

# DEATH



BERNARD QUARITCH LTD

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## **List 2016/10**

*Front cover image:* item 6.

*Back cover image (from top to bottom):* items 45, 50, 15, 9, 32, 49, 18

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#### EARLY MURDER CONVICTION BASED ON FORENSIC EVIDENCE

- 1) **ABERDEEN CITY POLICE.** Mugshot of Jeannie Donald, 1944.

Gelatin silver print, 4 x 3 inches (10 x 7.5 cm.), oval stamp 'Aberdeen City Police Photographic and Finger Print Division' with manuscript date '5.5.44' and 'Perth Prison' in ink, further inscription in ink on verso reading 'Jeannie Ewen or Donald born in 1895 at Kirkton of Aboyne, Aberdeenshire'.  
**£350 + VAT in EU**

A mugshot of Jeannie Donald who was convicted of the murder of an eight-year old girl named Helen Priestly in 1934.

Though Donald mutilated Helen's body to make it seem as if she had been raped and murdered, prosecutors concluded that she had caused Helen's death accidentally – perhaps by jumping out at the child and giving her such a fright she fainted and choked on her own vomit. Donald was found guilty on the grounds of advanced forensic evidence including bacteria and blood analysis and hair samples. She was granted compassionate release from prison after only ten years on the grounds of her husband's sickness and the apparently accidental nature of the killing. This photograph was probably taken before her release, as indicated by the May 1944 date from Perth Prison.



array of terrifying demons (sporting snouts, horns, and spotted pelts) all doing their best to tempt him into sin. Fortunately, the forces of righteousness are present too, in the form of angels and saints (including Laurence, Peter, Antony, and Catherine of Alexandria). In other woodcuts the bed is shown surrounded by the dying man's family, or images of the crucified Christ, the gaping maw of hell, and representations of various sins, such as suicide and the worship of false idols.

A couple of highly significant variants show that the woodcuts were not passively copied from their German predecessors: on a4 (verso), for example, the cartouche reads 'infernus fractus', in flagrant and redemptive contradiction of the 'infernus factus' of older woodcuts. Likewise d2 (recto) advises 'attendas amicis' rather than inviting the soul to scorn earthly bonds with the old 'ne intendus amicis'.

The work is divided into six sections, which include a description of the battle between good and evil spirits beside the deathbed, a series of questions friends of the dying man should use to ensure he is keeping salvation in mind, and a series of prayers and exhortations to prepare him for heaven.

Very scarce. De Marinis (Catalogue 1924, no. 42) cites only two copies: Museo Correr and Prince d'Essling (this one). Two copies only are recorded in the book trade in the last 70 years: the Huth copy (sold by Quaritch) and the Otto Schäfer copy, complete, sold in 1994. OCLC records a copy at the Morgan Library; ICCU adds four copies at Italian institutions.

#### THE LAW OF LIFE AND DEATH

3) [AYALA Y AGUILAR, José de]. Examen del derecho de vida y muerte, egercido por los gobiernos. Escrito por un cubano. *Barcelona, Estivill, 1838.*

8vo, pp. [viii], 277, [3]; very mild occasional foxing, but a very good copy in contemporary full tree-sheep, flat spine tooled in gilt and blind, gilt morocco lettering-piece (just chipped); extremities a bit worn. **£750**

First edition of a rare Cuban treatise of criminal law, a forceful impugnation of capital punishment which invokes arguments and schemes from, among others, Filangieri, Montesquieu, Beccaria, Rousseau, Bentham. The tract moves to a wider juridical consideration of the relationship between individuals and the state. Aristotle, Hobbes, the jurist of the Roman tradition and of the Jusnaturalists are examined in a comprehensive assessment of the nature and extent of civic liberties. The conclusion, built on a careful consideration of Bentham's *Panopticon* scheme, returns to the question of capital punishment, as the most extreme case and thus the central issue in the dialectics between man and organized society.

Palau 80905.

## PRESENTATION COPY, ANNOTATED: A DRAMA OF INHERITANCE

4) **BECQUE, Henry.** *Les Corbeaux*, pièce en quatre actes. *Paris, Tresse, [1882.]*  
[Bound with:]

\_\_\_\_\_ . *Les Corbeaux* ... deuxième édition. *Paris, Tresse, [1882].*

Two works, 8vo, pp. [6], 152; 6, [152] (a paginary reprint), both with half-titles; foxing to first few leaves in the the first work, which has the original yellow printed wrappers bound in; else good copies bound in contemporary quarter red morocco and marbled boards. **£3000**

First and second editions of Becque's innovative realist drama, **inscribed by the author on the first half-title to 'mon cher [Jules-Charles] Truffier', with authorial marks and annotations on 33 pages in the second edition showing changes made for performance.**

*Les Corbeaux*, now recognised as Becque's masterpiece, charts the bitter struggle over an inheritance after the death of the patriarch of the Vignerons family. His former business partner, Teissier, is chief among the 'vultures' that descend, and Acts II and III see the commercial and psychological decline of the Vignerons, before the denouement offers the only possible way out of the morass – a marriage of convenience between Teissier and Vignerons's daughter, Marie.

Becque wrote the play probably in the first half of the 1870s. He had attempted to have it put on in numerous other theatres before it was finally accepted at the Comédie Française, where it was first performed on 14 September 1882. The egotistical characters, the overtly bourgeois setting and the realistic dialogue found favour only with realist critics and not the audience, and it was only performed three times in its first run.

Becque's annotations here represent cuts and line alterations made in performance (see the note at the beginning, 'Conforme à la représentation'), perhaps in an attempt to rescue it from its poor reception. Most notably, the final two scenes (Act IV, scenes IX-X), are cut in their entirety – they describe the belated arrival of a final vulture, Depuis, to collect a possibly spurious debt; he is chased off the metaphorical carcass by Teissier. Depuis is consequently removed from the cast list. The play ends instead with the marriage agreement of Teissier and Marie.

Jules-Charles Truffier (1856-1943) was an actor at the Comédie Française from 1875 (later its secretary), a theatre historian and editor.

## FORENSIC EVIDENCE

5) **[BELGIAN JUDICIARY SERVICE.]** The body of M. Bernays, 1881.

Albumen print, 7 $\frac{1}{8}$  x 9 $\frac{7}{8}$  inches (18 x 25 cm.), mounted on card. **£900 + VAT**

In 1882 the Peltzer brothers, Léon and Armand, were tried in Brussels for the murder of M. Bernays, a well-known Antwerp barrister. Armand Peltzer had fallen in love with Bernays' wife and believed the only way he could be with her was if her inconvenient husband was dead. Armand planned to lure Bernays to Brussels, where his brother Léon, in disguise, would carry

out the murder. On 7 January 1881, Bernays was shot in the nape of the neck as he entered a room at 159, rue de la Loi. The brothers tried to ensure that the state of both the room and the body made the death appear to have been suicide or an accident.

All traces of blood were removed from the room apart from one pool of blood weighing nine ounces on the carpet. After sixty or seventy hours, once rigor mortis had subsided, the body was moved to the position where it was eventually found. Small spots of blood remained on the door, undetected during the brothers' cleaning, supporting the evidence that he was shot upon entering the room. In court, the brothers argued that Bernays had shot himself accidentally and that Léon had tried to help him, in attempt to explain his presence on the scene. The brothers were convicted and both served long jail sentences. (From *Boston Medical Journal*, 1883, Vol I, p. 23). Armand Peltzer died in jail; Léon was eventually released on the condition that he lived outside Belgium. He spent a few years in Ceylon and then committed suicide by jumping into the ocean in 1922.

The position that the body was found in was important in the case because the brothers were accused of having moved the dead body so that the death might appear to have been suicide or an accident. The body was found in an armchair, though it was thought that Bernays had fallen to the ground when he was shot.



‘On the body were stains of blood and cadaveric lividities. The bloodstains were in the nape of the neck, and on the right side of the head. On the nostrils and moustache were streaks of blood. There were lividities on the leg and forearm...’

‘Experiments showed that these could no longer be displaced when the body had remained in the same position for twenty-eight to thirty hours: therefore the body could not have been cold in the same position as that in which it was found. It might have been moved after twenty-eight to thirty hours, but the cadaveric rigidity must be taken into consideration. The body must have been rigid after twenty-four hours. Destruction of this rigidity was possible only by tearing the muscles, and no muscles were torn: therefore it was probable that the moving of the

body had been effected after cadaveric rigidity had disappeared, which usually happened after sixty or seventy hours. It followed that the body must have been moved some days after the crime' (*Boston Medical Journal*, 1883, Vol. I, p. 24).

Belgium was the first country to use photography for law enforcement: 'mug shots' of criminals were being made using the daguerreotype process in Brussels in 1843. The United States and France followed suit by the 1850s and by 1859 photographs were being used to demonstrate evidence in court cases in California. The most common use of early forensic photography was to present evidence of handwriting in forgery cases. By the 1880s it had become acceptable for photographs to be presented in court as long as the accuracy and relevance of them was established.

A cropped reproduction of this image appears in *L'affaire Peltzer* by Gérard Harry, published in the 1920s, and is noted as belonging to the 'Photographie du Parquet', the public prosecutors.

6) **[BELGIAN JUDICIARY SERVICE.]** The skull of M. Bernays, *circa 1882*.

Carbon print, 12½ x 10¾ inches (31.5 x 25.9 cm.); mounted on card. **£9,000 + VAT in EU**

At the trial, evidence surrounding the gunshot wound to the head was important in establishing the cause of death and whether it could have been a suicide or an accident.

'Death had doubtless been instantaneous; and experiments showed that the shot had been fired at a distance of four inches from the wound, though there was no blackening... Bernays had evidently fallen against the corner of a writing table, as was indicated by the wound on the temple, and had then rolled on to the floor.'

'A judiciary and medical examination of the body was made on the 18<sup>th</sup> (January), eleven days after the death on January 7<sup>th</sup>, 1881. Stienon, who made the medical examination, said there were two wounds, one on the right temple, of a simple nature, the other in the nape of the neck, which had been the cause of death. This was a perfectly clean wound, without any burn. The ball had gone straight through the neck from left to right, slightly ascending and perforating the skull. The principal part of the projectile was found in the right temporal (middle) lobe of the brain.' (*Boston Medical Journal*, 1883, Vol I., p. 23).

*See cover image.*

7) **BOLAÑO, Roberto.** 2666. *Barcelona, Editorial Anagrama, [2004].*

8vo, pp. 1125, [2]; small biro mark to front end-leaf, otherwise a fine copy in the original colour illustrated wrappers, vertical crease to spine. **£500**

First edition of the Chilean writer's last novel, the major preoccupation of the last five years of his life. 2666, a cryptic, stylistically rich and violent tale centred around murders of young women in Ciudad Juarez (Santa Teresa in the novel), was published a year after Bolaño's death from his first draft, and received tremendous acclaim, being hailed by some as 'the first great book of the 21<sup>st</sup> century'.





### DEATH AND LOVE IN ITALIAN FOLKLORE

8) **[BROADSHEETS.]** A collection of 245 Italian popular broadsheets. [Milan, Florence, Pisa, Rome and elsewhere, various printers, 1873–1889.]

245 broadsheets, some folded, several printed on coloured paper, the majority illustrated with woodcuts, some printed in red or blue, each broadsheet numbered in sequence with ink stamp in top right corner; some light browning due to paper quality, a few minor tears, but overall in very good condition, mounted and bound in three folio volumes; modern half red morocco, spine in compartments. **£12,500**

An extensive collection – the largest we have ever seen – of Italian broadsheet ballads, songs and poems on a wide variety of subjects relating to Italian popular history and folklore.

Death plays an important role in a number of the broadsheets, from the lover who dies of unrequited love, to the most notorious murder cases of the time, from glorious death in battle to suicide. The accompanying illustrations, even when not explicitly depicting death, are often of a macabre nature and include various *memento mori* elements.

Amongst the themes included are religious subjects, narratives of miracles and saints' lives (1–35), serenades and love poems (36–78); erotic allegorical poems (79–82); the struggles of love, jealousy, betrayal and separation (83–102); satires on women, marriage and family, including in-laws (103–128, 217–223); satires of the clergy, generally described as lascivious and debauched, including an edifying story in rhyming couplets on a convent with a chronic flatulence problem (129–138); various satirical and goliardic poems, including a diploma for a society of drinkers and a song recommending a diet based on macaroni (157–165); the Italian Independence Wars and unification, with a few broadsheets dedicated to Giuseppe Garibaldi, the leading figure of the Italian Risorgimento (166–175, 239–245); the adventures of brigands and murder cases (176–188); stories and mottos on the arts and crafts, including a few denouncing harsh conditions for labour workers (189–202); a group of 'bosinade', traditional satirical short poems in Milanese dialect, mostly by Giuseppe Alfieri, including some on the imposition of taxes on salt and tobacco (203–238).

*Provenance:* while the collection was most likely assembled in its present form in the second half of the twentieth century (to judge by the binding), a few broadsheets are hand numbered

and stamped (e.g. no. 153) by Salomone Morpurgo (1860–1942), Italian philologist and librarian at the Riccardiana in Florence and subsequently at the Marciana in Venice and then at the Nazionale Centrale in Florence (from which he was he was forced to resign in 1923 on account of being Jewish). During an academic trip to London in 1880, Morpurgo had the chance to examine the collection of 2000 manuscripts formerly belonging to Count Guglielmo Libri and since 1847 in the collection of Lord Ashburnham, flagging most of them as stolen from the Biblioteca Medicea Laurenziana; the manuscripts were later acquired by the Italian State and are now back in the Biblioteca Medicea Laurenziana.



## INFANTICIDE DETECTED

9) **BUETTNER, Christoph Gottlieb.** Vollstaendige Anweisung wie durch anzustellende Besichtigungen ein veruebter Kindermord auszumitteln sey, nebst achtund achtzig beygefuegten eigenen Obductions-Zeugnissen, zum Nutzen derer neuangehenden Aerzte und Wundaerzte... *Koenigsberg and Leipzig, widow of Joh. Dan. Zeisen and heirs of Joh. Heinr. Hartung, 1771.*

8vo, pp. [16], 137, [7], 242, engraved head and tail-piece; a very good copy in boards, rubbed; edges dyed red.

£750

First edition. Instructions for young doctors on how to examine the bodies of deceased children to identify infanticide, written by one Christoph Gottlieb (or Gottlob) Buettner (1708-1776, Dr. med. Halle 1732), contemporary and fellow-citizen of Königsberg to Immanuel Kant, professor of anatomy at the University of Königsberg, and physician for the Sambia Peninsula, then part of Eastern Prussia. Buettner had built and funded an anatomical theatre in 1738 in which he conducted dissections, and specialised in pathology and forensic medicine. The present work, and his prior publications on forensic pathology from the late 1760s, secured him a place in the early canon of medical forensic science.

This work summarises his insights into different presentations and causes of infants' deaths due to violence or negligence, with eighty-eight case studies discussing specific signs of contusions, suffocation, hypothermia, mauling by animals, etc., but also stillbirths and deaths occurring during birth. His measured introduction defines the distinction between murder and natural death with much detail, against which all case studies are judged. The cases date from 1733 to 1770, and cover Buettner's entire career as a medical doctor, testifying to his meticulous records in a period when infanticide often went unnoticed or was neglected elsewhere.

### 'READ LE PETIT CORBILLARD AND DIE LAUGHING'

10) **CAMI, Pierre Henri.** Le petit Corbillard illustré. 1<sup>e</sup> année – no. 1[-4, 6-7]. *15 Juillet [-1er Novembre] 1910.*

Six issues (of seven), folio, each 8 pages including covers; banner title at head, illustrations throughout, by Cami, André Royer, Marvel, Fernan Billard; issues 2, 4 and 6 unopened, the other loose as issued; covers slightly dusty, else in good condition.

£2250

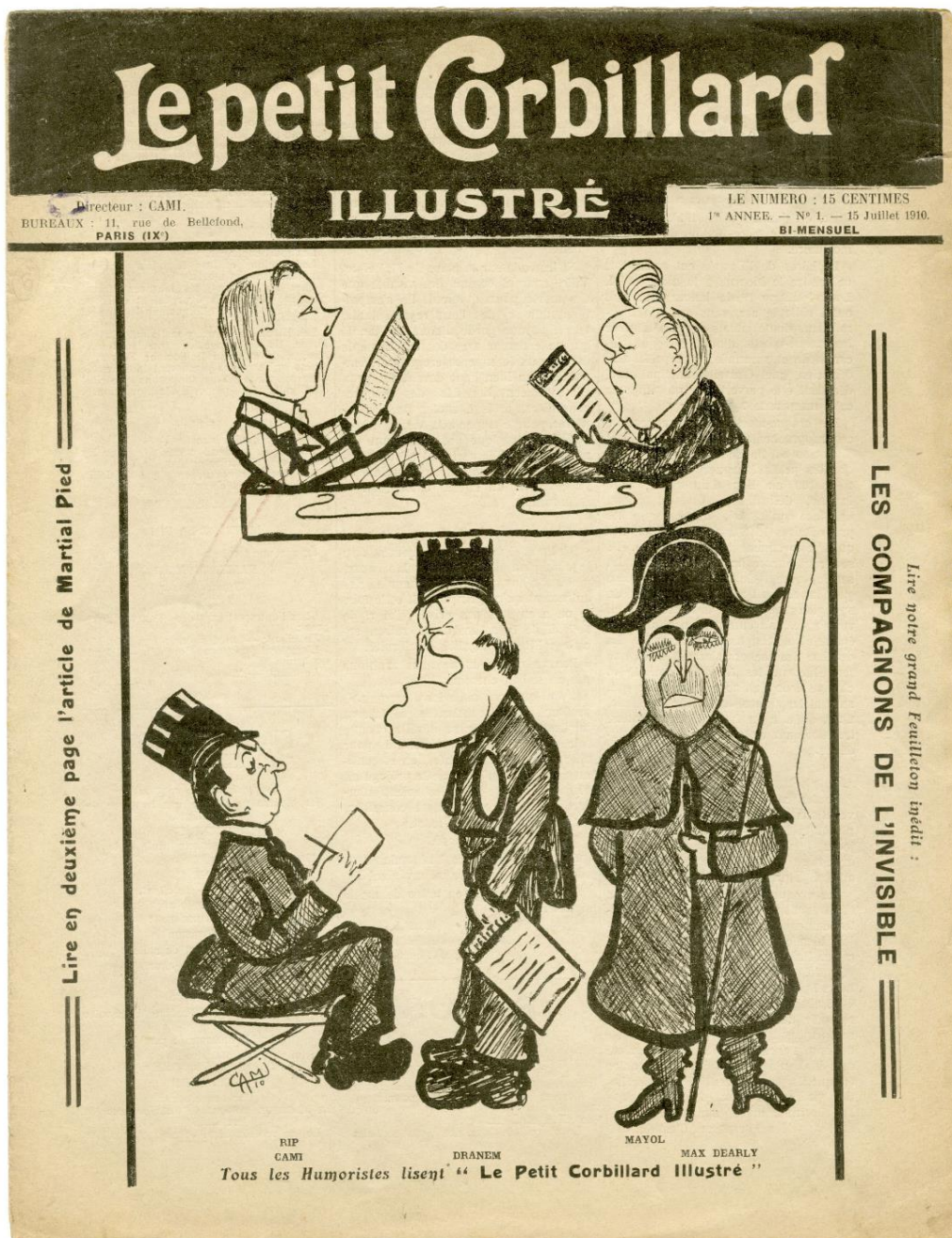
**A very rare, short-lived comic periodical** edited by Pierre Henri Cami (1884-1958), who was hailed by his idol and admirer Charlie Chaplin as 'the greatest humorist in the world'. *Le Petit Corbillard illustré*, supposedly the official organ of the 'corporation of undertakers', was Cami's first publication, and includes drawings and contributions signed by Cami, as well as verse and articles by Georges Fourest, the comic singer Dranem (Armand Ménard), André-Lucien Laquerrière and others.

Death is the theme, and *Le Petit Corbillard* (the 'little hearse'), is packed with gallows-humour: articles on modes of grief, funerary rites, and mortality statistics; dialogues between undertakers; an advertisement for a series of readers' trips to ossuaries and catacombs; a

competition to guess the best funeral to take place by 1 Jan 1911. Tag-lines at the foot of every page boast: 'The only journal not to recognise Academicians as immortals', 'We will have you buried only by *incorporated* undertakers', 'Read Le Petit Corbillard and die laughing'.

Cami, though little known in the English-speaking world, was probably the most prominent humorist of his generation. He first came to Paris as an actor at the Comedie Française, but left the theatre in 1909 to devote himself to writing. He went on to publish over forty works, and contributed to numerous periodicals, particularly *L'Illustration*.

Not in COPAC, OCLC or CCF, but there are two copies at the Bibliothèque nationale.



## ON THE CONTEMPT OF DEATH

11) **CICERO, Marcus Tullius.** *M. Tullii Ciceronis Tusculanarum disputationum libri quinque...* Glasgow, Robert Foulis, 1744.

12mo, pp. viii, 205, [1 errata], xii, [2 advertisements]; a very good copy, in contemporary calf, gilt decorated spine, a little rubbed and slightly worn; with early ownership inscription (E. Acton) to title, armorial bookplate of William Danby and early acquisition inscription to front pastedown. **£700**

First Foulis edition of one of Cicero's most influential works of philosophy, a classic of Roman stoicism. Cicero's meditations begin with a whole book devoted to death, as perhaps the human experience which ultimately might give shape and meaning to the other aspects of life, which he addresses afterwards: pain and grief, 'perturbations of the mind', the nature of virtue and its relation to happiness. 'On the contempt of death' is the stoic-sounding title of the first book. There Cicero discusses whether death ought to be regarded as an evil, the apparent instinctive desire for immortality, human craving for posthumous praise, and much else, culminating with an account of the death of Socrates and a philosophical, robustly stoical defeat of death as a fearsome prospect. Not just one of the most lucid accounts of the classical world's notions of death, morality and reason, this work enjoyed uninterrupted success from the fifteenth to the nineteenth century, populating the libraries of most thinkers, and significantly shaping Western moral thought.

The inscription and bookplate are those of William Danby (1752-1833), the writer on moral philosophy, who owned a handsome library at Swinton Park.

Gaskell 45.

## DYING MERRILY

12) **DESLANDES, André François Boureau.** *Dying Merrily: or, historical and critical Reflexions on the Conduct of great Men in all Ages, who, in their last Moments, mock'd Death, and died facetiously ...* translated from the French by T. W.—. A.M. London: Printed for M. Cooper, 1745.

12mo, pp. viii, 133, [3, blank]; a very good copy in slightly later calf. **£450**

First edition of this translation of *Réflexions sur le grands homes que sont morts en plaisantant* (1712). The translator T. W. has not been identified. A different translation by Abel Boyer, interspersed with English verse (presumably at the suggestion of Boyer), had appeared in 1713 under the opaque title *A Philological Essay*.

When published originally Deslandes's *Reflexions* was a contribution to the contemporary controversy between free-thinkers and the religious establishment. As the free-thinkers did not believe in an afterlife they could not face death 'merrily', that is, without fear. Montaigne was one inspiration ('I cannot say whether Monta[i]gne died merrily, but ... in a hundred Places of his Essays, [he] speaks advantageously of a merry Death'). There are numerous examples from classical times, but also 'Of the Dutchess of Mazarin's last Moments', 'Of Gassendi's Death,

and that of the celebrated Hobbes', passages on Machiavelli and Rabelais, and 'An Extract from some of Montaigne's Thoughts'. There is one brief chapter on 'Women who have died facetiously', among whom he numbers Anne Boleyn, reporting her supposed laughter on the scaffold.

Rare. ESTC records copies at BL (2), NLS, Bodley, Huntington, UCLA, San Francisco Public Library, and McMaster.

#### CONTROVERSIAL CREMATION OF AN ENGLISH LADY

13) **DILKE, Ashton Wentworth.** Autograph letter signed ('Ashton W. Dilke') to Mrs Goodlake. [London] 76 Sloane Street, 20 October 1874.

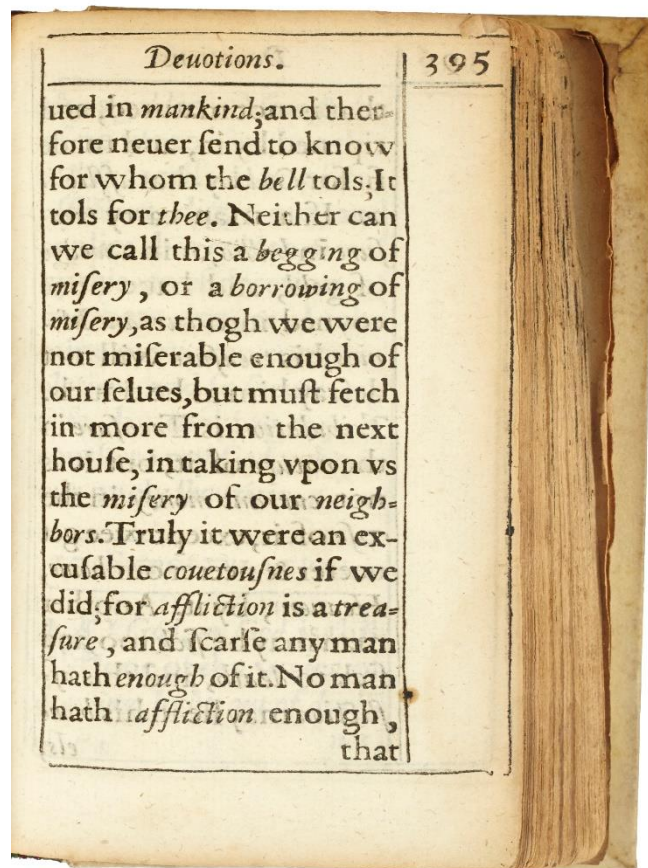
115 x 90 mm, pp. 3 + 1 blank, the first page with black mourning border; horizontal crease where folded but very good; with three small newspaper clippings mounted on card.

**£100 + VAT in EU**

An interesting letter and accompanying newspaper clippings relating to the controversial but pioneering cremation in Dresden of Lady Katherine Dilke in October 1874. Lady Katherine was married to the writer and Liberal cabinet minister Sir Charles Wentworth Dilke (1843-1911) and died in childbirth on 20 September 1874. According to her wishes she was cremated in a furnace developed by the Siemens family at Dresden on 10 October. While her husband was too distressed to attend, her brother-in-law, the traveller and politician Ashton Wentworth Dilke (1850-1883), was present.

The cremation prompted a hostile account in *The Times*, a clipping of which is included here: 'the coffin was placed in the chamber of the furnace; six minutes later the coffin burst; five minutes more and the flesh began to melt away; ten minutes more and the skeleton was laid bare; another ten minutes and the bones began to crumble ...' Ashton Dilke's letter to his sister-in-law's friend was written in reaction to this account: 'As to the paragraph which appeared in the Times, the cremation took place in Dresden, by poor Katie's earnest wish, she having a great horror and dread of burial, and we did our best to keep it private, but unfortunately the authorities insisted on being present ... I cannot think what caused the Times to insert so horrible and inaccurate a statement, making it seem as if, what was in reality a wish carried out by us regardless of trouble and of the sacrifice of our own feelings, ... [was] a coarse and unfeeling experiment.' Also included here is a riposte to *The Times* article from *The Morning Post*, and an account of a second cremation in Dresden from the same newspaper.

Dilke's cremation occurred only a few months after the founding of the 'Cremation Society of Great Britain' by Sir Henry Thompson, physician to Queen Victoria, Anthony Trollope, John Everett Millais and others. Cremation remained illegal in Great Britain until 1885.



#### FOR WHOM THE BELL TOLLS

14) **DONNE, John.** *Devotions upon emergent Occasions, and severall steps in my Sicknes. Digested into 1. Meditations upon our Humane Condition. 2. Expostulations, and Debatementes with God. 3. Prayers, upon the severall Occasions, to him ... The second Edition. London, Printed by A[ugustine] M[athewes] for Thomas Jones. 1624.*

12mo, pp. [8], 589, [1], wanting the first blank, pagination in part erratic; title-page shaved at right edge, affecting rule border, and similarly cut close throughout; withal a good copy in nineteenth-century stiff vellum. £7500

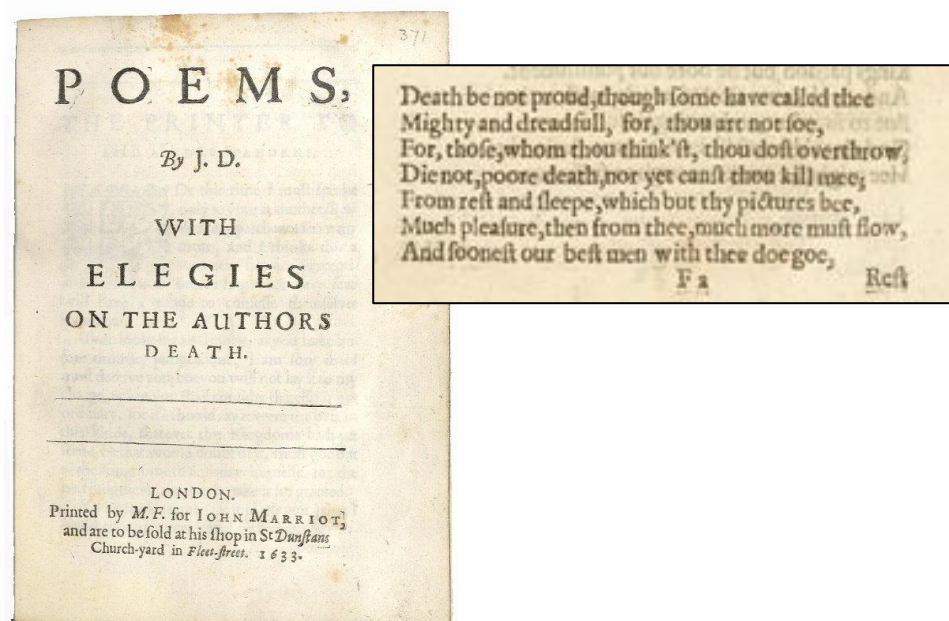
Second edition, published in the same year as the first, a paginary reprint but with the errata corrected. Donne's most familiar prose work, composed during his convalescence from a dangerous illness that nearly killed him in 1623. Donne was 'a close observer of his symptoms and mental reactions', and *Devotions* 'is a deeply interesting record of the states through which Donne's extraordinary mind passed during this crisis' (Keynes). It consists of twenty-three 'Stationes, sive Periodi in Morbo', each comprising a meditation, expostulation and prayer. It was immediately popular, calling for five editions by 1638.

Devotion XVII, 'Nunc lento sonitu dicunt, Morieris', the tolling of the passing bell, contains the famous passage:

No man is an Iland, intire of it self; every man is a piece of the Continent, a part of the main; if a clod be washed away by the Sea, Europe is the lesse, as well as if a Promontory were, as well as if a Mannor of thy friends, or of thine owne were; Any mans death diminishes mee, because I am involved in mankind, and therefore never send to know for whom the bell tols, It tols for thee.

Since 1975 only two copies of the first edition have appeared at auction (Bradley Martin, Sotheby's New York, 20 April 1990, and Robert S Pirie, 2 December 2015), and four of this second edition.

STC 7034; Keynes 36.



### DEATH BE NOT PROUD

15) **D[ONNE], J[ohn].** Poems, by J. D. with Elegies on the Authors Death. London. Printed by M. F. for John Marriot ... 1633.

Small 4to, pp. [10], 406, wanting the preliminary and terminal blanks, an unnecessary facsimile portrait on old paper inserted from *Letters*, 1651 (*Poems* should not have a portrait); F1 slightly soiled, but a large, fine copy bound in modern full dark red morocco by Ramage, vellum endpapers, all edges gilt. **£30,000**

First edition of what may plausibly be called the greatest poetical collection of the seventeenth century. This copy contains the inserted leaves <sup>2</sup>A<sup>2</sup> not found in all copies ('The Printer to the Understanders' and 'Hexastichon Bibliopolae', six lines in English verse signed Joh. Mar[iott]), and, as is appropriate for copies with these inserted leaves, Nn1 is in its corrected state, with the headline restored and 33 lines on each side. Death is a major theme of Donne's poetry, from the ghostly rejected lover of 'The Apparition', to the vaunting defiance of his sonnet 'Death be not Proud'.

STC 7045; Keynes 78; Pforzheimer 296; Hayward 54.



## THE DEATH OF PURCELL

16) **DRYDEN, John, and John BLOW.** An Ode, on the Death of Mr. Henry Purcell; late Servant to his Majesty, and Organist of the Chapel Royal, and of St. Peter's Westminster. The Words by Mr. Dryden, and sett to Musick by Dr. Blow. *London: Printed by J. Heptinstall, for Henry Playford, at his Shop ... or at his House ... 1696.*

Folio, pp. [2], 30; title within a mourning border, printed music throughout, with the text of the Ode on the verso of the title-page as well as within the music; small dampstain to lower inner margin, two or three short nicks to blank lower margin neatly repaired, but a very good copy in modern panelled calf, gilt; bookplate of Thomas Wyatt Bagshawe, book-label of J. O. Edwards. **£6500**

First edition of Dryden's moving elegy to his friend Purcell. The musical setting by Blow, for flutes and two counter-tenors, is generally considered his finest work. On Purcell's death in November 1695 he was at the height of his powers and reputation, with stage and publishing commissions pouring in. The advertisements here list the *Harmonia Sacra* and *Deliciae Musicae* as well his revision of Playford's *Introduction to Music* and proposals for the publication of his instrumental works by his widow. His pre-eminence would be sealed by Playford two years later with the publication of the first volume of *Orpheus Britannicus*.

Dryden and Blow were both old friends of Purcell. Purcell was linked to Dryden through the Howards (Dryden's wife, Lady Elizabeth, was a patron, her niece a pupil) and composed new music for the 1690s revival of Dryden's *The Tempest*, as well as *King Arthur* (1691, often considered Purcell's dramatic masterpiece) and *The Indian Queen* (1695). Blow's career had intertwined with that of Purcell for many years. Purcell may once have studied under him; Blow's *Venus and Adonis* (1681) was an important precedent for Purcell's operas; they worked together closely on the music for James II's coronation in 1685; and they travelled together with William III to the Netherlands in 1691. Purcell's death brought Blow's reappointment as organist to Westminster Abbey (he had relinquished the briefly-held role to Purcell in 1679-80) and tuner of the royal instruments, but his personal sadness at Purcell's death was authentic, and his setting of the *Ode* shows 'a genuinely rich vein of expression ... deeply felt' (*Oxford DNB*).

Macdonald, *Dryden*, 32a.

## BEHEADINGS

17) **[EXECUTIONS.]** Beheading of looters, *Peking, 1911.*

6 gelatin silver prints, ranging between approximately 3 $\frac{1}{8}$  x 5 $\frac{3}{8}$  inches (7.9 x 13.7 cm.) to 3 $\frac{7}{8}$  x 5 $\frac{5}{8}$  inches (9.9 x 14.3 cm.), 3 numbered in the negative, occasional manuscript note to verso. **£400 + VAT in EU**

A series documenting the executions of criminals in the streets of Beijing in 1911.



[17]

#### SUDDEN DEATH

18) **FERRARIO, Giuseppe.** *Statistica delle morti improvvise e particolarmente delle morti per apoplezia nella città e nel circondario esterno di Milano dall'anno 1750 al 1834.* Milan, Imperiale Regia Stamperia, 1834.

8vo, pp. 238, [2 blank]; with two large folding plates included in pagination; uncut and partly unopened, in the original stiff paper wrappers, paper label on spine, corners a little worn, but a clean, crisp copy. **£500**

**First edition of one of the earliest (and the earliest in Italy) advanced statistical works on public health,** diagnostic and prophylaxis: an investigation of the relation between the occurrence of sudden death (particularly heart attacks and ruptured aneurysms) and climate, nutritional habits, poverty, life-style. Grain prices, rain downfall ratio, temperature, season, residence in the country or in the city, profession, gender, age are recorded next to the rate of sudden death year by year in a series of tables that can be used in combination or individually: 'From the pure statistical exposition of facts I trust that not dubious ramble, not intellectual hypotheses will be drawn, but severe truth, the most necessary and useful condition for medical practice' (p. 9).

'Severe truth' begins to surface from one of the opening chapters. It addresses and quantifies the practice of disposing of infants and young children when families could not afford to keep them: a sad sequence of numbers charts yearly the occurrence of sudden death in children's homes and hospices (90% in some years) compared with the rosier figures regarding children left with foster families out in the country. Though the aim of this work is less to gather conclusions than to show the impact of weather, food and job on the survival ratio from a

scientific and medical perspective, and to demonstrate the crucial role of statistics in public health and in human progress, the eloquence of numbers often conveys pictures of wider historical relevance.

A prize-winning surgeon and a member of one of the foremost Academies in Italy, Ferrario extends some of his statistics to figures relating to other European cities: Edinburgh, Dublin and London, Paris, Vienna, Amsterdam, St. Petersburg provide a comparative background and, along with the author's footnote references, place this work within the most up-to-date contemporary European clinical and statistical investigation.

CREATING THE SUPERNATURAL: 'SLIDING PANNELLS TRAP-DOORS,  
BACK-STAIRS ... AND OTHER VULGAR MACHINERY'

19) **FERRIAR, John, M.D.** An Essay towards a Theory of Apparitions. *London: Printed for Cadell and Davies; by J. and J. Haddock, Warrington. 1813.*

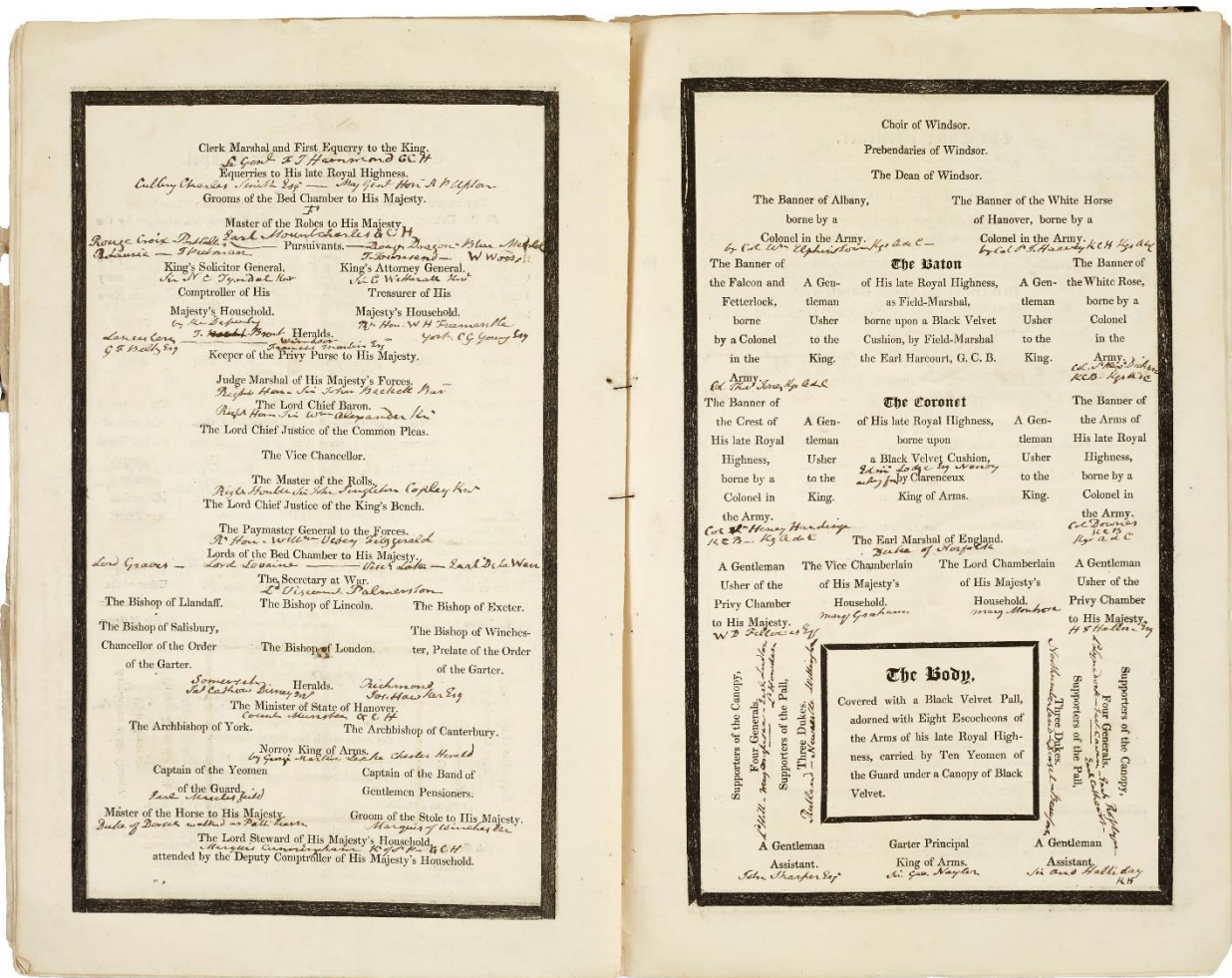
8vo, pp. [2], 139, [1], with half-title and divisional half-title; a very good, fresh copy in contemporary half polished calf and marbled boards, spine and corners rubbed; armorial bookplate of Cyril Flower. £750

First edition of this unusually literary treatise on ghosts by a Manchester physician.

Ferriar studied in Edinburgh, practised in Stockton and eventually settled in Manchester, where he championed health services for the poor and conducted seminal research into fevers – their causes, diagnostics and treatment. Whilst there he joined the Manchester Literary and Philosophical Society, and wrote a number of essays on poetry, drama, and archaeology, which included one on the work of Laurence Sterne.

In this tract Ferriar investigates the causes of supernatural hallucinations. He approaches his subject via a brief history of human contact with ghosts, as well as spirited reproductions of ghost stories collected during his research. These include a full account of the 'Giant of the Broken', a phenomenon witnessed frequently in the Harz mountains, whereby certain light and weather conditions cause the witness to throw an enormous and frightening shadow. His polymathic inclination is borne out here in his wit and literary references (his 'Preface' closes with an excerpt from the *Faerie Queene*), which lighten what is ostensibly a serious medical treatise.

Ferriar recognises the severity of the affliction, but with characteristic jocularity cites his pain at seeing 'the most fearful and ghastly commencements of a tale of horror reduced to mere common events, at the winding up of the book ... Now I freely offer, to the manufacturers of ghosts, the privilege of raising them ... the highest flights of imagination may now be indulged ... apparitions may be evoked, in open day, — at noon, if the case should be urgent'. He stresses the importance of facing and attempting to conquer these fears.



THE GRAND OLD (BUT NOT OLD ENOUGH) DUKE OF YORK

20) [FREDERICK, Prince, Duke of York and Albany.] Ceremonial for the private Interment of His late Royal Highness Frederick Duke of York and of Albany in the Royal Chapel of St George at Windsor on Saturday Evening, the 20<sup>th</sup> Day of January, 1827. Printed by S. and R. Bentley ... London. [1827].

Folio, pp. [14], with the initial and terminal blanks, each page with a mourning border; faint crease where folded, else a very good copy stitched with black thread and in the original black glazed paper wrappers, front cover worn at one corner; the names of many of the mourners added in a contemporary hand. £325

First and only edition, rare, of the order of service for the burial of Frederick Duke of York (1763-1827), the second son of George III.

The *Ceremonial* sets out the order of the procession escorting the Duke's body from St James's Palace, where he lay in state, to the Royal Chapel at Windsor, where he was buried, and the subsequent service in the chapel. The type is set to indicate the positions of the attendant dignitaries and which direction they will face. Further instructions describe their dress and ceremonial equipment such as flambeaux and banners. The owner of the present copy has assiduously noted down the names of most of the various mourners, who are otherwise

identified only by their rank. Among them are two British Prime Ministers: Lord Palmerston, who was Secretary at War at the time, and the Duke of Wellington.

Frederick is chiefly remembered as an indifferent military commander, whose fondness for carousing and women impaired his effectiveness in the field, and as the Duke of York most probably referred to in the nursery rhyme 'The Grand old Duke of York'. His death was particularly unfortunate as he had keenly looked forward to becoming king, remarking at the coronation of his brother George IV, 'By God! I'll have everything the same at mine!'

The Duke's death had an unhappy epilogue. His confident promise that he had provided enough money in his will to cover his debts (estimated at £401,169) proved woefully inaccurate and his creditors (including a number of gamblers as well as tradesmen) were still campaigning to recover their money well into the 1840s.

OCLC and COPAC together record only two copies, at the BL and Southampton.

### GUILLOTINE, BEHEADING MACHINE

21) **[FRENCH REVOLUTION.]** Massacre of the French King! View of La Guillotine; or the modern Beheading Machine, at Paris. By which the unfortunate Louis XIV (late King of France) suffered on the Scaffold, January 21<sup>st</sup>, 1793. ... *London: Printed at the Minerva Office, for William Lane ... and sold Wholesale at One Guinea per Hundred and Retail by every Bookseller, Stationer, &c. in England, Scotland and Ireland. [1793].*

Folio broadside, 500 x 370 mm, within a black mourning border, woodcut at the head showing the execution of Louis XVI; faintly creased where folded, a short tear and a couple of tiny wormholes to the foot, not touching the text; withal in very good condition. **£650**

A dramatic representation of the beheading of the Louis XVI, accompanied by a translation of the decree that sentenced him to death, an account of his execution, and a description of the guillotine. William Lane was keen to capitalise on popular interest in Louis's execution; a handbill advertising the broadside announced that distributing agents could obtain 'from one to ten thousand copies' with only one day's notice. He produced two versions of this broadside: one accompanied by an engraving which sold at six-pence, and a version with a woodcut (such as the present copy) for three-pence.

ESTC records a number of issues, most surviving in only one copy. This is the issue with 'middle' as the first line of second column. ESTC records four examples: BL, NLS, Columbia, and Illinois.

Not in Blakey.





### MORTALITY CONSIDERED

22) **GASCOIGNE, George.** *The Droomme of Doomes Day.* Wherein the Frailties and Miseries of Mans Lyfe are lyvely portrayed and learnedly set forth. Devided, as appeareth in the Page next following. *Imprinted at London, for Gabriel Cawood ... 1576.* [Bound after:]

**PETRARCH. TWYNNE, Thomas, translator.** *Phisicke against Fortune,* aswell prosperous, as adverse, conteyned in two Bookes. Whereby Men are instructed, with lyke indifferencie to remedie theyr Affections, aswel in Tyme of the bryght shynyng Sunne of Prosperitie, as also the foule lowryng Stounes of adversitie. Expedient for all Men, but most necessary for such as be subject to any notable Insult of eyther Extremitie. *At London, Printed by Richard Watkyns. An Dom. 1579.*

Two volumes, 4to, bound together, *Droomme*: ff. [274], wanting the blank leaves \*\*4 and ??2; with a border of type-ornaments to title-page, and a large woodcut of Hell on D8<sup>r</sup>, some minor worming and rust-stains in gatherings Q-R<sup>8</sup>; *Phisicke*: ff. [7], 191, 193-342, [2], wanting Ee8 and the terminal blank, titlepage worn and laid down; good copies bound together in nineteenth-century half black morocco and marbled boards, edges stained black; late seventeenth–early eighteenth century manuscript notes and ownership inscriptions to endpapers (see below); bookplate of Robert S Pirie. **£22,500**

First editions, both very rare. George Gascoigne published *The Droomme of Doomes Day* in May 1576, the last major work from an enormously prolific period since February 1575 that saw the publication of *Posies*, *A Glasse of Government*, the *Noble Art of Venerie*, and *A Steele Glas*, as well as the writing of a masque to be performed at Kenilworth during Queen

Elizabeth's progress. He was ill when *The Droomme* went to the press, as the errata leaf notes, and died in October the following year.

*The Droomme of Doomes Day* is a collection of three disparate works: 'The viewe of worldly vanities' is a loose translation of *De Contemptu Mundi* by Pope Innocent III, a diatribe against all the situations that might draw one away from God; 'The Shame of Sinne', is Puritan or Calvinistic in tone; and 'The Needles Eye' promises to establish 'the right rewls of a chrystian lyfe'. 'The viewe of wordly vanities' is of particular note, for the manner in which Gascoigne luxuriates in the poetry of his translation, even as the text condemns worldliness:

Men rove and roame about, by high waies, and by pathes, they clyme the hilles,  
and passe over the mountaynes, they flye over the rockes, and cowrce over the  
Alpes, go thorough caves, and enter into dreadfull dennes. They rifle up the  
bowels of the earth, and the bottom of the sea. They mark the tydes of the  
floodes, and wander in the woodes and wildernesse ... They melt and sta[m]pe  
mettalls, they grave and polish stones, cut and carve woodes, weave and warp  
webbs, make and weare garments, buyld houses, plant orchardes, till feildes,  
dresse viniards, heat fornaces, and set milles on worke ... They thinck and  
muse, they counsell and ordaine, they stryve and complayne ... With  
innumerable other such things, to heape up riches, and multiply gaynes ... and  
behold all these are but a labour & vexation of the mynde.

It has traditionally been claimed that the *Droomme* was written by Gascoigne in an attempt to distance himself from his profligate reputation, and in particular from *A Hundreth Sundrie Flowres* (1573), which was denounced as lascivious and was taken to have been written with the intention of 'scandalising some worthie personages'. It is likely however to have had more a practical motive, that of securing patronage from its dedicatee, the wealthy, and very Protestant, Earl of Bedford. 'Even though he could work very quickly, to have the *Droomme* ready for publication in May 1576, Gascoigne must either have had substantial amounts of the translation done already, or have worked on it intermittently alongside not only the *Steele Glas and Complaynte of Phylomene*, but also his best courtly opportunities to date.' It was, in other words, 'a long-planned exercise to consolidate links with a particular patron, rather than the spontaneous expression of repentance which Prouty and others have assumed it to be' (*ibid.*).

In the 'Epistle Dedicatorie', addressed to Bedford, Gascoigne reproaches himself for his frivolous early works ('giltie of much time mispent ... in penning and endyghting sundrie toyes and trifles') and promises to apply himself to serious and moral matters in the future. He also explains how he came upon the idea for the translation: 'tossyng and retossyng in my small Lybrarie, amongst some books which had not felte my fyngers endes in xv. yeares ... I chaunched to light upon a small volume scarce comely covered, and wel worse handled'. This was probably a useful fiction, the 'anonymity' of his source text disguising the presentation of a papal text to a Protestant patron.

*The Droomme of Doomes Day*, by the 'English Petrarch', is found here bound appropriately enough with *Phisicke against Fortune*, the first translation into English of Petrarch's *De Remediis utriusque Fortunae*. *De Remediis* is a series of 254 dialogues in which Reason advises equanimity in the face of good and bad fortune, against the arguments of Joy, Hope, Sorrow and Fear. The most popular of Petrarch's Latin works in the early modern period book, it is almost an 'encyclopaedic catalogue of the things that human beings have been known to desire (nice clothes, academic degrees, popularity) or dread (poverty, an unchaste wife, getting



robbed)' (Boswell and Braden, *Petrarch's English Laurels*). A partial translation into Middle English circulated during the fifteenth century and Catherine of Aragon pressured Thomas Wyatt to make a translation but he demurred on account of its length. Twynne, who took on the task, would have known Gascoigne and the other Inns of Court poets of the day (Googe and Turbeville). He was also a skilled astrologer and a friend of John Dee.

*Provenance*: manuscript notes on the endpapers record this copy's colourful history. A note dated 'London May 4:5 : 1713', states that 'Dis Book [was] bout in Fanches Streat in Cornwel near the Si[g]n of the Buck tarvan [tavern].' Fairly swiftly after that it was in the possession of one '**John Dafforne, leveng in boston in Newengland**', who later pawned the book to Mrs Patience Copp (née Short, m. 1694), who ran a tavern in Boston with her husband, and then as a widow, until about 1723. Presumably at Copp's request, another local, Roger Faulkner, has inscribed the work with a two-page diatribe against Dafforne, condemning him for this transaction. 'This Unparrallel'd Book Ought to be as precious in the Eyes of men as the most fine gold or Silver', but 'the principall Owner exposed [it] for the filthy Lucre of money'. Later notes pasted onto the front endpaper record ownership by several members of the Salter family, also of Boston.

Both works are scarce, the Gascoigne extremely so. Only the present copy and one other (Borowitz, 1978), appear in auctions records in the last eighty years.

STC 11641 and 19809; Pforzheimer 400.

## THE DEATH OF LOTHARIO

23) **GENTLEMAN'S MAGAZINE (The)**: for November, 1767 ... By Sylvanus Urban, Gent. [*London:*] Printed for D. Henry; and sold by F. Newbery ... .

8vo, pp. [527]-[564], with a folding plate engraved by Hulett showing the funeral procession of the Duke of York; a very good copy, **uncut, in the original printed blue drab wrappers**. [*offered with:*]

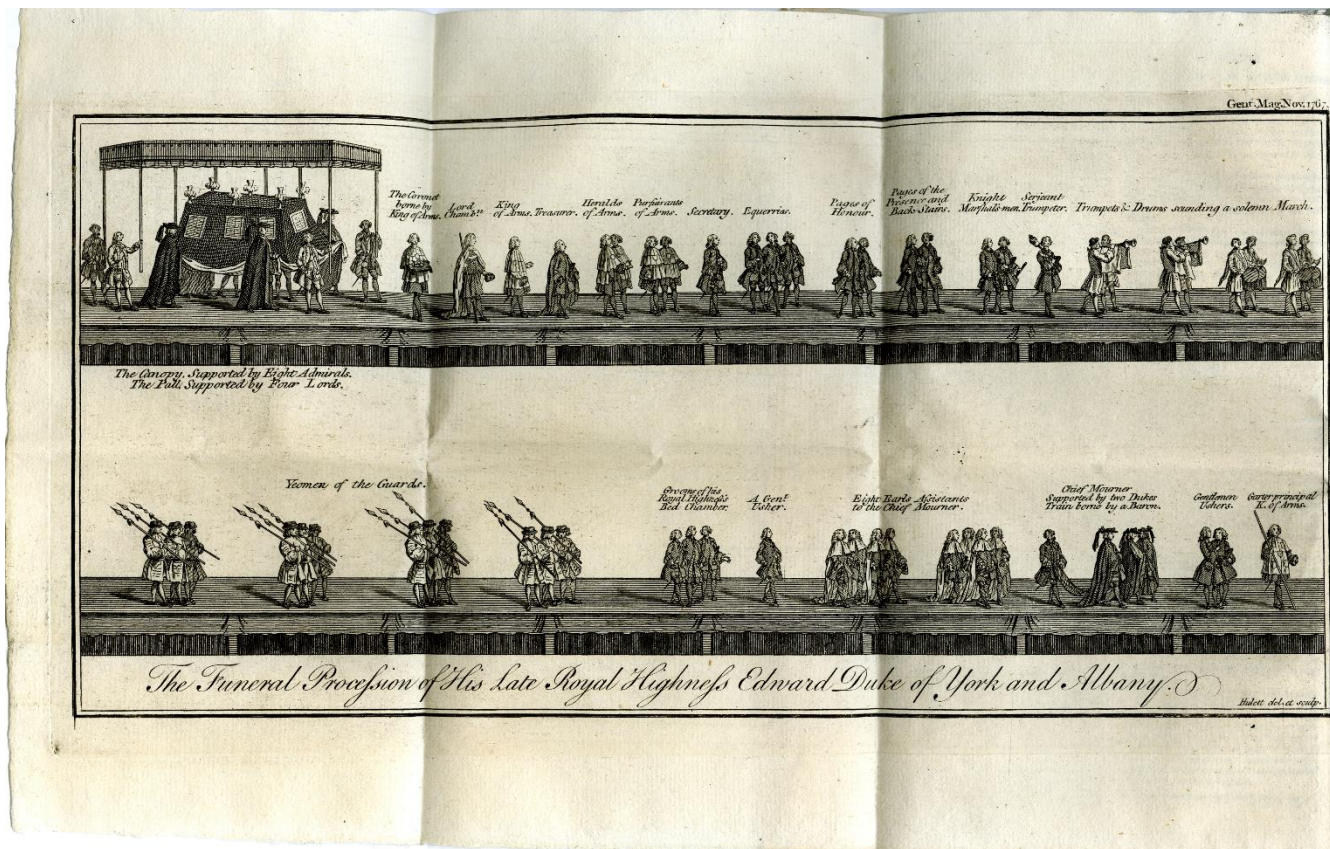
**MONTHLY REVIEW (The)**, for November, 1767. Being the fifth Number of Vol. XXXVII ... London, Printed for R. Griffiths, and sold by T. Becket and Co. ... Mess. Todd and Co. in York; Mr Fleming, in Edinburgh; Mr Wilson, in Dublin; Mr Collins, in Salisbury; Mr Goadby, in Sherborne; and by all other Booksellers in Great Britain and Ireland.

8vo., pp. [321]-400; a very good copy, **uncut and unopened in the original printed wrappers**. **Together £150**

In September 1767 Prince Edward Augustus, brother of the future George III, died at Monaco, aged 28 – his had been a short, unimpressive life, devoted largely to pleasure-seeking, sexual intrigue, and amateur theatricals (a favoured role being Lothario).

The folding plate in the *Gentleman's Magazine* depicts his elaborate funeral procession, identifying the various groups of mourners. This issue also offers an investigation into the crooked appearance of lightning, and an article recommending grated carrots as a cure for cancer, some poetry ('Lovely Dolly', 'On Dancing') and a summary of World news.

In the *Monthly Review* two items relating to the Duke of York's death are noticed. A musical performance of Milton's *Lycidas*, adapted to fit the Duke's death is deemed 'absurd' and an anonymous *Elegy* is found to be rather above the 'common run of woeful wailings and lamentations with which the public is constantly pester'd on these doleful occasions'.



#### WITH AN AUTOGRAPH POEM TO TENNYSON

24) **HALLAM, Arthur Henry.** Remains, in Verse and Prose ... [London,] Printed by W. Nicol ... 1834.

8vo, pp. xl, 363, [1]; a good copy internally, in contemporary blue calf, spine defective, lacking front cover; inscribed on the title-page 'James Spedding from H. Hallam', with a single-leaf manuscript poem tipped in before p. 73, some scattered manuscript corrections, probably by Spedding, on pp. xxii-xxvi and to the Sonnets on p. 72 and 78, and a 4-page autograph letter, signed, from Savile Morton to Spedding laid in loose (see below). **£5000**

First edition, a **presentation copy** from the editor, the historian Henry Hallam, to his late son's friend and fellow Cambridge 'Apostle' James Spedding. The prefatory memoir by Hallam senior includes a long letter from Spedding ('one of his most valued friends') written in tribute to Arthur (pp. xx-xxvi), which has been signed here by Spedding (it is printed without attribution), with several minor manuscript corrections.

After Arthur Henry Hallam's tragic early death in Vienna in 1833, his Cambridge friends, including Tennyson (whose own grief was given voice in *In Memoriam*, see items 50-51), persuaded Hallam's father to edit a collection of his poems and to issue it privately with an

accompanying memoir. *Remains* was the result. Hallam and Tennyson had earlier planned a joint publication of verse in the manner of *Lyrical Ballads*, but the project was abandoned when already in type as Henry Hallam objected to some of the personal subject matter of his son's poems. Tennyson's portion of the volume appeared separately as *Poems, chiefly lyrical* (1830), and a few copies of Hallam's poems were preserved and bound for presentation to family and friends (including Spedding, whose copy is at Princeton). After Hallam's death, his father included nineteen poems from the aborted volume in *Remains*, along with fifteen more from a manuscript notebook of 1830-1 (now at the British Library).

In the present volume, opposite the poem 'A Scene in Summer' (p. 73-4) Spedding, or a subsequent owner, has tipped in a holograph manuscript of the poem with a caricature sketch on the verso. Arthur Henry Hallam's hand is notoriously variable, and though the present manuscript differs from the hand of the 1830-1 notebook, it contains very strong similarities to at least three other examples – a poem addressed to his aunt Elizabeth in Italian (British Library Add MS 81296 f. 25), a note to Elizabeth written in a miniature hand at the bottom of a letter (Add MS 81296 f. 32), and a poem to his sister Eleanor Hallam inscribed into a copy of Wordsworth *Selected Poems* (1831), dated August 1831 (photocopies at BL Add MS 81296 ff. 49-50). It has evident textual authority (see below), differs in several places from the version of the poem as printed, and contains several examples of a distinctive orthographic trait that Hallam shared with Tennyson at this period – the use of unusual compound words: here we have 'roseperfume', 'whiteflowering' and 'elmshadows', all of which appear in the 1830-1 notebook and none of which were used in the printed text.

Written in June 1831, 'A Scene in Summer' is an important poem, one revealing of Hallam's close friendship with Tennyson, who he addresses directly: '**Alfred, I would that you beheld me now, / Sitting beneath a mossy ivied wall ...**'. The present version contains a number of variant readings from the poem as it appears in *Remains* (and the 1830-1 source manuscript), mostly notably in lines 4-6:

*Remains and Notebook 1830-1:*

Above my head  
Dilates immeasurable a wild of leaves,  
Seeming received into the blue expanse ...

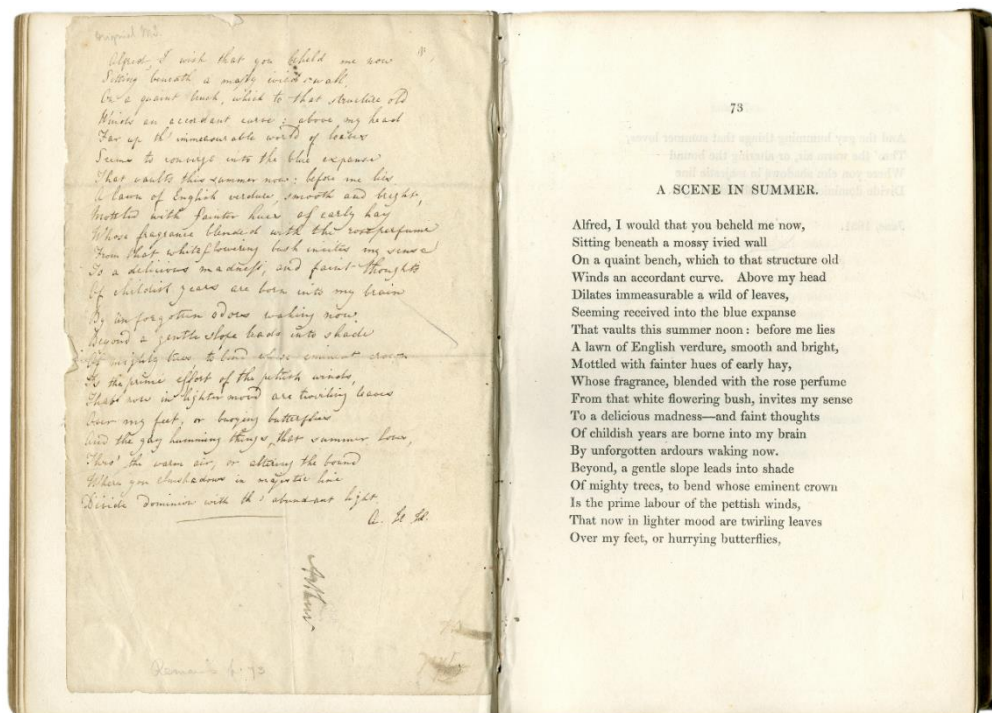
*MS transcription:*

above my head  
Far up th'immeasurable world of leaves  
Seems to converge into the blue expanse ...

Henry Hallam was a conscientious but not always competent editor, introducing a fair number of transcription errors into the poems of *Remains*. One such is the erroneous 'ardours' in line 14 – both the 1830-1 notebook and the present manuscript read 'odours'. As well as the inserted poem, this copy of *Remains* features a number of pencil corrections that evidence direct comparison with a manuscript: 'stir' for 'star' and 'grown' for 'given' on p. 72, 'buds' for 'birds' on p. 78, all clearly superior readings that tally with the 1830-1 notebook.

James Spedding (1808-1881) was, in the words of Tennyson, 'the Pope among us young men – the wisest man I know', and a friend of Tennyson, Thackeray and Hallam, who went on to devote his life to the scholarly study of Francis Bacon. In the amusing letter to him tipped in here (written from Exmouth in June 1840), his fellow Cambridge 'Apostle' Savile Morton

(1811-1852) writes to thank him for letting him know about a forthcoming 'Panapostolic Procession' in London. 'Fitz [Edward Fitzgerald] and I have kept up a pretty constant fire at one another in the way of notes – but the pilgrimage with Alfred [Tennyson] to Stratford was news to me. I got a joint letter from himself & Thackeray some days ago from Leamington, yet again the latter's confinement & delicacy of a female infant [his daughter Harriet Marian, b. 1840] was equally a matter of novelty to me. How strange of him to write in such a state and not once allude to it!' He goes on to lament that everyone he knows seems to be having daughters, which 'imports a lamentable defalcation of monks', and to enquire 'Who is Samuel Lawrence? not the man who painted Alfred?' (as indeed he was). The following year Morton departed for Rome as an artist, later turning journalist, with a terrible reputation as a philanderer. In 1852 he was stabbed by a love rival and died.



IN MEMORIAM H. F. H.

25) [HALLAM, Henry Fitzmaurice.] LUSHTON, Franklin, and Henry Sumner MAINE. Memoir of Henry Fitzmaurice Hallam. For private Distribution. [London: Spottiswoode and Shaw, c. 1851]. [bound after:]

TENNYSON, Alfred, Lord. Timbuctoo. A Poem, which obtained the Chancellor's Medal at the Cambridge Commencement, 1829. [Cambridge, John Smith, 1829?]

Two works, 8vo, pp.16, and pp. 12; slight offsetting to the title page of *Memoir* from an old auction ticket and some light foxing to the final few leaves, else good copies in contemporary calf, gilt, spine gilt in compartments; bookplates of the forger Harry Buxton Forman and John Whipple Frothingham. £450

First editions. The rare *Memoir* of Henry Fitzmaurice Hallam, the second son of the historian Henry Hallam whose brother Arthur had died in 1833 at the age of 22 (see previous item). Seventeen years later, just months after the publication of Tennyson's elegy to Arthur, *In Memoriam*, Henry Fitzmaurice also died, in similarly tragic circumstances, at the age of 26. The *Memoir* is bound here with a printing of *Timbuctoo*, Tennyson's first named appearance in print, extracted from an edition of the Cambridge *Prolusiones Academicæ*.

Henry Fitzmaurice Hallam (1824-1850), seems to have had much of his brother in him. Lushton and Maine record the breadth of his intellectual interests, his membership of the Cambridge Apostles, and a lack of interest in academic honours. Having failed to win a fellowship at Cambridge, he studied for the law, and died the summer after he was called to the bar. The *Memoir* was published in an edition of 100 copies.

*Timbuctoo* is a reworking of an earlier poem, 'Armageddon', to fit the theme set for the chancellor's poetry competition at Cambridge in 1829. Tennyson apparently submitted the poem at the urging of his father, who observed 'You're doing nothing at the university; you might at least get the English poem prize'. That he duly did so was much against his own expectations; he later described his victory as the greatest surprise of his life. Tennyson himself was rather embarrassed by the poem, refusing to read it at the next year's commencement ceremony ('Prize Poems ... are not properly speaking 'Poems' at all and ought to be forgotten' he later told a Cambridge printer who wanted to reprint *Timbuctoo*). Arthur Hallam, who he beat to the prize, saw the poem as proof that Tennyson was set to be century's greatest poet. Thackeray, less convinced, published a famous parody in *The Snob*. Tennyson generally tried to suppress the publication of *Timbuctoo*, but the poem appeared on a couple of occasions during his life time, several times in the anthology *Cambridge Prize Poems* and again in the *Transactions of the Cambridge Union Society* (1834). Future appearances of the poem differ only in the substitution of 'peaks of Pyramids' for 'cones of pyramids' which, Tennyson later opined, 'is nonsense'.

Harry Buxton Forman is one of the most notorious forgers in English literary history. In their famous exposure of T. J. Wise and Buxton Forman's forgeries, Carter and Pollard identified at least three forged Tennyson pamphlets. Buxton Forman himself was directly involved in at least one of these, *The Last Tournament*, dated 1871, but apparently printed in 1896.

Wise 3.

26) **HOPE, Anthony.** *La Mort à la Mode.* London, Printed in America, for A.P. Watt & Son, [1897].

8vo, pp. [ii], 11; in the original printed wrappers; somewhat dust-soiled with a little creasing.

[with:]

**HOPE, Anthony.** *La Mort à la Mode.* New York, Frederick A. Stokes Co., 1897.

8vo, pp. [ii], 11; in the original printed wrappers; dust-soiled and rather creased; **with two minor corrections in Hope's hand and his address written in pencil on the front cover;** A.P. Watt & Son ticket pasted to the inner front cover. **Together £75**

The UK and US copyright editions of a short dialogue, set during the French Revolution, between two prisoners on their way to the guillotine. The story later appeared in Hope's short story collection, *Tales of Two People* (1907). The corrections noted here in the US edition were not included in the London edition.

OCLC locates only 3 copies of the London edition (BL, NLS, Cambridge).

27) **KIPLING, Rudyard.** *Recessional.* London, Methuen, [1914].

8vo, pp. [4]; printed card with floral border to title; a very good copy. **£30**

Later edition (first published in 1897). Although the poem was written in celebration of Queen Victoria's Diamond Jubilee in 1897 it is best-known as the first appearance of the phrase 'Lest We Forget' and is sometimes used as a hymn during Remembrance Services.

Richards E1-93

28) **KIPLING, Rudyard.** *The Day of the Dead.* Garden City, New York, Doubleday, Doran & Company, Inc., 1930.

8vo, pp. [4]; yellow wrappers printed green; a couple of small rust stains to wrappers and a crease to lower corner of front cover. **£100**

American copyright edition. An attack on what Kipling perceived to be attempts by Socialists to undermine remembrance of the dead of the First World War.

*Wisely, but yearly, filch some wreath—  
Lay some proud rite aside –  
And daily tarnish with our breath  
The ends for which they died.*

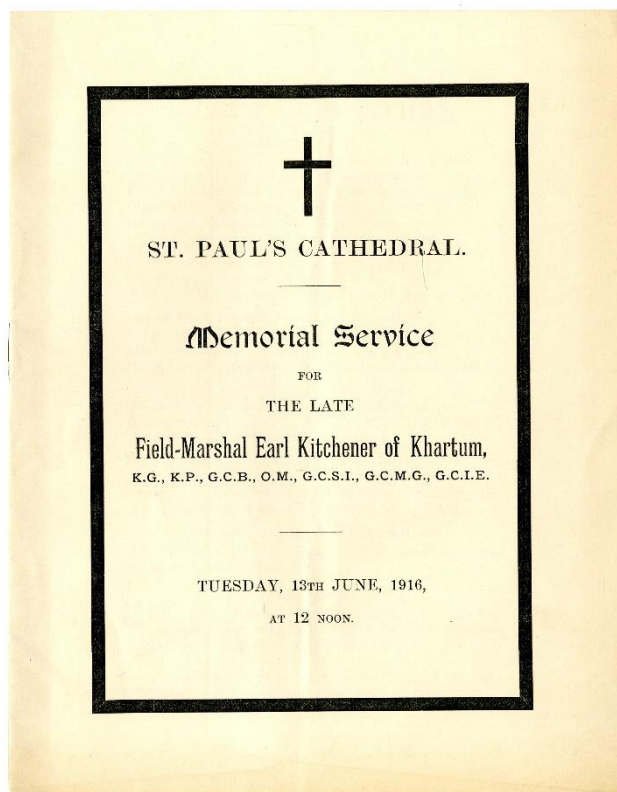
Richards A393

29) **KIPLING, Rudyard.** *The Pleasure Cruise.* Garden City, New York, Doubleday, Doran & Company, Inc., 1933.

8vo, pp. [ii], 14, [2] blank; yellow wrappers, printed green; a couple of light creases to wrappers, else fine. **£120**

American copyright edition. A short play featuring a group of dead soldiers who were killed as a result of a lack of training and the incompetence of their generals. Although set in classical Greece it is a thinly veiled criticism of failings in military leadership during the First World War, published on the fifteenth anniversary of the Armistice.

Richard A417.



30) **[KITCHENER.] ST. PAUL'S CATHEDRAL.** Memorial Service for the late Field-Marshal Earl Kitchener of Khartum... Tuesday, 13<sup>th</sup> June, 1916, at 12 noon. *London, Printed by R.E. Thomas & Co., Printers to the Dean & Chapter, 1916.*

Small 4to, pp. 10, [2] blank; in printed self-wrappers; lightly browned and soiled on covers, with a vertical crease from folding. **£30**

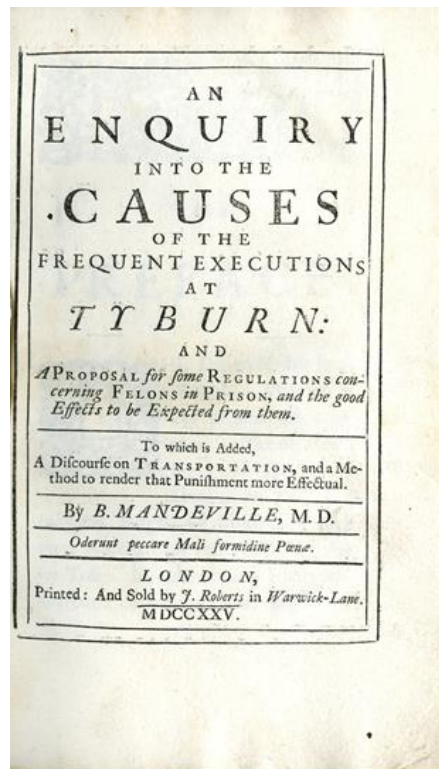
Service booklet for the memorial service, which was attended by the King and other members of the royal family. The short service concluded with the Last Post and three verses of the National Anthem.

31) **LORCA, Federico García.** Chant funèbre pour Ignacio Sanchez Mejias & Ode à Walt Whitman. Traduits par Rolland-Simon. [*Paris*], *GLM, 1938.*

Sm. 4to, pp. [48]; a fine copy, uncut in the original orange printed wrappers. **£500**

Rare first edition in French of Lorca's *Llanto por Ignacio Sánchez Mejías*: copy no. 2 of 20 printed on hollande pannekoek (first paper) of a total edition of 470.

Laurenti & Siracusa 390. OCLC records copies at Yale, Kansas, Texas and Princeton; not in the British Library catalogue.



## TYBURN

32) **MANDEVILLE, Bernard.** *An Enquiry into the Causes of the frequent Executions at Tyburn: and a Proposal for some Regulations concerning Felons in Prison, and the good Effects to be expected from them. To which is added, a Discourse on Transportation, and a Method to render that Punishment more effectual ... London, Printed: and sold by J. Roberts ... 1725.*

8vo, pp. [16], 55, [1], with the half-title (short tear repaired); early twentieth-century full brown morocco, top edge gilt, others uncut; a very good copy. **£2500**

First edition, collecting various essays first printed in the *St James's Journal* and the *British Journal*, with a 16-page 'Preface'; the variant with press-figure '4' on page 4.

'The Design of this small Treatise is to lessen if not prevent the common Practice of Thieving, and save many Lives of the loose and indigent Vulgar, of which now such great Numbers are yearly lavish'd away for Trifles.' It is a characteristically quirky piece, in which Mandeville gives a curious description of the abuses then prevalent, notably at Tyburn, which by then had become a mere rout for pickpockets, whores and brawlers, and inside Newgate, with its bawling tapsters and drunken prisoners. Although Mandeville revels in the grotesqueries of the crowd, he suggests solitary confinement and restricting visitors to make Newgate more decent, and other reforms to make executions more solemn and exemplary. His proposal for transportation is that prisoners should be sent to North Africa in exchange for innocent slaves taken by the Moors, and he pleads that the corpses of those that are hanged should be given over to the anatomy schools. Kaye, I, xxxi.



## ON THE DEATH OF HIS MOTHER'S LOVER

33) **MANZONI, Alessandro.** In morte di Carlo Imbonati. Versi di Alessandro Manzoni a Giulia Beccaria sua madre. *Milan, Coi Tipi di Gio. Giuseppe Destefanis, 1806.*

8vo, pp. 19 + blank leaf at beginning and end; pencil annotations and occasional red ink to first blank; a large, fresh copy, uncut, in contemporary marbled paper wrappers; bookplate to inside front wrapper. **£2500**

First trade edition of Manzoni's first published work; it was first published in Paris by Didot earlier in 1806 in an edition of 100 copies; another edition of 15 pages was published in Brescia the same year. The edition is dedicated to Vincenzo Monti by the editor, Giambattista Pagani.

In 1806 Manzoni was living in the house of his mother Giulia Beccaria, daughter of Cesare Beccaria, and it is to her that the verses are addressed, on the death of her companion, Carlo Imbonati. 'Cesare Beccaria, famous in the 1760s throughout the civilised world for advocating the abolition of torture and capital punishment, wished to stop the affair between his lively and beautiful daughter, Giulia, and Giovanni Verri, the playboy brother of his friends Pietro and Alessandro (renowned editors of *Il Caffè*, one of the most influential journals of the Italian Enlightenment). Pietro arranged Giulia's marriage to the obscure Count Pietro Manzoni, twenty-six years her senior, as if that could stop the affair. In 1785 she gave birth to Alessandro, who her husband acknowledged although he was (presumably) Giovanni Verri's son. After seven years in a steadily worsening relationship, Giulia went to live with Carlo Imbonati, a wealthy merchant banker, and Alessandro was farmed out to various religious boarding schools which gave him very unpleasant memories but a good classical education... Imbonati, who had never met Alessandro, invited him to Paris early in 1805, but died suddenly before his arrival, making Giulia his heiress and laying the foundations of her son's future financial well-being' (*The Cambridge History of Italian Literature*).

Parenti p. 330 (Paris, Didot edition). OCLC records copies at Chicago and Harvard; copies of the Brescia edition at Yale and Chicago; and copies of the Paris, Didot edition at the British Library and Bibliothèque Nationale de France.

34) **MILL, Humphrey.** Poems occasioned by a melancholy Vision or a melancholy Vision upon divers Theames enlarged. Which by severall Arguments ensuinge is showed, ... *London, printed by I. D. for Laurence Blaikelocke and are to be sould at his Shoppe ... 1639.*

8vo, pp. [272], with an engraved title-page by John Droeshout and an accompanying explanatory leaf; 'Poems, pleasant and profitable' and 'Poems concerning Death' have separate title-pages; corner of E6 restored; a very good copy, albeit washed, in red morocco, gilt by Bedford, front joint cracked; bookplates of Anthony Fair and Robert S. Pirie. **£1200**

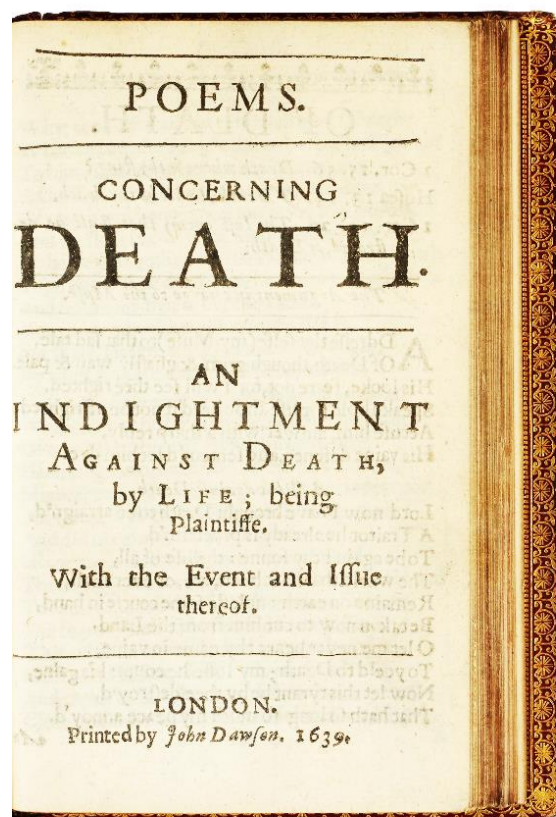
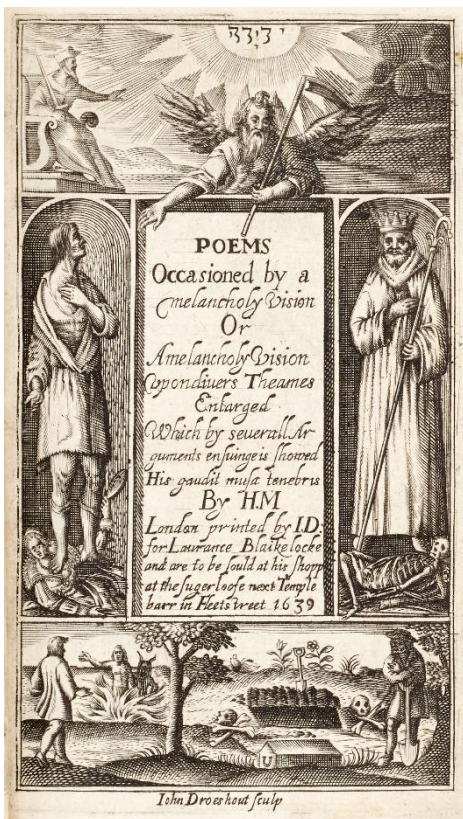
First edition, very rare, of Mill's meditation on time, death, and darkness.

In the dramatic first poem, Mill describes how, having fallen into a trance, 'Me thought I saw, Time ... His sithe new ground, his glasse being almost run'. He watches in horror as Time cuts down men, regardless of rank or wealth before being suddenly plunged into darkness; only pious thoughts redeem him from the terrible vision. The rest of the poems elaborate on

these themes ('Darknesse', 'Sin', 'Death' etc.), forming a sort of book-length *memento mori*; several pieces, though, looking to man's ultimate salvation and strike a more optimistic note, including a Miltonic hymn to 'Light'. Very little is known of Mill. *Poems occasioned by a melancholy Vision* was his first book; his other notable work, *A Nights Search* (1640), is an investigation of the careers and personalities of the disreputable folk who walk the streets at night. He was probably a brother of 'Thomas Mill (MA)' of Queen's College Oxford who contributed a prefatory poem to *A Nightly Search*, though he appears to have been part of the Browne circle (Heywood, Hobbes, Browne, and Chamberlaine also contributed poems).

ESTC records twelve copies: five in the UK, and seven in North America (at least three of which are imperfect).

STC 17922.



35) **MOURNING POETS (The):** or, an Account of the Poems on the Death of the Queen. In a Letter to a Friend. London, Printed for J. Whitlock, 1695.

Folio, pp.12; modern boards, black morocco spine; a fine copy.

£1250

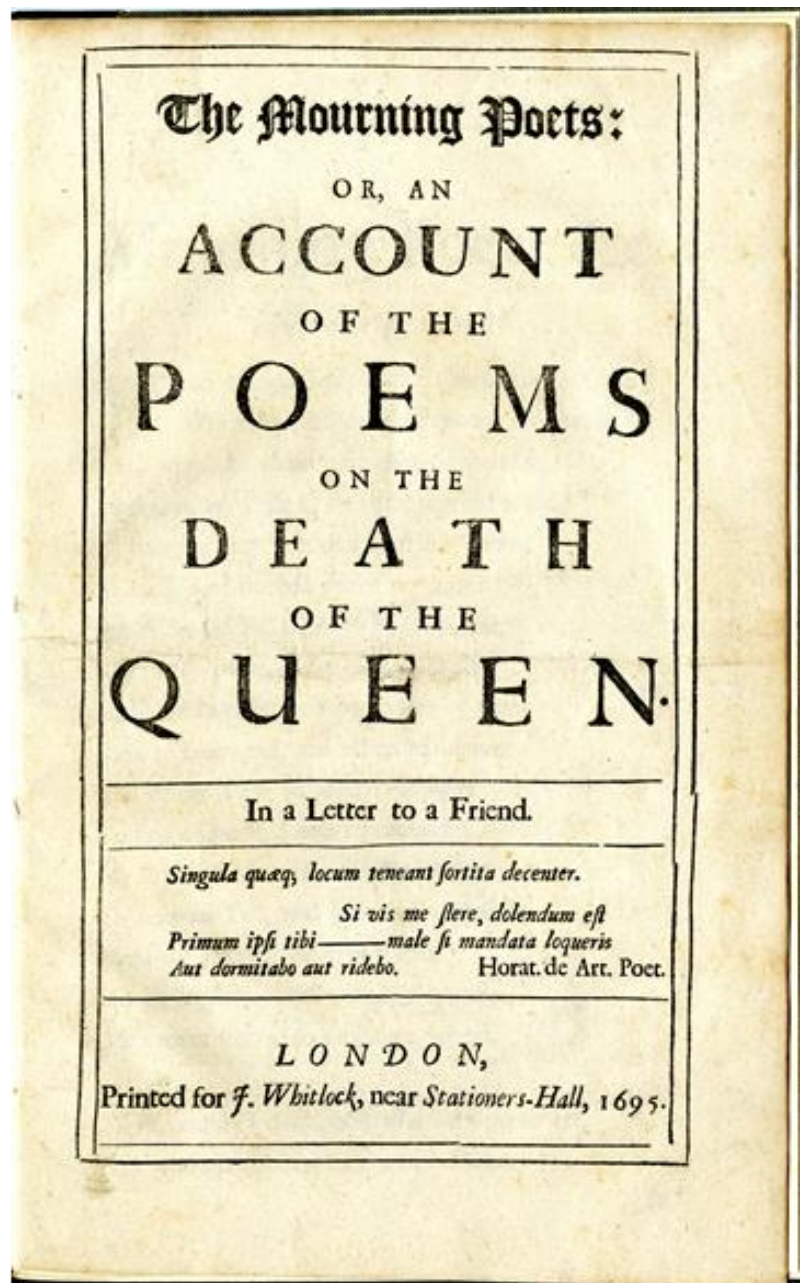
First edition, an amusing satirical survey of the versified outpouring of grief after the death of Queen Mary. The anonymous author mentions contributions by Congreve, Motteux, Stepney, Dennis, Tate, Wesley, Walsh, Gould and Talbot, noting the absence of Dryden, who 'mourns; tho yet he does refuse / To mourn in public'. The tone mixes the complimentary with the

mildly censorious. The most biting satire is reserved for the anonymous poets who ‘commit odd Latin-English Rhyme’, these are ‘the Rhyming Mob’:

To Paper fatal, the lethargic Elves  
At their own Cost in Print lampoon themselves;  
Proud of whole Sheets of tedious Nothings full,  
And like Themselves emphatically dull.

The ‘Cheif of this presumptuous Band’ is named as ‘D---y’, presumably Thomas D’Urfey, whose *Gloriana* is called here ‘The merriest Funeral Ode that e’re was writ’.

Wing M 2993; Macdonald 281.



## ABOLITION OF THE DEATH PENALTY

36) **NOLHAC, Jean-Baptiste Marie.** *Réflexions sur la punition des grands crimes, considérée dans ses rapports avec la morale; extraites d'un ouvrage inédit dont l'auteur s'était proposé d'examiner quelques idées de M. le Comte de Maistre (Joseph).* Lyon: *Louis Perrin*, 1836.

8vo, pp. viii, 129, [3]; slightly foxed throughout, else a good copy, uncut, in the original printed brown paper wrappers, printed paper label to spine; dedicatory inscription to front cover, 'Monsieur Chatelain à la part de l'auteur'; collector's stamp to title-page 'AHC'. **£500**

First edition, a presentation copy, rare, of a treatise advocating the abolition of capital punishment. In the first half of the nineteenth century, the abolitionist movement gained momentum both in France and – with more immediate practical outcome – in America. State penitentiaries and purpose built facilities began to supplant death sentences, and in 1834, Pennsylvania was the first state to move executions away from the public eye, putting an end to gory spectacles. Nolhac's contribution builds on the writings of the abolitionist Charles Lucas. He suggests criminals should eventually be rehabilitated into society and their energies redirected into useful work. Those who cannot be rehabilitated and pose a threat to the community, such as murderers, should be consigned to isolated prisons, completely separate from society. Nolhac goes on to discuss the case of political criminals, to refute the idea that society has the right to avenge itself, and to argue that the death penalty is an affront to the dignity of human nature.

Scarce. OCLC finds no copies in US or the UK and only three in France: at the BNF, Lyon, and the Institut Catholique de Paris.



ETRUSCAN TOMB ARCHITECTURE

37) **ORIOLI, Francesco.** *Dei sepolcrali edifizii dell'Eturia media e in generale dell'architettura tuscanica ...* [Fiesole], *Poligrafia Fiesolana*, 1826.

Large 4to, pp. [2], 76, with 12 fine aquatints (4 with contemporary part colouring, 3 printed in sepia); a very good, large copy bound in contemporary half polished calf and marbled boards, flat richly gilt spine. Near contemporary mss pencil signature on title-page of Gilbert Laing Meason, author of *On the landscape architecture of the great painters of Italy* (1828); armorial

bookplate of Thomas Munro on inside cover; and booklabel and mss signature of the architect Marshall Sisson, dated 1942. £1100

First edition of an uncommon and attractive work on newly discovered Etruscan tomb architecture near Viterbo. The fine plates illustrate the tombs with their deep burial chambers, as well as views of the tomb entrances visible in the Tuscan hills.

Shortly after publication of this book Orioli became a political exile, forced to live outside Italy for more than 15 years. He returned in 1846 and took up the Chair of Archaeology at Rome University.

Borroni 9835.

38) **[PATCH, Richard, *defendant*.]** The Trial of Richard Patch, for the wilful Murder of Mr. Isaac Blight, on the 23<sup>d</sup> of Sept. 1805, at Rotherhithe, in the County of Surr[e]y ... taken in Shorthand by Blanchard and Ramsey. *London: Printed, by the express Appointment of the Sheriff, for Edward Jeffery ... Sold by John Walker ... H. D. Symonds ... Harris ... W. J. and J. Richardson ... Ridgway ... and J. Bell ... 1806.*

8vo, pp. xvi, 194, [2], with half-title, portraits of Patch (stained) and of the servant Esther Kitchener, both drawn in court, a folding view and ground plan of Mr. Blight's house with handwritten (or lithographed?) key, and a facsimile of a letter from the sheriff to the stationer Jeffery; a little soiling, some marginal pencilling, untrimmed; late nineteenth-century half roan and marbled boards, spine and joints overlaid with clear tape (not nice); bookplate and stamps of the Law Library of Los Angeles County. £325

First edition of this report of a famous trial (there was a rival version from the shorthand of Joseph and W. B. Gurney). Richard Patch (1770?-1806) was an unsuccessful farmer near Exeter who mortgaged his farms in 1803 and departed to London, where he entered the service of Isaac Blight, a ship-breaker in Rotherhithe. When Blight's financial circumstances became embarrassed he conveyed his property to Patch to protect himself from his creditors and they entered into a partnership agreement. Patch was to pay £1250 for his share of the partnership, £250 from the sale of his farms and a further £1000 by 23 September 1805, a sum that he knew he had no means to obtain.

On the evening of 23rd September a shot was heard and Blight, drowsing in the back parlour, was badly wounded, dying the next morning. Patch tried to create an alibi by slamming a door to convince the servant Esther Kitchener that he was in the privy at the time of the murder. The week before, already laying his plans, he had fired at the front parlour from the garden to suggest that there was a stranger outside gunning for Blight. Despite this subterfuge he was convicted on very strong circumstantial evidence including stockings muddied from the wharf when he threw the pistol into the river. Passing sentence the Lord Chief Baron told Patch: 'you began this practice in fraud, continued it in ingratitude, and completed it by shedding the blood of your friend and benefactor.' Patch was hanged in Southwark outside the new prison in Horsemonger Lane.

The case excited great interest and the trial was attended by a throng of titled individuals, including the royal dukes of Cumberland and Sussex.

39) **PICKARD, Edward.** The Character and Reward of the good and faithful Servant. A Sermon preached at Crouched Friars, London, April the 18<sup>th</sup>, 1762. On the Occasion of the Death of George Benson, D.D. Who died April the 6<sup>th</sup>, 1762. In the sixty-third Year of his Age ... To which is added, the Oration at the Interment. By E. Radcliff. London: Printed by Richard Hett, for J. Noon ... J. Buckland ... and C. Henderson ... 1762.

8vo, pp. [4], 43, [1], with a half-title; title within a mourning border; a little spotty at beginning and end, but a very good copy, uncut, stitched as issued. **£125**

First edition of a funeral sermon that provides an extended biographical notice (pp. 25-34) of the Presbyterian theologian George Benson (1699-1762). Benson embarked on an industrious series of interpretative Biblical paraphrases after the manner of Locke in the 1730s. His most famous work, published after he came to Crutched Friars in 1740, was *The Reasonableness of the Christian Religion* (1743), which went through many editions.

**ON THE IMMORTALITY OF THE SOUL:  
POMPONAZZI'S MOST CONTROVERSIAL WORK, AND THE RESULTING DEBATE**

40) **POMPONAZZI, Pietro.** Tractatus de immortalitate animae [bound with five other contemporary works on the same subject]. [*Bologna, Iustinianus Leonardi Ruberensis, 1516 (colophon)*].

Folio, ff. [17] (of 18, lacking title), gothic letter; guide-letters, errata and printer's woodcut device on recto of last leaf; unobtrusive and regressing stain in upper inner corner of the sheets in the first half of the book; a very good, fresh, unsophisticated copy, bound with five other contemporary works (see below) in contemporary limp vellum, flat spine lettered in ink; foot of spine worn and spine partly detached (but holding firm); paper shelfmark label and nineteenth-century inscription (giving content, a serial number and a shelfmark) in the margins of Aii, indicating that the title-page had been discarded prior to the nineteenth-century acquisition; preserved in a custom-made morocco case. **£25,000**

**Extremely rare first edition of one of the most momentous publications in the history of philosophy**, here part of a remarkable contemporary Sammelband including some of the works that constituted the 'Pomponazzi affair'. 'The result of the whole affair [meant that] in the future, philosophy would no longer be identical with Aristotle . . . a philosopher could be a Thomist, an Aristotelian, a Platonist or anything else, provided that his philosophy was conclusive and coherent (*Cambridge history of Renaissance philosophy* p. 507).

Pomponazzi had begun questioning whether the soul is immaterial and immortal in the early 1500s during his (unpublished) lessons, but it was only in 1516, after the 1513 promulgation of the Fifth Lateran Council decree formally outlining the church's dogma of the individual immortality of the soul, that his treatise *De immortalitate animae* was published, arguing that the soul's immortality cannot be rationally demonstrated. The result was immediate and public scandal. The pamphlet in fact simply concluded that the question of immortality is a neutral problem, incapable of resolution through natural reason. But at the time the subtlety and balance of the argument was overshadowed by his 'provocation of both ecclesiastical and philosophical authority' (*ibid.*, p. 504), and the work was immediately condemned by Leo X

and publicly burned. ‘It was only the support of Cardinal Pietro Bembo that enabled Pomponazzi to avoid the charge of heresy and the extreme penalties which it entailed’ (S. Perfetti, in *The Stanford Encyclopedia of Philosophy*, s.v. Pomponazzi).

The outburst of criticism was clearly immediate, as Pomponazzi produced a self-defence in February 1518. That same year one of the leading Aristotelian authorities of the time, Pomponazzi’s former colleague and philosophical opponent Agostino Nifo, wrote a rebuttal with the same title *De immortalitate animae*, to which Pomponazzi replied in his *Defensorium*, published in 1519. Both these works are also present here as first editions, as well as the 1519 criticism by the Dominican Bartolomeo Spina, who reproached his own former minister general, Cajetan, for having ‘paved the way’ by abandoning Aquinas’s interpretation of Aristotle.

‘These controversies induced [Pomponazzi] not to publish two other works which he completed in 1520: *De naturalium effectuum causis sive de incantationibus* (“On the Causes of Natural Effects or On Incantations”) and the *Libri quinque de fato, de libero arbitrio et de praedestinatione* (“Five Books on Fate, Free Will and Predestination”); the two treatises were published posthumously in 1556 and 1557 at Basle by Guglielmo Grataroli, who slightly modified them’ (*ibid.*).

While the absence of Ai (title only on the recto, and dedication on the verso) is regrettable in its affecting the bibliographical integrity of this copy, the well-thumbed appearance of Aii, the first text leaf, which bears all the historical marks of an initial leaf (nineteenth-century shelfmarks and content notes) is evidence that the title must have been discarded at an early stage, like the final blanks in two of the other works bound here.

Pomponazzi’s work is here bound with:

**NIPHUS, Augustinus.** De immortalitate anime. Libellus. [*Venice, heirs of Octavianus Scotus, 1518 (colophon)*]. Folio, ff. [ii], 24; text in two columns, one large and numerous small woodcut initials, running titles, shoulder notes, printer’s device at end; a clean, crisp copy; nineteenth-century serial numbering inscription on title.

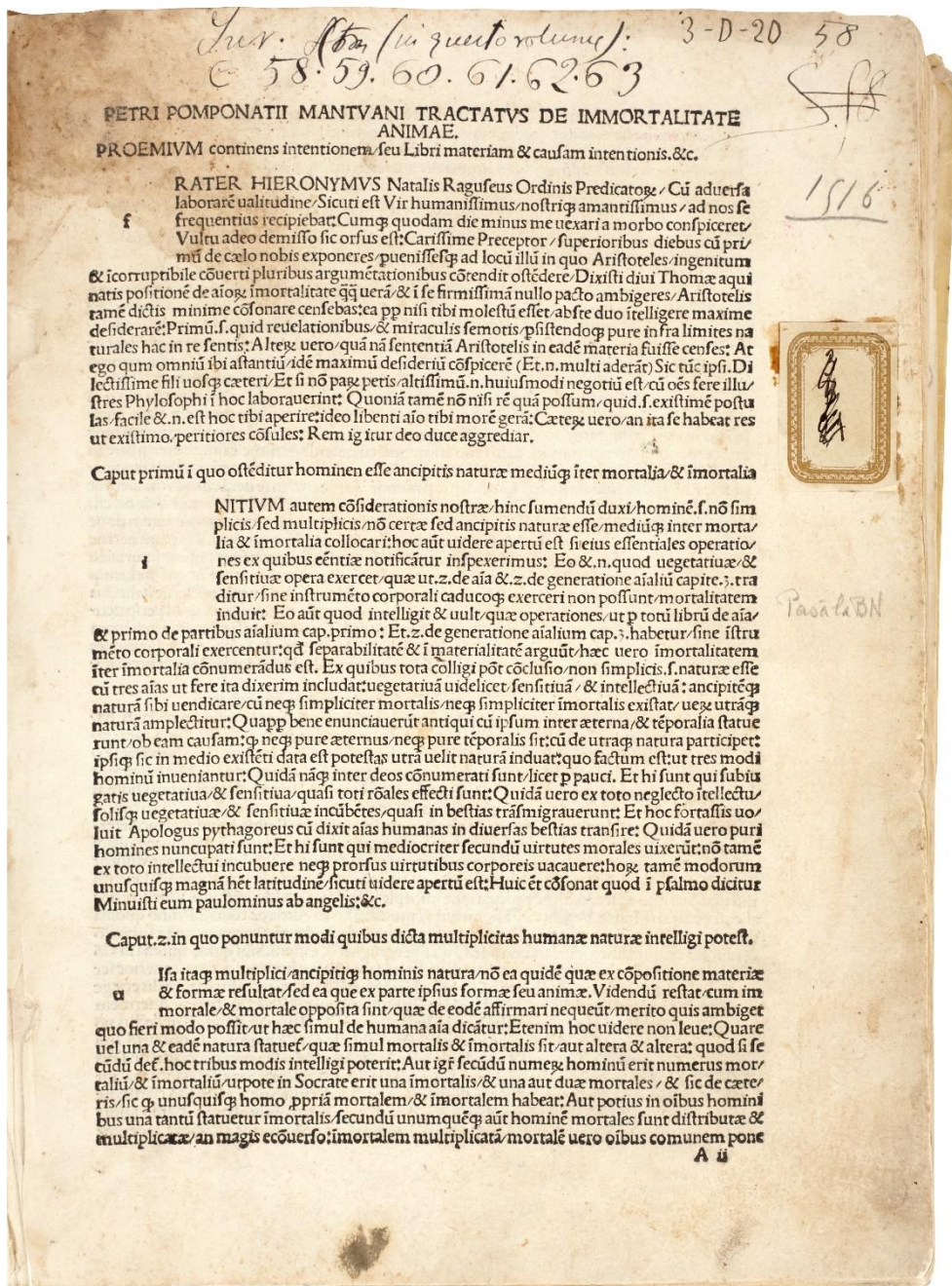
**POMPONAZZI, Pietro.** Defensorium Petri Pomponatii mantuani. [*Bologna, Iustinianus de Ruberia, 1519 (colophon)*]. Folio, ff. [40]; a clean, crisp copy; a nineteenth-century serial numbering inscription on title.

**NIPHUS, Augustinus.** De nostrarum calamitatum causis liber ad Oliverium Carafam. [*Venice, heirs of Octavianus Scotus, 1505 (colophon)*]. Folio, ff. 33 (bound without the final blank); text in two columns, three large astrological woodcut diagrams within text, one large and numerous small woodcut initials, running titles, shoulder notes, printer’s device at end; a clean, crisp copy; nineteenth-century serial numbering inscription on title.

**SPINA, Bartolomeo** [Bartholomeus de SPINA]. Opuscula [sic] edita per fratrem Bartholomeu[m] de spina pisanum ordinis predicatorum de observ[an]tia lectorem sacre theologie: que in hoc volumine continentur hec sunt. Propugnaculu[m] Aristo. de imortalitate anime contra Tho. Caietanum cu[m] littera eiusdem Caietani ex c[om]mentatione sua super libros Aristo. de A[n]i[m]a quantum proposito deseruit assumpta. Tutela veritatis de imortalitate anime contra Petru[m] p[ro]ponacium Mantuanu[m] cognominatum Perettum cu[m] eiusdem libro de mortalitate anime fideliter

toto inserto. Flagellu[m] in tres libros apologie eiusd[em] Peretti de eadem materia. Utilis Questio de ordine sacro. [Venice, Gregorius de Gregoriis, 1519 (colophon)]. Folio, ff. [61], without final blank; a little unobtrusive worming in gutter of early quires, pinhole in text in second part, but a very good copy; nineteenth-century serial numbering inscription on title.

**OPTATUS, Caesar.** Opus tripartitum de crisi de diebus criticis et de causis criticorum. [Venice, heirs of Octavianus Scotus, 1517 (colophon)]. Folio, ff. 12; with woodcut initials and two woodcut astrological diagrams to text, woodcut printer's device at end; some light dampstaining mainly to the gutter, the text block coming a little loose in the binding, but a very good copy; nineteenth-century serial numbering inscription on title.







#### LAFAYETTE MOURNING FRANKLIN

41) **[POTTERY – ENOCH WOOD & SONS.]** Engraved pottery design – Lafayette at Franklin’s Tomb. *Burslem, Staffordshire, c. 1825.*

Circular stipple-engraving (c. 17 cm in diameter), printed in brown ink on thin paper; the text on the tomb in reverse (for transfer-printing onto pottery); trimmed close to the border, one small nick to the upper edge else in very good condition, two small adhesions of tape where previously mounted. **£525 + VAT in EU**

An early proof-print (the border unfinished at the foot) of a design for transfer-printing onto a small plate or saucer, by Enoch Wood & Sons of Burslem. In the 1820s Wood & Sons produced a series of Staffordshire blue earthenware with ‘American Historical’ designs for the US market – versions of this imaginary scene of the Marquis de Lafayette seated before the tomb of Franklin also appeared on cups, jugs, tea-pots and coffee-pots. Other designs in the series showed Mount Vernon, Washington crossing the Delaware etc.

#### THE OXFORD MARTYRS’ MONUMENT

42) **[PROSPECTUS.]** The Oxford Memorial of Cranmer, Ridley, and Latymer. [*Colophon:*] *Baxter, Printer, Oxford. [1840].*

Folio, pp. 4, loose, with a caption title; with a large aquatint and lithograph plate of the proposed memorial (61 x 44 cm). **£600**

**The proposed design, and the printed prospectus, both very rare,** for the Martyrs’ Memorial, built 1841-3 on St Giles in Oxford, by George Gilbert Scott and William Moffatt. Based on the thirteenth-century Eleanor Crosses, it was Scott’s first notable work in the the

new neo-Gothic style inspired by Pugin, and one of the very first public monuments to a historical figure in Britain.

Intended as a counter-reaction to the Catholicism of the Oxford Movement of Newman and Keble, a memorial to the martyrs of the English Reformation, Cranmer, Ridley and Latimer, was first proposed in November 1838, and the subscription raised quickly exceeded the amount necessary for just a monument. The project was therefore expanded to include both a 'monumental structure' and the restoration and enlargement of the church of St Mary Magdalen.



By May 1840 submissions had been received from seven different architects, the commission being won by Scott and Moffat: 'The beautiful design which forms the subject of this engraving is a proof of Messrs. Scott and Moffat's clear conception of the sort of Monument which the Memorial Committee proposed'. The increased scope of the project however left a shortfall in funds – the present prospectus announces that 'above a thousand pounds more will be required', of which a quarter has already been given.

The fine aquatint of the proposed design (a simplified and reduced version of which was published in the *Gentleman's Magazine* in 1840) also shows proposed additions and alterations to St Mary's, some of which were not in the end realised. Work finally began in March 1841 on the aisle and in May 1841 on the monument, which was completed in 1843.

COPAC and OCLC list a single copy of the printed prospectus, at Bodley, without the aquatint.

#### ROCHESTER'S DEATHBED REPENTANCE

43) **[ROCHESTER, John Wilmot, Earl of.] PARSONS, Robert.** A Sermon preached at the Funeral of the R<sup>t</sup> Honorable John Earl of Rochester, who died at Woodstock-Park, July 26. 1680, and was buried at Spilsbury in Oxford-shire, Aug. 9. *Oxford, Printed at the Theatre for Richard Davis and Tho: Bowman, in the Year, 1680.*

4to, pp. [4], 48, engraved vignette to title-page; title-page creased, and with several tears (old repairs), else a good copy in recent marbled boards. **£250**

First edition of Rochester's funeral sermon, by Robert Parsons, chaplain to his mother, Anne, providing the most complete account of his famous death-bed repentance.

Parsons had visited the ailing Rochester in May 1680, and over the next two months achieved the libertine's miraculous moral volte-face. Indeed, when Rochester called his family to his bedside in June to deliver his 'dying Remonstrance', printed here, it was couched in the language of the priest: 'from the bottom of my soul I detest and abhor the whole course of my former wicked life ...'. In Rochester's youth, the 'lusts of the flesh, of the eye, and the pride of life had captivated him'; in extremis, however, he condemned 'that absurd and foolish Philosophy ... propagated by the late Mr. Hobbs' and ordered his relatives to 'burn all his profane and lewd Writings ... and all his obscene and filthy Pictures'. Parsons, perhaps sensing his audience's doubts, also attempts to justify the authenticity of Rochester's repentance.

Wing P 575A; Madan 3274 ('From 1700 onward this sermon was reprinted at least twenty times, but this is the only Oxford edition').

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

Ten works, oblong folio, pp. 11, 11, 19, 14, 7, 19, 15, 3, 7, 19, engraved music, each work with its own engraved title-page; the first seven with the additional contemporary publisher's stamps 'Prag bei Marco Berra'; a few small stains, dusty in places, but very good copies bound together in contemporary half calf and marbled boards, rubbed, morocco labels; 'Die Rose' (Deutsch 745) includes a list of Schubert's works as published by Diabelli in Vienna up to Opus 87, on which the contents of the present volume have been ticked off. **£7500**

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

*Erlkönig, Ballade von Goethe* (Deutsch 328), probably Schubert's most famous Lied, chosen by him as his Opus 1, was the last of nearly 150 songs composed by him in 1815. It sets a famous tragic poem from Goethe's *Die Fischerin*, in which a child is assailed by visions of the Elf-King – despite his father's attempts to dispel the images, the child succumbs and dies.

Written at great speed and to an enthusiastic response, *Erlkönig* was nevertheless revised several times before its eventual publication, by private subscription, in 1821 by Diabelli and Cappi. It 'spread Schubert's fame far beyond the bounds of his native city. In his own lifetime, and for generations afterwards, it was considered his greatest song' (*Grove*). It is present here in an edition issued by Diabelli alone after Cappi's retirement in 1824, as is Opus 4, *Der Wanderer von Schmidt v. Lübeck, Morgenlied von Werner, Wandrers-Nachtlied von Göthe* (1821, Deutsch 493, 685, and 224). 'Der Wanderer' was one of Schubert's 'most popular songs during his lifetime and for many years afterwards,' becoming 'the delight of Viennese drawing-rooms some time before it was published ... Der Wanderer is said to have brought in 27,000 florins within forty years to Diabelli' (Capell, *Schubert's Songs*).

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

#### AMLETO

45) **SKULL. 2014.** Life size; laser-cut cardboard by the French atelier FiguraSfondo, embellished with manuscript fragments by Crespi. **£750**

Limited edition created for the Salone del Mobile 2014.

*See back cover of catalogue for image.*

#### SKELETON UNDER THE FLOORBOARDS

46) **[STAFFORD, Henry, *Second Duke of Buckingham.*]** A Representation of the Remains of Henry Duke of Buckingham (beheaded Nov<sup>r</sup>. 2<sup>nd</sup>. 1483, by order of Richard the Third.) As they appeared when discovered July 25, 1838, in an antique Apartment of the Saracen's Head Inn, Salisbury. Engraved, printed & published by J. M. Cullam ... *Salisbury, Dec 2 1838.*

Etching, c. 222 x 192 mm; trimmed at foot, touching the imprint, else a very good impression. **£225 + VAT in EU**

A rare and striking depiction of the (alleged) discovery of the remains of Henry Stafford, who is traditionally believed to have been responsible for the murder of the Princes in the Tower.

Initially a close ally of Richard III, Stafford turned against him in rebellion for reasons that are still unclear. When the uprising failed he went into hiding and a bounty was put on his head. He was eventually captured and brought before Richard at Salisbury, where he was executed without trial; according to tradition, the execution took place in the courtyard of the Blue Boar Inn.

In 1838, two workmen taking up the floor of a room in the Saracen's Head Inn (which occupied the old site of the Blue Boar) discovered a skeleton lacking the skull and right arm. Presuming it to be the remains of an old tramp they smashed up the bones with their spades and got on with their work. It was only afterwards that speculation arose in some quarters that they had inadvertently destroyed the remains of the Duke of Buckingham, though many, including *The Times* newspaper, doubted this conclusion.



A REPRESENTATION OF THE REMAINS OF HENRY DUKE OF BUCKINGHAM.

(BEHEADED NOV<sup>R</sup>. 2<sup>N</sup>O 1483, BY ORDER OF RICHARD THE THIRD.)

*as they appeared when discovered July 25, 1838, in an antique Apartment*  
OF THE SARACENS HEAD INN, SALISBURY.

ENGRAVED, PRINTED & PUBLISHED BY J. MOLLAM, HIGH-STREET, SALISBURY, DEC 9 1838

EYEWITNESS ACCOUNT OF A MURDER TRIAL: 'I NEVER HEARD OF A MORE  
PREMEDITATED PIECE OF CRUELTY'

47) **STILLINGFLEET, Edward (d. 1795).** [BLANDY, Mary, *murderer.*] Autograph letter signed ('Ed Stillingfleet') to his sister Molly. *Wadham College [Oxford], 5 March 1752.*

4to bifolium, pp. 4, with the address and red wax seal on the last page; written in brown ink in a clear hand; short tears along folds at foot, small loss to fore-edge of second leaf touching a couple of words (section attached to seal), a few small holes at folds touching a few letters; generally good; pencil note at head of first page. **£850 + VAT in EU**

A descriptive first-hand account of the famed murder trial of Mary Blandy, who in 1752 stood accused of poisoning her invalid father with white arsenic in his food, on the instructions of her aspiring lover, William Henry Cranstoun, who was, unbeknownst to her, already in possession of a wife, but was hungry for the £10,000 Miss Blandy was due to inherit. The trial, conducted in Oxford, continued for some eleven and a half hours without respite, and saw Mary condemned to death. The 'fair parricide', as she was known, was hanged on 6 April 1752, her last words being 'Gentlemen, don't hang me high for the sake of decency'.

Stillingfleet watched the whole trial, remarking 'I feel the effects of being at it yet for I was almost squeez'd to death in the crowd'. While admiring Blandy's speech as 'very fine & very artfully drawn up', his own verdict on the case is unambiguous: 'I never heard of a more premeditated piece of cruelty'.

The likely author of the letter is Edward Stillingfleet, son of Edward Stillingfleet of Hartlebury, where the letter is addressed. Edward matriculated at Wadham College in 1748/9, taking his BA in the year of this letter.

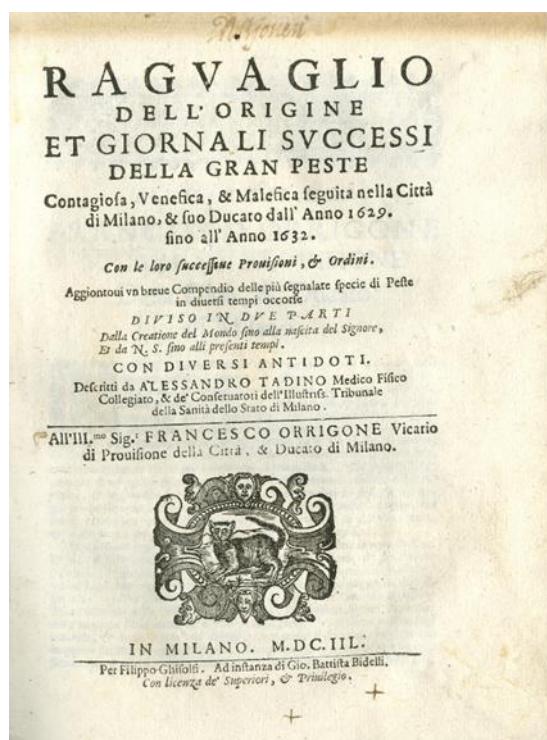
PRE-POSTHUMOUS VERSES

48) **SWIFT, Jonathan.** Verses on the Death of Doctor Swift. Written by Himself: Nov. 1731. *London: Printed for C. Bathurst [i.e. Edinburgh, by T. Ruddiman] ... 1739.*

8vo, pp. 22, [2, blank]; a very good copy in modern quarter calf. **£200**

An Edinburgh piracy published in the same year as the first edition: one of Swift's most moving works, a mix of humour and pathos as he reviews his life and his reputation in posterity. Swift had entrusted the manuscript to William King, who, in consultation with Pope, made a number of extensive cuts, also inserting 61 lines from *The Life and Genuine Character* (1733). Swift was understandably annoyed, and entrusted Faulkner in Dublin with a proper text. The true London editions were folios, this Edinburgh piracy an octavo.

Teerink-Scouten 772; Foxon S925.



## EPIDEMIOLOGY OF THE GREAT PLAGUE OF MILAN

49) **TADINO, Alessandro.** Raguaglio dell'origine et giornali successi della gran peste contagiosa, venefica, et malefica seguita nella Città di Milano, et suo Ducato dall'anno 1629 sino all'anno 1632. *Milan, per Filippo Ghisolfi ad istanza di Gio. Battista Bidelli, 1648.*

4to, pp. [viii], 151, [1]; inconsequential wormtrack in the gutter of pp. 61-75, light waterstain to the lower corner of the last few leaves, but a very good copy, clean and crisp, bound in contemporary *carta rustica*, manuscript title along lower edges; early eighteenth-century ownership inscription to title page. **£1300**

First edition of the most comprehensive firsthand account of the bubonic plague epidemic that ravaged particularly Northern and Central Italy from 1629 until 1632, also called the Great Plague of Milan from the city that suffered the highest number of fatalities (over 60,000 out of a total population of approximately 130,000). At the time of the epidemic, the physician Alessandro Tadino (1558 – 1661) was *Protomedico* of the State of Milan, the official in charge of public health. In the first part of his treatise, Tadino investigates early outbreaks and the transmission and spread of the disease in Lombardy. The second part sets the rules for the lazaret and lists the cautionary measures adopted, such as the quarantine and the hunt for the 'untori', people suspected to deliberately spreading the disease through venomous ointments.

Together with Ripamonti's *De peste Mediolani*, Tadino's work was the principal source used by Alessandro Manzoni for his novel *I Promessi Sposi* (English: *The Betrothed*), where the plague epidemic is faithfully described and provides the backdrop for several chapters.

OCLC records only 4 copies in North America (McGill, HSHSL Baltimore, National Library of Medicine and Illinois).



'TIS BETTER TO HAVE LOVED AND LOST

50) **TENNYSON, Alfred, Lord.** *In Memoriam.* London, Edward Moxon, Dover Street. 1850.

8vo, pp. vii, [1], 210, [8, Moxon catalogue dated February 1850], a very good copy in green morocco by Riviere, elaborately gilt with a pattern of vine leaves and tulips (the latter with white morocco onlays), spine sunned; marbled slip-case; bookplate of John Whipple Frothingham. **£650**

First edition, first issue, with the misprints on pp. 2 and 198.

Tennyson's moving elegy on the death of his friend Arthur Hallam (see item 24) is probably his most famous poem as well as one of the most moving evocations of loss in English. It was written over a period of seventeen years, and reached beyond the death of his friend to many of the deepest concerns of the day. Queen Victoria and George Eliot were among its many admirers. A number of the poem's phrases have passed into common usage, such as 'nature red in tooth and claw' and ''Tis better to have loved and lost / Than never to have loved at all'.

Wise I.37; Hayward 246.



51) **TENNYSON, Alfred, Lord.** *In Memoriam* A.H.H. London, *The Nonesuch Press*, 1933.

4to, pp. xxiv, 145; a little browned and foxed in places; uncut, in the original black and gold boards, with printed spine label; somewhat rubbed and marked especially at joints and extremities, with a short tear at the head of the spine, label browned. **£65**

First Nonesuch Press edition; number 1,141 of 2,000, printed on Van Gelder paper with the unicorn watermark, issued to mark the centenary of Arthur Hallam's death. One of Tennyson's best-known poems, *In Memoriam* was the first Nonesuch volume to be produced in more than a few hundred copies. Francis Meynell, who designed this edition, described it as a 'semi-limited edition' (*Nonesuch News*, 1934). The reviewer in *The Manchester Guardian* asserted, in a perhaps slightly underwhelming manner, that it was 'the most handsome, indeed the most beautiful, half-guinea book of recent times'.

Dreyfus 91.



NEWGATE 1828

52) **THOMSON, William, artist and engraver.** *The Morning of Executions*. Newgate Prison 1828 ... [*London, 1828*].

Etching, engraved surface 91 x 150mm; a very good impression, denoted 'Proof' at the foot. **£325 + VAT in EU**

A very rare etching by the Pre-Raphaelite painter William Thomson of a scene in Newgate Prison of prisoners preparing for execution in 1828. Evidently executed *in situ* or based on a drawing from life, it was used by Thomson to provide the composition for his famous painting,

‘The Upper Condemned Cell at Newgate’ (1828), in which the man whose arms are being tied behind his back is given the features of Henry Fauntleroy, executed 1824. **We can trace no other examples of this etching.**

Fauntleroy was the last person in Britain to be executed for forgery. His trustworthy manner and creative approach to accounting allowed him massively to overextend the comparatively slender resources of the banking firm Marsh, Sibbald & Co. at which he was a partner. As the company found itself in deeper and deeper financial trouble, he began appropriating money deposited at the bank by his clients and forging powers of attorney to sell government stocks. Fauntleroy’s forgeries snowballed and he had soon appropriated securities worth £360,000.

His fraud was also driven by his extravagant lifestyle and personal vanity. He was proud of his family’s aristocratic connections and of what he thought was his close resemblance to Napoleon Bonaparte, apparently fancying himself as a sort of financial Napoleon. He owned a huge Grecian villa in Brighton with a billiard room built to resemble his hero’s campaign tent and maintained a string of mistresses including the famous courtesan Mary Bertram (known as ‘Mrs Bang’ for being ‘bang’ up to date in the tricks of her trade).

When his crime was at last discovered, there was a huge outcry in the press, which was fascinated by the alleged immorality of his personal life. Popular opinion, however, was sympathetic to Fauntleroy; his death sentence was contested on points of law and petitions were presented to Robert Peel, the Home Secretary. In spite of these efforts he was hanged in front of a crowd of 100,000 people on 30 November 1824. A slew of commemorative broadsides and medals followed the execution, as, of course, did Thomson’s painting which is ‘highly unusual’ as a depiction of modern capital punishment by a professional artist (Gregory, *The Victorians against the Gallows*).

## THE DEATH OF IVAN THE TERRIBLE

53) **TOLSTOY, Count Aleksei Konstantinovich.** *Smert’ Ioanna Groznago, tragediia v piati deistviiakh* [The Death of Ivan the Terrible, a tragedy in five acts]. *St Petersburg, Naval Ministry Press, 1866.*

8vo, pp. [iv], 176, complete with the half-title; first couple of leaves creased, some spotting and mild offsetting in places, light marginal waterstain to initial few leaves, but still a very good copy in Russian contemporary quarter calf, marbled paper sides, cloth tips, rubbed, spine worn at foot, front free endpaper sometime removed. **£2000**

First edition: the first in the great trilogy of plays by the foremost Russian historical dramatist. It was translated into English verse, ‘with the author’s permission’, in 1869.

In Russia, ‘there continued to be some demand for historical drama even after the romantic period, particularly since Russian opera was now coming into its own ... Among the major figures of the period, Pisemsky, Ostrovsky, Konstantin Aksakov, and others wrote historical plays. But only in the case of Aleksei Tolstoi were they the main part of the writer’s achievement ... Tolstoi [1817–1875] pursued a career first as a diplomat and later at court, and was personally close to Tsar Alexander II. He left the government service in 1861 and retired to his estate to devote himself entirely to his literary work. Tolstoi ... had his greatest success with a historical novel, *Duke Serebryany* (1862) ... His main importance, though, is

as the best Russian historical dramatist, and this by virtue of his dramatic trilogy, *The Death of Ivan the Terrible* (1866), *Tsar Fyodor Ioannovich* (1868), and *Tsar Boris* (1870) ...

‘*The Death of Ivan the Terrible* is a tense and stagy play [in which] Tolstoi adroitly uses various scenic devices to recapitulate the glory, the horror, and the ultimate defeat of the awesome tsar’ (Terras, *History*).

Kilgour 1186.

54) **TOLSTOY, Lev Nikolaevich.** Posmertnyia zapiski startsa Fedora Kuz'micha umershago 20-go ianvaria 1864 goda v Sibiri, bliz goroda Tomsk, na zaimke kuptsa Khromova. [Posthumous notes of the old man Fedor Kuz'mich, who died on 20 January 1864 in Siberia, near the town of Tomsk, at the 'zaimka' of the merchant Khromov.] *St Petersburg, V. Vrublevskii, 1912.*

8vo, pp. 32; slightly age-toned, but a very good copy in the original printed paper wrappers. **£1750**

First edition, very rare, of an unfinished story, begun in 1905, exploring the popular legend that Tsar Alexander I had staged his own death in 1825 and had gone into hiding as the hermit Fedor Kuz'mich. Kuz'mich, St Fedor of Tomsk in the Russian Church, was sent to Siberia as a vagrant, where he lived a life of spiritual isolation under the protection of the merchant Semen Khromov. Rumours abounded even during Kuz'mich's lifetime – mysterious letters in code, visits from important noblemen – but the jury is still out.

Tolstoy's story was evidently intended to be a longer narrative; he was attracted to such an evocative story of worldly renunciation (a theme that preoccupied him in later life), and discussed the matter several times with Grand Duke Nikolai Milhailovich (who afterwards wrote a book on the topic).

Not in OCLC.

55) **UNKNOWN PHOTOGRAPHER.** [The Apparition]. *1870s–80s.*

Albumen print, 8<sup>5</sup>/<sub>8</sub> x 6<sup>1</sup>/<sub>2</sub> inches (21.8 x 16.4 cm); numbered in pencil on verso; some paper residue on verso, a little yellowing, especially along bottom edge, but a clear image with rich detail. **£750**

A playful example of Victorian trick photography.

The well-acted scene shows a couple seated on a garden bench by a summer house with the ghost – fashioned from a long, hooded sheet – walking up the steps towards them. The woman faints while the be-smocked man sits, mouth agape and arms outstretched in shock. Although apparently a simple rural couple, it is more likely the photographer's friends or family posed in rustic garb.

Technically a very crisp image, despite the slight yellowing, with an excellently-produced spectral figure, likely from a double exposure.



[55]

#### GRAVE CONCERNS

56) **VERTAMONT, Abbé de, attrib.** *L'Ombre du feu Cardinal: or, Cardinal Fleury's Ghost.* Translated from the original French Manuscript of the Abbé de V----; formerly one of His Eminency's Domesticks: and now a State-Prisoner in the Bastille, at Paris ... *London, Printed, and sold by J. Roberts ... B. Milles ... and the Booksellers of London and Westminster. 1743.*

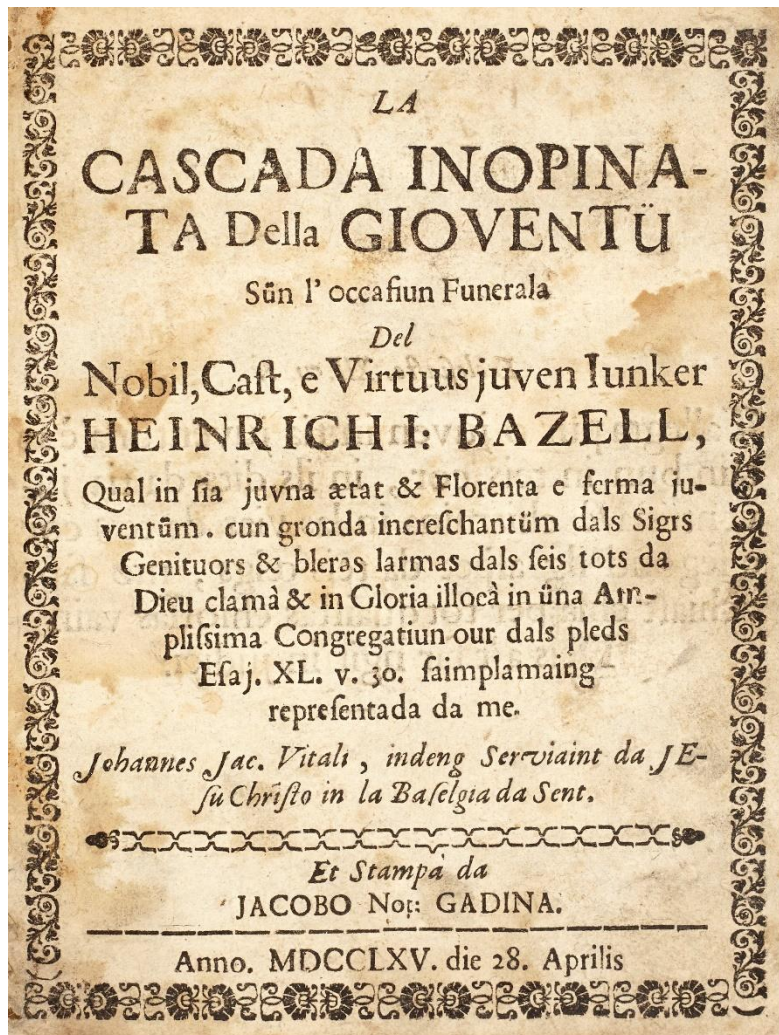
8vo, pp. [8], 62; one letter punched out on final page; disbound.

£350

First edition, ostensibly translated from a manuscript rescued by an Officer of the Guards at the Bastille, but in fact an original English thrust at French foreign policy following the death of Cardinal André-Hercule de Fleury, the able chief minister of Louis XV and political ally of Sir Robert Walpole.

It takes the form of a dialogue between 'the restless unhappy shade of the late Cardinal' and fellow minister Pierre Guérin de Tencin, Archbishop of Lyons, in which the ghost takes Tencin to task over his poor performance: 'Business of Importance will never prosper in your Hands, and no Man is more unfit for it, than your Eminence'. Much of the heated interview centres

on threats to French foreign policy: Spanish commercial gains in America, the future strength of Russia, and the growing influence of Britain. 'Dreadful Prospect! How chang'd! how wretched! how alter'd is poor France become, in a short Space of Time!'



#### ELEGIES IN ROMANSH

57) **VITALI, Johannes Jacob.** La cascada inopinata della gioventü sün l' occasiun funerala del nobil, cast, e virtuus juven junker Heinrich J. Bazell. [*Scuol*], *Jacobo Not Gadina*, 1765.

8vo, pp. 52; title within an ornamental border; title soiled, some marginal waterstains, last four leaves with marginal wormtrack touching a few letters on final leaf, corners frayed; sewn in contemporary wrappers reusing two sixteenth-century German almanac leaves, painted black on the outer side; spine almost perished. **£350**

An extremely rare eulogy, written in Romanse, in praise of the young nobleman Heinrich Bazell, which becomes the occasion for a more general reflection on premature death.

Romanse is a Romance language, descending from the spoken Latin (Vulgar Latin) of the Roman Empire, which is recognised as one of the official languages of Switzerland; it is

currently used by just over 60,000 people, predominantly in the southeastern Swiss canton of Grisons.

The book opens with the homily given by the Protestant priest Johannes Jacob Vitali, pastor in Sent, during the funeral of young 'Andri' ('Heinrich' in Romansh), and it is followed by a few poetic compositions in Romansh (mainly), German and French by a few friends and relatives of the deceased (Heinrich Salomon, Petrus Dominicus Rosius, Jacob Rauchius, Caspar Hansius, his brother-in-law Casper Stupan, Jahn de Salutz).

OCLC records only 2 copies outside Switzerland, at Cornell and Berlin State Library.

See: Pietro Bazell, *La via verso la morte del giovane Andri*, in *Quaderni grigionitaliani*, n.1, 2003, p.83.

### LIFE, DEATH AND IMMORTALITY

58) [YOUNG, Edward]. The Complaint: or, Night-Thoughts on Life, Death, & Immortality [Nights First to Fourth] ... London: Printed for R. Dodsley ... and sold by M. Cooper ... 1742-1743.

Four parts, 4to, with the general title-page and preface issued with *Night the Fourth*, which is here bound first: *Night the First* (1742) pp. 30, [2, advertisement]; *Night the Second* (1742) pp. 44, with half-title; *Night the Third* (1742) pp. 34, with half-title; *Night the Fourth* (1743) pp. [2, general title], ii, 47, [1], engraved vignette to general title-page, printed in red and black, soiled; a very good copy in recent calf. **£250**

Second (first quarto) edition of *Night the First*, first editions of *Night the Second* to *Fourth*.

Young's *Night-Thoughts* were issued serially, and extended eventually to a total of nine nights. *Night the First* was first published in folio in 1742, then reissued in quarto to conform to the later parts. This is the second issue with 'COMMONS' in small caps on the title-page. *Night the Third* is the second issue, correcting 'merry' to 'mazy' on p. 7. *Night the Fourth* is the variant with a head in the ornaments on pp. i-ii.

This was the first attempt to assemble a collected edition, with a general title-page and a preface, which describes it as 'a proper pausing Place for the Reader and the Writer too'. *Night the Fifth* followed later in the same year, *Night the Sixth* to *Ninth* in 1744-5.

Arguably the most influential long poem of the eighteenth century, *Night-Thoughts* was later illustrated by Blake and read with close attention by Wordsworth and Coleridge.

Foxon Y26, Y32, Y37, and Y44.

# FINIS

