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Cover image and vignette opposite from item 23.

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WINE AND LOVE – WITH TRANSLATIONS BY COWLEY

1// **ANACREON** done into English out of the original Greek ...
Oxford, Printed by L. Lichfield ... for Anthony Stephens ... 1683.

8vo., pp. [20], 72, 79-114; a very good copy in contemporary mottled calf, front joint cracked. **\$945**

First edition. The 'Anacreontea', a collection of 60 Greek poems on wine, beauty and erotic love, though long attributed to Anacreon was actually by numerous anonymous imitators. The present collection of fifty-two poems is similarly anonymous and collaborative, and contains translations (or imitations) attributed to Oldham, Cowley, Thomas Wood and Francis Wallis. The editor, 'S. B.', was 'an utter Enemy to the too narrow tie of a verbal Translation', and indeed the poems are often so freely rendered as to be effectively original.

Wing A 3046; Case 167; Pforzheimer 224 (a 'delightful collection').

DANCERS BY BARBIER, PICASSO AND YORKE – 33 POCHOIR PLATES

2// **BARBIER, George, and Jean-Louis VAUDOYER.** Album dédié à Tamar Karsavina. Paris, Collections Pierre Corrad, 1914. [Bound with:]

[**BEAUMONT, Cyril.** The Art of Lydia Lopokova, including a portrait in sanguine by Glyn Philpot, a portrait by Pablo Picasso and nine full-page hand-coloured illustrations, three decorations and cover design by Arabella Yorke. London, C. W. Beaumont, 1920. [and with:]

BARBIER, George. Designs on the Dances of Vaslav Nijinsky. Foreword by Francis de Miomandre. Translated from the French by C. W. Beaumont. London, C. W. Beaumont & Co., 1913.

3 vols in one; in a fine contemporary binding of blue polished calf gilt by C. J. Sawyer, panelled spine, lettered gilt, gilt borders to both boards and double-ruled gilt borders along turn-ins, all edges gilt; spine slightly faded and rubbed, a few scratches to rear cover, but in very good condition; armorial bookplate of Napier George Henry Sturt, 3rd Baron Alington on front pastedown. **\$13,000**



I. Large 4to, pp. [22], 12 pochoir plates all signed by Barbier and most dated 1914, [2] colophon, with three black and white illustrations; preserving the original illustrated front cover; a very good copy; first edition, number 428 of 512, printed on *Vélin d'Arches* paper.

II. Large 4to, pp. [viii], 6, [2], 9 pochoir plates all signed by Yorke, with a frontispiece portrait (in pastel by Philpot) and one plate (pencil drawing by Picasso, signed and

dated Londres, 1919) before the text as well as illustrations through the text; preserving Yorke's original illustrated front cover; a very good copy.

III. Large 4to, pp. [ii] title, [6], [2], one black and white plate (by Barbier), 12 pochoir plates all signed by Barbier and most dated 1913, [2] colophon, with black and white head- and tail-piece illustrations; preserving the original illustrated front cover; a very good copy; first English edition, number 24 of 400, printed on *papier vélin*.

A very attractive volume containing three excellent examples of the illustrated 'éditions de luxe' which captivated collectors in Paris and London during the early part of the twentieth century. Barbier first made his name in 1912 when he became one of the principal illustrators for two new journals, the *Journal des Dames et des Modes* and the *Gazette du Bon Ton*. *Dessins sur les dances de Vaslav Nijinsky* (of which the English edition is found here) was his first solo publication, inspired by the passion and poetry of the Ballets Russes, and was followed in 1913 by his similar *Album dédié à Tamar Karsavina*. Both of these works are rarely found complete and in good condition, particularly with the cover illustration.

The Art of Lydia Lopokova was the idea of the great lover of ballet Cyril Beaumont and brought together images of Lopokova by Philpot, Picasso and the lesser-known Arabella Yorke, whose nine pochoir plates, influenced by Bakst and Barbier were commissioned for this volume.

THE HOLY LAND AND THE CIVIL WAR

3// **BEAUMONT, Joseph.** *Psyche: or Loves Myserie in XX. Canto's: displaying the Intercourse between Christ and the Soule ... London, Printed by John Dawson for George Boddington ... 1648.*

Small folio, pp. [6], 399, [1], wanting the preliminary blank, small hole to M4 affecting three letters, a few marginal repairs without loss; a very good copy in full red morocco, gilt, by Zaehnsdorf, joints slightly rubbed. **\$1800**

First edition. Beaumont was one of the royalist fellows ejected from Cambridge in 1644, and he devoted his enforced retirement to the composition of this poem, a 'religious epic' representing 'a Soule [Psyche] led by divine Grace, and her Guardian Angel [Phylax] ... through the difficult Temptations and Assaults of Lust, of Pride, of Heresie, of Persecution, and of Spiritual Dereliction ... to heavenly Felicitie.' The result is by far the longest work of the 'English Spenserians', and features a tour of scripture history in the form of an adventurous visit to the Holy Land, after which Psyche returns to an Albion torn apart by Civil War.

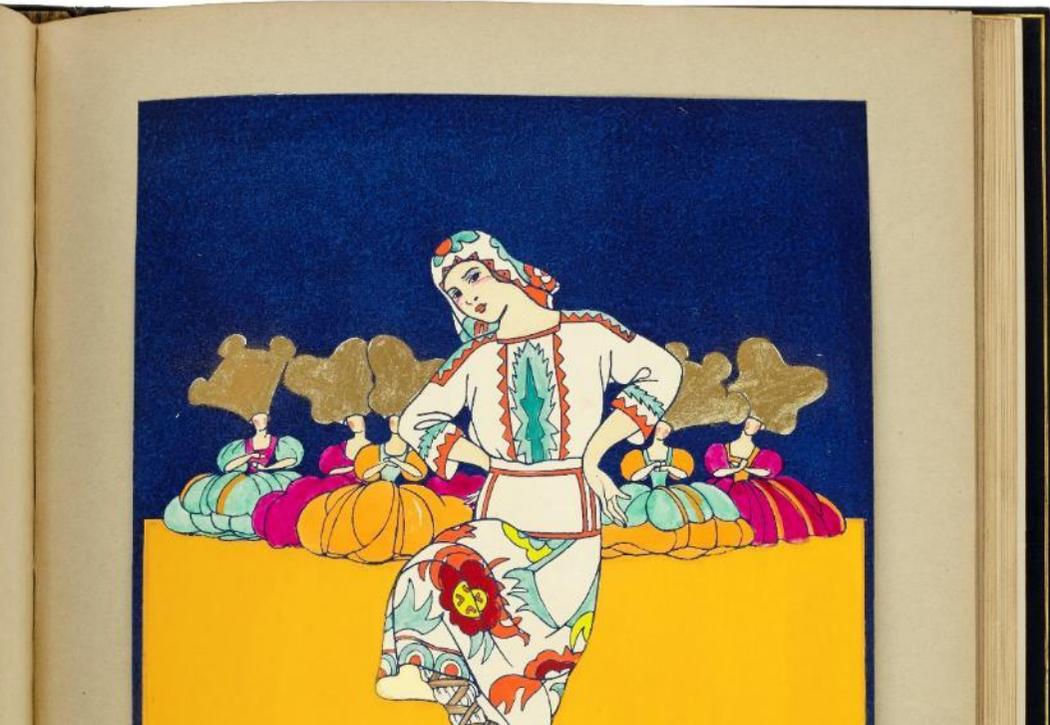
Wing B 1625; Hayward 96.

DEFENCE OF THE ARCHBISHOP OF MANILA

4// **BERART, Raymundo.** *Manifiesto por la justificacion de D. Fr. Phelipe Pardo, arzobispo de la ciudad de Manila, en las Islas Philipinas, en orden a la absolucion, y penitencia del maestre de campo D. Juan de Vargas Hurtado, y exhumacion de los cuerpos de dos ministros togados. [Madrid, circa 1691.]*

Folio (285 x 210 mm), ff. 92, 2; occasional light spotting; old marbled paper wrappers, slightly chipped. **\$1230**

First edition. A defence of archbishop Pardo of Manila in his dispute with the governor of that city, Juan de Vargas, written by his most trusted adviser Berart, a Dominican priest, who was a central figure in the controversy. It is illustrative of the growing struggle for power within the Spanish empire between the various religious orders and the secular authorities in parts of the world distant from the influence of the central government in Madrid.



'Ecclesiastical problems in the Philippines produced a spate of controversial literature in Spain during the 1680's. Most of the issues revolved about the person of the Dominican archbishop of Manila, Felipe Fernández de Pardo (1610–89) ... secular priests lashed out against the friars, Jesuits criticized Dominicans, and the civil authorities ended up in 1683 by banishing Archbishop Pardo from Luzon to one of the smaller islands. Naturally a controversy of such proportions in the Philippines produced reactions in Spain, Rome, and elsewhere in Europe. Pardo's sentence was reviewed in Madrid; the king ruled in his favor and restored him to his office in 1687. After his return to Manila, the archbishop proceeded to root out his enemies mercilessly' (Lach III p. 361–2). Juan de Vargas lost his position as governor and, along with the *oidores* and the attorney-general, was publicly excommunicated by Pardo.

Medina, *Islas Filipinas* 380; Palau 27670; Retana 208; Streit V 962. OCLC locates only the British Library copy in the UK, and copies at Newberry and Indiana in the US.

BY A NUN FOR A NUN AND ALL THEIR SISTERS IN 1522

5// BERNARD OF CLAIRVAUX, *Saint*. El libro de sancto Bernardo, in che modo se deve tenere munda la conscientia et le meditatione sue, et altri capituli bellissimi, et utilissimi. [*Bologna, printed by Giustiniano da Rubiera for the nuns of San Laurenzio, [1522] (colophon)*].

4to, ff. 91 [recte 90]; woodcut vignette of the crucifixion on the title-page, woodcut vignette of the Virgin and Child at the end of the dedication, large white-on-black woodcut border with knotted motifs incorporating the symbols of the four Evangelists and figures of saints on f. 3r, large woodcut initial on f. 3, a large historiated initial on f. 50r, and woodcut full-length figure of St. Laurence on the verso of the last leaf; neat paper repair to the outer margin of the last leaf, the odd spot, evidence of old exlibris, now lost, on the front free endpaper, but a very good, attractive copy in clear, dark impression, gently washed, in 19th century blind-tooled calf, rebaked with the original spine laid on, block-printed decorative purple and black endpapers, all edges green; front free end-paper bearing the near-contemporary ownership inscription of 'Sor Ipolita Piadexa' (that is Sr Ippolita de' Piadesi), a mid-twentieth century pen note on the verso of the front endpaper detailing the fortune of this edition. **\$13,000**



An eloquent witness to the accomplishments and endeavours of Renaissance nuns: a very rare and esteemed vernacular edition of Bernard of Clairvaux's spiritual meditations, the editorial undertaking of a nun, Sister Genevera de' Pepoli, dedicated to a sister in her convent of San Lorenzo in Bologna, Caterina del Gesso, and intended for the benefit of the nuns at San Lorenzo. This copy with evidence of ownership by another nun, the noblewoman Ippolita of the ancient Piadesi family of Bologna.

The impressively-worded dedication offers an insight into the breadth of reference of a cultured religious woman in Renaissance Bologna; Aristotle and Plato are mentioned, their endeavours indirectly lauded as mere achievements of the intellect by contrast with the more desirable perfecting of the soul afforded by holier texts. Sister Genevera states that she intends to make use of a manuscript in her possession containing St. Bernard's works, which she has found spiritually nourishing, and to have it printed for the benefit of her sisters. The book in fact contains other short texts besides, which may have been also part of Sr. Genevera's manuscript, or chosen by her to be added to the printed edition: an Epistola by Giovanni delle celle di Valle Ombrosa (a correspondent of St. Catherine of Siena), and a letter of St. Elisabetta da Foligno to her sisters the Augustinian nuns of Santa Croce.

Sr. Genevera's promotion of Bernardine spirituality and piety carried out through this publication reflects an important moment in the life of the convent of San Lorenzo. Founded in the thirteenth century as a community of Augustinian nuns, at the end of the fifteenth century, by the will of pope Sixtus IV, the convent was united with the Cistercian nunnery which stood opposite San Lorenzo. It would have been appropriate therefore for prominent and erudite nuns to promote a 'spiritual merging', or adoption of aspects of Cistercian spirituality on the part of the Augustinian community in the first decades after the union.

IA 117213; Sander 955; Gamba 154; Zambrini *Opere volgari a stampa* 138 ('molto raro'). EDIT 16 16136; USTC 802307. **Aside from a handful of copies in Italy, only the British Library holds this edition worldwide.**

DOG-BIRDS, CANNIBALS AND SLAVES – READ BY SCOTT AND DICKENS

6// **BINGFIELD, William, pseud.** The Travels and Adventures of William Bingfield, Esq; containing, as surprizing a Fluctuation of Circumstances, both by Sea and Land, as ever befel one Man ... London: Printed for E. Withers ... and R. Baldwin ... 1753.

2 vols., 12mo., pp. viii, 269, [1]; viii, 246; with a fine folding frontispiece by Boitard of Bingfield in a landscape full of wild creatures, cannibals, and his pet 'Dog-Bird'; a very good copy in contemporary speckled pale calf, neatly rebacked, new endpapers. **\$4715**

First edition of one of the most entertaining imaginary voyages of the eighteenth century.

The pseudonymous Bingfield joins the army, buys a commission, and meets and falls in love with Sally Moreton. Their courtship is cut short when she is sent to an uncle beyond the sea and Bingfield's regiment is despatched to Africa, but his ship encounters a fierce storm and sinks. Washed up on a fertile island, Bingfield encounters 'a very large Creature of the Bird Make', ferocious and flightless, 'walking upon two Legs, but without the least Feather or Down about it, its Covering being long shaggy Hair. It had ... the sharpest and strongest Teeth in its Mouth ... and a long Tail hairy, and like a Pig's.' Bingfield shoots one of the creatures, finds her nest, and brings up the young who become quite tame. The

tame 'Dog-Birds' help him to rescue his beloved Sally (shipwrecked herself on the way to an enforced marriage in India) from cannibals.

Together they rescue Malack, a black man from another island who had been a prisoner of the cannibals. With Malack as their guide they restore a captive native king to his throne and help another to overcome his enemies. After Sally dies, Bingfield and La Bruce, a French female captive, set out for a Portuguese factory, marry, and set sail for Europe, only to encounter pirates off Madagascar ... Eventually they get back to England, where they live happily and raise a family.

Chapter XIX in volume II includes '**reflections on the right to make slaves**', the Dutch sea captain having sold into slavery Malack's long-lost mistress (and future wife) Hormunka, whom he regarded as his property because he had rescued her from the sea. After much discussion the transaction is reversed.

According to Lockhart this tale was a favourite with Sir Walter Scott, who first read it at the age of ten and only after some difficulty re-acquired it in later life. Dickens refers to it in *All the Year Round* as 'the most popular successor to *Peter Wilkins*'.

ESTC lists six copies in the U.K. and twelve in North America. Raven 174; R. J. Howgego, *Encyclopedia of Exploration [volume VI]: Invented and apocryphal Narratives of Travel* (2013), p. 46.



Pour Monsieur A. Arnold

UNCUT, PRESENTED TO THE 'EUCLID OF THE 17TH CENTURY'

7// **BOYLE, Robert.** Experiments and Considerations about the Porosity of Bodies, in two Essays ... London, Printed for Sam. Smith ... 1684.

8vo., pp. [4], 145, [3, blank]; slightly toned, dampstain to title-page, and a few other small stains, but withal very good copy, uncut, in modern calf; presentation inscription, not authorial, in French and German, on the title-page. **\$6850**

First edition, **inscribed on the title-page 'Pour Monsieur A Arnold'**, *i.e.* the philosopher and mathematician Antoine Arnauld (1612-94). Below, and possibly in another hand, follows the note '(Von T H für Willkommens Heymkünfte[?] [*i.e.* as a welcome home present])'.

Arnauld (1612-1694) was a theologian and philosopher with a powerful international reputation, a friend of Pascal and Boileau, and a correspondent of Leibniz. One of the Port-Royal group, he is now best known for *L'art de penser*, written with Pierre Nicole and also known as the *Port Royal Logic*, and work on geometry that won him the accolade of the 'Euclid of the 17th century'. From 1679 until his death he lived in self-imposed exile in the Netherlands, but these years were among his 'most fruitful ... During this period, he carried on his debates with Malebranche and Leibniz, and also reexamined his position on human free will' (*Stanford Encyclopedia of Philosophy*).

Boyle's *Experiments and Considerations about the Porosity of Bodies* '**marks the beginning of the study of osmotic pressure and of the exchange of substances through living membranes, which is at the basis of the regulation of all bodily processes** ... There are interesting observations on the absorption of medicines through the skin and through wounds. The second part of the essay deals with the porosity of solid bodies, and once more we find Boyle speaking in terms of atomic structure and arrangement.' At the end, Boyle deals with glass, and various methods of painting or staining it.

Although the 'T H' is who is the source of this gift to Arnauld has not been firmly identified, one eminently plausible candidate is Theodore Haak (1605-1690), the German-born adoptive Englishman who was a friend of Samuel Hartlib and Robert Hooke, a correspondent of Mersenne, and, along with Boyle, one of the founder members of the Royal Society. Fulton 149; Wing B 3966.

8// **BRITO, Joaquim José Rodrigues de.** Memórias políticas sobre as verdadeiras bases da grandeza das nações, e principalmente de Portugal. Lisbon, Impressão regia, 1803-1805.

3 vols, 4to; leaf h in vol. 1 misbound at the end before the errata, slight cockling, some water staining to a few quires, occasional soiling and the odd marginal hole, otherwise a good clean copy in a contemporary Portuguese binding of tree calf with gold-tooled board edges, gilt decoration to the spines, and gilt lettered red morocco spine labels, all edges sprinkled red; some worm holes to spine ends, some rubbing to corners and boards; paper label at bottom of spine to vol. 1 bearing the printed number '2545'; inscription crossed through on front endpaper in all three volumes, contemporary inscription possibly reading J. S. Guim[araes] on endpapers, ex libris oval ink stamp of Vieira Pinto on second leaf of each volume. **\$4350**

First edition of this landmark in Portuguese philosophical, political and economic thought. Brito was a professor of law at the University of Coimbra and the *Memórias* is his only published work, written in response to what the author saw as the relative immaturity of the moral and political sciences and the instability of the organisation of society, and intended to provide a standard framework to guarantee order and the regeneration of social institutions. Influenced by the French physiocrats, the author maintains that economic phenomena and mechanisms are subject to specific natural laws and that the role of the political corpus is to reveal the evidence of such laws and transform them into universally respected positive rules. Political economy is, for Brito, the cornerstone of legislative and governmental actions, the 'shining beacon ... that should lead legislators to their lofty destinies', and the best means of contemplating natural law. While discussing the question of value, Brito was the first Portuguese author to tackle some of the more theoretical parts of the *Wealth of Nations*, claiming that Smith was a 'plagiarist of the physiocrats'.

For a discussion of Brito, see Antonio Almodovar and Jose Luis Cardoso, *A history of Portuguese economic thought* (Routledge, 1998) p. 44 and following.

Copac records copies at the British Library and in the Goldsmiths' Library, and Worldcat adds 3 others at Columbia, Cambridge University Library, and the Bayerische Staatsbibliothek.

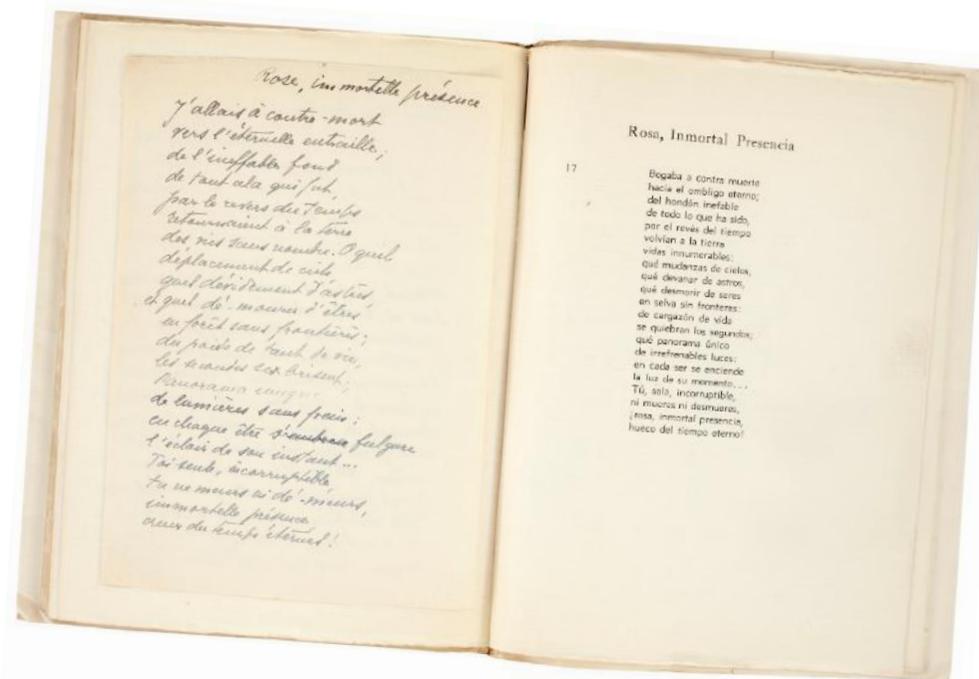
1 OF 12, PRESENTATION COPY TO HIS FRENCH TRANSLATOR

9// **BRULL, Mariano.** Canto Redondo. Paris, Ediciones GLM, 1934.

4to, ff. [4], 25, [3]; a fine copy, untrimmed, in the original black paper wrappers, round green printed label to front cover (foot of spine chipped). **\$725**

First edition of Brull's third book of poems, **no. 8 of 12 copies on Normandy Vellum**, from an edition of 212, inscribed on the front endpaper to the French poet and translator Mathilde Pomès, 'amiga cordialisima, con el afecto y la admiración sincera de Mariano Brull / Paris, 1934'. Pomès was Brull's main translator into French, contributing to his *Poèmes* (1939, with a preface by Valéry) and on the bilingual *Temps en peine / Tempo en pena* (1950), as well as providing a preface to Brull's own translation of Valéry.

The Cuban-born poet and diplomat Mariano Brull Caballero (1891-1956) published his first collection, *La casa del silencio*, in 1916. He was stationed in Paris from 1927 to 1934, where his poetry became heavily influenced by the French Symbolists, particularly Mallarmé and Valéry; previously he had been in Madrid, where he knew Lorca, Alberti and Guillén.



PRESENTATION COPY, WITH A MANUSCRIPT TRANSLATION

10// **BRULL, Mariano.** Solo de Rosa. Poemas. Con dos rosas de Mariano y Portocarrero. [Havana, Cuba], 'La Veronica', 1941.

4to, ff. [3], 17, [3], with two line-drawings of roses printed in black and pink by the Cuban artists Mariano Rodriguez and René Portocarrero; title-page printed in red and black; limitation leaf inscribed by the author; printed on thick textured paper (Buckeye Custom Cover); a fine copy, untrimmed, in the original printed paper wrappers. **\$945**

First edition, no. 186 of 300 copies, inscribed to Brull's French translator Mathilde Pomès in Ottawa, 1946.

Laid in loose is an autograph letter from Pomès to Brull[?] ('Mon cher Maître'), sending him a French translation of one of the poems in the collection, 'Rosa, Inmortal Presencia'. Its presence with her copy of the book suggests that it may have been a draft or was never sent.

Solo de Rosa was printed in Cuba by the Spanish poet and publisher Manuel Altolaguirre, who had arrived in the country in 1939 and stayed until 1943. Buying the small press that he christened La Veronica was one of the first things he did in Cuba, publishing from there the work of both Spanish exiles and of his new literary milieu.

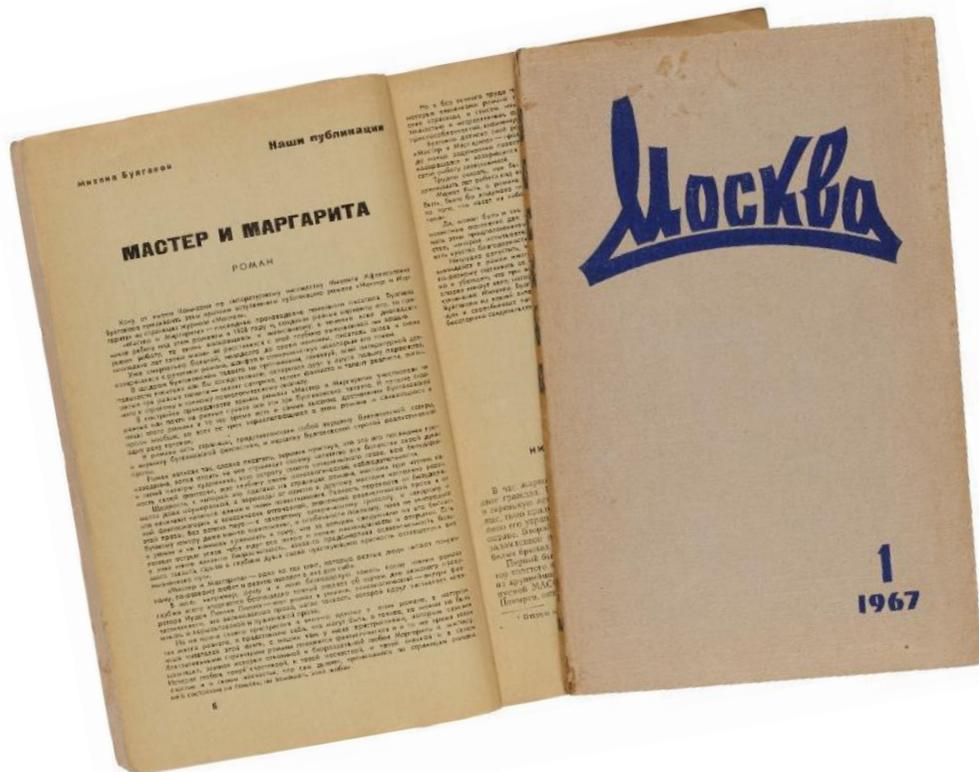
THE RARE FIRST APPEARANCE

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

2 parts (1966, pt. II; 1967, pt. I), 8vo; light browning to paper, but a very good copy in the original printed wrappers, lightly marked and with some repair to spines; in a blue morocco folding box. **\$10,875**

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

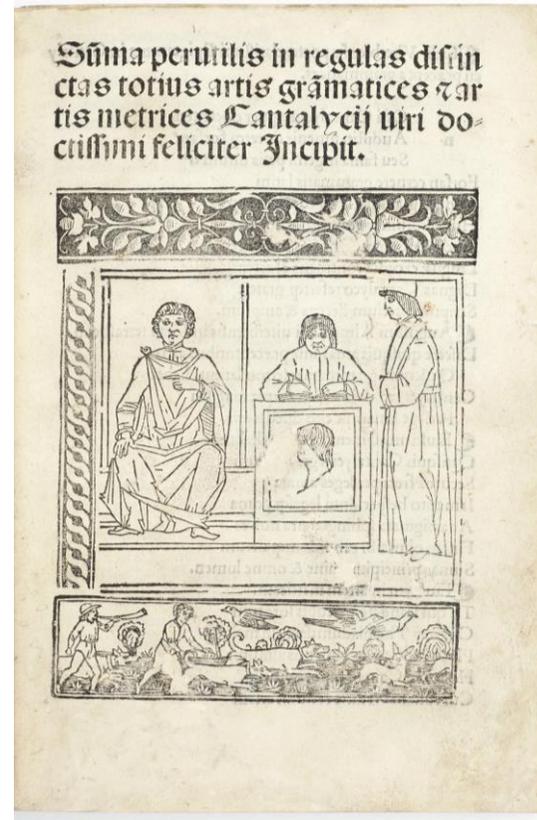
During his life, Bulgakov was best known for the plays he contributed to Konstantin Stanislavsky's and Nemirovich-Danchenko's Moscow Art Theatre. He published a number of novels and stories through the early and mid 1920s, but by 1927 his career began to suffer from criticism that he was too anti-Soviet.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



GRAMMAR AND METRE FOR UNCOOUTH YOUTH

12// **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. **\$6175**



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'. 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).

CHURCH RITES, EXTENSIVELY UPDATED IN MANUSCRIPT

13// [CATHOLIC CHURCH.] *Caeremoniale episcoporum* iussu Clementis VIII Pont. Max. nouissime reformatum. Omnibus ecclesijs, praecipue autem metropolitanis cathedralibus & collegiatis perutile ac necessarium. *Rome, ex typographia linguarum externarum, October 1600.*

4to, pp. [viii], 349, [15]; text within single line rule borders, title in red and black, headlines and chapter headings in red, some printed music, woodcut initials, illustrated with 72 woodcuts of ceremonial scenes (that to p.276 pasted in); one small wormhole running almost throughout; a very good copy in 18th-century quarter vellum over marbled paper boards, gilt lettering-piece to spine; extremities slightly worn; with extensive 17th-century annotations in Latin throughout; ownership inscriptions to front free endpaper and title-page (see below), red wax seal to front pastedown. **\$2175**

First quarto edition of the *Caeremoniale episcoporum*, illustrating the rites and ceremonies to be observed at functions by bishops and other prelates in metropolitan, cathedral, and collegiate churches, with extensive manuscript annotations, corrections and deletions by a 17th-century clerical owner from Cremona, in northern Italy, demonstrating its use and adaptation over several years. The numerous handsome woodcuts were not entirely accurate in their depiction of appropriate ceremonial, and three and half pages of errata correcting their content were deemed necessary at the end of this edition.

In 1582 a commission was established under the impetus of Cardinal Carlo Borromeo to complete a ceremonial text. The cardinal's death and the rapid succession of four popes delayed the project, until Clement VIII pushed for its completion with the cooperation of Cardinals Baronio, Bellarmino, Antoniano and Torres. A first draft of the *Caeremoniale*, by Jacopo Luna, appeared in Rome in 1596 (only one copy is known, in all likelihood a proof) and the edition proper was

printed in the Jubilee year 1600 in three different versions: two official issues printed in Rome (the present quarto and a folio), and an unauthorised quarto edition printed in Venice by Niccolò Missirini.

The Cremonese annotator of this copy appears extremely well read on all things ceremonial, quoting numerous decrees of the Sacred Congregation of Rites from the 1590s to 1633, as well as works by older and near contemporary writers on church ritual, including Mauricio de Alcedo ('Alzedo'), Christoforo Marcello, Bartolommeo Gavanto, Paris de Grassis ('Crassus', master of ceremonies to Julius II and Leo X), and Guillaume Durand.

Provenance: ownership inscriptions of: Hieronymus Ferraris of Cremona 'presbyr' (1665); Jacobus Franciscus Manganinus of Cremona 'clericus' (17th-century); Antonio Novasconi (1798-1867), bishop of Cremona, one of the few bishops to support Italian Unification; Dr Peter Epstein ('Roma Pasch. 1924').

EDIT16 CNCE 11270.



COURTING SCANDAL – CHAMPAGNE AND SMUTTY JESTS

14// **CHRISTENING (The).** A satirical Poem. In which are contain'd the humorous Transactions, Speeches, and Behaviour of the Guests who were present at the Ceremony and Entertainment ... *London: Printed by W. James ... 1732.*

Folio, pp. 12, with an engraved frontispiece ('The Court Gossops' (sic.)), bound in error at the end; a little dusty, pale damp stain in top outer corner, else a good copy, disbound. **\$2750**

First edition of an amusing verse satire on a famous court scandal. In 1732 Anne Vane, mistress of Frederick, Prince of Wales, gave birth to a son. The child, Cornwall Fitz-Frederick, was acknowledged as the Prince's, but paternity was contested by Lords Hervey and Harrington, both of whom had apparently shared Vane's bed. Ridicule from the press followed, with comic prints and several verse and prose satires – including several depicted on the bookshelf in the frontispiece.

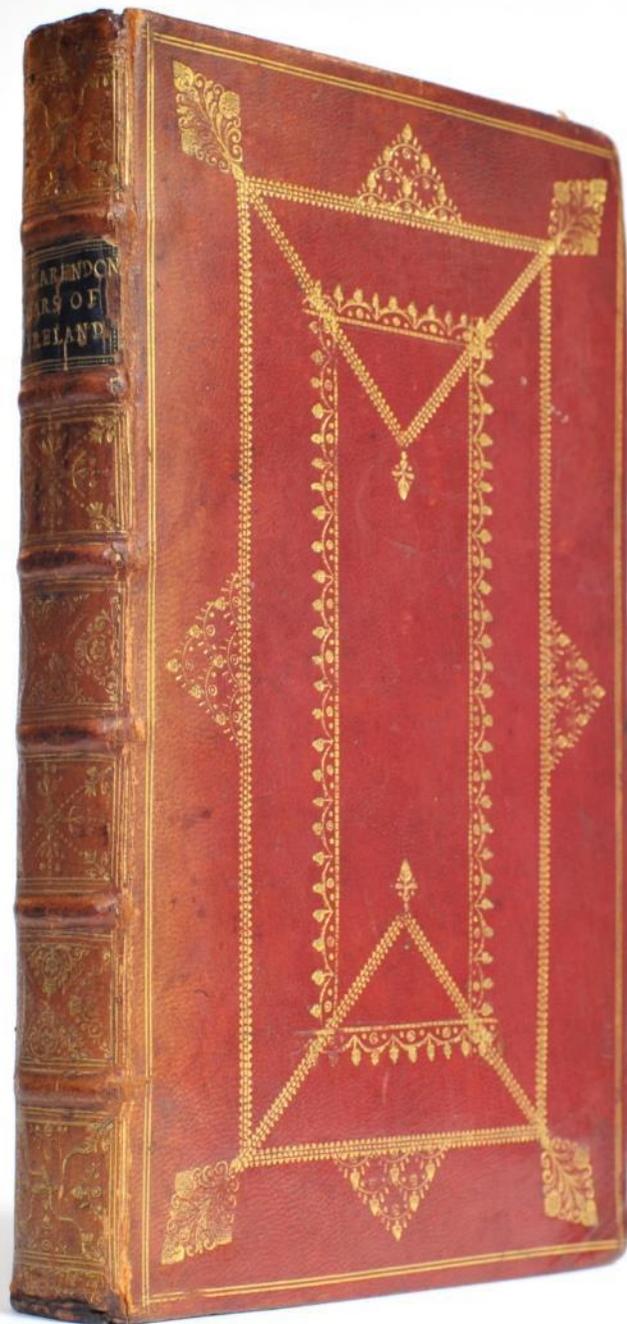
Here, the boy's christening provides the author with the opportunity to assemble a cast of scandalous courtly types and satirise their greed and loose sexual morals: 'Among the guests, mirth, Burgundy, Champeign / And smutty jests alternately do reign'.

Frederick broke off his relationship with Vane in 1735 and, suffering from 'cholicks, loss of appetite, and general decay', she moved to Bath where both she and the child died the next year, an unhappy end alluded to by Samuel Johnson in *The Vanity of Human Wishes* (1749), when 'Vane could tell what ills from beauty spring.'

Scarce. ESTC lists eleven copies, at least three missing the striking frontispiece.

Foxon C164.





A DEFENCE OF THE DUKE OF ORMOND – THE ORMOND COPY

15// **CLARENDON, Edward Hyde, Earl of.** *The History of the Rebellion and civil Wars in Ireland, with the true State and Condition of that Kingdom before the Year 1640; and the material Passages and Actions which since that Time have contributed to the Calamities it hath undergone ...* London: Printed by H. P. for J. Wilford ... and T. Jauncy ... 1720.

8vo., pp. [16], 381, [1], with an engraved frontispiece portrait of James Butler, first Duke of Ormond after Godfrey Kneller; M5-8 crinkled at upper inner margin, else a **fine copy in a contemporary presentation binding of panelled red morocco, gilt**, with floriate tools at the corners and clustered ornaments along the sides, spine elaborately gilt, black morocco label, gilt doublures, gilt edges; spine a little sunned and with small repairs at head and foot; preserved in a cloth box; bookplates of the Earl of Ormonde (late eighteenth-century, printed in sepia), and of a modern collector. **\$18,000**

First edition, a large paper copy, evidently bound for presentation, from the family library of the Dukes of Ormond.

Unlike his monumental history of the English Civil War, Clarendon's *History of the Rebellion and civil Wars in Ireland* remained unpublished in his lifetime. Less a straight history than a spirited defence of the conduct in Ireland of James Butler, first Duke of Ormond (1610-1688), Clarendon's close friend and political ally, it was apparently written in Cologne c. 1652 while both were in exile, and with the Duke's assistance. Several contemporary manuscripts are known, but the one from which this edition was published (a copy with an autograph motto, now Clarendon MS 121 [C] in the Bodleian) came from 'His Grace the Duke of Ormonds papers'.

By 1720, the staunchly Jacobite second Duke of Ormond (1665-1745), grandson of the first Duke, was himself in exile – having served twice as Lord Lieutenant of Ireland he was stripped of his titles after the accession of George I and impeached for high treason in 1715, fleeing to the Continent. The *History* must have been read as an attempt to recuperate the family from charges of disloyalty, and was certainly contentious enough that attempts were made to obstruct its distribution in Ireland.

16// COLLUTHUS, of Lycopolis. The Rape of Helen. Translated from the Greek ... And illustrated with the Notes of Michael Nicander. To which is prefix'd a Fragment of the Author's Life, from Suidas. *London: Printed for and sold by J. Roberts ... and by the Booksellers and Pamphletsellers of London, 1731.*

4to., pp. [4], viii, 34, [2], with an engraved frontispiece by Bickham Jr after Jett; title-page printed in red and black; the errata corrected in manuscript; a very good copy, lower edge uncut, disbound. **\$1740**

First and only edition, rare, of this translation of Colluthus's *Rape of Helen* (Ἀρπαγή Ἐλενης), 'a short and charming miniature epic' (*Cambridge Companion to the Epic*) written in the late fifth century in Egypt in 392 hexameters.

In a long and interesting Preface, the anonymous translator seeks to introduce (and defend) an unfamiliar work, lamenting that it never received Pope's attention, and

apologising for its form, which may confuse readers who already know the story or are hoping for 'a prolix repetition of melting gallantry and amorous dalliance'. **The translation was 'written and performed before the full age of seventeen ...** by one who thro' a slender patrimony has been confined to a scanty library, and his life hitherto ... one continual scene of trouble' – he has since improved his reading and his poetic ability, so if it meets success (it seems it did not), 'the town may shortly expect a much better poem, full of finer Incidents and more remarkable events.'

This is Colluthus's only surviving work, re-discovered by Cardinal Bessarion in Calabria in the fifteenth and first printed by Aldus in *c.* 1505. Here it is accompanied by detailed notes, 'The Speech of Paris to Helen' translated from the possibly apocryphal Dictys the Cretan, and a short biography taken from Suidas.

For an elaborate production, with a title-page in red and black, and an engraved frontispiece, *The Rape of Helen* is surprisingly rare. **ESTC records five copies only:** BL (wanting frontis), Cambridge, Oxford; Duke, and Harvard (listed twice in error).

Foxon R 118.

THE FIRST PUBLISHED BOOK OF POETRY BY A WOMAN

17// COLONNA, Vittoria. Rime de la divina Vittoria Colonna Marchesa di Pescara. Parma, [*Antonio Viotti, 1538 (date from colophon)*].

8vo, pp. [88]; printed in italic type, with one six-line woodcut initial; a very good, clean copy in contemporary blind-stamped calf, rebacked with renewed end-papers, corners restored. **\$9425**

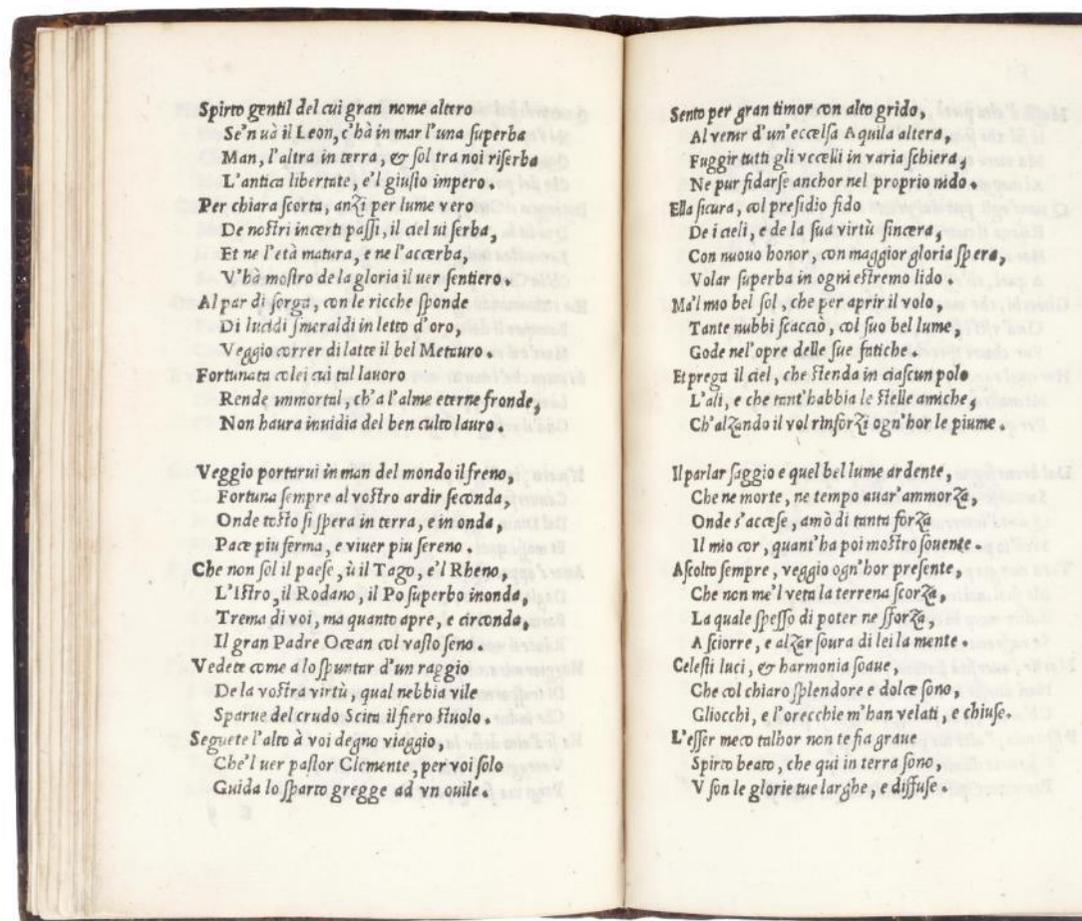
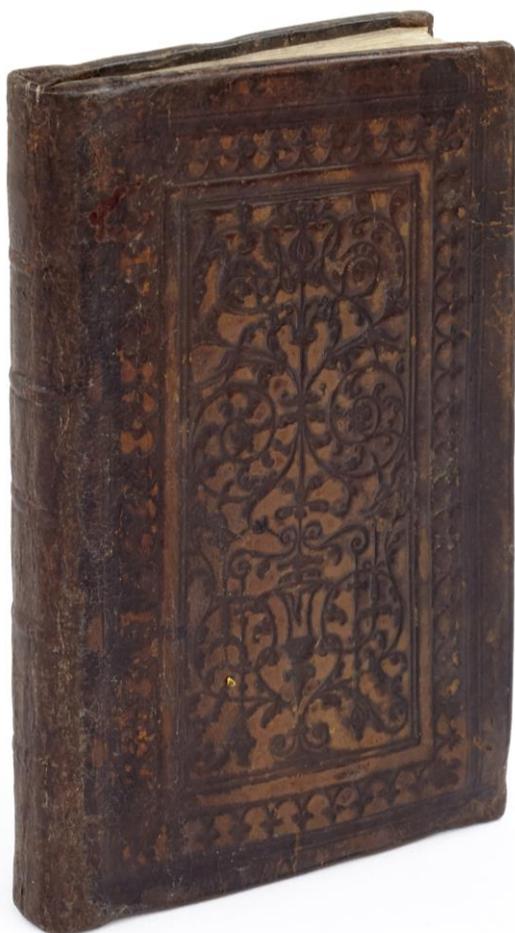
Rare first edition of the collected poems of the most celebrated female lyrical voice of the Italian renaissance, the first book entirely devoted to the poetry of a single woman poet. It was gathered for publication, despite the author's famed reticence, by Filippo Pirogallo, who declared in his preface that he had decided to 'satisfy the desire of many', despite knowingly going against the wishes of 'so great a Lady'.

Vittoria Colonna, wife and then widow of the Marquis of Pescara, was the most renowned Italian female poet of her time, and the only author beside Michelangelo to be honoured with the epithet of 'divine'. Famously averse to publicity beyond her circle of friends, Vittoria indirectly reprimanded the editors responsible for printed editions of her poems until her death. Yet this edition and those which



followed within one or two years marked a turning point, both in terms of consecrating Colonna Europe-wide 'as the most authoritative poetic voice of the moment' (*Cambridge companion*) and in terms of the organization of her *rime*. From 1540 onwards editors emphasized the distinction between her *rime* 'amoroſe' (on 'earthly love') and 'ſpirituali', (on 'ſpiritual love').

USTC 823528; EDIT 16 12827; BMSTC Italian, p. 191; Brunet II col. 161 (note); Graesse II, p. 227; P.L. Ferri, *Biblioteca femminile italiana*, 118. USTC / OCLC list a total of 9 copies outside Italy (4 copies in the US: Chicago, the Morgan Yale, UCLA. 2 copies in the UK: British Library, UCL).



Spirto gentil del cui gran nome altero
Se'n uò il Leon, e hà in mar l'una superba
Man, l'altra in terra, e sol tra noi riserba
L'antica libertate, e'l giusto impero.
Per chiara scorta, anzi per lume vero
De nostri incerti passi, il ael si serba,
Et ne l'età matura, e ne l'accerba,
V'hà maestro de la gloria il uer sentiero.
Al par di sorga, con le ricche sponde
Di luadi smeraldi in letto d'oro,
Veggio correr di latte il bel Metauro.
Fortunata celei cui tal lanoro
Rende immortal, ch'a l'alme eterne fronde,
Non haura inuidia del ben culto lauro.

Veggio portarui in man del mondo il freno,
Fortuna sempre al vostro ardir seconda,
Onde tutto si spera in terra, e in onda,
Pace piu ferma, e viuer piu sereno.
Che non sol il paese, u il Tago, e'l Rheno,
L'istiro, il Rodano, il Po superbo inonda,
Tremia di voi, ma quanto apre, e circonda,
Il gran Padre Ocean col vasto seno.
Vedete come a lo spuntar d'un raggio
De la vostra virtù, qual nebbia vile
Sparte del crudo Scira il fiero stuolo.
Seguete l'alto à voi degno viaggio,
Che'l uer pastor Clemente, per voi solo
Guida lo sparto gregge ad vn ouile.

Sento per gran timor con alto grido,
Al venir d'un' eccelsa Aquila altera,
Fuggir tutti gli ucelli in varia schiera,
Ne pur fidarse anchor nel proprio nido.
Ella sicura, col presidio fido
De i celi, e de la sua virtù sincera,
Con nuouo honor, con maggior gloria spera,
Volar superba in ogni estremo lido.
Ma'lmo bel sol, che per aprir il volo,
Tante nubi scacciò, col suo bel lume,
Gode nel'opre delle sue fatiche.
E prega il ciel, che stenda in ciascun polo
L'ali, e che tant'habbia le stelle amiche,
Ch'alzando il vol rinforzi ogn'hor le piume.

Il parlar saggio e quel bel lume ardente,
Che ne morte, ne tempo anar' ammorza,
Onde s'accese, amò di tanta forza
Il mio cor, quant' ha poi nostro sonente.
Ascolto sempre, veggio ogn'bor presente,
Che non me'l ueta la terrena scorza,
La quale spesso di poter ne sforza,
A sciorre, e alzar sopra di lei la mente.
Celesti luci, e harmonia soaue,
Che col chiaro splendore e dolce sono,
Gliocchi, e l'orecchie m'han velati, e chiuse.
L'esser meco talhor non te sia graue
Spirto beato, che qui in terra sono,
V son le glorie tue larghe, e diffuse.

ON BANKING, PENSION INSURANCE, AND WOMEN, ABOUT WHOM 'ALL THE WORLD ARE MISTAKEN'

18// [DEFOE, Daniel]. An Essay upon Projects. *London, Printed by R. R. for Tho. Cockerill ... 1697.*

8vo, pp. [2], xiv, 336; a little foxing, heavier in the last half quire, and some marginal staining, else a very good copy in contemporary calf, upper joint restored, spine and extremities worn; nineteenth-century ink inscription on the front free endpaper quoting from Benjamin Franklin, nineteenth-century armorial bookplate of Edward Nicholas Hurt to the front paste-down. **\$6525**

First edition. 'From boyhood his most cherished belief was that most of mankind's problems could be solved by the ingenuity of man. Classical scholars often maintained that the golden age lay in the past; Defoe was always an advocate of progress ... like Robinson Crusoe, he could have said of himself, "My unlucky head ... was ... filled with projects and designs."' In *An Essay upon Projects* he is concerned with practical suggestions rather than theory, and presents ingenious **schemes for the reform of institutions for the poor, the insane, the elderly, the bankrupt, and the education of women.**

In his essay 'Of Banks' he expresses a preference for a 'multiplicity of banks' established in provincial towns rather than entire dependence on a central system. Under the heading 'Of Friendly Societies' Defoe considers schemes for mutual assurance, and the necessity of provisions for old age, and for setting up a Pensions-Offices, a scheme little short of compulsory national insurance.

Defoe's proposal for 'An Academy for Women' (pp. 282-304) has been approached cautiously by modern feminists. Defoe acknowledged his 'very great esteem' for that 'Ingenious Lady' Mary Astell, whose own proposal had beaten his to print, but doubted the practicality of her quasi-religious establishments.

'I have often thought of it as one of the most barbarous Customs in the world, considering us as a Civiliz'd and a Christian Countrey, that we deny the advantages of Learning to Women ... **For I cannot think that God Almighty ever made [women] ... with Souls capable of the same Accomplishments with Men, and all to be only Stewards of our Houses, Cooks and Slaves'** (p. 302).

Goldsmiths' 3378; Kress 2024; Moore 16; Furbank and Owens, *A Critical Bibliography of Daniel Defoe* (1998) 5; Wing D832.

MEXICO, FOR BRITISH YOUTH OF BOTH SEXES

19// DILWORTH, W. H. The History of the Conquest of Mexico, by the celebrated Hernan Cortes ... To which is added, the Voyage of Vasco de Gama ... Published for the Improvement and Entertainment of the British Youth of both Sexes ... *London: Printed for William Anderson ... 1759.*

Two vols. in one, 12mo., pp. [4], 127, [1]; 130, no title-page to second volume (as issued), with a half-title to volume I; a very good copy in the original pink-red boards, rubbed, free endpapers torn away. **\$2400**

First edition, very scarce, of a history of the conquistadores for young readers, loosely derived from Antonio Solís de Ribadeneira's *Historia de la Conquista de México*. The description of the voyage of Vasco de Gama (II, 101-130) is taken from Smollet's *A Compendium of authentic and entertaining Voyages* (1756). Little is known of Dilworth, despite his authorship of numerous digests of history for younger readers in the 1750s, including one of Pizarro's conquest of Peru, as well as biographies of Pope and Swift and a *Complete Letter-Writer* that saw numerous editions in America.

ESTC shows five copies, of which only Kent State and John Carter Brown have volume II. There are also complete copies at Yale and Newberry. Sabin 20184.

WITH TWENTY-THREE NEW LINES

20// DONNE, John. Juvenilia or certaine Paradoxes and Problemes ... The second Edition, corrected. *London, Printed by E. P. for Henry Seyle ... 1633.*

Small 4to., pp. [4], 44, with the initial blank; small stain to inner margin of first gathering, else a very good copy in modern boards, bookplate of the Welsh industrialist Thomas Edward Watson. **\$5400**

Second edition, published in the same year as the first, and adding twenty-three new lines to Problem I, 'Why have Bastards best Fortune' ('Because *Fortune* herself is a *Whore* ...'), a Problem which, Keynes remarks, 'was particularly insulting to the Court'. Keynes notes that 'the second edition is now more uncommon than the first'.

'Donne's *Juvenilia* are clever and entertaining trifles, most of which were probably written before or soon after 1600 during his youth ... Owing to their rather free nature they could not be published during Donne's lifetime' (Keynes). In a letter of 1600, probably to Sir Henry Wotton, Donne himself refers to their 'lightnes' for 'they were made rather to deceive tyme than her daughth^r truth ... they are but swaggerers'.

STC 7044; Keynes 44.

21// **DONNE, John.** *Six Sermons upon severall Occasions, preached before the King, and elsewhere Printed by the Printers to the University of Cambridge: and are to be sold by Nicholas Fussell and Humphrey Mosley ... 1634.*

Small 4to., pp. [2]; [2], 37, [1]; [2] 40; [2], 24; [2], 26; [2], 23, [1]; [2], 16; A1 (blank except for an ornament) lacking, otherwise a very good copy, clean and fresh except for very mild soiling to the first and last pages; nineteenth century smooth panelled calf, rebacked; bookplate of Clifton College Library, with library stamp on blank verso of title and lower margin of the last page. **\$5400**

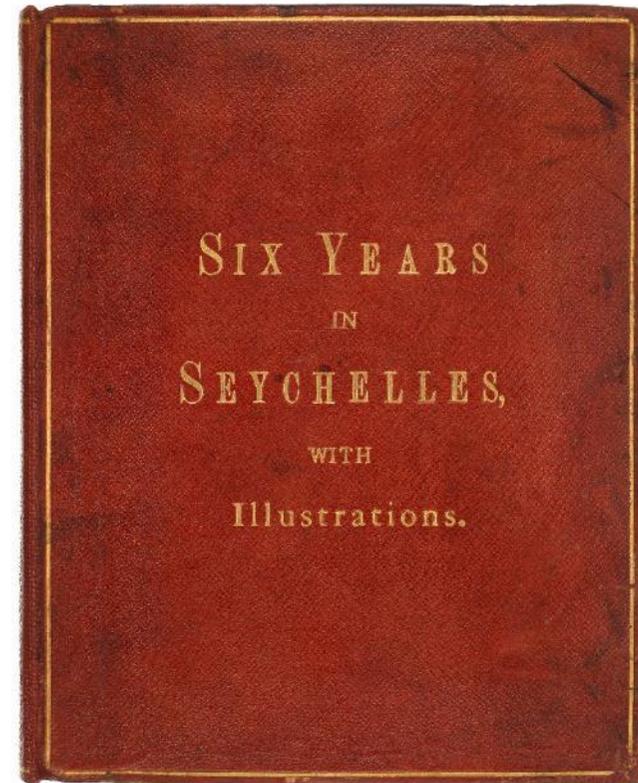
First edition of the first posthumous collection of Donne sermons, containing the first appearance of all six sermons, each one with its separate title page. *Six Sermons* comprises 'Two Sermons Preached before King Charles, upon the xxvi verse of the first Chapter of Genesis', 'A Sermon upon the xix verse of the ii Chapter of Hosea', 'A Sermon upon the xliiii verse of the xxii Chapter of Matthew', 'A Sermon upon the xxi verse of the v Chapter of John', and 'A Sermon upon the xv verse of the vii Chapter of John'. These sermons were afterwards collected in *Fifty Sermons* (1649).

Keynes 27. STC 7056.

PRESENTATION COPY

22// **ESTRIDGE, Henry Watley.** *Six Years in Seychelles; with Photographs from Original Drawings. [?London: ?the author], 1885.*

4to, pp. [4 (title, verso blank, dedication, illustrations)], 59, [1 (blank)]; mounted photographic frontispiece and 29 mounted photographic plates, all after Estridge, one folding lithographic map, and one double-page letterpress table in the text; occasional light spotting, offsetting, or marking affecting text and plates, some



photographs slightly faded; original hard-grained tan morocco, boards with gilt-ruled borders, upper board lettered in gilt, modern lemon-yellow endpapers, all edges gilt; a few light marks and scuffs, extremities lightly rubbed and chipped, skilfully rebacked and recorned, nonetheless a very good copy of a rare work; Inscribed on the title-page '**From the author**', authorial manuscript correction on p. 56. **\$8700**

First edition. Following a period in the army, Estridge (1837-1902) was appointed Collector of Customs at Mahé in the Seychelles (probably in 1880), remaining there until 1885.

Six Years in Seychelles provides an overview of the islands and their history, commerce, architecture, geography, and natural history. Estridge provides much information on the flora and fauna, discussing plant-hunting trips undertaken at the behest of Sir Joseph Dalton Hooker, the Director of Kew, and a visit in 1884 from the

celebrated botanist and artist Marianne North, who 'greatly enjoyed the place, and was enraptured with the palms &c.'. Another notable visitor was Gordon of Khartoum: '[w]e found him most pleasant and chatty. He greatly admired and was deeply interested in the Seychelles'.

In one passage, Estridge records the effects in the Seychelles of **the eruption of Krakatoa** on 27 August 1883 and the consequent tsunamis: '[i]t began at about 4 p.m. [...] and a tidal wave suddenly came rushing at about four miles an hour, and reaching a height of about 2½ feet above the usual high springs. It receded in about a quarter of an hour, leaving boats high and dry. It then returned, and the same thing continued all next day ... The sky all day was slightly hazy [...] We were not aware till after the arrival of the Mauritius mail what caused this, but then learnt what it was and the great destruction it had caused. Even now the shores of the various islands are covered with pumice-stone' (pp. 51-52).

The number of copies issued of this privately-published work is unknown, but the expensive and laborious technique of illustration, with mounted photographic prints, suggests that the edition was not large, and it is very uncommon in commerce and in institutional collections.

HENRI IV, IN THE YEAR OF HIS ASSASSINATION

23// FABERT, Abraham. Voyage du roy a Metz, l'occasion d'iceluy: ensemble les signes de resiouyssance faits par ses habitans pour honorer l'entree de sa majesté. [Metz, Fabert], 1610.

Folio, pp. [xii], 72; engraved arms of the duc d'Épernon to verso of first leaf and engraved title-page (both by Alexandre Vallée), 3 folding plates (including 2 maps) and 15 engraved illustrations within the text, initials, head- and tail-pieces, **all with handsome contemporary hand colouring and gilding**; a few spots and marks, occasional slight staining to lower blank margins, short tear at foot of inner margin to pp. 66-67, neat repairs to folding maps with a few small splits at joints; very good in contemporary limp vellum, double-fillet border, central wreath ornament and corner floral motifs to covers, spine in compartments, gilt edges; slight staining and cockling to covers, a little damp staining to pastedowns; ownership inscription 'Ballesdens A.' to title.

\$87,000



eu à descouvert ce lourd
ont la grosseur enorme
seroit les iuger Rochers
l'œil sy romperoit sil
ens ordinaires en l'ar-
es inscriptions qui plus
e sont toutes marques
deur & magnificence
si en est nouuellement

ceux pour lesquels le
nce de qui sa Maesté
est le Peuple, sa
qui touche du front à
cy de Luxembourg
le Roy, & sur toute
amais de leur prose-
nce de tout bon heur,
auez fait iusques a

es-affectionnez
scheuin, Con-
ille & Cité de
ats d'icelle, &



A splendid, hand-coloured copy of the first edition of this handsome festival book celebrating Henri IV's entry into Metz in March 1603, published seven years after the event and in the same year that Henri was assassinated by François Ravailac. The hand colouring suggests that it may have been a presentation copy to Jean Louis de Nogaret de La Valette (1554-1642), duc d'Épernon, to whom the work is dedicated, and it was later in the possession of the great bibliophile Jean Ballesdens (1595-1675).

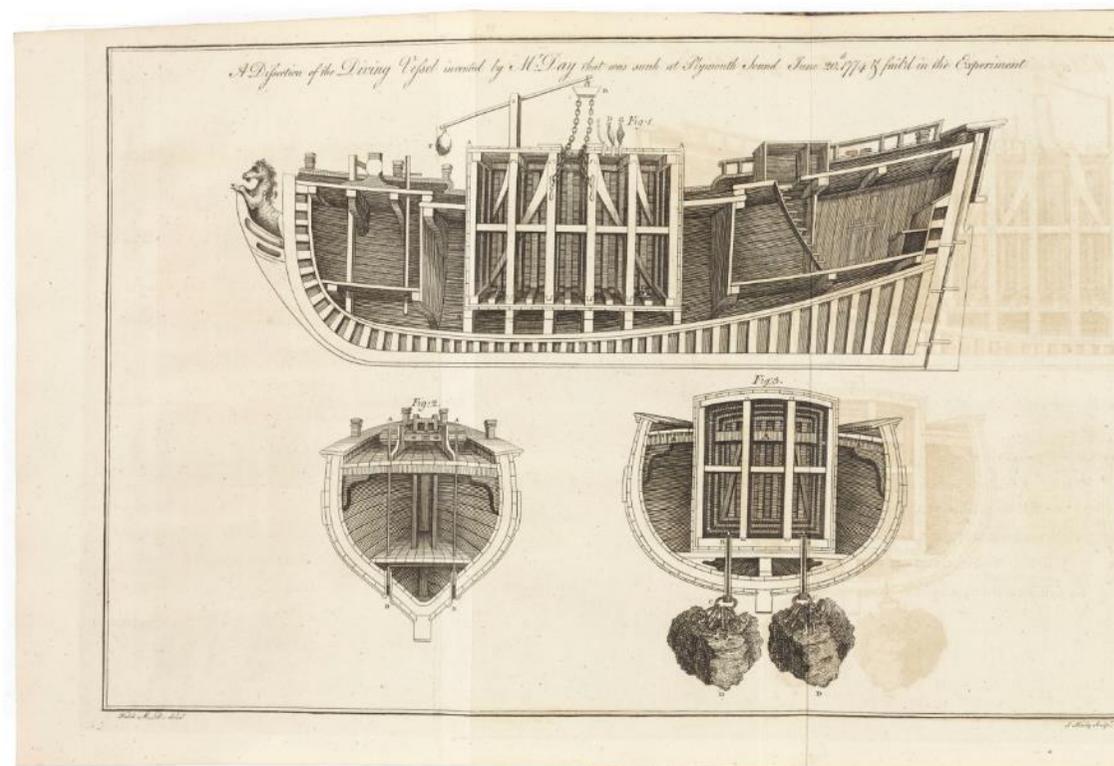
Governor of Metz and the pays messin, in northeast France, from 1583, the powerful duc d'Épernon was a staunch Catholic who had a difficult relationship with Henri IV, even being accused of involvement in the king's assassination. The *Voyage du roy a Metz* however professes the loyalty of the city and region to the king, and its attachment to France, and stresses the unity and harmony of its mixed population of Catholics and Protestants.

The work was one of the finest to come from the presses of the famous Metz printer and supporter of Henri IV, Abraham Fabert, who employed the artists Alexandre Vallée and Geoffroy de Langres to supply the handsome illustrations. In addition to representing battalions of infantry and cavalry, triumphal arches and other architectural pieces, and gold and silver gifts presented to Henri and his queen Marie de' Medici, the engravings include images of Henri entering Metz on horseback, of Marie being carried in procession, and of a spectacular fireworks display and nocturnal combat held before the king and queen. The folding plates show the Roman aqueduct of Jouy-aux-Arches, which supplied Metz with water, a bird's-eye-view of the city, and a map of the pays messin.

Provenance: with the elegant signature of Jean Ballesdens (1595-1675) to the title. Lawyer to the Paris parlement and secretary to Pierre Séguier, chancellor of France, Ballesdens collected an impressive library of printed books and manuscripts, including Grolier bindings, which was sold after his death. He is famous for renouncing his seat at the Académie française in favour of Pierre Corneille.

Brunet II, 1147; Destailleurs, 228; Firmin-Didot, 516; Ruggieri, 352; USTC 6804798; Vinet, 481; Watanabe-O'Kelly and Simon, 1696.

See also cover illustration.



THE FIRST SUBMARINE FATALITY

24// FALCK, N[ikolai] D[etlef]. A Philosophical Dissertation on the diving Vessel projected by Mr. Day, and sunk in Plymouth Sound ... The whole illustrated with two Copper Plates ... London: Printed for the Author; and sold by B. Law ... E. and C. Dilly ... and J. Walter ... 1775.

4to., pp. [iii]-vi, 58, [4], with two folding engraved plates by Macky after Falck, wanting the half-title and the errata slip; a very good copy, bound with two unrelated contemporary works (Langhorne, *The County Justice. A Poem ... Part the First-Third*, 1774-7; and Blayney, *A Dissertation by Way of Inquiry* etc., 1775), in contemporary quarter calf and marbled boards. **\$2175**

First edition, scarce, of an account of the tragic death by submarine of John Day, 'a man very illiterate and indigent in his circumstances' but with big ambitions, and the rescue and salvage attempts by the naval doctor Nikolai Falck.

Day had no training beyond his work as a labourer for shipwrights in Yarmouth but was convinced that he had a sound idea for a submarine vessel. After a successful initial experiment he purchased a 50-ton sloop, the *Maria*, and had it fitted with an air-tight chamber, offset with limestone ballast, the whole to be sunk by flooding.

In the event, the latter proved difficult and 20 tons more ballast was added before the ship would descend, followed shortly after by an uprush of air. Spectators gathered all around the surrounding hills, waiting for Day's planned communication using colour-coded buoys. At the time appointed nothing was forthcoming, and by the following morning, all attempts to lift the vessel all failed. More than a month later, Falck, who theorised that Day might be in a state of suspended animation from the cold, attempted another rescue/salvage mission; he was able to locate the vessel, but after a month of intermittent success followed by bitter failure he too was forced to concede defeat.

ESTC shows only three copies in North America: Huntington, Society of the Cincinnati, and Chicago.

MADAME BOVARY, C'EST MOI

25// 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.

\$10,875

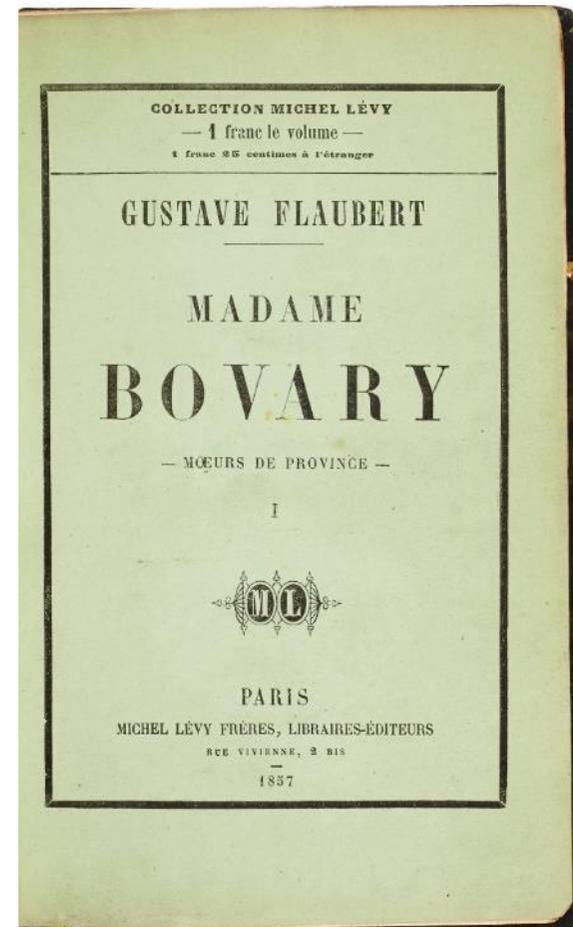
First edition in book form of Flaubert's first and most famous novel and one of the most iconic works of the nineteenth century. This is the first issue, with the dedication leaf reading 'Senart' rather than 'Senard'.

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.



REVISED BY MASSINGER?

26// **FLETCHER, John, and Francis BEAUMONT.** The Tragedy of Thierry King of France, and his Brother Theodoret. As it was diverse Times acted at the Blacke-Friers, by the Kings Majesties Servants. Written by Fracis [sic] Beaumont [sic] and John Fletcher [bracket] Gent. *London, Printed for Humphrey Moseley ... 1649.*

Small 4to., pp. [42], unnumbered, with the final blank; printed in double columns; a fine copy in recent stiff vellum boards. **\$2675**

Third edition, a reissue of the second quarto (1648) with the title-page cancelled by a new title and a new conjugate prologue and epilogue leaf. Oddly the prologue had already appeared prefixed to *The Noble Gentleman* in the Beaumont and Fletcher folio of 1647, and the epilogue at the end of James Shirley's *Changes* (1632).

The shared authorship and date of *Thierry and Theodoret* has long been a matter of debate, but there seems to be a consensus that it is mainly by Fletcher, perhaps with the collaboration of Beaumont (which would date it before 1616, probably before 1613), and with revisions by Massinger. The first quarto (1621) did not name an author, the second (1648) assigned it to Fletcher, and this third adds Beaumont, as does the Beaumont and Fletcher folio of 1679.

The plot of this very gothic Jacobean tragedy is adapted from Frankish history of the late-sixth and early-seventh century. Brunhilda (here 'Brunhalt'), the Queen of Austrasia and Burgundy, quarrels with her grandsons Theuderic and Theudebert (here transformed into sons, Thierry, prince of Austrasia, and Theodoret, king of France). When Theodoret reproves his mother for her licentious life style she leaves his court for that of his brother Thierry. Jealous of Thierry's fiancée, the matchless Ordella, she concocts various unsuccessful schemes to ruin their marriage. One of her cowardly minions stabs Theodoret fatally in the back, she attempts to procure the death of Ordella, and finally she poisons Thierry before choking to death herself. Thierry succumbs and Ordella, broken hearted, joins him on his deathbed.

Wing F 1353; Greg 368 (b II).

27// **FOSSÉ, Charles Louis François.** Idées d'un militaire pour la disposition des troupes confiées aux jeunes officiers dans la défense et l'attaque des petits postes. *Paris, de l'imprimerie de Franç. Amb. Didot l'Ainé chez Alexandre Jombert, 1783.*

4to (285 x 220 mm), pp. [xiv], 116, 60, [22, with eleven folding colour-printed plates tipped on as issued], [2]; dedication with colour-printed coat of arms; contemporary mottled sheep, gilt; foot of spine a little damaged. **\$5440**

First edition. 'Ouvrage estimé' (Brunet). **A splendidly illustrated military treatise and an excellent example of French colour-printing** written by a French infantry officer and mathematician who distinguished himself in the Seven Years' War.

Fossé wrote this work whilst garrisoned at Nancy where he was involved in training and educating the troops. He divides his work into three parts: the first discussing various forms of constructing fortifications; the second, the manner in which small entrenchments and outworks were to be attacked; and, the third, the best methods of producing coloured military maps and charts. The attractive plates, were originally drawn by Fossé, and were engraved by Louis Marin Bonnet, who utilised a crayon manner colour-printing technique which he claimed to have invented. Although his assertion 'to the discovery of the whole method is out of the question, he at least seems to have been the first to imitate the quality of pastel by printing a crayon engraving in various colours, apparently using a plate for each tone ... His pigment seems to have been comparatively permanent in colour' (Hind, *A short history of engraving and etching* p. 288).

Inserted in this copy are three additional leaves with a manuscript biographical note on the author, signed Alexandre Fossé 1858, and two copies of the letter sent by Louis XVI to Charles Fossé in 1785 awarding him the cross of the Order of St Louis, an honour given to exceptional officers. Fossé's military career ended, in 1793, when he was accused of being a royalist. He later accepted a post at the ministry of finance where he remained until 1812, retiring at the age of 78.

Brunet II 1354; Graesse II 620; Waddleton, *Books with colour printed illustrations* 1783.2.

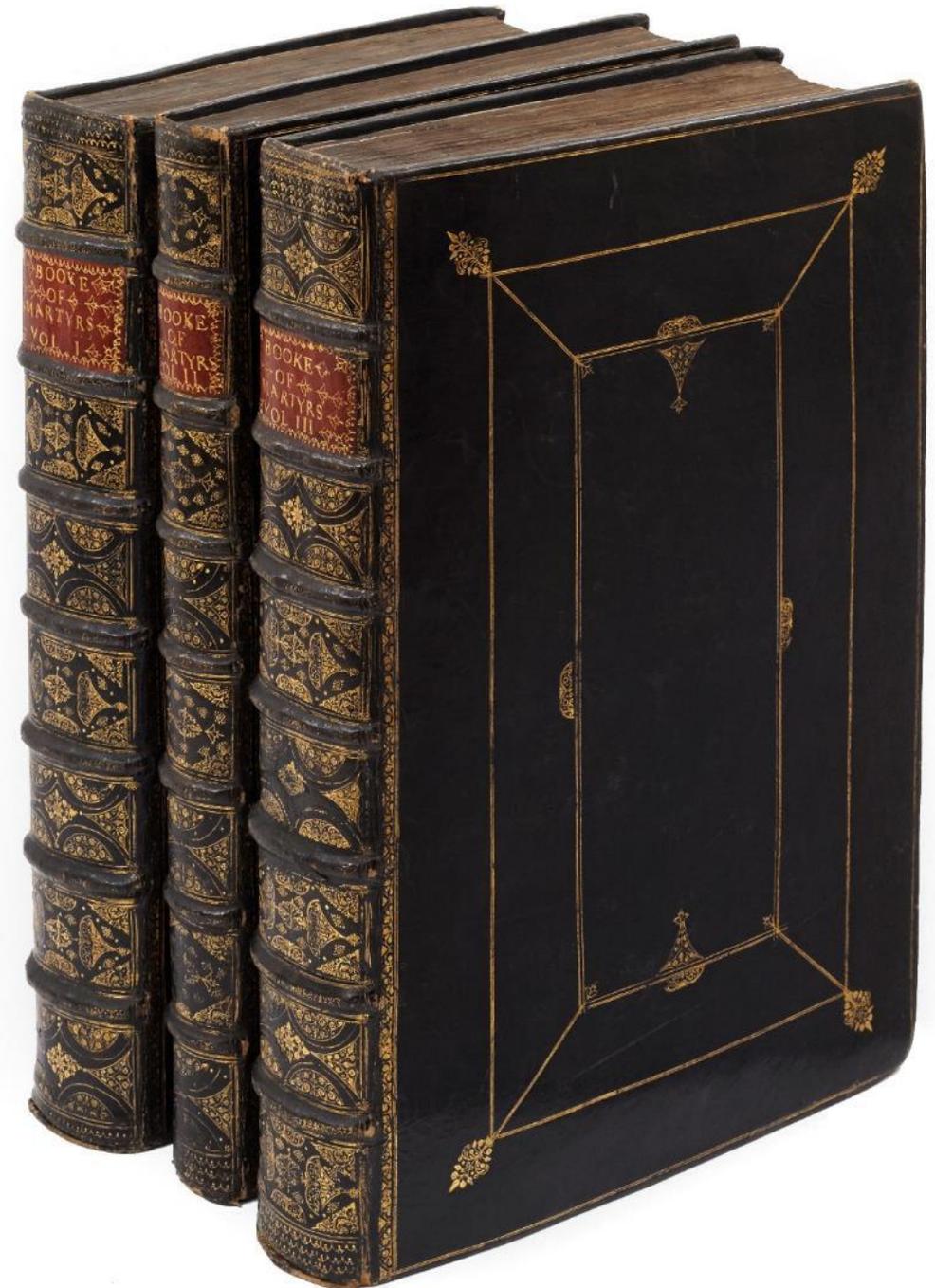
FOXES MARTYRS, LARGE PAPER, CONTEMPORARY BLACK MOROCCO

28// **FOXES, John.** Acts and Monuments of Matters most special and memorable, happening in the Church: with an universal History of the Same. Wherein is set forth at large, the whole Race and Course of the Church, from the primitive Age to these later Times of ours, with the bloody Times, horrible Troubles, and great Persecutions against the true Martyrs of Christ ... Whereunto are annexed certain Additions of like Persecutions which have happened in these later Times. To which also is added the Life of the Author both in Latine and English. The ninth Edition ... London, Printed for the Company of Stationers, 1684.

Three vols, folio, pp. [124], 895, [1]; [2], 551, [1], 131, [1]; [2], 959, [45, table], with a frontispiece portrait of Foxe by John Sturt in volume I, four engraved plates (two double-page), and numerous engraved illustrations throughout; Vol. II includes 'the ninth book containing the acts and things done in the reign of King Edward the Sixth', with separate pagination and register; Vol. III includes 'A continuation of the histories of forreign martyrs ... Printed by W.R. for S.R. ... 1684'; a fine copy, on large paper, in handsome contemporary black morocco, covers panelled gilt, spine elaborately gilt with floriate tools, red morocco labels. **\$18,000**

Ninth edition, **an exceptional copy**. The sumptuous 1684 edition, which was the last edition of the full text until the nineteenth century, replaced the long worn-out woodcut illustrations of earlier editions with a **new suite of engraved illustrations**.

Provenance: neat shelf-mark ('20 F 17') and purchase note to front endpaper 'March 23 1735', possibly bought from (or soon after) the sale of the library of Elias Sydall, Bishop of Gloucester (along with two other vendors) by John Wilcox, bookseller, 3 March 1734/5, in which lot 42 is 'Foxes Book of Martyrs in 3 vols. l.paper. London. 1684'; neat list of page numbers for the illustrations in the same hand; subsequently in the library of Archibald Acheson, third Earl of Gosford (1806-64), with his white leather label (before 1849), sold *en bloc* to James Toovey; bought in by Toovey for £6 at the Gosford sale, Puttick & Simpson, April 1884; Earl of Rosebery, with his note about the Gosford sale.



ANNOTATED BY A ROYAL ARCHITECT

29// **FRÉART, Roland, *sieur de Chambray***. *Parallèle de l'architecture antique et de la moderne: avec un recueil des dix principaux auteurs qui ont écrit des cinq ordres; sçavoir, Palladio et Scamozzi, Serlio et Vignola, D. Barbaro et Cataneo, L.B. Alberti et Viola, Bullant et De Lorme, comparez entre eux ... Paris, Edme Martin, 1650.*

Folio, pp. [xii], 109, [3], with an additional engraved title-page with portrait of François Sublet de Noyers, and **41 handsome full-page architectural engravings**, engraved vignette to title, head- and tail-pieces and initials; some light damp staining to fore-edge margins, some browning and foxing to endpapers; overall a very good copy in contemporary sprinkled calf, gilt armorial stamp to covers and remains of gilt monogram to spine compartments of Pierre Séguier; loss at foot of spine, old repairs to corners, boards quite worn; inscription to front free endpaper 'Ex libris Petri Alexii De Lamair Regis Architecti Anno gratiae 1704' and 'De Lamair' to engraved title; with extensive marginal annotations and underlining throughout and to the front pastedown in two hands in red crayon and brown ink.

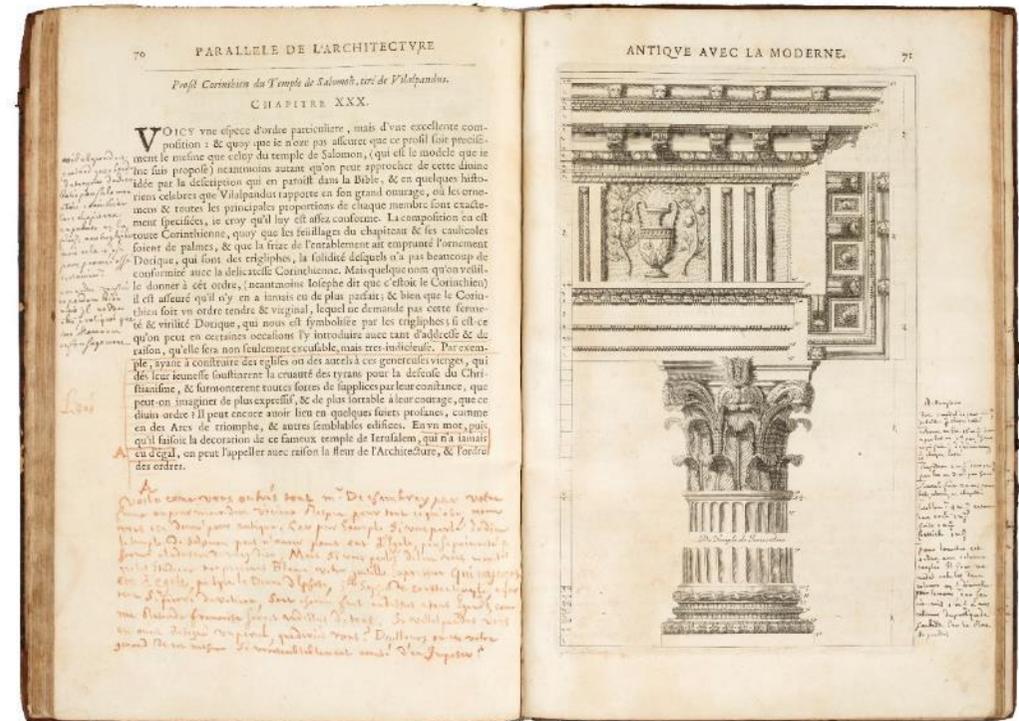
\$11,600

An exceptional copy of the beautifully produced first edition of Fréart's important and influential *Parallèle*, from the library of Pierre Séguier (1588-1672), chancellor of France and patron of the arts, with extensive annotations by the royal architect Pierre-Alexis Delamair (1676-1745).

As a young man Fréart was sent to Rome by his powerful cousin François Sublet de Noyers, superintendent of the Bâtiments du Roi, to arrange for casts and copies of Roman antiquities to be made for French royal palaces. Intended as a theoretical rather than a practical treatise, his *Parallèle* compares ten earlier writers' interpretations of the forms and proportions of the classical orders with his own accurate representations of actual examples surviving from antiquity. Fréart criticises the Moderns for failing to study antique monuments with sufficient care, and praises ancient exemplars as the only sure foundation for the improvement of French architecture. An English translation of the work, by John Evelyn, appeared in 1664.

This copy is considerably enhanced by two sets of marginal annotations. The earliest, neatly written in brown ink, provide extensive summaries of and elaborations upon Fréart's text, but even more interesting are the subsequent

annotations made c. 1704 by Delamair, boldly written in red crayon, the colour matching the occasionally fiery nature of their contents. Pierre-Alexis Delamair is today best known as the architect of the Parisian hôtel de Soubise, remodelled for François de Rohan, prince of Soubise (now part of the French National Archives), and of the adjacent hôtel de Rohan, constructed for Armand Gaston de Rohan, prince-bishop of Strasbourg. He is also known for his grandiose plans to improve Paris, in which he proposed restructuring the capital's streets, squares and monuments, and joining the îles de la Seine to form a single 'île de Paris'. He left several theoretical works in manuscript which survive at the Bibliothèque de l' Arsenal and at the Bayerischen Staatsbibliothek.



The annotations take us to the heart of the quarrel between the Ancients and the Moderns. While the compiler of the earlier marginalia is, with Fréart, on the side of the Ancients (criticising modern architects for degenerating the purity of the antique with their 'mauvaises compositions', for example), Delamair is clearly with the Moderns, attacking Fréart for not discussing the faults of ancient architects and for considering them 'tous bons', and accusing him at numerous points of ambiguity, exaggeration, and error. His criticisms are wonderfully direct: 'Voilà un feaux

sentiment'; 'Voilà come vous outres tout M. De Chambray'. His annotations twice refer to his own hôtel de Soubise, and to his manuscripts and drawings ('mes desseins et dissertacions'; 'mes remarques sur desgodets' i.e. Antoine Desgodetz). Other interesting marginalia in his hand refer to the Hagia Sofia and St Peter's Basilica, Trajan's Column, and the Monument in London. Interestingly Delamair engages not only with the printed text but also with the notes of the earlier annotator, praising one section of marginalia as a 'bon résumé'. Commenting on Fréart's remark that some individuals remain mediocre at what they do in spite of an advantageous education, Delamair writes 'cest ceque je doit faire dire a mon fils pour s'examiner' – a delightful aside.

Pierre Séguier, whose arms adorn the covers, was chancellor of France from 1635 until his death and succeeded Richelieu as official 'protector' of the Académie française, which met in his house. His extraordinary library was one of the most valuable of its time, especially notable for its manuscripts.

CERTIFICATE FOR STORMING THE BASTILLE

30// [FRENCH REVOLUTION.] Certificate for a 'vainqueur' of the Bastille ('Assemblée Nationale. Séance du samedi dix neuf Juin 1790. Décret en faveur des citoyens qui se sont distingués à la prise de la Bastille'). [*Paris, engraved by Dien and Delettre after Nicolas, c. 1791*].

Oblong vellum sheet, 30 x 34.5 cm, with engraved imagery and 25 lines of text, blank spaces completed in manuscript, manuscript signatures; red, blue and white ribbon to lower right bearing remains of red wax seal, remains of another red wax seal applied direct to parchment on left edge; creases where once folded, some light stains, some loss and cracking to wax seals; two small ink ownership stamps to verso; very well preserved. **\$6252**

A magnificent and rare survival from the French Revolution: a handsome certificate, adorned with Revolutionary imagery, awarded to Jacques Domaget, one of the stormers of the Bastille. Domaget (b. 1768), from the Ardennes, whose signature appears here in the left-hand margin, was 21 when he participated in the most iconic event of the Revolution, on 14 July 1789.

As one of the so-called 'Vainqueurs de la Bastille', the young Domaget was presented with this certificate in recognition of his 'heroic bravery' in 'shaking off

the yoke of slavery' and freeing *la patrie*. As the text explains, Domaget and his fellow Bastille stormers were also provided, at public expense, with a uniform adorned with a mural crown, and a full set of arms, with their name engraved on the barrel of their rifle and on the blade of their sword. Domaget could henceforth use the title 'Vainqueur de la Bastille', and his status as such was recorded in the 'Archives de la Nation'. The widows and children of Domaget's fallen comrades also received such a certificate, 'comme monument public de la reconnoissance et de l'honneur dû à tous ceux qui ont fait triompher la liberté sur le despotisme'.

The document is signed by several important Revolutionary officials, most notably by the politician and general Charles de Lameth (1757-1832) as President of the National Constituent Assembly, a position he held in July 1791. Lameth was one of the first aristocrats to renounce his privileges at the beginning of the French Revolution and his popularity was such that when he was wounded in a duel his opponent's house was stormed by the mob. The other signatories include Jean-Armand Pannetier as 'President des Vainqueurs de la Bastille', a grocer from the Faubourg Saint-Antoine, and Claude Fournier (1745-1825), known as 'l'Américain' from his unsuccessful sojourn in Haiti making rum, who participated in the March on Versailles in 1789, the Champ de Mars Massacre in 1791, and the storming of the Tuileries Palace in 1792.

The imagery employed on the certificate is rich in revolutionary symbolism. The two columns which flank the text are surmounted by Hercules, representing the power of the French people over its oppressors, and a winged spirit of freedom clutching the 'Constitution' and a lance topped with a *bonnet rouge*. Most striking of all is the composition at the bottom: a vignette of the Bastille being stormed, surmounted by the Gallic rooster and flanked by arms, the broken chains of despotism, and flags of 'liberté' and 'union'. The columns are decorated with pertinent text: 'Vivre libre ou mourir'; a quote from the 'Droits de l'homme' on the equality of all citizens; and an oath of loyalty to the nation, the law, and the king, and a pledge to uphold the constitution.

Only 2 copies traced on OCLC, at the BnF and the Lilly Library.

See illustration overleaf.

ASSEMBLÉE

NATIONALE

Séance du samedi
dix neuf Juin 1790

Décret en faveur des Citoyens qui
se sont distingués à la prise de la Bastille

Signatures des Vainqueurs déposées au présent
Coutage



PRÉAMBULE

L'Assemblée Nationale, frappée d'une juste admiration pour l'unique intrépidité des Vainqueurs de la Bastille, et voulant donner, au nom de la Nation, un témoignage public à ceux qui ont exposé et sacrifié leur vie pour secouer le joug de l'esclavage, et rendre leur Patrie libre.

Décide qu'il sera fourni aux dépens du Trésor public à chacun des Vainqueurs de la Bastille en état de porter les armes, un habit et un armement complet, suivant l'uniforme de la Nation; que sur le canon du fusil, ainsi que sur la lame du sabre, il sera gravé l'écosson de la Nation avec la mention que ces armes ont été données par la Nation à tel vainqueur de la Bastille, et que sur l'habit il sera appliqué soit sur le bras gauche, soit à côté du revers gauche, une croix en marbre; qu'il sera expédié à chacun desdits Vainqueurs de la Bastille un brevet honorable pour exprimer leurs services et la reconnaissance de la Nation, et que dans tous les actes qu'ils passeront, il leur sera permis de prendre le titre de Vainqueurs de la Bastille. &c. Un brevet honorable sera également expédié aux Vainqueurs de la Bastille qui ne sont pas en état de porter les armes, aux veuves et aux enfants de ceux qui sont décédés, comme monument public de la reconnaissance et de l'honneur dû à tous ceux qui ont fait triompher la liberté sur le despotisme &c. Le tableau remis par les Vainqueurs de la Bastille, contenant leur nom et celui des Commissaires choisis parmi les Représentans de la Commune qui ont présidé à leurs opérations, et qui sont compris dans le présent Décret avec les Vainqueurs, sera déposé aux Archives de la Nation, pour y conserver à perpétuité la mémoire de leur nom, et pour servir de base à la distribution des récompenses honorables et des gratifications qui leur sont assurées par le présent Décret.

Charles Lamotte

Nous, soussigné Président et Commissaires des Vainqueurs de la Bastille; déclarons et attestons que M. Jacques Bonin, né le 10 Mars 1745, Département des Ardennes, a été reconnu pour l'un des Vainqueurs de la Bastille, dans une assemblée générale, légalement convoquée et présidée par les Représentans de la Commune de Paris, et par les Commissaires nommés pour la vérification des faits et gestes de la Bastille. Nous certifions que conformément au Décret ci-dessus, son nom porte sur les procès verbaux, et inscrit sur le tableau, à été déposé aux archives de l'Assemblée Nationale, et qu'en sa qualité de vainqueur de la Bastille, il peut et doit jouir des honneurs attachés à ce titre.

J. Bonin Président des Vainqueurs de la Bastille

Borie

Tous les citoyens étant égaux aux yeux de la loi, sont également admissibles à toutes dignités, places et emplois publics, selon leur capacité et sans autres distinctions que celles de leurs vertus et de leurs talens.

Je jure d'être fidèle à la Nation, à la Loi et au Roi, et de maintenir de tout mon pouvoir la Constitution, et les Décrets de l'Assemblée Nationale, susmentionnés et acceptés par le Roi.



Liberté conquise le 14 Juillet 1789

under the direction of Claude Antoine Rey which ran briefly until it was shut down as too expensive in July 1793. 'The existence of the alien office was never a secret, but the full extent of its activities was known only to the few who worked there. Not even Pitt was informed ...' (Elizabeth Sparrow, 'Secret Service under Pitt's Administrations 1792-1806', *History* 83:270, 1998). In March 1793, a rebellion began in the Catholic, royalist Vendée region, followed later in the year by uprisings in Bordeaux, Lyon, and Nantes; British agents were active in these locations, all of which are mentioned here. In the summer that year the French crackdown began with the arrest in August of the members of the English Colleges in St Omer and Douay (over 100 prisoners), and between 10-14 October some 250 further British civilians were detained in Paris alone.

The autograph letter, from 'WL' to 'T', is extraordinarily detailed, written in a breathless run-on deluge of coded references, and exposes a multi-layered attempt to bring down the regime – **military action, bribery of officials, assassination, manipulation of financial markets**. The writer opens with a discussion of updated plans sent by 'R', an engineer, perhaps in preparation for the forthcoming siege of Dunkirk ('the new additions made for the Mortars are not legible desire R to give you another'), as well as other military matters (apparently conducted without the oversight of the War Office): 'Coubourg's Plan is sure except the fortune of war goes with the Dogs if so the plan of the forage must be executed tho it must be our last resource and it must take place in every Town the same day at all events be prepared with all the select for the 12th or 16th of August'. He mentions several agents in passing, by name or initial ('don't let N- have any hand in that business he drinks too much', 'let Webber have the principal hand at Dunkirk'), as well as the president and procurator of the English College at St Omer: 'let Stapleton and Cornthw^t know how much his Grace acknowledges the high obligations to them' (both were to be arrested in August). Other figures mentioned include [Samuel] Harwood (arrested November 1793), [Col. Thomas] Keating (arrested October 1793), and [Gen. Jacques Ferdinand] O'Moran (arrested August 1793 and guillotined in March 1794). 'WL' then turns to financial matters, revealing a concerted effort to drive up commodity prices and devalue the 'assignats', the new paper currency issued by the National Assembly: '**we must bring the Assignats more and more in discredit** refuse those of the Repub. – keep up the prices let the Merch^{ts} buy up every article of necessaries – if you can persuade the C[ommittee?] to purchase up the Suet and all Candles at any price make the people pay just to five livr^s a pound'. A postscript is even more specific about the transfer of funds to support agents and rebels: '**Send immediately to Lyon and Grenoble with 150,000 livres** – we are very anxious for our friends at Nantes and Thouars ... don't let loose any French but those of our party ... we now

have ready forty Thousand [Guineas] for the Committee in your direction ...'. Alongside this is the implication that English agents were involved in targeted assassinations: '**We hope the assassin^{ts} business will be carried on w^h prudence the Parsons in disguise and Women are the proper persons**' ...

Following this letter is an equally significant memorandum book in the same hand, recording correspondence received and sent, payments received and made, agents dispatched, etc. from 24 January to 2 July 1793: '17 Feb. Received 74,005 livres ... 27 Feb. At Dunkirk with Morell and Hunter ... 26 Mar. Paid for the sloop ... 26 Apr. Paid 600 pounds to get the arrest of the Dep^{mt} changed to stay again ... 2 May. Recd letter Dumouriez [the newly defected general Charles François Dumouriez] ... 15 May. Sent to Nante and St. Malo[?] 880 Guin^s and 60,000 livres ... 21 May. Burnt all letters and papers to this day ... 16 June. Paid R for the designes 10,000 ... 24 June. Sent to Nantes and Thouars 54,000 livres'. The very large sums involved would suggest that these were mostly likely forged assignats, the product of a significant counterfeiting operation in London.

Surviving documentation of the early secret service is of the utmost rarity. Both the letter and the memorandum book here stress the necessity of destroying all documents and correspondence, which makes their survival here all the more unique.

A small selection of titles from the pamphlets follows. A full list is available on request.

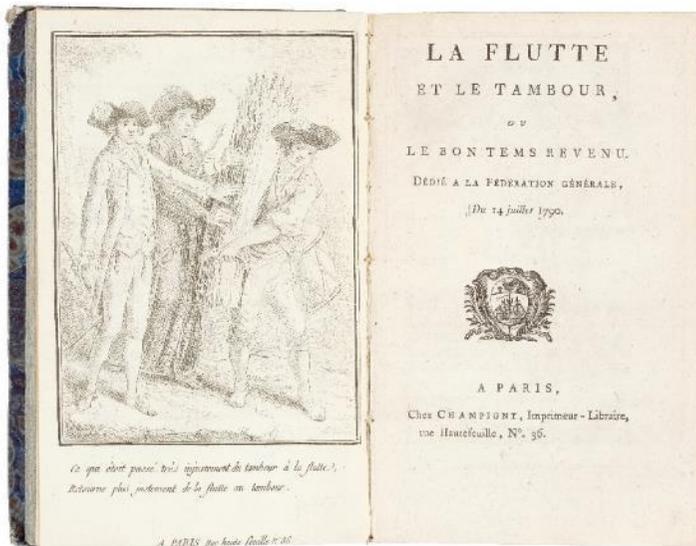
Arrêté du parlement de Paris, du 5 Décembre 1788. [n.p., n.p.]. 8vo, pp. 4. *Call for the establishment of a free press.*

Billet de la main du roi à Monsieur Chapelier. [Paris, Volland, 1789]. 8vo, pp. [2], [2, blank]. **BL and BnF only in OCLC.**

Lettre authentique du roi à M. Necker, suivie de celle de M. Necker. [Paris, Maradan & Nyon, 1789]. 8vo. pp. 3, [1]. **BL and Cambridge only in OCLC.**

Lettre du roi au doyen de chacun des ordres composant les Etats Généraux, le 28 Mai 1789. 8vo, pp. 2, [2, blank]. **BL only in OCLC.**

[RIVAROL, Antoine de, and Sabatier DE CASTRES]. *Journal Politique-National*. [Complete in 55 issues]: No. 1-23, plus 1-24 seconde abonnement, plus 1-8 troisième abonnement. [Paris, Turpin, 1789-91]. 8vo. First series each issue pp. 8, except for No. 20 (pp. 4, plus 'Avis important a nos souscripteurs', pp. 8); Second series pp. 292; Third series pp. 96. **Uncommon complete run** of this important royalist periodical.



Motion des Harangères de la Halle. 8vo., pp. [2, on facing pages], engraved. **BL, BnF, and Newberry only in OCLC.** *An early Revolutionary song.*

La constitution française, projet présenté à l'assemblée nationale. [Paris, Baudouin, 1790]. 4to., pp. 5, [1], shaved at head. **This edition not traced?** The final Constitution was not signed until September 1791.

Lettre de M. le chevalier Capello à M. le Comte de Montmorin [1790], [Paris, Champigny. 1790] 8vo., pp. 8. **Not in OCLC.**

Relation de l'assassinat de M. le Chevalier de Bausset à Marseille. 4to. pp. 4, folded. **Not in OCLC.**

Lettre de M. le comte de Fernan-Nuñez, Ambassadeur d'Espagne, a M. le comte de Montmorin ... 8 juillet 1791. 8vo, pp. 4. **BL and UPenn only in OCLC.**

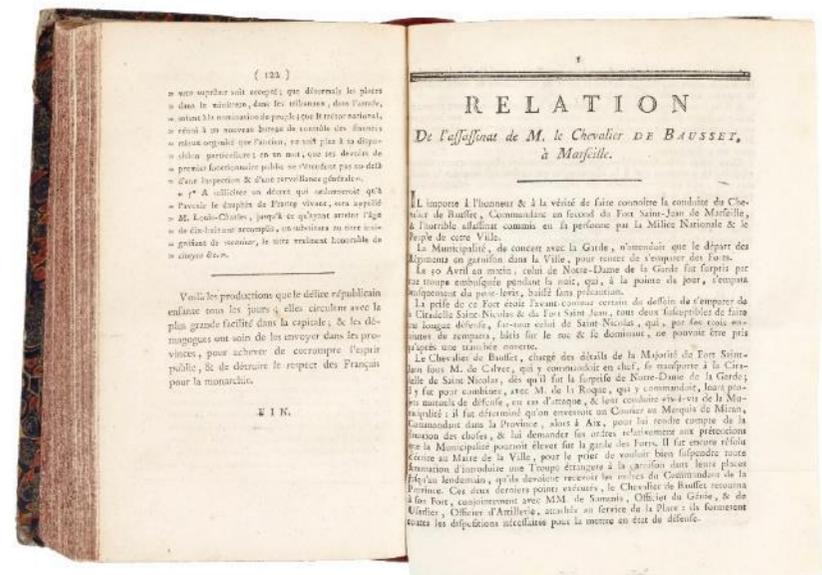
STAUFFACH, Henri-Alexandre. Avis aux Suisses sur leur position envers le roi de France. Novembre 1791. 8vo, p. 35, [1]. **BnF and Toulouse only in OCLC.**

BURKE, Edmund. Lettre ... au traducteur de son discours ... 8vo, pp. 40.

Reclamations des provinces contre les opérations de leurs Députés. En province ... 1790. 8vo, pp. [2], 72. Several different printers. **Koninlijke Bibliotheek, and Radboud only in OCLC.**

[MIRABEAU, André de Riqueti, Viscomte de]. Lanterne Magique Nationale. 8vo, pp. 38, [2, blank]. **BL, BnF, and Sainte-Genevieve in OCLC**

Les Cromwels français démasqués. [Paris ?], L'imprimerie d'un royaliste, 1790. 8vo, pp. 22, [2, blank]. **BnF, Sainte Genevieve, and Toronto in OCLC.**



Discours prononcé à l'assemblée nationale, par le ministre de marin, le 2 janvier 1792. [Paris, Imprimerie Nationale, 1792]. 4to. Pp. 20. **BL, BnF, and NYPL only in OCLC.**

L'assemblée nationale a l'armée française. [Paris, Imprimerie nationale, 1792], 8vo. Pp. 2, [2, blank]. Uncut. **BL only in OCLC.**

À M. Dumouriez sur ses Opinions Politiques. 'Londres', Harlow; La Haye, Gosse. 1794. 8vo., pp. 54, [2, ads]. **5 in ESTC, none in UK or US.**

THE QUEEN'S LADIES

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

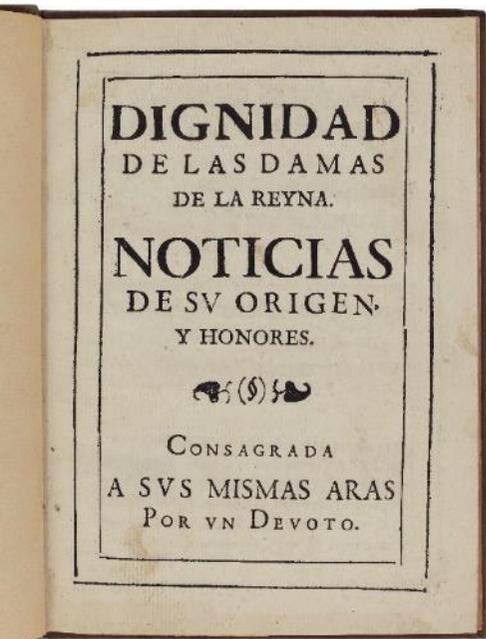
4to, pp. [ii], 42, [2 blank];text within ruled borders; a very good, crisp copy in modern full mottled sheep, panelled spine ruled in gilt with gilt lettering-piece.

\$5800

Extremely rare first edition of the first, and likely the only, book devoted solely to the study of the 'ladies of a court'. The author aims at conveying the importance

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

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



MONSTERS TAKE OVER THE WORLD

33// GRAZZINI, Anton Francesco. *La guerra de mostri d'Antonfrancesco Grazzini detto il Lasca.* Al padre Stradino. *Florence, Manzani, 1584.*

4to, pp. 14, [2 blank], misnumbered; printed in italics, large historiated woodcut initial, woodcut Medici arms on the title; a little light foxing, but a very good copy in nineteenth-century red morocco gilt, panelled sides with gilt and blind fillets, small-tool corner-pieces and gilt lettering to the centre of the upper side, blind stamp to the centre of the lower side, flat spine filleted in gilt, dentelles gilt, marbled endpapers. **\$2900**

First edition, 'rarissima' (Poggiali). The 'War of the monsters' is an allegorical burlesque poem which appears to be the nucleus of larger work that Grazzini never published. An army of miniature peoples and monsters (some four-legged and exceptionally fast-running, some part-pig, part-bull, part-griffin, some serpent-like, in all about twenty 'species') wages war against the gods, and eventually takes hold of the heavens and control of the earth. Forty-four stanzas in ottava rima are here deployed not in their original earnestly heroic metric function, but to convey a half-burlesque, half-mocking tone.

Razzolini 548 ('rarissimo'); see Gamba 532; Parenti 277. **3 copies in the US (Harvard, Yale, Folger).**

THE INGENIOUS ART OF SPECULATION: A MAN MAY SELL WHAT HE HAS NOT, AND GROW RICH.

34// [GREENE, Asa]. *The perils of Pearl Street, including a taste of the dangers of Wall Street, by a late merchant.* *New York, Betts & Anstice and Peter Hill, 1834.*

Small 8vo bound in sixes, pp. 232; occasional light spotting and staining, a small abrasion to the title-page, but a very good copy, slightly skewed in contemporary pebble-grained cloth, spine with slight loss at the head, remnants of a gilt spine label, lower cover a little stained, with an ink ownership inscription dated 1842 to the front free endpaper and another in pencil. **\$6525**

First edition of a very early Wall Street novella, the fictional tale of Billy Hazard, an innocent carpenter's son from rural New York state determined to make it as a merchant in the city. Billy's attempts to establish himself in the mercantile trade in New York City are ultimately unsuccessful as his unhappy combination of gullibility and ignorance conspire to ruin him with a succession of three major failures. Billy's financial misadventures are perfectly illustrated in a passage recounting his foray into the Stock Market at the urging of his partner, his third and final failure:

"I have no money," said I; "my losses of late have been most severe, and I am just on the verge of bankruptcy." "So much the better," said he; "you will now have a chance of retrieving your fortune. As for money, that is altogether unnecessary. I have none; and yet I have made a bold push in the stocks, and am about making another..." "but I do not see how we're to proceed without money." "Oh, the easiest thing in the world," replied he. "We are not to buy stocks; but to sell them." His partner goes on to explain that 'it is one of the ingenious arts of modern speculation, that a man may sell what he has not, and grow rich upon the proceeds' (p. 224). The two undertake to sell stock on time, agreeing a deal to sell United States Bank stock at a certain price after 60 days. Assured by his partner that the stock will fall greatly in the intervening period, at which point they will be able to buy the promised stock at a low price in order to sell it for the higher figure agreed two months before, poor Hazard enthusiastically agrees. The stock remains at a high price, and Hazard is completely ruined.

More than just a humorous novel of the financial mishaps of a gullible young man, *The Perils of Pearl Street* provides a compelling and in-depth portrayal of the New York City financial world of the 1830s.

Sabin 28584. Not in Taylor or Westbrook.

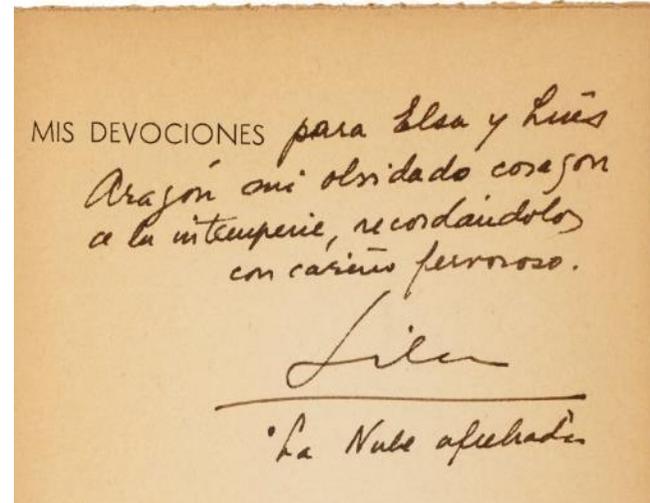
PRESENTATION COPY TO LOUIS ARAGÓN AND ELSA TRIOLET

35// GUERRERO, Lila. *Mis devociones.* Buenos Aires, Ediciones Aconcagua, 1965.

4to, pp. 61, [3], with a half-title; paper slightly age-toned but a very good copy, untrimmed and partly unopened, in the original printed paper wrappers. **\$580**

First and only edition of this collection of thirty-two poems, inscribed on the half-title 'para Elsa y Luis Aragón mi olvidado corazón a la intemperie, recordándolos con cariño fervoroso / Lila'.

The Argentinian poet Lila Guerrero was a committed Russophile, and is perhaps best known as an editor and translator of Mayakovsky and Gorky. Aragón's publishing house EFR issued works by Mayakovsky and others, and his wife Elsa Triolet was the sister of Mayakovsky's love Lilya Brik, but his own fervent Communist beliefs were by the 60s beginning to waver in the face of Soviet show trials against intellectuals.



PROPOSALS FOR AN ACADEMY OF ART

36// [GWYNN, John]. *An Essay on Design: including Proposals for erecting a public Academy to be supported by voluntary Subscription (till a royal Foundation can be obtain'd) for educating the British Youth in Drawing, and the several Arts depending thereon ... London, Printed: and sold by John Brindley ... S. Harding ... & M. Payne ... 1749.*

8vo, pp. [2], vi, 92, and an engraved frontispiece and engraved title, with three engraved vignettes, one of which shows the elevation of the proposed academy; a very good copy in contemporary speckled calf, rebacked, spine with red label.

\$1750

First edition of the first public appeal for a national academy of arts. John Gwynn's *Essay* called attention to the inadequacy of art training in England. 'Whatever thoughts about an academy were in the air at the time were set in motion by the *Essay*' (Harris). It was Gwynn's first salvo in a campaign that eventually led to the foundation of the Royal Academy (1768), of which he was a founding member. The essay's head-piece vignette is an attractive neo-classical building engraved after a design by Gwynn (an architect by profession), depicting his vision of the Academy. Oddly enough it is not unlike Somerset House, by Chambers, which became the home of the Royal Academy in 1779.

Harris, 274; RIBA, *British Architectural Library*, 1415.

ITALIAN DIALOGUES FOR ELIZABETHAN STUDENTS WITH THE ROMANCE OF *ARNALT AND LUCENDA*

37// HOLLYBAND, Claudius. The Italian Schoole-maister: contayning Rules for the perfect pronouncing of th'Italian Tongue: with familiar Speeches ... And a fine Tuscan Historie called Arnalt & Lucenda. ... At London Printed by Thomas Purfoot. 1597.

Small 8vo., pp. [376]; English and Italian on facing pages; title-page within a border of type ornaments, printer's device on final verso; title-page and final few leaves neatly remargined; a good, albeit washed copy in modern full calf. **\$10,875**

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

Claudius Hollyband (also known as Claude de Sainliens) had made his name with the oft-reprinted French text-books *The Frenche Littelton* and *The French Schoolemaister*, before turning to Italian. In *The pretie and wittie historie of Arnalt & Lucenda* (1575, six copies in ESTC), Hollyband provided parallel-text translations in Italian and English of this Spanish romance novella, followed by a guide to Italian pronunciation, dialogues, and a brief Italian grammar. In 1597, he expanded, updated and rearranged the text as *The Italian Schoole-maister*.

Some 'rules for the pronunciation of th'Italian *tongue*', are followed by a fascinating collection of 'Familiar talkes' in Italian and English. 'Hollyband's merits are to be found in his capacity to adapt a teaching method designed for Latin to modern

languages ... [his work's] novelty was in the dialogues, which, applying the theories of [Juan Luis] Vives, were supposed to be a foundation for the pupil's training' (Rossi, our translation). The dialogues here cover topics as diverse as 'To shoe a horse', 'For Bricklayers', 'The Schoolemaister' and 'To talke with wemen' ('Mistres I drinke unto you. / Much good may it do you, sir'), all which have been largely expanded, in many cases doubled in length, from those of 1575. In 'Of the Booke binder', Hollyband conjures a scene from direct experience: 'Shew me an Italian, and English booke: and of the best print. / I have none bound at this present. / Bind me this with silke, and claspes. / Anon, I will serve you sir. / Reach me royall paper to write. / Neede you any ynke and bombase? / No, but wast paper, & of that which wee call drinking paper.'

Perhaps the most extraordinary dialogue is that 'Of the Noterie or Scrivener', expanded from a mere three sentences in 1575 to five wonderful pages of cant and backbiting, executed in almost parody of a scrivener's guide, with numerous alternate wordings expressed in curved brackets, in which a bad scrivener, Master X, is contrasted with a noble and learned one, Master Q. Z.

The dialogues are followed by the grammar from 1575 and by two entirely new sections: 32 pages of a 'Diversitie of Ital[ian] Phrases', with facing English text (including a page on Italian book-keeping, and much on drinking and duelling); and 12 pages solely in Italian, comprising the articles of faith, the ten commandments, and several psalms, plus two short discourses.

The second part of the volume is a parallel-text translation of the fifteenth-century Spanish romance *Tractado de amores de Arnalte y Lucenda* by Diego de San Pedro – into Italian by Bartholomeo Maraffi, and English by Hollyband. *Arnalt and Lucenda* is almost unique among Spanish sentimental novels of the period, featuring as it does a hero debased, embarrassed and ultimately frustrated in love: Arnalt falls in love with Lucenda of Thebes, but is betrayed by his friend Gierso, who secretly marries Lucenda; in revenge, Arnalt kills Gierso in a duel, leaving Lucenda to escape to a nunnery, while Arnalt retires to the desert.

Hollyband's success as a language teacher, brought him into contact with, among others, George Gascoigne, Sir John Harrington, and Anthony Munday.. Hollyband's school, first at the Sign of Lucrece in St Paul's Churchyard and then at the Sign of the Bull, was among the most noted of the day.

Alston, XII, ii, 10; STC 6759; see Sergio Rossi, "'The only-knowing men of Europe'", John Florio e gli insegnanti italiani', in *Ricerche sull'umanesimo e sul rinascimento in Inghilterra*, 196; and Michael Wyatt, *The Italian Encounter with Tudor England*, 2005.

38// [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.

\$50,750

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 Marguerite 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.



39// [HORNBOOKS.] Four late seventeenth- to early eighteenth-century hornbooks in wood, leather and metal.

\$12,250

Four simple hornbooks with ABCs:

- a) Polished wood, manuscript alphabet leaf glazed with horn, brass rim secured with tacks, hole in handle for carrying strap, verso blank (11.5 x 6 cm)
- b) Leather, manuscript alphabet leaf glazed with horn, stitched rim, hole in handle for carrying strap, verso blank (11.5 x 5 cm)
- c) Painted, polished wood, with the letters in red paint (including J and V), hole in handle for carrying strap, verso blank (11.5 x 6 cm)

- d) White metal, beaten, engraved alphabet in black-letter capitals, with an unusual engraved version of a London hallmark, no maker's mark, surface oxidised, verso blank (11.2 x 6.7 cm).

In use from the fifteenth through to the early nineteenth century, the hornbook was a popular teaching aid for children. It originally took the form of a sheet of vellum or paper, usually printed with the alphabet or Lord's Prayer, mounted on wood and protected with a thin sheet of horn, which had been soaked and polished to render it transparent. As with three of the present examples, it often had a hole in its handle so it could be hung from a child's girdle. As well as wood, a variety of other materials were used, from leather to cast lead, and even gingerbread. Engraved metal hornbooks are much rarer; several elaborate examples are known in silver, such as one at the V&A, c.1703, given by Queen Anne to her godson. The example here is particularly unusual, bearing what appears to be an engraved imitation of a London hallmark and showing complicated letter-forms – was it perhaps a prentice piece, or one designed to provide an exemplar for the engraving of text?

'CHIEFLY PREVIOUSLY UNPUBLISHED PHOTOGRAPHS'
SIGNED BY HUNT, WESTMACOTT, BAND, WYLIE, LOWE, AND GREGORY

40// HUNT, John. Our Everest Adventure. The Pictorial History from Kathmandu to the Summit. *Leicester: Rembrandt Photogravure Ltd for Brockhampton Press, 1954.*

8vo, pp. 128; monochrome photogravure frontispiece, monochrome photogravure illustrations in the text, 24 full-page and 4 double-page, 2 maps in the text; first few ll. very lightly foxed, erased markings on pp. 8 and 25; original illustrated printed boards by Hazell, Watson & Viney Ltd; extremities lightly rubbed and bumped, endpapers and boards slightly spotted and marked, spine slightly leant, otherwise a very good copy; ownership inscription of the photographer and educator Paul Hill MBE, inkstamps of 'The Photographers' Place' (co-founded by Hill). **\$435**

First edition, signed for Paul Hill by six members of the expedition on the half-title: John Hunt (1910-1998), Michael Horatio ('Mike') Westmacott (1925-2012), George Band (1929-2011), Charles Wylie (1919-2007), (Wallace) George Lowe (1924-2013), and Alfred Gregory (1913-2010). *Our Everest Adventure*, a shortened version of John Hunt's *The Ascent of Everest*, is lavishly illustrated with photos taken *en route* to the summit of Everest, which were '[c]hiefly previously unpublished' (Neate).

The last chapter is by Sir Edmund Hillary, and describes the final assault on the summit, the success of which he ascribes to the experiences of others' previous attempts, the preparations and equipment, the Sherpas, the favourable weather, and the support of the public.

This copy was signed for the photographer, mountaineer, and climbing instructor Paul Hill by six members of the expedition.

Neate H138; NLS, *Mountaineering*, o107; Perret 2305; Yakushi H472.

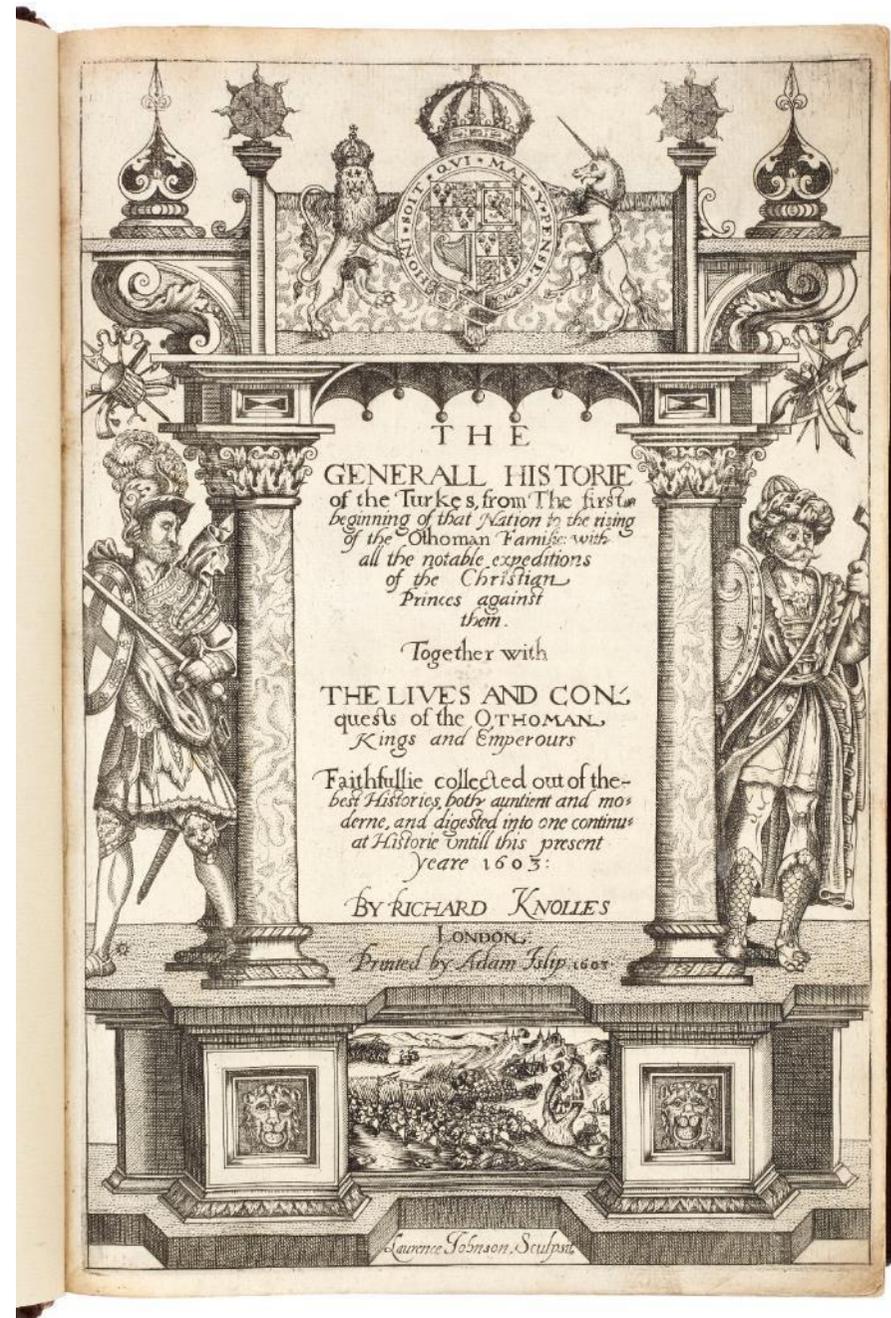
THE ATABEY COPY

41// **JAUBERT, Pierre Amédée Emilien.** *Voyage en Arménie et en Perse, fait dans les années 1805 et 1806 ... Accompagné d'une carte des pays compris entre Constantinople et Téhéran, dressée par M. le Chef d'Escadron Lapie, suivi d'une notice sur le Ghilan et le Mazenderan, par M. le Colonel Trezel; et orné de planches lithographiées.* Paris, Pélicier and Nepveu, 1821.

8vo, pp. [iv], xii, 506, [1], with a frontispiece, nine lithographed plates and a folding map; map lightly foxed, short marginal tear in one plate, the occasional spot, but a good copy in contemporary polished calf, spine gilt, by Simier *filis* (signed at foot of spine); extremities rubbed, covers slightly scratched; from the library of Şefik Atabey, with bookplate. **\$2175**

First edition. Jaubert (1779–1847) studied at the Ecole spéciale des langues orientales vivantes and became Napoleon's personal interpreter in Arabic after the death of Venture de Paradis in 1799. He wrote four memoirs for the *Description de l'Égypte*. In 1805 he was dispatched to Persia to arrange an alliance with Fat'h Ali Shah. He travelled from Istanbul to Trabzon by sea and thence to Erzerum and Doğubeyazıt. On leaving Doğubeyazıt he and his companions were arrested by the pasha and held for four months in a dry cistern. The pasha's death from the plague freed Jaubert, who then made his way to Teheran via Kurdistan, Van, Khoy, Tabriz, Ardabil, Soltaniyeh and Qazvin. He returned overland via Sinop, Amasra, Philios and Ereğli to Istanbul.

Atabey 613 (this copy); Weber 102; Wilson p. 109.



CALVIN AS LEGISLATOR - GENEVA AS PROTESTANT UTOPIA

44// LAWES AND STATUTES (The) of Geneva, as well concerning ecclesiastical Discipline, as civill Regiment, with certeine Proclamations duly executed, whereby Gods Religion is most purelie maintained, and their common Wealth quietli governed: translated out of Frenche unto Englishe by Robert Fills ... *London, Rouland Hall [and Thomas Hacket] ... 1562.*

8vo., ff. [8], 85 [*i.e.* 87], [1, colophon]; woodcut arms of Geneva to title-page; marginal restoration to title-page and L7; title-page slightly dusty, else a very good copy in nineteenth-century red morocco, gilt, edges rubbed; bookplate of Herbert Watney. **\$11,000**

First edition, an important work in the popularisation of Calvin's thought in England, translated by Robert Fills, an English priest recently returned from exile in Geneva, 'oute of the register booke of the foresayde Citie', and printed by the printer of the 1560 Geneva Bible.

Although Fills omits mention of Calvin by name, he includes not only the text of the revised *Ordonnances ecclésiastiques de l'église de Genève* (1560-1) but also that of the Edicts of 1543 – the civil constitution of which Calvin was 'if not the only, at least the principal author' (Fazy): manuscripts in his hand show his involvement in at least four drafts of the legislation. **This the only printing of the Edicts of 1543 outside its local context.**

Fills presents Geneva as a model city, 'counted of all godly men singularly well ordered, as well for good policie, as also for the governmente of the Church in all estate, orders, and vocations', held up to the reader (and the young Elizabethan regime) 'that thereby they may beholde as in a glasse, a Christian reformation, and employe themselves to the imitation'.

Extremely rare in commerce. We can trace no copies other the present one in book auction records, and this not since the Watney sale at Sotheby's in 1932 (bought by Friehold).

STC 11725.

'UTILITY CAN ONLY BE RELATIVE'

45// LE TROSNE, Guillaume-François. *De l'intérêt social, par rapport à la valeur, à la circulation, à l'industrie, et au commerce intérieur et extérieur: ouvrage élémentaire, dans lequel on discute quelques principes de M. l'Abbé de Condillac. Paris, Frères Debure, 1777.*

8vo, pp. 239, [1]; ornamental head- and tail-pieces; a few light stains; a very good copy in contemporary quarter sheep over blue marbled boards, vellum corners, gilt lettering-piece to spine, light blue endpapers; some loss at foot of spine, spine and boards rubbed. **\$2175**

Rare first edition of Le Trosne's most specifically economic work, which also appeared as the second part of *De l'ordre social* and was issued in conjunction with it (with the title-page of *De L'ordre* modified to contain reference to this). *De l'intérêt social* has 'major economic content, with its discussion of value, circulation, money, industry, and domestic, foreign and colonial trade [...]. [It] is particularly noted for its theory of value, which distinguishes its various determinants such as usefulness, tastes, relative scarcity and competition but which identifies necessary expenses of production as the major influence on value, hence the name fundamental price. To analyze value effects on production and wealth Le Trosne distinguishes various value forms linking, for example, the excess of the price received for produce by the farmer over costs, to accumulation and the increase of wealth. Other roles for these complex value relationships are illustrated in Le Trosne's perceptive discussion of exchange, money, circulation, the sterility of industry and the benefits of trade for an agricultural nation' (Palgrave).

INED 2871; Mattioli 1965 (and see Mattioli 1966 for a sequencing of the issues of *De l'ordre* and *De l'intérêt*) see Goldsmiths' 11539. **Rarely to be found on its own, particularly in a contemporary binding.**

46// **LOBACHEVSKII, Nikolai Ivanovich.** Ponizhenie stepeni v dvuchlenom uravnenii, kogda pokazatel bes edinitsy delitsia na 8. *Kasan, University Printer, 1834.*

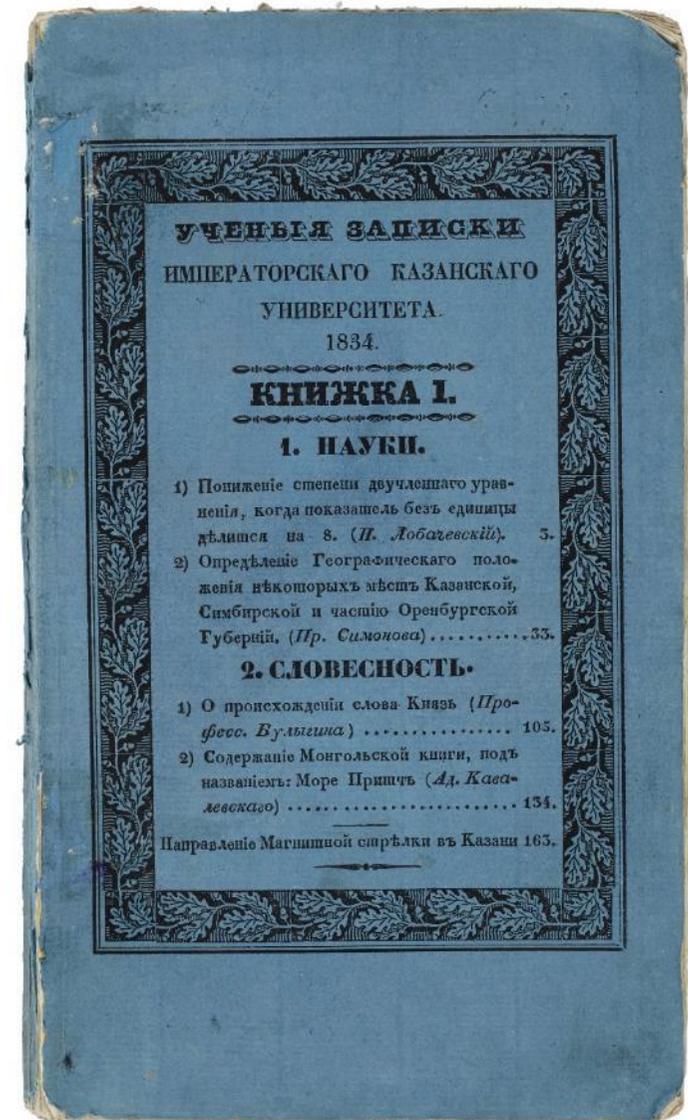
8vo, pp. [3]-32; contained in the first issue of volume one of *Uchenyia zapiski, izdavaemyia Imperatorskim Kazanskim Universitetom* (pp. vi, 163); **a fine copy, uncut and with one gathering still unopened**, in the original blue printed wrappers, beautifully printed on laid paper; light wear to spine, one corner of rear cover torn away; preserved in a modern cloth box. **\$20,000**

Very rare first edition, a well preserved copy, of an early algebraic work by the Russian mathematician renowned for the development of Non-Euclidean geometry, published in the first issue of the journal founded by him. In this article Lobachevskii demonstrates a method for approximating the roots of algebraic equations. This method is nowadays applied for computer calculations of such problems.

Throughout the 19th century mathematicians were preoccupied with 'solving non-linear (especially polynomial equations) in one variable, which corresponds to finding the roots of a polynomial or other type of function' (Grattan-Guinness, *Companion Encyclopedia*, p. 587). The method is usually called after the Swiss mathematician Gräffe, who developed it independently in 1837. 'Today we know that Gräffe had several forerunners in other countries (Edward Waring in 1770, Pierre Dandelin in 1826 and Nicolai Lobachevsky in 1834' (*ibid.* p. 588).

The preface to this first issue of *Scientific Memoirs*, the first scientific periodical to appear in Kasan, was also written by Lobachevski. In it he explains that its purpose will be to publish single scientific papers of importance.

Engel 5; Kagan 5; see A. S. Householder, *Dandelin, Lobachevskii, or Gräffe?*, in: *American Mathematical Monthly* 66 (1959), pp. 464-466.





GENIUS AND INSANITY

47// **LOMBROSO, Cesare.** *Su la pazzia di Cardano.* Milan, Giuseppe Chiusi, 1855.

8vo, pp. 24; some light foxing, but a very good copy, in the original light blue wrappers; inscribed by the author on upper wrapper 'Al sig. r Luigi Zamperini, in segno d'amicizia e stima, l'autore'; nineteenth-century private collector stamp to title. **\$1375**

First edition of one of Lombroso's earliest works, in which the Italian criminologist and psychiatrist examines for the first time the connection between genius and madness, a topic that he would constantly deal with throughout his career, and which would result in his monumental *The Man of Genius* (first published in 1888 under the title *L'uomo di genio in rapporto alla psichiatria, alla storia ed all'estetica*).

In this offprint from the psychiatry supplement of the 1 October 1855 *Gazzetta medica italiana*, Lombroso starts from the personal life of the sixteenth-century polymath Girolamo Cardano, whom he diagnoses with ambitious monomania accompanied by hypnagogic hallucinations. Lombroso states here for the first time that madness in all its forms is hereditary, a concept that he would later apply also to criminality.

See Peter Becker and Richard F. Wetzell, eds, *Criminals and Their Scientists: The History of Criminology in International perspective*, p. 196.

No copies recorded on OCLC or COPAC.



EXPOSING RIGGED ELECTIONS – UNRECORDED

48// **LOOKING-GLASS (A)** for the Turncoats. Chapter the First [– Ninth]. [*Chester, W. C. Jones, 1818?*]

Nine broadside ballads c. 250 x 125 mm, variously titled as above or 'Characteristic Sketches'; and a Looking-Glass for the Turncoats'; all but the first have Jones's imprint, two have woodcuts at head; one slightly foxed, else in very good condition, edges partly untrimmed. **\$2500**

An entirely unrecorded sequence of nine satirical verse broadsides, naming and shaming political turncoats.

Chester politics was dominated by the Grosvenor family of Eaton Hall, but the city had an Assembly of 1500 freemen and the Grosvenors had to spend enormous sums on the political machine – £24,000 in 1784 (of which £15,000 on drink), £23,000 in 1812. 'The four parliamentary elections until 1826 were accompanied by extensive bribery, intimidation, and disorder, and at elections the city was flooded with Grosvenor's country tenants and with labourers engaged on the rebuilding of Eaton Hall. Several hundred new freemen might be admitted each time' (*A History of the County of Chester*, 2003). After the election of 1818, 'petitions were presented from Egerton and Williams and a number of electors accusing the Grosvenors of illegal treating and bribery. The subsequent inquiry revealed plentiful evidence of corruption' (*History of Parliament: The House of Commons 1790-1820*, II, 40).

LUTHER'S ECONOMICS

49// **LUTHER, Martin.** Von Kauffshandlung und Wucher. Wittenberg, [Hans Lufft], 1524.

4to, ff. [36]; title printed within elaborate allegorical woodcut border; closed tear and marginal chip to the title-page effectively and discreetly repaired, title reinforced at gutter, minor worm-hole throughout (not impairing legibility), else a clean, crisp copy in recent marbled wrappers. **\$11,600**

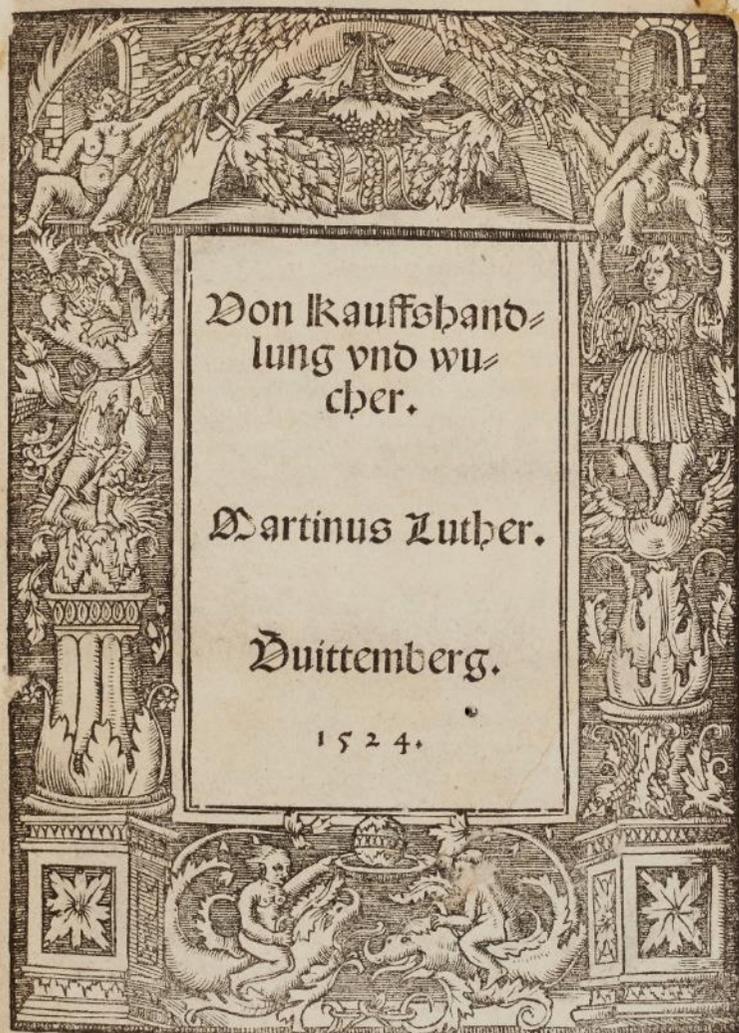
First edition, very rare, of Luther's *Treatise on trade and usury*: a reprint of his 'Long Sermon on Usury' (1520) with a substantial new section on trade.

'Luther's "Treatise on Trade and Usury" is of considerable significance for understanding Luther's ethics, and of great interest to the economic historian inasmuch as it includes keen observations on the business practices of the early sixteenth-century ... He held to the long scholastic tradition, which, following Aristotle, taught that money does not produce money'. The manifestations of Germany's contemporary economic revolution, 'high prices and growing disparity in wealth, were to him nothing more than the results of the greed and avarice of sinful men' (W. Brandt in his edition of *Luther's Works*, 45, p. 233).

Luther shows particular acumen when, in the last section of the Usury part, he identifies the Zinskauf (or Rentenkauf) practice (a 'buying of income' contract which presented what was effectively a loan as a sale, a predecessor of the mortgage loan) as an infringement of the secular law against usury.

'Luther's work On Trading and Usury ("Von Kauffshandlung und Wucher") was published some time before the end of June, 1524. In the beginning of the treatise he says that he has been "urged and begged" to expose some of the financial doings of the time, and has yielded to the request, though he knows that things have gone too far to be checked by his writing. Concerning the source of the requests we are not informed but it is not unlikely that they arose out of the discussion of monopolies and the best means for suppressing them, which occurred at the Diet of Nuremberg, January to April, 1524 ...

'In the autumn of 1519 [Luther] had published a brief tract On Usury. A month or so later (December, 1519) he completed a revision and expansion of it [...] He now republished the longer treatise On Usury, furnishing it with a new conclusion, and prefaced it with a new treatise On Trading' (C.M. Jacobs, *On Trading and Usury*, 1524, introduction, online). Benzing 1940. Not in Goldsmiths' or Kress.



SACRED TO THE MEMOERY OF
The Honourable Mr JAMES DRUMMOND OF PERTH, &c.
Who was born 16th October, 1791—and died 11th August, 1799.

הַמֶּלֶךְ הַקָּדוֹם יִשְׂרָאֵל אֱלֹהֵינוּ יִשְׂרָאֵל יִשְׂרָאֵל

ELEGY TO A YOUNG CHILD

50// [MALCOLM, David, attributed author]. Sacred to the Memory of the Honourable Mr James Drummond of Perth, &c. who was born 16th October, 1791 – and died 11th August, 1799 ... Madderty [i.e. Perth?], 19th August, 1799.

Folio broadside, on paper watermarked 1797, with two manuscript additions between printer's rules – a line of Hebrew text in red and black at the head and a line of Arabic in red at the foot; untrimmed, in fine condition creased where folded.

\$1100

First and only edition, very rare, a finely-printed elegiac poem on the tragic early death of James Drummond, of Drummond Castle, at the age of seven.

James Drummond, 1st Baron Perth (1744-1800), was born James Lundin, but in 1760 his father became heir to the Earldom of Perth, forfeited after the Jacobite rebellion of 1715, taking the name Drummond. The younger Lundin (now also Drummond) succeeded his father and elder brother in 1780 though never used his title; in 1785 he was granted the forfeited Drummond estates including Drummond Castle, and in 1797 was made Baron Perth. The tragic early death of his only son in 1799 hit extremely hard, and he died the following year. Both are interred in the church at the nearby village of Innerpefferay, famous for the first public library in Scotland.

ESTC shows two copies only: BL and National Library of Scotland.

بسم الله الرحمن الرحيم
بسم الله الرحمن الرحيم
بسم الله الرحمن الرحيم

MADDERTY, 19th August, 1799.

FIRST APPEARANCE OF 'TONIO KRÖGER'

51// MANN, Thomas. Tristan. Sechs Novellen ... Berlin, Fischer, 1903.

8vo, pp. [8], 264, [8, advertisements]; a very good copy in the original blue cloth, blocked in black with an art nouveau style frame, lettered gilt, top edge gilt; lower edge of spine slightly stained. \$2900

First edition of Thomas Mann's third book, a collection of stories including his two principal Novellen, 'Tristan' and 'Tonio Kröger'.

Bürgin 1, 3; Wilpert/Gühning 4.

MILTON'S FIRST PROSE WORK

52// [MILTON, John.] Of Reformation. Touching Church-Discipline in England: and the Causes that hitherto have hindered it. Two Bookes, written to a Friend. [London], Printed, for Thomas Underhill 1641.

Small 4to., pp. [4], 90, [2, blank]; lightly washed, small rust hole in leaf I1, but a very good copy in full red crushed levant by Rivière. \$3480

First edition of Milton's first prose work. Addressed to an unnamed friend, *Of Reformation* was his first contribution to the debate on episcopacy then raging in the Long Parliament following the 'Root and Branch' petition and the impeachment of Archbishop Laud. The debate was attended by a flurry of pamphlets on both sides, notably between the Smectymnuans and Bishops Hall and Ussher. Although *Of Reformation* is a temperate historical discussion – Milton's tone was to change in the later tracts – it identified him firmly with the Puritan cause. 'For the first and last time in his life', says Parker, 'Milton found himself on the winning side'.

Wing M 2134; Parker, pp. 847-8; Coleridge 42.

ONE OF TWO COPIES KNOWN
THE MASS EXPLAINED TO CONVERSOS

53// MORENO, Francesc Juan. Arte para fructuosamente oyr missa, llamada Escuela christiana ... Hay en la fin una breve y sumaria recollection de los cient misterios. [*Valencia, n. p., 18 February (colophon)*] 1544.

8vo, ff. 109, [7]; printed in Gothic type; Woodcut border to the title, woodcut vignette featuring a priest at the altar celebrating Mass with a server, some four-line woodcut initials, running titles; title-page heavily remargined affecting the edges of the woodcut border and approximately 1mm in two outer edges of the woodcut on the verso, some marginal repairs to wormholes; gently washed and re-placed with new end-papers in its own contemporary vellum binding, ink titling to spine, preserving ties; some annotations as well as pen trials in a sixteenth century Spanish hand in the margins. **\$9425**

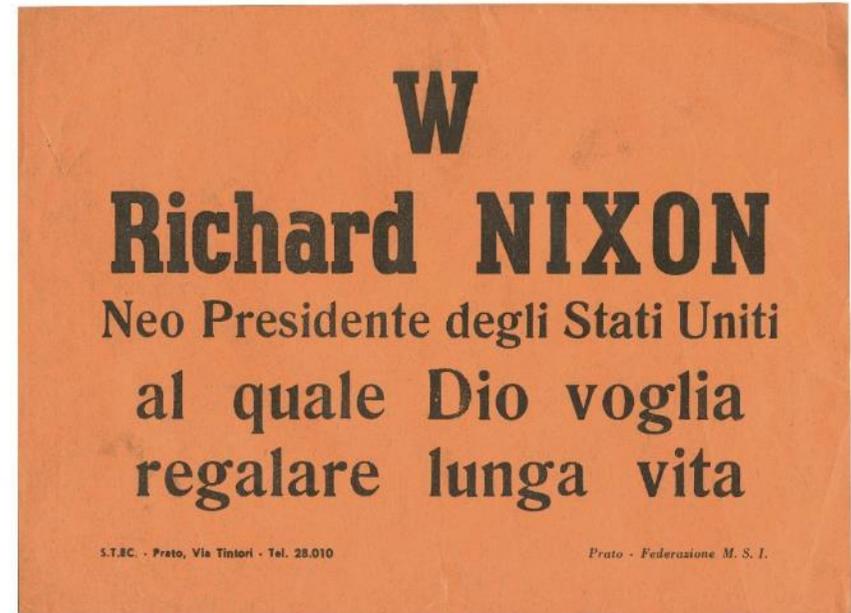
One of only two copies attested worldwide, the only edition of a work on the liturgy of the Mass, its rites and its meanings, conceived as a guide for neophytes, particularly the converted Jews.

Though very few sources refer to Joan Moreno, he is known to have held the chair of Hebrew at the Valencia faculty of Theology in 1544-5. His illustrations of all the moments of the Mass, including not only the words and chants but also the priest's gestures, his symbolic vestments and the altar's apparel, methodically link the liturgy with the Old Testament, offer historical, linguistic and theological explanations, and provide spiritual remarks.

While there is much evidence that feelings of hostility and suspicion remained pervasive in Valencia in the attitude of inquisitors towards Jewish *conversos* in the mid decades of the sixteenth century, **this unknown work speaks in more inclusive tones**. In a thoroughly humanistic declaration of intent, he calls to the reader's mind the value of reason and understanding illuminating human action, and at the same time the poverty of the human condition, 'scattered like leaves on the earth'. Integration of *conversos* into Christianity, thus, for Moreno rests primarily on the appeal to the universally human experiences of powerlessness in the face of adversity, and reason as a guiding light.

USTC 346718; Palau 181886 (mentions seeing a single copy, with the Barcelona bookseller Fontdevila); S. Díaz, XV, 2948 (cites Palau, without direct view of any

copy); no copies held in Iberian libraries, not in the Hispanic Society or any other institution worldwide apart from the Bayerische Staatsbibliothek.



LONG LIVE NIXON – A POSTER FROM THE YEARS OF LEAD

54// [NIXON, Richard.] [MOVIMENTO SOCIALE ITALIANO.]
W Richard Nixon. *Prato, M.S.I., [c. 1970].*

Handbill, 20 x 16.1 cm, printed on orange coated paper; small tear to bottom margin; some smudging, probably at time of printing, else in very good condition. **\$254**

Apparently unrecorded Italian pro-Nixon handbill, calling on God to grant long life to the new President: 'al quale Dio voglia regalare lunga vita'. What the 'W' refers to is unclear. Distributed by the Prato office of the neo-fascist party Movimento Sociale Italiano (M.S.I.) – clearly in support of what the party perceived to be Nixon's right-wing, anti-communist policies – the bill was probably intended to be posted or displayed around town. This is a rare survival from the *anni di piombo*, a period of political unrest and terrorism perpetrated by communist and neo-fascist

extremes. In the early 1970s the more mainstream M.S.I. enjoyed a resurgence of support after its original leader Giorgio Almirante regained power, returning on a ticket of hard opposition to far-left student activism; precisely how American students would go on to characterise the Nixon government.

We have been unable to trace any other copies.

WHY IMPEACHMENT? WHY NOT!!?

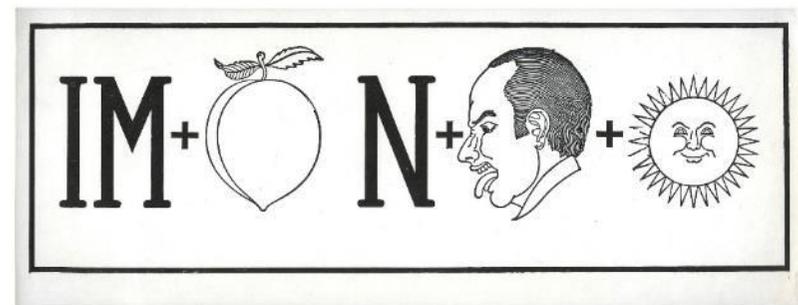
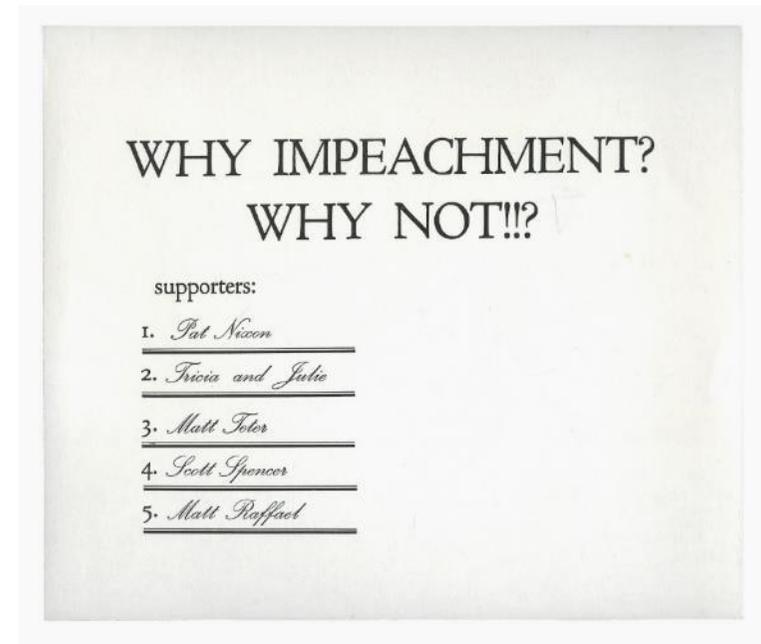
55// [NIXON.] [ZEPHYRUS IMAGE, Edward DORN]. Three anti-President Nixon items, two calling for impeachment. [*San Francisco*], [c. 1972-1973].

Three single oblong sheets; linocut on white card, 14.5 x 38 cm; printed white card, 17.5 x 20.5 cm; printed brown card with screenprint, 14 x 14.5 cm; all three bearing very minor marks; the large bumper sticker with pencil marks as guides for the printer, and some imperfect printing, else in excellent condition; the two smaller handbills almost impeccable. **\$290**

A striking set of handbills urging the impeachment of President Nixon by the Zephyrus Image press. The simplest and most cutting of the three is a petition entitled "Why impeachment? Why not!!?" and bearing the names of five 'supporters'. At number 1 is Pat Nixon, the First Lady. The 'large bumper sticker' relies on the phonetic rebuses used by the press in several of their designs; here the message "impeach Nixon" is constructed using a peach, a profile of the President retching ('ick'), and a menacing sun. This appears to be a proof copy, hence the pencil marks, which are not listed in Johnston (p. 206). The smallest handbill bears a red screenprint of Pat and the President cheering beneath an advert for the "Dick & Pat fly-swatter and fan"; dealer's enquiries directed to Ray Frito's Novelties in Beanville, Colorado. Tape reels incorporated into the typography possibly hint at the Watergate cover-up and the Saturday Night Massacre, hence the fly-swatter joke. This was a proof copy, of which there were several variants, for a label to accompany an actual novelty fly-swatter, just as the Im + peach design became a real bumper sticker, at one point applied to senators' cars (see Johnston, p. 54). It is likely these were produced concurrently with the developing Watergate scandal and the re-election campaign of the President in 1972, as attempts at starting the impeachment process began several years before Nixon resigned in 1974.

Zephyrus Image began in the early 1970s as a collaboration between printer Holbrook Teter and engraver Michael Myers. Teter's son Matt was apparently the brains behind the "Why impeachment" petition, and his name appears there with those of his friends. ZI drew in poets such as Edward Dorn for the creation of *Bean News*, for which J.H. Prynne was distributor #1 in England; beans and therefore 'Beanville' were a running joke. "The Dick & Pat fly-swatter and fan" was a collaboration with Dorn, who appears to have been fixated on the bean idea.

Alastair Johnston, *Zephyrus Image: A Bibliography* (Poltron Press, 2003).



PRINTED IN MANILA

56// **ORTIZ DE ZÁRATE, D. Domingo.** Viage por el itsmo [*sic*] de Suez, desde China á Europa. *Manila, Imprenta del Colegio de Santo Tomás, 1848.*

8vo, pp. 123, [v]; a good, crisp copy in contemporary calf-backed green boards, corners worn, spine ruled gilt with gilt titling, spine-ends worn. **\$2900**

First edition. This account of a journey from Hong Kong to Europe and back was compiled by a Spaniard who wrote it as a guide for his countrymen. The Filipino Government officially sanctioned the publication and it was printed at the University of Saint Thomas in Manila.

In the introduction, Zárate writes that most people on the journey speak French or English so he provides translations of important words like bread, fork, water and beer. He includes tables of the fares in pesos from Hong Kong to Singapore, Penang, Ceylon, Madras, Calcutta, Suez, Alexandria, Malta, Gibraltar and Southampton as well as a monetary conversion table listing the rate for each stop on the journey. He also goes into great detail about how to pack for the journey.

Zárate aims to provide the reader with both practical and historical information about the towns along the way. Contents include advice on the protocol for boarding boats, details about dress, religious customs, and history for each stop-over, estimated costs for food and beer, and tips for finding suitable accommodation.

OCLC only lists 2 copies: British Library and Biblioteca Nacional Spain.

THOMAS CORNWALLIS'S COPY, FROM ROGER ASCHAM

NOBILITY AND PATRONAGE IN MARIAN ENGLAND

57// **OSÓRIO, Jerónimo.** De Nobilitate civili Libri II. Eiusdem de Nobilitate christiana Libri III ... *Florentiae 1552. Apud Laurentium Torrentinum.*

4to., pp. 246, wanting the terminal blank H4; head of title-page and final page slightly dusty, else a very good copy in eighteenth-century English speckled calf; contemporary ownership inscription to title-page (slightly cropped): 'Thomas

Cornwaley[s] / miles'; at the head a presentation inscription has been sometime erased – just faintly visible is 'Roge-' in the hand of Roger Ascham (*see below*); later shelfmarks. **\$3625**

Second (first Italian) edition of **the most important work by the 'Portuguese Cicero'**, first published in Lisbon in 1542 (very rare), best known for its lengthy attack on Machiavelli. **The work had particular currency in the court of Mary I through the offices of Roger Ascham, with whom Osório corresponded**, and who esteemed it both for its rhetorical elegance and for its message, that nobility was the result of noble actions rather than inherited social position, and circulated copies of this edition to a number of prominent courtiers.

Having studied law in Salamanca, philosophy in Paris, and theology in Bologna, Osório returned to Portugal in 1540 as secretary to Prince Luís and tutor to his son. After the death of Luís in 1553, he devoted his life to the Church, and became embroiled in the most famous religious controversy of the age when he published an open letter to Elizabeth I in 1563 exhorting her to restore Catholicism in England.

This copy of *De Nobilitate* belonged to the Catholic courtier and administrator Thomas Cornwallis (1519-1604), a prominent member of Queen Mary's court, a member of the Privy Council, comptroller of the household, and treasurer of Calais from 1554-8. Cornwallis acquired his copy of *De Nobilitate* from Roger Ascham, after the latter's return to England in 1553, when he was in search of new patronage among Mary's supporters. From around November 1553 to April 1555 he sent a number of copies of the present work to important figures including Cardinal Pole, William Paget, Cuthbert Tunstall, and Sir William Petre, all of whom, like Cornwallis, rose to prominence at the beginning of Mary's reign.

Of the four other surviving copies of this edition that we have been able to trace in the UK, all stem from Ascham and his circle: the copies presented by Ascham to Tunstall and Pole (both St John's Cambridge), Robert Dudley's copy (Dudley was tutored by Ascham) (St Andrews), and Queen Mary's copy, presented to her by Johannes Spithovius, Ascham's friend and successor as tutor to Elizabeth (British Library). Perhaps Cornwallis appreciated the gift more than the giver, erasing the inscription at the head.

ON SUNDIALS – ANNOTATED BY THE AUTHOR'S COLLABORATOR

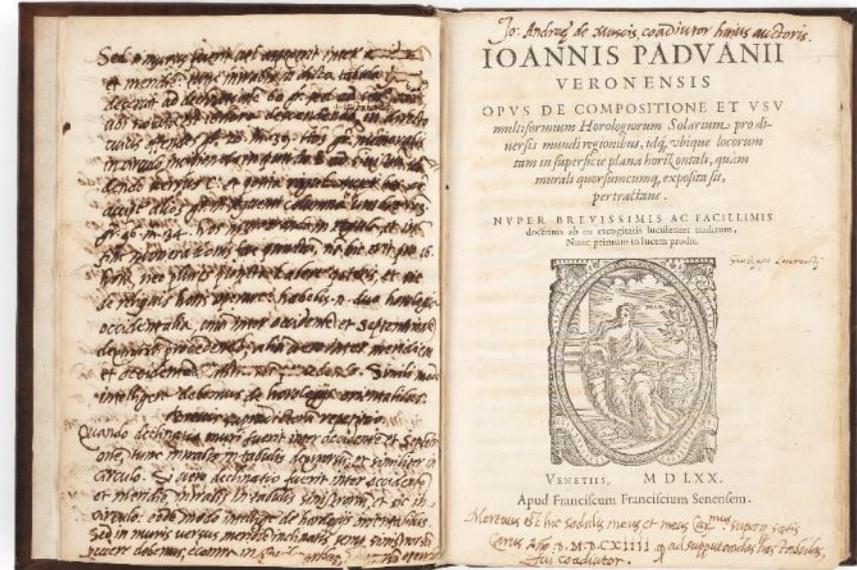
58// **PADOVANI, Giovanni.** Opus de compositione et usu multiformium horologiorum solarium pro diversis mundi regionibus, id[ue] ubique locorum tam in superficie plana horizontali, quam murali quorsumcumq[ue] exposita sit, pertractans ... Nunc primum in lucem prodit. Venice, Francesco de Franceschi, 1570.

4to, pp. [viii], 110, [2]; woodcut device to title, engraved initials, tables and woodcut diagrams throughout; minute hole to K2 (not touching text), light foxing to quire M, a few small marks, otherwise an excellent copy in modern dark brown calf, covers panelled and ornamented in blind and lettered with author, title and date; extremities lightly rubbed; two leaves of contemporary manuscript notes bound before title (quite fragile, some holes where ink has eaten paper away, some bleed through), inscriptions and occasional marginal notes (see below). **\$7250**

Scarce first edition of Padovani's treatise on sundials, providing illustrated instruction on the use of various horizontal and vertical sundials and on calculating latitude, this copy **owned and annotated by the author's friend and collaborator Johannes Andrea de Muscis, about whose contributions this copy is the only evidence.**

Padovani was an Italian mathematician, astronomer, and musical theorist from Verona, a student of Pietro Pitati, and the author of numerous works relating to time. The owner and annotator of this copy gives his name at the head of the title-page as 'Jo. Andrea de Muscis', describing himself as 'coadiutor huius auctoris'. De Muscis assisted Padovani in the computation of the numerous tables which embellish the text, giving latitudes of European cities, data for spacing hour markers, occidental and oriental declinations and altitudes. On two leaves bound before the title-page, de Muscis has added detailed notes providing clarification on using the printed tables of declination. A few notes within the text in de Muscis's hand include one correcting two dates in accordance with Gregorian calendar reform, and another annotating the diagram on p. 41.

EDIT16 CNCE 27991; Houzeau & Lancaster, 11375 (belle édition, rare); Riccardi I.II, 232 (bella e rara ediz.); USTC 846034. **COPAC records copies at Oxford and the National Library of Scotland only.**



THE AMAZON RIPE FOR CONQUEST

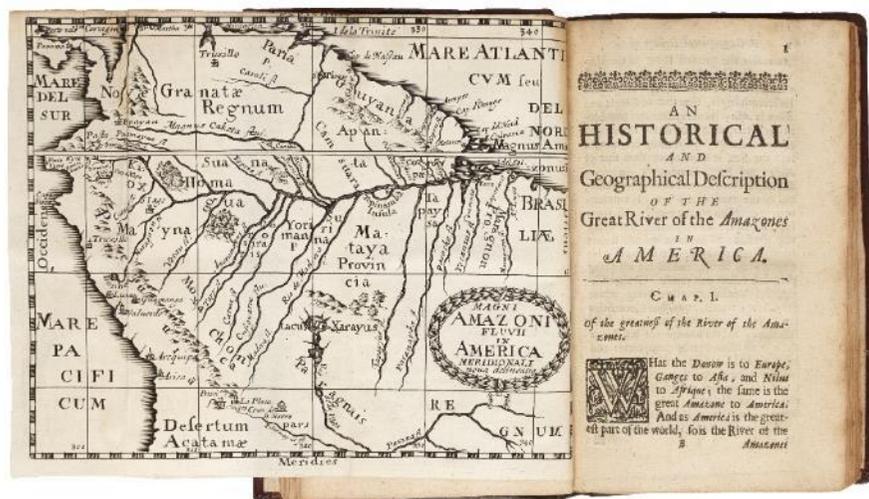
59// **PAGAN, Blaise François de.** William HAMILTON, *trans.* An historical and geographical description of the great country and river of the Amazonas in America. London, John Starkey, 1661.

12mo, pp. [xxx], 153, [1, blank], [6], with a folding engraved map; short tear in final leaf touching a few characters (repaired, without loss), map just shaved at head affecting the word 'septentrio'; a good copy in eighteenth-century calf, rebaked to style; from the library of Charles Bruce, earl of Ailesbury (1682–1747), with engraved bookplate on verso of title **\$5450**

First edition in English, rare. First published as *Relation historique et géographique, de la grande riviere des Amazones dans l'Amerique* in 1655, Pagan's work is based in large part on Cristóbal de Acuña's important account of the Amazon (1641).

In a dedicatory letter to Cardinal Mazarin, Pagan, a military engineer until battle wounds cost him his eyesight, had proposed an 'easy conquest' of the Amazon basin. In the 'epistle dedicatory' of the present work the translator, William Hamilton, urges the King of England to do the same: 'while neither Portugall, nor Spain, nor France pursued the design here offered, God in his providence amidst your Majesties and your good subjects troubles, seems not obscurely to have been designing this for you, and your Brittain' (p. [vi]).

Alden 661/97; Borba de Moraes p. 647; Sabin 58142; Wing P162.



HERALD OF THE RENAISSANCE

60// **POMPONAZZI, Pietro.** Opera. [Basel, Henricus Petri, 1567].

8vo, pp. [lvi], [4, blank], 1015, [1]; without the blanks a7-a8; printer's device at end, woodcut initials; title-page repaired at gutter and lower margin, first four leaves with slightly frayed and browned margins, occasional light toning, but a very good copy in modern polished brown morocco, sides filleted in blind, panelled spine with contrasting lettering-piece; old ownership inscription to top of a2 (E. or C. Warlon), embossed stamps of Wigan Public Library on the title and the colophon. **\$10,875**

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

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

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

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

RENAISSANCE PRINTS, STITCHED

61// [RAIMONDI, Marcantonio, (and Lorenzo de MUSI, *attrib.*)
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. **\$3190**

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*).



WITH PART-SONGS FOR THE ELIZABETHAN STAGE

62// RAVENSCROFT, Thomas. A Briefe Discourse of the true (but neglected) use of Charact'ring the Degrees by their Perfection, Imperfection, and Diminution in measurable Musicke ... Examples whereof are exprest in the Harmony of 4. Voyces, concerning Pleasure of 5. usuall Recreations. 1 Hunting, 2 Hawking, 3 Dauncing, 4 Drinking, 5 Enamouring ... London, Printed by Edw: Alde for Tho. Adams 1614.

4to., pp. [28], 22, [58], with woodcut headpieces and initials, and 55 pages of letterpress music; tear through ¶4 repaired, corners of a few leaves with old restoration (slight loss to woodcut headpiece but not to text), but a very good copy, in an early nineteenth-century Roxburghe binding of quarter green roan and red boards; the Haslewood-Schwerdt-Duke of Gloucester-Pirie copy. **\$23,000**

First edition of a scarce and unusual work of music theory, with particular focus on various types of vernacular music – hunting songs, dances, drinking-songs, love-songs etc. The 'Discourse' is followed by twenty printed exempla in the form of part-songs for four voices, twelve by Ravenscroft himself, five by John Bennet, two by Edward Pearce, and one anonymous. There are dedicatory poems by Thomas Campion, John Dowland, John Davies of Hereford, and others.

Ravenscroft (b. 1591/2) was a chorister at St Paul's from 1598 (where Edward Pearce was his master from 1600), later progressing to Cambridge, where he graduated BMus at 14. His first publication, *Pammelia* (1609), was the earliest English collection of rounds and catches, with 100 anonymous musical examples drawn from the theatre, the tavern, the street and the church, and was followed by the similar collections *Deuteromelia* (1609), which includes the first appearance of 'Three Blind Mice', and *Melismata* (1611). *A Briefe Discourse* changes tack by included attributed works, including his own compositions, comprising play-songs, madrigals and some unusual vocal jigs in a West-Country accent.

When he was at St Paul's, it is almost certain that Ravenscroft was involved with the resident theatrical company, the Children of St Paul's. Across his collections, he includes no fewer than 11 pieces setting lyrics from the stage, a number from productions staged by the Children of St Paul's in 1598-1604. Here there are three such pieces: the 'Urchins Dance' (anonymous) and the 'Elves Dance' (by Bennet) from *The Maydes Metamorphoses* (1600), and 'The Mistris of her Servant' (by Pearce) from *Blurt, Master Constable* (1601-2), where it is sung by a courtesan.

It is likely that Ravenscroft continued to maintain some links to the stage in later life, as he was witness to the will of the actor Richard Cowley in 1617 (along with Burbage and Heminges). He was later responsible for 55 of the 105 psalm tunes in the important 1621 *Whole Book of Psalms*.

There are several variants of *A Brief Discourse*, this the one with no comma after 'Discourse' and 'Bachelor' not 'Bachelar' on the title-page.

See Linda Phyllis Austen, 'Thomas Ravenscroft: Musical Chronicler of an Elizabethan Theater Company', *Journal of the American Musicological Society* 38:2 (1985). RISM R 458; STC 20756.

A 'GERMAN' GOTHIC NOVEL

63// REEVE, Clara. The Exiles; or Memoirs of the Count de Cronstadt ... London: Printed for T. Hookham, New Bond Street, 1788.

3 vols., 12mo.; lacking the half-titles (as have all the copies we have handled), but with all the terminal ad leaves; a good copy in contemporary tree calf, rather worn, spines chipped, joints cracked. **\$2900**

First edition, a gothic romance by the author of *The Old English Baron* (1777).

In the preface Reeve explains the book's conception. A gentleman friend looking for a hobby to relieve the 'ennui' of fashionable life asked her to 'give him a share' in writing her next novel. Her solution was to plan a loosely-linked story of three acquaintances, a German, a Frenchman, and an Englishman, citizens of the world, 'men of cultivated minds and enlarged hearts', who meet in their travels 'and after they are separated, they are to give each other an account of their lives and adventures'. Reeve's friend asked to take the Frenchman and the Englishman, and she agreed to write the tale of the German. Conquered, perhaps, by his ennui her friend soon abandoned the project and Reeve laid aside her part of the tale, putting 'the MS. into a drawer, among other beginnings without ends'. After several years, having in the meantime published *The Progress of Romance* (1785) and written an Irish ghost story, *Castle Connor*, which was lost in manuscript in the Ipswich coach, she finally 'picked up the broken thread of her narration' and finished *The Exiles* as a German story, reducing the Frenchman and the Englishman to incidental figures. The preface which explains all this provides an unusually good picture of a professional author at work.

Like most of Reeve's novels *The Exiles* is a gothic romance with a conscientious moral tone. The Count de Cronstadt secretly marries a beautiful and virtuous woman, who is, however, the daughter of a peasant. His wealthy bachelor uncle, with firm ideas about the class of 'children that are to inherit my fortune', forces him into a second marriage with a noblewoman. 'Oh, how one false step leads to another!—the story of Cronstadt would be a warning to all that believe—Polygamy is capable of increasing a man's pleasure or happiness.' The broken-hearted first wife dies, and Cronstadt, overcome by remorse, soon follows her to the grave.

Garside, Raven, and Schöwerling, 1788:68.

A LARGE-PAPER COPY IN A CONTEMPORARY MOROCCO BINDING

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

8vo, pp. xii, 1-160, 159*-160*, 161-414, [31 (index and directions to the binder)], [1 (advertisement)]; 38 engraved plates by S. Harding, Birrell, Medland, G. Vertue, *et al.* after Harding, W. Holler, *et al.*, 11 hand-coloured, some of these also finished in gilt, and one wood-engraved plate; some variable light spotting and offsetting; contemporary English full straight-grained red morocco, elaborately gilt, all edges gilt; extremities lightly rubbed and bumped, nonetheless **a very handsome copy.**

\$1050

First illustrated edition of Reresby's memoirs, and first publication of the 'Travels', a large-paper copy. The politician, traveller and writer Reresby (1634-1689) 'remained loyal to the Stuarts throughout his political career. He was to rise from relative obscurity to become a prominent local politician and a point of contact between local and national affairs' (*ODNB*). He travelled through France, Switzerland, Italy, Germany, and the Low Countries in 1654-8, and then in 1659 he joined the English court in exile, befriending Henrietta Maria (the Queen Mother), and the young Princess Henrietta, Duchess of Orléans, and thus forging important connexions which would serve him well when he came back to England in 1660,

after the Restoration. In England, Reresby established himself as a country gentleman at Thrybergh Hall, in the West Riding of Yorkshire, becoming Sheriff in 1665, and the Member of Parliament for Aldborough in 1673. Reresby's cautious loyalty to the Stuart cause was his undoing after the Glorious Revolution of 1688 and he died a disappointed man the following year.

Reresby's memoirs were first published in 1734. The 'Travels' are taken from a manuscript 'of the time of the Author, and very probably written by his own hand, which Mr Hodges purchased out of the Library of Mr Topham Beauclerk'.

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

'LOOKE WHAT A BLOODY PAGEANT THOU HAST MADE'

65// ROWLEY, William. A Tragedy called *All's Lost by Lust ... Divers times acted by the Lady Elizabeths Servants. And now lately by her Maiesties Servants, with great applause, at the Phoenix in Drury Lane ...* London: Printed by Thomas Harper, 1633.

Small 4to, pp. [70], wanting the final blank; some very pale spotting to the extremities, but a very good copy in modern straight-grain morocco by Wallis; from the library of Robert S Pirie, with his bookplate **\$5400**

First edition of a play probably written about 1619-20 (when it appears in a waste list from the Revels Office) and originally performed by Prince Charles's Men (the predecessor of Lady Elizabeth's company at the Phoenix), with Rowley in the role of Jaques, the 'simple clownish Gentleman'.

All's Lost by Lust is a **revenge tragedy based on an old Spanish legend of singular bloodiness** set at the time of the Moorish conquest. It has the common merit of Rowley's writings that it is theatrically very effective in a not very subtle way. The two revivals at the Phoenix testify to its popularity, and in 1661 Pepys saw it acted (badly) at the Red Bull.

Rowley was the author of a large number of plays, but usually in collaboration with one or another of his contemporaries, Middleton, Ford, Dekker, Webster, and possibly others. Because the canon contains so much collaboration, and perhaps also because 'Rowley, as an actor, was in a good position to touch up old plays and add required comic material to new ones', he has been 'a favourite candidate for the

disintegrators' (G. E. Bentley). This gives an added importance to *All's Lost by Lust*, **the only extant play entirely of Rowley's own authorship**. It shows what qualities he brought to the joint creations – a gift for broad humour and at the same time a rather exaggerated love of high and noble emotion, also a very distinctive style of versification, frequent use of inverted feet, and other characteristics which are often the only way we have of knowing what parts he wrote of *The Changeling*, *The Witch of Edmonton*, and other plays he is known to have had a hand in.

Greg 471; Pforzheimer 840; STC 21425.



66// **SCHULZ, Carl Anton.** 'Ansichten von Lautzen'. Riga, Dorpat, i.e. Tartu, 1870s-80s.

13 albumen prints, approximately 8½ x 11 inches (21.6 x 28 cm.), mounted one-to-a-page, 11 with printed studio credit below; prints in excellent condition; in oblong folio, pp. [15], endpapers renewed, navy roan boards, lettering and border in gilt on the upper board; stains on final two leaves and rear endpapers (not affecting prints), minor rubbing to extremities, very good. **\$2175**

A series of landscapes and portraits by Baltic based photographer Carl Schulz.

The prints depict views of lakes, fields and forest landscapes, as well as several more intimate views that show a family and dog in the forest and two prints of a group of men playing cards and setting off on a hunt. Particularly intriguing is what could be a bear on a leash, in one of the landscape views. The location indicated in the title of the album appears to be the Kurzeme region of Latvia, possibly in the town of Dobele.

Carl Anton Schulz (1831-1884), apparently of German descent, ran a studio in Riga with franchises in Dorpat, (Estonia), Libau (Latvia) and Marjorenhof (ie, Jurmala, Latvia). Schulz's three sons also joined his business and continued to run it after his death. The studio exhibited at the Exposition Universelle of 1900 in Paris and the exhibition to mark Riga's 700th anniversary in 1901, for which the C. Schulz studio produced the lithographed flyer.

Other albums published by C. Schulz include Livländische Schweiz [The Latvian Switzerland], circa 1880 and 'Riga 1201-1901'.



ARGENTINE BIRDS

ILLUSTRATED BY 'THE UNRIVALLED AND UNEQUALLED' KEULEMANS

67// SCLATER, Philip Lutley, and William Henry HUDSON.
Argentine Ornithology. A Descriptive Catalogue of the Birds of the Argentine Republic. By P.L. Sclater [...] with Notes on their Habits by W.H. Hudson. London: Taylor and Francis for R.H. Porter, 1888-1889.

2 volumes, 8vo, pp. I: [2 (limitation statement, blank)], xxiv, 208; II: xv, [1 (blank)], [2 (plates, blank)], 251, [1 (imprint)]; 20 hand-coloured lithographic plates by and after John Gerrard Keulemans heightened with gum arabic, wood-engraved title-vignettes by Pearson after Joseph Smith, wood-engraved publisher's device on verso of titles, wood-engraved illustrations in the text; occasional spotting or marking on text and plates, generally light but more obtrusive on p. 38, and plates IV, VI-VII, and X, a few short, marginal tears on text, short tear on pl. XIII touching image; 20th-century British half crushed green morocco gilt over cloth boards by Sangorski and Sutcliffe, top edges gilt, others trimmed; extremities minimally rubbed, spines slightly faded, otherwise a very good set, retaining the limitation leaf, which is sometimes absent. **\$4350**

First and only edition, no. 142 of 200 copies signed by the authors. Written by the distinguished British zoologist and ornithologist Sclater (1829-1913) and the Argentine-born natural historian Hudson (1841-1922), *Argentine Ornithology* is an 'account of 434 species of birds from Argentina, with concise descriptions and brief synonymy of each from the pen of Sclater, and with detailed notes on habits by Hudson. [...] The hand-colored plates are very fine' (Zimmer).

Argentine Ornithology is illustrated with finely-executed lithographs by the celebrated ornithological artist Keulemans (1842-1912), who was, in his era, one of the best-known and highly-regarded painters of birds.

Fine Bird Books (1990), p. 139; Nissen, *IVB*, 843; Paynes, *Hudson*, A3a; Wilson, *Hudson*, Wood, p. 558; Zimmer, p. 562.



UNCUT, ORIGINAL BOARDS

68// [SHELLEY, Mary Wollstonecraft]. Valperga: or, the Life and Adventures of Castruccio, Prince of Lucca. By the Author of "Frankenstein" ... in three Volumes. London: Printed for G. and W. B. Whittaker ... 1823.

3 vols., large 12mo., with the final advertisement leaf in volume III, and a prospectus for *The Universal Review* (published by the Whitakers from March 1824) tipped to the front free endpaper in volume I; a very good copy, uncut and entirely unsophisticated, in the original boards, printed paper spine labels, spines slightly worn and chipped. **\$10,875**

First edition of Mary Shelley's second novel, **her darkest and most political work of fiction**, set during the wars of the Guelphs and Ghibellines in early fourteenth-century Tuscany, and considered by many to be her best.

Valperga's real-life anti-hero is Castruccio, duke of Lucca, whose destructive ambition eventually leads him invade the fortress of Valperga, ruled with reason and sensibility by his betrothed, Countess Euthanasia. A 'child of mighty slow growth', the novel was conceived at Marlow, planned in Naples, and written at Pisa in 1819-21. Inevitably some readers saw in Castruccio a portrait of Napoleon, while Claire Clairmont thought him Byron (with Euthanasia as a female Shelley); modern critics have seen it as a feminist re-imagining of Scott, and as a republican exploration of morality in political power.

Among the transformations that occurred during composition was the shift in focus away from Castruccio onto the two contrasting female protagonists: the impulsive, sensual and superstitious prophetess Beatrice, overwhelmed by the powers of imagination, whose obsession with Castruccio allows him to seduce and abandon her; and the stately and 'strikingly modern' Euthanasia, 'powerful, both materially and psychologically, confident and intelligent, in fact, Shelley's most intelligent and well-educated character' (Jane Blumberg, *Mary Shelley's Early Novels* 1993).

Garside, Raven and Schöwerling 1823: 75.

69// [SHELLEY, Mary Wollstonecraft]. Frankenstein: or, the Modern Prometheus ... Revised, corrected, and illustrated with a new Introduction, by the Author. London: Henry Colburn and Richard Bentley ... Bell and Bradfute, Edinburgh; and Cumming, Dublin. 1831.

8vo., pp. xii, 202, with an engraved frontispiece and an additional engraved title-page by Chevalier after Holst (both remarkably clean, with none of the foxing often seen); bound without the general title (as vol. IX in Bentley's Standard Novels); a very good copy in early half brick red calf and marbled boards, spine gilt (sunned), marbled edges; Fasque bookplate of the Gladstone family, superimposed over an earlier bookplate. **\$8340**

First Bentley edition (third overall), first issue, with a new Introduction dated October 15, 1831, written specifically for this edition; this was also **the first edition to feature the now-famous engraving of the monster**.

Mary Shelley 'revised [and] corrected' the text for publication by Bentley, the alterations 'principally those of style'. The new Introduction is **the first appearance in print of the now-famous story of the genesis of *Frankenstein* in Switzerland**.

This edition of *Frankenstein* formed part of volume IX of Bentley's Standard Novels Series; the second half of that volume as published comprised the first part of a translation of Schiller's *The Ghost-Seer*.

Sadleir 3734a.

THE NOTION OF 'IMPARTIAL SPECTATOR' AS SMITH UNDERSTOOD IT WHEN WRITING *THE WEALTH OF NATIONS*

70// SMITH, Adam. The Theory of Moral Sentiments ... The Second Edition. London, A. Millar, 1761.

8vo, pp. [xii], 436, [2] blank; light browning throughout with some foxing, but a very good copy in recent half calf and marbled boards; ink ownership inscription (dated 1825) to the title, with an earlier ink inscription erased. **\$8700**

Second edition of Smith's first book, first published in 1759. The intention to produce a substantially revised second edition is evident as early as July 1759, when Hume wrote to Smith with a detailed suggestion on the sentiment of sympathy.

Smith sent a full paper containing his adjustments to Gilbert Elliot in October 1760. He was to be highly dissatisfied with the printing, a fact which further evinces the extent of his intended revision (*Glasgow Correspondence*, nos. 36, 40, 50 and 54).

The editors of the Glasgow edition have established that the 1761 edition is indeed 'considerably revised' ('contains substantial revisions'). Aside from extensive stylistic changes, **the 'most important feature [of authorial revisions of the Theory] is a development of his concept of the impartial spectator'** (D. D. Raphael and A. L. Macfie, introduction to the Glasgow edition, 1976).

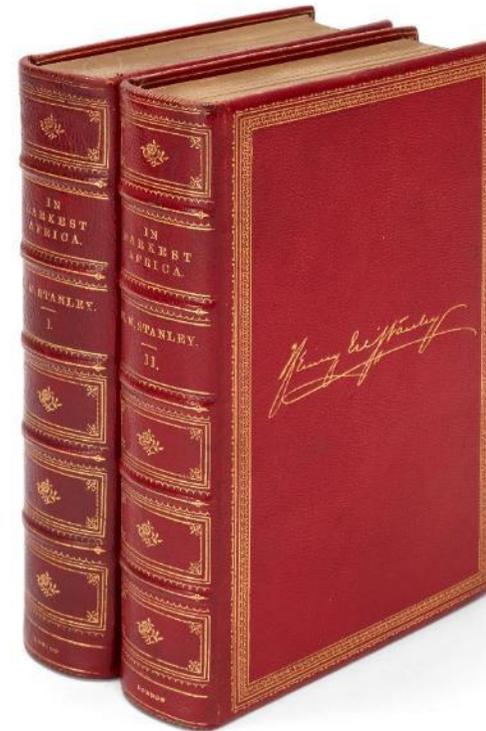
'In TMS, [Smith] tries to develop moral theory out of ordinary moral judgments, rather than beginning from a philosophical vantage point above those judgments; and a central polemic of WN is directed against the notion that government officials need to guide the economic decisions of ordinary people. Perhaps taking a cue from David Hume's skepticism about the capacity of philosophy to replace the judgments of common life, Smith is suspicious of philosophy as conducted from a foundationalist standpoint, outside the modes of thought and practice it examines. Instead, he maps common life from within, correcting it where necessary with its own tools rather than trying either to justify or to criticize it from an external standpoint. He aims indeed to break down the distinction between theoretical and ordinary thought' (S. Fleischacker, SEP).

Jessop, p. 170; Vanderblue, p. 38; Kress 5983; not in Goldsmiths' or Einaudi.

ONE OF A HANDFUL OF SPECIALLY-BOUND COPIES, PRESENTED TO THE COMTESSE DE NOAILLES

71// STANLEY, Henry Morton. *In Darkest Africa or The Quest, Rescue and Retreat of Emin, Governor of Equatoria.* London: William Clowes and Sons, Limited for Sampson Low, Marston, Searle and Rivington Limited, 1890.

2 volumes, 8vo, 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, 3 folding colour-printed lithographic maps, 2 loosely-inserted in pockets on lower boards, as issued; one colour-printed lithographic geological profile, one wood-engraved map, one folding letterpress table, and wood-engraved illustrations and plans 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, upper boards blocked with Stanley's signature in gilt, all edges gilt. **\$5800**

First edition, specially-bound issue, for presentation to subscribers to the Emin Pasha Relief Fund. Only 18 such recipients, including three organisations, are listed.

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 the river's confluence with the Aruwimi River and then the village of Yambuya. Leaving a rearguard, 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. Apart from the 'Author's Special Copy', which may have been printed in a smaller run, **this is the rarest form of the book.**

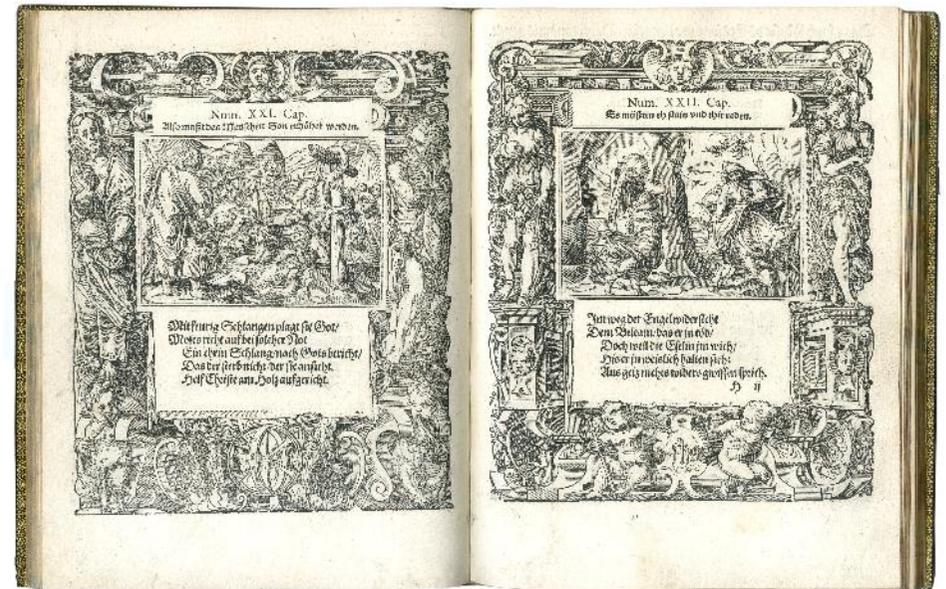
For the trade edition, cf. Hess and Coger 155; Hosken p. 189; Liniger-Goumaz and Hellinga, *Henry Morton Stanley*, 168.

'EINE LEHRBUCH' FOR RUBENS

72// STIMMER, Tobias. Neue künstliche Figuren Biblischer Historien, grüntlich von Tobia Stimmer gerissen: und zu Gotsförichtiger Ergetzung andächtiger Hertzen, mit artigen Reimen begriffen durch J[ohann] F[ischart] G. M. Basel, Thomas Guarin, 1576.

4to., ff. [92], wanting the medial blank (*)6 but with the terminal blank X6; title-page within a woodcut border, 170 woodcut illustrations, with letterpress verse below, each set within one of eight elaborate woodcut borders; a few pale stains but a very good copy in full brown morocco by Lortic, gilt edges; booklabels of Leonard & Lisa Baskin.

\$18,000



First edition, a **masterpiece of sixteenth-century illustration** by the Swiss/Rhenish artist Tobias Stimmer, with 170 woodcut illustrations of Bible scenes, accompanied by verse epitomes by Johann Fischart. Of the 34 illustrations to the New Testament the overwhelming majority are devoted to Revelations. The woodcuts were later reused in Gaurin's *Biblia Sacra* (1578).

The influence of the Bible illustrations of Bernard Salomon and the woodcuts of Holbein is clear, and like both of these predecessors Stimmer's 'artful illustrations of Bible stories' became a sourcebook for artists of the next generation, including Peter Paul Rubens. Rubens's copies of Stimmer's Bible illustrations are among his earliest known drawings (Lugt identified a sizeable number), and he later called the work 'eine Lehrschule'. 'The importance of Stimmer's woodcuts to Rubens can be gauged from his recommendation, in 1627, to the young German painter and writer Joachim von Sandrart (1606-1688) to copy from Stimmer's "jewel" (*Kleinod*), as Rubens confessed he had done in his youth' (*Peter Paul Rubens: The Drawings*, pp. 62-3, with an example featuring sketches of Job's wife (taken from O2^v here) and Judith and Holofernes (O4^r here)). Sandrart went on to praise Stimmer in his *Academia Todesca* (1675).

VD16 F 1155; STC German p. 833; Andresen III, p. 105, 148; Fairfax Murray 68.

*A Present
from the Author*

HIS SEMINAL TREATISE – 'A PRESENT FROM THE AUTHOR'

73// [SWEDENBORG, Emanuel]. De Coelo et ejus Mirabilibus, et de Inferno, ex Auditibus & Visibus. *Londoni: [Printed by John Lewis,] 1758.*

4to., pp. 272; woodcut device on title-page, marginal insect track to last few leaves but a fine copy in contemporary speckled calf; inserted slip 'A present from the author', gilt shelf-mark '2303' on spine. **\$1850**

First edition, early issue before the final errata leaf was ready (several copies in ESTC are the same). In 1758, the scientist and theologian Emanuel Swedenborg travelled from Stockholm to London to oversee the printing of five new books, in which he sought to explode conventional understanding of the heavenly order. At the age of fifty-three he had started to experience visions which culminated in a spiritual awakening, whereby he claimed to have been appointed by God to write heavenly doctrine and reform Christianity. Of these five works, and indeed of all his eighteen theological treatises, *De Coelo* was to become his best known work, particularly in its later vernacular incarnation *Heaven and Hell*.

De Coelo introduces some of Swedenborg's key revelations: that the earth is a proving ground for the soul, that marriages on earth can continue in heaven, and that people move toward heaven or hell according to their ruling love, be it a selfless desire to serve others or a selfish obsession with worldly pleasures. In a departure from the accepted theological stance of the time, the book asserts that people of all faiths can be accepted into heaven, and that even unbaptized infants will ascend should they die.

Several writers were palpably influenced by Swedenborg, including William Blake (although he ultimately renounced him), Elizabeth Barrett Browning, Ralph Waldo Emerson, Baudelaire, Balzac, Yeats, Sheridan Le Fanu, and Jorge Luis Borges.

Hyde, 1002.

THE NEW JERUSALEM AND JOHNNY APPLESEED

74// [SWEDENBORG, Emanuel]. De nova Hierosolyma et ejus Doctrina Coelesti: ex Auditibus e Coelo. Quibus praemittitur aliquid de Novo Coelo & nova Terra. *Londoni: [Printed by John Lewis,] 1758.*

4to., pp. 156, [2, errata leaf]; woodcut device on title-page, light water stain to corners of two quires (D,E), but a fine copy in contemporary speckled calf; gilt shelf-mark '2304' on spine. **\$1400**

First edition of Swedenborg's 'New Jerusalem', in which he describes a new church based on faith, charity and the unification of existing protestant churches.

Swedenborg's ideal was to be posthumously realized in the New Church, sometimes called the Church of the New Jerusalem, founded in England in 1787 fifteen years after his death. The Church emphasized the importance of missionary work, and Swedenborg's teachings were soon carried to United States. One such missionary was John Chapman, known as Johnny Appleseed, the pioneer nurseryman who introduced apple trees to large parts of the United States and became an American legend.

Hyde, 1210.

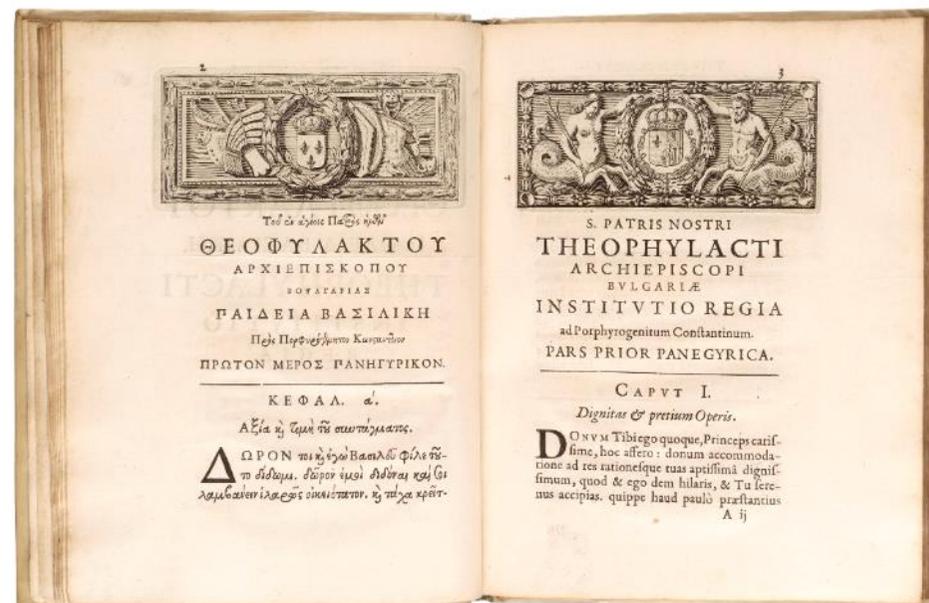
FA'A'A AIRPORT

75// [TAHITI.] Album of 21 silver gelatin prints relating to the construction of a new airport in Pape'ete. 1960.

21 photographs, bound with string at left edge (one loose); some wear to edges, bowed, else in good condition; presentation inscription to verso of first image (of traditional patterned cloth): 'G. Pameau et ses camarades de Polynesie vous presentent leurs meilleurs vœux de fin d'année. Ils ont choisi pour vous ces quelques images ... 1960'. **\$1250**

Fa'a'a Airport, just outside Pape'ete on Tahiti, is the only international airport in French Polynesia, built on reclaimed land on the coral reef off-shore. Its construction in 1958-60 was directly connected with the French government's nuclear weapons testing programme in the region, but gave a massive boost to tourism in the region.

The present album, presumably presented to and from figures connected with the construction, includes an architect's plan of the site, eight aerial views before, during and after construction, three images of the works from ground level, and five of the welcoming ceremony after the arrival of the first plane to land at the new airport, in May 1960. The airport officially opened a year later, on 1 May 1961.



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

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

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

\$4350

First edition of a Medieval Mirror of princes written around 1085 by the Archbishop of Bulgaria for his pupil, the future byzantine co-emperor Constantine Doukas, son of Emperor Michael VII. The medieval source is here published for the first time, in the original Greek, accompanied by the translation into Latin by the editor Pierre Poussines (1609–1686), a French Jesuit and scholar responsible for

bringing to the attention of the Western public other Byzantine texts such as Anna Comnena's writings. Poussines dedicates this bilingual edition to the young Louis XIV, then thirteen, implying an ambitious ideal succession: 'so that from Constantine we might have Louis'.

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

ASK NOT WHAT YOU CAN DO FOR WOMEN...

77// TOUZELLI, Benoît (Benedetto TOSELLI). *Apologie des femmes, ou, Vérités qui font triompher le beau-sexe. Turin, printed by Soffietti and sold by Morano, 1798.*

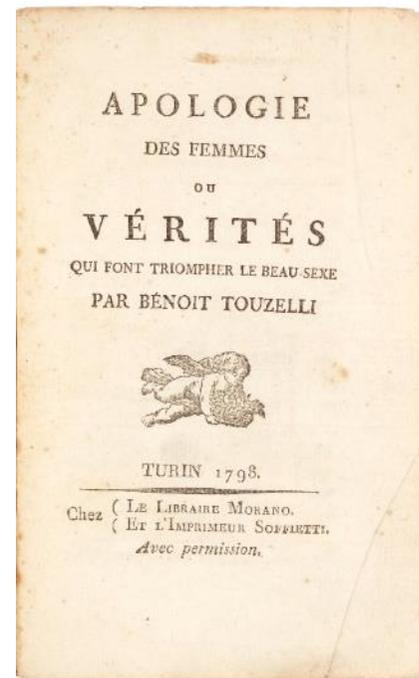
12mo, pp. 107, [1]; a very good copy in contemporary paste-paper wrappers; edges rubbed. **\$1450**

First edition of a very rare tract on the dignity of women by **one of the most original voices on the subject in the eighteenth century.**

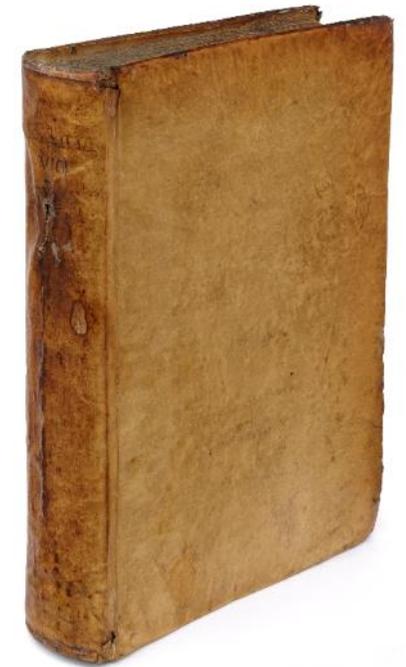
The author writes that, while his predecessors rightly stressed the importance of the physical and moral reinstatement and education of women, it was now time to take a step forward and show that women have the attributes and qualities that are necessary to cooperate with men, and contribute to carry the 'burdens of social life'; they are fully equipped, he states, to 'bring the most palpable advantages to humanity in all kinds of virtue and literature'. Women therefore ought ultimately not to be the object of men's condescending homage or earnest patronage, but rather to be men's partners in the running of a modern society.

Little is known about the author; his name is the French version of the original Italian Benedetto Toselli.

Gay I, 246; **OCLC lists four institutional copies in North America: Harvard, Princeton, Stanford, UCLA.**



[77, TOUZELLI]



[78, VICO]

THE FIRST VERSION OF THE NEW SCIENCE

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

Two parts bound together, 4to, pp. [ii], 195, [1]; [iv], 260; two separate titles, the first printed in red and black, printer's device on both titles, some woodcut initials; a few quires foxed or uniformly browned, but a very appealing, unsophisticated copy in full contemporary stiff vellum, ink titling on spine (partly faded); eighteenth-century ownership inscription to the first title (Liborio de Marinis), bookplate of Los Angeles Law Library to the front paste-down. **\$17,500**

Extremely rare first edition of Vico's great work on law. Here Vico articulates his original interpretation of history as the product of human action according to the *verum-factum* identity: the principle which lies at the heart of his later *Scienza Nuova*. In the first of these two books 'on the principle and aim of universal law', Vico

moulds the conceptual and structural tools for his new approach. In the second he tackles the issue of the unfolding of history, seeing in it a dialectic dynamism between essence and manifestations, natural and positive law, truth and certainty, reason and authority. The apparently absolute clashes are solved, he concludes, when the transcendent concepts are made tangible in living, acting humanity.

Vico's legal opus affords a 'complete picture of Vico as a forerunner of constructivist epistemology. In addition, it demonstrates that he was a critic of the enlightenment, a significant humanist and culture theorist who influenced Karl Marx and James Joyce. **It is now generally acknowledged among Vico scholars that the Universal Law is the first version of the New Science.** In it the reader finds all the necessary keys to the New Science as well as the most fascinating treatment of Roman jurisprudence ever written. In the work Vico shows the importance of the *ius gentium* as the true sense of universal law, that counters what he called the 'natural law of the philosophers' that of Selden, Pufendorf, and Grotius - which he attacks repeatedly in the New Science and against which it, as well as the Universal Law, is written. The *ius gentium* becomes the basis of Vico's three ages of gods, heroes, and humans that comprise his 'ideal eternal history', upon which his science of the common nature of the nations is based (J. D. Schaeffer, *A translation from Latin into English of Giambattista Vico's Il Diritto Universale/Universal Law*, Edwin Mellen Press, 2011, synopsis).

Biblioteca vichiana 22-33. **OCLC finds two copies only in the US (Harvard Law, Cornell).** Only one other copy sold at auction in the last 30 years.

NAZIS IN WASHINGTON

79// [VIETNAM WAR.] Comitato Italia/Vietnam. Impegno di solidarietà con il popolo del Vietnam, con la sua giusta lotta per la libertà e la pace. L. 1000 il ricavato sarà interamente devoluto al Governo e al popolo della Repubblica Democratica del Vietnam. [*Rome?, c. 1970*].

Large colour poster, signed Roberto Innocenti, 84 x 60 cm; a few short tears and small stains and two small pinholes at top edge, faint vertical and horizontal creases; very good. **\$725**

A striking anti-American Vietnam War-era poster produced by the Comitato Italia/Vietnam in support of the Democratic Republic of Vietnam, depicting a

wedge-shaped Vietnamese flag cracking a swastika surmounted by a crumbling United States Capitol.

The image was designed by the Italian artist Roberto Innocenti (b. 1940), now famous as a children's book illustrator.

We have been unable to trace any copies on OCLC.





'REBELLION IS JUST, REBELLION IS POSSIBLE'

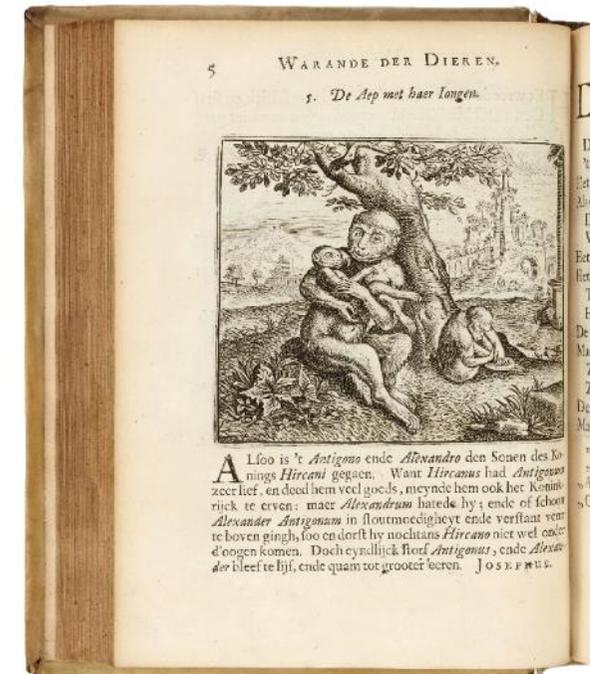
80// [VIETNAM WAR, NIXON, BLACK PANTHERS etc.] Comitato Vietnam Milano. Ribellarsi è giusto ribellarsi è possibile. 6 manifesti di lotta antimperialista a cura del Comitato Vietnam Milano via Cesare Correnti 14. Collettivo d'artisti: Gabriele Amadori, Paolo Baratella, Paolo Bassi, Nino Crociani, Umberto Mariani, Giangiaco Spadari. [Milan, early 1970s].

6 black and white photomontage posters bearing the text 'ribellarsi è giusto ribellarsi è possibile' in red, housed within tan cloth-effect card portfolio, title within central red five-pointed star, 70 x 50 cm; short closed tear and a few light damp marks to spine of portfolio, otherwise in excellent condition. **\$1815**

A stunning suite of anti-imperialist propaganda posters by six prominent Italian artists, bearing the slogan 'Rebellion is just, rebellion is possible'. It was produced by the Comitato Vietnam in Milan, variously addressing the Vietnam War, European politicians, Richard Nixon and the Black Panther Party, Africa, the Cuban Revolution, and the Palestinian liberation movement. Baratella (b. 1935), Mariani (b. 1936), and Spadari (1938-97) were long-term collaborators and members of the

Nuova Figurazione art movement; Amadori (1945-2015) won the Joan Miró prize in 1972.

Very scarce. We have only been able to locate a copy of the Baratella poster, at the Library of Congress.



EMBLEM BOOKS AND DRAMA

81// **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.* *Amsterdam: Willem Lamsveld, 1699.* 74 engraved emblems. Seventh edition.
- (ii) *Vorstelijcke warande der dieren.* *Amsterdam: Sander Wybrants, Jan Blom, Andries Vinck and Aart Dircksz. Oossaan, 1682.* 125 emblems by and after Marcus Gheeraerts the elder with descriptive text. Second edition.
- (iii) *Pascha, ofte de verlossinge Israëls uyt Egypten.* *Rotterdam: Izaak van Ruynen, 1695.* Engraved title vignette by Jan Luyken. Fourth edition.

(iv) De helden Godes des Ouwden Verbonds. *Amsterdam: Widow of Gijsbert de Groot, 1699.* 38 engraved portraits with biblical texts below. Third edition.

(v) Koning Davids Harpzangen. *Amsterdam: Widow of Gijsbert de Groot, 1696.* Fourth edition,

(vi) Bespiegelingen van Godt en godtsdienst. *Rotterdam: Barent Bos, 1700.* 'Second edition', 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 (1662), but without the engraved portrait and quire 2* found in the second edition.

(vii) Joannes de Boetgezant [edited by Abraham Bogaert]. *Amsterdam: Widow of Gijsbert de Groot, 1696.* Second edition.

7 works in 2 vols (i-iv and v-vii), 4to; occasional very light spotting or browning, a few light marks; contemporary blind-tooled Dutch vellum, boards with central cartouche formed by foliate tools; a very good set. **\$2540**

Early posthumous editions of the works of Joost van den Vondel, 'by far the greatest dramatist of Holland' (Unger). Van den Vondel (1587-1679) was born in Cologne to Mennonite parents who had fled Antwerp, and would eventually settle in Amsterdam, he taught himself French and Latin. He frequently used religious themes to reflect on contemporary events. *Pascha*, for example, 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. *Joannes de Boetgezant*, based on the life of John the Baptist, is often considered the greatest Dutch epic. Several of his works are believed to have influenced Milton's *Paradise Lost*.

PREVENTIVE MEDICINE

82// WAINEWRIGHT, Jeremiah, M.D. A mechanical Account of the Non-Naturals: being a brief Explication of the Changes made in humane Bodies, by Air, Diet, &c. Together with an Enquiry into the Nature and Use of Baths upon the same Principles ... *London: Printed for Ralph Smith ... and Jeffery Wale ... 1707.*

8vo., pp. [32], 196, [4, advertisements]; a fine copy in contemporary panelled calf (headband chipped). **\$4000**

First edition of Wainewright's study of health and diet. From the time of the Greek texts of the Hippocratic Corpus to the early modern period it was believed that health depended on the careful management of six external factors (hence 'Non-Natural', not inherent to the human body): the air one breathes, sleep, diet, exercise, evacuations, and emotions. 'Increased anatomical knowledge and clinical expertise during the eighteenth century meant that physicians had a larger range of treatments which could be brought to bear on disease, but a healthy regimen remained the most effective means of staving off disease The way in which eighteenth-century physicians [still] made use of the Hippocratic Corpus found its most interesting expression in *A mechanical Account of the Non-Naturals*' (Madden, p. 158). Five more editions over the next thirty years testify to its contemporary importance.

Deborah Madden, *A cheap, safe and natural Medicine: Religion, Medicine and Culture in John Wesley's Primitive Physic* (2007).

THE FIRST ENGRAVINGS AFTER J. M. W. TURNER

83// WALKER, John. The Itinerant: a select Collection of interesting and Picturesque Views in Great Britain and Ireland. Engraved from original Paintings and Drawings, by eminent Artists. *London, Printed for John Walker, Engraver ... 1799 [-1802].*

Folio, ff. [182], with an engraved title-page, a letterpress index leaf at the end, and 180 engraved plates (c. 15 x 22 cm) after Turner, Girtin, Dayes, Nixon, etc., dated 1792-1802, with letter-press text below, printed on rectos only; various watermarks, dated 1794-1801, occasional light foxing, but a very good copy in red straight-grain morocco c. 1820, tooled in blind and gilt, spine elaborately gilt, all edges gilt, blue endpapers (watermarked 1818), covers slightly scraped; large emblematic and armorial bookplate of John Platt of Llandudno, dated 1892. **\$2000**

First edition, a selection of 180 views and descriptive text from Walker's periodical *The Copper-Plate Magazine* 1792-1802, including 15 plates after drawings by the young Turner. Although the title-page is dated 1799, *The Itinerant* includes engravings issued up to 1802, all listed in the index leaf at the end, which also advertises the prints available individually.

The engraver and printseller John Walker (fl. 1784-1802), had employed Turner from the age of 19, while he was still studying at the Royal Academy, where landscape did not feature on the curriculum. Turner contributed a total of 16 scenes to the *Copper-Plate Magazine* in 1794-8, collecting material for his drawings 'on tours in the midlands and Wales in 1794, and in the north, including the Lake District, Yorkshire, and the Northumberland coast, in 1797' (*Oxford DNB*) – they were the first publications of his work, and include views of Westminster Bridge, Rochester, Matlock, Nottingham, Ely and Sheffield.

Provenance: John Platt of Llandudno had achieved great success in the velvet-cutting trade and upon his death in 1902 bequeathed to the British Museum a magnificent grangerized copy of Thornbury's *Life of J. M. W. Turner* (1862), extra-illustrated with autograph letters by Turner and numerous prints and drawings. His library was sold at Christie's in 1920. A few minor notes in his hand are present here.

ESTC shows seven copies in the UK; but Frick, New York Public Library and Lilly Library (imperf.) only in USA.

Abbey, *Scenery*, 5 (a unique copy with the engravings printed in colour).



WAR, BEASTLY LANGUAGE AND SEX CHANGES: INCLUDING RARE WORKS BY COYER AND VOLTAIRE

84// [WAR OF THE AUSTRIAN SUCCESSION.] *Recueil des Pièces. France, various places and printers, 1744-1749.*

4to, pp. [694] with a few blanks, various paginations; one plate with fold showing the siege of Berg-op-Zoom; woodcut devices and initials to most pamphlets; a few pamphlets torn or trimmed with loss, including the Voltaire *Fontenoy*, which has several holes pp. 3-8 with loss, and a few soiled, else all good copies bound in a near-contemporary binding of polished calf with blindstamped border, rubbed; original blue ribbon; joints slightly cracked; spine gilt. **\$9425**

An impressive *recueil* of 75 patriotic and political pamphlets, several of which are extremely scarce, relating to successful French exploits throughout Europe during the War of the Austrian Succession, including the Dutch and Italian campaigns and the conclusion of the war in 1789.

Of particular note here is the rare material surrounding the Abbé Coyer's famously absurd, anonymous tract *L'année merveilleuse* (1748), in which the author predicts that on the 1st August of the same year, due to an unprecedented alignment of five planets, 'les hommes seront changés en femmes & les femmes en hommes.' Coyer satirises the effeminacy of the modern man, depicting a metamorphosis whereby he is suddenly found to be wearing earrings and taking audiences in bed in the middle of the day. In this *recueil* Coyer's pamphlet is preceded by his *Supplement de l'année merveilleuse* (1748), which bears the surprising imprint of Pegu in Myanmar. The *Supplement* provides a more scientific explanation of the astrology behind Coyer's prediction and describes, in addition to the usual gender-transmutation, the occurrence of natural phenomena in the far east, such as the flooding of the Ganges (both Barbier I.202.b); the *Supplement* is rare, **OCLC notes 3 copies, BnF, Bibl Mazarine and Danish Natl Bibl; not in COPAC**. Further material relating to Coyer's pamphlets includes two humorous critiques, Valdancourt's *Lettre a un abbé sur l'année merveilleuse* (1748) (Barbier II.1117.e) and the *Lettre de Mademoiselle D*** a Monsieur l'Abbé du R*** sur le supplement de l'année merveilleuse* [?1748] (Barbier I.202.b); both are very rare: **OCLC shows only one copy of each worldwide, both in the BnF; not in COPAC**.

Furthermore the *recueil* contains another tract of Coyer's, also very rare, *L'astrologue du jour* [?1748], without imprint but written from 'the Observatory', in which Coyer makes further prophetic predictions of two eclipses to occur in the following year,

and answers the attacks suffered by the *L'année merveilleuse* and *Supplement*, this time using the term *Hermafrodites*. **OCLC shows only one copy worldwide, at the BnF; not in COPAC; not in Barbier.**

Of significant interest is the material relating to the Battle of Fontenoy, especially an appearance of Voltaire's poem *La bataille de Fontenoy* (1745). This is an **apparently unrecorded early printing of the poem**, without an imprint and with approbations, probably false, signed by Crebillon and Marville; the date of the first approbation is obscured by a tear, the second is signed 7th June 1745. The dates of the approbations of the present edition follow shortly after the first anonymous edition, which was published by Prault Père and bore approbations by Crebillon and Marville, dated the 17th and 20th May respectively (Bengesco 610). All of the recorded first printings of the poem are anonymous or bear the shortened name *M. de V. hist. de France (ibid.)*; our printing bears Voltaire's name and must have been one of several, almost certainly pirated, that quickly followed Prault Père's, slightly amending the text and adding explanatory footnotes. In the pamphlet that here precedes *La bataille*, the author Dromgold addresses to Voltaire his profound irritation at the profligacy of printings, claiming that five versions appeared in the eight days following the battle. OCLC lists only one edition with the same collation (7 pp.), which we have been unable to examine, but this apparently bears imprints of both Paris and Dijon. Cf. Besterman, *Studies on Voltaire, vol. CXI: Some eighteenth-century Voltaire editions unknown to Bengesco* (1973), p. 97.

A second rare, anonymous work by Voltaire is present later in the volume, *Epistre sur la victoire remportée par le roi à Lavfeld* (1747), a verse epistle praising King Louis' military prowess. First edition, first issue (Bengesco 779). **OCLC shows copies in BnF and Erfurt Gotha only; not in COPAC.**

Voltaire's *Bataille de Fontenoy* had a significant influence on the literature surrounding the battle, such that almost everything written in the aftermath of the battle makes some allusion to the poem (Quérard, *Supercheries littéraires*, I.501.f). One such response contained in this *recueil* is a **first edition, first issue** of Jean-Henri Marchand's anonymous satire, *Requête du curé de Fontenoy, au roy*. Supposedly completed in three hours, it is the complaint of a 'curate' of Fontenoy to the king about the eight thousand interments he has had to perform since the battle, and the economic quandary this has placed him in. Furthermore, the *fameux Monsieur de Voltaire* has already done the business of mourning the perished nobility and has thus stolen the curate's prerogative, leaving him jobless! OCLC shows numerous copies on the continent and in the US; **COPAC lists 3 copies in British institutions,**

of which only the Cambridge UL copy is the first edition; cf. Barrovecchio, *Voltaïromania* (2004), p. 27.

Equally of note is a very rare and curious tract arguing for the *anima viventis* in animals, *Lettre de Madame de *** a Madame de *** sur ... le langage des bêtes* (1748), written in contradiction of the Cartesian idea of the 'animal-machine'. The heavily ironic pamphlet consists largely of onomatopoeic animal noises (*kro, kro, kro; glou glou glou*, etc.), used to demonstrate that animals must be more than automatons because they communicate in a complex and emotional language. The author describes the ingenuity of a number of creatures, including beavers, monkeys and antlions, and illustrates instances in which humans have been known to copy intelligent animal behaviour. **OCLC lists only one copy worldwide, at the BnF; not on COPAC; not in Barbier.**

Another very scarce edition is the *Ode sur la paix* (1748), signed by M. Masson, *Trésorier de France*. *La France littéraire* (1769) gives the author as Pierre-Toussaint Masson (b. 1715), whose original Latin poem was translated into French by Charles le Beau (vol. I, p. 331); this work is not listed under Masson's entry in Quérard. **OCLC and COPAC together list three copies of a 1750 edition of this translation, at the BnF, BL and Oxford, but no copies of this 1748 edition, presumably the first; not in Barbier.**

A full listing is available on request.

85// [WATTS, John]. The Musical Miscellany; being a Collection of choice Songs [and lyric Poems], set to the Violin and Flute [*or* With the Basses to each Tune, and transpos'd for the Flute], by the most eminent Masters ... *London: Printed by and for John Watts ... 1729 [-1731].*

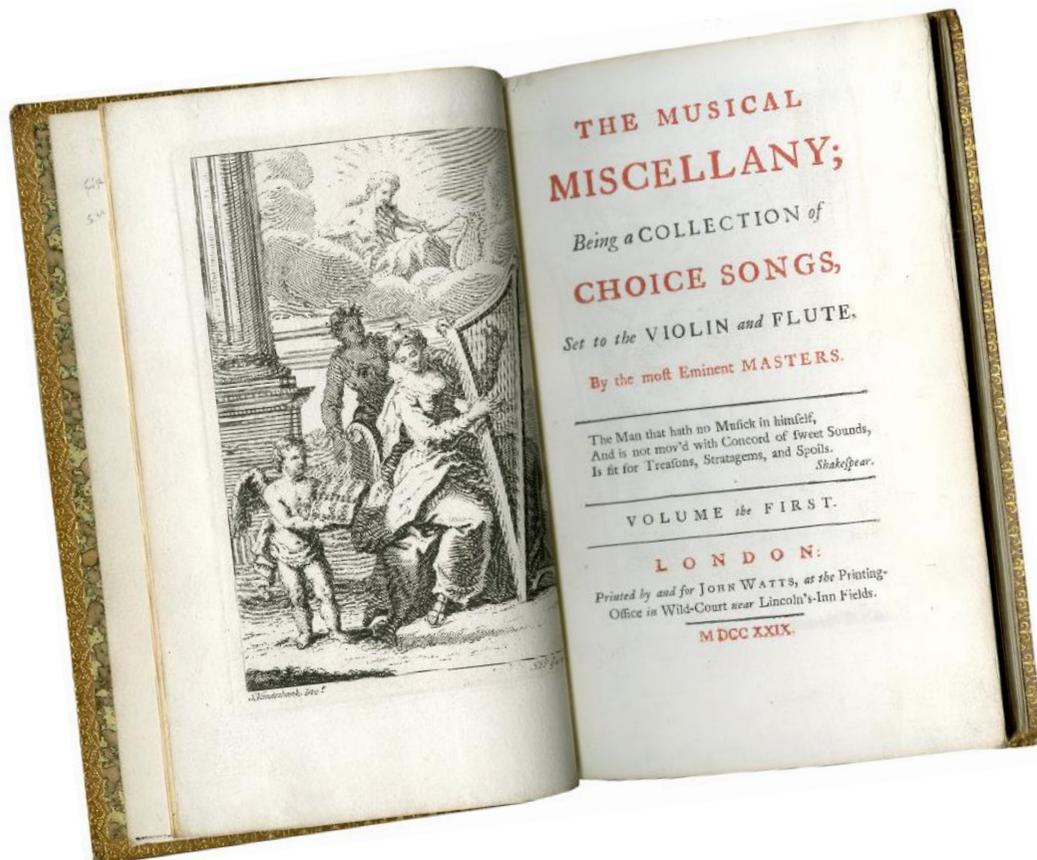
Six vols., 8vo., each with an engraved frontispiece (two designs, repeated alternately), and woodcut head- and tailpieces; title-pages printed in red and black; wood-cut music throughout; a superb, fresh and large copy in pale calf, gilt, by Zaehnsdorf, top edge gilt, lower edge untrimmed. **\$5500**

First edition of an influential collection of over 450 songs and ballads, published in the years of the brief flowering of English ballad opera subsequent to *The Beggar's Opera* (1728). For each song, Watts prints the melody (and from volume III on a bass continuo), the lyrics, and a flute or violin setting. *The Musical Miscellany* includes

the first printing of two songs attributed to Handel: 'Dull Bus'ness hence' and 'As on a Sunshine Summer's Day', and, in volume VI, an early contribution by Fielding: 'A dialogue between a Beau's Head and his Heels', as well as songs by Gay, Prior, Pope, Theobald, and settings by Handel, Daniel Purcell, Pepusch, Galliard etc.

The music was printed from woodcuts rather than copperplates, unusual by this date but particularly useful for Watts, as it allowed him to set lyrics within the music, and to re-use the musical settings (perhaps with different lyrics) in his publication of ballad operas. Watts was responsible for the printing of almost all the ballad operas with music in the late 1720s and 1730s. Many used song settings that first appeared here, and the choice of songs used in these operas was often heavily influenced by whether Watts had woodcuts of the music.

BUCEM II, 719.



ÉMIGRÉ ETHICS

86// [WICQUET, Antoine-Marie Grillaud du, Vicomte D'Ordre]. *Precis elementaire de Morale. / Elements of Morality, or Ethics epitomized. Chelsea: Printed by D[ennett] Jaques, at the Neat Houses. Sold by the Author, No. 28, Robinson's Lane, Chelsea: where also may be had, The Journal of a French Emigrant, 14 Years old. 1796.*

12mo., pp. [7], 3-88 (beginning on a verso), [3], with facing French and English title-pages and facing French and English text throughout; a little dusty, but a good copy, uncut, restitched in the original paper wrappers, rebaked. **\$2000**

First edition, rare, a parallel-text guide to ethics in prose and verse, by an émigré aristocrat. A version of the text was apparently 'first printed at Boulogne in 1789 for the use of his own children', though no copies have survived. In any case the present edition was much expanded, adding 'historical facts after each precept ... as also several distichs and stanzas analogous to the subjects ... which the author composed subsequent to his emigration from France' – these are 32 in number and cover topics from revenge and friendship to 'the passion of gaming' and a touching poem to his son at age 12:

In me, dear child, you ever shall behold,
What I at least will strive to blend,
The loving father, whether young or old,
The tutor, confidant, and friend.

Having left France during the terror, Antoine-Marie D'Ordre (1751-1832) and his children remained in Chelsea until the worst had passed. His literary talents were perhaps surpassed by that of his son T. J. du Wicquet, later Baron D'Ordre, whose precocious *Épître à mon père* (1797) and *Opuscules poétiques* (1797) were published from the same address, as well as the unrecorded *Journal of a French Emigrant* mentioned on the title-page here. The present attribution is not known to ESTC but is recorded in the *Biographie Universelle*.

ESTC shows three copies: BL, Newberry, and Alexander Turnbull Library (imperf.)