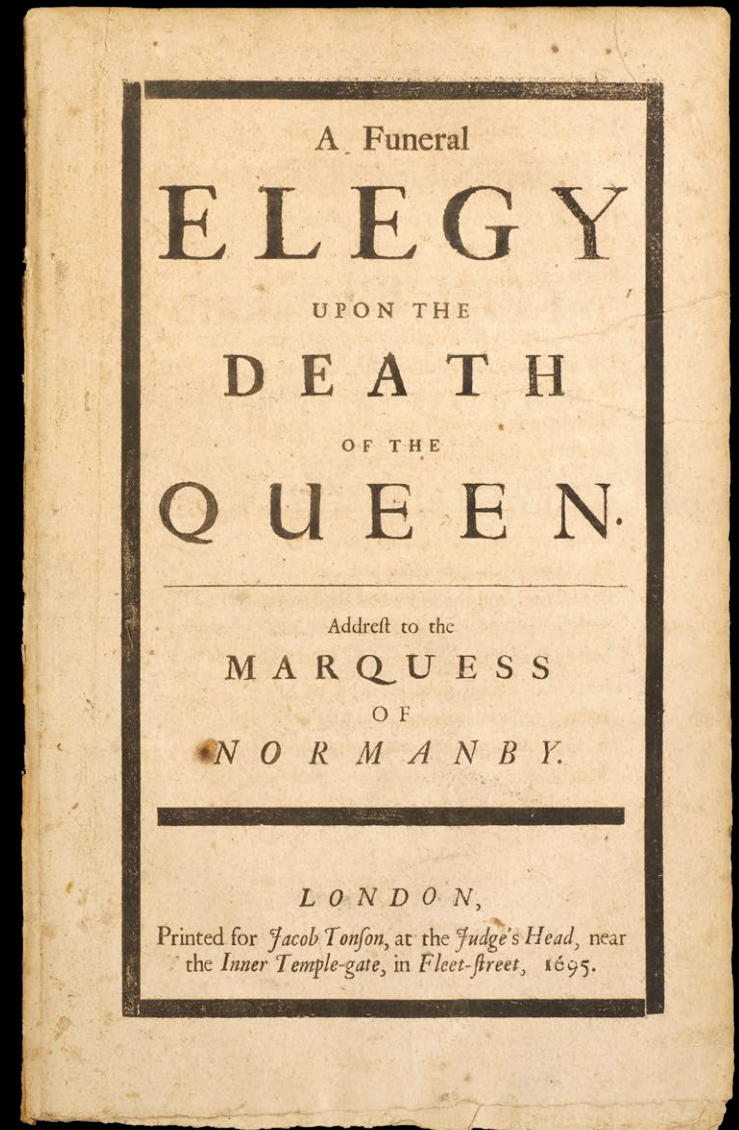
£350

First edition of Walsh's elegy on the death of Queen Mary II, the very rare first issue without the author's name on the title-page. The second issue replaces a thick rule on the title-page with Walsh's name, and adds two thick rules to the final page - this latter setting is also used in the second edition.

Walsh (1662-1708) was one of Dryden's circle of wits at Will's Coffee House in Covent Garden, where Dryden praised him as 'without flattery, the best Critick of our Nation' (postscript to Virgil). His *Letters and Poems, amorous and gallant* (1692) mixed self-conscious foppery with black humour. His elegy on the death of Queen Mary was one of only a few separate poems published by him. He is now best known as an early mentor of Alexander Pope.

Not in Wing. ESTC records three copies only, at the Folger, National Library of Ireland, and National Library of Scotland.

ESTC R235744.



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Bello tu se' ma già per l'erto calle
Declini, e morte è già dietro le spalle.

Copre il manto i difetti e fa gran chiasso
dispiega il foglio e leggi un po' da basso.



8
Oh uomo! specchiati chi se' tu mai? - Un plasma ignobile - di vermi e guai - Un fuoco languido -
che è tosto spento - Un po' di polvere - che porta il vento; Face che spezzasi - e cade al suolo -
D'augel per l'aere - rapido volo - Pur dall'esiglio - n'andrai felice - Se lieto ascendere - nel Ciel ti lice