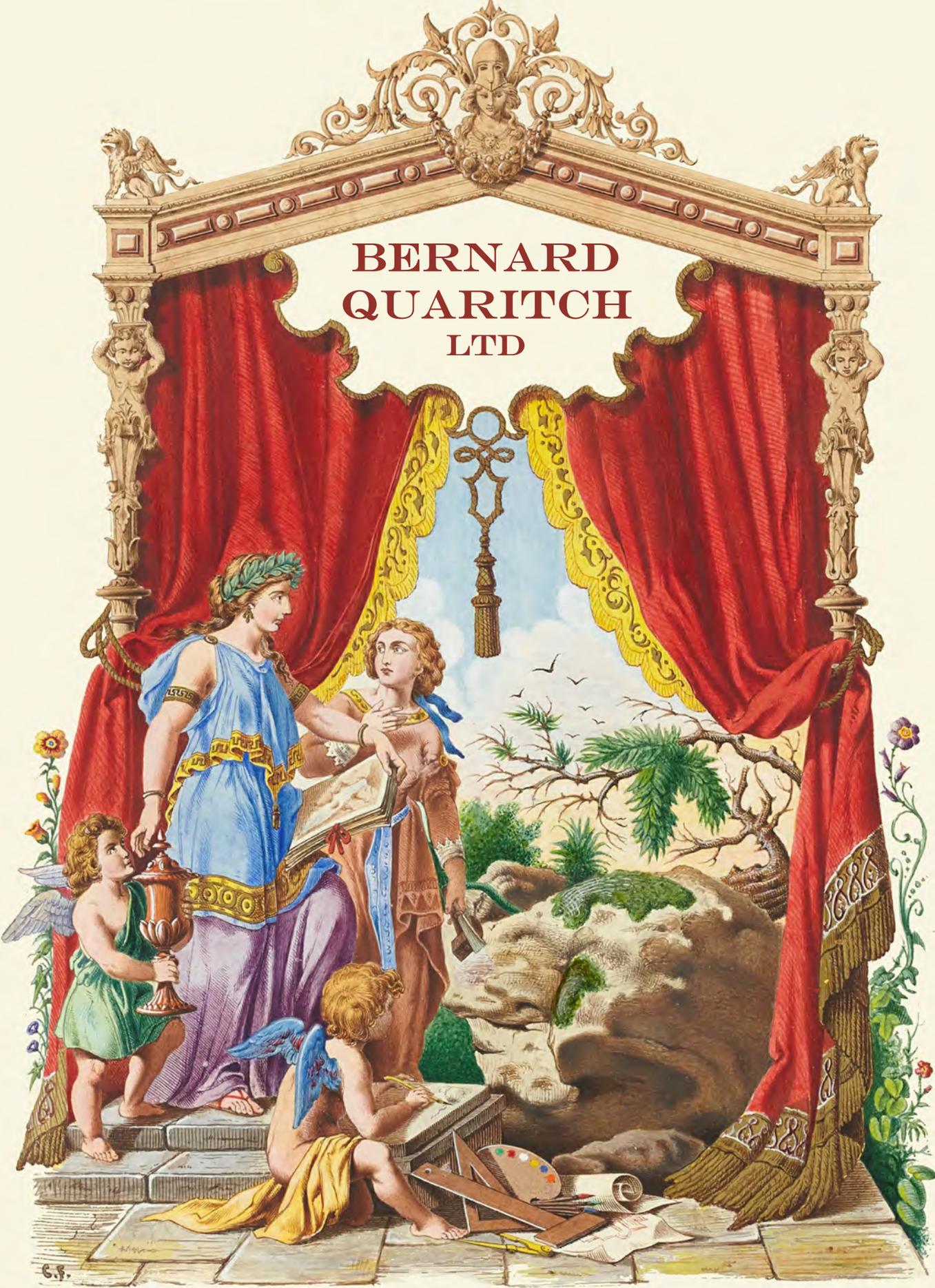


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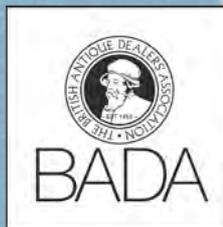
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front cover and half-title images from no. 12
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inner covers from no. 73

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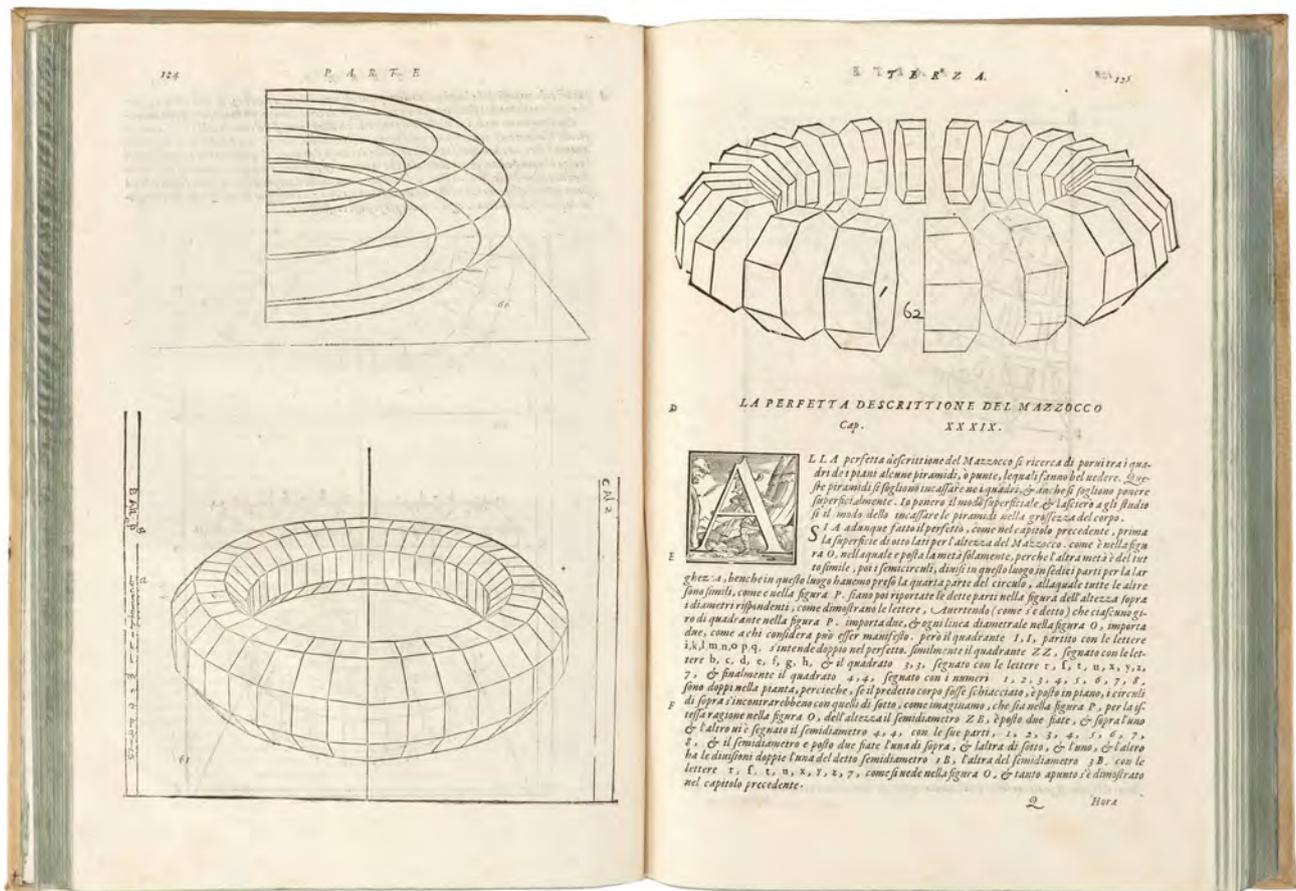


THE 60TH ANNUAL NEW YORK
INTERNATIONAL ANTIQUARIAN
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Park Avenue Armory
643 Park Avenue, New York
Between 66/67 Streets

March 5-8 2020





ARCHITECTURE AND PERSPECTIVE, LAVISHLY ILLUSTRATED

1 BARBARO, Daniele. *La pratica della prospettiva ... opera molto utile a pittori, a scultori, & ad architetti.* Venice, Camillo & Rutilio Borgominieri, 1568 [-69].

[bound with:]

[VITRUVIUS,] and Giovanni Antonio RUSCONI (translator). *Della architettura ... con centosessanta figure disegnate ... secondo i precetti di Vitruvio, e con chiarezza, e brevità, dichiarate libri dieci.* Venice, [Giovanni & Giovanni Paolo] Giolito, 1590.

Two works in one vol., folio, pp. I: 195, [1 (blank)], [12], II: [12], 143, [1]; both works copiously illustrated with numerous large woodcuts in text (approx. 220 in the first, 160 in the second, including several full-page illustrations); light marginal dampstain to final leaves, subtle early repair to upper outer blank corner of R3 of first work, not affecting text; very good copies in early eighteenth-century Italian vellum over boards, spine lettered directly in gilt, all edges blue; eighteenth-century manuscript shelf-marks and early twentieth-century private collector's armorial bookplate to front pastedown. \$11,500

First edition of Barbaro's important treatise on perspective, bound with the first edition of Rusconi's translation of Vitruvius, both works strikingly illustrated.

Building on the work of earlier authors, including Euclid, Dürer, and Serlio, and also on Piero della Francesca's unpublished *De prospectiva pingendi*, Daniele Barbaro (1514–1570) produced the first systematic treatise on the practical applications of perspective, which includes the first description of the use of a convex lens in the camera obscura.

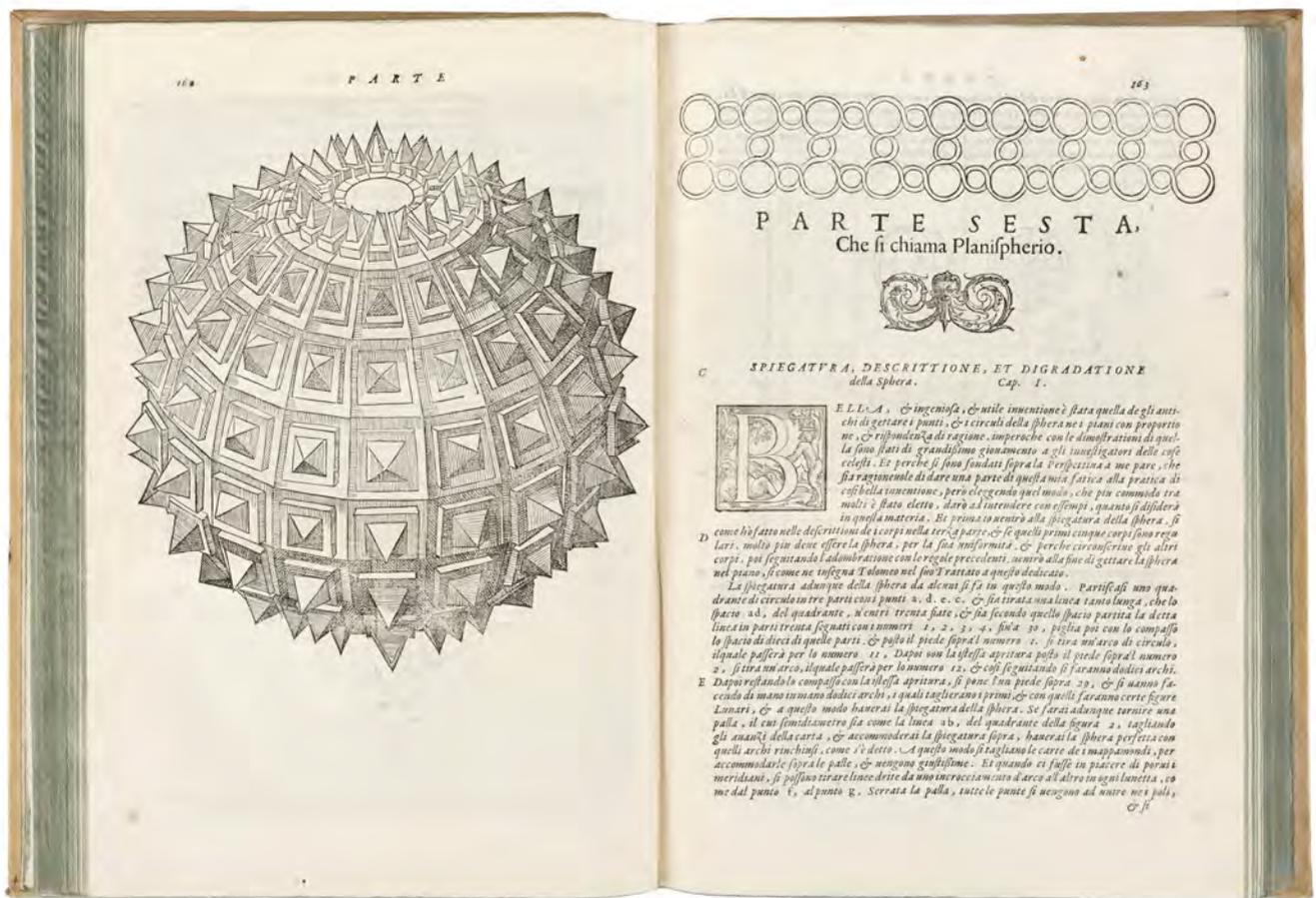
The work is illustrated by striking woodcuts of polyhedra in perspective, architectural woodcuts taken from Barbaro's own edition of Vitruvius, the three well known theatre scenes from Serlio's *Architettura* (1566), and the famous 'copying of the lute' from Dürer's *Unterweysung der Messung* (1525).

The final chapter describes several perspective machines, beginning with the well-known frame used by Dürer, but soon moving to the more inventive devices of Baldassare Lanci of Urbino and Giacomo Castriotto (illustrated on p. 195). Barbaro's most influential contribution to drawing machines, however, was the abandonment of linear perspective machines for the camera obscura: 'The crucial step in the camera's development as a functioning instrument was the placing of a convex lens in or near the aperture ... the first lucid account is provided by Daniele Barbaro in his *La practica della perspettiva*' (Kemp, *The Science of Art*, pp. 188-9).

Though Barbaro had, with Palladio, published his own translation of Vitruvius (Venice, 1556), his treatise is here bound with the abridged version of Vitruvius by Giovanni Antonio Rusconi (c. 1520-1587). Begun around 1553, the work was left unfinished at the time of the author's death and published posthumously for the sake of Rusconi's innovative woodcuts.

Barbaro's *Pratica delle persettiva* was first issued with both title and colophon dated 1568; the sheets of a second issue, dated 1569, were mixed with those of the first, with copies often found (as here) bearing both dates.

I: EDIT16 4132 (variant A); USTC 812221; Adams B170; Mortimer 39; Riccardi, cols 76-77 ('il primo trattato di perspettiva'). II: EDIT16 27820; USTC 853937; Adams R960; Mortimer 551 (second issue).



EXTREMELY RARE PATTERN BOOK
WITH A SUITE OF EIGHT ETCHINGS BY HOLLAR

2 BARLOW, Francis. Barlow's Birds and Beasts in sixty-seven excellent and useful Prints, being a Collection of the chief Works of that eminent Master; and engraved by Himself, Hollar, Place, &c. All drawn from the Life, shewing in their natural and peculiar Attitudes a vast Variety of Birds, Fowls and Beasts. London, Printed for, and sold by, Carington Bowles. [Price half a Guinea sewed]. [1775].

Oblong 4to, ll. 67 of plates with letterpress title-page; date erased, one or two other instances causing very small holes; light foxing and spotting to some plates, more accentuated to rear, otherwise an excellent copy in recent mottled calf, very lightly rubbed, boards gilt with roll borders and floriate tools to corners, spine gilt in panels with raised bands, morocco lettering-piece, edges and turn-ins gilt; all edges gilt; marbled endpapers, some discolouring at edges; small hieroglyphic bookplate. \$13,500

An extremely rare edition of this drawing-book collecting several wonderful suites of plates by or after Francis Barlow, with a particularly fine suite of etchings by Wenceslaus Hollar.

Barlow (1626-c.1704) was famed in his own day for his depictions of nature, though his reputation has suffered since, probably because he left no recognisable 'school' behind him. In his lifetime he attracted the attention of Pepys, that 'ardent connoisseur' of English art, and Evelyn records visiting Barlow 'the famous paynter of fowle beasts and birds' in his diary for 16 February 1656, though later he denied Barlow's requests for patronage. Barlow's works are advertised in the Bowles catalogue under 'drawing books', thus serving functional purpose as part of a long-established tradition of pattern books. These were designed for journeyman artists and artisans, including engravers, goldsmiths, sculptors, embroiderers and ceramicists, providing them with examples of species both mundane and quite exotic, faithfully copied from the life. The third series, *Animals of various Species accurately drawn*, sees two instances of Barlow doing his own etching, for which he was often apologetic, after paintings by the Dutch Old Masters Roelandt Savery and Frans Snyder.



This edition is a reissue of an earlier edition of sixty-seven plates published c. 1760 (ESTC three copies, at Oxford, McMaster and Illinois, the latter wanting the final leaf) also by Carington Bowles but under the aegis of his father, as 'John Bowles and Son', alongside his uncle Thomas, and Robert Sayer. Most of the plates collected here would have been in Sayer's possession (the second suite, *Diversum avium species*, has been partially erased and re-engraved with his name alone) through his connection with the Overton family, for whom he worked as general manager and into which his brother James had married in 1747; his father-in-law John Overton had published certain of Barlow's works in the artist's lifetime, likewise etched by Hollar, including an edition of *Diversae avium species* issued in 1666. The general engraved title-page, which had previously been used by John Bowles for the first suite of plates, *Various Birds and Beasts* (listed in his catalogue of 1753 as 'eight large plates'), is taken from a series originally published in 1686 by Edward Cooper, entitled *Illustrissimo heroi Richardo Domino Maitland* for its dedicatee. It has been partially erased and re-engraved here to reflect the new commercial partnership of Carington and John Bowles (now at separate addresses) and Robert Sayer.

ESTC records 3 copies only of this edition, at the Natural History Museum, London, University of Kansas and Yale.

ALCHEMY FROM THE LIBRARY OF CHARLES NODIER

3 [BELIN, Jean-Albert.] *Traité des talismans ou figures astrales, dans lequel est monster que leurs effets & vertus admirables sont naturelles, & enseigné la maniere de les faire & de s'en server avec un profit & avantage merueilleux.* Paris, Pierre de Bresche & Jacques de Laize de Bresche, 1671.

12mo, pp. [12], 120; an excellent copy in late eighteenth-century French green crushed morocco, borders triple-filleted in gilt, spine flat gilt in compartments and lettered directly, board-edges and turn-ins roll-tooled in gilt, edges gilt, marbled endpapers; from the library of Charles Nodier (see below), with his gilt green bookplate 'ex musæo Caroli Nodier' to front pastedown; armorial bookplate of Frederick Ricardo; twentieth-century private collector's bookplate to front endpaper. \$1250

An excellent copy of the third edition of a very rare treatise on talismans (first published in 1658), with a distinguished provenance. Dedicated to the English courtier and natural philosopher Sir Kenelm Digby, the *Traité des talismans* is one of various alchemical works of Jean-Albert Belin (1615–1677), bishop of Belley, and deals primarily with the making and medical uses of talismans.

Provenance: from the collection of the writer and librarian Charles Nodier (1780–1844), *bibliothécaire de l'Arsenal* from 1824 until his death two decades later. Though principally known for his literary influence on younger Romantic writers from Hugo and Dumas to Mérimée and Balzac, it was in his work as a librarian that he excelled. A great bibliophile, Nodier sought out the rarest and most curious books for his personal library, taking extraordinary care in acquiring obscure texts: 'his obsession for rare and unusual materials created as odd a collection of books as anyone could have expected from one of France's most unusual personalities. [...] A contemporary of Nodier ... explained that Nodier's personal library was not a library at all but rather a bizarre collection of "rarities and strange curiosities"' (Loving, *Charles Nodier: The Romantic Librarian*, p. 176).

Caillet 926.

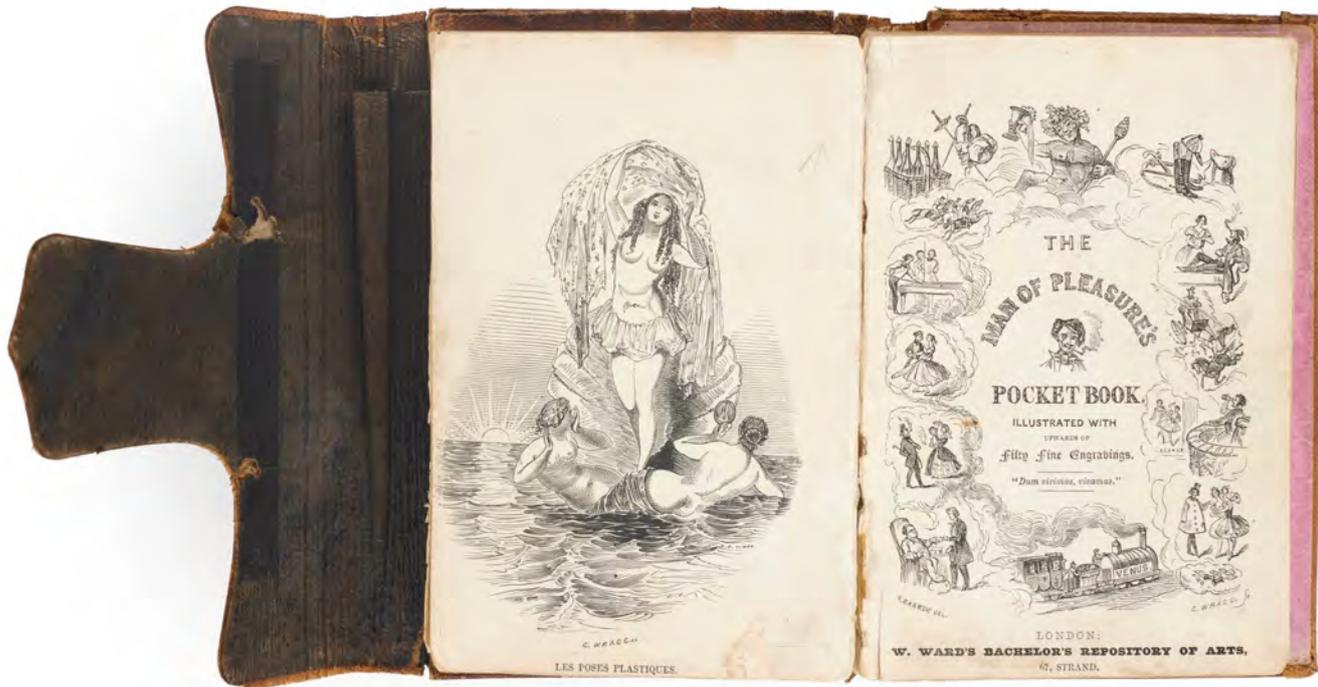
50 CARBON PRINTS FROM ORIGINAL CALOTYPES

4 BERTRAM, Jessie Brown, after Hill & Adamson. Collection of portraits and views from Edinburgh and St Andrews, 1843–47, printed circa 1916.

50 carbon prints, most approximately 6 x 8 inches, each mounted on thick card approximately 10¼ x 16½ inches, within border ruled in brown ink; many titled and numbered in pencil below, several with pencil annotations in a later hand on verso (another later numbering system is indicated in square brackets in descriptions below); in original wood box with hinged opening front panel and lid, original paper label pasted inside lid 'J. BERTRAM, Platinotype and Carbon printer, 148 Rose Street, Edinburgh'; with a small gelatin silver 'passport' style photograph of an older woman with Foreign Office stamps in ink and blind on lower section, annotated 'Jessie Bertram' (partially obscured) in ink on verso. \$65,000

David Octavius Hill and Robert Adamson are known primarily for their portraits of 'men of the cloth' taken during a short burst of intense photographic activity between 1843 and 1847. Their portraits of women and children are fewer but equally memorable and perhaps more appreciated today, as are their Newhaven fishing portraits, their landscapes and city views. This body of work was kept in the public's attention by the efforts of their successors, the photographers and collector/publishers Thomas and James Craig Annan, Andrew Elliot, Alfred Stieglitz and, by no means least, the Edinburgh photographer Jessie Bertram (1881-1954). It was she who reprinted this selection of their photographs which were advertised by the publisher, Andrew Elliot, as being made from the original calotype negatives. She used the permanent carbon process, producing beautiful prints that remain strong and rich in tone 100 years later. The selection offered here, although numbering 50 which suggests a complete set from the evidence of other groupings, comes in a wood box supplied by the photographer with space for more examples and a label indicating that she also offered photographs made using the platinum process, another method noted for its permanency. Found among the mounted prints was a small passport-style photograph of a middle-aged woman, surely the photographer?





WITH ILLUSTRATIONS OF PROSTITUTES, A CANTING DICTIONARY
AND REMEDIES FOR VENEREAL DISEASES

5 [BROTHELS & PROSTITUTES.] The Man of Pleasure's Illustrated Pocket-Book for 1850: displaying at one Glance the varied Attractions of this great Metropolis; with correct Details of the Saloons, Club & Night Houses, Ball, Concert & Billiard Rooms, Casinos, Comical Clubs, Theatres, Introducing Houses; in fact, all the Pleasures that possess "A local Habitation and a Name" and fully and accurately described, rendering it a complete and gentlemanly Night Guide ... Enclosed in a secret Pocket are Cards of Address of a select few attractive Lasses of this our "Little Village" with some "Shields" for Cyprian War. Enriched with forty splendid Engravings. *London, Wm. Ward's Bachelor's Repository of Arts ... [c. 1850].*

[bound as probably issued with:]

SPORTSMAN'S FACETIOUS ALMANACK (The), and Racing Calendar, for 1850, containing eventful Days throughout the Year, with satirical Remarks thereon ... *London, Ward's Sporting and Parisian Repository [c. 1850].*

8vo, ll. 76; with an engraved frontispiece ('les pose plastiques'; marks in pencil, detached) and an additional engraved title-page, four further engraved plates, numerous wood-engraved illustrations to text; separate title-page for sporting almanac, last line of imprint cropped (as are the signatures throughout); some light staining to plates and occasional dust marks, but a good copy in original leather wallet, text block detached from binding, a little fragile; some cracking of leather binding, rubbed, stains from earlier tape repairs; white glazed endpapers somewhat dusty, pink endpaper to rear and to interior of 'secret pocket', this sadly without cards or "shields"; pocket for a stylus, also empty; all edges gilt, somewhat faded; several leaves of ruled paper to rear, one contemporary note in manuscript recording a date or transaction.

\$17,500

First edition of this exceptionally rare 'night guide' to London's brothels with illustrations of prostitutes, accompanied by a canting dictionary, and in a wallet binding with a secret pocket, designed for carrying prostitutes' address cards and a supply of "shields for Cyprian War", i.e. condoms. This is the only copy we have been able to trace in the original wallet binding and complete with the sporting almanac which is called for on the title page.

The guide begins innocuously enough with the 'poses plastiques' that were a popular risqué entertainment in London from the late 1840s. The pose depicted in the frontispiece, showing Aphrodite rising semi-nude from the waves on scallop supported by similarly clad nymphs, was the particular speciality of Madame Wharton's display at the Ancient Hall of Rome, in Haymarket (Richard Altick, *The Shows of London* (Harvard, 1978), p. 327). The guide also offers brief summaries of London's casinos, which featured dancing; theatres and opera houses; pleasure gardens; billiard rooms; oyster and supper rooms; cigar

stores; 'celebrated concerts', 'sporting houses and concert rooms', and 'saloons, wine rooms, &c.' where men could hear comic songs and partake in heavy drinking. Only at one haunt, the Dr. Johnson, were women prohibited, and for the rest we are told what class of women are generally in attendance. A famous staple of London night-life is illustrated here: Renton Nicholson or the 'Lord Chief Baron', himself a pioneer of *poses plastiques*, at whose 'Judge-and-Jury' shows audiences were treated to dramatic mock trials of famous celebrities and society divorces, presided over by Nicholson as the chief judge and riddled with innuendo and coarse satire.

Hidden neatly in middle of this publication – the wallet binding (typical for a normal almanac) contributing to the book's secrecy – is the section on 'Paphian Bowers', which lists the chief streets and areas for brothel-visiting in London. 'These houses may generally be known amongst a whole street of others by some peculiar signification, which a thoroughbred Londoner can immediately detect: such, for instance, as the door being left ajar, or the window blinds being drawn down, and mostly large heavy looking curtains'. Following this is a series of illustrated profiles of prostitutes, the directions for finding these being far more specific and useful: red and amber curtains; muslin drapes or the venetian blinds being drawn down; symbols such as 'two birds hanging in the parlour window' or a 'grey parrot'; and specific names on brass plates. This is lively evidence of the availability of higher-class prostitution in Victorian London. The illustrations are fairly crudely done, but one woman, 'Miss A. Parks', occupies a full-page engraving, and though generally restrained, one shows a prostitute in the nude. The descriptions are also relatively tactful, referring with only occasional innuendo to the women's physical attributes and talents, their origins, or referencing the men in their life. For certain women the requisite price is given, often only allusively. Something of the women's character occasionally finds its way through the otherwise generic smut: one illustration shows the Liverpoolian Miss Walbeck posing in top hat and trousers (she has 'a piece of the termagant about her' and is 'exceedingly fond of taking *male parts*'); another shows Miss Modready lighting up a large cheroot. At the end are much coarser descriptions of the 'French Introducing Houses', 'accommodation cribs' (*i.e.* brothels) specialising in the 'French flesh market'.

Following this is "The Modern Flash Dictionary", a canting dictionary of rogues' slang. This was apparently something of a show in its own right: the head-piece shows a crowd of onlookers watching a performance of 'Flash Lingo' by Joe Downy. The dictionary of some several hundred entries is preceded by a 'dialogue between a swell-mob's-man and a fogle hunter [*i.e.* pickpockets], meeting on the Steine at Brighton': 'Stunning place – bona shicksters, and clys worth touching – eh, cully? ... I drew a swell of a skin coming down – twenty cooter ... That's rumbo', etc. This gives a flavour of the dictionary's contents.

rise and fall paint the exuberance of the soil in the most expressive terms; her skin needs not the aid of rouge or pearl powder,



"But is, when unadorned,
adorned the most."

Her dress is the quintessence of neatness and elegance; she walks singularly genteel, and is supported by as beautiful legs and feet as the most delicate sensualist would wish to see; and as her price at present seems far beneath her deserts, we cannot recommend a more deserving girl.

M I S S A . P A R K S,
BEAUFORT PLACE, NEW ROAD.
(The house will be known by the Venetian blinds
generally drawn down.)

"Observe the rapture-giving squeeze,
The glowing cheek, the sparkling eye—
The falt'ring voice, the trembling knees,
That speak in silent words—I die."

This beautiful daughter of Venus by Apollo is sup-



M I S S A . P A R K S.

More sinister and significant is the section that follows, a physician's guide to venereal diseases and prescriptions for their cures. The ailments are: gonorrhoea/clap, 'chordee', 'gleet', chancre, buboes, warts and crab-lice; there is also a long advertisement for 'reviripogenitive medicated cordial' to treat 'seminal weakness', alongside one for Ward as the 'only authorised London agent' for 'French letters'. More of Ward's Paris-published pornography is advertised to the rear of the *Sportsman's Almanack*: the "Patrician's Album, or Les Sources de Plaisir" promises a collection of designs, which, though 'érotique' and 'ultra', are classily produced and coloured; 'elegantly bound in Turkey morocco, gilt, ornamented, and enclosed in a neat case, with patent lock, &c.', this could be purchased for a sizeable ten guineas.

I: OCLC records a single copy, at the Lilly Library, disbound and apparently without the sporting almanac; not on LibraryHub;
II: OCLC records a single copy, at Queensland University Australia.

PROVENÇAL MUSES

6 BRUEYS, Claude. Iardin deys musos Provensalos. Diuisat en quatre partidos. Per Claude Brueys escuyer d'Aix. Aix, Estienne David, 1628.

4 parts in 1 vol., 16mo, pp. [14], 430; 131, [1]; [133]-302; [303]-425, [7]; each part with divisional title; neat paper repair to fore-edge of title, some soiling and loss to corners of A1, divisional titles to first 2 parts slightly cropped, part 2 quire b bound out of sequence, occasional light marks; overall very good in contemporary calf, gilt fillet border to covers, spine richly gilt in compartments with red morocco label, edges gilt, marbled endpapers; joints neatly repaired, extremities very slightly rubbed; very occasional underlining in ink. \$2600

Rare first edition of this collection of the Provençal comedies, ballets, dialogues, epistles, poems and songs of the notable Aix-en-Provence poet Claude Brueys (1570–1650). Composed largely in the 1590s and early years of the 17th century, before his marriage in 1609, Brueys's verse circulated in manuscript until this edition was issued by the press of Estienne David. 'Brueys, particulièrement comme écrivain dramatique, occupera toujours le premier rang parmi les poètes provençaux. Son drame a de l'originalité parce qu'il ne ressemble à aucun autre ... sa forme d'intrigue et la rapidité de son dialogue n'appartiennent qu'à lui. Quant au style, peu de nos poètes ont su mieux que lui connaître l'esprit et les ressources de notre vieille langue provençale' (A. Montreuil, *Poésies Provençales*, 1843, pp. 22-23).

OCLC finds only 1 copy in the UK (British Library) and 1 in the US (Harvard). Brunet I, 1285 ('Collection recherchée dont on trouve difficilement de beaux exemplaires').

THE CALCUTTA SCHOOL-BOOK SOCIETY

7 [CALCUTTA IMPRINT.] Report of the provisional committee of the Calcutta School-Book Society, printed for the information of the subscribers, by order of the general meeting, held in the Town Hall, on July 1st, 1817. *Calcutta, printed by Philip Pereira, at the Hindoostanee Press, 1817.*

8vo, pp. vi, 11, [1 blank], 48, with errata slip bound in after title leaf; light damp stain to upper margins, a little spotting, the last leaf (larger than the rest) with lower and outer margins folded in; very good in recent half calf over cloth boards, green morocco lettering-piece to spine; head of upper cover sunned; manuscript additions to last leaf listing 10 additional subscribers from Lucknow and Murshidabad. \$2600

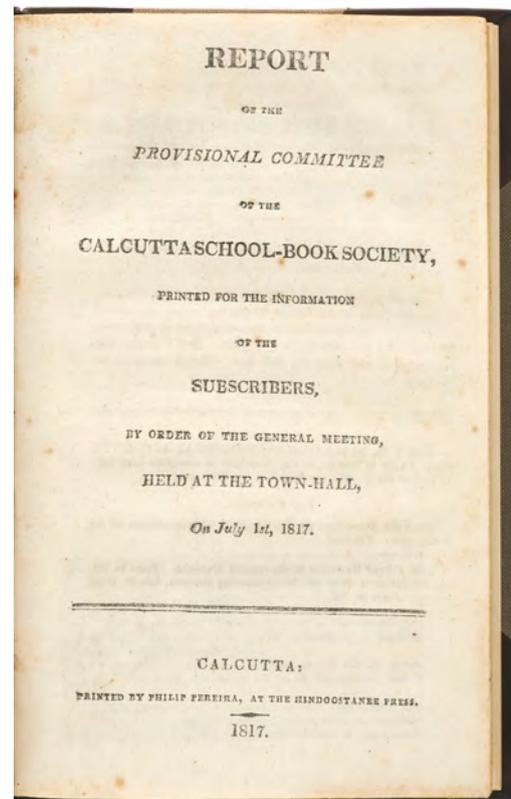
Rare first edition, with manuscript additions to the subscribers list, of the first report of the newly-founded Calcutta School-Book Society, one of the earliest and most influential of such societies which sprung up across India under government patronage. By 1821 it had issued over 125,000 copies of educational books and pamphlets.

The *Report* opens with the rules of the Society, stating its object as 'the preparation, publication, and cheap or gratuitous supply of works useful in schools and seminaries of learning'. The text that follows acknowledges that promoting 'education in so many languages' was an undertaking of 'no common magnitude', and discusses the provision of schoolbooks in – in order of priority – Bengali, Hindustani, Persian, Arabic, and Sanskrit, and the teaching of English and supply of English books. Many prominent names appear on the list of committee members: Sir Edward East, chief justice of Calcutta; the orientalist and missionary William Carey; the Persian scholar John Herbert Harington; Sir William Hay Macnaghten (murdered in Kabul in 1841); the botanist Nathaniel Wallich; and the native linguists and scholars Mrityunjay Biyalankar, Tarini Charan Mitra, Radhakant Deb, and Ram Komal Sen.

The lengthy appendix – arranged by language department – details progress already made (e.g. in cutting types and printing books) and gives suggestions both for teaching and for teaching materials. The 'Bengalee department' section discusses requirements for teaching arithmetic, writing, reading, pronunciation, orthography, and vocabulary, while the Arabic section gives a list of books by subject and an estimate of printing expenses.

The list of subscribers and donors to the Society details the sums given by each, beginning with Warren Hastings and including Mountstuart Elphinstone (governor of Bombay), 'Serampore missionaries', and numerous Indian benefactors. The text ends with a list of books presented to the Society.

OCLC shows only 2 copies, at Aberdeen University and the Royal Danish Library.



CELEBRATING THE CONVERSION OF A JEW TO CATHOLICISM

8 CALLINI, Bartolommeo. Arrolandosi sotto le insegne di Gesù Cristo col prender l'acqua del santo battesimo nell'insigne cattedrale di Vicenza, il signor Marco Mortera ebreo che prende il nome di Arnaldo Niccolò Tornieuo, sonetto presentato al nobile D. Bartolommeo Callini degli Olivetani, Lettore di sacra teologia e zelantissimo catechista del neofito. Vicenza, *Tipografia Paroni*, 1802.

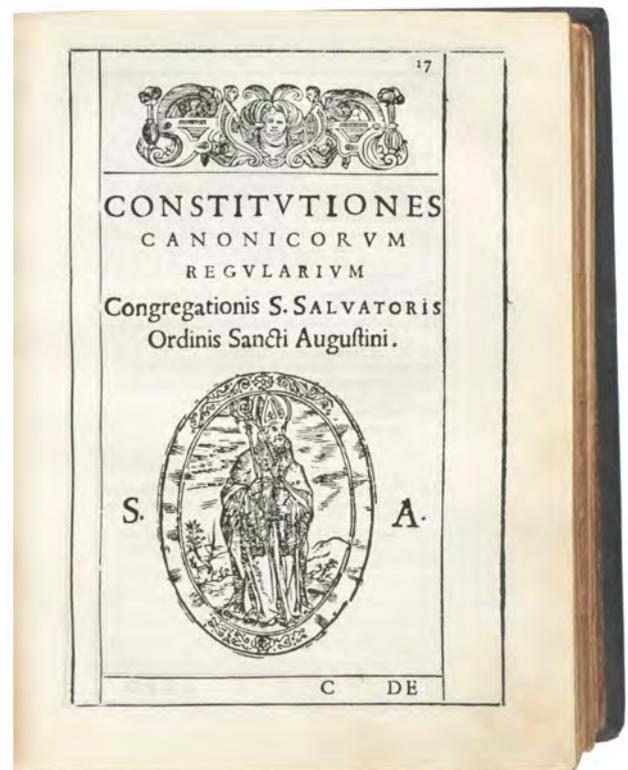
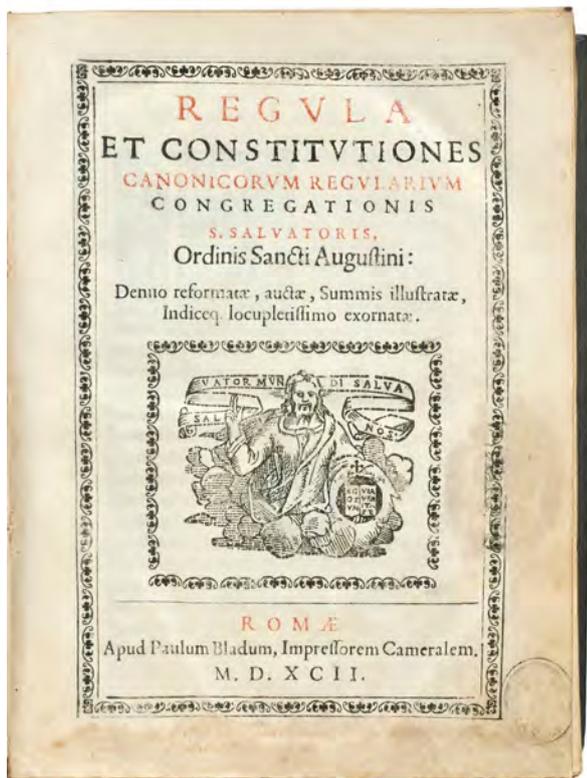
Folio broadsheet (380 x 270 mm); at some point folded in four; a beautiful, clean copy, excellently preserved.

\$450

Unrecorded broadsheet celebrating the conversion to Catholicism of Marco Mortera, a Jew from Vicenza. Mortera, who in renouncing Judaism took the Christian name of Arnaldo Niccolò Tornieuo, was led through his process of conversion and catechised by the Olivetan monk Bartolommeo Callini, lecturer of theology, and author of the celebrative sonnet.

Jewish conversions to Catholicism were not uncommon, although often the result of coercion or pressure by the surrounding Christian society, but any non-official or secular documents recording them are very rare.

We have been unable to locate another copy of this broadsheet, nor any further information about Mortera or Callini.



PRINTED ON VELLUM

9 [CANONS REGULAR OF THE LATERAN.] *Regula et constitutiones Canonorum Regularium congregationis S. Salvatoris, Ordinis Sancti Augustini. Denuo reformatæ, auctæ, summis illustratæ, indiceq. locupletissimo exornatæ. Rome, apud Paulum Bladum, 1592.*

4to, pp. [48], 200, 22; without blanks B4 and Ee4; K4 replaced by cancels & and ij; printed on vellum; title and calendar printed in red and black; text within double border; woodcut vignettes depicting the Holy Saviour and Saint Augustin to title and C1 respectively; woodcut initials; bound with eight other short works, printed on paper, and 8 leaves of manuscripts, all on the same subject, short worm track in the inner margin of first few works on paper, not affecting text; overall a splendid copy, bound c. 1735 in black shagreen (sharkskin), head and tail of spine chipped, lower joint split but holding, gilt brocade paper as pastedowns, edges gilt and gauffred; some rare underlining to first work; early eighteenth-century ink stamps of Bishop Gian Alberto De' Grandi (see below) to lower outer corner of title of first and second works; a close variation of the aforementioned stamp, probably an earlier version, to verso of first title; eighteenth-century (?) manuscript inscription to foot of first title, mostly erased; late eighteenth-century stamp of San Pietro in Vincula (oval stamp in black ink, with an image of St Peter surrounded by the wording 'Bibliothecæ S. Petri ad vincula' – see below) to first title, erased but still visible within printed typographic frame of title. \$29,500

The most complete edition, rare, of the Rule and Constitutions of the Order of the Canons Regular of St. Augustine of the Congregation of the Most Holy Saviour, printed on vellum, with two seemingly unrecorded cancels, from the library of a former Abbot General of the Order.

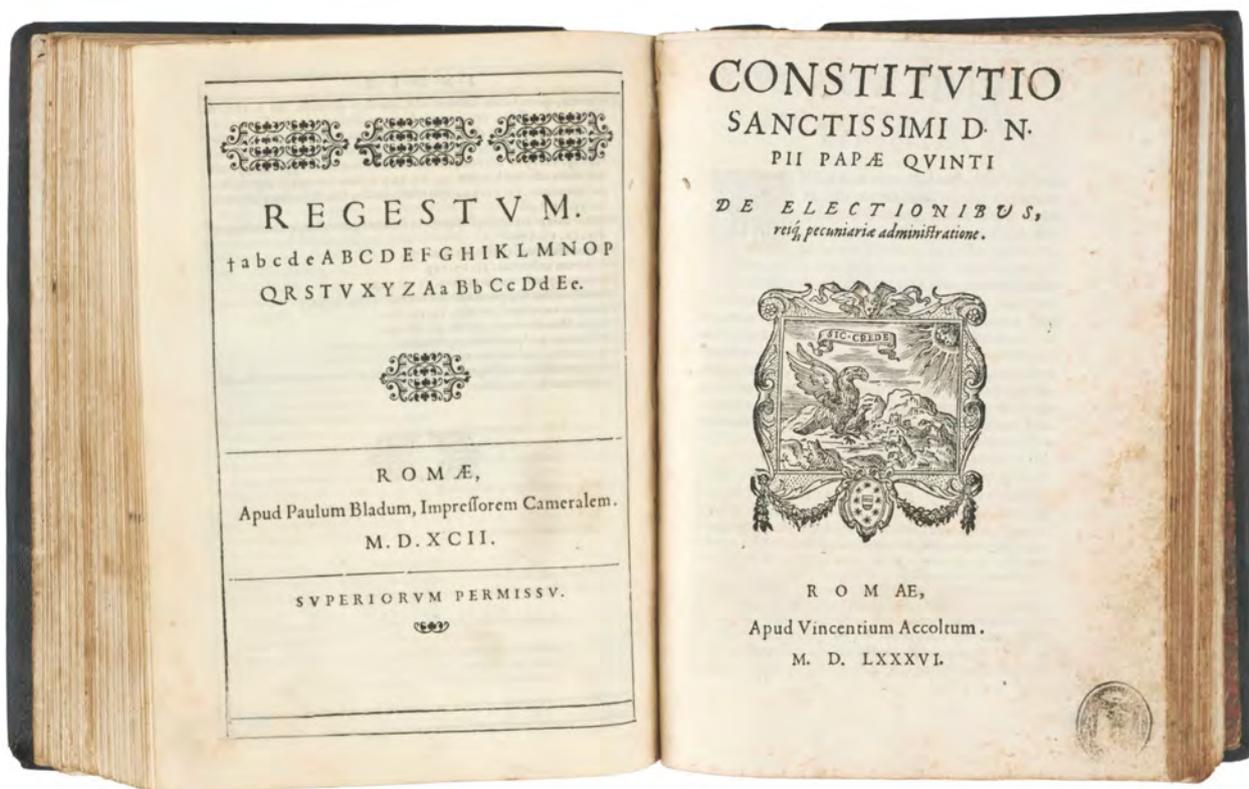
The Congregation of the Regular Canons of the Most Holy Saviour, called 'Renan' after the river Reno, near Bologna, where their first rectory was located, was officially constituted in 1418, although its origins can be traced back to the eleventh century. The Renan Congregation gradually acquired an international character (pories were established in various locations in France and England) and distinguished itself on a cultural level, maintaining its reputation as a well-regulated institution. After a period of prosperity and expansion in the sixteenth and seventeenth centuries, the Congregation saw a progressive decline in the eighteenth century, culminating in the suppression of churches and monasteries in the Napoleonic period.

At the beginning of the Restoration, both the Renan Canons and their sister congregation of the Lateran Canons were left with a single monastery each, respectively S. Pietro in Vincoli in Rome and S. Maria of Piedigrotta in Naples. It was therefore decided to promote a union of the two congregations, which in 1823 joined into the Canons Regular of the Lateran.

Previously printed in a much shorter format in Bologna in 1497 (of which only 4 copies survive) and in Rome, also by Blado, in 1549 (ff. 154 only), the *Regula* are here bound with eight short, extremely rare, publications, spanning from 1580 to 1733, and a few eighteenth-century manuscript leaves, recording pontifical decrees, ordinances, and sanctions updating the statutes of the Order (a complete listing is available upon request).

Provenance: formerly in the private library of Gian Alberto (Francesco Gaetano) De' Grandi (Venice, 1689 – Chioggia, 1752), Bishop of Chioggia from 1750 to 1752, and former Abbot General of the Canons Regular of St. Augustine of the Congregation of the Most Holy Saviour. After his death, the book must have found its way to the central library of the Order, held at San Pietro in Vincoli, in Rome. Following the suppression of the religious houses in 1873, as a consequence of the creation of the new Kingdom of Italy with Rome as its capital, the libraries of the suppressed religious houses were confiscated for the benefit of the newly created Biblioteca Nazionale Centrale in Rome. Of the extensive library (estimated at 15,000 volumes) of the, by then, Canons Regular of the Lateran, held at San Pietro in Vincoli, only 2000 titles were effectively transferred to the National Library in 1876, while the remaining part was dispersed (see: M. Venier, *The Libraries of the suppressed Religious Houses*; M. Venier, 'Per dove, fino a dove, da chi: ricostruire il viaggio del libro attraverso i suoi segni. L'esperienza della Biblioteca nazionale centrale di Roma', in *La Bibliofilia*, Vol. 117, No. 3, September-December 2015, pp. 357-366; Del Bono, Gianna. *Congregazione dei canonici regolari del SS. Salvatore. Libri e Biblioteche degli Ordini Religiosi in Italia alla fine del secolo XVI*. 6. Città del Vaticano, Biblioteca Apostolica Vaticana, 2018). Books with the stamp of San Pietro in Vincoli can now be found in institutions all over Continental Europe, UK and USA.

Very rare outside of Italy. OCLC records only one copy in the US (University of California, Berkley), one in the UK (University of Manchester), one in Sweden (National Library of Sweden), and two in France (Bibliothèque Sainte Geneviève and Bibliothèque Nationale de France). USTC adds one further copy, at the National Library of Russia. None of the copies recorded appear to be printed on vellum, nor to have the cancels & and ij.



Only one other copy on vellum seems to have appeared on the market in the last 200 years, apparently offered at auction in London three times in the space of 12 years, between 1829 and 1840, passing from the Hibbert to the Hanrott collection first, and then to the Butler collection (see: *A Catalogue of the Library of George Hibbert, Esq., of Portland Place*. Which will be sold by auction by Mr. Evans, at his house, no. 93, Pall-Mall, London, printed by W. Nicol, 1829, lot 6889; *Catalogue of the Splendid, Choice, and Curious Library of P. A. Hanrott, Esq. Part the First*. Sold by auctions by Mr. Evans, at his house, No. 93, Pall-Mall, 1833, lot 492; *Bibliotheca Butleriana. A Catalogue of the Library of the Late Right Rev. Samuel Butler, D.D. Bishop of Lichfield*. Sold by auction by Messrs. Christie and Manson, at their Great Room, 8, King Street, St. James's Square, on Monday, June 1st, 1840, lot 370, 'Printed upon vellum. The only copy known. A beautiful book'). The whereabouts of this copy are currently unknown.

Not in *Catalogue des livres imprimés sur vélin de la bibliothèque du roi* (which only records the 1549 edition); Brunet, III (1834), p. 156 (mentioning the Hibbert copy); Bernini, n. 302; Vaccaro-Sofia, n. 1091; USTC 852278.

Bound with:

2) Constitutio Sanctissimi D. N. Pii Papae Quinti, de Electionibus, reique pecuniariae administratione. *Rome, apud Vincentium Accoltum, 1586*. 4to, ff. [5]; bound without blank A6; woodcut vignette to title, ink stamp to lower outer corner of title. CNCE 39819. OCLC records only one copy, at the Biblioteca Centrale Nazionale in Rome; Edit16 adds a second copy at the Biblioteca Sperelliana in Gubbio. 3) S. D. N. Gregorii PP. XIII. Confirmatio Constitutionis administrationis Triennalis Congregationis Canoniorum Regularium Sancti Salvatoris ordinis Sancti Augustini. *Rome, apud haeredes Antonii Bladii, 1580*. 4to, ff. [3]; bound without blank A4; woodcut vignette to title incorporating papal arms. CNCE 8949. OCLC records only one copy, at the National Library of Scotland; Edit16 lists three copies, all in Rome. 4) S. D. N. Sixti Papae Quinti. Revocatio administrationis triennalis Congregationis Canoniorum Reg. Sancti Salvatoris ordinis sancti Augustini. *Rome, apud Vincentium Accoltum, 1586*. 4to, ff. [4], woodcut vignette to title (papal arms). CNCE 8951. OCLC records only two copies, both in Rome; Edit16 adds three more copies, all in Italy. 5) Confirmatio Privilegiorum, gratiarum, favorum, immunitatum, exemptionum, et indultorum, Canoniorum Regularium S. Salvatoris, Ordinis Sancti Augustini. *Rome, ex Typographia Vincentii Accolti, 1587*. 4to, ff. [3]; bound without blank A4; woodcut vignette to title (papal arms). CNCE 8952. OCLC records only one copy, at the Biblioteca Centrale Nazionale in Rome; Edit16 adds three more copies in Italy. 6) S. mi D. N. Sixti Papae V. Constitutio de electione Prioris Generalis, Visitorum, et Procuratoris Generalis, ac caeterorum Abbatum, priorum, Praepositorum, ac Vicariorum Congregationis Canoniorum Regularium Sancti Salvatoris ordinis S. Augustini pro feliciori statu, et gubernio dicte Congregationis ad Triennium deinceps facienda. *Rome, apud Paulum Bladum, 1589*. 4to, ff. [4]; woodcut vignette to title (papal arms); misbound with following pamphlet. CNCE 8954; OCLC records only one copy, at the Biblioteca Centrale Nazionale in Rome; Edit16 adds three more copies in Italy. 7) Decreta generalia Ad Regularium reformationem, ac Novitiorum receptionem, professionem, et institutionem spectantia alias facta, et publicata. *Rome, ex Typographia Camerae Apostolicae, 1607*. 4to, ff. [12]; woodcut vignette to title (papal arms); misbound with previous pamphlet. OCLC records only two copies, at the Biblioteca Centrale Nazionale in Rome, and National Library of Scotland; ICCU adds 6 more copies in Italy. 8) [Manuscript.] Breve Pauli PP. V Super Abbatii et triennali tantum gubernio. *Rome, Apud S. Petrum, 12 Maii 1607*. 4to, ff. [5]. 9) Indultum Deferendi habitum Praelatum pro Abbate Generali Congregationis Canoniorum Regularium S. Salvatoris Ordinis S. Augustini. *colophon: Rome, ex Typographia Reverendae Camerae Apostolicae, 1666*. 4to, ff. [2]; second leaf with tears, not affecting legibility. OCLC records only two copies, at the British Library and National Library of Scotland. 10) [Manuscript.] In lib. o Prima Bullari auct. e Stephano quaranta I. V. D. Can. Ec. Neapolitano. *Impresso Venetiis, 1614 apud Juntas in titulo monasteria et conventus etc. pag. 326*. ff. [1]. 11) Decreta edita a Reverendissimo Definitorio Capituli Generalis Bononiae Celebrati die I. Maji Anni 1733. *Bologna, ex Typographia Laelii a Vulpe, (1733)*. 4to, ff. [4]; woodcut vignette to title. We have not been able to locate another copy of this work. 12) [Manuscript.] Decreta edita a Rev. mo definitorio dietae Fornovien(sis) die 18 Maij 1734. 4to, ff. [1]. 13) [Manuscript.] Decreta edita a Rev. mo definitorio dietae Nicosien(sis) die 1 Maij 1735. 4to, ff. [1].



COLOURFUL BIRDS

10 CAPESTRO, Federico. 'Scienze naturali 1869. Gli uccelli.' *Italy, 1869.*

Manuscript on paper, in Italian, folio (27.5 x 20.5 cm), pp. 71 (interleaved with tissue guards), very neatly written in black and red ink with calligraphic headings, illustrated with 39 finely executed coloured drawings; very good in contemporary quarter black pebbled cloth over black and pink marbled boards, title 'Scienze naturali' and initials 'CF' in gilt to spine. \$3300

A delightful calligraphic ornithological manuscript, containing 39 exquisite coloured drawings of birds from America, Europe, Africa, Asia, Australia, and the Pacific, executed by Federico Capestro during his studies of natural history.

The text and illustrations appear to be taken from Louis Figuier's *Vita e costumi degli animali: gli uccelli*, which was published in Milan in the same year that the manuscript was executed. The contents cover tanagers, hawfinches, tits, waxwings, hoopoes, parrots and parakeets, hummingbirds, magpies, pheasants and fowls, birds of paradise, blackbirds, goldfinches, swallows, canaries, skylarks and warblers, and crows.

The striking and vividly-coloured illustrations include several stunning parrots, a hoatzin, a resplendent quetzal, a lyrebird, a sunbird, a golden oriole, and a yellow hoopoe.

WITH BEAUTIFUL DRAWINGS OF ANIMALS

11 CAPESTRO, Federico. 'Storia degli animali di Capestro Federico A^o 1869.' *Italy, 1869.*

Manuscript on paper, in Italian, folio (27 x 21.5 cm), pp. 108, very neatly written in black and purple ink with calligraphic headings, illustrated with 146 finely executed pencil drawings (some full-page); a few light marks; very good in contemporary quarter green pebbled cloth over black and purple marbled boards, initials 'CF' in gilt at foot of spine; inscription at head of title 'Premiato con diploma di 20 grada dalla Società Patria in data 30 novembre 1874'. \$3300

A beautifully written and illustrated manuscript devoted to natural history, executed by the student Federico Capestro in 1869, and awarded a prize by the Società Patria in 1874.

The text, devoted to mammals and birds, appears to be drawn from the zoological chapters in Friedrich Schödler's *Il libro della natura, lezioni elementari ... volume secondo* (Torino, 1865). The wonderfully executed pencil drawings, on the other hand, seem to be taken mainly from Louis Figuier's *Vita e costumi degli animali*. They includes 39 illustrations of mammals, 106 of birds, and a final striking picture of a boa constrictor. The mammals include a baboon, bats, dogs, lions, tigers (including a delightful 'tigre della pen. di Malacca'), cats, an armadillo, a hippopotamus, horses (including a charming 'cavallino della Scozia'), a zebra, a giraffe, deer, and a bison. The birds include a peacock, birds of paradise, fearsome birds of prey, an ostrich, and a dodo.

A MASTERPIECE OF CALLIGRAPHY

12 CAPESTRO, Federico. 'Idrografia. Prospetto dei principali fiumi e laghi della terra [e monti e vulcani].' *Italy, c. 1870.*

Manuscript on paper and vellum, in Italian, folio (33 x 22 cm), ff. [36], with 10 full-page original drawings in vibrant colours (with tissue guards), of which 9 painted on vellum, some highlighted in gold; beautifully written, with coloured calligraphic headings and ornaments; a few instances of very light foxing; very good in contemporary quarter green pebbled cloth over blue and black marbled boards, glazed green endpapers; a little wear to board edges; initials 'F.C.' to title; inscription at head of title 'Premiato con diploma di 20 grado dalla Società Patria in data 30 novembre 1874'. \$4500

A splendid geographical manuscript, with elegant and imaginative calligraphy, and beautiful illustrations executed with considerable flair by the student Federico Capestro.

Set within an ornamental rococo frame with the shop's 'la nave' sign depicted above, the scene shows a wealthy clientele in a spacious chocolate-house, drinking hot chocolate, with beans being ground in the foreground.

OCLC shows no copies of the engraving. The original copper plate survives in the Civica Raccolta delle Stampe Achille Bertarelli, in Milan.



[13]

[14]



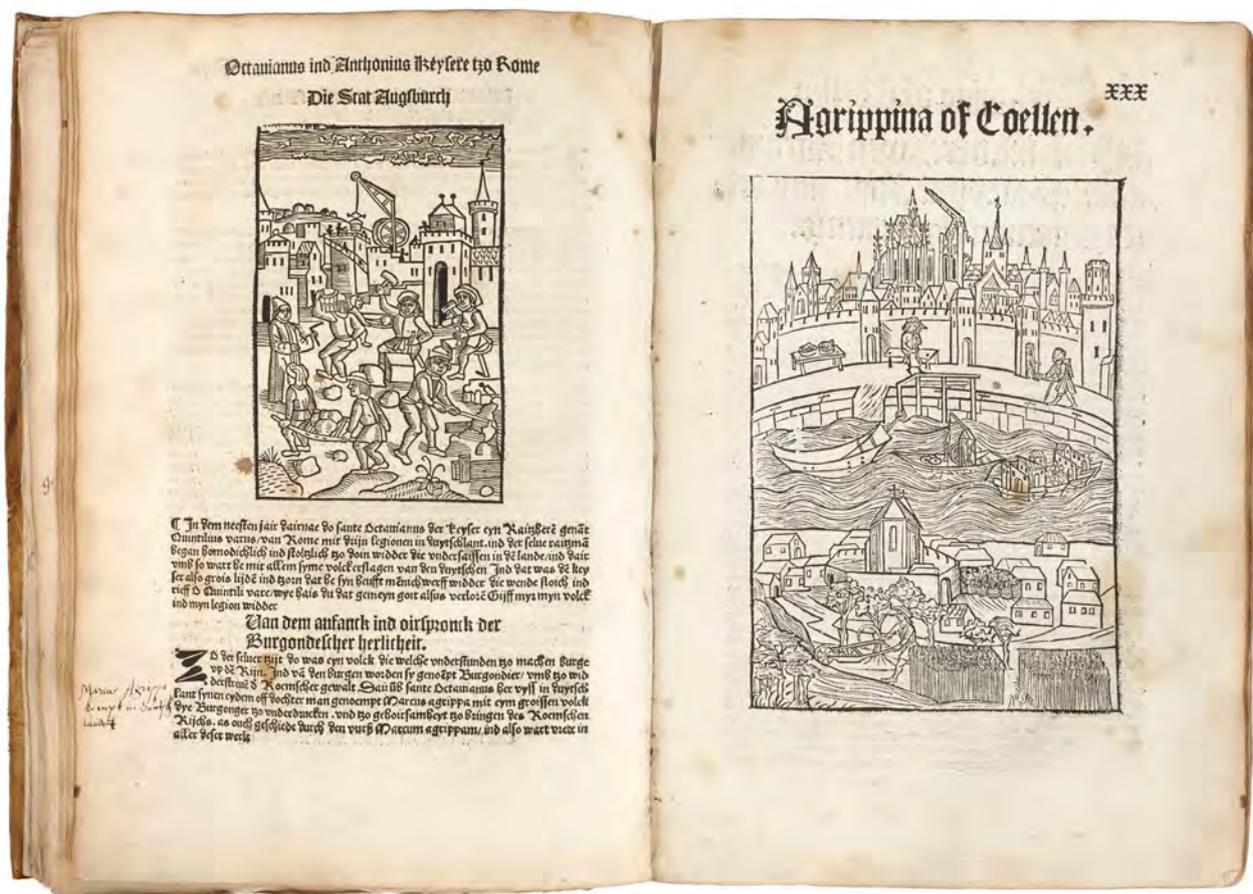
14 COLLUTHUS, of Lycopolis. *The Rape of Helen*. Translated from the Greek ... And illustrated with the Notes of Michael Nicander. To which is prefix'd a Fragment of the Author's Life, from Suidas. London, Printed for and sold by J. Roberts ... and by the Booksellers and Pamphletsellers of London, 1731.

4to, pp. [4], viii, 34, [2], with an engraved frontispiece by Bickham Jr after Jett; title-page printed in red and black; the errata corrected in manuscript; a very good copy, lower edge uncut, disbound. \$1550

First and only edition, rare, of this translation of Colluthus's *Rape of Helen* (Ἀρπαγή Ἑλενης), 'a short and charming miniature epic' (*Cambridge Companion to the Epic*) written in the late fifth century in Egypt in 392 hexameters. In a long and interesting Preface, the anonymous translator seeks to introduce (and defend) an unfamiliar work, lamenting that it never received Pope's attention, and apologising for its form, which may confuse readers who already know the story or are hoping for 'a prolix repetition of melting gallantry and amorous dalliance'. The translation was 'written and performed before the full age of seventeen ... by one who thro' a slender patrimony has been confined to a scanty library, and his life hitherto ... one continual scene of trouble' – he has since improved his reading and his poetic ability, so if it meets success (it seems it did not), 'the town may shortly expect a much better poem, full of finer Incidents and more remarkable events.'

This is Colluthus's only surviving work, re-discovered by Cardinal Bessarion in Calabria in the fifteenth and first printed by Aldus in c. 1505. A very rare Latin paraphrase by Thomas Watson was published in London in 1586 and a translation by Edward Sherburne appeared in his *Salmacis, Lyrian & Sylvia* (1651). Here it is accompanied by detailed notes, 'The Speech of Paris to Helen' translated from the possibly apocryphal Dictys the Cretan, and a short biography taken from Suidas.

For an elaborate production, with a title-page in red and black, and an engraved frontispiece, *The Rape of Helen* is surprisingly rare. ESTC records five copies only: BL (wanting frontis), Cambridge, Oxford; Duke, and Harvard (listed twice in error).



THE INVENTION OF PRINTING

15 [COLOGNE CHRONICLE.] Die Cronica van der hilliger Stat Coellen. Cologne, Johann [III] Koelhoff, [23rd August 1499].

Folio, ff. [366]; 'A-B⁶, A-I⁶, K¹⁰, L-Z⁶, a-d⁶, e⁴, f-z⁶, 2a-m⁶, [-]1, 2n³; with large title woodcut (printed twice) and many woodcut illustrations, a few with red hand-colouring; final leaves rubricated by hand; 2l2, 2l6, and [-]1 supplied in manuscript, 'A2-3, 'B3-4, and 2n3 defective with partial manuscript substitutions, sigs 2a-2n supplied at an early date, without final blanks 2n5-6; a few short tears and occasional stains and thumbing; early limp vellum, vestigial ties, spine lined with manuscript waste; stained, short split to upper joint, endpapers replaced; early ink annotations; ownership inscription of Regner Sloett to AIV with motto 'Si deus pro nobis, quis contra nos', dated 1593, acquisition inscription to title of Nikolaus Haltupderheide of Borgholz ('Nicolaus Haltupderheit Borgholtensis emit hunc librum Anno 1623'); subsequent inscription of Alfred Eberhard, purchased at Regensburg in 1890. \$16,000

First edition of the first history of Cologne, famous for containing one of the earliest printed accounts on the history of printing.

A rival to Schedel's *Nuremberg Chronicle*, the *Cologne Chronicle* is among the most famous incunable chronicles, unusual for its use of a low-German dialect, and admired for its striking woodcuts of figures, religious scenes, and views of cities and battles. The anonymous work is particularly notable as it contains one of the earliest printed accounts of the development of printing in Europe, under the heading 'Van der boychdrucker kunst' (ff. 311 verso). The text cites 1450 as 'eyn gulden iair' in which the Latin Bible was first printed, identifying 'Johan Gudenburch' as its printer. The subsequent spread of printing is also recounted, and several other early printers are mentioned, including Ulrich Zell, Cologne's first printer and a former pupil of Johann Fust and Peter Schöffer, who is named as the alleged source of the account. It also contains a reference to a precursor of printing coming from the Netherlands, which has often been taken as evidence that Haarlem is the real birthplace of printing.

FROM COURTESAN TO PHILOSOPHER

16 [COURTESAN.] *Les confessions d'une courtisane devenue philosophe. Londres et Bruxelles, Le Francq, 1784.*

12mo, pp. [viii], 132; aside from very occasional light spotting, clean and crisp throughout; uncut in contemporary orange wrappers, handwritten paper label at head of spine; some light wear, but still a lovely copy. \$1100

First edition (another appeared in the same year with a “Londres et se trouve à Paris” imprint) of this anonymous novel describing the ascent (or perhaps descent) of a courtesan into the world of the *philosophe*; naturally, she is of good family but is driven to be a courtesan by love, before reflections on morals and manners, and a love of truth and candour, lead her back to a more sedate and contemplative life. Some of our heroine's contemplations are articulated in the second part, where she reflects on female ornament, friendship, the seductive qualities of science and the arts, natural law, the crime of adultery, and the state in which illegitimate children find themselves. Despite her doubtless busy schedule, our narrator has found the time to read Montesquieu and Puffendorf.

Gay I 659.

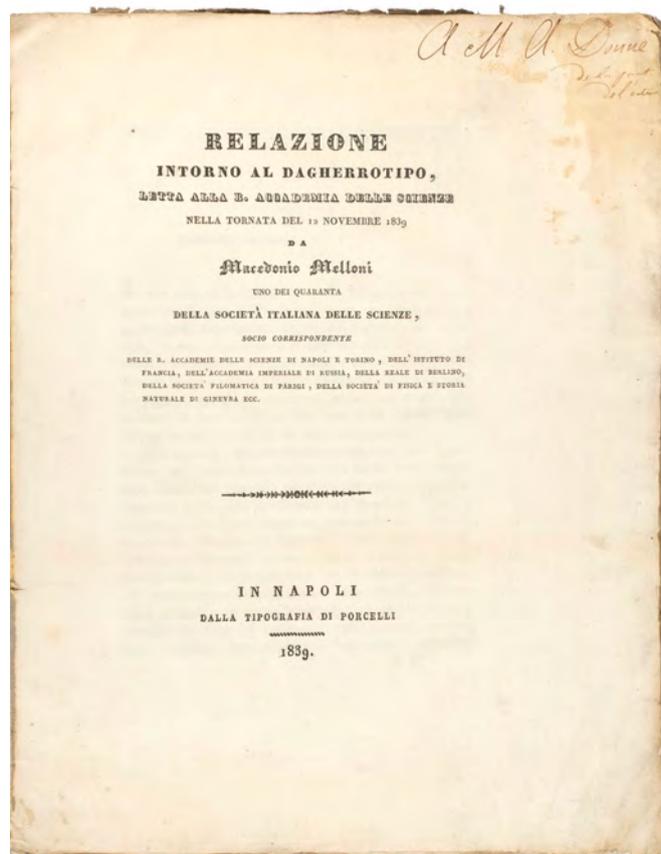
ON EARLY PHOTOGRAPHY INSCRIBED TO ALFRED DONNÉ

17 [DAGUERRE, Louis.] MELLONI, Macedonio. *Relazione intorno al Dagherrotipo, letta alla R. Accademia delle Scienze nella tornata del 12 novembre 1839. Naples, Porcelli, 1839.*

4to, pp. 35, [1 (blank)]; damp-stain to upper corner of early leaves; a very good copy, uncut in contemporary blue paper wrappers, detached and frayed at edges; title inscribed ‘A M. A. Donné de la part de l'auteur’. \$2900

First edition of the first Italian work on daguerreotypy, ‘one of the most important scientific announcements published in Italy in the early days of photography’ (Hannavy, ed., *Encyclopedia of Nineteenth-Century Photography*, p. 753). An important association copy, inscribed by the author to fellow photographer Alfred Donné.

The report of Macedonio Melloni (1798–1854), physicist and photographer, to the *Accademia delle Scienze* in Naples, largely follows that of his correspondent and friend François Arago to a joint meeting of the Academy of Sciences and the Academy of Fine Arts in Paris on the 19th August of the same year, in which Daguerre's process was announced to the public for the first time. ‘There was considerable public interest following the announcement of the process and within five months of the first publication of the details of the process more than thirty editions, translations and summaries of the technical specifications had appeared in numerous European languages’ (Newhall, B. *The History of photography*, p. 18).



The present copy is inscribed by Melloni to Alfred Donné (1801–1878), who is mentioned in the present work at p. 22 and would soon publish his own translation of Melloni's work under the title *Rapport sur le daguerreotype* (Paris, 1840). A pre-eminent physicist as well as a prominent figure in early photography, Donné was the first to make etchings from daguerreotypes, reportedly the first to take a datable portrait, and among the first to produce photo-micrographs, used to illustrate his medical works.

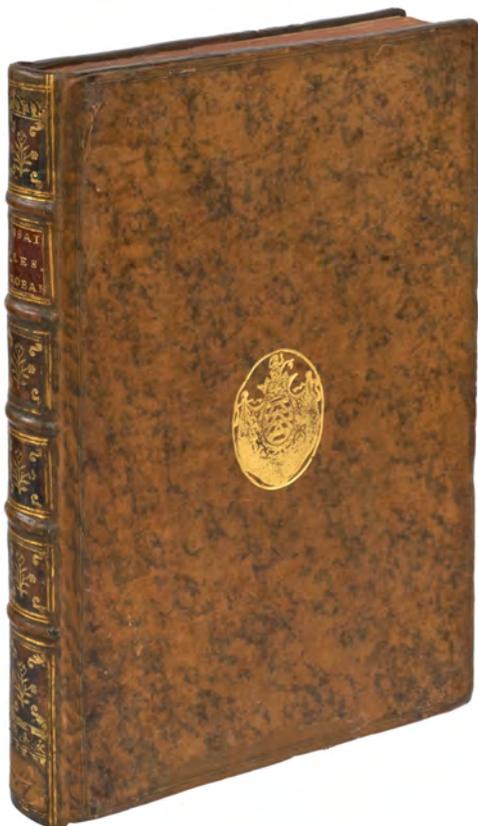
On Alfred Donné, see: Diamantis, Magiorkinis, Androustos, 'Alfred Francois Donné (1801-78): a pioneer of microscopy, microbiology and haematology', in *Journal of Medical Biography*, May 2009; Tobin, 'Alfred Donné and Léon Foucault: the first applications of electricity and photography to medical illustration', in *Journal of Visual Communication in Medicine*, March 2006; Barger and White, *The Daguerreotype: Nineteenth-Century Technology and Modern Science*, p. 60).

Library Hub Discover (Copac) finds only one copy in the UK, at the British Library. Not in Epstean; not in Johnson; not in Roosens & Salu (which records only the second edition printed in Rome in 1840, as no. 2815).

A CLASSIC OF STATISTICAL SCIENCE

18 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, chez les frères Guerin, 1746.

4to, pp. vi, [2], 132, xxii (ix–xvi double-page), [1, privilège du Roi], [1, blank]; a very few marks; a fine copy in contemporary mottled calf, spine gilt in compartments and with gilt morocco lettering-piece, red edges, marbled endpapers; neatly rebaced preserving spine, corners repaired; from the library of Francois-Alexandre-Frédéric de La Rochefoucauld (1747–1827), with gilt arms (Olivier 710, *fer* 2) on covers and Bibliothèque de Liancourt bookplate on front pastedown; book label of Erwin Tomash. \$7200



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*.

Provenance: from the library of the social reformer Francois-Alexandre-Frédéric de La Rochefoucauld (1747–1827), who established a model farm at Liancourt and a school of arts and crafts for the sons of soldiers (the *École des Enfants de la Patrie*), and who became one of the first promoters of vaccination in France. 'On the 12th of July [1789], two days before the fall of the Bastille, he warned Louis XVI of the state of affairs in Paris, and met his exclamation that there was a revolt with the answer, "Non, sire, c'est une révolution"' (*Encyclopaedia Britannica*).

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



AN UNUSUAL MACABRE BINDING

19 DRAUT, Georg. *Colloquia Majoli post-canicularia, iuvenilia et senilia, hoc est: iudicium aetatis tum iuvenilis tum senilis, de omnibus ac singulis cuiuscunque aetatis ac sortis hominum...* Frankfurt, Johann Gottfried Schönwetter, 1617.

4to, pp. [8], 434, [2 (blank)], 50, [12], [2 (blank)]; woodcut initials and ornaments; lightly toned (as usual), with slight spotting; a very good copy in late eighteenth-century Viennese parchment tooled in gold-alloy, boards panelled with corner-pieces and central block, spine ruled in compartments with centre-pieces and alloy-gilt paper lettering-piece, yapp fore-edges with green ribbon ties, edges stained blue; rubbed with minor worming at spine, ink-marks to upper board, alloy tarnished to black; title inscribed by Johann Joachim Slavata von Chlum und Koschumberg ('*Librariae Excellmi DD. Joannis Joachimi comitis Sluata jam Bibliothecae Cosmanoscensis scholarum...*').

\$1000

First edition, scarce, in a striking and unusual macabre binding. Likely Viennese, the binding is tooled with an uncommon central block showing a seated John the Baptist above a skull with crossed bones, of which we have been unable to find another example. Consisting of five dialogues on youth and senility by the priest and early bibliographer Georg Draut (often 'Draud', 1573–1635), the *Colloquia post-canicularia* was written in imitation of the *Dies caniculares* of Simone Maiolo (1520–1597), previously edited by Draut. A second edition was published by Schönwetter in 1619, under the title *Horae successivae*.

Provenance: this copy is inscribed from the library of Johann Georg Joachim (Jan Jirí Jáchym) Slavata von Chlum und Koschumberg (1634–1689), the grandson of Wilhelm Slavata (1572–1652) who was famously defenestrated in Prague in 1618. Johann Georg Joachim was the last in the Slavata dynasty of prominent Czech courtiers, serving as imperial chamberlain and privy counsellor (among other offices) before leaving the Viennese court for Prague.

VD17 23:234164P.

FRANCES PARTRIDGE'S COPY

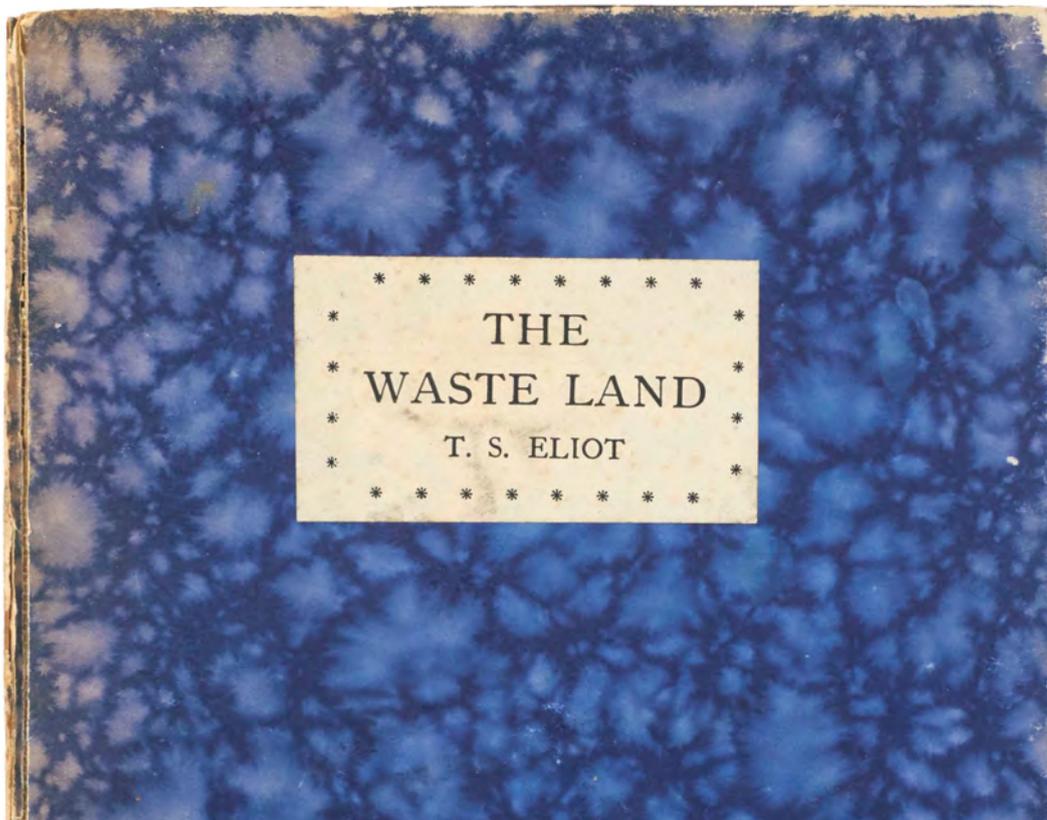
20 ELIOT, T[homas] S[tearns]. *The Waste Land ... Richmond, Hogarth Press, 1923.*

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. **\$10,000**

First English edition, one of 460 copies hand-printed by Leonard and Virginia Woolf. *The Waste Land* was one of the most typographically challenging books published by the Hogarth Press; in June 1923 Virginia Woolf wrote that 'Proof taking has been made impossible', and on 18 July, 'I have just finished setting up the whole of Mr. Eliot's poem with my own hands: You see how my hand trembles'. 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. Like the American edition, this included the 'bogus scholarship' that Eliot had added, probably at Roger Fry's instigation, to the poem first published in *The Criterion* and *The Dial*. As a result of this issue, 'Eliot's English career was ... assisted, the audience for his poetry expanded, and the Hogarth Press's reputation as a modernist press grew' (J. H. Willis, *Leonard and Virginia Woolf as Publishers*).

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, 'already committed to Bloomsbury tenets such as atheism, socialism, pacifism and rationalism ... was soon to be tangled up in the social and romantic intricacies ... of the clique'. She became an intimate of Lytton Strachey, Dora Carrington, and Ralph Partridge (who had worked at the Hogarth Press), living together 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.





SIGNED EMBROIDERED BINDING

21 [EMBROIDERED BINDING.] English embroidered binding panel on silk. c. 1630s?

White silk satin swath, 21 x 25.5 cm, with two embroidered panels and a spine, the decorative elements in white, yellow, green, red and blue silk thread, including flowers, caterpillars, and a personification of Justice within an oval; on a paper and silk support (some stains to the verso), pinholes at edges where once mounted for display, initials 'J R' in thread on the verso. \$4500

An attractive English embroidered binding panel, to suit an octavo volume, though possibly never in fact used on a book. It is very unusual to find such a panel 'signed' by the embroiderer, albeit with initials only.

The fashion for embroidered bindings in England peaked in the first quarter of the seventeenth-century but continued up until the Civil War. Normally their use was confined to devotional works – the figure of Justice, with her sword and scales, makes an appropriately frequent appearance, as do the multi-coloured pansies and caterpillars found here (allusions to the Passion and the Resurrection).

A BOOK AND A BOOK-BAG

22 [EMBROIDERED BINDING.] English embroidered binding panel featuring a man and woman carrying books.
c. 1630s?

Canvas swath, 18 x 28 cm, with two cover panels and wide spine, the covers featuring a man and a woman against a ground of silver thread, each carrying a book, the decorative elements in blue, green, yellow, brown, black, and white thread, plus four small strips of mother of pearl beads; mounted on a board. \$4500

The covers of this delightful binding panel feature a pair of figures carrying books, most likely the sort of devotional volume that would be bound in this manner. On the front cover a man stands with his thumb marking the place in a text, on the rear cover a woman carries a tulip, with a book-bag hanging from her wrist. Her gloves are trimmed with mother of pearl beads, and she has a matching necklace. The wide turned tops of the man's boots suggest the fashions of the 1630s.



MASQUERADES, MORALITY AND PUBLIC BROTHELS

23 ESSAY UPON MODERN GALLANTRY (AN). Address'd to Men of Honour, Men of Pleasure, and Men of Sense. With a seasonable Admonition to the young Ladies of Great Britain ... The Second Edition. *London, Printed for A. More ... 1726.*

4to, pp. 45, [1]; cut a little close, shaving last line of title-page (price) and some headlines and pagination, some wear at inner margin, a little dusty, but a good copy, disbound. \$1300

Second edition, unrecorded, published in the same year as the first – apparently from the same setting of type with the title-page altered to add the edition statement.

An Essay is a savage reprehension of adultery and whoring, with a long satirical dedication, dated 'Bloomsbury, Feb. 21. 1726', to J[ohn] J[ames] H[eidegge]r, the 'strange bird from Switzerland' (Pope) who, as manager of the Opera House in the Haymarket, promoted operas with Handel and at the same time scandalous masquerades or *ridotti* that became the rage of the town. There were sermons against the masquerades, grand jury presentments, even a royal proclamation (which apparently did not stop the king from attending). The dedication here takes the form of a mock defence of these assemblies against charges that they promote 'Vice, Lewdness, and Debauchery ... encourage Intriguing, and endanger the Honour of Families'.

The main text, defining 'Gallantry' as 'a constant Application to the good Works of Adultery and Fornication; or the prevailing Art of debauching, by any Methods, the Wives of Daughters of any Men whatsoever, especially those of our dearest Friends', exposes the actions of rakes who seduce and then despise; the character of faithless women (who 'break out in extravagant Dress, frequent Gaddings abroad' etc); and the specious arguments of whore-masters.

The author does though admit he is arguing against human nature, and that 'there always were and always will be, to the End of the World, Whores and Whore-masters of all Sorts', so rather than debauching wives and virgins, the author refers the libertine 'for a Remedy to the common Stews and publick Sinks of Leudness, which I think much preferable to his adding Villany to Lasciviousness'.

Not in ESTC, which only lists the first edition.

THE TZAR AND TSARINA VISITING PARIS

24 [FAN.] [BUISSOT, Emile.] [Commemorative fan for the visit of Nicholas II to Paris.] *Paris, Buisson, October 1896.*

Folding fan (284 x 526 mm), hand-coloured lithograph on paper with shell-gold, central double portrait of Nicholas II and Tsarina Alexandra fore-edge reinforced with cloth, paddles and 16 slats painted and gilt, 'Buisson / Paris' in ink verso; slight foxing, paddles lightly dust-stained, later pin. \$450

Rare Buisson fan celebrating the state visit of the Tsar to Paris in October 1896. For four days in 1896, from the fifth to the eighth of October, Nicholas II of Russia was welcomed in Paris with great fanfare, accompanied by the Tsarina Alexandra Feodorovna and their eldest daughter, the Grand Duchess Olga. Visiting France for the first time since the ratification of the Franco-Russian and shortly after his coronation, the Tsar laid the first stone of the *Pont Alexandre-III* and inspected military and naval operations; he proved enormously popular, with crowds singing the Russian national anthem and an array of souvenirs produced.

The elegant fan was produced by the Maison Buisson (founded 1780) and painted by hand. Between the French and Russian flags and the portrait of the Tsar and Tsarina can be seen a skyline of Paris, showing bridges over the Seine, the Eiffel Tower, and the Arc de Triomphe.



[24]



[25]

DECORATED BY THE GREAT LOUISE ABBÉMA

25 [FAN.] [Maison DUVELLEROY.] Comité de la Presse. Représentation de Gala de l'Opéra, 21 Octobre 1893: Souvenir de la visite de l'escadre russe en France. Paris, Lemercier, 1893.

Folding fan (324 x 569 mm), lithograph in blue and gold on paper with programme printed in French and Russian in gold, verso hand-coloured lithograph with gold signed 'Louise Abbéma', fore-edge reinforced with paper, 14 wooden slats, silver-gilt wooden paddles stamped 'Duvelleroy', iron pin with blue, white, and red ribbons; a little rubbed at folds with a few slight spots, minor warping to shape of upper paddle; stamped 'offert par la maison Duvelleroy' in ink. \$450

A beautiful Duvelleroy fan, produced in celebration of the visit of Admiral Avellan, with a lithograph by Louise Abbéma. In repayment of the French visit to Kronstadt in July 1891 and shortly before the ratification of the Franco-Russian military convention by Alexander III in December 1893, a squadron lead by Admiral Avellan visited Paris and Toulon in October 1893. On Avellan's arrival in Paris, 'the reaction of the French public approached hysteria' (Hirschfield, *The Diplomacy of Partition*, p. 54), with festivities, banquets, and ballets funded by public subscription. The *Gala de l'Opéra* was held on the twenty-first of October at the *Opéra national*, with the programme (here printed in French and Russian) offering a selection of contemporary French music followed by a 'Fête russe', with Glinka, Tchaikovsky, Rubinstein, Vidal, and the 'Hymne russe, chanté par tous les artistes de l'Opéra'.

The French painter, printmaker, sculptor and writer Louise Abbéma (1853–1927) was one of the most successful women artists of her day. She exhibited regularly at the Paris Salon des Artistes Français, where she received an honourable mention in 1881, and was the third female artist to receive the Chevalier of the Order of the Légion d'honneur. 'Portraits of actors and actresses at the Comédie Française dominated her early works until she made a name for herself at the Salon of 1876 with her portrayal of the "Divine Sarah." Abbéma ultimately executed multiple portraits and a bronze medallion of Bernhardt, with whom she was a close friend and possibly lover.' (*Louise Abbéma*, National Museum of Women in the Arts)

'ALL WAS FLAMING LUST'

26 ['FANTOSME'] Memoirs of the Nobility, Gentry &c, of Thule: or, the Island of Love. Being a secret History of their Amours, Artifices and Intrigues ... London, Printed for W. Webb ... 1742[-4].

2 vols, 12mo, pp. xxiv, 300; [2], 336; N11 torn without loss, a few short marginal tears, a few leaves sprung in the preliminaries in volume I, offset to title-pages from turn-ins; withal a good copy in modern period calf. \$2900

First edition, rare, of an elaborate exposé of English society intrigues, under the guise of a visit to the mythical island of Thule, six weeks' sail from Shetland. Although the content of volume II is of a more generic *galante* nature, volume I is a trenchant exposure of the debauchery of English high society; a copy of the work at the British Library annotated by a contemporary, William Cole, reveals many of the actual personages behind the names.

Aloisa, a female visitor to Thule, is given an admonitory tour of the island by the Chevalier Faire-Franc, and a sinful place it is indeed: 'there was scarce such a Thing as a Virgin of twenty Years of Age to be found in all the Island of Thule: all was flaming Lust; and from the Court to the Cottage all had their Share in amorous Intrigues'. Of the numerous narratives in volume I, we hear of Amanda, daughter of a wealthy merchant, who is raped by Lourdault [a son of Philip Yorke, the new Lord Chancellor] and becomes pregnant – one of nine unfortunate girls in the same condition at a school outside the metropolis [actually in Hackney]. 'Abrahamites ... swarm all Day at the Bourse, like Bees ... making use of every Chicanery to get Money, which, at Night, they as lavishly spend' at various houses of pleasure. At one of these, Madona, an elderly bawd posing as a nun, sells Yaotta's virginity many times over. One of Yaotta's [Otway] victims is Sha Sednem [Joseph Mendes], who lavishes her with jewels, is rejected, and commits suicide. Elsewhere, Miss Edwards of Kensington lives 'in open Fornication ...[and] defies all Scandal'; William, Earl Cowper is seen 'gallanting' in public with a courtesan (his uncle and father are also exposed as rakes with kept women); and we hear tales of the 'vicious Roysters' Cervino and Stiletto [Anthony ('Buck') Henley, who eloped with Lady Betty Berkeley in 1728; and the Earl of Peterborough].

ESTC records five locations only: BL; Columbia, Folger, Harvard and Yale (2 copies). There were two further editions (or issues) in 1744, each for a different publisher (also very rare); and a third edition of 1751 (not in ESTC, but there is a copy at the BL).

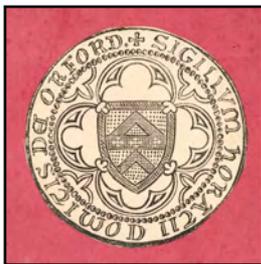
27 FLORENT DE SALES [*pseud.*]. Vrai système du monde physique et moral. [*s.n., s.l., but Switzerland*], 1797.

8vo, pp. [iv], [vi], 5-351, [1] blank; *table des matières* of six pages bound after first two leaves; some foxing in places, but largely clean and crisp throughout; in contemporary Swiss marbled boards, paper label lettered in ink at head of spine; very light wear to corners, but a good copy. \$2300

Only edition, rare, of this utopia, the identity of whose author, and even of whose printer, remains unknown. Subtitled ‘Voyage de Laspidi écrit par lui-même. Traduit de l’Indien’, little of the book is as it seems. To start with, it is divided into six books, but starts with book three. The book deals with physics and natural philosophy, psychology and moral philosophy, political theory, legislation and the constitution of the ideal state, and the nature of happiness, and it is largely composed of a dialogue between Laspidi, a native of Surat, but well versed in European science and philosophy, and a Bonze from Formosa, who agree that the job of the philosopher is to identify what is true and to go no further (a task completed successfully, according to the preface, only by Locke). The preface reminds us that the sciences no more belong to Christians than they do to Muslims or anyone else: ‘in this work, we want only to speak the naked truth, such as appears to the eyes of the enlightened person; something that only the wise can pretend ever to have seen’.

In the course of their journey, Laspidi and his interlocutors range from duels to freedom and equality, by way of the nature of reason, the ethics of suicide, and more. Book seven, however, focusses on the Republic of Formosa, home of the Bonze, and it is here that the author sketches an ideal republic: he presents a constitution, and describes the rights of the citizen, the functioning of the justice system, property rights, the system governing inheritance and marriage, the educational system, penal laws, taxation, and the relation of religion and the state.

Not in Barbier; OCLC records copies at the BL, Basel, BnF, and the International Institute of Social History.



THE RISE AND FALL OF LADY JANE GREY – A WALPOLE COPY

28 FLORIO, Michelangelo. *Historia de la vita e de la morte de l'illustriss, signora Giovanna Graia, gia regina eletta e publicata d'Inghilterra ... L'argomento del tutto si dichiara ne l'avvertimento seguente, e nel proemio de l'authore M. Michelangelo Florio ... gia predicatore famoso del Sant'Evangelo in piu cita d'Italia, et in Londra ... [Middelburg.] Richardo Pittore [i.e. Richard Schilders], 1607.*

Small 8vo, pp. [8], 378, [30]; title within typographical printed border, and ruled in red; some light toning, but a very good copy, bound in early nineteenth-century English green morocco, joints and corners rubbed, pink endpapers; Orford 'seal' book-plate to front pastedown (see below), early pencil biographical notes in English to endpapers. \$3300

First edition, an account of the rise and fall of Lady Jane Grey in 1553, by her Italian tutor Michelangelo Florio, father to the translator John Florio. From the library of Horatio William Walpole, 4th Earl of Orford.



Florio (d. before 1577), had been a Franciscan friar before converting to the Reform movement, for which he endured over two years of imprisonment in Rome before he escaped and fled to England in 1550. After falling out with the new Italian Protestant church in London, he turned to language teaching. Among his charges were Henry Herbert, Earl of Pembroke, and Lady Jane Grey, to each of whom he dedicated a manuscript Italian grammar. In 1554, after the accession of Queen Mary, he sought safer pastures in Switzerland with his new family, including his son John, who had been born in London in 1553, and would later return. 'Florio was a close and compassionate eyewitness of Lady Jane's rise and fall in 1553, which he describes in his *Historia de la vita e de la morte ... Signora Giovanna Graia*, written in 1561 and published in 1607, in Middelburgh, Zeeland, by the Dutch merchant and scholar Johan Radermacher the elder (Bostoen, 40, 53–5)' (ODNB).

Provenance: the bookplate is that of Horatio William Walpole, 4th Earl of Orford (third creation) (1813–94), and was executed in close imitation of the bookplate produced for his more famous namesake Horace Walpole, 4th Earl (second creation), after his own accession to the title in 1792. The later Lord Orford 'bought a number of books that had belonged to his predecessor' (Hazen), and this is conceivably one of these, though it lacks a press-mark or earlier bookplate. A copy of this title is indeed listed as Hazen 2101, and is noted as 'Not found in the sale catalogue'.

FROM AN ALPINIST'S LIBRARY

29 FORBES, James David. *Travels through the Alps ...* New edition revised and annotated by W.A.B. Coolidge ... With portrait, new maps, and many illustrations and diagrams. *London, Adam and Charles Black, 1900.*

8vo, pp. xxxviii, [2], 572; with portrait frontispiece, 6 folding maps (2 in pocket at end), and numerous topographical sketches and illustrations within text; small abrasion to last page; a very good, uncut and partly unopened copy in publisher's green cloth, spine and upper cover lettered in gilt, top edge gilt, green endpapers; extremities very slightly worn; inscription 'Guido Rey 1901' in red pencil at head of half-title, short pencil note in Italian loosely inserted facing p. 322, a few marginal pencil marks. \$600

A handsome edition of four of Forbes's chief writings relating to his Alpine travels, from the library of Guido Rey (1861–1935), the distinguished Italian Alpinist, writer and photographer.

Physicist, geologist and mountaineer, Forbes (1809–68) was professor of natural philosophy at Edinburgh University and published important works on the polarization of heat and on glaciers. 'His reputation as a mountain man is commemorated in the naming of the Aiguille Forbes and the Forbes Arête in the Alps and of Mount Forbes in both Canada and New Zealand' (ODNB). This edition collects Forbes's *Travels through the Alps of Savoy and other parts of the Pennine chain*; *Journals of Excursions in the High Alps of Dauphiné, Berne, and Savoy*; *Pedestrianism in Switzerland*; and *Topography of the Chain of Mont Blanc*.

Nephew of Quintino Sella (founder of the Club Alpino Italiano), Guido Rey is particularly noted for his ascents of the Matterhorn and Mont Blanc. His published works include *Il monte Cervino* (1904) and *Alpinismo acrobatico* (1914).

THE STRONGEST REFUTATION OF GROTIUS'S MARE LIBERUM

30 FREITAS, Seraphim de. *De iusto imperio Lusitanorum Asiatico ... Ad Philippum III. potentissimum Hispaniarum, & Indiarum monarcham. Valladolid, Hieronymus Morillo, 1625.*

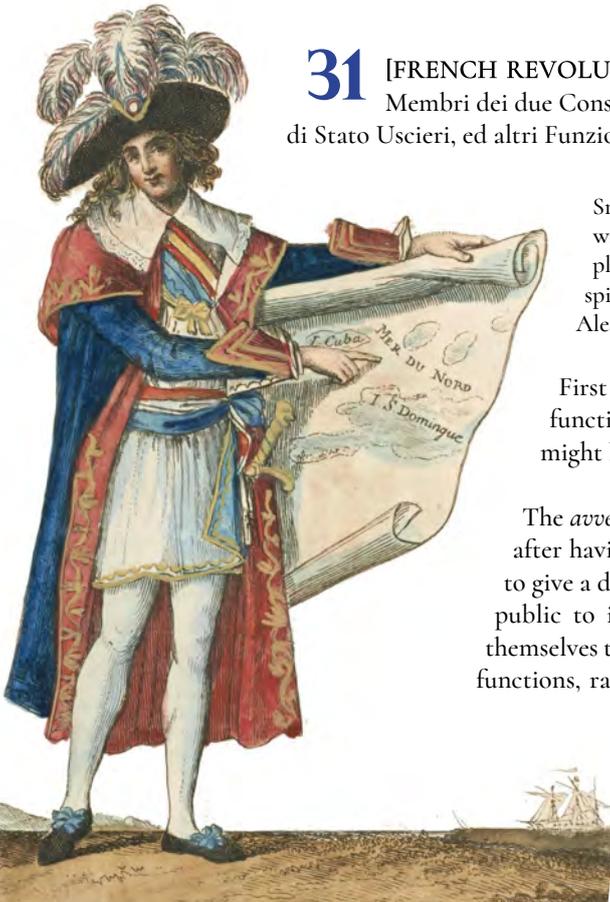
8vo, ff. [viii], 190, [28, index]; title printed in red and black, central woodcut arms of Spain on the title-page, woodcut initials; tiny puncture on the title-page, paper flaw to X8 leading to a tear with loss of a couple of letters, the occasional minor spot, but a very good, crisp copy, in contemporary vellum, title inked to spine. \$11,000

First edition of the strongest justification of Portugal's imperial claims in the East Indies in the face of the attack of Grotius's *Mare liberum*. 'The international debate on the sovereignty of the sea inspired by Grotius's *Mare liberum* provoked the most important ideological counter-definitions of the European overseas empires of the early seventeenth century' (D. Armitage, *The ideological origins of the British empire*, p. 109).

Freitas's treatise is a powerful refutation of the *Mare liberum* of Grotius, who took it very seriously, although he was not able to reply to it himself. 'Unlike Grotius, Freitas does not consider the right to free trade and navigation derived from the law of nature as being an overriding principle of the law of nations. From this he draws the weighty conclusion "that the sovereign has the right to refuse admission of foreigners to his territory or commerce and to forbid his subjects trade and intercourse with them", and he emphasizes that Grotius is wrong in ignoring this right' (C. H. Alexandrowicz, *An introduction to the history of the law of nations in the East Indies*, 1967, pp. 50–1).

'Grotius and Freitas appeared as the classic witnesses of legal issues relating to the East Indies in the early seventeenth century. Both classified East Indian rulers as sovereigns in the meaning of the law of nations and both opened to them the doors of the universal and natural family of nations. The controversy between the two writers revealed significant similarities and differences in their views. Grotius relied on the freedom of commerce for Europeans in the East Indies ... Freitas relied on the right of the Portuguese to spread the Christian faith and civilization in the East' (*ibidem*, p. 229).

Alden 625/88; Azevedo 1325; Innocência XIX 357; ter Meulen & Diermanse p. 212; Palau 94957. Eight American institutional locations: Yale, Congress, Lilly, Harvard, James Ford Bell, New York Public, Catholic University of America, Stanford.



31 [FRENCH REVOLUTION – COSTUME.] *Abito dei Rappresentanti del Popolo Francese. Membri dei due Consigli del Direttorio Esecutive, dei Ministri, dei Tribunali, dei Messaggeri di Stato Uscieri, ed altri Funzionari Pubblici. Nizza (i.e. Nice), Presso la Calcografia Nazionale, 1796.*

Small 4to (205x133mm), pp. [ii], 8; 19 handcoloured engraved plates; title-page also with large hand-coloured engraved illustration; some browning and foxing in places, but largely clean and fresh; in contemporary boards, with later vellum spine, lettered in ink; a good copy, with book-plate of the Italian politician Alessandro Carlotti (1809–1867) on front paste-down. \$2500

First edition, rare, of this wonderful volume depicting the costumes of various functionaries of the government of post-revolutionary France, so that they might better be recognised by the Italian public.

The *avvertimento* explains that 'The authors of the current French Constitution, after having fixed the rules of a stable and permanent government, also thought to give a distinctive dress to public functionaries'. This was not only to enable the public to identify office holders, but also to impress upon the office holders themselves the grandness and majesty of their office (so a government of, if not laws, functions, rather than of men). Here, we find nineteen of these offices illustrated, with notes at the start on each one, explaining their function and some

of the characteristics of their uniform. These range from politicians (members of the *Conseil des anciens* and the *Conseil des cinq cents*) to state messengers, colonial administrators, and local officials; also shown are legal officers: justices of the peace, members of civil and criminal tribunals, a member of the high court of justice, a judge in the criminal court, and a member of the court of cassation.

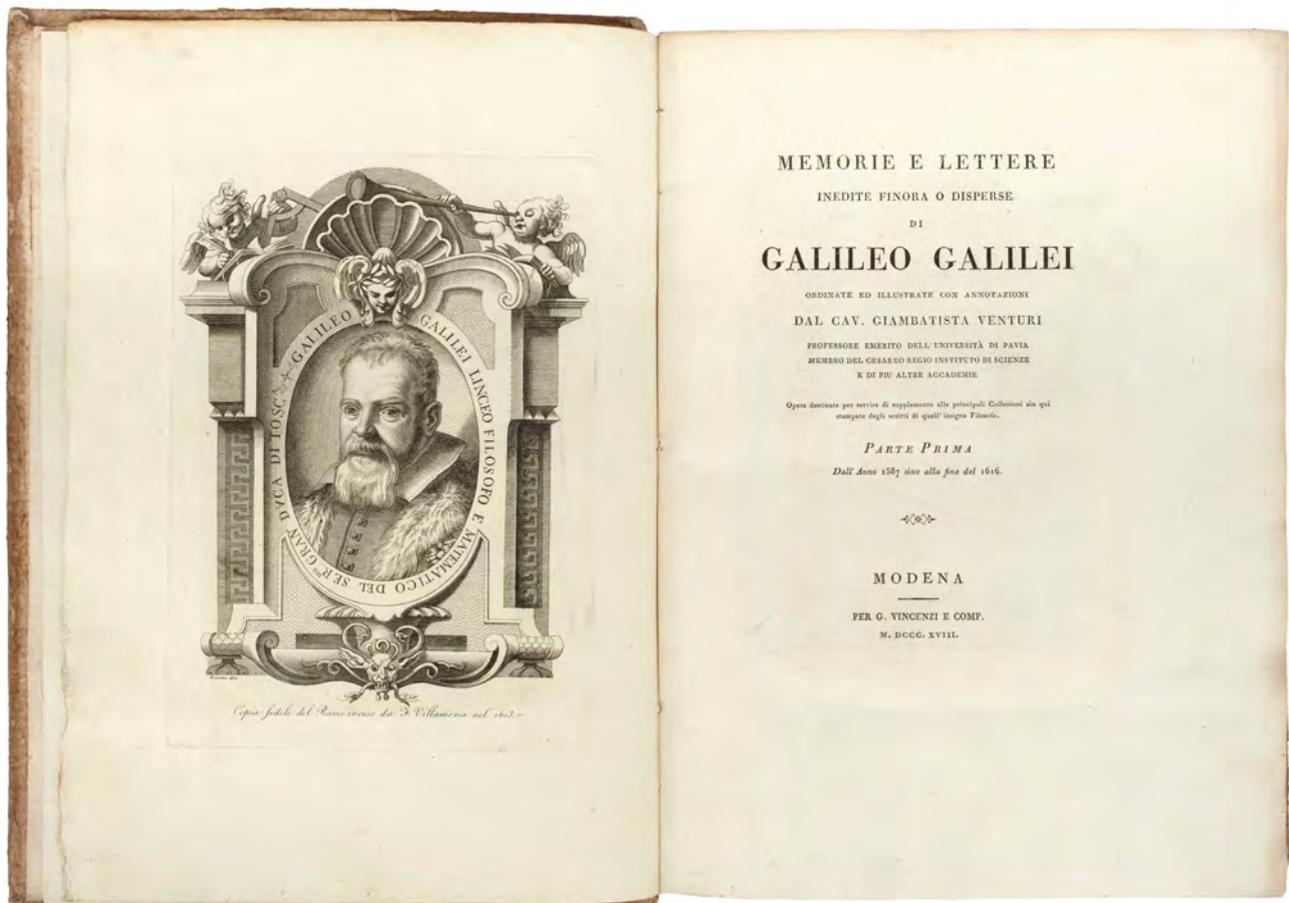
This was the first of two editions to appear the same year in Nice, for circulation in French-occupied Italy. The rarity of the volume is explained by the recall and destruction of copies at the beginning of Napoleon's reign; its emphasis on the subordination of individuals to offices may not have sat easily with the advent of Empire.

OCLC records copies at Brown, LACMA, and the Kunstbibliothek Berlin, with the other version only at the V&A.

GALILEO'S LETTERS – A LARGE PAPER COPY

32 GALILEI, Galileo. (Giovanni Battista VENTURI, *editor*). *Memorie e lettere inedite finora o disperse di Galileo Galilei, ordinate ed illustrate con annotazioni ... parte prima, dall'anno 1587 sino alla fine del 1616* [– parte seconda, dall'anno 1616 fino alla sua morte del 1642]. *Modena, G. Vincenzi e compagnia, 1818* [– 1821].

2 vols, large 4to (230 x 320 mm), pp. 280; [4], 367, [3], with frontispiece portrait to each volume, 4 plates in text, and 8 folding plates bound at rear; occasional slight foxing, otherwise an excellent, broad set, unopened; in contemporary carta rustica, repairs to spines, front free endpaper of vol. I and rear endpaper of vol. II renewed. \$1600



First edition, on large paper, of the unpublished letters of Galileo. Assembled by the physicist and science historian Giovanni Battista Venturi (1746–1822), the *Memorie e lettere* publish those manuscripts which had been omitted from the 1744 Padua edition of Galileo's works, including the first printed copy of his *Trattato di fortificazione* (I, pp. 25-74).

A handsome large paper set, the letters and documents are accompanied by portraits of Galileo after Villamena and Sustermans, engravings of monuments erected to Galileo, copies of the frontispieces of his publications, diagrams, and facsimiles of his manuscript.

Cinti 188; Favaro 668.



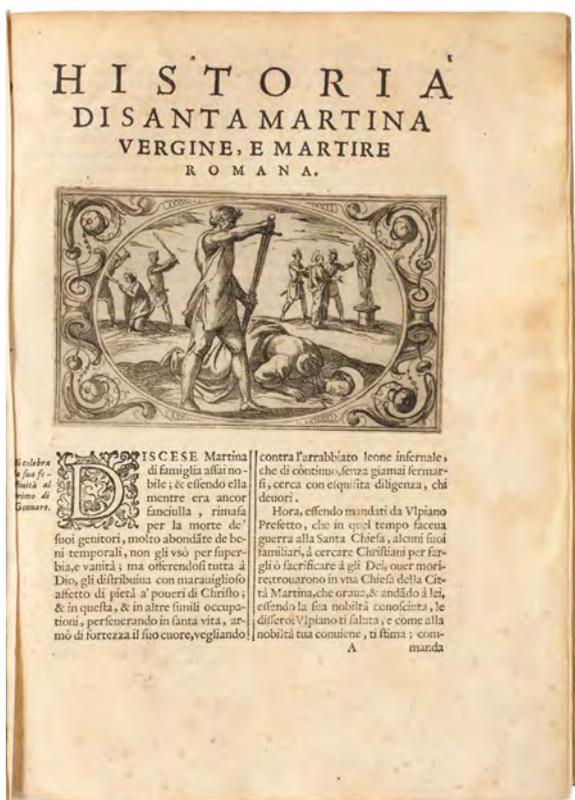
WOMEN MARTYRS

33 GALLONIO, Antonio. *Historia delle sante vergini romane, con varie annotazioni e con alcune vite brevi de' santi parenti loro, e de' gloriosi martiri Papia e Mauro, soldati romani.* Rome, Giacomo Ruffinelli for Ascanio & Girolamo Donangeli, 1591.

4to, pp. [2 (blank)], [6], 350, [26]; title in red and black, woodcut device to colophon, woodcut initials and ornaments throughout, 58 half page copper-engraved illustrations within ornate borders; slightly foxed or browned in places, but an excellent copy in contemporary limp vellum, spine lettered in ink; upper hinge partially split but holding; a few early manuscript corrections to pagination; from the Albani library, with armorial stamp to foot of title and manuscript shelfmark to preliminary blank; twentieth-century private collector's bookplate to upper pastedown. \$2900

First and only edition, rare, of Gallonio's first work, dedicated entirely to the lives and deaths of early Christian female martyrs. The only work among Gallonio's hagiographic collections to explicitly address female martyrdoms, the *Historia delle sante vergini romane* was published shortly before his more common *Trattato de gli intrumenti di martirio*. While the *Trattato* was widely disseminated, both in Italian and in the Latin translation of 1594, the *Historia delle sante vergini* was never reprinted, despite its equally extensive and assiduous research and arguably more accomplished engravings.

The beautiful, though often disturbing, engravings, depicting scenes of martyrdom and torture of various early Christian female saints, are attributed to Antonio Tempesta (1555–1630). Gallonio's book, which was commissioned by (saint) Philip Neri, founder of the Congregation of the Oratory (the religious order of which Gallonio was a member), was primarily aimed at young women of the Roman aristocracy, to provide them with moral examples of Christian virtues and to encourage them to embrace monastic life.



[33]

Provenance: from the library of the Albani family, collected by Giovanni Francesco Albani (1649–1721), later pope Clement XI, and his nephew Alessandro (1692–1779). (See: Cecil H. Clought, 'The Albani library and Pope Clement XI', in *Librarium*, 12, 1969, pp. 11–21; Jeanne Bignami Odier, 'Clément XI amateur de livres et de manuscrits', in *Miscellanea Augusto Campana*, Padova, 1981, pp. 101–123)

Very rare outside Italy: OCLC shows a single copy in North America, at the Pitts Theology Library at Emory University, and a handful of copies in Continental Europe. Library Hub locates only one copy in the UK, at the British Library. USTC 831604; EDIT16 20274.

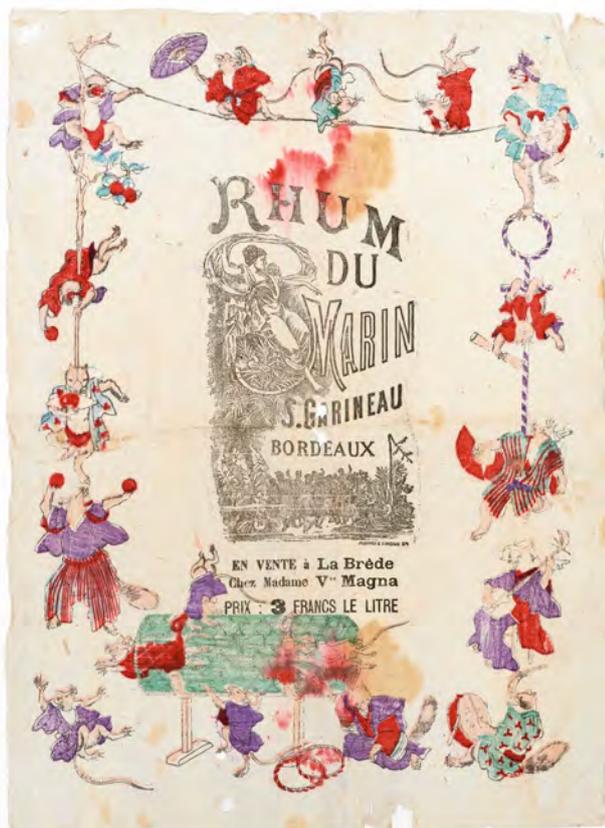
ALCOHOLIC ANTHROPOMORPHIC ACROBATIC ANIMALS

34 GARINEAU, Sylvain-Jean. *Rhum du Marin*. S. Garineau, Bordeaux. En vente à La Brède chez Madame Vve Magna. Prix: 3 Francs le litre. [*Bordeaux*,] *Moffre & Renouil*, [c. 1890].

Folio broadside (345 x 256 mm approx.), colour woodcut on crêpe paper; a few small paper-flaws, light blots, but a very good copy.

\$400

[34]



An extremely rare broadside advertisement for rum, splendidly printed in the *fin de siècle* style, with vibrant colours, depicting anthropomorphic acrobatic animals.

Garineau's central woodcut appears in several publications advertising *Rhum du Marin* (inspired by Port Marine on Martinique) in the final decades of the nineteenth century; the colourful border, showing mice dancing and walking a rope on their hands, rabbits and monkeys descending trees and ropes, and foxes juggling, beating a drum, or slumped on the floor, appears to be a unique addition to those advertisements destined to the various retailers of the *Rhum du Marin*, each adding their own address beneath the central woodcut.

The brand 'Rhum du Marin', inspired by Port Marine on Martinique, was registered by Garineau in January 1891, with a precise description of the central image ('Le fond est verni et de couleur saumon pâle; le personnage du haut a un vêtement bleu et rouge; les palmiers et autres feuillages sont verts...').

We have been able to trace only one copy, at the Musée des Arts Décoratifs, with the indication 'En vente à Auch, Chez M. J. Bachot, Négociant'. OCLC does not record any copies.

WITH A SIGNED ETCHING BY GIACOMETTI

35 [GIACOMETTI, Alberto, *illustrator.*] DUPIN, Jacques. *L'épervier*. Paris, Guy Lévis Mano, February 1960.

8vo, pp. [4 (blank)], [5]-40, [8 (blank)], with etched frontispiece signed and numbered in pencil by Giacometti; an excellent copy, unopened, in publisher's printed wrappers, under glassine; sticker numbered '772' to preliminary blank. \$16,000

First edition, limited to 530 copies, this being number 60 of 75 copies on *vélin d'Arches*, the only ones to include a scarce original etching by Alberto Giacometti, numbered and signed in pencil by the artist.

The Swiss sculptor, painter, and printmaker Alberto Giacometti (1901–1966) is undoubtedly one of the greatest artists of the twentieth century. Giacometti inherited his passion for art and printmaking from his father Giovanni, an accomplished Post-Impressionist artist. Although nowadays best known for his sculptures, Giacometti experimented throughout his life with a variety of printing techniques, including etching, engraving, aquatint and lithography. Following the Second World War, Giacometti began to focus on elongated single figures, often walking or standing, in different spatial situations, which Jean-Paul Sartre would celebrate as symbols of Existentialism. The etched frontispiece, depicting a walking woman with a standing man in the background, is a classic example of Giacometti's favourite and most celebrated subject.

One of the three *Ephémère* poets close to Giacometti, Jacques Dupin (1927–2012) wrote and published several essays on Giacometti while director of publications for Galerie Maeght and, in 1962, the first monograph on the artist, as well as collecting his works and often visiting his studio. Giacometti had provided an etched frontispiece also for another one of Dupin's poems, *L'art poétique*, published in 1956.

Lust 106.

GIACOMETTI'S HEADS

36 [GIACOMETTI, Alberto, *illustrator.*] BATAILLE, Georges. *Histoire de rats* (journal de Dianus) avec trois eaux-fortes d'Alberto Giacometti. Paris, Éditions de Minuit, 1947.

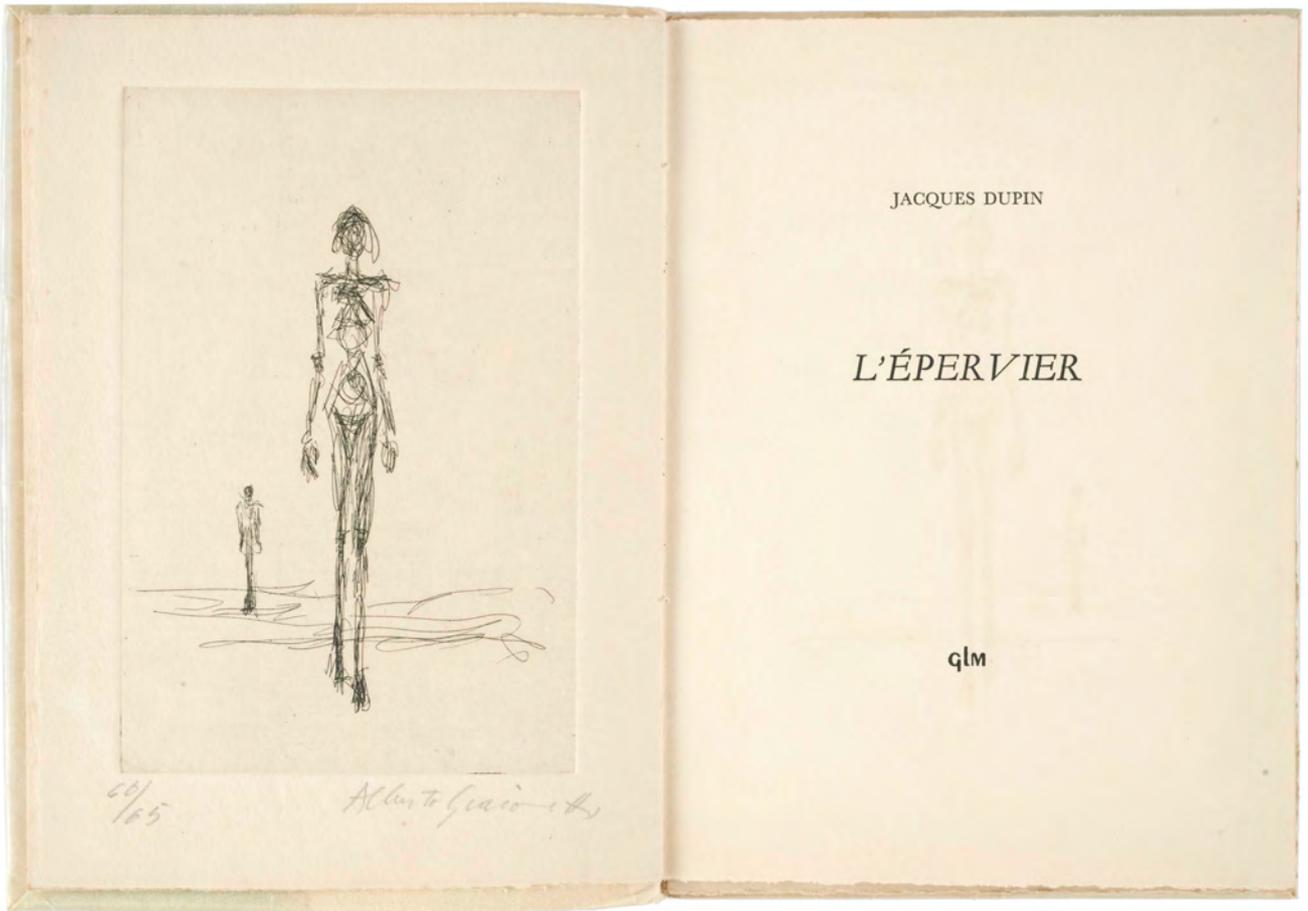
Small 4to, pp. 105, [1 (blank)], [2], [4 (blank)], with 3 etchings by Giacometti; an excellent copy, mostly unopened, in publisher's grey wrappers, printed in black and white; very light rubbing at extremities; sticker numbered '773' to preliminary blank. \$3500

First edition, limited to 200 copies, this numbered 97 of 160 copies on *papier vélin teinté de Rives*, with three original etchings by Alberto Giacometti.

A former librarian of the Bibliothèque Nationale and the editor of the subversive Surrealist *Documents*, Georges Bataille (1897–1962) was an opponent of André Breton and among the principal supporters of Giacometti's return to figurative art. In 1947 Bataille invited Giacometti 'to illustrate his latest book, a semi-autobiographical novel called *A Story of Rats*. [...] The book's main characters are illustrated by Giacometti and are all recognizable in his straightforward sketches of the men's heads and the woman's bust: Bataille is the gaunt, physically ill, masochistic, and lustful hero named D.; Diane Kotchoubey, soon to be Bataille's wife, is his beautiful, uninhibited aristocratic lover B.; A., an ascetic priest stimulated by sadistic activities, either represents another aspect of Bataille or is Alexander Kojève, the Russian intellectual who was Bataille's philosopher mentor. The story line takes the hero, his lover, and his priestly alter ego through a series of erotic adventures, which include sadomasochistic sex, near-death experiences, memories of torture, and sexual release while a rat is stabbed to death' (Laurie Wilson, *Alberto Giacometti: Myth, Magic, and the Man*, New Haven and London, Yale University Press, 2003, p. 226).

The three etchings included in *Histoire des rats* illustrate a recurrent theme in Giacometti's artistic production: 'The issue of the human head was the central subject of Giacometti's research throughout his life, as well as the reason for his exclusion of the Surrealist group in 1935. In that year, the representation of a head, which seemed to be a common-or-garden subject, was, for him, far from being resolved. The head and, above all, the eyes are the core of the human being and of life, whose mystery fascinated him' (Fondation Giacometti).

Lust 81–83.



[35]



[36]



[36]



WITH PORTRAITS OF THE SULTANS

37 GIOVIO, Paolo. *Vitae illustrium virorum*, tomis duobus comprehensae, & propriis imaginibus illustratae. Basel, Petrus Perna for Heinrich Petri and himself, [1576-] 1578.

2 vols in one, folio, pp. I: [11], [1 (blank)], 427, [1], II: [8], 176, [26], 177-225, [1 (blank)]; title within woodcut border, 29 large woodcut portraits, woodcut initials throughout; occasional spots with marginal damp-stain to upper corner, a few short marginal paper-flaws and very small paper-flaw to 2F5 (touching pagination), slight worming to margins of first and final leaves; overall a very good copy in contemporary Swiss vellum, spine lettered in ink, vestigial ties to fore-edge, edges spotted red and brown; lightly stained; date '23 Maji 1852' to upper paste-down. \$4500

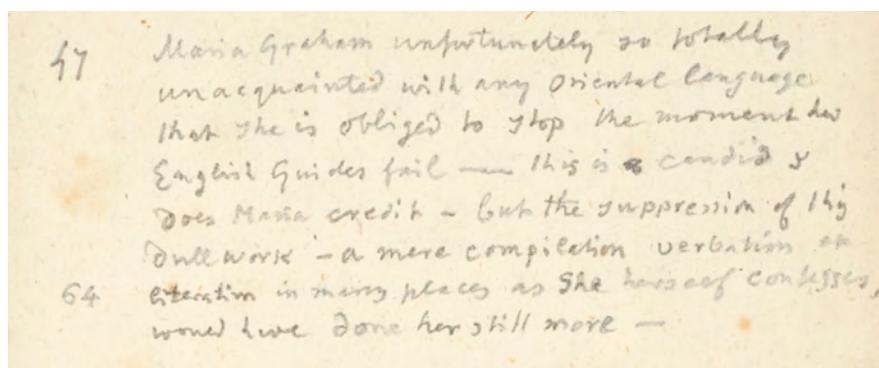
First issue of the first fully illustrated edition of Giovio's *Vitae* (the fourth collected edition), and the first and only to contain the lives of the Ottoman sultans, with their woodcut portraits by Tobias Stimmer.

A prominent historian at the papal and Medici courts, Paolo Giovio (1483–1552) first published his *Vitae illustrium virorum* in Florence in 1548–49. Giovio's private museum, a collection 'singular by virtue of its size and content' (Grove), contained several hundred portraits of notable Europeans as well as images of rulers of the Near East. Perna's edition of the *Vitae* was the one 'which brought Giovio's collection of portraits to the knowledge of the public. After Giovio's death copies of the portraits were made both for Cosimo de Medici and for Archduke Ferdinand of Tyrol. Perna also sent an artist to Como [where Giovio lived], possibly Tobias Stimmer, to copy the most interesting of the portraits. [...] He included the eleven portraits of the Sultans, whose origin is especially interesting. When the Turkish admiral Barbarossa was in Marseilles he gave to Virginio

Orsini an ivory and ebony box containing the portraits of 11 of the Sultans. This came eventually into Giovio's possession, and it was found that the portraits resembled very closely a later collection of portraits of the Sultans which Giovio had already acquired. The portrait of Mehmet II is supposed to be based on the famous work by Gentile Bellini which Giovio claimed was in his collection' (Blackmer).

The *Vitae* describes and depicts all eleven Ottoman sultans from the foundation of the house until the death of Süleyman the Magnificent in 1566, comprising Osman Gazi, Orhan, Murad I, Bayezid I Yıldırım, Mehmed Çelebi, Mehmed I, Murad II, Mehmed II Fatih, Bayezid II, Selim I Yavuz, and Süleyman I Kanuni.

USTC 683310; VD16 G2078; Adams G667; Atabey 503; Blackmer 691; Lipperheide Cg48. See also *The Sultan's Portrait. Picturing the House of Osman* (exh. cat., Topkapı Palace Museum, Istanbul, 2000).



WILLIAM BECKFORD'S COPY: WITH CAUSTIC REMARKS

38 GRAHAM, Maria. *Letters on India ...* With etchings and a map. London, Longman, Hurst, Rees, Orme, and Brown; Edinburgh, A. Constable, 1814.

8vo, pp. viii, 382, [2]; with large engraved folding 'Map of the north of India' and 9 etched plates after drawings by the author; some foxing to folding map and a little to plates, light offsetting from plates; very good; bound for Beckford in half red morocco over red cloth boards by Charles Lewis, spine in compartments lettered and richly decorated in gilt with cinquefoils and crosses, corners richly gilt, edges gilt, recent marbled endpapers; upper joint slightly split, some wear to corners and spine ends; pencil notes to front free endpaper by William Beckford, cutting from sale catalogue tipped in (Hamilton Palace, II, lot 328, 1882). \$4200

First edition, from the library of the novelist and art collector William Beckford (1760–1844). Beckford's pencil notes to the front free endpaper include his harsh assessment: 'Maria Graham unfortunately so totally unacquainted with any oriental language that she is obliged to stop the moment the English guides fail – this is candid & does Maria credit – but the suppression of this dull work – a mere compilation verbatim et liberatim in many places as she herself confesses, would have done her still more.'

Pace Beckford, Maria Graham (1785–1842) was 'one of the most significant travel writers of the early nineteenth century' (ODNB). Her travels in India between 1809 and 1811 fostered a keen interest in Indian culture, religion, and antiquities, and led to the publication of her *Journal of a residence in India* (1812) and of this sequel. In both works 'she became a popular exponent of the scholarly work of orientalists such as Sir William Jones, explaining and celebrating Hindu culture and achievements and attempting to put them within the context of the ancient world and European culture ... Although not uncritical of the Indian way of life, she was appreciative and open-minded: an approach which was to become increasingly less apparent as evangelicalism and utilitarianism impacted on attitudes to India in the 1830s and 1840s' (*ibid.*). Despite his criticisms here, Beckford had four other works by Graham in his library.

Robinson, *Wayward women*, p. 44.



THE 'REAL' ATLANTIS

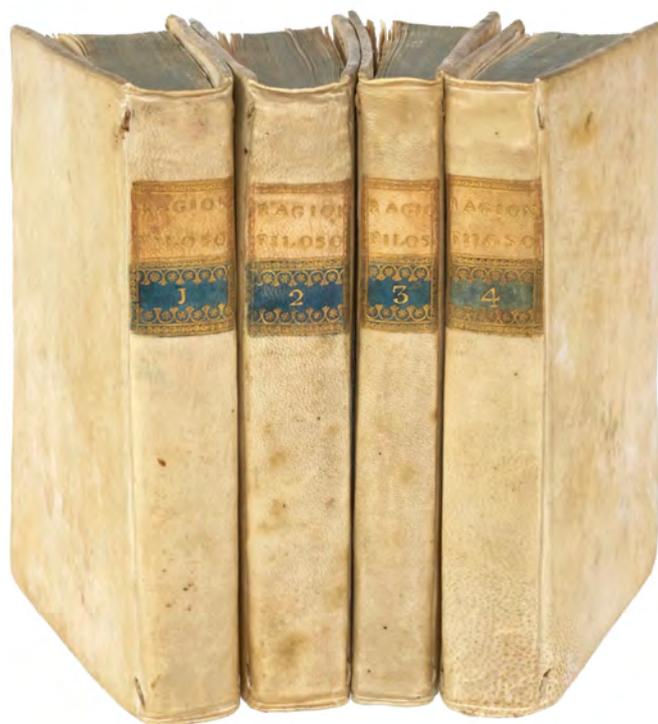
39 GROGNET [or GRONGNET] de Vassé, Giorgio. Compendio ossia epilogo anticipato di un'opera estesa sulla precisa situazione della famosa sommersa isola Atlantide da Platone e da altri antichi ricordata e descritta e della quale le isole di Malta, Gozo, Comino sono certissimi resti. *Malta, printed by Franz, 1854.*

8vo, pp. [viii], 137, [1, blank] + large folding engraved map of the Mediterranean and final leaf with long legend of the map; with large woodcut initial and some woodcut Phoenician letters to text; minute pinhole in p. 14 inconsequentially touching one letter, leaves very mildly and uniformly browned, occasional very light spotting to margins, the map repaired where torn along creases. **\$2300**

First and only edition, very rare, of the most fully and cogently argued work identifying Malta as one of the most substantial remains of the mythical Atlantis. Though authored by one of the most famous Maltese authorities, Grognet de Vassé, the renowned Maltese architect responsible for the design and construction of the imposing Rotunda of Mosta (to date one of the three largest church domes in the world), this work did not receive full attention until the following century.

The location and fate of the mythical Atlantis, described by Plato in a mere handful of pages and one of the most potent icons of utopia in the narrative and philosophical Western tradition, have constantly captured the imagination and commanded scholarly commitment throughout the centuries. Believing Plato's myth to be, like many myths, the elaboration of remote but historical facts, scholars and archaeologists have placed the 'lost continent' in zones as diverse as the Mediterranean, Thera (Santorini), the Black Sea, the Atlantic Ocean, Cornwall or Antarctica. Since the early 1840s Grognet de Vassé had published small and specific archaeological pamphlets discussing Maltese findings and preparing to advance the idea of a connection with Atlantis. From coins to tablets to literary and linguistic relics, his study does much to support the thesis of a lost small continent located in the Mediterranean to the East of Sicily, and his arguments, while by no means conclusive, have not to date been disproved.

The work appears to be very rare. Rhodes House Library Oxford the only copy found in COPAC, not in OCLC. ICCU 1 copy, Turin Accademia delle Scienze.



40 [GUARINI, Giambattista Lascaris.] *Ragionamenti filosofici*. Rome, Gioacchino Puccinelli, 1785 [-6].

Four volumes, 8vo, pp. xvi, 311, [1] blank, 2 folding leaves of plates; 346, 2 folding leaves of plates; viii, 227, [1] blank, 3 folding leaves of plates; xi [i] blank, 306; various woodcut ornaments; some foxing, mainly light but sporadically heavier, in places throughout, more pronounced towards beginnings and ends of volumes; in contemporary vellum, gilt-lettered labels on spines, sprinkled edges; bindings somewhat dustsoiled, and every volume slightly sprung, but otherwise a good copy. \$1950

Only edition, very uncommon, of this collection of 33 essays on scientific and philosophical subjects, published with the aspiration to provide a complete course of physics and philosophy. The work is divided into four parts. The first deals with materialism and idealism, the physical attributes of bodies, forces, gravity and attraction, mechanics, hydrostatics, meteorology, and fluid mechanics; the second with anatomy, circulation, the classification and organisation of plants and animals, the senses, electricity, atmospheric and astronomical phenomena, Newtonian colour theory, optics, and heat. In the third volume, we find cosmology, the planets and constellations, the use of the armillary sphere, the equator and tropics, solstices and equinoxes, the poles, the antipodes, and the climate; the work also discusses the systems of Ptolemy, Tycho Brahe, and Copernicus, the last of which is described in detail, while the volume concludes with studies of comets, and those who live on them.

The final volume turns to metaphysics, but maintains its scientific flavour. Discussing dialectics, perception and epistemology, and logic, the volume examines Aristotelian ontology, the philosophy of Leibniz, the nature of certainty and of judgement, the existence and nature of the soul, the mind-body problem (drawing especially on Leibniz and Malebranche), and the possibility of innate ideas. The author goes on to explore the possibility of animals having souls, and the possibility of and nature of God. Throughout, the work draws on authors ranging from Epicurus to Locke, Aristotle to Newton, as well as Halley, Boscovich, and Boethius among many others.

Little is known of the author, whose name appears in the dedication; *the Efemeridi letterarie di Roma* of December 23rd 1786 suggests he is the Abate Marchese D. Giambattista Lascaris, who appears to have died in 1795.

OCLC does not record any copies outside Continental Europe.

Salbey, wie den Lachs, den magern aber im Bier. Reiche Leute lassen ihn auch wohl in Wein kochen. Darin bekommt er eine schöne blaue Farbe und wird sehr wofschmeckend.

§. 118.

Der Schley. (C. Tinca.)



Die sehr vielen kleinen Schuppen, welche den Körper bedecken, deren Zahl man auf 30 tausend schätzt, der Schleim, womit sie überzogen sind, und die vielen und undurchsichtigen Flossen, machen diesen Fisch leicht kennbar. Der Kopf ist groß. Die Seiten sind gleich lang. Die Lippen stark. Mit teist derselben schmecket er beim Fraß, wie der Karpfen. An jedem Winkel seines Mundes sitzen eine ganze kurze Vortzäher. Der Rücken ist schwarzgrün. Die Seitenlinie macht im Anfange eine ganz kleine Krümmung. Ueber derselben hat er eine grüne, unter derselben eine gelbe, und am Bauche eine weißliche Farbe. Inzwischen hat die Verschiedenheit des Wassers auf die Ver-

änderung dieser Farben einen großen Einfluß. Die Schwanzflosse ist gerade.

Der Schley wohnt in allen Welttheilen in stehenden Gewässern angetroffen. Er hat ein zähes Leben, und hält sich gern im Schlamm auf. Im Winter kann er daher unter dem Eise leben, wenn darin gleich keine Kostlicher gehauen werden. Er nährt sich, wie der gemeine Karpfen, wächst bey guter Nahrung schnell, und wird 1 bis 2 Fuß lang, und 2 bis 6 Pfund schwer. Seine Laichzeit fällt in den Junius. Um diejenige Zeit begiebt er sich an die Stellen im Wasser, die mit Kräutern bewachsen sind und setzt seine Eyer daran ab. Sein Fleisch ist weich und schleimig; und von einem guten Geschmacke, wenn der Fisch nicht mörig ist. Er wird in salzigem Wasser gekocht, und mit einer Petersilien- oder sauern Brühe gegessen. Auch ist er gebraten eine angenehme Speise.

§. 119.

Der Goldschley. (C. Tinca Aurea.)



§. 106.

Der fliegende Drache. (D. Volans.)



Der Drache ist ein unschädliches geflügeltes Thierchen. Der Körper desselben ist mit kleinen Schuppen besetzt. Seine Farbe ist bunt, grün, blau, braun und schwarz. An seiner Kehle hängt ein häutiger Sacl. Der Schwanz hat ebenfalls Schuppen und ist ungefähr noch einmal so lang, als der Körper.

Dieses Thierchen lebt in Ostindien, Afrika und Amerika, und hält sich daselbst vorzüglich auf Bäumen auf. Es ist etwa so groß, als eine gemeine Eidechse. Seine Nahrung besteht in Fliegen und andern Insekten, deren zu große Vermehrung es verhindert. Die

41 HELMUTH, Johann Heinrich. Volksnaturgeschichte. Ein Lesebuch für Freunde seiner Volksnaturlehre. Erster [-neunster und letzter] Band. Leipzig, Gerhard Fleischer, 1797 [-1805].

Nine volumes, 8vo, pp. [ix], xii-xx, 348, [1] errata, [1] blank; [viii], ix-xvi, 244, [1] errata, [1] blank; [vi], 253, [1] errata, [4] contents; [viii], 196, [4] advertisements; [xxx], 466, with 5 folding plates; [xxiv], 240, 5 folding plates; xxiv, 604, [1] errata, [1] blank, with 52 leaves of plates (one folding); xvi, 546, xvii-xviii, 549-550, 547-548, 553-554, 551-552, xix-xx, [2] advertisements, with 30 leaves of plates; xx, 506; with hundreds of hand-coloured woodcuts in the text; plates almost all handcoloured; numerous misbindings and mispaginations, light foxing and browning throughout due to paper quality, the odd marginal tear and loose page; in contemporary marbled paper-covered boards, uniformly rebounded in vellum-coloured paper with typed paper labels on spine; some wear and bumping to extremities. \$1250

First edition of this comprehensive introduction to natural history by the German naturalist and theologian Johann Heinrich Helmuth (1732-1813), adorned with nearly 400 hand-coloured illustrations.

Intended, as the title tells us, for admirers of Helmuth's earlier *Volksnaturlehre*, the *Volksnaturgeschichte* appeared over eight years from 1797. The nine volumes deal in turn with mammals, birds, fish, amphibians, insects, worms, plants, and minerals; Helmuth clearly did not consider the last of these worthy of illustration, but the first eight volumes are heavily and attractively illustrated, the first four with woodcuts within the text, and the remaining volumes on separate plates. Throughout, the work is arranged systematically, with each species numbered and named, and a brief physical description and account of its habitat, geographical range, behaviour, and breeding. Although individual volumes appear from time to time, complete sets are scarce.

OCLC records no copies outside Continental Europe.

42 HENNEQUIN, Pierre. *Nouveau cours de rhétorique, à l'usage de la jeunesse des deux sexes; dédié à sa Majesté l'Impératrice mère. Moscow, Auguste Semen, 1818.*

8vo, pp. [vi], xiii, [14]–462, [2] errata; engraved tailpieces; occasional marginal staining and light foxing, generally not affecting text, but otherwise clean and crisp; in contemporary tree calf, flat spine gilt with red label lettered in gilt; marbled endpapers; boards very lightly worn, but still an attractive copy. \$1600

Only edition, very uncommon, of this guide to rhetoric by the Moscow-based French grammarian Pierre Hennequin (1772–1849), explicitly designed for both sexes and dedicated to the Dowager Empress Maria Feodorovna (1759–1828).

Hennequin is very explicit that his guide is written for both sexes: 'Je demanderois aux hommes pourquoi ils veulent s'arroger le droit exclusive d'avoir de la raison et de la cultiver, d'avoir de l'esprit et de l'orner, d'avoir un cœur et de la former, d'acquérir des connoissances et de les communiquer'. His aim, he continues, is to fight the prejudice that has historically condemned the 'more interesting half of human society' to ignorance and obscurity, and to encourage women to take the place in society that their talents require. The work, then, gives advice on invention, oratorical passion, rhetorical structures and techniques, the importance of good taste and style, figures of speech and the use of flourishes including repetition and parenthesis, pronunciation, and gesture.

OCLC lists only 2 copies outside Europe (Library of Congress, University of Oklahoma); not in Library Hub.

REGULATING LUXURY CLOTHING

43 [HENRI IV.] *Edict du roy, portant deffences de porter sur les habits aucuns draps, ne toile d'or ou d'argent. Paris, P. Mettayer, 1607.*

pp. 11, [5 blank], woodcut arms to title, headpiece and initial; first word of title trimmed at head.

[bound with:]

[LAFFEMAS, Barthélemy de.] *Advis sur l'usage des passements d'or et d'argent. Paris, Jean Millot, 1610.*

pp. [2], 72 (*recte* 32), [2 blank]; title in red and black with woodcut device, errors in pagination.

[and:]

[LOUIS XIII.] *Ordonnance du roy pour reprimer le luxe et superfluité qui se void és habits de ses sujets, & ornemens d'iceux. Verifiée en parlement le 16 mars, mil six cent vingt. Paris, F. Morel and P. Mettayer, 1620.*

pp. 8; woodcut arms to title, headpiece and initial.

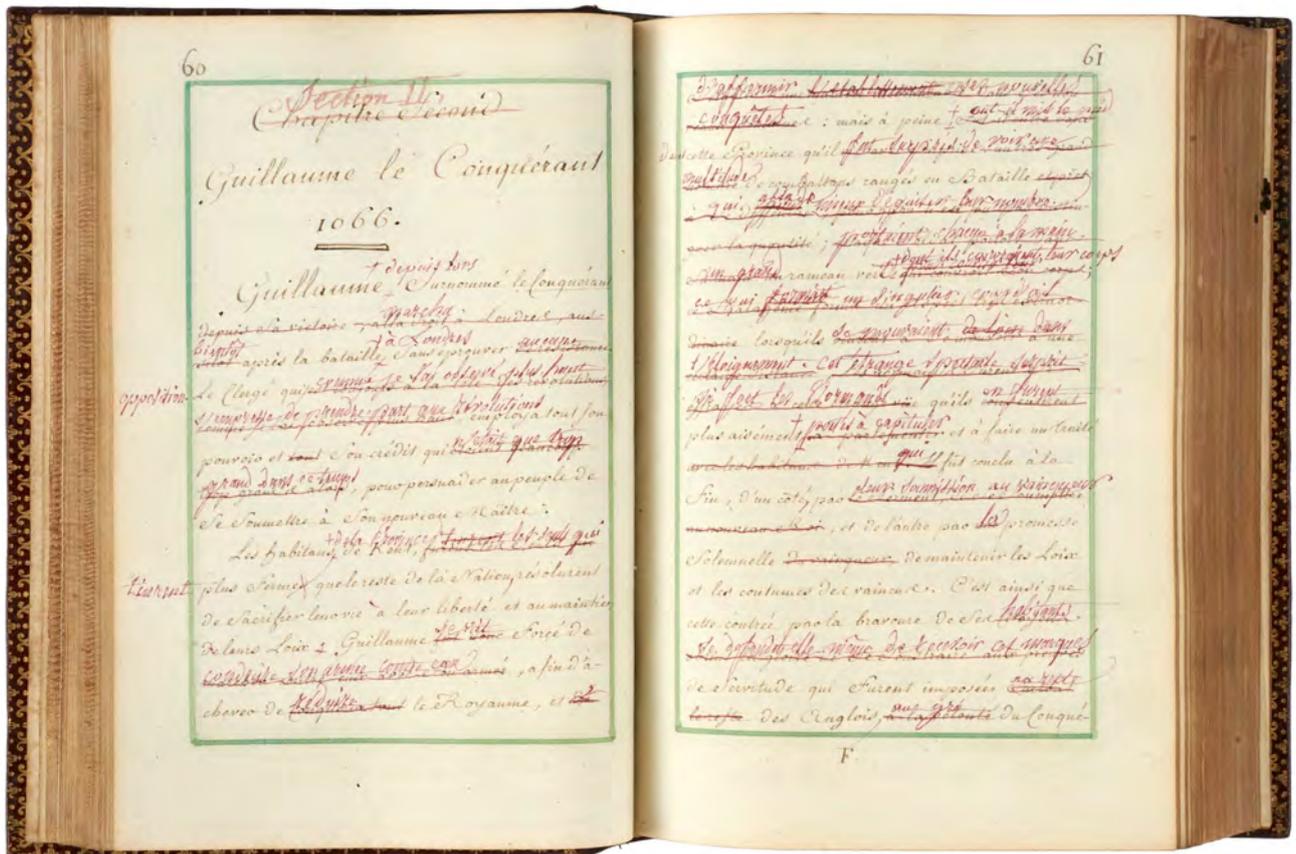
3 works in 1 vol., 8vo; a very little light foxing; very good in later stiff vellum, red edges; bookplate of Jules Couët (1860–1938), librarian and archivist of the Comédie Française. \$3300

Three very scarce works on the subject of luxury clothing and accessories employing gold and silver, of significance for the insights they provide into debates around economic and moral regulation in France in the early 17th century.

In his edict of 1607, Henri IV condemns such luxury clothing as 'vaine & inutile despence', expresses the wish that his subjects spend their money more sensibly for the benefit of 'leurs enfants & successeurs', and forbids the wearing and selling of such clothing, under penalty of confiscation of goods and a fine of 1500 livres (this sum to be split between the king, hospitals for the poor, and the 'dénonciateur' of the malefactor, who could expect prison if unable to pay).

In his *Advis sur l'usage des passements d'or et d'argent*, the mercantilist economist and *contrôleur général du commerce* Barthélemy de Laffemas (1545–1612) argues against the king's prohibition of gold and silver ornament, both for economic and aesthetic reasons. After considering various attempts to combat luxury in ancient and medieval times, Laffemas concludes that prohibition serves 'plustost a irriter le luxe qu'a l'arester'. He emphasises the profit to be derived from the manufacture of gold and silver thread and the employment it provides, argues for the superior value and longevity of gold and silver over other luxury goods, and makes a plea for the use of gold and silver ornament by the upper classes and military.

I: OCLC finds no copies outside France. II: INED 2459. OCLC finds only 3 copies, at Cambridge University Library, the Bibliothèque nationale de France, and the Kunstbibliothek Berlin. III: OCLC finds no copies outside France.



UNPUBLISHED MANUSCRIPT BY A FAMOUS FEMALE TRANSLATOR

44 HIGGONS, Bevil (Marie-Geneviève-Charlotte Darlus THIROUX D'ARCONVILLE, *translator*). 'Ouvrages historiques de Bevil Higgons Ecuyer traduit de l'Anglois par mad. D'arconville ... Vu abrégé de l'histoire d'Angleterre'. France, 1790s.

Manuscript on paper, in French, small 4to (18.7 x 13 cm), 2 parts, pp. [18], 301 (recte 300), [2], 152, [2 blank]; very neatly written in brown ink in a single hand within borders ruled in green ink, up to 25 lines per page; with numerous corrections in a different hand in red ink to the first 143 pages; very good, crisp and clean in 18th-century red morocco, gilt border to covers, flat spine richly gilt with lettering-piece, gilt turn-ins and edges, blue endpapers; extremities very slightly rubbed; engraved bookplate of Mme d'Arconville to front pastedown; notes in different hands to title, 'Donné à Mr Gossellin par Mde d'Arconville', 'et à Monsieur Gence par Mr Gossellin' (see below). \$2300

A handsome manuscript of Marie-Geneviève-Charlotte Darlus Thiroux d'Arconville's unpublished French translation of *A short view of the English history* by the historian and poet Bevil Higgons (1670–1735), formerly in the possession of the translator herself.

As well as being a noted chemist, famous for her 1766 study of putrefaction, Thiroux d'Arconville (1720–1805) was a prolific and talented translator, beginning in 1756 with a French rendering of George Savile's *Advice to a daughter*. This manuscript contains her last work of translation, undertaken late in life after her imprisonment following the French Revolution, and dedicated to her son Thiroux de Mondésir. We have traced only one other extant copy, at the Bibliothèque nationale de France (MS français 14642-3).

The manuscript begins with a most interesting preface by the translator, in which she praises Higgons as 'sage, éclairé, plus impartial sur l'article de la religion Catholique que ne le sont ordinairement les Anglicans', and his work as 'aussi utile qu'interessante'. She does, nevertheless, find small fault in his over attachment to the Stuarts and in his occasional brevity on matters of historical importance. She also censures Charles I for his 'condamnation de Milord Staford', and is especially critical of James II: 'foible et despotique en même tems, il a aliéné sa nation et a perdu son royaume par son imbecile confiance'. Our manuscript passed from the translator to her friend the geographer and librarian Pascal-François-Joseph Gossellin (1751–1830), and from him to the writer and archivist Jean-Baptiste-Modeste Gence (1755–1840). One of these two men was perhaps responsible for the considerable revisions to the translation visible in the first part.

See Elisabeth Bardez, 'Au fil de ses ouvrages anonymes, Madame Thiroux d'Arconville, femme de lettres et chimiste éclairée', *Revue d'histoire de la pharmacie*, 96e année, N. 363, 2009, pp. 255-266.



CARMELITE HOURS, BOUND FOR A FRENCH NUN

45 [HORAE, Carmelite Use.] Hore b[ea]t[a]e Marie virginis secundu[m] usu[m] Hierosolymitanu[m]. [*Colophon:*] Lyon, [Bernard Lescuyer for Etienne de Basignana,] 18 May 1516.

8vo, ff. [95] (of 96, lacking c1), gothic letter, printed in red and black, large woodcut of the Virgin and Child between St. Aventanus and St. Catherine on title and 13 further large woodcuts, large woodcut device of Etienne de Basignana on verso of final leaf, each page within a woodcut border formed from smaller woodcuts and with a large bas-de-page woodcut; some cockling and staining, upper margins cropped close occasionally affecting running titles, several small and two large woodcuts once pasted over (mostly to censor nudity) and with consequent staining and slight surface damage.

[bound with:]

[PSALTER.] Psalterium intemerate dei genetricis Virginis Marie. [*Paris,*] Thielman Kerver, [between 20 June 1500 and 31 January 1501].

8vo, ff. [55] (of 56, lacking the final, possibly blank, leaf G8), gothic letter, Kerver's large device on recto of first leaf, metalcut borders on every page; metalcut of the Virgin and her Names on rectos of A2 and G7, and eight further large metalcuts; large and small capitals supplied in red and blue throughout (the blue rather faded); some soiling and a few marginal tears, lower margins of a few leaves strengthened, probably at time of binding.



Together two works bound in one 8vo volume; various manuscript prayers in French and Latin on flyleaves at beginning and end of volume in contemporary and later hands (see below); late sixteenth-century French calf, covers ruled with a single gilt fillet, Crucifixion within oval frame stamped in gilt in centre of covers, 'S[OEUR]: CATHERINE: ROU:' lettered in gilt at head of upper cover, two functioning clasps lettered respectively 'K[A]THERINE' and 'RAOUL', gilt fleurs-de-lis in compartments of spine, gilt edges; worn and rubbed, text block becoming loose, covers slightly warped, cracking along upper joint, small loss of leather in centre of lower cover, first flyleaf torn with loss and partly pasted down, a few other flyleaves frayed along fore-edge. \$8500

Two rare early sixteenth-century imprints, forming what was evidently the personal prayer book of a sixteenth-century nun, Catherine Raoul.

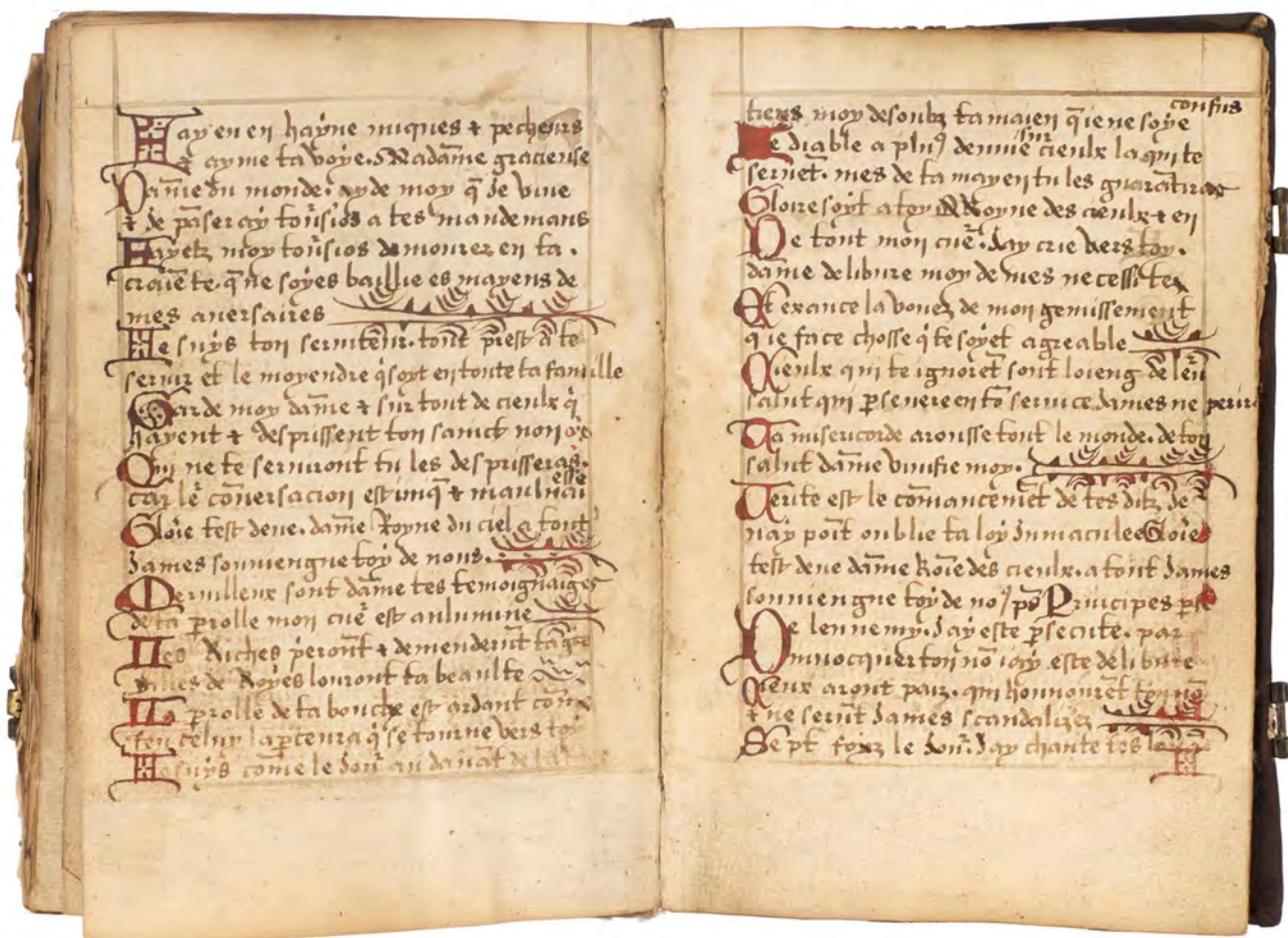
I. An attractively printed and very rare Book of Hours of Carmelite Use. The publisher Etienne de Bassignana (or Giovanni Stefano da Bassignana, fl. 1480–1520) was himself a Carmelite friar. He seems to have spent a short time only in Lyon before returning to his native Italy; his name is associated with only two publications beside the present one, both also printed in 1516.

II. Very rare Kerver Psalter. 'Of the large cuts in this book eight are from a set previously used in various editions of the Hours, but that of the Virgin and her Names, which is found on 2a and again on 55a, does not occur in dated books before 1502. Most of the borders are also found in earlier Hours, but two sets with criblé ground, representing hunting and other scenes and various grotesques, do not occur before 1501' (BMC).

Five leaves at the beginning of the volume and eleven at the end contain manuscript prayers in various hands. Those in the earliest hand, contemporary with the Carmelite Hours, are in French and cover about thirteen pages. They begin 'Si ensuyue[n]t les heures cano[n]nyalles de la benoiste Vierge M[ari]e et p[re]mier sur le pseaulme Beati immaculati' and include a series of verses on phrases from the *Ave Maria* of which we have been unable to find a concordance. Further added prayers in Latin were added in later in the sixteenth century and may conceivably be in the hand of the Catherine Raoul whose name appears on the binding. Pasted onto two flyleaves are two late sixteenth- or early seventeenth-century engravings, and on the front pastedown is a woodcut of early sixteenth-century appearance representing the fictional Saint Avia in prison receiving communion from Christ and bearing the legend 'Sancta Avia ora pro nobis'; we have been unable to trace another example of this iconographically unusual woodcut.

Provenance: Sister Catherine Raoul, with her name lettered in gilt on upper cover and engraved on clasps; eighteenth-century ownership inscription 'Domus Nannetensis Societ[atis] BVM' at head of title, presumably the Carmelite house of Les Couëts just outside Nantes.

I. Baudrier II p. 6; Bohatta 1461 and 1462 (the British Library copy); Gültlingen III p. 104. Not in Lacombe. OCLC records two further copies only (Berlin and Huntington Library). II. Lacombe 314–315; Pellechet 2648; BMC VIII p. 221; GW M38895; ISTC ip01076500, recording three copies only (Bibliothèque nationale de France, Bibliothèque Mazarine and British Library), all lacking the final leaf G8 as here.



46 [JESUITS.] Laude Spirituale nella quale si contengono i punti principali della Dottrina Cristiana, Parte prima (-seconda). Turin, Bartolomeo Zapatta, 1673.

Single sheet, 325 x 435 mm, for two copies in 12mo, pp. 23, [1]; woodcut emblem of the Society of Jesus to title and nativity scene to last page; very light foxing along the edges, otherwise an excellent copy. \$2500

Extremely rare single sheet imposition, uncut and unfolded, for two copies of a 24 page miniature Jesuit catechism, printed in Turin in 1673 but in fact never published.

An important printing specimen and a rare survivor, this sheet was designed to be cut in half, and each half, when folded and cut, would form a 24 page booklet. Of this work, only two other single sheets are known to have survived (see below), there are no traces of any bound copies and the edition remains unrecorded by all major bibliographies, suggesting that, for some reason, the project was abandoned during printing or soon after printing had terminated, and no copies of the booklet were bound at the time nor distributed.

The sheet is here offered with a further single copy of the work, recently bound in brown calf, which exemplifies how the booklet would have looked once folded, cut and bound.

OCLC records two uncut sheets, at University of California, Berkley, and Graphic Arts Collection, Princeton University Library (wrongly listed with a 1632 imprint). No copies on ICCU.





HEAVILY ANNOTATED

47 JUSTINUS, Marcus Junianus (Simon GRYNÆUS, *editor*). Iustini ex Trogo Pompeio historia, diligentissime nunc quidem supra omnis omnium hactenus aeditiones recognita, et ab innumeris mendis, uetusti exemplaris beneficio repurgata. Huic accessit commentariolus, qui praeterquam quod historiae breuitatem passim illustrat, multa insuper scitu non indigna addit. *Basel, Michael Isingrin, 1539.*

4to, pp. [32], 319, [1 blank]; with 5 woodcut maps, woodcut device to title, woodcut initials; small loss to blank fore-edge of h1, some marginal damp staining, a few stains to margins of last few leaves; very good in contemporary pigskin with ties, blind stamped to a panel design with rolls featuring medallions of Hus, Melancthon and Luther, and portraits of Abraham, Adam, Christ, David and Joseph; small split to upper joint, staining to lower cover, slightly rubbed, corners bumped; inscriptions to title 'Anthonius de Ecclesia Tarentasiensis' (i.e. Moutiers, France) and 'Johan Diethelm'; extensive near contemporary interlinear and marginal annotations (see below). **\$11,500**

An attractive edition of Justinus's abridgement of the lost *Historiae Philippicae* by Pompeius Trogus, a work valuable for the history of Macedon and the Hellenistic kingdoms, this edition edited by the German scholar Simon Grynaeus.

This copy contains extensive interlinear and marginal annotations in all likelihood executed by two students studying under Heinrich Glarean (1488–1563), the eminent Swiss music theorist, geographer, humanist, poet, and friend of Erasmus. Glarean is here referred to on the rear free endpaper, where a former owner has copied out a poem headed 'Ad lectorem pro historiae commendatione Glareani carmen'. The annotations are in two distinct hands, the first to books 1 and 2, and the second to books 10-44, and are datable by a note on the last page recording that they were completed 'anno 1556'. They comprise summaries, interlinear glosses, and marginal commentary, as well as a few genealogies, and reference numerous classical authors, including Horace, Herodotus, Herodian, Valerius Maximus, Strabo, Pliny, Cicero, Livy, and Florus.

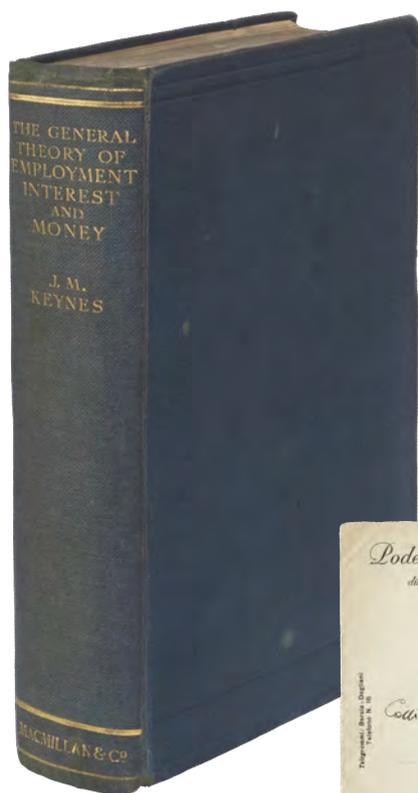
Glarean taught at the University of Freiburg, in southern Germany, from 1529 until his death. Several books annotated by him and his students survive, and have been the subject of recent scholarship. Groote and Kölbl note that 'the main part of



the annotations in the books used by Glarean's students ... [are] faithful copies ... of glosses from an exemplar ... prepared by Glarean for this purpose'. Interestingly Glarean's own copy of this very edition of Justinus, with his extensive annotations, survives at Munich University Library (A. Lat. 196): while we have been unable to compare the content of the marginalia in the Munich copy with those here, to do so would potentially be most rewarding. It is also noteworthy that Glarean published his own critical edition of Justinus in 1562 (printed at Basel by Heinrich Petri), six years after our volume was annotated. All in all, this copy is an important witness to Glarean's work on Justinus, and on the method and contents of his teaching more generally.

See: I. Fenlon, 'Heinrich Glarean's books' (in: *Music in the German Renaissance* ed. J. Kmetz, Cambridge, 1994, pp. 74-102); I.M. Grooten and B. Kölbl, 'Glarean the professor and his students' books: copied lecture notes' (*Bibliothèque d'Humanisme et Renaissance*, T. 73, N. 1, 2011, pp. 61-91). Adams J729; USTC 668647; VD16 T2056.





GIFTED BY EINAUDI, WITH TWO AUTOGRAPH LETTERS

48 KEYNES, John Maynard. *The General Theory of Employment Interest and Money*. London, Macmillan and Co., 1936.

8vo, pp. [2] advertisements, xii, 403, [1]; a very good copy in the original cloth; corners very slightly bumped, spine ends and joints lightly rubbed; with a complete and a partial autograph letter by the politician, economist, Governor of the Bank of Italy and afterwards second President of the Italian Republic Luigi Einaudi tipped inside the book (dated 1943), the letterhead of one of the two letters cut out and pasted on the front paste-down; an additional letter from writer, poet and MP Arnaldo Frateili to an unknown recipient. \$4500

First edition. 'Few would dispute today the main thesis of this epoch-making work, or could imagine the furore of disagreement aroused by its first appearance. That national budgets are major instruments in a planned economy, that financial booms and slumps are controllable by governments rather than by "laissez-faire" is now a universally accepted doctrine' (PMM Catalogue, 609).

This copy was gifted by the economist and statist Luigi Einaudi to one of his secretaries, and is accompanied by two letters from Einaudi, inserted in the book – one of them complete with envelope, and the other partly cut with the letterhead 'Podere del Senatore Luigi Einaudi – Dogliani' stuck to the front paste-down.

PMM 423.



LAW AND ORDER

49 KNAUST, Heinrich. *Feuerzeugk Gerichtlicher Ordnung, Proceß, Läufe, und Sachen, so sich in Gerichte pflegen zuzutragen, Tabelweiß in drey Bücher der ersten und andern Instantz, Auch von rechtem gebrauch der Supplicationen, fein richtig und ordentlich verfasst und zusammen getragen. Jetzundt zum sechsten mal widerumb ersehen, gebessert, und mit vielen nützlichen auch nothwendigen Tractätlin und Zusätzen gemehret wie an folgender Seiten dieses Blats zusehen. Frankfurt am Main, Egenolffs Erben for Lonicer, Cnip & Steinmeyer, 1578.*

8vo, ff. 314, [12], [2] blank; title printed in red and black; with two woodcuts in the text; notes on both endpapers in a contemporary hand; some light browning as expected, but generally clean and fresh throughout; with old stamp of the Evangelische Centralbibliothek in Breslau, and its accompanying cancel, on verso of title; in contemporary blind-stamped pigskin, with portrait of Rudolf II on upper cover, and his arms on lower cover; clasps intact; some marking, but still a very good copy. \$2500

A very good copy of this expanded edition of one of the most popular compendia of law in the Holy Roman Empire, by the German lawyer, playwright, and poet Heinrich Knaust (c.1521- after 1577). Over the course of three books, Knaust presents a complete manual of criminal procedure, and a guide to the correct use of supplication. Unlike many, however, he makes a point of acknowledging and attempting to reconcile differing views on central matters from a variety of authorities, while writing in a clear and accessible style: the legal historian Roderich von Stinzing attributed its popularity to the 'freshness and liveliness of the presentation, characteristic of this cheerful mind'.

The work first saw the light of day in 1558, and many editions appeared throughout the late sixteenth century; all are nowadays rare. Two woodcuts feature in the text, one of them depicting a trial and the second showing the author's arms, and this copy features extensive notes on the pastedowns and endpapers in a contemporary hand.

OCLC records only one copy outside Germany of this edition, at Rochester; of earlier editions, there are copies of the 1562 and 1568 at Harvard Law, and the 1564 at Pennsylvania. VD16, K 1401.

FROM THE LIBRARY OF ANDRÉ MORELLET

50 LACTANTIUS, L. Coelius, and Onorato FASCITELLI (editor). [Opera:] Divinarum institutionum lib. VII, De ira Dei liber I; De opificio Dei liber I; Epitome in libros suos, Liber acephalos; Carmen de phœnice, Resurrectione Dominica, Passione Domini. Lyons, Jean de Tournes and Guillaume Gazeau, 1548.

16mo in 8s, pp. 787, [44], [1 (blank)]; woodcut device to title, woodcut initials, slightly toned in places, marginal light damp-stains to a few leaves; otherwise a very good copy in contemporary French red morocco gilt to a panel design, filleted in gilt with centre- and corner-pieces, spine gilt in compartments, lettered directly and tooled with fleurons, board-edges tooled and turn-ins filleted, edges gilt; front joint skilfully repaired; spine lettered 'P.L.R.' in gilt to top compartment, near-contemporary ownership inscription 'Ex libris Boteri' [?] to title; bookplate of André Morellet to upper pastedown (see below). \$1950

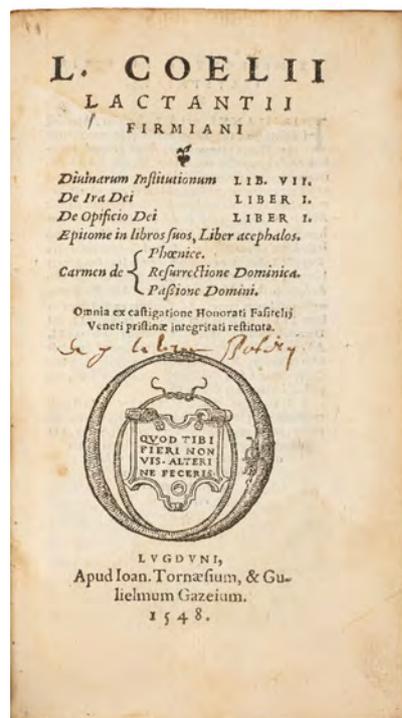
First edition of Lactantius' *Opera* to be printed by de Tournes and Gazeau, in an attractive contemporary French morocco binding, from the library of André Morellet, a friend of Benjamin Franklin, and translator of Beccaria and Jefferson.

André Morellet (1727–1819), liberal economist and Enlightenment philosopher, owned an extensive library which attracted attention both for its contents and comfort. As noted by Frances Burney to her father in 1811, "The Abbé Morellet, now 85 or 86 ... has a bookery in such elegant order, that people beg to go & see it" (Medlin, p. 584). Though moved during the Terror, forced to sell items by necessity, and diminished by theft in 1817, at the time of its dispersal in 1819 the library listed over 4700 items in its sale catalogue (see *Catalogue des Livres de la Bibliothèque de Feu M. l'Abbé Morellet...* Paris, Verdières, 1819, this volume being lot 97).

The device on the bookplate, showing the monogram 'AM' within the motto 'veritas omnia vincit', first appeared printed on the title of Morellet's 1795 pamphlet *La cause des pères*, though he had explained its use in a pamphlet of February 1789: 'My hope of victory ... is founded on the force of reason, which combats for me. *Veritas omnia vincit*, truth triumphs over all. This is my motto, my war cry, the basis of my confidence.' (*Lettres à la noblesse de Bretagne*, p. 4, trans. Medlin).

Of the several thousand books known to have belonged to Morellet, Medlin could in 1996 trace recent references to only sixteen.

USTC 150010; Maggs, *A Catalogue of French Manuscripts and Books*, catalogue 884 (1962), item 36 (this copy). For the library of André Morellet, cf. Medlin, 'André Morellet's Library' in *Libraries & Culture* vol. 31, no. 3/4 (1996), pp. 574–602.



CARTHUSIAN COMPENDIUM

51 LANDSBERG, Johannes Justus. Iohannis Lanspergii Carthusiani, in ortu[m], vitam, passionem et glorificationem Salvatoris nostri Iesu Christi, eius[ue] sacratissimae matris virginis Mariae, Theoriae centu[m] et quinquaginta . . . Aeditio altera, ad suu[m] archetypon qua[m] diligentissime collata. *Cologne, Jaspar von Gennep, 1545.*

8vo, ff. [192], with 48 woodcut illustrations after Anton Woensam in the text; a few leaves slightly soiled, erased ownership inscription on title.

[bound with:]

[KALKBRENNER, Gerhard, editor.] Hortulus devotionis, variis orationum et exercitiorum piorum, quae mentem in Dei amorem rapiunt, floribus peramoenus: nunquam antehac typis excusus. *Cologne, Jaspar von Gennep, 1541.*

8vo, ff. 88 (mis-numbered '79'), title printed in red and black and with woodcut printer's device at foot; with three full-page woodcuts; large woodcut printer's device on verso of final leaf; a later sixteenth-century engraving of Death prancing over three richly dressed young women inserted between ff. 80 and 81; a few leaves slightly soiled.

[and:]

GERSON, Jean. D. Ioannis Gersonis Cancelarii olim Parisiorum Monotessaron, hoc est, unum continuum Evangelium ex quatuor Evangelistis operosissime utilissimeque concinatum. Novo jam nec parvo labore a mendis pene innumeris et rebus supervacaneis vindicatum, et in hanc Enchiridii formam redactum. *Cologne, Melchior von Neufß, 1546.*

8vo, pp. [136] (last blank); woodcut printer's device on title; fore-margins trimmed slightly close, without loss of text.

[and:]

[ROSARY.] Modus pie recitandi Rosarium. Pro sodalitate Deiparae Virginis Annunciatæ Dilingae. [*Dillingen, no printer,*

1594.

8vo, ff. [2], with a large woodcut of the Virgin and Child on title.

Together four works in one volume; several lengthy annotations in early hands, especially in the second work; good copies in contemporary (?Wittenberg) blind-stamped calf, later gilt arms in centre of upper cover (see below); numerous annotations in early hands covering flyleaves and endpapers; slightly rubbed, clasps missing, later paper label on spine, traces of bookplate on rear pastedown. \$6200





A fine devotional *Sammelband* comprising three rare Cologne imprints and an unrecorded (probably Dillingen) imprint.

I. Rare edition of the principal work of the Carthusian ascetic and mystic Johannes Landsberg (also known as Johannes Gerecht or Johannes Landsperger, c. 1490–1539). Landsberg's writings share with the *devotio moderna* movement an intense contemplation of the life of Christ. The present work, also known as the *Vita Christi*, went through three permutations in print during the author's lifetime. As first published (Cologne, 1529), it comprised only fifteen 'meditations'. A further edition (Cologne, 1531) contains fifty 'meditations' disposed in the manner of a rosary, in groups of ten, and is accompanied by fifty-five illustrations. A final edition (Cologne, 1537) gathers 150 'meditations', and the text is denser. The present edition largely conforms to the latter edition of the text with the exception that it does not contain the explanatory text accompanying the thirty-line 'versus' which concludes the 'meditations' there. The woodcuts are after Anton Woensam (1493/6–1541) of Worms.

II. First edition of this collection of mystical devotions, prayers, hymns and poems, edited by the Cologne Carthusian Gerhard Kalkbrenner (1494–1566). It comprises excerpts from the *De triplici via* of Hugo de Balma, the *Meditations* of St. Gertrude and St. Mechthild, hymns of St. Bernard ('Salve mundi salutare') and several hymns to the Virgin Mary. Also included are pieces of devotional prose by Jacques de Vitry and Petrarch. The three full-page woodcuts depict the Crucifixion, Death and the Last Judgement (the latter after Anton Woensam, the same cut as appears in Landsberg's *Vita Christi* above).

III. A late edition of Gerson's Gospel harmony *Monotessaron*, first published in Cologne c. 1474.

IV. An apparently unrecorded two-leaf pamphlet on the recitation of the rosary.

The binding incorporates a roll bearing the initials 'I L', which Haebler (I p. 265, no. 2) ascribes to the binder Joachim Link, active probably in Wittenberg.

Provenance: 'Bartholomeus Braiten . . . [?]' (ownership inscription along upper edges). Later ownership inscription on title of 'Adam Schiller V.I.D.' and motto 'Pars mea Deus'. This is almost certainly the Augsburg lawyer and city councillor Adam Schiller (d. 1628). Many of the annotations in the text and covering the flyleaves and endpapers appear to be in his hand and are in Latin and Italian (Schiller had studied law in Siena). Schiller's son Julius was the editor of the great Christianised star atlas *Coelum stellatum Christianum* (Augsburg, 1627). The volume was subsequently in the library of Placidus Hieber von Greifenfels (1615–1678), Abbot of Lambach, with his gilt arms on upper cover.

I. VD16 J 1221, recording four copies. See G. Chaix, 'La réception du chartreux Lansperge. Survivance ou métamorphose de la Devotio Moderna', in J. De Grauwe, ed., *Historia et spiritualis Cartusienensis. Coloquii quarti internationalis Acta, Gandavi – Antverpiae – Brugis*, 16–19 Sept. 1982, 1983, pp. 59–67. OCLC records five copies only (Bibliothèque Mazarine, Bibliothèque nationale, Cologne, Freiburg, and Ushaw College). II. VD16 K 49, recording five copies. OCLC locates no copies in the US. III. VD16 B 4637. OCLC locates Loyola Marymount only in the US. IV. Apparently unrecorded.

52 LECLAIR, Jean Marie. Troisième Livre de Sonates à violon seul avec la Basse Continue... Oeuvre V. Paris, l'auteur, [1734].

Folio, ff. [2], title and dedication; pp. 82, f. [1], privilege; engraved throughout by the composer's wife Louise Roussel; title within a ruled border, floral and foliate ornament above the imprint; a little dusty throughout, fore-edge of last two leaves renewed, a few small marks; a very good copy in contemporary green parchment, lower board, upper outer corner and part of spine replaced; central gilt arms of the Bateman family, bookplate of William Bateman to front pastedown, his ownership inscription 'Bateman Paris 1742' to the title. \$2900

First edition. A luxury production, including some of the finest French baroque violin music, dedicated to King Louis XV, who had recently appointed Leclair 'Ordinaire de la musique de la chambre du roy'. The present collection, including the best-known of Leclair's work, the sixth sonata, *Le Tombeau*, comprises twelve sonatas, each consisting of four movements for solo violin with a cello bass line.

'Leclair's achievement as a composer lay in his modification of the Corellian sonata style [i.e. the slow-fast-slow-fast structure of the early 18th century *sonata da chiesa*] to accommodate French taste ... He imbued the Italian sonata style with elements drawn from the Lullian dance and from the *pièce* of the French viol players and harpsichordists. Leclair was often able to combine the two styles and to arrive at a new synthesis. In this he was a child of his time, for comparable syntheses were attempted by many of his contemporaries. Leclair was one of the most successful. In his concertos he stayed close to Vivaldian models in the fast movements, more often introducing the French taste in the slow movements....

'Although none of his works can be dated other than by the *terminus ad quem* provided by their first publication, there is some evidence that Leclair, like Corelli, composed the bulk of his music early in his career and published it little by little... Leclair is rightly considered the first great figure of the French violin school, and his influence on French violinists persisted to the end of the 18th century' (*New Grove*).

William Hanbury was created Viscount Bateman in 1725. A number of musical volumes from his collection can be identified in libraries, including at the BL, shelfmark G244, *Sonates à Violon seul avec la Basse Continue ... Œuvre 4e*, by Mondonville, which is in an identical binding. He died in 1744.

BUC p. 606; Hirsch III, 357/3; RISM L 1320.



PICTORIALIST VIEWS IN GUM BICHROMATE
 – EXHIBITED INTERNATIONALLY

53 LEIGHTON, J. Harold. Collection of exhibition prints, 1920s–1940s.

Approximately 80 mostly gum bichromate (also known as gum dichromate) prints, each 4¼ x 6 inches (10.8 x 15.2 cm.), most inscribed by Leighton below in pencil, many also titled on verso, mounted on thick card, some with tissue guards, 33 with exhibition labels or information on verso; presented in original cloth-covered folding portfolio with Leighton's bookplate on inside cover; very seldom, minor spots, some creases or tears to guards, portfolio a little worn, but overall a very excellent set of prints. \$10,000

An impressive international exhibition portfolio - by renowned Pictorialist and an expert in this process.

Leighton, a fellow of the Royal Photographic Society and prominent Pictorialist from Bradford, was a great promoter of the gum bichromate process. He said that 'among the many photographic printing processes there is none more fascinating than the *gum-bichromate*. It lends itself especially to pictorial work, and has the great advantage of being cheap. There are no doubt many ways of working the process, and I should imagine every worker has his own particular way of working according to the results he wishes to obtain' (*The American Annual of Photography*, Vol. 38, 1924, p. 40). The ability to manipulate the process to achieve one's own artistic ends was part of the appeal of this very 'hands-on' method of photographic printing. At its simplest the photographer coated a piece of paper with a mixture of a salt (usually ammonium or potassium bichromate), gum arabic and a coloured pigment. This sensitized paper was placed in contact with the negative and exposed to ultraviolet light (sunlight or artificial). The gum arabic in the solution became insoluble in relation to the amount of light exposure so image areas under the least dense sections of the negative (the shadows of the final image) received more light and became the most insoluble. Highlights and midtones received less exposure, remaining more water soluble. After exposure, the print was washed in a warm water bath and the unhardened parts of the mixture were removed. At this point the photographer could manipulate the print, altering or removing areas with brushstrokes or running water. Finally the print was dried. Photographers often repeated the printing process multiple times, layering pigments to increase the image's richness and tonal gradation.

Each print in this collection has been mounted and titled, some annotated or inscribed, ready for exhibition or display, showing these were the best examples of Leighton's art. His bookplate in the portfolio also suggests these were representative of his photographic achievements and preserved by him to serve as a catalogue of his output, available for exhibition.

The wide geographical remit of the salons and galleries at which these prints were exhibited is remarkable, giving an impression of a vibrant international Pictorialist community with a strong network spreading from the North of England as far as India and Canada. Several were shown in North America: the Salon of the Camera Pictorialists of Los Angeles, San Francisco Invitational Salon of International Photography, The Vancouver Photographers' Association, the Chicago International Photographic Salon, and the Smithsonian Institution. Dutch, French and Hungarian exhibitions also feature, as well as that of the Camera Pictorialists of Bombay. Leighton also exhibited prolifically within the UK, and in addition to numerous images shown in Bradford, there is exhibition information from London (Trafalgar House, 1933, Hammersmith Hampshire House Photographic Society, 1933 and 1935, and The London Salon of Photography, 1937); Manchester (M.A.P.S. Gallery, 1925 and City Art Gallery, 1934–35); Grange-over-Sands, 1953; Derby, 1940; Rugby, 1931 and 1933; and Coventry, 1946. A full list of titles with exhibition information is available on request.

Provenance: from the estate of J. Harold Leighton; The Bradford Photographic Society collection (deaccessioned).

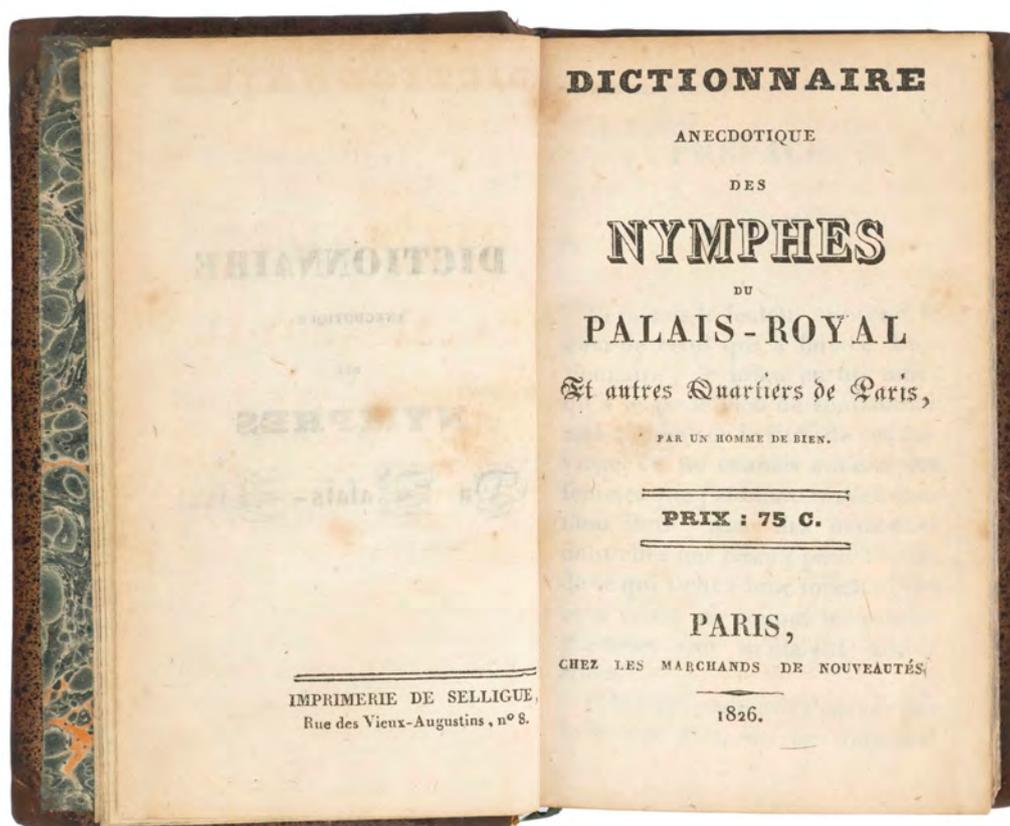
'PAVEMENT NYMPHS' – MOST COPIES DESTROYED

54 [LEPAGE, Charles]. *Dictionnaire anecdotique des nymphes du Palais-Royal et autres quartiers de Paris, par un homme de bien ... Paris, chez les marchands de nouveautés, 1826.* [with four other works – see below.]

32mo, pp. 127, [1], with four pages of terminal advertisements; slightly toned, paper flaw to foot of 3.1, touching one word; else a very good copy, bound with four other works in contemporary half calf and speckled boards, discreetly lettered 'Biographies' to spine. **\$6000**

First edition, extremely rare, of this alphabetical guide to the prostitutes of Paris, from Adélaïde to Zoë B., giving their nicknames ('little dog', 'the beast', 'the German'), locations and brief sketches of their appearance, character, and sometimes their motivations and history. **Most copies were destroyed by the author after a court case in December 1826.**

Fanchette G., has twenty years' experience, but 'drink and libertinism have in the end exhausted her'; Marguerite G. is a country girl, 'and if nature has served her ill in terms of beauty, it has made up for it with a helping of skilfulness and a wicked streak'; while Zelima 'merits much praise; one would say that she was very faithful, if that were possible for a prostitute; she loves a lemonade vendor...'



Prostitution, 'as much a part of Parisian history as Notre Dame, and as important' (Dailey), had boomed since the 1790s. From 1823 brothels had been licensed and regulated, but at the same time repressive censorship laws were coming in, and in December 1826 a case was brought against the author Lepage, as well as the printer, the publisher and three booksellers. The adroit defence was that a guide to prostitutes could hardly be less legal than prostitution itself, and indeed 'was nothing more than a pale imitation of an actual visit to the Palais Royal' (*ibid.*) The court found the *Dictionnaire* to be shameful but not illegal. Lepage, who still had 600-700 copies, nevertheless volunteered to destroy them all, and the work was subsequently placed on the Vatican's *Index*. Lepage went on to a successful career as a poet, singer and song-writer.

Extremely rare; Victoria Dailey, whose own copy inspired her research into Parisian prostitution, could locate only one institutional copy, at the Bibliothèque Nationale. We have traced another at Queen's University, Ontario.

See Victoria Dailey, 'Pavement Nymphs and Roadside Flowers: Prostitutes in Paris after the Revolution', in *The Book Collector*, Spring 2019.

The *Dictionnaire anecdotique des nymphes* is found here with four other rare and surreptitious works published 'chez les marchands des nouveautés' in 1826: 1) *Petit dictionnaire des girouettes*. Par une société d'immobiles. Paris, 1826. pp. 75, [1]. A dictionary of 'weather-vanes', i.e. those whose politics change with the wind. Bodley and Institute of Social History only on OCLC. 2) *Histoire d'une paire des ciseaux, suivie de la petite biographie des censeurs*; publiées par Raban. Paris, 1826. pp. 60. A short fable about censorship followed by a biographical dictionary of censors. BnF only on OCLC. 3) *Martyrologe ministériel, ou biographie des ministres pendus, avec le tableau des ministres à pendre; par un bourgeois ...* Paris, 1826. pp. 104, [4]. A semi-facetious dictionary of historical politicians who have been hanged; at the end is a blank table to be filled in with the names of those who ought to be hanged. BnF and Harvard only on OCLC. 4) FURET, M. *Les huit ministres ...* Paris, 1826. pp. 29, [1]. Biographies of the members of the cabinet of the ultra-Royalist Joseph de Villèle, prime minister 1821-1828. BnF, St Genevieve, Montpellier, and Peace Palace Library on OCLC.

ALCHEMICAL MEDICINE

55 LOCATELLI, Lodovico. *Theatro d'Arcani... nel quale si tratta dell'arte chimica, et suoi arcani, con gli afforismi d'Ippocrate commentati da Paracelso, et l'espositione d'alcune cifre, et caratteri oscuri de filosofi.* Milan, Gio. Pietro Ramellati, 1644.

8vo, pp. [2, engraved title], [2, woodcut title], 54, 456; woodcut chemical symbols derived from Crollius (pp. 409–413) and woodcut 'Scala arborea alfabetica di Raimondo Lullo' (p. 417); quire 'M' bound in wrong order, marginal loss of paper to Ee6 affecting only a few letters of the printed side-notes, but a very good copy bound in contemporary vellum, manuscript title on paper label to spine. \$3300

First edition of Locatelli's alchemical tract, which includes the first Italian translation of Paracelsus.

Lodovico Locatelli (c. 1600–1657) was considered by his contemporaries to be one of the finest chemists in Italy. Born in Bergamo, he came to chemistry late in life but quickly mastered the art, and travelled to Germany and France before settling in Milan, where he earned the reputation of 'a new Asclepius' thanks to his advanced practice of spagyric medicine and the dispensation of very effective chemical remedies. The *Theatro d'Arcani* includes some of Locatelli's own preparations, including his own laudanum ('Laudano opiate di mia inventione' p. 254), and 'several chapters on the uses of quicksilver' (Piantanida), including a suggestion of its use as a cure for syphilis. Interestingly, Locatelli had to obtain a special dispensation from the Inquisition in order to publish his *Theatro*, as he quoted from books which had been placed the *Index*, among others those of Paracelsus, Lull, and Arnald of Villanova.

'It is apparent that by the 1640's Paracelsian medicine had gained momentum in Italy and that iatrochemical theories were being adopted by a number of Italian physicians. [...] In 1644 there appeared the first Italian translation from Paracelsus, made by the aforementioned Ludovico Locatelli, who included a version of Paracelsus' *Erklärung über etliche Aphorismen des Hippokrates* in his *Teatro d'arcani*. Unlike Bardi, Locatelli was a fervent Paracelsian; he espoused Paracelsus' medicine and philosophy, and explicitly rejected traditional medicine. Locatelli, who travelled to Germany in 1642, maintained that chemical reactions took place in the human body that were the same as those produced in the laboratory. Natural bodies contained a subtle and pure spiritual substance that chemists could extract and use for their remedies. Following Bovio, Locatelli attacked Galenists as ignorant and greedy, and promoted a great number of chemical remedies, like *arcantum corallinum*, tartar, vitriol, *mercurius vitae*, and *aurum potabile*, most of them taken from Paracelsus, Martin Ruland and Quercetanus' (A. Clericuzio, 'Chemical Medicine and Paracelsianism in Italy, 1550–1650', in M. Pelling and S. Mandelbrote, eds., *The Practice of Reform in Health, Medicine, and Science, 1500–2000*, 2005, p. 77)

Duveen p. 364 ('First edition and rare. The author, who was born at Bergamo, was a zealous iatrochemist who invented a balsam to heal wounds. His book is of Paracelsian interest'); Ferguson 12; Krivatsy 7074; Piantanida 2203; Olschki IX, 13401; Sudhoff, *Bibl. Paracelsica*, pp. 566–7. On Locatelli, see: *Scena letteraria degli scrittori Bergamaschi*, 1664. pp 353–354.



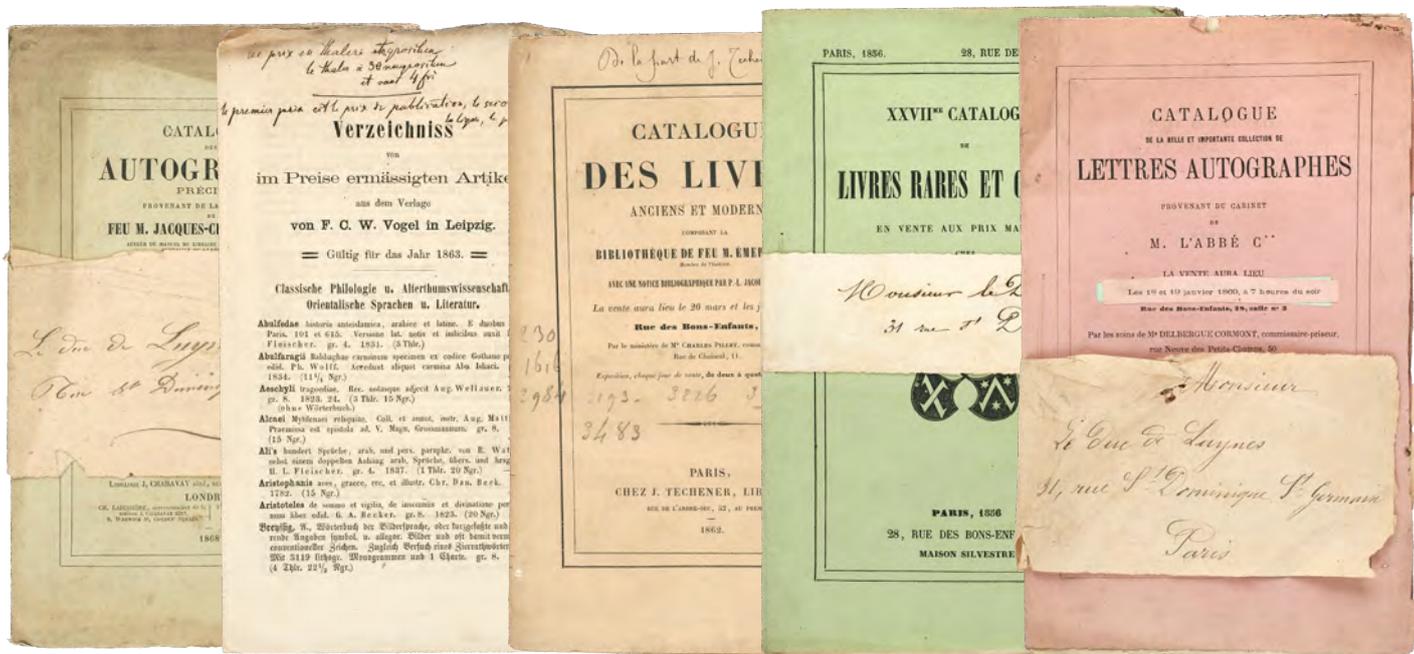


THE CATALOGUE COLLECTION OF THE DUC DE LUYNES

56 [LUYNES, Honoré Théodore d'Albert, *Duc de*.] [Collection of 166 catalogues and prospectuses.] [Paris, c. 1842–1873].

166 items (including 6 duplicates), the majority 8vo; folded, stitched, or in wrappers, as issued; light wear and dust-staining but generally sound; 5 catalogues with manuscript address band to Luynes at the Hôtel de Luynes (31 rue St Dominique, St Germain), one with an inscription from celebrated bookseller Joseph Techener (1802–1873); manuscript pencil notes in places. \$4500

A large collection of auction and booksellers' catalogues, a valuable primary source for the study of the history of the book trade of the mid- and late nineteenth century, gathered by the duc de Luynes, one of the greatest collectors of his time.



The most prominent aristocratic archaeologist of the nineteenth century, Honoré Théodore d'Albert, VIII duc de Luynes (1802–1867), was appointed deputy director of the Louvre's Greek and Egyptian collections at the age of 23, a position in which he served only two years before departing on an archaeological expedition to Metapontum, publishing an illustrated monograph on the site on his return. In the following decades his interests, travels, and works moved eastwards across the Mediterranean, with expeditions to Greece, Turkey, the Holy Land, and, in 1840, Egypt. In France the duc de Luynes pursued varied interests, supporting early attempts at photolithography, promoting research into metallurgy, and renovating his château at Dampierre, with murals commissioned from Gleyre, Flandrin, and Ingres.

At Dampierre he gathered an important collection of coins, presented to the *Cabinet des médailles* in 1862, and a monumental library of books, prints, and photographs on ancient art and archaeology, alongside works on history and travel. The present collection of catalogues of booksellers and library auctions, the majority from the last decade of the duc de Luynes's life, and some with his manuscript notes, offers an insight into a prominent collector, and a rare view of the book trade in the mid- and late nineteenth century.

Among the catalogues of booksellers and book auctions are also a few sales of notable numismatic collections of the 1840s and 1850s, and prospectuses for new publications in the fields of art, archaeology, and ancient languages.

A full list of contents is available upon request.

TALES OF SHIPWRECK AND IMPRISONMENT: WILLIAM BECKFORD'S COPY

57 MACDONALD, James. Travels through Denmark and part of Sweden, during the winter and spring of the present year 1809. Containing authentic particulars of the domestic condition of those countries, the opinions of the inhabitants, and the state of agriculture ... London, for Richard Phillips, 1809.

2 vols, small 8vo, pp. vii, [1], 226, with folding map of 'Sweden, Denmark and Norway' facing title; [2], 184, with large folding table facing p. 137, 'Exported commodities from Gothenburgh to foreign countries'; some foxing to map and offsetting to vol. 1 title, very occasional light spotting; very good in half red morocco over red boards, spines in compartments lettered in gilt and decorated with cinquefoils and crosses, brown endpapers, all edges gilt; a little wear to extremities, small ink stain to vol. 2 lower cover; 2 pages of manuscript notes in pencil by William Beckford tipped in at start of vol. 1 and a further 2 pages tipped in at start of vol. 2; ink note 'Beckford sale lot 2015' to front free endpaper vol. 1 (Hamilton Palace, II, 1882); armorial bookplate of Earl of Rosebery to pastedowns. \$2600

Scarce first edition of this most interesting journal of the travels and trials of James Macdonald in Denmark and Sweden in 1808 and 1809. 'Surely the most dramatic entry onto the Scandinavian scene was that of the Scotsman James Macdonald, when the merchant vessel on which he was traveling, evidently to Gothenburg, was shipwrecked on the Skagen Peninsula in November 1808. After his daring rescue by local fishermen, he was taken prisoner by the Danish authorities, since Denmark was then at war with Britain. He was conveyed to Copenhagen, where he was permitted to cross over to Britain's ally, Sweden, in January 1809. His account, which ends after his arrival in Gothenburg in February, is unusual in its treatment of North Jutland and of Denmark during the Anglo-Danish conflict' (H.A. Barton, *Northern Arcadia: foreign travelers in Scandinavia 1765–1815*, SIU Press, 1998, pp. 11–12). A Swedish translation was published the same year, and a second English edition in 1810.

Provenance: from the library of the novelist and art collector William Beckford (1760–1844). The 4 pages of his pencil notes to the flyleaves abstract those passages in which he was most interested, covering subjects such as the landscape, womenfolk, religion, the observatory at Copenhagen, Danish literature, and Swedish children. On the latter topic, he writes, 'Young children (in Sweden) from the age of one to 18 months wrapped up in bandages ... & suspended from pegs in the wall ... where they exist in great silence & good humour', adding 'God bless them'.

OCLC shows only 1 copy in the US (Newberry); Library Hub records 3 copies (British Library, National Trust, and Ushaw College).

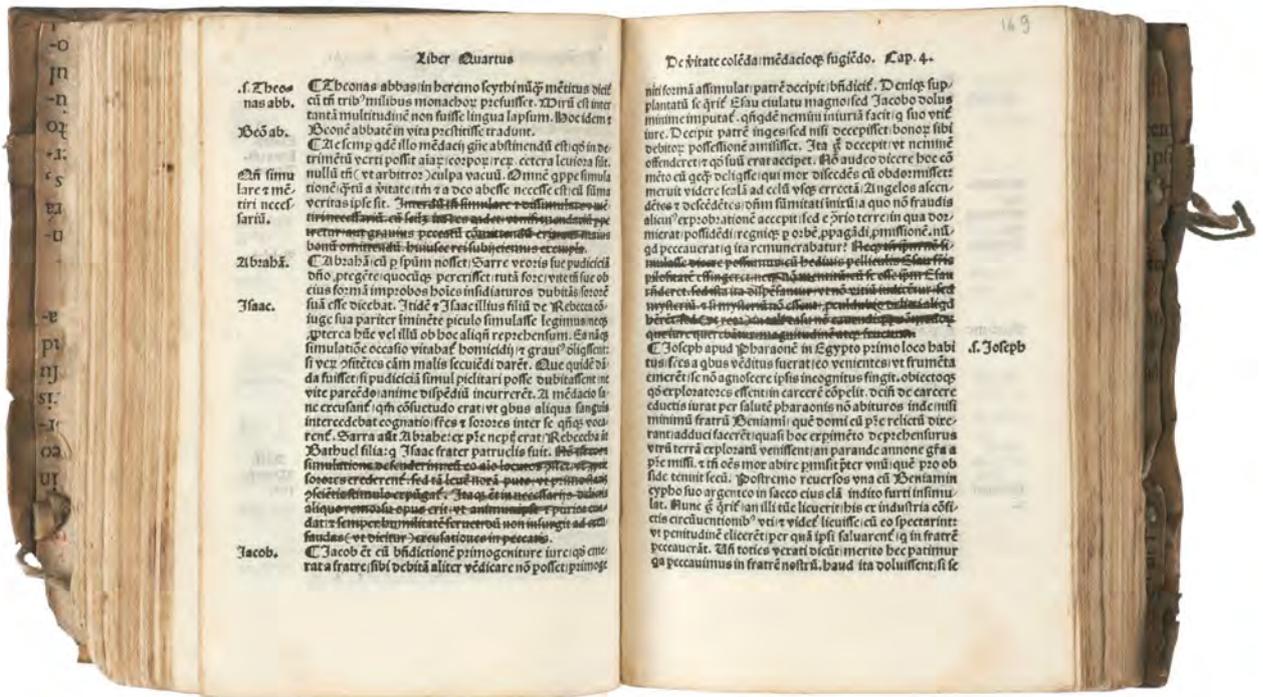
58 MARULIC, Marko. De institutione benevivendi per exempla sanctorum. Venice, Francesco Consorti & Bernardino Vitali, 10 February 1506.

8vo, ff. [327 (of 340)], wanting quires P and R (errata) and blank Q8; woodcut initials, date from colophon; wormhole/track to blank lower margins of quires b-f, closed tear to c6, some damp staining to lowers margins at beginning and end, occasional light foxing and browning, a few marks; overall good in contemporary limp vellum, yapp edges, remains of ties, title inked to spine with later paper spine label, fragments of printed waste visible below pastedowns; cockled, worn and marked, front joint split; 17th-century inscriptions to title (see below), book label of M. Ladimir and bookplate of Denys de Harsy. \$1100

Scarce first edition, censored by a Capuchin friar of the convent at Perpignan, in the south of France. The Croatian poet and philosopher Marko Marulic of Split (1450–1524) – known as the father of Croatian literature – composed the *De institutione bene vivendi* to provide spiritual edification through the examples of saints. Influenced by the ideal of *imitatio* and by classical collections of moral examples such as that of Valerius Maximus, the *De institutione* was both popular and influential: Francis Xavier, co-founder of the Society of Jesus, took a copy with him on his missionary travels to Japan, and the work went through numerous editions during the Counter-Reformation. It nevertheless found itself subject to pontifical censure, a copy being publicly burnt in Sienna in 1561.

This copy belonged to the Capuchin convent at Perpignan: inscriptions on the title-page read ‘Es de los padres Capuchinos de Perpinan’, and ‘ad usum fratrum capucinatorum conventus perpinianensis’. It was censored by Friar Ambrosius in 1635, as shown by another inscription to the title, reading ‘Vidit et expurgavit fr. Ambrosius Perpinianensis capuchinus ex comisse. an. 1635’. Friar Ambrosius has crossed through several passages in the section ‘De veritate colenda mendacioque fugiendo’ (quire t), and quire P, comprising part of the chapters ‘de revelationibus celestis beatitudinis’ is entirely absent.

USTC 841258. No copies on Library Hub; OCLC finds only one copy in the US, at Yale.





THE ONLY KNOWN COPY
PRINTED AND BOUND IN THE SHAPE OF A VIOLA DA GAMBA

59 [MINIATURE BOOK.] *Prieres ecclesiastiques, avec l'exercice du pere de famille, et autres plusieurs oraisons fort utiles à chacun fidele.* Geneva, François Perrin, 1566.

32mo (57 x 40 mm), ff. 70, a-k^s, lacking one leaf (e8), roman letter; title slightly dust-soiled, but generally in very good condition; contemporary or slightly later backless viol-shaped binding of black silk(?) over paste boards, covers embroidered with arabesque and floral motifs in silver- and gold- covered thread, gilt edges, remains of ties (these probably later); rubbed and slightly dulled, small losses of fabric in centre of both covers, later stitching (loose). \$29,500

The only known copy of an extraordinary miniature prayer book, printed and bound in the shape of the body of a viol or viola da gamba.

While there is nothing in the text obviously to have suggested a visual metaphor of a musical nature, the sharply waisted, figure-of-eight body can only be intended to represent a contemporary stringed instrument. A very few late medieval and Renaissance manuscripts survive in unusual non-rectangular formats (circular, oval, heart-shaped or fleur-de-lys-shaped, for example), and in many cases were probably made for presentation. Printed books in such formats are practically unknown during this period. The earliest known octagonal book seems to be *Geistliche Lieder und Psalmen auch Hymni und andere Chorgesäng* (Nuremberg, Catharina Dieterich for Johann Lauer, 1601; see Christie's, *The history of the book: the Cornelius J. Hauck collection*, 28 June 2006, lot 326); however, we can find no book printed in a curvilinear shape until much later. Our *Prieres ecclesiastiques* may therefore be the only surviving book printed in a non-straight-sided format before the late nineteenth century.

The printer François Perrin was active between 1558 and his death in 1571. His output largely consisted of Bibles, the works of Calvin, and devotional works. Nothing in his *oeuvre* remotely approaches the dimensions and bizarre format of the present volume, which has the character of a demonstration piece, as suited to a Wunderkammer as to a library or pocket. Certainly the skill required to set the type, print the sheets and cut them to shape would not have been inconsiderable.

Not found in GLN15–16 or in any other database or bibliography consulted.

The first series (and the one which suggested the titling on the binding), 272 x 201 mm, is one of his rarest and most striking creations: the early *Ventiquattr' Hore dell'humana felicità*, a very original rendition of the theme of the *Danse macabre*, a depiction of the 'twenty-four hours of human happiness' through characters chosen from different social classes (from a gambler to a doctor, to a lady, an engineer, a soldier, a king) and captured in the exercise of their functions or in the manifestation of their little foibles to portray human weaknesses. Each portrait is accompanied by two parallel legends, both in quatrains of hendecasyllables: one is imagined as spoken by the character, and states his or her passion and objective in life; the other is imagined as spoken by Death, and unveils the pettiness, frailty and ultimate vanity of each pursuit. The interplay between text and images is subtle, remarkable and illuminating, and has not as yet, to our knowledge, been subjected to scholarly investigation.

The second series, 233 x 201 mm, illustrates the twelve months seen as caricatures of popular figures, captured whilst engaged in an activity that sits well with the month in question. A fisherman, a flag-bearer, a musician, a peasant, a harvester, a drinker and so on stand almost monumental – in contrast with their caricature character – at the centre of the large plates, accompanied by small zodiac signs and quatrains of hendecasyllables providing a lesson. The moral key is given by the last plate, December, representing Time snatching the allotted life-span from an elderly man.

The last series, *L'Amata de quattro amanti* (1691) comprises five numbered engravings (230 x 157 mm) representing half-/ three quarter-length figures of a belle and her four lovers: the 'ugly but munificent', the 'beau', the 'brave', the 'poor', the latter depicted with a rose in his hat and hands joined in rapturous adoration. Again all images are complemented with satirical, or at least ironic, verses, this time in *terzina dantesca*.

The single plate *Compra chi vuole. Avisi di Guerra...* (200 x 277 mm, 1684) shows a seller of brochures and ephemera, while the plate entitled *Dirindina Fa' Fallo* (305 x 215 mm) illustrates a seller of popular songs (*dirindine*) busy making a bonfire of engravings related to the war against the Turks, among which is one representing a fettered Grand Vizier. Two related engravings (1693) carry each nine rebuses with solutions referring to popular sayings or moral mottos. Lastly, the final plate (215 x 134 mm, dated 1706) allegorically illustrates a Biblical passage from Jeremiah: *Maledictus homo qui confidit in homine*, with a man seated at a table served by another standing, who with one hand offers a plate full of money and with the other strikes him on the head with a mallet.

See Bertarelli, *Le Incisioni di Giuseppe Maria Mitelli*, 1940: nos 198, 209, 394-421, 496-500, 511-522, 526-527, 560. For a brief overview of Mitelli's work see Feinblatt's entry in *Grove Dictionary of Art*.

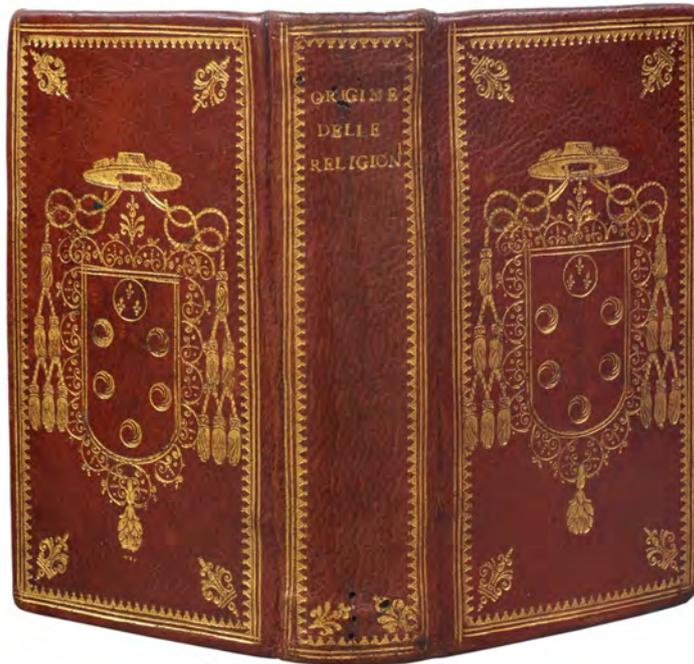
ANDREOLI BINDING FOR CARDINAL DE' MEDICI

61 MORIGIA, Paolo. *Historia dell'origine di tutte le religioni, che sino ad hora sono state al mondo ... con l'origine ancora delle religioni militari ... con la tavola di tutte le cose notabili*. Venice, Fioravante Prati, 1590.

12mo, pp. [24], 560, [4 (blank)]; woodcut device to title and woodcut ornament; light foxing; a good copy in seventeenth-century Roman red morocco gilt by Andreoli (*see below*), with Medici arms and galero gilt to boards, gilt borders and corner-pieces, spine lettered directly in gilt, edges gilt; a few small wormholes to spine. \$1800

A beautiful presentation binding by Andreoli, most likely for Cardinal Giovan Carlo de' Medici.

The son of Cosimo II, and a man ill-suited to ecclesiastic life, Giovan Carlo de' Medici (1611–1663) served as *generalissimo del Mare di Spagna*, albeit without great success, before being appointed Cardinal by Innocent X in 1644, in recognition of the role of Cardinal Carlo de' Medici (Giovan Carlo's uncle) in securing the pontiff's election. With little interest in pursuing a clerical career, Giovan Carlo devoted himself to science, literature, and art, becoming 'one of the most important collectors of art and patrons in Italy of his time' (*Dizionario biografico degli italiani*) and gathering a diverse collection of paintings, sculpture, and books. On his death he left an illegitimate son and considerable debts, repaid by the sale and dispersal of his collections.



The binding is attributed to the 'Rospigliosi bindery', named as such by Hobson in recognition of its main patron, Cardinal Giulio Rospigliosi, but subsequently identified by José Ruyschaert as being the workshop of Gregorio and Giovanni Andreoli. Active from around 1630, it was one of the busiest and most celebrated Roman ateliers of the seventeenth century. Patrons included Alexander VII, who named Gregorio 'Vatican Binder for life', and several other popes, along with noble families such as de' Medici, Borghese and Chigi.

The work of the Jesuate historian Paolo Morigia (1525–1604), *Historia dell'origine di tutte le religioni*, first published in 1569 and here in its fourth edition, is scarce outside Italy.

USTC 843607; cf. Foot, *Henry Davis Gift I*, pp. 323-336.

62 NALIS, Jean-Baptiste. *Cantiques noels, et autres ouvrages en vers, partie en François et partie en langue vulgaire de la ville de Beaucaire. Composés par un de ses habitants. Homme autrefois cordier, il n'a fille ni fils, voici son propre nom Jean-Baptiste Nalis. Arles, Jacques Mesnier, 1769.*

[bound with:]

Idem. *Voici d'instructions simples & catholiques, toutes en vers patois, & toutes pathétiques ... Arles, Jacques Mesnier, 1770.*

2 works in 1 vol., 8vo, pp. [9], iv-viii, 271, [1 blank]; 56; initials, head- and tail-pieces; some words in juvenile hand to title, occasional light marks and stains, a little browned; overall very good in contemporary mottled sheep, spine in compartments with gilt lettering to one; some rubbing to extremities, wanting front free endpaper. \$1600

Scarce second edition (first 1766, also rare) of this collection of devotional and Christmas canticles, letters and poems addressed to the author's friends, riddles, and verses on Christian instruction, in French and in the Occitan dialect of the town of Beaucaire. The verses include reprimands addressed to heavy sleepers, dancers, the idle, the debauched, and prattlers. The various Christmas songs include a dialogue between 'l'ange' and 'leis pastres'. Each piece has an indication of the tune to which it should be sung.

OCLC shows only 2 copies in North America, at the Thomas Fisher Library and NYPL (first part only). Not on Library Hub.

63 [NEWTON.] GLOVER, Samuel, *goldsmith*. Mourning ring for John Newton. London, 1807.

18ct gold and black enamel mourning ring (weight 4.8g), maker's mark of Samuel Glover, London hallmarks for 1807; around the exterior face the lettering; 'Revd John Newton ob 21 Dec 1807 Æ[tatis] 82 Ys 4 Ms'; in excellent condition, in a display case. \$21,000

An extraordinary survival, one of three mourning rings produced for Newton's executors, as specified in a codicil of his will (proved 4 February 1808). The whereabouts of the other two rings is unknown and it possible that this is the only one to have survived.

After a long period of ill health and the failure of his sight, John Newton died peacefully at home on 21 December 1807, and was buried beside his wife, who had died in 1790, at St Mary Woolnoth ten days later. Newton had named William Cardale, James Neale, and John Scott 'and them only to be joint executors of my will, requesting each of them to accept the Sum of five guineas for a Ring'; unfortunately we have been unable to determine which of these was the original owner of the present ring.

Of the three executors Cardale (1777-1826) is probably the best known; a solicitor, of Bedford Row, he was a founder member of the Church Missionary Society and legal counsel to the Moravians. When Newton called on Cardale in London in 1780 he found among the company the Moravian leader Benjamin La Trobe, John Thornton's sister, Mrs Wilberforce and William Wilberforce's aunt. James and Elizabeth Neale were also old friends; Neale worked on the administrative end of the pottery company Neale & Co., and Newton held a weekly lecture in his London house. John Scott was possibly the son of Thomas Scott, Newton's friend and successor at Olney, and the first secretary of the Church Missionary Society, though his address is given in the will 'at Messrs Down, Thornton and Co., Bankers', *i.e.* the firm of the philanthropist and abolitionist Henry Thornton, close friend of Wilberforce and son of Newton's patron John Thornton.

Samuel Glover (d. 1822?) was a prominent London goldsmith, made free by patrimony in 1795, operating at this date from 4 Noble St, and later from Bull & Mouth St; his father, also Samuel Glover (d. 1800), had started the business in 1775. Glover seems to have specialised in this field, and is listed in *Johnstone's London Commercial Directory* as a 'Mourning ring maker'. Similar gold and enamel mourning rings produced by Glover for Spencer Perceval (assassinated 1812) survive in a number of examples – see Bonham's 15 April 2015 lot 130 – but we have been unable to trace records (or mention outside of the will) of the ring for Newton.





ENGLISH CATHOLIC MARTYRS IN OXFORD

64 [OXFORD.] Vera relatione del martirio di doi reverendi sacerdoti et doi laici, seguito l'anno M.D.LXXXIX. in Oxonio, città di studio in Ighilterra. Rome, Paolo Diani, 1590.

Small 4to, ff. [8], with a woodcut on title depicting a martyr being dragged to a bonfire; woodcut initials; creasing where once folded, fore-edges of first few leaves roughly trimmed (just shaving a few letters on verso of A3), minor staining on title, but a good copy; modern binding employing old *carta rustica*. \$3600

Extremely rare Italian account of the English Catholic martyrs Thomas Belson, Father George Nichols, Father Richard Yaxley and Humphrey Prichard, executed at Oxford on 5 July 1589.

Thomas Belson (bap. 1563, d. 1589) matriculated from St. Mary's Hall (part of Oriel College), Oxford, in 1580 and continued his studies at the English College at Douai, then in exile in Rheims. In June 1585 he was imprisoned in the Tower of London for helping the recently converted Philip Howard, first earl of Arundel, in his attempt to leave for Rheims, and was still there in March 1587. 'There is no record of Belson's movements until midnight on 18 May 1589, when he was arrested at the Catherine Wheel Inn in Oxford, together with two priests who had been with him at Douai, George Nichols, whom he thought of as his spiritual father, and Richard Yaxley, and a servant at the inn, Humphrey Prichard. The four men were taken on horseback to London, where they were tortured and interrogated but revealed nothing. After six weeks they were sent back to Oxford (in a wagon since they were now incapable of riding), tried, and found guilty. All four were executed in Longwall, Oxford, on 5 July 1589, the two priests hanged, drawn, and quartered for treason, Belson and Prichard hanged as felons. On the scaffold Belson embraced the bodies of the priests, declaring that he was very happy to suffer with them and be presented before God in such good company. The brutality of the executions shocked the local population, making them reluctant to aid the pursuivants; it was twenty years before another priest was executed in Oxford. Within a year eyewitness accounts of their execution were published in Rome, Paris, and Madrid' (*ODNB*).

Not found in COPAC. Not in the British Library. USTC records copies at Pennsylvania University Library and Rome Biblioteca Vallicelliana. OCLC adds two locations: Rome Biblioteca Nazionale Centrale and Stadtbibliothek Weberbach, although the former copy is a different edition, apparently in smaller format but employing the same woodcut on the title. Of the variant issue beginning 'Breve relatione . . .' ICCU gives three locations (Fermo, Florence and Rome); OCLC adds one (Bibliothèque Mazarine). There exists an issue of the present pamphlet with a variant title (Breve relatione del martirio [. . .]); priority not established).

65 PERPERA, Giacinto. *La monaca instruita. O’ sia particolare istruzione per una religiosa per vivere nella religione santamente, e discretamente composta dal suo P. Confessore Giacinto Epebert da Castro.* Genoa, Antonio Casamara, 1694.

8vo, pp. [16], 382, [2 blank]; engraved emblematic vignette to title (depicting two dogs chasing a porcupine), full-page allegorical engraving of a woman (a nun? – see below) holding scales facing p. 1, woodcut initials; some foxing throughout, occasional small marginal damp stains; overall a very good copy in contemporary stiff vellum, title inked to spine, light staining to covers; 18th-century inscription at foot of title ‘Delle vergini da SSma. Purificazione Sauona’, with similar inscriptions to endpapers, including ‘Questo libro e delle Monache Gesuite nel Monasterio della SS Purificazione’.

\$2500

An apparently unrecorded first printing of this instructional work for nuns, formerly owned by the Sisters of the Purification at Savona, near Genoa, in northwest Italy, a monastic order mainly dedicated to the education of young women.

Arranged in 31 chapters, *La monaca instruita* covers, *inter alia*, obedience, chastity, poverty, confession, the Eucharist, the divine office, prayer, mortification, the refectory, the dormitory, conversation, and silence. The chapter on prayer is particularly detailed, occupying a hundred pages. The beautiful allegorical engraving depicts a woman, wearing what appears to be a nun’s habit, holding a broken set of scales, one plate laden with jewels and books in ornate bindings, while the second, with two instruments of flagellation, lies on the floor. The image is accompanied by the motto ‘staterae ordo non transiliendus’ (the balance should not be overladen), and seems to indicate that the benefits of religious life exceed all wealth. The author was the Oratorian Giacinto Perpera (d. 1700), a native of Piedmont who enjoyed a considerable reputation for his piety and learning, and who published several works in Latin and Italian, often under the pseudonym ‘Eperbert’ (see Melzi, *Dizionario di opere anonime e pseudonime*, I, p. 357), as here. Perpera joined the Congregation of the Oratory of Saint Philip Neri in 1663, serving for several years as the provost of the oratory at Genoa.



Provenance: from the library of the convent of the Suore della Purificazione, founded in 1666 in the Ligurian seaport of Savona by three local young women, the sisters Maria Anna and Paola Caterina Arexerio (daughters of the illustrious notary Gian Francesco) and Paola Maria Agnese, and a fourth from Genoa, Angela Maria Merana. The girls were determined to follow the Jesuit Rule and create a female equivalent of the Jesuit Order, and spontaneously decided to congregate in a house in the village of Monticello, near the church of the Jesuits, under the spiritual guidance of the Jesuit Father Camillo Giustiniani. After being met with initial scepticism and rejection by the Bishop of Savona, eventually their congregation was officially recognised, becoming one of the first non-cloistered female orders, mainly dedicated to the education and spiritual instruction of young women, and was named after the day of its constitution, 2 February, Candlemas, also known as the Feast of the Purification of the Blessed Virgin Mary. After the departure of the Arexerio sisters, whose father forbid them to take the vows soon after the establishment of the order, the congregation was led by Angela Maria Sordi, who spent the following 17 years drafting the Rules of the order, and held the position of abbess until 1711.

Not recorded on ICCU nor OCLC. We have only been able to trace the rare 1695 edition (no copies outside Italy), issued by the same printer and with the same pagination. As well as the earlier date on the title-page, our printing has the imprimatur date '1693. 11. Decembris' on p. 382 which is absent from the 1695 edition.

'SOUND AND INGENIOUS'

66 [PINTO, Isaac de]. *Traité de la Circulation et du Crédit. Contenant une Analyse raisonnée des Fonds d'Angleterre, & de ce qu'on appelle Commerce ou Jeu d'Actions; un Examen critique de plusieurs Traités sur les Impôts, les Finances, l'Agriculture, la Population, le Commerce &c. précédé de l'Extrait d'un Ouvrage intitulé Bilan général & raisonné de l'Angleterre depuis 1600 jusqu'en 1761; & suivi d'une Lettre sur la Jalousie du Commerce, où l'on prouve que l'intérêt des Puissances commerçantes ne se croise point, &c. avec un Tableau de ce qu'on appelle Commerce, ou plutôt Jeu d'Actions, en Hollande ...* Amsterdam, Marc Michel Rey, 1771.

8vo, pp. xvi, 368 + the additional 8-page note on the state of English finances in 1770 (interim half-sheet H*) bound in after signature H; a very good, crisp copy, without the spotting sometimes found in this book, in contemporary mottled sheep, flat spine decorated in gilt, red morocco lettering-piece, marbled endpapers; extremities a little rubbed. \$5200

First edition, first issue, of this 'sound and ingenious' (McCulloch) work on revenue and stock exchange transactions. The main thrust of Pinto's argument is that the national debt, instead of being a burden, has been the principal source of the wealth and power of England. Pinto confronts a number of contemporary authors on the subject: Berkeley, Hume and Petty, but also Boisguilbert, Buffon, Colbert, Diderot, Mirabeau, Rousseau and Voltaire. Pinto had in mind a 'European economic model. [He] wanted above all to convince his readers of the soundness of the British system of public debt. With the adoption of improvements in the redemption policy proposed in his book, the system would achieve a high degree of perfection. In France the Physiocratic opinions of the elder Mirabeau in particular required Pinto to respond, and in England the otherwise admiring Hume was in disagreement. By means of a critical discussion of the work of these and other authors, Pinto propagated a financial policy that he thought would benefit both the State and the individual' (Nijenhuis).

This copy has the extra interim half-sheet H* (pp. 8) titled *Etat des Finances en Angleterre à la fin de la session du Parlement en 1770*, not mentioned in Einaudi and not always present. The work excited much controversy on publication: it was translated into English by Rev. S. Baggs, and published with notes, in 1774.

Pinto (1715–1787) was born in Amsterdam. He was descended from a Portuguese Sephardic family and lived for some time at Bordeaux. 'He then settled in Holland, where he soon made a large fortune and an equally great reputation. The Stathouder William IV (1747–51) had a very high opinion of his advice, both on administration and finance. He was as tolerant as he was high-minded, and his benevolence won him popularity' (Palgrave).

Einaudi 4447; Goldsmiths' 10791; Higgs 5282; Kress 6811; McCulloch, p. 347; Quérard VII, 183.



67 PIRANESI, Giovanni Battista. Veduta delle due Chiese, l'una detta della Madonna di Loreto l'altra del Nome di Maria presso la Colonna Trajana. Salita al monte Quirinale. [Rome, c. 1762].

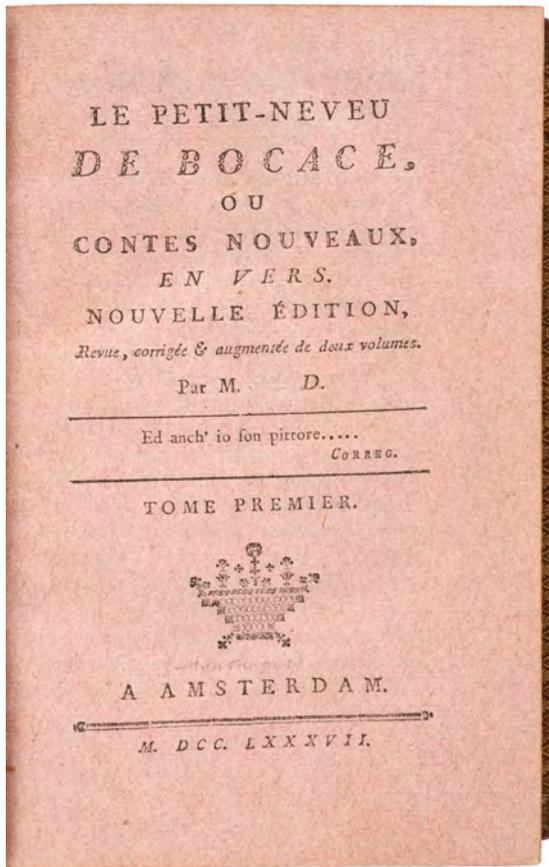
One sheet, engraved and etched on laid paper (535x785 mm); first state of four; title engraved in plate; to lower left: *Piranesi F.*; to lower right: *si vende presso l'autore a paoli due e mezzo*; watermark, “double encircled fleur-de-lys”; two small tears and minor defects along margins, not affecting plate, central fold, else a fresh impression, in good condition; small contemporary initial in ink to title scroll. \$2900

A marvellous view of Rome by Piranesi (1720–1778), from an original edition printed in Rome, bearing the price (“a paoli due e mezzo”), with wide margins and the “double encircled fleur-de-lys” watermark.

The plate is from Piranesi’s best-known work, *Vedute di Roma* (Views of Rome), consisting of 135 plates, which had been individually produced by Piranesi for some thirty years, from c. 1745 until his death. They were first printed in 1751 (34 plates) by the editor Giovanni Bouchard, afterwards printed by Piranesi himself in Rome; after his death, Piranesi’s son Francesco inherited the plates, editing them first in Rome and then in Paris. Later the plates were printed in Paris by Firmin Didot and finally by Calcografia Camerale, now the Calcografia Nazionale, which has purchased the plates.

Giovanni Battista Piranesi was a visionary Italian artist, best known as a *vedutista*, who liked to refer to himself as a “Venetian Architect”. Piranesi anticipated impressionism by going out to work on the spot, and observe: ‘to breath the ancient air’, as his friend Robert Adam (1728–1792) recalled. In the work of Piranesi the complexity and development of the artist and his art is self-evident: ‘the sublime dreams of Piranesi, who seems to have conceived visions of Rome beyond what it boasted even in the meridian of its splendour ... savage as Salvator Rosa, fierce as Michaelangelo, and exuberant as Rubens, he has imagined scenes that would startle geometry, and exhaust the Indies to realise. He piles palaces on bridges, and temples on palaces, and scales Heaven with mountains of edifices’ (Horace Walpole).

ON PINK PAPER



68 [PLUCHON-DESTOUCHES.] Le petit-neveu de Bocace, ou contes nouveaux, en vers. Nouvelle édition, revue, corrigée et augmentée de deux volumes. Par M. Pl. D. Tome premier [-troisieme]. *A Amsterdam [i.e. Montargis], 1787.*

3 vols in 1, 8vo, pp. xii, [1], 226, [2]; [4], 230, [2]; 222, [2]; elegant decorative head- and tail-pieces; printed on pink paper; 'Pl.' in author statement rubbed out on all 3 titles; an excellent, crisp and clean copy in contemporary marbled calf, gilt triple fillet borders to covers, spine richly gilt in compartments with green morocco lettering-piece, gilt edges, blue endpapers, pink silk marker; very slightly rubbed; book label of Max Cointreau to front pastedown. \$1100

A superb copy on pink paper of the much enlarged third edition (following those of 1777 and 1781) of this entertaining collection of humorous verse tales, inspired, according to the preface, by Boccaccio and La Fontaine. With an emphasis on the themes of love, desire, food and drink, the occasionally *galant* verse features, among a host of characters, curates, abbots, doctors, bailiffs, lawyers, soldiers, drinkers, young lovers, cuckolds, widows, policemen, travellers, and an executioner, their stories being set in various parts of France (Paris, Burgundy, Normandy, Gascony, Languedoc, Touraine etc.), as well as in Florence, Germany, London, and elsewhere.

Library Hub shows only one copy, at the London Library.

POSTEL'S MOST IMPORTANT WORK

69 POSTEL, Guillaume. *De orbis terrae concordia libri quatuor. . . [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. He was not unaware of its immediate political significance; but Postel, who was in fact a propagandist for the crusade, was no mere secular pacifist. The *De orbis terrae concordia* is essentially a manual for missionaries; hence *Concordia* has religious meaning. 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. 'In his belief in a peaceful debate with Muslims who should be convinced by a rational presentation of Christian tenets, Guillaume Postel was knowingly pursuing the same tradition as Nicholas of Cusa and Dionysius the Carthusian 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*).

This edition contains Theodor Bibliander's annotations to the first two books. Apparently added without Postel's knowledge, these annotations ensured that the work was put on the Lyon *Index* of 1550 (no. 215) and the *Index* of 1558 (no. 210), with the remark 'Annotationes in Guilielmum Postellum de orbis terrae concordia, incerti auctoris' (see Claude Postel, *Les écrits de Guillaume Postel publiés en France et leurs éditeurs 1538–1579*, 1992, II p. 36).

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; see: Marion L. Kuntz, Guillaume Postel, *prophet of the restitution of all things. His life and thought*, 1981, pp. 50–2.

THE PRICE OF LOVE

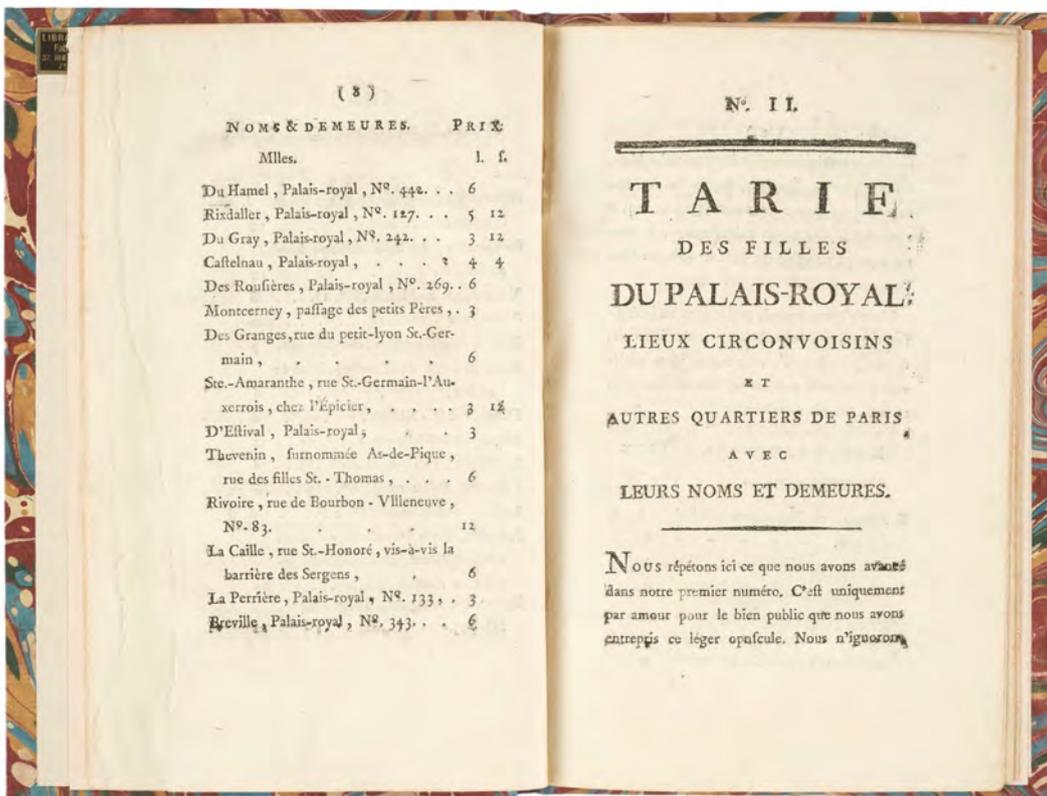
70 [PROSTITUTION.] Tarif des filles du Palais-Royal, lieux circonvoisins et autres quartiers de Paris, avec leurs noms et demeures. [*with:*] Tarif des filles du Palais-Royal ... No. II. [*and:*] Suite du tarif des filles du Palais-Royal ... No. III. [*and:*] Suite du tarif des demoiselles du Palais-Royal, avec l'établissement d'une compagnie d'assurance pour la santé. No. IV. [*and:*] Suite du tarif des demoiselles du Palais-Royal ... No. V. [*Paris, 1790?*].

5 works in 1 vol., 8vo, pp. 8; 8; 8; 8; 8; caption titles; loss to fore-edge of last leaf of No. IV with some loss of text; very good in recent marbled boards. \$3300

A complete set of the five numbers of this catalogue of Parisian prostitutes, including prices and addresses, apparently prompted by the flood of visitors to the capital during the Fête de la Fédération of 1790. The preface states that the compilers wish to protect the public from overpaying for the services of the capital's prostitutes, noting, with considerable innuendo, that 'les bourses sont devenues l'objet de leur vorace cupidité'. 'Nous allons mettre, sous les yeux du public abusé', they explain, 'un tarif exact du prix que les prêtresses de Vénus mettent ordinairement à leurs charmes, & qu'elles ne peuvent ni ne doivent augmenter.'

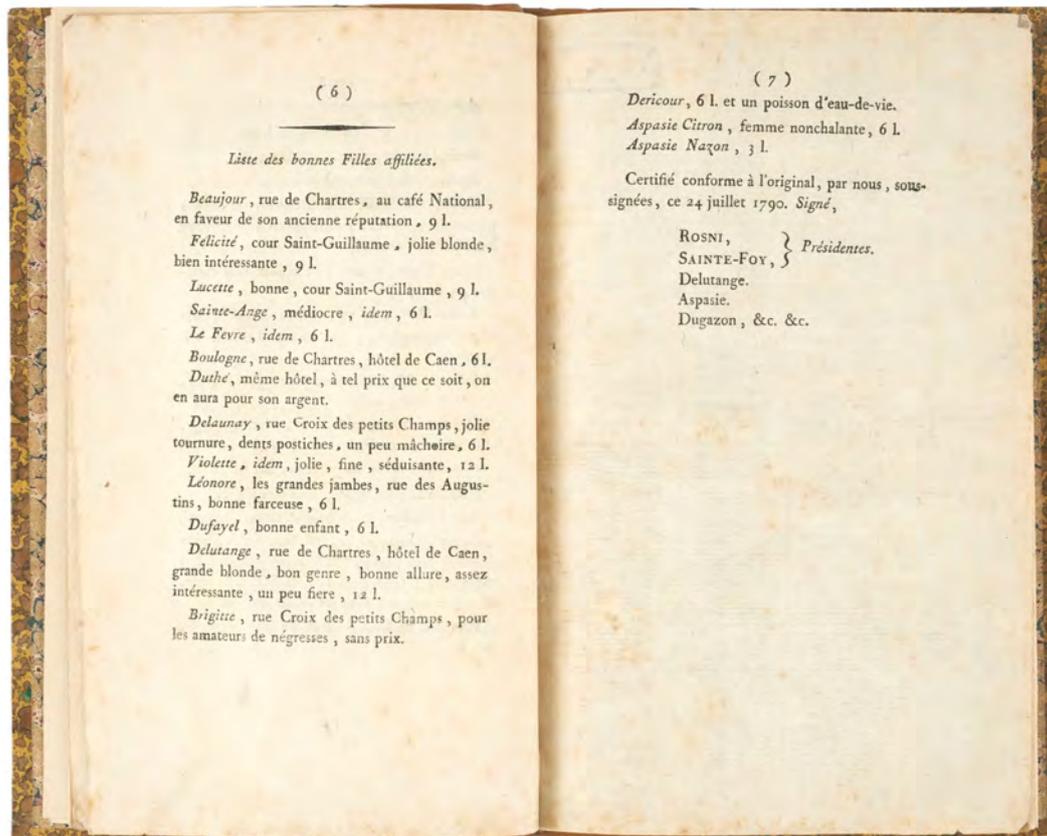
Among the lists of names, addresses and prices we find, for example: 'Sophie & sa soeur, rue basse du Rempart, pour former un trio la nuit, avec le souper 200'; 'La Paysanne, palais-royal ... on previent qu'elle dort toute la nuit 6'; 'Saintonge, rue du Richelieu, au dessus du marchand de musique, fraîche, très-propre, un bidet 15'; 'Georgette, Palais-royal ... dévergondée quand elle a bu un bol de punch 3'; 'Rougere & sa fille, hotel des deux Cercles ... pour deux glaces à la vanille'; 'De la Roche, rue de Grammont ... toutes les qualités pour ruiner un enfant de famille 12'.

We have traced full sets at the British Library and BnF, and partial sets at Cambridge University Library and NYPL. Lacombe, 332; Tourneux, 20460.



[70]

[71]



(6)

Liste des bonnes Filles affiliées.

Beaujour, rue de Chartres, au café National, en faveur de son ancienne réputation, 9 l.
Félicité, cour Saint-Guillaume, jolie blonde, bien intéressante, 9 l.
Lucette, bonne, cour Saint-Guillaume, 9 l.
Sainte-Ange, médiocre, *idem*, 6 l.
Le Fevre, *idem*, 6 l.
Boulogne, rue de Chartres, hôtel de Caen, 6 l.
Duthé, même hôtel, à tel prix que ce soit, on en aura pour son argent.
Delanay, rue Croix des petits Champs, jolie tournure, dents postiches, un peu mâchoire, 6 l.
Violette, *idem*, jolie, fine, séduisante, 12 l.
Léonore, les grandes jambes, rue des Augustins, bonne farceuse, 6 l.
Dufayel, bonne enfant, 6 l.
Delutange, rue de Chartres, hôtel de Caen, grande blonde, bon genre, bonne allure, assez intéressante, un peu fière, 12 l.
Brigitte, rue Croix des petits Champs, pour les amateurs de négresses, sans prix.

(7)

Dericour, 6 l. et un poisson d'eau-de-vie.
Aspasie Citron, femme nonchalante, 6 l.
Aspasie Nazon, 3 l.
 Certifié conforme à l'original, par nous, sous-signées, ce 24 juillet 1790. Signé,
 ROSNI, } Présidentes.
 SAINTE-FOY, }
 Delutange.
 Aspasie.
 Dugazon, &c. &c.

71 [PROSTITUTION.] Protestation des filles du Palais-Royal, et véritable tarif, rédigé par Mesdames Rosni et Sainte Foix, présidentes du district des galeries. [Paris], 1790.

8vo, pp. 7, [1 blank]; caption title, dated 24 juillet 1790 at end; abrasion at foot of first page; very good in later wrappers within recent half calf over marbled boards, gilt-lettered spine label, marbled endpapers, blanks bound in at end; book label of Gerard Nordmann to front pastedown. \$1600

First edition of this scarce pamphlet protesting against the *Tarif des filles du Palais-Royal* (see no. 70), which it describes as 'aussi faux que tous les tarifs et comptes rendus du ministre des finances'.

The compilers provide two lists of Parisian prostitutes, supplying names, addresses, prices, and cheeky commentary e.g. 'Saint-Maurice, brune fade, ennuyeuse ... 3 liv.'; 'Nancy, 4 liv. 10 s. y compris la cocarde nationale'; 'Julie ... brune assez jolie, gros tettons, faisant de tout, 6 liv.'; 'La Bacchante ... bouche petite, levres rubicondes, teint rembruni, taille bien fournie, chevelure crépue, pour les jeunes gens 6 liv. Pour les vieillards à cause de bras nerveux 12 liv.'; 'Brigitte ... pour les amateurs de négresses, sans prix'.

Only the British Library copy on Library Hub; 3 copies traced in the US on OCLC, at Bryn Mawr, the Morgan, and UC Berkeley. Gay-Lemonnyer, III, 880; Lacombe, 333; Tourneux, 20401.

CARTHUSIAN LITURGICAL PSALTER

72 PSALTER, with Canticles, Pater Noster, Te Deum and Office of the Dead. *North-western Italy, perhaps Asti, mid-15th century.*

204 leaves, collation i–xii¹⁰, xiii⁹ ¹, probably blank¹, xiv–xx¹⁰, xxi⁹ ¹, probably blank¹ (290 x 200 mm), numbered in an early hand up to f. 32 and thereafter in modern pencil, single columns written in 18 lines in two sizes of a fine liturgical bookhand, ruled with plummet and ink, music in square notation on a four-line red stave, very large eight-line initial 'B' (*Beatus vir*) on first leaf in blue with elaborate penwork in red, green, blue and purple extending the full height of the inner margin, four five-line and four four-line initials with similar penwork, numerous two-line initials with contrasting penwork, several calligraphic initials with penwork sometimes incorporating human profiles, one-line initials alternately in red and blue, rubrics, catchwords set within ornamental pen-strokes; modern (probably early twentieth-century) miniature of the Crucifixion within elaborate border in late medieval style on verso of f. 129; some soiling and wear, occasional slight cockling, a few openings dust-soiled, but generally in very good condition in early sixteenth-century Italian blind-stamped panelled calf over wooden boards, brass corner-pieces (possibly recycled from a previous binding) stamped with a 'YHS' monogram and the Agnus Dei, brass catches and remains of clasps, vellum pastedowns, green silk tabs stitched to outer edges of seven leaves; rubbed, short splits in joints, front and rear free endleaves cut away. \$23,000

A substantial and attractive office book of Carthusian Use, bearing the medieval ownership inscription of the major charterhouse at Valmanera (Asti) in Piedmont and probably made for them.

Originally founded as a Vallombrosan monastery in the first half of the twelfth century, Valmanera was given over to the Carthusians in the late fourteenth century. The monastic complex was enlarged and came to embrace an imposing church and a large cloister, around three sides of which were ranged the individual cells of the monks. A catalogue of the library (Vatican Library, Cod. Vat. lat. 11276) lists 354 volumes. The charterhouse was suppressed by Napoleon in 1801 and its contents confiscated.

The austere life of Carthusian monks meant that most of the day was spent in the isolation of their cells. They followed the same daily round of eight offices as monks of other religious orders but, uniquely, they celebrated only the night offices and the afternoon office of Vespers together regularly in the church, and Mass less frequently. Otherwise they said their offices and celebrated Mass in the privacy of their cells. The present Psalter, containing only the long night offices of Matins and Lauds and the afternoon office of Vespers, was thus the volume around which they would have gathered in their church. The size of the script and musical notation is large enough to be read at some distance. By contrast, every Carthusian monk would have possessed his own diurnal, containing only the day offices, and these are thus more frequently encountered.

73 [REMONDINI.] [Sample-book of north-Italian patterned papers.] [*Italy and Germany, c.1780–1820*].

Oblong 12mo (98 x 168 mm), ff. [1], 148, [1], 83, [1], 253, [1 (blank)]; manuscript part-titles, contemporary ink foliation to versos; first and final leaves creased at fore-edge, a few tears (occasionally with minor loss), samples (approx. 25 x 25 mm) excised from 36 leaves in class IV; stab-sewn in ink-speckled wrappers; wrappers dust-stained and chipped. \$16,000

Extremely rare and unusually large decorative paper sample-book, with approximately 480 brightly preserved specimens of Remondini patterned papers, produced for use in the German trade.

The specimens show almost five hundred examples of Italian patterned papers, printed between c.1780 and c.1820, sometimes using earlier blocks. The compiler appears to have classified the samples in three ‘Chambray papers’ categories: the first (‘Cambrich Classe II’) with 148 specimens in three colours, the majority printed in black and white on coloured paste-paper; the second (‘Classe III’) with 83 bichrome papers; the third (‘Classe IV’) with c.250 single-block paper samples. Of the many blocks used in the production of the papers, several have been printed multiple times in a variety of combinations and colours.

Ten designs, used on approximately forty samples in various combinations, have been identified by Kopylov and Bertarelli as those of Remondini. The leading *dominotiers* of the period, by the mid-eighteenth century Remondini employed roughly one thousand people at their workshop in Bassano and over one hundred itinerant sellers: ‘By 1782 it covered Europe in its entirety, and its representatives were travelling to Russia, America, Asia and Africa’ (Fuhring). **The majority of our specimens, however, appear to be unrecorded survivals.**

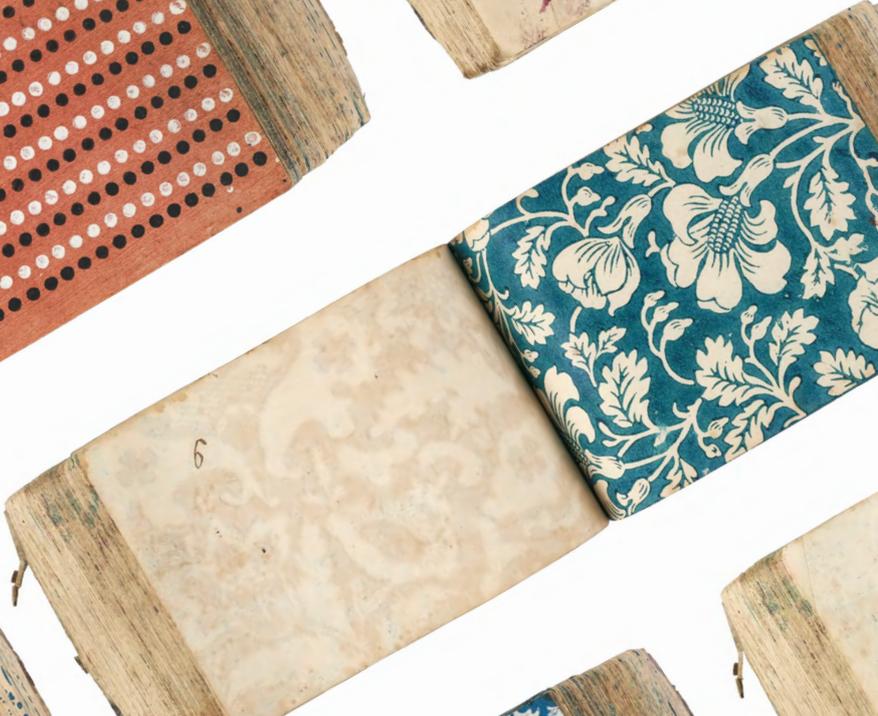
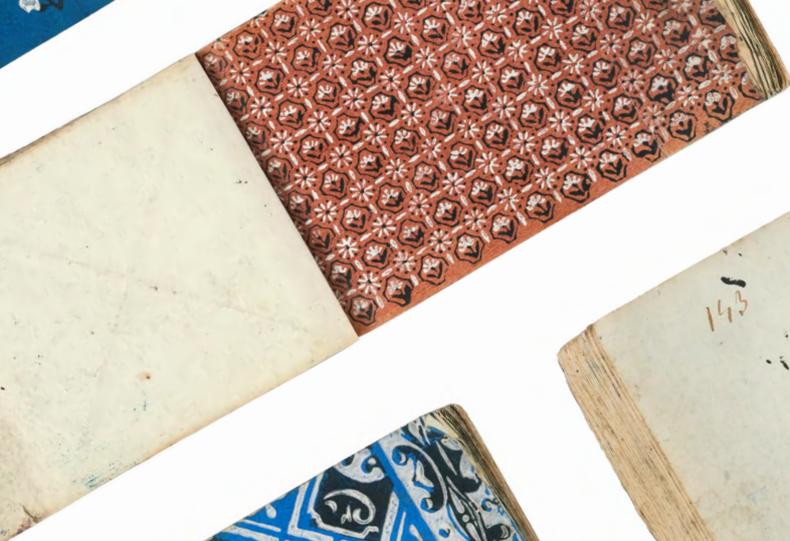
With such a large number of untraced paper designs from one of the most important and carefully documented *dominotiers* in Europe, this sample-book represents an invaluable source of information on the history of the production of patterned papers in northern Italy and their distribution in continental Europe at the beginning of the nineteenth century.

Very few paper sample-books of the period, ‘the indispensable supports for the sales in a more competitive market’ (Bertarelli, p. 23, *our translation*), have survived to this day. The great majority of known examples, however, comprise only a handful of smaller paper samples, pasted to the leaves of an album, and were typically produced by the printer. The present album is made even more uncommon and rare for its larger-than-usual specimens of patterned paper and stitched format, suggesting its use as a trade catalogue of Italian papers by a bookbinder or paper-seller active in Germany in the early part of the nineteenth century. The excision of smaller samples from thirty-six leaves demonstrates the use of the album as a master-copy.

The use of the word ‘Cambrich’ to describe the papers in the album could ultimately suggest that the patterns could also have been applied to fabrics, such as linens, shirts, handkerchieves, ruffs, lace etc.

Cf. Kopylov, *Papiers dominotés italiens* 35 {II 58}, 111 {II 86 (Remondini)}, and 112–113 {IV 162 (Remondini)}; cf. Bertarelli 37 {II 102–107, IV 139–140}, 277 and 749 {II 78–81, IV 180–181}, 354 {II 61–65 (Remondini)}, 364–365 {IV 240–241 (Remondini)}, 402 {II 39–41, III 28, IV 228}, 415–418 {IV 80–81}, 601 {II 120–122, IV 173}, cf. 475 for a closely related design by Ferdinando Bonicoli; for Remondini distribution, cf. Fuhring ‘The Remondini Family’ in *Print Quarterly* XI, no. 4 (1994), pp. 441–446 {IV 188–189}.





MIDDLE EAST IN THE MIDDLE AGES

74 RICOLDO DA MONTECROCE; Vincenzo FINESCHI. *Itinerario ai paesi orientali di Fra Riccoldo da Monte di Croce Domenicano scritto del XIII. secolo dato ora in luce da Fra Vincenzo Fineschi sacerdote dello stesso ordine. Florence, Francesco Moücke, 1793.*

8vo, pp. 78, [2 blank], with engraved portrait medallion of Ricoldo to p. [21]; very good in near contemporary mottled sheep, gilt border and corner-pieces to covers, gilt spine, red edges, marbled endpapers; a little worming; remains of paper label at foot of spine. \$2300

Scarce first edition of this narrative of a 13th-century Dominican monk's travels in the Holy Land and the Middle East, printed from a manuscript discovered in the Laurentian Library in Florence, a classic of the vernacular Tuscan of its day. Written around 1288-91, Ricoldo's *Itinerario* was intended as a guidebook for missionaries and provides interesting descriptions of the countries he visited.

'[Ricoldo] came originally from Florence ... He was in Tabriz in about 1288, and preached there for some months before going on to Baghdad, where he met with other Dominican missionaries, and preached to such effect that the local Nestorian patriarch seems to have given the Latin missionaries freedom to deliver their message. Baghdad was still largely a Moslem city, however, and Ricold instructed himself in the tenets of Islam in order to attempt the conversion of the local population. In this he had no success, in common with most such efforts. He also witnessed the sale in the slave markets of Baghdad of European captives taken at Acre and Tripoli in 1291, and he was present in 1295 when the adoption of Islam by the Il-khan Ghazan (1295-1304) led to a violent reaction against Christians and their church buildings. Ricold escaped only with great difficulty, and eventually returned to Florence in 1301, after which he wrote an account of his wanderings' (J.R.S. Phillips, *The Medieval Expansion of Europe*, 1998, p. 80).

OCLC records only 1 copy in the US, at Harvard; Library Hub finds copies at BL, Cambridge, and Wellcome. Gamba 1143.

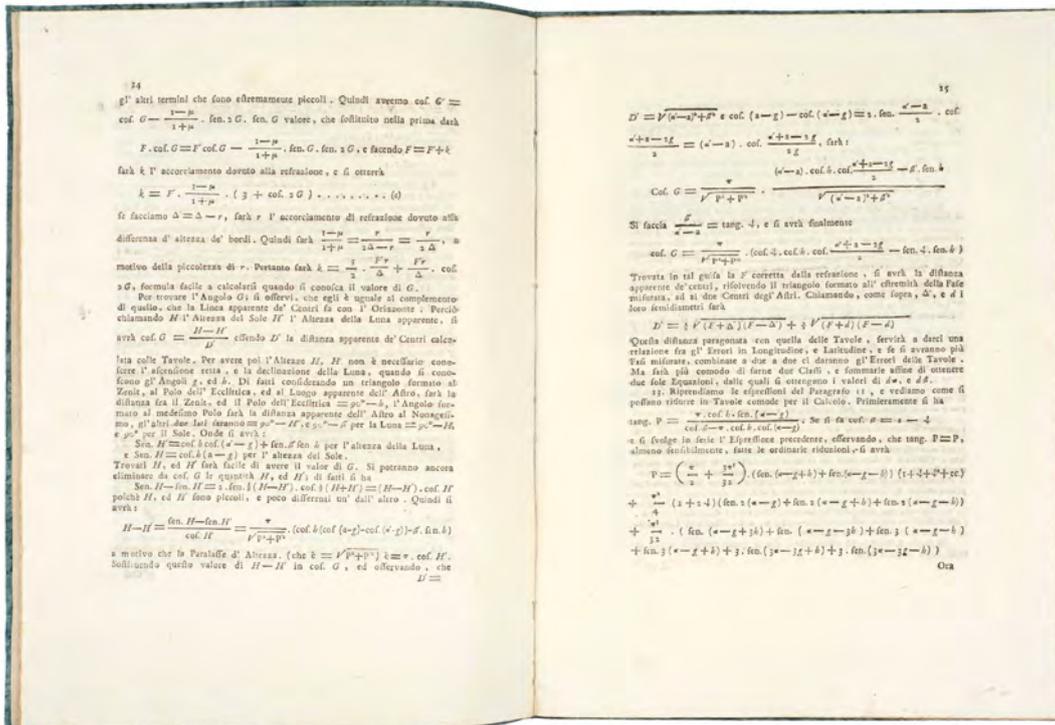
THE VERY RARE FIRST ITALIAN EDITION

75 ROUSSEAU, Jean-Jacques. *Du contract social, ou, Principes du droit politique. Milan, Pogliani, 1796.*

8vo, pp. [4], 188; with Avertissement on the verso of the title-page; title-page a little spotted, else a clean, crisp copy in near-contemporary quarter calf, marbled boards, flat spine decorated and lettered in gilt; edges a little rubbed, a few scratches to the sides; contemporary pen monogram and a modern ownership inscription on the front free end-paper. \$4500

First edition printed in Italy, very rare, of Rousseau's *Contrat social*. '[Rousseau's] fundamental thesis that government depends absolutely on the mandate of the people, and his genuine creative insight into a number of political and economic problems, give his work an indisputable cogency. It had the most profound influence on the political thinking of the generation following its publication. It was, after all, the first great emotional plea for the quality of all men in the state: others had argued the same cause theoretically but had themselves tolerated a very different government. Rousseau believed passionately in what he wrote, and when in 1789 a similar emotion was released on a national scale, the *Contrat social* came into its own as the bible of the revolutionaries in building their ideal state. Still in print, translated into every language in cheap editions and paperbacks, it remains a crucial document of egalitarian government' (PMM 207, describing the original edition of 1762).

No copies recorded in the UK, one in the US (Berkeley). OCLC finds 3 copies in Switzerland and one in Italy (Arco). Dufour, 154; S nelier, 719.



ON ECLIPSES AND ON 'PLANET' VESTA

76 SANTINI, Giovanni. Sul nonagesimo e sul pianeta Vesta. Memorie due. Padua, Stamperia del Seminario, 1807.

Two parts in one volume, Folio, pp. [iv], 34, [2, blanks]; 8; a beautiful copy, very clean, bound in later decorative blue wrappers. \$700

Very rare first edition of the first works published by Giovanni Santini, on the tables for the calculation of the parallaxes in solar eclipses, and on his observations on the newly discovered 'planet' (really an asteroid) Vesta.

Giovanni Sante Gaspero Santini (1787–1877) was an Italian astronomer and mathematician, the director of the Observatory of Padua (an institution he made famous) for an exceptional 60 years. A specialist in comets – he is perhaps most famous for his calculations on the orbit of Biela’s comet, and is credited with the calculations of numerous other comet orbits – Santini was appointed assistant to the director of the Padua observatory, Vincenzo Chiminello, in 1806, and succeeded him in 1817.

‘Santini’s works were well known throughout Europe, and the Observatory of Padua became famous among European ones for its research in theoretical and practical astronomy. As astronomy professor, Santini published the two-volume treatise *Elementi di Astronomia* (1819/1820 and a 2nd edition in 1830). This work was extensively used by the famous astronomers Baron János von Zach and Johann von Littrow, and became a fundamental textbook for Italian students in the nineteenth century. In 1828, he published an optics treatise in two volumes (*Teorica degli Stromenti Ottici*), the only such book in Italy, which also became a milestone for students, and optical instrument makers, too.’ (L. Pigatto, ‘Santini, Giovanni-Sante-Gaspero’, in: Hockey T. et al. (eds) *Biographical Encyclopedia of Astronomers*. 2014).

Vesta is the second-most-massive and probably the second largest asteroid in the asteroid belt, and is the brightest asteroid visible from Earth. It was discovered by Heinrich Wilhelm Olbers on 29th March 1807, making Santini’s amongst the earliest published works on it, and was named and given a planetary symbol by the mathematician Carl Friedrich Gauss (whose methods were used by Santini in 1811 to determine the latitude of Padua). It is now known as 4 Vesta, as it was the fourth asteroid to be discovered.

Extremely rare outside Italy. OCLC records only one copy, at the ETH-Bibliothek Zürich. No copies on Copac.

IN A LARGER THAN USUAL SHARKSKIN BINDING

77 SARPI, Paolo. *Historia del Concilio Tridentino di Pietro Soave Polano. Nella quale si scoprono tutti gl'artificii della Corte di Roma, per impedire che né la verità di dogmi si palesasse, né la riforma del Papato, et della Chiesa si trattasse.* London, John Bill, 1619.

Folio (315 x 205 mm), pp. [viii], 806, [10], woodcut royal arms on title, woodcut initials; some light foxing, but a very good copy in contemporary black shagreen over wooden boards, gilt border and corner fleurons on covers, spine gilt, blue edges; minor wear, upper joint cracked at head, foot of spine repaired. \$11,000

First edition, a large paper copy, of Sarpi's history of the Council of Trent; published under the pseudonym of Pietro Soave Polano by the apostate Marcantonio de Dominis, with additions by the latter. Large paper copies of the first edition are very rare.

'The Council of Trent, the turning point in the Counter-Reformation, created the modern Roman Catholic Church . . . The full force of the acts of the Council was not lost either on those who desired a reconciliation between the Church and the new schismatics or on those who distrusted the centralisation of power in Rome. It was both these motives which prompted the Venetian patriot, scientist, scholar and reformer, Paolo Sarpi (1552–1623), to compile his memorable *History of the Council of Trent*, which was published pseudonymously in London. A member of the Servite order, hated yet never excommunicated by the Papal See, Sarpi was the devoted and honoured servant of the Venetian Republic. Like the author in his lifetime, so in later years his book formed a nucleus of opposition to the papacy of Pius IV. Translated and reprinted over and over again, the masterpiece of "Father Paul of Venice", as he was known to generations, is still read' (*Printing and the Mind of Man*).

Provenance: from the libraries of the Venetian merchant Amadeus Svajer (1727–1791) and Lord Amherst of Hackney (1835–1909), with bookplates.

Gamba 2080; PMM 118; STC 21760.



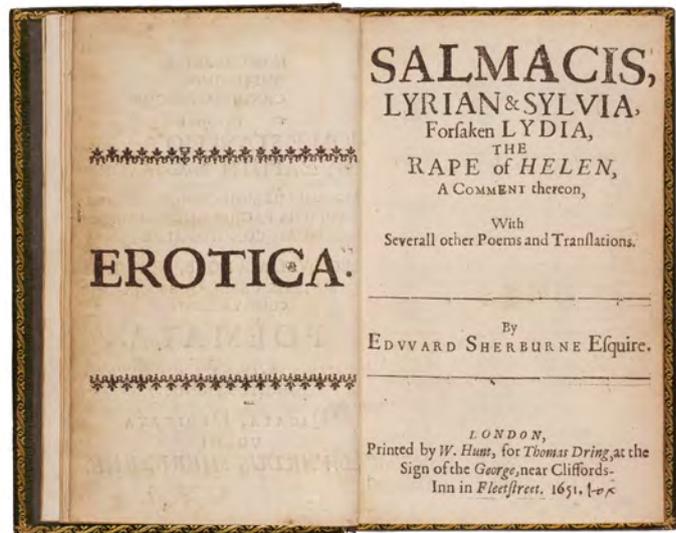
78 SHERBURNE, Sir Edward. *Salmacis, Lyrian & Sylvia, Forsaken Lydia, the Rape of Helen, a Comment thereon, with severall other Poems and Translations ...* London, Printed by W. Hunt, for Thomas Dring ... 1651.

8vo, pp. [4], 102, 95–169, [1], with a fine compartmented frontispiece followed by a Latin dedication to Thomas Stanley (misbound before the title-page); two page numerals and a headline just shaved at the top, the sidenote on K3 verso partially cropped, else a very fine copy in early nineteenth-century green straight-grain morocco, decorated in gilt and blind, gilt edges, by Welcher, with his ticket; from the library of John Mitford, with his neat notes on the endpapers; the Bradley Martin copy. \$5500

First edition of a charming book of Caroline poetry, original and translated, in a most sympathetic and well-preserved collector's binding. This is the first issue; it was reissued in the same year under the title *Poems and Translations, amorous, lusory, morall, divine*, reflecting the divisional titles here: 'Erotica', 'Ludicra', 'Ethica', 'Sacra'.

Sir Edward Sherburne was a Catholic, and a member of the royalist literary circle of Sir Thomas Stanley, his cousin and the dedicatee of this volume. 'One of that considerable company of Englishmen who have combined the careers of arms and of scholarship' (*Pforzheimer Catalogue*), he was commissary-general of artillery at Edgehill, attended Charles I to Oxford, remained there until the town's surrender, and in 1648 was living in the Middle Temple, reduced to dependence on his kinsmen following the seizure of his estates, possessions, and library. After the Restoration he was able to return to his post as clerk of the ordnance at the Tower.

Wing S 3223; Hayward 102.



WITH AN UNRECORDED PLATE

79 SILVESTRE, Israel. Recueil de veue de plusieurs edifices tant de Rome que des environs. [Paris,] Israel Henriet, 1648.

Oblong 8vo, ff. 1-2, [1], 3-13; copper-engraved title, copper-engraving to each leaf (approx. 60 x 116 mm); slight marginal thumbing, minimal foxing; nineteenth-century British half green straight-grained roan with marbled sides, borders double-filletted in gilt, spine gilt-ruled in compartments and lettered directly in one, marbled endpapers; slight rubbing, skilfully rebacked and recorned in green morocco. \$5500



Very rare series of engraved views of Rome by Silvestre, with an apparently unrecorded plate. 'An outstanding draughtsman and etcher' (Benezit), Israel Silvestre (1621–1691) travelled extensively in France and Italy in the 1640s and '50s, his sketches being published by his uncle and god-father Israel Henriet. A friend and follower of Jacques Callot and Stefano della Bella, Silvestre took over the publication of their plates after the death of Henriet.

OCLC records only three copies (Berlin, Bibliotheca Hertziana, and Montpellier), of which none appears to have the unnumbered engraving, the only image to include details of the work's creation; Faucheux also does not mention this print. Faucheux 7 (second state, with numbers).

WITH EXTENSIVE CRITICAL MARGINALIA

80 SISMONDI, Jean-Charles-Léonard Simonde de. *De la richesse commerciale, ou principes d'économie politique, appliqués à la législation du commerce ... Tome premier [- second]. Geneva, J.J. Paschoud, An XI (1803).*

2 vols, 8vo, pp. [4], lxxxv, [1 blank], 348; [4], 448; fore-edges dusty, a few light marks; a very good uncut copy in 19th-century half calf over marbled boards, spines gilt in compartments with red morocco lettering- and numbering-pieces, marbled endpapers; small wormhole at foot of upper joint vol. I and at foot of lower joint vol. II, some wear to corners; inscription 'L. Fagneux (?) – Avocat' to front free endpaper vol. I; with extensive marginal annotations in ink in a contemporary hand throughout (to 95 pages of vol. I, and to 192 pages of vol. II).

\$7500

First edition of Sismondi's original and important work, this copy filled with highly critical marginalia by a contemporary reader, who concludes his annotations with the cutting comment: 'Voila bien le plus mauvais livre qui existe en France sur l'administration commerciale. Fasse le ciel qu'il soit le dernier.' Occupying the margins of over 280 pages, these annotations represent an extraordinary engagement with Sismondi's text, and certainly merit further research.

The topics discussed by our annotator cover mercantilism, productivity and unproductivity, value, national wealth, consumption, utility, commerce and free trade, capital, property, paper money, merchandise, tax and customs, prices, exports, regulation, monopolies, colonies, and free ports. He frequently mentions Adam Smith, and also refers to Nicolas-François Canard, has much to say on France and England, and makes references to Holland, Spain, and Portugal too. His detailed criticisms frequently open with comments such as 'ridicule, bete, absurde' or 'tout cela est faux, absolument faux', and he dislikes Sismondi's use of algebraic formulae, as well as his style of writing ('Dans un livre sur l'adm[inistrati]on, du grec, de l'anglais, de l'italien, et des vers de Lafontaine!!'). Our annotator clearly re-read the work in 1830, writing at one point, 'Je relis cette note 27 ans après l'avoir écrite, et j'y ajoute que Ricardo a volé à M. de Sismondi sa détestable théorie du fermage, Janvier 1830'.

Born in Geneva, the son of a Calvinist clergyman, Sismondi (1773–1842) was 'the first critic of industrial capitalism' (Blaug). *De la richesse commerciale* 'was intended as a systematic exposition of the ideas of Adam Smith. Yet in it Sismondi also pointed out that he was presenting "an absolutely new" way of looking at aggregate output changes. Crude arithmetic examples depicted output during a given year as a function of investment during a previous year, and showed how a closed economy differed from an economy with international trade, and how the latter differed when there was an export surplus and an import surplus. Algebraic formulas in his footnotes repeated the same arguments presented arithmetically in the text' (*The New Palgrave*). The work 'has a number of original features, for example, it includes an early statement ascribing the international exchange of goods to differences in factor endowments and factor prices – England, being plentifully endowed with capital, will import labor-intensive goods, such as lace from France, from countries where capital is relatively scarce and wages low. Sismondi here points the way to doctrinal developments that were bought to full fruition by Ohlin in the twentieth century but were overshadowed during the nineteenth century by the Ricardian doctrine of comparative cost, which was primarily designed to demonstrate the gains from trade' (Spiegel, p. 303).

Einaudi 5298; Goldsmiths' 18617; Kress B.4734.



UNRECORDED RULES FOR TERTIARY NUNS, IN LOOSE SHEETS

81 [SISTERS OF THE THIRD ORDER OF SERVITES.] Regole, o siano costituzioni da osservarsi dalle terziarie dell'ordine de' servi, proposte alle stesse da un religioso del medesimo ordine. Brescia, Giambatista Bossini, 1763.

4to, pp. 60; woodcut vignette to title, tail-piece, initial; light damp stain to lower outer corner of B6, otherwise a very good copy, crisp and clean, in unbound sheets, cut and folded. \$1900

An apparently unrecorded set of regulations addressed to the Sisters of the Third Order of Servites in Brescia, in northern Italy. A unique survival, preserved unbound in folded sheets.

Founded in 1305 by Juliana Falconieri of Florence (whose uncle was one of the seven founders of the Servite Order) after she had received the habit from Philip Benizi, Prior General of the Servite friars, The Sisters of the Third Order wore a black tunic and a white veil, and were especially concerned with the care of the sick. At Brescia, they occupied the Convento della Santissima Annunciata of Rovato.

Arranged in 24 chapters, the *Regole* cover the divine office, the Mass, the office of the dead, fasting, confession, silence, the refectory, poverty, chastity, obedience, the maintenance of good relations between the sisters, voting, the infirmary, the admission of new members to the order, education, the Prioress and her deputy, and the gatekeeper. The chapter 'della custodia della lingua' explains when and where silence is to be kept, and how the sisters should express themselves appropriately. Under 'Castità', the author recommends guarding against seeing, hearing or reading anything on the subject of love and marriage. 'Della pace e concordia tra le religiose' warns against egotism, pride and envy, and discusses making amends for an offence and the punishment for those spreading discord ('seminatrice di zizzanie'). Candidates for admission to the Order must be over 16, confirmed, able to read and write, born in wedlock of an honest family, and have a true vocation to serve God, and are subject to two months' probation. The 'portinara' (gatekeeper) must be 'zealous, prudent, and attentive' to guard against men furtively entering the convent at night.

Not traced in OCLC or ICCU.

THE VERY RARE FIRST SPANISH EDITION OF THE WEALTH

82 SMITH, Adam. *Investigacion de la Naturaleza y Causas de la Riqueza de las Naciones*. Valladolid, *En la Oficina de la Vuida é Hijos de Santander*, 1794.

Four volumes, 8vo, pp. [xxiv], 464; [iv], 392; [iv], 328; [iv], 499, [1]; including the half-title in first volume (not called for in other three), several gatherings in each volume rather browned, also some foxing in several places, short worm trace in margin of volume II p.295/6 just extending into text and touching a few letters, small wormholes in same volume at end confined to lower margins; overall good, unsophisticated copy bound in contemporary vellum over boards, parts of the original labels still present. \$21,500

First edition in Spanish of *The Wealth of Nations*, translated by Josef Alfonso Ortiz from the fifth edition of 1789 (although curiously Ortiz cites the as-yet-unpublished 1796 eighth edition), and the only edition in Spanish for 150 years. The ideas of Adam Smith had in 1792 received an elucidation of sorts in Spanish, with the publication of Carlos Martínez's Yrujo y Tacón's *Compendio*: a (partial) translation of Condorcet's summary of *The Wealth of Nations*. However, the present work would have presented the first opportunity for Spanish-speakers to access Adam Smith's ideas in their entirety without recourse to English or French-language editions, since Yrujo y Tacón's translation had been based upon – and, indeed, further paraphrased – what was already a synopsis, while omitting passages that risked offending the ever-prickly Inquisition (who had already placed the French translation of the *Wealth of Nations* upon the *Index*).

Far from being a mere passive propagator of Smith's writing in his native country, Ortiz seems to have taken a rather vigorously 'interactive' view of translation. Interspersing the text with a large number of footnotes, Ortiz provides analogous (and contrasting) Spanish examples to descriptions of England, and even occasionally questions Smith's historical accuracy, particularly with regard to matters of Spanish economic and colonial policy: 'No fawning adulator of the Glasgow professor, Ortiz gives the lie to Spanish writers who have ridiculed their countrymen for blind acceptance of economic liberalism' (R. S. Smith in *Adam Smith across Nations*, p. 321). Interestingly, Ortiz's translation (reprinted in 1805–6) remained the sole Spanish-language edition of *The Wealth of Nations* until 1956.

Tribe 53; Vanderblue, p. 31; Goldsmiths' 15932; Kress 2832; see R.S. Smith's essay, 'The Wealth of Nations in Spain and Hispanic America, 1780–1830' pp. 313–326 in Cheng-chung Lai, *Adam Smith across Nations*.

'THE FIRST SERIOUS FOUNDATIONS OF HIPPOLOGY'

83 SOLLEYSSEL, Jacques de, and William HOPE (translator). *The compleat Horseman, discovering the surest Marks of the Beauty, Goodness, Faults, and Imperfections of Horses, the Signs and Causes of their Diseases... to which is added a most excellent Supplement of riding...* London, M. Gillyflower, R. Bentley, H. Bonwick, J. Tonson, W. Freeman, T. Goodwin, M. Wotton, J. Walthoe, S. Manship, and R. Parker, 1696.

[issued with:]

HOPE, William. *A Supplement of Horsemanship, to the first Part of the Parfait Mareschal, or a most compendious and excellent Treatise of Riding...* Edinburgh, [likely George Mosman, 1696].

Folio, pp. i: [52], 261, [1], *Supplement*: [4], 86, [1], [1 (blank)], ii: [16], 300, [4]; with engraved frontispiece portrait, engraved titles to parts I and II, 6 folding plates, woodcut illustration to II, p. 98, woodcut ornaments; part II slightly foxed, old repaired tears to the *Supplement* plates, and paper-flaws to II, H4 and V4; a very good copy in contemporary English blind-ruled speckled calf, border roll-tooled in blind, later gilt red morocco lettering-piece to spine, board-edges roll-tooled in gilt, edges speckled red; a little bumped with a few small scuffs, skilfully recapped at tail and recornered in calf, endpapers renewed; title inscribed by Robert Michell; with contemporary annotations (in multiple hands) to part II. \$3300

First English edition, second issue, of one of the most influential works on horsemanship.

A 'veterinarian rather than an equerry' (Dejager), and the translator of Newcastle's *New Method*, Jacques de Solleysel (1617–1680) established a school of horsemanship at Le Forex after service in the Thirty Years' War. Returning to Paris as 'écuyer de la Grande Ecurie', Solleysel published, in 1664, *Le parfait mareschal*, establishing 'the first serious foundations of hippology' (*ibid.*).

His contribution to veterinary medicine was substantial: 'Solleysel est en visible progress sur ses devanciers: on doit lui savoir gré d'avoir simplifié leurs méthodes et rectifié bon nombre de leurs grossières erreurs ... et ... a condamné des remèdes inutiles et des operations funestes' (Mennessier de la Lance).

Le parfait mareschal went through ten editions in French and two in German before its first appearance in English in 1696, translated by Sir William Hope (1664–1729), lieutenant-governor of Edinburgh Castle. An influential fencing master and writer on swordsmanship, Hope contributes little of his own on equestrianism, his supplement on riding being 'with some trifling exceptions, a textual reproduction of Newcastle's celebrated work' (Smith II, p. 349). The first edition is recorded in two issues, this being a reissue of the Edinburgh printing (which appeared under the title *The parfait mareschal*) with a cancel title-page.

The present copy bears contemporary annotations, which cross-reference passages and offer further recipes for ointments and medicines for horses.

ESTC R39096; Mennessier de la Lance II, p. 527; Dingley 579; cf. Dejager, pp. 394-403; cf. Mellon 41 (1717 edition).

STATECRAFT AND THE PRINCE

84 SPONTONE, Ciro. Dodici libri del governo. Verona, for G. Battista Pigozzo and Andrea de Rossi, 1599 [colophon 1600].

4to, pp. [xlviij], 389, [1] + [2, errata]; with typographic tables, engraved initials, running titles; a very good, fresh copy in contemporary vellum, spine bearing the author's name and title in a large calligraphic hand; a very attractive book, from the Jesuit college of Alcalá (inscription on the title-page). \$5200

First edition of a rare - and in parts typographically striking - treatise on political science conceived as a comprehensive riposte to Machiavelli's *Prince*. Ciro Spontone (1552–1613) wrote his 'anti-Machiavelli' whilst serving as secretary to the Duke of Mantua Vincenzo I Gonzaga, with whom he would, in 1601, take part in the Hungarian war against the Turks.

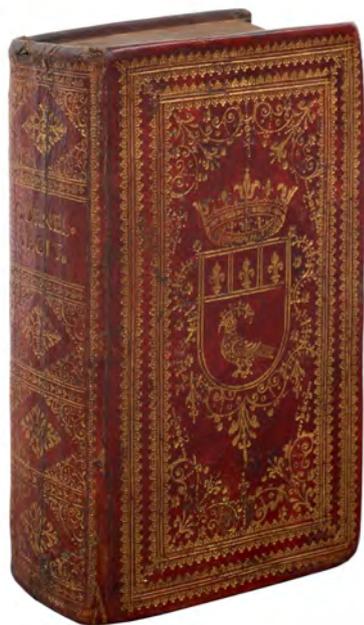
Having already tried his hand at *mirrors of princes* theory nine years earlier with a work entitled 'La corona del Principe', which made ample use of iconic metaphors to illustrate the virtues of the ideal ruler, with the *Dodici libri del governo* Spontone adopts a more severe, comprehensive and theoretically structured approach to the science of statecraft. He explores it in all its implications: from royal prerogatives and obligations to the structure and domains of ministries, of governing and legislative bodies, of executive and policing institutions, to the classification of the people, the preserving of peace, the circumstances which lead to war and the possible consequences of war. His description is perhaps at its most effective and prescriptive in the initial 'table': ten pages given over to a graphic representation of the concepts, domains and actors of statecraft and the relations between them.

Rare outside Europe: America only holds 3 copies (Brigham Young, Congress, Huntington). EDIT 16 52255; USTC 857390-1-2.

ROMAN PRESENTATION BINDING BY ANDREOLI

85 TACITUS, C. Cornelius. (Marcus Zuerius van BOXHORN, editor). [Opera] Quæ exstant. Amsterdam, Caspar Commelin, 1664.

12mo, pp. [12], 767, [45], with folding letterpress table (*Stemma Augustæ domus*); additional copper-engraved title; worming to lower outer corner of quire B, not affecting text; a very good copy in contemporary Roman red morocco gilt by Andreoli, with Pamphili arms to each board, spine richly gilt in compartments, lettered directly, edges gilt; very little surface rubbing, shallow cracking to spine; ink library stamp of 'Libraria Colonna' to both titles; front free endpaper inscribed 'Philippus H. Howard ex dono Patris, Romæ 1819'; twentieth-century private collector's bookplate to front pastedown. \$1600



Later edition of the complete works of Tacitus edited by Boxhorn, in a fine presentation binding by Gregorio and Giovanni Andreoli, the leading binders in Rome from around 1655 until 1699. Though dubbed the ‘Rospigliosi bindery’ by Hobson after one of its principal patrons (Cardinal Giulio Rospigliosi, later Clement IX), the workshop is known to have bound for the most prominent noble and papal families of the seventeenth century, including the Colonnas, the Medici, the Borghese, Queen Christina of Sweden, and Alexander VII, who is reported to have appointed Gregorio Andreoli ‘Vatican Binder for life’ in 1665.

With the Pamphili arms tooled to each board, the present example was most likely bound for Camillo Pamphili (1622–1666), Prince of San Martino al Cimino, before passing into the well documented library of his son Cardinal Benedetto Pamphili (1653–1730), patron of art and music, and Vatican librarian.

‘Bibliophile and, one could say, “bibliophagist” (Mercantini), Benedetto’s acquisition of books, as of art, was voracious, gathering from around Europe some nine thousand volumes, for which the architect Carlo Fontano was commissioned to build a library and Carlo Nunzio Lulier was employed to serve as librarian. With the death of his heir Girolamo Pamphili in 1761, Benedetto’s collection was transferred to the Colonna family.

Shortly after the dispersal of the Colonna library by auction in the second decade of the nineteenth century, the present Tacitus was acquired in Rome and given to the eighteen-year-old Philip Henry Howard (1801–1883) by his father, the antiquary Henry Howard (1757–1842). From the Howard family of prominent English Roman Catholics, Henry Howard spent much of his youth on the continent while unable to obtain a commission in the English army on account of his recusancy. Both he and his son benefited from his advocacy of Catholic relief: in 1795 he was finally accepted to the 1st York militia with the rank of captain, and Philip Henry Howard was elected Member of Parliament for Carlisle in 1830, only a year after this was permitted by the passage of the Relief Act.

Nijhoff V, col. 77; for a study of the Andreoli bindery, cf. Foot, *Henry Davis Gift I*, pp. 323–336; for an account of Cardinal Benedetto Pamphili’s library, cf. Mercantini, “Fioriscono di splendore le due cospicue Librarie del signor cardinal Benedetto Pamfilio”: studi e ricerche sugli Inventari inediti di una perduta Biblioteca’ in *The Pamphili and the Arts: Patronage and Consumption in Baroque Rome* (2011), pp. 211–230.

86 TANNER, Anodyne, *M.D., pseud.* The Life of the late celebrated Mrs. Elizabeth Wisebourn, vulgarly call’d Mother Wybourn; containing secret Memoirs of several Ladies of the first Q---y, who held an Assembly at her House; together with her last Will and Testament ... London, Printed for A. Moore ... [1721?].

8vo, pp. vii, [1], 54; sheets E and F reversed by the binder, title-page and last page dusty, else a good copy, disbound.

\$2500

First edition of a scurrilous account of Elizabeth Wisebourn[e], a famous bawd, and the goings-on in the gilded apartments of her elegant London brothel in Drury-Lane. Born in 1653 and educated in Rome under the tuition of a Lady Abbess to whom ‘she ow’d all that she knew of her Business’, Elizabeth made the acquaintance of ladies of first rank on her return to London, setting up a House where they could consort in private with the greatest variety of gallants. She also maintained a supply of the latest anti-venereal nostrums (a medical theme underlies the main narrative). Although her clients, female and male, are concealed by dashes and invented names, they must have been readily recognized by readers of the day. As her business increased she joined forces with the opera manager John James Heidegger, and together they conceived scandalous masquerades ‘to promote the Trade of her House’.

Among the amorous affairs of her 'society of ladies' are those of Monavaria and a Doctor, whose 'only Rival, if (which is much doubted) he has really any, is a Poet', unmistakably Pope. George Sherburn identifies the lady as the Duchess of Buckinghamshire (*The Early Career of Alexander Pope*, p. 295). Pope figures again in the story of the lady who stabbed herself to death 'for the Love of Mr. P--pe', and as the author of *Verses to the Memory of an unfortunate Lady*, and there are other passing references.

Elizabeth died in 1720, and her 'Last Will and Testament', in the manner of Curll, includes bequests to her ladies ('her Daughters') of mourning rings and to Dr. Anodyne Tanner, her executor, of all her Nostrums.

Authorship is a puzzle. Richard Savage in his *Author to be Lett* (1729) credits it to one 'Dick Morley', but this would appear to be another pseudonym. Whoever did write this remarkable pamphlet had considerable literary flair and an intimate knowledge of the world of the rich and famous. The printer's name is also fictitious, A. or Anne Moore being widely used in the 1720s to conceal the printer of licentious pamphlets.

ESTC lists five copies in three British libraries, and seven copies in North America. Guerinot, pp. 80-82. For more about 'Mother' Wisebourne see Dan Cruickshank, *The Secret History of Georgian London*.

THE SOURCE OF THE FAMOUS NEWBERY EDITION

87 [THUMB BIBLE.] BIBLE IN MINIATURE (The), or a concise History of the Old & New Testaments. *Lond.*
Printed for W. Harris ... 1771.

64mo., pp. [2], 255, [1], with an engraved title-page, an engraved title-page to the New Testament and fourteen engraved plates; a fine copy in contemporary sheep, slightly rubbed. \$1550

First edition, very rare, of an extremely influential thumb Bible. Using a text based on Wilkin's *Biblia* of 1727/8, with attractive illustrations, it was printed in two more editions by W. Harris, and one by his successor J. Harris, before it was taken over by Elizabeth Newbery. Newbery's *Bible in Miniature* (1780) followed Harris's 'almost word for word ... with the same number of pages, engravings of the same subjects' and 'closely-similar' title-pages, though with the distinctive misprint 'Miniature'. 'The number of copies printed off must have been immense ... [and] it was still being listed as for sale in 1800'.

ESTC shows four copies only: BL, Bodley (wanting the plates); Indiana, and North Carolina (Greensboro). Bondy, p.33; Welsh 1005.

88 [THUMB BIBLE.] BIBLE IN MINIATURE (The), or a concise History of the Old & New Testament. *London,*
Printed [1773.]

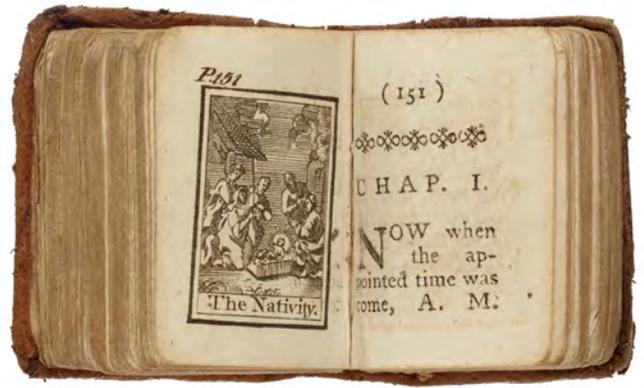
64mo. in 8s, pp. [12], 301, [3], with initial and terminal blanks, a dated fly-title 'The Concise History of the New Testament. London, Printed 1773', bound, as apparently printed, before the main title-page, three initial leaves of woodcut illustrations, and eleven further woodcut illustrations within the pagination; a fine copy, albeit slightly thumbed, in contemporary speckled calf. \$1300

Very rare 'thumb bible', possibly unrecorded, derived from the important Harris *Bible in Miniature* of 1771, with woodcut illustrations derived from Harris's engraved ones, and the 'Preface' omitted.

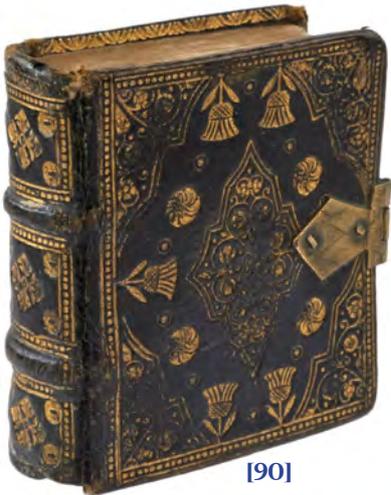
Using a text based on Wilkin's *Biblia* of 1727/8, the first prose thumb bible in English, the Harris editions were later taken over by Elizabeth Newbery, whose *Bible in Miniature* (1780) followed Harris's 'almost word for word' and became enormously popular. There were inevitably a number of undated or unauthorised reprints.



[87]



[87]



[90]



[89]



[90]

The present example is unique in two features – the use of ‘Testament’ rather than ‘Testaments’ on the title-page, and the rather larger type, which results in a fatter volume. ESTC records no thumb-bibles with this pagination (the most common being in pp. 220, and pp. 256, or on one occasion pp. 280), but Adomeit B72 (c. 1774) is apparently another issue, without the date on the New Testament title-page (or lacking that leaf).

Not in ESTC.

‘THE SUMME OF ALL IN ALL’

89 [THUMB BIBLE.] [TAYLOR, John]. *Verbum Sempiternum* [and *Salvator Mundi*]. London, Printed by I. H[aviland] for I. Hamman. 1627.

64mo, pp. [258] (of 284), wanting ¹A₁ (blank), ¹A₂ (blank except for signature), and ¹E₁₆ (blank) in ‘*Verbum Sempiternum*’, and ²A₁ (blank), ²B₁, ²C₁, ²C₁₆, ²D₁₋₃, and ²D₁₄₋₁₅, and ²D₁₆ (blank) in ‘*Salvator Mundi*’, but with ²A₂ (blank except for signature); ‘*Salvator Mundi*’ has a separate title-page and register; bound in late seventeenth-century red morocco, gilt with floriate sprays and corner-pieces, engraved metal clasp, gilt edges. \$14,500

Third edition, of the utmost rarity; an imperfect copy, lacking eight text leaves in ‘*Salvator Mundi*’ but evidently thus at the time it was rebound later in the century.

John Taylor’s enormously influential biblical verse paraphrases, designed chiefly for the use of children, were printed six times during his lifetime – separately in 1614 (twice), 1616, 1627, and 1631, and once in the *Workes* of 1630. They then fell out of use, having a second lease of life only after Ilive’s reprint of 1693 and becoming extremely popular in eighteenth-century America.

The editions of 1614 and 1616 bore dedications to Queen Anna (in the Old Testament) and Prince Charles (in the New); here there are new dedications to Queen Mary and to Charles as King: ‘... And though the Volume, and the Worke be small, yet it contains the summe of all in ALL.’

All the early editions of Taylor’s ‘thumb bible’ are of the greatest rarity. Of the editions of 1614 three copies are known: the first, with the title reading *Verbum Sempiternae*, is at Aberdeen only (wanting 19 leaves); the second, corrected to *Verbum Sempiternum*, is not in ESTC but copies were sold at Christie’s NY 17 May 1989 (wanting 7 leaves, \$22,000), and Winter 3 November 1999 (lacking blanks, £16,000). Of the edition of 1616 there are copies at the British Library and Huntington only.

ESTC records a single copy of this edition, at the British Library, wanting A₁₋₂ in each part. Another copy, very worn, re-covered and lacking six leaves, was sold at Sotheby’s in 1979. STC 28311.3; Adomeit B8.

CONTEMPORARY BLACK MOROCCO, GILT

90 [THUMB BIBLE.] [TAYLOR, John]. *Verbum Sempiternum* [and *Salvator Mundi*]. The third Edition, with Amendments. London, Printed for Tho James, and are to be sold at the Printing Press in Mincing Lane, and most Booksellers in London and Westmister. [1700?]

64mo in 8s, pp. [288], with an initial imprimatur leaf (signed ‘A’ on the recto), a half-title (A₂, ‘The Bible’), a woodcut portrait of the Duke of Gloucester (A_{3v}), separate half-title (‘New Testament’) and title-page to ‘*Salvator Mundi*’, and the terminal blank S₈; a fine copy in contemporary black morocco, covers gilt with a central lozenge, floriate corner pieces and thistle tools, gilt edges, brass clasp; ownership inscriptions of Tryphena Russell to rear endpapers dated 1708/9, and of the young Philip Doddridge recording it as a gift from Miss Russell on 4 May 1709; later note by a Doddridge descendant dated 1802. \$10,000

A very attractive copy of this rare edition of Taylor's famous 'thumb bible', dedicated to Prince William, Duke of Gloucester. This is the first issue, with both title-pages undated; another issue has the first title-page reset and dated 1701. The dedicatee, ever a sickly child after contracting meningitis as a baby, died at the age of 11 in July 1700. 'This is the earliest *Verbum* with an illustration' (Adomeit).

After the lifetime editions, Taylor's verse paraphrases fell out of use for sixty years, until a reprint by Thomas Ilive in 1693 kickstarted renewed interest. Ilive printed a 'second edition, with amendments' in the same year, and James's 'third edition' follows in this sequence, the originals being so scarce and long-forgotten.

Provenance: Tryphena Russell (later Scawen), daughter of Lord James Russell (d. 1712), son of the Duke of Bedford; Philip Doddridge (1702–1751), Independent minister, author and hymn-writer, who spent holidays in his youth on the Bedford estates of the Russell family, where his uncle was steward. He maintained close links, later becoming a friend and an unofficial 'chaplain' to Lady Russell.

Very rare. Adomeit and ESTC together records copies at BL, Bodley (lacking frontis) and Cambridge (imperfect). ESTC erroneously lists another copy at the Pierpont Morgan Library, which is in fact of the dated issue. Wing T527; Adomeit B89 (cf. Adomeit B13 for re-issue dated 1701).

THE FIRST 'EXACT DEFINITION OF MARGINAL PRODUCTIVITY IN THE MODERN SENSE'

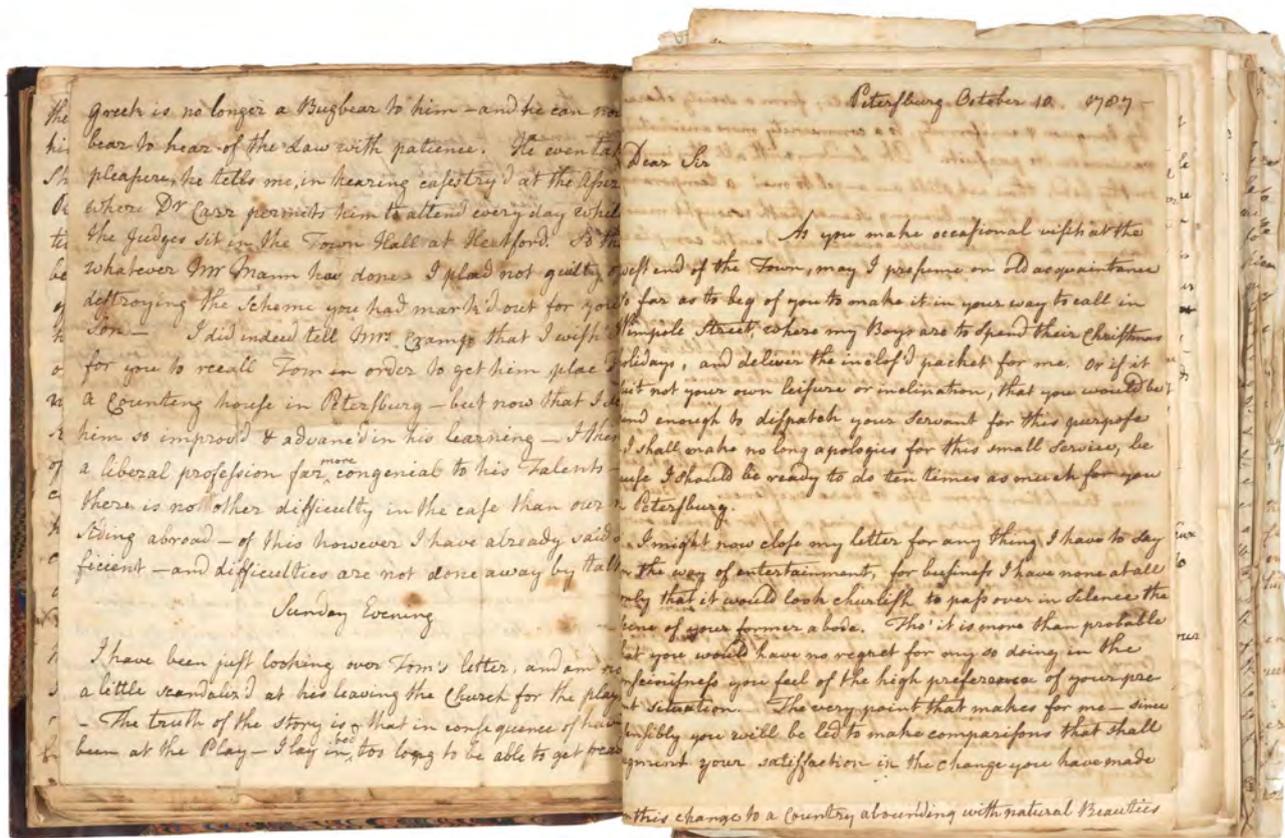
91 THÜNEN, Johann Heinrich von. Der isolirte Staat in Beziehung auf Landwirthschaft und Nationalökonomie ...[Part I and part II/1]. Rostock, G. B. Leopold, 1842–50.

Two parts in one vol, 8vo, pp. xv, [1] blank, 391, [1] imprint; vi, 285, [1] imprint; with 3 folding tables, and 4 hand-coloured diagrams on one plate at the end of the first part; some light foxing and browning in places, but still a very good copy, complete with the half-titles, in contemporary cloth-backed boards, flat spine lettered gilt, very lightly rubbed at extremities; small ink-stamped ownership mark on the front free end-paper ('Dr. Feilen'). \$6000

Scarce second edition of the first part, revised and enlarged, being the repository of Thünen's major theories (including those on analysis of rent, location and resource allocation), and the edition used by Roscher in his *Geschichte der National-Oekonomik*, here bound with the first edition of part II/1, the last to be published during the author's lifetime; he died in 1850; all four parts would only be first published together in 1875. As Thünen states in the preface, important additions had been made, particularly to the 'statics of the soil' and the 'theory of rent', which form two central ideas of his theory (see *The New Palgrave*). 'What a book it is! ... only Thünen had the vision to postulate an abstract spatial model that highlights the role of distance and area by its very construction' (Blaug, p. 247).

It is in the second part – *Der naturgemäße Arbeitslohn und dessen Verhältniß zum Zinsfuß und zur Landrente* (1850) – that Thünen reveals his marginal productivity theory of distribution. 'He was the first to develop an exact definition of marginal productivity in the modern sense (although he did not use the term) and to apply the principle generally in the theory of production and distribution. He was a founder of mathematical economics and of econometrics, combining systematic empirical research with a genius for abstract reasoning and generalization ... Von Thünen's book won him considerable recognition during his lifetime. According to Schumacher (1868), Rodbertus credited von Thünen with bringing to economics the rare combination of a most exact method and a human heart, and the British Parliament used von Thünen's calculations of the grain production of the European continent in its deliberations on the corn laws ... Alfred Marshall acknowledged a major debt to von Thünen' (IESS). Marshall wrote: 'I had come into economics out of ethics, intending to stay there only a short while; and to go back, as soon as I was in a position to speak with my enemies in the gate, that is, with those men of affairs who dashed cold water on my youthful schemes for regenerating the world by saying "Ah! you would not talk in that way, if you knew anything about business, or even Political Economy."' And I loved von Thünen above all my other masters. Professor Fisher has cared for Cournot. I wish someone would care for von Thünen' (*Memorials of Alfred Marshall*, p. 360).

Goldsmiths' 32592 and 36776; Humpert 7984; Kress C.5974; Menger, cols 99 and 1013.



ENNUI IN ST PETERSBURG SOCIETY,
THE BONES OF ALEXANDER NEVSKY, AND A HISTORY OF RUSSIA

92 TOOKE, William, Elizabeth TOOKE and sons. Album of unpublished correspondence and commonplace manuscripts, with a substantial fragment of an unpublished play. *St Petersburg and London, 1773–1811 and a few later.*

4to album, with 29 autograph letters (three being fragments), c. 100 pages in total (some laid in loose); two commonplace manuscripts c. 35 and c. 62 pages; a large fragment of a play c. 90 pages (on rectos only), comprising most of(?) Act II, all of Acts III and IV and most of(?) Act V; and an unrecorded printed folio broadside advertising the sale by auction on 1 November 1820 of an 'Estate in the Vale of Clwyd, Denbighshire' (Elizabeth Tooke's family property); bound together in nineteenth-century half morocco and marbled boards, spine lettered 'MSS'. \$19,500 + VAT in EU

The writer and translator William Tooke (1744–1820) had been apprenticed to the printer William Bowyer junior before he received his calling and turned to the church. In 1771, the year he was ordained, he married Elizabeth Eyton, and moved to Russia to take up the position of chaplain to the English factory church at Kronstadt – the fortified trading port of St Petersburg. For the next twenty years the family was in Russia, where their three children were born: Elizabeth (b. 1772), the economist Thomas Tooke (1774–1858), and the lawyer William Tooke (1777–1863).

William Tooke was a voluminous correspondent, mostly with [his friend the publisher John] Nichols, and his letters, both published and unpublished, provide a remarkable picture of the life of an intelligent and observant Russophile' (ODNB). In Russia he began to contribute extensively to the *Gentleman's Magazine*, but it was not until his return to London in 1792, that his career as a translator and historian took off, with his *Life of Catherine II* (1798), *View of the Russian Empire* (1799), and *History of Russia* (1800); he also edited and compiled (with the assistance of his son William) the first five volumes of the fifteen-volume *New and General Biographical Dictionary* (1795).

The present album includes 29 letters to and from various members of the family, 14 of which are from the period the family spent in Russia. Elizabeth Tooke's letters cover such topics as the re-opening of the harbour after winter ('we eat oyster and suck oranges like mad – for all these come to us from England'), cheating tradesmen ('these Tartars are terrible plagues to me'), the schooling of her children, and society in Petersburg and London ('You very kindly bid us take our fill of jaunting preparatory to the listlessness of a Petersburg life ... What I chiefly like in London is a careless ramble along the streets – where I am diverted at every turn with endless variety of objects', although 'I think our Situation on the banks of the Neva infinitely preferable' to the new Adelphi. Petersburg has 'a society characterised by languor & uniformity ... a Beau Monde indeed, but so monotonous & confin'd in its ro[ut]ine of Ideas as leaves one little to hope for in the way of conversation ... and I am now grown as insipid and insignificant as the rest'.

In 1790 William Tooke Jr (aged 13) was in the Duchy of Courland and Semigallia, now in Latvia, as the house-guest of the Baron and Baroness Sass. His father writes: 'Today is a grand festival here. The bones of St Alexander Nevski are to be carried in great pomp, by the knights of the order, from the old church of the monastery, into the new one, where they are to be deposited in the shrine erected for that purpose. The guns are now firing; so that I suppose the ceremony is begun.' In his turn the young charge reports from Courland that his tooth needs to be drawn, and that 'I can speak French almost as well as English and as much German as Russ'; and he has met the youngest Princess Galitzin (Sophia Golitsyna) who is mild and soft and speaks English pretty well'. Elizabeth Tooke is humbled by the generosity of the Baroness. 'Yet is she Lady of many lands, and I not mistress of a single acre ... I do not in my heart love to be obliged beyond measure, as the Baroness has actually done', such is the 'savage independence' of her notions. Tooke Sr, meanwhile, has been reading about the history of Courland. 'Is there any bookseller's shop at Mitau? If there is, I suppose a good history of Courland would be to be had there; I should be glad to procure such as it might be worth putting into English'

After the family's general decampment from Russia in 1792, the correspondence turns on other matters including some of Tooke's publications. 'I thank you for your care about the proof-sheets, and I dare say they will be very correct ... Having sent you so much of the biog. Dict. I suppose I may now go on a little with Russia; but I find it impracticable without the green book, in order to lay the insertions on different papers in their proper places ... it may soon be put to press (that is, in September), according to Mr. Debrett's wish: when the writing and printing may go on together as in the Biog D.'





ESTATE,
IN THE
Vale of Clwyd,
DENBIGHSHIRE.

TO BE
Sold by Auction,
BY MR. EDWARDS.

On **WEDNESDAY the 1st NOVEMBER, 1820.**
AT SIX O'CLOCK IN THE EVENING.
AT THE HOUSE OF Mrs. WOODS,
The Sign of the Crown, in Denbigh.
ALL THAT FREEHOLD
ESTATE,
Known by the Name of **BRYN BEDO;**

Situate on the Easterly side of the Vale of Clwyd in Llanganahaf near Ruthin, in the County of Denbigh: Consisting of a Messuage or Dwelling House, Barn, Stable, Shippin, Outbuildings and Lime-kill, with the several highly cultivated Inclosures, Fields or Parcels of arable Meadow and Pasture LAND thereto belonging, containing by Estimation FORTY-ONE ACRES or thereabouts (Statute Measure) now in the occupation of WILLIAM WILLIAMS as Tenant at will.

With unlimited right of Common, upon the extensive Moors and Wastes within the Parish of Llanganahaf.

The Purchaser may be accommodated (at a moderate Rent) with about 20 Acres of LAND adjoining, at present occupied by the same Tenant.

The Estate is situate about 2 miles from the Market Town of Ruthin; 8 from Denbigh, and 10 from Mold; commanding an extensive view over the whole of the fertile Vale of Clwyd and surrounding Country; and would form a most desirable residence for a respectable Family.

A Limestone Quarry is now open in the Estate, contiguous to the Kiln, and Coal may be had at a convenient Distance.

By The Tenant will show the Premises, and for particulars, application may be made to JOHN JONES Esq. Plea in law Aberystwyth; Mr. JONES Solicitor, Denbigh; Mr. CLEGG Solicitor, Ruthin; Mr. SMITH Solicitor, Chester; or to Mr. WOODHOUSE Solicitor, Exchange-Bullings, Manchester.

R. LEIGH, Printer Exchange-Bullings, Manchester.

The commonplace books are in various hands, and include both poetry and prose. There also may be some original pieces: one leaf has the inscription 'Elizabeth Eyton [her maiden name] alias Sappho' at the head, and another letter fragment in her hand (undated) contains 26 quatrains, of which we have not traced publication. The unpublished play fragment is a society comedy, evidently a draft, written on rectos only, with some additions, deletions and corrections. Characters include Gaywell, Sir Thomas Treble, Loveheir (Junior and Senior), Mrs Pinup, Courtall, Spigot, and the love interest Miss Bellamy. We have not traced publication of any work featuring these figures.

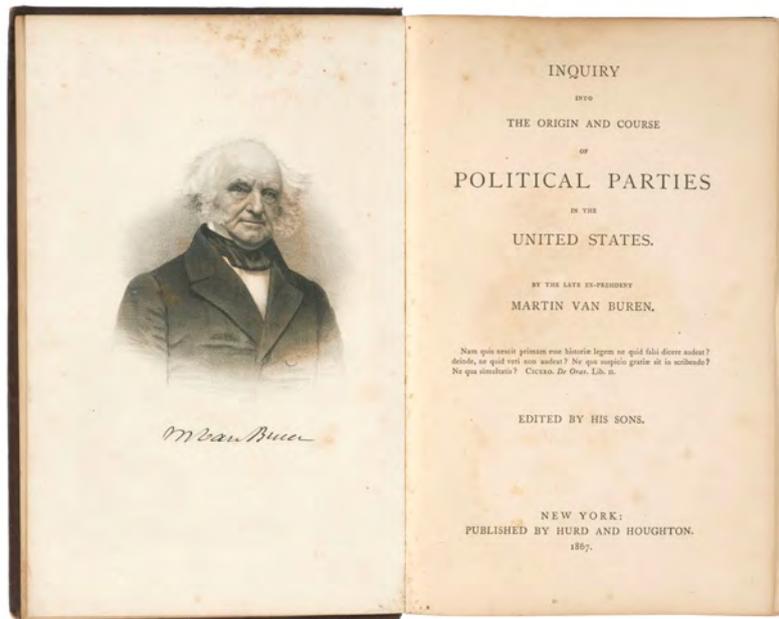
93 TRADE CATALOGUE. Album of photographs of chandeliers and wall-mounted candelabra. *France, c. 1880s–1900.*

Album (39 x 31 cm) comprising 76 double-sided thick paper leaves with 152 prints (mostly albumen, with a few silver copy prints) loosely mounted into corner slits to each side, mostly c. 28 x 21 cm, some captioned in the negative and signed 'L.P. phot.', 'LM', 'JD', or 'X phot.'; a little foxing to mounts, occasional short tears; overall very good; quarter dark green leather over cloth sides, marbled endpapers; some staining and a few cuts to covers; pencil numbering and coding to leaves. \$3500

An attractive album comprising albumen prints of 87 sumptuous chandeliers and 65 wall-mounted candelabra, mostly pictured in situ in various luxurious locations in and around Paris. The album would appear to have been compiled as a trade catalogue, perhaps for a business supplying reproductions of the items featured. Each print carries a number to the leaf mount and some are coded with a letter and number e.g. F for Fontainebleau, V for Versailles etc.

The chandeliers and candelabra, encompassing the styles Henri II, Louis XIV, régence, Louis XV, Louis XVI, and Empire, are variously shown in situ at: Fontainebleau, Versailles, the Bibliothèque Mazarine, the Musée Carnavalet, the Musée de Cluny, the Grand Trianon, the Église Saint-Gervais, the Musée du Louvre, the Palais de Justice, Compiègne, Chantilly, Rambouillet, the Bibliothèque de l' Arsenal, and the Musée des Arts Décoratifs. One Louis XVI candelabrum is rather charmingly photographed propped up on a chair with someone's jacket visible on the back (the photographer's perhaps).

Many of the prints bear the signature 'L.P. phot.', the initials of the photographer Louis Antoine Pamard (1840–1893), who based himself at Montrouge, in the southern fringes of Paris, from 1870, worked for Lévy & Cie, and obtained a bronze medal at the 1889 Exposition Universelle. He was succeeded by his son Gustave (1869–1936), who continued to use the initials 'L.P.'



James Buchanan
24 June 1867

WRITTEN BY A PRESIDENT; OWNED BY A PRESIDENT

94 VAN BUREN, Martin. *Inquiry into the origin and course of political parties in the United States*. By the late ex-President Martin Van Buren ... Edited by his sons. *New York, Hurd and Houghton, 1867*.

8vo, pp. ix, [1 blank], 436, with engraved frontispiece portrait of Van Buren; light foxing to title and frontispiece, a little toning, rear free endpaper removed; very good in brown cloth, gilt-lettered spine; spine ends worn, slight splitting to joints, some wear to corners; ink inscription to front free endpaper 'James Buchanan 24 June 1867', a few marginal pencil marks. \$650

First edition, the copy owned by James Buchanan (1791–1868), 15th president of the United States from 1857 to 1861, with his signature, and date of acquisition, to the front free endpaper. 'Van Buren and his allies revolutionized American politics by introducing the concept that political parties were beneficial rather than dangerous to society. In his later years he defended this ideal in a history of American political parties, entitled *Inquiry into the Origin and Course of Political Parties in the United States* (1867)' (Donald B. Cole in *ANB*). Having previously served as Minister to Russia, Secretary of State, and Ambassador to the United Kingdom, the Pennsylvania Democrat James Buchanan was elected to the Presidency in succession to Franklin Pierce in 1857. While 'sincere and well-intentioned', Buchanan 'never understood northern feelings against slavery, and was excessively pro-southern in his views, qualities that eventually destroyed his political influence and wrecked his presidency' (William E. Gienapp in *ANB*). His term in office was followed by that of Abraham Lincoln and by the American Civil War.

95 VIRGIL. Vergilius cum commentariis: Opera Vergiliana antea corrupta et mendosa nunc vero multorum exemplarium collatione in integrum restituta, docte et familiariter exposita... Venice, Augustino de Zanni de Portesio for Luc'Antonio Giunta, 10th May 1519.

Folio, ff. [8], ccxii, ccl, xlvi, [1 (blank)]; title printed in red and black with red woodcut Giunta device; 175 large woodcut illustrations; inscription excised from head of title with loss to running title verso, repair to i4 and i5 with small textual loss, partly supplied in manuscript; pinhole worming in places; nevertheless a very attractive, clean copy, bound in seventeenth-century pigskin over boards, panels roll-tooled in blind; arms of Maximilian Erasmus von Hackelberg added in gold-alloy, now tarnished, to boards; gilt morocco lettering-piece to spine, all edges blue; minor worming to spine; title inscribed 'Ex libris Joannis Kirchbeter', manuscript shelflabel to spine. \$6000

First Giunta edition, 'particularly interesting for the quantity and importance of the woodcuts' (Essling). First used by Johann Grüninger in Strasbourg in 1502, the woodcuts were copied for Luc'Antonio Giunta in the following decade, with a frequently recurring but unidentified monogram 'L'. Essling suggests the existence of an earlier edition, printed for Giunta with the same blocks in 1515, though he was unable to locate any surviving copy; no other bibliographer (including Sander and Camerini) has been able to find it, nor can it be traced at auction or on EDIT16, leading to doubts that it was actually ever printed.

The present copy bears the arms of Maximilian Erasmus von Hackelberg (d. 1725), counsellor to Leopold I and regent of lower Austria. Another two armorial bindings for von Hackelberg are recorded on a copy of *Traité des plus belles bibliothèques de l'Europe* (Paris, 1685) held at the Romanian Academy Library, and on *Der allzeitfertige Briefsteller* (Frankfurt, 1692-5) at Yale.

Very rare outside Italy. OCLC records only one copy in North America, at the Folger Shakespeare Library. USTC 862702; EDIT16 48256; Essling, I, 61; Sander, III, 7661; Camerini 220; not in Mortimer.



ITALIANS IN NEW YORK

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

4to, pp. [2 blank], 76, [2 blank]; title and text within black ruled border; a very good copy in publisher's black-ruled bevelled boards with the arms of Vittorio Emanuele blocked in gilt to lower board and 'In Memoriam' in gilt to upper, spine lettered in gilt, dark brown endpapers; spine slightly sunned; preliminary blank inscribed by one of the authors 'A Carlo ed Andrea // Ricordo di affetto sincere // V. Botta // New York // Aprile 1878.' \$650

First edition of a commemorative tribute to the late Vittorio Emanuele II, first king of Italy, by the Italian community of New York.

The volume records the memorial meeting held at the Italian school in New York, at 156 Leonard Street, on the evening of the 14th January, 1878, recorded in the *New York Tribune* the following day: 'The hall ... was crowded to its utmost capacity ... and often repeated and loud cheers burst forth whenever [Vittorio Emanuele's] name was mentioned or when any allusion was made to his unification of Italy ... Professor Botta spoke for half an hour, giving a very eloquent review of Victor Emanuel's life, character and services ... some passages of his speech were highly poetic, and seemed to charm the ears of the audience equally by their sentiment and the musical cadence of the sentences'. The work publishes the addresses by Vincenzo Botta (1818–1894), by the Italian Consul General to the United States Ferdinand de Luca (1828–1889), and by the American diplomat and poet Bayard Taylor (1825–1878), who spoke in Italian 'come figlio dell'America ed amico d'Italia' (p. 63). Included is Taylor's poem *The Obsequies in Rome*, published in the *New York Tribune* on the seventeenth January, the day of Vittorio Emanuele's funeral.

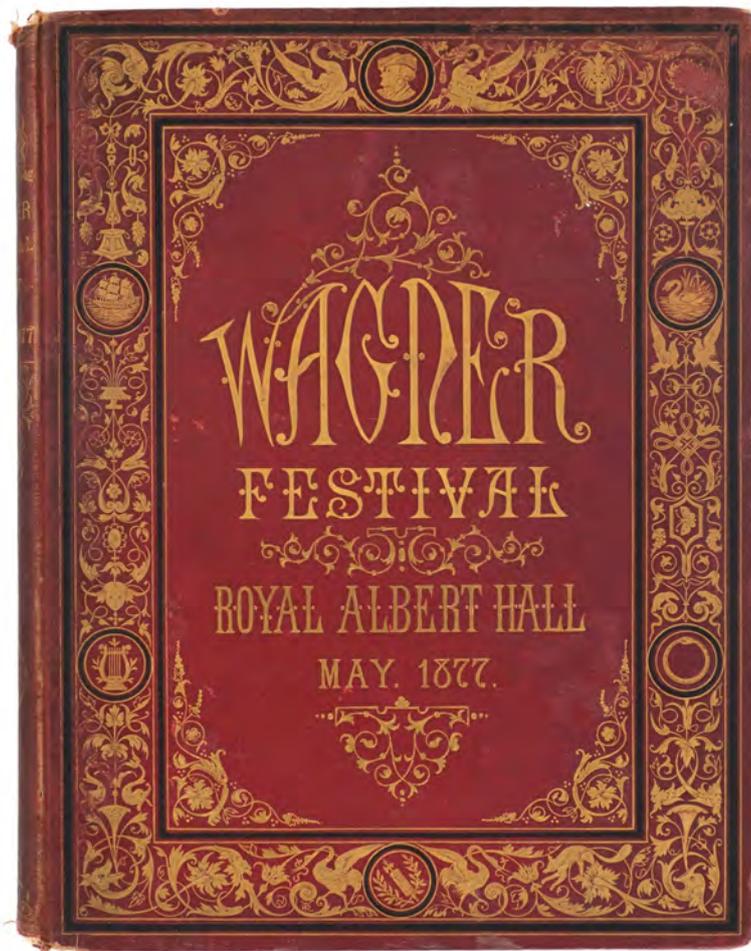
The present copy is inscribed by Vincenzo Botta, the Italian educationalist and philosopher who chaired the meeting at the *Scuola italiana*. After a brief political career, Botta settled in the United States in 1853 on the second of his tours to study education abroad, accepting the chair of Italian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

DODGY AGENTS AND PODIUM TANTRUMS: WAGNER IN LONDON

97 [WAGNER, Richard.] Wagner Festival. Royal Albert Hall, May 1877. Selections from the German texts of *Der Ring des Nibelungen*, *Rienzi*, *Tannhäuser*, *Der Fliegende Holländer*, *Lohengrin*, *Die Meistersinger*, etc. With English versions by Dr. Hueffer, Alfred Forman, Esq., J. P. Jackson, Esq., and John Oxenford, Esq. *London, [The Elzevir Press for] Hodge and Essex, [but 1877].*

Large 4to, six parts: pp. [2], 30; [3]-37, [1 blank]; [3]-27, [1 blank]; [3]-54; [3]-26; [3]-40; wood-engraved initials, head- and tail-pieces; a very good copy in original publisher's crimson blocked cloth, gilt, title to front board within elaborate border in black and gilt, with medallions depicting: a ship; fasces; swan; harp; ouroboros; and a bust of Wagner; rear board blocked in blind; spine gilt, lower joint entirely split revealing printed waste to spine; rubbed at head and foot of spine and at corners, else good; loosely inserted programme notice for the fourth concert, somewhat dusty, with creases; scattered contemporary manuscript notes in pencil to concerts 4-6, detailing instrumentation, adding comments ('!!!! Tremendous'), and recording the sections cut from concerts 5 and 6 in performance; notes to flyleaves detailing the programmes for the 7th and 8th concerts. \$3300

First edition, very rare, an attractive volume collecting the separately-issued programmes for the initial run of six concerts during the first Wagner Festival at the Royal Albert Hall in May 1877, with a general title-page. The texts are printed in German and English in parallel – the first appearance of the texts in English.



Wagner came to London in the hope of recouping some of the losses incurred by the inaugural Bayreuth Festival of 1876, which was a major financial disaster. Thanks to the efforts of his disciples (several of whom had adopted England as their home, ending their days in places such as Hastings) Wagner had already gained some musical ground in England since his first visit in 1855. One of the 'rehearsals conductors' in this programme, Edward Dannreuther (1844–1905) had been instrumental in forming the early foundations for Wagnerian taste in England: he was the principal conductor for the London Wagner Society, whose first concert was in 1873 and was the first all-Wagner concert in London (Cummings). Another disciple already in England was August Willhelmj (1845–1908), leader of the orchestra in London, as he had been in Bayreuth. It was possibly Willhelmj who first suggested the idea of a London festival; it was certainly Willhelmj who hired the dodgy agents Hodge and Essex. The third and most important disciple to come to London was Hans Richter (1843–1916), who conducted the *Ring* at Bayreuth in 1876: 'It was the beginning of a glorious English career for the young maestro, as remarkable for its longevity as for its many musical triumphs. Surely no one at that festival could have divined that this dedicated Wagner disciple would become a mainstay on England's podiums for the next three decades', including the inaugural conductorship of the London Symphony Orchestra (*ibid.*, p. 395).

Wagner was due to conduct the first half of each concert, with Richter managing the *Ring* sections in the second half. During rehearsals, this arrangement was jeopardised by podium tantrums of Wagnerian proportions, no doubt caused in part by the prospect of poor ticket sales. This was due to the continued bungling of Hodge and Essex, who were also repeatedly defaulting on the deposit of £1500. During rehearsals Richter was welcomed to the podium with cheers from the frustrated orchestra, a motley crew of some two hundred musicians from England and the Continent, which only blackened Wagner's mood (*ibid.*, pp. 411–414). In the end Richter took charge, with Wagner conducting only small sections of the Festival programme.

The Festival did not achieve Wagner's hopes of making back his losses on Bayreuth: the measly profits of £700 were only assured after extending the programme from six to eight concerts (the extra nights not being featured in this programme). This necessitated making cuts to the contents of the fifth and sixth concerts – changes which are noted by a contemporary annotator here. The poor acoustics of the newly-built Royal Albert Hall and the indisposition of the Bayreuth singers only added to Wagner's woes. However, the London Wagner Festival was of enormous significance for the appreciation of Wagner in England. He was welcomed by the English intelligentsia (Robert Browning, G.H. Lewes and George Eliot) (*ibid.*, p. 416), and prices at the opening concert were as high as five guineas for boxes (*ibid.*, p. 417). Above all, the programme gave English premieres to some of Wagner's most recent works, the best received being the significant portions of the *Ring*. However, the long-term effects of the Festival, which included a general improvement in orchestral standards, especially for brass instruments (*ibid.*, p. 438), were down to Hans Richter, the 'rehearsals' conductor of the festival who settled in England and 'never again worked for or with Richard Wagner', even if his discipleship remained undiminished (*ibid.*, p. 440).

A second edition contains the revised programmes for the fifth and sixth concerts, as well as the programmes of the supplementary seventh and eight concerts, held on 28 and 29 May. Of this first edition OCLC and Library Hub record copies at BL and TCD, to which we can add Royal College of Music; SMU, Texas and Cape Town have copies not specifying edition, and the BL also has a second edition; there are a few scattered holdings of individual programmes.

For a full and very detailed account see Paul Cummings, "The Pivotal Role of Hans Richter in the London Wagner Festival of 1877" in *The Musical Quarterly*, 98.4 (December 2015), pp. 395-447; illustrating a copy of the programme in a variant brown cloth binding.

HEBREW PROVERBS, EDITED BY A CONVERTED JEW

98 WEIDNER, Paul. *Sententiae Hebraicae ad vitae institutionem peritiles breviter explicatae, et praeclarissimis dictis tam sacrarum quam aliarum scripturarum illustratae.* Vienna, Michael Zimmermann, 1563.

4to, ff. [112], text in Latin, German and Hebrew, with a large woodcut portrait of the author on verso of title, signed 'D H' in monogram; foliation and a few marginal notes in a contemporary hand; marginal worm-track in a few leaves, not affecting text, but a very good copy in modern boards. \$3400

First edition; very rare. A collection of Hebrew proverbs 'very useful for the regulation of life', with accompanying translation and commentary in Latin and German.

Paul Weidner (c. 1525–1585), was born in Udine, Italy, as Asher Judah b. Nathan Ashkenazi (the physician and diplomat Solomon Ashkenazi was his brother). 'He studied medicine at Padua and was invited by the estates of Carinthia to practice there, in a province where Jews were not allowed to reside. After a period of spiritual struggle he embraced Christianity in Vienna in 1558. His first book, *Loca praecipua fidei christianae* (1559), was an attempt to persuade the Jews of the truth of Christianity; the work showed his mastery of Hebrew and Christian sources. Weidner enjoyed the substantial patronage of the Austrian emperors, whom he served as physician. On March 13, 1560, Ferdinand I, after repeatedly postponing the



expulsion of Bohemian Jewry, ordered all its Hebrew books to be brought to Vienna; they were checked by Weidner, who found no fault in them and had them returned. A year later the Jews of Prague were forced to listen to a series of conversionary sermons preached by him. Weidner's last published work was *Sententiae Hebraicae* (1563), a collection of proverbs, mainly from Pirkei Avot, in Hebrew, German, and Latin. After his conversion he was accepted by the University of Vienna, where he became dean of the faculty of medicine six times and thrice rector of the university. The title 'von Billerburg' was granted him in 1582' (*Jewish Virtual Library*).

Not in the British Library. Library Hub records one copy only (Bodleian); OCLC records three copies in the US (Hebrew Union College, New York Public Library, and Ohio State). Mayer I 76, no, 353; VD16 W 1480.

EROTIC FABLES

99 WHY AND THE WHEREFORE (The): or, the Lady's two Questions resolved. Question the first; why Men have not much to boast of their Greatness, nor Women of their Beauty, in certain very interesting Parts? Resolved in the History, political, natural, and moral, of a primitive Commonwealth. Question the second. Wherefore is it that both Sexes are so eternally dear Lovers of that same? Resolved in a Story, intituled the Female Embassy. Taken from the Priapeian Collection of the Chevalier Marino. By Dr. B——. *London, Printed for J. Lamb ... 1765.*

8vo, pp. [4], xvi, [17]-170, with a half-title; some offset from the turn-ins to half-title and final page, a little toned and dusty, but a very good copy in contemporary sheep, edges worn; manuscript note 'Reed's Circulating Library' to head of D2, numbered 389 on the endpapers. \$10,000

First and only edition, extremely rare, of an unusual work of erotic fiction. Despite the implication that this is a translation from Italian, it is in fact an English original.

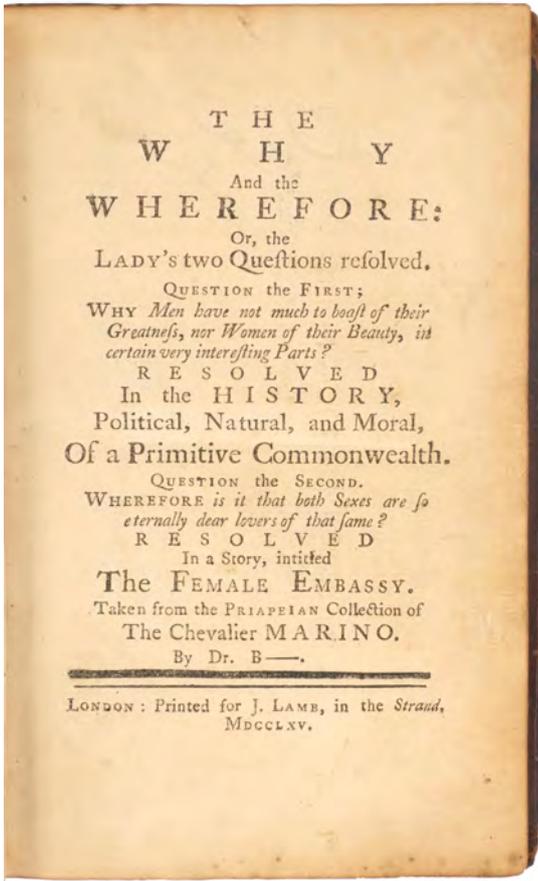
The Chevalier Marino, a libertine gallant of Turin, surprises his lover Signora Rosalba as she is attempting to investigate with strategically placed mirrors, 'Question the first'. Annoyed by 'the chevalier's having caught her in so laughable a posture', she refuses to indulge his awakened passion until he promises to provide answers to both questions, which he does in the form of two fables. The first tells of a primitive 'Commonwealth' in which all the constituent members of the human body are separate beings, chief among which are the Poles ('heavy insensible creatures' at rest, but 'big with meaning and fire' when aroused), the Flats ('naturally soft, and open to persuasion'), and the Twinballians ('a good hum-drum sort of people, natural formed to depend upon others'). The double-entendres come thick and fast.

Among the Poles, the tallest have dominion, and the tallest of all is Maypole, who takes as his wife a Flat named Ingulpha, 'whose capacity was ... a match for his penetration'. The haughty Tall-Poles drive out the Small-Poles and favour only the Beautiful-Flats. The Ugly-Flats and the Small-Poles unite to seek revenge, but their conspiracy is betrayed by the duplicitous Twinballians. Ugly-Flats are punished with 'a great gash in the phyzz of them' which 'from time to time breaks out a-bleeding afresh', but this only drives the rebels to greater action and they eventually overthrow and destroy their oppressors, leaving little trace of either to be found today.

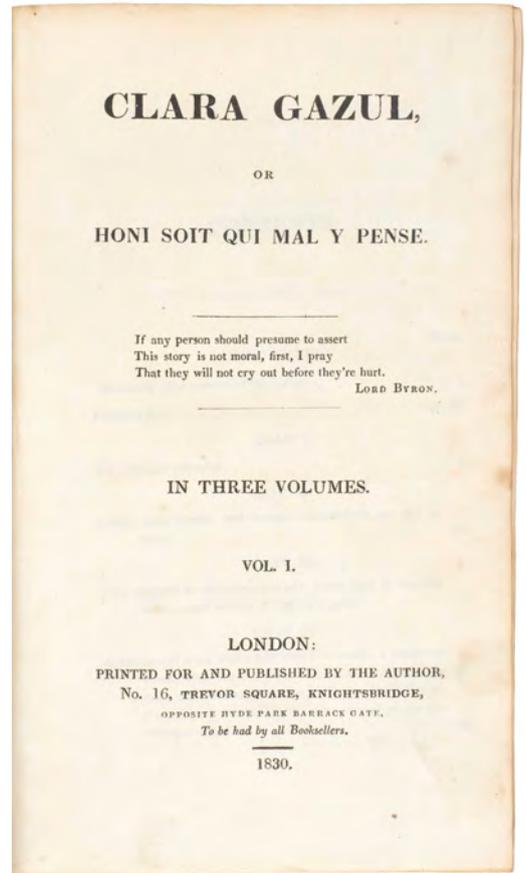
The second fable, 'The Female Embassy', takes ancient Greece as its scene. A collective of Grecian maidens, upset at man's disappointing proportions in relation to the donkey's, sends a disputation to Jupiter to complain. Jupiter's solution – enlargement will come at the cost of pleasure, which will be possible only every three months. Having allowed Jupiter to take their maidenheads, the women wisely reject his proposal.

The Why and the Wherefore is not found in any of Ashbee's bibliographies, nor in any register of erotic or prohibited books known to us. Frederick Duke of York had a copy (Sotheby's sale of 1827, lot 5374), as did Dr Hardy (*Catalogue of English Prose Fiction* 193). We have not identified 'Dr. B——' and the publisher is probably pseudonymous. It is hard to imagine how this copy found its way into any but the most discreet circulating library.

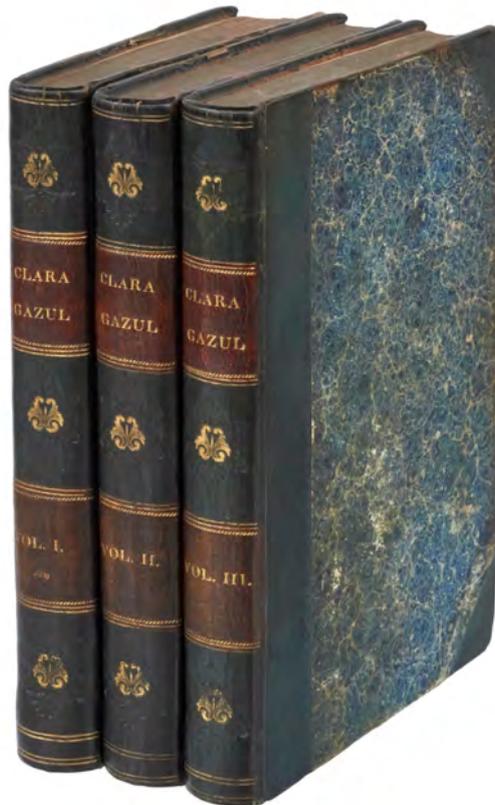
ESTC lists a single copy, at the British Library.



[99]



[100]



THE MAKING OF A COURTESAN

100 [WILSON, Harriette]. Clara Gazul, or honi soit qui mal y pense ... In three Volumes. London, Printed for and published by the Author ... to be had by all Booksellers. 1830.

3 vols, 8vo in 4s., pp. [4], civ, 196; [4], 313, [1]; [4], 282; with a half-title in each volume; a few spots and stains but a very good copy in early blue calf and marbled boards by James Bennet of Cockermouth, with his ticket in each volume, spine gilt, maroon and brown morocco labels; ownership signatures to half-titles of Major Humphrey Senhouse of the Fitz, Cockermouth, a friend of Robert Southey. \$8500

First edition, privately printed and very scarce, of this picaresque novel by the infamous London courtesan Harriette Wilson (1786–1845), with a long autobiographical preface, and an address ‘To the Public’ about her notorious *Memoirs*. It also features, in volume III, a witty self-portrait as ‘Harriette Memoirs’. It was duly condemned by the *London Literary Gazette* as ‘contemptible’ and containing ‘much that is objectionable and offensive to good taste’.

Born Harriette Dubouchet in Shephard Market, Mayfair, one of fifteen children of a Swiss émigré, Harriette was just the most famous of four daughters in the family to become courtesans. Known as Harriette Wilson or ‘Mrs Q’ she succeeded her sister Amy as the mistress of Lord Craven at the age of 15 and went on to have relationships with the Duke of Wellington, the Duke of Argyll, Lord Ponsonby, Henry Brougham, and others.

Having been denied an income by former lovers, Wilson sought revenge in 1825 with the threatened publication of her *Memoirs*. Many paid up to be granted immunity but the Duke of Wellington responded with the oft-quoted riposte ‘Publish and be damned’. Duly published, the *Memoirs of Harriette Wilson, Written by Herself* (1825) ‘ran to thirty editions in the first year; on its first appearance, demand was so great that a barrier had to be erected in front of Stockdale’s premises’. (ODNB). In her ‘Note to the Public’ here Wilson explains that much ‘extraneous matter’ was introduced and ‘many expressions were put into my mouth, which never issued from my pen’. It is presumably for this reason that *Clara Gazul* was self-published, but Wilson also notes that ‘The M. S. of the remaining *unpurchased* and consequently *unpublished* parts, about half a dozen in number’ are still in her possession.

The celebrated first line of the *Memoirs* had declared coyly, ‘I shall not say how and why I became, at the age of fifteen, the mistress of the Earl of Craven’. In the long ‘Introduction’ to *Clara Gazul*, Wilson went back to provide that ‘how and why’. Although her sisters were only interested in talking about their conquests, ‘I could not enter into their feelings, or desire to be followed and made love to in the streets’. After a period in a convent in Rouen, she returned to England as a music mistress and then governess. ‘I loved no one amongst those who sought to seduce me, but the Cravens were our near neighbours, and old acquaintances, and they were gentlemen ...’.

‘*Clara Gazul*, which draws on Harriette’s skills of caricature, is a *roman à clef* of sorts, where the Duke of Inverary stands in for Argyll, Canwin for Canning, Birch for Brougham ... Harriette’s representations are fond and tame; there seems to have been no extortion involved and besides, on this occasion she wanted to be taken seriously as a writer’ (Francis Wilson, *The Courtesan’s Revenge*, 2003). The tales on the continent focus on intrigues and adulteries (Clara herself narrowly escapes being prostituted by her mother at fourteen), robberies and murder, with a fair share of gothic moments. One of Clara’s suitors spends time in London, and it is here that the eight-page sketch of ‘Harriette Memoirs’ appears: expecting a very Cleopatra, he ‘was greatly disappointed’, and although looks ‘very well by candle-light’, ‘there was a want of grace and ease in all that nervous flurry’.

Clara Gazul was Harriette Wilson’s only substantial work of fiction. She also published a short epistolary romance, with illustrations – *Paris Lions and London Tigers* (1825), and the first volume of a second novel, *Lies*, also appeared in 1830 (never completed, and excessively rare – one copy survives, now at Princeton). She corresponded with Byron, who declined a meeting but gave her money, and flirted by letter with Bulwer Lytton; but after the present brief move into the literary world, she was reduced to acting the bawd.

Garside and Mandal 1830: 108.



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