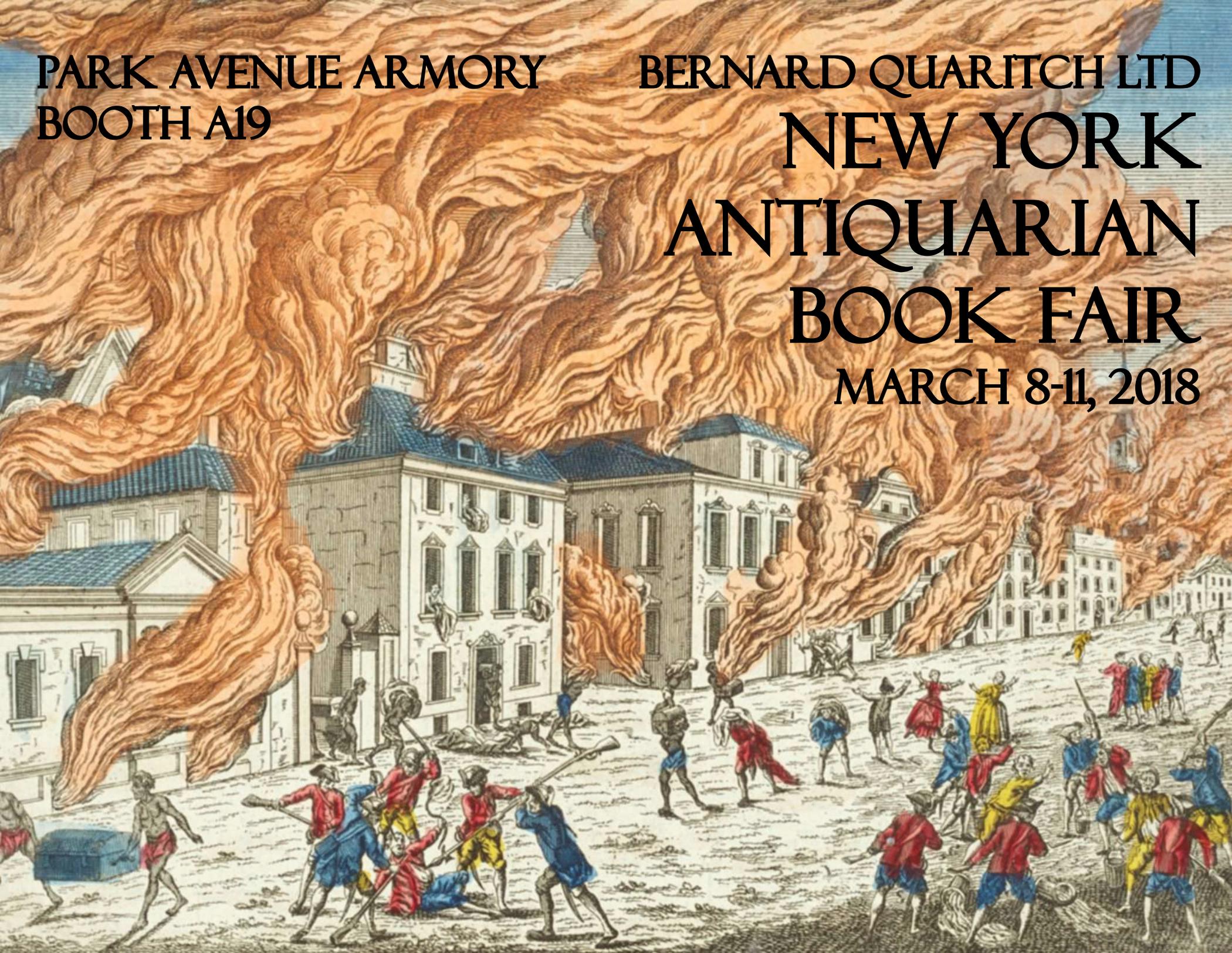


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Front cover - No. 61; inner cover - No. 100



ANNOTATED BY A CONFIDANT OF MARY, QUEEN OF SCOTS

AESCHYLUS. Aeschyli tragoediae VII [edited by Piero Vettori and Henri Estienne]. [Geneva], Henri Estienne, 1557.

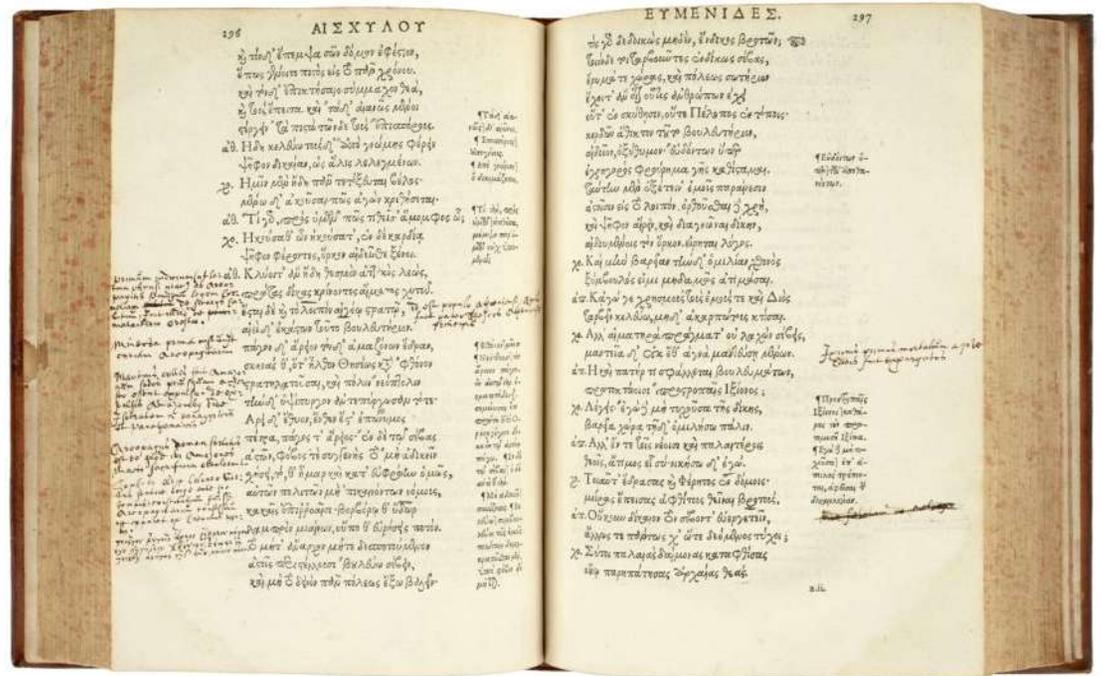
[bound with:]

LYCOPHRON. Lycophonis Chalcidensis Alexandra [with commentary by Isaac (?John) Tzetzes, edited and translated by William Canter]. [Geneva], Paul Estienne, 1601.

Two works in one vol., small 4to, pp. [viii], 395, [3 blank]; [xvi], 211, [1 blank], 59, [1 blank]; Estienne's devices on the title-pages, text printed in Greek, para-text in Roman types, running titles; first work closely trimmed at head, touching a few running titles, worm trace to the lower margin of f. h8, occasional light foxing in both works, but very good copies, in English seventeenth-century blind-ruled calf, panelled spine with contrasting gilt lettering-piece; spine rubbed; from the library of John Gordon (1544-1619), Bishop of Galloway, Archbishop of Glasgow and later Dean of Salisbury, with his ownership inscription (scored through) on the title and his numerous manuscript annotations throughout; later owned by the Earls of Macclesfield, with the armorial bookplate on the front paste-down and the blind stamps on the first leaves. **\$21,000**

A unique copy of the great 1557 Vettori-Estienne edition of Aeschylus' tragedies, which includes the *editio princeps* of the complete *Agamemnon*. 'The three previous editions [...] had all been based on a manuscript tradition exhibiting a lacuna of more than two-thirds of the Agamemnon, owing to the loss of 14 leaves in the famous 11th-century Medicean codex, from which this tradition derives. Piero Vettori restored the 1275 missing verses of the Agamemnon from the 14th-century Laurentian codex F' (Schreiber). 'The 1557 edition by Pier Vettori and Henri Estienne rested on a systematic recension of the Italian MSS., as well as careful collation of the ones Vettori chose to rely upon, and incorporated necessary and brilliant conjectures by Estienne' (A. Grafton, review of J. A. Gruys *The early printed editions of Aeschylus*, in *Quaerendo* 17/1).

This copy bears the ownership inscription and many annotations of John Gordon (1544-1619), Bishop of Galloway, Archbishop of Glasgow and later Dean of Salisbury. In his formative years 'he was sent to pursue his education in France, having a yearly pension granted him by Queen Mary, payable out of her French dowry. He spent two



years at the universities of Paris and Orleans' (*ODNB*). The royal charter which gave him the bishopric of Galloway and abbacy of Tongland in 1568 highlights his skill in classical and oriental languages. Such knowledge and ability are reflected not only in the acquisition of this remarkable piece of humanistic philology, but also in Gordon's own annotations, in Greek and Latin, which testify to a keen and minute reading of the Greek tragedies in the light of the sensibility of a Renaissance humanist. Thus, among the themes that elicit most of his comments are that of the relationship between divine intervention and human affairs and that of the city (or state) as a key element in civilization (in the *Seven against Thebes*), and justice, retribution, and the importance of reason in the development of laws (a theme that runs through all three tragedies of the *Oresteia*, but particularly the last one, the *Eumenides*).

Gordon must have acquired this volume after 1601, when the second work was printed. The decade between 1603 and 1613 was a very prolific period in his life as an author: Gordon was regarded highly by James I, who, on his accession, called him to England, and nominated him to the deanery of Salisbury. 'He was present at the Hampton Court conference in January 1604 as "deane of Sarum", though he was not confirmed till 24 Feb. In the second day's conference James singled him out "with a speciall encomion, that he was a man well trauailed in the auncients"' (*ODNB*). He preached often at court. 'During James's visit to Oxford in 1605 he was created D.D. (13 Aug.), "because he was to dispute before the king his kinsman". He is described as of Balliol College. His second wife was French tutoress to the Princess Elizabeth (1596-1662), afterwards queen of Bohemia. [...] While on a triennial visitation he died at

Lewston House, Dorsetshire, on 3 Sept. 1619, in his seventy-fifth year' (*ibid.*).

I. Adams A565bis; Gruys 6; Renouard, *Estienne* 116:5; Schreiber, *The Estiennes* 145. II. Renouard, *Estienne* 196:10; Schreiber, *The Estiennes* 272.

2

FREE WILL

ANNAT, François. De incoacta libertate disputatio quadripartita qua monstratur ex doctrina potissimum S. Augustini atque etiam S. Thomae; indifferentiam, hoc est agendi et non agendi potentiam, et quidem proximam, et expeditam, ad libertatem arbitrii esse necessarium. Contra Augustinum Iprensis episcopi, Vincentium Lenem, Apologiam Jansenii, commentatorem quinque propositionum ... *Rome, Ignatius de Lazaris, 1652.*

4to, pp. [viii], 268, [4, index]; woodcut Jesuit device to title, initials, head- and tail-pieces; occasional browning; a very good copy in contemporary limp vellum, title inked at head of spine; some small areas of loss to spine, some marks to covers; neat inscription to title 'Ex libris prioratus Scti Antonii Viennen. de Urbe'; a very nice copy. **\$1200**

Rare first edition of this substantial contribution to the contemporary debate surrounding free will and divine grace by the Jesuit theologian Annat (1590-1670), one of the foremost defenders of Catholic orthodoxy against Jansenism and a prolific contributor to the controversy with Port-Royal theologians. Professor of philosophy and theology at Toulouse and a senior figure in the Jesuit Order, Annat served as confessor to Louis XIV, only to resign on account of the king's liaison with Louise de La Vallière. Here he defends St Augustine and Thomas Aquinas against Cornelius Jansen and Libert Froidmont (under the pseudonym Vincentius Lenis), and discusses the five propositions extracted by Sorbonne theologians from Jansen's *Augustinus* which the following year were officially condemned as heretical by Pope Innocent X in the papal bull *Cum occasione* (1653). Annat's high profile brought him to the attention of Blaise Pascal, who addressed him in the 17th and 18th of his brilliant *Lettres provinciales*.

Provenance: from the library of the priory of St Anthony in Vienne, France.

Sommervogel I, 401. Only two copies on COPAC (Oxford and Glasgow). No copies in the US appear to be recorded on OCLC.

3

'THE FIRST MAN [WITH] A COMPREHENSIVE VISION OF THE ECONOMIC PROCESS IN ALL ITS MAJOR ASPECTS'

ANTONINUS OF FLORENCE, Saint. Summa theologica [Pars II]. [*Venice, Franciscus Renner de Heilbronn, and Nicolaus de Frankfordia, 1474.*]

Folio, ff. 366; printed in gothic type in double columns of 52 lines, 4- to 7-line initials in red or blue, red and blue paragraph marks, first leaf with a contemporary illuminated initial, framing and decoration with a blank roundel at foot, manuscript quire signatures; **a superb, very wide-margined and crisp copy in contemporary Italian blind-stamped calf** over wooden boards, four clasps; some surface wear, straps missing; very faint remains of an inscription at the foot of the first leaf, contemporary manuscript annotations in the margins in a single scholarly hand, contemporary manuscript list of contents on front free endpaper; exlibris William O'Brien, with book label on the front paste-down. **\$30,800**

First edition; a large, crisp copy of a rare and important incunable. This was the first appearance of any part of Antoninus's *Summa theologica*, or *Summa moralis*, an ambitious work in four parts exploring the entire field of moral theology; this, the *Secunda*, is the part which deals with the seven cardinal vices and related matters, including simony, lawful and unlawful acquisition, restitution: it is therefore the part which includes the most references to what would later become a discipline in its own right, economics.

A much-loved and respected bishop of Florence, close but not subservient to the Medici court, well acquainted with the dynamic developments of the mercantile society in which he lived, Antoninus finished writing this pastoral manual in 1459, shortly before he died; the complete summa was first published in 1477. It was 'probably the first — certainly the most comprehensive — treatment from a practical point of view of Christian ethics, asceticism, and sociology in the Middle Ages' (NCE, I, 647).

Antoninus has been described by Schumpeter as 'perhaps the first man to whom it is possible to ascribe a comprehensive vision of the economic process in all its major aspects' (*History of economic analysis*, 1954, p. 95). A Scholastic of his own century, not only did Antoninus look at economics from an ethical standpoint, he was also intimately legally minded: thus, economic points are treated within the framework of contract theory. Unlike Scholastics of earlier generations, he no longer regarded trade as an undesirable, undignified endeavour; he (specifically in the *Secunda pars*, under the heading of *avarice*) built a justification of trade by looking at it as a means to an end. If trade's ultimate purpose is the pursuit of profit in its own right, then that trading activity should be regarded as reprehensible; but if the purpose of a transaction is a worthy end, such as the support of one's family in moderate accordance with one's status, or the relief of the poor, or the welfare of the community, then trade is to be regarded as a worthy and dignified endeavour.



[3]

As regards a theory of value, the only other one of the several aspects of economics which we will recall in this note, Schumpeter points out that some Medieval and Renaissance thinkers ‘adumbrated with unmistakable clearness the theory of the utility which they considered as the source or cause of value’ and remarks that, a century before Molina, ‘St Antonine, evidently motivated by the wish to divest the relevant concepts of undesirable ‘objective’ meanings, had employed the unclassical but excellent term *complacibilitas* – the exact equivalent of Prof. Irving Fisher’s ‘desiredness’ (ivi, p. 98) He also ascribes to Antoninus the first clear statement of the Scholastics’ main positive contribution to interest analysis, when in the *Summa* he ‘explained that though the circulating coin may be sterile, money capital is not so because command of it is a condition for embarking upon business. This of course was a frontal attack on Aristotle’s ‘sterility of money’ (ivi, p. 105).

Rare: 4 copies in the UK (BL, Cambridge, Dublin, Glasgow), 11 in the US (not in Harvard, or the Regenstein, or the Robbins). This is the only copy to have appeared at auction in the last 35 years.

IA00867000; Goff A867; HCR 1254; IGI 699; Oates 1659; Proctor 4160; BMC V 192; GW 2195. For the most complete list of early editions of the *Summa*, see Fr. S. Orlandi O. P., *Bibliografia Antoniniana: Descrizione dei manoscritti della vita e delle opere di S. Antonino O. P. Arcivescovo di Firenze, e degli studi stampati che lo riguardano*, Vatican City, Poliglotta Vaticana, 1961, pp. 295-305; see G. Barbieri, *Le forze del lavoro e della produzione nella “Summa” di S. Antonino da Firenze*, *Economia e storia*, 1960, 1, pp. 10-33; R. de Roover, *San Bernardino of Siena and Sant’Antonino of Florence. The two great economic thinkers of the Middle Ages*, Boston (Mass.) 1967.

4

BALDUINO, Girolamo. Quaesitum novum pulcherrimum, ac optatissimum contra Scotum, ac communem viam in quo enucleatur an de subiecto praecognoscatur si est aut de eodem aliqua demonstrationis spetie inquiratur ... Ioanne Elysio ... dilucidatore, atq[ue] locupletatore. *Naples, Raymundus Amatus, 1557.*

[bound with:]

Idem. De propositione singulari an ingrediatur syllogismum, adversus logicarum morologias ... Gometio Pagano dilucidatore, et locupletatore ... Nunc primum editum. *Naples, Matthias Cancer and Thomas Riccionus, 1556.*

Two works in one vol., folio, ff. 8; [4]; text in double columns, woodcut initials; some light foxing and staining to first work; very good copies in recent blue/grey paper wrappers. **\$2750**

Scarce first editions of two early works on Aristotelian logic by Girolamo Balduino, an important member of the Paduan school of Aristotelian commentators who have been recognised in recent scholarship as a crucial link between traditional logic and science and the new, Galilean methodologies. In addition to Averroes, Albertus Magnus, Aquinas, and Duns Scotus, these works make reference to Balduino's fellow Paduan philosophers Thomas Cajetan, Agostino Nifo, Marcantonio Zimara, and Giovanni Francesco Burana.

Balduino's greatest success came during his years in Naples, where both of these works were published. His balanced assessment of the usefulness and limitations of Aristotelian logic in modern science met its most vocal opponent in Giacomo Zabarella, whose largely unwarranted attack upon Balduino generated a prolific diatribe. The result was a new separation of philosophy from theology and then metaphysics. Though Balduino's thought cannot be strictly considered an immediate precursor of Galileo's work, it is nonetheless the case that it played an important role in the formation of the scientist's thinking on logic and science: Galileo cites Balduino's *Questions* in his works on epistemology and logic preserved in the manuscript MS Gal 46 (see Wallace, *Prelude to Galileo, Essays on Medieval and Sixteenth-Century Sources*, p. 197).

EDIT 16 4023, USTC 812086; EDIT 16 4020, USTC 812084.

Outside Italy we have traced copies of the first work at Chicago and Texas only, and of the second work at Texas only.

5

ASSEMBLED BY AND BOUND FOR MICHEL CHEVALIER

[BANK OF ENGLAND]. RICARDO, Samson, and others. Collection of 12 works on the Bank of England, 1837-1838.

8vo; excellent copies bound together in contemporary quarter calf and marbled boards, gilt titling and ornaments on the spine, marbled endpapers, gilt impression with the provenance (library of Michel Chevalier) to the foot of the spine, Chevalier's exlibris on the front paste-down; a notable Sammelband with a remarkable provenance. **\$7700**

Twelve rare and important texts, witnessing the dispute between J. Horsley Palmer, merchant, banker and governor of the Bank of England, the economist Ricardo Samson and the banker Samuel Loyd-Jones, one of the leading figures in the monetary history of England.

The debate, which also involved other economists represented here, drew inspiration from the writings of Horsley Palmer on the causes and consequences of the pressure on the money market and concerns about the role of banks, the monetary system and the function of paper money, as well as the most effective way to address the crisis. The noteworthy nature of this collection from the point of view of the content is heightened by its provenance: it was assembled by Michel Chevalier (1806-1879), writer, engineer, statesman and economist, a supporter of Saint-Simon, and the editor of the Saint-Simonian newspaper *The Globe*. In 1837 he wrote his most important work *Des interets matériels en France*, and at the age of 35 he became Professor of political economy at the Collège de France.

The content, all but one first editions, is as follows:

HORSLEY PALMER, J. The causes and consequences of the pressure upon the money-market; with a statement of the action of the Bank of England. *London, Pelham Richardson, 1837.* 65 pp.

RICARDO, Samson. Observations on the recent pamphlet of J. Horsley, Esq. On the causes and consequences of the pressure upon the money-market. *London, Charles Knight, 1837.* 43 pp.

LOYD, Samuel Jones. Reflections suggested by a perusal of Mr. J. Horsley Palmer's pamphlet on the causes and consequences of the pressure upon the money-market. *London, Pelham Richardson, 1837.* 56 pp.

HORSLEY PALMER, J. Reply to the reflections, etc. Etc. Of Mr. Samuel Jones Loyd, on the pamphlet entitled "the causes and consequences of the pressure upon the money-market" *London, Pelham Richardson, 1837.* 24 pp.

LOYD, Samuel Jones. Further reflections on the state of the currency and the action of the Bank of England. *London, Pelham Richardson, 1837.* 52 pp.

RICARDO, Samson. A National Bank. The remedy for the evils attendant upon our present system of paper currency. *London, Pelham Richardson, 1838.* 65pp.

NORMAN, George Warde. Remarks upon some prevalent errors, with respect to currency and banking, and suggestions to the legislature and the public as to the improvement of the monetary system. *London, Pelham Richardson, 1838.* 109 pp.

The secret Committee and the joint stock banks. A letter to the right honourable T. Spring Rice, chancellor of the exchequer by a Manchester Banker. *London, Simpkin, Marshall, 1837.* 29 pp.

MUNTZ, G. F. The true cause of the late sudden change in the commercial affairs of the country. *Birmingham, Richard Peart, 1837.* 12pp.

Reflections on the approaching crisis; silver standard an local acceptances. By a man of straw. Second Edition. *London, James Ridgway and Son, 1837.* 23pp.

The new monetary system. By a citizen of the world. *London, James Ridgway and Son, 1836.* 23 pp.

Thoughts upon the principles of banks, and the wisdom of legislative interference. *London, James Ridgway and Son, 1837.* 77pp.

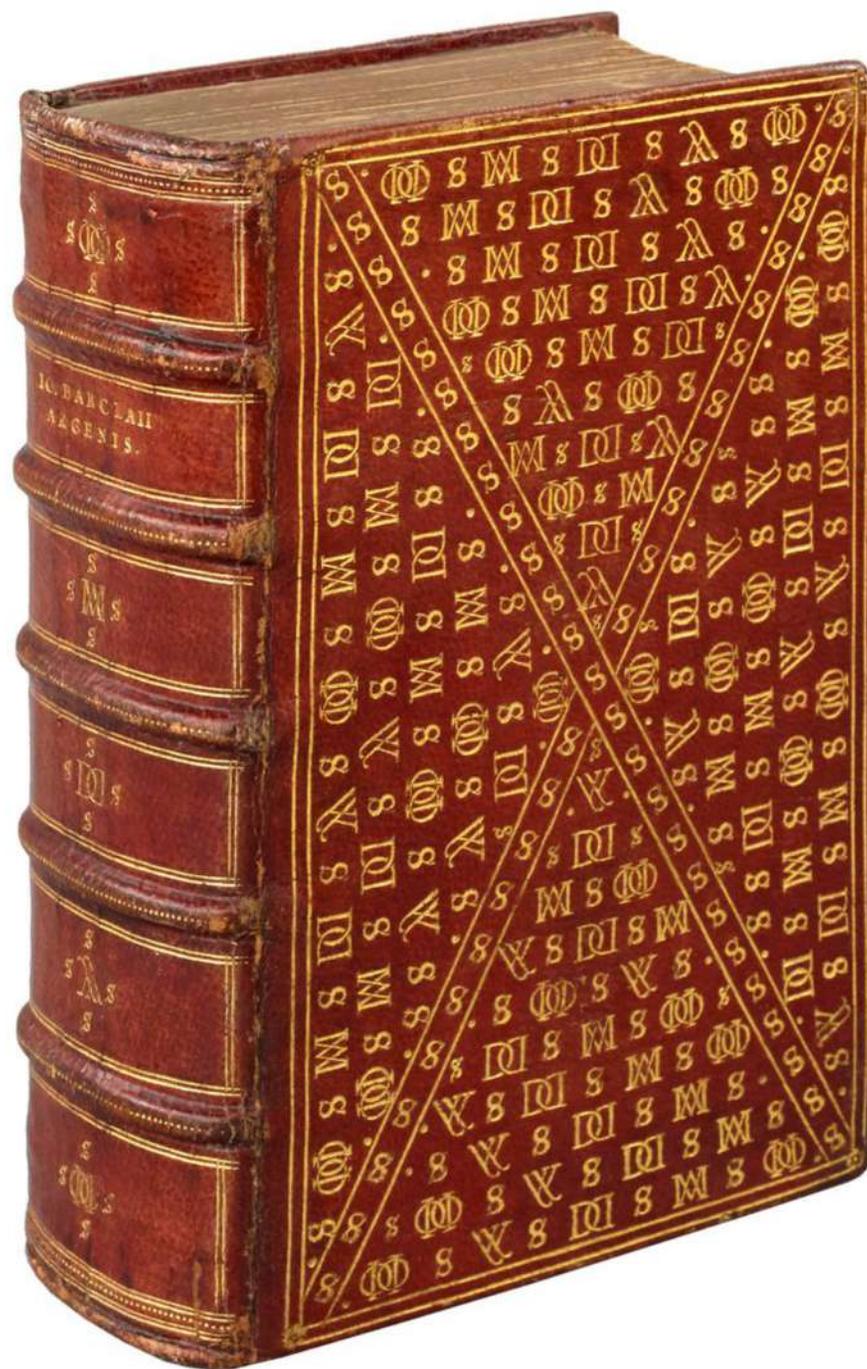
6

BARCLAY, John. *Argenis.* Editio secunda. *Paris, Nicolas Buon, 1622.*

8vo, pp. [xxii], 1082, [6], with an engraved title and engraved portraits of Louis XIII and the author; woodcut initials, head- and tail-pieces; ruled in red throughout; tiny burn-holes in title and portrait of Barclay, but an excellent copy in contemporary French red morocco, covers tooled to a saltire design and with repeated double D, M, Φ and λ, and two sizes of ‘S fermé’, spine gilt in compartments, second compartment lettered direct, other compartments tooled with double letters as above and small ‘S fermés’, edges gilt, marbled paper pastedowns; slight wear to extremities. **\$9100**

Second edition of Barclay’s widely-admired allegorical novel *Argenis*, first published by Buon the previous year, in a striking and highly unusual contemporary binding.

The ‘S fermé’ employed on the binding was commonly used to symbolize *fermesse* and fidelity. The double M may be another such pun, standing for the imperative of the verb ‘aimer’ (see Claude Dulong, ‘Les signes cryptiques dans la correspondance d’Anne d’Autriche avec Mazarin, contribution à l’emblématique di XVIIe siècle’, *Bibliothèque de l’ecole des chartes* 140–1, 1982, pp. 61-83). Esmerian postulated that the λ was mistakenly used by the binder for Δ, which, coming after Φ, would have been interpreted as ‘fideltà’ or fidelity (by the same token could not double Φ and D be *fides*?). It should be noted that French devotional bindings decorated with semés of double Ms and double Ys are known (see Needham, *Twelve centuries of bookbindings 400–600* no. 93, who suggests that ‘it is possible that they stand for Maria and Jesus’). One other binding thus decorated is known: see G. Hobson, *Les reliures à la fanfare. Le problème de l’S fermé* list 11, no. 286 and diagram on p. 100 (reproducing the binding on a c. 1540 Aretino once in the Syston Park library).



Provenance: 'J. Regnard' (early inscriptions at head and foot of title, that at the head followed by an 'S fermé'); probably the great bibliophile Jean-François-Paul Le Fèvre de Caumartin, with inscription 'De Caumartin de Maizy' on front and rear flyleaves; probably Madeleine-Charlotte-Émilie Le Fèvre de Caumartin, who inherited the celebrated Caumartin library, selling it in 1735 (although the present volume perhaps not sold); Jacques de la Cour, Seigneur de Manneville et de Garcelles (d. 1725), Marquis de la Cour from 1704, with bookplate (in 1693 in he had married Madeleine-Charlotte-Émilie Le Fèvre de Caumartin); the doctor and bibliophile Lucien Graux (1878-1944), with book-label; Raphaël Esmerian (1903-1976), with book-label (his sale, Paris, 8 December 1972, lot 76).



7

BARRINGTON, George. A Voyage to Botany Bay with a Description of the Country, Manners, Customs, Religion, &c. of the Natives... London, C. Lowndes for H.D. Symonds, [c. 1800-1802, A1 watermarked '1800'].

[bound with:]

G. BARRINGTON. A Sequel to Barrington's Voyage to New South Wales. London, C. Lowndes for H.D. Symonds, 1801 [-1802].

12mo, two volumes in one (as issued); pp. [2], 120; engraved frontispiece and title-vignette; title slightly marked, some light offsetting; early edition; pp. [iii]-viii, [5]-88, [6]; printed on grey and white stock; some light offsetting; second edition, published the year after the first; a very good copy in contemporary sheep-backed, vellum-tipped paper boards, spine gilt in compartments with foliate tools, gilt morocco lettering-piece, green silk marker; extremities lightly rubbed and bumped, small losses at head of spine, slip of paper tipped on to upper pastedown. **\$3200**

First and only combined edition, second issue. George Barrington was a 'genteel young Irishman known for his sartorial elegance, his command of the etiquette of romantic sensibility, and for his prowess at picking pockets' (Garvey p. 2). Born George Waldron, he left school having stabbed a schoolmate with a penknife and then joined a troupe of travelling players where he was coached as both an actor and a thief, and adopted the name 'Barrington' to connote an aristocratic and theatrical heritage. Before long, Barrington's charming demeanour and criminal activities drew the attention of the press and the public and he became a household name in Ireland and England as the 'Prince of Pickpockets'. Numerous attempts were made to arrest and convict him, but he evaded punishment until finally he was arrested in 1790 for the attempted theft of a gold watch, and sentenced to seven years' transportation.

Barrington's subsequent adventures became just as legendary as his pickpocketing. The main myth is that Barrington single-handedly foiled a mutiny on board his transport ship (in reality no mutiny took place) and was consequently made superintendent of the convicts (an exaggeration of the position he actually attained). However, the more dramatic version suited the publishers in London, who used Barrington's name to sell accounts of the newly-established penal colony in New South Wales – the subject of great public curiosity. 'By the turn of the century, Barrington was being celebrated as the putative author of a popular travel narrative that had already passed through numerous editions, piracies and a translation into French' (Garvey p. 103). The content of the *Voyage* came from plagiarised sections of other contemporary travel narratives and fictitious passages about Barrington. Reviewers

greeted it with some scepticism, but the *Voyage* was never incontrovertibly exposed as fraudulent and the initial incredulity was probably subsumed by the desire of the public and the press for the story to be true.

The success of the first publication spawned numerous versions, encouraging Symonds to publish a sequel in 1800, and then a combined volume formed of the 1796 edition of the *Voyage*, bound up with the cheaper issue of the sequel. The present edition is the second issue of the combined volume, published shortly after the first with very minor amendments to the *Voyage*. This combined edition was only correctly identified by Garvey in 2008, and is rare on the market, particularly in a contemporary binding as here – this copy was used by Garvey to illustrate the entry for this issue.

The two works formed one of the most important sources for the popular perception of Australia in the years after the arrival of the First Fleet. The authority with which the texts were endowed by public rumours and myth-making, embellished by the publishers, gave them a disproportionate influence on the way a hitherto-unknown continent was first received.

Garvey AB21b (this copy cited).

8

SOUTHERN AFRICA AND THE BRITISH EMPIRE

BARROW, Sir John, Bt. *Travels into the Interior of Southern Africa... London, Strahan and Preston for T. Cadell and W. Davies, 1806.*

4to, two volumes, pp. [i]-xvi, [2], [1]-427, [1], [1]-8; [6], [1]-372, [4]; 8 hand-coloured aquatint plates, one double-page folding engraved map, hand-coloured in outline, 8 folding engraved maps and charts, 2 hand-coloured, wood-engraved illustration and letterpress tables in the text; some variable, generally light spotting and offsetting, occasional light marginal marking or light damp-marking, marginal wax-mark on I, C3, old marginal repair on II, A3, short tears on folds of 2 maps, one map supplied in facsimile; 20th-century British half speckled calf over marbled boards, spine gilt in compartments, gilt morocco lettering-pieces in 2, uncut.

[with:]

J. BARROW. Autograph letter signed ('John Barrow') to Thomas Wallace. *Admiralty, 26 April 1814.* 1p., 8vo, tipped onto [?]an album leaf, the leaf in turn laid down onto the front flyleaf of volume I. **\$3500**

'**Second and best edition**', with an autograph letter from Barrow. The son of a journeyman tanner, Barrow (1764-1848) was appointed Comptroller of Household to Macartney's celebrated embassy to China. His abilities impressed Macartney, Governor of the Cape of Good Hope in 1797, who selected Barrow as his private secretary: 'Macartney at once sent him on a double mission, viz. to reconcile the Kaffirs and Boers, and to obtain more accurate topographical knowledge of the colony, there being then no map which embraced one-tenth of it. In pursuit of these objects he traversed every part of the colony, and visited the several countries of the Kaffirs, the Hottentots, and the Bosjesmen' (*ODNB*). Barrow returned to England when the colony passed to the Dutch in 1803, and in 1804 was appointed Second Secretary of the Admiralty which he held, nearly continuously, until 1845.

Travels into the Interior of Southern Africa, first published in 1801-1804, provides an account of his journeys throughout the country, with anthropological information on the indigenous peoples, and details of the natural history of the regions. Illustrated with maps based upon his surveys, it also examines the military and naval importance of the Cape to Britain's imperial interests.

This edition is considered the best, due to the addition of the fine aquatint plates by Samuel Daniell. The text is lightly revised, as the author notes in his preface: 'In the arrangement of the materials I have made some little change, and rejected some superfluous matter and repetitions which were unavoidable in the former volumes, on account of their having been published at different times' (I, p. xv). This set is uncut, and retains the half-title in volume II (none was issued for volume I) and the publisher's advertisement at the end of volume II (not called for by Abbey or Tooley; the former calls for a map in volume I, not called for by the plate list or by Tooley).

The autograph letter inserted in this set from Barrow is addressed to Thomas Wallace (1768-1844), who had been appointed one of the Commissioners for the Affairs of India in 1800, holding the position (apart from a short break in 1806) until 1816. In his letter Barrow submits a letter (presumably applying for a post) from a Captain Clarke, whom Barrow judges an 'active, intelligent, upright officer', and of whom he believes that he would be 'of infinite service in the shipping interest of the East India Company'.

Abbey, *Travel*, 322; Gay 2996; Hosken, p. 12; Mendelssohn I., pp. 88-89; Tooley 85 ('Second and best edition').

A (REJECTED) GIFT TO NAPOLEON'S SON

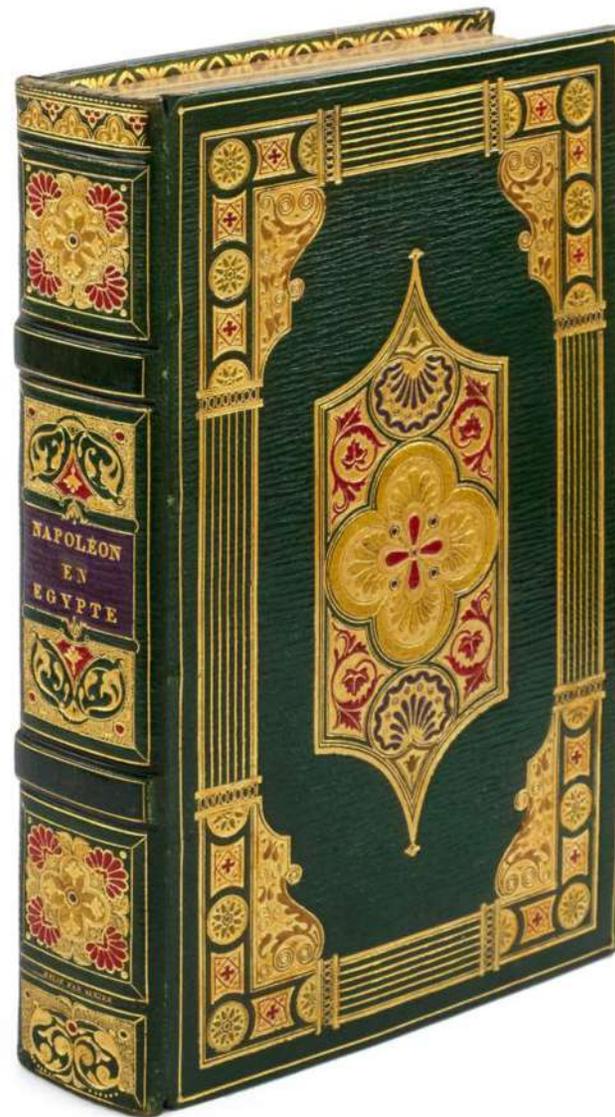
BARTHÉLEMY, Auguste and Joseph MÉRY. *Napoléon en Egypte*, poème en huit chants. Paris, Imprimerie et fonderie de J. Pinard for Ambroise Dupont et Cie, 1828.

8vo, pp. xv, [1], 287, [1]; light browning and a few light marks, but a very good copy in a superb contemporary French mosaïque binding of richly-decorated straight-grained green morocco gilt by Alphonse Simier, signed 'Relié par Simier' on the spine and front flyleaf, boards and spine with onlays of red, citron, purple, brown and light-green morocco, gilt purple morocco lettering-piece to spine, straight-grain green morocco doublures with borders of broad blind rolls enclosing central bust of Napoleon (upper) and central eagle design (lower) in blind, pink, watered-silk free endleaves, paper and vellum flyleaves, all edges gilt, housed within straight-grained green morocco box by Simier, minimally rubbed at corners, very light scuff on lower board; provenance: Auguste Barthélemy (1796-1867, intended for presentation to the Duke of Reichstadt by Barthélemy; gift from Barthélemy to:) – baron Elphège Baude (1826-1871, early inscription on vellum flyleaf 'Ce livre avait été envoyé a Vienne au Duc de Reichstadt par l'auteur. L'Empereur d'Autriche ne permit pas qu'il lui fit remit: il m'a été donné par l'auteur') – Hume Shawcross (his 'Napoleonic Library' bookplate on front free endleaf). **\$25,250**

A splendid copy, **masterfully bound by Simier for presentation to Napoléon François Charles Joseph Bonaparte (1811-1832), son of Napoleon and Marie-Louise of Austria**, first styled the King of Rome on his birth and later the Duke of Reichstadt.

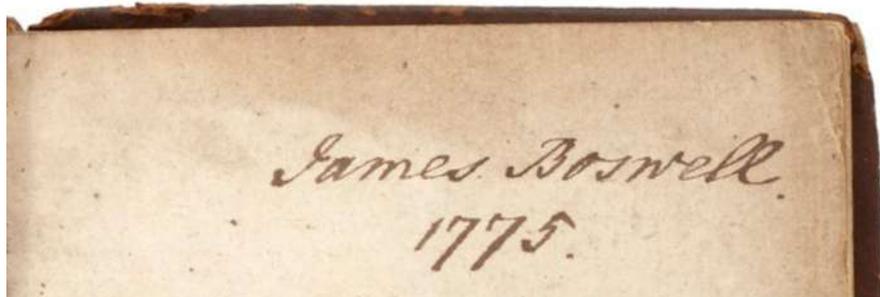
Napoléon en Egypte, first published in November 1828, immediately gained great popularity, which earned it nine editions in the same year (this being the fourth). The authors sent copies of the poem to the scattered members of the imperial family in Rome, Florence, Trieste, and even Philadelphia, and then decided to give a copy to Duke of Reichstadt. Barthélemy travelled to Vienna with the intention of presenting this copy, and on arrival was directed to von Dietrichstein, the director of the Duke of Reichstadt's education and his librarian. Barthélemy offered von Dietrichstein another copy which he had with him, and offered to inscribe it, which appeared to please von Dietrichstein. Judging the circumstances favourable, Barthélemy then asked whether it would be possible to give a copy of *Napoléon en Egypte* to the Duke of Reichstadt, and was surprised to be quite firmly rebuffed. Repeated requests failed to overcome the implacable von Dietrichstein, and Barthélemy eventually returned to France, where he wrote *Le fils de l'homme*, a poem based upon his visit to Vienna (the notes appended to the poem describe the trip in further, factual detail).

After Barthélemy's attempt to present this copy to the Duke of Reichstadt was thwarted, the note on the flyleaf of this copy records he gave the volume to baron Elphège Baude,



the grandson of baron Pierre Joseph Marie Baude (1763-1840). Pierre had travelled to Egypt with the invading army at Napoleon's request, and was successively Agent en Chef des Finances for Alexandria, Damietta, and Bahireh, before being appointed president of the Comité de Finances de l'Égypte. Baron Elphège Baude, professor of civil engineering at the École nationale des ponts et chaussées, worked on the defence of Paris during the Franco-Prussian War and was killed on 22 March 1871 during the disturbances which prefigured the Paris Commune.

For the 1st ed., cf. Lumbroso I, pp. 65-68; Quérard IX, p. 82; Vicaire I, col. 323.



10

JAMES BOSWELL'S COPY

BAYNE, Alexander. Institutions of the criminal Law in Scotland. For the Use of Students who attend the Lectures of Alexander Bayne, J. P. *Edinburgh, Printed by Mr. Thomas and Walter Ruddimans, and sold by Mr. William Monro ... 1730.*

12mo, pp. 191, [1]; brown dampstain to foot of A1-3 and last two leaves, else a good copy in contemporary calf, rubbed, headcaps chipped, spine label wanting; ownership inscription to upper corner of front free endpaper: **'James Boswell / 1775', with his note at the end 'Bought at the auction of Belamaduthie's Books for 1/4'.** **\$13,300**

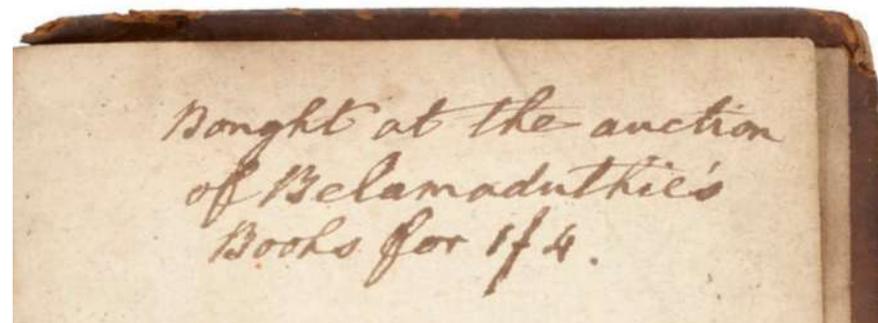
First edition of scarce summary of Scottish criminal law by the first professor of Scots law at Edinburgh University, designed to serve as lecture notes to his students. General headings from Sedition to Incest, Murder and Wilful Fire-Raising also include explanation of some more specifically Scottish legal terms – hairship, or plunder of cattle; stouthreif, or the threat of violence during the commission of a robbery; wadset, a mortgage; hamesucken, assault on a person in their own dwelling place.

As a lawyer Boswell was diligent if often unenthusiastic, despite his involvement in several celebrated cases (mostly recently a landmark case in copyright law on which he published *The Decision of the Court in Session, upon the Question of literary Property*, 1774). In the spring of 1775 he had moved to London for a term to begin the process of transferring to the English bar, but 'my father's coldness to me, the unsettled state of our family affairs, and the poor opinion which I had of the profession of a lawyer in Scotland, which consumed my life in the mean time, sunk my spirits woefully', although he did have the opportunity to socialise frequently with Johnson. He was back in Edinburgh by June.

Boswell bought his copy of Bayne's *Institutes* from the sale of the library of his near-contemporary William Mackenzie, fifth laird of Belmaduthie (1735-1774), a fellow advocate and examiner in Civil Law at the Faculty of Advocates in Edinburgh. Boswell had met Mackenzie at Kames on 24 October 1762, describing him then as 'a young gentleman of Inverness-shire, very genteel and well-bred and obliging', and they would have crossed paths in the courts since then. We have not been able to trace the auction of his library but it was presumably held in Edinburgh in the second half of 1775. Neither Mackenzie nor Boswell would have studied under Bayne, but he was known by Kames, who discussed him and his eccentricities with Boswell in March 1778 – Kames was very dismissive of Bayne's capacities as a lawyer.

Despite his literary connections Boswell was not as active a book collector as either his father or his son, though he did have bibliophilic tendencies, and was more concerned than Johnson with books as objects. He kept some books in his father's library at Auchinleck, but his copy of Bayne's *Institutes* was almost certainly part of his personal 'town house' library in Edinburgh, which came with him to London in 1786. It was acquired too late to appear in the manuscript catalogue of c. 1771, and does not feature in the later partial catalogue of the Auchinleck books or in *Bibliotheca Boswelliana*, the 1825 auction of his son Jamie's books. Indeed it remained in the family by descent until it was sold in the final disposition of books from Malahide Castle, in May 1976, where it was part of lot 1369, the Boswell inscriptions going unnoticed. It is hence listed by Terry Seymour as among the books with possible Boswell provenance in *Boswell's Books* (2016), the most exhaustive study to date of the libraries of the various members of the Boswell family. Seymour does list another work by Bayne in the main catalogue – *Notes for the Use of Students of the Municipal Law* 1731, with Boswell's ownership inscription dated 1774 (sold at Walpole Galleries in 1920 and thence untraced).

Seymour, *Boswell's Books* 4252.



AUTHOR'S PRESENTATION COPY

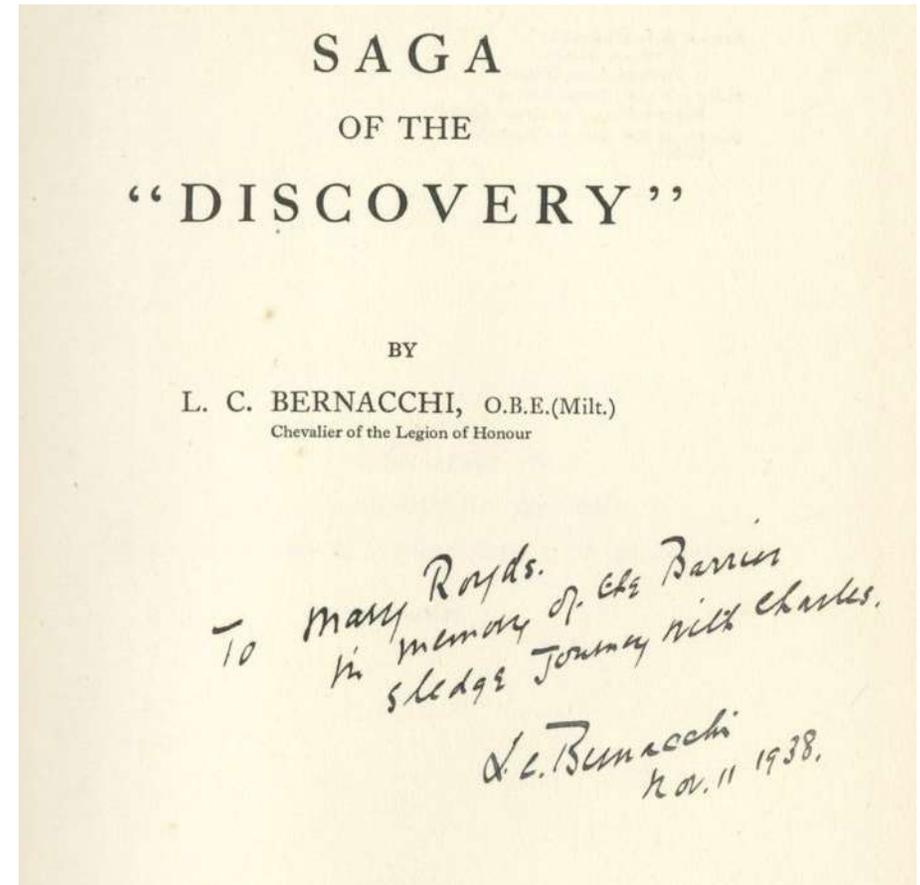
BERNACCHI, Louis Charles. *Saga of the "Discovery". London and Glasgow, Blackie & Son Limited, 1938.*

8vo, pp. xv, 240; with 24 half-tone plates with illustrations after R.W. Skelton, Frank Hurley et al. recto-and-verso, 2 folding maps after Rankin, 4 maps in the text, map to front endpapers; a very good copy in original dark blue cloth, spine lettered in gilt, dustwrapper retaining price of '10s. 6d. Net'; minimal rubbing to extremities, dustwrapper very slightly rubbed at edges and lightly marked on lower panel; author's presentation inscription to title, a few pencil markings and annotations (see below). **\$2200**

First edition, presented by Bernacchi to the wife of his fellow Antarctic explorer Charles William Rawson Royds (1876-1931), with his inscription on the title-page, 'To Mary Royds in memory of the Barrier sledge journey with Charles. L. C. Bernacchi Nov. 11 1938'.

Bernacchi (1876-1942) began his career as a polar explorer on the Southern Cross Antarctic Expedition of 1898, before coming to Britain and joining the British National Antarctic (Discovery) Expedition of 1901-4, under Robert Falcon Scott. Here he befriended Charles Royds, the Discovery's first lieutenant. Royds acted as meteorologist and led an exploratory sledging journey across the Ross Ice Shelf. Cape Royds on Ross Island was named after him. 'The Discovery Expedition was the first official British exploration of the Antarctic regions since James Clark Ross's voyage sixty years earlier. This expedition aimed to carry out scientific research and geographic exploration in what was then largely an untouched continent ... It launched the careers of many who became leading figures in the heroic age of Antarctic exploration including Scott, Ernest Shackleton, Edward Wilson, Frank Wild, Tom Crean and Williams Lashley. Its scientific results covered extensive ground in biology, zoology, geology, meteorology and magnetism. There were important geological and zoological discoveries, including those of the snow-free McMurdo Dry Valleys and the Cape Crozier Emperor Penguin colony. In the field of geographical exploration, achievements included the discoveries of King Edward VI Land, and the Polar Plateau via the western mountains route' (Scott Polar Research Institute).

Bernacchi's *Saga* 'contains insightful comments into Scott's character and the events of the expedition, biographical sketches of expedition members, the origins of the second relief expedition, and details of the ship's construction' (Rosove).



Rosove notes that Bernacchi met his contractual agreement to finish the book by May 1938, and it was presumably published in November that year.

Royds, who later became Vice-Admiral and received a knighthood, married Mary Louisa (née Blane) (d. 1941) in 1918. Mary's occasional pencil markings and annotations (often picking out passages referring to her husband) show her close reading of Bernacchi's book. Beside a comment that the Discovery's officers were untalented musically she has noted '?! What about C.W.R.R.', and next to a note of the discovery of the Great Barrier in 1902 she has proudly added 'by Captain Scott & Lt Royds'.

Conrad p. 111; NMM I, 1096; Rosove 37 ('Dust-wrapper scarce'); Spence 129.

12

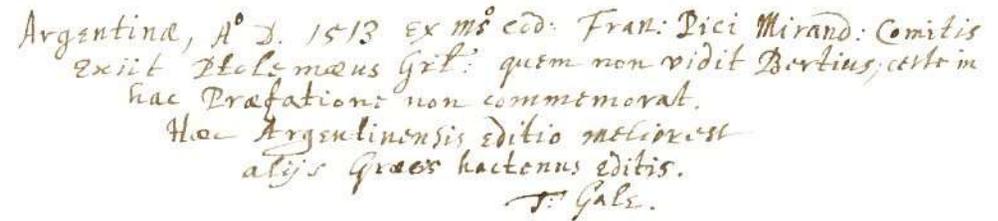
BERTIUS, Petrus. *Theatri Geographiae Veteris Tomus prior in quo Cl. Ptol. Alexandrini [-posterior in quo Itinerarium Antonini Imperatoris]. Leiden & Amsterdam, Isaac Elsevir for Jodocus Hondius, 1618-19.*

Folio, two parts in one volume; pp. [16], 253, [113], 28, [40]; [4], 46, [16], 20, [74]; text of Ptolemy in parallel Greek and Latin, two engraved titles within architectural borders, the first with statues of Ptolemy and Marinus, 45 double page and 2 single page engraved maps, engraved portrait of Mercator, without engraved portrait of Bertius, as often (see below); engraved and woodcut diagrams; half-title and title laid down, maps and leaves bound in on stubs, water-staining to upper right hand corner; bound in eighteenth century calf, gilt ruled double fillet border, spine in gilt compartments with raised bands, lettering piece to second compartment, marbled endpapers, all edges sprinkled red; edges rubbed, corners somewhat scuffed, head and tail of spine scuffed, with some loss, joints cracking especially at tail but still sound; manuscript annotation to foot of 3*2v (see below). **\$25,250**

First edition of this important collection of maps of the ancient world, compiled by the royal cosmographer and historian to Louis XIII, and from the library of Thomas Gale (1635/6-1702), dean of York and Regius professor at Cambridge.

Maps comprise: in the *tomus prior* one world map; ten maps of Europe, five maps of Africa, twelve maps of Asia; in the *tomus posterior* 4 sheets of the Tabula Peutingeriana, the Scheda Prior map, and 14 maps from the *Parergon* (Europe, Britain, Spain, France, Belgium, Germany, Italy, Sicily, Dacia and Moesia, the Black Sea, Thrace, Greece, North Africa, and Palestine). The 28 Ptolemaic maps in the *tomus prior* are taken from Mercator's *Geographia* of 1578, and the 19 maps in the *tomus posterior* are from Ortelius' engraving of the Peutinger tables (first published 1598), and from his *Parergon*. 'The maps and plates in the *Parergon* have to be evaluated as the most outstanding engravings depicting the wide-spread interest in classical geography in the 16th century' (Koeman). The engraved portrait of Bertius on the reverse of the dedication leaf which is mentioned by Brunet is often not present, as in this copy. Our copy does contain the 5th African map, which is often missing. Although the title page bears the Amsterdam imprint of Hondius, the work (per the colophon) was printed in Leiden by Elsevir; for such a project it would have been advantageous for the printer and the author to be in the same location.

Theologian, historian, and geographer, the Flemish Petrus Bertius (1565-1629) is now best known as a cartographer, mainly due to the present work, which won



Argentina, A° J. 1513 ex msº eod: Fran: Pici Mirand: Comitibz exiit Ptolemaeus Gr: quem non vidit Bertius; certe in hac Praefatione non commemorat. Haec Argentinensis editio melior est alijs Graecis hactenus editis. T. Gale.

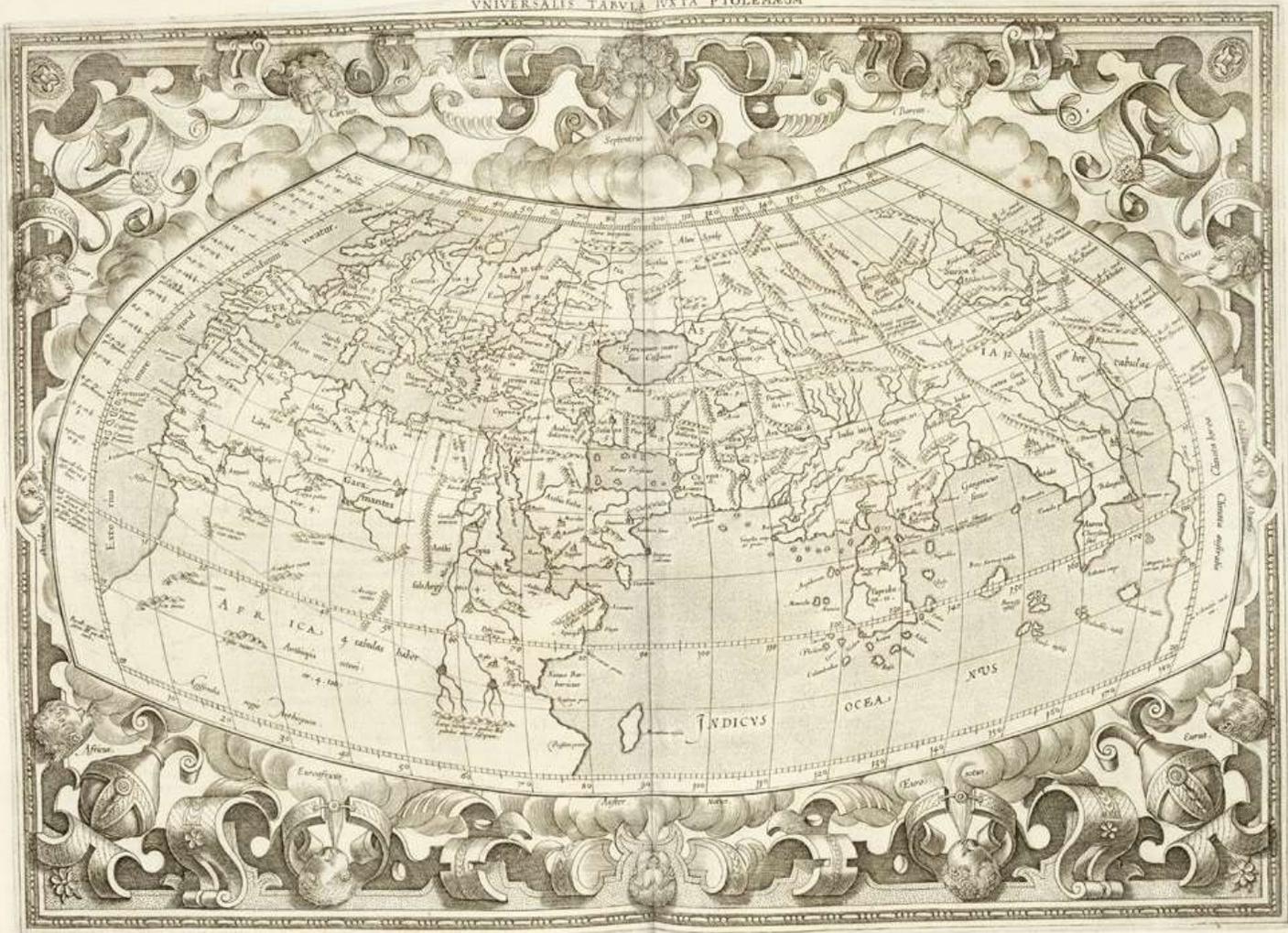
him the title of Royal Cosmographer from Louis XIII. A Protestant, and deeply involved in the religious upheaval of the period, Bertius was a teacher and librarian at Leiden college until 1619 when his association with the condemned teachings of Jacobus Arminius lead to his being stripped of his position and banned from teaching privately. Having been honoured by Louis XIII the year before, Bertius chose to emigrate to France, where Louis set up a personal chair in mathematics for him, and granted him the title of royal historian and, along with his family, converted to Catholicism. Bertius was brother in law to Pieter van de Keere, and to Jodocus Hondius, whose son is the publisher of this work.

Provenance: The manuscript note at the foot of 3*2v reads: 'Argentinae, A[nno] D[omi]ni 1513 ex m[anu]s[cript]o eod: Fran: Pici Miran: Comitibz exiit Ptolemaeus Gr : quem non vidit Bertius; certe in hac Praefatione non commemorat. Haec Argentinensis editio melior est alijs Graecis hactenus editis. T:Gale'

Dr Thomas Gale (1635/6-1702) was dean of York, a keen antiquarian, and the author of a number of important classical and historical works. Having been admitted to Trinity College as a King's scholar in 1655, he became a fellow and tutor there, before earning the Regius professorship of Greek in 1672. He resigned the post that same year to become high-master of St Paul's School, London, where he remained until 1697, when he was made dean of York, growing the schools reputation and attracting pupils such as Edmond Halley and Samuel Knight. An active member of the Royal Society, Gale was its secretary 1679-81 and 1685-93, and its vice-president in 1690. On his death he was buried at York Cathedral, where a tomb slab behind the high altar commemorates him. He amassed a vast and comprehensive library of printed books and manuscripts, a portion of which was donated to Trinity College by his son. His collecting interests were wide ranging, though with a decided taste for the classical world, and he seems to have made a habit of adding contextualising annotations to his books. For more information on Gale, see Nicholas Doggett, 'Gale, Thomas (1635/6-1702)', *Oxford Dictionary of National Biography*, Oxford University Press, 2004.

Koeman I Ber 1; Phillips Atlases 433; Sabin 66497

UNIVERSALIS TABULA IUXTA PTOLEMAUM



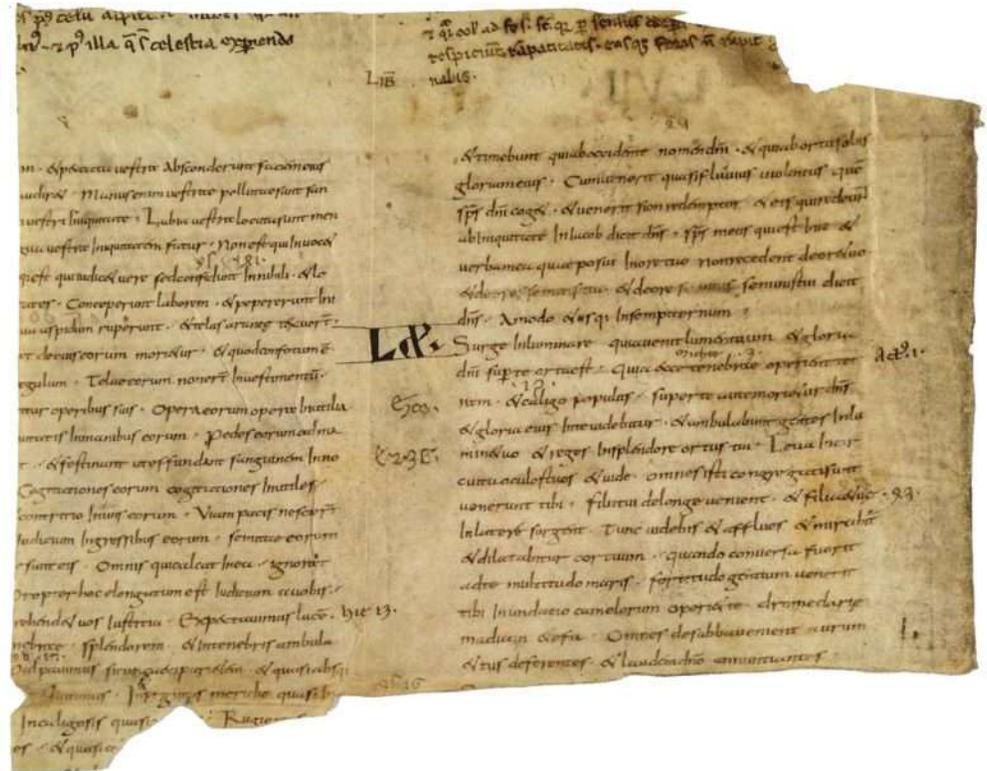
AN EXCEPTIONAL BIBLICAL SURVIVAL, WITNESS TO THE CAROLINGIAN REFORM

[BIBLE]. Large fragment of a leaf from a Carolingian Bible manuscript on vellum, containing Isaiah 56:12-57:10, 57:21-58:8, 59:2-11 and 59:19-60:6. [Probably northern France or Flanders, c. 800].

Top half of a leaf (212 mm x 175mm, original leaf size approximately 310 mm x 240 mm), double columns with 24 lines remaining, written with a hard-nibbed pen in tiny letters in an exceptionally expert and confident early Carolingian minuscule, distinctively sloping to the right, using an open 'a', with only occasionally the uncial form of 'a', and ligatures for ec, et, ex, st, ra, and rt, original running head 'Lib[er] / Isaiae' in uncial script, later chapter numbers, other marginalia with textual references; recovered from use in a binding and trimmed at one side with loss of border and approximately 14 characters from one column and approximately 24 lines from the foot, a few small stains, smudges, holes and tears at edges, but in very good, legible condition. **\$47,500**

An important Carolingian Bible fragment, most likely all that remains of a large-format Bible pandect produced in response to Charlemagne's wish (most clearly expressed in his *Admonitio generalis* of 789) for the copying and dissemination of correct texts of Scripture.

It was long known that 'corrected' editions of the Bible were produced at such important centres as Tours (under the watchful eye of Alcuin), Orleans, Corbie and St Gallen. The twentieth-century scholar Bonifatius Fischer established (from surviving fragments and occasionally entire texts) that Carolingian editions were also produced at such major scriptoria and religious centres as Rheims, Amiens, Salzburg, Mondsee, Fleury, Lorsch, Metz, Argenteuil, St Germain des Prés and possibly also St Riquier.



The present fragment is an indication of yet another scriptorium that was able to produce a Bible pandect. The text suggests that it is among the group of 'adaptations' of Alcuin's text, for this portion of Isaiah corresponds almost exactly to that in the Alcuinian Bibles. It has been difficult to establish an exact parallel to the script as a whole, but the closest resemblances may place this fragment in northern or north-eastern Francia, possibly in association with the monastery of St Amand. During the period in question St Amand was presided over by Arn, a close friend of Alcuin and a confidant of Charlemagne himself who later became Archbishop of Salzburg.

We are indebted to Professor Rosamond McKitterick for her observations on this fragment.

eos. Et tunc ueni mittere te in egiptum. Hic moysen que negauerunt dicentes quis te constituit principem et iudicem: hunc deus principem et redemptorem misit cum manu angeli qui apparuit illi in rubo. Hic eduxit illos faciens prodigia et signa in terra egipti et in rubro mari: et in deserto annis quadraginta. Hic est moyses qui dixit filiis israel. Prophetam suscitabit uobis de fratribus uestris: tanquam meipsum audieris. Hic est qui fuit in ecclesia in solitudine cum angelo qui loquebatur ei in monte syna et cum patribus uestris: qui accepit uerba uite dare uobis. Cui noluerunt obedire preces nostras: sed repulerunt et auerti sunt cordibus suis in egiptum: dicentes ad aaron. Fac nobis deos qui procedant nos. Moysi enim huic quod eduxit nos de terra egipti: uelamur quid factum sit ei. Et uiculum fecerunt in diebus illis: et obrulerunt hostiam simulacrum: et letabantur in operibus manuum suarum. Conuertit autem deus: et tradidit eos in uicium militie celi: sicut scriptum est in libro prophetarum. Numquid uideamus aut hostias obrulitibus michi annis quadraginta in deserto domus israel? Et suscipitis tabernaculum moloch et sidus dei uestri triumpham figuram que fecisti adorare eas: et transtuleram uos trans babilonem. Tabernaculum testimonij fuit cum patribus uestris in deserto sicut disposuit illis deus loquens ad moysen: ut faceret illud secundum formam quam uideat. Quod et induerunt suscipientes preces nostras cum ihesu in possessione gentium: quas repulit deus a facie patrum uestrorum usque in diebus dauid. Qui inuenit gratiam ante deum: et petijt ut inueniret tabernaculum uero iacob. Salomon autem edificauit illi domum. Sed non recessit in manufactis habitare: sicut

per prophetam dicit. Celum michi sedes est: terra autem scabellum pedum meorum. Quam domum edificabitis michi dicit dominus: aut quis locus requirituris mee est? Nonne manus mea fecit hec omnia? Dura reuertit et in circuitu cordibus et auribus uos semper spiritui sancto resistitis: sicut preces uestras et uos. Quae prophetarum non sunt persecuti patres uestri? Et occiderunt eos qui pronuntiabant de aduersu iustitiae: uos uero nunc proditores et homicide factis: qui accepistis legem in dispositione angelorum et non custodistis. Audientes autem hec differantur cordibus suis: et stabant dentibus in eum. Tu autem esset plenus spiritu sancto intendens in celum uidit gloriam dei et iherosolimam a dextris dei. Et ait. Ecce uideo celos apertos: et filium hominis stantem a dextris uirginitatis dei. Sed amantibus autem uoce magna conuerterunt aures suas: et impetum fecerunt unanimes in eum. Et cientes eum extra ciuitatem lapidabant: et testes deposuerunt uerba sua. Sed uos pedes adolecentis: qui uocabatur saulus. Et lapidabant stephanum inuocantem et dicentem. Domine ihesu suscipe spiritum meum. Postquam autem genibus clamauit uoce magna dicens. Domine: ne statuas illis hoc peccatum. Et cum hoc dixisset: obdormiens neci. Facta est autem in illa die persecutio magna in ecclesia que erat iherosolimis: et omnes dispersi sunt per regiones iudee et samarie preter aplos. Curauerunt autem stephanum uiri timorati: et fecerunt plantam magnam super eum. Saulus autem devastabat ecclesiam: per domos intrans et rapens uiros ac mulieres: radebat iherosolimam. Ipse quoque dispersi erant pertransibant euangelizantes uerbum dei. Philippus autem descendens in ciuitatem

BIBLIA LATINA. A single folio leaf (389 x 273 mm.), containing Acts of the Apostles VII:35–VIII:37 (leaf 289 of Vol. 2), double column, 42 lines per column, rubricated in red and blue (headlines in alternating red and blue lombard letters, chapter initial in red with numerals alternating in red and blue, red capital strokes). [Mainz, Printed by Johann Gutenberg & Johann Fust, c. 1450-1455, not after August 1456].

[Mounted in]: A Noble Fragment: being a Leaf of the Gutenberg Bible, with a Bibliographical Essay by A. Edward Newton. Title printed in red & black & two unnumbered leaves of text. Folio, orig. dark blue morocco by Stikeman & Co., covers panelled in blind, upper cover & spine lettered in gilt. New York, Gabriel Wells, 1921.

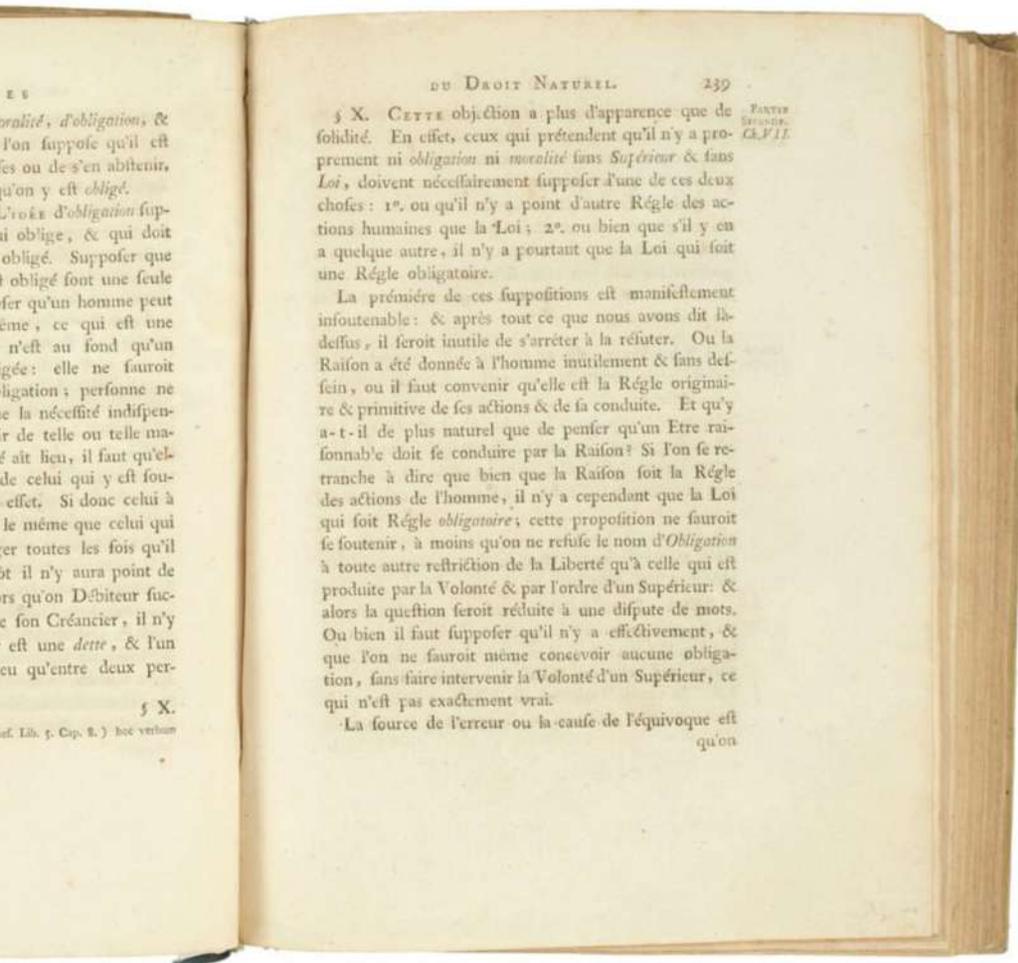
\$140,000

A fine single paper leaf from the first substantial book printed with movable type in the western world, now known simply as the Gutenberg Bible or the 42-line Bible.

The text here is Acts VII:35–VIII:37, ending with with the story of Philip baptising the eunuch from Ethiopia. The final words on the verso are ‘Credo filium[m] dei esse ihesum [Christum]’ – I believe that Jesus Christ is the Son of God.

The Gutenberg Bible was printed in an edition of probably 35 copies on vellum and 150 on paper, of which 48 complete or nearly complete copies are extant, 12 on vellum (1 untraced since 1945) and 36 on paper. The Noble Fragment originated with an imperfect copy of the Gutenberg Bible which was divided by Gabriel Wells, a New York book dealer, and dispersed as single leaves or larger fragments, the individual leaves mostly accompanied by A. Edward Newton's essay, as here. The copy thus broken had previously formed part of the collection of Maria von Sulzbach (1721-1794), wife of Carl Theodore, Electoral Prince of the Palatinate and subsequently Electoral Prince of Bavaria; thence the Hofbibliothek at Mannheim; the Royal Library at Munich (sold as a duplicate in 1832); and Robert Curzon, Baron Zouche (1810-1873) and his descendants. It was sold at auction in 1920 (Sotheby's, 9th Nov., lot 70) to Joseph Sabin, who in turn sold it to Wells.

PMM 1; Sparrow, *Milestones of Science*, 22; Dibner, *Heralds of Science*, 171.



15

BURLAMAQUI, Jean Jacques. *Principes du droit naturel.* Geneva, Barrillot & fils, 1747.

[bound with:]

BURLAMAQUI, Jean Jacques. *Principes du droit politique.* [Geneva, C. & A. Philibert], 1754.

4to, pp. xxiv, 352; vi, 305, [1 blank; occasional browning and foxing, a small worm-hole through the gutter in one quire skilfully filled in; good copies in contemporary stiff vellum, flat spine with gilt lettering-piece. **\$3500**

First edition of the first work, bound with a very early edition of the second work. The *Droit politique* was first published posthumously in 1751 as the necessary companion to the *Droit naturel*; when in contemporary bindings, they are sometimes found together in various combinations of editions.

Burlamaqui, the eminent editor of Grotius and Pufendorf, was professor of law at Geneva and a member of the city's council of state. His writings on natural law circulated widely in America in the decades leading up to the Revolution, with Jefferson foremost among his readers. 'Burlamaqui reveals more explicitly than any other writer read by Jefferson the logical substructure upon which Jefferson built when he wrote in the Rough Draft [of the Declaration of Independence]: "We hold these truths to be sacred and undeniable; that all men are created equal & independent, that from that equal creation they derive rights inherent & inalienable, among which are the preservation of life, & liberty & the pursuit of happiness; that to secure these ends, governments are instituted among men" ' (White, *Philosophy of the American Revolution* p. 163). For the dissemination of Burlamaqui's works in America, see Harvey, *Jean Jacques Burlamaqui* pp. 79–105.

In the debates leading up to the Declaration of Independence Burlamaqui's ideas powerfully swayed Jefferson and the jurist James Wilson not to identify property as a natural right. This was an important and awkward political issue, because while nobody claimed that the American Indians, though primitive, had no natural rights, the admission of a natural right to property would put under suspicion virtually all land held by descendants of European settlers in America (also contentious was the matter of a natural right to property in relation to the legitimacy of slavery). Jefferson and Wilson, both of whom owned his works in the original French, found in Burlamaqui a very clear message about property and rights, for within the natural state of man Burlamaqui made a distinction between the primitive, original state as created by God, and adventitious states where man is placed by his own acts: the 'property of goods' is one such adventitious state. In regard to rights, Burlamaqui lay down a parallel distinction between natural rights appertaining originally and essentially to man, and acquired rights, being those which man does not naturally enjoy but are owing to his own procurement: the right to self-preservation might be cited as an example of a natural right, the right to property as an example of an acquired right. If Jefferson and his colleagues realised that the designation of property as an unalienable human right would be politically unwise, it was Burlamaqui who showed that it was philosophically unjustified (see Garnsey, *Thinking about property* pp. 222–5).

En français dans le texte 150; Lonchamp 499.

16

[BURTON, *Sir Richard Francis*]. Wanderings in West Africa from Liverpool to Fernando Po. By A F.R.G.S. *London, Tinsley Brothers, 1863*.

Two vols, 8vo, pp. viii, [2], 303, [1]; [vi], 295, [1], with a folding map and one plate; a very good, bright copy in the original purple-brown cloth with gilt-lettered spine (giving Burton's name); upper joint of vol. I slightly rubbed; bookplates of I. & F.W. Hosken to front pastedowns. **\$2100**

First edition. Burton's description of his journey to Fernando Po on the Bight of Biafra where he was to assume the position of consul. The voyage lasted just over a month with stopovers at 24 ports *en route*. 'Everywhere the ship visited – Madeira, Tenerife, Bathurst, Sierra Leone, Cape Palmas, the Gold Coast, the Grain Coast, Lagos (in the Bight of Benin) etc., was examined and minutely detailed by him; the geography, inhabitants and customs dissected and set out. He had read all the books available on the route and found them wanting, he said, so he wrote the book he would like to have been able to purchase, with information he considered would be useful to future travellers' (Lovell, *A rage to live* p. 387).

'Burton was an explorer *par excellence* ... in the first place he possessed unusual strength both of body and of mind ... Secondly, his knowledge of human nature in various conditions of race, country, and occupation was wonderful and often quite uncanny ... Thirdly, Burton's immense powers of keen and accurate observation, coupled with a marvellously retentive memory and an invariable adherence to straightforward action and truth on all occasions and at whatever cost, are conspicuous features of his character ... Fourthly, Burton... [possessed] an immense store of all-round scientific and artistic knowledge; in addition to which he was one of the two, or possibly three, most proficient linguists ... Finally, he was unrivalled in his never-failing power to hide his own identity in that of a member of an alien race in manner, speech, customs and appearance' (Penzer pp. 4-5).

Casada 70; Penzer p. 71.

17

'AUTHOR'S AUTOGRAPH EDITION' THE FIRST AMERICAN ANTARCTIC EXPEDITION

BYRD, *Richard Evelyn*. Little America. Aerial Exploration in the Antarctic. The Flight to the South Pole. *New York and London, The Knickerbocker Press for G.P. Putnam's Sons, 1930*.

8vo, pp. [2], [2], xvi, 436, [4]; title printed in blue and black, vignette printed in blue; photogravure portrait frontispiece, 55 half-tone plates, and 4 maps and plans, 2 folding, headpieces; very lightly browned; original half vellum gilt over sky-blue boards, spine lettered and ruled in gilt, uncut, a few quires unopened, sky-blue endpapers; a few light spots or marks on binding, otherwise a very good copy; newspaper clipping dated 'Wednesday Morning' (presumably 22 April 1931) about the death of Byrd's dog 'Igloo' tipped onto first blank l. **\$550**

First edition, 'Author's Autograph Edition', no. 348 of 1,000 copies signed by Byrd and the publishers. *Little America* was the leader's account of the first American Antarctic expedition, which was undertaken with three aeroplanes - Byrd became the first person to fly to the South Pole and back. The 'geographical accomplishments were extensive. The expedition made easterly flights to beyond Edward VII Land and discovered the Edsel Ford Ranges (later Ford Ranges), Marie Byrd Land and Rockefeller Mountains, examining the latter. [Lawrence McKinley] Gould made a geological reconnaissance of Queen Maud Mountains, 175 miles of which were mapped from the ground and the air. Amundsen's Carmen Land was disproved and Byrd overflew the Pole' (Conrad, p. 251).

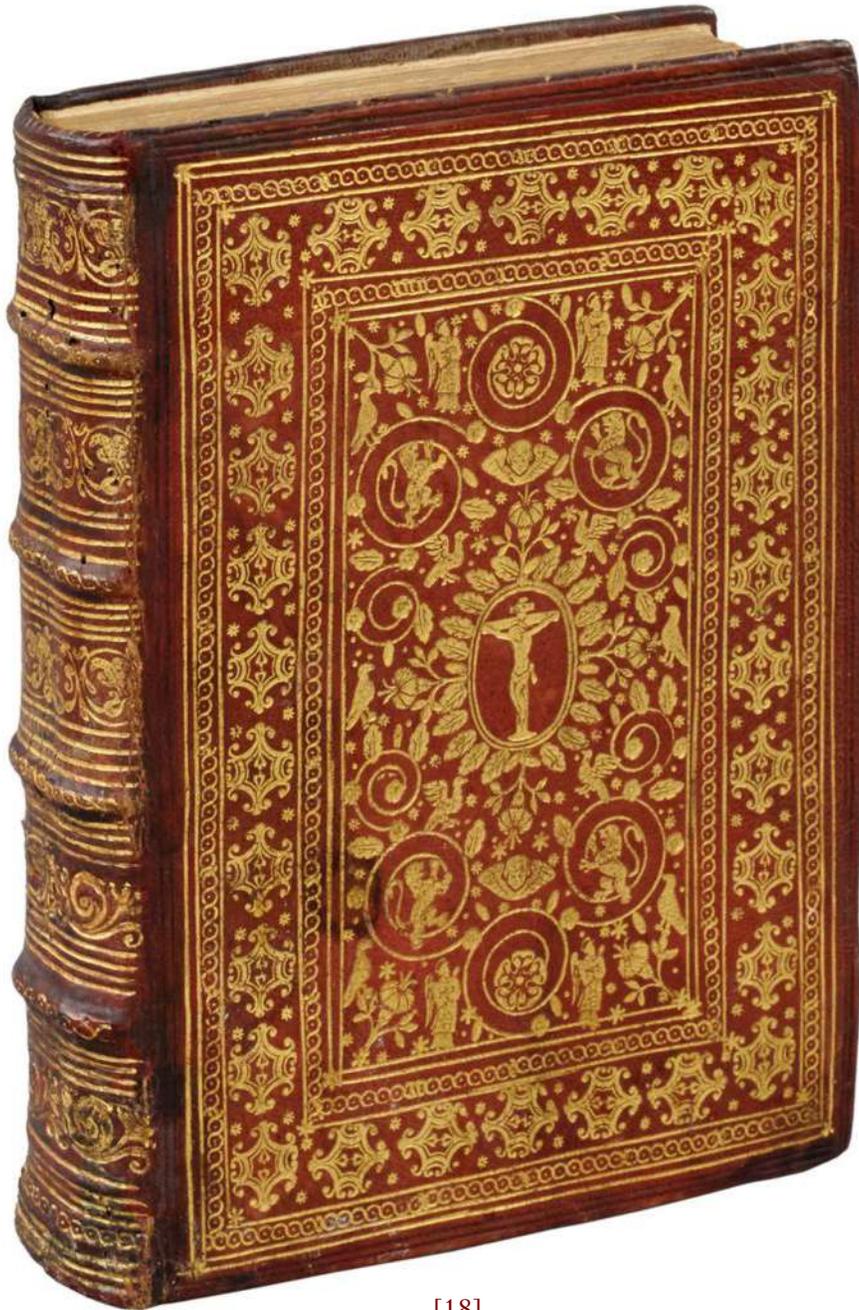
The 'Author's Autograph Edition' of 1,000 copies signed by Byrd was published at the same time as the first trade edition, but was produced to much higher standards: it was bound in half vellum, the text was printed on rag paper on larger sheets in a different type-setting, which extended to 436 pages (rather than 422), and the illustrations were printed on the rectos only of the plates (rather than printed recto-and-verso on a smaller number of plates).

Spence 227; Taurus 114; *cf.* Conrad p. 253 (1st trade ed.).

18

[CARMELITES]. FANTONI, *Sebastiano, editor*. *Ceremoniale divini officii, secundum ordinem Fratrum B. Virginis Mariae de Monte Carmeli. Ad normam novi Missalis, et Breviarii compilatum. Rome, Guglielmo Facciotti, 1616*.

4to, pp. [xii], 548 (*recte* 528), [5], with an engraved title; large woodcut headpiece and woodcut initials, large woodcut printer's device on recto of final leaf; some occasional browning and light foxing, early ink inscription at foot of title resulting in erosion of paper, but a very good copy in a **contemporary Roman binding of maroon morocco**, covers elaborately gilt with a wide border containing a repeated fleuron tool and small stars, central panel with large volutes ending in rampant lions or large flowers, angel, cherub, bird and oak leaf tools, in the centre an oval with (on upper cover) the Crucifixion and (on lower cover) the Virgin and



[18]

Child, spine with four raised bands, spine compartments tooled with repeated lines and containing scrolling foliage inhabited by a bird, edges gilt and gauffered, evidence of two pairs of ties; minor wear and staining, a few small wormholes in spine, small areas of restoration at corners, head of spine and occasionally elsewhere. **\$5400**

First edition of this comprehensive work on the Carmelite liturgy, preserved in a charmingly decorated contemporary Roman binding. For a broadly similar binding, see Mirjam Foot, *The Henry Davis Gift* III no. 360 ('A binding made in Rome by the "Rospigliosi bindery", 1611').

Provenance: partially legible inscription of a Roman religious institution at foot of title; Biblioteca Vittorio Emanuele, with duplicate stamp on title; Maurice Burrus (1882–1959), acquired from Lauria in 1935.

OCLC locates no copies in the US.

19

SEVENTEENTH-CENTURY CENTRAL AFRICA

CAVAZZI, Giovanni Antonio. *Istorica descrizione de' tre' regni Congo, Matamba, et Angola situati nell' Etiopia inferiore occidentale e delle missioni apostoliche esercitatevi da religiosi Capuccini ... il quale vi fu' prefetto e nel presente stile ridotta dal P. Fortunato Alamandini ... Bologna, Giacomo Monti, 1687.*

Folio, pp. [14], 933, [1], without final blank; 10 engraved plates (1 folding), 1 folding engraved map, 40 engraved illustrations within the text (plants, animals, scenes), woodcut initials, head- and tail-pieces; some light damp staining throughout, small worm track to blank inner margins pp. 21-34, a very few small stains; a very good copy in 19th-century quarter calf over marbled boards, gilt lettering-piece to spine, sprinkled edges; neat repairs at head and foot of spine, extremities slightly rubbed; traces of ink ownership stamp to title, ticket of C.E. Rappaport (Rome) to front pastedown. **\$9500**

First edition, handsomely illustrated, of Cavazzi's hugely important description of Congo, Matamba and Angola, a work which 'has long been one of the most important sources for the reconstruction of the social, political, economic, and religious history of these three Central African states in the seventeenth century' (John K. Thornton). An Italian Capuchin missionary, Cavazzi (1621-1678) first arrived at Luanda in Angola in 1654. Over the next 13 years he travelled widely, serving as chaplain to the Portuguese, and visiting Queen Nzinga of Matamba (he officiated at her funeral

in 1663). Upon his return to Italy in 1667 he compiled an account of his sojourn for the Congregatio de Propaganda Fide but it remained unpublished and Cavazzi returned to Angola in 1673 as prefect (surviving a shipwreck), staying for a further four years. His writings were eventually edited for publication, as the *Istorica descrizione*, by his fellow Capuchin, Fortunato Alamandini.

Following a geographical description of the region, and discussion of its agriculture, flora and fauna, Cavazzi turns to the native peoples and their customs, discussing, *inter alia*, idolatry, oaths, superstitions, funeral rites, habitations, marriage, health, transport, military matters, law, slaves, music and dance, industry, dress, government, ceremonial, and the Jagas (invading bands). He then gives a thorough history of successive Capuchin missions to the region, which includes engravings of Queen Nzinga sitting on a servant's back before the Portuguese governor of Luanda, and of her baptism. Cavazzi's work went through several Italian editions, and was translated into German, French and Portuguese.

Brunet I, 1699; Gay 3070; Sabin 11592.

20

THE FIRST ENGLISH CHRONICLE

[CAXTON]. One leaf from *The Cronicles of Eng lond*. [Westminster, William Caxton, 1480].

Folio, one leaf (c. 280 x 210 mm); Caxton's type 4 (first state, with the short comma); some foxing, rubricated in red; in good condition, within *An Original Leaf from the Chronicle of England ...* London, William H. Robinson ... 1933, pp. 8, signed by Lionel Robinson; uncut, original printed wrappers. **\$2100**

A leaf from Caxton's edition of the English *Prose Brut* chronicle, one of the most popular accounts of English history in the Middle Ages. There were thirteen early printed editions, of which Caxton's was the first. It includes a number of important typographical developments: it was the first text to employ Caxton's Type 4, the first to use line justification and the first to introduce signatures.

The original Middle English *Brut* was produced c. 1380-1700 based on the Anglo Norman version; it began with the mythical origins of the English



[19]

and continued up to the defeat of the Scots by Edward III at Halidon Hill in 1333. Later emendations extended the history up to 1377, then 1419 and finally 1461 – the version used by Caxton.

The portion here concerns the campaign of Edward Balliol against the supporters of David II, the infant son of Robert the Bruce, in 1332, concluding with the Battle of

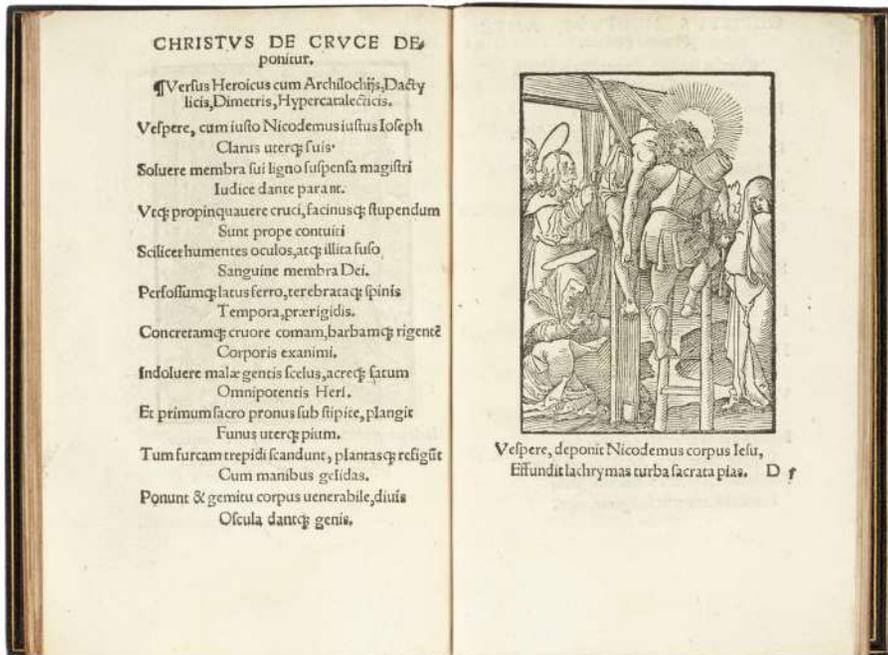
RARE PASSION WOODCUTS

CHELIDONIUS, Benedict. Passio Jesu Chr[ist]i amarulenta. (*Colophon:*) Cologne, [Peter] Quentel, 1526.

Small 8vo, ff. [40], roman letter, with 37 large woodcuts of the life of Christ (one printed upside-down) by the Master N.H.; upper corners of last few leaves repaired (just touching a letter or two on final leaf), but a very good copy in dark blue morocco gilt, edges gilt, by Riviere. **\$6300**

Extremely rare series of Passion woodcuts by the Master N.H., whose initials appear in the woodcut of Adam and Eve (f. A4r).

Benedict Chelidonius (d. 1521) was the abbot of the Benedictine monastery of Our Lady in Vienna. His verses on the passion of Christ and the life of the Virgin were first published in Nuremberg in 1511 accompanied by woodcuts by Albrecht Dürer ('The Small Passion'). The present woodcuts, characterized by a quiet emotional intensity, are clearly influenced by those of Dürer. The cut of the Man of Sorrows seated (f. D1r) is a reversed and curtailed version of that in Dürer's Passion; Dodgson deemed it to be by a different artist. The woodcuts of the Virgin (f. B2r), the Mocking of Christ (f. C5r) and the Resurrection (f. D8r) seem to us also to be rather different in style from the rest of the series. Max Friedländer considered that Nicolaas



Hogenberg (c. 1500–1539) should be identified with the Monogrammist N.H., but this has been met with scepticism by subsequent scholars.

Provenance: the Irish judge and bibliophile William O'Brien (1832–1899), bequeathed by him to the Jesuit community of Milltown Park, with bookplates.

Fairfax Murray 109; VD16 S 4589, recording two copies: Cologne and Vienna; in the Vienna copy the woodcut of Christ before Pilate, inverted in our copy and in the Fairfax Murray copy, is printed the right way up. Not found in OCLC or KvK.

23

[CHERTOK, Isaak]. Various photographers. Photographs and ephemera from Japan. 1929-1950s.

2 albums, oblong folio and oblong 8vo, of approximately 250 mostly gelatin silver prints, ranging from 2 $\frac{7}{8}$ x 3 $\frac{7}{8}$ inches (7.2 x 9.9 cm) to 5 $\frac{1}{4}$ x 3 $\frac{7}{8}$ inches (13.3 x 9.8 cm), with a few postcards, some captioned; bound in cloth covered boards; 43 other loose photographs, some on studio mounts, many annotated by hand; 1 manuscript letter, 1 Christmas card; 1 illustrated leaflet; 2 medals; overall very good condition. **\$1350**

Photographic archive of Japanophile Isaak Chertok (1889-1964), chief builder and architect for the Soviet Embassy in Tokyo.

Chertok was born in Minsk and after studying liberal arts and railway engineering in Moscow, worked at the USSR staff embassy in Toyko between July 1928 and April 1931. The new Embassy building which Chertok oversaw the construction of was built upon an earthquake-resistant concrete foundation on Mamiana Hill in the centre of Tokyo during the five-year tenure of Alexander Antonovich Troyanovsky. The larger album records the construction; the clean lines combining pre-Stalinist Soviet architecture with Art Deco and Japanese architectural leitmotifs, especially in the light fittings and screens. Overall the building portrays an ambitious ultramodern design project reflecting the political outlook of the new government. The medals, inscribed 'World Power Conference Tokyo 1929' and 'WEC [World Engineers Conference] Tokyo 1929', testify to Chertok's professional success. Chertok is depicted in several images.

This collection reflects Chertok's deep interest in Japanese life and culture and the many connections and friendships he made, as well as his knowledge of the language: several of the photographs are inscribed on the verso with Japanese characters, alongside Chertok's own hand. Tomo, Hideko and Yaeko Saito appear most frequently and were clearly close friends: included is a Christmas card to Isaak Chertok from the family. A group portrait of the Soviet Ambassador Troyanovsky

and Embassy staff is inscribed: 'Bon voyage to the great artist Mr. Chertok, with our admirations, Tokyo 1931', the individuals named in manuscript below. Another note from a female friend reads 'Please, remember of me sometimes. I may never forget of our Friendship, Kimiko' and is dated April 2 1931, as he departed Japan.

Some photographs were sent to Chertok many years after he had left, after a warning from a Soviet official that he would be prosecuted as a Japanese spy should he return home. One woman writes '*To-Dear Chertok, sincerely yours, Famiko, 18 June 55*' and another '*To Mr. Chertok with best wishes, sincerely An's Quartet, Nov. 12, 1952.*' Particularly interesting is a letter from Hideko Saito: 'Tokyo has changed so much, almost everything was destroyed. Our Shinmeichyo residence was turned to Ashes' – referencing the destruction during World War Two. Part of Chertok's Embassy building was destroyed by air raids on 9th & 25th May 1945, and the remaining office building was demolished after the Japanese surrender.

The album also contains typically 'tourist' style views, chosen and annotated by Chertok himself, including a tofu seller, fortune-teller, geishas and events such as a funeral procession and tea ceremony, as well as several architectural views, both traditionally Japanese and more contemporary in style. Named buildings depicted in the collection are views of the Manrumo-uchi Business Centre and the Meiji-za Theatre. Some of the photographs are professional studio prints in their original sleeves (T. Konishi, S. Anakawas, Yeghi Art Studio, Esaki Art Studio, S. Matsudaira, Mutow Studio, K.Arai, J. Motokis and O. Miyagi) and include Chertok sitting in a motorcar and by a lake.

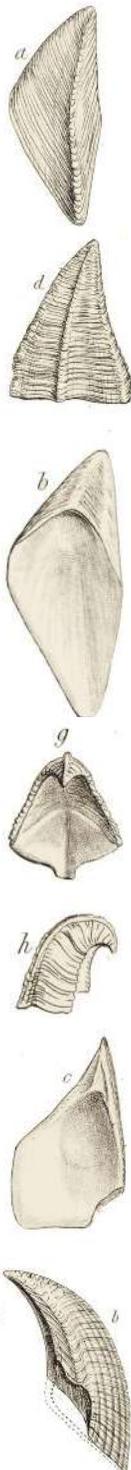
24

COURTRY, Charles. Boutet embêté par Courtry. Préface de Léon Maillard. *Paris, Bibliothèque artistique et littéraire, 1896.*

4to, pp. [4], viii, 104, [4], with a half-title, two dry-point etchings by Henri Boutet, each in three states, and two engravings (including the cover) by Courtry (one after Boutet), each in two states; numerous comic illustrations throughout by Courtry; a fine copy, uncut and largely unopened; slightly shaken, in the original illustrative paper wrappers, slightly rubbed, spine neatly restored.

\$650

First edition, scarce, number 14 of 50 copies on Japon imperial and with the plates in multiple states, from a total edition of 400 copies. *Boutet embêté* is a work of playful epistolary verse and comic illustration addressed to the fin-de-siècle Parisian artist Henri Boutet (1851-1919), by his fellow engraver



Charles Courtry (1846-97), 'l'un des meilleurs aquafortistes du XIX^e siècle' (Bénézit). Boutet, known as 'le Petit Maître au corset', was best known for his candid drypoints of young Parisian women, of which several examples are included here.

In a knowing parody of a lover's complaint, Courtry reproves the absent Boutet in the hope of finally being given a promised work in pastels, and thus being permitted to create an etching of his work – the final result, a drawing of a young woman's back dedicated 'à mon ami Ch. Courtry' and etched by Courtry is found here.

The poetry moves through many different (often uniquely francophone) forms, including rondeaux, *ballades* and Petrarchan sonnets, accompanied by Courtry's many comic sketches, with some in strip format resembling the *bande dessinée*. These include tableaux of Boutet suffering from flu while trying to draw his models; Courtry summoning the ghosts of Caesar and Napoleon to pay homage to Boutet (depicted as Helios); several scenes offered in potential exchange for the pastel (Adam and Eve being expelled from Paradise etc.); and, having been unable to obtain the artwork, Courtry threatening suicide 'en Japonais'.

OCLC locates six copies (not specifying which limitation): Bibliothèque nationale, Staats und Universitätsbibliothek Hamburg, National Library of Scotland, Université de Montreal, New York Public Library, and Pepperdine University.

25

FORE-SHADOWING THE THEORY OF EVOLUTION

DARWIN, Charles Robert. A Monograph on the Fossil Lepadidae, or, Pedunculated Cirripedes of Great Britain [–on the Fossil Balanidae and Verrucidae of Great Britain]. *London, C. and J. Adlard [vol. I] and J.E. Adlard [vol. II] for The Palaeontographical Society, 1851-1854.*

Two vol in one, 4to, pp. [iii]-vi, 1-86, [87]-88, 5 engraved plates; [4], 1-44, [1]-2, 2 engraved plates; woodcut illustrations and letterpress tables in the text; a few light marks, quires I, π-e lightly browned, bound without half-titles; mid-20th-century maroon cloth, spine lettered in gilt, spine slightly faded, corners slightly bumped, otherwise a very good copy **retaining the rare index leaf** in vol II. **\$2500**

First edition. Darwin's interest in the Cirripedia began with his study of a barnacle found off the coast of Chile whilst on the Beagle; realising that the

literature on the Cirripedia was deeply unsatisfactory, he spent the next eight years completing the first taxonomic study of the order. It 'seemed best to [Darwin] to separate the Lepadidae, or stalked barnacles, from the more familiar sessile Balanidae in each set of publications. In fact, he believed the two great divisions had diverged early from each other in evolutionary history, and ... **his taxonomic arrangement was steeped in ideas derived from his theory of evolution.** His written descriptions and the manner in which he skilfully grouped species into clusters that resembled each other would have been impossible for him without the idea of real blood relationships existing between them.' (Browne, I, p. 504). In 1853 Darwin was awarded the Royal Society's Royal Medal for his work on the Cirripedia and the geological observations of the Beagle.

The index was accidentally omitted from the second volume when published, and it was not until 1858 that the index leaf was issued. The leaf, present here, is frequently lacking, likely due to the four year gap and its ephemeral nature.

Freeman 342.1-3; Norman 590.

26

VERSE LAMENT ON THE FALL OF CONSTANTINOPLE, WITH UNRECORDED VERSE IN HONOUR OF MALATESTA NOVELLO

DELLA VEDOVA, Michele. *Lamento di Costantinopoli* [*with*] a fragment of an unrecorded Italian poem in praise of Malatesta Novello. *Northern Italy (probably Veneto)*, c. 1460.

Manuscript in Italian on paper, small 4to (170 x 120 mm), ff. [20]; collation i–ii¹⁰, with two flyleaves at beginning and eleven at end, 21 lines per page of a fine and legible humanistic hand, dark brown ink, carefully ruled in blind, first letter of each three-line stanza set out into the margin, with a fine four-line initial 'N' and coat-of-arms on first text leaf, the initial painted in shades of green, blue and purple with burnished gold and with knotted foliage extending into the inner margin, three-line initial 'Q' enclosing knot-work design in the same colours on f. 3r, two-line initials in the same colours on f. 18r and v; first few leaves very brown-stained and foxed, stain along gutter (and into text) of subsequent leaves, gradually diminishing towards end of volume; contemporary Italian vellum with evidence of four metal clasps (one each on upper and lower edges, two on fore-edge), 'FLETUS BISANTII' written on lower cover in a contemporary hand; soiled and rubbed, small area of rodent damage and a few small worm-holes on spine; old shelf-number '91' on front pastedown. **\$120,000**

Extremely rare complete manuscript of Michele della Vedova's *Lamento di Costantinopoli*, written in the immediate aftermath of the capture of Constantinople by the Turks in 1453.

Composed at the request of one 'Frate Puccio' and dedicated to Alfonso V of Aragon, the work is written in Dantesque *terza rime* arranged into three parts or *iornate*. The first *iornata* comprises a description of the fall of the city (lines 1–201), the second is a eulogy of its glorious past (lines 202–438), while the third exhorts the princes of Europe, and above all Alfonso V, to liberate it from the invaders (lines 439–625).

Very little is known about Michele della Vedova. That he was from the Istrian city of Pula is known both from the *Lamento* itself ('la vechiarella mia cita de polla', l. 393) and from the inscription 'Michiel de Vidua Polensi[s]' which appears at the end of the Bodleian copy. The *Lamento* is his only known work. The oldest dated manuscript, inscribed 12 May 1454, enables us to place the poem's composition to within less than a year of the fall of Constantinople (29 May 1453). However, in the light of the mention (l. 449 ff.) of Filippo Maria Visconti (d. 1447) as still living, we should not exclude the possibility that the text is an adaptation of an earlier work.

The *Lamento* is preserved in only nine other manuscripts; four of these are incomplete and another lacks the dedication. Of the five recorded complete manuscripts, all are in Italian Libraries (Florence, Biblioteca Nazionale, MS Nuovi acquisti 341; Ravenna, Biblioteca Classense, MS 139 3 F 2 and another manuscript without shelf-mark; Venice, Biblioteca Marciana, MS 6860 (It.IX.90) and MS 6204 (It.IX.169); and Treviso, Biblioteca Comunale MS 47 (without the dedication)). Our manuscript is the only copy in private hands.

Anna Cornagliotti's detailed comparison of the surviving manuscripts enabled her to conclude that none of them could be the original, even though an adequate *stemma* could not be constructed. Further study of our manuscript, which presents readings found in a number of the other manuscripts as well as readings unique to it, will undoubtedly provide new insights into the poem's textual history and dissemination.

The *Lamento* occupies ff. 1–17 here. It is followed by the beginning of another work (ff. 18–20) comprising a dedication to Malatesta Novello (f. 18r) and a poem cast in ambitious 17-line verses (rhyme structure ABBCADDEEFFGGCCHH) beginning 'Magnanimo signor illustre e vero / Novello Malatesta in chui le fronde / Sera adombra . . .' (ff. 18v–20v, ending imperfectly). Several prominent humanist authors dedicated their works to Novello Malatesta (among them Francesco Filelfo, Biondo Flavio, Giovanni

Marcanova and Basinio da Parma), but we have been unable to identify this poem with any known work. Bound as it is with the *Lamento di Costantinopoli*, the possibility that it is a newly discovered work by Michele della Vedova must not be disregarded. Indeed, the presence of strikingly similar (if conventional) motifs in both dedications makes it highly likely that this is the case:

‘Non pigro la pe[n]na mossi ançi facillimo la presentuoxa audace
temeraria & titubante mano ad scrivere nel vulgare ydioma . . .’
(Dedication to Alfonso V of Aragon, f. 1v)

‘Considerante la sum[m]a basetia del stato povero et ingegno mio
ho ritracto piu fiate la pigra et titubante mano dal scrivere la pen[n]a
. . .’ (Dedication to Malatesta Novello, f. 18r)

The scholarly Malatesta Novello (1418–1465), Lord of Cesena and Cervia, is celebrated above all as the founder of the first European civic library, the Biblioteca Malatestiana in Cesena, which remarkably still retains its original fittings and contents intact. Containing 343 manuscripts by Latin, Greek, Hebrew and Arabic authors, the library is in many ways the embodiment of mid-fifteenth-century humanist culture. It is therefore not surprising, yet at the same time remarkable, that in the space of a mere 101 surviving lines the author of our laudatory poem manages to cite Aristotle, Plato, Socrates, Zeno, Themistocles, Virgil, Homer, Persius, Lucan, Ovid, Juvenal, Statius, Pindar, Propertius, Tibullus, Catullus, Petrarch, Terence, Plautus, Dante (‘primo inventore del nostro ydioma’), Livy, Pliny, Sallust, Valerius Maximus, Justin, Strabo, Varro, Cicero, Appius, Cato, Seneca, Solon, Scipio Africanus, Camillus, Fabricius, Fabius, Martellus, Flaccus, Brutus, Metellus, Paullus, Marius Maximus(?), Servilius, Pompey, Tacitus (probably), Mucius Scaevola, Marcus Curtius and Torquatus.

Provenance: the arms on the first page are perhaps those of the Benedetti or Benetti, a noble Venetian family whose arms are described as ‘losangato d’oro e di nero’: see for example an armorial compiled for the Fuggers and now in the Bayerische Staatsbibliothek (*Insignia Familiarum*, vol. VII, *Insignia Venetorum nobilium II*, BSB cod. icon. 272, f. 101r, and vol. IX, *Insignia Veneta, Mantuana, Bononiensia, Anconitana, Urbinatia, Perugiensia*, BSB cod. icon. 274, f. 33r) and also a manuscript preserved in the Biblioteca Casanatense (*Famiglie nobili di Venezia*, MS 1379, f. 11v). We are very grateful to Luisa Gentile for this information.

See A. Cornagliotti, ‘Per l’edizione del “Lamento” di Michele della Vedova sulla caduta di Costantinopoli’, in *La Parola del Testo*, 2007, no. 1, pp. 167–179, and A. Medin and A. Frati, *Lamenti storici dei secoli XIV, XV e XVI*, vol. II, Bologna, 1888, pp. 195–229.



A REDISCOVERED SIXTEENTH-CENTURY IMPRINT

DIONIGI, Francesco. Devota rappresentazione de i martirii di santa Christina vergine, e martire di Giesu Christo. *Fano, Pietro Farri, 1612 (but 1592).*

8vo, ff. [viii], 92; woodcut arms of Cardinal Girolamo Rusticucci (the dedicatee) on title page; worming to the inner gutter of a few pages towards the middle of the book, not affecting text; some light scattered foxing, but a very good copy, recased in eighteenth-century vellum; early eighteenth-century bookplate of Francesco Martino Vespignani (d. 1717) to front pastedown. **\$2100**

First edition, extremely rare, of a religious drama, in hendecasyllables and heptameters, in five acts, by Francesco Dionigi, a clergyman active in the late sixteenth century in the town of Fano, near Urbino, on the Adriatic coast of Italy.

The work, a combination of hagiographic tragedy and pastoral drama which fits into a popular genre that flourished during the Counter-Reformation, tells the legend of the martyrdom of Saint Christina of Bolsena, also known as Christina of Tyre. Christina, a young virgin born from a wealthy family of Bolsena, following her conversion to Christianity is tortured first by her father Urbanus, the local governor (first three acts), then after his death by his successor Dion (fourth act) and finally, after Dion's death, by the new governor Julian (fifth act). Christina survives various gruesome tortures, often graphically described in the text, such as flagellation, drowning, boiling oil, breast mutilation, having her tongue removed and assault by snakes, and finally succumbs shot by arrows, while the people around her, amazed by the miracles, convert to Christianity.

Franco Longoni, in his study *Una cinquecentesca fanese misconosciuta*, speculates on the book being actually printed in 1592 rather than 1612, a theory now accepted by various bibliographers and book historians. Longoni based his assumption on various pieces of evidence, such as the dedicatory letter being dated 1592, the work being dedicated to Cardinal Rusticucci who died in 1603, the personal histories of the printer and the author, the type employed and, finally, the fact that on the only known copy preserved in an Italian library the date has been corrected to '1592' by a contemporary hand. 1612, therefore, would simply be a typographical error where the X in 'MDXCII' was mistakenly shifted one place to the right, turning the date into 'MDCXII'. (See: Franco Longoni, *Una cinquecentesca fanese misconosciuta*, in 'Nuovi Studi Fanesi' xxi (2007), pp. 219-25).

No copies listed on COPAC. OPAC records 2 copies, at the Bibliothèque nationale de France and Harvard (both giving 1612 as publication date); EDIT16 records 1 copy only, at the Biblioteca comunale Paroniana in Rieti (where the date 1612 has been corrected to 1592 by a contemporary hand).

Biblioteca Picena, IV, p. 6; see also: Franco Battistelli, *Francesco Dionigi da Fano. Profilo di un letterato tra commedia pastorale e tragedia agiografica*, in 'Fano, Supplemento al notiziario 1972' (1973), pp. 36-42.

28

EBERSTADT, Edward, & Sons. Indian Captivities & Massacres, being the Contemporary Record of Caucasian Contact and Conflict with the Native American [Catalogue 122]. *New York, Edward Eberstadt & Sons, 1943.*

8vo, pp. 70, [2]; full-page facsimile illustrations in the text; loosely-inserted broadsheet reprinting 'Notes on Rare Books' from *The New York Times Book Review*; very clean; original printed wrappers; spine lightly faded, otherwise very good. **\$40**

An uncommon catalogue of nearly 400 items, which is prefaced by a 'Geographical Index' and a foreword stating that it was 'one of a projected series of catalogues on the Indian'. The loosely-inserted reprint of Philip Brooks' 'Notes on Rare Books' from *The New York Times Book Review* comments of the catalogue that, 'Edward Eberstadt & Sons have set a high standard of scholarship for the American book trade'.

29

EDITIO PRINCEPS, A CALVINIST EPICTETUS

EPICTETUS, and Georg HALOANDER, editor. ΕΓΧΕΙΡΙΔΙΟΝ... Idem latine per Ang. Politianum. *Nurenberg, Johann Petreius, 1529.*

8vo, ff. [40]; light uniform toning, but a very good copy in near-contemporary limp vellum, ink titling to spine and upper cover; near-contemporary ownership inscription on the title (the humanist Calvinist Simon Girard), another to the front free end-paper (Georg Muller), and a nineteenth-century inscription, 'V. Chappuis 1839 editio paucissimis visa...'. **\$10,900**

Very rare *editio princeps* of the complete *Encheiridion*, the 'bible of stoicism', a text of great influence on Western philosophical and political thought, from Antiquity through the Renaissance to the Scottish Enlightenment (Adam Smith owned a copy of a later

Simon Girard.
194.
ΕΓΧΕΙΡΙ

ΔΙΟΝ ΕΠΙΚΤΗΤΟΥ.

Idem latine per Ang. Politianum.

Εἰς Ἐπίκτητου Λεωνίδου.
Δούλους Ἐπίκτητος γενόμενος, καὶ σώματα ἀπέπεσε,
καὶ πέντε ἴσους καὶ ἑλὸς ἀθανάτοις.

Norenbergæ apud Ioan. Petreium,
Anno M. D. XXIX.

edition) and the Founding Fathers. This edition was preceded, the year before, by a Venice-printed one which was both partial and incorrect. Ours, edited by Georg Haloander for the first time from a complete and correct manuscript, established itself as the reference edition for nearly three centuries. Angelo Poliziano's Latin translation, here revised by Haloander and printed after the Greek text, had first appeared in 1497.

'Epictetus' chief concerns are with integrity, self-management, and personal freedom, which he advocates by demanding of his students a thorough examination of two central ideas, the capacity he terms 'volition' (prohairesis) and the correct use of impressions (chrēsis tōn phantasiōn). ... Epictetus has had significant influence ... his lucid resystematization and challenging application of Stoic ethics qualify him as an important philosopher' (M. Graver, *Stanford Encyclopedia of Philosophy*).

Provenance: this book is **an important material testimony to the connection between Calvinism and the resurgence of Stoicism during the Reformation era**, a connection which has recently acquired prominence in scholarship. It was owned by the Calvinist humanist Simon Girard, who studied at the Protestant Reformed Geneva Academy (with Thomas Bodley, Andrew Melville, and royal tutors or counsellors Florent Chrestien and Philippe Marnix) and later became professor of Greek and Hebrew at Lausanne. It has been observed that 'the early translators of Epictetus and other Stoic works tended to be Protestants in general, and Calvinists in particular... Calvinists were interested in Stoicism in part because of the felt affinities between the two doctrines, and by the time of the Synod of Dort, [Stoics'] arguments ... were being openly exploited for use in theological debates by Calvinist factions. Still, we could cautiously attribute an interest in Epictetus on the part of the early Calvinists to a shared emphasis on the leading of an intense and focused inner life, rather than to any particular anxieties about the connections between Stoic fate and Calvinist predestination. ... These early editors and translators of Epictetus often commented on the ways in which Epictetan doctrine was close to that of mainstream Christianity in their prefaces or in the dedicatory letters appended to each volume. But they were always careful not to assimilate Christian and Epictetan ethics too swiftly, often pausing to indicate that the ideal life of the Stoic wise man was in fact quite literally unattainable, and that human beings required the secular philosophy of Epictetus to be completed by the revealed truth of Christian religion, which helped to correct some of the pagan errors on display in the Enchiridion. This stance is one we might expect, being one with close affinities to the Thomist doctrine that divine grace completes the work of nature' (C. Brooke, *Epictetus in Early Modern Europe*, 1999, pp. 7-8).

VD 16, E-1606; Dibdin I, p. 512 ('of the very first rarity'); Hoffmann, II, p. 12; W.A. Oldfather, *Contributions toward a Bibliography of Epictetus*, Urbana IL, 1952, 249.

EPIPHANIUS. Tou hagiou Epiphaniou episkopou Kōnstanteias tēs Kyprou, kata haireseōn ogdoēkonta to epiklēthen Panarion [in Greek] ... D. Epiphanii Episcopi Constantiae Cypri contra octoginta haereses opus eximium, Panarium sive capsula medica appellatum, et in libros quidem tres, tomos vero septem divisum ... Omnia graece conscripta, nuncq[ue] primum in lucem edita. *Basel, [Johann Herwagen, 1544].*

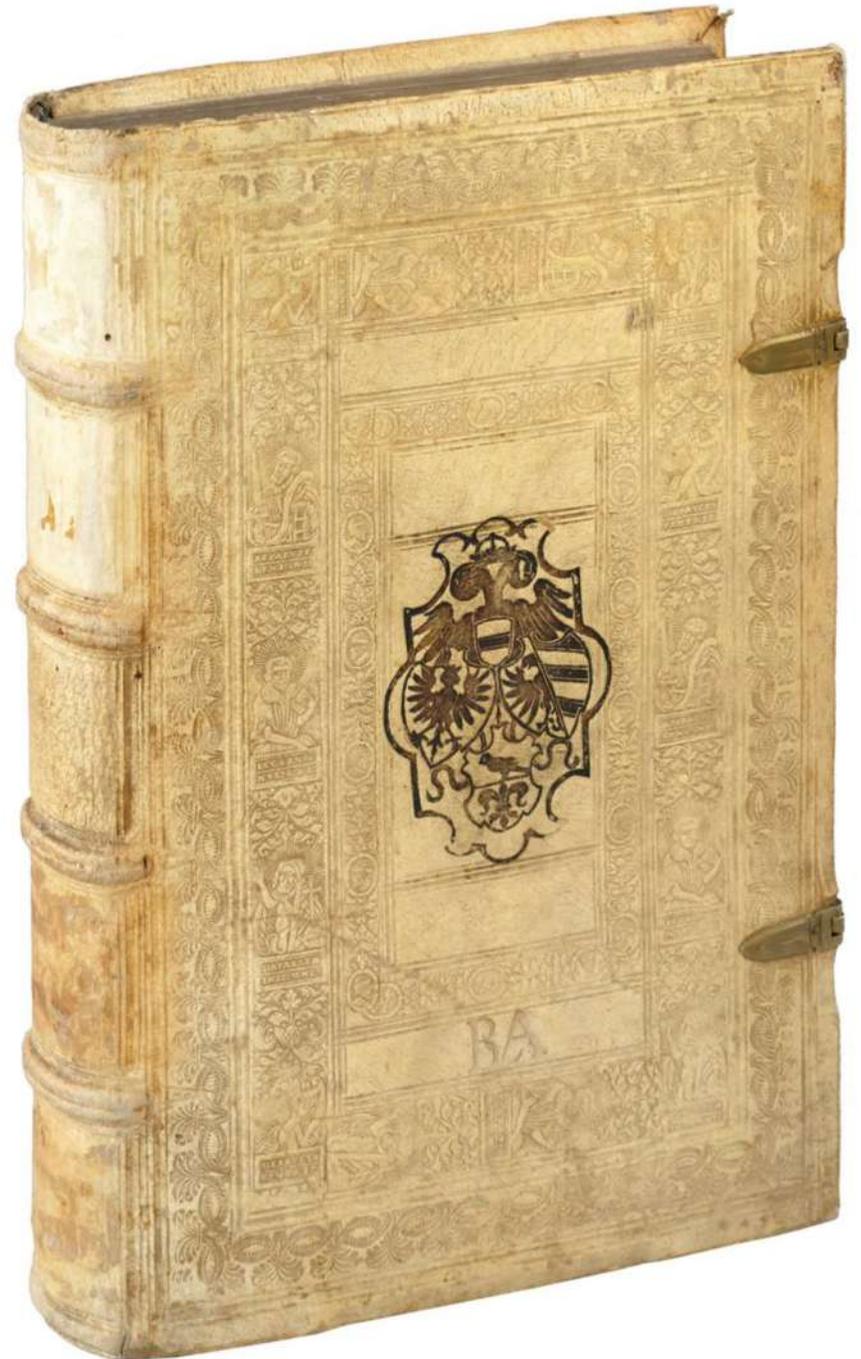
Folio, text in Greek, pp. [vi], [ii, blank], 543, [1]; woodcut printer's device on title and verso of final leaf; some very light oxidisation on first and last few leaves, but an excellent, crisp copy in near-contemporary blind-stamped German pigskin, covers decorated using three roll tools of which one bears the initials 'P M' (see Haebler I p. 303 nos. 1 and 4), lower cover with a central stamp of the anointing of David within an oval (Haebler I p. 303 III), central gilt arms of the city of Nuremberg (incorporating the arms of the Baumgartner family) in centre of upper cover and, below, the monogram 'BLA' stamped in blind, two clasps; lightly soiled and rubbed, scratch on lower cover, traces of paper labels in compartments of spine, gilt arms oxidised (presumably due to a high silver content). **\$7000**

Editio princeps of the Greek text of Epiphanius's great compendium of heresies, in a particularly attractive and well-preserved contemporary pigskin binding.

Epiphanius (310–403) followed the monastic life in Egypt as a young man before returning to his native Judaea to found a monastery at Besanduk. 'In 367 his reputation for asceticism and learning brought about his nomination as Bishop of Constantia (Salamis) the metropolis of the Island of Cyprus. For nearly forty years he fulfilled the duties of the episcopate, but his activity extended far beyond his island. His zeal for the monastic life, ecclesiastical learning, and orthodoxy gave him extraordinary authority ... [He] composed (374–7) the "Panarion" or "Medicine chest", i.e. a stock of remedies to offset the poisons of heresy. This work is divided into three books comprising in all seven volumes and treating eighty heresies. The first twenty heresies are prior to Jesus Christ; the other sixty deal with Christian doctrine ... Sometimes his ardour prevents him from inquiring carefully into the doctrines he opposes. Thus, on his own avowal, he speaks of Apollinarianism on hearsay. At Constantinople he had to acknowledge the Origenist monks whom he opposed that he was not acquainted with either their school or their books, and that he only spoke from hearsay. There is, however, in the "Panarion" much information not found elsewhere' (*Catholic Encyclopædia*). A Latin translation was published the previous year.

Provenance: Nuremberg city library, with circular armorial bookplate on title and arms on upper cover of binding. From 1578 to 1586 the warden of the city library was Hieronymus Baumgartner (1533–1602), who seems to have had all the volumes in the library stamped with the city's arms (incorporating those of his own patrician family).

Adams E250; VD16 E 1643 and E 1650.



MASQUERADES, MORALITY AND PUBLIC BROTHELS

ESSAY UPON MODERN GALLANTRY (AN). Address'd to Men of Honour, Men of Pleasure, and Men of Sense. With a seasonable Admonition to the young Ladies of Great Britain ... The Second Edition. *London, Printed for A. More ... 1726.*

4to, pp. 45, [1]; cut a little close, shaving last line of title-page (price) and some headlines and pagination, some wear at inner margin, a little dusty, but a good copy, disbound. \$1400

Second edition, unrecorded, published in the same year as the first – apparently from the same setting of type with the title-page altered to add the edition statement.

An Essay is a savage reprehension of adultery and whoring, with a long satirical dedication, dated 'Bloomsbury, Feb. 21. 1726', to J[ohn] J[ames] H[eidge]r, the 'strange bird from Switzerland' (Pope) who, as manager of the Opera House in the Haymarket, promoted operas with Handel and at the same time scandalous masquerades or ridotti that became the rage of the town. There were sermons against the masquerades, grand jury presentments, even a royal proclamation (which apparently did not stop the king from attending). The dedication here takes the form of a mock defence of these assemblies against charges that they promote 'Vice, Lewdness, and Debauchery ... encourage Intriguing, and endanger the Honour of Families'.

The main text, defining 'Gallantry' as 'a constant Application to the good Works of Adultery and Fornication; or the prevailing Art of debauching, by any Methods, the Wives of Daughters of any Men whatsoever, especially those of our dearest Friends', exposes the actions of rakes who seduce and then despise; the character of faithless women (who 'break out in extravagant Dress, frequent Gaddings abroad' etc); and the specious arguments of whore-masters.

The author does though admit he is arguing against human nature, and that 'there always were and always will be, to the End of the World, Whores and Whore-masters of all Sorts', so rather than debauching wives and virgins, the author refers the

libertine 'for a Remedy to the common Stews and publick Sinks of Leudness, which I think much preferable to his adding Villany to Lasciviousness'.

Not in ESTC, which only lists the first edition.

COLOURED PANORAMA

FARINGTON, Susan Maria, *illustrator.* The 104th Psalm. Illustrated by Susan Maria Ffarington. Worden. *Lithographed by Vincent Brooks Day & Son, London W.C. [c. 1867].*

Chromolithographic panorama on light card with text below, 10.2 x 365 cm (nearly 12 feet), formed of five strips pasted together and folded accordion style to create a small oblong volume of 24 leaves with the last leaf pasted to the lower cover and the title-page (printed in red on paper) to the first leaf; a very good, clean copy in brown moire cloth, lettered in gilt. \$1375

The Faringtons or Ffaringtons were an ancient family of Worden Hall, Leyland, Lancashire, with a substantial family archive. Susan Maria (1808-1894) edited *The Farington Papers* for the Chetham Society in 1856, and made other contributions to local history, but this unusual panorama seems to have been her only foray into illustration. Psalm 104 lent itself to some striking landscape plates: horses and oxen ('He sendeth the springs into the valleys, which run among the hills. They give drink to every beast of the field'); cedars of Lebanon ('The trees of the Lord are full of sap; the cedars of Lebanon which he hath planted); mountain scenery ('The high hills are a refuge for the wild goats and the rocks for the conies'); sunset and daybreak; and three volcanoes ('He toucheth the hills and they smoke').

OCLC lists 23 copies, all undated, but it is not clear if these represent more than two editions, one for Henry Hering at the Religious Print Depot, the other from Vincent Brooks Day & Son. Vincent Brooks took over the goodwill of the long-established but bankrupt Day & Son in 1867, the *terminus a quo* for this edition.



A FOUNDING TEXT OF ETHICAL SOCIALISM

FICHTE, Johann Gottlieb. Der geschlossene Handelstaat. Ein philosophischer Entwurf als Anhang zur Rechtslehre, und Probe einer künftig zu liefernden Politik. *Tübingen, J. G. Cotta, 1800.*

8vo, pp. [xxii], 290; a fine, bright copy in later marbled boards, flat spine with a gilt lettered orange label; a highly attractive copy. **\$2500**

First edition of the major work devoted to an economic theme by the great Idealist philosopher, Fichte (1762–1814), intended as an appendix to his *Naturrecht* (1796). Fichte's thought, heavily influenced by Kant, was primarily concerned with ethics, and a core notion of his moral philosophy was the self-realization of the dutiful will in devotion to ideal ends. But Fichte was careful to admit consideration of the individual will within an objective social context of reciprocal rights, duties and interests, and he turned his attention, in the present work, to the question of what socio-economic conditions would best conform with ethical imperatives. His answer is in the very title of the work, 'The Closed Commercial State'. The autarchic society advocated by Fichte would be an entirely self-regulated social economy, requiring government direction of all foreign trade and state action to achieve such goals as the elimination of surpluses, scarcity, or unemployment. Only thus would scope for the autonomous self-fulfilment of all be provided. See *Encyclopedia of Philosophy* III, 195f; James Bonar in *Palgrave* II, 55f; Schumpeter, pp. 411–13; Roscher, *Geschichte*, pp. 639–48.

The germ of the Kantian socialism of the later nineteenth century is clearly evident in the work, and Fichte had a marked influence on a number of later socialists. See Leszek Kolakowski, *Main Currents of Marxism ... II. The Golden Age*, pp. 115 and 133, discussing Fichte's influence on Jean Jaurès ('Fichte's *geschlossene Handelstaat* embodied a kind of moral socialism, for it involved the social regulation of production in the common interest of its citizens'), and *op. cit.*, p. 249, on Austrian and German ethical socialism.

Baumgartner & Jacobs 51; Goldsmiths' 17957; Hamburg Commerz-Bibliothek, 1864 *Katalog*, col. 83; Humpert 7668; Kress B.4130; Menger, col. 163; Stammhammer, *Bibliographie des Sozialismus* II, 113; Ziegenfuss I, 342.

[FIVE SCROLLS]. [The Song of Solomon, Ruth, Lamentations, Ecclesiastes, Esther, in Hebrew and English. Notes by Lion Soesmans, translated and revised by David Levi]. [*London, Lion Soesman & Co, 1787*].

8vo, pp. [178] with an engraved Hebrew title-page by the miniaturist Solomon Polack (1787-1839); divisional title-pages in Hebrew and English to each book, Hebrew and English texts on facing pages, woodcut head- and tail-pieces, woodcut illustration of ten hanged men; somewhat toned and foxed, particularly to the title-page, but with a very good copy in full nineteenth-century brown pebbled morocco. **\$1750**

First edition, rare, of this translation of the 'Five Scrolls' by David Levi (1742-1801), the foremost champion of Jewish education in late eighteenth-century England.

Levi, 'Anglo-Jewry's primary educator as well as its principal apologist and defender ... a one-man Jewish antidefamation league' (Ruderman), was 'regarded as the most authoritative spokesman for Judaism in the English-speaking world' (Popkin), and his work, published for both a Jewish and a Christian audience, was almost entirely in English.

'Born in London to poor immigrant parents who could not afford to educate him ... [Levi] learned Hebrew while working as a shoemaker, later as a hatter, and still later as a printer. He read voraciously in Jewish literature from ancient times to the present, as well as in Christian writings about Judaism and about the Bible. Seeing how little both Jews and Christians in England really knew about Judaism—its history, beliefs, and practices—and seeing inroads of Enlightenment scepticism emanating from the writings of Voltaire, David Hume, Tom Paine, and others affecting the Jewish community, Levi took upon himself the lifelong role of expositor and defender of his faith. Since the Jews in England did not know enough Hebrew, Levi wrote for them exclusively in English' (*Oxford DNB*). Among his many published works were a Hebrew grammar and dictionary, translations of the Ashkenazy and Sephardi prayerbooks, and a parallel-text edition of Soesman's translation of the Pentateuch (1785-7), to which the present work acts as a sort of addendum. He also published a lengthy rebuttal of Joseph Priestley's *Letter to the Jews* (1786), an argument for conversion to Christianity; and in later years a *Defence of the Old Testament* in reply to Paine's *Age of Reason*, and a lengthy study of Biblical prophecy.

ESTC shows four copies only, all in Cambridge colleges (Corpus Christi, Jesus, Trinity, and Trinity Hall).

FREITAS, Seraphim de. De iusto imperio Lusitanorum Asiatico. [...] Ad Philippum III. potentissimum Hispaniarum, & Indiarum monarcham. *Valladolid, Hieronymus Morillo, 1625.*

8vo, ff. [viii], 190, [28]; title printed in red and black, central woodcut arms of Spain on the title-page, small initials, running titles; tiny puncture on the title-page, paper flaw to X8 leading to a tear with loss of a couple of letters, the occasional minor spot, but a very good copy, crisp, in contemporary vellum, flat spine with ink titling. **\$23,800**

First edition of the strongest justification of Portugal's imperial claims in the East Indies in the face of the attack of Grotius's *Mare liberum*. 'The international debate on the sovereignty of the sea inspired by Grotius's *Mare liberum* provoked the most important ideological counter-definitions of the European overseas empires of the early seventeenth century' (D. Armitage, *The ideological origins of the British empire*, p. 109).

Freitas's treatise is a powerful refutation of *Mare liberum* of Grotius, who took it very seriously, although he was not able to reply to it himself. 'Unlike Grotius, Freitas does not consider the right to free trade and navigation derived from the law of nature as being an overriding principle of the law of nations. From this he draws the weighty conclusion "that the sovereign has the right to refuse admission of foreigners to his territory or commerce and to forbid his subjects trade and intercourse with them", and he emphasizes that Grotius is wrong in ignoring this right' (C. H. Alexandrowicz, *An introduction to the history of the law of nations in the East Indies*, 1967, pp. 50–1).

'Grotius and Freitas appeared as the classic witnesses of legal issues relating to the East Indies in the early seventeenth century. Both classified East Indian rulers as sovereigns in the meaning of the law of nations and both opened to them the doors of the universal and natural family of nations. The controversy between the two writers revealed significant similarities and differences in their views. Grotius relied on the freedom of commerce for Europeans in the East Indies . . . Freitas relied on the right of the Portuguese to spread the Christian faith and civilization in the East' (*ibidem*, p. 229).

Alden 625/88; Azevedo 1325; Innocêncio XIX 357; ter Meulen & Diermanse p. 212; Palau 94957. Eight American institutional locations: Yale, Congress, Lilly, Harvard, James Ford Bell, New York Public, Catholic University of America, Stanford.

DE
IVSTO IMPERIO
LVSITANORVM
ASIATICO.

Autore Doctore Fr. Seraphino de Freitas Lusitano in Pinciana
Academia Vespertina in sacris Canonibus Cathedra an-
tecessore è Mercenarijs minimo.

Ad Philippum III. potentissimum Hispaniarum, & Indiarum Monarcham.

Non querens te sola decet, nec laurea Phæbis
Fiat & ex edera cinica nostratibi.



Cum Priuilegijs Castellæ, & Lusitaniz.

Vallisoletæ: Ex Officina Hieronymi Morillo, Almæ Vniuersita-
tis Typographi. Anno M, DC, XXV.

CERTIFICATE FOR STORMING THE BASTILLE

[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. **\$6300**

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 reconnaissance 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.

EDITIO PRINCEPS OF THE FIRST FIVE CHAPTERS
AND THE GREATER PART OF THE SIXTH OF ST JOHN'S GOSPEL

GREGORY OF NAZIANZUS. Carmina [in Greek and Latin]. (*Colophon:*) *Venice, Aldus Manutius, June 1504.*

4to, ff. [234] (complete with 2 leaves of index at beginning and 2 leaves of emendations at end); Greek and Latin on facing pages, initial spaces with guide letters, large woodcut Aldine device to OO4v; occasional light damp staining to margins (most noticeable towards end), some light foxing to margins of a few pages, a few light marks and stains; a very good copy with wide margins in late 18th-century vellum, title inked to spine; a few marks and small holes; foliated in ink; some early marginal corrections to the Greek text and a few to the Latin; 16 lines of Greek verse in near contemporary hand on front free endpaper headed 'Sotades eis ten acharistian'; biography of Gregory from Jerome's *De viris illustribus* elegantly written in near contemporary hand to verso of second leaf. **\$9100**

First edition of the poetical works of St Gregory of Nazianzus, featuring the first appearance of any significant portion of the New Testament in the original Greek.

The third and final volume in Aldus Manutius's series of *Poetae Christiani Veteres* (following earlier volumes published in January 1501 and June 1502), the *Carmina* is an eccentric and intriguing piece of book production. Aldus printed the Greek and Latin versions of Gregory's poems separately so that the reader could use them independently or interleaved together. When interleaved, however, there remained two facing blank pages in the middle of each combined quire, which rather than leave blank Aldus decided to fill. The text he chose was

the Gospel of St John in the original Greek and in the Latin Vulgate, each double spread ending with the following direction to the potentially confused reader: 'Quaere reliquum in medio sequentis quaternionis' (Find the rest in the middle of the following quire). By the end of the volume, Aldus had printed the first five and most of the sixth chapter of the Gospel, and he promises at the end of the index to supply the rest, in the same manner, in his planned Latin translation of Nonnus to accompany his 1501 Greek edition. In fact this project was never realised, and the substantial Gospel fragment contained in this volume is all that ever appeared.

St Gregory, one of the four great fathers on the Eastern Church, wrote these mainly religious poems, which include hymns, epigrams, elegies, and an autobiographical sketch, in his later years as a recreation; they are 'occasionally delicate, graphic, beautiful' (*Enc. Brit.*).

Adams G1142; Ahmanson-Murphy 84; Renouard 46.4.

38

KITTY FISHER'S CLIENTS

KITTY'S STREAM: or, the Noblemen turned Fisher-men. A Comic Satire. Addressed to the Gentlemen in the Interest of the celebrated Miss K----y F----r. By Rigdum Funidos ... [*London*], Printed in the Year 1759. And sold by A. Moore ...

4to, pp. 15, [1]; a fine copy, disbound.

\$2100

First edition of a scarce satirical poem about the celebrated courtesan Kitty Fisher and her aristocratic clientele.

Fisher (1741?-1767) was just rising to public prominence in 1759. Her 'beauty and lively sense of humour and adventure captivated a diverse array of observers. She soon became associated with the most fashionable activities and prominent men in London. According to Horace Walpole she was recognized in a London park by both the young Prince Frederick William and his elder brother the Prince of Wales (afterwards George III). On another occasion George II apparently had her introduced to William Pitt as a joke' (*Oxford DNB*). Reynolds painted her four times (twice in 1759, the second time as Cleopatra, a painting that Fisher owned herself); Samuel Johnson regretting missing her; Casanova saw her at La Walsh's, where 'she had on over a hundred thousand crowns' worth of diamonds'; and she formed the basis of Mrs Cowley's character Kitty Willis in *The Belle's Stratagem*.

Here Kitty is wryly painted as the 'Instrument' of revenge on the political classes, to the tune of 'an Hundred Pounds a Night'; 'Forgetting Pedigree and Birth / To grasp a Piece of Common Earth', they 'give for One Night's Lodging more / Than would maintain a Hundred Poor'. She may possess 'Nothing' by way of personal qualities ('Are there not fairer on the Town ... Is she of Great or Noble Blood? ... has she Wit--or has she Sense? / No--Nothing, but Impertinence'), but the true object of the satire is clearly the men around her, living evidence that 'The important Æra come to pass is / When great and wise Men shew their Ar--s'. 'And, if we give the Devil his due,' it ends, 'The fault is not in Her--but You'.

In a complaint published in *The Public Advertiser* of 30 March 1759 one 'C. Fisher' (or more probably her blue-stocking companion Miss Summers) appealed to the public against 'the Baseness of little Scribblers' by whom she had been 'abused in public papers' and 'exposed in Print-shops'. This was presumably one of the offending pieces and elicited a response: *Kitty's Stream running clear* (1759, very rare).

The pseudonym 'Rigdum Funidos' is drawn from Carey's *Chronohotonthologos*, and was employed by the author of *The Frisky Muse* (1749) and *Donnybrook Tea-House: a Rhapsody* (1763), possibly from the same pen as the present item; several contemporary satirical prints are also signed 'Rigdum Funidos inv et sculp'. His real name is not known.

ESTC shows eight copies: BL (grangerised by Mitford), NLS; Boston Public, Harvard, Huntington, Indiana, Texas, and Yale. See Marcia Pointon, 'The Lives of Kitty Fisher', *British Journal for Eighteenth-Century Studies* 27 (2004).

39

HLOUCHA, Josef. Pohádky Japonských děti s 51 obrazy dle fotografií a starých dřevorytů [Japanese fairy tales for children with 51 illustrations after photographs and antique woodcuts]. *Prague, Zemědělské knihkupectví A. Neubert, 1926.*

4to, pp. 86, [2], 1 folding colour plate with illustrations to the text also: Japanese-style bookblock, clean, with orange printed advertising slip loosely inserted; in original illustrated wrappers, green cord tie, in original beige card slipcase; one edge of slipcase loose, but excellent overall. **\$225**

First edition. A finely illustrated children's book from the renowned Czech Japanophile Josef Hloucha.

OCLC lists 3 copies worldwide, none in Czech Republic.

[HLOUCHA, Josef]. ŠMEJKAL, J. V. Milenec Nipponu, Tři lásky Joe Hlouchy [Japanophilia, The three loves of Joe Hloucha]. Prague, *Zemědělské knihkupectví A. Neubert, 1931.*

4to, pp. 104, [8 (halftone plates, printed rectos only, including frontispiece)] and 12 ll. plates (10 gravure printed both recto and verso; 2 colour lithograph with gilt highlights, rectos only); woodcut illustrations to the text; in original cloth-covered boards, highly decorated on upper boards, printed illustrated dustjacket, decorative endpapers, in red and gilt paper-covered slipcase; only extremities a little rubbed, overall very good. **\$225**

A tribute to the famous Japanophile Josef Hloucha, the writer, traveller and collector who visited Japan in 1905 and 1926. He held an impressive collection of Japanese objects, including drawings, part of which was sold by Internationale Kunst-und Auktions-Haus, Berlin, on 3rd and 4th December 1930. He would later donate another section of his collection to the Czech state, and the rest was went to the National Gallery in Prague's Oriental Collection posthumously in 1976.

OCLC lists two copies only: National Library of The Czech Republic and Research Library Olomouc.

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

8vo, ff. [140], gothic letter, **printed on vellum**, 22 lines to a full page, large device of Simon Vostre on f. 1r (the shield bearing his monogram illuminated), cut of the Anatomical Figure on f. 2r, and with 19 full-page cuts, each page within a woodcut border (many historiated or incorporating smaller woodcut illustrations); large and small capitals supplied in gold on red and blue backgrounds, lightly ruled in red throughout; some light soiling and occasional smudging or offsetting of illuminated initials, a few small wormholes in first and last few leaves, a very few borders fractionally shaved, but generally in excellent condition, with good margins; mid nineteenth-century French blind-stamped pale calf, spine richly gilt; minor wear, traces of bookplate on front pastedown; from the library of Constantin Radoulesco, with book label. **\$19,600**



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

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

Bohatta 975; Lacombe 258 (very imperfect) and 259 (a variant with different Suffrages on verso of final leaf). See also Graesse VII 374. OCLC records four copies: Bodleian, Bibliothèque nationale (two copies, one of which is presumably the defective copy noted by Lacombe) and Bibliothèque Mazarine (the variant noted by Lacombe). BP16 adds copies at Keble College Oxford, Lille and Tours.



42

[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. **\$49,000**

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

'Every page is enclosed in a charming border composed, after the manner of illuminated manuscripts, of detached flowers, fruit, foliage, birds, beasts, insects, etc., all in outline, the various portions of the blocks being combined in endless variety throughout. At the foot of each page is seen either a coat-of-arms or a device, personal or otherwise' (Fairfax Murray).

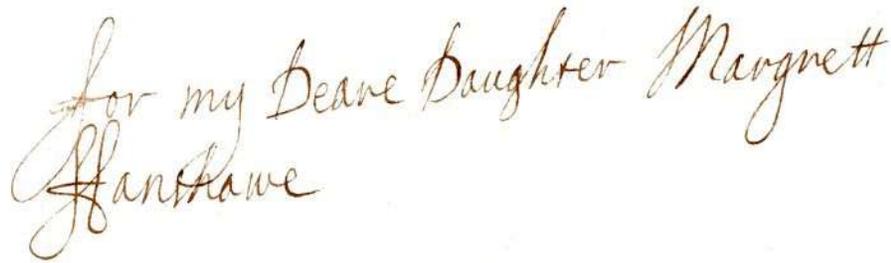
Among the arms and devices in the lower borders are those of François I; his mother Louise de Savoie; Henri d'Albret, King of Navarre, and his queen Marguérite d'Angoulême (sister of François I); and Tory's own 'pot cassé'.

As suggested by A. W. Pollard, both borders and illustrations were probably intended to be filled in by an illuminator. They constitute the first use of the style 'à la moderne' mentioned in the privilege in Tory's 1525 Book of Hours. Mortimer considers the

1525 Hours more successful artistically, but notes the equally experimental nature of the present work: 'the black king in the Adoration of the Magi and the black horse in the Triumph of Death offer another link with the Italian woodcut, specifically with the Florentine cut of the 1490s, where black ground or the black figure with white detail provides dramatic contrast to the clear line and areas of white. This particular technique represents a departure from the line-for-line transfer of a preliminary drawing into an exploration of the creative possibilities of the woodblock itself'.

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

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



43

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

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

4to, pp. [20], 167, [3], 38, with a separate title-page to 'Fiestas de Aranjuez: Festivals represented at Aranwhez'; a fine copy in contemporary black morocco, covers gilt with the arms of Sir Richard Fanshawe with his wife Ann née Harrison, red morocco label, gilt edges; inscribed on the title verso by Ann 'for my Deare Daughter Margarett Fanshawe / No: the 18 1670', with a few small manuscript corrections to the text. **\$18,900**

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

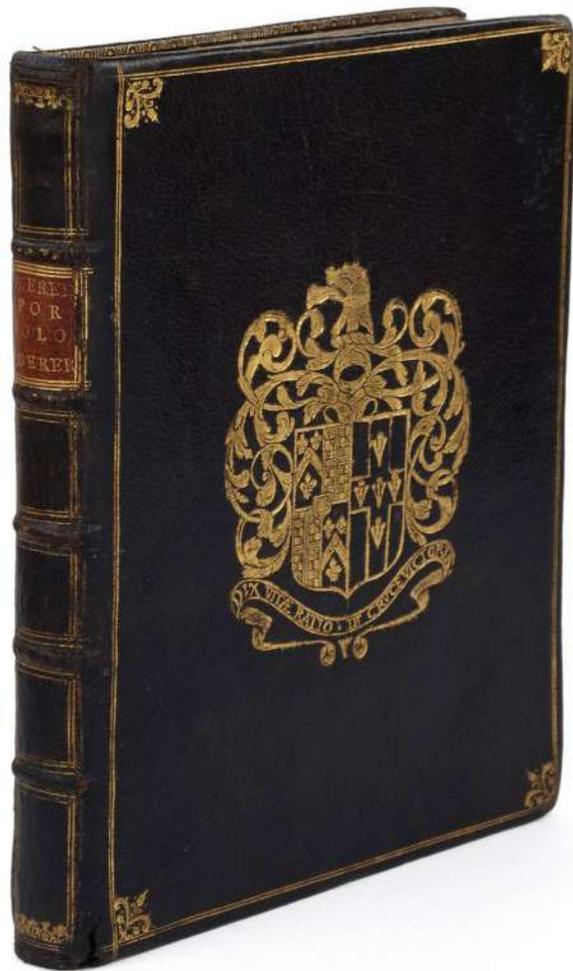
In the early 1630s Fanshawe (1608-1666) travelled to Paris then Madrid, where he 'laid the foundations of the mastery of Spanish which was to be central both to his diplomatic career and to his career as a translator of Spanish literature' (*Oxford DNB*), returning to the city again in 1635 as secretary to the ambassador Lord Aston (who may have witnessed a performance of *Querer por solo querer* in 1622-3). At about the same time Fanshawe began to compose poetry and translations, most of which were circulated privately. During the Civil War, he followed other royalists to the Channel Islands, composed his famous translation of Guarini's *Pastor Fido* (1647) and served as ambassador to Spain of Charles II in exile, before returning to fight at the Battle of Worcester in 1651, after which

he was arrested. Cromwell sent him into a sort of literary exile at Tankersley Park in Yorkshire, and it was while there that he composed the present work, presumably based on material from his time in Spain. After the Restoration, Fanshawe's star rose again and he was sent to Portugal to conclude the marriage negotiations between Charles and Catherine of Braganza, then in 1664 was appointed ambassador to Spain, where his household included the future dramatist William Wycherley, and where he died in 1666. His wife Ann (m. 1644) escorted his body back to England (with their four young daughters and infant son), just the last in a series of adventures, including shipwreck, that she recorded in her manuscript memoirs.

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

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

The 1670 printing of *Querer por solo querer* (there was a published issue on less fine paper the following year) seems to have been intended by Ann Fanshawe as a form of memorial tribute to her husband. At least three other copies are known in similar bindings to the present: the British Library has a copy (in calf, gilt) inscribed to Sir Thomas Leventhrope, husband of a Fanshawe niece; Folger has a copy inscribed to Fanshawe's son Richard, also dated 18 November 1670; and the library



of Robert Pirie contained an example (in morocco, gilt) with an inscription crossed through (Sotheby's NY, 3 December 2015, lot 477, \$18,000). The present is the only surviving example inscribed to one of the performers, Fanshawe's second daughter, Margaret (b. 1653, married to Vincent Grantham of Goltho in 1675).

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

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

44

FROM THE LIBRARY OF THE BRITISH CONSUL GENERAL IN MOROCCO

JACKSON, James Grey. An Account of the Empire of Marocco, and the District of Suse... London, W. Bulmer and Co. for the author 'and sold by G. and W. Nicol', 1809.

4to, pp. xvi, 287, [1]; Roman and Arabic types; 1 engraved folding map, routes added by hand in red, 11 aquatint plates, 5 folding and 2 hand-coloured, 1 engraved map; some very light offsetting from plates, occasional light spotting, folding map trimmed at lower border; contemporary half blue calf over marbled boards, gilt morocco lettering-piece; extremities a little rubbed and bumped, small wormhole at foot of spine, otherwise a very good copy; engraved armorial bookplate of Edward Auriol Hay Drummond on upper pastedown; cropped note on p. 38 by his daughter Charlotte; ownership inscription of Edward William Auriol Drummond-Hay on title and cropped annotations. **\$2750**

First edition, based on observations made and information gathered 'during a residence of sixteen years in different parts of the Empire of Marocco, in the successive reigns of Cidi Mohammed ben Abdallah ben Ismael, Muley Yezid, Muley el Hesham, and Muley Soliman ben Mohammed'. 'Jackson's account of Morocco [...] is, even today, one of the best pieces of travel literature about the country' ('Morocco in English Travel Literature: A Look at J.G. Jackson's Account', *Journal of North African Studies I* (1996), p. 59).

Provenance: Edward Auriol Hay Drummond (1758-1829), Chaplain to the King, then his eldest son, the antiquarian and diplomat Edward William Auriol Drummond-Hay (1785-1845), Bannatyne Club and Royal Asiatic Society's Oriental Translations Committee member, Secretary of the Society of Antiquaries of Scotland, Keeper of the Records in the Lyon Office of Scotland, and British Consul General in Morocco from 1829. Then most likely inherited by his son, Sir John Drummond-Hay (1816-1893), Consul General in Morocco, Chargé d'Affaires, Minister Resident, and finally Minister Plenipotentiary and Envoy Extraordinary to the Sultan until his retirement in 1886.

The annotations on pp. 5-6 and the map, apparently in E. W. Drummond-Hay's hand, criticise Jackson's cartography of three rivers ('The Seboo is imperfectly laid down in the Map...') and comment on Jackson's criticisms of other writers' orthography of the 'Wed Tensift', the differences in transcriptions of Chinese words by an English speaker versus a French speaker, and on the haze that Jackson records off the North African coast.

Abbey, *Travel* 296; Gay 1248 (note); Hess and Coger 5556; Playfair and Brown 501 ('standard treatise'; erroneously calling for one map and 13 plates).

'INTO AN UNKNOWN LAND'

KIRKPATRICK, William. An account of the kingdom of Nepaul, being the substance of observations made during the mission to that country, in the year 1793. *London, William Miller, 1811.*

4to, pp. [iv], xx, 386, [6], with 14 plates (one hand-coloured), and a folding map (torn at hinge); occasional light spotting and browning, but a good, large copy, untrimmed in modern calf-backed boards; minor wear, spine a little faded. **\$2100**

First edition. In 1792 Kirkpatrick led a diplomatic mission to Nepal, 'leading the first Britons into that kingdom' (*Oxford DNB*). He was sent by Lord Cornwallis to gather information and mediate in a dispute between Nepal and China over Tibet. He spent three weeks in Nepal – his mission 'regarded as a successful foray into an unknown land' (*ibid.*) – and wrote his account of the trip for the Government and the East India Company. Kirkpatrick left India in 1802 and upon his return to Britain he helped to select the books for the East India Company's library, now at the British Library, and published translations of documents that had been found at Seringapatam in 1804, and his account of Nepal in 1811.

The book contains detailed information about Nepal and its people and has an appendix of letters and official papers relating to the 1792 mission. It remained the main reference work on Nepal for many years.

Yakushi K214a.

WITH AN ORIGINAL DRAWING

LABORDE, Chas [Charles]. Rues et Visages de New York. Texte de Paul Morand. *Paris, Lacourière, [1950].*

Folio, ff. [22], with a half-title, and black and white illustrations in the text, plus 15 colour plates (including frontispiece), each with printed tissue-guard; edges untrimmed, loose gatherings of four leaves in the original quarter vellum portfolio, printed cover label; one flap of portfolio detached, else very good; original drawing ('Cireur des bottes' [shoeshine]), laid in loose within a card window-folder. **\$4900**

First edition of Laborde's striking satirical scenes of streets and people in New York – Wall Street, Little Italy, Coney Island, Broadway at night etc.



This is #17, one of ten copies on *Japon imperial* with an original drawing (pencil and pen) laid in, from a total edition of 230.

Laborde (1886-1941), born in Buenos Aires and raised in the Pyrenees, became a prolific illustrator and contributor to newspapers and magazines. He was a friend of Pierre Mac Orlan, illustrating several of his works, and of Paul Morand, who provides the introductory and descriptive text here. *New York* was the last in a series of *Rues et Visages ...* that included Paris, London, Berlin and Moscow.

THE IVANHOE BALL, AN ATTENDEE'S COPY

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

Ten lithographs by Marcellin Jobard after Lagarenne (signed FL in the plate), featuring 21 characters from *Ivanhoe*, with printed captions below (and the actors names added in pencil); contemporary-hand-colouring, tissue guards; bound without the printed paper covers but with a folding 'Programme de la Marche des Costumes' bound in at the front (old repairs to the folds); a very good copy, in contemporary green straight-grain morocco, covers gilt with an elaborate border and lettered direct ('Illustrations of Ivanhoe'), edges and corners rubbed; contemporary armorial bookplate of Joseph Ffeilden. **\$1700**

First and only edition of a fine and rare suite of ten hand-coloured lithographs commemorating a ball inspired by *Ivanhoe*, held in Brussels on 5 February 1823 by the Prince and Princess of Orange in honour of the British community in that city. There were thirty-two guests at the ball, all attending in elaborate costume, and dancing a quadrille that became the talk of the town, and remained 'the principal topic of conversation at Brussels' several months later (*The Repository of Arts*, May 1823). According the printed programme, Lord Danlo was Ivanhoe, the Black Knight was played by Mr de Janti, and Mrs Berkley took the role of



Rowena. Further down the list is Mrs Fielden (*sic*), as Alicia, wife of the Joseph Ffeilden who owned this copy – she can be seen on the left in Plate VII.

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

Sidney Jackson Jowers, *Theatrical Costume* 3126. COPAC shows copies at NLS, Edinburgh, and V&A. OCLC adds Paris-INHA only.

CONTEMPORARY LONDON BINDING

LATIMER, Hugh. *Frutefull Sermons* preached by right reverend Father, and constant Martyr of Jesus Christ M. Hugh Latymer newly imprinted: with Others, not heretofore set forth in print, to the edifying of All which will dispose them Selves to the Readyng of the Same ... Sene and allowed ... 1571. *London, Printed by John Daye ... [1572?]*.

4to, ff, [2], 21, 23-124, 219, [2], with a terminal blank; wanting, as often, c6 (woodcut of Latimer preaching), and bound without the title-page and preliminaries to the second part (Seven Sermons, made upon the Lordes Prayer); separate title-page to 'Sermons preached ... the xxviii. of Octob. an. 1552'; woodcut borders to title-pages, woodcut initials and end-pieces, woodcut colophon; one wormhole touching the odd letter, else a fine, crisp copy in a handsome contemporary London calf binding, blind-stamped border with the heads of Calvin, Luther, and Erasmus (Oldham 493/795, signed FD), some surface wear; vellum binder's waste from an earlier manuscript with music, clasps wanting; early ownership inscription: 'This is William Hill his booke'; folding cloth box. **\$2800**

A fine and unsophisticated copy in a contemporary binding. *Frutefull Sermons* was an enlarged edition of Latimer's *27 Sermons* (1562), adding a third part with twelve previously unpublished sermons from 1552 (ff. 149-219).

'For Latimer preaching represented the mystical meeting place between the earthly and the divine. The sermon was an aural revelation of the truth of God made possible by the action of the Holy Spirit working upon him as he stood in the pulpit. Only rarely (as in the case of his convocation sermon, delivered in 1537 as the Bishops' Book was being prepared) did he write his sermons before, or even after, he delivered them. Few of his sermons were recorded until Augustine Bernher became his amanuensis' (*Oxford DNB*). The Convocation sermon opens the



volume here, the only one from reign of Henry VIII; between Henry's death and the accession of Mary, Latimer preached two sermons nearly every Sunday, as well delivering several series before the household of his patron the Duchess of Suffolk at Grimsthorpe (the third part here). 'Highly indulged, Latimer's exuberant style of extemporaneous preaching on the Lord's Prayer and other topics now meandered according to his every mood. [The Duchess's] limitless purse funded the printing of his sermons from 1548 onwards, and it was this, with the unflagging efforts of Bernher as amanuensis, that ensured their ultimate survival' (*ibid*).

The make-up of *Frutefull Sermons* 1571–2 is complicated. The title-page of 'Seven Sermons' (dated 1572) and the epistle from Bernher to the Duchess of Suffolk were clearly never bound in here, as in a number of other copies; c6, also wanting in many copies, was the famous woodcut of Latimer preaching. An uncomfortable size for a quarto, it had probably been cut with the 1563 edition of Foxe's *Book of Martyrs* in mind (in which it was also used), but first appeared in *27 Sermons* as a folding plate; in 1572 it was printed laterally, the heading truncated and the image disappearing into the gutter, and was evidently often omitted or removed.

STC 15277.

49

'DEBAUCHERY, LUXURY, OR YAWNING STUPIDITY'

[LEGG, Thomas, *publisher and attributed author*]. *Low-life: or one Half of the World, knows not how the other Half live...* London, Printed for the Author; and sold by T. Legg ... J. Lever ... J. Swan... [n. d. but 1752].

8vo, pp. viii, 103, [1]; numerous woodcut head- and tail-pieces; slight damp-staining on first gathering, short marginal tears A4-B2, 2 small closed tears to B3; modern speckled calf, borders double filleted in gilt, spine gilt in compartments, gilt red morocco lettering-piece in one, gilt centre- and corner-pieces in others, raised bands tooled in gilt, board edges roll-tooled in blind; lightly scuffed, corners very slightly bumped; a very good copy. \$3900

Second edition, 'with very large Additions of near Half the Work'. The first edition (three copies only in ESTC) runs to just 52 pages, while this one is indeed about twice as long. It is, however, equally rare (ESTC locates copies at BL, Trinity College Cambridge, Library of Congress and Yale only). Despite the dates suggested by ESTC, it is clear from the title-pages that the first edition ('Calculated for the tenth of June') was published in 1750 and this in 1752.

Low-Life takes its inspiration from *Morning, Noon, Evening and Night* by Hogarth, to whom the work is dedicated. It is an enthralling book which leaves no stone unturned – a detailed, hour-by-hour description, from midnight on Saturday to midnight on Sunday, of the 'Debauchery, Luxury, or yawning Stupidity' of 'the other half' of the metropolis: the poor, the debauched, the secretive, the degenerate, and the victimised; the whores, vagabonds, quacks, freemasons, poets, gallants, gamblers, auctioneers, servants, and sharpers, in their homes or hovels, in the streets and parks, in gaming houses, bagnios, taverns, or prisons. The particulars are relentlessly presented with no continuity save the passage of time, the familiar topography, and the incessant hum of bustle and commerce, all described with intriguing and vivid specificity and presenting a flavour of London unlike any other work of the period.

In the depth of the night, publicans clear their inns of drunks, turnpikes embezzle the day's take, lunatics in bedlam are 'rattling their Chains', and booksellers' apprentices creep home from trysts with maidservants. By the early hours, the gin houses are full, sextons are digging up bodies to sell, brandy smugglers ply their trade, and the poor bury their dead children to 'save the extravagant Charge of Parish Dues'. At dawn, the bun-house at Chelsea swings into operation. Wives visit debtor husbands in prison, sextons steal sacramental wine, people attend or avoid religious services, street urchins scour hedgerows to catch wasps in glass bottles, and Huguenots at Seven Dials are 'picking Dandelions ... to make a Sallad with for Dinner'. In the afternoon there is swimming in Hampstead ponds, and 'Honest Jews' debauch their

wives' maids (in a fascinating example of typographical ingenuity, 'Honest' is intentionally printed upside down). As the early evening comes auctioneers' clerks write catalogues, authors compose in the evening air, and people take to flat roofs for an evening smoke; at night we return to the stream of drunks and whores, with the bawd 'cursing and roaring at her Wenches and Drawers, to drown the dismal Cries and Groans of departing Maidenheads'.

Despite its rarity, *Low-Life* has a strong literary heritage. George Augustus Sala's *Twice Round the Clock* (1859) took its inspiration from the work: 'Four years ago, in Paris, my then Master in literature, Mr. Charles Dickens, lent me a little thin octavo volume, which, I believe, had been presented to him by another Master of the craft, Mr. Thackeray ... this thin octavo is one of the minutest, the most graphic – and while in parts coarse as a scene from the "Rake's Progress," the most pathetic, picture of London life a century since that has been written.'

ESTC T110093 (4 copies).

50

A FUNDAMENTAL WORK IN THE HISTORY OF WESTERN THOUGHT ONE OF THE FIRST GREAT DEFENCES OF MODERN EMPIRICISM

[LOCKE, John.] An Essay concerning humane understanding. In four books. London, Tho. Basset, 1690.

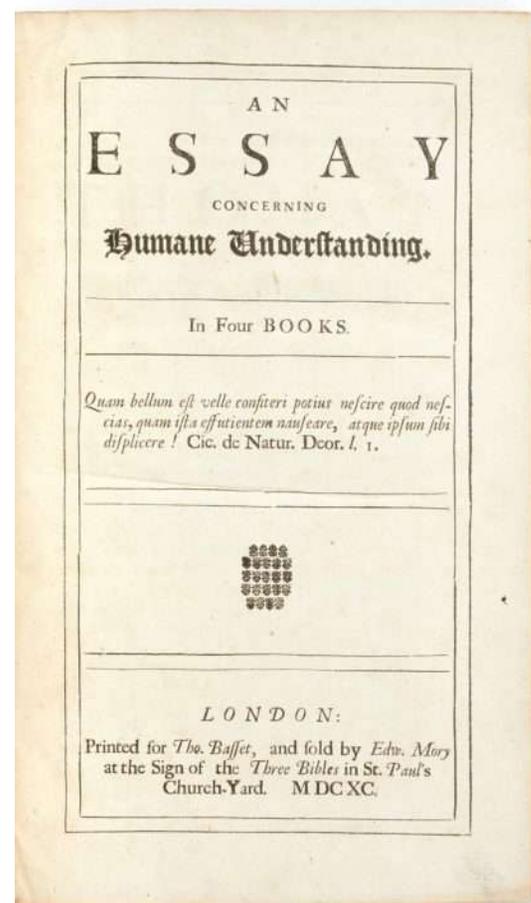
Folio, pp. [xii], 362, [22, contents], with usual errors in pagination; title within double rule border; very light foxing to first few leaves, small paper flaw to blank margin of [a]2 and to lower blank corner of D4, a few spots; a very good crisp and clean copy in contemporary sprinkled calf, blind fillet border with corner fleurons to covers, spine gilt in compartments neatly restored, lettering-piece, edges sprinkled red; corners slightly worn, a few small abrasions to covers; *ex libris* Lucius Wilmerding, American financier, trustee of the New York Public Library and of the New York Historical society, member and president of the Grolier Club. \$42,000

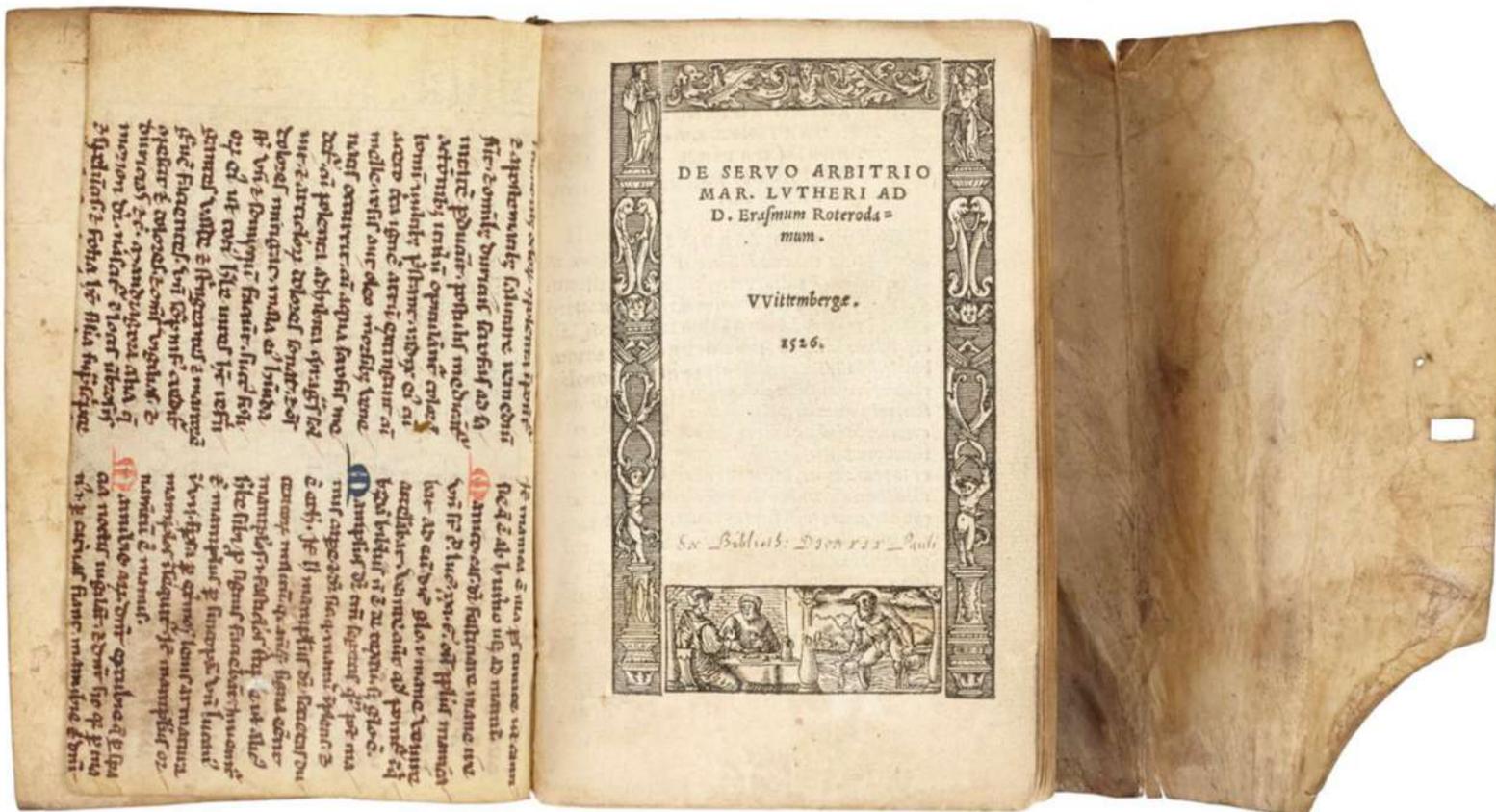
First edition: the first issue of the text, with the title-page in the rarer issue long believed to be the first, but shown by W. A. Jackson to be a cancel. 'Locke was the first to take up the challenge of Bacon [*The Advancement of Learning* 1620] and to attempt to estimate critically the certainty and the adequacy of human knowledge when confronted with God and the universe. In the past, similar enquiries had been vitiated by the human propensity to extend them beyond the range of human understanding, and to invent causes for what it cannot explain. Therefore, Locke's first task was to ascertain "the original certainty and extent of human knowledge" and, excluding "the physical consideration of the mind, to show how far it can comprehend the universe". His conclusion is that though knowledge must

necessarily fall short of complete comprehension, it can at least be "sufficient"; enough to convince us that we are not at the mercy of pure chance, and can to some extent control our own destiny' (PMM).

The fact that this copy is a first issue of the text is verified by all of the variants noted by Yolton, e.g. p. 55 with the misprint 'Underwandings' at the bottom of the page, the Roman numerals for the chapter numbers reading incorrectly at the top of pages 57 and 263, and p.90 without the paragraph indicator '§24'. The second issue of the title was long thought to be the earlier of two, but W.A. Jackson showed that it is in fact a cancel and that the 'Eliz. Holt for Thomas Basset' issue precedes it. This second issue is, however, much rarer: 'About 900 copies of the First Edition were printed, by far the greater number of them belonging to the Holt issue' (Nidditch, *Introduction* to the Clarendon Edition, pp. xviii-xix. Wing locates three copies only (to which may be added Pforzheimer and the British Library).

Yolton 61A (B for titlepage); Christophersen p. 26; Pforzheimer 600; PMM 164; Wing 2739.





51

[LOCKE, John]. Some Thoughts concerning Education ... The fourth Edition, enlarged. London, Printed by A. and J. Churchill ... 1699.

8vo, pp. [8], 380, [2]; a good copy in contemporary panelled sheep, joints cracking slightly. **\$700**

Fourth edition, first published in 1693 and extensively revised by Locke for the third edition in 1695. Although the letters were compiled as early as 1685, Locke was uncertain whether to publish. He was eventually persuaded by William Molyneux, and it turned out to be one of his most popular and influential works. Attig lists over thirty different editions.

Wing L 2764; Yolton 168; Attig 525.

52

LUTHER, Martin. De servo arbitrio Mar. Lutheri ad D. Erasmus Roterodamum. 'Wittenbergae' [but Cologne, Hero Fuchs,] 1526.

Small 8vo, ff. [176] (last blank), title within woodcut border; annotations and underlining in at least one contemporary hand; small hole towards foot of title (with small loss of title border and touching a few letters on title verso), some light staining, but an excellent copy in a **contemporary limp vellum wallet-style binding**, vellum endleaves from a fourteenth-century German manuscript of William Brito's *Expositiones vocabulorum Bible*, title in ink at head of spine; soiled and slightly rubbed, lacking catch (mostly likely of metal). **\$4900**

A charming, unsophisticated copy of Luther's *De servo arbitrio*, first published the previous year in response to Erasmus's *De libero arbitrio*, with annotations showing a contemporary reader's reaction to a religious and intellectual controversy of major importance.

'In 1524 Erasmus let it be known that he would respond to the pressure of friends and patrons and write against Luther's doctrines In August [he] published his diatribe *De libero arbitrio*, and in his reply, in November 1525, Luther praised his opponent for choosing a theme which went to the root of the great argument between them. Both tried to keep their argument within a scriptural frame, with the result that both treatises contain important hermeneutical discussions – Erasmus' on the "mystery" of Scripture and Luther's on the "external and internal certainty of the Word of God". Erasmus was sufficiently upset by Luther's reply to write a further treatise, in two parts, the *Hyperaspistes* [1526–7]' (*Contemporaries of Erasmus*).

A contemporary reader has numbered every paragraph in the book, probably for ease of reference but quite possibly in preparation for a more extensive treatment of its contents elsewhere. Another reader (or possibly the same person) has written neat summaries and other comments in the margins. On f. 60v, for example, he has written 'Hic incipit liber 2 hyperaspis: Erasmi', showing that he had access to the second part of Erasmus's *Hyperaspistes*, first published around August of 1527. On the verso of the final blank a later sixteenth-century hand has penned an apposite extract from a 1529 letter (in Latin) from Erasmus to Janus Cornarius: 'If you return to Wittenberg, be sure to convey my greetings to Melanchthon. As for Luther, I have no idea how things stand between him and me, since, it appears, he cannot stand anyone who disagrees with him'.

Provenance: neat late seventeenth- or early eighteenth-century ownership inscription 'Ex Biblioth: Dionysy Pauli' on title.

Benzing 2209; VD16 L 6662 (recording two copies only: Cologne and Herzog August Bibliothek). This edition not found in OCLC.

53

MID-EIGHTEENTH-CENTURY WORLD VIEW

[MANUSCRIPT]. A treatise on world geography. *Italy, c. 1760*.

Manuscript on paper, in Italian, 4to (225 x 185 mm), pp. 320 (including index at end); neatly written in brown ink in two distinct hands, c. 33 lines per page, French verses at end in different 18th-century hand, a few corrections and crossings-through, table headed 'tavola de climi' to p. 18; occasional small ink stains and marks; very well preserved in contemporary calf, gilt decoration and label to spine, red edges; some wear to extremities, a few marks to covers, upper joint repaired. **\$4900**

A thorough, methodical, and highly interesting manuscript treatise on the physical, political and religious geography of Europe, Asia, Africa and the Americas, apparently unpublished, providing an important insight into the mid-eighteenth-century western European conception of the world. The latest event referred to within the text is the 1756 battle of Minorca, putting its composition – by an anonymous Italian author – to around 1760. The absence of information on Australasia also indicates a date prior to Cook's voyages.

The treatise opens with an overview of cosmography and geography in general, including an interesting glossary of terms employed in natural geography (e.g. desert), civil geography (e.g. state), and moral geography (e.g. paganism). The author then discusses maps, including scale and representing natural and man-made features, as well as selecting the best maps. He then considers, for example, longitude and latitude, calculating the distance and time difference between two places, the rising, setting and declination of the sun, the constellations, stars and planets, and terrestrial and celestial globes (with reference to Nicolas Bion's *Usage des globes*).

In his subsequent analysis of European, Asian, African and American geography, the author works down from the macro to the micro level, beginning with a general account of each continent (giving consideration to languages and the general characteristics of their inhabitants) before describing each country in turn (giving latitude, longitude and extent), its regions, cities and island possessions, physical features (e.g. rivers, mountains and lakes), natural resources, religions, and government. There is much of historical interest – references to numerous treaties for example – as well as details on agriculture, commerce, and European colonialism.

The author is understandably Eurocentric, devoting the greatest part of the manuscript (to p. 240) to the European continent. Beginning with Spain, he works through western, central, and eastern Europe, including the European possessions of the Ottoman empire (with a short passage on Islam), ending with Russia, Scandinavia, and the British Isles. Showing a not unnatural bias, he refers to Italy as 'no ha che invidiare a qualunque altra parte dell'Europa', and also comments on the cold, humidity and absence of wine growing in England.

The author divides Asia into 6 parts, comprising Turkey, Russia, Tartary, Persia, India, and China ('vastissima regione') and begins by stating that the Middle East was the first region to be populated by mankind and the birthplace of the arts and sciences. Discussion of China is followed by that of Asian islands including Japan. The section on Africa includes references to slavery and to European possessions on the continent.

Tavola de Climi				ore	XVI	20: 0. 63. 23. 0: 57.
Numero del Clima	Giorno lungo	Altezza del Polo	La larghezza del Clima		XVII	20: 30. 64: 6: 0: 44.
	Gr-I	Gr-I	Gr-I		XVIII	21: 0. 64: 49: 0: 43.
I	12. 0.	0. 0.	0. 0.		XIX	21: 30. 65: 21: 0: 33.
II	13. 0.	10. 23.	8: 0.		XX	22: 0. 65: 47: 0: 26.
III	13. 30.	23. 50.	7: 23.		XXI	22: 30. 66: 6: 0: 19.
IV	14. 0.	30. 20.	6: 30.		XXII	23: 0. 66: 20: 0: 14.
V	14. 30.	36. 28.	6: 8.		XXIII	23: 30. 66: 28: 0: 8.
VI	15. 0.	41. 22.	4: 54.		XXIV	24: 0. 66: 31: 0: 3.
VII	15. 30.	45. 29.	4: 7.		Tavola de Climi de Mezi	
VIII	16. 0.	49. 1.	3: 30.			
IX	16. 30.	51. 58.	2: 57.			
X	17. 0.	54. 27.	2: 29.			
XI	17. 30.	56. 37.	2: 10.			
XII	18. 0.	58. 29.	1: 52.			
XIII	18. 30.	59. 58.	1: 29.			
XIV	19. 0.	61. 18.	1: 20.			
XV	19. 30.	62. 25.	1: 7.			

Per sapere sotto qual Clima di ore, o di mesi ritrovisi una Città, o parte di terra, o ne alcuna sopra qualche mappamondo, o globi di Latitudine, o altezza di polo, e si certano questi stati gradi, o più vicini nella 3a colonna dell'antecedente Tavola, e si avverta: la prima il numero del Clima, nella seconda la quantità del giorno, e nella quarta l'intervallo, o spazio del Clima. Si può ancora sapere il Clima di un luogo proposto, se si riduce alla lunghezza del più lungo giorno del luogo medesimo, e da questo numero si sottraha sempre il dodici, e duplicando il restante, per esempio partito in Torino, che il più lungo giorno è poco più di 15 ore, e 6: ne levo il 12 e resta 3 e il qual numero duplicato fa 7, dirò adunque che la Città di Torino ritrovasi nel settimo Clima.

Osservammo che siccome agli Antichi non era conosciuto, che una parte della superficie terrestre, fra i Tropici per lo che 7 soli climi il primo incominciava dove il più lungo giorno è di 13 ore, per meglio distinguerli diedero il nome a questi climi da qualche luogo insigne, che dentro vili trovavasi, cioè: il primo Clima per Hierca, il secondo per Siena, il terzo per Alessandria d'Egitto, il quarto per Roddi, il quinto per Alessia: il sesto per Rodde, e per Roma di Napoli, il sesto per Bisanzio, e per mezzo al monte Suxino, il settimo per le fauci del Bosforo: il nono per i monti Nisei.

Della Diversità delle ombre.
La Diversità delle ombre deriva dal trovarsi l'abitatore o nella zona torrida, o nelle temperate, o nelle fredde onde i primi avendo il loro punto verticale tra i due Tropici andando il Sole dall'uno all'altro di questi Cerchi osserviamo che l'ombra nel mezzodì è dritta in un tempo verso l'orientatione, ed in un altro verso mezzodì. Secondo è avendo il punto verticale tra un Tropico, ed un Cerchio.

Opening with mention of Vespucci and Columbus, the section on the Americas covers significant rivers and mountains (describing the Andes as 'i piu alti di tutto il mondo') as well as commerce in cocoa, tobacco and precious metals, before examining North America ('la Nuova Francia, l'America Inglese, la Florida, il vecchio e nuovo Messico e la California') in detail, and then South America, with references to European colonisation. A final brief section is devoted to the Arctic and Antarctic, 'una parte del mondo poco o nulla conosciuto', ending with reference to the 1739 discovery of Cape Circumcision.

The French verses at the end, 'Vers artificiels pour apprendre aisement, et retenir par coeur la geographie universelle', include the names of countries, regions, cities, and rivers across the globe – with a particular focus on France – and are perhaps derived from the Jesuit author Claude Buffier.

TWO RARE AND EARLY PINELLI IMPRINTS

MARGOUNIOS, Maximos. Euchologion, ek pollon hoon proteron eiche sfalmatoon hoti malista anakatharthen [in Greek]. (*Colophon:*) Venice, Antonio Pinelli, 1602.

4to, ff. [iv], 240 [recte 250], [1], text in Greek, printed in red and black throughout, title within elaborate woodcut border; closed tear in title (repaired without loss), light dampstain in first few leaves, paper flaw in f. [iv] touching a few letters, small hole in f. 26, paper flaw in f. 28.

[bound with:]

SEVEROS Gabriel. Tou tapeinou m tropolitou philadelphias Gabriel . . . Syntagmaton peri t n agi n kai ier n mysteri n [in Greek]. Venice, Antonio Pinelli, 1600.

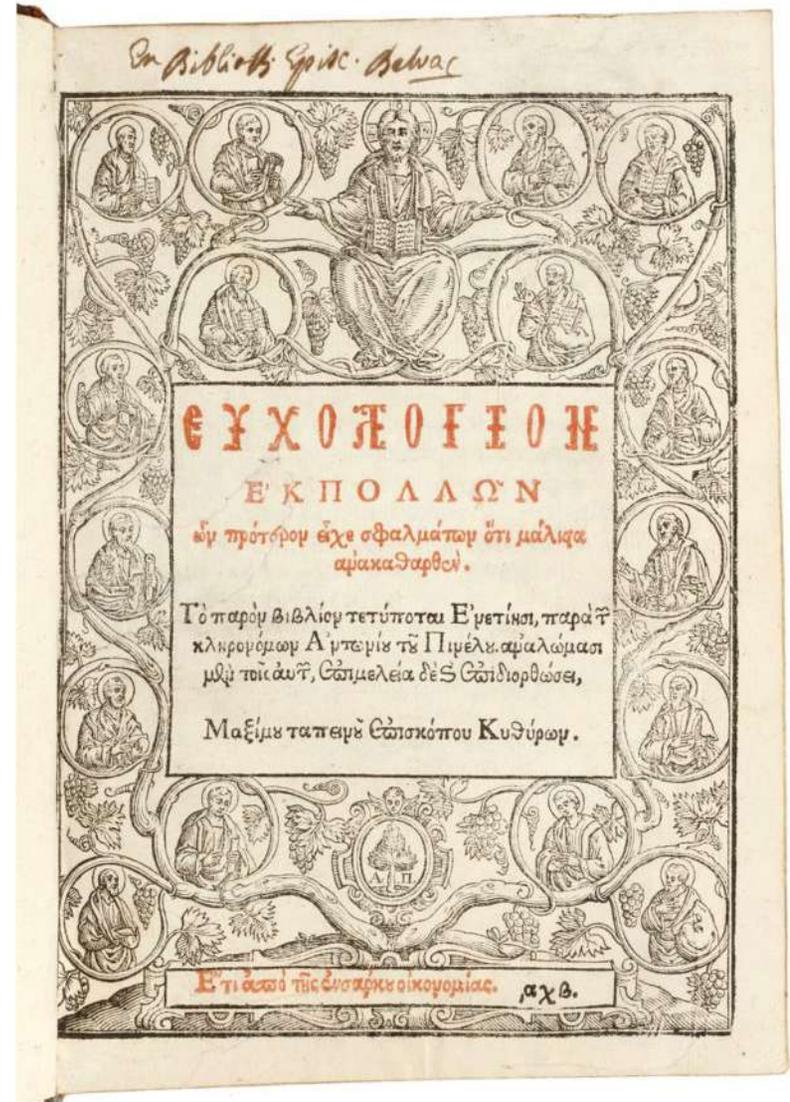
4to, ff. [iv], 60, text in Greek, woodcut printer's device on title, woodcut headpiece, with a full-page woodcut of the Crucifixion on verso of f. [iv]; faint dampstain in a few leaves, small marginal tear at head of f. 3.

Together two works in one volume, excellent copies in early seventeenth-century French calf, covers and flat spine panelled in gilt, spine lettered in gilt, edges gilt; slightly rubbed, neat repairs to spine and edges. **\$10,500**

I. First edition of Maximos Margounios's important version of the Euchologion, one of the principal liturgical books of the Orthodox Church.

Bishop of the Island of Kithira (Cythera), Margounios (1549–1602) was one of the greatest Greek theologians and poets of the sixteenth century. As part of his reform of Russian liturgical books (one which ultimately led to schism), the pro-Greek Patriarch Nikon of Moscow used Margounios's Euchologion as the basis for many of the emendations in his 1655 Moscow *Sluzhebnik*.

II. First edition of this treatise on the sacraments by Gabriel Severos (1540–1616); very rare. 'A native of Monemvasia, Severos was a well-connected and well-educated man who had studied in Padua and went on to be consecrated Metropolitan of Philadelphia in 1577. He attained a certain scholarly fame, being gratefully acknowledged by the English Hellenist Sir Henry Savile for his assistance in Savile's magnificent 1612 edition of the complete works of Chrysostom . . . His own sacramental theology is . . . an adaptation to Byzantine use of a distinctly Latin and Aristotelian approach. In [the present work], Severos insists on the sevenfold taxonomy of the sacraments and interprets the mysteries



in terms of form, matter, and causality. He also goes further than [George] Lapithes (as reproduced in the replies of Jeremiah) in embracing the term "transubstantiation" and in speaking of the indelible character of the sacraments of baptism, ordination, and chrismation. It is beyond doubt that Severos's views on the sacraments were shaped to some extent by his reading of Aquinas, whose work he possessed in a manuscript copy once owned by Gennasios Scholarios' (Marcus Plested, *Orthodox readings of Aquinas* pp. 145–6).

The Pinelli family in Venice were the leading printers of Greek books for Greek readers for most of the seventeenth century.

Provenance: the cathedral library of Beauvais, with early ownership inscription 'Ex Biblioth. Episc. Belvac[ensis]' at head of title of first work.

- I. COPAC records three copies only (Bodleian, Chetham's and University College Oxford). OCLC adds copies at Amsterdam and Berlin.
- II. CNCE 20078. COPAC records copies at the British Library, Chetham's, and several in Oxford. OCLC adds copies at Erfurt and Rome.

55

'PRINCEPS NON EST LEGIBUS SOLUTUS'
A PRINCE IS NOT EXEMPT FROM THE LAW

MARIANA, Juan de. De Rege et Regis Institutione Libri III. *Toledo, Pedro Rodriguez, 1599.*

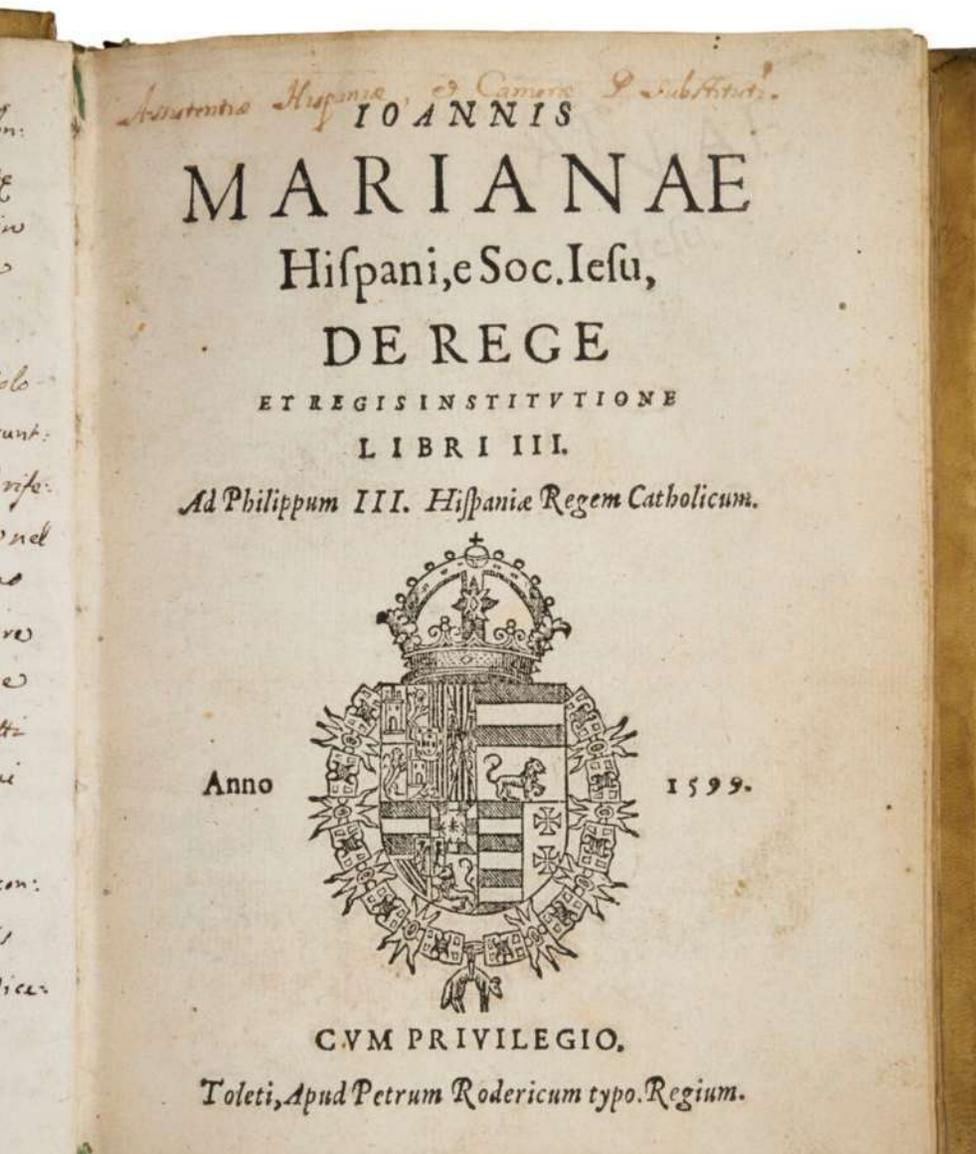
[bound with:]

MARIANA, Juan de. De ponderibus et mensuris. *Toledo, Tomas Guzman, 1599.*

Two works in one volume, 4to, pp. [viii], 446, [10]; [viii], 192; in the first work woodcut arms of King Philip III, the dedicatee of the work, on the title-page, and historiated woodcut initials and tailpieces; in the second work large woodcut Jesuit emblem on the title-page, text within woodcut border, historiated woodcut initials and tailpieces; occasional light browning and foxing, but two very good copies bound together in eighteenth-century stiff vellum, panelled spine, three morocco labels lettered and dated in gilt; preserving the original green silk bookmark; contemporary ownership inscription on the first title: 'Assistentiae Hispaniae, et Canariae P. substituti' (the Jesuit priest responsible for the Hispanic district), later long manuscript bibliographical note in Italian on the front end-paper, engraved bookplate of the Law Society of England and Wales to the front pastedown. **\$9800**

The first edition, and the only one to be published uncensored, of Mariana's fundamental *De Rege*, one of the most momentous works of political thought in Western culture. In it Mariana states that **the king, though endowed with authority above his subjects, is not above the secular, natural and divine laws.** When a king oversteps the mark of his lawfully legitimate powers, he becomes a tyrant. This distinction leads Mariana to the framing of his notorious justification of tyrannicide, which was construed by many contemporaries as a denial of the divine right of kings, and, in the event, as a proof that the Jesuits were responsible for the assassination of Henri IV of France. Not surprisingly, the work was banned by the French parliament and all copies sentenced to be burned. It is consequently very rare in first edition.

The book had been commissioned by the Archbishop of Toledo, Juan Garcia de Loaysa, as a *mirror of princes*, for the education of his pupil, the young king Philip III. As a practical guide for a princely ruler, the *De Rege* 'discusses practical questions of administration, such as taxation, poor relief, and military policy; and gives sound advice as to how a ruler may retain the good will of his subjects. The general tone of the book is distinctly Machiavellian' (R.G. Gettell).



De ponderibus is a systematic study of Greek, Roman, Hebrew and Spanish coins, measures and weights, an important prelude to Mariana's later *De monetae mutatione*, the tract on money which contains one of the earliest formulations of the concept of inflation – and which led to the 73-year-old Mariana's condemnation to life imprisonment (commuted to a year's confinement in a Madrid convent).

De ponderibus and *De rege* appeared together in later editions, but with the undesirable passages in the *De rege* censored.

Palau 151713 ('uno de los libros más atrevidos que se han publicado'); STC Spanish, p. 127; Sommervogel V, 557 ('rare'). Colmeiro 265; Goldsmiths' 290; Kress 214; Palau 151724; STC Spanish, p. 127; Sommervogel V, 560; not in Einaudi or Matsuda.

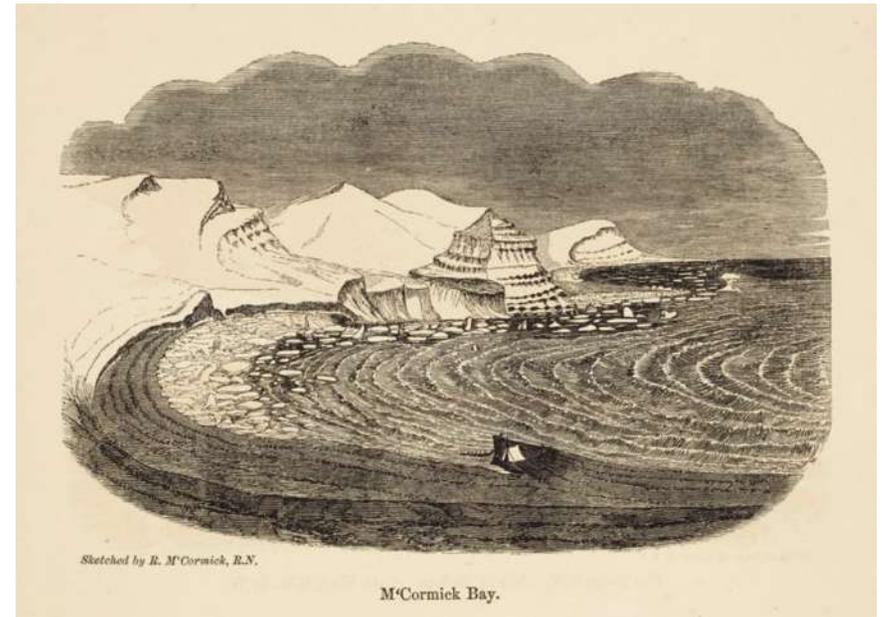
56

INSCRIBED BY THE AUTHOR TO THE EDITOR OF FRASER'S MAGAZINE

McCORMICK, Robert M. Narrative of a Boat Expedition up the Wellington Channel in the Year 1852, under the Command of R. M'Cormick ... in H.M.B. "Forlorn Hope", in Search of Sir John Franklin. *London: George Edward Eyre and William Spottiswoode [for the author], 1854.*

4to, pp. 60; wood-engraved frontispiece and 23 wood-engraved plates, and one folding tinted lithographic map with routes and other details added by hand in colours; some light browning or offsetting, ink-marking on fore-edges, marginal tears on text and plates, some causing small losses, most skilfully repaired, chart slightly creased and with short tear on fold; original blue cloth, boards blocked in blind with central cartouche and elaborate cornerpieces and border, modern blue cloth, spine lettered in gilt; boards rubbed and skilfully recornered, endpapers replaced; *provenance*: **John William Parker II** presentation inscription on verso of frontispiece 'The Editor of Fraser's Magazine with the Author's Comp[limen]ts';– **Clinton Hart Merriam**, ownership signature on title. **\$16,800**

First edition, first issue. The naval surgeon, explorer, and naturalist McCormick (1800-1890) studied medicine at Guy's and Thomas's hospitals in London under Sir Astley Cooper, before entering the Royal Navy as an Assistant Surgeon. During his long career, McCormick served with W.E. Parry's fourth Arctic expedition; on the HMS *Beagle* with Charles Darwin, who wrote to his friend and mentor J.S. Henslow, '[m]y friend the Doctor is an ass, but we jog on very



amicably' (letter of 30 October 1831); and on the *Terror* 'as much in the capacity of naturalist as surgeon', on 'one of mankind's greatest expeditions of geographical and scientific exploration' (Rosove 276). McCormick joined Sir Edward Belcher's 'British Naval Franklin Search Expedition' as surgeon on the HMS *North Star*, and on 19 August 1852 embarked on the whaler HMB *Forlorn Hope* on an expedition which explored the Wellington Channel, mapping the east side of it (where McCormick Bay bears testament to the author's work) and establishing the probability of a connection between Baring Bay and Jones Sound. McCormick returned to England in October 1853 on HMS *Phoenix*, where he prepared his narrative for publication in this edition and was awarded the Arctic Medal in 1857.

Narrative of a Boat Expedition comprises McCormick's expedition journal, supplemented by 'Concluding Remarks on the Search for Sir John Franklin, the Probable Positions of the "Erebus" and "Terror", and the Fate of their Crews', 'Suggestions for the Preservation of Health in Polar Climes', and letters to and from McCormick, regarding the manuscript of his account. The 'Appendix' (pp. [53]-60) reprints correspondence relating to McCormick's (rejected) attempts to mount a Franklin search expedition. *Narrative of a Boat Expedition* was printed for McCormick and is known in two issues: the first (as here) has 60 pages and the second was issued in *c.* 1857, with a four-page appendix. McCormick probably partly intended for the *Narrative* to support his claims for

promotion and to create interest in his proposed expeditions, and a number of presentation copies inscribed to influential figures exist. These include the copies at the Scott Polar Research Institute (inscribed to Lady Franklin), the Toronto Public Library (to John Barrow II, a member of the Arctic Council), and the National Maritime Museum (to John Pakington MP).

This copy of the first issue was inscribed to the editor of *Fraser's Magazine*, John William Parker II, the son of the printer and publisher John William Parker I (1792-1870), who joined his father's company in 1843. When the company acquired *Fraser's Magazine* in 1847 Parker was appointed editor, establishing its position as the leading journal of Christian liberalism, and publishing authors such as Thomas Carlyle, Charles Kingsley, John Stuart Mill, John Ruskin, and Alfred, Lord Tennyson. McCormick's gift was evidently well-received, and the magazine published a very favourable review of 'the scientific and gallant Doctor[s]' work in June 1854 (vol. XLIX), which particularly praised McCormick's 'Concluding Remarks' on Franklin's likely fate as 'by far the most interesting part of this most interesting memoir' (p. 644). This copy was subsequently in the library of the distinguished American natural historian and physician C.H. Merriam.

McCormick's *Narrative* is rare on the market, and Anglo-American auction records only list one copy at sale since 1975 (a copy of the first issue inscribed to the printer William Spottiswoode by the author).

NMM I, 923; Sabin 43100 (no pagination); Staton & Tremaine 3279.

57

'ON LIBERTY' IN HUNGARY, AT THE RIGHT TIME

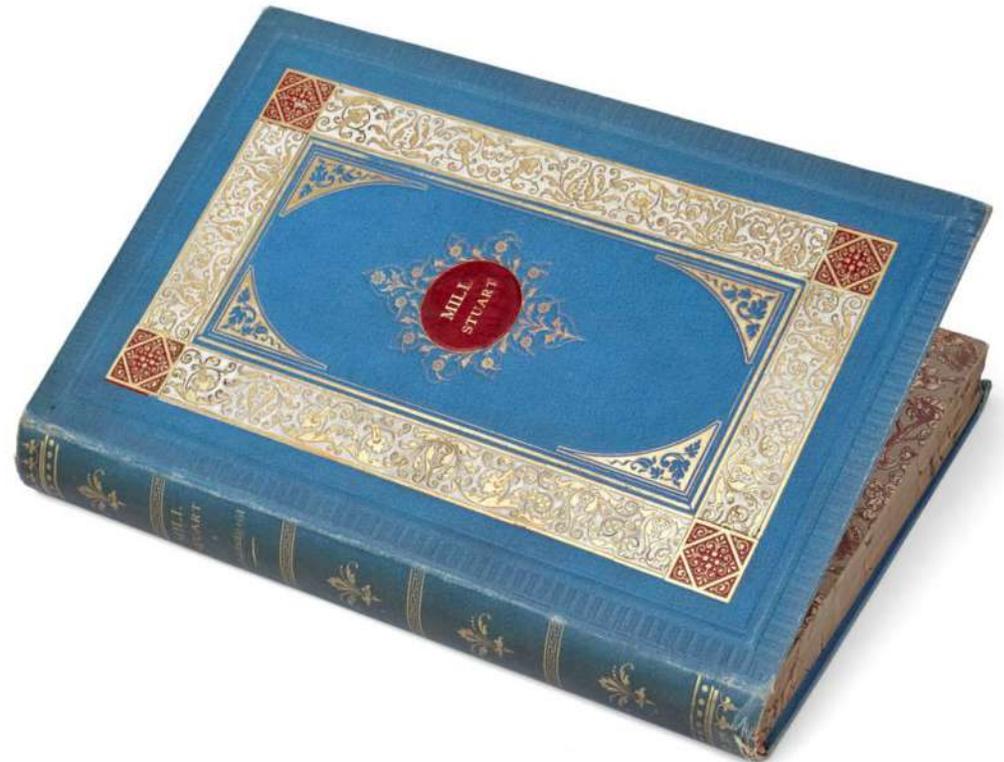
MILL, John Stuart. A szabadságról. Fordította és az előszót írta Kállay Béni. Pest, Ráth Mór, 1867.

8vo, pp. [iv], lxiv, 184; occasional pencil underlining, but a very good, clean copy in the original publisher's decorated cloth, panelled sides with white- and red-on blue bands gilt with floral motives and a central crimson panel lettered in gilt, flat spine lettered and decorated in gilt; joints cracked but holding, foot of spine a little worn; twentieth-century private ink stamp, cancelled, and ink ownership inscription on the title-page. **\$1550**

Extremely rare (1 copy worldwide) first Hungarian edition of John Stuart Mill's *On Liberty*.

This translation, published in Pest, came out as the Habsburg Emperor accepted the consequences of a twenty-years-long strife for autonomy and rights on the part of Hungarian subjects. Mill's anti-paternalistic view of liberty, which claimed a threefold understanding of the concept (the "inward domain of consciousness," liberty of tastes and pursuits, and the freedom to unite with others) would have rung clear that year on the occasion, in the same year 1867, of The Austro-Hungarian Compromise, or Composition, which partially re-established the sovereignty of the Kingdom of Hungary, separate from, and no longer subject to, the Austrian Empire.

The only copy listed by OCLC is in the Lucian Blaga Central University Library, Cluj-Napoca, Romania.



58

MISSAL, Use of Embrun. Missale ad vsum Ebredune[n]sis dyocesis nuperrime. (Colophon:) Lyon, Vincent de Portonariis and Jacques Moylin de Cambrai, 28 August 1512.

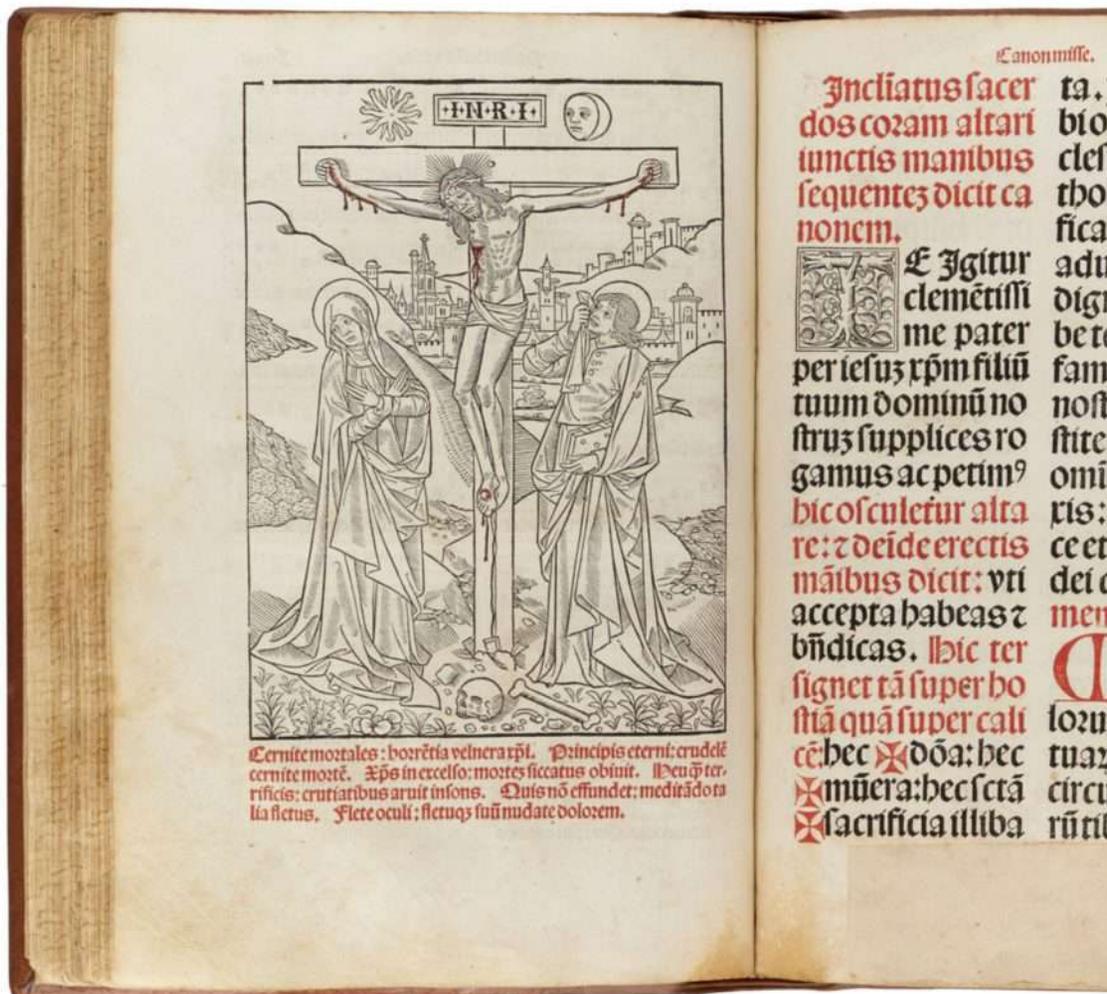
Folio, ff. [viii], 252; title in red, text in double columns in red and black, engraving of the descent of the Holy Spirit to title, quarter-page engraving of the Annunciation to the Virgin on f. 2r, small engraving of the Crucifixion on ff. 78r and 87r, full-page engraving of the Crucifixion (the stigmata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

\$9800

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

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

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



59

'SHALL BRITAIN, WHERE THE SOUL OF FREEDOM REIGNS
FORGE CHAINS FOR OTHERS SHE HERSELF DISDAINS?'

MORE, Hannah. Slavery, a Poem ... London, Printed for T. Cadell ... 1788.

4to, pp. [2], 20; title-page neatly restored at inner margin, old ink stains to final page, else a very good copy in recent quarter calf.

\$3500

First edition of a famous anti-slavery poem, probably the most important literary work of the English abolition movement, showing the influence of More's friendships with John Newton and William Wilberforce. It was quickly reprinted in New York and Philadelphia, and afterwards much anthologised.

More had been moving in abolitionist circles since 1776, and was a spiritual protégé of the slaver-turned-abolitionist Newton, but did not meet Wilberforce until the autumn of 1787. *Slavery* was written ‘in great haste in January 1788 to maximise publicity for William Wilberforce’s bill’ in Parliament for the abolition of the slave trade. Wilberforce ‘became a firm friend and a valued correspondent. More continued to champion the cause throughout the long struggle to secure parliamentary abolition of both the trade and slavery itself; she subscribed to the African Institution, which replaced the Society for the Abolition of the Slave Trade in 1807, and in the later 1820s she was nominated to the committee of the Female Anti-Slavery Society at Clifton in Bristol’ (*Oxford DNB*).

60

NAPOLEON ENOBLES COLONEL PÉCHEUX

NAPOLEON I, *Emperor of the French*. Brevet signed (‘Napole’), for Colonel Marc Nicolas Louis Pécheux, granting him the title of Baron of the Empire. *‘Notre Camp Impérial à Burgo’, 22 November 1808.*

One leaf (c. 455 x 593 mm), vellum, written in ink in a scribal hand, the opening in calligraphic scripts and with an illustrated initial ‘N’ in the form of a Napoleonic imperial eagle, with manuscript insertions in separate hands, countersigned by Jean Jacques Régis de Cambacérès; additions in two other contemporary hands on verso; illuminated coat of arms; imperial seal pendant in red wax (c. 123 mm in diameter), suspended on blue and gold silk ribbons; silver on arms slightly oxidised, edges of seal slightly chipped, ribbons slightly worn, otherwise a very good example. **£12,600 + VAT in EU**

This brevet conferred the title of *baron* upon Colonel Marc Nicolas Louis Pécheux (1769-1831) of the 95e regiment d’infanterie de ligne. It was signed by Napoleon while he was at his encampment in Burgos, during his residence in Spain between late October 1808 and January 1809, later countersigned by Cambacérès (Arch-Chancellor of the Empire), and docketed on the verso with details of the transmission of the brevet to the Sénat and the entry of the title into the Sénat’s register on the 14 December 1808.

Pécheux enjoyed a distinguished military career; on 28 August 1803 he was given the command of the 95th regiment of infantry, which he led



with distinction at Austerlitz, where he inflicted significant losses upon the Russian cavalry. Following further successes in the Napoleonic Wars, Pécheux was posted to Spain in 1808, where, ‘il se distingua dès le début de la campagne, par la prise du plateau de Spinoza. Ce brillant fait d’armes qui appartient entièrement au 95e regiment, lui mérita, le 24 novembre, la croix de commandant de la Légion-d’Honneur et le titre de baron de l’Empire’ (Liévyns, Verdot, Bégat, *Fastes de la légion-d’honneur* (1844-1847) III, p. 479).

Further military successes in the Peninsula led to Pécheux’ promotion to general in 1810, before he returned to the main European theatre of war. On 23 May 1825 Pécheux was elevated to the rank of Grand-Officier of the Légion d’honneur; his name is incised upon the west face of the Arc de Triomphe, amongst those of the other major figures of the Peninsular War.



61

[NEW YORK. Habermann, Franz Xaver].
Représentation du feu terrible à Nouvelle Yorck. Paris,
chez J. Chereau, [18th century].

Single sheet, 28 x 40.5 cm (image size 23.5 x 38.5 cm);
engraving, contemporary hand colouring; title printed in
reverse; two lines of text at foot above imprint; slight
stain to upper margin, a little trimmed along lower
margin, short closed tear at bottom neatly repaired to
verso; overall in very good condition.

\$1300 + VAT in EU

Rare perspective view or *vue d'optique* showing the
burning of New York as the British moved in behind the
retreating Americans on 19 September 1776, with
buildings in flames, citizens being beaten by Redcoats,
and looting by African slaves. This is the version printed
in reverse, and with two lines of text instead of five, of the
perspective view by Franz Xaver Habermann published
in Augsburg. Perspective views were a special type of
popular print published in Europe during the 18th
century. These prints provided a form of entertainment
when viewed through a device called an 'optical machine'
('Mondo nuovo' in Italian). Considering their typical use
in such a device, this example is in very good condition.

OCLC locates this version printed in reverse at the
Bibliothèque nationale de France and at the University of
Minnesota, Minneapolis.

62

[NEW YORK]. Vue de la nouvelle Yorck. [N.p., n.p.,
18th century].

Single sheet, 27 x 40 cm (image size 22.5 x 37.5 cm);
engraving, contemporary hand colouring; title printed in
reverse, three lines of text at foot; imprint trimmed from
bottom edge, short closed tear at bottom touching two
letters, neatly repaired, a few marks to verso; overall in
very good condition.

\$1200 + VAT in EU



Rare and handsome perspective view, or *vue d'optique*, with an imaginary New York view of a riverside pier in colonial Manhattan with a large ship under construction on the right, rowboats and other ships moored along the bank and upon the water, a large customs house, and a distant church. The print seems to be a rare reverse version of a print engraved in Augsburg around 1775 by Balthazar Frederic Leizelt.

We have been unable to locate any copies of this version on OCLC.

63

NEWTONIAN WRESTLING

PARKYNS, Sir Thomas, Bart. Προγυμνασματα. The Inn-Play: or, Cornish-Hugg Wrestler. Digested in a Method which teacheth to break all Holds, and throw most Falls mathematically ... The second Edition corrected, with large Additions. *Nottingham, Printed and sold by Will. Ayscough ... and Timothy Goodwin ... 1714.*

Small 4to, pp. 64, [7, index], [1, blank]; woodcut illustrations in the text; some occasional foxing, manuscript notes and corrections on ten pages (substantive and possibly authorial); a very good copy in speckled, calf, panelled gilt, nearly rebounded; the Macclesfield copy, with bookplate and blindstamp. **\$2500**

This is **the earliest English book on unarmed combat**, including short sections on boxing and on 'how useful Wrestling is to a Gentleman in Fencing'. It was first published in 1713 as *The Inn-Play* (rare), an early production by William Ayscough, Nottingham's first printer.

'An extremely fit man who never suffered a day's illness in his life, Parkyns remained a vigorous runner and change-ringer until middle age. He died at Bunny [a village just south of Nottingham] on 29 March 1741 and was buried in the chancel of Bunny church' (*Oxford DNB*), where his memorial features a life-size statue of him, in wrestling pose.

Parkyns was the typical local worthy – serving as magistrate, improving the family estate, building almshouses and a school, restoring the church – but as a keen mathematician he also set about building an aqueduct (to his own design) and other local engineering projects. He had learned his mathematics in the 1680s at Trinity College, Cambridge, where he attended Newton's lectures by personal invitation, and is, in fact, **one of only three documented auditors of Newton's lectures** (Gjertsen, *The Newton Handbook*, p. 328); he expresses his thanks to

Newton in his introduction, on page 12. Parkyns evidently paid attention, too, although his 'Use and Application of the Mathematics ... in Wrestling' would perhaps surprise Newton. *Progymnasmata* is, however, by no means all theory: Parkyns' description of the mechanics of parrying with a short sword (weight, motion, friction, velocity) may stem from his Cambridge days, but such manoeuvres as the Flying Horse, Hanging Trippet, and Back-Clamp are due to several bruising encounters with one Mr Cornish, a wrestling master at Gray's Inn.

Hartley 1534.

64

PAZ, Octavio. Blanco. [*Mexico*], Joaquín Mortiz, [1967].

8vo, 32 ll., **printed in red and black, assembled concertina style as one long strip 23 x 522 cm**; a very good copy in the original black, cream and yellow publisher's cloth-backed boards, matching card slip-case (lower cover lightly discoloured), with the original 'aviso al lector' loosely inserted; small private stamp to title and half title. **\$2500**

First edition, no. 405 of an edition of 579, to be read by unfolding the long strip of paper. The 'aviso al lector' explains the conception of the book as a presentation of 'el movimiento de la realidad'. 'Blanco' is a long, complex poem containing several poems which come together, separate, and come together again, with the appearance, disappearance, and reappearance of different themes. The typographic composition is described by Paz as an aspect of the verbal composition.

“Blanco” offers the possibility of various readings, as Paz himself suggests in the notes that precede the poem in the Joaquín Mortiz edition. What is more curious is the juxtaposition of columns that blend into one, and then become two again on four distinct occasions. The column on the left is an erotic poem divided into four moments that correspond to the four traditional elements, according to Paz. The column on the right is composed of four variations on sensation, perception, imagination, and understanding. The advancing moment of change from two columns to one, et cetera, is seen by Guillermo Sucre as the preparation of an amorous order. Curiously enough, in the second section of double columns there is no capitalization of letters or punctuation and the eye tends to flow from the boldfaced type of the column on the left to the italics of the column on the right, as they are separated only by the blank space in the middle. The third

section of double columns begins a technique of visually joining the two columns by eliminating the wall between them, so that wherever the verse of the left-hand column finishes, the verse of the right-hand column begins, regardless of symmetry or thematic divisions. It is as if two voices were heard in dialogue, or at the very least, another person's voice in the poet's word. The inserted voices objectify reality and are to a certain degree parodical in their opposition. The physical presentation of the poem reinforces the Oriental concept of fusion of fragments or opposites both philosophically and graphically, in endless succession (not impeded by punctuation), as in the theory of reincarnation' (Julia A. Kushigian, 'Flowing Rivers and Contiguous Shores: The Poetics of Paz' in *Octavio Paz*, edited by Harold Bloom, Chelsea House, 2002, pp. 98-99).

Paz wrote 'Blanco' while serving in India as Mexican ambassador. It was later included in his 1969 collection *Ladera Este*, printed in conventional format.



65

PEIL, Johann. *Tabula processum seu ordinem ultimi divini et criminalis iudicii exhibens; cum adjunct eiusdem brevi demonstratione ex Biblicis textibus et rationibus, quibus figurae undecim tabulam illustrantes suo quaeque loco inseruntur, additurque cantio germanica, quae eandem totam continet.* *Cleves, Gerhard Versteegen, 1625.*

Small 4to, pp. [iv], 82, with 11 engraved plates and a folding letterpress table; without the five-leaf German appendix 'Ein geistlich Lied' (see below); some browning and foxing, particularly towards end, title backed at time of binding, one plate and final leaf strengthened at inner margin, light stain in margin of one plate; early nineteenth-century English straight-grain dark blue morocco gilt, edges gilt and gauffered. **\$2800**

First edition of this strange and rare treatise on the Apocalypse and the Last Judgement, illustrated with dramatic plates by Gillis van Scheyndel. It is the first book printed at Cleves in the Lower Rhine region of northwestern Germany. At the head of each plate appears a letter (or letters) which serve as a key to the relevant part of the text.

The present copy is without the five-leaf 'canticum Germanica' announced on the title, which has its own German title-page 'Ein geistlich Lied von dem Procesz des jüngsten Gerichts' dated 1625 and is not obviously related to the Latin treatise which precedes it.

Provenance: quite possibly George Spencer-Churchill (1766-1840), Marquess of Blandford and later fifth Duke of Marlborough (see sale catalogue of the Whiteknights library, Evans, 26 June 1819, lot 3335, in 'blue morocco'); Henry White (1761-1836), clergyman and friend of Samuel Johnson, with his ownership inscription dated 14 July 1819 on front free endpaper; Sir Thomas Phillipps, with his characteristic pencilled inscription 'MHC' on front pastedown (adjacent to a partly erased pencil inscription apparently reading 'Puttick' and price); subsequently in the library of the Barons Harlech.

Brunet IV 469; Graesse V 186 ('ouvrage bizarre'); VD17 23:631970D (recording two copies: Göttingen and Wolfenbüttel). OCLC records five copies only: Amsterdam (two), the British Library, the Huntington, and Utrecht.

ALDINE COUNTERFEIT, ILLUMINATED

PHILOSTRATUS. *Philostratus de vita Apollonii Tyanei scriptor luculentus a Philippo Beroaldo castigatus.* [Lyon, Guillaume Huyon, c. 1506].

8vo, ff. [210] (final leaf blank), italic letter, beginning of first book with an illuminated initial and contemporary illuminated border decoration in Southern German style incorporating scrolling foliage and flowers in shades of blue, green, pink and red, with gold bezants; illuminated initials at the beginning of the preface and each of the seven remaining books; underlining and a few marginal annotations in contemporary and later hands; some minor foxing, some small losses at fore-edge where small tabs once attached, recto of first leaf crudely brushed with light brown watercolour, some later pen-work added to illumination; modern stiff vellum (bowed). **\$4200**

An early Lyon imitation of Aldus's italic-letter octavo editions. The present edition is regarded as an 'Aldine counterfeit' even though it is not based on any previous Aldus publication. The text follows that of the first Latin edition, prepared by Filippo Beroaldo and published at Bologna in 1501 and again in 1505. To judge by the illumination, the present copy made its way to the area of southern Germany at an early date.

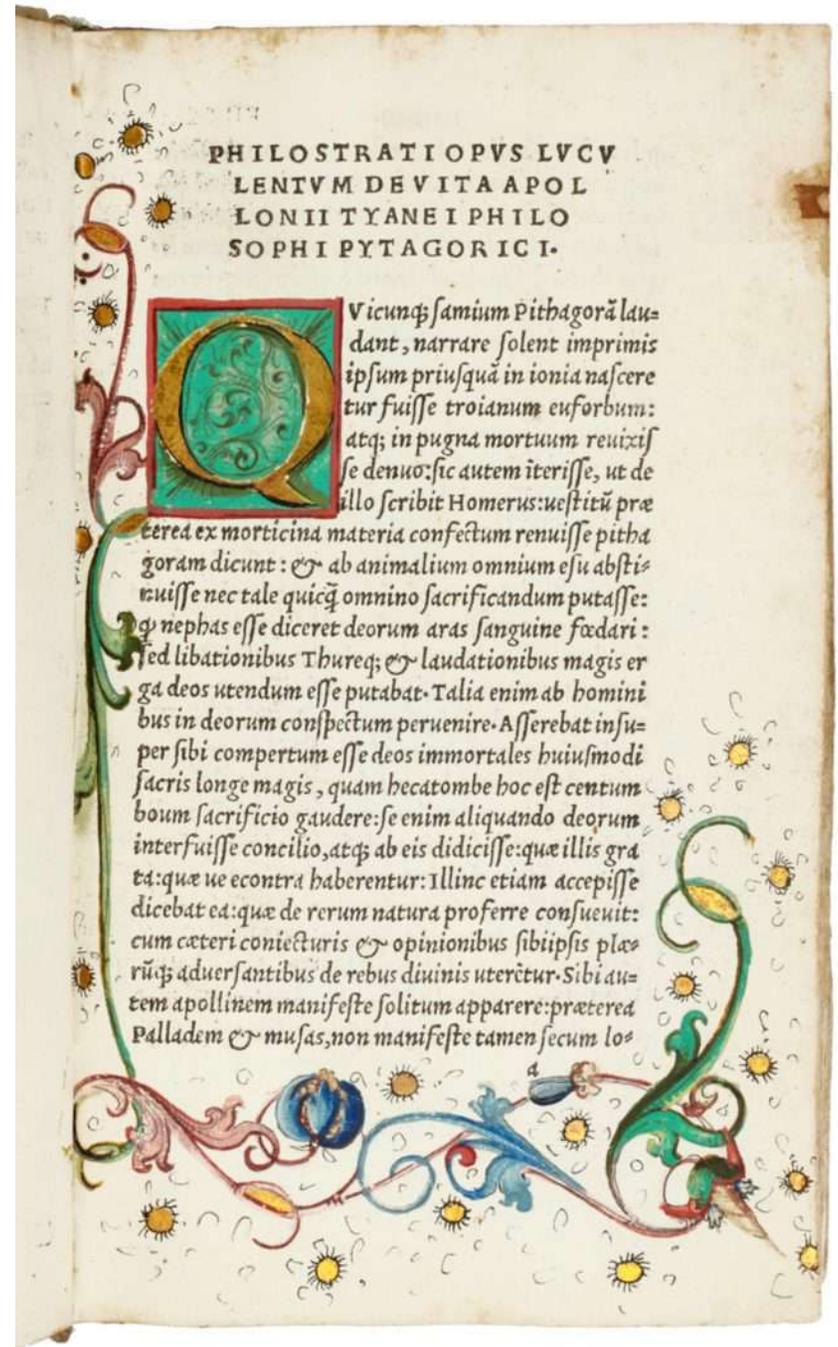
The sophist Philostratus's possibly apocryphal biography of Apollonius of Tyana, a scholar and philosopher who supposedly travelled as far as India, was probably written in the 220s or 230s AD. Aldus published the *editio princeps* of the Greek text in 1501–4.

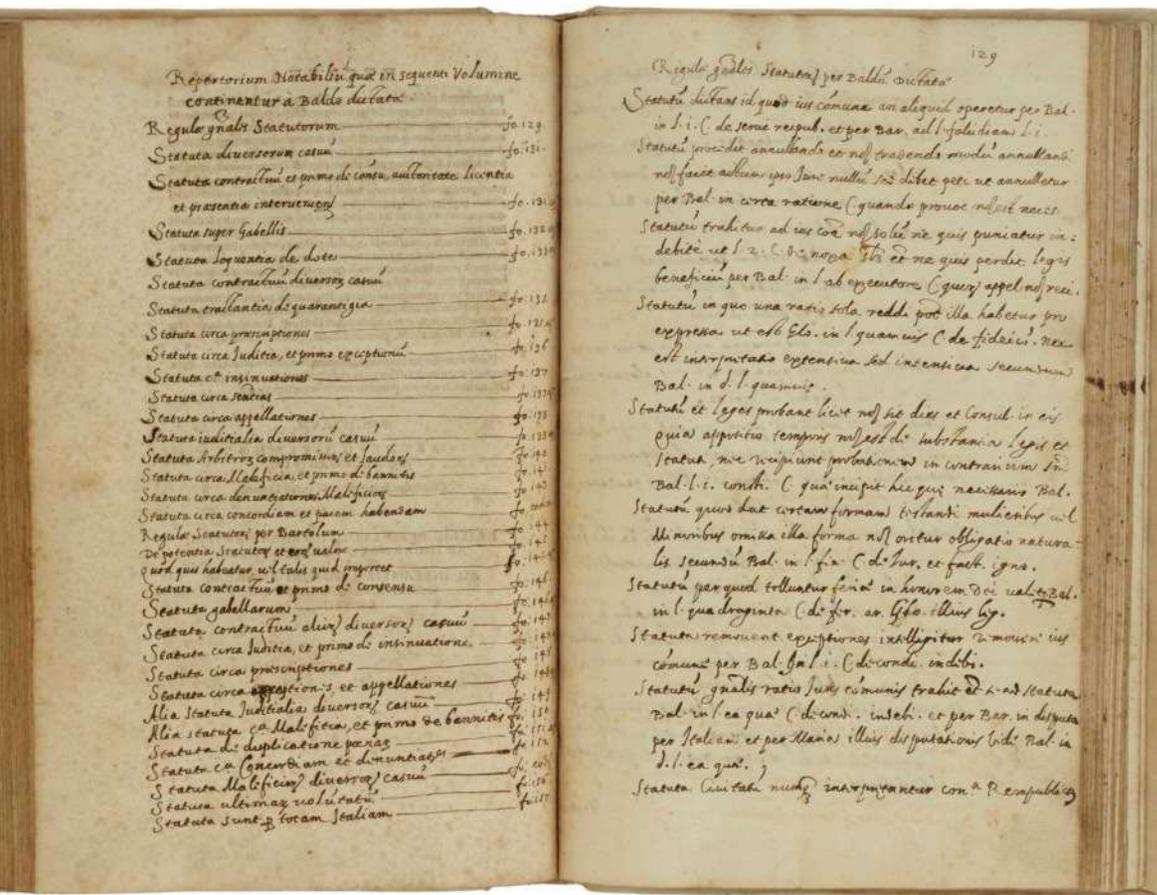
Ahmanson-Murphy 758; Baudrier VII p. 15 (attributing the edition to the Lyon printer Balthazard de Gabiano); Renouard p. 307.

WITH AN EXTENSIVE MANUSCRIPT APPENDIX

[PIACENZA]. *Statuta et decreta antiqua civitatis Placentiae.* Brescia, Lodovico Sabbio for Andrea Gallo, 1560.

Folio, ff. [xxvi], 128 + [78] pp. of manuscript (foliated 129-167); woodcut arms of Piacenza to title, engraved initials; small worm hole at head of first two leaves, some light foxing, slight browning to a few leaves, occasional light marks; a very good copy re-cased in later stiff vellum; small repair at head of spine; ownership inscription to title verso 'Bartholomei Gulierij sac. ac J.U.D. 24 April 1674'; with extensive annotations and manicules. **\$4900**





First edition of this collection of 14th- and 15th-century statutes and decrees relating to the northern Italian city of Piacenza, with numerous marginal annotations and an extensive manuscript appendix. The prefatory matter includes details of fees charged by civil notaries in Piacenza, arranged by category (e.g. for wills, sales etc.), and a list of holidays during the legal year.

The manuscript appendix appears to have been compiled by the 17th-century owner of the volume, Bartolomeo Gulieri, who signs himself 'J.U.D.' (juris utriusque doctor i.e. a doctor of canon and civil law). His notes provide further *statuta* (on contracts, duties, dowries, and crimes, for example) drawn, as he states, 'a Baldo dictata' and 'per Bartolum' i.e. from the work of the eminent 14th-century Italian jurists of Medieval Roman Law, Baldus de Ubaldis and Bartolus de Saxoferrato.

Gulieri inherited the early 15th-century Castello d'Erba, near Piacenza, from his uncle in 1659. Much litigation over his and his brother's rights to the property ensued (including debate over whether a fortress was legally transmissible, and a rival claimant), only reaching a conclusion in 1688, fourteen years after Gulieri acquired this volume. Gulieri's extensive annotations to the printed text (cross references, references to other works, and notes) and appendix reflect his professional interests, and also perhaps his personal interest in the lengthy dispute over his inherited property.

EDIT16 CNCE 23065; USTC 848098. Not on COPAC; OCLC shows 8 copies in the US. Rare on the market.

68

**VINEYARDS VINDICATED:
PLANCHON'S IMPORTANT ACCOUNT OF PHYLLOXERA**

PLANCHON, Jules-Émile. Les vignes américaines: leur culture, leur résistance au phylloxéra et leur avenir en Europe. *Montpellier and Paris, Imprimerie Centrale du Midi for C. Coulet and Adrien Delahaye, 1875.*

8vo, pp. [I]- XIV, [15]-240; very occasional light marking; original printed yellow wrappers with decorative borders, uncut; a few light marks, extremities lightly rubbed, bumped and creased, foot of spine abraded causing small loss, nevertheless a very good, clean copy in the original wrappers; from the library of Stephanie Hoppen (author, bookseller, gallerist, and sometime co-owner of the Holland Press). **\$1100**

First edition, of the the first full-length account of Planchon's American travels and findings, which helped solve the Great French Wine Blight.

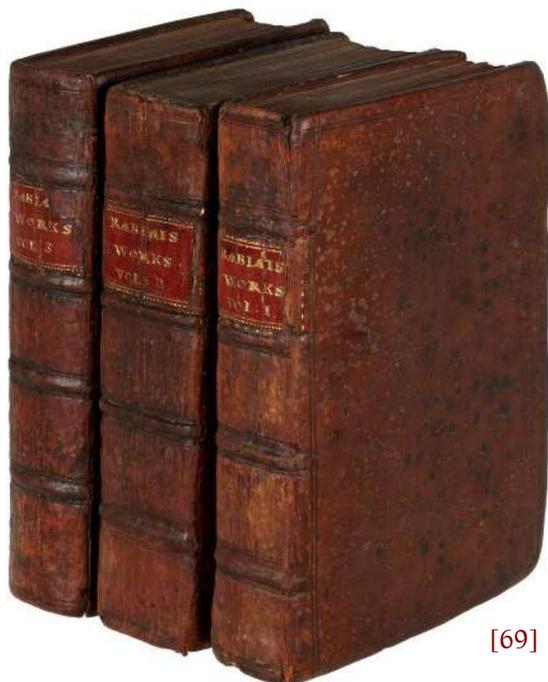
Planchon (1823-1888), a physician and professor of pharmacy and botany, studied in Montpellier, before becoming Assistant at the herbarium at the Royal Botanical Gardens, Kew. A professor of botany at first Ghent and later Montpellier, Planchon was elected a Fellow of the Linnean Society in 1855, and became director of the École supérieure de Pharmacie in 1859.

In 1868 Planchon was commissioned, along with the winegrower Felix Sahut, to investigate the cause of dying vines in the lower Rhône region. They found thousands of yellowish plant lice sucking the sap: phylloxera. The pest was soon found in California (leading to the French belief that it originated in the USA) prompting winegrowers globally to protect themselves against the impending devastation, and impacting winegrowing agriculturally, economically and socially.

In 1872 Planchon was assigned to investigate American vines, and he spent three months investigating vineyards, nurseries, and botanical gardens along the East Coast, debating the problems and possible solutions with his travel companion Charles V. Riley (a British born entomologist), botanist Jules Lichtenstein, and notable wine men including Dr Georges Engelmann. Riley found that phylloxera preferred the leaves of American vines, including imported US vines in France, but the roots of French vines – a breakthrough in phylloxera research.

Planchon immediately published these discoveries in a short report to the ministry of agriculture, and a short comparative article in the *Revue des Deux Mondes*, but this **is the first full-length account**. The research forms part of, and informed, Planchon's and the French government's incentives to find a solution for the pest, from grafting vines, to developing a potent insecticide.

Bradley Bibliography III, p. 556; Simon, *BV*, p. 291; Unzelman p. 120.



[69]

69

RABELAIS, François. *The Works ... or the Lives, heroic Deeds and Sayings of Gargantua and Pantagruel.* Done out of French by sir Tho. Urquhart, Kt. and others. With a large Account of the Life and Works of the Author ... Never before publish'd in any Language. *London, Printed for Richard Baldwin ... 1694.* [With:] *The Second [-Third] Book ... London, Printed for Richard Baldwin, 1694-1695.*

[and with:]

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

Four vols in three, 12mo, pp. [8], clvi, [38], 230; viii, 9-208; [2], 430, [12]; [6], xiii, [4, erroneously paginated], xii-cxlv, [40], 272; wanting Book V (Wing R 104A); very good copies in uniform contemporary mottled calf, red morocco labels; nineteenth-century Levenside booklabels. **\$2100**

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

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

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

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

MARKED UP FOR A COPYIST

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

Oblong 4to, pp. [ii], 189, letterpress title, music engraved throughout; woodcut vignette on title; numerous pasted-on slips bearing manuscript instructions or indicating cuts, viola part added in manuscript to music on pp. 100–1 (*see below*); old repaired tear in inner margin of one leaf (pp. 107–8, without loss), some occasional light browning and spotting; contemporary mottled sheep, spine gilt; rubbed, head and foot of spine slightly chipped, upper joint cracked at head and foot. **\$8400**

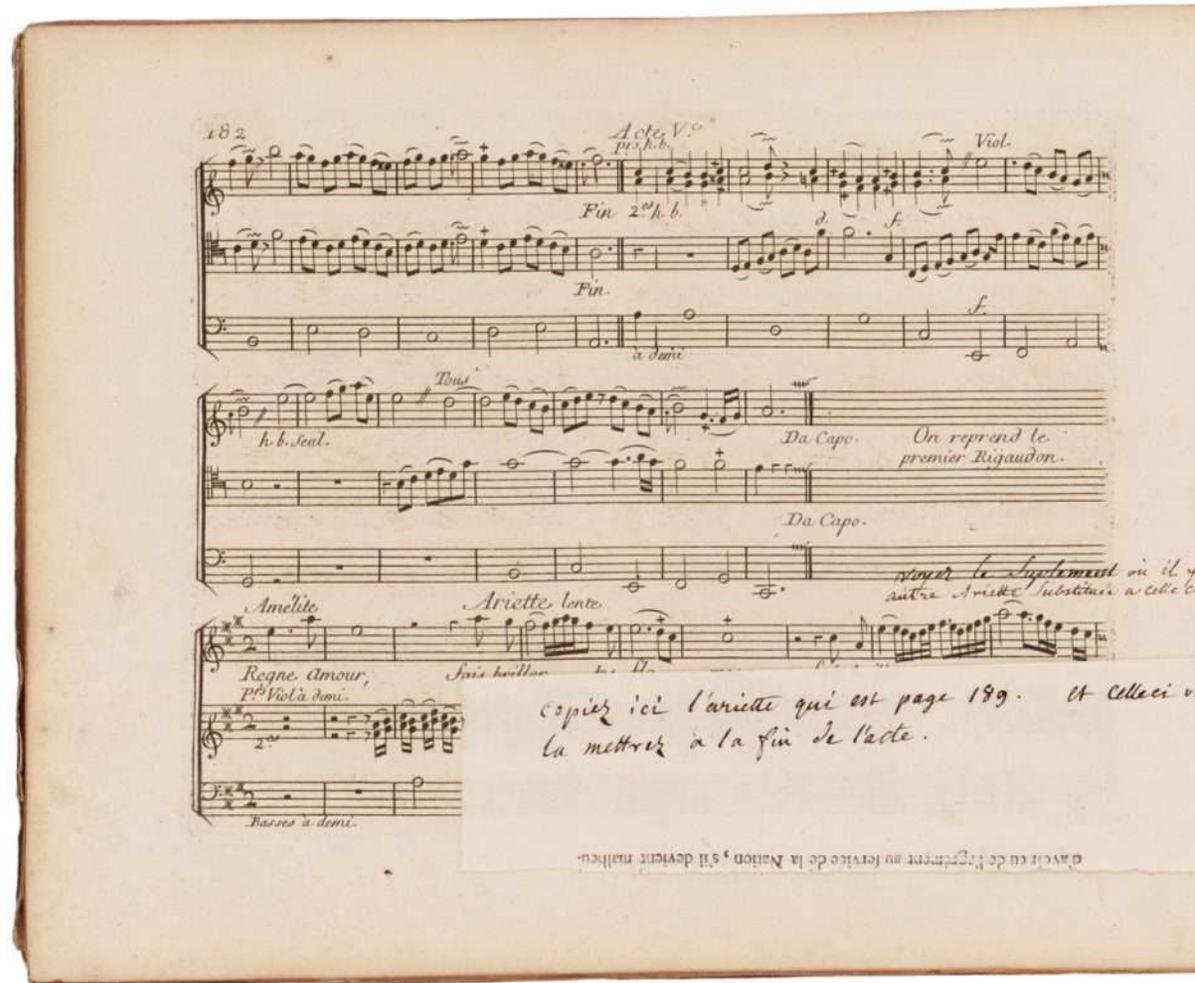
First edition; rare. Despite a strong cast and a lavish production, *Zoroastre* met with only limited success (and, it seems, much bewilderment) when first performed at the Opéra in 1749. By May 1752 Rameau and the librettist Louis de Cahusac had begun an extensive reworking of the opera. This version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

'*Dardanus* [1739] and *Zoroastre* are both marred by serious defects in their librettos. The former suffers from an inept and puerile plot. The latter, though its theme is the conflict of Good and Evil as found in the dualist religion of ancient Persia (Cahusac's libretto also contains much masonic symbolism), is weakened by structural flaws and by the introduction of a conventional love element that implausibly involves the great religious reformer Zoroaster himself. Both works also make excessive use of the supernatural. Although many of the worst failings of these operas were eliminated or lessened at their first revivals, neither opera succeeds more than fitfully in dramatic terms. Yet they are full of music that is at times awe-inspiring in its power and seldom below Rameau's best' (*New Grove*).

The manuscript instructions in the present copy are of considerable interest. They comprise instructions to a copyist, indicating cuts (by the pasting of thin paper strips over the relevant sections),

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

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



NOUVELLES RÉFLEXIONS
DE M. RAMEAU,
SUR SA DÉMONSTRATION
DU PRINCIPE
DE L'HARMONIE,
*Servant de base à tout l'Art Mu-
sical théorique & pratique.*



Doriot

A PARIS;

Chez { DURAND, rue S. Jacques, au Griffon.
PISNOT, Quay des Augustins, à la Sagette.

M. DCC. LII.

AVEC APPROBATION ET PRIVILEGE DU ROY.

71

SUPERBISSIMUM AURIS JUDICIUM

RAMEAU, Jean-Philippe. *Nouvelles réflexions de M. Rameau sur sa demonstration du principe de l'harmonie, servant de base à tout l'art musical théorique et pratique.* Paris, Durand and Pissot, 1752.

8vo, pp. [iv], 85, [2], woodcut vignette on title; an excellent copy in contemporary mottled sheep, spine gilt; extremities expertly restored. **\$3500**

First edition; rare. 'This short treatise, which appeared in 1752, is ostensibly a postscript to Rameau's *Démonstration [du principe de l'harmonie]*, published two years earlier. It nevertheless marks a radical shift in Rameau's thinking about the *corps sonore* [Rameau's term for any vibrating system which emitted harmonic partials above its fundamental frequency]. In that same year, the architect Charles Briseux (c. 1680–1754) published a *Traité du beau essentiel dans les arts* in which he used the evidence of Rameau's discoveries to demonstrate that architecture was based on the principles of harmony. Rameau seized on this corroboration of his theories, which confirmed his growing belief that the principles derived from the *corps sonore* were "common to all those arts of taste that have our senses for object and proportions for rules". By now, too, he had discovered the "sensationalist" psychology of John Locke . . . which held that all knowledge is acquired primarily through the senses. Rameau could thus validate the *corps sonore* by empirical means, in showing that it was "drawn from nature and perceptible to three of our senses" (hearing, sight, touch). This elevation of experience over reason prompted Rameau to adopt as his watchword the aphorism *superbissimum auris judicium* ("the judgement of the ear is best"), which appears for the first time in these *Nouvelles réflexions*. He set great store by this publication, sending copies to the Swiss mathematicians Jean II Bernoulli and Leonhard Euler and the Italian philosopher Francesco Maria Zanotti . . . with a request for their opinions of it' (Graham Sadler, *The Rameau compendium*, 2014, pp. 141–2).

Provenance: Abbé François-Robert Doriot (1713–c. 1792), maître-de-chapelle at Besançon and, from 1758 to 1780, at the Sainte-Chapelle in Paris, with his ownership inscription on title; Doriot wrote an unpublished treatise entitled 'Principes de composition', containing numerous musical examples from Rameau's operas; subsequently in the library of the noted music collector Pierre-Alfred Frappier (1832–1895), with his ownership inscription on front free endpaper.

RISM, *Ecrits* p. 684.

WITH TWENTY PART-SONGS,
THREE FOR THE ELIZABETHAN STAGE

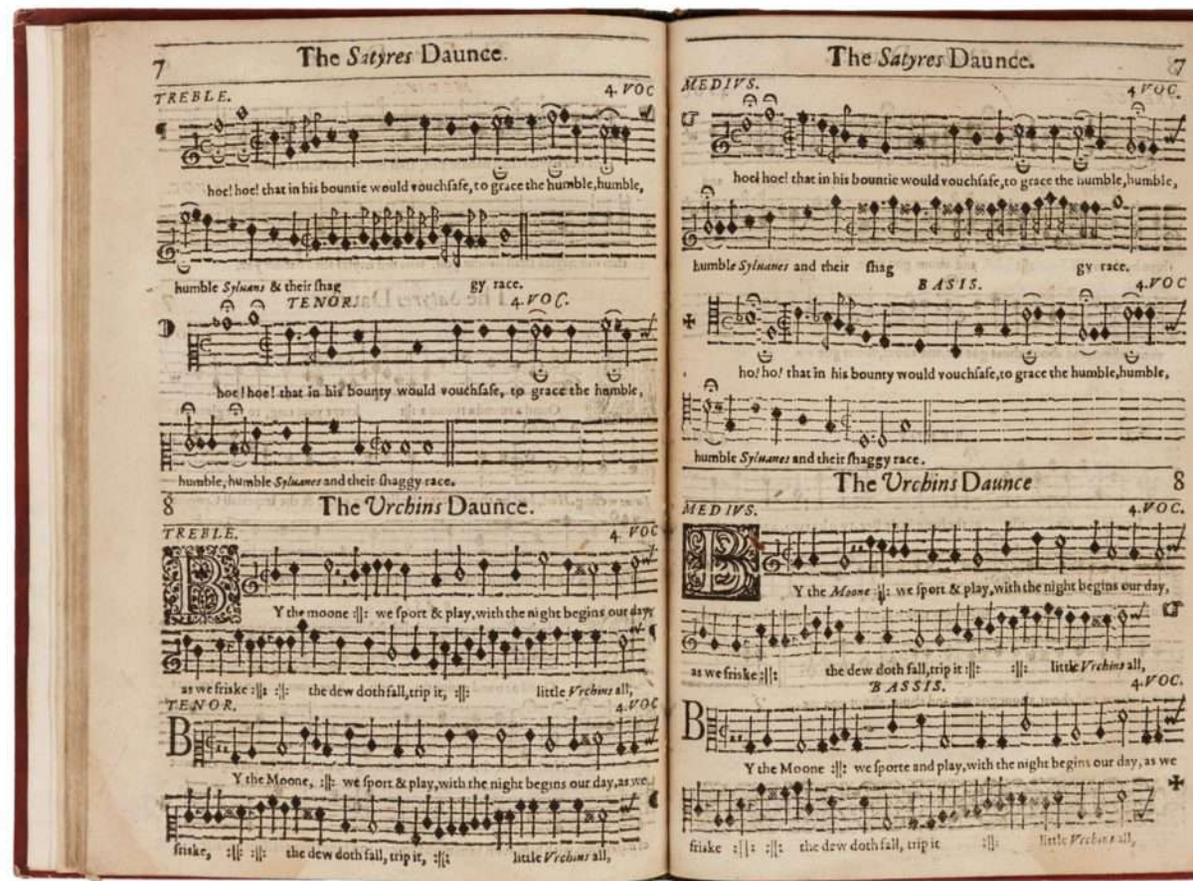
RAVENSCROFT, Thomas. A Briefe Discourse of the true (but neglected) use of Charact'ring the Degrees by their Perfection, Imperfection, and Diminution in measurable Musicke ... Examples whereof are exprest in the Harmony of 4. Voyces, concerning Pleasure of 5. usuall Recreations. 1 Hunting, 2 Hawking,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

4to, pp. [28], 22, [58], with woodcut headpieces and initials, and 55 pages of letterpress music; tear through 14 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. \$22,400

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.

73

[ECONOMICS. VALENCIA]. REAL SOCIEDAD ECONÓMICA. Instituciones economicas de la Sociedad de Amigos del Pais, de la ciudad, i reino de Valencia. Primera parte [all published]. *Valencia, Monfort for the Society, 1777.*

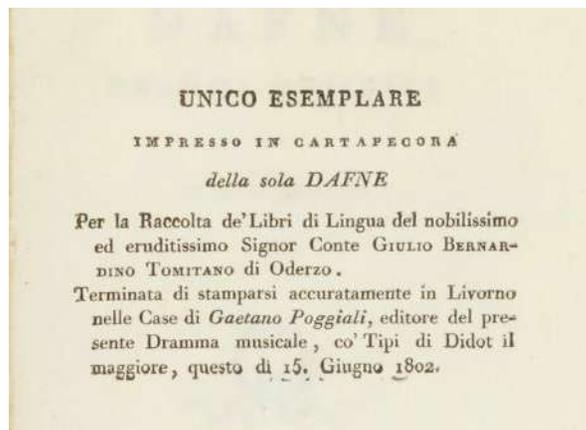
8vo, pp. lxxiii, 208; with allegorical engraved vignette on the title; a clean, crisp, very attractive copy in contemporary vellum, flat spine with ink titling. **\$1350**

Rare first and only edition of the prospect, statutes and plans of the Valencia Royal Society of the friends of the Country. The Sociedades Económicas de Amigos del País were private associations established in various cities throughout Enlightenment Spain, and to a lesser degree in some of Spain's overseas territories including (the Philippines, Puerto Rico, Cuba, Guatemala, Chile, Venezuela, Mexico, and elsewhere) to stimulate the economic and intellectual development of Spain.

The brainchild of a group of seven local promoters well aware of the Europe-wide movement for the improvement of economies from the point of view of agriculture, husbandry, industry, the professions and arts as advocated in the (here quoted) *Ami des hommes* and other works by the French *Economistes*, the Society obtained permission to constitute itself as quickly as the Madrid sister-group. This elegant publication, dedicated to the King himself, reflects the lofty, yet practical purposes and lively intellectual engagement of the members.

The allegorical vignette, featuring crops and a ship and the motto 'Fert omnia tellus' is clearly more than a nod to the *Economistes'* realm of commitment.

No copies recorded in the US; one in the UK (British Library).



[74]

74

UNICUM, PRINTED ON VELLUM

RINUCCINI, Ottavio. *La Dafne. Livorno, (Gaetano Poggiali) co' i tipi di Didot il Maggiore, 1802.*

8vo, pp. [4], 24; a beautiful copy, printed on vellum, bound in contemporary blue silk over boards, spine worn. **\$1900**

A unique copy of Rinuccini's *Dafne*, extracted from the *Drammi musicali* published in Leghorn in 1802 and printed on vellum specially for Count Giulio Bernardino Tomitano (1761-1828), renowned bibliophile from Oderzo, as stated on the first leaf ('Unico esemplare impresso in cartapecora della sola *Dafne* per la raccolta de' Libri di Lingua del nobilissimo ed eruditissimo Signor Conte Giulio Bernardino Tomitano di Oderzo').

Giulio Bernardino Tomitano's large collection of books and manuscripts was dispersed after his death, and in 1840 some 100 manuscripts were sold by his heirs in London, where many were purchased by Guglielmo Libri. In 1884, 65 volumes of correspondence of Tomitano returned to Italy when the Italian Government repurchased some 2000 manuscripts stolen in Italy by Libri and sold by him to Bertram Ashburnham, 4th Earl of Ashburnham; they are now in the Biblioteca Medicea Laurenziana.

Gamba 844 ('Pubblicatasi dal Poggiali sin dall'anno 1802 una raccolta de' *Drammi musicali* di Ottavio Rinuccini [...] fece imprimere a parte della sola *Dafne* un unico esemplare in pergamena, posseduto da Giulio Bernardino Tomitano di Oderzo').

75

[ROZIER]. Le rozier historial de France contenant deux roziers. Le p[re]mier rozier contient plusieurs belles rozes e boutons de instructions . . . pour roys, princes . . . et gens de guerre . . . Le seco[n]d rozier autreme[n]t croniques abregees contient plusieurs belles rozes . . . extraits . . . de la maison de Fra[n]ce et de Angleterre. *Paris, [Gilles Couteau for François Regnault], 26 February 1522 [i.e. 1523].*

Folio, ff. 216; printed in bâtarde type in two columns, title in red and black with a large woodcut in four compartments, the scrolls printed in red, signed with the Lorraine cross, in all 293 text woodcuts from 92 blocks, some larger cuts with

woodcut borders on one side, medallion heads of kings and popes, half-length figures, woodcut capitals of varying design, white on black; outer and lower margin of c1 cut shorter, two closed tears in the upper margin of the same leaf, some scattered pinholes, one small wormtrack in the text developing horizontally to a maximum of 2 cm length and 2 mm width then receding, over four quires, occasional very light staining; slight soiling on margins of title, but a very appealing copy in clear dark impression; mid nineteenth-century red morocco, three fleurs-de-lys stamped in gilt on covers, fleur-de-lys stamped in three compartments of spine, the fourth and uppermost lettered in gilt; minor wear, two corners slightly bumped. **\$44,800**

First edition. The first part, the *Rozier des guerres*, is a *speculum principis* for rulers in peace and war, and was originally published on its own in Lyon c. 1489 (only two copies known). The second part is a chronicle of the histories of France, England, Germany, Spain, Scotland, Sicily, Flanders, and so on. The large four-part woodcut on the title, repeated on mm1 and signed with a Lorraine cross, was long attributed to Geoffroy Tory but is now believed to be by Jacquemin Woerriot. The other woodcuts come from several sources: the large presentation vignette on a2 is from the *Triomphe des neuf Preux* (1487), the scribe vignette on II2 comes from *Petrus de Crescentiis livre des ruraux prouffitz* (1486), the Rout of the Venetians on III1 is repeated from *Claude de Seyssel la victoire du roy contre les Veniciens* (1510). While the 24 portraits are most likely taken from the *Chroniques de France* (1493), the woodcuts depicting the funeral of Louis XI on mm4 and of Joan of Arc on t6 appear here for the first time.

‘According to Brunet (*Manuel* IV, 1440) there are three copies on vellum and two on paper which are without the imprint on title and have the date in colophon as 1522 (. . . xxii), the day of the month and the other details being apparently the same as in the present edition, which has the imprint on title as given above and one more “I” added to the date at the end, “xxiii”, these being virtually the only differences’ (Fairfax Murray).

Provenance: ‘Maillard’ (early ownership inscription at foot of final leaf); Charles Fairfax Murray (1849–1919), with paper label ‘488’ on front pastedown; Silvain S. Brunschwig, with book label (his sale, Rauch, 1955); C. N. Radoulesco, with book label.

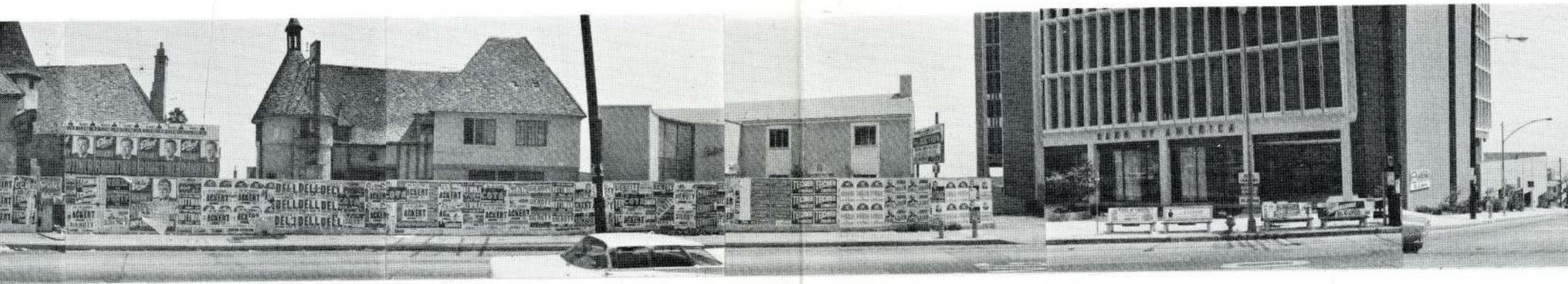
Fairfax Murray 488 (this copy); Renouard-Moreau III 452.



76

RUSCHA, Edward. Every Building on the Sunset Strip. *Los Angeles, California, 1966 [actually 1970].*

8vo, pp. [53]; halftone photographic illustrations throughout; bound leporello style in white wrappers, title printed in silver on upper cover and spine; slight discolouration and crease to spine but otherwise very good; in original silver paper-covered slipcase; silver bright and clean. **\$1700**



A very good copy of the first edition, second printing of Rusha's innovative photographic study of the iconic Sunset strip. The publication sequentially depicts each facade on both the North and South sides of street in a panoramic photomontage.

Rusha ordered an amended, second printing of *Sunset Strip* in 1970 after being unhappy with a feature of the original 1966 printing. In the first printing the final page had been folded to fit in entirety of the final photograph of the Jaguar building on 9176 W. Sunset Bld. and thus preserve a flush edge, but in the second printing the photo was cropped to fit the regular page and eliminate the flap.

77

SANCHO, Ignatius. Letters of the late Ignatius Sancho, an African. In two Volumes. To which are prefixed, Memoirs of his Life ... *London, Printed by J. Nichols: and sold by J. Dodsley ... J. Robson ... J. Walter ... R. Baldwin ... and J. Sewell ... 1782.*

2 vols, 8vo, pp. [4], ii, [v]-lviii, [1], 22, [2], 23-204; [4], 224, with a half-title and frontispiece to each volume (a portrait of Sancho after Gainsborough and a vignette by Bartolozzi) and the inserted leaves *a and *C4 (editor's preface and a letter to Edward Young) in volume I; frontispieces and titles somewhat foxed, else a good copy in recent half calf preserving earlier endpapers (nineteenth ownership and presentation inscriptions); bookplate of John Ralph Willis, collector of rare Americana. **\$2600**

First edition. The African Ignatius Sancho, born on a slave ship in 1729, was befriended by the Duke of Montagu, became his butler, and after retiring from service ran a grocer's shop in Mayfair where 'a commerce with the Muses was

supported amid ... the interruptions of a shop'. He developed many friendships with literary men and opponents of the slave trade, among them Laurence Sterne; he knew Garrick, toyed with a career on the stage, and sat for Hogarth and for Gainsborough. His extensive correspondence, published here by Miss Crewe for the benefit of his family, with a memoir by Joseph Jekyll, attracted a prodigious list of subscribers (41 pages), including Beckford, Burke, Gibbon and Walpole.

Sabin 76310.

78

SANDER, Nicholas. *De visibili monarchia ecclesiae, libri octo.* Louvain, Reinerus Velpius for John Fowler, 1571.

Folio, pp. [xii], 844, [14]; woodcut printer's device on title and on verso of final leaf, woodcut historiated and floriated initials, woodcut head- and tail-pieces; light dampstain in lower outer corner of a few leaves, minor ink-splash on verso of 3S2, but very good copy in contemporary blind-stamped pigskin over wooden boards dated 1572, from the workshop of Freidrich Ziegler in Augsburg, decorated with figurative rolls showing biblical figures and the Virtues (Haebler II 510 1 and 3); slightly rubbed, soiled and scratched, lacking clasps. **\$3500**

First edition of Sander's polemical defence of the Roman Catholic Church and Papal authority.

Published shortly after the papal bull *Regnans in excelsis*, Sander, despite opposition from other English Catholic exiles, here reprints and defends the bull, and the subordination of all temporal authorities to the Papacy. The first six books set out the basis for the Catholic Church's organisation along monarchical, rather than democratic or oligarchic, lines, and address the primacy of St Peter

in the early church. Book seven presents parallel chronologies of the *civitas dei* (the Catholic Church and Holy Roman Empire) and the *civitas diaboli* opposite a detailed account of historical events.

Sander (c. 1530-1581) 'was unique among English Catholics in holding a resistance theory that saw the world as one church under a single head, the pope, whom other rulers were bound to obey. His view was singled out for particular attention by the English government in the "bloody questions" of 1581 put to suspected priests. *De visibili monarchia* also contained an English martyrology, drawing on lists similar to those in his report to [Cardinal] Morone, with similar inaccuracies. The book's central argument was the divine establishment of papal monarchy. Sander made a somewhat more original point by structuring his argument round St Augustine's two cities, renamed the city of God and the city of the devil; the constant struggle between them Sander represented graphically by facing-page treatment of their histories. The work rested on wide reading, Sander showing no concern for possible heterodoxy on other matters of doctrine if a writer defended papal primacy. Thus Pole figured prominently; Sander narrated his role in the reconciliation of England, taking his account from Andras Dudic's biography of Pole, published in 1563. The work's final book attempted to name Antichrist as a specific individual in order to refute the protestant identification of him with the papacy. Sander tried to disseminate his book to British Catholics, sending a copy to William Maitland of Lethington, for instance, but it was intercepted' (*Oxford DNB*).

Provenance: the Regensburg theologian Ignatius Plebst (d. 1695), with bookplate; the theologian Johann Sigismund Zeller von Gleinstetten (1653–1732), with bookplate.

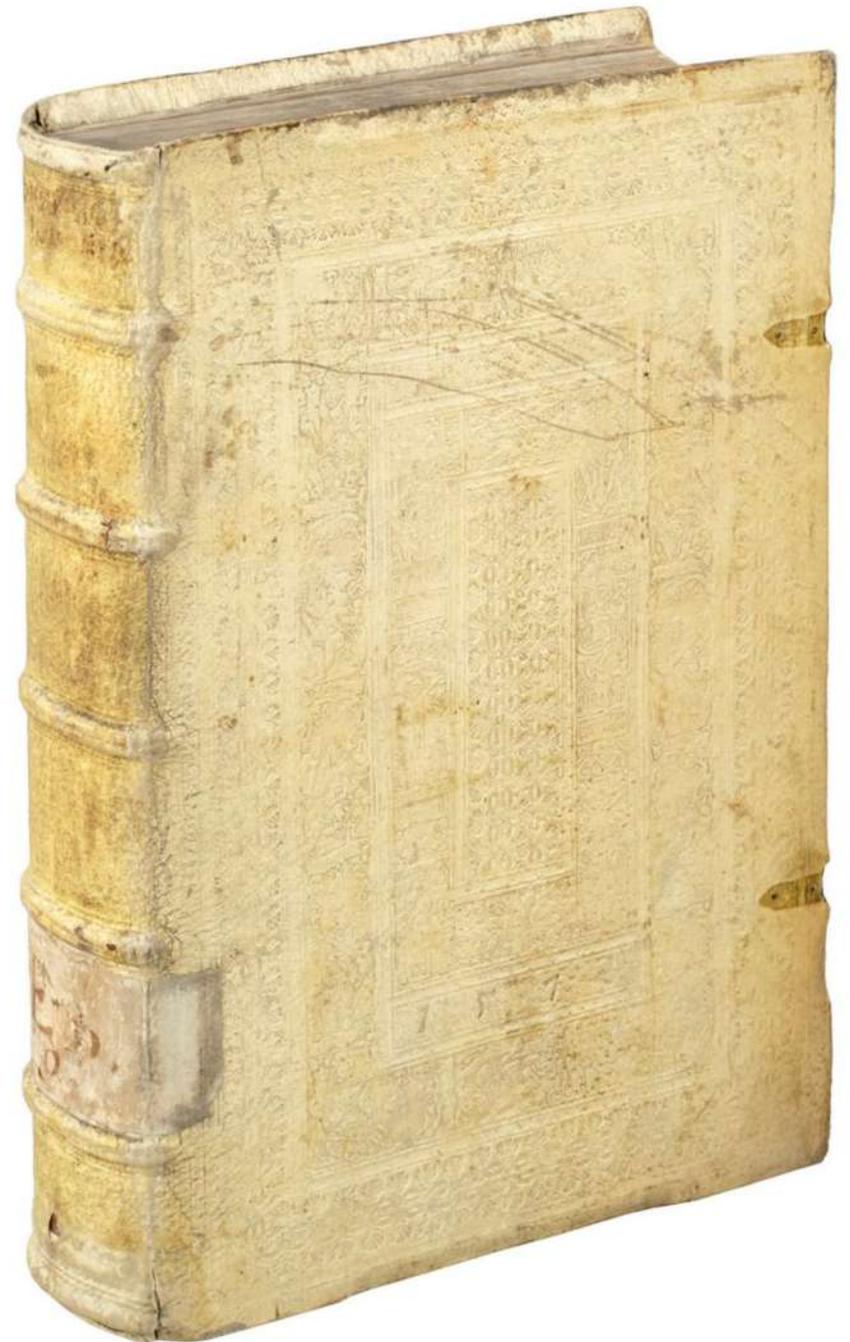
Adams S288; Allison & Sanders 1013; Shaaber S21.

79

LUTHERAN THOUGHT FOR CHILDREN
AT THE "IMPULSION AND COMMANDEMENT" OF THOMAS CROMWELL

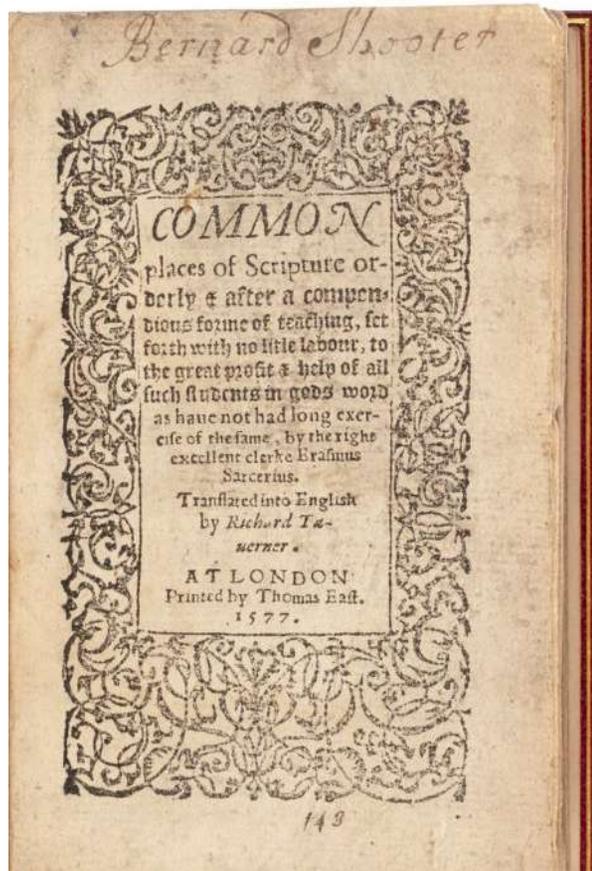
SARCERIUS, Erasmus. Richard TAVERNER, *trans.* Common Places of Scripture orderly & after a compendious Forme of Teaching, set forth with no little Labour, to the great Profit & Help of all such Students in Gods Word as have not had long Exercise of the Same, by the right excellent Clerke Erasmus Sarcerius. Translated into English ... *London, Printed by Thomas East, 1577.*

Small 8vo, ff. 192; title-page within a woodcut border; title-page dusty, sidenotes shaved on a few leaves, but a very good copy in red crushed morocco by Riviere; early ownership inscription to title-page of 'Bernard Shooter'; the Harmsworth copy, sold in 1938 (£2 to Douglas Cleverdon). **\$4900**



Third edition of an important summary of Lutheran doctrine, translated by Richard Taverner from Sarcerius's *Loci communes* (1528) and first published in 1538, dedicated to Henry VIII; this was the only edition published during the reign of Elizabeth.

Taverner first came to Thomas Cromwell's notice during his rapid rise to power in the early 1530s, soon becoming his 'principal propagandist for religious reform' (*Oxford DNB*). In 1536 Cromwell commissioned him to translate the Augsburg Confession and Melanchthon's Apology (*The Confessyon of the Fayth of the Germaines*). 'More important for his purpose however was the *Loci communes* of Erasmus Sarcerius ... Taverner translated it in 1538 at the "impulsion and commandement" of Cromwell. In Taverner's judgment no one had handled the commonplaces of the Christian religion as effectively as Sarcerius' (John Yost, 'German Protestant Humanism and the Early English Reformation', *Bibliothèque d'Humanisme et Renaissance*, 32: 3, 1970). Although Sarcerius (1501-1559) followed Melanchthon's own earlier *Loci communes*, his text had a different purpose, directed specifically at children and those with little knowledge of scripture.



Taverner's dedicatory epistle to the king, reprinted here, praises Henry as chief opponent to the Pope, gives a nod to Cromwell: 'so worthy a counsellour of so worthy a Prince', who 'nowe of late impelled me to tra[n]s late into English this boke ... a treasure inestimable unto Christen man', and yet one 'full of difficultie', it being impossible to 'satisfie the expectation' of all readers on such contentious topics. Perhaps against expectation Taverner promotes a moderate line on, for example, free will, following the German reformers.

Taverner was later responsible for a briefly-current revision of the Matthew Bible (published 1539), and the first English translation of Erasmus's *Apothegmata*, in his *Garden of Wysdom* (1539), but after Cromwell's downfall he was detained several times by Gardiner, and his translations of Sarcerius and Melanchthon were publicly burnt at Paul's Cross in 1546, alongside texts by Tyndale and Coverdale.

All editions of *Common Places* are rare. Of the editions of 1538 and 1553 (of which there are several variants) ESTC records a total of four copies in North America, and four copies more of the present edition (Folger, Union Theological Seminary, Yale, and Zion Research Library). No copies of this edition have appeared at auction since 1946.

STC 21756.

80

TYRANNICIDE JUSTIFIED

[SEXBY, Edward, and Silius TITUS]. Traicté politique, composé par William Allen, Anglois, et traduit nouvellement en François, où il est prouvé par l'exemple de Moyse, & par d'autres, tirés hors de l'écriture, que tuer un Tyran ... n'est pas un meurtre. *Lugduni, 1658.*

12mo, pp. [2], 94; a fine copy, bound in eighteenth-century red morocco, gilt, possibly by the atelier Padeloup; biographical and collation notes of the same date, with a further inscription attributing the binding 'comme étant de l'un des celebres relieurs Padeloup' signed by Joseph Crozet, 'libraire de la Bibliothèque royale', 3 Nov 1840; booklabel of the Irish judge William O'Brien, his 1899 bequest to the Jesuit library at Milltown Park. **\$1550**

First edition in French, rare, of *Killing noe murder* (1657), the translation sometimes attributed to the abbé de Marigny.

Sexby was a Parliamentary officer who served in Cromwell's 'Ironsides' and a radical proponent of the rights of ordinary soldiers. Appointed governor of Portland Castle by the new regime, he took part in the invasion of Scotland, before being sent as an envoy to the Fronde rebels in France, where he helped draft several significant publications. He returned to England 1653, but his increase antagonism towards Cromwell's version of the Commonwealth led to his attempted arrest in 1655; fleeing to the Spanish Netherlands, he became a moderate royalist and attempted to foment insurrection in favour of the exiled Charles II, the present work being his most important effort in that cause.

In 'May 1657, there arrived in England copies of an apology for tyrannicide, entitled *Killing Noe Murder*, published by Sexby in Holland, evidently with the assistance of Silius Titus, under the name of Sexby's former fellow agitator William Allen. Sexby argued that Cromwell was a tyrant on a par with Caligula and Nero. However stable, his reign was an abrogation of law which constituted the enslavement of the English people and threatened the outright corruption of English society. In such circumstances the private citizen was perfectly within his rights in seeking to exact the punishment for which responsibility ought normally to rest with God and the magistrate. Tyranny being the suspension of the normal course of law, tyrannicide could not be regarded as an act of murder' (*Oxford DNB*). At least one bookseller was arrested for the importation of copies; Sexby, who followed his book back to England, was himself arrested in July 1657, and died in the Tower the following January.

This French translation had an interesting later history, receiving a surreptitious reprint in 1793 ('72' i.e. 172pp, falsely dated '1658') at the height of the Revolution.

OCLC and COPAC show five copies only: BL, Lincoln Cathedral, Sheffield, Lyon and Bibliothèque nationale.

Brunet, I, 189-190; Quérard, I, 37; Graesse, VI, 187; Renouard 277; Barbier, II, 7132.

81

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

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

\$4200

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

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

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

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

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



82

[SKINNER, Joseph, *editor*]. The present state of Peru: comprising its geography, topography, natural history, mineralogy, commerce, the customs and manners of its inhabitants, the state of literature, philosophy, and the arts, the modern travels of the missionaries in the heretofore unexplored mountainous territories... *London, Richard Phillips, 1805.*

4to, pp. xiv, 487, [1], with 20 coloured plates; some offsetting from an inserted note on p. [iii], occasional very light browning, foxing or offsetting, but a very good copy in contemporary calf, 'Board of Agriculture 1806' lettered in gilt on upper cover; rubbed, rebaked preserving original spine label. **\$3500**

First edition. 'This is the earliest and most lavish English colour-plate book relating to Peru and Ecuador; the plates show natives of Lima and Quito. Before the publication of this work, the English had known relatively little about Peruvian society and its cultural and literary accomplishments. The text was taken from copies of *El Mercurio peruano*, captured by the English from a Spanish ship sailing out from Callao. According to Skinner's preface, the issues of *El Mercurio peruano* comprised a sixteen-month run beginning in January 1791, and other "various authentic sources" were also used in the compilation (p. viii). The appendix contains interesting information about generations of missionaries to the west coast of South America' (Hill).

Abbey 723; Colas 2751; Hill 1577; Lipperheide Md5; Palau 315564 (attributed to Manuel Sobreviela and Narciso Barcelo); Sabin 81615.

83

CATHOLIC REGICIDE

[SKORY, Edmund, *attributed author*]. The Copie of a Letter written from Paris, the 20. of May 1610. Declaring the Maner of the Execution of Francis Ravaillart [*sic*], that murdered the French King. With what he was known to confess at his Death ... *Imprinted [by Robert Barker for John Budge] at Britaine Burse. And are there to be sold. Anno 1610.*

4to, pp. [4], 9, [1], with the initial leaf A (blank but for the signature in a woodcut ornament), but wanting the terminal blank B4; a good copy in full red crushed morocco for William Brown of Edinburgh; bookplate of Lucy Coleman Carnegie. **\$1350**

First edition, scarce. 'Good King Henri' IV, the first Bourbon king of France, was a religious moderate best known for his promulgation of the Edict of Nantes in 1598. Guaranteeing religious liberty to Protestants earned him many enemies however, including the Catholic zealot François Ravaillac, by whom he was stabbed to death in Paris in May 1610. News of the assassination was carefully controlled in England through pamphlets like this one (see below).

Ravaillac was tortured and executed on 27 May, the punishments described here: 'Then was hee layed naked upon the Stage, and pinched in divers places with hot Pincers, After which they burned his hand with the knife therein, wherewith hee killed the King; Then powred they hot lead into the wounds made with the pincers, And lastly drew him in pieces with horses.' The pamphlet insinuates that Jesuit involvement has been concealed, but avoids a description of the murder itself – Robert Cecil, Earl of Salisbury, had expressly ordered the Stationers' Company 'that you suffer nothing to be imprinted concerning the death of the late French king. unless it be such things as shall have the signification of his lordships pleasure'.

Skory is only known for one other work, *An Extract out of the historie of the last French King* (1610), also published with the unusual imprint of 'Britaine Burse' and dedicated to the Earl of Salisbury. Britain's Burse, also known as the New Exchange, essentially a Jacobean shopping-mall built by Salisbury just off the Strand, opened in 1609 with a commemorative masque by Ben Jonson. It is clear that both works were printed to meet Salisbury's requirements and probably under his instruction.

STC 20754.

THE
COURT of VENUS,
OR,
Cupid restor'd to Sight;
BEING
A HISTORY
OF
CUCKOLDS
AND
Cuckold-makers,

Containing an Account of the Secret Amours and Intrigues of our *British* Kings, Noblemen, and others, with the most celebrated Beauties, and famous Jilts, from HENRY the Second, to this present Time.

The whole interspersed with Letters of Love and Gallantry; with a KEY.

In Two Volumes.

By Capt. ALEXANDER SMITH.

L O N D O N:

Printed and sold by J. BAKER in *Pater-Noster-Row*, and A. DODD without *Temple-Bar*, 1716.

84

SMITH, Captain Alexander (*pseud.*). *The Court of Venus, or, Cupid restor'd to Sight; being a History of Cuckolds and Cuckold-Makers...* London, Printed and sold by J. Baker ... [vol. II only: R. Burleigh] ... and A. Dodd ... 1716.

Two vols, 8vo, pp. [22], 262; [12], 254, [8]; the title-pages are cancels; a fine, crisp copy in nineteenth-century calf, gilt, gilt edges. \$6700

Very rare reissue of *The Secret History of the Lives of the most celebrated Beauties* (1715) and its continuation *The School of Venus* (1716), a collection of scandalous biographies by 'Captain' Alexander Smith (fl. 1714-1726), the historian of roguery whose popular 'lives' provide us with much of what we know of the facts (albeit embroidered) behind the fictions of Gay, Fielding and Defoe.

As with his famous *History of the Lives of the most noted Highwaymen* (1714, later expanded to three volumes), *Celebrated Beauties* was first issued as a stand-alone single volume in 1715 (Trinity Hall Cambridge and Illinois only in ESTC). 'The kind Reception' it met with, 'does encourage us to oblige the publick with another', and in 1716 Smith reissued volume I, and added a new volume II, under the title *The School of Venus, or, Cupid restor'd to Sight* (BL only, plus a copy of volume II at UCLA), using different publishers. *The Court of Venus, or Cupid restor'd to Sight*, again re-uses the original sheets of *Celebrated Beauties*, with a reissue of volume II of *The School of Venus*. There is one further iteration, under the title *The Court of Venus: or, the History of Cuckolds and Cuckold-Makers, for 200 Years last past* (also 1716, Huntington only).

Capt. Smith was a master of the populist biography, veiling prurient interest with a supposed moral lesson. Here, he explains, 'as the Subject is wholly Amorous, the Stile ... is very soft, smooth, and passionate, without any mixture of Obscenity', suitable even for 'the chastest Virgin', a claim absolutely not borne out by the contents. Volume I opens with royal mistresses – Fair Rosamond, Jane Shore and Nell Gwynn (with a seven-page verse satire he attributes to Etheridge) – and heads steadily downhill, taking in the affairs of Aubrey de Vere, the Duke of Buckingham and the Earl of Rochester, and concluding with debauchees, prostitutes, and practitioners of the 'buttock and twang' (!) up to the time of writing. History and slander are freely mixed, including an anti-Quaker story in which a serial concubine takes up with William Penn: 'and she had Thee'd it and Thou'd it so long, till they came to the closest Conjunction, and mingled their spiritual Embraces'. The 'lives' in volume II are slightly longer and include several mistresses of Charles II and the Duke of York, Rochester again, with Mrs. Barry, 'Philogines and Meretricia', and 'The Amours and Intrigues of two Turks, with their English Mistresses'.

Not in ESTC, OCLC or COPAC.

**STATECRAFT AND THE PRINCE:
A STRUCTURED TREATISE FROM THE GONZAGA COURT**

SPONTONE, Ciro. Dodici libri del governo. Verona, for G. Battista Pigozzo and Andrea de Rossi, 1599 [colophon 1600].

4to, pp. [xlviij], 389, [1] + [2, errata]; with typographic tables, engraved initials, running titles; a very good, fresh copy in contemporary vellum, spine bearing the author's name and title in a large calligraphic hand; a very genuine and attractive book, from the Jesuit college of Alcalá (inscription on the title-page). **\$5600**

First edition of a rare - and in parts typographically striking - treatise on political science conceived as a comprehensive riposte to Machiavelli's *Prince*. Ciro Spontone (1552-1613) wrote his 'anti-Machiavelli' whilst serving as secretary to the Duke of Mantua Vincenzo I Gonzaga, with whom he would, in 1601, take part in the Hungarian war against the Turks.

Having already tried his hand at *mirrors of princes* theory nine years earlier with a work entitled 'La corona del Principe', which made ample use of iconic metaphors to illustrate the virtues of the ideal ruler, with the *Dodici libri del governo* Spontone adopts a more severe, comprehensive and theoretically structured approach to the science of statecraft. He explores it in all its implications: from royal prerogatives and obligations to the structure and domains of ministries, of governing and legislative bodies, of executive and policing institutions, to the classification of the people, the preserving of peace, the circumstances which lead to war and the possible consequences of war. His description is perhaps at its most effective and prescriptive in the initial 'table': ten pages given over to a graphic representation of the concepts, domains and actors of statecraft and the relations between them.

EDIT 16 52255; USTC 857390-1-2. Rare outside Europe: America only holds 3 copies (Brigham Young, Congress, Huntington).

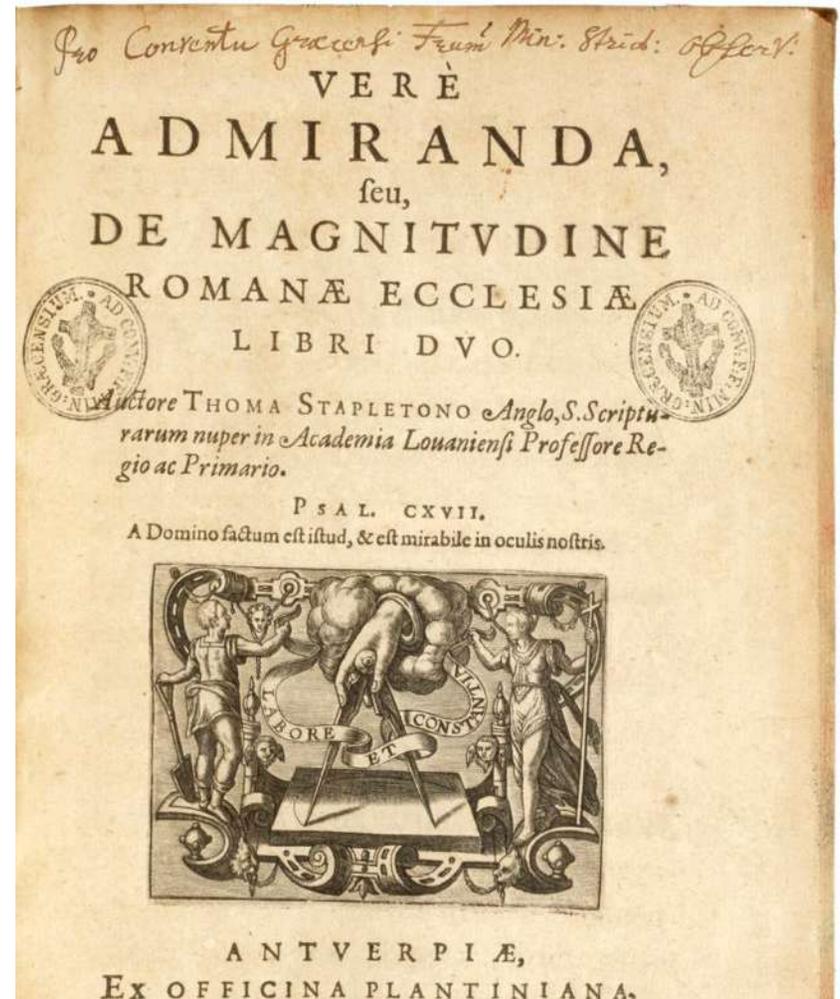
STAPLETON, Thomas. Vere admiranda, seu, De magnitudine Romanae ecclesiae libri duo. Antwerp, Plantin-Moretus, 1599.

Small folio, pp. [viii], 110, [1], with large engraved printer's device on title; woodcut tail-piece and initials; lightly toned, but a very good copy in contemporary limp vellum lettered in ink at head of upper cover, edges sprinkled with

alternating bands of red and blue, remains of ties; minor soiling and staining, remains of paper labels on spine; from the library of the Minorite Friars, Graz, with old ownership inscription and stamps on title. **\$1100**

First edition, posthumously published. The 'most learned Roman Catholic of his time' (Wood), Thomas Stapleton (1535–1598) was destined for a promising academic career before the death of Queen Mary; in exile under Elizabeth he became one of the most skilful of Catholic controversialists. A history of the achievements of the Church of Rome from its earliest days, *Vere admiranda* is less overtly polemical than Stapleton's earlier works. The title alludes to the newly converted Justus Lipsius, whose scholarly work on the greatness of ancient Rome, *Admiranda, sive, De magnitudine romana*, had been published in 1598.

Adams S1664; Allison & Rogers, *Counter-Reformation* I 1163. USTC locates copies at Atlanta and Harvard in the US.



87

ŠTĚCH, Karel. České budějovice v dřevorytech Karla Štěcha [České Budějovice in woodcuts by Karel Štěch]. [*Prague, Orbis*], 1951.

Folio, pp. 48 (text), with woodcuts to the text and 16 leaves of woodcut plates; a couple of small marks, but generally clean and crisp; in folding portfolio, green paper-covered boards with city's arms on upper board in gilt, brown cloth spine; ink inscription excised from front pastedown, but excellent condition; signed by the artist in pencil on frontispiece woodcut. **\$800**

First edition. A finely printed work on handmade paper, incorporating woodcut illustrations by renowned artist Karel Štěch and printed by Jihočeské tiskárny (South Bohemian Printers) in the city of České Budějovice. The woodcuts depict the traditional industrial and pastoral themes of the region, as well as classic architectural views of the city, including Social Realist motifs.

České Budějovice, known as Budweis, is the largest town in South Bohemia, renowned for its beer industry.

OCLC lists 5 copies: none in UK or USA.

88

**BEAUTIFULLY PRINTED BY THE GRABHORN BROTHERS
'ALLUSIVE PRINTING' TAKES ON THE STOCK EXCHANGE**

[STOCK EXCHANGE]. About investment. [*San Francisco*], E.F. Hutton & Company, 1938.

Large 8vo, ff. [12]; printed on strong paper in black and orange ink, each chapter with a decorative initial in orange and grey; a fine copy, uncut in the original printed wrappers. **\$800**

First and only edition of a delightful production from the Grabhorn Press: a set of reflections on the risks of the Stock Exchange issued by the printers E.F. Hutton & Co. Published to echo the President of the New York's Stock Exchange's fifteen-point program aimed to protect the investing public and restore investors' confidence, the pamphlet deals with 'Buying in Haste and Investigating at Leisure', 'Spreading too thin', 'Holding on for Sentiment', and so on. The trademark imaginative and captivantly simple aesthetics of the brothers Edwin and Robert Grabhorn, spiritual heirs of William Morris' 'arts

and crafts' movement for the revival of fine printing, are beautifully exemplified in the chapter initials. The Grabhorns practiced what Bruce Rogers called 'allusive printing', in which the type, decoration, and page layout allude to aspects of a book's contents: thus, the grey semi-geometrical patterns forming the background to the orange initials allude to ocean waves, the conduit to a merchant's riches, but also the direst danger to his fortunes.

89

**THE THIRD DRAPIER'S LETTER
WITH OTHER PAMPHLETS ON WOOD'S COINAGE,
RARE IRISH IMPRINTS, DEFOE, AND A CRUSOE PARODY**

[SWIFT, Jonathan]. Some Observations upon a Paper, call'd, the Report of the Committee of the most honourable Privy-Council in England, relating to Wood's Half-pence. By M. B. Drapier ... *Dublin, Printed by John Harding ... [1724]. [Bound with ten other pamphlets, 1719–25.]*

Small 8vo, pp. 32; cut very close, shaving the outer edge of several leaves and cropping or shaving the last lines of most pages in the first gathering. Bound with ten other works, 8vo., in contemporary panelled calf, worn, corners and headcaps chipped; small wormhole through front third of volume, occasionally touching a letter, sense always recoverable; ownership inscription in monogram to title-page of first-bound work (Bradley, *The Artificial Gardiner*, 1717), dated 1720. **\$17,500**

First edition of the third of Swift's Drapier's letters, bound with other works including two further pamphlets on Wood's coinage (*Remarks upon Mr. Wood's Coyn and Proceedings* by Sir Michael Creagh, and *A Word or two to the People of Ireland, concerning the Brass Money*), two very rare Belfast imprints on the Presbyterian subscription controversy of 1720, and Dublin editions of a Defoe pamphlet and Charles Gildon's *Life and strange surprizing Adventures of Mr. D— De F—*.

The notorious Patent granted to the Englishman William Wood in 1722 for coining copper half-pence for Ireland, a measure imposed without consultation or consent, could have debased the whole currency. Despite a general clamour against the measure Wood continued his preparations throughout 1723, as there was no effective opposition from official circles. Early in 1724 Swift entered the campaign with *A Letter to the Shop-Keepers*, advocating a boycott of the currency, followed by four more pseudonymous Letters, all written in the guise of a Dublin linen draper and published between March and December. Blocking

Wood's half-pence became so important to Swift that he interrupted the writing of *Gulliver's Travels* for the cause.

In the earlier letters, apart from the key proposal that the Irish should boycott the currency, Swift argued against the compromise of restricting the amount coined, pointed out the dangers of fraud, and challenged the assay. The third Letter, printed on 25 August 1724, was written in response to the defence of Wood's coin by a privy-council committee, which had not been issued officially but only in the *London Journal*.

The 'Drapier' argued here that the rights of the Irish people have been abnegated by the passing of the patent without recourse to the Irish Parliament ('**Am I a Free-Man in England, and do I become a Slave in six Hours by crossing the Channel?**'), and points to Wood's embroilment in a similar scheme for Massachusetts: 'He hath already tried his Faculty in New-England, and I hope he will meet with an EQUAL RECEPTION here; what That was [*i.e.* a boycott] I leave to the Publick Intelligence'. Swift closes with one of the most famous images of the Drapier's letters, presenting himself as David, with 'a Sling and a Stone' and Wood as Goliath, with a 'Helmet of Brass ... a Coat of Mail ... Greaves of Brass ... and a Target of Brass In short ... all over Brass.'

After the fourth letter, the printer Harding was arrested, and a £300 reward was offered for the discovery of the author; but no one gave Swift away. By the fifth, in December, his cause was almost won, and early in 1725 Carteret recommended to the English government that the Patent should be cancelled; Wood finally surrendered it in August. Swift still had two further letters in reserve, but they remained in manuscript until the collected *Works* of 1735.

Separate editions of the Drapier's letters are all very scarce in commerce. The Swift collector T. A. Hollick had the first, second, and fifth (sale, Sotheby's, 19 May 1980), but no other examples are noted in auction records since 1975. Of the present letter, which was reprinted three times within the year, ESTC records only thirteen copies, and there are none in auction records since 1913.

It is even rarer to find one, as here, in a contemporary tract volume, especially one that includes two other scarce works on Wood's coinage. *Remarks upon Mr. Wood's Coyn and Proceedings* by Sir Michael Creagh, a former Lord Mayor of Dublin, draws pointed parallels between Wood's scheme and 'John Laws Missipissy (*sic*) Company', even going so far as to suggest that Law, who was then back in England, might actually be behind the scheme, so devious is it. Equally significant, and 'probably written by one of Swift's friends' (Herbert Davis) is *A Word or two to the People of Ireland, concerning the Brass Money*, which was published on 19 August, before Swift's third letter, and mentions 'M.

B. the Drapier's two Letters, which I don't doubt have been carefully perused by all in this City'. The author also presages Swift's adoption of David and Goliath imagery – Wood (a 'Dealer in Dross' and a 'little domineering Tyrant') 'only thinks to tread the Stage as their great Goliath, but who knows but he may meet with a David among us, who thus defies all our Hosts' – suggesting the author may have seen Swift's third letter in draft.

A full list of contents is available on request.



90

TALBOT, William Henry Fox. The Bridge of Sighs, St. John's College, Cambridge. *Circa 1845.*

Salt print from a calotype negative, image 6½ x 8⅛ inches, (16.3 x 20.7 cm.), plate 7¼ x 9 inches, (18.7 x 22.7 cm.), watermarked 'J. Whatman, 1846' in the paper. **\$22,400**

Talbot, the British inventor of positive/negative photography, had studied at Harrow and then Trinity College, Cambridge. When his research turned towards light and optical sciences he discovered the photogenic drawing, and later invented the calotype. The calotype process was first unveiled to the public at the Royal Society of London in February 1841 and was patented as the Talbotype; the working details of the process were revealed in June 1841. The main difference between it and the photogenic drawing was that instead of waiting while the image appeared very slowly on the sensitised paper while in the camera (which could take several hours) a latent image was made during a much shorter exposure and then developed out afterwards in the darkroom. The calotype made Talbot's method more commercially viable. It also encouraged Talbot to expand his range of subjects and to write his influential photographic book 'The Pencil of Nature' which showed the potential diversity and uses of photography. This study from Cambridge

This photograph of the Bridge of Sighs demonstrates Talbot's awareness of the importance of light in creating an artistic image. Here the light catches the water under the bridge and illuminates the bridge and the date '1624' on the library building, keeping the ancient college building in the shadow and thereby preventing it from dominating the scene. The Bridge of Sighs was completed in 1831 to link the new halls of residence with the rest of the college.

Catalogue Raisonné. Schaaf 143.

Provenance: Given by Matilda Talbot (1871–1958), the granddaughter of Henry Fox Talbot, to a previous owner, circa 1944; sold at Christie's London, 18 May 2005.



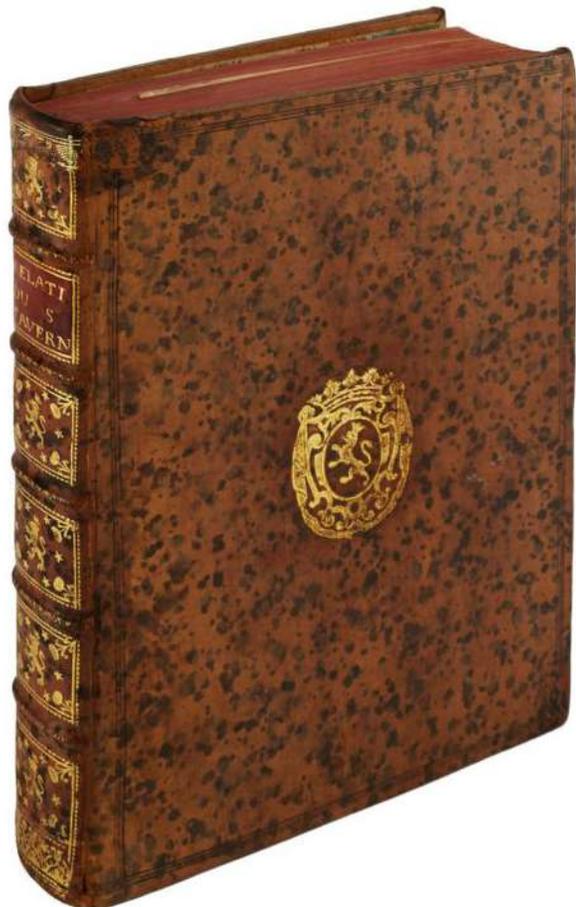
91

TAVERNIER, Jean Baptiste. *Recueil de plusieurs relations et traitez singuliers et curieux . . . qui n'ont point esté mis dans ses six premiers voyages.* Paris, Gervais Clouzier, 1679.

4to, pp. [xvi], 72, [2], 156, [2], 1–22, [2], 23–32, [2], 33–78, [4], 79–96, [2], 178, with a frontispiece-portrait of the author, nine engraved plates (comprising eight folding plates and a further, full-length, portrait of the author in Persian dress) and two folding maps; a few scattered spots here and there, a few plates fractionally shaved, but an excellent copy in eighteenth-century French mottled calf, spine richly gilt and with red morocco label; minor wear, neat old repairs at head of spine and at two corners; from the library of the Ducs de Luynes, with their gilt arms in centre of covers and in each compartment of spine, their Dampierre bookplate on front pastedown and stamped initials 'D.L.D' on title. **\$8400**

First edition, separately published, of the third part of Tavernier's celebrated collection of voyages. The first two parts, *Les six voyages*, had appeared in 1676 and were also reissued in 1679.

'In 1679 [Tavernier] had printed at Paris a collection of five treatises which had not been incorporated into *Les six voyages*. He was aided in the preparation of these materials for the press by a M. de La Chapelle, secretary to M. de Lamoignon. The first book, dealing with Japan, a land not visited by Tavernier, seeks to show why the Christians were persecuted there, and it includes an interesting map of the islands. The second relation summarizes the negotiations undertaken by the French emissaries to Persia and India in the years following the establishment of Colbert's East India Company. The third book brings together Tavernier's own general observations, made during his voyages of the functioning of commerce in the East Indies. The fourth book relates what the author learned of Tongking through his brother Daniel (d. 1648), who had actually worked there and who had prepared the map included in this treatise.



Much of the information on Tongking is faulty. The final and longest relation is a book in itself which summarizes Tavernier's own hostile view of the ways in which the Dutch merchants and rulers conducted themselves in Asia. To these five books is appended a reprint of Tavernier's description of the interior of the seraglio, first published in 1675. This collection, like its predecessor, stirred controversies and polemics among contemporaries that were continued well into the eighteenth century' (Lach, *Asia in the making of Europe* III pp. 417–8).

Cordier, *Japonica* 393.

92

THOMAS AQUINAS. *Secunda secunde sancti Thome de Aq[ui]no ordinis predicato[rum] novissime recognita, q[uam] pluribusq[ue] utilissimis appostillis in margine appositis insignita.* [Venice, printed by Giorgio Arrivabene for Ottaviano Scoto, 30 September 1513 (colophon)].

[with:]

THOMAS AQUINAS. *Tertia pars summe sancti Thome de aquino cum concordantiis marginalibus.* [Venice, Pincio, 24 April 1512 (colophon)].

Folio, I: ff. [6], 200 [recte 198]; printed in double columns, with numerous six- and four-line woodcut initials throughout, printed shoulder notes, running titles, manuscript rubrication; printer's device on the last leaf; a very clean, appealing copy; II: ff. 220, [6]; printed in double columns, with numerous six- and four-line woodcut initials and numerous manuscript red initials throughout, printed shoulder notes, running titles, manuscript rubrication; a little browning and some light marginal waterstaining to the last few leaves, but also a clean and appealing copy; bound in contemporary blind-stamped calf over wooden boards, panelled spine with a vellum lettering-piece lettered in ink, panelled sides with a central asterisk fillet motif providing arrangement for numerous circular stamps featuring 'm', 's', rosettes, lilies and eagles, and rectangular stamps featuring fleur de lys; catches and clasps partly preserved, joints cracked but holding, spine extremities chipped, some surface scratching and rubbing; ink off-setting from early paste-downs, no longer present, on the verso of the boards; a very attractive volume. **\$13,300**

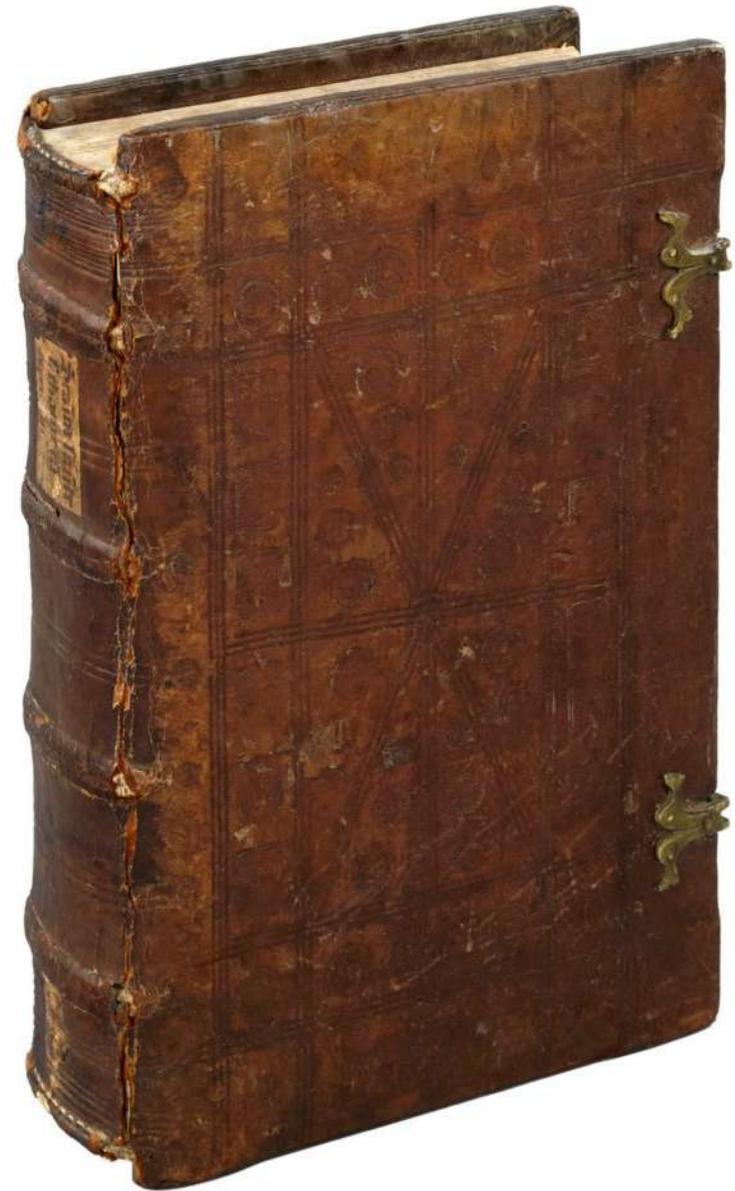
Two very rare post-incunables: early Venetian editions, gathered together in their first binding, of the *Secunda Secundae* and the *Tertia* parts of Thomas Aquinas's *Summa theologiae*, arguably the most pervasively influential philosophico-theological work of the Middle Ages.

The work of Aquinas in 'baptising' secular philosophy into the Christian faith and so reconciling reason with revelation was of incalculable value. 'Aquinas held that knowledge came from two sources: the truths of Christian faith and the truths of human reason. ... Reason is the source of natural truth, which the heathen philosophers Plato and Aristotle (especially the latter) have systematized, and which if correctly analysed can be seen manifest in the appearing world' (*Printing and the Mind of Man*). The *Summa* offered an encyclopaedia of all of man's knowledge, from God to the universe and nature to man: his nature, and his faculties of intellect, will and passions. Its Aristotelian logical rigor and far-reaching organic remits ensured the *Summa's* towering presence remained in the Western canon for centuries. As Schumpeter remarked, '*Summa Theologica* is in the history of thought what the south-western spire of the Cathedral of Chartres is in the history of architecture'.

The *Summa* is divided into three parts, first published at different dates by different publishers. No collected edition was published until 1485. The first part treats of the nature, attributes and relations of God, including the physical universe; the third part, which was completed according to Aquinas's plan after his death, deals with Christ (the rare edition bound in this volume contains - as customary - only the text completed by Aquinas himself).

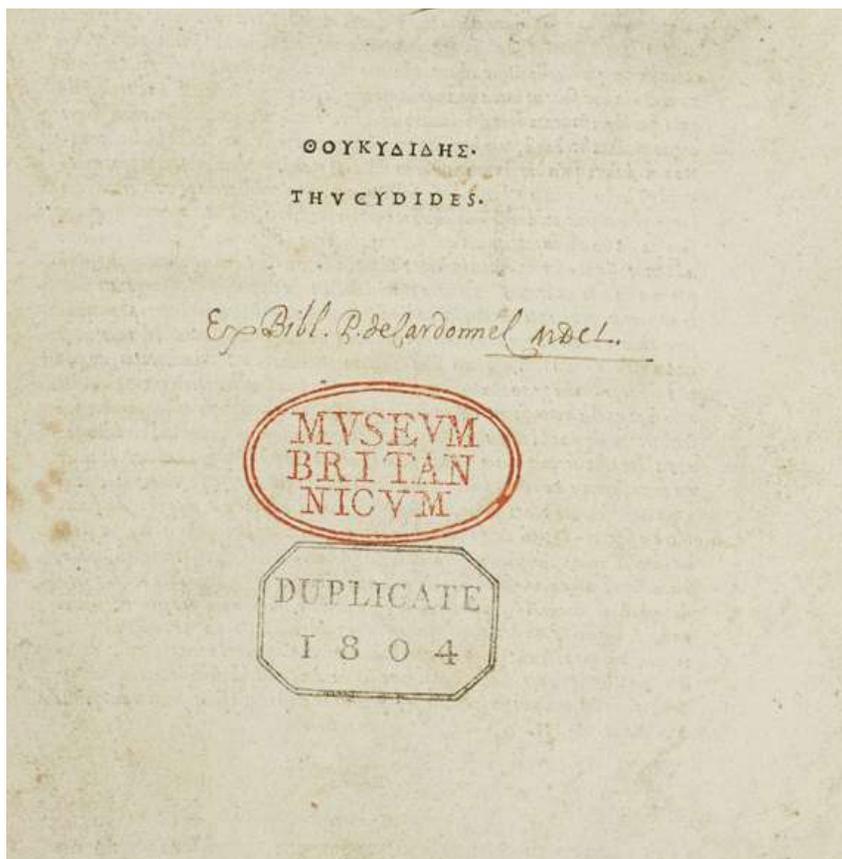
Pars Secunda was devoted to man in society, and to the study of ethics; while the first sub-part (*Prima Secundae*) dealt with the principles and the final end of human actions, the second sub-part (*Secunda Secundae*) treated morality more practically, and, as a useful 'manual of ethics' covering most kinds of human interaction, from an early stage was copied then printed separately and frequently.

It is the *Secunda Secundae* which attracts interest on the part of historians of economics: as much of late-medieval economic knowledge, theory and discussion was drawn around the *Summa*, and as many disputes as late as the 1600s still quoted its chapters, Thomas Aquinas' text stands as an unfailing reference. In particular, Aquinas's pronouncements on the legitimate nature of private property (II, 2, quaest. lxxvi art. 2), on the nature of just price (II, 2, quaest. lxxvii art. 1), and on the much-discussed issue of interest (II, 2, quaest. lxxviii). Aquinas's examination of economics relations includes the formulation of a theory of value that, according to Schumpeter, 'lacked nothing but the marginal apparatus', touching upon – albeit in a scattered fashion - all essential aspects, including production and labour, demand, trade, the notion of scarcity and the economic functions of the State. After Schumpeter, leading historians of economics have illuminated aspects of Scholastic economic thought starting from Aquinas: among others, Emil Kauder, Raymond de Roover, Bernard Dempsey, Murray Rothbard, Alejandro Chafuen, Jesús Huerta de Soto and Bertram Schefold.



I: Not in Adams or Panzer. OCLC finds only 4 copies worldwide, of which 1 in US and none in the UK (Illinois, Radboud, Barcelona, Lyon), ICC adds 3 copies in Italy.

II: EDIT 16 34933; Adams A1426; USTC 859425 (6 copies in Italy, 1 in Spain, 1 in UK at Cambridge, none in US)



93

THUCYDIDES. ΘΟΥΚΥΔΙΔΗΣ. THVCYDIDES. (*Colophon:*) Venice, Aldus, May 1502.

Folio, ff. [122], without blanks AA8 and OP4; introductory letter in Latin, text in Greek; very occasional ink marks, a little light soiling to first and last pages, very occasional light foxing; a very good, clean copy in early 19th-century red morocco, gilt fillet border to covers, spine in compartments with direct gilt lettering to two, gilt edges; slight scuff to spine; inscription ('Ex Bibl. P. de Cardonnel MDCL') and two British Museum ink stamps to title (red oval stamp 'Museum Britannicum' and lozenge stamp 'Duplicate 1804'), armorial bookplate of E. Hubert Litchfield to front pastedown; line numbers (in tens) and page numbers neatly written in ink; a few early annotations comprising corrections in Greek, interlinear translations of a few words into Latin, and a few Latin marginalia, occasional marginal marks and underlining. **\$32,500**

A handsome copy of the first edition of the Greek text of Thucydides' *Peloponnesian War*, printed by the great Aldus Manutius, with an interesting provenance.

The title bears the 1650 ownership inscription of Pierre de Cardonnel (1614-1667), merchant (in his native Normandy, in Southampton and London), publisher (of Samuel Bochart's monumental *Geographia Sacra* of 1646), supporter of the royal family and English royalists, classical and oriental scholar, poet, translator of Waller and Dryden, and book collector. It is likely that Cardonnel knew the philosopher Thomas Hobbes: he was a friend of Hobbes's patron William Cavendish, 3rd earl of Devonshire – from whom he received a copy of Hobbes's *Leviathan* in 1652, which he heavily annotated (now in the Pforzheimer Collection at Texas) – and he and Hobbes shared links with numerous royalists in exile. Cardonnel met Cavendish in Normandy in 1645, the same year that Hobbes visited the earl in Rouen. Thucydides was, of course, Hobbes's favourite historian and he published an English translation directly from the Greek text in 1629. Here, then, we have the intriguing possibility that Cardonnel acquired this volume having discovered a shared interest with Hobbes in the great Greek historian, or, perhaps, on the philosopher's recommendation. For Cardonnel, and his library, see Noel Malcolm, *Aspects of Hobbes* (Oxford, 2004) p. 259 ff.

'Thucydides set himself the highest standards of accuracy. "As to the actions of the war", he says, "I have not felt free to record them on hearsay evidence from the first informant or on arbitrary conjecture. My account rests either on personal knowledge or on the closest possible scrutiny of every statement made by others. The process of research was laborious, because conflicting accounts were given by those who had witnessed the several events, as partiality swayed or memory served them.' This he did not only from his belief in the importance of the actual events, but in the conviction that the facts would be found of permanent value. He saw his history as a source of profit to "those who desire an exact knowledge of the past as a key to the future, which in all probability will resemble the past". It was in this sense, not in any anticipation of his own enduring fame, that he called it, in a memorable phrase, "a possession for ever". This is exactly what it has become. Nothing, not even his own participation in the war or his disgrace in 424, was permitted to divert the historian from the standards he had laid down for himself ... Thucydides has been valued as he hoped: statesmen as well as historians, men of affairs as well as scholars, have read and profited by him' (*Printing and the Mind of Man*, 102).

Ahmanson-Murphy 57; Renouard, pp. 33-34.



94

[Various artists]. [JAPAN]. A collection of illustrated Japanese sheet music. 1896–1930s.

Approximately 93 examples of printed sheet music in original illustrated wrappers often signed within the designs, plus a few duplicates (often in wrappers with variant designs); various paginations; usually stapled in original wrappers, most colour lithographed, approximate size 11 x 15 inches (28 x 38 cm), some loose, occasional and limited chipping, minor tears or tape repairs, but overall considering fragile paper-stock in very good condition. **\$7700**

A vivid series of Japanese-inspired designs, illustrated sheet music of popular Japanese-themed songs of the early twentieth century.

The majority of works are published and printed in America (with some examples from Europe), and represent Japanese culture and tastes as perceived by the Western audiences, as well as the American attitudes to them. There is a particular focus on the female form in the traditional Japanese costume, and several military numbers are included which date from approximately 1904–1906. Some well-known American singers are depicted in photographs on the wrappers. A full list of titles, dates and are available on request.

95

VASCO, Giovanni Battista. Della moneta. Milan, Galeazzi, 1772.

8vo, pp. 155, [3]; a pristine copy, unsophisticated and uncut in the original publisher's marbled wrappers, preserved in glassine and protected in a purpose-made slip-case. **\$8400**

Very scarce first edition of a ground-breaking work remarkable for its use of mathematical models and for its proposal of a legal tender to which all other currencies should be linked.

‘Giambattista Vasco was the first to introduce into economic theory, in 1772, a form of dynamic process analysis by using models, which aimed to follow the time path, through successive periods, of the ratio between gold and silver in three countries under a bimetallic system’ (R. Theocharis, *The Development of Mathematical Economics*, p. 4). Theocharis devotes several pages of his *Early Developments in Mathematical Economics* to the exposition of Vasco’s mathematical contribution to economics: ‘Vasco is the earliest writer on dynamic process analysis, but his work remains entirely unknown to this day even among his own compatriots. [...] A country, says Vasco, may fix the relation between gold and silver independently and in accordance with its particular conditions; but on the other hand,

it may take into consideration the ratios between gold and silver existing in other countries and take as its ratio the arithmetic means of the ratios of all other nations; if all nations adopt the latter procedure, we shall see that individual differences of the ratios will tend to diminish and they will tend towards an equilibrium value [Vasco follows this statement with the relevant mathematical demonstrations] Vasco's example, and that of Du Pont [...] were left without imitation for over fifty years until T. Perronet Thompson made another contribution to dynamic economics' (pp. 40 ff.)

Cossa 148 (45); Einaudi 5830; Goldsmiths' 10921; Higgs 5547; Kress 6910; Kress Italian 419; Mattioli 3697.

96

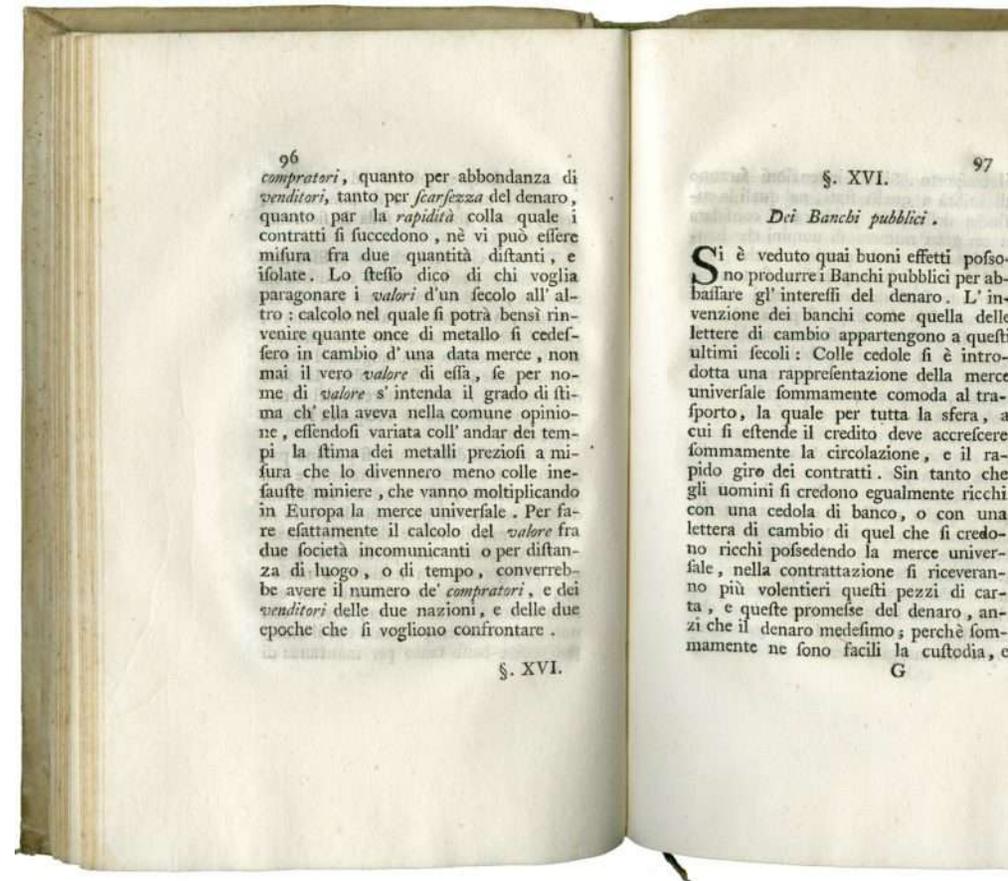
'RATHER ABOVE THAN BELOW A. SMITH' (SCHUMPETER)

VERRI Pietro. *Meditazioni sulla economia politica. Livorno, nella Stamperia dell'Enciclopedia, 1771.*

8vo, pp. 240; very faint marginal thumbing to the initial leaves, but **a fine copy**, wide-margined, clean and crisp, in contemporary stiff vellum, gilt lettering on the flat spine, preserving the original green silk bookmark. **\$7400**

First edition, the very rare first issue, publish without the title-page. The title, as called for by the bibliographies, was in fact a later addition to the text, glued to the simple half-title which was printed with the book, and indeed does not feature in the first French review of the work (see below).

The work stands as 'a complete treatise on political economy' (The New Palgrave). Verri, harbinger of the Lombard Enlightenment, sees human wants, desires and needs as the centre of the mechanisms of the social contract. He makes a detailed analysis of production, examining the different causes which lead to an increase of population and of the balance between production and consumption. 'This ratio or balance is the key concept in Verri's economic analysis, since it not only influences economic growth but also values the rate of interest, and, via its influence on the balance of trade it also determines national money supply' (ibid.). 'Written with great brevity and clearness ... his object was not so much to produce a systematic treatise, as to show the impolicy of restrictions, especially of those restraining the freedom of the corn-trade and of those growing out of the privileges of corporations' (McCulloch). The book went through six editions within two years and was translated into French, German, Dutch and English.



As Verri himself notes, the title-page and index were printed by Coltellini in January 1771, while the rest of the book was not completed until two months later. This is consistent with the fact that the index does not carry the page numbers of the various chapters, and several copies have these added in manuscript ink. In addition, in his article on the fortunes of the *Meditazioni* ('Le "Meditazioni sulla economia politica" di Pietro Verri. Edizioni, echi e discussioni', *Rivista storica italiana*, vol. xci, 3 (1978), pp. 530–94), Venturi says that the first French review of the work describes it as without author or imprint.

This first issue is unrecorded by the bibliographers: Carpenter XXV (1), no distinction between issues; Einaudi 5878 (later issue); Goldsmiths' 10722 (issue unknown); Higgs 5166 (no distinction between issues); Kress Italian 405 (later issue); Melzi II, 175 (no distinction between issues); McCulloch, pp. 26–27; see Schumpeter, p. 178.

DEN NIEUWEN VERBETERDEN
Lust-hof/ Gheplant vol uytgelesene/ eer-

lycke/ Amozeuse ende vrolijke ghesanghen/ als Mey/ Bruylofts/ Tafel/ ende Nieu
jaers liedekens/ met noch verscheyden tsamen- spreckinghen tusschen Wyver en Wyfster.
Verciert met seckere Copere Figuren die opte Liedekens accorderen.

Item is noch hier achter tot een besluyt by ghevoeght, een **Bruylofts Bancket/** versien niet
dan met slichtelijke Tafel ende Bruylofts Liedekens: alles op goede mate ende voyfen
gheselt van verscheyden experte Componisten, noyt te voren ghedruckt,
Den vierden druck ghebetert.



t'Amstelredam, by Dirck Pietersz. in die witte Perse by die oude Brugghcaent VVater.

97

THE NEW IMPROVED PLEASURE-GARDEN

[VLACQ, Michiel, Jacob STAM, Karel van MANDER, Joost van den VONDEL, and others]. Den nieuwen verbeterden lust-hof, gheplant vol uytglesene, eerlijke, amoreuse ende vrolijke ghesanghen, als Mey, bruylofts, tafel, ende nieu jaers liedekens, met noch verscheyden tsamen-spreckinghen tusschen vryer en vryster. Verciert met seckere copere figuren die opte liedekens accorderen . . . Den vierden druck ghebetert. *Amsterdam, Dirck Pietersz. Pers, [c. 1610.]*

Two parts in one volume, oblong 4to, pp. [viii], 96; 24; printed in civilité, roman and gothic letter, each part with its own title bearing the same large engraving after David Vinckboons depicting outdoor music-making and feasting; nine column-width engravings in the text; some very light browning and marginal soiling, but a very good copy in modern vellum. **\$11,200**

Fourth edition of this charming and rare Dutch songbook. First published in 1602, it was revised for subsequent editions c. 1604 and in 1607. The content of the present edition, published c. 1610, follows that of 1607 but was printed using a different civilité type.

Among several significant additions introduced in the 1607 edition were the first published poems of the Dutch poet and playwright Joost van den Vondel (1587-1679), namely 'Dedicatie aan de jonkvrouwen' ('Dedication to the maidens'), 'De jacht van Cupido' ('Cupid's hunt') and 'Oorlof-lied' ('Valedictory song'). These poems 'are full of classical mythology and mild eroticism in line with the latest literary trend . . . [They] also mark the commencement of years of cooperation between Vondel and publisher Dirck Pietersz. Pers, who was launching a career of his own in publishing with new editions of the anthologies *Emblemata amatoria* and *Den nieuwen verbeterden lust-hof*. The texts and illustrations had been purchased from the list of works owned by the widow of publisher Hans Mathysz., who had died young. But as the title suggests, *Den nieuwen verbeterden lust-hof* was a thoroughly revised version. The anthology, which initially comprised works by second-rate rhetorician poets, had been expanded by Pers to include twelve songs by major writers including Pieter Cornelisz. Hooft and Karel van Mander, as well as the three aforementioned poems by Vondel' (Mietke B. Smits-Veldt and Marijke Spies, 'Vondel's life' in J. Bloemendal and F-W. Korsten, eds., *Joost van den Vondel (1587-1679)*, 2012, pp. 51-83, pp. 52-3).

Although without music, most of the poems here are preceded by a rubric giving the popular melody to which they were to be sung: 'Passomezo Cicili', 'Tant que vivray', 'Alemande lonnette', 'Fortuyn Anglois', and so forth.

Provenance: the art dealer and bibliophile Vincent van Gogh (1866-1911), cousin of the artist, with his bookplate (presumably transferred from previous binding).

Scheurleer I p. 137; Simoni V211. Carter & Vervliet (p. 108, no. 309) cite an edition dated 1608, but we have been unable to verify the existence of such an edition. OCLC records nine copies of the present edition, of which only five appear to contain the second part as here (Amsterdam, Erfurt, Glasgow, National Library of Sweden and The Hague).

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ROCHESTER AND ROSCOMMON

WILMOT, John and Wentworth DILLON. The Miscellaneous Works of the Right Honourable the late Earls of Rochester and Roscommon. With the Memoirs of the Life and Character of the late Earl of Rochester, in a Letter to the Dutchess of Mazarine. By Mons. St. Evremont. To which is added, a curious Collection of original Poems and Translations by the Earl of Dorset, The Lord S[ome]rs, the Lord H[alifax], The Lord G[ranville], Sir Roger L'Estrange, Mr. Otway, Mr. Prior, Mr. Walsh, Mr. Smith. Mr Rowe, &c. *London, Printed: and sold by B. Bragge ... 1707.*

8vo, pp. [34], 134, [2], 32, ii, 161, [5], with an engraved frontispiece portrait of the Earl of Rochester [after Sir Peter Lely]; a very good copy in contemporary calf, recornered, front joint and headcap restored; early bookplate of Valentine Browne. **\$1750**

First edition, oddly scarce, of the combined works of Rochester and Roscommon, prefaced by Evremont's lively biographical account of Rochester. This collection formed the basis of most later-eighteenth-century editions (though without the second part, the miscellany of poems by others). It is the first edition of Rochester with a portrait. Included are 'An Addition to the Satyr against Man', 'Tunbridge Wells', and a number of satires on Charles, as well as several pieces first attributed to Rochester here, perhaps erroneously. The texts are said to be 'Printed from the Original MS', and at least 'Tunbridge Wells', though largely based on the version printed in *State-Poems* (1697) 'has acquired a number of readings from a lost manuscript' (Love).

ESTC shows eleven copies but only UCLA, North Carolina and Princeton in the US.

Case 242. In the classification of early editions by David M. Vieth this is the first printing in series C; see also *The Works of John Wilmot Earl of Rochester*, ed. Harold Love, Oxford, 1999.

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[WILSON, William]. A missionary voyage to the Southern Pacific Ocean, performed in the years 1796, 1797, 1798, in the ship *Duff*, commanded by Captain James Wilson... *London, S. Gosnell for T. Chapman, 1799.*

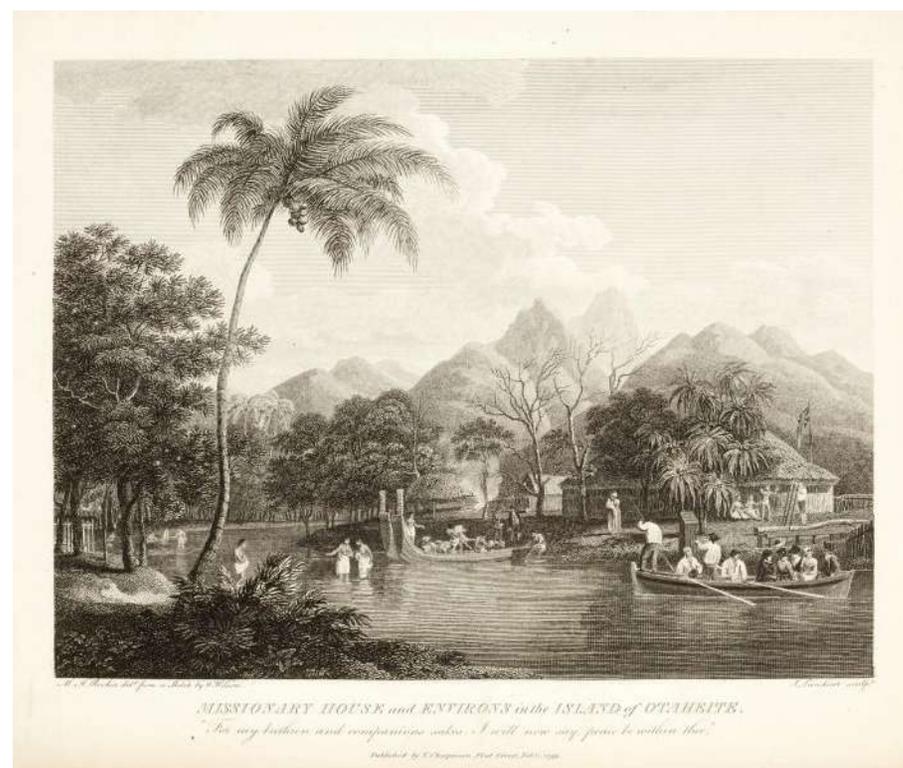
Large 4to, pp. [12], c, 420, [12, with 13 engraved maps/plates (5 folding), some with tissue guards; light spotting/browning to plates and facing pages; a very good uncut, wide-margined copy in contemporary blue paper boards, neatly rebaked with original brown paper spine laid down, remains of original printed spine label; somewhat worn and marked, corners bumped. **\$2600**

First edition. 'The *Duff*' was the first missionary vessel to sail the little-known waters of the Pacific Ocean. After two hundred and eight days the vessel reached Tahiti, landing seventeen missionaries there, a further twelve at Tonga, and one on the Marquesas. Trouble with the natives arose. Three of the missionaries on Tonga were killed. Others were compelled to seek refuge at Sydney. Nevertheless the work was maintained and extended by heroic members of the

band as opportunities offered. Several of the missionaries settled in Australia and founded families important in Australian history. The *Duff* proceeded from Tonga through the Fiji and Caroline Groups to Canton. In the course of this voyage the Duff Group was discovered and named and the knowledge of Pacific geography considerably extended.' (Ferguson). 'The narrative is fresh, although sometimes naive, and provides a glimpse of everyday life on the islands that the mariner or naturalist didn't consider worth reporting' (Hill).

The work was edited by Dr Thomas Haweis, one of the founders of the London Missionary Society, with a preliminary discourse by Samuel Greatheed using the unpublished narrative of James Morrison, a pardoned *Bounty* mutineer. Morrison's manuscript was also used for the extensive appendix on Tahiti. An edition printed by T. Gillet appeared in the same year; Hill gives this Gosnell edition priority.

ESTC T87461; Ferguson 301; Hill 1894.



**BISHOP ANGERER'S COPY
IN THE BINDING HE COMMISSIONED, WITH HIS PURCHASE NOTE**

ZASIUS, Ulrich. Responsorum iuris sive consiliorum ... liber primus [-secundus]. *Basle, Isingrin, 1538-March 1539.*

[bound after:]

KLING, Melchior. In quatuor Institutionu[m] Iuris Civilis, principis Iustiniani Libros Enarrationes. Non studiosis solum huius artis, & nouis Iustinianeis, sed omnibus etiam in foro versari ... ; Cum Indice Verborum Rerum[ue] memorabilium toto Opere contentorum. *Frankfurt, Egenolph, 1543.*

Folio, ff. [x], 199, [1, woodcut device on verso]; two parts: pp. [xxxii], 345, [1 blank]; [xxxii], 357, [1 blank]; with repeated printer's device and a woodcut initial; very good copies in contemporary blind-tooled calf over wooden boards, panelled sides with multiple borders of fillets, acorns and foliage, spine tooled in blind with paper labels, the volume retaining all the brass catches and clasps, with ink titling across the fore-edge; spine extremities and cover of lower corners worn off, spine rubbed, a few worm-holes to the cover of the lower part of the upper board; **from the library of Bishop Gregor Angerer (1476-1548), Bishop of Wiener Neustadt and cathedral provost at Brixen**, with his large woodcut armorial bookplate, coloured in contemporary hand, on the front paste-down, his ownership inscription on the first title-page, and **his autograph 15-line purchase note** at the end of the second work (see below); slightly later (1544) inscription by a notary named Laurentius Harpfer on the front free end-paper, a still later (1553) note by the same on the rear. **\$8400**

First edition, posthumously published, of Zasius' legal *Consilia*. 'Although he is often seen as a humanist because of his personal friendship with his students Boniface Amerbach and Desiderius Erasmus, Zasius lays the groundwork for the establishment of a practical German jurisprudence, [...] the first truly German jurist' (S. Rowan, in *The formation and transmission of Western legal culture*, p. 68).

Two identical editions or issue appeared, one dated September 1542, the other, this, dated April 1543, both extremely rare, of Kling's commentary on Justinian. A pupil of Melanchthon, in 1536 Kling obtained the Professorship of Canon Law at Wittenberg University, which was associated with a position at the Wittenberg Court; in 1541 he was appointed on the Electoral Council. In this capacity he took part in the Reichstag in Regensburg and served in the visitations of the Court of Appeals from 1543 to 1544. It was during this time that he wrote this commentary on Justinian's *Institutiones*. Following Kling's later publications on

Canon Law, which sought to amalgamate Protestant thought with canonical orthodoxy, most of his works, including this, were placed on the papal indices of forbidden books (see Schmoeckel, *Das Recht der Reformation* pp. 71-72, 87-88).

This book affords written evidence of purchase and commission of binding from its earliest owner: Bishop Gregor Angerer (1476-1548), Bishop of Wiener Neustadt and cathedral provost at Brixen, whose large woodcut exlibris testifies to a great pride in library-building, wrote a note in his own hand at the end of the volume, recording a payment of two *guldigen* and two *solidi* for the book, and another of four *solidi* for the binding.

VD16 Z 181-2; Adams Z 103 (only the first part) VD16 K1329; Adams C2231; Benzing, Egenolph, 196. No copy of Kling recorded in the US by OCLC, with Cambridge the only UK location. Zasius recorded in 2 US (BC, UCLA) and 2 UK libraries (Cambridge, NLS).

