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16-18 November, 2018

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# BERNARD QUARITCH LTD

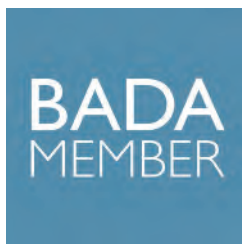
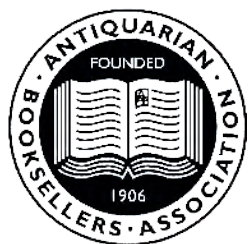
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- 1 **ALBERTI, Domenico, and others.** XX sonate per cembalo di varri autorri. Galuppi; Merola; Tasso; Ben[edet]to Marcello; Alberti è Scarlati ... Opera prima ... Gravée par M.elle Vendôme. Paris, Venier, Bayard and Castagneri, [c. 1758]. [Bound with three other contemporary works by Lustig, Staes and Brunings].

Four works, folio, bound together. *XX Sonate*: pp. [iv], 25, engraved throughout; accidentals, ornamentation or extra notes added to three pieces (all of them by Alberti) in a contemporary hand, an alternative ending scribbled in the lower margin of one of the three pieces in the same hand; trimmed close at head and foot with occasional minor loss, a few small stains; contemporary green vellum-backed boards, red morocco lettering- and numbering-pieces on spine; slightly rubbed; trade card of the stationer 'Quentin, success[eu]r de Mr. Jolivet' on front pastedown; from the collection of André Meyer (1884–1974), with stamp on verso of final leaf of final work.

\$2275

**First edition, very rare**, of this collection of harpsichord sonatas. Eleven of the pieces are by Domenico Alberti (c. 1710–1746).

'Alberti's claim to historical recognition rests traditionally on his harpsichord sonatas, in which the arpeggiated bass that lent his name a posthumous notoriety is a prominent feature ... Eight sonatas, constituting the so-called op. 1, were published by Walsh in 1748 in response to an act of flagrant plagiarism by Alberti's former pupil, the castrato Giuseppe Jozzi (c. 1710–c. 1770), which became a *cause célèbre*' (*New Grove*). They reappear here along with three others by Alberti.

RISM *Receuil* p. 367, locating two copies (Bibliothèque nationale and Library of Congress). COPAC records a copy at the British Library (dated '[1768?]').

*XX Sonate per cembalo* is found bound here with three other collections of keyboard music:

**LUSTIG, Jacob Wilhelm.** Sonates pour le clavecin ... Paris, [1742]. A partial reprint, with additions, of the first edition (Amsterdam, 1735). RISM L 3105, locating two copies only (Bibliothèque nationale and King's College Cambridge).

**STAES, Ferdinand-Philippe-Joseph.** Trois sonates pour le clavecin ou le forte piano avec accompagnemens d'un violon et violoncelle ... Oeuvre premier. Brussels, [n. d.]. First edition. RISM S4306.

**BRUNINGS, Christiaan.** Trois sonates pour le piano forte ou le clavecin avec accompagnement d'un violon et violoncelle ... Oeuvre I<sup>er</sup>. Brussels, [n. d.]. First edition of these keyboard sonatas by a Dutch hydraulic engineer, his only published music. RISM B 4824, locating two copies only (Bibliothèque nationale and Moscow).

#### THE FIRST COMPLETE POLISH VERSE TRANSLATION OF DANTE'S COMEDY

- 2 **ALIGHIERI, Dante.** Boska komedja ... tłumaczenie Juliana Korsaka. Warsaw, S. Orgelbranda, 1860.

4to, pp. 739; engraved frontispiece and 15 plates, after Dumont; large waterstain up to p. 336, recurring tears to the gutter (mostly repaired), some spotting and stains, the final leaf backed with tape; a very good copy bound in modern half calf with marbled boards, speckled edges; spine with gilt lettering- pieces; ink-stamped by Juvenat Toruń-Bielany O.O. Redemptorystów and as a duplicate by Biblioteki Prowincjalnej O.O. Redemptorystów; some line numbers added in pencil throughout.

\$3500

**Rare. First edition of the first complete verse translation of Dante's *Divine Comedy* into Polish, complete with all sixteen engravings.**

Despite considerable Polish interest in Dante (the *Divine Comedy* had published there in Latin translations, notably by Faustus Socinus under the auspices of the Polish Brethren), this was the first full translation into Polish. It was published posthumously in 1860; the translator, Julian Korsak (1807–1855), was a

Romantic poet and friend of Mickiewicz. This marked a spurt of Dante publications in the run-up to the six hundredth anniversary of Dante's birth (see K. A. Paullý Zbierańska, 'Dante in Poland: A Retrospect', *The Polish Review*, 11.3 (1966), pp. 56-61).

Korsak's translation is augmented by a long introduction and extensive notes based on the commentaries of Giosafatte Biagioli and Karl Streckfuss.

**OCCL records only 4 copies in the US** (Harvard, Buffalo, Cornell, and St. Mary's College). Not in COPAC.

**3 [AMERICAN CONSTITUTION.]** Costituzione degli Stati Uniti d'America. *Filadelfia [i.e. Venice], 1797.*

12mo, pp. 52; a very good copy in drab wrappers.

**\$9375**

**Exceptionally rare first Italian edition** of the Constitution of the United States.

Venice, with its vigorous printing industry and its pro-Revolutionary intelligentsia, was the publishing place of many translations of works of the Enlightenment, including the new Constitutions of first France then America. Italy had perhaps historically been especially alert to the idea of a written constitution: the tiny Republic of San Marino had in fact promulgated the earliest ever, in 1600, and Italian-speaking Corsica had issued its own in 1755, becoming the inspiration for numerous American patriots.

The anonymous translator chooses here to report the original terms in English, in brackets, next to his translation, when he considers them to be either technically or culturally important.

Mugnaini I, 246: 'Prima edizione in volume in lingua ital. sconosciuta. Manca a tutti i repertori consultati'. **OCCL finds 3 copies only: Johns Hopkins, NYPL, and Yale.**

## BONES FOR BEGINNERS

**4 [ANATOMY.]** 'Breve compendio anatomico'. *[Italy, c. 1720].*

Manuscript on paper, in Italian, 8vo (20 x 13.5 cm), ff. [5, including index], 73; neatly written in dark brown ink in a single hand, pen flourishes to title and colophon, 25 lines per page; very well preserved in contemporary limp vellum.

**\$2275**

A handsome set of **apparently unpublished notes on orthopaedics** by an anonymous medical student, compiled in Italy in the early 18th century, covering bones, cartilage, ligaments and muscles. The manuscript opens with a detailed analysis of the human skeleton, its bones and articulation, from head to toe, including the spine, clavicle, sternum, ribs, scapulae, hip bone, and hyoid bone, before discussing cartilage (ears, nose, spine etc.) and ligaments (e.g. shoulders and elbows, legs, fingers and toes). The section on muscles covers, *inter alia*, the eyelids, nose, ears, lips, jaw, tongue, head and neck, and back. Other areas covered by the author include the peritoneum, ventricles, intestines, vena cava, heart, larynx, pericranium, pia, brain, and nerves.

In addition to citing Aristotle, Avicenna, Galen and Hippocrates, the author refers to the 16th-century Italian anatomists Niccolò Massa and Realdo Colombo, and to the French physician André du Laurens (1558-1609), who served as personal physician to Marie de' Medici and then to her husband Henry IV of France.





- 5 **ALLEN, Dr. Nathan.** Daguerreotype portrait of American social reformer and medical health campaigner, Dr. Allen, by an unknown photographer. Circa mid 1850s.

Sixth-plate daguerreotype, annotated in ink *Nathan Allen* on paper label on verso, oval gilt matt (cover glass replaced and resealed), in folding case with stamped paper covers (hinge broken).

**\$1950**

Allen (1813–1889), was born in Princeton, Mass. and graduated from Amherst College and, in 1841, Pennsylvania College where he gained his MD. He also edited the *American Phrenological Journal and Miscellany*.

ERNEST BECKETT'S ROUND-THE-WORLD VOYAGES:  
ENGLISH POLITICS – HAWAIIAN ROYALTY – FELIX BEATO – ALICE KEPPEL

- 6 **[BECKETT, Ernest, M.P., later 2<sup>nd</sup> Baron Grimthorpe].** Manuscript diaries descriptive of a voyage around the world. 1882, 1892, 1894-96, 1898-99, 1902.

Eight printed 'almanac' day-diaries, one vol. 8vo and 7 uniform vols 12mo, with manuscript entries throughout in ink and purple crayon in a largely legible hand, later pencil editorial annotations; a few blotting sheets laid in; the 8vo vol. bound in diced green cloth, boards and spine blindstamped and gilt, the 12mo vols in maroon and green limp roan, spines and covers gilt, a few slightly scuffed, but all in really excellent condition.

**\$4875**

In 1882, about to turn twenty-six, Ernest Beckett is poised on the edge of adult life, promised an arranged marriage and an imminent entry into Yorkshire politics. After an inauspicious beginning to his career, including an 'uproarious' meeting in York, where '50 radicals had burst in', Beckett heads abroad, to Cannes, Monte Carlo and San Remo, via Paris and Marseille, travelling it seems likely, for the first time alone.

A young man of contradictions, Beckett is not at first an attractive protagonist. He spends his time in Cannes getting a hangover from drinking too much of his uncle's claret and going to a ball (boring because there are 'no pretty women'), while inwardly rejecting the idea of marrying his 'fat, but ... charming' expat cousin because 'love, marriage, a wife & children do well for a commonplace career, but are only an impediment to any great enterprise'. His own enterprises include writing a novel, and gambling (losing) in Monte Carlo. Here is a vivid account of a wealthy Victorian ingénue who is consciously *becoming* a 'Traveller', greeting his fellow countrymen (the 'very dirtiest', at least) with growing distaste: 'the tram swarmed with English'. The decisive moment of awakening comes when Beckett is in Naples (where he gives a wonderful account of his ascent of Vesuvius). '[Neapolitan life] kills ambition and what a relief it is when ambition is dead. I know I am happy, and that shows how happy I must be ... Ah! what is there like travelling?'

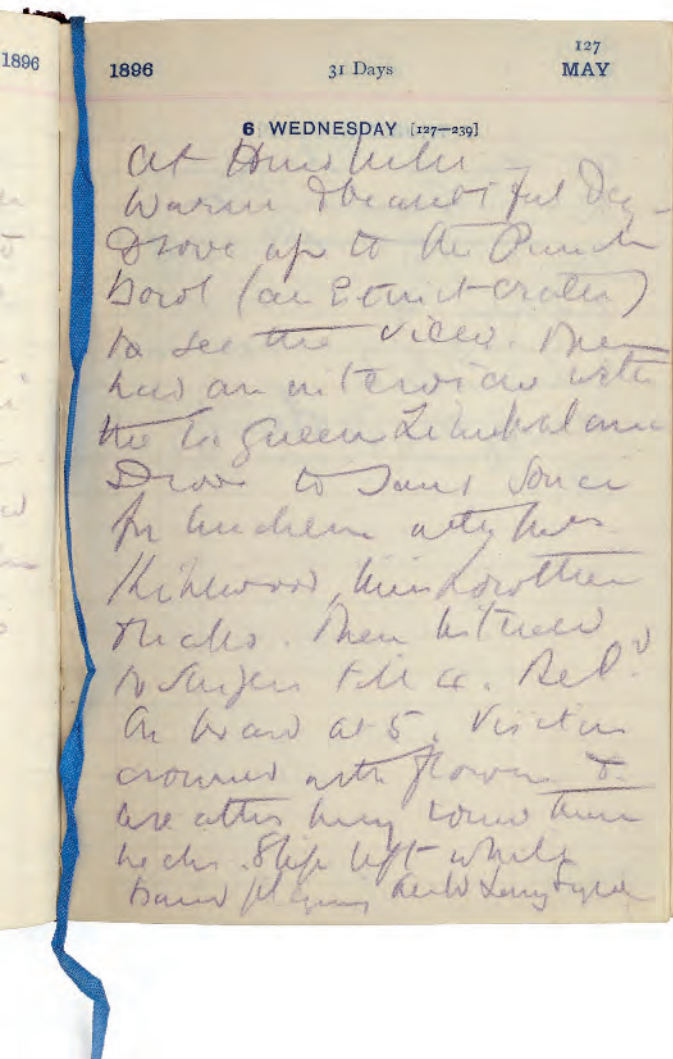
We resume with Beckett in 1892, where he is once again in Italy. Beckett now knows infinitely more people, is continually dining in company, going on excursions and seeing operas. He has also a widower; his wife

## Ah! what is there like travelling?

had died in 1891 giving birth to a son, and 'the children' are a frequent appearance in the later diaries. At home in England Beckett meets political figures such as Randolph Spencer-Churchill and Arnold Morley, and he visits his friend 'Ferdy' Rothschild at Waddesdon. When Beckett is travelling the entries resume in a livelier fashion: Rome and Naples almost every winter; Paris, regularly; a trip to Malta, Tunis and Tangiers; and in 1895 an extensive winter tour of India via the Suez Canal and Aden, including Bombay, Lahore, Karachi and Delhi, where the diary for 1896 (printed in Calcutta) must have been purchased. This turns into a round-the-world voyage: after Jaipur, Agra, Cawnpore, Lucknow, Benares and Darjeeling the Becketts join the *Palitana* at Calcutta and cross the Bay of Bengal to stop at Mandalay, Rangoon (where he dines and plays poker with Felix Beato and shops at his curios dealership), Penang and Singapore; from Singapore he steams to Hong Kong and then to Japan, visiting Nagasaki, Kobe, Kyoto, Tokyo and Yokohama; and across the Pacific to Honolulu, where Beckett enjoys 'an interview with Queen Liliuokalani'; he then lands at San Francisco and travels overland by train to Chicago, the Niagara Falls and finally to New York. In 1902 Beckett repeats portions of this voyage, also visiting Jakarta, Macau, Colombo, Batavia, and the Borobudur Temple.

Almost hidden in the later diaries is Alice Keppel, a figure infamous for 'almost obscene discretion' in Ernest Beckett's life and, more prominently, as Edward VII's ultra-powerful mistress. Keppel's first dalliance was with Beckett, and may have produced her daughter Violet Trefusis, the author of several novels but now known principally as the lover of Vita Sackville-West (Lady Sackville, the other powerful mother, also appears here). The Keppels make their first appearance in these diaries in 1896, at a Yeomanry meeting in Yorkshire. Alice Keppel appears alone at a large dinner party on 14 July 1898 and on 19 November as part of a more intimate dinner party of only six, and is mentioned several further times into 1899.

Beckett eventually gave up his political aspirations, having already been forced from the family bank by his brothers, and fled to a private villa near Naples where he escaped his English creditors. His remaining diaries and papers are predominantly held in private hands, and are largely unpublished.





- 7 **BIZZARRI, Pietro.** Petri Bizzari varia opuscula, quorum indicem sequens pagina demonstrabit. Venice, [Aldine press], 1565.

Two parts in one volume, 8vo, ff. 156, each part with its own title bearing woodcut printer's device, two further divisional titles in first part; a few early underlinings and small corrections; a very good, fresh copy in modern brown morocco, gilt, top edges stained red.

\$5200

First edition. The Italian scholar and spy Pietro Bizzarri (or Bizari, 1525–c. 1586) adopted the Protestant faith, came to England and was admitted as a fellow of St. John's College Cambridge through the patronage of Francis Russell, second earl of Bedford. In 1562 Queen Elizabeth I granted him a pension for life after he dedicated to her his 'mirror of princes' treatise *De optimo principe* (printed for the first time in the present work). By 1572 Bizzarri was travelling throughout Europe, staying in Basel, Augsburg, Venice, and finally Antwerp where he settled. In Antwerp he acted as a foreign agent for members of Queen Elizabeth's government, occasionally sending reports back to England.

Besides *De optimo principe*, the first part of the work contains *De bello et pace*, dedicated to Mary, Queen of Scots, *De philosophia et eloquentia*, dedicated to Francis Russell, Earl of Bedford, *Aemilii accusatio*, dedicated to William Cecil, Lord Burghley, and *Oratio pro L. Virginio, contra Ap. Claudium*, dedicated to the courtier and diplomat William Maitland of Lethington. The second part contains poems, in two books, many of them dedicated to prominent English or Scottish figures.

**Provenance:** Griffin Madryn of Carnarvonshire, who matriculated at Hart Hall, Oxford, in 1573 (see Alumni Oxonienses) but who evidently died in 1577 (see below; conceivably he was a victim of the Oxford typhus epidemic or 'Black Assize' which claimed over 500 lives in the city between 6 July and 12 August of that year), with his ownership inscription dated 1577 on front flyleaf and over an earlier, partly erased, inscription at head of title; Nicholas Saunderson, with his ownership inscriptions 'Nicolaï Saundersoni ex dono Gryff. Madrin defuncti a[n]n[o] D[o]m[in]i 1577. Oxon.' on title and 'Nic. Saunderson' on flyleaf at end. This is quite probably the **Nicholas Saunderson** (c. 1560–1631) who was awarded a B.A. in 1579, was knighted in 1603, purchased a baronetcy in 1611 and was created Viscount Castleton in 1627. He was M.P. for Great Grimsby in 1593 and for Lincolnshire in 1625, although his reputation 'was not an altogether savoury one' (History of Parliament). Saunderson employed the composer Giles Farnaby as music tutor to his children.

Adams B2090; Ahmanson-Murphy 736; Renouard p. 198 ('rare').

## CURE FOR SCURVY

- 8 **[BLAGRAVE, Charles].** Those excellent and highly approved Spirits of Scurvey-grass, both plain and the Golden Purging, are faithfully prepared by the first Author Charles Blaggrave of Clerkenwell Chym. Physician. [London, 1680?]

4to. broadside, printed on one side only; somewhat foxed, the verso dusty along the creases where once folded; lower edge untrimmed.

\$1950

**Unrecorded?** Before the ready availability of citrus fruits in the mid-nineteenth century, scurvy-grass (*cochlearia*), which is rich in vitamin C, was commonly consumed by sailors as a preventative or cure for scurvy, taken on board dried or in distilled extracts.

There seems to have been a particular boom in the 1680s for the retail of proprietorial 'spirits of scurvy grass', with each of a number of practitioners claiming theirs as the most efficacious, and warning against the others' false wares. Blaggrave's is 'far different from all counterfeits ... [and] sealed with

my Coat of Arms, being Three Greaves ... to prevent being cheated.' As well as scurvy, it will apparently cure chilblains, dropsy, colic, kidney-stones, worms, and 'Fits of the Mother', for only 1 shilling a bottle.

Much of the lower half of this broadside is devoted to a list of the various vendors license to sell Blagrave's spirits: there are booksellers – Billingsley, James, Sherly, Mildward, Rogers, Halford (at the end of the Paved Ally in the Pell-Mell), [Valentine] Acton, Marshall; also perfumers, cutlers, milliners, cheesemongers, fruiterers, 'Mr Leg at the Intelligence Office in Castle Alley'; 'and at my House on Clerkenwell Green, the second House in New-Prison-Walk'.

Not in ESTC.



#### DISTINGUISHED DINERS – SHACKLETON, CHESTERTON, BARRIE

9 [BORIANI, Arnolfo]. 'Boriani's autograph book from November 1903' [cover title]. [London], 1903-1928.

Oblong autograph album, 8vo (15.5 x 21 cm), circa 140 pp. + a few blanks, including sketches and musical quotations; with 7 typescript explanations/anecdotes tipped in facing some pages (slightly faded); a few leaves loose, some leaves previously removed, wanting front free endpaper; very well preserved in handsome contemporary dark blue morocco, richly gilt, marbled endpapers; very slightly rubbed.

\$6175

A charming album of autographs collected by the distinguished restaurateur Arnolfo Boriani, co-proprietor of the Pall Mall restaurant, next to London's Haymarket Theatre, bearing witness to his extraordinary clientele of actors and actresses, artists, explorers, musicians, politicians, writers, and other notable figures of the first quarter of the 20th century. The gourmet glitterati featured here show flashes of wit, and display an evident affection for Boriani and his establishment.

Boriani had previously worked as head waiter at the Savoy and the Carlton. The 1914 *Gourmet's Guide to London* speaks of the Pall Mall as follows: 'It is a restaurant which has prospered exceedingly, and has done so because its two proprietors, MM. Pietro Deguili and Arnolfo Boriani ... see to every detail concerning their restaurant and their kitchen and their cellar with untiring diligence and with a complete knowledge. They are both ... always in the restaurant at meal-times ... giving personal attention to every member of their clientele.' This album includes a charming sketch of the facade of the restaurant taken by Francis Dodd in 1928.



Among Boriani's prominent patrons are: Ernest Shackleton (who writes amusingly in January 1911: 'This day three years ago we reached the furthest South. The food was different and the nearest girl 2700 miles away') and Fridtjof Nansen; G.K. Chesterton and H.G. Wells (with some amusing sketches), A.A. Milne and H. Rider Haggard; J.M. Barrie, the American actress Pauline Chase (famous for her performances in *Peter Pan*, who here quips 'To di(n)e will be an awfully big adventure') and the *Peter Pan* producer Charles Frohman; Richard Caton Woodville (famous as a painter of battle



scenes), who has done a fine sketch of Napoleon drinking 'a bitter draught'; Henry Joseph Wood of 'Proms' fame; Stanley Baldwin and David Lloyd George; Sarah Bernhardt, Gladys Cooper, Ellen Terry, and George Robey (with a self-caricature captioned 'Can you wonder why women love me?'); Anna Pavlova; Alexander Montgomery Carlisle, designer of the *Titanic*; and Gustav VI Adolf of Sweden.

## NAKED SATIRE: ADULTERY, INCEST AND LAWYERS

- 10 BRATHWAITE, Richard.** *Natures Embassie: or, the Wilde-mans Measures: danced naked by twelve Satyres, with sundry others continued in the next Section ....* [London,] Printed for Richard Whittaker. 1621.

8vo., pp. [8], 173, '172', [2], 175-263, [1]; title-page within a striking illustrative woodcut border, with Pan at the head and twelve dancing satyrs at the foot; 'The Second Section of divine and morall Satyres', 'The Shepherds Tales', 'Omphale', and 'His Odes' each have a divisional title-page dated 1621; main title-page slightly toned, with a small marginal tear, some light foxing at the extremities, but a very good copy in full crushed maroon morocco, gilt, by Rivi re; book label of John Camp Williams.

\$19,500

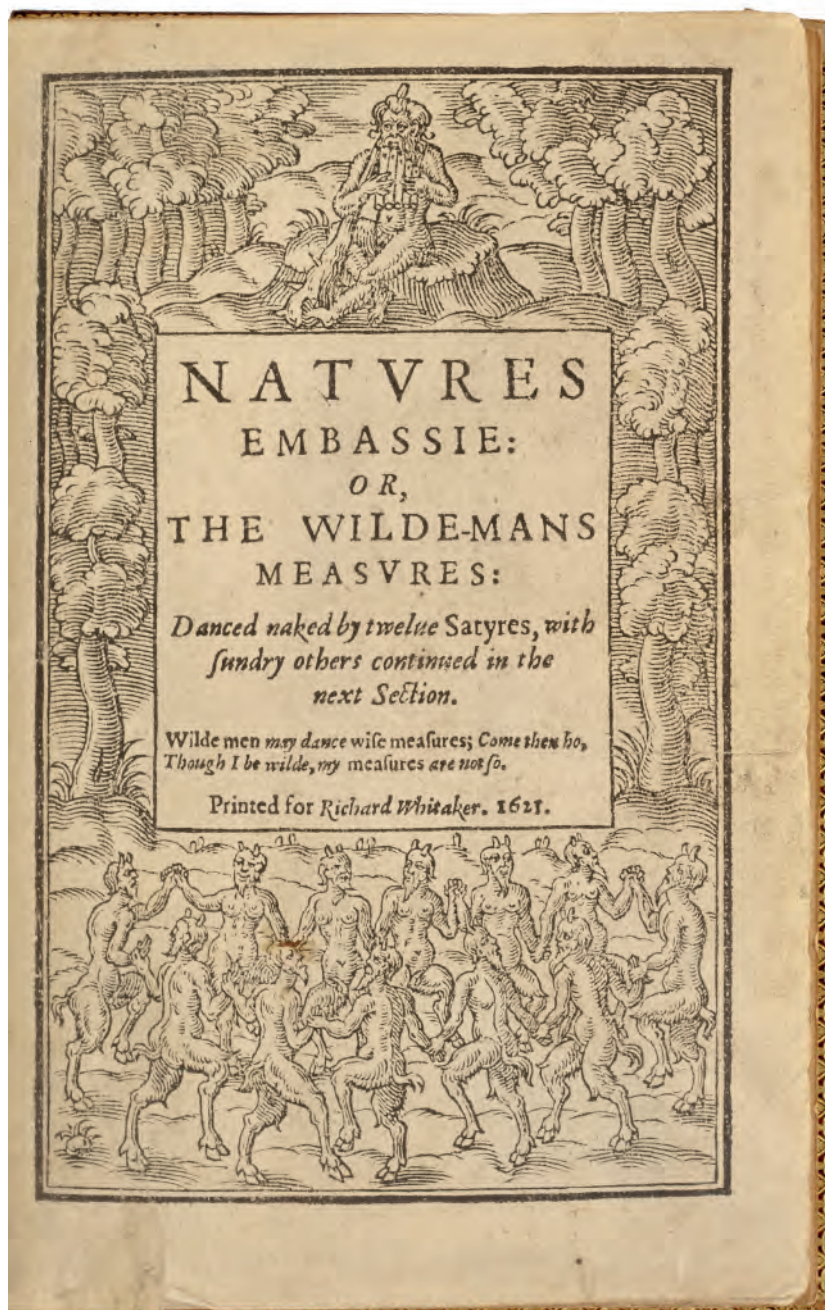
First edition of a substantial collection of satires, elegies and eclogues. The structure is somewhat chaotic, as is common with Braithwaite.

In 'Natures Embassie', pp. 1-'172', a series of figures from history and classical literature and myth are used to embody the various human flaws that have degraded 'Nature' to its present degenerate state. Clytemnestra represents adultery for example, Croesus vainglory, Caligula blasphemy, Pygmalion dotage, and Protagoras idolatry. Each of the 29 poems is prefaced by a prose Argument, and accompanied by detailed marginal notes.

At the end of the first part of 'Natures Embassie' is a series of 'epycedes or funeral Elegies, concerning sundry exquisite Mirrors of true love' – Hero and Leander, Pyramus and Thisbe, Dido and Aeneas. The 'Second Section' is capped by 'modern' satires, including one on a 'corrupt lawyer' and another on a whoremonger. The 'shepherds tales' are relatively conventional eclogues, and follow on from a separate publication of some other tales; the odes are more interesting, and number several on birds (nightingale, owl, merlin), as well as a lament of autumn, 'The Fall of the Leafe', and an encomium 'upon the worthie and sincere Proficients and Professants of the common law'.

Though now mostly commonly associated with his famous conduct books of the 1630s, Braithwaite had a long and varied career (which included a period at the Inns of Court, hence perhaps the legal poems here). He knew Thomas Heywood and may have collaborated with Thomas Randolph, publishing a succession of volumes over fifty years, in verse and prose, trying his hand at pastorals, picaresque topography, manuals of conduct, translations, and plays (of which only the playlet *Mercurius Britan[n]icus*, 1641, survives), many of which display the same character as the present miscellany.

Pforzheimer 81; STC 3571.





- 11 **BYRON, George Gordon, *Lord Byron*.** English Bards, and Scotch Reviewers. A Satire ... *London: Printed for James Cawthorn, British Library ... [1809].*

12mo. in sixes, pp. vi, 54, with the half-title and the leaf of Preface; traces of original wrapper at inner margin of the half-title, but a very good copy in an attractive **near contemporary binding of straight-grained dark green morocco, tooled gilt, gilt edges, by John Rutter**, Shaftesbury, with his ticket; signature and armorial bookplate of John Gordon; from the library of B. E. Juel-Jensen.

**\$1560**

**The true first edition**, distinguishable by the watermark 'E & P 1805', seen here in alternate half sheets, on B<sub>3</sub> (which is in its earlier state, reading 'Despatch' rather than 'Dispatch' in line 7, a press correction rather than an issue point), D<sub>1</sub> and F<sub>1</sub>.

*English Bards* was Byron's reply to the unfavourable review of *Hours of Idleness* that had appeared in the *Edinburgh Review*, probably by the editor Brougham. It is a savage and inspired response, much more worthy of attention than the collection it defended and was an immediate success – Cawthorn quickly issued unauthorized reprints, but the first can be distinguished by the watermark. The binder here was the Quaker bookseller who published *Delineations of Fonthill Abbey* for Beckford in 1823.

Wise I, 21; Hayward 219; Randolph, pp. 14-18.

#### SCOTS DUELLING IN PARIS

- 12 **[CARNEGIE OF SOUTHESK.]** Factum, pour messire Charles Conte de Carneguy, fils du sieur Comte Soudasque pere d'Ecosse, ayant repris la poursuite extraordinaire, encommencée à la requeste de défunt messier Guillaume Comte de Carneguy son frere ... Contre Guillaume Talmuch, deffendeur, accusé. [*Paris, 1682.*]

4to., pp. 3, '3' (i.e. 4), with a drop-head title; dusty, creased where folded, worn and slightly torn at inner margin.

**\$975**

**Unrecorded.** In 1681, two young noblemen, William Carnegie of Southesk (1662-1681), and William Tollemache (1661-1694), son of the Duchess of Lauderdale, met on the streets of Paris and an argument ensued, possibly on the subject of a profligate actress (though here the injured party is said to be a gentleman friend of Carnegie). Whether or not both men drew their swords is not clear, but during the kerfuffle, Carnegie was restrained and Tollemache administered a fatal wound, the sword 'entrant au dessous de lombelicq & sortant vis-à-vis l'espine du-dos'; Carnegie died the following day, having given an account of the affair and rapidly converted to Catholicism. Tollemache apparently fled the country, pled his case to Louis XIV and Charles II but was refused, only to be pardoned in the 'petite Chancellerie' in January 1682.

The present *Factum*, entirely unrecorded, is a legal brief presented on behalf of William Carnegie's brother Charles, protesting against the pardon, reasserting the validity of the original accusation, and reciting again the testimony of the witnesses, including Carnegie's lackey 'Mathieu Liche' (presumably Matthew Leech) and his unfortunate governor William Harig (who had held Carnegie's arm and so stopped him defending himself). The petition seems to have had an effect; Tollemache was fined, and left for Italy, where he joined the Royal Navy. His temper led him into another duel in 1685, and he was found guilty of manslaughter, but allowed benefit of the clergy and only branded in the hand; he seems to have died in the West Indies.

Though the affair is known, **we cannot trace this or any other printed items relating to the case in OCLC, COPAC or the Catalogue collectif de France.**

**meurtre ... si noire & si lâche ...**



#### SEVENTEENTH-CENTURY CENTRAL AFRICA

- 13 CAVAZZI, Giovanni Antonio.** *Istorica descrizione de' tre regni Congo, Matamba, et Angola situati nell' Etiopia inferiore occidentale e delle missioni apostoliche esercitatevi da religiosi Capuccini ... il quale vi fu' prefetto e nel presente stile ridotta dal P. Fortunato Alamandini ... Bologna, Giacomo Monti, 1687.*

Folio, pp. [14], 933, [1], without final blank; 10 engraved plates (1 folding), 1 folding engraved map, 40 engraved illustrations within the text (plants, animals, scenes), woodcut initials, head- and tail-pieces; some light damp staining throughout, small worm track to blank inner margins pp. 21-34, a very few small stains; a very good copy in 19th-century quarter calf over marbled boards, gilt lettering-piece to spine, sprinkled edges; neat repairs at head and foot of spine, extremities slightly rubbed; traces of ink ownership stamp to title, ticket of C.E. Rappaport (Rome) to front pastedown.

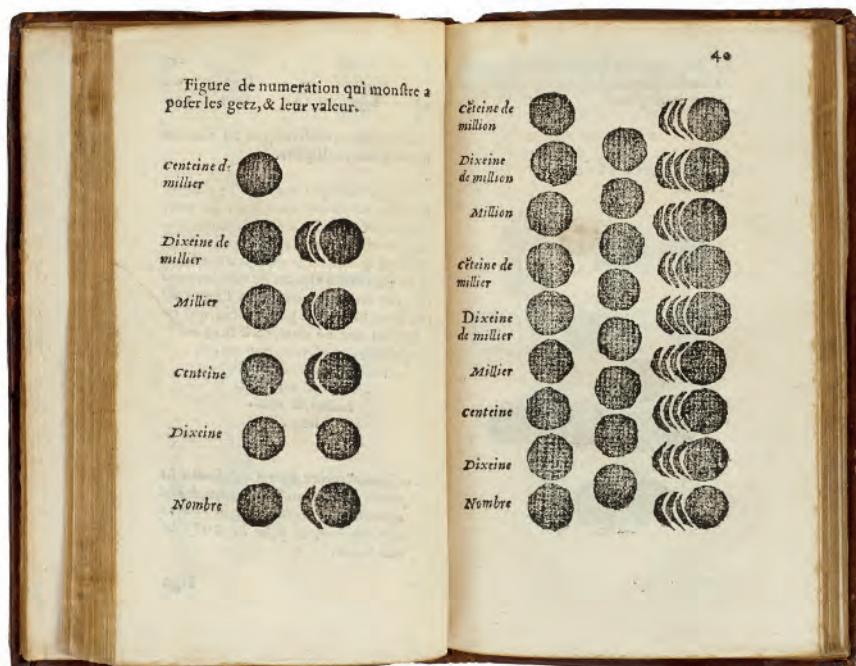
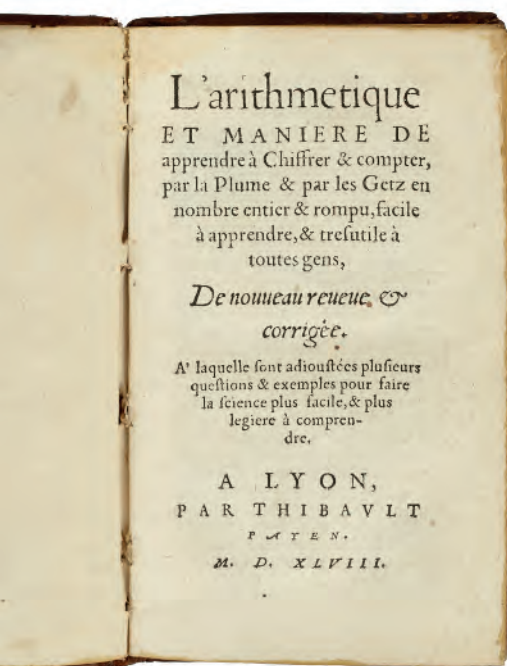
\$8775

First edition, handsomely illustrated, of Cavazzi's hugely important description of Congo, Matamba and Angola, a work which 'has long been one of the most important sources for the reconstruction of the social, political, economic, and religious history of these three Central African states in the seventeenth century' (John K. Thornton). An Italian Capuchin missionary, Cavazzi (1621-1678) first arrived at Luanda in Angola in 1654. Over the next 13 years he travelled widely, serving as chaplain to the Portuguese, and visiting Queen Nzinga of Matamba (he officiated at her funeral in 1663). Upon his return to Italy in 1667 he compiled an account of his sojourn for the Congregatio de Propaganda Fide but it remained unpublished and Cavazzi returned to Angola in 1673 as prefect (surviving a shipwreck), staying for a further four years. His writings were eventually edited for publication, as the *Istorica descrizione*, by his fellow Capuchin, Fortunato Alamandini.

Following a geographical description of the region, and discussion of its agriculture, flora and fauna, Cavazzi turns to the native peoples and their customs, discussing, *inter alia*, idolatry, oaths, superstitions, funeral rites, habitations, marriage, health, transport, military matters, law, slaves, music and dance, industry, dress, government, ceremonial, and the Jagas (invading bands). He then gives a thorough history of successive Capuchin missions to the region, which includes engravings of Queen Nzinga sitting on a servant's back before the Portuguese governor of Luanda, and of her baptism. Cavazzi's work went through several Italian editions, and was translated into German, French and Portuguese.

Brunet I, 1699; Gay 3070; Sabin 11592.





- 14 [CATHALAN, Anthoine]. *L'arithmetique et maniere de apprendre à chiffrer & compter, par la plume & par les getz en nombre entier & rompu... De nouveau reveue & corrigée.* Lyon, Thibault Payen, 1548.

Small 8vo, ff. 80; woodcut of the line abacus on f. 29 and counters on ff. 39-41, a very good, clean, crisp copy in contemporary calf, panelled spine with faded paper labels, sides ruled in blind, central blind fleurons; joints repaired, a little rubbing, one corner bumped; some contemporary annotations and corrections in the margins; purchase inscription by Petrus Clamerus, dated Antwerp 1549, on the front free end-paper and paste-down; Robert B. Honeyman's and later Erwin Tomash's copy.

\$11,750

**Exceptionally rare imprint: the sole recorded copy of the first edition of this title, an early manual for merchants.** Though reprinted a few times by Payen within two decades, only two copies of later editions (1566, 1585) are attested in institutions worldwide – respectively Paris BN and Columbia. A similar text had appeared in a somewhat different form in 1531, in an extremely badly typeset work entitled *L'art et science de arismetique moult utile & prouffitable a toutes gens*, whose typographical clumsiness included wrong alignment in calculation columns, resulting in complete obscurity. Here the Lyon printer Payen pays careful attention to the *mise en page*, allowing the physical form to honour the quality of the content: 'As a compendium of the operations needed in business it is exceptionally good' (Smith, *Rara*). The other text to which this work appears most related is the Lyon-printed anonymous *La vraye maniere pour apprendre a chiffrer et compter* (1535), known in a sole surviving copy, at the British Library.

Tomash & Williams A94; Hoock & Jeannin -5.1 (citing only a copy offered by F. Dörling, Auktion 114, 28-30 November, 1985); Pierre Jeannin, 'La diffusion des manuels de marchands: fonctions et stratégies éditoriales', in *Revue d'histoire moderne et contemporaine*, 45-3, 1998.

#### RARE PASSION WOODCUTS

- 15 CHELIDONIUS, Benedict. *Passio Jesu Chr[ist]i amarulenta, certis et primariis effigiata locis, vario carmine Benedicti Chelidonii, et tandem Christiani Ischyrii illustrata.* (Colophon:) Cologne, [Peter] Quentel, 1526.

Small 8vo, ff. [40], roman letter, with 37 large woodcuts of the life of Christ (one printed upside-down) by the Master N.H.; upper corners of last few leaves repaired (just touching a letter or two on final leaf), but a very good copy in dark

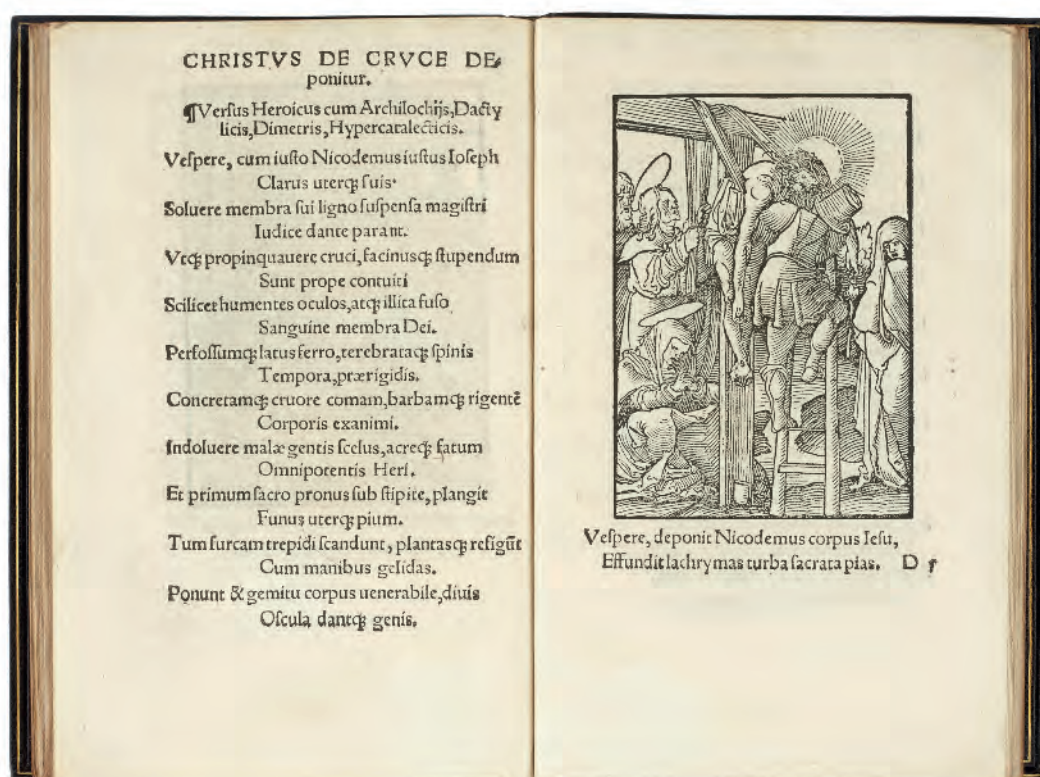
blue morocco gilt, edges gilt, by Riviere; from the library of the Irish judge and bibliophile William O'Brien (1832–1899), bequeathed by him to the Jesuit community of Milltown Park, with bookplates.

\$5850

**Extremely rare** series of Passion woodcuts by the Master N.H., whose initials appear in the woodcut of Adam and Eve (f. A4r).

Benedict Chelidonium (d. 1521) was the abbot of the Benedictine monastery of Our Lady in Vienna. His verses on the passion of Christ and the life of the Virgin were first published in Nuremberg in 1511 accompanied by woodcuts by Albrecht Dürer ('The Small Passion'). The present woodcuts, characterized by a quiet emotional intensity, are clearly influenced by those of Dürer. The cut of the Man of Sorrows seated (f. D1r) is a reversed and curtailed version of that in Dürer's Passion; Dodgson deemed it to be by a different artist than the rest. The woodcuts of the Virgin (f. B2r), the Mocking of Christ (f. C5r) and the Resurrection (f. D8r) seem to us also to be rather distinct in style.

Fairfax Murray 109; VD16 S 4589, recording two copies: Cologne and Vienna; in the Vienna copy the woodcut of Christ before Pilate, inverted in our copy and in the Fairfax Murray copy, is printed the right way up. **Not found in OCLC or KvK.**



ALESSANDRO PAGANINI EDITION OF CICERO

- 16 CICERO, Marcus Tullius.** Tullius De officijs: de amicitia: de senectute: necnon Paradoxa eiusdem: opus Benedicti Brugnoli studio emaculatum ... (Colophon:) *Toscolano, Apud Benacum in aedibus Alexandri Paganini, May 1523.*

4to, ff. [8], 251, [1]; title page within woodcut ornamental border, numerous woodcut initials; faint marginal ink stamps to f. 27r; minor worming to blank outer margins of first few leaves, slightly trimmed along the upper margin from f. 206, some spotting and stains but a genuine copy in contemporary vellum with a few contemporary manuscript annotations.

\$1300

**Very rare collected edition** of Cicero's works *De officiis*, *Paradoxa*, *De amicitia* and *De Senectute*, with the commentaries of Benedictus Brugnolus (1427-1502), Pietro Marso (1443-1512, one of the earliest, yet least known, disciples of Pomponius Leto in Rome), Franciscus Maturantius (1443-1518), Jodocus Badius (1462-1536), Ognibene Bonisoli (1412-1474) and Martinus Phileticus (1430-1490).



This very attractive edition was published by Alessandro Paganini, and features his typical woodcut frame on the title page decorated with ribbons. Paganini chose a practical quarto format instead of the folio typical for this genre of publication.

Described (with a few minor typographical variants in title) in Renouard, *Bibliographie ... de Josse Badius Ascensius*, vol. 2, pp. 290-291. USTC 822194.

#### A RARE HANDBOOK OF SURGERY

- 17 CIUCCI, Antonio Filippo.** *Promptuarium Chirurgicum in quo agitur de Morbis, qui indigent manuali Operatione Artis Chirurgiae. Macerata, Joseph Piccinus, 1679-1680.*

4to, two parts in one, each with own title, continuous pagination, pp. [16], 198, [4]; 6 woodcut plates; elaborate woodcut frontispiece showing the Trojan Horse; lightly foxed, but generally a good clean copy bound in contemporary vellum, author's name in manuscript on spine; edges and corners worn.

**\$3825**

First edition, very rare, of this handbook of practical surgery, by the author of the first treatise of legal medicine written in Italian.

Antonio Filippo Ciucci (first half of the seventeenth century-c.1710) studied medicine in Florence, before moving to Rome, where he spent five years working in the lazaretto of the Casaletto. His experiences there lead him to the conviction that the plague was a contagious disease, a then-controversial theory that he discusses here. In 1670 Ciucci became first surgeon in Macerata and professor of anatomy at the local university, while concurrently practicing as a forensic surgeon.

The *Promptuarium* was Ciucci's first work on practical medicine. The first part provides an alphabetical list of ailments with references to medical works which the physician should consult, and covers everything from constipation, paralysis and erections, to cleft penises, hearing loss and earache. The second part, which is illustrated by anatomical and technical woodcuts, contains further explorations of some of the diseases listed in part one, taken from Ciucci's own experiences. Included are diagrams on the treatment of dislocated shoulders; a blueprint of the 'tenacula tricuspidis', the tricuspid forceps invented by Ciucci himself, and designed to extract calculi formed in the urethra without damaging the surrounding tissue; and a proof that cataracts are caused by the clouding of the lens, and not an opacity lying between the lens and the iris, as previously assumed.

Copac records only one copy, at the British Library; OCLC records only 3 in North America: Fisher Library; Cushing/Whitney Medical Library; University of Chicago.

Bibliotheca Walleriana, I, p. 97.

#### LAMB AND LLOYD

- 18 COLERIDGE, Samuel Taylor.** *Poems*, by S. T. Coleridge, second Edition. To which are now added Poems by Charles Lamb, and Charles Lloyd ... *Printed by N. Biggs, for J. Cottle, Bristol, and Messrs Robinson, London. 1797.*

12mo., pp. xx, 278; wanting the rare errata slip (as almost always), but a very good copy in contemporary dark green straight-grain morocco, gilt fillet on covers, spine lettered direct, gilt edges (slight foxing to fore-edge).

**\$1950**

Second edition of *Poems on Various Subjects*, 1796, but **in large measure a new work**, with a third of the former volume omitted and replaced by new material, including the fine 'Ode on the departing Year'. Thirty-six lines are added to the 'Monody on the Death of Chatterton' and other poems are heavily revised. This volume is also the first collection of the poems by Coleridge's friends Charles Lamb (who had contributed a few sonnets to the first edition) and Charles Lloyd. Wise, *Coleridge* 11.



## ITALY'S ARTISTIC TREASURES

- 19 [CONRART, Jean]. 'R  lation de mon voyage d'Italie o   jay suivy monsieur des Hameaux ambassadeur pour sa majest   vers le Venitiens depuis Toulon en Provence jusqu'   Venise'. [France], c. 1644.

Manuscript on paper, in French, 4to (19.5 x 13.5 cm), ff. [2 blank], 89, [4 blank]; very neatly written in brown ink in a single hand, 20-25 lines per page; colophon: 'Fin du voyage fait par moy Je: Conrart'; later brief biographical note to f. [3]v; small wormhole to first few leaves, one leaf almost loose, some light marginal damp staining towards end, occasional light show through; very well preserved in contemporary limp vellum, remains of ties to lower cover, red edges; text block coming away slightly from spine; a handsome item.

\$4225

**A highly informative and engaging unpublished account of a voyage through France and Italy undertaken by a French ambassadorial secretary between August 1642 and December 1644, providing a wealth of information on Italian cities and their civil and religious artistic and architectural treasures at that time.** While a later note by a descendant identifies the author as 'Charles Jacques Valentin Conrard' (1597-1675), the signature to the final page ('Je: Conrart') would suggest that the compiler was more likely Jean Conrart (1615-57), secr  taire du roi from 1637 and younger brother of Valentin Conrart (1603-75), a founder and first secretary of the Acad  mie fran  aise. The infectious enthusiasm of the account certainly chimes with a writer in his twenties. This manuscript is no doubt a fair copy, written up after Conrart's his return to France.

As a member of the entourage of Jean D  el, seigneur des Hameaux, the French ambassador to Venice, Conrart quite naturally records details relating to his official business (ambassadorial receptions, strategic information on city and harbour defences and munitions etc.), but his account is largely that of a tourist with a great passion for art, architecture, and history. Everywhere he goes, he admires churches, palaces, squares, fountains, statues, gardens, grottos, mosaics, ancient ruins, and above all paintings, by the likes of Michelangelo, Raphael, Titian, and Giotto, recording countless works of art across all Italy.

Conrart leaves Paris on 8 August 1642 in the company Pierre S  guier and stays at the recently-built ch  teau de Courances. From here he proceeds via Lyon, Avignon, Aix-en-Provence, Marseilles, and the



grotto of Sainte-Baume, to Toulon, whence he and his party sail through bad weather to Livorno, arriving on 9 October. At Pisa he of course visits the leaning tower, ‘tour penché d’un costé en telle facon que vous diriez quelle ne doibt pas beaucoup durir sans tomber’, noting that a stone he dropped from the top landed seventeen feet from the base; and in the Grand Duke’s garden he admires a whale skeleton and an Egyptian mummy. In Florence he participates in the formal reception of the French ambassador by Leopoldo and Ferdinando II de’ Medici, including dinner, before spending a week admiring the city’s treasures, from Michelangelo’s David, to ‘la peau d’un cheval marin’ in a cabinet of curiosities, to the Laurentian Library (‘il y a 88 pupitres garnis de toutes sortes de livres manuscrits en velin et tous enchainés aus pupitres’). In the grottoes of the Villa di Pratolino he is awed by the life-like water-driven automata, including a head ‘avec une affreuse langue qu’il tire du gosier’. At Venice the ambassador intriguingly spends several days ‘incognito’ before being officially received in a gondola and giving a successful speech to the Venetian Senate. During his eleven-day stay Conrart finds much to admire, from the Republic’s naval strength to a ‘coulombier d’admirables pigeons’.

After visiting Ravenna, Pesaro and Loreto, Conrart arrives at Rome (‘rien au monde nest semblable a sa grandeur & magnificence’) on 7 December 1642, where he stays for almost two years. His enthusiasm for the city’s sites is boundless: the Castel Sant’Angelo, St Peter’s Basilica, the seven pilgrim churches, squares, fountains, sculptures including the Farnese Bull (‘la plus belle piece du monde’), the Colosseum, etc. After admiring the sites of Tivoli, Conrart witnesses Mass at the Vatican on Christmas day, and in January 1643 visits the Pope to secure his blessing on a gift from the French king to Our Lady of Loreto – a huge gold dolphin supported by a silver angel adorned with diamonds, on which occasion he kisses the Pope’s feet. Among the sights of Holy Week he sees the baptism of Turks and Jews in St John Lateran. In April 1644 he visits Naples, admiring a crucifix said to have lowered its head to avoid a canon volley from king Alfonso’s troops chasing the French from the city, as well as Vesuvius (‘ceste montagne a fait un grand vaumitt & temblement de terre qui a enteré les villes & villages et a causé la mort de six milles personnes’). Upon his return to Rome, Conrart witnesses the funeral of Pope Urban VIII in July 1644, and the election and coronation of Innocent X in September, complete with artillery salutes, fireworks, feet kissing, blessings, and a cavalcade from St Peter’s to St John Lateran.

#### PRESENTATION COPY, WITH MANUSCRIPT ADDITIONS

**20 DALTON, J[oseph] G[rinnell].** *Lyra Bicyclica: forty Poets on the Wheel ... Boston: Published for the Author. 1880.*

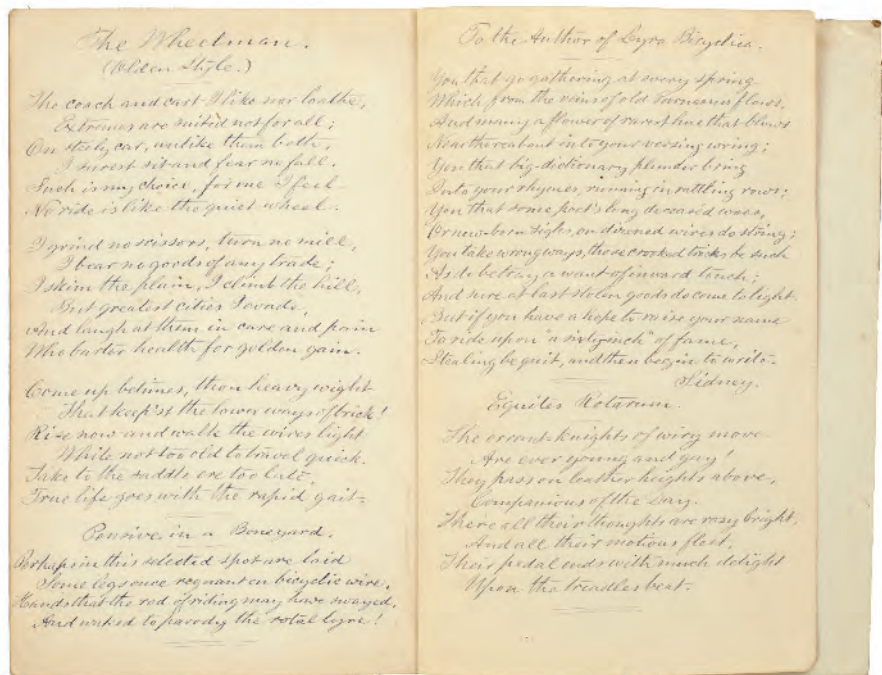
8vo., pp. [4], 110, [2, blank]; a good copy in the original red publisher’s cloth covers, front cover lettered gilt, covers slightly dampstained at head; authorial presentation inscription to front free endpaper, and **with seven additional manuscript poems in Dalton’s hand to the terminal blank and free endpaper**; autograph corrections to p. 97 and 108, Dalton’s address added to the title-page in manuscript.

**\$585**

First edition of this collection of cycling-themed verse parodies by the Bostonian Joseph Grinnell Dalton; this is presentation copy ‘to Winthrop M. Praed with respects of J. G. Dalton’, and with seven additional parodies by Dalton in manuscript.

‘The author-compiler is one of the very first Bostonians who, in the latter part of the year 1877, began to ride and write into notice the bicycle in this country’ (‘Prefatory’). Having appealed in the *Boston Globe* for local poets to celebrate the delights of this new form of transport, Dalton received a lone poem, apparently from Oliver Wendell Holmes, Jr. (‘The Youth and the Bicycle’ pp. 20-1), and decided instead to provide his own parodic contributions from New England poets and others. These include Longfellow (Songfellow, Longfelloe), Goethe (Old Goeasy), Poe, ‘Sir Walter Rolly’, Wordsworth, ‘Lord Boyrun’, ‘Wheeliam Shakespoke’, and ‘Walt Wheelman’ –

*I chant the chant of rotation or ride, a ride with  
have had crawling and perambulating enough.*



There was a revised edition (subtitled 'Sixty Poets on the Wheel') in 1885, presumably including the seven poems which are added by Dalton in manuscript here, among them a parody of Thomas Gray, 'Pensive in a Boneyard'.

Dalton had been expelled as a freshman from Harvard in 1847, apparently in connection with an act of arson at University Hall, in which the President was burnt in effigy. The recipient of this copy was presumably a relative of the English politician and poet Winthrop Mackworth Praed (1803-1839), famous for his verse charades.

**21 DAUDET, Alphonse.** Contes choisis ... avec sept eaux-fortes par E. Burnand. Paris, Librairie des Bibliophiles, 1883.

Large 8vo, pp. [4], [I]-III, [1 (blank)], 314, [2], with seven etchings by and after Burnand, each present in 4 states, 2 additional engraved portraits (of which one after Adrien Vorguet, the other after H. Toussaint and present in 3 states), woodcut ornaments by Giacomelli throughout; occasional toning and light offsetting from plates; early 20<sup>th</sup>-century red morocco richly gilt by Canape-Domont (turn-ins signed in gilt), board gilt with central panels within a triple-filleted border, in each corner a pair of doves with an olive branch, spine gilt in six compartments, lettered directly in gilt in one, others with corner- and centre-pieces, end-caps and board-edges double-filleted in gilt, all edges gilt, patterned silk doublures within a morocco border with gilt rolls, patterned silk endleaves on morocco joints, non-pareil fly-leaves, ribbon page-marker, publisher's printed wrappers bound in; small ink mark to fore-edge of upper board, otherwise a fine copy; provenance: – Odessa state public library, ink library-stamp to title verso, dated 1<sup>st</sup> June 1928, with shelfmarks.

\$3250

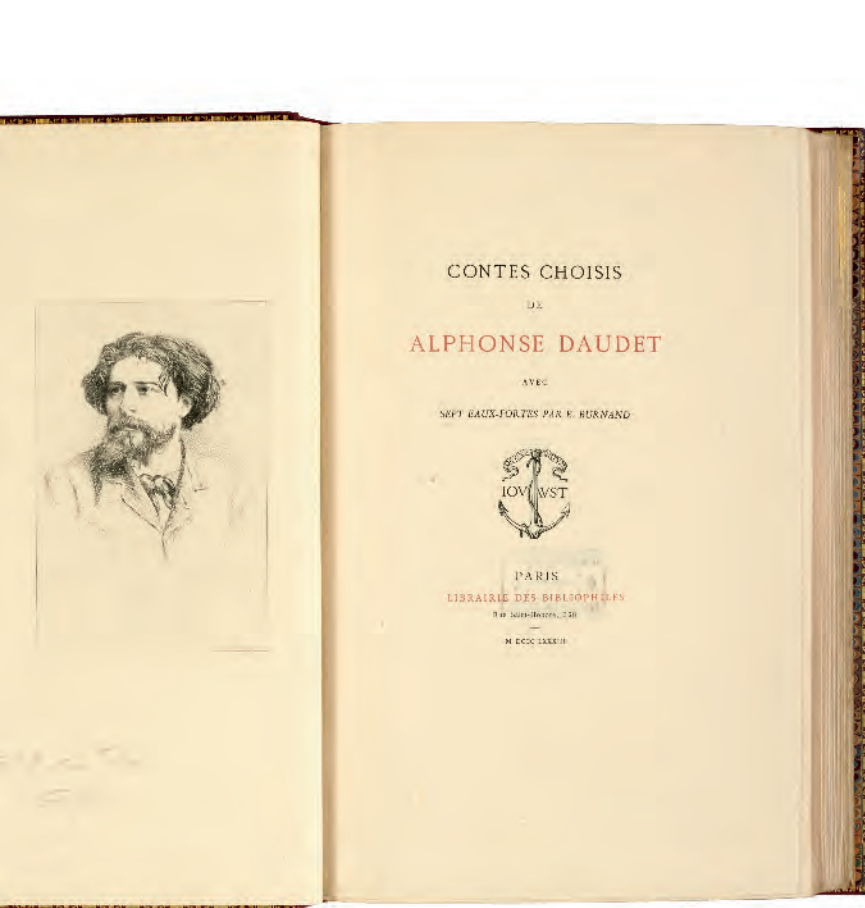
Limited edition, no. 5 of 10 copies on Japon with triple proofs, from a total edition of 250.

In an opulent binding to match the luxurious printing, this collection of short stories was gathered for Jouaust's *Bibliothèque artistique moderne*. Although his reputation rests largely on his novels, short stories form a significant part of Daudet's work and have earned high praise from critics and contemporaries alike, with Zola describing them as 'little jewels'.

The book is signed in gilt both by Canape and by Jules Domont (1847-1931), who collaborated as a finisher for two generations of the Canape bindery. The binding, like the book it contains, is designed for bibliophiles, with traditional techniques and a conservative style finely executed.

Vicarie III, col. 50.





[21, DAUDET]

**22 [DE LA GUTHÈRE].** Du bon usage des eaux de Bagnieres. *A Agen, par Antoine Bru ... 1680.*

4to, pp. 15, [1]; woodcut device to title-page (a crown with vines and the motto 'Vive Jesus et Louis'), woodcut head-pieces and initials; final leaf worn (dusty on blank verso, several holes (not affecting text, but the wear touching a couple of letters on the preceding leaf); withal, a good copy, disbound.

**\$780**

Second edition, revised, a guide to the waters at Bagnères-de-Bigorre in South-West France, dedicated to the young Louis-Auguste de Bourbon, duc de Maine (1670-1736), son of Louis XIV and his mistress Madame de Montespan. De la Guthère was a local physician.

Louis-Auguste was born with one leg shorter than the other, and among the treatments he was subjected to as a child was a visit, incognito (though evidently not enough so), to the Pyrenean spa towns of Barèges and nearby Bagnères, where the waters, according to De la Guthère, 'en vous rendant l'usage de vos membres, vous en rendu quelque chose de plus précieux que la vie', and where he encountered wounded soldiers seeking the healing waters after the battle of Seneffe (1674).

The main part of the guide is in eight chapters, covering the nature of the waters, the best time to take them, how to prepare, what to do afterwards, and popular errors; chapter five is directed admonishingly at drinkers of the waters 'qui ne devient heureux en bevant à go go'.

**Very rare.** Of the first edition (Toulouse 1659), we can trace copies at Bourdeaux and the British Library. **This edition, with the new dedication to Louis-Auguste, is recorded at Edinburgh only in COPAC and OCLC.**



#### A 'DRAGON' OVER TUSCANY, SPITTING FLAMES AND HISSING

- 23 **DELL'ARPE, Malachia, *pseud?*** Lettera ... scritta al Sig. Adamo Cenospido in ragguaglio del Celeste Portento vedutosi in Toscana la notte de' 31. di Marzo del present Anno 1676. [Colophon:] *In Firenze, per Luca Luti ... 1676.*

4to., pp. [4], with a drop-head title, and woodcut illustration of a comet and a woodcut initial; a couple of small holes, touching one or two letters, else a very good copy, lower and outer edges uncut, neat repairs to inner margin.

**\$1950**

**First(?) edition, extremely rare**, of an account of the passage of a meteor over Tuscany on the evening of 31 March 1676, in a letter written from Florence on 9 April.

At 1 hour and 45 minutes after sunset, the sky was lit up by 'una grandissima luce, si che pareva quasi di giorno, a cagion d'un gran fuoco, che trorse per aria'. According to Dell'Arpe, witnesses thought it might be anything from a flaming bomb to 'un Drago volante, che vomitasse fiamme, e sibilaste'. Malachia dell'Arpe however concludes it be a comet, of Martian origin, and forecasts all the consequent disasters in health and peace that it will bring with it – 'crudelissime guerre, intestine sedizioni, con sacheggiamenti, e prigionie, sollevazioni di plebe, sdegni de' Grandi ...'.

Malachia dell'Arpe was not the only witness of the meteor, and the astronomer Geminiano Montanari, of Bologna, took the opportunity to collate various accounts in order to try and establish the height and trajectory of the celestial object, publishing his results in *La fiamma volante* (Bologna, 1676). Dell'Arpe's account, 'stampata in Firenze', is referred to and quoted by Montanari. Montanari reported on the meteor to Edmund Halley, who later mentioned it in 'An Account of Several Extraordinary Meteors or Lights in the Sky' (1714), noting particularly the hissing noise it made.

**We can trace no copies of any edition in ICCU, OCLC or COPAC.** There is however an edition printed in Pisa at the University of Bologna; and one with the imprint 'In Firenze, et in Milano', with a different (and rather odd) woodcut, is recorded by Cantamessa (no location given). **This printing, apparently unrecorded, is probably the first.**

Cf. Cantamessa 2120 bis., 'sconosciuta a ogni fonte consultata e di schietto contenuto astrologico'.

*the cruellest of wars, internecine sedition,  
looting, imprisonments, the populace in revolt ...*



- 24 DEPARCIEUX, Antoine.** *Essai sur les Probabilités de la Durée de la Vie humaine; d'où l'on déduit la manière de déterminer les Rentes viagères, tant simples qu'en Tontines: précédé d'une courte Explication sur les Rentes à Terme, ou Annuités; et accompagné d'un grand nombre de Tables.* Paris, Guérin brothers, 1746.

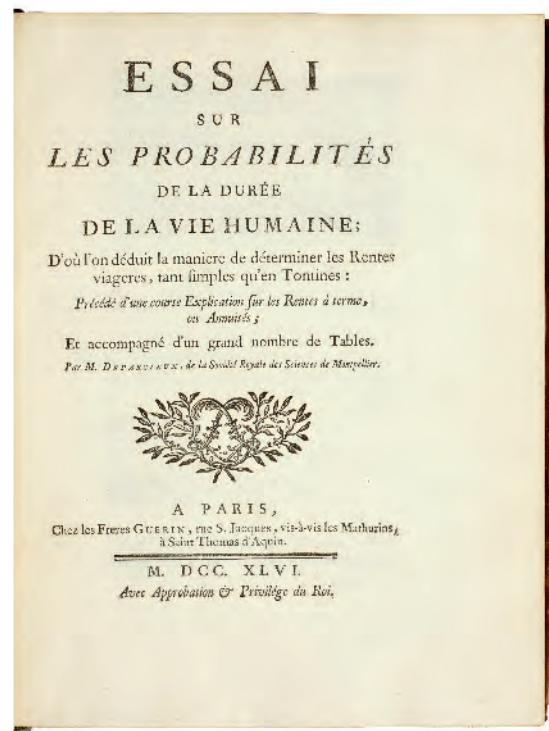
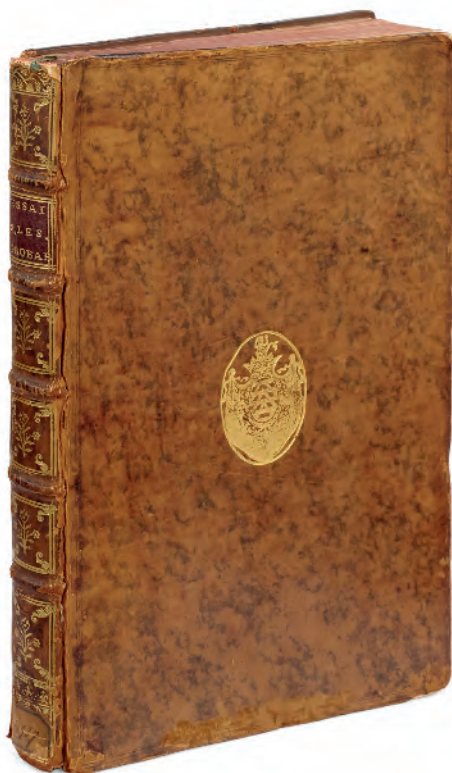
4to, pp. vi, [2], 132, xxii (ix-xvi double-page), [1] privilège du Roi, [1] blank; a fine copy in contemporary full mottled calf, gilt La Rochefoucauld arms on sides [Olivier 710, fer 2], spine stamped gilt in compartments with a gilt morocco lettering-piece; upper joint split but hinge reinforced, crack to the lower part of the lower joint, chip to the head of the spine, corners rubbed; **from the library of Francois-Alexandre-Frédéric de La Rochefoucauld** (1747-1827), with arms on covers and Bibliothèque de Liancourt bookplate on the front paste-down.

**\$7150**

**A large, crisp and illustrious copy** of the first edition of a classic of statistical science: it is **the first to define expectation of life** – which Deparcieux calls 'la vie moyenne' – and the first to contain life tables for males and females. 'The first French work in the actuarial field... After publication of this 'Essai', expectation of life came into general use as a descriptive statistic. Deparcieux scaled his mortality data to a radix of 1000 at age 3, calculated the survivors at every five years and interpolated the intermediate values... [His table] was espoused by the French life insurance companies and used almost until the end of the nineteenth century for premium calculations where payments were made on survival' (History of Actuarial Science, ed. Steven Haberman & Trevor Sibbett, London 1995, p. 243).

The distinguished scientist and mathematician Deparcieux (1703–1768), was represented by Voltaire as one of the speakers in *l'Homme aux quarante écus*, was.

Goldsmiths' 9586; Institute of Actuaries, p. 41; Kress 4801; Tomash & Williams D41; not in Einaudi or 'Utrecht'.



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

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

4to (251 x 203mm), pp. 31, [1 (blank)]; a very fresh, crisp, uncut copy, stitched as issued, folded once [?]for dispatch; *provenance*: Ruth Barlow (née Baldwin, 1756-1818; manuscript corrections in ink on pp. 24 and 28 and presentation inscription on title 'from Mrs Barlow' to Sir Benjamin Thompson, Count Rumford (1753-1814, physicist and inventor).

\$1560

First edition. The American businessman, diplomat, and poet Joel Barlow (1754-1812) studied at Yale, where he developed interests in poetry, moral and political philosophy, and science. In 1788, as the representative of a short-lived business group that tried to sell Ohio lands to Europeans, Barlow travelled to England and France, and met 'many of the most influential people [...] including Thomas Paine, who became a lifelong friend, William Blake, Richard Price, Joseph Priestley, Mary Wollstonecraft, the marquis the Lafayette, and Brissot de Warville' (*loc. cit.*).

Barlow would stay abroad for seventeen years (one of the few Americans in France at the time), working as a journalist and poet on social and political themes, and propagandist (against monarchic tyranny and for peaceful revolution) amidst and following the French Revolution. Having returned to America in 1805, he was later dispatched abroad once more, and died of pneumonia in Poland in 1812, chasing a treaty with Napoleon on behalf of President Madison. The present *Notice* comprises a eulogy on Barlow followed by an introduction to and text of the first of ten books (i.e. the initial 141 lines) of Barlow's *The Columbiad*, the 1807 reworking and expansion of his epic *Vision of Columbus* (1788), with a parallel French translation. Dupont de Nemours sent manuscript copies of the *Notice* to both James Madison and Thomas Jefferson.

Barlow first met Count Rumford in London on 14 June 1802, while making a brief visit to the city: 'he and I were friends in a moment. He told me a great many things new and good, and all the particulars about the Royal Institution.' (C.B. Todd (ed.), *The Life and Letters of Joel Barlow* (1886, p. 190). Rumford, the Massachusetts-born loyalist Benjamin Thompson, had been forced into exile after the American Revolution; he was the prime mover behind the foundation of the Royal Institution in 1799, but afterwards settled in Paris.

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

REAL-LIFE CHARACTERS FROM *SCENES OF CLERICAL LIFE*

- 26 [ELIOT, George.] Richard STEELE, *editor*. The Guardian. London: Printed for J. and R. Tonson, and S. Draper. 1751.

2 vols, 8vo., pp. 362, [8]; 369, [13], [1 blank]; engraved frontispiece and title to both vols, woodcut head and tail-pieces; a very good copy in contemporary calf, gilt, a bit worn; lower half of front joint to vol. I cracked; lettering-piece wanting from spine of vol. II; bookplate of Lady Newdigate to each vol., signed by Sally Shilton in vol. II: 'Given to me by Lady Newdigate – Sarah Shilton'.

\$585

Late collected edition of this literary anthology begun by Steele, with contributions by himself, Addison, Berkeley and Pope, first published in 1713. This copy was a gift from Lady Newdigate (1737-1800) to Sally Shilton, an impoverished buckle-maker's daughter adopted by the Newdigates, who were beguiled by her voice when out walking on their estate. Taking her in, they determined to train her as an opera singer, for which purpose she took lessons with Dominico Motta, Lady Newdigate's singing teacher. Many years later Shilton's history inspired the young George Eliot, born Mary Ann Evans on a farm in the Arbury estate in Warwickshire, coal-mining land belonging to the Newdigate family, where her father worked as an estate manager.



In Eliot's first work of fiction, *Scenes of Clerical Life* (1858), Shilton's life is retold in 'Mr Gilfil's Love Story', where she is transformed into an Italian orphan, Caterina Sarti, who is picked up by Lord and Lady Cheverel while on their travels. Sarti is forced to sing Gluck arias for Sir Christopher's pleasure while living a lonely life, without any expectation of her adoptive parents' wealth or status; but at least this makes for excellent singing: 'her love, her jealousy, her pride, her rebellion against destiny, made one stream of passion which welled forth in the deep rich tones of her voice'.

#### FRANCES PARTRIDGE'S COPY

### 27 ELIOT, T[homas] S[tearns]. *The Waste Land ... Richmond, Hogarth Press, 1923.*

8vo., pp. 35, [3], with final leaf of publisher's advertisements; some edges uncut; blue patterned boards probably prepared by Vanessa Bell, white printed label with border of asterisks; spine faded, neatly restored, slight wear to edges, else a very good, crisp copy. Inscribed 'Frances Marshall' (later Partridge) on the front free endpaper; Ham Spray library shelfmark.

**\$11,500**

First English edition, one of 460 copies hand-printed by Leonard and Virginia Woolf. Shortly after its publication in September, Eliot wrote expressing his delight at the appearance of the volume, which he preferred to the first American edition, published in 1922 by Boni and Liveright.

Frances Partridge, who died in 2004 aged 103, was the last surviving member of the Bloomsbury Group. After Cambridge and six years in the bookshop near the British Museum owned by David Garnett and Francis Birrell, Frances became an intimate of Lytton Strachey, Dora Carrington, and Ralph Partridge (who had worked at the Hogarth Press), living at Ham Spray, the house they shared in Wiltshire. 'She loved Ralph, who loved Dora, who loved Lytton, who loved Ralph' (Sabine Durrant in *The Guardian*, 11 January 1999). This second Bloomsbury ménage came to an end in 1932 with Lytton's last terrible illness and Dora's suicide. Frances and Ralph married and remained at Ham Spray until his death.

Woolmer 28.

#### SURREALIST 'NOVEL'

### 28 ERNST, Max. *Une Semaine de Bonté ou les sept éléments capitaux. Roman. Premier [-Dernier] Cahier ... Paris, Éditions Jeanne Bucher, 1934.*

5 parts, 4to., complete; 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.

**\$5850**

First edition, no 706 of 800 copies on *papier Navarre* from a total edition of 816.

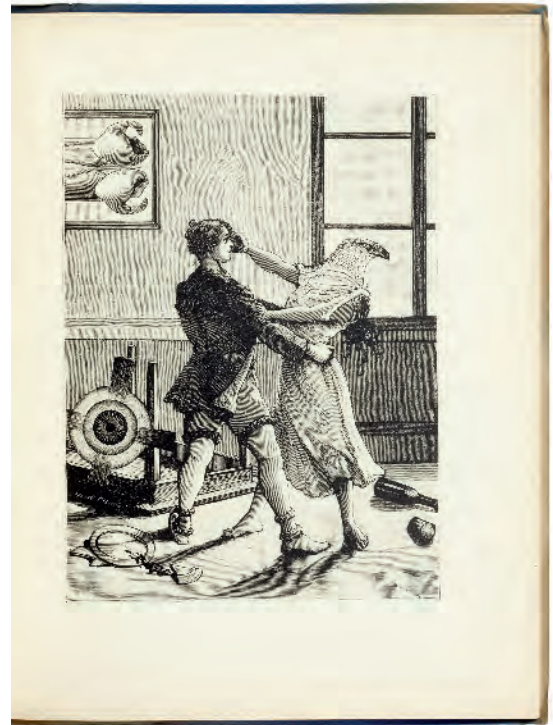
*Une semaine de bonté* is the most famous of Ernst's surrealist 'collage novels', composed entirely of re-composed images drawn from illustrations to nineteenth-century novels and scientific journals, with no easily discernible plot. Each of the seven 'days' in the 'week of kindness' is devoted to an 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, and 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; by the 'poemes visibles' of Friday the surrealism verges on abstraction.

PRESENTATION COPY TO HIS NIECE

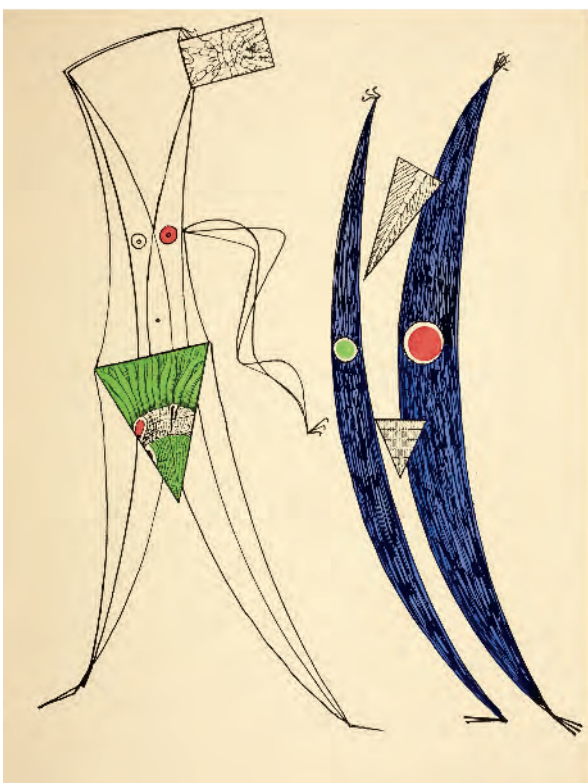
29 ERNST, Max, and Benjamin PERET. *La Brebis galante*. Paris, Éditions Premières, 1949.

4to., pp. [4, half-title and limitation leaf], 9-119, [3], with 22 full-page illustrations (18 with pochoir colour), numerous initials, and three colour etchings with aquatint (including a title-page) by Ernst; a very good copy, untrimmed in the original boards, red lithograph dust-jacket with a design by Ernst.

\$4875



A Laura, ma nièce  
son oncle  
max





First edition of 'a major surrealist illustrated book' (Hubert), **inscribed by Ernst: 'A Laura, ma nièce, son oncle Max'**. The total edition ran to 321 copies, though this copy, on grand velin d'arches, is 'hors commerce'. Ernst was the third of nine children – we have been unable to identify the niece to which he inscribed this copy.

Hubert, *Surrealism and the Book*, p. 34; *Artist and the Book*, 100; Leppien, *Max Ernst: Das Graphische Werk*, 28; Johnson, *Artists' Books in the Modern Era 1870-2000*, 123.

**30 FANSHAWE, Sir Richard, translator. GUARINI, Baptista.** Il Pastor Fido, the faithfull Shepherd. A Pastorall written in Italian ... and now newly translated out of the original ... *London. Printed by R. Raworth, 1647 [for Humphrey Mosely ... 1648].*

4to. pp. [20], 312, with an engraved frontispiece portrait of Guarini (A1), and a full-page engraved illustration facing p. 1; additional title-page (*Il Pastor Fido ... with an Addition of divers other Poems ... 1648*) and prelims inserted after A4; slightly toned but a very good copy in early twentieth-century full tan calf, gilt, front joint tender; booklabel of Lucius Wilmerding; occasional eighteenth-century marginal annotations.

**\$1560**

First edition, second issue, adding to the sheets of the first issue (1647), all Fanshawe's miscellaneous verses (pp. 225-312) as well as an additional dedicatory epistle. This copy preserves the title-page and preliminaries of the earlier edition which are absent in some copies.

Though not the first in English, Fanshawe's translation of the Guarini's famous 'pastoral tragi-comedy' emphasised its relevance to the state of England at the time and placed much hope in the person of the Prince of Wales (to whom the book is dedicated). The additional verses appended to this edition may all be read as 'encouraging or offering counsel to the Prince of Wales. Among the more significant is a translation of Gongora's sonnet on the fall of a royal favourite, imitated so as to apply to the earl of Strafford, and a translation of book 4 of the *Aeneid* in Spenserian stanzas which emphasizes parallels between the exiled Aeneas and the exiled Charles Stuart' (*Oxford DNB*).

The marginal annotations in this copy correct some errata, and offer some commentary – 'This Scene is all true Italian honour, unreasonable jealousy & bloody revenge'; 'This speech of Carinos is a fine description of the vanity & unsatisfactoriness of Ambition and a restless desire of seeing the World'.

Wing G 2175; Woodward & McManaway 616.

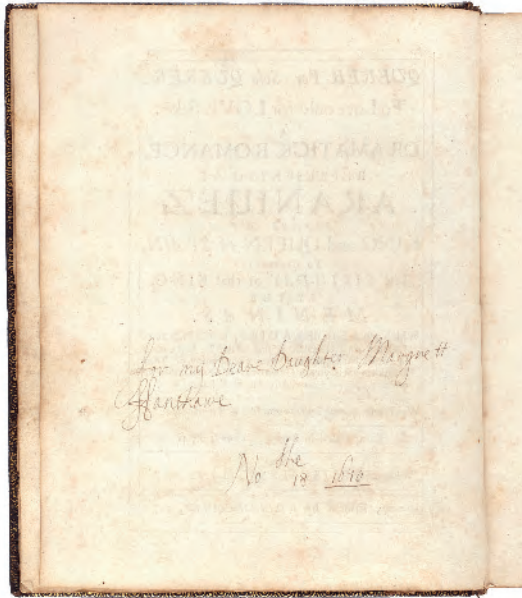
INSCRIBED BY THE FANSHAWE'S WIDOW TO HIS DAUGHTER,  
WHO PERFORMED THE PLAY AT MADRID

**31 FANSHAWE, Sir Richard, translator. HURTADO DE MENDOZA, Antonio.** Querer por solo querer : To love only for Love Sake : A dramattick Romance. Represented at Aranjuez before the King and Queen of Spain ... Written in Spanish by Don Antonio de Mendoza, 1623. Paraphrased in English, Anno 1654. Together with the Festivals of Aranwhez. *London, Printed by William Godbid, 1670.*

4to., pp. [20], 167, [3], 38, with a separate title-page to 'Fiestas de Aranjuez: Festivals represented at Aranwhez'; a fine copy in contemporary black morocco, covers gilt with the arms of Sir Richard Fanshawe with his wife Ann (née Harrison), red morocco label, gilt edges; inscribed on the title verso by Ann 'for my Deare Daughter Margaret Fanshawe / No: the 18 1670', with a few small manuscript corrections to the text.

**\$17,500**

**First edition, first issue, printed on large, fine paper for private circulation**, of Fanshawe's free translation of two elaborate baroque entertainments at the court of Philip IV of Spain, brought to press posthumously by his widow Ann Fanshawe. **This copy, in a fine binding with the author's arms on the covers, was given by Ann to their daughter Margaret, who had performed some of the scenes before Queen Mariana of Austria in Madrid in 1664.**



In the early 1630s Fanshawe (1608-1666) travelled to Paris then Madrid, where he 'laid the foundations of the mastery of Spanish which was to be central both to his diplomatic career and to his career as a translator of Spanish literature' (*Oxford DNB*). At about the same time Fanshawe began to compose poetry and translations, most of which were circulated privately. After the Battle of Worcester in 1651, Fanshawe was arrested and sent into a sort of literary exile at Tankersley Park in Yorkshire, where he composed the present work. After the Restoration, Fanshawe was sent to Portugal to conclude the marriage negotiations between Charles and Catherine of Braganza, then in 1664 was appointed ambassador to Spain, where he died in 1666. His wife Ann (m. 1644) escorted his body back to England (with their four young daughters and infant son), just the last in a series of adventures, including shipwreck, that she recorded in her manuscript memoirs.

*Querer por solo querer* was the only play by Antonio Hurtado de Mendoza to be published with his consent (in 1623), and was one of the 'comedias palaciegas' commissioned from him by Philip IV for performance by the ladies of the court at the royal theatre at Aranjuez. Hurtado de Mendoza also composed an account of the spring festival of 1622, which is the second part here, with details in prose of the action and costumes and a 'Description in verse, dialogue-wise'.

Fanshawe's translation of *Querer por solo querer* was completed in 1653-4. It sacrificed literal accuracy in favour of the spirit and sense of the original, but also contains some material additions, not only a few new lines, but also staging instructions that are not in the original. Whether it saw any early private staging is unknown, but the play was brought by Fanshawe in manuscript to Madrid in 1664, where it was performed, at least in part, before Philip IV's second wife, Queen Mariana of Austria. Taking part were Fanshawe's three eldest daughters, Katherine, Margaret and Ann. Again, in March 1666, after a short trip to Portugal, Fanshawe wrote to his wife that he was returning with Sir Robert Southwell, 'expressing his desire that his daughters would act *Querer* "over again" in honour of their guest' (Garcia Gomez, our translation), suggesting that such performances were a thing of some regularity in the household.

The 1670 printing of *Querer por solo querer* (there was a published issue on less fine paper the following year) seems to have been intended by Ann Fanshawe as a form of memorial tribute to her husband. At least three other copies are known in similar bindings to the present: the British Library has a copy (in calf, gilt) inscribed to Sir Thomas Leventhrope, husband of a Fanshawe niece; Folger has a copy inscribed to Fanshawe's son Richard, also dated 18 November 1670; and the library of Robert Pirie contained an example (in morocco, gilt) with an inscription crossed through (Sotheby's NY, 3 December 2015, lot 477, \$18,000). The present is the only surviving example inscribed to one of the performers, Fanshawe's second daughter, Margaret (b. 1653, married to Vincent Grantham of Goltho in 1675).

**Very uncommon.** ESTC lists a total of ten copies: BL, Cambridge, Dr Williams's Library, Bodley, Worcester College Oxford; Folger, Harvard, Huntington, Library of Congress, Texas, and Yale. Wing H 3798; Pforzheimer 362A.



- 32 FIÉVÉE, Joseph.** *La dot de Suzette*, avec notice biographique inédite, illustrations par V. Foulquier. Paris, Chamerot et Renouard 'pour les amis des livres', 1892.

8vo in 4s, pp. [4], [vii]-xv, [1 (blank)], 188, [2 (imprint, blank)], with etched frontispiece and seven etched head- and tail-vignettes, each present in three states; minor offsetting from some plates; contemporary teal morocco by Gruel (spine signed in gilt), richly gilt borders with three bands of onlaid morocco, spine gilt in compartments, lettered directly in gilt in one, others gilt within onlaid morocco borders, board-edges and endcaps gilt, all edges gilt, silk doublures within morocco borders, roll-tooled in gilt, silk endleaves on morocco joints, publisher's pink imitation-silk printed paper wrappers bound in, flyleaves watermarked 'Amis des Livres', in a felt-lined leather-entry cloth slipcase with marbled sides; slipcase worn, otherwise a fine copy; *provenance*: – Ernest Pougny (name printed on limitation) – Paul Auguste Cyrille, baron de Launoit (mid twentieth-century woodcut armorial bookplate by M. Mollard to flyleaf).

\$2275

**Limited edition, numbered 42 of 50 copies 'imprimés pour les Membres titulaires de la Société des Amis des Livres'.** The binding by Léon Gruel (1840-1923) with an emblematic tool (comprising a sabre, a *bonnet rouge*, and *palmes académiques*) was most likely commissioned by the book's first owner, Ernest Pougny (n. 1828), a member of the *Amis des Livres*. The present copy eventually passed into the hands of another bibliophile, Paul Auguste Cyrille de Launoit (1891-1981), a Belgian industrialist who served as an advisor to Kings Albert I and Leopold III, for which he was rewarded with titles, being made baron in 1929 and count in 1951. A patron of the arts, de Launoit amassed a significant library, with his large collection of works relating to Voltaire now held in the Royal Library in Brussels.

Written in hiding and published anonymously in 1798, *La dot de Suzette* is the best known work of the journalist and civil servant Joseph Fiévée (1767-1839). Presented in the form of the memoirs of the fictional Madame Senneterre, *La dot de Suzette* reflects on recent changes in society, and its straightforward prose proved a great success with several editions published within the author's lifetime.

Vicaire I, col. 47; cf. Gay-Lemonnyer II, col. 35.

#### THE COPY PRINTED FOR FLAUBERT'S NIECE

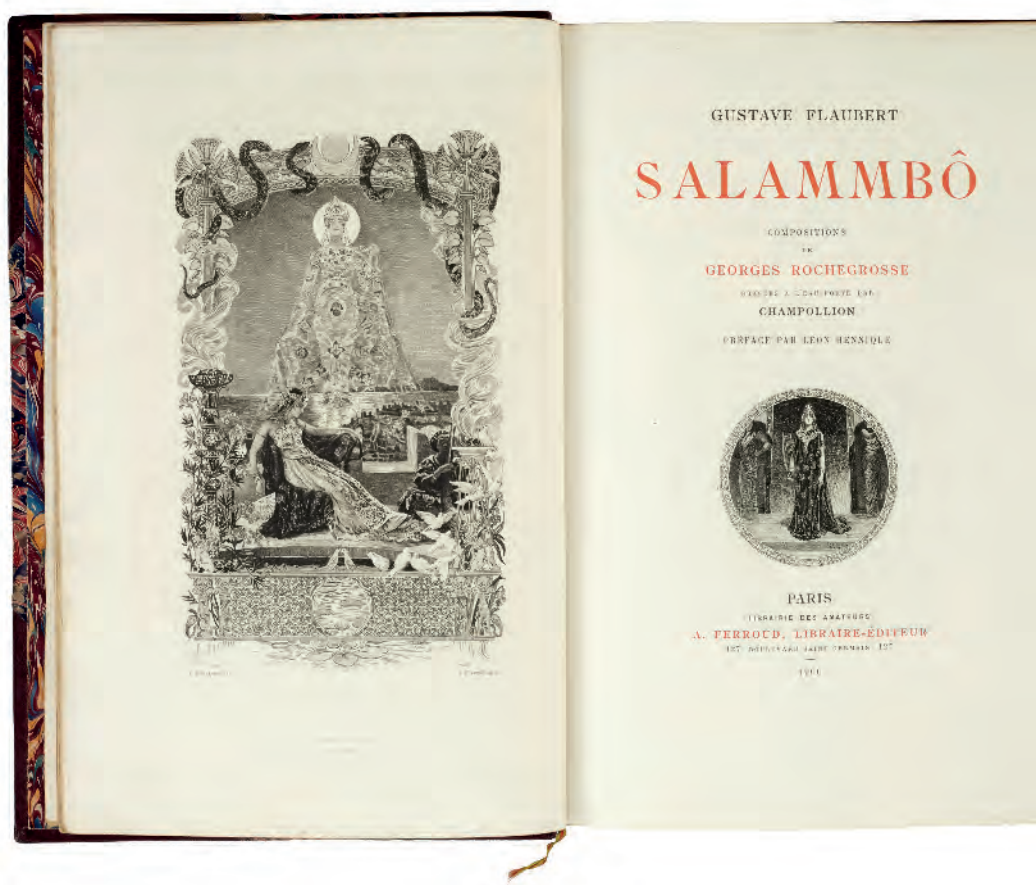
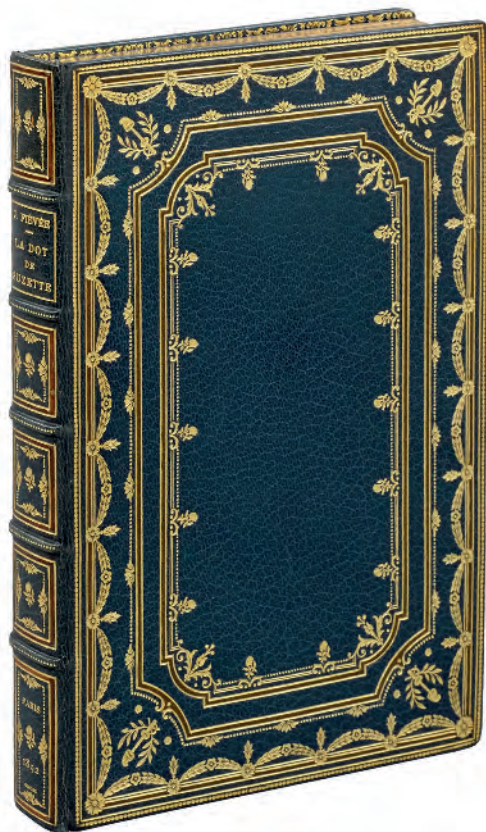
- 33 FLAUBERT, Gustave.** *Salammbô*. Compositions de Georges Rochegrosse, gravées à l'eau forte par Champollion. Préface par Léon Hennique. Paris: A. Ferroul, 1900.

Two vols, folio in 4s, pp. I: [4], xxiv, 186, [2]; II: [4], 232, [4]; with 2 etched frontispieces, 2 etched title vignettes, 18 etched plates (included in pagination), 15 head- and 15 tailpiece vignettes; contemporary brown half morocco with marbled sides, spines in compartments, two lettered directly in gilt, others with morocco onlays, tooled in gilt and blind, top edges gilt, marbled endpapers, ribbon page-markers, publisher's printer wrappers bound in; spines a little sunned, lightly rubbed at extremities, nonetheless a very good set; *provenance*: – Madame Commanville (ink inscription to limitation of vol. 1).

\$2075

**Unnumbered set hors commerce for Madame Commanville, from a limited edition of 600.** First published in 1863, *Salammbô* was the controversial second novel of Gustave Flaubert (1821-1880). In comparison to the realism *Madame Bovary* (1857), *Salammbô* indulges in the exotic violence and sensuality of third-century BC Carthage, drawn from Flaubert's trips to North Africa and centring on the fictional sacerdotal daughter of Hamilcar Barca. The dramatic change in style caused a stir in literary circles, but was nonetheless a great commercial success.

The present set was set aside by the publisher and inscribed to Madame Commanville, Flaubert's niece. Caroline Commanville (1846-1931, née Hamard) was very close to her uncle, moving in with him after his mother's death in 1872 to let him continue his writings. After Flaubert's death, she inherited his papers and established herself as a scholar on his writings, editing his correspondence and publishing a biography. Cf. Gay-Lemonnyer III, col. 1064.







- 34 [FRENCH REVOLUTION.] 85 printed single-sheet songs published by Imbault, Frère and others in Paris during the French Revolution. [Paris, Imbault, Frère, and others, early 1790s.]

85 song-sheets, all but one folded to form two leaves (approximately 210 x 130 mm), engraved music and text, all but two printed on one side only, together with a pamphlet of seven pages, stitched; some dust-soiling, creasing and browning, a few sheets split along fold, but generally in good condition.

**\$19,500**

A remarkable collection of extremely rare French revolutionary popular song-sheets, approximately half not found in RISM and most of the remainder only recorded in one or two copies therein.

The composers and lyricists include Rodolphe Kreuzer, Claude Joseph Rouget de Lisle, Louis Abel Beffroy de Reigny, Giuseppe Gioacchino Maria Cambini, Nicolas Roze, François-Joseph Gossec, Jean-Baptiste Lemoyne, François Devienne, Pierre Gaveaux, Stanislas Champein, Pierre-Antoine-Augustin Chevalier De Piis, Pierre-Jean-Baptiste Choudard Desforges, Marc-Antoine Désaugiers, Antonio Bartolomeo Bruni, Louis-Emmanuel Jadin, Hyacinthe Jadin, Pierre-Jean Porro, Nicolas Marie D'Alayrac and Ignaz Joseph Pleyel.

*A full listing is available on request.*

**35 [FROST FAIR.]** Behold the liquid Thames now frozen o'er ... [London,] Printed upon the Ice, on the River Thames, January the 18<sup>th</sup>, 1739-40.

Folio broadside (c. 418 x 250 mm), with a large engraving on the upper half (a portrait of George II within an oval border, apparently after Godfrey Kneller, surrounded by and surmounting an elaborate calligraphic 'G'); in the lower part a woodcut border featuring angels bearing portraits of Gutenberg ('Guttemburgh') and Caxton, in the centre the imprint and the name of the purchaser 'Simeon Warner', below the woodcut two letterpress quatrains; somewhat worn, sometime mounted on linen with creases and a central tear.

\$7500

A striking and unusually large printed souvenir from the Frost Fair of 1739-40.

The Great Freeze of that winter began in December, and a Frost Fair was held on the Thames from Christmas 1739 till February 17, 1740. As usual, printers flocked to the river to capitalise on the demand for mementos. The more modest ones were small tickets with a border of printer's tools surrounding the purchaser's name. The more elaborate ones featured scenes of the fair or larger illustrations; the present example is particularly noteworthy as it would have had to pass through two different presses on the ice – one for the engraving, and one for the letterpress and woodcut portion.

Behold the liquid Thames now frozen o'er  
That lately Ships of mighty Burthen bore;  
Here Watermen, for want to row in Boats,  
Make use of Bouze to get them Pence and Groats:  
Here you may print your Name, tho' cannot Write,  
'Cause numm'd with Cold: 'Tis done with great Delight!  
And lay it by, that Ages yet to come,  
May see what Things upon the Ice are done.

The purchaser of this broadside, Simeon Warner, may be the Quaker merchant of that name (1669-1754), a Southwark resident who traded in timber with the Baltics and married a German immigrant.

**We cannot trace another example of the present broadside.**



**36 GALLONIO, Antonio.** Trattato de gli instrumenti di martirio e delle varie maniere di martoriare usate da' gentili contro Christiani, descritte et intagliate in rame. Con la tavola nel fine di tutte le cose piu notabili. Rome, Donangeli, 1591.

4to, pp. [iv], 159, [9]; title printed in red and black; 46 full-page engraved plates within typographical border, signed by Antonio Tempesta, with printed cartouches on the verso; marginal repair to title-page, second leaf reinforced at gutter, one or two small skilful repairs, last four leaves (index) remargined along the outer edge, but a good copy with engravings in good, dark impression, in nineteenth-century half vellum, red morocco lettering-piece on the spine; ownership inscription ('Hieronimus Michaelis') on the title-page.

\$2600



First edition of this very vividly illustrated catalogue of instruments of martyrdom staging the torments suffered by Christian martyrs throughout history, published by the Jesuit Antonio Gallonio. On p. 136 a curious observation associates contemporary English Catholic martyrs 'killed in our days by order of the new Jezabel, that is Elisabeth' with the deaths of the Roman martyrs under Nero.

Brunet II, 1468.

# 'PLUCK THE OWL': A RARE POPULAR BOARD GAME

## 37 [GAME.] [BRAVIN, Angelo]. Il novo e piacevole gioco del pelail chiu. [Venice?, 17th century]

Original engraving, sheet ca. 603 x 423 mm, plate ca. 421 x 300 mm; game board with concentric ovals containing squares with dice and human figures; in the centre a crowned owl and three dice above *Tira onoranza tutti*; title at top: *Il novo e piacevole gioco del pelail chiu*; at bottom: *Rame di Angelo Bravin*; in the four corners the rules of the game, beginning *Questo foglio il bel gioco s'appresenta...*; watermarks: a half moon with face, and letters IMSC; a fine copy with large margins, untrimmed.

\$4550

**Very rare Italian engraving for a board game:** this 17th-century version, by Angelo Bravin, is derived from a 16th-century original by Ambrogio Brambilla. The illustrations depict peddlers, mythological figures, and crafts.

'The name of the game means "pluck the owl". It involved throwing three dice, identifying the place that corresponded to the throw on either the inner or the outer oval and then carrying out the written instructions. 'T' means tira that is the instruction to take the number of quattrini ('Q') indicated; 'P' means paga that is the instruction to pay out the number of quattrini indicated. A throw of three sixes takes all ... The game is listed in the Vaccari stock-list of 1614 as 'Il giuco del pela Chiù', along with a small group of other games, including the famous 'Oca' (Ehrle, 1908, p.62). It also appears in the 1648 De Rossi inventory documenting the division of the inheritance from Giuseppe de Rossi the elder (Consagra, 1993, p.512). It evidently remained popular, for there were boards still being produced in the eighteenth century (Bertarelli). The language of the inscriptions points to a source in north-east Italy'. Michael Bury, *The Print in Italy 1550-1620*, BM 2001, cat.103.





- 38 [GOZZI, Gaspare]. Il trionfo dell'umiltà : canti quattro pel glorioso ingresso di Sua Eccellenza il signor cavaliere d. Aurelio Rezzonico alla dignità di procuratore di San Marco per merito. *Venice, appresso Antonio Zatta, 1759.* [Bound with:]

**CHIARI, Pietro.** La mascherata degli dei nell'ingresso dell'eccellentissimo signor Girolamo Veniero procurator di S. Marco canti 3. dell'abate Pietro Chiari ... *Venice, appresso Sebastiano Coletti, 1759.* [and with:]

[**ZABORRA, Roberto.** Corona di sonetti per l'ingresso solenne di sua eccellenza il signor Girolamo Veniero alla dignità di procuratore di S. Marco per merito. *Padua, nella Stamperia Conzatti, 1759.*

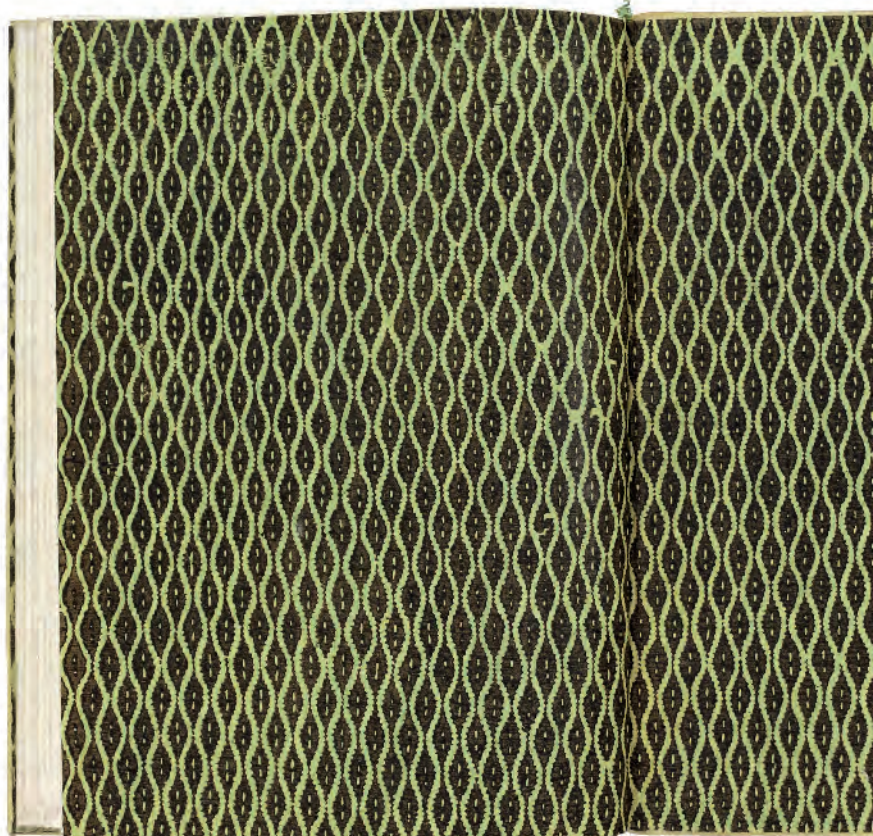
3 works in 1 vol., 4to; I: pp. [32], with an engraved frontispiece, title-page in red and black with an engraved vignette and ornamental border; four full page portraits of Clement XIII, Cardinal Rezzonico, Aurelio Rezzonico and Lodovico Rezzonico; each page of text within an engraved ornamental border with putti, ships, beasts, Oriental figures and armorials; six engraved head-pieces, two of them depicting views of Venice; two tail-pieces; II: pp. [2], 44, [2 blank]; nine engravings, including title-page border (with small portrait and arms) and vignette (portrait of the dedicatee Leonardo Veniero), three illustrations, and four tail-pieces; III: pp [2], xviii, [2], wanting the final blank; with one full-page engraved coat of arms; engraved vignette to title-page; head- and tail-pieces; engraved initials and woodcut ornaments; very good copies, washed and recased in contemporary vellum; bookplate of Mario Vio Bonato.

\$2600

Three rare festival books, the first published on the occasion of the election of Aurelio Rezzonico as Procurator of St Mark's, the second and third published to honour the election of Girolamo Veniero as Procurator.

The third work contains a marvellous frontispiece engraved by Giacomo Leonardis (1723-1794), with full-page portraits and two small views of Venice as head-pieces. The second work features three beautiful illustrations by Francesco Bartolozzi of Carnival figures and putti (1727-1815).

I: Morazzoni, G., *Il Libro illustrato veneziano del settecento*, p. 279; A. Pettoello, *Libri illustrati veneziani del Settecento* (2005), p. 215, n. 286. II: Morazzoni, p. 281; Baudi di Vesme, A., Bartolozzi, 918, 1450-1452.







WITH HONORIUS AUGUSTODUNENSIS AND  
FRAGMENTS OF REMIGIUS AUTISSIODORENSIS

- 39 **GREGORY I, Pope.** *Secundus dialogorum liber . . . de vita ac miraculis beatissimi Benedicti* [with] *Benedicti regula* [and] **BERNARD AYGLIER.** *Speculum . . . de his ad qu[a]e in professione ne obligatur monachus.* Venice, Lucantonio Giunta, 1505.

Three parts in one volume, 16mo, ff. [viii], 191, gothic letter, title printed in red and with woodcut printer's device also in red, headings and some initials printed in red, first leaf of each part within a border composed of five small woodcuts including biblical scenes and saints against criblé grounds, **three full-page woodcuts** opposite the first leaf of each part (depicting Saint Gregory receiving petitions as Pope, Saint Benedict expounding his precepts and accompanied by Saints Placidus and Maurus, and Saint Bernard at a schoolmaster's desk instructing monks); without the final leaf bearing a woodcut of St. George on recto (verso blank), presumably discarded at time of binding; occasional light soiling, two small marginal tears apparently where tabs torn away (one repaired), wormhole in two leaves (f1-2, affecting one of the small woodcuts on fir). [Bound with:]

**HONORIUS AUGUSTODUNENSIS.** *Elucidarius dialogic[us] theologi[a]e tripertitus: infinitar[um] q[uae]stionu[m] resolutivus.* Vade mecu[m]. Basel, [Adam Petri,] 1508.

16mo, ff. 103, [11], [1, blank], gothic letter; a few contemporary annotations; title a little dust-soiled, small marginal wormhole in first two leaves, occasional light marginal dampstaining and soiling.

Together two works in one volume; **contemporary blind-stamped pigskin over wooden boards** with remains of clasp, upper cover bearing stamps of a wheel device and an eagle flanked by two stars, lower cover bearing stamps of a tree device and a smaller lozenge-shaped fleur-de-lys stamp, pastedowns (now unglued) and lining of boards beneath turn-ins **from a 10th-century manuscript** (see below); rubbed, spine worn, a few small wormholes, flyleaves at end slightly damaged from contact with metal pin securing catch.

\$15,600

A charming, pocket-sized volume uniting several works of didactic importance for monks.

I. **Very rare Giunta edition of the second book of Gregory the Great's *Dialogues***, devoted entirely to the life of Saint Benedict, printed together with the exposition of Benedict's Rule and apparently the first edition of the *Speculum monachorum* of Bernard Ayglier, 59th Abbot of Monte Cassino.

Saint Gregory's *Life of Saint Benedict*, allegedly based on testimonials from Benedict's contemporaries, is the principal source for the life of the monk who founded the monastery of Monte Cassino. Pope Gregory (c. 540–604) was the first monk to become Pope and was instrumental in advocating the Rule of Saint Benedict, which became the norm for monasticism in the West, in view of which Benedict was proclaimed Patron Saint of Europe by Pope Paul VI.

Bernard Ayglier (1216–1282) was the last important literary figure in the history of Monte Cassino. His concern for the religious life of the monastic community, which had suffered setbacks under Hohenstaufen rule, is reflected in his influential *Speculum monachorum*, which provides an approach to reading canon law for monks who were literate but not formally educated.

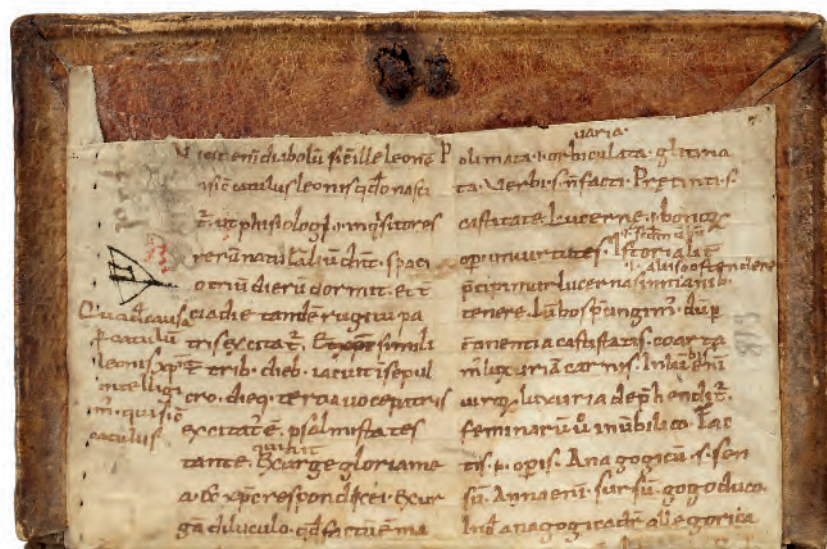
II. **Rare edition, apparently the second, of Honorius Augustodunensis's *Elucidarium***, a summary of all Christian theology in the form of a dialogue. Honorius (c. 1080–?1154) was a prolific author of Christian works combining both philosophy and theology, whose importance in the history of speculative and positive teaching merits renewed consideration. The toponym Augustodunensis had been thought to refer to Autun, but this is now discounted, and other locations mooted include Augst, near Basel. The *Elucidarium* was first published at Milan in 1493, edited by Pantaleo Cusanus; the present edition does not follow Cusanus's edition.

**The manuscript pastedowns here are newly identified fragments of a commentary on Bede's *De schematibus et tropis*** which has been plausibly attributed to the prolific Carolingian schoolmaster Remigius of Auxerre (Remigius Autissiodorensis, c. 841–908); see J. P. Elder, 'Did Remigius of Auxerre comment on Bede's *De schematibus et tropis*?', *Mediaeval Studies*, vol. 9, 1947, pp. 141–50. To the best of our knowledge the only known copy of the text is the one described by Elder, namely Vatican Library Reg. Lat. 1560, ff. 127v–137r, a manuscript dating from the tenth or eleventh century. The present fragments (of four leaves), which can be dated to the tenth century, are therefore potentially important witnesses to the text and its dissemination. The text is written in double columns in a compact Caroline minuscule in brown ink, ruled with a hard point. The parent volume was of small format, and there are notes and corrections in the hand of the scribe, suggesting that it was copied for his own use.

*Provenance*: inscription on front pastedown 'liber Beate Marie Virg[inis] in Schutterii Anno D. 1517' and, in the same hand on title of first work, 'liber Beatissime semp[er] virginis Marie in Schutterii' (followed by additional text, crossed through, including the date '1517') – this is perhaps the Marienkapelle an der Schutter (later the Augustinian Kloster ob der Schutter) in Ingolstadt; eighteenth-century inscription on title 'Ex Bibliotheca Monasterii Brigantini' (i.e. Bregenz on Lake Constance).

I. Adams G 1204; EDIT 16 CNCE 21707; Essling I 529; Sander 3270. OCLC records five copies only (Augsburg, British Library, Heidelberg, Munich and Paris Mazarine). COPAC records the British Library copy only.

II. VD 16 H 4763, recording four copies only: Berlin, Eichstätt, Freiburg and Munich (imperfect). OCLC adds a further copy at Tübingen. Not found in COPAC.





- 40 HARVEY, William.** Opera Omnia: a Collegio Medicorum Londinensi edita. [colophon: *London, William Bowyer*], 1766.

4to, pp. [8], xxxviii, [2], 312, [2], 313-673, [1]; engraved portrait frontispiece of Harvey, one engraved plate showing diagram of Harvey's venal experiments; a little toned, some occasional foxing, water stain to head of A1-B3, but overall a very good copy, bound in nineteenth century half-calf over boards; joints restored, upper joint splitting but holding; ownership inscriptions of Dr Thomas Dale ('Liber Thomae Dalei M.D: 1787 / a Collegio Med: Lond: acceptus') and Dr William Langmore ('W<sup>m</sup> Langmore, M.D. 1812') at head of title.

**\$2100**

The most celebrated and accurate edition of the collected works in Latin of William Harvey (the second overall, the first printed in Leyden in 1737), printed by the Royal College of Physicians and from the library of one of its licentiates, born in South Carolina.

'In 1766 the College published a noble edition in quarto of Harvey's works ... It was edited with great care and accuracy by Dr. Akenside, the poet, and has prefixed to it an elegant life of Harvey, in very choice Latin, from the pen of Dr. Thomas Lawrence.' (Munk, vol. I, p. 144). The frontispiece by J. Hall, specifically commissioned for this edition by the College for £52-1-0, appears to be the earliest engraving after the c.1650 portrait attributed to Cornelius Johnson, and owned by the college itself. 400 copies of this edition were printed on common royal paper and 100 on fine writing royal; copies were given free to Fellows, but licentiates were forced to pay for theirs, a mark of the disparity between the two groups which spilled out into protest a year later when Licentiates stormed the College's committee meeting demanding equal rights.

A Scottish graduate himself, Thomas Dale (1748/9-1816) was originally from Charleston, South Carolina, where his father was a physician, justice of the peace, and member of the Upper House of the South Carolina Assembly. 'Dale was born in Charlestown, but came to England and entered St Paul's School on 10 February 1757 ... Proceeding to the University of Edinburgh, he took the degree of MD on 12 June 1775, and wrote his dissertation on erysipelas. He became a licentiate of the College of Physicians in 1786, and subsequently practised in the City of London, working as physician to the London Association for Assurances on Lives and from 1806 as consulting physician to the City Dispensary.' (ODNB). An able classicist and linguist, Dale was also one of the original eight founders of the Literary Fund, set up by Revd David Williams to aid distressed authors.

Keynes 47 ('an imposing volume with a fine engraved portrait, and worthily enshrines the pious memory of the author'); Wellcome 27831977.

#### DUTCH GABLES

- 41 HAWTHORNE, Nathaniel.** Het huis met de zeven gevels. Een Amerikaansche roman. Naar het Engelsch ... door C. M. Mensing. *Amsterdam, P. M. Kempen, 1852.*

8vo., pp. [4], 349, [1], with a half-title, and a lithographic title-page (slightly foxed, with tissue guard); somewhat browned, but a good copy in early quarter cloth and marbled boards by Van Beest, Utrecht.

**\$585**

First edition in Dutch, very rare, of Hawthorne's gothic *The House of the Seven Gables*, 'a weird, wild book' (Longfellow), written in 1850 and published the following year. Set in New England, with a narrative that reaches back into the seventeenth century inspired by the Salem witch trials, it built upon and exceeded the success of *The Scarlet Letter*. The translator C. M. Mensing was responsible for a number of well-regarded translations of contemporary English and American literature into Dutch, including much of Dickens.

**OCLC lists copies at the Koninklijke Bibliotheek, the University of Amsterdam, and the Peabody Essex Museum. Not in COPAC.**

- 42 [HILL, Aaron]. Advertisements, when they are publish'd in the weekly Papers, being perus'd for the most Part after an unattentive and cursory Manner, this better Method is taken to give Notice, that there is just now made publick Book I. of an epic, or heroic Poem, in Twelve Books in Folio, under Title of Gideon; or the Restoration of Israel [etc.] ... [London, 1720?]

8vo., pp. [4]; no title, woodcut headpiece and initial; inner margin neatly restored, last page dusty along creases where once folded; a very good copy.

\$975

**Unrecorded**, an unusual long-form advertisement for the very rare unfinished verse epic *Gideon* by Aaron Hill, of which only the first two books (of an intended twelve) appeared.

*Gideon*, its subject 'the Deliverance of Israel (when enslav'd to a foreign power) by the high Hand of Heaven', was to be published in monthly instalments, and would appeal, thought Hill, to the Witty, the Wise, the Clergy, Ladies, indeed to all 'Readers, by what Opinion, Sex, Age, or Condition soever distinguish'd'. To persuade the sceptical that despite the religious subject it is not 'without Liveliness, and void of the Gayness and Surprizes of Variety', Hill had a specimen printed containing several episodes extracted from the work, 'to be given away gratis to all who shall send for it to Mr Gosling, Bookseller' (= Foxon H218, 3 copies recorded).

At the point this narrative-form advertisement appeared, Book I had apparently been published and Book II was 'very forward in the press'. ESTC records a single surviving copy of both parts (BL), and one of Book I only. The project then foundered, but parts of the text re-appeared in Hill's journal the *Plain Dealer* (1724-5); he later returned to the subject in the 1740s, with *Gideon, or the Patriot* (1749), which remained uncompleted at his death.

A theatre impresario (the first to stage Handel), hack writer, poet and serial entrepreneur (he started a concern extracting beechnut oil, and attempted to kick-start the English wine industry by planting 100,000 vines at Plaistow), Hill was a close friend of Samuel Richardson, an on-off rival of Pope, and a tireless patron of and advocate for other writers including Eliza Haywood.

**Not in ESTC, COPAC or OCLC.**

UNRECORDED  
OWNED BY AN ENGLISH CATHOLIC WOMAN

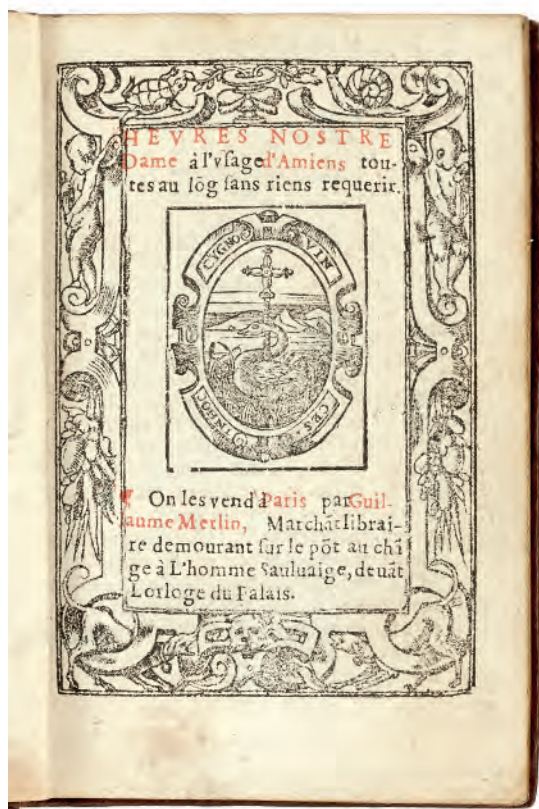
- 43 [HORAE, Use of Amiens]. Heures Nostre Dame à l'usage d'Amiens toutes au lo[n]g sans riens requerir. Paris, for Guillaume Merlin, [1562-1569].

Three parts in one volume, 16mo, ff. 120; [32]; [8]; roman letter; first two parts printed in red and black throughout, title within woodcut border and bearing woodcut printer's device, almanac for 1562-1573 on verso; first part with 13 large woodcuts (one repeated) within ornamental woodcut borders (ten different designs, three of which are repeated), a further large woodcut of Death (f. 120v), and five small woodcuts, second part with one large woodcut (a repeat of the Flight into Egypt cut in the first part) within ornamental woodcut border (a repeat of the one on f. 35r), third part with fifteen small woodcuts (two bearing the initials 'G. M. '); repaired wormhole in blank lower margin of title, repaired tear in two leaves leaf (F3 and F4, without loss), light dampstain at foot of gutter of a few leaves, but generally in excellent condition; late nineteenth-century morocco preserving the covers of the original Parisian binding of calf ruled in blind, corner fleurons stamped in gilt, with the printer Guillaume Merlin's gilt device (with motto 'IN HOC SUGNO VINCES') in centre of covers; minor wear and some staining; *provenance*: 'Margaret Paige' (early seventeenth-century inscription in a juvenile hand on rear fly-leaf); pen-trials in a later seventeenth-century hand on front fly-leaf include the words 'I am the Duke of Norfolke and shall bee attende[d] ...'

\$19,500

**Unrecorded: a charming small Book of Hours for the use of Amiens, preserving the covers of the original Parisian publisher-bookseller's binding, and with early English provenance.**





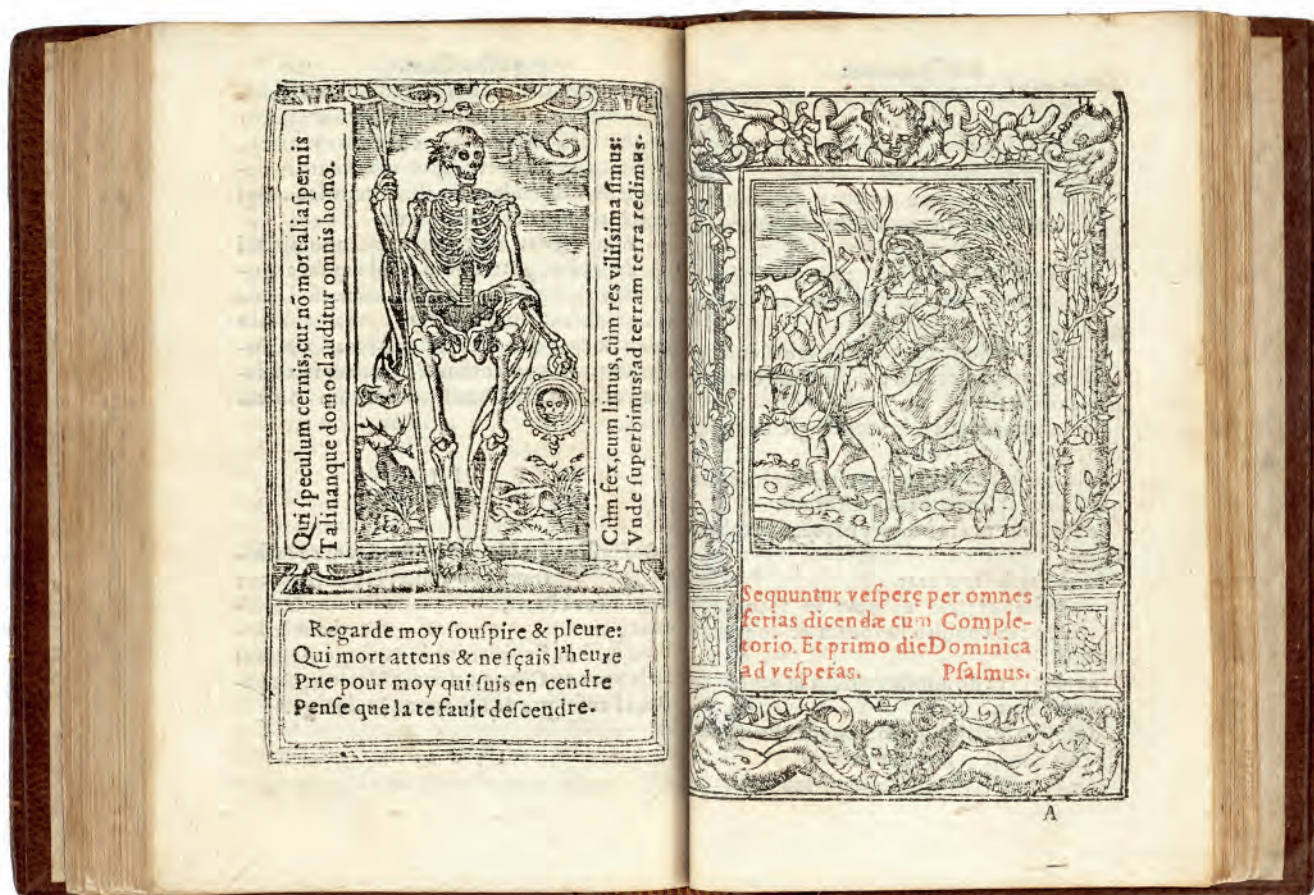
The first part, comprising the Horae, bears a colophon dated 1562 stating that it was printed by Nicolas Bruslé for Guillaume Merlin. The second part, containing readings for Vespers and Compline, is undated but is similarly printed in red and black, using the same font as the first part. The third part, 'Les quinze effusions de sang de nostre sauveur & redempteur Iesuchrist', is printed in black only and bears a colophon dated 1569 naming Guillaume Merlin as the bookseller.

The subjects of the twelve large woodcuts are as follows: the Annunciation, the Visitation, the Nativity, the Annunciation to the Shepherds, the Adoration of the Magi, the Presentation in the Temple, the Flight into Egypt, the Coronation of the Virgin, the Crucifixion (repeated), Pentecost, David with his Harp, and Job. Two of the cuts (Pentecost and Job) are rather archaic in style and both incorporate an oval framing device within their rectangular format. The remaining ten woodcuts and the sophisticated borders are elegant and uniform in style; the borders in particular, with their combination of strapwork, architectural elements, caryatids, satyrs, putti, and various animals (snails, turtles, barking dogs, and so on), are reminiscent of the work of Jean Cousin. We have been unable to trace other Books of Hours (or indeed any works at all) in which these woodcuts and borders are also found, although it would be rather unusual if they were not also used elsewhere, whether in works published by Merlin or by other Parisian publisher-booksellers.

Georges Colin records three different versions of Guillaume Merlin's device on a total of six bindings (of which two are now destroyed). The present device, Colin's tool 'C', is found on the lower cover of a *Hortulus animae* printed by Henri Coipel for Merlin in 1569–70 and now Bibliothèque Mazarine Rés. 23. 889. It was also once on a binding of an *Heures à l'usage de Rome* printed by Jean Amazeur for Merlin in 1553 (Amsterdam, Universiteitsbibliotheek 2508 H 22), but the binding was destroyed when the volume was rebound sometime between before 1975; see G. Colin, 'Les marques de libraires et d'éditeurs dorées sur des reliures', in *Bookbindings and other bibliophily. Essays in honour of Anthony Hobson*, ed. D. Rhodes, 1994, pp. 77–115 at pp. 98–9. The purpose of such 'publisher's bindings' has been debated, but Goldschmidt's view remains the most plausible: 'a publisher would probably bind a few copies in his own bindings, or have them bound with his distinctive mark, to keep them on view in his shop and also to sell to purchasers who did not prefer to see to the binding themselves' (E. P. Goldschmidt, *Gothic and renaissance bookbindings*, 1928, vol. I p. 264).

Not found in Bohatta, Lacombe, Pettegree et al. or any of the other standard reference works and databases.





[43, HORAE]

- 44 **HOUGHTON, John.** A Collection for the Improvement of Husbandry and Trade, second series. London, Randall Taylor [&] John Whitlock [&] E. Whitlock, 1692-7.

Folio, an unbroken run from vol.1 no.1 to vol.10 no '240' [but 241]; the majority of issues bound with additional leaves of advertisements, no. 12 loosely inserted, no. 21 duplicated, folding table; vol.1 lightly wormed at head, no. 150 torn (with some loss to text, sense recoverable), occasional browning or light soiling; a remarkably well-preserved series, bound in contemporary panelled calf, joints cracked but holding firm; manuscript title in a contemporary hand supplied at front, bookplate of Hugh Cecil, Earl of Lonsdale to the front paste-down; Rothamsted acquisition date (1937).

\$15,600

**An exceptional unbroken run of this pioneering weekly trade periodical**, the only such to be offered for sale in the past forty years at least. Individual issues too are rare. Houghton's unprecedentedly broad thematic scheme 'embraced the new financial world of the seventeenth century' (N. Glaisyer), pioneering an interest in the price fluctuations of financial, not just agricultural or semi-industrial products.

John Houghton (1645-1705), a Fellow of the Royal Society from January 1680, studied for a time at Corpus Christi College, Cambridge, then went on to a career in trade as an apothecary, dealing in tea, coffee, chocolate, and other luxuries. Series I of the *Collection*, the first ever trade and agriculture magazine to be published in England, appeared in 1681-3 and included only 21 issues. This second series began on 30 March 1692 and ran for over a decade. It dealt with subjects such as breeding, agriculture, land management, imports of goods, fowling and fishing, the management of rivers and woods, and technology. Along with these more traditional items of interest in agricultural journal, Houghton embraced the use of advertising, and demonstrated an unprecedented commitment to the dissemination of financial information.

'In the early issues the share prices of around a dozen companies were listed underneath the table of agricultural product prices on the reverse of the first page. In May 1694 the table was expanded to include a greater range of companies for "A great many desire a List of Stocks" [...] Houghton realized that there was extra money to be made by segmenting the market. Most readers, he assumed, only wanted to know the prices of



the principal stocks, but some would pay a premium for knowing the whole range he listed and presumably the additional figures could be added to the relevant copies by hand. [...] There was probably no other published listing of stock prices until John Castaing, Sr's paper, appeared in October 1696' (N. Glaisyer, *The culture of commerce in England: 1660-1720*, 2006, p. 152).

Fussell pp.81-83.

#### WITH THE RARE THIRD PART

- 45 [JOHNSON, Richard].** The Famous History of the seven Champions of Christendom ... The first [-second] Part. London, Printed [part II: by W. Onley] for Ric. Chiswell, M. Wotton, G. Conyers, and B. Walford, 1696. [Bound with:]

[WINSTANLEY, William, *attributed author*]. The Famous History of the seven Champions of Christendom ... The third Part ... London, Printed for John Back, at the Black-Boy on London Bridge, 1696.

Three parts, 4to., bound together, pp. [176]; pp. [144]; and pp. [8], 152; S1-4 of part II bound in error before X1 in part I; occasional browning in Parts II and III, preliminaries of Part III cut close, shaving a few letters from the fore-edge (and a few headlines throughout); else good copies in a rather inappropriate recent binding of quarter vellum and boards.

**\$1125**

The last seventeenth-century edition of Johnson's 'vastly popular' chivalric romance *The Seven Champions of Christendom* (first published in two parts, 1596-7); found here with the second edition of the rare continuation, probably by William Winstanley, first published in 1686.

Showcasing Johnson's ability to synthesize a variety of sources into a successful original, *The Seven Champions* centres on seven patron saints, all transformed by Johnson into knights errant. In the first part, George kills the dragon, slays the necromancer Ormandine and rescues David; Denis escapes enchantment as a hart and rescues Eglantine from the trunk of a mulberry, etc. etc. All the champions then raise armies to fight the Saracens, and George saves the others from the wiles of some beautiful but evil spirits. Part II tells of their further adventures, the manners of their deaths, and the adventures of George's three sons.

The work was perennially successful, and received numerous imitations, but although Johnson promised a sequel, no third part was provided until long after his death, in 1686 (very rare, 3 copies in ESTC). The 'editor' of the sequel, 'W. W.' (probably Winstanley as he dedicates his work to a neighbour, Ralph Harrison of Newport Pond, Essex), tells the story of all the sons of the seven champions. Of this second edition **ESTC records seven copies only**: BL; Harvard (two imperfect copies), Huntington, Illinois, Yale; Western Ontario. Although from a different publisher it may have been intended for retail together – by the next edition (printed for Chiswell *et al*, 1705) all three parts are found together.

Wing J 800; J 803; J 804.

- 46 LAMB, Charles.** John Woodvil a Tragedy ... to which are added, Fragments of Burton, the Author of the Anatomy of Melancholy. London: Printed by T. Plummer ... for G. and J. Robinson ... 1802.

Small 8vo., pp. [4], 128; a fine copy in full olive morocco, gilt, by Bedford, t.e.g. other edges untrimmed (a couple of scrapes to front cover); a torn slip tipped in, possibly from a former endpaper, with the inscription 'Rev<sup>d</sup> [T W?] [surname obliterated] / With the Author's respects', this heavily crossed out but clearly in Lamb's hand.

**\$1625**

First edition. *John Woodvil* was Charles Lamb's first play (or dramatic poem), regarded by him at one time as his 'finest effort'. He began it in August 1798 and considered it 'finish't' in May 1799, but continued to tinker with it for nearly three years. John Philip Kemble declined it for production at Drury Lane in 1800, and it was never acted.

The style is Elizabethan, the setting seventeenth-century. Southey and Wordsworth were among the first of Lamb's poet-friends to read his play. Lamb sent two extracts to Southey, for publication in his *Annual Anthology* (Southey did not use them, in the event); to Wordsworth he sent a transcript of the whole, which has been lost, and which elicited a sympathetic critique.

Of the pieces at the end, the *Fragments* supposedly 'extracted from a common-place book, which belonged to Robert Burton', were by Lamb himself, the idea having been suggested to him by W. H. Ireland's Shakespeare forgeries. The poem 'Helen' (pp. 106-7) is by Mary Lamb, and marked her first appearance in print.



- 47 **LAMB, Francis [and William LEYBOURN].** *Astroscopium: or two Hemispheres, containing all the northern and southern Constellations projected upon the Poles of the World ... Composed and published by Francis Lamb. To which is added the Arabick, Chalde, Greek, Latin, and English Names of the Constellations, with other Things pertinent to them ... London, Printed by W. Leybourn, for the Author, and are to be sold by R. Morden ... 1673.*

Small 8vo., pp. [12], 52, 31, [1, errata], with a folding engraved plate of the two celestial hemispheres tipped onto p. 1, a folding engraved diagram tipped onto p. 37, and a double-page plate of gentlemen taking observations after p. 52; advertisement for maps and globes published by Morden on A6<sup>v</sup>; the second paginated sequence is a 'Catalogue of all the Constellations'; manuscript correction, presumably authorial, to C7<sup>r</sup>; some ink-stains to A1-2, D2<sup>v</sup> slightly damaged as a result of the tipped-on plate (sense recoverable), some foxing towards the end, else a good copy in contemporary sheep, rebaked and recorned.

\$8450

**First edition, very rare.** Aware of the insufficiency of the earlier celestial hemispheres of Thomas Hood (c. 1590), and 'the Paucity of these his Books', the cartographer and engraver Francis Lamb produced in 1673 his very rare *Two Large Hemispheres of the Heavens* (listed in the term catalogue for 1673).

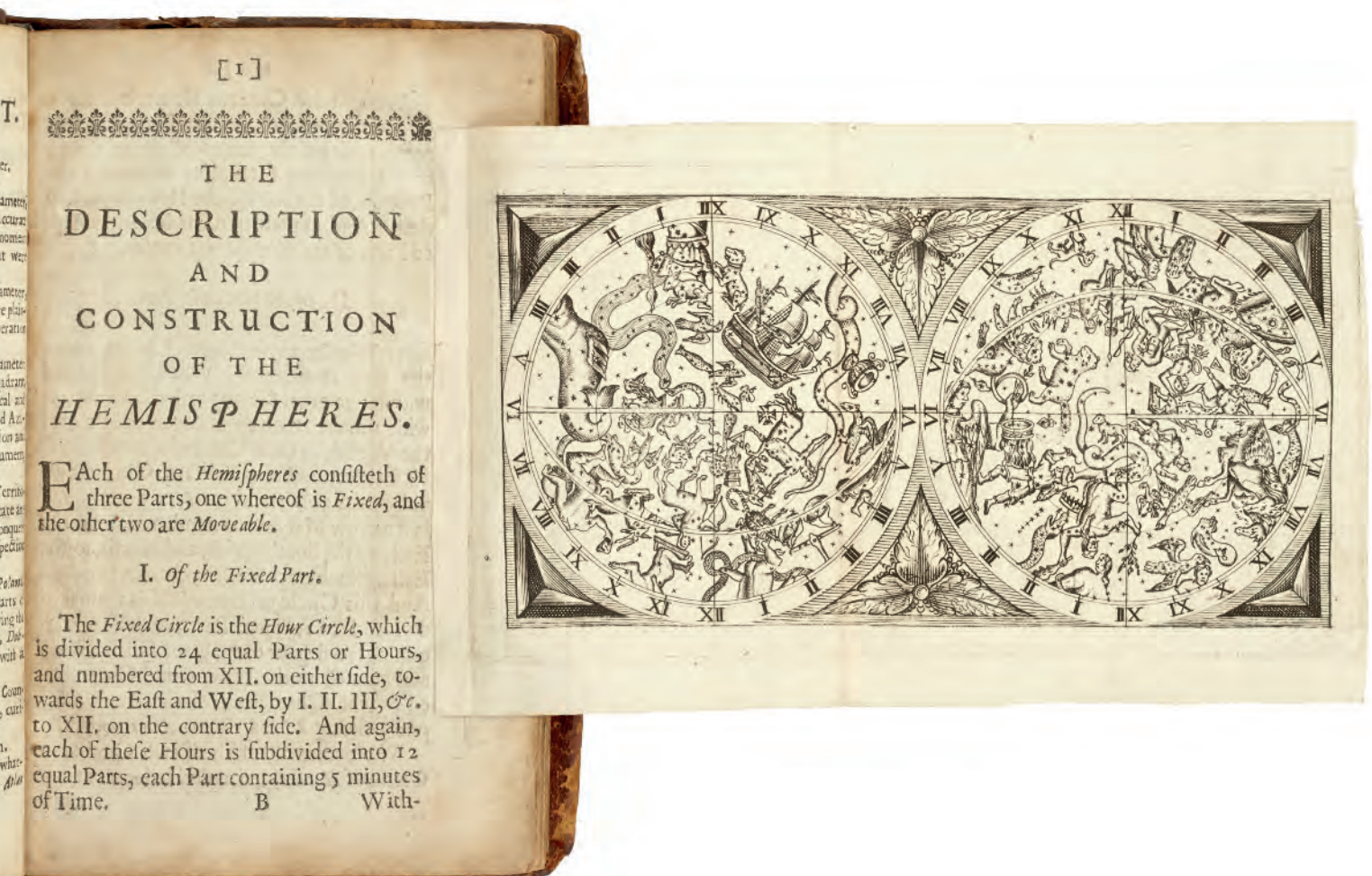


Lamb 'designed to Project two Hemispheres upon the Poles of the World' rather than the ecliptic like Hood, taking into account more recent information, including 'the good Observations of the noble Tycho' as well as the work of Samuel Foster (d. 1652), late of Gresham College and printed in his *Miscellanies* (including the 12 recently discovered constellations in the southern hemisphere). Lamb showed the completed hemispheres to the mathematician and publisher William Leybourn, 'desiring him to write some few Precepts concerning the Use of them, which he promised to do; and upon the first sight of them, he told me that they might be rendered far more useful than I did expect, and accordingly gave me the Precepts and Directions following'.

The main text comprises a short description of Lamb's *Two Large Hemispheres*; 20 'Problems' demonstrating their use (eg 'The Place of the Sun being known, to find his Right Ascension', 'To find the Longitude of any Star'); an Appendix on the construction of the spheres; a 'Synopsis of the preceding Precepts', in the form of 8 more 'Problems' ('To find the Pole of any Great Circle' etc.); a postscript on how to find a star's 'horary distance from the meridian' through the use of a quadrant or dial (as illustrated in the double-page plate); and finally the polyglot catalogue of constellations mentioned in the title. **This last includes the first printed reference to the constellation 'Cor Caroli', named in honour of the executed Charles I.**

As an engraver of maps, Lamb worked for Seller, Blome, Pitt and Ogilby, and contributed to John Speed's *Prospect of the Most Famous Parts of the World* (1676). Lamb's more scientifically inclined ventures are less well known, though he had a good relationship by Hooke, producing plates for his *Animadversions on the first part of the Machina Coelestis* of Hevelius (1674) and *Cometa* 1677; in return Hooke lent him some proportional compasses. A second edition of *Astroscopium* was published, and 'corrected', by the mapmaker Philip Lea in 1700.

**ESTC records six copies only, none outside the UK:** BL (two copies), Cambridge, St John's Cambridge, Mitchell Library, and Bodley.



- 48** **LIFE AND ADVENTURES (The)** of Don Bilioso de l'Estomac. Translated from the original Spanish into French; done from the French into English. With a Letter to the College of Physicians ... *London: Printed for J. Bettenham for T. Bickerton ... 1719.*

8vo., pp. 23, [1], with a half-title (dusty); small dampstain to inner margin, else a very good copy in recent wrappers.

**\$1625**

First edition of an irreverent and scatological satire on John Woodward's *State of Physick and Diseases* (1718), sometime attributed to the physician Richard Mead, or to John Arbuthnot.

*The State of Physick* had proposed 'biliose salts' in the stomach as the ultimate cause of numerous diseases, and had include a passing attack on Richard Mead on the subject of smallpox treatment – Mead favoured purging, Woodward vomiting. A pamphlet war ensued which lasted several years; Mead himself apparently 'did not write any pamphlets, but he was ably supported by Freind and others. According to *Mist's Journal* for 13 June 1719 Mead and Woodward came to blows on the night of 10 June in front of Gresham College' (*Oxford DNB*). Woodward was also favourite target of the Scriblerians.

In *The Life and Adventures of Don Bilioso* we are presented with the chapter summaries of a manuscript ostensibly found in a Dublin library – a Cervantesque romance which the editor claims is the true source for Woodward's 'romantic' medical treatise. 'In the text, Don Bilioso has a series of adventures that farcically personify the supposed physiological agency of the biliose salts: the ravishing of *Donna Phlegma* ... the intoxication of *Donna Diarrhea* ...' etc. (Keithley). Also targeted is Woodward's preferred treatment: Don Putrido Salino (i.e. vomit) 'barbously flea'd and fetch'd off the Skin of several innocent Peoples Mouths and Throats'. At the end are some very pointed *ad hominem* attacks: 'In this Chapter is also shewn, that the Giant and Don Bilioso were great Lovers of Boys' (Woodward's homosexuality was widely known). See Walter H. Keithley, 'Learning from Don Bilioso's Adventures', in *Editing Lives* (2014).

- 49** **LIST, Friedrich.** Das nationale System der politischen Oekonomie ... Erster Band [*all published*]. Der internationale Handel, die Handelspolitik und der deutsche Zollverein. *Stuttgart, J.G. Cotta, 1841.*

8vo, pp. lxxviii, [2] contents, 589, [1] blank; closed tear in one f. just touching text, occasional light foxing and some mild offsetting, but a very good copy in contemporary half calf, marbled boards, spine gilt; spine and extremities lightly rubbed.

**\$15,600**

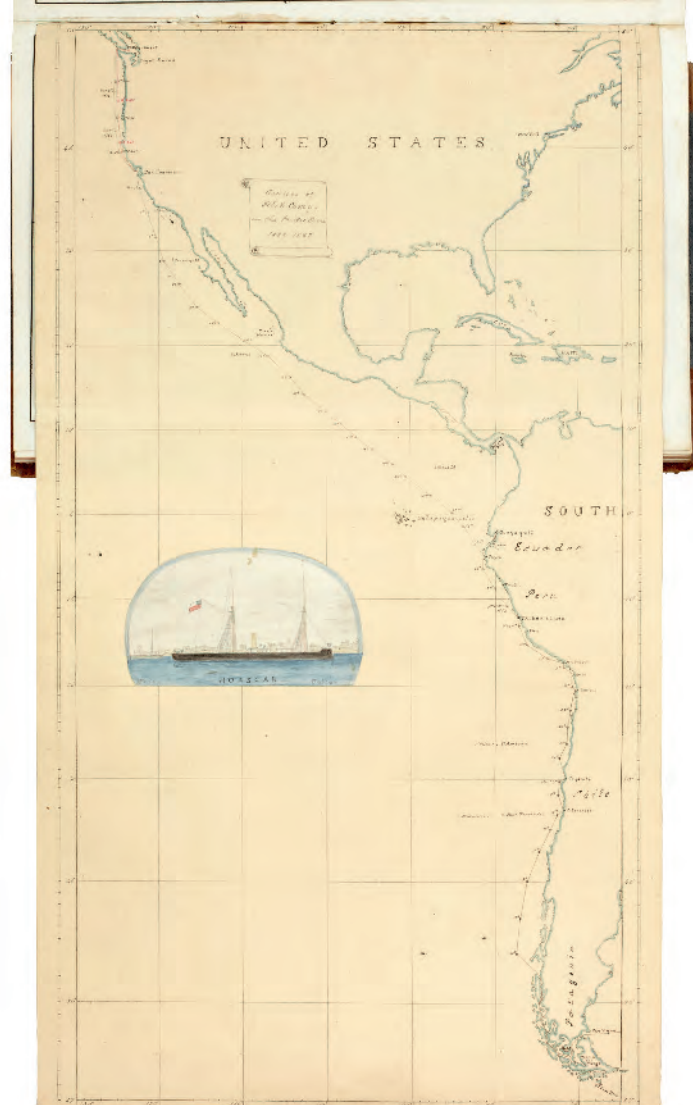
### **Rare first edition of List's major work.**

One of the earliest and most severe critics of the classical school of political economy, List (1789–1846) 'denounced Adam Smith and his disciples as the "cosmopolitan school" and held that universal free trade was an ideal that could be achieved only in the far distant future. For the time being, he argued, each nation should foster the development of its own manufactures by import duties and even outright prohibitions. Only by such means could countries like Germany, Russia and the United States ever hope to achieve the industrial efficiency that would enable them to compete on equal terms with Britain.

'List never used the term "infant industry" but the infant industry argument is clearly what he had in mind because he specifically excluded agriculture from all his protectionist arguments and even conceded that global free trade was an ultimate desirable goal ... In recent times, List has been hailed not so much as a spokesman for protectionism as a champion of the ambitions of underdeveloped countries. No doubt he was one of the first to recognise the role of national power in the international division of labour and present-day advocates of the dependency school of economic development may legitimately regard him as a forerunner' (Blaug, *Great Economists before Keynes*, pp. 129f).

Goldsmiths' 31957; Humpert 8113; Kress C.5545; PMM 311; not in Einaudi or Menger.





**50 LOG BOOK – H.M.S. COMUS and H.M.S. TOURMALINE. [HELBY, Harold Wildey Hasler].** Log Book. *Hong Kong, Singapore, Palau, Yokohama, Vancouver Island, San Francisco, Callao, Valparaiso, Tierra del Fuego, Falkland Islands, Montevideo, San Vicente, Plymouth, Sheerness ... Dec 1881-Feb 1884.*

Folio, ff. 141 of manuscript entries, the remainder blank; 3 ff. of full-page illustrations, including frontispiece to the *Comus* section, signed 'Kept by H.W.H. Helby', a copy of a *Punch* cartoon and a watercolour 'Bon Voyage', showing a boy in a dinghy with a sinking ship on the horizon; numerous drawings and watercolours laid and tipped in, including cross-sections on wax paper and in watercolour, and watercolour views depicting ships and lighthouses; two folding maps charting the global courses of *Tourmaline* and *Comus* and that of *Comus* in the Americas; two original photographs depicting sailors on board taking soundings, captioned in pencil to reverse; very good in original half sheep and blue buckram boards, fairly rubbed, joints cracked but holding firm, strip missing from upper joint and wormtracks to joints; slightly bowed; marbled endpapers.

**\$3900**

A characterful log book charting the voyage of Royal Navy steamer H.M.S. *Comus*, beginning with its berth in Hong Kong and following its course around the Pacific, before its passage home across the Atlantic. It records the technicalities of cruising by steam; the significant international naval presence in China and the Pacific; and the sailors' daily pattern of drills, target practice and divine service, punctuated by astronomical marvels (the *aurora borealis*, comets and eclipses), passing whales, illnesses and desertions. The logger is midshipman Harold Helby, who signs a number of his drawings. At first Helby is aboard H.M.S. *Tourmaline* which is docked at the Cosmopolitan Dock in Kowloon, Hong Kong, having sailed there from Australia and Japan according to Helby's map. In February *Tourmaline* follows to Singapore, on the way dropping targets in the water and firing torpedoes. Upon arrival there Helby joins the steamer *Comus*, announcing his new station with a splendid frontispiece.

*Comus*'s tour of the China station takes it first from Singapore to Labuan, where the ship pauses for the small arms companies and guns to be exercised on shore. *Comus* then sails to Palau where the ship is moored off Koror, Pelelieu and Babeldaob, before returning to Koror, where on 22 April the officers hold a 'palaver with [the] chiefs of Araklong concerning payment of fine'. *Comus* then returns to Singapore, then Hong Kong and on to Yokohama, arriving there on 24 June. In the second, longer part of the log book *Comus* crosses the Pacific from Yokohama to Vancouver Island. There is a large folding watercolour map depicting the voyage in the Americas, with a steamer depicted inset. *Comus*'s main purpose on this side of the Pacific is the conveyance of the Governor General of Canada, the Marquis of Lorne, and his wife Princess Louise from San Francisco to Esquimault, and back again. The royals being safely deposited, *Comus* then steams south to Peru, where it is forced to moor on San Lorenzo island at Callao apparently because of sickness. *Comus* continues down the coast of Chile, then enters its tortuous passage of the Tierra del Fuego, where they encounter 'a solitary family of Indians living in a hut', before returning home by way of Montevideo, the Falkland Islands, and San Vicente.

There is a log book for *Comus* dated 1884-1888, though apparently unattributed, at the Royal Museums Greenwich.

## HUMAN ANATOMY

- 51 MACCHIA, Joseph.** 'Liber primus de humani corporis anatome. Neapoli ao. dni 1754 sub Thoma Bovi et Pasquali Pricciottani ambo medicinae lectores. Ego Joseph Macchia Altavillae ab oppido, Constantini Macchia medicinae doctoris filius'. *Naples, 1754-1755* (colophon: '*Anatomiae finis Neapoli die XXIV Aprilis Anno domi 1755*').

Manuscript on paper, in Latin, 8vo (22 x 16 cm), ff. [1], 1-122 (*recte* 119), [2, index]; neatly written in dark brown ink in a single hand, 20-27 lines per page, drawing of clock tower to title verso, vignette to colophon, a few medical recipes to rear free endpaper; occasional light marks and show through; very good in contemporary vellum, 'Anatomia' inked to spine, faint ink notes to covers, old oval ink stamps to front flyleaf and title.

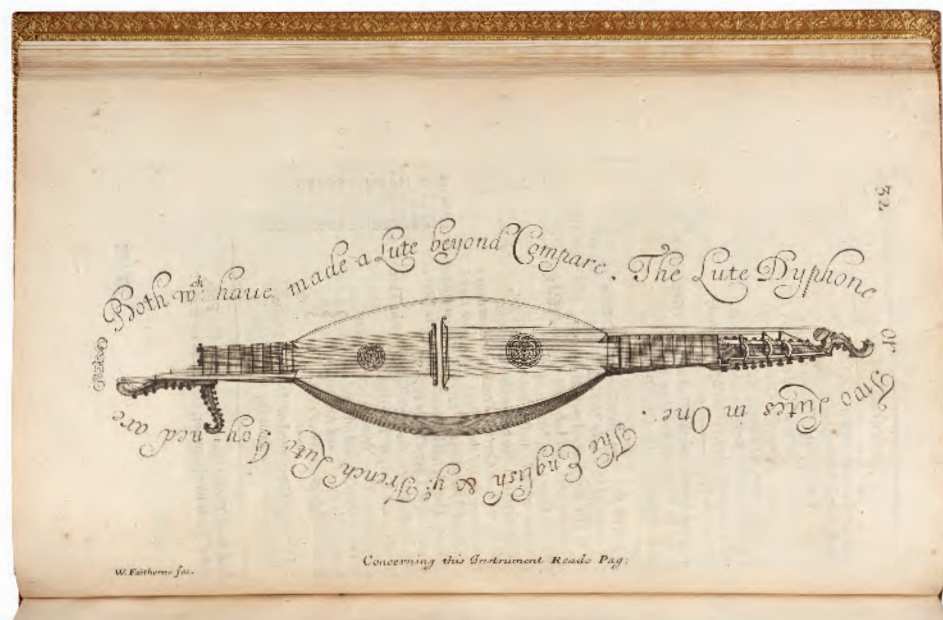
\$1625

**An apparently unpublished manuscript on human anatomy** compiled by a medical student in Naples in the mid-18th century. Macchia's father Constantine was also a doctor.

The thorough course covers: the skin, fat, and glands; the head, including the brain, eyes, nose, tongue and mouth, and ears; the upper and lower body, including the breasts, heart, lungs, intestines, liver, kidneys, and male and female reproductive organs; the skeleton, including bones, teeth, spine, and ribs; nerves and arteries; and the muscular system from head to toe. The text abounds with references to 17th- and 18th-century medical authorities from across Europe, including Bartholin, Borelli, Leeuwenhoek, Malpighi, and Willis.







### THE LUTE MADE EASY

- 52 **MACE, Thomas.** *Musick's Monument; or, a Remembrancer of the best Practical Musick, both Divine, and Civil, that has ever been known, to have been in the World ... London, Printed by T. Ratcliffe, and N. Thompson, for the Author, and are to be sold by himself, at his house in Cambridge, and by John Carr ...* 1676.

Folio, pp. [20], 272, with the engraved portrait of the author by William Faithorne after Henry Cooke (neatly inlaid and possibly supplied), three full-page engraved illustrations, one engraving in the text, and many pages of lute music in tablature from movable type; title-page slightly foxed, a few spots and stains, but a very good copy in late nineteenth-century polished panelled calf, gilt; bookplate of Kennett of the Dene, booklabel of John Charrington; slipcase.

\$8000

**First edition of 'one of the most important and informative source-books for English seventeenth-century instrumental music which we possess'** (Grove, 5<sup>th</sup> edition). The author was a clerk of Trinity College, Cambridge, and an acknowledged master of the lute. The first part of the book concerns Church Psalms. The second and longest is the 'civil Part: or, the Lute made easie', with directions for tuning, repairing, performing on, and composing for the lute, and numerous examples in tablature (pp. 32-230). The final part is devoted to the viol and 'musick in general'. For a serious treatise *Musick's Monument* is written in an unusually informal, personal style that leaves the reader with a striking impression of Mace's 'love of his art', his patience in adversity, and 'his devout and amiable disposition' (Grove).

Mac's adversities were indeed great – at some time he suffered two broken arms, and as he grew older he became almost totally deaf. In order to lessen the effects of his infirmities, he devised a lute with 50 strings which he called the 'dyphone' or double-lute (half lute and and half theorbo). He could hear himself playing the double-lute by placing his teeth 'close to the edge of it'.

Sadly for Mace growing deafness was not his only problem, for his beloved lute had fallen out of fashion, overwhelmed by a new enthusiasm for 'scolding' violins. *Musick's Monument*, published by subscription, was probably one consequence of his declining fortunes. Subscribers included Henry More, Isaac Newton, and in London 'Hum: Salt, the Printer-Composer of this Book', apparently otherwise unrecorded, whose skill Mace praises in 'An Advertisement concerning the Value and Price of this Book'. The price to subscribers was 12s. which was to be increased three months after publication, 'there being not many of them printed'.

Henry Watson, 'Thomas Mace, the Man; the Book; and the Instruments' (with plates transcribing some examples of lute tablature into modern notation), *Proceedings of the Musical Association*, 1908-9, pp. 88-107; Wing M 120.

- 53 MARINIS, Dominico de.** *Dissertatio philosophico-medica de re monstrosa à Capuccino Pisauri per urinam excreta. Plura de sanguinis grumis, polypis, serpentibus, ac praecipuè de vermibus in corpore humano procreatis non iniucunda complectens ... Rome, Typis Iacobi Mascardi ... sumptibus Ben Carrarae, 1678.*

12mo, pp. [20], 143, [1, errata]; full-page woodcut of the worm to \*5v, woodcut initials and tailpieces; closed tear to title neatly repaired to verso without loss, some light damp staining and very light browning; a very good copy in later vellum, edges sprinkled red.

**\$2400**

First edition of this scarce dissertation on worms, focussing on the extraordinary case of Stefano da Cammerino, a capuchin preacher from Pesaro who in 1677 passed an enormous worm in his urine, which upon subsequent examination was declared to be a serpent. The *Dissertatio* begins with a prefatory letter in Italian by Alessandro Cocci discussing the case: after 13 months of kidney pains and bloody and lumpy urine, da Cammerino passed, with excruciating pain, a long thin worm through his urinary meatus. The worm caused much local interest and Cocci describes how it was initially put on display to satisfy the curious, before being examined under a microscope.

As well as considering Cammerino's case, de Marinis examines polyps and worms more generally, discussing their generation, anatomy and size, and the parts of the human body affected by them and from which they are expelled.

Krivatsy 7453; Wellcome IV, p. 55. Only 2 copies in the US listed on OCLC (Minnesota, NLM).

WITH A PARODY OF *ROMEO AND JULIET*

- 54 MARMION, Shakerley.** *The Antiquary. A Comedy, acted by Her Maiesties Servants at the Cock-Pit ... London, Printed by F.K. for I.W. and F.E. ... 1641.*

Small 4to., 39 leaves, unnumbered, lacking the initial blank; some restoration to blank inner margin of title-page and to a small hole in the last leaf (no loss), otherwise a very good copy in full brown crushed levant by Sangorski & Sutcliffe, rebaked; the Mortimer Schiff copy, with book label.

**\$3575**

First edition of this comedy by the gentleman-playwright Shakerley Marmion, one of the more riotous 'Sons of Ben'. A scholar, poet, fugitive, and soldier (he may have served in the Netherlands in the late 1620s and later died accompanying Sir John Suckling on the expedition to Scotland in 1639), Marmion wrote three extant plays and the long verse narrative *Cupid and Psyche*.

Inspired by Petronius, the plot of *The Antiquary* turns on the credulity of Veterano, an old and gullible collector of 'curiosities', whose collection the Duke of Pisa threatens to confiscate (much as Charles I attempted to do in 1629 with that of Charles Cotton). Sub-plots involve a series of disguised characters and trick marriages, and a more-than-passing interest in the passing of time. Apart from echoes of the *Satyricon*, there is a notable parody of the balcony scene in *Romeo and Juliet*, and some more or less burlesque derivations from *Venus and Adonis*. The play must have been acted before May 1636, when the theatres were closed because of the plague, as the Queen's Men did not afterwards return to the Cockpit.

Amusingly, the play was revived in 1718 after the re-establishment of Society of Antiquaries; Walter Scott also appreciated it, including it in his *Ancient British Drama*.

Wing M 703; Greg 601(A); Bentley, IV, 739-41.



- 55 **MASSINGER, Philip.** *The Renegado, a Tragæcomédie.* As it hath beene often acted by the Queenes Majesties Servants, at the private Play-house in Drurye-Lane ... *London, Printed by A. M. for John Waterson ... 1630.*

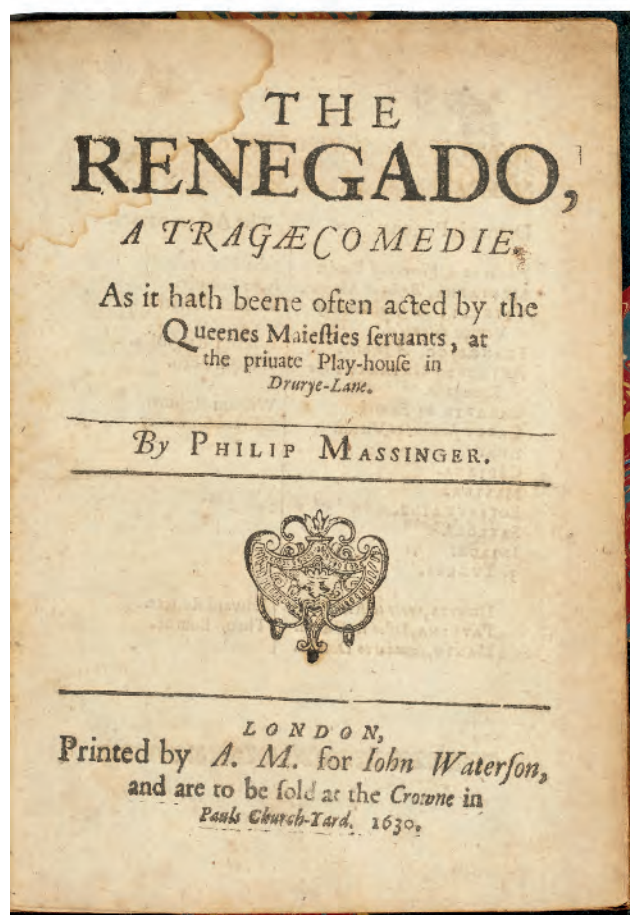
4to., pp. [90], wanting the initial blank (A1); dampstain to upper inner margin in first half of text-block; else a good copy in black half morocco; booklabel of Kenneth Rapoport.

\$4225

First edition of a 'Turkish' play of misplaced love, licensed on 17 April 1624. There is a cast list, apparently from a performance by Queen Henrietta's Men c. 1625-6. The play was dedicated to George Berkeley, also dedicatee of Burton's *Anatomy of Melancholy*, and there are commendatory verses by James Shirley and one Daniel Lakyn (both stoutly defending Massinger in the so-called War of the Theatres).

Asambeg, viceroy of Tunis, has enslaved the virtuous Paulina, bought from the Renegado of the title, Antonio Grimaldi, but Paulina is protected from the viceroy's attentions by an amulet around her neck, and he becomes infatuated. Meanwhile Paulina's brother Vitelli, a Venetian gentleman, comes to Tunis to attempt her rescue, taking the disguise of a shopkeeper, in which role he attracts the eyes and heart of the Turkish princess Donusa. For this offence both are imprisoned; during their incarceration, Vitelli converts Donusa to Christianity. The Renegado himself, falling foul of Asambeg's bad moods, suffers remorse for his life as a corsair and engineers their, and Paulina's, escape to Italy.

A sympathetic Jesuit character and the implication that Paulina's honour is preserved by a religious icon have fuelled speculation of Massinger's conversion to Catholicism, though there is no external evidence. STC 17641; Greg 430; Bentley, IV, 811-815.





REVIEW COPY OF A RARE AND 'MOST INTERESTING MEMOIR'

- 56 McCORMICK, Robert M.** Narrative of a Boat Expedition up the Wellington Channel in the Year 1852, under the Command of R. M'Cormick ... in H.M.B. "Forlorn Hope", in Search of Sir John Franklin. *London: George Edward Eyre and William Spottiswoode [for the author], 1854.*

4to (308 x 245mm), pp. 60; wood-engraved frontispiece and 23 wood-engraved plates after McCormick, and one folding tinted lithographic map by Day & Son after McCormick with routes and other details added by hand in colours; some light browning or offsetting, marginal tears on text and plates, some causing small losses, most skilfully repaired, chart slightly creased and with short tear on fold; original blue cloth, covers blocked in blind, rubbed and skilfully recorned, endpapers replaced,

**\$15,600**

**First edition, first issue, inscribed to 'The Editor of Fraser's Magazine [John William Parker II, 1820-1860] with the Author's Comp[limen]ts'.** The naval surgeon, explorer, and naturalist McCormick (1800-1890) studied medicine before entering the Royal Navy in 1823 as an Assistant Surgeon. After posts in the West Indies and the North Sea, McCormick volunteered for W. E. Parry's fourth Arctic expedition, and sailed with him on HMS *Hecla* to the north of Spitsbergen. Subsequent postings included service on board HMS *Beagle*, where, to his great chagrin, his duties were limited to those of a physician, since the ship already had a naturalist – the young Charles Darwin; and on the *Terror* under Capt James Clark Ross, on a voyage to the Antarctic.

In 1847 McCormick began to formulate plans for a Franklin search expedition, which were rejected by the Admiralty. Eventually, he joined Sir Edward Belcher's 'British Naval Franklin Search Expedition' (1852-1854), which explored the Wellington Channel, mapping the east side of it (where McCormick Bay bears testament to the author's work) and establishing the probability of a connection between Baring Bay and Jones Sound. McCormick returned to England in October 1853, where he prepared his narrative for publication in this edition and was awarded the Arctic Medal in 1857.

*Narrative of a Boat Expedition* comprises McCormick's expedition journal, supplemented by 'Concluding Remarks on the Search for Sir John Franklin, the Probable Positions of the "Erebus" and "Terror", and the Fate of their Crews', 'Suggestions for the Preservation of Health in Polar Climes', and letters to and from McCormick, regarding the manuscript of his account. The *Narrative* is known in two issues: the first (as here) has 60 pages; the second, issued in c. 1857, adds a four-page appendix, 'Last Plan of Search for the Discovery of the Fate of Sir John Franklin's Expedition ... January 6th 1857'. McCormick probably intended the work to serve in support of his claims for promotion and presented a number of copies (of both issues) to influential figures (Lady Franklin, the First Lord of the Admiralty, etc.).



This copy of the first issue was inscribed to the editor of *Fraser's Magazine*, John William Parker II, had joined his father's publishing company in 1843. In 1847 they acquired *Fraser's Magazine* and the younger Parker was appointed editor, establishing its position as the leading journal of Christian liberalism, and publishing authors such as Carlyle, Kingsley, Mill, Ruskin, and Tennyson. *Fraser's Magazine* published a substantial and favourable review of 'the scientific and gallant Doctor[s]' work in June 1854 (vol. XLIX, pp. 633-645), which praised McCormick's 'Concluding Remarks' on Franklin's likely fate as 'by far the most interesting part of this most interesting memoir' (p. 644).

NMM I, 923; Sabin 43100 (no pagination); Staton & Tremaine 3279.

## UNRECORDED HUGUENOT PRAYERS

- 57 **MEDITATION ET PRIERE DU JEUSNE**, seigneur ouvre me levres, & ma bouche annoncer ta loüange. Ps. 51.v.17. *Se vend à Charenton, par Pierre Auvray, demeurant à Paris ... [1670s?]*

8vo., pp. 30, wanting a terminal leaf? (possibly blank or a colophon, as the prayer text itself is complete); woodcut device to title-page (an imitation of the Estienne olive-tree device), woodcut head-piece on p. 3 (printed upside-down); inner margin of first and last leaves neatly restored, withal a fine, crisp copy.

**\$1100**

First edition, extremely rare, of a prayer in preparation for a fast, published for sale in Charenton, the first Protestant centre in the Paris region.

*Conserve nous la liberté de nous assembler en ton nom*

The Edict of Nantes (1598) had granted limited rights to the Huguenots, but temples were not permitted within five leagues of major cities. The temple at Charenton, built 1607, was a huge construction, designed to hold 4000 and cater for the entire Paris region; it burned down in 1621 and was rebuilt in 1623, lasting until its final destruction after the revocation of the Edict in 1685. The present prayer includes an apposite plea: '**conserve nous ... la liberté de nous assembler en ton nom**, regarde en tes miséricordes tant de pauvres troupeaux espars, redonne leur consolation de la predication, & la conserve dans les lieux où l'on s'efforce de l'oster; fais particulièrement cette faveur à cette Eglise ...'.

The Auvray family had been Protestant printer-booksellers since the sixteenth century, and had seemingly maintained premises in Charenton and Paris since the construction of the temple.

Not in OCLC, Catalogue collectif de France, or COPAC.

- 58 **MISSAL, Use of Augsburg**. Missale secundum ritum Augustensis ecclesie diligenter emendatum et locupletatum: ac in meliorem ordinem q[uam] antehac digestum. [Dillingen, Sebald Mayer,] 1555.

Folio, ff. [xxviii], 471 (without the final blank leaf), gothic letter, printed in red and black throughout, title within woodcut border incorporating the arms of the Prince-Bishop of Augsburg, full-page woodcut of the Virgin and Child with Saints Ulrich and Afra and the arms of the Prince-Bishop on title verso, woodcut of the adoration of the sacrament of the altar within full architectural woodcut border on f. xxviii verso, the same border repeated on 10 other pages, full-page woodcut crucifixion opening the canon, large woodcut initial 'T' (*Te igitur*) depicting bread falling from heaven, small Pascal lamb, numerous large and small woodcut historiated initials, printed music, **the eight-leaf canon section printed on vellum and with all three woodcuts in contemporary colour**; a few small stains here and there, three small wormholes in first few leaves, small worm-track in gutter of final few leaves, but an excellent, fresh copy in **near-contemporary blind-stamped pigskin over wooden boards by Matthias Gärtner of Augsburg**, with five of his roll tools including one bearing the initials 'M G'; some wear to extremities, slightly soiled, clasps and metal corner-pieces missing, vertical split in wood of upper board (but sound), free endpapers lacking.

**\$19,500**

A beautiful copy of this imposing and richly illustrated Missal, the masterpiece of the prototypographer of Dillingen, Sebald Mayer.

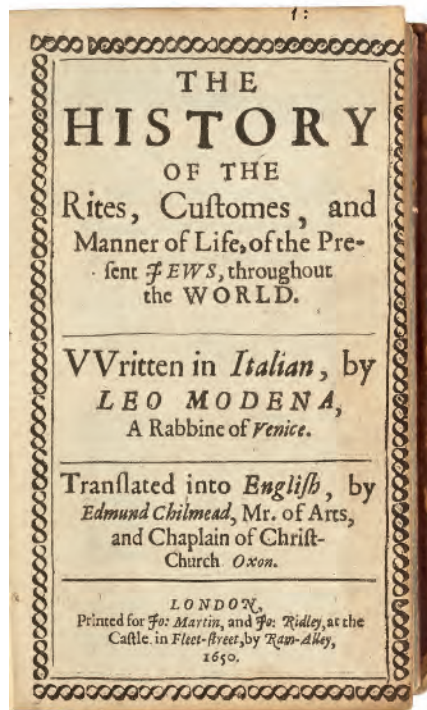
In 1540 the last Catholic printer of Augsburg, Alexander Weissenhorn, had departed for Ingolstadt, forcing the bishop of Augsburg to turn to printers in the episcopal seat of nearby Dillingen for the printing of liturgical books. Cardinal Otto Truchsess von Waldburg, Prince-Bishop of Augsburg from 1543 to 1573, called the printer Sebald Mayer to Dillingen in 1549, and Mayer and his successors dominated printing there well into the seventeenth century. Truchsess commissioned Matthias Gerung (c. 1500–1568/70), a pupil of Hans Schäufelein who had recently switched religious allegiance, to produce five fine woodcuts to illustrate the present Missal. Dodgson also attributes the canon initial and pascal lamb to Gerung, but this is not confirmed by Hollstein (X 73–77). The binder Matthias Gärtner is documented as active in Augsburg from 1563 to 1578.

*Provenance:* from the Benedictine abbey of Lambach in Upper Austria, with stamp on title.

Adams L1178; Bucher, *Dillingen* 39 ('das drucktechnisch und künstlerisch bedeutendste Werk S. Mayers'); VD16 M 5556; Weale-Bohatta 109. OCLC records one copy in the US (Concordia Seminary Library) and two in the UK (Bodleian and British Library). COPAC adds a copy at Cambridge University Library.







## THE RESETTLEMENT OF THE JEWS, AND THE FRENCH EAST INDIA COMPANY

- 59 **MODENA, Leo[ne] da.** The History of the Rites, Customes, and Manner of Life, of the present Jews, throughout the World. Written in Italian ... Translated into English, by Edmund Chilmead ... London, Printed for Jo: Martin, and Jo: Ridley ... 1650. [Bound with:]

[**CHARPENTIER, François.** Discours d'un fidele sujet du roy touchant l'establisement d'une compagnie françoise pour le commerce des Indes Orientales ... A Paris, 1665. [and with:]

**ARTICLES** et Conditions sur lesquelles les marchands negotians du royaume supplient treshumblement le Roy de leur accorder sa declaration, & les graces y contenües pour l'établissement d'une compagnie pour le commerce des Indes Orientales. A Paris, 1665. [and one other.]

Four works, 12mo and 16mo, bound together. Modena: pp. [48], 80, 91-249, [1], with an initial blank; Charpentier: pp. 60; Articles: pp. 23, [1]; bound with *L'Apocalypse de Meliton* (Saint Leger, Chez Noël & Jaques Chartier, 1665); Modena cut rather close, else very good copies, edges of Charpentier and Articles partly untrimmed, bound together in late seventeenth or early eighteenth-century speckled calf, spine rubbed, headcaps chipped; Crewe booklabels.

**\$3250**

First edition in English of the influential *Historia de' riti hebraici* (1637) by the Venetian rabbi Leone Modena (1571-1648); bound here with Charpentier's *Discours* discussing the founding of the French East India Company (first published 1664), and the 40 *Articles* submitted to the King by the directors of the Company regarding its future government.

Modena (Yehudah Aryeh Mi-modena), who was born in Italy to Jewish family of Spanish origin, lived a rather colourful life for a rabbi – addicted to gambling, he was at various times a teacher, merchant, musician, bookseller, and amulet-maker, and author of the first autobiography in Hebrew. Yet he was also famed for his eloquence, earning a place as a noted scholar, and particularly as an interpreter of Judaism to a non-Jewish audience. According to his own testimony, his *Historia* was originally prepared c. 1616 at the request of an English nobleman (possibly Sir Henry Wotton) to be given to James I. It was addressed specifically at Christian readers, the first such work by a Jewish author in the early modern era. Its publication in Paris in 1637, by Jacques Gafarell, was unauthorised, but it had already been circulating in manuscript – Selden had read it for example. Subsequent translations appeared in French, German, Dutch and Latin, but the English version by Chilmead came at a particularly crucial juncture – when the resettlement of the Jews in England was being considered in the Commonwealth. See Cecil Roth, 'Leone da Modena and England' in *Transactions of the Jewish Historical Society of England*, 11 (1924-7).

Charpentier's *Discours* (first 1664) was the first publication to discuss the founding of the French East India Company. 'Written ... at the behest of Colbert, it attempted to gain the support of lukewarm French merchants' (Furber, *Rival Empires of trade in the Orient 1600-1800*, p. 104). The company was eventually established later that year but only after the agreement of numerous articles regarding its governance, as published in the *Articles* here, negotiated between the merchants and the king. It never successfully challenged Dutch or English dominance in the Indies.

Wing L 1099A.

#### A 'BARBAROUS DRAMA' OF 'OTTOMAN TERROR'

**60 MORSELLI, Adriano.** *L'Ibrahim sultano*. Drama postumo del Sig. Dottor Adriano Morselli da rappresentarsi in musica nel famoso Teatro Grimano di San Gio: Grisostomo l'anno 1692. *Venice, Nicolini, 1692.*

12mo, pp. 64 (mis-numbered '46'), [2, text of four substitute arias], title within decorative border, with an engraved frontispiece; woodcut head- and tailpieces, woodcut initials; some very light staining, small wax spot in blank inner margin of two leaves (B10v-11r), but a very good copy in contemporary *carta rustica*.

**\$2100**

First edition; extremely rare. The libretto for the three-act Ottoman-themed opera *L'Ibrahim sultano*, written by Adriano Morselli (d. 1691), set to music by Carlo Francesco Polarollo (c. 1653-1723) and staged at the theatre of S. Giovanni Grisostomo in 1692.

'Although Venetian opera had flirted with exotic, Eastern themes since its beginnings, it is ... during the 1680s and 1690s that we find the first operas specifically based on Muslim subjects .... *Ibrahim sultano*, for example, was dedicated to the Imperial officer Johann Albert Ferschen ... who fought against the Ottomans next to the Venetians'. The printer's dedication 'invites the reader to recognise the opera as a response to the recent events following the failed Turkish siege of Vienna of 1683.'

"'Terror" and "Barbarous" in Nicolini's dedication refer to the Ottomans: "images of Ottoman terror described in this barbarous drama" – and this association is further amplified through the violation of basic requirements of decorum (the staging of death) and of dramaturgy (by enacting it right at the beginning of the drama). Moreover, this violation is illustrated with an engraving of the shocking events that open the drama: the killing of a slave thrown over a wall of the seraglio of Constantinople – in no way a conventional opening for a *dramma per musica*.' (M. Bucciarelli, 'Venice and the East: operatic readings of Tasso's *Armida* in early eighteenth-century Venice', in M. Bucciarelli and B. Joncus, eds., *Music as social and cultural practice. Essays in honour of Reinhard Strohm*, 2007, pp. 232-249, pp. 234-5).

Sonneck p. 604. OCLC records two copies only (Berkeley and Rome). Not found in COPAC.

**61 MUSIL, Robert.** *Vinzenz und die Freundin bedeutender Männer*. Posse in drei Akten. *Berlin, Ernst Rowohlt Verlag, 1924.*

8vo, pp. 106; some light browning, neat paper repair to top margin of title; uncut, in contemporary plain paper wrappers, in a cloth folding case.

**\$650**

Rare first edition of Musil's early play, a Weimer-farce masking a philosophical probing of the limits of theatre.

Wilpert/Gühning 8.





#### THE MAN WITHOUT QUALITIES, A COPY WITH EXCEPTIONAL ONES

- 62 MUSIL, Robert.** *Der Mann ohne Eigenschaften.* Roman. Berlin, Ernst Rowohlt Verlag, 1930[–3]; [vol III: Lausanne, Imprimerie centrale, 1943.]

Three vols, 8vo., pp. 1074, [2]; 605, [3]; 462, with a photographic portrait of Musil and two plates in vol III; a fine copy, in the original grey (vol II tan) cloth with a cover design by E. R. Weiss, printed paper dustwrapper to each volume (vols I-II near fine, vol III slightly toned, with a few marks and short tears to head of spine and rear cover), vols I-II preserved in the original card slipcases (vol III did not have a case), lettered on the spine; an original marketing postcard for Rowohlt laid into vol II.

**\$13,500**

First edition. Robert Musil's epic, but unfinished, 'novel of ideas' is regularly cited in lists of masterpieces of modernist literature and the most important novels in German. Before the first two parts (volume I) were published in 1930 Musil had already been at work for nearly a decade, yet he was hesitant about, and later regretted, staggering publication. Volume III, which was privately printed in Lausanne by Musil's widow a decade after Volume II, was drawn from Musil's working papers; it included galley proofs of 20 chapters that had been withdrawn from Volume II, as well as drafts of later chapters and notes about the intended direction and conclusion of the work.

Vols I and II were published in Berlin in editions of 5000 copies; vol III was a more modest war-time publication on cheaper paper, and without colour-printed covers, issued in only 1000 copies. **Sets complete with all three dust-jackets are extremely scarce, the printed slipcases are almost unheard of. In all an exceptional copy.**

Deutsches Exilarchiv 4218; Sternfeld/Tiedemann, p. 362.

- 63 NICHOLSON, George (1760-1825), printer.** A collection of nine chapbooks printed by Nicholson. Manchester (4) or Ludlow (5), Printed at the Office of G. Nicholson, and sold by various booksellers in London, 1797-1799.

9 vols., 12mo., with vignette woodcuts on the title-pages, fine copies bound together in mottled and polished calf, inoffensive crack to spine; **from the library of J. F. M. Dovaston with his signature dated 1800, a note of the price of each chapbook and the cost binding**, and his Nursery Library (trees, not children) bookplate.

**\$1300**

George Nicholson, one of a family of Yorkshire printers, had moved from Bradford to Manchester by 1797 and then was in Ludlow in 1797-8. He conceived of his chapbook publishing as forming a library of the best literature, issuing some if not all of the chapbooks in collective volumes as *The Literary Miscellany*. It is clear, however, that they were also available for sale separately, to be selected and bound up as the buyer wished, and that this was the more usual mode of sale. For all his publications he commissioned illustrations from the finest illustrators and engravers of the day, and his imprints generally name well-known London booksellers as agents.

John Freeman Milward Dovaston (1782-1854), poet and ornithologist, 'comfortably supported by a modest inheritance and a small estate at West Felton in Shropshire, schooled at Shrewsbury and educated for the Bar at Christ Church, Oxford', a profession he soon abandoned, 'took an almost proprietorial interest in ... Bewick during the engraver's latter years' (Tattersfield, I, 167). Two of the chapbooks here have Bewick vignettes. Dovaston's library of over 3000 volumes remained intact until 1910 when it was dispersed by auction.

The nine chapbooks collected here are:

*Songs. Elegiac. Sea.* Ludlow, 1799. 3 copies in ESTC.

*Odes by G. Dyer, M. Robinson, A. L. Barbauld, - Rack, J. Ogilvie, R. F. Cheetham, &c.* Manchester, 1797. 3 copies in ESTC.

*Songs. Descriptive, moral, and pastoral. Humourous.* Ludlow, 1799. 8 copies in ESTC.

*Poems by Geo. Lord Lyttellton ...* Manchester, 1797. 3 copies in ESTC.

*Moral Tales. Old Edwards, by Mackenzie. The distressed Officer, &c. &c.* Ludlow, 1799. 3 copies in ESTC.

*Moral Tales. La Roche, from the Mirror. Wolkmar and his Dog, from the Speculator. Inkle and Yarico, from the Spectator.* Ludlow, 1799. 3 copies in ESTC.

*Moral Tales. Eugenio, from the Adventurer. Mr. V---, from the Life of Lieut. Henry Foley. The Beggar and his Dog, from the French, by F. A. Ashmore, Esq.* Ludlow, 1799. 3 copies in ESTC.

*Moral Tale. The Dutchess of C---, from "Adelide and Theodore," by Madame la Comtesse de Genlis.* Manchester, 1798. 4 copies in ESTC.

*Humourous Pieces. Prose. The History of Nicolas Pedrosa, by Mr. Cumberland. Adventures of a bashful Man, from "Variety."* Manchester, 1798. 2 copies in ESTC.





- 64 NORMAND, Alfred Nicolas.** *L'architecture des nations étrangères. Etude sur les principales constructions du parc à l'Exposition Universelle de Paris (1867).* Paris, A. Morel, 1870.

Folio, pp. [iv], 27, [3], with 56 plates (numbered to 73), of which eleven are chromolithographed and four are double page; some light spotting and dust-soiling (generally restricted to plate margins), but a very good copy in recent red morocco-backed marbled boards, spine richly gilt.

**\$5200**

First edition. This is a presentation copy, inscribed on the half-title to the author's friend Charles Garnier, architect of the Paris opera house that bears his name: 'A son ami Ch. Garnier. Souvenir affectueux A. Normand'. The two men had known each other since they were both 'pensionnaires' at the Academy of France in Rome in the late 1840s and early 1850s.

Normand's work is a detailed record of the principal edifices of the vast architectural theme park constructed for the Exposition Universelle of 1867, 'a spectacle without equal which, in all probability, future generations will never have the opportunity to witness' (translated from Normand's preface). The 1867 exhibition was the first such event to feature actual buildings (temples, palaces, houses, schools) rather than mere models or architectural drawings. Normand devotes most attention to the Egyptian section (designed by Jacques Drevet) and to those of Tunisia and Morocco (both designed by Alfred Chapon).

'In 1867 Tunisia's and Morocco's displays in Paris seemed to some observers a deliberate escape from the economic and political upheavals the two countries were experiencing. Agricultural, industrial, and commercial spheres were omitted: instead, there were palaces with exuberant interiors and furniture, royal costumes, and armour – simply "everything that glitters, shines, and adorns"' (Zeynep Çelik, *Displaying the Orient: architecture of Islam at nineteenth-century World's Fairs*, pp. 122–3).

#### HELLENISTIC ASTROLOGY VIA MIDDLE PERSIAN AND ARABIC

- 65 OMAR TIBERIADES ('Umar ibn al-Farrukhān al-TABARĪ).** *Omar Tiberiadis astronomi preclarissimi liber de nativitatibus et interrogationibus.* Venice, Giovanni Battista Sessa, 1503.

4to, ff. 32, roman letter, with a large allegorical woodcut on title representing Jupiter, Mars, Saturn and other astronomical bodies, several printed charts, a woodcut table (f. 30v), woodcut initials, and woodcut printer's devices at foot of title (Zappella 602) and beneath colophon (Zappella 277); title and verso of final leaf slightly dust-soiled, inner margin of title a little stained, some light foxing, trimmed rather close at head, but a good copy in modern red morocco.

**\$9750**

First edition of Omar Tiberiades's influential astrological treatise, edited by the renowned astrologer and mathematician Luca Gaurico (1475–1558); extremely rare.

In its original Arabic, Omar's treatise is essentially a translation, with later interpolations, from the Middle Persian translation of the original Greek of Dorotheus of Sidon's *Pentateuch* (late first century AD). It is therefore one of our best sources for the study of Hellenistic astrology. As the title of Dorotheus's work suggests, it is divided into five books (Omar's third book in fact incorporates the final three of the *Pentateuch*), the first four dealing with natal astrology and the fifth with electional and inceptional astrology (katarchic astrology).

'Together with Messahalāh, the Persian astrologer 'Umar ibn al-Farrukhān at-Ṭabarī belonged to the earliest generation of astrologers active in Baghdad in the first decades of the Abbasid empire. Omar was involved in drawing up the horoscope for the foundation of Baghdad in 762, and apparently continued to have good relations to the court. He still lived in 812. Of his various astrological writings, at least two were translated into Latin' (D. N. Hasse, *Success and suppression. Arabic sciences and philosophy in the Renaissance*, 2016, p. 396). The fourth book in the present edition, a treatise called *De interrogationibus* (ff. 19–29) is a translation by Salio of Padua of an abbreviated version of one of these, *Iudicia*. It describes techniques for calculating astrology.

ically favourable days for many activities, including conception and birth, travel and voyages, fishing and hunting, waging war, political ventures, avoiding theft, and so on. A section on mercantile matters is concerned with methods for determining optimal times for pricing commodities and for buying and selling.

Adams O171; Essling 1378; Sander 5181; Wellcome 4625. COPAC records copies at the British Library, Cambridge (Corpus and Trinity), and Christ Church Oxford. OCLC records four copies in the US (Arizona, Cleveland, Illinois, and The College of Physicians of Philadelphia) and adds the Wellcome in the UK.

**Omar Tiberiadis Astronomi Preclarissimi liber de nativitatibus  
z interrogationibus.**







‘OF THE GREATEST POSSIBLE VALUE  
TO THE HISTORIAN OF WESTERN INDIA’

- 66 OVINGTON, John.** *A Voyage to Suratt, in the year, 1689.* Giving a large account of that city, and its inhabitants, and of the English factory there. Likewise a description of Madeira, St Jago, Annobon, Cabenda and Malemba (upon the coast of Africa) St Helena, Johanna, Bombay, [etc. etc.] ... *London, for Jacob Tonson, 1696.*

8vo, pp. [14], 606; with 1 folding table ('A collection of coyns now currant ...') and 2 folding plates (showing the fort at Bombay); without the half-title and blank Qq8, neatly repaired tear to folding table (without loss), one plate backed, neatly repaired tear to leaf Q8 (touching some letters but without loss), browning to quires Mm-Pp, light damp stain to a few corners; overall a very good, crisp and clean copy in modern half calf over marbled boards; ink annotation to p. 236, Fox Pointe bookplate.

\$5850

First edition of this 'racy account of Western India ... at the close of the seventeenth century' (preface to 1929 edition). Ovington (1653-1731) was educated at Trinity College Dublin, and in 1679 was admitted sizar at St John's College, Cambridge. 'Having joined the East India Company as a chaplain, Ovington was assigned to the Company's vessel *Benjamin* for a voyage to the East Indies in 1689. Ovington stopped briefly in Bombay and then settled at Surat for two and a half years. His narrative describes Bombay as a sink of debauchery filled with whores and drunkards. Of Surat Ovington commented at length of the Mughal influence, on religious and cultural characteristics of the Hindus and Parsees, and the nature of the fakeer or Mohammedan religious mendicant ... Of the greatest interest, however, is Ovington's outline of the organization and operation of the English factory at Surat. Of the early narratives, Ovington's possesses greater interest and far wittier prose.' (Riddick, *Glimpses of India*, p. 6).

'Ovington was a shrewd and practical observer of men and manners, by no means devoid of a sense of humour, and his accounts of Bombay and Surat as he saw them at the end of the seventeenth century are of the greatest possible value to the historian of Western India ... The book is, indeed, one of the liveliest travel books of the period' (preface to 1929 edition).

ESTC R26896; see Riddick no. 19.

- 67 PAPEUS, Petrus, and ERASMUS of Rotterdam.** Petri Papei Samarites Comoedia De Samaritano Euan-  
gelico. Additum est Carmen bucolicum per D. Eras. Roterodamum. *Cologne, Johann Gymnich, 1539.*

8vo, pp. [64]; large woodcut printer's device on titlepage and final blank; a few leaves cut close at head without loss, a very good copy in recent paper wrappers.

**\$3575**

**Rare edition** of an exemplary Neolatin drama, the first to adopt the parable of the Good Samaritan as its subject matter. Performed in June 1537 in the Latin school of Meenen, Flanders, where Papeus was Headmaster, the play was first printed in Antwerp by Montanus only a couple of months before this edition, which also adds the text of Erasmus's *Carmen bucolicum* (first published the year before).

'*The Samarites* by Petrus Papeus offers an effective blending of gospel narrative and ancient Roman comedy, combining manner of Plautus and Terence with the didacticism of medieval allegory and morality plays and the poetic diction of Renaissance humanism ... Papeus' work is an excellent example not only of the early modern school play, but also of the shifting conceptions of drama in Europe at that time' (D. Nodes, *Parables on a Roman comic stage*, Brill, 2017, blurb).

VD16, P 303; USTC 683639. Rare outside Continental Europe: COPAC locates this edition only at the Bodleian, OCLC finds 2 copies in the US (Harvard, Illinois), and 3 copies of the Antwerp edition of the same year (Columbia, Chicago, Illinois).

#### FREE TRADE AND ECONOMIC EQUALITY

- 68 PAXTON, P[eter].** A Discourse concerning the Nature, Advantage, and Improvement of Trade: with some Considerations why the Charges of the Poor do and will increase ... *London: Printed by E. P. for R. Wilkin ... 1704.*

8vo., pp. [6], 90; title-page dusty; cut quite close, just touching a couple of sidenotes, but a good copy, disbound.

**\$1200**

First edition, an important but little studied work on free trade for the public good, by the physician and political writer Peter Paxton. The 'greatest secret in trade' consists 'in the uniting of these two different interests, viz private and public; for without a regard for the first there can be no trade, and without a regard for the second, it is better to have none'.

Developing an argument from his earlier *Civil Polity* (1703), which was one of only three contemporary works recommended by Locke in 'Some thoughts concerning reading and study for a gentleman', **Paxton suggests here that a nation's economic success consists in the benefits of trade being distributed not to just the wealthy but 'to the mass of the people'**. 'With the help of trade, societies could spread wealth widely, thus allowing them to be both rich and free of the great disparities of economic power which would prove incompatible with liberty' (J. A. W. Gunn, 'The Civil Polity of Peter Paxton', *Past & Present*, 40, 1968). Holland is held up as a notable example, its success seen as connected with both its size, which limits great acquisitiveness in land, and the absence of primogeniture, which restricts the accumulation of large estates.

'Like some other pronounced individualists, Paxton may have been overlooked by economic historians ... However, for those interested in individualism and the public good, Paxton is an important thinker. He seems to have been one of the most consistent free-traders of the period. Monopolies, bounties and duties all stood condemned as hindering the "natural course of things". They were no more than a "violence upon nature" ... for the nation's profit was measured by the number of people profitably involved in trade' (J. A. W. Gunn, *Politics and public interest in the seventeenth century*, 1969).

Goldsmiths' 4042; Hanson 343.



**69 PISA, Francisco de.** Descripción de la imperial ciudad de Toledo, y historia de sus antigüedades, y grandeza, y cosas memorables que en ella han acontecido, de los reyes que la han señoreado ... y de los Arçobispos de Toledo, principalmente de los mas celebrados ... *Toledo, Pedro Rodriguez, 1605.*

Small folio, ff. [iv], 277, 13 (mis-numbered '5'), [8], large woodcut arms of Toledo on title; woodcut initials, head-piece and tail-pieces; several annotations in seventeenth- and eighteenth-century hands (sometimes shaved); first four leaves supplied from another copy, some side-notes shaved (with loss of one character at most), short closed tear in one leaf (R<sub>1</sub>, without loss), a few minor stains and spots, a few neat paper repairs; modern calf, spine gilt and with green morocco lettering-piece; slipcase.

**\$2275**

First edition of Pisa's history of Toledo; scarce. The original sheets were reissued in 1617 with new preliminaries. Although the 1605 issue is considerably rarer, the preliminaries here have been supplied from another copy.

The historian Francisco de Pisa (1534–1616) was a chaplain to the Mozarabic chapel of Toledo cathedral and, from 1605 (or earlier) to 1608, dean of the faculty of theology and arts at the college of Santa Catalina. He was a friend of El Greco, and most art historians identify El Greco's portrait now in the Kimbell Art Museum as depicting Pisa. His history of Toledo, which begins with the city's origins and ends in 1601, is particularly valuable for his treatment of the lives of its archbishops. A projected second part was never published, probably in part because of a dispute with the printer over the sale of unauthorised copies of the present work.

Palau 227401 (recording the 1617 issue only); Perez Pastor 456; Salvá 3126. OCLC records just five copies of the 1605 issue (British Library, Granada, Madrid and Stuttgart).

#### SOUTHEY'S COPY, WITH A LONG NOTE

**70 POCKLINGTON, John.** *Altare Christianum: or, the dead Vicar's Plea. Wherein the Vicar of Gr. being dead, yet speaketh, and pleadeth out of Antiquity, against him that hath broken downe his Altar .... London, Printed by Richard Badger. 1637.*

4to., pp. [4], 163, [1, blank]; a very good copy in nineteenth-century half calf with marbled boards, spine gilt, rubbed; joints cracked; cords sound, some insect damage to rear cover; bookplate sometime removed from front pastedown; ownership inscription of Robert Southey to title page dated 'Keswick 1820', and 11-line note in his hand to front flyleaf; sold at the sale of his library, Sotheby's 18<sup>th</sup> May 1844, lot 2340, £1 11s; with a note by the purchaser; contemporary ownership inscription of John Mason to final blank page.

**\$4875**

First edition, from the library of Robert Southey, with an ownership inscription and an eleven-line note in his distinctive diminutive hand.

Pocklington's high church polemic served him well in the short term and he was made a chaplain-in-ordinary to the King. However, with the advent of the Short Parliament in 1640 the same book got its author into difficulty. Southey notes: 'For writing this book, and another entitled "Sunday no Sabbath" [1636], Dr Pocklington was deprived of all his living, dignities and preferments, disabled from ever holding any place or dignity in Church or Commonwealth, and prohibited from ever coming within the verge of the King's Courts. And the book was ordered to be burnt by the hangman.' It is, though, 'remarkably free from the ill spirit of the times in which it was written'.

The work was read by Southey as part of his research for *The Book of the Church*, in which Pocklington is mentioned in volume II, a passage echoing the note here. Though Southey was a prodigious reader he rarely annotated his books; in the 1844 sale comprising almost four thousand books, fewer than one hundred feature annotations in his hand.

STC 20075.

# *I have tried to promote that end for which the world was created, universal peace*

- 71 **POSTEL, Guillaume.** De originibus, seu, de varia et potissimum orbi Latino ad hanc diem incognita, aut inconsiderata historia, quorum totius Orientis, tum maximè Tartarorum, Persarum, Turcarum, & omnium Abrahami & Noachi alumnorum origines, & mysteria Brachmanum retegente. *Basle, Johannes Oporinus, [1553].*

8vo, pp. 135, woodcut initials in the text; a fine copy in modern vellum; a few contemporary marginal notes and underlinings, mainly at the beginning.

\$6175

**First edition of Postel's investigations into the original language as a means to regain the primordial unity of mankind.**

During the immensely productive years 1552 and 1553, Postel constantly emphasized the need for action in order to unify the world. 'He was explicit about the practicality of his aims. Late in his career he wrote to Masius that his life's work had been a long effort to persuade Christendom to act ... In this book he offered a profoundly Augustinian statement of purpose: "I have aimed to treat of both the original relationships of things and the methods by which we can reconcile them again in the completest peace; and I have tried to promote that end for which the world was created, universal peace"' (Bouwsma, *Concordia Mundi* p. 214).

'Postel believed that language, that is, to know the names of things, was God's greatest gift to man ... In the *De originibus seu de varia et potissimum orbi Latino ad hanc diem incognita aut inconsiderata historia* ... Postel argues according to logic about God's gift of speech to mankind. Man is different from other animals because he can reason and speak ...

'It is clear that Postel's desire to know languages was fuelled by his concept of the divine origin of language ... The gift of language and God's Law cannot be separated in Postel's thought' (Marion L. Kuntz, *The Original Language as Paradigm for the restitutio omnium*, in: *The Language of Adam. Die Sprache Adams* (Wolfenbütteler Forschungen vol. 84), pp. 131-132).

Adams P2022; VD16 P4482; not in Caillet.

## POSTEL'S MOST IMPORTANT WORK

- 72 **POSTEL, Guillaume.** De orbis terrae concordia libri quatuor, multiiuga eruditione ac pietate referti, quibus nihil hoc tam perturbato rerum statu vel utilius, vel accommodatius potuisse in publicum edi, quivis aequus lector iudicabit . . . Adiectae sunt quoq[ue] annotationes in margine a pio atque erudito quodam viro, ne delicatoris palati aut iniquioris etiam iudicii aliquis, ut sunt fere hodie quamplurimi, offenderetur. Proinde ut pectore candido accipere, quae in ecclesiae misere adeo afflictatae utilitatem scribuntur, lector velis, per Christum et animae tuae salutem obtestatum te volumus. [*Basel, Johannes Oporinus, 1544.*]

Folio, pp. [viii], 427 (*recte* 447), woodcut initials; occasional very light foxing or soiling, two small repaired holes in title (no loss of text on recto or verso), but a very good copy in eighteenth-century German calf, spine gilt; slightly rubbed and stained, neatly rebacked preserving spine (head and foot of spine neatly repaired, spine label worn, old paper label at head of spine).

\$6500

**First edition of all four books of Postel's vision of the unity of the world.** The first book had been printed privately in Paris the previous year while approval of the Sorbonne theologians was awaited. When that was not granted, Postel had the work printed by his friend Oporinus in Basel.



'The goal of Postel's life was expressed in a single word: *concordia*. It was at once the key to the title of his most important book and the key to his mind. The word has an obvious temporal sense: it signifies peace among men. But to Postel it was heavy with further meanings and pointed to a whole complex of ideas .... It implies agreement on the deepest level of religious unity, and is to be understood literally: unity of heart. But this is only the beginning. Ultimately, the *Concordia mundi* is an eschatological ideal; it is identical with the *restoratio omnium*, and it refers not merely to the human race but to the whole creation. It represents, therefore, the proper order of the universe, the systematic arrangement of all its elements according to the original intentions of God, the harmony and unity of nature and its subordination to the eternal purpose' (William J. Bouwsma, *Concordia mundi: the career and thought of Guillaume Postel*, 1957, p. 64).

**Book two is devoted to the Muslim world and includes numerous citations from the Qur'an, which Postel translated directly from Arabic, rather than relying on existing translations.** 'This book, published by Johannes Oporinus a year after Bibliander's first edition of the Quran, was Postel's main work on the confutation of Islam and his best known call to the Muslims to convert to Christianity. **It contains a translation and critical discussion of parts of the Quran and a life of the prophet, as well as a transcription of Arabic texts and an appeal for the foundation of Arabic chairs at the principal universities**' (*Europe and the Arab World*).

*Provenance:* Friedrich August, Herzog von Braunschweig-Lüneburg-Oels (1740–1805), with bookplate.

Adams P 2020; Bouwsma 10; Caillet 8903; *Europe and the Arab world* 7; Smitskamp, *Philologia orientalis* 242; VD 16 P 4481.

#### QUAKER BOOK OF SUFFERINGS

- 73 [QUAKERS.] [BURROUGH, Edward].** A Declaration of the present Sufferings of above 140. Persons of the People of God (who are now in Prison,) called Quakers: with a briefe Accompt of above 1900. more, being but a Part of many more that have suffered within these six Years last past ... *London, Printed for Tho. Simmons ... 1659.*

4to., pp. [2], 44, wanting the terminal blank F4; title lightly spotted, but a very good copy, disbound; **contemporary manuscript corrections to four pages.**

**\$520**

First edition, one of the earliest comprehensive 'books of sufferings', cataloguing the persecution of the early Quakers. Quaker identity was heavily influenced by such collections of 'sufferings', the word acquiring a specific meaning for the Friends, of imprisonment for non-payment of tithes or for other specifically Quaker activities, like wearing hats, preaching and conducting meetings. Although there were scattered earlier publications listing names of the persecuted, centralised records, organised by county, did not begin until around 1659 (the 'Great Book of Sufferings' in the Meetings for Sufferings archive begins then and continues to 1793). Here the victims are organised by 'crime' and within that by county. Among them are the 21 who were 'persecuted until Death'.

The manuscript corrections to the present copy are substantive and evidently derive either from the author or a knowledgeable source: on p. 7 for example Francis Pennel of Awst 'hath been a prisoner ~~seventeen~~ [eleven] moneths', and on p. 12 '~~Rickward~~ [Richard] Ward' had an ox taken from him by Edward Lawrence, 'Priest of ~~Shrewsbury~~ [Baschurch]'.

- 74 [QUAKERS.] TO THE PARLIAMENT OF ENGLAND,** who are in Place to do Justice, and to break the Bonds of the oppressed. A Narrative of the cruel, and unjust Sufferings of the People of God in the Nation of Ireland, called Quakers. *London, Printed for Thomas Simmons ... 1659.*

4to., pp. [2], 14; final page slightly dusty, stabholes where once stitched; a very good copy, disbound, inner margin neatly repaired.

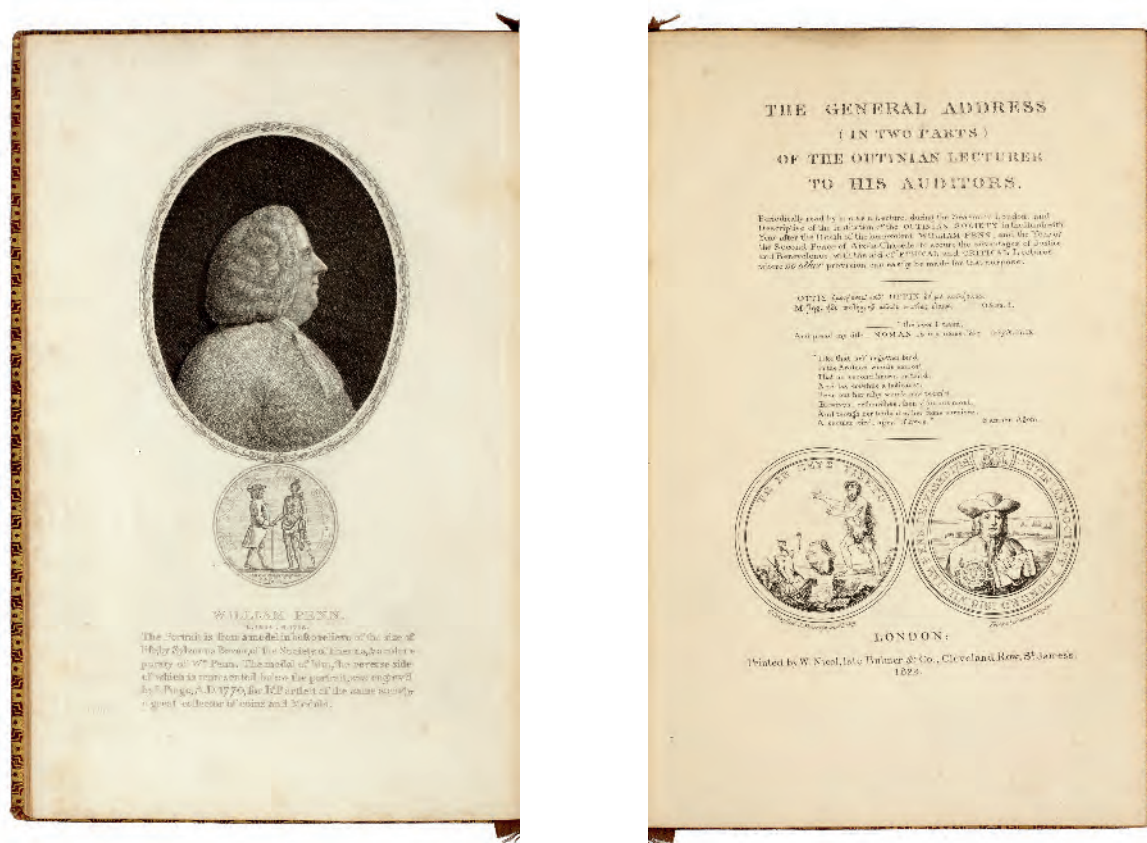
**\$390**

First edition, rare, a list of Quaker victims of persecution in Ireland with details of their sufferings. The pamphlet was published and undersigned by a group of the victims including the country's reputed first Quaker, William Edmondson.

The Quakers had an important early history in Ireland, their first meeting held in 1654, and it was in Ireland that William Penn would later convert to Quakerism. Its adherents were mostly English soldiers and merchants who had arrived during the Civil War, and, as in England, they faced significant local opposition. 'Edw. Cook, Cornet to the Protectors own Troop, was put out of the armie for Owing the Truth; an afterwards for speaking to a Priest at Cork, was almost murthered ... Mary Sicklemore, had a Cowe worth three pound taken from her, for not paying the to the value of four shilling six pence ... Phylip Dymond, for speaking to a Priest at Cork, had his Cloak torne from his back, and his hair from his head'; others were whipped, imprisoned, banished, and had goods seized.

ESTC records 5 locations: BL, Society of Friends; Haverford College, Library Company of Philadelphia, and Swarthmore College.

Wing T 1581; Smith, *Friends' Books* II, p. 655.



CENTENARY OF THE DEATH OF WILLIAM PENN

75 [QUAKERS.] [RICHARDSON, Jonathan]. The general Address (in two Parts) of the Outinian Lecturer to his Auditors .... London: Printed by W. Nicol, late Bulmer & Co. ... 1822.

8vo., pp. [2], 56, with a lithographed title-page illustrating the medal of the Outinian Society, an engraved portrait frontispiece of William Penn, the founder of Pennsylvania, and six other plates (Lady Juliana Penn, Vice-Admiral Sir William Penn, Thomas Penn, a memorial urn to Lady Juliana, the remains of the tree at Stoke Park under which the treaty between Penn and the Indians was signed, and a second portrait of Penn), tissue guards (foxed); contemporary hard grain morocco, rubbed; note on endleaf identifying the founder of the Outinian Society as John Penn; **ownership signature of the educationist and author Madame de Genlis, dated 1829** ('a friend of the family'), bookplate of Major Claud Alexander.



**First edition, very rare.** The *Address* is a revised version of the valedictory lecture given on 31 December 1818 to mark the centenary of the death of William Penn. It gives an explanation of the origins of the Society and then is entirely directed to the career and particularly the principles of William Penn, based on 'traditional information' and 'publicly and privately attested facts'. The private information was doubtless supplied by John Penn (1760-1834), founder of the Society, who, as a surviving grandson of William Penn, succeeded his father to the moiety of the last proprietorship of Pennsylvania.

The Outinian Society was originally founded in 1817 as the Matrimonial Society in response to an anonymous poem called 'Marriage' in the *Monthly Magazine*. It had the object of promoting marriage and improving the domestic life of married couples. Extending its aims to other schemes of human happiness – to 'the more perfect knowledge of certain less obvious truths and principles of human action' – it soon changed its name to the Outinian Society, apparently inspired by a line in Homer.

**COPAC and OCLC list copies at the British Library, Society of Friends, and Harvard only.** J. Smith, *Friends' Books* 2.326 (attributing it to John Penn)



**76 [QUARLES, Francis].** The Pleasant and most delightful History of Argalus and Parthenia newly revived. [London, 1676?]

4to., pp. 57, 52-53, [1], with a drop-head title, and a full-page woodcut illustration on the final verse; some light foxing, slightly toned (printed on cheap paper), marginal paper flaws to C1 and I4 (affecting the licence statement at the foot of the final page); withal a good copy, in recent wrappers.

**\$780**

**Apparently unrecorded first edition** of a prose reduction of Francis Quarles's *Argalus and Parthenia* (1629), a long verse romance based on a story in Book 1 of Sidney's *Arcadia*. 'Its blend of heroic, erotic, and comic elements remained popular throughout the century' (*Oxford DNB*), with at least twenty editions by 1700, the first with illustrations appearing in 1656. The illustration here does not derive from those, and shows several elements of the story, with a marriage scene, and two knights fighting on horseback.

The earliest edition of this prose rendition in ESTC is dated 1683. The present edition was 'Licensed Decemb. 16. 1675. Roger [L'Estrange]'; the Licensing of the Press Act lapsed in 1679, and L'Estrange's post with it, so this edition certainly predates that of 1683.

**Not in Wing or ESTC.**

**77 RAMEAU, Jean-Philippe.** Nouvelles réflexions de M. Rameau sur sa demonstration du principe de l'harmonie, servant de base à tout l'art musical théorique et pratique. Paris, Durand and Pissot, 1752.

8vo, pp. [iv], 85, [2], woodcut vignette on title; an excellent copy in contemporary mottled sheep, spine gilt; extremities expertly restored.

**\$3250**

First edition; rare. 'This short treatise, which appeared in 1752, is ostensibly a postscript to Rameau's *Démonstration [du principe de l'harmonie]*, published two years earlier. It nevertheless marks a radical shift in Rameau's thinking about the *corps sonore* [Rameau's term for any vibrating system which emitted harmonic partials above its fundamental frequency]. In that same year, the architect Charles Briseux (c. 1680–1754) published a *Traité du beau essentiel dans les arts* in which he used the evidence of Rameau's discoveries to demonstrate that architecture was based on the principles of harmony. Rameau seized on this corroboration of his theories, which confirmed his growing belief that the principles derived from the *corps sonore* were "common to all those arts of taste that have our senses for object and proportions for rules". By now, too, he had discovered the "sensationalist" psychology of John Locke . . . which held that all knowledge is acquired primarily through the senses. Rameau could thus validate the *corps sonore* by empirical means, in showing that it was "drawn from nature and perceptible to three of our senses" (hearing, sight, touch). This elevation of experience over reason prompted Rameau to adopt as his watchword the aphorism *superbissimum auris judicium* ("the judgement of the ear is best"), which appears for the first time in these *Nouvelles réflexions*. He set great store by this publication, sending copies to the Swiss mathematicians Jean II Bernoulli and Leonhard Euler and the Italian philosopher Francesco Maria Zanotti . . . with a request for their opinions of it' (Graham Sadler, *The Rameau compendium*, 2014, pp. 141–2).

*Provenance:* Abbé François-Robert Doriot (1713–c. 1792), maître-de-chapelle at Besançon and, from 1758 to 1780, at the Sainte-Chapelle in Paris, with his ownership inscription on title; Doriot wrote an unpublished treatise entitled 'Principes de composition', containing numerous musical examples from Rameau's operas; subsequently in the library of the noted music collector Pierre-Alfred Frappier (1832–1895), with his ownership inscription on front free endpaper.

RISM, *Ecrits* p. 684.

WITH AN UNRECORDED LITHOGRAPH BY LEGRAND

**78 RAMIRO, Erastene (pseud. of Eugene Rodrigues).** Louis Legrand, peintre-graveur: catalogue de son oeuvre grave et lithographié. Paris, H. Floury, 1896.

4to, pp. [4], vii, [1], 109, [5], with 3 unnumbered blank leaves, with numerous illustrations in text, **with a lithographic invitation to an exhibition by Legrand loosely inserted**; some spotting, offsetting from page-marker; contemporary red half morocco by Meunier (front free endpaper stamped) with marbled sides, borders gilt, spine lettered directly in gilt, morocco onlay tooled in gilt and blind, top-edge gilt, marbled endpapers, ribbon page-marker, 8 pairs of publisher's lithographic wrappers bound in; a little rubbed and slightly scratched, spine and top-edge somewhat dust-stained, minor losses to onlay, nonetheless a good copy.

**\$845**

**Limited edition, numbered 106 of 250**, one of 200 copies on *papier vélin*. After studying under the printmaker Félicien Rops, Louis Legrand (1863–1951) turned his attention to the decadence of Paris's night-life. This catalogue of his work was penned by his friend and collaborator Eugene Rodrigues who had been the defence lawyer in Legrand's 1890 trial for obscenity. Loosely inserted is an invitation to Legrand's exhibition at Siegfried Bing's *Maison de l'Art Nouveau* in April 1896. No other copies of this original lithograph by Legrand could be traced.







- 79 **SA'DI, Abu 'Abd Allah Musharrif al-Din (Adam OLEARIUS, *translator*).** Persianischer Rosenthal. In welchen viel lustige Historien scharffsinige Reden und nützliche Regeln. Vor 400. Jahren von einem Sinnreichen Poeten Schich Saadi in Persischer Sprach beschrieben. *Schleswig, Johann Holwein for Johann Nauman in Hamburg, 1654.*

Small folio, text in German with occasional words or phrases in Persian, pp. [lii], 196, [30], with an engraved additional title (trimmed to edge of image and mounted), an engraved portrait of Duke Christian Ludwig von Braunschweig, and 35 engraved illustrations in the text (some signed by Christian Rothgiesser, d. 1659); woodcut head- and tailpieces and initials; inner margin of title, lower margins of two leaves (G2-3) and fore-margin of one leaf (B2) strengthened, a few other stains and minor repairs, but a good copy in contemporary vellum; recased, new endpapers.

**\$8450**

Rare first edition of Olearius's translation of Sa'di's *Gulistān* ('Rose-garden'), richly and engagingly illustrated.

The *Gulistān* is a collection of maxims and reflections influenced by the legendary Indian Bidpai. It was introduced to Europe by André Du Ryer who published his translation in 1634, from which a German translation printed in 1636. For the present translation the itinerant scholar Adam Olearius (1599-1671) was assisted by Haqq-virdi, a Persian (or possibly an Armenian) he had brought from Safavid Iran. It is also the first illustrated edition.

'The epithet "Machiavellian" which has sometimes been applied to Sa'di as a reproach is in many ways a valid characterisation, in that both Machiavelli and Sa'di, writing in turbulent and potentially disastrous political circumstances, strove to provide advice that would ensure their audience's successful negotiation of an exceptionally risky and faction-ridden world. The crucial difference is that, whereas Machiavelli writes directly to and for a central actor in such political upheavals, Sa'di's intended audience ... would seem to be much more those on the sidelines of major events, hoping to survive by luck and their wits .... His popularity in the Ottoman empire and Mughal India led to his name being known in the West at a relatively early period ... The benevolence of Sa'di's usual sentiments and his frequent advocacy of irenic tolerance made him particularly attractive to Enlightenment authors, and Voltaire pretended, tongue in cheek, that his *Zadig* was a translation from Sa'di' (*Encyclopaedia of Islam*).

Faber du Faur 323; Goedeke III 65, 7; VD17 23:282436H. See Faramarz Behzad, *Adam Olearius' 'Persianischer Rosenthal'. Untersuchung zur Übersetzung von Saadis 'Golestan' im 17. Jahrhundert*, Göttingen 1978. OCLC locates no copies in the US.

**80 SADLER, Anthony.** The Loyall Mourner, shewing the Murdering of King Charles the First. Fore-shewing the Restoring of King Charles the Second. In an Elegy written and presented unto many, in that fatall Year 1648. Now printed and presented to His Majesty in this signall Year 1660 ... *London, Printed by T. C. for L. Sadler. 1660.*

4to., pp. [4], 8; final page dusty and with a small blank portion torn from the head, else a very good copy, lower edge untrimmed, in recent wrappers.

**\$780**

**First edition, scarce,** of an idiosyncratic poem in nine parts, apparently written earlier, mourning the death of Charles I and 'predicting' the Restoration and the inevitable punishment of the regicides.

The King's Beheaded: and the Royall Crown  
 's stript of Monarchall Rule: the Nobles down:  
 The Souldier, sways the Judge: the Sword, the Law:  
 a Lawlesse Sword, doth all the Kin[g]dome awe ...

Sadler had been chaplain to Lady Paget from around 1647 until her death in 1655. Probably of Calvinist leanings, after the Restoration he attempted to trumpet his loyalty to Charles II with several publications including the present elegiac-prophetic poem, in which he effectively sought to back-date his allegiance to the King.

ESTC shows seven copies in the UK; **Huntington only in North America.**

Wing S 266.



A RAMBLING HEAD AND A TURBULENT SPIRIT

**81 SADLER, Anthony.** Mercy in a Miracle shewing, the Deliverance, and the Duty, of the King, and the People. In a Sermon preached at Mitcham in Surry, June 28. 1660 in a Solemne Congratulation for the Restoration of his Majesty to his royal Throne ... *London, Printed by T. C. for L. Sadler, 1660.*

4to., pp. [8], 20, with an emblematic engraved frontispiece by Robert Vaughan, (a royal tree cut down, new shoots springing from the stump) and a facing leaf of explanatory verse; a fine copy, disbound.

**\$780**

**First edition, very rare,** a sermon published in honour of the Restoration, taking as its text Matthew 8. 25, 'Lord save us, we Perish'.

Sadler was 'a man of a rambling head and a turbulent spirit' (Wood, *Athenae Oxoniensis*) and a particular proponent (nay – addict) of the dash and the parenthesis. After the Restoration he asserted his loyalty to Charles II with several publications, including a masque, a broadside (*Majestie irradiant*), an elegiac-prophet-



ic poem, *The Loyall Mourner* (item 79 above), and the present sermon. In the Epistle Dedicatory here he draws attention to the 'apprehending of my Person by a Troope of Horse, 1643'.

*Mercy in a Miracle* so pleased Robert Cramner, the London merchant in whose gift the seat of Mitcham lay, that Sadler was appointed there, but relations very quickly soured, resulting in a legal case in which Sadler was accused of haranguing his parishioners, failing to wear a surplice or even turn up to preach, drinking, and 'wantonly discoursing of women'. He seems to have clung on, but in 1675, now in Wiltshire, was excommunicated for performing clandestine marriages, and again accused of debauchery (*Oxford DNB*).

**ESTC shows three (possibly four) copies only:** Lambeth, NLW, St Asaph Cathedral (probably a ghost, as the majority of the library is at NLW); and Yale.

Wing S 268.



PORTUGUESE SETTLEMENTS AND SHOOTING HIPPOPOTAMUS:  
A LARGE-PAPER COPY OF SALT'S VOYAGE TO ABYSSINIA

**82 SALT, Henry.** *A Voyage to Abyssinia, and Travels into the Interior of that Country, Executed under the Orders of the British Government, in the Years 1809 and 1810; in which are Included, An Account of the Portuguese Settlements on the East Coast of Africa, Visited in the Course of the Voyage; a Concise Narrative of Late Events in Arabia Felix; and Some Particulars Respecting the Aboriginal African Tribes, Extending from Mosambique to the Borders of Egypt; together with Vocabularies of their Respective Languages.* London: W. Bulmer and Co. for F.C. and J. Rivington, 1814.

4to (335 x 253mm), pp. iii-xi (title, verso blank, dedication, contents), [1 (blank)], [4 (list of plates and errata)], 506, i-lxxv (appendix), [1 (blank)]; printed in greek, arabic, ethiopic, and roman types; 27 engraved plates by C. Heath after Salt, 6 engraved maps by A. Macpherson after J. Outhett (the charts of Annesley Bay and Howakil Bay printed on one sheet), 4 folding, a few skiff repairs; wood-engraved illustrations in the text; 3S4 is a cancel; occasional light offsetting and spotting; mid-19th-century full English Russia gilt, rebaked; bookplates of the Earl of Minto (probably Gilbert John Elliot Murray Kynynmound, 4th Earl, over traces of an earlier, removed bookplate) and Sir Malin and Lady Constantine Eugenie Sorsbie.

**\$3900**

**First edition, large-paper issue.** The traveller, artist and antiquarian Salt (1780-1827) briefly worked as an artist in his native Lichfield and London, before joining Viscount Valentia on his tour of India and the Middle East in 1802 as a secretary and draughtsman. During the expedition, Salt was sent to Abyssinia, on a mission to the Ras of Tigré, 'whose affection and respect he gained' (*ODNB*); Valentia's *Travels in India* (1809) was illustrated by Salt, and the artist also issued his own 24 *Views in St Helena, India and Egypt* in 1809.

'On 2 March 1809 Salt sailed on a mission from the British government to Abyssinia, to carry presents to the king and report on the state of the country. Owing to factious unrest, he was prevented from going to the king at Gondar and was obliged to deliver the presents instead to the ras of Tigré. While in Abyssinia he made many observations on the geography, the customs of the people, and the flora and fauna. He brought back many specimens, including a previously unknown dik-dik' (*op. cit.*).

*A Voyage to Abyssinia* includes an account of the Portuguese settlements on the east coast of Africa and an appendix giving the vocabularies of the dialects spoken by different indigenous peoples inhabiting the coast from Mozambique to the borders of Egypt. It is also notable for 'a description of shooting hippopotamus on the Tacazzi River, with perhaps the earliest printed illustration of hippo shooting' (Czech). The work was issued in both standard and large-paper copies; large-paper copies are some 35mm taller and 25mm wider, on paper watermarked 'W. Balston 1814'.

Blackmer 1479 ('very interesting'); Brunet V, col. 96 (noting copies on 'pap. Impérial'); Czech, *African*, p. 141; Fumagalli 139; Gay 2683; Hess and Coger 892; Ibrahim-Hilmy II, 208 (misdated 1809); Lowndes, p. 2180 (noting large-paper copies); SAB IV, p. 122.

**83 SANDER, Nicholas.** *De visibili monarchia ecclesiae, libri octo.* Louvain, Reinerus Velpius for John Fowler, 1571.

Folio, pp. [xii], 844, [14]; woodcut printer's device on title and on verso of final leaf, woodcut historiated and floriated initials, woodcut head- and tail-pieces; light dampstain in lower outer corner of a few leaves, minor ink-splash on verso of 3S2, but very good copy in contemporary blind-stamped pigskin over wooden boards dated 1572, from the workshop of Freidrich Ziegler in Augsburg, decorated with figurative rolls showing biblical figures and the Virtues (Haebler II 510 1 and 3); slightly rubbed, soiled and scratched, lacking clasps.

**\$3250**

First edition of Sander's polemical defence of the Roman Catholic Church and Papal authority.

Published shortly after the controversial papal bull *Regnans in excelsis*, Sander's work reprints and defends the bull, and the subordination of all temporal authorities to the Papacy. The first six books set out the basis for the Catholic Church's organisation along monarchical, rather than democratic or oligarchic, lines, and address the primacy of St Peter in the early church. Book seven presents parallel chronologies of the *civitatis dei* (the Catholic Church and Holy Roman Empire) and the *civitatis diaboli* opposite a detailed account of historical events.

Sander (c. 1530–1581) 'was unique among English Catholics in holding a resistance theory that saw the world as one church under a single head, the pope, whom other rulers were bound to obey. His view was singled out for particular attention by the English government in the "bloody questions" of 1581 put to suspected priests. *De visibili monarchia* also contained an English martyrology, drawing on lists similar to those in his report to [Cardinal] Morone, with similar inaccuracies. The book's central argument was the divine establishment of papal monarchy ... The work's final book attempted to name Antichrist as a specific individual in order to refute the protestant identification of him with the papacy. Sander tried to disseminate his book to British Catholics, sending a copy to William Maitland of Lethington, for instance, but it was intercepted' (*Oxford DNB*).

*Provenance:* the Regensburg theologian Ignatius Plebst (d. 1695), with bookplate; the theologian Johann Sigismund Zeller von Gleinstetten (1653–1732), with bookplate.

Adams S288; Allison & Sanders 1013; Shaaber S21.



## LIEDER

- 84 SCHUBERT, Franz, composer.** A fine contemporary volume of ten works containing 18 Lieder including his most famous early songs 'Erlkönig' and 'Der Wanderer', and several first editions; setting poems by Goethe, Rückert, Schiller, Schlegel, etc. *Vienna, 1821-1833.*

Ten works, oblong folio, pp. 11, 11, 19, 14, 7, 19, 15, 3, 7, 19, engraved music, each work with its own engraved title-page; the first seven with the additional contemporary publisher's stamps 'Prag bei Marco Berra'; a few small stains, dusty in places, but very good copies bound together in contemporary half calf and marbled boards, rubbed, morocco labels; 'Die Rose' (Deutsch 745) includes a list of Schubert's works as published by Diabelli in Vienna up to Opus 87, on which the contents of the present volume have been ticked off.

**\$9750**

A rare collection of Schubert Lieder in a contemporary binding, apparently as retailed by the Czech music publisher Berra, including three first editions.

*Erlkönig, Ballade von Goethe* (Deutsch 328), probably Schubert's most famous Lied, chosen by him as his Opus 1, was the last of nearly 150 songs composed by him in 1815. 'In his own lifetime, and for generations afterwards, it was considered his greatest song' (*Grove*). First published by Cappi & Diabelli in 182, it is present here in an edition issued by Diabelli alone after Cappi's retirement in 1824, as is Opus 4, *Der Wanderer von Schmidt v. Lübeck*, (1821, Deutsch 493, 685, and 224), one of Schubert's 'most popular songs during his lifetime and for many years afterwards' (Capell, *Schubert's Songs*).

The works in first edition are: *Der Wanderer und den Mond. Das Zügelglöcklein. Im Freyen* (Deutsch 870, 871 and 880, 1827, setting Seidl); *Das Lied im Grünen von Reil. Wonne der Wehmuth von Göthe. Sprache der Liebe von Fr. v. Schlegel* (Deutsch 917, 260 and 410, 1829); and *Der Blumenbrief, von Al. Schreiber. Vergiss mein nicht, von F. von Schober* (Deutsch 622 and 792, 1833). 'An Sylvia' (Deutsch 891, 1829) a setting of Shakespeare, is present in its second edition, printed as No. 295 of Diabelli's collection *Philomele*. Full details are available on request.

## SOVIET SCIENCE FICTION - A COLLECTION

- 85 [SCI-FI.]** A diverse collection of 46 works of Soviet Science Fiction, set everywhere from the bottom of the sea to the furthest reaches of outer space, and with eye-catching cover designs, illustrations and endpapers by notable contemporary artists. *USSR, 1949-1973.*

**\$23,500**

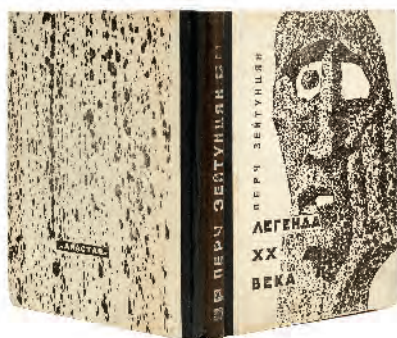
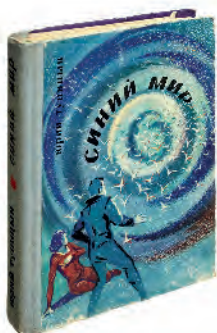
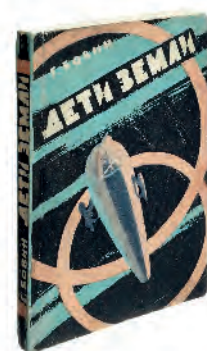
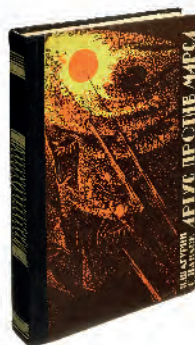
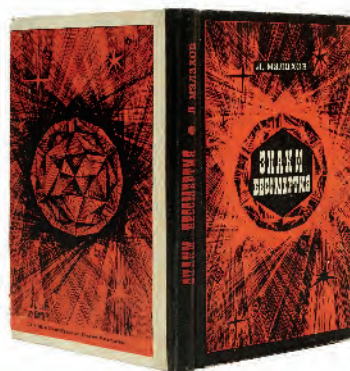
By the mid twentieth-century Science Fiction (or Science Fantasy) had already a long and glittering tradition in Soviet Russia. But the onset of the Space Race and the Thaw saw authors take new inspiration from extraordinary technological and scientific advances, promoting tropes of space travel, extra-terrestrial exploration and alien life, alongside such disciplines as cryogenics to hydroponics, and exploiting a loophole that allowed for greater freedom of expression than in other genres.

For the most part these texts were written with a target audience of children and young people, and were coupled with a strong graphic and illustrative tradition. Included are contributions from Arkady and Boris Strugatsky, Parnov, and Emtsev, 'among the most able' authors at a time of explosive creative output (Terras, *Handbook of Russian Literature*, p. 500), the Strugatsky brothers being 'the most satisfying from a literary point of view'.

Our texts were not just produced in Moscow and Leningrad, but all over the Soviet Union, from Vladivostok in the East to other Soviet nations including Armenia and Azerbaijan, and were often by figures at the heart of their respective scientific communities. Amongst the most scientifically significant was Nikolai Amosov, the first to carry out a heart valve transplant, and innovator of many other medically significant ideas. The

oceanologist Gavril Biriulin sets his tale *Sea and Stars* (1962) underwater, and has crops growing on pontoon islands; in *Children of the Earth* (1960) Georgii Bovin, the engineer responsible for the escalator tunnels of the Moscow metro, sends an atomic jet-powered space craft to Venus in a work remarkable for its accurate cosmographical data. Iakov Levant's *Cosmic Key* (1963) centres around Soviet agronomists and biophysicists focussed on making barren saltmarshes and sands into fruitful land, echoing the author's own research in the Central Asian desert.

Some works fashion ideal Communist societies, others test the boundaries with post-Communist settings, or explore artificial intelligence (Dneprov), biochemical weaponry (Rosokhovastsky), and videophones and cybernetic assassins (Emtsev).





- 86 SHELLEY, Percy Bysshe.** *The Cenci. A Tragedy, in five Acts ... Italy. Printed for C. and J. Ollier ... London. 1819.*

8vo., pp. [2], xiv, 104, with the initial blank, uncut in the original blue-grey boards, drab paper spine; tear to front joint, corners somewhat worn, but an exceptional copy, from the library of Simon Nowell-Smith.

**\$7475**

First edition, one of only 250 copies printed for Shelley at Livorno (Leghorn) and then sent to Ollier, his publishers, for sale in London. Shelley arranged for the printing himself, as he told Peacock, because in Italy 'it costs, with all duties and freightage, about half of what it would cost in London'. Despite the desire to save money the paper and printing are of very high quality.

Shelley had been fascinated with the 'fixed and pale composure ... exquisite loveliness and deep sorrow' of the tragic Beatrice Cenci in Guido's portrait, which he saw in the Palazzo Colonna in Rome in 1818. The portrait fired his imagination and produced the most-enduring of Romantic verse dramas. It is 'totally different from anything you might conjecture that I should write; of a more popular kind ... written for the multitude'. Perhaps only Shelley would have chosen the themes of atheism and incest for a play with which he expected to please the 'multitude'.

Buxton Forman 56; Granniss 50.

A GIFT FROM ELIZABETH TAYLOR TO RICHARD BURTON

- 87 SHIRLEY, James.** *The Opportunitie a Comedy, as it was presented by her Majesties Servants, at the private House in Drury Lane ... London. Printed by Thomas Cotes for Andrew Crooke, and Will. Cooke ... 1640.*

Small 4to., 38 leaves; marginal tears to title-page neatly repaired, marginal repair to G3 covers one line of text on the verso (intact, and legible through the repair), lower corner of last leaf restored without loss, slight staining, otherwise a good copy in modern cloth. There are no inscriptions of ownership, but our records show that this quarto was purchased from Quaritch in 1965 by Elizabeth Taylor; it was sold with other of the late Richard Burton's books at auction in March 1998.

**\$3250**

First edition, the issue with Cotes, Crooke, and Cooke in the imprint (another issue omits Cooke, and a third adds 'sold in Dublin'). Set in Urbino and based on a Spanish source, the play chronicles the opportunities, or, rather, lost opportunities, of a travelling adventurer who woos in vain.

According to the dedication *The Opportunitie*, written for the Queen's Men at the Cockpit, was 'emergent from the Presse' just as Shirley returned from four years in Ireland. Presumably he did not read proof, and **in this copy there are six brief manuscript corrections in an early hand**, five to the text (on B1 verso, B3, and D2) and one adding a missing speech heading (on F3 verso). The two corrections in Act I are of some consequence: 'body' for 'bawd' and the restoration of a missing word which destroyed the sense of one passage ('There is no Lady in the [Court] preserves / A clearer fame').

Greg 575 (A\*); Pforzheimer 931; STC 22451.

**88 [SOUTH AMERICAN POETRY.]** A collection of sixteen presentation copies, from the library of Agustin Oscar Larrauri and Delia Nimo. 1951-1986.

The Argentinian doctor, poet and editor Agustin Oscar Larrauri (1917-2000) is perhaps best known for the gift of a collection of 400 volumes of (mostly Argentinian) poetry of the 1930s-50s to the Bibliothèque nationale in 1981. He had moved to Paris in the mid '40s with his wife, the artist Delia Nimo, selling a Mercedes Benz he won in a raffle to buy the tickets to Europe, and leaving behind the small publishing house he had founded in Córdoba, Editorial Mediterránea. His own poetry had appeared in his periodical, *Permanencia en el infierno* (1942, 1 issue only?), and he also published translations of Mallarmé (*Un Golpe de Dados*, 1943) and Saint-John Perse. Various other translations, of Pound, Eliot and others, never saw print.

The present collection comprises sixteen works, all in fine condition and all inscribed to Agustin and/or Delia Larrauri during their years in Paris.

*Together \$5850*

[Aguirre, Susana]. Lainez, Manuel Mujica. *El Buenos Aires de Susanna Aguirre*. Buenos Aires, Sala V, 1955. **Not in OCLC**. Inscribed by Aguirre to Delia [Larrauri].

Aznar, Juan Carlos. *Opoemas*. New York, America Latina, 1986. Inscribed to Larrauri. **Bn only in OCLC**.

Banchs, Enrique. *Obra poética*. Buenos Aires, Academia Argentina de Letras, 1973. Inscribed to Agustin Larrauri by Ricardo Molinari.

Bandeira, Manuel. *Poesia e prosa ... Volume I. Poesia ...* Rio de Janeiro, Jose Aguilar, 1958. Inscribed to Agustin Larrauri, 1961.

Boasso, Fernando. *Atahualpa Yupanqui. Hombre-misterio*. Buenos Aires, Guadalupe, 1983. First edition of a study of the iconic Argentine folk-music Atahualpa Yupanqui. Inscribed by Yupanqui to the Larrauris, dated 1984, with a photocopied song-lyric laid in, dated Paris 1978. Yupanqui had settled in Paris in 1967.

Flores, Felix Gabriel. *Cronicas Europeas*. Cordoba, Universidad nacional de Cordoba, 1972. Offprint. Inscribed to Agustin Oscar Larrauri in 1973. **One copy only in OCLC (Università Cattolica del Sacro Cuore)**.

Franco, Luis. *Antes y despues de caseros*. Buenos Aires, Editorial Reconstruir, 1954. Inscribed to Oscar Larrauri.

Guerrero, Lila. *Voces y silencios de la pintura*. Buenos Aires, Editorial Losada, [1971]. Inscribed to Delia and Oscar Larrauri. Larrauri stamp. **6 copies in OCLC**.

Guerrero, Lila. *Intimando con el Cielo*. Buenos Aires, Ediciones Aconcagua, 1960. Inscribed to Delia and Oscar Larrauri.

Krupkin, Ilka. *Cantatas. Del angel. Vestida muerte*. Buenos Aires, Paulinas, 1963. Inscribed to Agustin Larrauri.

Lima, José Lezama. *Paradiso*. Mexico City, Ediciones Era, 1968. Inscribed on the front cover.

Molina, Enrique. *Costumbres errantes o la redondez de la tierra*. Buenos Aires, Botella al mar, 1951. Inscribed to Agustin Larrauri with a drawing.

Molinari, Ricardo. *Un día, el tiempo, las nubes*. Buenos Aires, Editorial Sur, 1964. Inscribed to 'Agostin' Larrauri.

Pineda, John R. *Poemas. Vespertinae*. Monterrey, Imprenta Lozano, 1959. Inscribed to Agustin Larrauri, Paris 1961, with an autograph letter. **De Paul only in OCLC**.

Yupanqui, Atahualpa. *Cancion para Pablo Neruda*. Paris, 1973. Inscribed to Don Larrauri, 1974. **Not in OCLC**.

Zanetti, Juan. *Yo soy Juan*. Buenos Aires, Plus Ultra, 1972. Inscribed to Delia and Oscar [Larrauri] from Lila [Guerrero].



- 89 [SPANISH PLAYS.]** Doze comedias las más grandiosas que hasta aora han salido, de los mejores, y mas insignes poetas. Quarta parte. Dedicada al Señor Juan de Guimaraens. *Lisbon, Officina Craesbeeckiana for João Leite Pereira, 1652.*

8vo, ff. [ii], 242; small paper flaw in two leaves (A2 and E3, slightly affecting a few letters), a few minor stains, but a very good copy in late eighteenth-century English speckled calf; extremities rubbed, two corners bumped.

**\$4875**

**Extremely rare first edition** of this collection of Spanish plays, the fourth in an important series of five published by Craesbeeck in Lisbon between 1646 and 1653.

Printed here apparently for the first time are Luis Vélez de Guevara's moving historical drama *Reinar despues de morir*, Cristóbal de Monroy y Silva's *Embidias vencen fortunas*, Antonio Coello y Ochoa's *Lo que puede la porfia* and Pedro Rosete Niño's *Error principios de amor*.

The other plays in the volume are: Pedro Calderon's *El principe constante* and *Lances de amor, y fortuna*, Diego Jiménez de Enciso's *La mayor hazaña del Emperador Carlos Quinto*, Guillén de Castro y Bellvis's *El conde alarcos* and *El perfecto cavallero*, Juan Pérez de Montalbán's *Lo que son juizios del cielo*, Lope de Vega Carpio's *La batalla del honor*, and *El exemplo mayor de la desdicha*, given here to Lope de Vega but more likely to be by Antonio Mira de Amescua.

Both in Spain and Portugal, the mid-seventeenth century saw a move away from the publication of collections of plays by single authors and towards compilations of plays by various authors, as here. In one sense Craesbeeck's series of Spanish plays is curious for having been issued during a period of conflict between Spain and newly-independent Portugal (the Portuguese Restoration War, 1640–1668), but it is probably merely a reflection of the enthusiastic and well-established market for such works among educated bilingual Portuguese readers.

Not found in Palau or Salvá. See Maria Grazia Profeti, '“Doce comedias las más grandiosas . . .”: una collezione teatrale lusitana', *La Bibliofilia*, vol. 80 (1978), pp. 73–83. Profeti cites only four copies: Berlin (imperfect, and according to the online catalogue possibly lost during WWII), Biblioteca Nacional (imperfect), Fribourg (imperfect) and Mannheim.

### THE THIRD DRAPIER'S LETTER

WITH OTHER PAMPHLETS ON WOOD'S COINAGE,  
RARE IRISH IMPRINTS, DEFOE, AND A CRUSOE PARODY

- 90 [SWIFT, Jonathan].** Some Observations upon a Paper, call'd, the Report of the Committee of the most honourable Privy-Council in England, relating to Wood's Half-pence. By M. B. Drapier ... *Dublin: Printed by John Harding ... [1724]. [Bound with ten other pamphlets, 1719–25.]*

Small 8vo., pp. 32; cut very close, shaving the outer edge of several leaves and cropping or shaving the last lines of most pages in the first gathering. Bound with ten other works, 8vo., in contemporary panelled calf, worn, corners and head-caps chipped; small wormhole through front third of volume, occasionally touching a letter, sense always recoverable; ownership inscription in monogram to title-page of first-bound work (Bradley, *The Artificial Gardiner*, 1717), dated 1720.

**\$13,000**

**First edition, the third of Swift's Drapier's letters**, bound with other works including two further pamphlets on Wood's coinage (*Remarks upon Mr. Wood's Coyn and Proceedings* by Sir Michael Creagh, and *A Word or two to the People of Ireland, concerning the Brass Money*), two very rare Belfast imprints on the Presbyterian subscription controversy of 1720, and Dublin editions of a Defoe pamphlet and Charles Gildon's *Life and strange surprizing Adventures of Mr. D– De F–*.

The notorious Patent granted to the Englishman William Wood in 1722 for coining copper half-pence for Ireland, a measure imposed without consultation or consent, could have debased the whole currency, but there was no effective opposition from official circles. Early in 1724 Swift entered the campaign with *A Letter to the Shop-Keepers*, advocating a boycott of the currency, followed by four more pseudonymous Letters, all written in the guise of a Dublin linen draper and published between March and December. Blocking Wood's half pence became so important to Swift that he interrupted the writing of *Gulliver's Travels* for the cause.

In this third Letter, printed on 25 August 1724, Swift argued here that the rights of the Irish people have been abnegated by the passing of the patent without recourse to the Irish Parliament (**'Am I a Free-Man in England, and do I become a Slave in six Hours by crossing the Channel?'**), and points to Wood's embroilment in a similar scheme for Massachusetts: **'He hath already tried his Faculty in New-England, and I hope he will meet with an EQUAL RECEPTION here;** what That was [i.e. a boycott] I leave to the Publick Intelligence'. Swift closes with one of the most famous images of the Drapier's letters, presenting himself as David, with 'a Sling and a Stone' and Wood as Goliath, with a 'Helmet of Brass ... a Coat of Mail ... Greaves of Brass ... and a Target of Brass .... In short ... all over Brass.'

After the fourth letter, the printer Harding was arrested, and a £300 reward was offered for the discovery of the author; but no one gave Swift away. By the fifth, in December, his cause was almost won, and early in 1725 Carteret recommended to the English government that the Patent should be cancelled; Wood finally surrendered it in August. Swift still had two further letters in reserve, but they remained in manuscript until the collected *Works* of 1735.

*Am I a Free-Man in England, and do I become  
a Slave in six Hours by crossing the Channel?*

**Separate editions of the Drapier's letters are all very scarce in commerce.** The Swift collector T. A. Hollick had the first, second, and fifth (sale, Sotheby's, 19 May 1980), but no other examples are noted in auction records since 1975. Of the present letter, which was reprinted three times within the year, ESTC records only thirteen copies, and there are none in auction records since 1913.

It is even rarer to find one, as here, in a contemporary tract volume, especially one that includes two other scarce works on Wood's coinage. *Remarks upon Mr. Wood's Coyn and Proceedings* by Sir Michael Creagh, **draws pointed parallels between Wood's scheme and 'John Laws Missipissy (sic) Company'**, even going so far as to suggest that Law, who was then back in England, might actually be behind the scheme, so devious is it. Equally significant, and 'probably written by one of Swift's friends' (Herbert Davis) is *A Word or two to the People of Ireland, concerning the Brass Money*, which was published on 19 August, before Swift's third letter, and mentions 'M. B. the Drapier's two Letters, which I don't doubt have been carefully perused by all in this City'. The author also presages Swift's adoption of David and Goliath imagery – Wood (a 'Dealer in Dross' and a 'little domineering Tyrant') 'only thinks to tread the Stage as their great Goliath, but who knows but he may meet with a David among us, who thus defies all our Hosts' – suggesting the author may have seen Swift's third letter in draft.

*A full list of contents is available on request.*

- 91 [SWIFT, Jonathan]. Fraud detected: or, the Hibernian Patriot. Containing all the Drapier's Letters to the People of Ireland, on Wood's Coinage .... To which are added, Prometheus. A Poem. Also a new Poem to the Drapier's Club in Truck Street, Dublin, never before printed. ... *Dublin: Re-printed and sold by George Faulkner ... 1725.*

8vo., pp. [2], 14, 222, [2]; signature Dd in corrected state; title-page a little dusty, but a very good copy in contemporary panelled dark calf, rubbed, joints at foot of spine defective.

\$2275

**First collected edition of the Drapier's Letters.** Swift's five pseudonymous *Letters* opposing the notorious proposal for a copper-coinage issue by William Wood, an English patentee, appeared in periodical form and in very rare separate editions between March 1724 and January 1725. They were instrumental in defeating the odious project; Swift found himself, on the eve of his departure for London with the completed manuscript of



*Gulliver's Travels*, suddenly lionized as 'The Hibernian Patriot'. *Fraud Detected* is the first collective edition of the five letters, with the addition of other contemporary material, some printed for the first time. Swift himself presented a copy of the book to the Bodleian Library.

Goldsmiths' 6396; Rothschild 2094; Teerink-Scouten 21 (and cf. pp. 313-22).



## THE ENGLISH IN MOROCCO

- 92 [TANGIER.] A description of Tangier, the country and people adjoining. With an account of the person and government of Gayland, the present usurper of the kingdome of Fez; and a short narrative of the proceedings of the English in those parts. Whereunto is added, the copy of a letter from the king of Fez to the king of England, for assistance against his rebellious subjects; and another from Gayland to his sacred majesty Charles the Second. With divers letters and passages worthy of note, translated from the Spanish into English, and published by authority. *London, for Samuel Speed, 1664.*

4to, pp. [8], 84; with engraved portrait to p. [2], 'A Guyland, alias Gayland, the present usurper of the kingdome of Fez'; portrait neatly backed, quire A reinforced in gutter, a very few small spots and marks, last page slightly dusty; very good in modern calf, spine in compartments; very light wear to extremities.

\$4875

Scarce first edition of this entertaining account of Tangier, in north-western Morocco, during the English occupation of the city, which had begun in 1661 following Charles II's marriage to Catherine of Braganza. The work, a delightful mix of fact and fiction, is probably the earliest work on Tangier in English, though *A brief relation of the present state of Tangier* appeared in the same year. It opens with a striking portrait of the Moroccan warlord Khadir Ghailan (known to English-speakers as Gayland) on horseback, heavily armed, before the walled city of Fez. *A description of Tangier* was published in the immediate aftermath of Gayland's victory over the English at the Battle of Tangier, in May 1664, at which the Governor Andrew Rutherford, 1st Earl of Teviot, was killed in an ambush, together with 400 men of his garrison. In spite of these unpropitious circumstances, the editor clearly had hopes for the English Moroccan foothold, writing in the preface 'here is set down the great passage to the wealth of Affrica'.

Following a brief overview of Tangier, the text turns to Gayland (who is compared to Cromwell), discussing his wealth, military strength and tactics, and his court and policies. A history of the English occupation of the city follows, including copies of correspondence between Gayland, Teviot and Charles II. A chapter on 'the qualities' of the native population, 'good and bad', is followed by a description of the kingdom of Fez more generally, encompassing its climate, produce (including fruit), fauna, customs (covering clothing, justice, marriage, death etc.), schools, and even its fortune-tellers.

ESTC R12756 (recording 4 holding libraries in the UK and 6 in the US). Very rare on the market: we can trace no copy at auction since 1991.



#### CIVIL WAR MEDITATIONS BY A RECUSANT

- 93 TEMPEST, Sir Richard.** An Entertainment of Solitarinesse: or, the melting of the Soule, by Meditations, and the pouring of it out by Prayers ... [London?] Printed in the Yeare 1649.

12mo., pp. [12], 142, [2, errata], with an engraved vignette of a crowned rose on A1v (facing the title-page, letterpress Latin verse below); A1 a little foxed, some slight toning but a good copy in nineteenth-century morocco, rubbed; contemporary ownership inscription to title-page of James Clitherow, dated 1649, with purchase note '8d' at head; later note in another hand to foot of title (cropped) – the same hand has marked passages of interest and corrected the errata.

**\$4550**

First and only edition, rare, of a series of youthful but uncommonly well-wrought meditations on religion, politics, travel, learning, and the civil war written by the recusant Richard Tempest from exile in Amsterdam and dedicated to his brothers Nicholas and Thomas.

In 'Of Bookes and Learning' Tempest praises 'true science' but complains that in general 'Bookes are increased, but not Learning', too many writers 'like Drones, idly conversing still with the performances of others'.

*Error now covers the Presse with its sable wings ... such a swarm of mis-shapen Pamphlets flying every where, up and down, like Batts.*



While 'Morning Thoughts' deals with the light of faith, 'Evening Thoughts' is a meditation on sleep: 'when I winke the World into Darknesse ... all beauties lose their distinctions ... the Miser is pleasantly robd of his store ... the Lover leayes aside the sweet tortures of his Amours'; why then fear death? 'We entertaine with true and reall passions the Scenicall compositions of the Stage; there being in mans life Playes, not acted, but lived; solemne fictions, not feigned, but beleev'd'. Elsewhere Tempest argues in favour of pleasure ('Some would make a man other than he is, by robbing him of his affections ... The sharpe and finest edges of Pleasure side with Vertue, and Temperance'), and an active life.

In 'Considerations in Travell', Tempest bemoans the superficial visitor interested only in 'the statelinese of Building, the outward garbe of the People'. Better he should 'penetrate deeper; consider the complexions of the people, and see what influence they have had upon the Lawes' and vice versa. 'Thus may you view, as it were, the whole frame of Government in motion; a lively representation of it taken from the practick, and not a flourishing description of an imaginarie Common-wealth'.

Most poignant though are the 'Considerations on these Times' (pp. 97-122), a lament on the Civil War, which refers to Bacon and Campanella. Full of 'strange Opinions' and absent of the rule of law, 'men return to their frenzies and factions; they doe not debate, examine, and resolve, but follow, adhere and combine'; the Presbyterian, Independent and Cavalier are at odds, and foreign powers 'artificers of our Ruine, dextrously applying their actives to passives ... have contrived our dissolution'. 'One may seeke England in England, and not finde it ...'

*Provenance:* James Clitherow (1618-1682), son of the Lord Mayor Sir Christopher Clitherow, was a royalist and merchant who later loaned money to Charles II and the Duke of Buckingham.

**ESTC records six copies only:** BL, Dulwich College, Queen's Oxford, National Trust (Kingsdon Lacy), Ushaw College; and UCLA.

Wing T 625.

## WAR AND PEACE

**94 TOLSTOI, Lev Nikolaevich.** *Voina i Mir ... Tom pervyi [-shestoi]* [*War and Peace ... Volume I [-VI]*]. Moscow, T. Ris, 1868 [-1869].

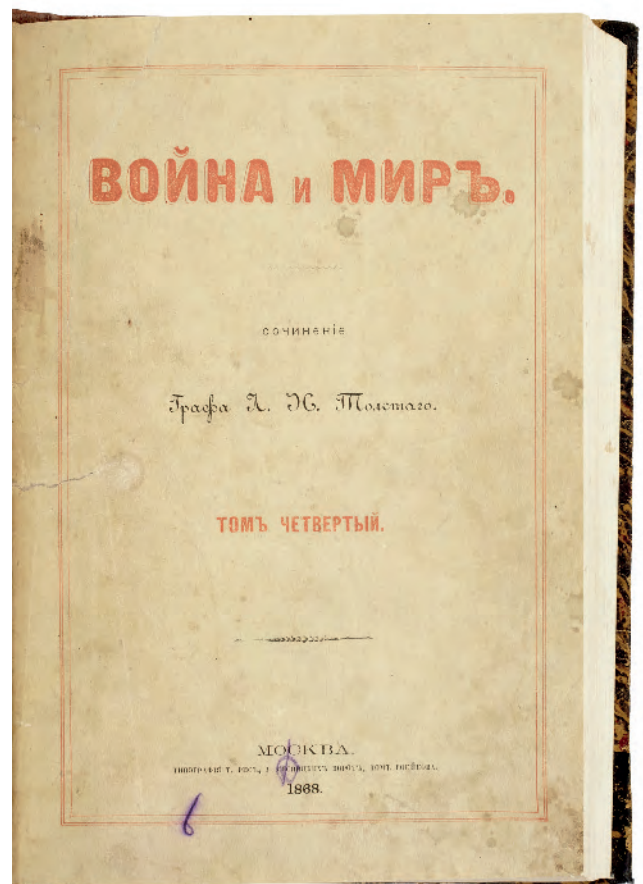
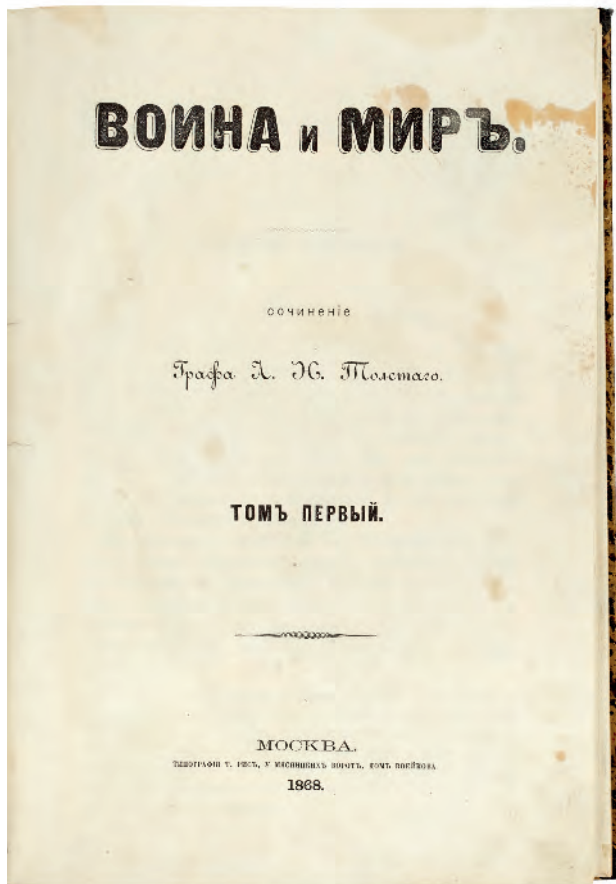
6 vols. in 4, 8vo, with a half title in each volume (that to vol. I dusty and with old repairs); some persistent tears to the inner margin in vol I, with minor loss to two leaves (19-2 and 19-5), a few spots and stains, but generally a good clean copy, in later quarter calf and marbled boards, spines lettered in blind, **preserving the original printed upper wrappers to vols III-VI** (printed in red and black on buff or yellow paper, somewhat soiled, those to Vols I and II provided in manuscript facsimile).

**\$13,500**

**First edition of one of the greatest novels ever written;** scarce on the market, and extremely so preserving any of the original printed wrappers.

*War and Peace* occupied Tolstoy for seven years of his life, between 1863 and 1869. The first two parts, under the original title *1805*, were published in the journal *Russkii Vestnik* in 1865 and 1866, but Tolstoy rewrote the novel in its entirety between 1866 and 1869 for the present edition. It was immediately very successful with the public – although there were dissenting voices from the critics for whom it broke too many of the novelistic conventions – and it quickly came to be recognised as a Russian national epic. Already by the summer of 1868, before the final two parts had appeared, a second edition of vols I-IV was required.

Kilgour 1195; PMM 273.



[94, TOLSTOI]

PRESENTATION COPY, HONOURING A 'FRIEND & FELLOW TRAVELLER'

- 95 **WILSON, Thomas Braidwood.** Narrative of a voyage round the world; comprehending an account of the wreck of the ship "Governor Ready," in Torres Straits; a description of the British settlements on the coasts of New Holland, more particularly Raffles Bay, Melville Island, Swan River, and King George's Sound ... with an appendix, containing remarks on transportation, the treatment of convicts during the voyage ... London, Printed for Sherwood, Gilbert, & Piper, 1835.

8vo, pp. xv, [1 blank], 349, [3] + 8 (advertisement for *British and Foreign Medical Review*); with 3 lithographed plates (with tissue guards) and 1 folding map; a little foxing to plates, small closed tears along folds of map; a very good copy in original green pebbled cloth, gilt, yellow endpapers; neat repairs to spine ends and hinges; onwership inscription of 'Sophy Dobson Collet' in pencil to verso of half title.

\$3575

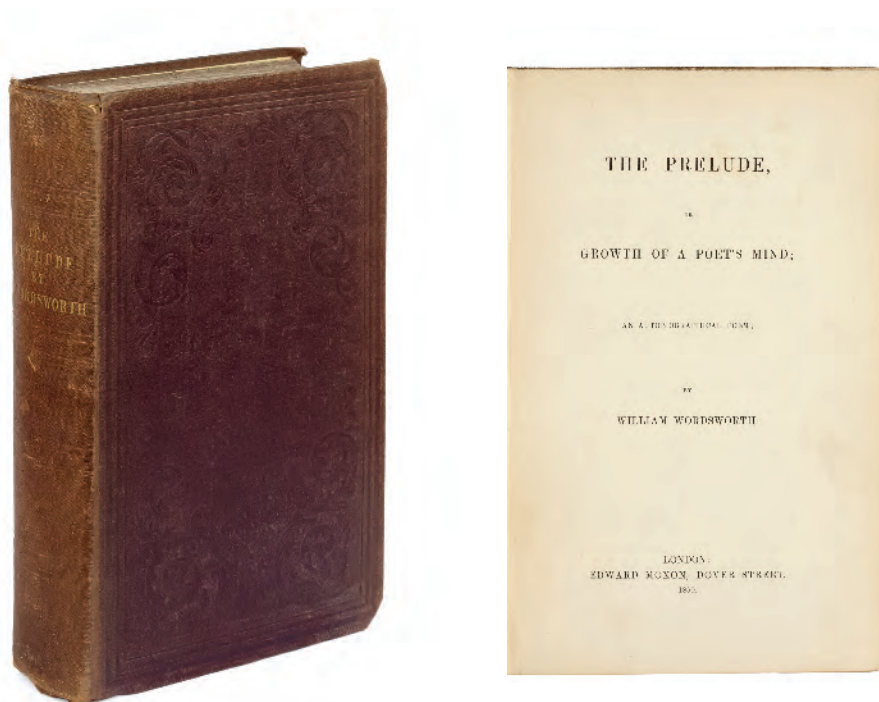
**First edition, inscribed 'To Mrs Dobson (Capn. Barkers sister) as a mark of respect & esteem from her late brother's friend & fellow traveller T. B. Wilson, Brompton Oct. 20 1835'.** Mrs Dobson's brother was Wilson's his fellow Australian explorer Collet Barker (1784-1831), who had died four years earlier, speared to death at New Encounter Bay.

Having joined the navy as a surgeon in 1815, Wilson served with great success on several convict transports for New South Wales and Van Diemen's Land. 'In 1829 he was in the *Governor Ready* on her return voyage when he was ... shipwrecked in Torres Strait and with some of the crew rowed 1000 miles (1609 km) to Timor. He left Timor in the *Amity* which then sailed to the Swan River, where he saw Perth as a straggling tented town ... With Captain Collet Barker he explored inland from King George Sound; Wilson's Inlet is named after him ... In London in 1835 he published *Narrative of a Voyage Round the World*, giving an account of his adventures and commenting on the manners and customs of the Aboriginal tribes with whom he had been on good terms and whose high death rate from European diseases caused him deep concern' (ADB).



Wilson's narrative contains numerous references to Collet Barker (some picked out here in pencil by his sister). Barker arrived in Australia in 1828 and successfully administered both the settlement of Fort Wellington on Raffles Bay and the penal settlement at King George Sound, before exploring Gulf St Vincent and Mount Lofty. He is chiefly remembered 'for his patient humanity towards Aborigines' (*ODNB*), at whose hands he ironically met his end in 1831.

Ferguson 2073; Hill (2004) 1893; Wantrup 152.



UNUSUALLY FINE

**96 WORDSWORTH, William.** *The Prelude, or Growth of a Poet's Mind. An autobiographical Poem ...*  
*London: Edward Moxon ... 1850.*

8vo., pp. x, 374, [2, advertisements and blank], with half-title; an eight-page Moxon catalogue dated November 1849 bound between the front endpapers; a very good copy in the original blind-stamped purple cloth, spine a little dull, ends slightly bumped. Because of the fragile cloth it is difficult to find copies in such good condition. The Crewe copy, with bookplate.

**\$1275**

First edition. Richard Monckton-Milnes, first Baron Houghton, was a fastidious bibliophile with unrivalled literary connections – a friend of Tennyson, Hallam. Thackeray, and later Wilkie Collins, Trollope, and Henry James, he had toured Greece with Christopher Wordsworth (the poet's nephew) in the 1830s, and greatly admired Wordsworth, whose style he imitated in some early poetry. His son was the first Marquess of Crewe, who inherited the books.

Healey 152; Tinker 2358; Reed A92.

- 97 ZENO of Verona, Saint.** In presenti opusculo infrascripta continentur. Sermones luculentissimi [...]. Omelie & admonitiones beati Cesarij arelatensis episcopi... Sermo de laudibus beatissime virginis Marie ex autenticis sanctorum doctorum dictis compilatus. Omelia Origenis super euangelio Maria stabat ad monumentum foris plorans. [Venice, Giacomo Penzio for Benedetto Fontana, 24 January 1508 (colophon)].

8vo, ff. [160]; historiated woodcut initial, numerous four-line woodcut initials; printed in Gothic type in two columns; first two quires loose, but a very good copy in Italian eighteenth-century half calf, sides covered with patterned paper, edges stained blue; occasional contemporary marginalia.

**\$2600**

Rare first edition of the sermons of Zeno of Verona, edited by Guarino and published here along with the sermons of Caesarius of Arles and Origen, and other homiletic material, especially Marian.

Tradition holds that Zeno was of African, Mauretanian origins. One of the most important early bishops of Verona, he died, according to his contemporary St. Ambrose, 'a happy death' around 371 – either as a martyr or as a witness of the Christian faith in adversity. His sermons, in two books, are preserved in a number of manuscripts, the oldest dating from the 8<sup>th</sup> century. Of the 93 homilies recorded in the collections, only about thirty appear complete.

The references made in these texts to Hilary of Poitiers' *Commentary on the Psalms* (written in and disseminated from 360), date the composition to the Saint's late years: this and the deep and extensive doctrine contained in his writings makes Zeno one of the very earliest great Catholic Fathers. The themes tackle biblical exegesis, the doctrine of the Trinity, Marian theology, sacramental initiation, Easter liturgy, and the Christian virtues of poverty, humility, and charity towards the poor and the suffering. The mention of African writers and certain elements of style have traditionally corroborated the hypothesis of Zeno's Mauretanian origin.

CNCE 33655; USTC 864308. **One copy in the UK (BL), no copies in the US.**

