

**BERNARD QUARITCH
OLYMPIA 2016**



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Cover image from item 42.

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- 1) **AINSWORTH, William Harrison.** *The Lord Mayor of London: or, City Life in the Last Century ... in three Volumes ... London, Chapman and Hall ..., 1862.*

3 vols., 8vo, no half-titles as issued; original magenta wavy-grain cloth, blocked in blind, with the civic arms of a shield and crest in gilt on front covers, spines gilt, evenly sunned, otherwise a firm, bright copy. £750

First edition. *The Lord Mayor of London* is set in the reign of George III, but Ainsworth's worthy Sir Gresham Lorimer embodies all the Victorian qualities of the industrious, honest citizen, risen from humble origins to the highest civic position. His wife adopts the exaggerated dress of the fashionable set with a 'lofty head-dress, which rose full three feet above her brows, and might have overbalanced a less substantially-built frame'; their children are introduced at court and members of the royal family appear as characters in the novel. Descriptions of society balls and city pageants alternate with accounts of low life and the activities of the money lenders of Moorfields.

Locke, p. 43; Sadleir 19 (his spines faded too, a common occurrence with this colour); Wolff 58 (who notes that 'this is the Ainsworth 3-decker that I waited longest for').

- 2) **[ALMANAC.]** *La [sic] Souvenir or Pocket Tablet for 1811. Published by Suttaby, Evance & Co. and W J & J. Richardson, London, and Knott & Loyd, Birmingham. [1810].*

12mo, pp. [38, frontispiece, engraved title-page, and engraved diary and cash-book sections], 72; with 24 vignette illustrations (12 of landscapes engraved by John Landseer after Henry Englefield, and 12 of historical scenes by A. Smith after E. F. Burney); tax-stamp to first leaf of letterpress; gilt edges; a fine copy in the original pink stiff paper wrappers, and in the original printed card slipcase; with a manuscript 'Charade' on the front endpapers, signed 'CW'. £250

Le souvenir, or, Pocket Remembrancer first appeared in 1792, changing its name to the Pocket Tablet with the new century. The frontispiece here (a fine view of Richmond, Yorkshire) and the vignette landscapes were engraved by John Landseer, father of the painter of dogs and horses, and include, as well as country houses, views of the ruins of Caldar and Waverley Abbeys, the fishing-house at Bentley Priory, and the church and Norman arch at Shoreham (Sussex). The 'Historical' vignettes, which are explained on pp. 12-13, include Bellerephon and the Chimaera, the Battle of Marathon, Spartan dances, the Death of Pyrrhus and the burning of Corinth.

Full lists of army and navy staff, the forces swollen by the Napoleonic Wars, and of ships in service, take up pp. 54-71, and include 'Lord Wellington KB, 33f, then a Lieutenant-General on active duty in Spain.

WITH TWO VIEWS OF HONG KONG

- 3) **[ALMANAC.]** 1845. *Peacock's Polite Repository, or Pocket Companion: containing an Almanack, the Births, Marriages, &c of the sovereign Princes of Europe, Lists of both Houses of Parliament [etc.] ... and various other Articles of useful Information: ornamented with elegant Engravings ... To be continued annually. London, printed [by W. Wilcockson] for Peacock & Mansfield ... [1844].*

12mo, pp. [4], 32, [39], 74-144, with an engraved title-page and frontispiece ('Bay and Harbour of Hong Kong') by John Pye (both rather foxed), and an engraved diary section with 14 headpiece

vignettes also by Pye; a very good copy, in the original yellow glazed paper covers, gilt edges, card slipcase printed in blue. £275



An attractive illustrated almanac, with a frontispiece and one vignette of Hong Kong. Other views include Tahiti, Guadeloupe, Antigua, and the Castles of Dunrobin, Walmer and Wilton. Hong Kong had been ceded to the British in the Treaty of Nanking in 1842 at the end of the First Opium War and was officially established as a Crown Colony in the following year; the location was particularly attractive to the British because of its iconic bay, and it is the bay that is illustrated here, bringing the exotic East to a popular demographic.

The engraver John Pye took made a career from his contributions to pocket-books and annuals; his work appeared in Peacock's Polite Repository from 1813 to 1858.

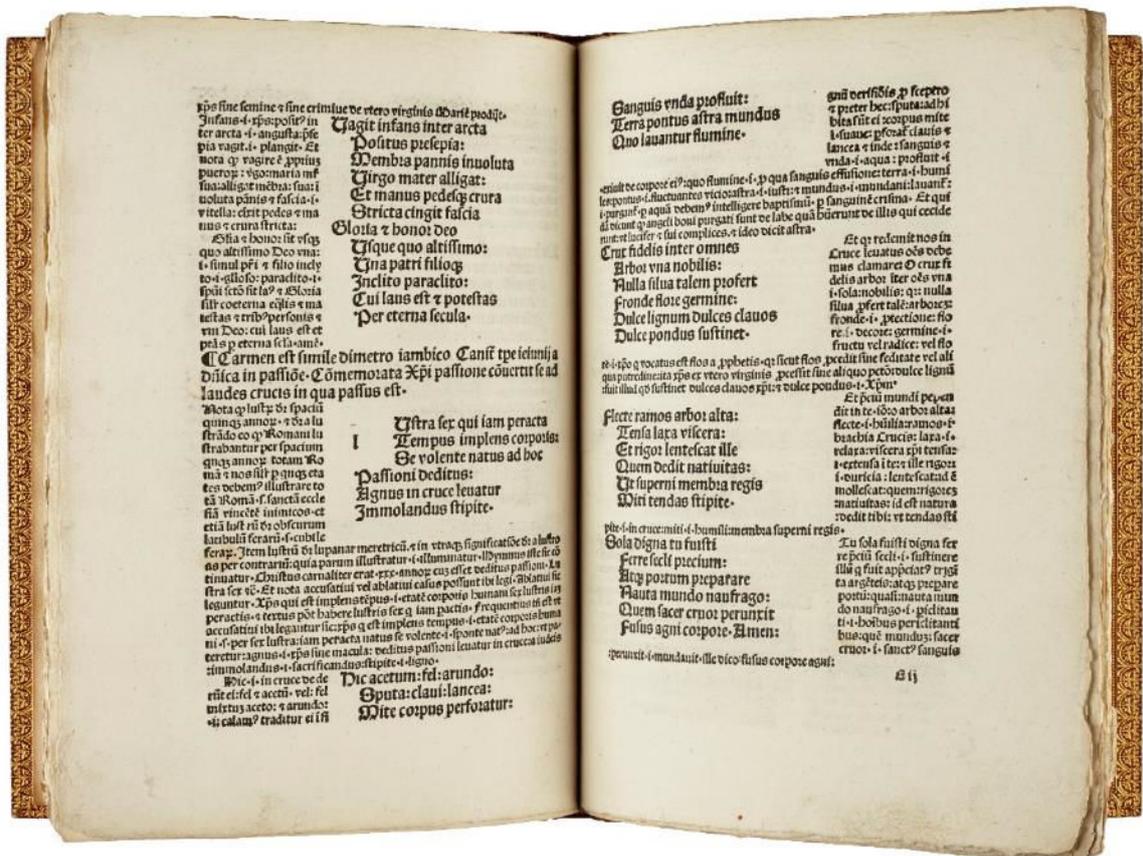
MASTERPIECES OF CHRISTIAN MEDIEVAL POETRY

4) **ALORA, Jacobus.** Aurea expositio hymnorum una cum textu. Noviter emendata per Jacobum a lora. (Colophon:) Naples, Sigismund Mayr, 10 July 1504.

4to, ff. [56]; woodcut to title showing the crucifixion and evangelists' symbols (used in editions of the *Mirabilia Romae*), engraved initial, text surrounded by commentary; some discrete paper repairs to title touching the woodcut and a few words, neat paper repairs to edges of leaves A2-A6 (with small loss to top lines of A6) and E8, a few other small discrete repairs, the odd spots and marks, but a very good copy; nineteenth-century light-brown morocco by Lloyd, Wallis & Lloyd, gilt double fillet border to covers, spine gilt in compartments with direct lettering, gilt turn-ins; a few small marks and scrapes; trace of bookplate to front pastedown. £4750



The rare second printing of Jacobus Alora's edition of the highly popular medieval hymn commentary known as the *Aurea expositio*, ascribed to one 'Hilarius' and probably dating originally from the twelfth-century. The number of editions printed in the fifteenth century and in the first decade of the sixteenth indicate that there was an established public across much of Western Europe for this work. Alora, who may have come to Naples from Alora in Malaga in the wake of the Spanish conquest, describes himself in the colophon as a professor of grammar and poetry. His edition of the *Aurea expositio* first appeared at Salamanca in 1501 and it was reprinted several times, in different locations, over the next decade. In addition to the traditional commentary on each hymn, explaining sense and allegorical meanings, Alora identifies the metre and provides grammatical guidance.

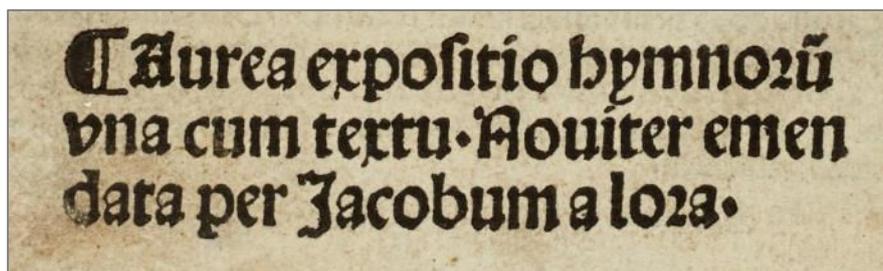


The *Aurea expositio* includes some of the masterpieces of Christian medieval poetry. Here are, for instance, St Ambrose's hymns in four-line stanzas 'Aeternae rerum conditor', 'Splendor paternae gloriae', and 'Veni redemptor gentium'; the anonymous sixth-century morning hymn 'Iam lucis orto sidere' and the hymn for Compline 'Te lucis ante terminum' (which is mentioned by Dante as being sung so sweetly in purgatory that it carried him beyond himself); the 'Aurea luce et decore roseo', sometimes attributed to Elpis, wife of Boethius; Fortunatus' 'Vexilla regis prodeunt', written to celebrate Saint Radegund's reception of a relic of the true cross from the Eastern Emperor, and the 'Pange lingua gloriosi proelium certaminis', written in the metre of the Roman soldiers' songs; the most famous of all Marian hymns, 'Ave maris stella', and the great sequence 'Veni creator Spiritus', possibly by Stephen Langton, Archbishop of Canterbury; and Thomas Aquinas' 'Pange lingua', in full rhyme.

This is the copy offered by Olschki in volume V of the *Choix de livres anciens* (1923) at 300 gold francs (no. 5519).

COPAC records a single copy at Cambridge; OCLC adds only one other at Duke University Library.

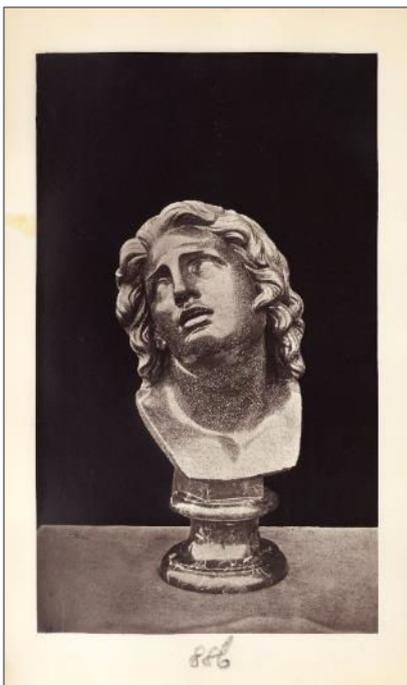
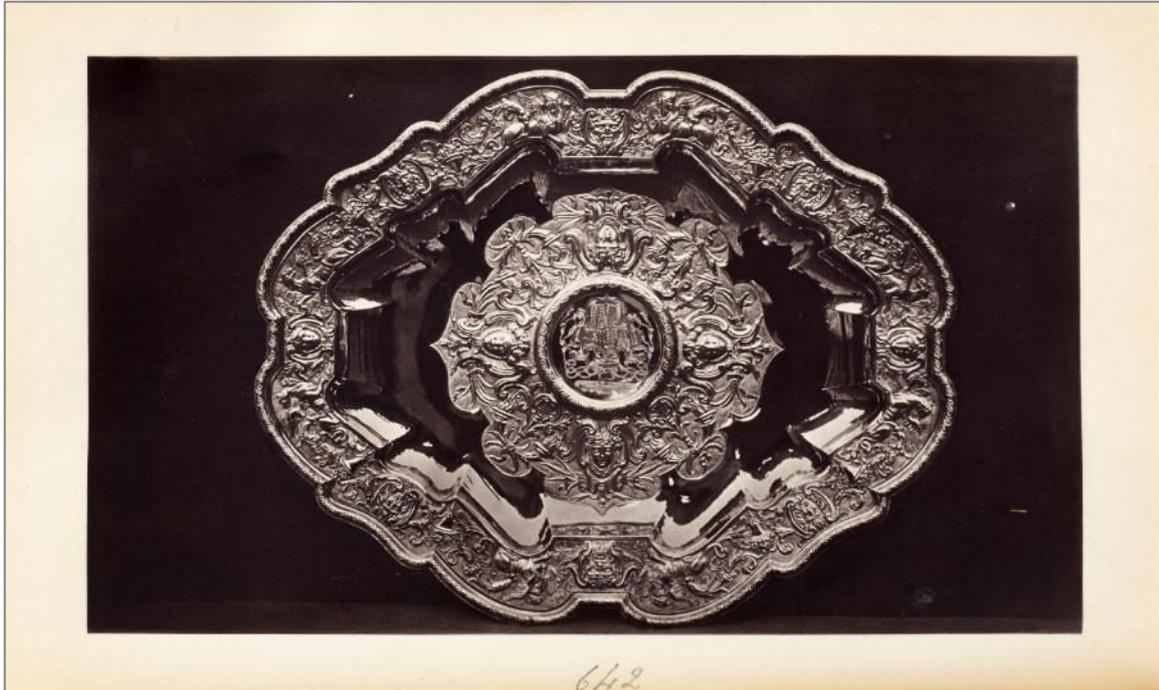
EDIT16 1221; Manzi, *La tipografia napoletana nel '500* (1971) no. 3 ('ignota a quasi tutti i bibliografi'); Sander 291; USTC 808835.



WITH 77 CARBON PRINTS

- 5) **ANNAN, James Craig, photographer.** Catalogue of the Collection of Pictures, Works of Art, and Decorative Objects, the Property of His Grace the Duke of Hamilton, K. T. ... [London,] Messrs. Christie, Manson & Woods ... 1882.

4to, pp. 234 (five 'portions' in 1 vol.), with a title to each 'portion' and 77 carbon print photographs, each captioned in pencil with the lot number; lots 878, 984, 998 and 1456 have two different photographs; a very good, fresh copy in the original publisher's scarlet cloth, hinges cracked; offered with an un-illustrated copy in like condition. **£600**



First edition of the sale catalogue for the Hamilton Palace Collection, notable for its early and lavish use of photographic illustrations; the catalogue was also available without illustrations (at 5s – the illustrated set cost 21s), a copy of which is also offered here.

James Craig Annan and his father Thomas had been commissioned to photograph the palace and grounds by the Duke of Hamilton in around 1869. In the present catalogue of the house contents the younger Annan's skills were challenged by the location of certain pieces; in some instances he deletes the overly fussy background, while in others items are shown *in situ*. Mirrors prove typically problematic – Annan's solution here may not be the most subtle. The sale, comprising 2,213 lots dispersed in five parts between Saturday, 17 June and Thursday, 20 July 1882, achieved a total of £397,000, and included Old Master paintings from every school, as well as important furniture, sculpture, porcelain, lacquer and *objets d'art*, many with extraordinary provenance.



Oesterreichischer Grenadier und Fusilier im Siebenjährigen Kriege 1757.
N. 250.

ORIGINAL WATERCOLOURS OF THE AUSTRO-HUNGARIAN EMPIRE

- 6) [AUSTRIA-HUNGARY.] An album of watercolours of military scenes and soldiers in uniform. [*Germany or Austria, c. 1870*].

Folio, 85 large watercolours (200 to 255 mm x 280 to 360 mm), mounted on laid paper sheets; each watercolour captioned in German and numbered (not in sequence) at foot; occasional short marginal tears, stains and other minor blemishes, but generally in excellent condition; early twentieth-century half calf over green roan, spine in compartments, gilt lettering; rubbed.

£12,000

An extraordinary collection of original watercolours, apparently unpublished, celebrating the creation of the Austro-Hungarian Empire through the military episodes that led to it and the uniforms of the various nations and regiments involved.



The events depicted span from the 1750s to the 1850s, and include scenes from the Battle of Wagram, the skirmish at Spinnerin am Kreuz near Vienna, and the rebellion in Transylvania (Siebenbürgen). Officers in uniform from every corner of the Empire are shown: Prussians, Hungarians, Austrians, Poles, Czechs, Croats, Dalmatians, and Bosnians, with a few examples of local militias and foreign army regiments such as French, Turkish, Russians and British ('Scottish Grenadiers at Waterloo').

While the uniforms are described in great detail, with vivid and bright colouring, the overall style is naïve, with facial expressions and poses sometimes caricatural and grotesque, reminiscent of the celebrated prints by the French *Imagerie d'Épinal*.



The numbers at the foot of each image, which in some instances exceed number 500, suggest that the present selection was assembled from a larger collection, probably prepared for a publication that was never realised.



Provenance: the Von Lindeman-Just family, Dresden (bookplate on front free endpaper and lettering on spine); gift from the Baroness Von Lindeman-Just to a relative in Italy (inscription dated 1962 on front free endpaper).



**ECONOMICS AND BUSINESS – A RARE DICTIONARY,
AN ECONOMIC INDICTMENT OF SLAVERY**

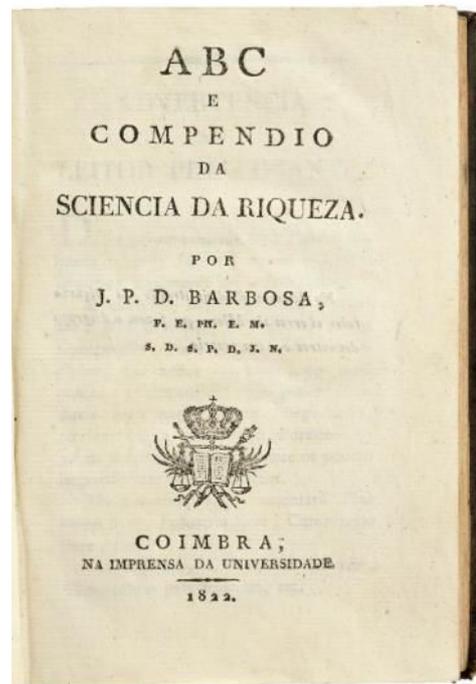
- 7) **BARBOSA, José Pereira De.** ABC e compendio da sciencia da riqueza. *Coimbra, the University Press, 1822.*

8vo, pp. 190, [2, errata]; woodcut vignette of the Coimbra University press to the title, some typographical head-pieces; a single small stain and very light uniform toning; a very good, clean copy in contemporary sheep, flat spine decorated in gilt, contrasting morocco lettering-piece; a few surface abrasions to sides and edges a little rubbed. £1500

First and only edition, very rare, of a treatise on economics and ‘science of wealth’ arranged in the form of a dictionary. The author’s preface makes it clear that, despite the alphabetical ordering of the themes, the principles that govern economics should be learned according to the place they take in the organization of this relatively young science; accordingly, students ought to first read the parts that relate to what allows us to acquire wealth, then parts relating to how wealth is distributed, then parts relating to how it is consumed.

Among the entries, ‘Escravidão, Escravatura’ (slavery) is notable for its rejection of slavery both on grounds of moral repugnancy and owing to economic inefficiency (the labour of free men is demonstrably more productive). ‘Morgados’ attacks entailed properties as a detriment to production of new wealth. ‘Colonias’ lists the advantages afforded to Europe by American produces such as coffee, sugar, tobacco, cotton; elsewhere the exchanges of such goods as tea, precious metals and wine are also treated. Other key terms discussed are balance of trade, capital, consume, credit, debt, political economy, means of production, profit, rent, wealth, salary, value, price.

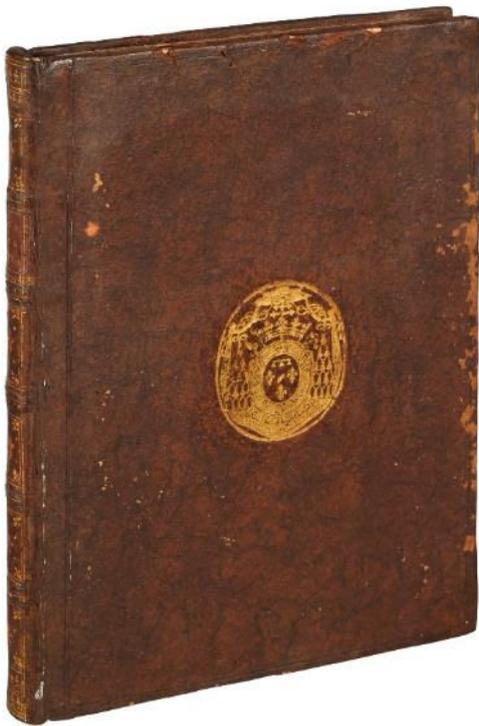
Not located in Innocêncio. OCLC finds a copy at the University of Chicago Library. Not in Porbase or Copac, apparently not at the Baker Library.



- 8) **[BECCADELLI, Ludovico (András DUDITH, translator).]** Vita Reginaldi Poli, Britannii, S. R. E. Cardinalis, et Cantuariensis Archiepiscopi. *Venice, Domenico and Giovanni Battista Guerra, 1563.*

4to, ff. 48, woodcut printer’s device on title; later engraved portrait of Cardinal Pole (attributed to Willem de Passe, c. 1620) mounted as a frontispiece; title slightly soiled, some minor stains elsewhere; eighteenth-century French calf, central gilt arms of Charles de Saint-Albin on covers; rubbed, neatly rebacked to style, corners repaired. £2500

First edition of the first biography of Cardinal Pole; rare.



The humanist Ludovico Beccadelli was a secretary to Pole and accompanied him on several of his legations. His original Italian version, which was not printed until 1757, was translated by the Hungarian humanist András Dudith in collaboration with Gianbattista Binardi. Dudith had also at one time been a member of Pole's household and was his secretary while Pole was legate in England. His dedicatory epistle is addressed to the emperor Ferdinand I from the Council of Trent.

Provenance: **Jean-Baptiste Colbert** (1619–1683), 'Bibliotheca Colbertin[a]' inscribed at head of title; **Charles de Saint-Albin** (1698–1764), illegitimate son of Philippe II d'Orléans and Archbishop of Cambrai, with his gilt arms (Olivier 2593, *fer* 1) in centre of covers; Charles Butler (1750–1832; see *Oxford DNB*), Roman Catholic layman and lawyer, author of *The book of the Catholic Church* (1825), with his bookplate; the Spencer library at Althorp, with book-label.

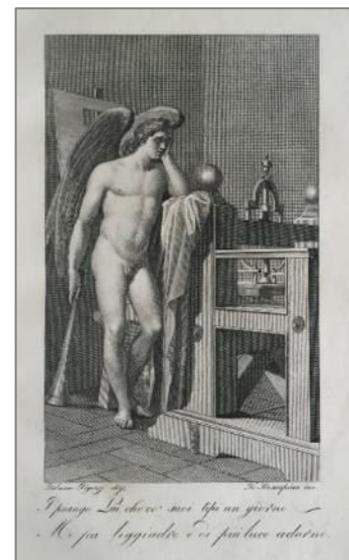
Adams B434; Apponyi 372.

THE FIRST BIOGRAPHY AND FIRST BIBLIOGRAPHY OF BODONI

9) **BODONI, Giambattista – Giuseppe de LAMA.** *Vita del cavaliere Giambattista Bodoni tipografo italiano e catalogo cronologico delle sue edizioni.* Parma, [printed by Bodoni's widow at the] *Stamperia Ducale*, 1816-1817.

2 volumes, 4to (248 x 178mm), pp. I: [2 (blank l.)], [6], III, [1 (blank)], [2], 231, [1 (blank)]; II: [2 (blank l.)], [6], IX, [1 (blank)], [2], 252; engraved frontispieces by G.B. de Gubernatis and Palmino Pigozzi after Gubernatis and Francesco Rosaspina; occasional, generally very light, spotting, some ink-marking; contemporary [probably original] Italian paper-covered boards, **uncut**; lightly rubbed and bumped at edges, a few light marks, nonetheless a very good, crisp set. **£750**

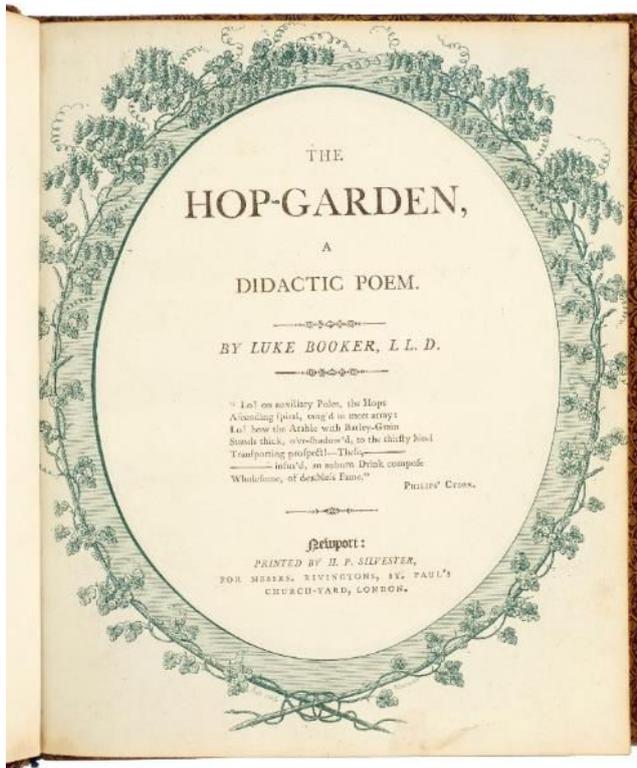
First edition. These two volumes form the first bio-bibliographical account of the celebrated printer and typographer Bodoni (1740-1813) and were written by his associate and collaborator de Lama (1756-1833), who states in the colophon at the end of volume II that '[q]uest'opera scrittasi per impulso di amicizia e di amor patrio'. More specifically, since the works of Bodoni had become 'uno de' più begli ornamenti delle pubbliche e private biblioteche', de Lama also wished to provide the bibliophiles of Europe with an authoritative and well-founded guide to the typographer's publications. At the end of the first volume is a list of subscribers followed by two supplementary lists (pp. 205-231), which records the distribution of copies throughout Europe to bibliophiles in Italy, France, England, etc.



Bigmore and Wyman I, p. 69; Brooks 1170; Brunet III, 779.

10) **BOOKER, Luke.** *The Hop-Garden, a didactic Poem ... Newport [Shropshire], printed by H. P. Silvester, for Messrs. Rivington ... London, [1799?]*

4to., pp. [8], 118, [2]; the title-page printed within a decorative engraved border of hops printed in green, by Ross, Worcester; a fine copy, in attractive nineteenth-century full red pebbled morocco, gilt with a border of vine leaves, front cover lettered direct. **£1200**



First edition, the very rare quarto issue with a decorative title-page not found in the octavo issue. The normal issue, imposed in octavo, lacks the engraved border and is priced 'three shillings' below the imprint. The lack of price suggests the quarto may have been intended for private distribution or presentation.

In this elegant georgic, Booker combines advice on the planting and picking of hops with a patriotic celebration of rural life, and a series of allegorical narrative asides; pp. 75-106 are 'A sequel-poem to the Hop-Garden' in praise of English ale.

Booker (1762-1835) was a clergyman who held curacies in Wolverhampton and Dudley; a popular preacher, he was less successful as a poet, though both the present work and his topographical poem *Malvern* received positive notices in the reviews.

ESTC shows two copies only: University of London, and Illinois.

Not in Johnson, *Provincial Poetry*.

‘THE BODY AS A MACHINE’: BORELLI’S FOUNDATION WORK OF BIOMECHANICS

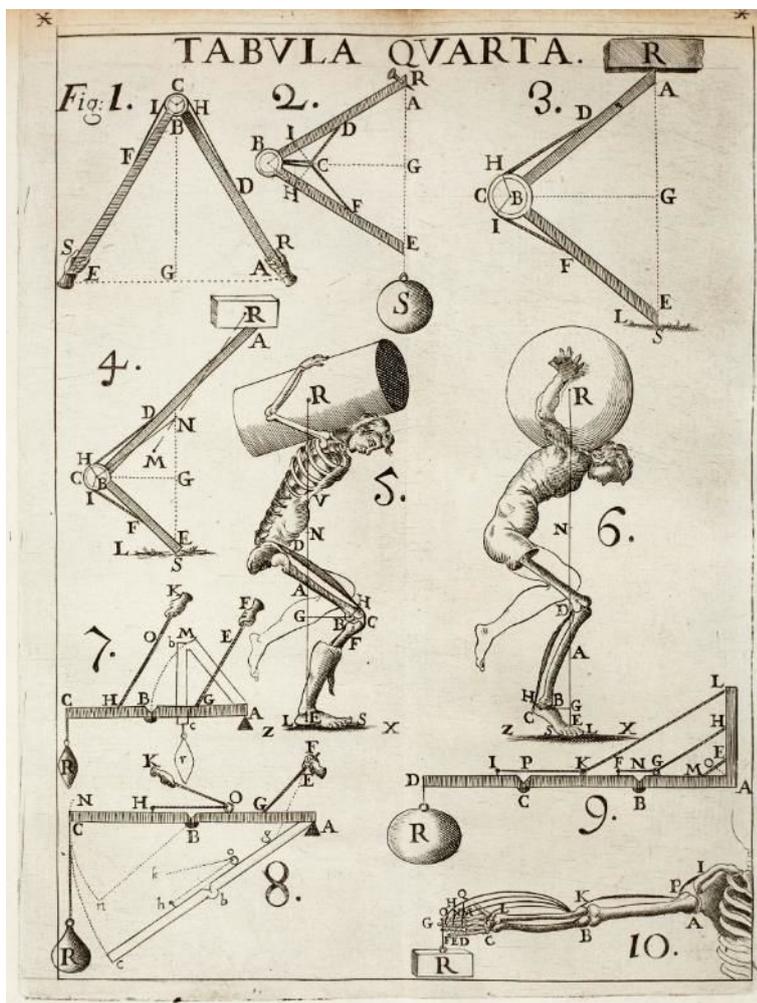
11) **BORELLI, Giovanni Alfonso.** *De motu animalium.* Edited by Carlo Giovanni di Gesù. *Rome, Angelo Bernabò, 1680-1681.*

2 volumes, 4to, pp. I: [12], 376, [377-387], [1 (blank)]; II: [4], 520; Greek and Latin types; 18 folding engraved plates, one signed by Francesco Donia, bound to throw clear, wood-engraved title vignettes and initials, letterpress tables in the text; scattered light spotting and marking, light marginal damp-marking in some quires of I, a few quires in II browned, very unobtrusive marginal worming in quires II, 2Y-3M, a few plates trimmed over platemark, touching caption on pl. 16; near-uniform 20th-century half chestnut morocco for the Royal Institution (volume I by the Wigmore Bindery, dated 8 May 1959), spines in compartments, gilt morocco lettering-pieces in one, directly lettered in gilt in 2 others, lower compartments with Royal Institution crest and date in gilt, both volumes uniformly stained black on the top edges and red-speckled on the others;

extremities very lightly rubbed, some cracking on hinges, otherwise a very good, crisp set; *provenance*: The Royal Institution (acquired from Richardson on 4 February 1805 for 2s 6d, according to the RP's records; gilt crests on spines; booklabels on lower pastedowns recording deaccession in 2015). £5000

First Edition. The mathematician and physicist Borelli (1608-1679) was, 'after Descartes, [...] the principal founder of the iatrophysical school, one of the two opposing seventeenth-century medical philosophies (the other being the school of iatrochemistry) that grew out of an increasing concern with the function as well as the structure of human anatomy. Inspired by Harvey's mathematical demonstration of the circulation of the blood, Borelli [...] conceived of the body as a machine whose laws could be explained entirely by the laws of physics. Borelli was the first to recognise that bones were levers powered by the action of muscle, and devoted the first volume of his work to the external motions produced by this interaction, with extensive calculations on the motor forces of the muscles. The second volume treats of internal motions, such as the

movements of the muscles themselves, circulation, respiration, secretion and nervous activity. **Borelli was the first to explain heartbeat as a simple muscular contraction**, and to ascribe its action to nervous stimulation; he was also the first to describe circulation as a simple hydraulic system' (Norman).



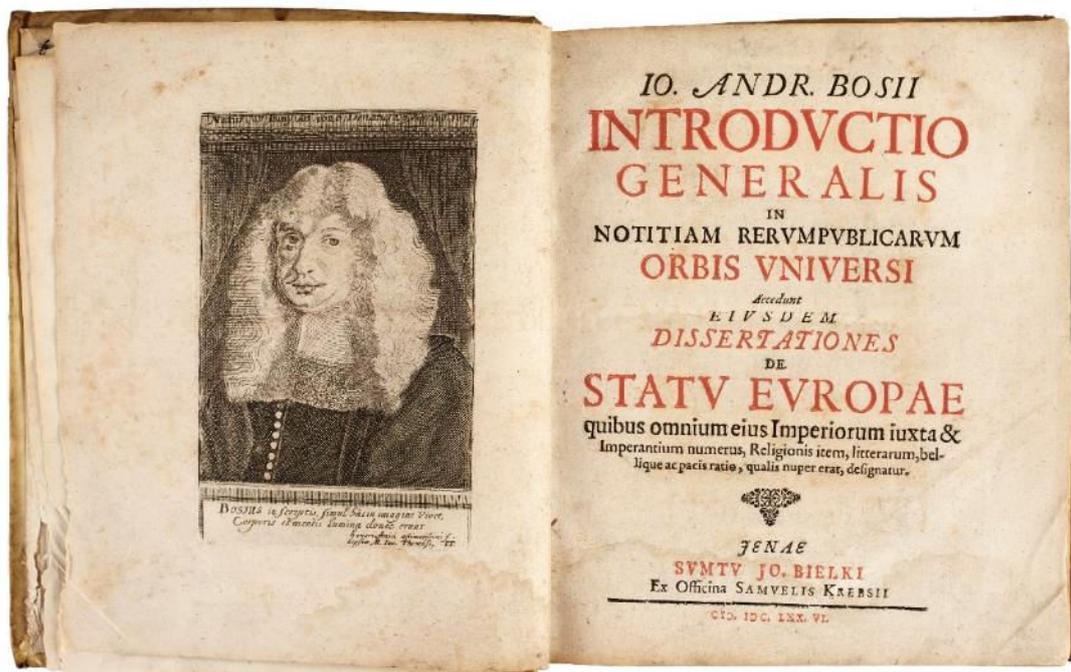
Borelli's 'great work' (Osler) is generally considered the foundation text of biomechanics and its author the father of the discipline. *De motu animalium* was researched and written over a long period of time, but only published after the author's death, due to the difficulties of acquiring a patron for the book. In late 1679, Borelli had secured Queen Christina of Sweden's agreement to fund the costs of printing, and dedicated the work to her; however, Borelli died in December 1679 and the volume was seen through the presses by his benefactor, Carlo Giovanni di Gesù.

PIONEERING THEORY OF STATISTICS AND A RARE AMERICANUM

12) **BOSE, Johann Andreas.** *Introductio generalis in Notitiam Rerum publicarum Orbis Universi. Jenae, J. Bielki, 1676.*

4to, pp. [xvi], 370, [22]; with including an engraved portrait of the author; some browning due to paper stock, a few light water stains, but a very good copy in contemporary vellum. **£3000**

First edition of a pioneering work of statistics and rare Americanum, by the philosopher and historian Johann Andreas Bose (1624–1674). Bose’s crucial intuition as a student of human societies lies in his advocacy of interdisciplinary investigations. His work ‘on all the states in the world’ marshals data and outlooks ranging from geography to economics and trade, politics, history, sciences, religion, and includes several remarks about the age of discoveries, particularly noting the impact of the Europeans’ encounter with America.

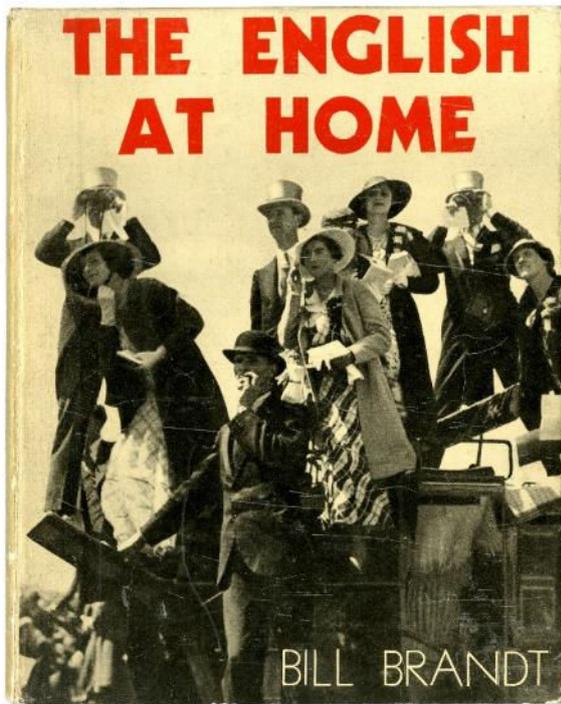


The book is of considerable theoretical importance, as it sets out a specific status for the discipline of statistics within the realm of the human sciences. Bose ‘analyzes the differences between the universality of politics (constitutional doctrine) and the singularities of history. Statistics, Bose reasons, is therefore not part of political philosophy, since it does not manifest itself in the discussion of constitutional law as applied to a given state. Nor can statistics be classed as a genus of history writing, which “represents individual state actions with the details of time, space, social condition, character and other circumstances” [...] Instead, statistics bestows a “more general treatment” [...] on the details of history. [It] represents the concerns of individual states “principally from a universal point of view and not tied to this or that point in time or these or those specific persons”. In accordance with the famous formula from Aristotle’s *Poetics*, which claims that poetry, in the medium of probability, brings the singularities of history closer to the universality of philosophy, statistics is poetical. Statistics is the poetry of the state’ (R. Campe, *The Game of probability. Literature and calculation from Pascal to Kleist*, Stanford University Press, 2013, p. 244).

Not in Sabin, not in Brunet. See Robert Horvath, *La France en 1618 vue par un statisticien hongrois*, Márton Szepsy Csombor, in: ‘Population’, 40e année, n°2, (1985) pp. 335-346.

13) **BRANDT, Bill.** *The English at Home: sixty-three photographs by Bill Brandt, Introduced by Raymond Mortimer.* New York, Charles Scribner's Sons; London, B. T. Batsford Ltd., 1936.

4to, pp. [8] + 63 photogravure plates (including frontispiece); illustrations captioned in English and French; in the original photographically illustrated boards; a few scuffs to boards, in good condition, protected in melinex sleeve; without the rare glassine dust-jacket. £550



First US edition of Brandt's first book: 'he seems to have wandered about England with the detached curiosity of a man investigating the customs of some remote and unfamiliar tribe' (p. 4). After two unsuccessful approaches to other publishers, Brian Batsford, who had published an English edition of Brassai's *Paris de Nuit* in 1933, took on the project.

The iconic cover depicts an Ascot crowd and the vividly illustrated endpapers show endless rows of identical suburban terraces, and the contrasting 'patchwork' fields.

Roth p. 90; Parr & Badger I, p. 138; Hasselblad 122.



"Bobby" on Point: Duty

Agent de police



The Morning Way to Work

Matin à London Bridge

EXTREMELY RARE BREVIARY, ON VELLUM, WITH DECORATED INITIALS

14) [BREVIARIUM ROMANUM (Franciscan usage)]. (Colophon:) Venice, Petrus de Plasiis and Bartholomaeus de Blavis, 18 April 1479.

In two vols, 16mo, ff. [412] (of 420), lacking the first quire of 8 leaves (comprising opening blank, calendar, and register leaf), quires AA-FF (psalter) bound at the beginning; on vellum, printed in red and black in two columns, capital spaces with capitals supplied in blue, 5-line initials P and B to opening page decorated in gilt, blue, green and pink with floral and foliate borders to inner and lower margins, similar 5-line initials F to A1r, R to a1r, and F to aa1r all with borders to inner margin; a little light yellow staining to head margins of a few leaves, light marks in lower margin of leaves AA11-12, discreet repairs to outer margins of leaves BB7-12 touching only a few letters, parchment flaw to L2 (no loss); bound in early 20th-century dark green morocco with blind fillets and gilt lettering to spine, by Marguerite Duprez Lahey (stamped Duprez-Lahey on turn-in), earlier gilt gauffered edges; very slight scuffs to upper boards; preserved in a matching dark green quarter morocco and marbled paper clamshell box (extremities a little rubbed); an excellent copy.

£18,000

An attractive copy, on vellum, of an extremely rare early Roman breviary, complete apart from the calendar, with five decorated initials with floral and foliate borders, formerly in The Pierpont Morgan Library, and bound by the renowned American bookbinder Marguerite Duprez Lahey (1880–1958).





The Breviary dates from the eleventh century when Gregory VII simplified the liturgy performed at the Roman court, and its popularity was spread by the Dominicans and Franciscans in the thirteenth century. The Roman Breviary adapted for Franciscan usage was first printed in Turin and Venice in 1474 and Petrus de Plasiis and Bartholomaeus de Blavis were among a handful of shrewd printers who recognised the market potential of small, portable editions of this fundamental liturgical text. De Plasiis was active between 1478 and 1494, often working in partnership with others. While his first publications were Breviaries (an undated edition of c.1478, this edition, and another of 12 October 1479), he soon expanded his range to take in classics, grammar, canon law, devotional and historical works, and commentaries on Aristotle, as well as editions of Petrarch's *Trionfi e Canzoniere* and Dante's *Commedia*.

While wanting the calendar, our copy contains all the other core parts of the Breviary: the psalter and hymns, the temporale (texts for christological feasts including Christmas, Easter, Ascension and Pentecost), the sanctorale (texts for the celebration of saints' feasts), the common of saints (formulae for saints not accorded individual services), and offices including those of the Blessed Virgin Mary and of the dead.

Provenance: 19th-century armorial bookplate of Richard Bennett, with motto 'Honestus bene dictus', to front free endpapers; bookplate of The Pierpont Morgan Library to front pastedowns, with pencil note below reading 'Duplicate: discharged by order of the Trustees, Mar 1984'.

Very rare: ISTC records only four copies (all on vellum), at the British Library, Bibliothèque Nationale, Biblioteca Nazionale Marciana (wanting 4 leaves), and The Pierpont Morgan Library (acquired in 1984 in exchange for this and another more incomplete copy).

BMC V 268; Goff B1119 (noting this copy); GW 5130 (noting this copy); ISTC ib01119000; Thurston and Bühler, *Check list of fifteenth century printing in The Pierpont Morgan Library* (1939) no. 880.

15) **[BROWN or BROWNE, Nicholas]**. The North-Country-Wedding, and the Fire, two Poems in blank Verse ... *Dublin, Printed by A. Rhames, for J. Hyde, Bookseller ...*, 1722.

4to, pp. 16; portion of fore-edge margin torn away from title-page, else a good copy, disbound, restitched in early wrappers. **£1250**

First and only edition, rare, of the only published work by the Fermanagh-born poet and clergyman Nicholas Brown (1699-1734), misattributed by ESTC to his father. Both pieces are burlesques in the manner of Philips's *The Splendid Shilling*, but have their own merit, and were reprinted by Matthew Concanen in his *Miscellaneous Poems ... by several Hands* (1724).

After a childhood in England, Brown returned to study at Trinity College Dublin 1716, and his Dublin 'Garret vile' is the subject of the second poem, 'The Fire' – the narrator, an impoverished poet, vainly attempts to stuff the holes in his roof to stop the cold wind before repairing to sing for his supper in a warmer, friendlier room. 'The North-Country-Wedding' takes Brown's native Fermanagh as its setting, and in generously comic tone, describes the wedding procession and the progress to the matrimonial bed.

ESTC shows five copies only, in four locations: Dublin City Libraries (2 copies), National Library of Ireland; Bodley; and Yale.

Foxon B 506.

IN PRAISE OF GIN: 'O SOVEREIGN DRAM!'

16) **BUCK, Stephen (*pseud.*)**. Geneva. A Poem in blank Verse. Occasioned by the late Act of Parliament for allowing Liquors compound of English Spirits. Written in Imitation of Philips's *Splendid Shilling*. With a Dedication to all Gin Drinkers in Great Britain and Ireland ... *London, Printed for T. Cooper ...*, 1734.

4to, pp. 16; a very good copy, disbound. **£2000**

First edition of a rare mock panegyric to gin. The 1729 Gin Act had attempted to curb Britain's epidemic of gin drinking by requiring distillers to purchase expensive licences and imposing heavy duties on spirits. However, it had proved impossible to regulate the thousands of small gin shops around the country and in 1733, after extensive lobbying by the Company of Distillers, the government withdrew the legislation.

Geneva is characterised by a certain heavy handed sarcasm; the author praises gin in extravagant terms for comforting the impoverished, inspiring hope, and removing social inequalities. He is especially 'eloquent' on the subject of the spirit's physical benefits: '... *Juniper*, whose diuretic Force / Expels Stone, Gravel, or Wind pent up / In Cavities internal, which breaks forth / In fetid Gusts, like an Eruption strong, / From a Vulcano, or Discharge of a Gun'.

ESTC records only three copies: at Cambridge, Oxford, and the Huntington Library.

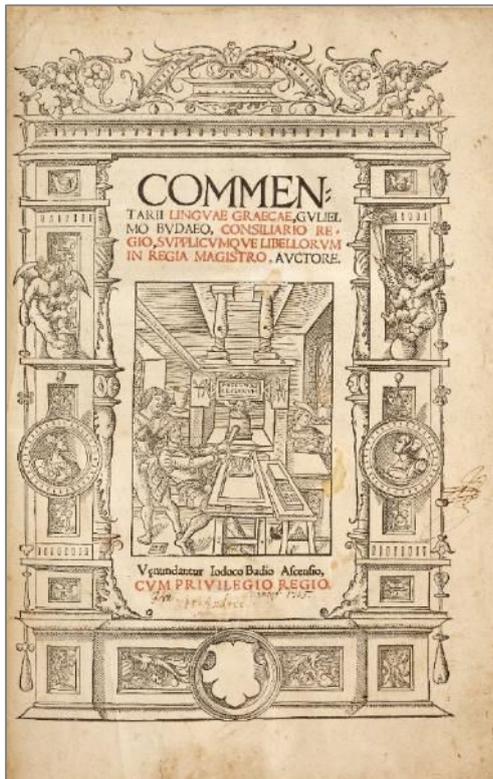
Foxon B 554.

INSTRUMENTAL IN THE CLASSICAL REVIVAL

17) **BUDÉ, Guillaume.** *Commentarii linguae Graecae ...* [Paris], *Josse Badius, September 1529.*

Folio, pp. [x], 967, [3], wanting final blank leaf; printed in Roman and Greek letter, title-page printed in red and black, Badius's 'Prelum Ascensianum' printing-press device (Renouard no. 3) and architectural border (Renouard no. 2) on title-page, engraved initial to p. [1]; small worm track to blank tail margin of first quire (old repair to title verso) turning into pinhole thereafter, short tear to blank head margin of e1, small loss to blank fore-edge margin of K1, light ink stain to p. 17, some spotting to head of p. 515, a few other occasional light marks and stains, otherwise a very good, clean and crisp copy; modern full brown calf, blind-tooled frame and foliate and floral stamps to covers, spine in compartments with gilt lettering-piece; small early ownership inscriptions to title, a few marginal annotations and occasional underlining. **£3250**

A nice copy of **the first edition of Budé's seminal study of the Greek language, dedicated to Francis I, and superbly printed by Josse Badius.**



'Budé [1467–1540] was the most influential of the French humanistic scholars of the sixteenth century ... The 'Commentaries on the Greek Language' were a collection of lexicographical, philological and historical notes, which formed the basis of the study of the Greek language in France. A monument of the new learning, it was several times reprinted, and gave Budé the reputation which is now commemorated in the modern series of parallel texts of Greek, Latin and Byzantine authors which bears his name' (*PMM*). Budé was appointed royal librarian by Francis I, building a library which formed the nucleus of the Bibliothèque Nationale. He was also instrumental in the foundation of the Collège de France, which after 1530 became a centre for higher studies in France and reawakened interest in classical languages and literature.

Adams B3093; BM STC French Books, p. 85; *PMM* 60; Renouard, *Badius* II, 239 (and see I, 45, 53 and 95).

THE RARE FIRST APPEARANCE

18) **BULGAKOV, Mikhail Afanas'evich.** *Master i Margarita* [The Master and Margarita], contained in two numbers of : *Moskva* [Moscow]. *Moscom, 'Moskva'*, November 1966 and January 1967.

Two parts (1966, pt. II; 1967, pt. I), 8vo; light browning to paper, but a very good copy in the original printed wrappers, lightly marked and with some repair to spines; in a blue morocco folding box. **£9500**

The first appearance in print in any format of *The Master and Margarita*, serialised in two issues of the journal *Moskva* in November 1966 and January 1967. Although the novel had been completed in 1938, in common with most of Bulgakov's prose it was not published until long after his death from an inherited kidney disorder in 1940.

During his life, Bulgakov was best known for the plays he contributed to Konstantin Stanislavsky's and Nemirovich-Danchenko's Moscow Art Theatre. He published a number of novels and stories through the early and mid 1920s, but by 1927 his career began to suffer from criticism that he was too anti-Soviet. By 1929 his career was ruined: government censorship prevented publication of any of his work and staging of any of his plays, and Stalin personally forbade him to emigrate. This first printing of his best known work is a censored version of the text, eliminating much of the anti-Soviet satire, yet it still caused an immediate sensation on publication. The first edition in book form was published by the YMCA Press in Paris in 1967, also with the censored version of the Russian text. The full text was first published in English later in 1967 (there are two different English translations, one of the censored text and one of the full text). The first appearance of the full text in Russian was published in Frankfurt in 1969.

'SCARCER THAN THE FIRST EDITION'

19) BYRON, George Gordon Noel, *Lord*. English Bards, and Scotch Reviewers; A Satire ... Third Edition. *London, T. Collins for James Cawthorn, British Library, 1810.*

8vo, pp. vii, [1 (blank)], 85, [3]; printed on paper stocks variously watermarked 'E & P / 1804', 'J Whatman / 1805', and 'Edmeads & Pine / 1807'; occasional light spotting and offsetting, a few light marks, skillfully-repaired marginal tears on F4 and G1, small marginal loss on E3; **late 19th-century English dark-blue crushed morocco gilt by W. Pratt**, boards with borders of triple gilt fillets, spine gilt in compartments, lettered directly in 2 and dated at the foot, others decorated with central tools, gilt-ruled board-edges, turn-ins gilt with floral, dog's-tooth and other rolls, top edges gilt, others trimmed; light offsetting onto free endpapers, minimal light rubbing at extremities, otherwise a very good, handsomely-bound copy, retaining the half-title. **£300**

Third authorised edition, revised and with a new preface. Byron's satire was prompted by Henry Brougham's contemptuous review of the poet's *Hours of Idleness*, which was published in the *Edinburgh Review* in January 1808; Brougham (a founder of the *Edinburgh Review*) was naturally the target of Byron's jibes, but Jeffrey (the editor), Southey, Sir Walter Scott, Wordsworth, Coleridge, and others were also subjected to his scorn. By contrast, Pope, Dryden, Burns, Rogers, and other poets writing in the classical tradition were commended to the reader by Byron.

Randolph pp. 16-17; Wise, *Byron*, pp. 24-25.

20) BYRON, George Gordon Noel, *Lord*. Manfred, A Dramatic Poem. *London, T. Davison for John Murray, 1817.*

8vo, pp. 80, [4]; some variable, generally light spotting; late 19th-century Scottish half black crushed morocco over marbled boards by MacLehose, Glasgow, spine in compartments, lettered directly in 2 and dated at the foot, top edges gilt, others uncut, marbled endpapers, binder's blanks at end;

extremities lightly rubbed, otherwise a very good copy, retaining the half-title and advertisements; *provenance*: Walter King (engraved armorial bookplate on upper pastedown). £350

First edition, third issue with quotation from *Hamlet* on the title. A dramatic poem which its author never wanted staged, *Manfred* was written while Byron was in Italy in early 1817 and conveyed to Murray by post. The typesetting of the work suffered from the author's distance from his publisher, and the errors that arose from this situation were compounded by the failure of the proofs to reach Byron – in consequence, the first edition of 6,000 copies is known in a number of issues. This copy is Wise's third issue with the epigraph from *Hamlet* which Byron had given to Murray in a letter of 9 April 1817, after complaining that, 'it is of no use sending "proofs" since nothing of that kind comes' (L.A. Marchand, *Byron's Letters and Journals* (Cambridge, MA: 1973–1994), V, p. 209).

This copy was bound in the late nineteenth century by the company established by James MacLehose (1811–1885), who opened a bookshop in Glasgow in 1838 and enlarged it with a bindery in 1862; the business was continued after his death by his two sons.

Randolph pp. 64-67; Wise, *Byron*, pp. 123.

FIRST ILLUSTRATED CAESAR PUBLISHED IN ITALY

21) CAESAR. Caii Julii Caesaris invictissimi i[m]peratoris co[m]mentaria seculor[um] iniuria antea difficilia et valde mendosa. (*Colophon*) Venice, Agostino Zani, 17 August 1511.

Folio, ff. [iv], 110, [8, index]; title in red, title-page with large woodcut battle scene in black surrounded by ornamental borders in red, the same woodcut on f. 1r, large woodcut of 'Lentulus' surrounded by a crowd to f. 51r (opening of *De bello civili*), woodcuts at the opening of each book, woodcut initials; occasional light offsetting, light toning to upper margins, a few small marks, discreet repairs to inner margins of first quire (slightly touching woodcut border to title and a few letters to title verso) and also to small wormholes in blank lower margins of ff. 9-20, but a very good, crisp and clean copy; rebound in 18th-century vellum, title and imprint lettered to spine in modern hand; some very faint marginal notes to first few quires, a few other early ink notes. £4000

A handsome copy of the first illustrated edition of Caesar's *Commentaries* published in Italy, adorned with charming half-page woodcuts at the opening of the *De bello Gallico* and *De bello civili* and with smaller vignette cuts at the beginning of each book. This edition was edited by Lucas Panaetius 'Olchinensis', a scholar from Ulcinj, a town on the southern coast of Montenegro with close ties to Venice. Panaetius also edited works by Aristotle,





Cicero, Plautus, Marsilio Ficino, and Girolamo Savonarola, which appeared in Venice in the 1510s and 1520s. The publisher of Panaetius's *Caesar*, Agostino Zani, illustrated the narrative with lively woodcuts reproduced from the landmark 1493 edition of *Livy* printed in Venice by Johannes Rubeus for Lucantonio Giunta – an interesting example of the recycling of illustrations among Venetian publishers of classical works at this time. The style of the woodcuts is what scholars now term the popular style of the 1490 Malermi Bible, characterised by lively, action-filled narrative scenes.

Rare: COPAC records copies at the British Library and Bodleian only; OCLC notes copies in only four US institutions (Brown University, University of Illinois, University of Texas, and UCLA).

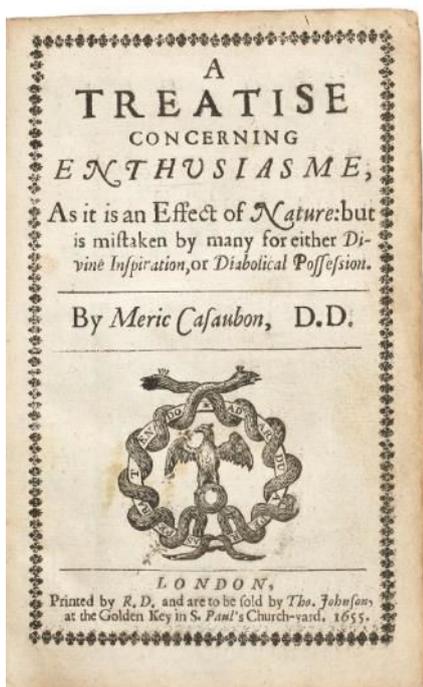
BL STC Italian p. 135; EDIT16 8146; Essling 1727; Sander 1503; USTC 817475. Not in Adams.

ALL TOO HUMAN 'ENTHUSIASM': PIONEERING PSYCHIATRY

22) **CASAUBON, Meric.** A treatise concerning enthusiasme, as it is an effect of nature but is mistaken by many for either divine inspiration, or diabolical possession. *London, R.D. for Thomas Johnson, 1655 [i.e. 1654].*

8vo, [xxvi], 228; title-page engraving, engraved initials, head- and tailpieces; lightly toned, a few small marks, the occasional crease, but a very good copy, in contemporary sheep, sides filleted in blind, flat spine; upper joint cracked but holding firm, a little worn; small circular Selbourne Library stamp to verso of title leaf and to foot of p. 51 i.e. from the library of Hugh Selbourne MD.

£2200



First edition of the first separate treatise on 'enthusiasm', a pioneering work of psychiatry *avant la lettre* and one of the most ground-breaking publications in a very public controversy. Of all Casaubon's book, this has been shown as the most directly linked to the publication of John Dee's manuscript *Spiritual Diaries*, in which enterprise Casaubon was instrumental.

In the *Treatise concerning enthusiasme* for the first time Casaubon rejected any recourse to the supernatural in setting out a theory of mental states, showing 'how various 'Enthusiasmes' ... could arise from mental abnormalities without supernatural intervention or imposture' (Hunter & McAlpine, *Three Hundred Years of Psychiatry*, pp. 143–7).

It has been shown that Casaubon's role in the publication of John Dee's *Spiritual diaries*, which happened the year after the publication of this treatise, was strongly related to Casaubon's own writings. The Dee diaries, intended to undermine the reputation both of Dee and of occultism in general, would in

fact be functional in his project of attack on ‘enthusiastic’ and ‘inspired religion (Anabaptism), ‘which he saw as the product of misunderstanding concerning the natural causes of “private revelations” [...] This attack has close parallels with some of his other controversial writings, and particularly his *Treatise concerning Enthusiasme*’ (Evans-Marr, *Curiosity and Wonder from the Renaissance to the Enlightenment*, 2006, p. 132).

ESTC R14401; Wing C812.

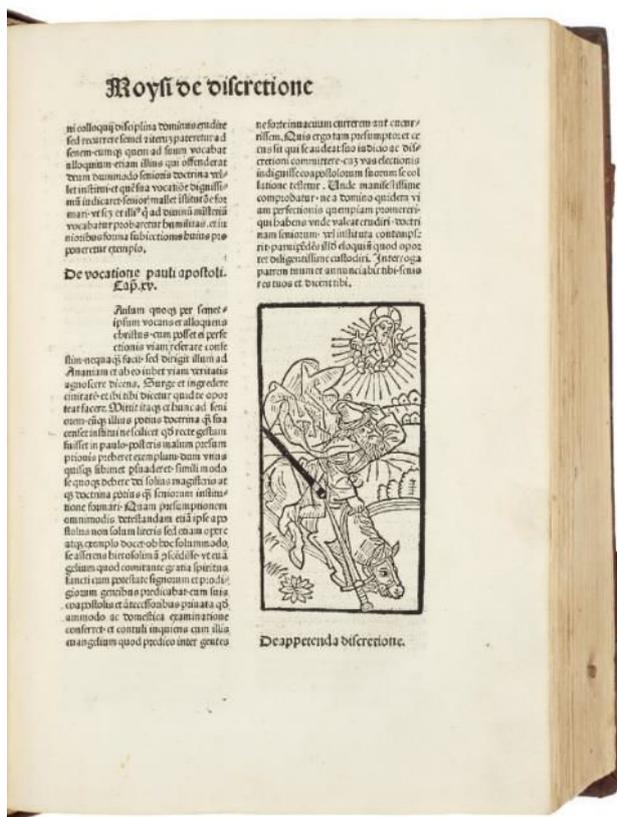
ORIGINS OF THE MONASTIC RULE

23) CASSIAN, John, monk. *De institutis coenobiorum* [*together with:*] *Collationes Patrum.* Basel, [Johann Amerbach], after 24 September 1485.

Folio, ff. [208], gothic letter in double columns; capital spaces, mostly with guide letters; on f. [75]r a **woodcut of the conversion of St. Paul**; margins of first two leaves frayed and repaired (not affecting text), one or two small wormholes, dampstain affecting a few leaves (heavier in final two leaves), but generally a clean, crisp copy. [bound with:]

HUGO DE SANCTO VICTORE. *De sacramentis Christianae fidei.* Strasbourg, [Printer of the 1483 *Jordanus de Quedlinburg* (Georg Husner)], 30 July 1485.

Folio, ff. [159] (of 160), complete with the blank leaves ff. [70] and [71], but without the final blank; gothic letter, capital spaces with guide-letters; light dampstain in foot of many leaves (generally light but occasionally heavier and entering text).



Two works bound together in a (probably Basel) binding of the second quarter of the sixteenth century of calf over wooden boards, central panel on covers with vertical impressions of a roll with Renaissance ornaments and enclosed by a double border of the same roll, brass catches, pastedowns from printed binder’s waste (Polydore Vergil, *Adagiorum opus*, Basel, Froben, 1525, and Cicero, *Opera*, Basel, Cratander, 1528); rubbed, spine and corners restored, clasps missing, a few wormholes. **£12,000**

I. **First edition** of the *Institutes*, one of the most important texts in the history of monasticism. It represents the legacy of the years Cassian spent among the Desert Fathers of Egypt and sets out rules for monastic life which were to be the basis of many Western rules, including, for example, the Rule of St. Benedict.

It is printed here with the second edition of the *Conferences* (first, Brussels, Brothers of the

Common Life, c. 1476). These are the records of Cassian's conversations – in dialogue form – with the great hermits of Egypt. 'They were read every night before compline in early medieval monasteries and became a *vade mecum* for saints as different as Thomas Aquinas and Theresa of Avila' (David Knowles, *Christian monasticism*).

The woodcut shows St. Paul on the road to Damascus falling from his horse under the impact of his sudden conversion. It is 'in the style of some of the early cuts in Richel's *Spiegel menschlicher Behältnis*' (BMC).

II. Second edition (first, Augsburg c. 1477), described by David Knowles as 'the first attempt on the grand scale – for Abelard's almost contemporary *Theologia* is a scantier outline – to give a really comprehensive view of theology in all its branches' (Knowles, *The evolution of medieval thought* p. 131).

Hugh's *De sacramentis* is the most important amongst his works: 'joined to the different approach of Abelard, it became the grandmother of all the *Summae* of the following hundred years. It is also important as being an extension of the Anselmian rather than of the Abelardian use of dialectic. Hugh employs logic and speculation to penetrate and to establish the doctrine rather than to build up an edifice of ingenious conclusions and deductions The Victorine element in Aquinas is indeed very large' (Knowles pp. 131–2).

I. HC 4562; BMC III 748; GW 6160; Schreiber 3676; Schramm XXI p. 26; Goff C-233; Bod-inc. C-102. In 1698 William III gave a copy to King's Chapel, Boston, now in Boston Athenaeum.

II. HC *9025; BMC I 133; Goff H-535; Bod-inc. H-244.

24) CHANDLER, Richard. *Travels in Greece: or an Account of a Tour made at the Expense of the Society of Dilettanti. Oxford, Printed at The Clarendon Press ... Sold by J. Dodsley, J. Robson, T. Cadell, P. Elmsley, and G. Robinson, London; and by D. Prince, Oxford', 1776.*

4to, pp. 4, xiv, [2], 304; 7 engraved maps and plans by J. Barber and T. Kitchin, 2 folding; occasional light spotting or marking, light offsetting from engravings onto text, one folding map with skilfully repaired tears; contemporary speckled half roan over marbled boards, spine gilt in compartments,

gilt morocco lettering-piece in one, red-sprinkled edges; slightly rubbed and scuffed, traces of bookplate on upper pastedown, nonetheless very good, clean copy; *provenance*: David Rhys-Phillips (20th-century booklabel on upper pastedown). **£2500**



First edition. 'In 1764 Chandler was introduced to the Society of Dilettanti by Robert Wood, editor of *The Ruins of Palmyra*, and was commissioned by the society to undertake a tour of exploration in Asia Minor and Greece in the first independent mission funded by the society. As treasurer he was given command of the expedition, and was accompanied by Nicholas Revett [...] and by the watercolour painter William Edmund Pars [...]. On 20 August 1765 they left Smyrna for Athens, where Chandler gloomily noted that

the Parthenon was in danger of being completely destroyed. He bought two fragments of the Parthenon frieze that had been built into houses in the town and was presented with a trunk that had fallen from one of the metopes and lay neglected in a garden.' (ODNB).

Writing about *Travels in Greece*, Blackmer states that, '**the account of Athens is very important; it was the most detailed that had yet appeared**, and Chandler also made the first public announcement of the discovery of the temple of Apollo Epikourios at Bassae', based on information provided by the French architect Joachim Bocher, who had discovered it.

Blackmer 319; ESTC T63359; Lowndes p. 408; Weber II, 554.

25) CHOUFFE, Jean-Baptiste-P. Des accidens et des maladies qui surviennent à la cessation de la menstruation. *Paris, Croullebois et Gabon, Floréal an X [April-May 1802].*

8vo, pp. [iv], 56; very lightly washed, some very light damp-marking; 20th-century French red morocco over marbled boards, spine divided into 3 compartments by raised bands, lettered in gilt in one, red and gilt marbled endpapers; a very good copy; early manuscript corrections in ink to Latin quotation and the French text on p. 9. **£750**

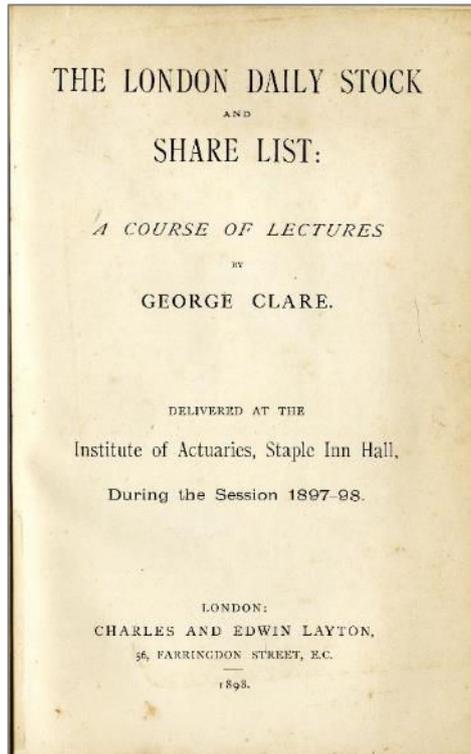
First and only edition. This dissertation for the degree of medical doctor, completed at Paris in 1802, was written by Jean-Baptiste-P. Chouffe of Besançon, formerly a military surgeon. It discusses the cessation of menstruation and its causes, beginning with the peculiarities of female bodies, as opposed to their male counterparts, and the changes they undergo from puberty to old age (pp. 1–14). Chouffe then focuses on ten case studies of individual patients in whom the menses had ceased, aged ca. 36 to 54. Interestingly, these case studies derive from extant medical literature rather than clinical experience, and Chouffe comments on the evidence presented in his selection of cases in his footnotes, so that the dissertation is evidence of the thorough academic study upon which the Paris medical course was built – a type of knowledge which would increasingly be supplemented with the practical experience of midwives on maternity wards in the following years. The case studies are followed by general observations on the presentation and causes of menopause and a discussion of hygiene measures to control the same. This prophylactic part, Chouffe's original contribution to the subject, includes details on lifestyle and diet, the importance of healthy evacuation of the bowels and the vitality of sound nerves for female health.

This work is very rare: OCLC/WorldCat only records copies at the British Library and McGill University, and two in French medical institutions; similarly, it is very scarce in commerce.

LECTURES ON STOCKS AND SHARES IN 1898

26) CLARE, George. The London daily stock and share list: a course of lectures. *London, Charles and Edwin Layton, 1898.*

8vo, pp. v, [1, blank], 105, [1, colophon]; with the Prudential Assurance Company Limited stamp to the blank upper margin of a few leaves, some light foxing, else a very good copy in recent boards. **£300**



First edition of a course of lectures delivered at the Institute of Actuaries, Staple Inn Hall, during the Session 1897–1898. Introducing the first lecture, Clare assures his listeners that he ‘shall avoid discussing the merits or the demerits of the securities enumerated in the List in their character of investments or of speculations, but shall confine [himself] to directing [their] attention to the nature and to the distinctive peculiarities of the classes into which they are grouped’ (p.1).

Contains a three page introduction by T. E. Young where he remarks that ‘the student must carefully observe that these Lectures do not constitute a sufficient Corpus in themselves of information or enquiry; they are to be accepted as providing *hints* for personal study and investigation: they are intended to assist in the stimulation and direction of the student’s own observing and reflecting powers, and will prove idle and useless, as an *Educative* instrument, unless the individual mental activity is called simultaneously into play’ (p. iv).

THE COLOURED ISSUE OF ‘ONE OF THE EARLIEST AND PROBABLY THE FINEST OF ALL THE GREAT CAMELLIA BOOKS’

27) **CURTIS, Samuel and Clara Maria POPE, artist.** Monograph on the Genus *Camellia* ... the Whole from Original Drawings by Clara Maria Pope. *London, John and Arthur Arch, ‘1819’* [but watermarks dated 1818–1820].

Broadsheets (702 x 580mm), pp. 8 (letterpress text printed in double columns); engraved title and engraved dedication to Georgiana, Duchess of Newcastle, by J. Girtin; 5 hand-coloured aquatint plates by Weddell after Clara Maria Pope, heightened with gum arabic; all text ll. and engravings on cloth guards; some light browning and occasional marking, skilful marginal repairs on text ll. and engravings, light marginal dampstaining on final plate; 20th-century full green morocco, the spine in six compartments with raised bands, lettered in gilt along the length of the spine in 4 compartments; light offsetting onto free endpapers, that from turn-ins darker, some slight fading on spine and outer parts of boards, some small scuffs and bumps, foot of spine bumped and with short splits, nonetheless a very good copy of a very rare work; *provenance*: Quentin George Keynes (1921–2003). **£45,000**

First edition, coloured issue. One of the greatest British flower painters of her era, Clara Maria Pope (baptised 1767, died 1838) counted a number of artists amongst her immediate family: her father was the amateur artist Jared Leigh (1724–1769), her first husband the portrait, landscape, and genre painter Francis Wheatley RA (1747–1801), and her second husband the Irish miniaturist and actor Alexander Pope (1763–1835). When her first husband’s health began to fail, Clara supported her family by teaching drawing – her pupils included Princess Sophia of Gloucester – and painting, exhibiting her work at the Royal Academy from 1796 onwards.

Described by *Great Flower Books* as ‘one of the earliest and probably the finest of all the great camellia books’, Curtis and Pope’s *Monograph on the Genus Camellia* was issued with uncoloured plates at £3. 3s and with coloured plates at £6. 16s. 6d., but publication appears to have ceased prematurely, possibly due to the expenses incurred by Curtis. (Although the title is dated 1819, the text and plates leaves all bear watermarks dated 1818–1820, suggesting that publication spanned at least two years.) The text consists of notes on the class and order of the Japan Rose (p. 1), descriptions of the specimens illustrated (pp. 2–7), ‘propagation and culture’ (pp. 6–7), and a list of ‘all Camellias at present known’ (p. 8), and is enlivened with Curtis’s remarks on a species which fascinated him: ‘Just as the dawn is the harbinger of morning, and the sun does not at once reach his meridian glory, so the Camellias advance upon us by degrees in beauty’ (p. 3).



BM(NH) I, p. 406; Dunthorne 85; *Great Flower Books* p. 88; Lowndes p. 572; Nissen, *BBI* 437; Stafleu and Cowan TL2 1283; cf. *Printmaking in the Service of Botany* (Pittsburgh: 1986), 34 (plate 4 only).

28) [DELOITTE & CO.] Small archive of 13 documents relating to the early history of the Deloitte group of companies. 1857–1925.

Seven manuscript and six printed documents on vellum, dimensions and contents as listed below.
Together £10,000 + VAT in EU

An important group of documents relating to the early history of one of the most prominent companies in the history of accounting.

William Welch Deloitte (1818–1898) set up his own accountancy practice in 1845 at the age of twenty-seven and by the end of his first year in practice had eighty-seven clients on his books. After Deloitte’s appointment, in 1849, to assist the shareholder auditors of the Great Western Railway (GWR), the number of prestigious assignments (many from docks, collieries and ironworks) increased considerably. ‘His standing within the profession led to Deloitte being called upon to investigate frauds – one committed against the Great Northern Railway in 1857, and another at the Great Eastern Steamship Company in 1870. The inroads that financing the employment of his many staff made on his capital encouraged him to seek a partner in March 1857, and he sold a 50 per cent share in the firm to Thomas Greenwood, who was then share registrar of the GWR. When Greenwood left the partnership in 1867, his share of the capital was worth £6000. Deloitte then admitted a succession of partners, all of whom had trained in the firm: Henry Dever ([1862]–97), Alfred Richard Hollebone (1867–73), and John George Griffiths (1869–1902)’ (*Oxford DNB*).



The present documents include the indentures of partnership between Deloitte and Greenwood (1857); Deloitte, Greenwood and Dever (1862); Deloitte, Dever and Hollebone (1867); and Deloitte, Dever, Hollebone and Griffiths (1869).

An eminent figure in the later history of the firm was Sir William Plender (1861–1946). ‘On qualification as a chartered accountant, in 1884, he joined the London office of Deloitte, Dever, Griffiths & Co. at £100 per annum, the then rate of remuneration for newly qualified accountants. He complained, later, “how hard it was to climb the ladder that led to a Partnership” (Kettle, 83), but he reached the top in 1897, and seven years later became senior partner of the firm, which was renamed Deloitte, Plender, Griffiths & Co., under which label it conducted business until 1971 In speeches, presidential addresses, and papers Plender made a significant contribution to the theory of accounting practice’ (*Oxford DNB*).

Documents relating to the early history of Deloitte are rare, much of the company’s archive having apparently been lost: ‘unfortunately only three letter books of the nineteenth century in addition to the letter book of 1854–8 have escaped destruction, those covering the period from July 1887 to October 1888’ (Sir Russell Kettle, *Deloitte & Co. 1845–1956*, Oxford, 1958, p. 44).

A complete list of the documents is available on request.

•12:
Robert Southey. London. 17 Nov. 1830.

ROBERT SOUTHEY'S COPY

29) DOLCE, Lodovico. *Il Palmerino*. Venice, Giovanni Battista Sessa, 1561.

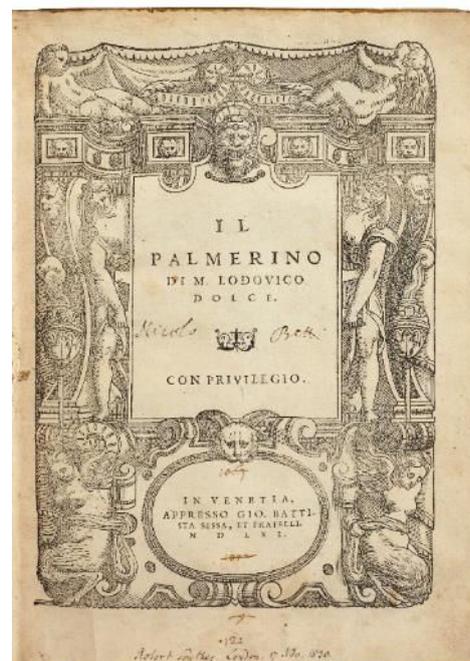
8vo, ff. 137, [1], text in double columns, title within elaborate woodcut architectural border, woodcut illustration at head of first canto, woodcut head- and tailpieces, large woodcut initials; inner margin of title strengthened on verso, outer and lower margin of final leaf strengthened on (blank) verso, paper flaws in two leaves (A2 and N4, without loss of text), some light staining and spotting, but a good copy in eighteenth-century vellum; slightly soiled and rubbed. **£2500**

First edition of Dolce's Italian translation of the chivalric romance *Palmerin de Oliva*, first printed at Salamanca in 1511.

'When [Dolce's] works are *rifacimenti*, as in the *Palmerino* (1561) and the *Primaleone, figliuolo di Palmerino* (1562), both based on Spanish romances, they are at least as noteworthy as Dolce's model Bernardo Tasso, whose *Amadigi* (1560), first edited by Dolce, was itself based on the Spanish *Amadís de Gaula*' (R. H. Terpening, *Lodovico Dolce, Renaissance Man of Letters* p. 7).

Provenance: 'Nicolo Betti' (early ownership inscription on title). Subsequently in the library of the poet and reviewer Robert Southey (1774–1843), with his ownership inscription at foot of title dated, in London, 17 November 1830. Southey's own translation of the Palmerin romance had appeared in 1807 as *Palmerin of England* and he evidently retained an interest in the story more than twenty years later. Southey's extensive library was sold by S. Leigh Sotheby & Co. in May 1844, where the present book was lot 912 (bought by Bibby for £1).

Adams D749. Not in Mortimer.



30) DUCK, Stephen. *Poems on several Subjects: written by Stephen Duck, lately a poor Thresher in a Barn in the County of Wilts, at the Wages of four Shillings and six Pence per Week: which were publicly read in the Drawing-Room at Windsor Castle, on Friday the 11th September, 1730, to Her Majesty. Who was thereupon most graciously pleased to take the Author into her royal Protection, by allowing him a Salary of thirty Pounds per Annum, and a small House at Richmond in Surrey, to live in, for the better Support of Himself and Family. London, Printed for J. Roberts ... and sold by the Booksellers of London and Westminster, 1730.*

8vo, pp. vi, 3–32, with the copper-engraved frontispiece; a very good copy in modern paper boards. **£350**



Seventh edition (first published earlier the same year), the earliest to add the introductory biography and the frontispiece (of Duck standing in front of a threshing barn holding a copy of Milton). According to Foxon's 'highly tentative' account of the seventh edition, this is the third issue.

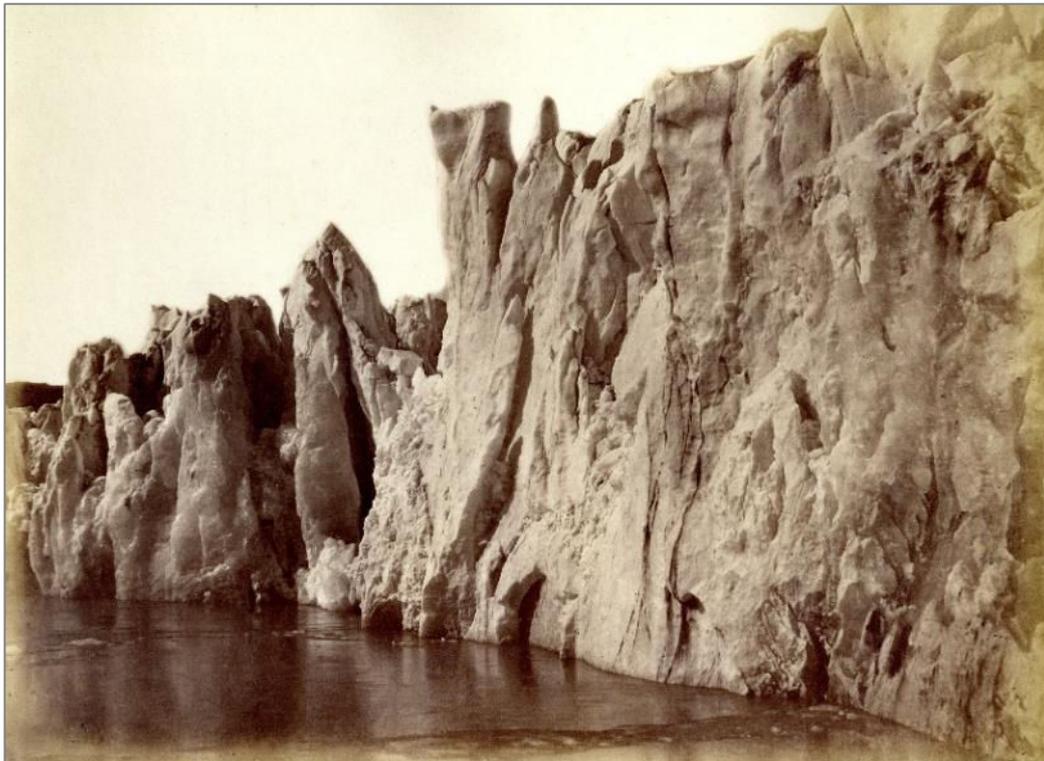
Stephen Duck (1705–1756), the 'thresher poet', was born into a poor rural family, taught himself to read and write, and was discovered by Dr Alured Clarke, prebendary of Winchester Cathedral. Pope frequently called on him in Richmond, where he later married the Queen's housekeeper and was appointed keeper of her library. Towards the end of his life he became despondent and committed suicide.

Foxon, p. 200.

31) DUNMORE, John L., and George CRITCHERSON for William BRADFORD.
Glacier, 1869.

Albumen print, 11½ x 15½ inches (29.2 x 39.4 cm.) Mounted on thin card within printed border, titled on mount. **£3000 + VAT in EU**

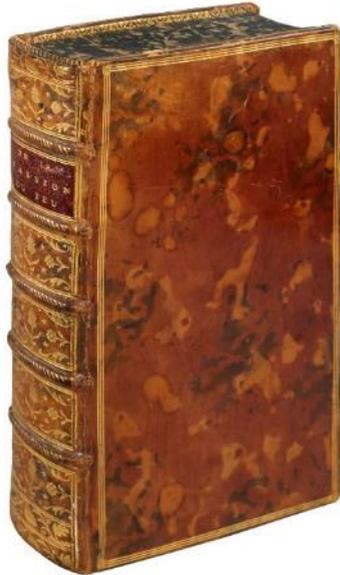
Plate 38 from *The Arctic Regions: Illustrated with Photographs taken on an Art Expedition to Greenland*, 1873.



A PASSION FOR GAMBLING

32) DUSAULX, Jean. De la passion du jeu depuis les temps anciens jusqu' nos jours. *Paris, de l'imprimerie de Monsieur, 1779.*

Two vols in one, 8vo, pp. xxxvi, 267, [1]; [iv], 335, [1]; very light browning to the first and last two leaves, else an exceptionally crisp, clean copy attractively bound in contemporary polished marbled calf, gilt triple fillet to sides, panelled spine richly gilt in compartments, gilt red morocco lettering-piece, all edged marbled, preserving the original silk bookmark; one or two minute scratches to sides, edges very lightly rubbed. £950



First edition, a very attractive copy, of the book which pioneered the sociology of gambling, written by an ex-gambler. Dusaulx's moral and historical perspective, on a problem which he sees widespread and ruinous mainly for the poorest strata of the population, focuses on state lotteries, an institutionalized form of private gambling that comes with Parliament's endorsement and corrupts the subjects with its façade of office. But Dusaulx also cites John Law, whose new manner of gambling, speculation, intoxicated and brought low unprecedented quantities of risk-neophytes. Financial ruin had been Dusaulx's own fate.

INED 1682; not in Kress, Goldsmiths' or Einaudi.

33) [ELIZABETH I.] Letters patent granting property in East Hendred in Berkshire (now Oxfordshire) to John Doe and John Wilson of Wantage; very large document on vellum, 715 x 880 mm, 74 lines in a good secretary hand, ruled in red, signed at foot by the scribe Cartwright, large flourished initial 'E' containing a portrait of Elizabeth I enthroned holding orb and sceptre, drawn in pen and ink with grey wash, the canopy of the throne headed 'Vivat Regina', first line in a large formal gothic script with flourished capitals against a background of stylized roses, a crowned Tudor rose, a crowned fleur de lys, a crowned harp, a crowned portcullis, a lion and a griffin bearing standards, a ladybird, and so on, all drawn in pen and ink with grey wash, approximately half of the Great Seal of Elizabeth I in dark brown wax attached to the document with two cords; a few stains towards foot and some light soiling, creased where folded, ink of first line variably rubbed, remaining portion of seal broken into two pieces and slightly chipped, but the document generally in very good condition, with a clear and attractive portrait; accompanied by a full translation into English made in 1820 or shortly thereafter (manuscript on paper watermarked 'Ruse & Turners 1820', 410 x 335 mm, ff. [8] (last blank), tied at one corner with silk; folded, some localised dust-soiling, but generally in good condition). *Westminster, 30 April 1599.* £4750 + VAT in EU

An elaborately decorated letters patent from the end of Elizabeth I's reign. The property, granted upon payment of £53 6s 8p, consisted of six virgates of land (approximately 180 acres) at East Hendred, about four miles east of Wantage. As the document states, the land had previously

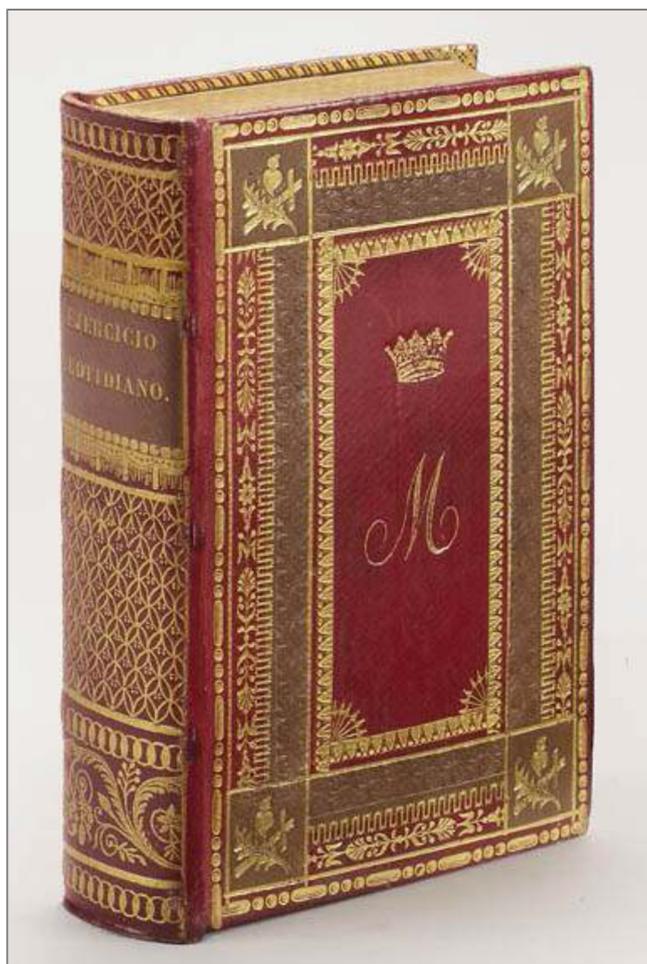
belonged to the Crossed Brethren of Donnington (dissolved 1538), latterly called the Priory of the Brethren of the order of the Holy Cross in Donnington.

The Does were an old Berkshire family. A John Doe was among seven laymen arrested along with Edmund Campion and two other priests on 17 July 1581 at Lyford Grange, the Catholic household of Edward Yates just a few miles from East Hendred, but it is not certain that this is the man named in the present document. John Wilson is recorded as a churchwarden of Wantage in 1600–1. His alabaster tablet dated 1621 is preserved in Wantage church.

SPANISH BINDING FOR QUEEN MARIA CHRISTINA

34) EXERCICIO QUOTIDIANO, adicionado con diferentes oraciones. *Madrid, Ibarra, impresor de camara de S.M., 1825.*

8vo., pp. [viii], 590; in a **contemporary Spanish binding for Maria Christina of Bourbon, Queen of Spain**, faintly diced burgundy-red morocco with olive inlays round the sides; broad gilt border of neo-classical floral ornament, the emblems of the Passion at the four corners; central



panel with a crowned flourished initial M on upper cover, a similarly crowned initial C on lower cover, flat spine closely gilt with intersecting ovals, broad band of floral and foliate ornament at foot, olive lettering piece; gilt edges; preserved in its original pull-off case of Spanish sheep with gilt border and the same crowned initials M and C on front and back cover respectively; red leather label, foot of spine lettered Aranjuez (i.e. the Royal Palace). **£2500**

In very fresh condition: a **charming Spanish romantic binding made for Queen Maria Christina of Bourbon** (1806–1878), fourth wife of Ferdinand VII, and Regent of Spain during the minority of Queen Isabella.

The lettering at the foot of the spine of the accompanying case indicates that the volume comes from the library of the Royal Palace at Aranjuez.

This edition not in Palau.

35) FISHER, John. Sacri sacerdotii defensio contra Lutherum. *Cologne, [Hero Fuchs for] Peter Quentel, 1525.*

8vo, ff. [68] (last leaf blank), gothic letter except for title and index, large woodcut on title of the royal arms of England supported by two putti, large and small woodcut initials; contemporary annotations, markings and underlinings throughout in red ink, the date '1526' added in the same hand at the end of the text; small worm-track in first three leaves, just entering edge of woodcut arms on title. [bound after:]

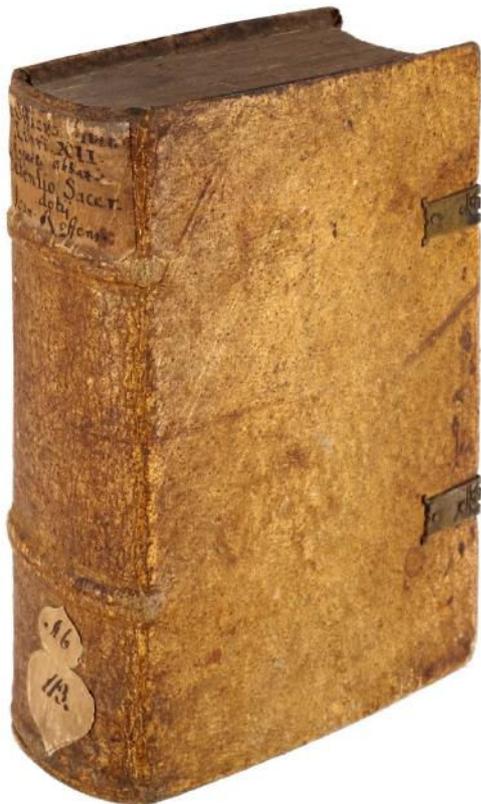
RUPERT, of Deutz. De divinis officiis libri XII. [*Cologne, Frans Birckmann,*] 1526.

8vo, pp. [xlii], [iv, blank], 590, [2, blank], gothic letter, several large woodcut initials; a few annotations in the same hand as those in the Fisher; small worm-track in upper outer corner of first two leaves, just touching a few letters on verso of title.

Together two works in one volume; contemporary pigskin, covers blindstamped to a diaper design, two functioning clasps; soiled and slightly rubbed, later paper labels at head and foot of spine.

£2750

I. John Fisher's defence of the priesthood against the attacks of Luther. This is one of three editions to appear in 1525; of the three, that dated June 1525 (VD 16 F1240) is probably the first – its errata have here been corrected. The present edition contains a dedicatory epistle from the Dominican Johannes Host von Romberch to Arnold von Tongern not found in the earlier edition.



Fisher, who devotes the first section of his *Defensio* to the patristic sources, then turns to the Greek tradition in support of the mystical power of the priesthood. His use of Damascene, Gennadius, Cyril, Chrysostom, Gregory Nazianzen, Basil, Eusebius, Origen, Ignatius, Polycarp, ps.-Dionysius, Philo, and [ps.-]Clement, while obviously a product of almost uniquely deep learning, complements the Latin tradition . . . Fisher is able to present an historical argument, for example by weaving a catena of patristic interpretations of the figure of Melchizedek, which defends the order of priesthood in a way that presents the reformers' objections to ordination as anachronistic for locating the origins of the sacrament in comparatively recent history' (Ralph Keen, 'The Fathers in Counter-Reformation theology in the pre-Tridentine period', in I. Backus, ed., *The reception of the Church Fathers in the West from the Carolingians to the Maurists*, 1997, vol. 2, pp. 701–44, pp. 731–2).

II. First published in folio earlier the same year by the same publisher. Rupert's exegesis and theology, deeply concerned with such crucial questions as the nature of the Eucharist, the problem of evil, freedom and divine will, permeated medieval Western thought; his discussion on the mystery of the altar became central in Luther's and Zwingli's critique of the doctrine of the Sacraments.

Provenance: Ritter von Waldauf'schen library in Hall (Tyrol), with stamp on title of first work in volume and large engraved bookplate.

I. Adams F547; VD 16 F1238. OCLC records five locations in the US (Pierpont Morgan, Pontifical College Josephinum, Princeton Theological Seminary, Saint Bonaventure University, and United Library). II. VD 16 R3783.



‘IT SURPASSES IN COMPLETENESS AND ACCURACY ANY FREUD IN ANY LANGUAGE, INCLUDING GERMAN’

36) FREUD, Sigmund. *The Standard Edition of the Complete Psychological Works ...* Translated from the German under the General Editorship of James Strachey. In Collaboration with Anna Freud. Assisted by Alix Strachey and Alan Tyson. Editorial Assistant: Angela Richards. London, Butler and Tanner Ltd for The Hogarth Press and the Institute of Psycho-Analysis, 1981.

24 volumes (including indexes and bibliography), 8vo; half-tone or facsimile frontispieces in vols I–IV, VI–XV, and XVII–XXIV, 8 half-tone plates and 3 facsimile plates; diagrams and letterpress tables in the text, some full-page; a few light marginal marks in a few vols; original dark-blue boards, spines lettered in gilt, printed dust-wrappers, top edges blue; dust-wrappers with a few light marks, very slightly rubbed and chipped at edges, 2 with deeper tears, one repaired with adhesive tape, otherwise a very good, clean set. **£895**

The monumental *Standard Edition* was the work of the English psychoanalysts and translators James and Alix Strachey (1887–1967 and 1892–1973), who had met and fallen in love during the Great War. Their personal relationship would develop in tandem with an interest in the nascent field of psychoanalysis, which led them both to undergo analysis with Freud in 1920, shortly after their marriage. Freud asked them to translate ‘Ein Kind wird geschlagen’ into English, and the publication of ‘A Child is being Beaten’ in the *International Journal of Psycho-Analysis* in 1920 marked the beginning of their translations of his writings and ‘signalled the beginning of one of the most heroic undertakings in the history of psychoanalysis [...] For almost twenty years James and Alix committed themselves wholeheartedly to their task, rendering Freud’s words into a unified, scientific vocabulary’ (ODNB). The first of the twenty-four volumes of the *Standard Edition* was published by the Hogarth Press and the Institute of Psycho-Analysis in 1953 and the twenty-third in 1966, the year that James was awarded the Schlegel-Tieck prize for translation.

Cf. Grinstein *Psychoanalytic Writings* 10707a (first ed.)

37) GABRIELE, Giacomo. Dialogo di M. Iacomo Cabriele, nelquale de la sphaera, et gli orti et occasi de le stelle, minutamente si ragiona. [Colophon:] Venice, Giovanni de Farri et fratelli, 1545.

4to, ff. 62, [2, errata and final blank]; elaborate woodcut device to title, woodcut initials; a few marks and creases, a little damp staining in lower margins and wear to lower outer corners of last few quires, otherwise very good; numerous neat marginal annotations in ink in Italian and Latin.

[bound with:]

Idem. Regole grammaticali di M. Iacomo Cabriele, non meno utili, che necessarie a coloro, che dirittamente scrivere, ne la nostra natia lingua si diletano. [Colophon:] Venice, Giovanni de Farri et fratelli, 1545.

4to, ff. [ii], 21, [1, errata]; elaborate woodcut device to title, woodcut initial; some damp staining to lower margins and wear to lower outer corners, small worm track to last two leaves, otherwise very good.

Bound together in contemporary limp vellum, title inked to spine (faded), stubs of vellum ties, some marks, a little cockling; a very attractive volume. **£2250**

First editions of the two principle works of Giacomo Gabriele (1510–1550), nephew and pupil of the Italian humanist Trifone Gabriele, the first with numerous contemporary annotations.



The *Dialogo ... de la sphaera* takes the form of a dialogue, set in the Veneto countryside, between Giacomo, his uncle Trifone, his cousin Andrea, Marino Gradenigo and Bernardino Daniello, in which the speakers discuss ancient astrological theories and compare them to more modern astronomical thinking. The work also includes a biography of Trifone, first published in Bologna in 1543 as an account in the first person but here narrated by Giacomo. The *Dialogo* was dedicated to the Venetian scholar Pietro Bembo, who wrote to Giacomo in September 1545 to praise the work and its author's astronomical knowledge and mastery of the Tuscan language (which Bembo considered no mean feat for a Venetian).

The *Regole grammaticali* records a conversation in May 1535 between Giacomo and his uncle Trifone in which they discuss Italian articles, pronouns, verbs, adverbs, prepositions, nouns and adjectives. A second edition appeared in 1548 and the work was reprinted by Francesco Sansovino in his *Le osservazioni della lingua volgare* of 1562, a key text in the

history of the Italian language. In his preface to the *Regole* Sansovino highlights its importance as a source for the grammatical rules of Trifone and Bembo.

The *Dialogo* has numerous marginal annotations, principally in a single elegant hand by an anonymous contemporary reader. Comprising keywords, summaries of and comments on the

printed text, they demonstrate a close contemporary engagement with Gabriele's work, annotating, for example, passages on differences of opinion between ancient and modern writers, the zodiac, the measuring of time, the earth and its zones, eclipses, and the rising and setting of the sun.

Both works are rare: only three copies of the *Dialogo* are recorded on COPAC, with no US holdings on Worldcat; only two copies on COPAC and no US holdings on Worldcat for the *Regole*.

I: EDIT16 20079; Riccardi, *Biblioteca matematica italiana*, I, 497-8 ('Bellissima ediz. in carat. rotondo ... raro libretto');
 II: EDIT16 20080.



MORE BALLS THAN ANY OTHER RECORDED SET

38) GALLETI, Charles. The most corrected and improved hydrostatic balls for trying the strength of spirits. The beads must sink to the bottom of the glass, if proof. *Glasgow, made and sold by Chas. Galleti & Co., No. 82 Glassford-Street, (c. 1810).*

19 hydrostatic blown glass beads, each shaped like a light bulb, with a different number painted on top; in the original turned wooden box (diameter 8.5 cm), red velvet lining holding the balls in place; printed label pasted inside the lid with instructions, maker's details and a list of spirits corresponding to bead numbers. £2800

An extremely rare set of hydrostatic balls, or specific gravity beads, used to measure and test the density of a liquid at a given temperature, and thus its alcohol content, by the simple action of sinking or floating.

This clever scientific instrument, made by Charles Galleti, an Italian immigrant originally from Como in Northern Italy, could have appealed to different users, from landlords wishing to test the alcohol they were purchasing, to Customs and Excise officers checking that each spirit was subject to the appropriate taxation.

We have been able to locate only one other set made by Charles Galleti, at the National Museum of Scotland, made of only 11 balls, in a slightly damaged, smaller box. Comparison with ours suggests that each set would have contained a different number of beads and been tailored to the customer's needs. In our case, the hydrostatic balls numbers go from '17' ('common spirit of wine') to '40' ('very weak, is seizable'), indicating that the owner of the set might have been primarily interested in whisky, rum, brandy and gin.

See: Clarke, T.N., Morrison-Low, A.D. & Simpson, A.D.C., *Brass & glass scientific instrument making workshops in Scotland as illustrated by instruments from the Arthur Frank Collection at the Royal Museum of Scotland*. Edinburgh, NMS, 1989, pp 205-6.

39) [GOLDSMITH, Oliver.] The Citizen of the World; or Letters from a Chinese Philosopher, residing in London, to his Friends in the East ... *London, Printed for R. Whiston, J. Woodfall, T. Baldwin, R. Johnson, and G. Caddel, 1790.*

2 vols., 12mo, pp. 276; 273, vii; a fine copy in attractive contemporary quarter calf and marbled boards, spines gilt, red and black morocco labels; armorial bookplate of William Vavasour MD. **£125**

A pretty copy of a late edition. ESTC suggests 'the imprint is false', though without clear evidence; the same publishing consortium issued editions of the work in 1776, 1782, 1785, as well as at least one other title.

39) GOLDSMITH, Oliver. Essays ... *Collecta revirescunt. London, Printed for W. Griffin ... 1765.*

12mo., pp. [2], vii, [1], 236, [2], with an engraved title-page by Isaac Taylor, and a terminal advertisement leaf; wormtrack to upper outer corner, touching the pagination in a couple of instances, but a very good copy in attractive contemporary speckled calf, spine gilt, a little restoration to front joint; contemporary letterpress booklabel of Thomas Mann, nineteenth century gift inscriptions. **£500**

First edition, a collection of twenty-seven essays. The other edition of 1765, more cheaply printed and with a letterpress title-page, is given priority by Temple Scott, but Rothschild suggests it is a piracy or a cheap edition printed to meet extra demand – it is certainly less generously imposed, and does not include advertisements for Griffin. Although he is not named in the imprint John Newbery, who had just published Goldsmith's *Traveller*, was involved in the publication.

Rothschild 1027; Temple Scott p. 156; Williams p. 136.

41) GOLDSMITH, Oliver. The Vicar of Wakefield: a Tale. Supposed to be written by Himself ... The third Edition ... *London, Printed for F. Newbery ... , 1766.*

Two vols., 12mo, pp. [8], 214; [8], 223, [1], with the initial blank in volume II; slightly foxed, and a little shaken, else a very good copy in contemporary speckled calf. **£375**

Third edition, scarce, printed in the same year as the first two. The second edition (printed in London rather than Salisbury) had been heavily revised by Goldsmith; this is a reprint with a few printing-house corrections, probably not authorial.

Roscoe A200 (4).

42) [GONCHAROVA, Natalia.] BERNERS, Gerald Hugh Tyrwhitt-Wilson, Lord. *Le Poisson d'Or. Poème et musique de Lord Berners. Couverture, frontispice, et vignette de Natalia Gontcharowa. London, J. & W. Chester, 1919.*

Folio (350 x 270 mm), title-page printed in red, with a *pochoir* frontispiece in 3 colours by Goncharova; 6 pp. printed music + 1 page listing other works by Lord Berners; a fine, bright copy in the original pictorial *pochoir* wrappers by Goncharova in red, orange and yellow on a cream background. **£3750**

First edition of Lord Berners' piece for solo piano, written in 1914. It was one of his earliest mature works, and is dedicated to his close friend Igor Stravinsky. **Natalia Goncharova provided the striking designs for the wrappers and frontispiece** (*see front cover*).

“Le Poisson d’Or” is really the earliest of Lord Berners’ pianoforte compositions, although it appeared third in print. It is dedicated to Igor Stravinsky, and purports to comment upon a story of a sentimentally inclined goldfish, consumed with longing for a mate as bright as a sovereign, in place of whom he is given a mere prosaic breadcrumb which he swallows without interest [...] The publishers of this piece embarked upon a new policy by securing a pictorial cover and other decorations from no less an artist that Madame Natalie Gontcharova, who is known in England chiefly by her brilliant staging of “Le Coq d’Or” (Edwin Evans writing in *The Musical Times*, Vol. 61, No. 923, January 1 1920).

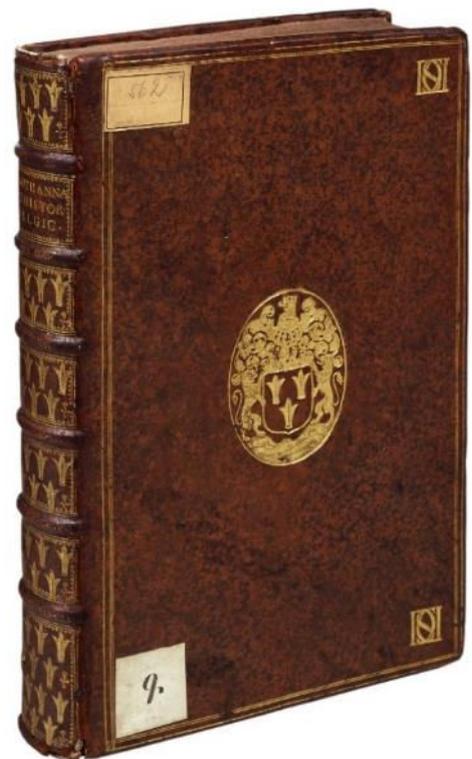
Hellyer 33.

43) GROTIUS, Hugo. *Annales et Historiae de rebus Belgicis. Amsterdam, J. Blaeu, 1657.*

Folio, pp. [12], 569, [22], printer’s device on title and fine engraved portrait of Grotius; in a contemporary French binding of calf gilt for Denis de Sallo (*see below*), with his large arms in the centre of covers and his cipher in each of the four corners, gilt panelled spine tooled to an all-over pattern of lance-heads (Sallo’s device), sprinkled edges. **£2250**

First edition of the great jurists’ *Annals of the Low Countries*, his one work of history. A very handsome copy, **from the library of Denis de Sallo** (1626–69), the erudite magistrate of the parlement of Paris who founded *Le Journal des Savants*, the first literary and scientific periodical in France.

For his arms and cipher, see Olivier, pl.1535.



WINDSOR CASTLE IN MINIATURE

44) [MINIATURE BOOKS]. GUNNER, Charles. Three miniature manuscripts containing a history of Windsor Castle, with a miniature watercolour of the castle mounted in three pence pieces with a copy of George VI's accession proclamation. [*Egham?*, c.1937]. **Together £2000**

Four breath-taking examples of the miniaturist's art, by Charles Gunner of Egham, Surrey, who achieved international fame for his miniature writing and painting, all in an excellent state of preservation. The three attractively bound manuscripts reproduce, in ever tinier format, the text of William March's *The official guide to Windsor Castle* (frequently reprinted in the 1930s). Gunner produced another manuscript almost identical to the second one here, in 1937, which was acquired by Queen Mary, possibly for inclusion in her famous dolls' house, and which features in a charming British Pathé film (ref. 1246.21) of Gunner at work, with steady hand and fine-nibbed fountain pen. Gunner also produced feats of miniature writing and illustration on card and on grains of rice; examples of his work are preserved in the Royal Collection and at Egham Museum.

These most attractive items were discovered at the Hampstead home of the artist Frank O. Salisbury (1874–1962), one of the greatest society artists of his generation, to whom Gunner most likely gifted them.

Comprises:

1. 'Windsor Castle'. Manuscript on paper, **14 x 14 mm**, c. 60 pages, including several royal portraits and other illustrations, neatly written and drawn in ink; bound in red morocco over card, three raised bands to spine, gilt border to covers, 'Windsor Castle' lettered to upper cover, all edges gilt.
2. 'Windsor Castle'. Manuscript on paper, **10 x 9 mm**, c. 60 pages, including some royal portraits, neatly written and drawn in ink, with a title page in watercolour and gilt featuring an illustration of the castle; bound in red morocco over card, three raised bands to spine, gilt border to covers, 'Windsor Castle' lettered to upper cover, all edges gilt.
3. 'Windsor Castle'. Manuscript on paper, **6 x 6 mm**, c. 60 pages neatly written in ink, including a title page in watercolour and gilt and a coloured illustration of a crown, with 'G VI R', at the end; bound in red morocco over card, two raised bands to spine, gilt border to covers, gilt crown to upper cover, all edges gilt.
4. Watercolour painting of Windsor Castle and the text of the accession proclamation of King George VI (1936), both circular in shape, framed within two 1937 three pence coins attached by a hinge and clasp.



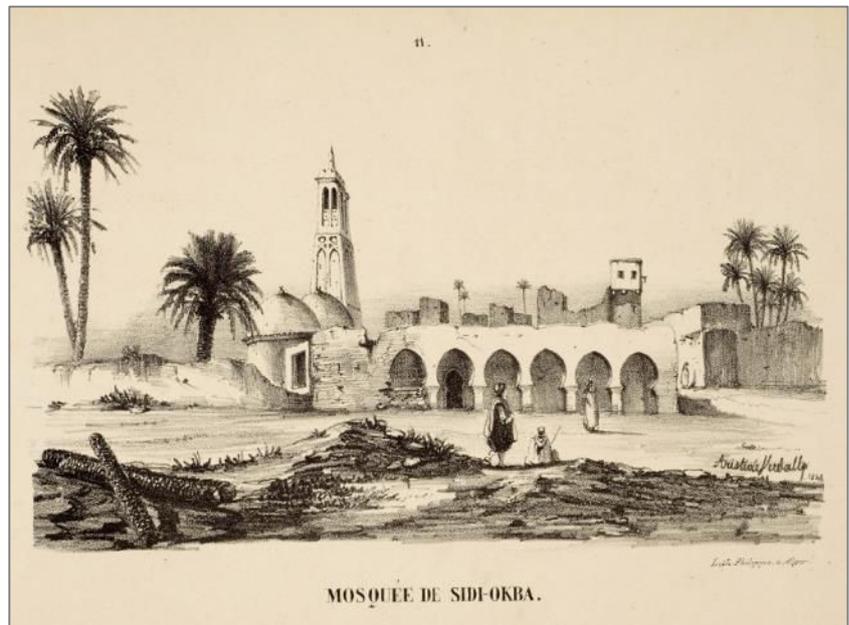
**GUYON'S RARE ACCOUNT OF EXPLORATIONS IN ALGERIA, IN A
CONTEMPORARY ALGERIAN BINDING**

- 45) GUYON, Jean Louis Geneviève.** *Voyage d'Alger aux Ziban, l'ancienne Zebe, en 1847.* [-- Avec atlas ou figurant les principaux oasis de cette contrée, quelques monumens du Tell, en-deçà des Aurès, et un portrait du dernier bey de Constantine]. *Algiers, The Government Press, 1850-1852.*

Two volumes, oblong folio (251 x 337mm, atlas) and 8vo in 4s (218 x 138mm, text), pp. [atlas]: [4]; [text]: [i]-vii, [1 (blank)], [9]-302, [2 (blank l.)], [i]-xxxii, [1 (blank)]; lithographic portrait and 34 lithographic plates numbered in 2 sequences 1-20, 20*bis*, 21-26 and 1-2, 2*bis*, 3-4, 4*bis*, 5, after Aristide Verdalle, E. Bocourt, and others, printed by Bouyer, Philippe, and Bastide, some with tissue-guards; occasional light spotting or marking, some quires or plates a little browned; contemporary Algerian red, hard-grained morocco backed patterned boards with cloth tips by Bastide, Algiers, spines gilt in compartments, lettered directly in one, others panelled in blind, modern marbled endpapers, all edges gilt; extremities very lightly rubbed, atlas vol. skilfully rebacked to style, nonetheless a very good set. £4000

First edition. The French physician and traveller Guyon (1794-1870) was the Chief Surgeon of the French African Army, a member of the Commission scientifique pour l'exploration de l'Algérie, and the author of a number of books on the archaeology, natural history, and other aspects of North Africa, in addition to a number of medical works. *Voyage d'Alger aux Ziban* was a pictorial and literary record of Guyon's expedition to the province of Constantine in the north of Algeria to undertake a medical inspection, which also permitted him to travel in the province, and particularly to Ziban, the southern part.

The atlas volume was issued in 1850 and the accompanying text volume was published two years later, and sets of both volumes are uncommon on the market, particularly in a contemporary North African binding. **This set retains its original binding by the Algerian bookseller, publisher, printer, and binder Bastide (who also printed some of the lithographic plates), and is signed with his ticket on the upper pastedown of the text volume.**



Fiori, 238; Gay 1065 (title mis-transcribed); Playfair, *Algeria*, 1593; Taillart, 777.

- 46) [HABINGTON, William].** *Castara ... the third Edition. Corrected and augmented. London, Printed by T. Cotes, for Will. Cooke: and are to be sold at his Shop ... , 1640.*

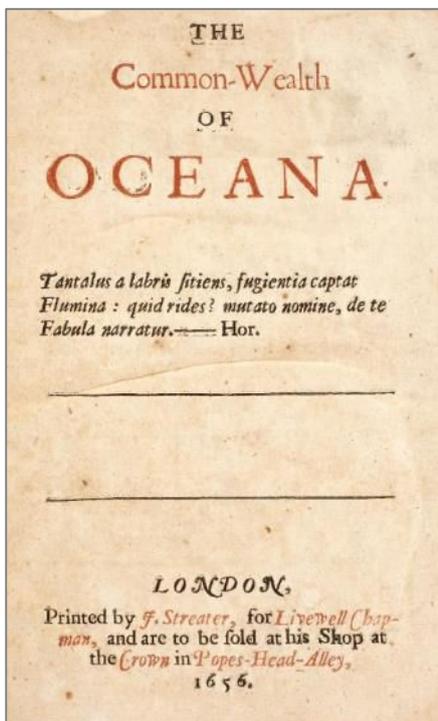
12mo, pp. [22], 228, with a new additional engraved title-page by William Marshall (two putti burning a heart on an altar); D11v and D12r are transposed; type ornament borders on every page, separate title-pages to each part; a very good copy in eighteenth-century calf, gilt, joints repaired; early signatures to title of 'Ber[nard?] Hyde' and Savil Hyde (of Bore Place, Kent), with brief notes on two pages on Hindlip, the seat of the Habingtons, and on Lucy Herbert ('Castara'); bookplate of James Stevens Cox. **£2500**

First complete edition. The first two parts were published in 1634 and 1635–6. The third part (pp. 167–228) appears here for the first time, and turns from love to religious reflection. Where the first two parts had expressed their dominant themes (courtship and married love) with the prose characters of 'A Mistris' and 'A Wife', the third part opens with 'A Holy Man'. It contains his 'best and most mature writing' (Alott), including a sequence of 22 devotional poems.

STC 12585.

47) [HARRINGTON, James.] The commonwealth of Oceana. *London, printed for J. Streater, 1656.*

Small folio, pp. [xii], 1–239, [1, blank], 255–286, 189–210, [1], [1, blank]; title printed in red and black; light browning, faint damp-stain in the upper margin, but a good, honest copy in full calf, worn, joints split but holding; armorial bookplate of Matthew Bell; from the library of the bibliographer Graham Pollard, with his printed exlibris to the verso of the front board. **£3750**



First edition, first issue. 'Oceana presents Harrington's vision of the ideal state: an aristocracy of limited, balanced powers. Harrington believed that democracy is most stable where a strong middle class exists and that revolution is a consequence of the separation of economic and political power. These beliefs particularly influenced U.S. Pres. Thomas Jefferson's democratic agrarianism ... His ideas are said to have been partly responsible for such U.S. political developments as written constitutions, bicameral legislatures, and the indirect election of the president' (*Encyclopedia Britannica*).

There are two variants, of which ours ('printed by J. Streater') is the first, the second being 'printed for D. Pakeman'. The different issues were the result of political interference during the printing of the book. The 'Epistle to the reader' says that the copy was 'dispersed into three presses' and the errata list notes that a 'spanell questing hath sprung my book of one presse into two other' (this is readily apparent from the three distinct typographical sequences that characterise the book: one printer produced quires [-]–Ii, the second quires Kk–Nn, the third Pp–Rr). 'Oceana is one of those works that transcend their immediate context. The book's historical significance is that it marks a **moment of paradigmatic breakthrough, a major revision of English political theory and history** in the light of concepts drawn from civic humanism and Machiavellian republicanism' (Pocock, *Machiavellian moment* p. 384).

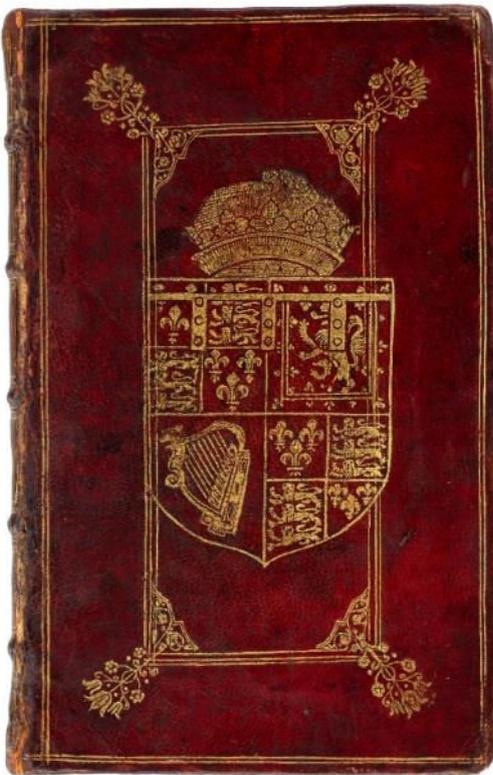
Gibson 704; Wing H809; Pforzheimer 449; ESTC R18610; Goldsmiths' 3735. Kress 2225.

CONTEMPORARY MOROCCO, ROYAL ARMS

48) HERBERT, Edward, *Lord Herbert of Cherbury*. *Occasional Verses ... London, Printed by T. R. for Thomas Dring ..., 1665.*

8vo, pp. [8], 95, [1, errata]; faint damp-stain to final gathering, else a very good copy in contemporary red morocco, boards gilt with a double-fillet border, triple-fillet central panels with floral cornerpieces and floral stamps at corners, stamped armorial supralibros imposed later, edges gilt; rebacked, joints slightly cracked; ownership inscription to title-page 'Henry Herbert' (the editor? or a relative); bookplates of C. H. Wilkinson and Robert S. Pirie. **£3750**

First edition. Edward, Lord Herbert of Cherbury (1582?–1648), the elder brother of the poet George Herbert, had an adventurous career as an ambassador, traveller, and soldier. His philosophical works, notably *De Veritate* (1624), were widely read if not immediately influential, and his *Life and Raigne of King Henry the Eighth* (1649) was often reprinted, but his poetry remained in manuscript until his brother Henry published *Occasional Verses* in 1665.



‘As a poet, Herbert proves himself the ablest of all the disciples of Donne. Love and philosophy alternately inspires his muse; sonnets and epitaphs, ditties and satires occupy his attention by turns.’ If he exceeded his master in obscurity and discordant diction, ‘nevertheless Lord Herbert has every right to the title of poet.’ Verses like the ‘Ditty in Imitation of the Spanish’ possess ‘lyrical inspiration [that] recalls Herrick in his most graceful moods’ (Sidney Lee, introduction to Lord Herbert’s *Autobiography*).

The large armorial stamps on the covers pose a conundrum. As the Hayward catalogue notes only two Royal Dukes bore identical arms (those of the kingdom differenced by a label argent of three points, on each three torteaux gules): the future Charles II as Duke of York and the infant Duke of Kendal (1666-7) son of the future James II – perhaps a hasty presentation copy to the king using now outdated arms, or an unusual christening present?

This is a curiously rare book, possibly because Caroline verse was out of fashion by 1665 (although Herbert lived until 1648 the principal manuscript, BL Add. MS 37157, is dated 1630 and many of the poems are earlier). ESTC records six British copies and six in America, but *Occasional Verses* is apparently scarcer in commerce than such more celebrated ‘black tulips’ as *Lucasta*, *Hesperides*, and *Silex Scintillans*.

Wing H 1508; Hayward 114 (this copy).

THE FATHER OF HISTORY, WITH THE ARMS OF CARDINAL MAZARIN

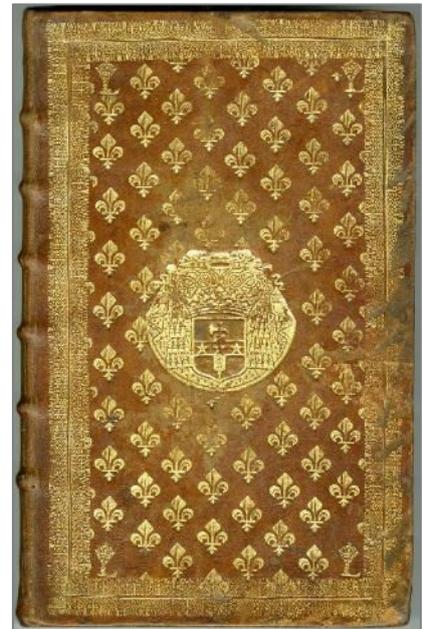
49) HERODOTUS. *Historia, ē, historiōn logoi 9 ... Historia, sive, historiarum libri IX, qui inscribuntur Musae. Ex vetustis exemplaribus recogniti. Ctesiae quaedam. [Geneva], Henri Estienne, 1570.* [bound with:]

HERODOTUS. *Historiae lib. IX, [et] de vita Homeri libellus. Illi ex interpretatione Laur. Vallae adscripta, hic ex interpret... Apologia Henr. Stephani pro Herodoto. [Geneva], Henri Estienne, 1566.*

Two works in one vol., folio, pp. 24, 362, 20; [xxxii], 256, 12, [24]; title to vol. I in red and black, engraved initials and head-pieces; some light marginal damp staining, small wormholes to inner margin of vol. I; else a very good copy in 17th-century sheep, gilt dentelle border to covers enclosing gilt crowned L motifs of Louis XIII at corners, a semis of gilt fleurs-de-lis, and central gilt arms of Cardinal Mazarin, spine gilt in compartments with direct lettering, gilt edges, marbled endpapers; a few small wormholes to spine, some abrasions to covers; short inscription crossed through on title-page. **£3000**

First Estienne edition of the Greek text of Herodotus bound, as often, with the Latin translation of Lorenzo Valla which Estienne had published four years earlier, this copy from the library of Cardinal Mazarin. The first volume features the beautiful Greek typeface cut by Claude Garamond in the 1540s for Estienne's father, Robert.

The richly gilt binding on this copy bears the arms of Cardinal Mazarin (1602–1661), chief minister of France and founder of the Bibliothèque Mazarine. The stamp is 'fer no. 4' in Olivier's *Manuel de l'amateur de reliures armoriées françaises* (pl. 1529v); Olivier notes that this stamp was sometimes used on works given as prizes at the Collège Mazarin, although there is no presentation inscription in our volume.

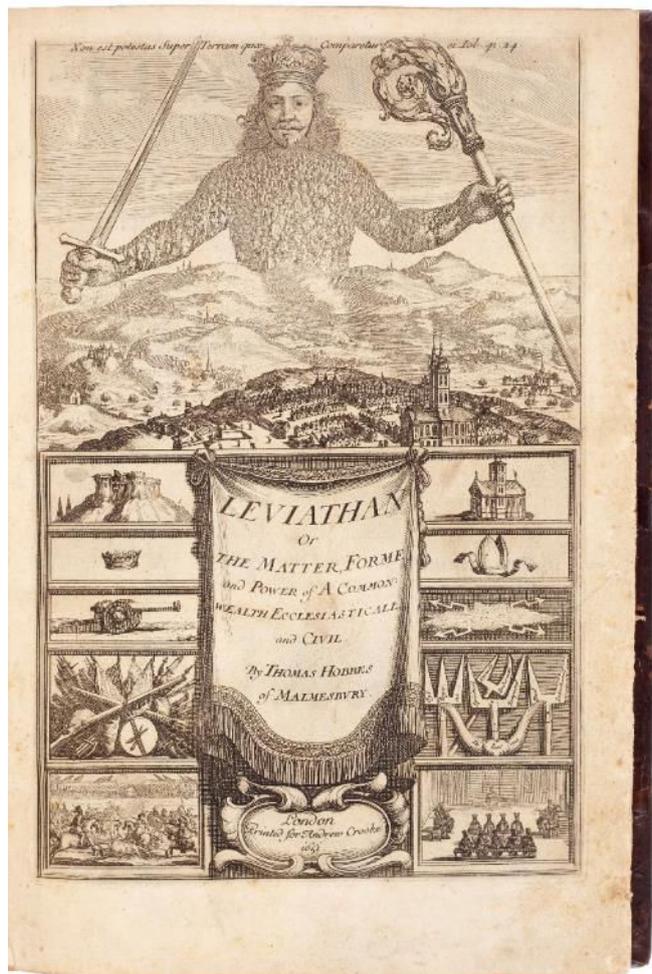


Brunet III 122 ('Édition belle et correcte'); Dibdin (4th ed.) II p. 20; Renouard *Annales de l'imprimerie des Estienne* 134/5 and 128/8.

50) HOBBS, Thomas. *Leviathan, or the matter, forme, & power of a common-wealth ecclesiasticall and civill. London, Andrew Crooke, 1651.*

Folio, pp. with the engraved additional title, and folding table; some very light foxing to the initial two and final two leaves, minute marginal paper flaw to M2 and Q1, outer margin with some faint dampstains, and a little worn in the last three quires, withal a very good copy, in contemporary calf, rebaked preserving the contemporary gilt lettering-piece, corners skilfully repaired; Joseph Henry Shorthouse's exlibris on the front pastedown. **£29,000**

The true first edition - often referred to as 'first edition, first issue', but in fact the only first printing - of a milestone of political philosophy: the earliest English book to set out a complete political system, the first modern philosophical formulation of a social contract theory, and a work made almost universally iconic by its illustrated frontispiece, perhaps the most famous graphic representation of a political theory.



The idea of the necessity of a State authority as a remedy to the brutal anarchy of the natural condition ('Man to Man is an arrant Wolfe'), and the associated idea of political representation, were the conceptual foundation of enlightened monarchies throughout Europe: while the legitimate source of power is the people, its exercise pertains to the monarch, the people's designated representative. 'This book produced a fermentation in English thought not surpassed until the advent of Darwinism. Its importance may be gauged by the long list of assailants it aroused. It was placed on the Index Librorum Prohibitorum 7th May 1703, though all Hobbes's works had previously been condemned *in toto*, and it still remains a model of vigorous exposition, unsurpassed in the language' (Pforzheimer).

'Thomas Hobbes of Malmesbury is a unique figure in the history of English political thought. His defence of absolutism, unpopular from the day it was published to the present, is based on expediency. The individual (except to save his life) should always submit to the State, because any government is better than the

anarchy of the natural state. Though his ideas have never appealed to proponents of the individual rights of man or to the modern totalitarians with their mystical vision of Volk, the fundamental nature of Hobbes's speculation has stimulated philosophers from Spinoza to John Stuart Mill' (PMM exhibition catalogue, 272).

Provenance: the copy which belonged to the novelist Joseph Henry Shorthouse (1834–1903). It is worth noting that Shorthouse's first and most famous work, *John Inglesant* (finished and privately printed by 1876 but published commercially only in 1881), is a historical novel set in Hobbes' times. It has been described as 'one of the best examples of the philosophical romance in English literature' (Britannica). The main character expounds Hobbes' political and religious points of view, and quite explicitly declares at one point 'We had first the authority of a Church, then of a book, now Mr Hobbes asserts the authority of reason' (p. 292).

Kress 831; Macdonald & Hargreaves 42; Pforzheimer 491; PMM 138; Wing H2246.

51) HORAE, B.M.V., *Use of Rome*. Paris, Simon Vostre, c. 1514 [*almanac for 1514–1530*].

8vo, ff. [140], gothic letter, **printed on vellum**, 22 lines to a full page, large device of Simon Vostre on f. 1r (the shield bearing his monogram illuminated), cut of the Anatomical Figure on f. 2r, and with 19 full-page cuts, each page within a woodcut border (many historiated or incorporating

smaller woodcut illustrations); large and small capitals supplied in gold on red and blue backgrounds, lightly ruled in red throughout; some light soiling and occasional smudging or offsetting of illuminated initials, a few small wormholes in first and last few leaves, a very few borders fractionally shaved, but generally in excellent condition, with good margins; mid nineteenth-century French blind-stamped pale calf, spine richly gilt; minor wear, traces of bookplate on front pastedown; from the library of Constantin Radoulesco, with book label.

£14,000

A rare Vostre Book of Hours, with cuts after designs by Jean Pichore and the Master of the Très Petites Heures d'Anne de Bretagne (also known as the Master of the Apocalypse Rose).

The nineteen full-page cuts depict the Martyrdom of St. John, the Betrayal, the Tree of Jesse, the Annunciation, the Visitation, the Nativity, the Annunciation to the Shepherds, the Magi, the Circumcision, the Massacre of the Innocents, the Death of the Virgin, the Crucifixion, David and Uriah, Lazarus and Dives, Job, the Trinity, the Apostles at the Fountain, St. Anne with the Virgin and Child, and the Lamentation. The Annunciation to the Shepherds bears the initial 'G', and the Magi and the Circumcision bear the monogram 'G F'.

OCLC records four copies: Bodleian, Bibliothèque nationale (two copies, one of which is presumably the defective copy noted by Lacombe) and Bibliothèque Mazarine (the variant noted by Lacombe). BP16 adds copies at Keble College Oxford, Lille and Tours.

Bohatta 975; Lacombe 258 (very imperfect) and 259 (a variant with different Suffrages on verso of final leaf). See also Graesse VII 374.

KAFKA'S FIRST BOOK

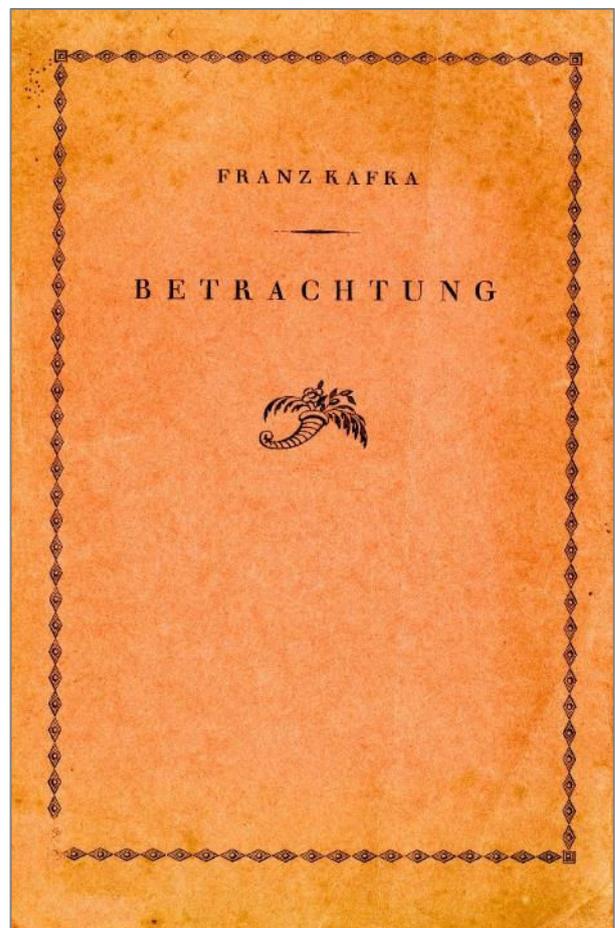
52) KAFKA, Franz. *Betrachtung.* Leipzig, Ernst Rowohlt, 1913.

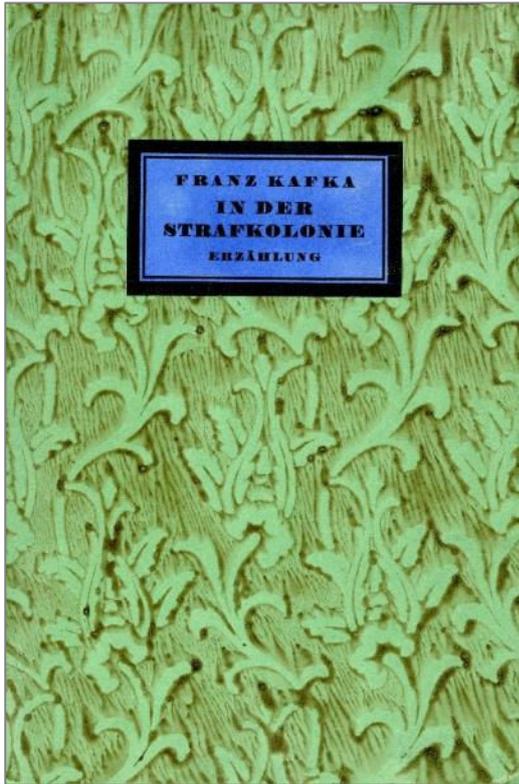
Large 8vo, pp. 99; a very good copy, uncut in the original printed wrappers, small piece missing from foot of spine, light staining to covers; in a folding cloth box.

£8500

First edition of Kafka's first book, very rare; a collection of tales printed - as he himself specified - on large paper in the largest possible types. Edition limited to 800 hand-numbered copies, this is copy no. 412.

Dietz 17; Raabe 146.1.





53) **KAFKA, Franz.** In der Strafkolonie. Leipzig, Kurt Wolff, 1919.

Large 8vo, pp. 71, printed on thick paper, title printed in blue and black; a fine, large copy, uncut in the rare original green decorative paper wrappers, blue printed label on upper cover; in a folding cloth box.

£5500

First edition, one of 1000 copies printed, of Kafka's story *In the Penal Colony*.

Dietz 50; Raabe 146.5; Wilpert/Gühring 5.

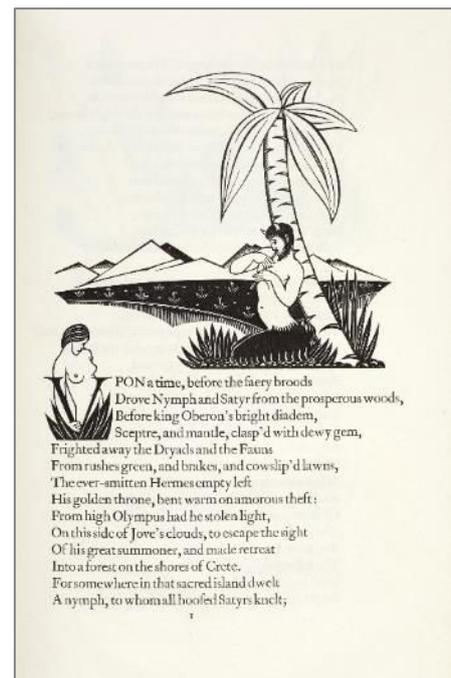
54) **KEATS, John.** Lamia, Isabella, The Eve of Saint Agnes, and Other Poems. Waltham, Saint Lawrence, The Golden Cockerel Press, 1928.

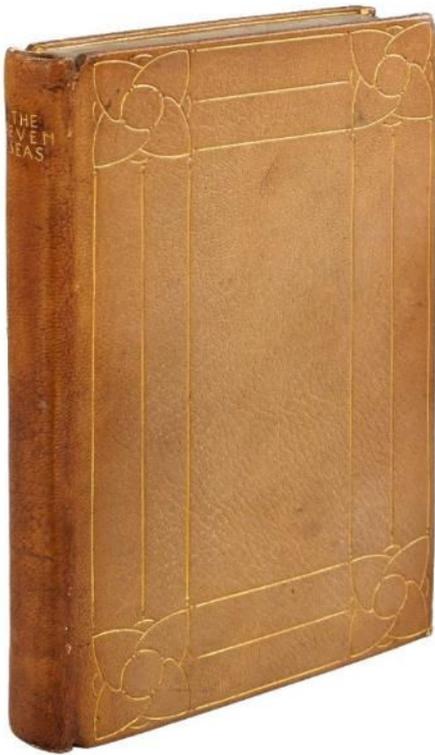
Folio in 8s (311 x 194mm), pp. [4 (blank, imprint, title, section-title)], 101, [1 (blank)], [2 (colophon with wood-engraved press device, verso blank)]; title printed in red and black, and with wood-engraved border by and after Robert Gibbings, wood-engraved head- and tailpieces and decorated initials by and after Gibbings, wood-engraved initials by Eric Gill printed in red and blue; original sharkskin-backed black cloth by Sangorski & Sutcliffe, London, spine lettered in gilt, top edges gilt, others uncut; minimal light rubbing on corners, spine very slightly faded, otherwise a very good copy; *provenance*: [?]R.C.M. White, April 1929 (pencilled ownership inscription on front free endpaper).

£700

Limited to 500 copies, this no. 419 of 485 copies on Batchelor hand-made paper. The text was based on the edition prepared for the Oxford University Press by H. Buxton Forman, and is set in Caslon Old Face, with initials by Eric Gill, including the initial letters 'IT', which had been cut for the Golden Cockerel Press' edition of *Troilus and Criseyde* but were never used. *Chanticleer* comments that this was '[a]n almost perfectly-proportioned book, of which the Press is duly proud'.

Chanticleer 62; Gill *Bibliography of Eric Gill* 334.





MARGARET THATCHER'S COPY: HER BEST-LOVED AND MOST-QUOTED POET

55) **KIPLING, Rudyard.** *The Seven Seas.* London, Methuen, 1896.

8vo, pp. [xvii], 230; title printed in red and black, woodcut title vignette; a fine copy, top edge gilt but otherwise uncut, bound by the Guild of Women Binders in beige gilt morocco, sides finely panelled with fillets and geometrical stylized floral corner-pieces, flat spine lettered in gilt, marbled end-papers; lower corners a little rubbed, upper corners very slightly bumped. **£3750**

One of 150 copies printed on handmade paper of the first English edition of Kipling's anthology. This copy from the library of British Prime Minister Margaret Thatcher. Her biographers concur in singling out Kipling as her best-loved poet, and not just on the grounds of her many assertions. In the Summer of 1976, having been chosen as leader of the Conservative party and having since happily adopted the soubriquet of Iron lady devised for her by the Soviet Defence Ministry, Thatcher selected for her holiday reading Kipling's poems, and during that Summer she read them all. She was fond of quoting Kipling, both in her speeches, which are peppered with citations from numerous poems, and in her dedication inscriptions.

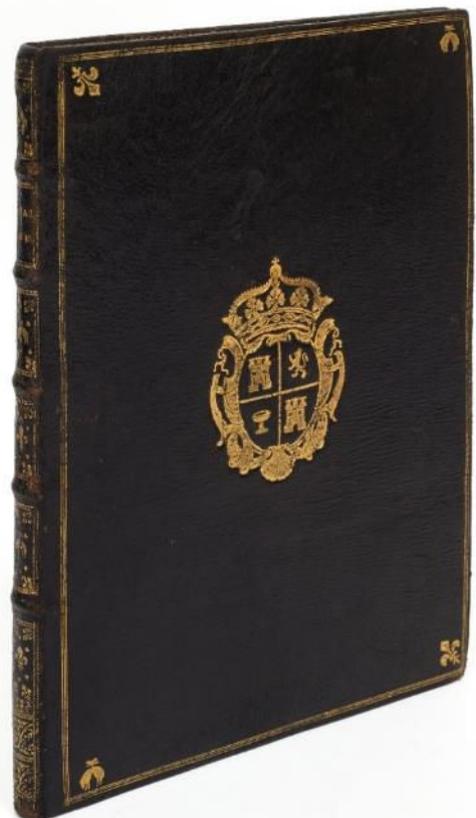
Stewart 140.

BOUND FOR PHILIP V OF SPAIN

56) **LA RUE, Charles de.** *Oracion funebre del Serenissimo Principe Luis Delphin. Predicada en la Iglesia Metropolitana de Paris, à 3 de Julio de 1711.* Paris, Jean Baptiste Coignard and Etienne Papillon, 1711.

Small folio, pp. 73, [1, blank], [3], text in French and Spanish on facing pages, with an engraved vignette on title, two large engraved head-pieces (one incorporating a portrait of the Grand Dauphin, the other his arms within a cartouche supported by a skull and bat's wings) and two engraved tail-pieces; some slight cockling, but a very good, fresh copy in **contemporary French black morocco with the arms of Philip V of Spain stamped in gilt in centre of covers**, fleur de lys and Golden Fleece motifs stamped in alternation in corners and in compartments of spine, gilt edges. **£4500**

First edition in Spanish, very rare, of the celebrated Jesuit preacher Charles de La Rue's funeral oration for Louis of France, 'Le Grand Dauphin', **bound for Louis's son, Philip V of Spain** (King of Spain from 1700 to 15



January 1724, when he abdicated in favour of his son, and from 6 September 1724, when he assumed the throne again upon his son's death, to 1746).

See Sommervogel VII p. 299. OCLC records three copies only (Biblioteca Nacional, Spain, Bibliothèque nationale and Valladolid).

57) [MEHMET II.] LAUDIVIUS Zacchia. *Epistolas Magni Turci. [Padua], D[ominicus] S[iliprandus], [c. 1475].*

Small 4to, ff. [24], roman letter, capital space with guide-letter on first page; occasional spotting or soiling, light damp-staining in some gutters, old repair in outer margin of b1, but a good, crisp copy in modern blue morocco preserving nineteenth-century decorated paper wrappers. **£9000**

Early edition (the fourth) of this successful literary forgery, one of only three books to have been issued by the Paduan printer Siliprandus.

'Laudivius, an Italian litterateur who worked in Venice, Rome and Naples, claims to have translated these letters of Mehmet the Conqueror from Greek, Syrian and Scythian, but they are almost certainly a fabrication. They include a supposed correspondence between Mehmet and Pope Nicholas V. Laudivius refers to himself as "Eques Hierosolimitanum" (a knight of the Order of St. John) but doubt has been cast on this claim, although there is some possibility that Laudivius did in fact travel in the Greek archipelago' (Blackmer).

The text seems first to have been printed by Arnaldus de Bruxella in Naples in 1473; the next two editions appeared in Rome (1473 and 1474), closely followed by our Padua edition of c. 1475. The work subsequently went through another 15 incunable editions. Dominicus Siliprandus seems to have printed only a handful of books. He issued only three books from his first press in Padua, all undated and giving only his initials 'D. S.'. There is documentary evidence that he was at Padua in 1475–6 as a partner of Petrus Maufer; in 1477–8 he printed a further two books in Venice.

ISTC locates three copies in the UK (Bodleian, British Library and Durham) and four in the US (Brigham Young, Library of Congress, New York and Yale), beside a handful in Europe.

Hain 10501; BMC VII 914; Goff M-58; Bod-inc M-018; GW M25619. Blackmer 954 records a 1512 edition. See also F. Babinger, 'Laudivius Zacchia, der Erdichter der "Epistolae Magni Turci"', in *Bayerische Akademie der Wissenschaften, Sitzungsberichte*, Heft 3, 1960.

58) [LONDON – SOUVENIR BROOCH.] 'Views of London...'. *London, A. Huggins, 1940s-50s.*

Miniature book-brooch, approximately 2.8 x 2.5 cm., containing 12 colour photographic plates + title-page 'Views of London, Please Pull Here, Copyrighth A. Huggins, 86 Turnmill Street, London E.C.1', neatly folding concertina-style into metallic 'book' with image of Big Ben on upper cover under plastic, with functioning clasp, 'Huggy Made in England Reg^d' engraved on lower cover; decorative metal pin in style of a bow; in good condition. **£75**

A brief tour of the city's most famous landmarks in an amusing, miniature format.



The views comprise: 'Houses of Parliament', 'Tower of London', 'Buckingham Palace', 'Marble Arch', 'Piccadilly Circus', 'Horse Guards Parade', 'County Hall', 'Waterloo Bridge', 'Trafalgar Square', 'Westminster Abbey', 'Admiralty Arch' and 'Tower Bridge'.

59) LUYKEN, Jan. *De Bykorf des Gemoeds, Honing zaamelende uit allerley Bloemen.* Amsterdam, Arentz and Van der Sys, 1711.

8vo, pp. [x, including engraved title], 404, [2], with 102 etchings in the text; a beautiful copy, printed on thick paper with clear impressions of the etchings, bound in contemporary Dutch vellum.

£1200

A fine copy of the first edition of this charming Dutch emblem book with genre scenes, depictions of trades, and convivial scenes in settings of landscapes, villages and cities.



Luyken was an Amsterdam poet, draughtsman, and etcher who had probably been taught by Decker. The *Allgemeines Lexikon der bildenden Künstler* (Thieme-Becker, edited by Vollmer) calls him 'the most fertile and at the same time, one of the most versatile etchers of the Dutch school, and, besides Romeyn de Hooghe and Gerard de Lairesse, the most important Dutch copper-engraver of the period after Rembrandt' (translated from vol. III, p. 489).

The symbolist writer, and great *décadent* Joris K. Huysmans dedicated one chapter of *Certains* (1889) to the artist: 'Luyken fut un maître dont la personnalité demeure invincible. Aucun n'a su, en effet, rendre mieux que lui le pullulement

passionné des masses et plus clairement divulguer la parole ou le cri de la créature qui jaillit, toute vive, d'un dessin noir. Il n'est aucune de ses planches qui ne soit marquée à sa très spéciale étampe' (p. 126).

Heckscher & Sherman, *Emblem Books in the Princeton University Library* 501; Landwehr, *Low Countries* 509.

60) **MARINEUS, Lucius Siculus.** Pandit Aragoniae veterum primordia regum. Hoc opus: et forti prelia gesta manu. [De primis Aragoniae regibus.] *Zaragoza, Georg Coci, 1509.*

Folio, ff. 49 (without the final blank leaf), gothic letter, with a full-page woodcut on title (an angel holding up a shield enclosing the arms of Aragon), and on almost every page woodcut portraits, genealogical trees and stylised branches extending down the left-hand margin of the page; large woodcut device of Coci on recto of final leaf; some foxing and dampstaining (mostly marginal; dampstain entering text on final leaf); sixteenth- or seventeenth-century vellum, title in manuscript along spine. £6000

First edition of this illustrated chronicle of the early Aragonese monarchs, from the press of the German printer Georg Coci in Zaragoza; 'très rare' (Heredia). **A striking early Spanish woodcut book**, *Pandit Aragoniae* is the work of an Italian scholar and humanist, professor at the University of Salamanca, a member of the circle of Peter Martyr, Antonio de Nebrija and Arias Barbosa, and historiographer to the Royal family: 'an important figure in the literary history of Spain in the reign



of Ferdinand and Isabella' (J. W. Thompson). For the woodcut illustrations see Lyell (*Early book illustration in Spain* p. 122), who praises the portrait cuts, in particular that which appears on f. XVIIIv, representing Raimundus and Petronilla. The woodcut illustration on the title-page (an angel bearing shield of Aragon) is from the same block as that used in the *Coronica de Aragon* printed by Pablo Hurus in 1498.

COPAC records copies at the British Library and the V & A; OCLC records four copies in US libraries (Harvard, Library of Congress, Newberry Library and New York Public).

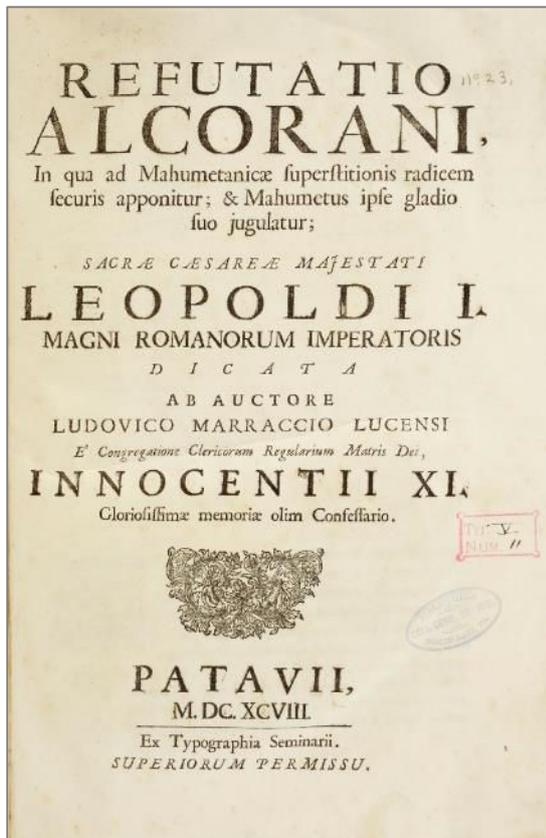
Heredia 3193; Palau 152144; Salvá 3019.

61) [QUR'AN.] MARRACCI, Ludovico. Alcorani textus universus ex correctioribus Arabum exemplaribus summa fide, atque pulcherrimis characteribus descriptus : eademque fide, ac pari diligentia ex Arabico idiomate in Latinum translatus ; appositis unicuique capiti notis, atque refutatione : his omnibus praemissus est prodromus totum priorem tomum implens, in quo contenta indicantur pagina sequenti. *Padua, ex Typographia Seminarii, 1698.* [issued with:]

MARRACCI, Ludovico. Refutatio Alcorani, in qua ad Mahumeticæ superstitionis radicem securis apponitur; & Mahumetus ipse gladio suo jugulatur; Sacræ Cæsareæ Majestati Leopoldi I. Magni Romanorum imperatoris dicata... *Padua, ex Typographia Seminarii, 1698.*

Two volumes; folio (335 x 245 mm); (1) pp. [4], 45, [5], 46, [2], 81, [3], 94, [10], 127, [11]; (2) pp. [8], 17, [3], 838, [12]; text in Arabic and Latin, with woodcut headpieces, tailpieces, and initials; , old library stamps on titles (see below), two leaves in the first volume browned, and a few spots to both volumes but a crisp, clean set uniformly bound in blind-ruled calf, spines in gilt compartments with red morocco lettering-pieces. £8000

Third edition of the Qur'an in Arabic, vastly superior to the two preceding editions (Venice, ~1538, and Hamburg, 1694), and the first appearance of Marracci's Latin translation, and extensive critical notes, which draw on numerous Muslim commentators, including al-Bukhari, Ibn Taymiyya, and al-Suyuti, making this the first truly scholarly edition of the Qur'an. Each sura is followed by an extensive critical apparatus and a systematic refutation.



The 1698 edition of the *Prodromus* appears in an uncorrected first issue, with an additional section of errata at the end, and a second, corrected issue, as here, without the errata. Further complicating matters, a few copies of the first issue were issued separately, under a variant title, before the second volume was printed. Copies of the first issue were subsequently issued, as intended, with

Hailing from Campo de Criptana in central Spain, Quiros joined the Cistercian Monasterio de Santa María de Huerta, becoming abbot of Junquera and visitor general of his order. His published works and surviving manuscripts are testimony to his wide learning: in addition to theological subjects, Quiros produced treatises on the Spanish monarchy, sundials, arithmetic, and genealogical tables. His surviving *Epigramata sacroprofana* perhaps owe something to Martial's influence. In this, his copy of Martial, Quiros has not only numbered each epigram and its accompanying commentary to facilitate his reading but has added several marginal notes in his elegant hand. These annotations comprise corrections to the printed text, alternative readings, explanations of words, place and personal names, and clarifications of sense. In his notes to the commentary, Quiros criticises Merula for being unfairly critical of Calderini, although he himself twice notes that Calderini often fails to explain more difficult passages, confining himself to the easiest. Quiros occasionally gives his own opinion ('puto quod ...') and admits when he is defeated by the meaning of Martial's text.

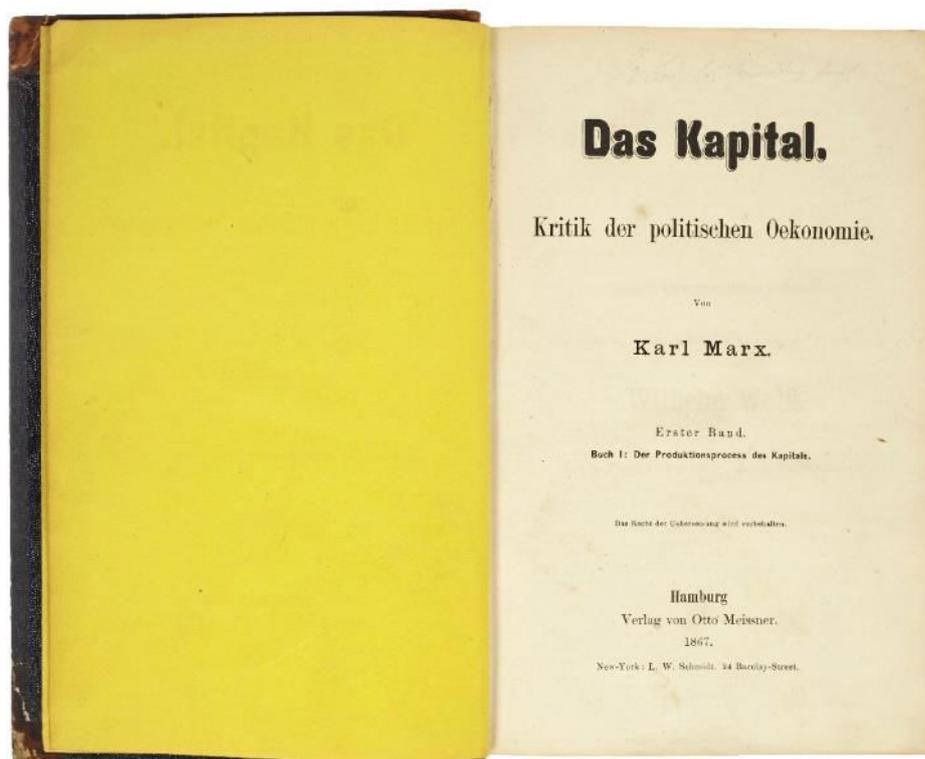
Adams M695; Brunet Supplément I 973 ('Édition rare'); Gültlingen III p. 50 (no. 65).

'TRANSFORMED ... ECONOMICS, HISTORY, GEOGRAPHY, SOCIOLOGY AND LITERATURE' (WHEEN)

63) MARX, Karl. Das Kapital. Kritik der politischen Oekonomie. Vol. 1. *Hamburg, Otto Meissner, 1867.*

8vo; a few occasional spots, but a **fine copy** in contemporary half roan, black boards, yellow coated endpapers; extremities lightly rubbed, foot of spine chipped. **£80,000**

First edition, a magnificent copy of one of the most influential books ever published. Only this first volume was published in Marx's lifetime; Friedrich Engels edited and published the second and third volumes in 1885 and 1894.



‘The history of the twentieth century is Marx’s legacy. Stalin, Mao, Che, Castro - the icons and monsters of the modern age have all presented themselves as his heirs. Whether he would recognize them as such is quite another matter... Within one hundred years of his death half the world’s population was ruled by governments that professed Marxism to be their guiding faith. His ideas have transformed the study of economics, history, geography, sociology and literature’ (Wheen).¹ Marx himself modestly described *Das Kapital* as a continuation of his *Zur Kritik der politischen Oekonomie*, 1859. It was in fact the summation of his quarter of a century’s economic studies, mostly in the Reading Room of the British Museum. The Athenaeum reviewer of the first English translation (1887) later wrote: “Under the guise of a critical analysis of capital, Karl Marx’s work is principally a polemic against capitalists and the capitalist mode of production, and it is this polemical tone which is its chief charm”. The historical-polemical passages, with their formidable documentation from British official sources, have remained memorable; and, as Marx (a chronic furunculosis victim) wrote to Engels while the volume was still in the press, “I hope the bourgeoisie will remember my carbuncles all the rest of their lives” ... (PMM).

PMM 359; Rubel 633, 635, 636; Wheen, Karl Marx, p.1.

64) MARZAGLIA, Gaetano. Fascetto di pratiche matematiche spiegato alle persone popolari per uso del commercio umano, e civile, in questa seconda edizione corretto ed accresciuto di altre molte importanti notizie. *Verona, Ramanzini, 1780.*

8vo, pp. xvi, 186 (i.e. 188), I–IV, 187–190, 193–380; with four folding engraved plates and many tables in the text; occasional light foxing, but a very good copy in contemporary carta rustica; ink purchase note dated July 1792 to the front free end-paper, nineteenth-century armorial bookplate to the front paste-down, faded ink titling to the spine (in the same hand as the 1792 inscription, evidence of a later library paper shelfmark removed from the foot of the spine. **£1150**



Much enlarged second edition of a rare work on applied mathematics (the first edition, 1754, only amounted to xii + 255 and two plates). Commercial arithmetic is one of the three main fields with which the author engages: business, trade and currency exchange examples prevail in the 82 practical illustrations of problems, with the significant new addition of a section devoted to the rule of three applied to companies. A second major area treated, and much amplified in this edition, is the construction of sundials of various kinds, illustrated with plates. The third field of interest is measurements: of lengths, weights and volumes, with an interesting chapter on the measurement of metal coins through water displacement.

Beside a handful of copies in Italy, OCLC finds 2 copies in the UK (Cambridge and Oxford) and 1 in the US (Stanford).

Riccardi II, 130-131 (s.v. Marzagaglia).

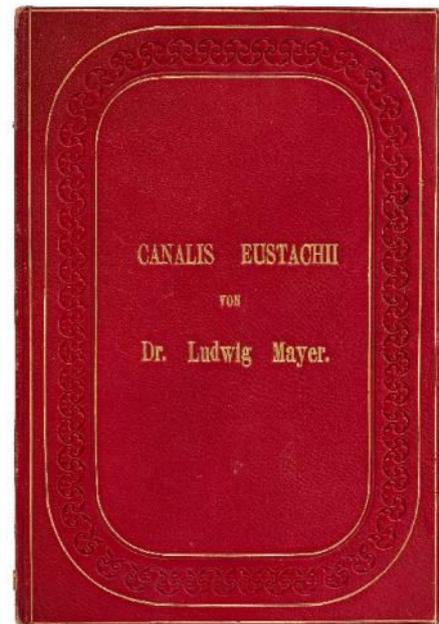
THE ANATOMY OF THE EAR – PHOTOGRAPHICALLY ILLUSTRATED

65) MAYER, Ludwig. Studien über die Anatomie des Canalis Eustachii. *Munich, E. Stahl for J.J. Lentner, 1866.*

8vo (220 x 150mm), pp. VIII, 58; 2 mounted albumen photographic prints by Joseph Albert and 3 lithographic plates; p. VII mis-numbered as 'IIV'; contemporary crimson morocco gilt with ornamental oval frame blocked in blind on boards within blind and gilt gouges and gilt ruled borders, all edges gilt, moiré-effect white endpapers; extremities lightly rubbed and bumped causing minimal surface loss at spine ends, spine slightly darkened, nonetheless a very good copy.

£750

First edition. *Studien über die Anatomie des Canalis Eustachii*, written by Bavarian court physician Ludwig Mayer (1839–1878), analyses the anatomy of the Eustachian tube based on observations on specimens provided by Munich anatomist Dr Nikolaus Rüdinger. Rüdinger had refined the method for making specimens, making it possible for the first time to produce photographs of specimens that were clear, accurate and instructive to practising surgeons. The two albumen prints of cross-sections of the head included towards the end of the *Studien*, originally published in Rüdinger's *Atlas des menschlichen Gehörorganes* (Munich, 1866–75), were made by Rüdinger's photographic associate, Joseph Albert, Bavarian court photographer and inventor of the Albertotype, and included here with their permission.



The binding is elaborate for a medical publication of this type, and **it is likely that this is one of a number of copies bound up for Mayer for presentation**, for example to a patron. The dedication leaf identifies one Hofrat Dr Heinrich von Fischer, the knighted and widely acclaimed medical professor at Munich, as Mayer's main benefactor.

This work is scarce: OCLC only lists 10 copies, of which 6 are in Germany and none in the US.

A RARE PORTFOLIO OF BOTANICAL PRINTS BY MARGARET MEE

66) MEE, Margaret Ursula. Brazilian Bromeliads [titled thus on upper board]. *São Paulo, Pancrom Indústrias Gráficas Ltda for Alternativa Serviços Programados Ltda, 1992.*

Broadsheets (618 x 458mm), pp. [2 (biography of Mee with colour-printed portrait, verso blank)], [2 (colophon and limitation statement, verso blank)]; 8 colour-printed plates after Mee with titles and botanical descriptions by Maria das Graças Lapa Wanderley on the versos, all loose as issued; original green cloth portfolio with paper lining and cloth fore-edge ties, titled in blind on the upper cover; portfolio very lightly marked, ties slightly worn, otherwise a fine copy.

£500

First and only edition of this portfolio, no. 213 of 500 copies. The British botanical artist Margaret Mee (1909–1988) moved to Brazil in 1952, and 'soon became captivated by the luxuriant tropical flora of the forests of the Serra do Mar in south-eastern Brazil; she began seriously to

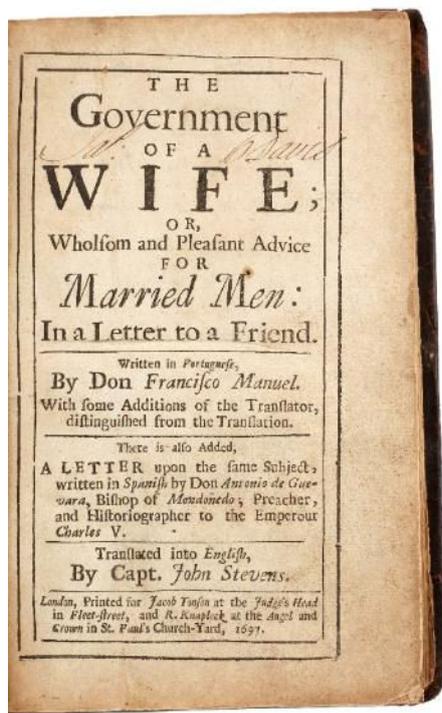
collect and paint, taking detailed notes and working in gouache, and in this wealth of subject material found her true vocation as a botanical artist. Before long she yearned to see the plants of the tropical forests, and, with a friend [...], she set out in 1956 for Belém and her first experience of the Amazonian flora. It was the first of many expeditions which led her through most of the vast Amazon basin, relying on local guides, surviving the hazards of canoe travel, the local food or lack of it, the often dangerous and always troublesome insect life, and the occasional hostility towards a solitary white woman' (ODNB).

Mee's paintings and publications achieved widespread recognition in the following years, marked by numerous decorations and awards, including the honorary citizenship of Rio de Janeiro (1975); the British MBE for services to Brazilian botany (1976); the Brazilian order of Cruzeiro do Sul (1979); and fellowship of the Linnean Society (1986). Her last and greatest achievement as a botanical artist was to be the first to paint the rare Amazonian moonflower (the night-flowering *Selenicereus (Strophocactus) witterii*) in its natural habitat, which she did in 1988 at the age of 79.

The portfolio is rare; COPAC only locates one copy in British collections (Royal Botanic Gardens, Kew).

67) MELLO, Francisco Manuel de. The Government of a Wife; or, wholsom and pleasant Advice for married Men: in a Letter to a Friend. Written in Portuguese, by Don Francisco Manuel... Translated into English, by Capt. John Stevens. *London, Printed for Jacob Tonson ... and R. Knaplock ... , 1697.*

8vo, pp. xxiii, [1], 240; the dedication, to Ambassador Luís da Cunha, in both Portuguese and English; old paper repair in the lower margin of M6, some staining in gathering N, scattered spotting and light browning elsewhere, paper skinned in the gutter of Q3 and Q8, affecting a few words, as a result of adhesion presumably when the book was bound; contemporary panelled calf, rubbed, rebaked. **£2750**



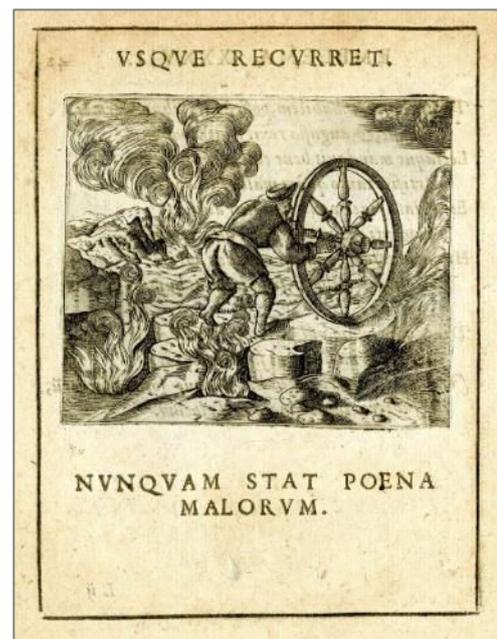
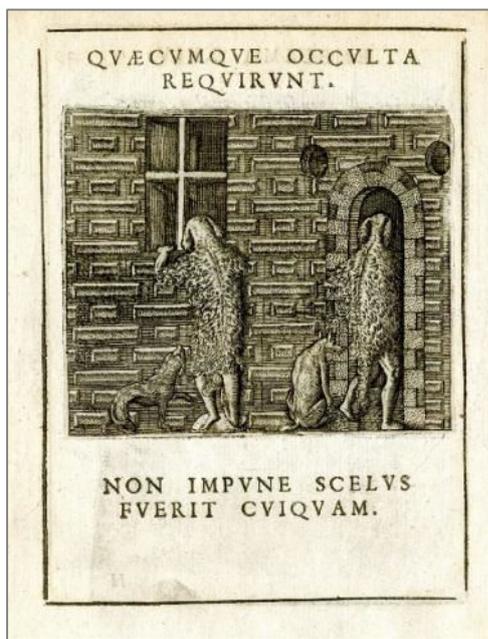
First edition, the first appearance in English of any work by de Mello (1608–1666), ‘a classic author’ in both Portuguese and Spanish, and ‘with Quevedo, the greatest writer of his generation in the Iberian Peninsula’ (*Oxford Companion to Spanish Literature*).

This is the second book to be published by John Stevens, the leading Spanish translator of his day. ‘In nearly all the works printed in his lifetime ... Stevens did not obtrude his personality. The exception is his translation from the Portuguese of Francisco Manuel de Mello’s *Carta de Guia de Casados* ... which deserves special attention for the light it throws on the translator’s cast of mind. English readers knew little of Portuguese literature beyond Camoens, and Stevens was the first to introduce them to a modern writer, whose *Guia*, first published in 1651, had been acclaimed for its wit and sagacity. It would have interested the Anglo-Saxon reader for its incidental portrait of Portuguese *mores*, but Stevens valued it for its wisdom. However, he did not regard it as sufficient to translate the text: if it was to be made

relevant, it had to be fully “englished” by means of moral commentary, adapting it to a different social context. His interpolations, clearly distinguished from Mello’s text, confirm, interpret or modify the author’s views, making comparisons between Portuguese and English customs. Stevens was a man of strongly held opinions, and when given the chance to air them (as here) he does so in a vigorous, forthright style ...’ (Martin Murphy, ‘A Jacobite antiquary in Grub Street: Captain John Stevens (c.1662-1726)’, *Recusant History*, 24 (1998-9), pp. 440-1).

ESTC records 4 copies in the UK (none at Cambridge) and 9 in the US.

Wing M 1648A.



A RARE PROVINCIAL EMBLEM BOOK

68) MERCIER, Jean. *Emblemata* [*Bourges, N. Levez?*, 1592].

4to, ff. 56, engraved title within an architectural border with putti, the author’s coat-of-arms at head; full-page engraved coat-of-arms of the dedicatee, Louis de La Châtre, on A4^r, typographical ornament on the otherwise blank verso, and 50 engraved emblems accompanied by mottoes with text on facing pages; some light browning; upper and lower margins of a few leaves stained; f. 47 with paperflaw, touching one letter; a good copy in old vellum, gilt upper edges; 18th-century biographical notes about the author on front fly-leaf. £6000

First and only edition of Mercier’s remarkable emblem book, privately printed and very rare; issued without imprint or colophon and dated from the end of the dedication ‘Avarici Biturigum ... 1592’.

‘The copperplates are of unusual quality for a provincial engraver and are characterized by luxuriant foliage and careful detail of buildings and city views as background for the emblem subjects. Of the three ornamental tail pieces, one – a grotesque animal head – contains the initials “NL”. This is probably the Nicolas Levez cited in the Brunet *Dictionnaire de géographie*, col. 140. Each page is enclosed in single-rule borders’ (Mortimer).

Most of the few books printed at Bourges in the sixteenth century were legal texts. Mercier himself taught law at Bourges, succeeding his teacher Cujas. 'His emblem no. 50, on the tomb of Cujas, was first printed as a broadside dated 4 non. October, 1590, with the same engraving. The text was revised for inclusion in the *Emblemata*' (ibid).

The title plate is signed 'Queyr. Sculpsit'. The emblems, however, seem to have been engraved by more than one artist.

Heckscher & Sherman, *Emblem Books in the Princeton University Library* 533; Landwehr *Romanic* 522; Mortimer 373; Praz pp. 424-25 ('scarce'); not in Adams; NUC adds copies at Huntington Library, San Marino, Harvard, and University of Minnesota, Minneapolis; OCLC adds Yale, and National Gallery of Art.

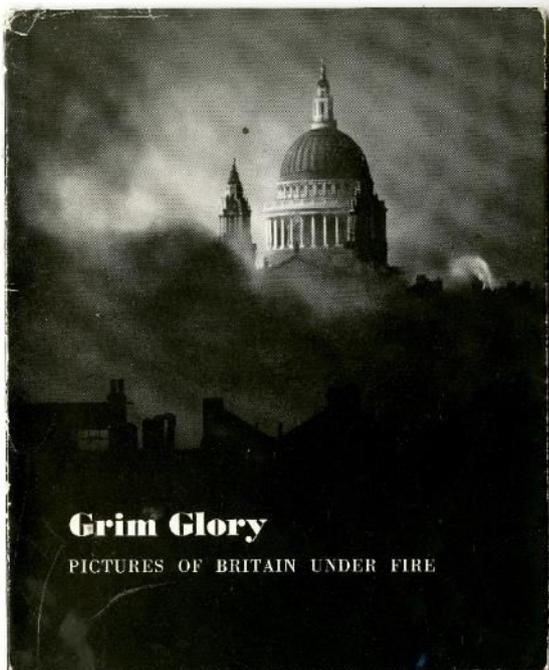
VOGUE'S OFFICIAL WW2 PHOTOGRAPHER DOCUMENTING A SURREAL BLITZ AND STIFF UPPER LIP

69) MILLER, Lee [Elizabeth], *photographer*, and others, with Ernestine CARTER, *editor*. Grim Glory: pictures of Britain under fire. London, Lund Humphries; Scribners, 1941.

8vo, pp. [68], with 109 halftone illustrations to the text, each numbered below; in photographically illustrated covers with photographic dustjacket depicting same scene of St Paul's; a very little wear to extremities limited to head and edges of spine, a nice copy. **£150**

Second edition of a WW2 photobook with images by Elizabeth Miller, *Vogue's* official photographer for the war. Miller also covered the Liberation of Paris and the Buchenwald and Dachau concentration camps. Though exhibited in 1932 and 1933, it wasn't until Edward Steichen's *Family of Man* 1955 MoMA show that her photographs were exhibited again.

Miller's poignant and quirky images have punchy titles and reflect her surrealist sense developed alongside Man Ray in Paris during the previous decade: 'Fashion note: Lamp-posts are worn cock-eyed this year in smart Belgravia' captions a mutilated, skewed streetlamp. 'Indecent Exposure' accompanies two bare male mannequins in top hats abandoned on the pavement and 'The geese that laid a silver egg' describes the birds standing in the foreground of a huge barrage balloon being inflated on a grass lawn. A list of Miller's photographs (by number) are found on p. [iv], as well as numbers for images provided by other agencies, including Fox Photos Ltd, The Times, and The Associated Press.



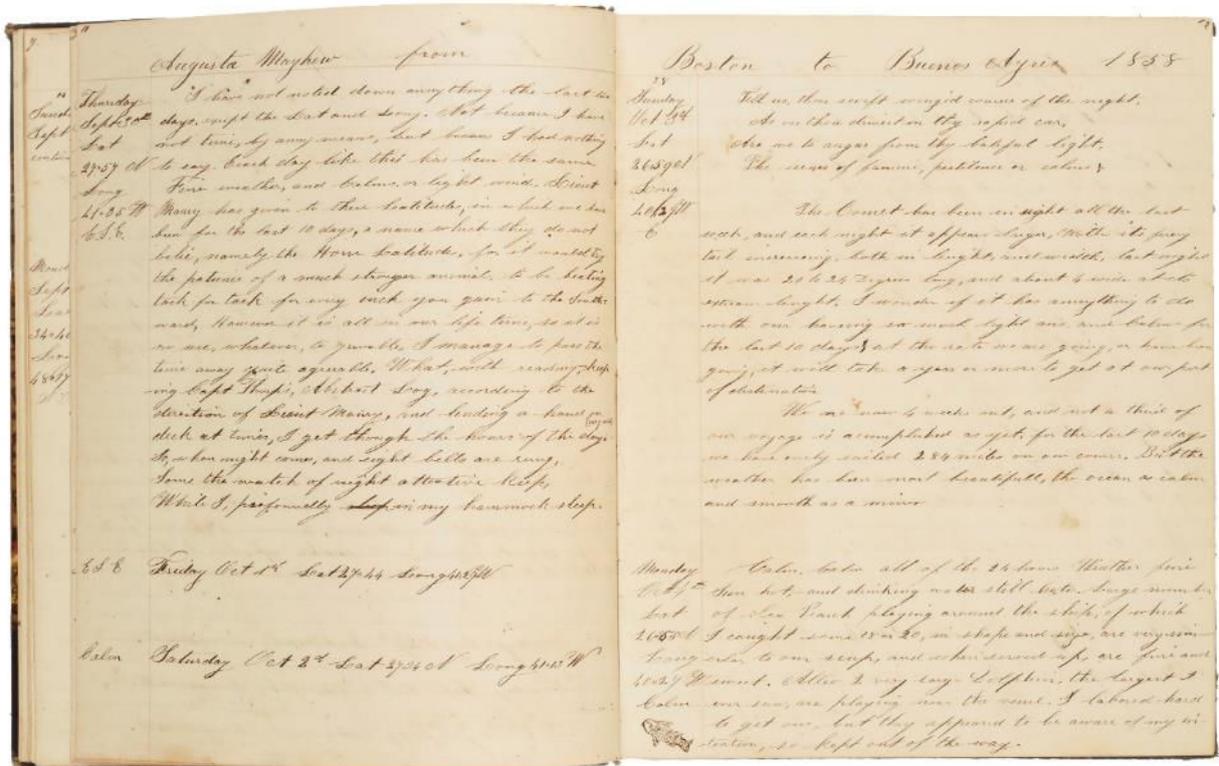
The book is dedicated to Churchill for 'the embodiment and inspiration of that indomitable spirit of the common people' (p. [iii]). The Preface boldly introduced the series of images: 'This book is too small. In order to convey an adequate impression of the courage, determination and good humour that sustains the people of this Island, it should be the size of two telephone directories wired for sound'.

EN ROUTE FROM BOSTON TO BUENOS AYRES IN 1858

70) [NAVAL MANUSCRIPT LOG]. 'Boston to Buenos Ayres 1858 – Bark Augusta Mayhew Captain Thorpe'. Onboard the Augusta Mayhew, 5 September – 1 December 1858.

4to in 8s (278 x 220mm), 121 ll., ruled, pp. 1–32 numbered and written in ink, and penultimate, unnumbered l. recto written in pencil in one nineteenth-century hand, the remainder blank; small ink sketch of fish (p. 12), 4 clippings from contemporary publications loosely inserted, one typed l. containing a description of the MS contents, another with handwritten notes on the same, both second half of the 20th century; initial 2 ll. and 8 ll. towards the end removed; some light browning and occasional spotting, some light offsetting of loose inserts of papers and plant, most now lost, on several pages; contemporary half black roan over marbled boards, spine ruled in gilt, speckled edges; extremities rubbed, traces of adhesive tape on upper board, pencil notes and adhesive label on endpapers, otherwise in very good condition. £1200

'Once more I am afloat on the fierce roiling tide the ocean is my home, and the Bark is my bride, and as the high land fades fast from our view I cannot feel but sad, sad to think that year's must pass ere I again behold these well known scenes, or revisit the haunts of my childhood, yet such is my fate, ever to be roaming in some foreign clime' (p. 1). Written at sea, aboard the bark *Augusta Mayhew*, this journal documents an eloquent emigrant's journey from Massachusetts to Argentina in 1858. His journal covers the entire passage from Boston to Buenos Aires, arriving on December 1st at the 'clean & healthy place, well guarded with forts' with 'large number of church spires. The land in general, is low, well wooded, & the Homes are nearly all painted white, which peep out beneath the foliage' (p. 31). Intriguingly, the journal ends mid-sentence in the final entry.



The *Augusta Mayhew*, a bark involved in the trade between the East Coast of North America and South America, was 'insured in Wall Street for about \$18,000', with '433 tons register, rated A 2'. Built at Millbridge in 1857, she would be wrecked in 1860 on a journey to Sagua la Grande, by

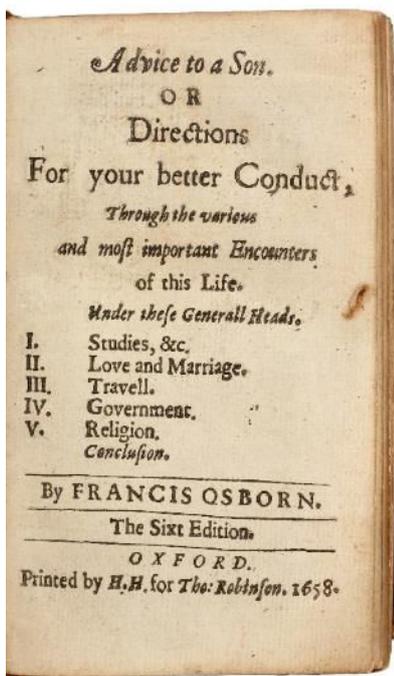
running on the Canary del Pedre' (*New York Times*, 7 February 1860). During her active years, she was owned by one Zebedee Mayhew, a partner of Simpson & Mayhew, sailed under Captain Thorp for trade, and delivered, among other things, sugar and honey a from Southern America (*New York Times*, 26 July 1859 *et var.*). Around the time of her demise, the *Augusta Mayhew* was subject of a fraud case: Captain Thorpe had promised 10% commission for procuring freight to a company while in Havana in 1859, but the company, Simpson & Mayhew, refused to pay this four-fold increase of regular commission. Court found in favour of the plaintiff, and sentenced Simpson & Mayhew to a hefty fine (case reported in the *New York Times*, 9 November 1861). Whether the wreckage of the highly insured vessel a year after the *Augusta Mayhew* had encountered dire financial straits was coincidental remains a matter of speculation.

While this journey of 1858 was primarily dedicated to the Massachusetts ice trade and the leather trade ('ice and tan', p. 18), the *Augusta Mayhew* also appears to have carried passengers, including 'two little girls' (p. 9). The author of this journal seems to undertaken the journey to Argentina for sheep farming, a branch of agriculture that attracted many Irish immigrants from the mid-nineteenth century onwards – his trade log is written in pencil towards the end of the volume.

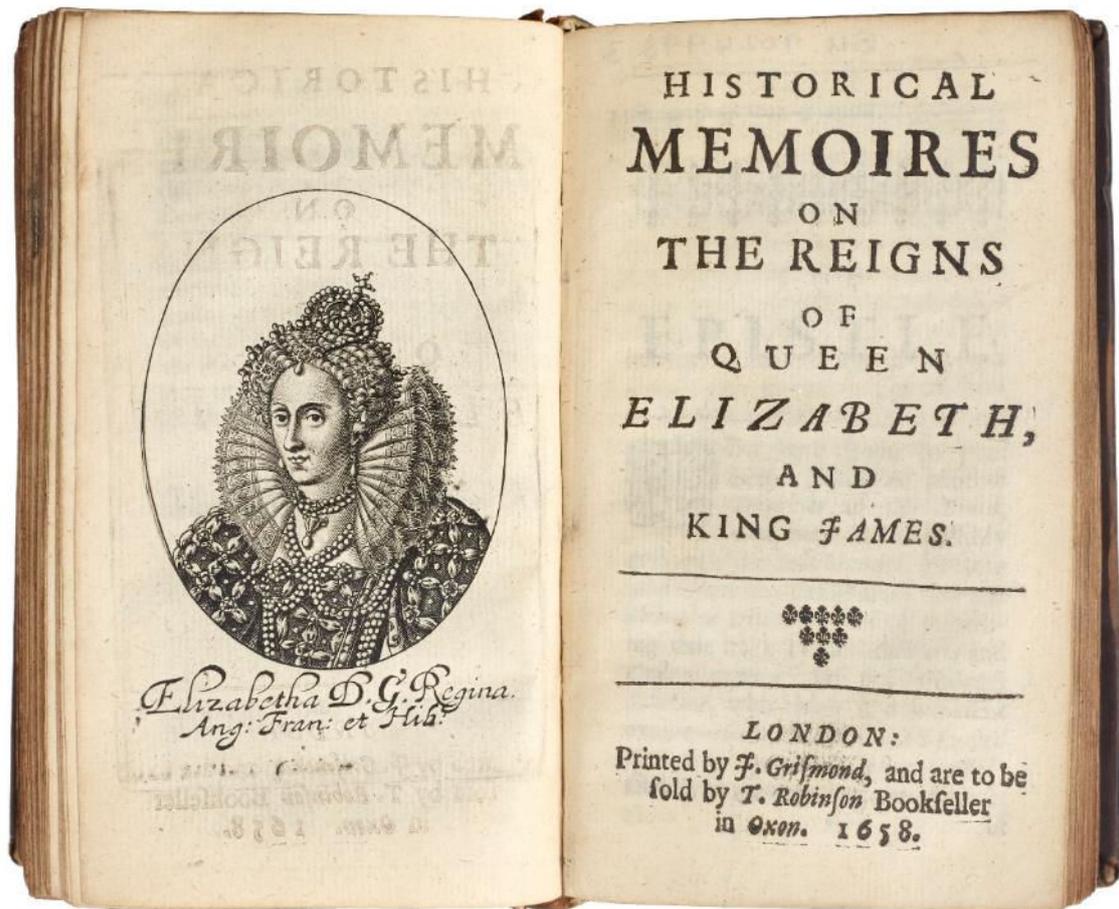
'MY FATHER OSBORNE' (SAMUEL PEPYS)

71) OSBORNE, Francis. A sammelband of five works by Osborne. *Oxford and London, 1656-9.*

12mo; occasional small marks, some marginal ink and pencil markings; very good copies in seventeenth-century calf; a little rubbed, head and tail bands broken, upper joint cracked at head, head of spine chipped, typed paper label to spine; initials I.L. in blind to upper cover, armorial bookplate of Hugh Cecil Earl of Lonsdale (1857–1944), small circular Selbourne Library ink stamp to verso of title and foot of p. 51 of first item. £950



An attractive sammelband containing the chief works of Francis Osborne (1593–1659), whom Pepys fondly called 'my father Osborne'. After a career spent in various minor offices, Osborne's final years in Oxford were extraordinarily productive. His output of historical, political, and moral works from this period, influenced by the thinking of his friend Thomas Hobbes, were widely read during the Restoration and first part of the eighteenth century, making their author something of a celebrity. *Advice to a Son*, here in the enlarged 1658 edition, was written for Osborne's son John and first appeared anonymously in 1655. With sections on 'studies', 'love and marriage', 'travell', 'government', and 'religion', it was an immediate hit, being popular with a wide readership, including Oxford scholars. Calls to have it publicly burned for instilling atheism into young gentlemen only boosted sales. Osborne's other chief work, *Historical memoires on the reigns of Queen Elizabeth, and King James* is also here, in the first edition of 1658, with the portraits of both monarchs found only in some copies. Here too is the first edition of Osborne's *Political reflections upon the government of the Turkes*, discussing, inter alia, Islam, Turkish politics and military matters, and with interesting asides on Machiavelli and Luther.



Contents:

1. OSBORNE, Francis. Advice to a son. Or directs for your better conduct, through the various and most important encounters of this life ... The sixth edition. *Oxford, H.H. for Tho: Robinson, 1658.* pp. [viii], 188, [8, index and advertisement]. ESTC R25511; Wing O513.
2. *Idem.* Advice to a son. The second part. *London, printed for Tho. Robinson in Oxford, 1658.* pp. [xii], 189, [3, index]; title within border of type ornaments. First edition. ESTC R200733; Wing O514.
3. *Idem.* Politicall reflections upon the government of the Turks. Nicolas Machiavel. The king of Sweden's descent into Germany...*London, J.G. for Thomas Robinson in Oxford, 1656.* pp. [viii], 112, 111-194; engraved initials. First edition. Atabey 891 ('an early work on the reasons for Ottoman greatness'); ESTC R23027; Wing O518.
4. *Idem.* Historical memoires on the reigns of Queen Elizabeth, and King James. *London, J. Grismond for T. Robinson, 1658.* pp. [xxiv], 108, [22], 148; with portraits of Elizabeth and James before each part, engraved initials. First edition. ESTC R23008; Wing O515.
5. *Idem.* A miscellany of sundry essayes, paradoxes, and problematicall discourses, letters and characters; together with politicall deductions from the history of the Earl of Essex, executed under Queen Elizabeth. *London, John Grismond, 1659.* pp. [xxvi], 260; wanting the portrait leaf; a few marginal annotations. First edition. ESTC R200748; Wing O516.

72) PAPWORTH, John. Select views of London; with historical and descriptive sketches of some of the most interesting of its public buildings. *London, Rudolf Ackermann, 1816.*

4to, pp. [8], 159, [1], with **76 full-page hand-coloured aquatint plates**, small section replaced at foot of title-page, a little foxing to endleaves, occasional light-offsetting, small stain in blank upper margin of a few leaves at start; else a very good copy in later full crimson morocco gilt by Bayntun Riviere, spine gilt in six compartments, board edges and turn ins gilt, all edges gilt, with a matching slipcase of half morocco over cloth boards. **£4250**

First edition of this guide to the finest historical buildings and house interiors of London, compiling Papworth's contributions to Ackermann's monthly periodical, 'The Repository of the Arts, Literature, Commerce, Manufactures, Fashions and Politics,' for the first time. Each of the 76 plates is accompanied by a brief history of the locality. Beginning with St. James's Palace, Papworth perambulates around the squares of West London, taking in the Inns of Court, galleries, museums and gentlemen's clubs before heading east to the City churches, the Bank of England, and Newgate prison.

John Papworth was a noted architect, championing the transitional style between the late Georgian and early Victorian periods. He was a long-standing associate of Ackermann, both contributing to his publications and designing his premises. Famous for structural innovations such as the use of cast iron as roof support, Papworth was also the first to promote the now ubiquitous single pane plate-glass windows for shop displays. The present work is one of his finest and most famous.

Abbey, *Scenery* 217; Adams, *London illustrated, 1604-1851* 117; Ford, *Ackermann* p. 227; Hardie, *English coloured books* p. 112; Tooley, *English books with coloured plates, 1790 to 1860* p. 188.

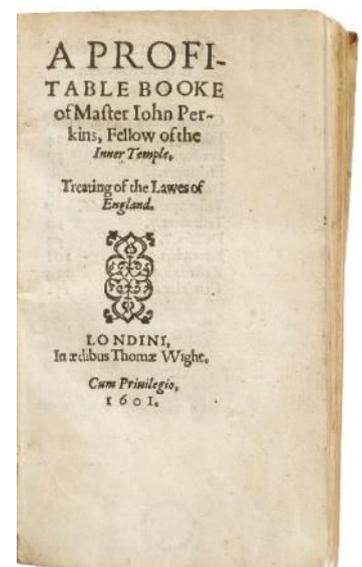
'A PROFITABLE BOOKE' FOR GENERATIONS OF LAW STUDENTS

73) PERKINS, John. A profitable booke of Master Iohn Perkins, Fellow of the Inner Temple. Treating of the lawes of England. *London, Thomas Wight, 1601.*

12mo, ff. [xiv], 168; vignette to title, engraved initials, in black letter and roman; a very few small marks, light damp staining to fore-edge margins at end, half of final blank flyleaf torn away, otherwise a very good, crisp and clean copy with wide margins; seventeenth-century limp vellum; partly detached from text block, a little cockled and marked; ownership inscriptions of John Howland dated 1607 to final flyleaf, small circular Selbourne Library ink stamp to foot of title verso and f. 51r; a very attractive copy. **£900**

An attractive copy of the 1601 edition of Perkins' *Profitable book*. Perkins, who died around 1545, had a troubled career – allegedly having his heels 'turned upward' in Westminster Hall for being a dishonest attorney and later being imprisoned and banished from Oxford for accusing two local abbots of treason and vice – but he became a 'household name for generations of law students by reason of his little book on land law, called *Perkins' Profitable Book*, which first appeared (in law French) in 1528 under the Latin title *Perutilis tractatus magistri Johannis Parkins interioris Templi socii* (ODNB).

ESTC S114285; STC (2nd ed.) 19641.



74) [PHILIPS, John]. *Cyder. A Poem. In two Books ... London, Printed for Jacob Tonson ... , 1708.*

8vo., pp. [4], 89, [1], with the engraved frontispiece by Vandergucht; a very good, fresh copy in contemporary speckled sheep, joints rubbed; 19th-century Hopetoun bookplate, overlaying that of James Johnstone, Marquess of Annandale. **£400**



First edition, first issue, on fine (but not large) paper. Though Williams suggests that ordinary paper copies belong to a first issue, and fine paper copies to a corrected second issue, both Hayward and Rothschild concur that both paper sizes exist in corrected and uncorrected states. The present copy has all the errors noted by Williams uncorrected as well the other features he associates with the first issue: the catchword 'when' on p. 68, p. 74 correctly numbered, and the asterisks at the foot of pp. 45 and 46.

Foxon P 237; Rothschild 1535; Hayward 143; see Williams, *Points in Eighteenth-Century Verse*, pp. 92–3.

'SOUND AND INGENIOUS'

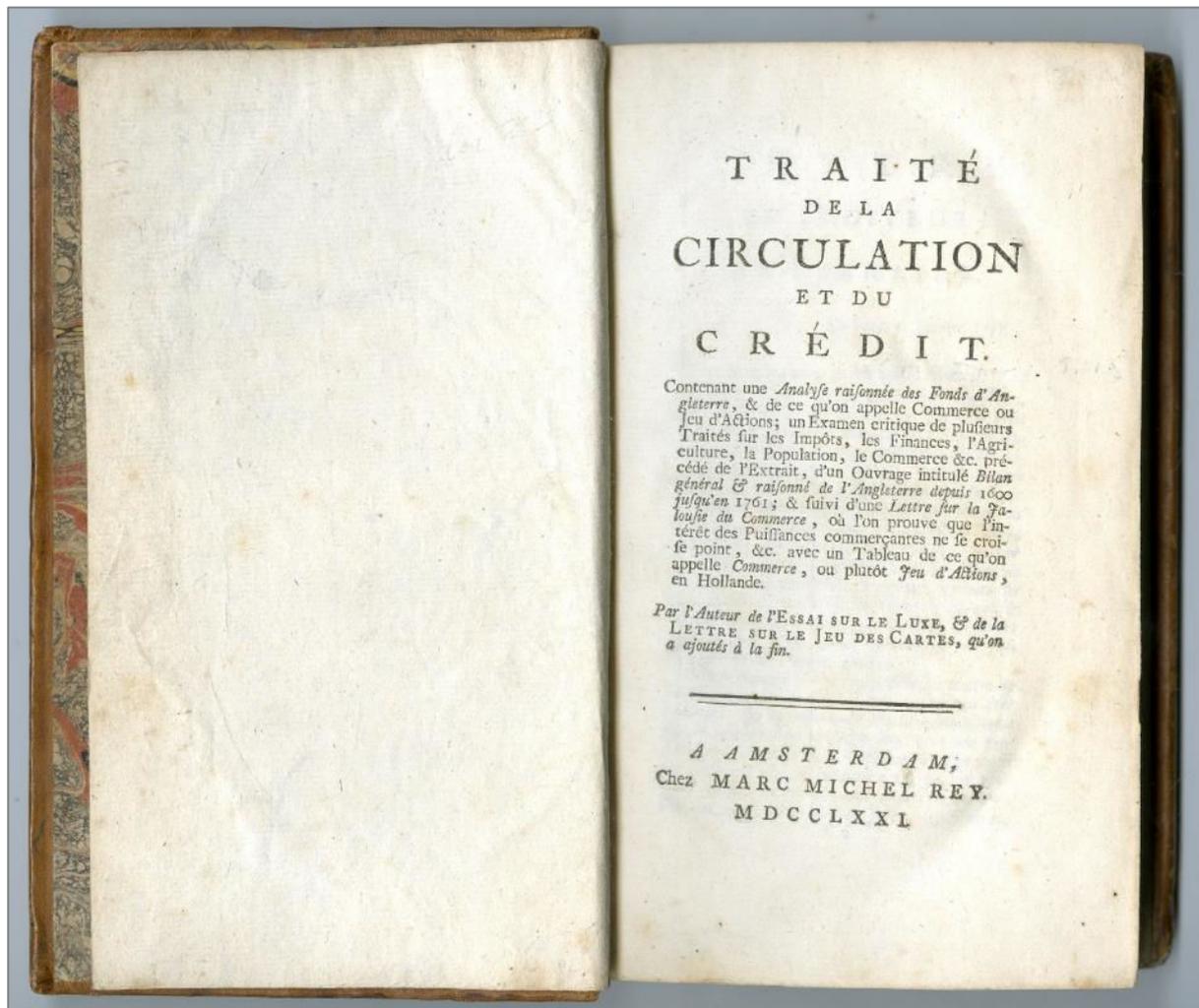
75) [PINTO, Isaac de]. *Traité de la Circulation et du Crédit. Contenant une Analyse raisonnée des Fonds d'Angleterre, & de ce qu'on appelle Commerce ou Jeu d'Actions; un Examen critique de plusieurs Traités sur les Impôts, les Finances, l'Agriculture, la Population, le Commerce &c. précédé de l'Extrait 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 full tree calf, flat spine decorated in gilt, red morocco lettering-piece; joints cracked but holding well **£5500**

First edition, the rare 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 uncommon 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.

MODERN ENGLISH HISTORY

76) POLYDORE VERGIL. *Anglicae historiae libri vigintisex.* Basel, Michael Isingrin, 1546.

Folio, pp. [2], 618, [36]; roman letter, woodcut device on title repeated on verso of last, otherwise blank leaf; woodcut borders of renaissance ornament to leaf of dedication (to Henry VIII) and first leaf of text; bound in **contemporary Flemish blind-stamped calf over bevelled wooden boards**, covers with outer roll border of floral and foliate ornament, on the upper cover a central panel of St. Gertrude (with a mouse at her feet and another running up her crozier) in an architectural frame with text 'Sum Bibliothecae Coenobii S. Gertrudis apud Lovanienses', on the lower cover a coat-of-arms with date 1557, motto 'Inter Spinis Calceatus', and initials 'P H'; old rebacking and some wear, lacking bosses and clasps; vellum pastedowns from a medieval manuscript (see below); ownership entry on fly-leaf 'Ex Libris Joannis Fleming, 29 Januar. 1855'.

£4400

Second edition, much revised, of Vergil's English History, dedicated to Henry VIII. It is seen as the beginning of modern English historiography, as an important piece of propaganda for the Tudor monarchy, and as an influence on Shakespeare's history plays.

Vergil, originally from Urbino, began his research into English history soon after his arrival in London, in 1502, but research for a full-scale history of England most likely began in 1506–7, encouraged by Henry VII. "[His] treatment of the fifteenth and early sixteenth centuries, at least, remained authoritative down to the nineteenth century. From the wicked Richard III (largely echoed by Sir Thomas More, but all the more plausible in his villainy in Vergil's ostensibly impartial pages) down to the ambitious and arrogant Wolsey, 'Vergil's story has become part of the national myth' (*Anglica historia*, xxxix)." (*Oxford DNB*)



In a contemporary Louvain binding from the great Augustinian abbey of St. Gertrude, founded in 1204. The panel on the upper cover shows St. Gertrude with mice at her feet (as often - she was widely invoked against the plague). The panel on the back cover is of the arms and initials of the abbot Philippe de Hosdain (or Hosden), *d.* 1569, who was a notable benefactor of the library. At the head of the inside of the back cover are three nail marks indicating where the book was once stapled and chained.

Pastedowns: These are from a **manuscript of the late fourteenth or early fifteenth century devoted to canon law**, written in a formal gothic script. The leaf inside the front cover concerns simony and the prohibition of buying or selling ecclesiastical offices. The text notices the origin of simony from Symon Magus in Acts 8 and refers to his wish to buy with money the gift of the Holy Spirit. The leaf on the inside of the back cover discusses whether a son born out of wedlock may hold a position in the church and comments that the son should not bear the sin of his father.

77) POTTINGER, Sir Henry, 1st Baronet. Travels in Beloochistan and Sinde; Accompanied by a Geographical and Historical Account of those Countries. *London, A. Strahan for Longman, Hurst, Rees, Orme, and Brown, 1816.*

4to (272 x 213mm), pp. xxx, 423, [1 (blank)]; hand-coloured aquatint frontispiece and folding engraved map by Thomson & Hall, hand-coloured in outline and with routes added by hand; a few light marks, occasional marginal tears or creases, some light offsetting, short, skilfully-repaired tears on map; contemporary half calf over marbled boards, the flat spine gilt in compartments, gilt morocco lettering-piece in one, others with central flower tool, all edges speckled, modern calf-backed cloth solander box; extremities lightly rubbed and bumped, skilful repairs on joints, nonetheless a very good, clean copy; *provenance*: **Peter Hopkirk** (booklabel on upper pastedown; his sale, Sotheby's London, 13 October 1998, lot 325). **£5500**

First edition. The distinguished traveller, soldier and colonial governor Pottinger (1789–1856) went to sea when he was twelve, and travelled to India in 1803 to join the marine service there. In 1808 Pottinger was sent to Sind with a mission led by Nicholas Hankey Smith, the British political agent at Bushehr, and the following year, after Sir John Malcolm's mission to Persia had been postponed, Pottinger and his fellow-officer Captain Charles Christie made a proposal to explore the lands between India and Persia, with the purpose of acquiring accurate intelligence on the little-known area. Their proposal was accepted by the government, and the two soldiers left Bombay on 2 January 1810 disguised as Indians, and travelled by boat to Sind and then overland to Kelat. From there they journeyed to Nushki, where they took separate routes: Christie went north to Heart and then to Esfahan by way of Yazd, while Pottinger travelled west through Kerman to Shiraz and thence to Esfahan, where the two men were re-united, having completed a remarkable, audacious, and most perilous journey of more than 2,000 miles through terrain that was frequently extremely inhospitable and uncharted.

This copy was previously in the celebrated travel library of Peter Hopkirk, the bibliophile, sometime Middle Eastern correspondent of *The Times*, and author of *The Great Game* (London: 1990), and a number of other works on Asia and the Middle East, who wrote in the preface to the auction catalogue of his collection, 'without my own private library around me, I know that I would never have written my six books on Great Power rivalry in Asia'. Chapter 3 of *The Great Game* ('Rehearsal for the Great Game') is dedicated to Pottinger and Christie's expedition.

Ghani p. 305; Lowndes pp. 1932–1933 ('A valuable and very interesting contribution to Asiatic geography'); Wilson p. 178.

78) RABELAIS, François. The Works ... or the Lives, heroic Deeds and Sayings of Gargantua and Pantagruel. Done out of French by sir Tho. Urchard, Kt. and others. *London, Printed for Richard Baldwin ... 1694.* [*With:*] The Second [-Third] Book ... *London, Printed for Richard Baldwin, 1694–1693.* [*and with:*]

RABELAIS, François. Pantagruel's Voyage to the Oracle of the Bottle. Being the fourth and fifth Books of the Works ... with the Pantagruelian Prognostication, and other Pieces in Verse and Prose ... Never before ... printed in English. Done out of French by Mr. Motteux ... *London, Printed for Richard Baldwin, 1694.*

Four vols. in three, 12mo, pp. [8], clvi, [38], 230; viii, 9–208; [2], 430, [12]; [6], xiii, [4, erroneously paginated], xii-cxlv, [40], 272; wanting Book V (Wing R 104A); very good copies in uniform contemporary mottled calf, red morocco labels; nineteenth-century Levenside booklabels. **£1500**

First editions of Books 3 and 4, second (or third) edition of Books 1 and 2, evidently issued together, wanting Book 5 (also 1694, separately paginated). Urquhart's translation (of Books 1–3), completed by Motteux, has been called 'the finest translation ever made from one language into another' (Charles Whibley, *Studies in Frankness* 1898).

Books 1–2, translated by the eccentric Scot Thomas Urquhart, were first published in 1653, and the sheets reissued with a new title-page and an inserted Life of Rabelais in 1664. The present edition added a lengthy Preface by Motteux (pp. xli–clvi), 'wherein is given an Account of the Design and Nature of this Work and a Key to some of its most difficult Passages', as well as commendatory verses by *e.g.* Nahum Tate. Book 3, translated by Urquhart but not published in his lifetime, appeared here for the first time, again with a lengthy explanatory text by Motteux.

Though sets thus composed were evidently available (and were advertised in the *Term Catalogue* for Michaelmas 1694), they are rarely found complete, and all volumes are separately listed in Wing. Books 2 and 3 were popularly known as 'The Second Volume' and Books 4 and 5 as 'The Third Volume'. Even here, where the binding is contemporary, it was evidently bought in stages – a purchase note at the end of the Book 3 (*i.e.* the second volume) says '2 voll 10^s'.

Wing R 104 and 109; R 110; and R 107; Pforzheimer 815 (*Third Book*) and 816 (*Pantagruel's Voyage*).

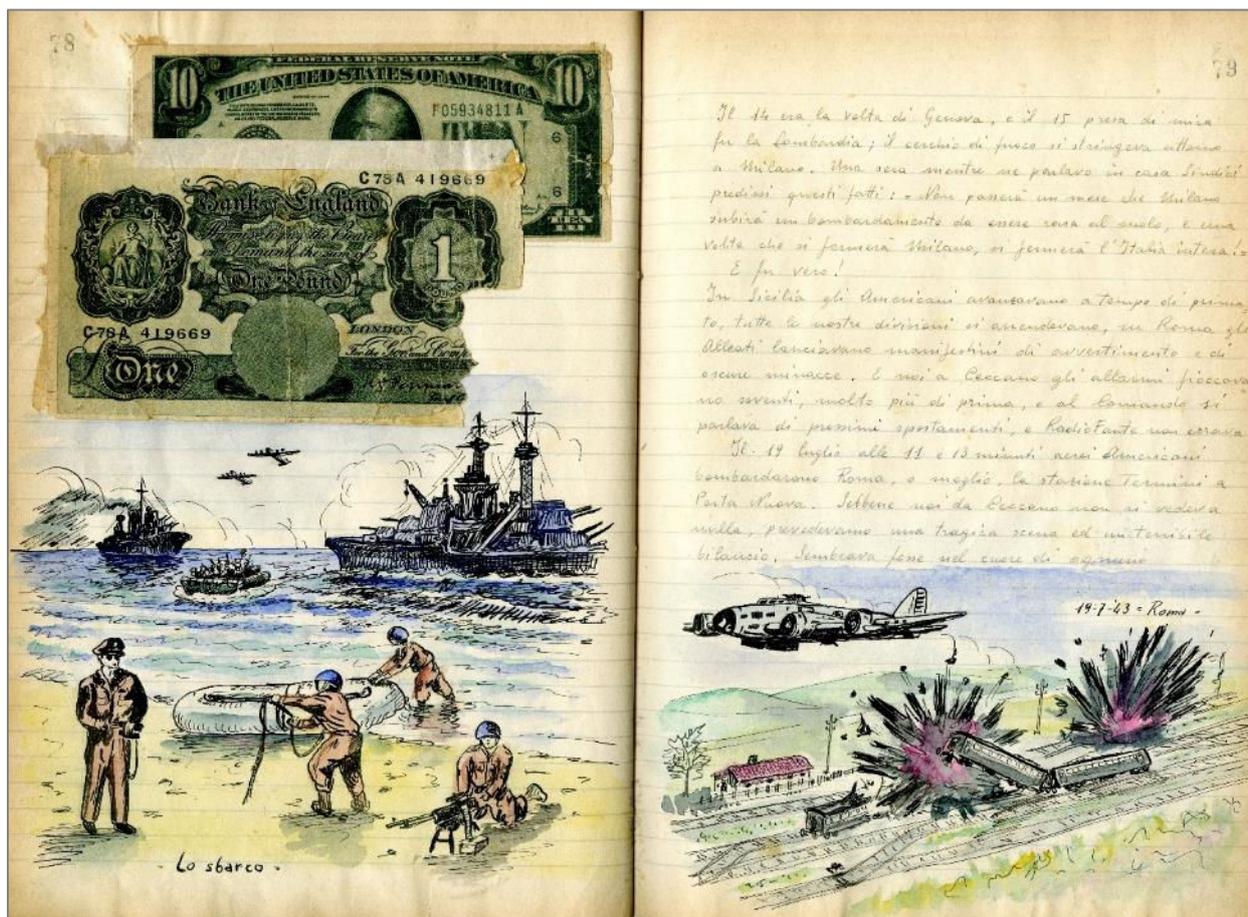
WWII THROUGH THE EYES OF AN ITALIAN INFANTRYMAN

79) ROTA, Alfeo. Mein Campf. Come persi la Guerra. [*My struggle. How I lost the war*]. 20
November 1948–31 March 1949.

Large 4to, 305 x 210mm, pp. 238, [2]; manuscript in black ink on lined paper; 88 quarter- and half-page original illustrations, 5 full-page, almost all in pen and watercolour, some maps, an additional 15 pieces tipped in, both further illustrations and assorted press-cuttings, leaflets, and fake propaganda banknotes; lightly toned throughout, but very well preserved in quarter blue cloth with patterned paper boards, edge wear, corners rubbed. **£1250**

A unique, down-to-earth and incredibly detailed account of the war in Italy from the point of view of Alfeo Rota of the VIII Fanteria, Cuneo. A draughtsman by pre-war trade, Rota was just an ordinary soldier, making his account, which combines matter-of-fact prose with spirited illustrations, including self-portraits, all the more touching. Compiled some five years after the events contained herein, it is based on a mixture of notes and sketches executed at the time, and memory.

The work begins with an emotive summary of the state of Italy in 1943, including the ever-present hunger, and documents the author's passage into the army, initial training at the S. Ambrogio barracks (once a Convent) in Milan, then deployment, with a long and uncomfortable train journey down through Italy, calling in at Rome's central station at dead of night when it is packed with soldiers, and close shaves during a bombardment. One of the most gripping passages chronicles a period of hospitalization in Varese, with lots of details of the Red Cross, life in a military hospital, and the stories behind the injuries of his co-patients, one of whom, an infantry corporal losing his fingers to a knife wielding German mounted on a tank, is illustrated in glorious technicolour. While he is in residence, a trainload of victims fresh from the Russian front arrives, suffering dreadful frostbite and injury, a sobering reminder of what lies beyond the hospital portals: 'Era uno spettacolo veramente orribile e pietoso'.



Alongside overviews of the bigger picture, with detailed descriptions and several diagrams – 25 July ‘la giornata fatale per il governo Mussolini’ – for the most part no detail is too small, and Rota records the joy of receiving mail, as well as the words of marching songs. The universality of war appears afresh with the poignant colophon to our manuscript:

Vorrei che la nostra generazione e quella dei nostri figli non vedesse altre guerre se non come scritti su libri come questi (*I hope that our generation, and our children, will know no further wars than those described in books*).

A NEW DOCKYARD TO ENSURE BRITISH SUPREMACY AT SEA

80) [ROYAL NAVY]. ‘On a new dock yard at Northfleet and on machinery’. [C. 1807].

Manuscript on paper, folio, pp. 433, [5 blank]; in six parts, each tied up in top left corner with green silk ribbon, written in several neat secretarial hands in dark brown ink on one half of each page, watermarks dated 1805–7; a few small tears, some dust staining to edges, central vertical crease, but in a very good state of preservation; some ink and pencil corrections and annotations to ‘Part 1’.

[with:]

[ROYAL NAVY]. ‘Dock yard at Northfleet’. [C. 1808].

Manuscript on paper, folio, pp. [94], [2, blank]; tied with pink ribbons, written in dark brown ink in two neat secretarial hands on one half of each page, watermarks dated 1807–8; a few marginal tears to first leaf, some dust staining to edges and final page, central vertical crease, but very good; several corrections and annotations in pencil and ink; ‘circa 1810 Lord Melville’ noted in pencil below title. £4500

Two fascinating and detailed manuscripts relating to the unrealised six-million-pound proposal to construct a new royal dockyard at Northfleet in Kent, equipped with the latest steam-powered and rail technologies, to meet Britain’s naval needs during the Napoleonic Wars and in future times of peace.

During the wars with France, the British Admiralty became increasingly worried about the ability of its four eastern dockyards in Kent (Chatham, Sheerness, Woolwich and Deptford) to maintain British maritime supremacy. In 1806, the Commission for Revising and Digesting the Civil Affairs of the Navy asked the engineer John Rennie (1761–1821) to report on the existing yards and the value of a new one at Northfleet. Rennie, aided by John Whidby and William Jessop, produced no fewer than 15 reports highlighting the benefits of Northfleet in being easy to approach, well protected, and deep enough to harbour a fleet of large warships, and proposing a design to maximise efficiency and the benefits of new steam and rail technology. Rennie’s scheme met with enthusiastic support within the government and navy and the necessary land was quickly purchased, but a succession of events meant that the Northfleet project was soon sunk without trace.



Our first manuscript is a neat copy, with occasional corrections, of Rennie and his collaborators’ fifteenth report: it begins with a damning remark on the state of the existing royal dockyards compared to those in private hands. The second manuscript is a neat copy, with numerous corrections, of a summary report submitted ‘to your Lordships consideration’: it gives a brief history of the six royal dockyards and a precis of their defects. The manuscript bears the pencil note ‘Lord Melville’ on the cover: Henry Dundas, first Viscount Melville, served as First Lord of the Admiralty and was, with his son Robert Dundas, a great supporter of the Northfleet plan.

Cf. British Library Add MS 27884 (‘Report on Northfleet new arsenal’, 1807). Rennie’s plans for the Northfleet dockyard are held at the National Maritime Museum. For more information see Philip MacDougall, ‘The abortive plan for Northfleet naval dockyard during the Napoleonic Wars’, *Archaeologia Cantiana* vol. 120 (2000), p. 149–168.

BRITISH ISRAELITE ASSOCIATION TREATISES

- 81) RUMSEY, Walter.** Manuscript copy of *The Approaching End of the Nineteenth Century. In View of which, Most of the Great Problems of the Day are Carefully Considered. Followed by The Great Battle of Armageddon. The Last Historic Struggle: Russia v. England...* [London, 1893–4, 1895–6].

Manuscript on paper, 4to, pp. 334 342–56 (blank); with two fold-out maps, photographic and engraved images pasted on four leaves; written in brown ink in a clear cursive nineteenth-century hand, circa 20 lines to a page, underlining, capitals in chapter headings, and quotations written in red ink; bound in contemporary morocco, some light abrasions to the lower board, sides with gilt-tooled floral borders, upper board gilt lettered, spine (lightly sunned) gilt-tooled and lettered with raised bands, gilt dentelles and marbled endpapers, all edges gilt. **£2500**

An apparently unique unpublished manuscript of two treatises on British Israelism and Millenarianism. In the first treatise Rumsey aligns himself with the British-Israelite movement, identifying *British-Israel Truth* by Denis Hanan and Herbert Aldersmith as ‘our handbook which should form a portion of all libraries, however small’ (p. 119). Rumsey quotes correspondence in which his message and a copy of the handbook are rejected; there he names fellow believers in the cause: ‘if I am to be condemned, you condemn Earl Radnor, the Rev. Mark Guy Pearce, several Generals, Admirals and ministers of the Church’ (p. 125). Rumsey inquires into the origins and destiny of the Anglo-Saxon race and hails the second coming of Christ. While Rumsey is not an author listed in *World Cat*, he indicates that he expects people to have read his other works, suggesting a reliance on manuscript publication; ‘once again it is my privilege to place before the reader’ (p. 8). Rumsey may be identified as the twenty-five year old London-born commercial clerk listed in the 1891 census, or the accountant (b. 1871) who married Alice Eunice Copleston on 24 June 1899 in Haringey, North London.

The first work in this manuscript volume (pp. 8–272) is divided into five chapters: ‘Our Israelitish Origin’; ‘How an Effort to spread the Truth failed’; ‘Another Confession: Scholar versus Critic’; ‘A National Challenge’; and ‘A Final Survey, and the Conclusion’. In the second treatise (pp. 273–334), Rumsey discusses Russia, Israel, and impending Armageddon. The treatise ends with a poem on ‘The Present Political Aspect of Europe’.

HAMPSTEAD TO TWICKENHAM

- 82) RUSTIC EXCURSIONS** to the Villages round London. By a Father and his Children. London, Printed for Richard Phillips ..., 1811.

12mo, pp. [iv], 168, [8, advertisements]; a good copy in the publisher’s original quarter red roan and marbled boards, spine and boards slightly rubbed. **£300**

First and only edition. An eloquent introduction to the pleasures of natural history in the form of an exploration of London’s rural environs, including Muswell Hill, Richmond, and Twickenham. The author discourses on the beauties of wayside flowers and the sound of the breeze in the trees as well as embarking on more ambitious speculation about the nature of light, the relationship between the mind and the body, and the origins of bird song.

OCLC and COPAC together show copies at the BL, Guildhall; Miami, Florida, and UCLA.

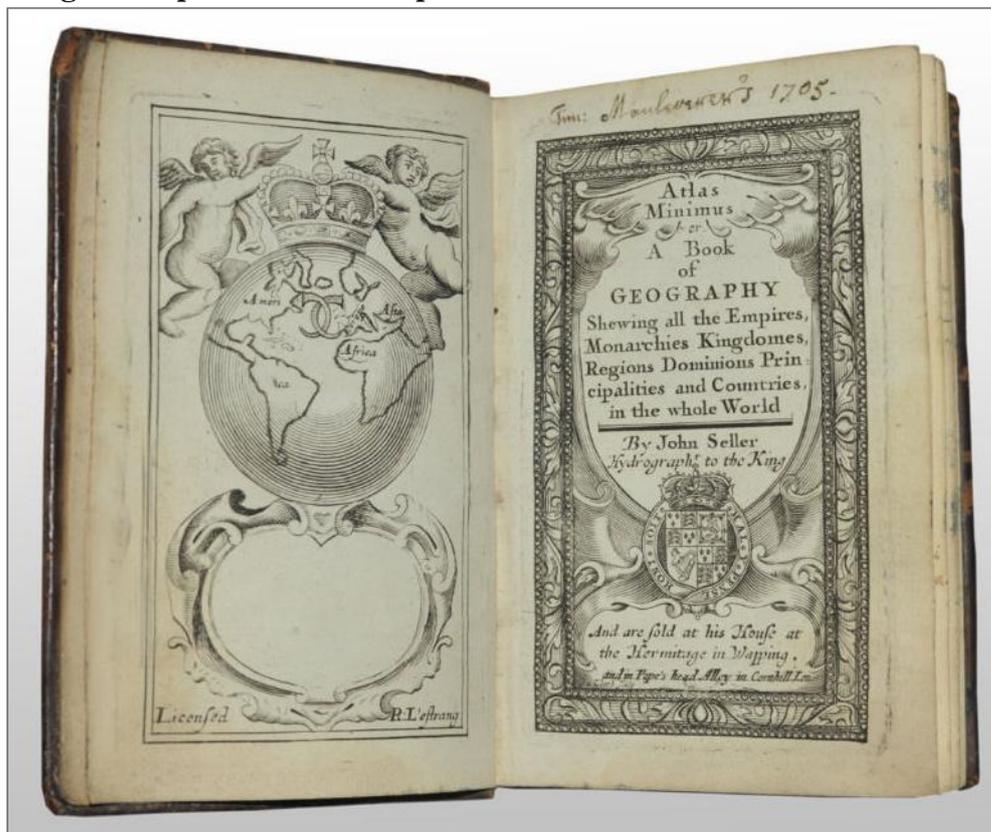
THE FIRST ENGLISH MAPS OF NEW MEXICO AND FLORIDA

83) **SELLER, John.** *Atlas minimus, or a Book of Geography shewing all the Empires Monarchies Kingdomes, Regions Dominions Principalities and Countries, in the whole World. And are to be sold at his House at the Hermitage in Wapping. And in Pope's Head Alley ...* [1678?]

12mo, engraved throughout: licence-leaf (with a small circular map above a blank cartouche), title-page within an elaborate border by James Clark, a double-page 'Mapp of all the World', and 52 single-page sectional maps on rectos with explanations on the facing versos; the 48-page letterpress 'Geographical Description of the World' not present (as often, see below); ownership signature of Timothy Mauleverer on the title-page dated 1705, with copious early annotations and a manuscript index in his minute but entirely legible hand. A fine and entirely unsophisticated copy in contemporary speckled calf, spine gilt with a floral motif, marbled edges. **£24,000**

First edition in book form, second issue, of Seller's charming miniature atlas, first published c. 1676 as playing cards, with the 52 maps divided into four suits and so numbered.

Seller's *Atlas Minimus*, though not the first English world atlas, was **the first composed on an entirely English model rather than from Dutch sources**, and has a significance much beyond its diminutive size and its evidently popular audience. Thirteen maps are devoted to the Americas, including 'New Mexico', **the first English map of New Mexico and California, and 'Florida', the first English map of the southern part of North America, from Florida to Texas.**



This second issue added 'Pope's Head Alley' to the imprint, a premises occupied by Seller in 1678-81. The maps were available both with and without the 'educational' letter-press component (see for example the copies of both issues in the Wardington sale, bound as here). 'The original set of playing cards is believed to have been prepared in 1676 or a year or so later' (Shirley).

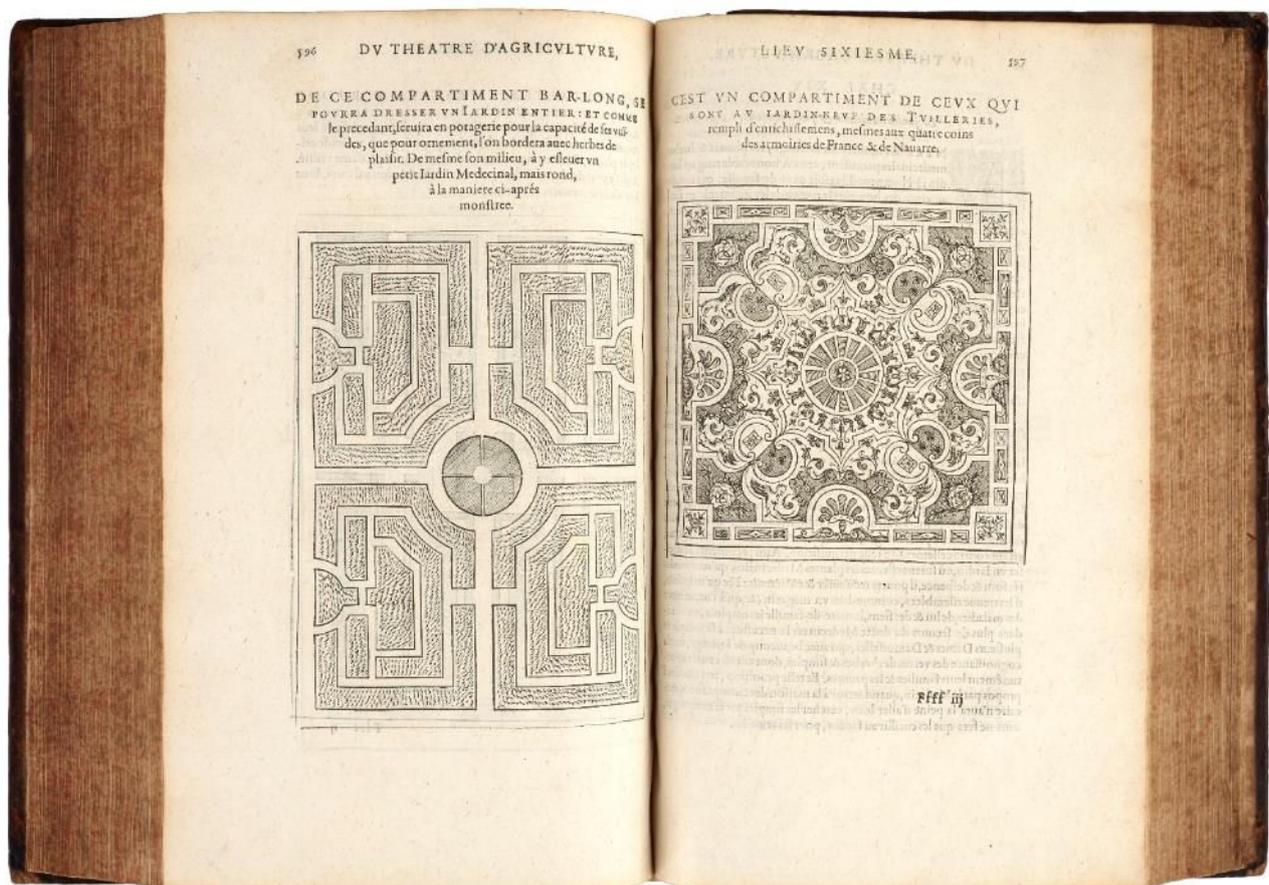
Timothy Mauleverer (1680-1753), of Arncliffe, Yorkshire, has annotated every map in the present volume with its geographical extent in longitude and latitude, and the first fifteen maps (Europe, plus China) with material derived from Peter Heylyn's *Cosmographie* and Laurence Echard's *Most Compleat Compendium of Geography*. For each country or empire he provides lists of regional divisions (and their geographical extent), chief towns, and the numbers of Archbishops, bishops and universities. The title and world map versos are annotated with more general material on poles, zones, tropics, the circumference and 'solid content' of the earth, its location according to Copernicus, and its division into 'imaginary', 'real' and 'national' parts.

Wing S 2465; Phillips, *Atlases* 490; Shirley, *British Library*, T.SELL-5a; Shirley, *The Mapping of the World*, 485-1 (the mappa mundi); Landis, *European Americana* 679/120; Sabin 79025.

SEMINAL WORK ON AGRONOMY

84) **SERRES, Olivier de.** *Le theatre d'agriculture et mesnage des champs.* Paris, *Iamet Métayer*, 1600.

Folio, pp. [xvi], 1004, [20, index and colophon]; engraved title-page by Mallery, 16 woodcut engravings to pp. 586-605, engraved initials, head- and tail-pieces; very occasional light marks and stains, minute marginal worm track to final quire, title-page mounted at time of binding (wanting blank margins, small loss at bottom corner), otherwise a very good crisp copy; bound in early eighteenth-century(?) calf, spine gilt in compartments, direct gilt lettering, sprinkled edges; upper joint cracked but firm, extremities, corners and covers a little worn; 'Hatton' inscribed on title-page and at head of p. [iii] (*see below*). £9750



Rare first edition of this landmark treatise on agronomy, written in Serres' elegant prose and beautifully printed by the king's printer Jamet Métayer. Serres (1539–1619) was a Protestant nobleman from Ardèche who employed pioneering techniques in the cultivation of his land at Pradel, including crop rotation and fallow land. His interests extended to irrigation, plant breeding, forests, vines, and medicinal and flower gardens, and to the cultivation of hops, corn, beetroot, and potato. He studied hives and silk worms, becoming an expert in sericulture, and at the age of 60 was called upon to advise Henry IV on his economic project to plant huge numbers of mulberries. Into his *Théâtre d'agriculture* Serres poured a profusion of knowledge gained through his long experience, much of which was hitherto unknown. The sixth book, devoted to gardening, includes a number of engraved elegant parterres designs, Serres referring to the gardener as the 'goldsmith of the earth'. In addition to its ground-breaking agricultural content, the *Théâtre* includes chapters on gentlemanly country pursuits, cookery, and practical medicine.

Provenance: the Hatton whose name appears on the title-page and at the beginning of the dedication is quite possibly Christopher Hatton, first Baron Hatton (1605–1670), royalist politician, patron of William Dugdale, original member of the Royal Society, and collector of books and antiquities. Hatton inherited a large estate from his cousin Sir Christopher, the Elizabethan Lord Chancellor, and spent the period 1648-1656 in France. Hatton's manuscripts are in the Bodleian Library.

COPAC records five UK institutional copies (British Library, Bodleian, National Library of Scotland, Glasgow University, Natural History Museum) and OCLC notes seven in US locations.

En français dans le texte no. 79; Kress 236; Tchermazine p. 817 ('Edition originale très rare').

85) [SHACKLETON, Sir Ernest Henry] — Fradelle & Young, photographers. 'Welcome Home Dinner to Lieut. E.H. Shackleton and his Comrades, Princes' Restaurant, London, June 29th, 1909'. *London, Fradelle & Young, [1909]*.

Photographic print, 237 x 352mm; mounted, the mount with printed title (as given above) and photographers' signature; mount somewhat foxed, photograph very clean and fresh.

£1950 + VAT in EU

On 29 June 1909 a dinner was held at Princes' Restaurant to welcome back Ernest Shackleton from his British Antarctic Expedition of 1907–1909. A menu for the dinner is known, which was signed by Ernest Joyce, Raymond Priestley, Aeneas Mackintosh, Frank Wild, Sir Philip Brocklehurst Bt, George Marston, Jameson Boyd Adams, Bernard Day, Bertram Armytage, and Eric Marshall, indicating that they were all amongst Shackleton's 'comrades' who were present at the event (sale, Lawrences Auctioneers, 15 October 2010, lot 1997). Apart from Mackintosh, who was injured, all these men were members of the Southern Party, and had signed the limited edition of *The Heart of the Antarctic* which was published a few months later. Representing an earlier generation of polar explorers, Sir George Nares can be seen in the foreground next to a figure who appears to be his contemporary Sir Clements Markham, the former President of the Royal Geographical Society and patron of Scott.



While the menu for the dinner, traditionally signed by the members of the expedition as a memorabilium, survives in several copies, **we have not been able to trace another example of this photograph.**

DANTE GABRIEL AND W. M. ROSSETTI'S SHELLEY

86) SHELLEY, [Percy Bysshe]. *Poetical Works.* London, Charles Daly ..., [c. 1839].

Two vols. in one, 16mo, engraved frontispiece portrait of Shelley, title-page with lyre vignette; a good copy in contemporary brownish-green binder's cloth, hinges cracked, front cover reattached; inscribed by William Michael Rossetti, **'This was the first Shelley wh. Gabriel & I got & read – It has been re-bound since then'**, this inscription dated 1844 retrospectively in accordance with his practice of 'regularly insert[ing] into his volumes signed annotations detailing the provenance, history or significance of a particular book' (Fredeman). £2000

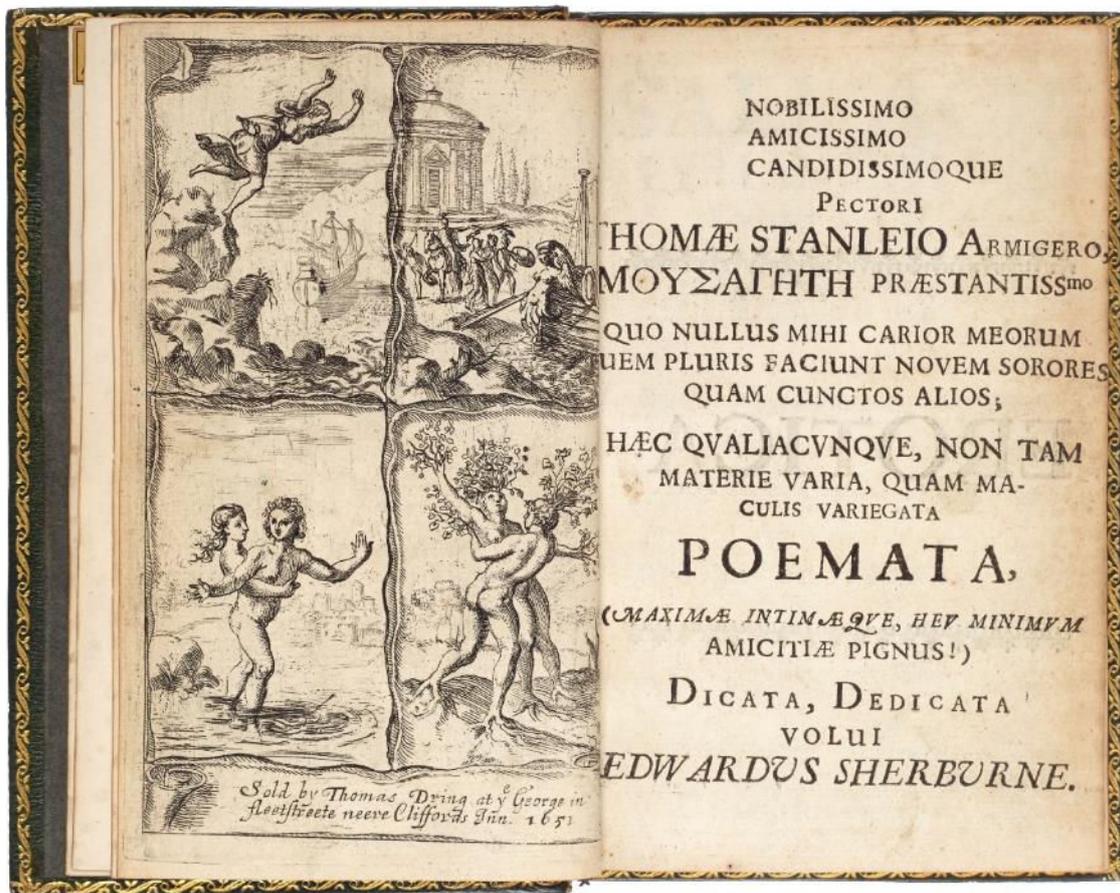
Undated variant (presumably a later reissue) of Daly's collected edition of 1839. This copy has a well-documented history. Dante Gabriel consciously 'adopted a nonchalantly bohemian lifestyle, rejecting his mother's evangelical Anglican traditions' (*Oxford DNB*). 'Doughty records her alarm on hearing that he (*aet.* 16) "was reading indecent books". Gabriel strenuously denied the accusation, which was due, he discovered, to his having expressed the intention to purchase a copy of Shelley's poems. In spite of his mother's suspicions, however, he bought the Shelley, and, as William Michael writes elsewhere, "surged through his pages like a flame"' (Fredeman).

R. S. Garnett, 'Introduction' to *Letters about Shelley*, 1917; W. E. Fredeman, 'Introduction' to *Books from the Libraries of Christina, Dante Gabriel, and William Michael Rossetti* (Bertram Rota catalogue 180, 1973). The books in the Rota catalogue were largely acquired from W. M. Rossetti's granddaughter, Imogen Dennis; this was item 84.

87) **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. £4250

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.

WRITTEN IN IRELAND

88) SHIRLEY, James. *St Patrick for Ireland. The first Part [all published] ... London, Printed by J. Raworth, for R, Whitaker, 1640.*

4to, pp. [72]; title-page slightly foxed, mild dampstain at foot throughout, but a good copy in early nineteenth-century black half morocco and marbled boards rubbed; purchase note 'July 1820 [Giles's] Sale by Evans 10.6', bookplates of Edmund Gosse and Robert Pirie. **£1750**

First edition. After a severe plague entailed the closing of the London theatres in May 1636, Shirley moved to Ireland along with John Ogilby. He stayed in Dublin for four years, bringing the plays of Fletcher, Jonson and Middleton to the St Wesburgh Street theatre, and writing as many as eight new plays. *St Patrick for Ireland* was the only one of these with an Irish theme, dealing with St Patrick's early years in Ireland.

First performed in 1639 in Dublin (and never on the London stage), it was in fact a resolutely British rather than Irish play, with Patrick as a bringer of civilisation. Both the Prologue and Epilogue solicit support for a second part, but none was apparently ever written.

Provenance: the critic Edmund Gosse (1849–1928), who wrote an introduction to the *Mermaid Series* edition of Shirley, in which he characterised this play as 'an extraordinary work, to which due attention has never been paid. The first act ... is full of the most elevated poetry that Shirley has written; the second act might have been taken from any of the author's amatory comedies; in the third he stoops to buffooneries that are most unusual with him, and then finishes off with a ghost. The fourth act is a farrago of everything, farce and tragedy, masque and high comedy; while the fifth recovers much of the spiritual dignity of the first act.'

STC 22455; Greg, II, 593; *The Library of Edmund Gosse* (1924), p. 242.

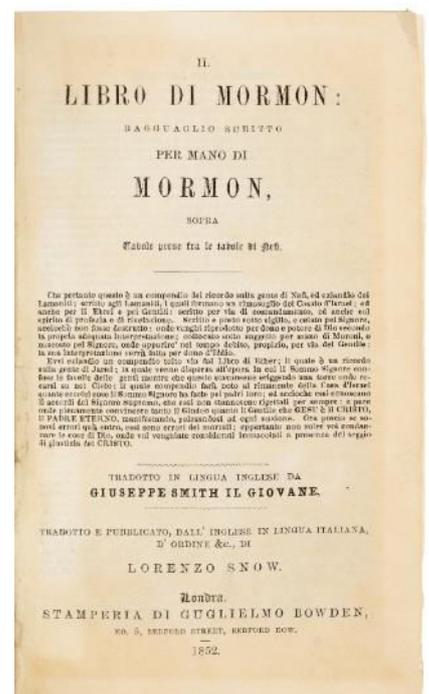
THE FIRST ITALIAN 'BOOK OF MORMON', PRINTED IN LONDON

89) [SMITH, Joseph]. *Il Libro di Mormon: ragguaglio scritto per mano di Mormon, sopra tavole prese fra le tavole di Nefi. London, William Bowden, 1852.*

16mo, pp. viii, 580; an excellent copy bound in the publisher's later (c. 1927) blue pebbled cloth (*see below*), spine lettered gilt. **£3250**

First edition, second issue, very rare, of the first Italian translation of *The Book of Mormon*.

The first attempt to introduce Mormonism into Italy goes back to the mid nineteenth century, led by Elder Lorenzo Snow, who arrived there in 1850. Piedmont was identified as potentially the most fertile territory due to the high number of Waldensians living there, though most of the small number of converts were French-speaking. In effort to expand the mission, Snow returned to England in 1851 to arrange the translation and printing of the *Book of Mormon*. A thousand copies



of the book were printed in London to avoid Italian censorship, but only 192 copies were bound and distributed at the time, 25 in blue morocco for the American heads of the Church and 167 for the Italian adepts.

On his return Snow dispatched missionaries to Turin, Nice and Genoa. However, the door-to-door proselytism of the Mormons was soon denounced by don Margotti, a local Catholic priest and journalist, and the project was abandoned – the Italian mission closed in 1867. The remaining 808 copies of *Il Libro di Mormon* were kept in sheets at the headquarters of the European Mission in London until 1927, when they were bound in blue pebbled cloth (as here) and a second (clandestine) attempt to place them Italy was undertaken. One section, pp. 397–432, was found at that time to have been damaged while in storage and had to be reprinted (the different paper stock is noticeable here).

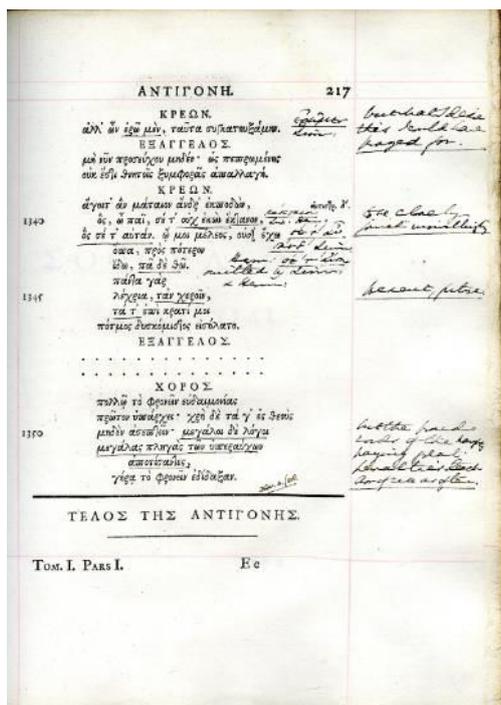
COPAC and OCLC record copies at the Bibliothèque nationale de France, the Huntington and Michigan only.

Flake 731a; Sabin 83134. See L. R. Jacobs, *Mormon non-English scriptures, hymnals, and periodicals, 1830–1986. A descriptive bibliography* (Ithaca, N.Y., 1986).

ASSOCIATION COPY, ANNOTATED

90) SOPHOCLES. Quae extant omnia cum veterum grammaticorum scholiis. Superstites tragoedias VII. *Strasbourg, Jean-Georges Treuttel (colophon: typis Joannis Henrici Heitz), 1786.*

Two vols., 4to, pp. [iv], xii, 358, 240; [iv], 264, 212, 66, [60]; with the cancel leaf *E3 from vol. II bound after p. 358 in vol. I, and 15 further cancel leaves bound at the end of vol. II; text within pink ruled frame; very light dust soiling at beginning and end, otherwise a very good uncut copy with wide margins; early nineteenth-century roan-backed boards, gilt lettering and numbering to spines, marbled endpapers; extremities rubbed, boards discoloured and marked, hinges cracked, evidence of label removed from rear free endpapers. **£800**

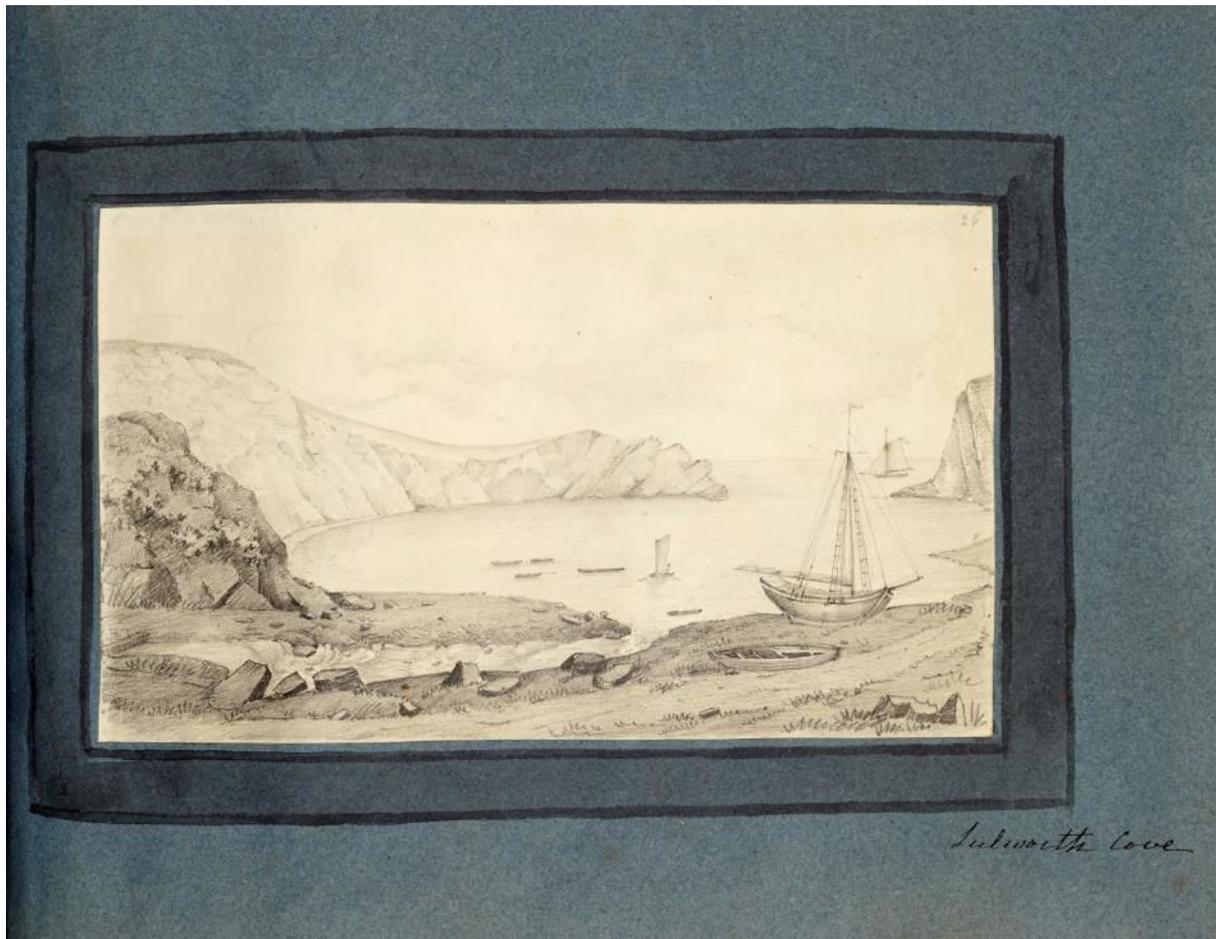


First Brunck edition of Sophocles, used by John Addington Symonds (1840–1893), the writer and advocate of sexual reform, while an undergraduate at Oxford, and later in the ownership of the physician Sir William Osler (1849–1919). For Sandys, Brunck’s Sophocles ‘opened a new era by removing from the text the interpolations of Triclinius, and by reverting to the Aldine edition and especially to the Paris MS A’, and while Brunck occasionally introduced his own conjectures, ‘he fully earned the credit of having laid the foundation for a better treatment of the text and metre’ (*A history of classical scholarship* II, p. 395 f.).

This copy has extensive marginal notes in English and Greek to the Greek text of *Antigone*, *Trachiniae*, and *Ajax*, including references to William Linwood’s school edition of Sophocles.

Provenance: this copy was used by **John Addington Symonds** in his first year as an undergraduate at Balliol College, Oxford, where he excelled in classics (armorial bookplate and pencil note on front free endpaper); it may well have previously belonged to his father, John Addington Symonds senior (1807–71) the physician (the younger Symonds wrote to his sister Charlotte from Balliol in December 1858, ‘Thank Papa very very much for the book. I shall read it with my Sophocles’); book label of J. G. Archibald and inscription ‘J. G. Archibald from Wm Osler Oxford June 10th 1907’ i.e. given by the physician **Sir William Osler** (1849–1919), then Regius Professor of Medicine, to **John Gordon Archibald** (1885–1970), fellow of All Souls College from 1908; occasional blindstamps of Birkbeck College Library.

Brunet V 448 (‘Édition belle, correcte et fort estimée’); Dibdin (4th ed.) II pp. 414–415 (The beauty and excellence of this truly critical edition are well known’).



91) [SOUTH COAST – ENGLAND.] ‘Views of the coast between the mouth of the Thames and Weymouth – 1814’ [and] ‘Views in the Isle of Wight’. [1814.]

Oblong 4to (265 x 330 mm), 64 leaves of thick blue paper on which are mounted 62 pencil drawings (each approximately 135 x 225 mm), all except one mount bearing a manuscript caption in ink, pencil numbering in upper outer corners of some drawings (evidently pre-dating the compilation of the album); some cockling and dampstaining (generally affecting mounts only but just entering foot of a few drawings), a few isolated spots and some light soiling; contemporary sheep-backed boards with remains of ties, spine modestly gilt; rubbed and soiled, upper joint slightly cracked.

£3000

A substantial album of drawings documenting the south coast of England at the end of the Napoleonic era, and including over thirty drawings of the Isle of Wight.

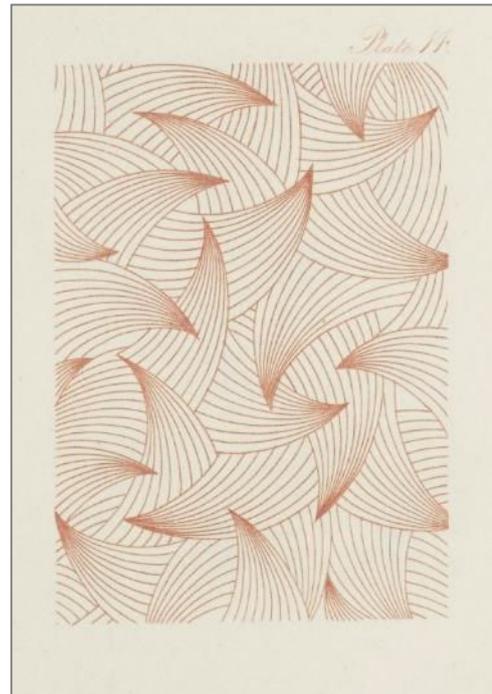
The majority of the coastal images have been drawn from the sea. Beginning with an image of the launching of the HMS Nelson on 4 July 1814 near the mouth of the River Thames, the album then proceeds along the south coast to Weymouth. Coastal towns, boats, and cliff formations are depicted, along with a number of castles and buildings of historic interest. Among the latter are Calshot Castle, an artillery fort constructed by Henry VIII; Luttrell's Tower (captioned 'Eagle Hurst') near Southampton, which has an underground tunnel from the cellar to the beach, allegedly used for smuggling during this period; Hurst Castle, another fort constructed by Henry VIII, which was subsequently used to imprison Charles I; Carisbrooke Castle on the Isle of Wight; and the ruins of the thirteenth-century Netley Abbey. Some drawings record historic buildings which have since been destroyed, such as East Cowes Castle on the Isle of Wight. Built in the eighteenth century, East Cowes boasted intricate gothic-style turrets and towers which can be distinguished in the drawing.

A full list of contents is available on request.

92) THOMSON, James. A Letter to the Vice-President of the Board of Trade on protection to original designs and patterns, printed upon woven fabrics. Illustrated with plates. Second edition. *Clitheroe, H. Whalley, [1840].*

8vo, pp. [iv], ii, [ii, blank], 27, [1], with frontispiece and 15 plates of patterns, printed in blue, green, orange, and purple, with one plate with additional hand colouring; an excellent copy bound in antique morocco-backed brown cloth, gilt spine. **£950**

Second, corrected and enlarged edition with author's presentation inscription to Sir Robert Peel on half title. This is an interesting association as James Thomson (1779–1850), regarded as the most talented and distinguished master calico printer in Europe of his day started his trade in Sir Robert Peel's father's calico printing business, Peel & Co, in 1795.



Thomson was called the ‘Duke of Wellington of calico printing’ (Oxford DNB), combining industrial chemical skills with practical knowledge. He was elected a Fellow of the Royal Society in 1821. With the present publication, he campaigned for a form of copyright of designs used by calico printers. He was successful. The Copyright Act of 1842 extended the copyright on dress patterns to nine months and on those for furnishings to three years.

Goldsmith’s-Kress 31449.15 (incomplete, lacks all the plates).

THE MOST IMPORTANT SPANISH ECONOMIST OF HIS TIME SOURCE FOR SMITH’S *WEALTH OF NATIONS*

93) UZTARIZ, Don Geronymo de. The Theory and practice of Commerce and maritime affairs... Translated from the original by John Kippax. In two volumes... *London, John and James Rivington, 1751.*

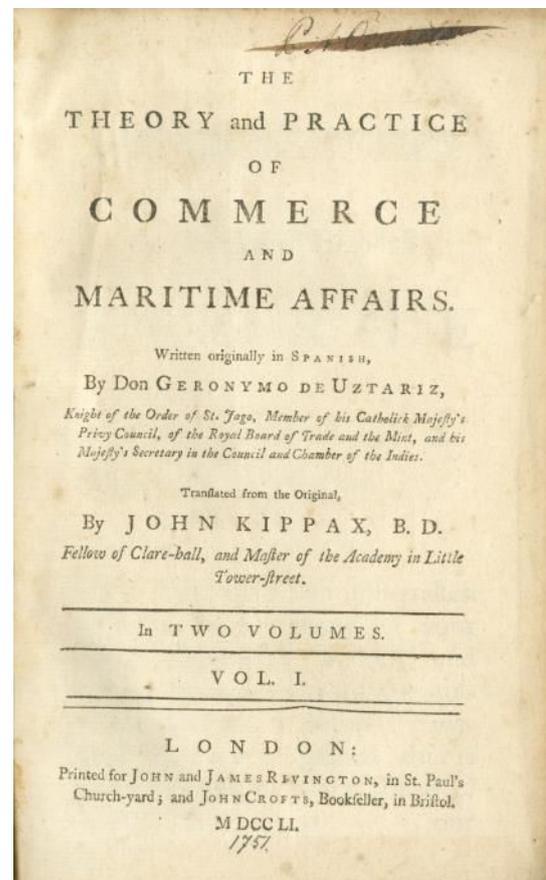
Two vols, 8vo, pp. [4], vi, xxxix, [1], 430; [2], 446 + errata leaf; lightly browned, but a very good copy in full contemporary calf, raised bands, red morocco numbering-pieces; spine ends neatly repaired, hinges cracked but sound, corners a little bumped; contemporary ownership inscription to front free end-paper and title. £1250

First English edition of the principal work of the most important Spanish economist of the period. This English translation **supplied Adam Smith with some material on Spain that he used in the *Wealth of Nations*.**

First published in Spanish in 1724, ‘*The Theory and Practice of Commerce*’ was the most accurate and solidly-documented handbook of its day. Until quite recently Uztariz’s estimate of the population and revenues of Spain, and of the quantity of precious metals shipped from the New World, were accepted without question and reproduced by writers in many countries. The merit of the work resides chiefly in the vast mass of factual information it presents rather than in its doctrinal content...’ (Grice-Hutchinson, *Early economic thought in Spain*, pp. 161–62).

The book also is a valuable *Americanum* and a source for the history of tobacco industry. It was translated by command of Frederick Louis, Prince of Wales (1707–1751), who died just before the work was published, therefore a second dedication to His Royal Highness, Prince of Wales (subsequently George III) was added.

Einaudi 5795; Goldsmiths 8623; Higgs 78; Kress 5174; Sabin 98252.



CANDIDE: THE EARLIEST STATE OF THE TEXT

94) [VOLTAIRE, François Marie Arouet de]. *Candide, ou l'Optimisme.* Traduit de l'Allemand. De Mr. le Docteur Ralph. [London, J. Nourse,] 1759.

8vo, pp. 299, [1]; a very crisp, clean copy in contemporary English dark speckled calf, rear joint restored, spine label wanting. **£5000**

The first London printing of Voltaire's *Candide*, **preserving the earliest state of the text.**

The present edition is of major textual interest. It contains an extra paragraph in Chapter XXV, beginning 'Candide était affligé...'. These lines, critical of contemporary German poets, have been variously interpreted as an attack on either Frederick the Great (Voltaire's sometime friend and correspondent) or Albrecht von Haller. Voltaire seems to have withdrawn this passage from the Geneva edition at the last moment; it was later restored to the revised text of 1761, and appears in all later editions. Only three 1759 editions contain this paragraph: two printed in London and one in Italy.

This London edition was the work of John Nourse, a printer with provable links to both the Cramers and to Voltaire himself, and one to whom the Cramers sent a substantial shipment of books on January 18, 1759. It was once thought that, because it preserved a demonstrably early draft, it must precede the Cramer edition and derive from a lost manuscript sent from Geneva to London. This notion, however, is untenable. For one thing it seems quite clear that the printing of *Candide* did not begin in London until April at the earliest. And more conclusively, the existence of such a manuscript does not account for the close typographical resemblance between the Geneva and London editions; even the ornament on title-page here is a close imitation of that used by the Cramers.

This edition contains one other significant textual feature. On p. 41 are several short sentences about the Lisbon earthquake which Voltaire subsequently rewrote. The nature of the revisions is revealed by the survival of a single copy of the Geneva printing in which the original leaves have not been cancelled. This printing follows Voltaire's original text.

ESTC does not differentiate between the two London editions in 1759. Both print the extra paragraph in Chapter XXV, but only the present includes the original reading on p. 41. The other edition features ornaments not so closely imitative of the Cramers.

For full details of the various 1759 editions, see Giles Barber's bibliographical contribution to the commentary for the edition of *Candide* published as Vol. 48 in the Oxford collected edition; our edition is designated as 299L.

INSCRIBED BY DENIS HEALEY TO HIS MOTHER

95) WOOLF, Virginia. *Between the acts.* London, The Hogarth Press, 1941.

8vo; a fine copy in the original publisher's cloth, spine lightly sunned, a few minor marks on the sides; preserving the original printed dust-jacket designed by Vanessa Bell, slightly chipped at the extremities of the spine, with a few small ink marks to the back; presentation inscription 'To Mother, with love, from Denis, August 1941'. **£550**

First edition, first issue, a copy **preserving the original dust jacket**, of Virginia Woolf's posthumously-published novel.

A dedication copy from Denis Healey to his mother, acquired and gifted very soon after the publication of the book (July 1941): in August 1941, when Healey, fresh from graduating at Oxford, was serving as second lieutenant in various locations in North Africa and Italy in the Second World War.

Denis Winston Healey, Baron Healey (1917–2015) served as Secretary of State for Defence from 1964 to 1970, Chancellor of the Exchequer from 1974 to 1979 and Deputy Leader of the Labour Party from 1980 to 1983. Healey had been introduced to Virginia Woolf and the Bloomsbury group in his Grammar school years at Bradford by the master. He harboured a lifelong predilection for the writings of Virginia Woolf and the work of Leonard, who was a friend. In his autobiography, considered to be one of the best political autobiographies of the twentieth century (*The time of my life*, 1989), he wrote 'Virginia Woolf, a writer who never fails to refresh me ... Virginia Woolf has been as much an unseen presence during our years at Alfriston as Yeats was when we were living at Witherham'.



Kirkpatrick A26a; Woolmer 488.

MARLOWE, SPENSER, SIDNEY, DONNE

96) WYBARNE, Joseph. *The new Age of old Names ... London, Printed for William Barret and Henry Fetherstone, 1609.*

Small 4to., pp. [viii], 133, [1], wanting the terminal blank; closed tear to the last leaf skilfully repaired, else a very good copy in crimson levant morocco, edges gilt, by Rivière, front joint slightly rubbed; bookplate of Robert S. Pirie. **£1250**

First and only edition, a curious and discursive work notable for its wealth of references to contemporary writers and containing the earliest appearance in print of any portion of Donne's Satires.

Proceeding from the assertion that 'nothing is known except by names', Wybarne embarks on a process of 'deduction' to reach the 'kernels of learning'. His treatise takes in 'Magnanimity and Modesty', 'The Frenzy of Friendship', and 'The Dreames of the Grecians'. Two pages are devoted to a discussion of the theatre and acting. Though he expresses reservations about the morality of

the stage, Wybarne is forced to conclude that play-going is a more profitable pursuit than ‘gaming, drinking, whoring’ and the like.

Those cited by Wybarne include Marlowe (and his play *Tamberlaine*), Spenser (several times and referred to in the address ‘To the Reader’ as ‘our second Chaucer’), and Sir Philip Sidney. Most importantly, on page 113 Wybarne quotes lines 18-23 from Donne’s fourth Satire: this is not only the earliest appearance of any part of the Satyres, but also Donne’s second ever appearance in print (after his commendatory verses prefixed to Jonson’s *Volpone* (1607)).

Other authors referred to include Donne’s friend Tobias Matthews, Elyot (*The Governer*), Machiavelli, Camden, Bateman (*Golden Booke of the Leaden Gods*). The address to the reader contains a reference to ‘the Colonie at Virginia’.

STC 26055.

PRESIDENTIAL PRESENTATION SOVIET BINDINGS

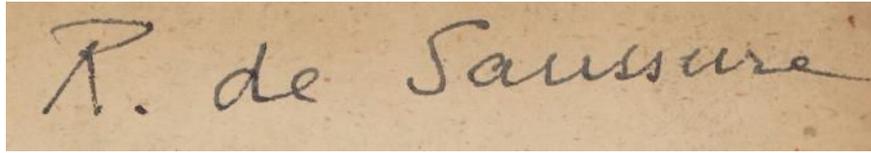
97) ZÁPOTOCKÝ, Antonín. A presentation set of ten first edition volumes. *Prague, various, 1950–1954.*

8vo, ten volumes; occasional toning, else very good; the first inscribed by the author ‘To Maria Trojanova, Happy 50th Birthday and all very best wishes for the next 50 years’ the others signed (bar vol. 10), uniformly bound in pale brown calf, each volume with a different Soviet design, featuring leather onlays, gilt tooling, titles gilt to spines, decorative marbled endpapers. **£2500**

First editions. A finely-bound selection of the works of Antonin Zapotocky, who served as Prime Minister and then President of Czechoslovakia, from 1948–1957, meaning the present set was dedicated during his premiership.

The included titles are *Vstanou novi Bojovnici*, *Bouřlivý Rok 1905*, *Ruda záře nad kladnem*, *Boj o jednotu odborů*, *Po staru se žít neda*, *Nova odborova politika*, *Jednota odborů oporou bojů za socialisaci*, *Revoluční odborové hnutí po unoru 1948*. *O socialistickem soutěžení a mzdové politice* and *Slovo k odborářům*.





THE RAYMOND DE SAUSSURE'S COLLECTION ON ANIMAL MAGNETISM

- 98) A collection of around 140 titles on Animal Magnetism, or Mesmerism, spanning chronologically over about 150 years, from the initial flurry of publications produced in 1784 during and after the Royal Commission's enquiry into Mesmer's practices, to the 'revival', in a more modern key, of 'magnetic' phenomena in the nineteenth century, with the documenting of psychological conditions such as dual personality and somnambulist, and theories exploring the power of mind over body through suggestions. *Together £30,000*

Mesmerism: a multifaceted social phenomenon with a lasting influence

When in February 1778 Franz Anton Mesmer arrived in Paris and began divulging his notion of a fluid pervading all bodies, which was to be manipulated for the cure of several disorders, the reaction of contemporary society was as remarkable as it was polarized. From devoted followers and disciples to staunch opponents of the theatrical 'cult' far removed from the orthodoxy of established medical bodies, countless men of science, of philosophy and of polite society manifested strongly-held positions in a great number of publications.



As well as forming the ground for the formation of Pre-Romantic and Romantic sensibilities, mesmerism and its related early studies of hypnotism and somnambulism are in fact at the origins of psychiatric, neurological and neuroscientific concepts which developed in the era of psychoanalysis.

Raymond de Saussure

Raymond de Saussure, the son of the linguist Ferdinand de Saussure, underwent analysis first with Sigmund Freud, then, having acted as founding member of the Paris Psychoanalytic Society, with Franz Alexander at the Berlin Psychoanalytic Institute. After a few years spent in New York during and after the Second World War, he returned to Switzerland and in 1955 co-founded the Geneva Museum of the History of Science. He was then co-founder of the European Psychoanalytic Federation with Wilhelm Solms-Rödelheim in 1966, and served as its president until his death in 1971. Saussure's passion for the history of his subject and the collection of its primary sources was particularly manifested in his collaboration in the set-up of the Abraham A. Brill Library of the New York Psychoanalytic Society and Institute, perhaps the largest psychoanalytic library in the world.

Saussure's published work is a testament to his dedication to the study of the origins of psychoanalysis and psychiatry. Two of his major works were published, one in the year of his death, and one posthumously two years later, which have direct bearing on the collection of books on animal magnetism which he assembled and which we offer here: *Mesmer et son secret*, 1971, and, with Léon Chertok, *La Naissance du psychanalyse, de Mesmer à Freud*, 1973. **The collection we offer gathers the direct sources for Saussure's research,** and the pencil marks or notes he left in the books stand as particularly interesting pointers towards the dynamics by which what many consider to have been a 'fad' in fact carried the foundations of a scientific discipline which has changed the way humanity describes itself.

Ferdinand de Saussure and mesmerism

A further, tantalizing level of interest is the relation between Raymond de Saussure's dedication to the subject of mesmerism and the complex 'affinity' that his father Ferdinand de Saussure, the celebrated father of modern linguistics, nurtured for phenomena related to animal magnetism. Traditionally portrayed as the man who brought linguistics and semiotics in line with modern epistemology, Saussure in fact often transcended the boundaries of categorical reasoning. Very recent studies of the immense corpus of Saussure's unpublished archival material, in particular the work of Boris Gasparov which concentrates on examining Saussure's intellectual heritage, show that Saussurean notions of cognition and language are to be linked to early Romantic theories of cognition and the transmission of cultural memory. Gasparov (*Beyond pure reason: Ferdinand de Saussure's philosophy of language and its early Romantic antecedents*, Columbia Press, 2013) notes, for instance, Saussure's affinity with late mesmerism and his interest in acceding to subconscious phenomena of the mind for the explanation of linguistic phenomena such as the invention of anagrams.

Though it is impossible to fathom to what extent Ferdinand de Saussure's curiosity for the world of the subconscious prompted or informed Raymond's own endeavours and his collecting habits, it is certainly stimulating to follow the lead of new research on Ferdinand and be able to access a body of works which his son assembled and in which – we now know – he himself would have found inspiration. The collection we offer has not been on the market before, and comes by descent from the estate of Raymond de Saussure.

A complete list of titles in the collection is available on request.

