

BERNARD QUARITCH LTD

NEW ACQUISITIONS *including* A COLLECTION OF EARLY
NINETEENTH-CENTURY EMBOSSED BINDINGS • JANUARY 2014



AN ALLEGORICAL AND HEROIC POEM ON AMERICA

VESPUCCI AS ULYSSES

1. [AMERICANA.] BARTOLOMMEI SMEDUCCI, Girolamo. *L'America poema eroico*. Rome, Grignani, 1650.

Folio, pp. [xxii], 564, [12]; **allegorical engraved frontispiece by Johann Friedrich Greuter depicting Vespucci reaching the Americas**, attended by the author, each introduction to the Canti within elaborate foliate border, woodcut initials and tail-pieces; text in two columns; closed tear to 3h4, chips to the frontispiece and title-page with minimal loss to the border of the engraving and to the first letter of the title, all skilfully repaired, some occasional browning and light waterstaining; nineteenth-century boards, vellum spine and corners, morocco lettering-piece; some surface rubbing.

£1500

First edition, 'magnificent' (Gamba). An allegorical poem in the traditional epic metre of *ottava rima*, forty cantos each of a hundred stanzas, celebrating the discovery of America. 'A sort of *Pilgrim's Progress* in verse' (Rich).

In his introduction, the Florentine author points to the *Odyssey* as his true model, as the more 'complex', according to Aristotle's definition, of the two Homeric archetypes. Like his own poem, the *Odyssey* is, Bartolommei says, rich with agnitions and adventures, which, 'if skilfully disposed, give rise to awe, the mother of pleasure'. Like Ulysses', Amerigo Vespucci's journey is explored also at an allegorical level, its meaning made plain at the end of every Canto. It is worth noting that Vespucci, in his own reports, had enjoyed identifying himself with Ulysses through literary parallels which his readers, familiar with the Ulysses of Dante's *Inferno*, would not have missed.

Gamba 1513; Rich 278.

COURTLY CONQUESTS AND MUSKETEERS

A CONTEMPORARY MANUSCRIPT VERSION WITH TEXTUAL VARIANTS

2. **COURTILZ DE SANDRAS, Gatien de.** Les conquêtes amoureuses du grand Alcandre dans les Paÿs Bas avec: Les Intrigues de sa cour. [With:] Histoire amoureuse ou les amours du Roy et de Madame Defontange. [Paris, ca. 1680- 1700].

Manuscript on paper, two works in one volume, 8vo, pp. [156], [5, blank], [79], [6]; written in a uniform late-seventeenth or early-eighteenth century hand; a little unobtrusive staining at the end, but a generally clean, clearly legible manuscript, bound in contemporary calf, later gilt lettering-piece to spine; some surface abrasions and rubbing. £550

An attractive contemporary manuscript copy of two French novels of gallantry and adventure, including the famous *Conquêtes amoureuses dans les Pays Bas du grand Alcandre*, by the musketeer and prolific novelist, journalist and pamphleteer Gatien de Courtilz de Sandras (1644-1712), whose fame rests primarily on his semi-fictionalized picaresque *Mémoires de M. d'Artagnan*, based on revelations obtained in the Bastille from a former companion of d'Artagnan (d.1673); Courtilz de Sandras' tale provided a model for the main character in Dumas' *Musketeers*.

The first novel, *Les conquêtes amoureuses*, here carries a foreword and some variants not present in the first edition of 1684, or in that of 1705, or in the version printed in the collection *La France galante*. A version of the second novel, *Les amours du Roi*, was printed without a date (but circa 1737) under a different title, *Des passetems royal*, in a collection of gallant tales entitled *Amours des dames illustrés de France sous le règne de Louis Legrand* (Brunet).

par Gatien Sandras De Courtelz

Sec:
conquestes amouueusec:

du:
grand Alcandre:
dona lca paya baa:

avec:
le:
Intrigue de sa cour:

en du Due de Navarrou,
en que soy son cousin
de mesme les accommodement
il en alty, en alance que
soy bien fache d'aucun
mais estre sy bonne s'aise
d'aucun se tempela, en que
avoir fache d'aleu rendre
a l'ennemy.

Comprendant comme j'ai vu
la cote de l'Hy Veritable
mon aboy, demandant, et
Venu de la main, moi je
j'ai fait son embarras et
repondre, mais s'il en
a fait, agueri abouche
demandant. Et par la premiere

à l'incir avec les autres, ce
qui fit ces autobus à rails
qu'on voyait faire,

Cependant la Duchesse
 de Laforce lui en ayant 47
 jours gracie en Vouloir faire
 legare Comme actuellement
 j'en suis brutal et ob-
 Madame répondit j'en alla
 en bien demançais gracie
 j'heur m'ont mis dans l'air
 et tout m'ont mis. Et ou
 même adieu Vouloir m'ont
 relier, Croyez moy ces are
 pour la première en l'admirer
 pour dans l'air que j'away a
 faire à tout si quoy que

TRUMPETER, MATCHMAKER, SHAKESPEAREAN PUPPETEER

3. **CROFT, John.** *Memoirs of Harry Rowe: constructed from Materials found in an old Box, after his Decease ... York, Printed by Wilson & Spence. Sold by all the Booksellers in the City and County of York, [1806.]*

8vo, pp. 144, with a half-title, an engraved frontispiece portrait of Rowe (offset to title-page), and an eight-page list of subscribers (among them William Wilberforce); paper watermarked 1806; a good copy in contemporary half calf, rebacked and recornered.

£1350

First edition of the extraordinary 'life' of the puppet-showman and trumpeter Harry Rowe (1726-1799). It is perhaps loosely woven around facts. The second portion of the text is one of Rowe's skits, 'The Sham Doctor, a musical Farce', in which a quack treats a series of eighteen comic patients.

Apprenticed to a stocking-weaver, Rowe was dismissed for an 'improper connexion with one of the maid servants' and volunteered for the Duke of Kingston's light horse in the year of the '45 rebellion. He rose to the position of trumpeter, 'behaved with great gallantry' at Culloden, and when the unit was disbanded set off for London. Dismissed, for theft, from a position as 'door-keeper and "groaner"' to Orator Henley, he fell in with a crooked chemist (Van Gropen) and a quack (Dr. Wax – who reappears in 'The Sham Doctor') for whom he played the role of professional patient: 'in the course of six months, he had been nine times cured of a dropsy'.

His next venture was a "wedding-shop" in Coventry, a sort of matchmaking agency under the name of Thomas Tack. After 'Mrs Tack's' death he quickly married the widow of a puppet-showman, and toured with her show all over the north, based at York, where he was also trumpeter to the High Sheriffs. During his life-time two dramatic works were published under his name (though possibly not by him), *No Cure no Pay* (1794) (a satire on quacks), and an edition of *Macbeth* (1797) interlarded with Shakespearean commentary by Rowe's puppets satirising the editions of Johnson, Steevens and Malone.

Much of the *Memoirs* (pp. 11-43) is taken up by cod letters written to Mr. Tack by singletons in search of a partner: a 'giddy girl of sixteen' seeks 'a captain as soon as possible ... for at present I lead a life no better than my aunt's squirrel'; Dorothy Grizzle complains that the sea captain she was matched with has false eyebrows, false teeth, a glass eye, a wooden arm and a cork leg; the lady of Bondfield manor writes claiming *droit du seigneur* over all his matches, etc.

MARX AND ENGELS ON FEUERBACH

TRANSLATED INTO RUSSIAN BY PLEKHANOV

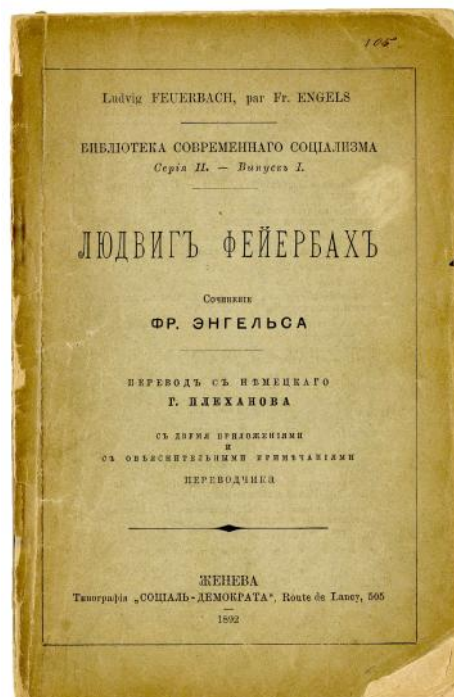
4. **ENGELS, Frederick, and Georgi PLEKHANOV, translator.** Людвигъ Фейербахъ. Сочинение Фр. Энгельса. Переводъ съ нѣмецкаго Г. Плеханова. Съ двумя приложеніями и съ объяснительными примѣчаніями переводчика (Библиотека Современнаго Соціализма, Серия II. – Выпускъ I. [Ludwig Feuerbach. Essays by Fr. Engels. Translated from the German by G. Plekhanov. With two supplements and with the translator's explanatory notes (Library of Modern Socialism, Series II. – Issue I.)]. Geneva, "Sotsial'-demokrata", 1892.

8vo, pp. [iv], iv, 105, [3]; a few stamps, *The Russian Free Press* 3 Iffley Road, London, W., including to half-title; a good copy, in the original printed wrappers; some chips and small losses to wrappers and spine. £600

First Russian edition, rare. Engels and Marx's analysis of Feuerbach's philosophy, which played such a vital role in the development of the Marxist legacy, made available to Russian readers in the years leading up to the first Russian revolution.

The original, *Ludwig Feuerbach und der Ausgang der klassischen deutschen Philosophie*, was first published in Nos. 4 and 5 of *Die neue Zeit* in 1886. Engels published it in book form in 1888, having added his foreword and Marx's *Thesen über Feuerbach*. This Russian edition is taken from the 1888 edition; a second Russian edition was published in 1905 with more changes by Plekhanov.

Earlier in the century Feuerbach's philosophy had taken root in Russia, notably with Herzen and Bakunin, and in his biography of Marx Lenin discusses Feuerbach's philosophy as one of the cores of the Marxist doctrine. Plekhanov, a figurehead of Russian Marxism and of the Revolution, was committed to transmitting the Marxist ideas of political economy and a new economic system to the Russian audience through writing and translating. Having emigrated to Switzerland in 1880 to avoid political persecution at home, he co-founded the 'Emancipation of Labor Group' (*Gruppa osvobozhdenie truda*) in Geneva in 1883. Their translations and distribution of Marxist works attracted Lenin, who joined during this period and went on to praise Plekhanov's literary contribution to the Communist cause.



Plekhanov has kept the *Theses* included here, as well as adding a translation of *Der französische Materialismus des XVIII Jahrhunderts*. The translation is from the text in *Die neue Zeit* No. 9, 1885, pp. 385-95, not from the original *Die heilige Familie oder Kritik der kritischen Kritik, gegen Bruno Bauer und Comp.* (1845), which Plekhanov states was too rare.

See <http://www.marxists.org/archive/plekhanov/1892/engels/index.html>.

WorldCat and COPAC list 5 institutional copies in the US and 2 in the UK.



5. **JONES, David Michael, artist.** *The Engravings of David Jones: A Survey* By Douglas Cleverdon. London, Rampant Lions Press for Clover Hill Editions, 1981.

4to (310 x 245 mm), pp. x, 58, [2 (section title, verso blank)]; mounted half-tone frontispiece portrait, wood-engraved vignette on title-page printed in bistre, and 96 leaves of plates bearing 140 wood-engravings, copper-engravings and dry-points printed by offset by Adrian Lack in black, red, bistre, green and blue, printed on the rectos only, some plates with letterpress text on versos, colophon on verso of final plate; original ochre cloth, green morocco label on upper board with device blocked in gilt, green morocco label on spine lettered in gilt, top edges ochre, other edges uncut; lettering-piece on spine slightly dulled, otherwise an excellent copy. **£950**



Limited to 371 copies, this number 10 of 260 copies printed on *vélin d'Arches*. Called 'the Catholic Blake of the twentieth century' (*Firmly I Believe and Truly: The Spiritual Tradition of Catholic England*, ed. Saward (Oxford, 2011), p. 652), David Jones was a painter, draughtsman, printmaker, illustrator and poet. His work was largely influenced by two experiences: firstly, his time spent serving on the Western Front during the First World War, an event which he regarded as epic and imbued with religious, moral and mythic overtones, in which Divine Grace manifested a continual presence; and secondly, his conversion to Roman Catholicism in 1921. It was through his conversion that Jones came into contact with the sculptor Eric Gill and joined his Guild of St Joseph and St Dominic in Ditchling. Having learnt the art of engraving with the Guild, Jones achieved considerable success as an illustrator, and, as time went on, he developed his style of watercolour painting and what he liked to call 'painted inscriptions'. In 1937 he published an account of his wartime experiences, *In Parenthesis*, a work which was praised highly by T. S. Eliot and W. B. Yeats.

This set of Jones' engravings spans his time with Eric Gill and the engravings produced for the Golden Cockerel Press as illustrations to works such as *The Book of Jonah* and *The Rime of the Ancient Mariner*. Jones produced work imbued strongly with the iconography of his faith, the mythology of his Welsh heritage, and Gill's lettering and wood-engraved work. The subjects of the engravings range through the biblical, fictional and everyday, mixing myth with modern commonplace motifs and are

characterised by a spare and often disturbing beauty. This work contains, alongside the plates, an overview of Jones' work, a list of his engravings and a list of books and ephemera containing his engravings.

The majority of copies appearing on the market are bound in green cloth with a green leather label or the gilt 'David Jones' device blocked directly onto the upper board and a gilt green leather piece on spine; however, this copy appears to be in an early variant binding. Other alternative bindings seem to have occurred at the beginning of the series (see Maggs Bros, *Books from the library of Douglas Cleverdon*, catalogue 1446, no.38, bound in full green morocco with black calf and gilt inlay on upper cover and black and gilt spine labels, and no.41, bound in green cloth with leather labels to spine and upper cover). As such, this could be a version of the binding later changed in favour of another variation, as those copies bound in green cloth seem to occur later in the run of 260.

MAN IS DEFINED BY LANGUAGE AND FREEDOM

6. **LUCHINI, Paolo.** Due brevi ragionamenti, uno del modo del parlare senza errare, et l'altro del consigliarsi bene. *Urbino, Bartholomeo Ragusi, 1588.*

4to, pp. [xxiv], 202, [2]; large printer's device on title, repeated in the colophon, typographical ornaments and 3 large historiated initials; minor, marginal worming on the title, far from text, but a very good copy in contemporary limp vellum, spine lettered in ink; a few small wormholes to the sides; three contemporary corrections to the text, in brown ink. £950

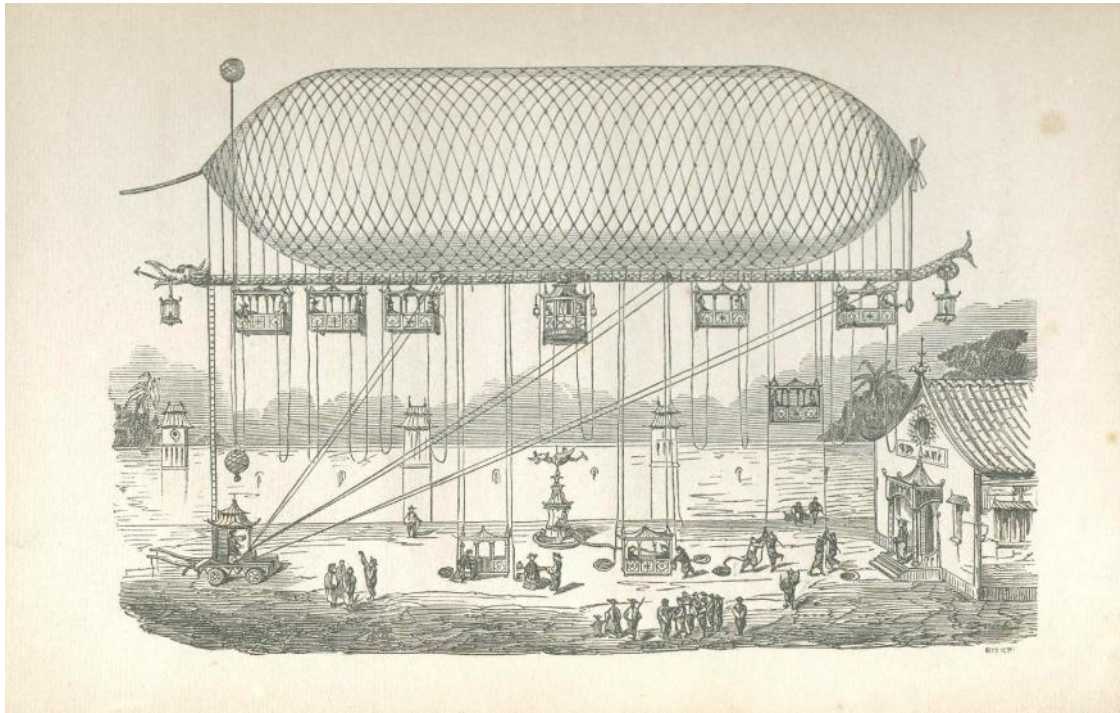
First edition of the first work by the humanist theologian Paolo Luchini, dedicated to Francesco Maria II Della Rovere, Duke of Urbino, his patron. Appointed Provincial to the Augustinians of the Ancona province, Luchini was much admired as a preacher by Francesco Maria, who often called him to court.

Luchini begins by pondering the nature of humankind. He describes man as a micro-cosmos, the apex of nature, and the receptacle of skills and potential which mark him as superior to any other animal. What defines man in contrast with the rest of nature, he says, is a two-fold gift: that of language, and that of freedom in relation to the events that life presents us with. Man's perspicuous challenges are, therefore, to use language appropriately and to learn to meet life equanimously.

The first *ragionamento* addresses the potential, rationale, uses and misuses of language. The second turns to the counsel that can be taken during adverse fortune, so that a man might free himself from the constrictions of ignorance, ire and resentment. Remarkably, a few pages are devoted to defending counsel given by women, whose frequent wisdom is praised against many 'authorities'.

No copies found in US institutions. Biblioteca picena V, 290.

IMAGINARY BALLOONING IN CHINA



7. [MARESCHAL, Jules]. *La navigation aérienne en Chine. Relation d'un voyage accompli en 1860 entre Fout-Cheou et Nant-Chang par Delaville-Dedreux. Paris, Desloges, 1863.*

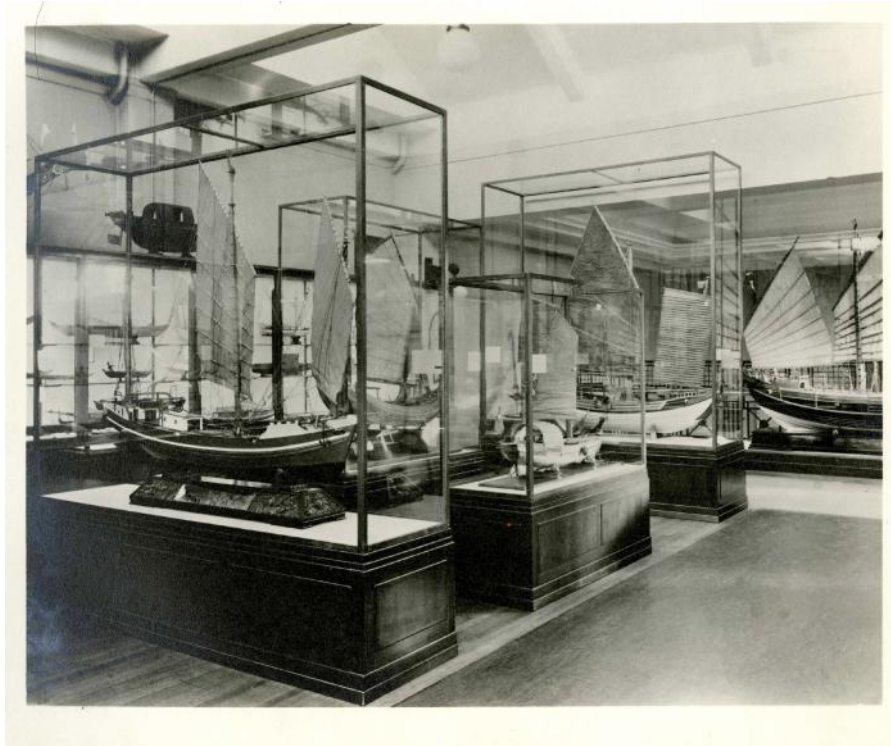
12mo, pp. 71, [3, advertisements], with a wood-engraved plate depicting a fantastical Chinese-style balloon; some spotting, small dampstain in a few fore-margins (not touching text); uncut in the original printed grey wrappers; rubbed and slightly soiled, small hole in spine, short repaired tear in fore-edge of upper cover. £950

First edition, very scarce, of this curious work in which the author expounds his ideas on airships by way of an imaginary balloon voyage in China. Mareschal begins by citing the claim that a balloon was launched at Peking in 1306, enabling him to propose that aerial navigation had arrived at a state of perfection in China that was unknown in Europe. The fictitious narrative that follows, partly in the form of a dialogue with the author's fellow balloonist, Kié-Fo, allows Mareschal to make various observations on aeronautics at a time – only a few years after Henri Giffard's pioneering engine-powered flight of 1852 – of considerable development in airship technology. There is also a notably early suggestion for reaching the North Pole by an aerostat which, if launched from the nearest accessible point, would entail a journey of about 600 miles each way and which, given favourable winds, could be covered in two days.

COPAC records the British Library copy only.

MODELS OF CHINESE JUNKS AT THE SCIENCE MUSEUM

PRESENTATION COPY



8. **MAZE, Sir Frederick.** Illustrated catalogue of the “Maze Collection” of Chinese Junk Models in the Science Museum, London, 1938. *China, Shanghai, 1939.*

Oblong 4to, pp. 46 and one printed leaf, *Additional Exhibit in the Science Museum*, tipped in after first plate, **with 18 plates of fine gelatin silver prints**, each 8 x 10 inches approximately, with tissue guard (some creasing or chipping to a few guards); label to front paste-down, *With the compliments of Sir Frederick Maze, Inspector General of Chinese Maritime Customs and Administrator of the Chinese Lighthouse Department*, with manuscript date ‘1929–1943’ below, presumably given to: *Honourable Company of Master Mariners Library*, ink stamp to verso of first free endpaper and to final leaf; original green half calf, gilt-embossed title on upper board, marbled endpapers; some loss to corners and to spine. **£3000**

First edition, most probably a presentation copy to the Honourable Company of Master Mariners from the collector, Sir Frederick Maze, who ‘was interested in, and helped to promote, many aspects of Chinese life and culture, in particular its maritime architecture. He assembled an unrivalled collection of scale models of Chinese junks and sampans, built in Hong Kong and Shanghai by Chinese craftsmen under expert supervision. He presented the collection to the British nation by depositing it with the Science Museum in London in 1938’ (Robert Sharp, ODNB). Maze was author of *The Chinese Maritime Customs Service: A brief synopsis of its genesis and development* (c. 1950).

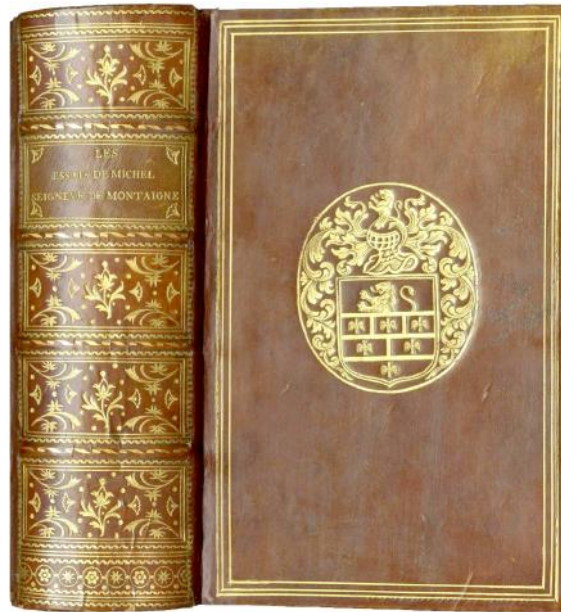
'In this magnificent series of accurate and beautiful scale models of Chinese junks and sampans, Sir Frederick Maze has given to the nation a record in three dimensions, of some of the more important types of craft peculiar to the waters of China. The preservation of such a record is particularly welcome in view of the now rapid disappearance of many of these vessels, due to the advent of mechanical propulsion and other causes'.

These glowing words from the book's introduction could equally be applied to the photographs. It is unusual by this date for a book to include photographic prints rather than reproductions and in this case it is fair to echo the above description: they are accurate and beautiful, giving later generations a high quality, but now scarce, record in two dimensions of this extraordinary collection.

Maze was Inspector-General of the Chinese Maritime Customs during a period of political and economic instability (1929–1943): he ran the service dutifully during the national upheaval following the fall of the Qing dynasty and the subsequent Japanese invasion. His diplomatic achievements were widely recognized and he received honours from the British, Chinese and several European governments, as well as a knighthood from the Holy See.

The National Maritime Museum holds Sir Frederick Maze's papers, which include a number of letters from institutions acknowledging receipt of copies of this work, and correspondence relating to the exhibition and the *Illustrated catalogue of the "Maze Collection" of Chinese Junk Models*.





9. **MONTAIGNE, Michel Eyquem, de.** Les Essais [...]. Edition nouvelle enrichie danotations en marge. Corrige & aug[m]entee dun tiers outre les precedentes impressions. Avec une table tres a[m]ple des noms & matieres remarquables & signalees. Plus la vie de lautheur extraite de ses propres escrits. Rouen, Jacques Besongne, [?1619].

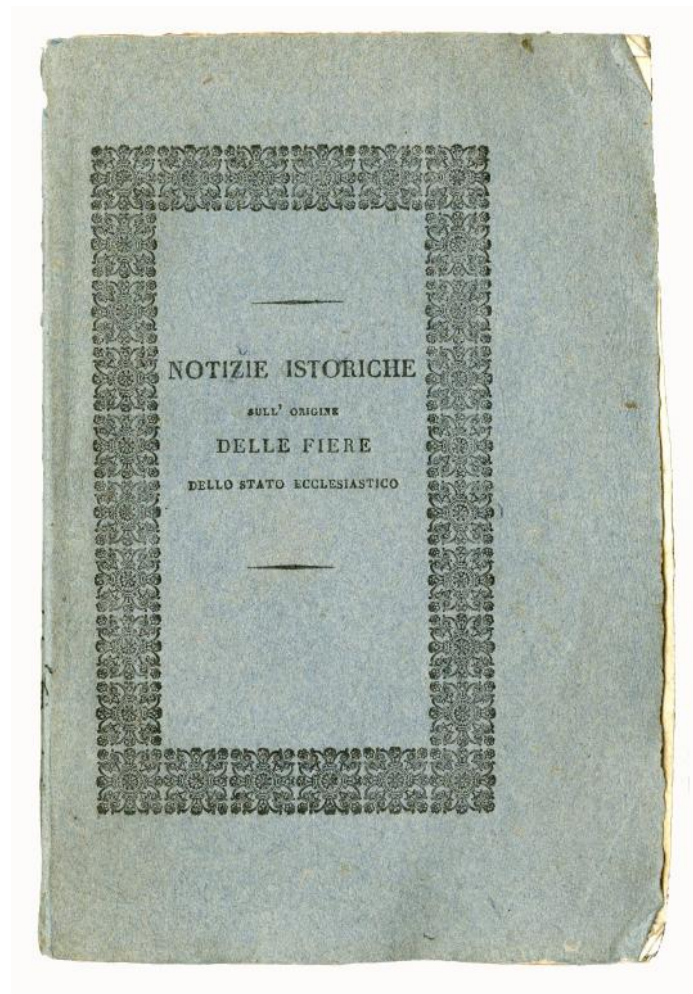
8vo, pp. [xiv], 1129 [i.e. 1087], 1 [blank], [36]; title within an engraved architectural border topped by a bust of the author, initials and head-pieces; minute worm hole between k7 and m1, touching the text minimally and inconsequentially, another in the blank margin of 2s, a little soiling to 2s1, last leaves lightly browned, upper margin trimmed closely, but a very good copy in eighteenth-century calf, gilt armorial stamps to the sides, surrounded by a filleted border (a remboitage, re-backed with an early twentieth-century spine decorated in gilt to style, edges painted red); joints' extremities with small and skilful repairs. **£1750**

'Very rare edition, illustrated with a title-page which differs from those of previous editions and includes at the top a portrait to the author. This edition was shared by Jacques Besongne, Nicolas Angot [...] and probably several other booksellers in Rouen' (transl. from Tchemerzine).

The title-page was engraved and signed by Jacques Honervogt (not T. Honervogt as in Sayce-Maskell).

Sayce-Maskell 22; Tchemerzine VIII, 422. Rare: 1 copy in the US (Chicago), 3 in the UK (BL, Cambridge, Chetham).

TRADE FAIRS IN THE PAPAL STATES
IN THE ORIGINAL WRAPPERS



- 10. MONTI, Gioacchino.** *Notizie istoriche sull' origine delle fiere dello stato ecclesiastico.* Dell' utilità delle medesime, dei privilegi ad esse accordati dai Sommi Pontefici, del giorno e durata della loro celebrazione, a cui vanno unite tutte le nozioni generali di quelle, che sono stabilite in Italia, ed in Europa. *Rome, Salviucci, 1828.*

8vo, pp. [2], [iv], 3-92; with blank leaf at front and two, unopened, at the end; engraved vignette on title; late nineteenth-century private library ink stamp to title-page; a fine, very crisp large copy, uncut in the original printed wrappers, small tear to lower wrapper. **£500**

First and only edition, rarely found in the original wrappers, of a study of the role and impact of trade fairs in the Papal States and abroad.

The initial overview considers the major trade fairs held worldwide – including those in England, Continental Europe, Mexico, India, Acapulco – and traces a sketch of some of the most significant world trade routes.

The study then looks specifically at details of fairs in the towns of the Papal States: Cesena, Faenza, Fermo, Ravenna, Senigallia, Viterbo and Ascoli. Monti gives details on the acquisition of privileges and the development of duties and tax policies.

Although in the original wrappers and undisturbed, this copy is without the portrait recorded in some copies (e.g. Kress). COPAC lists four copies in British institutions.

Kress C.2135 (calling for a portrait); Einaudi, 4002 (not calling for a portrait); not in Mattioli.

BIRTH CONTROL BY CONTRACEPTION

- 11. PLACE, Francis.** Illustrations and proofs of the principle of population: including an examination of the proposed remedies of Mr. Malthus, and a reply to the objections of Mr. Godwin and others. *London, [Spottiswode] for Longman et al., 1822.*

8vo, pp. xv, [1] blank, 280; with tables to text; light spotting to a couple of quires, but a very clean, crisp copy, in contemporary speckled calf, blind-rolled borders to sides, rebaked preserving the morocco lettering-piece, with endpapers renewed; edges lightly rubbed. £4250

First edition of the first book to argue for birth control by contraception, the only book written by the radical reformer friend of James Mill and Jeremy Bentham.

Through David Ricardo, Place had received a copy of Robert Malthus' *Essay*, and replied to Godwin's attacks against Malthus. Ricardo received the proofs of this work in September 1821, and it was published the following year. More sanguine than Malthus about the reform of the institutions, Place rejected Godwin's inconsistency and defended Malthusian principles. Place launched the first 'neo-Malthusian' campaign for contraception and in 1824-5 he was the organising force behind the successful effort to legalise trade unions. 'Place carried the Malthusian theory to its logical conclusion by advocating birth control, and it is noteworthy that, just as Malthus' predictions of the turn of future events proved false, so subsequent generations have reversed the practical consequences of his policies, and declared in favour of the main tenets of the critics' (Smith, *The Malthusian Controversy*, p. 329).

Place was heavily influenced by Thomas Paine, although before 1820 he moved closer to utilitarian circles. In *Illustrations and Proofs*, Place distanced himself from both Malthus (who, he thought, ignored the conditions in which the poor lived) and Godwin (who had given up all hope for their improvement), pointing out 'that the poor could be persuaded to avoid the burden of large families only if they were encouraged to use contraception, and his frank propaganda for this lost him many friends' (ODNB).

Goldsmiths' 23493; Kress C.943; *The Malthus Library Catalogue*, p. 134.

HERALD OF THE RENAISSANCE

12. POMPONAZZI, Pietro. Opera. [Basel, Henricus Petri, 1567].

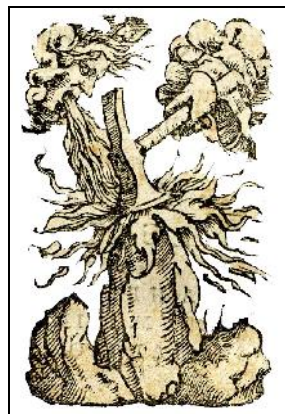
8vo, pp. [lvi], [4, blank], 1015, [1]; without the blanks a7-a8; printer's device at end, woodcut initials; title-page repaired at gutter and lower margin, first four leaves with slightly frayed and browned margins, occasional light toning, but a very good copy in modern polished brown morocco, sides filleted in blind, panelled spine with contrasting lettering-piece; old ownership inscription to top of a2 (E. or C. Warlon), embossed stamps of Wigan Public Library on the title and the colophon. **£7500**

Rare first edition of Pomponazzi's essay *On fate, free will, and predestination* (De fato... libri V), published posthumously in this collected edition prepared by his pupil Gulielmus Gratarol. Gratarol's editions of Pomponazzi's writings were instrumental in divulging the thought of one of the most influential philosophers of the Renaissance.

Before the author's death, Pomponazzi's works had been circulating clandestinely in manuscript since the condemnation, in 1516, of *De immortalitate animae*, which argued the impossibility of a philosophical demonstration of the immortality of the soul. The book was publicly burnt in Venice. ***De fato*, here printed for the first time, is perhaps the most speculatively ambitious and compromising of all his writings**, and it examines the relationship between free will and providence. Pomponazzi refutes centuries of theologians' attempts to reconcile God's foreknowledge and human freedom, and is in sympathy with the stoics' position, observing in nature and history the evidence of a universal law of necessity, an iron law of determinism which reveals God as 'the cruellest of all beings, the supreme hangman, most unjust'.

Like the burnt *De Immortalitate*, *De fato* takes its author and readers to a most uncomfortable yet necessary impasse between reason and faith. Its unorthodoxy is perhaps heightened in the first appearance here, joined with other writings where Pomponazzi addresses magic and the alchemic properties of natural elements.

Adams P 1826; Caillet III, 8818; Graesse VI, 47; Rosenthal 3020 ('Tres rare et fort recherché'); Wellcome I, 5154.



Detail of printer's device



القرآن في صين

13. [QUR'ĀN JUZ'.] [The fourteenth part of a thirty-part Qur'ān.] [Central Asia, circa 1800.]

Arabic manuscript on thick paper, 29.5 x 21 cm, text area 19.1 x 13.7 cm; ff. 44; 5 lines of black Sīnī within double-ruled red frames per page, sūra heading and rubrication in red, catchwords in black; ff. 1v – 2r with 3 lines of text within illuminated frames of gold, red, green, and blue, ff. 43v – 44r with 3 lines of text set within double-ruled black frames containing floral and geometric decoration in yellow, red, green, and blue; ff. 1v – 2r with interlinear Persian translation, f. 25r with a pious inscription in red and black, f. 38r with a marginal, modern ink correction; marginal damp-staining, no affect to text, edges worn and corners stained by use; in the original paper wrappers; the upper worn and soiled, the lower lacking; now in a modern cloth box.

£1900

An unusual example of the stylistic continuity in Chinese Qur'an production, the present manuscript combines the textual format and features of Qur'ans copied between 1400 and 1700 with innovative decoration.

The Sīnī (literally 'Chinese') hand in which this manuscript is copied is known as early as 1401. So too is the production of thirty-part Qur'ans in China. Moreover, the entire format of the present manuscript, with its red-ruled frames and use of three and five line formats – even the distinctive manner of writing sūra, linking the wāw and the rā – draws on a continuous scribal tradition dating to the early fifteenth century. Khalili Collection numbers QUR974 (dated 1401), QUR960 (dated 1471), and QUR992 (dated 1605) provide a remarkable testimony to the stability of the Chinese

scribal tradition. In almost every aspect, the present manuscript conforms to these earlier exempla, with even the illumination of the initial bifolium aspiring to that of its predecessors. The final bifolium, however, with its delicate ink decoration and floral motifs, departs from this earlier tradition, and looks towards the nineteenth century.

The Persian interlinear translation suggests that this was most likely copied in one of the Muslim cities of Central Asia.

THE EARLIEST DEFENCE OF AUTHORS' FREEDOM AGAINST THE BULLYING FORCES OF MARKETS AND PATRONS

'A PHILADELPHIAN IN GRUB STREET' (R. Kenny)

14. [RALPH, James.] The case of authors by profession or trade, stated: with regard to booksellers, the stage, and the public. No matter by whom. *London, R. Griffiths, 1758.*

8vo, pp. [iv], 68 (i.e. 76, with mispagination in the last pages); repaired tear in the last leaf (no loss), title-page and last page a bit soiled, but a good copy, in late nineteenth-century half morocco, marbled boards, spine with half-raised bands, filleted and lettered in gilt; extremities rubbed, corners worn in places; one or two contemporary pen marginalia, contemporary inscription on the title stating the authorship, near-contemporary inscription on the front free endpaper stating the dates of the sale of the Ralph library and of Ralph's death. **£1500**

First edition, 'the first protest raised in the eighteenth century against the treatment of authors and dramatists by booksellers and theatre managers' (ODNB). From this work Isaac D'Israeli extensively quoted (without acknowledgement) in his *Calamities of authors*, and it is very likely that Oliver Goldsmith drew upon it on writing his *Essay on the present state of polite learning in Europe*. For the first time writers' creative dilemmas are laid bare, the low profile of a writer's profession is lamented, and the public is made aware of the unavoidable fate of servitude that awaits any author: to be enslaved to publishers, or to theatre producers, or to parties: all market forces which, in order to survive, must pander to popular taste.

An American and a member of the Philadelphia literary group organized by Benjamin Franklin, James Ralph earned Franklin's admiration and travelled to England with him in 1724, leaving his American life (and wife) behind and embarking on a career as a dramatist, poet, and essayist. The perceived tone of his Whig-party pamphleteering was immortalized in Pope's *Dunciad* ('Silence ye wolves, while Ralph to Cynthia howls'). Ralph was mentor and friend of Henry Fielding, and contributed to several periodicals, writing also under the pseudonyms Issachar Barebone, George Cadwallader, and A. Primcock.

ESTC T19997; see ODNB.

THE VERY RARE FIRST ITALIAN EDITION

- 15. 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; title 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 endpaper. **£3500**

First edition printed in Italy, very rare, of Rousseau's *Contrat social*.

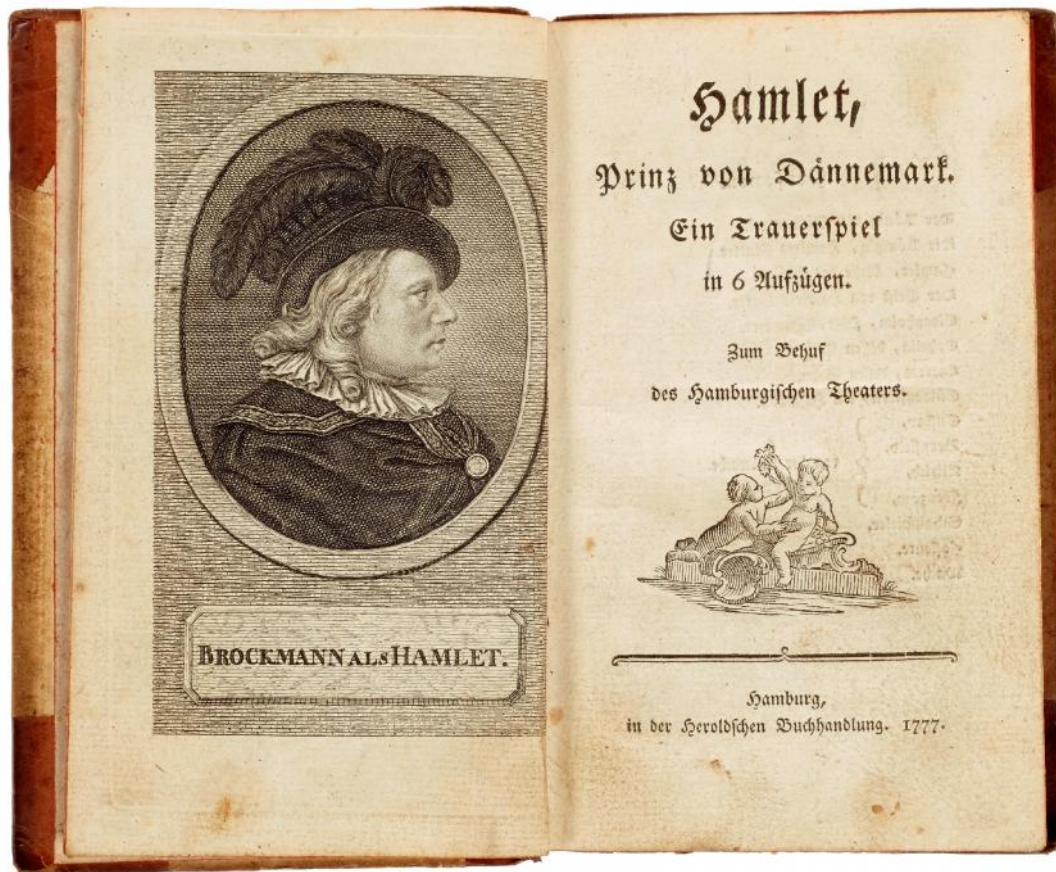
'[Rousseau's] fundamental thesis that government depends absolutely on the mandate of the people, and his genuine creative insight into a number of political and economic problems, give his work an indisputable cogency. It had the most profound influence on the political thinking of the generation following its publication. It was, after all, the first great *emotional* plea for the equality 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).

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

- 16. [SHAKESPEARE, William.]** Hamlet, Prinz von D  nnemark. In Trauerspiel in 6 Aufz  gen. Zum Behuf des Hamburgischen Theaters. *Hamburg, Herold, 1777.*

Small 8vo, pp. 128, with an engraved frontispiece portrait of Johann Brockmann as Hamlet; a little dusty, but a good copy in contemporary half calf, spine gilt; rubbed. **£1350**

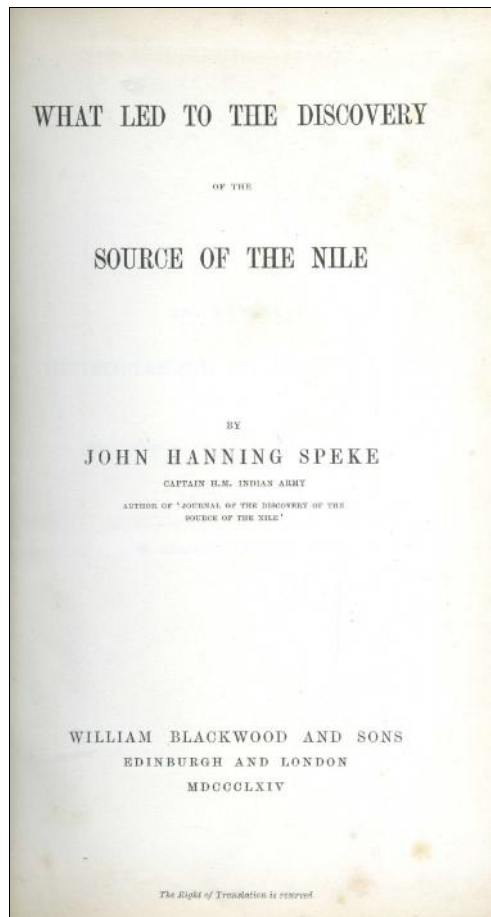
First edition of this translation by Friedrich Ludwig Schr  der, first performed in November 1776. One of the most significant moments in the German reception of Shakespeare, it set off a vogue for *Hamlet* in Germany, partly through the play's perceived links to *Werther* and the *Sturm und Drang* movement, and it remained for a long time the standard German version of the play.



One of the outstanding actors and theatrical directors of the eighteenth century, Schröder was in charge of the Hamburg theatre from 1771 to 1780 and from 1785 to 1800. Although Wieland's translation of *Hamlet* had been published in 1766 it was not staged until an adaptation by Heufeld in Prague in August 1776. Schröder saw the Prague performance and restaged it a month later in Hamburg (*Hamlet's* German première), but he was not satisfied with the translation, which had significant omissions and drastic alterations to Hamlet's character. His own version was first performed in November and published the following year; he subsequently assumed the title-role himself, although the frontispiece here still shows Johann Brockmann as Hamlet.

See Simon Williams, *Shakespeare on the German Stage*, ch. 4. for a detailed discussion of Schröder's *Hamlet*.

COPAC and OCLC together show seven copies in Germany, plus University of London, BL; Harvard, Yale, and Folger.



17. SPEKE, John Hanning. What Led to the Discovery of the Source of the Nile.
Edinburgh and London, William Blackwood and Sons, 1864.

8vo, pp. i-x, [2, section-title, verso blank], [1]-372, [32, publisher's catalogue]; wood-engraved frontispiece by J. W. Whympers after I. B. Zwecker, one engraved folding map by W. & A. K. Johnstone after C. I. Cruttenden and Speke and one double-page engraved map by W. & A. K. Johnstone with route added by hand in red; occasional light spotting, frontispiece torn and laid down, one map with short, skilfully-repaired tear, catalogue printed on poorer stock and lightly browned, and with short marginal tear on one l., nonetheless a very good copy, retaining the half-title and catalogue; modern black crushed morocco-backed cloth, spine gilt in compartments and lettered directly in two, red-speckled edges. **£1800**

First edition. As Speke explains in the 'Advertisement' that prefaces the work, this is a 'short connected history of my first two explorations in Africa', and it recounts his 'independent journey to and from the Victoria N'yanza, which is the great source or reservoir of the Nile'. Speke's discovery of Lake Victoria was made on an expedition accompanying Richard F. Burton, who disputed Speke's claim that the lake was the source of the Nile. Speke later revisited the area with James Grant and was able to show that his initial claim was justified, as was revealed in Speke's previous work, the *Journal of the Discovery of the Source of the Nile* (1863).

Czech, *African* p. 151; Hosken p. 188; Ibrahim-Hilmy II p. 255.

**AGAINST THE 'IMAGINARY DANGER' POSED BY FOREIGNERS,
IN SWEDISH**

- 18. TUCKER, Josiah.** Betydande frågor om handelen, wid tilfålle af de motsäjelser, som skedde emot den sista billen, om utlänningars naturalisation [*Reflections on the expediency of a law for the naturalization of foreign Protestants*]. Stockholm, Jon. G. Langes [colophon: N. v. Oelreich], 1763.

8vo, pp. 55, [1, blank]; some foxing to initial and final leaves, title dust-soiled, edges chipped, but a good copy, uncut, unbound, paper strip on spine. **£450**

First Swedish edition, scarce, of this history on the treatment of foreign residents in Britain, *Reflections on the Expediency of a Law for the Naturalization of Foreign Protestants* (1751–1752). This book comprises only the main body of Part II (1752), 'Important Queries occasioned by The Rejection of the late Naturalization Bill', with Part II's original 'Preparatory Discourse' truncated to a succinct preface and omitting the appendix.

In Britain the question of the naturalisation of foreigners had been controversial for over a hundred years. The government wished to encourage the immigration of European Protestants, but public opinion was xenophobic. An Act to facilitate their immigration was passed in 1708 and then repealed in 1711. In 1751 Robert Nugent's bill, similar to that of 1708, was considered, but again public opinion was so strongly against it that it was not passed.

Tucker, in this work, supports the government initiative. In Part I "he sketches the policy of the government toward aliens from the Middle Ages... showing how narrow commercial and sectarian interests had played upon the traditional national prejudice against foreigners, which he calls 'the epidemical disorder of the country'" (Schuyler, *Josiah Tucker*, p. 19). In the second part (translated here) he deals with various objections which had been made to the bill, such as that immigration would raise unemployment, and that the influx of foreigners would corrupt British morals. He argues against these points: that unemployment is caused not by overpopulation but by impediments to the circulation of labour which would be removed if the country were less sparsely inhabited; and that British morals, far from being endangered by the foreigners, were so bad that it was the foreigners who were in danger of being corrupted.

Tucker pays tribute to Francis Bacon, William Petty, William Temple, Josiah Child, Algernon Sidney and others, and his work continues in the same vein as theirs, which 'contributed much to cure the Nation of their old Aversion to Foreigners, especially the most useful Part of them, Merchants and Mechanicks'.

Not in COPAC. WorldCat lists only 2 copies, both at National Library of Sweden.

For the original edition, see Black 55 and 81; Einaudi 5758; Goldsmiths' 8669; Higgs 70; Kress 5172.

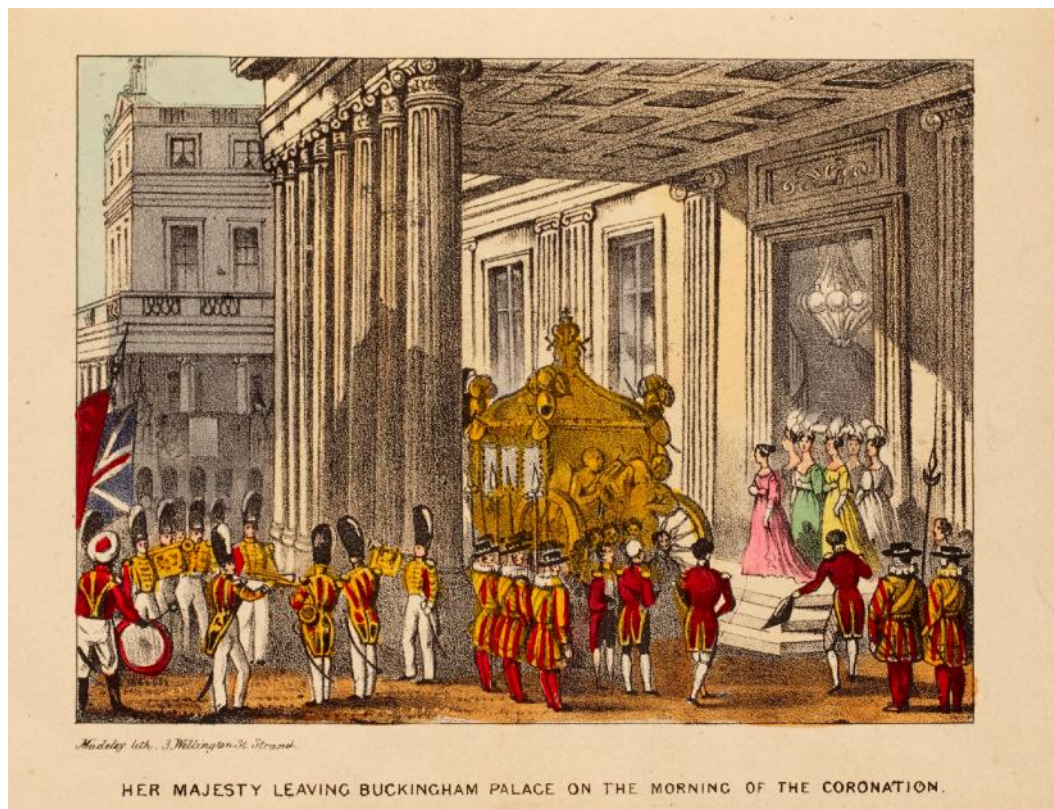


19. [VICTORIA, CORONATION.] An Account of the Processions and Ceremonies observed in the magnificent Coronation of Victoria I. Queen of England; with other interesting Proceedings connected with that splendid national Display. *London, Orlando Hodgson, [1838.]*

8vo, pp. [16], with a hand-coloured folding woodcut frontispiece of the order of precedence (coming loose at inner margin), and several woodcut illustrations in the text; a little dusty, but uncut, stitched as issued. £325

First edition, very rare, an illustrated guide to Victoria's Coronation procession, with the order of the procession, a brief description of the ceremony, images of the crown, orb and sceptre, throne etc, and two pages on the various celebrations in the capital – the fair in Hyde Park, fireworks, illuminations.

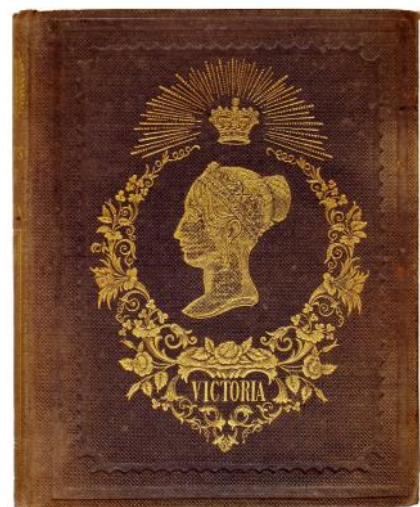
Not in COPAC; OCLC shows Harvard only.



20. [VICTORIA, CORONATION.] Peter Parley's Visit to London, during the Coronation of Queen Victoria. London, Charles Tilt, 1839.

Squareish 12mo, pp. viii, [2], 116, [2, ads], with a title-page vignette and six hand-coloured lithographic plates, with tissue guards; a very good copy in the original purple cloth (a little faded, spine sunned), blocked in gilt, all edges gilt; booklabel of Lady Maria Coventry. £125

Second edition, first published the previous year: an attractive juvenile with hand-coloured lithographs. 'Peter Parley' was the pseudonym of S. G. Goodrich, though he disclaimed authorship of the present title.



THE FREE-MAN'S OATH

- 21. [WORCESTER.]** The Free-Man's Oath. You shall bear Faith and Troth to our Sovereign *Lord King George the 2^d* [supplied in MS] and to the Mayor of the City of Worcester ... You shall not colour or cover any foreign Good, wherby the *King's* Custom may be hid or concealed, and if you know any Felonies or Treasons to be done, you shall discover and disclose the same as speedy Time as you can to the said Mayor: You shall help to keep and maintain this City's Liberties, Customs and Privileges ... you shall take no Apprentice for less Time than seven Years ... And in all things lawful and necessary to be done, you shall use and obey yourself to do as a true Citizen. So help you God. [No imprint, but Worcester, completed in MS 1753].

Small 4to broadside, 8¼ x 6½ inches, with the arms of the City of Worcester at the head; slightly frayed. £175

Separately printed examples of oaths of loyalty such as this are rare. The famous *Oath of a Freeman* of the Massachusetts Bay colony survives in manuscript texts from 1634; although it was printed in 1639, probably the first piece of printing in North America, no example survives (there was, of course, a notorious forgery that surfaced in 1985). A handful of examples survive for London.

This broadside is endorsed at the top '17th Sept^r 1753 / George Baylis Esq^r Mayor / Benj. Mence the Younger was Admitted & Sworn / a Freeman of this City as first born Son of / Benjamin Mence the elder'; signed at the bottom 'Richard Cope Hopton Esq^r Town Clerk'; and endorsed on the verso 'Copy of my Freedom of Worcester / B. Mence'.

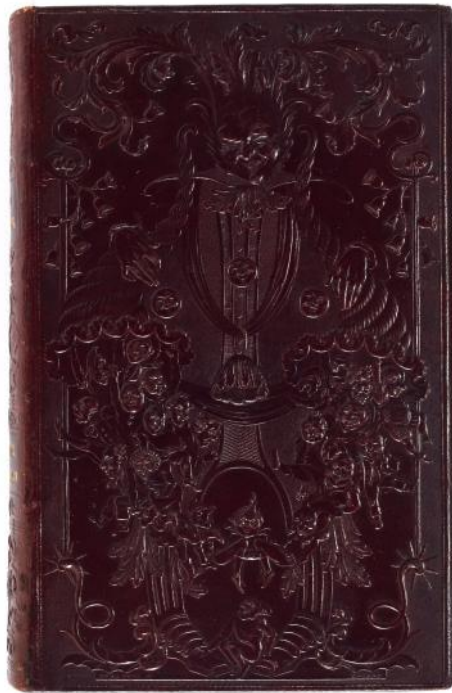
Not in ESTC.

A COLLECTION OF EARLY NINETEENTH-CENTURY EMBOSSED BINDINGS

- 22. A COLLECTION OF SIXTEEN EARLY NINETEENTH-CENTURY EMBOSSED BINDINGS**, imprints dating from 1828–1856, primarily English, though with one American example by Gaskill, which shows the passage of English dies to the United States.

The collection includes a variety of decorative styles, including neo-Classical, Gothic, and cathedral styles, in good to fine condition, and the binder's names are highlighted in red in the descriptions below. Several of the volumes herein are featured in Eleanore Jamieson's monograph for the Cambridge Bibliographical Society, *English Embossed Bindings 1825-1850*, research which was undertaken at the instigation of Dr A. N. L. Munby and submitted for Fellowship of the Library Association. The bindings will be offered together as a collection for £2500 until 31 January 2014, after which bindings will be available individually. Please contact Mark James (m.james@quaritch.com) for further information.

ENGLISH BINDINGS



a) upper board



a) lower board

- a) [EMBOSSSED BINDING.] **DE LA RUE, Thomas.** SHERIDAN, Louisa Henrietta. *The Comic Offering; or Ladies' Melange of Literary Mirth*, for MDCCCXXXII. London, Smith, Elder and Co., 1832.

8vo, pp. [4], xii, 373, [1], [6, publisher's advertisements]; numerous illustrations; foxing to first few leaves, a few marks, generally a very good copy in maroon morocco, both boards embossed in blind, signed De la Rue and Company, London; giant satirical figure (Punch?) at head, holding two up-ended cornucopiae of naughty pixie-like figures, title and date gilt to spine; all edges gilt, light wear to spine ends; ownership inscription of Sarah Hallam to free endpaper.

The second outing of this compendium of humorous stories, verses and vignettes to amuse the highly refined young ladies of the early nineteenth century, in an appropriately light-hearted binding. The publisher's advertisements mention other works that are in 'elegantly embossed' bindings.

'This firm produced a number of fine albums, etc., stamped on the backs and sides with very finely executed blind imprints, which form a section of bookbinding technique which is deserving of close and specialised study (See Plate V [this design]).' (Ramsden, *London Book Binders*).

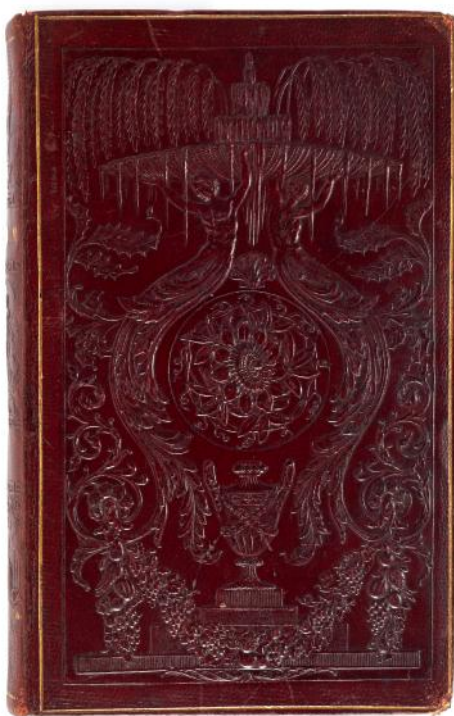
Jamieson, #20.

- b) [EMBOSSSED BINDING.] DE LA RUE, Thomas. SHERIDAN, Louisa Henrietta. *The Comic Offering; or Ladies' Melange of Literary Mirth, for MDCCCXXXIV. London, Smith, Elder and Co., 1834.*

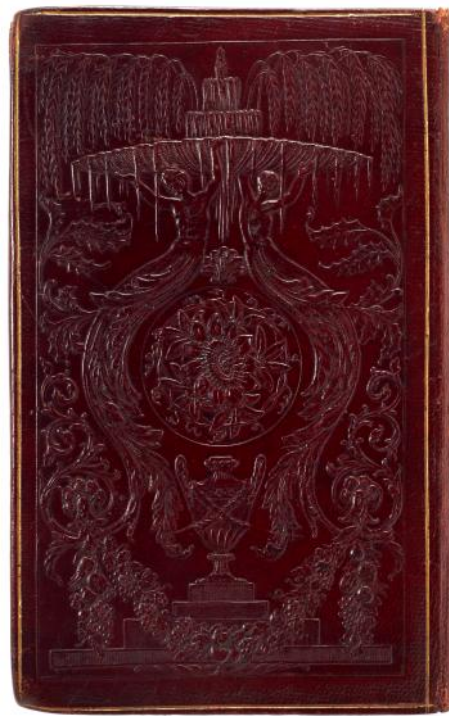
8vo, pp. [4], xii, 346, [2]; numerous illustrations; foxing to first few leaves, a few marks, generally a very good copy in maroon morocco, both boards embossed in blind, signed De la Rue and Company, London, cover design as the previous item.

A compendium of humorous stories, verses and vignettes to amuse the highly refined young ladies of the early nineteenth century, in an appropriately light-hearted binding.

Jamieson, #20 (this copy).



c) upper board



c) lower board

- c) [EMBOSSSED BINDING.] DE LA RUE & [Company]. NASH, Joseph. Scrapbook. *Binding c. 1830. Content 1880 - c. 1905.*

8vo, a scrapbook of rainbow papers of alternating blue, green, pink, yellow, and white, and cuttings and manuscript; in a handsome embossed maroon morocco binding signed De La Rue in gilt to the spine, 'Album' at head; very light wear to corners, else fine; both boards featuring a pair of caryatid-like figures supporting a fountain, willow fronds above, holly to the sides and wreath of fruits and flowers, with central passion flower motif above an urn; donation inscription to first leaf 'Joseph Nash from his Friend' with later addition 'Clara Nash from her Uncle...', her address at end, name repeated to rear pastedown.

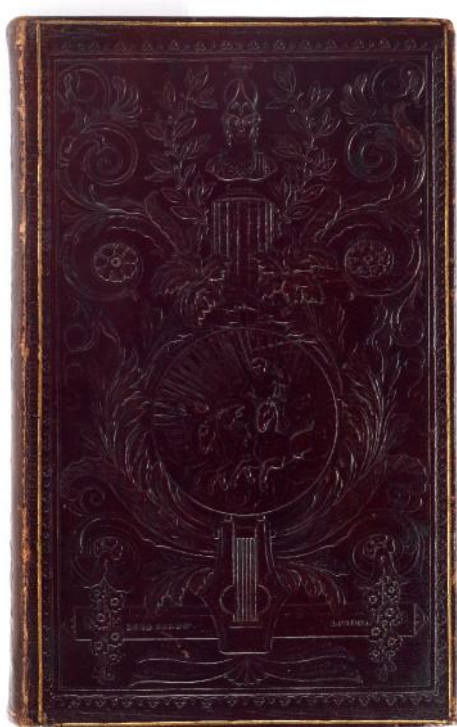
The popular late-Victorian language of symbolism – meanings of the individual elements including immortality (the willow), richness and plenty, love, and good luck (holly) – on the binding reflects the content that was to later fill this family scrapbook, with a traditional melange of cuttings and manuscript, including thoughts on tact and talent, verses on various flowers, and four valentines, three of which are on lacework paper.

Joseph Nash was an architectural painter and lithographer, with several books to his name. It seems likely that the present scrapbook remained unused until passing to Clara.

d) [EMBOSSSED BINDING.] **DE LA RUE & [Company].** The Young Gentleman's book; containing a series of choice readings in popular science and natural history, together with retrospective essays, conversations, literary reminiscences, etc. *London, for Hamilton, Adams, and Co., 1832.*

8vo, pp. xxiii, [1], 454, [20]; a few marks but a very good copy in contemporary maroon embossed morocco signed De La Rue & Co., both boards embossed in blind with a central vignette of Apollo and his sun chariot, Minerva at head, and Apollo's lyre below, flat spine with gilt rules at head and foot, gilt title and date, single gilt fillet border to boards, decorative star-patterned endpapers, all edges gilt; light wear to extremities; inscription to the flyleaf 'From Ebenezer Pardon to Henry M. Wills as a Parting Token of Remembrance on the former leaving England for North America. August 1849.'; Wills bookplate to the front paste-down.

An appropriately-themed binding for this informative work.



d) upper board



d) lower board

e) [EMBOSSSED BINDING.] REMNANT & EDMONDS. Album. c. 1824.

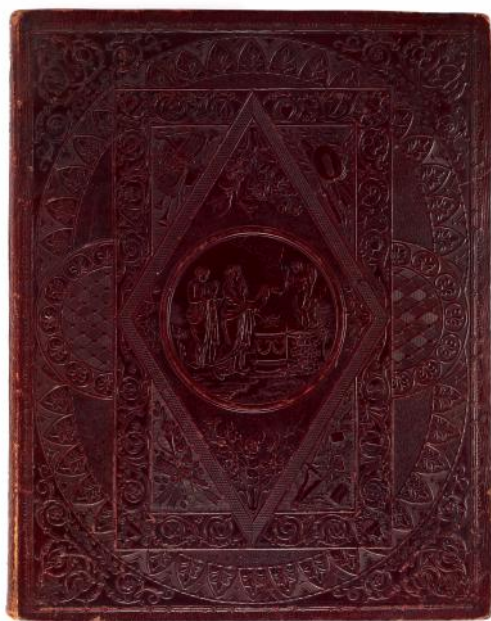
4to, a diverse selection of pencil sketches and watercolour paintings; a little foxing, else very good, in contemporary maroon morocco, embossed in blind to both boards, with a die of a central roundel of a lady consulting the Delphic oracle within a lozenge frame, accoutrements of the arts and sciences to the corners, signed Remnant & Edmonds, spine embossed in blind with symmetrical foliate ornaments, 'Album' gilt at head, light wear to corners and spine ends; bookplate of John Morris to the front paste-down.

'Arnett's *Bibliopegia* says [Remnant & Edmonds] introduced in 1829 the so-called arabesque binding by whole plates which was later used widely for albums' (Ramsden).

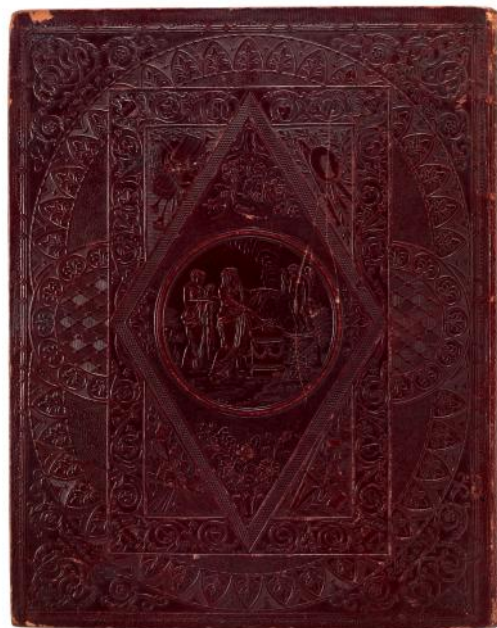
Having set up his own workshop by 1813, Frederick Remnant was asked to bind a book into some French embossed covers in approximately 1824. 'His foreman, Jacob Edmonds, suggested such bindings would sell well in England. With help from the silversmith, Eley, and James Barritt who cut the dies, the first bindings were produced. About 1829 [Remnant] went into partnership with Edmonds. The firm became the major manufacturer of embossed bindings' (Maggs, *Bookbinding in the British Isles*: 230).

Artistic contributions include paintings and drawings by Lady Rolt, 'JBR' and Captain W. H. Smyth, later Admiral.

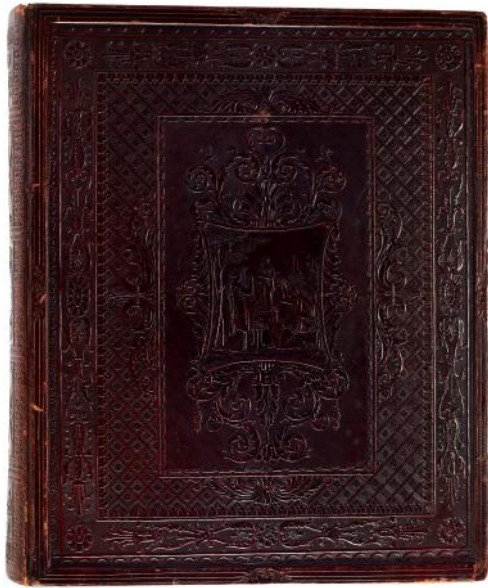
Illustrated in Jamieson, #3.



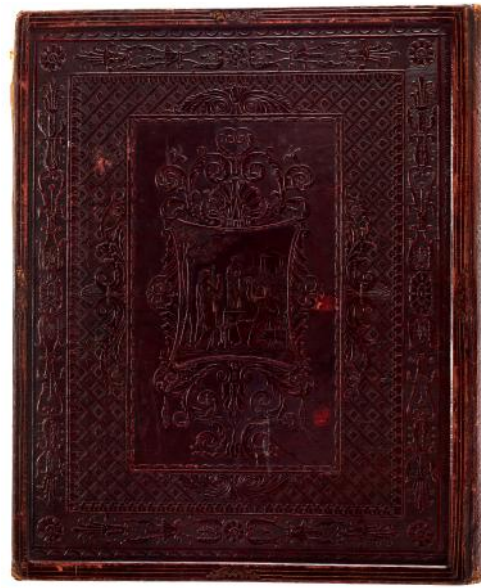
e) upper board



e) lower board



f) upper board



f) lower board

- f) [EMBOSSSED BINDING.] [REMNANT & EDMONDS]. *Album*. London, Remnant & Edmonds, 1830.

Folio, multicoloured paper, some leaves with decorative embossed edges; various quotations and sketches, a few cuttings; internal hinge split, a few leaves loose; else good in a contemporary binding of brown morocco, both boards embossed in blind, central classical panel of two figures making an offering to Friendship within an elaborate frame, outer band raised, board edges tooled in gilt, turns-in with elaborate scrolling gilt border, silken endpapers, armorial bookplate of Charles Edmund Hyld to the front paste-down.

Though the binding itself is unsigned, both the printed title and some of the embossed leaves bear the Remnant & Edmonds name.

- g) [EMBOSSSED BINDING.] REMNANT & EDMONDS. ROSCOE, Thomas, *editor*. *The Remembrance*. London, Jennings & Chaplin, [1831].

8vo, pp. [2], viii, 260, [4], with twelve plates; a little foxing, but a very good copy in contemporary maroon morocco signed Remnant & Edmonds, both boards embossed in blind with a central pictorial panel, identical foliage motif at the top and bottom, framed by a foliated border, central classical scene of a colonnaded gateway through which is seen an altar, and beyond a domed temple rising from a grove, central panel signed Nariisse; all edges gilt, upper joint split, spine worn at head, small loss to one corner.

The Remembrance, dedicated to Queen Adelaide, was first published in 1830 for the Christmas season.

Jamieson, #4 (this copy).

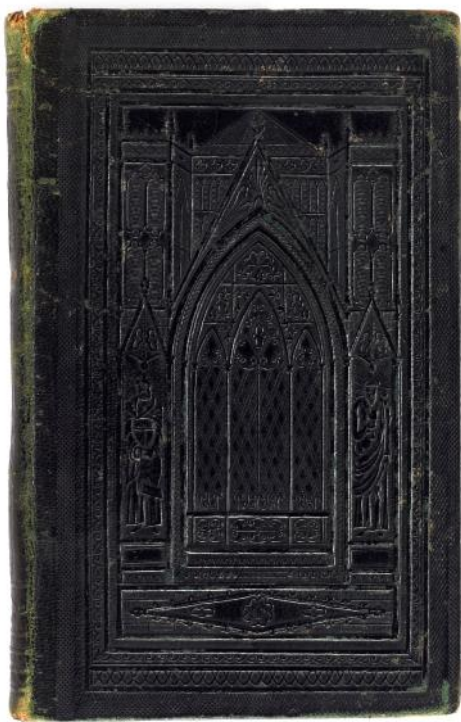
h) [EMBOSSSED BINDING.] ROWLEY, G. ROBINSON, Thomas. A collection of psalms and hymns, from various authors, chiefly designed for public worship. *Carlisle, H. Scott, 1833.*

8vo, pp. 163, [1]; a few small marks, light offsetting to endpapers, generally a very good copy in contemporary dark green morocco, signed G. Rowley London, embossed in blind to both boards to a cathedral style, flat spine tooled in kind, gilt hymns to centre, small loss at head of spine, wear to extremities; booksellers' label of H. Scott to the front paste-down; donation note to the fly leaf 'Robert Ferguson from his affectionate mother Maria Isa: Ferguson, 28th April 1836'.

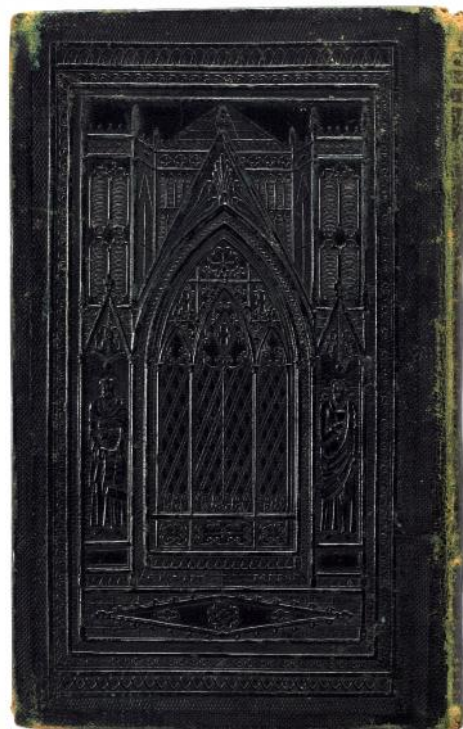
'Jaffay says that [Rowley] was one of Lovejoy's workmen and took over his Masonic tools' (Ramsden).

Robert Ferguson (1817–1898) was an English mill-owner from Cumberland, antiquarian and Liberal politician, who sat in the House of Commons from 1874 to 1886.

Jamieson, #32 (this copy).



h) upper board

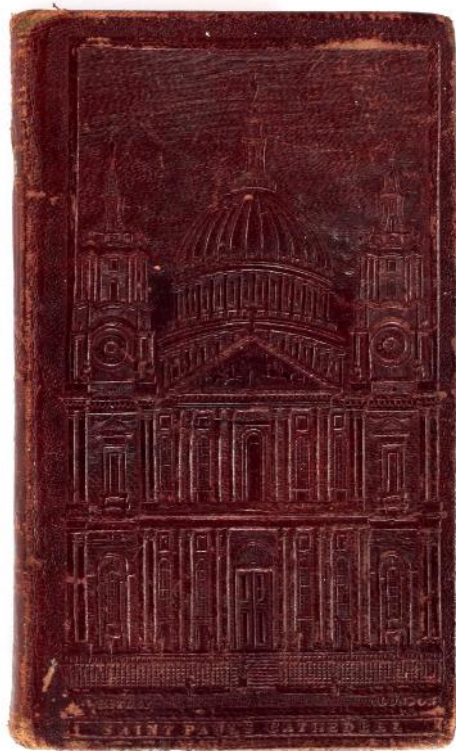


h) lower board

- i) [EMBOSSSED BINDING.] WESTLEY, Francis. The Book of Common Prayer... [with] BRADY, Nicholas and Nahum TATE. A New Version of the Psalms of David... Cambridge, Pitt Press, 1833.

Two works in one volume, 24mo, pp. 245, [3]; 72; roman letter, double column; first title slightly askew, with small mark at extreme fore-edge, else a fine clean copy in contemporary maroon roan, both boards embossed in blind with a die of the façade of St Paul's cathedral signed Westley, the cathedral repeated in miniature at the foot of the spine underneath the figure of St Paul at prayer, cross motif at head with gilt 'Prayer'; light wear to extremities; all edges gilt; small label of Chassereau's Fancy Warehouse, Brighton, to front paste-down.

A typical production for the tourist trade, providing a souvenir both of the noble edifice of Wren's masterpiece, but also the curiosity that is the Book of Common Prayer, and the Psalms in popular poet and lyricist Nahum Tate's metrical translation. 'Francis Westley was one of the first binders to explore the potential of the embossing fly-presses. He was born around 1780, the son of William Westley a bookbinder... by 1805 had his own bindery in Blackfriars' (Maggs *Bookbinding in the British Isles*, q.v. 238 – identical).



i) upper board



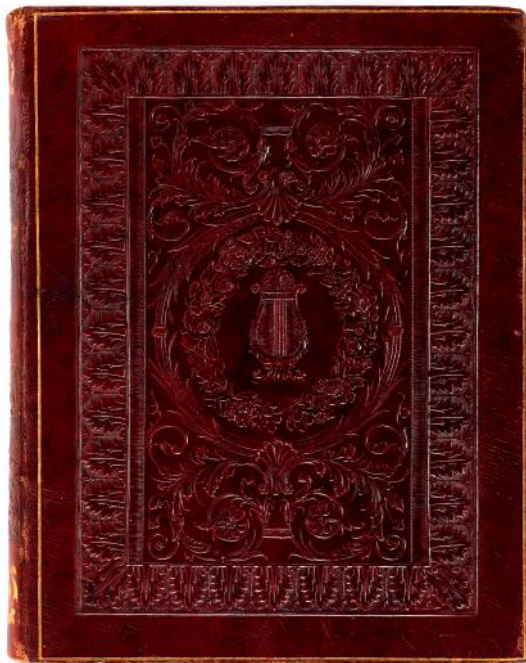
i) lower board

j) [EMBOSSSED BINDING.] **W & H ROCK?** Album. *London, W & H Rock, 1837.*

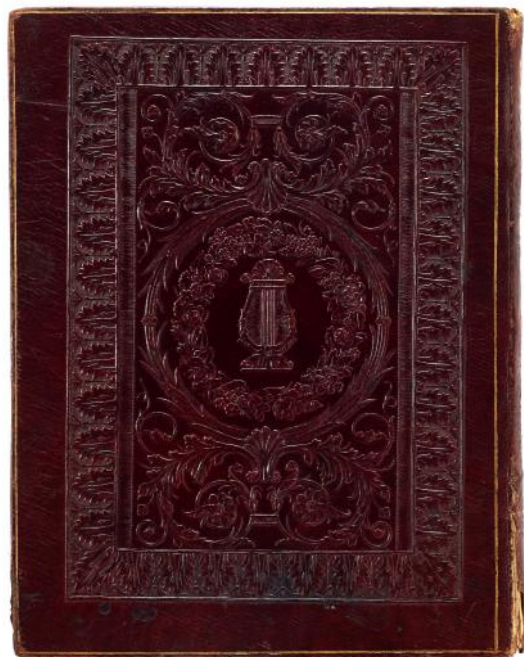
4to, rainbow coloured papers, including some leaves with embossed borders; coloured title, assorted manuscript quotations, many unused leaves; very good in contemporary maroon straight-grained morocco, embossed in blind to both boards with a design comprising a rectangular frame filled with an acanthus leaf motif enclosing a Greek lyre encircled by two wreaths, an inner one of flowers and the outer of long pointed leaves, with spirals of foliage above and below, single gilt fillet border; gilt fleuron at head and foot of spine, embossed in four panels, a cherub holding a tiara above its head, a censer hanging by chains from a Roman arch, a floral ornament, and a vase of flowers; light wear to spine ends, lower joint just starting at foot.

The earliest entry in this album is dated 1838. Both the frontispiece and some of the embossed papers are signed W & H Rock and Rock London.

Jamieson #52, with spine variant.



j) upper board

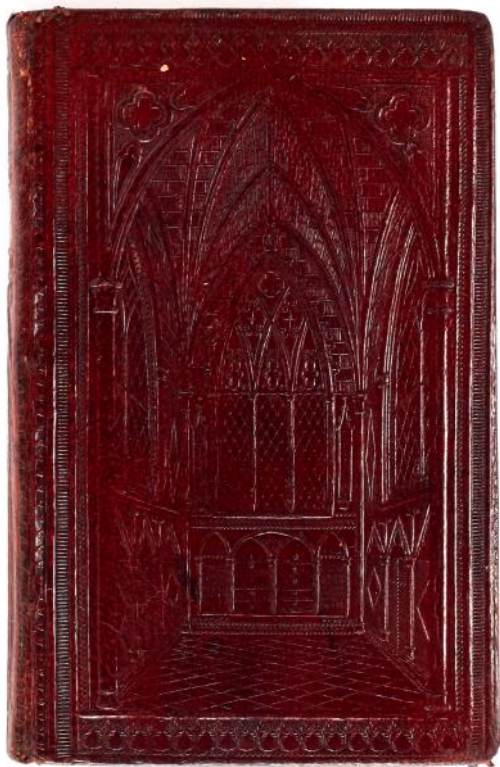


j) lower board

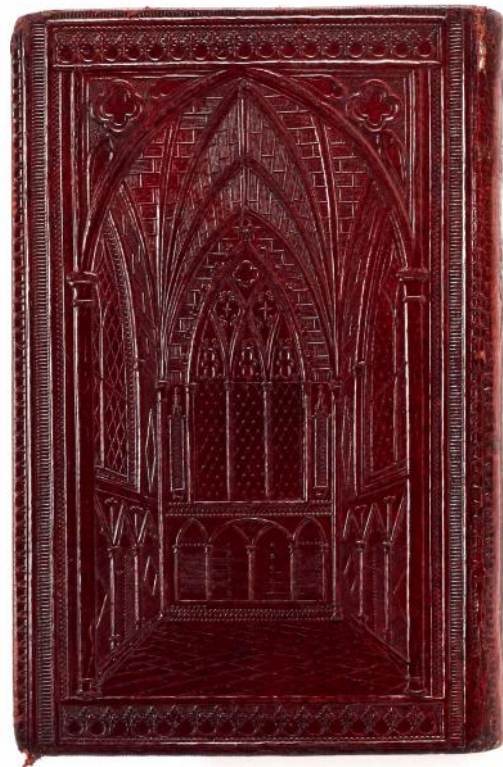
k) [UNSIGNED EMBOSSED BINDING.] *La Liturgie, ou formulaire des prieres publiques, selon l'usage de l'église anglicane. London, A & R Spottiswoode, 1828.*

Small 8vo, pp. xxviii, 417, [1]; a very little foxing, generally a very good copy in contemporary crimson morocco, both boards embossed in blind in a cathedral style, window to spine, gilt Liturgie, all edges gilt, corners lightly worn; book labels of John Sparrow and Webb & Simms, booksellers.

A pocket-sized French language guide to the Anglican liturgy, attractively printed and bound in England in a French style, likely for the tourist market. Sometime Warden of All Soul's, Oxford, John Sparrow was a colourful and enthusiastic bibliophile, and patron of the Oxford Society of Bibliophiles. His sizeable and eclectic library was dispersed on his death in 1992.



k) upper board



k) lower board

FOREIGN BINDINGS

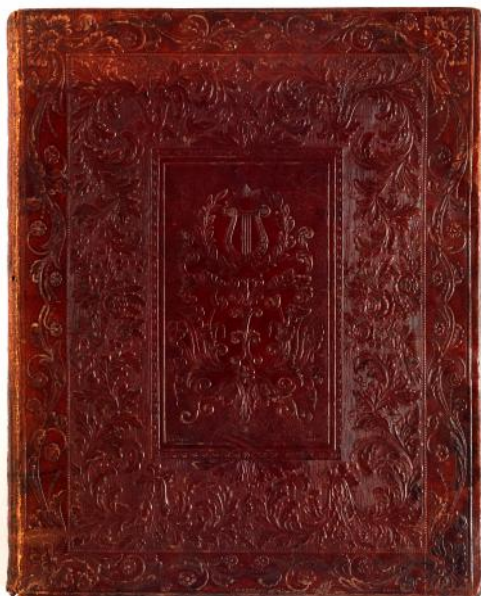
- 1) [AMERICAN EMBOSSED BINDING.] GASKILL, Benjamin and Alexander MORIN. GAYLORD CLARK, Willis, *editor*. The Parlour Scrapbook: Comprising sixteen engravings, with poetical and other illustrations. *Philadelphia, Carey, Lea and Blanchard, 1836.*

Folio, pp. 71, [1]; plus plates; some foxing and waterstaining; in a contemporary binding of brown morocco, embossed in blind to both boards to a panel design, central lyre motif within a variety of floral borders, scrolling motif to spine, title and date in gilt; signed both Gaskill Phila. and A.C. Morin (some effort made to obscure); upper board lightly sunned at head, light wear to board edges, small loss to foot of spine, single worm hole to upper joint.

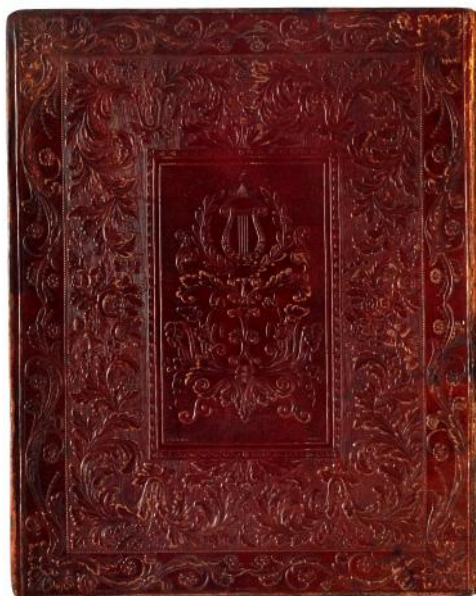
Gaskill was one of the first to use embossed binding in America, inspired by the work of Remnant & Edmonds, the English firm, 'There seems little doubt that Gaskill dominated the binding business [in Philadelphia] in the 1830s and 1840s and that his son Benjamin's firm was the major producer nationally of dies for embossing ... It may well be that the Gaskill firm... not only had plates engraved locally, but also imported them [from England]' (Wolf, pp. 24-5). Alexander Morin was the most prolific designer of embossed designs for bindings, most active in the 1830s and 1840s, and did a considerable amount of work for Gaskill.

A popular publication, attractively bound.

See also BL catalogue of bindings, shelfmark C129K15, for the same book.



1) upper board

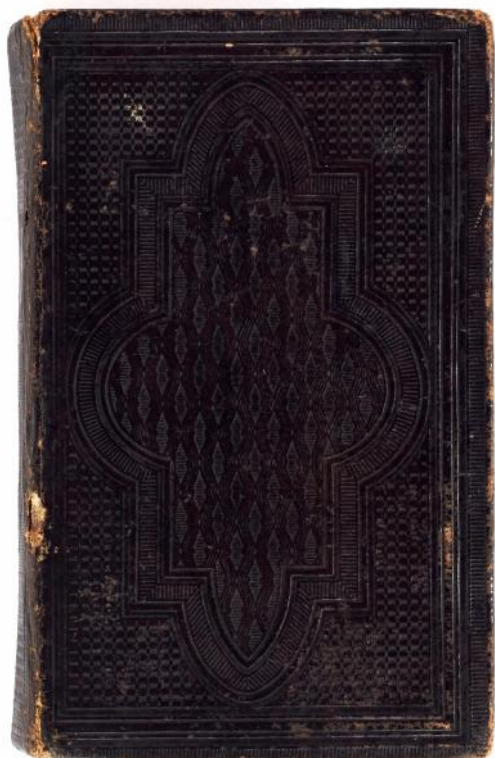


1) lower board

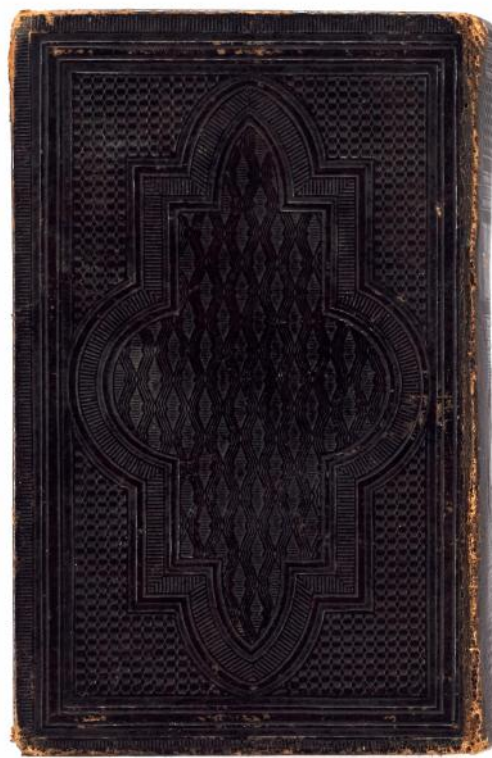
m) [GERMAN EMBOSSED BINDING.] Das Neue Testament unsers Herrn und Heilandes Jesu Christi ... Die Psalmen Davids... nach Dr. M Luthers Uebersetzung. *Cologne, Wilhelm Hasseliche Buchbruderei, 1856.*

Two works in one, 16mo in 8s, pp. 510; [2], 125, [1]; some foxing, generally very good in contemporary black sheep, both boards embossed in blind with a central arabesque, light wear to joints and extremities, small hole to upper joint.

A modest German embossed binding.



m) upper board



m) lower board

With three others, slightly defective, details available on request.

For enquiries about this list, please contact Joanna Skeels (j.skeels@quaritch.com)

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