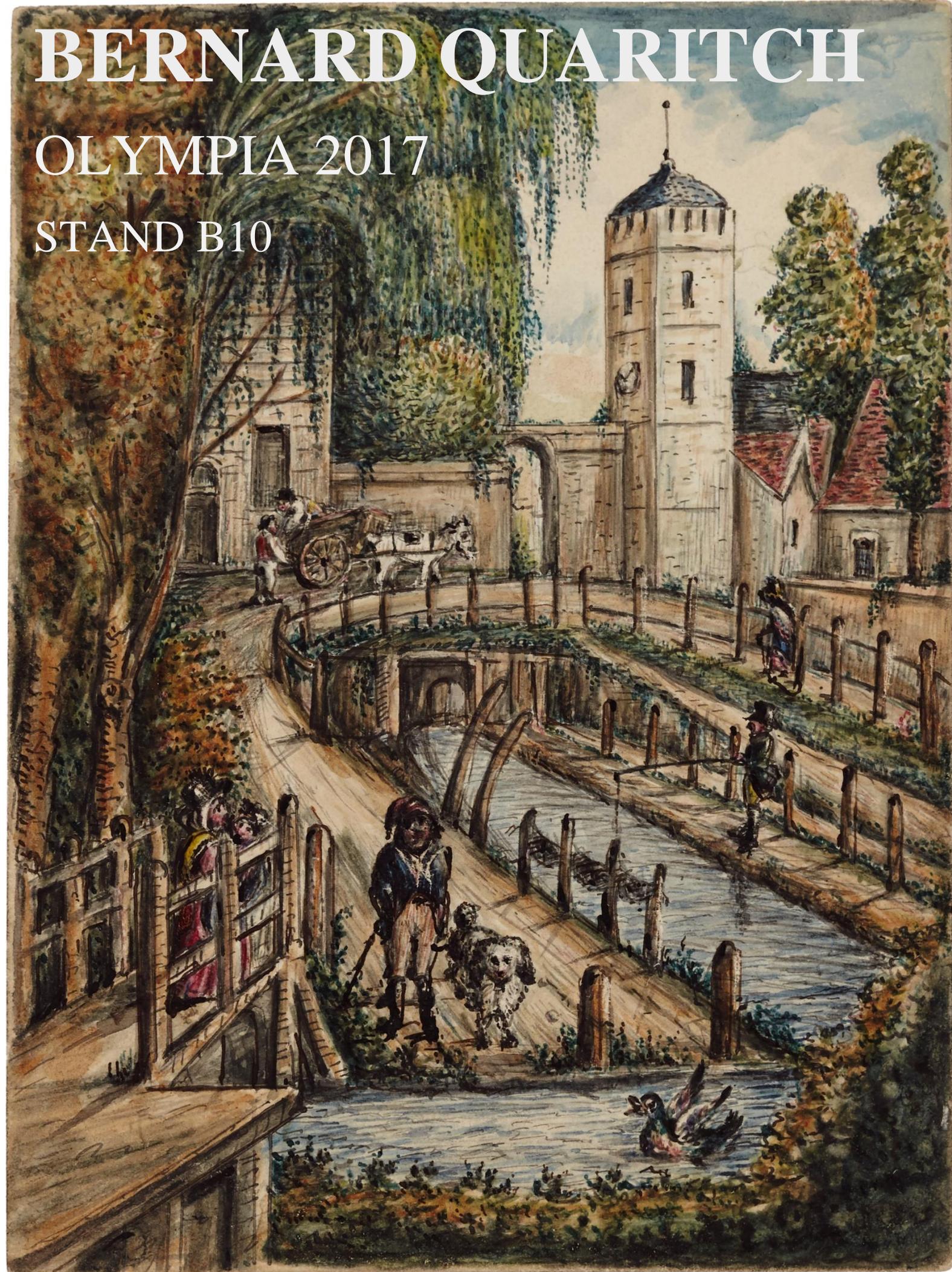


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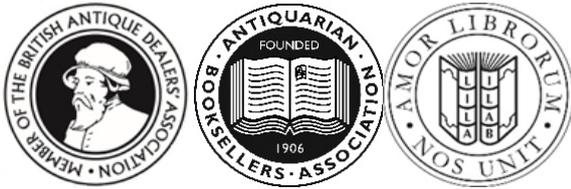
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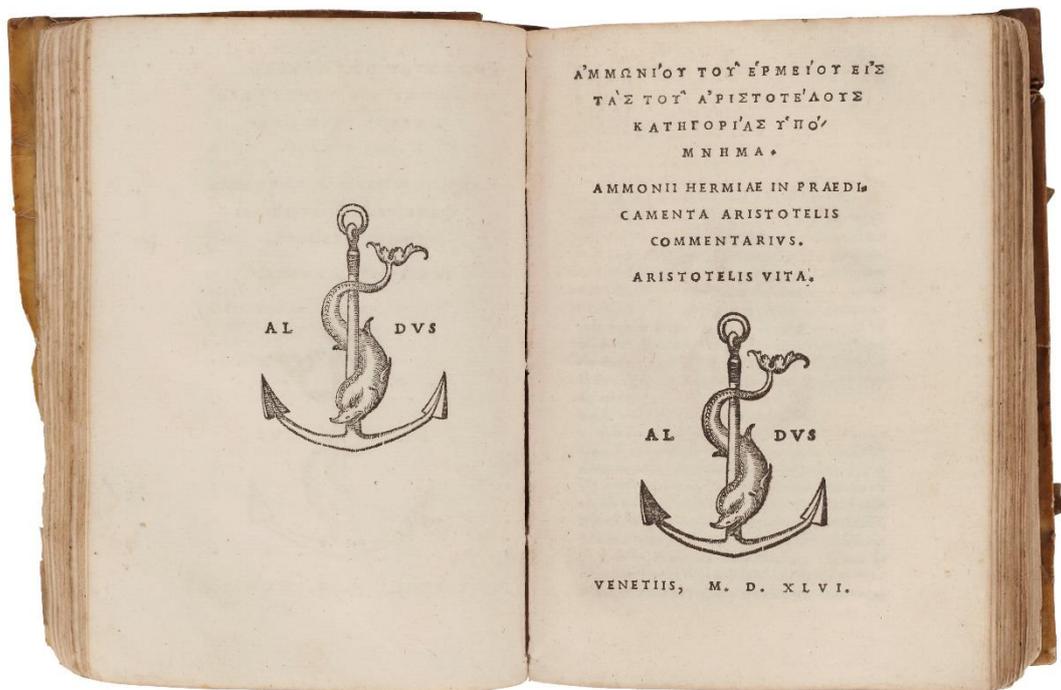
2017/7 Economics

2017/6 The Armchair Traveller: T. E. Lawrence

2017/5 Parties & Festivals

*Full descriptions for each item are available on request.*

*Cover image from item 10.*



### ALDINE ARISTOTELIAN COMMENTARIES

1) **AMMONIUS.** Ammōniou tou Hermeiou eis tas pente phōnas tou Porphyriou hypomnēma. Ammonii Hermiae in quinque voces Porphyrii commentarius, correctionibus quamplurimis, et locorum imaginibus illustratus. *Venice, apud Aldi filios, 1546.*

[with:]

*Idem.* Ammōniou tou Hermeiou eis tas tou Aristotelous katēgorias hypomnēma. Ammonii Hermiae in praedicamenta Aristotelis commentarius. Aristotelis vita. *Venice, 1546.*

[with:]

*Idem.* Ammōniou tou Hermeiou eis to tou Aristotelous peri hermēneias hypomnēma. Ammonii Hermiae in Aristotelis de interpretatione librum commentarius. *Venice, apud Aldi filios, 1546.*

Three parts in one vol., 8vo, pp. [iv], 78, [2]; 152; 188; Aldine device to titles and at end of first and third works, Porphyrian tree to f. 44r of first work, a few other small diagrams; a few small wormholes/tracks to blank margins, most noticeably to bottom corner of ff. 97-112 of third work (not touching text), a few ink stains and other light marks; very good copies in contemporary limp vellum, remains of ties to covers, title inked to spine; slight loss at fore-edge of upper cover, small tear at foot of spine, a few small wormholes and marks, some worming to endpapers; old ownership inscription to front flyleaf, crossed-through inscription in Greek to foot of title ('Iōannē tou ...'); **numerous early marginalia in Greek and Latin in two principal hands.** **£4000**

**An attractive annotated copy of the first collected edition of three important commentaries on Aristotle** by the 5th/6th-century Alexandrian philosopher Ammonius, pupil of Proclus and tutor to most of the important Neoplatonists of the age, published by Aldus Manutius's youngest son Paulus (1512-1574). This is the first Aldine edition of Ammonius's commentary on Porphyry's *Isagoge*, and the second Aldine appearance of his works on Aristotle's *Categories* and *De Interpretatione* (first 1503).

Ammonius established a tradition of Aristotelian commentary at Alexandria continued by his students Asclepius, Philoponus, Simplicius, and Olympiodorus. 'His commentary on *De Interpretatione* was particularly important and served as a source for Stephanus and other

commentators. In its translation by William of Moerbeke, this work was influential on Aquinas and thus on medieval and later Aristotelian philosophy and semantics' (*Stanford Encyclopedia of Philosophy*).

The two Renaissance readers of this copy concentrate particularly on Ammonius' commentary on Porphyry's *Isagoge*. Aptly, in an age of full maturity for logic and enthusiasm for science, they both relish the commentator's interpretation of Aristotle's syllogism as a tight system modelled on the science of geometry. Their remarks and highlights bear witness to a practice of technical, close-reading which, by the mid-sixteenth century, had acquainted humanists with a wider range of Aristotelian commentators than the traditional Averroes, Aquinas and Albert, sharpening their logical tools and forging the synthesis between Platonism and Aristotelianism which became the mark of their era.

Adams A994, A986, A991; Ahmanson-Murphy 348, 349, 350; Renouard 135.

### WITH 77 CARBON PRINTS

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

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

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

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

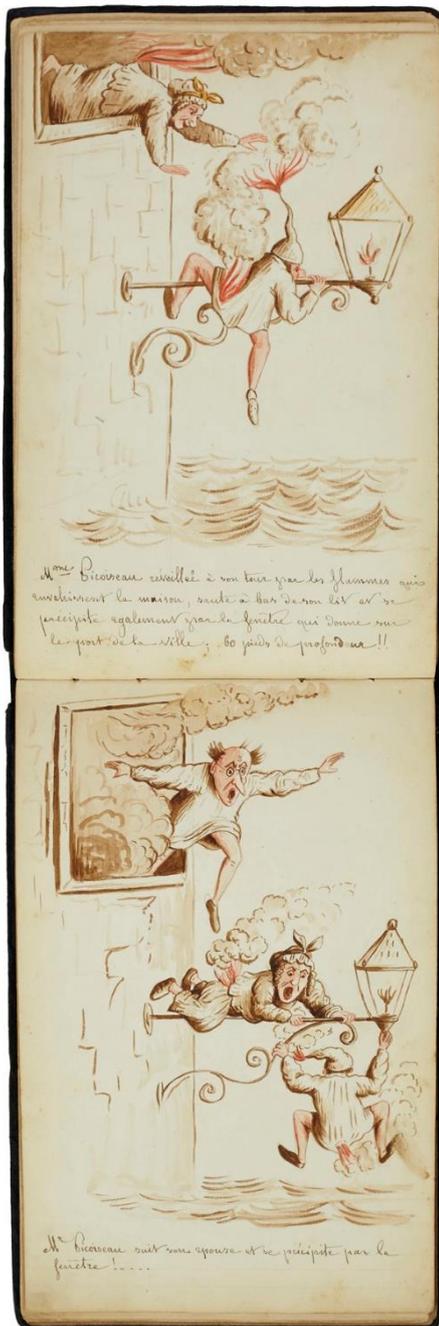


## ROLLICKING TALE OF AN UNHAPPY MARRIAGE

### 3) [ANON.] *Mon ami Grégoire ou les infortunes conjugales d'un honnête homme.* France, 1870s?

Illustrated manuscript on paper, in French, oblong album (130 x 200 mm), pp. [99] (on cream paper except for pp. [81]-[92] on grey paper), each page with one or more coloured illustrations and accompanying text in a neat hand in black ink (a few corrections); a few light marks and spots; very well preserved in contemporary black cloth, 'Album' lettered in gilt to upper cover, marbled endpapers; neatly rebacked and with neat repairs to corners and board edges.

£2500



A beautifully illustrated, fabulous comic tale of the unhappy marriage and demise of the narrator's friend Grégoire. The principal protagonists in this rollicking story, which does not appear to have been published, are: Grégoire, a Parisian notary; Pamela Picoiseau, Grégoire's beautiful, fashionable and errant wife; her dashing cousin, 'capitaine dans la marine du roi de Patagonie'; her father, a skinny former captain of the Hussars, and meddling mother; and their robust and ever faithful maid from Alsace. Having met at the Bois de Boulogne, Grégoire and Pamela marry and then honeymoon at the fashionable bathing resort of Arcachon (near Bordeaux), being joined by Pamela's parents. When Grégoire catches his wife bathing with her handsome cousin he challenges his rival to a duel, only to discover the following day that the couple have eloped. Grégoire, his in-laws and their maid pursue the amorous fugitives to Patagonia, a desert island, the North Pole, and Chandernagore in India, their numerous adventures including a fancy dress ball, abduction by a Prussian pirate called Ali-Besef-Schnaps, and sailing on a pike. The determined Grégoire survives being stabbed, poisoned with arsenic and set on fire, only to meet his end in the jaws of a lion. The others all die too: Mr Picoiseau accidentally decapitates his wife and then hangs himself, the Alsatian maid is gobbled up by a snake, Pamela kills her cousin for dallying with a beautiful savage, and then promptly explodes with désespoir.

The entertaining narrative is brought to life by the lively and colourful illustrations, executed by someone with a talent for humorous caricature. A date of production around the 1870s seems possible based on the costumes and clues within the narrative: Arcachon was established in 1857 and there was a short-lived self-proclaimed French king of Patagonia in the early 1860s. It is interesting to note that, for no apparent reason, Mr Picoiseau's nose grows Pinocchio-like at some point in the narrative (Collodi's *The Adventures of Pinocchio* was published in 1883).



4) **BALDWIN, George.** Political recollections relative to Egypt; containing observations on its government under the Mamaluks;— its geographical position;— it's intrinsic and extrinsic resources;— its relative importance to England and France; and its dangers to England in the possession of France: with a narrative of the ever-memorable British campaign in the Spring of 1801. *London, T. Cadell and W. Davies, 1801.*

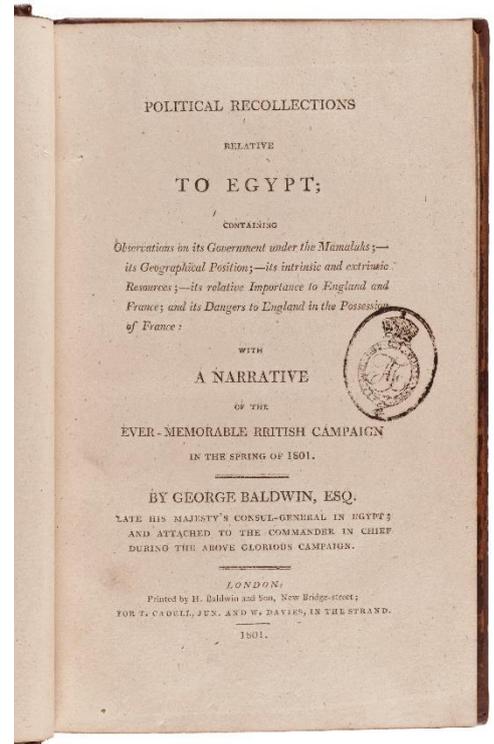
8vo, pp. viii, 227, with two full-page woodcuts in the text; a few pencil markings and annotations, very lightly toned, but a very good copy in contemporary marbled calf, spine gilt; head and foot of spine, joints and corners neatly repaired. **£950**

First edition, scarce. 'A very curious mixture of political acumen and mystical apprehension. Baldwin spent years in the Levant; he established direct commerce between England and Egypt in 1775, and he served as British consul-general in Egypt from 1785 to 1796. But he was a mystic as well who wrote on dreams, prophecies, and magnetic cures. His chapter on the plague recommends olive oil as a cure. Baldwin was a member both of the Levant Company and the East India Company' (Blackmer).

Published here for the first time is ‘Speculations on the resources of Egypt’ (pp. 41–79), written for the India board between 1773 and 1785, in which Baldwin shows great foresight in insisting on the region’s strategic importance. Two years after Napoleon’s invasion in 1798, ‘he was asked to join the British expedition at Malta to advise them on Egypt. He recommended they land on the Red Sea, make a direct assault on Alexandria, or land at Abu Qir. Attached to Admiral Lord Keith, he also advised the military commander, Sir Ralph Abercromby. In his *Political recollections* Baldwin provides eyewitness accounts of the preparations for and landing at Abu Qir on 8 March 1801, and of Abercromby’s last hours. He used his local knowledge to set up supplies for the army’ (*Oxford DNB*).

*Provenance:* Prince Adolphus Frederick, first duke of Cambridge (1774–1850), with his stamp (Lugt 118) on title and gilt cipher at head of spine.

Blackmer 68; Ibrahim-Hilmy I p. 50.



## ATTRACTIVE PEASANT BINDING ON A RARE BIBLE AND HYMNAL

- 5) **[BIBLE]**. Biblia, das ist die gantze heil. Schrifft Alten und Neuen Testaments, Teutsch D. Martin Luthers ... *Ulm, Daniel Bartholomai, 1721.*



pp. [xviii], 614; 381, [1]; [2], 289, [5]; engraved frontispiece, ‘Die Propheten’ and ‘Das Neue Testament’ with separate title-pages, head-pieces; small closed tear to fore-edge of Q6, title leaf to New Testament slightly loose, m4-7 in the New Testament out of order.

[Bound with:]

Ausserlesenes Geist-reiches Kirchen-Gesang-Buch, auss dess seel. Lutheri, und anderer rein-Evangelischer Lehrer Schrifften, mit besonderm Fleiss zusammen getragen. *Ulm, Daniel Bartholomai, 1721.*

pp. [ii], 151, [1], wanting the final text leaf; engraved frontispiece, head-piece.

Two works in one vol., 12mo; in double columns throughout; very good crisp copies in an attractive contemporary German ‘peasant’-style vellum binding, tooled with a geometrical and floral design, highlighted in brown, ‘Biblia’ lettered at head of spine, gilt edges; slightly faded and rubbed, slight crease to spine and small chip at foot; inscription of Sophia Carolina Filicita Lilienthal, dated 1799, and modern inscription to front endpapers.

£975

A charming example of an eighteenth-century German ‘peasant’-style binding, enclosing a rare Bible and Hymnal. Bauern Einbände, or peasant bindings, originated in Hungary and their popularity for covering Bibles, prayer books, hymnals and other devotional texts spread to Germany, the Netherlands and Scandinavia.

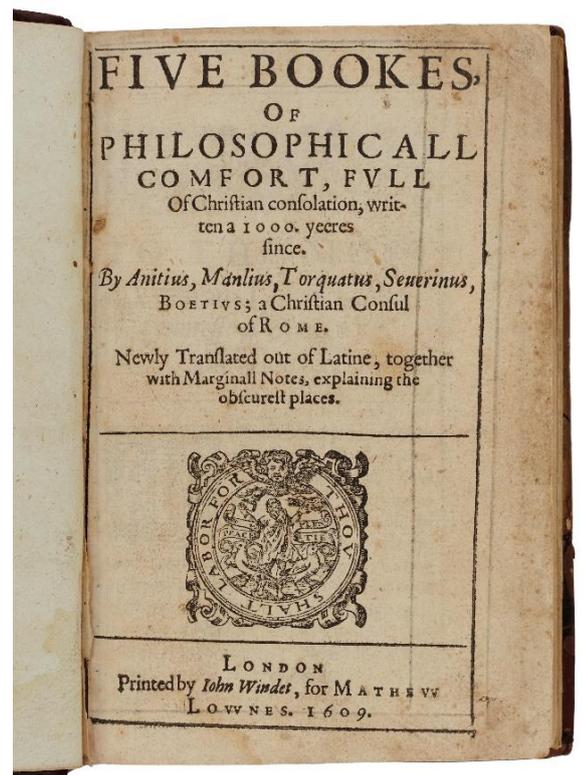
I. No copies on COPAC; only one US copy on OCLC, at Indiana. II. Not on COPAC; only the Harvard copy in the US on OCLC.

### AN ENGLISH JESUIT CONSOLATIONS OF PHILOSOPHY

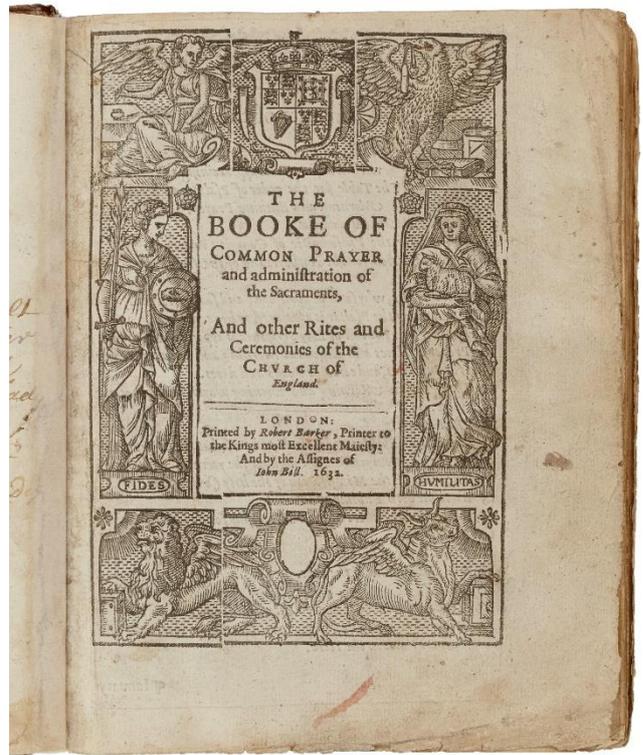
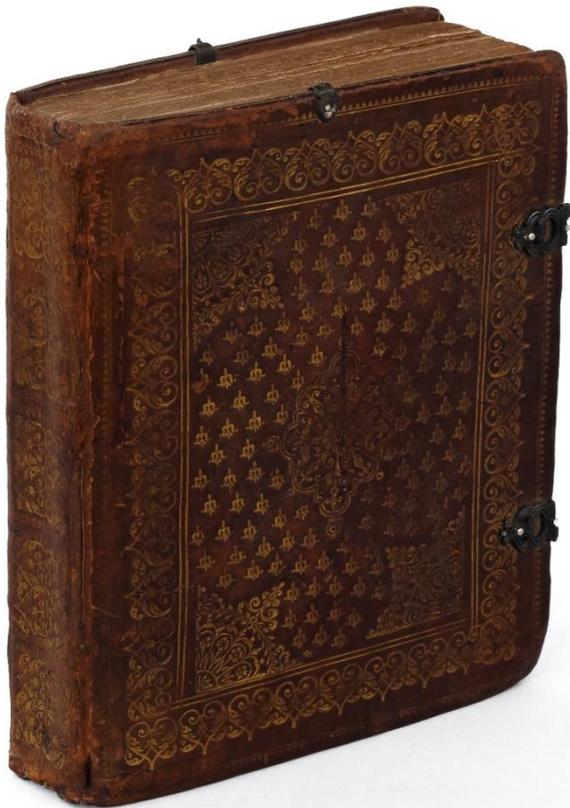
6) **BOETHIUS.** Five Bookes, of philosophical Comfort, full of Christian Consolation, written a 1000. Yeeres since ... Newly translated out of Latine [by Michael Walpole], together with marginall Notes, explaining the obscurest Places. *London Printed by John Windet, for Mathew Lownes. 1609.*

Small 8vo, ff. [6], 144, wanting the ruled and signed initial blank; slightly browned at the extremities, else a good copy in nineteenth-century half calf, rebacked. **£1750**

First edition of this translation of the *Consolatio*, the fourth in English, preceded by Chaucer’s (printed by Caxton), John Walton’s (written shortly after Chaucer’s, much derivative of it, but not published until 1525), and George Colville’s highly-regarded version of 1556. Michael Walpole (1570-1624?), the translator, was the younger brother of the prominent Jesuit Henry Walpole, and was himself a Jesuit and the author of several recusant tracts. He is best known, however, as the confessor and spiritual adviser of Doña Luisa de Carvajal, the Spanish noblewoman who came to England in 1606 to help Catholics who were in prison or in danger of imprisonment. She was herself arrested twice, and Walpole with her; the first time shortly after the publication of this book. The appearance of this version, on the threshold of Boethius’s Cartesian expulsion into the cold realms of purely academic interest, suggests not just a need in its translator and his circle for the consolations that Boethius offers (it is perhaps the most famous of all works of prison literature), but a nostalgia for the pre-Reformation world in which he enjoyed his centuries-long vogue.



STC 3202. The title-page is in two variants; this is the one with ‘translated’ correctly printed – the other reads ‘trauslated’.



### IN A CONTEMPORARY SCOTTISH? BINDING

7) **BOOKE OF COMMON PRAYER (The)** and Administration of the Sacraments, and other Rites of the Church of England. *London, Printed by Robert Barker ... 1632[-3].*

[Bound with:]

WHOLE BOOKE OF PSALMES (The): collected into English Meeter ... Conferred with the Hebrew: with apt Notes to sing them withall ... *London, Printed by T[homas] P[urfoot] ... 1633.*

Two works 4to, pp. [512], with a separate title-page for 'The Psalter, or Psalmes of David' dated 1633; and ff. 47, pp. 47-125, [17], with woodcut music; woodcut borders to all the title-pages; title-page to first work slightly dusty, a few central gatherings shaken, else a very good copy in strictly contemporary calf, covers elaborately gilt with a border of heart-shaped floriate tools, large floral corner pieces, and a central lozenge, on a background of small fleurons, gauffred edges, remains of clasps to fore-edge and to head (probably for use as a girdle book); early Scottish ownership inscriptions to front endpapers: 'Sibbald', 'This book apertteines to me Al[exander?] Fergusone eldest ... sone to ... Georg Fergusone 1662' with his dated monogram below, and 'Sophia Areskine' *i.e.* Erskine (1650-1734), daughter of Earl of Mar, before 1676, when she married Alexander Forbes of Pitsligo (1655-90). **£1850**

An attractive contemporary gilt binding on a Book of Common Prayer, with the psalms in prose and in verse by Sternhold and Hopkins with tunes.

The heart-shaped tool used on the borders and spines bears a marked similarity to one used a generation earlier by the 'MacDurnan Gospels Binder' (see Mirjam Foot, *The Henry Davis Gift*, I, plate I.3.A).

STC 16385.7 and 2641.

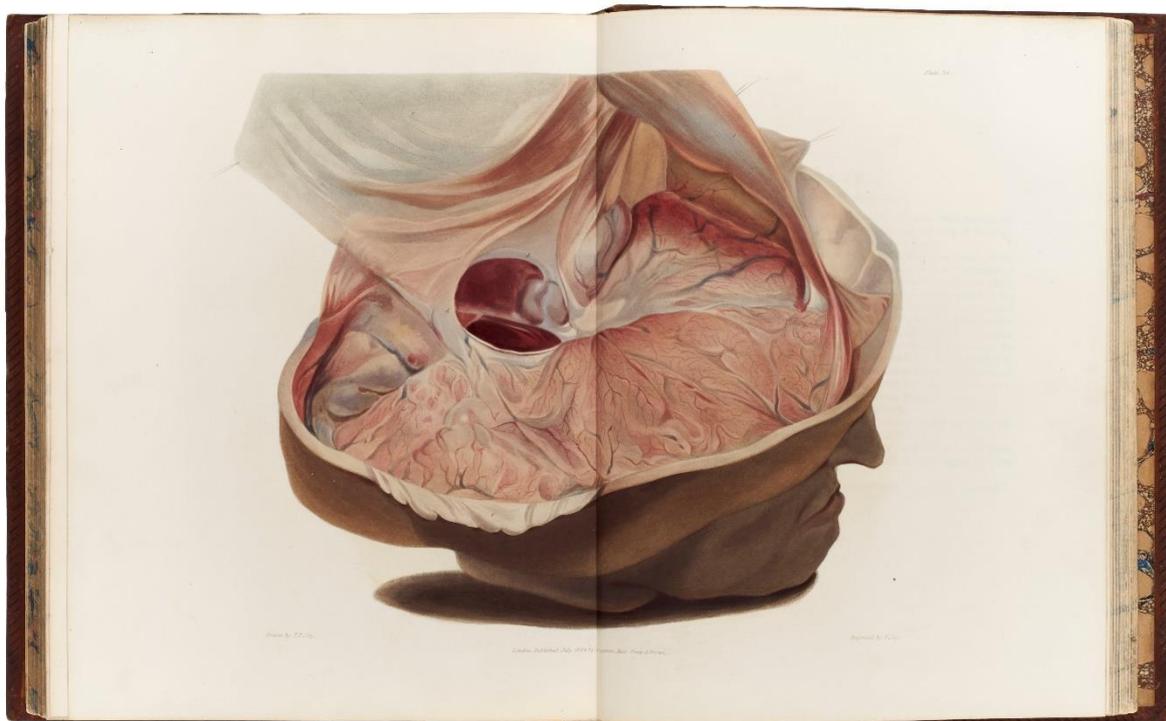
‘ONE OF THE MOST IMPORTANT BOOKS IN 19<sup>TH</sup> CENTURY MEDICAL LITERATURE’

- 8) **BRIGHT, Richard.** Reports of Medical Cases, selected with a view of illustrating the symptoms and cure of diseases by a reference to morbid anatomy. *London, Richard Taylor for Longman, Rees, Orme, Brown, and Green; and S. Highley, 1827-1831.*

2 vols bound in 3, large 4to, [Vol. I:] pp. xvi, 231, [1], 16 hand-coloured engraved plates (numbered 1-6, 6\*, 7-15), [16]; [Vol. II, Part I:] pp. xl, [2, errata], 450; [Vol. II, Part II:] pp. [vi], 451-724, with 31 hand-coloured engraved plates (numbered 1-3, 5-7, 9-31, 34, 38) and 7 uncoloured lithographed plates (numbered 32, 33, 35, 36, 37, 39, 40), [38]; plates 4 and 8 in vol. II, as explained in the legends, were never engraved; plates 33-37 folding; several plate numbers in vol. III supplied by hand and plate 1 in vol. I remargined, as usual; very light foxing to a couple of plates, otherwise a splendid copy, remarkably clean and crisp, bound in contemporary polished calf, slightly rubbed at edges, neatly rebacked in style, spine in compartments with two lettering pieces, marbled edges; presentation copy to Dr William Tennant Gairdner from his students on the termination of his first course of lectures on Pathology at the Royal Infirmary of Edinburgh, in April 1849, together with a thank you letter signed by all the members of the class (see below). **£35,000**

**First edition of ‘one of the most important books in nineteenth-century medical literature’ (*Heirs of Hippocrates*), containing numerous outstanding contributions to general pathology, neuropathology and nephrology; volume II is ‘one of the earliest and most important atlases of neuropathology’ (Garrison-Morton).**

‘The first volume of Bright’s series of case histories describes the complex of kidney disorders collectively and eponymically known as “Bright’s disease”. Bright was the first to distinguish between renal and cardiac edema, and the first to link renal edema and the presence of albumin in the urine with particular structural changes in the kidneys observed post-mortem. The second volume, divided into two parts, is entirely devoted to neuropathology, and contains detailed case histories illustrating brain tumors, hydrocephalus, ruptured intercranial aneurysm, hysteria, epilepsy, post-traumatic necrosis of the tips of the front and temporal lobes, and staining of the meninges in jaundice, as well as many other examples of congenital, neoplastic, infectious and vascular diseases of the brain’ (Norman).



The *Reports* are superbly illustrated throughout with hand-coloured plates, which ‘are among the most beautiful of medical illustrations’ (Grolier, *Medicine*); most were drawn by Frederick Richard Say and engraved by his father, noted mezzotint engraver William Say. ‘In order to achieve the most poignant reproductions of his post-mortem material, Bright was probably required to bring Say to the autopsy room whenever a specimen of interest arose. Say presumably produced a water color image of the specimen on the spot which was subsequently copied by the engraver’ (Fine).

The work is rare, especially complete and in such fine condition; according to Longman’s records, only 243 copies of Volume I and 171 copies of Volume II were sold up to September 1861, when all the remaining copies were destroyed in the fire that consumed the publisher’s warehouse.

*Provenance:* Sir William Tennant Gairdner (1824–1907) was physician and pathologist to the Royal Infirmary of Edinburgh and later Professor of Medicine in the University of Glasgow; President of the Royal College of Physicians of Edinburgh from 1893 to 1895, President of the British Medical Association in 1888 and a Fellow of the Royal Society, he was appointed physician-in-ordinary in Scotland to Queen Victoria in 1881 and later honorary physician to King Edward VII. While Glasgow Medical Officer of Health, from 1863 until 1872 (the first to hold this position), Gairdner tackled overcrowding in tenements, playing an important role in keeping cholera and typhoid under control. He was recognised as an authority on heart and lung disease, but wrote authoritative books, pamphlets and papers on a wide range of medical subjects, including public health (*Clinical Medicine*, 1862; *Public Health in Relation to Air and Water*, 1862; *On Some Modern Aspects of Insanity, Lectures to Practitioners*, 1868; *The Physician as Naturalist*, 1889); he was also a celebrated teacher. Thence by descent.

This copy was presented to Sir William Tennant Gairdner by his students at the conclusion of his first course of lectures on Pathology at the Royal Infirmary of Edinburgh, in April 1849, along with a moving thank you letter (loosely inserted in volume I), ‘signed by all members of the class, several of whom were already graduates, and amongst whom may be mentioned James Warburton Begbie (1826–1876, Scottish physician, fellow of the Royal College of Physicians), Henry Duncan Littlejohn (1826–1914, Scottish surgeon, forensic scientist, public health pioneer, Edinburgh’s Police Surgeon from 1854 and Medical Advisor to the Crown in Scotland in criminal cases; together with Joseph Bell, he became the source of inspiration for the character of Sherlock Holmes), Thomas Keith (1827–1895, Scottish surgeon, prominent gynaecologist and founding member of the Photographic Society of Scotland), John Smith, William Millington, James Struthers, Arthur Scott Donkin (1828–1893, fellow of the Royal Botanical Society of Edinburgh), George Edward Allshorn (1837–1870, orthodox physician soon converted to homeopathy, graduate of the Homeopathic Medical College of Pennsylvania in 1857, member of the Hahnemannian Medical Society and of the British Homeopathic Society), Alexander Fleming, and Alexander Borthwick’ (Gibson, *Life of Sir William Tennant Gairdner*, Glasgow, Maclehose, 1912, p. 53/54, giving also the full text of the letter. See also: Obituaries *The Times*, Monday 1 July 1907, issue 38373, p. 7, col. D).

Fine, ‘Pathological specimens of the kidney examined by Richard Bright’, *Kidney International* 29 (1986), pp. 779-783; Garrison-Morton 2285 and 4206; Goldschmid, pp. 126-127; Grolier, *Medicine* 60a; *Heirs of Hippocrates* 1451; Lilly, *Notable Medical Books* 183; Norman 341; Osler 1340; Waller 1460.

## CAVALIER VERSE

9) [**BROME, Alexander, compiler**]. Rump: or an exact Collection of the choycest poems and Songs relating to the late Times. By the most eminent Wits, from Anno 1639 to Anno 1661. London, Printed for Henry Brome ... and Henry Marsh ... 1662.

8vo, pp. [6], 376, 72, 83-200, wanting the additional engraved title-page, the frontispiece (supplied in facsimile), the rare longitudinal half-title A1, and the terminal blank, but textually complete (the number of copies lacking the plates suggest they were not issued in all copies); A3 soiled, withal a good copy in a contemporary presentation binding of red morocco, gilt border to covers, flat spine gilt in compartments, gilt edges; presentation inscription 'For Cuthb: Carre Esq.', later ownership inscription of Robert Carr to title. **£650**

First edition thus, an important miscellany of anti-Parliamentary poems based on the 89-page collection *Ratts Rhimed to Death* (1660), which was reprinted with some additions as *The Rump or a Collection of Songs and Ballads* in the same year; the present edition adds more than 200 new pieces. There are twenty poems by John Cleveland, as well as many by Brome himself. Brome also published a collection of his own cavalier *Songs and other Poems* (1661 and several times reprinted).

*Provenance*: an entirely appropriate gift (though from whom is unclear) to Cuthbert Carre, of St Helen-Auckland, in County Durham. A staunch royalist, after the Restoration he played a prominent role in the campaign to secure parliamentary representation for Durham.

Wing B 4851; Case 128 (c).

## NAÏVE ART BY A NINETEENTH-CENTURY JUDGE'S CLERK



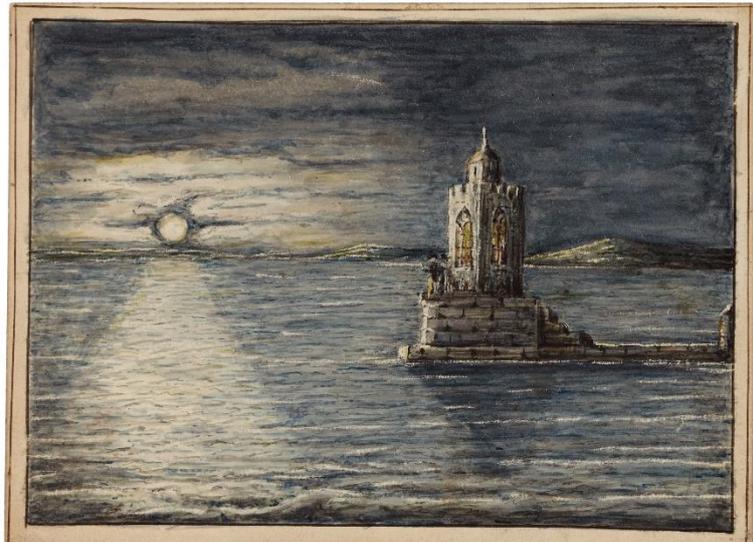
**10) BULL, William, legal clerk and amateur artist.** A fabulous collection of more than 175 watercolour and pen and ink drawings, mostly landscapes or topographical views, but also portraits and some genre scenes, mounted or drawn directly on card. *Undated, but c. 1820s-40s.*

c. 178 drawings on 175 cards (mostly 9.5 x 12.5 cm, a few 11.5 x 15.5 cm), 84 in watercolour, 94 in pen and ink with occasional wash; some sketches, doodles or additional drawings on the versos; 47 images numbered on the verso (up to '69'), c. 34 with manuscript captions on the verso and a very small number initialled 'WB'; the larger cards slightly foxed, a few corners chipped, but generally in very good condition; offered with two *carte de visite* photographic portraits of Bull as an elderly gentleman, and two legal documents, one being Bull's appointment as a Commissioner to take Oaths in 1824. **£5000**

William Bull (1779-1860), of Gray's Inn and Serjeant's Inn, served for some time as clerk to Sir Joseph Littledale, a bibliophilic lawyer on the northern circuit and subsequently Judge on the King's Bench. Bull would have accompanied Littledale on circuit throughout England and Wales, and evidently took the opportunity to make this series of charming sketches of the scenery through which they passed. He had an interest in the archetypally picturesque, and castles, churches, waterfalls and ruins dominate (identified views include the castles of Llansteffan, Taunton, Carew and Berry Pomeroy, and churches at Chingford, Isfield, West Drayton, and Poignings). But there are also legal scenes (two coloured views of court rooms

in session, presumably with Littledale presiding, and a curious group-portrait of lawyers), half a dozen portraits, a small number of still lifes and interiors (a dinner party, a musical performance), and a large number of non-specific and plausibly imaginary rural scenes: anglers, hillsapes, harbour and river views, a couple chatting over a gate, a man on a donkey. A few individual houses feature, including that of Thomas Coventry, Littledale's son-in-law, as well as John Locke's house at Oates, and the birthplace of Walter Raleigh. A small number, including Vesuvius erupting, Cape Coast Castle, and Paestum, are probably from engravings. Most are enlivened by incidental figures – men driving pigs, reading under a tree, walking a dog, a child playing with a hoop etc. – and though his is clearly an untrained hand and the portraits rather lumpen and generic, there is a magnificent Samuel Palmer-esque luridity to the colours, a propensity towards dramatic views, sunsets and moonscapes, and a wonderful density of detail in the pen-work.





Of Bull himself little is known, though notes included here suggest he remained unmarried and accumulated a not insubstantial estate of £28,000. The photograph portraits do not suggest a man of great humour, though the collection does feature a sketch of a bull captioned 'A family portrait'. Joseph Littledale, originally of Whitehaven and a distant relative of Wordsworth, had studied like his kinsman at St. John's, Cambridge, the distinctive gateway of which appears in one of the drawings here; in 1813 he was appointed counsel to the University, and in 1824 he was raised to the King's Bench, serving until his retirement in 1841. He and his brother Edward were both bibliophiles and became members of the Roxburghe club at its first anniversary dinner in 1813 (along with James Boswell). He left £1000 to St John's on his death, including £200 to the library.

### WITH 50 SEPIA ILLUSTRATIONS

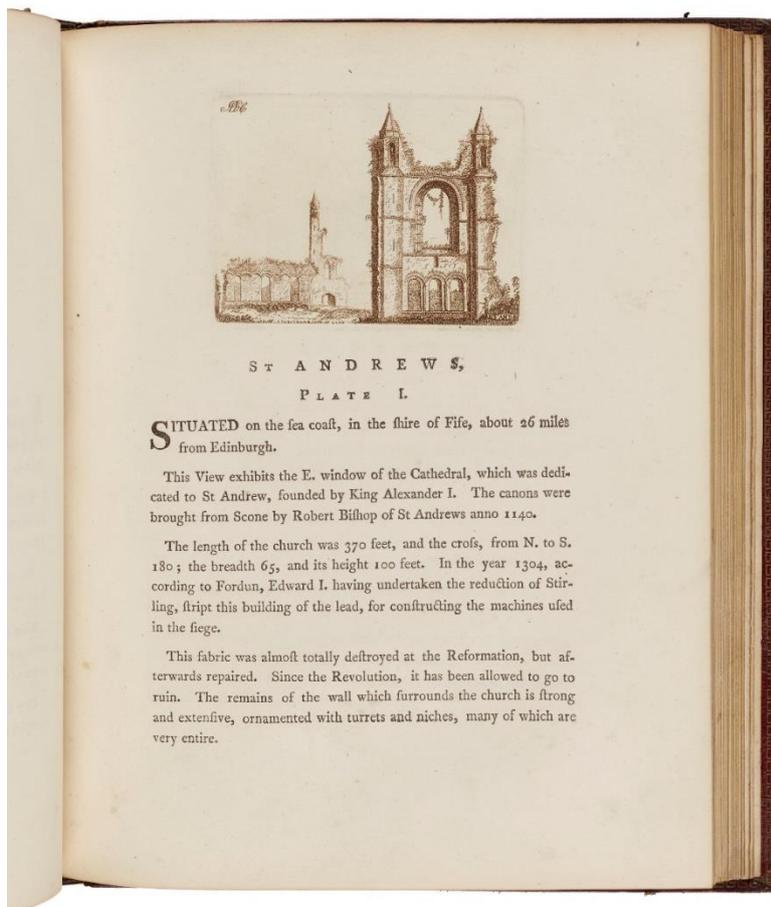
**11) CARDONNEL, Adam de.** *Picturesque Antiquities of Scotland [I–II] ... London, Printed for the Author, and sold by Edwards ... also by Edwards's, in Halifax, 1788.*

Two parts, 4to, pp. iv, 27, [1] [25 leaves]; 11, [1], [25 leaves], the unnumbered leaves printed on rectos only, with an etched illustration at the head (all signed by Cardonnel) and a letterpress description below; a fine copy, with the etchings printed in sepia, in contemporary red morocco

by Edwards of Halifax, covers gilt with a border of wheels and floral sprays, spine gilt in compartments and lettered direct. £975

First edition, the very rare issue with the plates in sepia, printed directly onto thick wove paper.

*Picturesque Antiquities* is the chief work of the Scottish doctor turned antiquarian Adam Cardonnel, who assisted Francis Grose with his studies on Scotland in 1788-91 (Burns wrote to Grose care of Cardonnel in 1789). Cardonnel provided both the delightful illustrations and the text here, his work having one foot in the Picturesque movement and one in the revival of interest in the Gothic. Shortly afterward, in 1791, he left Scotland, having succeeded to estates in Northumberland, and took the name Adam Mansfeldt de Cardonnel-Lawson.



The work went through several forms. This, the first, is found more commonly with the illustrations on india paper, pasted above the letterpress text; we can find no record of a sepia printing, nor of a quarto issue with the engravings printed directly on the paper. An octavo issue followed, and then a reprint of the quarto with a new introduction, still dated '1788' but probably printed to coincide with the publication of two further parts in 1793.

See G. E. Bentley, *The Edwardses of Halifax*, Appendix 2 pp.76-84

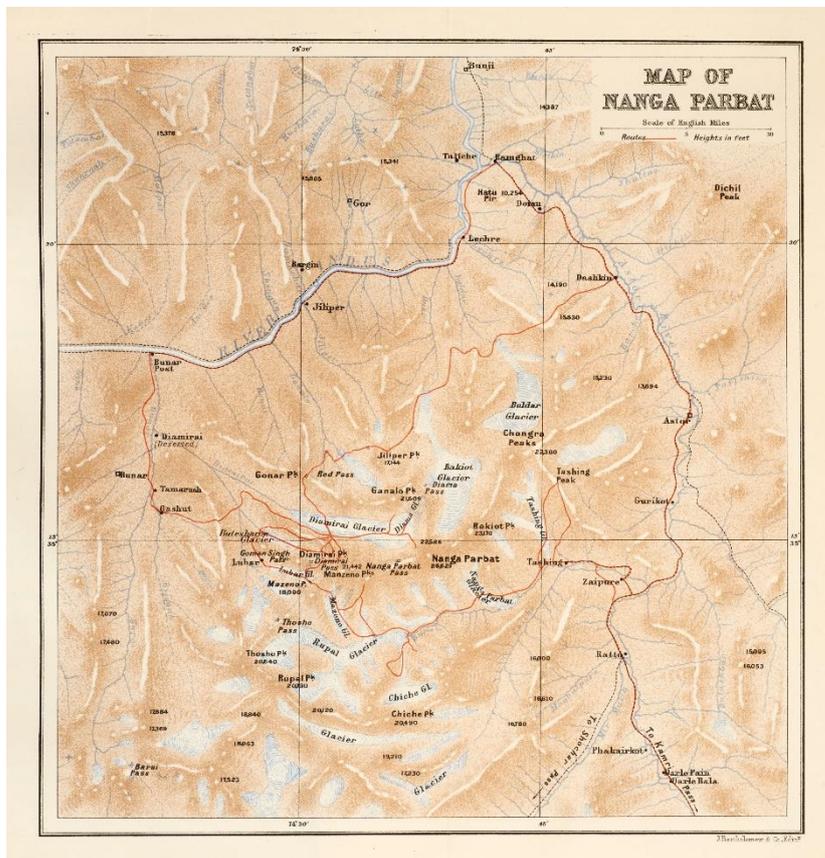
### FIRST EDITION OF COLLIE'S IMPORTANT WORK, FROM THE LIBRARY OF HIS FELLOW CHEMIST AND MOUNTAINEER, HUMPHREY OWEN JONES

**12) COLLIE, John Norman.** *Climbing on the Himalaya and other Mountain Ranges.* Edinburg, T. and A. Constable for David Douglas, 1902.

8vo (221 x 141mm), pp. vii, [1 (note)], [2 (contents, verso blank)], [2 (illustrations, verso blank)], 315, [1 (publisher's advertisement)]; photogravure frontispiece and 14 photogravure plates, all retaining tissue guards, after Collie and Colin B. Phillip, 3 Swantype plates after Phillip, one double-page, and 3 folding lithographic maps by J. Bartholomew & Co.; loosely-inserted flyer advertising the work, 8vo, 4pp; some light spotting on early ll. and flyer; original

green cloth, spine lettered in gilt, top edges gilt, others uncut; endpapers slightly spotted, extremities lightly rubbed and bumped, nonetheless a very good copy in the original cloth; *provenance*: ‘M. Holzmann’ (signature on front free endpaper, most probably that of Sir Maurice Holzmann, 1835-1909, Secretary and Keeper of the Records of the Duchy of Cornwall, Clerk of the Council of the Prince of Wales, and Extra Groom-in-Waiting to King Edward VII; alpine mountaineer and member of the Alpine and Climbers Clubs; presumably acquired after the posthumous dispersal of his library by:) – Humphrey Owen Jones, Clare College, Cambridge (1878-1912, bookplate dated 1909 on upper pastedown). **£1350**

First edition. The organic chemist and mountaineer Collie (1859-1942), was educated at Charterhouse and Clifton College, before studying chemistry at University College, Bristol and at Queen's College, Belfast. A series of teaching and research positions at Würzburg University, the Ladies' College, Cheltenham, and University College, London followed, which culminated in his appointment as professor of chemistry at the College of the Pharmaceutical Society, London in 1896 and then professor of organic chemistry in the University of London at University College in 1902.



‘Besides his eminence as a scientist, [Collie] acquired great fame as a climber and explorer of mountains. Beginning with the Cuillin peaks in Skye, where he discovered many new climbs, he climbed with notable success in the Alps, and went in 1895 with A. F. Mummery to the Himalayas, where they attempted the ascent of Nanga Parbat; during this expedition Mummery was killed, an episode which deeply affected Collie. The latter also climbed in the Lofoten islands off the Norwegian coast, but his greatest work was done in his pioneering climbing, mapping, and surveying in the Canadian Rockies. His books, *Climbing on the Himalaya and other Mountain Ranges* (1902) and (with Hugh E. M. Stutfield) *Climbs and Exploration in the Canadian Rockies* (1903), are famous records. In Britain, Collie climbed particularly in Skye, Snowdon, and the Lake District.

He was elected president of the Alpine Club in 1920 and was an honorary member of many other climbing clubs’ (ODNB).

*Climbing on the Himalaya and other Mountain Ranges* was the first book published by this ‘outstanding British climber and mountaineer’ (F.V. Hartemann and R. Hauptman, *The Mountain Encyclopedia* (Lanham, MD: 2005), p. 54), and is described by Perret as ‘Ouvrage important sur cette période de l’alpinisme, peu courant et recherché’. The substantial first part (pp. 1-134) is dedicated to the Himalayas – and includes a full account of Mummery’s ill-fated 1895 expedition to Nanga Parbat – while the second part is composed of accounts of

expeditions in the Canadian Rockies, the Alps, the Lofoten Islands, A Chuilionn, Ireland, and Wastdale Head. The work concludes with 'A Reverie', 'The Oromaniacal Quest', 'Fragment from a Lost MS.', and 'Notes on the Himalayan Mountains'.

This copy was previous in the library of the Welsh chemist and mountaineer Humphrey Owen Jones, who was educated at the universities of Wales and Cambridge. In 1901 he was appointed Jacksonian Demonstrator at Cambridge, becoming a Fellow of Clare College, Cambridge in 1902 and College Lecturer in Chemistry and Physics in 1903. A distinguished career as a teacher, researcher and author followed, which led to his election to the Royal Society on 2 May 1912 (Collie had been elected a Fellow of the Royal Society in 1896; the Royal Society's biographical records reveal that the chemists R. Meldola, W.H. Perkin, A.C. Brown, and H.B. Dixon were proposers for both men).

Jones was also an enthusiastic mountaineer, who climbed regularly in Snowdonia from 1907: '[he] proved to be a born rock climber, and he brought to mountaineering the same vigour and enthusiasm which he showed in his scientific work. Within a very few years he was regarded as one of the most skilful cragsmen and capable mountaineers in Britain' (J. Shorter, 'Humphrey Owen Jones, F.R.S. (1878-1912), Chemist and Mountaineer', in *Notes and Records of the Royal Society of London* (vol. 33 (1979), pp. 261-277, at p. 272). Together with his student and (later) wife Muriel Gwendolen Edwards, he visited the Alps regularly, and 'He was particularly interested in the south side of Mont Blanc, with its great Brouillard and Peuteret Ridges. Jones was present on several notable first ascents including the Aiguille Blanche de Peuteret from the west, the Brouillard Ridge from the Col Emile Rey, and La Pointe Isolee of Les Dames Anglaises' (*loc. cit.*). This interest would have doubtless made Collie's work particularly interesting to Jones, since the chapter on the Alps discusses Mont Blanc in some detail. Following their marriage on 1 August 1912, the Joneses honeymooned in the Alps, where they embarked upon an ascent of Mont Rouge de Peuteret (a peak on the south side of Mont Blanc) with their guide Julius Truffer on 15 August. During the ascent, Truffer slipped and pulled the other two, roped climbers with him to their deaths on the Fresnay Glacier, some 300 metres below.

NLS, *Mountaineering*, c259; Neate C94; Perret 1059; Yakushi (3rd ed.) C315.

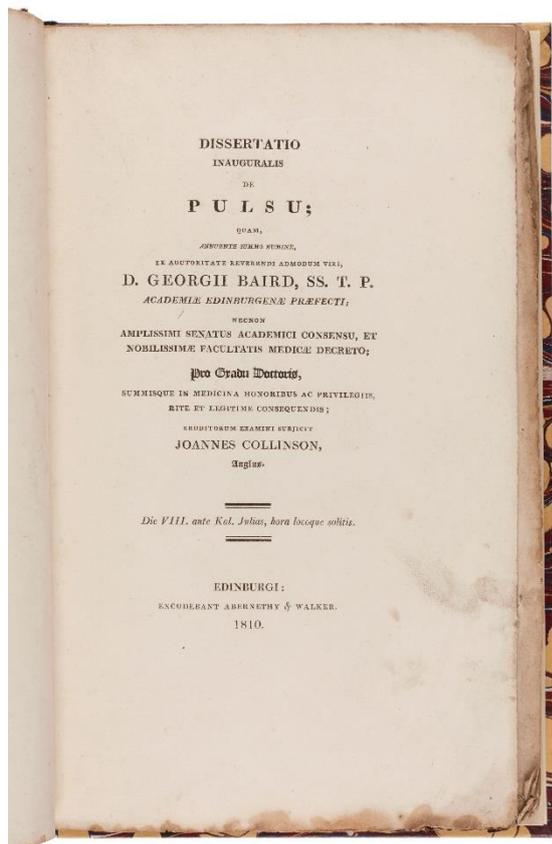
### QUICKENED HEARTBEATS: AN INSCRIBED PRESENTATION COPY OF AN EARLY 19TH-CENTURY MEDICAL THESIS ON THE PULSE

**13) COLLINSON, John.** *Dissertatio inauguralis de pulsu; quam, annuente summo numine, ex auctoritate reverendi admodum viri, D. Georgii Baird, SS. T. P. academiae Edinburgenae praefecti; necnon amplissimi senatus academici consensu, et nobilissimae facultatis medicae decreto; pro gradu doctoris, summisque in medicina honoribus ac privilegiis, rite et legitime consequendis; eruditorum examine subjicit Joannes Collinson, Anglus. Edinburgh, Abernethy & Walker, 1810.*

8vo in 4s (245 x 153mm), pp. [6 (half-title, blank, title, blank, dedication, blank)], 66; occasional light marginal creasing and marking, more so on outer ll., first and last ll. with minor marginal chipping; 20th-century marbled boards, printed title label on spine, retained front free endpaper, uncut, quires B-D unopened; extremities lightly rubbed and bumped, retained flyleaf with historical repair, nevertheless a very good, uncut copy; provenance: Dr [?]Bogers

(autograph presentation inscription on retained front flyleaf 'To Dr Bogers With the sincerest wishes & regards of his friend the Author'). **£400**

First edition. *De pulsū* is a dissertation submitted for the degree of Doctor of Medicine at the University Edinburgh in 1810 by one John Collinson, who is identified as an Englishman in the published graduation notice but is otherwise not traceable. Collinson's work dates from a period often passed over in the history of cardiovascular medicine, which tends to focus on William Harvey, and the development of diagnostic instruments in the 18th century, before skipping to the modern advances in the 20th century.



*De pulsū* begins with a detailed historical overview of knowledge on the pulse, and especially the underlying theories, from Galen to Henri Fouquet (1727-1806). This is followed by an analysis of pulse variations in healthy individuals according to age, gender, temperament, and emotions (*animi pathemata*) – i.e. the influence of psychological factors on blood pressure; further, variations at different times of the day, the influence of food or fasting, of the bodily constitution (especially height), position (standing upright or inverted, i.e. on one's head), of activity vs rest, and heat vs cold. Interestingly, Collinson also considers the effects of the seasons and weather on circulation, as well as variances in waking and sleep. The final parts of this thesis then attend to irregularities or abnormal speeds in the pulse and related illnesses. This copy was inscribed by Collinson to a fellow doctor and friend.

This work is scarce: COPAC only traces two copies in UK libraries (Wellcome, University of Edinburgh), and OCLC adds three in North America (NLM, University of Wisconsin-Madison, McGill) and one in Europe (Niedersächsische Staats- und Universitätsbibliothek Göttingen).

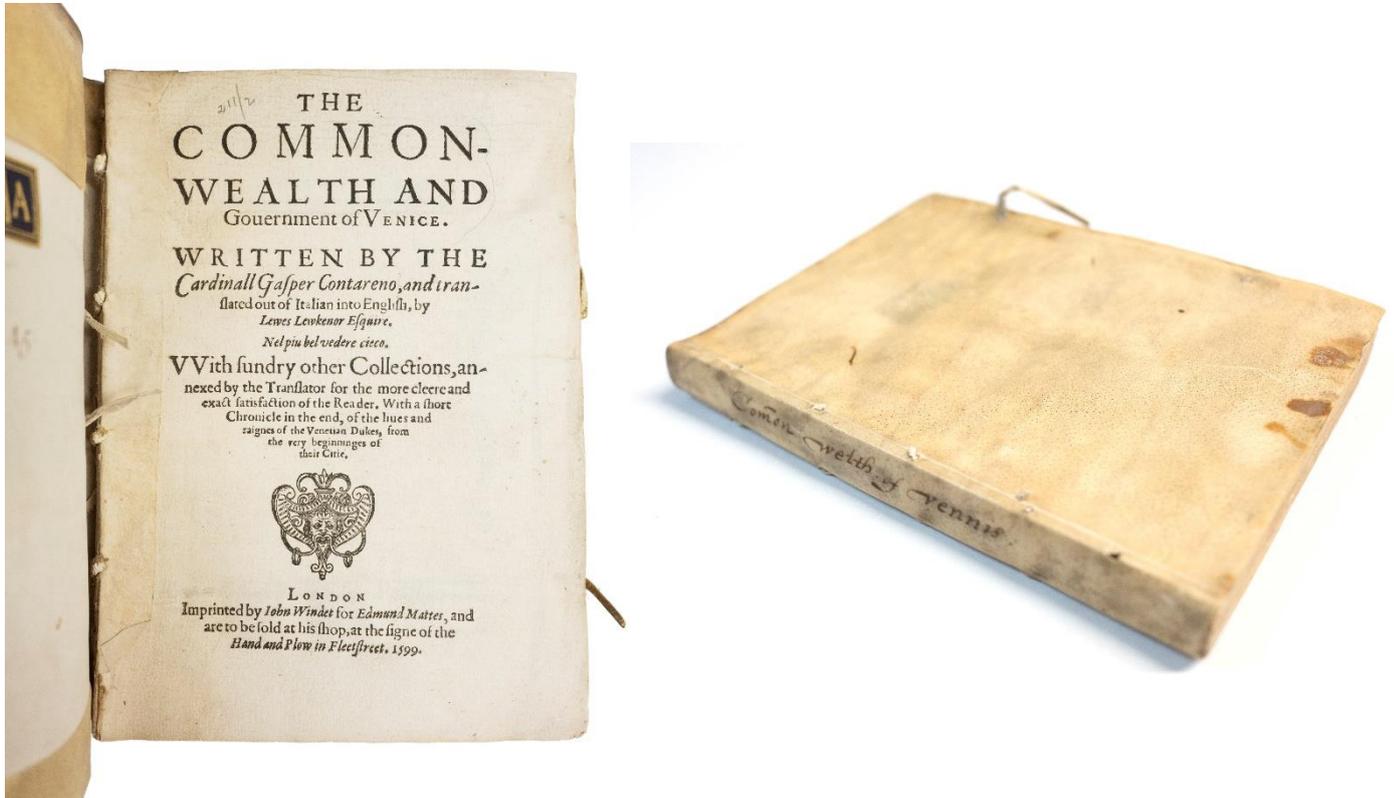
## THE MYTH OF VENICE A SOURCE FOR OTHELLO AND VOLPONE

**14) CONTARINI, Gasparo.** The Common-Wealth and Government of Venice. Written by the Cardinall Gasper Contareno, and translated out of Italian, by Lewis Lewkenor Esquire ... With sundry other Collections annexed by the Translator for the more cleere and exact Satisfaction of the Reader. With a short Chronicle in the End, of the Lives and Raignes of the Venetian Dukes, from the very Beginnings of their Citie. *London, Imprinted by John Windet for Edmund Mattes, and are to be sold at his Shop ... 1599.*

4to, pp. [16], 201, '208'-'209', '201'-'203', '212'-'213', 206-230; woodcut head- and tail-pieces and initials; foot of Gg3 partly torn away, touching one letter, but a fine, crisp copy, in contemporary limp vellum, ties partly intact, spine and fore-edge lettered in manuscript, front

hinge detached; early 18th-century engraved bookplate of Charles, Viscount Bruce of Amphilhill to title-page verso; the Houghton copy; slipcase. **£4250**

First edition in English of *De Magistratibus et Republica Venetorum* (1543), translated by Lewis Lewkenor and with prefatory verses by Edmund Spenser and John Harington.



Lewkenor's *Common-Wealth and Government of Venice* was 'one of the central documents through which the myth [of Venice] was transmitted to England' (Macpherson), and was drawn on by Shakespeare for *Othello* (both for information about Venice and for Othello's defence against the charge of witchcraft) and by Jonson for *Volpone*, where Sir Politic Would-be reads 'Contarene' to prepare for Venetian life. Shakespeare may even have made use of a manuscript version for *The Merchant of Venice*, a possibility made the more plausible by Lewkenor's strong connections to the theatre (see below).

As well as translating Contarini, who dealt with the politics and government of Venice, Lewkenor provided summaries (pp. 150-230) of five other works on the city, by Gianotti (with his note that the captain general, like Othello, is 'always a stranger borne'); Giustiniani; Sebastian Muenster; an anonymous guide book *Delle cosi notabili della città di Venetia*; and Sansovino (see David Macpherson, 'Lewkenor's Venice and its Sources', *Renaissance Quarterly*, 41:3, 1988).

Lewkenor, from a prominent recusant family, had travelled and soldiered on the Continent (though he never visited Venice), operating as one of Burghley spies on English Catholics abroad in the 1580s, perhaps to assert his loyalty and aid his return. The present work assured his place at court – he was knighted by James I in 1603 and appointed the first Master of Ceremonies for ambassadorial visits in 1605, a post he held until 1626. As early as 1599 he was serving in this capacity unofficially when he escorted the ambassador of the Spanish

Netherlands to a feast put on by the Lord Chamberlain, with a performance of *Henry IV* (or *Sir John Oldcastle*) by the Chamberlain's Men; and in the following year when he attended the first performance of *Twelfth Night* with Duke Virginio Orsino. On both occasions Shakespeare would have been among the performers. On one occasion in 1609, Lewkenor arranged for a private theatrical in the garden-house of the Goldsmith's company; and among his later diplomat charges was Count Gondomar, the only foreign subscriber to Shakespeare's First Folio.

For the use of Lewkenor by Shakespeare and Jonson, see Gillespie, *Shakespeare's Books*; Muir, 'Shakespeare and Lewkenor', *Review of English Studies*; and a series of articles in *Notes & Queries*.

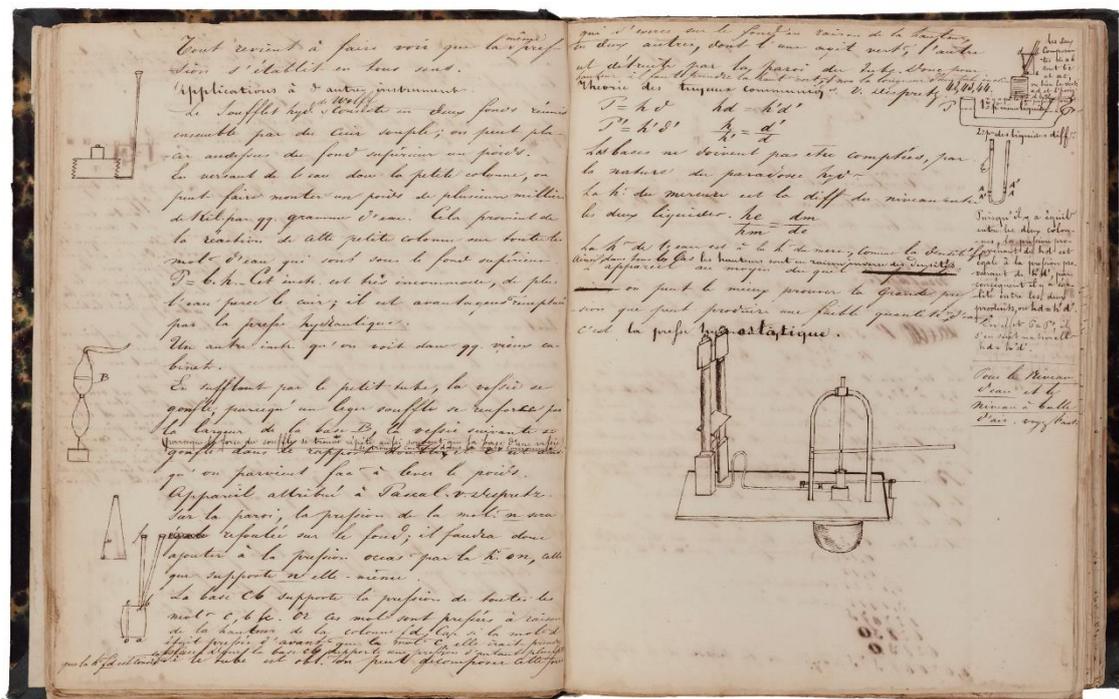
STC 5642.

### AN ILLUSTRATED COURSE OF PHYSICS

15) [DANDELIN, Germinal Pierre.] 'Physique'. Namur, Belgium, 4 October 1843 – 3 August 1844.

Manuscript on paper, in French, small 4to (210 x 165 mm), pp. [496] (including a few blanks), illustrated with over 650 neat diagrams and illustrations; neatly written in brown ink in a single hand, a few additions in pencil, occasional crossing through and corrections; very well preserved in contemporary half green decorated cloth over black, green and white marbled boards; a little rubbing to covers and edges; 'G P Dandelin' in pencil and bookplate of Etienne Anciaux de Faveaux to front free endpaper. **£1500**

An attractive illustrated manuscript comprising a thorough course on physics by the Belgian mathematician and military engineer Germinal Pierre Dandelin (1794-1847), produced during his professorship of physics at the Athénée in Namur, Belgium, in the academic year 1843-1844. The main text, containing numerous mathematical formulae, is enhanced with thorough marginal addenda and with over 650 neat geometrical diagrams and illustrations, including drawings of scientific apparatus and machinery.





## DEFOE AND OTHERS

**16) DEFOE, Daniel, *probable author*.** *Memoirs of Count Tariff, &c. ... London, Printed for John Morphew ... 1713.*

[Bound after:]

THE HONOUR AND PREROGATIVE of the Queen's Majesty vindicated and defended against the unexampled Insolence of the Author of the Guardian: in a Letter from a country Whig to Mr. Steele. *London, Printed for John Morphew ... 1713.* [and with:]

PASSIVE OBEDIENCE establish'd; and Resistance confuted: by proving that the late, but too soon reviv'd Position, of affirming the supreme Power to be originally in the People, and in Kings but in Trust, and therefore accountable to the People, and to be reclaim'd by Force upon Breach of Trust, is a Doctrine contrary to Scripture, Reason, the Laws of our Land, the Opinion of several eminent Lawyers [etc.]... By a Gentleman of the City of Norwich. *London, Printed, and are to be sold by J. Morphew ... H. Clemens ... and F. Oliver in Norwich, 1713.*

[and with:]

BERKELEY, John. *Memoirs of Sir John Berkley, containing an Account of his Negotiation with Lieutenant General Cromwel ... for restoring King Charles the First to the Exercise of the Government of England. London, Printed by J. Darby ... for A. Baldwin ... 1699.* [and with:]

MUN, Thomas. *England's Treasure by foreign Trade; or, the Balance of our foreign trade is the Rule of our Treasure ... London, Printed and sold by J. Morphew ... 1713.* [and with:]

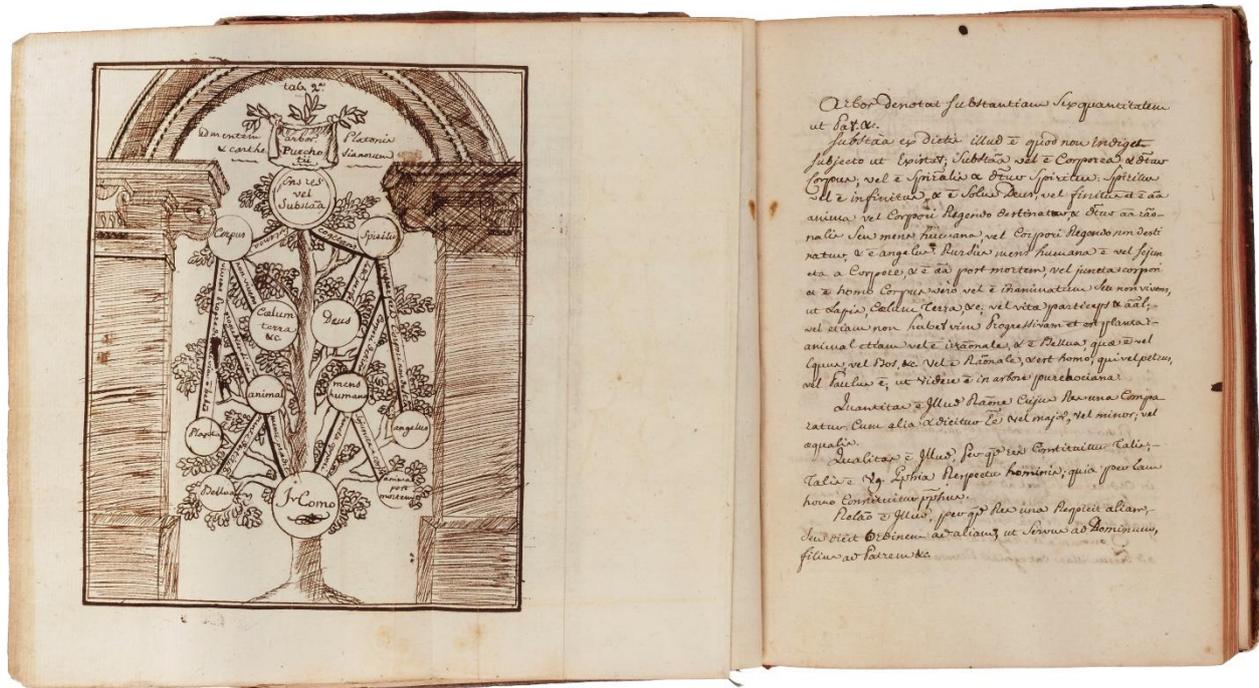
THE ART OF LYING AND REBELLING, taught by the Whigs, in an infamous Libel, entitled the Judgment of whole Kingdoms and Nations, &c. Or, a Detection of many notorious Falshoods and palpable Forgeries contain'd in that vile Pamphlet ... *London, Printed and sold by J. Morphew ... 1713.*

6 works in a contemporary tract volume; paper generally somewhat browned, a little occasional soiling, but good copies in contemporary limp vellum, probably Continental, spine lettered by hand; library stamp of D.F. Pozzolini. **£2750**

First editions apart from Mun (first published in 1664) of six political pamphlets, five of them published in 1713, the year that marked the signing of the Treaty of Utrecht, the end of the War of Spanish Succession and the beginning of England's ascendancy as a trading nation. 'During this time ... [Defoe] began to create increasingly distinctive voices and to hone his ability to reach specific groups of readers. In his campaign to explain the new credit economy and to make ending the War of the Spanish Succession acceptable, he designed essays for general readers and for the range of political stances from moderate Tory to opposition Whig' (*Oxford DNB*).

The character of Count Tariff first appeared in Addison's pamphlet *The Late Tryal and Conviction of Count Tariff* (1713), an attack on Defoe's stance on the Treaty of Utrecht in his journal *Mercator*. On 18 June 1713 Parliament voted against the ratification of Treaty of Commerce with France, and in response Defoe issued this pamphlet, in which the anglophile Count Tariff 'has a plan to promote the importation of English woollens in exchange for lowering the duty on French wines, etc. but is thwarted by a combination between Sir Politick Falshood's (Whig) club and the tricky Dutchman Mynheer Coopmanschap' (Furbank &

Owens). The arguments echo those of the *Review* and of another probable Defoe pamphlet, *An Essay on the Treaty of Commerce with France*. Furbank & Owens 155(P); Moore 262.



## METAPHYSICAL LECTURES

17) DELORME, D. 'Delorme cursus philosophicus metaphysica'. *Bourg-Saint-Andéol*, 1767.

Manuscript in Latin on paper, 2 vols, small 4to; vol. I: pp. [6], 90 (i.e. 92), [105], [27, mostly blank], 222 (i.e. 223), [17 blank] (i.e. 470 pages); vol. II: [6], 203 (i.e. 204), 304-476, 478-504, 506-522, [35 blank] (i.e. 462 pages); two hand-drawn folding plates to vol. I, decorative coloured title-pages to each part and other occasional decorative elements including initials, very neatly written in brown ink in a single hand with very few corrections, manuscript certificate pasted to front flyleaf of vol. II; in excellent condition; bound in contemporary mottled calf, spines gilt in compartments with lettering-pieces, red edges, marbled endpapers; small losses at head and foot of spines, some wear to joints, corners and boards. **£1850**

A very attractive unpublished manuscript recording a course of philosophical lectures given by D. Delorme, a graduate of the University of Valence and a philosophy professor at the seminary of Bourg-Saint-Andéol in southern France, written out by his student Joseph Maria Gibert, of nearby Uzès, during the academic year 1766 to 1767, in the traditional form of propositions, objections and solutions, questions and answers. That Gibert was a diligent student is attested by a manuscript certificate pasted into the second volume, signed by Delorme and witnessed by ten of his faculty, stating that Gibert had attended Delorme's lectures 'sedulo et attente auribus ac scriptis'. At several points within the manuscript Delorme has marked his approval of Gibert's notes with 'vidi et probavi Delorme prof. Regius'.

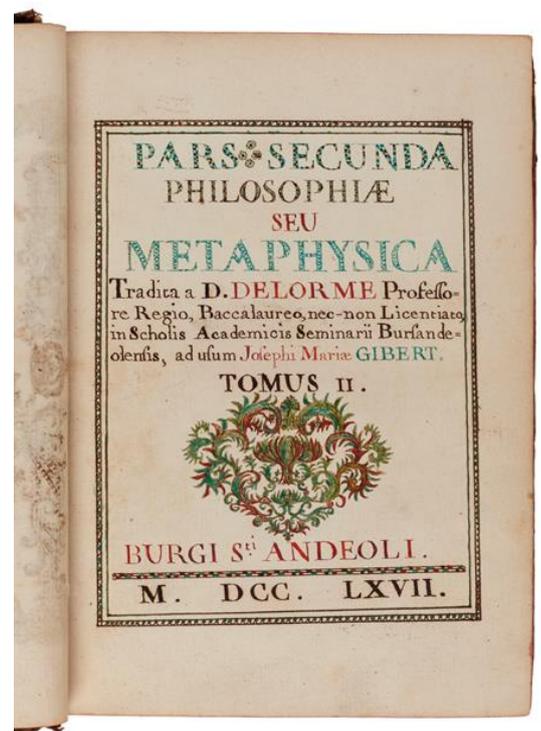
Ego infra scriptus, Doctor alius universitatis salentinensis sacrae  
 Theologiae Baccalaureus, nec non Gubernator  
 in schola academica Seminarii Burandensis  
 Professor, Tutor omnibus quorum interest  
 Josephum Mariae Gibert ex urbe Neapolitana, si, Sectionibus meis phi-  
 losophiae apud me inseruisse, tanquam secundo & attentis auribus ac scriptis  
 exceptis a Natalibus anni millesimi Septingentesimi Sexagesimi Septimi ad  
 indicia usque autumnales anni millesimi Septingentesimi Sexagesimi Septimi,  
 in Cujus rei fidem habet litterato libenter concecisti.

Datum in Seminario Burgo Sancti Andeoli Avinionensis anno millesimo  
 Septingentesimo Sexagesimo Septimo Die Decima Quinta Mensis Augusti.

Delorme Professor Regius.  
 Nos infra scripti Lectores & Socii studiorum Gubernator Burgo Domini  
 idem quod & Professor testamur. Vacher, Barcos,  
 Brunel, Gramier, Marchand,  
 Rouillon, Wymprugh, Daratier, Ducourty,  
 Ferrier, Calet, Duclaux.

The first part of Delorme's course is devoted to ontology, the nature of being and existence, which Gibert has illustrated with two folding plates, the first showing the 'arbor Porphyriana' (Tree of Porphyry), and the second the 'arbor Purchotii', the tree of categories based on Descartes designed by the Paris professor Edme Pourchot (1651-1734). In the next part, Delorme tackles ethics, considering, among other topics, human action, good and evil, motive, happiness, consciousness, ignorance, fear, desire, freedom, virtues and vices, wisdom, courage (including discussion of war and duels), justice, and indifference. This section on 'Ethyca seu philosophia moralis' concludes with consideration of man's duties towards God, his fellow man, his family, and the state, the role of spouses and parents and masters and slaves, and the duties of priests, magistrates and judges. The opinions of Thomists, Scotists, and Cartesians are all considered, and reference made to, for example, Cicero, Chrysostom, and Peter of Blois.

The second volume is devoted to 'Pneumatologia' i.e. to consideration of God. Here Delorme examines arguments for the existence of God, including Descartes', discusses atheistic systems including Epicurus and the atomists, and considers innate ideas of God and the infinite, God's unity, uniqueness and attributes, creation, angels, the human mind and reason, and the immortality of the soul, tackling along the way the various theories of Berkeley, Spinoza, Hobbes, Malebranche, Leibniz, and Antoine Arnaud.

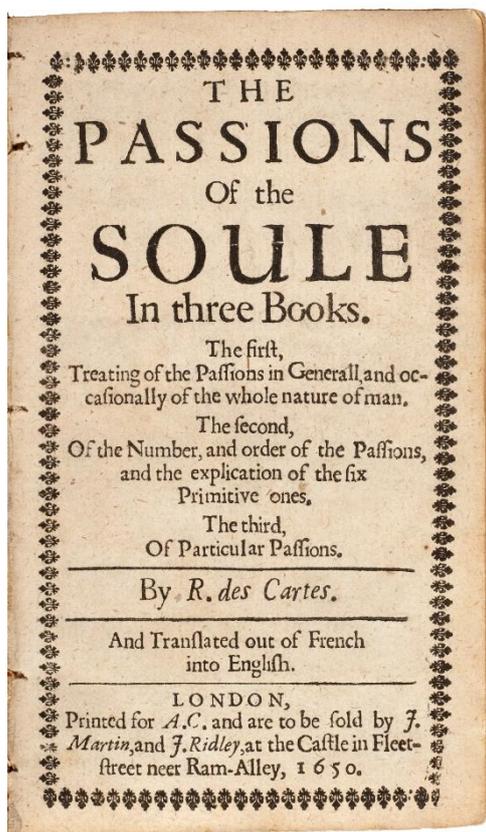


‘THOSE MOST CAPABLE OF BEING MOVED BY PASSION ARE THOSE CAPABLE OF TASTING THE MOST SWEETNESS IN THIS LIFE’

**18) DESCARTES, René.** The passions of the soule in three books. The first, treating of the passions in generall, and occasionally of the whole nature of man. The second, of the number, and order of the passions, and the explication of the six primitive ones. The third, of particular passions. By R. des Cartes. And translated out of French into English. *London, printed for A[ndrew]. C[rooke]. and are to be sold by J. Martin, and J. Ridley, at the Castle in Fleetstreet near Ram-Alley, 1650.*

12mo, pp. [xxx], 173, [1] a very good, entirely unsophisticated copy, in contemporary calf, sides ruled in blind; joints and edges rubbed, front lower corner a little worn; rear pastedown left free, carrying contemporary or near-contemporary notes in ink on both sides, pencil annotations on the final blank, occasional light pencil underlining in the text; preserved in a cloth slipcase. **£12,500**

First edition in English, rare, of Descartes’ final great work. The French original had been published in 1649.



‘Descartes is most often thought of as introducing a total separation of mind and body. But he also acknowledged the intimate union between them, and in his later writings he concentrated on understanding this aspect of human nature. The Passions of the Soul is his greatest contribution to this debate. It contains a profound discussion of the workings of the emotions and of their place in human life - a subject that increasingly engages the interest of philosophers and intellectual and cultural historians. It also sets out a view of ethics that has been seen as a radical reorientation of moral philosophy’ (Oxford University Press blurb to their 2015 edition).

‘Descartes examines the physiological basis for our feelings and sensations. Although the mechanisms of the body are no part of our nature as “thinking beings”, Descartes none the less maintains that there is a “natural ordained” relationship whereby physiological events automatically generate certain psychological responses; learning about these responses, and about the conditioning process which allow us to modify them in certain cases, is the key to controlling the passions “so that the evils they cause can become bearable and even a source of joy” (Passions, at. 212). Descartes thus holds out the hope that a proper understanding of our nature as human beings will yield genuine benefits for the conduct of life – a hope which

accords with the early ambition, which he had voiced in the Discourse, to replace the “speculative” philosophy of scholasticism with a practical philosophy that would improve the human lot’ (J. Cottingham in the *Oxford companion to philosophy*).

Wing D134; ESTC R209232. This important book is uncommon. ESTC lists 11 locations in the UK and 8 in the US. Only two other copies appear in auction records, all in later bindings and with serious defects.

BACK TO ALPHA: 15<sup>TH</sup>-CENTURY ROMAN CAPITALS IN AN AWARD-WINNING  
TWENTY-FIRST CENTURY RENDITION

**19) DEWINETZ, Jason.** *Alphabetum Romanum. The Letterforms of Felice Feliciano c. 1460, Verona. Vernon, BC, Greenboathouse Press, 2010.*

8vo (198 x 145mm), pp. [8 (blank, half-title, blank, title, imprint, part-title)], 9-12, [13-66], 67-75, [2 (blank)], [2 (part-title, limitation statement)], [1 (blank)]; coloured polymer-printed illustrations; original light beige stiff paper wrappers printed in brown on upper and lower wrappers and lettered in blue on spine; **a fine copy**; *provenance*: [?]Wesel and Liebermann, Seattle, WA (loosely inserted bookseller's bookmark) – **Christopher Jarvis Healey Hogwood** (1941-2014, musician, musicologist, author, and bibliophile; presentation inscription on front fyleaf). **£400**

**First edition, no. 82 of 100 copies for sale** (a further 15 were printed for private distribution and numbered with Roman numerals). This reproduction of the original drawings of Felice Feliciano's *Alphabetum Romanum*, an instructional treatise on the correct rendering of Roman capital letters dating from c.1460, won an Alcuin Society Book Design Award in 2010. The creator, writer, publisher, designer and typographer Jason Dewinetz first encountered the letter forms not through the original manuscript – which is part of the Vatican Library's holdings – but through the facsimile edition published by the Officina Bodoni 500 years after the manuscript's creation.

Dewinetz spent two years researching Feliciano and his alphabet, as well as redrawing his letters and producing this wonderfully vivid limited edition. The central 26 pages are filled with one precise letterform each, printed in three colours from polymer plates onto Magnani Biblos paper, the same stock that had been used for the 1960 edition. The supporting material comprises an introduction by Paul Gehl (special collections librarian at the Newberry Library in Chicago, and an expert on Renaissance alphabets), and an afterword by Dewinetz on the production of the book, both printed from hand-set 14pt Cloister Oldstyle. The book closes with a selected bibliography on themes related to the contents and production of the book.

**20) DONNE, John.** *LXXX Sermons ... London, Printed for Richard Royston ... 1640.*

[Bound with:]

DONNE, John. *Fifty Sermons ... the Second Volume. London, Printed by Ja. Flesher for M. F. J. Marriot, and R. Royston, 1649.*

Two works bound together, folio, pp. [34], 826, [24], with an additional engraved title-page by Merian (featuring a portrait of Donne) and the initial and terminal blanks; and pp. [8], 474; fine, fresh and crisp copies, in contemporary blind-ruled calf, joints rubbed; binder's waste from an earlier 8vo volume, rear endpapers with offset from a work by Thomas Fuller.

**£7500**

First editions of the first two collections of Donne's sermons. Large, complete copies in original condition like the present are now uncommon.



Prefixed to *LXXX Sermons* is the first appearance in print (later to be published separately in an expanded form) of Izaak Walton's account of Donne's life, which describes him as a 'Preacher in earnest, weeping sometimes ... preaching to himself like an Angell from a cloud'.

Six of Donne's sermons, not included here, were published during his lifetime; seven more, including *Death's Duell*, were printed soon after his death, and an eighth was printed anonymously in 1638. The three folio collections issued in 1640-61 by John Donne junior 'include the seven posthumous sermons ... but the remaining 147, with the exception of the one which had been issued anonymously in 1638, had not been printed before' (Keynes).

STC 1738 and Wing D 1682; Keynes 29 and 30.

**'A MASTERPIECE OF BOOK-ILLUSTRATION ... ONE OF THE FINEST BOOKS EVER PRODUCED FOR CHILDREN'**

**21) DOYLE, Richard, artist and William ALLINGHAM.** *In Fairy Land. A Series of Pictures from the Elf-World by Richard Doyle. With a Poem by William Allingham.* Second Edition. London, Longmans, Green, and Co., 1875.

Folio (380 x 275mm), pp. [8 (half-title, blank, title with decorations after Doyle, blank, illustrations, blank)], 31, [1 (blank)]; wood-engraved frontispiece and 15 wood-engraved plates, all by Edmund Evans after Doyle, and printed in colour by Evans; occasional light offsetting, some light spotting, heavier on free endpapers and first and last text ll., occasional light marking, short marginal tear on frontispiece; original green cloth gilt, upper board blocked in gilt with title and design after Doyle enclosed within border of gilt rules, lower board with border of blind rules, spine elaborately gilt with design after Doyle, all edges gilt, cream endpapers; a few light marks, extremities a little rubbed and bumped, otherwise a very good copy; *provenance*: C.E.J., 1890 (neat inscription on front free endpaper). **£950**

'Second edition' (i.e. first edition, second issue). The verses of *In Fairy Land* were commissioned by Longmans from the Irish poet William Allingham (1824-1889) to accompany a series of pictures by the artist and illustrator Richard Doyle (1824-1883). The first edition appeared in 1869 (although it was dated 1870), and '[i]t is generally felt that Richard Doyle rose to his greatest heights with the graceful clusters of humanized and sentimentalized but endearing little elves he created for *In Fairyland*. In the case of this book the pictures preceded the text, a situation not uncommon in the history of illustrated children's books. [...] Allingham wrote verses to accompany Doyle's colorful fantasies. Edmund Evans produced the colored engravings; they are among the very finest examples of his work' (*Early Children's Books and their Illustration*).



This high opinion of the work was shared by Eric Quayle, who wrote, ‘Doyle’s most sought after book is the folio, *In Fairyland* [...], a masterpiece of book-illustration and an outstanding example of the colour printing of the equally well-known Edmund Evans [...]. *In Fairyland* [...] is one of the finest books ever produced for children’ (*The Collector’s Book of Children’s Books* (London: 1971), p. 41). Simon Cooke’s researches in the Longman Archive at Reading University show that two thousand copies of the first edition were printed and offered for sale at the high price of 31s 6d (very roughly, the weekly wage of an artisan in London or two weeks’ wages for an agricultural labourer); however, presumably due to the high price, it sold slowly and 1,500 copies remained unsold at the end of 1870. The work was remaindered, and then reissued with a revised title-page stating that it was the ‘Second edition’ – although it would be more accurately considered the second issue of the first edition – in the present form.

S. Cooke, ‘Notable Books: Richard Doyle’s *In Fairyland*’ in *The Private Library*, Fifth Series, 8:4 (Winter 2005), pp. 153-171; Osborne p. 619; cf. *Early Children’s Books and their Illustration*, 168 (1st ed.).

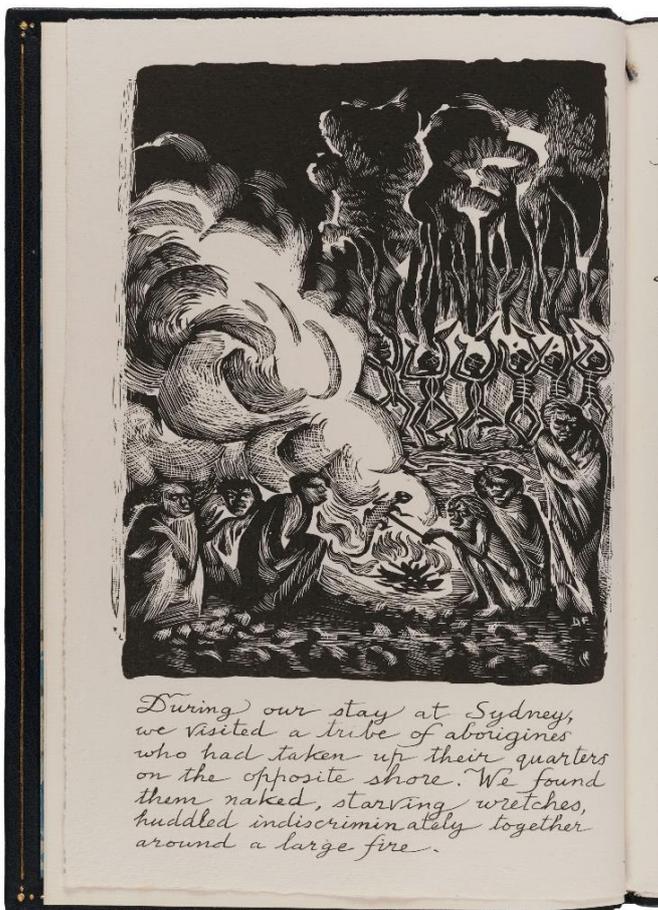
## A SOCIO-CULTURAL HISTORY OF KILIMANJARO AND ITS INDIGENOUS PEOPLES

**22) DUNDAS, Charles Cecil Farquharson.** *Kilimanjaro and Its People. A History of the Wachagga, Their Laws, Customs and Legends, Together With Some Account of the Highest Mountain in Africa.* London, Northumberland Press for H.F. & G. Witherby, 1924.



23) **ENNIS, Henry and Donald FRIEND, *illustrator***. Remarks on Board His Majesty's Ship Tamar: In a Voyage from England to Port Praia, Cape of Good Hope – New South Wales, And from thence, along the Coast of Australia, to Port Essington in the Cobourg Peninsula, and thence to Bathurst and Melville Islands, Apsley's Straits, between 27th February & the 13th of November 1824; and continued in the ship Countess of Harcourt, to the Isle of France, to 7th January 1825. *Melbourne, Gardner Printing for Richard Griffin, 1983.*

8vo in 4s, (267 x 173mm), pp. [5 (limitation statement, frontispiece, title, imprint, foreword)], [1 (blank)], 34; black-and-white frontispiece, illustrated title and headpiece after Donald Friend; full navy goatskin by Bettine Gresford for Ruth and Jim Walker, 1985 (signed 'BMH 1985' on lower turn-in), boards with borders of double gilt rules, spine gilt in 6 compartments between raised bands, gilt lettering-pieces in 2, turn-ins with gilt rules and gilt corner ornaments, blue-and-gilt Swedish marbled endpapers, edges uncut, marbled goatskin-backed solander box, spine ruled in gilt and with gilt lettering-pieces; box extremities very lightly rubbed and bumped, otherwise a fine copy; *provenance*: Ruth and Jim Walker, Croft Press, Australia (loosely inserted file card with manuscript 'binding notes' ending 'Bound for Ruth and Jim Walker by Bettine Gresford, 1985') – Kay Craddock, Melbourne (loosely inserted bookseller's description, *circa* 2007) – Christopher Jarvis Healey Hogwood (1941-2014, musician, musicologist, author, and bibliophile). **£950**



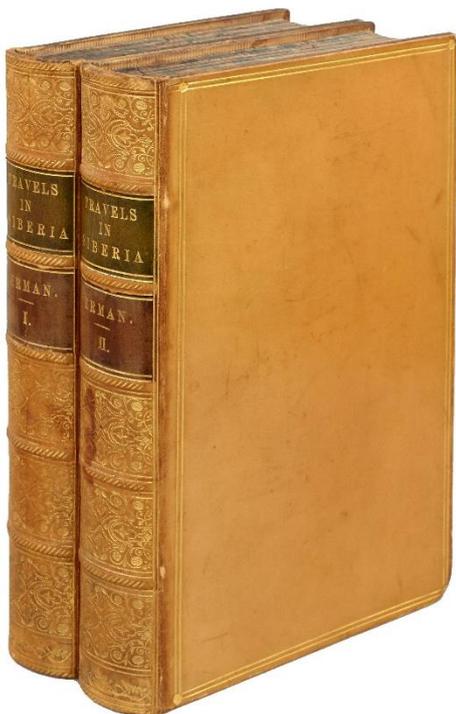
First edition thus, limited edition of 160 copies, this copy out of series and specially bound by Bettine Gresford. A journal describing the journey to Australia in 1824 by Sir James Bremer, RN, who was in command of HMS Tamar, a ship 're-commissioned at Deptford' in 1823 and 'ordered on secret service' from Plymouth (p. 1): Bremer's mission was the foundation of a new colony on the north-west coast of Australia. Although some of his settlements failed within a quarter of a century, 'Bremer will be remembered in Australia because his name is part of the landscape. One of his lieutenants on the Tamar was John Septimus Roe, who became Surveyor-General of Western Australia, and gave Bremer's name to a range of hills in the south of the State. Henry Ennis, supernumerary purser on the Tamar during that voyage of 1824, is not likely to be remembered at all outside the pages of this short journal'. Kenneth Hince notes in his foreword that the journal is interspersed with interesting facts and tales that he has 'not seen elsewhere – the strength and dimensions of Fort Dundas, its moat, its armament; the building in sixteen days of a 64-foot pier, under the direction of Midshipman Sicklemore; engaging and artless accounts of meetings and skirmishes with the natives; the elegance of the tomb on Bathurst Island'.

Ennis' journal had first been published in serialised form in *The Monthly Magazine* (London, issues 413 to 417) from August 1825 onwards, but was printed for the first time in book form in this edition. This copy was not only illustrated by Donald Friend and produced by Richard Griffin, but also bound by Bettine Gresford for Ruth and Jim Walker, the founders of the Croft Press, and this volume is an essentially Australian bibliophile production. It was later acquired from an Australian bookseller by the conductor and musicologist Christopher Hogwood, who visited Australia often and greatly admired Donald Friend's art as well as collecting his works. Friend and Hogwood met and exchanged ideas and gifts on several occasions (see our previous catalogue: *Alphabets, the Book Beautiful, Cambridge & Dodgson: from the library of Christopher Hogwood*).

## THE EXISTENCE OF THE SIBERIAN MAGNETIC NORTH POLE CONFIRMED

**24) ERMAN, (Georg) Adolph.** *Travels in Siberia: Including Excursions Northwards, down the Obi, to the Polar Circle, and Southwards, to the Chinese Frontier ...* Translated from the German, by William Desborough Cooley. *London, Spottiswoode and Shaw for Longman, Brown, Green, & Longmans, 1848.*

2 volumes, 8vo (215 x 140 mm), pp. I: xi, [1 (blank)], 495, [1 (imprint)]; II: ix, [1 (blank)], 535, [1 (blank)]; retaining both half-titles; engraved folding map by J. & C. Walker with the route added by hand in red; contemporary polished calf gilt, boards with borders of double gilt rules, spines gilt in compartments, gilt morocco lettering-pieces in 2, others richly gilt with floral, foliate and other tools, board-edges roll-tooled in gilt, turn-ins roll-tooled in blind, marbled endpapers, all edges marbled; extremities lightly rubbed, corners slightly bumped, spines slightly faded, otherwise a very good set; *provenance*: Robert Staples, Easter 1863 (an Eton leaving present given to:) – Henry Edmund Butler, 14th Viscount Mountgarret (1844-1912, presentation inscription on front flyleaf of vol. I; and by descent to:) – Viscount Mountgarret (modern armorial bookplates on upper pastedowns, presumably of Richard Henry Piers Butler, 17th Viscount Mountgarret, 1936-2004). **£950**



First English edition. In 1828–1830 the German physicist and traveller Erman (1806-1877) undertook a journey around the world, in the course of which he travelled by land from Berlin to Okhotsk, then by sea to Kamchatka; he then accompanied F.P. Litke's expedition from Kamchatka to Tahiti, and then returned to Berlin via San Francisco and South America. The journey to Siberia was made in the company of Christopher Hansteen's scientific expedition, and undertaken for the purpose of carrying out a series of zoological, geographic, ethnographic and magnetical observations – during the course of his journey Erman was able to confirm the existence of a Siberian magnetic pole. Included in the narrative is an account of a sleigh trip down the frozen Obi River to Obdorsk.

Erman published his account of his travels in five volumes between 1833 and 1842 under the title *Reise um die Erde durch Nord-Asien und die beiden Oceane in den Jahren 1828-1830*, and this English translation was made by William Desborough Cooley, who had been the principal founding member of the

Hakluyt Society in 1846. The English edition is an abridgement of the German text, as the translator explains in his preface: ‘This work is entitled, in the original, “Travels round the Earth,” yet the portion of it hitherto published does not extend beyond Siberia, and it may be justly assumed that the author would not have left his narrative so long unfinished, if he were not sensible that what he had presented to the public was complete in itself, and lost none of its value by the suspension of his labours. In the earlier portion of this work – the journey across Europe from Berlin to Tobolsk – we have ventured to abridge the original, and have thus been enabled to give, within the limits of two volumes of moderate size, and without curtailment, the more novel and interesting part of our author’s narrative’ (I, p. vi).

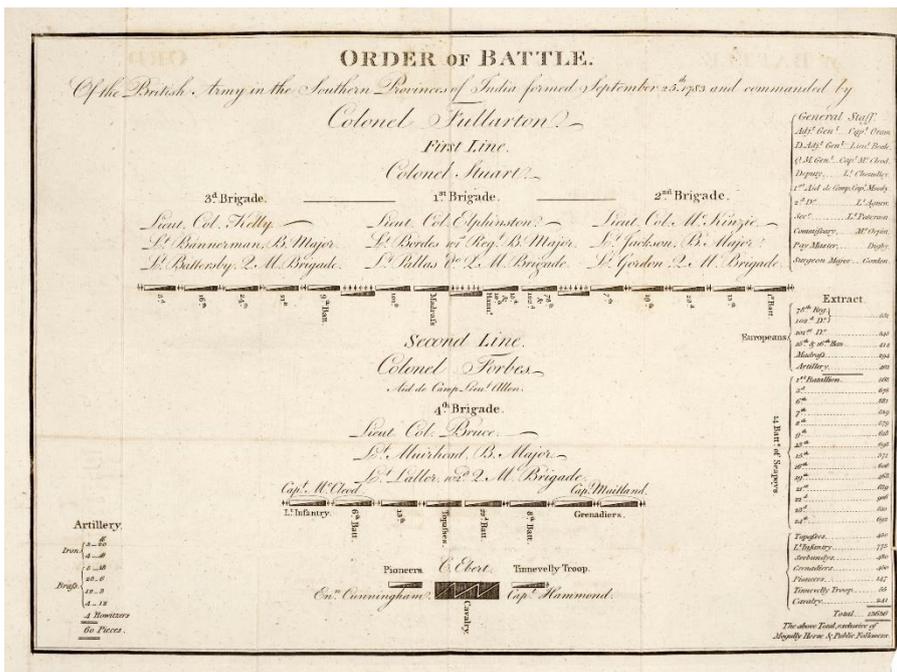
*Arctic Bibliography* 4662; *Cordier Sinica* 2780; *Sabin* 22771.

**BOUND BY ALEXANDER MILNE OF FORRES FOR THE EARLS OF SEAFIELD**

**25) FULLARTON, William.** A View of the English Interests in India; and an Account of the Military Operations in the Southern Parts of the Peninsula, during the Campaigns of 1782, 1783, and 1784. In Two Letters; Addressed to the Right Honourable the Earl of [Mansfield], and to Lord Macartney and the Select Committee of Fort St. George. *London and Edinburgh, T. Cadell and W. Creech, 1787.*

8vo (211 x 127mm), pp. [2 (half-title, verso blank)], iv, [2 (advertisement, verso blank)], 323, [1 (errata)]; one engraved folding battle plan; contemporary Scottish speckled sheep by Alexander Milne, Forres, spine gilt in compartments, gilt morocco lettering-piece in one, all edges marbled; extremities lightly rubbed and chipped, boards slightly bowed causing upper hinge to crack, nonetheless a very good copy; *provenance*: Earls of Seafield, Cullen House Library, Banffshire (engraved armorial bookplate on upper pastedown, most probably that of Lewis Alexander Ogilvie-Grant, 5th Earl of Seafield (1767-1840, succeeded 1811), with manuscript pressmark above) – some errata corrected by an early hand. **£600**

First edition. The soldier, diplomat, and politician Fullarton (1754-1808), was the only son of William Fullarton of Fullarton, Ayrshire, and inherited significant property in Ayrshire as a child, following the death of his father in 1758. After studying at Edinburgh University, Fullarton undertook a grand tour (which included Sicily and Malta) in 1769-1771, with the traveller and author Patrick Brydone as his tutor (in 1768 Brydone had performed a similar service for the young William Beckford). After a brief dalliance with the law, Fullarton settled upon a career in diplomacy and was Secretary to



the British embassy in Paris from 1775 to 1778. The outbreak of hostilities with France forced him to return to Britain, where he entered politics after winning the parliamentary seat of Plympton Earle in 1779.

However, he did not contest his seat at the general election of 1780, but decided instead to embark upon a career as a soldier, and Fullarton and his best friend, Thomas Humberstone Mackenzie raised regiments on their estates. Fullarton was gazetted lieutenant-colonel of the 98th on 29 May 1780, and, with Mackenzie and their collective forces, he departed for the Cape of Good Hope. However, the arrival of French reinforcements at the Cape caused the expedition to sail on to India, to assist in the war against Haidar Ali of Mysore: 'Fullarton landed at Madras, and in summer 1781 commenced diversionary operations to lure the enemy out of the Carnatic. In June 1782 he was gazetted colonel a second time, in the army of the East India Company. The following winter he suppressed the Kollars of Madura, and captured Karur and Dindigul. In May 1783 he assumed general command of forces in the southernmost part of the Carnatic, invading Mysore and taking Dharapuram, Palghat, and Coimbatore. Further feats of arms were forestalled by the peace patched up with Tipu, who had succeeded his father, Haidar. Throughout the campaign Fullarton showed high abilities; James Mill in his *History of British India* [...] praised him as the first British commander to look after his commissariat and organize intelligence. At the peace he returned home. In 1787 he published *A View of the English Interests in India* as a letter to Lord Mansfield, followed by a second letter to Lord Macartney containing an account of his campaigns. This self-advertisement did not serve to recoup the £20,000 he claimed to have spent in India, without which he had to consider entering foreign service; he got £15,750 back in the end, though only a decade later. He never took the field again, but contented himself with raising the 23rd, or Fullarton's dragoons, in 1794, and the 101st, or Fullarton's foot, in 1800' (ODNB). A second edition of *A View of the English Interests in India*, with a new, longer preface, was published in 1788.

This copy was bound by Alexander Milne of Forres (c. 1779-1849), who settled in Forres in 1798, initially working as master of the grammar school and then becoming a bookbinder, bookseller and stationer in the early nineteenth century.

ESTC T140542; Goldsmiths 13424; Kress B1225.

### CURES FROM TOP TO TOE, IN A TACKETED BINDING

**26) GALEN.** De medicamentorum compositione secundum locos libri decem, nunc primum in lucem editi. Ioanne Guinterio Andernaco interprete, cum indice omnium que notatu digna sunt, copiosissimo. *Venice, Lucantonio Giunta, July 1536.*

8vo, ff. [xxiv], 207, [1]; printer's device to title and final page, engraved initials; occasional very light damp staining to upper outer corners and lower inner margins, old paper repair to lower margin of f. 71r; a very good copy in a contemporary tacketed binding of limp vellum, remains of alum-tawed skin ties, title inked to spine and lower cover; a few holes/flaws to upper cover, signs of recent glue in hinges, but original sewing still in place; early ownership inscription 'Guccius' and twentieth-century ex libris of Victor A. Schwarz to front free endpapers. **£1800**

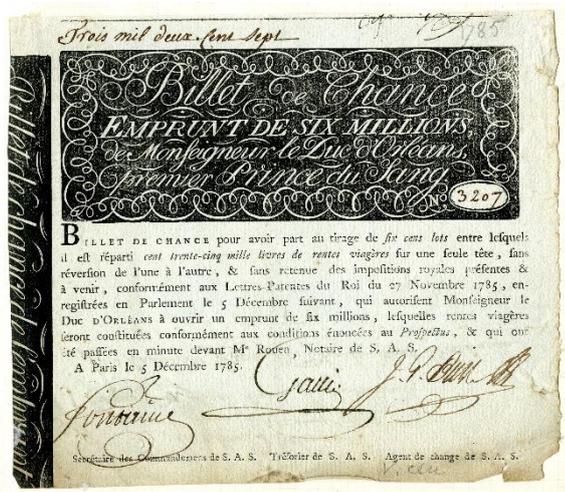
Handsome copy of the first Giunta edition of Galen's 'On the composition of drugs according to places', in the Latin translation of the physician, scholar, and prolific Galen translator, Johann Winter von Andernach (1505-74). Galen's work was composed between 180 and 193 AD, probably simultaneously with his similar treatise 'On the composition of drugs according to kind'. The introduction deals with humours, mixtures, degrees and intensities but the bulk of the work consists of recipes approved by Galen and transmitted from elder doctors. The material is arranged 'from head to foot' starting with ailments of the hair, head, ears and nose, eyes, face and teeth, and mouth, and continuing down the body through the respiratory tract, stomach and liver, genitalia, kidney and bladder, and ending with sciatica and gout of the feet. The Venetian Giuntas were great publishers of Galen: Lucantonio issued editions of several Galenic works and this publishing programme was continued by his heirs.



See R.J. Durling, A Chronological Census of Renaissance Editions and Translations of Galen, *Journal of the Warburg and Courtauld Institutes*, Vol. 24, No. 3/4 (July - Dec., 1961), pp. 230-305, no. 30. EDIT 16 CNCE 20162; NLM/Durling 1862; Wellcome I, 2564. COPAC has only the Wellcome copy; 7 US copies on OCLC (Folger, Michigan, NLM, Othmer Library, Stanford, UCLA, Yale).

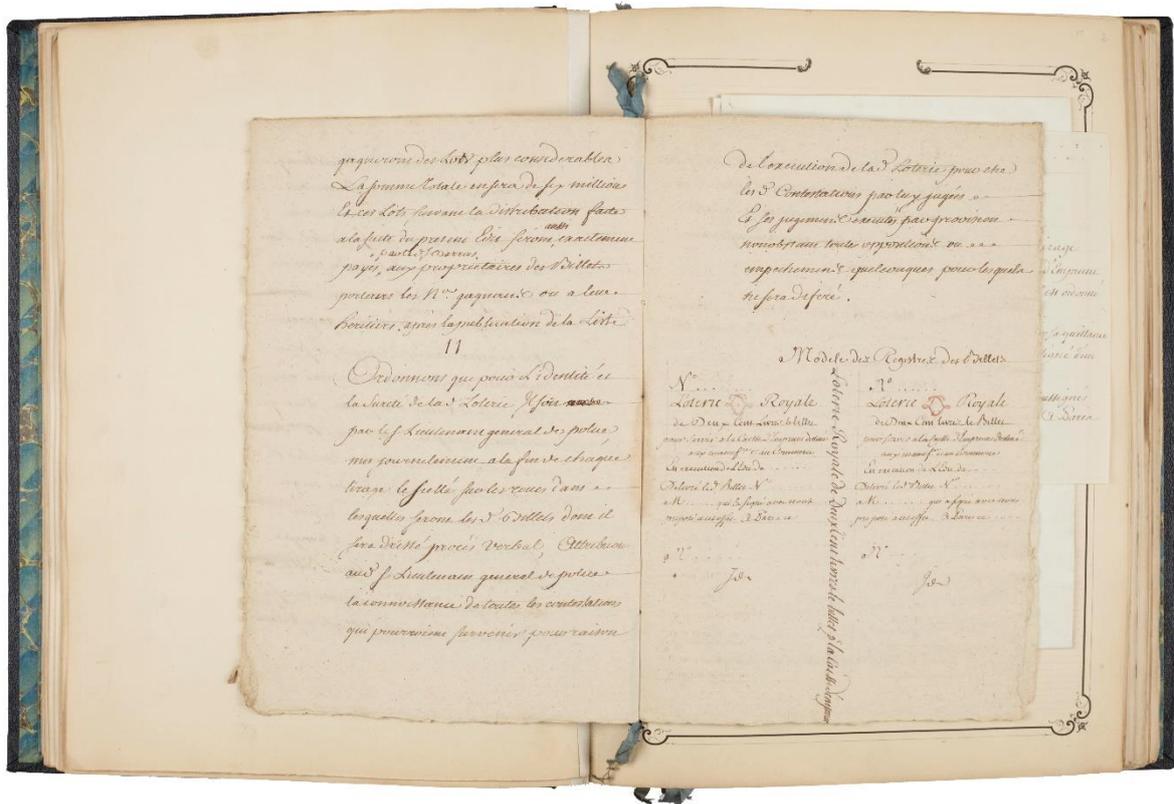
27) [GAMBLING.] A collection of printed and manuscript ephemera relating to French, Dutch and German lotteries. *France, Holland, Germany, 1712-1938.*

Two albums, folio (355 x 290 mm), comprising ff. [55] and [72] enclosing 92 and c. 440 printed and manuscript items respectively (some in duplicate), either tipped in or loosely inserted, on paper except for two items on parchment, many items attractively printed in colour; in very good condition overall; the albums (20th-century) covered in green cloth, with marbled endpapers; in good condition. **£6000**



A fascinating and carefully assembled collection of material relating to lotteries, principally in France but also in Holland and Germany, spanning the 18th to the 20th centuries, comprising a large body of lottery tickets (many attractively and colourfully printed), printed proclamations and bulletins, some scarce pamphlets, and several important manuscript reports, proposals and tables.





The second album encloses several proclamations and bulletins printed at The Hague, Hamburg and Munich relating to Dutch and German lotteries from the 1720s, 40s, 60s and 90s. The majority of the contents comprise an attractive and impressive range of lottery and tombola tickets from 1849 to 1938, issued in, for example, Andelys, Brest, Carcassonne, Chateauroux, Le Mans, Marseille, Milan, Monaco, and Roubaix, as well as Alexandria, Cairo, Munich, and Vienna. There are tickets associated with the Exposition Universelle of 1878, 1889 and 1900, others intended to raise funds following natural disasters, such as the Sveged flood of 1879, and others intended for the benefit of orphans, the elderly, the blind, farmers and wine growers, artists, railway workers and strikers, or to help fund sanatoria, church repairs, apprenticeships, and Tunisian charities. There are some newspaper cuttings too, some depicting lottery draws in action with attendant personnel and machinery, and some circular letters, including one regarding the Loterie Royale Hongroise.

**28) GERARD, John and Thomas JOHNSON.** *The Herball or general Historie of Plantes ... very much enlarged and amended ... London, Printed by Adam Islip, Joice Norton, and Richard Whitakers, Anno 1633.*

Folio, pp. [36], 1630, [50], wanting the initial blank with an engraved title-page and 2766 woodcut illustrations; very small portion of foot of Xxx6 torn away, not touching text or illustrations, else a very good, crisp copy in early mottled calf, spine elaborately gilt in compartments, title gilt to spine; joints cracked but cords sound; the Cullen House copy.

**£4250**

First edition of Johnson's Gerard, one of the most celebrated botanical books ever published.

John Gerard's *Herball*, published in 1597, set out all the information available to the author on 'the names ... natures ... proportions and properties' of 'herbs and flowers'. The resulting

book was the most comprehensive and beautifully illustrated work of natural history yet printed in English and the unchallenged botanical authority for a generation.

When Gerard's publishers got wind of plans by John Parkinson to produce a herbal that would supersede it, they commissioned the celebrated botanist and apothecary Thomas Johnson to update the book, giving him only a year to do so. Despite this tight schedule, Johnson succeeded magnificently, producing a book that 'reached a far higher level than Gerard's own edition' (Arber, *Herbals*). Johnson rewrote and updated the text: 182 of the plants described in this edition had never been previously recorded. 2766 new woodcuts were also added, mostly from botanical books by Plantin, but some made from drawings by Johnson himself, including one of a bunch of bananas which he had hung up in his shop as a decoration.

John Payne's magnificent title-page includes a portrait of Gerard clutching the berries and flowers of the potato plant (the 1597 *Herball* contains the first description of the potato published in English). A bunch of bananas features among the plants in the vase to his left.

Arber, *Herbals*, pp. 129-135; Henrey, *British Botanical and Horticultural Literature before 1800*, vol. I, pp. 36-54; STC 11751.



## MASANIELLO

**29) GIRAFFI, Alessandro.** An exact Historie of the late Revolutions in Naples, and of their monstrous Successes, not to be parallel'd by any in ancient or modern History ... Published ... in Italian; and (for the Rareness of the Subject) rendered to English by J[ames] H[owell] Esq. *London, Printed for R. Lowndes, 1650.*

Small 8vo, pp. [6], 146, [1], **with a woodcut frontispiece coloured in a contemporary hand** showing the revolutionary reader Masaniello, title-page in red and black; small hole to A6 with the loss of a couple of letters, tear to foot of C1 without loss, printing flaw to C2 and C3, else a very good copy in contemporary sheep, morocco spine label; joints slightly cracked, spine with old repair at foot; eighteenth-century armorial bookplate of the Isham family; bookplate of Robert S Pirie. **£750**

One of two editions (with several variants) printed in 1650, the first English translation (by James Howell) of Alessandro Giraffi's account of the Neapolitan revolution of 1647.

The uprising in Naples was a reaction against the harsh government imposed on the city by its Spanish viceroy, especially a tax on fruit which was the principle food of the poor. The rebels were led by the fishmonger Tommaso Aniello, known as Masaniello, who was quickly appointed dictator of the city; however, the strain of the situation apparently proved too much for him, and he grew violent and unstable. He was eventually assassinated by a group of grain merchants. These events resounded around Europe: epigrams were composed on the subject, commemorative medals were struck in Amsterdam, and in Paris an angry mob took up ‘Naples, Naples!’ as its chant.

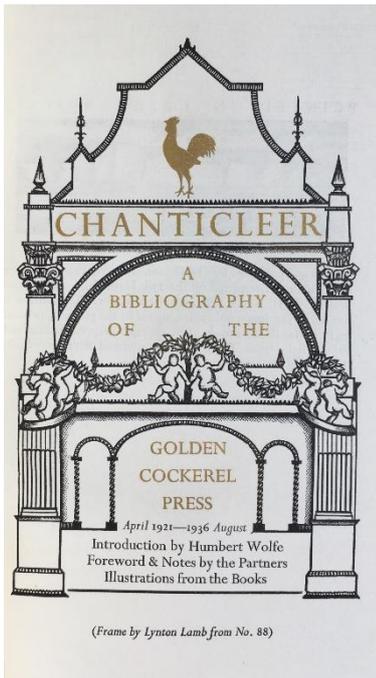


In the dedication of his *Exact Historie* Howell, a royalist, expresses his horror that a ‘petty bare-footed fisherman’ should become ruler of an orderly city like Naples, an event which he reckons is ‘unmatched since discord first entered into the world’. Throughout his work, Howell cautions against the dangers of social upheaval, espousing the view that some sort of aristocratic influence is necessary to ward off chaos. The uprising in Naples was of particular interest to readers in the new Commonwealth of England, and it is hard to imagine Howell wasn’t encouraging a covert comparison between Aniello and Cromwell.

James Howell was one of the first English authors to earn his living solely by from his writing (*Oxford DNB*). His output was diverse: poetry, translations, political tracts, a travel guide, a history of London, and books on proverbs, grammar, and orthography all flowed from his pen. The present work was probably written at the end of his eight year spell in the Fleet prison, his most fertile period of literary production (though Howell would later claim he was imprisoned for his loyalty to the monarchy, it probably had more to do with his debts).

**30) GOLDEN COCKEREL PRESS – Christopher SANDFORD, Anthony SANDFORD, and Owen RUTTER.** *Chanticleer*. A Bibliography of the Golden Cockerel Press April 1921-1936 August. Introduction by Humbert Wolfe. Foreword and Notes by the Partners. London, *The Golden Cockerel Press*, 1936.

8vo (258 x 160mm), pp. 48; title printed in gold and black, and with wood-engraved frame by and after Lynton Lamb, wood-engraved illustrations in the text after Robert Gibbings, Eric Gill, David Jones, Blair Hughes-Stanton, Eric Ravilious, John Nash, Paul Nash, et al.; original quarter green crushed morocco over cockerel-patterned buckram by Sangorski & Sutcliffe, London, spine lettered and decorated in gilt, top edges gilt, others uncut; minimal rubbing at extremities, spine slightly faded, otherwise a very good copy. **£350**



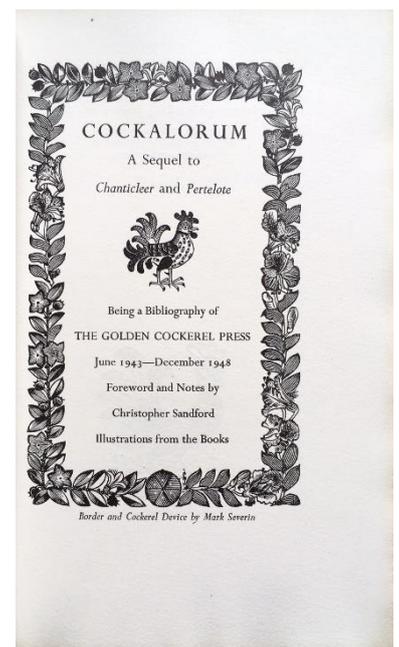
**First edition, no. 103 of 300 specially-bound copies signed by Christopher and Anthony Sandford, Owen Rutter, and Francis J. Newbery.** This is the first of the four bibliographies published by the Golden Cockerel Press, and it provides a record of the press' productions between April 1921 and August 1936, richly illustrated with woodcuts taken from some of those titles. The catalogue is prefaced by an introduction by the poet and writer Humbert Wolfe (1885-1940), who judges that, '[a] great thought deserves a great selling. It is no good asking a company of barnstormers to play *Hamlet*. It is nearly as wrong-headed to print Milton like a railway-guide. The printing-machine, like the camera in the making of films, is definitely an artist's weapon. For the insistence on this obvious truth – like most such truths escaping attention – lovers of the fine arts owe a permanent debt of gratitude to the private printing presses, among which the Golden Cockerel takes a very high place indeed' (p. [11]).

*Pertelote* 116; Ransom p. 318.

**31) GOLDEN COCKEREL PRESS – Christopher SANDFORD.** *Cockalorum*. A Sequel to *Chanticleer* and *Pertelote*. Being a Bibliography of the Golden Cockerel Press June 1943-December 1948. Foreword and Notes by Christopher Sandford. [London], *The Golden Cockerel Press*, [1950].

8vo (257 x 158mm), pp. 112; wood-engraved title-border and press device by and after Mark Severin, wood-engraved illustrations in the text by and after Robert Gibbings, Reynolds Stone, John Buckland-Wright, Dorothea Braby, David Jones, Eric Ravilious, et al.; original quarter chestnut crushed morocco over cockerel-patterned buckram, spine lettered and ruled in gilt, top edges gilt, others uncut; minimal traces of rubbing on corners, otherwise a fine copy. **£250**

**First edition, no. 232 of 250 specially-bound copies signed by Sandford.** *Cockalorum* was the third of the four bibliographies of its publications that the Golden Cockerel Press issued, and it spans the period between June 1943 and December 1948. During this time, as



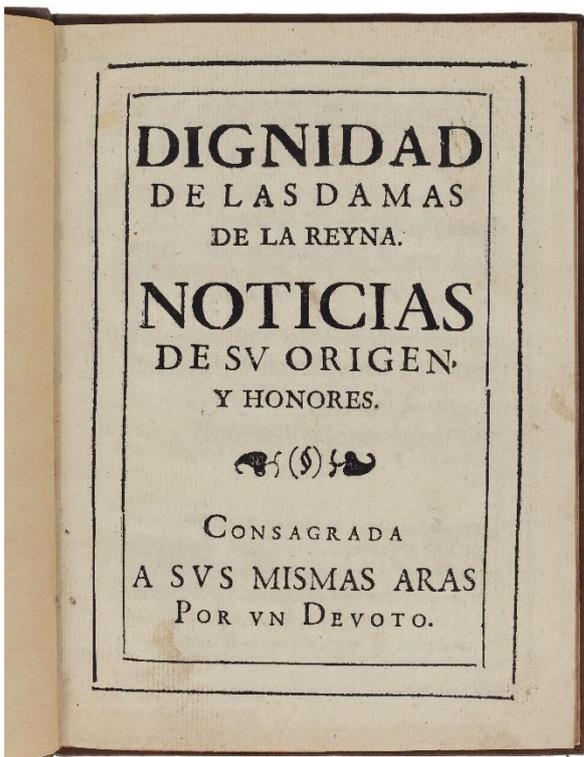
Sandford records in his foreword, his partner Owen Rutter died ‘from exhaustion at the Admiralty’, and the destruction of the Press’ premises during the Blitz led Sandford to establish an office in Sangorski and Sutcliffe’s bindery, at the invitation of Stanley Bray. He concludes with the statement that, though threats of war continued to rumble on, ‘[e]ven in the fox’s mouth, Cockalorum will continue to crow’ (p. 11). The catalogue of publications is followed by three articles by Sandford on artists who worked for the press – Dorothea Braby, John Buckland-Wright, and Clifford Webb – and memorials of Eric Ravilious (d. 1943) by Sandford, Ravilious’ widow, and one of his pupils. The volume concludes with two addresses on printing by Sandford, which he had given to university students.

*Cock-a-Hoop* 184.

### THE QUEEN’S LADIES: A VERY RARE BOOK COMPLETELY DEVOTED TO THEM

32) [GONZÁLEZ SALCEDO, Pedro]. Dignidad de las damas de la reyna. Noticias de su origen, y honores. Consagrada a sus mismas aras por un Devoto. [*Madrid, n. p., 1670*].

4to, pp. [ii], 42, [2 blank]; text within ruled borders; a very good, crisp copy in modern full mottled sheep, panelled spine ruled in gilt with gilt lettering-piece. **£4000**



Extremely rare first edition of the first, and likely the only, book devoted solely to the study of the ‘ladies of a court’. The author aims at conveying the importance of their office as companions and servants to the Queen. The dissertation marshals examples from history (going back to the Bible, Homer and Virgil) and passages from law as well as court manuals to argue that the Queen’s ladies’ role in endowing a royal court with decorum and greatness goes well beyond the ‘ornamental’, as it were’, into the administrative: they are a crucial component of a well-run Royal household, key members of the confidential entourage of a monarch, worthy of the name ‘Dama’, contraction for Domina, that is ‘lady endowed with power’. A special chapter is devoted to their administration of the monarch’s meals, described in greater detail than any other role. The rules of courtly honour apply to the ladies in the extreme, thus, well-born and properly refined, they must not be tolerated to suffer any affront. Indeed, they are to be considered ‘daughters of Her Majesty’ when it comes to marriage and bride’s dowry, which must be met in full propriety of size and honour by the monarch.

OCLC finds 2 copies (BN France, BN Spain). Palau 105836. Not in BL or COPAC, not in the catalogue of the Hispanic Society, or in any other US institution.

AN ASSOCIATION COPY, FROM THE LIBRARY OF A GOVERNMENTAL  
COLLEAGUE OF 'ATHENIAN ABERDEEN'

33) **GORDON, George Hamilton, 4th Earl of ABERDEEN.** *An Inquiry into the Principles of Beauty in Grecian Architecture; with An Historical View of the Rise and Progress of the Art in Greece.* London, Thomas Davison for John Murray, 1822.

8vo (192 x 116mm), pp. [4 (title, imprint, 'Advertisement', blank)], 217, [1 (blank)]; Roman and Greek types; very occasional light spotting, heavier on title, bound without final blank P6; 19th-century British half calf over marbled boards, spine gilt in compartments, gilt morocco lettering-piece in one, others with central flower tools enclosed by leafy sprays, lettered directly with the date at the foot of the spine, grey-green endpapers, all edges sprinkled red; endpapers and flyleaves slightly spotted, extremities lightly rubbed and bumped, spine slightly darkened, otherwise a very good copy; *provenance*: early pencil marking and one annotation (slightly cropped) – Chichester Samuel Parkinson-Fortescue, 1st Baron Carlingford and 2nd Baron Clermont (1823-1898, his bookplate as Baron Carlingford). **£675**



First separate edition. The scholar and politician Gordon (1784-1860) was educated at Harrow School and St John's College, Cambridge, and succeeded to the earldom of Aberdeen in 1801. He undertook a Grand tour through Europe to the Levant in 1802-1804, travelling to Constantinople with William Drummond, who would replace Lord Elgin as the British ambassador. On his return, he was elected to the Society of Dilettanti and the Society of Antiquaries in 1805 (becoming president of the latter in 1811, remaining in office until 1846), became a Fellow of the Royal Society in 1808, and was appointed a Trustee of the British Museum in 1812. Indeed, such was his fame as an antiquarian that Byron, his cousin, described him as 'the travelled Thane, Athenian Aberdeen' (*English Bards and Scotch Reviewers* (London: 1809), p. 39). In 1808 Aberdeen acquired Argyll House, off Oxford Street, London, and undertook major alterations with the assistance of his friend and collaborator, the architect and antiquarian William Wilkins. *An Inquiry into the Principles of Beauty in Grecian Architecture* was

first published in 1812 as an introduction to Wilkins' translation *The Civil Architecture of Vitruvius* (London: 1812-1817), which was dedicated to Aberdeen. It was then revised and reprinted in this edition – as the 'Advertisement' states, '[v]arious additions and corrections have [...] been made, in the hope of rendering the whole less imperfect' – which was reprinted in 1860 by John Weale.

Aberdeen embarked upon a distinguished political career in 1806, when he was returned to Parliament as a representative Scottish peer, and he was Wellington's Foreign Secretary (1828-1830), Peel's Colonial Secretary (1834-1835), and Peel's Foreign Secretary (1841-1846), before taking power as Prime Minister in 1852, leading of a coalition which held power until 1855. This copy was previously in the library of Aberdeen's political associate, the politician and antiquarian Chichester Parkinson-Fortescue, who was educated at Christ Church, Oxford, had travelled through Greece and Albania in 1846-1847, and moved in artistic and scholarly circles, counting Lear, Millais, Ruskin, Monckton Milnes, and Watts amongst his friends. In

1847 he was elected Member of Parliament for Co. Louth, and served as a junior Lord of the Treasury in Aberdeen's administration between 1854 and 1855. His later political career saw him hold the positions of Under Secretary of State for the Colonies, Chief Secretary for Ireland, President of the Board of Trade, Lord Privy Seal, and Lord President of Council, before he left Parliament in 1885, at the end of Gladstone's second administration.

Blackmer 708; BAL 1251.

### ABOLITIONIST JUVENILE

**34) HELME, W[illiam].** Evenings rationally employed; or moral and entertaining Incentives to Virtue and Improvement ... *Brentford, Printed by and for P. Norbury; and sold by T. Hurst ... Carpenter and Co. ... J. Hatchard ... Didier and Tibett ... also by W. Ansell, Richmond, Surrey, 1803.*

12mo, pp. viii, 263, [1, advertisements], with an engraved frontispiece; a very good copy in the original sheep; spine rubbed; ownership inscription of 'Lucy Reeve' to verso of frontispiece and to title-page. **£600**

First and only edition of an instructive novel, printed by Norbury of Brentford, best known for his publication of some of Eliza Parsons's 'novels of horror' and of the children's books of William Helme's wife Elizabeth – the Helmes also lived in Brentford where William was a schoolmaster.

After the loss of the greater part of his fortune and his consequent banishment from society, kindly Mr Melville resolves to take five badly-parented boys under his wing in order to teach them good conduct. Aided by the virtuous deformed boy Lionel Baxter, Melville's boys set about helping the poor, as well as learning some basic science and Classical history along the way.

Melville's teachings have a markedly abolitionist bent. The final pages of the novel are devoted to a description of the slave trade and a heartfelt condemnation of the practice of slavery: 'These are the beings whom, with the most barbarous oppression, we deprive of liberty, bow down with unrequited labour, and reward with cruel stripes – Poor heathen negro, thy day of peace *will* come! – Blush civilised European, blush!'

William Helme was the husband of Elizabeth Helme (d. 1810), a much more successful writer who also published with the Minerva Press. Elizabeth shared her husband's abolitionist sentiments – one of her novels includes a sympathetic description of a Jamaican slave revolt. The couple spent their life together in precarious financial circumstances: both wrote to the Royal Literary Fund asking for money – William explaining that his right arm had become paralysed, forcing him to write with his left hand.

OCLC records only three copies in America, at Virginia, Florida and UCLA; three copies in the UK, at Bodley, BL, and Cambridge; and one at Trinity College Dublin.

ITALIAN DIALOGUES FOR ELIZABETHAN STUDENTS  
WITH THE ROMANCE ARNALT AND LUCENDA

**35) HOLLYBAND, Claudius.** The Italian Schoole-maister: contayning Rules for the perfect pronouncing of th'Italian Tongue: with familiar Speeches: and certaine Phrases taken out of the best Italian Authors. And a fine Tuscan Historie called Arnalt & Lucenda. A verie easie Way to learne th'Italian Tongue ... *At London Printed by Thomas Purfoot, 1597.*

Small 8vo, pp. [376]; English and Italian on facing pages; title-page within a border of type ornaments, printer's device on final verso; title-page and final few leaves neatly remargined; a good, albeit washed copy in modern full calf. £7500

First edition thus of a rare language manual by 'the most celebrated language teacher in Elizabethan England' (Wyatt), with a parallel-text romance, *Arnalt and Lucenda*.

Claudius Hollyband (also known as Claude de Sainliens) had made his name with the oft-reprinted French text-books *The Frenche Littelton* and *The French Schoolemaister*; 'A savvy entrepreneur, Hollyband also issued several Italian-language books both before and after Florio had initiated his publishing career ... their accessibility and modest ambitions were clearly part of their wide appeal' (Wyatt). First, in *The pretie and wittie historie of Arnalt & Lucenda* (1575, six copies in ESTC), Hollyband provided parallel-text translations in Italian and English of this Spanish romance novella, followed by a guide to Italian pronunciation, dialogues, and a brief Italian grammar. In 1597, he expanded, updated and rearranged the text as *The Italian Schoole-maister*, of which the editions of 1583 and 1591 mentioned by Michael Wyatt are clearly ghosts: no copies are shown by STC, ESTC, Alston etc., and the dedication here, to a former pupil John Smith, is dated September 1597: 'I have gathered therefore all such observations, which I delivered unto you about this Italian tongue, and framed them in this little mould'. A second, apparently posthumous, edition followed in 1608 under the same title.

Hollyband's *Italian Schoole-maister* provided the eager student with 'rules for the pronunciation of th'Italian tongue', followed by a fascinating collection of 'Familiar talkes' in Italian and English. 'Hollyband's merits are to be found in his capacity to adapt a teaching method designed for Latin to modern languages ... [his work's] novelty was in the dialogues, which, applying the theories of [Juan Luis] Vives, were supposed to be a foundation for the pupil's training' (Rossi, our translation). The dialogues here cover topics as diverse as 'To shoe a horse', 'To be maryed' ('Ho faire mayden, will you take mee for your lawfull spouse'), 'For Bricklayers', 'The Schoolemaister' and 'To talke with wemen' ('Mistres I drinke unto you. / Much good may it do you, sir'), all which have been largely expanded, in many cases doubled in length, from those of 1575. As well as augmenting vocabulary, the new text is notably more 'natural' than the original dialogues, reflecting daily usage. In 'Of the Booke binder', for example, Hollyband conjures a scene from direct experience: 'Shew me an Italian, and English booke: and of the best print. / I have none bound at this present. / Bind me this with silke, and claspes. / Anon, I will serve you sir. / Reach me royall paper to write. / Neede you any ynke and bombase? / No, but wast paper, & of that which wee call drinking paper.' Similarly, in 'Of the Taylor', Hollyband adds the following glimpse into the workshop: 'Laurence, reach me the cisers, the sheers, that I may cut this apparell ... where is the thimble to sowe? the red chalke, a needell, thread ... O fellowes, let us sowe this quickly, that wee may go to supper, to sleepe: what doth that slugger there? he snorteth: awake him? with a motion.'

Perhaps the most extraordinary dialogue is that ‘Of the Noterie or Scrivener’, expanded from a mere three sentences in 1575 to five wonderful pages of cant and backbiting, executed in almost parody of a scrivener’s guide, with numerous alternate wordings expressed in curved brackets. A bad scrivener, Master X, is contrasted with a noble and learned one, Master Q. Z. (A very rare variant issue of this dialogue names the scriveners and compounds both the praise and the insults – see our list of *English Books, New Acquisitions 2007/1*).

The dialogues are followed by the grammar from 1575 and by two entirely new sections: 32 pages of a ‘Diversitie of Ital[ian] Phrases’, with facing English text (including a page on Italian book-keeping, and much on drinking and duelling); and 12 pages solely in Italian, comprising the articles of faith, the ten commandments, and several psalms, plus two short discourses: ‘Che i Discepoli deono amare il loro maestro e pe’l contrario’ [*That pupils should love their master, and the contrary*] and ‘Avvertimenti a’ precettori o maestri di scuola: e come i costumi primeramente, o vero insieme con le lettere si deon insegnare’ [*Advertisement to tutors or school masters: and how morals ought to be taught before, or in fact as an integral part of, letters*].

The second part of the volume is a parallel-text translation of the fifteenth-century Spanish romance *Tractado de amores de Arnalte y Lucenda* by Diego de San Pedro – into Italian by Bartholomeo Maraffi, and English by Hollyband. ‘It is not at all surprising that a work by San Pedro became part of a language method ... his fiction has always been used as a model of language proficiency. Besides, Hollyband’s translation, which follows closely the Italian version, was much more enjoyable than [John] Clerk’s [published in 1543]. English prose had changed significantly in the interval, and so had reading practices’ (Daniel Gil Sáenz, ‘Reading Diego de San Pedro in Tudor England’, *Revista Alicantina de estudios Ingleses*, 17, 2004). *Arnalt and Lucenda* is almost unique among Spanish sentimental novels of the period, featuring as it does a hero debased, embarrassed and ultimately frustrated in love: Arnalt falls in love with Lucenda of Thebes, but is betrayed by his friend Gierso, who secretly marries Lucenda; in revenge, Arnalt kills Gierso in a duel, leaving Lucenda to escape to a nunnery, while Arnalt retires to the desert.

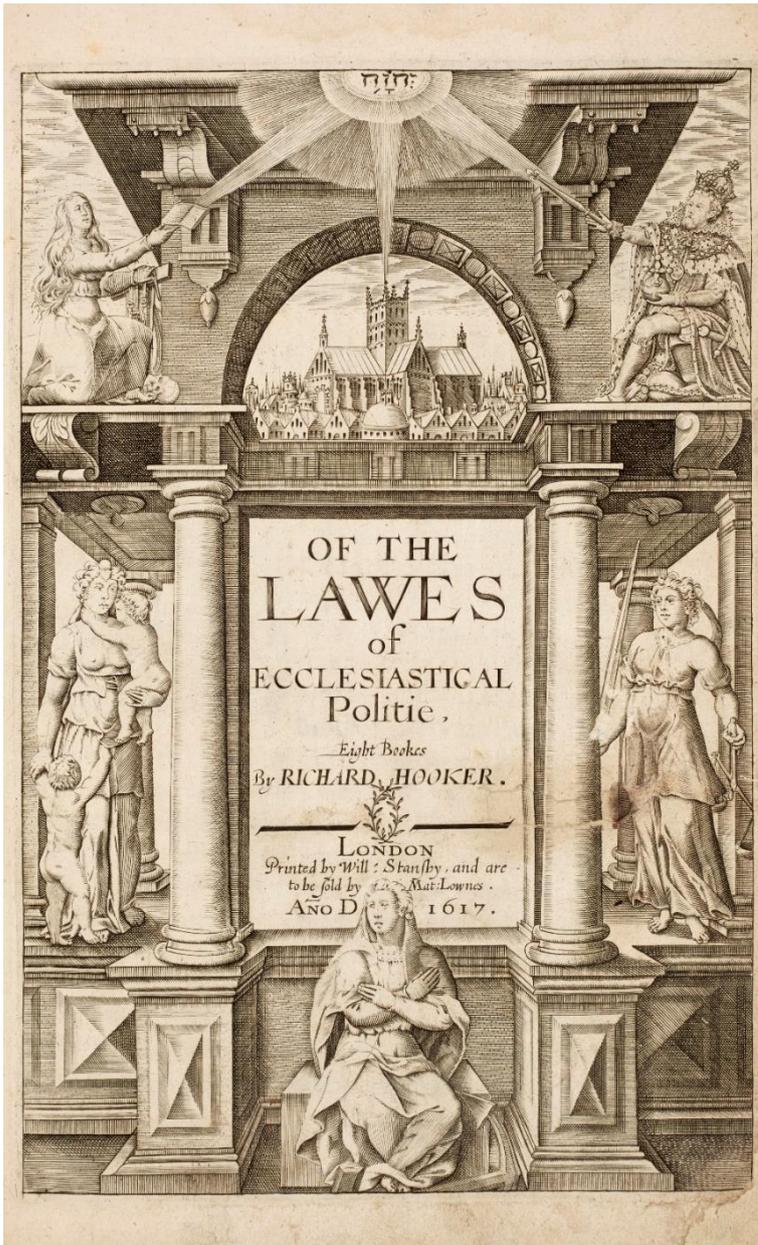
Hollyband, born Claude de Sainliens in Moulins, Bourbon, came to England with his family in 1564, marrying an English wife in 1578. His success as a language teacher in French and Italian, ‘among so many teachers here in London’ (as he notes in the dedication), brought him into contact with, among others, George Gascoigne, Sir John Harrington, whose son was apparently a pupil, and Anthony Munday, to whose *Mirror of Mutability* (1579) he contributed a dedicatory verse. Hollyband’s school, first at the Sign of Lucrece in St Paul’s Churchyard and then at the Sign of the Bull, was among the most noted of the day, and, at forty shillings a year, among the most expensive.

ESTC records 11 copies: Birmingham, Cambridge, Edinburgh, Oxford, Senate House; Harvard, Folger (two copies, and another imperfect), Chicago; Bayerische Staatsbibliothek; and Alexander Turnbull Library; the British Library has a title-page only, in the Harleian fragments.

Alston, XII, ii, 10; STC 6759; see Sergio Rossi, “‘The only-knowing men of Europe’, John Florio e gli insegnanti italiani”, in *Ricerche sull’umanesimo e sul rinascimento in Inghilterra* (1969); and Michael Wyatt, *The Italian Encounter with Tudor England*, 2005).

**36) HOOKER, Richard.** *Of the Lawes of Ecclesiastical Politie, eight Bookes ... London, Printed by Will. Stansby, and are to be sold by Mat. Lownes ... 1617. [Bound with:] Certayne Divine Tractates ... London, Printed by W. Stansby, 1622 [-1631].*

Folio, pp. [60], 453, [3, blank]; [2], 453-583, [17], with an engraved title-page (old repair to closed tear, lower corner restored) and the terminal blank to the first part Vv6; separate letter-press title-page to Book V, dated 1616; divisional title-pages to 'Certayne divine tractates' dated 1631; slightly dusty at the extremities, but a very good, crisp copy in contemporary calf, later spine label; ownership inscription of Ol[iver] Rouse of St John's College, Cambridge, dated 1797. **£650**



Fourth edition, first issue, of the Preface and Books 1-4 (first published in 1593), third edition of Book 5 (first published in 1597), bound here with the third edition of 'Certayne Divine Tractates' (1631), issued with a 1622 general title-page (rather than the usual 1632).

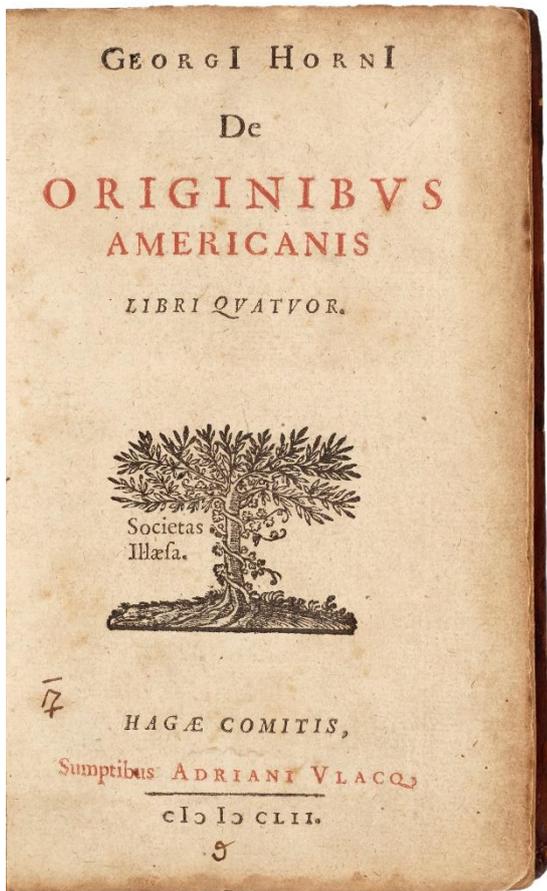
The first issue of the fourth edition (with a title-page dated 1617), was issued without the *Tractates*; for the second issue, with the title-page dated 1618, William Stansby procured the sheets of the *Tractates* printed for Henry Featherstone to issue with the *Lawes*. He did not obtain title to the *Tractates* until 1622, publishing them with a prefatory letter in praise of Hooker, which presents the work as a 'posthume Orphan', and hopes that 'those Three [Books 6-8] promised to perfect his Politie ... be not buried in the grave with their renowned Father.' The complicated structure laid the ground for what Hill calls 'the bewildering array of mixed copies that succeed the 1618 edition'. Here, we have the sheets of *Lawes* as printed in 1617, complete with the terminal blank, followed by the *Tractates* as printed in 1631 – the title-page is a singleton, evidently used before new general title-pages were printed in 1632.

ESTC records three other examples thus, at Birmingham University, Hereford Cathedral, and Queen's Ontario.

Hill 13.1 and 15.1; STC 13716, 13717 (title-page only) and 13718.

37) **HORN, Georg.** De originibus Americanis libri quatuor. *Leiden, P. de Croy, for A. Vlacq at The Hague, 1652.*

Small 8vo (150 x 90 mm), pp. [xx], 282; title printed in red and black; light browning, last three leaves bound out of sequence; contemporary sheep, rebacked. **£1250**



First edition. This treatise on the origins of the American peoples was a product of the polemic between Joannes de Laet and Hugo Grotius provoked by publication of the latter's *De origine gentium Americanarum* in 1642. De Laet's ideas were generally endorsed by Horn.

Grotius thought that all the Americans were late arrivals, proposed Norwegian origins for the Indians in the North, Ethiopian for Yucatán, and Chinese for the Peruvians, and rejected all other theories. De Laet was especially bitter that Grotius had ignored material supplied by him when he, an acknowledged expert on America, had been invited to comment on Grotius's manuscript. He printed a rebuttal in 1643, arguing that the diversity and large number of American peoples could only be explained by their ancient origins, that these were Asiatic, and that Asia and America had at some remote time most probably been connected by land (Genesis-based traditions of diffusionism, that all tribes were descended from Adam by way of Noah, ruled out the possibility of an autochthonous 'wild state' of man in America for all parties in the controversy). See Huddleston, *Origins of the American Indians* pp. 118–127.

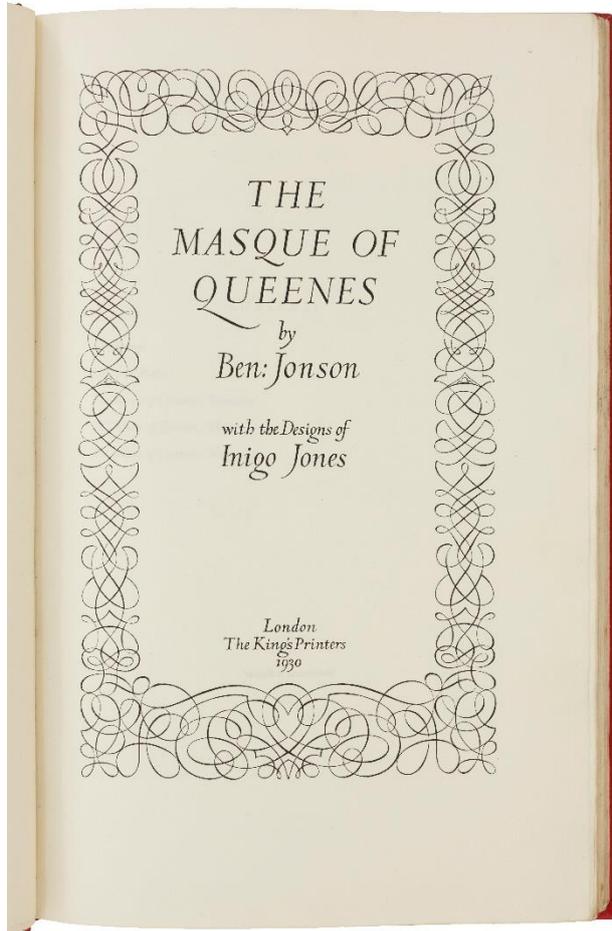
Alden 652/111; Field 717; Meulen & Diermanse p. 330; Sabin 33014.

#### A MASQUE BY BEN JONSON WITH INIGO JONES' DESIGNS

38) **JONSON, Ben.** The Masque of Queenes. With the Designs of Inigo Jones. *London, The King's Printers, 1630.*

Folio (348 x 218mm), pp. [i]- xvi, 17-39, [2 (blank)], [2 (section title, blank)], [16 (plates)], [2 (blank)], [2 (section title, blank)], [40 (manuscript facsimile)]; title with ornamental frame, printed marginalia and leaf markers in transcription, 20 sepia reproductions of illustrations after Inigo Jones, sepia facsimile of manuscript; small marginal tear on p. vii/viii, occasional light marginal marking; original red vellum gilt, upper board with central gilt ornament and four gilt squares in corners, spine lettered and decorated in gilt, top edges gilt, others uncut; light

offsetting on endpapers, extremities lightly rubbed and bumped, small scuff on lower board, boards slightly bowing, otherwise a very good copy; *provenance*: traces of early bookplate on upper pastedown – **Christopher Jarvis Healey Hogwood** (1941-2014, musician, musicologist, author, and bibliophile; presentation inscription on front flyleaf). **£400**

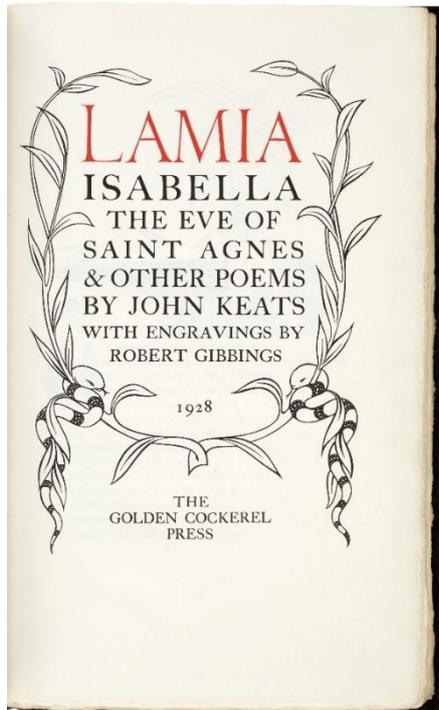


**Limited to 350 copies, this no. 21 of 188 ‘for sale in the British Empire’.** The Masque of Queenes was both a momentous collaboration of Ben Jonson (text), Inigo Jones (‘invention’ and setting) and Alfonso Ferrabosco II (music), and a defining moment of historic performance: it was given on 2 February 1608-9, in honour of the sixteen-year-old Prince Henry by Queen Anne of Denmark, consort of James I of England and VI of Scotland, and her ladies. The manuscript was presented to his father, King James, after Henry’s untimely death in 1612, and it is ‘a delicious piece of brilliant, but unaffected penmanship by one who was at once a scholar and an artist’ (p. vii), which is illustrated by the drawings of Inigo Jones in the collection of the Duke of Devonshire.

## BIBLIOGRAPHIES

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

Folio in 8s (311 x 194mm), pp. [4 (blank, imprint, title, section-title)], 101, [1 (blank)], [2 (colophon with wood-engraved press device, verso blank)]; title printed in red and black, and with wood-engraved border by and after Robert Gibbings, wood-engraved head- and tailpieces and decorated initials by and after Gibbings, wood-engraved initials by Eric Gill printed in red and blue; original sharkskin-backed black cloth by Sangorski & Sutcliffe, London, spine lettered in gilt, top edges gilt, others uncut; minimal light rubbing on corners, spine very slightly faded, otherwise a very good copy; *provenance*: [?]R.C.M. White, April 1929 (pencilled ownership inscription on front free endpaper). **£700**



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

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

### THE IVANHOE BALL, AN ATTENDEE'S COPY

40) [LAGARENNE, *Félicité*, *artist*]. [Costumes d'Ivanhoe au bal donné par ... le prince et princess d'Orange à Bruxelles, mercredi le 5 février 1823.] *Brussels, 1823*.

Ten lithographs by Marcellin Jobard after Lagarenne (signed FL in the plate), featuring 21 characters from *Ivanhoe*, with printed captions below (and the actors names added in pencil); contemporary-hand-colouring, tissue guards; bound without the printed paper covers but with a folding 'Programme de la Marche des Costumes' bound in at the front (old repairs to the folds); a very good copy, in contemporary green straight-grain morocco, covers gilt with an elaborate border and lettered direct ('Illustrations of Ivanhoe'), edges and corners rubbed; contemporary armorial bookplate of Joseph Ffeilden. **£1200**

First and only edition of a fine and rare suite of ten hand-coloured lithographs commemorating a ball inspired by *Ivanhoe*, held in Brussels on 5 February 1823 by the Prince and Princess of Orange in honour of the British community in that city. There were thirty-two guests at the ball, all attending in elaborate costume, and dancing a quadrille that became the talk of the town, and remained 'the principal topic of conversation at Brussels' several months later (*The Repository of Arts*, May 1823). According the printed programme, Lord Danlo was Ivanhoe, the Black Knight was played by Mr de Janti, and Mrs Berkley took the role of Rowena. Further down the list is Mrs Fielden (sic), as Alicia, wife of the Joseph Ffeilden who owned this copy – she can be seen on the left in Plate VII.



The Brussels 'Ivanhoe Ball' is one of the earliest expressions of Scottomania, and of a revival of interest in medieval pageantry, that occupied European high society following the publication of *Ivanhoe* in 1819. The event was commemorated in this elaborate production by Belgium's most prominent lithographic press. Jobard later became Belgium's first photographer.

COPAC shows copies at NLS, Edinburgh, and V&A. OCLC adds Paris-INHA only.

Sidney Jackson Jowers, *Theatrical Costume* 3126.

### 'ONE OF THE FOUNDATION STONES OF AN EXPLORATION COLLECTION'

**41) LEICHHARDT, Friedrich Wilhelm Ludwig.** *Journal of an Overland Expedition in Australia, from Moreton Bay to Port Essington, a Distance of upwards of 3000 Miles, during the Years 1844-1845.* [Edited by Phillip Parker King.] *London, G. Norman for T. & W. Boone, 1847.*

8vo (215 x 134mm), pp. xx, 544; mezzotint frontispiece after H. Melville, 6 mezzotint plates after Melville and Charles Rodius [mistranscribed as 'Rodins' in the plate], one folding, and wood-engraved illustrations in the text by E. Jewitt *et al.*; extra-illustrated with an engraved folding 'Map of Stuart's Discoveries in the Continent of Australia from 1858 to 1862, also Fixing the Centre' by Edward Weller with the routes of the 1861 and 1862 expeditions added by hand in red and blue, and coasts outlined by hand in blue wash (287 x 879mm); some variable, generally light, spotting, light offsetting from plates onto text, one plate slightly cropped touching caption; late nineteenth-century English half tan calf over textured cloth, spine gilt in compartments, gilt morocco lettering-piece in two, others decorated with central fleurons enclosed by foliate cornerpieces, red-sprinkled edges, mid-green endpapers; extremities very lightly rubbed and bumped, spine slightly faded, nonetheless a very good copy; *provenance*: occasional, early penciled annotations or corrections [?possibly by:] – Henry Gerard Sturt, first Baron Alington (1825-1904, his engraved armorial bookplate as Baron Alington (i.e. after 1876) on upper pastedown; believed to be a kinsman of the soldier and Australian explorer Charles Sturt, 1795-1869). **£2000**



First edition thus. Between 1842 and 1844, Leichhardt (1813-1848) had conducted short scientific explorations in the area around Sydney and between Newcastle and the Moreton Bay District. He had hoped to join the proposed overland expedition, which Sir Thomas Mitchell, the surveyor-general, was willing to lead, from Sydney to Port Essington, but Governor Gipps refused to sanction a venture 'of so hazardous a nature' without the knowledge and consent of the Colonial Office. Leichhardt, irked by this attitude, chose to form his own private party of volunteers, funded by private subscription: 'Six including Leichhardt sailed from Sydney on 13 August 1844. In the Moreton Bay District four more members joined the expedition, which left Jimbour, the farthest outpost of settlement on the Darling Downs, on 1 October. Two of the party turned back and on 28 June 1845 John Gilbert was killed in an attack on Leichhardt's camp by Aborigines. The remaining seven reached Port Essington on 17th December 1845, completing an overland journey of nearly 3000 miles [...] Returning in the *Heroine*, Leichhardt arrived in Sydney on 25 March 1846. As it was believed that his party had perished their unexpected success was greeted with great rejoicing. Leichhardt was hailed as "Prince of Explorers" and their achievement was rewarded by a government grant of £1000 and private subscriptions amounting to over £1500' (ADB Online).

The first published account of the expedition was a sixteen-page pamphlet issued in Sydney in May 1846 under the title *Journal of Dr. Ludwig Leichhardt's Overland Expedition to Port Essington, in the Years 1844-1845, Revised by the Explorer, and Published with his Sanction* and this text was reprinted as a thirty-two-page pamphlet in Sydney in September 1846 - both of these are of great rarity. Leichhardt's journal was then edited, annotated, and prepared for the press by the distinguished British naval officer and hydrographer Phillip Parker King (1791-1856), who had surveyed the coast of Australia between 1817 and 1822, and 'made significant contributions to Australian exploration' (ODNB), which were published in his *Narrative of the Survey of the Intertropical and Western Coasts of Australia* (London: 1827). Two issues are known of the work, distinguished by their bindings and the presence of advertisements before and after the text in the first issue; in this copy, the traces of offset text on the blank verso of the frontispiece suggests that this copy was from the first issue. A large, three-sheet map of the route was issued by the cartographer John Arrowsmith in a format uniform with the book, but it is very rarely found on the market; however, this copy is extra-illustrated with a folding map showing the routes of the Scottish explorer John McDouall Stuart during his celebrated fifth and sixth expeditions to explore Australia, which was originally published in the second edition of *Explorations in Australia: The Journals of John McDouall Stuart during the Years 1858, 1859, 1860, 1861, & 1862, when he Fixed the Centre of the Continent and Successfully Crossed it from Sea to Sea* (London: 1865). It seems likely that the map was added to this copy when it was bound, presumably in the late nineteenth century for the politician and racehorse owner Henry Sturt, who was raised to the peerage as the first Baron Alington in 1876. As Wantrup states, '[Leichhardt's] *Journal* is one of the foundation stones of an exploration collection and every collector should acquire a copy' (p. 211).

Abbey, *Travel*, 579; Ferguson 4571; Wantrup, 'Checklist', 138a.

## MODEL ACCOUNTS OF A FRENCH SLAVE TRADER AND MERCHANT

42) [LIONVILLE, Joseph.] Calligraphic model book including trading accounts. *France, 1790-1791.*

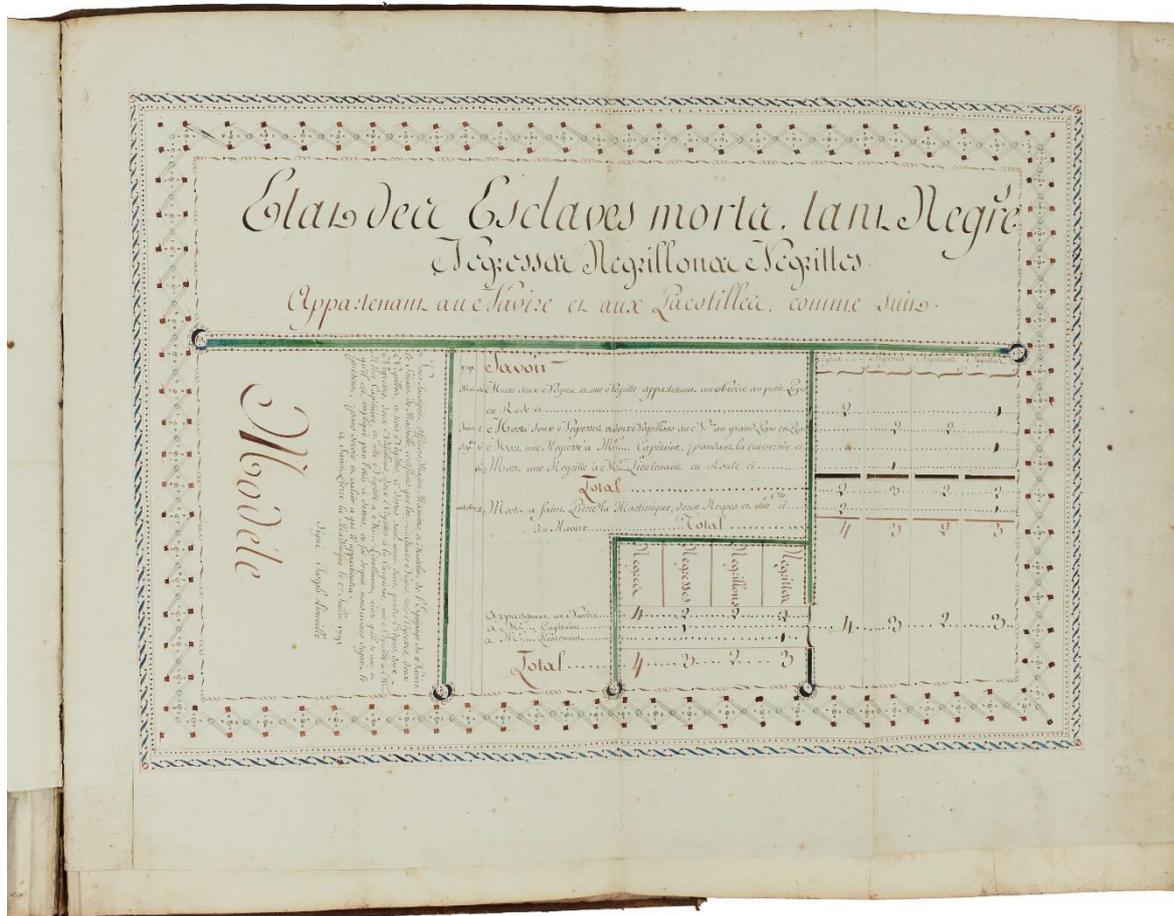
Manuscript on paper, in French, large folio (420 x 300 mm), ff. [48] (written mostly on the rectos only), some folding (the largest 820 x 550 mm); handsomely written and decorated in a single hand, within ornate borders, in brown, green, blue, and red ink; some old neat paper reinforcements to joints and edges (some lifting), a few small holes, occasional ink marks, some leaves slightly browned, but very good overall; contemporary calf, spine richly gilt in compartments, one lettered 'Diffe. Model.', gilt foliate border to covers, edges sprinkled red; slightly rubbed and stained, some wear to corners; gilt decorated black morocco label to upper cover lettered 'Lionville' (chipped at corners). **£4000**



A handsome model book apparently composed by a skilled calligrapher for the French slave trader and merchant Joseph Lionville, including, among other matter, sample accounts and business documents. Besides illustrating contemporary accounting methods and calligraphic tabular representations, the manuscript is of great interest in providing an insight into the trading activities of a French merchant dealing in slaves, wine, textiles and other commodities, between France, West Africa and the Caribbean in the early 1790s.

The sample trading accounts and documents (ff. 24-46), which encompass brouillards, récapitulations, parties simples, lettres de change, parties doubles, factures, and tableaux, record the buying and selling of a wide range of commodities. Bordeaux wine and eau de vie, beef and ham, butter, sugar, coffee, coal, bricks and slate, faience, silk, velvet, cotton and various textiles, indigo,

tobacco, hats and children's shoes, and copper and iron products are all mentioned, as well as property, interest in ships, diamond earrings, silverware and furniture. The places referred to include Paris, Lyon, Toulon, Marseille, Saint Mars, and Paimboeuf in France, Saint-Pierre in Martinique, Léogâne in Haiti, and Ouidah in Benin. The tables relating to slave trading include a list of the cargo of a ship 'allant à la Côte d'or pour y faire emplette de Negres, Negresses, Negrillons, Negrittes ... parti de la Rade Paimboeuf près de Nante'; 'vente des negres de la cargaison du navire le Senant' dated 18 October 1791; 'Etat des esclaves embarqués à bord du navire le Senant', recording 381 slaves, the sale of some to Portuguese traders, and the marks with which they were branded, and signed off 'Rade de Judas [Ouidah] le 6 Mars 1791 signé Joseph Lionville'; and 'Etat des esclaves morts ... le 27 Juillet 1791 signé Joseph Lionville' noting the number of slaves who died during the crossing to Saint-Pierre, Martinique.



The manuscript's other content comprises large folding calligraphic alphabets, designs using concentric diamonds, rectangles and circles within decorative frames, and calligraphic notes and examples covering addition, subtraction, multiplication, division, the rule of three, and fractions (ff. 9-23): all essential for accurate accounting.

#### FOR THE ITALIAN VISITOR TO LONDON

43) [LONDON.] Otto giorni a Londra e nei dintorni, guida pratica illustrata, contenente i cataloghi ufficiali della Galleria Nazionale, del Museo Britannico e della Torre di Londra, ecc. ecc. Edizione Sonzogno. Milan, Edoardo Sonzogno, May 1862.

8vo, pp. 125, [3, including index], with 4 plates; half-title; some light foxing at beginning and end, a little creasing to corners; a very good copy in the original printed wrappers (dated June 1862); slightly stained, small hole (repaired) to lower cover. **£450**

Scarce illustrated guide to London published to coincide with the 1862 International Exhibition to help the Italian tourist get the most out of their visit to the English capital. Sonzogno's guide begins with some entertaining general comments, including a remark on how quiet Londoners are among all the city's hustle and bustle – the visitor might think himself in a city of deaf mutes, the writer claims. There follows praise for the politeness of the policemen, words of warning against thieves, advice on money matters and transport (including cabs and omnibuses), details of accommodation to fit different budgets, remarks on the food (roast beef, boiled vegetables, and Chester cheese), and handy phrases and vocabulary for dining out (including the essential 'Give me some beer'). There are nice descriptions of, for example, the British Museum, Houses of Parliament, Tower of London, Thames Tunnel, Tussauds museum, Windsor, Hampton Court, and Crystal Palace, and a wealth of recommendations for palaces,

churches, parks and gardens, docks and bridges, and theatres to visit. In spite of the *Otto giorni* of the title, the guide suggests a programme of visits for 10 days in the capital, regretting that on Sunday the only thing to be done is do like the English: go to church and stroll in the parks. This charming guide concludes with a table of projected expenses for the trip (for first and second class travellers) and blank pages for a week's worth of notes.

We have been unable to trace any copies on OCLC. SBN records copies in six Italian libraries.



### WALPOLE'S MAYFAIR

*Horatio Walpole Esq* 60 12  
*Do* 15 3

44) [LONDON.] Nine manuscript volumes of 'Land Tax Assessments' for the Parish of St George's Hanover Square, covering modern Mayfair, part of St James's, Pimlico and Knightsbridge, comprising: Conduit Street Ward 1743, 1746, and 1747, Grosvenor Street Ward 1746 and 1747, Dover Street Ward 1746 and 1747, and the Out Ward 1746 and 1747.

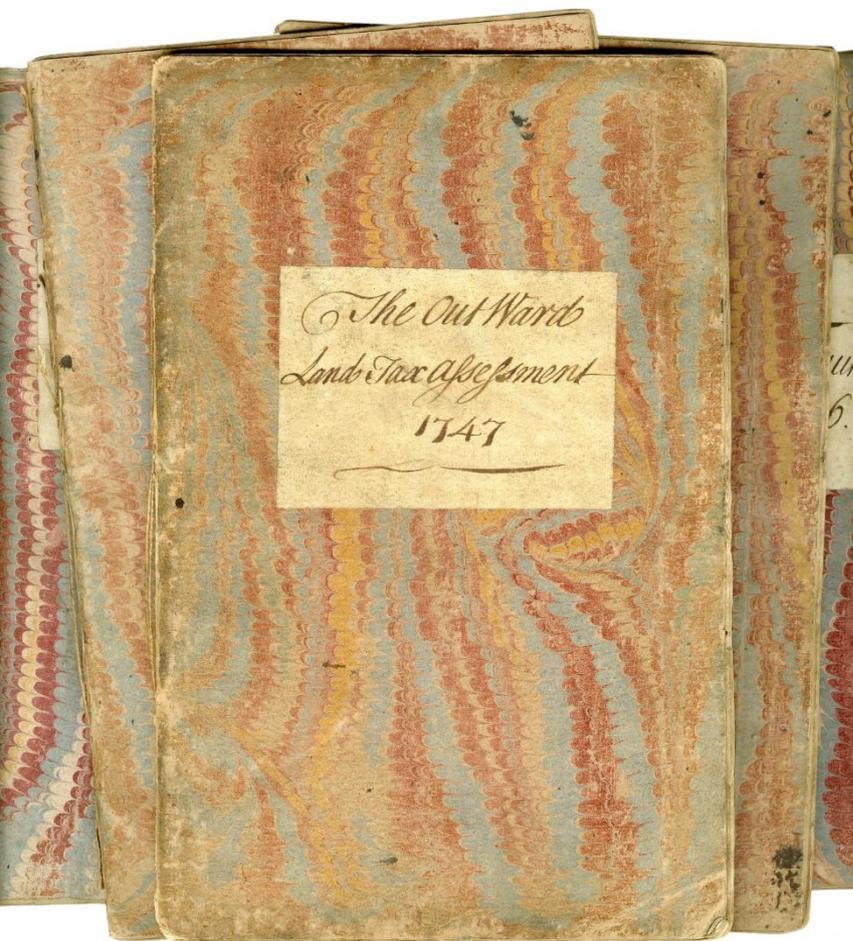
Nine slim folio volumes, in total c. 314 pages, plus a few leaves of calculations and blanks; ruled as ledgers in red ink and completed in brown ink in various hands; each volume signed at the end by the assessors, normally four in number; stitched in the original stiff marbled paper card covers, with manuscript paper cover-labels. **£4500**

A fascinating piece of social history, listing the heads of every household with the amount of Land Tax due in London's new and fashionable residential district of Mayfair.

The parish of St George's Hanover Square was created in 1724 from part of the parish of St Martin in the Fields, and stretched from Oxford Street in the North to St James's, Knightsbridge and Pimlico in the South, and from Swallow Street (later Regent St.) in the East to part of Hyde Park in the West. It took in the grand new squares – Hanover (1713), Grosvenor (1720s), and Berkeley (mostly laid out from the 1720s to 40s), as well as Buckingham House (the ancestor of Buckingham Palace), and the open land stretching down to Knightsbridge and Chelsea.

Among the notables listed in Hanover Square (in Conduit St. Ward) are Francis Dashwood (of the Hellfire Club), Viscount Cobham of Stowe, the Earl of Westmoreland and the Duke of Roxburgh. Berkeley Square (Grosvenor St. and Dover Street wards) was home to the unfortunate Commodore Byng, the Duke of Manchester, and Lord North (father of the future Prime Minister), as well as, more modestly, Morgan Gwynn, who ran the coffee house on the corner of Jones St; a 'Mr Hillyard' is also listed – presumably the 'carpenter' who with Edward Cock laid out substantial portions of the square and nearby Bruton Street.

Horace Walpole makes an appearance under Arlington St. – the house at no. 17 in which he had been born and which formed part of his inheritance from his father in 1745. Among other figures with literary connections are 'Lady Babb Montagu', friend and companion of the bluestocking novelist Sarah Scott, in Audley St.; Martha Blount, Pope's old friend and intimate, to whom he had given a 26-year lease on a house in Berkeley Street in 1743; in Bruton Street, Pope's perpetual rival Colley Cibber; and in George Street, the salon hostess Frances Boscawen, with her husband the future Admiral.



The biggest tax burdens fell on the Duke of Devonshire, whose house on Piccadilly (here listed under Stratton St.) was designed by William Kent and had been finished in 1740; and on Charles Sheffield (née Herbert) who had inherited Buck House on the death of his half-brother in 1735. Both faced a whopping £300 a year in land tax, and Sheffield eventually disposed of his burden to George II in 1761.

Both of these latter properties fell in the 'Out Ward', the ward that presents the most fascinating cross-section of the area, from the most expensive seats to the middle of small streets around where the annual May Fair was held until the 1760s; this area is now known as Shepherd's Market after the builder and architect Edward Shepherd who was then converting it into a piazza, and is named on several properties here (he also built major properties in Brook Street, Audley St., Curzon St. and Grosvenor Square). 'May Fair' also housed a Riding House, a Suttlering House and a Slaughter House.

To the west, the 'Out Ward' crossed fields to St George's Hospital and the village of Knightbridge, and to the south it took in the Duke's Hospital, 'Pimblico', Ebury Farm, and the Chelsea Water Works (established 1723). Along with the Grosvenor and Curzon estates, the Governor and Company of the Chelsea Water Works are named as one of the major landholders in the ward (with a tax bill of £200). On either side of Ebury Bridge (here 'Chelsea Water

Works Bridge') stood the ruins of a 'Mo[a]ted House' once belonging to the Abbots of Westminster, and a popular inn and pleasure garden whose name was corruption of 'Monastery' – here 'Mr Stone for the Monster'.

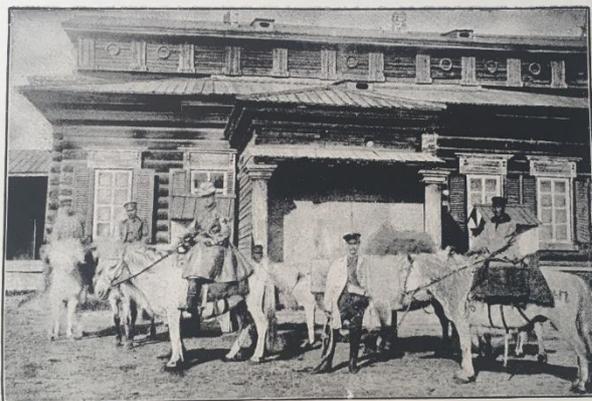
The first Land Tax had been imposed in 1692-3 to raise money for the war in France; it was voted annually, usually in the spring, and was based on a rate of from 1 to 4 shillings per £1 value of the land. The tax assessors, who have signed and attested each ledger here, were drawn from the residents of the ward, and the idiosyncratic order of the entries was a product of the routes taken by the assessors, which varied as they moved from main street to side street to alley and back to main street. This means that major streets like Bond Street appear in numerous places within a ledger.

The London Metropolitan Archives hold copies of the Assessments for the City of London for 1692-4 and 1730-1930, but a much less complete run for Middlesex and the Liberty of Westminster (in which the present parish sat): 1767, 1781 (incomplete), and 1797-1832.

### AN ENGLISH NURSE (& ONE OF THE FIRST FEMALE FELLOWS OF THE ROYAL GEOGRAPHICAL SOCIETY) FIGHTING LEPROSY IN RUSSIA

**45) MARSDEN, Kate.** On Sledge and Horseback to Outcast Siberian Lepers. *London, A.M. Robinson and Son for The Record Press, Limited, [1893].*

8vo (222 x 144mm), pp. xv, [1 (illustrations)], 243, [1 (imprint)], [24 (commercial advertisements, one dated 1893)]; 2 double-page facsimiles of letters inserted before frontispiece, half-tone portrait frontispiece of Queen Victoria, retaining tissue guard, one map, 22 half-tone plates, and 2 facsimiles of manuscripts, publisher's device on verso of title; occasional very light spotting, light, unobtrusive and light ink-marking at foot of pp. 30-31 and rear endpaper; original light-blue structured cloth over bevelled boards, upper board with gilt vignette of the author on horseback with two guides and lettered in gilt, spine lettered in gilt, top edges trimmed, others uncut; extremities lightly rubbed and bumped, foot of spine slightly creased, a few light marks, nonetheless a very good, clean copy in the original cloth; *provenance*: 'To Edith From Mother, February 22nd 1893' (presentation inscription on upper pastedown). **£350**



OUR START FROM YAKUTSK.

To face page 67.

Third edition (stamped thus on upper board). Nurse Kate Marsden (1859-1931) first encountered leprosy in Bulgaria, where she ministered to Russian casualties of the Russo-Turkish War. She 'decided to dedicate her life to the care of sufferers from leprosy. When she returned to Britain in 1889 she was presented at court to Queen Victoria and obtained an introduction from the princess of Wales to her sister, the

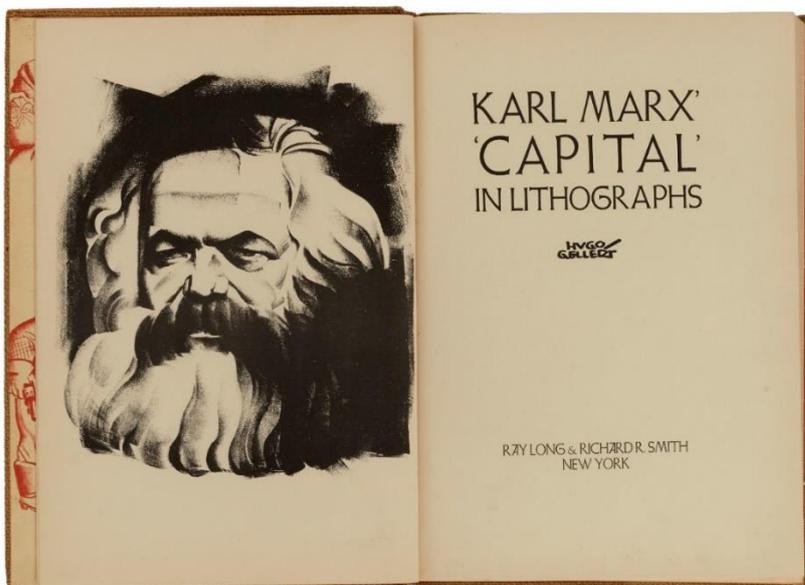
empress of Russia. She set off for Russia, using the presentation of a Red Cross medal for her work in Bulgaria as the occasion to investigate the incidence of leprosy throughout Russia and the Near and Middle East. Finding that the lot of the Siberian leprosy sufferers was particularly bad, on 1 February 1891 she set out for Siberia with a Russian-speaking friend, Ada Field. Travelling by sledge in bitterly cold weather and great discomfort they reached Omsk, where Field gave up and Kate pressed on alone to Irkutsk, via Tomsk and Krasnoyarsk, visiting prisons as she went. She reached Yakutsk by barge and from there, in June, left on horseback for Vilyuysk, a zigzagging ride of 2000 miles. Pestered by mosquitoes and summer storms, she rode through forests and swamps and over land burning below the surface so that there was “always danger of a horse breaking the crust and sinking into the fire” [...] On this most arduous section of her journey she found the plight of the leprosy sufferers truly piteous. She gave what immediate relief she could and interested civil and church authorities in her mission. After returning exhausted to Moscow, she continued to canvas for support, raising through a London committee some £2400 to build and equip a leprosy hospital which was opened in Vilyuysk in 1897. *On Sledge and Horseback to Outcast Siberian Lepers* (1893) describe[s] her remarkable journey’ (ODNB).

Although elected one of the first female fellows of the Royal Geographical Society in 1892, Marsden’s reputation and good name were destroyed due to allegations that remain unclear to this today, and ‘she died poor, unmarried, and forgotten [...] having been an invalid for thirty years. In her prime, however, Kate Marsden [...] charmed the tsarina and her ladies-in-waiting and blasted her way through the embattled bureaucracy of imperial Russia’ (*loc. cit.*)

*Wayward Women* pp. 142-3; cf. *Arctic Bibliography* 10964 (New York: 1892 ed.); Cross, *In the Land of the Romanovs*, J102 (London: 1892 ed.); Nerhood 397 (London: 1892 ed.); Theakstone p. 174 (London: 1892 ed.).

## DAS KAPITAL IN LITHOGRAPHS

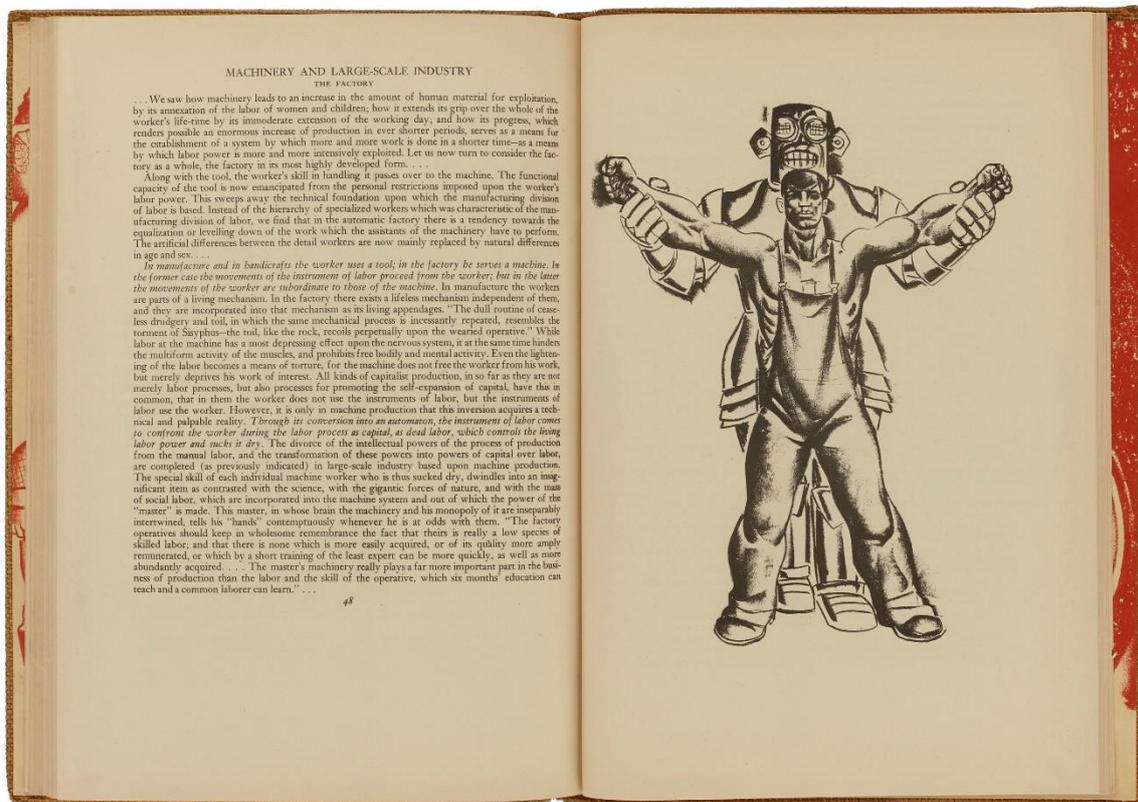
**46) [MARX, Karl]. [GELLERT, Hugo].** Karl Marx’ ‘Capital’ in lithographs. *New York, Ray Long & Richard R. Smith, 1934.*



4to, pp. [6], comprising portrait frontispiece, title, dedication and foreword, and 60 double-page spreads of lithographic illustrations facing extracts from *Das Kapital*; decorative pictorial red endpapers, a fine copy in contemporary coarse-grained cloth, upper cover and spine lettered in black; very slight rubbing at head and tail of spine and to one corner; inscription in ink ‘May 8, 1934 Here’s hoping Rose’ to front free endpaper.

**£550**

Scarce first edition in book form of Hugo Gellert's series of 60 lithographs interpreting Marx's *Das Kapital*. The work comprises extracts from *Kapital* (taken from the translations by Eden and Cedar Paul and Ernest Untermann) printed on the verso of each leaf, facing Gellert's interpretive lithographs. A portfolio of the plates, signed by the artist, was issued privately in a limited edition in 1933, in folio format.



Hugo Gellert was born in Hungary in 1892 and moved to New York with his family at the age of twelve. His political commitment informed his art to the point that he identified being an artist with being a communist. Pithy captions often accompany his works portraying the menace of capitalism and the struggle of the working classes. This iconic rendition of Marx's analysis of capitalism came in the year after Gellert's political activism had prompted the Museum of Modern Art in New York City to petition for his works to be removed from the collection – a move which never took place, following the support shown to Gellert by other exhibiting artists. Gellert dedicated the Capital series to the memory of his brother Ernest (1896-1918) who had died 'in military confinement at Fort Hancock, N. J.'

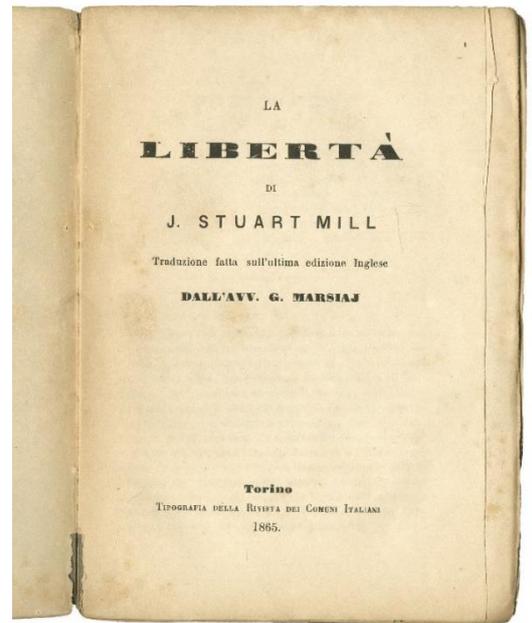
**47) MILL, John Stuart.** La libertà di John Stuart Mill. Traduzione fatta... dall'avv. G. Marsiaj. Turin, Tipografia della Rivista dei comuni italiani, 1865.

8vo, pp. 173, [1]; a little foxing, the first quire slightly loose, but a very good copy in the original cream printed wrappers, protected in glassine. **£390**

Very rare first edition in Italian of *On liberty*, published as part 3 of the series 'Collezione di opere economiche, amministrative e politiche'. An instrumental translation which introduced this text to the Italian-reading public, half a century before the translation published by Gobetti.

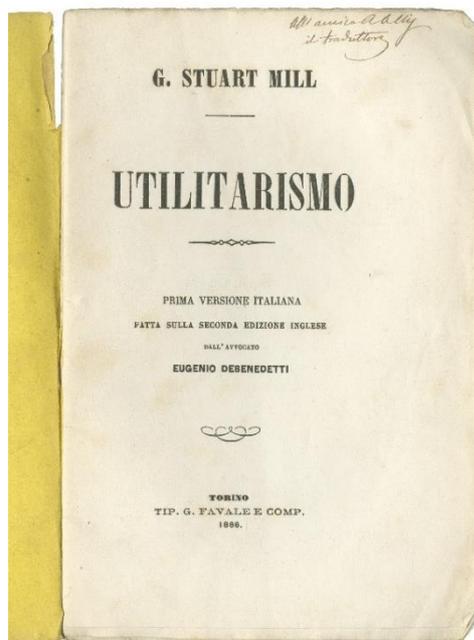
'John Stuart Mill's 'modest work' endorsed two key aspects of the ideology of modernity. One was the epic dimension of progress asserted confidently throughout the nineteenth century, the other that building block of enlightened civil society, individual liberty. Mill envisaged a social order whose dedication to protecting individual liberty promised the advancement of humankind. A society of rational, responsible, and independent adults would allow one another the freedom to pursue their higher interests' (D. Howland, *Personal Liberty and Public Good: The Introduction of John Stuart Mill to Japan and China*, Toronto, 2005, p. 3).

Not in Einaudi, Mattioli, or Sraffa. OCLC finds no copies outside Italy (5 in Italian institutions).



**48) MILL, John Stuart.** Utilitarismo. Prima versione italiana fatta sulla seconda edizione inglese dall'Avvocato E. Debenedetti. *Turin, Favale, 1866.*

8vo, pp. xxiii, [1], 153, [3]; a very good, clean copy in the original yellow printed wrappers, old stamp on the upper wrapper, paper spine partly perished; translator's presentation inscription on the title-page. **£330**



First edition in Italian, very rare, of John Stuart Mill's *Utilitarianism* (first appeared in English as a series of three articles in *Frasers Magazine*, 1861, then collected and reprinted as a book in 1863). The translator's preface is an essay in its own right. Debenedetti is aware that the challenge is mainly at a philosophical-ethical level, and strives to clear the utilitarian principle itself from what he perceives are the most tenacious critiques: that utilitarianism might be about the highest possible happiness of the individual agent, and that it should value all kinds of pleasure as equivalent. He draws from physics, astronomy and the natural sciences as well from Jeremy Bentham in philosophy to defend utilitarianism from its charges, and to invite readers to consider that seeking an increase of common good is not just reasonable but a duty to mankind. This translation certainly contributed to making Utilitarianism 'the most influential philosophical articulation of a liberal humanistic morality that was produced in the nineteenth century' (J. B. Schneewind, in *The Encyclopedia of Philosophy*, vol. 5. New York, 1967, p. 319).

Einaudi 3914; not in Mattioli or Sraffa. OCLC finds a single copy in institutions outside Italy (British Library), none in the US; four copies in Italian institutions.

**49) MISSAL, Use of Embrun.** Missale ad vsum Ebredune[n]sis dyocesis nuperrime imp[ress]um cum annotatio[n]ibus ad facillime o[mn]ia que in ipso ad alias paginas remittu[n]tur inuenie[n]da. Insuper cu[m] plurimis missis, rubricis, notulis de nouo additis sacroru[m]q[ue] doctor[um] auctoritatib[us] decoratu[m] ac aliis multis vt in tabula co[n]ti[n]etur. (*Colophon:*) *Lyon, Vincent de Portonariis and Jacques Moylin de Cambrai, 28 August 1512.*

Folio, ff. [viii], 252; title in red, text in double columns in red and black, engraving of the descent of the Holy Spirit to title, quarter-page engraving of the Annunciation to the Virgin on f. 2r, small engraving of the Crucifixion on ff. 78r and 87r, full-page engraving of the Crucifixion (the stigmata over-printed in red) to f. 109v, historiated and floral woodcut initials of two sizes, musical notation on red printed staves; small paper repairs to blank lower inner corner and fore-edge of title leaf, a few other old paper repairs to lower blank margins, occasional staining in gutter and margins, a few wormholes touching some letters, occasional marks and light creasing, else a very good copy in recent calf over wooden boards, gilt gauffered edges; inscriptions of Hugues Eme, imprint handwritten at foot of title in later hand.

£7000

Extremely rare only printed Embrun Missal, produced for the diocese of Embrun in south eastern France. The woodcut of the Crucifixion has a history of use that certainly continues after and possibly dates from before its appearance here. It is apparently identical to that reproduced by Mortimer (no. 377) from a Carthusian Missal printed at Lyons in 1517 by Simone Bevilacqua. The remarkable feature of its present appearance is the over-printing in colour, a special effect not attempted by Bevilacqua for example. There are very few other instances of a Crucifixion cut being treated in this way.



*Provenance:* early ownership inscription on title ‘Hugues Eme sacrestain et chanoine dans nostre dame du Dambrun’, and his signature repeated elsewhere.

Alès, no. 349; Baudrier, V, p. 411; Bohatta, no. 83; Gültlingen III:33.8; Weale-Bohatta, no. 364. We have only been able to trace copies at the Bibliothèque Nationale de France and the Bibliothèque du Diocèse de Gap et d’Embrun. The last copy we can find at auction sold at Sotheby’s in 1954.

**50) MITELLI, Giuseppe Maria (artist and engraver).** *Le Ventiquattr'Hore dell'humana felicità.* [With 22 further engraved plates comprising two series and four single plates printed between 1684 and 1693, and a single plate printed in 1706]. [*Bologna*], 1675.

Folio; a total of 50 engraved plates, including the complete sequence *Ventiquattr'Hore dell'humana felicità* of 3 + 25 plates (engraved title, frontispiece with the image of a dial and the personification of Death, dedication + 25 representations of the twenty-four hours of human life with a skeletal Death at the end); the complete sequence of the Months, 12 plates, printed in 1691; a plate bearing the legend 'Compra chi vuole' illustrating a print dealer in the act of pressing his fares on unwilling customers (1684); two series of 9 rebuses each (1693); an allegorical engraving entitled *Dirindina fa' fallo* satirizing the defeat of the Turks (1686); the complete series *L'amata da quattro amanti* (1690) consisting of 5 three-quarter-sized plates mounted on folios; single plate entitled *Maledictus homo qui confidit in homine* (1706) also three-quarter-sized mounted on a folio; with the exception of a single marginal rust-hole and some occasional light marginal thumbing or foxing in two or three plates, an unblemished collection, bound together in contemporary or near-contemporary vellum; eighteenth-century engraved arms (the Austrian Goëss family) and small 19th century ink stamp (Fürst Liechtenstein) to the verso of the title. **£27,500**

**A very remarkable contemporary collection of 50 engravings by Mitelli. It includes three complete series, as well as further material.**

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





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

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

The single plate *Compra chi vuole. Avvisi di Guerra ...* (200 x 277 mm, 1684) shows a seller of brochures and ephemera, while the plate entitled *Dirindina Fa' Fallo* (305 x 215 mm) illustrates a seller of popular songs (*dirindine*) busy making a bonfire of engravings related to the war against the Turks, among which is one representing a fettered Grand Vizier.

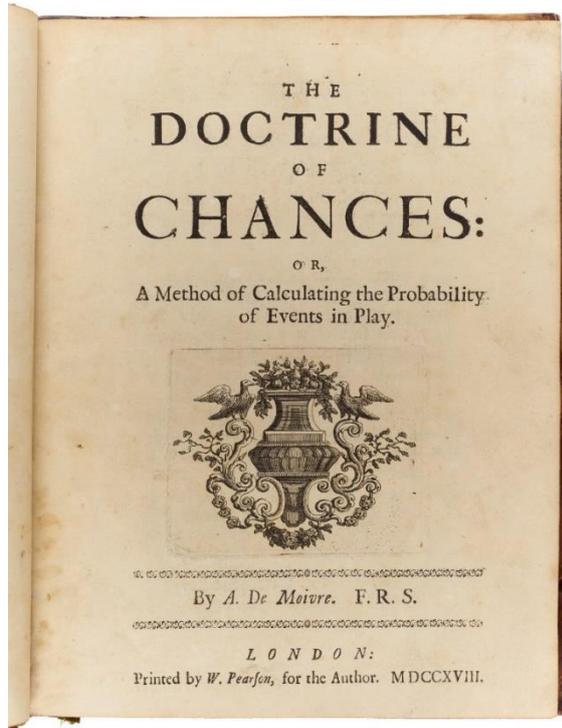
Two related engravings (1693) each carry nine rebuses with solutions referring to popular sayings or moral mottoes.

Lastly, the final plate (215 x 134 mm, dated 1706) allegorically illustrates a Biblical passage from Jeremiah: *Maledictus homo qui confidit in homine*, with a man seated at a table served by another standing, who with one hand offers a plate full of money and with the other strikes him on the head with a mallet.

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

51) **MOIVRE, Abraham de.** The doctrine of chances: or, a method of calculating the probability of events in play... *London, printed by W. Pearson for the Author, 1718.*

4to, pp. [4], xiv, 175, [1]; with engraved head- and tail-pieces; a very good copy, bound in contemporary mottled calf, rebacked, gilt morocco lettering piece on the spine; corners and extremities a little rubbed; armorial bookplate on the front paste-down: from the library of George Baillie (16 March 1664 – 6 August 1738), Scottish statesman. **£5500**



**First edition, a very good copy with a distinguished provenance, of this classic on the theory of probability and game theory** dedicated to Sir Isaac Newton, President of the Royal Society, and personal friend of de Moivre.

‘The principal contributions to our subject from de Moivre are his investigations respecting the Duration of Play, his Theory of Recurring Series, and his extension of the value of Bernoulli’s Theorem by the aid of Stirling’s Theorem ... it will not be doubted that the *Theory of Probability* owes more to [de Moivre] than to any other mathematician, with the sole exception of Laplace’ (Todhunter, *A History of the mathematical Theory of probability from the time of Pascal to that of Laplace*, 1865, p. 193).

*Provenance:* George Baillie of Jervishwood (16 March 1664 – 6 August 1738), was the son of the Scottish Covenanter Robert Baillie, who was implicated in the 1683 Rye House Plot against King Charles II. When his father was imprisoned for treason in 1684, George fled Scotland for Holland with Sir Patrick Hume. In Holland he served in the horse guards of William of Orange, and returned to Britain with William in the Revolution of 1688. Baillie was elected as a Member of the Parliament of Scotland. He was a leading member of the Squadrone Volante, a group of members who were influential in the debates which led to the union with England in 1707. After the Union, Baillie attended the Parliament of Great Britain, representing Berwickshire for 26 years. In 1711, he was appointed Commissioner for Trade and Plantations by Queen Mary II and in 1714 King George I appointed him one of the Lords of Admiralty. In 1717 he was elevated to Lord of Treasury as a junior Lord Commissioner of the Treasury until 1725 (see ODNB). The armorial bookplate dates from his years as Lord Commissioner of the Treasury.

See Cajori, *A History of Mathematics*, p. 230, and Stigler, *The History of Statistics* (1986), p. 70 ff.

## CHRISTIAN UTOPIA

**52) MOLINIER, Etienne.** A Mirrour for Christian States: or, a Table of politick Vertues considerable amongst Christians. Divided, into three Bookes. Reviewed, and augmented, by E. Molinier, of Tolose Priest, and Doctor of Divinitie. And by him dedicated, [t]o the most illustrious Lord, the Lord Cardinall of Valette, Archbishop of Tolose. Translated into English, by William Tyrwhit, Sen. Esquire ... *London, Printed by Thom. Harper, 1635.*

Small 4to, pp. [24], 216, 219-361, [1], complete despite pagination; small wormhole at inner margin up to 2C3, not affecting text, occasional slight dampstains; else a very good copy in full calf *circa* 1900. **£1600**

First edition in English of *Les Politiques chrestiennes ou tableau des vertus politiques considérées en l'estat chrestien* (Paris, 1621); these sheets were reissued the following year with a cancel title-page as *Essays: or, morall and politicall Discourses*.

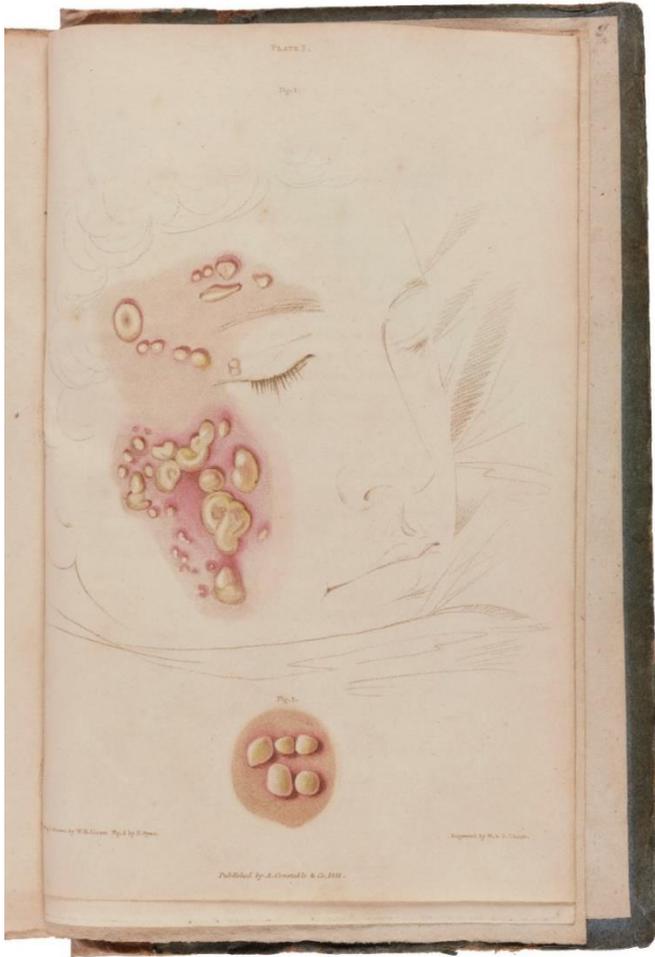
Gibson described the *Mirrour*, a sort of Christian courtesy book for politicians, as a collection of short essays 'containing no imaginary commonwealth but propounding some utopian, anti-Machiavellian ideas', for example: 'That true political wisdom is to be received from God and heaven', and 'That Injustice, even against strangers, cannot be profitable to States'. Molinier (d. 1650) was a lawyer-turned-preacher from Toulouse, and spoke 'with the greatest success in the principal churches of Provence and Paris. He even preached before Louis XIII, when the monarch was crowned in 1610' (*Nouvelle bibliographie générale*); he was also closely involved with Marie de Gourney, the adoptive daughter of Montaigne. Of the translator William Tyrwhit we have discovered little; his only other known work is a translation of *The Letters of Mounsieur de Balzac* (1634).

STC 18003; Gibson, *St Thomas More: a preliminary Bibliography ... with a Bibliography of Utopiana* 735.

## AGAINST ANTI-VACCINATION

**53) MONRO, Alexander, Tertius.** Observations on the Different Kinds of Small Pox, and Especially on that which Sometimes Follows Vaccination. Illustrated by a Number of Cases. *Edinburgh, Abernethy & Walker for Archibald Constable, 1818.*

8vo (220 x 140mm), pp. [2 (half-title, blank)], vi (title, blank, dedication, blank, contents), 281, [1 (blank)], [2 (explanations for the plates)]; 2 engraved hand-coloured plates; light spotting on outer text ll., short, marginal tear at foot of title; original paper-backed blue boards, skilfully rebaked with facsimile title-label on spine, uncut; lightly marked, extremities lightly rubbed, bumped and scuffed with small losses, cracking on hinges, nevertheless a very good copy; *provenance*: 'L.C. 684 [--]' (near-contemporary ink inscription on paper, pasted onto upper pastedown) – Frederic H. [?]Thurston (late 19th/early 20th-century ownership inscription on upper pastedown). **£600**



First edition. ‘Scottish army surgeon John Monro (1670-1740) initiated a series of events that lead to the establishment of a dynasty which, beginning with his son Alexander Monro, changed the course of medical teaching and learning. Three men (father, son and grandson), each called Alexander Monro (*Primus*, *Secundus* and *Tertius*), consecutively held the Chair of Anatomy at the University of Edinburgh for 126 years’ (Garrison-Morton 8772, *The Monro Collection in the Medical Library of the University of Otago*). Alexander Tertius (1773-1859) received his medical education in Edinburgh, London and Paris, was appointed joint professor (with his father) of medicine, surgery, and anatomy in 1800, offered courses in practical dissection from 1815 onwards, succeeded to the post as single holder after his father’s death in 1817, and was also a Fellow of the Royal College of Physicians. ‘There is no truth to the often repeated story that he lectured from his grandfather’s notes. However, [...] [his] reputation has suffered by comparison with his father and grandfather’, possibly to his appointment to the professorship due to family connections, bypassing ‘more eminent contemporaries’ (ODNB).

Monro published various works on the general and morbid anatomy of the human body, its various parts and organs. With *Observations on the Different Kinds of Small Pox* (1818), however, he addressed one of the major epidemics causing morbidity in Scotland in the nineteenth century, the others being tuberculosis, scarlet fever, whooping cough, measles, cholera and typhus. After an introduction which recounts, among other things, the history of pox infections, Monro covers the origins, causes, nature of contagion, symptoms and varieties of smallpox, as well as chicken pox, cox pox, and advantages of inoculated smallpox, before presenting case studies of incidences of ‘mitigated Small Pox, which sometimes follows vaccination’ (and had, indeed, done so in his own family), and conclusions of his investigations. Vaccinations and inoculations had been first investigated around the turn of the century, and fears of their harmfulness soon set in. Monro’s intention in publishing this study was to ‘point out the greater safety of vaccination than of small pox inoculation; and by rousing those parents who have neglected to get their children vaccinated, to have recourse, without delay, to that expedient, as the only certain means of insuring their lives against all the dangers attendant of small pox’ (p. 2). His accounts are very much presented as part of a history of disease and frequently refer to research current and past, as well as current affairs and efforts in providing public health care. Monro here also formed part a family tradition: his grandfather, Alexander *Primus*, had published *An Account of the Inoculation of Small Pox in Scotland* in 1764, ‘in response to a request for information from the Paris Faculty of Medicine which was investigating the efficacy and dangers’ or early approaches to vaccination (Rex E. Wright-St

Clair, *Doctors Monro. A Medical Saga* (London: Wellcome Historical Medical Library, 1964), p. 47).

The illustrations bound in on two plates at the rear of the book show small pox pustules in isolation, and on a human face, and were produced by Edinburgh printer brothers Daniel and William Home Lizars, sons of Andrew Bell's engraving student Daniel Lizars. William Home Lizars (1788-1859), who would later engrave the first ten plates of J.J. Audubon's *Birds of America* and become involved with the founding of the Royal Scottish Academy, also drew a smallpox-afflicted fifteen-year-old patient (case study 1) for the first plate. The small illustrations of pustules below this portrait and on the second plate, signed 'P. Syme', were in fact drawn from life by Edinburgh flower painter Patrick Syme (1774-1845), who also had a keen interest in entomology, was the 'designated painter of objects in natural history to the Wernerian Natural History Society in 1811 and in 1814 published with additions Werner's *Nomenclature of Colours*' (ODNB). Some of Syme's original anatomical drawings survive in the collections of Alexander Monro *Tertius* at the Royal College of Physicians Edinburgh.

Wellcome IV, p. 157.

## UTOPIA

**54) MORE, Thomas.** The Common-wealth of Utopia: containing a learned and pleasant Discourse of the best State of a publike-Weale, as it is found in the Government of the new Ile called Utopia ... *London, Printed by B. Alsop & T. Fawcet, and are to be sold by Wil: Sheares ... 1639.*

12mo, pp. [4], 288, 279-305, [1], with the additional engraved title-page by William Marshall cut down, mounted, and inserted; small section of lower corner of title-page torn away (touching the border of printer's tools), sporadic wormtracks in margins, touching the odd letter only, paper flaw in O3; withal a good copy in eighteenth-century sprinkled calf, rebacked, manuscript biographical notes from Rapin at the front and an index at the rear; ownership inscriptions of the bibliographer and librarian Edward Gordon Duff. **£2500**

Fifth edition of More's *Utopia* in English, translated by Ralph Robinson – the last edition of his translation, first published in 1551, and revised in 1556. Alsop printed a corrected edition in 1624, with a dedication to More's grandson, Cresacre More, which is reprinted here.

There appear to be a number of issues. In the present pp. 299-302 are correctly numbered.

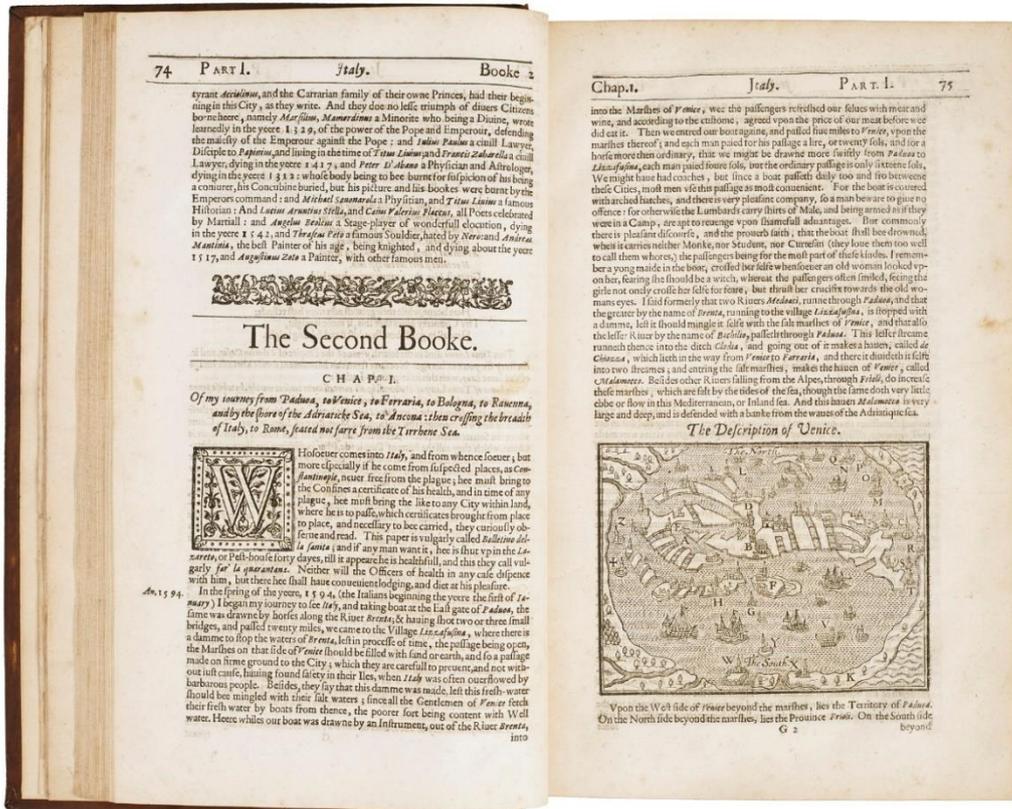
STC 18098; Gibson 29; Pforzheimer 741.

## SHAKESPEARE'S EUROPE

**55) MORYSON, Fynes.** An Itinerary ... containing his ten yeeres Travell through the twelve Dominions of Germany, Bohmerland, Sweitzerland, Netherland, Denmarke, Poland, Italy, Turkey, France, England, Scotland, and Ireland ... *At London Printed by John Beale ... 1617.*

Folio, pp. [14], 295, [1], 301, [1], 292, wanting the initial (signed) and terminal blanks, the title printed on two facing pages with the first words set out in a monumental style on the left-hand

page and the rest of the text in conventional typography on the recto (first state with the description of the three parts of the work printed in roman type); woodcut maps, and plans of Venice, Naples, and Rome, plus a genealogical table; short marginal tear to title-page without loss, O3-4 browned, small paper flaw to S6 touching two words, tear to foot of 3B6 repaired, the odd rust mark or wax-stain; two pen corrections to the family tree on p. 226 in part III; nineteenth-century full speckled calf, spine gilt; bookplate of the Scottish soldier and statesman Thomas Munro (1761-1827), governor of Madras. **£4500**



First edition. The first part of Moryson's *Itinerary* is a journal of his travels in Europe and the Middle East in the 1590s, with careful descriptions of 'all Monuments in each place worth seeing' and eight woodcut plans of cities (and of the Church of Christ's Sepulchre) in the text. Moryson delights also in recording statistics of coinage, mileage, rates for hiring a horse, and the like. In 1600 he went to Ireland, arriving on the day that the chief secretary to the Lord Deputy was killed at Carlingford. He was appointed to the secretary's place, and from this vantage point at the centre of government kept a journal that forms a fundamental source for the history of Tyrone's rebellion. This is printed as the second part of the *Itinerary*. The third part is devoted to an essay on travel, precepts for travellers, and fascinating chapters on language, costume, and food.

'Moryson was a careful and accurate observer, without much literary skill but keenly interested in people and social relationships. If his meticulous accounts of distances and travel expenses in the first part of *An Itinerary* are at times tedious, in the second part of the work his detailed citation of the documents and correspondence he dealt with as Blount's chief secretary provides a valuable insight into English policy in Ireland; while not insensitive to the horrors of starvation in Ireland, he was an unwavering supporter of Blount and the methods he used to bring Tyrone and his followers to submission.

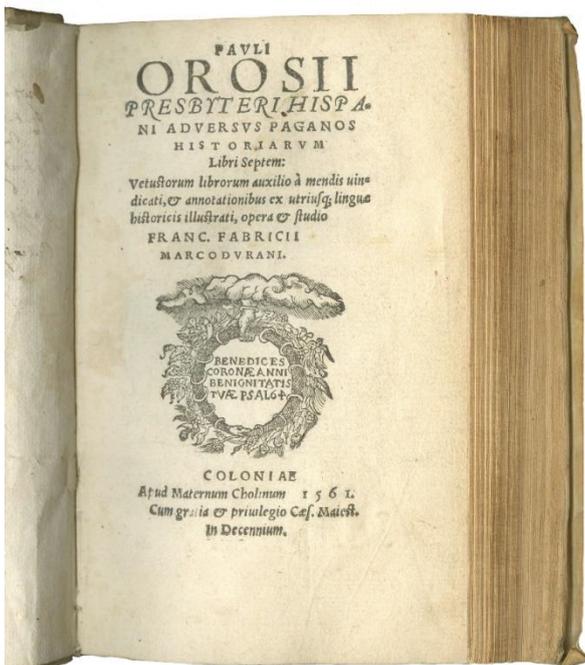
‘Moryson’s descriptions of inns and their variations in ambience and food are lively and at times humorous, as are his sketches of hard-drinking German artisans and their sober wives, Italian gentlemen and courtesans, Jewish accountants, Irish gamblers, Turkish janissaries, entrepreneurial Dutchwomen and their downtrodden husbands, impoverished Scots, and spendthrift Polish noblemen. He made a valuable attempt to explain the differences in wealth and poverty in the nations of Europe, identifying and analysing the role of market forces, the importance of an adequate supply of currency, the development of labour-saving technology, and the significance of social and economic attitudes’ (*Oxford DNB*).

Douglas Bush writes of his literary merits: ‘While the great mass of travel literature was a by-product of trade, exploration, and colonizing, three of the best-known books were written by independent and disinterested globetrotters ... Fynes Moryson ... Thomas Coryate ... and William Lithgow ... [Moryson’s] *Itinerary* combines lyrical praise of travel with sage practical advice and ... substantial information ... But the modern reader relishes most the more personal items ... Sober and prudent as he is, curiosity leads him into tight places for the pleasure of getting out of them ... through his skill in disguise and in foreign tongues. Posing as a Frenchman he visits Bellarmine at the Jesuit College in Rome; as a German he inspects a Spanish fort. He preserves the purity of his faith by dodging the Holy Stairs [*le Scale Sante* at Rome – a supposed relic from Pilate’s house at Jerusalem – where his travelling companions stopped to pray], he flits about Italy to escape the sacramentary census at Easter, and in Jerusalem he avoids attendance at Mass by feigning illness. On such occasions we share the narrator’s modest pride in his own ingenuity’ (*OHEL*).

STC 18205; Blackmer 1159.

## LANDMARK IN HISTORIOGRAPHY

**56) OROSIUS, Paulus.** *Adversus paganos historiarum libri septem. Vetustorum librorum auxilio à mendis vindicati, et annotationibus ex utriusque linguae historicis illustrati, opera et studio Franc. Fabricii Marcodurani. Cologne, Maternus Cholinus, 1561.*



8vo, ff. [viii], cccxvi, [6, the last blank]; engraved device to title, woodcut initials; light browning and occasional spotting, otherwise a very good copy in contemporary limp vellum, remains of paper label to spine, title inked to bottom edge; split with some loss at tail of spine, slightly soiled; a few early marginal notes and underlinings, note in seventeenth-century hand and name ‘Vincentii Contaren’ to front flyleaf, bookplate of Alberti Giovanelli; an attractive copy. **£400**

First Fabricius edition of Orosius’s highly influential historical apology of Christianity, composed in the early 5th century at the request of St Augustine, at a time when the collapse of the Roman empire was popularly attributed to the anger of the gods that the Romans had defected to Christianity. The work was written *Adversus*

*paganos* to show Christianity's opponents that there had been calamities and disasters throughout the classical period too. It became the fundamental history textbook of the Middle Ages, used throughout Europe in every major monastery and school, and was translated into Anglo-Saxon by King Alfred. Fabricius (1527-73) studied under Ramus and Turnebus. This edition, including his substantial annotations, was one of his most important works, together with his editions of Cicero.

Adams O302; VD16 O 927. Only the Cambridge and Leighton Library copies on COPAC; OCLC finds three copies in the US (Harvard, Columbia, and Yale).

**57) OVERBURY, Sir Thomas.** His Observations in his Travailes upon the State of the XVII Provinces as they stood Anno Dom. 1609. The Treatie of Peace being then on Foote. *Printed 1626.*

Small 4to, pp. [2], 28, [2, blank]; a very good copy in modern half calf and marbled boards; bookplate of Robert S Pirie. **£500**

First edition. Overbury's *Observations* were made during a trip to France and the Netherlands in 1609, when he was 28, during negotiations for what would be the Twelve Years' Truce during the Dutch revolt against Spanish occupation. Less a travel journal than a series of notes on government, economy, military capacity and society, the 'Observations' are divided into sections on the United Provinces, the 'Arch-Dukes Contrey' [the Spanish Netherlands], and 'France ... under Henry 4th', actively compared and contrasted as a 'Commonwealthe', a 'Province' or colony, and a 'Monarchie, one of the most absolute of these parts'. The work, circulated initially in manuscript, was entered in the Stationers' Register in 1616, but was not published until 1626. Anthony Wood noted that '[t]his goes under his [Overbury's] name, but doubted by some, whether he wrote it' (Wood, II, 135).

Sir Thomas Overbury (1581-1613) was educated at Queens' College, Oxford, and the Middle Temple, where he knew Ben Jonson. His friendship with Robert Carr, who became a favourite of James, brought both his rise in fortunes – he was knighted in 1608 – and his subsequent fall. After opposing the match between Carr and Lady Frances Howard, he was detained in the Tower for what was supposed to be a temporary incarceration, and mysteriously poisoned over five months. Who was responsible is still a matter of debate.

STC 18903.

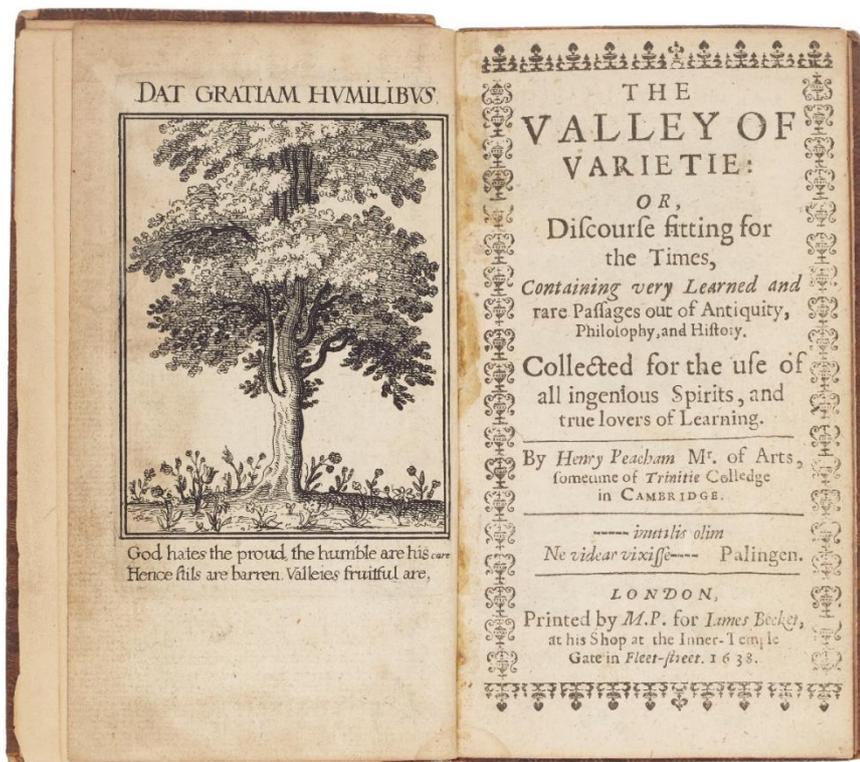
#### HOLLAR'S FIRST FRONTISPIECE FOR THE ENGLISH TRADE

**58) PEACHAM, Henry.** The Valley of Varietie: or, Discourse fitting for the Times, containing very learned and rare Passages out of Antiquity, Philosophy, and History. Collected for the Use of all ingenious Spirits, and true Lovers of Learning ... *London, Printed by M. P[arsons] for James Becket ... 1638.*

12mo, pp. [14], 174, with an engraved frontispiece by Wenceslaus Hollar; wanting the preliminary and terminal blanks but a very good copy in nineteenth-century diced calf, neatly rebacked. **£2250**

First and only edition. Dedicated to the Earl of Dover, *The Valley of Varietie* offers an entertaining miscellany of extracts ‘out of Pancirolla [Guido Panciroli] and other Authors’, linked by Peacham’s commentary. Chosen with a heavy dose of whimsy, the subjects include chapters on the locusts eaten by John the Baptist, miraculous survival of poison victims, monuments with eternal flames, cinnamon, the balsam tree of Jericho, linuum vinum (incombustible flax, asbestine), electrum-gilding, bells, and malleable glass.

Henry Peacham (1578-1644) was an illustrator as well as a writer, the author of a notable emblem book, *Minerva Britannia*, 1612, and of *The compleat Gentleman*, 1622, a source for heraldic definitions in Johnson’s Dictionary. His drawing of a scene from *Titus Andronicus* was the earliest illustration of a Shakespeare play.



In later years he collaborated with Wenceslaus Hollar, newly arrived in England in the retinue of the Earl of Arundel, providing text for Hollar’s engravings. The frontispiece here, depicting an oak tree with flowers at its base, was Hollar’s first such for the English book trade.

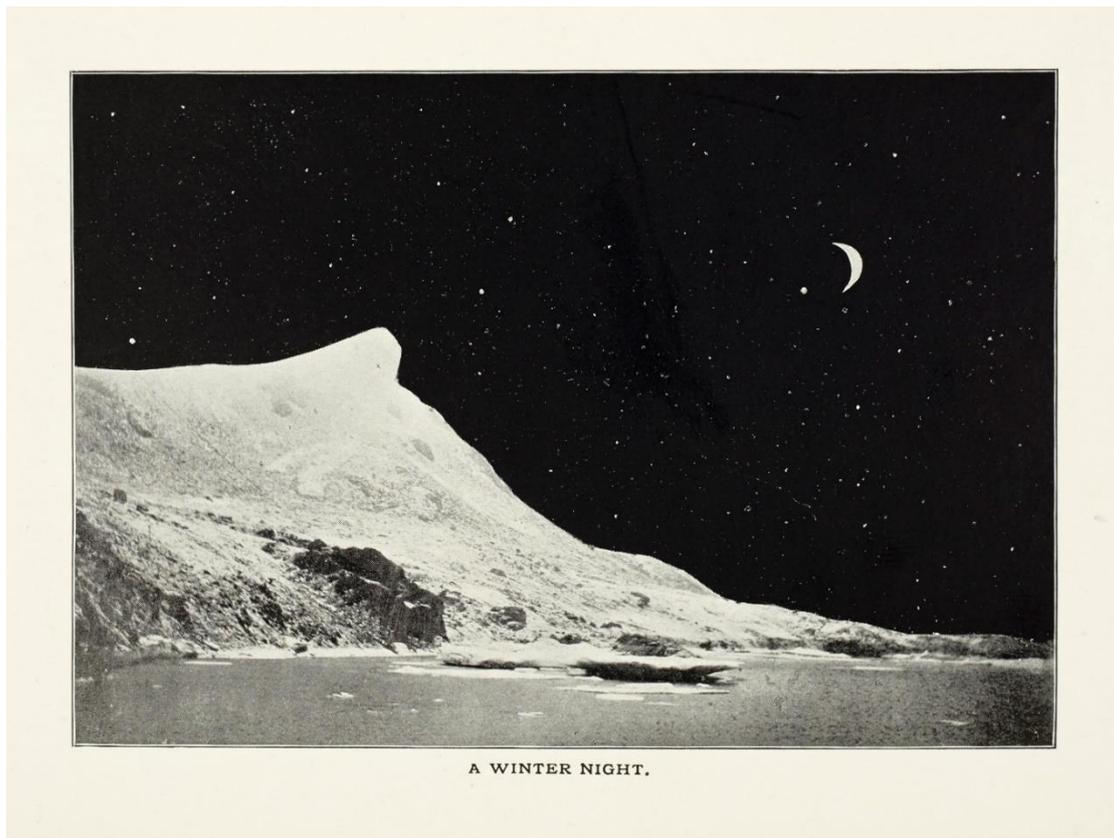
‘The beginning of what was to be one of the largest collections of rare books in the areas of early English poetical and dramatic literature owned by an individual was said by Heber himself to have been his purchase of a copy of Henry Peacham’s *Valley of Varietie* (1638). He had earlier contemplated collecting the

classical writers, having begun his uncompleted edition of Persius in 1790, but he was diverted by the purchase of the work by Peacham. Henceforth all else gave way to what has been quite properly called bibliomania’ (*Oxford DNB*). In fact so hard did the Peacham bug hit Richard Heber that the 1834 sale catalogue of his library includes at least four copies of *The Valley of Varietie* (*Bibliotheca Heberiana*, VII, 4349; VIII, 1749-50; IX, 2416 ...).

Grolier, *Wither to Prior*, 658; Pennington 195A; STC 19518.

**59) PEARY, Robert Edwin.** Northward over the “Great Ice”. A Narrative of Life and Work along the Shores and upon the Interior Ice-Cap of Northern Greenland in the Years 1886 and 1891-1897. With a Description of the Little Tribe of Smith-Sound Eskimos, the most Northerly Human Beings in the World, and an Account of the Discovery and Bringing Home of the “Saviksue”, or Great Cape-York Meteorites. *London, [The University Press, Cambridge, MA for] Methuen & Co., 1898.*

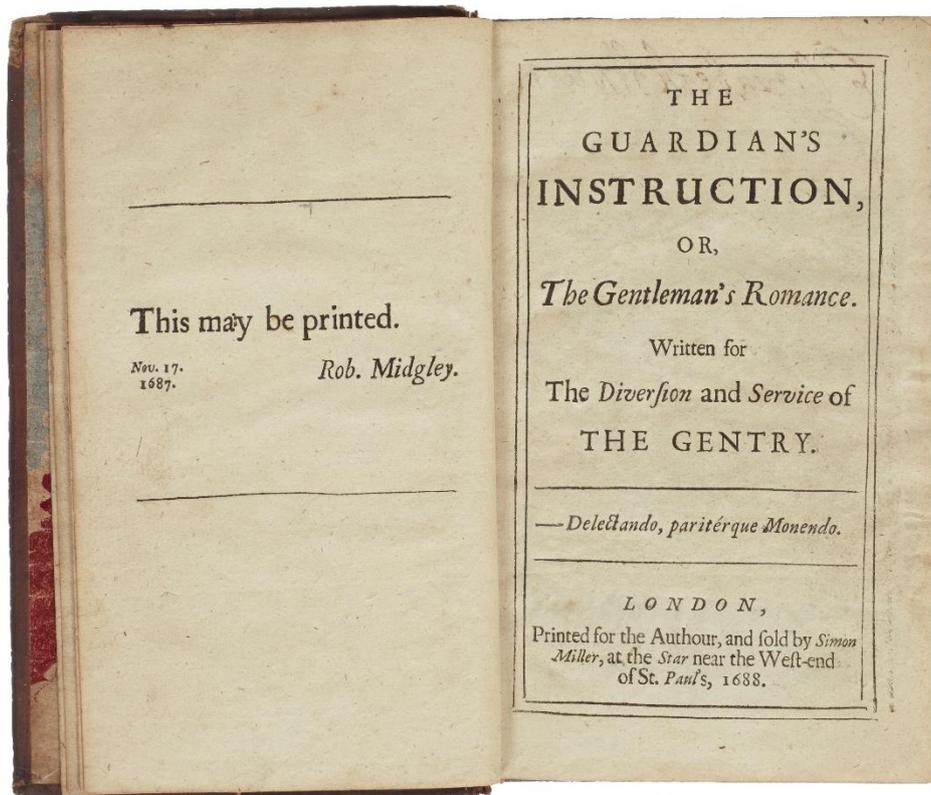
2 volumes, 4to (225 x 165mm), pp. I: [8 (blank l., frontispiece, verso blank, title, imprint on verso, dedication, verso blank)], xv-lxxx (contents, illustrations, preface, introduction), 521, [1 (blank)]; II: xiv (frontispiece, verso blank, title, imprint on verso, contents, illustrations), 625, [1 (blank)]; half-tone portrait frontispieces retaining tissue-guards, one half-tone folding panorama and one folding map of 'The Arctic Regions' by J.W. Ross, both printed on light-brown stock, 2 half-tone plates, numerous half-tone illustrations, diagrams, maps and plans in the text, 108 full-page, and half-tone head- and tailpieces; occasional light spotting or marking, a few ll. and one folding map with short marginal tears; original blue cloth, upper boards lettered in gilt and with vignettes blocked in silver, spines lettered and ruled in gilt, top edges gilt, others uncut; some light offsetting onto free endpapers, some very light marking on boards, extremities lightly rubbed and bumped, otherwise a very good set. **£750**



First UK edition, bound up from the American sheets with new titles. *Northward over the "Great Ice"* is the record of Peary's Arctic expeditions up to 1897, whose achievements included the determination of the northernmost extension of the ice cap and the insularity of Greenland, together with the gathering of a mass of scientific and ethnographic data. 'As a result of his experiences Peary had come to the conclusion that the only practicable means for reaching the North Pole consisted in pushing a ship as far northward as possible to a winter harbor on the Greenland coast, and then early in spring traveling with dogs and sledges due north until the Pole was attained' (*DAB*). Peary's ventures are also remarkable among exploring voyages for the active involvement of their leader's wife, who was the first Caucasian woman to winter with an Arctic expedition and gave birth to a girl farther north than any other Caucasian child had been born before.

NMM I, 980; for the US ed., cf. *Arctic Bibliography* 13231; *The Gerald F. Fitzgerald Collection* 552.

‘IDLE, ILL-BRED, IGNORANT, DEBAUCH’D, POPISH OXFORD’



60) [PENTON, Stephen]. *The Guardian's Instruction, or, the Gentleman's Romance*. Written for the Diversion and Service of the Gentry ... *London, Printed for the Authour, and sold by Simon Miller ... 1688.*

[Bound with:]

[PENTON, Stephen]. *New Instructions to the Guardian ... with a Method of Institution from three Years of Age to twenty one*. *London, Printed for Walter Kettilby ... 1694.*

Two works, 12mo, pp. [16], 90, [2]; and pp. [20], 143, [1]; very good copies, bound together in contemporary speckled calf, spine gilt in compartments, red morocco label; contemporary ownership inscription of Elizabeth Stuart, armorial bookplate of her husband (m. 1698) Alexander Grant of Castle Grant, Elgin, MP and soldier. **£950**

First and only editions. *The Guardian's Instruction* is a book of advice on the upbringing of children at home, with further suggestions for their education at university. Among the directions for young children is (emphatically) not to allow the mother to have any say in the education of her child. The work mingles precepts with letters and 'fiction', a 'Romantick manner of Writing' that the author hopes will be 'somewhat more diverting than ... dogmatical Propositions'. One fictional correspondent writes to his guardian attacking 'Idle, Ignorant, Ill-bred, Debauch'd, Popish Oxford', which the guardian defends, with an extended account of university life.

*New Instructions*, a sequel to *The Guardian's Instruction*, particularly recommends children being brought up for the clergy, and contains instructions for reading matter (e.g. Tyrrell's confutation of Hobbes), and for foreign travel (to wit, don't learn your morals from the locals).

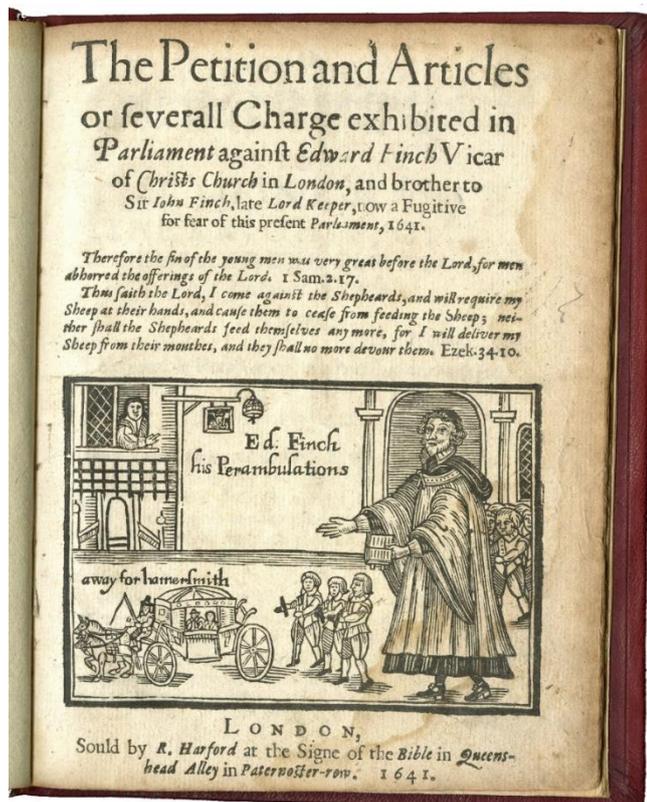
Wing P 1439 and 1440; Newberry Library, *Check List of Courtesy Books*, 1126.

## THE FIRST EJECTED SCANDALOUS PRIEST

**61) PETITION AND ARTICLES (The)** or severall Charges exhibited in Parliament against Edward Finch Vicar of Christs Church in London, and Brother to Sir John Finch, late Lord Keeper, now a Fugitive for Fear of this present Parliament, 1641 ... *London, Sould by R. Harford ... 1641.*

Small 4to, pp. [2], 14, with a large woodcut on the title-page of 'Ed. Finch his Perambulations', walking about the parish in a surplice, looking out from an alehouse window, and, with two comrades, following a carriage of women 'away for Hamersmith' for a debauched afternoon (the text explains these images); fore-edge lightly dampstained throughout; else a good copy, modern leather binding. **£750**

First edition. The royalist divine Edward Finch became vicar of Christ Church, Newgate, in 1630. Ten years later a number of his parishioners petitioned the Long Parliament for his removal because of popish practices, preaching in a surplice, placing the communion table altar-wise, and hindering the delivery of sermons on the anniversary of the Gunpowder Plot. He persistently neglected his duties, exacted 'unjust and excessive Fees for Burials', frequented taverns and alehouses, and kept company with lewd women. Called to give the Sacrament to a dying parishioner he was so drunk that 'he was not able to pronounce the Lords Prayer'.



The petition brought Finch to the attention of the puritan lawyer John White, M.P. for Southwark, afterwards nicknamed 'Century' White for his polemic *A First Century of Scandalous, Malignant Priests*. As chairman of the Grand Committee for Religion White investigated the charges and reported to the House, which resolved that Finch was unfit to hold a benefice. Walker's *Sufferings of the Clergy* refers to Finch as the first of the clergy to be ejected from their livings during the parliamentary campaign to replace suspect priests with a learned, preaching ministry (*Walker Revised*, p. 47). Finch died in 1642 but not before publishing *An Answer to the Articles* in his own defence.

Wing E 2157.

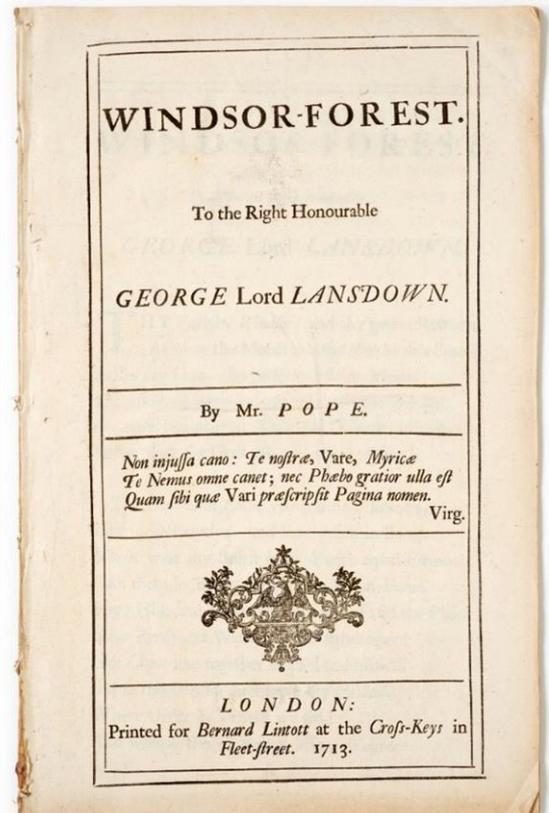
**62) POPE, Alexander.** *Windsor-Forest.* To the Right Honourable George Lord Lansdown ...  
*London, Printed for Bernard Lintott ... 1713.*

Folio, pp. [2], 18; slight spotting but a very good copy, disbound.

£2750

First edition of Pope's second separately published poem, preceded by *An Essay on Criticism* in 1711. Written in the tradition that young poets begin with pastoral verse, *Windsor-Forest*, with its epigraph from Virgil's *Eclogues*, was the poem that first won Swift's regard and laid foundations for the 'most celebrated literary friendship of the earlier eighteenth century' (*Oxford DNB*).

The poem takes its title from the royal forest which surrounded the farming village of Binfield in Berkshire, where Pope lived from the age of eleven – anti-Catholic legislation had forced his family to leave London in 1692. 'Granted the idealization of the English countryside ... the scenery it describes corresponds with remarkable accuracy to features actually present in the landscape' (Maynard Mack). Pope rescued the earlier, descriptive, section of the poem from his own juvenilia. The conclusion, with its vision of the peace that was hoped for following the Treaty of Utrecht, gives it a political dimension. The oaks of Windsor forest become a symbol of Englishness and, significantly for Pope, of the Stuarts. The prophecy that the trees will 'rush' bravely into the seas as new ships for naval conquests is a further endorsement for Queen Anne's reign. '*Non injussa cano*' begins the epigraph, 'not without warrant I sing' (Virgil, *Eclogues*, vi.9): Pope's warrant for the concluding lines in particular was the encouragement of the dedicatee, the Tory statesman and poet, George Granville.



'Pope was aware that the treaty of Utrecht ... was supposed to give Britain increased access to the slave trade. Yet his concluding vision explicitly includes abolition of slavery (ll. 407–12). Among scores of poems on the peace, *Windsor-Forest* appears to be the only one to mention actual (not metaphorical) slavery and oppose it' (*Oxford DNB*).

Foxon P987; Griffith 9; Rothschild 1567.

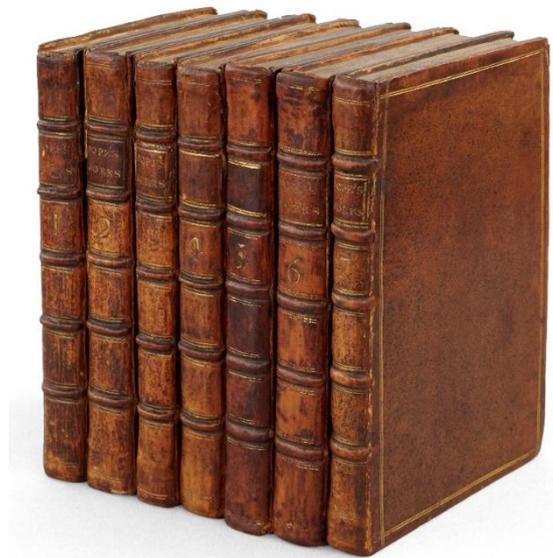
## THE SMALL OCTAVO WORKS

**63) POPE, Alexander.** The Works ... Vol. I[-VI]. With explanatory Notes and Additions never before printed. *London, Printed for B. Lintot, 1736 [Vol. II. Printed for L. Gilliver 1735; Vol. III. Printed for H. Lintot, 1736; Vol. IV. Printed for L. Gilliver, and J. Clarke 1736; Vols V-VI. Printed for J. Roberts 1737; Vol. II. Part II. Printed for R. Dodsley and T. Cooper, 1738 [but 1739].*

Seven volumes (the volume labelled as 'VII' being 'Vol II. Part II'), small 8vo; with a portrait frontispiece in volume I, half-titles in vols. II, III, V and II Part II, and an errata leaf at the end of II Part II, but without the leaf 'To the Binder' in vol. II; pp. 1-46 of vol. VI are bound at the end of vol. V (to make the volumes of similar dimension); a fine set in contemporary speckled calf, spines numbered direct, morocco labels (two wanting); contemporary armorial bookplate of Robert Gordon Esq. of Hallhead. **£1750**

A fine set of the bibliographically complicated small octavo *Works*, including the scarce supplementary *Vol II. Part II*. These sets were by no means cheap reprints of the folio and octavo formats, as Pope actually preferred the 'neat little octavos', for both aesthetic and financial reasons, and they went through four to six editions each. 'Apart from restoring the traditional use of italic in them, Pope used successive editions to make significant revisions in the accidentals as well as the substantives of his text; and we know that he read proof for the volumes published for Lintot as well as those of his own printer and publishers' (Foxon, *Pope and the Early Eighteenth Century Book Trade*).

'The publishers appear to have planned at first to make this small octavo edition of Pope's *Works* a four volume set. Gilliver set the form by printing his small octavo *Works*, II, and the *Dunciad* as two "pocket volumes." Then Lintot came into the undertaking, and re-printed what he had the copyright in – the *Works* [I] of 1717 – and some additional poems, as two more "pocket volumes." (Griffith). Volumes V and VI, printed for Roberts but 'really prepared by Cooper (or possibly by Dodsley)' and comprising the *Letters*, followed in 1737, and were evidently prepared with Pope's participation. Rounding off the set, Vol. II. Part II is also important, 'because it is the *princeps* of several short poems; of some others it embodies revisions, notably of *Sober Advice*' (*ibid.*). Six minor poems appeared here for the first time.



Here, Vols. I-II are present in the second of two very similar editions (Griffith's 'b' variants), printed in the same year but from different settings of type. Vols III-VI are first editions. Vol II. Part II is a second edition unknown to Griffith, who described a more complicated volume with cancels. Here pagination and signatures are continuous and there is an errata leaf. Of this latter volume ESTC shows only six copies in 4 locations (confusing matters by giving, erroneously, 'Dublin' as the place of publication).

Griffith 414 ('b'); 389 ('b'); 417 ('a'); 431 ('a'); 461; and cf. 507 (a variant).

## DEDICATED TO WALPOLE'S ITALIAN MISTRESS

**64) POPE, Alexander.** Il Riccio rapito Poema eroicomico ... tradotto dall'Inglese in Verso Toscano dedicato all'illustrissima Signora Elisabetta Capponi Grifoni. *In Firenze, Nella Stamperia di Francesco Moïicke, 1739.*

8vo, pp. xv, [1], 85, [1], with a half-title; extreme lower outer corner gnawed, else a very good, crisp copy in contemporary stuff vellum, lettered by hand. **£650**

First edition in Italian of *The Rape of the Lock*, translated into verse by Andrea Bonducci (1715-1766).

The Abate Bonducci, whom Horace Walpole had met in Italy (Bonducci showed him a volume of Guercino drawings he later coveted), dedicates his translation to Signora Grifoni. During Walpole's time in Florence he was 'the Grifona's' *cicisbeo* (the professed lover of a married woman) and she is referred to frequently in his later correspondence ('the serene Princess Grifoni' etc.). The poem here is prefaced by an introduction in the form of a letter to Grifoni by Abate Giuseppe Buondelmonti (Walpole later translated a poem by him): he approves of Pope as a Catholic author, singles out cantos 2 and 4 for especial praise, and commends Pope's ability 'to adapt his style to different subjects ... without ever being prosaic, base, or tedious'.

**65) [QUR'ĀN.]** [Sūrat al-hajj (22): 51–53 and 65–67.] [*North Africa or Near East, 9th or 10<sup>th</sup> century AD.*]

Bifolium on vellum (a single leaf measures 277 x 370 mm); 7 lines of large, bold *Kūfī* per page, written in black ink; diacritics in red, a few in green; two scribal corrections (one of the script itself, one of the vocalisation); some rubbing on the flesh side, as often, some flaking of the red and green pigments, two short tears at edges, but generally in very good condition with the original edges. **£15,000 + VAT in EU**

A strikingly bold example of Kufic calligraphy, from a manuscript of large format. Another leaf from the same Qur'an is in the Nasser D. Khalili Collection. 'To some extent, the letter forms . . . recall those of the D group, but they are rather crudely executed, and the precise position of this script within the D group is difficult to determine. Judging by the script, this leaf may have been part of the famous MS. 322 in the Institute of Oriental Studies in Leningrad . . . . Red dots indicate the vocalisation, while the green dots mark the presence of an *alif* of prolongation. The verses are not divided' (François Déroche, *The Abbasid tradition. Qur'ans of the 8th to the 10th centuries AD*, The Nasser D. Khalili collection of Islamic art, vol. I, 1992, no. 69, p. 126).

The parent manuscript would presumably have been read, or perhaps used as an *aide-memoire*, in Quranic recitation, despite the challenging nature of the leaf's script, which lacks the diacritics distinguishing consonants of identical form from one another. Given the tradition of memorising the Qur'an, this text may simply have served as a prompt for a recitation, rather than a reading copy.



بسم الله الرحمن الرحيم  
الحمد لله رب العالمين  
والصلاة والسلام  
على سيدنا محمد  
الطاهر المصطفى  
الطيب الطيبين  
الطاهرين الطاهرين  
الطاهرين الطاهرين  
الطاهرين الطاهرين

بسم الله الرحمن الرحيم  
والصلاة والسلام  
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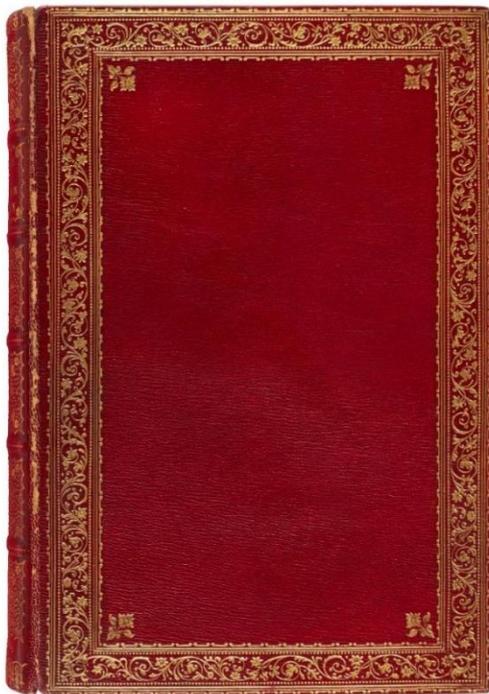
بسم الله الرحمن الرحيم  
الحمد لله رب العالمين  
والصلاة والسلام  
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## A LARGE-PAPER COPY IN A CONTEMPORARY MOROCCO BINDING

**66) RERESBY, Sir John, Bt.** *The Travels and Memoirs of Sir John Reresby ... The Former (now First Published) Exhibiting a View of the Governments and Society in the Principal States and Courts of Europe, during the Time of Cromwell's Usurpation; the Latter Containing Anecdotes, and Secret History of the Courts of Charles II. and James II. London, B. McMillan for Edward Jeffery, Sherwood, Neely and Jones, and J. Rodwell, 1813.*

8vo (262 x 165mm), pp. [i]-xii, 1-160, '159\*'-'160\*', 161-414, [31 (index and directions to the binder)], [1 (advertisement)]; 38 engraved plates by S. Harding, Birrell, Medland, G. Vertue, *et al.* after Harding, W. Holler, *et al.*, 11 hand-coloured, some of these also finished in gilt, and one wood-engraved plate; some variable light spotting and offsetting; contemporary English full straight-grained red morocco gilt, boards with gilt borders of broad floral rolls enclosed by fillets and repeated tools, flower cornerpieces, spine gilt in compartments, lettered directly in one, others richly decorated with floral, foliate, dot, and other tools, imprint at the foot, gilt board-edges, turn-ins gilt with floral rolls, marbled endpapers, all edges gilt; extremities lightly rubbed and bumped, nonetheless a very handsome copy. **£750**



### **First illustrated edition of the memoirs and first publication of 'The Travels', large-paper copy.**

The politician, traveller and writer Reresby (1634-1689) was the son of the royalist Sir John Reresby, Bt (c. 1611-1646), who had been created a baronet by Charles I, and, like his father, the younger Reresby 'remained loyal to the Stuarts throughout his political career. He was to rise from relative obscurity to become a prominent local politician and a point of contact between local and national affairs' (ODNB). Following studies at Trinity College, Cambridge and Gray's Inn, he embarked upon the grand tour in 1654, returning to England in 1658, but departing for Europe again in 1659. During his second journey, he joined the English court in exile, befriending Henrietta Maria (the Queen Mother), and the young Princess Henrietta, Duchess of Orléans, and thus forging important connections which would serve him well when he came back to England in 1660, after the Restoration. In England, Reresby established himself as a country gentleman at Thrybergh Hall,

in the West Riding of Yorkshire, becoming Sheriff in 1665, and the Member of Parliament for Aldborough in 1673; however, after the Dissolution of Parliament in 1682, his parliamentary career came to an end, and he returned to the local arena as Justice of the Peace for Middlesex and Westminster, and Governor of York. Reresby's cautious loyalty to the Stuart cause was his undoing after the Glorious Revolution of 1688 and he died a disappointed man the following year.

Reresby's memoirs were first published in 1734 'in response to the political events at that time' (ODNB), and 'The Editor of the present work, who had long wished to re-publish them,

determined to take that step on receiving from the liberal hand of Christopher Hodges [...] a present of the Travels of Sir John Reresby, in a fair manuscript of the time of the Author, and very probably written by his own hand, which Mr Hodges purchased out of the Library of Mr Topham Beauclerk. The Editor, having now prefixed those Travels to the Memoirs, offers to the public a volume which may not improperly be called the Works of Sir John Reresby, as it includes all that he is known to have written' (pp. iv-v). The 'Travels', which occupy nearly half of the volume, describe Reresby's journeys through the France, Switzerland, Italy, Germany, and the Low Countries, between 1654 and his return to London in 1658.

This edition was issued in two forms: a standard issue (priced at £3 3s.) and the present, large-paper issue, which was priced at £4 4s; interestingly, although Abbey describes his standard-paper copy as watermarked on both text and plates, no watermarks can be found in this copy, suggesting that the large-paper copies used a different paper stock.

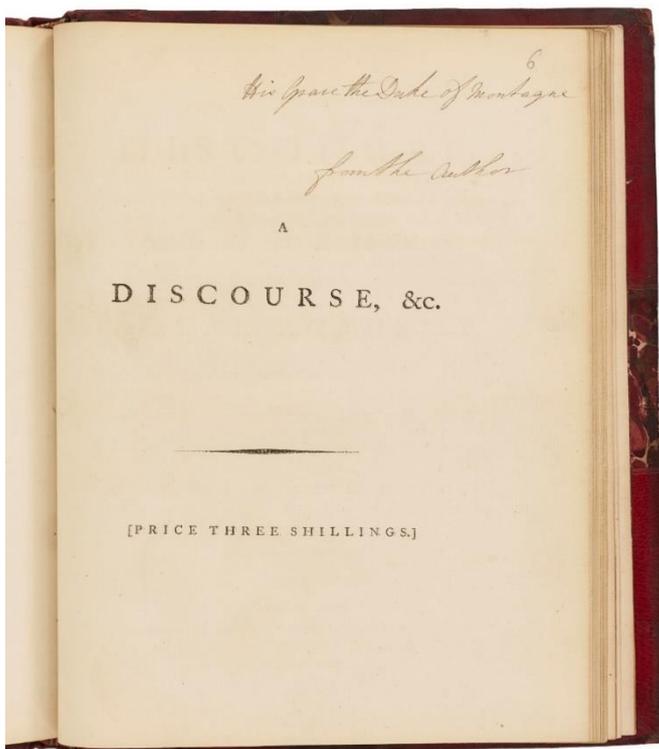
Abbey, *Travel*, 14; Lowndes p. 2073 (misdated '1812'); cf. Cox I, p. 172 (noting 1813 ed.).

## PRESENTATION COPIES

67) [REYNOLDS, Sir Joshua]. A Discourse, delivered at the Opening of the Royal Academy, January 2, 1769 [*also*: October 16, 1780], by the President. *London, Printed in the Year 1769.*

[*With:*]

[REYNOLDS, Sir Joshua]. A Discourse, delivered to the Students of the Royal Academy, on the Distribution of Prizes, December 11, 1769 [*also*: December 11, 1780; December 10, 1784; December 11, 1786; December 10, 1788], by the President. *London, Sold by Thomas Davies ... 1769 [and Thomas Cadell 1780-88].*



Seven works, 4to, bound together: *Opening* 1769 pp. [4], 15, [1]; *Prizes* 1769 pp. [4], 23, [1], with a half-title; *Opening* 1780 pp. [4], 6, with a half-title (issued with): *Prizes* 1780 pp. [7]-32; *Prizes* 1784 pp. [4], 32, with a half-title; *Prizes* 1786 pp. [4], 30, with a half-title; and *Prizes* 1788 pp. [4], 26, with a half-title; authorial presentation inscriptions to five works, three cropped by the binder; good copies in nineteenth-century three-quarter red morocco, neatly rebacked preserving the gilt spine; bookplate of Henry White. **£950**

First editions of seven discourses addressed by Reynolds to the newly founded Royal Academy, of which he was the first President.

'The Royal Academy opened on 2 January 1769. To mark the occasion Reynolds read out an address, published the following month as *A Discourse, Delivered at the Opening of the Royal Academy*. Reynolds wrote fifteen discourses between 1769 and 1790, each one (with the

exception of the inaugural Discourse and the ninth) delivered on the occasion of the distribution of prizes to the academy's students ... Each discourse was published shortly after its delivery, Reynolds presenting a copy to each member of the academy, and each member of the Club' (*Oxford DNB*). Reynolds made careful and copious notes before the delivery of each speech, and sought the assistance of friends such as Samuel Johnson (whose corrections to a MS draft of the 11th discourse are preserved at the Royal Academy of Arts); Johnson also provided the dedication to the collected edition of *Seven Discourses* (1778). Subjects covered by Reynolds include life models, the 'great style', sculpture, and even his great rival Gainsborough.

This set comprises presentation copies to George Brudenell Montagu, Duke of Montagu (1712-1790). A courtier with little interest in politics, he was successively governor and captain of Windsor Castle, governor to the Prince of Wales, and Master of the Horse. Although Reynolds does not ever appear to have painted Montagu himself, his portrait of Montagu's daughters Harriet and Elizabeth, then aged 13 and 20 respectively, was exhibited in 1763.

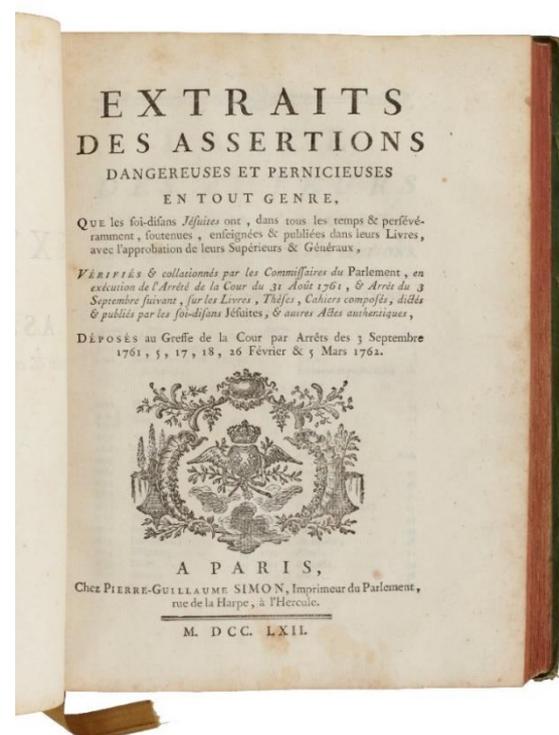
Hilles, *Literary Career of Sir Joshua Reynolds*: 3, 4, 14, 20, 21 and 24.

**68) [ROUSSEL DE LA TOUR, Claude Pierre GOUJET and Abbé MINARD, editors.]**

Extraits des assertions dangereuses et pernicieuses en tout genre, que les soi-disans Jésuites ont, dans tous les temps et persévérément, soutenues, enseignées et publiées dans leurs livres, avec l'approbation de leurs supérieurs & généraux, vérifiées et collationnées par les commissaires du parlement, en exécution de l'arrêté de la cour du 31 Août 1761, et arrêté du 3 Septembre suivant, sur les livres, thèses, cahiers composés, dictés et publiés par les soi-disans Jésuites, et autres actes authentiques, déposés au greffe de la cour par arrêts des 3 Septembre 1761, 5, 17, 18, 26 Février et 5 Mars 1762. Paris, Pierre-Guillaume Simon, 1762.

4to, pp. [iv], viii, 542; half-title, woodcut vignette to title, tail-pieces; a few spots else a very good copy, bound with 32 related items (arrêts, declarations, extracts from registers of parlements, edicts, letters patent, sentences) in contemporary green vellum, red morocco spine label lettered 'Recueil sur les J.'; short split at head of upper joint, corners a little worn, covers slightly rubbed; contemporary manuscript list of contents to front free endpaper and occasional annotations in the same hand. **£1500**

First edition of this systematic selection of Jesuit writings intended to demonstrate the many dangerous ideas endorsed by the Order, arranged under headings including probabilism, simony, blasphemy, sacrilege, magic, astrology, idolatry, perjury, homicide, and regicide. The compilation went through several editions and provoked a *Réponse* in 1763 from the French Jesuit Jean Nicolas Grou. The present copy, accompanied by the separately printed resumé, *Maximes de la morale des Jésuites, prouvées par les extraits de leurs livres ... ou table analytique des assertions dangereuses et pernicieuses*, is found in a volume which forms a remarkable dossier of official measures and the marshalling of evidence against the



French Jesuits in the years 1761 to 1763. Most of the additional 30 items were also printed in Paris by Pierre-Guillaume Simon, but a few were published at Rouen and Soissons. The contemporary French annotations to some of the contents of the volume appear to have been made by a member of the legal profession, who clearly followed the Jesuits' fate closely in the years running up to the Order's suppression in France in 1764.

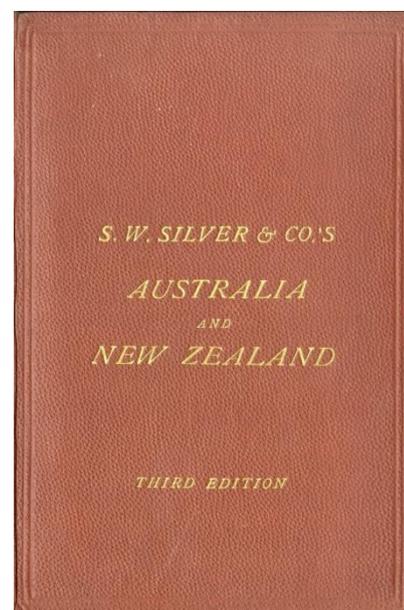
Sommervogel III, 1870, XI, 164-5. A full listing is available on request.

‘NO COLONY IS AN EL DORADO FOR THOSE WHO LACK THE ENTERPRISE OR  
THE MORAL QUALITIES WHICH ENSURE SUCCESS’

**69) S.W. SILVER & CO, publishers.** S.W. Silver & Co's Handbook for Australia & New Zealand (Including also the Fiji Islands), With New Map of the Colonies. *London, Spottiswoode and Co for S.W. Silver and Co. ('Office of the Colonies and India'), 1880.*

8vo (175 x 118mm), pp. 2 (press reviews), x, 449, [1 (blank)], [2 (index for advertisements)], 36 (advertisements), [1 (blank)], ['38'-'37' (advertisements printed on endpapers)]; one colour-printed folding lithographic map by Spottiswoode & Co after W. Hughes with additions and corrections for this ed. by W.J. Turner; very light marking on first few ll., map with small marginal tear; original maroon structured cloth gilt, boards with borders of double blind rules, upper board and spine lettered in gilt, lemon-yellow endpapers printed with advertisements; extremities very lightly rubbed and bumped, spine slightly creased, light spotting on edges of bookblock, nonetheless a very good copy in the original cloth; *provenance*: E.D. Eagles, Aylesbury (early pencilled ownership inscription on front free endpaper). **£250**

Third, revised edition. 'The fact is, and it cannot be too plainly stated, that no colony is an El Dorado for those who lack the enterprise or the moral qualities which ensure success all over the world' (p. v). Introduced thus, this handbook for emigrants to Australia provides concise information in a portable form for those considering emigration. Since the New World, and knowledge about it, had increased since its first publication in 1874, the sections on natural history and botany had already been entirely re-written for the second edition later in the same year: 'We [...] felt that the study of the fauna and flora of Australasia is as welcome to men of science and lovers of nature in the mother country as to practical men and pioneers of commerce' (p. vii). Further, the map first published with the second edition was updated 'to show the advances which have been made in the work of exploration and settlement of the Interior' (p. iii), including recent discoveries by the explorer of Western Australia Alexander Forrest, and the famous explorer and botanist Charles George Alexander Winnecke.

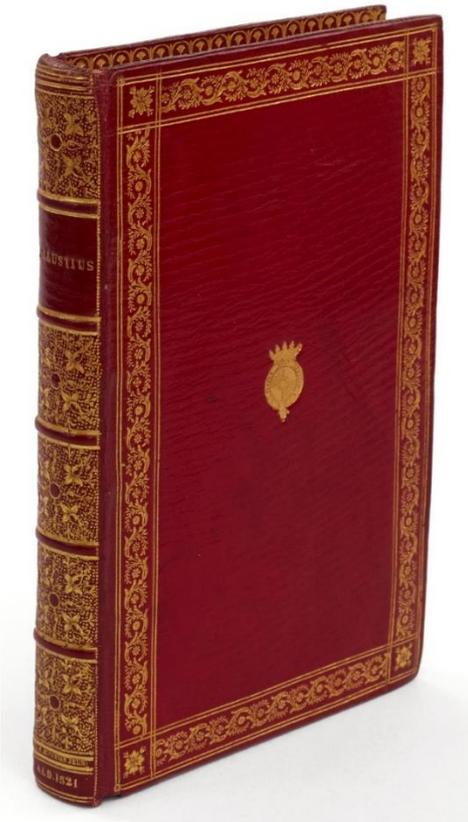


The contents are wide-ranging (including the Fiji Islands) and detailed, and the reader is aided in navigating the pages by an extensive index. The *Pall Mall Gazette* finds: 'We do not know when we have seen such a mass of various information as this book furnishes in its way'; while the *Court Journal*, intriguingly, declares the book 'alike useful to the merchant, tourist, invalid, and emigrant' (p. 2, press reviews).

Ferguson 15700; NZNB 5175.

## CATILINE COMPENDIUM, BOUND BY BOZERIAN

- 70) **SALLUST.** C. Crispi Sallustii de coniuratione Catilinae. Eiusdem de bello Iugurthino. Orationes quaedam ex libris historiarum C. Crispi Sallustii. Eiusdem oratio contra M. T. Ciceronem. M. T. Ciceronis oratio contra C. Crispum Sallustium. Eiusdem orationes quattuor contra Lucium Catilinam. Porcii Latronis declamatio contra Lucium Catilinam ... Venice, in aedibus Aldi et Andreae Soceri, January 1521.



8vo, ff. [viii], 142, [2]; with penultimate blank leaf, Aldine device to title and last page, guide letters and capital spaces, wide margins; very occasional small marks and stains; an excellent copy in 19th-century red morocco by Bozerian jeune (signed at foot of spine), ornate gilt border to covers, spine richly gilt in compartments with direct lettering, gilt board edges and turn-ins, gilt gauffered edges, purple silk endpapers, vellum flyleaves; gilt armorial stamp to centre of covers of the Morenheim family bearing motto 'Virtus sola invicta' (perhaps that of Arthur Pavlovich Morenheim, Russian ambassador to France 1884-1897), pencil notes in French to rear free endpaper. **£3500**

A beautiful copy of the second, improved Aldine edition of Sallust's *Bellum Catilinae* and *Bellum Iugurthinum* with Cicero's four Catiline orations, handsomely bound by François Bozerian le jeune, apparently for the great French bibliophile and Aldine scholar Antoine-Augustin Renouard (1765-1853), with the vellum flyleaves characteristic of books from his library. Dibdin wrote that this second Aldine edition 'is esteemed the more beautiful, rare, and correct' and that Renouard owned two prized copies, and Renouard himself considered it 'beaucoup plus belle' than Aldus's first 1509 edition. It was edited by Gian Francesco Torresani of Asola, Aldus's brother-in-law.

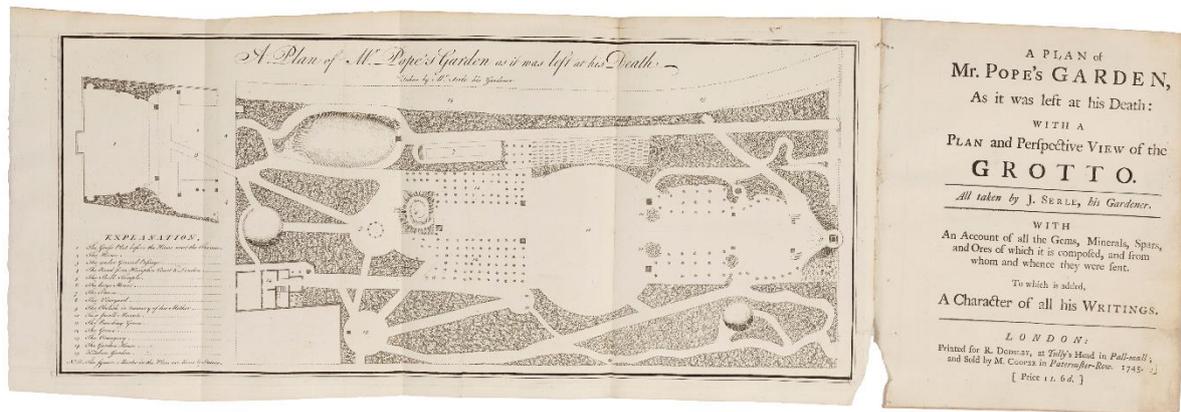
Sallust is greatly admired for his incisive, innovative and to-the-point style (which influenced Tacitus in particular) in which he depicted the decay of public morals and increasing lawlessness of Rome. Cicero's first oration against the Roman patrician Lucius Catiline and his revolutionary conspiracy, delivered in November 63 BC, is the most famous of all the great orator's speeches.

Adams S147; Ahmanson-Murphy 194; BL STC Italian, p. 599; Dibdin, *Greek and Latin Classics*, 4th ed., II, p. 383; EDIT16 CNCE 53893; Renouard, *Annales ... des Aldes*, p. 93.

- 71) [**POPE.**] **SERLE, John.** A Plan of Mr. Pope's Garden, as it was left at his Death: with a Plan and perspective View of the Grotto. All taken by J. Serle, his Gardener. With an Account of all the Gems, Minerals, Spars, and Ores of which it is composed, and from whom and whence they were sent. To which is added, a Character of all his Writings. London, Printed for R. Dodsley ... and sold by M. Cooper ... 1745.

4to, pp. [2], 5-29, [1], with a large folding engraved frontispiece plan of the garden, and two engraved plates. **£1500**

First edition, a charming illustrated account of Pope's famous garden and grotto at Twickenham. The section of 'Verses upon the Grotto' (pp. 12-20), is reprinted from Pope's *Verses, on the Grotto* (1743), with its Latin and Greek translations by Dodsley, and 'The Cave of Pope', also by Dodsley; at the end is 'A Character of Mr. Pope's writings', in verse, actually a long extract from book II of Thompson's *Sickness* (1745-6).



The 'Account of the Materials which compose the Grotto' lists stones provided by Ralph Allen (whose Prior Park also had a grotto), Lord Edgcumbe, William Borlase, Gilbert West, Hans Sloane (two pieces from the Giant's Causeway); others rocks and minerals came from as far afield as Peru and St. Kitts. The grotto itself had been completed in 1725, but the idea to turn it into an ode to minerals came from a trip to Hotwells in 1739, and the project was left uncompleted on Pope's death in 1744. Exceedingly famous in its day, the garden was subsequently destroyed, though the grotto survives.

Of particular note is the large folding frontispiece, showing a plan of the entire garden; the two other plates contain a plan and a perspective view of the grotto.

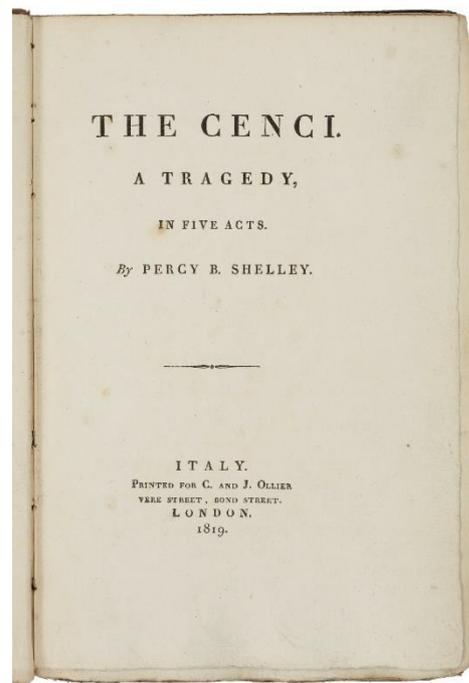
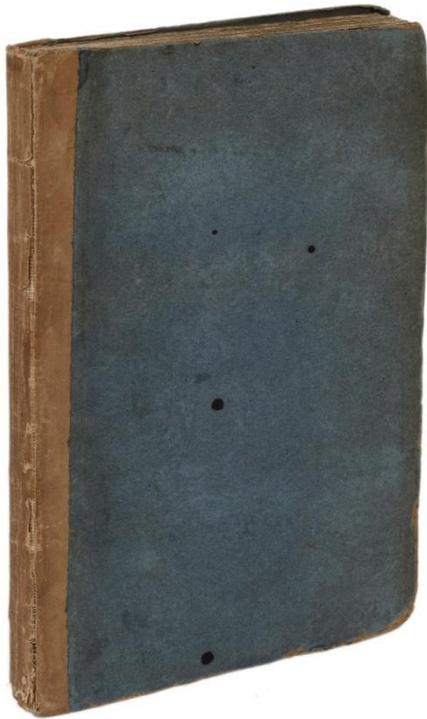
Griffith 610.

## THE LIVORNO FIRST EDITION IN BOARDS

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

8vo, pp. [2], xiv, 104, with the initial blank, uncut in the original blue-grey boards, drab paper spine; tear to front joint, corners somewhat worn, but an exceptional copy, from the library of Simon Nowell-Smith. **£5750**

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



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

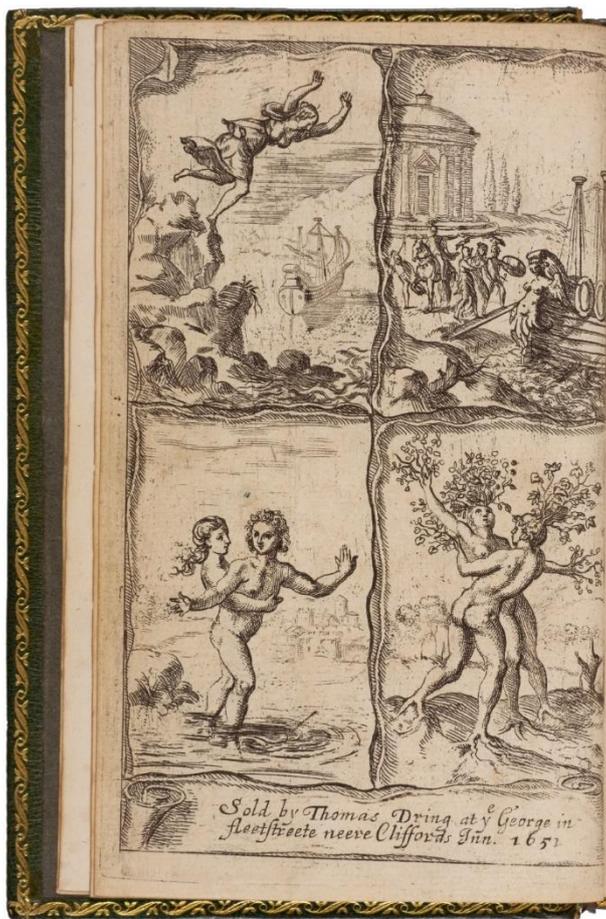
Thomas Love Peacock's efforts to procure the presentation of the play at Covent Garden were unsuccessful. It was first staged in a single private performance on 7 May 1886 – Robert Browning's birthday – under the auspices of the Shelley Society, with Browning as the guest of honour.

Buxton Forman 56; Granniss 50.

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

8vo, pp. [4], 102, 95-169, [1], with a fine compartmented frontispiece followed by a Latin dedication to Thomas Stanley (misbound before the title-page); two page numerals and a headline just shaved at the top, the sidenote on K3 verso partially cropped, else a very fine copy in early nineteenth-century green straight-grain morocco, decorated in gilt and blind, gilt edges, by Welcher, with his ticket; from the library of John Mitford, with his neat notes on the endpapers; the Bradley Martin copy. **£4250**

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



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

Like his cousin Stanley, Sherburne was at ease producing fluent English versions of classical and foreign poems, and inevitably it is only the relatively slim sections of original poetry — 'The Sunrise', 'Chloris Eyes and Breasts', 'Cælia Weeping', 'On the Innocents slain by Herod', and other lyrics secular and divine — that have earned him the enduring respect of critics.

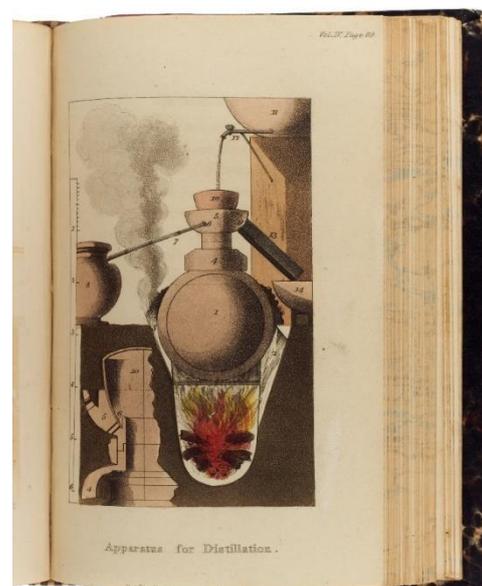
Wing S 3223; Hayward 102.

**74) SHOBERL, Frederic, editor.** *The World in miniature: Hindoostan, containing a description of the religion, manners, customs, trades, arts, sciences, literature, diversions etc etc of the Hindoos.* Illustrated with upwards of one hundred coloured engravings. London, R. Ackerman, 1822.

Six vols bound in 3, 12mo, pp xxxix, [1], 187; [2], 273; [2], 324; [2], 216; [2], 234; [2], 240; with 103 hand-coloured plates (13 folding); a clean crisp copy in contemporary quarter red morocco backed boards, corners bumped, spine-ends a little rubbed; spine ruled gilt in compartments with gilt lettering, old shelf-labels removed leaving oval stains; overall a very nice copy. With bookplate of Wilhelm Herzog Braunschweig (1806–1884, the last Duke of Brunswick-Bevern) to pastedowns. **£2250**

First edition. These are the six volumes on India from the 42 volume series, published on a regular monthly basis, *The World in Miniature* which aimed 'to increase the store of knowledge concerning the various branches of the great family of Man' (*Abbey Travel*, 19).

These volumes cover the religion, arts, geography, customs, and professional activities of the peoples of India. The information is gathered from various contemporary sources and has some newly added details, and is



accompanied by beautifully coloured engravings by Shoberl. The engravings were based on drawings done by a Hindu artist 'under the inspection of M. Leger, former governor of Pondicherry' that 'are now in the possession of M. Nepveu, bookseller of Paris' (p. xvi).

The author has a mixture of admiration for the ancient roots of Hindu civilization, coupled with a surprise that: 'amidst the ruins of these master-pieces of arts, the manners and customs of the natives seem to have remained unchanged, and exhibit the same features under which they were portrayed by the Greeks, who visited India two thousand years ago' (viii). He also notes the resilience of Hindu culture and hopes that Hindus will 'peaceably pursue their professions and the practices enjoined by their religion' (xxvi) under British dominion while also embracing 'the light of genuine science' (xxviii).

**75) SIGONIO, Carlo.** De dialogo liber. Ad Ioannem Moronum cardinalem. Venice, Giordano Ziletti, 1562.

[bound with:]

SIGONIO, Carlo. De vita, et rebus gestis P. Scipionis Aemiliani liber. Adiectis in fine, unde historia sumpta sit, locis. Index rerum memorabilium. Bologna, Giovanni Rossi, 1569.

Two works in one vol., 4to, ff. [iv], 57, [3, index]; 40, [2, index and errata]; engraved devices to titles, engraved initials; small light damp stain to upper inner margin of last few leaves of first work and first few leaves of second; a very good crisp and clean copy in contemporary limp vellum, title inked to spine; a little wear and cockling, a few marks; ownership inscription 'A. Fletcher' of Andrew Fletcher of Saltoun to both titles; an attractive volume. **£1600**

First editions of these two important works by the Italian humanist and historian Sigonio (c.1524-84), from the library of the Scottish patriot Andrew Fletcher of Saltoun (1653?-1716). '*De dialogo liber* is the first fully-fledged theory of dialogue to appear in the sixteenth-century; as such it stands as an important moment in both the history of thought about dialogue and the history of poetics in the late Italian Renaissance' (Jon R. Snyder, *Writing the Scene of Speaking*, 1989, p. 41). Sigonio's ground-breaking work influenced the two other major sixteenth-century Italian theorists on dialogue, Sperone Speroni and Torquato Tasso, who studied with Sigonio, praising him as a brilliant expositor of Aristotle's *Poetics*. The *De vita* is Sigonio's biography of the great Roman general, orator, and patron of literature and learning, Publius Scipio Aemilianus (c.185-129 BC), described by Cicero as the ideal statesman, published in competition to the biography issued by Sigonio's great rival Antonio Bendinelli.



Andrew Fletcher is remembered as an opponent of the 1707 Act of Union between Scotland and England but 'was also an extremely passionate and knowledgeable book-collector' (Willems p. xi). He probably started collecting around 1675 and over a period of forty years

assembled a library of some 6000 books, almost certainly the largest private collection in Scotland at the time. According to Willems, he had ‘a special liking for rhetoric and the biographies of great men’, which fits neatly with the present volume, and the two manuscript catalogues of his books (in the National Library of Scotland) list a total of 13 works by Sigonio. His library survived intact at Saltoun until the late 1940s, many being sold by Sotheby’s in 1966-7 and later by Deighton’s of Cambridge.

I. Adams S1104; only copies at Oxford, Cambridge and Manchester on COPAC. II. Adams S1112; BL STC Italian p. 627; COPAC notes copies at the British Library, Oxford and Cambridge only. See P.J.M. Willems, *Bibliotheca Fletcheriana, or, The extraordinary library of Andrew Fletcher of Saltoun* (Wassenaar, privately published, 1999) p. 202.

**76) SISMONDI, J. C. L. Simonde de.** Nouveaux principes d’économie politique, ou de la richesse dans ses rapports avec la population ... Tome premier [- second]. *Paris, Delaunay, Treuttel & Wurtz, 1819.*

Two vols, 8vo, pp. [4], VIII, 437, [1]; [4], 442, [2, advertisements]; very light occasional foxing, but a very good, clean copy in contemporary half sheep, flat spines filleted in gilt, gilt lettering-pieces; spine extremities and joints worn, with small chips to the head of spines; armorial bookplate of Daniel Cresswell to the front paste-down. **£3000**

First edition. ‘A number of concepts and theories that later became important in the history of economics first appeared in the writings of the Swiss economist J. C. L. Simonde de Sismondi ... Sismondi developed the first aggregate equilibrium income theory and the first algebraic growth model. Yet both concepts had to be rediscovered and redeveloped by others before they entered the mainstream of economics, long after Sismondi’s time’ (*The New Palgrave* IV, 348 ff).

‘An early work, *De la richesse commerciale* (1803), was a perfectly traditional exposition of the doctrines of Adam Smith ... [His] *Nouveaux principes* ..., untranslated into English to this day, marked his turn-around to a more critical attitude to free trade, laissez-faire and industrial capitalism. Convinced that the new industrial system was doomed to suffer recurrent depressions and a chronic tendency towards under-consumption, he was particularly struck by the labour-saving bias of technical progress to which he saw no answer except government intervention of a far-reaching kind, including a guaranteed minimum wage in and out of work, a ceiling on hours of work, a floor and ceiling on the age of work, and the introduction of profit-sharing schemes.

‘Sismondi met Ricardo, Malthus and Say, was cited by Malthus, McCulloch, Torrens and John Stuart Mill, but only to be generally condemned by everyone except Malthus. As a matter of fact, it is evident that the *Nouveaux principes* had a profound influence on Malthus’s own *Principles of political economy* (1820) ... Indeed, the Keynesian flavour is even stronger in Sismondi than in Malthus, and it is he and not Malthus whom Keynes should have hailed as his forerunner’ (Blaug).

‘In many ways Sismondi also anticipated Marx. Sismondi’s emphasis on “the proletarians”, on an increasing concentration of capital, recurring business cycles, technological unemployment and economic dynamics in general all reappeared (without credit) in Marx’s writings’ (*The New Palgrave* IV, 350).

Einaudi 5306; Goldsmiths' 22333; Kress C.427; de Salis II, 62; see Blaug, *Great Economists before Keynes*, p. 228f, and Schumpeter, pp. 493–6.

### ‘THE RUDE AND EARLY EFFORTS OF PROGRESSIVE YOUTH’

77) **SOUTHEY, Robert, Robert LOVELL, [and Samuel Taylor COLERIDGE].** Poems: containing the Retrospect, Odes, Elegies, Sonnets, &c. ... *Bath, Printed by R. Crutwell, and sold by C. Dilly ... London. 1795.*

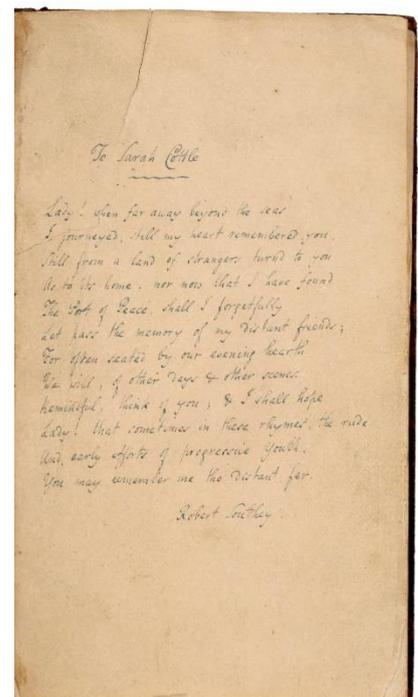
8vo, pp. viii, 131, [1], with a half title; a very good copy in contemporary tree calf, rebaked preserving the original spine; presentation inscription ‘To Sarah Cottle from Edith Southey’ to front pastedown, with a 12-line verse dedication by Robert Southey ‘To Sarah Cottle’ on the front free endpaper; a fragment of later, unrelated ALs by Robert Southey laid in loose; bookplates of John Davidson, and Louis and Anne Marie Davidson. **£4500**

First edition of Southey’s first book of original verse, **a presentation copy from Southey’s wife Edith to Sarah Cottle, with a transcription in Edith’s hand of an unpublished poem ‘To Sarah Cottle’ by Robert Southey.**

Sarah Cottle was the sister of Joseph Cottle, the Bristol publisher who went on to publish Southey’s *Poems* (1797), his *Letters Written ... in Spain and Portugal* (1797), and the *Annual Anthology* (1799-1800), but is most famous as the publisher of *Lyrical Ballads* (1798). He got to know Southey, Lovell, and Coleridge in 1794 when the three men were living in Bristol, starting out on their poetic careers and plotting the foundation of a Pantisocratic colony on the banks of the Susquahanna River. When Southey married Edith Fricker in 1795 (Lovell and Coleridge would later marry her sisters), Cottle not only helped him buy the ring, but also agreed to cover the costs of the ceremony. Joseph and his sister Sarah were the witnesses to the marriage, and when Southey travelled alone to Portugal immediately after the wedding, Edith stayed with Sarah.

The poem inscribed in the front of this book (in Edith’s hand) was evidently composed shortly after his return from Portugal. It is an interesting piece, evoking both his recent absence, and a distant future in which Sarah might fondly revisit the present volume – ‘these rhymes, the rude / And early efforts of progressive youth’.

Lady! When far away beyond the seas  
I journeyed, still my heart remembered you.  
Still from a land of strangers turn’d to you  
As to its home, nor now that I have found  
The Port of Peace shall I forgetfully  
Let pass the memory of my distant friends;  
For often seated by our evening hearth  
We will, of other days & other scenes  
Remindful, think of you ...



The three longer poems in *Poems 1795* ('The Retrospect', 'Romance', and 'Rosamund to Henry'), and most of the sonnets and odes, are by Southey, signed with his poetic alias 'Bion'. Robert Lovell, signing as 'Moschus', contributed two elegies and six sonnets. 'The Faded Flower', although signed 'Bion', was actually by Coleridge, his second appearance in print. The work belongs to a series of joint literary ventures between the young poets which began with a cooperative play, *The Fall of Robespierre*, to which all three contributed (1794). Though Coleridge and Southey suffered a rift, following Southey's defection to Portugal and Coleridge's marriage, they collaborated again in *The Annual Anthology* (Bristol, 1799-1800); and Coleridge went on to share the most famous of all Romantic literary partnerships, with Wordsworth in *Lyrical Ballads* (Bristol 1798). In many ways this early Bath volume is the prototype of the others.

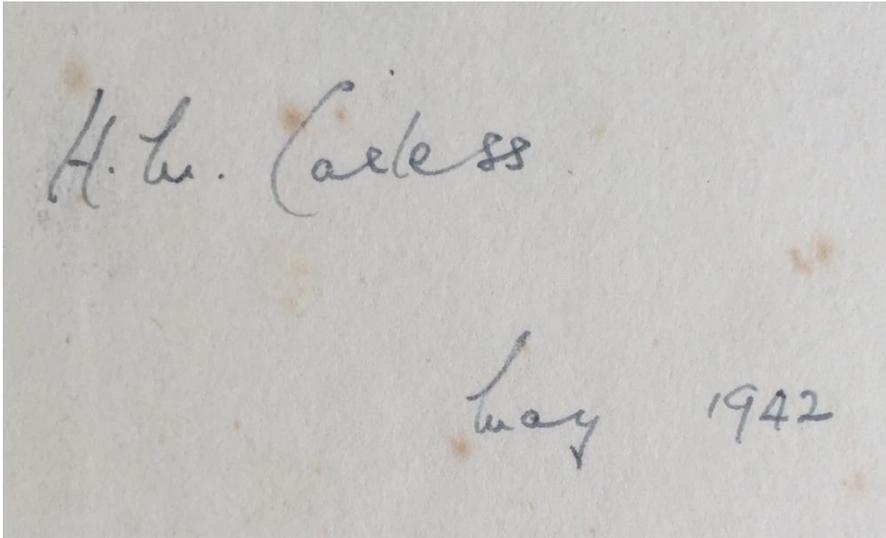
The loose ALs fragment, dated 30 September 1826, is addressed by Southey to a 'Dear Sir', and refers to the translation of his epic poem *Roderick* into Dutch.

### STARK'S THE VALLEYS OF THE ASSASSINS – 'AN IMMEDIATE SUCCESS' – FROM THE LIBRARY OF HER FRIEND AND ASSOCIATE HUGH CARLESS

78) **STARK, Freya Madeline.** *The Valleys of the Assassins and other Persian Travels.* London, Butler & Tanner Ltd. for John Murray, 1937.

8vo (213 x 135mm), pp. [8 (blank l., half-title, advertisement on verso, title, imprint on verso, dedication, verso blank)], 365, [1 (blank)], [2 (blank l.)]; portrait frontispiece after Dorothy Hawksley, 9 half-tone photographic plates after Stark, 2 double-page, one full-page illustration in the text after H.W. Hawes, 2 folding maps (one with routes in red) and 2 full-page maps in the text by Emery Walker Ltd, after Stark *et al.*; some little spotting on early ll.; contemporary Portuguese full roan by Fersil, Oporto, spine gilt in compartments, gilt morocco lettering-pieces in 2, top edges stained red, silk marker; extremities slightly rubbed and bumped, map endpapers removed when rebound, nonetheless a very good copy; *provenance*: Hugh Michael Carless, May 1942 (1925-2011, ownership inscription on front flyleaf, with contemporary newspaper clipping on the Assassins tipped in below, second signature on verso of frontispiece). **£375**

'Cheap edition'. *The Valleys of the Assassins* was Stark's second book after *Baghdad Sketches* (for which, see the previous item), and was based on her travels through Persia in the late 1920s and early 1930s; as the ODNB comments, when she returned to London in 1933, it was 'to receive accolades as a female traveller. She was awarded the Back grant from the Royal Geographical Society [...] and was the first woman to receive the Burton medal of the Royal Asiatic Society. Her account of her journeys, *The Valleys of the Assassins* (1934), was an immediate success, and known for its elegant prose, lively wit, and observations of people'. Indeed, reviewing the book for *The Observer*, Vita Sackville-West considered that Stark 'appreciates the especial beauty and charm of Persia as few Britishers I met in Persia ever were capable of doing. She has found out one of the most beautiful countries in the world, and has done it justice' (20 May 1934, p. 4). The first edition was published in May 1934 and it was reprinted in June and November of that year, and this 'Cheap Edition' (which was presumably the fourth) followed in 1937.



This copy was previously in the library of the British traveller and diplomat Hugh Carless, who was born in India and educated at Sherborne School. In 1942 Carless was given a Foreign Office bursary to study Persian (Farsi) under Professor Vladimir Minorsky at the School of Oriental and African Studies, University of London (where Stark had

briefly studied Arabic in the mid-1920s), and he was then posted to Tehran in 1943. In 1947 he was demobilized and read history at Trinity Hall, Cambridge, and then joined the foreign service in 1950 and was posted to Kabul as Third Secretary in 1951, remaining there until 1953, when he was posted to Brazil. In 1956 he was posted to Tehran as Oriental Secretary, but before taking up his post, he joined his friend Eric Newby for an expedition to Afghanistan, prompted by Newby's telegram 'Can you travel Nuristan June?' – this expedition would later be immortalised in Newby's celebrated account *A Short Walk in the Hindu Kush* (London: 1958), which was dedicated to 'Hugh Carless of Her Majesty's Foreign Service, without whose determination, it must be obvious to anyone who reads it, this journey could never have been made'.

Carless would later befriend Stark, and his acquisition of the volume while a young student of Farsi in 1942 makes this a particularly interesting association copy.

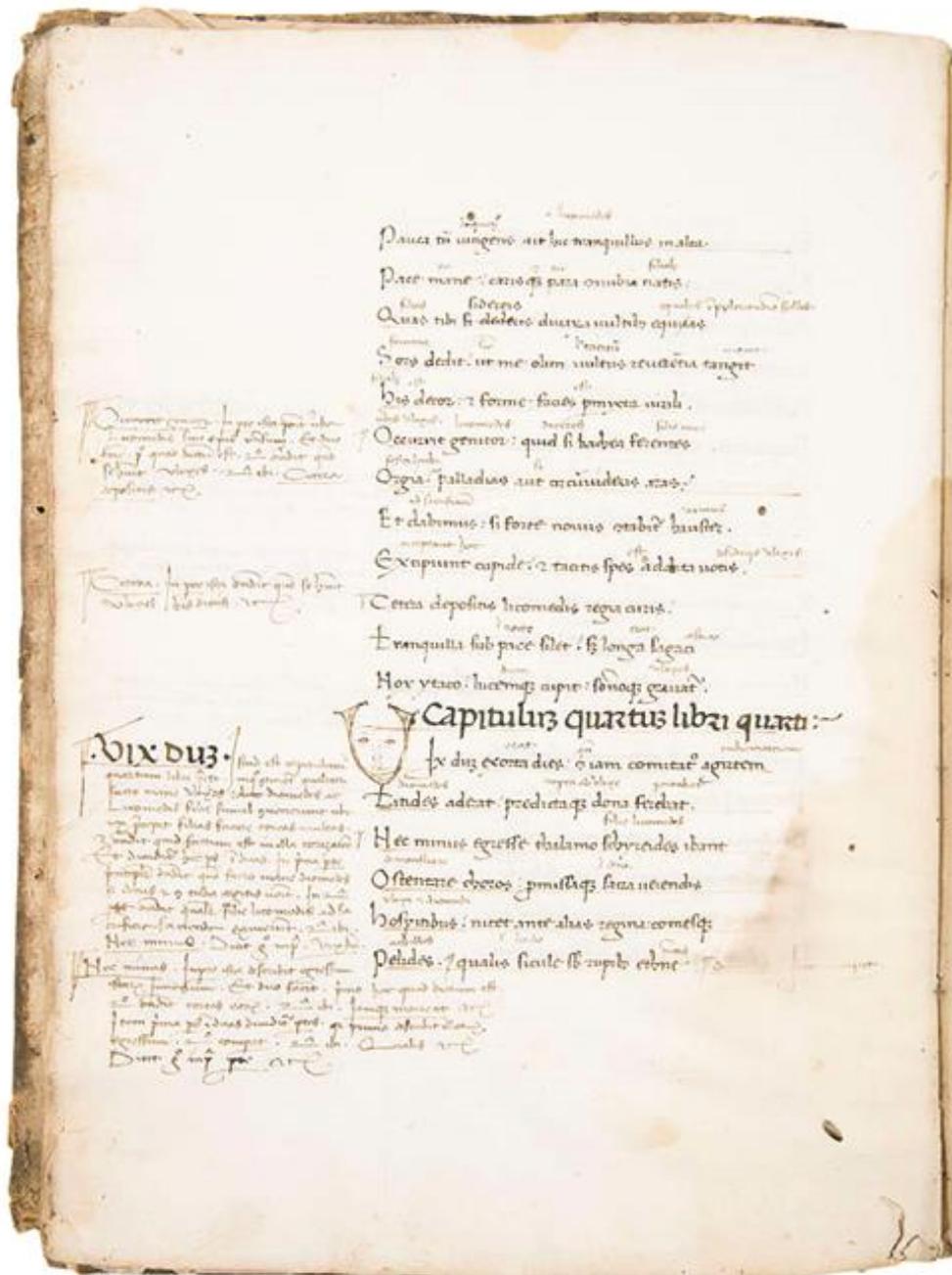
For the 1st ed., cf. Robinson, *Wayward Women*, p. 28.

**79) STATIUS, Publius Papinius.** *Achilleid.* [Northern Italy, likely Genoa, late XIV c.].

Manuscript on paper, 281 x 200 mm., ff. [i + 34] complete in three quires, including blanks 32v, 33, and 34, text in brown ink in littera umanistica in a single column, 19 lines to a page, first above top line, ruled in red ink; numerous contemporary interlinear and marginal glosses in light brown, first capital letter of each capitulum set out, those on fols. 21v, 22v, 26v bearing ink drawings of human faces; some water-staining at the gutter, some stains, a few wormholes to the lower margin; some pen trials on front flyleaf and last blank leaves, pencil bibliographical notes to front free end-paper; bound in contemporary brown leather over wooden boards, lily-shaped metal clasp with a lamb holding the Christian banner, (lacking the strap), ink titling on the lower cover; covers stained, some rubbing and worming, spine damaged at extremities.

**£47,000**

**Unrecorded, important and complete medieval manuscript of Statius' *Achilleid*, a well-preserved, textually multi-layered document in an unrestored contemporary binding.** A rich, eloquent and unstudied witness to the liveliness and importance of classical texts in the Middle Ages.



Statius' *Achilleid*, frequently copied, commented on and imitated (by Dante and Chaucer among others) exerted a strong and lasting influence upon the literature, learning and thought of the Middle Ages. Statius was 'strongly recommended as a major curriculum author studied in medieval schools by Aimeric in the eleventh century' (Clogan), and continuously through to the fourteenth. Among the extant XIII-XVc. manuscripts of the *Achilleid*, several contain Statius' epic as one of the six standard Latin texts which made up the popular medieval schoolbook known today as the *Liber Catonianus*.

Clogan's ground-breaking attempt to group witnesses according to their glosses and commentaries in order to identify what he believes can be described as a 'Medieval Statius' has opened up a field of enquiry which is still 'a practically unexplored domain' (Jeudy-Riou). Some salient features of our manuscript, seen in the light of Clogan's partial systematization and the successive studies of Jeudy-Riou and Sweeney, place it in a position of exceptional interest. The remarkably original content in the commentary penned around the main text casts our manuscript as a potentially very fruitful witness of medieval practices in literary criticism, education, and –perhaps more strikingly- philosophy.

An immediate first point of interest is the incipit of the glosses, which does not coincide with those used in the *Liber Catonianus* witnesses, or that of the established Lactantius Placidus commentary, or that of any of the ‘non-Placidus, non-Catonianus’ group of commentaries listed by Sweeney. Our incipit reads ‘Magnanimus. Ad evidentiam huius libri primum inquirendum est que fuerit causa huius conficiendi’. Hence, and here comes a second point of great interest, the commentator, rather than outlining Statius’ life and circumstances as in the majority of cases, immediately states the philosophical thesis embodied in the *Achilleid*, which is seen as ‘whether all events happen by necessity’. In his comparative study of the extant manuscripts of the glosses, Clogan has pointed to an emerging general theme: Achilles caught up in the struggle of obedience to his solicitous mother and of the achievement of his destiny. While the glosses he analyses reveal a great concern for Thetis’ solicitousness, giving frequent examples of it, our commentator prefers to stress the other side of the dilemma, more purely philosophical and less occasional or narrative: the human pursuit of a predetermined fate and the question whether man’s deeds can ever be acted out in freedom, rather than led by ‘necessity’ alone. While following the well-trodden path of medieval literary analysis by finding a *causa efficiens*, a *causa materialis*, a *causa formalis* and a *causa finalis*, and while showing, like other commentators, that Statius’ scheme of epic poetry follows the sequence of *proponere*, *invocare* and *narrare*, our commentator returns often to the overarching philosophical question posed by Achilles’ tragedy: ‘are all events necessary, preordained, unavoidable?’.

At the end (Statius’ *Achilleid* was an unfinished work) our manuscript presents a sequence of verse argumenta: a five-verse general argumentum (the third of three different types listed by Jeudy-Riou) which has been attributed to Coluccio Salutati (see the Berlin Hamilton 608 ms) and is present in only a handful of other extant manuscripts, followed by the *Argumenta hexasticha*, five six-line poems each summarizing one of the ‘five books’ in which the *Achilleid* was traditionally divided. The *Argumenta hexasticha* are rarer than the *decasticha* in the manuscript tradition, and seem to be of Italian origin. On the recto of the last leaf the anonymous scribe has copied the text of the *Epitaphium Achillis* (see Riese, *Anthologia Latina*, I, 2, no. 630), which is attested in two other manuscripts dating from the late fourteenth century, in the Biblioteca Riccardiana in Florence (ms 1223.C) and in the Biblioteca Universitaria in Genoa (ms E.II.8).

*Provenance*: the manuscript was in the possession of the most important Genoese families, D’Oria (or Doria), Spinola and Grimaldi, for about two centuries, as attested by the inscriptions. The name of Giovanni Battista Grimaldi stands out: his exceptional library housed in his palace in Genoa was encouraged and fostered by Grimaldi’s humanist tutor Claudio Tolomei (ca. 1492-1556) and included Latin classical texts as well as contemporary vernacular works. Grimaldi was a friend of Niccolò Spinola, whose ownership inscription is also to be found in this manuscript, a testimony to book gifts or exchanges between the two patricians. Inscriptions: Andreolo D’Oria (fifteenth-century ownership inscription on the front free end-paper); Niccolò Spinola (sixteenth-century ownership inscription on the front free end-paper); Giovanni Battista Grimaldi (1524-1612; ownership inscription on fol. 33v.); Alessandro [Grimaldi ?] (ownership inscription on verso of fol. 34v., perhaps by the son of Giovanni Battista Grimaldi).

See P. M. Clogan, *A Preliminary List of Manuscripts of Statius’ Achilleid*, Leiden, Brill, 1968; P. M. Clogan, *The Medieval Achilleid of Statius edited with Introduction, Variant Readings, and Glosses*, Leiden, Brill, 1968; H. Anderson, *The Manuscripts of Statius*, Washington, D.C. 2000; C. Jeudy and Y.-F. Riou, ‘L’Achilleide de Stace au moyen âge: abrégés et arguments’,

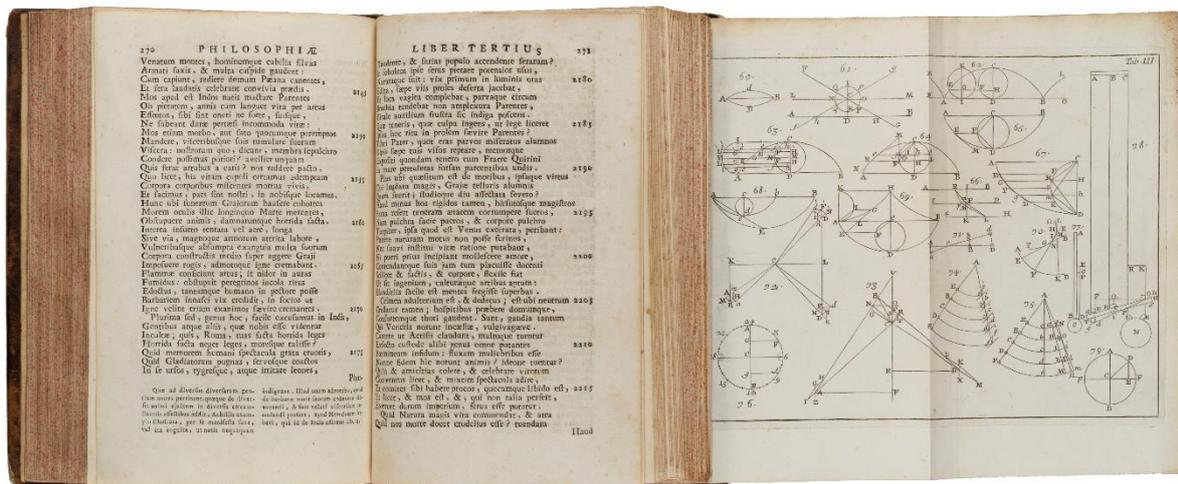
*Revue d'histoire des textes*, 4 (1974); R. D. Sweeney, *Prolegomena to an Edition of the Scholia to Statius*, Leiden, Brill, 1969.

**80) STAY, Benedict.** Philosophiae recentioris ... versibus traditae libri X ... Cum adnotationibus, et supplementis P. Rogerii Josephi BOSCOVICH S.J. *Rome, Nicola and Marco Palearini, 1755, 1760.*

Two vols, 8vo, pp. xxxiv, [2], 434; [2], xii, [4], 504, [4], with six folding engraved plates; contemporary inscription of the Philosophical Faculty, Bamberg, and later stamps of the Augustinian convent, Műnnerstadt with shelf mark on titles; very good copies in contemporary sheep, spines and corners a little worn. **£2250**

Rare first edition of the first six books (of 10, see below) of Stay's 'elegant Latin verses on Newtonian philosophy' (*DSB*), with extensive notes and several important supplements by the Jesuit polymath Boscovich (1711-87).

'It was during his career as a professor in Rome that Boscovich began the task of annotating the work of Benedict Stay, a scholar from his native Dubrovnik. Taking as his model Lucretius's *De rerum natura* Stay wrote in verse of Descartes' and Newton's philosophy. He had composed this poem in Dubrovnik as a young man of 24 and sent the manuscript to Boscovich in Rome. It was published in Venice in 1745, but later, when the poet, as a reputed Latinist, had been called by Benedict XIV to hold a university post in Rome and was appointed Professor of Eloquence, he revised his poem and prepared it for a new edition. This consisted of ten books with over 24,000 lines of verse. Boscovich wrote long and elaborate notes to the poem, and the first volume appeared in 1755. These notes are highly valuable philosophical and scientific material: Stay's work served Boscovich as a stimulus to what ultimately amounted to some thirty disquisitions on metaphysics and the philosophy of mathematics' (Whyte p. 41).



Included in the form of supplements are extensive and highly important notes by Boscovich on dynamics, time and space, infinitesimal calculus, gravitational theory, the theory of sound, cometary theory; the libration of the moon, tidal theory, etc., many of which still little studied. 'Boscovich had been severely criticised by later writers for choosing to publish some of his original scientific work in the notes to Stay's poem ... Commenting on a passage from Stay (1760, pp. 498-504) which had indeed suffered this fate [of remaining undisturbed for over a

century] and which was concerned with the form of the cells of bees, James Whitbred Lee Glaisher (1848-1928) observes (1873, p. 112): “It thus appears that Boscovich discussed the whole topic with completeness, penetration, and ... accuracy. Had his remarks been published in a work better known and more accessible to naturalists, a detailed refutation of Réaumur and Koenig [by Glaisher] a hundred and thirteen years later would have been rendered superfluous” (R. W. Farebrother, *Fitting Linear Relationships. A History of the Calculus of Observations 1750-1900*, p. 21).

Boscovich died in 1787 and a third volume, containing the final four books of Stay’s poem, was published posthumously in 1792. Published over a period of almost four decades, the three volumes are hardly ever found together. A number of institutions hold single volumes only.

Whyte p. 218.

### ‘THE END OF THE NINETEENTH-CENTURY DOCUMENTARY PHOTOBOOK IN BRITAIN’

**81) STONE, Sir (John) Benjamin, *photographer*.** Sir Benjamin Stone’s Pictures. Records of National Life and History. Reproduced from the Collection of Photographs Made by Sir Benjamin Stone, M.P. Vol. I. Festivals, Ceremonies, and Customs [–Parliamentary Scenes and Portraits. With Descriptive Notes by Michael MacDonagh]. *London, Paris, New York & Melbourne, Cassell and Company, Limited, 1906.*

2 volumes, 4to (299 x 241mm), pp. I: x, 96; II: [2 (title, blank)], vi, 96; title and preliminaries printed in red and black on coated stock; half-tone portrait frontispiece in I and 192 half-tone plates; some spotting on text II., very occasional light marking, some plate numbers cropped; contemporary brown half calf over pebble-grain cloth, spine gilt in compartments, gilt morocco lettering-piece in one, another lettered directly, patterned endpapers; slightly rubbed and scuffed, spines slightly faded, lightly spotted on edges, otherwise a very good set. **£250**

The politician and photographer Sir Benjamin Stone (1838-1914) pursued successive careers as a businessman and politician in Birmingham before his election to Parliament as the Member for Birmingham East in 1895. ‘While in the House of Commons, Sir Benjamin played little part in debate, but he was prominent in the social side of parliament. His camera came to be an introduction to men of all parties, and it was as a photographer that he was best known to the public. Dubbed the Knight of the Camera by *The Spectator*, he had begun collecting photographs in a systematic way from the late 1860s. In the early 1880s he found he could no longer buy the photographs he wanted, and after making a study of the medium he started to take his own. [...] In 1897 Stone’s plan for a national photographic record association, occasioned by Queen Victoria’s jubilee, was taken up; between then and 1910, 4478 prints were deposited in the British Museum’ (ODNB).

These two volumes of ‘Records of National Life and History’ are divided into two sequences: the first volume is a fascinating record of British local ceremonies and customs, such as ‘The Corby Pole Fair’, ‘The Welsh Eisteddfod’, ‘The Northumbrian Baal Fire’, ‘The Guy Fawkes Search’, ‘Bidford Mop’, and ‘The Inverness Gathering’, and *The Photobook* judges that it shows Stone ‘at his best, [...] this volume makes for a fascinating photobook’. The second volume is a comprehensive record of all aspects of the late Victorian and early Edwardian Houses of Parliament; not only are such distinguished figures as Balfour, Chamberlain,



Goschen, and Curzon portrayed, but George Warner, 'The Bootblack of the House of Commons' and 'The Furniture Cleaners of the House of Commons' are also depicted. Other plates show foreign dignitaries such as the Sultan of Perak, the Katikiro of Uganda, and 'Indian Representatives at King Edward's Coronation'; Edmund Gosse, the Librarian of the House of Lords; Guglielmo Marconi; and Lady Louise Loder of the Primrose League ('Ladies in Politics'). The architecture of the Houses is also captured in images of 'St Stephen's Hall',

'The Royal Gallery', 'The Library of the House of Lords', and 'Westminster from the Clock Tower'. Together, '[t]hese two volumes mark the end of the nineteenth-century documentary photobook in Britain – documentary photography in the typological mode' (*The Photobook*).

*The Photobook I*, p. 57; Roosens and Salu 10144.

### 'THE MOST BEAUTIFUL VENETIAN BOOK'

**82) TASSO, Torquato.** *La Gerusalemme liberata ... con le figure di Giambattista Piazzetta ... Venice, Giambattista Albrizzi, 1745.*

Folio, ff. [11], 103 (i.e. 102, f. 14 omitted in numeration), [1], 104-126, [1], 127-137, [1], 138-172, [1], 173-253, [2], with 22 engraved plates; without the half-title; title in red and black, engraved title vignette, initials, and head-pieces to each canto incorporating an 'argomento', engraved tail-pieces; discreet paper repair to outer edge of frontispiece (without loss), closed tear (repaired) to outer edge of plate facing f. 37, very occasional small marginal marks, else an excellent copy in early 20th-century half red morocco over red cloth boards, spine lettered in gilt; a few small stains and abrasions. **£5500**

The exquisite first Albrizzi edition of Tasso's epic poem on the conquest of Jerusalem by the crusaders in 1099, with plates designed by the Venetian Rococo painter Giovanni Battista Piazzetta, described in Morazzoni's *Il libro illustrato Veneziano* as 'il più bel libro veneziano'. Albrizzi dedicated his Tasso to the empress Maria Theresa, including a portrait of her following the title-page. The list of nobles associated with the work's publication, which appears among the preliminaries, is impressive, and each of the twenty plates preceding the cantos bears a personalised dedication with the dedicatee's coat of arms. The tail-piece to the final canto shows a scantily-dressed lady selling copies of the work to queuing well-dressed clients, the price indicated in an adjacent inscription as 8 zecchini (Venetian gold ducats), around half the annual pay of a typical Venetian worker. Piazzetta's stunning decorative programme is

completed by a final vignette showing Albrizzi and the artist seated together in a rural landscape, gazing at the reader in apparent satisfaction at their work.



*Provenance:* acquired by the poet and academic Ronald Bottrall (1906-89) apparently while serving as Assistant Director at the British Institute in Florence in 1937-8. His autograph letter of 1939 to Cambridge don Edward Wilson noting the gift of the volume as a housewarming present. Left in Wilson's will to Anthony Bottrall (1938-2014, Ronald's son), diplomat and agricultural expert.

Brunet V, 666; Gamba 948; Morazzoni pp. 123ff., 256.

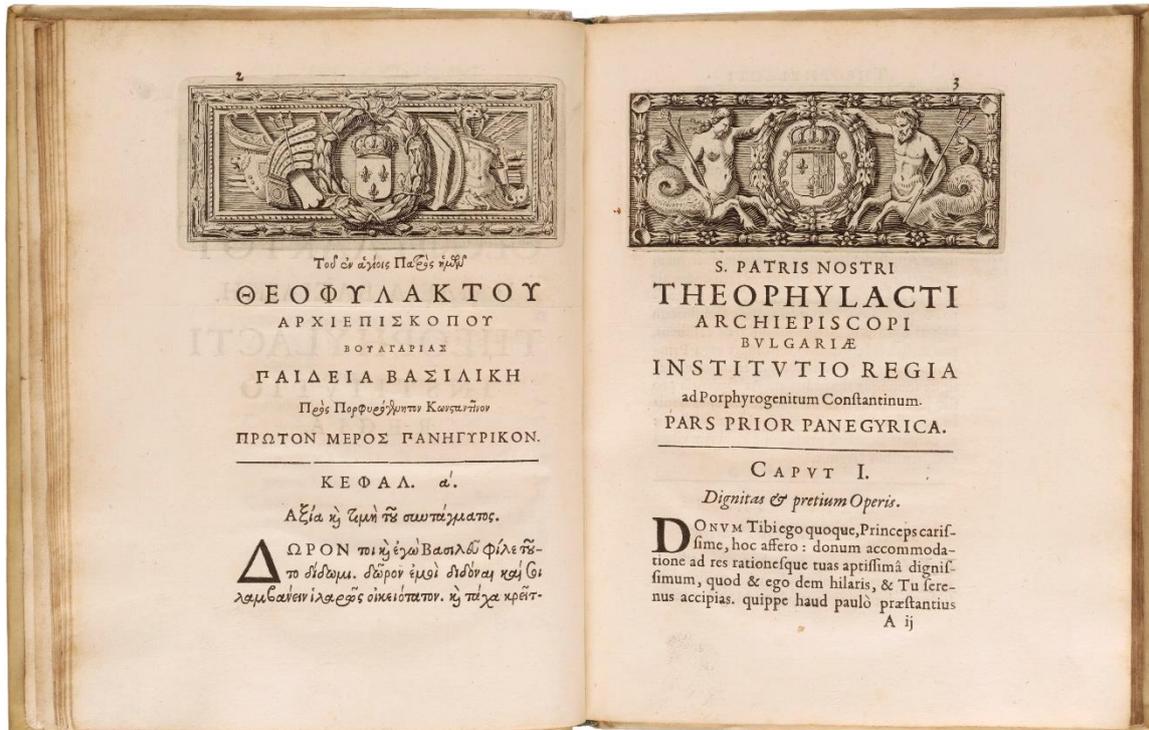
### EDITIO PRINCEPS OF A MEDIEVAL SPECULUM PRINCIPIS DEDICATED TO 'NEW CONSTANTINE' LOUIS XIV

**83) THEOPHYLACTUS, *Archbishop of Bulgaria.*** Paideia basilike. Institutio regia. Ad Porphyrogenitum Constantinum (Greek and Latin edition) interpr[ete] Petrus Possinus. Paris, typographia regia, 1651.

4to, pp. [xvi], 99, [1]; printed in Greek and Roman types, with 5 engraved head-pieces depicting French coats of arms, engraved printer's device on the title; a very good, crisp, wide-margined copy in contemporary stiff vellum, flat spine decorated in gilt, gilt morocco lettering-piece; head of spine with a small restoration; old German library (Gottingen and Ilfen) stamps and release stamp to the verso of the title, large engraving of the bookseller Jacques Desbordes on the front pastedown. **£3000**

First edition of a Medieval Mirror of princes written around 1085 by the Archbishop of Bulgaria for his pupil, the future byzantine co-emperor Constantine Doukas, son of Emperor

Michael VII. The medieval source is here published for the first time, in the original Greek, accompanied by the translation into Latin by the editor Pierre Poussines (1609–1686), a French Jesuit and scholar responsible for bringing to the attention of the Western public other Byzantine texts such as Anna Comnena’s writings. Poussines dedicates this bilingual edition to the young Louis XIV, then thirteen, implying an ambitious ideal succession: ‘so that from Constantine we might have Louis’.



A first, ‘panegyrica’ part, concerned with the celebration of Constantine’s life and deeds, is followed by the more substantial ‘paraenetica’ part, a veritable educational handbook for the prince in thirty chapters ranging from the legitimate use of authority to the description of princely virtues, the hallmarks of a tyrant, the happy consequence of a just reign, the distinction between friends and flatterers, a comparison between the state and a ship, the marshalling of both physical strength and military forces.

A ‘DELICIOUS MIXTURE OF SENSATIONAL SUBJECT-MATTER AND DEADPAN DELIVERY’

84) [TULLY, Miss]. Narrative of a Ten Years’ Residence at Tripoli in Africa: From the Original Correspondence in the Possession of the Family of the Late Richard Tully, Esq. the British Consul. Comprising Authentic Memoirs and Anecdotes of the Reigning Bashaw, his Family, and other Persons of Distinction; also, an Account of the Domestic Manners of the Moors, Arabs, and Turks. Second Edition. London, Cox and Baylis for Henry Colburn, 1817.

4to (275 x 215mm), pp. xiii, [1 (blank)], [2 (‘Royal Family of Tripoli’, list of plates)], 376; hand-coloured aquatint frontispiece and 6 hand-coloured aquatint plates by R. Havell and Sons, et al., all with tissue guards, one engraved folding map by Neele; some occasional light spotting or marking, skilfully-repaired paper flaw/tear on D3, very short marginal tear on map, title

skilfully laid down; 20th-century British quarter black morocco over marbled boards by Ipsley Bindery, spine gilt in 6 compartments, gilt maroon lettering piece in one; extremities lightly rubbed and bumped, a very good copy; provenance: Adelaide Dorothea Forbes, Castle Forbes, October 1818 (1789-1858, ownership inscription on title; the daughter of the soldier and politician George Forbes, 6th Earl of Granard (1760-1837), of Forbes Castle, County Longford, Ireland). **£1000**



Second edition. No matter whether the author of this work – mentioned in the Preface rather than on the title, and a mystery unsolved to this day – was the sister or (as stated from this edition onwards) the sister-in-law of Richard Tully, her *Narrative of a Ten Years' Residence at Tripoli in Africa* must be counted among the most lively, eventful and astute reports by a woman living abroad. Richard Tully was the British consul in Tripoli, and Miss Tully's letters, gathered in this volume, cover the period from July 1783 to August 1793.

A 'delicious mixture of sensational subject-matter and deadpan delivery' (*Wayward Women*), Tully's *Narrative* tells of visits to the bazaar, the mosques (located in the perilous 'sands' beleaguered by plunderers), and the royal family, where she was 'politely congratulating the Bashaw on his fine harem and collection of Christian slaves' (*ibid.*); of wedding and funeral customs, and cannibalism in Africa. The atrocities of civil war, the political situation between Spain and Algeria, Venice and Tunis, and the devastating effects of the plague (from the threat of its arrival via Tunis in 1785 and the constant cries of mourning that soon determined the soundscape of the city, to the quarantine measures that kept Miss Tully and her household near-housebound for one year) unfold across many letters. At 'one particularly virulent stage, the consul's family was reduced to scavenging left-over ship's biscuits from empty vessels in the

harbour and hoarding household wood for its own coffins' (*ibid.*). The Turkish invasion in 1793 ended both the residence of the Bashaw's family in Tripoli as well as that of the Tullys, but the book remains 'particularly valuable for its picture of domestic life in the harem' (Atabey).

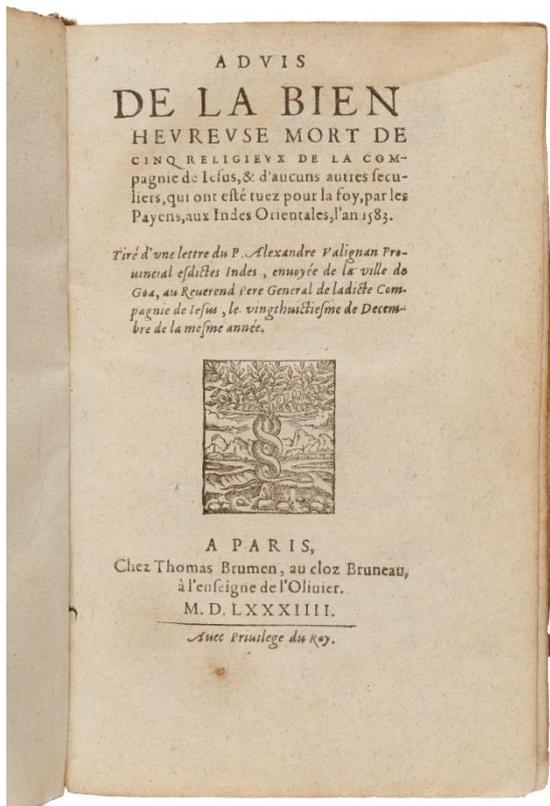
The fine hand-coloured aquatint plates further enliven Miss Tully's account, and, in comparison with the first edition, this second edition contains an additional two plates: that of a Bedouin peasant woman and her child, and that of a Cologee (guard). Further, the plate of the Aqueduct on the City of Tripoli in the first edition has been replaced with one of the city's Roman Triumphal Arch and the frontispiece has been re-drawn and re-aquatinted.

Atabey 1241; Playfair, *Tripoli*, 143; Tooley 494; Cf. Robinson, *Wayward Women*, p. 248 (1st ed.)

### CUNCOLIM MARTYRS

85) **VALIGNANO, Alessandro.** Advis de la bien heureuse mort de cinq religieux de la Compagnie de Iesus, & d'aucuns autres seculiers, qui ont esté tuez pour la foy, par les payens, aux Indes Orientales, l'an 1583. Tiré d'une lettre du P. Alexandre Valignan ... enuoyée de la ville de Goa, au Reuerand Pere General de ladicte Compagnie de Iesus, le vingthuitiesme de Decembre de la mesme année. *Paris, Thomas Brumen, 1584.*

8vo, ff. 14, [1 (blank except for type ornament to recto)], without the final blank; engraved vignette to title, head-piece; very faint damp stain to upper margins, small loss to lower blank inner corner of f. 14 and loss to lower portion of final leaf (neither touching text) both neatly repaired; a very good copy in contemporary limp vellum, remains of ties to lower cover; spine reinforced with paper, some cockling and a few marks. **£5500**



Very rare first edition in French of the letter sent by the Italian Jesuit missionary Alessandro Valignano (1539-1606) in late December 1583 to Claudio Acquaviva, the Society's Superior General, reporting on the deaths of five Jesuit missionaries in the village of Cuncolim in the district of Salcete in Goa, west India, including Rodolfo Acquaviva, Claudio's nephew and superior of the Salcete mission. The work was published in Latin and Italian in the same year.

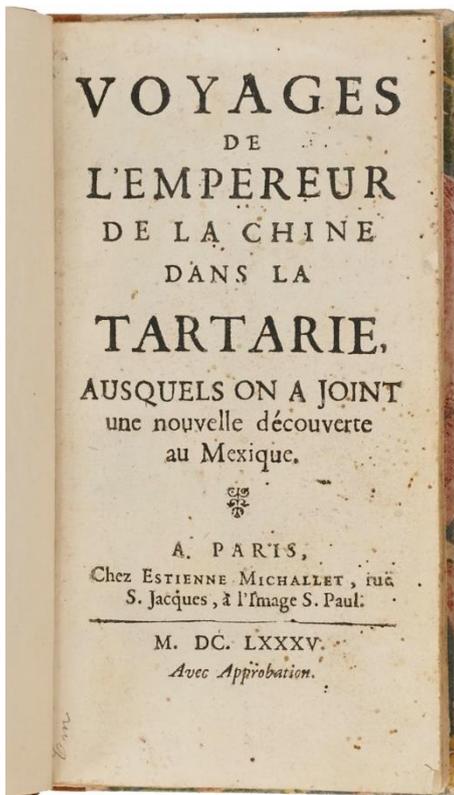
Accompanied by Alphonsus Pacheco, Peter Berno, Anthony Francis, and Francis Aranha, Acquaviva travelled to Cuncolim to erect a cross and select ground for building a church. The local population was understandably hostile to the Jesuits after earlier punitive expeditions to destroy their shrines and temples, in which Pacheco and Berno had played an active part, and on 15 July 1583 Acquaviva's party was set upon by the Hindu villagers and killed with scimitars, spears, arrows, and lances, their bodies being cast into a well. The Portuguese layman Gonçalo Rodrigues and fourteen native Christians were also killed.

BM STC French p. 241; Sommervogel VIII, 404; Streit *Bibliotheca Missionum* IV, 1031; USTC 12214. Only the British Library and New York Public Library copies recorded in the UK and US. We have traced no copies in auction records.

**86) [VERBIEST, Ferdinand].** Voyages de l'empereur de la Chine dans la Tartarie, auxquels on a joint une nouvelle découverte au Mexique. Paris, Estienne Michallet, 1685.

12mo, pp. [8], 110; tiny inconsequential spots to title, small wormhole in the blank margin of last few pages, repaired; overall a beautiful copy bound in modern half calf over marbled boards, by Laurenchet, spine in compartments richly gilt; engraved bookplate of Bernard Hanotiau to front pastedown. **£4500**

First edition, extremely rare, of two letters in which the Jesuit missionary Verbiest describes the travels made by the emperor Kang Xi to Manchuria in 1682 and Mongolia in 1683.



‘In two of these hunting excursions Verbiest was desired to accompany the train of the emperor, and, indeed, was frequently closely attendant upon his person. His two letters, in which these journeys are respectively described, were regarded with great interest on their arrival in Europe. The originals, in all probability, were written in Latin; for although Verbiest was a Fleming, and many of the Jesuit narratives were written in other languages than Latin, yet Dutch, we may conclude, would be less acceptable to those to whom the letters were sent than Latin, with which the writer was so perfectly conversant. They were translated into French, and published at Paris in 1685’ (R.H. Major, introduction to P.J. d’Orléans, *History of the two Tartar conquerors of China, including the two journeys into Tartary of Father Ferdinand Verbiest, in the suite of the emperor Kang-Hi*, Hakluyt Society, 1854, p.ix).

The book terminates with the first French translation of the first report of the failed attempt by amiral Isidoro de Atondo y Antillòn and the Jesuit missionary Eusebio Francisco Kino to establish a Spanish colony on the Baja California peninsula in 1683 (‘La Nouvelle descente des Espagnols... is a faithful translation of the rare “Relaciòn puntual de la entrada del almirante Isidro de Atondo y Antillòn a la grande Isla de la California, este ano de 1683”’, in *The Hill Collection of Pacific Voyages at the University of California*).

No copies recorded on OCLC. COPAC shows only one copy, at SOAS; we have been able to locate one other copy, at the Bibliothèque municipale de Lyon.

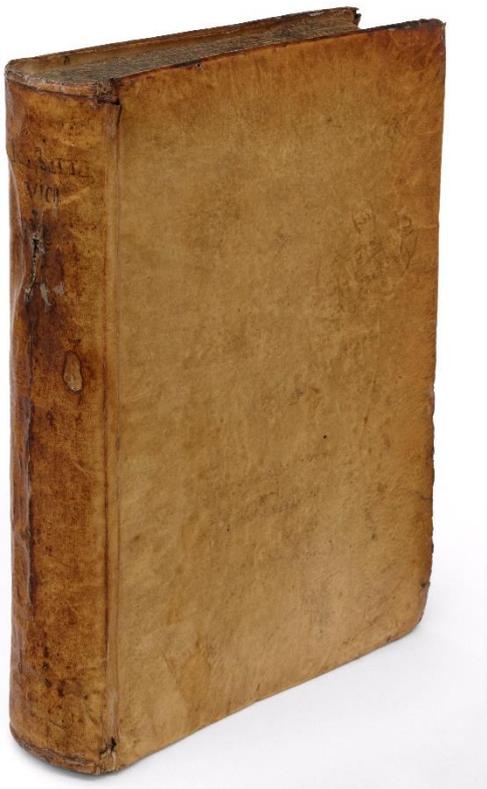
Backer-Sommervogel, VIII, col. 583 (the original of one of the letters is entered as: Epistola r.p. Ferdinandi Verbiest, 4 octobr. 1683. [‘Elle se trouve aux archives générales du royaume [de Belgique]’]); Cordier, Sinica 635-636; Lust 189; Sabin 98928; Western Travellers in China 25.

## THE FIRST VERSION OF THE *NEW SCIENCE*

87) **VICO, Giambattista.** De universi juris uno principio, et fine uno. Liber unus. [-alter qui est de constantia jurisprudentis]. *Naples, Mosca, 1720-1.*

Two parts bound together, 4to, pp. [ii], 195, [1]; [iv], 260; two separate titles, the first printed in red and black, printer's device on both titles, some woodcut initials; a few quires foxed or uniformly browned, but a very appealing, unsophisticated copy in full contemporary stiff vellum, ink titling on spine (partly faded); eighteenth-century ownership inscription to the first title (Liborio de Marinis), bookplate of Los Angeles Law Library to the front paste-down.

**£12,000**



Extremely rare first edition of Vico's great work on law. Here Vico articulates his original interpretation of history as the product of human action according to the *verum-factum* identity: the principle which lies at the heart of his later *Scienza Nuova*. In the first of these two books 'on the principle and aim of universal law', Vico moulds the conceptual and structural tools for his new approach. In the second he tackles the issue of the unfolding of history, seeing in it a dialectic dynamism between essence and manifestations, natural and positive law, truth and certainty, reason and authority. The apparently absolute clashes are solved, he concludes, when the transcendent concepts are made tangible in living, acting humanity.

Vico's legal opus affords a 'complete picture of Vico as a forerunner of constructivist epistemology. In addition, it demonstrates that he was a critic of the enlightenment, a significant humanist and culture theorist who influenced Karl Marx and James Joyce. **It is now generally acknowledged among Vico scholars that the Universal Law is the first version of the New Science.** In it the reader finds all the necessary keys to the New Science as well as the most fascinating treatment of Roman jurisprudence ever written.

In the work Vico shows the importance of the *ius gentium* as the true sense of universal law, that counters what he called the 'natural law of the philosophers' that of Selden, Pufendorf, and Grotius - which he attacks repeatedly in the New Science and against which it, as well as the Universal Law, is written. The *ius gentium* becomes the basis of Vico's three ages of gods, heroes, and humans that comprise his 'ideal eternal history', upon which his science of the common nature of the nations is based (J. D. Schaeffer, *A translation from Latin into English of Giambattista Vico's Il Diritto Universale/Universal Law*, Edwin Mellen Press, 2011, synopsis).

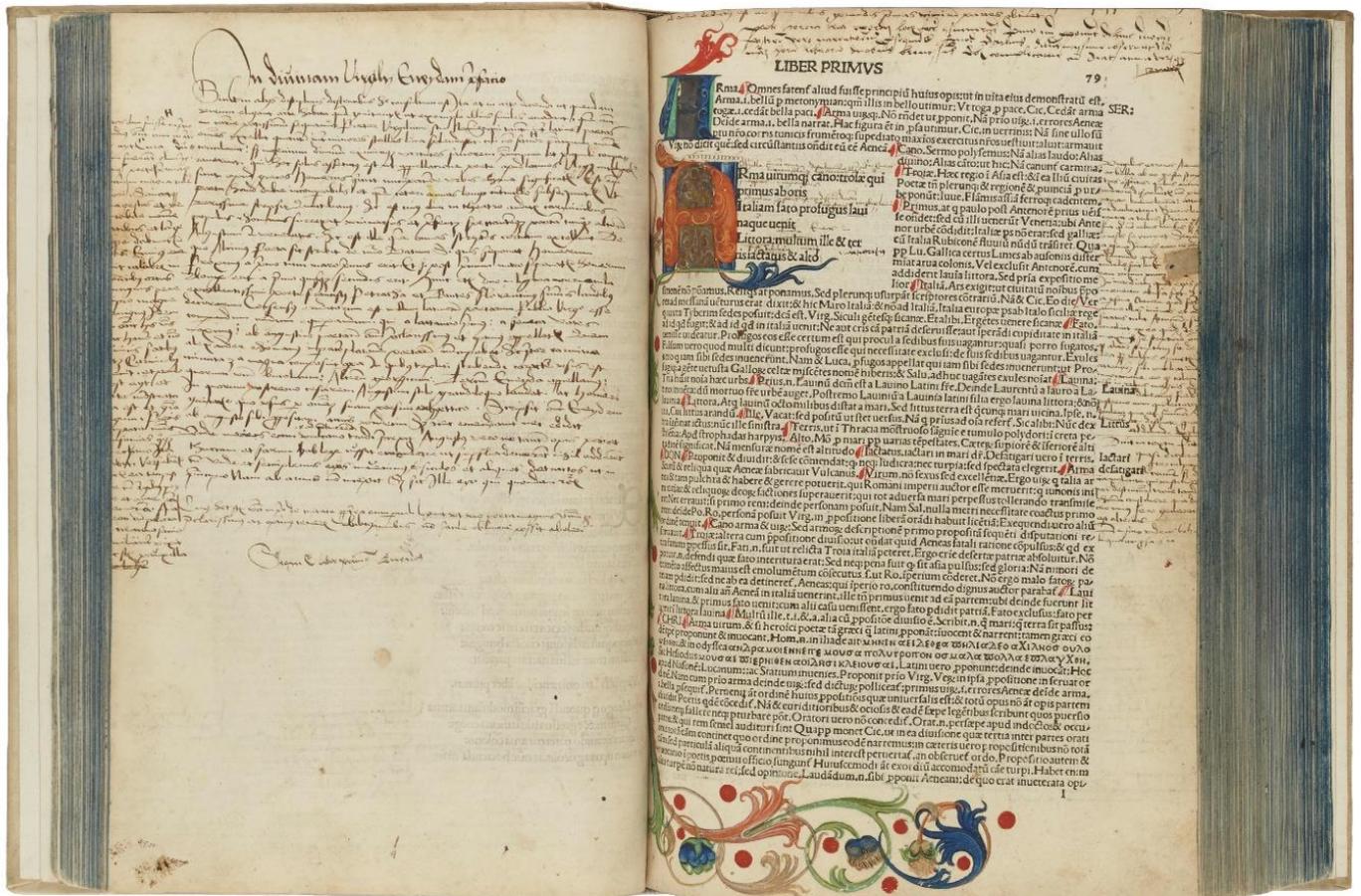
Biblioteca vichiana 22-33. OCLC finds copies in the US (Harvard Law, Cornell). Apparently no copies in the UK. Only another copy sold at auction in the last 30 years.

DECORATED AND ANNOTATED

88) VIRGIL. [Opera]. (Colophon:) Venice, Lazarus de Suardis, de Saviliano, 3 January 1491/2.

Folio, ff. [viii], 346, without the blank leaves O6 and T4; Virgil's text surrounded by commentary, printer's device and colophon to f. 315v, initials and paragraph marks supplied in red and occasionally blue, decorative coloured and gilt initials on ff. 1r, 25r, and 29r, the last two with decorative floral and foliate borders, remains of tabs to fore-edges of some leaves; first blank mounted with some loss to edges, paper repairs to lower inner blank margins of first quire, to lower blank margins of ff. 151 and 219, and to inner margins of ff. 345-6 touching some words, repair and closed tear to f. 346 not affecting text, a few small wormholes touching some letters, occasional worm track to blank lower margins, occasional damp staining to upper margins most noticeably at ff. 33-42, occasional marks and stains; overall a very good copy in 20th-century vellum over boards, blue edges; near contemporary interlinear and marginal annotations (slightly trimmed) throughout, bookplate of Barthold Nicolaus Krohn to front pastedown, Neatham Mill Library embossed stamp to rear free endpaper. £12,000

A handsome, scarce Venetian edition of Virgil's masterful *Eclogues*, *Georgics*, and *Aeneid*, with extensive commentary by Maurus Servius Honoratus, Christophorus Landinus, and Tiberius Claudius Donatus, **this copy with contemporary decorated initials and borders, and extensive contemporary scholarly annotations throughout.**



The neat, near contemporary Latin annotations are in two principle hands. They provide an interlinear paraphrase of Virgil's poems, and marginal commentary, explanation and elaboration on the text and its surrounding scholia. They are an extraordinary witness to the careful scholarship devoted to Virgil's pastoral, didactic and epic poetry in the early sixteenth century. A few later annotations of the 17th and 18th century, including a few in German, indicate the volume's circulation in European scholarly *milieux* over several centuries. This is one of only a handful of classical incunabula to come from the press of the Venetian printer Lazzaro Suardi, active between the years 1490 and 1517.

*Provenance:* with the bookplate of Barthold Nicolaus Krohn (1722-95), German Protestant theologian, tutor and preacher at Hamburg.

Very rare at auction. Bod-inc V-098; BMC V, 490; Goff V187; ISTC iv00187000.



## POPE'S MENTOR

89) [WALSH, William]. Letters and Poems, amorous and gallant. *London, Printed for Jacob Tonson ... 1692.*

8vo, pp. [16], 120, title-page printed in red and black; a very good, crisp copy in contemporary mottled calf, rebaked; early armorial bookplate of the Bellasyse library (Viscount Fauconberg). **£2800**

First edition of Walsh's second work – following the publication of his *Dialogues concerning Women* the year before – a collection of playful letters, elegant love lyrics, Virgilian pastorals, and witty epigrams, later reprinted in the second edition of the Dryden-Tonson *Miscellany Poems*, part IV. Walsh (1662-1708) was one of Dryden's circle of wits at Will's Coffee House in Covent Garden, where Dryden praised him as 'without flattery, the best Critick of our Nation' (postscript to Virgil). An example of his wry insight is to be seen here in the Preface: elevating Catullus and debunking Petrarch, he praises Donne, Cowley, Waller and Suckling for their wit (though 'Softness, Tenderness, and Violence of Passion ... is wanting'), and notes that 'to write of Love well, a Man must be really in Love; and to correct his Writings well, he must be out of Love again'.

In the letters and poems, he plays with conventions of courtship, mixing self-conscious foppery with black humour. In one letter he withholds praise for 'the brightness of your Eyes' in case they 'prove blear'd and squinting'; elsewhere, he rejects hanging or drowning oneself for love, as 'Drowning will spoil your Clothes, and Hanging your Complexion ... I wou'd rather recommend Mr. Boyle's Air-Pump as a newer Invention; or being poisoned in Perfumes, as somewhat that looks pleasant enough.'

Walsh's amorous gallantry never led to marriage, though the Countess of Kingston was among his amours – 'as for Amourettes, those are not worth mentioning'. He served several times in Parliament, was a member of the Kit-Kat Club, collaborated with Congreve and Vanbrugh, and was a mentor to the young Pope, whom he befriended when Pope was still a boy. The two carried on a literary correspondence, and Pope, in turn, acknowledged his debt with some flattering lines in his *Essay on Criticism*.

Wing W 647; Hayward 136.





Les autres naufragés étant revenus à la vie, profitent  
du passage d'un énorme brochet pour quitter  
à la hâte cette rive inhospitalière.  
Dieu seul sait où le brochet les conduira,  
pauvres gens!