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ARABIC-TURKISH DICTIONARY WRITTEN IN THE BALKANS

1. AKHTARĪ, Muṣṭafā bin Shams al-Dīn al-Qaraḥiṣārī. Akhtari Kabir. [Margus, Ottoman Balkans, early 19th century].

Arabic and Ottoman Turkish manuscript on paper (289 x 190 mm; text area 228 x 133 mm), ff. 269, i, written in a small, neat *naskhi*, 35 lines to the page, some words in red or overlined in red, text frame of gold, black and red rules; with an illuminated headpiece at the beginning of the text; some occasional smudging or soiling and some light damp-staining, minor worm-track in lower outer corner of a few leaves, tiny wormhole in last few leaves, but generally in very good condition; contemporary maroon morocco with flap, recessed cartouches and corner-pieces on covers containing gilt pressure-moulded floral and vegetal ornament; slightly rubbed and stained, old repairs to spine and to hinge of flap; erased seal impression and an erased inscription on f. 1r, seal impression on front free endpaper giving the name 'Ayyub' and the date 1281.

£4750

A handsome copy of the important Arabic-Turkish dictionary known as *Akhtari Kabir*.

Akhtari (d. 968 AH/1561 AD) compiled his dictionary at Kütahya in 1545. Entries are listed in the sequence of the first root letters; the author arranged the lemmata in strict alphabetical order of the *derived* forms used in Turkish, rather than placing them under the trilingual Arabic root, as had been the usual practice in previous Arabic-Turkish dictionaries. Although Akhtari completed this dictionary in 952/1545, in his Turkish definitions he did not hesitate to use some Old Ottoman Turkish synonyms that were already rather rare. He also gave many examples of the usage of the Arabic words in the form of quotations in Arabic. This dictionary was very popular for centuries and, in spite of its great size, many copies were made over a period of more than four centuries ... In his Arabic introduction, Akhtari names the following Arabic sources: “al-Jawhari’s *Siḥāḥ*; al-Dustūr; al-Takmilah; al-Mujmal; al-Maghib; al-Taqaddimah, and other reputable works” ... The dictionary was printed many times in the nineteenth and early twentieth century’ (E. Birnbaum, *Ottoman Turkish and Çağatay MSS in Canada*, p. 354).

This copy is signed by one Aḥmad bin Muḥammad bin ‘Ali, who describes himself as a preacher in the Old Mosque of Margus, i.e. present-day Požarevac in eastern Serbia.

2. ANDERSON, Percy. A collection of 35 original costume designs for the 1913 production of the opera, *Joan of Arc*, written by Raymond Rôze.

35 watercolour designs on card (32 x 25 cm); 5 smaller leaves of sketches; 5 large folio leaves of manuscript dress plots; 4pp. 8vo printed programme for the English Opera Season at Covent Garden, 1913; broken B.J. Simmons card folder; some light soiling and wear to edges of the cards, other items a little creased, but overall in very good, bright condition. **£3500 + VAT in EU**

A highly attractive archive of designs by the celebrated costume designer, Percy Anderson. *Joan of Arc* was the first full-scale opera written by the composer Raymond Rôze (1875-1920). As Musical Director of the Royal Opera House, Rôze was determined to promote English opera, both by performances of well-known French and Italian operas in translation, and through new writing in English. In 1913 he announced the 'English Opera Season', 'intended "to establish the English language in the position it should hold on the operatic stage once and for all"'. What this meant in this particular case was that a number of stock operas sung in English were used to fill out a repertory, the main feature of which was *Joan of Arc*, a new opera like a pageant written by Rôze himself and featuring a number of *tableaux vivants*' (White, *A History of English Opera*, Faber, 1983). *Joan of Arc* received mixed reviews during its run of twenty performances, and a gala performance in front of King George and Queen Mary was disrupted by a suffragist demonstration. The opera was revived in 1917 for a Red Cross charity performance in Paris but is not generally considered a success. The costumes were provided by the noted costumier B.J. Simmons & Co., and designed by Percy Anderson who is best-known for his work with the D'Oyly Carte theatre company, and particularly as the designer for many productions by Gilbert and Sullivan.

Designs here include sumptuous costumes for King Charles VII, his courtiers and noble ladies, flamboyant outfits for gypsy dancers, and several costumes for Joan herself. The designs are beautifully executed, with great attention to detail, not only for the clothing and jewellery, but also for the faces of the characters. Most designs have additional details in ink and watercolour around the main drawing, as well as notes of the character (and scene, where applicable), the actors, and additional notes about the colour, fabric or style of the costumes. The majority have Percy Anderson's typical ink and watercolour captions, as well as references to dress plots and costume lists in other hands. The additional pages of sketches include two heraldic designs, one with a note reading 'Details of Heraldry for court lady's dress', and some early ink and pencil designs for armour. The dress plots list design numbers for the hats, tights, shoes, belts and jewellery for all of the principal performers, the chorus and the



'Ecclesiastical Section'. These do not appear to correspond to the reference numbers on the designs present in the collection. The original (now broken) folder, labelled B.J. Simmons, is present here and several of the designs and other items bear the company's ink stamp. The printed programme is stamped 'B.J. Simmons' on the front cover and on the rear cover has pencil notes which appear to relate to the casting of the performance, noting 'Rabke' for King Charles VII, and 'Torrent' for Dunois.

Part of the archive of designs for *Joan of Arc* is held by the Harry Ransom Center, University of Texas, as part of the B.J. Simmons archive, acquired in the 1980s. A set of 73 watercolour designs was sold by Sotheby's in 1969 and again in 1971. In 1988 a further Sotheby's sale, featured 40 watercolour designs for the opera, plus associated drawings, suggesting that the earlier archive had been divided in the intervening period. It is not clear whether the material here is the 1988 Sotheby's archive, the other half of the earlier collection, or an entirely distinct group of material. This collection has been in the possession of a private collector, and had previously been offered in the UK trade.

BACKGROUND TO 'THE FIRST SCIENTIFIC MAPPING OF CHINA'

3. ANVILLE, Jean-Baptiste Bourguignon d'. Mémoire ... sur la Chine. *'A Pe-kin, et se trouve à Paris chez l'auteur'*, 1776.

[bound with:]

- Considérations générales, sur l'étude et les connaissances que demande la composition des ouvrages de géographie. Paris, Imprimerie de Lambert, 1777.

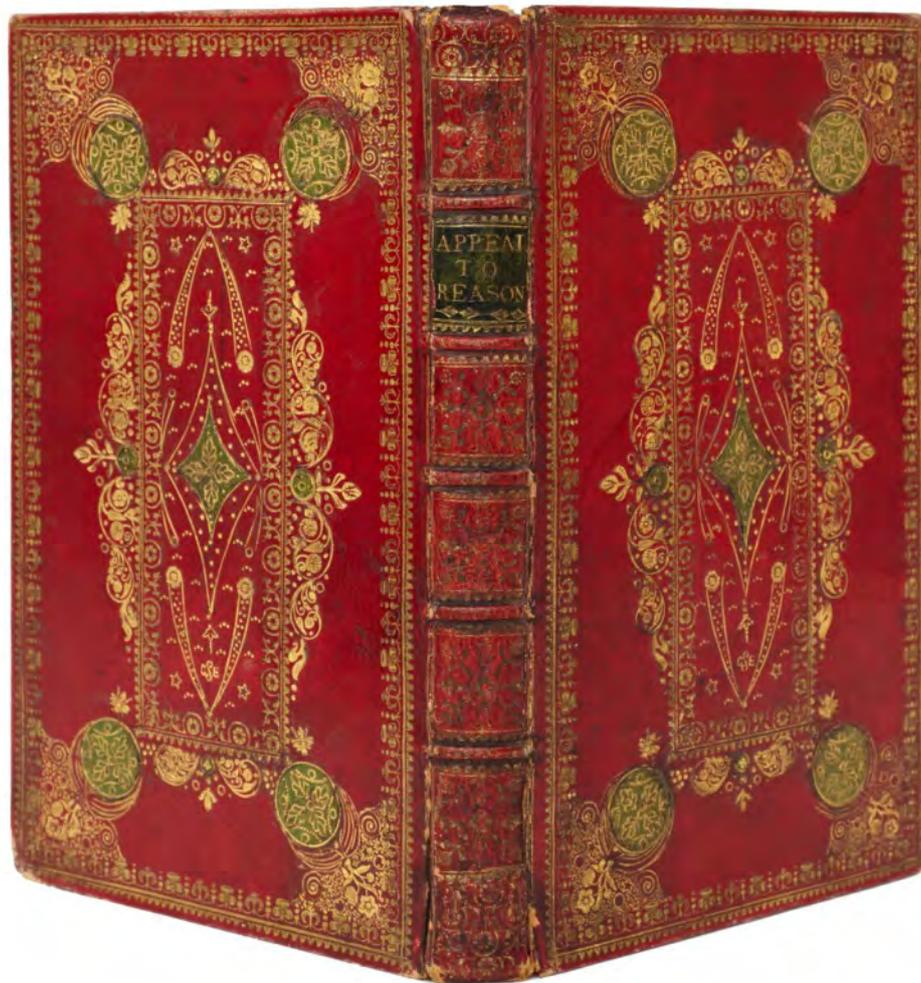
2 works in one vol, 8vo, pp. 47, [1]; 111, [1], E3 possibly a *cancellans*; woodcut title decorations, head- and tail-pieces; a few light spots and marks; very good, crisp copies in contemporary British polished calf, boards with gilt ruled border enclosing gilt roll, fleuron corner-pieces, spine gilt in compartments, gilt morocco lettering-pieces, board-edges ruled in gilt, turn-ins roll-tooled in gilt, marbled endpapers, all edges marbled, pink silk marker; slightly rubbed and scuffed, lower corners bumped; bookplates of Bernard Hanotiau on upper pastedown. **£2500**

First editions of two geographical works by the French geographer and cartographer d'Anville, in a handsome contemporary binding. D'Anville (1697-1782) was responsible for consolidating and building upon the reforms to French cartography that had been instituted by Guillaume Delisle, and at the age of 22 was appointed Géographe ordinaire du roi. His engraved maps of China, based on those drawn by Jesuit missionaries, formed his *Nouvel Atlas de la Chine et de la Tartarie chinoise, et du Thibet* (Paris, 1737), which was the second European atlas of China, only preceded by Blaeu and Martini's *Novus Atlas Sinensis*. It was 'the first scientific mapping of China ... important not only for the detailed coverage of China, but also because it contains the first European map showing Korea, not as an island, but forming part of the Asian Continent ... the first serious study of Tibet and the most important set of maps of China since the Blaeu/Martini atlas. It remained the principal cartographical authority on China during the rest of the 18th century, and was the first Atlas at all to give an accurate indication of the Pacific coastline' (Annie De Coster (ed.), *Western Travellers in China; Discovering the Middle Kingdom* 2009).

The *Mémoire* was written in response to a harsh critique of d'Anville's maps of Chinese Tartary. In it, d'Anville provides a comprehensive justification of the information which he used for the preparation of his maps; these included a manuscript map prepared from data gathered during the voyage of the Dutch ship *Castricum* to Tartary in 1643, and material supplied by the Jesuits. D'Anville also provides an account of his cartographic techniques and methodology, and information on earlier expeditions to China and Tartary.

Considérations générales can be considered a companion title to the *Mémoire*; d'Anville reviews his sixty-year career as a geographer and cartographer, and considers the skills and abilities required by a geographer, and the experiences which contributed to his formation as one. It also provides a history of cartography and the progress of cartographic knowledge, an overview of technical questions such as different projections, units of measurement, and methodologies of mensuration; as the *Mémoire* may be considered a justification of a particular cartographic project, so the *Considérations générales* can be viewed as a theoretical overview of geographic knowledge and methodology.

I) Cordier, *Sinica* 187; Lust 154; Löwendahl 585; Quérard I, p. 75; II) Quérard I, p. 75.



CONTEMPORARY RED MOROCCO, GILT

4. APPEAL TO REASON (An): or, Thoughts on Religion. Wherein the Interference of the Civil Power, and the Matter of Subscription, are candidly considered. By a Layman, of Hampshire ... Devizes, Printed and sold by T. Burrough. Sold also by Mr. Rivington ... Mr Stuart ... Mr Gardner ... *London, and by most other Booksellers in England, 1774.*

8vo, pp. xxvi, 202; a fine copy in a handsome contemporary binding of red morocco, elaborately gilt in a panel design, green morocco onlays (four large roundels and four small, and a central lozenge, gilt in an oak leaf pattern), cornerpieces of flowers, stars and spirals, central roll border with edges elaborated with floriate tools and bees, the panel filled with comet-like shapes, stars and a small gilt monogram 'CSE'; gilt turn-ins, all edges gilt; front joint just starting at foot; ownership inscription of 'J Valpy, Reading, 1802'; bookplate of C. E. Stewart, dated 1893; purchase note of the Swedish collector Thore Virgin, (bought in London from Meyers in 1956), with his 'Bibliotheca Qvarnforsiana' stamp to the endpapers. **£1250**

First and only edition of an essay on the contemporary state of the established church, dissent, and liberty of conscience, by an anonymous secular author. 'Never defective in candour and moderation', the author's 'sentiments, on the whole, are judicious and liberal' (*Monthly Review*). There is a section on Islam as a false revelation on pp. 19-26, and a much longer treatment of Judaism in the context of Old Testament theology.

The unusual and exceptionally fine decorative binding suggests that this was a presentation or family copy. We have been unable to identify the workshop, or the owner (or binder) whose discreet monogram is found on the covers.

ESTC records only one copy outside the UK, at the University of Toronto.

RARE AIRS

5. [BALLARD, Robert]. VII. livre d'airs de differents autheurs à deux parties. Paris, Robert Ballard, 1664.

Small 8vo, ff. 35, [1], title within elaborate woodcut border, type-set music throughout, woodcut initials; second half of volume rather damp-stained at gutter (affecting text, but paper still strong), ownership inscription cut away from head of title; modern vellum. **£800**



First edition; very rare. This is the seventh instalment in the remarkable series *Livres d'airs de différents auteurs à deux parties* which had been initiated by the music publisher Robert Ballard (III) in 1658 and which was to end, thirty-seven volumes later, in 1694.

The composers of the thirty-four airs for two voices contained in the present work are not named, but songs can be attributed with some certainty to Bénigne de Bacilly (one), Michel Lambert (one), Sébastien Le Camus (one) and Jean-Baptiste Lully (three). Possible composers of other songs are Jacques Champion de Chambonnières, Chevalier, Honoré d'Ambruis, Lambert, Le Camus, Lully, Louis de Mollier, Etienne Moulinié, and Perdigal (see Anne-Madeleine Goulet, *Paroles de musique (1658–1694). Catalogue des 'Livres d'airs de différents auteurs' publiés chez Ballard*, 2007, pp. 116–7). Two of the pieces here are prefaced by a brief lute introduction; no doubt it was intended that the lute should continue to accompany for the duration of the song.

Guillo, *Ballard 1664-A*; RISM *Recueils* p. 545, recording only three copies outside France (Bologna, Library of Congress and Newberry Library).

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

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

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

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

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

Adams B434; Apponyi 372.

‘ONE OF THE FINEST EXAMPLES OF PHILOSOPHICAL ANALYSIS
THAT IS TO BE FOUND’ (ADAM SMITH)

7. BERKELEY, George, Bishop of Cloyne. *An Essay towards a New Theory of Vision.* Dublin, Aaron Rhames for Jeremy Pepyat, 1709.

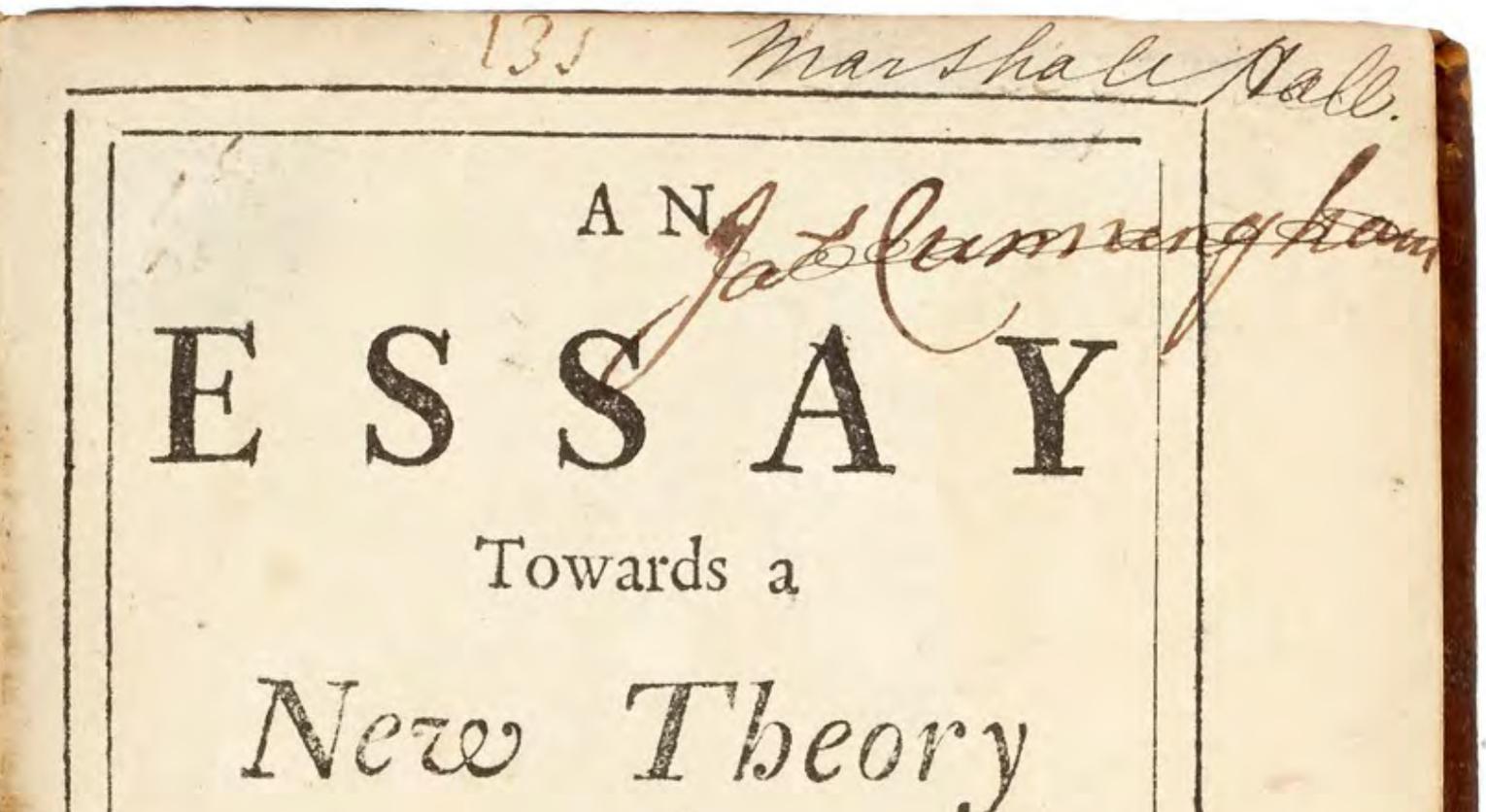
8vo, pp. xiv, [9] contents, [1] errata, 187, [1] blank; thick paper copy; a very little light browning to the margins in places, but very good, crisp copy in contemporary panelled calf, three inkstains to the upper board, joints cracked but holding, head of spine chipped; contemporary inscription on the title, and ownership inscription of the **early neuro-psychologist Marshall Hall** (1790-1857). **£14,000**

First edition of Berkeley's *Essay*, which Adam Smith called 'one of the finest examples of philosophical analysis that is to be found, either in our own, or in any other language' (quoted in Keynes) and which 'was widely regarded, for more than a century, as the book on psychology, or "the Science of Man"' (*Dictionary of Eighteenth-Century British Philosophers*).

'Berkeley's aim throughout his writings is to attack materialism ... His great principle is *esse = percipi*; that "ideas", in Locke's sense – the immediate objects of the mind in thinking – do not represent something outside the mind, but constitute the whole world of reality, which thus exists in minds alone. In the new theory of vision he prepares the way by arguing that vision represents nothing beyond sensations. Assuming as proved or evident that the sight cannot inform us of distance in a direct line outwards, inasmuch as all the points in such a line are projected upon a single point in the retina, he argues that all sight involves foresight; that the apparently simple perception involves an inference founded upon association, and that the visual sensations are merely signs of corresponding tactual sensations. The connection is "arbitrary", like the connection between words and things signified, and sight thus forms a natural language, which we learn to interpret by experience in terms of touch. This psychological theory has been generally accepted both by Reid and by Hume and their respective followers, and has often been called an almost solitary example of a philosophical discovery. Anticipations have been noticed in Locke, Descartes, and Malebranche, but the substantial originality of Berkeley remains' (DNB II, 354).

This copy belonged to the nineteenth-century neurophysiologist **Marshall Hall, the originator of the concept of 'reflex action'**, who would have found Berkeley's work central to his own concerns.

Becker Collection 45; Blake, p. 43; Jessop 25a ('the most influential tract on the psychology of vision'); Keynes 1 (notes the existence of some thick paper copies); Wellcome II, 149.



36
Sir
Cloyne August. 21. 1744

As I am with particular esteem and respect
your humble servant, so I heartily wish your success, in
the use of tar water may justify the kind things you
say in that subject. But since you are pleas'd to con-
sult me about your taking it, I shall without farther com-
mune tell you what I think, has ill for ever a Physician's
air may become one of my possession. Certainly if I may
conclude from parallel cases, there is room to entertain
good hopes of yours; both quiddish and relaxed fibres hav-
ing been, to my knowledge, much relieved by tar water;
the former you take it, so much the better. I could wish
you saw it made your self and strongly tried. While
it stands to clarify let it be close covered, and afterwards
bottled and well corked. I find it agrees with most
stomachs when skimmed even five or six minutes
provided it be skimmed before bottling. You may
begin with a pint a day, and proceed to a pint
and a half or even a quart, as it shall agree
with your stomach. And you may take this quan-
tity

lity either in half pint or quarter pint glasses, at
proper intervals in the twenty four hours. It
may be drunk indifferently, at any season of
the year: It lays under no restraint, nor obliges
you to go out of your usual course of diet. Only
in general I suppose, light suppers, early hours, &
gentle exercise (so as not to tire) good for all
cases. With your tar water I wish you may take no
other medicine. I have had much experience of it,
and can honestly say, I never knew it do harm, the
ill effects of drugs shew themselves soonest in the weak-
st persons; such are children; and I assure you
that my two youngest children (when they were
one three and the other not two years old) took
it, as a preventative against the small pox, constantly
for six months together without any incon-
venience. Upon the whole I apprehend no harm
and much benefit in your case, and shall be very
glad to find my hopes confirmed by a fine from
your self, which will always be received as a great
favor. By Sir
Your most obedient and
most humble servant
George Berkeley

A SUBSTANTIAL AUTOGRAPH

8. BERKELEY, George, Bishop of Cloyne. Autograph letter, signed, to Sir Thomas Hanmer. *Cloyne, August 21, 1744.*

Manuscript on paper, single bifolium, pp. [2], [1 blank, 1 recipient's docket], in all 42 lines in brown ink, in Berkeley's hand; creased where once folded; a perfectly preserved document, in a green cloth portfolio. **£10,000**

A rare occurrence on the market: a substantial autograph piece of correspondence by Berkeley, bearing significant content. Only one other letter by Berkeley has appeared at auction in the last 35 years.

The letter was sent in the Summer 1744 by Berkeley to Sir Thomas Hanmer, a highly regarded politician, former Speaker of the House of Commons, now best remembered as one of the early editors of Shakespeare's works (edition which was published in the same year as this exchange of correspondence). Berkeley had just published his *Siris*, a chain of philosophical reflexions and inquiries concerning the virtues of tar water, a study that had been, in Berkeley's biographer Stock's words, by the author's own admission the fruit of 'more thought and research than any other he had ever been engaged in'. His exposition of the merits and workings of a panacea which he himself had begun to distil and produce made this work hugely popular. It naturally gave rise to a wealth of comments, confirmations, refutations and pieces of satire.

In this letter, 'which is as plain and sensible as it is kind and complimentary' (A. Campbell Fraser), we find immediate and lively evidence of Berkeley's utter conviction regarding the merits of the liquor. Evidently responding a very personal and detailed application from Hanmer, he gives encouragement and quite specific advice in the preparation and self-administration of the cure, assuming a physician's tone especially when commenting on the general symptoms or on the ill-advised mixing of the cure with other drugs. The letter concludes with best wishes to the convalescent correspondent and the desire to learn of the effect of the cure. Hanmer died in 1746.

Published in *The Correspondence of Sir Thomas Hanmer*, 1838, and then in A. Campbell Fraser, *Life and letters of George Berkeley*, Clarendon Press, 1871, letter 298.

THE COPY OWNED BY THOMAS REID,
THE FOUNDER OF THE SCOTTISH 'COMMON SENSE SCHOOL'

9. BERKELEY, George, Bishop of Cloyne. A Miscellany, containing several Tracts on various Subjects. By the Bishop of Cloyne ... *London, printed for J. and R. Tonson and S. Draper, 1752.*

8vo, pp. 267, [1], with the cancel leaf A2-3 as usual; some pencil side-ruling to some pages of the 'Querist', otherwise a very clean, good copy in twentieth-century full green morocco (a little sunned), blind-rule border to the sides, spine ruled in blind, gilt lettering-piece, by Ralph Partridge, husband of the Bloomsbury associate Frances Partridge, with her ownership inscription on the front free endpaper; ownership inscription of the Scottish Enlightenment philosopher Thomas Reid . £3000

Thomas Reid's copy of the first London edition, reproducing the first state of the Dublin edition which was published earlier the same year. The only difference is the cancel bifolium A2-3 because of changes made on A3 to Dr. Hayter's 'Ode on Berkeley'. A Miscellany includes the first printing of the revised text of *Verses by the Author, on the Prospect of planting Arts and Learning in America*, and the first printing of *Farther Thoughts on Tar-Water*. Among other pieces are *A Proposal for the better Supplying of Churches in our Foreign Plantations, and for Converting the Savage Americans ... by a College to be erected in ... Bermuda* and Berkeley's most important work on economics, *The Querist*.

Provenance: books from the library of Thomas Reid are very rare on the market. Moreover, this particular association appears remarkably desirable from the point of view of the influence that Berkeley's thought exerted on the development of Reid's thought. Reid's pupil Dugald Stewart, in his biography of his mentor, quotes a salient passage from Reid's Essay II: 'I once believed the doctrine of Ideas so firmly, as to embrace the whole of Berkeley's system along with it; till, finding other consequences to follow from it, which gave me more uneasiness than the want of a material world, it came into my mind more than forty years ago, to put the question, What evidence have I for this doctrine, that all the objects of my knowledge are ideas in my own mind? From that time to the present, I have been candidly and impartially, as I think, seeking for the evidence of this principle, but can find none, excepting the authority of philosophers'. This admission, in itself an act of intellectual candour and courage, marks a turning point in the theory of ideas. Stewart himself recognized it: 'In following the train of Dr. Reid's researches, this last extract merits attention, as it contains an explicit avowal, on his own part, that, at one period of his life, he had been led, by Berkeley's reasonings, to abandon the belief of the existence of matter. The avowal does honour to his candour, and the fact reflects no discredit on his sagacity' (*Account of the life and writings of Thomas Reid*, 1803, pp. 28-29). In a further, private explanation of his thought process, Reid wrote in a letter to Dr. Gregory, August 1790: 'Were I to give you a detail of what led me to call in question this theory, after I long held it as self-evident and unquestionable, you would think, as I do that there was much of chance in the matter. The disclosure was the birth of time, not of genius; and Berkeley and Hume did more to bring it to light than the man that his upon it' (cited in Stewart, *ibid.*, pp. 122-3).

Keynes 141.

Tho. Reid

A

MISCELLANY,

CONTAINING



**THE BASKERVILLE BIBLE
BOUND BY THE DURHAM (OR NEWCASTLE) INSECT ROLL BINDER**

10. [BIBLE]. The Holy Bible, containing the Old Testament and the New: Translated out of the original Tongues, and with the former Translations diligently compared and revised. *Cambridge, John Baskerville, 1763.*

Large folio (495 x 435mm), pp. [1-6 (xylographic and typographic title with 'lozenge-and-star' ornaments, dedication, contents, and subscribers' list)], [7-716 (Old Testament)], [717-883 (Apocrypha)], [884 (blank)], [885-886 (typographic New Testament part-title)], [887-1123 (New Testament)], [1124 (blank)], [1125-1141 (index)], [1142-1146, tables]; some abrasion and reinforcement to top corner of title-page presumably from the removal of an ownership inscription, small paper repair to inner gutter of title-page, some occasional light browning; withal a very good copy bound in full contemporary morocco, by the Durham Insect Roll Binder (or another unidentified Newcastle binder, see below), boards with elaborate gilt borders, including the signatory insect roll, within which is a border including bishop's mitre and castle gatehouse tools, spine gilt in compartments, red morocco label, gilt rolls to board edges and turn ins, marbled endpapers; some scuffing and abrasions to binding affecting some of the gilt work, signs of a removed bookplate; inscription to front endpaper: 'Purchased from Mrs Clackson Executrix of her husband John Clackson dec's, successors of Wm Scott Esq of Broad Chase Newcastle. 1796'. **£16,000**

First edition of the Baskerville Bible, with the third version of the Subscribers' list (with a manuscript correction to the entry for Lancelot Allgood). John Baskerville (1706-1775) was appointed University Printer at Cambridge in 1758, and issued a prospectus for his folio Bible the following year. The Cambridge Bible, one of his greatest achievements and indeed one of the greatest in British book production as a whole, was published in 1763 in an edition of 1,250 copies.

This present copy is in an elaborate binding, employing the scarce third insect roll of the 'Durham Insect Roll Binder', which is recorded on only two other books, another Baskerville Bible in Durham University Library, and a copy of William Adey's Sermons in Bishop Cosin's Library, also in Durham. The 'Durham Insect Roll Binder' was the principle binder at work in Durham for between two and three decades from about 1740-41. Though his workshop employed many other tools, the most distinctive were rolls depicting a variety of naturalistic insects, and three such have been linked with him. This binding is similar in stature to the Baskerville Bible in Durham University Library, 'a much more splendid binding than any other so far associated with this binder'.

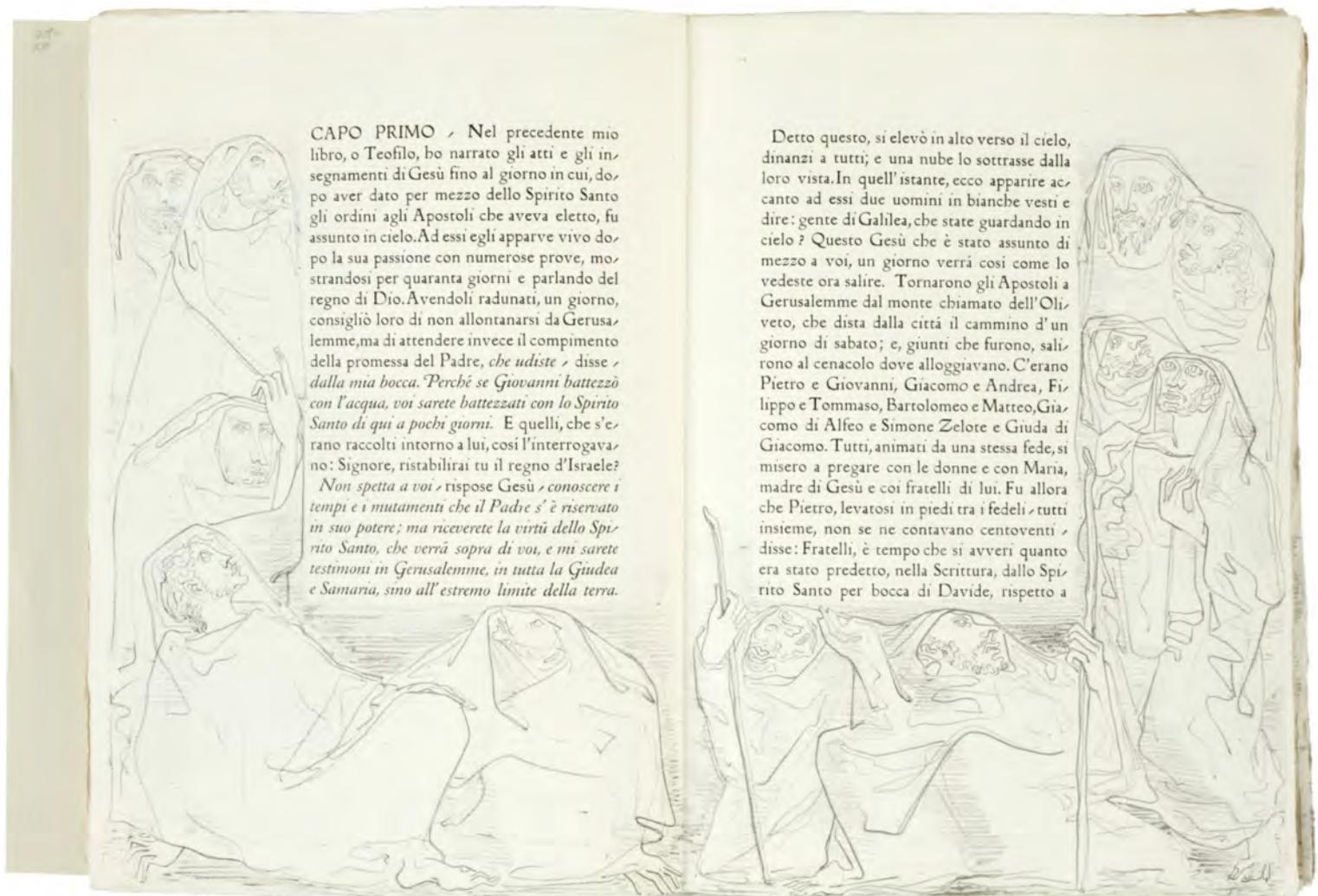
Given the manuscript correction to the address of Lancelot Allgood (d. 1782) in the Subscribers' List, it is quite plausible that he was the original owner. The similarly-bound Bible at Durham University Library has a related provenance, having belonged to the Reed family of Chipchase Castle, which had been purchased from an in-law of the Allgoods. Lancelot Allgood's son and grandson both married into the Reed family.

In an article on the Durham University copy in The National Library Annual Report for 1995, Elizabeth Rainey proposed an alternative attribution for the binding: 'This Bible is linked to the North-East by its Reed of Chipchase provenance as well as by its insect roll binding. Why would a Northumberland family, who did not have Durham estates nor a Durham town house, have a book bound in Durham? Newcastle with its larger book trade, was closer, insect rolls are not uncommon in the period, the other known example of this particular insect roll is on a book printed in Newcastle. The 'Durham Insect Roll Binder's' rolls 1 and 2 are indisputably associated with a Durham binder by documentary evidence. Roll 3, however, is not. Are this splendid bible and the sermon volume on which the same insect roll appears really the products of a Newcastle binder? Newcastle binding of the 18th-century is still largely uncharted territory. The large range of tools employed on this splendid binding provides a starting-point for further research on binders at work in the North-East in the period.'

This Bible with its corresponding tooling together with a likely close geographic and familial provenance, would seem to support this argument for a 'Newcastle Insect Roll Binder'.

Brunet I, col. 909; DMH 1146; Gaskell 26 (this copy with the third and longest of Gaskell's three variants of the subscribers list); Lowndes p. 190; Rothschild 2640.





11. [BIBLE] STRADA, Nino (illustrator). Atti degli apostoli. [Milan], Conchiglia, 1944.

4to, pp. [156] in loose quires; with lithographical illustrations in the margins of all the pages and two full-page lithographs by Nino Strada, decorative initials; a very good copy, in the original illustrated sleeve, with a card protective box (worn). £450

Only edition, copy numbered 58, one of the 60 signed by the artist in the colophon and with additional loose original drawing by Strada, of a total run of 183. The text of the Acts of the Apostles is here translated into Italian by Giampiero Giani and annotated by the reverend Prof. Pietro de Ambrogi. The striking illustrations are by Nino Strada, a Milanese artist, winner of the 4th Triennale gold prize in 1930. His drawings exhibit a certain statuesque plasticity and mass, a trait which Strada might have cultivated in his father's sculptor's workshop, which shaped his successive career in studio ceramics.

A LEAF FROM THE GUTENBERG BIBLE

12. 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. £100,000

eos. Et nunc. ueni mittā te ī egiptum. Hūc moysen quē negauerūt dicentes quis te cōstituit principē ⁊ iudicē: hūc deus principem ⁊ redēptorem misit cū manu angeli qui apparuit illi in rubo. Hic eduxit illos faciens prodigia ⁊ signa ī terra egipti ⁊ in rubro mari: et ī deserto ānis quadraginta. Hic ē moyses qui dixit filiis isrl. **Prophetā suscitabit uobis de⁹ de fratribz ur̄is: tanq̄ meip̄m audietis.** Hic ē qui fuit ī ecclesia in solitudine cū angelo qui loquebatur ei in mōte syra ⁊ cum patribz nr̄is: qui accepit uerba uite dare nobis. Cui noluerūt obedire p̄es nr̄i: sed repulerunt ⁊ auerſi sunt cordibz suis ī egiptū: dicentes ad aaron. **Fac nobis deos qui p̄cedāt nos.** Moysi enim huic q̄ eduxit nos de terra egipti: nescim⁹ quid factum sit ei. **Et uiculum fecerūt in diebus illis: et obrulerunt hostiam simulacro: ⁊ letabantur in operibus manuum suarū.** Cōuertit autē deus: ⁊ tradidit eos euire militie celi: sicut scriptū est in libro p̄phetarū. **Numquid uictimas aut hostias obrulistis michi ānis quadraginta in deserto domus isrl? Et suscepistis tabernaculū moloch ⁊ sidus dei ueſtri rempham: figuras q̄s fecisti adorare eas: ⁊ transferam uos trās babilonē.** Tabernaculū testimoniū fuit cū p̄ribz nr̄is in deserto sicut disposuit illis de⁹ loquens ad moysen: ut faceret illud scdm formam quā uiderat. **Quod ⁊ induerūt suscipiētes patres nr̄i cū ihesu in possessionē gentiū: quas expulit de⁹ a facie pat̄r nr̄orū usq; in diebz dauid.** Qui inuenit gratiā ante deū: ⁊ petijt ut inueniret tabernaculū deo iacob. **Balomon autē edificauit illi domū. Sed non exēl⁹ ī manufactis habitat: sicut**

per p̄phetā dicit. **Celum michi sedes est: terra autē scabellū pedum meorum.** Quā domū edificabitis michi dicit domin⁹: aut quis loc⁹ requierionis mee est? **Nōne man⁹ mea fecit hęc om̄ia? Dura ceruice ⁊ incuruati cordibus et auribus. uos semper spiritui sancto resististis: sicut p̄es ueſtri ⁊ uos.** Quē p̄phetarū non sunt p̄secuti patres ueſtri? **Et occiderūt eos q̄ p̄nūciabant de aduētū iusti: cui⁹ uos nūc proditores et homicide fustis: qui accepistis legē in dispositione āgelorū et non custodistis.** Audientes autē hęc dissecabātur cordibus suis: ⁊ stridebant dētibz in eum. Cū autē esset plen⁹ spiritu sancto: intendēs in celū uidit gloriā dei ⁊ ihesum stātem a dexteris dei. **Et ait. Ecce uideo celos apertos: ⁊ filium hominis stātem a dexteris uirtutis dei.** **Exclamātes autē uoce magna conuenerūt aures suas: ⁊ impetū fecerūt unanimitē ī eū.** **Et eiciētes eū extra ciuitatē lapidabāt: et testes deposuerūt uestimenta sua sicut pedes adolescentis: q̄ uocabat saulus.** **Et lapidabāt stephanū inuocantem ⁊ dicentē. Dñe ihesu suscipe spiritū meū.** **Postiq̄ autē genibus: clamauit uoce magna dicens. Dñe: ne statuas illis hęc p̄cc̄m.** **Et cū hęc dixisset: obdormiens neci ei⁹.** **Fada ē autē in illa die p̄secutio magna in ecclesia q̄ erat iherosolimis: ⁊ om̄es dispecti sūt p̄ regiones iudee ⁊ samarie preter ap̄los.** **Curauerūt autē stephanū uiri timorati: ⁊ fecerunt plandū magnū sup eum.** **Baulus autē deuastabat ecclesiā: p̄ domos intrans ⁊ trahēs uiros ac mulieres: tradēbat ī custodiā.** **Igit̄ q̄ dispecti erant p̄transibāt euāgelizātes ūbū dei.** **Philipp⁹ autē descendēs in ciuitatē**

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 filiu[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.

THE EAST INDIA COMPANY ATTACKED BY AN INSIDER

13. BOLTS, William. Considerations on India affairs; particularly respecting the present state of Bengal and its dependencies. To which is prefixed, a map of those countries, chiefly from actual surveys. The second edition, with additions ... *London, for J. Almon, P. Elmsly, Brotherton and Sewell, 1772.*

[bound with:]

- Considerations on India affairs, part II. Containing a complete vindication of the author, from the malicious and groundless charges of Mr. Verelst: with a just exposure of the fatal ignorance and injustice of the late courts of East India Directors in London, and of the oppressions and iniquities of their late governing-servants in Bengal ... *London, for J. Dodsley et al., 1775.*

[with:]

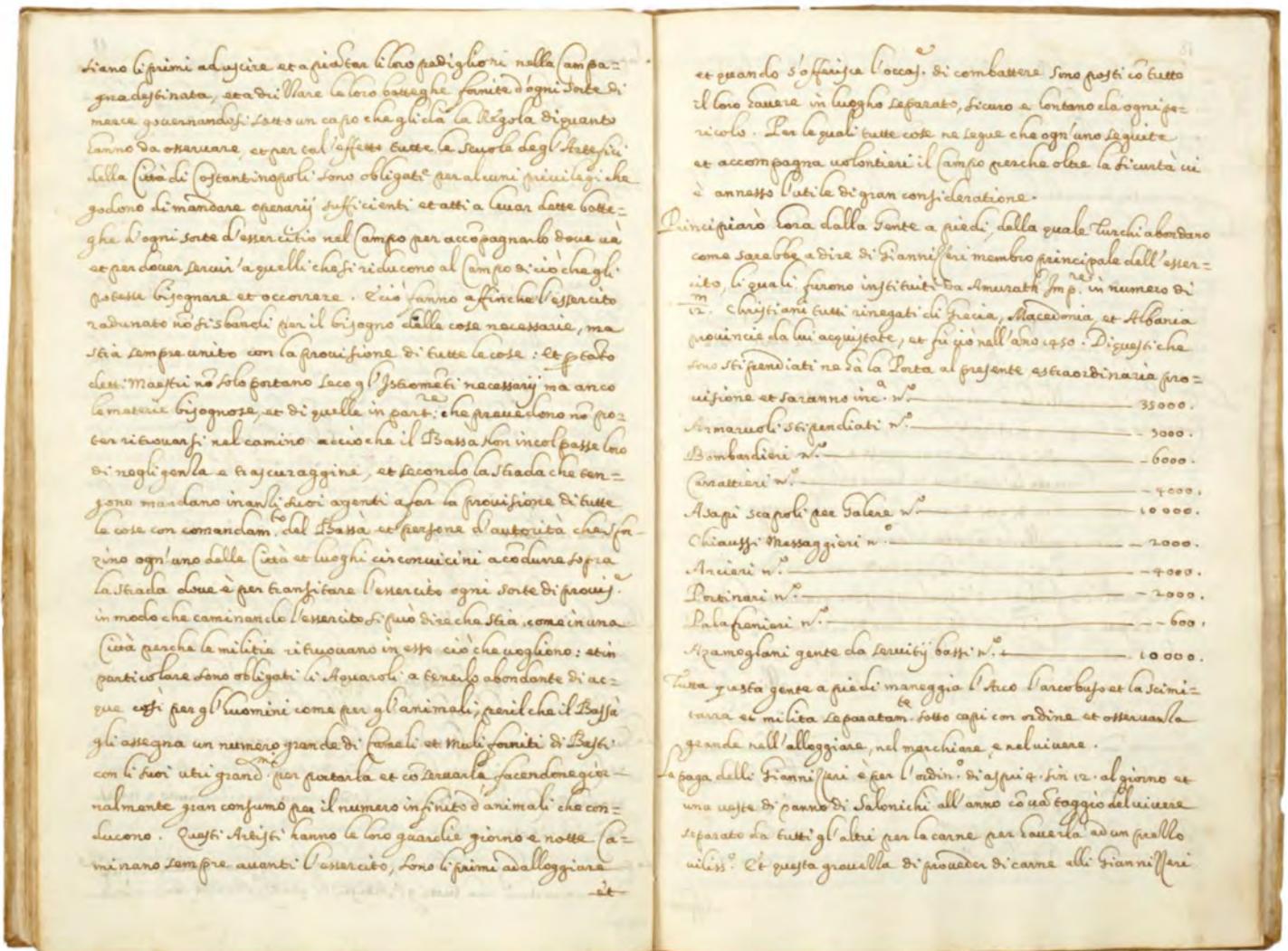
- Appendix to considerations on India affairs, part II ... *London, for J. Dodsley et al., 1775.*

Three vols in two, 4to, pp. [2], xxiv, 228, 184, with folding map; [48], 287, [1 blank]; [4], 40, [2], 41-632; occasional very light spotting/browning, a very few small marks; a very good copy in 19th-century quarter vellum over marbled boards, gilt lettering-pieces to spines, more recent endpapers. **£950**

Second, enlarged edition of vol. I, with first edition of vols II and III. William Bolts (1739-1808) joined the East India Company in 1759 and settled in Bengal. His numerous private trading activities in the region while in the Company’s employ, however, brought him into direct conflict with the new governor of Bengal, Harry Verelst. Accused of intriguing with the Dutch and French, Bolts was eventually arrested in September 1768 and deported to Britain. In 1772 he ‘published the first volume of his *Considerations on India Affairs*, in which he attacked the whole system of British government in Bengal, and complained of the arbitrary power exercised by the authorities, and of his own deportation by Verelst. The volume caused some excitement and was at once answered by Verelst himself in *A View of the Rise, Progress, and Present State of the English Government in Bengal* (1772), which Bolts attacked in a second volume of *Considerations* in 1775. This vigorous exchange of views developed into a bitter controversy and played an important part in fuelling the extensive public debate that was taking place on the subject of the East India Company’s operations in India’ (ODNB).

Bolts was bankrupted by lawsuits with the Company and the cost of publishing his books, but later founded a number of factories in India for the Imperial East India Company of Trieste, much to the annoyance of the British.

ESTC T149092, T144095; Goldsmiths’ 10875, 10874; Higgs 5488n-5490.



FOOD FOR THE OTTOMAN EMPIRE

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

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

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

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

15. BRANDT, Bill, *photographer*, and HAYWARD, John. Literary Britain, photographed by Bill Brandt, with an introduction by John Hayward. Edited and with an afterward 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. [xx]; crisp and clean; in photographic wrappers; with book plate of [Richard] Menzies Rice on inside cover and inscription by Mark Haworth Booth in ink on free end paper. **£100**

Special edition of Bill Brandt's 1951 work, published to coincide with the 1984 exhibition of Brandt at the Victoria and Albert Museum. The book is inscribed by Mark Haworth-Booth, then assistant keeper of photography at the V&A, 'For dear Frances with much thanks Mark'. Frances appears in Mark's acknowledgments at the end of the book listed as Mrs Frances Rice. She was a friend of Brandt's first wife Eva Boros.

The edition 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.

RARE LIMITED EDITION, INSCRIBED BY LORD BRASSEY TO THE FUTURE LADY GLADSTONE

16. BRASSEY, Anna ['Annie'], *Lady*. *In the Trades, the Tropics, & the Roaring Forties.* *London, Spottiswoode & Co. for Longmans, Green, & Co., 1885.*

4to, pp. [2], xiv, [2], 532; printed on india paper and mounted, wood-engraved title-illustration in red and black, wood-engraved dedication-border, illustrations, head- and tail-pieces, and initials, one lithographic chart and 9 lithographic maps (2 folding); occasional light spotting, fore-edges of a few ll. and one folding map slightly creased and chipped; a very good, clean copy in original half vellum gilt over grey cloth, spine lettered and ruled in gilt, marbled endpapers, top edges gilt, others uncut; some light marking, extremities slightly rubbed and bumped, upper hinge skilfully reinforced and front flyleaf skilfully reinserted; presentation inscription dated 3 January 1890 to **Maud Ernestine (née Rendel), Lady Gladstone of Hawarden** on front flyleaf, 'Miss Maud Rendel from Lord Brassey with sincere congratulations and good wishes' and her engraved bookplate as Lady Gladstone on upper pastedown; bookplate of Linda Sloss on front free endpaper; inscription dated February 1969 on front flyleaf, gifting the book to 'Muz'. **£550**

First edition, no. 226 of 250 large-paper copies with illustrations on india paper. *In the Trades, Tropics, & the Roaring Forties*, the last work by Annie Brassey to be published during her lifetime, describes a voyage undertaken with her husband Thomas, Baron Brassey in 1883. They travelled from Dartmouth to Funchal, then crossed the Atlantic to the Carribean, reaching Trinidad at the end of October 1883; and then proceeded via Venezuela, Jamiaca, and Cuba to the Bahamas. They returned via Bermuda and the Azores, and arrived at Dartmouth on 30 December 1883. The voyage 'gave her ample opportunities for engaging in her botanical pursuits. In Venezuela [she] travelled by mule to reach the luxuriant verdure of the jungle. There was the Bog Walk in Jamaica, to the beauty of which no words could do justice. She admired the wild luxuriance of nature in the Azores, where the vegetation appeared to combine the products of temperate and tropic zones' (Theakstone). The first edition of *In the Trades, Tropics, & the Roaring Forties* was published in two forms: this large-paper issue in a half vellum binding, which was limited to 250 copies, and the more common octavo issue bound in cloth.

This copy was inscribed by Lord Brassey on 3 January 1890 (three years after his wife's death), to Maud Rendel, who would marry Henry Neville Gladstone, 1st Baron Gladstone of Hawarden on 31 January 1890 – it seems likely that this volume was given to her as an engagement present. Thomas Brassey (1836-1918), was elected the Liberal Member of Parliament for Hastings in 1868 and held the seat until 1886. In 1880 he was appointed Civil Lord of the Admiralty in Gladstone's second administration; in 1884 Maud Rendel's uncle G.W. Rendel took over the role and Brassey was made Parliamentary Secretary to the Admiralty, holding the position until the end of the parliament in 1885. Following his resignation as Prime Minister, Gladstone travelled to Norway with the Brasseys on the *Sunbeam* in August 1885, and in 1886 he raised Brassey to the peerage in his resignation honours.

Cundall, *West Indies*, 2344; Theakstone, p. 32; Theakstone (2017), p. 52; Robinson, *Wayward Women*, p. 204.

ORIGINS OF THE MONASTIC RULE

17. CASSIAN, John, monk. De institutis coenobiorum [together with:] Collationes Patrum. Basel, [Johann Amerbach], after 24 September 1485.

Folio, ff. [208]; gothic letter in double columns; capital spaces, mostly with guide letters; on f. [75]r a woodcut of the conversion of St. Paul; margins of first two leaves frayed and repaired (not affecting text), one or two small wormholes, dampstain affecting a few leaves (heavier in final two leaves), but generally a clean, crisp copy.

[bound with:]

HUGO DE SANCTO VICTORE. De sacramentis Christianae fidei. Strasbourg, [Printer of the 1483 Jordanus de Quedlinburg (Georg Husner)], 30 July 1485.

Folio, ff. [159] (of 160), complete with the blank leaves ff. [70] and [71], but without the final blank; gothic letter, capital spaces with guide-letters; light dampstain in foot of many leaves (generally light but occasionally heavier and entering text).

Two works bound together in a (probably Basel) binding of the second quarter of the sixteenth century of calf over wooden boards, central panel on covers with vertical impressions of a roll with Renaissance ornaments and enclosed by a double border of the same roll, brass catches, pastedowns from printed binder's waste (Polydore Vergil, Adagiorum opus, Basel, Froben, 1525, and Cicero, Opera, Basel, Cratander, 1528); rubbed, spine and corners restored, clasps missing, a few wormholes. £12,000

I. First edition of the Institutes, one of the most important texts in the history of monasticism. It represents the legacy of the years Cassian spent among the Desert Fathers of Egypt and sets out rules for monastic life which were to be the basis of many Western rules, including, for example, the Rule of St. Benedict.

It is printed here with the second edition of the Conferences (first, Brussels, Brothers of the Common Life, c. 1476). These are the records of Cassian's conversations – in dialogue form – with the great hermits of Egypt. 'They were read every night before compline in early medieval monasteries and became a vade mecum for saints as different as Thomas Aquinas and Theresa of Avila' (David Knowles, Christian monasticism).

The woodcut shows St. Paul on the road to Damascus falling from his horse under the impact of his sudden conversion. It is 'in the style of some of the early cuts in Richel's Spiegel menschlicher Behältnis' (BMC).

II. Second edition (first, Augsburg c. 1477), described by David Knowles as 'the first attempt on the grand scale – for Abelard's almost contemporary Theologia is a scantier outline – to give a really comprehensive view of theology in all its branches' (Knowles, The evolution of medieval thought, p. 131).

Probably from Saxony or Flanders originally, Hugh (d. 1141) came to Paris at an early age and joined the canons regular of the abbey of St. Victor. He lectured on theology in the famous school attached to



Moyſi de discretionē

quij disciplina dominus erudire
nunc remel ziteru pateretur ad
eum qz quem ad suum vocabat
nam etiam illius qui offenderat
dummodo senioris doctrina vel
titui et que sua vocatide dignissi
dicaret senior mallet istitur de for
vetes et illi q ad divinu mistenū
atur probaretur humilitas. et iis
us forma subiectionis huius pro
tur exemplo.

ocatione pauli apostoli.
Cap. xv.

Anlum quoqz per semet
ipsum vocans et alloquens
christus cum posset a perfe
ctionis viam referare conse
equa qz facit sed dirigit illum ad
iam et ab eo iubet viam veritatis
tere dicens. Surge et ingredere
de et tibi tibi dicitur quid te oport
ere. Mittit itaqz et hunc ad seni
u qz illius potius doctrina qz sua
nstitui ne scilicet qd recte gestum
in paulo posteris malum presum
s preberet exemplum. dum vnus
sibimet psuaderet simili modo
qz debere dei solius magisterio at
trina potius qz seniorum institut
ormari. Quam presumptionem
modis detestandam etiā ipse apo
non solum literis sed etiam opere
templo docet ob hoc solummodo.
ens hierosolimā pscēdisse vt etiā
i quod comitante gratia spiritus
cum potestate signorum et prodigi
genibus predicabat cum suis
stolis et a recessoribus priuata qd
modo ac domestica examinatione
ret et contuli inquiring cum illis
gelum quod predicō inter gentes

ne forte inuacuum currerem aut currer
nissem. Quis ergo tam presumptor et ce
cus sit qui se audeat suo iudicio ac dis
cretionem committere. cuius vas electionis
indiguisse coapostolorum suorum se col
latione testetur. Unde manifestissime
comprobatur. ne a domino quidem vi
am perfectionis quempiam promereri
qui habens vnde valeat erudiri. doctri
nam seniorum. vel instituta contempse
rit. pari pēdes illud eloquiū quod oportet
diligentissime custodiri. Interroga
patrem tuum et annuntiabit tibi. seni
ores tuos et dicent tibi.



De appetenda discretionē.

this monastery, and was its greatest representative. He wrote a very large number of exegetical, philosophical, and theological works which exercised a profound influence on the scholasticism of the twelfth and thirteenth centuries. The *De sacramentis* is the most important: 'joined to the different approach of Abelard, **it became the grandmother of all the *Summae* of the following hundred years**. It is also important as being an extension of the Anselmian rather than of the Abelardian use of dialectic. Hugh employs logic and speculation to penetrate and to establish the doctrine rather than to build up an edifice of ingenious conclusions and deductions ... The Victorine element in Aquinas is indeed very large' (Knowles pp. 131–2).

I. HC 4562; BMC III 748; GW 6160; Schreiber 3676; Schramm XXI p. 26; Goff C-233; Bod-inc. C-102. In 1698 William III gave a copy to King's Chapel, Boston, now in Boston Athenaeum.

II. HC *9025; BMC I 133; Goff H-535; Bod-inc. H-244.

SEVENTEENTH-CENTURY CENTRAL AFRICA

18. 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. £6750



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.

CHANDLER'S TRAVELS IN GREECE

19. CHANDLER, Richard. Travels in Greece: or an Account of a Tour made at the Expense of the Society of Dilettanti. Oxford, 'Printed at The Clarendon Press ... Sold by J. Dodsley, J. Robson, T. Cadell, P. Elmsley, and G. Robinson, London; and by D. Prince, Oxford', 1776.

4to, pp. 4, xiv, [2], 304; 7 engraved maps and plans, 2 folding; occasional light spotting or marking, light offsetting from engravings onto text, one folding map with skilfully repaired tears; contemporary speckled half roan over marbled boards, spine gilt in compartments, gilt morocco lettering-piece in one; slightly rubbed and scuffed, traces of bookplate on upper pastedown, nonetheless a very good, clean copy; *provenance*: David Rhys-Phillips (booklabel on upper pastedown). **£2500**

First edition. In 1764 Chandler was introduced to the Society of Dilettanti by Robert Wood, editor of *The Ruins of Palmyra*, and was commissioned by the society to undertake a tour of exploration in Asia Minor and Greece in the first independent mission funded by the society. ... They were instructed to make Smyrna their headquarters and thence "to make excursions to the several remains of antiquity in that neighbourhood"; to make exact plans and measurements; to make "accurate drawings of the bas-reliefs and ornaments"; and to copy all inscriptions, all the while keeping "minute diaries". Having embarked from Gravesend on 9 June 1764 the party spent about a year in Asia Minor On 20 August 1765 they left Smyrna for Athens, where Chandler gloomily noted that the Parthenon was in danger of being completely destroyed. He bought two fragments of the Parthenon frieze that had been built into houses in the town and was presented with a trunk that had fallen from one of the metopes and lay neglected in a garden' (*ODNB*).

The party returned to England in November 1766, and the first work to be derived from the expedition was *Ionian Antiquities*, published by the Society of Dilettanti in 1769. Chandler then published the epigraphy of the monuments, with a Latin translation, as *Inscriptiones antiquae, pleraeque nondum editae, in Asia Minore et Graecia* (Oxford, 1774), followed by his travel journals: *Travels in Asia Minor* (Oxford, 1775) and the present work. Blackmer states that, 'the account of Athens is very important; it was the most detailed that had yet appeared, and Chandler also made the first public announcement of the discovery of the temple of Apollo Epikourios at Bassae', based on information provided by the French architect Joachim Bocher, who had discovered it.

Blackmer 319; ESTC T63359; Lowndes p. 408; Weber II, 554.

20. SOLD

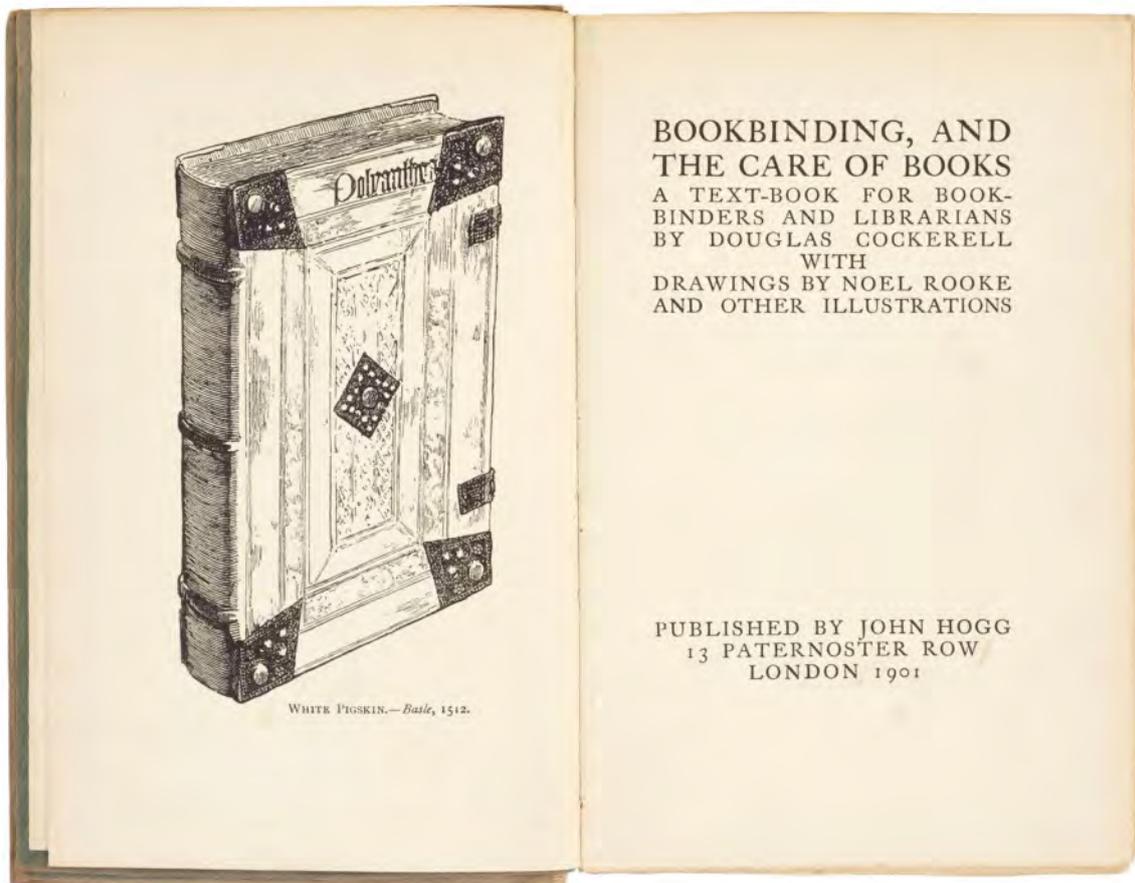
A WEDDING PRESENT TO ERIC GILL

21. COCKERELL, Douglas. Bookbinding, and the care of books A text-book for book-binders and librarians ... with drawings by Noel Rooke and other illustrations (No. 1 in 'The Artistic Crafts Series of Technical Handbooks' edited by W. R. Lethaby). *London, John Hogg, 1901.*

8vo, pp. xvi, 17-341, [1], 345-354 (advertisements), with 8 photographic reproductions of bindings to pp. 321-336, numerous woodcut illustrations within text; a few light marks, light stain to p. 141/2, small loss at lower blank corner p. 191/2; a very good copy in publisher's quarter cloth over grey boards, spine and upper board lettered in black, green endpapers; a few marks, very slight wear; first blank page inscribed in pencil, 'Eric and Ethel Gill from W.L. Ferrers Guy August 6th 1904. 16 Bridge Buildings Battersea S.W.'; formerly in the possession of Gill's daughter Petra Tegetmeier. £350

First edition, the copy presented to Eric and Ethel Gill on the day of their marriage in August 1904. Gill (1882-1940) – typographer and letter cutter of genius and a master in the art of sculpture and wood-engraving – fell in love with Ethel Hester Moore (1878-1961) as a seventeen-year-old art student in Chichester. Five years later the couple were married at Eric's father's church in Chichester, and they moved into a tiny flat in Battersea Bridge Buildings, which Gill 'saw as a working man's counterpart to Lincoln's Inn with its dwellings grouped around the courtyards and playgrounds and the opportunities it gave for fellowship and neighbourliness ... The "communal dignity" of Battersea Bridge Buildings struck him as much healthier than the suburban streets of modern England' (Fiona MacCarthy, *Eric Gill*, p. 58). It was here that Gill 'came genuinely closest to the life of the honest workman which he always cultivated' (*ibid.*, p. 60).

Douglas Cockerell (1870-1945) was apprenticed to T. J. Cobden-Sanderson at the Doves Bindery in Hammersmith in 1893, and by 1900 had become the acknowledged master teacher of craft bookbinding. His *Bookbinding and the care of books* 'remains the basic handbook of craft bookbinding today' (*ODNB*).



MILESTONE OF INSTITUTIONALISM:
A PURE CAPITALISTIC FRAMEWORK IS NOT FIT TO REPRESENT THE ECONOMY

22. COMMONS, John. *The Legal Foundation of Capitalism, New York, Macmillan, 1924.*

8vo, pp. [1], x, [1], 394, [2]; a very good, clean and crisp copy in the original cloth, minimal spots to the cover; ownership inscription on the rear free endpaper. £4500

First edition of one of Commons's three major treatises on economic theory, in which he developed 'theories of the evolution of capitalism and of institutional change as a modifying force alleviating the major defects of capitalism' (*The New Palgrave*). In *Legal Foundations of Capitalism*, 'he sought to demonstrate the importance for economic theory of collective action in all its varieties. These included not only the state but also a host of voluntary associations, such as the corporation and the trade union; in fact, collective action conceptually embraced all institutions, since Commons defined an institution as "collective action in control of individual action"' (IESS).

'Although Commons' institutionalism had different emphases from that of Thorstein Veblen, for example, in that Commons stressed reform of the capitalist framework, they shared a view of economics as political economy and of the economy as comprising more than the market' (*The New Palgrave Dictionary of Economics*, vol.1, p.506).

W. J. Samuels wrote 'Commons was one of the few American economists to found a "school", a tradition that was carried forward by a corps of students, especially Selig Perlman, Edwin E. Witte, Martin Glaeser and Kenneth Parsons. Much mid-20th-century American social reform, the New Deal for example, drew on or reflected the work of Commons and his fellow workers and students' (*ibid.*, p.506).

IESS (1924).

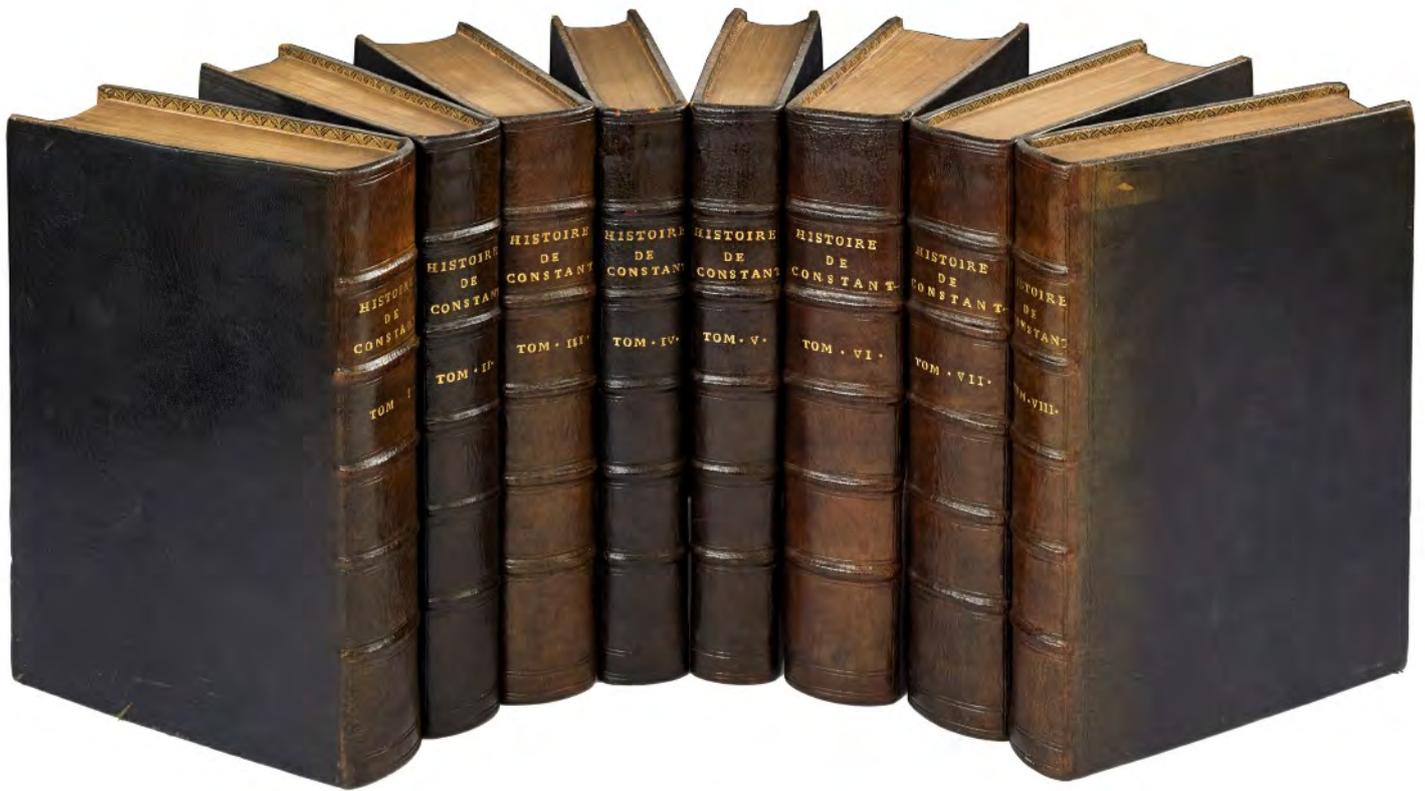
TINY ALMANAC

23. CONSEILLER DES GRACES. (Le) dédié aux Dames, année 1817. *A Paris, chez Marcilly, [1816].*

Miniature book (c. 27 x 18 mm), pp. 64, with seven full-page engraved illustrations within the pagination; pp. 62-3 are an advertisement, p. 64 is a paginated blank; slightly dusty and thumbled but a very good copy in contemporary black morocco, gilt. £325

First and only edition of a delightful microscopic almanac, engraved throughout and with 25 pages of illustrated verse at the front.

Welsh 2008; Grand-Carteret 1793; Spielman 102; not in Bondy.



24. COUSIN, Louis, editor and translator. *Histoire de Constantinople depuis le regne de l'ancien Justin, jusqu'à la fin de l'Empire. Traduite sur les originaux Grecs par Mr Cousin ...* Dediée à Monseigneur de Pomponne Secrétaire d'Etat. Paris, Damien Foucault, 1672-74.

8 vols, large 4to, pp. [xviii], 910, [32]; [iv], 772, [20]; [xvi], 802, [42]; [xx], 669, [32]; [xii], 673, [34]; [xviii], 1003, [43]; [xii], 1036, 46, [2, blank]; [iv], 619, [76]; engraved vignette on titles, engraved head-pieces and initials, woodcut head- and tail-pieces; small worm-track in lower margins of first few leaves of vol. VI and in upper margins of last few leaves of the same volume and vol. VII, very occasional light browning, but an excellent, crisp copy in mid-eighteenth-century French blue-green morocco, spines lettered in gilt, gilt turn-ins, gilt edges; minor wear, a few scrapes, spines slightly faded. £4000

First edition of Louis Cousin's compilation of translations of Byzantine historians. Cousin (1627-1707) was President of the Cour des Monnaies and Censeur Royale. He edited the *Journal des sçavans* between 1687 and 1701 and was elected to the Académie française in 1697. The *Histoire de Constantinople* contains Cousin's translations of works by, among others, Procopius, Agathias, Theophylact Simocatta, Nicephorus I, Anna Komnene, and Georgius Pachymeres. 'Personne n'a plus ouvert que lui les sources de l'histoire. Ses traductions de la collection byzantine et d'Eusèbe de Césarée ont mis tout le monde en état de juger du vrai et du faux, et de connaître avec quels préjugés et quel esprit de parti l'histoire a été presque toujours écrite. On lui doit beaucoup de traductions d'historiens grecs, que lui seul a fait connaître' (Voltaire, *Siècle de Louis XIV*, 1751).

Provenance: James Hamilton, first Duke of Abercorn (1811-1885), with ownership inscription ('Duke of Abercorn') on back of front free endpapers. Educated at Harrow and Christ Church Oxford, Abercorn became a prominent figure at court during Queen Victoria's reign and twice served as Lord Lieutenant of Ireland.

Atabey 295 records the second edition; Brunet II, 340.

25. DELLA TORRE, Raffaele. *Tractatus de cambiis.* Genoa, Pietro Giovanni Calenzano, 1641.

Folio, pp. [xvi], 563, [1 blank], 16, [108]; half-title, engraved title by Cornelis Bloemaert after Gregorio Grassi with a portrait of the author, woodcut initials; small loss to bottom corner of leaf H4, hole in Q1 with loss of some

words of text, small tear to Y1, small wormhole to inner margin of last three leaves, a few stains, occasional light foxing and browning; early 20th-century half vellum and marbled paper boards, ink lettering to spine, 'Turri de Cambijs' inked in contemporary hand to lower edge, boards and edges slightly scraped; a few marginal annotations and marks, ownership inscription at head of title-page. £1250

First edition of this monumental work on all aspects of the problems of exchange and bills of exchange by the Genoese politician, jurist and historian, Della Torre (1579-1667). Described by the economic historian De Roover as marking 'l'apogée de l'école scolastique', the *Tractatus* is remarkable for its appeal to previous legal and theological doctrines and for the special attention its author pays to the practice of the courts. The main text, arranged in three disputations, is followed by a section printing and commenting on numerous rulings of the Roman Rota (the highest tribunal of the Roman Catholic Church), and the work ends with 'Capitoli et ordini delle Fere di Besenzone', a reminder of Genoa's supremacy in the financial market. Sraffa noted that the imprint date 1641 is possibly a misprint for 1639, since the approbatio is dated 1 August 1639. A second edition appeared in Frankfurt in 1645. The work was not without its critics: in 1655 Della Torre published *Reiectiones, redargutiones, vendicationes ... ad tractatum suum De cambiis*, replying to criticisms by Antonio Merenda, Onorato Leotardi, and Andrea Bianchi.

In a biographical aside in the introduction to the *Tractatus*, Della Torre notes that he spent time at the Collegio Romano studying under the Jesuit historians Famiano Strada and Terenzio Alciato. Following further study at Bologna and Parma he began his long political career, becoming the chief representative of the pro-French faction in Genoa. In the 1630s he was drawn into the economic and diplomatic debate over free navigation of the Ligurian Sea, supporting Genoa's exclusive rights in opposition to Hugo Grotius's principle of 'mare liberum'.

Kress 607; BL 17C Italian II p. 913; De Vivo, *Catalogue of the library of Piero Sraffa* 5905.

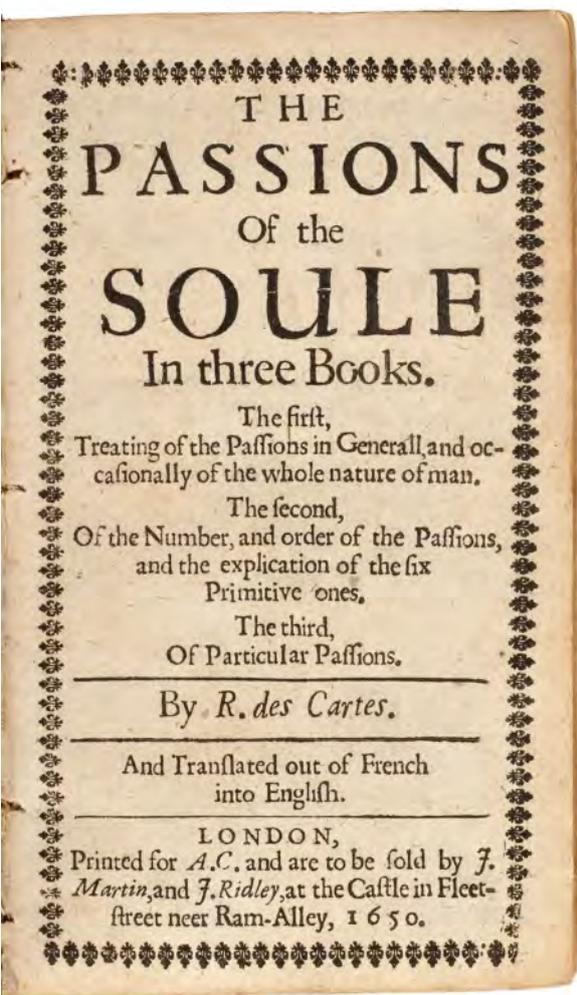
**'THOSE MOST CAPABLE OF BEING MOVED BY PASSION ARE THOSE CAPABLE OF TASTING
THE MOST SWEETNESS IN THIS LIFE'**

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

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

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

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



‘Descartes examines the physiological basis for our feelings and sensations. Although the mechanisms of the body are no part of our nature as “thinking beings”, Descartes none the less maintains that there is a “natural ordained” relationship whereby physiological events automatically generate certain psychological responses; learning about these responses, and about the conditioning process which allow us to modify them in certain cases, is the key to controlling the passions “so that the evils they cause can become bearable and even a source of joy” (*Passions*, at. 212). Descartes thus holds out the hope that a proper understanding of our nature as human beings will yield genuine benefits for the conduct of life – a hope which accords with the early ambition, which he had voiced in the Discourse, to replace the “speculative” philosophy of scholasticism with a practical philosophy that would improve the human lot’ (J. Cottingham in the *Oxford Companion to Philosophy*).

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

THE DEATH OF MICAWBER

27. [DICKENS]. HAYDON, Samuel. Etching and engraving of a bust of John Dickens, father of Charles Dickens, signed and titled on the left of the plate ‘J^{no} Dickens A^o 1851’, and titled again along the foot of the bust.

Engraved surface 16.2 x 9.5 cm, a fine, strong impression printed in dark brown ink on thick paper with very wide margins (paper size 38 x 27.5 cm); inscribed in pencil at the foot in the hand of the pre-eminent Dickens collector John Furber Dexter (1848-1927) ‘**Given to me by Samuel Haydon Esq^{re}, the 1st proof taken off** / John Dickens, Father of Charles Dickens, taken from life.’ **£750 + VAT in EU**

Extremely rare, the first proof, possibly unique, of a fine etching by the sculptor Samuel Haydon after his own portrait bust of John Dickens, which had been exhibited at the Royal Academy in 1843. The etching was produced as a memorial after John’s death in March 1851. Haydon sent a copy to John’s widow Elizabeth, with whom he was a friend, and she replied to thank him for the picture: ‘I think the likeness of my beloved Husband excellent though there is a saddened expression which was not usual with him – look that I could imagine after death but I suppose its from the rigidity there would be in a Bust’ (transcription courtesy of Dickens House Museum). The present version of the print is substantially different from the completed work (itself extremely rare), in which the portrait is reduced to an oval vignette, omitting the shoulder of the bust entirely, and is without lettering (the plate size is the same). Here, the inking is very rich and dark, and letters in reverse are visible at the foot of the image – the plate was probably recycled.

John Dickens, ‘the most mysterious figure in Dickens’s background’ (Tomalin), managed to secure a job at the Navy Pay Office despite his lowly background (his parents were servants), possibly through the patronage of George Canning. The job took him to Portsmouth, where Charles was born. John set a pattern for his son in his bouts of extravagance followed by debt, for which he was imprisoned in the Marshalsea, like his famous literary portrait – William Micawber in *David Copperfield* (1849). His wife Elizabeth seems to have been very loyal, despite the booms and busts: ‘there never was a man more unselfish’ she wrote to Haydon after his death, praising him as ‘a most affectionate, kind Husband and Father’.

Samuel James Bouverie Haydon (1816-1891) trained as a lawyer before turning to sculpture in the 1830s, and was also an early photographer, recommended by Nicholas Condy to Fox Talbot as an experienced assistant in 1845. His bust of John Dickens was one of some forty pieces exhibited by him at the RA over his career. He does not appear to have produced many etchings.

John Furber Dexter was the most important early collector of Dickens and Dickensiana – his library formed the basis of Hatton & Cleaver’s *Bibliography* in 1933, and was acquired as a named collection by the British Library in 1969. In the 1880s he had correspondence with Haydon, and Haydon’s widow later gave him one of his busts of John Dickens.



Given to me by Samuel Hayden Esq. the 1st professor of

John Decker, Factor of the only Billiard table for life.

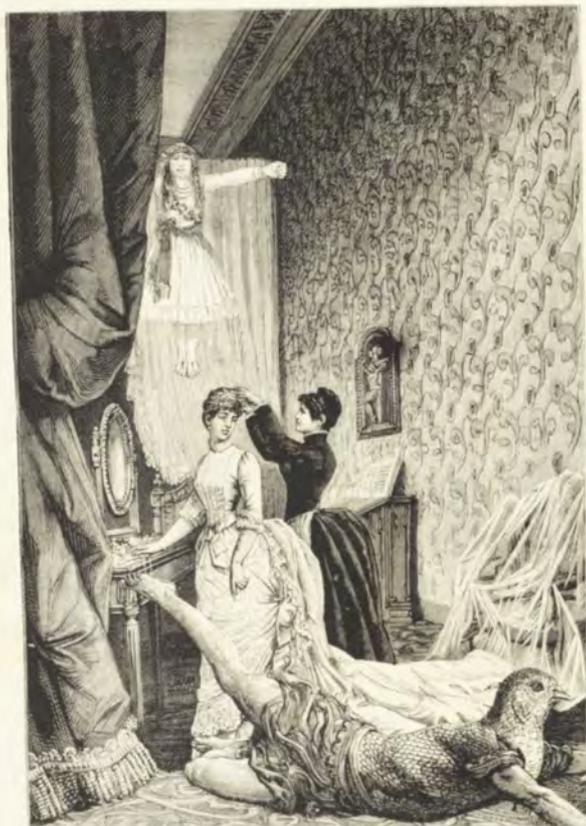
28. ERNST, Max. *Une Semaine de Bonté ou les sept éléments capitaux.* Roman. Premier [-Dernier] Cahier ... Paris, Éditions Jeanne Bucher, 1934.

5 parts, 4to, complete; with 182 photo-mechanical illustrations reproducing collages by Ernst; a fine set, in the original printed coloured paper wrappers (purple, green, red, blue and yellow respectively), spines sunned, card slipcase (worn and partly defective) with green illustrative cover label. **£4500**

First edition, no 706 of 800 copies on *papier Navarre* from a total edition of 816.

Une semaine de bonté is the most famous of Ernst's surrealist 'collage novels', composed entirely of recomposed images drawn from illustrations to nineteenth-century novels and scientific journals, with no easily discernible plot. Each of the seven 'days' in the 'week of kindness' is devoted to an element – mud, water, fire, blood, blackness, sight, and the unknown – and populated by mysterious figures, some with the heads of birds and beasts. Dark, humorous, erotic, often creepy, they seethe with repressed sexuality, violence and anti-establishment feeling. In 'Monday' for example, the streets are stalked by the 'Lion of Belfort', while Tuesday features recurring images of drowning figures, and by the 'poèmes visibles' of Friday the surrealism verges on abstraction.

The work was originally planned in seven parts, but as it was less successful than hoped the final three days were issued together.





COLOURED PANORAMA

29. 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. **£975**

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.

30. FERENCZ, Kozmata. Budapest. [c. 1885].

Two panoramas bound together, one five-part, the other six-part, collotype prints, each approx. 10¼ x 13½ inches (26 x 34.3 cm), total lengths approx. 171.5 and 205 cm, mounted on card with cloth hinges, two plates mounted as pastedowns, annotated in pencil 'nov. 1885' on verso of one mount, ink credit stamp of retailer 'Calderoni es Tarsa Budapest' on verso of another mount, folding leporello-style into red cloth boards with title and photographers' credits in black on front board; minor damage to corners of end mounts and rubbing to extremities of binding. **£1200**



Kozmata Ferencz (1846–1902) was a photographer in Budapest from the 1860s, where he ran his own studio from this address in the 1880s. The quality of these relatively early large collotype prints is excellent, clearly intended to compete on an equal footing with the albumen prints that were still in vogue, but having the advantage of permanence.

31. FISHER, Irving. The rate of interest. Its nature, determination and relation to economic phenomena. *New York, Macmillan, 1907.*

8vo, pp. [2], xxii, 442, [2]; a very good copy in the original cloth; minor stains and spots to the covers and endpapers, hinges minimally split but firm; ownership inscription on the front free endpaper, 'New York, March 1908, N. (or) K. Otsuka?'. **£4750**

First edition, and first incarnation of Irving Fisher's major contribution to modern economics. In the preface, Fisher mentions and praises contributions on interest from Rae, Böhm-Bawerk, Landry and others. He later dedicated the revised and re-titled version (1930) to Rae and Böhm-Bawerk.

This work is remarkable for its groundbreaking attempt at a systematic investigation of consumption behaviour and investment. Here Fisher extended the general equilibrium theory to intertemporal choices. He clearly exposed what we today call the 'life cycle' model, explaining why individuals will generally prefer to smooth their consumption over time, whatever the time path of their expected expenditures might be. He described himself as an advocate of 'impatience' as an explanation of interest, although he realized there are two sides of the saving-investment market, and acknowledged that real interest rates can at times be zero or negative. 'He appeared to believe that in a stationary equilibrium with constant consumption streams, consumers will require positive interest' (*The New Palgrave*, 2, p. 373).

'Fisher is widely regarded as the greatest economist America has produced ... Much of standard neoclassical theory today is Fisherian in origin, style, spirit and substance' (*ibid.*, p. 369). 'No American has contributed more to the advancement of his [Fisher's] chosen subject ... The name of that great economist and American has a secure place in the history of his subject and of his country' (*ibid.*, p. 376).

Fisher's 'generous acknowledgement of the priorities of Rae and Böhm-Bawerk did not allow the powerful originality of his own performance to stand out as it should. The "impatience" theory of interest is but an element

of it. Much better would its nature have been rendered by some such title as: Another Theory of the Capitalist Process. Among the many novelties of detail, the introduction of the concept of marginal efficiency of capital (he called it marginal rate of return over cost) deserved particular notice' (Schumpeter, p. 872). It was reworked and republished in 1930 as *The Theory of Interest*.

Provenance: Inscription by 'N. Otsuka' or 'K. Otsuka'. One of the most prominent candidates, albeit young at the time of this acquisition, is K. Otsuka (d. 1977), the translator and disseminator of Marshall's work into Japan. His very influential translation of the *Principles* was published in 1919. Fisher E-97; Masui 1451.

32. FRITH'S SERIES. The Crystal Palace at Sydenham. *Early 1860s.*

Two albumen prints, each approx. 5⁵/₈ x 8¹/₈ inches (14.3 x 20.7 cm) the photographer's blindstamp on rectos, mounted on thick card album leaves; the mounts a little faded along one edge otherwise strong prints in very good condition. **£150**

One exterior view of the north water tower and transept and one interior showing the nave and crystal fountain with an emphasis on the waterlilies in the foreground and specimen planting throughout this interior space. The Francis Frith Collection dates similar views to circa 1861. By the 1880s the formal gardens in the foreground had fully grown trees and a more natural landscaped appearance.



33. GABRIELE, Giacomo. Dialogo di M. Iacomo Cabriele, nelquale de la sphaera, et gli orti et occasi de le stelle, minutamente si ragiona. [Colophon:] Venice, Giovanni de Farri et fratelli, 1545.

[bound with:]

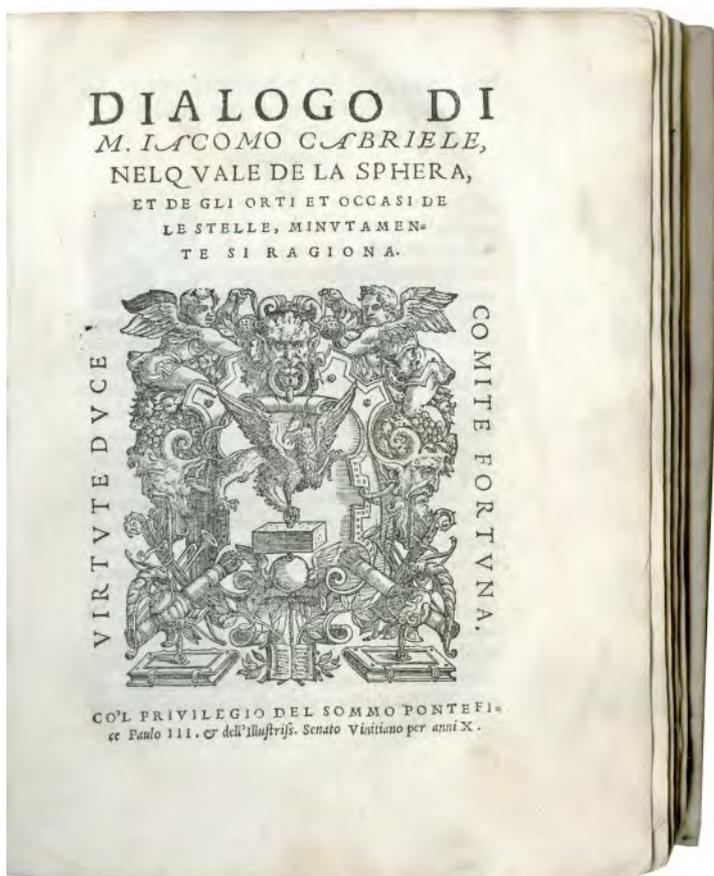
- Regole grammaticali di M. Iacomo Cabriele, non meno utili, che necessarie a coloro, che dirittamente scrivere, ne la nostra natia lingua si diletano. [Colophon:] Venice, Giovanni de Farri et fratelli, 1545.

Two works in one, 4to, ff. 62, [2, errata and final blank]; ff. [ii], 21, [1, errata]; elaborate woodcut devices to titles, woodcut initials; a few marks and creases, some damp staining to lower margins and wear to lower outer corners, small worm track to last two leaves of second work, otherwise very good; first work with numerous neat marginal annotations in ink in Italian and Latin; bound together in contemporary limp vellum, title inked to spine (faded), stubs of vellum ties, some marks, a little cockling; a very attractive volume. £2250

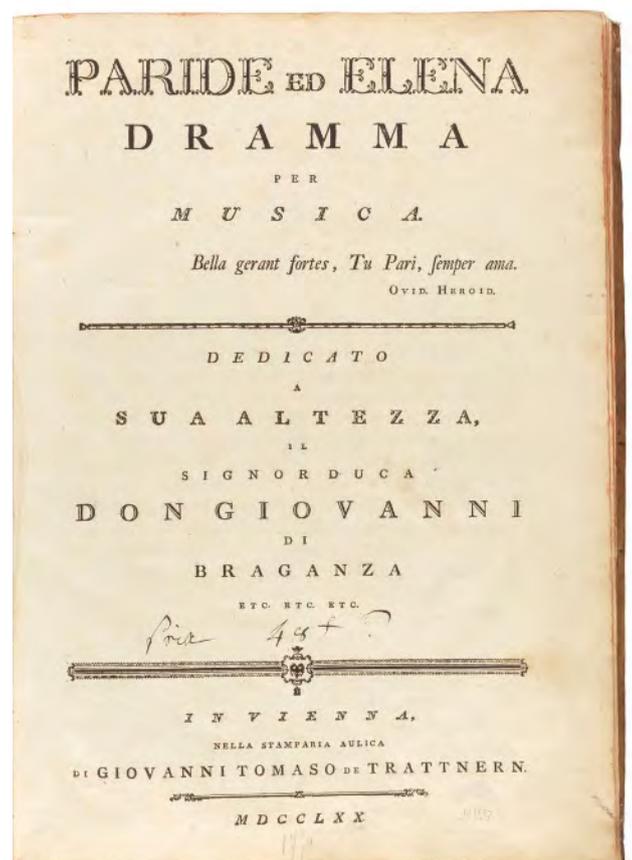
First editions of the two principle works of Giacomo Gabriele (1510-1550), nephew and pupil of the Italian humanist Trifone Gabriele, the first with numerous contemporary annotations.

The *Dialogo ... de la sphaera* takes the form of a dialogue, set in the Veneto countryside, between Giacomo, his uncle Trifone, his cousin Andrea, Marino Gradenigo and Bernardino Daniello, in which the speakers discuss ancient astrological theories and compare them to more modern astronomical thinking. The work also includes a biography of Trifone, first published in Bologna in 1543 as an account in the first person but here narrated by Giacomo. The *Dialogo* was dedicated to the Venetian scholar Pietro Bembo, who wrote to Giacomo in September 1545 to praise the work and its author's astronomical knowledge and mastery of the Tuscan language (which Bembo considered no mean feat for a Venetian).

The *Regole grammaticali* records a conversation in May 1535 between Giacomo and his uncle Trifone in which they discuss Italian articles, pronouns, verbs, adverbs, prepositions, nouns and adjectives. A second edition appeared in 1548 and the work was reprinted by Francesco Sansovino in his *Le osservationi della lingua volgare* of 1562, a key text in the history of the Italian language. In his preface to the *Regole* Sansovino highlights its importance as a source for the grammatical rules of Trifone and Bembo.



[33]



[35]

The *Dialogo* has numerous marginal annotations, principally in a single elegant hand by an anonymous contemporary reader. Comprising keywords, summaries of and comments on the printed text, they demonstrate a close contemporary engagement with Gabriele's work, annotating, for example, passages on differences of opinion between ancient and modern writers, the zodiac, the measuring of time, the earth and its zones, eclipses, and the rising and setting of the sun.

I: EDIT16 20079; Riccardi, *Biblioteca matematica italiana*, I, 497-8 ('Bellissima ediz. in carat. rotondo ... raro libretto'); rare, with only three copies on COPAC and no US holdings recorded on OCLC. II: EDIT16 20080; rare, only two copies on COPAC and no US holdings on OCLC.

1840s EGYPT

34. GISQUET, Henri Joseph. *L'Egypte, les Turcs et les Arabes.* Paris, Amyot, [?1848].

2 vols, 8vo, pp. [iv], 402; [iv], 436; with an engraved frontispiece of the Great Pyramid in vol. I; occasional pale foxing, but an excellent, crisp copy in contemporary dark blue roan-backed boards, spines gilt. **£1350**

First edition, scarce on the market. 'Gisquet travelled in Egypt in 1844. This well-informed book also contains two chapters on the Aegean Islands and an interesting account of the French colony in Cairo. In spite of the Franco-Egyptian rapprochement of this period, Gisquet's book was hostile to Mehmet Ali; he gives a clear account of the problems between Turk and Egyptian. Gisquet had been prefect of the Paris police in 1831, and his memoirs appeared in 1840' (Blackmer).

Blackmer 694; Ibrahim-Hilmy I p. 262.

A MONUMENT OF EARLY VIENNESE MUSIC PRINTING

35. [GLUCK, Christoph Willibald]. *Paride ed Elena.* Drame per musica ... dedicato a sua altezza, il Signor Duca Don Giovanni di Braganza. Vienna, Johann Thomas von Trattner, 1770.

Tall folio, pp. [xii] (title, dedication, tables and *argomento*), 196; full score in letterpress; a few early corrections in red crayon; occasional slight browning and a few isolated spots, but a very good, crisp copy in contemporary vellum; slightly rubbed, a few stains on lower cover, small loss of vellum at fore-edge of upper cover. **£5000**

First edition of Gluck's *Paride ed Elena*, which tells the story of events between the judgment of Paris and the flight of Paris and Helen to Troy. It was premiered at the Burgtheater in Vienna on 3 November 1770.

Paride ed Elena was the third of Gluck's Italian reformist operas, following *Orfeo ed Euridice* (1762) and *Alceste* (1767); the poet and diplomat Ranieri de' Calzabigi provided the subjects and librettos for all three operas. Opera had previously followed the stylised conventions of the Baroque *opera seria*, acting as a vehicle to show off the beauty of the human voice, but Gluck and Calzabigi introduced elements of human interest, passion, and dramatic intensity to the operatic stage for the first time. Their reforms were highly controversial and met with great opposition, particularly after Gluck moved to Paris in 1773.

The edition is a monument of early Viennese music printing, with type-set music, a process which was technically far ahead of music engraving in Austria at the same date. Johann Thomas von Trattner (1717–1798) was the leading music publisher and retailer in Vienna between 1770 and 1790, who became a wealthy society figure and an intimate friend of Mozart. He is particularly remembered for the present edition and a similar type-set edition of *Alceste* published in 1769.

The work begins with a long dedicatory preface to Duke Juan Carlos de Braganza, one of Gluck's earliest supporters, then living in exile in Vienna. Although signed by Gluck it was probably drafted by Calzabigi, and outlines the

composer's and librettist's intentions to depict 'the different character of the Phrygian and Spartan nations, contrasting the roughness and savagery of the one with the delicacy and softness of the other'.

Provenance: the French pianist and composer Jules Bordier (1846–1896), whose music library was one of the richest in France, with his stamp on title and on front free endpaper; the French musicologist Henry Prunières (1886–1942), with bookplate.

Hopkinson 39A; RISM G 2876.

36. [HAMBROS BANK]. Album depicting bank business during Second World War out of the family home at The Hyde, Luton, Bedfordshire, *c.* 1939–40.

30 gelatin silver prints, each approximately 20 x 25.5 cm or the reverse, with printed captions below, some with pencil annotations on adjacent verso, mounted rectos only on 31 ll. thick brown card; bound in brown buckram boards, with Hambros Bank arms in gilt on upper board, tied with brown cord; in good condition. **£650**

Photographs of Hambros Bank while evacuated to Luton running business as usual.

Having merged with the British Bank of North Commerce in 1921, C. J. Hambro & Son became Hambros Bank and expanded, with a new head office opening on Bishopsgate a few years later. Even before the declaration of war, the Bank was preparing for an evacuation to the countryside, specifically the family home in Bedfordshire, which was soon filled both with office furniture for the running of daily business, as well as beds and furniture to create temporary accommodation for Bank staff.



Ping Pong in the Junk Hole

This album illustrates daily life and business at The Hyde during this tumultuous time. The huts built for the male staff (exterior and interior) are depicted, as is a room within the house filled with cots for female staff. A large, grand room with a chandelier is filled with office desks, while a grand pianoforte covered in papers has been pushed aside and a screen has been installed on the wall for projecting films. The Bank departments are all shown: Correspondence, Day Book, Coupons, Ledgers, Nostro and Impersonal, as well as the Management showing Jack Hambro himself. The food preparation and dining setup is described in a series of seven photographs, and leisure time is also represented by four images.

A group portrait of the younger Hambro generation shows Jack Hambro, his wife Elizabeth and son Jocelyn as a small boy, which indicates that the album was likely compiled soon after Hambros Bank evacuated to Luton. Three portraits of The Hyde (as opposed to the Bank) staff, are also included, apparently the driver, gardener and carpenter.

B. Bramsen, K. Wain, K. Brown, *The Hambros, 1779–1979* (London, Michael Joseph, 1979).



37. [HOGARTH, William]. A Samuel Ireland facsimile of Hogarth's trade card. *London, c. 1790.*

Engraved card (78 x 127 mm), the name 'W. Hogarth' in centre with 'Engraver' below, enclosed by garlanded frame with iconographic figures representing History and Art on side, cartouche at foot with 'April ye: 23 1720'. **£450**

Hogarth's trade card was among his earliest work. Samuel Ireland, engraver and print publisher, claimed it to be Hogarth's first work in his *Graphic Illustrations of Hogarth* (London 1794). Hogarth's original trade card is very rare and was so already at the end of the 18th century.

The one offered here is a facsimile executed and circulated by Ireland. Beneath the engraved text can be discerned 'W. Hogarth, engraver, Cranbourn Alley'. It has 'W. Hogarth del.' engraved at bottom left, and at bottom right 'Sam. Ireland fe.'. The 'Sam. Ireland fe.' has been gently scratched out here, in an attempt to pass it off as the original trade card.



‘CELESTIAL SCENERY, ELEGIES, TALES’
BY AN UNKNOWN SOUTHBANK VERSIFIER

38. HOGG, John. Autograph poetical manuscript, apparently unpublished, comprising a preface dated 3 April 1825 and some forty long poems. [London, 1825-7].

8vo, notebook, paginated by hand 3-186 (apparently wanting a title-page) with a list of Contents at the front; two poems set to music (by G. Godwin and Moses Lawrence, in total 20 pages); written in brown ink throughout, in a legible hand, with scattered corrections in pencil and pen; first and last pages browned; contemporary calf, rebaked and re-cornered, new endpapers. £1350

A fascinating volume of manuscript verse by an otherwise unknown poetaster, probably based in Southwark. In his grandiloquent Preface, Hogg explains that his poems are designed to excite in the reader the pleasurable contemplation of heaven, via ‘the Study of Nature’ and of our souls. ‘Celestial Scenery, Elegies, Tales, &c will be found in this little work!’

‘Visionary Scenes’, which opens the volume, is in the first category - an extended metaphysical poem in which the author ascends in dream to meet the shades of his father and of two ministers named Abdy and Mason. There are elegies on notables - Princess Charlotte, George III (set to music) and Edward, Duke of Kent; as well as a series of ‘Poetical Flights’ ‘on the Trial of a female Exile, who left this Kingdom, to seek shelter abroad, through the false accusation of Over-Ruling Power’, then on her death, and ascension to Elysium, followed by an account of her funeral procession. This is almost certainly the maligned Princess Caroline, whose funeral in 1821 saw unrest and the killing of two bystanders by the Life Guards: ‘Tyrannic force shall show its marshall sway / And cause defenceless men this day to rue’.

There is also a series of elegies to less well-known figures, mostly of Bermondsey and Rotherhithe: Jesse Curling, Esq., (a merchant and shipbuilder); Master Henry Thomas, aged 5; Rev John Townshend (founder of the London

Asylum for the Deaf and Dumb); 'Daniel Wade Richardson, Coal Meeter'; Daniel Day, 'seized with Death at Sea. These may have been produced to order.

The 'Tales' include 'Insanity, or the fatal Catastrophe!', 'The reduced Merchant', 'The General and Spider', and 'Nick the Conjuror, or the Diamond Ring', as well as another metaphysical work: 'Colin, Phillis, and Rover: their Affection and Ascent to the Elysian Fields'.

We cannot trace the appearance of any of Hogg's poetry in print, which is not particularly surprising. But for all its obsession with celestial machinery the volume offers a fascinating insight into the preoccupations of an amateur poet in late Georgian London.

39. HOOPER, Luther. Hand-loom weaving plain & ornamental ... with line drawings by the author & Noel Rooke: also collotype illustrations from ancient and modern textiles. *London, John Hogg, 1910.*

8vo, pp. xxii, [2], 338, [6, advertisements], with 18 plates (some colour) and numerous illustrations within text; closed tear to p. 101/2 without loss, very occasional small marks; very good in publisher's quarter cloth over grey boards, spine and upper board lettered in black, green endpapers; a few marks, very slight wear; pencil inscription to first page 'Ethel Gill Ditchling Common, Sx Oct 1915'; engraved ex libris label to front pastedown inscribed in ink 'Petra Tegetmeier'; small piece of woven fabric in green and gold thread loosely inserted. **£200**

First edition, the copy owned and used by Ethel (later Mary) Gill (1878-1961), wife of Eric Gill (1882-1940), and later by their second daughter Petra (1906-1999). Petra was born the year before the Gills moved to Ditchling in Sussex, where they established a remarkable, largely Catholic, community of artists and craftsmen. Petra – her father's muse as an adolescent – learnt to weave at Ditchling in Ethel Mairé's workshop and later taught spinning and weaving herself at the short-lived boarding school established by Gill at Capel-y-Ffin in the early 1930s. Having broken off her engagement with the painter and poet David Jones, Petra married the letterer, engraver and cartoonist Denis Tegetmeier in 1930, weaving her own wedding dress.

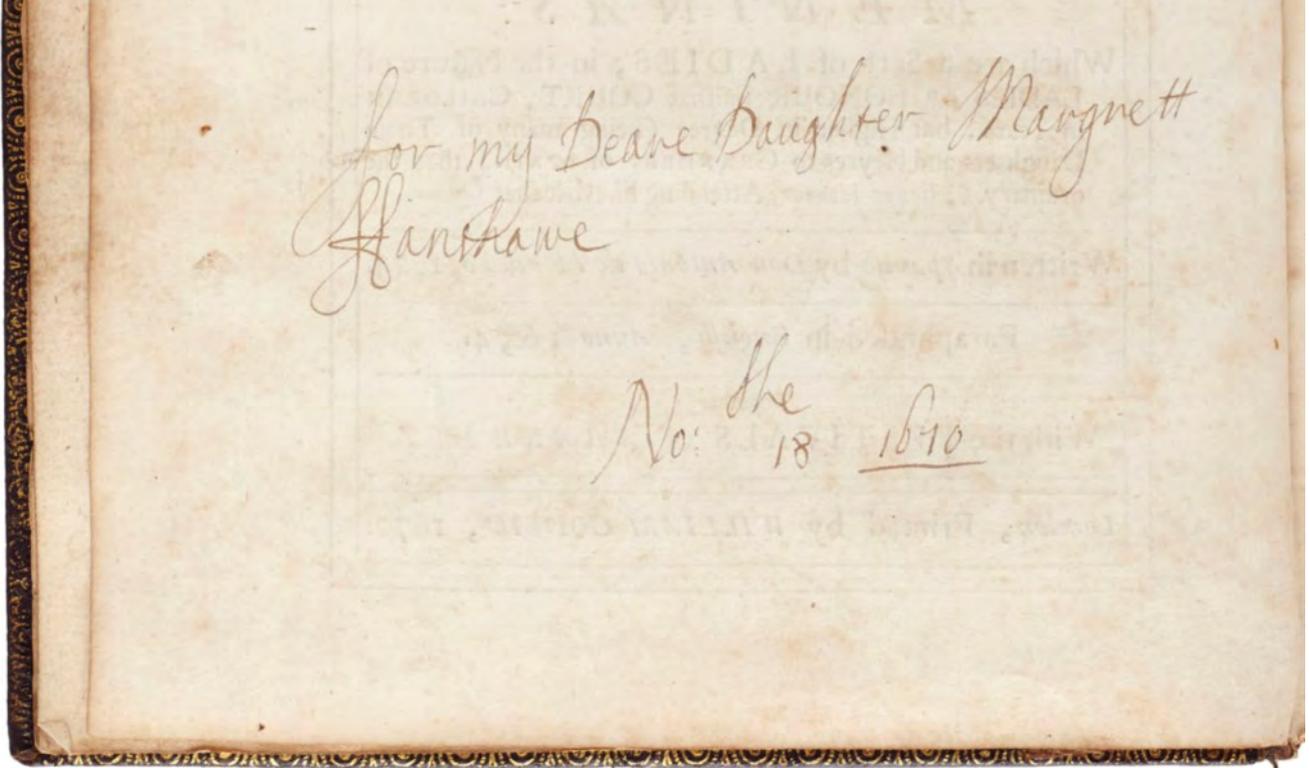
INSCRIBED BY THE TRANSLATOR'S WIDOW TO HIS DAUGHTER,
WHO PERFORMED THE PLAY AT MADRID

40. 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 Margaret Fanshawe / No: the 18 1670', with a few small manuscript corrections to the text. **£13,500**

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

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' (García Gómez, our translation), suggesting that such performances were a thing of some regularity in the household.

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

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

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

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

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

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

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

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

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

'A PIONEER WORK'

42. JEVONS, William Stanley. *The principles of science: a treatise on logic and scientific method.* London, Macmillan and Co., 1874.

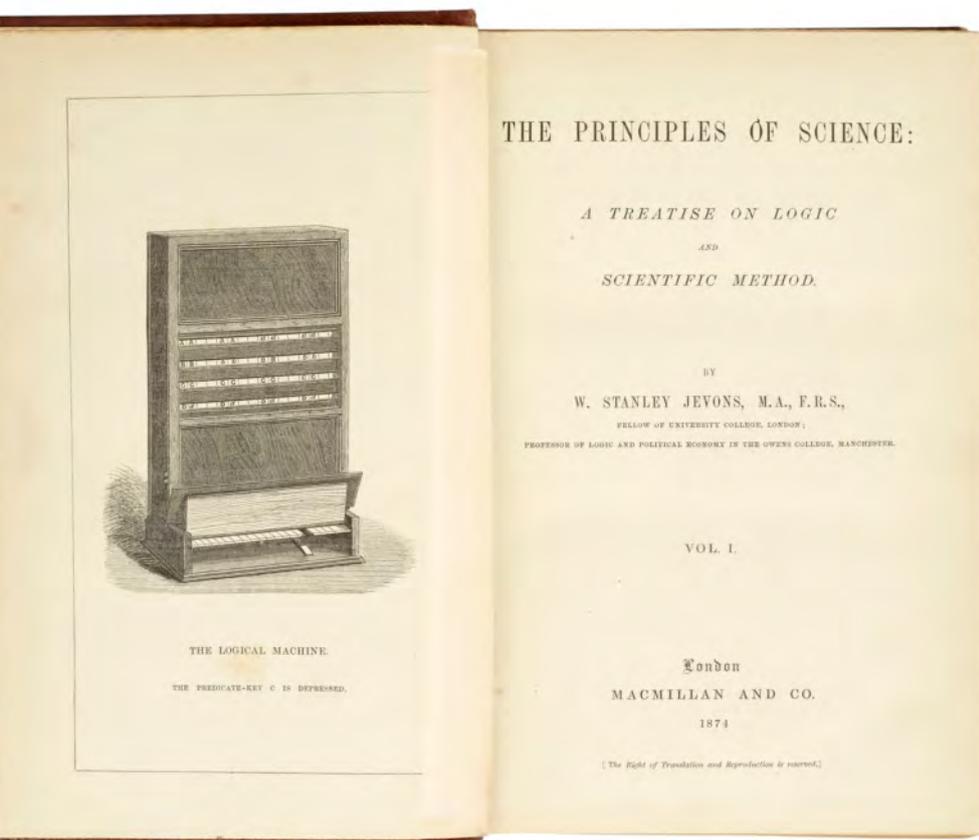
Two vols, 8vo, pp. xvi, 463, [1] blank; vii, [1], 480; with an engraved frontispiece illustration of the logical machine in volume I; a few spots, lightly browned throughout, short marginal tear to pp. 359-360 of vol. I., repaired, a good copy in the original publisher's pebbled cloth, spines lettered gilt, spines very neatly restored at the head, extremities a little worn, very slightly soiled. **£1500**

First edition of Jevons' 'most important contribution to scientific methodology' (*Encyclopaedia of Philosophy*, pp. 260).

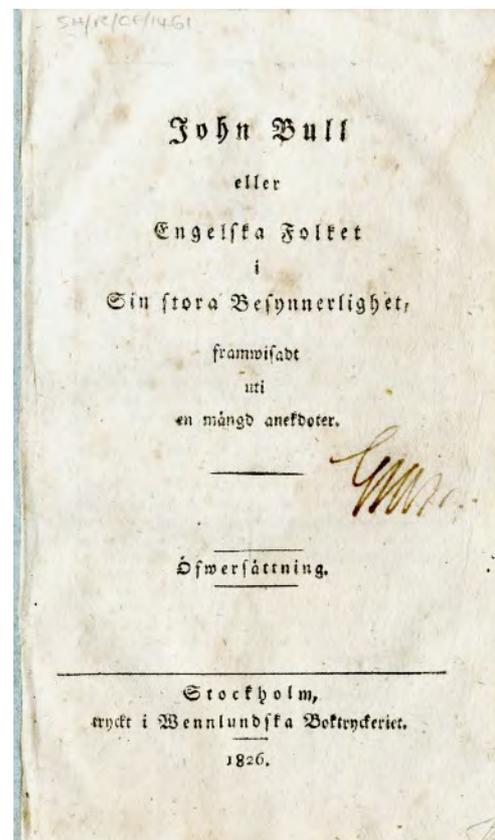
The work is a collection of Jevons' thoughts on logic and induction in which he opposes Baconian empirical procedure in favour of the Newtonian approach: 'I endeavour to show that hypothetical anticipation of nature is an essential part of inductive inquiry, and that it is the Newtonian method of deductive reasoning combined with elaborate experimental verification, which has led to all the greatest triumphs of scientific research' (p. vii). In the author's eyes this work was a pioneering step towards constructing a more rigorous form of investigation within the non-physical sciences: 'we must sooner or later have strict sciences of those mental and social phenomena, which, if comparison be possible, are of more interest to us than purely material phenomena' (p. v). He asserts that the empirical sciences stem from logic and takes the inverse method of probabilities as an inductive ideal, arguing that 'the logical value of every inductive result must be determined consciously or unconsciously, according to the principles of the inverse method of probability' (p. vii).

'*The Principles of Science* (1874) has been recognized as a pioneer work, in important respects well ahead of its time. Especially notable was [Jevons'] development of the fundamentals of formal logic on the lines of George Boole, and his construction of a machine, still extant ... for the mechanical solution of deductive problems – an anticipation of modern computing machines' (T.W. Hutchison in *IESS*).

Church 24:4; *IESS* (1874); Inoue and White 134; not in Risse.



[42]



[43]

SWEDISH GUIDE

43. JOHN BULL eller Engelska Folket i Sin stora Besynnerlighet, framwisadt uti en mängd anekdoter. Öfversättning. *Stockholm, tryckt i Wennlundska Boktryckeriet, 1826.*

8vo, pp. 53, [1 blank], [2]; slightly stained and spotted, but a good copy, disbound, edges stained blue; ink signature to title page. **£350**

First and only edition, very rare, of this curious miscellany of English folk customs and oddities, beginning with stories of Charles I and Henry VII, and continuing with Valentine's Day, 'riding the Stang', both up North and at Cambridge University, and the 'bacchanalian' Fairlop Fair in the forest of Hainault, describing its wheeled ships and traditional feast of bacon and beans. With a mention of J. P. Kemble acting on Drury Lane. The title page proclaims this to be a translation, the anonymous compiler noting that one anecdote is translated from an English journal, and another is a 'common plagiarism'. There was clearly no single source material, rather the compiler used a variety of books and newspapers, for example *Popular Pastimes* (1816), from which the sections on the Lord Mayor's day, riding the Stang, and football are translated. This describes the history of football from medieval times, with a description of the modern game in England and Scotland.

OCLC lists the National Library of Sweden only; not in COPAC.

44. JOHNSTON, Edward. Writing & illuminating, & lettering ... with diagrams & illustrations by the author & Noel Rooke 8 pp. examples in red & black and 24 pp. of collotypes. Fourth edition. *London, John Hogg, 1911.*

8vo, pp. xxxii, [1], 499, [1], 501-510 (advertisements), with 24 photographic reproductions to pp. 433-480 and numerous illustrations within text; closed tear to fore-edge of p. 383/4, without loss; very good in publisher's quarter cloth over grey boards, spine and upper board lettered in black, green endpapers; a few marks, very slight wear; first blank page inscribed in black ink, 'From one to another from another to one To the A.E.R.G. from the E.J. March, in Ditchling 1912'; small piece of paper loosely inserted bearing two calligraphic inscriptions, one referring to 'Desmundus Chute'; formerly in the possession of Gill's daughter Petra Tegetmeier. **£500**

Fourth edition, presented by the great Arts and Crafts calligrapher Johnston (1872-1944) ('E.J.') to his great friend, the typographer, letter cutter, sculptor and engraver Eric Gill (1882-1940) ('A.E.R.G.', his full name being Arthur Eric Rowton Gill). Gill was interested in lettering from childhood but his first sight of Johnston writing using a quill pen, at one of his classes at the Central School of Arts and Crafts in 1901, came as a revelation: 'I was struck by lightning, as by a sort of enlightenment. It was no mere dexterity that transported me; it was as though a secret of heaven was being revealed' (Gill, *Autobiography* p. 119). It was a seminal moment in Gill's career; in 1902 he moved into Johnston's rooms in Lincoln's Inn and it was not long before he resigned his position at W. D. Caroe's architectural office to make his own living from lettering-cutting.

Johnston remained an important figure in Gill's life and in 1912 moved to Ditchling in Sussex, where Gill had been based since 1907. Here the two friends 'co-operated in the development of sans serif lettering for London Underground, precursor of Gill's own famous sans serif type design' (ODNB).

A loosely inserted sheet bears two calligraphic inscriptions, the second comprising a Christmas greeting from Desmond Chute: 'Sacerdos Desmundus Chute singulis amicis suis salutem dat plurimam in Nativitate Dni nostri Iesu Christi' – perhaps written by Gill? Poet, artist and Catholic priest, Chute (1895-1962) met Gill at Westminster Cathedral in 1918 and their enduring friendship became one of the most important of Gill's life. Chute joined the Gills at Ditchling as Eric's apprentice, becoming co-founder of the Guild of St Joseph and St Dominic, before later joining the priesthood and moving to Rapallo.

Black
& Red

with a variety of colours and with gold : see Note (4) below). Such a page is, as it were, an "illumination" to all the pages, following it in black text.

Title Pages came into fashion after printing was introduced. Early MSS. commonly began with the opening words written in large, decorated capitals, the title sometimes being written quite small, near the top of the page: other details were commonly put in the colophon in early books (see p. 142).

When the title is more important, in a literary sense, than the opening sentence, it may be well to follow the modern fashion. But when there is a finely worded opening sentence – perhaps the key-note to the rest of the text – while the title is merely for reference, it seems reasonable to magnify and illuminate the actual beginning of the book rather than the mere name of it (see p. 365).

NOTE (1).—In fig. 89 the title—(JESU CHRISTI) *Evangelium Secundum Joannem*—is written in as a decoration of the initial word; the old form "IHV XPI" is used for "Jesu Christi" (these letters, it will be noticed, are here employed to lighten the large capitals, see p. 208).

(2) Where IN is an initial word, to enforce narrow initial I, both letters may be magnified.

(3) The scale of the lettering corresponds with that of the ruled lines (these do not show in the figure): the letters and the interlinear spaces are each one line high; the initial word is four lines high. Such a mode of spacing is very simple and effective, and will save the rubricator much unnecessary trouble and fruitless planning (see footnote, p. 221).

(4) Other Colour Schemes.—All Burnished Gold (or with Title in red); or IN gold, with smaller capitals Red (or in Blue and Red lines alternately—or Blue, Red, Green, Red: see p. 181).



Black
& Red

FIG. 89.

From one to another
from another to one
To the A.E.R.G. from the E.J.
March in Ditchling 1912.

Secl mutato cōsilio de mortuis scripturum pollicetur. nec Othonē intelliges ex qua dixi de causa. Cornelii uero Fuscū meū quidem suū notaui: nam is reponitur Domitii amī & pater praefectus cohortis praetoriae fuit: quod scribit Tranquillus. Ideo olim flagitiosissimus: & susceptus Vespassiani partibus ardentē bello civili facē praetulit: ut scribit Tacitus: Idē tēporibus Neronis aurigauit ut p̄cipiū qui eodē studio tenebat: placent: Na Neros ut Tacitus scribit: suā aurigae tōnis infamias leuorē uideri posse putauit: si plures f. d. d. d. itaq; no bilitū familiāe posteror egestate uenales i sca nā deluxit: Fuisse nobiles Fuscū scribit Tacit⁹ his uerbis: procurator aderat Cornelius Fuscus in gens arate claris natali b: post Neronis tēpora senatorio ordine deponi to se i oeciū quietis cupiditate cōtulit. Demū tēporibus Domitiani cohorti praetoriae praefectus bellū aduersus dacos gessit ubi occubuit. Clar⁹ epithaphio Martialis: ille sacri lateris custos maritq; togati: & Iuuenalis alibi: Et qu' uulturib⁹ seruabat uscera dactis Fusc⁹ marmorea me litat: praefata uilla: hoc ē qui i umbra semp erat uicatus: & molli auriga dōe. eodē crimine alibi Damasippū fisco noie notat. Donauit praefectus Neroni se aurigae ad aurigatōem. Caret cōsilio maiore: nā egestate uenales quis nobis Neroni se aurigae praefecit. Cūra cohorti praefectus i cohortis praetoriae. Puer: cū eēt oli puer Fusc⁹. Iū tenebat lorā: tractabat habēas equoq; auriga fuit: hic simplicit̄ pro auriga. Ipse. Fuscus cū alii nobiles suos aurigās habere ioleat. Cū se iactaret anicā: iactatā: i. dū Nero Spōe suū comitaret quē p sigillaria & uarios seculis ipudenter comitatus est. nota est historia Tranquill. q. d. no in certaminibus iactis: sed i molli & obtento ut in genere Fuscus Neroni aurigam operam praefecit. Flaminiū uiam strauit Flaminius consul post uictoriam partem de liguribus a Roma per tuscias Arimini usq; Strabo. Capaces ceras argentes pugillares. Iaz: sexta ceruice: eū notat qui tēporibus suis signatus Lulio testamētis iactus erat ditēs. hūc alii inter praefectos modo in cognitū fatent̄ modo Tigellimū esse asserunt: A quibus oibus ut dilectissimam Plinū auctoritate adducor: qui Iuuenalis temporibus Regulum sic taxat: Aspice Regulum: qui ex paupere & tenui ad tantas opes per flagitia proceffit: ut ipse mihi dixerit: cūq; p̄luleret q cito leuētes lesterius ip̄curus ejet: Inuentis extra duplicata: quib⁹ porrendi mites & ducentes habiturum: & habebit si mō ut c. p̄ aliena testamētā: qd ē in p̄bissimum genus: falsis his quē sunt illa distauerit. hūc Mart. laudar assentado eū ditēs & potens ejet: ut etiā Plī. fatetur. Et inquit ditēs & potēs. nec me fugit hūc Regulum esse. Plinius & hoc loco & alibi modo testamētō: captorem ostendit: mō omniū bipediū nequissimū appellat. Quali impudentia est Fidenius: qui cū hūc locū ex scriptis nostris didicisset inuitus: & ficias a se fabulas in huius loci expositi onē hac una nostra opinione emendare uellet: & per inuidiam noluit hūc unā amplecti: & pignoranā reliquas narret: tāq; p̄bet: cūq; fieri nō possit: ut ulla praeter hūc nam natus esse dicere: quod per omnem uitam non potuerat: Sed nebulonem praeream: de quo uerba nūq; facerem: nisi me praepetoris recordatio mōneret. Scio enim quos habuerit Fidenius fraudis: & uersutiae magistros ac ipsulores. Sexta ceruice: Iam hexaphorū dixit: idē lectica a sex seruis gestata. Nuda: nudū litrus dicimus: quod habitatoribus nō occupat: & nudam cathedrā hoc loco in qua solus gestabatur: ille: quod erat luxuriosus: ut ante dixit Plena ipso. Supino. i. molli & de licato: ut ego suspicor: mā meccenate: nō ollē fuisse legimus uel fū praefertim elegantia & Horatius eum malacius appellat: qd molle significat. Porphitro ita iter praefat:

Qui bona donauit praefectus: & caret omni
M agnum censu: dum per uolat axe citato
F laminea: puer autem edon nam lora tenebat
I p̄se iactatā: cum se iactaret amice:
N onne libet medio ceras implere capaces
Q uadrius: cum iam sexta ceruice feratur:
H inc atq; inde patens: ac nuda pene cathedra:
E t multum referens de meccenate supino

nam tra. Anso's molles: significat: Vnde malacius alibi Iuuenalis: Teneris quoq; meccenatebus aram id est tenero & molli Meccenati. Qui supino pro super bo exponunt & elato: nullum habent auctorem: licet quidam Persi uer sum male interpretari Latīo quod honore supinis: superbum exposierint: cum plane illic luxuriosum significet & mollem. Meccenatem superbum appellatum nūq; legimus: Martialis supinum pro molli dixit: nūq; delicia supiniores id est molliores. Fidenius praepetoris phlo usus hūc locum a me acceptus & non percipit: & inuertit: Matrona potens: uel nescia aculea: quae ita passim fiebant: ut iaz uiri ab uxoris? & uxores a uiris tollerentur. Gal. la septem necaui: Fune ra post septem nupit tibi galla uirorum Picen tina: seq uulit puro galla uiros. Venenum uno miseris temporibus Iuuenalis maxime in usu erat. Martialis: Diceres hac caelebs fact⁹: quater esse lagena id est ueneficio lagene idito. Veneficia olim coercuit lena

S ignator falso: qui se laurum atq; beatum
E xigitur tabulis: & gemma fecerat uida?
O ccurrit matrona potens: quae molle calenum
P orrectura uiro miscet sitiente rubetam:
I nstituta: rudes melior locusta propinquo
P er famam & populum nigros effert maritos.
A ude aliquid breuibus gyaris & carcere dignum:
S i uis esse aliquid: prohibas laudatur: & alget.
C riminibus debent hortos: praeforia mentas:
A rgentum uetus: & stantem extra pocula caprum.
Q uem pariter dormire nurus corruptor auarae:
Q uem sponse turpes: & praetextat adulter?
S i natura negat facit indignatio uersum
Q ualem cunq; potest: quales ego uel cluuienus:

tus multis mulieribus damnis: ut est apud Liuium copiose scriptum: rursus erupunt fraude Agrippinae quae Claudiū uirum uenato boleto substituit: uel certe ueneno cibo delectabili iusto: ut tacitus tradit: docēte Locustas: quae iam uenefici conuicta fuerat: eadē magistra Britannicus a Nerone ē necarus edueta ex Iulii Pollionis custodia: apud quē ob idē scelus seruabatur. Locusta: hoc est ipsa matrona tanq; Locusta magistra. Melior: peritior aliis. Per famā: qm non arguebatur inam sientū quoddā fieri putat his locis: Inq; rubeta uenena rana cūda: siera gra uissimū. Ar genū: uetus. i. archa: typa pocula anaglyphica erant excisa in alperatē: ut scribit Plin⁹ & exculpta: ut incisa animalium effigies emineret. hic agit Stāe extra pocula. Ad ulter praetextat: si uos tempore turpitudine ex hoc notar: q uxores a uiris coade pueros molles in adulteria alliciebāt: ut hic deprehensis uiri abuterentur. Martialis: Subdola famose moneo fuge retia mœche: Leuio ro conchis galle cithera: uolo. Quem igitur pariter dormire. i. filere & non perturbari in satyraz. Corruptor: tenex qui corrumpit nūrum: nam cum ea iunior sit facilius potest allicere pueros: q uxores. Auarae: quae pecuniā pudori praefert. Turpes sponse: nam pueri uiris nubebant: ut alibi reprehendit. Et adulter praetextat: puer qui in adulterio sitit: q fraudis uili fit excogitator. Cluuienus: ego nomen mali poete eorum temporum inteligo. Solent enim satyri sui temporis homines breuiter & urbaniter notare: ut Martialis Picem: Bassum: Ligurinum Iuuenalis Hippullam & alios: quod etiā comic ueteres (silo p̄e satyri faciebant: ut legere est apud Aristophonē Cluuienum Cherilus fuisse aut aliq; notū poetam quis scribit aut sonat. Dicitur fuis: uerbu est tēporū Iuuenalis: quo martialis usus est pro p̄curatorē eorū: qui discurrendo aliquid caprabat. Marti alisi: Mīcur fuis: uarios uagūq; mane. Alea: p̄a sua notat: qd & Domitia & alii estu: se alea oblectari sunt. de Domi. Trāqll⁹: Claudi⁹ ira amatur: ut de ea libru p̄pulerit.

Handwritten marginal notes in Latin and French, including a small drawing of a head and other doodles.

45. JUVENAL. Satyrae [with commentary by Domizio Calderini]. Vicenza, Henricus de Sancto Ursio, Zenus, 1480.

Folio, ff. [96] (first leaf blank), roman letter, text surrounded by commentary, some words in Greek, capital spaces with guide-letters, initials and paragraph marks supplied alternately in red and blue throughout, a few larger initials infilled with yellow, one with a grotesque profile added in brown ink; contemporary or near-contemporary interlinear and marginal annotations in brown ink throughout in perhaps three different hands (slightly trimmed in the margins), several manicules, a few pen drawings of heads and other doodles, jottings in Latin and French and sketches of a female head and two male figures on initial blank leaf; neat repair to lower corner of 218, some minor wormholes and tracks, occasional small marks and stains, small dampstain to lower margin from m4 to the end; a very good, crisp copy in modern vellum-backed boards. £6000

A heavily-annotated copy of the only edition of Juvenal's Satires printed in Vicenza, the first book printed by Henricus de Sancto Ursio. It is the second edition of the Satires to contain Domizio Calderini's commentary (first published in Venice in 1475).

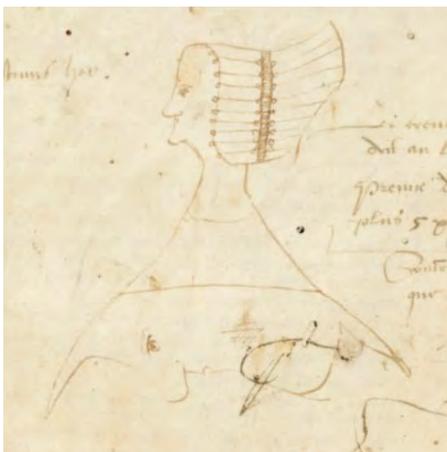
Calderini (1446–1478) was a gifted Italian humanist, invited by Paul II to lecture in Rome and by Sixtus IV to become a papal secretary. He produced editions and commentaries on Martial and Statius in addition to this one on Juvenal, but his textual methods were soon surpassed by the rigorous philology of Angelo Poliziano, who based his readings on the most authoritative manuscripts and who attacked Calderini for his conjectural emendations.

The text of the *Satires*, surrounded by Calderini's commentary, is here preceded by a dedication to Giuliano de' Medici and a brief biography of Juvenal, and followed by two stinging attacks by the editor on Angelo Sabino and Niccolò Perotti. Sabino, who had previously published his own commentary on Juvenal, is branded as 'Fidentinus' after the plagiarist in Martial's epigrams, while Perotti, the other great Martial scholar of the period and a critic of Calderino's edition, is attacked as 'Brotheus', the deformed son of Vulcan.

The neat interlinear and marginal manuscript annotations in Latin which run almost throughout this copy constitute an additional commentary on Juvenal's text in themselves. Predominantly in one near-contemporary hand, they supply a brief summary at the start of each satire and explanations of words and names within Juvenal's text. Some of the annotations to *Satire* 14 indicate a reader of Teutonic origins: on m2r, for example, the notes at the foot of the page give translations of 'sorbere' as 'suppen', 'bibere' as 'trinken', and 'gurgitare' as 'suffen'.

Provenance: the abbey of St Vincent in Metz, in the east of France, with crossed-through eighteenth-century inscription at head of a2r 'Ex monasterio sancti vincentii Metensis ...'.

Hain *9690; BMC VII 1044; Goff J-644; Bod-Inc J-305; BSB-Ink I-680; GW M15822.



'THE BEST OF ALL POSSIBLE WORLDS' FIRST AND SECOND ISSUE

46. [LEIBNIZ, Gottfried Wilhelm von]. *Essais de theodicée sur la bonté de Dieu, la liberté de l'homme et l'origine du mal.* Amsterdam, Isaac Troyel, [1710].

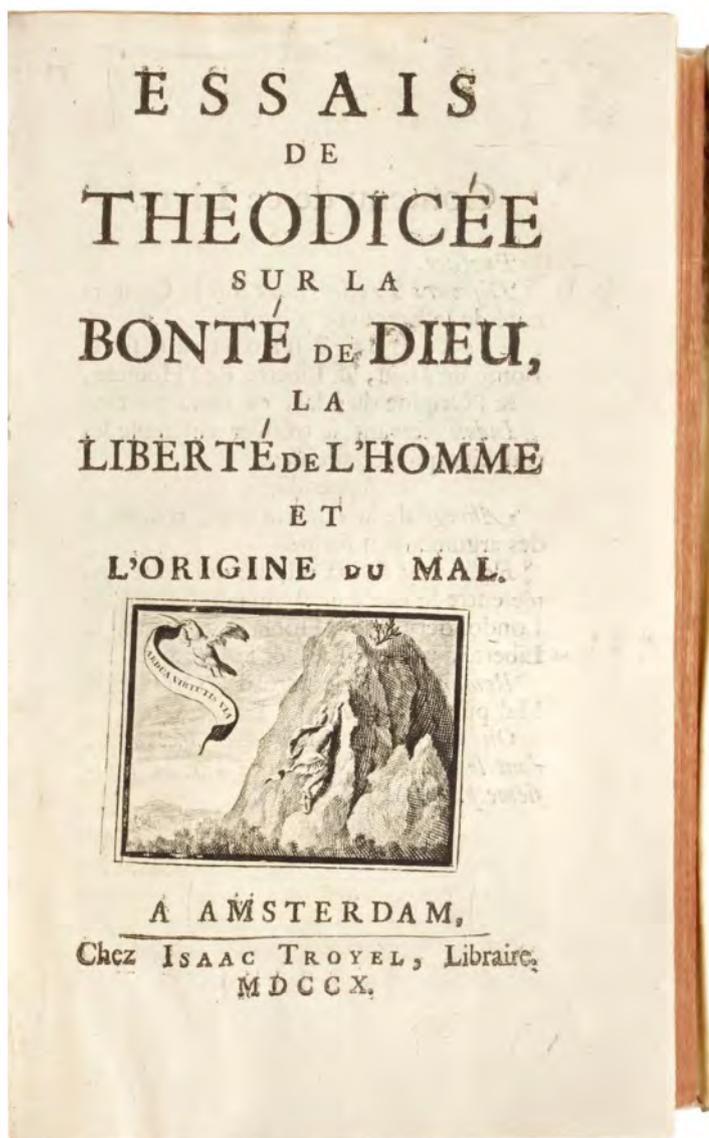
[offered with:]

LEIBNIZ, Gottfried Wilhelm von. *Essais de theodicée sur la bonté de Dieu, la liberté de l'homme et l'origine du mal.* Par Mr. Leibniz. Seconde edition. Amsterdam, Isaac Troyel, [1712].

8vo, pp. [lii], 660; [11], 99, [1]; 46 as usual without the folding letterpress table; [lii], 104, [2 blank], 105-660; 46; 99, [1 blank]; with folding letterpress table; both volumes with some browning to the later quires as usual, but clean and crisp throughout; first issue in contemporary Dutch vellum, spine titled in ink, from the library of Prof. Clemens (book-label on the front pastedown); reissue in contemporary sprinkled calf, spine tooled in gilt, remains of gilt lettering-piece, upper joint cracked but firm; Macclesfield copy, with armorial bookplate and blind stamps.

£50,000

A rare opportunity to acquire both issues of the first edition: the first, which carries the title-page without the author's name, and the second with the cancel title (bearing the phrase 'seconde edition', and stating Leibniz' name).



This was the most important work published by Leibniz in his lifetime, and became the most widely read of his works. Here Leibniz coined the term 'theodicy' to indicate a branch of philosophy seeking to reconcile the existence of evil with the assumption of a benevolent and omnipotent God. 'In the preface to the *Theodicée*, Leibniz declares that there are two famous labyrinths in which our reason goes astray: the one relates to the problem of liberty (which is the principal subject of the *Theodicée*), the other to the problem of continuity and the antinomies of the infinite' (DSB). Composed as a response to Pierre Bayle's view that faith and reason are irreconcilable, Leibniz endeavours to perform such reconciliation. His work is dedicated to Sophia Charlotte of Brandenburg (d. 1705) in memory of the conversations with her, during which issues of free will, evil and a justification of God's creation were discussed.

Both issues include a reply to the views of Thomas Hobbes on liberty, and a brief essay on the qualities of the deity. The first issue does not include the folding table. Although included in some copies, material evidence shows that it was in fact printed some time after the book had left the press, perhaps as late as 1712 in preparation for the second issue.

'[Leibniz] tried to combine physics and metaphysics and to reconcile philosophy and theology. Modern nuclear science has vindicated Leibniz's basic ideas' (PMM).

Copies of this first edition are rare on the market. This is a very appealing combination of the two states, both of which are in excellent condition.

Ravier 67, 68, 70; PMM 177.

THE EXTREMELY RARE FIRST APPEARANCE OF THE MONADOLOGY

47. LEIBNIZ, Gottfried Wilhelm von. Lehr-Satze uber die Monadologie, ingleichen von Gott und seiner Existenz, seinen Eigenschafften und von der Seele des Menschen &c. Wie auch dessen letzte Vertheidigung seines Systematis Harmoniae praestabilitae wider die Einwurffe des Herrn Bayle. Aus dem Frantzosischen ubersetzt von H. Kohlern. *Frankfurt and Leipzig, Meyer Witwe in Jena, 1720.*

[bound with:]

LEIBNIZ and CLARK. Merckwürdige Schrifften, welche zwischen dem Herrn Baron von Leibnitz und dem Herrn Clarcke, über besondere Materien der natürlichen Religion, in frantzös. und englischer Sprache gewechselt ... worden: numehro mit einer Vorrede Chr. Wolffens ... nebst einer Antwort Herrn Ludwig Philipp Thümmigs, auf die fünffte englische Schrift... *Frankfurt and Leipzig, Meyer Witwe in Jena, 1720.*

[and with:]

FONTENELLE, Bernard Le Bovier de. Lebens-Beschreibung Herrn Gottfried Wilhelm von Leibnitz, ... durch den Herrn von Fontenelle ... ; in frantzösischer Sprache beschrieben, nunmehr ins Teutsche ubersetzt, und mit nöthigen Anmerckungen vermehret. [Appended:] Specification aller des seel. Hn. von Leibnitz bisher gedruckter Schrifften, wie sie nach einander herausgegeben worden. *Amsterdam, [n. p.], 1720.*

8vo, pp. [viii], 112, [160]; [xxxvi], 165 [i.e. 265], [2]; 124, **with folded engraved table of Leibniz' calculating machine** between p. 118 and 119; [16]; exceptionally well-preserved copies, bound together in strictly contemporary Dutch vellum; two tears with some loss to the vellum of the spine and the upper side; preserved in a custom-made box. **£50,000**

The exceedingly scarce first appearance in print of the *Monadology*, Leibniz' chief philosophical work, which established Leibniz' renown as a philosopher, one of the most important philosophical texts of the eighteenth century and arguably the principal exposition of immaterialism. Written in 1714 and published in the original French as late as 1814, it first appeared in this very rare German translation in 1720, then in a Latin translation by Christian Wolff, a year later. "The title by which that work is known today, "Monadology", was not one that Leibniz ever gave it, but was invented by the work's first editor, Henrich Kohler, who published it in a German translation under that title in 1720' (Savile, *Leibniz and the Monadology*, pp. 3-4).

'Leibniz was one of the last "universal men" of the type which the Italian Renaissance had ideally postulated: philosopher, historian, mathematician, scientist, lawyer, librarian and diplomat. In all these fields either the actual achievements or his seminal suggestions have become part and parcel of European thought' (*DSB*).

This exceptional, strictly contemporary volume gathers the earliest *Monadology* with three other works published in Amsterdam in the same year: the German translation of the renowned correspondence between Leibniz and Clark, and that of Fontenelle's account of Leibniz' life and work, including his momentous contribution to infinitesimal calculus which he had elaborated independently from Newton, with the plate of his most famous technical invention: the calculating machine, iconic predecessor of computers. Appended is also a contemporary Leibniz bibliography. Mathematical thinking is indeed at the core of Leibniz' thinking.

'Leibniz asserts in the *Monadology* §§31-32, "Our reasonings are based on two great principles, that of contradiction... [and] that of sufficient reason" ... Bodies, and in particular the bodies associated with particular minds, are intentional objects - though they result from or are grounded in monads. ... The only real things are simple substances; the bodies that we perceive in motion around us are phenomena and not themselves substances, though they are grounded ultimately in simple substances or monads. Furthermore, the bodies of the natural world ought to be considered intentional objects in that they are objects about which we have certain beliefs. This is what Leibniz means in saying that they have reality insofar as there is a harmony between perceivers or between the same perceivers' beliefs or perceptions at different times. In other words, one's body or even a stone is real because it is an object of perception that fits into an account of the world that is both coherent from the point of view of the single perceiver and in harmony with the perceptions of other minds' (in B. C. Look, in *Stanford Encyclopedia of Philosophy*).

Des
Hn. Gottfried Wilh. von Leibniz/
Ehemahligen Kaysersl. Reichs = Hoff = und Churfürstl.
Braunschweig = Lüneburgischen Geheimbden Justiz = Rathsl/
wie auch der Königl. Preußl. Societät der Wissens
schafften Præsidentens &c.

Lehr = Sätze

über die
MONADOLOGIE,

ingleichen

Von Gott und seiner Existenz / seinen Eigenschafft
ten und von der Seele des Menschen &c.

wie auch

Dessen letzte Vertheidigung seines Systematis Harmoniae
præstabilitæ wider die Einwürffe des Herrn Bayles/
aus dem Französischen übersetzt

von

Heinrich Köblern / Phil. & Jur. U. C.

Nebst einem Schreiben

des

Herrn von Leibniz /

Worinnen ein Project zu einer Medaille, auf welcher
das Bild der Schöpfung nach seiner Dyadic vorges
stellet wird, befindlich ist

und

Mit einem Discurs des Übersetzers über
das Licht der Natur.

Franckfurth und Leipzig.

Bey Joh. Meyers sel. Witbe, Buchhandl. in Jena. 1720.



LINNAEAN DISCIPLE

48. LEWIN, William. *Les Papillons de la Grande Bretagne ... The Papilios of Great Britain.* London, J. Johnson, 1795.

Small folio, pp. 97, [3, index], with 46 leaves of engraved plates with contemporary hand colouring by the author; parallel French and English texts; tissue guards lightly foxed, otherwise a very good copy in contemporary mottled calf, single gilt fillet border, central gilt monogram 'MBE' to upper board, surface and edges lightly rubbed, upper joint split but holding; ownership inscription 'MB Foljambe' to the front free endpaper. **£1850**

First edition, second issue, the first and only volume of a proposed larger work on the insects of Great Britain, which was never completed due to Lewin's death. The second issue appears without the *Insects of Great Britain* title, but is otherwise identical. *Papilios* 'contains significantly more species of butterflies, together with their early stages, than works by previous authors... Lewin was also the first author to follow the strict order of families, and to use the Linnaean names consistently and correctly applied... Lewin coloured his plates personally, and although the quality varies from copy to copy, his work has rightly been acclaimed as some of the best produced in the Age of the Aurelians' (Salmon p. 122).

William Lewin was a keen naturalist, also the author of the *Birds of Great Britain*, a sizeable work in multiple volumes, the first of which appeared in 1789.

We have been unable to identify an obvious candidate for MB Foljambe, though there is a Mary Arabella of a suitable date, wife of John Savile Foljambe of Osberton.

Lisney, *Bibliography of British Lepidoptera 1608-1799*, London, 1960, 315; Salmon, Michael, et al. *The Aurelian Legacy: British Butterflies and Their Collectors*. UCP, 2000, p. 122 'one of the most significant of the early works on British butterflies'; Swainson, William. *A preliminary discourse on the study of natural history*. Longman, 1834, p. 67: 'The plates of Lewin are of permanent value'.

PRESERVING LIBRARIES IN THE CIVIL WAR

49. [LIBRARIANSHIP]. An Ordinance by the Lords and Commons assembled in Parliament, for the Preservation and Keeping together for publique Use, such Books, Evidences [*sic*], Records and Writings sequestred or taken by Distresse or otherwise, as are fit to be so Preserved. 18 Novemb. 1643 ... London, Printed for Edw. Husbands, 1643.

Small 4to, 4 leaves, black letter, title within a border of type ornaments; a good copy in modern half red morocco. **£3000**

First edition, an important document for the preservation of libraries and archives in the Civil War. It deploras as 'prejudicial to the publique' any 'dispersing by sale or otherwise' of books seized by the parliamentary Committees for Sequestration or Distresses, whether 'Manuscripts or written Bookes, proceedings of Courts, evidences of Lands ...' or 'whole Libraries, and choice Collections of printed Bookes'.

Before any seized books can be sold, they must be examined by another committee (among whose members are John Selden, Francis Rous and Sir Simonds D'Ewes), and, if considered of importance, must be inventoried and deposited in a safe place for public use. Books sequestered in the Inns of Court are to remain there; members of the Assembly of Divines are to be allowed to borrow sequestered books, provided that they 'leave in the place where they take them, a note ... of what they so take ... and of their promise safely to returne' them; and the Army is enjoined to take 'care for the preservation of all kindes of Evidences of Lands ... and every other written papers or Parchments ... from Spoile and Destruction'.

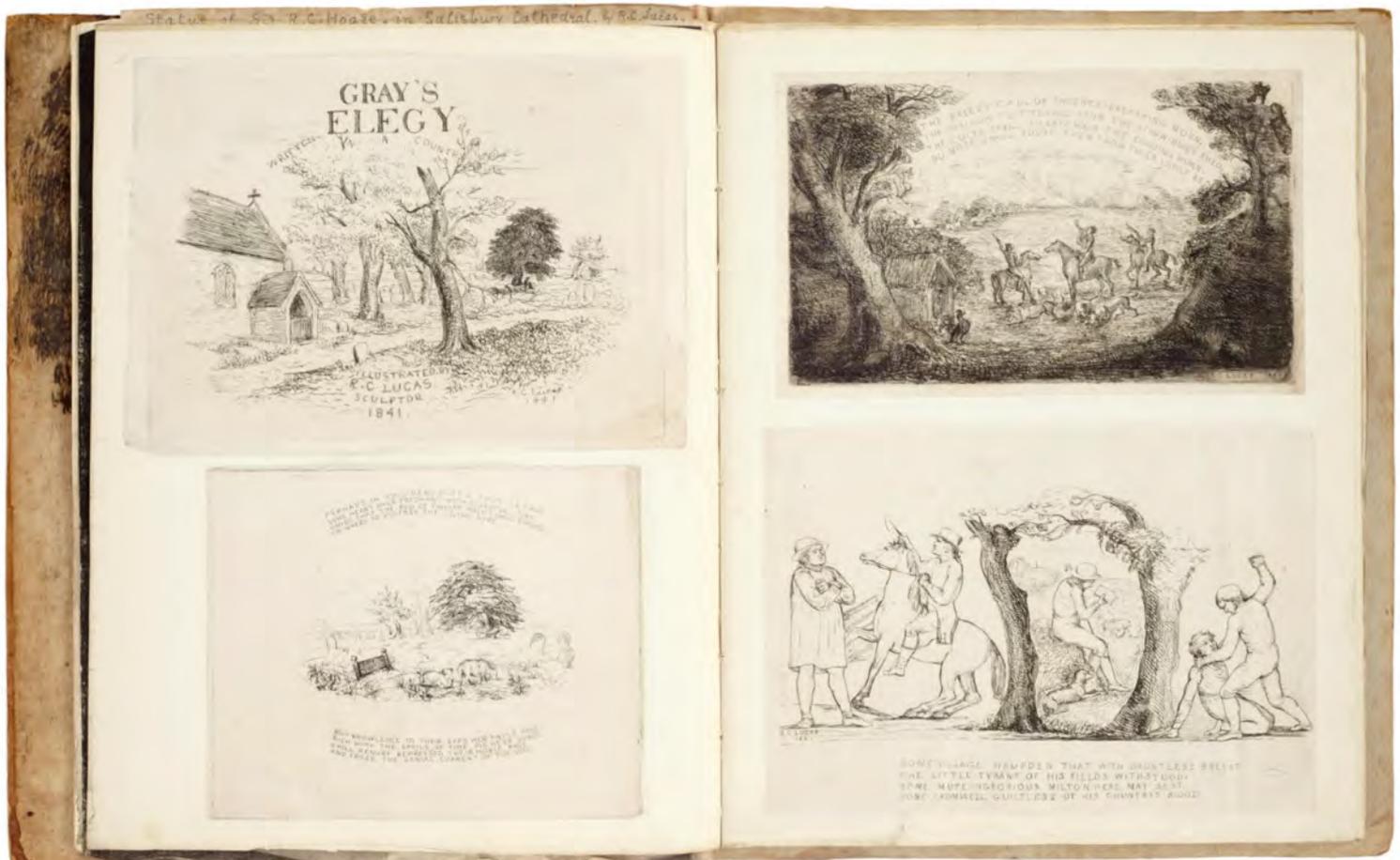
Wing E 1780.

'THE VERY ESSENCE, OR EVEN THE SOUL OF ART, IS EXPRESSION'

50. LUCAS, Richard Cockle, sculptor, engraver and photographer (1800-1883). Archive of etchings, drawings and manuscripts, including two suites of etched illustrations (to Gray's *Elegy* and Goldsmith's *Deserted Village*, both 1841), and the drawings for four similar projects apparently never fully realised: Shakespeare's *The Tempest* (1838), Samuel Wesley's *The Cobbler* (1866), and two original texts by Lucas (1866-71). *London and Hampshire, 1830s-70s.*

Two oblong folio suites of etchings (35 in total), bound in purple velvet, worn; one 4to album of 51 etchings and 1 drawing; 24 loose etchings; and four groups of drawings and manuscripts, each with a manuscript title-page (in total 46 drawings, 2 etchings after drawings and nine leaves of manuscript text). **£5000 + VAT in EU**

Lucas is one of the most original figures in nineteenth-century British art, a consummate conversationalist who became in intimate friend of Palmerston, a sculptor and builder of towers, an early photographer, specialising in expressive self-portraits, and an eccentric who apparently believed in fairies and rode around Southampton in a Roman chariot, although he is now probably best known for the 'Flora' bust in Berlin which came to be attributed to Leonardo da Vinci. The present archive includes two published but very rare series of etchings, numerous other subjects loose or in albums (including several after sculptures, views of Chilworth, Salisbury and elsewhere, several in the manner of Rembrandt), and drawings for unrealised projects.





Apprenticed to a cutler, where he discovered a facility with carving intricate knife handles, Lucas decided to turn to sculpture, and entered the Royal Academy Schools in 1788, studying under Richard Westmacott. Over the next thirty or so years, he exhibited over 100 works at the RA and other institutions, producing several large scale commissions, and displaying numerous marble, wax and medallion portraits at the Great Exhibition. His elaborate wax model of the Parthenon aroused much attention in the Elgin Room of the British Museum (one etching is included here). Examples of his work are now in the Victoria & Albert Museum and the National Portrait Gallery.

In 1784-5 he designed and built his first tower house, the Tower of the Winds, near Chilworth, Hampshire, publishing an account of it with 17 etched plates in 1786. A second tower-house was built nearby c. 1785, and the first sold, possibly because of damp issues. Neither now survive, but there are etchings of both in the present archive. The Tower of the Winds was 60 feet high, with a studio and study on the top floor that he called his 'Sky Parlour', in which many of the works here were produced.

As well as his sculptures and medallion portraits Lucas produced many popular etchings depicting his own sculptural works, biblical stories, and scenes from eighteenth-century poetry, including that of Thomas Gray, Oliver Goldsmith, and Robert Burns. A nearly complete series of these [some 300 etchings], mounted in an album bound by Lucas himself, and including a frontispiece portrait of the artist, is in the print room of the British Museum. Lucas also frequently contributed to the periodical presses where there was some debate as to whether his *Flora*, purchased by the Kaiser Friedrich Museum, Berlin, was by Leonardo da Vinci' (*ODNB*). The present archive includes the suites devoted to Gray and Goldsmith (as well as a number of early or variant states), and a number of apparently unknown series never completed. The most striking of these *The Rivals*, contrasts the relative success of General Tom Thumb and the artist Benjamin Haydon, whose desperate final exhibition Lucas was one of only a handful of people to attend, and concludes with a dramatic depiction of Haydon's suicide.

A full list of the printed volumes, etchings, and drawings is available on request.

'STARTLINGLY BRILLIANT' POP-UP ILLUSTRATIONS

51. MALTON, Thomas. A Compleat Treatise on Perspective in Theory and Practice; on the Principles of Dr. Brook Taylor. Made clear by various moveable Schemes, and Diagrams, in the most intelligent Manner. In four Books. Embellished with an elegant Frontispiece and forty-eight Plates. Containing Diagrams, Views, and original Designs, in Architecture, &c. by the Author; elegantly engraved ... *London, Printed for the Author; and sold by Messrs. Robson ... Dodsley ... Becket [etc.] ... 1775.*

[bound with:]

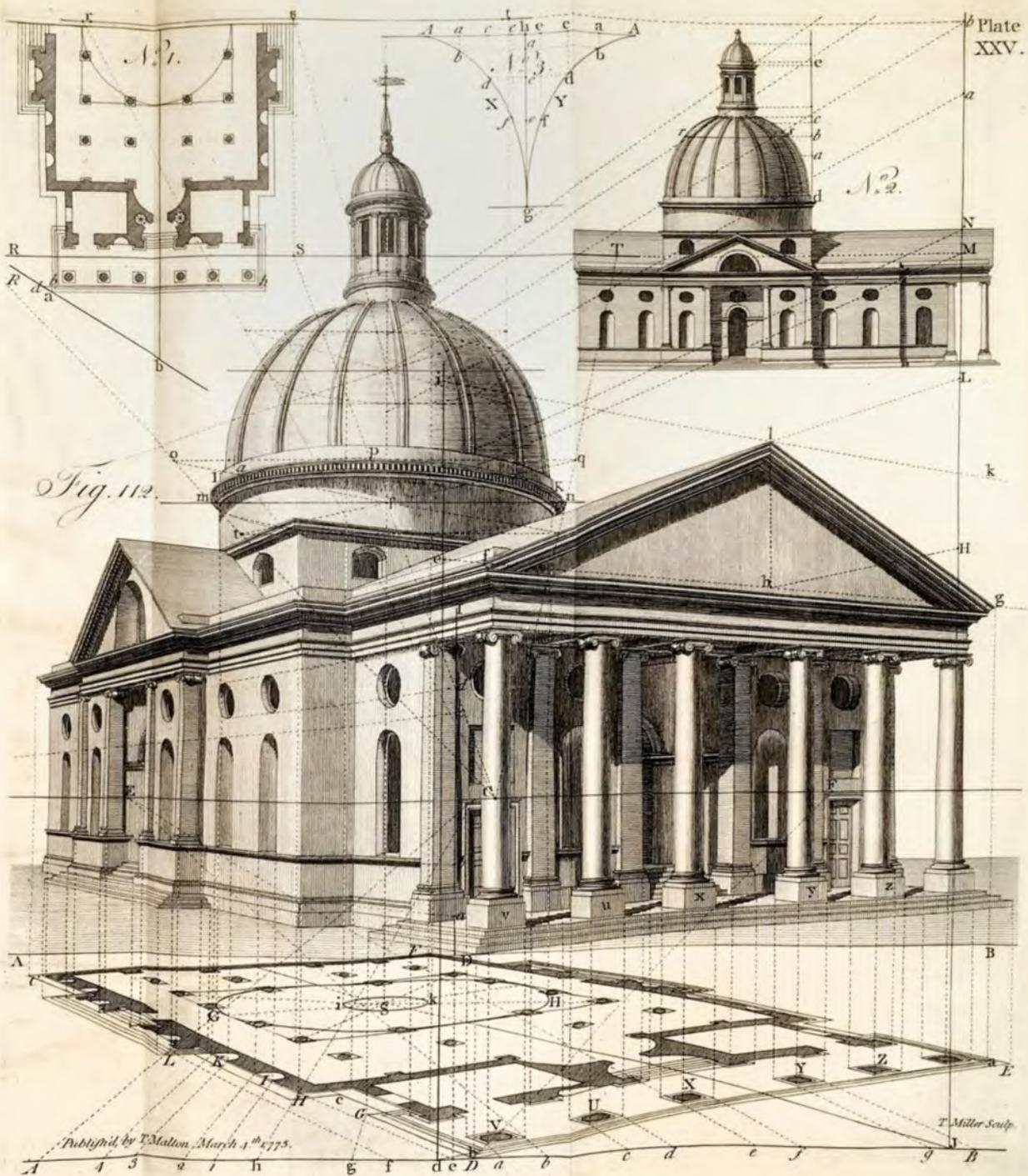
-. Proposals for publishing by Subscription a compleat Treatise on Perspective ... [*London, January 1775*].

Folio, pp. [4], viii [Preface], 284, with an engraved frontispiece, and forty-three folding plates by or after Malton (as issued, *see below*), of which **five contain moveable or pop-up elements**; the *Proposals* (small folio, ff. [2]), are bound in between the 'Dedication' and the 'Preface' (which is not included in the collation given by ESTC); scattered manuscript corrections (mostly deletions relating to figures in the plates); the Duke of Portland's copy, sent to him by Malton to solicit a subscription, with the blanks in the *Proposals* appropriately filled in in manuscript, in contemporary calf, gilt coronet surmounting initial P to front cover; worn, scorch marks to head of front cover, rebaked; nineteenth-century bookplate of the sixth Duke of Portland. **£7500**

First edition, the very rare first issue (dated 1775 rather than 1776), **along with an apparently unique prospectus issued in January 1775.** Malton's *Treatise* was one of the most complete studies of perspective in the eighteenth century, suited equally to artists and to mathematicians, and contains among the earliest examples 3-dimensional pop-ups. **Five plates have a total of nine moveable figures, two of which feature elements controlled with strings.**

Originally trained as an upholsterer, Malton (1726-1801) later turned to architecture, giving lectures on the subject from his house on Poland Street. His *Treatise* was the first study on perspective to be published after the foundation of the Royal Academy (to whose members it is dedicated), and many Academicians were among its early subscribers, including Gainsborough, Reynolds, Sandby, and Stubbs. A generation later Turner used it as the basis for his lectures on perspective at the Academy. The 'startlingly brilliant illustrations' (Kemp, *The Science of Art*) demonstrate the wide range of subjects covered by Malton, from geometric forms both simple and complex to exterior and interior spaces and mechanical objects; there are Corinthian columns, mill-wheels, carriages, stairwells, chairs, shadows cast by candles, spheres, painted ceilings, and several full views of London landmarks. 'His own measured skill of an architectural draughtsman stands him in good stead when he comes to provide examples of the portrayal of complex spaces and of the depiction of actual buildings with the fall of shadows properly calculated' (*ibid.*). Malton's text is divided into four books: Book One discusses light and colour, and theory of vision, with chapters on reflection, transparency, and refraction; Book Two focuses on the Theory of Perspective; Book Three on the Practice of Perspective; and Book Four contains observations on light and shade, shadows, and reflected light on water, in mirrors, etc.

As the unique 1775 *Proposals* bound in here explain, printing of the *Treatise* thus far, an expensive and time-consuming business (not least because of the 3-dimensional elements), had been completed with 'the generous Subscriptions of a few lovers of the Arts'. This copy was now, in January 1775, being sent to the Duke of Portland



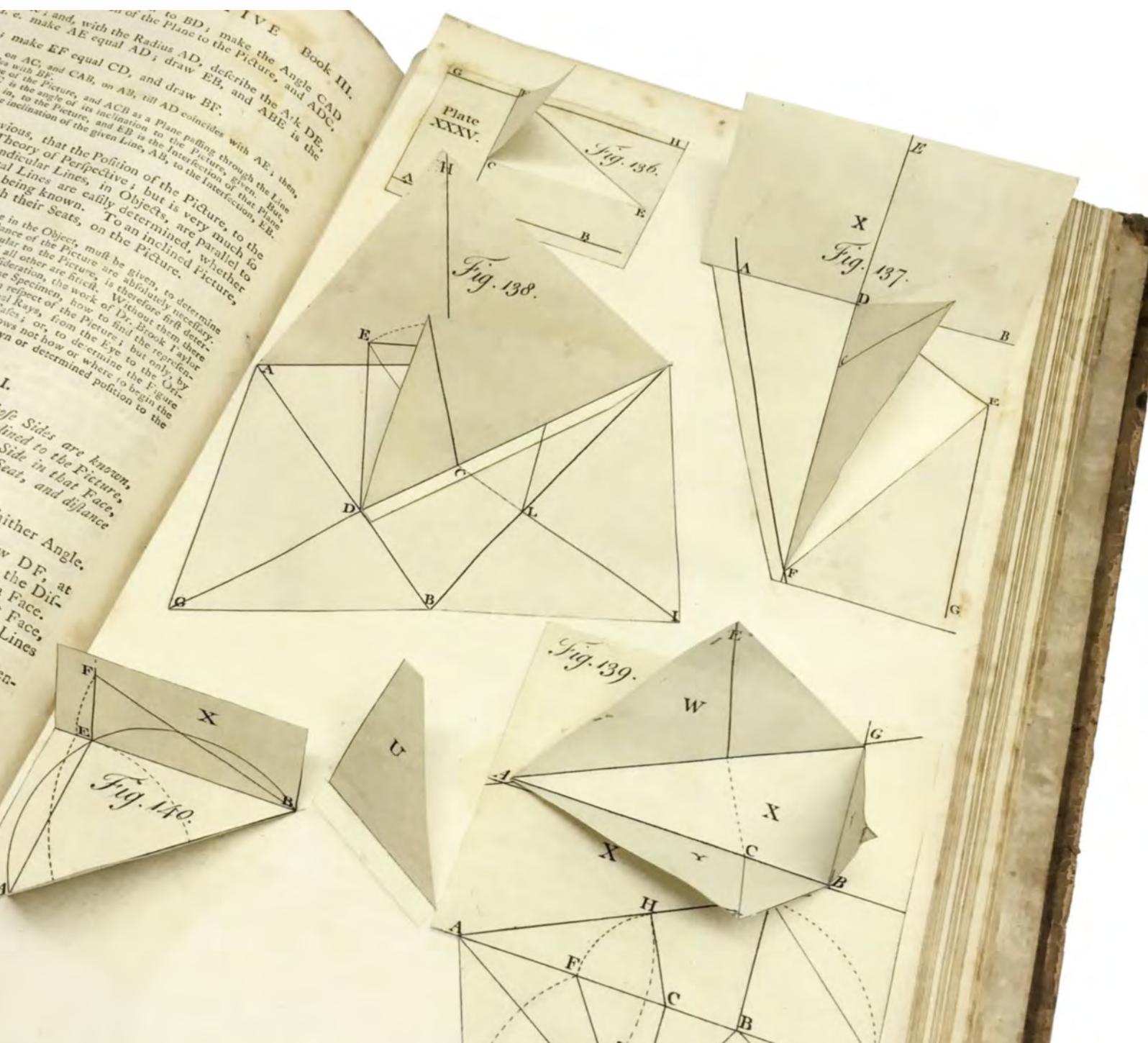
‘for your inspection, craving your [Grace’s] generous encouragement’. Should that be met with, and funds supplied, the Duke’s name would be ‘added to the list of Subscribers; which, with an Index to the Work (and a few Plates, to the last Book, remaining to compleat it) will be given to each purchaser’. William Henry Cavendish Cavendish-Bentinck, third Duke of Portland (1738-1809), later Prime Minister, whose inherited estates in Marylebone and Soho had been remodelled by the Adam brothers in the 1760s, and on whose land Malton lived in Poland Street (in a house previously occupied by William Chambers and Paul Sandby), would have been an obvious target by Malton’s book. And yet, he apparently did not rise to the bait – this copy is as delivered to him without the last ‘few plates’. This lack of response was apparently not unusual. In his subsequent *Essay concerning the Publication of Works, on Science and Literature, by Subscription* (1777) Malton complains that though he had made ‘uncommon application among the Nobility and opulent Gentry’ in support of his *Treatise*, he found ‘so very few of them disposed to encourage any production of the kind’, while others were happy to advance their name but not their money.

To this was added a further tragedy – the first edition proper was published in 1776 with 46 plates, but only 300 copies had been delivered to subscribers before the loss of all his remaining stock in a fire at the Savoy in 2 March 1776, ‘which prevented his reaping the long hoped-for emolument of his Labours’. Thinly disguised attacks in the *Essay* on various shirkers or non-subscribers cannot have helped his cause, nor can his dispute with the printers and paper-merchants, which was reprinted as an appendix to the second edition of his *Treatise* (1778). Shortly after, in 1785, financial difficulties enforced his move to Dublin. He was accompanied by his son James, also an accomplished architectural draughtsman, whose exceptional engravings of Dublin buildings published in the 1790s are the outstanding images of the city in the late eighteenth century.

Of the 1775 *Treatise* ESTC records four copies only: British Library (44 plates, plus four supplied from the second edition of 1778); Harvard (41 plates only), Metropolitan Museum of Art (unspecified), and Library of Congress (unspecified).

Of the *Proposals*, ESTC records two copies only of an issue dated January 1774: National Archives and Library Company of Philadelphia. **The updated issue of January 1775 present here (4pp rather than 2pp) is entirely unrecorded.**

Graesse IV. 356; Univ. Cat. II. 1289.



52. [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. £3500

A thorough, methodical, and fascinating 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.

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 Circuncision.

The French verses at the end, ‘Vers artificiels pour aprendre 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.

53. [MEHMET II]. LAUDIVIUS ZACCHIA. Epistolae Magni Turci. [Padua], D[ominicus] S[iliprandus], [c. 1475].

Small 4to, ff. [24], roman letter, capital space with guide-letter on first page; occasional spotting or soiling, light damp-staining in some gutters, old repair in outer margin of b1, but a good, crisp copy in modern blue morocco preserving nineteenth-century decorated paper wrappers. **£9000**

Early edition (the fourth) of this successful literary forgery; one of only three books to have been issued by the Paduan printer Siliprandus.

‘Laudivius, an Italian litterateur who worked in Venice, Rome and Naples, claims to have translated these letters of Mehmet the Conqueror from Greek, Syrian and Scythian, but they are almost certainly a fabrication. They include a supposed correspondence between Mehmet and Pope Nicholas V. Laudivius refers to himself as “Eques Hierosolimitanum” (a knight of the Order of St. John) but doubt has been cast on this claim, although there is some possibility that Laudivius did in fact travel in the Greek archipelago’ (Blackmer).

In this edition the text of the seventy ‘political’ letters are preceded by Laudivius’s address ‘Ad Francinum Beltrandum’ and followed by a ten-line poem ‘De Hermaphrodito’ by ‘Antonius Beccadelli, Panormita’ (a pseudonym; the *carmen* has been attributed to Matthieu de Vendôme, French scholar of the thirteenth century, abbot of St Denis and adviser to Louis IX of France). The text seems first to have been printed by Arnaldus de Bruxella in Naples in 1473; the next two editions appeared in Rome (1473 and 1474), closely followed by our Padua edition of c. 1475. The work subsequently went through another 15 incunable editions. Dominicus Siliprandus seems to have printed only a handful of books. He issued only three books from his first press in Padua, all undated and giving only his initials ‘D. S.’. There is documentary evidence that he was at Padua in 1475–6 as a partner of Petrus Maufer; in 1477–8 he printed a further two books in Venice.

Hain 10501; BMC VII 914; Goff M-58; Bod-inc M-018; GW M25619. Blackmer 954 records a 1512 edition. See also F. Babinger, ‘Laudivius Zacchia, der Erdichter der “Epistolae Magni Turci”’, in *Bayerische Akademie der Wissenschaften*, Sitzungsberichte, Heft 3, 1960. ISTC locates three copies in the UK (Bodleian, British Library and Durham) and four in the US (Brigham Young, Library of Congress, New York and Yale), beside a handful in Europe.

‘THE FINEST AND MOST COMPLETE ATLAS OF PORTRAITS OF BRITISH AVIFAUNA’

54. MEYER, Henry Leonard. Coloured Illustrations of British Birds, and Their Eggs. *London, S. & J. Bentley, Wilson, and Fley for G. Willis, and (vol. VII) by S. & J. Bentley and Henry Fley for Willis and Sotheran, 1853-1857.*

7 vols, 8vo, pp. I: iv, 230; II: iv, 233, [1]; III: iv, 240; IV: iv, 215, [1]; V: iv, 192; VI: iv, 185, [1]; VII: vi, [2], 1-132, 135-206 (pagination skips from 132 to 135); 435 hand-coloured lithographic plates (of which 8 black and white), all plates facing blank ll.; occasional very light foxing; ?publisher’s red straight-grained morocco elaborately gilt, boards with gilt double-ruled and ornamental frames, spine gilt decorated in 6 compartments between raised bands, directly lettered in 2, edges and turn-ins with ornamental gilt-tooled rolls, all edges gilt; extremities lightly rubbed and bumped, spines a bit darkened, endpapers lightly foxed, overall a very fine, well-preserved set with very fresh plates. £2500

Second, and more illustrated, octavo edition of ‘the finest and most complete atlas of portraits of British avifauna (with their eggs) ever published’ (Wood); this copy is even more extravagantly illustrated than many others.

Later editions contain a varying number of plates, some of which were redrawn or their colouring altered. This second octavo edition has, among other things, ‘an extra plate of eggs which were unknown when the previous edition was published’ (Wood). This set is more elaborately illustrated than many extant copies, including that listed by Wood: vol. I has one additional plate of eggs and three further black-and-white plates, including the plate of the Golden Eagle’s beak (referred to on p. 139 but bound in towards the beginning of the volume, beside the plate of the Golden Eagle). This set is further bound in an elaborate morocco-gilt binding which is likely to be the publisher’s binding.



Mullens and Swann, p. 404; Wood, p. 462.

55. MILTON, John. Paolo ROLLI, translator. *Del Paradiso perduto Poema inglese.* *Londra, Presso Carlo Bennet, 1736.*

Folio, pp. [2], iv, [24], 397 (*recte* 399), [1, blank], 4, with three fine portraits, of Milton, Frederick Prince of Wales, and Rolli, the last two mezzotints; woodcut head- and tail-pieces and initials; a very good copy in contemporary quarter reversed calf and marbled boards, black morocco label. £1250

First edition of the first complete Italian translation of Milton’s *Paradise Lost*, the second issue, with a cancel title-page dated 1736 and further enumerating Rolli’s academic titles. Rolli started to work on this translation in 1719, publishing the first six books in London in 1729. Still incomplete, Rolli’s work was placed on the *Index librorum prohibitorum* in January 1732. The complete translation was finally published in 1735 by Charles Bennet (‘Despite the change in imprint to Charles Bennet, Samuel Aris [who had printed the first six books] probably printed the entire poem, for his signed ornaments appear on sheets throughout the work’, Coleridge, p. 207), and then often reprinted throughout the eighteenth century.

In a letter of November 1734 Rolli himself described the circumstances of this edition: ‘I am preparing the edition of *Paradise Lost*, the last six books are already printed, and many sheets of the first part reprinted, wherever it was necessary to refine or make changes; a few pages of variants will also be added. The merciful Prince of Wales, devoted to literature, who is now reading *Orlando Furioso* with me, favours me so much that I consider myself

very lucky. He has incited me to finish my work, which I had neglected; I did not want to start a subscription, which is nowadays considered as outright begging, and he gave me one hundred pounds for the publication' (BCEM, Autografi Campori, *Rolli*, our translation).

Paolo Antonio Rolli (1687-1765) lived in London from 1715 to 1744. There 'he was well known and liked in musical and literary circles as a poet, librettist, translator and editor ... He had already established a literary reputation in Italy, when he had been invited back to London by Thomas Herbert, eighth earl of Pembroke ... to serve in his household as an Italian teacher' (Taylor, *Foreign-language printing in London 1500-1900*, p. 159). He later became preceptor to the Prince of Wales and the Royal Princesses.

Coleridge, *Milton*, 161c; Wickenheiser 635.



56. [MILTON]. STOTHARD, Thomas. Thirteen Plates, the Subjects from Milton; designed by Stothard and engraved by Bartolozzi. [*London, 1811?*].

Elephant folio (c. 45 x 60 cm), ff. [13], engraved plates; paper watermarked 1811, plates mostly dated 1792-5 (three without imprint line); a few short marginal tears, one plate with a small closed tear at the bite mark, else a fine copy in the original blue drab boards, grey paper spine, grey printed cover label. **£1500**

Extremely rare, a collection of thirteen illustrations to Milton – mostly *Paradise Lost* but also possibly *Comus* – engraved by Bartolozzi after designs by Thomas Stothard. Those for *Paradise Lost* were executed for an ambitious edition intended to be published in parts by John Jeffryes but never completed and now very rare (BL and Bodley



only in ESTC). Only books 1-4 (of 12) were ever issued, appearing in 1792-5; a fifth part was announced as ‘in forwardness’ in August 1796 but never appeared.

Jeffryes is not recorded after 1804 but some of the plates were evidently retained and used for the present publication, retailed at the high price of five guineas.

Not in COPAC or OCLC. We have traced a single copy, in Sir John Soane’s Museum (dated ‘1797?’).



57. NASA. Launch Operations Center. *Cape Canaveral, [n.p.] , 1963.*

Printed folder signed ‘Mr Duna’ containing 13 printed items (one introductory sheet signed by the former Director of the Center Dr Kurt H. Debus, eight fact sheets, four leaflets) and 3 gelatine silver prints typed on verso with date and explanations. £950

An extremely interesting set of publicity documents about the NASA Launch Operations Center at Cape Canaveral in Florida, issued before the Center’s name changed to the John F. Kennedy Space Center in December 1963.

The documents deal with space history, space vehicles, launching rockets, and facilities at the Center. The introductory sheet is signed by Dr Kurt H. Debus, the first director of the Center from 1962 until 1974. The documents include material relating to Saturn I, the United States’ first heavy-lift dedicated space launcher, and the Mercury-Redstone Launch Vehicle, the first American manned space booster. One fact sheet expressly mentions the Manned Lunar Landing Program: *‘In this program NASA has the mission of landing astronauts on the Moon and returning them to Earth. The first trip is scheduled for completion before the end of 1970.’*

A full listing is available on request.

THE RHETORIC OF WHORES

58. [PALLAVICINO, Ferrante]. La rettorica delle puttane. Composta conforme li precetti di Cipriano. Dedicata alla università delle cortegiane più celebri. 'Cambrai' (but Venice), [n.p.], 1642.

12mo (136 x 72 mm), pp. [ii], 138, [4, blank]; faint dampstain in foot of last few leaves, upper margins occasionally trimmed a little close, a few light stains, but a good, crisp copy in eighteenth-century Italian mottled sheep, spine gilt; slightly rubbed, joints cracked but holding, some minor restoration. **£7500**

Extremely rare first edition, fourth variant (variant 'V'), of a classic of seventeenth-century erotic literature, the masterpiece of the celebrated satirist Ferrante Pallavicino (1615–1644). Published anonymously in Venice with a fictitious Cambrai imprint, *The rhetoric of whores* is a ferocious anti-Jesuit work in which the 15 lessons of the standard Jesuit rhetoric textbook, Cipriano Suarez's *De arte rhetorica*, are turned into lessons given by an experienced old prostitute to her young disciple.

'More than any of his other books, *The rhetoric of whores* demonstrates why Pallavicino was the only Italian author of his epoch capable of a coherent vision that integrated satire, scepticism, and naturalistic morality ... Although Pallavicino claims in his introduction to be writing a morality tale about the false lures of commercial sex, he fooled no one, least of all the Inquisitors of the Holy Office. It is obvious that the "artificial lies", "deceptions" (*inganni*), and "wickednesses" (*ribalderie*) of the courtesan were also the principal ingredients in a Jesuit education ... By systematically pursuing the parallels between rhetorical persuasion and erotic seduction, Pallavicino demonstrates how the high art of rhetoric has the same instrumental character as the lowly deceptions of the prostitute' (Edward Muir, *The culture wars of the late Renaissance: skeptics, libertines and opera*, 2007, pp. 90–94).

Following several scurrilous, and often obscene, satirical attacks on the Roman Curia and Pope Urban VIII, Pallavicino had been arrested in Venice in 1641 but managed to be released from prison after only six months thanks to the help of powerful friends. After the publication of *La rettorica delle puttane* in 1642, Pallavicino was forced to flee Venice and seek refuge in Bergamo; in 1644 he was lured to France by the prospect of becoming Richelieu's historian but, arriving in Avignon, he was betrayed by one of his companions, arrested by the Vatican authorities and subsequently beheaded.

Immediately banned after its publication and the majority of copies suppressed, today the work is extremely rare. In her bibliography of Pallavicino, Laura Coci lists four different variants of the first edition (called, in order, 'L', 'B', 'P' and 'V'), with a total of only eight copies recorded. Examples of this fourth variant 'V' can be found at the Vatican Library and the Bibliothèque nationale (for a complete census, see Laura Coci, 'Bibliografia di F. Pallavicino', in *Studi seicenteschi*, vol. XXIV, 1983, pp. 221–306, at pp. 250–251, and F. Pallavicino, *La rettorica delle puttane*, ed. L. Coci, Parma, 1992, pp. 133–135).

Gay III 1012. See also Edward Muir, *The culture wars of the late Renaissance: skeptics, libertines and opera*, 2007.

59. PAPWORTH, John. Select views of London; with historical and descriptive sketches of some of the most interesting of its public buildings. *London, Rudolf Ackermann, 1816.*

4to, pp. [8], 159, [1], with 76 full-page hand-coloured aquatint plates, small section replaced at foot of title-page, a little foxing to endleaves, occasional light-offsetting, small stain in blank upper margin of a few leaves at start; else a very good copy in later full crimson morocco gilt by Bayntun Riviere, spine gilt in six compartments, board edges and turn ins gilt, all edges gilt, with a matching slipcase of half morocco over cloth boards. **£4250**

First edition of this guide to the finest historical buildings and house interiors of London, compiling Papworth's contributions to Ackermann's monthly periodical, 'The Repository of the Arts, Literature, Commerce, Manufactures, Fashions and Politics,' for the first time. Each of the 76 plates is accompanied by a brief history of the locality. Beginning with St. James's Palace, Papworth perambulates around the squares of West London, taking in the Inns of Court, galleries, museums and gentlemen's clubs before heading east to the City churches, the Bank of England, and Newgate prison.



OXFORD STREET.
A Entrance into Stratford Place.

John Papworth was a noted architect, championing the transitional style between the late Georgian and early Victorian periods. He was a long-standing associate of Ackermann, both contributing to his publications and designing his premises. Famous for structural innovations such as the use of cast iron as roof support, Papworth was also the first to promote the now ubiquitous single pane plate-glass windows for shop displays. The present work is one of his finest and most famous.

Abbey, *Scenery*, 217; Adams, *London Illustrated, 1604-1851*, 117; Ford, Ackermann, p.227; Hardie, *English Coloured Books*, p.112; Tooley, *English Books with Coloured Plates, 1790 to 1860*, p.188.



*View of the Bridge & Pagoda.
ST. JAMES'S PARK.
As seen on the 1st of Aug. 1814.
In celebration of the Peace.*

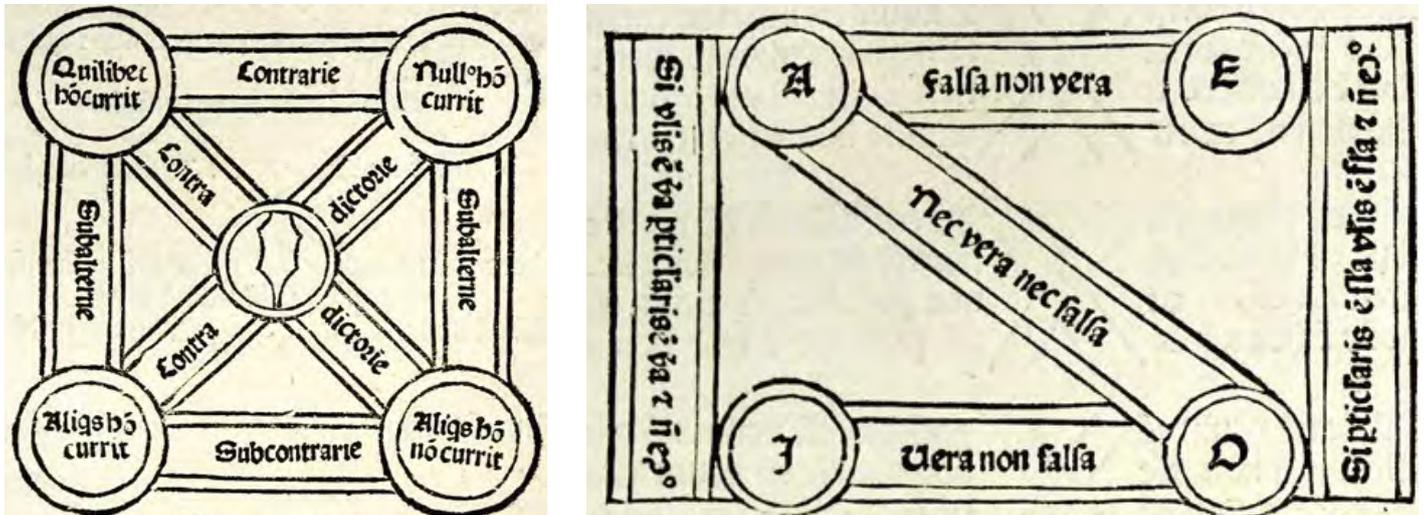
RENAISSANCE LOGIC

60. PAULUS PERGULENSIS. *Compendium logicae. Venice, Baptista de Tortis, 16 December 1483.*

Small 4to, gothic letter, 46 leaves with various woodcut diagrams in the text; a very good copy in modern limp vellum; label of the American bookseller Walter Goldwater to front paste-down. £4000

Italy, the centre of humanism, produced the best logicians of the Renaissance. Paulus Pergulensis (d. 1451) was a pupil of Paul of Venice, author of the *Logica magna* and *parva*. The present is a more succinct and highly systematized logic, composed entirely in the form of theses. This is the second of seven editions to appear before 1500. It was first printed by Ratdolt of Venice in 1481, and the woodcut diagrams in this edition are apparently from his blocks.

Very rare: neither this nor the Ratdolt edition is in the British Library. ISTC lists 2 copies in the US (Johns Hopkins and Huntington). Hain, 12622; Goff, P191, recording only the Huntington and Johns Hopkins copies in addition to the present (formerly L. Witten).



PHILIPPINE REVOLUTIONARIES' DEMANDS

61. [PHILIPPINES; LA JUNTA PATRIOTICA]. Filipinos. Al firmase el tratado de Biyak-no-bato, convinimos los naturales de Filipinas y el gobierno de España [sic], que se estableceria entre nuestros ejércitos un armisticio, que duraria tres años ... *Hong Kong, April 1898.*

Folio, pp. 8; creases where formerly folded; very good; two staples to inner margin. £3500

A very scarce and interesting document printed in Hong Kong in the midst of the Philippine Revolution, vociferously anti-Spanish, anti-clerical, and pro-American, accusing the Spanish of treachery, listing the Philippine Junta Patriotica's demands, and reassuring its Filipino readers of America's Catholicism. It was issued on the eve of the Spanish-American War which resulted in the cession of the Philippines to the United States.

The Philippine Revolution, aimed at liberating the Philippines after 350 years of Spanish colonial rule, began in August 1896. The following August, the Spanish colonial Governor-General Fernando Primo de Rivera approached the revolutionary Emilio Aguinaldo (later the first president of the Philippines) with a proposal for peace based on promises of reforms and amnesty. In December both sides signed the pact of Biak-na-Bato, under which Aguinaldo and other revolutionaries went into voluntary exile in Hong Kong in return for an indemnity.

This document, issued from Hong Kong in April 1898 by Aguinaldo's Junta Patriotica, comprises three parts. The first sets out the terms of the Biak-na-Bato agreement and accuses the Spanish in no uncertain terms, and in colourful language, of renegeing on its promises. Various named individuals are attacked, including Primo de Rivera

(accused of shooting those he promised to protect), his successor as Governor-General Basilio Augustin (for supporting those responsible for the execution of José Rizal), and Wenceslao Retana (who is called an ‘escarabajo’), and the section ends with a call to the native population to defend their land and the honour of their name, to demonstrate their civic, political and social virtues, and to learn from the Americans to live in order, peace and liberty.

The second part sets out the Junta’s immediate demands, each beginning ‘Queremos’: a stable government elected by the people; a vote on taxes (removing ‘immoral’ taxes on gambling, opium, and pederasty); liberty of association and of the press; respect for native religion and for personal property; land holding free from any religious tax or rent; the abolition of the ‘Inspeccion de Montes’; public administration based on morality, economy and competence, under the control of the native population; human rights guaranteed by judicial power; equality before the law; global trade, and freedom in banking and commerce; the development of transport infrastructure; the suppression of the Guardia Civil (‘ese centro de torturas y de iniquidades’); an appropriate native army; free public instruction suited to women and men, aimed at improving industry and agriculture, and run by a Council of Public Instruction rather than by religious institutions (noting that the latter considered political economy to be ‘la ciencia del diablo’); the fostering of museums, libraries, observatories and gardens; the encouragement of pisciculture; and free immigration.

The final section assures readers of the thriving nature of the Catholic Church in America (with reference to Cardinal James Gibbons), calls upon ‘Filipinos y paisanos’ to stand up for their rights and defend themselves ‘contra el latigo y el vilipendio de los españoles’, and ends with hurrays for freedom and law, for the United States of North America, and for President MacKinley and Rear Admiral Dewey. Soon after this document was issued Dewey would defeat the Spanish at the Battle of Manila Bay and Aguinaldo would return to the Philippines aboard a US ship, issuing the Philippine Declaration of Independence in June 1898.

Only the British Library and BnF copies traced on OCLC.

SOCIALIST-OWNED GEOLOGICAL MUSEUM

62. PHILLIPS, Sir Richard. Essay on the physico-astronomical causes of the geological changes on the earth’s surface, and of the changes in terrestrial temperature, with notes ... re-published with a preface by William Devonshire Saull ... *London, Sherwood, Gilbert and Piper, [1832].*

8vo, pp. viii, 72; inkstains to title page, very lightly toned and foxed throughout but a good copy, disbound. **£150**

First separate edition, rare, revised and expanded with notes on, amongst other things, comets, the ‘central fire’ and the origin of Species; first published in the *Monthly Magazine* for March 1812, of which Phillips was the editor, signing his contributions ‘Common Sense’, and reissued in 1821 with other essays. This edition was sponsored and furnished with a preface by William Devonshire Saull, who uses this opportunity to place the following advertisement: ‘Mr. Saull apprizes the Scientific World, that his Geological Museum is open to the Friends of Science, properly introduced, every Thursday Morning, at 11.’

Saull’s museum consisted of antiquities and fossils chiefly dug up around London, the geological department alone reputed to hold 20,000 specimens. Of chief interest at the time was the museum’s sacrum of Iguanodon, which was borrowed from Saull by Gideon Mantell and used in his efforts to refute Richard Owen [no relation to Robert], in their scientific rivalry over the dinosaur’s appearance. Pierre Baume, a fellow Owenite, had his head installed there as a phrenological exhibit. Saull was a committed Owenite and in the year of this publication he sat on the Equitable Labour Exchange in London. Later in 1844 he mortgaged land at Rose Hill, Hampshire, on which to expand Owen’s community at Harmony Hall, during the dying years of the movement.

Not in Wellcome.

The Diseases and Casualties this Week.		London 40 From the 19 of September to the 26. 1665	
A Bortive	2	A Lban Woodfree	10 5
A Aged	52	A Alhallowes Barling	52 41
A Appoplexie	1	A Alhallowes Breadstreet	3 3
A Bleeding	1	A Alhallowes Greas	64 59
A Childbed	1	A Alhallowes Honylane	1 1
A Chromes	38	A Alhallowes Lette	25 24
A Consumption	116	A Alhallowes Lumbardstreet	11 10
A Convulsion	81	A Alhallowes Saining	16 11
A Cough	1	A Alhallowes the Wall	41 35
A Dropfie	18	A Alhage	11 3
A Drowned 2, one at St. Michael		A Andrew Hubbard	3 3
A Queenhithe, and one at Step-		A Andrew Underhaft	26 22
A ney		A Andrew Wardrobe	50 37
A Fever	364	A Ann Alderfate	20 16
A Flux	1	A Ann Blackfryers	30 31
A Found dead in the street 3, one		A Antholins Parith	8 7
A at St. Mary hill, and two at		A Austins Parith	5 3
A St. Botolph Bishopsgate		A Bartholomew Exchange	6 6
A Frighted	1	A Bennet Fynck	2 2
A Govt	1	A Bennet Gracechurch	3 2
A Grief	2	A Bennet Paulwharf	30 19
A Gripping in the Guts	43	A Bennet Sherchog	1 2
Males — 79		A Boroloph Billingigate	3 2
Females — 88		A Britts Church	49 43
In all — 167		A Christophers	6 6
Christned		A Clement Eastcheap	1 1
Buried		A Dionis Backchurch	5 2
Males — 4116		A Dunstan East	21 17
Females — 4136		A Edmund Lumbardst.	5 3
In all — 8252		A Eichelborough	11 7
Plague — 6978		A Faich	13 10
Increased in the Burials this Week	756	A Foster	10 9
Parishes clear of the Plague	12	A Gabriel Fenchurch	7 6
Parishes Infected	118		
		Christned in the 97 Parishes within the Walls	28
		Buried	1768
		Plague	1025
		Andrew Holborn	202 154
		Bartholomew Great	20 16
		Bartholomew Lette	11 11
		Bridget	117 91
		ridewel Precinct	26 24
		Boroloph Alderfate	67 64
		Christned in the 16 Parishes without the Wall	41
		Buried in the 16 Parishes	688
		Plague	2252
		Giles in the fields	119 127
		okeney Parith	8 6
		James Clerkewell	76 64
		Kath near the Tower	78 62
		Christned in the 12 out Parishes in Middlesex and Surrey	44
		Buried	1794
		Plague	1643
		Clement Danes	152 128
		Paul Covent Garden	19 18
		Christned in the 5 Parishes in the City and Liberties of W. Bmoolth	23
		Buried	710
		Plague	613
		S ^t George Borolophane	2 2
		S ^t George by S ^t Pauls	31 26
		S ^t Helen	4 3
		S ^t James Dukes place	24 21
		S ^t James Garlickhithe	14 10
		S ^t John Baptist	10 7
		S ^t John Bvangellist	30 30
		S ^t John Zachary	9 7
		S ^t Katharine Coleman	36 35
		S ^t Katharine Creechurich	30 20
		S ^t Lawrence Jewry	7 5
		S ^t Lawrence Pountney	17 14
		S ^t Leonard Eastcheap	3 2
		S ^t Leonard Fosterlane	30 27
		S ^t Magnus Parith	3 1
		S ^t Margare Lothbury	6 5
		S ^t Margare Moses	3 3
		S ^t Margare Newfishfree	7 7
		S ^t Margare Patons	5 4
		S ^t Mary Abchurch	6 4
		S ^t Mary Aldermanbury	19 15
		S ^t Mary Aldemary	13 12
		S ^t Mary le Bow	3 1
		S ^t Mary Bothaw	3 2
		S ^t Mary Colechurch	5 4
		S ^t Mary Hill	5 4
		S ^t Mary Mounthaw	3 3
		S ^t Mary Sommerfet	30 26
		S ^t Mary Scayning	8 6
		S ^t Mary Woolchurch	6 6
		S ^t Mary Woolnoth	11 6
		S ^t Martin Ironmongerlane	2 2
		S ^t Martin Ludgate	27 20
		S ^t Martin Orgars	8 3
		S ^t Martin Outwich	5 5
		S ^t Martin Vintry	38 36
		S ^t Matthew Fridayfree	1 1
		S ^t Maudlin Oldfishfree	10 8
		S ^t Michael Bassinaw	18 16
		S ^t Michael Cornhill	7 5
		S ^t Michael Crookedlane	13 12
		S ^t Michael Queenhithe	12 10
		S ^t Michael Quern	4 3
		S ^t Michael Royal	14 12
		S ^t Michael Woodfree	9 5
		S ^t Mildred Breadstreet	1 1
		S ^t Mildred Paulstrey	4 4
		S ^t Nicholas Acons	7 5
		S ^t Nicholas Coleabby	14 14
		S ^t Nicholas Olaves	7 4
		S ^t Olave Harstree	20 19
		S ^t Olave Jewry	1 1
		S ^t Olave Silverfree	9 7
		S ^t Pancras Soperlane	4 3
		S ^t Peter Cheap	6 5
		S ^t Peter Cornhill	10 10
		S ^t Peter Paulwharf	15 11
		S ^t Peter Poor	8 6
		S ^t Steven Colemanstreet	55 51
		S ^t Steven Walbrook	3 2
		S ^t Swithin	7 5
		S ^t Thomas Apothecary	7 5
		Trinity Parith	10 9

BILLS OF MORTALITY FROM THE GREAT PLAGUE

63. [PLAGUE]. The Diseases and Casualties this Week ... [verso headed:] London 32[-37, 40-42, and 46th week]. From the 25. of July [to the 5 of September, 19 September to 10 October, 31 October to 7 November]. 1665. [London, Printed for the Parish Clerks by the Printer to the City of London, 1665].

Ten quarto broadsides, printed on both sides; mounted on stubs and bound together (erroneously on the fore-edge); cut close, affecting the ruled-borders but not touching the text; withal in very good condition; the first bill for 25 July-1 August 1665, is annotated in a contemporary hand with additional figures in the columns of plague deaths. £20,000

An extraordinary survival – a run of ten Bills of Mortality from July to November 1665, the peak months of the Great Plague. These are the only recorded examples outside of the Bodleian Library.

The Great Plague of 1665-6 was the last major bubonic outbreak in England, and probably killed almost a quarter of London's population (some 100,000). The first signs were a rise in suspicious deaths in February, not then attributed to the plague, and although by the end of April only four deaths had been recorded as a result of plague (three that month), the bills of mortality were showing a marked enough increase that the Privy Council introduced household quarantine. On 30 April Pepys reported 'Great fears of the Sicknesses here in the City, it being said that two or three houses are already shut up. God preserve us all.' As the weather warmed, plague began to take hold – there were ten official plague deaths in May, though none yet within the City walls, hundreds a week in June, and by July ('the plague ... grows mightily upon us') the great and the good were fleeing the capital, including the King, who set up in Salisbury and then Oxford.

The first bill of mortality here, for the last week of July, shows 3014 deaths, with 2010 attributed to plague, likely to be an underestimate, the numbers not representing the very poor or ‘Quakers and others that will not have any bell ring for them’ (Pepys). **Indeed, the present example is annotated with an additional 52 deaths within the walls, 200 without the walls, 173 in Middlesex and Surrey, and 125 in Westminster**, extremely plausible figures given that previous annual rates for that week of the year were around 300 deaths.

Plague deaths continued to increase week on week – 4237 by the third week of August, 6978 by the beginning of September – peaking a couple of weeks later, and steadily reducing thereafter, though with the disease now spreading to the suburbs and affecting more parishes. The last bill here, for 31 October to 7 November lists 1414 plague deaths (of 1787 total). By the time of the Great Fire struck the following year, plague had largely subsided within London.

Bills of Mortality for the City of London were compiled at the Parish Clerks Hall and published on Thursday every week from 1603. As a class of printed document, the Bills are of great rarity and importance, and survival rates are extremely low. The most significant collection of bills is at the Bodleian, the only library with any significant holdings for 1665; the British Library has no examples before Dec 1665, and there are very few records of any seventeenth-century mortality bills outside of the UK.

Nelson & Secombe 222.66532-7, 222.66540-2, and 222.66546.

‘BRING OUT YOUR DEAD’

64. [PLAGUE]. The Late Dreadful Plague at Marseilles compared with that terrible Plague in London, in the Year 1665. In which died above a hundred thousand Persons ... Together with the Method of Cure used to those who recovered in London ... Dedicated to Dr. Sloane. ... By the Author of the Practical Scheme. [–Part II.] This Book is (for the publick Good) given gratis, only up one Pair of Stairs at the Sign of the celebrated Anodyne Necklace ... and no where else. *London, Printed by H. Parker, 1721.*

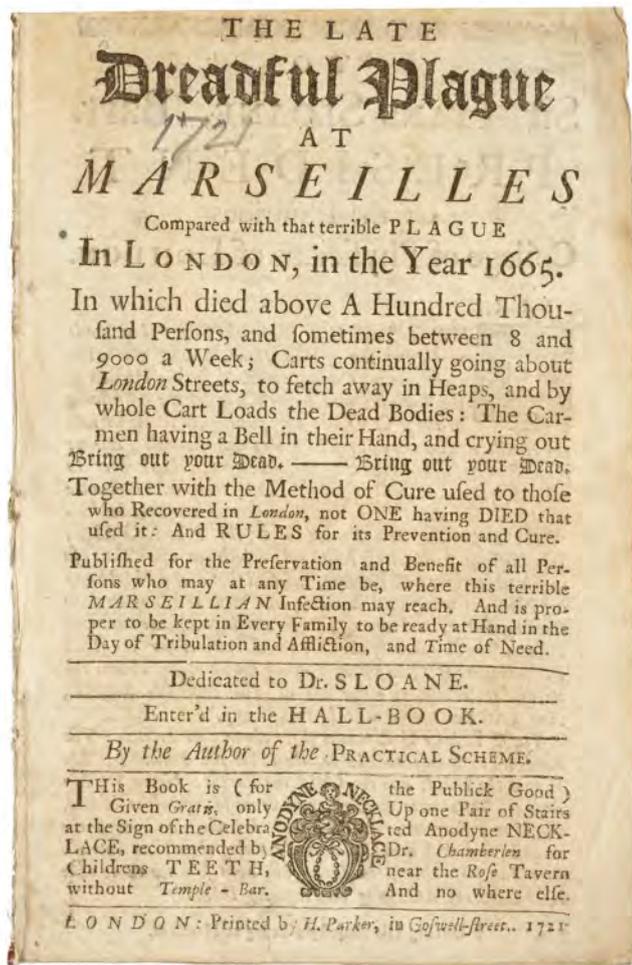
Two parts, 8vo, pp. 15, [1], and pp. 15, [1]; woodcut device (Anodyne Necklace) to each title-page, woodcut vignettes in final Advertisement; cut close, pagination sometimes shaved or cropped, withal good copies, lower edge of Part II untrimmed, disbound. **£1500**

Very rare: this printing of Part I is apparently unrecorded, while Part II is recorded in four copies only in ESTC. Part I has a two-page dedication to Hans Sloane, as President of the College of Physicians, which mentions that he has approved the text, and that demand has exceeded supply for the pamphlet.

The Great Plague of Marseille in 1720 was the last significant bubonic outbreak in Europe, killing around as many people as the Plague of 1665 did in London. It had arrived in the city via a ship from Sidon in Lebanon, and although plague was reported, the quarantine was conducted without sufficient care. All Europe was watching, alert to the possibility of the spread of the disease, and London paid particularly close attention – plague sermons rang from the pulpits and plague-related works flew off the presses, the most famous of which being Defoe’s *Journal of the Plague Year* (1721) a fiction based on written and oral sources about the London plague.

The present publication, issued in a number of forms over 1721-2, combined a history of the outbreak in the ‘miserable town of Marseilles’ (based on a letter) with an opportunistic puff for preservatives and cures for those fearing its spread to London (pp. 5-15) – avoid contact with infected persons and their clothing, ‘purify’ the air with incense, and consume a medicine based on canary-wine and spices, or ‘venice treacle’. There is a particularly interesting focus on remedies available to ‘the poorer sort of people’, and indeed the tract was to be ‘given gratis’ at a famous quack-apothecary shop ‘at the sign of the Anodyne Necklace’. There, the hypochondriac could also obtain *gratis* pamphlets on gout, tobacco-tea, and various ‘venereal distempers’. Part II is devoted entirely to popular remedies (with some repetition from part I), with scattered plugs for medicines available at the Anodyne Necklace, and a long warning about counterfeit ‘venice treacle’.

ESTC records at least six printings of part I in 1721 (with differing paginations and varying content), as well as two revised later editions under the title *The Late dreadful Plague in France* (1721/1722) and *The First Part of the Treatise*



of the late dreadful Plague in France (1722). Most printings specify that the work is 'Part I' or 'in two Parts', to which the present clearly has precedence. ESTC does not record any printings paginated pp. 15, [1], and with the entire last page an 'Advertisement' – the closest analogue is ESTC t18453, in 16pp, but the text is in places different – for example references are added here to Dr Mead and Hodges on pp. 6 and 12-13, and the reader is told: 'Persons may choose which of these opinions they like best, nothing being here proposed as Demonstrable but only as not improbable'...

There were only two printings of Part II, the present (BL, Dr Williams' Library, Bodleian, and Lampeter only in ESTC), and the 1722 reprint, *The Second Part of the Treatise of the late dreadful Plague in France*.

65. [PLAGUE]. The Late Dreadful Plague in France, compared with that terrible Plague in London, in the Year 1665. In which died near a hundred thousand Persons ... In two Parts. Part the First [only] ... This Book is given Gratis ... at the Sign of the Anodyne Necklace ... At Mr Greg's Bookseller ... and at Mrs Garway's ... London, Printed by H. Parker ... 1722.

8vo, pp. 12, [4], with a striking woodcut vignette on the title-page of a plague-scene with corpses, a gravedigger and a plague-cart with a man calling 'Bring out your dead'; four woodcut vignettes advertising specific products; a very good copy, disbound. £850

Very rare, a much revised and updated edition of *The Late Dreadful Plague in Marseilles* (1721), so much altered as to be nearly a new work.



The history of the plague in Marseilles is much condensed, and new passages are added about its spread to Toulon, Arles and Aix – ‘it spreads in a terrible Manner now almost every Way’ – as well as a long section on the Great Plague of 1665 (pp. 5-7).

Having thus whipped up paranoia, the writer hopes that the government will appoint ‘publick Places of Retreat ... at some distance off from the Town for the Reception of the Sick’, and where earlier versions of the text had debated possible causes of the plague, now ‘there is no time to trifle & play with empty Speculations and idle Amusements’. Rather than offer a multiplicity of treatments, unavailable to the poor, the reader is told to use ‘Purging Sugar Plums’, or ‘Cephalick Tobacco’ available from the place where the pamphlet is given gratis.

The publishers had evidently been giving away too many pamphlets and not selling enough curatives, so *The Second Part* (not present), now containing all the other advice, remedies and preventatives, will only be available ‘gratis to those Customers who buy either ... the following Tobacco ... Or of the foregoing Purging Sugar Plums ... Or of the Famous Elixir of Lemons and Saffon ... [etc. etc.]’

ESTC shows a single copy of an edition dated 1721 (Queens’ College Cambridge), and three of the present edition (Canterbury Cathedral, Bodleian, and Columbia, *imperfect*). It was then re-printed as *The First Part of the Late Dreadful Plague in France*. *The Second Part*, available separately, is at Cambridge and Yale only.

PLAGUE TO PUNISH SIN AND SODOMY

66. [PLAGUE]. HENDLEY, William. *Loimologia Sacra: or, a Discourse shewing, that the Plague never proceeds from any first natural Cause, but is sent immediately from God, and that as a Punishment to a People for their Sins ... To which is added, an Appendix, wherein the Case of flying from a Pestilence is briefly consider’d.* By William Hendley ... *London, Printed for T. Bickerton ... 1721.*

8vo, pp. [8], 88, with a half-title; woodcut initials and headpiece; a very good copy in recent wrappers. **£400**

First edition of a less scientific response to the Plague outbreak of 1719-20. The ‘prime mover’ of contagion is God, and plague a direct reply to sin, which gives Hendley ample opportunity to rant about the dissolution and atheism of his day, the ‘quick Sale of ... poisonous Books’, and the sin of Sodom (‘I have been told, that in London, or not far from it, there are Clubs and Societies erected for the perpetrating of this more than bestial Vice.’).

ESTC shows 7 copies in the UK, plus Göttingen, McGill, NLM and Minnesota.

67. [PLAGUE]. MEAD, Richard. A Short Discourse concerning pestilential Contagion, and the Methods to be used to prevent it ... The third Edition. *London, Printed [by William Bonnyer] for Sam. Buckley ... and Ralph Smith ... 1720.*

8vo, pp. [8], 59, [1]; a very good crisp copy in recent wrappers.

£375

'Third edition' of the most famous medical tract on the plague scare of 1720-1, following the bubonic outbreak in Marseilles in late 1719, written at the request of James Craggs, the secretary of State. There were seven London editions within the year, those from the third on being re-impressions with minor resetting and textual alterations.

Mead argued that plague was contagious, caused by a "volatile active spirit" (p. 11) which acted chemically to corrupt the blood. He had no notion of living contagious particles, however. He recommended separating the sick from the well (against the usual practice of quarantining entire households), and noted especially the role of soft goods such as fabrics in the transmission of plague, which would indeed provide transport for plague-carrying fleas. Mead's *Discourse* was credited with alleviating local panic, and in 1721 he, Sloane, and Arbuthnot were ordered by the privy council to investigate measures to be taken in case of an outbreak of plague' (*ODNB*).

Blake/NLM p.295; Cushing M250; Garrison & Morton 5123; Heirs of Hippocrates 769 (3rd ed.); Norman 1476; Osler 3364 (9th ed.); Waller 6394; Wellcome IV, p. 95.

68. [PLAGUE SERMONS]. GROSVENOR, B[enjamin]. Preparation for Death the best preservative against the Plague. Being the Substance of two Sermons preach'd at the Merchant's Lecture in Salter's Hall, Jan. 178th, and 31st, 1721 ... *London, Printed for John Clark ... 1721.*

8vo, pp. 44; title-page dusty at head, but a good copy in recent wrappers.

First edition, two sermons on the occasion of the 1721 plague scare by the Presbyterian preacher Benjamin Grosvenor (formerly Gravenor, 1676-1758). He seems to have been particularly morbid of character, and apart from his most famous work *The Mourner* (1731), he published numerous funeral sermons and some *Observations on sudden death* (1720).

ESTC shows Cornell only in North America.

[*offered with:*]

BOULTER, Hugh. A Sermon Preach'd before the Lords spiritual and temporal in Parliament assembled, at the Collegiate Church of St. Peter's Westminster on Friday, December the 16th, 1720 ... *London, Printed for Timothy Childe ... 1720.*

8vo, pp. [4], 28, with a half-title; a good copy in recent wrappers.

First edition, a fast sermon by the Bishop of Bristol 'for beseeching God to preserve us from the Plague, with which several other Countries are at this Time Visited'. 'The Hand of God has lain very heavy on a neighbouring Nation by a most dreadful Pestilence', but do not assume that the French were more deserving of God's judgement than the British ...

[*offered with:*]

WILCOCKS, Joseph. The Increase of Righteousness the best preservative against National Judgements. A Sermon preach'd before the honourable House of Commons, at St Margaret's Westminster, on Friday, Decemb. the 16th. 1720 ... *London, Printed for Timothy Childe ... 1720.*

8vo, pp. 28, with a half-title; a very good copy in recent wrappers.

First edition. While the Lords were hearing the Bishop of Bristol, the Commons were faced by the King's chaplain Joseph Wilcocks, who took a similar line.

Together £450

LOVE AND WINE

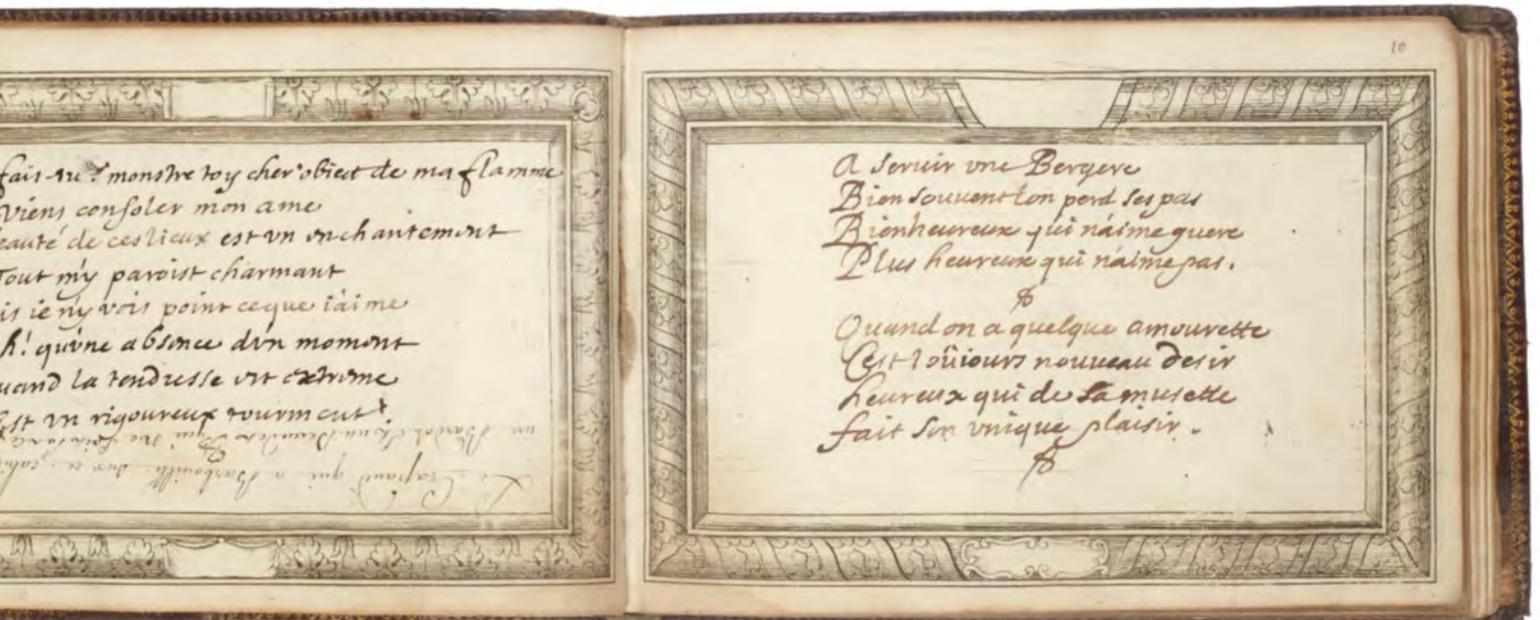
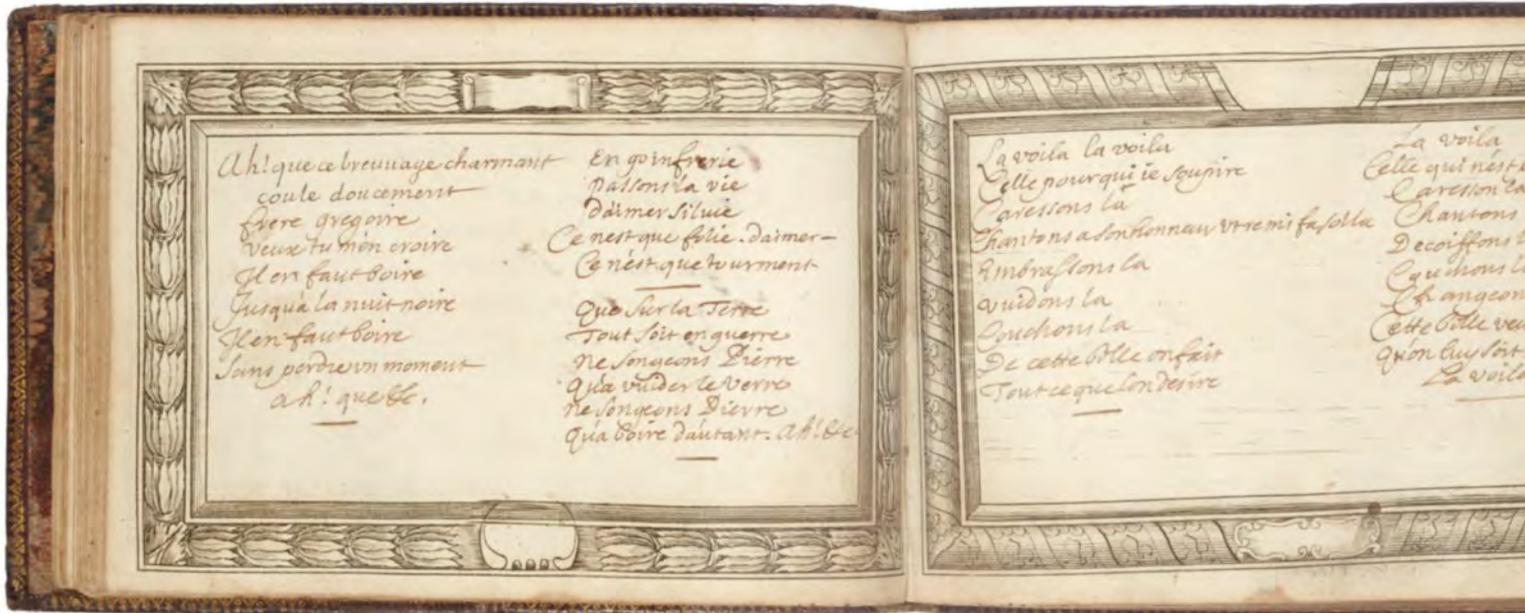
69. [POETRY and SONGS]. A manuscript collection of poems and songs on love and drinking. France, early 18th century.

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

£1400

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

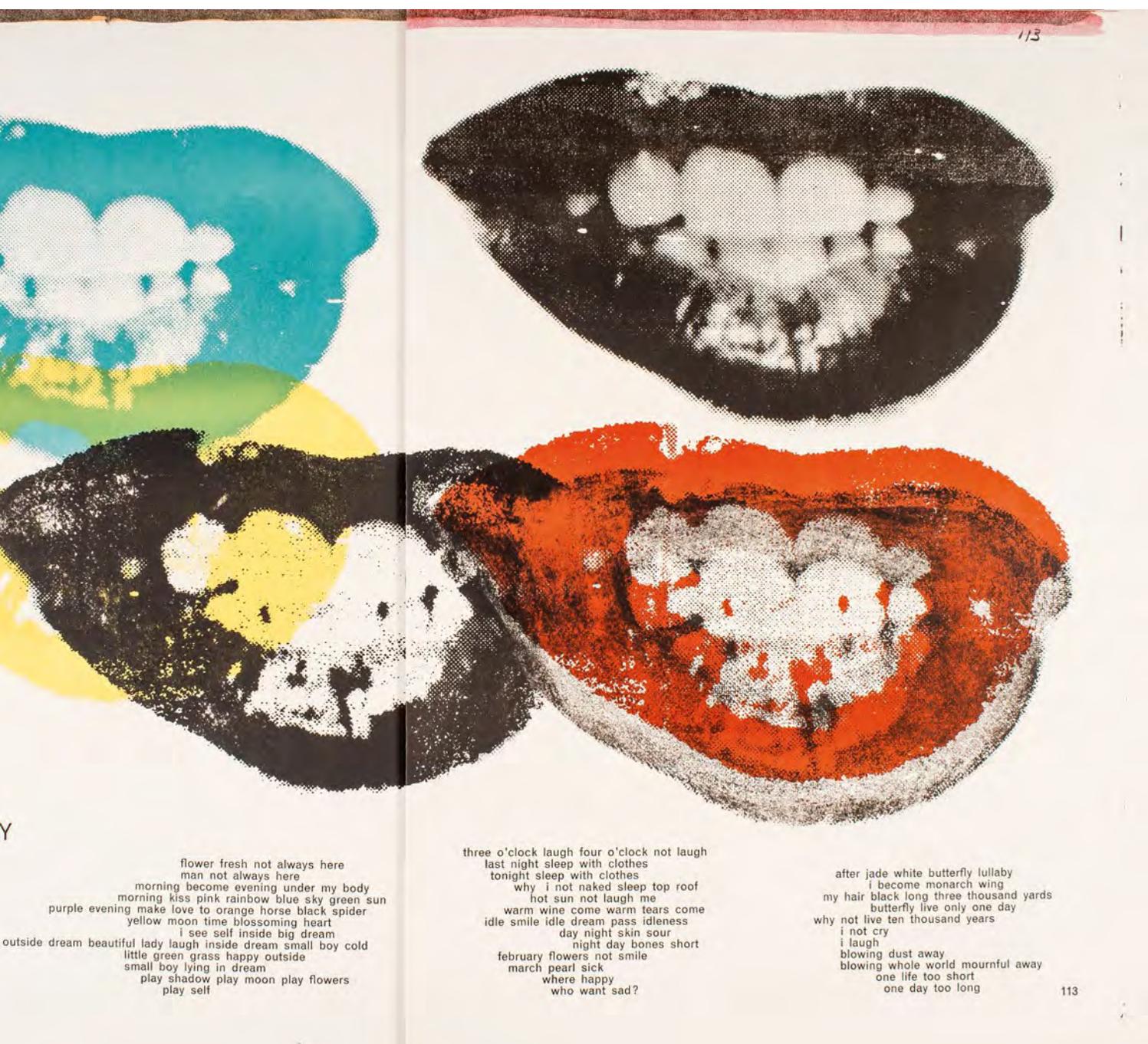
The majority of the content comprises short verses on love – frequently set in a pastoral milieu and presenting lovers as shepherds and shepherdesses – exploring themes including the suffering lover, love as the enemy of serenity, infidelity and jealousy, falling into and out of love, and the beauty of a lover's eyes (and teeth). There are some delightful passages: a shepherd so madly in love with Celimene that he is incapable of looking after his



sheep (and himself); the lover of Iris suddenly finding her 'moins ieune et moins belle' and turning his affections to Philis; and a bawdier poem recounting the amorous adventures of the young lovers Colette and Colinet. Several of the pieces can be traced to 17th-century printed collections of verse and song: *Recueil des plus beaux vers qui ont été mis en chant* (Paris, 1661), *Livres d'airs de différents auteurs* (Paris, 1678), and *Nouveau recueil des plus beaux vers mis en chant* (Paris, 1680). Another can be found in the 1703 *Brunetes ou petits airs tendres* and some appear to be airs from operatic works of the period. But many we have not been able to trace in printed form.

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

The volume was at one time (late 18th-century?) in the possession of one Auguste Roland, whose name appears in a few places. He has added his unequivocal opinion beside a few of the amorous verses, variously dismissing the writer as a 'cochon', a 'crapaud qui a barbouillé sur ce cahier', and a 'bardot'.



flower fresh not always here
 man not always here
 morning become evening under my body
 morning kiss pink rainbow blue sky green sun
 purple evening make love to orange horse black spider
 yellow moon time blossoming heart
 i see self inside big dream
 outside dream beautiful lady laugh inside dream small boy cold
 little green grass happy outside
 small boy lying in dream
 play shadow play moon play flowers
 play self

three o'clock laugh four o'clock not laugh
 last night sleep with clothes
 tonight sleep with clothes
 why i not naked sleep top roof
 hot sun not laugh me
 warm wine come warm tears come
 idle smile idle dream pass idleness
 day night skin sour
 night day bones short
 february flowers not smile
 march pearl sick
 where happy
 who want sad?

after jade white butterfly lullaby
 i become monarch wing
 my hair black long three thousand yards
 butterfly live only one day
 why not live ten thousand years
 i not cry
 i laugh
 blowing dust away
 blowing whole world mournful away
 one life too short
 one day too long

“61 POEMS, NO MONEY TO PUBLISH, JUST DREAM, DAY AND NIGHT,
ANGEL COME TO PUBLISH”

70. [POP ART - ARTISTS' BOOK - AMERICAN POETRY]. TING, Walasse. One Cent Life. Bern, E.W. Kornfeld, 1964.

Folio (41 x 29 cm); pp. [2], 170, [4]; 62 original lithographs by 28 artists; regular edition, this numbered 1909 of 2000 copies; laminated paper dust jacket as issued, within original red cloth-covered slip case; minor defects to the dust jacket, else in very good condition. **£6300**

The rare and celebrated One Cent Life portfolio is a loving anthology and an essential reference book of the art of the early sixties. A visual manifesto with poetry by the Chinese-American artist and poet Walasse Ting, edited by the Abstract Expressionist painter Sam Francis, who recruited the twenty-seven other international artists who made contributions and Galerie Kornfeld in Bern as publisher.

‘Among the contributors were American artists associated with the emerging Pop Art movement including Andy Warhol, Roy Lichtenstein, Claes Oldenburg, Robert Indiana, Tom Wesselmann and Jim Dine. A number of more established European artists associated with the avant-garde CoBrA group in the late 1940s and early 1950s were also asked to participate including Karel Appel and Pierre Alechinsky, whom Ting had met when he moved to Paris in 1952 ... In addition to the original lithographs, it contains a number of reproductions’ (British Museum).

British Museum n. 2014.7080.1(1-62). Manet to Hockney 135; Riva Castleman, *A Century of Artists Books*, exhibition catalogue, Moma, NY (1995), pp.208-209; Danielle N. Kramer, *One Cent Life*, *Art Institute of Chicago Museum Studies* (2008).



THE POPE WHO CENSURED GALILEO

71. POPE PAUL V. Papal bull in favour of Nicola Alessandro Monaldeschi. Rome, 1 June 1613.

Manuscript on vellum, in Latin, 21.5 x 38 cm, mounted on red embroidered cloth in glazed wooden frame 36 x 53 cm; 15 lines of text in neat hand in light brown ink, first line with calligraphic letters, signed bottom right by notary ('Burlurault'); lead bulla on two cords with 'Paulus Papa V' to obverse; a few wormholes touching some letters, creases from folding, bulla somewhat discoloured, very good; note in Italian and newspaper cutting (detailing provenance) pasted to back of frame. **£1250 + VAT in EU**

An attractive papal bull issued by Paul V, pope between 1605 and 1621, who is best remembered today for censuring Galileo Galilei and for placing Nicolaus Copernicus's *De revolutionibus orbium coelestium* on the Index of forbidden books.

Here Paul appoints Nicola Alessandro Monaldeschi to the office of apostolic notary, made vacant upon the resignation of Giovanni Battista Vives.

The Monaldeschi were a powerful noble family of Orvieto in central Italy, who, interestingly, gained a reputation in earlier centuries for resisting papal power.

Provenance: from a collection of documents presented in 1939 by count Decio Bonamini-Pepoli to the archives of the Ca' Granda Ospedale Maggiore in Milan, and later dispersed.





THE POPE WHO EXCOMMUNICATED ELIZABETH I

72. POPE SIXTUS V. Papal bull in favour of Francesco Maria Piero Simone Bonamini of Pesaro. *Rome, 23 January 1587.*

Manuscript on vellum, in Latin, 23.5 x 40 cm, mounted on red embroidered cloth in glazed wooden frame 36 x 53 cm; 18 lines of text in neat hand in light brown ink, first line with calligraphic letters, signed bottom right by notary ('Fontana'); lead bulla on two cords with 'Sixtus Papa V' to obverse; a few small holes touching a couple of letters, creases from folding, very well preserved; glass slightly loose within frame, brass plaque detached but present; note in Italian and newspaper cutting (detailing provenance) pasted to back of frame.

£1250 + VAT in EU

A handsome papal bull issued by Sixtus V (pope between 1585 and 1590), famous for excommunicating both Queen Elizabeth I and Henry IV of France.

By this bull, Sixtus appointed Francesco Bonamini of Pesaro to the office of 'miles pius' (pious knight), with all its 'honours, charges, salaries and emoluments', vacated by the resignation of Giovanni Antonio Lombardo. This honour was awarded in recognition of Bonamini's virtuous conduct. Sixtus V was an important figure in the Counter-Reformation, to which the office of 'miles pius' was no doubt connected.

The Bonamini were a rich mercantile family, originally from Brescia, who settled in Pesaro, on Italy's Adriatic coast, at the end of the 15th century, becoming an important local family.

Provenance: from a collection of documents presented in 1939 by count Decio Bonamini-Pepoli to the archives of the Ca' Granda Ospedale Maggiore in Milan, and later dispersed.

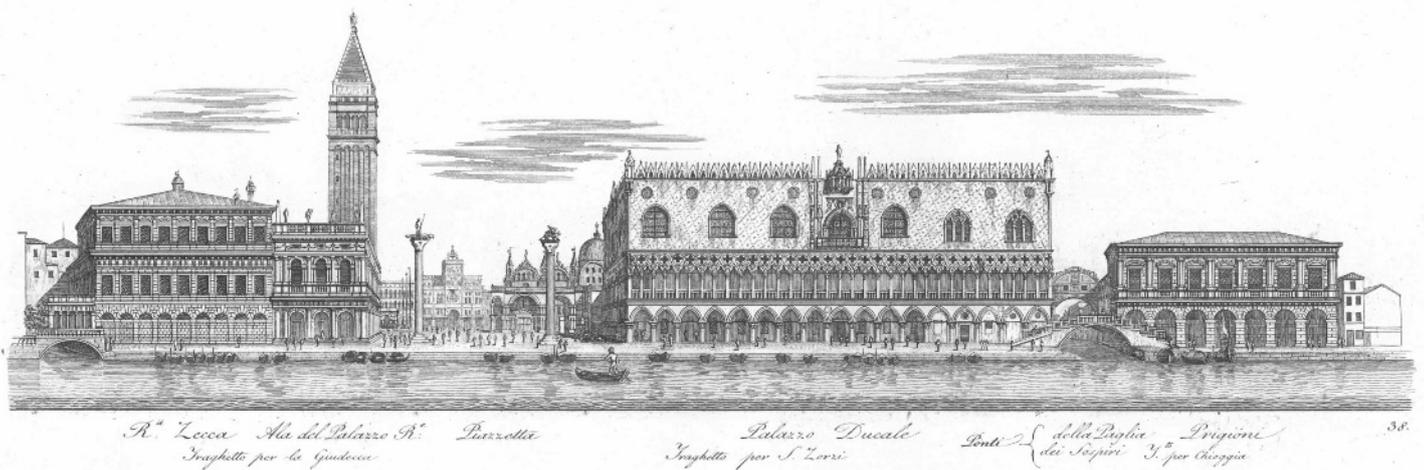
73. [PRAYERS]. Arabic prayer book. [Ottoman Turkey, late 18th century].

Arabic manuscript on paper (135 x 85 mm; text area 85 x 45 mm), ff. i, 156 (last two leaves blank except for text frames), written in a good *naskhī*, predominantly nine lines to the page, text frame of gold and black rules; with an illuminated double-page opening at beginning, the border of orange and red quatrefoils against a dark blue background, an illuminated headpiece on f. 2v, *sura* headings in cartouches reserved against orange or blue panels bordered in gold, and 44 full-page coloured borders containing prayers; ff. 34–37 misbound, some minor soiling or staining, but in very good condition; contemporary blind-stamped maroon morocco with flap; slightly rubbed; preserved in a nineteenth-century carrying case of hard-grain brown leather, red cloth lining, three metal and silk tassels suspended from lower edge, one side embroidered in silver thread with a *tughra* within an ornamental frame, remains of strap of red cotton cord with drop-shaped woven tassel knots. **£4250**

A charming small prayer book preserved in an attractive later carrying case.

The manuscript begins with *Sūrat al-Fātiḥah* and is followed by a further nine *suras* from the Qur'an. These are followed by various invocations set within octagonal or circular panels against black, orange, pink, blue, ochre and salmon pink backgrounds, a series of private supplications (*du'a*) and, towards the end, a further series of *du'a* in alphabetical order, probably for mnemonic purposes, in small roundels against brightly coloured backgrounds. The final prayer seems to be an extract from a work by the Ottoman scholar and mystical writer Quṭb al-Dīn al-Iznīqī (d. 885 AH/1480 AD) and bears the date 884 AH.





74. QUADRI, Antonio and Dioniso MORETTI, illustrator. Il Canal Grande di Venezia descritto da Antonio Quadri e rappresentato in 48 tavole incise. *Venezia, Tipografia del Commercio, 1831.*

Oblong folio (44 x 29.5 cm); pp. [2], 12; 1 map, 47 unnumbered leaves of plates; some minor defects to the binding, minor spotting to a few pages, else a good copy in the publisher's half-leather binding, bright blue endpapers. **£2000**

Second edition of this magnificent and attractive plate book, which depicts in panorama the architecture of the Grand Canal in Venice, its villas, palaces, churches and gardens. The plates form a continuous panoramic view of both sides of the Grand Canal with lithographed captions in the lower margins detailing all of the buildings depicted.

There are copies at the Getty, the Morgan, the BL, Boston Athenaeum, Tucson Museum, Harvard and UPenn; we have been able to locate only two copies of this edition in Italian libraries.

Cicognara 4560; not in Cremonini.

75. RIGEL, Franz Xavier. Erinnerungen aus Spanien. Aus den Papieren des Verfassers des Siebenjährigen Kampfes auf der Pyrenäischen Halbinsel von 1807 bis 1814... Mit acht Original-Abbildungen echt Spanischer Nationaltrachten. *Mannheim, Schwan- und Götz'sche Hofbuchhandlung, 1839.*

8vo, pp. xii, 353 + 1 p. errata & 2 pp. publisher's advertisements, with hand-coloured engraved frontispiece and 8 full-page hand-coloured engraved plates; Donaueschingen library-stamp on verso of title, some very light marginal staining; an excellent copy, in a fine contemporary binding of dark blue morocco, gilt border and decoration to sides and spine, gilt dentelles, edges gilt. **£1500**

First edition of these Spanish memoirs, by the German soldier and military historian Franz Xavier Rigel (1783-1852). The charming plates show traditional Spanish costumes, and include a scene at a bullfight. Bound in a German aristocratic binding of the period, in excellent condition.

Palau 267984.

76. ROBINSON, J.W. & J.R. The farmers and traders guide, showing at one view, the wholesale or retail value of any commodity from ¼ of a cent to \$15 dollars in dollars and cents; with a variety of useful tables. *Pumpkintown, East Tennessee, Johnston & Edwards, 1839.*

16mo, pp. 136; printed tables; browned throughout, some foxing; a good copy in the original printed-paper roan backed boards, rubbed and soiled, front joint split at foot, printer's advertisement to the rear board; inkstamps of D.W. Griffith to both pastedowns. **£2500**

First edition. Pumpkintown, so called for its abundant crop of pumpkins, was a flourishing trade centre at the start of the nineteenth century, serving as a contact point for wagon trains, and attracting merchants from Charleston, Hamburg and Augusta who bartered city produce for livestock and farm products. The present work reflects Pumpkintown's trading ethos, being intended for quick and easy reference during transactions, even for 'a person quite unacquainted with arithmetic' (introduction). With literacy rates still relatively low among travelling traders, text in the body of the text is kept to a minimum, and printed in a large type.

Chosen as the administrative centre for McMinn county in 1823, Pumpkintown is now part of present day Athens, Tennessee.

Pumpkintown imprints are extremely rare; in addition to this title, which appeared in two issues in the same year, the other in marbled boards, OCLC finds only a printed collection of music for churches, and a guide to home medical remedies.

Allen "Tennessee Imprints" 1608: 'Issue with printed boards includes only known contemporary mention of the location of Pumpkintown'; American imprints 56067. OCLC finds five copies.



77. ROESLER, Aug. Panorama öfver Stockholm. *Mid-late 1880s.*

Four-part albumen-print panorama 8½ x 45⅞ inches (21.6 x 116.5 cm) in total, with photographer's credit and title printed in red below photograph and red printed line border, mounted on boards with cloth hinges, first and last parts as pastedowns; folding leporello- style into red cloth boards, title in gilt and other lettering and border in black on front board, border in blind on the back board; spine cracked but holding, minor wear to corners of boards. **£1200**

Likely taken from the Mosebacke water tower at Södermalm looking (in the first and second sections) towards the central island, the oldest part of the city. A similar view by Roesler in the collection of the bibliothèque nationale de France is dated 1881, but includes only two tall church spires on the island, suggesting ours may be a few years later after the spire of the Sta Klara Kyrka had been built in the mid-1880s.

August Roesler (1837–1896) was a German-born photographer, working with his brother Ernst in Stockholm from the 1850s or early 1860s.



THE FOUNDATION OF STRUCTURALISM

78. SAUSSURE, Ferdinand de. *Cours de Linguistique générale.* Lausanne & Paris, Payot, 1916.

8vo, pp. 336 + errata-leaf; French bibliographical note to head of half-title 'vgl. Sechehaye, Ff 44, 217-241, l'école genevoise de linguistique générale. Schuchardt, L. Bl. 1917, 1-9'; another to first leaf of preface, making reference to Schuchardt and C. Herman, a few pencil underlinings and side-notes, mild browning; a good copy in the original printed paper wrappers, edges and joints a little worn, spine split but holding, small loss to foot of spine; signatures 'F Muller(?)' to upper wrapper and first blank, preserved in a cloth box with leather label. **£2250**

Rare first edition. In general the study of language in the 19th century concerns philology. While great steps were made at the beginning of that century to put the study of language on a scientific basis, the vital distinction was not made between philology and non-historical linguistics. Saussure made this distinction and gave it its classic formulation. Consequently, for all subsequent linguistics, and especially structuralism, that linguistic theory in which freedom from the influence of philology is most enjoyed, Saussure's position is that of a major thinker and of a founding father.

Saussure insisted that language is a system which can be viewed under two aspects, diachronic and synchronic. Diachrony is the mode under which the system evolves through time, and hence includes not only philology but also the more modern discipline of lexico-statistics, or glotto-chronology. Synchrony is the mode in which the system exists at a single time, a cross-section, as it were, of its diachronic development, and it is under this aspect that structuralism has developed its study of language.

Other distinctions made by Saussure, of which the influence on structuralism cannot be overstressed, are those between *langue* and *parole*, and *signifiant* and *signifié*.

Saussure's influence outside linguistics has been great. He made the call for a 'general science of signs', for which he coined the term 'semiology' (the cognate term 'semiotics' is associated mainly with the American tradition, in which writers like Peirce and Morris were developing similar ideas independently of Saussure). This general science of signs came to encompass the work of many disciplines, perhaps most notably anthropology, where Levi-Strauss began to view anthropological data as forming a system in which each part helps determine the significance of the others.

The text of the *Cours de linguistique générale* was prepared by two pupils of Saussure from his lectures at the University of Geneva and published posthumously.



79. SEBAH, Pascal. Cairo. *c.* 1880.

Six-part albumen-print panorama, each section approx. 9¾ x 12¼ inches (24.8 x 31.1 cm), overall length approx. 73½ inches (186.7 cm), mounted (later?) on thin card, linen-backed, with the photographer's oval ink credit stamp *P. SEBAH / ESBÉKIEH AU CAIRE A COTÉ DU CONSULAT DE FRANCE* on the linen fold at one end, the whole preserved in a modern mustard cloth folio with ribbon ties and paper title label; light foxing to mount affecting but not very apparent in the sky areas, some staining to top of mount not affecting images overall a strong evenly-toned panorama with clear detail. **£3500**

A large and expansive view of the city dominated in the centre by the medieval Citadel and the Muhammad Ali mosque, which had been built in the Ottoman style earlier in the 19th century.

Pascal Sébah (1823–1886) was one of the most accomplished and successful photographers of this period working from studios in Cairo and Istanbul. His technical ability is exhibited here in the perfectly matched sections of the panorama and the even light he has achieved over the whole length of this vista, important elements of a successful panorama made from multiple negatives and often not achieved by other photographers.

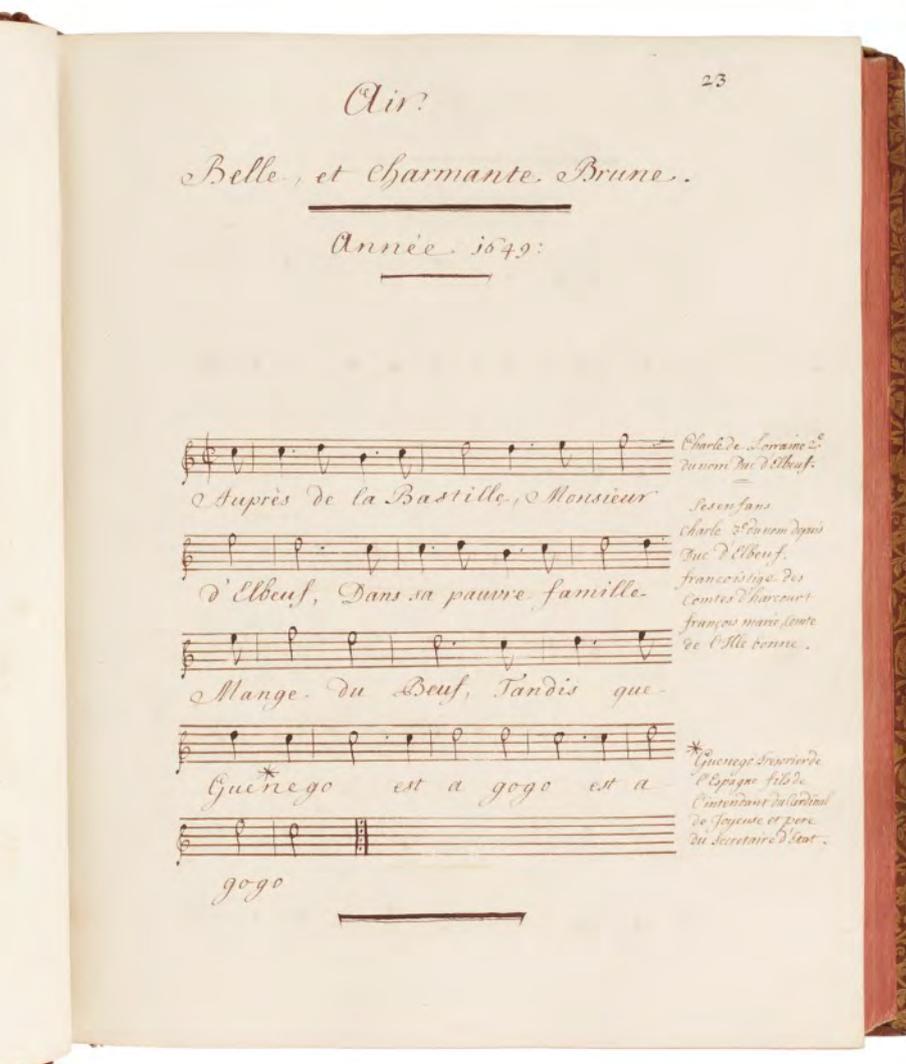
FRENCH SONGS

80. [SONGS]. Recueil de chansons chiosies depuis 1616 jusques a present 1736. [*France, c.* 1736].

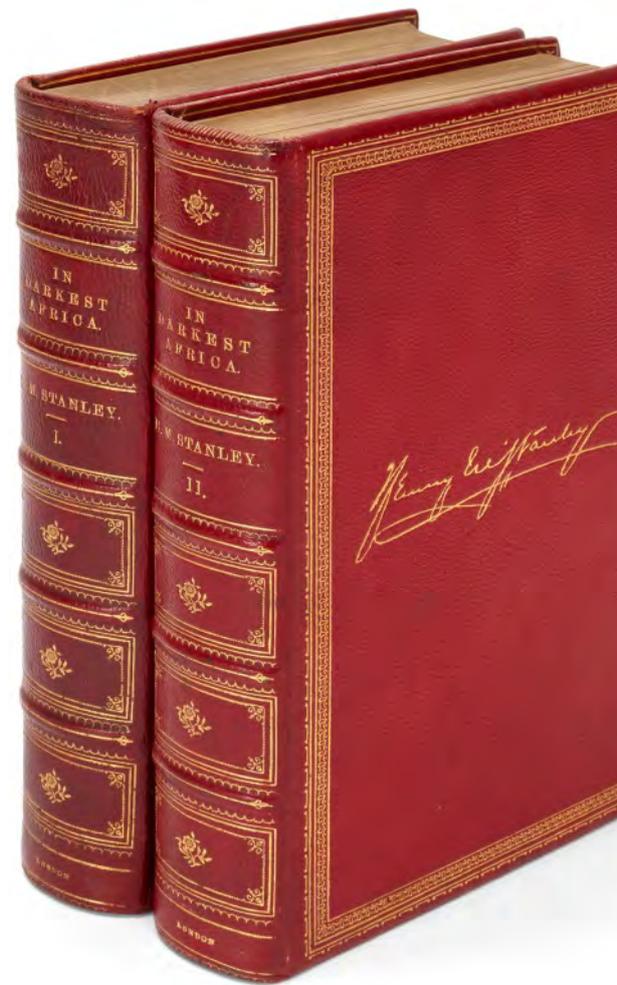
Manuscript on paper, large 4to (285 x 225 mm), pp. [xxx], 602, [16, blank]; written in a good, clear hand in brown ink; eighteenth-century design for a chimney-piece loosely inserted; in excellent condition; contemporary French calf, roll-tooled gilt border on covers, spine gilt and with red morocco lettering-piece; slightly rubbed and stained; blindstamp of Château Houtain-le-Val, Brabant, in first two leaves. **£2000**

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

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



[80]



[81]

SPECIALLY-BOUND AND PRESENTED TO THE COMTESSE DE NOAILLES

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

2 volumes, 8vo, pp. I: xv, [1], 529, [1]; II: xv, [1], 472; wood-engraved frontispiece in vol. I and photographic portrait frontispiece by Waterlow & Sons after Walery in vol. II, both retaining paper guards, 36 wood-engraved plates, 3 folding colour-printed lithographic maps, 2 loosely-inserted in pockets on lower boards, as issued; one colour-printed lithographic geological profile, one wood-engraved map, one folding letterpress table, and wood-engraved illustrations and plans in the text, some full-page; occasional light spotting or marking, skilfully repaired short tears on 2 folding maps, the other map lightly browned (as often); original crimson morocco gilt by Mansell, upper boards blocked with Stanley's signature in gilt, all edges gilt. **£2500**

First edition, specially-bound issue, for presentation to subscribers to the Emin Pasha Relief Fund; **apart from the 'Author's Special Copy', which may have been printed in a smaller run, this is the rarest form of the book.** Only 18 such recipients, including three organisations, are listed.

In Darkest Africa is the celebrated account of Stanley's 1887-1889 expedition to Lake Albert, to relieve the German physician and scientist Eduard Schnitzer (known as Emin Pasha). Following the Mahdist uprising, Emin Pasha (the governor of Equatorial Sudan), had fled Sudan for Wadelai, close to Lake Albert, where he was trapped by the Mahdist forces. He was, however, able to send letters back to Europe to alert friends to his plight, and these letters had provoked great concern for his safety. An expedition was proposed by Sir William Mackinnon Bt, the Chairman of the British India Steam Navigation Company, and Stanley was asked to lead it. In 1887 he arrived at Zanzibar and then travelled around the Cape to the mouth of the Congo, from whence he made his way to the river's confluence with the Aruwimi River and then the village of Yambuya. Leaving a rearguard, Stanley and an advance party of some 400 embarked upon a 450-mile, five-month-long journey through the Ituri rain forest to

The manuscript appears to have been executed in Turin, in northern Italy: p. [6] refers to the practice of surveyors ('misuratori') in the 'citta di Torino', and a diagram of measurements on p. [11] includes 'trabucchi', units of measurement used in the city.

Apparently intended as a graduated course of instruction, the manuscript begins with measuring simple solid bodies, including cuboids, cylinders, prisms, cones, pyramids, and spheres. The text then tackles various architectural features: walls; the facades of buildings, including spaces for doors and windows; gateways to fortresses and tunnels; roofs for pavilions, and for circular and polygonal towers; ceilings and lunettes; stairs; arches; cupolas of different forms; country chapels; and walls for supporting embankments.

The many attractive illustrations include a facade and floorplan for an elegant two-storey house, with calculations for walls, windows and doors on the facing page.

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

83. [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. **£12,500**

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.



NEW YORK ABOLITIONIST ON PUBLISHING ANTI-SLAVERY PAMPHLETS

84. TAPPAN, Lewis. Autograph letter signed ('L. Tappan') to Mr S. Bourne Jr of Hartford, Connecticut (addressed as 'Dear friend'). *48 Beckman Street, New York, 16 September 1851.*

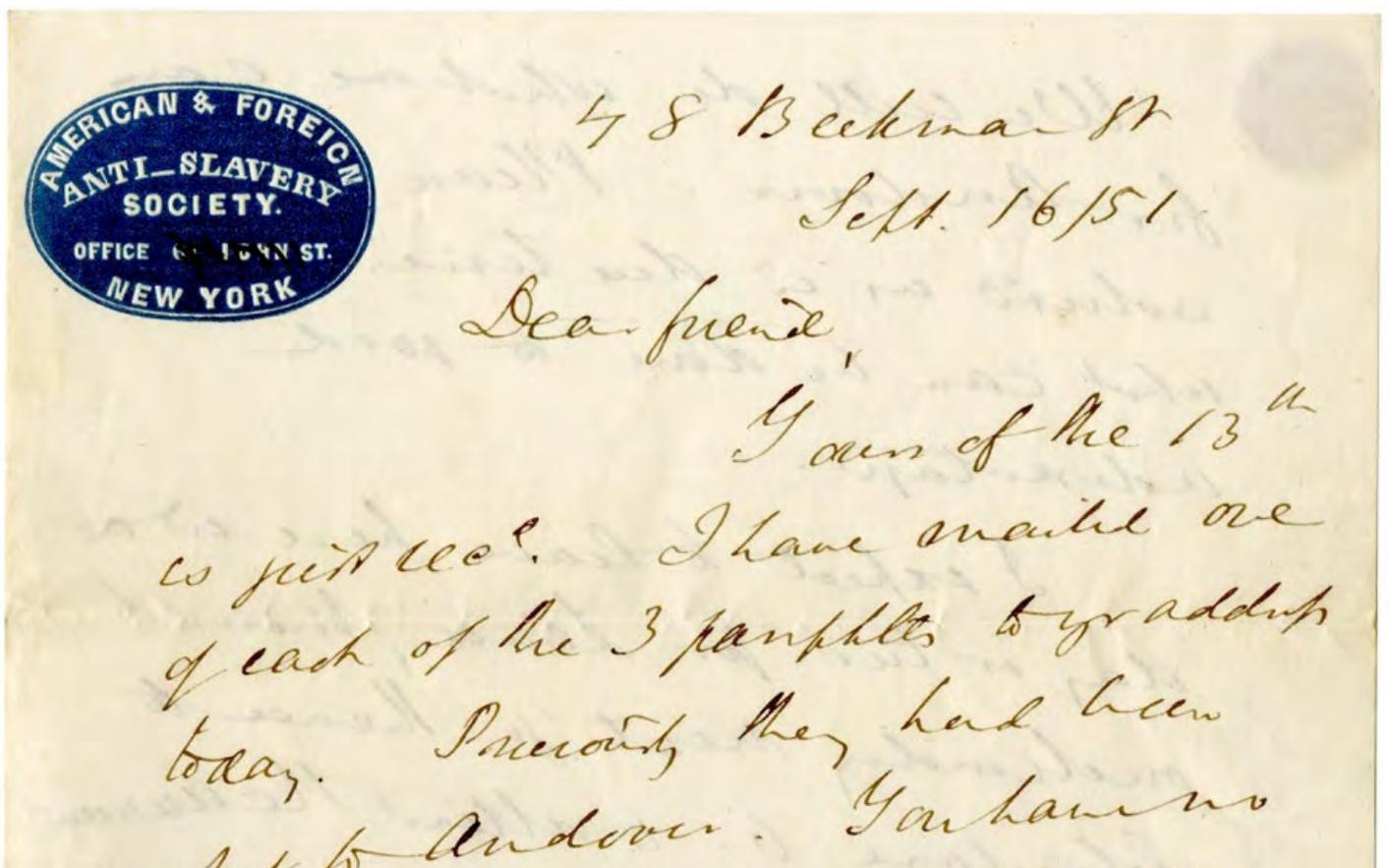
8vo bifolium, pp. 2, with integral address leaf; with 'American & Foreign Anti-Slavery Society New York' blue and white embossed stamp at head of p. 1; red New York postal stamp to address; light creases from old folds, remains of red wax seal, very well preserved. **£850 + VAT in EU**

An interesting letter from the New York abolitionist Lewis Tappan (1788-1873), who worked to free the *Amistad* slaves, regarding the publication and distribution of works by his fellow abolitionist John Gregg Fee (1816-1901). Addressing his 'dear friend' Mr S. Bourne Jr (perhaps a relation of the abolitionist George Bourne), Tappan writes: 'You have no idea of the immense labor getting them [Fee's publications] thru the press. Mr Fee's orthography – errors – the words in dead languages &c &c have perplexed & delayed us greatly. 2000 of the Sinfulness &c have been sent to Mr Fee & we wait his instructions as to the Non Fellowship & Manual. You can have as many as you wish. You want 50 copies of the Manual? Please say how many of each we shall send you ...'

In 1833, Lewis, his brother Arthur, and William Lloyd Garrison established the American Anti-Slavery Society 'to advocate the immediate abolition of slavery, without a required exodus to foreign soil and without compensation to slaveholders', Lewis bringing his 'superb business skills to the fledgling cause' (*ANB*). Lewis later established the American and Foreign Anti-Slavery Society (as on the letterhead here) and the American Missionary Association, so that while 'other leaders gained greater fame, the Tappans actually represented the greatest number of American abolitionists (perhaps 100,000 to 250,000), those who applied themselves to mission, church, and educational antislavery' (*ibid.*).

Tappan's American Missionary Association began supporting John Fee's work in 1848. The works by Fee referred to in this letter are his *Anti-slavery manual, being an examination ... into the moral and social wrongs of American slavery* (1848), *The sinfulness of slaveholding* (1851), and *Non-fellowship with slaveholders the duty of Christians* (1851), which argued that no one who claimed to be a Christian ought to keep fellowship with a slaveholder, and that the integrity of Christianity was under attack because of proslavery believers.

Tappan's letter also details his upcoming travels: a trip to Lenox, Mass., and 'thence to Cleveland, O. to attend the annual meeting of the A[merican] Miss[ionary] Asso[ciatio]n'.



85. TARTAGNIS, Alexander de. Lectura super prima parte Infortiati cum apostilis. [Venice, Arrivabene, 6 Mar. 1490; 3 Jan. 1492].

Two parts in one volume, folio, ff. [139 (without the initial blank)]; [20]; printed in Gothic types in two columns, spaces and guide-letters for initials, running titles; first and last leaves foxed, stained and with chips along the edges, a little light foxing in the second part, a few quires with pinholes in the inner margin, the initial quire with a small wormhole in the lower margin, all far from text, still a very good, mostly clean, wide-margined copy in modern quarter vellum, boards covered with marbled paper; stamps of the **Royal Society acknowledging the book as a gift from Henry Howard, Duke of Norfolk** (see below); sold to Quaritch in 1873, with stock number on the first leaf; afterwards owned by John T. Bancroft of Sandy Spring, Maryland, **with a typed and signed note to him from Frederick Goff**, dated 1958, asking for details of the imprints to be sent to him for the compilation of the Third Census of incunables in American libraries; the new endpapers are embossed with the exlibris of a successive owner who commissioned the re-binding, the German Dr Detlef Maus. **£4000**

One of the few extant copies of an incunable edition of Alexander de Tartagnis' lectures on this section of the *Corpus Iustiniani*; it was the third appearance in print of this text, and the first full-length edition, following a first appearance in 1485 and a second in 1489-90. Part I and II, gathered in this volume, provide a commentary on the first part of the *Infortiatum* (a section of the Pandectae); they were supplemented by parts III and IV, published between 1491 and 1499.

Tartagnus was among the most illustrious jurists of his time. Editions of his law lectures held in Bologna, though wide-spread in the fifteenth century, have become rare: **this incunable is only recorded, according to ISTC, in one UK institution (Lincoln Cathedral), and 6 Continental libraries.** Our copy is the only one formerly in the US, and censed by Goff.

Provenance: **This book was part of the library of Henry Howard, Earl of Arundel, Duke of Norfolk.** It is likely to have been one of the books which Henry's predecessor, Thomas, acquired on purchasing the library of the German Renaissance lawyer and humanist Willibald Pirckheimer, a close friend of Albrecht Dürer and Erasmus. 'After the fire of London, Howard granted the Royal Society the use of rooms at Arundel House in the Strand, and, on 2 Jan. 1667, at Evelyn's suggestion presented it with the greater part of his splendid library, which he had much neglected' (*ODNB*). In preparing for his census of incunables held in American libraries, F. Goff contacted the then owner of this book, John T. Bancroft of Sandy Spring, Maryland, to obtain information pertinent to its inclusion in the list. His note has been applied on the front paste-down.

BSB-Ink T-51; Goff T-28 (this copy); GW 45141; Hain-Copinger 15302; ISTC it00028000; Sajó-Soltész 3183.

Solutio matrimonio.

ibi Sali. in. l. q̄uis. C. de p̄uile. f̄is. formans istā q̄onem de duobus in f̄is celebratis. l. altero cū f̄isco ⁊ altero cū muliere ex cā uotis relinquit cogitandū non facta mētionē de Micho. de neap. nec de bal. b. ¶ Ergo de hac decisione Bal. nicho. sp. fuit dubius et Rapb. cu. h. videt multū vrgere extra hoc tñ postea subdit q̄ attēto q̄ f̄iscus est multū p̄uilegiatus debem⁹ r̄idēre ad. d. l. non puto q̄ ibi f̄iscus agebat ex cā lucratiua descendente ex delicto. ¶ Aliū intellectū reperio ad illum ter. traditū p̄ Ja. de bel. in. l. i. in f̄i. C. de cadu. col. videt q̄ d. l. non puto. indistincte militat q̄n f̄isc⁹ agebat de lucro caprando. p̄uatus autē de dāno vitando. alias autē si p̄uatus ageret de lucro nō p̄cederet ille ter. p̄pter p̄uilegia f̄isco cōcessa. ¶ Tertio cōtra Dy. ⁊ bar. adduco no. p̄ spe. in ti. de testa. § j. q̄d si. vbi dicit q̄ l̄ q̄n p̄batōes sunt hinc de pares snia p̄ eo ferri debeat. c. et l̄ris. de p̄ba. l. arraymus. §. de ac. ⁊ ob. tñ fallit in aliquibus casibus positus in. d. c. et l̄ris. ⁊ in. c. inter pares. de re iu. ¶ Item fallit fm cū vbi p̄batōes sunt pares inter f̄iscū ⁊ p̄uatus q̄ sicut sancte ecclesie ita ⁊ f̄isco ⁊ hoc seq̄ Jo. an. in addi. spe. i. d. ti. de teste. ⁊ Jo. an. ⁊ do. Ant. in. c. in n̄ra. de testi. vū ibi dicit q̄ multotiens p̄ actore ferri snia q̄n p̄batōes sunt pares ⁊ dicit ibi. Jo. an. de hoc vñ casum ponit spe. in ti. de teste. §. v̄ se referre ad cām q̄n vertit l̄is inter f̄iscū ⁊ p̄uatum. ¶ Quarto p̄ Dy. ⁊ bar. i. d. l. non puto. allego ter. in. l. i. C. de iur. f̄is. ⁊ ibi no. bar. vbi i. d. bio p̄us p̄sumit celebrata hypotheca bonoy. p̄ f̄isco q̄ p̄ puato ⁊

opi. quā seq̄ h̄ b ar. dicit q̄ pe. debuit dicere totū econtra eius q̄d dicit. ⁊ p̄dicta not. q̄ de eis alij mētionem non faciunt. ¶ Et h̄ sumpta occasione tangūt aliq̄ b̄ v̄ iac. de are. Ray. ⁊ Bal. an cessante cā. l. cesset. l. dis̄p̄d. ⁊ sic an r̄d. l. p̄sumat esse finalis. de quo vide plene p̄ bar. ⁊ alios in. l. ii. §. si. j. de do. ⁊ in. l. demonstratio. §. i. in. viij. q̄. j. de p̄di. ⁊ demō. ⁊ in c̄ruaganti ad rep̄mendā in ver. nec ex eoy ⁊ in. l. adigere. §. q̄uis. j. de iur. patr. ⁊ l̄y. ⁊ bal. in. l. generalit̄ea. C. de epi. ⁊ de. plene oēs cano. in. c. post translati onem. de renūcia. aliqd in. c. cū cessante. de appella. Cardinalis ⁊ imo. in. c. pe. ē de de. cōiug. ¶ Cū tñ nota vt dicit q̄d dicit glo. sing. ⁊ bar. in. l. i. C. de legi. tu. q̄ connecta r̄ōne. l. de connecta ipsa. l. de quo vide p̄ Ja. bu. in. l. si. s. de p̄di. ob cau. ⁊ in. l. i. C. eo. ti. p̄ io. an. ⁊ alios in. d. c. post trāslationē. Sali. in. aut. ingressi in. l. col. §. de sa. san. eccle. ⁊ Bal. h̄ imo. pleni⁹ in. d. l. ij. §. si. j. de do na. ⁊ in. l. si. do. §. de viro. j. co. ¶ In glo. in v̄bo cā declarā vt b̄ per bar. qui post antiquos ponit an ⁊ q̄n p̄uilegia voti concessa trāseant ad heredes ⁊ distinguit aut su ut cōcessa actū aut rei aut in stantie vt b̄ plenius p̄ eū. ¶ Cui adde q̄ in ḡp̄um dicit q̄ p̄uilegi um p̄cessū rei dotali q̄ alienari non possit trāsit ad heredes adeo q̄ sicut mulier possit rē dotalē alienatā r̄uocare ⁊ eius heredes et in isto p̄uilegio exemplificari p̄t. l. in ambiguis. §. de iur. do. q̄d no. ad declaratiōē. l. i. C. de p̄uile. do. f. vt in illo p̄uilegio nō h̄cat locū. l. i. adde q̄ cū bar. trans̄it b̄ p̄ dan. de ca. l̄s alij mētionē

An Luffmann Luffmann
Coffin 2. Hypotheca

BOTANY BAY

86. TENCH, Watkin. Relation d'une expédition à la Baye Botanique, située dans la Nouvelle Hollande, sur la côte méridionale, nommée par le Capitaine Cook, Nouvelle Galles Méridionale. Avec des observations sur les habitants de cette contrée, & la liste de l'état civil & militaire, au Port Jackson, traduit de l'anglais ... par C[harles]. [de] P[ougens]. *Paris, Knapen fils, 1789.*

8vo, pp. [16], 136; occasional very light marking, most corners a little dusty and creased; original dusty-pink wrappers, lined with contemporary printer's waste (*Rapport des commissaires chargés par le roi, de l'examen du magnétisme animal* (Paris: Moutard, 1784) ll. E2-3), remnants of early paper label wrapped around head of spine, uncut; partially faded, corners creased, small cracks on spine, nonetheless a very crisp, uncut copy in the original wrappers and retaining the half-title. **£950**

First edition of this translation. Tench (c. 1758-1833) was commissioned into the marines in 1776, serving in the American War of Independence. In 1786 he volunteered for a three-year term of service at the planned penal colony at Botany Bay, arriving there in January 1788. '[He] was a keen explorer and much of his leisure was spent as a member or as leader of expeditions to the west and south-west of the settlement, discovering the Nepean River and tracing it to the Hawkesbury, and penetrating as far as the Razorback. It is clear that he felt the fascination of the bush, of its strange solitude and of its informal camp-fire nights, but he had also a keen practical interest, noting the absence of water and taking samples of the soil wherever he went' (*ADB*).

Tench's *A Narrative of the Expedition to Botany Bay* was issued in London in April 1789 and was the first book on the new colony to appear (a one-page broadside on the subject had been issued in March or April), 'at once the most perceptive and the most literary of the contemporary accounts' (*ADB*). Two French translations appeared in Paris in 1789: the present edition, published by Knapen fils, and another, longer text issued by Latellier. This edition is particularly interesting for the preface by the author, translator, printer, and bookseller de Pougens (1755-1833), which places Tench's work in the context of the contemporary revolutionary debates about crime and punishment. Dismissing lengthy incarceration as conducive to increased criminality, and forced labour for the public good in the society against which the criminals have offended as problematic, the author proposes that the French should adopt the British model of Botany Bay. Although Pougens admits that the concept of a self-sufficient colony is not new, the location of Botany Bay, the care with which its inhabitants were chosen, and the attention to the well-being both of the individuals and the society are important innovations, and, '[n]ous osons donc espérer qu'un si bel exemple sera suivi par les Français, qui ne le cèdent à aucun peuple en sensibilité et en humanité' (p. [7]).

Borba da Moraes p. 855 (not calling for half-title); Conlon, *Le siècle des lumières*, 89:11053 (not calling for half-title); Cox II, p. 317; Ferguson 54 (erroneous collation); Quérard IX, p. 367; Robert, *Bibliography of Australia and the South Sea Islands*, 2143.

TUDOR LAW – WITH INTENSIVE TUDOR ANNOTATIONS

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

8vo, ff. [viii], 424; woodcut criblé initial, running titles; outer margin of quire G trimmed a little shorter, some water-staining mostly in the last quires, occasional light soiling; a good copy, **bearing extensive ink marginalia throughout** (a little trimmed) in law French **in a neat strictly contemporary single chancery hand**, bound in seventeenth-century calf, sides filleted in blind with blind-stamped palmette cornerpieces, panelled spine; covers reattached, spine partly perished, still holding, corners worn, surface scratches and scuffs; contemporary ownership inscription on title (?Robbart), purchase date on the verso of the last leaf: 25th May 1580; preserved in a cloth box. **£6000**

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



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

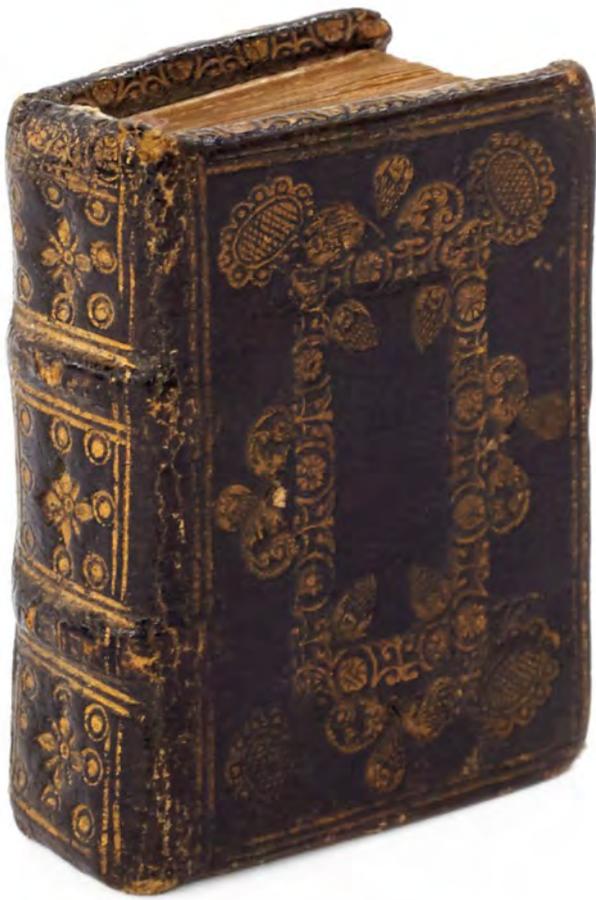
In contrast with the text proper, in law French, the dedicatory epistle is in English; the *Digest* is dedicated to the Lord Chancellor Sir Thomas Bromley, 'From my poore house neere Ruthvin in Wales'.

STC 23934; Beale T499.

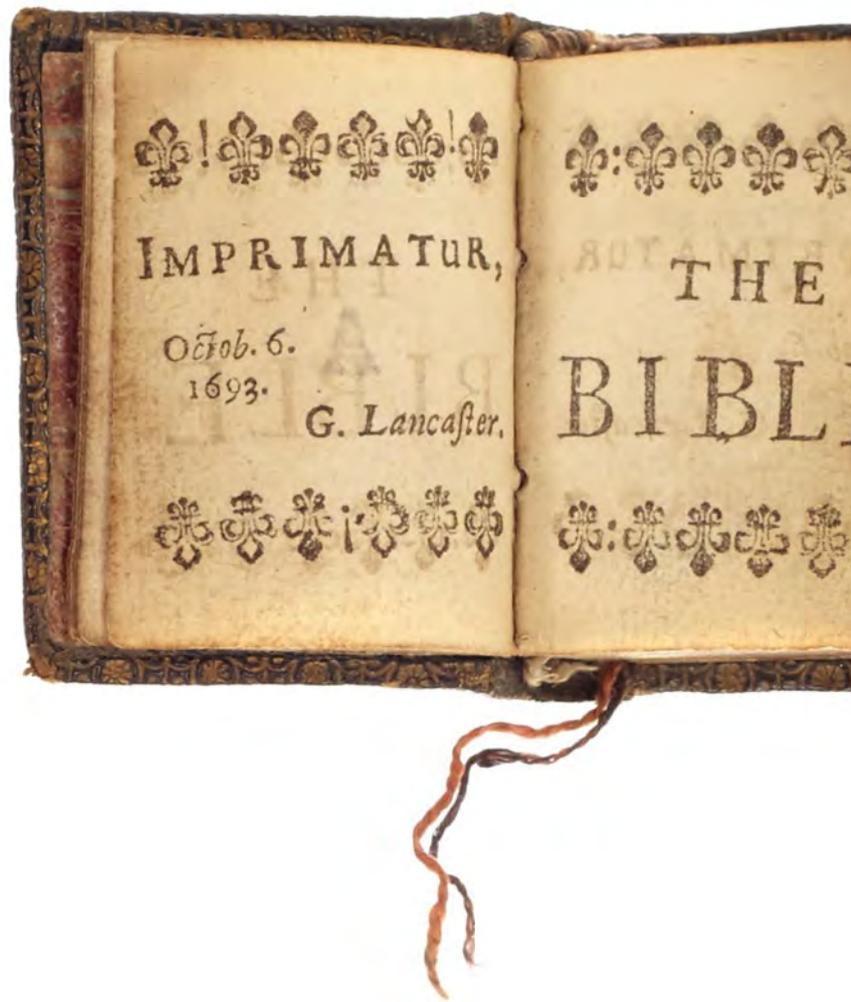
CONTEMPORARY BLACK MOROCCO

88. [THUMB BIBLE]. [TAYLOR, John]. Verbum Sempiternum [and Salvator Mundi]. London, Printed by F[reeman]. Collins for T[homas]. Ilive ... 1693.

32mo, approx. 3.8 x 5 cm, pp. [288], with an imprimatur leaf (signed 'A' on the recto), a half title ('Bible' with borders of printer's tools), and a terminal blank (K8) to the Old Testament; a separate half-title and title-page ('Salvator Mundi') to the New Testament, the initial leaf signed only 'A' and two terminal blanks (h3-4); a very good copy in contemporary black morocco, panelled gilt, gilt edges. **£5000**



[image enlarged]



A very attractive copy of this famous 'thumb bible'.

John Taylor's biblical verse paraphrases, designed chiefly for the use of children, were printed at least five times during his lifetime – separately in 1614, 1616, 1627, and 1631, all extremely rare (a total of five copies in ESTC), and once in the *Workes* of 1630 – but did not reappear (barring an Aberdeen printing of 1670), until Thomas Ilive's edition of 1693. It became extremely popular in America in the eighteenth-century, with editions in New York, Boston, Philadelphia (several of which were dedicated to Washington) and Providence.

ESTC records copies at BL, Bodley (2, one imperfect); Pierpont Morgan, Princeton, and UCLA. There was also a 'second edition, with amendments' published by Ilive in the same year, with the text in a different setting.

Wing T525; Adomeit B12; Bondy p.15.

89. TURNER, Joseph Mallord William. *Picturesque Views on the Southern Coast of England*, from drawings made principally by J.M.W. Turner and engraved by W.B. Coke, George Cooke, and other eminent engravers. *London, published by John and Arthur Arch ... Printed by W. Nicol ..., 1826.*

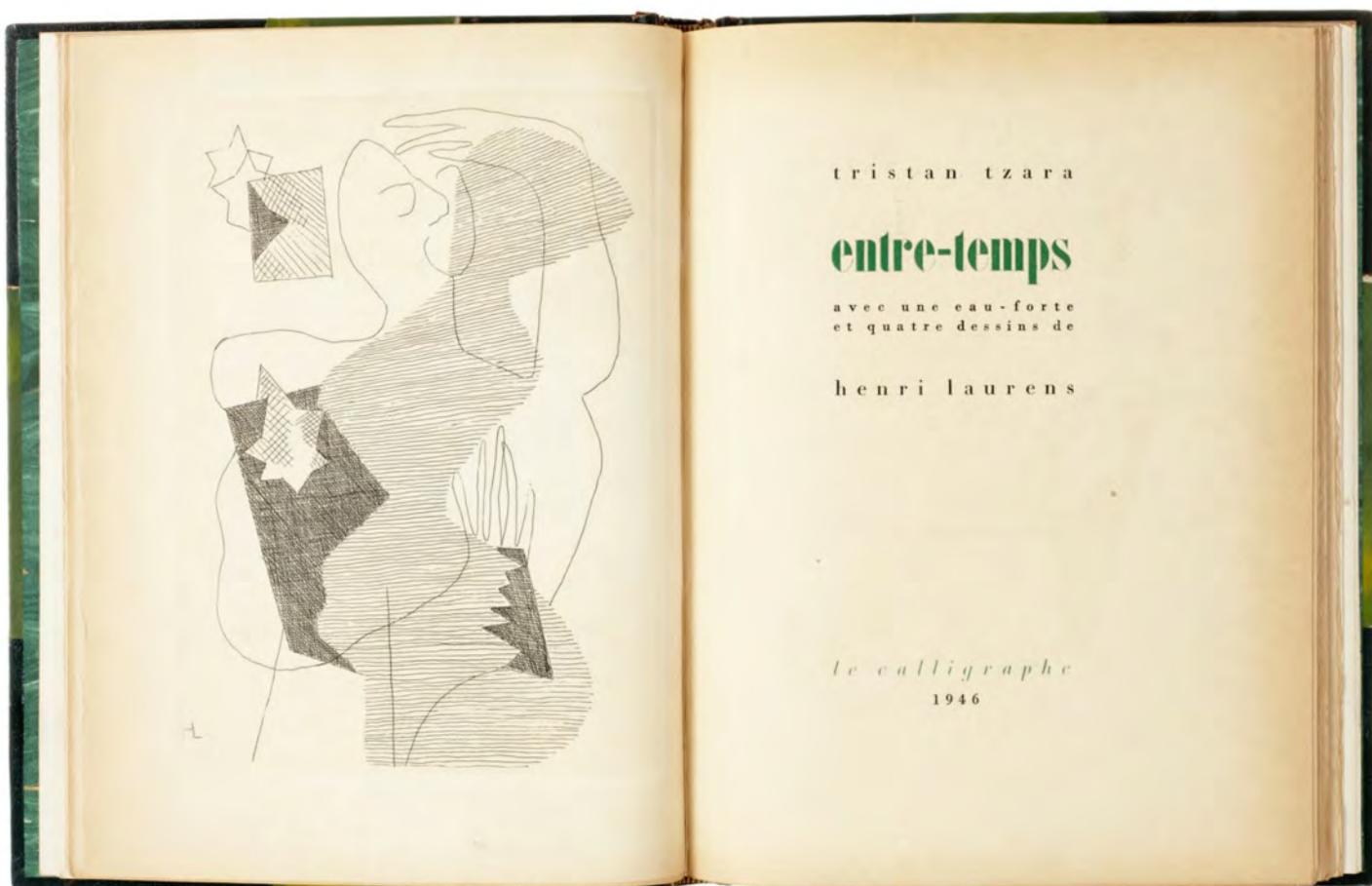
2 vols, large 4to, pp. [14], and 48 engraved plates by the Cooke brothers after Turner (39) and others, and 32 large engraved vignette views (half-page) after Turner (1) and others, a total of 80 plates, accompanied by unpaginated descriptive letterpress text; occasional light foxing to margins of plates, but an excellent, uncut copy with fine impressions of the plates; bound in mid-20th century English half green morocco and green cloth boards, modest gilt spine. **£2500**

First edition. Originally published in parts between 1814 and 1826, this is the 1826 re-issue in two volumes with the plates arranged geographically from Kent to Somerset. Turner provided forty watercolours for the project. This was a companion piece to the earlier published *Rivers of England*, and reproduced the atmospheric effect of

Turner's watercolours to great effect. The engravings were etched by the Cooke brothers, with the help of some other engravers towards the end because the series was a long time in the making. The accompanying descriptive text was written by William Combe, better known as the author of *Doctor Syntax*, although the engraver John Landseer and Turner himself had both been previously considered as contributors. The series played its part in showcasing the glories of the English coastline.

In the years during the Napoleonic Wars, when most English people were confined to their own shores, the market for books illustrating British scenery was strong, and there was a growing demand for topographical engravings. Turner began this work in the summer of 1811, when he toured Dorset, Devon and Cornwall to make drawings for *Southern Coast*. Between 1814 and 1826 thirty-nine 'Southern Coast' plates after Turner's drawings were published, the majority engraved by the brothers William Bernard and George Cooke, who had been apprenticed respectively to William Angus and James Basire, both of whom had been among the earliest engravers working after Turner. Despite delays and the change of publisher, the series was a financial and critical success, in which the beauty of Turner's compositions and his skill in 'managing' the engravers had certainly played a major part.

Rawlinson, *The engraved work of Turner*, nos. 88-127; Ray, *The Illustrator and the Book in England from 1790 to 1914*, no. 11.



90. TZARA Tristan. *Entre-temps.* Paris, *Le Calligraphe*, 1946.

8vo, pp. 49, [7], with one engraving and four further drawings by Henri Laurens, title and headlines in green, a little toning, else a very good copy in half green morocco over marbled paper boards, spine in 5 compartments, the 2nd and 4th direct lettered gilt, signed by both the artist and the illustrator to the limitation, original wrappers bound in. **£350**

First edition of this collection of surrealist verses, the fourth volume in the *Le Calligraphe* collection. Number 150 of 344 numbered copies on vélin du marais, signed by Tristan Tzara and Henri Laurens to the limitation.

91. UNDERWOOD & UNDERWOOD. India. 1900s.

100 stereographic pairs of silver printing-out-paper prints, approximately 3 1/8 x 3 inches (8 x 7.7 cm), mounted on stereocards 3 1/2 x 7 inches (8.7 x 17.8 cm), publisher's details, caption and number printed on card, with descriptive text and captions in translation printed on versos; presented in a two volume cloth-covered book-form box, gilt title and design on spines; in good condition.

[offered with:]

RICALTON, James. India through the stereoscope. A journey through Hindustan. Conducted by James Ricalton. Author of "China Through the Stereoscope". Stereographs made by the author. *New York and London, Underwood & Underwood, [n.d.] [with accompanying booklet:]* MAPS and PLANS Accompanying India Through the Stereoscope [cover title]. *New York, London..., Underwood & Underwood, [n.d.]*.

8vo, pp. 383, [6 (advertisement for Underwood Travel System Tours of the World)]; occasional red ink markings; bound in brown cloth, gilt title to upper cover, lower cover incorporating sleeve to hold Maps and Plans (small 8vo pp. 2 + 10 maps, stapled in brown printed paper wrappers); minor rubbing at corners, a little foxing to endpapers, overall condition very good. £1200

A complete set of the Indian series of stereoviews by Underwood, also with the corresponding text volume and booklet of maps. Each stereoview is accompanied by an extensive text giving further detail of any given view and recommending further reading on specific subjects.

Underwood & Underwood were once the largest producer of stereographs in the world, at the height of their success producing some 10 million stereoviews a year. Around 1900, they started to introduce boxed sets of stereographs, focusing on aspects such as education, religion and travel, in particular bringing far-flung locations to those who did not have the means to travel.





92. Unidentified Photographer. Photographic Views of the Island of Malta. [c. 1860].

Nine multi-part albumen-print panoramas, various sizes (as listed 1–9 below), and one individual albumen print (no. 10), each with landmarks identified in ink and sections numbered in pencil on rectos, some fading and a few minor flaws in the surfaces of prints but generally very good, linen-backed and bound together in half maroon morocco, ruled gilt, with gilt-lettered title label on the upper cover, somewhat rubbed at extremities and some staining to covers, not affecting images, approx. 9 x 13 inches (23.1 x 33.2 cm). **£3500**

Photographers were active in Malta from an early date and George Wilson Bridges attempted joining two architectural views to form a panorama there, aided by the Rev. Calvert Jones, in 1846. By the second half of the 1850s James Robertson and Felice Beato had started selling multi-part albumen-print panoramas there. It was to become a popular genre for depicting the island, but it is rare to see such a comprehensive documentation of the island's notable architecture and seascape as here. The majority of the identifications refer to military buildings suggesting these may have been the work of a trained army photographer such as a member of the Royal Engineers.

A list of titles is available on request.



ONE OF THE MOST IMPORTANT VOYAGES EVER MADE IN THE INTERESTS OF
GEOGRAPHICAL KNOWLEDGE

93. VANCOUVER, Captain George. A Voyage of Discovery to the North Pacific Ocean, and Round the World ... A New Edition, with Corrections. *London, T. Gillet for John Stockdale, 1801.*

6 volumes, 8vo, pp. I: [1]-28, [33]-410, [2]; II: [2], [1]-418; III: [2], 435, [1]; IV: [2], [1]-417, [1]; V: [2], 454; VI: [2], 412, [2]; one double-page folding engraved map, one engraved folding chart, and 17 engraved folding plates; letterpress tables in the text; very occasional light marking, paper-flaw on V, 2G3, some plates creased or trimmed at lower edge affecting imprint, creasing and short tears on folding maps; a very good, crisp set in a handsome contemporary binding of contemporary British tree calf, spines gilt in compartments, gilt morocco lettering-pieces in 2; some light cracking on hinges, extremities lightly rubbed and scuffed, corners slightly bumped; engraved armorial bookplates of Sir William Forbes, 6th Bt, Pitsligo on upper pastedowns, Franks 10938. **£6750**

Second, revised (first octavo) edition. The English navigator and explorer Vancouver (1758-1798) had made his first voyage with Captain James Cook on the *Resolution* (1772-1775) and also sailed with Cook's third voyage on the *Discovery* (1776-1780). Further voyages followed, and in 1790, after the Nootka Sound Convention had confirmed Britain's rights to the northwest coast of America, Vancouver was appointed to lead an expedition tasked with surveying the coast, a voyage which 'became one of the most important ever made in the interests of geographical knowledge' (Hill 1753). The expedition landed on Australia's southwest coast in late September 1791, where Vancouver named King George Sound and claimed the coast for Britain. From Australia the expedition sailed to Tahiti by different routes and thence to Hawaii. On 16 March 1792 Vancouver's ships made the first of three surveying expeditions along the northwest coast, in the course of which they would explore the eponymous island, traverse the myriad inlets, coves, islands, and sounds of the coast, cover some 10,000 miles in small boats, and map more than 1,700 miles of coastline. In December 1794 the expedition set sail for Britain, rounding Cape Horn and arrived in October 1795 after a voyage of circa 55,000 miles. 'The voyage was remarkable for the accuracy of its surveys, the charts of the coasts surveyed needing little improvement to the present day. When Charles Wilkes resurveyed Puget Sound [named after the *Discovery's* lieutenant Peter Puget] for the U.S. Navy in 1841, he was amazed at the accuracy Vancouver had achieved in such adverse conditions and despite his failing health. Well into the 1880s Vancouver's charts of the Alaskan coastline remained the accepted standard' (Howgego I, p. 1056).

This set is from the library of the banker and philanthropist Sir William Forbes Bt. Forbes was also active in literary circles - he was a member of Johnson's Literary Club, and a friend of Boswell, Johnson, James Beattie, and other writers - and counted many painters amongst his friends, sitting for Sir Joshua Reynolds, Pompeo Batoni, Johann Zoffany, Sir Henry Raeburn, and others.

Du Rietz 1315; Ferguson 339; Hawaiian National Bibliography 335; Hill 1754; Hocken, pp. 29-30; O'Reilly and Reitman 636; Sabin 98444.

94. [VENICE]. GIROLAMO PRIULI, Doge. Document regarding the sale of land at Rimini. *Venice, 6 November 1561.*

Manuscript on vellum, in Latin, 12 x 30 cm, mounted on red embroidered cloth in glazed wooden frame 25 x 42 cm; 8 lines of text in cursive hand in light brown ink, notarial signature to bottom right; lead bulla on two cords depicting St Mark and the Doge; a few small wormholes, creases from folding, very good; newspaper cutting (detailing provenance) pasted to back of frame. **£850 + VAT in EU**

A document issued by Girolamo Priuli (Doge of Venice 1559-1567) approving an instrument of sale executed by the notary Marco Antonio de Cavaneis, on 9 October 1546, transferring 270 'tornaturas' (a measure of land) at Rimini ('Arimino'), on Italy's Adriatic coast, from doctor Aurelio Superchio to Simone Bonamini.

Simone Bonamini (1503-1579) served as the majordomo of Guidobaldo II della Rovere, Duke of Urbino and patron of Titian.

Provenance: from a collection of documents presented in 1939 by count Decio Bonamini-Pepoli to the archives of the Ca' Granda Ospedale Maggiore in Milan, and later dispersed.





UNPUBLISHED REQUIEM MASS IN MEMORY OF HAYDN

95. VERHEYEN, Pierre Emmanuel. Requiem mass in C minor. [Flanders, c. 1810].

25 separate parts for voices and instruments, large 4to (approximately 300 x 255 mm), [soprano:] ff. [9] (ff. [3] an insertion); [alto:] ff. [6]; [two tenor parts:] ff. [5] and [7]; [two bass parts:] ff. [4] and [8]; [three first violin parts:] ff. [8], [8] and [10]; [two second violin parts:] ff. [8] and [10]; [two viola parts:] ff. [6] and [9]; [two double bass parts:] ff. [10] and [11]; [first flute:] ff. [6]; [second flute:] ff. [5]; [first clarinet:] ff. [5]; [second clarinet:] ff. [5]; [bassoon:] ff. [6]; [serpent:] ff. [4]; [first horn:] ff. [6]; [second horn:] ff. [6]; [trombone:] ff. [4]; [organ:] ff. [12]; written in several scribal hands, many of the parts inscribed 'De Verheyen' in pencil in a contemporary or near-contemporary hand; some dust-soiling and browning, but generally in good condition, each part stitched and unbound. **£8000**

A very grand unpublished Requiem mass by the Flemish composer and singer Pierre Emmanuel Verheyen (1750–1819). Although not so indicated, this must be the Requiem mass dedicated to Haydn which Verheyen, a devoted follower, is known to have written following Haydn's death in 1809 and which was first performed in St. Nicholas's church, Ghent, on 9 April 1810. The Requiem was also apparently performed again at Bruges in 1814 by 72 musicians. Fétis, referring to Verheyen's sacred works, describes it as 'un de ses plus beaux ouvrages en ce genre'.

According to an early biographer, Verheyen, ‘profondément pénétré de la perte du grand symphoniste ... composa une messe de *Requiem* pour le repos de l’âme de l’illustre défunt. Appartenant aux fondateurs de la Société des Beaux-Arts et des Lettres, qui était érigée depuis deux ans, cette association l’engagea à concourir avec lui pour rendre un dernier hommage à l’illustre compositeur de *la Création*. Cette messe fut célébrée avec pompe dans l’église de St-Nicolas. Un catafalque, élevé sur les dessins d’un membre de la société, l’architecte P. J. Goetghebuer, et entouré d’emblèmes funéraires, rappelait le nom de l’immortel défunt. La Société, ravie de la belle composition du digne élève d’Haydn, lui décerna une médaille avec cette inscription: “La Société des Beaux-Arts de Gand honore la mémoire du grand symphoniste en célébrant des obsèques solennelles dans l’église de St-Nicolas le IX Avril MDCCCX”. Verheyen devint le plus fécond de nos auteurs: des succès éclatants couronnèrent ses efforts, mais peu de générosité les accueillit: on se contenta de le payer en applaudissements, et, à la honte des contemporains, l’infortune accabla encore une fois un talent distingué, qui avait eu le tort de vouloir parcourir sa carrière dans sa propre patrie’ (P. Van Duyse, *Notice biographique sur Pierre Verheyen*, Ghent, 1841, pp. 8–9).

‘As a choirboy at St Baaf Cathedral, Ghent, [Verheyen] took his music lessons with the organist J. J. Boutmy. Later he studied composition with Ignaz Vitzthumb, a director of the Théâtre de La Monnaie, Brussels, and with F.-J. Krafft, the music director at St Baaf Cathedral, Ghent. As a singer, he was employed at churches in Bruges and Ghent and by several lyric theatres; he was also a conductor in Maastricht. His first compositions, which are church music, date from the year 1778; in 1786 he was appointed *compositeur ordinaire* to Prince Ferdinand Lobkowitz, the Bishop of Ghent. Having lost his voice, Verheyen obtained an administrative post under the French regime and was appointed organist at the Temple de la Raison in 1793 and later at the Ursuline Convent. He was one of the founders of the Société des Beaux-Arts in Ghent. Verheyen admired Haydn and composed a Requiem in his memory; he imitated Haydn’s style in his piano sonatas, which are in a single movement. He left an extensive output, which for the most part remains unpublished and awaits rediscovery’ (*New Grove*).

The present set of parts seems to lack a cello part; its accompaniment to the ‘Lacrimosa’ (*andante espressivo*) is, however, present in full in both the double bass parts, and the cello part is indicated in numerous other places in the score.

See Fétis, VIII p. 326.

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

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

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

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

The opera was first performed posthumously at the Paris Opéra on 15 September 1789, Vogel having died on 15 June 1788. The libretto, by Philippe Desrieux, was published by de Lormel in 1789, while Sieber printed the full score in 1790. ‘Among the musical qualities of this dramatically powerful work are the variety of recitative forms, the treatment of the woodwind as solo instruments and the harmonic colour of the choruses. The overture [not present in our manuscript], composed in monothematic sonata form, remained popular into the early nineteenth century, and was incorporated into Gardel’s ballet-pantomime *Psyché* (1790), which had more than 1000 performances at the Opéra between its première and 1829’ (*New Grove*).

Johann Christoph Vogel (1756–1788) studied with Georg Wilhelm Gruber in Nuremberg and with Joseph Riepel in Regensburg. He moved to Paris in 1776 and became one of Gluck’s most devoted followers. The first of his

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

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

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

MADE BY WOMEN INTERNED IN GERMANY IN WWII

97. [WORLD WAR II]. Handmade artefacts and photographs from the Ilag V internment camp in Liebenau, Germany, collected by Miss Constance Lloyd. *Liebenau, 1941-1945.*

5 straw-work objects, 1 straw-work album, 14 black and white photographs, 2 brooches, 1 silk bookmark, 1 embroidered box, and 1 matchbox; in excellent condition overall. **£1200**

A charming and unique collection of handmade objects produced by women interned at Ilag V internment camp in Liebenau (in southern Germany, near to Lake Constance), together with the signatures and photographs of some of the internees. This remarkable survival, preserved in extraordinary condition, was collected by Miss Constance Lloyd, a 'Floor Captain' at the camp, who may be the artist whose paintings were exhibited after the war at the Adams Gallery, London (as noted in *The Times*).

Ilags were internment camps established by the Germans to hold Allied civilians caught in areas captured by the German army. Liebenau - a former mental hospital run by nuns - opened in 1940 and remained in operation until 1945, occupying a castle and adjacent buildings. The first internees were British citizens from Poland, Belgium, the Netherlands and Greece, followed after December 1941 by American citizens caught in occupied Europe. The camp's German guards were veterans of World War I (several had been POWs in British camps) and treated the internees well.



The collection comprises: a straw album given to Miss Lloyd ('Merry Christmas and a Happy New Year 1943') with 2 photographs on the cover (internees posing in a nativity scene, and St Joseph's House at Liebenau with an arrow pointing to 'my bedroom'), 5 pages of signatures of British and American internees (mostly women), and an inscribed photo of Mrs Rose Novak; 10 black and white photographs of women internees, with notes/inscriptions to Miss Lloyd on the backs, including Greek and American internees and Miss Lloyd herself; a straw-work box with knitted cigarette to lid, 'Liebenau' embroidered on front, and a black and white photograph of a group of nuns underneath; a straw-work sailing ship labelled 'American Liebenau camp', flying the Polish flag, with inscription to bottom 'To the charming and jolly captain Miss Lloyd in remembrance E. Ciekowska Liebenau 14.2.43'; a coloured straw-work doll with note 'Model of a Polish doll in Cracow peasant costume made of Red X string by a Polish American girl of 20 yrs whilst interned at Liebenau Camp Germany 1943'; a straw-work biplane with RAF roundels; a red and blue bookmark with note 'made with silks on lace cushion by a Polish-American girl of 16 yrs Germany Camp 1943'; a small box embroidered with 'Bon voyage 1945' and a picture of a train; a miniature straw hat; a floral brooch with note 'made of paper & glazed by Polish American internees in Germany'; a small Union Jack brooch made from coloured beads; and a matchbox from Austria.

FROM THE LIBRARY OF THE RADICAL POLITICIAN JOHN BRIGHT

98. WATERTON, Charles. *Wanderings in South America, the North-West of the United States, and the Antilles, in the Years 1812, 1816, 1820, & 1824, With Original Instructions for the Perfect Preservation of Birds &c.* London, Richard Clay for B. Fellowes, 1839.

[with:]

-. *Essays on Natural History, Chiefly Ornithology. With an Autobiography of the Author, and a View of Walton Hall.* London, A. Spottiswoode for Longman, Brown, Green, and Longmans, 1845.

[and:]

-. *Essays on Natural History, Chiefly Ornithology. Second Series. With a Continuation of the Autobiography of the Author.* London, A. Spottiswoode for Longman, Brown, Green and Longmans, 1846.

3 volumes, 8vo, pp. iv, 307, [1]; lxxxiii, [1], 334; [i]-cxlii, [2], [1]-188, [2], [189]-204; engraved frontispieces; uniformly bound in contemporary British green roan gilt, boards with borders of double gilt rules and ornamental blind roll, spines gilt in 6 compartments, gilt morocco lettering-pieces in 2, others richly decorated in gilt, board-edges roll-tooled in gilt, turn-ins roll-tooled in blind, marbled endpapers, all edges marbled, blue silk markers; extremities lightly rubbed, bumped and marked, nonetheless a very attractive set; *provenance*: **John Bright, MP** (1811-1889; engraved presentation bookplates on upper pastedowns 'Presented to John Bright by the Friends of Free Trade A.D. 1847'). **£500**

A uniformly-bound set of Waterton's works, selected by and presented to the radical politician John Bright. *Wanderings in South America* describes four journeys by Waterton, who travelled to South America in 1804 to manage his family estates in Guyana. He first explored the Demerara forests, managing to acquire samples of curare poison from Macusi Indians, then studied the birds of the Brazilian forests and visited French Guiana, Paramaribo, Surinam, New Amsterdam, and Georgetown, collecting more than 200 specimens. His third journey took him along the Essequibo River, and he collected 230 birds, 2 land tortoises, 5 armadillos, 2 large snakes, a sloth, a giant anteater, and a cayman. His final explorations of the interior of Guiana focused on 'jacamars, red grosbeaks, sunbirds, tinamous, and humming-birds, as well as "vampires", sloths, and monkeys' (*ODNB*). The 'value of Waterton's work lies in the fact that he was the first to observe and describe "d'après nature" the birds and animals of the tropics, largely known only from museum specimens' (Borba de Moraes, p. 937).

These three volumes of Waterton's works were bound for the testimonial library gifted to the radical politician John Bright (1811-1889), who campaigned successfully for reform in the areas of child labour, education, working conditions, and Corn Law: '[o]n 27 January 1846 Peel publicly proposed corn law repeal, and the following day Bright spoke in support of Peel's decision. [The Anti-Corn Law League] felt vindicated by corn law repeal – Bright saw the struggle as a victory for the manufacturing north over the south. Throughout the summer of 1846 huge



The recipient of this letter was Mary Rodes (1714-1789) of Great Houghton, Yorkshire. Mary was descended from Sir Edward Rodes (c.1600-1666), who had served as sheriff of Yorkshire and Perthshire, and as colonel of horse and member of the privy council under Cromwell. Mary inherited the family's Great Houghton estate upon the death of her unmarried brother, William, in 1740, and as a property owner would theoretically have been able to vote in the 1784 election (it was not until the 1832 Reform Act that the right to vote was specifically restricted to 'male persons').

100. [YOUNG, Arthur]. A essay on the management of hogs; including experiments on rearing and fattening them... *London, for W. Nicoll, 1769.*

8vo, pp. xxiv, 3-49, [1], blank; a very good, clean copy, stab-sewn as issued, loosely inserted in contemporary paper wrappers, lightly dust soiled, frayed at edges, a few small holes to spine. £3250

First edition of Alfred Young's detailed essay on his experiments to determine the optimum feed for hogs, a unique piece of research for which 'the Society for the Encouragement of the Arts, Manufactures, and Commerce, adjudged the premium of a Gold Medal' (title). The nineteen experiments detailed (selected, according to Young, from many more actually undertaken) were carried out on animals of different ages using different combinations of foodstuffs, including pollard, turnips, milk and Jerusalem artichokes. At the beginning of the work, Young discusses the considerable mutual benefits that dairies and piggeries can bring each other.

Described as 'certainly the greatest producer of farming literature our annals record' (Fussell), Young wrote widely on many areas of agriculture, husbandry and manufacture.

Fussell, p. 156, and 70 ff; McDonald, p. 212; Perkins 1972 (2nd ed.); Rothamsted, p. 183; OCLC finds only 3 copies.

