



BERNARD QUARITCH NEW ACQUISITIONS

AUGUST 2018
27 ITEMS

THE FIRST COMPLETE POLISH VERSE
TRANSLATION OF DANTE'S COMEDY

1. ALIGHIERI, Dante. Boska komedja ... tłumaczenie Juliana Korsaka. Warsaw, S. Orgelbranda, 1860.

4to, pp. 739; engraved frontispiece and 15 plates, after Dumont; large waterstain throughout up to p. 336, recurring tears to the gutter (mostly repaired), occasional tears to the edge of pages, minor spotting and stains, the final leaf backed with tape; a very good copy bound in modern half calf with marbled boards, speckled edges; spine with gilt lettering-pieces; ink-stamped by Juvenat Toruń-Bielany O.O. Redemptorystów and as a duplicate by Biblioteki Prowincjalnej O.O. Redemptorystów; some line-numbers added in pencil throughout.

£2700

Rare. First edition of the first complete verse translation of Dante's *Divine Comedy* into Polish, in adjacent and alternating rhymes, complete with all sixteen engravings.

There had been considerable interest in Dante in Poland, particularly in view of the increase in travel between Poland and Italy in the eighteenth century. However, although he had been mentioned in plays and his *Divine Comedy* published in Latin versions (notably by Faustus Socinus under the auspices of the Polish Brethren), this was the first full translation into Polish. It was published posthumously in 1860; the translator, Julian Korsak (1807-1855), was a Romantic poet and friend of Mickiewicz. This marked a spurt of Dante publications:

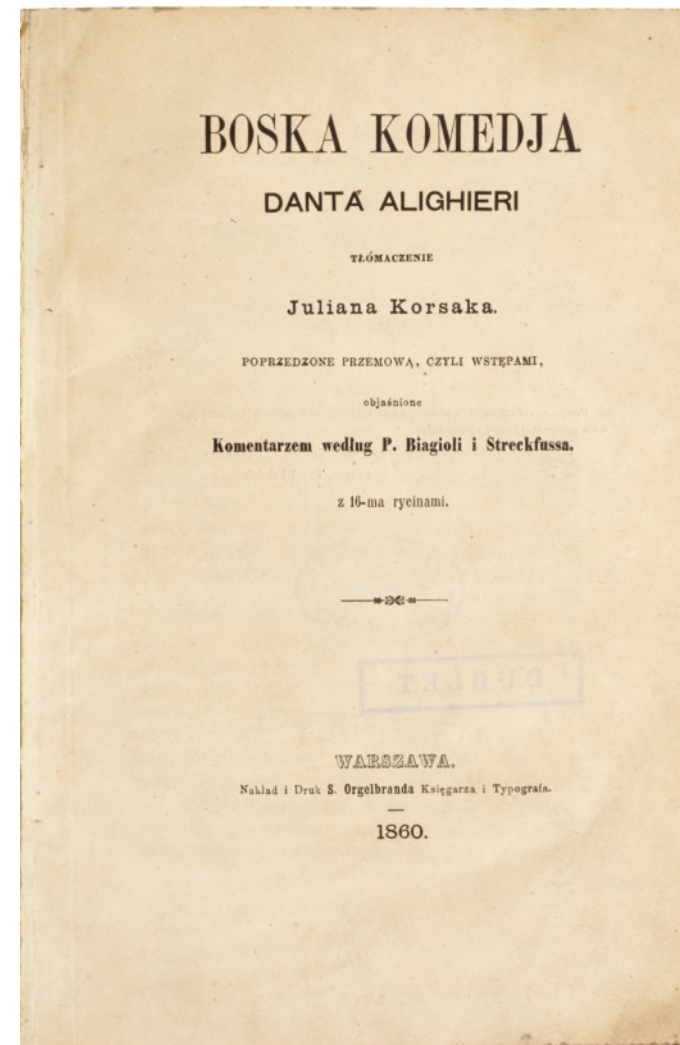
only five years later, Poland, along with the rest of Europe, celebrated the six hundredth anniversary of Dante's birth with periodicals and a commemorative poem by the romanticist Teofil Lenartowicz (K. A. Paullly Zbierańska, 'Dante in Poland: A Retrospect', *The Polish Review*, 11.3 (1966), pp. 56-61).



PIEKŁO — PIŚN XVII.

Korsak's translation is augmented by a full introduction (79 pages) discussing Dante's life, the literary tradition and reception of the *Divine Comedy*, its philosophical, historical, and moral significance, and the role of symbolism both in Christian art and literature generally and in the *Divine Comedy*. Alongside the translation are extensive notes based on the commentaries of Giosafatte Biagioli and Karl Streckfuss. The frontispiece is an illustration of Canto 28 of Purgatory, depicting Dante extending his arms to the young woman gathering flowers.

COPAC records no copies; OCLC adds only 4 in the US (at Harvard, Buffalo, Cornell, and St. Mary's College).



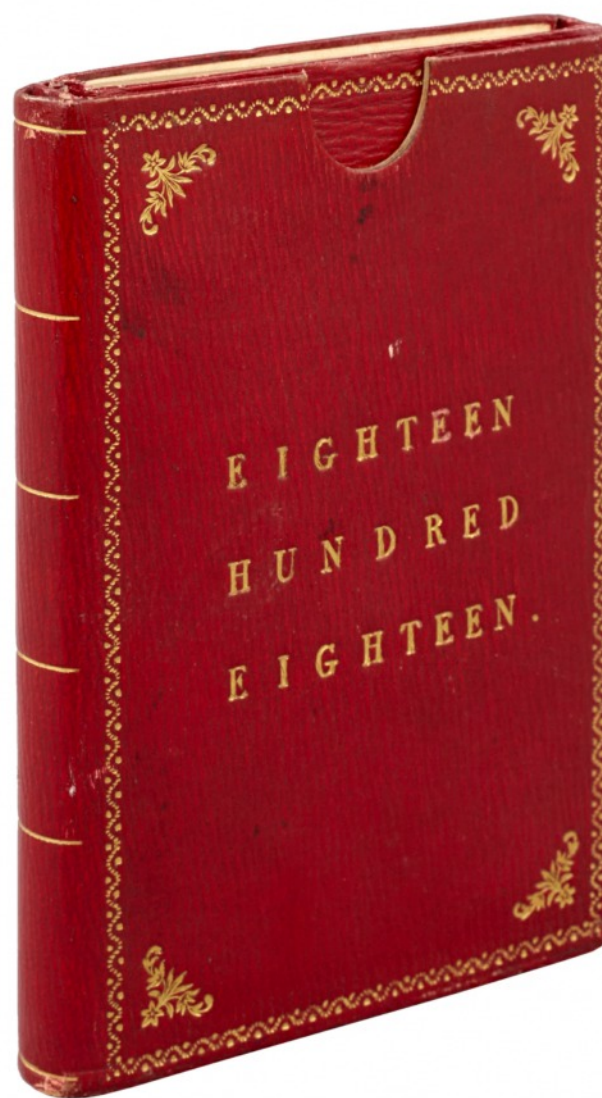
2. [ALMANAC.] The regent, or royal tablet of memory, for 1818; with an almanack containing a variety of useful information, embellished with twelve views of gentlemens seats, and monuments from Westminster Abbey, &c. Continued annually. *London, for J. Poole ... [1817].*

16mo, pp. [2, engraved title], 134 (mostly letterpress, with an engraved 'Cash account' section); engraved frontispiece view of 'Ulswater' and 6 further engraved plates, some with tissue guards, almanac in red and black; slight offsetting from frontispiece, a few small marks; very good in contemporary red morocco, gilt borders and corner pieces to covers, gilt edges, with matching slipcase lettered to front 'Eighteen hundred eighteen'; some splitting to hinges, small chips at spine ends, slipcase very slightly rubbed and marked; tax-stamp to p. [2], contemporary pencil note to recto of frontispiece.

£250

A handsome almanac for 1818. The plates comprise 12 landscape views and 6 Westminster Abbey memorials, engraved by Charles Pye after drawings by John and Cornelius Varley, and the volume also features a charming headpiece depicting circus performers. The printed calendar notes past and recent historical events, with several mentions of Napoleon and Wellington. Other content includes lists of European royalty, Members of Parliament, nobility, and company directors; 'the stranger's guide to places of general resort', and a guide to taxes; and a list of 'remarkable events' since the Glorious Revolution of 1688. A manuscript note to the recto of the frontispiece reads: 'This book belongs unto a man who never used a warming pan witness my mark Miss Harriet Anne.'

This particular year does not appear to be recorded on COPAC or OCLC.



RARE COLLECTION OF POEMS, EPITAPHS
AND EPIGRAPHS, DEDICATED TO A WOMAN

3. [ANON]. In morte di Maria Caterina Curci versi. *Potenza, Vincenzo Santanello Tipografo dell'Intendenza, 1842.*

[bound with:]

[ANON]. Il camposanto e la sera. *Potenza, per Vincenzo Santanello, 1842.*

[and with:]

[ANON]. In morte di Maria Caterina Curci versi. *Potenza, per Vincenzo Santanello, [n.d.].*

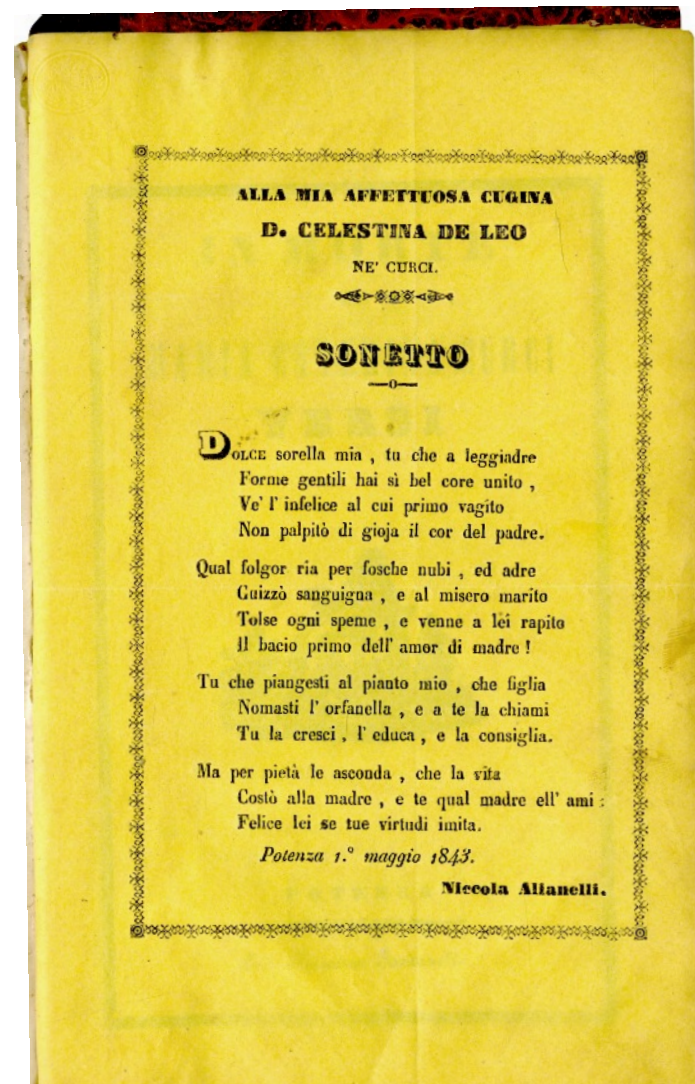
3 works bound as one, 8vo, pp. [2], 68, [1], [3 blank]; 12, [2]; [7], [1 blank]; the first work with a lithographic frontispiece illustrating the tomb of Maria Caterina Curci; numerous woodcut head-pieces and tail-pieces including skull-and-crossbones; the first work **printed on light-blue paper**, the third with **yellow printed wrappers preserved**; some browning, else very good copies in half-roan and boards, rubbed and scuffed.

£360

A rare collection of poems in the form of *terzine*, *elegie*, *sonetti* and *odi*, all dedicated to Maria Caterina Curci, wife of Nicola Alianelli, judge of the Civil Court of Potenza, where these works were published. Of interest are four epigraphs by Raffaele Liberatore (1787-1843), Italian philologist and historian, founder of the periodical *La Minerva napoletana* and inventor of the *Vocabolario universale italiano*, known as *Tramater* because of the name of its publisher.

We have been unable to locate any copies on OCLC. Only one copy of the first and second works are recorded in Italian libraries (the collation for the second work is different in our copy); **no copies of the third work are recorded.**

Il Lucifero giornale scientifico, letterario, artistico, industriale, anno V, 1842-43; A. de Angelis, *A. Elogio di R. L.*, Napoli, 1843.





S. Meloni del.

G. Mancini del.

*Qui su le smorte guance un dì leggiadre
L'ultimo bacio impressi: ah! perchè allora
Di voi, miei cari, ricordossi il padre.*

N. Cixino

IN MORTE
DI
MARIA CATERINA CURCI
VERSI



POTENZA,
Per Vincenzo Santanello tipografo dell' Intendenza



1842.

ALEXANDER THE GREAT
FROM THE LIBRARY OF THE ELECTOR OF SAXONY

4. ARRIAN. Arrianou peri Alexandrou anabaseos istorion biblia okto. Arriani de expeditione sive rebus gestis Alexandri Macedonum regis libri octo, nuper et reperti, et quam diligentissime in lucem editi [text in Greek] ... Basel, 'Robertou tou Cheimerinou' (i.e. Robert Winter), 1539.

8vo, ff. [328]; text in Greek; woodcut printer's device to last page, woodcut initials; light browning to some quires, small mark at head of last few leaves from former chain staple; a very good copy, in contemporary pigskin over wooden boards, richly decorated with blind stamps and rolls and dated 1539, bevelled edges to boards, three raised bands to spine, two brass catches and clasps, contemporary paper label to upper cover with title and shelfmark in ink, two holes at head of lower board from former chain staple, thin vellum manuscript fragments to hinges; very slightly rubbed and marked, stain from former chain staple; woodcut portrait-bookplate of Johann Friedrich I, elector of Saxony, above 6-line Latin verse, after Lucas Cranach the Younger, to front pastedown; book labels of C. S. Ascherson and John Roland Abbey to rear pastedown.

£2800

Second Greek edition (first Venice 1535) of Arrian's masterful *Anabasis*, from the library of Johann Friedrich I, elector of Saxony (1503-54), and later in the collection of John Roland Abbey (1894-1969). The *Anabasis* is the most important historical source on the military campaigns of Alexander the Great in Egypt, Persia and India. Arrian (c. 86-160 AD) studied philosophy under the Stoic Epictetus (whose oral teachings he published), and served as governor of Cappadocia and as archon of Athens. Modelled on

Xenophon and based on the lost writings of Alexander's officers Ptolemy and Aristobulus of Cassandreia, the seven-book *Anabasis* is a highly readable account, written in a simple and attractive style. This edition was edited by the German humanist Nikolaus Gerbel (c. 1485-1560), friend of Luther, Erasmus and Melanchthon, and published by Robert Winter, the brother-in-law and associate of Johann Oporinus (1507-68).



Provenance: from the extensive library of Johann Friedrich I, elector of Saxony and head of the Schmalkaldic League, known as ‘the Magnanimous’. A staunch friend and supporter of Luther and his writings, Johann Friedrich was present at the signing of the Augsburg Confession in 1530, one of the most important documents of the Protestant Reformation. Defeated by the army of Emperor Charles V at the Battle of Mühlberg in 1547, he was deposed as elector and imprisoned for five years. After his release he arranged for the transfer of books from Wittenberg – which he had lost as part of territorial concessions – to Jena to form the library of a new university there.

Acquired by the English book collector John Roland Abbey (1894-1969) from the collection of Charles Stephen Ascherson (d. 1945). A note in Abbey's hand gives the date: ‘J.A. 3351 24.9.1946’.

Binding: upper cover with central arms below which ‘Ioannes Fridricus dux Saxonie 1530’; rolls to both covers depicting the protagonists of the Judgement of Paris: Juno, Pallas Athena, Venus, and Paris (not traced on Einbanddatenbank). Fragments to hinges from an attractive 13th-century manuscript of Justinian’s *Digest*, in 2 columns with marginal gloss.

Adams A2009; USTC 613169; VD16 A 3796.



5. BERGGREN, Guillaume. Panorama de Constantinople Vue Prise de la Tour de Galata Par G. Berggren Phot. Café de Péra - Constantinople [so titled in the lower margin of the mount]. [*Constantinople, Guillaume Berggren*], 1878.

Albumen prints in fourteen parts forming a continuous panoramic view measuring 4073 x 261 mm, flush mounted onto boards within a single line printed gilt border with linen joints captioned in the lower margin "Panorama de Constantinople Vue Prise de la Tour de Galata, Par G. Berggren Phot. Café de Péra – Constantinople" folding leperello-style into the publisher's light blue moiré silk boards, blocked in blind and gilt with the title "Panorama de Constantinople A Monsieur H. Hanson Hommage Respectueux" dated "1878" on the rear cover, measuring 430 x 420 mm, (stained and rubbed with some losses).

£1500

This panorama includes the Russian Embassy, the Italian Hospital, the harbour, admiralty buildings and thence round to the Galata, the Pera Furnuval and the British Embassy.





PANORAMA DE CONSTANTINOPLE

VUE

PRELÈVEE DE LA

TOUR DE GALATA

Par S. Gerggen Phot.
Cité de Pera. — CONSTANTINOPLE

6. BRANDT, Bill. *The English at Home*: sixty-three photographs by Bill Brandt. Introduced by Raymond Mortimer. *London, B. T. Batsford Ltd., 1936.*

Small 4to, pp. [8] + 63 photogravure plates; illustrations captioned in English and French; rebound (thus without photographically-illustrated boards) in half red leather, with red cloth covered boards, gilt fillets on boards and gilt title on spine; some small losses to leather at extremities, but overall good; bookplate of [Richard] Menzies Rice on front paste-down.

£300

First edition of Brandt's first book, belonging to friends of Brandt and his first wife Eva Boros.

The English at Home was published less than two years after Brandt arrived in London and after two unsuccessful approaches to other publishers. Brian Batsford, who had published an English edition of Brassai's *Paris de Nuit* in 1933, took on the project. 'Brandt enlivens even the more conventional formula of *The English at Home* with his individualistic vision. His continental upbringing made him an insider and an outsider, and he thus casts a broader eye than usual on the Britain of the 1930s ... The images of cramped working-class life in *The English at Home* must have shocked readers who expected a cosy, conventional look at the old country' (Parr & Badger, *The Photobook, I*, p. 138).

Provenance: Richard Menzies Rice was the husband of artist and photographer Frances Rice, a close friend of Brandt and his first wife, Eva Boros. Richard and Frances spent some time living in India, hence the Karachi binder's label, perhaps explaining the need for the new binding, which does allow for more handling and security than the photographically illustrated boards.

7. BRANDT, Bill, *photographer*, and John HAYWARD. *Literary Britain*, photographed by Bill Brandt, with an introduction by John Hayward. Edited and with an afterword by Mark Haworth-Booth. *London, Victoria and Albert Museum in association with Hurtwood Press [1984].*

4to, pp. [xiv] + 75 ll. photographic plates with accompanying text, pp. [20]; in grey cloth boards with photographic dustjacket, melinex sleeve; a good copy; bookplate of [Richard] Menzies Rice on front pastedown.

£75

Victoria and Albert Museum later edition of Brandt's popular photobook (first 1951), published to coincide with the exhibition of Brandt held at the Museum that year.

Literary Britain is profusely illustrated with full page photographs of places and scenes from British literature. Each image is captioned with the place and is accompanied by a succinct piece of biography or an excerpt from a novel, poem or letter.

Provenance: Richard Menzies Rice. Mark Haworth-Booth names 'Mrs Frances Rice' among those to whom he is grateful: '[Brandt's] friends for sharing their knowledge of Bill Brandt with me ... and those who have generously made available records or collections in their care' in his acknowledgements (p. [18]).

Bill Brandt
LITERARY
BRITAIN



"All A-blowin' and A-growin' "

Fleuriste londonienne

8. **BRANDT, Bill, *photographer*, and Norah WILSON, *text*.** *Camera in London.* London, New York, The Focal Press, 1948.

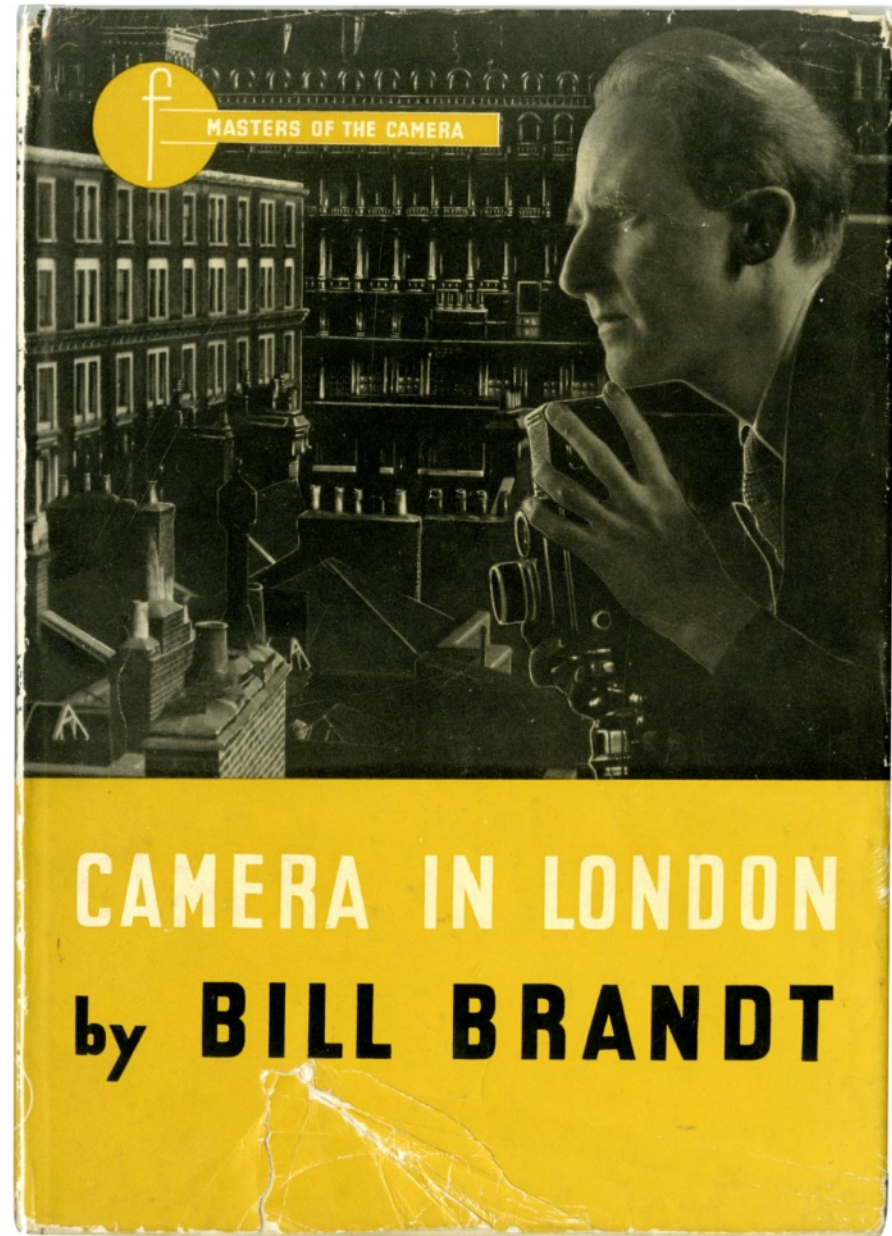
Small 4to, pp. 89 + 1 folding table ('Technical Data'); 59 photographs in halftone; in cream paper-covered boards, with lettering in gilt on upper board and spine; photographic dustjacket, titled in yellow on upper board and spine; some tears to dustjacket, but overall good.

£100

First edition. Brandt documents the city, illustrating the Thames, residents' daily lives, and the neighbourhoods of Mayfair, Chelsea, Hampstead and Shoreditch. The final series of images on 'The War', captures the atmosphere of the blackout and bomb shelters, including views of sleeping bodies in the Underground, famously published alongside Henry Moore's work in *Lilliput*.

The enlightening 'Technical Data' folding plate shows that Brandt used an *Automatic Rolleiflex* or *Reflex-Korelle*, and lists details such as stop, exposure and lighting conditions for all the images in the book.

Focal Press was founded in 1938 by Andor Kraszna-Krausz (1904-1989), a Hungarian photographer who emigrated to England in 1937, and edited the 'Masters of the Camera' series in which this book features. The firm eventually published over 1,200 books on photography, building a reputation as one of the leaders in its field.



OTTOMAN OVERVIEW

9. [CAPRARA, Alberto]. *Relatione del presente governo Ottomano, fatta da un ministro, come si dice, stato ultimamente alla porta Ottomana. Bologna and Piacenza, Stampa Ducale del Bazachi, [1684].*

4to, pp. [8]; woodcut battle scene to title; light staining to corners; a very good, uncut and unopened copy; unbound.

£800

An unrecorded printing of this epistolary overview of the Ottoman Empire under Sultan Mehmed IV, written at the start of the Great Turkish War. The text was also published in Lucca and Venice in the same year, under a slightly different title identifying the author as the Bolognese diplomat Alberto Caprara and the recipient as the Holy Roman Emperor Leopold I, and with a different woodcut to the title.

In 1682, Caprara (1627-91) was sent by Leopold I on an embassy to Constantinople to renew the treaty of Vasvár – which had maintained peace between the Holy Roman and Ottoman empires for almost 20 years – and to avert the danger of an alliance between the Turks and Hungarian rebels led by Emeric Thököly. Caprara's negotiations with the Grand Vizier Kara Mustafa Pasha were unsuccessful, leading to the siege of Vienna and subsequent victory for the allied Polish-Lithuanian Commonwealth and Holy Roman Empire against the Ottoman army.

A summary of the political, military, social, and religious state of the Ottoman Empire, Caprara's *Relatione* includes discussion of the Grand Vizier, of Sultan Mehmed IV (described as a great lover of

women and hunting) and members of his family and entourage, and of the Janissaries (elite infantry units), as well as of eating and drinking habits and manners of conducting business.

Not traced on COPAC, OCLC or ICCU. The Lucca and Venice printings are both extremely rare.



EARLY METEOROLOGY:
THE ATMOSPHERE FOLLOWS
MATHEMATICAL PRINCIPLES

10. ESPY, James Pollard. Theory of rain, hail, and snow, water-spouts, land-spouts, variable winds, and barometric fluctuations. [with:] Essays on meteorology. No. IV. North-east storms, volcanoes, and columnar clouds. From the Journal of the Franklin Institute. *Philadelphia, [n.p.], 1836.*

Two pamphlets, disbound, 8vo in fours, pp. 16; 8; first quire coming loose; mild damp staining; very good copies.

£480

First edition of this original statement of James Espy's controversial theory of storms, centring on a dynamic explanation of vapour formation; along with a further paper on meteorology, likely also by Espy.

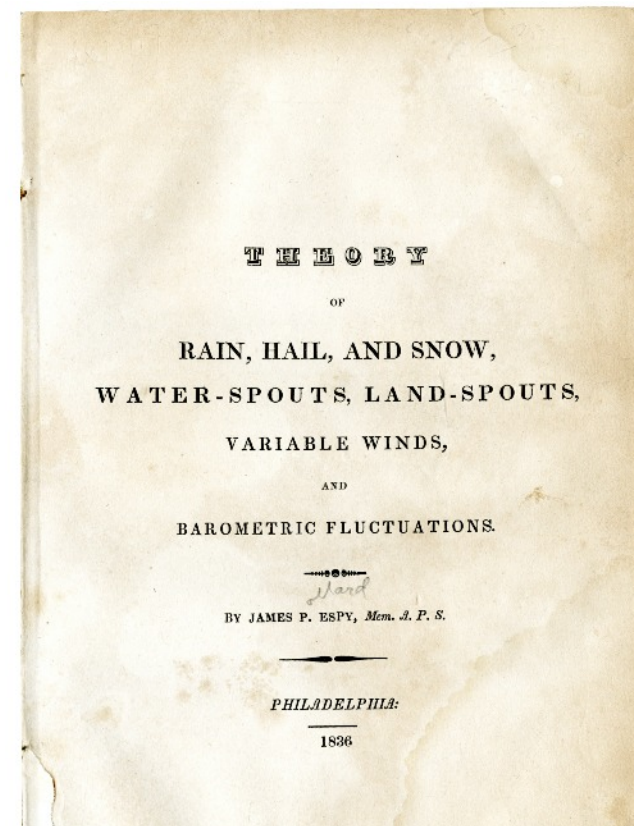
James Espy (1785-1860) formed his theory of storms around a central discovery related to 'latent caloric' (today called latent heat), hidden energy trapped inside vapour as it changed in state from a solid to a liquid and from a liquid to a gas. Latent heat accounted for clouds becoming lighter in weight as they became darker in appearance, and explained how they formed distinct shapes. Espy's realisation that the atmosphere functioned according to mathematical principles (not an electrical field or fumes) furnished his model of columns of air supplying the clouds with condensing water vapour – a vital component in the hydrological cycle.

Espy's theory was proposed in its first form in the inconspicuous *Transactions of the Geological Society* in 1834. With this present 16-page paper in the *Journal of the Franklin Institute*, based at his

home institute of Philadelphia, Espy aimed to reach and impress the wider scientific community. The theory won acclaim for its boldness and made Espy into something of a celebrity, embarking on lecture tours. It also initiated his very public war with William C. Redfield (1759-1857), author of an opposing theory that winds revolved around a central point. Their dispute laid the groundwork for the modern weather forecast.

The second, eight-page paper has no author named, but its argument is consistent with Espy's contention that clouds moved upwards.

Rare. No copies in COPAC; OCLC adds Utrecht, Staatsbibliothek Berlin, the Royal Danish Library, and only one copy in the US, at the Boston Athenaeum.



11. FETTEL, Constantine J. Panorama de Constantinople [so titled on the upper board]. 1882.

Albumen prints in ten parts forming a continuous panoramic view measuring 2720 x 214 mm, flush mounted onto boards (slight foxing to the card mount), with linen joints, folding leperello-style into the publisher's blind and gilt stamped red cloth boards measuring 385 x 330 mm, recently re-backed in red morocco, dated "1882" within an ornamental gilt tooled frame on the lower board.

£1200





RARE BOOKLET DEDICATED TO
PRINCESS IPPOLITA BONCOMPAGNI LUDOVISI
REZZONICO

12. GALANTI, Gianlonardo Maria. Nove discorsi e panegirico della Madonna della salute dedicati a sua eccellenza la signora principessa Donna Ippolita Buoncompagni Rezzonico. [*Macerata, Presso Bartolommeo Capitani, 1780*].

8vo, pp. 92, [3], [1 blank]; engraved frontispiece by G. F. Machado;
a very good copy in decorated paper-covered boards, spine covered
with plain paper.

£380

A very rare work on the Virgin Mary, published in Macerata and dedicated to the Roman princess Ippolita Boncompagni Ludovisi (1751-1813), who in 1768 married the Venetian prince Abbondio Rezzonico, Senator of Rome, nephew of Pope Clement XIII Rezzonico. **With an attractive frontispiece by the Portuguese printmaker Gaspar Frois Machado (1759-1796) illustrating the 'Vera effigie della B.ma Vergine della Salute',** a venerated image of the Virgin Mary painted 1666 and housed in the church of San Giorgio in Macerata.

OCLC notes only a single copy, at Harvard.



BANK OF ENGLAND TO THE RESCUE

13. GEORGE I. [BANK OF ENGLAND.] An act for enlarging the fund of the Governor and Company of the Bank of England, relating to Exchequer Bills ... [London, John Baskett and the assigns of Thomas Newcomb & Henry Hills, 1715].

Small folio, pp. 283-311, [1]; woodcut factotum initial, lacking general title-page but otherwise complete; minor browning; a very good, clean copy, loosely wrapped in green paper.

£250

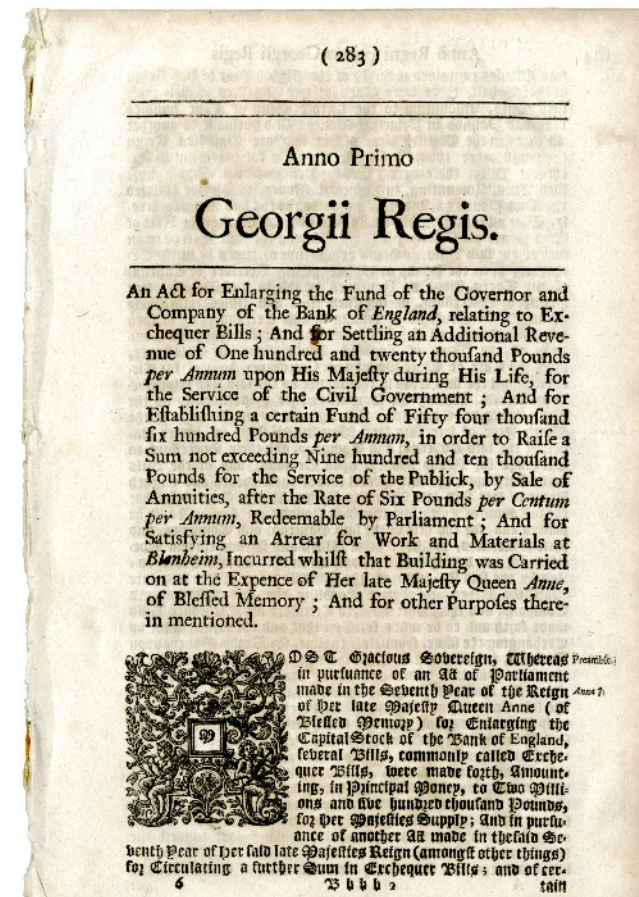
First separately printed edition of this wide-ranging act aiming to stabilise public finances in the first year of George I's reign, including the establishment of a General or Aggregate Fund for the Bank of England to raise money for public service.

This act is part of a series of measures taken in the context of the immense national debt that had accrued by the time of the accession to the throne of the German-speaking King George I – son of Sophia of Hanover, cousin of Queen Anne, and thus Anne's closest Protestant relative. On 20 July 1715, the Governor of the Bank of England attended Parliament to lay before the House a proposal for the public service. Following several acts passed in the reign of Queen Anne, the outstanding exchequer bills amounted, on 11 July 1715, to £4,561,025; the Bank proposed to raise the additional £120,000 required for the Civil List as well as a yearly sum of £54,600 to enable a loan of £910,000 for the public service; to do this they would need an augmentation of their General Fund. The proposal was accepted the next day and put into practice with this act. Later that year certain duties were assigned to the General Fund

for the uses of the act. Another act was also passed, reducing the annuity from £54,600 to £45,500, as it was found that private interest had been lowered and there was therefore no objection to lowering the public rate.

See W.A. and F.H. Slingsby (eds.), 'Introduction', in *Calendar of Treasury Books, Volume 29, 1714-1715* (1957), pp. v-xxiv; J. Strahan, *The History of the Public Revenue of the British Empire* (1790), pp. 95ff.

ESTC N53665. There are 2 copies of the separately printed edition in the UK, at the Bodleian Library and John Rylands Library.



14. GEORGE I. [SOUTH SEA COMPANY.] An act for enabling the South-Sea Company to increase their present capital stock and fund, by redeeming such publick debts and incumbrances as are therein mentioned ... *London, John Baskett and the assigns of Thomas Newcomb & Henry Hills, 1720.*

Small folio, pp. [2], 131-222; woodcut coat of arms on general title-page, woodcut factotum initial; a very good, clean copy, loosely wrapped in green paper; fingerprint smudge to title-page.

£250

First separately printed edition of the monumental South Sea Act which authorised the South Sea Company to assume responsibility for all of the national debt, precipitating the Bubble Act and subsequent crisis.

The South Sea Company was founded in 1711 to reduce the national debt, and was granted a monopoly on trade in the 'South Seas' (Spanish Americas), the promised fruits of which were never to materialise. By 1719, the government's debt stood at £50 million, of which £18.3 million was held by three large corporations, the Bank of England, the East India Company, and with by far the largest share (£11.7m) the South Sea Company. The company proposed to take on yet more of the national debt in exchange for the government receiving company shares. After unsuccessful counter-bids from the Bank of England, the proposal was accepted.

The present act authorised the scheme. It was followed by the more famous 'Bubble Act', which required all new joint-investment companies to merge with the South Sea Company, and in turn by the company's complete collapse. Isaac Newton, who lost a considerable fortune, is quoted as having said, 'I can calculate the movement of the stars, but not the madness of men.'

ESTC N50559. Three copies of the separately printed edition in the UK (Library of the Religious Society of Friends, Bodleian Library, Senate House Library).

15. GEORGE I. [EAST INDIA COMPANY.] 'An act against clandestine running of uncustomed goods, and for the more effectual preventing of frauds relating to the customs'. *London, John Baskett and the assigns of Thomas Newcomb & Henry Hills, 1719.*

Small folio, pp. [2], 239-258; woodcut coat of arms on the general title-page, woodcut factotum initial; a very good, clean copy, loosely wrapped in green paper.

£200

First separately printed edition of this early smuggling act, concerning port duties and the activities of the East India and South Sea Companies.

This act was passed in the wake of the Treaty of Utrecht of 1713 and the ongoing process, on both sides of the Channel, of defining maritime sovereignty. It establishes forfeits on, for example, goods transported on vessels under a certain weight (such as rum and brandy) or particular types of goods unmarked (silks, calicoes, etc.), as well liabilities on goods salvaged from wrecks, rules for examination of certain goods (e.g. tar), penalties for collusive seizure and rewards for its discovery, and provisions for export. Another act was passed in 1719, referring to this one, and adding the provision that any vessel hovering within 2 leagues of the shore must come in for examination.

The importation of East India goods to Ireland, 'to the prejudice of fair traders', is banned, while the South Sea Company is permitted to re-land and warehouse foreign goods in their annual ship, the *Royal George*. The act also imposes a fine of twenty pounds on the 'evil-disposed persons' who have 'rendered Unwholsom' coffee by adding water, grease, or butter to increase its weight. A similar act was passed concerning the adulteration of tea in 1776.

ESTC N50531. There are 3 copies of the separately printed edition in the UK (National Library of Scotland, Bodleian Library, Senate House Library).

Anno Regni
GEORGII
 REGIS

Magna Britannia, Francia, & Hibernia,
 SEXTO.

At the Parliament Begun and Holden at *Westminster*,
 the Seventeenth Day of *March*, Anno Dom. 1714.
 In the First Year of the Reign of our Sovereign
 Lord *GEORGE*, by the Grace of God, of *Great*
Britain, France, and Ireland, King, Defender of
 the Faith, &c.

And from thence Continued by several Prorogations to the Twenty third Day
 of *November*, 1719. being the Fifth Session of this present Parliament.



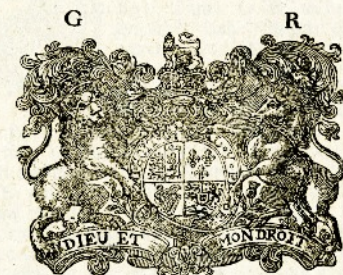
L O N D O N,

Printed by *John Baskett*, Printer to the Kings most Excellent
 Majesty, And by the Assigns of *Thomas Newcomb*, and *Henry*
Hills, deceas'd. 1720.

Anno Regni
GEORGII
 REGIS
Magna Britannia, Francia, & Hibernia,
 QUINTO.

At the Parliament Begun and Holden at *Westminster*,
 the Seventeenth Day of *March*, Anno Dom. 1714.
 In the First Year of the Reign of our Sovereign
 Lord *GEORGE*, by the Grace of God, of
Great Britain, France, and Ireland, King, Defender
 of the Faith, &c.

And from thence Continued by several Prorogations to the Eleventh
 Day of *November*, 1718. Being the Fourth Session of this present
 Parliament.



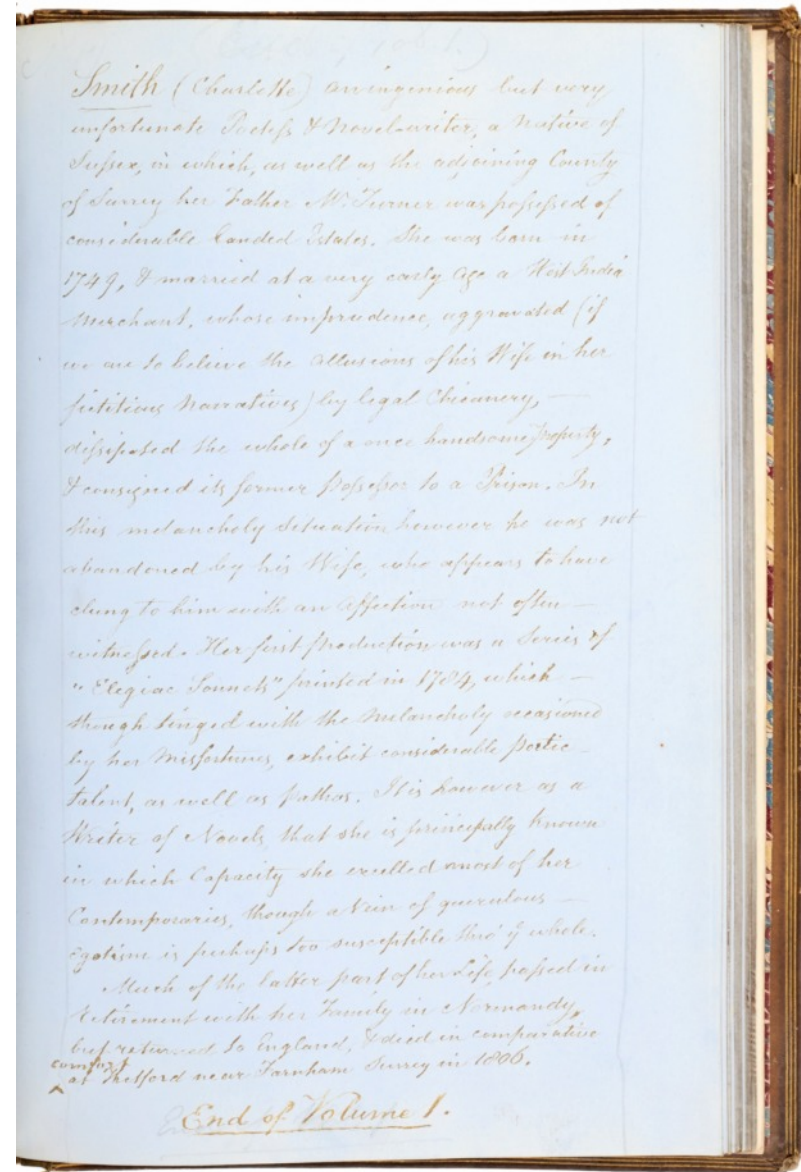
London, Printed by *John Baskett*, Printer to the Kings
 most Excellent Majesty, And by the Assigns of *Tho-*
mas Newcomb, and *Henry Hills*, deceas'd. 1719.

16. [GORTON, John?]. Biography of the British poets. '1827-1828', but c. 1833?

Manuscript on blue paper, tall 8vo (25.5 x 17.5 cm), ll. 71 + some blanks; written in a neat hand without corrections; margins ruled in pencil, a few notes and headings in pencil; the odd smudge and stain but a very good copy in original calf, rubbed and scratched, base of spine chipped, joint split at head but holding firm; boards with roll border and filets in blind and gilt, upper board with title lettered direct, gilt; spine blind-tooled in panels, gilt-ruled and title lettered direct, gilt; turn-ins filleted, gilt; marbled endpapers; all edges gilt; silk place marker.

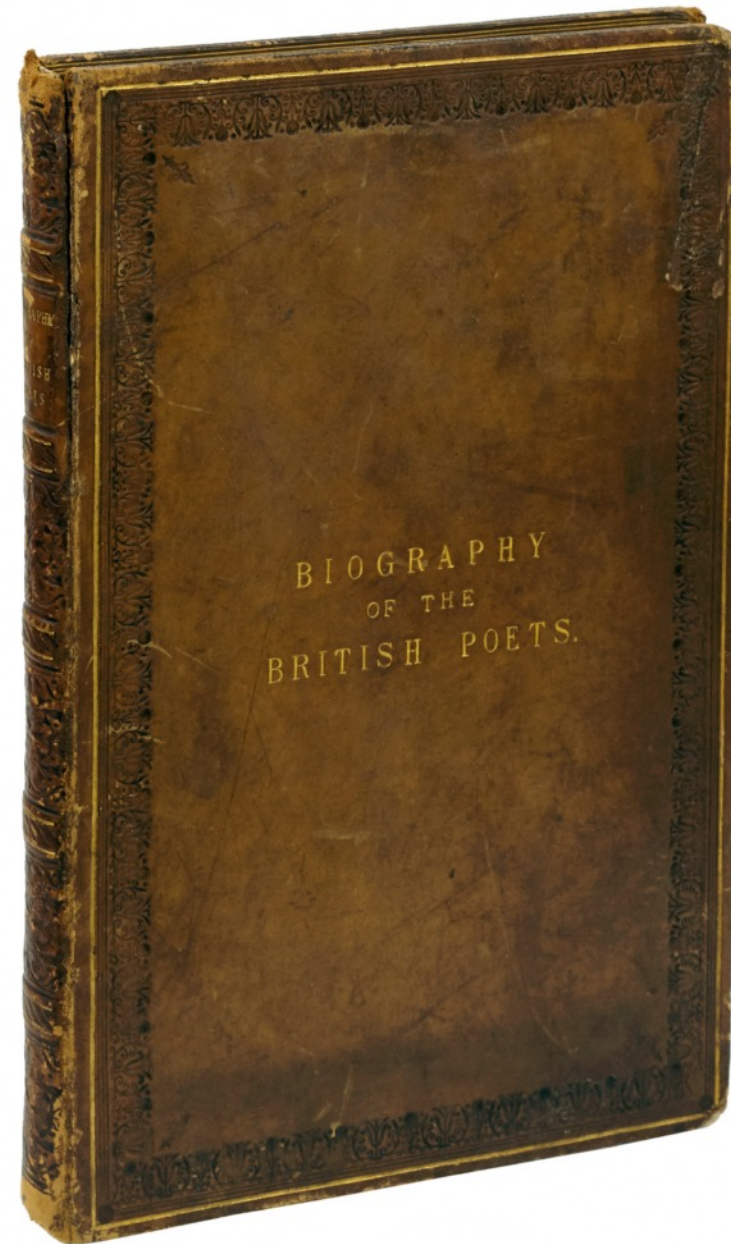
£450

A fair copy of selected entries concerning British poets in John Gorton's *General biographical dictionary*, published anonymously in two volumes in 1828; a three-volume edition with Gorton's name also appeared dated 1826-8. Pencil notes to the head of the first entry date the manuscript 1827-8. There are a number of puzzles in the manuscript, firstly the division of entries into two 'volumes', with blank leaves dividing the two sections; the entries are arranged chronologically (up to a point, in that the compiler at least begins with Chaucer and the medieval and Tudor poets) as opposed to alphabetically in Gorton's *Dictionary*, so there is no relation to the volumes of the printed text. Furthermore, this arrangement of names into two 'volumes' appears at first to correspond with running titles in pencil to the head of every two leaves, beginning with Chaucer 'Vol 1, No. 1' and continuing through the two sections. At the end of Vol. 1 there is a count of leaves, '108 l.'. The relationship between these pencil markings and the *Dictionary*, if any exists, is unclear, indeed there is no apparent link between the pencilled headings and the entries themselves: some appear to be partially erased and one of these numbered entries, that for William Chamberlayne, is left blank.



Possibly in Gorton's hand and prepared by him, or at least initially intended by him, for presentation (a supposition supported by the binding and blue paper), though one indication that the manuscript might not be Gorton's is the blank entry for another poet, Thomas Occleve, who appears in the *Dictionary* under 'Hoccleve, or Occleve'. The compiler of the manuscript appears to have written headings for poets and then left them blank when Gorton's *Dictionary* provides no entry, indicating this in pencil with 'non' by the name, except in the case of Occleve, who receives an extremely brief biographical description. Nonetheless, it would appear that the compiler expected to find Occleve under 'O' in the *Dictionary* but was disappointed and so left the entry blank. Gorton would probably have known where to look in his own work; though for his purposes here he might equally have considered 'successor to Chaucer' a sufficient epitaph for Occleve. The true compiler and the purpose of the manuscript are therefore something of a mystery, though we might assume this to be a fair copy prepared as a gift, with Gorton's *Dictionary* used as a reference, as the entries are generally loose abbreviations of Gorton's full text. This does not explain the pencil markings, however, which also call into question the pencilled date to the front of the manuscript. These can possibly be ignored as later additions. In addition to this, in some abbreviated entries the compiler refers the reader to the *Dictionary* for further information, with an indication of the correct volume. For Garrick the reference is 'volume II'; the first time the 'G's are pushed into the second volume is in the three-volume edition of 1833. Gorton died in 1835.

A puzzle, and an attractive example of late Georgian, early Victorian literary tastes, especially with regard to poets of the past, some of them rather obscure; the compiler names no contemporaries as Gorton does in his *Dictionary*, but is chiefly interested in the seventeenth-century poets. Gorton himself occupied an ignominious position as a poet of the very end of the eighteenth century as the author of *Tubal to Sebah: the negro suicide*, published 1798, which is extremely rare.



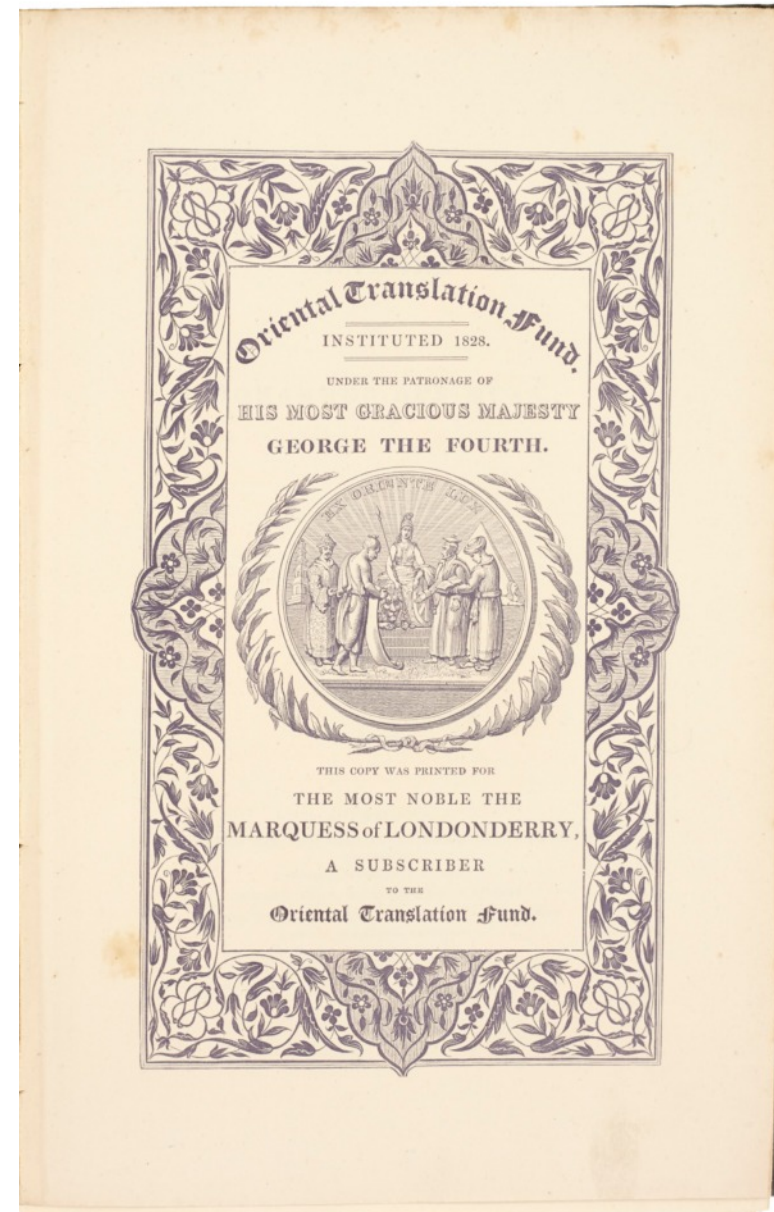
THE FATHER OF ALGEBRA
LARGE PAPER SUBSCRIBER'S COPY

17. KHWARIZMI, Muhammad ibn Musa. The Algebra of Mohammed Ben Musa. Edited and translated by Frederic Rosen. [Title in Arabic] *Al-kitab al-mukhtasar fi hisab al-jabr wa'l-muqabalah*. London, for the Oriental Translation Fund, 1831.

Large 8vo (26 x 17 cm), pp. xvi, 208 (English); [4], 122, [2] (Arabic); 8 (Oriental Translation Fund list of patrons and officers, regulations, and list of publications); in English and Arabic, with some Sanskrit, algebraic notation and diagrams; a very good, clean, partly unopened copy, on large paper; in contemporary green cloth, paper spine label; a very few marks; subscriber's plate tipped in before title: 'This copy was printed for the most noble the Marquess of Londonderry'.

£2000

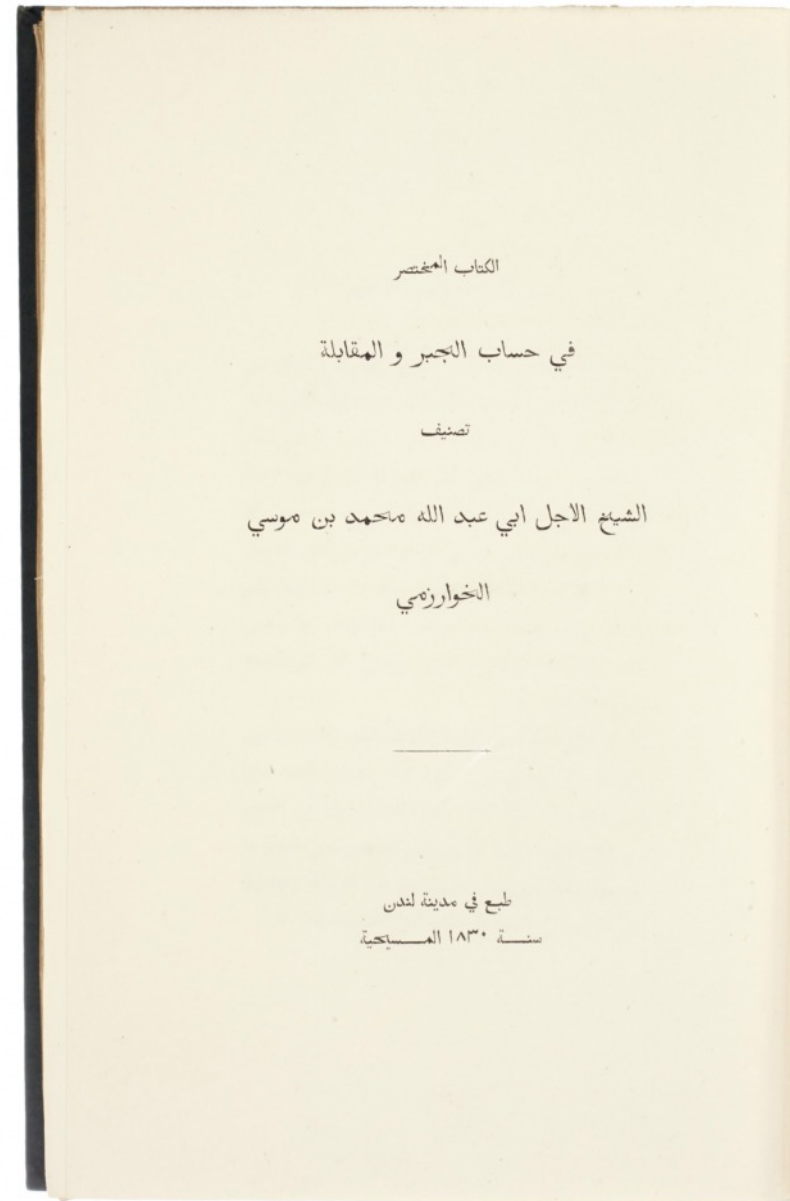
First edition, a handsome subscriber's copy on large paper, of the Arabic text of Khwarizmi's pioneering *Algebra*, with an English translation by the German orientalist Friedrich August Rosen. The 9th-century mathematician, astronomer and geographer Khwarizmi is regarded as the father of algebra, the word itself being derived from 'al-jabr' in the title of this work. A protégé of the caliph Al-Ma'mun, Khwarizmi served as astronomer and librarian at the 'House of Wisdom' in Baghdad. The *Algebra* presents the first systematic solution of linear and quadratic equations, demonstrating how to solve the latter by completing the square, discusses the rule of three, and deals with practical mensuration and problems relating to legacies under Islamic law. Translated into Latin in the twelfth century, the work had a considerable influence in the West thereafter.



Rosen (1805-37), who based this edition on a fourteenth-century manuscript at the Bodleian Library, was professor of oriental literature at the University of London and secretary of the Royal Asiatic Society, before his premature death. The Oriental Translation Fund was founded in 1828, under the patronage of George IV, to finance the translation and printing of oriental works in English. Individual and institutional subscribers paying ten guineas or more annually were entitled to a fine paper copy of each work published by the Fund, with their name on an ornamental title-page.

Provenance: Charles Vane, 3rd Marquess of Londonderry (1778-1854). Vane, the half-brother of Lord Castlereagh, served with considerable gallantry during the Peninsular War and acted as an ambassador at the Congress of Vienna, where he earned the sobriquet 'the golden peacock' for his love of fine dress and shocked his peers with his drinking and womanising. In spite of his wealth, Vane was often in financial difficulties, so much so that he almost followed his half-brother's example of suicide.

DSB VII, 364.



18. LEONI, Giovanni Battista. *Considerationi . . . sopra l'istoria d'Italia di messer Francesco Guicciardini.* Venice, Gioliti, 1583.

Small 4to (215 x 115 mm), pp. [viii], 177, [15]; contemporary limp vellum.

£375

First edition. An extended refutation of the Florentine Guicciardini's censures of Venice expressed in his history of Italy (1561), which blamed the selfish ambition of Venice for preventing Italian unity in the face of foreign incursions. Despite their disagreement, Leoni expressed his admiration for Guicciardini in the *Considerationi*: his stance is indicative of a growing interest among Venetians in the political culture of Florence, and the shift towards a political and historical understanding resembling that of the mature Florentine Renaissance. Leoni thus departed from the traditional static idealism that held Venice's perpetuity to be guaranteed by an original constitution, which had achieved a perfect balance of social forces (see Bouwsma, *Venice and the defense of republican liberty* pp. 69, 269).

Adams L489.



19. [PANORAMIC PHOTOGRAPHS OF SYDNEY.] Unknown photographer. A collection of three panoramic views of Sydney bound in one volume, all three folding leperello fashion into contemporary half black morocco boards lettered gilt on the upper cover "Presented to Prof. J. A. Liebmann. Diocesan College Rondebosch South Africa by the Government of the Colony of New South Wales 1895", [circa 1895].

1. "Panorama of the City & Harbour of Sydney". Seven albumen prints forming a continuous panoramic view measuring $70\frac{1}{2} \times 10\frac{3}{4}$ inches (179 x 27.4 cm), flush mounted on card folding into three parts with linen joints, titled within the negative.

2. "Panorama of Sydney looking East from Tower of Central Post Office". Three albumen prints forming a continuous panoramic view measuring $50\frac{3}{4} \times 11$ inches (129 x 27.8 cm), flush mounted on card with linen joints, titled within the negative.

From the left, the first landmark is the Lands Department, looking out over the harbour to Admiralty House, Kirribilli in the distance. Fort Denison and Farm Cove can be seen, with Garden Island beyond the Domain; and Sydney Heads on the horizon. Pitt, Castlereagh, Elizabeth and Macquarie Streets, with Parliament House and St Stephen's spire in the centre then looking over St James Church to Hyde Park and St Mary's Cathedral with the suburbs of Woollloomooloo, Darlinghurst beyond. The final part shows The Australian Museum in College Street, the full extent of Hyde Park, and the Great Synagogue in Elizabeth Street.

3. "Panorama of Sydney looking West from Tower of Central Post Office". Three albumen prints forming a continuous panoramic view measuring $50\frac{1}{2} \times 10\frac{3}{4}$ inches (128.5 x 27.5 cm), flush mounted on card with linen joints, titled within the negative.

£3000

An impressive photographic gift. A little fading overall and some fading at joins, some foxing mainly to mounts, but withal a rare and informative survey of Sydney towards the end of the nineteenth century. The strongly detailed photographs were made at a time when the use of such large format negatives was becoming less common, overtaken by the more commercial small format and the era of the picture postcard.





HUMAN LIFE, ITS DANGERS AND TEMPTATIONS

20. PEPOLI, Cornelio. Lettere istruttive intorno alla tavola di Cebete del conte Cornelio Pepoli ... Venice, Francesco Sansoni, 1771.

4to, pp. cvii, [1], with a large engraved folding plate (39 x 55 cm unfolded) before the title; title vignette, initials and tailpieces; small loss to lower outer blank corner of D2, light dampstain to upper margins pp. xcii-xciii, final quire slightly loose, 3 short closed tears to blank margins of plate; a very good, uncut and partly unopened copy in contemporary light blue wrappers, title inked in modern hand to upper cover and spine; areas of loss to spine.

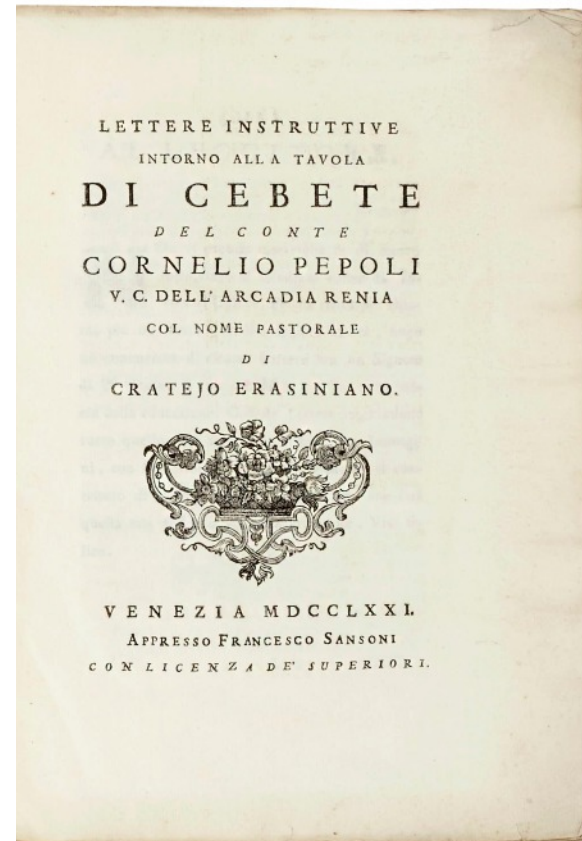
£650

First edition, with a handsome frontispiece. Cebes of Thebes was a disciple of Socrates, and appears as one of the main characters in Plato's *Phaedo*. While the *Tabula*, or *Pinax*, is attributed to him, it most likely dates from the 1st or 2nd century AD. The work comprises a philosophical explanation of an allegorical picture (said to be in the temple of Cronos at Athens or Thebes) depicting human life and its dangers and temptations, and aims to demonstrate that only the proper development of the mind and the possession of real virtues can make us truly happy. The *Tabula* was widely translated into European languages, as well as Arabic, and parallels have been drawn between it and Bunyan's *The Pilgrim's Progress*.

This edition by Pepoli (1708-77) comprises letters between an uncle and his nephew discussing the *Tabula* (pp. IV-XLVII), followed by translations of the work into Latin prose and Italian verse, presented on facing pages. It opens with a magnificent frontispiece after David

Kandel's 16th-century woodcut. Pepoli provides a key to the engraving, identifying 17 scenes, including imposture, a crowd of prostitutes, false wisdom, true knowledge, and happiness.

Only the Warburg copy on COPAC; 6 copies in North America on OCLC





1. Turba di coloro che entrano nel Mondo.
 2. Il Genio.
 3. L'Impostura.
 4. Stuol di Meretrici.
 5. La Fortuna.

6. Turba de Inconsiderati.
 7. Altra Ciurma di Meretrici.
 8. Luoco di Miserie.
 9. La Penitenza.
 10. Sapienza Menzogniera.

TAVOLA DI CEBETE

11. Stuolo de Folli Amatori
 del falso sapere.
 12. Altre Meretrici.
 13. Continenza e Tolleranza.
 14. La Verace Sapienza.

15. Drapello di Virtù.
 16. La Felicità.
 17. Le Virtù che mostrano al Beato
 gl'infelici.

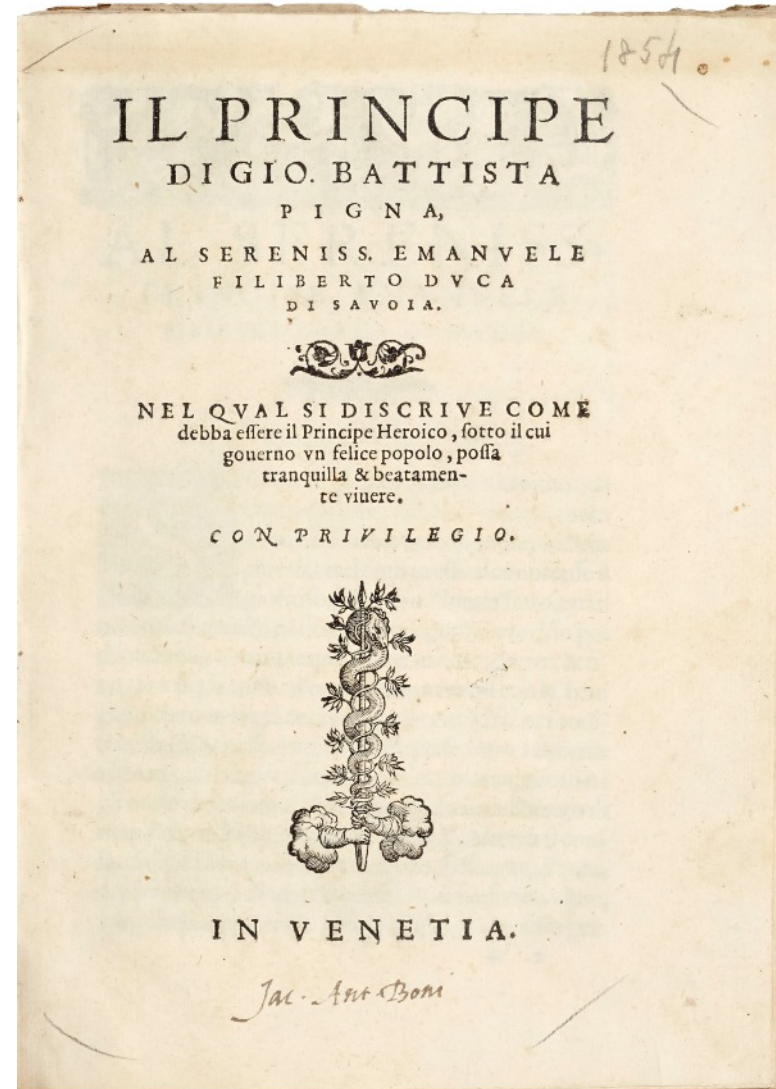
21. PIGNA, Giovanni Battista. Il principe di Gio. Battista Pigna, al sereniss. Emanuele Filiberto duca di Savoia. Nel qual si descrive come debba essere il principe heroico, sotto il cui governo un felice popolo, possa tranquilla & beatamente vivere. *Venice, (colophon:) Francesco Sansovino, 1561.*

Small 4to (210 x 150 mm), ff. [4], 71, [9]; blank S4 present; minor worming in margins of final leaf; eighteenth-century sheep-backed boards, spine chipped.

£390

First edition. A rebuttal of Machiavelli's *Prince* written by a rhetorician who enjoyed the patronage of the duke of Ferrara (see NBG).

Adams P1207.



22. [RECIPES.] 'Receipt Book'. [N.p.], c. 1730.

Manuscript on paper, folio (31 x 20 cm), pp. [47] + some blanks, 2 loose fragments with additional recipes; neatly written in brown ink in several hands; some browning and staining, corners worn, but good; in contemporary drab wrappers; a few blue ink stains to covers.

£850

An eighteenth-century recipe book containing almost 100 recipes, apparently compiled by female members of the Olpherts family – a name of Dutch origin, found in Ireland. The manuscript includes recipes for meat and vegetable pies, fricassees, stews, soups, hash, sausages, ragouts, and sauces; vegetable and fruit puddings, creams, biscuits and cakes, jellies, macaroons, fruit preserves, and blancmange; as well as for wine, vinegar, and mead. There are instructions for pickling, potting and collaring meat and fish, and several recipes for Westphalia ham. The compilers were evidently experienced cooks – and practical too, since they also include instructions on how to make a 'salve for a burn or scald'.

Mary and Elizabeth Olpherts are both referred to – a recipe for Westphalia ham is subscribed 'probatum est per Mary Olpherts', while Elizabeth's name appears with the date 'May 5 1730'. Some of the recipes for mead carry the names 'Benjamin Lane' and 'Alexander Lecky'.



GUIDE FOR LOVERS

23. RINALDI, Giovanni de. Il mostruosissimo mostro ... diuiso in due trattati. Nel primo de' quali si ragiona del significato de' colori. Nel secondo si tratta dell'herbe, & fiori. *Venice, Zuliani & Cerutto, 1592.*

8vo, pp. 78, [2], wanting the terminal blank; upper margins a little trimmed, first two quires slightly browned, restorations to title-page with some loss, some marginal restoration; light dampstaining to upper and lower margins of last quire, else a good copy, recased in seventeenth-century vellum, fly-leaves renewed; ownership stamp of Gustavo Galletti to title-page.

£600

Later edition, first published 1584, of this curious **treatise on colours** (first part), **flowers, herbs and plants** (second part), their philosophical and alchemical meanings, **practical information for their use by lovers**, and their hidden romantic significance.

EDIT 17, CNCE 27944; Adams R 556; Cicognara 200; Piantanida, 2249 (edition of 1602: 'il libro è scritto soltanto per gli innamorati ai quali l'A. insegna il significato amoroso dei colori, delle erbe e dei fiori').



24. [ROBERTSON, James and BEATO, Felice]. Le Bosphore
[A five-plate panorama of Constantinople, taken from the Beyazit
tower]. [1857].

Five albumen prints joined to form a continuous panorama measuring 1125 mm x 183 mm, titled 'Le Bosphore' in the negative in the lower left corner of the third print and 'Constantinople 1865' in ink on the mount, this backed with modern card; slight tonal fading to extremities but otherwise very good; bound in modern brown and black speckled paper-covered boards with black cloth spine and brown and black speckled slipcase.

£5000

An extremely rare early panoramic view of Constantinople, taken from one of the highest vantage points in the city, the Bayezid Tower.

James Robertson (1813–1888) is the earliest photographer known to have taken a 360 degree panoramic view of the city. He first travelled to Constantinople in 1843, after being appointed as Chief Engraver at the Imperial Ottoman Mint and stayed in the post for nearly forty years until his retirement in 1881. It is thought Robertson became interested in photography after 1852, possibly inspired by another expatriate, the French engineer Ernest de Caranza. In 1853 he began photographing with Felice Beato, his future brother in law, and their official partnership was formed either in that year or in 1854 when Robertson opened his photographic studio in the Grande Rue de Péra. Over the next decade, Robertson and Beato's photographs captured the architectural heritage of Constantinople, and their partnership also produced detailed views of architecturally significant locations in Greece, Malta, Palestine, Syria and Egypt.





Constantinople

Le Bosphore

TOURIST MAP OF ROME

25. RUGA, Pietro. Pianta della città di Roma con la indicazione di tutte le antichità e nuovi abbellimenti. *Rome, pubblicata a spese di Venanzio Monaldini libraio e cartolaro, 1837.*

Folding engraved map (76 x 113 cm opened, 19 x 14 cm folded), in 32 sections, mounted on brown linen; very light foxing, one short closed tear to linen at fold; very well preserved.

£550

A handsome tourist map of the city of Rome, showing the area within the Aurelian Walls. The map is flanked by 16 attractive views of must-see sites, including St Peter's Basilica, the Pantheon, the Roman Forum, the Colosseum, Trajan's Column, and the Pyramid of Cestius, and includes a key to the 'monumenti principali'. The *Pianta* was engraved by Pietro Ruga and published by Venanzio Monaldini, who operated from no. 79 Piazza di Spagna, one of Rome's most famous squares. The price is given below the imprint as '3 [baiocchi?] montata'.

3 copies recorded on COPAC (BL, Oxford, Glasgow); only 1 copy in the US (Yale) on OCLC.



26. SÉBAH, Pascal and JOAILLIER, Polycarpe. Panorama de Constantinople Pris de la Tour de Galata Par Sébah & Joaillier [so titled on the upper board]. [*Constantinople, Sébah & Joaillier*], n. d. [late 1880s–1890s].

Albumen prints in ten parts forming a continuous panoramic view measuring 3395 x 247 mm, flush mounted onto boards with linen joints (slight fading at the joints, three joints broken and corners of final part chipped, otherwise good tonal range), folding into the original red cloth boards elaborately blocked in gilt and blind with a red morocco backstrip, measuring 160 x 120 mm.

£1000





PANORAMA
de Constantinople

PRIS DE LA TOUR DE GALATA



PAR

SEBAH & JOAILLIER

WITH PLATES ENGRAVED BY A NUN

27. SOLIS Y RIBADENEYRA, Antonio de. Istoria della conquista del Messico della popolazione, e de' Progressi nell'America Settentrionale ... *Venice, Poletti, 1715.*

4to, pp. [16], 624, engraved frontispiece portrait and seven additional plates; minor worming to lower blank margins of pp. 512-513, else a very good, crisp copy, uncut in contemporary carta rustica, ink manuscript lettering to spine.

£1000

Second Italian edition of this fascinating classic account of the conquest of Mexico by Spanish forces under Hernando Cortéz. The work describes the three years between the appointment of Cortéz as commander of the invasion expedition and the fall of Mexico City. Solis was private secretary to Philip IV and considered the 'cronista mayor de Indias'. His account contains **three marvellous full-page engraved portraits of the author, Cortéz and Montezuma by the famous printmaker Suor Isabella Piccini** and five other plates engraved by Alessandro Dalla Via, illustrating significant scenes of the conquest. Isabella Piccini, born Elisabetta Piccini (1644-1734) was a nun in the Convent of Santa Croce in Venice. She 'was the daughter of the Venetian engraver Giacomo Piccini (d. 1669), who trained her in the art of drawing and engraving in the styles of the great masters, particularly Titian and Peter Paul Rubens. In 1666 she entered the Convent ... and took the name Suor (Sister) Isabella. She continued to work as an engraver, accepting numerous commissions from Venetian publishers to illustrate liturgical books, biographies of saints, and prayer manuals' (SMU). Alessandro Dalla Via, a late seventeenth-century Northern Italian engraver, was one of the founders of the 'Bottega de' Scultori e Stampatori in Rame di Venetia'.

Sabin 36035; Dario Succi, *Da Carlevaris ai Tiepolo* (1983), pp. 233 (Dalla Via) and 287-9 (Suor Isabella); Bagatti, 'Un'artista francescana del bulino. Suor Isabella Piccini' in *Studi Francescani*, 3, 1931, pp. 282-306.





Alex. Della Via



I S T O R I A

DELLA CONQUISTA

Della Popolazione, e de' Progressi

NELLA

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S O M M A R I O.

Eutile, e Pilpatò a nome di Motezuma visitano Cortès. Pittori Messicani. Regalo, e negativa di Motezuma all'istanza di portarsi a Messico. Stato, e grandezza di quell' Imperio. Sua decadenza presagita da varj prodigi. Francesco de Montèjo scuopre Cbiabislàn. Ambasciadori di Motezuma partono mal sodisfatti. Commozione de' Soldati quietata da Cortès. Zempoala s'arrende, e vi si fonda una Colonia. Cortès rinunzia il bastone di Generale, e il Popolo, e la Terra della Vera Cruz glielo conferma. Marcia per Zempoala a Cbiabislàn. Arresto di sei Ministri di Motezuma. Obbedienza de' Cazicbi della Montagna. S'edifica la Città della Vera Cruz. Nuovi Ambasciatori di Motezuma. Gli Zempoalesi muovono con inganno Cortès contro Zimpazingo, che si pacifica, e si sottomette. In Zempoala s'atterrano gl' Idoli, e si riduce a Chiesa il principale Adoratorio. Commissarj in Spagna. Na-

F vi

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