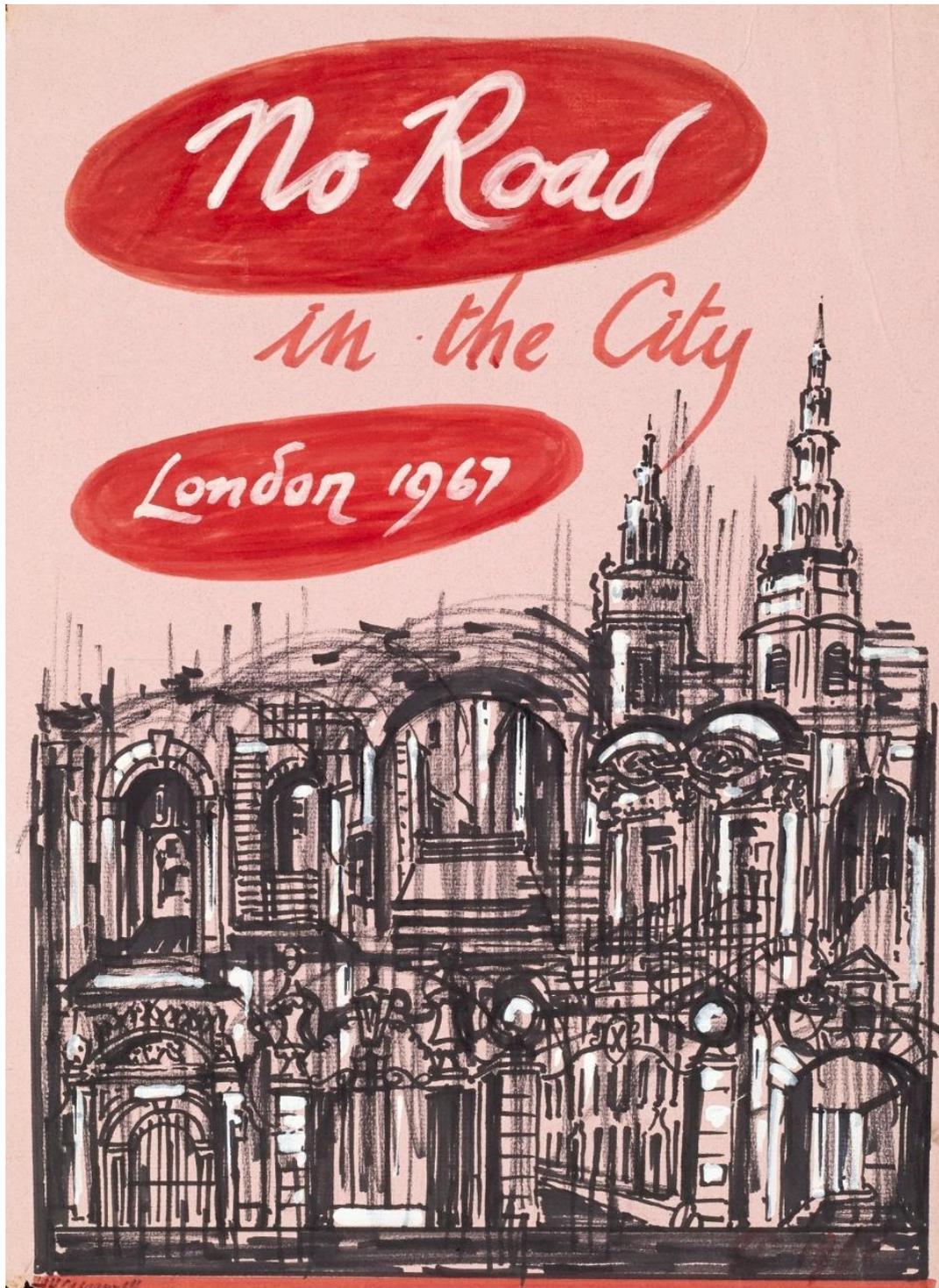


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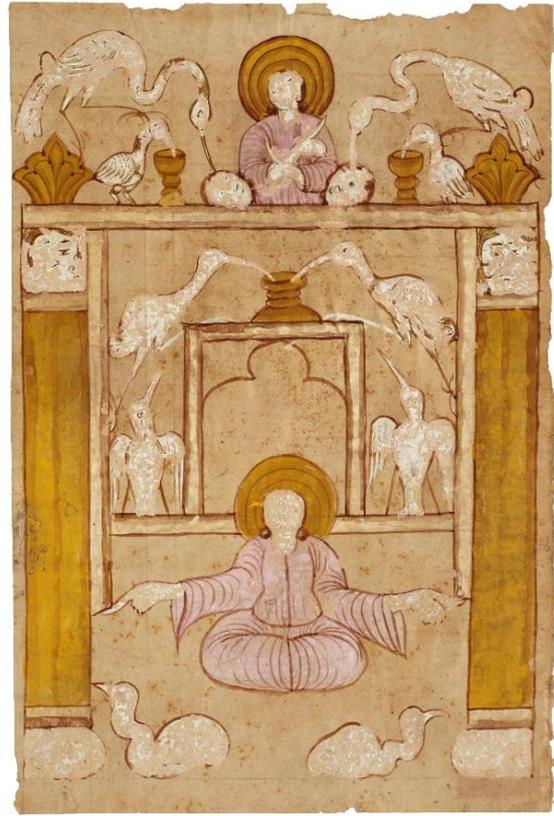
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MEMBER

Cover image from no. 19 Cresswell.

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no. 50 Theloall



1. [ARMENIAN GOSPELS.] Two leaves with full-page miniatures from Armenian illuminated manuscripts on paper: (1) large miniature (213 by 130mm) on polished paper composed as an elaborate columned structure enclosing two dark-skinned figures with grey beards, both supported by human heads and pointing (that on the left dipping his fingers into a cup), the columns supported by crouching white oxen and a human head and terminating in lions' heads, the superstructure flanked and surmounted by birds and enclosing three roundels, the central roundel containing a stylized winged lion with a bird-headed tail, all painted in shades of pink, grey, brown, yellow and white, verso blank; some flaking, trimmed at edges with slight losses; (2) large miniature (235 by 155mm) on fine polished paper depicting an unidentified holy figure, seated cross-legged in pink robes and with a large halo, between two large yellow pillars with capitals in the form of human heads, two white birds at his feet and eight others above him, some dipping their beaks into cups, another nimbed figure (Christ?) at the top supported by human heads, all painted in shades of lilac, brown, white and yellow, verso blank; much of the white paint flaked, some light soiling, minor chipping along edges; accompanied by late nineteenth- or early twentieth-century handwritten labels in Norwegian (once mounted on versos), small typed labels reading 'Nr. 11.' and 'Nr. 12.' pasted on versos.

?Greater Armenia, 16th century or earlier.

£2000 + VAT in EU

The lack of any text associated with these unusual miniatures compounds the mystery of their (possibly shared) origin and date. The first miniature is surely a 'khoran', a design of columns and arches used to frame synoptic lists of the content of the Gospels in Armenian manuscripts; that no text was ever supplied is a circumstance paralleled in other Gospel manuscripts.

Further details suggest links with the remoter regions of Greater Armenia: the crouching beasts at the bases of the columns and the human heads which form the capitals are both features found, for example, in a leaf from a Gospel Book illuminated by Sargis at Siwnik' c. 1300–10 (see *Treasures in heaven. Armenian illuminated manuscripts*, ed. Thomas F. Mathews and Roger S. Wieck, exh. cat., Pierpont Morgan Library, New York, 1994, cat. 51). The half-length figure of Christ blessing which appears at the top of Sargis's folio is similarly supported by human heads and flanked by birds drinking from cups.

Other features, however, such as the restricted palette, the dark-skinned and grey-bearded faces of the figures in the first miniature, the drapery style, the winged lion with its bird-headed tail, and the curious yoga posture of the large nimbed figure in the second miniature, all recall art in the lands to the east of Armenia and may place our miniatures within an as-yet unidentified Christian community in the outermost eastern reaches of Greater Armenia or even beyond.

### 'A NEW DEPARTURE' (SCHUMPETER)

2. [BARBON, Nicholas.] A discourse of trade. By N. B, M. D. *London, Thomas Milbourn for the author, 1690.*

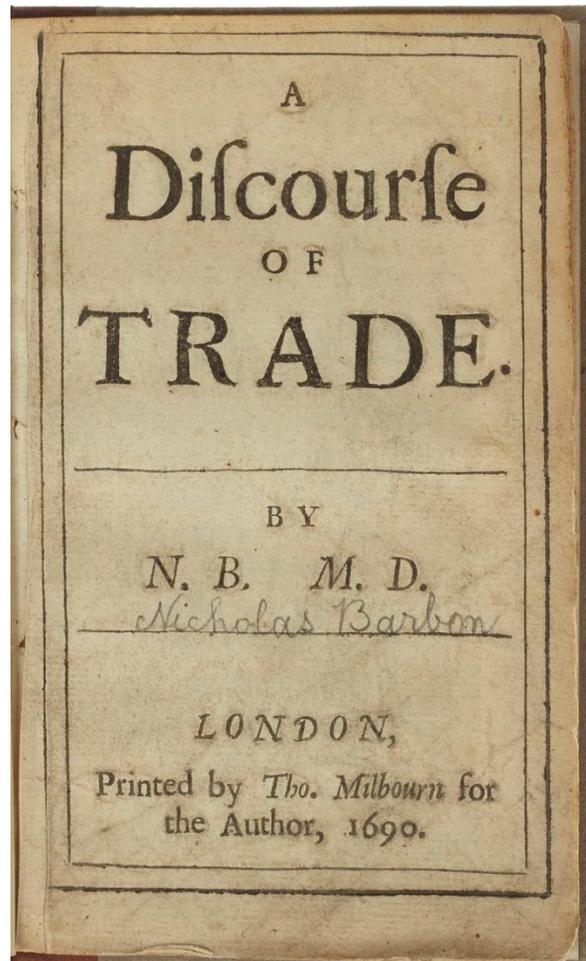
Small 8vo, pp. [xii], 92; title-page and final leaf dust-soiled, the title-page a little creased in the gutter, with pencilled author attribution to the title-page, but a very good copy, originally stab-sewn, subsequently bound into a tract volume, now newly bound in calf-backed boards. **£32,500**

First edition of the author's major work, **in which Barbon foreshadows the 'real' analysis of saving, investment and interest of the Classical economists.** 'There is no bridge between Locke and the monetary interest theories of today. Instead, there was a new departure, which was to be so successful that even now we find it difficult to be as surprised as we ought to be. There are, so far as I know, only the most elusive indications of it before 1690, when Barbon wrote the momentous statement: "Interest is commonly reckoned for Money . . . but this is a mistake; for the Interest is paid for Stock," it is "the Rent of Stock, and is the same as the Rent of Land; the First is the Rent of the Wrought or Artificial Stock; the Latter, of the Unwrought or Natural Stock." If the reader is ready to understand the history of interest theory during the nineteenth century, and some part of it even during the first four decades of the twentieth, it is absolutely necessary to realize fully what this means' (Schumpeter, p. 329 ff.).

'The clear exposition of this doctrine **places Barbon as an economist above both Petty and Locke**, and it was not till sixty years later that Joseph Massie (1750) and Hume rediscovered the correct theory of interest . . . . This work of Barbon's [also] contains the ablest refutation of the theory of the balance of trade previous to Hume and Adam Smith' (Palgrave).

Barbon also treats value and price ('on which his contribution was outstanding' – Hutchison), his modernity of thought borne out by his initial statement that 'the Value of all Wares arises from their Use; Things of no Use have no Value . . . they are good for nothing'. Later, in his chapter on the 'Use and Benefit of Trade', Barbon produces a remarkable prophecy of the British Empire; after a discussion of Dutch and French commercial prospects, he writes: 'But England seems the Properer Seat for such an Empire: It is an Island, therefore requires no Military Force to defend it . . . . It hath many large Harbours fitting for a large Dominion: The Inhabitants are naturally Couragious . . . . The Monarchy is both fitted for Trade and Empire.

And were there an Act, for a General Naturalization, that all Foreigners purchasing Land in England, might Enjoy the Freedom of Englishmen, it might within much less Compass of Time, than any Government by Arms at Land, arrive to such a Dominion' (pp. 59–60).



Barbon (c. 1640–1698, son of the Cromwellian MP Praisegod ‘Barebones’), economist, financier, property developer, and sometime physician, was one of the greatest entrepreneurs of Restoration London, being instrumental in its rebuilding after the Great Fire of 1666, and the originator of the first fire insurance office in London (1681). He was MP for Bramber in 1690 and 1695, and in 1696 founded a land bank united with that of Briscoe.

His other two key works of economics are *An apology for the builder; or a discourse shewing the cause and effects of the increase of building* (1685), in which he discusses the origin and the theory of rent, and *A discourse concerning coining the new money lighter. In answer to Mr Locke’s considerations about raising the value of money* (1696), a fundamental refutation of Locke’s view on re-coinage which also contains an anticipation of the ‘currency principle’, as expounded by Ricardo, by 115 years.

**The work is extremely scarce.** Only one copy is listed in book auctions records (ex. Birmingham Law Society, title-page slightly cropped, with stamp to one text leaf, £13,000 hammer price in 2001), and there was no copy in the Kenneth Knight sale of 1979; Sraffa had two copies, one of which he bought from Dawson’s in 1963.

Goldsmiths' 2803; Hollander 308; Kress 1720; Massie 1183; Matsuda 2500; Wing B 707. For a detailed explanation of the *Discourse's* content, see Palgrave I p. 119 ff.

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

4to, ff. 48, woodcut printer's device on title; later engraved portrait of Cardinal Pole (attributed to Willem de Passe, c. 1620) mounted as a frontispiece; title slightly soiled, some minor stains elsewhere; eighteenth-century French calf, central gilt arms of Charles de Saint-Albin on covers; rubbed, neatly rebaked to style, corners repaired. **£2000**

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

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



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

Adams B434; Apponyi 372.



SILVER GILT FOR GEORGE STRODE 'IN MEMORY OF HIS MOTHER'

4. [BIBLE.] **HOLY BIBLE (The)**: containing the Old Testament and the New: newly translated out of the originall Tongues. *Printed at London by Robert Barker, Printer to the Kings most excellent Majestie: and by the Assignes of John Bill. 1640.*

8vo, pp. [880], ruled in red throughout, text printed in double columns, general and New Testament titles within woodcut border of the symbols of the Tribes of Israel, the Apostles and Evangelists [McKerrow & Ferguson 233], royal arms on verso of general title, cut of Adam and Eve before Genesis; New Testament with separate title-page dated 1639; bound (as often) without the Apocrypha, but with the metrical Psalms (Printed by R. Bishop 1640, pp. [10], 95, [7]) at the end; in a **contemporary London binding of olive green morocco gilt, with shaped silver-gilt corner and centrepieces** engraved with the inscription RECORDARE (across topmost pieces), MATREM (centrepiece), and the name GEORGE STRODE (across bottom pieces); two silver-gilt clasps and catches; slight surface wear to gilding at exposed points; gilt edges; manuscript genealogical records of the Strode, Browne and Bayly families on flyleaves at beginning and end in two eighteenth-century hands. **£13,500**

An exceptional English Bible, bound 'In memory of mother' (*Recordare matrem*), almost certainly on the instructions of William Strode of Barrington, Somerset (1589–1666), as a gift for his son George (b. 1636) after the death of William's wife Joan (née Barnard) in 1649. William Strode of Barrington, son of the clothier William Strode (d. 1592) of Shepton Mallet, and Elizabeth Upton (d. 1630), spent his youth as a factor in Spain in the woollen cloth business, before setting up as a merchant in London. Wealth from trade was supplemented by the fortune of his wife, heiress to the Barnard family, in 1621, and in 1625 he purchased Barrington Court. Appointed Deputy Lt for Somerset in 1641, he served as a colonel in the

Parliamentarian militia (2,000 foot and 150 horse) until 1645. In 1642, he opposed the Commission of Array, and was briefly arrested by Sir Ralph Hopton before a local rising forced a retreat by the cavaliers. He faced down a further assault by the Marquess of Hertford (who complained to the House of Lords that Strode 'had made great preparation of arms and ammunition in the towns' houses, and divers low persons had given out that such and such houses should be fired and the streets should run with blood'), and Strode retaliated by marching the militia on Wells. Elected as a recruiter for Ilchester, he took his seat in the Commons in February, 1646, where he was a leader of the Presbyterian Party, favouring a negotiated settlement with Charles, until December 1648, when he was excluded from the House in Pride's Purge, returning to Barrington. On 23 August 1649 great personal tragedy struck, with the death in childbirth of his wife Johanna, whose many children with him are depicted in the elaborate memorial plaque raised to her by William in the church of St. Peter and Paul, Shepton Mallett (12 sons, and 4 daughter, nine of whom survived her). It seems probable that at this time William also commissioned a set of these elaborate memorial Bibles for his children; apart from the present example we have traced one for his youngest daughter Johanna (b. 1641).

Genealogical notes on the endpapers trace the further history of the volume as a family heirloom. Little is known of George, who perhaps died young as the volume then passed to his brother Edward Strode of Downside (1630–1703), a supporter of the Monmouth Rebellion, who left it to his daughter Elizabeth (1669–1715). Elizabeth's will survives (proved 1715) and the volume is almost certainly one of 'Two Bibles given by my grandfather Strode to his two children', which she bequeathed to her sister Jane Strode, wife of Joseph Browne (See F.A. Crisp, *Fragmenta genealogica*, vol. VIII, privately printed, 1902, pp. 111–12). It then passed to their daughter Mercy Browne, who married Zachary Bayly in 1715; further notes follow the Bayly line in a later calligraphic eighteenth-century hand.

Darlow & Moule 546; STC 2342.

#### POLYGLOT BIBLICAL ILLUSTRATIONS AFTER MATTHÄUS MERIAN

5. [BIBLE.] *Historiae Sacrae veteris et novi Testamenti. Bibelsche Figuren vertoonde de voornaemste Historien der Heylighe Schrifture . . . Figures de la Bible demonstans les principales Histoires de la Sainte Escriture. Bibelsche Figuren darinnen die fürnembste Historien in heiliger Schrift begriffen geschichtmässig entworffen. Figures of the Bible in wich almost every History of the holy Scriptures is discribed. Amstelodami, apud Nicolaum Visscher, [c. 1650–2?].*

Three parts, oblong 8vo, ff. [4], 62; [2], 111, [1, blank]; [2], 85, with an engraved title-page in Latin and Dutch and a second letterpress title-page in French, German and English; with a total of 258 full-page engraved illustrations on the rectos, letterpress descriptions on the facing versos (titles in Latin, English and Dutch, prose explanations in Dutch, four-line verse epitomes in Latin, French, German, English and Dutch); separate title-pages, registers and pagination to the second and third parts 'Iconarum Biblicum Pars II [etc.]' and 'Thesaurus Historiarum novi Testamenti [etc.]'; illustration 45 in the first part a paste-on overlay to correct a printer's error (the duplication of image 47); some partial later amateur hand-colouring to engraved title-page and first 11 plates, else a very good copy in contemporary Dutch stiff vellum, splitting at front joint; nineteenth-century English gift inscription on front endpaper. **£4500**



First edition thus, scarce: three fine series of Biblical illustrations engraved by Pieter Hendricksz Schut (c. 1618–after 1660) (and possibly Salomon Savery), mostly copies in reverse from the famous *Icones Biblicae* (Frankfurt, 1625–7) by the Swiss-born engraver and publisher Matthäus Merian, but with 25 new cuts by Schut.

*Icones Biblicae* was one of the most popular and re-printed Bible picture-books of the seventeenth-century, the illustrations employed in Bibles (including the famous Lutheran Bible published by Merian in 1630) and Biblical epitomes alike, and used as a sourcebook by artists including Rembrandt. ‘The one picture Bible that rivals Holbein’s *Icones* in its significance is Matthäus Merian’s *Icones Biblicae* . . . Merian’s engravings are . . . **extraordinarily beautiful and complex renderings of the biblical stories in more vivid settings than ever before achieved**, in essence capturing the grandeur of large-scale historical painting in the small dimensions of an engraving. The handling of the human form is unusually supple and powerful’ (*The New Cambridge History of the Bible*).

The original series comprised 233 emblems, accompanied by verse summaries in Latin, French and German. Its transformation for the Dutch market had a very complicated publishing history. Schut (and/or his teacher Savery) evidently received a commission to re-engage Merian’s illustrations in the early–mid 1640s, and released portions of them as the work progressed: 54 scenes first appeared (*avant la lettre*) in Jan Philipsz Schabaelje’s *Historische beschrijving van het leven Iesu Christi* (Alkmaar, 1647), growing to 87 the following year in *Bybelsche Figuren* (Amsterdam, 1648), accompanied by Schabaelje’s prose commentaries. In 1648, the Amsterdam publisher Cornelis Danckertsz issued a rival edition of Merian (*Icones*

*Biblicae / Biblische Figuren / Figures de la Bible / Bibel Printen / Figgers of the Bible*), with copies by a different hand after all 233 of Merian's engravings, new verse epitomes in Dutch by Reyer Anslo, and loose translations (sometimes there is little resemblance) of these verse epitomes into German, French and English. *Historiae Sacrae* appeared shortly after (c. 1650–52 according to Piet Visser), 'now enriched with many noteworthy histories beautifully drawn and engraved by Pieter Hendricksz Schut and newly published by Nicolaes Visscher'. It married Schabaelje's prose commentaries with the polyglot verse epitomes, and added twenty-five original illustrations by Schut (with corresponding texts), in order, as the preface explains, to complete and improve the work for its better 'entertainment and usefulness', a number of 'significant stories' having been omitted by Merian.

As with many of the picture-Bibles printed on the Continent, the English verse varies between doggerel and near-nonsense:

Matter in motion, figure, rest: adde Grade  
This is the very summe of All God made,  
Att first of nought by's power in six dayes space.  
Now nature acts it's part: here after Grace.

See Piet Visser, 'Jan Philipsz Schabaelje and Pieter van der Borch's etchings in the first and the final state', *Quaerendo* 18: 1 (1988). Hollstein *Dutch and Flemish*, XXVI, no. 47.

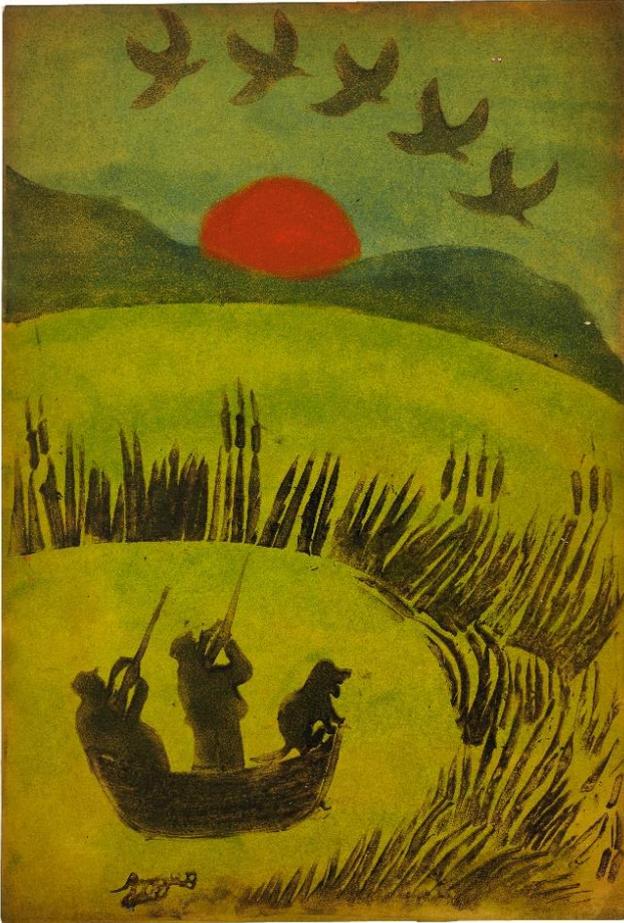
**6. BOARETTO, Ange.** Twenty-two large prints with paint and ink additions, five large photographs of Boaretto in his studio by Jean-Yves Giscard, and an exhibition guestbook/scrapbook with signatures, cuttings, ephemera and photographs. [*France, 1960s–1980s.*]

Two reversed calf portfolios, the first containing twenty-two colour lithograph prints, with various levels of additional work in paint and ink (c. 56 x 38 cm), and five mounted gelatin silver prints of Boaretto in his atelier (35 x 49 cm, stamp of the Centre Georges Pompidou to verso); the second an exhibition or studio guest-book, with press cuttings, 50+ gelatin silver prints (*various sizes*, including portraits, images of Boaretto's work and atelier, vernissages, etc.), a few small drawings and lithographs and numerous signatures and inscriptions.

**£5000 + VAT in EU**

A fascinating archive relating to the work of the master-shoemaker and naïve artist Ange Boaretto (b. 1920), known as 'Ange' and 'Le Bottier'. Boaretto, born in Padua, but raised and naturalised in France at Cagnes-sur-Mer in Provence, crafted shoes for clients including Picasso and Paul Eluard (he later married the bookseller Cécile Eluard, daughter of Paul Eluard and Gala), and at around age 40 also turned to painting and printing, slowly refining an unusual (unique?) technique that employed the same press he used for leather work.

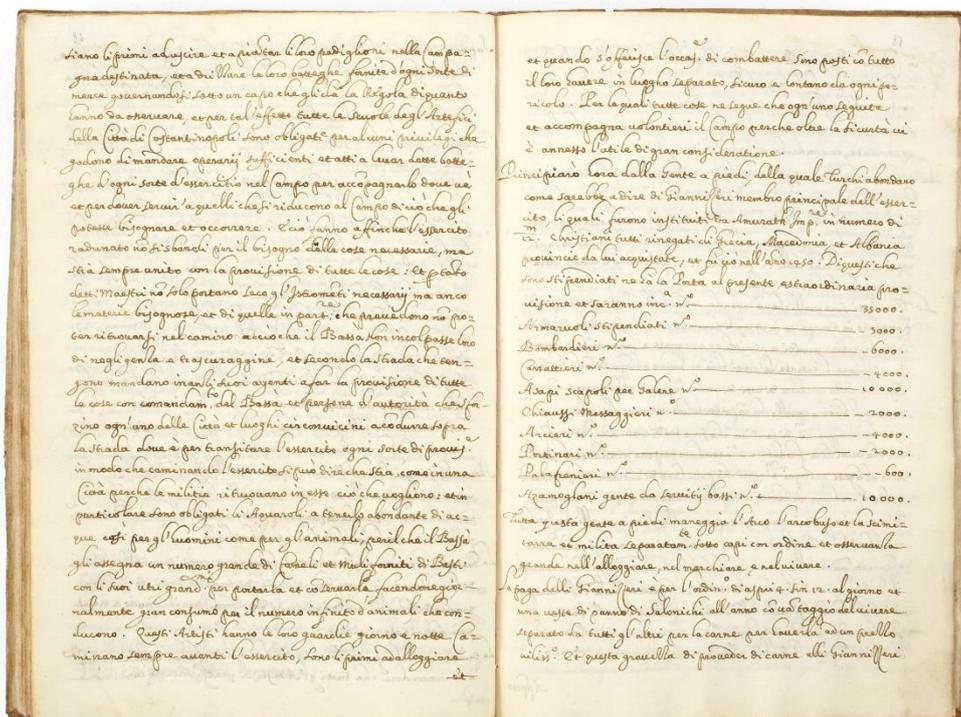
Boaretto exhibited regularly in the South of France from the 1950s, a member of the group 'Naïfs en liberté', but the high point of his career was the exhibition of 'Le Bible du Bottier', at the Centre Georges Pompidou in 1979, a group of images with accompanying text for which Francis Ponge wrote an introduction. Two prints from the exhibited series ('Le denicheur' and 'La chasse au canard sauvage') are included here, the first in two different versions, as are a group of five large mounted photographs showing Boaretto in his atelier, also included in that exhibition.



Boaretto's unusual technique allowed for almost infinite variation in strength, tone, hue, and paper type, as well as augmentation with overpainting, hand-stamps etc. The nineteen other prints here represent a total of ten subjects, two in multiple versions ('Coucher de soleil' and 'Danse du feu'). Deceptively simple rural scenes, they also have darker notes – a cockfight, a boar cornered by dogs, a lurid village festival. 'Art naïf, certes, – non sans quelques ruses – mais nulle idéologie passéiste et aussi, comme le dit Francis Ponge, images et texte conjugués d'un art de vivre viril, où se réinventent la saveur énigmatiques des anciennes devises, des emblèmes ou *imprese*' (Blaise Gautier).

The guest-book covers a period from 1960 to the mid-1980s, and particularly the Pompidou exhibition, and including cuttings and ephemera, a wide array of photographs, two letters from Blaise Gautier (who wrote a blurb of Boaretto for the Pompidou exhibition) and one from the photographer Lucien Clergue, a card with an original drawing by Jean-François Ozenda, and an invitation (with an original print) to a 1974 exhibition of Boaretto's work at the bookshop of Cécile Eluard.

The guest-book also features tributes and signatures from, among many others, the surrealist Louis Aragon ('de la part de Cécile'), the writer Gerard Oberlé, the editor and translator Henri Parisot, and Isabelle, Princess of Orléans-Braganza.



## INNER WORKINGS OF THE OTTOMAN EMPIRE

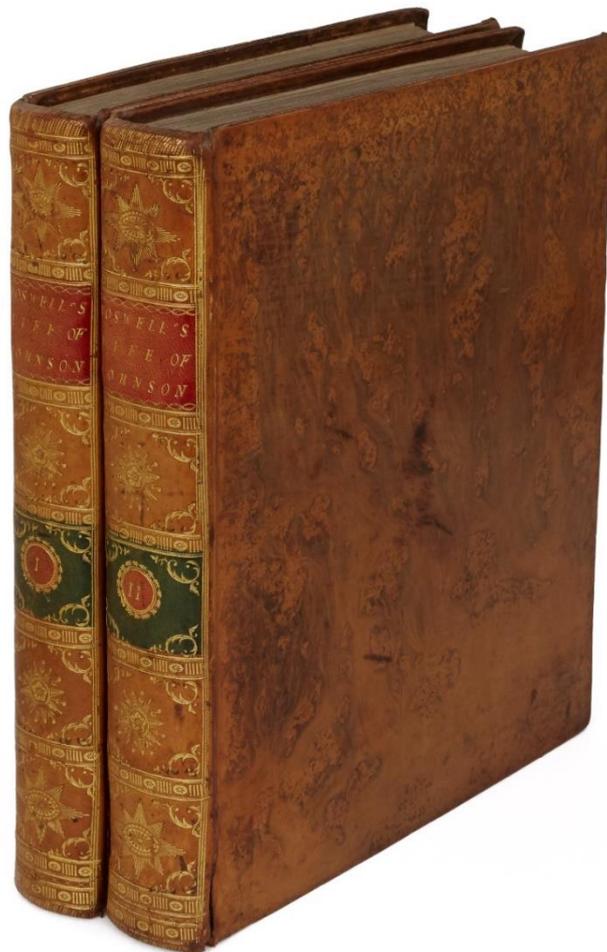
**7. BON, Ottaviano.** [Relazione del Serraglio] [with] Massime essenziali del stato dell'Imperio Ottomano [with] Nota delli luoghi da' quali si fanno le provis[ion]i delle cose necessarie cosi per l'uso ordinario del vitto come per la guerra [with] Entrate ordinarie dell'Imperio Ottomano. [Italy, c. 1700.]

Manuscript on paper, folio (300 x 200 mm), ff. [54], paginated in modern pencil to 103, in a consistent and clear Italian scribal hand; light water stain in upper outer corners, but in excellent condition; old vellum; from the library of Luigi dal Pane (1903–1979), with his ownership stamp (sometimes erased) on several leaves. **£2500**

Ottaviano Bon (1552–1623) held the post of Venetian bailo or diplomatic envoy to Constantinople between 1604 and early in 1608. His account of the inner workings of the Ottoman Empire, dwelling especially on the forbidden world of the Sultan's harem, circulated widely in manuscript in the seventeenth and eighteenth centuries. An English translation, entitled *A description of the Grand Signor's seraglio, or Turkish emperours court*, appeared in 1650, but the original Italian text was not published until 1866 in N. Barozzi and N. Berchet, eds., *Relazioni degli stati europei lette al Senato dagli ambasciatori veneti nel secolo demiosettimo*, ser. 5, *Turchia*, I, pp. 59–124.

The present manuscript contains two passages not found in Barozzi-Berchet's publication. The first (pp. 77–78) describes the Sultan's sending of representatives bearing alms on the annual *Hajj* to Mecca. The second, considerably more extensive (pp. 83–97), comprises an account of the sources of the Ottoman empire's food (rice from Egypt, the best oil and honey from

Crete, wine, vinegar and so on), clothes, weaponry and so forth, together with much information on military and naval matters.



EXCEPTIONALLY FINE

**8. BOSWELL, James.** *The Life of Samuel Johnson, LL.D. Comprehending an Account of his Studies and numerous Works, in chronological Order; a Series of his epistolary Correspondence and Conversations with many eminent Persons; and various original Pieces of his Composition, never before published. The Whole exhibiting a View of Literature and Literary Men in Great-Britain, for near half a Century, during which he flourished. In two Volumes. London, Henry Baldwin for Charles Dilly, 1791.*

2 vols, 4to, pp. xii, [16], 516, and [4], '588' (*i.e.* 586); stipple-engraved portrait by James Heath after Sir Joshua Reynolds in volume I, the engraved 'Round Robin' plate and facsimile plate of Johnson's handwriting in volume II; with the first issue reading 'gve' on page 135 in volume I ('the booksellers have given this rather uninteresting "point" more attention than it deserves' – Pottle), the preliminary blank in volume II, and the usual seven cancels; apart from slight offset from portrait onto the title page and the very occasional spot or foxing, an exceptionally

fine copy in contemporary tree calf, gilt panelled spines, contrasting red and green morocco labels. **£12,000**

First edition of the greatest biography in the English language, drawing on material that Boswell had been collecting since his first interview with Johnson in 1763. He 'is the first of biographers. He has no second' (Macaulay).

Courtney & Nicol Smith, p. 172; Pottle 79; Rothschild 463 (with details of the cancels).



**9. BRANDT, Bill.** London [Nude with bent elbow]. 1952, printed circa 1969.

Gelatin silver print, 13½ x 11¾ inches (34.3 x 28 cm.), signed in ink in lower margin below image; slight crease to upper right corner, not affecting image; in archival cloth-covered mount and framed (22 x 20 inches). **£35,000**

A fine print of Brandt's most striking and iconic nude in which his later high-contrast printing style helps to reduce the human body to abstract form. This print (signed in the margin and not dry-mounted) was likely made before the time that Brandt's work became marketed by the Marlborough Gallery in the second half of the 1970s, thus predating the prints that were

produced in much larger quantities as a result of his successful exhibitions with Marlborough. Historically said to have been printed in 1969, which seems plausible from the physical evidence although no documentation survives to confirm this.



10. [BROWNE, Christopher.] The English Gentleman's Guide: or, a New and Compleat Book of Maps of all England and Wales. Shewing its Ancient and Present Government, Divided as into the Saxon Heptarchy; also into Dioceses, Judges Circuits, and Counties; Describing all the Cities, Market-Towns, Parishes, Villages, Noble and Gentlemens Seats, Archbishops and Bishops Sees, Universities, Places which Send Members to Parliament, &c. With the Names of the Rivers, Sea-Ports, Sands, Hills, Moors, Forests, &c. All the Great or Post-Roads, Cross-Roads, Posts for Directions on of Measur'd Miles, According to Mr. Ogilby's Survey: with many Additions and Corrections not Extant in any Maps. Done by Order

of the Post-Office. The Second Edition, Corrected . . . The Whole being Finely Engrav'd and made Portable either for Cloak-Bag, Portmanteau, or Pocket. *London, Mary Overton, 1745.*

4to (229 x 170mm), pp. [2 (folding letterpress title, verso blank)]; 4 double-page, folding engraved maps forming a large map of England and Wales with cartouche 'London Printed and sold by Philip Overton, Map and Print Seller, over against St. Dunstan's Church in Fleet Street. & Tho. Bowles, Map & Print Seller, next to the Chapter house in St. Paul's Church Yard', engraved 'Explanation . . . Printed for & sold by Tho. Bowles [...] & T. Overton' with English and Latin text, excised from larger map and laid down on blank l. after title; contemporary manuscript list of contents of volume ruled in red on front free endpaper, all maps numbered in manuscript in the same hand on versos (once at head with flourish and then more simply at the foot); title with light marginal creasing and small tear towards guard, small hole on index, map with light offsetting, and some light marginal creasing and splitting on folds, nonetheless a very good copy. BM Maps, *Ten Year Supplement*, cols 888-889 (for the 'advertisement attached in place of a titlepage to the edition of Christopher Browne's map "Nova Totius Angliae Tabula..." 1700, revised and published by Philip Overton in 1745' and Overton's 1745 edition of 'Nova Totius Angliae Tabula'); cf. Shirley, *Printed Maps of the British Isles 1650-1750*, Browne 2, state 6 (1738 ed.).

[*With, bound in after the 'Explanation' and before the maps:*]

**KIRCHER, I. V.** 'A New & Correct Map of Europe'. *London, H. Overton and I. Hoole, [c. 1740]*. An engraved map on 2 sheets, total dimensions 630 x 1045mm, hand-coloured in outline, cartouche with advertisement for *Geography epitomis'd* dated '1740'; long split on folds. [And:]

**OVERTON, Henry.** 'A New and Exact Mapp of Great Britain and Ireland'. *London, Henry Overton, [c. 1725-1745]*. An engraved map on 2 sheets, total dimensions 600 x 580mm, hand-coloured in outline, cartouche with undated dedication from Overton to King George; folds starting where they meet, side panels with views of towns excised. Shirley, *Overton 10*, state 2; cf. BM Maps, *Ten Year Supplement*, col. 888 (1745 issue).

All bound in contemporary British flexible calf wallet binding, covers and flap decorated with blind foliate roll, upper cover with contemporary manuscript title 'maps' written upside-down, flap lined with marbled paper, old fabric ties; extremities lightly rubbed, bumped and marked with small losses, short splits on flap joints, nevertheless a very good copy preserved in a contemporary wallet binding. **£4000**

*The English gentleman's guide* is a composite atlas, which combines four maps by the Overton family, a dynasty of print and map sellers established by John Overton (1640-1713), who bought Peter Stent's plates in 1665 and reissued some of his maps. Overton's son Henry (c. 1676-1751), to whom he sold his stock in 1707, was active at the White Horse without Newgate until his death (due to his longevity, dating maps with his imprint can be problematic), and 'reissued many of his [i.e. John's] maps, including a set of Speed plates acquired from Christopher Browne' (Shirley p. 105). John gave his third son Philip (c. 1680-1745) £200 in 1707, so that he could set up his business independently from his brother, and Philip 'built up a stock comprising a wide range of prints and maps, often marketed in partnership with other printsellers' for 35 years from 1708 onwards (Hodson, *County atlases of the British Isles II* p. 186).

It was Philip Overton who, from 1717 onwards, published *The English gentleman's guide* with Thomas Bowles II, based upon a re-issue of Christopher Browne's 1700 map, 'Nova Totius Angliae Tabula' with minor modifications (after Browne retired in c. 1713 the plates had passed to Overton and Bowles, although later editions were, as here, credited to Browne's co-publisher Hermann Moll). This 1745 second edition of *The English gentleman's guide* was published by Philip's widow Mary, who carried on the business for a few years after his death until it passed to Robert Sayer in 1748 or very early 1749 (like many women who inherited publishing and/or map-making businesses, Mary used an initial, as here, rather than an identifiably female fore-name; for example, cf. Elizabeth Nodder or Selina Hall). In addition to the advertisement for the 1745 second edition of *The English gentleman's guide*, the 'Explanation', and the four sheets comprising the re-issue of Browne's map, this copy also contains two further maps (Kircher's 'A New & Correct Map of Europe' and Henry Overton's 'A New and Exact Mapp of Great Britain and Ireland', both of which had been published by Henry Overton in the 1720s–1740s), and a red-ruled, manuscript list of the six maps on the front free endpaper, suggesting that these maps were assembled by Mary Overton in response to a specific request.

Of the two additional maps, the older is a re-issue of the only general map of the British Isles prepared by Henry Overton ('New and Exact Mapp of Great Britain and Ireland', first issued in 1716), with the dedication to George I undated, and the surrounding views of a selection of towns excised. According to Shirley this map is 'attributed to c. 1725 but likely to have been reprinted on later occasions as well', noting a copy bound into a volume published by Bowles and Overton in c. 1735 at the Brotherton Library (interestingly, the Brotherton copy is bound with the four sheets of Overton and Bowles' issue of Browne's 'Nova Totius Angliae Tabula'). The other is a map of Europe by one Kircher, of whom little is known, although Kircher's *Travellers' guide* was also printed and sold by Overton and Hoole, a partnership which operated between c. 1724 and c. 1734. As the title explains, *The English gentleman's guide* was 'made Portable either for Cloak-Bag, Portmanteau, or Pocket', and it seems most probable that the present, very practical wallet binding was executed for the first owner, for whom this group of maps was assembled.

**The 1745 edition of *The English Gentleman's Guide* is rare and appears to be the only one issued under Mary Overton's name** (COPAC only locates one copy at the British Library), and the two additional maps are similarly rare: COPAC only records one copy of Kircher's 'A New & Correct Map of Europe' (British Library) and one of the undated c. 1725 issue of Overton's 'New and Exact Mapp of Great Britain and Ireland' (British Library; however, Shirley considers the Brotherton Library example dates from c. 1735 rather than c. 1705, as the library's catalogue and COPAC state).

#### EARLY PROTESTANT PRAYER-BOOK

**11. BRUNFELS, Otto.** *Precationes Biblicae sanctoru[m] patrum, illustrium viroru[m] et mulierum utriusq[ue] Testamenti.* *Strasbourg, Johannes Schott, 1528.*

8vo, ff. [viii], 91, [1], title printed in black and red within chiaroscuro woodcut border also printed in black and red and attributed to Hans Weiditz, woodcut on A8v, text and colophon all within wide woodcut borders of children playing, hunting and satirical scenes, trophies, grotesques, plants, animals, insects and so on (these also attributed to Hans Weiditz), woodcut

device on final leaf; a few minor tears, spots and stains, but a very good copy in modern vellum with red morocco spine labels; old Quaritch description (c. 1970s) loosely inserted. £6000

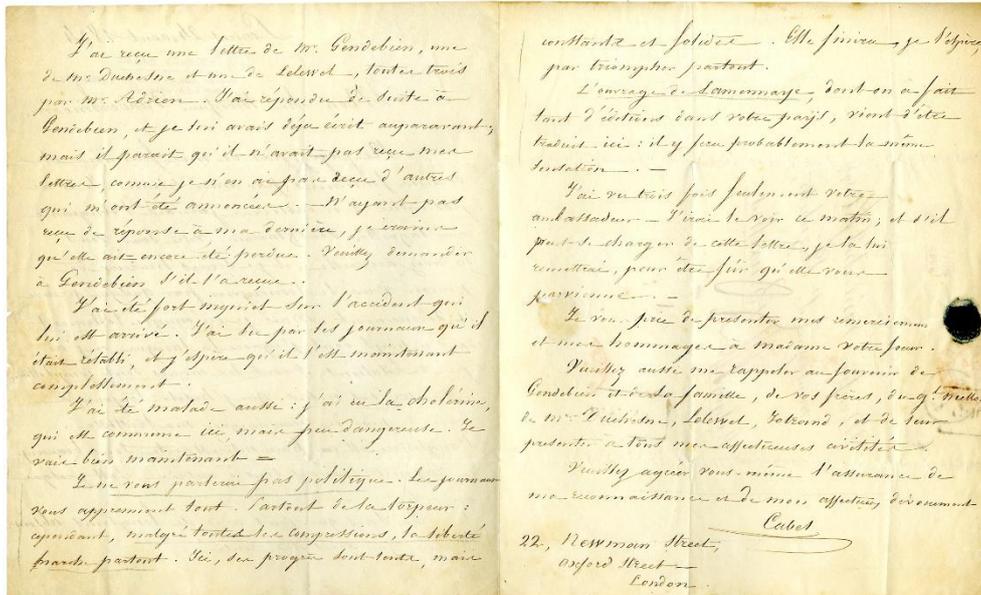
First edition, rare. The earliest Protestant prayer-books, of which this is perhaps the most notable example, often comprised prayers taken directly from (or adapted from) the Bible. Brunfels's *Precationes Biblicae* appeared in the same year in German translation (*Biblich Bettbüchlein der Altvätter und herrlichen Weibern, beyd Alts und Newes Testaments*) and was translated into several other languages including English (*Prayers of the Byble*, published by Robert Redman in 1535).

Brunfels (c. 1488–1534) entered the Carthusian monastery in Strasbourg after graduating MA in 1508. In 1521 he left the monastery and the Catholic faith. He opened a school in Strasbourg in 1524 and ‘soon demonstrated his interest in medicine by editing and translating various older medical texts and by writing one of the earliest medical bibliographies, the *Catalogus* (1530)’ (DSB). His celebrated botanical work *Herbarum vivae eicones* appeared in 1530 and 1532; in the latter year he graduated MD at Basel.



The woodcut borders are ‘evidently by Hans Weiditz, who also illustrated the same author’s *Herbal* 1530–2, in which the artist’s name is given. In one of the borders is represented a fox in monkish garb (?Tetzel) selling indulgences to several geese; the treasure-chest and papal standard (?) at back. Children’s toys and noise-making instruments are shewn in another border. This appears to be one of the earliest publications of Brunfels and is very little known’ (Fairfax Murray). The chiaroscuro woodcut title border depicts Hezekiah being healed by Isaiah.

Adams P2071; Fairfax Murray 100. OCLC locates only two copies in the UK (British Library and National Art Library) and one in the US (Yale). COPAC adds a copy at the Bodleian.



EXILED REVOLUTIONARY WRITES FROM ENGLISH ‘HELL’

**12. CABET, Étienne.** Autograph letter signed (‘Cabet’) to Joseph Vanderlinden. *London* (‘22 Newman Street, Oxford Street’), 24 August 1834.

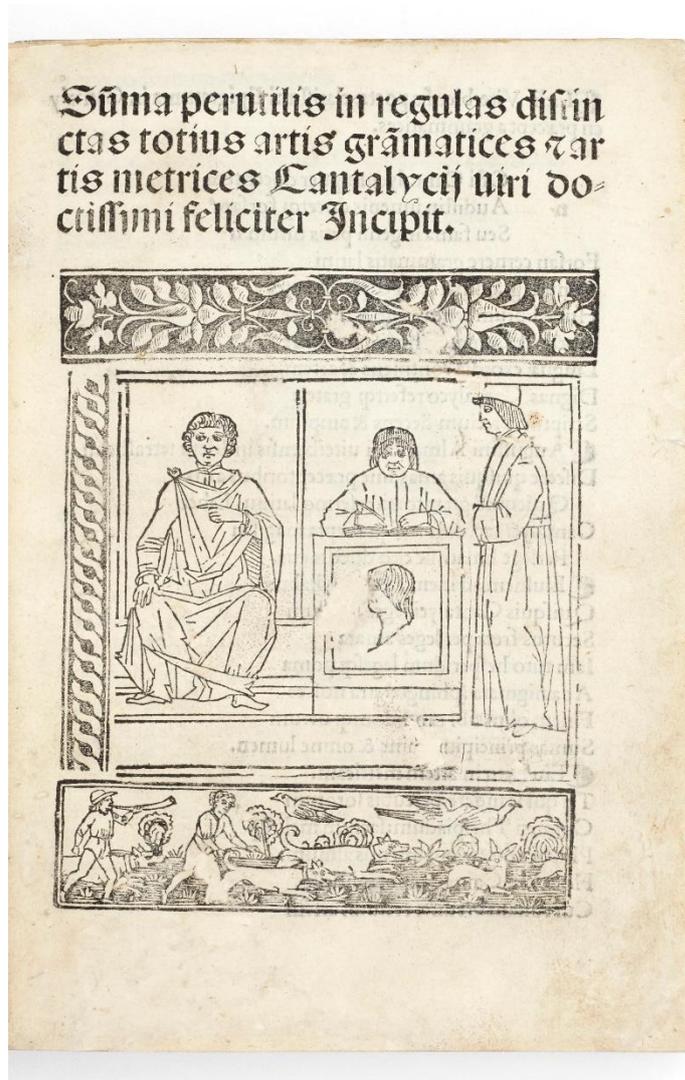
Manuscript on paper, in French, 4to bifolium, pp. [3], [1 (address and stamps)]; small hole to second leaf not touching text, a very little dust soiling; very good. **£700 + VAT in EU**

A highly interesting letter from the French philosopher, utopian socialist and ‘communiste’ Cabet (1788–1856) to the Belgian politician Joseph Vanderlinden (1798–1877), written soon after Cabet had been forced to flee to England.

Having actively participated in the July Revolution of 1830, Cabet founded the ultra-democratic journal *Le Populaire* in 1833, using it to publish several violent attacks on the government of Louis-Philippe, for which he was prosecuted. Preferring exile to prison, he fled initially to Belgium – where he appears to have stayed with Vanderlinden and his sister (whom Cabot here thanks for their hospitality) – and thence to England. For the utopian socialist, England was anything but a utopia: ‘je m’ennuie tellement’, he writes, ‘dans ce pays dont j’ignore la langue . . . et dont les mœurs sont completement différentes des nôtres . . . . L’angleterre est bien intéressante sous beaucoup de rapports; mais sous d’autres, c’est presque un enfer’. His mood lifts somewhat, later in the letter, when discussing liberty: ‘malgré toutes les compressions, la liberté marche partout. Ici, ses progres sont lents, mais constante et solides. Elle finira, je l’espère, par triompher partout’.

Cabot refers to the recent English translation of Hugues-Félicité Lamennais’s influential *Paroles d’un croyant* (1834) which he predicts will make a ‘sensation’. The letter also makes it clear that Cabot was in regular correspondence with Alexandre Gendebien – like Vanderlinden, a member of the provisional government during the 1830 Belgian Revolution – and with the Brussels-based Polish patriot Joachim Lelewel, who had participated in the 1830 November Uprising against Russia.

Cabet would later establish the Icarian movement, inspired by his 1842 utopian novel *Voyage en Icarie*, which would establish a series of egalitarian communes in Texas, Illinois, Iowa, Missouri, and California.



GRAMMAR AND METRE FOR UNCOUTH YOUTH

13. **CANTALICIO, Giovanni Battista.** Sum[m]a perutilis in regulas distinctas totius artis gra[m]matices et artis metrices. *Pesaro, Girolamo Soncino, September 1511.*

4to, pp. [108]; large woodcut to title-page surrounded by three woodcut borders; small areas of loss to first two leaves (touching woodcut and a few words) neatly repaired, neat marginal repairs to g1 and g8 and a few other discreet repairs, a few small stains; a very good copy in 19th-century green crushed morocco by Lloyd, Wallis & Lloyd, spine gilt in compartments with direct gilt lettering, gilt inner dentelles, edges gilt; a few small abrasions to upper cover; bookplate of Erich von Rath to front pastedown. **£4250**

Extremely rare 1511 edition (first 1493) of this pedagogical work on grammar and poetic metre by the Italian humanist and bishop Giovanni Battista Valentini, better known as Cantalicio (c. 1450–1515), published at Pesaro, on the Adriatic, by the important Jewish printer Girolamo

Soncino (c. 1460–1534). Cantalicio taught grammar, rhetoric, poetry and history across Tuscany over many years, decanting his grammatical teaching into the *Summa perutilis*, a schoolbook designed ‘pro rudibus pueris’ as ‘clear, easy, brief, and free from nonsense’. The volume opens with verses by several of the author’s contemporaries praising the work and encouraging its youthful readers to study it thoroughly. Cantalicio moved in influential circles, rubbing shoulders with the Medici and the Borgias, and receiving the bishopric of Penne e Altri from Pope Julius II.

*Provenance:* from the collection of the German librarian and bibliographer Erich von Rath (1881–1948).

EDIT 16 CNCE 8968; Sandars 1595. We have been unable to trace any copies of this edition on COPAC or OCLC. This would seem to be the only copy to have appeared at auction (last offered at Sotheby’s in 1988).

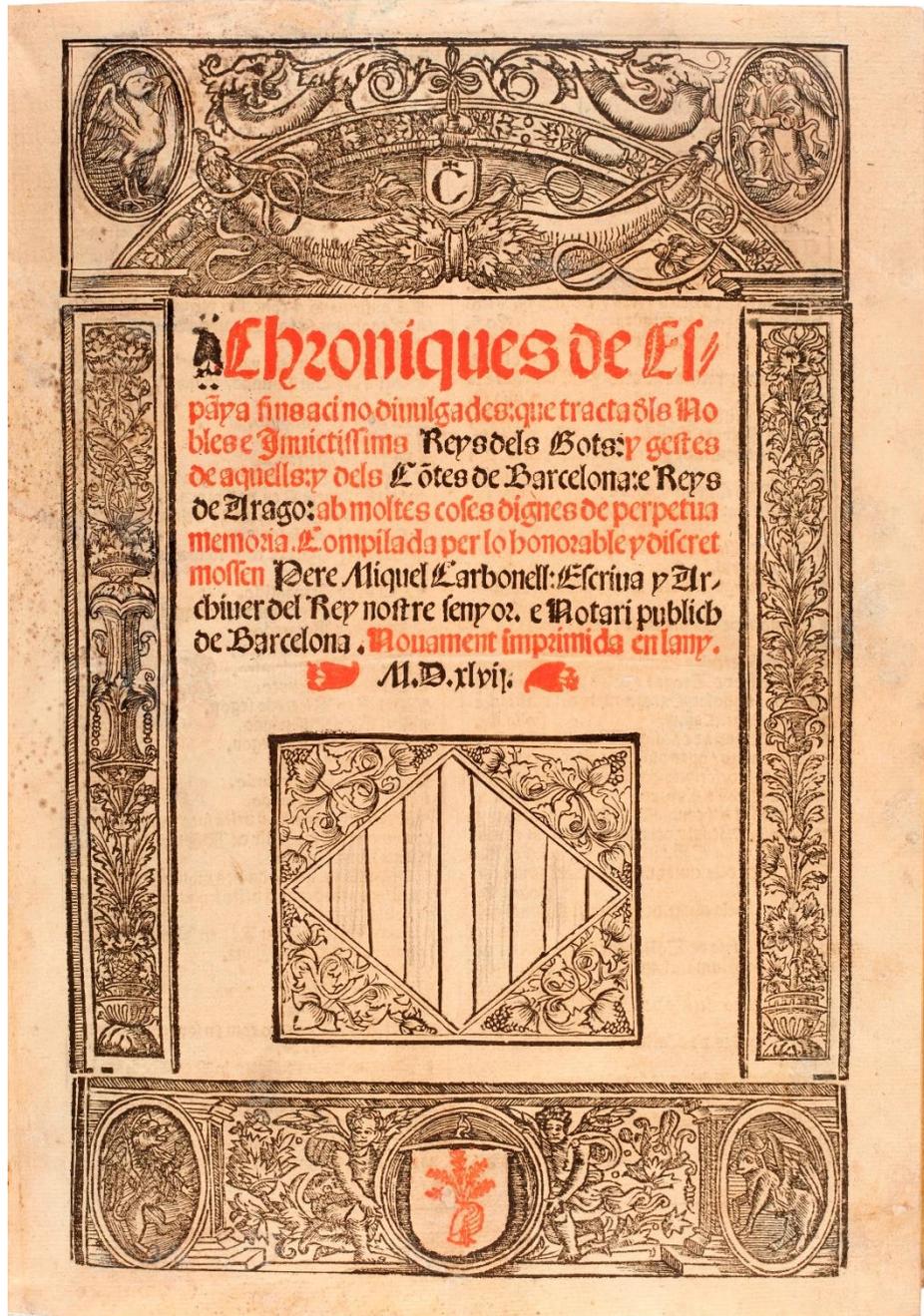
#### ‘THE MOST “MODERN” AND SCIENTIFIC OF THE MAJOR CATALAN CHRONICLES’

**14. CARBONELL, Pere Miquel.** *Chroniques de Espāya fins ací no divulgades: que tracta d’ls nobles e invictissims reys dels Gots: y gestes de aquells: y dels cõtes de Barcelona: e reys de Arago: ab moltes coses dignes de perpetua memoria.* [*Colophon: ‘Estampat en . . . Barcelona per Carles Amoros . . . a xv de Noembre, 1546’.*] (Title dated 1547).

Small folio, ff. [iv], 257, [1], printed in gothic letter in double columns, title printed in red and black within fine woodcut border, the border repeated on first page of text, with **eight woodcuts within the text**; a few annotations in a later hand; two leaves at end (ff. 256–257) apparently from another copy, upper outer corners of first five leaves and of ff. 256–257 torn away with loss of text or title border (losses expertly replaced in careful pen facsimile or with fragments from another copy), a few other upper outer corners repaired (text not affected), some light browning, nevertheless a good copy of a book usually encountered in poor condition; stout early-mid twentieth-century vellum, gilt edges. **£14,000**

Written in Catalan, this is the first edition of this chronicle by the Catalan poet, historian and book collector Pere Miquel Carbonell (1434–1517).

Carbonell was the official archivist of Ferdinand the Catholic, and this chronicle is of particular importance because it incorporates the Chronicle of Peter IV (Pere III ‘el Ceremoniós’, 1336–87) which **appears here in print for the first time** (ff. 101–202). ‘Peter IV conceived of history providentially, and as having an exemplary value; he saw in it a means of justifying his actions to posterity . . . . It was composed with the assistance of collaborators (notably one Bernat Descoll) between 1375 and 1386, written in the first person and in the style which had become traditional (dialogued, emotive, sprinkled with personal reflections and picturesque anecdotes), but written also with great attention to both stylistic detail and objective truth. The not very sympathetic personality of the proud and authoritarian king, fighting with great political acumen for the unity of a kingdom threatened by rebellious barons and bourgeoisie, is clearly and honestly delineated, and this is the most “modern” and scientific – and the last – of the major Catalan chronicles’ (Paul Russell-Gebbett, ‘Medieval Catalan literature’, pp. 247–63, p. 254, in P. E. Russell, ed., *Spain: a companion to Spanish studies*).



The chronicle ends with the year 1369, though Peter continued to reign until 1387. The gap is filled by Carbonell, who supplies an appendix, written, like the chronicle itself, in the first person and so professing to be the work directly or indirectly of the king.

For the woodcuts, see Lyell, *Early book illustration in Spain*, pp. 150–51, with two reproductions.

Palau 43729 (see also Palau 218256); Wilkinson, *Iberian Books* 2561. OCLC records copies at Berkeley, Chicago, Harvard, Princeton (imperfect), and New York Public Library in the US. There is a recent critical edition edited by Agustí Alcoberro (2 vols, Barcelona, Editorial Barcino, 1997).



*The Summoner's Dialogue: he,  
 Hold up thy tail, than Satan, then said he,  
 Show forth thine arse and let the birds see  
 The nest produced in this world, their place  
 For the last nest, in this long time to place  
 From underneath but there began to drive  
 Much as bees were swarming from a hive,  
 Some twenty thousand pursued a rout  
 And swarmed all over Hell and round about  
 And then came back as fast as they could win  
 And crept into his carse again, each one.*

**15. CHAUCER, Geoffrey. FRINK, Elizabeth, *illustrator*.** Etchings illustrating Chaucer's 'Canterbury Tales'. Introduction and Translation by Nevill Coghill. [London,] Waddington, 1972.

Elephant folio, pp. 189, [3], with a half-title, a terminal limitation leaf, and a title-page vignette and 19 full-page etchings with aquatint by Frink, with tissue-guards; a fine copy, on heavy cotton-rag paper, edges untrimmed, in the original green cloth, cover gilt with a hawk design, slipcase. **£4250**

First edition of Frink's monumental Canterbury Tales, one of 50 copies in the standard edition, numbered B 70 and signed by Frink, from an entire print run of 300 copies.

Frink, the pre-eminent British sculptor of her generation, was also a talented print-maker, exploiting the more sculptural possibilities of the etching with technical virtuosity and with a particularly fine eye for negative space. She turned to Chaucer for inspiration several times in her career; the present series, of nineteen large etchings, embraces the changes of theme and register for which Chaucer is famous – from bawdry to chivalric romance. Nevill Coghill's seductive translation of the text into modern English accompanies the illustrations.

The edition is found in several different forms – 50 'A' copies bound in leather and vellum, 50 'B' copies bound as here in green cloth, 175 'C' copies unbound in portfolios, and 25 *hors commerce* in portfolios.

#### 'I LOVED TO PHOTOGRAPH THE GREAT CITY'

**16. COBURN, Alvin Langdon.** London . . . with an introduction by Hilaire Belloc. *London, Duckworth; New York, Brentano's, [1909].*

Folio, pp. 21, [3, blank], with 20 photogravures tipped on to mottled grey card; with the half-title; a very good copy, with excellent pulls of the gravures, in the original quarter green roan and drab boards, front cover lettered gilt; spine and joints worn and with some damage, corners bumped; with two large fragments of the original printed dustjacket – covers and turn-ins, edges chipped. **£10,000**

First edition of Coburn's first book, with twenty photogravures hand-pulled from his own press in Hammersmith.

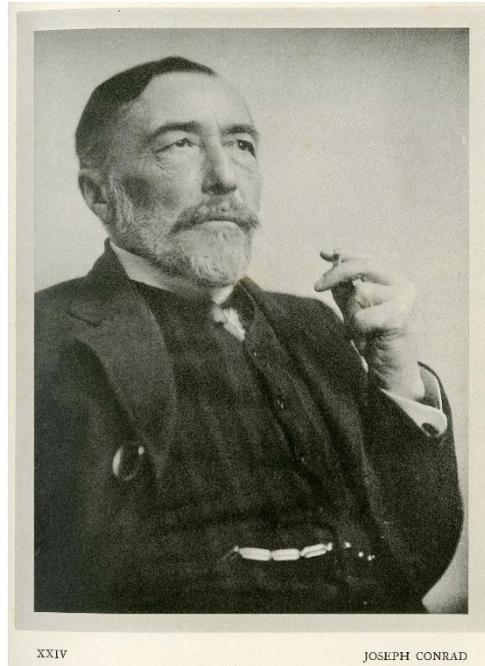
'For three years from 1906 onward, whenever I was in London I used to go twice a week to learn the process of photogravure at the London County Council School of Photo-Engraving' (*Alvin Langdon Coburn, photographer, an autobiography*). In 1909, in his new house 'Thameside' in Hammersmith, 'I set up two printing presses in addition to studio and darkroom . . . . So far my photographs had been published only in other people's books and in magazines, but later this year, 1909, appeared my book *London* with twenty plates . . . I prepared the printing plates myself . . . and pulled proofs on various grades of paper until I had a specimen for my printer to follow'. The papers used are of several textures and tints, chosen to best render the 'unusual vistas' of Coburn's favourite city.

Coburn had been in London on and off since 1904, when he had begun the series of portraits that would result in *Men of mark*. One of his earliest sitters was George Bernard Shaw, who became a close friend and wrote an introduction to *London* – it was rejected by Duckworth in favour of Belloc's more impersonal potted history. A year later Coburn published his *New York* in an identical format. The cityscapes in these two works, impressionistic but tending towards abstraction, show how pictorialism and modernism can have surprising conjunctions.

*The Book of 101 Books*, pp. 38–9.

**17. COBURN, Alvin Langdon.** *More men of mark.* London, Duckworth & Company, [1922].

4to, pp. 21, with 33 collotype plates by the Cloister Press, Manchester, tipped-in, ownership inscription to front free end; original quarter linen over boards, small tear to spine and corners worn, lettered in black, a very good clean copy. **£750**



First edition. Although published nine years after *Men of Mark*, Coburn began photographing sitters for this ongoing project immediately after the publication of that first series of portraits. His first subject was Thomas Hardy in 1913, followed rapidly by Ezra Pound, Anatole France, Augustus John and Jacob Epstein among others. His introduction gives an animated account of his sittings and an insight into his own position in the art world: ‘Then there was Ezra Pound! . . . . At almost any private view of the very latest thing in Super-Modern Art are not his Leonine Mane and Large Lapis Coat Buttons to be found at the very heart and centre of the Vortex?’ (p. 10). In this volume he also allows himself the luxury of a self-portrait (showing a rather chubby and slightly conspiratorial-looking middle-aged gent) as the final plate, endorsing his own now well-earned position among the men of mark.

**18. COLE, Alan Summerly.** *Ancient needlepoint and pillow lace.* London, Arundel Society, 1875.

Large 4to, pp. 12, with 20 leaves of Woodburytype photographs – each approx. 10½ x 8½ inches (26.5 x 21.5 cm.) with a page of descriptive text; minor spotting to some pages, in original blind-stamped red cloth, gilt lettering to upper board and spine, spine a little sunned and worn at head and tail; contemporary ownership inscription to paste-down. **£750**

Cole uses the permanent Woodburytype process to reproduce specimens of the finest ancient lace collected for the International Exhibition held in 1874 and explores the history and artistry of lace-making.

‘Lace, considered merely as a primitive arrangement of threads, plaited, twisted, or tied, is found with every nation in its earliest state of development, as are the beating of metal, the cutting and shaping of wood, and such works.’ (p. 1).



The large Woodburytype photographs show examples of Italian, Spanish, French and Belgian lace, the process being well suited to showing the fine detail of these intricate examples. Cole (1846–1934) was the son of the first director of the South Kensington Museum, Henry Cole, and was himself closely linked with the South Kensington Museum. He was an expert in textiles, specializing in lace. Alan Cole was a life-long friend of the American artist Whistler, whom he met as a child in London because of the friendship between their parents. The photographs, though unattributed, were probably the work of the museum’s own photography department, established under the direction of Charles Thurston Thompson.

Franklin, *Antiques and collectibles* 7165; Gernsheim 598.

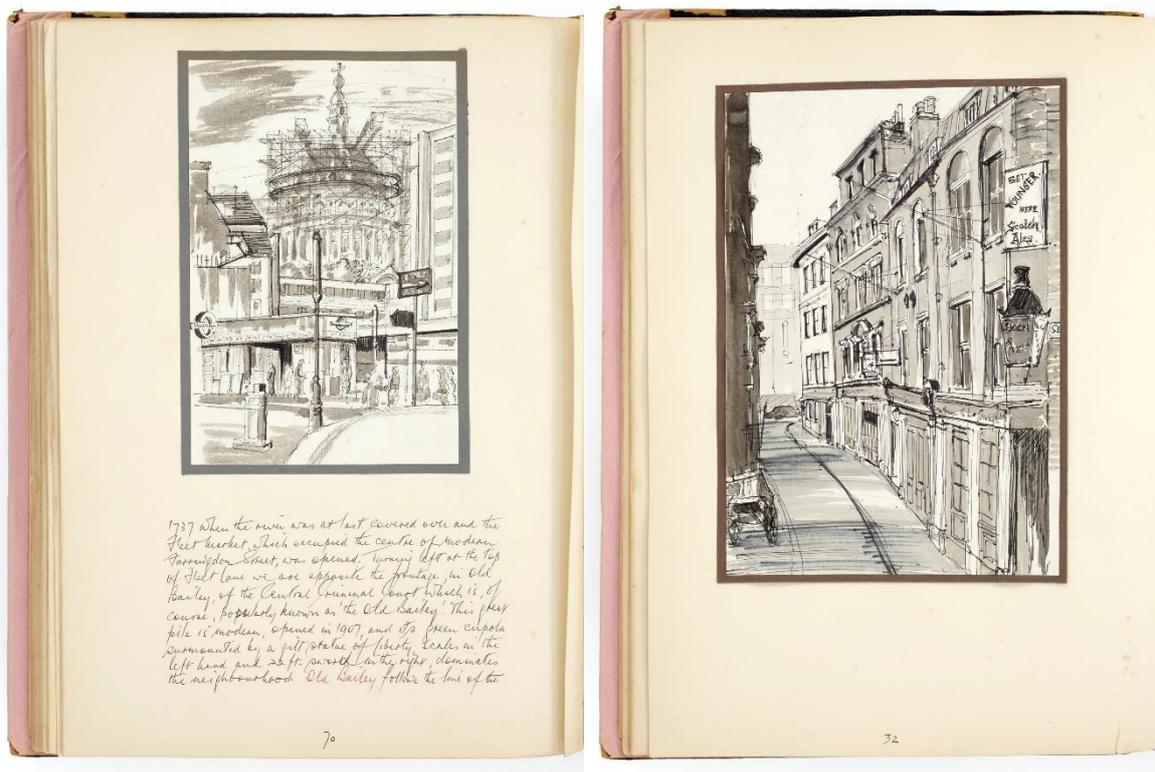
#### WITH SEVENTY ORIGINAL ILLUSTRATIONS

**19. CRESSWELL, Henry Harold.** ‘No Road in the City. Not so much a guide book – just a walk through the present-day alleys courts and passages – the nooks and corners of the City of London. Written & illustrated by H H Creswell. London 1967’.

Folio manuscript, pp. 151, [3], written in red and black throughout, on thick album paper, with

a decorative title-page, seventy pen and wash illustrations each mounted within a border of grey paper, six vignette maps of walking routes, and a large folding ‘sketch map’ of the City of London; with a list of illustrations and an index of streets; black quarter roan and textured cloth, pink paper dust-wrapper, titled and illustrated in black, red and white felt pen. **£5000**

A fine and elaborate illustrated manuscript guide book (or ‘not so much a guide book’) to the City of London by the extraordinary outsider-artist, social topographer and putative author Henry Harold Cresswell (1912–1985).



‘There is no ROAD in the City of London. But there are scores of narrow streets, lanes, alleys, passages, courts and byways unknown to many Londoners . . . . These alleys are perhaps the City’s best remaining link with the past . . .’.

The work is divided into 11 walks (with maps for six shorter routes), with jaunty notes on history and etymology, but the star of the show are the drawings, which capture pub and shop signs (‘Smoke Players!’, ‘Lingerie and Separates’) and city denizens. Though some scenes (of churches and around the inns of court, for example) survive unchanged today, large parts of the City are now unrecognisable. The view down Lovat Lane, for example, now almost entirely rebuilt, shows the construction in the distance of 20 Fenchurch St (designed by William Rogers and completed in 1968), that building since replaced by the ‘Walkie Talkie’; Broken Wharf still had the original wharf buildings; Taylor and Francis were in Red Lion Court; even the dome of St Paul’s was under scaffold, at the end of repairs and restoration.

Cresswell, who had served in the RAF during WWII, moved from Kent to London in 1960, and spent much of his leisure time producing volumes like the present, devoted to the topography of London, or to his second obsession – cosmology and UFOs. They have the appearance of works intended for a wider audience, but he never achieved publication.

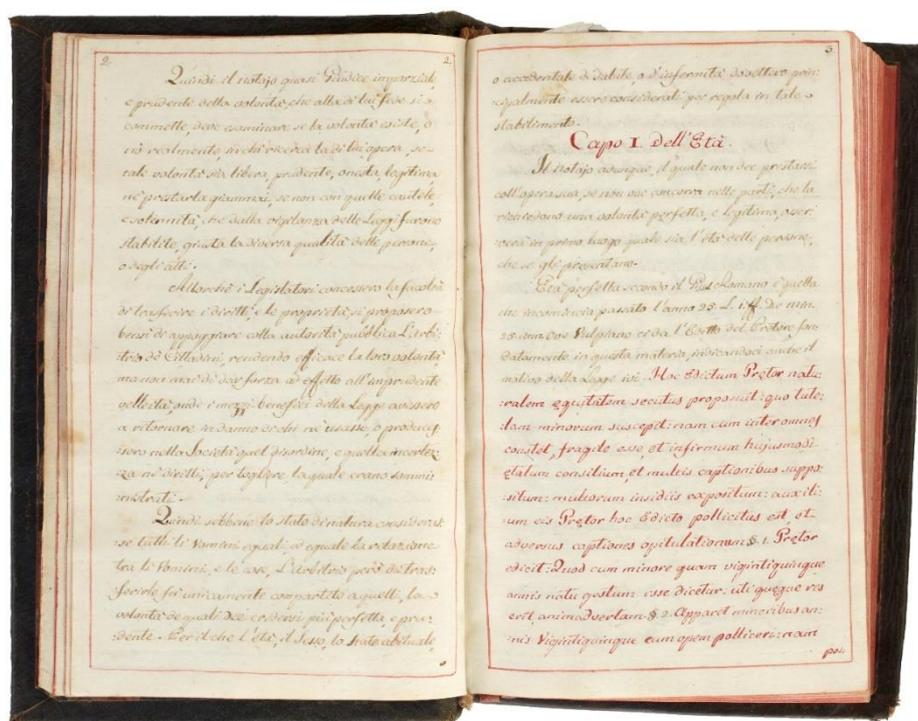
## NOTARIAL LAW MANUSCRIPT

**20. D'ADDA, Vincenzo.** *Ars notariis auctore celeberrimo D'Adda. In Mediolanensi Archigimnasio iuventutis beneficio utiliter et ingeniose composite et caractere Felicis Viglezzi descripta. [Milan,] 1796.*

Manuscript on paper, two volumes bound together, 8vo, pp. [2], 176, [5]; [2], 206, [1, index], [9, blank]; written in a neat regular hand in brown ink, all pages within ruled red borders, glosses and section titles in red titles lettered in red and black; a very good manuscript, elegantly bound in contemporary green crushed morocco, corner gilt fleurons and central ornament, panelled spine gilt, red morocco lettering piece; tipped inside, a letter dated 1790 detailing the marriage and death of the vernacular poet Domenico Ballestreri (1714–1780), and transcribing a poem on his life, possibly written by his brother Carlo. **£2500**

**Fair manuscript copy, in all likelihood a presentation copy**, of a text of notarial law which remained a reference in Italian jurisprudence from the Austrian times until well after Napoleon, by one of the most prominent Milanese jurists of Enlightened Lombardy. The scribe identifies himself as Felice Viglezzi. It is **accompanied by a manuscript celebrating the life and commemorating the death of the Milanese vernacular poet Domenico Ballestreri**.

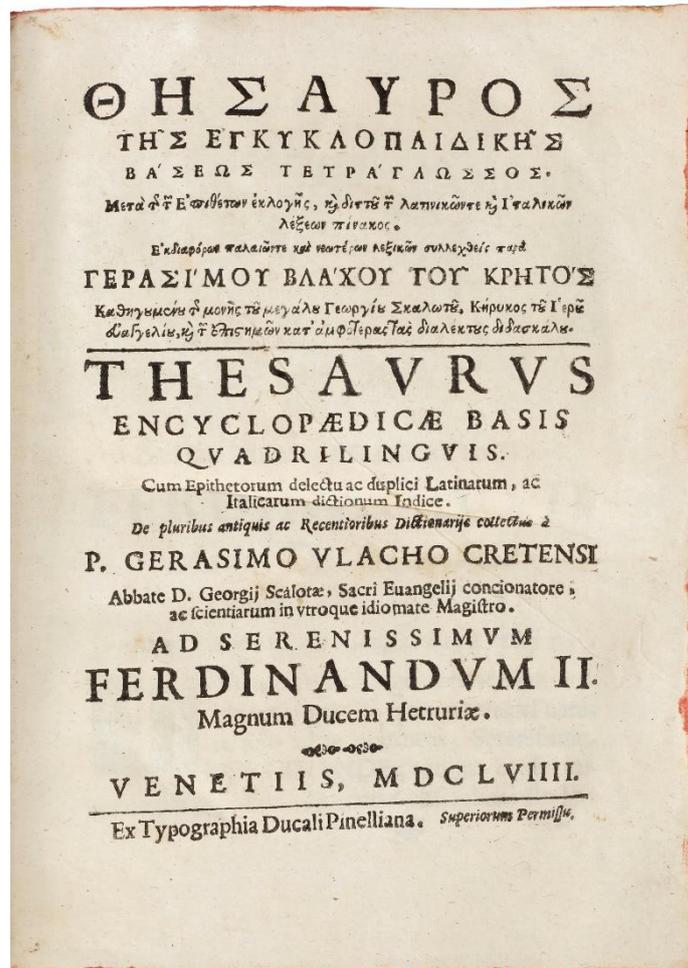
D'Adda's notarial law text was first published, posthumously, in the same year as the redaction of this manuscript, under the title *Arte notariis*. It appeared in three parts (six volumes), of which the first two consisted of D'Adda's work proper, and the third of appendices. Our manuscript contains part I and II, the entirety of D'Adda's own work.



Vincenzo D'Adda, a friend of Parini's and, with Beccaria and the Verri brothers, a key member of the Milanese intelligentsia enrolled by Kaunitz for the governance of one of the most

treasured lands in Theresian Austria, continued to serve as a jurst, a magistrate and Imperial Professor at Brera after the Empress's death under Joseph II in the increasingly tense years which preceded the independence of Lombardy, until 1786.

His *Arte notarile* was glossed and supplied with appendices throughout the napoleonic era, and provided a robust legal backbone to the drafting of the new civil law code for the young Italian Republic in the 1800s.



## MODERN GREEK

21. [DICTIONARY.] VLACHOS, Gerasimos. Θησαυρος της εγκυκλοπαιδικης βασεως τετραγλωσσος. Venice, ex typographia ducali Pinelliana (i.e. Giovanni Pietro Pinelli), 1659.

4to, pp. 28, 688, [116]; mostly Greek letter, printed in double columns, large engraved Medici arms at head of second leaf, woodcut ornaments; a very fresh copy in contemporary Italian vellum gilt, red edges. **£2000**

First edition of what is evidently the first dictionary of modern Greek.

Dedicated by Gerasimos Vlachos (1607–1685), Abbot and teacher, a native of Crete (the printer/proof-reader Arsenios Kaloudes was also a Cretan monk: see pp. 24 and 688) to Ferdinand II, Grand Duke of Tuscany, its entries are in then current, i.e. modern, Greek,

accompanied by Latin and Italian translations, together with synonyms and cognate words in both classical and modern Greek. While the main entries receive no grammatical extension, the synonyms and cognate words are usually given, if nouns, their genitive form and, if verbs, their future and aorist forms.

The thesaurus is followed by indices in Latin and Italian giving the page numbers on which Latin and Italian words may be found, so that the book becomes in effect a dictionary out of those two languages into Greek, as well as being in the thesaurus proper a dictionary out of Greek into those two languages. Vlachos's book must have proved useful, especially during Venetian possession of the Ionian islands. It was reprinted in Venice in 1723, and again in 1801 at Jannina. The preliminaries comprise a flattering dedication and a number of flattering poems to the Medici family who, as Vlachos writes, preside over Florence which gave Greeks such a warm-hearted welcome.

OCLC records ten copies, of which two in the UK (Cambridge, National Library of Scotland) and one in the US (Harvard).



## ELIZABETH I AND HENRY WRIOTHESLEY, WITH HILLIARD'S GREAT SEAL

**22. [ELIZABETH I.]** Licence of alienation (letters patent) allowing Henry Wriothesley, Earl of Southampton, by special grace and the payment of 80 shillings, to alienate the manor of Corhampton in Hampshire, with its appurtenances, four messuages, four gardens, 600 acres of land, 20 acres of meadow, 100 acres of pasture and 100 acres of woodland, to William Petty,

William Fisher and Henry Collins and their heirs and successors; document on vellum, 150 x 345 mm, 20 lines in a good secretary hand, dark brown ink, ruled in plummet, signed at foot for the chancery clerk 'Bacon', large calligraphic initial 'E' (Elizabeth) at head, **fine impression of the Great Seal of Elizabeth I** in dark brown wax once attached to the document on a vellum tag; a little soiled and faded, creased where once folded, seal slightly rubbed in parts, the document and seal now displayed in separate compartments under glass in an early twentieth-century carved oak frame (475 x 445 mm).

*Westminster, 24 May 1598.*

**£5000 + VAT in EU**

Henry Wriothesley, third Earl of Southampton (1573–1624) is celebrated as the only known patron of Shakespeare. Called in the present document 'charissimo consanguineo nostro', he nevertheless had a somewhat tempestuous relationship with Elizabeth I, hastily marrying one of her maids of honour, Elizabeth Vernon, in August 1598 and becoming involved in the Essex rebellion in 1601.

The second Great Seal of Elizabeth I, designed by Nicholas Hilliard, was used from 1586 to 1603. The obverse depicts Elizabeth seated on a carved throne with an arched canopy, her robes of majesty held open by two arms issuing from clouds. The reverse shows the queen on a horse pacing through a field of flowering plants and surrounded by symbols of the three kingdoms of England, Ireland and France.

The chancery clerk 'Bacon' named at the end of the document is almost certainly Edward Bacon (1548/9–1618; see *Oxford DNB*), who in 1571 had been set up by his father Sir Nicholas Bacon with a clerkship in chancery for licences and pardons of alienations. Edward Bacon was the father of the politician and author Nathaniel Bacon (bap. 1593, d. 1660) and the politician Francis Bacon (1600–1663).

#### ELIZABETH'S LAST BUILDING PROJECTS: TOWER WHARF, NONSUCH, WHITEHALL AND WINDSOR

**23. [ELIZABETH I.]** Warrant 'To the Treasurer and Chamberlaine of our Exchequer' [Lord Buckhurst and ?Thomas West] regarding payments towards building repairs as a result 'of great decayes of the principal houses, as our Towre of London, our Pallace of Westm[inster], Hampton Court, Greenwich, Oteland, Somerset House' etc.; also for repairs necessary to 'all our stables at our houses of accesse'; and for 'certaine works extraordinary [to] be speedily don and performed at our Castle of Windsor'. 'Given under our privie seale at our mannor of Greenwich the fowrth day of July in the xliiii<sup>th</sup> yere of our raigne' [1602].

Manuscript warrant on vellum in a neat secretary hand, dust soiling at the head (sense largely recoverable), folded, slit for seal tags (tags and seal no longer present); signed at the foot by the Clerk of the Pells, Chidiock Wardour, and one other (Thomas Lewke?).

**£1200 + VAT in EU**

In July 1596 Queen Elizabeth had issued a warrant providing 'for the yssuyng out of the treasury from tyme to tyme . . . such somes of mony as myght continually discharge the reparacions of our houses, so as the same exceded not in the wholle in any one yere the some of four thousand pounds'. But since that time, because of 'divers provisions made for the new buylding by us intended at Nonesuch', as well as 'for reedifying a part of whitehall, where the

Masters of Requeste, our Phisicians, and other our necessary officers and servitors were lodged, and of that chargeable repaire of the wharf at our Towre of London and certayn waterworke there, with other great reparacions don in the Towre, and in the office our mynt there, the charge of buylding the premisses have this yeere exceeded the some of iiii m li [£4000]'. Nonsuch Palace, Henry VIII's most ambitious building project, was left unfinished on his death, sold by Mary, and only re-acquired by Elizabeth in 1592 – we have not been able to determine what 'the new buylding by us intended' was. Tower Wharf, an expensive new wharf and privy stairs designed to impress diplomatic visitors, was under construction 1592-1602. The buildings for the household officers at Whitehall (no longer extant) were erected in 1601, Elizabeth's only building project at that palace.

The £4000 limit having been exceeded, 'divers as well artificers, workmen and laborers who have ben this yere employed in our said worke remayne at this point unsatisfied of their salaries'. Consequently the present warrant proposes that any portion of the annual provision of £4000 that had not been used in any year since 1596, as well as any portion not used in subsequent years, could also be drafted in to meet these excess building costs, after proper 'conference with the principall officers of the works, and upon declaracion of the necessity therof, with some estimative charge by them to be made of the same'.

The warrant goes on to stipulate a similar arrangement for the royal stables, 'which require present and speedy amendment and repayre' exceeding an annual allowance of £100. The Treasurer is asked to 'conferre with the M<sup>r</sup> of the horse [Edward Somerset, 4<sup>th</sup> Earl of Worcester, after the downfall of Essex the previous year], and to cause a new view to be taken of the state of all our said stables'.

Lastly, the 'reparations lately don' at Windsor 'and in the Parke and lodges appertaynyng to the same' have exceeded 'the revenues of the said Castle'; warrant is hereby granted for 'such some of mony as may perfect the said, not exceeding of three hundred twenty fowre pounds six shillings eyght pence'. Elizabeth spent much of her time at Windsor and it had been the focus of her most significant building projects, during the 1570s.

#### OFFERING WITTGENSTEIN A JOB

**24. ENGELMANN, Paul (1891–1965), *architect*.** Five autograph letters and one autograph postcard signed ('Paul Engelmann' and 'P. E.') to Ludwig Wittgenstein. *Olmütz, Sternberg, Gmunden, 1924–1926*.

8 pages, mostly c. 285 x 220 mm; the letters written in ink, the postcard in pencil; with some mathematical calculations, likely in Wittgenstein's hand, in the margins of the first letter; some crossing through, creasing where folded, a few marks and small tears, otherwise very good.

**£1750 + VAT in EU**

A series of interesting and chatty letters offering Wittgenstein a job and referring to the famous 'Haus Wittgenstein' in Vienna which Engelmann and Wittgenstein designed for Wittgenstein's sister, Margarete Stonborough. Wittgenstein and Engelmann, a pupil of the architect Adolf Loos, had met in 1916, when Wittgenstein was sent to officer training school in Olmütz in Moravia. 'Engelmann was the closest friend Wittgenstein had had since leaving England. The friendship owed much to the fact that the two met each other at a time when both were experiencing a religious awakening which they each interpreted and analysed in a similar way'

(Monk, p. 148). In the first letter here, of March 1924, Engelmann refers to a happy walk he undertook reciting a Psalm.

In his letter of 23 August 1925, Engelmann asks if Wittgenstein would be interested in taking a job as a 'Sollizitator' in a lawyer's office in Brno. The main requirement is conscientiousness, which, Engelmann writes, Wittgenstein has, although he would have to learn to type and, in due course, learn Czech. Wittgenstein was working as an elementary schoolteacher at this time, but was unhappy.

Engelmann's letter of 27 November 1925 refers to Wittgenstein's sister's project 'in Wien ein Stadthaus zu bauen', to his discussions with her about whether it would be possible, and to his desire to give it a try if awarded the commission. Engelmann later secured the commission for a mansion on the Kundmanngasse and invited Wittgenstein to join the project, which occupied him until the end of 1928.

PRESENTATION ALBUM ON FISKEBY PAPER MILL,  
EUROPE'S OLDEST MANUFACTURER OF PAPER AND BOARD

25. [FISKEBY PAPER MILL.] A fine photograph album, presented to Nils Arvid Svenson, Director of Fiskeby Paper Mill, in recognition of 25 years' service. [Sweden, 1923.]

Oblong folio (26 x 45 cm); 47 thick card mounts with 86 gelatin silver prints of varying sizes, including some in a panoramic format and others (portraits) trimmed to ovals; two manuscript 'title pages' with additional decorative elements, signed 'A. Marcko'; Jugendstil binding in full dark blue morocco, by A. Isberg & Son, Bokbinderi, Norrköping, with Arvid Svenson's monogram gilt to front cover, boards with double gilt *pointillé* rule, spine gilt ruled in five compartments, all edges gilt, upper and lower edges with pressed gold stars close to the spine, white silk *doublure*, gilt inner dentelles; slightly frayed at the back cover's hinge, otherwise in excellent condition throughout. **£6000**



There are 44 photographs showing the factory with all its working activities, interspersed with 42 oval photographs showing the executives and the employees of the factory. The extremely professional photographs provide a window on life at this historical and very important paper mill in the first quarter of the 20th century. Impressive interior views of the machine halls for the production of the large paper sheets and rolls include vivid details of machines and equipment, while images of the industrial area and the different brick buildings of the factory give an indication of the extent of the operation, some showing the outside of the factory on the edge of the lake. The final part of the album shows other buildings based in the forests and lakes of the same region and belonging to the company, at locations where the trees were cut, collected and transported and indicate the different ways to carry out this work in summer and winter; in summer they were moved by floating the trees on the rivers and lakes, and in winter by towing the trees on sleds dragged by horses or by track machines. A number of photographs show different wooden houses hosting the offices of the company near the industrial plant, with others located in the wilder areas of forest, and a main building in town that was probably the head office of the company.

Fiskeby Board AB is today one of Europe's leading manufacturers of packaging board and is Europe's oldest manufacturers of paper and board, having been founded in 1637. Over the centuries different paper qualities have been manufactured there, from handmade paper to modern board. In 1872, after a break in production of 20 years, Fiskeby totally renovated its plant, inaugurating a new modern paper mill based on the innovative cellulose technique. This is why this album, dated 1923, is indicated as the year of the 50th anniversary.

The plant of the company is just outside the town of Norrköping, 140 km south-west of Stockholm, in the same location 375 years after its foundation. Fiskeby is today Sweden's only manufacturer of recycled fibre-based carton board, and one of only a few manufacturers in Europe to make exclusive use of first class recycled fibres as raw material.

## MADAME BOVARY, C'EST MOI

**26. FLAUBERT, Gustave.** *Madame Bovary. Moeurs de province. Paris, Michel Lévy frères, 1857.*

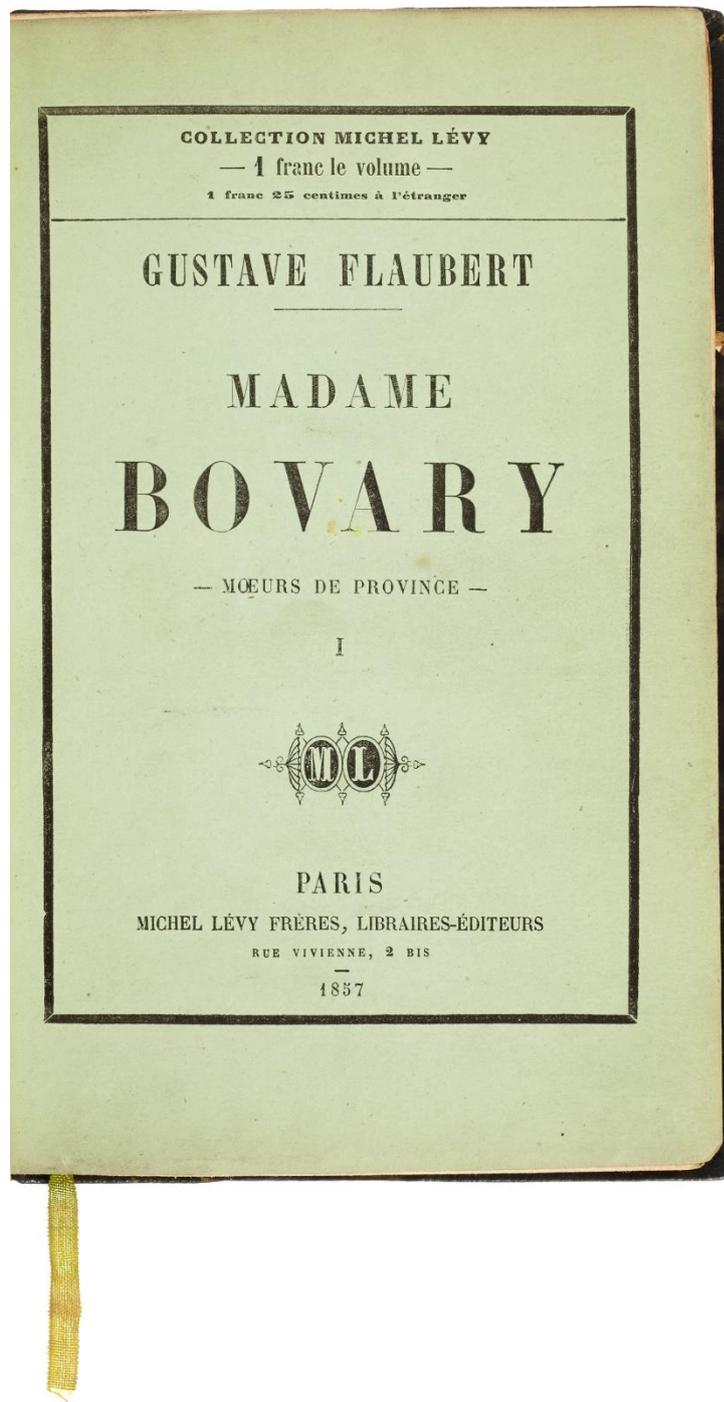
2 vols, 12mo, pp. [4], 232, 36 [publisher's catalogue dated April 1857]; [4], [233]-490, [2, blank]; with a half-title in each volume; a fine copy, untrimmed, in early half dark green morocco by Canape, preserving the original green printed wrappers. **£7500**

First edition in book form of Flaubert's first and most famous novel and one of the most iconic works of the nineteenth century. This is the first issue, with the dedication leaf reading 'Senart' rather than 'Senard'.

The serialization of *Madame Bovary* in *La Revue de Paris* in October-December 1856, resulted in Flaubert's prosecution for obscenity in January 1857. And his subsequent acquittal in February assured the book's lasting fame.

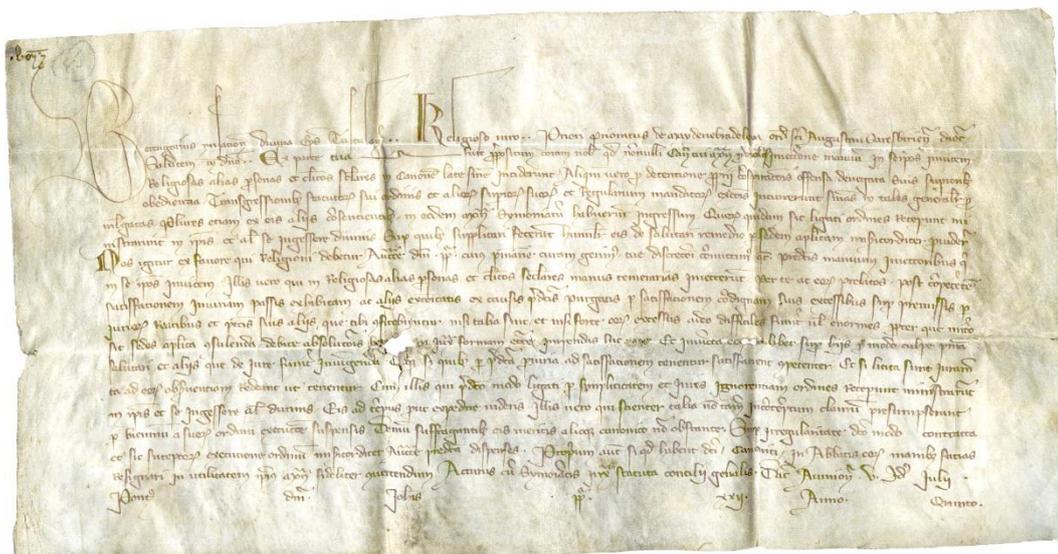
'Flaubert was prosecuted . . . for his supposedly obscene and blasphemous handling of a tale of provincial adultery ending in suicide. He was acquitted thanks to a defence lawyer who demonstrated that Emma Bovary was a moral warning rather than an object of admiration. In retrospect it seems that the nihilistic quality of the writing, more perhaps than the plot as such,

lay behind the prosecution's focus on such phrases as "les souillures du mariage et la désillusion de l'adultère". The novel is a devastatingly negative account of both marriage and adultery' (*New Oxford companion to literature in French*).



This is the regular issue; a small number of copies appeared on papier vélin fort with continuous signatures, omitting the second title-page.

Talvart & Place 1a; Carteret I 263; *En Français dans le texte* 277.



## CONSPIRING CANONS PUNISHED WITH EXCOMMUNICATION

**27. FRÉDOL, Bérenger.** Letter from Bérenger Frédol as bishop of Tusculum to the prior of the Augustinian priory of Maiden Bradley ('Maydenebradeleya'), Wiltshire, regarding rebellious canons at the Priory; manuscript in Latin on vellum, 18 lines to recto in brown ink in a fine secretarial hand, large calligraphic initial B and three smaller calligraphic initials; folds, two small areas of loss touching a few letters at folds, otherwise in excellent condition. 170 x 325 mm

*Avignon, 11 July 1321 ('V Id. Julii Pont dni Johis ppa XXII Anno Quinto').*

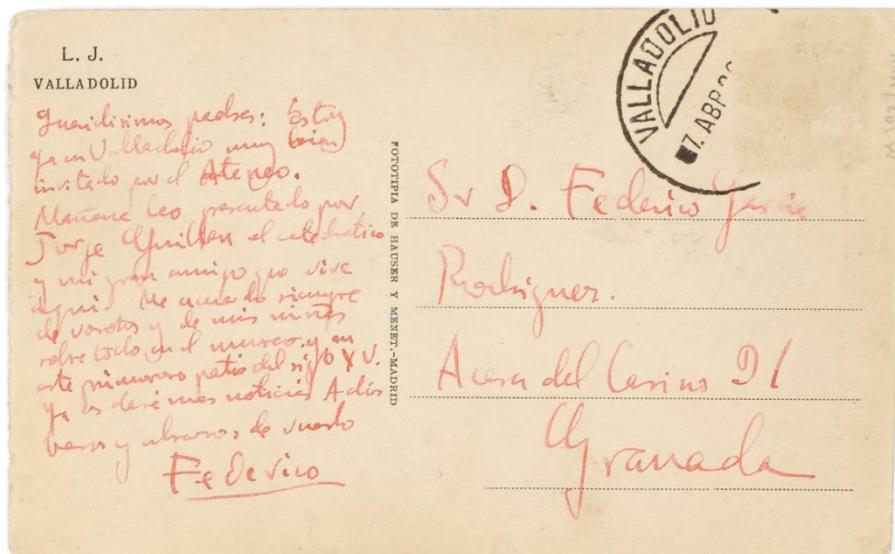
**£1600 + VAT in EU**

A remarkable document relating to misbehaving monks at the priory of Maiden Bradley in Wiltshire, within the diocese of Salisbury, sent from the cardinal and canonist Bérenger Frédol on behalf of Pope John XXII to the then prior John of Tilshead. The letter was sent from Avignon, which acted at the seat of the papacy for much of the fourteenth century.

Frédol's letter makes it clear that some of the priory's canons were guilty of a number of transgressions against the statutes of the Augustinian Order, for which they were punished with excommunication: fighting among themselves and committing violence against other religious persons and secular clerks; disobedience to their superiors; and conspiring to commit acts of simony i.e. buying and selling church offices and privileges for money. In addition to excommunication, the guilty parties were subjected to a two year suspension from the Augustinian Order.

Frédol (c. 1250–1323) had an interesting career, serving numerous popes as a diplomat, counsellor, and expert in canon law, acting as bishop of Béziers, cardinal bishop of Tusculum, and major penitentiary, and helping compile the famous *Liber Sextus* of church law under Boniface VIII. Frédol was something of an expert on excommunication, having written a treatise on the subject, his *Liber de excommunicatione*.

Maiden Priory was originally founded as a leper hospital in 1164, and was taken over by Augustinian canons later in the century. At the time of this letter the priory was extremely poor, which may have prompted the canons here mentioned to conspire in committing simony. The priory was dissolved in 1536.



‘ABOUT TO STEP FIRMLY INTO THE PAGES OF HISTORY’

**28. GARCÍA LORCA, Federico.** Autograph postcard, signed ‘Federico’, addressed to his parents. *Valladolid, 7 April [1926].*

Postcard, 140 x 87 mm, written on the reverse in red ink, in Spanish, 12 lines + signature and address panel; postmark from Valladolid, lacking stamp. **£7500 + VAT in EU**

An autograph postcard from Lorca to his parents, sent from Valladolid on the eve of his celebrated poetry reading there in April 1926 at the instigation of Jorge Guillén – an important landmark in the advance of Lorca’s growing celebrity throughout Spain.

‘Queridísimos padres: Estoy ya en Valladolid muy bien invitado por el Ateneo. Mañana leo presentado por Jorge Guillén el catedrático y mi gran amigo que vive aquí . . .’.

As Ian Gibson recounts in his biography *Federico García Lorca: A Life* (London & Boston, 1989): ‘On 8 April Lorca was in the Castilian city of Valladolid... to give a poetry reading to the Arts Club. He was introduced by Jorge Guillén, Professor of Literature at the University, with whom he had been corresponding regularly since 1925 and whose poetry and critical acumen he much admired. Guillén’s introductory address was no improvisation but, rather, a considered appraisal of Lorca’s poetic genius. Read now it can be seen to be a text of extraordinary power and intuition. That the audience was about to hear a “great poet” Guillén had no doubt, nor that one of Lorca’s most outstanding strengths was his ability to throw bridges across the gap normally separating poetry for a select minority from poetry for a wide public. “This is the great secret of Federico García Lorca,” Guillén insisted. “His poetry, at once traditional and highly novel, while always of the highest quality, demands public recitation in order fully to be itself. (Another lost tradition.) And the public understands it and

likes it – very much indeed.” . . . . “Some day,” he concluded, “we shall be able to say: we perceived in Federico García Lorca the famous poet that he was to become.”

‘The recital was a huge success . . . . Valladolid’s leading newspaper, *El Norte de Castilla*, which had an excellent literary page, reproduced Guillén’s introduction in full and published a rave notice of the recital. Lorca had read poems from his three “forthcoming books” (*Songs, Poem of Cante Jondo* and *Suites*) and also, it seems, an extract or extracts from *Ode to Salvador Dalí*. News of the triumphant evening quickly reached Granada, where *El Defensor*, always alert to the progress of the local prodigy, printed Guillén’s text and proudly commented on Lorca’s growing fame’ (pp. 162–3).

Apparently unpublished.

**29. [GERMANY – NUREMBERG.]** Manuscript letter, in Latin, from the Abbot of St. Aegidius, Nuremberg, complaining about the actions of the bishop of Bamberg; a single paper leaf written in a cursive script with much abbreviation, 55 lines; sometime folded, some light spotting, but in very good condition. (326 x 217 mm)

*Germany (Nuremberg), c. 1490s.*

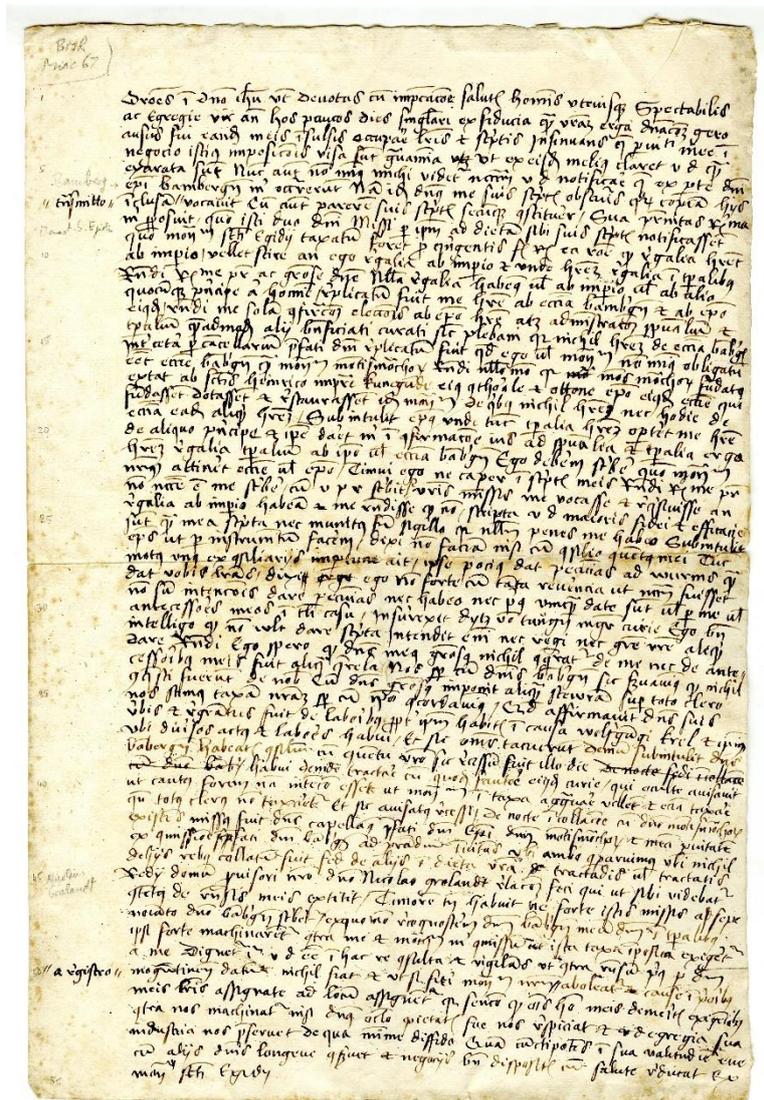
**£1750 + VAT in EU**

Although undated and unsigned, this substantial and revealing letter, presumably a copy retained by the author, can be placed in its late fifteenth-century context with a degree of certainty. The letter was written ‘ex monasterio sancti Egidii’ (final line) and a reference to ‘provisori nostro domino Nicolao Grolandt’ makes it highly likely that the monastery in question is that of St. Aegidius in Nuremberg, since a Nikolaus Groland is recorded as one of the five ‘Electors’ who appointed the top five positions of the Nuremberg City Council in the years around 1500. The most plausible candidate for the author of the letter is therefore Johann Rotenecker (or Radenecker), abbot of St. Aegidius from 1477 until his death in 1504.

St. Aegidius fell under the ecclesiastical jurisdiction of the archbishopric of Bamberg, and the letter is a somewhat exasperated account of the archbishop’s efforts to extract taxation from the monastery (on account of its imperial ‘regalia’) and the abbot’s refusal to allow any such thing. Heinrich Groß von Trockau, Prince-Archbishop of Bamberg (1487–1501), ‘an energetic organizer [who] issued a number of laws’ (*Catholic Encyclopedia*), is the most likely candidate for the archbishop. The bishop’s *magister curie*, one ‘Dytz von Taugen’ is mentioned in the letter, as is one ‘Wolfgang Krel’.

In his defence of the monastery’s position, the abbot appeals to the intended recipient, the identity of whom is not entirely certain. Evidently he was above the abbot in the ecclesiastical hierarchy and must have been a man of considerable influence. Possibly he was the archbishop of Mainz; a reference to the latter in the third person (‘dominum moguntinensem’, the sense being that nothing should be undertaken without his reply) occurs towards the end of the letter. The Archbishop-Elector of Mainz at the end of the fifteenth century was Berthold von Henneberg-Römhild (1484–1504). Berthold ‘encouraged and urged the reformation of the clergy and the religious orders, which was already in progress, and was especially solicitous for a better education of the clergy . . . . [He] had long been dissatisfied with the many pecuniary demands of Rome upon Germany and the improprieties that often accompanied the preaching of indulgences, and shortly before his death he respectfully submitted these

grievances of the German nation to Pope Pius III, who had just succeeded Alexander VI' (*Catholic Encyclopedia*).



Accompanied by a complete transcription by Professor Tilo Brandis of Berlin.

From the collection of Bernard Rosenthal.

**30. HALL, Joseph.** Christian moderation. London, Printed by Miles Flesher and are to be sold by Nathaniel Butter, 1640.

8vo, pp. [12], 191, [1], 175, [1], wanting the initial blank; paper flaw to lower outer corners of A5-6 without loss; a very good copy in contemporary calf, central gilt lozenge to covers; section of spine restored, joints rubbed; bookplates of Smithe of Exeter and Robert S. Pirie. **£350**

First edition of Hall's treatise on moderation, 'the silken string that runs through the pearl chain of all vertues'.

The Neostoic project of reconciling stoic and Christian principles was a lifelong interest of Hall, ‘the English Seneca’. In the dedication to *Heaven upon Earth* (1606), he announced: ‘I have undertaken a great taske . . . wherein I have followed Seneca and gone beyond him; followed him as a Philosopher, gone beyond him as a Christian, as a Divine’. In the present work, which relies more heavily on Biblical than Classical sources, he argues that the moderation of the passions (fear, lust, pride, etc.), familiar from stoic and Christian philosophy, is the central virtue.

STC 12648b.

**31. HANWAY, Jonas.** Autograph letter, signed, to Sir Joseph Banks, dated at the foot ‘Red Lion Square, [3]d April 1782’.

1 page, folio, in a bold clear hand; some slight wear to left edge, touching 3 letters; later biographical note to head; slightly spotted, but generally in very good condition.

£1250 + VAT in EU

‘I have the honour to send You the Produce of the ingenious Information You gave me, in so Kind & polite a manner, last Saturday [30 March]. As I sought You, in Your Character as a friend to Mankind, I have been sought: & You will perceive how much I have taken the midle way & accomodated my Doctrine to the Feelings of the Honest, without Alarming the Timid.’

The only recorded letter from Banks to Hanway is an undated one from this period on the subject of caterpillars (now at the State Library of New South Wales, and apparently from the same source – both letters being numbered in the same hand in the upper right-hand corner). It seems unlikely, however, that the New South Wales letter represents Banks in his ‘Character as a friend to Mankind’; much more probable that Hanway and Banks had been exchanging information regarding Hanway’s major project of that year – his *Proposal for County Naval Free Schools to be built on waste lands*, which would be distributed at great expense in June to the great and the good.

Hanway autographs are very scarce in commerce, the only material to have appeared at auction since at least 1940 being the pair of letters to John Blackburn from the Phillips collection, sold in 1977. This is the only recorded letter from Hanway to Banks, and proposes an intriguing connection between two major figures in eighteenth-century maritime affairs.

*The Banks letters*, p. 394, recording only a transcription in the Dawson Turner collection.

**32. [HORAE, Use of Paris.]** Hore in laudem beatissime virginis Marie: secundum consuetudinem ecclesiae parisiensis. (*Colophon:*) Paris, Simon du Bois for Geoffroy Tory, 22 October 1527.

8vo, ff. [140], gothic letter (lettre bâtarde), initials and rubrics printed in red, title printed in red and black, Tory’s ‘pot cassé’ device on title and on verso of final leaf; with 12 large woodcut illustrations from 13 blocks, the Annunciation consisting of two blocks on facing pages, each page (except for privilege and colophon) within a woodcut border of flowers, insects, animals and other ornaments, using 48 vertical, 25 lower and 17 upper blocks in various combinations; title lightly soiled, but an excellent, fresh copy in mid-nineteenth-century English brown

morocco blind-stamped to a gothic design, vellum pastedowns, edges gilt, by Hayday; minor wear, short crack at head of lower joint; from the library of Marcel Jeanson (1884–1942), with bookplate. £35,000

A fine, uncoloured copy of this unusual and beautiful Book of Hours published by the humanist bookseller and designer Geoffroy Tory. The woodcut borders and Italian-influenced illustrations appear here for the first time.

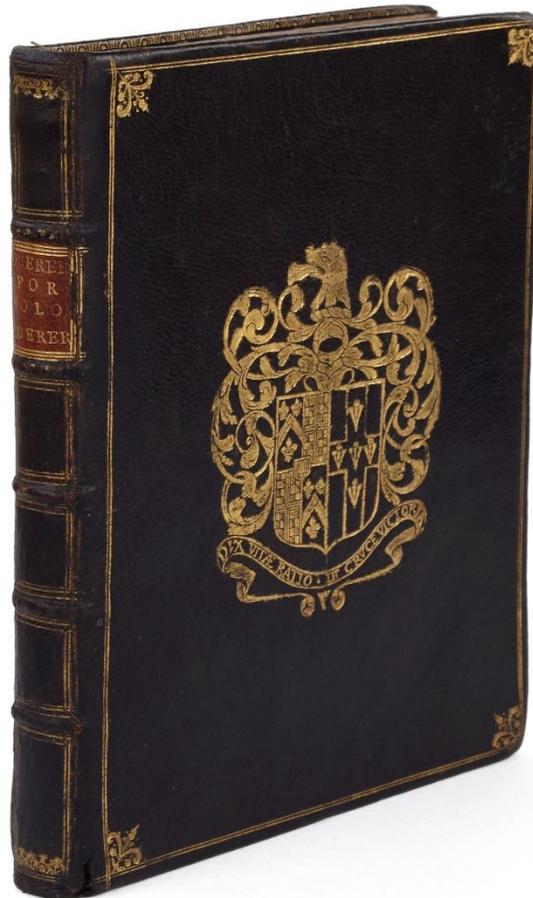


‘Every page is enclosed in a charming border composed, after the manner of illuminated manuscripts, of detached flowers, fruit, foliage, birds, beasts, insects, etc., all in outline, the various portions of the blocks being combined in endless variety throughout. At the foot of each page is seen either a coat-of-arms or a device, personal or otherwise’ (Fairfax Murray). Among the arms and devices: in the lower borders are those of François I; his mother Louise de Savoie; Henri d’Albret, King of Navarre, and his queen Marguérite d’Angoulême (sister of François I); and Tory’s own ‘pot cassé’.

As suggested by A. W. Pollard, both borders and illustrations were probably intended to be filled in by an illuminator. They constitute the first use of the style ‘à la moderne’ mentioned in the privilege in Tory’s 1525 Book of Hours. Mortimer considers the 1525 Hours more successful artistically, but notes the equally experimental nature of the present work: ‘the black king in the Adoration of the Magi and the black horse in the Triumph of Death offer another link with the Italian woodcut, specifically with the Florentine cut of the 1490s, where black ground or the black figure with white detail provides dramatic contrast to the clear line and areas of white. This particular technique represents a departure from the line-for-line transfer of a preliminary drawing into an exploration of the creative possibilities of the woodblock itself’.

Eleven of the illustrations broadly resemble those of the 1525 Hours, but two (the Shepherds and the Tiburtine Sibyl predicting the birth of Christ to the Emperor Augustus) are new subjects.

Bohatta 330; Fairfax Murray 279; Lacombe 364; Mortimer 304 (with notes on the sources for the blocks). See A. W. Pollard, 'The Books of Hours of Geoffroy Tory', in *Bibliographica* I, pp. 114–122.



INSCRIBED BY THE TRANSLATOR'S WIDOW TO HIS DAUGHTER,  
WHO PERFORMED THE PLAY AT MADRID

**33. HURTADO DE MENDOZA, Antonio (Sir Richard FANSHAWE, translator).** *Querer por solo querer* : To love only for Love Sake : A dramattick Romance. Represented at Aranjuez before the King and Queen of Spain, to celebrate the Birth-Day of that King, by the Meninas: which are a Sett of Ladies, in the Nature of Ladies of Honour in that Court, Children in Years, but higher in Degree ... Written in Spanish by Don Antonio de Mendoza, 1623. Paraphrased in English, Anno 1654. Together with the Festivals of Aranwhez. *London, William Godbid, 1670.*

4to, pp. [20], 167, [3], 38, with a separate title-page to 'Fiestas de Aranjuez: Festivals represented at Aranwhez'; a fine copy in contemporary black morocco, covers gilt with the arms of Sir Richard Fanshawe with his wife Ann née Harrison, red morocco label, gilt edges;

inscribed on the title verso by Ann ‘for my Deare Daughter Margarette Fanshawe / No: the 18 1670’, with a few small manuscript corrections to the text. £13,500

**First edition, first issue, printed on large, fine paper for private circulation**, of Fanshawe’s free translation of two elaborate baroque entertainments at the court of Philip IV of Spain, brought to press posthumously by his widow Ann Fanshawe. **This copy, in a fine binding with the author’s arms on the covers, was given by Ann to their daughter Margaret, who had performed some of the scenes before Queen Mariana of Austria in Madrid in 1664.**

In the early 1630s Fanshawe (1608-1666) travelled to Paris then Madrid, where he ‘laid the foundations of the mastery of Spanish which was to be central both to his diplomatic career and to his career as a translator of Spanish literature’ (*Oxford DNB*), returning to the city again in 1635 as secretary to the ambassador Lord Aston (who may have witnessed a performance of *Querer por solo querer* in 1622–3). At about the same time Fanshawe began to compose poetry and translations, most of which were circulated privately. During the Civil War, he followed other royalists to the Channel Islands, composed his famous translation of Guarini’s *Pastor Fido* (1647) and served as ambassador to Spain of Charles II in exile, before returning to fight at the Battle of Worcester in 1651, after which he was arrested. Cromwell sent him into a sort of literary exile at Tankersley Park in Yorkshire, and it was while there that he composed the present work, presumably based on material from his time in Spain. After the Restoration, Fanshawe’s star rose again and he was sent to Portugal to conclude the marriage negotiations between Charles and Catherine of Braganza, then in 1664 was appointed ambassador to Spain, where his household included the future dramatist William Wycherley, and where he died in 1666. His wife Ann (m. 1644) escorted his body back to England (with their four young daughters and infant son), just the last in a series of adventures, including shipwreck, that she recorded in her manuscript memoirs.

*Querer por solo querer* was the only play by Antonio Hurtado de Mendoza to be published with his consent (in 1623), and was one of the ‘comedias palaciegas’ commissioned from him by Philip IV for performance by the ladies of the court at the royal theatre at Aranjuez on the occasion of the birthday of Queen Isabel. Known to Cervantes, who mentions him as a new talent in *Viaje del Parnaso* (1614), Hurtado de Mendoza also composed an account of the spring festival of 1622, which featured plays or masques by the Count of Villamediana and Lope de Vega. It is included as the second part here, with a prose account of the action and costumes and a ‘Description in verse, dialogue-wise’.

Fanshawe’s translation of *Querer por solo querer* was completed in 1653–4. It sacrificed literal accuracy in favour of the spirit and sense of the original, but also contains some material additions, not only a few new lines, but also staging instructions that are not in the original, suggesting it was not a mere book-translation but one intended for performance. More elaborate and lengthy than a court masque, more stylised than a public play, in Fanshawe’s version, with its fire-spitting serpents, shepherdesses wearing silver scarves, and Mars in a chariot drawn by lions, it is in a genre of its own in English literature. Whether it saw any early private staging is unknown, but the play was brought by Fanshawe in manuscript to Madrid in 1664, where it was performed, at least in part, before Philip IV’s second wife, Queen Mariana of Austria. Taking part were Fanshawe’s three eldest daughters, Katherine, Margaret and Ann. Again, in March 1666, after a short trip to Portugal, Fanshawe wrote to his wife that he was returning with Sir Robert Southwell, ‘expressing his desire that his daughters would act *Querer* “over again” in honour of their guest’ (Garcia Gomez, our translation), suggesting that such performances were a thing of some regularity in the household.

The 1670 printing of *Querer por solo querer* (there was a published issue on less fine paper the following year) seems to have been intended by Ann Fanshawe as a form of memorial tribute to her husband. At least three other copies are known in similar bindings to the present: the British Library has a copy (in calf, gilt) inscribed to Sir Thomas Leventhrope, husband of a Fanshawe niece; Folger has a copy inscribed to Fanshawe's son Richard, also dated 18 November 1670; and the library of Robert Pirie contained an example (in morocco, gilt) with an inscription crossed through (Sotheby's NY, 3 December 2015, lot 477, \$18,000). The present is the only surviving example inscribed to one of the performers, Fanshawe's second daughter, Margaret (b. 1653, married to Vincent Grantham of Goltho in 1675).

Wing H 3798; Pforzheimer 362A. For a long account see Ángel M. García Gómez, 'Sir Richard Fanshawe y *Querer por sol querer* de Antonio Hurtado de Mendoza: el cómo y el por qué de una traducción', in *La comedia Española y el teatro europeo del siglo XVII*.

**Very uncommon.** ESTC lists a total of ten copies: BL, Cambridge, Dr Williams's Library, Bodley, Worcester College Oxford; Folger, Harvard, Huntington, Library of Congress, Texas, and Yale.

#### A FRESH COPY OF A SCARCE ENGLISH ATLAS IN A CONTEMPORARY BINDING

**34. JEFFERYS, Thomas, and Thomas KITCHIN.** The Small English Atlas being A New and Accurate Sett of Maps of all the Counties in England and Wales. *London, Robert Sayer and John Bennett, John Bowles, and Carrington Bowles, [c. 1775].*

4to (238 x 186 mm), engraved title, engraved preface leaf, and 50 engraved maps numbered 3–52; some very light spotting or marking; contemporary British half calf over marbled boards, the spine divided into compartments by gilt rules, all edges speckled; extremities a little rubbed and bumped, small wormhole on upper joint, nonetheless a very crisp copy in a contemporary binding. **£2500**

New edition. *The small English atlas* was originally advertised by a consortium of eight London booksellers, but it appears that the work was taken over by Thomas Kitchin and Thomas Jeffreys before publication of the thirteen constituent parts of the atlas was completed in 1749. A second edition was issued by Jeffreys and Kitchin in 1751, which seems to have remained in print until 1765 (the maps in this edition are known in two or three states, indicating that they were revised as time passed). The present edition is undated, but was probably published in 1775, and contains a significant number of revisions and changes: the title has been re-engraved to reflect the new publishers; the map of the direct roads has been replaced with a map of the rivers of England; new roads and canals have been added to the maps; and boundaries of hundreds, wapentakes, and other administrative areas have been added. The information given in the panel below each county map has been erased and replaced with lists of boroughs, cities, towns, etc., annotated with details of market-days, political representatives, and other details.

ESTC records two copies at Oxford and one at Columbia, to which Hodson adds copies at Cambridge, Leeds, and the Royal Geographical Society, Phillips a copy in the Library of Congress, and Shirley one at the British Library (acquired in 1994).

ESTC T301090; Hodson 211; Phillips, *Atlases* 8123 (misdated the purchase of the Isle of Man from the Duke of Athol to 1806, and thus the atlas to ‘?1806’); Shirley, *Maps in the atlases of the British Library* T.KIT-2b.

KING CHARLES II’S MISTRESS LOUISE DE KEROUALLE AND THEIR SON  
PLAY THE MISSISSIPPI SYSTEM GAME – AND LOSE.

**35. [LAW, John. KEROUALLE, Louise de.]** A mini-archive of manuscripts and printed material documenting the financial activities of Charles II’s mistress, Louise de Keroualle, and her son Charles Lennox, the Duke of Richmond, within the Mississippi System and in the Visa of 1721. *Paris, 1714-1722.*

Fifteen documents, including nine manuscript bifolia and six printed sheets, all on paper except for one of the manuscripts, on vellum; documents signed some by Louise de Keroualle, some by officials; in an excellent state of preservation. **£20,000**

A collection of manuscript and printed documents that provide considerable insights into the activities of two of the biggest British investors in John Law’s Mississippi System, Louise de Keroualle (1649-1734), Duchess of Portsmouth, and her natural son by the King of England, Charles II, Charles Lennox (1672-1723), Duke of Richmond. **Among the rarest documents is (to our knowledge) the only one currently remaining in private hands bearing the official transactions relating to the 1721 Visa** (all Mississippi System papers collected during the Visa were publicly burnt in a specially designed iron cage). The documents provide details on the wealth of the former King’s mistress and on her decisions to sell her assets in the form of lands and annuities in order to invest in the banknotes and shares of the Mississippi System.

The very rare Visa document, comprised of printed and manuscript parts, lists the shares and banknotes belonging to Louise de Keroualle. It shows that she lived in the rue des Petits Augustins in Paris; that she was the mother of Charles Lennox, Duke of Richmond, and that she was entitled to the usufruits of the assets that were declared; that she and her son declared 10,200 livres of banknotes and 69 shares valued at 734,657 livres to the Visa. The banknotes were reduced by 3,400 livres to 6,800 livres and the 69 shares to 40.5 shares. A further manuscript annotation states that on September 12, 1722, there was an additional supplement 9/10ths of a share. On a separate manuscript document the numbers of the banknotes and shares held by Louise de Keroualle are listed; it was signed by her as La Duchesse de Portsmouth et d’Aubigny on March 15, 1721.

There are also five important documents concerning the repayment of annuities on the Clergé de France (1719) to Louise de Keroualle and her son on August 7, 1719. These five documents show sales of these annuities for 40,000, 200,000, 100,000, 120,000, and 100,000 livres. The sales provided 560,000 livres to the Duchess and her son and these proceeds were part of the overall sum of 744,857 livres used to purchase Mississippi shares and banknotes.

The collection also contains six documents for the year 1714 relating to payments by the Duchess to her creditors – merchants, workers and domestic staff. One of these documents is signed by the great French financier of the period, Antoine Crozat who was actively involved in the purchase of lands from the Duchess.

The archive is a unique witness to the extent to which Louise de Keroualle, along with the Duke of Richmond, may be described as some of the biggest investors in the Mississippi System, and also as heavy losers.

AN UNCUT SET OF LEACH'S *ZOOLOGICAL MISCELLANY* IN A CONTEMPORARY BINDING, FROM THE HARLECH LIBRARY AT BROGYNTYN HOUSE

**36. LEACH, William Elford.** *The Zoological Miscellany; being Descriptions of New, or Interesting Animals... Illustrated with Coloured Figures, Drawn from Nature [III: Engraved from Original Drawings], by R.P. Nodder. London, B. McMillan for E. Nodder & Son (I-II) and R. & A. Taylor for R. P. Nodder (III), 1814-1817.*

3 volumes, 8vo in 4s (248 x 147 mm), pp. I: [1]-144; II: [1-4 (title, blank, advertisement, blank)], [2 (advertisement, errata, misbound before text)], 5-26, 28-154, [6 (index)]; III: [i]-v (title, blank, contents), [1 (errata)], 1-151, [1 (advertisements)]; 150 hand-coloured engraved plates (numbered 1-135, 135B-149), with watermarks dated 1811 and 1813 (vol. I) and 1814 and 1816 (vol. III), plate 127 unnumbered, plates 141 and 142 numbered in reverse in the text; first and last few ll. lightly foxed, some light marking, marginal tears in plates 24 and 142 with old repairs; contemporary red hard-grained morocco over marbled boards, boards with gilt rules, spines gilt in 6 compartments between flat raised bands, directly lettered in one, numbered I, II, and 3 respectively in gilt in another, green silk markers in I and II, uncut, some quires partially or wholly unopened, bound without blank l. II, E4; some very light spotting or marking on endpapers, extremities lightly rubbed and bumped with small surface losses, some slight cracking on hinges, nonetheless **a very good, crisp set in a contemporary binding; from the Porkington Library, Porkington** (later Brogyntyn) House, Oswestry, Shropshire (early nineteenth-century engraved 'Porkington Library' bookplates on upper pastedowns with pressmarks added in manuscript in I and II. **£4750**

**First edition**, with plates watermarked between 1811 and 1816. William Elford Leach (1791-1836), initially gained medical degrees at Edinburgh and at St Andrews University Hospital, but then decided to embark upon a career in natural history instead of medicine. In 1813 he was appointed to his first position at the British Museum, where he developed a particular interest in entomology and malacology, became a personal friend of William Swainson's, and developed a great admiration for Sir Joseph Banks, to whom the *Zoological miscellany* is dedicated. Leach's 'knowledge of the Crustacea was regarded as superior to that of any other naturalist of his time', and his entomological collections enlarged those at the British Museum significantly; however, he was also notorious for 'tid[ying] up the British Museum collections by holding bonfires (cremations as they were known) in the gardens of Montague House, some of which even disposed of specimens once in the collections of the museum's august founder, Sir Hans Sloane' (ODNB). Nevertheless, 'Leach quickly developed a high reputation for his zoological studies and was elected to fellowship of the Royal Society (1817), the Linnean Society of London, and the Entomological and Zoological Societies of London. He was a fellow of the Royal College of Surgeons, the Wernerian Society of Edinburgh, and various societies in America and France' (*op. cit.*).

As Leach explains in his introduction, the purpose of *The zoological miscellany* was to continue George Shaw's *The naturalist's miscellany*, which was published in 287 monthly parts between August 1789 and June 1813, until Shaw's death on 22 July 1813 brought publication to an end. The engravings which illustrated *The naturalist's miscellany* were executed by the artist

Frederick Polydore Nodder (fl. 1773–1800) – who was also the publisher of the work – and then by his son, Richard Polydore Nodder (1774–1820); after F. P. Nodder’s death, publication was continued by Elizabeth Nodder (his widow) and R. P. Nodder as ‘E. Nodder and Son’. *The zoological miscellany* was also illustrated by R. P. Nodder’s engravings – in which the ‘figures, unless mentioned to the contrary, will represent the animals of the natural size’ (I, p. 4) – and volumes I–II were published by E. Nodder and Son (volume III was issued by R. P. Nodder, presumably following his mother’s death). Shaw had been a founder member of the Linnean Society and an enthusiastic proponent of the Linnaean system of classification, and Leach sought to continue this in his publication, writing in the introduction of his desire ‘to publish new subjects [i.e. descriptions of new or especially interesting animal species and genera] as they occur, and to figure [*sc.* illustrate] those species which, having been confounded with others, require elucidation’ (I, p. 4).



The first two volumes were issued in parts, with many quires containing fewer than four leaves, probably reflecting the composition of the parts, as Zimmer, who proposes a structure for the serial publication of text and plates, states. This set is uncut and it seems likely that it was bound from the original parts for the Porkington Library as publication progressed (the first two volumes are numbered ‘I’ and ‘II’ respectively on the spines, but the third is numbered ‘3’);

similarly, I and II have silk markers but III does not). As *Fine bird books* comments, *The zoological miscellany* is 'much more uncommon' than *The naturalist's miscellany* and **complete, uncut sets such as this in contemporary bindings are rare in commerce**; only three complete sets are recorded by Anglo-American auction records since 1975 (two of which were rebaked).

Anker 282; BM(NH) III p. 1072; *Fine bird books* p. 87; Hagen I p. 457; Nissen, *IVB* 535; Whittell p. 417; Wood p. 429; Zimmer pp. 379–380 (apparently calling for a general title in I).

### BOLT COURT BEFORE JOHNSON

**37. [LONDON.]** Indenture tripartite concerning 'two severall messuages or tenements scituate lying and being in or neere fleetstreete in the parish of St Dunstan in the West in London ... in the severall tenures or occupacons of Rivett Eldred Esq then Sir Rivett Eldred knight and Dorothy Bulkeley Widd[ow] or of their severall Assignee or Assignes, together with all Shoppes Cellars Sollers [*garrets*] Chambers roome[s] edifices buildings courts gardens voyd grounds wayes passages yards backsides lights easements comodities and appurtenances whatsoever to the said messuages or tenements or either of them . . .'. [*London*], 20 May 1659.

16 leaves, 15 x 12 inches, written on the rectos only, stitched into a vellum wrapper made from an old deed, lettered 'Boult Court writings Fleet Street', wrapper worn, text in very good condition apart from slight fraying. **£650**

In 1641 Richard Baskerville, described as gentleman, acquired five messuages (houses) in or near Fleet Street from Katherine, the widow of Sir Simon Baskerville, the King's physician who died that year and was buried in St. Paul's Cathedral. By an indenture dated 5 August 1651 he granted a 500-year lease on two of the messuages at a peppercorn rent to Thomas Foote, citizen and alderman in consideration of £600 with the proviso that the indenture could be rendered void if he paid £624 to Foote on 8 February 1652. This was followed by a series of further conditional assignments of the indenture leading up to the present indenture tripartite.

By 20 May 1659 Richard Baskerville and William Bowdler, gentleman, had 'true title and lawfull Authority' to assigne the unexpired part of the 500-year lease to Matthew Howard, merchant; at the same time Samuel Howard, citizen and haberdasher, agreed to indemnify William Bowdler from 'all suits and troubles that shall happen or arise by reason of . . . this present Assignment'. One further party who had been involved in certain of the earlier assignments was William Meggs, merchant.

This is a copy of the Howards' part of the indenture tripartite of 1659, which would have been signed by Baskerville, Meggs, and Bowdler (the signatures here are scribal). Baskerville's part was signed by the Howards, Meggs, and Bowdler, while the third part, retained by Meggs and Bowdler, was signed by Baskerville and the Howards.

A very complicated chapter in the early history of Bolt Court. The most famous resident, a century later, was of course Samuel Johnson.

## WALPOLE'S MAYFAIR

**38. [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 muddle 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.

## LOVE AND WINE

**39. [POETRY and SONG.]** A manuscript collection of poems and songs on love and drinking. [*France, early 18th century.*]

Manuscript on paper, in French and occasional Italian, oblong 8vo (115 x 165 mm), ff. [52], neatly written in brown ink in two principal hands, with a few later additions, engraved decorative border to each page (to 4 different designs), doodles to two pages; small loss to bottom inner corner of f. [43] (not touching text), a few ink marks; very well preserved in c.1680 red morocco, gilt frame with corner fleurons and border to covers, spine gilt in compartments, gilt turn-ins and edges, marbled pastedowns; a little worn and marked, but an attractive volume. **£1400**

A charming and attractive collection of *poèmes* and *chansons* on the themes of love and drinking apparently compiled in the early 18th century in a handsomely bound blank book from the 1680s, its compilers evidently *amateurs* of amorous and occasionally bawdy verse, as well as of wine.

The majority of the content comprises short verses on love – frequently set in a pastoral milieu and presenting lovers as shepherds and shepherdesses – exploring themes including the suffering lover, love as the enemy of serenity, infidelity and jealousy, falling into and out of love, and the beauty of a lover’s eyes (and teeth). There are some delightful passages: a shepherd so madly in love with Celimene that he is incapable of looking after his sheep (and himself); the lover of Iris suddenly finding her ‘moins ieune et moins belle’ and turning his affections to Philis; and a bawdier poem recounting the amorous adventures of the young lovers

Colette and Colinet. Several of the pieces can be traced to 17th-century printed collections of verse and song: *Recueil des plus beaux vers qui ont été mis en chant* (Paris, 1661), *Livres d'airs de différents auteurs* (Paris, 1678), and *Nouveau recueil des plus beaux vers mis en chant* (Paris, 1680). Another can be found in the 1703 *Brunetes ou petits airs tendres* and some appear to be airs from operatic works of the period. But many we have not been able to trace in printed form.



Verses on the subject of food and wine include praise for ‘la bonne chere et le bon vin’, a drunk lover boasting how wine makes his eyes sparkle, table-thumping choruses such as ‘beuvons iusqu’au dernier soupir’ and ‘en goinfrerie passons la vie’, and the wonderfully evocative line ‘doux glou glou de la bouteille’.

The volume was at one time (late eighteenth century?) in the possession of one Auguste Roland, whose name appears in a few places. He has added his unequivocal opinion beside a few of the amorous verses, variously dismissing the writer as a ‘cochon’, a ‘crapaud qui a barbouillé sur ce cahier’, and a ‘bardot’.

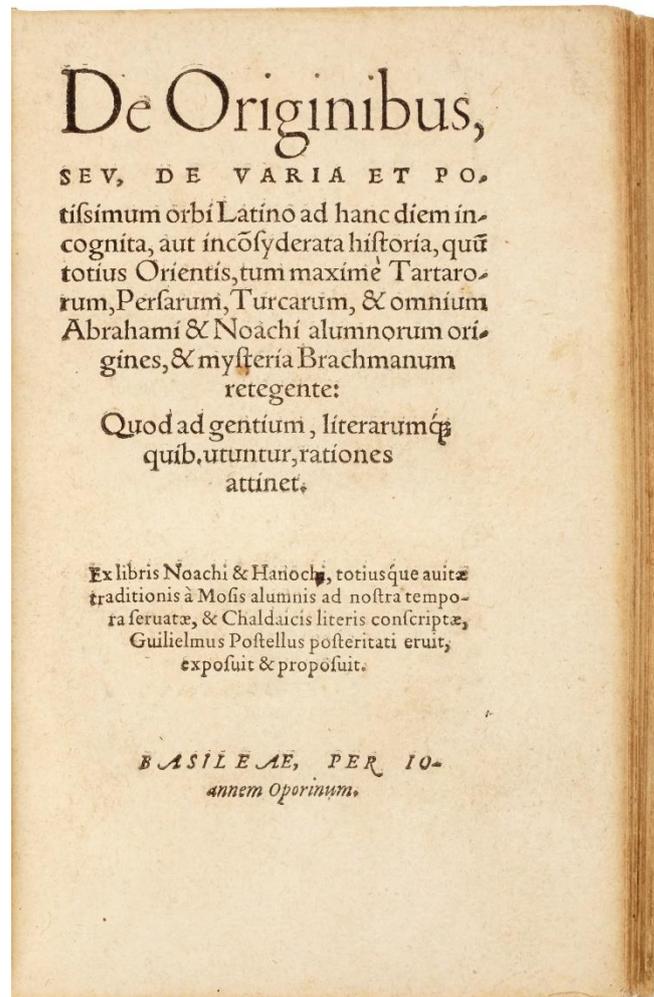
**40. POSTEL, Guillaume.** De originibus, seu, de varia et potissimum orbi Latino ad hanc diem incognita, aut inconsyderata historia, quorum totius Orientis, tum maxime Tartarorum, Persarum, Turcarum, et omnium Abrahami et Noachi alumnorum origines, et mysteria Brachmanum retegente. *Basel, Johannes Oporinus, [1553].*

8vo, pp. 135, woodcut initials in the text; a fine copy in modern vellum; a few contemporary marginal notes and underlinings, mainly at the beginning. **£4750**

First edition of Postel’s investigations into the original language as a means to regain the primordial unity of mankind.

During the immensely productive years 1552 and 1553, Postel constantly emphasized the need for action in order to unify the world. ‘He was explicit about the practicality of his aims. Late in his career he wrote to Masius that his life’s work had been a long effort to persuade Christendom to act. If it would only exert itself, how easily the world would pass from its terrible disorders into the eternal peace proclaimed by Christ! His sense of active purpose permeated even his most apparently academic works, such as his treatise *De originibus* of 1553. In this book he offered a profoundly Augustinian statement of purpose: “I have aimed to treat

of both the original relationships of things and the methods by which we can reconcile them again in the completest peace; and I have tried to promote that end for which the world was created, universal peace” (Bouwsma, *Concordia Mundi* p. 214).



‘Postel believed that language, that is, to know the names of things, was god’s greatest gift to man . . . . In the *De originibus seu de varia et potissimum orbi Latino ad hanc diem incognita aut inconsyderata historia* . . . Postel argues according to logic about God’s gift of speech to mankind. Man is different from other animals because he can reason and speak. Therefore, the Greeks called man “animal logicum” because λογος indicates speech or conversation no less than reason . . . . All men take their origin from Adam, who as first parent was taught by God about the names of everything in the universe: “Since there was no man, before the first man, who could speak an exterior voice, he necessarily conceived all the names of things by an interior voice”. When Adam was alone in Paradise, God and Adam communicated by the emanation of Idea which was called an inner voice . . . . Adam divinely received the words from Wisdom or from the agent intellect of which we are all members; however, in order to teach posterity, it was necessary to bring forth all things with an exterior voice . . .

‘It is clear that Postel’s desire to know languages was fuelled by his concept of the divine origin of language . . . . God gave to Adam the ability to speak and to write in order to teach mankind God’s Law. God’s Law was transmitted through the first parent, Adam, through Enoch,

through Noah, and through Moses . . . . The gift of language and God's Law cannot be separated in Postel's thought' (Marion L. Kuntz, *The Original Language as paradigm for the restitutio omnium*, in: *The language of Adam. Die Sprache Adams (Wolfenbütteler Forschungen vol. 84)*, pp. 131–132).

Adams P2022; VD16 P4482. Not in Caillet.



#### RENAISSANCE PRINTS, STITCHED

41. [RAIMONDI, Marcantonio, after RAPHAEL(?), and attributed to Lorenzo de MUSI after Marcantonio RAIMONDI after RAPHAEL(?).] The Seven Virtues [and] The reconciliation of Minerva and Cupid (allegory of peace). [Probably Italy, late 16th or early 17th century.]

Eight engravings (the *Seven Virtues* approximately 216 x 108 mm, *The Reconciliation of Minerva and Cupid* 213 x 121 mm) printed on sheets approximately 287 x 217 mm, watermark apparently a fleur-de-lys within a double circle surmounted by a B (or 'C B' in ligature); some light dust-soiling and a few very faint spots, but good impressions in excellent condition, untrimmed and held together by a single stitch at head, presumably as issued. **£2200**

A rare example of a collection of Renaissance prints in the state in which they would have been purchased from a print-seller at the time, including the complete series of Raimondi's *Seven Virtues*.

The *Seven Virtues* bear the initials ‘M A F’ in ligature and are numbered from 1 to 7 (Charity is additionally signed ‘Ant. Sal. exc.’, i.e. the Roman publisher and engraver Antonio Salamanca (c. 1500–1562)). *The reconciliation of Minerva and Cupid* (allegory of peace) bears the initials ‘L M’ (possibly for Lorenzo de Musi) and the number ‘8’.

These are late impressions of the *Seven Virtues*, a series of engravings made by Marcantonio Raimondi (c. 1480–c. 1527), possibly after designs by Raphael. It depicts the four cardinal virtues of classical antiquity (Fortitude, Prudence, Temperance, and Justice) and the three theological virtues (Faith, Hope, and Charity), unified by the classical niche within which each figure stands.

Bartsch XXVII 294.386, 294.387, 294.388, 295.389, 295.390, 295.391 and 295.392; XXVII 297.393C (*The reconciliation of Minerva and Cupid*).

### MARKED UP FOR A COPYIST

**42. RAMEAU, Jean-Philippe.** *Zoroastre*, tragedie, mise en musique par M. Rameau, représentée pour la premiere fois par l’Académie Royale de Musique, le 2 Decembre 1749. *Paris, Boivin, Leclair, Castagneri and the author, [c. 1750].*

Oblong 4to, pp. [ii], 189, letterpress title, music engraved throughout; woodcut vignette on title; numerous pasted-on slips bearing manuscript instructions or indicating cuts, **viola part added in manuscript** to music on pp. 100–1 (*see below*); old repaired tear in inner margin of one leaf (pp. 107–8, without loss), some occasional light browning and spotting; contemporary mottled sheep, spine gilt; rubbed, head and foot of spine slightly chipped, upper joint cracked at head and foot. **£6000**



First edition; rare. Despite a strong cast and a lavish production, *Zoroastre* met with only limited success (and, it seems, much bewilderment) when first performed at the Opéra in 1749. By May 1752 Rameau and the librettist Louis de Cahusac had begun an extensive reworking of the opera. This version was considerably more successful when it was first given on 19 January 1756. It was revived, with minor modifications, on 26 January 1770 to inaugurate the Opéra’s Palais Royal theatre, rebuilt after the fire of 1763.

‘*Dardanus* [1739] and *Zoroastre* are both marred by serious defects in their librettos. The former suffers from an inept and puerile plot. The latter, though its theme is the conflict of

Good and Evil as found in the dualist religion of ancient Persia (Cahusac's libretto also contains much masonic symbolism), is weakened by structural flaws and by the introduction of a conventional love element that implausibly involves the great religious reformer Zoroaster himself. Both works also make excessive use of the supernatural. Although many of the worst failings of these operas were eliminated or lessened at their first revivals, neither opera succeeds more than fitfully in dramatic terms. Yet they are full of music that is at times awe-inspiring in its power and seldom below Rameau's best' (*New Grove*).

The manuscript instructions in the present copy are of considerable interest. They comprise instructions to a copyist, indicating cuts (by the pasting of thin paper strips over the relevant sections), substitution of movements from elsewhere in the opera, and expansion of the scoring: 'copiez ici l'ariette qui est page 189. Et celle ci vous la mettez à la fin de l'acte' (p. 182), '5 voix[,] la taille est separée[,] 2 viol et basse[,] 8 portées' (p. 158), 'ici le Rigaudon du supplement. Voyez page 186' (p. 55), and so forth. On pp. 100–1 an extra part (marked 'alto', i.e. viola) has been added, on its own staff, to the second of the two passepieds of Act III. It seems unlikely that this added music does not derive from the composer himself, nor is it plausible that any of the manuscript instructions post-date the revival of the opera (by that time substantially reworked) in early 1756.

BUC p. 872; Hirsch II 792; RISM R 171.



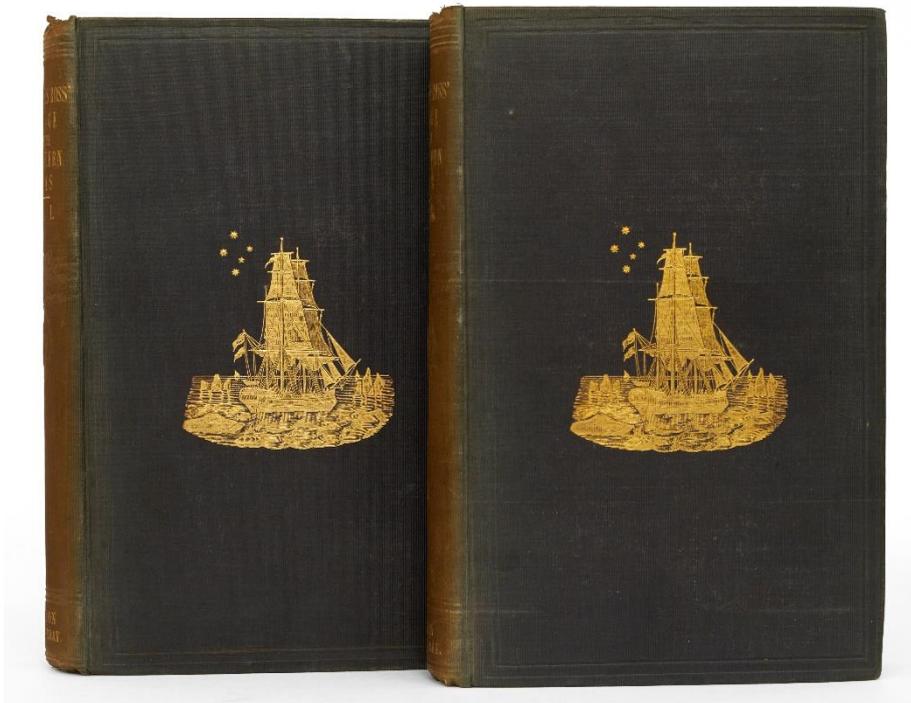
### ORATORICAL ESSENTIALS

#### 43. [RHETORIC.] De generib[us] dice[n]di lib. V. [Italy, c. 1680–1720.]

Manuscript on paper, in Latin with occasional Greek, 8vo (195 x 140 mm), ff. [50]; neatly written in a single hand in brown ink, c. 20 lines to a page; drawing to f. [1]v of phoenix emerging from cup with motto 'Post fata resurgo', another motto erased, oval rural vignette pasted below, tail-piece to f. [50]r with legend bearing the name 'Ramirez'; some light spotting

to endpapers, a little show through from chapter headings, very clean and crisp in stiff contemporary vellum, small paper label at head of spine, sprinkled edges. **£700**

A very attractive manuscript on the essentials of oratory, covering the parts of speech, different rhetorical styles – grand, plain, bombastic, charming, and serious – and when to use them. The hand and binding appear to be Italian, although the compiler, who gives his name as Ramirez, was evidently of Spanish descent. The first book comprises chapters on sentences and clauses: ‘De periodo’, ‘De membris orationis’, ‘De quantitate partium orationis’, ‘Quid sit periodus’, ‘Quotuplex sit periodus’, and ‘De periodi ornamentis’. Book 2 is devoted to ‘De magnifico dicendi genere’ (suited to the deeds of great men and the wondrous works of God), book 3 to ‘De tenui dicendi genere’, book 4 to ‘De venusto dicendi genere’ (including cacozelia), and book 5 to ‘De gravi dicendi genere’ (with a final chapter ‘de indecoro dicendi genere’). The text refers to and cites a host of Greek and Roman orators and poets, in particular Cicero and Virgil, as well as Aristotle.



‘A CORNERSTONE OF ANTARCTIC LITERATURE’ IN THE ORIGINAL CLOTH,  
FROM THE LIBRARY OF MICHAEL H. ROSSOVE

**44. ROSS, Sir James Clark.** A voyage of discovery and research in the Southern and Antarctic regions, during the years 1839–1843. *London, Spottiswoode and Shaw for John Murray, 1847.*

Two volumes, 8vo (222 x 137 mm), pp. I: [i]–lii, [2 (plates and maps, blank)], [1]–366; II: [v]–x, [2 (plates and maps, blank)], [1]–447, [1 (imprint)], [1]–16 (publisher’s catalogue, dated January 1847); II. I, I8 and II, B3–4 *cancellantia*; tinted lithographic frontispieces and 6 tinted lithographic plates by P. Carrick and T. Picken after Joseph Dayman and John E. Davis, printed by Day & Haghe, one plate double-page and folding, all retaining tissue guards (one guard torn); 8 engraved maps and plans by J. & C. Walker after Dayman, Davis, and Ross, one folding

and another double-page and folding; 20 inserted ll. with letterpress text of contents preceding each chapter, 17 of these with wood-engraved illustrations after Dayman, Davis, and Joseph Dalton Hooker; wood-engraved illustration and letterpress tables in the text, wood-engraved tailpiece; some variable, generally light spotting, some light offsetting from plates and maps onto text, one folding map with short tear; original dark-blue cloth by Remnant & Edmonds, London with their ticket on the lower pastedown of vol. I, boards with blind-ruled borders, upper boards with central vignette blocked in gilt, lower boards with central vignette blocked in blind, spines lettered in gilt, and decorated and ruled in blind, lemon-yellow endpapers, uncut; spines faded (as often) and slightly chipped at heads, extremities very lightly rubbed and bumped, some slight cracking on joints, nonetheless a very good, uncut set in the original cloth; from the libraries of James Frampton, Moreton House, Dorset (1769–1855, engraved armorial bookplate on upper pastedowns) and Michael H. Rosove (b. 1948, historian and bibliographer of Antarctic exploration). **£7500**

**First edition, with the first state of the publisher's catalogue dated January 1847.** Described by Rosove as 'a cornerstone of Antarctic literature and a monument to one of mankind's greatest expeditions of geographical and scientific exploration', *A voyage of discovery and research* is an account of Ross' expedition on HMS *Erebus* and HMS *Terror*, which was undertaken for Antarctic discovery and magnetic surveys. In the course of the expedition, Ross circumnavigated the Antarctic continent, discovered and named the Ross Sea, Ross Island, the Ross Shelf Ice, Victoria Land, Erebus and Terror Gulf, and Mount Erebus, and attempted to penetrate the Weddell Sea. The expedition also visited the Crozet Islands, Kerguelen Island, Tasmania, Australia, New Zealand, Campbell Island, and the Falkland Islands.

Apart from the general account of the expedition, 'the text includes a portion of the log of the *Eliza Scott* under [John] Balleny (vol. I, pp. 270–72), commentary and letters concerning [Charles] Wilkes's claims (vol. I, pp. 285–99, 346–59), monthly meteorological extracts, [Robert] McCormick's geology and zoology, [Joseph Dalton] Hooker's botany (including work not published elsewhere), and beautifully executed plates and vignettes' (Rosove).

The first edition comprised 1,500 sets, which were apparently issued over a period some years, possibly selling slowly because of the diminishing public interest in an expedition which had returned four years before the account was published. This set has the advertisements at the end of volume II in their earliest state, dated January 1847, but sets are known with advertisements dated 1851, suggesting that the work remained in print for four or more years after its first appearance. It was previously in the library of James Frampton, an alumnus of Winchester College and St John's College, Cambridge, who was High Sheriff of Dorset from 1793 until his death, and Lieutenant-Colonel of the Dorset Regiment of Yeomanry Cavalry.

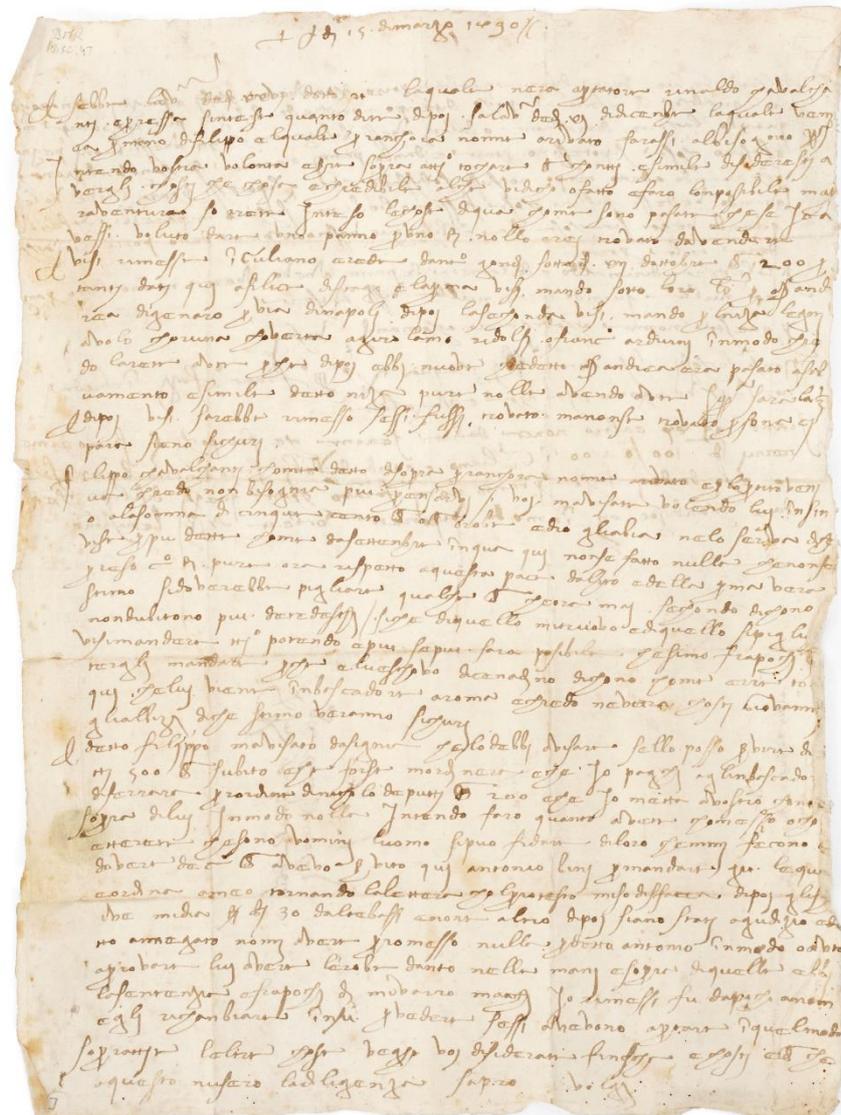
Conrad p. 61; Denucé 2467; Ferguson 4636; Hill 1487 ('one of the most important works in Antarctic exploration'); NMM I 1084; NZNB 4927 ('an outstanding expedition'); Rosove 276.A1.a; Sabin 73367; Spence 993; Taurus 9.

**45. [RUCELLAI, Cardinale.]** Letter, written in Italian, signed by Francesco Fazi, to Cardinale Rucellai, reporting on several financial transactions in Budapest; two pages, oblong folio, written on paper in a consistent Florentine *mercantesca* hand, 57 lines, brown ink, two-line address panel and recipient's note on verso, traces of seal in green wax; creased and slightly

split where once folded, edges a little frayed, but complete and in very good condition; with a modern typed transcript. 294 x 220 mm

Budapest, 15–20 March 1491 (1490 according to the Florentine calendar).

£1250 + VAT in EU



A mercantile letter sent from Budapest to Florence in March 1491. First drafted on 15 March, the letter was completed with a postscript five days later. The recipient's note on the verso is dated 21 April 1491. The sender, Francesco Fazi, appears to be otherwise unknown, although a namesake graduated in law in Pavia in 1501 and taught there until his death in 1505; to infer from the contents of this missive, our Fazi was a prominent financial agent at the Hungarian court, acting for the Rucellai bank and perhaps for other Florentine families. The recipient, on the other hand, was a member of an illustrious Florentine family which had been involved in trade since the middle of the thirteenth century. Son of Guglielmo Rucellai (1418–1477), a wealthy merchant and politician, Cardinale (1455–1520) was appointed governor of various cities under the control of the Republic of Florence (see L. Passerini, *Genealogia e storia della*

*famiglia Rucellai*, Florence, 1861, pp. 105–6); he also carried on his father’s business, as this letter demonstrates.

In reporting on several financial transactions in Budapest, Fazi mentions the imminent departure of a newly appointed Hungarian ambassador to Rome, the bishop of ‘Cenadino’ (i.e. János Szokoli, bishop of Csanad), and refers to various representatives of high-ranking Florentine families, including the Cavalcanti, the Albizzi, the Ridolfi, the Putti, the Bini and, most importantly, the Gondi. The latter family had a privileged relationship with the Hungarian court, which at the time of our letter was presided over by Beatrice of Aragon, widow of Matthias Corvinus (1458–1490) and wife of his successor Vladislaus II (1490–1516): Giuliano di Leonardo Gondi (1421–1501) had been treasurer to Alfonso I of Naples and remained a close friend of Alfonso Duke of Calabria, respectively Beatrice’s grandfather and brother.

This letter exemplifies the reach of the Florentine mercantile network and the influence it was able to exert, through money lending, over European politics far beyond the borders of Italy.

From the Rosenthal Collection.



‘TO THE GODS NOTHING IS MORE PLEASING THAN WHITE’  
(LEON BATTISTA ALBERTI)

**46. SAVELLI, Angelo.** *The meeting ends; The bricks.* 1962.

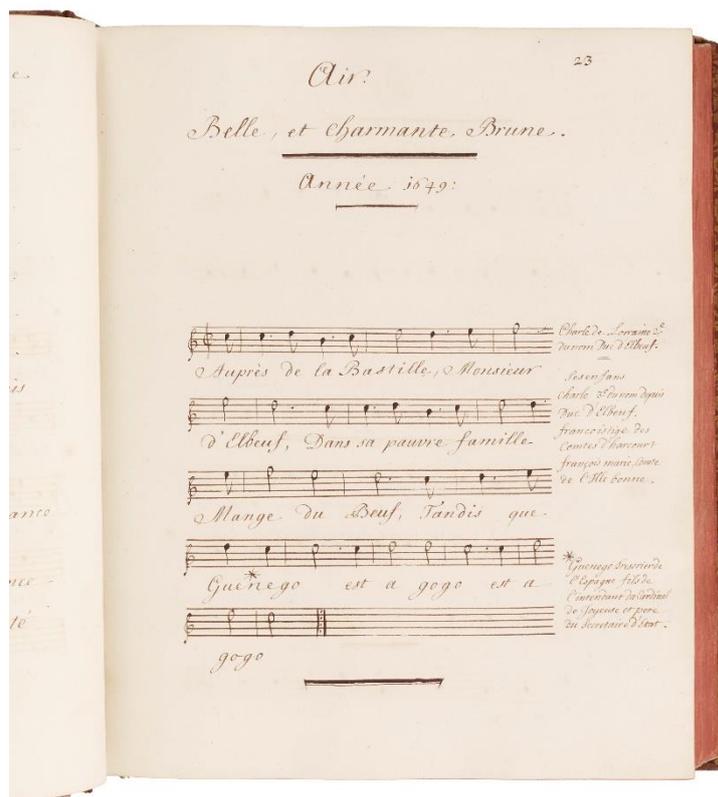
Original relief lithographs signed in pencil, each 445 x 345 mm, artist’s proof nos. 11/13 and 1/13, on Fabriano paper; in very good condition. **£2200 + VAT in EU**

Two rare artist’s proofs of relief lithographs for the book *Ten poems by ten American poets*, published late in 1963.

Savelli considered white the only pure, bright, absolute colour and rejected other colours. He created a monochrome art and distanced himself from the violence of action painting, striving for a universal simplicity and producing works of extreme lightness and formal purity. He won the Gran Premio della Grafica award at the 23rd Venice Biennale for his twenty-seven white-on-white reliefs and received the Guggenheim Fellowship for exceptional capacity for productive scholarship and exceptional creative ability in the arts.

After teaching at the Academy of Fine Arts in Rome, Savelli (1911–1995) settled in New York in 1953, becoming known to some of the most important artists of the period such as Fritz Glarner, Marcel Duchamp and Hans Richter. He frequented the Art Club on 10th Street and the New York School of artists but he did not want to be identified with one group or one circle and did not mix with art dealers. He exhibited in New York at the Leo Castelli Gallery, the Piondexter Gallery, the Brooklyn Museum and La Guardia Memorial House, among others. He taught at Columbia University and Pennsylvania University where he collaborated with Piero Dorazio.

Angelo Savelli, *Opera grafica* nos. 48 and 52; *Arte moderna Italiana* no. 87.



#### FRENCH POPULAR SONGS

47. [SONGS.] Recueil de chansons choisies depuis 1616 jusques a present 1736. [France, c. 1736.]

Manuscript on paper, large 4to (285 x 225 mm), pp. [xxx], 602, [16, blank]; written in a good, clear hand in brown ink; eighteenth-century design for a chimney-piece loosely inserted; in

excellent condition; contemporary French calf, roll-tooled gilt border on covers, spine gilt and with red morocco lettering-piece; slightly rubbed and stained; blindstamp of Château Houtain-le-Val, Brabant, in first two leaves. £2000

A substantial and carefully compiled manuscript of 125 popular French songs connected with notable historical events or personages, 69 of them with music. Marginal notes explain or clarify references within the lyrics, and at the beginning is a 'Table des personnes denomées, et matieres contenuës en ce recueil' (these include various members of the French royal family, Colbert, Richelieu, Bossuet, Voltaire, William of Orange, the Cardinal de Fleury, 'Milord Pertembourough' (i.e. Henry Mordaunt, Earl of Peterborough), the dukes of Rohan, Berry, Arenberg, Savoy, Beaufort, Bournonville and La Vallière, the duchesses of Bouillon and Choiseul, as well as significant battles, treaties, and so forth).

'Ce recueil contient l'elite des meilleures chansons anecdotes depuis le ministere du Cardinal de Richelieu jusqu'a present: on s'est attaché a la fidelité des noms; a l'ordre et a la justesse des époques, et des faits interessants, a la solidité des émargements; on a rendu les airs faciles, sans negligier néanmoins de metre en tête leurs noms pou ceux qui ne sçachant point de musique les connoissent ordinairement par le designement qui en est fait' ('Avertissement', p. [iii]).

ONE OF A HANDFUL OF SPECIALLY-BOUND COPIES, PRESENTED TO THE  
COMTESSE DE NOAILLES, THE PATRON OF A.J. MOUNTENAY JEPHSON

**48. STANLEY, Henry Morton.** In darkest Africa or The quest, rescue and retreat of Emin, Governor of Equatoria. *London, William Clowes & Sons for Sampson Low, Marston, Searle & Rivington, 1890.*

Two volumes, 8vo (220 x 140 mm), pp. I: xv, [1 (blank)], 529, [1 (imprint)]; II: xv, [1 (blank)], 472; wood-engraved frontispiece in vol. I and photographic portrait frontispiece by Waterlow & Sons after Walery in vol. II, both retaining paper guards, 36 wood-engraved plates by Barbant, Chiriat, Cooper, Davey, Meaulle, *et al.* after Riou, Schonberg, Forestier, Montbard, *et al.*, 3 folding colour-printed lithographic maps by Stanford's Geographical Establishment, 2 loosely-inserted in pockets on lower boards, as issued; one colour-printed lithographic geological profile by Stanford's, one wood-engraved map by Stanford's after W.G. Stairs, one folding letterpress table, and wood-engraved illustrations and plans, and letterpress tables, in the text, some full-page; occasional light spotting or marking, skilfully-repaired short tears on 2 folding maps, the other map lightly browned (as often); original crimson morocco gilt by Mansell, boards with borders of gilt rules and rolls, upper boards blocked with Stanley's signature in gilt, spines gilt in compartments, lettered directly in 2 and with imprint at the foot of the spine, other compartments panelled in gilt and decorated with central flower tools, board-edges roll-tooled in gilt, turn-ins gilt with rules and rolls, gilt cornerpieces, marbled endpapers, all edges gilt; a few light marks, extremities lightly rubbed and bumped, nonetheless a very good set; **specially bound for The Emin Pasha Relief Fund** (gilt morocco presentation label on upper pastedown of vol. I 'Presented to the Countess de Noailles A Subscriber to the Fund by The Emin Pasha Relief Committee' with names of the Committee beneath, recording gift to:) **Comtesse Hélène de Noailles** (pencilled markings and occasional annotations, apparently in her hand, throughout the text). £4000

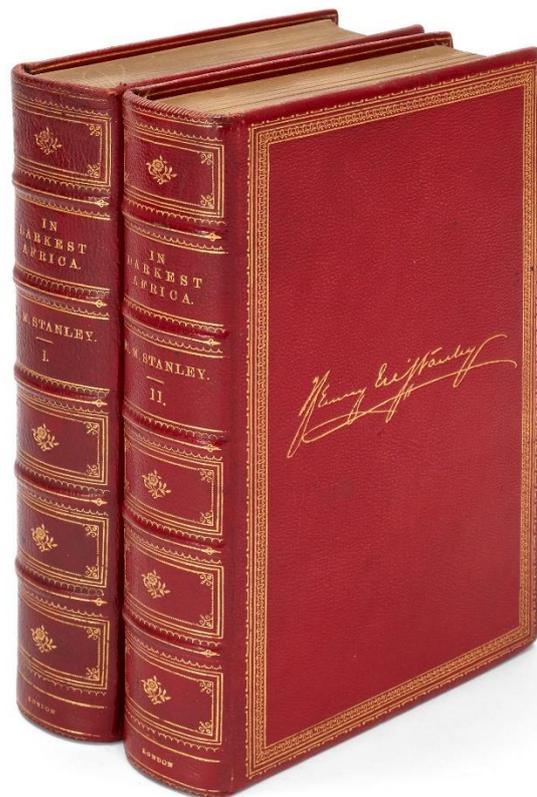
**First edition, specially-bound issue, for presentation to subscribers to the Emin Pasha Relief Fund.** *In darkest Africa* is the celebrated account of Stanley's 1887–1889 expedition to

Lake Albert, to relieve the German physician and scientist Eduard Schnitzer (known as Emin Pasha). Following the Mahdist uprising, which had led to the death of Gordon in 1885, Emin Pasha (the governor of Equatorial Sudan), had fled Sudan for Wadelai, close to Lake Albert, where he was trapped by the Mahdist forces. He was, however, able to send letters back to Europe to alert friends to his plight, and these letters had provoked great concern for his safety. An expedition was proposed by Sir William Mackinnon Bt, the Chairman of the British India Steam Navigation Company, and Stanley was asked to lead it. In 1887 he arrived at Zanzibar and then travelled around the Cape to the mouth of the Congo, from whence he made his way to Leopoldville and thence along the Congo into the centre of the continent, to the river's confluence with the Aruwimi River. From there Stanley journeyed to the village of Yambuya, which he reached on 15 June 1887. Leaving a rearguard party at Yambuya, Stanley and an advance party of some 400 embarked upon a 450-mile, five-month-long journey through the Ituri rain forest to Lake Albert. 'Stanley's descriptions of the tortuous passage through the dense forest rank among the most celebrated of all his writings. Ravaged by the effects of disease, hunger, and warfare, his party reached Lake Albert in December 1887. Failing to find Emin (who was at Wadelai), they retreated to Ibwiri, where a camp (known as Fort Bodo) was constructed. On 29 April 1888 Stanley himself finally met Emin Pasha, drinking champagne with him on the shores of Lake Albert, as he had with Livingstone at Ujiji in 1871. Unable to persuade Emin to leave immediately, he decided to return to find his rear column, leaving Jephson with Emin' (ODNB). Eventually, Emin was persuaded to leave Equatoria, the party reached the coast on 4 December 1889, and Stanley travelled via Zanzibar to Cairo, where he wrote *In darkest Africa* in fifty days. On his return to London in April 1890, Stanley was fêted by society and academia; a reception held for him by the Royal Geographical Society at the Albert Hall on 5 May 1890 attracted 10,000 people, including the Prince of Wales.

*In darkest Africa* was issued in six forms in London by Sampson Low, Marston, Searle and Rivington Limited in 1890: the standard trade first edition, published in two octavo-format volumes, bound in red pictorial cloth blocked in black and gilt; a limited edition of 250 sets signed by the author and with six additional etchings, published in two quarto-format volumes bound in half morocco over vellum; a very small issue of the limited edition, marked 'Author's Special Copy' and intended for presentation by the author, with a signed edition statement printed in red on the verso of the half-title of volume I in place of the limitation statement, bound in half morocco over vellum; an edition published for subscribers only in twenty-two parts, forming two large-octavo-format volumes, by Sampson Low, Marston, Searle and Rivington Limited, bound in printed wrappers; a variant of this edition published for subscribers only in six divisions, forming two large-octavo-format volumes, by Sampson Low, Marston, Searle and Rivington Limited, bound in red pictorial cloth blocked in black and gilt; and the present form, which used the sheets of the trade first edition, handsomely bound in two, octavo-format volumes in full crimson morocco gilt, with the author's signature in gilt on the upper boards, and presented to the subscribers to the Emin Pasha Relief Fund, with a gilt morocco, *ad personam* presentation label on the upper pastedown. Apart from the 'Author's Special Copy', which may have been printed in a smaller run, **this is the rarest of the six forms of the book.**

The list of subscribers to the Relief Fund on p. 35 identifies fifteen individuals (including the comtesse de Noailles) and three organisations (the Royal Geographical Society, the Egyptian Government, and Messrs. Gray, Dawes & Co. of London), of whom only Sir William Mackinnon, Bt and the Egyptian Government subscribed sums larger than de Noailles' generous sum of £1,000. On the basis of this list, it seems likely that there were only about 18 sets of this issue for subscribers to the Relief Fund; there were also at least two sets sent out by

the Relief Fund with letters dated 29 August 1890 presenting them to senior civil servants, but without the morocco presentation label that sets such as this have. Apart from the present example, we have been able to identify five further sets, of which three have the gilt morocco presentation labels and were presented to Sir George Sutherland Mackenzie (sold by Quaritch in 2000), James M. Hall (Dominic Winter, 6 November 2013, lot 27), and Lord Kinnaird (Dominic Winter, 18 June 2014, lot 25), all of whom appear in the list of subscribers. The other two were presented with letters to Sir Percy Anderson, Senior Clerk in the Consular and African Department (with Libreria Antiquaria Perini, Verona) and Sir Philip Currie, Permanent Under-Secretary of the Foreign and Commonwealth Office (Christie's South Kensington, 18 November 2003, lot 223).



**This important association set was presented to Comtesse Hélène de Noailles, who had gifted the Relief Fund £1,000 in order that A. J. Moutenay Jephson could join the expedition.** Despite his lack of experience of tropical travel, Moutenay Jephson played an important role in the expedition's success – he was the first officer to meet Emin – and he wrote *Emin Pasha and the Rebellion at the Equator* (London, 1890), a bestselling account of his experiences during the expedition, on his return. Although his relationship with de Noailles is unclear – F. Hird's *H. M. Stanley* (London: 1935) calls her his cousin (p. 230), while J. Bierman's *Dark Safari* (London: 1991) states that she was his aunt (p. 265) – they were close to one another, and he lived with her at Eastbourne and Hyères as a young man. In his diary of the expedition Moutenay Jephson recalls her saying 'if I had a son I would send him on this expedition' (D. Middleton (ed.), *The diary of A. J. Moutenay Jephson Emin Pasha Relief Expedition 1887–1889* (Cambridge, 1969), p. 250).

For the trade edition, cf. Hess and Coger 155; Hosken p. 189; Liniger-Goumaz and Hellinga, *Henry Morton Stanley*, 168.



**49. TAPIES, Antoni.** Praxis der Kunst. 1973.

Original lithograph (650 x 900 mm) on Rives paper, signed in pencil lower right and numbered 61/150; in very good condition. **£1800 + VAT in EU**

The Spanish abstract artist Antoni Tàpies (1923–2012) belonged to the Art Informel movement, the European equivalent of American Abstract Expressionism, and became a member of the avant-garde group Dau al Set, which had strong ties to Surrealism. He was influenced by his friend Joan Miró and the work of Paul Klee. Almost anticipating the flowering of Arte povera, he undermined traditional fine art, working with everyday objects and stamping them with his own seal. From 1947 Tàpies was active in the field of graphic work, producing a large number of collector's books and dossiers in close association with writers and poets such as Jan Brossa.

His works are held in the Fundació Antoni Tàpies in Barcelona, The Museum of Modern Art in New York, Tate and the Reina Sofia National Museum in Madrid, among others.

**TUDOR LAW – WITH EXTENSIVE TUDOR ANNOTATIONS**

**50. THELOALL, Simon.** Le digest des briefes originals, et des choses concernants eux. London, Richard Tottell, 1579.

8vo, ff. [viii], 424; woodcut criblé initial, running titles; outer margin of quire G trimmed a little shorter, some water-staining mostly in the last quires, occasional light soiling; a good

copy, **bearing extensive ink marginalia throughout** (a little trimmed) in law French **in a neat strictly contemporary single chancery hand**, bound in seventeenth-century calf, sides filleted in blind with blind-stamped palmette cornerpieces, panelled spine; covers reattached, spine partly perished, still holding, corners worn, surface scratches and scuffs; contemporary ownership inscription on title (?Robbart), purchase date on the verso of the last leaf: 25th May 1580; preserved in a cloth box. **£7000**

First edition, scarce, of Theloall's early work on writs, **a remarkable copy, intensively annotated by a single contemporary owner evidently versed in the Common Law.**

Theloall's *Digest* established itself as the accepted Register of Writs, effectively filling a crucial vacuum: 'The common law had . . . grown up round the royal writs. They formed the ground plan upon which its builders worked; and it is for this reason that the learning of writs was the first thing taught to students of the law. Seeing that the choice of a wrong or inappropriate writ meant loss of the action, this learning continued to be of the utmost importance to the practitioner all through his career' (Holdsworth, *A history of English law*, II, p. 431); yet no official register of writs appears to have been produced in the mediaeval era. In the absence of official collections of Chancery forms, within the legal professions there circulated unofficial compilations. The earliest printed attempt appeared in 1531 (Register brevium). Theloall's authoritative work 'deserved to be printed, as it is the most orderly treatise on procedure, founded on the Year Books, that had yet appeared . . . . Historically, it comes between the older commentaries upon writs and the modern books on procedure' (*ibid.*, V, p. 381).

In contrast with the text proper, in law French, the dedicatory epistle is in English; the *Digest* is dedicated to the Lord Chancellor Sir Thomas Bromley, 'From my poore house neere Ruthvin in Wales'.

STC 23934; Beale T499.

OPERATIC HARBINGER OF THE FRENCH REVOLUTION,  
FROM GLUCK'S LIBRARY

**51. [VOGEL, Johann Christoph.]** *Démophon*. [*France (probably Paris), c. 1787*].

Manuscript on paper, oblong 4to (225 x 310 mm), ff. [180], comprising 24 numbered gatherings, on paper ruled with ten staves, **vocal score notated in brown ink on mostly three three-stave systems per page and comprising most of the recitatives and all the arias and choruses**, beginning with Narbal's song 'N'ai je pas comme lui des entrailles' (Act I, Scene 1) and ending with the final chorus 'Le plaisir qui suit la tristesse' (Act III, Scene 8); watermarks of three crescent moons and the initials 'B V A'; dampstain at gutter of most leaves (sometimes rendering text and music a little faint), a few marginal tears and some dust soiling; unbound, some gatherings stitched together but the majority loose. **£5250**

A contemporary scribal manuscript of Johann Christoph Vogel's opera *Démophon*, from the library of Christoph Willibald Gluck.

The opera was first performed posthumously at the Paris Opéra on 15 September 1789, Vogel having died on 15 June 1788. The libretto, by Philippe Desrieux, was published by de Lormel

in 1789, while Sieber printed the full score in 1790. ‘Among the musical qualities of this dramatically powerful work are the variety of recitative forms, the treatment of the woodwind as solo instruments and the harmonic colour of the choruses. The overture [not present in our manuscript], composed in monothematic sonata form, remained popular into the early nineteenth century, and was incorporated into Gardel’s ballet-pantomime *Psyché* (1790), which had more than 1000 performances at the Opéra between its première and 1829’ (*New Grove*).

Johann Christoph Vogel (1756–1788) studied with Georg Wilhelm Gruber in Nuremberg and with Joseph Riepel in Regensburg. He moved to Paris in 1776 and became one of Gluck’s most devoted followers. The first of his two operas, *Le toison d’or*, was dedicated to Gluck as ‘législateur de la musique’. Gluck responded in a letter dated Vienna, 3 August 1787: ‘I have received through M. Salieri a copy of your first opera, the Golden Fleece, which you wished to do me the honour of dedicating to me. My eyes no longer permit me to read; M. Salieri gave me the pleasure of listening on the harpsichord to this music, which I find worthy of the praises it has evoked in Paris. It is the dramatic talent which shines above all other qualities and it is on this that I congratulate you with all my heart. It is a talent that is all the more rare because it derives not from experience but from nature. The same M. Salieri has also told me all that he had heard in praise of your second work [*Démophon*], may it add to your reputation as much as I would wish and make you the most famous of artists’ (H. and E. H. Mueller von Asow, eds., *The collected correspondence and papers of Christoph Willibald Gluck*, 1962, pp. 208–9).



*Provenance:* from Gluck’s library, with his blind-stamped paper seal (a lyre and, below it, ‘Gluck’ in gothic letters) attached with red wax to the upper outer corner of the recto of the second leaf and again to the verso of the penultimate leaf. As Vogel did not begin writing the work until c. 1786, and since the manuscript presumably came into Gluck’s possession before his death on 15 November 1787, the manuscript can be dated to within (and probably towards the end of) this relatively narrow period. Like the manuscript of *Le toison d’or*, the present manuscript may conceivably have reached Gluck through the agency of Salieri, who returned to Vienna from Paris after the production of his *Tarare* (first performed at the Opéra on 8 June 1787).

See A. Ringer, ‘A German Gluckist in Pre-Revolutionary France’, in *Music in the classic period: essays in honor of Barry S. Brook*, New York, 1985, pp. 221–31.



Alfoo is 't *Antigono* ende *Alexandro* den Sonen des Konings *Hircani* gegaen. Want *Hircanus* had *Antigonum* zeer lief, en deed hem veel goeds, meynde hem ook het Koninkrijk te erven: maer *Alexandrum* hatede hy; ende of schoon *Alexander Antigonom* in stoutmoedigheyt ende verstant verre te boven gingh, soo en dorst hy nochtans *Hircano* niet wel onder d'ooogen komen. Doch eyndlijck storf *Antigonus*, ende *Alexander* bleef te lijf, ende quam tot groeter 'eeren. JOSEPHUS.

A COLLECTION OF EMBLEM BOOKS AND OTHER WORKS ILLUSTRATED BY GHEERAERTS ET AL., IN CONTEMPORARY DUTCH VELLUM

52. **VONDEL, Joost van den.** A collection of seven works bound in two volumes, Amsterdam and Rotterdam: various publishers, 1682–1700, comprising:

(i) *Tooneel des menschelyken Levens. Of De vernieuwde gulden winkel; waar in door poëtische, historische, morale, en schriftuurlijke leeringen, den mensche vertoont werd, hoedanig hy zijn leven, handel, en wandel, zediglijk, eerbaarlijk en vermakelijk zal overbrengen ... Alles in aangename maat-dichten, met verklaringen in prose gesteld, en met kunst-platen, en beeldenissen verciert.* Amsterdam: Willem Lamsveld, 1699. Pp. [8 (title, sonnet, publisher's preface, introductory poem, emblem with explanation)], 1-148, [2 (index, publisher's catalogue)]; engraved additional title dated 1698, and 74 engraved emblems in the text, woodcut title-decoration, woodcut initials; p. 65 misnumbered, corrected in manuscript and erased. Seventh edition, first published in 1613. Landwehr notes that the engraved emblems on pp. 64 and 140 first appear in this edition. Landwehr, *Emblem and Fable Books Printed in the Low Countries* (1988), 882; Schuytvlot, *Catalogus van werken van en over*

Vondel, 51 (erroneously calling for only 73 engraved emblems); Unger, *Bibliographie van Vondels Werken*, 77.

(ii) *Vorstelijcke warande der dieren: waer in de zeden-rijcke philosophie, poëtisch, morael, en historiael, vermakelijck en treffelijck wort voorgesteld. Met exempelen uyt de oude historien, in prose; ende uytleggingen, in rijm verklaert ... Verciert met hondert vijf-en-twintigh aerdige afbeeldingen, in koper gesneden, door Marcus Gerards [i.e. Gheeraerts, the elder].* Amsterdam: Sander Wybrants, Jan Blom, Andries Vinck and Aart Dircksz. Oossaan, 1682. Pp. [13 (title, extract from van Mander's *Schilder-boeck* on Gheeraerts, foreword, introductory poem, mottos, poem)], [250 (emblems with descriptive text numbered 1-125 with poems on facing pages numbered I-CXXV)], [1 (blank)]; engraved title vignette and 125 engraved emblems by and after Marcus Gheeraerts the elder, woodcut headpiece and initials. Second edition, first published in 1617. Landwehr 889; Schuytvlot 55; Unger 86.

(iii) *Pascha, ofte de verlossinge Israëls uyt Egypten. Trage-comædischer-wijse een yeder tot leeringh op 't tonneel gestelt.* Rotterdam: Izaak van Ruynen, 1695. Pp. [6 (title, blank, dedication, introductory poems)], p. 65 [*sic*], [1 (blank)], 64; engraved title vignette by Jan Luyken, ornamental and large woodcut initials; l. \*4 (p. 65 and final blank p.) kept conjugate with \*1 and bound with the rest of the quire before A1, rather than excised and bound at the end after H4. Fourth edition, first published in 1612. Schuytvlot 414; Unger 70.

(iv) *De helden Godes des Ouwden Verbonds, met kunstige beeldenissen vertoont, en poeetelijck verklart. Midsgaders: een Hymnus of lofzangh van de christelijcke ridder, en de heerlijkheyd van Salomon.* Amsterdam: Widow of Gijsbert de Groot, 1699. Pp. [11 (title, dedicatory poem, dedication, foreword, poem)], [76 (engraved portraits with biblical texts below numbered 1-38 with poems on facing pages numbered 1-38)], [9 ('Hymnus of lofzangh...')], [1 (part-title to 'De Heerlyckheyd van Salomon')], [7 (preliminaries)], 93-130, [2 (poem, blank)]; woodcut title decoration, 38 engravings in the text, woodcut initials. Third edition, first published in 1620. Schuytvlot 62; Unger 101.

(v) *Koning Davids Harpzangen.* Amsterdam: Widow of Gijsbert de Groot, 1696. Pp. [8 (title, blank, dedications, commendatory poem, note to the reader)], 372; woodcut title-vignette and woodcut initials; marginal burn-marks on quire 2N. Fourth edition, first published in 1657. This can be distinguished from the third edition, which appeared in the same year with the same imprint, by the bucket hanging to the left of the chain on the title vignette, and the textual changes noted by Unger. Schuytvlot 82; Unger 571.

(vi) *Bespiegelingen van Godt en godtsdienst. Tegens d'ongodisten, verlochenaers der godtheit of goddelijcke voorzienigheit ... Den tweeden druk.* Rotterdam: Barent Bos, 1700. Pp. [2 (explanation of the additional title, blank)], [2 (title, blank)], 1-5, [6] (numbered '6-8' by the addition of a manuscript hyphen and an applied letterpress '8'), 9-221, [1 (blank)], [8 (contents, 'De Brief aen de Romeinen')]; engraved additional title by J. Mulder after J. Goeree, woodcut title-vignette, woodcut initials. 'Second edition', first published in 1662, but apparently a composite issue – and presumably very rare thus – formed of the engraved additional title, its explanation, and pp. 1-6 from the second edition, bound with pp. 9-221 of the first edition (with a stub of the final blank l. 2E4 visible), and with quire 3\* of the second edition (printed on slightly smaller sheets) inserted between 2E3 and 2E4 stub, but without the engraved portrait and quire 2\* found in the second edition. Schuytvlot 85-86; Unger 644-645.

(vii) *Joannes de Boetgezant*, edited by Abraham Bogaert. Amsterdam: Widow of Gijsbert de Groot, 1696. Pp. [2 (title, blank)], 3-123, [1 (epitaphs)]; woodcut title vignette, woodcut initials. Second edition, first published in 1662. Three issues were published under this imprint in 1696; this can be identified as Unger 649 / Schuytvlot 90 by the absence of the editor's name from the *cancellans* title. Schuytvlot 90; Unger 649.

Seven works in two vols (i–iv and v–vii), 4to (200 x 155 mm); occasional very light spotting or browning, a few light marks; contemporary blind-tooled Dutch vellum, boards with central cartouche formed by foliate tools enclosed by panel of triple rules with foliate cornerpieces, borders of double rules, spines divided into compartments by raised bands, gilt maroon morocco lettering-pieces in one, all edges speckled; extremities lightly rubbed and bumped, head of spine of vol. I chipped with small losses, lettering-pieces slightly faded and chipped, nevertheless a very good set in contemporary Dutch vellum; ?19th-century printed shelfmark labels on upper pastedowns, with manuscript notes; traces of paper labels on front endpapers.

**£1750**

**Early posthumous editions of van den Vondel's works.** The poet and dramatist van den Vondel (1587–1679) was born in Cologne to Mennonite parents who had fled Antwerp, and would eventually settle in Amsterdam, where the young writer taught himself French and Latin. Van den Vondel frequently used religious texts as a basis for his literary works, which often reflect contemporary events; for example, *Pascha* (iii) is based upon the Exodus of the Jews from Israel, but also stands as an allegory for the flight of Calvinists from Spanish tyranny in the southern Netherlands. As he grew older, van den Vondel's religious liberalism led him first to a Remonstrant position and finally, at the age of 54, to Roman Catholicism. One of the most important and influential Dutch writers of *De Gouden Eeuw*, who 'was by far the greatest dramatist of Holland and was highly appreciated by his contemporaries and posterity for his mastery of the language' (J. H. W. Unger, *Catalogue of writings by Joost van den Vondel* (Amsterdam: [1907]), p. [1]), van den Vondel's fame has lasted to the present, and his works remained in print long after his death. The present collection of seven works dating from the two decades after his death is particularly notable for the closely contemporary Dutch binding, which was presumably executed for the set's first owner.

ONE OF THE GREAT RARITIES OF ECONOMIC LITERATURE  
WITH A TEN-LINE PRESENTATION INSCRIPTION

**53. WHEELER, John.** A treatise of commerce, wherin are shewed the commodities [*sic*] arising by a wel ordered, and ruled trade, such as that of the societie of merchantes adventurers is proved to bee, written principallie for the better information of those who doubt of the necessarienes of the said societie in the state of the realme of Englande. *Middelburg, Richard Schilders, 1601.*

Small 4to, pp. [2] blank, [vi], 178; without the errata found in some copies; MS ink correction (*Commodities*) to the title and several of the errata corrected in a contemporary hand; leaves Z2–3 missed in sewing and tipped in slightly proud, one or two slight dampmarks to upper margin of a few leaves; a very good copy in seventeenth-century panelled calf, skilfully rebacked, corners restored, with the armorial bookplate of Charles Montagu, 3rd Earl of Halifax (dated 1702) to the blank verso of the title (see below); another bookplate sometime removed from the front pastedown; preserved in a cloth box.

**£29,000**

To the right worshipfull, grave and  
 prudent Senator, and one of the Fathers  
 of the farre renommned Fellowshipe  
 of Merchant Adventurers of England Mr  
 Leonard Hallidaie Esquire and Alderman  
 of the Cittye of Londone[,] John Wheeler  
 once and still his servant sendeth this  
 his simple woork with heartye wishes of  
 all happynesse and longe lyfe to hym and hys.  
 Middelbroughe 28 Decembris anno 1601  
 J Wheeler:

**Very rare first edition.** With a long authorial presentation inscription on the initial blank to a fellow Merchant Adventurer:

To the right worshipfull, grave and  
 prudent Senator, and one of the Fathers  
 of the farre renommned [*i.e.* renowned] Fellowshipe  
 of Merchant Adventurers of England Mr  
 Leonard Hallidaie Esquire and Alderman  
 of the Cittye of Londone[,] John Wheeler  
 once and still his servant sendeth this  
 his simple woork with heartye wishes of  
 all happynesse and longe lyfe to hym and hys.  
 Middelbroughe 28 Decembris anno 160[1]  
 J Wheeler:

Sir Leonard Halliday (1537–1612) became Lord Mayor of London in 1605. His widow, Anne (*née* Wincot), married Henry Montagu, first Earl of Manchester, in 1613, and the book must have passed to Henry's son, George, and thus to Charles Montagu (1661–1715), third Earl of Halifax, Chancellor of the Exchequer from 1693, a founder of the Bank of England, and a keen collector of books and antiquities, known for his private library, 'a gallery nobly furnished with curious books placed under statues as in Cotton's' (quoted in the *Oxford DNB*).

Wheeler was Secretary of the Society of Merchant Adventurers of England, the strongest of the 'regulated' trading companies; *A Treatise of Commerce* is his defence of it. Written to show the superiority of the Merchant Adventurers over unorganized traders, the *Treatise* argues that competition among merchants was minimized, that the large fleets employed by such a company secure commerce, increase exports, cheapen imports, raise the customs revenue, and benefit the nation in time of war. The book contains a detailed account of alliances with the

Low Countries, trade with Antwerp and a survey of trade between England and the Hansa towns, with a refutation of the charge against the Merchant Adventurers of being monopolists.

Hotchkiss describes the book as ‘the earliest important example of corporation publicity . . . a piece of commercial propaganda . . . [and] an important milestone in the development of marketing. In its substance, it represents the characteristically medieval theory of the trade monopoly, bolstered by monarchical authority and jealously guarded against competition. In its method, it anticipates the characteristically modern practice of winning popular support through the medium of the printed word’ (foreword to the NYU Press edition, 1931; ‘few books that compare in importance . . . have had to wait so long for a reprinting’).

The prefatory dedication, to Sir Robert Cecil, is dated Middelburg (the Society’s base on the Continent), 6 June 1601. A London edition (pp. 126) was printed later in the month.

STC 25330; Kress 243 (lacking initial blank and errata); this edition not in Goldsmiths’ or Mattioli. See Appleby, *Economic thought and ideology in 17th century England*, pp. 94, 105–106, 116; Hecksher, *Mercantilism, passim*; Palgrave III, 665; Schumpeter, pp. 306, 339 ff.

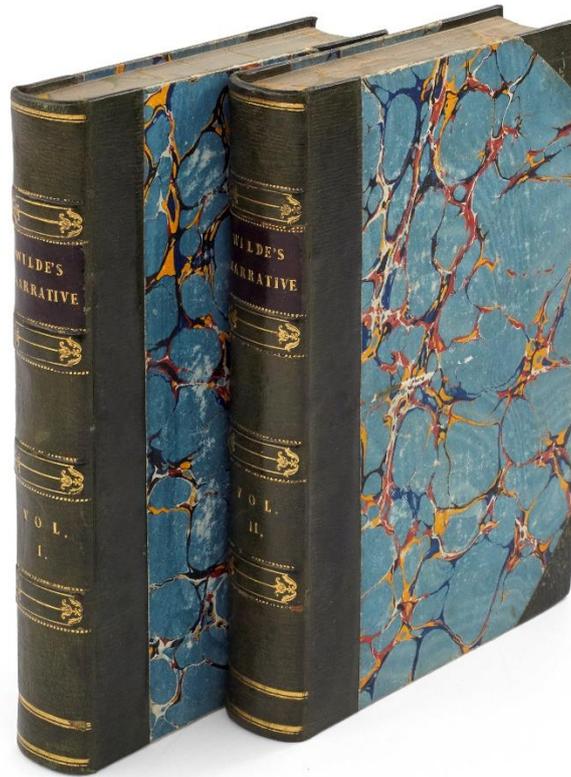
SIR WILLIAM WILDE’S FIRST BOOK,  
WHICH ‘ESTABLISHED HIM AS A DUBLIN SAVANT’

**54. WILDE, *Sir William Robert Wills*.** Narrative of a voyage to Madeira, Teneriffe, and along the shores of the Mediterranean, including a visit to Algiers, Egypt, Palestine, Tyre, Rhodes, Telmessus, Cyprus, and Greece. With observations on the present state and prospects of Egypt and Palestine, and on the climate, natural history, antiquities, etc. of the countries visited. *Dublin and London, John S. Folds for William Curry, Jun. & Co., and Longman, Orme, Browne and Co., 1840.*

Two volumes, 8vo (213 x 132 mm), pp. I: xiv, [2 (blank, illustrations)], 464; II: viii, 495, [1 (blank)]; tinted lithographic frontispieces by Day & Haghe after J. Connolly *et al.*, retaining tissue guards, 2 lithographic plates by and after Connolly, printed by J. Graf, and 2 engraved plans by W. H. Lizars, hand-coloured in outline; wood-engraved illustrations in the text; a few light marks; contemporary half hard-grained green morocco over marbled boards, spines gilt in compartments, gilt morocco lettering-piece in one, lettered directly in another, all edge marbled, light-blue silk markers; boards slightly rubbed, otherwise a very good set in a contemporary binding. £950

**First edition.** The distinguished surgeon Sir William Wilde (1815–1876) completed his medical training in Dublin, but a ‘collapse in health preceded Wilde's appointment as a licentiate of the college of surgeons in March 1837. For either reasons of health or as a consequence of his having fathered a child out of wedlock, his mentors arranged for him to absent himself temporarily from Dublin in September of that year to travel as surgeon to a consumptive Glasgow merchant bound for Madeira and the Levant on the steam yacht *Crusader*. The numerous cases of ophthalmic trachoma Wilde encountered on the streets of Alexandria and Cairo were decisive for his later orientation towards eye surgery. The notes on the climate, natural history, topography, and state of medicine in the places he visited were later published as the two-volume *Narrative of a voyage* . . . . This work, which became known popularly as Wilde’s *Voyage*, established him as a Dublin savant and led to him becoming a

regular contributor to, and close associate of, the editorial coterie behind the *Dublin University Magazine*. It also introduced Wilde to the “gentlemen of science” who made up the British Association for the Advancement of Science (BAAS). His attendance at its 1839 Birmingham meeting marked the start of a long and fruitful association with the natural history and anthropological sections of the BAAS’.



Although his writings are now less well known than those of his son Oscar or his wife Lady Jane Wilde (‘Speranza’), the success of *Narrative of a voyage*, his first book, encouraged Sir William Wilde to publish a number of further works throughout his career. Some of these books derived from his career as one of the pre-eminent ophthalmic and aural surgeons in Europe (in 1853 he was appointed Surgeon Oculist-in-Ordinary to the Queen in Ireland and was knighted in 1864), and others related to his broader cultural, historical, and anthropological interests, such as *Austria: its literary, scientific, and medical institutions* (Dublin, 1843), *Popular errors respecting the insanity of Dean Swift: an essay. With an appendix, containing several of his poems hitherto unpublished, and some remarks on Stella* (Dublin, 1848, one of the earliest refutations of Swift’s insanity), *Beauties of the Boyne and . . . the Blackwater* (Dublin, 1849), *Irish popular superstitions* (Dublin, 1852), *A descriptive catalogue of the antiquities . . . in the Museum of the Royal Irish Academy* (Dublin, 1857–1861, 3 vols), and *Lough Corrib* (Dublin, 1867).

The present, first edition of *Narrative of a voyage* is divided into two volumes, the first devoted to North Africa (including Egypt), while the second describes Egypt, Palestine and Asia Minor. A second, revised and enlarged, one-volume edition was published in 1844.

Abbey, *Travel* 199; Blackmer 1795; Ibrahim-Hilmy II p. 329; Röhricht 1890.

**55. [WILTSHIRE – URCHFON.]** Two charters of John de Welye, leasing land in Wiltshire: (1) 206 mm x 227 mm, whereby John de Welye grants to Walter of Woedhamtun, merchant, six acres of land in Urchfont including 5½ acres in the cultivated area known as ‘twelve acres’, part of which was beside the king’s road where Walter’s house was, together with other lands including rights of grazing among the cattle belonging to the abbess of Winchester, 21½ lines, written in a fine large early gothic charter hand with decorative ascenders; lacking seal, creased in folds; with (2) 204 mm x 263mm, almost but not exactly word for word the same, inserting the name of Walter’s wife, Alice, and increasing the land to seven acres, 20½ lines, written by the same scribe, with large seal in dark green wax attached by a vellum tag, with the legend ‘S. IOHANNIS DE WELIE’; in excellent condition.

England (Wiltshire), early 13th century.

£4750

- Both documents concern the same transaction, doubtless issued at the same time by the same scribe and attested by the same witnesses, and yet there are slight variations between them. Perhaps one was for each of the contracting parties, whose interpretation was slightly different. Note various names in English, ‘twelve acres’, ‘havekeschurech’, ‘butiller’, and so on, earlier than any recognisable texts in the Middle English language. The witnesses include Richard of Eastcott, Henry of Horton and Richard of Bulford, all Wiltshire names.

The document which still preserves the fine wax seal of John de Welye is from the collection of Sir Thomas Phillipps (1792–1872), and was sold at Sotheby’s on 30 November 1976, lot 861 (with plate). Since that date the second document emerged from a different source and the two documents have been reunited.

