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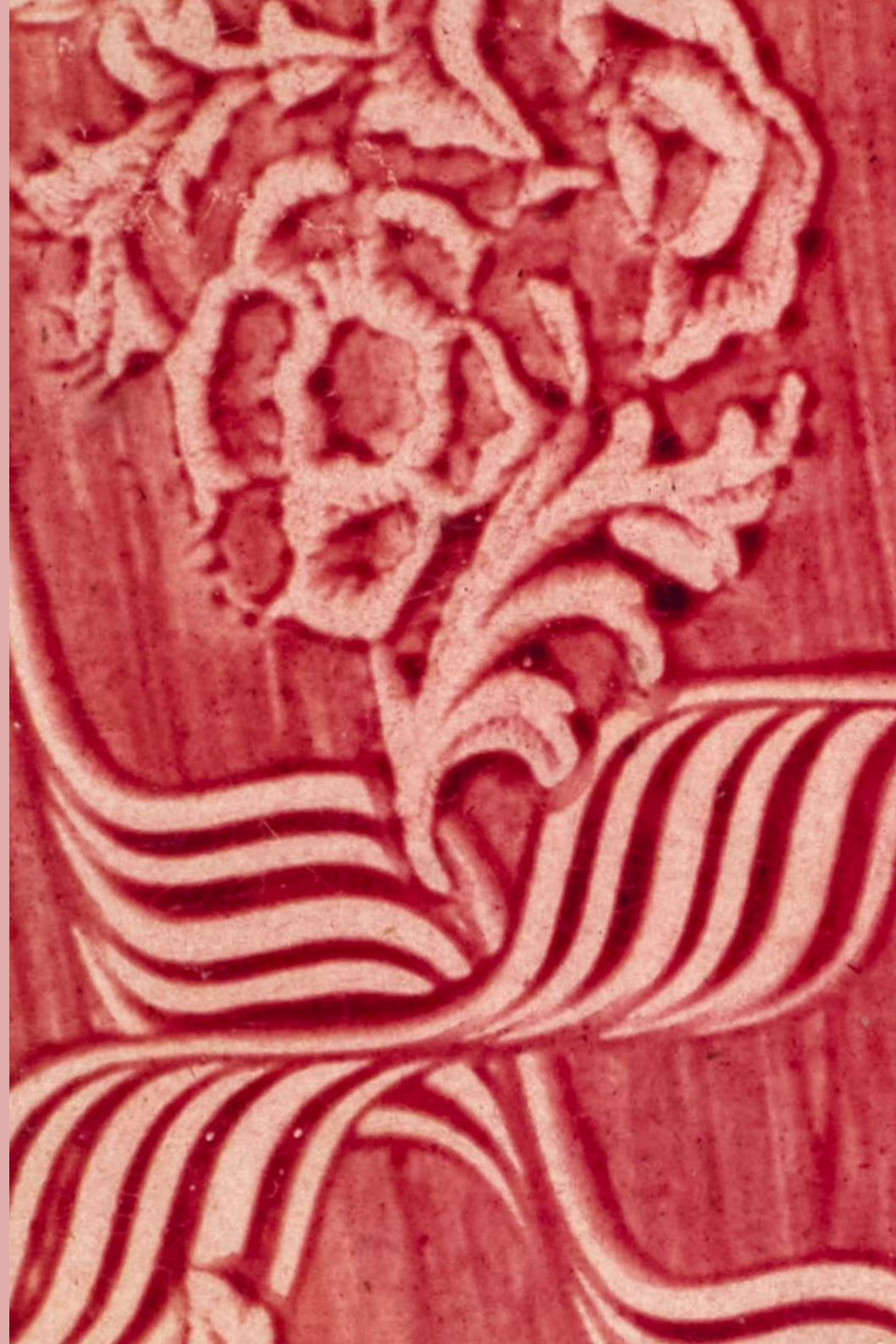
CAMBRIDGE 2025

A selection of 40 books & manuscripts for the
Cambridge Premier Book Fair.

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CAMBRIDGE 2025



BERNARD QUARITCH LTD

Front cover: item 7. Rear cover: item 34. Inner cover: item 36 (detail).

MODELLED ON SENECA

1. **ALABASTER, William.** *Roxana tragaedia olim Cantabrigiae, acta in Col. Trin. Nunc primum in lucem edita.* London, R. Badger for Andrew Crook, 1632.

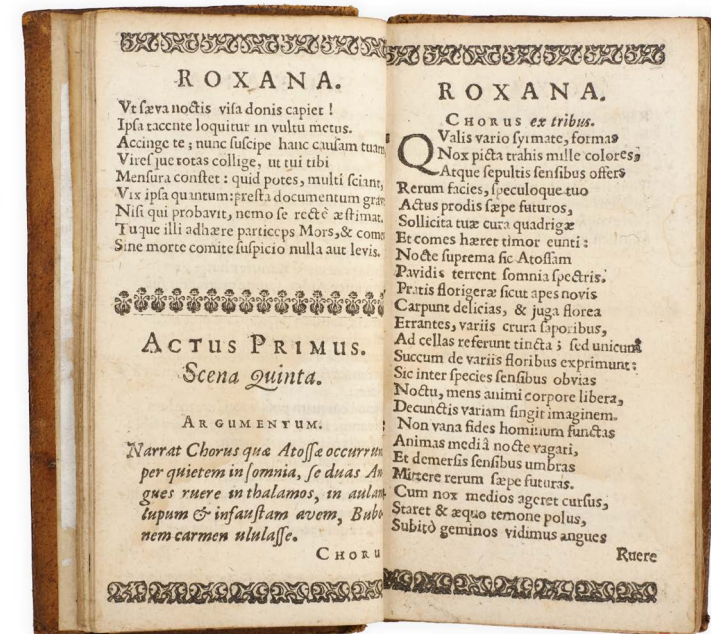
12mo, ff. [53], wanting the initial blank A1, but with the terminal imprimatur and colophon leaves (the latter slit at the inner margin); borders of typographic ornaments throughout; pale dampstain to the first gathering and slightly more to final two leaves; else a very good copy in early sheep; joints cracked, spine chipped at head, corners bumped; circular label '1674' to upper board. **£1500**

The pirated first edition (the first authorised text followed later in the same year) of a neo-Latin verse drama in the manner of Seneca, by one of the foremost Latinists of his day.

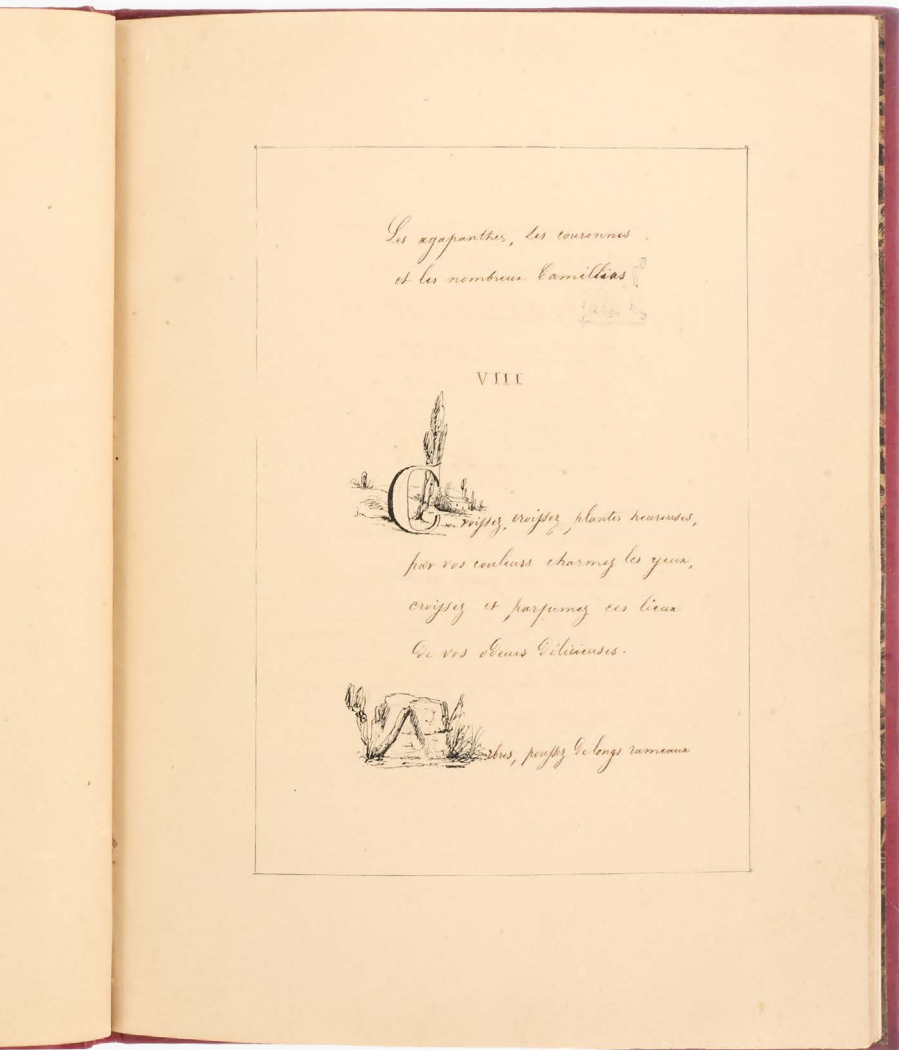
A loose adaptation of *La Dalida* by Luigi Groto (1541–1585), *Roxana* is thought to have been first performed at Trinity College, Cambridge, in the 1580s or 1590s, when Alabaster was a fellow there, but it was not published until 1632. It achieved the feat of 'turning a bad play into a good one by recasting it in the mold of Senecan tragedy, replacing Groto's flaccid turgidity with neoclassical economy and urgency' (Dana Sutton, *online hypertext edition*), and has had perhaps **the greatest reputation of any play from the entire corpus of academic drama performed at Oxford and Cambridge in the sixteenth century.** The quality of *Roxana's* Latin verse received particular approbation from Samuel Johnson – 'If we produced any thing worthy of notice before the elegies of Milton, it was perhaps Alabaster's *Roxana*'.

The Elizabethan poet and playwright William Alabaster (1568–1640) was lavishly praised by Spenser in *Colin Clout's Come Home Again* for his incomplete Latin epic in honour of Queen Elizabeth, 'Elisaeis', but he is best known now for his manuscript English sonnets of 1597–8. He has the unusual double distinction of having been imprisoned for apostasy (he was converted by a Jesuit when he accompanied the Earl of Essex on his 1596 expedition to Cadiz), and having a work put on the 1610 *Index librorum prohibitorum*.

ESTC S100480; STC 249; Greg L11a.



WITH ORIGINAL LANDSCAPE VIGNETTES



2. **AZAÏS, Gabriel, and Charles LABOR.** Illustrated manuscript volume of poetry, comprising 'Vingt-six janvier 1836' by Azaïs, and 'Marie' by Labor. Béziers, not before 1836.

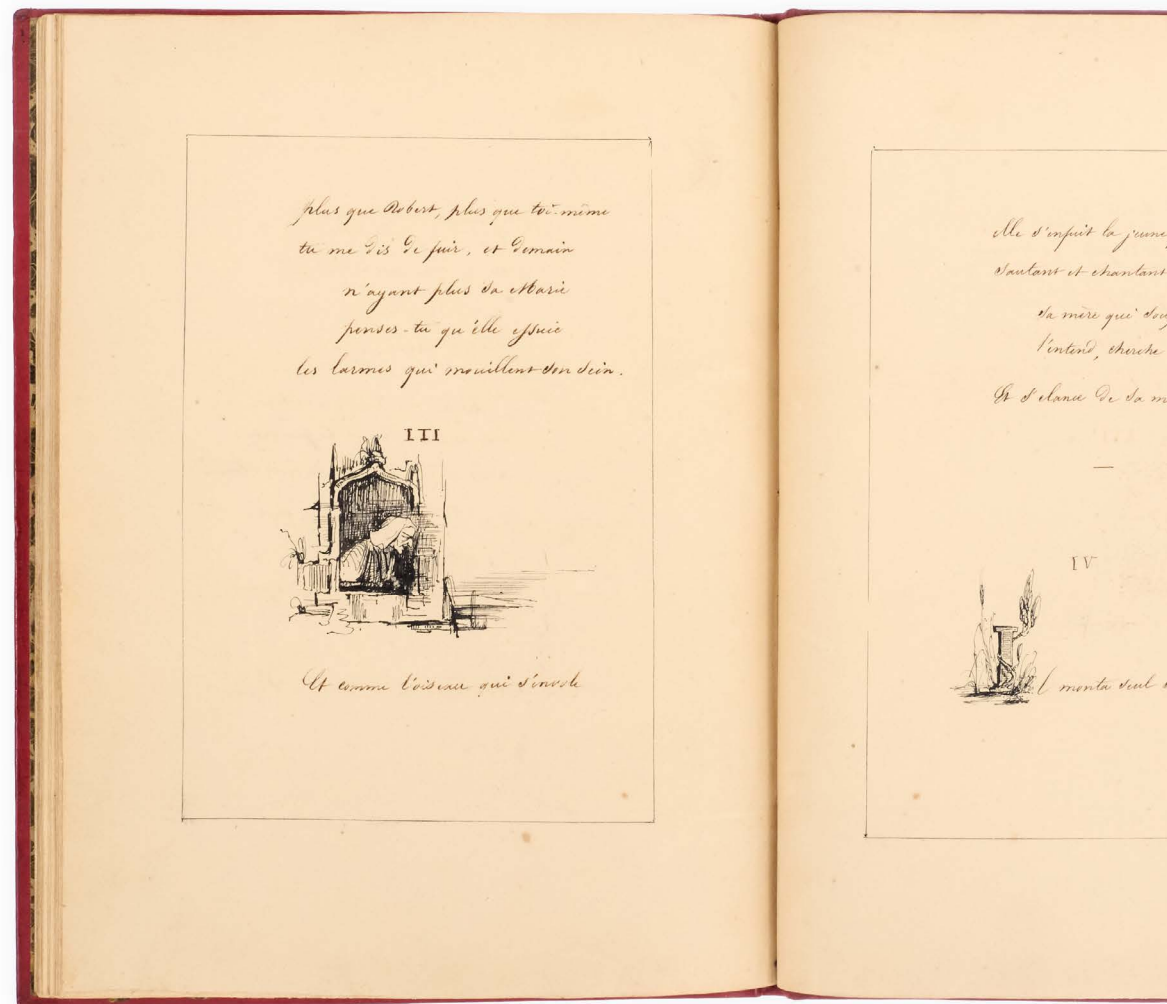
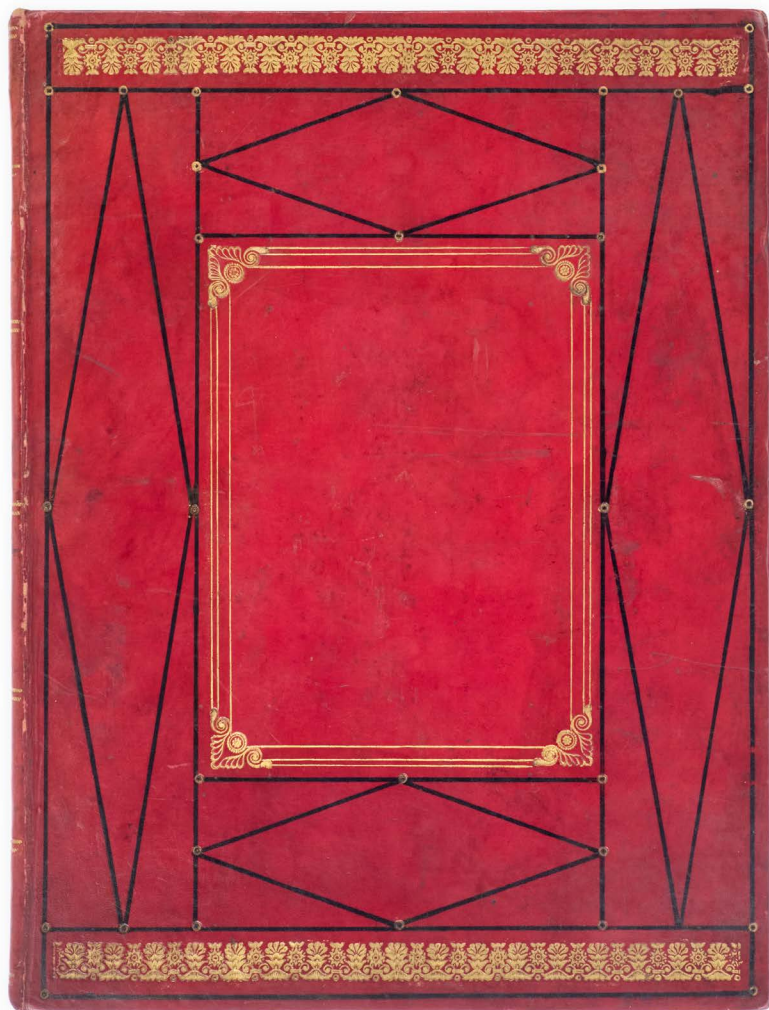
Manuscript on paper, 4to, ff. [20], in French, with ruled borders, in brown ink, with 30 landscape vignettes in black ink, 19 incorporating initials; in fine condition in contemporary red polished calf, covers tooled with gilt central panel and roll-tooled borders at head and foot, geometric lozenge pattern painted in black; a few small scuffs; both poems inscribed 'A Madame Donadieu'.

£1750

A charming presentation volume, with French poems by the Occitan scholars Azaïs (1805-1888) and Labor (1813-1900), and fine vignette sketches.

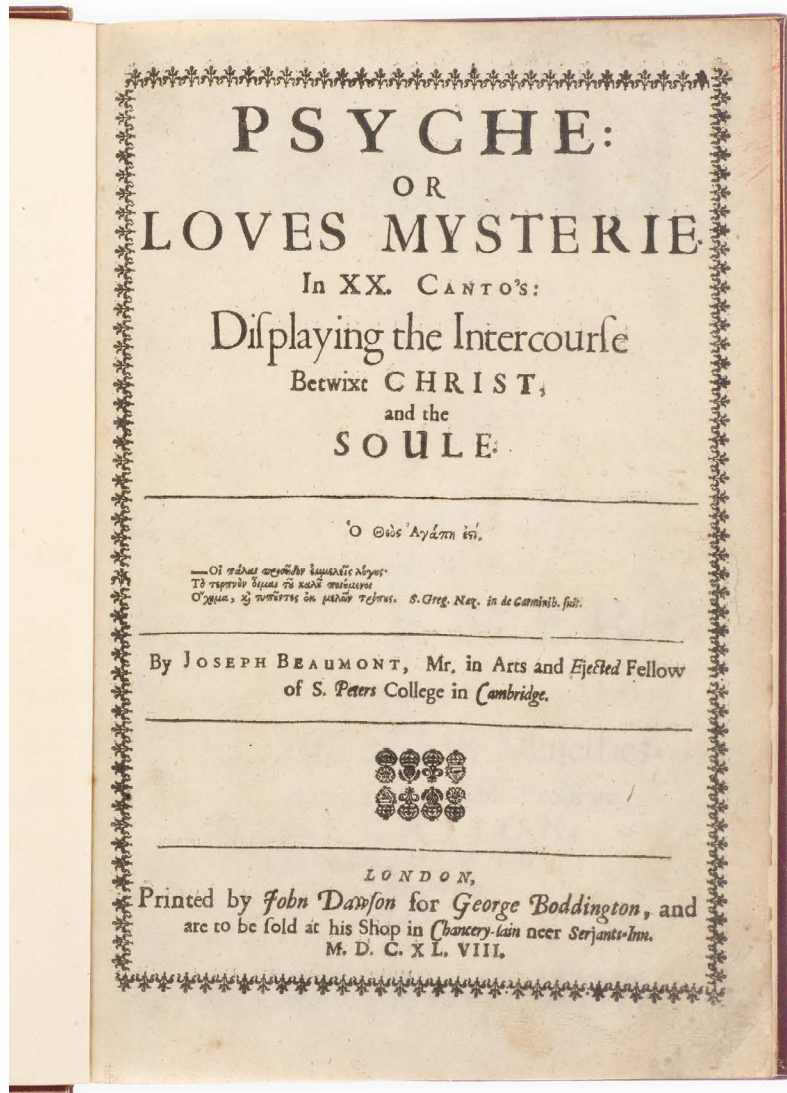
Azaïs, later author of *Les Troubadours de Béziers* (1869) was a member of the Félibrige, the literary organisation founded by Frédéric Mistral to promote Occitan language and culture. Labor was a landscape painter, a secretary and close friend of Lamartine, author of a novel (*Marguerite*, 1837), and the founder and first conservator of the Musée des Beaux Arts de Béziers; the vignettes are presumably by him.

The Madame Donadieu to whom the volume is presented was likely a relative of the Occitan poet and historian Frédéric Donnadieu, likewise a member of the Félibrige and a native of Béziers, and with both poets was a member of the city's Société archéologique, scientifique et littéraire.



02 AZAÏS

FROM TEMPTATION TO SALVATION



3. **BEAUMONT, Joseph.** *Psyche: or Loves Myserie* in XX. Canto's: displaying the Intercourse betwixt Christ and the Soule ... London, Printed by John Dawson for George Boddington ... 1648.

Small folio, pp. [6], 399, [1]; text in two columns; bound without the preliminary blank, small hole to M4 affecting three letters, a few marginal repairs without loss; a very good copy in full red morocco, gilt, by Zaehnsdorf, joints slightly rubbed, slight wear to corners. **£1250**

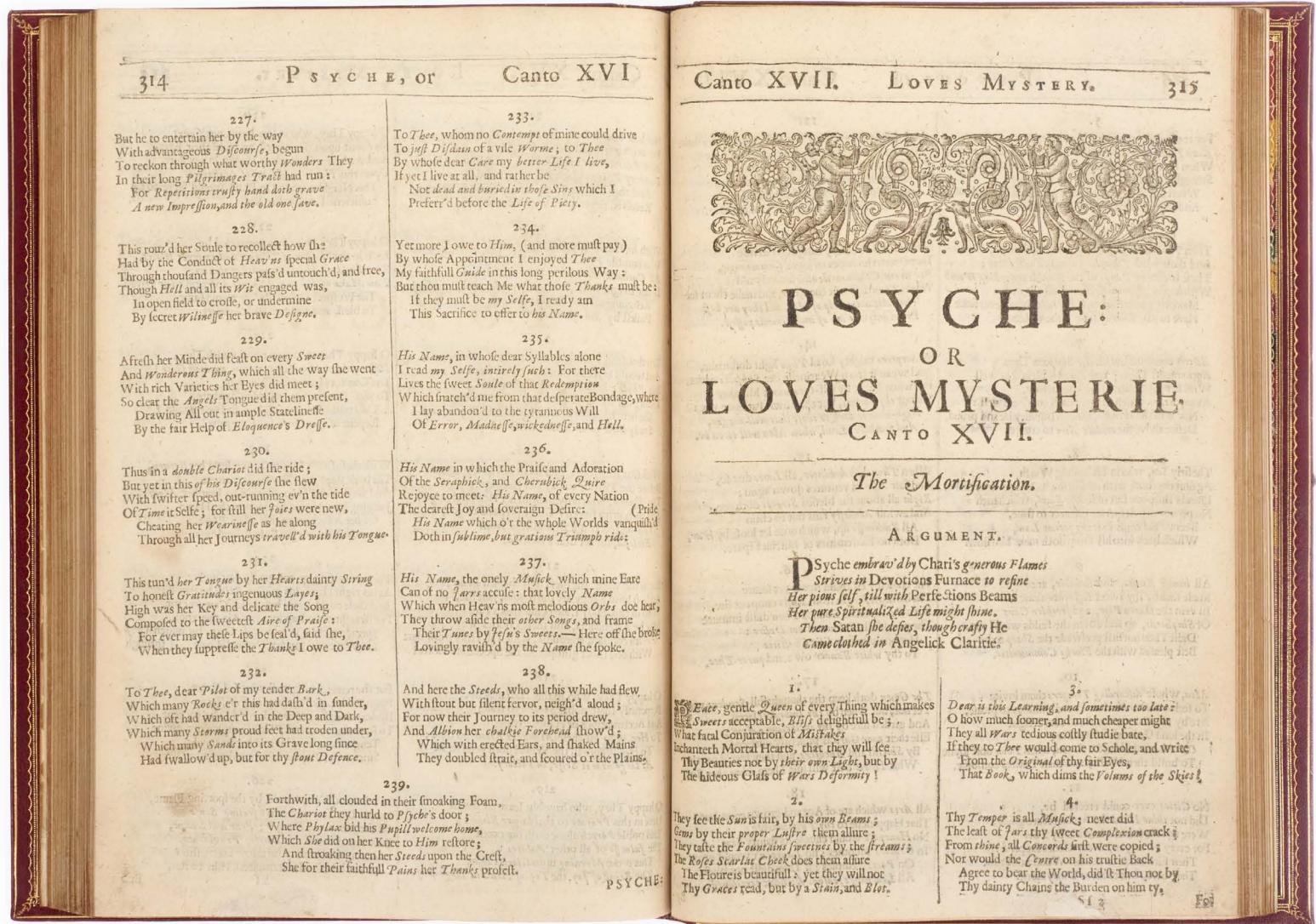
First edition of this lengthy religious epic representing the journey of the personified Soul from England to the Holy Land and back, written by Beaumont, one of the royalist fellows ejected from Cambridge in 1644.

Beaumont (1616–1699), who had been made a fellow of Peterhouse in 1636, devoted his enforced retirement to the composition of this poem, following 'a Soule led by divine Grace, and her Guardian Angel ... through the difficult Temptations and Assaults of Lust, of Pride, of Heresie, of Persecution, and of Spiritual Dereliction ... to heavenly Felicitie.' The result, some 30,000 lines in six-line stanzas, is by far the longest work of the 'English Spenserians' of the seventeenth century (Drayton, Wither, Henry More, and Giles and Phineas Fletcher), although Beaumont's stylistic affinities lie more with Donne and with his fellow student at Peterhouse, Richard Crashaw.



Psyche was reissued in 1651, and when a second edition was published in 1702, 'much enlarged in every canto by the late Reverend Author', the first edition was described as 'very scarce and very dear', which is difficult to believe.

ESTC R12099; Wing B 1625; Hayward 96.



227.
But he to entertain her by the way
With advantageous *Discourse*, begun
To reckon through what worthy *Wonders* They
In their long *Pilgrimages* *Trait* had run:
For *Repetitions* trusty hand doth grave
A new *Impression*, and the old one save.

228.
This rouz'd her *Soule* to recollect how she
Had by the *Conduct* of *Heav'n's* special *Grace*
Through thousand *Dangers* pass'd untouch'd, and free,
Though *Hell* and all its *Wit* engag'd was,
In open field to croud, or undermine
By secret *Wit* she her brave *Design*.

229.
A fresh her *Minde* did feast on every *Sweet*
And *Wonderous* *Thing*, which all the way she went
With rich *Varieties* her *Eyes* did meet;
So clear the *Angels* *Tongue* did them present,
Drawing All out in ample *Stateline*;
By the fair *Help* of *Eloquence's* *Dress*.

230.
Thus in a *double* *Chariot* did she ride;
But yet in this of *his* *Discourse* she flew
With swifter *speed*, out-running ev'n the *tide*
Of *Time* it selfe; for still her *Joies* were new,
Cheating her *Weariness* as he along
Through all her *Journeys* travell'd with *his* *Tongue*.

231.
This tun'd her *Tongue* by her *Heart's* dainty *Siring*
To honest *Gratitude*; ingenious *Lays*;
High was her *Key* and delicate the *Song*
Composed to the sweetest *Aire* of *Praise*:
For ever may these *Lips* be seal'd, said she,
When they suppress the *Thanks* I owe to *Thee*.

232.
To *Thee*, dear *Pilot* of my tender *Bark*,
Which many *Rockes* e'er this had dash'd in *runder*,
Which oft had wander'd in the *Deep* and *Dark*,
Which many *Storms* proud feet had troden *under*,
Which many *Sands* into its *Grave* long *since*
Had swallow'd up, but for thy *stout* *Defence*.

239.
Forthwith all clouded in their *snoaking* *Foam*,
The *Chariot* they hurld to *Psyche's* *door*;
Where *Phylax* bid his *Pupill* welcome *home*,
Which *She* did on her *Knee* to *Him* restore;
And broaking then her *Steed* upon the *Crest*,
She for their faithful *Pains* her *Thanks* profest.

PSYCHE



PSYCHE:
OR
LOVES MYSTERIE
CANTO XVII.

The Mortification.

ARGUMENT.

Psyche embrav'd by Chari's generous Flames
Strives in Devotions Furnace to refine
Her pious self, still with Perfections Beams
Her pure Spirit malic'd Life might shine.
Then Satan she despis, though crafty He
Came clothed in Angelick Claritie.

1.
Enter, gentle *Queen* of every *Thing* which makes
Sweets acceptable, *Bless'd* delightful be;
What fatal *Conjuration* of *Mistakes*
Enchanteth *Mortal* *Hearts*, that they will see
Thy *Beauties* not by *their* *own* *Light*, but by
The *hideous* *Glaſs* of *Wars* *Deformity*!

2.
They see the *Sun* is fair, by *his* *own* *Beams*;
Gems by their *proper* *Lustre* them allure;
They taste the *Fountains* *sweetness* by the *streams*;
The *Roses* *Scarlat* *Cheek* does them allure
The *Floures* is beautiful: yet they will not
Thy *Graces* read, but by a *Stain*, and *Blot*.

3.
Dear is *thou* *Learning*, and *sometimes* *too* *late*;
O how much *sooner*, and much *cheaper* might
They all *Wars* tedious *costly* *studie* bate,
If they to *Thee* would come to *ſchole*, and *Write*
From the *Original* of thy fair *Eyes*,
That *Book*, which dims the *Palms* of the *Skies*!

4.
Thy *Temper* is all *Milick*; never did
The least of *Jars* thy *ſweet* *Complexion* crack;
From *thine*, all *Concord* *hitt* were copied;
Nor would the *Centre* on his *truick* *Back*
Agree to bear the *World*, did it *Thou* not by
Thy *dainty* *Chains* the *Burden* on him ty,

REFORMERS APPEALING THEIR EXCOMMUNICATION

4. [BESLER, Georg, Hector PÖMER, and Wolfgang VOLPRECHT.] Appellation unnd Beruffung der Pröbst vnnnd des Augustiner Priors zu Nüremberg. [Nuremberg, Friedrich Peypus,] 1524.

4to, pp. [14], [2 (blank)]; title within architectural woodcut border, 3-line woodcut initials, contemporary rubrication to capitals; subtle repair to lower outer corner of title, marginal toning and spotting, some offsetting to final blank leaf; a very good copy in a recent binding reusing a seventeenth-century printed breviary leaf; contemporary underlining to 3 pp. in red and black, contemporary notes in German to title ('Dise Appellation ... hinten ... in Norib ...') and in Latin to verso ('Ord. Christ ... relat. Histor. ... de S.R.J. reliquis. p. 44'), mid-sixteenth-century illumination and hand-colouring to title in green and red against a blue background, initials illuminated and hand-coloured in blue and red-violet, title-page verso with hand-drawn arms of Besler, Pömer, and Volbrecht and the seals of their churches coloured in red, black, blue, green, and yellow, all of which labelled in a sixteenth-century calligraphic hand (see below). £3750

First and only edition of this pamphlet by the Lutheran provosts and Augustinian prior of Nuremberg, appealing the Bishop of Bamberg's ruling to excommunicate them as heretics, with magnificent near-contemporary hand-painted and illuminated illustrations of the defendants' arms.

Georg Besler (or Pesler, 1470-1536) and Hector Pömer (or Bömer, 1495-1541, also a notable bibliophile) had both studied at Wittenberg and were dedicated followers of Luther; the Nuremberg city council, increasingly swayed by the cause of reform, named them provosts at the parish churches of Saint Sebald and Saint Lorenz, respectively.



Dise appellation Caiden Jinter manit vnd ab andro pft in Norib.
in Flor. a. vii. Relig. p. 40. q. in hinde

In April 1524, the two provosts and Wolfgang Volprecht (d. 1528), the prior of the city's Augustinian monastery, had 'administered communion in both kinds ... The provosts went even further by abolishing requiems and birthdays in honour of the saints, Masses for the dead, singing of the "Salve regina" in honor of the Virgin Mary, and consecrating salt and water' (Grimm, pp. 73-4). When the prior and provosts refused to revert to the old ceremonies, claiming that they were contrary to Scripture, they were called to the episcopal court, in which the bishop himself acted as judge; on 19 September 1524 he ruled that the three men be stripped of their titles and excommunicated under charges of heresy. The *Appellation unnd Beruffung*, jointly compiled by Besler, Pömer, and Volbrecht, represents their appeal against the bishop's verdict as submitted to the episcopal notary, in which they seek a 'justification of the injustice and ignorance of the judge' (A2^v, trans.) through the rectification of his conflict of interest and a revised ruling grounded in Scripture. Printed by Friedrich Peypus, who had published several of Luther's works and material on the Diets of Nuremberg, the appeal was submitted to the city council; von Redwitz's ruling was openly disregarded and the provosts taken under the city's protection, a sign of the bishop's dwindling influence in Nuremberg.

Our copy has been richly embellished by a mid-sixteenth century artist, who has illustrated and illuminated the arms of Besler, Pömer, and Volprecht and the corresponding seals of their respective churches, labelling the six illustrations in a handsome calligraphic hand. The year after the appeal was issued, the Augustinian monastery was turned over to the city council, and Volprecht took up a role as priest at the city's Heilig-Geist-Spital; an early inscription beneath his arms notes that the church was a repository for Imperial relics (which were kept there from 1433 to 1796). The care with which the arms were executed, as well as the early underlining of all mentions of Nuremberg within the text, suggests local ownership.

Scarce outside Germany. We find two copies in the UK (BL, Bodley) and three in the US (University of Maine, Yale, United Lutheran Seminary).

BM STC German, p. 81; USTC 612622; VD16 B-2234; Kuczyński 16, p. 11; Panzer II 2402. See Grimm, 'The Break with Rome', in *Lazarus Spengler: A Lay Leader of the Reformation* (1978), pp. 73-92.



A CARDINAL'S COPY

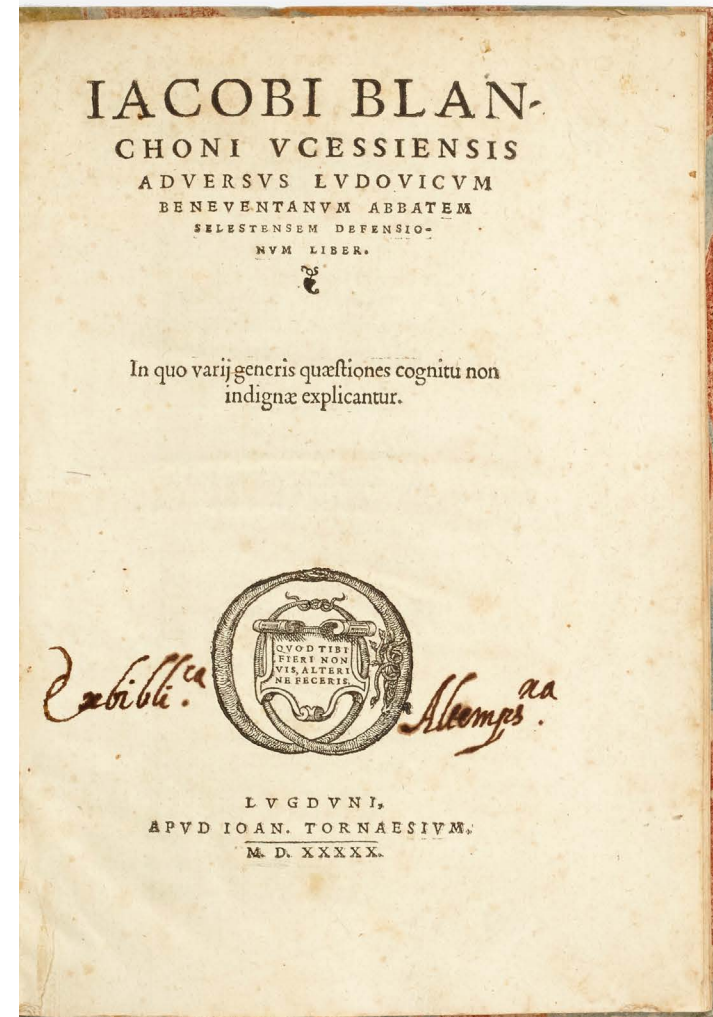
5. **BLANCHON, Jacques.** Iacobi Blanchoni Ucessiensis adversus Ludovicum Beneventanum abbatem Selestensem defensionum liber. Lyons, Jean de Tournes, 1550.

4to, pp. 40; printer's device on title, one large and several 5-line woodcut *criblé*, historiated, and grotesque initials; sporadic light foxing and browning; a very good copy in modern marbled boards, sixteenth-century ownership inscription of the Bibliotheca Altempsiana to title (see below). **£950**

First edition of a very rare work of sixteenth-century Lyonnese Neoplatonism, an elegantly printed de Tournes edition.

Ostensibly a simple series of remarks against the theses of the (presumably sternly Scholastic) abbot of Sélestat, this is a tract of Renaissance moral philosophy. The theme of *dignitas hominis* concentrated the philosophical efforts of several Lyonnese men of letters inspired by Ficino and Pico della Mirandola. Like Charles de Bovelles and Pierre Boaistuau, Jacques Blanchon systematically harmonises Aristotle's philosophy and science with the hermetic thought associated with the writings of Hermes Trismegistus.

Anticipating Charron and Montaigne, Blanchon does not accept demonology and witchcraft, exposing the foolishness of popular beliefs largely on grounds of common sense rather than strict Scholastic rationalism. Further chapters address ideas and knowledge; nature; the soul; the impact of need on morality; human freedom from predestinations and from the stars; and some false etymologies. Little is known of Blanchon, but he was also the author of a tract 'De summo hominis bono' published in the same year.



Ut rebus bene publicis praesesses,
 Nec non consilijs pios iuuares.
 Astra ante quidem silens opacam
 Per nubem radio micabat atro,
 Et ius sordidulis latebat antris:
 Perfusi tenebris diu iacebant
 Ciues, tu quibus omnibus tulisti
 Lumen conspicuum, fugansq; noctem.
 Mox pacis studium, quod exularat,
 Ad nos te redijt duce improbi vis
 Est expulsa suis locis, scelusq;
 Omni supplicio, suaq; poena
 Pensatum. procul est furens Erinnyis,
 Sed simplex pietas manet, quiesq;
 O ingens labor, atque opus perenni
 Dignum laude, cui minor sit illa,
 Quae olim Fabricijs reluxit, & quae
 Extollit Curios senes, & astris
 Addixit nitidis pios Catones.

IACOBI BLAN-

CHONI VCESS. ADVERSVS

LVD. BENEVENTANVM ABBA-

TEM SELEST. DEFENSIO-

NVM LIBER.

De idearum ratione in Deo.

CAP. I.



VINCIT

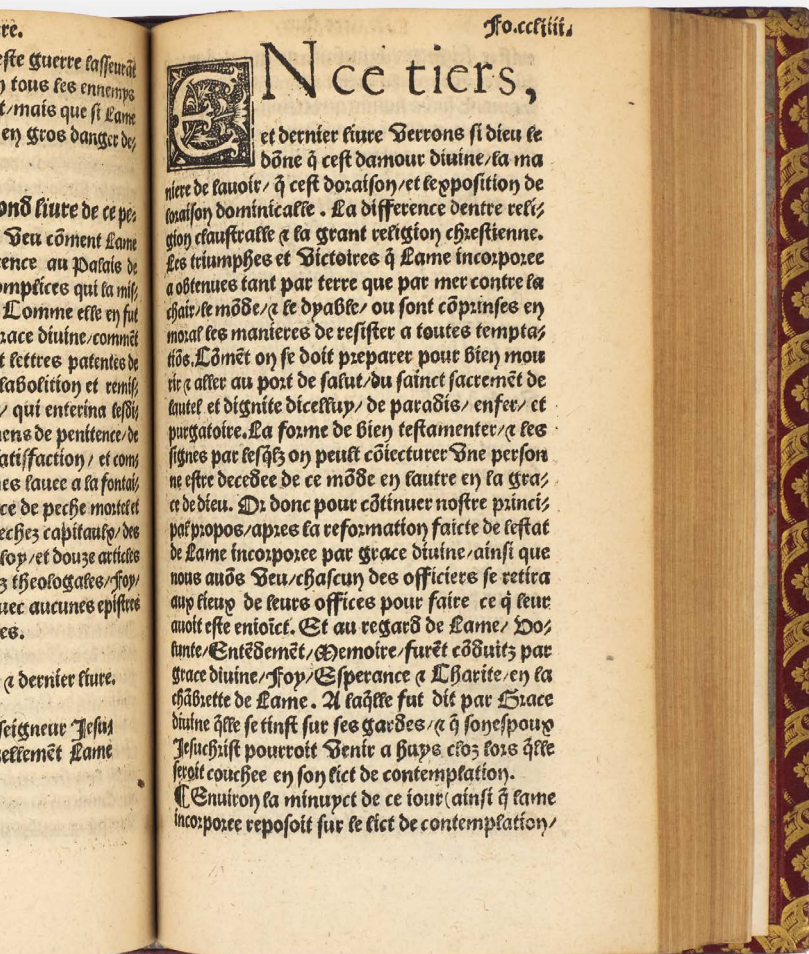
id, de quo inter nos disputan-
 dum est, & quod à me parum
 prudenter animaduersum, non
 quidem vlla animi tui erga me
 benevolentia atque admonendi
 gratia, qui me nunquam ne de
 facie quidem noris, sed tuae doctrinae, quam plurimi fa-
 cis, ostentandae perexiguam occasionem nactus obieci-
 sti: summam contentionis esse, quam non negabis, puto,
 me in libris nostris, qui è manibus exciderunt, parum
 Christianè sentire criminari, qui in summo & praepo-
 tenti Deo praextitisse ideas scripserim, ex quibus omnium
 rerum naturas mirifica pulchritudine atque excellenti
 venustate non solum formarit & figurarit, sed artifi-
 ciosè colorarit, & mirabiliter animarit. Quid in hac
 sententia subolfacis, quod iniquum, & impium iudicari
 possit? Si malitiosè calumniari velis, vt te velle planè
 dignosco, mihi negocium non facessis, bonos & ma-
 gnos nostrae legis, quae sacrosancta est, antilites laceasis,
 & inconsultior oppugnas, &, quod peius facis, his quae
 ab Ecclesiaste cum sanctissimo atq; integerrimo viro,

Provenance: The Bibliotheca Altempsiana was formed by the Austrian cardinal Marco Sittico Altemps (Mark Sittich von Hohenems Altemps, 1533-1595), nephew of Pope Pius IV, and housed in Palazzo Altemps in Rome, which he purchased in 1568. The collection was later considerably expanded by his grandson by his legitimated son Roberto, Giovanni Angelo Altemps (d. 1620), who in 1611 had purchased the library that once belonged to Cardinal Marcello Cervini (later Pope Marcello II).

In 1740 part of the library (particularly manuscripts) was absorbed into the Biblioteca Apostolica Vaticana; what was left of the collection, mostly already dispersed, was sold at auction in London in 1907 (Sotheby, Wilkinson, and Hodge, *Catalogue of the choicer portion of the library of the Dukes of Altemps removed from Piazza S. Luigi dei Francesi, Rome ...*) and Rome in 1908 (D.O. Rossi, *Catalogue des livres et des manuscrits composant la bibliothèque des ducs d'Altemps*, lot 231, then bound with Sebastian Hoilandus' 1572 *Catholica* in full vellum).

We find three copies in the UK (CUL, NLS, St Andrews), and one in the US (Newberry).

USTC 124312; Adams B-2099. On the Bibliotheca Altempsiana, see Serrai, *La Biblioteca Altempsiana, ovvero Le raccolte librerie di Marco Sittico III e del nipote Giovanni Angelo Altemps* (2008).



SPIRITUAL JOURNEY FOR FEMALE READERS

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

8vo, ff. [12], CCCXC (recte 392); printed in *bâtarde* type, title-page printed in red and black, *criblé* woodcut initials throughout; trimmed closely at head in places but with no loss of text; a handsome copy in nineteenth-century French red morocco, spine gilt-ruled in compartments and lettered directly in gilt, turn-ins roll-tooled in gilt, edges stained yellow and speckled red, marbled endpapers; a few scuffs to boards, light wear to joints; armorial bookplate of Arthur Brölemann, numbered '318' in manuscript to front pastedown; eighteenth-century inscription to front flyleaf 'Vendu 16-19s en 1757, Girardot de Préfond, no. 723'. £4500

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

Bouchet's dedication to Eleanor of Austria (1498-1558), Queen of France and wife of Francis I, addresses the work to female readers and emphasises the necessity of producing such a work in the vernacular: his primary objective is to distract women from reading the Old and New Testaments in potentially 'dangerous' translations, as well as 'certain short treatises by some German heretics translated from Latin into French, which under the sweetness of the evangelical doctrine there are interposed several errors too scandalous and pernicious to Christianity' (a5^r, trans. Kem, *Pathologies of Love* (2019), p. 44).

able.
 symbe des enfans mois
 et di.
 scite et ioye des predesti
 diiii.
 e et du corps glorifiez et
 bat au pas de la mort / et
 donner spirituellement a
 nt. fueil. cccxviii.
 e l'autel. fueil. cccxviii.
 es pour lesquelles nostre
 titue le saint sacremēt de
 le prendre. fueil. cccxviii.
 du saint sacremēt de lauz
 ame raisonnable a nostre
 our recevoir le saint sas
 l. cccxviii.
 communie. fueil. cccxviii.
 les a bien testament.
 e incorporee. f. cccxviii.
 me Vnction / et des inter
 faire a Vng patient a lauz
 cccxviii.
 r a de Theologie / faisant
 atton / prescience et franc
 p di.
 de la Table.

Prelude de l'acteur es Triumpes de la
 dame amoureuse / contenant deplora
 tion de sa misere.

Nune ie fuz a comme ieune ay faict
 Et en entrant en mon aage parfaict
 Helas ie dy les dangiers de ieunesse
 Alors cogneu mon estat imparfaict
 Non oubteux de mon fol viure infaict
 Bien ie apperceu que du monde ieu nest ce
 Du suis entre de plaisir en tristesse
 Doire en douteur qui veult estre maistresse
 Car en pensant en ce en quoy iay forfaict
 Honte me dit que ie deurois sans cesse
 Et sans repos plore par grant destresse
 Tant de pechez perpetrez par mon faict.

Le nō de
 l'acteur p
 les pmi
 res let
 tres des
 signes.

De cinquante ans que iay Vescu au monde
 Et Vng peu plus / en chose tant immunde
 Plus des cinq pars ie y ay mis a perdu:
 Dysuete dont tout vice redonde /
 Jeux a esbas ou ieunesse se fonde
 Contre raison mont imperit rendu.
 Trop ie me suis a mon sens attendu:
 Jay aus plaisirs charnels trop entendu /
 Et ay peu quis sapience profonde:
 Rire a gaudir ont song temps pretendu /
 Sans me aduertir du temps qu'ay despendu
 De me gecter en l'infenalle bonde.

Les pres
 mieres
 lettres
 des si
 gnes
 Vo^d mō
 strerōt le
 lieu de la
 natuite
 de l'acte^r.

Le tressault dieu par sa tressgrant bonte
 Ma donne corps de tous ses sens monte
 A

Much inspired by the works of Jean Gerson and St Antoninus of Florence, *Les triumphes de la noble et amoureuse dame* traces the Soul's journey, beginning with her entry into the world (when she is betrothed to Christ at baptism). Accompanied by Understanding, Will, Memory, Reason (her governess) and Sensuality (her chambermaid), the Soul receives a moral and physical education at the hands of Theology and the four cardinal virtues before encountering challenges in the form of the 'Prince of Pleasure' and the 'Brothel of Obstinacy' in the realm of Youth, and Flesh and the Devil in the land of Old Age. 'The very final section is a discussion between the author and Theology after the Soul has disappeared into the straits of death; it is not revealed to us whether or not the Soul is saved, instead we must be content with the hope and the positive signs that she has probably been saved, and Theology explains predestination, God's prescience, and free will' (Britnell, 'Religious instruction in the work of Jean Bouchet' in Pettegree, *The Sixteenth-Century French Religious Book* (2017)). The discourses between the Soul and various virtues touch upon such topics as anatomy, hygiene, dietetics, raising children, chastity, and the relationship between husband and wife.

A friend of Rabelais and Louis de Ronsard, Jean Bouchet (1476-c. 1558) was a solicitor's clerk who obtained the position of *procureur* for the important La Trémouille family in 1510 and in January 1520 arranged the entry of Francis I into Poitiers. The present edition was printed by Etienne Caveiller and distributed by several Parisian booksellers, among them Jean Longis, Denis Janot, Oudin Petit, and Simon Colinet. In all such copies, the colophon (mentioning only Caveiller) remains the same.

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

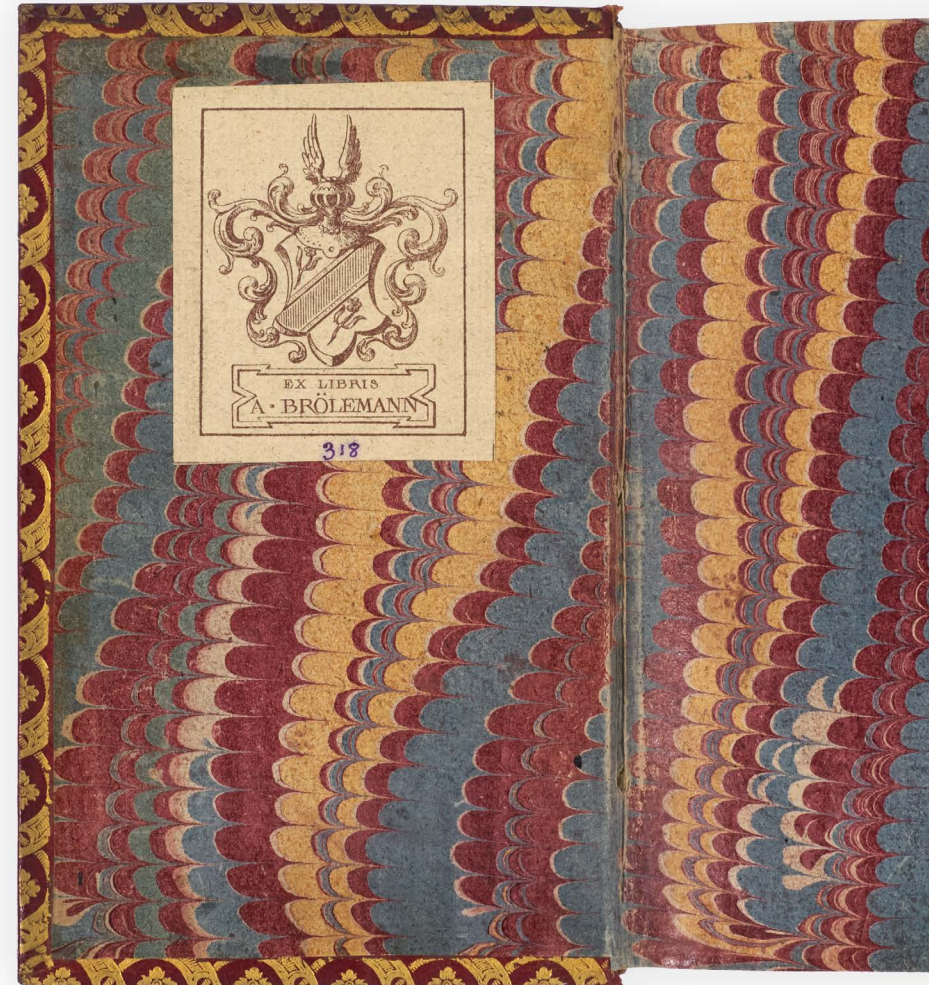
Provenance:

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

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

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

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



IN THE STYLE OF THE KELMSCOTT CHAUCER

7. **BURNE-JONES, Edward.** *The Beginning of the World.* Twenty-five Pictures ... London, [Chiswick Press for] Longmans, Green & Co., 1902.

Folio, pp. 23, [1]; with 25 woodcuts by Catterson-Smith after Burne-Jones; endpapers foxed; otherwise a handsome copy, partially uncut, in the publisher's quarter linen and green printed boards; a few marks. **£200**

First edition, published four years after Burne-Jones's death with the aid of his collaborator, Robert Catterson-Smith, the only completed portion of some 200 illustrations originally intended for the Kelmscott edition of the *Biblia Innocentium* by J.W. Mackwail, Burne-Jones's son-in-law.

Catterson-Smith had translated Burne-Jones's drawings from pencil into ink for the Kelmscott Chaucer 'under the artist's own eye' (p. 1); Georgiana Burne-Jones, in her prefatory note, explains that many of the illustrations for the *Biblia Innocentium* 'were begun, but not quite finished. The twenty-five designs here given were so far carried out that, with the help of Mr. Catterson Smith, it has been possible to complete and reproduce them ... he learnt most intimately the manner and meaning of the artist. Accordingly, the conventions agreed upon for certain parts of the Chaucer drawings - as in sky, trees, and flowers - have been used here ...' (*ibid.*).

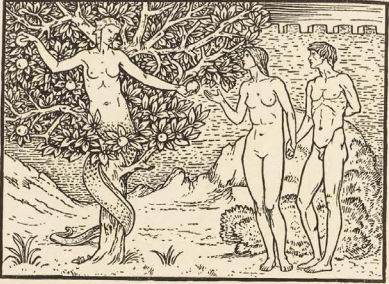


Lord God commanded the man, saying : Of every tree of the garden thou mayest freely eat, but of the Tree of the Knowledge of Good and Evil thou shalt not eat of it ; for in the day that thou eatest thereof thou shalt surely die. And they were both naked, the man and his wife, and were not ashamed.

NOW THE SERPENT was more subtle than any beast of the field which the Lord God had made ; and he said unto the woman : Yea, hath God said ye shall not eat of every tree of the garden ? and the woman said unto the serpent : We may eat of the fruit of the trees of the garden ; but of the fruit of the tree which is in the midst of the garden God hath said : Ye shall not eat of it, neither shall ye touch it, lest ye die. And the serpent said unto the woman : Ye shall not surely die ; for God doth know that in the day ye eat thereof then your eyes shall be opened



and ye shall be as gods, knowing good and evil. When the woman saw that the fruit of the tree was good for food, and that it was pleasant to the eyes, and that it was desirable to make one wise, she took of the fruit and gave also unto her husband, and he ate. And the eyes of them both were opened, and they were naked ; and the Lord God walking in the garden in the cool of the day, and Adam and his wife hid themselves from the sight of the Lord God amongst the trees of the garden. AND THE LORD GOD said unto him : Where art thou ? he said : I heard thy voice in the garden, and I was afraid, because I was naked, and I hid myself. And the Lord God said : What hast thou done ? he said : The serpent deceived me, and I ate. And the Lord God said : Because thou hast done this, thou art cursed above all beasts, thou shalt eat of the dust of the earth all the days of thy life. And the woman, she shall be as a slave unto her husband, as the Lord God commanded thee that thou shouldst be. And she shall bring forth children, thou shalt rule over her, as the Lord God commanded thee that thou shouldst rule over her. And the serpent, thou art cursed above all beasts, thou shalt eat of the dust of the earth all the days of thy life. And the woman, she shall bring forth children, thou shalt rule over her, as the Lord God commanded thee that thou shouldst rule over her. And the serpent, thou art cursed above all beasts, thou shalt eat of the dust of the earth all the days of thy life.



AND THE MAN SAID: The woman whom thou gavest to be with me, she gave me of the tree and I did eat. And the Lord God said unto the woman: What is this that thou hast done? and the woman said: The serpent beguiled me and I did eat. And the Lord God said unto the serpent: Because thou hast done this, thou art cursed above all cattle and above every beast of the field; upon thy belly shalt thou go and dust shalt thou eat all the days of thy life; and I will put enmity between thee and the woman and between thy seed and her seed; it shall bruise thy head, and thou shalt bruise his heel. Unto the woman he said: I will greatly multiply thy sorrow and thy conception; in sorrow thou shalt bring forth children, and thy desire shall be to thy husband, and he shall rule over thee. And unto Adam he said: Because thou hast hearkened unto the voice of thy wife, and hast eaten of the

18



tree of which I commanded thee, saying: Thou shalt not eat of it: cursed is the ground for thy sake; in sorrow shalt thou eat of it all the days of thy life, thorns also and thistles shall it bring forth to thee, and thou shalt eat the herb of the field. In the sweat of thy face shalt thou eat bread till thou return unto the ground, for out of it wast thou taken; for dust thou art, and unto dust shalt thou return.

AND THE LORD GOD SAID: Behold, the man is become as one of us, to know good and evil; and now, lest he put forth his hand and take also of the Tree of Life, and eat, and live for ever: therefore the Lord God sent him forth from the garden of Eden to till the ground from whence he was taken.

SO HE DROVE OUT THE MAN; and he placed at the east of the garden of Eden Cherubims and a

19

THE BEGINNING OF THE WORLD
TWENTY-FIVE PICTURES BY
EDWARD BURNE-JONES

LONDON: LONGMANS, GREEN & CO. MCMII

07 BURNE-JONES

FATHER AND SON AT CAMBRIDGE



1 P. G. Skipwith 5. W. Robby 7 N. M. Davy 9. W. Chapman.
4. Dr. Wilkner 6. A. Benn. 8 G. Holmes.

8. [CAMBRIDGE; BENN, Anthony, *father*, and Charles Anthony BENN, *son*.] NICHOLS W., MAYLAND, GROOM, J., *photographers*. Photographic portraits of graduates from Emmanuel College, Cambridge, together with a later album of newspaper cuttings. *Late 1850s-early 1900s*.

Album in 4to, ff. [80], containing 42 albumen prints (including 34 portraits, several vignettted or cut to oval, 9 mounted and blind-stamped 'W. Nichols', 2 mounted and blind-stamped Mayland, 1 signed Mayland in the negative, 1 *carte de visite* with photographer's credit J. Crook, 8 other subjects of which 4 after art or engravings), ranging from approximately 104 x 76 mm (4½ x 3 inches) to 184 x 134 mm (7¼ x 5¼ inches), mounted portraits loosely inserted into cut corners of the album pages, other prints mounted directly on the album page; very occasional spots, generally clean interior; bound in half roan with brown cloth-covered sides, renewed marbled endpapers; a very little rubbing and loss to extremities, overall good condition.

[with:]

Folio, pp. [6], 100 (majority blank), containing approximately 135 newspaper cuttings, both loosely inserted and mounted, dated in manuscript in margins, articles occasionally annotated; 3 leaves removed, a little foxing; bound in quarter sheep with red cloth sides, 'Newspaper Cuttings' gilt to upper board; tear with some loss at foot of spine. £1200

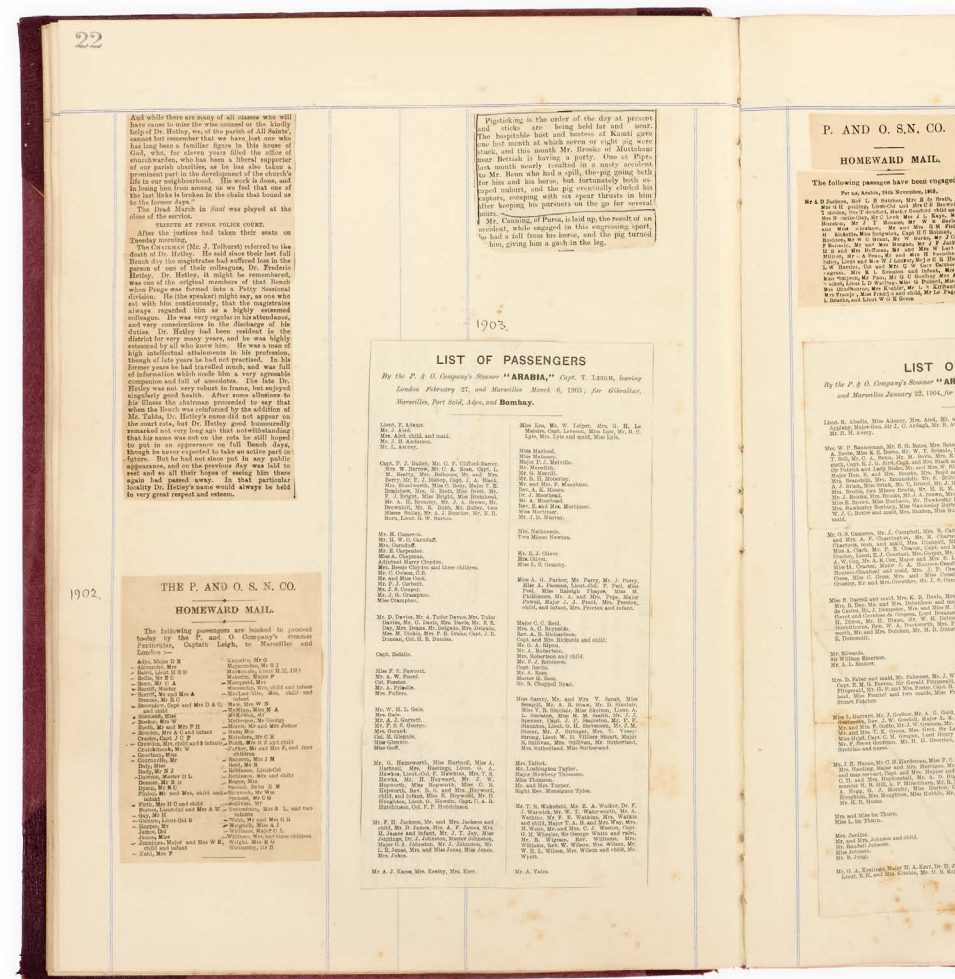
A charming collection of photographs and newspaper cuttings spanning some fifty years, compiled by a father and son during their Cambridge days, including a letter of thanks from Trinity Hall to the son, Charles Anthony Benn, for his endowment to the college, which now funds the Benn Bursary.

The selection of fine portraits was apparently compiled by Anthony Benn (BA 1859, MA 1865), a student of Emmanuel College, likely as a memento at the end of his degree. The majority are signed by sitters, sometimes including a short greeting. Anthony himself appears in several photographs. The newspaper cuttings were probably compiled by his son, Charles Anthony Benn (BA 1890, MA 1906) whilst a student of Trinity Hall. An exam results transcript in the album reveals he was a student of Geology, achieving a second-class examination result and going on to enter Inner Temple in 1892. A large proportion of the articles record Benn's sporting achievements in middle- and long-distance running. Beyond the athletics field, his achievements included winning second prize for nectarines in the Chippenham Flower Show, and the headline 'Smash on the Midland. An Express in Collison at Kentish Town' is marked with the date 1902 and 'I was in it! C.A.B.'.

In his will, Charles Benn bequeathed property and land to Trinity Hall, the funds from the sale of which run the present-day Benn Bursary. The album includes two letters relating to these endowments, one thanking his wife for the cup that Benn bequeathed to the college and another, from the Master of Trinity Hall, remarking on the generosity of his gift in his will and pondering whether a coat of arms should be arranged in the North Court in his honour.

Both Mayland and W. Nichols were photographers known to be working in Cambridge in the late 1850s and 1860s. William Mayland (1821-1907) is registered as living in Market Street, Cambridge in 1858 and 20 St Andrews Street from 1864, before moving to London in 1869 to form the studio Williams & Mayland with Thomas Richard Williams. William Nichols had a studio at 29 Corn Exchange Street from October 1854 to March 1855 before moving to an address in St Mary's Passage, becoming Nicholls and Sons in 1864.

On the Bennis, see Venn, *Alumni Cantabrigienses: A Biographical List of All Known Students Volume 2, From 1752-1900* (2011), p. 228.



THE ART OF WAR

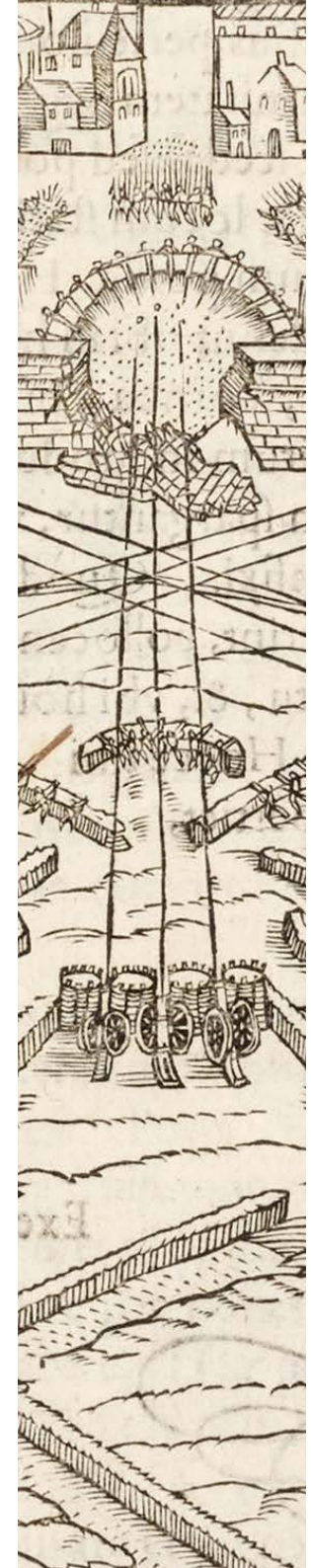
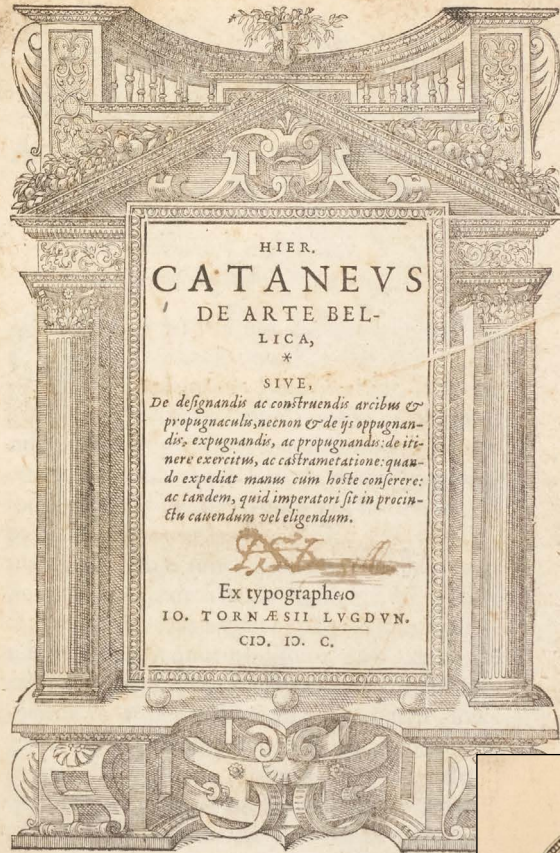
9. **CATANEO, Girolamo.** *De arte bellica, sive de designandis ac construendis arcibus et propugnaculis, necnon et de iis oppugnandis, expugnandis, ac propugnandis: de itinere exercitus, ac castrametatione: quando expediat manus cum hoste conserere: ac tandem, quid imperatori sit in procinctu cauendum vel eligendum.* [Geneva], Jean de Tournes, 1600.

4to, pp. [8], 150, [2], with 4 folding plates and numerous illustrations throughout the text (some double page); handsome woodcut architectural border to title, woodcut initials, head-, and tailpieces, woodcut device to final page; text in Latin, with occasional French in *civilité* type; first few leaves dusty at head and very slightly frayed at foot; a very good copy in seventeenth-century stiff vellum, title in ink at head of spine in later hand; covers and spine dusty, very small chip at head of spine; armorial bookplate to front pastedown, 'From the Sunderland Library, Blenheim Palace, purchased, December, 1881, by Bernard Quaritch, 15 Piccadilly, London'.

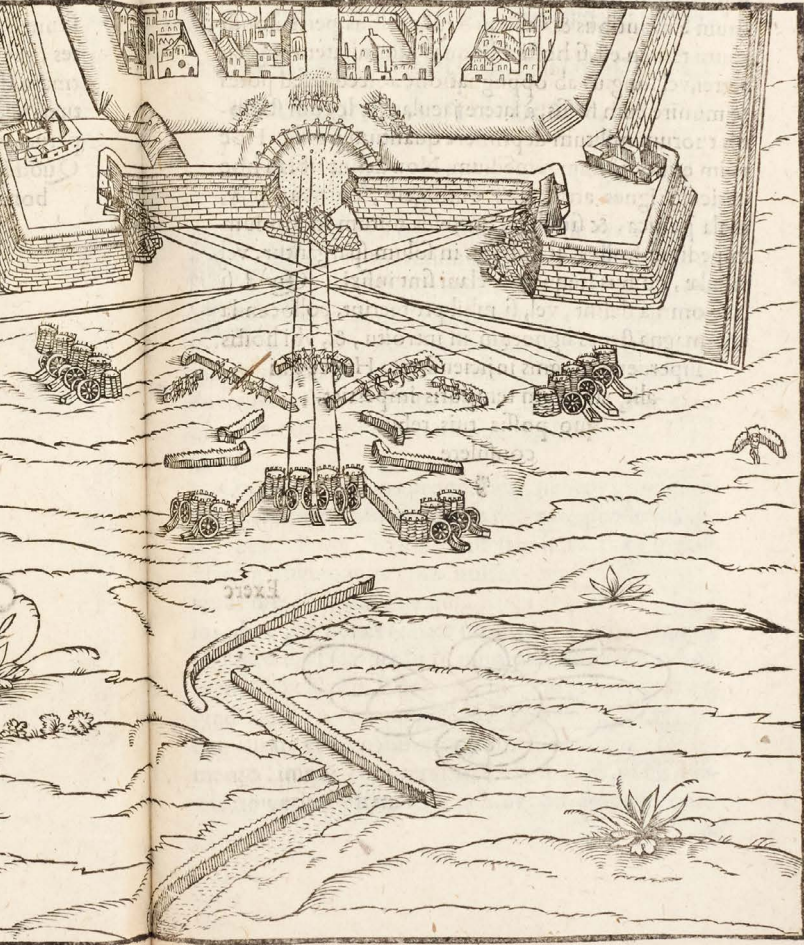
£1850

First Latin edition, scarce on the market, of this handsomely illustrated military classic, first published in Italian at Brescia in 1564, our copy from the Sunderland Library.

Edited and published by Jean de Tournes, this edition is dedicated to Henry IV of France. The military architect Cataneo (active 1540-1584) was considered, during his lifetime, to be one of the greatest military strategists in Europe. Born in Novara, he worked predominantly in Brescia and Mantua, and acted as advisor to Vespasiano I Gonzaga, founder of the town of Sabbioneta, in Lombardy. His numerous publications met with considerable success.

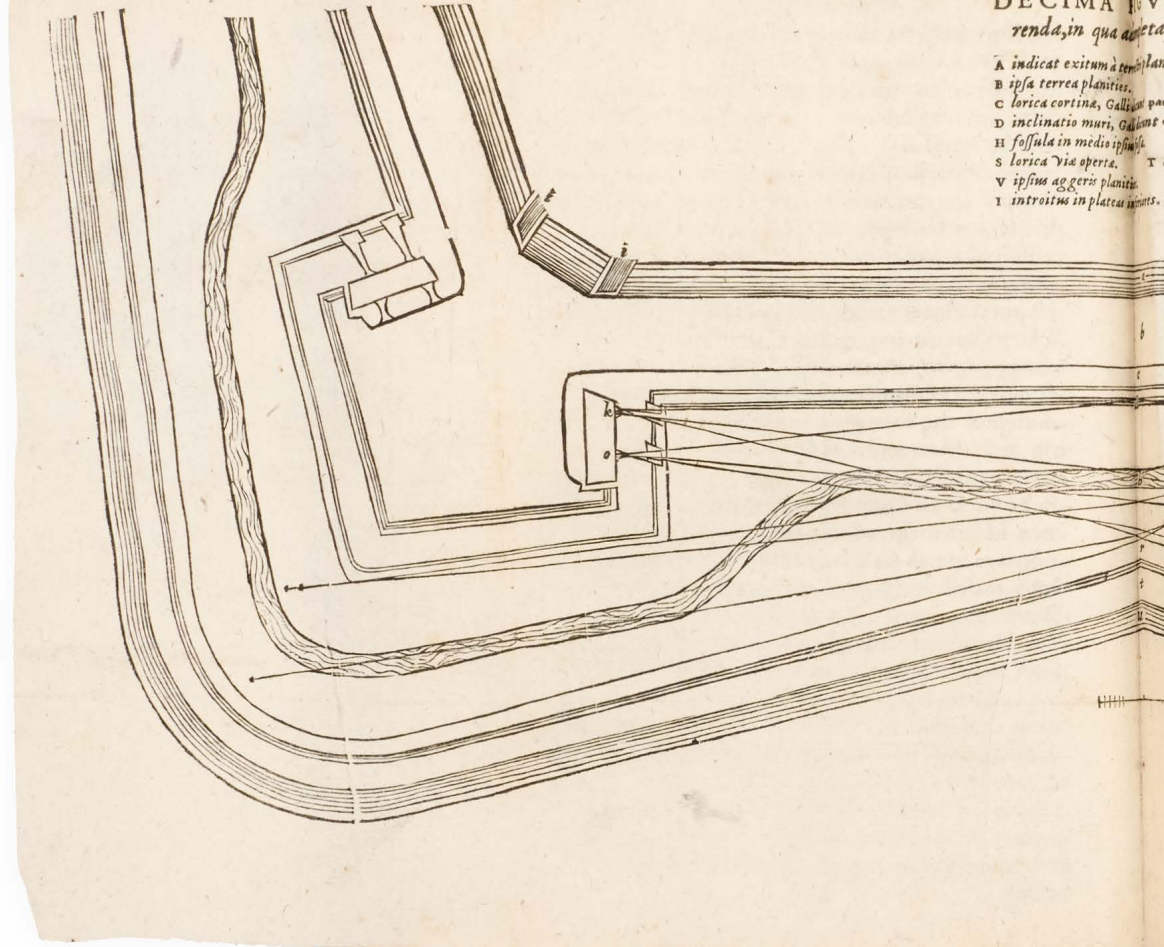


MASECVNDA FIGVRA.



DECIMA FIGVRA
renda, in qua ad opera

- A indicat exitum à terra planitie.
- B ipsa terra planities.
- C lorica cortina, Gallione p...
- D inclinatio muri, Gallione e...
- H fossula in medio ipsius...
- S lorica via opera.
- V ipsius ageris planities.
- I introitus in plateas...



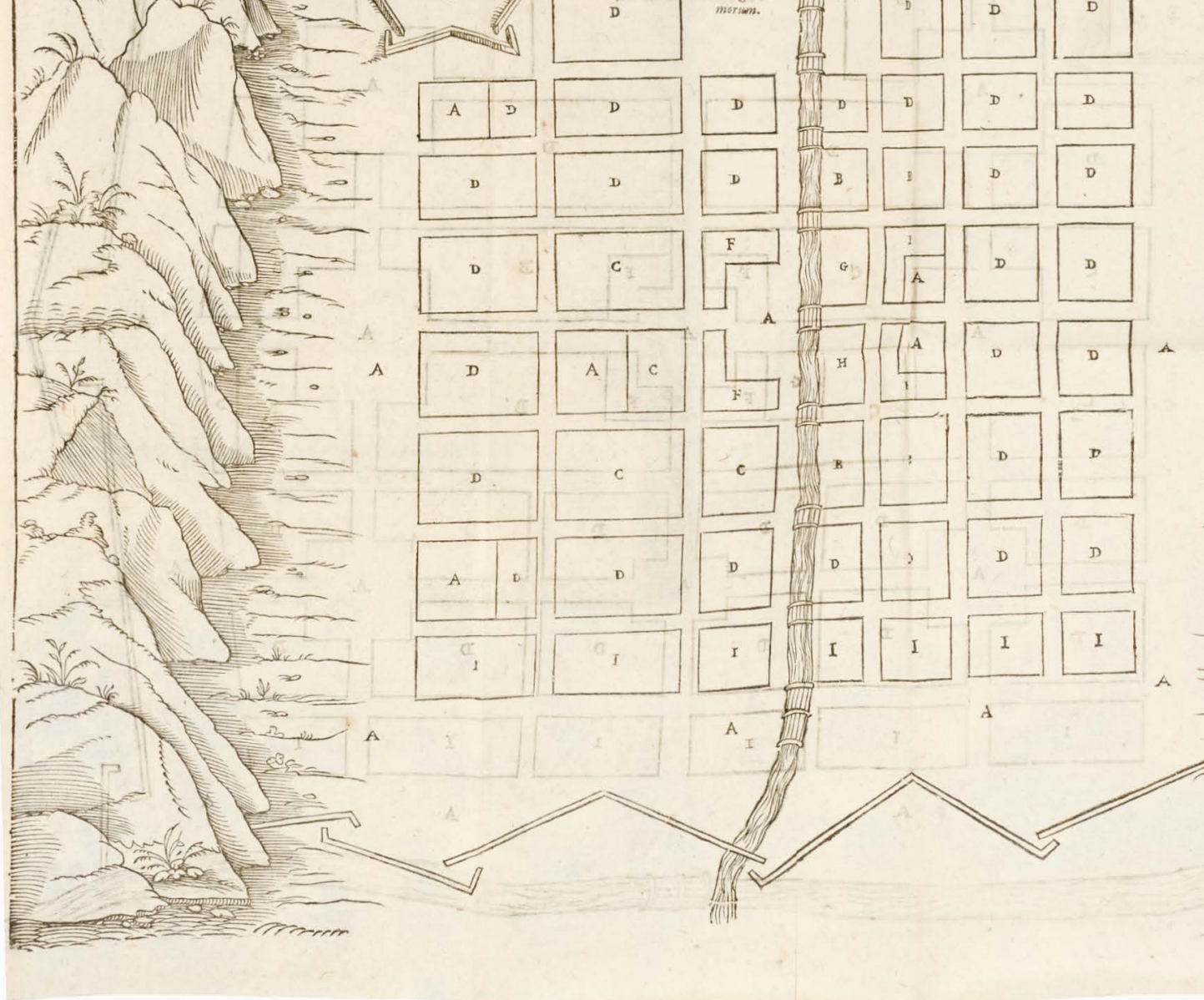
09 CATANEO

D regiones peditatus. Littera E plateam commeatus bombardici. Littera F, viros strenuos seu insignes, qui Imperatori adstant. Littera G plateam mercatus. Littera H plateam macelli. Littera I loca ubi sunt fossores, & pecora quæ ad exercitum victum mactantur, aliaq; res inutiles. Littera K vallum seuaggerem super colle, ad tuitionem castrorum.

(642)

Hæc

HIC DEBENT INSERI DVO
castrametationum folia.



De arte bellica opens with chapters on geometry and mensuration, before turning to the practicalities of designing and constructing fortresses, with numerous illustrations of bastions and defensive walls. Cataneo then gives advice on both defending and attacking strongholds, illustrating his text with woodcuts depicting cannons, infantry with muskets and pikes, cavalry, and breached defences. The book ends with directions for measuring out and setting up camps, in valleys, and by woods and rivers, for example.

Provenance: from the library of Charles Spencer, 3rd Earl of Sunderland (1675-1722); lot 2539 in the *Bibliotheca Sunderlandiana* sale catalogue of 1881; purchased at the sale by Bernard Quaritch.

Library Hub shows copies at Jesus College Oxford, NLS, and St George's Chapel Library only.

GLN-4098; USTC 451862/6703438.

OPERA
CATULLI,
TIBULLI, PROPERTII,
ET CORN. GALLI,
sive MAXIMIANI potius.

Cum INDICE diligenti vocum singularum,
labore & industria HORATII TVSCA-
NELLE FLORENTINI
confecto

*in usum eorum qui poesin amant, relique
metrica student.*

Editio auctior insuper poematis aliquot quæ
verè CORN. GALLI.



HANOVIÆ
Typis Wecheliani apud Cl. Marnium & her. Jo. Aubril.
MDCIIX

HORSING AROUND

10. CATULLUS, TIBULLUS, PROPERTIUS, 'GALLUS'. Opera ... cum indice e diligenti vocum singularum, labore & industria Horatii Tuscanellae Florentini confecto ... Editio auctior insuper poematis aliquot quae verè Corn. Galli. Hanau, Wechel Press, Claude de Marne, and the heirs of Johann Aubry, 1608.

8vo, pp. [10], 342, 191, [1]; woodcut publisher's device to title-page and final page; some foxing and browning from poor paper stock, stain to gutter of 15-K5 resulting in small hole to 16 (affecting a single letter); else a good copy in nineteenth-century polished calf; rubbed, joints cracked, preserving an earlier front endpaper with the ownership inscription 'Phillip Woodehouse' and several inscriptions in a seventeenth-century hand (see below); scattered marginal marks and annotations throughout, most heavily in Propertius books I and II (where numerous variant readings are provided); Wodehouse bookplate dated in manuscript 'Kimberley 1838'. £450

Wechel edition of the standard triad of Latin elegiac poets, along with the works attributed to Cornelius Gallus but actually by the sixth-century poet Maximianus - an imposture first put forth in an edition of 1501 by Pomponius Gauricus.

Provenance: possibly Phillip Woodehouse (1559-1623), of Kimberley Hall, Norfolk. Briefly an MP, he was knighted at the capture of Cadiz in 1596, and created a baronet 1611; over his inscription in an early hand is the couplet:

Since Cruell Mors hath kill'd the horse of Mr Muriell:
Come scholars all of Pembroke Hall unto the Buriall.

The newly horseless Thomas Muriell (1565-1629), fellow at Pembroke Hall from 1588, and Proctor in 1611-2, was later Archdeacon of Norfolk. The book remained in the Wodehouse family at Kimberley and has the bookplate of John Wodehouse, 2nd Baron Wodehouse (1771-1846).

USTC 2014675; VD17 3:311682W; not in *Bibliotheca Fictiva* (see no. 230 for the first edition).

Since Cruell Mors hath kill'd the horse of Mr Muriell:
Come scholars all of Pembroke Hall unto the Buriall.
Quis quid ubi, quibus auxiliis, car quomodo, quando.

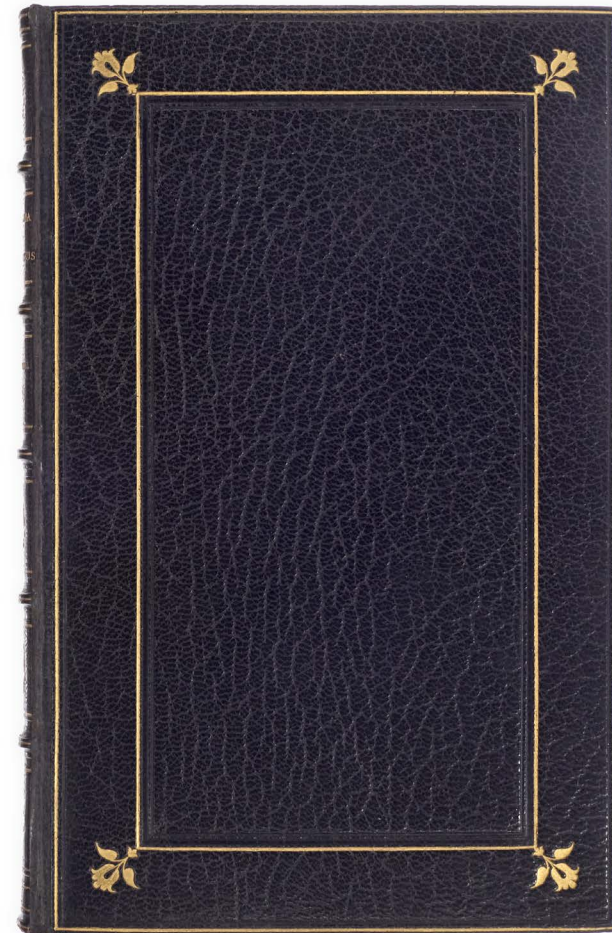
‘AND HERE THE AUTHOR DY’D, AND I HOPE THE READER WILL BE SORRY’

11. **CHALKHILL, John.** *Thealma and Clearchus.* A pastoral History in smooth and easie Verse. Written long since by John Chalkhill, Esq; an Acquaintant and Friend of Edmund Spencer. London, Printed for Benj. Tooke ... 1683.

8vo, pp. [6], 168, bound without preliminary and terminal blanks; lightly toned, otherwise a fine copy in black crushed morocco by Riviere, gilt; upper joint neatly repaired, lower board detached; the bookplates of Walter Thomas Walker, James Cox Brady, and Abel Berland. **£1850**

First edition of Chalkhill’s unfinished pastoral poem, with the corrected state of the title, designating the author as ‘an acquaintant and friend of Edmund [originally ‘Edward’] Spencer’.

Chalkhill has eluded biographers since 1683, and was long suspected to be a figment of the imagination of Izaak Walton, who contributed the pleasant Preface to this volume – Chalkhill’s only other publications being two lyrics printed in *The Compleat Angler*. Some details of his life were brought to light by the discovery of a group of autograph manuscripts at Hopton Hall in Derbyshire in 1958 (see Croft, *Autograph Poetry in the English Language* I, pp. 38-9).



THEALMA
AND
Clearnus.

A
PASTORAL HISTORY,
In smooth and easie VERSE.

Written long since,
By JOHN CHALKHILL, Esq;
An Acquaintant and Friend of
EDMUND SPENCER.

LONDON:
Printed for Benj. Tooke, at the Ship in S. Paul's
Church-yard, 1683.

Hence did he learn the Art of living well,
The bright *Thealma* was his Oracle:
Inspir'd by her, he knows no anxious cares,
Thro' near a Century of pleasant years;
Easie he lives, and chearful shall he die,
Well spoken of by late Posterity.
As long as *Spencer's* noble flames shall burn,
And deep Devotions throng about his Urn;
As long as *Chalkhill's* venerable Name,
With humble emulation shall inflame
Ages to come, and swell the Rolls of Fame:
Your memory shall ever be secure,
And long beyond our short-liv'd Praise endure;
As *Phidias* in *Minerva's* Shield did live,
And shar'd that immortality he alone could give.

June 5. 1683.

Tho. Flatman.

THEAL

THEALMA
AND
Clearnus.

Carce had the Ploughman yolk'd his
horned Team,
And lock'd their Traces to the crook-
ed Beam;

When fair *Thealma* with a Maiden scorn,
That day before her rife, out-blusht the morn:
Scaree had the Sun gilded the Mountain tops,
When forth she leads her tender Ewes, and hopes
The day would recompence the sad affrights
Her Love-sick heart did struggle with a-nights.

E

Down

He was born about 1595 (and thus could hardly have been a friend of Spenser who died in 1599), attended Trinity College, Cambridge, and died in 1642. Walton did not know him personally, but was a distant relation. *Thealma and Clearnus* is unfinished, ending with the half-line 'Thealma lives -' to which Walton adds the terminal comment: 'And here the Author dy'd, and I hope the Reader will be sorry.'

ESTC R20264; Wing C 1795; Hayward 130.

A POET ON THE BATTLEFIELD

12. **CHAMBERLAYNE, William.** *Pharonnida: a heroick Poem ... London, Printed for Robert Clavell ... 1659.*

8vo, pp. [16], 258, 113 (i.e. 215), with an engraved frontispiece portrait; slightly browned; but a good copy in contemporary rebacked calf, ruled in blind, corners worn; early ownership inscription 'Tho. Powell' to title, armorial bookplate of Prince Augustus Frederick (1773-1843), Duke of Sussex; the Bradley Martin copy (see below), modern collector's bookplate to front pastedown. **£2500**

First edition of the physician-poet William Chamberlayne's best-known work, a 14,000-line poem in heroic couplets blending Ariosto, Tasso, and Greek romances. It deals with the tale of Argalia, a sort of knight-errant rescued from the Turks and threatened with execution, and his love for Pharonnida, the king's daughter; a triangle is provided by the seductive and voluptuous Jhonusa and her overwhelming passion for Argalia. Chamberlayne fought for Charles I at the second battle of Newbury - his 'embryonic epic "Pharonnida" accompanied him in manuscript, and several descriptive scenes within the poem are based on the campaigns in the south and west of England' (ODNB). Indeed, the Civil War may have interrupted his composition, as he writes at the end of Book II:

I must
Let my Pen rest awhile, and see the rust
Scour'd from my own Sword ...

If in
This rising storm of blood, which doth begin
To drop already, I'me not washt into
The Grave, my next safe Quarter shall renew
Acquaintance with Pharonnida, till then,
I leave the Muses to converse with men.

Pharonnida:

Tho A *Poem*

HEROICK POEM.

BY

WILLIAM CHAMBERLAYNE

Of Shaftsbury in the County of Dorcet.

"Ἰσχεΐ Φύλακα πολλὰ λέγων ἐτύμοισιν ὁμοία.
Hom. Odys. Lib. XIX.

LONDON,

Printed for Robert Clavell, at the Sign of the
Stags-head near St. Gregories Church in
St. Pauls Church-yard, 1659.

Chamberlayne evokes 'the mood of the battlefield with chilling precision ... [The] scenes directly drawn from civil war engagements ... are perhaps the best that Chamberlayne's limited talents produced, and it is these that offer the most to the modern reader' (*ibid.*). He was little noticed as a poet until the Romantic period, when *Pharonnida* was praised by Southey and reprinted (in 1820) - 'according to Gosse, [it] was known to Keats when he was engaged on *Endymion*', to which it bears some comparison (Parsons, 'A Forgotten Poet: William Chamberlayne and 'Pharonnida', *MLR* 45:3 (1950), pp. 296-311).

Chamberlayne also published one play, *Loves Victory* (1658), and a poem in celebration of the Restoration, *Englands Jubilee* (1660). His very rare novel, *Eromena* (1683), was a prose romance based on *Pharonnida*.

Provenance:

1. With the armorial bookplate of Prince Augustus Frederick, Duke of Sussex (1773-1843); his extensive library was sold by R.H. and T. & C. Evans in 1844-5 (23 April 1845, lot 111).

2. From the library of American bibliophile H. Bradley Martin (1906-1988), perhaps best known for his collections of ornithological books and of Romantic and early twentieth-century French literature (Sotheby's, 30 April 1990, vol. VIII, lot 2703).

ESTC R12053; Wing C 1866; Hayward 110.



A CULT CLASSIC

13. **CHEMIN-DUPONTÈS, Jean-Baptiste.** Code de religion et de morale naturelles, a l'usage des adorateurs de Dieu et amis des hommes; rédigé, publié et mis en ordre par J.-B. Chemin, adopté par les différens conseils de direction de la théophilantropie, et constamment suivi depuis l'origine de ce culte. Nouvelle édition. Paris, chez l'auteur, an VII [1798-99].

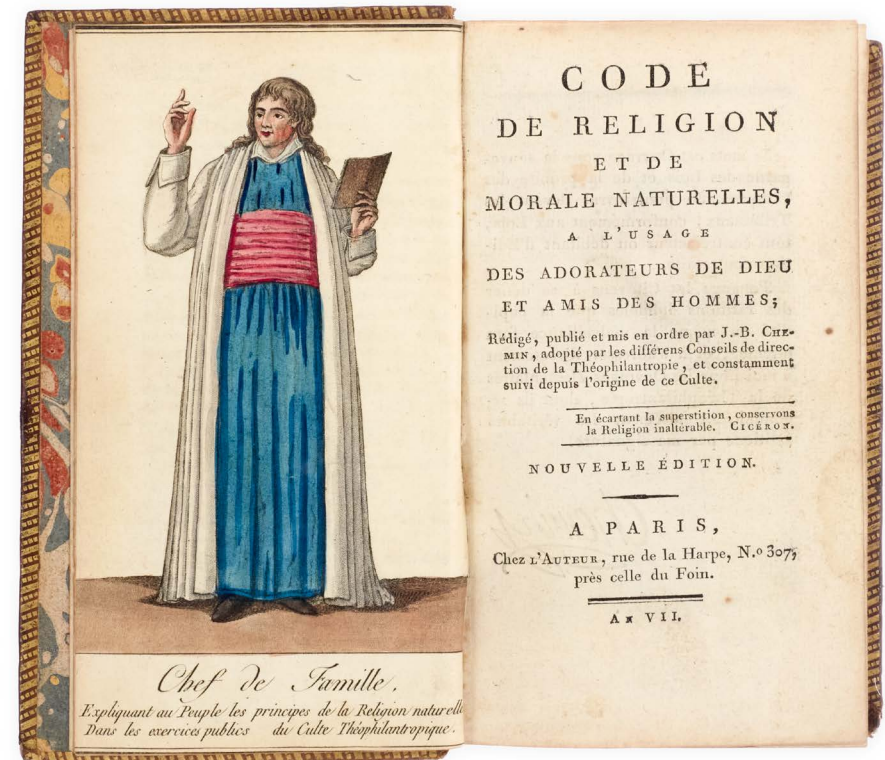
[bound with:]

[—.] Morale des sages de tous les pays et de tous les siècles, ou, collection épurée des moralistes anciens et modernes ... Ouvrage dédié aux familles vertueuses, et à toutes les institutions qui ont pour objet l'enseignement de la morale. Paris, chez l'éditeur, an VI [1797-98].

Two parts in one volume, 12mo, pp. xxiv, 186, 24 (music), 187-264, with hand-coloured engraved frontispiece showing a 'Chef de famille'; x, 384; both parts with facsimile signature of Chemin to verso of title-page; paperflaw to fore-edge of part I, pp. 123-124, occasional spotting; a very good copy in contemporary mottled calf, spine gilt in compartments with two gilt red morocco lettering-pieces ('Theophilantropie', 'Plain-chant'), triple gilt fillet border to covers, gilt turn-ins and edges, marbled endpapers; upper joint split at foot, some wear to extremities and rubbing to covers. **£850**

A remarkable two-part handbook for members of the short-lived French Revolutionary Deistic religious cult known as Theophilanthropy (first An VI), compiled by its founder, the Parisian publisher and bookseller Jean-Baptiste Chemin-Dupontès (1760-1852).

Drawing inspiration chiefly from Voltaire and Rousseau, Chemin-Dupontès established Theophilanthropy in 1796 with his *Manuel des Théophilantropes*. While the cult had little appeal to the masses, it did attract a mix of scientists, politicians, and artists, and was supported by the Directory, sharing with other cults the use of Notre-Dame Cathedral and numerous Parisian churches. By 1799, however, it was in steep decline, and in 1802 the cult was prohibited.



The Code comprises three parts: *Manuel des adorateurs de Dieu et amis des hommes*, *Instruction élémentaire sur la morale religieuse*, and *Rituel contenant l'ordre des exercices de la Théophilantropie*, each of which had previously appeared separately. The *Manuel* sets out the Theophilanthropist creed (love God, cherish each other, serve the fatherland, etc.); the *Instruction* is the cult's catechism, arranged in question-and-answer format, covering morality, religion, duty, love, gentleness etc.; and the *Rituel* consists of hymns, devotions, and discourses, and includes a twenty-four-page musical supplement of 'Plain-chant'.

The *Morale des sages* which follows collects wisdom from, for example, the Bible, Zoroaster, Confucius, Socrates, Cicero, Jesus and his disciples, Seneca, Marcus Aurelius, the Quran, William Penn, Fénelon, Voltaire, Benjamin Franklin, and Rousseau.

(22)

N^o. X X V.

Mouvement de marche.

Du peuple souverain on proclame la fête :
français, par ce mot seul instruit, songe que,
libre enfin, tu dois de ta conquête assurer la
gloire et le fruit. Il n'est qu'un pouvoir légi-
time; son but est l'ordre et le bonheur : le
ravir au peuple est un crime; lui seul en est dis-
pensateur. (* D'une main ferme autant que
sa-ge, peuple français, défends tes droits; aux

(23)

vertus por-te ton suffra-ge, et respecte tes
propres lois, aux vertus por-te ton suffrage, et
respecte tes propres lois.

(*) Au refrain.

(Les Hymnes des autres fêtes particulières sont sur des chants donnés, ainsi qu'il est indiqué au texte, excepté l'Hymne d'actions de grâces, qui se chante ainsi qu'il suit).

N^o. X X X I et dernier.

Grave.

Au créa-teur, gloire immoc-tel-le ! D'un œil
toujours propice il a vu les français. De nos chants,

PROVINCIALY PRINTED

14. **CICERO, Marcus Tullius.** *Pro Dejotaro rege ad Caesarem oratio.* *Beaune, François [II] Simonnot, 1707.*

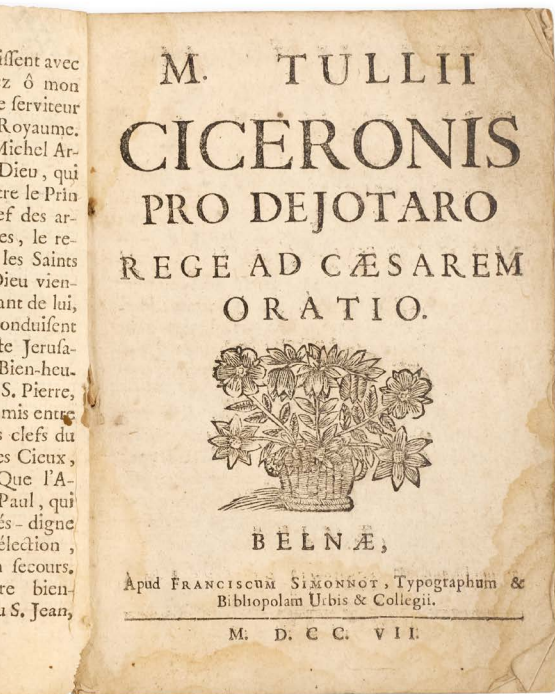
8vo in 4s, pp. 31, [1 (blank)]; a few small dampstains, several corners creased; stab-stitched in printed wrappers, lined with printed waste (see below); a few small chips and minor losses to wrappers. £650

An apparently unrecorded edition, provincially printed in Beaune, of an uncommon work by Cicero, in publisher's wrappers decorated with printed ornaments.

Rarely published alone, the *Pro Dejotaro* is here printed by François Simonnot, 'printer and bookseller to the City and College [of Beaune]' (*trans.*), almost certainly for use in teaching at the Oratorian Collège at Beaune, founded in 1624.

The wrappers are lined with printed waste, comprising a single bifolium (G2.3, pp. 51-54) from another work in the same format, with prayers in parallel columns of Latin and French; the French text appears to be printed in the same type as the Cicero. The loose quires were wrapped in the waste and then stab-stitched, before a secondary wrapper, printed with concentric frames of typographic ornaments around a central cross and 'IHS', was used to cover the whole.

No copies traced in OCLC or CCfr.



CONTINVATIONE

De gl'ordini, & Capitoli della
Compagnia della

LESINA;

*Nella quale si contiene il modo di riceuere,
Nouici, & le punitioui, che si danno à
chi trangredisce gl'ordini di det-
ta Compagnia.*

Compositione dello Speculatio Academico
& Cittadino Venetiano.



IN VICENZA,

PRESSO GIORGIO GRECO. MDCL.

Con licenza de' Superiori.

SATIRICAL STATUTES OF THE 'COMPANY OF STINGINESS'

15. [COMPAGNIA DELLA LESINA. 'Giuntino FULIGNATI', pseud. (i.e. Tommaso BUONI?).] Della famosissima compagnia della lesina. Dialogo, capitoli, e ragionamenti ... *Vicenza, Giorgio Greco, 1601.*

[bound with:]

[—.] Continuazione de gl'ordini, & capitoli della compagnia della lesina ... *Vicenza, Giorgio Greco, 1601.*

[and:]

[—.] Consulto delle matrone, seconda additione a gl'ordini, & capitoli della lesina ... *Vicenza, Giorgio Greco, 1601.*

Three parts in one vol., 8vo, ff. [8], 108, [4]; 28; 29-82; separate titles with woodcut awl device, 3- and 7-line woodcut initials; occasional spotting and light waterstaining, sporadic marginal foxing, a few small stains, small marginal wormhole at head of first two leaves, a few small losses to front free endpaper; but a very good copy in contemporary limp vellum sewn on two thongs, paper spine label at head, spine lined with sixteenth-century printed waste (see below); lightly soiled, ties perished, a few minute wormholes to spine and upper cover. £650

First edition thus, rare, of these satirical statues and histories of the fictitious *Compagnia della Lesina*, or 'Company of Stinginess', the first to include a section specifically directed at women. The society, founded to promote thrift in an age of economic depression and scarcity, made its debut in Italy in the 1550s. In a parody of the happy citizens of Utopia, Cockaigne, and all Renaissance utopian reformers, the *Dialogo* offers improbable suggestions for thrift in all aspects of life, particularly food, drink, and clothing. This is the first edition to include the final part, the *Consulto delle matrone*, over 160 pages devoted to thrift in a woman's life.

They alternate between dialogues featuring Prudence, Licentiousness, Ambition, Audacity, and *Madonne Curia*, Concordia, Provida, Vittoria, and Prescia and discussions amongst the members of the *Compagnia della Lesina* in response to letters from Prudence, the spokesperson of the *matrone*. Women are advised to spend less time bleaching their hair in the sun (which leaves her household entirely under the jurisdiction of her servants, who might rob her), to wash their hair only twice a month, to avoid high heels and complex, time-consuming hairstyles, and to attend parties only on Mardi Gras and the last three days of Carnival (following complaints communicated by Prudence, the *Compagnia* relax their stance and decide to permit family weddings as well).

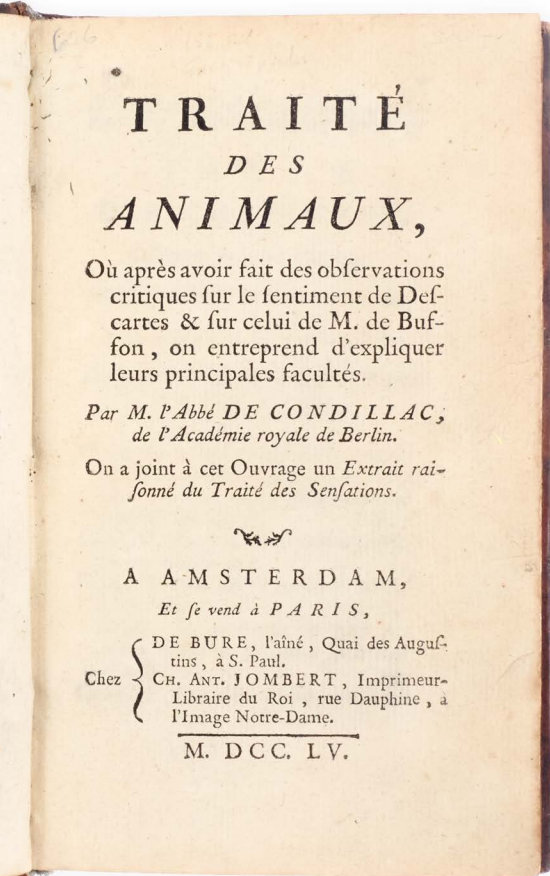
Printed waste: from an early to mid-sixteenth-century edition of Stefano Fieschi's Italian-Latin manual for familiar letter-writing, *De componendis epistolis opusculum*; visible here are expressions of thanks and of gratitude for letters of consolation.

We find only four copies of this expanded edition outside Italy, only one of which in the US (Stanford) and three in France (BnF, Mazarine, Toulouse); not in Library Hub.

USTC 4031745/4036379; Westbury, *Handlist of Italian Cookery Books*, p.97; see Goldsmiths'-Kress 4750-1 and Goldsmiths'-Kress 29580-1.



ANIMAL INTELLIGENCE



16. CONDILLAC, Etienne Bonnot de. *Traité des animaux*, où après avoir fait des observations critiques sur le sentiment de Descartes & sur celui de M. de Buffon, on entreprend d'expliquer leurs principales facultés. Amsterdam, de Bure the Younger, 1755.

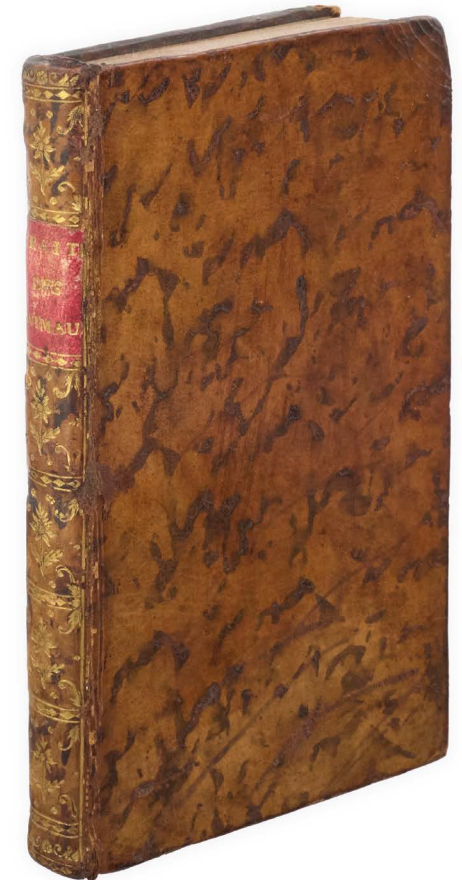
12mo, pp. viii, 232; a very good, clean copy in contemporary mottled calf, spine gilt in compartments, red morocco lettering-piece; corners lightly bumped; French twentieth-century bookseller's ticket to front pastedown.

£975

First edition of Condillac's key sequel to the *Traité des sensations* (1754), an extraordinarily pioneering work on the theory of language, as well as a milestone in the context of the contemporary debate on the nature of animals.

Descartes' and Buffon's mechanistic view of animals is the principal object of Condillac's refutation. 'Condillac distinguished between the sensitivity of animals and the intellect of men largely on grounds of the superiority of the information conveyed by the human sense of touch. It is not this part of his doctrine that seems the most impressive historically, however. It is rather that his theory of language as the syntax of experience united philosophical empiricism with the account of behavior (later called utilitarian) that explained it by the preference for pleasure over pain' (Charles C. Gillispie in *DSB*).

Tchemerzine (1977), II, 480.



ODES
de Samuel
DARINGTON,
Traduites de
L'ANGLAIS,
en iv livres.



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

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

Manuscript on paper, 4to, pp. [2], xxix, [5 ('Table')], 341, [1]; in black ink on blue-tinted paper (crowned fleur-de-lis watermark), in French in a single hand, c. 30 lines to a page, title-page, heading to each 'Ode', 'Finis', and a few endpieces stencil-printed, manuscript corrections throughout; some slight foxing at the extremities, but in very good condition, bound in full modern vellum. **£3500**

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

The volume opens with a lengthy Introduction by the 'translator', dated at the end 5 June 1788, in which he establishes certain biographical facts about his subject.

284.
L'Épître.
expérience de l'immortel Isaac. L'inégale & effrayante
bilité des rayons de la lumière s'opposait impérieu-
sement aux efforts de leurs artistes, dont aux mêmes
leur calculoient l'impuissance, en raison ~~de~~
cette inégalité & de l'insupportable traitable du ver-
re, du Flint-glass. Dollond, l'auteur des verres achro-
matiques, avait renoncé à ses grands projets, inca-
pable de les réaliser. Tu as vaincu la Nature, patri-
ent Bavarois. Et dans la capitale de Prusse, tal'as
obéi à ton industrie & intelligence. Tu sais grand-
sire deux mille fois les tâches de Jupiter & de Mars.
tu pourrais nous donner la topographie de nos nou-
velles jettées de Londres, non par le moyen du superbe Dor-
set, mais par une face nouvelle, aux yeux de nos astronomes.
Ils ont déjà honoré d'un nom un astre in-
connu jusqu'à présent, de ce nom par la voix, plus que ma-
gicelle, ils le tiennent avec l'athéisme d'un inter-
dit : les Monarques d'un peuple libre, qui commencent
à braver la science, & soulent tout le prix des prodiges
qu'on en fait, fixe ton séjour dans le palais de
Windsor, au lieu de ton séjour, par la présence, par de
la composition digne de la musique royale : tu peux
travailler en paix pour la gloire, & reculer encore
les bornes posées par une impuissance imaginaire :
ton goût ne sera plus contrarié par les besoins. C'est
ainsi que dans mon pays on honore le homme su-
blime que la Nature a par elle-même distingué de
la foule : ils ne soupçonnent ni l'ignorance, ni les
écrits comme chez les autres peuples. Mélodieux Ser-

Samuel Darington, born a drapier's son at 'White Church' near Malmesbury, in November 1728, received early patronage and friendship from James Bulk, of Tylshead, whose daughter Suzanne he later married. After Christ's College, Cambridge, he was made curate of Stapleford in the diocese of Salisbury, and in later life he settled at Caston in Hampshire. The poems themselves add further detail - the names of friends, in-laws (the Rocloff and Barral families), children, and a servant, Daniel.

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

So far so not entirely implausible, except that no Darington (or even Darrington) matriculated at Cambridge (nor did his college friend 'John Crutch'), or was a curate at Stapleford, there was no Bulk family of Tylshead, and indeed there is no Caston in the Itchen valley in Hampshire - it is in fact Easton, but the error does appear in some maps - a hint that the author's topography is based in print. When one arrives at the poems themselves - 120 in number, in four books of thirty poems each, all but one rendered in French prose (which is more true to the original than verse would be, the translator maintains) - the hints of subterfuge multiply. Each Ode has a French title, followed by what is ostensibly the original first line in English. Clearly back-translated, they abound with grammatical errors, some approaching nonsense - 'What vociferations stun to in Street / Th'ears of Passengers!'; 'In what arrogance's exuberant soil!'; 'Thine tuneful wires more softly warble!'; 'Disciples Sophroniscu's of wise sprig!'; 'On melting Father ever propitious'. And while there are references to and quotations from Milton, Swift, Richardson, and the *Philosophical Transactions*, you are as likely to find Voltaire and Boileau, and indeed one of Darington's poems 'n'est qu'une traduction' from French, so he just includes the original - from the libretto to Rameau's *Castor and Pollux* by Jean-Pierre Bernard.

84 O D E S.
qui l'aura par dignité de remarque. N'allez point sur tout
vous laver dans le bain après avoir euduit vos cheveux d'
ceux battus dans de la farine d'avoine, sans douter cosmé-
tiques de nos nutrices & peut de bien les grandes Mères, car
vous en satisferez le bain & ses entourages. c'est une folie,
mais on vous en vaux taxa de s'en plus étranges encores. —
Loy, ma Duchy, rapporte moy ton cœur paré de son inno-
cence native. Si de daj que la vaince flatexia de hommes;
leur œufs n'est par fait pour le porton à la tête; ainsi
que tu t'en tout ton prix de la vertu. il y a quela ver-
tu qui ait de droit sur toy; mais on peut se beau per-
un beau choix est si séduisant! le vice est si tu so! — Si
par malheur ce sera l'état nécessaire. ta mère s'est
avec toy. — Parton; que je vous embrasse: j'ose vous to-
lieus plus: dans quinze jours je vous embrasseray en-
core: le temps me paraîtra bien long: songez que j'aurais
eu compter tous les instans.

* vid. Philosoph. Transact. N^o 49. ph. 977.



85.
O D E S.
LIVRE II.

O D E 1^{re}

Aux Muses de mon Ayant M. exteuel.

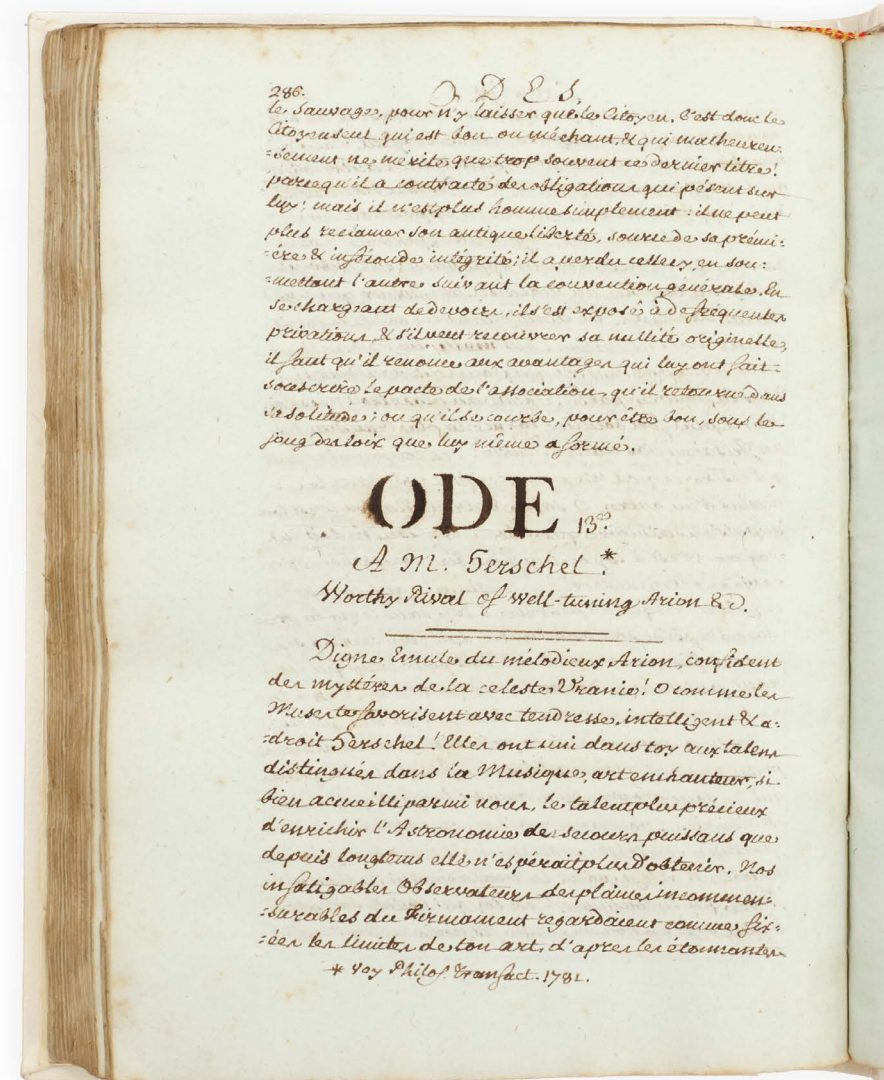
When the Modern more than th' Old Rome &c.

Lorsque Rome moderne, plus superbe que l'ancien-
ne, fut lassée le Monde, par son orgueil & par son hypo-
crites; lorsque cette véritable Déesse, pleine de mi-
racles & d'un de bonner œuvres, fut courbée la mes-
sure de ses désordres; l'orage qui s'étoit formé lente-
ment, gronda longtemps avant d'éclater; & son cœur de-
maxbra, n'en fut point ému; mais tout à coup le feu
d'exsangues enflammes, & la ^{frappe} ~~frappe~~ sa
fureur. Les esclaves brisèrent son front; la superstition honte-
use de son aveuglement, lève, en tremblant encores, son
regards vers le flambeau bienfiteur qui l'éclaircit &
rit en feu de ses exécrables édicules: l'ignorance, incha-
son in bellitas & ~~ou~~ l'orsille à la voix qui l'aus-
prete

The tropes of manuscripts discovered by an editor and of work translated from a fictional original are relatively commonplace in eighteenth-century novels, though less so in verse, and rarely carried to such extremes in the attempt to shore up the author's biography in the verse itself. In terms of content though, there is much of interest here, with 'poems' on modern geometry, botany, and 'ballons aerostatiques'; addressed to Sterne ('tu ne me fais pas rire', he says bluntly) and Herschel, and to the ghosts of Edward Young and Captain Cook; on visits to Bath, Cambridge, and 'Stonadge' (Stonehenge); and there are some minor domestic pieces of such specific mundanity it is hard to imagine their purpose.

But the most interesting are a number of political pieces starting with Book II, Ode 28 ('Le triste etat de ma Patrie') which deals with the American War of Independence - 'comment te pardonner tous les maux que tu vies de verser, à ta honte, en te déchirant toy même, sur la Pensilvanie?'. He is full of praise for the 'enfants de Pen', these peaceable, wise, and laborious people who have been forced to turn ploughshares to swords. Washington has been honoured with statues, 'son nom sera immortel'. Scotland is in revolt, and Ireland demands 'liberté de conscience'. Later, in Livre III, Ode 19 ('Guerre des Insurgens'), he outlines the history of the American conflict from the Stamp Acts of 1765 up to June 1778 - 'votre bureau tyrannique est démolis par de mains justement irrités ... Ton thé est profané & jetté dans les ondes de la mer ... Frankelin abandonne Electricité, ses études utiles', and his simple eloquence has inspired French to send their aid. Ode 21 in the same book deals with newly peaceful Pennsylvania, 'devastées par nos fureurs', and refers to Crèvecoeur's *Lettres d'un Cultivateur*, 'nouvellement traduites en Français'.

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



RENAISSANCE RIVALS

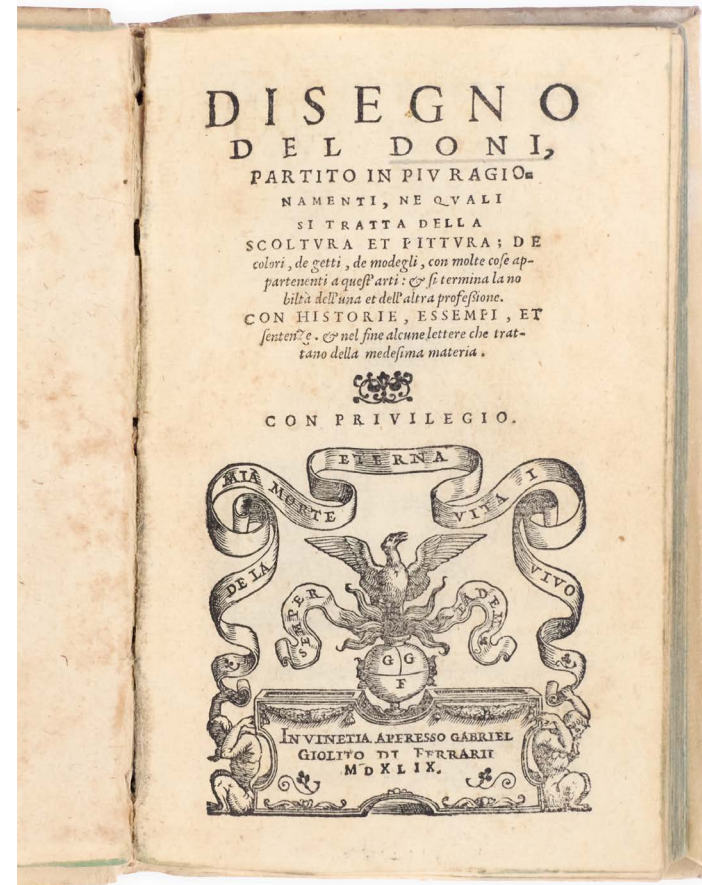
18. **DONI, Antonio Francesco.** *Disegno ... partito in piu ragionamenti, ne quali si tratta della scoltura e pittura; de colori, de getti, de modegli ... Venice, Gabriel Giolito de' Ferrari, 1549.*

12mo (150 x 95 mm), ff. 63, [1]; italic letter, woodcut Giolito devices to title-page and final leaf verso, historiated woodcut initials; sporadic light foxing; but a very good, crisp copy; bound in eighteenth-century Italian vellum, gilt lettering-piece to spine, pale blue edges; later purchase note 'Haym ...' to front free endpaper. **£1250**

First edition of an important art-theoretical text by the polyglot scholar Anton Francesco Doni (1513–1574) on the Renaissance concept of *disegno* in contemporary sculpture and painting, a notable source text for scholars of Michelangelo and his lifelong rival, Baccio Bandinelli.

The book is divided into two parts, the first consisting of six essays discussing *disegno* – in the form of dialogues featuring Nature, Art, Painting, Sculpture, the Painter (Paolo Pino), the Sculptor (Silvio Cosini), and, as mediator, Bandinelli (referred to here as 'il cavaliere') – and the second containing several letters from Doni to scholars and artists discussing contemporary works of art, Pietro Aretino and Francesco Sansovino amongst his interlocutors. Doni's *Disegno* is particularly 'important for a number of quotes given by Michelangelo and printed here for the first time' (Wittkower, *trans.*), among them his praise of paintings which resemble reliefs and his condemnation of sculptures resembling paintings (f. 40^v); Michelangelo's *Aurora*, *Moses*, and the *Sagrestia Nuova* are all explicitly mentioned. 'Beyond the defence of sculpture ... identifying design as "divine speculation", and from anti-Venetian and pro-Michelangelo positions, Doni reveals a subtle and innovative taste' for techniques including mosaic and goldsmithing, and for materials such as ivory (*DBI, trans.*).

Doni also had access to the then-unpublished treatise *Libro del disegno* by Michelangelo's great rival, Baccio Bandinelli (Vasari writes of Bandinelli tearing a cartoon of Michelangelo's to shreds), and incorporates a number of Bandinelli's views in his text.



The last chapter in Doni's *Disegno* is entirely given over to Bandinelli, where he discusses art patronage, the *paragone* between painting and sculpture, and the proportions of the human head (ff. 39–44). Bandinelli's *Libro del Disegno* was only published in 2004.

EDIT16 CNCE 17679; USTC 827607; Cicognara 114; Wittkower/Steinmann, *Michelangelo Bibliographie* (1927), no. 570; Bestermann, *Old Art Books*, p. 31; Schlosser-Magnino, p. 245–6.

AL MOLTO ILLVSTRE SIGNORE
IL SIGNOR CONTE COLLALTI
D A COLL'ALTO.



Esser Gioseppe Bettusi, seruitore & tanto affezionato a V. S. Vi manda alcune medaglie, & un libretto per parte mia, gl'huomini son ben degni di uenirui inanzi, ma i miei scritti nò gia: pure in quel

che manca la dottrina & la sufficienza, supplicca la diuotione del cuor mio tutta pronta a comandì di V. S. illustre. & le bascio la mano di Vinegia alli XXVI. di Settembre MDXLIX.

D. V. S.

Scruidore il Doni.

AL VIRTUOSO M. FRANCESCO SANSOVINO.



Allegrateui ch'io u'ho nominato Scultore in parole, poi che io non ui posso fare in opere. L'è stata bella cosa credèdo dir Iacopo, che io scriuessi Francesco; ma io non penso ha uer però errato in tutto; perche padre & figliuolo, sono una cosa medesima secondo la scrittura: & chesia il uero, non lo uoglio segnar fra gl'errori dietro al libro. Piacerauui raccomandarmi a

nostro padre & scusarmi se io non gl'ho fatto quel lo honore che meritano le sue uirtus; a uoi direi cunto cose le quali mi serbo nella penna per questa uolta perche la carta ha poco spatio; basta che l'è tãta che la porta queste due righe. Il Doni è uostro schiauo, & si raccomanda molto di Vinegia alli XI di Settembre. MDXLIX.

Amator delle uirtu uostre.

Il Doni.

ALL'ECCELLENTE SIGNOR DOTTOR DI LEGGI M. MARINO DE CIRI RAGUGEO MOLTO HONORATO.



A che io non possetti qui in Vinegia, far l'honore a V. S. che la meritaua in fatti p le cortesie usate mi: & p le parole uirtuose uscite di tanto degna bocca, quanto quella di V. S. almanco lo farò in parole, con il pregarla che mi scusi per non hauer saputo la sua giunta, che ueramente me ne duole in sino al cuore: perche uostra Signoria haurebbe ueduto gl'effetti dell'animo mio. patientia nobilissimo Signore a ristorarui un'altra uolta se quella si degnerà farmene sapere una parola anchora che io starò auertito acioche io possa riceuerlo degnamente con quelle poche forze che io potrò. In questo mezzo tempo attenderò

G ii

LA SECONDA PARTE
DEL DISEGNO.

SILVIO SCULTORE, ET PINO
PITTORE.



LA NATURA, ET L'ARTE.



VARDA che facenda m'è so prauenuta alle mani, in effetto e non bisognerebbe hauer obligo con persona alcuna, la Natura mi sforza, & l'Arte mi prega a ragionar della professione mia, onde seruendo loro, dispiacerò a me medesimo.

P. Anchora io mal uolentieri mi metto a questa impresa, pur la uiolenza che m'è fatta, mi sarà uno scudo per difendermi, ma che uia, o che termine sarà il nostro per sodisfare a un medesimo tempo tanto a l'Arte, quanto a la Natura? doue traremo noi l'origine delle statue, della Pittura, del disegno: peche io dipingo in piu modi, et in alre tãti disegno. S. Veramente le statue artificiali furon trouate da quel serpente nimico d'Adamo mi credo io, così di poi messe nel capo a Nabucco di Naborre, che ne facesse fare una per se, & la facesse adorare, so

SECONDA.

lamente per far capitar male gl'huomini. Anchora Faraone un Gigante, che toccaua con il lo, & dice che gl'era d'oro, d'argento di bronzo, & di terra tutte cose atte a fare statue, & antichi che fabricauono tanti idoli, che te ne il nimico dell'humana natura fece fare i Giouari, & con questo mezzo teneua sepolto l'huomo Dio. P. Io ho ben letto in Luciano che un giorno morò della Dea Venere, & una notte s'ascolpiò, & tratto dalla sua stoltizia, & dall'ingegno del Diavolo, usò con quella statua: o che bestialità tu hauesi ueduto l'Aurora di Michel Agnolo non ha il Diavolo dentro come gl'antichi idoli che tu faresti entrato in maggior stimolo di che non fece quel giouane. P. Io ho bene ueduto se da fare stupire la Natura, & l'Arte di quelle che sono in quella sagrestia di San Lorenzo. S. Non se ne dice tanto che non sia più di questo huomo uorrei che fosse stato chiamato da esso fosse stato dato la sentenza della nobiltà & dell'altra professione. S. Certo che non o che la possi terminare se non Michel Agnolo sedere il disegno, esser padrone della scolturimente della pittura, ma se gl'ha a riguardare le deriuano, non so come l'andrà, perche la pittura ne da l'ombra, & la Scoltura da gl'idoli. P. S. ste fauole, perche ne uiene la Natura & l'Arte noi, però ci bisogna oprare altro stilo, & altri na: & fauellare di tal maniera che in cambi portane uittoria; noi non ci caricassimo di u

B ii

J. D. DUFF - A MEMOIR

On the 20th of November, 1860, at Dunlugas House, near Turriff, Aberdeenshire, twin sons were born to Colonel James Duff, late of the 74th Highlanders. Their parents decided that the elder of them should bear the christian names of his maternal grandfather, Alan Colquhoun Dunlop, while the younger should inherit the christian name, James, of his father. At the christening service, however, there was a misunderstanding when it came to the turn of the second baby; the surname was repeated, and the child became James Duff Duff, the name which he bore for the rest of his life. It is hardly a euphonious name but it served a useful purpose in helping to distinguish him from his father, James Duff, and his younger brother, John Duff.

Colonel Duff came of an old Aberdeenshire family, the Duffs of Craigston and Hatton. He was born in 1820 at Hatton Castle, educated at Edinburgh Academy, and commissioned as an Ensign in the 74th Highlanders who were at the time serving in Canada. He went out by sailing-ship in April, 1841, and was stationed in succession at Montreal, Quebec and Halifax. There followed three years in Ireland on garrison duty during the Famine Years, and the Regiment was then ordered to South Africa and took part in the Kaffir War of 1851/52. James Duff earned distinction during this period of active service;

CAMBRIDGE CLASSICIST

19. **DUFF, Alan Colquhoun.** 'J. D. Duff of Trinity 1860-1940 by Major-General A. C. Duff, C.B., O.B.E., M.C.' July 1970.

Typescript, ff. [2], ii, 69, [1]; text to rectos only; very small stain to fore-edge, corners slightly bumped; good in blue cloth-backed wrappers; some wear to edges; bookplate 'Ex libris Oliver Collection' inside upper wrapper, old library shelfmark label taped to upper cover. **£225**

Unpublished biography of the Scottish classical scholar and Cambridge Apostle James Duff Duff (1860-1940) written by his eldest son.

Schooled at Fettes College (where he was among the first intake), Duff won a scholarship at Trinity College, Cambridge in 1878, studying under H.A.J. Munro and graduating as Fifth Classic. A Fellowship followed in 1883, and over the coming decades he taught Latin and Greek at both Trinity and Girton and produced editions of Cicero, Juvenal (his best-known work), Lucretius, Lucan, Pliny the Younger, and Silius Italicus, in addition to several translations from Russian.

This intimate portrait opens with an anecdote about Duff's christening, at which a misunderstood repetition of his surname led to him being named James Duff Duff, and covers, *inter alia*, his Cambridge friends and acquaintances, sporting pursuits (including golf), visits to Scotland, family life, relations with A.E. Housman, and life during the First World War.

JAMES DUFF DUFF, SOCIVS SOCIIS
TVTOR FVPILLIS GRATISSIMVS, SOCII
EIVSDEMQUE TVTORIS PATER, LITTERARVM
GRABECARVM LATINARVM RVSSICARVM
DOCTVS ET LEPIDVS INTERPRES. NATVS
EST A.D. MDCCCLX OBIIT MDCCCXL

SEW-IT-YOURSELF

20. [EMBROIDERED BINDING.] Notebook in cross-stitch binding. [Germany, nineteenth century.]

16mo (94 x 66 mm), [22] blank ff., largely filled with early nineteenth-century pencil notes in German, one sketch; pamphlet-stitched in green- and black-printed patterned silver cloth wrappers with embossed gilt paper border, edges gilt, tied with a ribbon (detached at one end) into a green roan-backed case, each board with a cross-stitched floral design in coloured and silver threads and metal sequins on a punched card, embossed gilt paper borders, gilt paper pencil-fastenings at fore-edge, silk pastedowns formed into pockets (containing two manuscript notes, one reading 'D. Kollar', the other dated 16 May 1838); lower board slightly dust-stained with one or two loose threads, spine lightly scuffed, otherwise remarkably well-preserved. £650

A delightful and highly unusual cross-stitch binding, likely designed to be embroidered at home by its owner.

While both the notebook and its case were evidently professionally produced, the cross-stitched panels on pre-punched cards seem more likely to be domestic – albeit accomplished – craftwork. Each panel has a pattern punched around the edges and used to form elaborate borders, while the lively central floral arrangements were evidently embroidered freehand.



SURREALIST COLLAGE

21. **ERNST, Max.** *Une semaine de bonté ou les sept éléments capitaux.* Roman. Premier [- Dernier] cahier ... Paris, Éditions Jeanne Bucher, 1934.

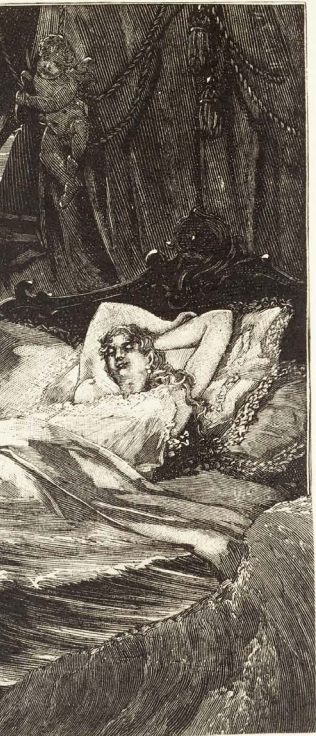
Five parts, 4to, with 182 photo-mechanical illustrations reproducing collages by Ernst; a fine set, in the original printed coloured paper wrappers (purple, green, red, blue and yellow respectively), spines sunned, card slipcase (worn and partly defective) with green illustrative cover label. £4500

First edition, no. 706 of 800 copies on *papier Navarre* from a total edition of 816, of the most famous of Max Ernst's Surrealist 'collage novels', composed entirely of recomposed images drawn from illustrations to nineteenth-century novels, encyclopaedias, scientific journals, and engravings by Doré.

Each of the seven 'days' in *Une semaine de bonté* - the 'week of kindness' - is devoted to an element (mud, water, fire, blood, blackness, sight, and the unknown) and populated by mysterious figures, some with the heads of birds and beasts.

Dark, humorous, erotic, often creepy, they seethe with repressed sexuality, violence, and anti-establishment feeling. In 'Monday' for example, the streets are stalked by the 'Lion of Belfort', while Tuesday features recurring images of drowning figures, and by the 'poèmes visibles' of Friday the surreal elements verge on abstraction. The work was originally planned in seven parts, but as it was less successful than hoped the final three days were issued together.





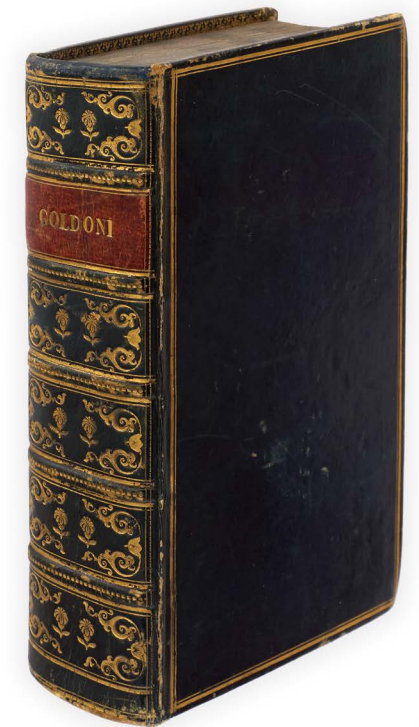
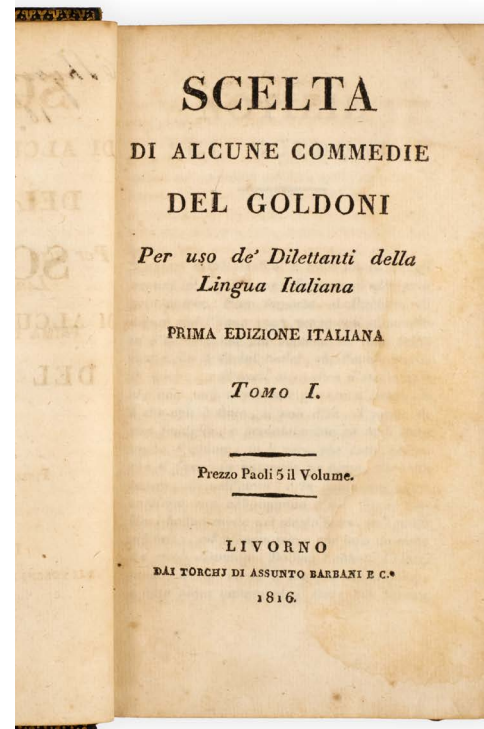
PRINTED IN LIVORNO FOR ENGLISH EXPATRIATES

22. **GOLDONI, Carlo.** *Scelta di alcune commedie. Per uso de' dilettanti della lingua italiana. Prima edizione italiana. Livorno, Assunto Barbani, 1816.*

Two volumes bound in one, 16mo, pp. xv, [1], 439, [1]; 478; without the half-title to volume II; some light scattered foxing, but overall a very good copy, elegantly bound in contemporary blue polished calf, spine in compartments decorated gilt, red morocco lettering-piece; ownership inscription of E. Skyring to first half-title, dated 18 May 1820. **£175**

First edition printed in Italy of a collection of ten comedies by Goldoni, selected for their lack of complicated syntax and lack of Venetian dialect and idioms, published in Livorno for the benefit of the English community.

In the seventeenth century Livorno emerged as an archetypal free port, a safe and neutral *entrepôt* controlled by the Medici Dukes of Tuscany. By the 1640s the English were the principal foreign mercantile population, and in the eighteenth century perhaps half the city's trade went through them. The present edition, simplified for the benefit of students of Italian, is much enlarged compared to the previous Paris editions edited by Luigi Pio, which included only six comedies. Included in this selection are 'Pamela', 'Il vero amico', 'L'avventuriere onorato', 'Le smanie per la villeggiatura', 'L'osteria della posta', 'Il burbero benefico, o sia, il bisbetico di buon cuore', 'Pamela maritata', 'La dama prudente', 'Il padre di famiglia', and 'Il cavaliere e la dama'.



The printer Assunto Barbani had published, in the same year, the first Italian translation of Ann Radcliffe's Gothic novel *Udolpho*.

OCLC finds only two copies in the US (Boston Athenaeum and Dartmouth) and five in the UK (BL, Exeter, Leeds, NLS, Ushaw College). We find no copies on OPAC SBN.

KNIGHTS, WIZARDS, AND EVIL POWERS

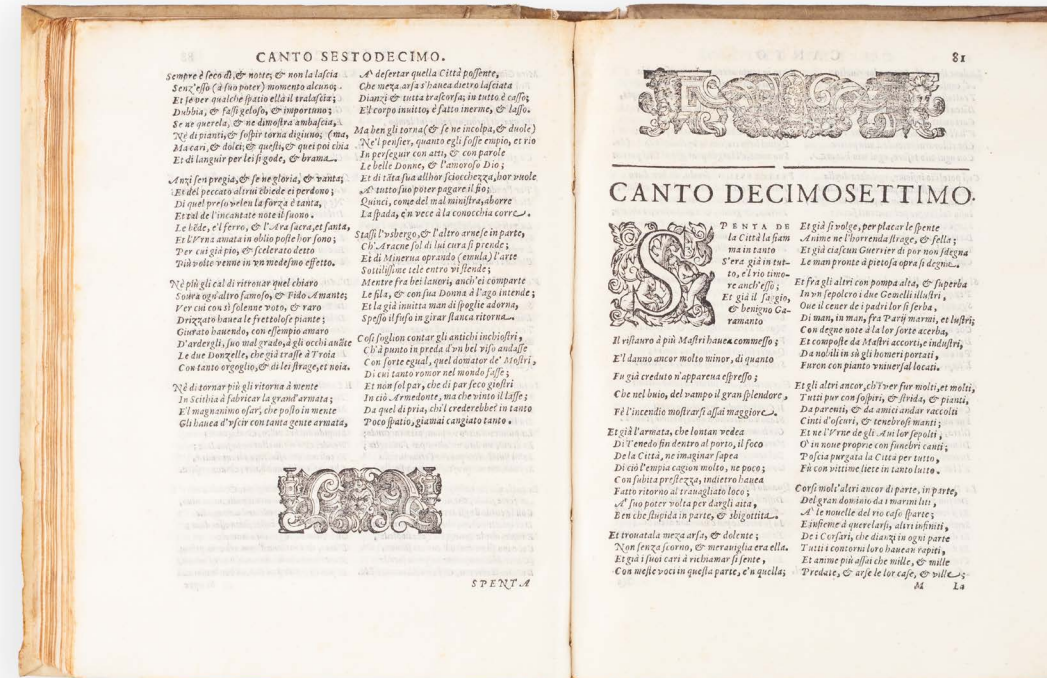
23. **GONZAGA, Curzio.** Il Fido amante, poema eroico. Mantua, [(Colophon:) Giacomo Ruffinello, 1582].

Large 8vo, ff. [4], 217, [1]; with elaborate woodcut title, 36 woodcut initials, head- and tailpieces, printer's device to last leaf; occasional very mild browning and dampstaining, but a very good, clean, crisp copy in later eighteenth-century stiff vellum, edges gilt, flat spine decorated in gilt, paper label; upper hinge cracked, edges slightly gnawed, gilding and label a little faded, top-edge dusty, small tears to spine subtly repaired. £600

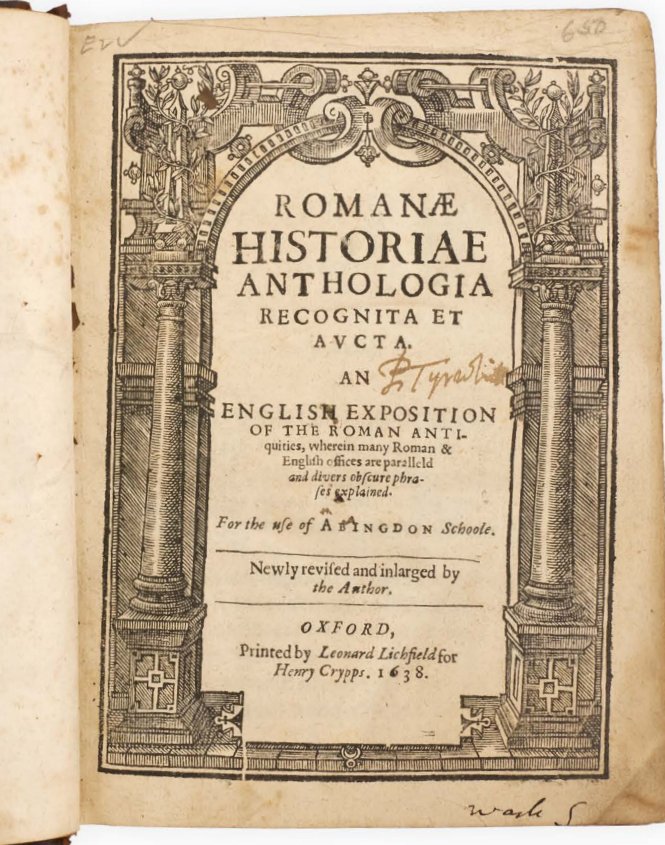
First edition of Curzio Gonzaga's captivating chivalric poem in thirty-six cantos, much appreciated by his friend Tasso and published the year after the first authorised edition of the *Gerusalemme liberata*.

Composed to celebrate the house of Gonzaga, the 34,000-verse *Fido amante* (or *Fidamante*), later reprinted in 1591, 'sings the deeds and trials of the brave knight Gonzago (born mortal but raised under the loving care of a god) in his attempts to deserve the favour of his beloved Ippolita-Vittoria ... [In a tradition championed not long before by Ariosto,] the quest is entwined with supernatural events, wizards, and evil powers' (DBI, trans.).

EDIT16 CNCE 21437; USTC 833697; Adams G-856; BM STC Italian, p. 308; Olschki, Choix 18508.



ANTIQUARIAN STUDIES FOR CAROLINE SCHOOLBOYS (AND A LONDON BOOKSELLER) ...



24. **GOODWIN, Thomas.** *Romanae Historiae Anthologia* ... An English exposition of the Roman Antiquities, wherein many Roman & English offices are parallel'd, and divers obscure phrases explained. For the use of Abingdon Schoole. Newly revised and enlarged by the authour. Oxford, Leonard Lichfield for Henry Crypps, 1638.

[bound with:]

—. Moses and Aaron. Civil and Ecclesiastical rites used by the ancient Hebrews ... The fifth edition. London, John Haviland, 1634.

Two works bound in one, small 4to, pp. [8], 277, [23]; [8], 300, [12]; title-page of *Romanae Historiae Anthologia* within a woodcut border, woodcut headpieces and initials; a few spots and stains; but very good copies in a contemporary Oxford binding of blind-ruled calf, joints rubbed, spine chipped at head, free endpapers stained pink; early inscriptions of John Hunt (dated December 1660), 'Moses Pitts at the White Heart in Little Britaine / Bookeseller', Phillip Tyrwhitt (to title and p. 1), John Tyrwhitt, James Townshend, and others.

£1600

Early editions of these two popular schoolbooks on antiquities, often found bound together - a compendium of Roman antiquities and a study of the customs and religious rites of the ancient Jews, originally published in 1614 and 1625 respectively - by the headmaster and scholar Thomas Goodwin (1587-1642). Goodwin graduated MA in 1609 at Magdalen College, Oxford, and later became the first fellow of the newly founded Pembroke College, Oxford (1624).





Moses Pitt. At the
White Heart in
Little-Britain
Bookseller

He wrote both works while headmaster of Abingdon School in Berkshire, and in his letter to the reader in *Romanae Historiae Anthologia*, claims that if the book is well received, it should be ascribed to the frequent questioning of the students ('puerorum crebris interrogatiunculis'); but should the work be less appreciated, the reader should blame the frequent whispered chatters of the boys who surrounded the author ('puerorum crebris circumscrepentium susurris').

These works, much reprinted, were standard schoolbooks well into the eighteenth century, and are frequently found bound together, in combinations of various editions; later iterations often added the *Archaeologicae Atticae* of Francis Rous (first published 1637).

Provenance: The printer and bookseller Moses Pitt (1639–1697) was active at the White Heart in Little Britain from 1667, where he also held some of the earliest book auctions in London from 1678. He published learned works, had connections to the Royal Society, and is now best known for his *Atlas*, a project so ambitious that it led to his bankruptcy after publication of four of the intended twelve volumes; and his *Cry of the Oppressed* (1691), a protest against imprisonment for debt published from the Fleet Prison. Phillip and John Tyrwhitt are possibly the fourth and fifth baronets (1633–1688 and 1663–1741) respectively.

ESTC S103289 and S103224; STC 11694 and 11955. On Pitt, see Harris, 'Moses Pitt & Insolvency in the London Booktrade in the late seventeenth Century', in *Economics of the British Booktrade 1605–1939* (1935), pp. 176–208.



THE GREAT FIRE OF HAMBURG

25. [HAMBURG.] A sammelband of material relating to the Great Fire of Hamburg. [Germany, 1842.]

11 printed items, 8vo and 4to, plus two maps, bound together in contemporary cloth-backed boards with patterned sides; some browning and dampstaining, the larger items folded, one with a horizontal tear. £850

A fine and unusual volume of materials relating to the Great Fire of Hamburg of May 1842, comprising a long article by the journalist Joseph Mendelssohn published over five issues of *Der Komet*, special issues of several periodicals devoted to the disaster, a rare poem by the blind writer Margarethe Hedwig Hülle, and maps of the city before and after the fire.

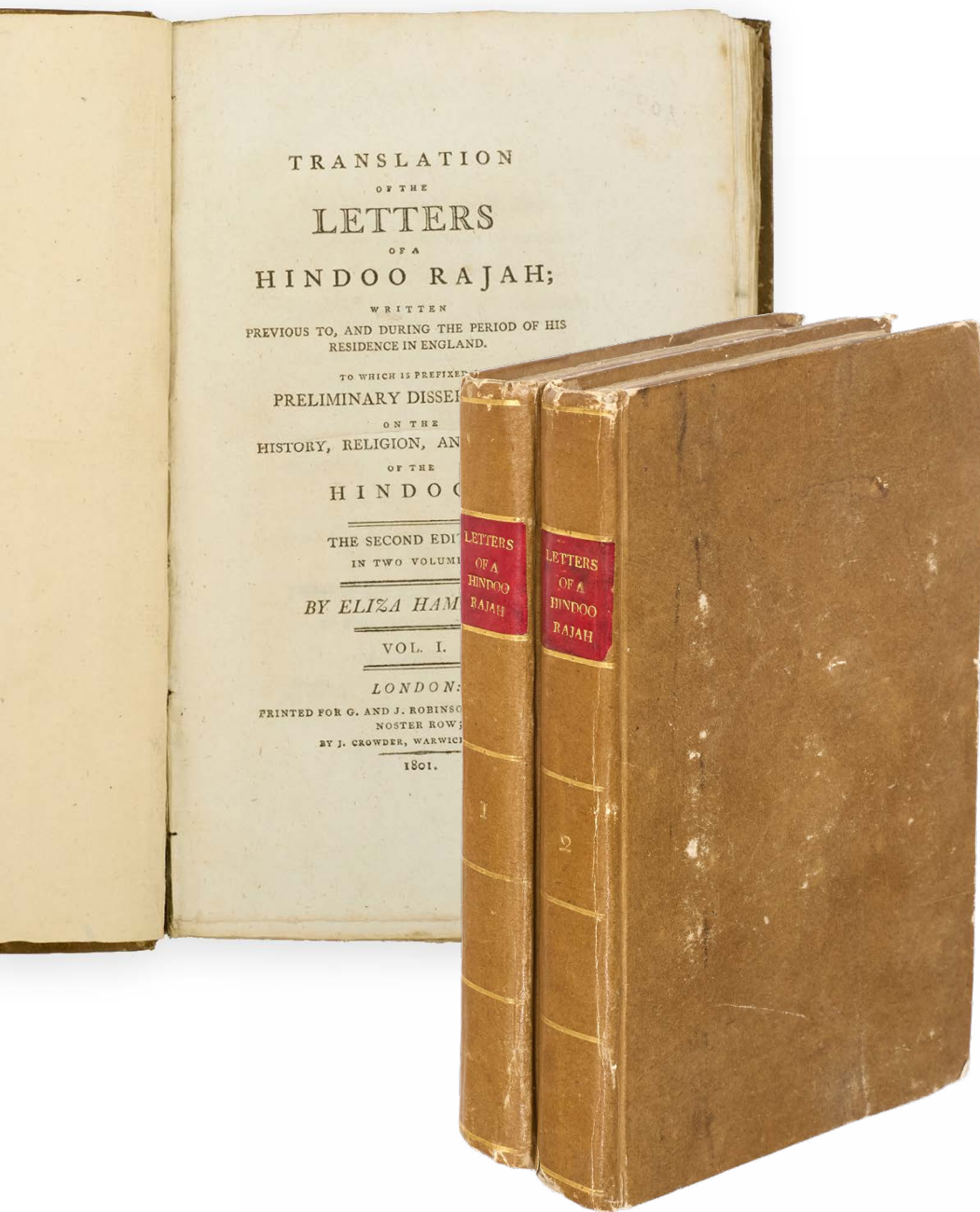
The Great Fire, which started early in the morning on 5 May and raged for four days, destroyed a quarter of the inner city and killed fifty-one people, with the loss of many churches and the town hall. It (or rather its aftermath) was the first historic event to be recorded using the new art of photography, and the enormous losses borne by insurers were instrumental in the development of reinsurance.

On the scene after the event was Joseph Mendelssohn (1817-1856), whose long article, 'Scenen aus Hamburgs jüngsten Schreckenstagen', was published over five issues of the Leipzig periodical *Der Komet*. Mendelssohn had published his first work, *Blüthen: Gedichte und Novellen*, in 1839, and spent the next two years in Paris, where he knew Heine, Dumas, and Hugo. Another journalistic account appeared in the 9 May issue of the *Staats- und gelehrte Zeitung des hamburgischen unparteiischen Correspondenten*, present here in the original and in two different reprints - supplements to the *Rheinischen Zeitung* and the *Bremer Zeitung*. Also included here is a very rare poem on the fire, *Der Brand von Hamburg* (Bremen, 1842), by the blind writer Margarethe Hedwig Hülle, née Hoffmeier (1794-1861).

Her first major work was a free rendition of the *Odyssey*, published in 1826, which was generally well received, though Goethe, to whom she sent a copy, called it ambiguously a 'wunderlichen Übersetzung'; she published several other collections and a novel. **Der Brand von Hamburg** was published 'zum Besten der abgebrannten Armen', and is now very rare, not in Library Hub, OCLC, or Kvk.

A full list of contents is available upon request.





GILT PAPER AS ERSATZ CALF

26. HAMILTON, 'Eliza' [Elizabeth]. Translation of the Letters of a Hindoo Rajah; written previous to, and during the Period of his Residence in England. To which is prefixed a preliminary Dissertation on the History, Religion, and Manners, of the Hindoos. The second Edition. London, J. Crowder for G. & J. Robinson, 1801.

Two vols, 8vo, pp. I: [4], lvi, [4], 271, [1 (blank)], II: [2], 349, [1]; a very good set, uncut, in contemporary brown paper over boards, spines gilt-ruled in compartments with gilt red morocco lettering-pieces, sewn two-on on 3 sunken cords; some rubbing to boards with a few light marks, extremities a little bumped with some slight chipping, but an excellent example nonetheless. **£575**

Second edition of Hamilton's first separately published work, a pseudo-Oriental satire on British society, in a very well-preserved gilt paper binding imitating calf. The first major work of the Hiberno-Scottish writer Elizabeth Hamilton (1756-1816), the *Translation* first appeared in 1796 and follows the model of Montesquieu's *Lettres persanes* in disguising a critical view of contemporary society as the innocent impressions of a fictional outsider. Hamilton offers insight into the recent events in France and America, on her native Ulster, and on her perennial interests, for female education and against British colonialism.

The present set is bound in gilt brown paper evidently intended to look like calf, a showy but inexpensive compromise between the drab paper boards and the finished leather bindings typically seen on novels of the period. The use of paper in place of leather is a not uncommon and often unremarked feature of cheaper eighteenth-century bindings, with coloured paper found disguised as morocco for spine labels or brown marbled paper sides, giving the impression of tree calf; it is, however, unusual to find faux-leather paper as the covering material for the whole binding at this date.



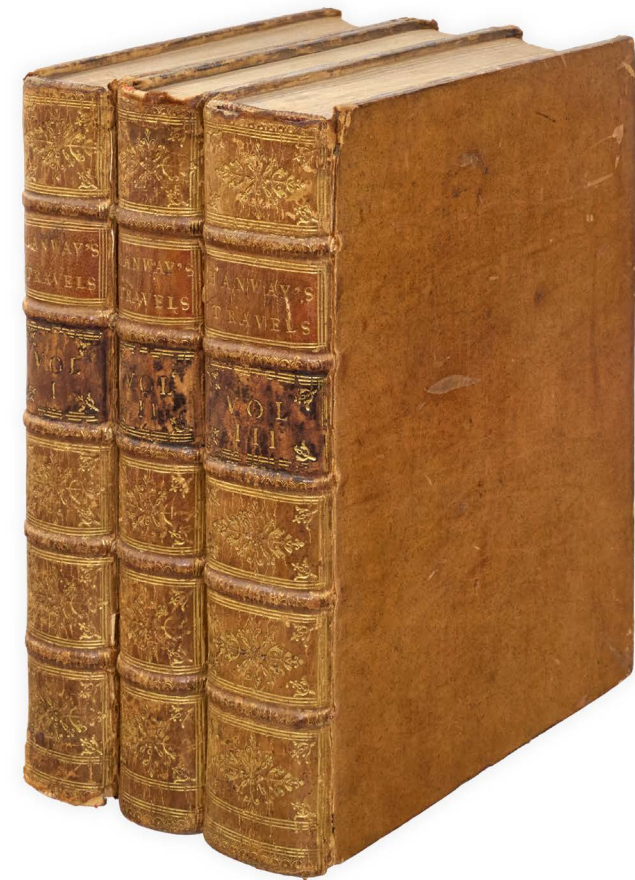
FROM THE LIBRARY OF A MERCHANT – AND HIS WIFE

27. **HANWAY, Jonas.** An historical Account of the British Trade over the Caspian Sea, with a journal of travels from London through Russia into Persia, and back again through Russia, Germany and Holland, to which are added, the revolutions of Persia during the present century, with the particular history of the great usurper Nadir Kouli ... London, Dodsley, Nourse, Millar, Vaillant, & Patterson, Waugh, and Willock, 1753.

Four vols in three, 4to, with 4 frontispieces, 15 plates, and 9 folding maps; half-titles to vols III and IV (all called for), vols III and IV titled *The Revolutions of Persia*; very occasional light spotting, a few short tears to joints of maps; a very good set in contemporary British speckled calf, spines gilt in compartments with gilt red and green morocco lettering-pieces, board-edges roll-tooled in gilt, edges speckled red; lightly rubbed with a few small scuffs, endcaps a little chipped with short splits to joints; 1780s pictorial-armorial bookplate of Arthur and Elizabeth Holdsworth, Widdicomb [Widicombe] to upper pastedowns, engraved by Coventry after Baines. **£1400**

First edition of Hanway's narrative of his trade mission to Russia, Persia, and the Caspian Sea, with a contemporary bookplate bearing the names of the prominent Devon merchant and ship-owner Arthur Holdsworth and his wife.

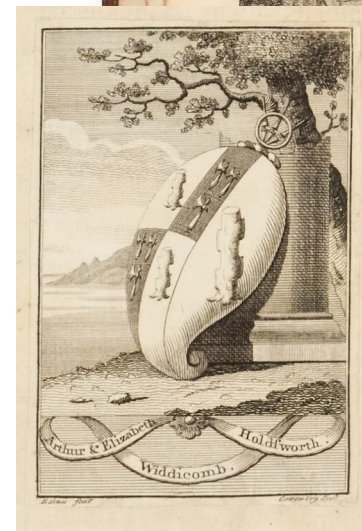
Having joined the Russia Company in 1743, Jonas Hanway (1712-1786) sailed for Riga in April that year, before travelling on to St Petersburg, Moscow, and Astrakhan in an attempt to re-establish the fragile trade route to Persia via the Caspian Sea.

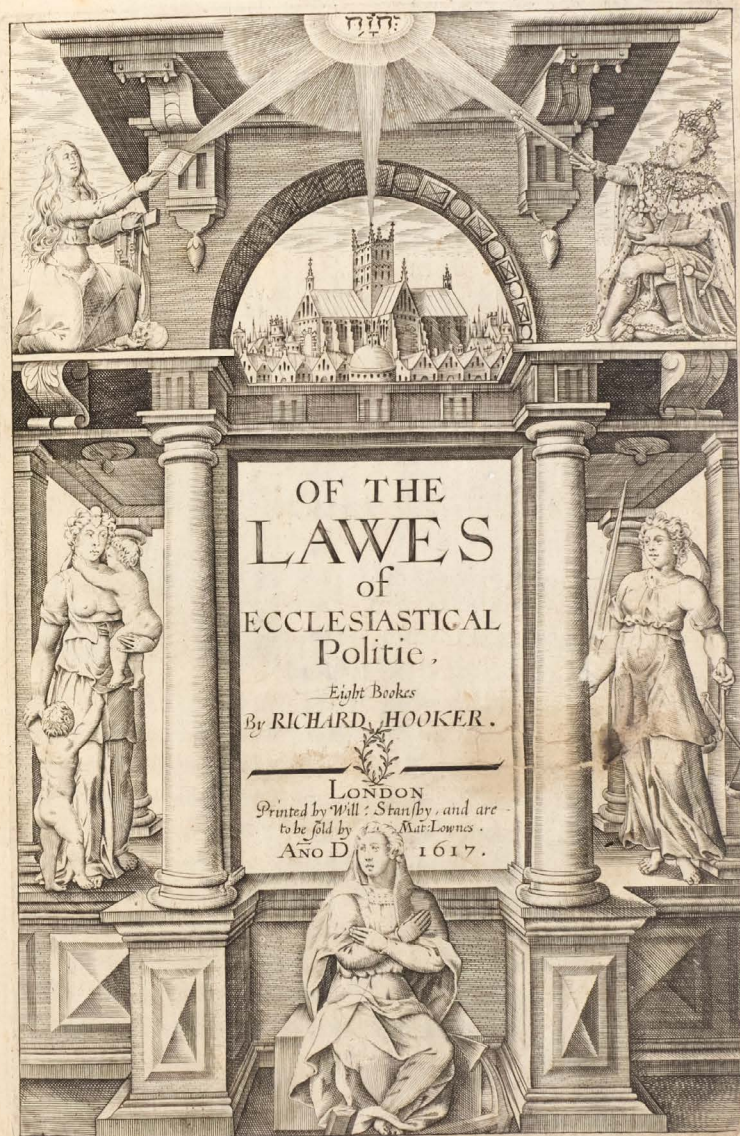


His mission proved unsuccessful: he was robbed by Khyars and later concluded 'that the trade held no great promise, for Persia was too poor and Russia was wholly disinclined to see the expansion of Persian power on its southern frontier' (ODNB). Published after his return to London in 1750, his *Account* is notable as one of the first European reports of the Caspian region, for its considerable information on the Russian court, where he spent several years, and the German cities visited on his return journey, and for its extensive contemporary history of Persia.

Provenance: The present set bears a striking contemporary bookplate with the names of both Arthur Holdsworth (c. 1757-1787) and his wife, Elizabeth (c. 1760-1827, née Holdsworth). Holdsworth, a successful merchant, served as Governor of Dartmouth Castle from 1777 until his death and as Member of Parliament for Dartmouth from 1780.

ESTC T93947; Goldsmiths' 8801; Kress 5268.





POLITY PERFECTED

28. **HOOKE**, Richard. Of the Lawes of Ecclesiastical Politie, eight Bookes ... London, Printed by Will. Stansby, and are to be sold by Mat. Lownes, ... 1617.

[bound with:]

[—.] Certayne Divine Tractates ... London, Printed by W. Stansby, 1622 [-31].

Folio, pp. [60], 453, [3 (blank)]; [2], 453-583, [17], with an engraved title-page and the terminal blank to the first part Vv6; separate letterpress title-page to Book V, dated 1616; divisional title-pages to 'Certayne divine tractates' dated 1631; slightly dusty at the extremities, old repair to closed tear in title, lower corner restored; but a very good, crisp copy in contemporary calf, later spine label; short splits to joints, hinges worn; ownership inscription of Ol[iver] Rouse of St John's College, Cambridge, dated 1737; nineteenth-century ink stamp 'E.A. Rouse, Eastway' to front free endpaper.

£650

Fourth edition, first issue, of the Preface and Books 1-4 (first published in 1593), third edition of Book 5 (first published in 1597), bound here with the third edition of 'Certayne Divine Tractates' (1631), issued with a 1622 general title-page (rather than the usual 1632).

The first issue of the fourth edition (with a title-page dated 1617), was issued without the *Tractates*; for the second issue, with the title-page dated 1618, William Stansby procured the sheets of the *Tractates* printed for Henry Featherstone to issue with the *Lawes*. He did not obtain title to the *Tractates* until 1622, publishing them with a prefatory letter in praise of Hooker, which presents the work as a 'posthume Orphan', and hopes that 'those Three [Books 6-8] promised to perfect his Politie ... be not buried in the grave with their renowned Father.'

men in sundry degrees and callings to execute the same.

The *sixt*, Of the power of Iurisdiction, which the reformed platforme claymeth vnto Lay-Elders, with others.

The *seuenth*, Of the power of Iurisdiction, and the honor which is annexed thereunto in Bishops.

The *eighth*, Of the power of Ecclesiasticall Dominion or supreme Authority, which with vs the highest Governour or Prince hath, as well in regard of domesticall Iurisdiccions, as of that other forrainly claymed by the Bishop of Rome.



OF THE LAWES OF
ECCLESIASTICALL
POLITIE.

The first Booke.

Concerning Lawes, and their feuerall kinds
in generall.

The matter containd in this first Booke.

- 1 The cause of writing this generall Discourse concerning Lawes.
- 2 Of that Law which God from before the beginning hath set for himselfe to doe all things by.
- 3 The Law which naturall Agents obserue, and their necessary manner of keeping it.
- 4 The Law which the Angels of God obey.
- 5 The Law whereby man is in his actions directed to the imitation of God.
- 6 Mens first beginning to vnderstand that Law.
- 7 Of mans will, which is the first thing that Lawes of action are made to guide.
- 8 Of the naturall finding out of Lawes by the lights of reason to guide the will vnto that which is good.
- 9 Of the benefit of keeping that Law which reason teacheth.
- 10 How reason doth lead men vnto the making of humane Lawes whereby Politike Societies are governed, and to agreement about Lawes whereby the fellowship or communion of independent Societies standeth.
- 11 Wherefore God hath by Scripture further made knowne such supernaturall Lawes as doe serue for mens direction.
- 12 The cause why so many naturall or rationall Lawes are set downe in Holy Scripture.
- 13 The benefit of hauing Diuine Lawes written.
- 14 The sufficiency of Scripture vnto the end for which it was instituted.
- 15 Of Lawes Postiue contained in Scripture, the mutabilitie of certaine of them, and the generall vse of Scripture.
- 16 A conclusion, shewing how all this belongeth to the cause in question.

F

HE

The complicated structure laid the ground for what Hill calls 'the bewildering array of mixed copies that succeed the 1618 edition'. Here, we have the sheets of *Lawes* as printed in 1617, complete with the terminal blank, followed by the *Tractates* as printed in 1631 - the title-page is a singleton, evidently used before new general title-pages were printed in 1632.

Provenance:

1. With the ownership inscription of Oliver Rouse (1708-1781). Rouse was admitted to St John's College, Cambridge in 1725, was awarded his BA in 1728/9, and was a Fellow of the College from 1730 to 1740. He later served as vicar of Morwentstow, Cornwall, and rector of Pyeworthy in Devon.

2. Ink stamp of 'E.A. Rouse', likely Ezekiel Athanasius Rouse (d. 1856), who matriculated at Sidney Sussex College in 1826 and was vicar at Morwenstow, Cornwall.

ESTC records three other examples thus, at Birmingham University, Hereford Cathedral, and Queen's Ontario.

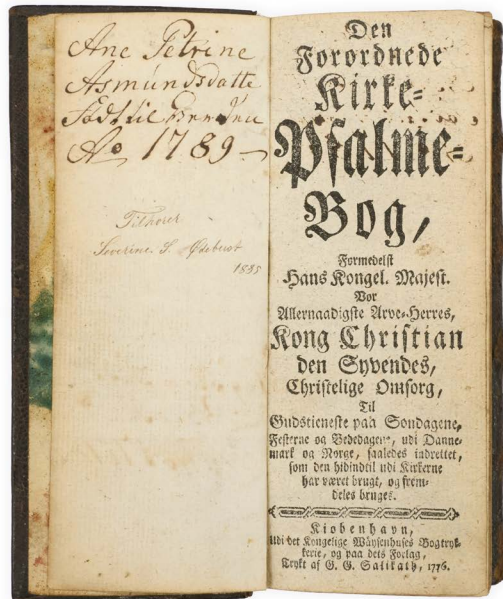
STC 13716, 13717 (title-page only) and 13718; Hill 13.1 and 15.1.

DANISH DOS-À-DOS

29. [HYMNAL.] Den forordnede Kirke-Psalmebog ... Copenhagen, G.G. Salikath at the Kongelige Vajsenhuses Bogtrykkeri, 1776.

One work bound in two parts *dos-à-dos*, narrow 18mo in 12s and 6s, pp. i: 302, ii: 303-551, [1]; typographic ornaments; bound *dos-à-dos* in contemporary sheep over thin wooden boards, borders gilt, spines gilt-ruled in compartments, edges gilt, paste-paper pastedowns, sewn two-up on 4 cords; boards a little warped, lightly rubbed at extremities; eighteenth- and nineteenth-century ink inscriptions to endpapers and to top-edges. £1250

A seemingly unrecorded finger-format edition of the Danish hymnal and lectionary, here in a contemporary *dos-à-dos* binding or *Tvillingbind*.



The text, containing hymns, prayers, and readings for the liturgical year, was printed at the Royal Orphanage in Copenhagen, established in 1727 by Frederik IV and granted the exclusive right to publish the *Danske Salmebog*.

Not traced in OCLC or KVK.



“ POESIE ”

WITH SURREALIST ILLUSTRATIONS

30. JABÈS, Edmond. *Les Pieds en l'Air.* Poèmes précédés d'une lettre de Max Jacob. Couverture et dessins de Mayo. Cairo - Alexandria, "La Semaine Égyptienne", [1934].

8vo, pp. 58, [2 (advertisements)], including 4 full-page illustrations by Mayo; uniform light browning, a few leaves opened a little roughly (resulting in a few small marginal tears), but generally a good copy; uncut and partially unopened in the red original illustrated wrappers by Mayo; chips to spine repaired. £450

First edition of these poems by the Egyptian-Jewish poet Edmond Jabès - then aged twenty-two - printed in Cairo with Surrealist illustrations by Mayo, one of 200 unnumbered copies on *papier bouffant*, part of a total edition of 373 copies.

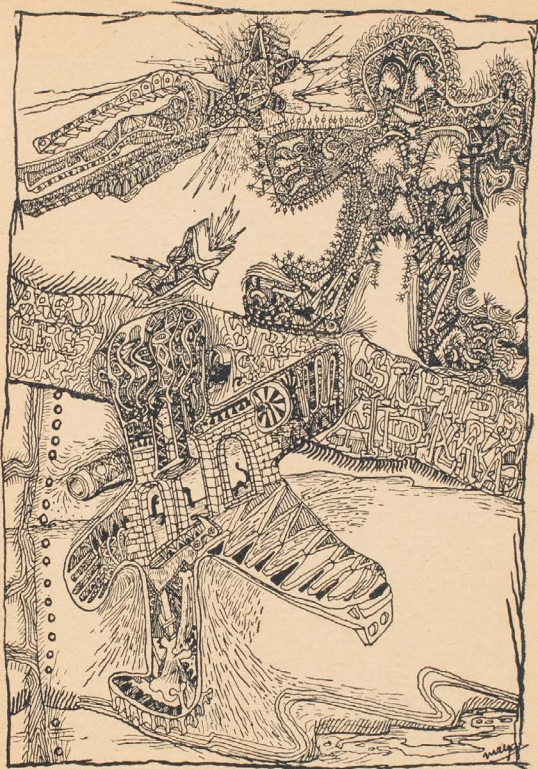
The young Jabès had written to the writer Max Jacob (1876-1944), who would later become his mentor and friend, after discovering a book of his, requesting that he write a brief preface to *Les Pieds en l'Air*; Jacob writes to his fellow 'dear poet' that he had read Jabès's manuscript 'with emotion. You have many thoughts, much interior life ... I wish you all the success and happiness possible' (*trans.*); they would meet for the first time in Paris the following year. 'The Cairo/Alexandria journal *La Semaine Égyptienne* became Jabès's publisher with *Maman* in 1932 and *Les Pieds en l'air* and *Arches poétiques* in 1934 and 1935 ... *Les Pieds en l'air* is the most advanced of the three. Illustrated with nightmare line drawings by the Egyptian-born Greek Surrealist artist Mayo (*né* Antoine Malliarakis), each page of the book is bracketed with double rules at head and foot, and the poem titles are printed in bold face within rule boxes' (Stoddard, p. 6).

OCLC records only two copies, at Yale and the National Library of Israel.

Stoddard, *Edmond Jabès in Bibliography* 4.

Tu peux me dire : "Adieu"... Je te dirai : "Adieu"...
Tu n'as plus, pour m'aimer, ta vie intérieure.
Le rêve s'est déroulé comme l'épluchure d'une pomme
sous le couteau tranchant que nos deux mains tenaient.
Le fou l'a jeté aux ordures,
alors que nous pouvions en faire une exquise confiture.

DIMANCHE



"DIMANCHE"

Tu peux me dire "adieu", je te dirai "adieu".

EDMOND JABÈS

LES PIEDS EN L'AIR

poèmes précédés d'une lettre de MAX JACOB

Couverture et illustrations de MAYO

égyptienne Le Caire - Alexandrie - 1934



30 JABÈS

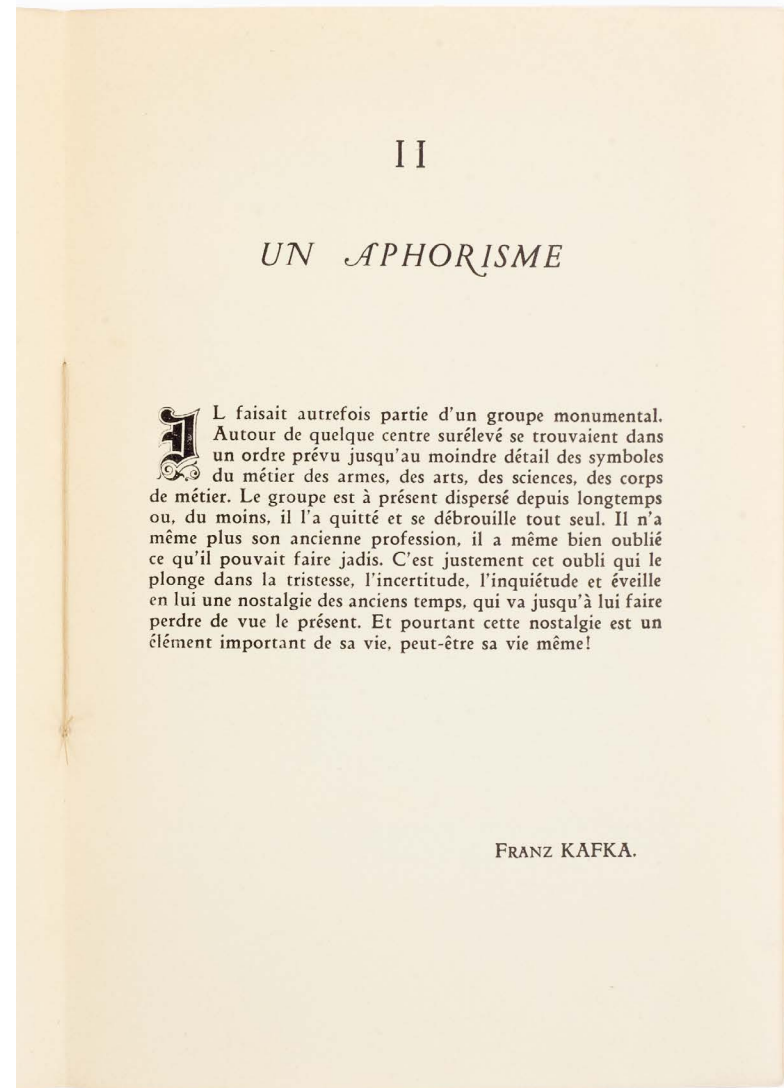
WITH A TRANSLATION FROM KAFKA'S DIARIES

31. **KAFKA, Franz; Jean CARRIVE, translator.** L'épée. Deux textes suivis d'un N.B. du traducteur. Paris, [Imprimerie des 2 Artisans], 1939.

8vo, pp. [8], plus initial and final blanks; an excellent copy in the original printed wrappers. **£250**

First separate edition in French of Kafka's surreal short story *Das Schwert* (*The Sword*), and of an aphorism from *Er: Aufzeichnungen aus dem Jahre 1920* 'Er war früher Teil einer monumentalen Gruppe...').

The translations, by the surrealist writer Jean Carrive (who had been explicitly mentioned in Breton's *Surrealist Manifesto* of 1924), first appeared in *Giration* in July 1939, and are issued here as a *tirage à part*. *Das Schwert* (also *Traum von Ritterschwert*), appeared first as an untitled diary entry for 19 January 1915.



FRANZ KAFKA

LEPÉE

PARIS — MCMXXXIX

The narrator of *Das Schwert*, who has overslept, misses an outing with friends; concerned by his absence, they arrive at his house, where they find him with an old knight's sword 'stuck in my back up to the hilt, but in such a way that the blade had inserted itself precisely between skin and flesh and had caused no injury ... and when my friends climbed onto chairs and slowly pulled the sword out millimetre by millimetre, no blood came ... "Here's your sword", my friends said, laughing, and handed it to me ... Who would tolerate old knights wandering around in dreams, irresponsibly waving their swords and piercing innocent sleepers, failing only to inflict serious wounds because their weapons would probably slide off living bodies and because loyal friends were standing behind the door, knocking to help?' (Kafka, *Tagebücher* (1990), p. 719, *trans.*).

OCLC records three copies only (Bibliothèque Kandinsky, Bibliothèque littéraire Jacques-Doucet, BnF).

Hemmerle, p. 43.



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PRESENTED TO
HER MAJESTY
THE QUEEN
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JUNE 1991

A BINDER'S ROYAL TWIN

32. LEVEY, Michael. The later Italian Pictures in the Collection of Her Majesty the Queen ... second edition. *Cambridge, Cambridge University Press, 1991.*

4to, pp. lxx, [24 (plates)], 180, [181-384 (plates)], [385]-396; with 228 pp. half-tone plates; with a presentation leaf ('Presented to Her Majesty the Queen by Cambridge University Press, June 1991') printed in blue and black bound in; an excellent copy in red morocco by Desmond Shaw (lower pastedown signed in gilt, dated 1991), arms of Cambridge University blocked in gilt to front board, gilt-lettered spine label, edges gilt, marbled endpapers, matching marbled paper chemise. **£475**

Revised second edition of Levey's catalogue of the later Italian paintings in the Royal Collection, from Carracci to Zuccarelli and including the largest group of Canalettos in the world, a specially bound duplicate of Elizabeth II's presentation copy.

A copy was presented to Her Late Majesty Queen Elizabeth on publication, specially bound by the Cambridge binder Desmond Shaw. The present copy is its 'twin', complete with the presentation leaf, bound identically and retained by Shaw.

SIR THOMAS PHILLIPPS'S COPY

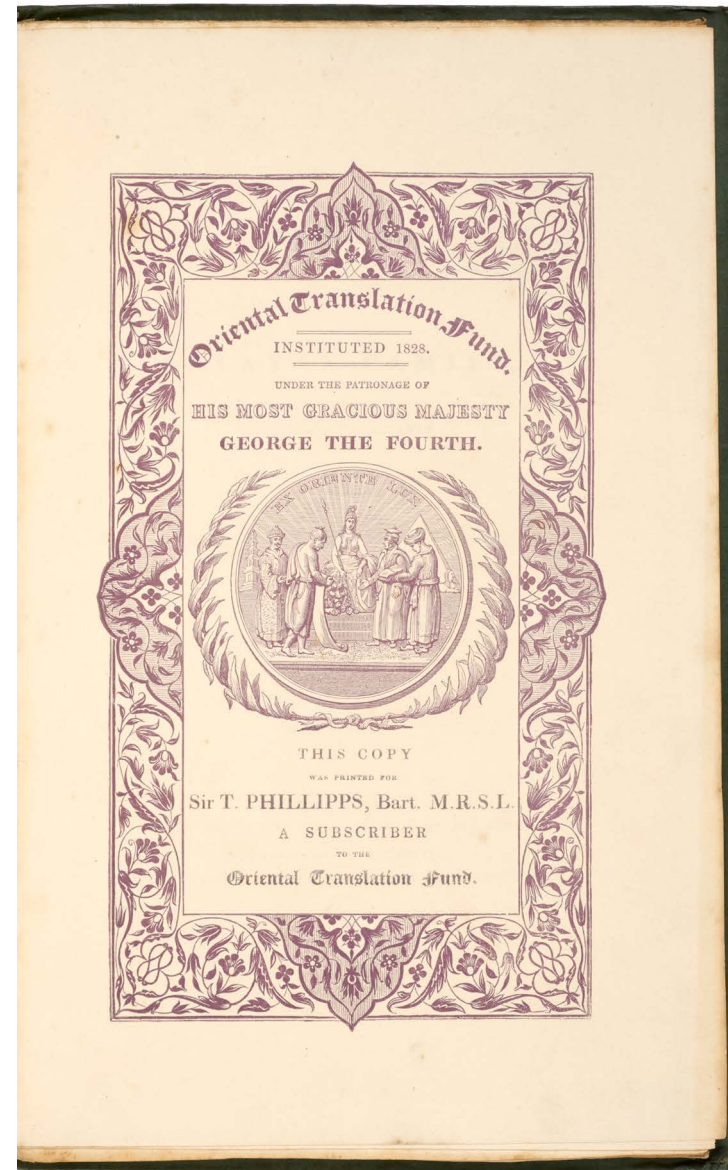
33. **MARSDEN, William, translator.** *Memoirs of a Malayan Family*, written by themselves, and translated from the original by W. Marsden, F.R.S. London, printed for the *Oriental Translation Fund*, sold by J. Murray and Parbury, Allen & Co., 1830.

Large 8vo, pp. [4], iv, 88, with subscriber's leaf before title; a little spotting (mostly to endpapers), slightly loose in binding; a very good, clean, partly unopened copy in original green cloth, printed spine label; spine sunned with slight wear to ends, a few marks to covers; ink stamp of New Delhi bookseller to blank verso of half-title and to rear free endpaper; 'this copy was printed for Sir T. Phillipps, Bart. M.R.S.L.' (subscriber's leaf). **£1250**

First edition, Sir Thomas Phillipps's subscriber's copy, of Marsden's translation of an account of the travels and trials of a Malayan family trading pepper in Java and Sumatra in the 1750s and 1760s, including their encounters with the Dutch and British East India Companies.

Marsden (1754-1836) - who spent eight years in Sumatra with the East India Company, and whose other works include a *History of Sumatra* (1783) and a *Dictionary of the Malayan Language* (1812) - acquired the original manuscript of the *Memoirs* in 1791 but postponed publication while working on other projects, and for fear of offending either the British or Dutch East India Companies. As Marsden points out in his introduction, the *Memoirs* are valuable as 'a genuine picture, by a native hand, of Malayan manners and dispositions, more forcibly, and ... more dramatically represented, than they could be drawn by the pencil of any stranger' (p. ii).

Provenance: Sir Thomas Phillipps (1792-1872), collector of books and manuscripts *par excellence*, joked in 1869 that he wished to own 'one copy of every book in the world'.



B.Y.O.B.W., OR, BRING YOUR OWN BINDER'S WASTE

34. **MASSARI, Francesco.** In nonum Plinii de naturali historia librum castigationes & annotationes. Basel, [Hieronymus] Froben [and Nikolaus Bischof], [March] 1537.

4to, pp. [16], 367, [17]; woodcut Froben device to title, Z4^v, and 2b4^v, large woodcut initials; light spotting throughout with occasional light foxing, dampstain to margins of a few leaves, but a very good copy; bound in near-contemporary vellum, spine and tail-edge lettered in ink, edges cut with a drawknife and stained blue, sewn on 3 split tawed thongs, pastedowns of printed waste using the title-page of *Primum volumen consiliorum* ... (Venice, Pinzi, 1516, EDIT16 CNCE 4150); near-contemporary ink ownership inscription 'Flavij Floriani Fulginatis u[triusque] i[uris] d[oc]toris' both to title and on printed waste. **£1250**

First edition of Massari's commentary on the ninth book of Pliny's *Natural History*, on fish and marine life, bound for - and quite possibly by - Flavio Floriani using printed waste from his own library.

The present volume is inscribed by the jurist and poet Flavio Floriani (fl. c. 1555-1592) of Foligno, Umbria. The pastedowns consist of two halves of the title-page of an earlier legal work, printed in red and black within a large woodcut border and curiously bearing the same ownership inscription as the present volume, suggesting either that Floriani provided a binder with waste paper taken from a book in his library when he had the Massari bound or - plausibly, given the quality of the work - that he bound the volume himself.

VD16 M-1337; Adams M-861.



EDITED



ORIGINAL

FRANCISCI
MASSARII VENETI

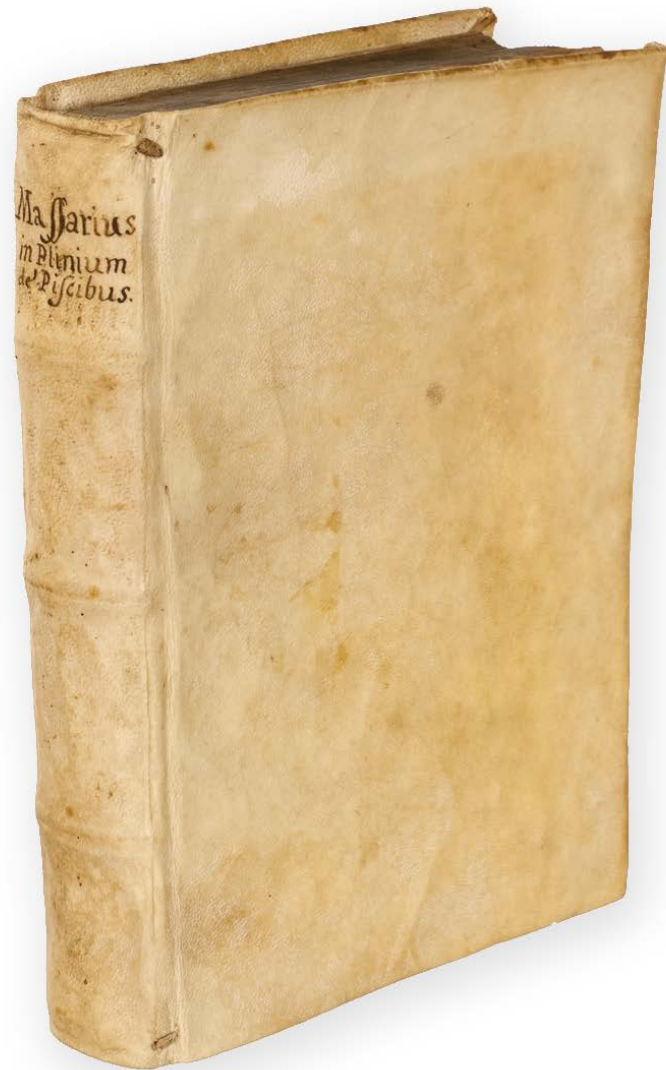
IN NONVM PLINII
De naturali historia librum
Castigationes & An-
notationes.

Quisquis de natura Aquatilium ac remotiore pi-
scium cognitione edoceri cupis, hunc Massarij
commentarium eme & lege. Admiraberis labo-
rem ac ingenium hominis candidissimij, qui longe
maximam operam in hijs indagandis, ut studiosi
iuuarentur, insumpsit.

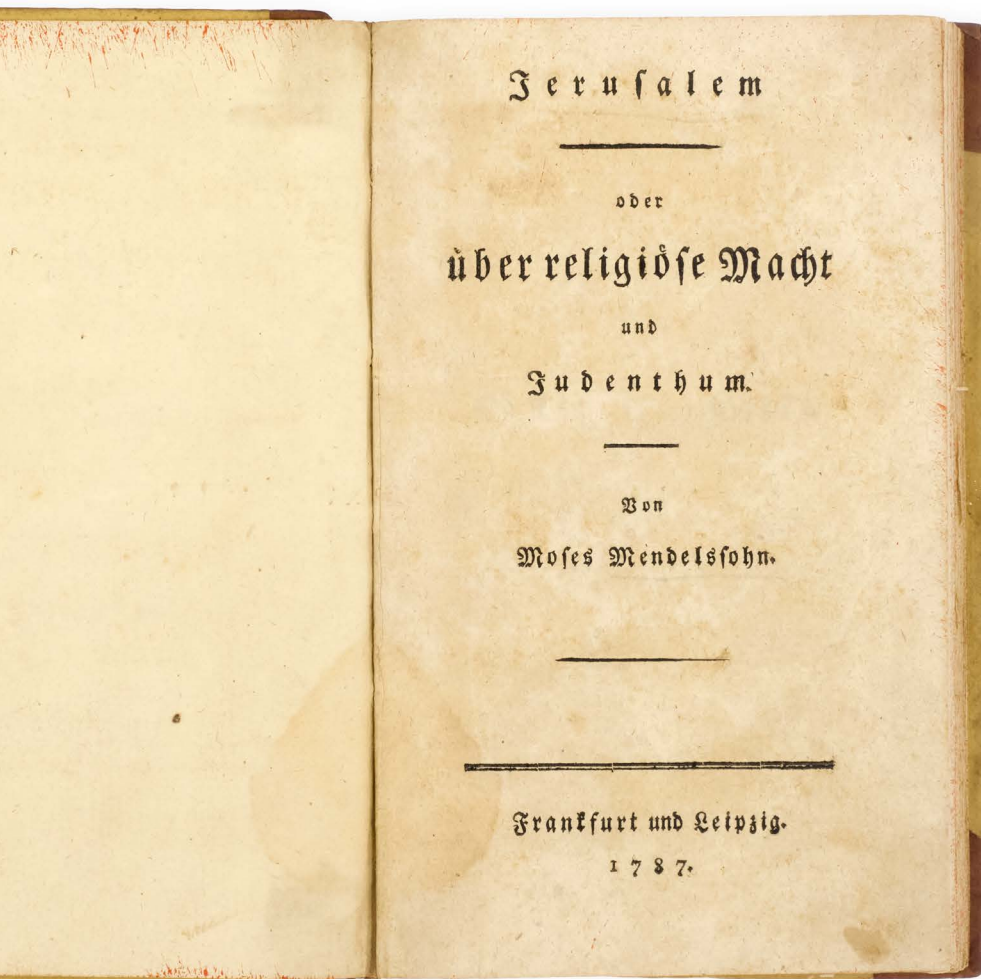


BASILEAE, ANNO M D XXXVII
Cum privilegio Caesareo in annos quatuor.

Flavij Floriani Fulginatis. scilicet



34 MASSARI



MENDELSSOHN AND THE JEWISH ENLIGHTENMENT

35. **MENDELSSOHN, Moses.** *Jerusalem oder über religiöse Macht und Judenthum.* Frankfurt and Leipzig, s.n., 1787.

8vo, pp. 183, [1 (blank)]; some light foxing, more so to the first and last few leaves; contemporary half calf, spine blindstamped in compartments, paper spine label; corners rubbed, a few small chips to spine. **£200**

Second edition, the first to be published posthumously, of what is perhaps Mendelssohn's most significant contribution to the *Haskalah*, or Jewish Enlightenment, in which he advocates religious and political toleration as well as separation of church and state and civil equality for Jews.

First published in Berlin in 1783 in the aftermath of the Habsburg *Toleranzpatent*, Moses Mendelssohn (1729–1786) argues in the first part of *Jerusalem* that 'neither the state nor religion can legitimately coerce human conscience and, in the second part, he maintains that this argument against "religious power" is supported by Judaism. The second point was no less controversial than the first, especially since many Jewish elders and rabbis maintained a right to excommunicate ... Far from separating temporal and spiritual concerns to distinguish state and church (as Locke did), Mendelssohn insists that "our welfare in this life is ... one and the same as [our] eternal felicity in the future"' (*Stanford Encyclopedia of Philosophy*).

OCLC records three copies outside Continental Europe, two in the US (Chicago, Leo Baeck Institute) and one in Israel (NLI).

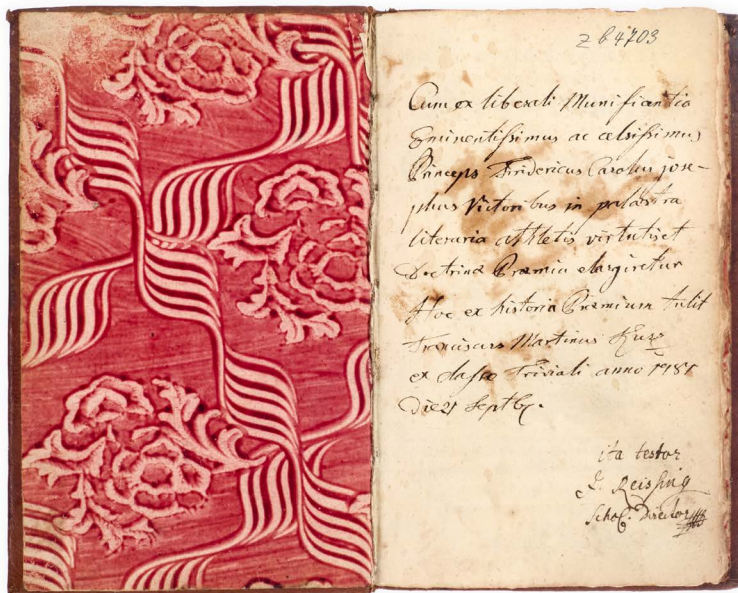
Goedeke IV/1, p. 489, no. 12; Ziegenfuss II, 150.

JUNIOR GEOGRAPHY

36. **OSTERVALD, Samuel Frédéric.** Hn. Friedrich Osterwalds, Pannerherrn in Neufchatel, Anfangs-Gründe der Erdbeschreibung, zum Nutzen junger Kinder vorzüglich eingerichtet. Neue Ausgabe ... *Strasbourg, Bauer und Treuttel, 1777.*

8vo, pp. 79, [1 (blank)]; woodcut device to title, head- and tailpiece; light dampstaining to upper corners, slightly toned; overall very good in contemporary sheep, spine gilt in compartments, decorative red paste-paper pastedowns, edges scalloped (see below); slightly worn, some staining to covers; Latin prize inscription to front free endpaper dated 1781. **£175**

Uncommon German edition of an introduction to world geography for children by the Swiss writer and publisher Ostervald (1713–1795), co-founder of the Société Typographique de Neuchâtel.



The work first appeared in French, with the title *Cours élémentaire de géographie*, in 1757, the first German edition following in 1762. Arranged in catechistical question and answer format, the content covers, *inter alia*, Great Britain, Russia, France, Germany, Italy, Turkey, Arabia, India, China, Egypt, North and South America, and the Poles, and the various rivers, mountains, provinces, towns, and ports contained therein.

The questions for North America, for example, include: Which European peoples have possessions in North America? What does England own in North America? What is remarkable about the colony of Hudson Bay? What are the most important cities in Canada? The edges of our copy have a curious and highly unusual scalloped texture – the work of corrosion, vermin, or a bored schoolchild?

Provenance: the Latin inscription to the front free endpaper records that the book was awarded as a prize, sponsored by Friedrich Karl (archbishop of Mainz), to one Franz Martin Kurz, on 21 September 1781, by his teacher J. Reisinger.

No copies of this edition traced in the UK or US.

'SWINGLING' AND 'DEVONSHIRING'

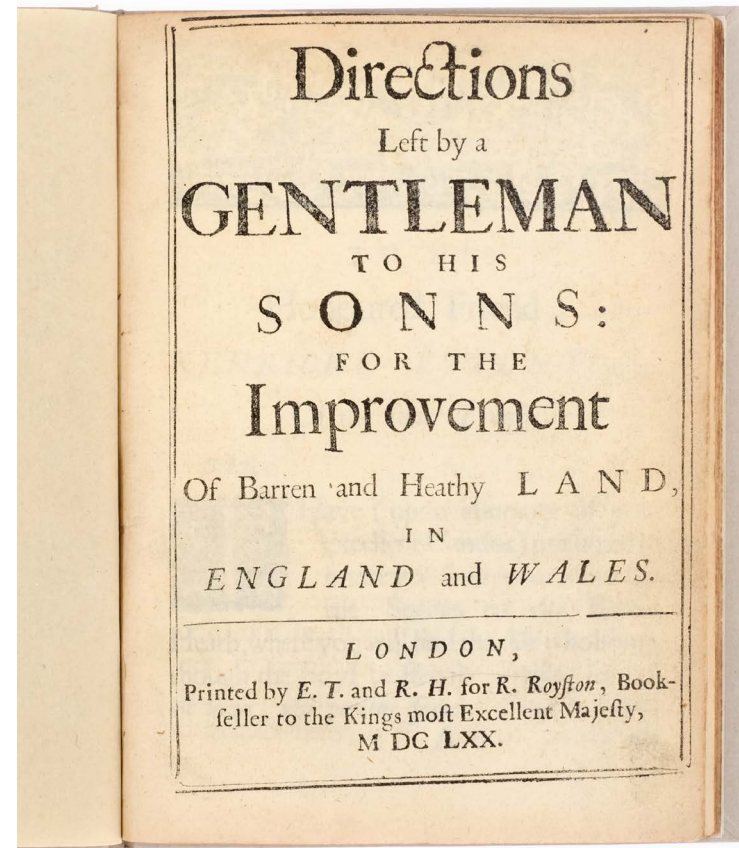
37. [REEVE, Gabriel.] Directions left by a Gentleman to his Sonns: for the Improvement of barren and heathy Land, in England and Wales. London, Printed by E. T. and R. H. for R. Royston ... 1670.

Small 4to, pp. [12], 34; a few headlines just shaved, but a very good copy; in modern boards. £650

First and only edition of Gabriel Reeve's plagiarism of Sir Richard Weston's *Discours of Husbandrie used in Brabant and Flanders*, which provided the first description in English of crop rotation using turnips and clover and was amongst the first books in English devoted to soil conservation.

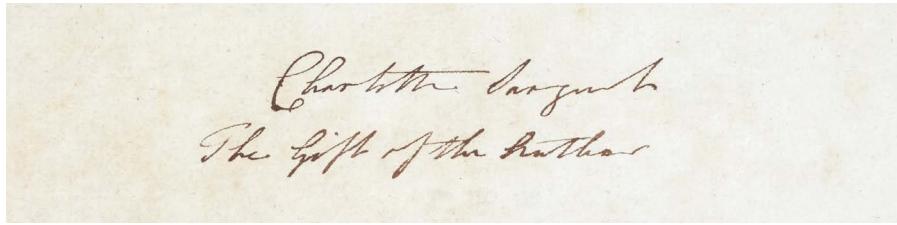
'Sir Richard's account of Flemish husbandry was written about 1645, and addressed to his sons from abroad. This was circulated in manuscript, and there is no evidence that it was printed before 1650, when an imperfect copy was published by Samuel Hartlib, with a dedication to the council of state. Hartlib did not at this time know who the author was. The account is the first English description of the use of a farming rotation including turnips and clover to obtain maximum output from heathlands formerly considered of little agricultural value. Although it is not known to what extent Sir Richard emulated on his own estates what he saw in Flanders, he described a farming system that was to become the cornerstone of the English 'agricultural revolution' a century later' (ODNB).

The advice Reeve (or rather, Weston) imparts is based on thirty years of experience in Brabant and Flanders. One must first 'devonshire' the land (an unfamiliar verb meaning to pare off and burn the turf and weeds), then add lime, plough, harrow, and plant, for example, flax seed, weed, water, dry, 'swingle' (flail) and beat the flax, and for labour of less than £10 you have a crop worth £40.



Calculations follow for profits for the second to fifth year. As an afterthought there are instructions for planting walnuts. The dedication is signed Gabriel Reeve and dated from Hackney, 14 April 1670.

ESTC R33979; Wing R 671.



PRESENTATION COPY FROM THE AUTHOR TO HIS WIFE

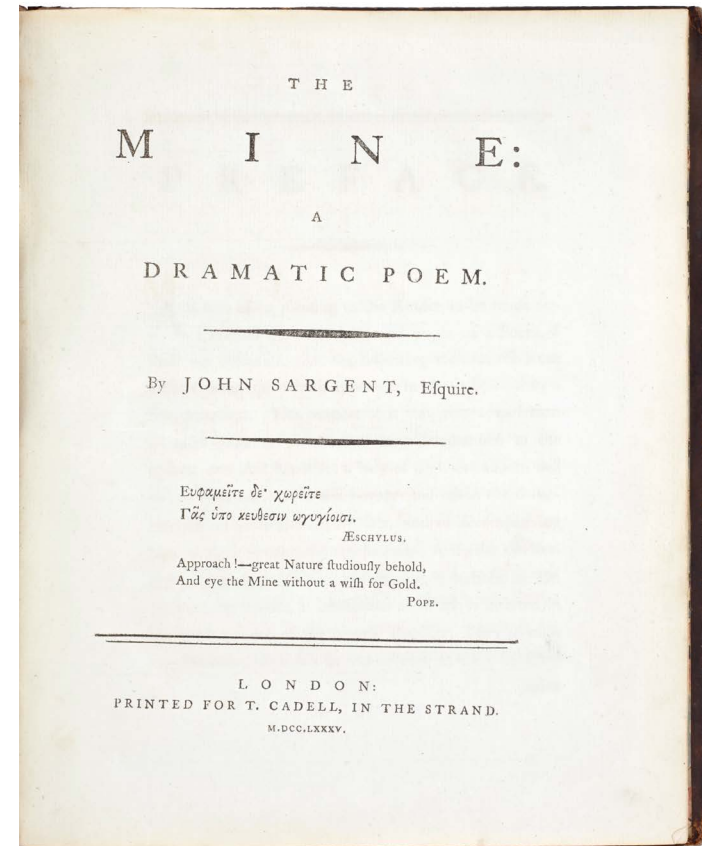
38. **SARGENT, John.** *The Mine: a dramatic Poem.* London, Printed for T. Cadell, in the Strand, 1785.

Large 4to, pp. [4], xvi, 63, [1 (blank)]; half-title; a very good copy in contemporary tree calf, spine gilt; manuscript shelfmark, probably from Lavington House, later bookplate of the Wilberforce Library, Backsettown to front free endpaper; authorial correction in pencil to p. 5 - 'grief' for 'sorrow'; presentation inscription in ink to flyleaf, 'Charlotte Sargent, the Gift of the Author'. **£650**

First edition of Sargent's (1749-1831) poem on quicksilver mines, replete with subterranean gnomes and spirits, presented by the author to his wife and later in the Wilberforce Library.

The poem was inspired by a fantastical story of misbehaving Austrian aristocrats who are forced to labour in the mines as punishment, told in letters quoted in the introduction. In the footnotes Sargent explores geological marvels such as earthquakes and praises Pope's *Rape of the Lock*. Educated at St John's College, Cambridge (BA 1767), Sargent studied law at Lincoln's Inn and was Gentleman of the Privy Chamber (1784) and later MP for Seaford.

Provenance: Our copy was presented by the author to his wife, Charlotte (née Bettesworth, c. 1755-1841), and was in the library at the couple's marital home of Lavington House, Sussex, which is mentioned in the text. The Sargents and the Wilberforces were particularly close: Sargent's son (also called John) was a friend of William Wilberforce and married the abolitionist's first cousin; two of the author's daughters also married into the Wilberforce family. His eldest, Emily, wife of Samuel Wilberforce, inherited Lavington, and their granddaughter, the physician Octavia Wilberforce, who had been born there, later installed this book in her 'Wilberforce Library' at Backsettown. Clearly books with a family provenance were of interest to her, which explains why it was saved from the dispersal of the library at Lavington.



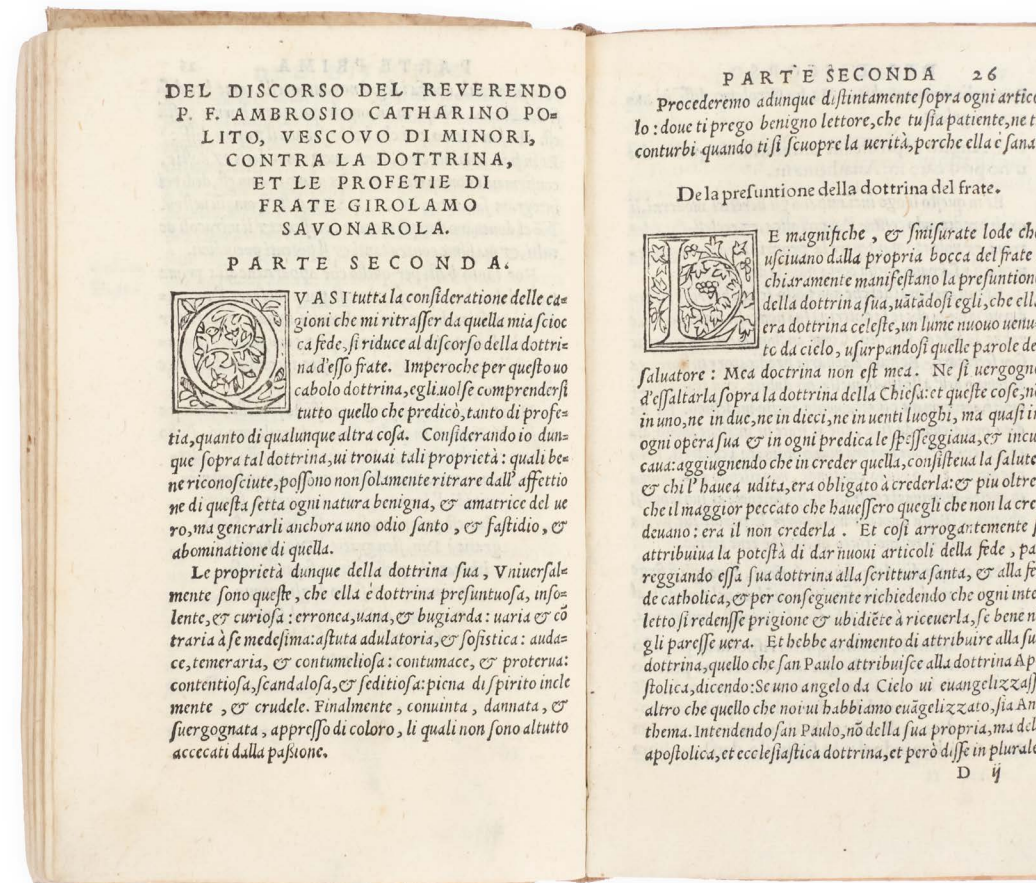
REBUTTAL OF SAVONAROLA BY A FORMER ACOLYTE

39. [SAVONAROLA, Girolamo.] **Ambrogio Caterino POLITI.** Discorso ... contra la dottrina, et le profetie di Fra Girolamo Savonarola. Venice, Giolito, 1548.

8vo, ff. [viii], 100; roman and italic letter, woodcut printer's device and numerous initials throughout; one or two instances of faint marginal dampstaining, but a very good copy in contemporary limp vellum, spine lined with printed waste; headband split, a few small chips at joints, ties perished. £1500

First edition of a condemnation of Savonarola's theology, doctrine and prophecies by the former Savonarola acolyte Politi (1484–1553), 'one of the most fiery Catholic polemicists of his times' (Bongi, *trans.*), who four years earlier had published a confutation of Luther's theology.

The first part examines the attractiveness, plausibility, and success of Savonarola's preaching. Born Lancillotto Politi, the author became a Dominican friar at the Convent of San Marco in Florence in 1517, less than thirty years after Savonarola had been made prior there. Here, Politi relives the times of his own past sympathies for Savonarola, and offers, with all the benefits of an insider's outlook, an analysis of the reasons for Savonarola's rise and popularity. Yet he finds Savonarola's depiction of a corrupt Church ('almost embodying the Antichrist, as the Lutherans say', f. 8^v, *trans.*) grossly misrepresentative, and feels that heresy infiltrates Savonarola's doctrines much as leprosy affects without remedy a body which might yet appear to have intact parts.



Procederemo adunque d'intinamente sopra ogni articolo: doue ti prego benigno lettore, che tu sia paziente, ne t'conturbi quando ti si scuopre la uerità, perche ella c'è sana.

De la presuntione della dottrina del frate.



E magnifiche, & smisurate lode che usciano dalla propria bocca del frate chiaramente manifestano la presuntione della dottrina a sua, uatadosi egli, che ella era dottrina celeste, un lume nouo uenuto da cielo, usurpandosi quelle parole de



VASI tutta la consideratione delle cagioni che mi ritrasser da quella mia sciocca fede. si riduce al discorso della dottrina d'esso frate. Imperoche per questo uocabolo dottrina, egli uolse comprenderfi tutto quello che predicò, tanto di profetia, quanto di qualunque altra cosa.

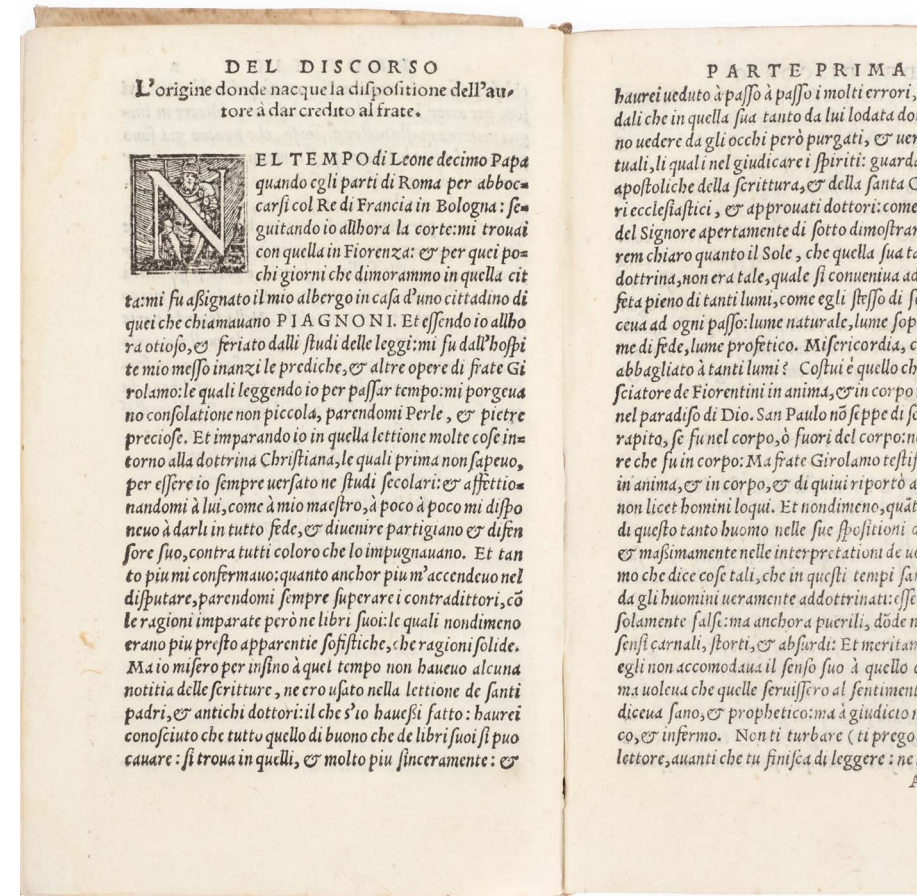
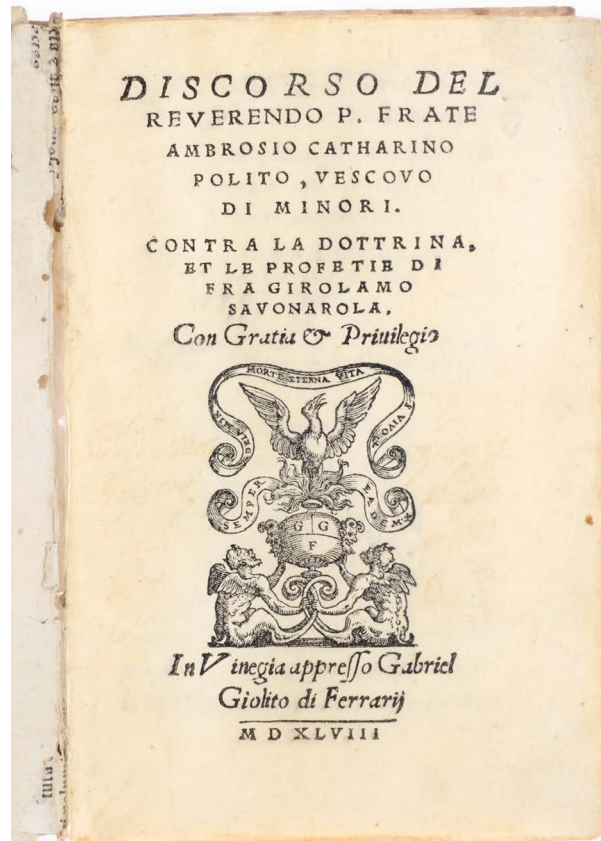
Considerando io dunque sopra tal dottrina, si trouai tali proprietà: quali bene riconosciute, possono non solamente ritrarre dall'affettione di questa setta ogni natura benigna, & amatrice del uero, ma generarli anchora uno odio santo, & fastidio, & abominazione di quella.

Le proprietà dunque della dottrina sua, vniuersalmente sono queste, che ella è dottrina presuntuosa, insolente, & curiosa: erronea, uana, & bugiarda: uaria & contraria à se medesima: astuta adulatoria, & sofistica: audace, temeraria, & contumeliosa: contumace, & proterua: contentiosa, scandalosa, & seditiosa: piena di spirito inelmente, & crudele. Finalmente, conuinta, dannata, & suergognata, appresso di coloro, li quali non sono altutto accecati dalla passione.

saluatore: Mea dottrina non est mea. Ne si uergogni d'essarla sopra la dottrina della Chiesa: et queste cose, non in uno, ne in due, ne in dieci, ne in uenti luoghi, ma quasi in ogni opera sua & in ogni predica le sfisseggiava, & incucaua: aggiugnendo che in creder quella, consisteva la salute & chi l'hauea udita, era obligato à crederla: & piu oltre che il maggior peccato che hauessero quegli che non la credeuano: era il non crederla. Et così arrogantemente attribuiu la potestà di dar nuoui articoli della fede, pareggiando essa sua dottrina alla scrittura santa, & alla fede catholica, & per conseguente richiedendo che ogni intelletto si redensse prigione & ubidiente à riceverla, se bene negli pareisse uera. Et hebbe ardimiento di attribuire alla sua dottrina, quello che san Paulo attribuisce alla dottrina apostolica, dicendo: Se uno angelo da Cielo ui euangelizzassi, altro che quello che noi u habbiamo euangelizzato, sia Antithema. Intendendo san Paulo, nõ della sua propria, ma dell'apostolica, et ecclesiastica dottrina, et però disse in plurale

The second, more ponderous part is an examination of the hidden heretical qualities of Savonarola's preaching. According to Bongi, Politi's refutation displeased many members of his order who cherished Savonarola's memory and example, and that it in turn provoked refutations, such as Tommaso Neri's *Apologia* of 1564. Throughout the book, the author's arguments and narrative are printed in italics, in contrast with the roman type used to reproduce ample excerpts from Savonarola's own works, systematically referenced in the shoulder notes.

EDIT16 26141; USTC 850168; Bongi I, p. 209-10.



PIERCED VELLUM

40. [SCRIBANI, Carolus. Den gheestelicken wiingaert. Antwerp, heirs of Martin [I] Nutius and Jan van Meurs, 1616.]

12mo, pp. [20], 3-455, [1]; bound without *1.12 (engraved title and one illustration, December calendar verso) and A1 (pp. 1-2); 6 full-page copper-engraved illustrations by Jan Baptist Collaert II printed in-text, woodcut ornaments and initials, calendar printed in red and black; short closed tear to E12, a few creased corners, dampstain to lower margin; bound in contemporary pierced vellum underlaid with silk, pierced design to each board with central gilt block (front board with Christ crucifer, rubbed, rear board with the Virgin and Child), borders roll-tooled in gilt, vestigial ties, yapp fore-edges, spine pierced with three elaborate roundels, each with central fleuron tooled in gilt, edges gilt and gauffered; rubbed and somewhat worn, silk faded and partially abraded, textblock a little shaken, endpapers renewed with old paper. £2850

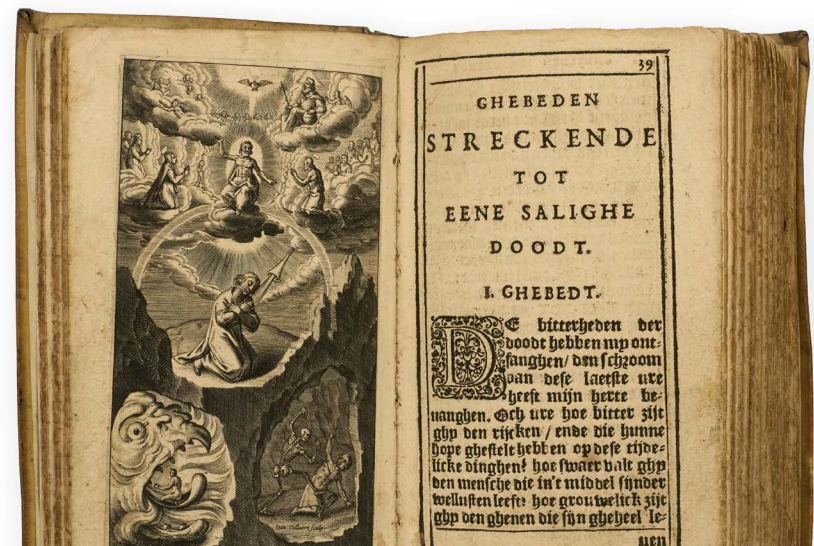
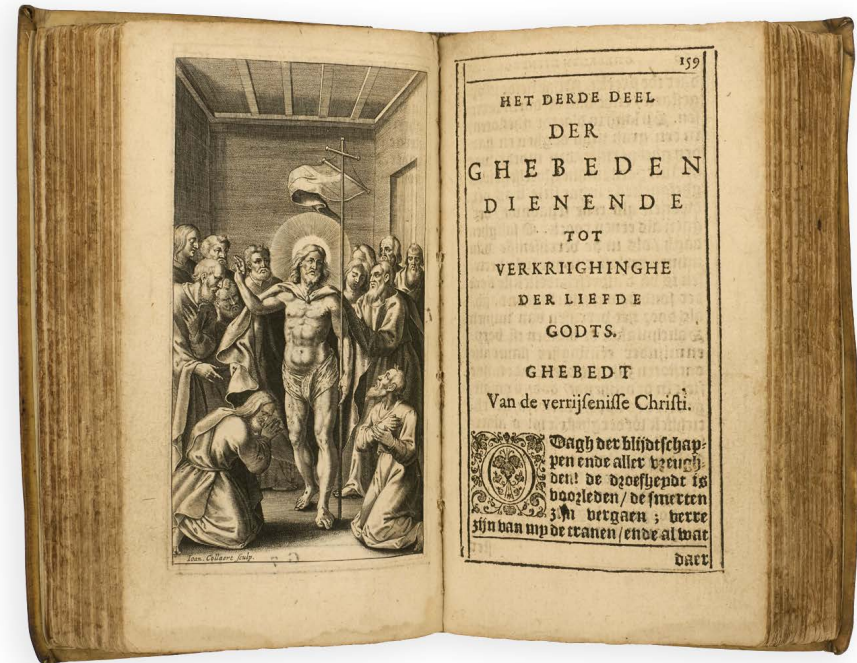
First edition, very rare, of this strikingly illustrated devotional text by the Jesuit Father Superior in Antwerp, Carolus (or Carlo) Scribani (1561-1629), in a contemporary pierced vellum binding with gilt and gauffered edges.

An elaborate and very uncommon technique, pierced vellum bindings briefly flourished in Germany and the Netherlands at the end of the sixteenth century and the start of the seventeenth. One of the few contemporary descriptions of the process appears in the earliest European bookbinding manual, written in Antwerp four years before this volume's publication by Anshelmus Faust, who suggests piercing the vellum by hammering through sharp tools 'like those the shoemakers use when they want to pierce the leather of shoes' (*trans.* Foot, p. 77).



OCLC records only two copies worldwide, at the Koninklijke Bibliotheek and the University of Illinois, to which STCV and USTC add copies at the University of Antwerp and the Royal Library of Belgium; not in Library Hub.

STCN 315098864; STCV 3140158; USTC 1002173; Sommervogel VII, p. 986, no. 11. See Foot, *Bookbinders at Work* (2006), pp. 50 and 72-80.





Item 13 (detail)



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VVM SVMMVS RERV
omnium opifex ille, uirtutes
in hac terrena plaga, neque se-
dem suam ponere, neq; consi-
stere posse intueretur, poten-
tissimos earum defensores tu-
torésque ac duces producere
decreuit, qui non modo uirtu-
tes ipsas perinde atq; clipeus ex omni parte defensarēt
ac protegerent, sed earum quoq; sectatores magni pen-
derent & honestarent. Quos etsi nōnullis Mœcenates
appellare collibitū est, nos tamen si tam excellentis mu-
neris officium perpēdas, aptius ac magis congruè He-
roas uocandos esse censemus. Eriguntur enim ingenia