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VIEW FROM BROOKLYN

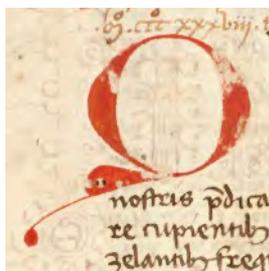
The Bridge crosses the river by a single span of 1,595 feet suspended by four cables,  $15\frac{1}{2}$  inches in diameter, each composed of 5,434 parallel steel wires. Strength of each cable, 12,000 tons.

Total length of Bridge and approaches, 5,988 feet 6 inches. Height of Towers, 278 feet. Height of Roadway above high water, at towers, 119 feet 3 inches, at center, 109 feet 6 inches. Height of roadway for carriages, and walks for foot passengers. The Bridge is lighted at night by the United States Illuminating Co. with 35 Electric Lights.

CONSTRUCTION COMMENCED, JANUARY, 1870. COMPLETED, MAY, 1883. ESTIMATED TOTAL COST, \$20,000,000.

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Recent catalogues:

1439 Medieval & Renaissance Manuscripts  
1438 The Bradford H. Gray Collection  
in the History of Social Thought  
1437 Continental Books & Manuscripts



Cover illustration:  
item 63 NEW YORK CITY;  
Above: item 8 BARTOLOMEO

1 // [AMERICAN CONSTITUTION.] Costituzione degli Stati Uniti d'America. *Filadelfia [i.e. Venice, n. p.], 1797.*

12mo, pp. 52; a very good copy in drab wrappers.

\$9645

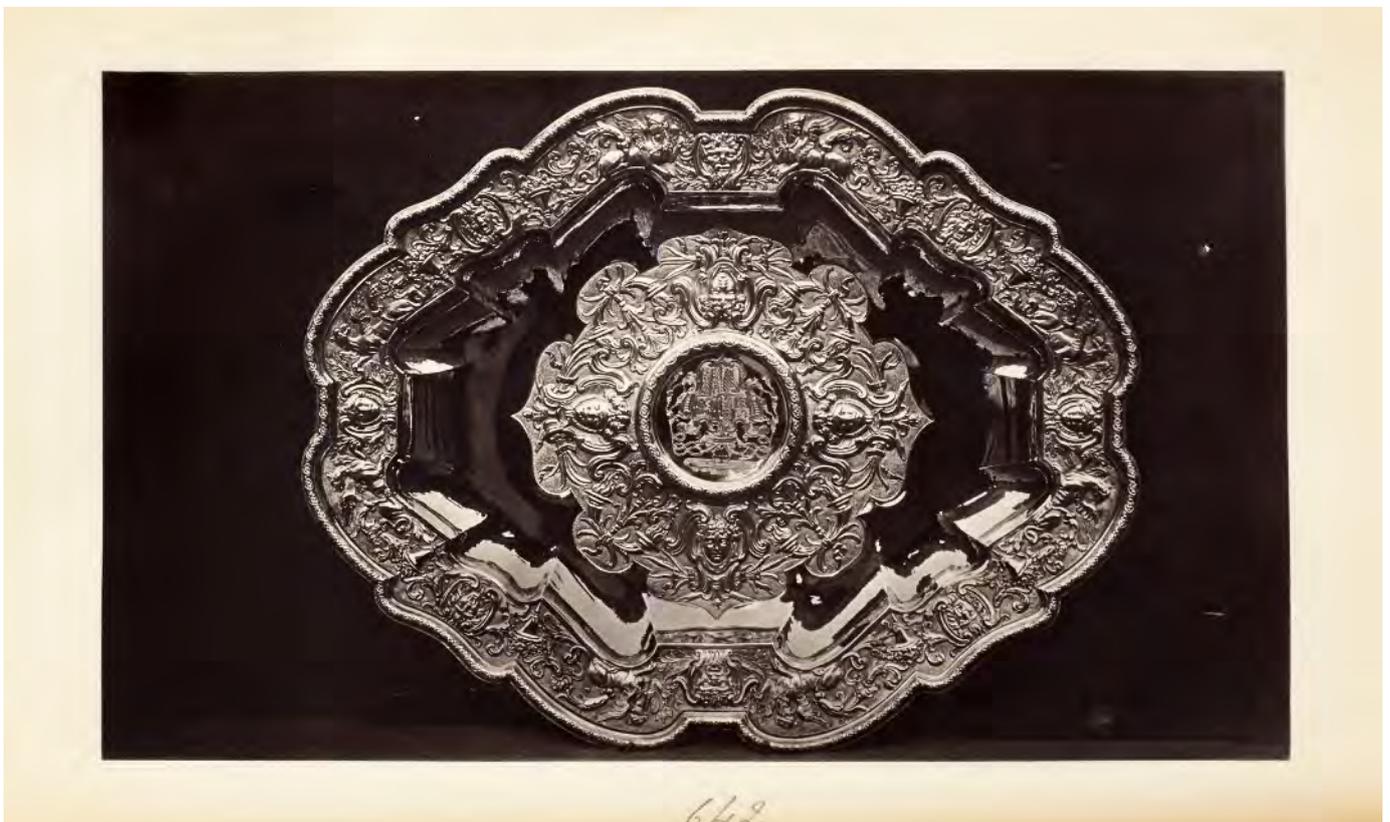
Exceptionally rare first Italian edition of the Constitution of the United States.

Venice, with its vigorous printing industry and its pro-Revolutionary intelligentsia, was the publishing place of many translations of works of the Enlightenment, including the French Constitution and this, the American one. Italy had perhaps historically been especially alert to the idea of a written constitution: the tiny Republic of San Marino had in fact promulgated the earliest ever, in 1600, and Italian-speaking Corsica had issued its own in 1755, becoming the inspiration for numerous American patriots.

The anonymous translator chooses here to report the original terms in English, in brackets, next to his translation, when he considers them to be either technically or culturally important.

Mugnaini I, 246: 'Prima edizione in volume in lingua ital. sconosciuta. Manca a tutti i repertori consultati'.

OCLC finds 3 copies only: Johns Hopkins, NYPL, Yale.



WITH 77 CARBON PRINTS

2 // **ANNAN, James Craig, photographer.** Catalogue of the Collection of Pictures, Works of Art, and Decorative Objects, the Property of His Grace the Duke of Hamilton, K. T. ... [London,] Messrs. Christie, Manson & Woods ... 1882.

4to, pp. 234 (five 'portions' in 1 vol.), with a title to each 'portion' and 77 carbon print photographs, each captioned in pencil with the lot number; lots 878, 984, 998 and 1456 have two different photographs; a very good, fresh copy in the original publisher's scarlet cloth, hinges cracked; offered with an un-illustrated copy in like condition. \$800

First edition of the sale catalogue for the Hamilton Palace Collection, notable for its early and lavish use of photographic illustrations; the catalogue was also available without illustrations (at 5s – the illustrated set cost 21s), a copy of which is also offered here.

James Craig Annan and his father Thomas had been commissioned to photograph the palace and grounds by the Duke of Hamilton in around 1869. In the present catalogue of the house contents the younger Annan's skills were challenged by the location of certain pieces; in some instances he deletes the overly fussy background, while in others items are shown *in situ*. Mirrors prove typically problematic – Annan's solution here may not be the most subtle. The sale, comprising 2,213 lots dispersed in five parts between Saturday, 17 June and Thursday, 20 July 1882, achieved a total of £397,000, and included Old Master paintings from every school, as well as important furniture, sculpture, porcelain, lacquer and *objets d'art*, many with extraordinary provenance.

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

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

Folio, ff. 366; printed in gothic type in double columns of 52 lines, 4- to 7-line initials in red or blue, red and blue paragraph marks, first leaf with a contemporary illuminated initial, framing and decoration with a blank roundel at foot, manuscript quire signatures; a superb, very wide-margined and crisp copy in contemporary Italian blind-stamped calf over wooden boards, four clasps; some surface wear, straps missing; very faint remains of an inscription at the foot of the first leaf, contemporary manuscript annotations in the margins in a single scholarly hand, contemporary manuscript list of contents on front free end-paper; exlibris William O'Brien, with book label on the front paste-down. \$29,450

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



the relief of the poor, or the welfare of the community, then trade is to be regarded as a worthy and dignified endeavour.

Schumpeter ascribes to Antoninus the first clear statement of the Scholastics' main positive contribution to interest analysis, when in the *Summa* he explained 'that though the circulating coin may be sterile, money capital is not so because command of it is a condition for embarking upon business. This of course was a frontal attack on Aristotle's "sterility of money"' (*ivi*, p. 105).

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

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

**4 // ARNALDUS DE VILLANOVA.** *Computus ecclesiasticus et astronomicus . . . noviter impressum.* (Colophon:) *Venice, Bernardino Vitali, 17 February 1501.*

Small 4to, ff. [11], [1 blank]; woodcut device to title, woodcut initials; one small wormhole (touching only a few letters), some light foxing; very good in modern half vellum, grey paper sides, spine lettered in ink; marginal annotations in 16th-century hand (trimmed), marginal ink stamp to title (erased). \$6000

**Rare first edition, the Erwin Tomash copy.** 'Arnald of Villanova . . . was born either in Villa Nova (Spain) or Villeneuve (France). He died in a shipwreck in 1314. He lectured on philosophy and medicine in both Barcelona and Paris but is known chiefly for his large number of works on alchemy. Despite the fact that the title page declares this to be a new edition, no earlier printed versions are known . . . The work is strictly a computus and covers only calendar computations (epact, golden number, etc.) and does not directly address arithmetical calculation. In keeping with the time in which it was written, it uses only Roman numerals' (Erwin Tomash Library). 'A good example of the works on the ecclesiastical calendar in use in the Middle Ages' (Smith, p. 74.).

*Provenance:* the numerous marginalia show a close analysis of the text by a near contemporary reader. From the library of Erwin Tomash (1921-2012), known for his early pioneering work with computer equipment peripherals, for establishing the Charles Babbage Institute, and for his outstanding library on the history of computing.

EDIT 16 12938; Palau 365596; Sander 609; Tomash & Williams A97; USTC 801626. COPAC finds 2 copies (Cambridge and Glasgow); OCLC finds only 1 copy in the US (Smith College).



**5 // AVICENNA.** Canon medicinae, in the Latin translation of Gerard of Cremona; part of Book III, fen 1 (see below). France, early 14th century.

Bifolium (leaves not consecutive) preserved *in situ* on the binding of a sixteenth-century printed book (Cristoforo Porzio, *In tres priores Institutionum libros eruditissimi commentarii*, Venice, 1591), double columns of 56 lines, gothic script, dark brown ink, ruled with plummet, two-line initials in alternating red and blue with contrasting penwork, penwork extensions of interlocking red and blue bars extending the full height of the columns, headlines in red with penwork in blue, marginal chapter numbers in red and blue, rubrics; several contemporary and slightly later marginal notes, including a long contemporary note at the foot of the verso of the second leaf containing a remedy 'ex arte G.' (i.e. Galen); slightly soiled and stained, but generally in very good condition and entirely legible. \$3685

From a richly decorated copy of the *Canon medicinae* of the Persian physician Ibn Sina, known as Avicenna (980–1037). It was the most influential medical textbook, and this is the Latin translation of Gerard of Cremona (1114–87) which became the standard version in Europe throughout the Middle Ages and Renaissance.

'The *Canon* . . . is a compendium of Greek and Muslim medical knowledge of Avicenna's time, co-ordinating the teachings of Galen, Hippocrates, and Aristotle. It superseded all previous works – even the great medical encyclopaedia of Rhazes – and in its Latin translation became the authoritative book in all universities. It was still being printed in the seventeenth century, though by that time all its influence had been superseded by Galen and then by the new medical school represented by Sydenham and others. It is, however, still in use in parts of the Arab world today' (*Printing and the mind of man*).

The present fragment is from fen I in Book III (chapters 7–11 of treatise 2 and chapters 2–3 of treatise 3; edn. Venice, 1608, vol. I p. 454 col. II – 457 col. I and p. 470 col. II – p. 473 col. I). The text discusses a variety of headache called *soda* (which may be diagnosed if the urine of the patient resembles that of an ass) and a swelling of the brain known as *sirsen*.

### THE DEFINITIVE EDITION, IN ORIGINAL VELLUM

6 // **BACON, Francis.** *The essayes or counsels, civill and morall . . . newly enlarged.* London, printed by John Haviland for Hanna Barret, and Richard Whitaker, 1625.

Small 4to, pp. [12], 340, complete with [A1] (blank, cancelled in the second issue); engraved initials and head-pieces, text within ruled frame throughout; small hole to blank upper margins of first few leaves, small marginal hole to L3, very occasional light marginal damp staining, a few light marks; a very good crisp copy in contemporary limp vellum; upper hinge split, some cockling and staining; some contemporary underlining and marginalia, contemporary inscription to p. 340, 'legitur, perlegitur et subintelligitur per me Jacobum Perry', contemporary inscriptions of Bennet Mehew and Tho. Fettiplace, with Mehew's initials stamped in blind to covers, inscription of Herbert Henry Asquith to recto of blank A1, 'H.H.A. 26 August 1923'; preserved in slipcase. \$15,000

**The first complete edition of Bacon's Essays**, enlarged 'both in Number, and Weight', as Bacon explains, 'so that they are indeed a New Worke', a fresh and entirely unsophisticated copy, **formerly in the possession of the British Liberal politician Herbert Henry Asquith (1852-1928)**, who served as Prime Minister between 1908 and 1916.

Bacon first published his *Essayes* in 1597, in a slender octavo containing only ten short texts. Subsequently these were altered and added to, and in 1612 the sixth edition, a thicker octavo, comprised thirty-eight essays. The present 1625 quarto – actually the twelfth edition, and the last to be printed in Bacon's lifetime – gives a completely revised version of the whole work, enlarged to the now-canonical quantity of fifty-eight full-length essays. This is the definitive form of his masterpiece, and the text as normally reprinted and read today. This is the first issue, with 'newly enlarged' in the title, and Whitaker's name in the imprint. Fine copies in original condition are rare.

*Provenance:* perhaps the James Perry who matriculated from Magdalene College, Cambridge in 1628; there were Thomas Fettiplaces at both Cambridge and Oxford in the 17th century. Among the occasional 17th-century annotations is the marginal note 'great rivers in America' to p. 330, where Bacon discusses deluges in his 'Of vicissitude of things'.

ESTC S124226; Gibson 13; Pforzheimer 30 (second issue = Gibson 14).

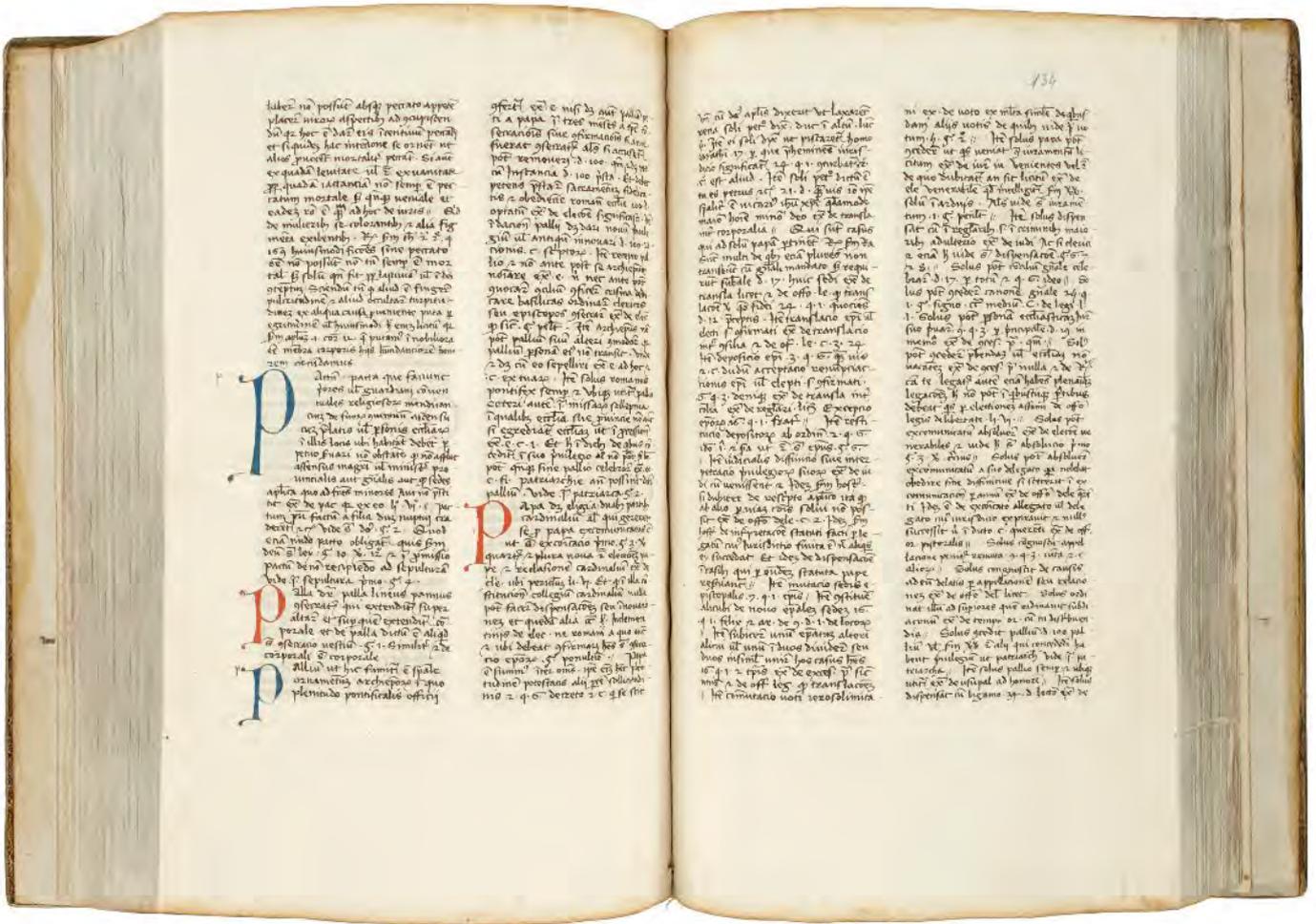
WITH ALBUMEN PRINTS OF LOCOMOTIVES

**7 // BALDWIN LOCOMOTIVE WORKS.** Illustrated Catalogue of Locomotives. Burnham, Parry, Williams & Co. ... *Second Edition*. Philadelphia: J. B. Lippincott & Co. 1881.

4to, pp. 153, [1], with a frontispiece, 18 albumen prints of photographs of locomotives, and 6 full-page illustrations; with seven additional printed leaves pasted in at various points providing extra information on some of the engines c. 1883-5; title-page printed in red and black, each page within a decorative red border; a fine copy, the prints in excellent condition, in the original brown cloth, cover decorated in black and gilt, lettered gilt. \$2150

Second edition, a fine photographically-illustrated catalogue of heavy machinery first printed in an undated edition c. 1871. Founded in the early 1830s by Matthias Baldwin, the firm became the largest producer of made-to-order steam locomotives in the US, continuing production until 1956. The supplemental leaves found in this copy add information on particular feats achieved by Baldwin locomotives – ‘105 cars drawn by an “American” 16” x 24” Locomotive’ – and document their performance on particularly steep grades.





8 // **BARTOLOMEO DA SAN CONCORDIO.** Summa de casibus conscientiae. Northern Italy, 2nd quarter of 15th century.

Manuscript on paper (watermark: a hunting horn), 203 leaves (292 x 195 mm), numbered in an early hand up to f. 83 and thereafter in modern pencil, collation i-xx<sup>10</sup>, xxi<sup>3</sup> (-4, probably blank), complete, double columns of 47/48 lines written in an Italian notarial bookhand, lightly ruled in ink, five-line initial on opening page in red with penwork flourishing in purple, two-line initials alternately in red and blue, paragraph marks in red, capitals touched in red, horizontal catchwords in centre of lower margin; numerous manicules and occasional marginal annotations in early hands; some light soiling and staining, faint purplish staining at extreme fore-edges of some leaves, minor staining in last few leaves, scattered wormholes at beginning and end of volume sometimes affecting a letter or two of text, margins trimmed but mostly preserving marginal annotations (these sometimes on tabs folded into volume), some light marginal foxing, but generally very clean and crisp in modern leather-backed boards. \$23,450

A well-preserved manuscript of Bartolomeo da San Concordio's popular *Summa de casibus conscientiae*.

Bartolomeo (1262–1346) entered the Dominican Order in 1277 and taught at several Dominican houses, from 1312 principally at Pisa. He is chiefly famous for the present work (known variously as *Bartolina*, *Pisana*, *Pisanella* and *Maestruzzo*), an alphabetically arranged and updated version of the *Summa confessorum* of John of Freiburg (d. 1314). Its accessibility ensured its popularity not just as a compendium of canon and civil law but as the most important confession manual for more than a century.

The present manuscript is notable for containing a colophon (f. 202v, presumably copied from the exemplar) very precisely dating the completion of the work to 29 December 1345, a few months before the author's death in July 1346: 'Consumatu[m] fuit hoc opus in civitate pisana per fr[atru]m barth[olomeu]m de s[an]cto [con]cordio ordinis fr[atru]m p[rae]dicator[um] ab anno incarnation[is] d[omi]ni 1346. die 29 dece[m]bris' (29 December 1346 *stile pisano* equates to 29 December 1345 in the Gregorian calendar).



The *Summa* is generally thought to have been completed in 1338 and, in common with many copies, is dated thus at the beginning of the present manuscript (although in a different hand from that of the scribe, and thus possibly added later). Is 29 December 1345 therefore the actual completion date of the *Summa*, or does it perhaps signify a later authorial revision? Whichever of these possibilities is the case (if either), the colophon is followed here by an apparently authorial postscript. In it, Bartolomeo (let us assume) anticipates the reader's question: Why, when we say in the prologue that no question found in the earlier *Summa* [i.e. John of Freiburg's *Summa confessorum*] is omitted and that at least 13 new questions have been added, is the second *Summa* [i.e. Bartolomeo's] shorter? The author responds that this is principally because the table in the earlier work necessarily took up a very large part of it, but also that numerous of its questions have subsequently been determined by the *Liber sextus* (1298), the *Clementina* (1317) or the *Extravagantes* (1325), and could thus be treated much more briefly.

At the end of the manuscript (f. 203r) appears the scribal colophon:

'[Qui sc[ri]psit scribat semp[er] cu[m] d[omi]no vivat  
Vivat i[n] celis Antonius Guarnera no[m]i[n]e felis'

Antonio Guarnera is not recorded in Bénédictins du Bouveret, *Colophons de manuscrits occidentaux des origines au XVIe siècle*.

*Provenance*: Mario and Fiametta (Olschki) Witt, with their bookplate. Fiametta Witt (1921–2011) was the granddaughter of the antiquarian bookseller and publisher Leo S. Olschki (1861–1940).

## ERNEST BECKETT'S ROUND-THE-WORLD VOYAGES: HAWAIIAN ROYALTY, FELIX BEATO & ALICE KEPPEL

9 // [BECKETT, Ernest, M.P., *later 2nd Baron Grimthorpe*]. Manuscript diaries descriptive of voyages around the world. 1882, 1892, 1894-96, 1898-99, 1902.

Eight manuscript diaries, one vol. 8vo and 7 matching vols 12mo, entries throughout in ink and purple crayon in a largely legible hand, later pencil editorial annotations; a few blotting sheets laid in; the 8vo vol. bound in diced green cloth, boards and spine blindstamped and gilt, the 12mo vols in maroon and green limp roan, spines and covers gilt, a few slightly scuffed, but all in really excellent condition. \$5025

Ernest Beckett, poised on the eve of his twenty-sixth birthday, faces an arranged marriage, a position at the family bank and imminent entry into Yorkshire politics. After an inauspicious beginning to his career, including an 'uproarious' meeting in York, where '50 radicals had burst in', Beckett opts for holidays, heading to Cannes, Monte Carlo and San Remo, via Paris and Marseille; travelling, it seems likely, alone for the first time.

Beckett is not an attractive protagonist. He spends his time in Cannes drinking too much, going to balls (boring because there are 'no pretty women') and trying out gambling in Monte Carlo (unsuccessfully); on 4 March, now in San Remo, he begins to grow a beard. Here is a vivid account of a wealthy Victorian *ingénue* who is consciously becoming a 'Traveller', especially after Beckett has been fascinated by meeting a seasoned traveller in a hotel bar. As Beckett journeys deeper into Italy his diary increasingly treats marriage as the great obstacle to adventure and he greets fellow travelling compatriots (the 'very dirtiest', at least) with growing distaste: 'the tram swarmed with English'. The decisive moment of awakening comes when Beckett is in Naples (where he gives a wonderful account of his ascent of Vesuvius). He adores the city and its inhabitants: '[Naples] kills ambition and what a relief it is when ambition is dead. I know I am happy, and that shows how happy I must be ... Ah! what is there like travelling?'

The seeds of Beckett's extended voyages of the later diaries, and indeed the indolence of his later life, are thus planted on this first trip. The diaries resume a full ten years later in 1892, in Italy. Beckett is a widower with children; his wife had died in 1891 giving birth to a son. These smaller diaries are far less effusive than those of his youth but they remain fascinating, partly for the names that appear. At home in England Beckett meets political figures such as Randolph Spencer-Churchill and Arnold

Morley; he visits his friends' manor houses, including 'Ferdy' Rothschild at Waddesdon. Travel includes Rome and Naples, almost every winter; Paris regularly; a trip to Malta, where he meets the ornithologist Joseph Whitaker of the Yorkshire Whitakers, then on to Tunis and Tangiers; frequent trips to Germany and Belgium; and in 1895 an extensive winter tour of India via the Suez Canal and Aden, including Bombay, Lahore, Karachi and Delhi, where the diary for 1896 (printed in Calcutta) was purchased. This turns into a round-the-world voyage: Beckett joins the *Palitana* at Calcutta and cross the Bay of Bengal to Mandalay, Rangoon (where Beckett dines and plays poker with Felix Beato and shops at his dealership for curios), Penang and Singapore, here to see the Botanical Gardens; from Singapore he steams to Hong Kong and then to Japan, visiting Nagasaki, Kobe, Kyoto, Tokyo and Yokohama; and across the Pacific to Honolulu, where Beckett enjoys 'an interview with Queen Liliuokalani'; he then lands at San Francisco and travels overland by train to Chicago, the Niagara Falls and finally to New York. In 1902 Beckett repeats portions of this voyage, but with some divergence, returning to Hong Kong and Singapore, where he stays at the Raffles Hotel, but also visiting Jakarta, Macau, Colombo and Batavia and the Borobudur Temple.



Hidden in the later diaries is the figure of Alice Keppel, infamous for her 'almost obscene discretion' in affairs with Beckett and, far more prominently, with Edward VII, as the monarch's influential mistress until his death. Keppel's affair with Beckett is famous in its own right for having supposedly produced Violet Trefusis, the author of several novels in her own right but known principally as the lover of Vita Sackville-West (Lady Sackville, the other powerful mother, also appears in these diaries). The Keppels' first appearance in these diaries is in 1896. Alice appears alone at a large dinner party on 14 July 1898 and on 19 November as part of a more intimate dinner party of only six. At this point she had certainly begun her affair with the Prince of Wales. Exactly one month later, on the 19 December Beckett tersely records: 'Went to London – dined with Keppel', by which he can only mean the husband.

Beckett eventually gave up his political aspirations, having already been forced from the family bank by his brothers, and fled to a private villa near Naples where he escaped his English creditors. A later love affair and broken engagement with his childhood friend Eve Fairfax, who appears in this diary, produced two busts by Rodin, which Beckett couldn't possibly afford and never purchased. The artist gave them to Fairfax, who was later forced to sell them. Beckett's remaining diaries and papers are predominantly held in private hands, and are largely unpublished.

NEW BABY, NEW HOUSE: AN ARISTOCRATIC WOMAN  
AT THE TURN OF THE CENTURY

10 // [BECKETT, Ernest.] FAIRFAX, Joan. Manuscript diary, *Bilbrough, York, 1901*.

16mo, pp. [10, title-page, 'almanack', advertisements], c. 125 ll. of text, the remainder blank; written in a largely legible hand in pencil and ink, the pencil on occasions faded; one or two pages dusty, else in very good condition in the original green limp roan, gilt, spine sunned and covers slightly creased, patterned endpapers, remains of green silk marker. \$750

A manuscript diary detailing a year in the life of an aristocratic woman at the very end of the Victorian era, and pertaining to the Yorkshire circles in which Ernest Beckett moved before his eventual departure to Italy. Joan Fairfax née Wilson (1880-1960) was Eve Fairfax's sister-in-law, being married to her brother Guy Thomas Fairfax. The Yorkshire Fairfaxes were an ancient Catholic family most notably descended from Thomas Fairfax, the parliamentarian general of the Civil Wars.

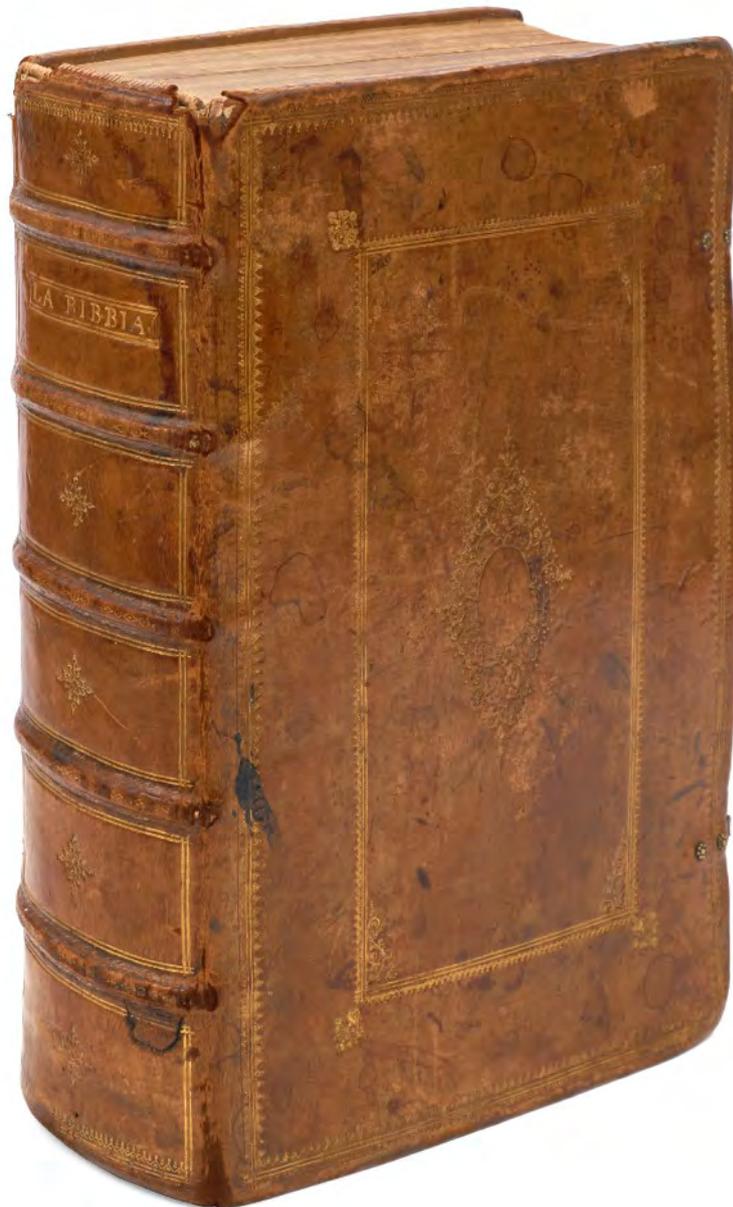
Joan would certainly have known of Ernest Beckett, indeed there is an entry referring to a mysterious 'B' who Joan sees off from the Army town of Aldershot before he leaves for Africa; this is quite possibly our Beckett, who fought as a cavalry officer in the Boer War in this year. Eve Fairfax (his future fiancée and the subject of the Rodin bust he couldn't afford, see above), appears on numerous occasions for shopping trips and balls, and in London for lunch on the day of Queen Victoria's funeral, when Joan attends the memorial service at Westminster Abbey and later the concert of 'dead marches' in the Royal Albert Hall. A stultifying sense of the regularity of her other obligations – the diary opens with Joan sitting for her portrait, for whole days at a time – hunting, bridge, croquet and social calls, belies what appears to be a quietly contented life of privilege. Joan enjoys balls greatly and frequently records staying 'to the end' or returning home at six in the morning. Domestic duties and motherhood are a regular fixture but come at no apparent cost to Joan's sporting or social life, with newly-born 'Baby' (Gavin Thomas, the couple's only child and a future solicitor) being taken on numerous excursions by his parents, but found mostly in the care of wet-nurses. Much time is spent 'going round' the house, i.e. checking everything is in order, or showing guests round. Guy Thomas had a new house built at this time to replace the seventeenth-century manor built for Thomas Fairfax, and Joan records a trip to the top of the unfinished pile to see the view. A particularly charming and almost furtively added note records a visit after dinner with guests to see the 'ghost rooms' of the ancient manor.

Country life is punctuated by intellectual pursuits: plays in London and a trip there specially to purchase tickets for the Wagner festival in Bayreuth, presumably from an agent; days spent painting at home; and a note referring to the completion of 'my piece of Russian work'.

11 // [BIBLE.] La Bibbia. Cioè, i libri del Vecchio, e del Nuovo Testamento. Nuouamente traslatati in lingua Italiana, da Giovanni Diodati, di nation Lucchese. [*Geneva, Jean de Tournes?*], 1607.

4to, pp. [4], 847, [1 blank], 178, [2 blank], 314 (without final blank); engraved device to title, engraved initials, head- and tail-pieces, divisional titles to Apocrypha and New Testament with ornamental frames, text in double columns with marginal notes; light foxing and browning, light damp staining

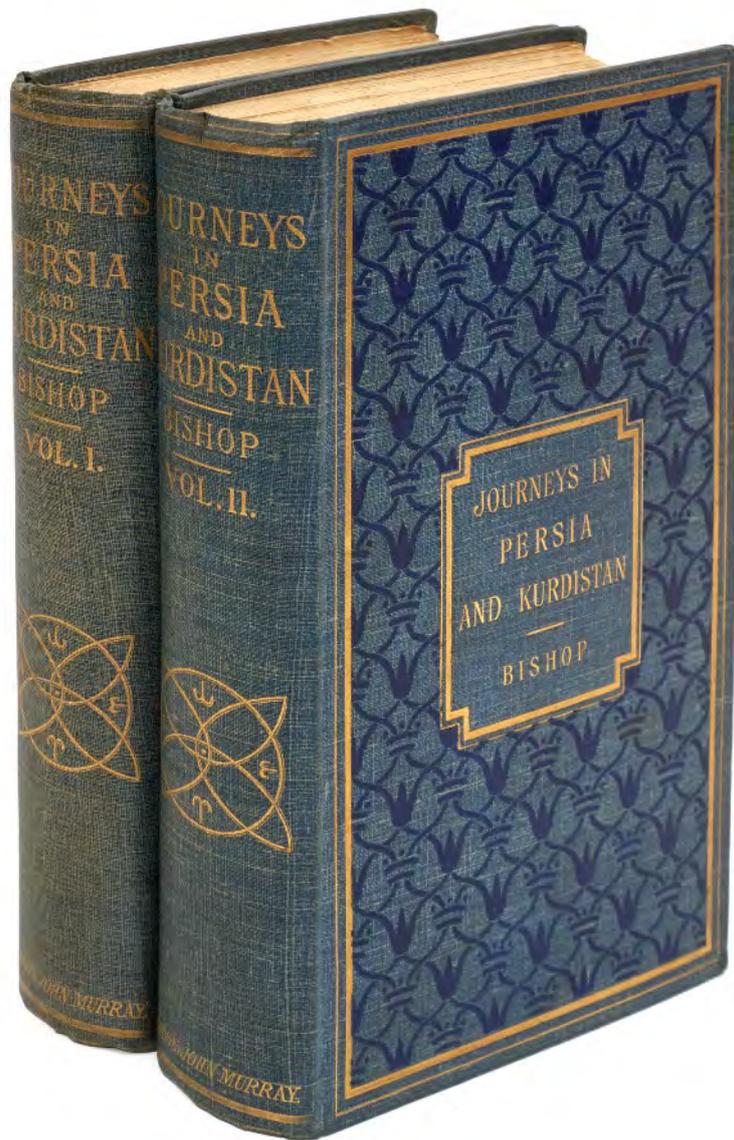
to quires XX-III, old tape repair to inner margin of last two leaves; overall a very good copy in handsome contemporary calf, covers with gilt borders, panels and central lozenges, spine gilt in compartments, direct lettered 'La Bibbia' in one, two brass catches, one remaining brass clasp; small loss at head of spine, slightly marked and rubbed; notes by G.C.F. Calleri Damonte to rear paste-down, book labels of Jaco Calleri Damonte and Madeleine et René Junod to front free endpapers.  
\$6365



**First edition of the Protestant Bible in Italian, in a handsome contemporary binding.**

'Diodati (1576-1649) was born at Geneva, to which city his father had migrated from Lucca. He rose so high in scholarship that at the age of 21 he was appointed by Beza professor of Hebrew at Geneva . . . He translated direct from the Hebrew and Greek originals, but on the whole his version does not depart seriously from the Vulgate, except in the Psalter . . . While Diodati's version reflects the theology of Geneva, its pure Italian style is not vitiated by French influence' (Darlow & Moule).

Darlow & Moule 5598.



PRESENTED BY THE AUTHOR  
IN MEMORY OF A LONG FRIENDSHIP

12 // **BISHOP (née BIRD), Isabella Lucy.** Journeys in Persia and Kurdistan including a summer in the Upper Karun region and a visit to the Nestorian rayahs . . . in two volumes . . . with portrait, maps, and illustrations. *London, John Murray, 1891.*

2 vols, 8vo, pp. xiv, 381, [1 blank], 2 (publisher's advertisements), with frontispiece portrait, 4 plates, 10 illustrations within text, and 1 folding map of 'The Bakhtiari country'; [6], 409, [1 blank], with frontispiece, 7 plates, 13 illustrations within text, and 1 folding map; some foxing to endpapers, otherwise a fine set, edges untrimmed, in publisher's light blue cloth, upper covers with blocked decoration in blue and gilt and lettered in gilt, gilt-lettered spines, decorative endpapers; corners and spine ends very slightly bumped; with author's presentation inscription to vol. 1 front flyleaf and inscriptions of T.L. Bullock to both vols. \$2475

First edition, a handsome set, with an autograph presentation inscription from Bishop, the first female member of the Royal Geographical Society, reading, 'Mr & Mrs Bullock from the author, with affectionate memories of many years of friendship March 10 1902'.

*Journeys in Persia* recounts Bishop's 'ride across little known parts of Turkey and Persia, to visit Christian outposts and the ancient communities of the Armenians and Nestorians in Kurdistan. She fell in with Major Herbert Sawyer of the Indian army. Her reputation as a traveller must have preceded her, for the tough officer of thirty-eight agreed to set off with the widow of sixty (said to be in poor health). On 21 January 1890 they left Baghdad for Tehran on the roughest journey in her experience. It took them forty-five days, through driving and drifting snow, sheltering at night in overcrowded and filthy caravanserais. So impressed was Sawyer with his companion's courage and efficiency that he took her with him on his official journey among the Bakhtiari tribespeople of south-west Persia. . . Isabella helped him in his survey work, and, with her medicine chest (presented by Burroughs and Wellcome), tended the local people' (ODNB).

Thomas Lowndes Bullock (1845-1915) was educated at Winchester and Oxford and after travel in Taiwan in the 1860s began a distinguished consular career in China. He served successively as consul at Zhenjiang (Chinkiang), Yingkou (Newchwang), and then Shanghai, before becoming professor of Chinese at Oxford University in 1899. Bishop visited Bullock and his wife Florence several times in Yingkou and Shanghai. In late 1895, for example, Bishop 'was welcomed at the consulate [in Shanghai] by Mr and Mrs Lowndes Bullock, who assisted her to make arrangements for the celebrated journey up the Yangtze and in Western China' (Stoddart, *The life of Isabella Bird* p. 310).

Wayward Women, pp. 81-83; Wilson, p. 23.

## THE FIRST EMBOSSED BOOK FOR THE BLIND IN BRITAIN

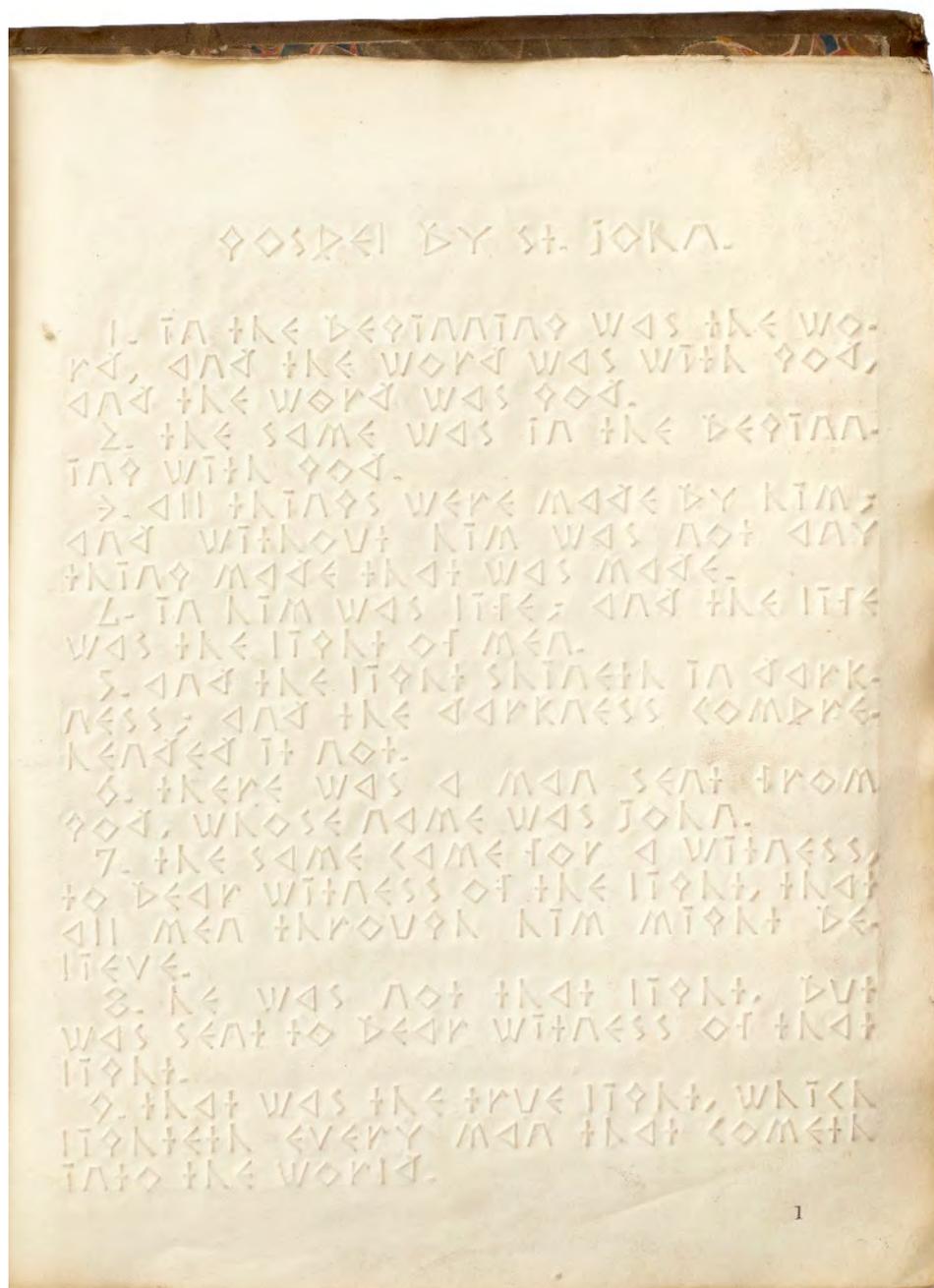
13 // [BLIND PRINTING.] [*In embossed Gall type.*] The Gospel by Saint John, in the angular Character, for the Blind. *Edinburgh: Printed and published by James Gall ... 1832.*

4to, ff. 142; embossed type throughout, on rectos only; last leaf somewhat dampstained else a very good copy in the original buckram covered boards, spine defective, front cover loose, printed spine label (Price £1 1s). \$6500

**First edition, extremely rare.** While visiting Paris in 1825, the Edinburgh printer and educationist James Gall had seen examples of embossed type books for the blind and decided to design a script which could be used by blind and sighted people alike. He introduced his Gall Type in 1827 in his *First Book on the Art of Teaching the Blind to Read* (1827), which contained a one-leaf sample alphabet in an embossed type in which the curves of conventional Roman letterforms are replaced with triangles. The *First Book* also announced that 'a first book for the blind is in progress' and solicited subscriptions for this publication: the Gospel of St John in Gall's new 'angular' type.

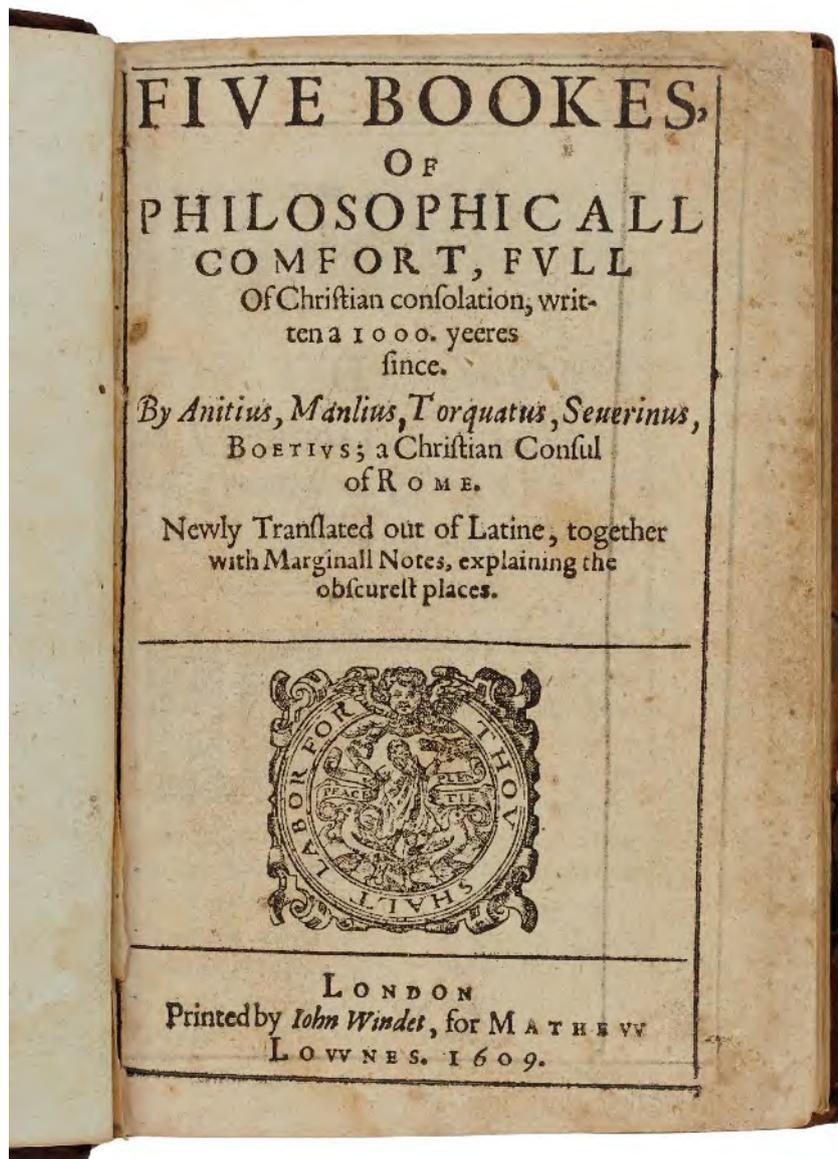
In the event, publication of the Gospel was not achieved until five years later; it had necessitated a number of innovations, including the use of metal type and frames, and employed a modified version of the alphabet of 1827, with bifurcated ascenders and descenders. Subscriptions were not as

forthcoming as Gall had hoped and when his *Gospel by St John, in the angular Characters* (1832) was eventually published, it retailed at the near-inaccessible price of one guinea.



The 1832 sheets were later reissued, in 1834, adding a new printed title-page and an 18-page letterpress 'Introduction containing some Historical Notices Regarding the Origin and Establishment of a Tangible Literature' for the use of the blind. Gall, who was also the principal founder of the Sunday School System in Scotland, went on to help set up a School for Blind Children at Craigmillar in 1835, which used his type. There were a number of further publications in Gall type, later versions of which broke up the lines into dots, in a way similar to the later system of Braille. His son, also James Gall, was a pioneer in printing maps for the blind.

This first edition, of which this an example in its original binding, is excessively rare. We have been able to trace only one copy, at the National Library of Scotland; not in OCLC. The 1834 reissue is also very scarce, with copies at Glasgow, NLS, St Andrews, RNIB, and Harvard only.



AN ENGLISH JESUIT CONSOLATIONS OF PHILOSOPHY

**14 // BOETHIUS.** Five Bookes, of philosophicall Comfort, full of Christian Consolation, written a 1000. Yeeres since . . . Newly translated out of Latine [by Michael Walpole], together with marginall Notes, explaining the obscurest Places. *London, Printed by John Windet, for Mathew Lownes, 1609.*

Small 8vo, ff. [6], 144, wanting the ruled and signed initial blank; slightly browned at the extremities, else a good copy in nineteenth-century half calf, rebacked. \$2345

First edition of this translation of the *Consolatio*, the fourth in English, preceded by Chaucer's (printed by Caxton), John Walton's (written shortly after Chaucer's, much derivative of it, but not published until 1525), and George Colville's highly-regarded version of 1556.

Michael Walpole (1570-1624?), the translator, was the younger brother of the prominent Jesuit Henry Walpole, and was himself a Jesuit and the author of several recusant tracts. He is best known, however, as the confessor and spiritual adviser of Doña Luisa de Carvajal, the Spanish noblewoman

who came to England in 1606 to help Catholics who were in prison or in danger of imprisonment. She was herself arrested twice, and Walpole with her; the first time shortly after the publication of this book.

The appearance of this version, on the threshold of Boethius's Cartesian expulsion into the cold realms of purely academic interest, suggests not just a need in its translator and his circle for the consolations that Boethius offers (it is perhaps the most famous of all works of prison literature), but a nostalgia for the pre-Reformation world in which he enjoyed his centuries-long vogue.

STC 3202. The title-page is in two variants; this is the one with 'translated' correctly printed – the other reads 'trauslated'.

**15 // BOOK OF HOURS, *Use of Rome*.** Hore intemerate virginis Dei genitricis Marie. Paris, Gilles Hardouyn, c. 1515.

Narrow agenda format (165 x 70 mm), printed on vellum, ff. [84], roman type, with 15 large and five smaller illuminated woodcuts, the large woodcuts framed in gold (as also the text below them), small capitals painted in gold on red and blue grounds; occasional minor smudging or staining, small repair in first leaf with loss of a few letters; contemporary or near-contemporary French brown morocco, covers with a border of small gilt floral tools enclosed by gilt fillets, central compartment filled with closely spaced parallel blind rules, spine blind-stamped in compartments separated by gilt fillets, three green silk ties and remains of a fourth, gilt edges; prayers in a fine contemporary chancery hand on flyleaves and front pastedown; slightly rubbed, some neat minor repairs; preserved in a cloth box; faint armorial stamp of a cardinal on recto of first leaf and on verso of first flyleaf.

\$20,000

An apparently unrecorded issue of a rare Book of Hours in narrow 'agenda' format, preserved in an unusual and elegant contemporary or near-contemporary binding. Brunet and Lacombe both describe a colophon on the last page, not printed in this copy; it repeats almost verbatim the imprint at the foot of the first page in all copies recorded.

Bohatta 896; Brunet, *Heures gothiques* 247 (erroneously calling for 24 woodcuts); Lacombe 264, describing the Chantilly copy.



16 // **BOOK OF HOURS, Use of Paris.** Hore in laudem beatissime virginis Marie: secundum consuetudinem ecclesiae parisiensis. (Colophon:) Paris, Simon du Bois for Geoffroy Tory, 22 October 1527.

8vo, ff. [140], gothic letter (lettre bâtarde), initials and rubrics printed in red, title printed in red and black, Tory's 'pot cassé' device on title and on verso of final leaf; with 12 large woodcut illustrations from 13 blocks, the Annunciation consisting of two blocks on facing pages, each page (except for privilege and colophon) within a woodcut border of flowers, insects, animals and other ornaments, using 48 vertical, 25 lower and 17 upper blocks in various combinations; title lightly soiled, but an excellent, fresh copy in mid-nineteenth-century English brown morocco blind-stamped to a gothic design, vellum pastedowns, edges gilt, by Hayday; minor wear, short crack at head of lower joint; from the library of Marcel Jeanson (1884–1942), with bookplate. \$46,500



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

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

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

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

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

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

## NAKED SATIRE: ADULTERY, INCEST AND LAWYERS

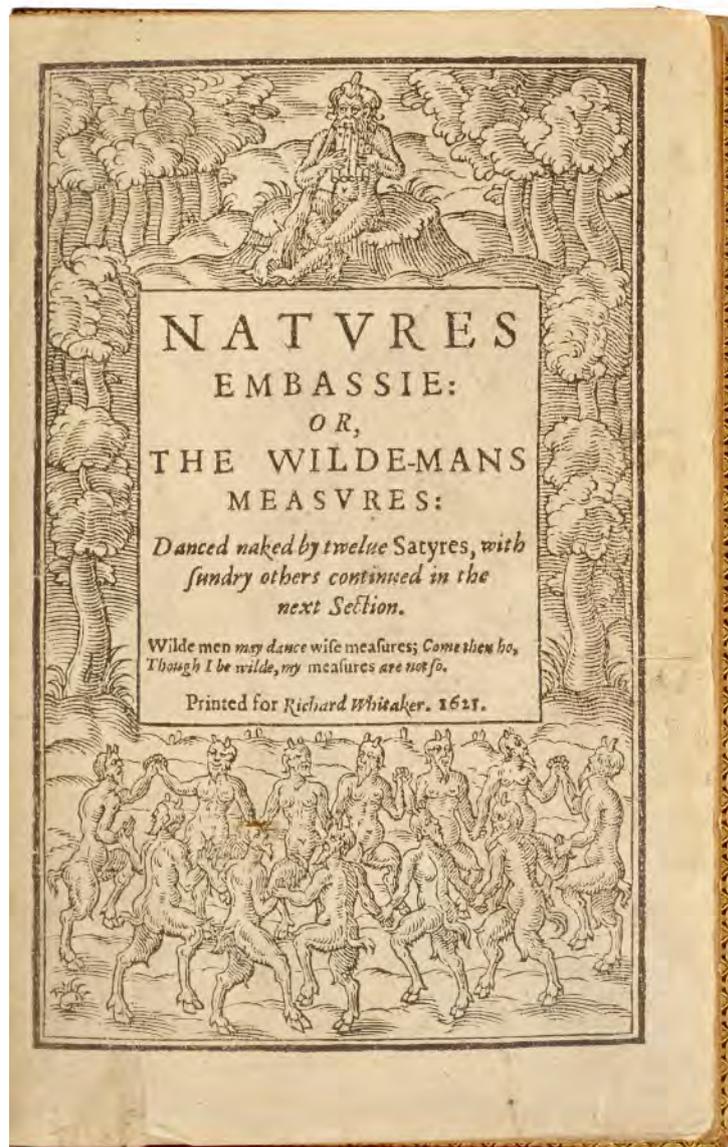
**17 // BRATHWAITE, Richard.** Natures Embassie: or, the Wilde-mans Measures: danced naked by twelve Satyres, with sundry others continued in the next Section ... [London,] Printed for Richard Whittaker, 1621.

8vo, pp. [8], 173, '172', [2], 175-263, [1]; title-page within a striking illustrative woodcut border, with Pan at the head and twelve dancing satyrs at the foot; 'The Second Section of divine and morall Satyres', 'The Shepherds Tales', 'Omphale', and 'His Odes' each have a divisional title-page dated 1621; main title-page slightly toned, with a small marginal tear, some light foxing at the extremities, but a very good copy in full crushed maroon morocco, gilt, by Rivière; book label of John Camp Williams. \$20,000

First edition of a substantial collection of satires, elegies and eclogues. The structure is somewhat chaotic, as is common with Braithwaite, and different sections are dedicated variously to Thomas Huett, Lady Philadelphia Wharton (daughter of Robert Carey, Earl of Monmouth), and Thomas Ogle.

In 'Natures Embassie', pp. 1-'172', a series of figures from history and classical literature and myth are used to embody the various human flaws that have degraded 'Nature' to its present degenerate state. Clytemnestra represents adultery for example, Croesus vainglory, Caligula blasphemy, Pygmalion dotage, and Protagoras idolatry. Each of the 29 poems is prefaced by a prose Argument, and accompanied by detailed marginal notes.

At the end of the first part of 'Natures Embassie' is a series of 'epycedes or funeral Elegies, concerning sundry exquisite Mirrors of true love' – Hero and Leander, Pyramus and Thisbe, Dido and Aeneas. The 'Second Section' is capped by 'modern' satires, including one on a 'corrupt lawyer' and another on a whoremonger. The 'shepherds tales' are relatively conventional eclogues, and follow on from a separate publication of some other tales; the odes are more interesting, and number several on birds (nightingale, owl, merlin), as well as a lament of autumn, 'The Fall of the Leafe', and an encomium 'upon the worthie and sincere Proficients and Professants of the common law'.



Though now mostly commonly associated with his famous conduct books of the 1630s, Braithwaite had a long and varied career (which included a period at the Inns of Court, hence perhaps the legal poems here). Braithwaite came from a prominent Westmoreland family, but when his father died in 1610 he abandoned his studies and went to London, where he soon embarked upon a literary career; he knew Thomas Heywood and may have collaborated with Thomas Randolph. Over the next fifty years or more he published a succession of volumes, in verse and prose, trying his hand at pastorals, picaresque topography, manuals of conduct, translations, and plays (of which only the playlet *Mercurius Britan[n]icus*, 1641, survives), many of which display the same character as the present miscellany. In his omniverous curiosity, digressive erudition, and idiosyncratic style Braithwaite is comparable to his more celebrated contemporaries Sir Thomas Browne and Robert Burton.

Pforzheimer 81; STC 3571.

## THE UNAUTHORIZED PRELIMINARY TEXT

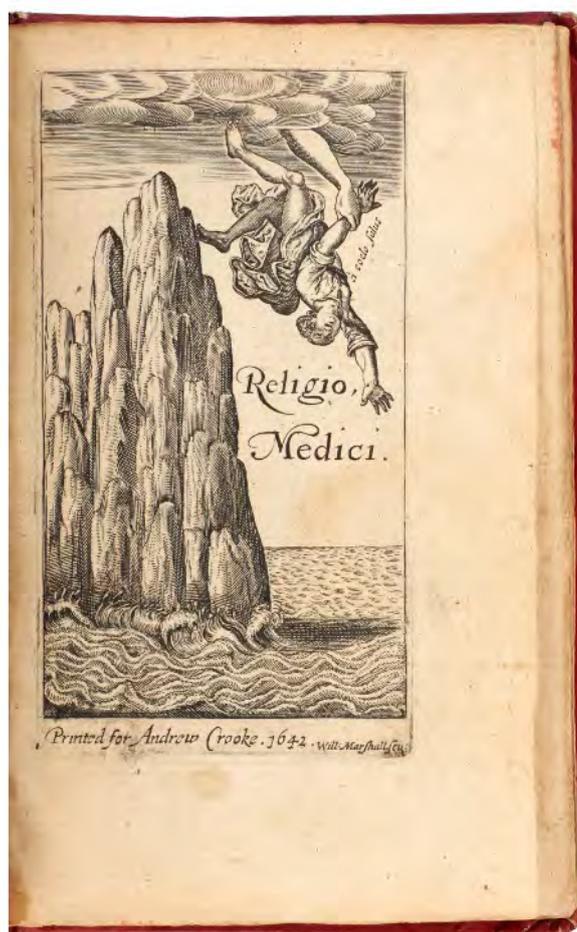
18 // [BROWNE, Sir Thomas]. *Religio, Medici*. [London,] Printed for Andrew Crooke, 1642.

Small 8vo, pp. 159, [1], with the engraved title-page by William Marshall; small rust-hole in A7, final leaf browned, bound a little close at the inner margin, else a very good copy in early nineteenth-century red boards, black morocco label, edges rubbed; bound with an imperfect copy of Kenelm Digby's *Observations upon Religio Medici* (1643 or 1644, wanting the title-page); from the library of Bent Juel-Jensen. \$3350

One of two unauthorized editions from 1642, the other, with 190 pages. Both unauthorized editions precede the authorized text as published in 1643, which was, however, apparently set from a corrected copy of one of the piracies; although altered and expanded by the author, the 1643 text excised some important (and controversial) points.

Keynes assumed the shorter unauthorized edition to be the first in his bibliography of Browne in 1924, then changed his mind in the 1968 edition. Dov Front has argued that the order of publication cannot be determined with any certainty, either with reference to the existing manuscripts or to the authorized edition of 1643 ('Which is the first authorised edition of the *Religio Medici*?' in *The Book Collector*, Autumn 1996, pp. 334-340).

Wing B 5166; Keynes (1968) 2; Pforzheimer III; PMM 131.



## INTRODUCING THE MAID OF BUTTERMERE

19 // **[BUDWORTH (later PALMER), Joseph]**. *A Fortnight's Ramble to the Lakes in Westmoreland, Lancashire, and Cumberland. By a Rambler ... London: Printed for Hookham and Carpenter ... 1792.*

8vo, pp. xxvii, [1], 267, [1]; a fine copy in attractive contemporary tree calf, red morocco spine label; ownership inscription of Marcus Gage to title-page. \$2145

First edition, scarce, of 'the first published account of a Lake District walking tour' (Bicknell).

Budworth 'walked upward of 240 miles' in the Lakes, covering Kendal, Windermere, Rydal, Grasmere, Keswick, Penrith, Helm Crag, Hellvellyn, Skiddaw, etc. It was this guidebook, which was reprinted in 1795 and 1810, which set the itinerary for many a visitor to the Lakes; and to the attention of those readers he brought the young daughter of the landlord of the Fish Inn in Buttermere, Mary Robinson, afterwards known as 'The Maid of Buttermere', though he disguised or misremembered her name as Sally:

Her hair was thick and long, of a dark brown ... her face was a fine contour, with full eyes, and lips as red as vermillion ... she looked an angel, and I doubt not but she is the *reigning lily* of the valley. Ye travellers of the Lakes, if you visit this obscure place, such you will find the fair Sally of Buttermere.

After revisiting the Lakes in 1797 and perhaps conscious of the unwanted attention he had brought to the girl, Budworth toned down his paeon to her beauty. But to no avail: in 1802 she was wooed and married to 'Colonel Hope', the supposed brother of an Earl, in fact a bigamist imposter.

ESTC shows copies at the Armitt Library, BL, Cambridge, Cumbria County Library, Bodley; Amsterdam Universiteitsbibliothek; Cornell, McMaster, Lilly, and South Carolina.

Bicknell 26.1.

## THE NEWARK PIRATE'S SURREPTITIOUS REPRINT

20 // **BYRON, George Gordon, Lord**. *Poems original and translated ... Second Edition. Newark: Printed and sold by S. and J. Ridge; sold also by B. Crosby and Co ... Longman, Hurst, Rees and Orme ... F. & C. Rivington ... and J. Mawman ... London, 1808 [in fact after 1811].*

8vo, pp. [5], 'vii'-'viii', [1], 174, with a frontispiece (slightly offset to title); wanting the final blank; a very good copy in nineteenth-century red morocco, gilt, all edges gilt, spine lettered direct. \$725

Unacknowledged reprint of the 'second' [i.e. first] edition of *Poems original and translated*, printed by Ridge without Byron's permission. As the first printing ran out Ridge told Byron that he had reprinted some sheets to make up a few more copies; in fact he was to continue to reprint the whole volume surreptitiously on paper watermarked 1811. John Murray later noticed either this imposture or the spurious 'large paper' copies of *Hours of Idleness*, and informed Byron who replied, 'I have no means of ascertaining whether the Newark *Pirate* has been doing what you say – if so – he is a rascal & a *shabby* rascal too – and if his offence is punishable by law or pugilism he shall be fined or buffeted' (5 February 1814).

This was the fourth of Byron's Newark-printed volumes of juvenilia, each based on the one before but adding and omitting poems. The first two were printed privately (*Fugitive Pieces*, 1806, *Poems on various Occasions*, 1807); the third was *Hours of Idleness*, 1807. This final collection, *Poems original and translated*, is described on the title-page as 'second Edition' because of the poems that it shares with *Hours of Idleness*, but there are new pieces which Byron supplied in manuscript and corrected in proof.

The present copy is printed on paper in part watermarked 'H Salmon 1811'. The title-page is that of Randolph's third issue, without the top serif of E in POEMS and a broken rule above the Greek quotation; p. 29 stanza 6 is misnumbered '4', and the footnote on p. 115 has the reading 'said'.

Wise I, 8-14; Randolph, p. 11-13 (not wholly accurate); McGann I, 361-3.

FROM THE LIBRARY OF EMPRESS MARIE LOUISE,  
WIFE OF NAPOLEON

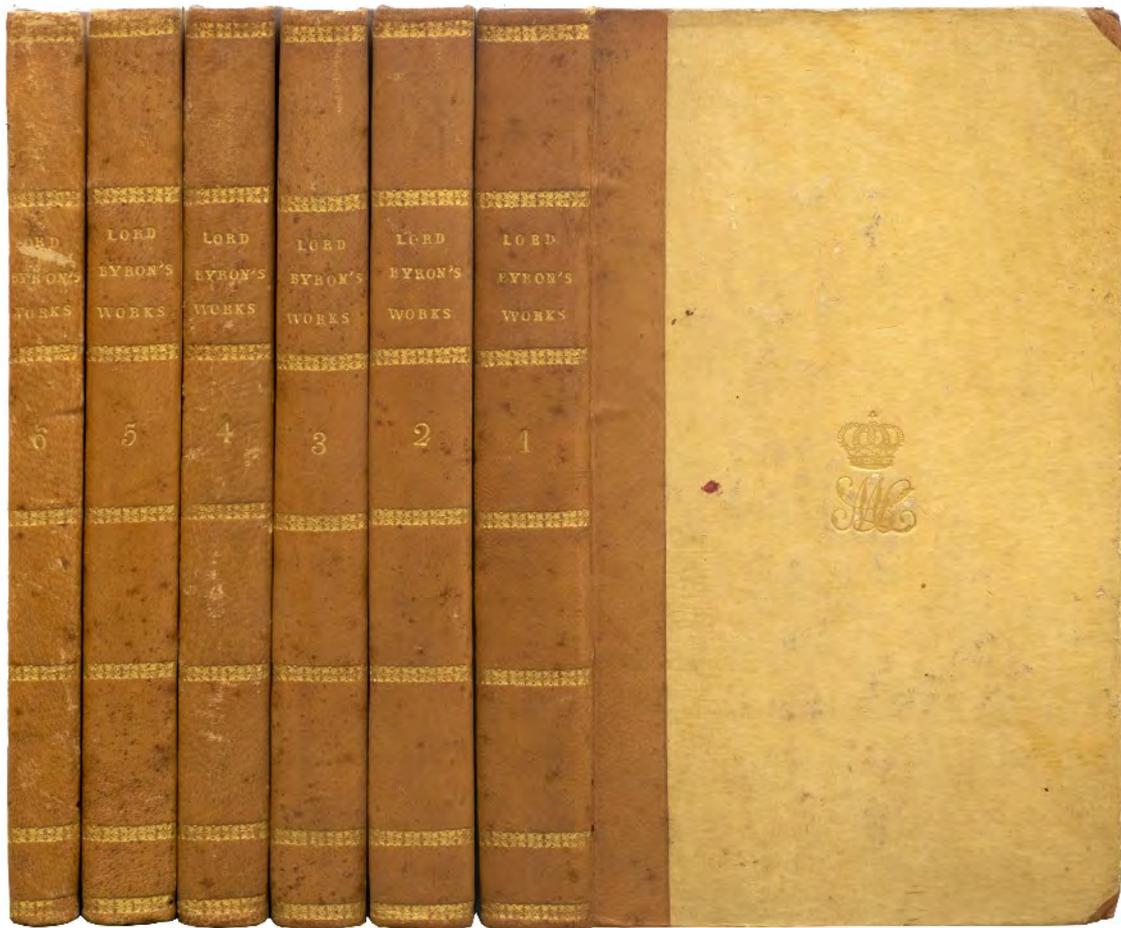
**21 // BYRON, George Gordon, Lord.** The works ... comprehending all his Suppressed Poems. Embellished with a Portrait and a Sketch of his Lordship's Life ... *Paris, Galignani, 1819.*

6 vols, 12mo, pp. [6], viii, [1], 10-284; [4], 244; [4], 227, [1 blank], [2, notes]; [4], 211, [1 blank]; [4], x, [1], 12-235, [1 blank]; [4], 130, [6, index]; half-titles; lithographed frontispiece portrait; foxed throughout, otherwise an attractive set, uniformly bound in contemporary half citron morocco over glazed yellow boards, spines roll-tooled in panels and lettered direct, gilt; gilt crowned monogram of Marie-Louise of Austria (1791–1847), Empress of the French and later Duchess of Parma, Piacenza, and Guastalla, to boards (see below). \$2345

**A beautifully bound set of Byron's complete works, from the library of Marie Louise of Austria, Napoleon's second wife.**

This is the second edition of the first complete (to date) collection of Byron's works to appear outside of England, following the 1818 edition, also published by Galignani. The 1818 edition contained John Polidori's *The Vampyre*, which has here been removed, though another misattribution, 'Oh, Shame to Thee, Land of the Gaul', which was published in the *English Chronicle* on 31 July 1815 (just after Waterloo) is still present in this edition, reflecting French enthusiasm for poetry by Byron about Napoleon. Notably on that front this edition contains Byron's 'Ode to Napoleon Bonaparte' and 'Napoleon's Farewell', written in the voice of the Emperor and supposedly translated from the

French. Later Galignani editions included *Don Juan*, which first appeared in 1819 and was unfinished at the time of the author's death in 1824.



*Provenance:* from the library of Napoleon's second wife, Marie Louise of Austria, Empress of the French from 1810 to 1814, who owned a large collection of works in her native German, as well as in French, Italian and Spanish. Most of the works by English authors in her library appear in translation, so the fact that she owned the present set is even more remarkable and something of an exception. After Marie Louise's death, her library, which included works recovered from France after Napoleon's first abdication, passed to her heirs and thence through their descendants into obscurity, until it was rediscovered by the bookseller Martin Breslauer (1871–1940), who purchased the collection *en bloc* and dispersed the books through a number of channels, including two auctions at Sotheby's on 26 July 1933 and 6 December 1933, and the sale of a group of some 400 volumes to the American bibliophile and collector of Napoleonica Andrew de Coppet (1892–1953), who gifted them to Princeton.

#### THE SALE OF BYRON'S LIBRARY

22 // [BYRON, George Gordon, Lord.] A Catalogue of a Collection of Books, late the Property of a Nobleman, about to leave England on a Tour ... which will be sold by Auction, by Mr. Evans, at his House ... on Friday, April 5, and following Day. [London, W. Bulmer and Co. for Evans, 1816].

8vo, pp. [2], 13, [1]; ruled and priced throughout in manuscript, with the lots acquired by John Murray marked 'M' in the margin, a few corrections in pencil, and several lots marked with a cross; a little dusty but in very good condition. \$16,500

[ 2 ]		[ 3 ]	
5	13 Conjuraton du Duc d'Orleans, 3 vol. Par. 1796. Levis, Souvenirs et Portraits, 1813. Mémoires de la Marguerite de Barein, 2 vol. and 7 more.	M	40 Burns' Works, 5 vol. 1806
19	14 Biographical Dictionary, 11 vol. wanting vol. 8, and various others.		M
9	15 Saugnier and Brisson's Voyage to Africa, 1792. Walker's Voyages, 2 vol. 1760. Memoir of the Queen of Etruria, 1814. Journey to Paris, 1814. Penrose's Journal, 4 vol. 1815.		41 Burton's Anatomy of Melancholy, 2 vol. <i>russia</i> , 1806
15	16 Despotism, or Fall of the Jesuits, 2 vol. 1811. Anecdotes of the French Nation, 1794, and 12 more.		42 Blackstone's Commentaries, by Christian, 4 vol. <i>russia</i> , 1803
9	17 Veneroni's Italian Grammar, 1812, and 9 School Books.		43 Bisset's History of George III. 6 vol. <i>russia</i> , 1803
9	18 Xenophon's Cyropædia Hutchinsoni, 1797. Ciceronis Orationes Selectæ, Delphin, 1803. Demosthenis Orationes Selectæ, 1791.		44 Buffon's Natural History, by Smellie, 18 vol. <i>russia</i> , 1792
7	19 Italian and English Dictionary, 1806. Veneroni's Italian Grammar, 1806. Graglia's Guide to Italian, 1803. Zotti's Italian Vocabulary.—4 vol.	M	45 Beauties of England and Wales, 11 vol. 1801, 8tc.
11	20 Anquetil, Louis XIV. La Cour et le Regent, 4 vol. Par. 1789	M	46 Bonycastle's Astronomy, <i>russia</i> , 1807
11	21 Art of Tormenting, <i>russia</i> , 1806		47 Bruce's Travels, 8 vols. LARGE PAPER, 1805
11	22 Adams's Summary of Geography and History, <i>russia</i> , 1802		48 Browne's British Cicero, 3 vol. 1808
11	22* Ancient British Drama, 3 vol. 1810		49 Bisset's Life of Burke, 2 vol. 1800
6	23 Arabian Nights, by Scott, 6 vol. LARGEST PAPER, with an additional set of plates inserted, green morocco, 1811		M
6	23* Anderson's British Poets, 14 vol. 1795		50 Biographical Dictionary, by Chalmers, 25 vol. 1812
11	24 Alciphron's Epistolæ, Gr. et Lat., Bergleri, Lips. 1715	M	51 Bland's Collections from the Greek Anthology, 1813
11	24* Æschylus a Porson, 2 vol. <i>russia</i> , Glasg. 1806		52 Bland's Collection of Proverbs, 2 vol. 1814
12	25 Æschylus a Schutz, 3 vol. <i>russia</i> , Halle, 1798		53 Baretti's Italian Dictionary, 2 vol. 1813
11	25* Aristotelis Poetica a Tyrwhitt, Oxon. 1794		54 Biographie Moderne, or Lives of Eminent Persons, 3 vol. 1811. Grimm's Literary Memoirs, 2 vol. 1814.—5 vol.
11	26 Anacreon a Forster, morocco, Lond. 1802	M	M
11	26* Anacreon by Moore, 2 vol. <i>russia</i> , 1806		55 Banello, Novelle, 8 vol. wanting vol. 9, Livorn. 1791
11	27 Account of the most celebrated Pedestrians, 1813		M
11	28 Ariosto, Orlando Furioso, 4 vol. Livorn. 1797		56 Cobbett's Parliamentary History of England, 13 vol. 1806
11	29 ———— 5 vol. Par. 1786		57 Cobbett's Parliamentary Debates, from the commencement in 1803 to 1813, 31 vol.
11	30 Byron's (Lord) Hebrew Melodies, 1815	M	58 Cobbett's Collection of State Trials, 21 vol. 1809
11	31 Another Copy, 1815		59 Chardin, Voyages en Perse, 10 vol. and Atlas, Par. 1811
11	32 Another Copy, 1815		60 Gibber's Apology for his Life, 2 vol. 1756
11	33 Another Copy, 1815		61 Carleton's Memoirs, 1808
6	34 Beaumont and Fletcher's Works, with notes by Weber, 14 vol. 1812		62 Chesterfield's Miscellaneous Works, 4 vol. <i>russia</i> , 1779
2	35 British Drama, 5 vol. 1804		63 Cumberland's Memoirs of his Life, 2 vol. <i>russia</i> , 1807
11	36 British Novelists, with prefaces by Mrs. Barbauld, 50 vols. 1810		64 Churchill's Poetical Works, 2 vol. <i>russia</i> , 1804
12	37 British Essayists, by Chalmers, 45 vol. 1808		65 Catullus, Tibullus, et Propertius, Variorum, Tr. ad Rhen. 1680
7	38 Beloe's Anecdotes of Literature, 2 vol. 1807		M
2	39 Boswell's Life of Johnson, 4 vol. 1807		M
			66 Creed, Grammatica Linguae Græcæ Hodiernæ, Veronæ. 1782
			M
			67 Cumberland's John de Lancaster, 3 vol. 1809
			68 Count Fathom, Humphry Clinker and Launcelot Greaves, 5 vol. 1809
			M
			69 Crabbe's Poems, 2 vol. 1809
			70 Cowper's Poems, 2 vol. 1790
			71 Citizen of the World, 2 vol. 1790
			72 Camilla, 3 vol. <i>russia</i> , 1802
			73 Corinna, or Italy, 3 vol. 1807
			74 Critical Review, from 1793 to 1807, 38 vol. wanting vol. 34.
			M
			75 Dryden's Works, by Scott, 18 vol. LARGE PAPER, <i>russia</i> , 1808
			76 Drake's Literary Hours, 2 vol. 1806
			M
			77 D'Israeli's Curiosities of Literature, 2 vol. 1807
			78 ——— Calamities of Authors, 2 vol. 1812
			79 ——— Quarrels of Authors, 3 vol. 1814
			80 Dunlop's History of Fiction, 3 vol. 1814
			M
			81 Another Copy, 3 vol. 1814

The extremely rare sale catalogue for the first auction of Byron's books, held on the eve of his hurried departure from England on 24 April 1816.

After a tumultuous year, Byron's marriage to Annabella Milbanke collapsed in early 1816 – her threats to accuse him of unspecified but infamous crimes (presumably an affair with Augusta) scared him enough that he signed a deed of separation on 15 April and left the country shortly after. It was not uncommon that a nobleman might sell his library before a foreign tour, but the necessary anonymity here meant that no books were identified as presentation copies, or as signed by Byron, though many must have been so. Indeed one of the only clues to the identity of the vendor is the presence of fifteen copies of Thurston's *Illustrations of Lord Byron's Corsair* and five of Byron's own *Hebrew Melodies*. The highest price achieved was £35 14s for Cobbett's Parliamentary Debates in 31 volumes; Samuel Roger's *Poems* 1812, in yellow morocco, presumably a presentation copy, brought £3 10s; and 'Erskine on the War', which Hobhouse noted was inscribed, fetched £4 4s.

There had in fact been an earlier sale planned for 8 July 1813 (272 lots, also to be sold by Evans), when Byron was intending a tour to the East with the Marquis of Sligo. The tour did not go ahead and nor did the auction; many of the lots from 1813 reappear here, but there are also additions, presumably acquired since (particularly in the field of Italian literature) and also omissions, including his copies

of *Pride and Prejudice* and *Sense and Sensibility*. There was to be one further sale of Byron's books in 1827, this time a skeletal assembly and not anonymous, three years after his death.

Byron's friend and publisher John Murray was a principle buyer in 1816, acting also on behalf of Augusta Leigh, Samuel Rogers, and possibly John Cam Hobhouse. Scrope Davies also bought ten lots in person. There is however a degree of uncertainty surrounding the sale – a manuscript list of buyers and prices realised is reproduced from the British Library copy in Munby's *Sale Catalogues of Eminent Persons* vol I, and it does not name Hobhouse. But Hobhouse's own diary records that he attended the sale (on, apparently, 8 April) and bought £34 of books; he names two titles that are recorded in the Munby list as bought by John Murray, but are here not so designated.

Our copy differs considerably in the list of lots marked as bought by Murray, and indeed in a few prices achieved and the total realised. It is not clear in which side the errors lie, but there are also notes here that seem to suggest the owner viewed the sale: in lot 259 the date of Paley's *Philosophy* is altered in pencil from 1806 to 1787. And next to lot 75 (Dryden's Works, by Scott ... 1808) is added 'Plays ... 1736'.

**Just four other copies are known: at NLS (Murray Archive), British Library, Harvard, and Penn.**

**23 // BYRON, Robert.** A collection of 140 photographs of Persia and Afghanistan, mostly by or attributable to Robert Byron. [1933–34].

140 photographs (silver gelatin prints, various sizes ranging from 103 x 152 mm to 290 x 230 mm), many annotated on the back by Byron or by Christopher Sykes (or both); with six large-scale mapsheets of Iran published by the Survey of India in 1923 (two with pencil annotations); some creasing, mostly to corners of photographs, a few other blemishes, but mostly in very good condition.

\$23,450

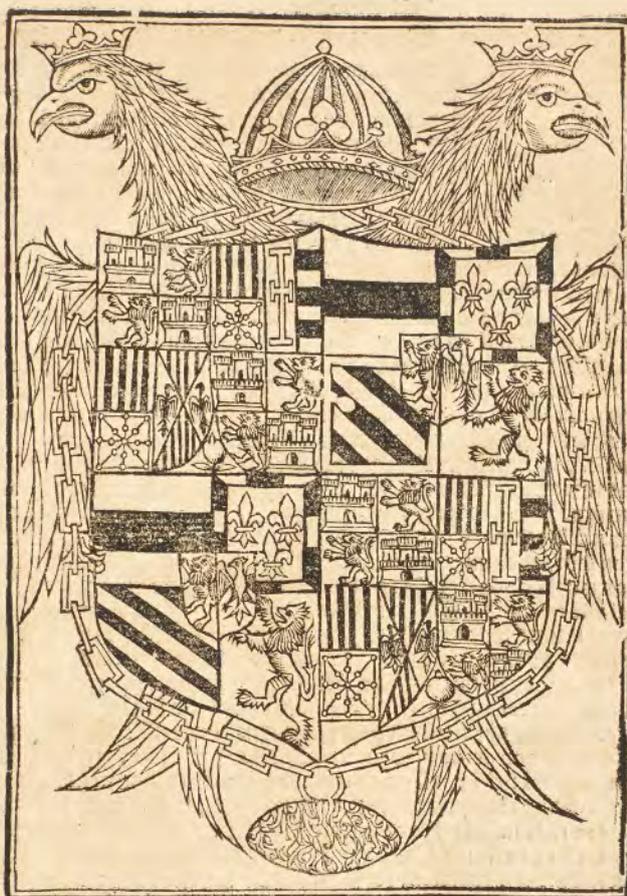
A significant collection of photographs of Afghanistan and Iran from the collection of Christopher Sykes, Robert Byron's travelling companion during the travels which form the basis of *The Road to Oxiana*.

Many of the images are of architecture, both close architectural detail and longer-range shots, displaying the full intricacy, extravagance and scale of Islamic building in the region, but there are also more informal photographs of local inhabitants, and the travellers themselves. Many of the architectural photographs are of great historical significance, the subjects having been captured by Byron before they were damaged in the conflicts of the later twentieth and earlier twenty-first centuries (the Bamiyan Buddhas, for example, which were dynamited by the Taliban in 2001).

Although best known as a travel writer, Byron always carried his camera as well as his notebooks. He was a talented photographer who documented the buildings and the art about which he wrote. Taking advantage of the relative inter-war stability, Byron travelled to regions rarely experienced by his contemporaries. Difficulties of distance and conditions were compounded by the limitations placed on travellers, and particularly on photographers, in countries such as Iran and Russia. Byron's letters home comment frequently on the effort needed to take and protect his images.

*Provenance:* Christopher Sykes (1907–1986), lifelong friend of Byron.

A full listing is available on request.



**Leyes Ordenanças. pregmaticas y declaraciones**  
 delas ordenanças antiguas que hablan del obraje delas lanas y paños:  
 desde el comienço del apartar y del vender delas dichas lanas :cõ todas  
 las otras cosas y oficios y artes tocantes y anexas al dicho obraje. Asimismo  
 las tintas y materiales dellas/para que se venda por muestra y pe  
 so y para comprar y vender en junto o ala vara los paños con apercebi  
 miento y carta executoria. Nueuamente hechas por mandado de sus ma  
 gestades cõ acuerdo de los vros muy alto cõsejo y aprouadas. Y cõ carta  
 executoria para el obraje de los boneteros.

Item carta executoria para el obraje de los sombreros.

Impressas en Alcalá de Henares/en casa de Athanasio de Salzedo  
 Impressor de libros. A. D. L. viij. Años.

## THE SPANISH TEXTILE TRADE UNDER CHARLES V

24 // [CHARLES V.] Leyes ordenanças pregmaticas y declaraciones delas ordenanças antiguas que hablan del obraje delas lanas y paños . . . *Alcala de Henares, Athanasio de Salzedo, 19 June 1558.*

Folio, ff. [10], large woodcut arms of Charles V above title, woodcut historiated initial to f. [1]v, two smaller woodcut initials; evenly browned; very good in modern calf, covers decorated in blind to

panel design with filets and rolls in style of 16th-century, gilt lettering to spine, marbled endpapers; armorial bookplate of Feliciano Ramirez de Arellano, Marques de la Fuensanta del Valle. \$2475

Very rare work (no copies in the US or UK) on the wool and cloth trade in Spain during the reign of Charles V, with specific reference to Burgos, Toledo, Granada, Sevilla, Cordova, Segovia, and Cuenca. The work details 25 laws relating to the production and sale of textiles in the kingdom of Spain, with reference to earlier regulations, covering spinning, gauging, warping, carding, pulling, and dyeing in various colours; tailors and hosiers; overseers and other regulatory officials, and penalties for infringements; and the sale of dyes and other materials.

OCLC finds only 2 copies, at the Staatsbibliothek zu Berlin and the Gasteizko Seminarioa.

## SENSATION IS THE ONLY SOURCE OF IDEAS

**25 // CONDILLAC, Etienne Bonnot de.** *Traité des sensations*, a Madame la Comtesse de Vassé. *London & Paris, Chez de Bure l'aine, 1754.*

Two vols, 8vo, pp. [2], vi, 345, [1]; [4], 335, [1]; a crisp, clean copy in full contemporary mottled calf, flat spines decorated in gilt, contrasting morocco lettering-pieces; spine ends skillfully repaired, some surface wear, spine gilding rubbed; nineteenth-century monastic stamp on the front free endpapers. \$1750

First edition of this great classic of psychology and Condillac's most important work: 'no student of the history of philosophy can afford to neglect [it]' (*IESS*, vol 3, pp. 213). The work 'had a double purpose: to show how modifications of mind, or impressions received by way of the senses, could give rise automatically, without reference to unobservable spirits or innate ideas, to all our mental operations, and at the same time to defend the existence of an external, material world. The first purpose was familiar, the second required a new approach, the rejection of the assumption that sensations or impressions are images occasioned by external material things' (*Encyclopedia of Philosophy*). In this work Condillac 'made a clear break with Locke's theory of the dual origin of ideas. There is only one origin or fount, namely sensation' (Copleston, 6, I, p. 43). Condorcet's careful analysis of actual sensations, which constitute more of our experience than had hitherto been allowed, and his emphasis on the central importance of attention influenced nineteenth-century European naturalism, most particularly in literature and popular science.

Garrison-Morton 4968; Tchermersine II, 479; *En Français dans le texte*, 158; INED 1165.

## EARLY DAYS OF SINGAPORE'S FREE TRADE

**26 // CRAWFURD, John.** *Journal of an embassy from the Governor-General of India to the courts of Siam and Cochin China, exhibiting a view of the actual state of those kingdoms.* *London, Samuel Bentley for Henry Colburn and Richard Bentley, 1830.*

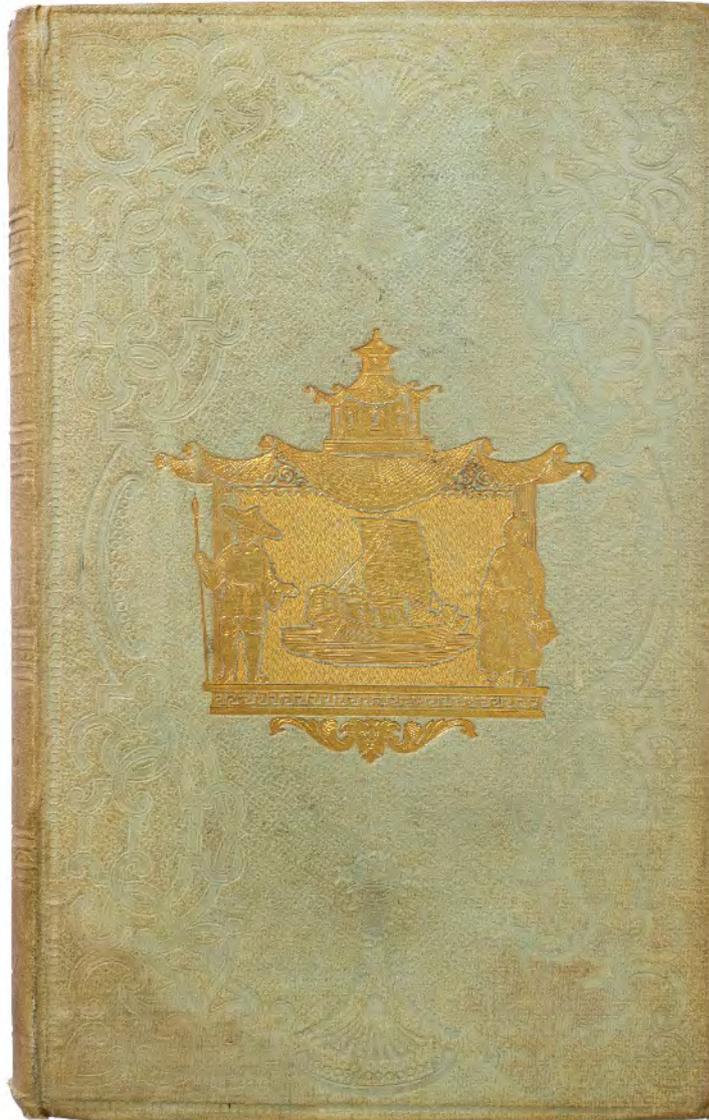
2 vols, 8vo, pp. viii, 475, [1 blank]; v, [1 blank], 38, [2, 'Explanation of the vowels of the Siamese alphabet'], 39-459, [1 blank]; folding aquatint panorama as frontispiece to vol. I, large folding map, 18 aquatint plates (7 folding), 11 woodcut illustrations, and folding letterpress table of vocabulary; occasional spotting, a little offsetting from plates, adhesive tape repair to hinge of folding map verso; a very good set in contemporary pebble-grained morocco, boards blocked in blind and gilt, spines richly gilt in compartments over false raised bands, lettered directly in gilt, board-edges and turn-ins roll-tooled in blind, all edges gilt, blue ribbon page-markers (one detached); lightly rubbed in places, corners bumped. \$6025



Second edition of Crawfurd's account of his mission to Thailand and Vietnam in 1821-22. Sent as a diplomatic envoy by the Governor General of India, Lord Hastings, to seek a liberal trade agreement, John Crawfurd (1783-1868) devotes the first volume to the narrative of his voyage and the second to descriptions of the region, including a chapter on Singapore, where he succeeded Sir Stamford Raffles as Resident in 1823. Though his initial mission to the courts of Thailand and Vietnam achieved little, his brief residency of Singapore (1823-1826) proved prosperous as a result of his free-trading policies, cutting costs and restricting taxation, and he negotiated the cession of the island to the East India Company in 1824. Even after his retirement to Britain, Crawfurd lobbied against the monopolies of the Company on behalf of Singapore merchants, who in gratitude commissioned his portrait for the Singapore town hall and dedicated a window in the new St Andrew's Church, in recognition of the Resident 'whose sound principles of administration during the infancy of the Settlements formed a basis for that uninterrupted prosperity which the Colony thus gratefully records' (*Straits Times*, 3 March 1857, quoted in ODNB).

The present work was published on Crawfurd's return to England in 1828, this second edition appearing in octavo two years later. The text is profusely illustrated, with a panoramic view of Singapore after Captain Robert Elliot (d. 1849) and two scenes 'drawn by a Chinese'.

*Provenance:* likely by descent to Lieutenant-Colonel Reginald Baskerville Jervis Crawford (1880-1947, ink ownership inscriptions to front pastedowns); Wolfgang A. Herz (1929-2007, bookplate to pastedown vol. I, his sale at Christie's, New York, 9 December 2009, lot 125).



## IN CHINA AND HONG KONG

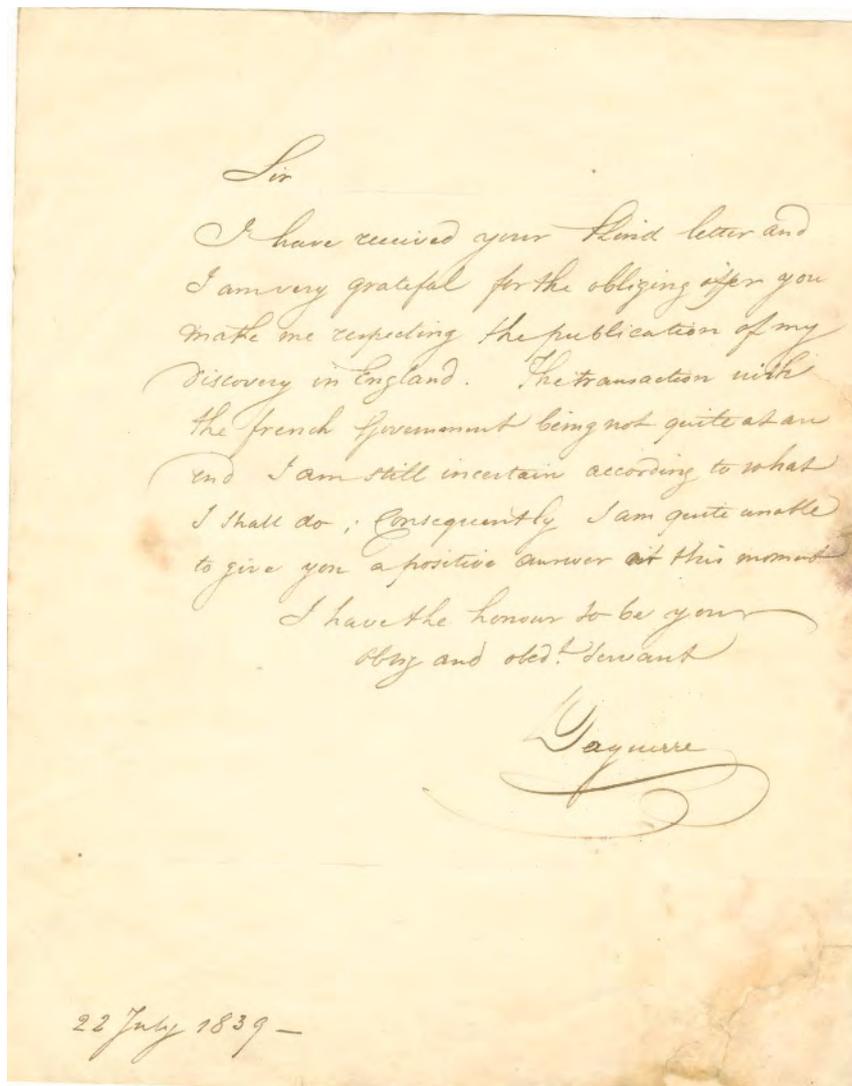
**27 // CUNYNGHAME, Arthur.** An aide-de-camp's recollections of service in China, a residence in Hong-Kong, and visits to other islands in the Chinese seas. *London, T.C. Savill for Saunders and Otley, 1844.*

2 vols, 8vo, pp. xi, [1], 311, [1 blank]; viii, 332, [8, publisher's advertisements]; aquatint frontispiece to each vol., 7 aquatint plates (most with tissue guards), and 9 woodcut illustrations in text; plates spotted, vol. I frontispiece with small dampstain; publisher's duck-egg blocked cloth, central pictorial block gilt to upper boards, spine lettered in gilt, uncut and opened by hand, in a modern brown cloth slipcase; vol. I neatly recapped and reset in original case, caps and corners lightly bumped, cloth a little soiled with a few marks, a good set; a very few early pencil corrections.

\$3015

First edition of Cunynghame's account of his service in China and Hong Kong. Captain, later Major-General, Arthur Cunynghame (1812-84) served in China during and after the First Opium War (1839-42) as aide-de-camp to Lord Saltoun, command-in-chief of British forces there from 1841 until 1843 and dedicatee of the present work. The *Recollections* comprise a narrative of Cunynghame's experiences and detailed descriptions of China and Hong Kong and of his routes thither (via the Canary Islands and Brazil) and thence (via Suez, before the construction of the canal). *Recollections* was the first of several books by Cunynghame describing his military career, the final being *My Command in South Africa, 1874-8* (1879), recounting his most senior posting as commander and lieutenant-governor of Cape Colony.

Only one copy could be traced at auction (Sotheby's, 1974).



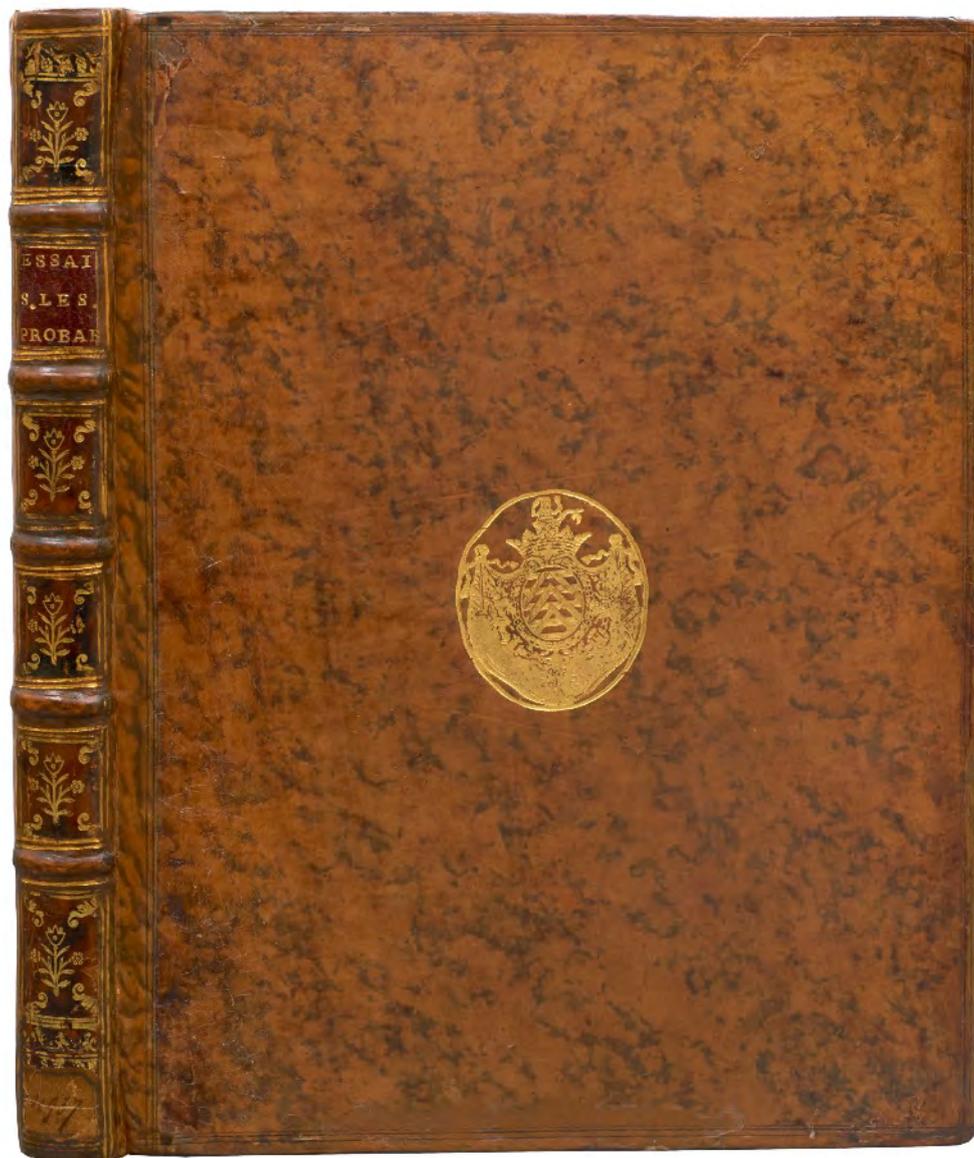
**28 // DAGUERRE, Louis Jacques Mandé.** Als to an unidentified recipient, 22 July 1839.

Single leaf, 24 x 19 cm, 1 p., eleven lines of manuscript in brown ink; neat lines where folded, several light creases, two small tears to right-hand margin (repaired), repairs to lower right-hand corner (previous tape repair removed, corner reattached, area of loss repaired), minor chips repaired, some marking from previous repairs. \$29,000

Written during the year in which Daguerre announced the invention of the daguerreotype, an exceptionally rare autograph letter from Daguerre, in English, refers to the process and the prospect of it being published in England. He responds to a proposal in writing made by an unknown "Sir" explaining that the negotiations between the French government and himself make him unable to publish details of the daguerreotype in England for the time being.

Soon after this letter on 19 August 1839, Daguerre announced that his invention was freely available to be used worldwide, having been awarded a state pension from the French government. Great Britain was the only exception, where Daguerre took out a patent on 14th August 1839.

*Sir, I have received your kind letter and am very grateful for the obliging offer you make me respecting the publication of my discovery in England. The transaction with the French Government being not quite at an end I am still uncertain [sic] according to what I shall do; Consequently I am quite unable to give you a positive answer at this moment. I have the honour of being your oblig. and obedt. servant, Daguerre 22 July 1839.*



29 // **DEPARCIEUX, Antoine.** *Essai sur les Probabilités de la Durée de la Vie humaine; d'où l'on déduit la manière de déterminer les Rentes viagères, tant simples qu'en Tontines ... Paris, Guérin brothers, 1746.*

4to, pp. vi, [2], 132, xxii (ix–xvi double-page), [1] privilège du Roi, [1] blank; a fine copy in contemporary full mottled calf, gilt La Rochefoucauld arms on sides [Olivier 710, fer 2], spine stamped gilt in compartments with a gilt morocco lettering-piece; upper joint split but hinge reinforced, crack to the lower part of the lower joint, chip to the head of the spine, corners rubbed; **from the library of Francois-Alexandre-Frédéric de La Rochefoucauld (1747-1827)**, with arms on covers and Bibliothèque de Liancourt bookplate on the front pastedown. \$7375

A large, crisp and illustrious copy of the first edition of a classic of statistical science: it is **the first to define expectation of life** – which Deparcieux calls ‘la vie moyenne’ – and the first to contain life tables for males and females. ‘The first French work in the actuarial field... After publication of this ‘Essai’, expectation of life came into general use as a descriptive statistic. Deparcieux scaled his mortality data to a radix of 1000 at age 3, calculated the survivors at every five years and interpolated the intermediate values... [His table] was espoused by the French life insurance companies and used almost until the end of the nineteenth century for premium calculations where payments were made on survival’ (*History of Actuarial Science*, ed. Steven Haberman & Trevor Sibbett, London 1995, p. 243).

The distinguished scientist and mathematician Deparcieux (1703–1768) was represented by Voltaire as one of the speakers in *l’Homme aux quarante écus*.

Goldsmiths’ 9586; Institute of Actuaries, p. 41; Kress 4801; Tomash & Williams D41; not in Einaudi or ‘Utrecht’.

## THE BRAIN IS AN ORGAN INTEGRATING MIND AND BODY

**30 // DESCARTES, Rene.** *Les passions de l’âme.* Amsterdam, Elzevier, 1650.

12mo, pp. [xlviii], 272, [14, index]; a very good copy in contemporary vellum; contemporary acquisition inscription and manuscript notes (partly obscured) to the front and rear paste-downs by Florius Buolius, prefect of the Alpine Engadin valley. \$1500

First duodecimo edition, published the year after the first edition, and in the same year as the author’s death.

Descartes’ last work, this was written in Egmond-Binnen, his last Dutch residence, for Queen Christina of Sweden. It discusses psychology, ethics and the relationship between mind and body; Descartes believed that the soul was a definite entity giving rise to senses, thoughts, feelings, affections and acts of volition, and he was one of the first to regard the brain as an organ which integrated the function of mind and body. Such beliefs had a powerful influence on the thinking of men like Robert Hooke, Giovanni Borelli, Jan Swammerdam and Thomas Willis, and, at a time when scientific research was expanding rapidly, Descartes’ theories helped to explain the more puzzling problems of human physiology (see *Heirs of Hippocrates*, no. 291).

Rahir III6; Willems II04.

THE  
P A S S A G E  
OF THE  
SAINT GOTHARD;

BY  
GEORGIANA  
DUCHESS OF DEVONSHIRE.

WITH AN  
ITALIAN TRANSLATION,

BY  
G. POLIDORI.

LONDON:  

---

PRINTED BY W. BULMER AND CO.  
CLEVELAND ROW, ST. JAMES'S;  
FOR GAMEAU AND CO.  
MDGCCIII.

31 // DEVONSHIRE, Georgiana Cavendish, *Duchess of*. The Passage of the Saint Gothard ... with an Italian Translation, by G. Polidori. London: Printed by W. Bulmer and Co. ... for Gameau and Co. 1803.

Large folio, pp. viii, 41, [1], [2, errata], with a half-title; English and Italian printed on facing pages; on thick wove paper watermarked J. Ruse 1800; a fine copy, uncut, in the original blue drab boards; presentation inscription to front free endpaper: 'A Madama La Marchesa Di Downshire, in segno d'ossequiosa gratitudine, / Il Traduttore'. \$3685

First edition, rare, of this parallel-text Italian translation of *The Passage of the Mountain St Gothard* (1798?); a presentation copy from the translator Gaetano Polidori to Mary Hill, Marchioness of Downshire and Baroness Sandys. Extensive explanatory notes (pp. 19-41), in both English and Italian, follow the text. It is an extremely elegant and expensive production, finely printed by Bulmer on very thick paper, and of a size designed to impress; the publisher J. A. V. Gameau went bankrupt shortly after.

Georgiana Spencer's early marriage to William Cavendish, 5<sup>th</sup> Duke of Devonshire, was not a particularly happy union and for some years she sought an outlet as a hostess, setting trends for outlandish fashion. The Devonshire House set included wits and politicians, but also rakes and notorious women. While the duchess became increasingly active politically, a vocal supporter of Fox and almost a Whig party whip at some points, her social life became increasingly complicated – she gambled heavily, owed the Prince of Wales large amounts of money, and was engaged in a ménage-a-trois with Lady Elizabeth (Bess) Foster, who also bore two of the duke's children. When she herself became pregnant to Charles Grey in 1791, her husband forced her into exile in Europe. 'Lady Spencer, Harriet and her husband, and Bess accompanied Georgiana during her exile. They travelled through France, Switzerland, and Italy, eventually settling in Naples where they were lionized by Neapolitan society' (ODNB).

The Duchess was of a literary bent, and may have published a satirical roman-a-clef, *The Sylph*, in 1779. Her best-known poem, *The Passage of the Mountain St Gothard*, was written about the journey from Italy into Switzerland in 1793, and was first published in a very rare edition in around 1798 (undated, on paper watermarked 1797, BL and Virginia only in ESTC). A parallel text French translation appeared in 1802.

By the time this very grand English-Italian edition appeared, the Duchess had made a significant comeback and was again a member of the Prince of Wales's circle. Among the same group was Mary Hill, Marchioness of Downshire, soon to be Baroness Sandys. Polidori, who had been Alfieri's secretary, came to London in the 1790s and set up as a printer and publisher, as well as a teacher of Italian. Polidori's son, John William, became Byron's secretary; his daughter married Gabriele Rossetti, and he was grandfather to Dante Gabriel and William Michael. It is not known how the Marchioness of Downshire had been of service to him.

COPAC records four copies only: BL, Manchester, Leeds, and National Trust; OCLC adds NLS, Toronto and Bibliothèque nationale.

## THE ECCENTRIC SIR JOHN DINELY ADVERTISES FOR A WIFE

32 // **DINELY, Sir John.** To the Fair Ladies of Great Britain, Old, or Young . . . *Printed by C. Knight, Windsor [23 October 1799].*

Large folio broadside, letterpress text within type ornament border, with a central full-length etched portrait of Sir John in a frock coat and wig presenting his proposal, titled at the foot 'The Courteous Baronet or the Windsor Advertiser' (dated 16 Feb 1799); woodcut vignettes at each corner; facsimile signature at foot; in excellent condition, framed and glazed. \$1475

TO THE  
**FAIR LADIES OF GREAT BRITAIN,**  
 OLD, or YOUNG.

Sir JOHN DINELY, Baronet, having it in his power to offer to any Lady who may be inclined to enter into the sacred and all-soothing state of Matrimony, not only the Title of LADY, but a FORTUNE OF THREE HUNDRED THOUSAND POUNDS, besides the very great probability of succeeding to a CORONET,—condescends thus publicly to tender his hand to such Ladies as are qualified\* to accept his MARRIAGE OFFER upon the terms stipulated in his Advertisement in the Morning Advertiser of the 12th of Jan. last.

Sir John is aware that some few, prejudiced by etiquette, may smile at his mode of address,—let them laugh;—he has once experienced its comfortable effects, and will not be dissuaded from giving it a decided preference to the tedious forms of fashionable routine.

All the objections that can possibly be urged against this maxim,—*that it is equally incumbent on the Ladies, as on the Gentlemen, boldly to advance in a candid and liberal manner in matrimonial negotiations,*—are merely chimerical: the advantages in favor of it, are great and many. By pursuing this principle, the sickly Damsel who has long pined in secret, may recover her health. The woe-begone Widow, whose weeds are an almost insupportable load, may be relieved from her burden; and, the sweet blooming Miss of sixteen, to whom the channels of a boarding school are quite intolerable, may be raised to Liberty and Love!!! Let me entreat you, therefore, my angelic Fair, to generously to unbosom your sentiments,



*Engraved by C. Knight, Windsor.*

**THE COURTEOUS BARONET  
 OR THE WINDSOR ADVERTISER**

*How happy will a Lady be  
 To have a little Baronet, to dandle on her knee*

nor trust to dangerous delay, for I am resolved to give her the Preference who is most explicit and most expeditious.

\* As many Ladies may not have seen the Advertisement above referred to, Sir John thinks it necessary to explain what is meant by the word "QUALIFIED";—and he trusts no person will be offended at his frankness: He therefore, premises that previous to his entering upon a Treaty of Marriage with any Lady, he must be assured of her being possessed of such of the following Sums as is required according to her age and condition; viz. Those under Twenty-one only Three Hundred Pounds;—those from Twenty-one to Thirty, Five Hundred; and from Thirty to Forty, Six Hundred. All Spinners turned of that age, must be treated with according to circumstances and, probably few will be eligible with less than a Thousand. However, Widows under Forty-five will have such Abatement as personal Charms and accomplishments entitle them to expect.

These several Sums, are mere trifles, compared with what Sir John might reasonably demand, on account of his high and noble Descent, which may be seen in Nash's History of Worcestershire; and his Claims to the vast family estates known, by a Reference to JOHN WATT, Esq. No. 31, Queen Ann Street, East, London.

JOHN DINELY.

P. S. Please to address your Letters, Post paid, to Sir John Dinely, Bart. Windsor Castle.

*I do hereby declare this New Edition of my last Address to the Ladies, to be a true Copy, and that Mr. C. Knight hath my Authority to publish the same as an Embellishment to my Portrait*

Windsor Castle, October 23d, 1799.

*John Dinely*

Printed by C. Knight, Windsor.

A striking illustrated broadside, rare. Sir John Dinely (1729-1808/9), descending from a family marked by fratricide and insanity, wasted what little of the family estates he inherited. In 1798, the influence of the Pelhams and Lord North procured for him the pension of a poor knight of Windsor and a grace-and-favour apartment in Windsor Castle, where he cut a very peculiar figure, dressed in the costume of the age of George II. 'He had dreams of ancient genealogies, and of alliances still subsisting between himself and the first families of the land' (DNB). He was convinced that he would succeed to enormous wealth if only he had the funds for the necessary proceedings at law. To this end he took to advertising for a wife:

‘Sir John Dinely, Baronet, having it in his power to offer to any Lady who may be inclined to enter into the sacred and all-soothing state of Matrimony, not only the Title of Lady, but a Fortune of Three Hundred Thousand Pounds, besides the very great probability of succeeding to a Coronet,—condescends thus publicly to tender his hand to such Ladies as are qualified to accept his Marriage Offer’. A footnote explains the meaning of ‘qualified’: ladies under 21 years of age £300, from 21-30 years £500, from 30-40 years £600, although of few ‘Spinsters . . . of that age . . . will be eligible with less than a Thousand. However, Widows under Forty-five will have such Abatement as personal Charms and accomplishments entitle them to expect’.

The advertisement was first placed, as is explained here, ‘in the Morning Advertiser of the 12<sup>th</sup> of Jan last’. This was its first appearance in the form of a broadside, to which Dinely subscribed his signature: ‘I do hereby declare this New Edition of my last Address to the Ladies, to be a true Copy, and that Mr. C. Knight hath my Authority to publish the same . . . Windsor Castle, October 23d, 1799’. Over the next two years, more than 400 women apparently made enquiries, but either they didn’t mean his qualifications or they thought better of the arrangement, and he died unmarried ten years later. Burke tells the story in his *Romance of the Aristocracy*.

The stationer Charles Knight, recently removed to Windsor from Soho and Chelsea, and presently to be elected mayor of Windsor, was a skilled engraver who may have trained under Bartolozzi (*DNB*, Maxted). He was doubtless responsible for the large engraving which embellishes the broadside, and which was apparently also available separately (BM J,1.166).

There were two issues, one with a woodcut of a crown in the top right corner (BL and Wesley Theological Seminary in ESTC), and one, as here, with the head of a screaming old woman (Bodley only in ESTC). ESTC misdates the latter to February because the Bodley copy is imperfect, cropped at the foot. There are additional copies of the crown issue at the British Museum (hand-coloured) and in the Royal Collections, and of the present issue at the British Museum.

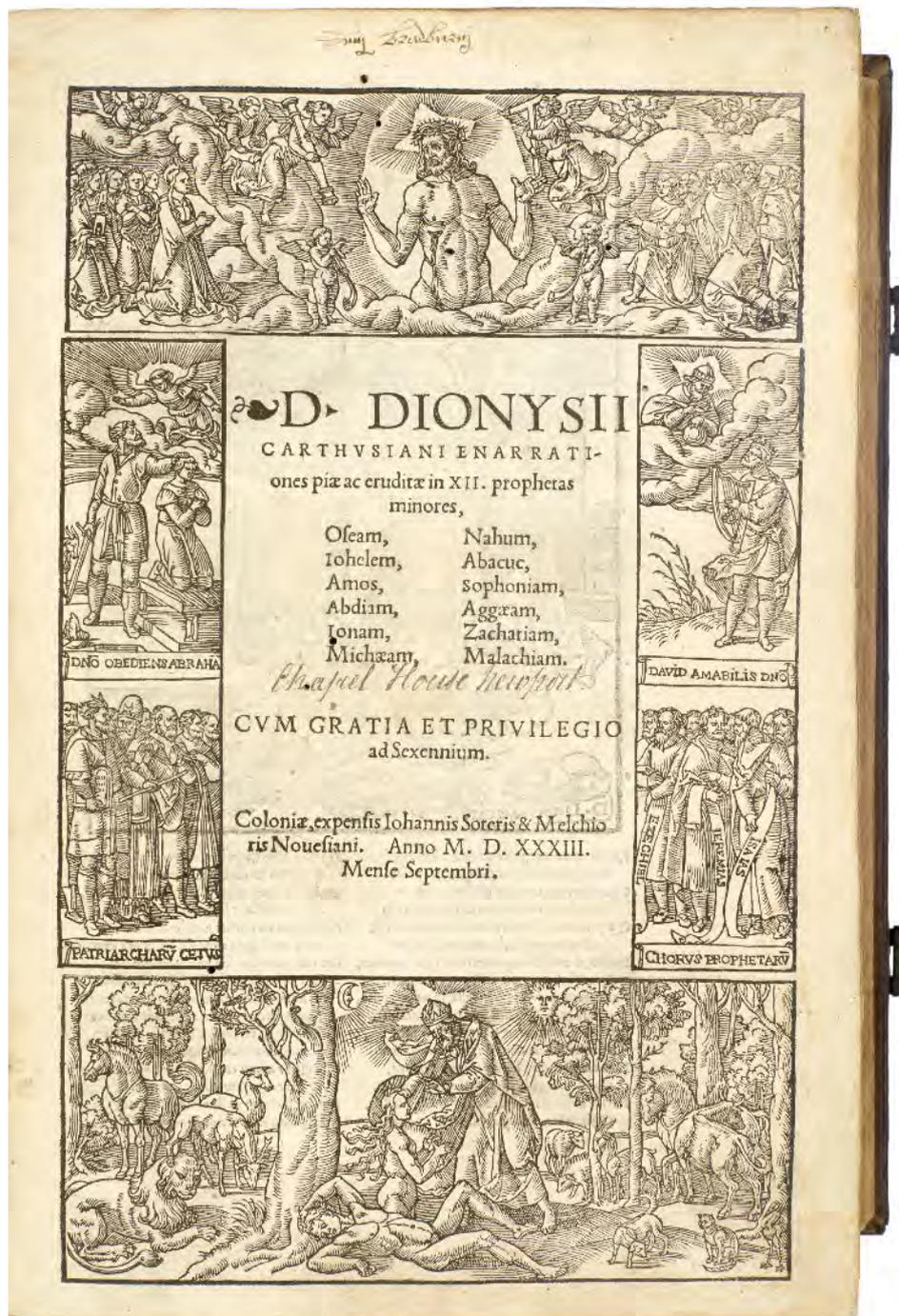
## CONTEMPORARY OXFORD BINDING, MANUSCRIPT PASTEDOWNS

**33 // DIONYSIUS CARTHUSIANUS.** D. Dionysii Carthusiani enarrationes piae ac eruditae in XII. prophetas minores ... *Cologne, Johannes Soter and Melchior von Neuss, 1533.*

Folio, ff. [vi], 174, title within woodcut border; f. 1r within woodcut border of coats of arms, several large woodcut initials; a few small wormholes at beginning of volume, occasionally affecting a letter or two, old repaired tear in outer margin of one leaf (L2, without loss), some very minor staining. [bound with:]

**DIONYSIUS CARTHUSIANUS.** D. Dionysii Carthusiani enarrationes piae ac eruditae, in libros Iosue. Iudicum. Ruth. Regum. I. II. III. IIII. Paralipomenon. I. II. *Cologne, Peter Quentel, 1535.*

Folio, ff. [vi], 305, [1, blank], large armorial woodcut on title, numerous large woodcut initials; contemporary purchase note ‘pre[t]ium iiiis’ (i.e. four shillings) on verso of final blank; small area of upper margin of one leaf torn away (H5, not affecting text); two works bound together, very good copies in a handsome contemporary Oxford binding of blind-stamped calf over wooden boards, covers with two concentric panels using a single roll (Oldham HM.h(1)/Gibson roll V), pastedowns from a medieval manuscript (see below), remains of catches; some worming and areas of wear, tear on lower cover without loss, later red morocco label on spine, head and foot of spine and joints neatly repaired; a few markings and annotations in contemporary hands. \$6025



First editions of two works of biblical commentary by Dionysius Carthusianus (Denis the Carthusian or Denys van Leeuwen, 1402–1471), the most prolific scholastic theologian of the fifteenth century. They were edited by the Cologne Carthusian Theodor Loher, who edited Dionysius’s mystical works between 1530 and 1538.

There are two variants of *Enarrationes... in XII. prophetas minores*. Our copy conforms to the one in which the last line of text on f. 174r begins ‘-us sublimis’.

The manuscript pastedowns are from an early fourteenth-century English manuscript of Giles of Rome’s commentary on Aristotle’s *De generatione et corruptione*, written in double columns of 66 lines in a rounded gothic bookhand, ruled in plummet, three-line initials in red and blue with contrasting penwork, paragraph marks in red, the passages commented on underlined in red. Neil Ker records seven Oxford bindings containing pastedowns from what is probably the same manuscript, all of them at Magdalen College (see N. Ker, *Pastedowns in Oxford bindings*, 1954, nos. 217, 221, 224, 231, 238, 240 and Magdalen College r.10.18 (rebound); the bindings of all but the latter volume also feature Oldham roll HM.h(1)/Gibson roll V; no. 231 is a volume of Dionysius Carthusianus’s works printed in Cologne in 1536).

*Provenance*: contemporary ownership inscription ‘Sum Bradburni’ at head of title of first work. This is perhaps Richard Bradborne of Brasenose College, B.A. 27 April 1540 (as ‘Thomas’), M.A. 19 November 1542; ‘one of these names rector of Milbrook, Beds, 1543, and vicar of Kirtlington, Oxon, 1544’ (*Alumni Oxonienses 1500–1714*). Late eighteenth- or early nineteenth-century inscription ‘Chapel House Newport’ on title.

I. Adams D568; II. Adams D554.

## ANNOTATED BY A MISSIONARY IN TAIWAN

**34 // DOUGLAS, Carstairs.** Chinese-English dictionary of the vernacular or spoken language of Amoy, with the principal variations of the Chang-Chew and Chin-Chew dialects . . . *London, Trübner, 1873.*

Folio, pp. xix, [1 errata], 612; very occasional short closed tears to margins (without loss), a few ink marks; a very good copy in early 20th-century half morocco over cloth boards, gilt lettering to spine, binder’s label to front pastedown (Thomas Kennedy of Glasgow, 1907); a few abrasions to spine and slight wear to corners, light stains to boards; ‘Campbell N. Moody Formosa’ and Chinese characters inscribed to front free endpaper, extensive annotations throughout and to rear endpapers.

[*offered with:*]

**BARCLAY, Thomas.** Supplement to dictionary of the vernacular or spoken language of Amoy . . . *Shanghai, Commercial Press, 1923.*

Folio, pp. [4], iv, [2], 271, [5]; occasional light damp stain to lower margins; a very good copy in contemporary black roan, gilt lettering to spine, gilt edges; extremities somewhat worn, lower joint split at foot; inscription to front free endpaper: ‘The Rev. Campbell N. Moody, M.A., Shaka, Formosa, from the author, April, 1923. A slight acknowledgement of a great indebtedness’; interleaved throughout, with occasional pencil annotations. \$2475

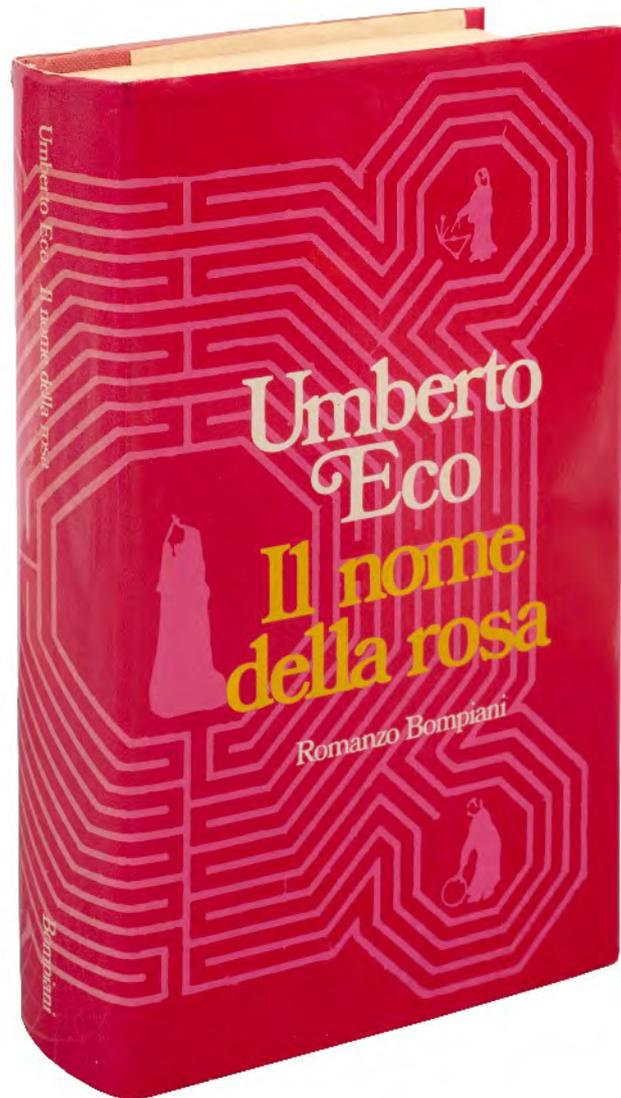
First editions of two dictionaries of the Amoy dialect, a variety of Southern Min spoken in south eastern China and Taiwan, owned and annotated by the Scottish missionary Campbell Naismith Moody (1865-1940), the second with a presentation inscription by the author. Douglas’s *Chinese-English dictionary* was the first comprehensive Southern Min-English dictionary, and remains an important work to this day.

A graduate of the universities of Glasgow and Edinburgh, Douglas (1830-77) sailed for China in 1855, settling in Amoy (Xiamen), one of the few places in the country where missionaries could work relatively unmolested. As well as increasing the number of churches there, he encouraged the English Presbyterian Mission to send missionaries to Taiwan. His pioneering dictionary used an early version of the Peh-oe-ji romanisation, but Douglas regretted not being able to include Chinese characters, owing to the difficulties of finding and printing them. His work was continued by Thomas Barclay (1849-1935), a missionary stationed in Tainan, who later oversaw the translation of the Bible into Taiwanese.

This copy of Douglas’s dictionary contains extensive ink and pencil annotations by Campbell Naismith Moody, comprising transliterations of phrases with English translations, and marginalia in Chinese

characters. His annotations to the rear endpapers include transliterations headed 'Heathen Prayer' and 'What Beggars say'. A graduate of the University of Glasgow, Moody worked for the English Presbyterian Mission between 1895 and 1924, mainly in Taiwan, where he was well known for his street preaching and simple lifestyle. Moody's assistance in the compilation of Barclay's *Supplement* is acknowledged in the preface (p. iv): 'When he heard of my undertaking the work, he copied out the notes that he had made, occupying more than four hundred large pages of manuscript, and forwarded them all to me to be made free use of in my work.'

Löwendahl, *China illustrata nova, Supplement*, 1825.



SIGNED FIRST EDITION

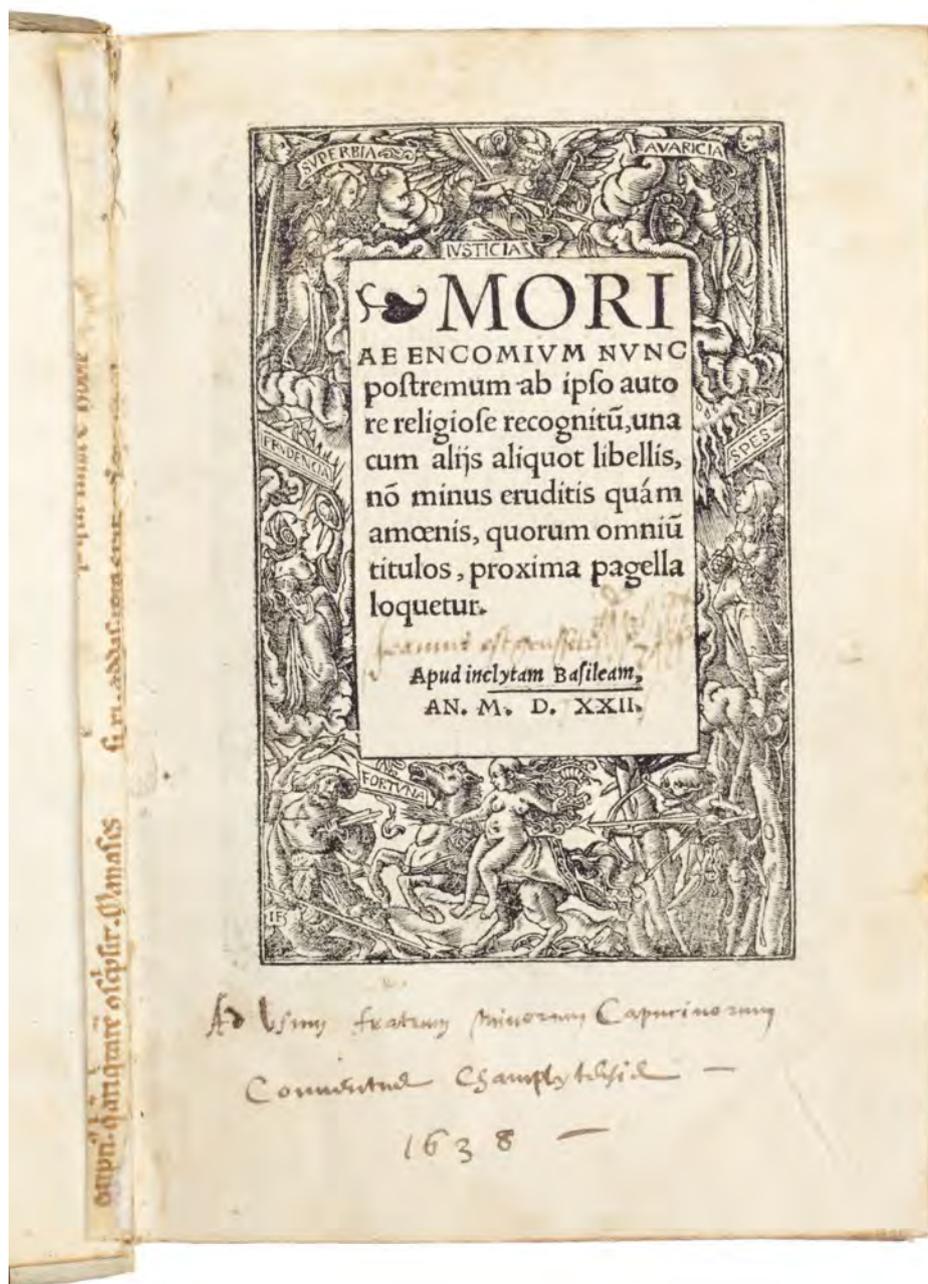
35 // **ECO, Umberto.** *Il nome della rosa.* Milan, Bompiani, 1980.

4to, pp. 503, [9]; SIAE first edition sticker numbered 0025893 on the copyright page; a beautiful, virtually pristine, copy in original publishers red cloth with dust jacket, price unclipped; short, clean tear to dustjacket near head of spine, else in excellent condition; dedication from Umberto Eco to Rolando Pieraccini on half-title, dated December 1980; two newspaper clippings with photographs of Umberto Eco loosely inserted.

\$1275

Signed first edition, first printing, of Eco's debut, and most famous, novel; one of the best-selling books ever published, and winner of the Strega Prize in 1981 and Prix Médicis Étrangère in 1982.

This copy is inscribed by Eco Umberto to the publisher, researcher, collector and bibliophile Rolando Pieraccini. Based in Helsinki, Pieraccini is the author of two important bibliographies on Finnish/Italian literature, and is the founder of two publishing houses, Eurographica and The Lauttasaari Press, and the Pieraccini Foundation (Pieraccini-säätiö or Fondazione Pieraccini), which aims to support cultural relations between Finland and Italy. His art collections have been donated to the Ateneum Museum, the Albertina Museum in Vienna, and the Uffizi, and for his services to culture he has been made Commendatore of the Order of Merit of the Italian Republic, First Class Knight of the Order of the White Rose of Finland, and Österreichische Ehrenkreuz für Wissenschaft und Kunst for his cultural services.



36 // ERASMUS, Desiderius. Moriae encomium nunc postremum ab ipso autore religiose recognitum. Basle, [Froben, July] 1522.

8vo, pp. 408, [16]; title within a fine one-piece allegorical woodcut boarder signed 'IF' (i.e. Jakob Faber), four-piece woodcut borders on the verso of the title and the recto of a2, large printer's device on the verso of the final leaf by Ambrosius Holbein, woodcut initials; light waterstaining to the early and last few leaves, but a very good copy, in contemporary Flemish panel-stamped calf, rebacked with seventeenth-century vellum waste, each side with two panels of animals in foliage separated by a central animal frieze of three dogs and a porcupine, the panels with legends 'De profundis/clamavi ad te domine/domine/exaudi vocem meam' and 'O[mn]ia si perdas/fama[m] servare memento/qua semel/amissa nul[l]a reuisio erit', both pastedowns from a fair fourteenth-century vellum leaf from Comestor's *Historia scholastica*; panels a little worn in places; seventeenth century monastic inscription placing this book in a Franciscan foundation in 1638. \$9045

A large and unsophisticated copy, preserved in its first binding of Flemish panel-stamped calf, of a fine early edition: a reprint of the Froben edition of March 1515 which had been composed under Erasmus' supervision.

Included here are not only the Commentary (attributed to Gerhard Lister, corrector at the Froben press, but partially Erasmus' own work) and Erasmus' supplementary *Epistola apologetica ad Martinum Dorpium*, but also Seneca's satyre *De morte Claudii Caesaris* (only recently discovered) and Synesius' *Praise of baldness*.

Erasmus' *Praise of Folly*, his most enduring work, written during his stay in England in the house of Thomas More (there is a deliberate pun in the original title *Moriae encomium*). 'It is a brilliant, biting satire on the folly to be found in all walks of life. Neither kings nor princes, popes nor bishops are spared, and it is a constant wonder that in that age of authority he remained unscathed. Whenever the threat of tyranny was in the air, Erasmus's work was read; Milton found it "in every hand" at Cambridge in 1628. It is still read today' (PMM).

Bezzel 1313; Van der Haegen p. 123; Adams E396; for the binding: S. Fogelmark, *Flemish & related panel-stamped bindings...* pp. 33-42, pl. VI. USTC 676454 lists a single copy in US institutions (Chicago), and 3 copies in the UK (two copies at Oxford, and St Andrews).

## EARLY CLASSIC OF SOCIOLOGICAL THOUGHT INTRODUCING THE IDEA OF DIVISION OF LABOUR

**37 // FERGUSON, Adam.** An essay on the history of civil society. *Edinburgh, A. Millar and T. Caddell, 1767.*

4to, pp. vii, [1], 430, [2, blank]; a very good, generously margined copy in contemporary calf, rebacked preserving the original lettering-piece; corners worn, a few surface abrasions to the sides; armorial bookplate of Sir James Monk (1745-1826), chief justice of Lower Canada, to the front paste-down. \$9000

First edition of the principal work of the philosopher Adam Ferguson, professor of moral philosophy at the University of Edinburgh and a leading figure of the Scottish Enlightenment. A friend and colleague of Dugald Stewart, David Hume, and Adam Smith, 'Ferguson is today remembered for his *Essay*, rather than for his contributions to moral philosophy or Roman history: he was what we would

now call an intellectual historian, tracing the gradual rise of the human mind from barbarism to political and social refinement .... His discussions of politics, economics, history, aesthetics, literature and ethnology were the synthesis of the thought of his time' (Encyclopedia of Philosophy III, 187).

Beginning with the general characteristics of human nature and the history of rude (i.e., primitive) nations, the *Essay* traces the history of social evolution through the rise of policy and arts ('Of National Objects', 'Of Population and Wealth', 'Of Civil Liberty', 'Of the History of Literature'), the advancement of civil and commercial arts, and their consequences. The final chapters discuss how nations can decline as the result of waste, luxury, corruption, and political slavery. Ferguson's influence extended to such nineteenth-century political thinkers as Comte, Mill, and Marx, who made use of his notion of the division of labour.

*Provenance:* Sir James Monk, (1745-1826), member of a prominent Canadian family of magistrates. In 1770 he went to England, and in 1774 he was called to the English bar from the Middle Temple. He was named attorney general of Quebec in 1776, and served as deputy judge of the Vice-Admiralty Court from 1778 to 1788 and as chief justice of Montreal from 1793 to 1820. From 1819 to 1820 he was also administrator of the government of Lower Canada. In 1824 he retired from the bench, went to live in England, and died at Cheltenham.

Kress 6432; Goldsmiths' 10264; Higgs 3973.

## THE EDITION IN JEFFERSON'S LIBRARY

**38 // FERGUSON, Adam.** An essay on the history of civil society. *Edinburgh, A. Millar and T. Caddell, 1768.*

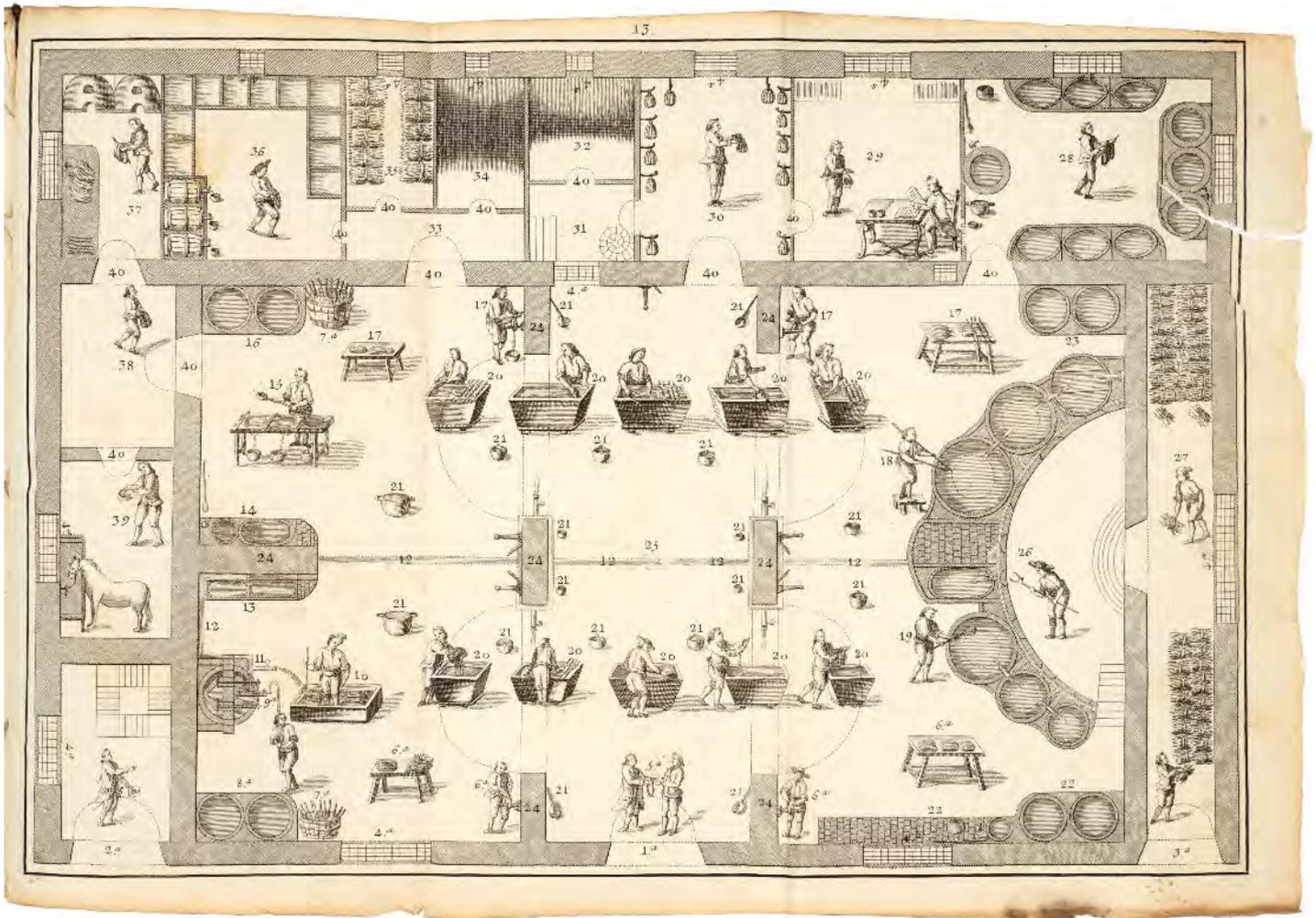
8vo, pp. viii, 464; light foxing in the initial couple of quires, but a very good copy, bound in contemporary calf, panelled spine filleted in gilt, red morocco lettering-piece; hinges strengthened, spine extremities a little chipped, lower corners worn, a few surface abrasions; contemporary ownership inscription on the front free end-paper (Bayton) and a slightly later one on the front paste-down (Adams). \$1100

Third edition, corrected: Thomas Jefferson possessed a copy of this edition.

## ON THE ART OF DYEING

**39 // FERNANDEZ, Luis.** Tratado instructivo, y practico sobre el arte de la tintura: reglas experimentadas y metodicadas para tintar sedas, lanas, hilos de todas clases, y esparto en rama . . . *Madrid, Blas Roman, 1778.*

Folio, pp. xxx, 250; with 13 engraved plates at the end (1 folding); engraved initial, head- and tail-pieces; pp. xxix-xxx slightly loose at head, some short marginal tears (without loss), light foxing and light marginal damp staining to a few plates, occasional marks, slight cockling; a good copy in contemporary vellum, title inked to spine; some staining, cockling, and wear to edges, front hinge split. \$2000



First edition of this important work on the art of dyeing by Fernandez, a master dyer from Toledo and 'Director de la Real Fabrica' in Madrid, attractively printed by Blas Roman.

The *Tratado* considers, in turn, the preparation and dyeing of silk, wool, linen, and esparto, in all manner of colours, including black, grey, white, gold, blue, buff, orange, nacre, rose, cinnamon, purple, green, crimson, and indigo. Fernandez discusses numerous sources of dyes, such as Achiote, Palo Brasil, Palo de Campeche, Orchella, Safflower, Cochinilla, Kermes, and Fustet. He also includes a chapter on legal requirements to be observed by 'un buen tintorero' and another on sourcing the best ingredients and equipment. The work ends with a fine suite of engraved plates depicting various stages in the dyeing process, including a foldout plate showing the layout of the author's dyeing factory in Madrid.

Bibliotheca Tinctoria 371, Palau 87929. Only the V&A copy on COPAC.

**40 // FRESCOBALDI, Girolamo.** Toccate d'intavolatura di cimbalo et organo partite di diverse arie e corrente, balletti, ciaccone, passachagli . . . Libro P[rim]o. Rome, Nicolò Borbone, 1637.

Folio (378 x 262 mm), pp. [iv], 94, [3], engraved throughout; with an elaborate engraved title incorporating the arms of Cardinal Francesco Barberini and an engraved portrait of the composer by Christianus Sas after Jean Saillant on f. 2r above a laudatory sonnet by Pier Francesco Paoli of Pesaro; some spotting and light foxing, mostly restricted to margins, but a very good copy in contemporary limp vellum; slightly rubbed and stained, minor repair to lower outer corner of upper cover. \$26,800



Fifth edition of Frescobaldi's superbly engraved first book of toccatas, with the substantial *aggiunta* containing the last keyboard works published during the composer's lifetime.

Frescobaldi's two books of toccatas, the first published in 1615 and the second in 1627, 'laid the foundation of the expressive keyboard style . . . There is little doubt that these works, and perhaps even more the toccatas in his second book, are largely responsible for the fascination Frescobaldi has exerted on musicians throughout the ages; their purely musical expression of intense and continually shifting passions has had few equals' (*New Grove*).

'In 1637 Frescobaldi brought out revisions of both books of toccatas. The first book includes a substantial supplement of pieces in the popular style which appears to have been in preparation for some years and was originally intended for the new edition of the second book. It underwent repeated revision before its final publication; evidence of some of the earlier phases has been detected in pieces and fragments surviving in manuscript. The added works show that during his last years Frescobaldi became interested in the creation of extended compositions or cycles out of a succession of individual pieces, sometimes joined by transitional passages. Apparently a considerable amount of experimentation preceded the final products, which include several two-movement and three-movement dance sequences, as well as the lengthy *Cento partite sopra passacagli* . . . This last work, one of Frescobaldi's most impressive achievements, includes several segments that during a preliminary phase had been destined as parts of separate compositions. The final published version is a masterful essay on the passacaglia and the chaconne and on their relationship' (*Ibid.*).

The binding is lettered in manuscript on the spine 'To. I', suggesting that it was once accompanied by the second book of toccatas. However, both books are usually found (and were probably originally available) separately, as here.

*Provenance*: eighteenth-century inscription of an unidentified Jesuit college at foot of title; 'P. Ricciardetti', with his ownership inscription dated 12 October 1798 at foot of title.

BUC I p. 352; RISM F 1859. All early editions of Frescobaldi's works are of considerable rarity. RISM gives six locations in the UK: Bodleian Library (imperfect), British Library (three copies), Glasgow (imperfect), Haslemere, Royal College of Music, and Trinity College of Music (imperfect); it locates four copies in the US: Eastman School of Music, Harvard, Library of Congress, and Newberry Library.

**41 // FULLER, Thomas.** Davids hainous Sinne. Heartie Repentance. Heavie Punishment ... *London, Printed by Tho. Cotes, for John Bellamie ... 1631.*

Small 8vo, pp. 78, wanting the terminal blank; tiny restoration to blank upper corner of title-page and lower corner of A4-5, A2 shaved at outer margin with the loss of a few letters, else a handsome copy in early nineteenth-century straight grain olive morocco, joints slightly rubbed; Thomas Thorpe's pencilled note ('fine copy, extremely rare 8/8/0'), the Bute copy with his Cardiff Castle bookplate; bookplates of J. O. Edwards and Robert S Pirie. \$5000

First and only edition of Fuller's first book, and his only volume of verse. It is a three-part poem written in a variation of rhyme royal, recounting King David's adultery with Bathsheba and its consequences.

Shunning the tale's opportunities for erotic (and later military) description, Fuller instead 'anticipates Milton's method of appropriating the matter of Biblical narrative: he interiorises epic action by making internal moral deliberation ... the sphere of heroic accomplishment' (Raymond-Jean Fontaine, in *The Sacred and Profane in English Renaissance Literature*). When David catches sight of Bathsheba bathing, Fuller is careful to remind his readers that however beautiful she may be, she is surpassed by God's creation:

Her skinne, as is the skie not halfe so cleare,  
Her curious veines, for colour come not neare  
Those azure streaks, that in the Heavens appeare.

Lest any have been inadvertently titillated, Fuller warns 'let no lustfull thoughts lodge in thy minde ... they must be kill'd'. The story goes on to relate how David had Bathsheba's husband, Uriah, killed, how he was reproved by 'plaine-dealing' Nathan the prophet, and how dire consequences fell upon him and his children.

Rare. ESTC records only ten copies: six in the UK, four in North America (Folger, Huntington, Harvard, Yale).

STC 11463; Gibson and Keynes I.

MUSIC AT THE COURT OF MORITZ, LANDGRAVE OF HESSE

42 // **GEUCK, Valentin, and MORITZ, Landgrave of HESSE-KASSEL.**

Novum et insigne opus continens textus metricos sacros: festorum, dominicarum, et feriarum ... Liber primus [-secundus] motetarum festalium, octo vocum. Sexta vox. *Kassell, ex officina typographia Mauritiana, Wilhelm Wessel, 1603-4.*

Two parts, small 4to, ff. 18 (last blank); 28 (last blank); each part with its own title within ornamental border, music in letterpress, large woodcut initial at the head of each piece. [bound with:]

**OTTO, Georg.** Opus musicum novum, continens textus evangelicos, dierum festorum, per totum annum ... Liber primus [-secundus] motetarum octo vocum. Sexta vox. *Kassell, ex officina typographia Mauritiana, Wilhelm Wessel, 1604.*

Two parts, small 4to, ff. 26 (last blank); 55; each part with its own title within ornamental border, music in letterpress, large woodcut initial at the head of each piece; together four parts bound in one volume; excellent copies bound in contemporary German brown morocco stamped in gilt (oxidised, presumably due to a high silver content), **arms of Moritz, Landgrave of Hesse stamped in centre of upper cover with '6-VOX' stamped above, arms of Moritz's second wife Juliane of Nassau-Dillenberg in centre of lower cover, gilt edges; slightly rubbed, a few minor scratches and digs, ties lacking, neatly rebacked preserving original spine.** \$10,725



First editions. An evocative volume bound for Moritz, Landgrave of Hesse, uniting the sixth voice part of eight-part motets by two important composers employed at his court, and including his own compositions.

Moritz, Landgrave of Hesse (1572–1632), known as ‘Moritz der Gelehrte’ (Moritz the Learned), studied music under Georg Otto (1550–1618), who had been Hofkapellmeister at Kassel since 1586. Under Moritz’s patronage as landgrave from 1592, Otto established a flourishing ‘Kassel school’ of composers, including Heinrich Schütz, Christoph Cornet, Valentin Geuck and the landgrave himself.

‘Otto’s reputation rested as much on his compositions as on his services to the musical establishment at Kassel. He cultivated a conservative, harmonically orientated polyphonic style heavily dependent in both form and expressive content on his chosen texts. Much of his output consists of introits and motets that relate to the sequence of Gospel readings for the church year and offer a valuable contribution to the Proper of the Mass’ (*New Grove*).

Valentin Geuck (1570/2–1596) was a treble in the Hofkapelle at Kassel by 1585, becoming a tenor in 1588. ‘In 1594, the landgrave made him his valet. The landgrave . . . held him in high esteem and not only encouraged him to compose but after his untimely death completed some unfinished works and was instrumental in getting some of his music printed. The texts of the *Novum et insigne opus* are paraphrases in tetrastichs by Landgrave Moritz of the Gospels for the Sundays and festivals of the church’s year. Some 60 motets by Geuck survive and bear witness to his great promise. They are closely related in style to those of Georg Otto: they are in a smooth, predominantly harmonic idiom, with natural word-setting and expressive declamation’ (*New Grove*). Nineteen of the motets in Geuck’s two books here are by Moritz, displaying his rather conservative style.

A further book of motets by both Geuck and Otto appeared in 1604.

*Provenance*: Margaret Thomas (juvenile inscription ‘Margreat Thomas’ in an eighteenth-century hand on rear pastedown); subsequently in the library of the Barons Harlech.

I. BUC p. 372; RISM G 1745 and G 1746, locating parts or sets at Berlin, the British Library, Copenhagen, Fulda, Kassel, Prague, Regensburg and Vienna; VD17 75:708634Q and 75:708731X, giving one location only (Nuremberg); II. BUC p. 749; RISM O 276 and O 277, locating parts or sets at Berlin, the British Library, Copenhagen, Fulda, Kassel, Prague, Regensburg, Vienna and Wrocław; VD17 75:708721R and 75:708722Y, giving one location only (Nuremberg).

## THE CLEAREST EXPOSITION OF SOCIALIST AND ANARCHIST DOCTRINE’ (PRINTING AND THE MIND OF MAN)

**43 // GODWIN, William.** Enquiry concerning political justice, and its influence on general virtue and happiness. London, G.G. and J. Robinson, 1796.

Two vols, 8vo, pp. xxii, [1, errata], [1], 464; ix, [1, errata], 545, [1]; with half-titles; minor browning and spotting throughout, rear free end-paper of vol. 2 torn, but a very good copy in red half morocco, flat spines with gilt tooling and lettering, speckled edges; corners scuffed and boards a little rubbed; occasional manuscript annotations, in pencil in the first volume and in pencil and ink in the second volume. \$1500

**Second, revised edition** (first 1793) of ‘one of the earliest, the clearest, and most absolute theoretical expositions of socialism and anarchist doctrine. Godwin believed that the motives of all human action were subject to reason, that reason taught benevolence, and that therefore all rational creatures could live in harmony without laws and institutions. Believing in the perfectibility of man, he thought that

'our virtues and vices may be traced to the incidents which make the history of our lives, and if these incidents could be divested of every improper tendency, vice would be extirpated from the world'. All control of man by man was intolerable and 'government by its very nature counteracts the improvement of original mind ... It is to be doubted if anyone fully accepted this out-and-out radicalism, but Godwin's passionate advocacy of individualism, his trust in all the fundamental goodness of man, and his opposition to all restrictions on liberty have endured. They found a practical exponent in Robert Owen, whose philanthropic industrial experiments were deeply influenced by Godwin. They lie at the roots of all communist and anarchist theory' (PMM).

The first quarto edition sold 3000 copies, and, to satisfy demand, the publisher Robinson had to purchase pirated octavo sheets from the Dublin printer Luke White. This success prompted large portions of the work to be substantially rewritten, especially the four first and last of the eight books. Godwin wrote in a letter to his disciple William Dunlap around January 1796 that the second edition, sold at a much more affordable 14 shillings, 'differs in many important particulars from the first' (P. Clemit ed., *The Letters of William Godwin*, I, 2011, p. 142).

ESTC T94278; Einaudi 2633; Kress B.3133; NCBEL II 1249; Sweet & Maxwell I 608.30; see PMM 243 (first edition).

PRINTED BY GAETANO POLIDORI

**44 // GOLDONI, Carlo.** Due Commedie ... cioè i Mercanti, ed il Burbero benfico, scelte e pubblicate da G. Polidori, per uso della studiosa Gioventù. Londra, 1797. Si vendono presso l'editore ... e presso Duleau (*sic*) e Co. ... [1797].

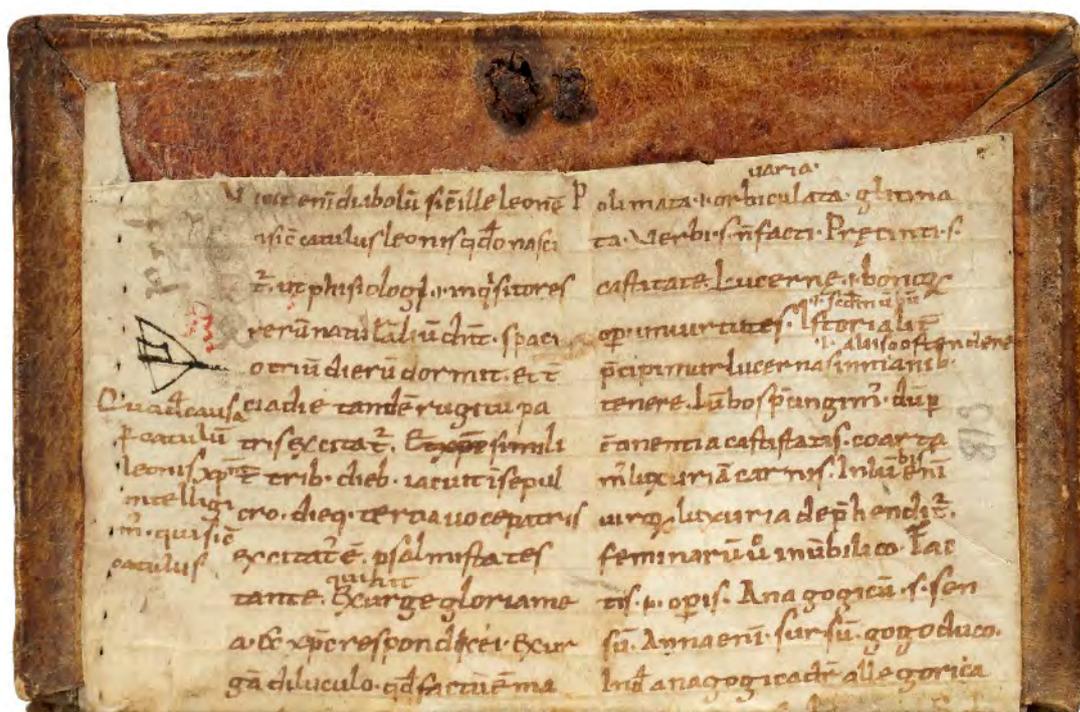
12mo., pp. [6], 229, [1], a few spots, last two leaves slightly soiled, but a good copy in early half calf and marbled boards, rubbed; inscriptions to front endpaper: 'Lieut. J. T? Walker' and 'Marine Library'. \$600

First edition thus, rare, edited and printed by Gaetano Polidori; intended for youth, and for the purpose of learning Italian, the volume is expunged by Polidori of anything that might make its readers blush.

The two plays, 'The Merchants' (*I Mercanti* also known as *I due Pantaloni*), and 'The Benevolent Curmudgeon' (1771, *Il Burbero benfico*, originally written in French as *Le bourru bienfaisant*), had not been printed in England before and do not appear to have been performed there.

Gaetano Polidori (1764-1853) was 'an interesting and undeservedly neglected figure: enterprising and versatile ... he worked as a teacher, translator, editor, author, bookseller, publisher and printer for over half a century' (Stephen Parkins, 'Italian Printing in London 1553-1900', in Barry Taylor, ed. *Foreign-Language Printing in London 1500-1900*). One-time secretary to the great tragedian Vittorio Alfieri, he settled in England in 1790 among the circle of exiles that included the bookseller and librettist Da Ponte. He translated Milton and *The Castle of Otranto* into Italian, and issued some early works of his grandchildren, the Rossettis, on his own small press. His son, John Polidori, was secretary to Byron and author *The Vampyre*.

ESTC shows copies at the British Library, Cambridge, Bristol; and Texas only.



WITH HONORIUS AUGUSTODUNENSIS AND  
FRAGMENTS OF REMIGIUS AUTISSIODORENSIS

45 // **GREGORY I, Pope.** *Secundus dyalogorum liber . . . de vita ac miraculis beatissimi Benedicti [with] Benedicti regula [and] Bernard AYGLIER. Speculum . . . de his ad qu[a]e in professione ne obligatur monachus. Venice, Lucantonio Giunta, 1505.*

Three parts in one volume, 16mo, ff. [viii], 191, gothic letter, title printed in red and with woodcut printer's device also in red, headings and some initials printed in red, first leaf of each part within a border composed of five small woodcuts including biblical scenes and saints against criblé grounds, **three full-page woodcuts** opposite the first leaf of each part depicting Saint Gregory receiving petitions as Pope, Saint Benedict accompanied by Saints Placidus and Maurus, and Saint Bernard at a schoolmaster's desk with monks); without the final leaf bearing a woodcut of St. George (verso blank), presumably discarded at time of binding; occasional light soiling, two small marginal tears where tabs torn away (one repaired), wormhole in two leaves (fl-2, affecting one of the small woodcuts on flr). [bound with:]

**HONORIUS AUGUSTODUNENSIS.** *Elucidarius dialogic[us] theologi[a]e tripartitus: infinitar[um] q[uaest]ionu[m] resolutivus. Vade mecu[m]. Basel, [Adam Petri.] 1508.*

16mo, ff. 103, [11], [1, blank], gothic letter; a few contemporary annotations; title a little dust-soiled, small marginal wormhole in first two leaves, occasional light marginal dampstaining and soiling; together two works in one volume; **contemporary blind-stamped pigskin over wooden boards** with remains of clasp, upper cover bearing stamps of a wheel device and an eagle flanked by two stars, lower cover bearing stamps of a tree device and a smaller lozenge-shaped fleur-de-lys stamp, pastedowns (now unglued) and lining of boards beneath turn-ins **from a 10th-century manuscript** (see below); rubbed, spine worn, a few small wormholes, flyleaves at end slightly damaged from contact with metal pin securing catch. \$16,000



A charming, pocket-sized volume uniting several works of didactic importance for monks.

I. Very rare Giunta edition of the second book of Gregory the Great's *Dialogues*, devoted entirely to the life of Saint Benedict, printed together with the exposition of Benedict's Rule and apparently the first edition of the *Speculum monachorum* of Bernard Ayglier, 59th Abbot of Monte Cassino. Saint Gregory's *Life of Saint Benedict*, allegedly based on testimonials from Benedict's contemporaries, is the principal source for the life of the monk who founded the monastery of Monte Cassino. Pope Gregory (c. 540–604) was the first monk to become Pope and was instrumental in advocating the Rule of Saint Benedict, which became the norm for monasticism in the West, in view of which Benedict was proclaimed Patron Saint of Europe by Pope Paul VI. Bernard Ayglier (1216–1282) was the last important literary figure in the history of Monte Cassino. His concern for the religious life of the monastic community, which had suffered setbacks under Hohenstaufen rule, is reflected in his influential *Speculum monachorum*, which provides an approach to reading canon law for monks who were literate but not formally educated.

II. Rare edition, apparently the second, of Honorius Augustodunensis's *Elucidarium*, a summary of all Christian theology in the form of a dialogue. Honorius (c. 1080–?1154) was a prolific author of Christian works combining both philosophy and theology, whose importance in the history of speculative and positive teaching merits renewed consideration. The toponym Augustodunensis had been thought to refer to Autun, but this is now discounted, and other locations mooted include Augst, near Basel. The *Elucidarium* was first published at Milan in 1493, edited by Pantaleo Cusanus; the present edition does not follow Cusanus's edition.

The manuscript pastedowns here are newly identified fragments of a commentary on Bede's *De schematibus et tropis* which has been plausibly attributed to the prolific Carolingian schoolmaster Remigius of Auxerre (Remigius Autissiodorensis, c. 841–908); see J. P. Elder, 'Did Remigius of Auxerre comment on Bede's *De schematibus et tropis*?', *Mediaeval Studies*, vol. 9, 1947, pp. 141–50. To the best of our knowledge the only known copy of the text is the one described by Elder, namely Vatican Library Reg. Lat. 1560, ff. 127v–137r, a manuscript dating from the ninth or tenth century. The present fragments (of four leaves), which can be dated to the tenth century, are therefore potentially important witnesses to the text and its dissemination. The text is written in double columns in a compact

Caroline minuscule in brown ink, ruled with a hard point. The parent volume was of small format, and there are notes and corrections in the hand of the scribe, suggesting that it was copied for his own use.

*Provenance:* inscription on front pastedown 'liber Beate Marie Virg[inis] in Schuttern Anno D. 1517' and, in the same hand on title of first work, 'liber Beatissime semp[er] virginis Marie in Schuttern' (followed by additional text, crossed through, including the date '1517'). This is the important imperial abbey of Schuttern in south-western Germany, which was founded, according to tradition, in 603 by the wandering Irish monk Offo and dissolved in 1806. The manuscript fragments described above may therefore have been written at Schuttern (see University of Heidelberg's virtual library project). The volume also bears the later (eighteenth-century) inscription on the title of the first work 'Ex Bibliotheca Monasterii Brigantini' (i.e. Bregenz on Lake Constance).

I. Adams G 1204; EDIT 16 CNCE 21707; Essling I 529; Sander 3270. OCLC records five copies only (Augsburg, British Library, Heidelberg, Munich and Paris Mazarine). COPAC records the British Library copy only; II. VD 16 H 4763, recording four copies only: Berlin, Eichstätt, Freiburg and Munich (imperfect). OCLC adds a further copy at Tübingen. Not found in COPAC.

#### 'AN INDIAN STORY' IN PICTURES – THE ORIGINAL DRAWINGS



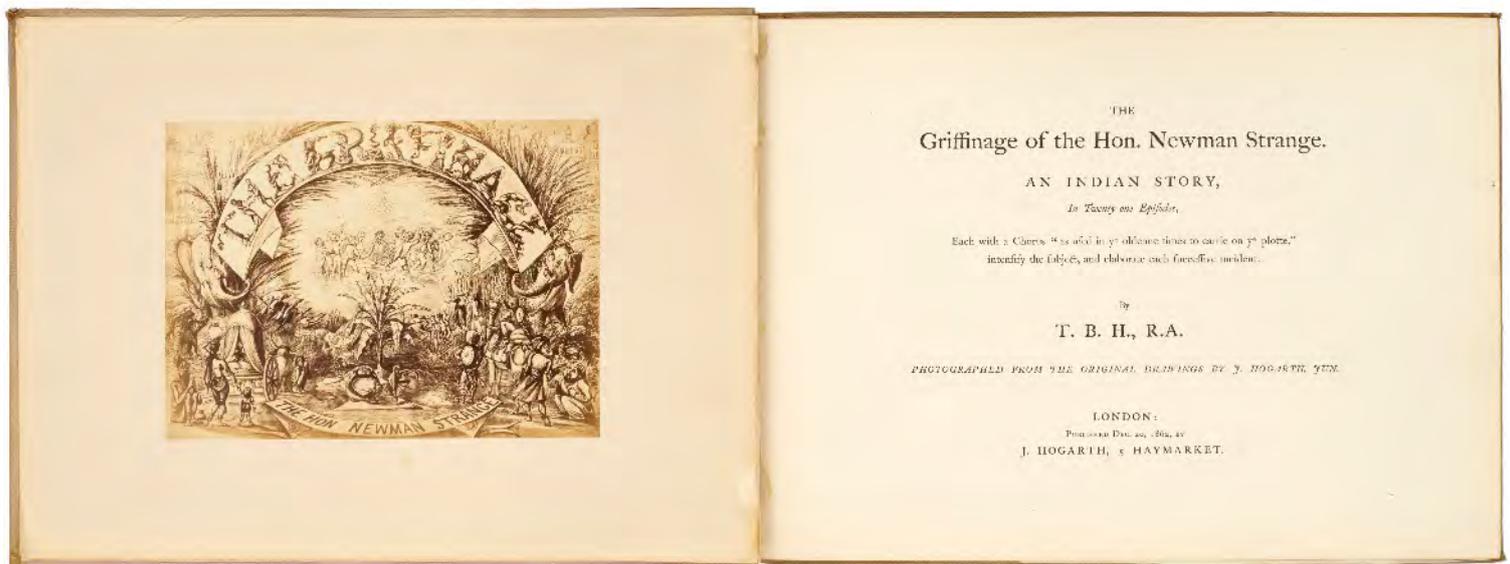
Oblong folio album, with 21 pencil, pen and wash illustrations, mounted on card (most comprising a collage of numerous separately drawn elements, with some corrections using white body colour); on the facing rectos is mounted the text leaves from the published version of 1862 (the title-page and fly-title of which are also mounted at the front); in a contemporary or early half red roan album, front cover with an inset oval of red roan, stamped with the title in gilt and green overpainting, worn, spine wanting, front cover detached. \$8000

The complete original drawings, with corrections, for a curious and rare satirical 'Indian story', which was published in December 1862 by Joseph Hogarth, with photographic reproductions of the drawings by J. Hogarth, Jun, presumably his son. The drawings have been assembled here along with the letter-press text of the published book.

A 'griffin' was a cadet newly arrived in British India, and the present griffin is in the 'Thunderers', i.e. the artillery. The story is told mostly through pictures, each of which is surrounded by detailed vignette scenes, and concerns Newman Strange's voyage to India, his adventures on station, his wooing of the 'station belle', an episode with the Sirdar of Jum Jum (i.e. Dum Dum?), and his involvement in the Indian Mutiny of 1857; at the end he marries his 'belle', the daughter of Sir Mango Chutnee Curry Bhat, in a church in the mountains. Each main scene is surrounded by an elaborate frame, combining decorative or emblematic elements with delightful vignette scenes of daily life in the Raj. On the title-page or frontispiece the letters of 'The Griffinage' are made up by 'a corps of Indian Jugglers' and snake-charmers. Other vignettes/borders feature a horse being unloaded from a boat, a boar hunt, military formations, men riding elephants, a line of servants bearing dishes for a feast, camel skeletons in the desert etc. In 'The Morning Gun', Strange is awakened amid nightmarish dreams of tigers, monsters, monkeys and restive natives. For what seems to have been a one-off production, the execution and designs are complicated and remarkably assured, much in the manner of *Punch*.



The title-page as published names the author-artist as 'T. B. H., R.A.' (not Royal Academician, but Royal Artillery), which has led to its attribution to a 'T. B. Hogarth', assuming that there is a family connection between publisher and artist; however Hogarth published a number of similar works in the years 1857-63, with photographs by J. Hogarth, Jun after original drawings. A contemporary review in *Baily's Magazine of Sports and Pastimes*, vol. 6 (1863) offers an alternative attribution: 'Newman Strange's Griffing in India, a large work from the pen and pencil of Captain Healock, of the Bengal Artillery, is one of the most artistic contributions to the literature of India we have met with for a long time. And there is not a mess in our possessions in the East that will not recognize the fidelity of the author's sketches, and commend them. The object of the gallant captain has been to take the career of a military Dundreary ... The illustrations are quite of the Doyle and Leech in character, while there is a vein of quiet satire running through the letter-press, which will be heartily relished, both by griffins and old hands'. We can however locate neither a T. B. Hogarth nor a Capt. Healock in Army Lists for the period – did they perhaps mean the noted military draughtsman Henry Hope Crealock, whose *Sketches of the Campaign in India* Hogarth published in 1861? He had served during the Indian Mutiny, but was by 1863 a Lt-Col. and in the infantry rather than the artillery.



WITH 21 ALBUMEN PRINTS AFTER THE DRAWINGS

**47 // 'H., T. B.'** The Griffing of the Hon. Newman Strange. An Indian Story, in twenty-one Episodes, each with a Chorus .... Photographed from the original drawings by J. Hogarth, Jun. London: Published Dec. 20, 1862, by J. Hogarth.

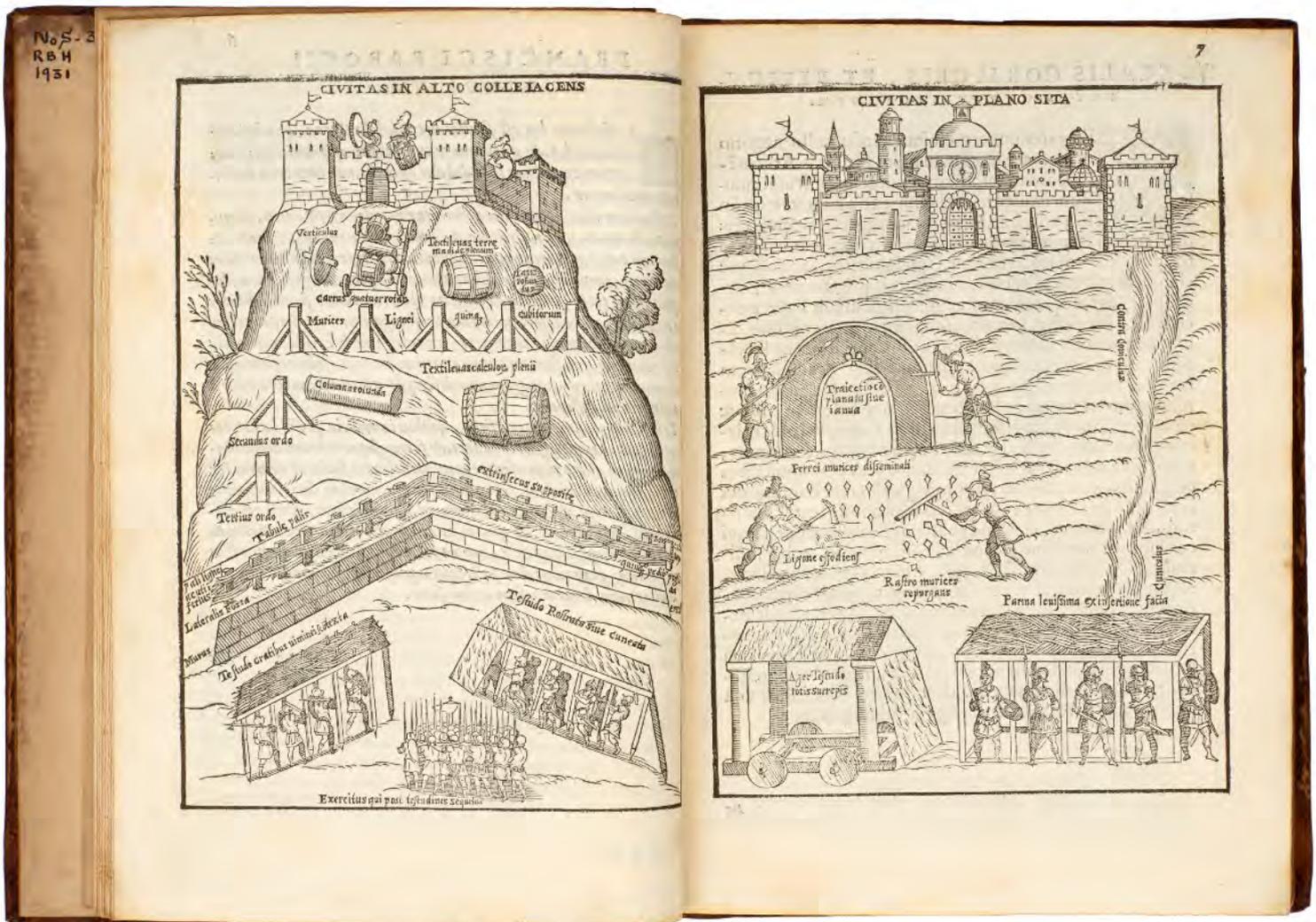
Oblong folio, ff. [24], with a half-title, and 21 albumen prints (c. 15 x 21.5 cm) after the original drawings, most somewhat faded towards the edges, else in very good condition, mounted on thick card, gilt edges, original tissue-guards; frontispiece detached, rather fragile at the hinge, but a good copy in the original mauve textured cloth, covers stamped in blind and gilt, edges and spine sunned (spine worn at foot). \$2425

First edition, very rare, of the published version of *The Griffing*, with the original pen and ink drawings

Joseph Hogarth & Sons were up-market 'Printsellers, publishers, picture frame makers, and mounters of prints and drawings' with a shop on Haymarket – his customer included Ruskin, who bought from him a portfolio of drawings by William Blake. But in the mid-1850s Hogarth launched a second career as a pioneering publisher and gallerist of photography, issuing Shaw-Lefevre's *Photographic Views of Sebastopol* (1856) and exhibiting John Murray's early views of India in the aftermath of the Mutiny, which he then published as *Views in Agra and the Vicinity* (1857), followed by Murray's *Picturesque Views in the North-West Provinces of India* (1859). He also solicited work from members of the London Photographic Society as early as January 1857 (see Schaaf, *Impressed by Light*). J. Hogarth. Jun. (presumably a son) assisted his father, and seems to have also embarked on a photographic career of sorts, embracing the new technology to provide photographic reproductions of drawings. Examples are seen in *Works of the Sketching Society* (1858), with 26 photographic plates by Hogarth Jun., and in a series of publications of the drawings of Henry Hope Crealock in India, China and Canada.

Such publications were very expensive (*The Griffinage* sold at 42s) and would have had a very small circulation; they are consequently now very rare. We can trace copies at the British Library, Bodley, Cambridge, National Library of Scotland, and Flinders University only.

Gernsheim 168.



THOMAS DIGGES'S COPY

48 // **HERO OF ALEXANDRIA.** Heronis mechanici liber de machinis bellicis, necnon liber de geodaesia a Francisco Barocio patritio Veneto latinitate donati, multis mendis expurgati, & figuris, ac scholiis illustrati. Venice, Francesco Franceschi, 1572.

4to, ff. [4], 74, with an errata leaf; woodcut device to title-page, woodcut head-pieces and initials, and 38 woodcut illustrations or diagrams (of which 6 full-page and 19 half-page); title-page slightly foxed, upper corner torn away with loss to part of 's' in 'Heronis', hole in L3 with slight loss, else a very good copy in eighteenth-century calf, worn, rebacked and recornered; the Honeyman copy with purchase note dated 1931 and bookplate. \$12,725

First edition of a mathematical treatise on siege weapons, edited and translated from the Greek by the mathematician Francesco Barozzi, with his notes added. Its copious illustrations depict rams, catapults and towers, some water-borne.

This copy belonged to the Elizabethan mathematician, astronomer, MP and soldier Thomas Digges, with his ownership inscription and a motto (shaved) at the head of the title-page: 'Tho. Digges 1575. Celsior exit cum premitur virtu[s]'. The motto comes from the *Zodiacus vitae* (1536?), an astrological poem by Marcello Palingenio Stellato - in the near-contemporary English translation of 1588 it is rendered as 'For vertue then doth most prevaile, when most she is restrainde'.



*De machinis bellicis* would have been an entirely appropriate work for Digges, whose own *Stratoticos* (1579) was a text on military mathematics 'reducing the Sciences Mathematical from Demonstrative Contemplations to Experimental Actions, for the Service of my Prince and Country'. In 1578 he had toured the Low Countries reporting on fortifications, and he would return there as trench-master and muster-master in 1585. Later editions of his *Stratoticos* (1590) and *Pantometria* (1591) included additions on artillery and ballistics.

Digges (1546-1595) was educated by John Dee after the death of his father, Leonard Digges; the military application of mathematics was also of interest to Dee, who tutored the Earl of Warwick in the subject. Many of Digges's publications were based on his father's work, but made significant advances. His first, *Pantometria* (1571), added the most comprehensive treatment of solid geometry yet published in English, while his *Prognostication Everlasting* of 1576 contained the first translation into any language of any part of Copernicus's *De Revolutionibus orbium caelestium*. While Dee had a significant library, much of which was sold without his consent in the 1580s, little is known of Digges's books. Robert Honeyman had one other example – Pedro Nuñez, *Libro de Algebra* 1567, also apparently acquired in 1575, with the motto 'In Ardua virtus' (cropped).

Hero of Alexandria, a mathematician and engineer who taught at the Musaeum, counted among his inventions the first vending machine, the first steam engine, the force-pump, and various automata. A number of his mathematical works survived and were still in use in the middle ages. Francesco Barozzi, born on Venetian-controlled Crete, mixed mathematics with an interest in the occult and was tried several times by the Inquisition. As well as the present work he translated Euclid and Archimedes.

**49 // HOBBS, Thomas.** *Leviathan, or the matter, forme, & power of a common-wealth ecclesiasticall and civill.* London, Andrew Crooke, 1651.

Folio, pp. with the engraved additional title, and folding table; some very light foxing to the initial two and final two leaves, minute marginal paper flaw to M2 and Q1, outer margin with some faint dampstains, and a little worn in the last three quires, withal a very good copy, in contemporary calf, rebaked preserving the contemporary gilt lettering-piece, corners skilfully repaired; Joseph Henry Shorthouse's exlibris on the front pastedown. \$38,850

**The true first edition** of a milestone of political philosophy: the earliest English book to set out a complete political system and the first modern philosophical formulation of a social contract theory.

The idea of the necessity of a State authority as a remedy to the brutal anarchy of the natural condition ('Man to Man is an arrant Wolfe'), and the associated idea of political representation, were the conceptual foundation of enlightened monarchies throughout Europe: while the legitimate source of power is the people, its exercise pertains to the monarch, the people's designated representative. 'This book produced a fermentation in English thought not surpassed until the advent of Darwinism. Its importance may be gauged by the long list of assailants it aroused. It was placed on the Index Librorum Prohibitorum 7th May 1703, though all Hobbes's works had previously been condemned *in toto*, and it still remains a model of vigorous exposition, unsurpassed in the language' (Pforzheimer).

'Thomas Hobbes of Malmesbury is a unique figure in the history of English political thought. His defence of absolutism, unpopular from the day it was published to the present, is based on expediency. The individual (except to save his life) should always submit to the State, because any government

is better than the anarchy of the natural state. Though his ideas have never appealed to proponents of the individual rights of man or to the modern totalitarians with their mystical vision of Volk, the fundamental nature of Hobbes's speculation has stimulated philosophers from Spinoza to John Stuart Mill' (PMM exhibition catalogue, 272).

The second edition, produced abroad with a false imprint, has a device on the title of a bear clasp ing foliage; the third, which was actually printed about 1680, has modernised spelling, a triangle of type-ornaments in place of the device, and a much worn impression of the original engraved title.

*Provenance:* the copy which belonged to the novelist Joseph Henry Shorthouse (1834-1903). It is worth noting that Shorthouse's first and most famous work, *John Inglesant* (finished and privately printed by 1876 but published commercially only in 1881), is a historical novel set in Hobbes' times. It has been described as 'one of the best examples of the philosophical romance in English literature' (Britannica). The main character expounds Hobbes' political and religious points of view, and quite explicitly declares at one point 'We had first the authority of a Church, then of a book, now Mr Hobbes asserts the authority of reason' (p. 292).

Kress 831; Macdonald & Hargreaves 42; Pforzheimer 491; PMM 138; Wing H2246.



50 // **HOPFER, Daniel.** Opera Hopferiana. 92 Abdrücke von Stahlplatten der Gebrüder Daniel, Hieronymus und Lambrecht Hopfer. Frankfurt, C. W. Silberberg, [1802].

Oblong folio (530 x 360 mm), pp. [8] of text (including title-page), and 92 etchings on iron printed from the original plates on 53 sheets, some of the prints are very large 315 x 450 mm, others smaller, the smallest measuring 90 x 70 mm, all printed on thick paper; in excellent condition with only a few scattered light spotting in the margins at beginning and end, with fine impressions of the plates, rich in contrast, some with iron spots; bound in brown half morocco, c. 1830, and cloth sides, gilt ornamental spine, corners a little bumped. \$8725

Daniel Hopfer (c. 1470-1536) was one of the most important *Harnischätzer* (armourer and etcher of armour) in the artistic circle around Emperor Maximilian I at Augsburg. Hopfer is widely credited to be the first who transferred etching of armour to printmaking, thus becoming the inventor of etching as a reproduction technique in prints. Together with his sons Hieronymus (c. 1500-1563?) and Lambert (fl. 1525-1550) he quickly developed his etchings techniques into a characteristic 'Hopfer style'. The technically demanding and labour intensive procedure of the Hopfer style with multiple bitings of the acid was not used by any other artist. All the Hopfer plates were on iron, rather than the copper later introduced by Italian artists.



Contemporary impressions of Hopfer plates, first state, are rare. The Nuremberg publisher and art dealer David Funck acquired 230 original plates from Hopfer relatives in the second half of the 17<sup>th</sup>-century; he re-published them after adding crudely scratched numbers into the plates, known as

the 'Funck number', and thus creating the second state of the plates. The Funck plates were dispersed. By 1800 the Frankfurt collector and publisher C. W. Silberberg had acquired 92 original plates which he published in the present *Opera Hopferiana*, creating the third state of the prints. According to a contemporary review of this publication which appeared in Jäck's & Heller's *Beiträge zur Kunst- und Literatur-Geschichte*, 1822 (p. 96), only 60 copies were published. In the 1830 the original plates appeared in the Berlin antiques trade; and a number of them were acquired by the Berlin Prints and Drawings cabinet.

The 92 prints collected here divide into 57 by Daniel Hopfer, 21 by Hieronymus and 14 prints by Lambert Hopfer. Daniel was a master of ornament prints, and his designs for furniture and interior decoration are unequalled in the early German Renaissance. There are also a number of large prints showing interiors of churches, as well as mass scenes of religious content (*Jüngstes Gericht* Last Judgement, *Grosse Kreuzigung* Crucifixion) or secular one like the jolly and uncouth *Bauerntanz* (Peasant Dance) or the 5 *Schweizer Soldaten* (five soldiers with piper and drums). We have here Hopfer's fine portrait of Martin Luther with doctor's cap, a reverse copy after Cranach the Elder, of 1523; and a portrait of the Bishop of Mainz. There are about 30 ornament and arabesque prints.

Hieronymus and Lambert used less their own compositions and copied more from masters like Dürer, Altdofer, Beham and Mantegna. Hieronymus also used medals as in inspiration as can be seen by his fine portrait of Erasmus taken from a medal by Quentin Massys. From Dürer he copied the *Heilige Eustachius* (Saint Eustace), the *Flucht nach Ägypten* (Flight to Egypt), the *Tanzende Bauernpaar* (Dancing Paesants) and the *Grosse Kanone* (A Landscape with a Cannon). Hieronymus also showed an interest in ornament by etching a series of ornate goblets as models for goldsmiths, some of his own invention, other copied from Beham. His brother Labert copied some scenes from Dürer's Passion but also showed his hand at a handfull of fine ornament prints.

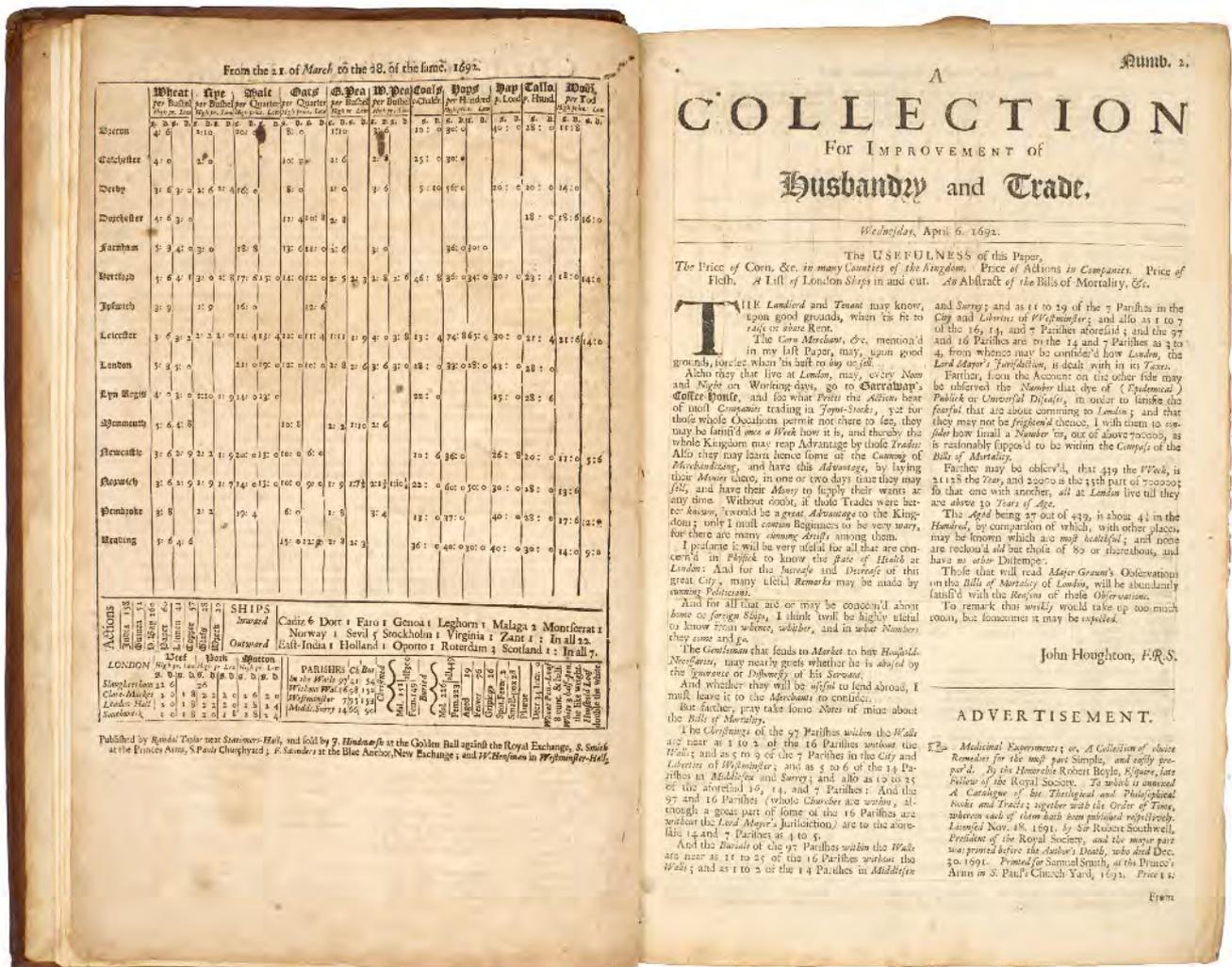
**51 // HOUGHTON, John.** A Collection for the improvement of husbandry and trade, second series. London, Randall Taylor [✉] John Whitlock [✉] E. Whitlock, 1692-7.

Folio, an unbroken run from vol.1 no.1 to vol 10 no 240 [but 241]; the majority of issues bound with additional leaves of advertisements, no 12 loosely inserted, no 21 duplicated, folding table; vol.1 lightly wormed at head, no.150 torn (with some loss to text, sense recoverable), occasional browning or light soiling; a remarkably well-preserved series, bound in contemporary panelled calf, joints cracked but holding firm; manuscript title in a contemporary hand supplied at front, bookplate of Hugh Cecil, Earl of Lonsdale to the front paste-down; Rothamsted acquisition date (1937). \$16,000

An exceptional unbroken run of this pioneering weekly trade periodical, the only such instance to be offered for sale in the past forty years at least. Individual issues too are rare. Houghton's periodical's unprecedented broad thematic scheme 'embraced the new financial world of the seventeenth century' (N. Glaisyer) pioneering an interest in the price fluctuations of financial, not just agricultural or semi-industrial products.

John Houghton (1645–1705), a Fellow of the Royal Society from January 1680, studied for a time at Corpus Christi College, Cambridge, then went on to a career in trade as an apothecary, dealing in tea, coffee, chocolate, and other luxuries. Whilst series I of the Collection, the first ever trade and

agriculture magazine to be published in England, appeared in 1681-3 and included only 21 issues, this second and strikingly innovative series began on 30th March 1692 and ran for over a decade. It dealt with subjects like breeding, agriculture, land management, imports of goods, fowling and fishing, the management of rivers and woods, technology. Along with these more traditional items of interest in agricultural journal, Houghton provided two very remarkable innovations: a keen use of advertisements – today such a prominent feature in periodicals, and more interestingly, an unprecedented commitment to the dissemination of financial information.



Gifted with a keen eye for business, Houghton understood the commercial opportunities that advertising could open up for publications: his newspapers are furnished with full arrays of advertisements which, considered collectively, afford an unparalleled insight in eighteenth-century English commercial life. As for being the pioneer who initiated a systematic account of prices in the stock market: Houghton set up a trusted network of correspondents whose job was precisely to provide regular updates. 'In the early issues the share prices of around a dozen companies were listed underneath the table of agricultural product prices on the reverse of the first page. In May 1694 the table was expanded to include a greater range of companies for "A great many desire a List of Stocks" [...] Houghton realized that there was extra money to be made by segmenting the market. Most readers, he assumed, only wanted to know the prices of the principal stocks, but some would pay a premium for knowing the whole range he listed and presumably the additional figures could be added to the relevant copies by hand. [...] There was probably no other published listing of stock prices until John Castaing, Sr's paper, appeared in October 1696' (N. Glaisyer, *The culture of commerce in England: 1660-1720*, 2006, p. 152).

Fussell pp.81-83.

52 // INNOCENTIUS IV, *Pope (Andreas HARTMANN, editor)*. Apparatus super libros decretalium. *Strasbourg, [Heinrich Egggestein,] 1478.*

Folio (404 x 282 mm), ff. [408] (first and last leaves blank), bound without Baldus de Ubaldus's *Repertorium super Innocentio* and the following leaf containing table of contents, gothic letter in double columns, large initials at the beginning of each book supplied in red and blue with penwork flourishing, smaller initials supplied alternately in red and blue, headline supplied in red and blue; several contemporary annotations, manicules and other markings, summary of contents supplied in upper outer corners of recto of each leaf in a contemporary hand; **three coats of arms finely painted at foot of f. [2]r by a contemporary hand** (see below); occasional light browning, some light dampstaining, a few small wormholes at beginning and end of volume, occasionally affecting a letter or two, initial blank detached and tipped onto front pastedown; generally a very fresh, large and crisp copy in **contemporary pigskin-backed wooden boards**, title in handsome gothic lettering along lower edges; slightly rubbed, clasps and catches missing \$16,080

First edition of Innocent IV's commentary on the decretals of Gregory IX (known as the *Liber extra*), one of the most important collections of medieval canon law; a handsome copy in a contemporary binding. Innocent's commentary was completed c. 1251 and was never superseded.

Like a handful of other copies, the present copy contains the *Apparatus* only, and was bound without Baldus de Ubaldus's *Repertorium super Innocentio* (an index to Innocent's work) which, although a separate work, seems intended to have formed part of the edition.

*Provenance*: painted at the foot of the first page by an accomplished contemporary German artist are the arms of Pope Innocent VIII (1484–1492) flanked by two unidentified coats of arms (the significance of this juxtaposition remains mysterious); sixteenth-century inscription 'Fürst zu Waldenburg' on front pastedown; nineteenth-century bookplate of the Bibliothèque Du Plessis Villoutreys.

HC \*9191; BMC I, 69 ('the contents of each leaf are shortly noted at the top'); Bod-inc I-013; BSB I-176; Goff I-95.





ILLUSTRATED BY THE AGENCY OF THE DAGUERREOTYPE

**53 // IRVING, Washington and Felix DARLEY (illustrator).** Rip van Winkle; a posthumous Writing of Diedrich Knickerbocker ... Illustrated with six Etchings in Steel, by Charles Simms, from Drawings by Felix Darley (New York). London: Joseph Cundall ... 1850.

8vo, pp. 31, [1 blank]; six engraved plates with delicate contemporary hand-colouring; the odd small tear to margins, endpapers slightly foxed, else a very good copy in original green pebble-grained cloth, base of spine bumped, red morocco label to spine, gilt; armorial bookplate to both pastedowns; gift inscription: 'Elijah(?) P. Rowley – from Sir G – Christmas Day, 1858'. \$465

First English edition, rare, first published as *Illustrations of Rip Van Winkle* (NY, 1848) in oblong folio. For this more compact English edition the publisher and early photographic entrepreneur Joseph Cundall made an early use of photography: 'The present illustrations have been reduced from the originals, which are much larger, by the agency of the daguerreotype, and I hope that the expression of every line has been most faithfully preserved'. Simms would most likely have traced the images that the daguerreotypes transferred to the engraved plates, though he also went on to publish photolithography.

The publisher Cundall was practising photography himself from at least 1847, when he was one of the twelve founder members of the Photographic Club. This book, appearing in the aftermath of his bankruptcy in 1849, was produced as part of a short-lived partnership with another formerly-bankrupt bookseller and shortly before another move in 1852 to 168 New Bond Street (ODNB). Children's books continued to appear despite these upheavals. Cundall was again a founder member in 1853 of the Photographic Society and in the same year set up a full-time studio, which famously documented the war heroes of the Crimea and Brunel's construction of the *Great Eastern* and of which Lewis Carroll was a customer.

OCLC lists six copies in North American libraries; not listed in COPAC.

McLean, *Joseph Cundall*, p. 70.

## FUSELI AND J. JOHNSON – THE LEGACIES OF A RADICAL PUBLISHER

**54 // JOHNSON, Joseph, of Liverpool.** References to the Case of Mr. Fuseli's Legacy, under the Will of the late Mr. Joseph Johnson, of St. Paul's Church Yard, London ... *Liverpool, Printed by F. B. Wright ... 1817.*

[bound with:]

**MEMORANDA** relating to the Will of the Late Mr. Joseph Johnson, Bookseller, No. 71, St. Paul's Church Yard, London. *Liverpool: F. B. Wright, Printer. 1816.*

[and with:]

**(EXPLANATORY.)** To accompany a Rejoinder to the Answer of Messrs. Hunter and Miles. [Liverpool? 1817].

[and laid in loose:]

**FUSELI, Henry.** The following Lines were written by Mr Fuseli ... Here lie the Remains of Joseph Johnson ... [n.p., n.d.].

Four works, three bound together, probably as issued, 8vo.: *References*, pp. 23, [1]; *Memoranda*, pp. [2], 37, [1], with a blank following the title-page; and *(Explanatory)*, pp. 8; Fuseli's epitaph (pp. [2]), folded, is laid in loose; in *Memoranda*, C1 is a cancel on a stub (partly detached, edges worn); manuscript corrections or additions on p 13 in *References*, pp. 5, 7, and 37 in *Memoranda*, and p. 3 in the *Explanatory* addendum; slightly browned, withal good copies in worn contemporary half-calf, front cover detached.

\$1600

First and only editions, privately-printed and extremely rare – a fascinating collection of pieces relating to a little-known legal challenge over the will of the radical publisher Joseph Johnson (d. 1809) launched by his nephew, also Joseph Johnson (of Liverpool).

'Unmarried and with no direct heirs, Johnson left his business and shares in publishing consortia to his great-nephews Roland Hunter and John Miles. In addition, a legacy of approximately £60,000 was shared among friends and relatives' (*Oxford DNB*). The history-books finish there but the story is very much incomplete. Among his legatees was Johnson's 'bosom friend' the Swiss artist Henry Fuseli, who first met Johnson in 1764, lodged with him until 1770, collaborated with him for many years and gave the eulogy at his funeral. Johnson's nephew, also Joseph Johnson, of Liverpool, was a co-executor of the estate, and felt very much excluded from proceedings by Hunter and Miles, going so far as attempting to contest their administration of the estate in Chancery. He accused Miles and Hunter in particular of failing to fulfil Johnson's annuities to Fuseli and another friend John Bonnycastle, and of withholding information about the copyrights owned by the company.

The correspondence and documents printed here, presumably as a record in readiness for the lawsuit, include letters from Fuseli complaining at the 'sullen silence with which Mr Bonnycastle and I are treated' and thanking Johnson for his friendly support; an agreement to credit the estate with profits on shares in the republication of works including Cowper's *Poems* and Maria Edgeworth's *Castle Rackrent*; requests by Joseph Johnson for a list of 'all the Copy Rights which have been sold, and to whom'; and a letter from Miles reporting the payment of legacies to William Hayley (£3-400), and Mrs Trimmer (£600).

We have been able to trace only a single copy (comprising the main texts as here), at the British Library. The separate printing of Fuseli's epitaph is apparently unrecorded.

## A PRIVATEER IN NEW FRANCE

**55 // LE SAGE, Alain René.** The Adventures of Robert Chevalier, call'd de Beauchene. Captain of a Privateer in New-France . . . In two Volumes . . . London: Printed and Sold by T. Gardner . . . R. Dodsley . . . and M. Cooper . . . 1745.

2 vols., 12mo., internally a very good copy in a sound binding of contemporary quarter sheep and boards, but with the boards recovered in modern marbled paper and then dyed brown in an unsuccessful attempt to match the spines. \$3200

First edition in English of *Les aventures de monsieur Robert Chevalier* (1732), a rousing tale by the master of the picaresque, the author of *Gil Blas*.

Although Robert Chevalier was a real *filibustier* (pirate), the authenticity of these memoirs remains in doubt. He was born near Montreal in 1686, captured as a young boy by the Iroquois, and rescued by a Canadian officer named le Gendre who he was to meet again as the Count de Monneville. He then joined the Algonquins, accompanied Cadillac on the first stage of his expedition to settle Detroit (until sent back for attempting to smuggle brandy), fought against the British at the siege of the Acadian capital Port Royal, and turned privateer under Captain Pierre Morpain (another historical character), cruising off Jamaica and attacking English ships. Finally he is taken prisoner by an English Man of War and sent to Ireland.

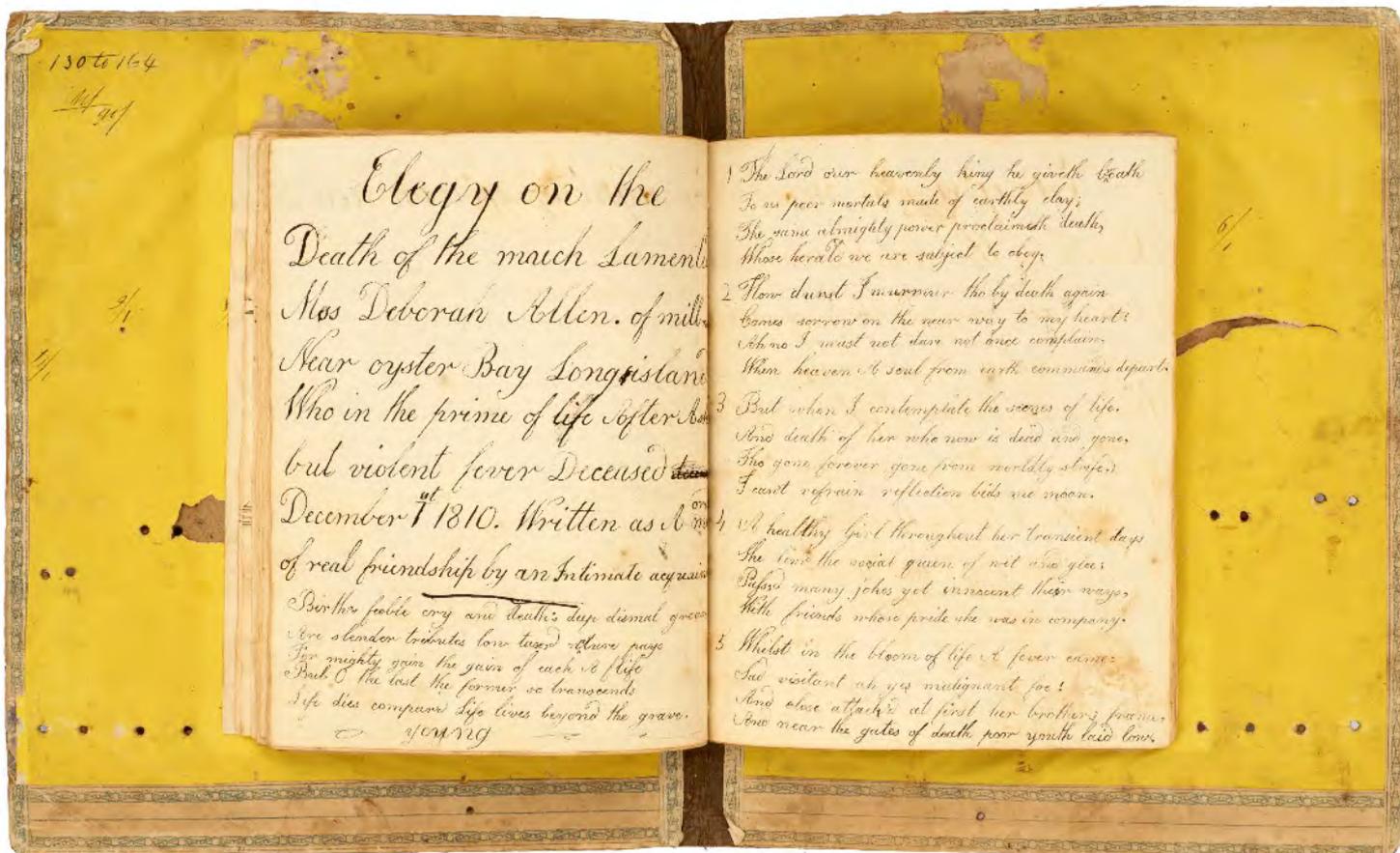
Escaping once more he returns to Jamaica and captures another English ship where he finds two French prisoners, one of them his old saviour the Count de Monneville. Now Monneville tells de Beauchene the story of his own adventures in France and Canada, including his friendship with Mlle. du Clos who becomes *Sakgame* (sovereign) of a canton of Hurons. Monneville's story occupies the last two-thirds of the book.

As the Bookseller's preface explains, de Beauchene retired to France where he was soon ruined by his passion for gambling, and was killed in a brawl at Tours in 1731. His death certificate has been found in the parish registers. According to the preface, 'at those Hours, when his Madness for Play permitted him to employ himself in other Amusements, he was pleased with sitting down to write the Events of his Life, and with recalling to his Memory all the bold Exploits he had undertaken, and all the Dangers he had undergone'. After his death his manuscript was supposedly sent to Le Sage by his widow. If this is indeed what happened, Le Sage has embellished the narrative considerably, adding some material which seems to derive from Defoe.

Beasley 181; Sabin 40158; Gagnon 2091 note; Staton and Tremaine, *Bibliography of Canadiana* 171; Waldon, pp. 296-7.

## DEATH ON LONG ISLAND

**56 // LUISTER, Susan.** Juvenile commonplace book of 26 poems, many possibly original, most apparently unpublished. [*Long Island, c. 1814-30*].



4to, 85 pages, plus blanks; comprising three large gatherings stitched together at the spine, and later stitched into a larger early card folder; some foxing, but generally in good condition; ownership inscription part-way through the volume 'Susan Luisters Book 1814'. \$2000

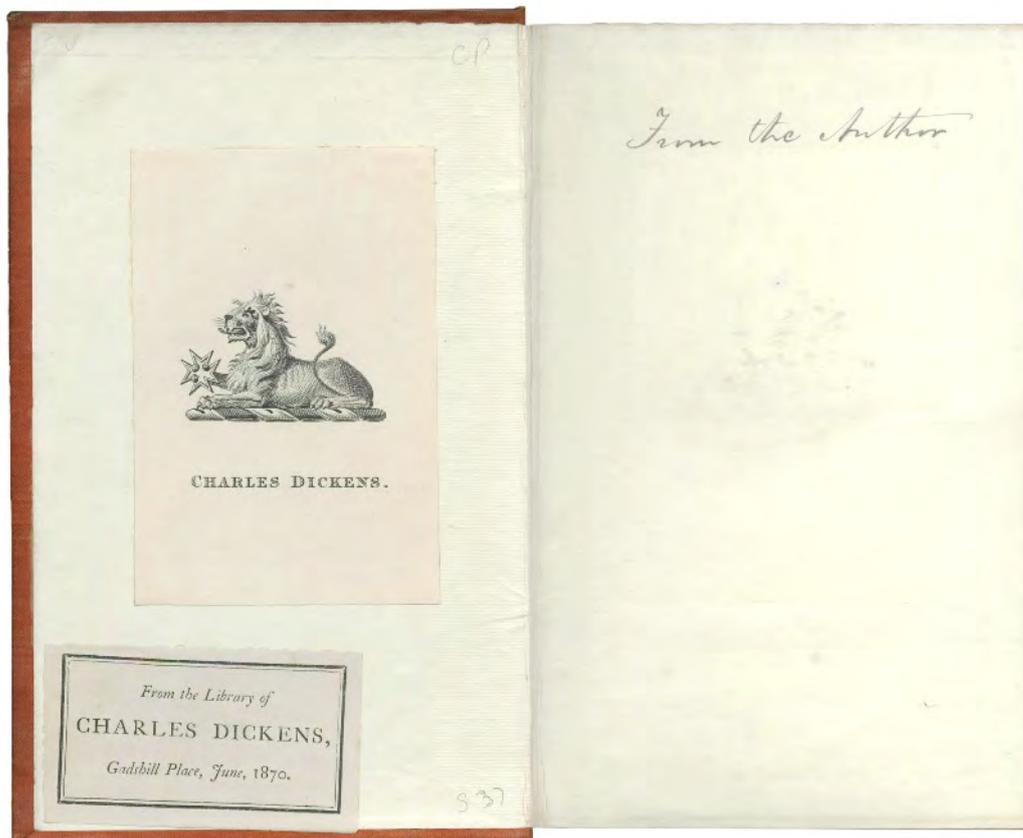
Susan Luister was born on Long Island to a family of Dutch descent and later married another local, Andris Bogart, at the Reformed Church in Oyster Bay, in 1830.

Life was hard, and Luister evidently of a morbid frame of mind, and this manuscript collects no fewer than ten elegies, mostly to identified local women. The first, 'On the Death of Miss Nancy Underhill of Matinecock ... who decaas'd Sept 20<sup>th</sup> AD 1806' (aged 41) is stated to be by John R. Weeks (of Matinecock, b. 1782), but many of the others, replete with errors of grammar and spelling, clearly do not derive from printed sources and seem to claim close association to the deceased. There are some 'Consolatory lines on the death of Miss Ann Dodge', verses 'Maid [sic] on the Death of Hannah Hill' and 'composed on the death of Phebe Loins' ('Once more my theme my simple muse again, / Dares to disclose itself in death Grim name'), and an 'Elegy on the Death of the much lamented M[i]ss Deborah Allen of mill neck Near oyster Bay Long island Who in the prime of life After a short but violent fever Deceased December 1<sup>st</sup> 1810. Written as a memorial of real friendship by an Intimate acquaintance'.

As well as the named elegies there is a sequence of 'speritual verces' that includes meditations on death after a long sickness, and the first sight of heaven; and some moralising accounts of past tragedies – the 'sudden Death of 6 young Women and a Boy who were drowned', 'three young men who was killed by lightning at suffield August 14<sup>th</sup> 1785', and 'Concerning some young people who rode out of town to turk head in a sleigh in the year 1788' (and inevitably died).

At the end is a longer and better-known poem, 'The African Widow' by Legh Richmond though not here attributed, which was later published by the American Tract Society.

A full list of titles is available on request.



'MANY THANKS FOR YOUR BOOK WHICH I HAVE READ  
WITH THE UTMOST PLEASURE' (Dickens)

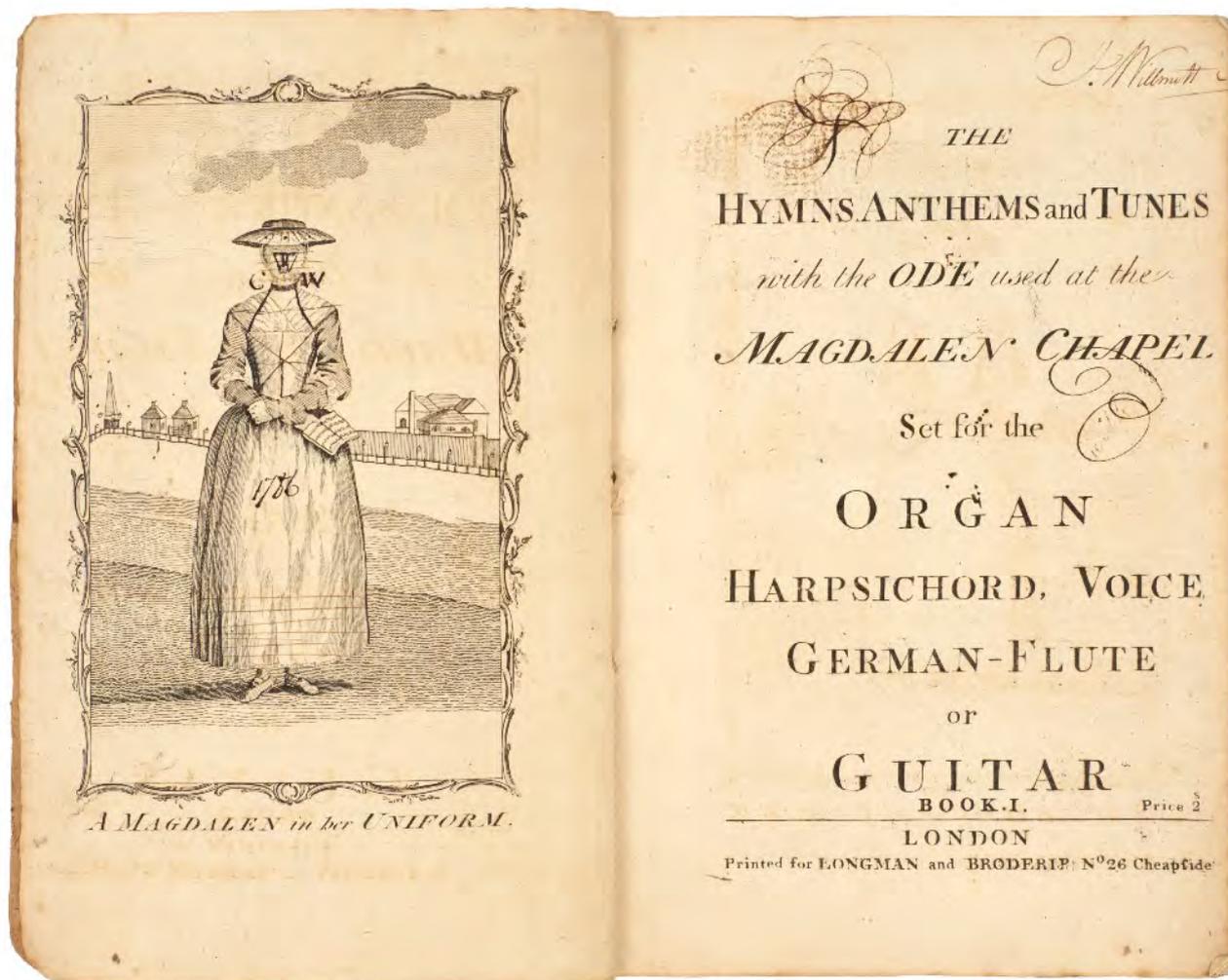
57 // **MACKAY, Charles.** *Egeria, or the Spirit of Nature; and other Poems*  
... London: David Bogue ... 1850.

8vo., pp. xx, 204, 24 ['Annual Catalogue' for Bogue dated January 1850], with an engraved frontispiece portrait; a fine copy, several gatherings partly unopened, in the original orange blind-stamped cloth, spine lettered gilt (spine slightly darkened), binder's ticket of Bone & Son, Fleet St; inscribed on the front-free endpaper 'From the Author'; with the bookplate of Charles Dickens, and the Sotheran's 'Gadshill Place' ticket dated June 1870. \$1675

First edition, a fine association copy, presented by Mackay to his friend and fellow pressman Charles Dickens.

The Scottish writer Charles Mackay (1814-1899) had published his first verse by the age of thirteen and his first collection, *Songs and Poems*, at twenty, but it was as an indefatigable journalist and editor (and author of a history of stock market bubbles) that he is best known. After a stint at the *Sun*, in 1835 he joined the *Morning Chronicle*, beating Thackeray to the post of sub-editor – the young Dickens had been a parliamentary reporter at the *Chronicle* since 1834 and they overlapped there until October 1836. After Mackay moved to Glasgow to edit *The Argus* in 1844, Dickens tried to poach him for the new *Daily News* – instead Mackay contributed a series of anti-corn law verses, subsequently collected to great success as *Voices from the Crowd* (1846). He was later a contributor to *All the Year Round*, the successor to *Household Words*. *Egeria* is his most ambitious and philosophical collection of poems, and is prefaced by 'An enquiry into the alleged anti-poetical tendencies of the present age'.

Dickens wrote to Mackay after receiving this volume to thank him for the present: 'Many thanks for your Book which I have read with the utmost pleasure – I should have been sorry to come to the end of Egeria, if I had not come to the Fancy under the Trees – It seems to be your fancy. I know it so well – I have been hoping to have something from you for Household Words' (an extract of a lost letter, published in *The Letters of Charles Dickens 1805-2*).



SUNG BY A CHOIR OF PENITENT PROSTITUTES

58 // [MAGDALEN HOSPITAL.] HYMNS ANTHEMS AND TUNES (The) with the Ode used at the Magdalen Chapel set for the Organ Harpsichord, Voice, German-Flute or Guitar. Book I. London, Printed for Longman and Broderip. [Before 1786].

Large 8vo, engraved throughout, pp. [4], 42, with a frontispiece of 'A Magdalen in her uniform', a title-page and an index leaf printed on rectos only, engraved music pp. 2-40, alternate words to two hymns on p. 41, and a prayer on p. 42 (text shaved touching a few letters); ownership inscriptions in several places of John Willmott and Mariana Willmott (of Hornsey, Middlesex) dated 1786 and 1795, one partly obscuring the face of the Magdalen on the frontispiece; a good copy in contemporary marbled paper wrappers, manuscript cover label. \$2345

A scarce and attractive engraved collection of hymns, with tunes for voice and figured bass, for the use of the chapel in the Magdalen Hospital, founded in 1758 as Magdalen House for the rehabilitation of prostitutes. In 1772 the institution relocated from Whitechapel to a larger site on Blackfriars Road, where its octagonal chapel, with a choir of inmates, became a fashionable place of worship.

The first collection of hymns for the Magdalens was a shorter one printed and sold by Thomas Call (c 1760?). There were a number of different editions of the present *Hymns*, all undated, but the first being one for Henry Thorowgood (Magdalen College Oxford, and Pittsburgh Theological Society only in ESTC), whose name is visible faintly underneath that of Longman and Broderip here. Thorowgood eventually published four different collections, all later reissued by Longman and Broderip. There are twenty-five hymns here, by Addison, Watts, Doddridge, Charles and Samuel Wesley, etc, followed by two anthems, seven psalms and the 'Ode' (4pp.)

This edition, the second after Thorowgood's and using the same plates, is not in ESTC, which only lists a *Companion to the Magdalen-Chapel* printed by Longman and Broderip. COPAC records copies at NLS, BL, and Bodley; OCLC adds Oberlin College and UC Berkeley.

## THE 'GREAT QUARTO'

**59 // MALTHUS, Thomas Robert.** An essay on the principle of population; or, a view of its past and present effects on human happiness; with an inquiry into our prospects regarding the future removal or mitigation of the evils which it occasions. A new edition, very much enlarged. *London, Johnson, 1803.*

4to, pp. viii, [4], 610; extremities slightly dusty, else a very good, clean copy in half calf and contemporary marbled boards, slightly rubbed with some small loss, recently rebacked, original tips preserved; sprinkled edges; traces of bookplate removed from front pastedown. \$7500

Second edition, first published 1798. Called the 'Great Quarto', it is the first to bear Malthus's name and is so revised by Malthus as to be 'regarded by [him] as a substantially new work' (ODNB). The first edition, published anonymously, is now a great rarity. This second was the result of much criticism, as well as the great success of the first; further correspondence with Godwin; and travels abroad, on the continent and in Scandinavia, along with reading of travel literature, which resulted in numerous new case studies being added. There are more comparisons with other countries and Malthus places a new emphasis on moral or 'natural restraint' (he is opposed to contraception and abortion); allowing that it is possible for such restraint to be practised, Malthus thus reviewed what was 'too gloomy a view of human nature in his first essay' (*New Palgrave*).

The pessimist line, with its origins in Hume, Smith and Godwin, extended from Malthus to Ricardo, to James Mill and his son John Stuart, to Darwin and Wallace, even to Marx and Engels, the utopians who were driven to condemn Malthus, but were themselves prophets of doom and of the 'misery of the working classes', in what was arguably an age of remarkable economic and social development (Norman).

Goldsmiths' 18640; PMM 251; Einaudi 3668; not in Sraffa.

## MALTHUS IN AMERICA

60 // **MALTHUS, Thomas Robert.** An essay on the principle of population; or, a view on its past and present effects on human happiness; with an inquiry into our prospects respecting the future removal or mitigation of the evils which it occasions ... In two volumes. *Georgetown, Milligan, 1809.*

2 vols, 8vo, pp. xvi, 510, xxxiv (index); vii, [1 blank], 542; half-titles; extremities toned, some foxing throughout, still a very good and attractive set in contemporary marbled calf, rubbed, spines gilt with green-black morocco labels; ownership inscriptions of Charles M. Leary dated 1815 to front pastedowns.  
\$1500

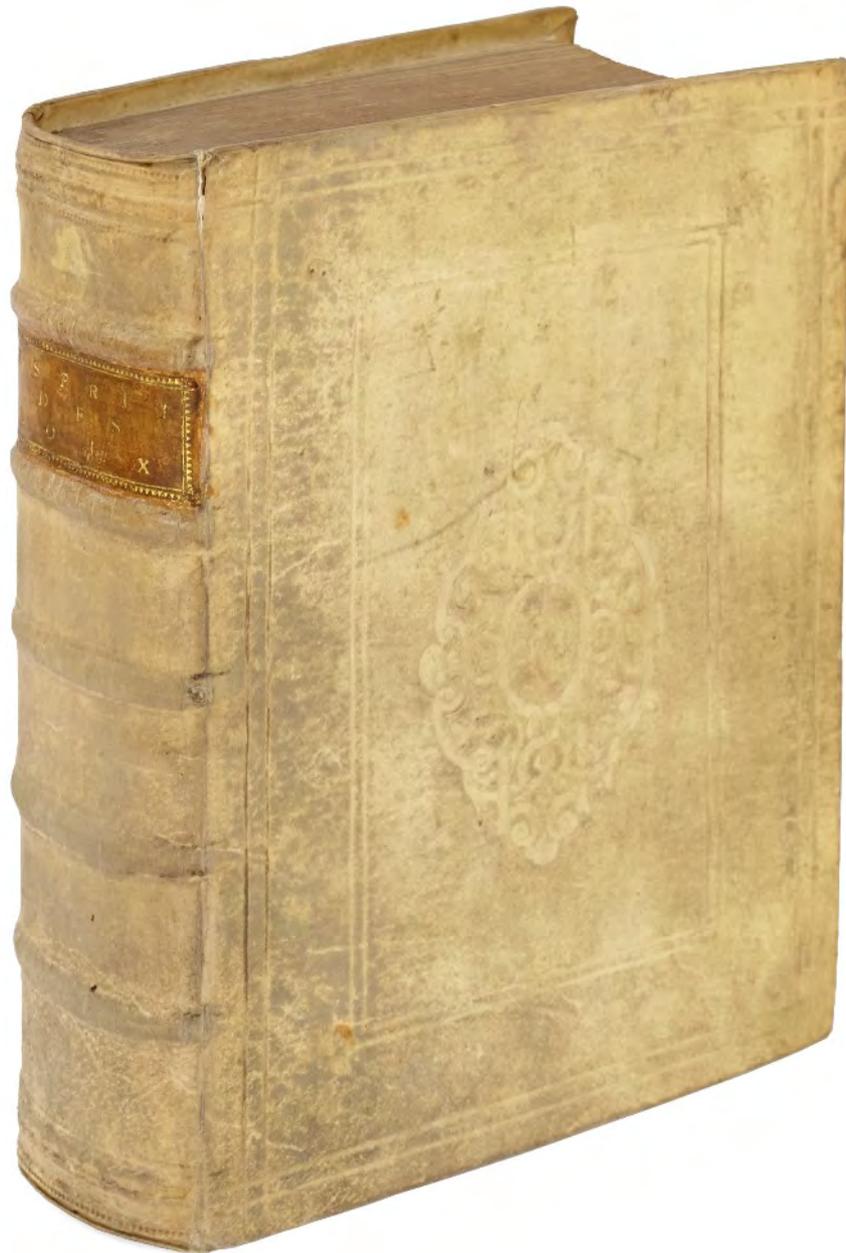
First American edition, rare. Malthus might not have overshadowed America in the same fashion as Montesquieu, but his Essay had a new life in America in two contexts that appear rather dubious now; being viewed with some interest by early settlers, and in the antebellum South. The idea of superiority over the savage, which Malthus did not necessarily condone but which he propagated in his writings, was applicable in each case. Malthus in his own lifetime had trouble with the problem of slavery, and was forced to ask Wilberforce to declare his opposition to the slave system, after slavers were found to be using his Essay to defend their activities. This is not really surprising, and shows the potential pitfalls of Malthusian pessimism: if a portion of the population is destined for poverty and misery, why not for slavery? However, antislavery discourse focussed on the idea that the rapidly expanding slave population would crowd out the white population. Malthus's American afterlife was, therefore, as 'fittingly complex' as his Essay had proved in Europe in his lifetime (see Bashford and Chaplin *The new worlds of Thomas Malthus* (Princeton, 2016), pp. 247-254).

Not in Einaudi, not in Sraffa.

## AN EXCELLENT COPY IN CONTEMPORARY DUTCH VELLUM

61 // **[MONTESQUIEU, Charles Louis de Secondat].** De l'esprit des loix, ou du rapport que les loix doivent avoir avec la constitution de chaque gouvernement, les mœurs, le climat, la religion, le commerce, &c. à quoi l'auteur a ajouté des recherches nouvelles sur les loix romaines touchant les successions, sur les loix françoises, & sur les loix féodales. *Geneva, Barrillot [sic], [1748].*

2 vols in one, 4to, pp. [8], xxiv, 522; [4], xvi, 564; an excellent copy in contemporary Dutch vellum, blindstamped cartouche and panels to boards, spine with raised bands and morocco label gilt, somewhat dusty, edges sprinkled red; contemporary annotations to front pastedown and free endpaper.  
\$40,000



**First edition, first issue.** Montesquieu's masterpiece of political theory, the principles of which formed the ideological basis of the French and American revolutions and were the cornerstone of the United States Constitution. Montesquieu argues that culture cannot be abstracted from the climate and geography of individual states, meaning there is no single best institution or set of laws; the best institutions are those adapted to the people that they serve and the best laws to the people that they govern. He also makes a case for the division of government and for the need for systems of checks and balances so as to ensure the rights of the individual. *De l'esprit des loix* foreshadows the work of the philosophes, despite the fact that in general they ignored him. This was probably due to the hostility of Voltaire, though even that great intellect was finally forced to praise Montesquieu's book in public.

Tchmerzine IV 929; Cabeen 97; Dagneau, p. 15; PMM 197.

62 // [MONTESQUIEU, Charles Louis de Secondat]. Oeuvres posthumes. London [i.e. Paris], Bure, 1783.

12mo, pp. 4, 239, [3, errata]; separate half-titles; small lateral tear to errata leaf, not affecting text; an excellent copy in a lovely binding of contemporary half mottled calf and green marbled boards, chipped at edges, vellum tips made from tiny fragments of seventeenth-century (or earlier?) manuscript, a few letters legible; spine gilt, citron morocco lettering piece, stained; indistinct ownership stamp to front free endpaper; minute sketch of a house in pencil to one half-title. \$1000

Rare first edition of this collection of early works by Montesquieu including: the 'histoire orientale' *Arsace et Isménie* (1730); the *Discours* on the opening of the parliament in Bordeaux in 1725; the *Reflexions on aesthetics, pleasure and taste*, which includes the essay 'De je ne sais quoi'; and Montesquieu's eulogy on the Duke of Berwick (1670-1734), a general in the service of Louis who was appointed military governor of Guienne, where he met and befriended the philosopher.

Cabeen 41. ESTC lists only 3 copies in North America, at Harvard, Yale and Saskatchewan.

**63 // [MONTESQUIEU, Charles Louis de Secondat] and Alexander GERARD.** An essay on taste ... to which is added a dissertation on the same subject, by M. de Montesquieu. *Philadelphia, Engles & Stiles, 1804.*

8vo, pp. 297, [1 blank], [4, list of subscribers]; wanting the first half-title, separate half-title for the second part; staining to extremities, including title-page, some slight foxing, else a good copy in contemporary tree calf, rubbed, corners bumped, spine chipped at base; red morocco label to spine; library presentation bookplate dated 1856 and bookseller's ticket to front pastedown, previous owner's inscription to front free endpaper. \$750

First American edition, first published 1759. 'In its original form, An essay on taste contained Gerard's own text, plus translations of brief works on the subject by Voltaire, D'Alembert, and Montesquieu which signalled his absorption of the French tradition in aesthetics. But the *Essay* was also distinctively Scottish in character, for Gerard blended the ideas of Hutcheson, Hume, and his Aberdeen contemporaries, and grounded his discussion on the principles of taste on the science of human nature' (ODNB). Since in the third edition of 1780 these translations were removed, it is significant that Montesquieu is the only French author to reappear in the present edition, indicative of his enormous influence on American thought at this time.

Not in Cabeen.

#### ADDING THE STATUE OF LIBERTY

**64 // NEW YORK CITY.** The Great East River Suspension Bridge. Connecting the Cities of New York and Brooklyn. View from Brooklyn, Looking West. *New York, Currier & Ives, 1886.*

Colour lithograph on wove paper; sheet: 610 x 940 mm; some repairs, on backing paper, but a very presentable example. \$4800



**THE GREAT EAST RIVER SUSPENSION BRIDGE.**

CONNECTIONS THE CITIES OF NEW YORK AND BROOKLYN. VIEW FROM BROOKLYN LOOKING WEST.  
 The Bridge connects the two cities of New York and Brooklyn, and is the longest suspension bridge in the world. It was opened on October 3, 1883. The bridge is 1,570 feet long, and has a height of 157 feet above the water. The bridge is supported by two massive stone towers, each 150 feet high. The bridge is supported by two massive stone towers, each 150 feet high. The bridge is supported by two massive stone towers, each 150 feet high.

A spectacular and uncommon view of New York City by the successful American printmaking firm Currier & Ives, based in New York. The bridge had opened three years previously in 1883 after 13 years under construction. A new arrival on the skyline is the Statue of Liberty, under construction since 1883 and completed in April 1886. Currier & Ives, with its sensational lithographed panoramas, played an essential role in creating and expressing American self-image and identity, with a sense of shared history and purpose. At the time there was arguably no better expression of this than New York, and two of its most recognisable structures, Brooklyn Bridge and Lady Liberty (though the latter was admittedly the product of French engineering).

There are apparently no identical copies of this print in the Library of Congress; similar examples bear an earlier date and do not show the Statue of Liberty.

“I MAY HAVE TO SPEND THE REST OF MY LIFE ...  
 AT THE BATH-CHAIR LEVEL”

65 // **ORWELL, George.** Als to Anthony Powell. *Cranham*, 11 May 1949.

Single sheet 4to, pp. 2, creased where folded; one or two very slight stains; one small spot affecting text and ink smudges to one corner, else in excellent condition. \$12,750

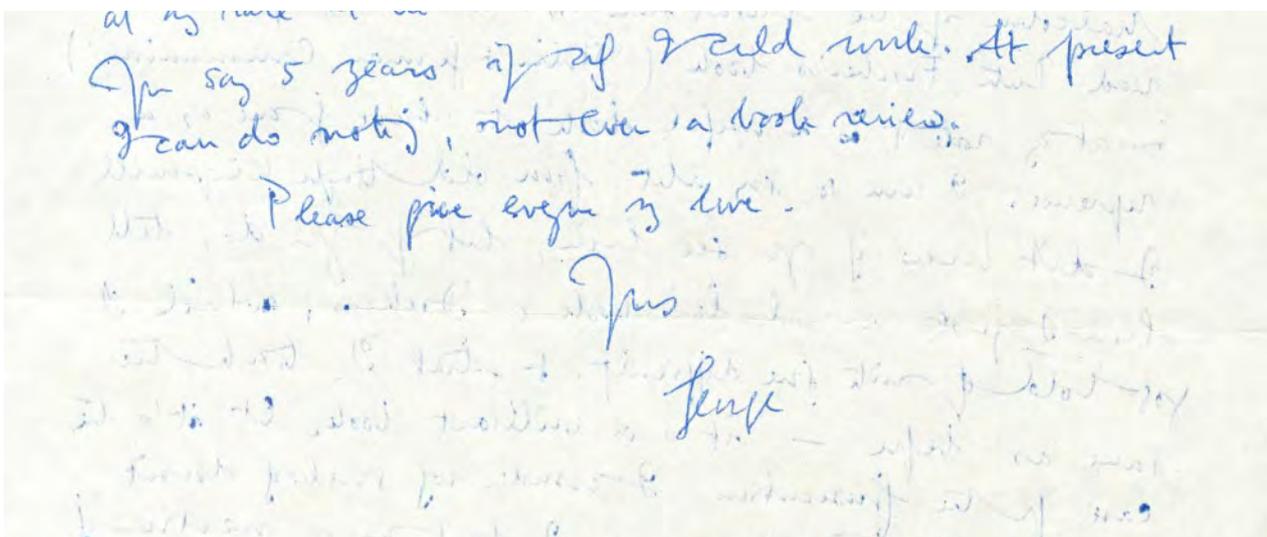
A painful letter to the author Anthony Powell discussing books, friends and Orwell's ongoing illness, written from the Cotswold Sanatorium, where Orwell spent much of 1949 in the early stages of tuberculosis, which would kill him in January the following year.

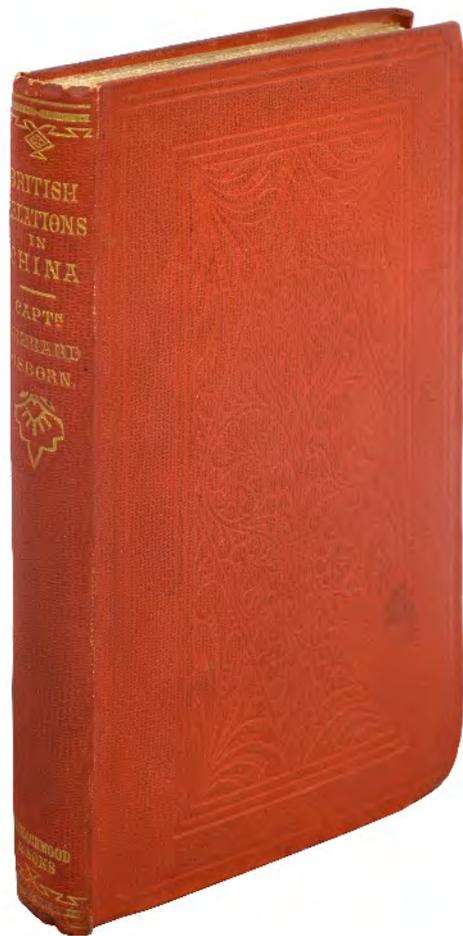
First and foremost Orwell talks books: 'I at last (only yesterday as a matter of fact) got hold of a copy of John Aubrey [referring to Powell's biography of Aubrey, which Graham Greene, who was the publisher, called a 'bloody boring book'] and am reading it with interest. I had not realised he was such an all-round chap – had simply thought of him in connection with scandalous anecdotes. I look forward to seeing your selections [Powell's edition of *Brief Lives*]. I read Margarete Neumann's book [*Under Two Dictators*]. I thought it was quite good, obviously written by a sincere person. Tell Malcolm [Muggeridge] if he hasn't seen it that he ought to read Ruth Fischer's book (*Stalin & German Communism*) – at any rate it is a useful book to have for use as a reference. I am so sorry about poor old Hugh Kingsmill [in hospital with cancer, he died just four days after this letter was written]. I don't know if you see him, but if you do, tell him I just re-read his book about Dickens [*The Sentimental Journey*], which I got hold of with some difficulty, & that I think the same as before – it's a brilliant book, but it's the case for the prosecution. I wonder why somebody doesn't reprint *After Puritanism*. I put in a mention of it when I reviewed that other book of his that they reprinted [*The Dawn's Delay*], but it got cut out the way things do in reviews. I have by the way at last got hold of a copy of *New Grub Street* [by George Gissing] & am having another try at getting someone to reprint it. One would think the Everyman Library would have at least one book of Gissing's, but I don't know how one approaches them – at least I have no wire I can pull there'.

Talk of reviewing and publishing projects only exacerbates the tragic nature of the letter: 'I have been beastly ill, on & off. It seems that Orwell is putting on a brave face for Powell in this letter (in some of his letters to Powell, Orwell gives the full address of the Cotswold Sanatorium, but here he just gives the name of the village in which it was located, Cranham in Gloucestershire), while still evading the subject of meeting up: 'I can't make any firm plans. If I'm reasonably well this winter I shall go abroad for some months. If I'm able to walk but can't face a journey I shall stay in somewhere like Brighton. If I have to [be confined?] in bed I shall try to move to some sanatorium near London where people can come to see me more easily.' In September 1949 he entered the University College Hospital in London, dying there on 21 January 1950. Famously his doctors gave him little idea of the severity of his condition. This letter ends with a particularly poignant mix of false hope and more sanguine understanding, which comes, naturally, with Orwell talking about writing: 'It looks as if I may have to spend the rest of my life, if not actually in bed, at any rate at the bath-chair level. I could stand that for say 5 years if only I could write. At present I can do nothing, not even a book review'.

Orwell was with Powell at Eton, his junior by two years, though the two were only introduced much later by Cyril Connolly, at the Café Royal in 1941. They moved in the same literary circles and became more closely intertwined after Orwell moved to Islington, where Powell was living, in 1944. Their letters are richly filled with personal, literary and social content.

Orwell and Angus, eds., *The Collected Essays, Journalism and Letters of George Orwell*, IV, 155.





BRITISH TRADE WITH CHINA: PRESENTATION COPY TO PALMERSTON

66 // **OSBORN, Sherard.** The past and future of British relations in China. *Edinburgh and London, William Blackwood & Sons, 1860.*

Small 8vo, pp. vi, [2], 184, with 2 folding maps, lacking the folding map of China; a remarkably clean copy in red pebble-grained cloth by Edmonds & Remnants of London (binder's ticket to lower pastedown), boards blind-blocked, spine lettered in gilt with gilt ornaments, brown endpapers, uncut and opened by hand; somewhat bumped at caps and corners, a few faint marks, hinges cracked; ink presentation inscription to half-title, 'The Viscount Palmerston &c &c, with the author's respectful compliments . . . Aug 30/60', pastedown signed 'Palmerston'. \$2600

**Presentation copy of the first edition of Osborn's short work on British relations with China,** informed by his service with the Royal Navy in China in 1840-42 and 1857-58 and partially drawing on his earlier articles for *Blackwood's Edinburgh Magazine* and the Royal Geographical Society. Published at the end of the Second Opium War (1856-60), the present copy is **inscribed to and signed by the then Prime Minister, Viscount Palmerston**, who counted among his achievements as Foreign Secretary the opening of China to British trade through the First Opium War some twenty years previously.

'An intelligent and resourceful officer,' Captain Sherard Osborn (1822-1875) had 'a brilliant, if unconventional, career, largely devoted to the projection of power from the sea against the shore' (*ODNB*). He rose very quickly in the Navy on his early trips to the Far East, commanding his own

ship by the age of seventeen, though his later return met with somewhat less success: after leading six steamers to China in 1863 for the service of the Chinese government, he resigned on hearing that his orders would not be received directly from the imperial government and returned to England.

In addition to three periods in China, he served with distinction in the Black Sea during the Crimean War, being appointed a Companion of the Order of the Bath and to the Ottoman Order of the Mejdidiye (fourth class) and receiving the cross of the Légion d'honneur. His greatest fame, however, is likely derived from his involvement in the search for Sir John Franklin, commanding the *Pioneer* in the Arctic expeditions of 1850-51 and 1852-54 and publishing *Stray Leaves from an Arctic Journal* (1852), *The Discovery of a North-West Passage ... by Captain M'Clure* (1856), and *The Career, Last Voyage, and Fate of Captain Sir John Franklin* (1860).



## ENGLISH CATHOLIC MARTYRS IN OXFORD

67 // [OXFORD.] Vera relatione del martirio di doi reverendi sacerdoti et doi laici, seguito l'anno M.D.LXXXIX. in Oxonio, città di studio in Ighilterra. Rome, Paolo Diani, 1590.

Small 4to, ff. [8], with a woodcut on title depicting a martyr being dragged to a bonfire; woodcut initials; creasing where once folded, fore-edges of first few leaves roughly trimmed (just shaving a few letters on verso of A3), minor staining on title, but a good copy; modern binding employing old *carta rustica*. \$3750

Extremely rare Italian account of the English Catholic martyrs Thomas Belson, Father George Nichols, Father Richard Yaxley and Humphrey Prichard, executed at Oxford on 5 July 1589.

Thomas Belson (bap. 1563, d. 1589) matriculated from St. Mary's Hall (part of Oriel College), Oxford, in 1580 and continued his studies at the English College at Douai, then in exile in Rheims. In June 1585 he was imprisoned in the Tower of London for helping the recently converted Philip Howard, first earl of Arundel, in his attempt to leave for Rheims, and was still there in March 1587. 'There is no record of Belson's movements until midnight on 18 May 1589, when he was arrested at the Catherine Wheel Inn in Oxford, together with two priests who had been with him at Douai, George Nichols, whom he thought of as his spiritual father, and Richard Yaxley, and a servant at the inn, Humphrey Prichard. The four men were taken on horseback to London, where they were tortured and interrogated but revealed nothing. After six weeks they were sent back to Oxford (in a wagon since they were now incapable of riding), tried, and found guilty. All four were executed in Longwall, Oxford, on 5 July 1589, the two priests hanged, drawn, and quartered for treason, Belson and Prichard hanged as felons. On the scaffold Belson embraced the bodies of the priests, declaring that he was very happy to suffer with them and be presented before God in such good company. The brutality of the executions shocked the local population, making them reluctant to aid the pursuivants; it was twenty years before another priest was executed in Oxford. Within a year eyewitness accounts of their execution were published in Rome, Paris, and Madrid' (*Oxford DNB*).

News of the executions most likely reached Rome via Richard Verstegan, an intelligence agent in Antwerp for the Jesuits of the English mission, who received his information from four English Catholics who had arrived at Antwerp shortly before. Verstegan probably sent an account of the events to Cardinal William Allen in Rome.

There exists an issue of the present pamphlet with a variant title (*Breve relatione del martirio* [. . .]; priority not established).

Not found in COPAC. Not in the British Library. USTC records copies at Pennsylvania University Library and Rome Biblioteca Vallicelliana. OCLC adds two locations: Rome Biblioteca Nazionale Centrale and Stadtbibliothek Weberbach, although the former copy is a different edition, apparently in smaller format but employing the same woodcut on the title. Of the variant issue beginning 'Breve relatione . . .' ICCU gives three locations (Fermo, Florence and Rome); OCLC adds one (Bibliothèque Mazarine).

**68 // PAGNINI, Giovanni Francesco; Francesco BALDUCCI PEGOLOTTI; Giovanni da UZZANO.** Della decima e di varie altre gravezze imposte dal comune di Firenze, della moneta e della mercatura de' Fiorentini fino al secolo XVI ... *Lisbona e Lucca, (vols 3-4, si vende a Firenze), 1765-66.*

4 vols, 4to, pp. viii, 268, xii (index), with 5 folding tables; [ii], [4 dedication], iii-vi, 355, [1 blank]; xxiv, 380, with 1 plate; [2], xxxvi, [2], 284; title to vol. I mounted on stub and with damp stain to lower inner corner, last two leaves of vol. II loose, browned; a good copy in 18th-century half calf over speckled paper boards, gilt spine labels, marbled endpapers; corners very neatly repaired. \$7375

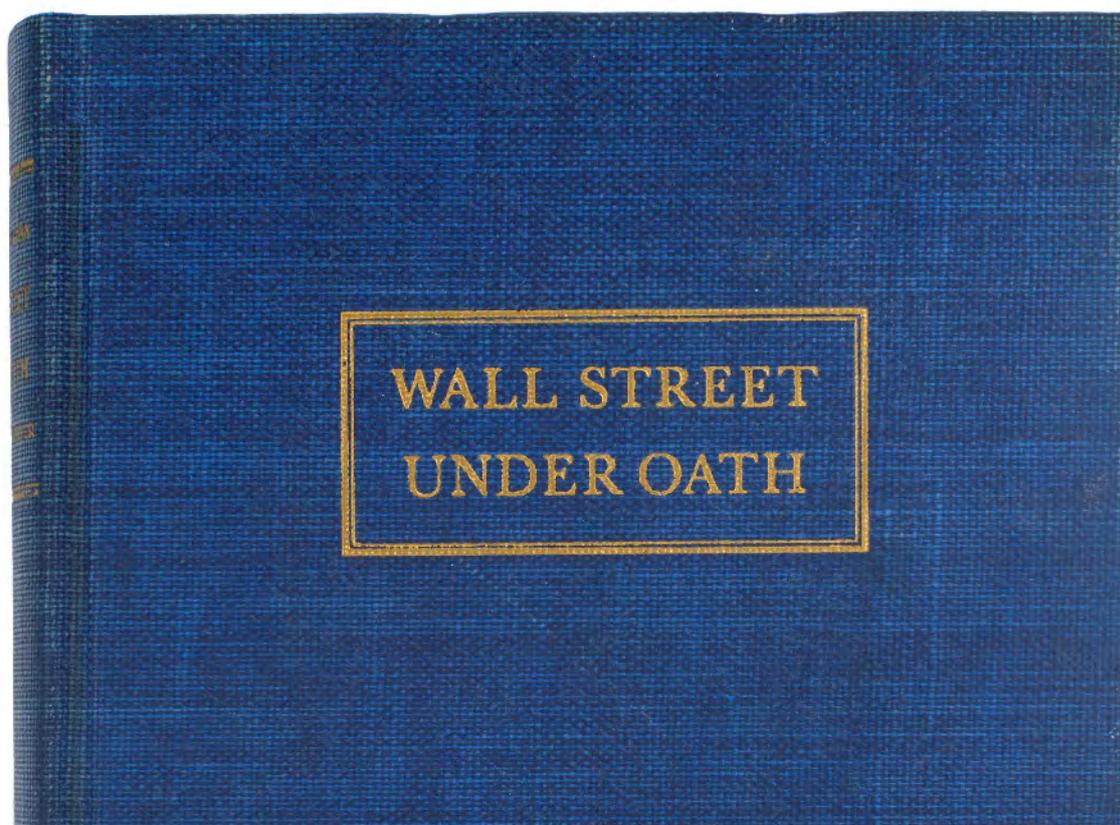
First edition, scarce on the market, of a highly important work in the history of economics and world trade. Pagnini (1714-89) worked in the financial department of the Tuscan government and published translations of several of Locke's works. The *Della decima* is his most important work, giving 'a history of that tax [tithes] and the trade of the ancient Florentines, with a digression on the value of gold and silver, and on the rate of prices of commodities in the 14th and 15th centuries compared with those of the 18th century. This work is still of use in the study of prices' (Palgrave III, p. 53).

To give his readers a better understanding of medieval trade, Pagnini published here for the first time the *Practica della mercatura* of the 14th-century Florentine merchant Francesco Balducci Pegolotti, taken from a manuscript in the Biblioteca Riccardiana in Florence. The *Practica* 'describes some of the chief trade routes of the 14th century, and many of the principal markets then known to Italian merchants; the imports and exports of various important commercial regions; the business customs prevalent in each of those regions, and the comparative value of the leading moneys, weights and measures' (*Encyclopaedia Britannica*). The trade routes described by Pegolotti include that from Azov to Peking and from the Sicilian coast to Tabriz. His work also encompasses Black Sea ports, 14th-century methods of packing goods and of assaying gold and silver, the city of London, and English and Scottish monasteries rich in wool. The *Della decima* further includes the first printing of Giovanni da Uzzano's 15th-century merchant's manual which covers not only commerce but also navigation.

Einaudi 4256; Goldsmiths' 10065; Higgs 3535; Kress, *Italian Economic Literature* I no. 338; Sraffa 4470.

'A VIVID LIGHT UPON THE UNINHABITED MORES AND METHODS OF WALL STREET'

69 // **PECORA, Ferdinand.** Wall Street under oath: The story of our modern money changers. *New York, Simon and Schuster, 1939.*



8vo, pp. [8], ix-xi, [1 blank], 311, [3], [2 blank]; a few faint marks; publisher's blue buckram, spine and upper board lettered in gilt, top-edge stained red; spine slightly sunned, minimal marks, a very good copy. \$1875

First edition of Pecora's sharply critical account of Wall Street practices, published as a reminder and a warning of 'what Wall Street was like before Uncle Sam stationed a policeman at its corner, lest, in time to come, some attempt be made to abolish that post' (p. xi). Having begun his career prosecuting dishonest stock-broking in New York, Ferdinand Pecora (1882-1971) came to public attention in 1933 on his appointment as Chief Counsel to the United States Senate Committee on Banking and Currency, in which role he investigated American banking and the causes of the Wall Street Crash, exposing the preferential treatment of influential investors and imposing regulatory measures.

Known as an honest champion of economic equality, Pecora pithily publicises the at-times shocking revelations of his interviews with prominent financiers.

## CUSTOMS ON THE IRISH BORDER

70 // **PETTY, William, Sir, [and Nahum TATE, editor]**. The political anatomy of Ireland, with the establishment for that kingdom when the late Duke of Ormond was Lord Lieutenant, taken from the records, to which is added Verbum Sapienti, or an account of the wealth and expences of England, and the method of raising taxes in the most equal manner ... *London, D. Brown and W. Rogers, 1691.*

8vo, pp. [16], 205, [1 blank], [2 (part-title)], 24; damp- and dust-stains and repairs at inner margin to title, marginal tear to blank lower corner of P1, 3 wormholes to lower margin (occasionally clipping type), some spotting and browning; recent speckled sheep, spine gilt-ruled in compartments, gilt red morocco lettering-piece in one, board-edges fileted in gilt, edges with contemporary red speckling; overall a good copy; 'RW' inked at head of title, a few annotations. \$5695

First edition of Petty's *Political Anatomy*, proposing settlement in Ireland and Union with Britain. Published posthumously the year after his *Political Arithmetic*, the work explores Petty's keenest interests, the taxation and subordination of Ireland, providing 'abundant detail of the physical and human geography of seventeenth-century Ireland' and showing 'Petty's formidable intellectual prowess, especially as the originator of statistical analysis under the name of political arithmetic' (ODNB). Arguing for Union between the kingdoms of Great Britain and Ireland, as would eventually come to pass in 1801, Petty promotes the benefits of a customs union between the two and describes the ambiguous sovereignty of the parliaments in England and Ireland as 'absurd' (p. 32).

Sir William Petty (1623-1687) had first been sent to Ireland in 1652 as physician to the army, a lucrative appointment gained by rigorously self-publicising his reported resuscitation of a corpse. Petty was soon drawn to the administration of lands forfeited by Irish rebels and, in 1654, proposed an alternative to the Surveyor-General's plan for their redistribution. Petty's plan was accepted by the Government and the ensuing 'Down Survey' carried out under his supervision. While the total lands available for redistribution were underestimated by one tenth and delays in allocation attracted much criticism of Petty, who had himself benefited plentifully from the scheme, nonetheless the Down Survey was

a substantial achievement, being used to allocate 8,400,000 acres to new owners and firmly establishing Petty as an authority on the Irish economy.

Though Petty could not convince James II of his proposals for Ireland, his *Political Anatomy* proved enormously influential, being reprinted in London in 1719 and in Dublin in 1769. Petty is recognised as an early pioneer of statistical analysis in economics, insisting on grounding his hypotheses in quantifiable facts, even if he has been accused of seeming to 'pluck numbers from the air, usually when solid figures were lacking' (ODNB).

ESTC R4596; Goldsmiths' 2868; Keynes, *A Bibliography of Sir William Petty* (1971), 37; Kress 1769.



## EROTIC EPISTOLARY NOVEL BY A POPE

**71 // PIUS II, Pope (Nicolaus von WYLE, editor).** *Epistolae familiares*. Nuremberg, Anton Koberger, 17 July 1486.

4to, ff. [245]; 11-line initial I in blue, green and red to b2r, red and blue paragraph marks, capitals supplied in red and blue, printed capitals highlighted in red; leaves k4-5 cut slightly shorter, a very few small paper repairs to blank margins, occasional light marks, three tiny wormholes (touching some letters); a very good copy in late 18th-/early 19th-century half vellum, fragments from large manuscript antiphonary to sides, lettering to spine, red edges; small worm track to rear endpapers; 18 pp. of early 16th-century MS bound at beginning, 2 pp. of German medical recipes (dated 1536) at end, occasional marginalia in various early hands, some underlining, marginal manicules. \$12,750

Second Koberger edition of the *Epistolae familiares* of Aeneas Sylvius Piccolomini (1405-64), the great Renaissance humanist who became Pope Pius II in 1458, a handsome copy enhanced with manuscript additions comprising epistolary models, a German-Latin wordlist, and German medical recipes.

The *Epistolae* include Pius's famous 'Tale of two lovers' ('De duobus amantibus Euryalo et Lucretia'), composed in 1444, one of the earliest epistolary novels, full of erotic imagery, and a fifteenth-century bestseller. It appears here between f. i2r and f. l3r. Other content includes Poggio Bracciolini's 'Epistola ex balneis', and Leonardo Bruni's 'De duobus amantibus Guiscardo et Sigismunda', a Latin version of Boccaccio's *Decameron* IV.1. The 'Dialogus contra Bohemos' (epistola 130), 'De curialium miseria' (166), 'Epistola ad Mahumetem' (410), and 'De condemnatione Hieronymi heretici' (426) are particularly well annotated in this copy.

The printed text is here preceded by 21 elegantly written Latin epistolary models, covering ecclesiastical business, financial matters, and letters to friends, some with headings such as 'Ex Italia epistola missa', 'Epistola bona et utilis', 'Alia epistola de novitatibus', and 'Alia epistola familiaris'. The dates given in the letters range from 1484 to 1504 and places referred to include Cologne, Strasbourg, Lommatzsch, Meissen, and Verona. While the letter 'N' is often used to stand in for surnames and place names, several full names are given, including Petrus Siber of Ulm, Petrus Blasius, Johannes de Insulis, Johannes Erylnger, and Johannes de Weissenbach (who was bishop of Meissen between 1476 and 1487). The letters are followed by a German-Latin wordlist in the same hand, giving German words and their several Latin equivalents, arranged A-V. At the end of the volume are various medical recipes in German for coughs and stones, the latter dated 1536.

BMC II 430; Bod-inc P-320; Goff P719; ISTC ip00719000.

**72 // POSTERS.** A collection of c. 110,000 posters, mostly covering political and social issues, the performing arts, and public health. *Europe, North and South America, Asia, Africa, and Australasia, 1910s-2010s.*

Various sizes (some on multiple sheets), colour screen prints and lithographs; in multiple languages; in excellent condition overall; preserved in portfolios (arranged by country, theme etc.), larger format in tubes. *Price on request.*

A truly extraordinary collection of c. 110,000 posters from 150 countries worldwide – undoubtedly the most extensive and diverse privately owned archive of its kind – providing a breath-taking visual document of 20th- and early 21st-century history, and of the development of the poster genre across a century, on a global scale.

The social and historical importance of the poster can scarcely be overstated. Various described as ‘a miniature of an event’ (Susan Sontag) and as ‘a mirror of the times’ (Max Gallo), the poster has an extraordinary power to reflect and alter human behaviour. Its capacity to mirror the attitudes, ideologies, aesthetics, and technology of the time and place in which it was created, makes the poster of extraordinary importance in understanding modern history. ‘Posters endure as one of the most permanent and solid forms of visual communication, and they exert a palpable physical presence, shaping spaces while reflecting and altering human behaviour . . . After a century and a half of innumerable uses by various people, posters remain uniquely positioned to materialize the increasingly immaterial nature of visual communication’ (Elizabeth Guffey, *Posters: a global history*, 2014, p. 7).

The core parts of this unparalleled collection are as follows:

**Political counterculture and left social movements** from the 1960s onwards: c. 53,000 posters (43,500 European, of which 20,000 from Germany). An outstanding ensemble, covering, *inter alia*: anarchism, animal rights, antifascism, civil rights, communism, the developing world, elections, employment and workers’ rights, the environment, Esperanto, feminism, gender and sexuality, globalisation, housing, human rights, immigration, international solidarity, nuclear disarmament, pacifism, political caricatures, poverty, refugees, socialism, student movements (including May 1968), and women’s and children’s issues.

**First World War, Second World War and Cold War propaganda** (with an emphasis on the latter): c. 4000 posters, with a focus on East Germany, the Berlin Wall, and Cuba, with outstanding holdings of OSPAAAL posters (Organización de Solidaridad con los Pueblos de Asia, Africa y America Latina) and posters relating to the Cuban Revolution.

**Europe and European integration**: c. 4150 posters, covering the Marshall Plan, the European integration process, posters issued by numerous European Union institutions, EU elections, and Euroscepticism.

**Theatre**: c. 17,000 posters providing a panorama of poster art and theatre history across four decades. With works by many of the world’s leading poster artists, this unique collection represents perhaps the largest international theatre poster archive anywhere. The core of the collection stems from the international theatrical poster competitions which the theatre director Dr Erdmut Christian August (1931-2017) organised between 1976 and 1997 in Kiel and Osnabrück, which attracted contestants from all over Europe. Included are several thousand posters from former Eastern Bloc countries, of particular note for their politically-charged creativity.

**Film**: c. 3500 posters, with an emphasis on those from East Germany and Poland, with others from Cuba. Also war film posters, and some from the silent film era.

**Music**: c. 6000 posters, mostly from the 1980s and 1990s, for pop, rock, punk, rap and techno bands and musicians, including posters by Lars P. Krause.

**Public health and safety**: c. 9000 international posters; almost 5000 relate to HIV/AIDS prevention, documenting the response by different cultures across the world to this global pandemic.

**Africa**: c. 9000 posters devoted to Africa, covering political and social issues, health education, HIV/AIDS prevention, advertising, Egyptian cinema, and some religion, music, and tourism. Also included are international posters on Africa relating, for example, to anti-apartheid solidarity and anti-colonialism.



# PHYSIOCRATIE, OU CONSTITUTION NATURELLE DU GOUVERNEMENT

LE PLUS AVANTAGEUX AU GENRE HUMAIN.

RECUEIL publié par DU PONT, des Sociétés  
Royales d'Agriculture de Soissons & d'Orléans, &  
Correspondant de la Société d'Émulation de Londres.

Ex naturâ, jus, ordo, & leges.  
Ex homine, arbitrium, regimen, & coercitio. F. Q.



A. LEYDE,

Et se trouve A PARIS,

Chez MERLIN, Libraire, rue de la Harpe;

M. DCC. LXVIII.

## THE 'BIBLE' OF THE PHYSIOCRATS

73 // [QUESNAY, François]. DU PONT DE NEMOURS, Pierre Samuel, editor. Physiocratie, ou constitution naturelle du gouvernement le plus avantageux au genre humain ... Leiden and Paris, Merlin, 1768. [with:]

— Discussions et développemens sur quelques-unes des notions de l'économie politique. Pour servir de seconde partie au Recueil intitulé: Physiocratie. Leiden and Paris, Merlin, 1767.

Two parts in one volume, 8vo, continuously paginated, pp. [4], cxx, 172; [173]–520, with engraved frontispiece and wood-engraved vignettes to both title-pages; a little light foxing, a few small marks; a very good copy in contemporary speckled calf, flat spine richly gilt, with morocco lettering-piece; upper joint cracked at head, a little light wear to extremities; all edges red. \$50,000

First edition of the 'Bible' of the Physiocrats and one of the most important and original works on political economy to be published before the *Wealth of Nations*. The excessively rare 'Pékin' imprint was printed in very small numbers and swiftly withdrawn because of a statement on page 104 of the

Avis in volume I. In that issue, Du Pont wrote that the *Tableau économique* was printed at Versailles in December 1758 ‘sous les yeux du Roi ... Peut-être est-ce une de ces choses qui honorent à la fois les Auteurs & les Monarques, & qui méritent de passer à la postérité’. This passage was deleted and a cancel replaces the offending leaf.

‘Je rassemble, sous un titre général & commun, des Traités particuliers qui ont servi à mon instruction, & qui pourront servir à celle des autres. Leur auteur m’en a donné la plupart successivement pour en enrichir un Ouvrage périodique, dont j’étais alors chargé ... Il ne suffit point à mon zèle de les avoir consigné séparément dans ces volumes détachés. Je crois devoir les rapprocher pour rendre leurs rapports plus sensibles, & pour en former un corps de doctrine déterminé & complet, qui expose avec évidence le *Droit naturel* des hommes, *l’Ordre naturel* de la Société, & les *Loix naturelles* les plus avantageuses possibles aux *hommes réunis en Société*’ (Discours de l’éditeur).

*Physiocratie* contains the major writings of Quesnay, first published in the *Journal de l’Agriculture*, assembled by Du Pont de Nemours for the first time, thus offering in one work the complete Physiocrat doctrine.

Adam Smith had a copy of this work, given to him by Quesnay, and he speaks of both their system and their master with a veneration which no disciple could easily surpass. He pronounced the system to be ‘with all its imperfections, perhaps the nearest approximation to the truth that has yet been published upon the subject of political economy’, and the author of the system to be ‘ingenious and profound, a man of the greatest simplicity and modesty, who was honoured by his disciples with a reverence not inferior to that of any of the ancient philosophers for the founders of their respective systems’ (quoted in Rae’s *Life of Adam Smith*).

The present copy has got more cancels than the usual pages 103/4: The additional cancels are pp. 21/22, and pp. 227-8.

Einaudi 4431; *En Français dans le Texte* 163; Goldsmiths’ 10391; Higgs 4263; INED 1618; Kress 6548.

## WITH TWENTY PART-SONGS, THREE FOR THE ELIZABETHAN STAGE

**74 // RAVENSCROFT, Thomas.** A Briefe Discourse of the true (but neglected) use of Charact’ring the Degrees by their Perfection, Imperfection, and Diminution in measurable Musicke ... *London, Printed by Edw. Allde for Tho. Adams 1614.*

4to., pp. [28], 22, [58], with woodcut headpieces and initials, and 55 pages of letterpress music; tear through ¶4 repaired, corners of a few leaves with old restoration (slight loss to woodcut headpiece but not to text), but a very good copy, in an early nineteenth-century Roxburghe binding of quarter green roan and red boards; the Haslewood–Schwerdt–Duke of Gloucester–Pirie copy. \$21,000

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

The image shows an open manuscript with two pages of musical notation. The left page is numbered 7 and the right page is numbered 8. Both pages feature two dances: 'The Satyres Daunce' and 'The Urchins Daunce'. The notation includes vocal parts for Treble, Tenor, and Bass, with lyrics written below the notes. The music is in 4/4 time and features various rhythmic patterns and ornaments.

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

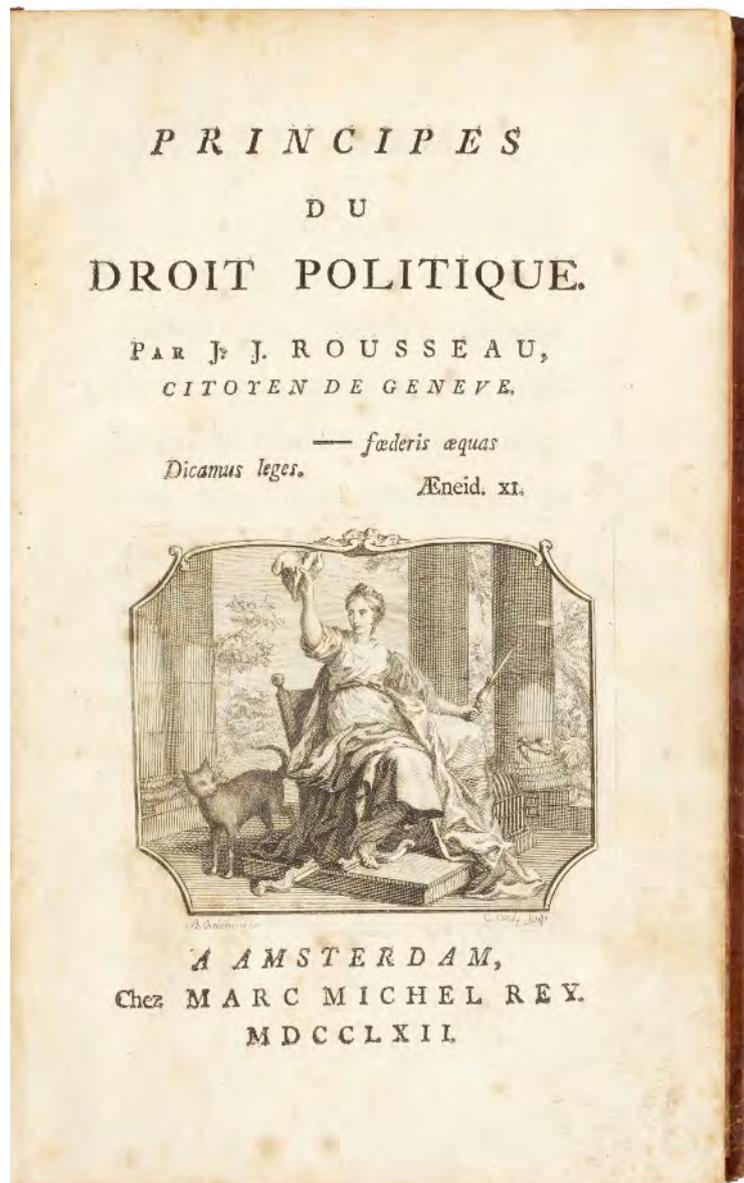
When he was at St Paul's, it is almost certain that Ravenscroft was involved with the resident theatrical company, the Children of St Paul's. Across his collections, he includes no fewer than 11 pieces setting lyrics from the stage, a number from productions staged by the Children of St Paul's in 1598-1604.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

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

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

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

‘THE FIRST GREAT EMOTIONAL PLEA FOR THE EQUALITY  
OF ALL MEN IN THE STATE’ (PMM)



75 // **ROUSSEAU, Jean Jacques.** [half-title: Du contract [sic] social;] *Principes du droit politique.* Amsterdam, Rey, 1762.

8vo, pp. [2], viii, 323, [1, advertisements]; half-title; engraved vignette of liberty seated; extremities slightly dusty, but a good clean copy in contemporary mottled calf, spine gilt in panels with red morocco label, joints rubbed but holding firm; marbled endpapers, edges stained red. \$15,000

First edition, the ‘third state’ (R. A. Leigh).

‘The *Contrat social* remains Rousseau’s greatest work ... It had the most profound influence on the political thinking of the generation following its publication. It was, after all, the first great emotional plea for the equality of all men in the state: others had argued the same cause theoretically but had themselves tolerated a very different government. Rousseau believed passionately in what he wrote,

and when in 1789 a similar emotion was released on a national scale, the *Contrat Social* came into its own as the bible of the revolutionaries in building their ideal state' (*Printing and the mind of man*, 207).

Rousseau disliked Rey's initial title-page, thinking it crowded and ill-arranged, though by the time of his complaint to the publisher the book had already been printed. Rey nonetheless substituted a new title-page featuring the vignette of Liberty from the *Discours sur l'inegalité* (which Rousseau also disliked), seated as opposed to standing, and relegated the *Du contrat social* to the half-title, where it kept its now-incongruous semicolon. The new half-title and title-page are conjugate with a cancel leaf, a textual correction changing Rousseau's note on religious inequality and marriage, which originally argued for the rights of Protestants and which he feared would aggravate the censors. Left with a final blank page, Rey printed a catalogue of his stock (Leigh, *Unsolved problems in the bibliography of J-J Rousseau*, pp. 18-22).

Dufour 133 ('type B').

**76 // ROUSSEAU, Jean-Jacques.** Discours sur l'origine et les fondemens de l'inegalité parmi les hommes. *Amsterdam, Rey, 1755.*

8vo, pp. lxx, 262, [2]; title-page printed in red and black, engraved vignette of liberty seated; engraved frontispiece; engraved arms to head of preface; last few quires slightly dusty but a good copy in modern calf, gilt. \$3000

First edition. 'Rousseau's object was to persuade people that the happier state is that in which inequality does not subsist, that there had once been such a state, and that this was the first state of nature' (Morley). Nature imposes its own inequality, namely the inequality of physical strength and weakness, while man imposes, or at least authorises political and moral inequality. Physical inequality was made apparent by the accidental coming-together of isolated individuals to subsist in joint labour and to advance a series of technological Revolutions. The very establishment of civil society, of which this coming-together was the result, was flawed because it was established on chance; this is the insecure foundation on which moral and political inequality are constructed. If Rousseau's *Discours sur les sciences et les arts* was aesthetic and moral, this second Discourse was 'explicitly social and economic ... Rousseau's work attacked the social institutions and entrenched inequalities of a feudal society in transition which combined remnants of feudal personal dependence [the age of 'Master and Slave'] with a set of new bourgeois commercial values and individual self-serving relationships later characterised [by Tocqueville in *Democracy in America*] as 'the get ahead spirit' (New Palgrave). Rousseau's conclusion is indeed economic in spirit: of all the trappings of inequality – property, laws and government included – wealth is by far the most destructive.

Dufour 55.

**77 // ROUSSEAU, Jean Jacques.** [half-title: Oeuvres de J. J. Rousseau. Tome neuvieme. Contenant les ...] Lettres écrites de la montagne. En deux parties. *Amsterdam, Rey, 1764.*

12mo, pp. [8], 368; half-title; engraved vignette to title-page; a very good copy, uncut in contemporary half marbled paper over drab boards, slightly dusty, ms label to spine. \$1800

Rare. The ninth volume of the first collected edition of Rousseau's works to be published by Rey (1762-1764), and printed the same year as the first edition, using a reprinted title-page conjugate with the half-title present here, and without the errata leaf. In 1762, the same year that the *Contrat social* and *Émile* were published, the Small Council of Geneva condemned Rousseau. In 1763 Rousseau dramatically relinquished his rights and citizenship of Geneva, thus dividing the city politically between the aristocratic and the popular parties. A group of Genevan citizens forming part of the latter party challenged the legality of the Small Council's condemnation, and demanded that the case be referred to the General Council of burghers. The defence of the Small Council's power of veto over the burghers' wishes was put forward by Jean-Robert Tronchin in 1763, in his *Lettres de la campagne*, to which Rousseau's *Lettres de la montagne* is the direct and lively rejoinder.

'The second part of them may interest the student of political history by its account of the little republic. We seem to be reading over again the history of a Greek city; the growth of a wealthy class in face of an increasing number of poor burgesses, the imposition of burdens in unfair proportions upon [them], the gradual usurpation of legislative and administrative function (including especially the judicial) by the oligarchs, and the twisting of democratic machinery to oligarchic ends ... the Four Hundred at Athens would have treated any Social Contract that should have appeared in their day, just as sternly as the Two Hundred or the Twenty-five treated the Social Contract that did appear, and for just the same reasons' (Morley). The result of all this legal fomentation was 'a more concrete presentation of democratic ideas than the *Contrat Social* ... based on a close reading of the lawbooks and histories of Geneva, which Rousseau now for the first time digested in his Neuchâtel retreat' (R. R. Palmer, *The age of the democratic revolution* (1959), p. 131).

Dufour 371; see Dufour 234.

## 'UTOPIA' OF EQUAL OPPORTUNITIES

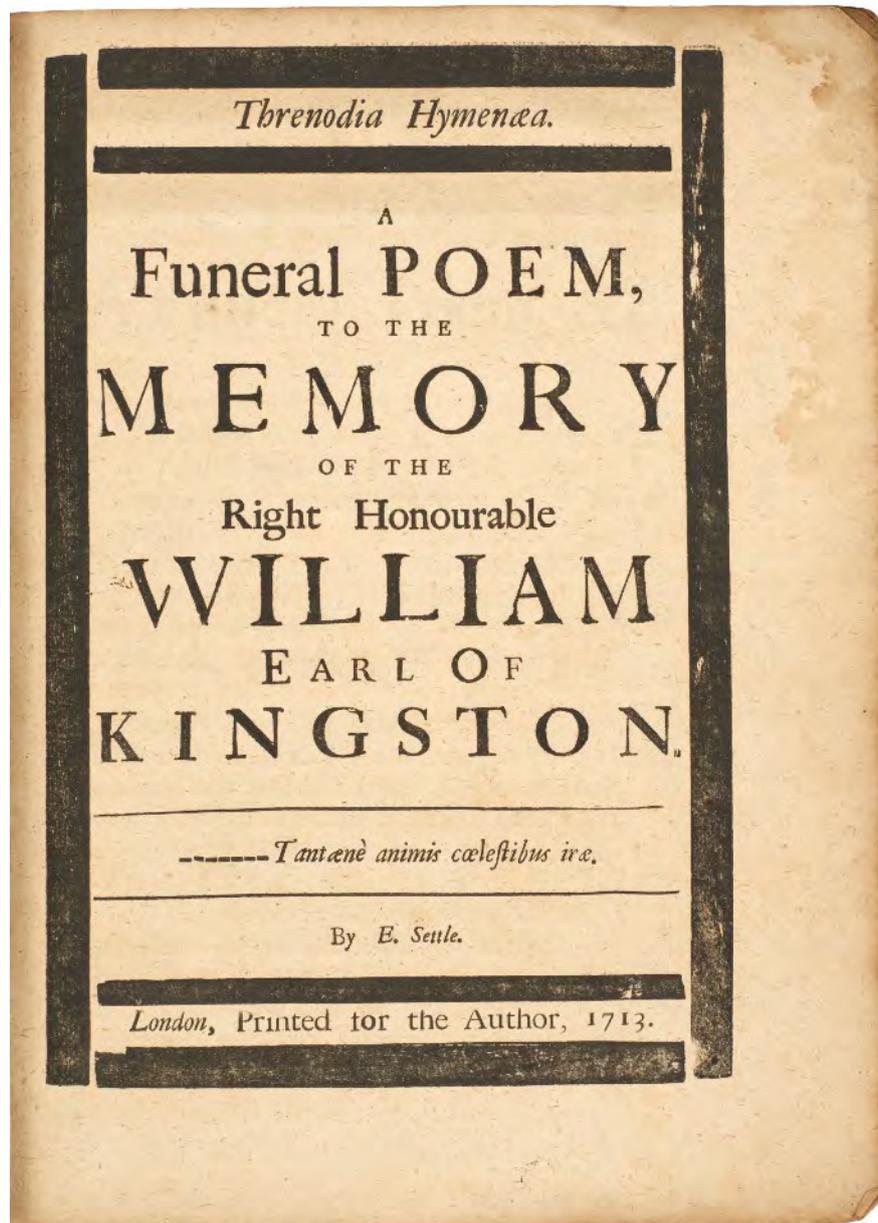
78 // **SAINT-SIMON, Henri.** *Du système industriel.* Paris, Renouard, 1821.

8vo, pp. [2 blank], [2], xx, 311, [1 blank]; slightly spotty but a very good copy as issued, uncut in publisher's purple marbled printed wraps, chipped in places, front joint detached at top, else holding firm; paper label to spine, chipped; still a lovely copy. \$3000

First edition, rare. Saint-Simon's is the Socialism of equal opportunity rather than of equal wealth; the nation must be industrious, but there will always be classes of industrious and the idle, for which reason there will always be hierarchies. Saint-Simon had no great faith in political democracy, despite his agitation against social injustice (including towards women); efficient administration of society by the industriels would ensure the governing of things and not people. This was the first collective appearance in book form of a series of pamphlets in the form of letters, published individually in 1821 during the trial of their author for sedition, of which he was acquitted. This volume contains the première and deuxième correspondences, the first containing four letters to industrialists, bankers, manufacturers, etc., the second containing six; both with additional letters and addresses to the king and to philanthropists. A second volume of letters, also collected from separately printed pamphlets, would appear the following year.

Rare at auction and scarce in this condition; COPAC lists five copies only.

Einaudi 4947 (adding a third volume of anonymous letters); Goldsmiths' 23348.



#### ELEGIST FOR HIRE

79 // **SETTLE, E[llkanah]**. Threnodia Hymenæa. A funeral Poem, to the Memory of the Right Honourable William Earl of Kingston ... *London, Printed for the Author, 1713.*

4to, pp. [2], 12, a very good copy in stained original drab wrappers.

\$1000

Elkanah Settle first found fame as a playwright. The instant success of his play *The Empress of Morocco* (1674) brought him favour at court and the jealous enmity of Dryden, reflected in the second part of *Absalom and Achitophel*. His love of spectacle made him an obvious choice as City Poet and director of the annual Pope-burning festivities. After turning his pen to political controversy for several years, he began to develop a profitable side-line in epithalamia and funeral elegies (such as the present work).

William Pierrepont (1692-1713), styled Earl of Kingston-upon-Hull, was the scion of an eminent Nottingham family. One of his sisters was Lady Mary Wortley Montagu. This extravagant elegy was obviously addressed to the hoped-for generosity of the young man's father, a Whig grandee and future Duke. Since there would have been no general market it is very uncommon.

ESTC records only two copies: at British Library and Harvard.

Foxon S 338.

**80 // SMITH, Adam.** An Inquiry into the nature and causes of the wealth of nations. In three volumes. *Philadelphia, Thomas Dobson, 1789.*

Three vols, 12mo bound in 6's, pp. viii, [9]-412; vi, [7]-430; v, [1 blank], [7]-387, [55]; faint uniform toning as per paper stock, a few scattered worm-holes only touching text and only occasionally, but a very attractive set in contemporary calf, skillfully rebaked preserving the original spines, gilt morocco lettering- and numbering-pieces (chipped); a few surface abrasions, end-papers renewed; William Markoe's armorial plates to the front paste-downs. \$12,000

Scarce first American edition, a remarkable copy in a fine contemporary American binding which has been ascribed to a shop in Wilmington, Delaware. Copies of this edition which appear on the market are few, bound very modestly, and in poor condition.

This important edition was followed in 1796 by another Philadelphia edition in the same format, and, in the next decade or so, by several Hartford editions, indicating the influential position of Smith's work in America, although much of the economic thought current, beginning with Hamilton in his *Report on Manufactures* (1791), took conscious exception to Smith's theory of free trade.

Kress B1721; Vanderblue p. 20; not in Einaudi or Goldsmiths'.

**81 // SMITH, Adam.** Essays on philosophical subjects. To which is prefixed, an account of the life and writings of the author; by Dugald Stewart, F.R.S.E. *London, J. Cadell Jun. and W. Davies. . . and W. Creech, Edinburgh, 1795.*

4to, pp. xcv, [1], 244; one or two light spots, but a clean, crisp, very attractive copy in modern green quarter morocco and marbled boards; nineteenth century armorial bookplate of Baron Henley of Chardstock to the front paste-down, ownership inscription of Sir Frederick Morton Eden, author of *The State of the Poor*. \$7500

First edition, published five years after Smith's death. The second section of the work contains a discussion of the dissertation on the origin of languages, which was first annexed to the third edition of the *Theory of Moral Sentiments*. An important text in the history of linguistics and one of the earliest contributions to linguistic typology, it includes a hypothesis on the first formations of language, which might perhaps have occurred when 'two savages' began to assign sounds to various visual and sense stimuli with which they had contact.

Also included is an essay on the affinity between English and Italian verses, looking at issues of rhyme, double rhyme, rhythm, and accent, accompanied by ample examples.

The editors say that the essays were intended as parts of 'a connected history of the liberal sciences and elegant arts', but that Smith had 'long since . . . found it necessary to abandon that plan as far too extensive'. The essays range over philosophy, aesthetics and the history of science. Most were probably written before the appearance of the *Theory of Moral Sentiments* in 1759, but were withheld from publication as part of Smith's 'extensive plan'.

Einaudi 5326; Goldsmiths' 16218; Jessop, p. 172; Kress B.3038; Rothschild 1902; Tribe 55; Vanderb-lue, p. 43.



ENGLISH QUAKER AND ABOLITIONIST

82 // **STACEY, George et al.** Daguerreotype and ambrotype portraits of Stacey and members of his family. *London, 1850s.*

A collection of 12 cased daguerreotypes (ninth to half plate), 7 framed/cased ambrotypes (ninth to quarter plate), and 1 cased hand-painted salt print photograph; some colour tinting; occasional tarnishing or spotting, some cases chipped, a few with hinges split; very good overall. \$10,000

A handsome set of photographs of the English Quaker and abolitionist George Stacey (1787-1857), his second wife Mary née Barclay (1797-1876) and members of their extended family, taken by some of the finest portraitists in England at that time.

A partner in the London firm of chemists, Corbyn, Beaumont, Stacey & Messer, Stacey became a leading member of the Anti-Slavery Society following its foundation in 1823, and in the 1830s and 1840s served twelve times as clerk of the important yearly meeting of Quakers in London. He played a significant role in the 1840 Anti-Slavery Society Convention and appears in the front row next to Thomas Clarkson in Benjamin Haydon's famous painting of the occasion, and two years later was one of four British delegates sent to help resolve a schism within the Society of Friends in Salem, Iowa. Stacey married his cousin Deborah Lloyd (1796-1841), of the famous banking family, in 1818, and they had several children. Following her death, he married Mary Barclay in 1846.



Stacey and his family clearly embraced the daguerreotype portrait and sought out portraitists of good repute. **Timothy Edmund Le Beau** was only the second person to be granted a license by Richard Beard to use the daguerreotype process in England. He had a studio in London from 1846 to 1852 and was awarded a medal for daguerreotypes exhibited at the Great Exhibition in 1851. Works by him are remarkably scarce institutionally. It is interesting to find here different portraits of George and Mary Stacey apparently taken at the same sitting with Le Beau. **Antoine François Jean Claudet** (1797-1867) took lessons from Daguerre himself before opening his first portrait studio on the roof of the Adelaide Gallery in London in 1841. He remained there until 1851, and two years later was appointed Photographer in Ordinary to Queen Victoria. **William Edward Kilburn** (1818-91) produced his finest daguerreotypes between 1852 and 1855 at his Regent Street studio, showing remarkable skill in his use of light and tinting. **Richard Beard** (1801-85) is justly remembered for his entrepreneurial activities promoting the early development in England of the new art of photography. **John Jabez Edwin Mayall** (1813-1901) was one of the most enduringly successful professional photographers of his day. His *cartes de visite* of Queen Victoria, Prince Albert and their children were the first set of royal photographs that were widely available.

*A full listing is available on request.*

## LATINISING GALEN

**83 // STEPHANUS.** Stephani Atheniensis philosophi explanationes in Galeni priorem librum therapeuticum ad Glauconem, Augustino Gadaldino Mutinensi interprete . . . Venice, Giunta, November 1554.

8vo, ff. [xxiv], 83, [1 errata]; woodcut Giunta device to title, initials; very light damp stain to upper outer corners of first quire, very occasional spots, short closed tear to blank upper outer corner of f. 25; a very good crisp copy rebound in 17th-century limp vellum, inked paper spine label; some staining to covers. \$2415

First edition of Agostino Gadaldini's Latin translation of Galen's medical treatise *Ad Glauconem* and of Stephanus' commentary upon it, enhanced with his own scholia. Galen's *Ad Glauconem* is a concise introduction to the basics of diagnosis and the treatment of fevers. The work was at the heart of the medical curriculum at Alexandria and the sixth/seventh-century Alexandrian physician Stephanus naturally made it the subject of a commentary (his commentaries on the *Prognostics* and *Aphorisms* of Hippocrates also survive). Nine centuries after Stephanus, Gadaldini (1515-75) of Modena produced this Latin edition from a Greek manuscript now in the Royal Library of Copenhagen. In his 1998 edition of Stephanus's commentary, Keith Dickson praises the soundness of Gadaldini's editorial judgement, and remarks on the correctness of many of his proposed emendations. Gadaldini's contribution to Galenic scholarship went further however. From 1550 he collaborated with the Giunta family of printers in the ambitious publication of Galen's complete works in Latin, targeted at a medical readership unable to profit from Galen's texts in the original Greek.

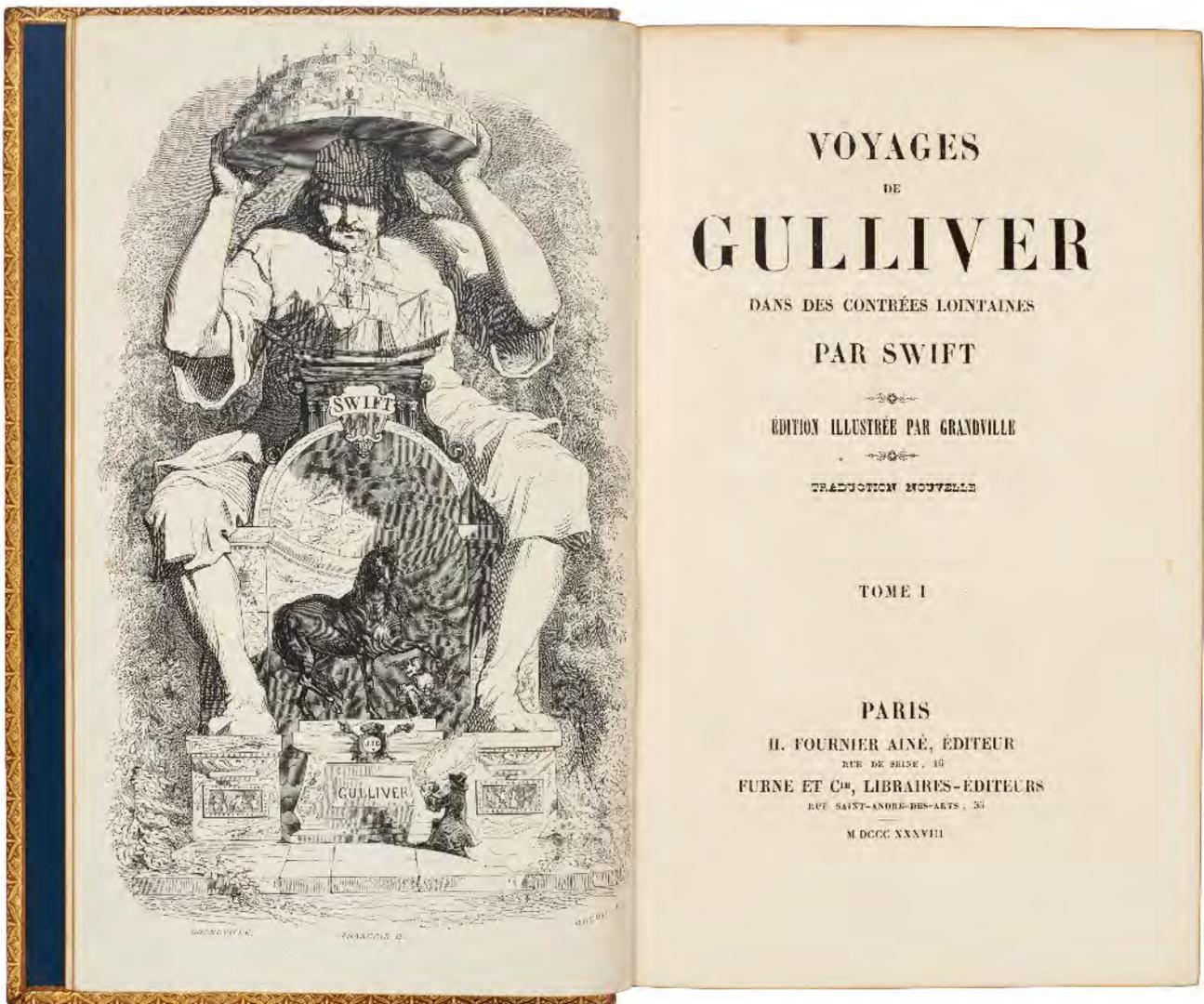
EDIT 16 CNCE 27222. Only copies at Oxford and Cambridge on COPAC.

## GULLIVER'S TRAVELS FROM CHATSWORTH HOUSE LIBRARY

**84 // SWIFT, Jonathan and Jean GRANDVILLE, illustrator.** Voyages de Gulliver dans des Contrées Lointaines . . . Paris, Fournier, Furne, 1838.

2 vols, 8vo, pp. [2], lxxix, [1 blank], 279, [1 blank]; [2], 319, [1 blank]; wood-engraved frontispiece and circa 450 illustrations within the text; occasional foxing and some light spotting to extremities (as usual, see Carteret), else a very good copy in contemporary polished calf, gilt, spines in compartments with raised bands, elaborately tooled in gilt, black morocco lettering-pieces, gilt dentelles and decorated board edges; all edges gilt; from the library of William Spencer Cavendish, 6<sup>th</sup> Duke of Devonshire (1790-1858), with gilt crowned 'D' to upper compartment of spine, gilt crest depicting a nowed serpent under a crown to boards, and Chatsworth House bookplate to front pastedowns. \$1000

First edition of the French translation of *Gulliver's Travels* illustrated by Jean-Jacques Grandville.



Grandville is at his best when illustrating the giants of Brobdingnag, but the hieroglyphic illustrations to Laputa, which draw heavily on freemasonry, are also fascinating, and the inventiveness of his illustrated initials is remarkable.

‘This book is one of the most successfully illustrated by Grandville; most of the vignettes are small paintings where even the minor characters are engraved with great finesse. [...] we do not hesitate to say that the whole of these illustrations occupies one of the first places in the work of Grandville’ (Brivois 385, our translation).

Carteret, III, 578; Vicaire, VII, 717-718

85 // **TANNER, Anodyne, M.D., pseud.** The Life of the late celebrated Mrs. Elizabeth Wisebourn, vulgarly call'd Mother Wybourn; containing secret Memoirs of several Ladies of the first Q---y, who held an Assembly at her House; together with her last Will and Testament ... London: Printed for A. Moore ... [1721?].

8vo, pp. vii, [1], 54; sheets E and F reversed by the binder, title-page and last page dusty, else a good copy, disbound. \$2475

First edition of a scurrilous account of Elizabeth Wisebourn[e], a famous bawd, and the goings-on in the gilded apartments of her elegant London brothel in Drury-Lane. Born in 1653 and educated in Rome under the tuition of a Lady Abbess to whom 'she ow'd all that she knew of her Business', Elizabeth made the acquaintance of ladies of first rank on her return to London, setting up a House where they could consort in private with the greatest variety of gallants. She also maintained a supply of the latest anti-venereal nostrums (a medical theme underlies the main narrative). Although her clients, female and male, are concealed by dashes and invented names, they must have been readily recognized by readers of the day. As her business increased she joined forces with the opera manager John James Heidegger, and together they conceived scandalous masquerades 'to promote the Trade of *her House*'.

Among the amorous affairs of her 'society of ladies' are those of Monavaria and a Doctor, whose 'only Rival, if (which is much doubted) he has really any, is a Poet', unmistakably Pope. George Sherburn identifies the lady as the Duchess of Buckinghamshire (*The Early Career of Alexander Pope*, p. 295). Pope figures again in the story of the lady who stabbed herself to death 'for the Love of Mr. P--pe', and as the author of *Verses to the Memory of an unfortunate Lady*, and there are other passing references.

Elizabeth died in 1720, and her 'Last Will and Testament', in the manner of Curll, includes bequests to her ladies ('her Daughters') of mourning rings and to Dr. Anodyne Tanner, her executor, of all her Nostrums.

Authorship is a puzzle. Richard Savage in his *Author to be Lett* (1729) credits it to one 'Dick Morley', but this would appear to be another pseudonym. Whoever did write this remarkable pamphlet had considerable literary flair and an intimate knowledge of the world of the rich and famous. The printer's name is also fictitious, A. or Anne Moore being widely used in the 1720s to conceal the printer of licentious pamphlets.

ESTC lists five copies in three British libraries, and seven copies in North America. Guerinot, pp. 80-82. For more about 'Mother' Wisebourne see Dan Cruickshank, *The Secret History of Georgian London*.

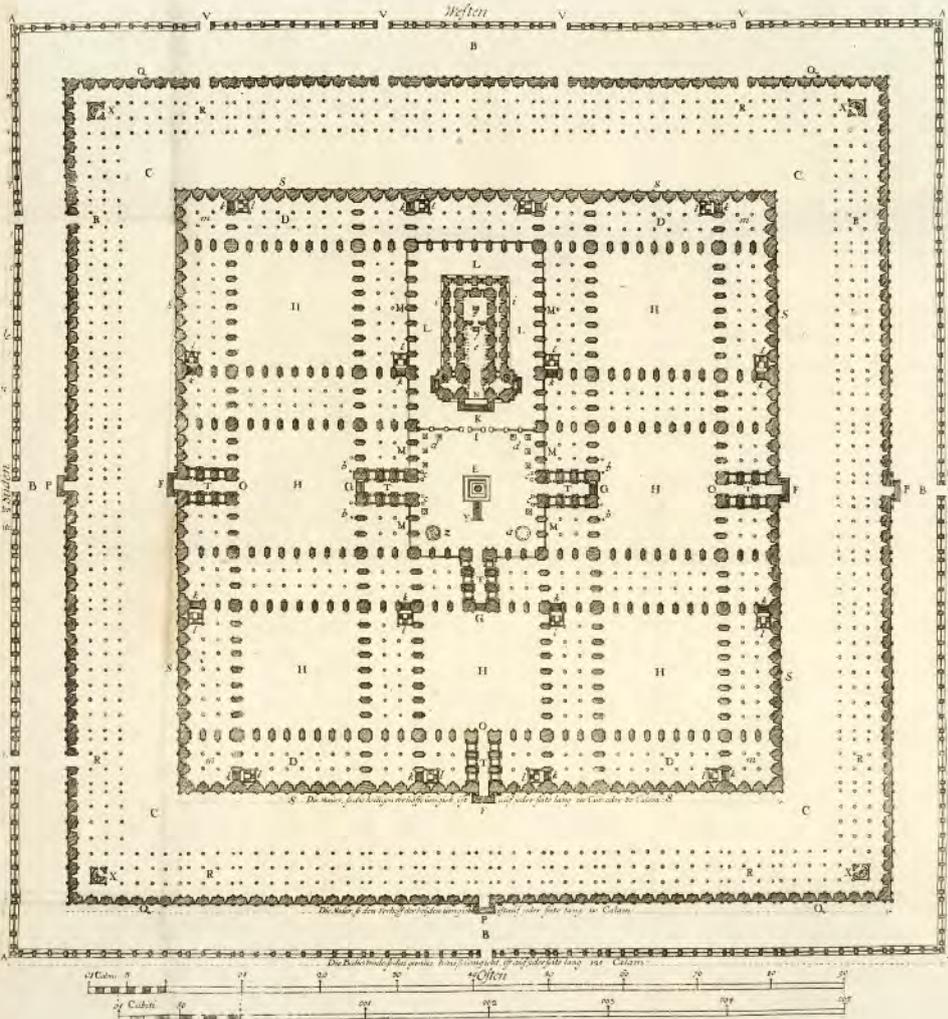
**86 // TEMPLE OF SOLOMON (The)**, with all its Porches, Walls, Gates, Halls, Chambers, Holy Vessels [etc. etc.] ... As also the Tabernacle of Moses, with all it Appartenances according to the several Parts thereof; contained in the following Description and annexed Copper Cuts. Erected in a proper Model and material Representation. *London, Printed in the Year 1725.*

4to., pp. [6], iv, 32, 4, 9-15, [1], with twelve engraved plates at the end (including three large folding plans) taken from an unspecified German work, each with printed slips pasted on providing the key in English; a fine copy, uncut, stitched as issued in the original blue paper wrappers (edges thumbed, spine worn). \$2025

First edition, second issue (with the title dated 1725 rather than 1724), of the exhibition catalogue for the grand model of the Temple of Solomon first commissioned by Gerhard Schott in Hamburg in the 1690s and transferred to London in 1724.

Explanation of the Ichnographia of the  
TEMPLE.

- A. The Wall or the outward Ballustrade.
- B. The outward open Place or Walk round about the Court of the Gentiles.
- C. The inward Place of the Court of the Gentiles.
- D. The Galleries of the Court of Israel, with their Chambers above, whereby they are joined to the Court of the Priests.
- E. The Altar of Burnt-Offering in the Middle of the Court of the Priests.
- F. Steps before the Gates of the Court of Israel.
- G. The Entry to the Court of the Priests.
- H. Open Places before the Court of Israel with their roof Galleries.
- I. Ballustrade which separates the Court of the Priests, from the Place of the Temple.
- K.L. A separate Place or Walk before and round about the Temple.
- M. Ballustrade behind the open Arches of the Galleries, for to separate the Court of the Priests round about.
- N. The Court of the Temple with the Side Chambers.
- O. The North-Entry to the Court of Israel.
- P. The East-Entry to the Court of the Gentiles.
- Q. The outward Wall of the Court of the Gentiles.
- R. The open Gallery of the Court of the Gentiles.
- S. The outward Wall of the Court of Israel, which is long 500 Ells on all the Sides.
- T. The Watch-Chambers in the Gates on both Sides.
- U. The four Entries to the outward Place on the West-side.
- X. Steps to the second Story in the Galleries of the Court of the Gentiles.
- Y. Steps to the Altar of Burnt-Offering.
- Z. The Brass-Sea.
- a. The Pavillion of the Sabbath.
- b.c. Tables of Stone which were used to the Offerings.
- d. The ten Lavers.
- e. The Holy, wherein ten Golden Candlesticks, and an many Golden Tables were placed.
- f. The Golden Altar of Incense.
- g. The Holy of the Holies, with the Ark of the Covenant.
- h. The two Royal Pillars erected in the Porch.
- i. The Side Chambers round about the House of the Temple.
- k. The Steps to the Subterranean Buildings or Cellars.
- l. The Steps to the Upper-Chambers.
- m. Places where underneath were the four Kitchens for the People, Ezek. 46. 20-24.

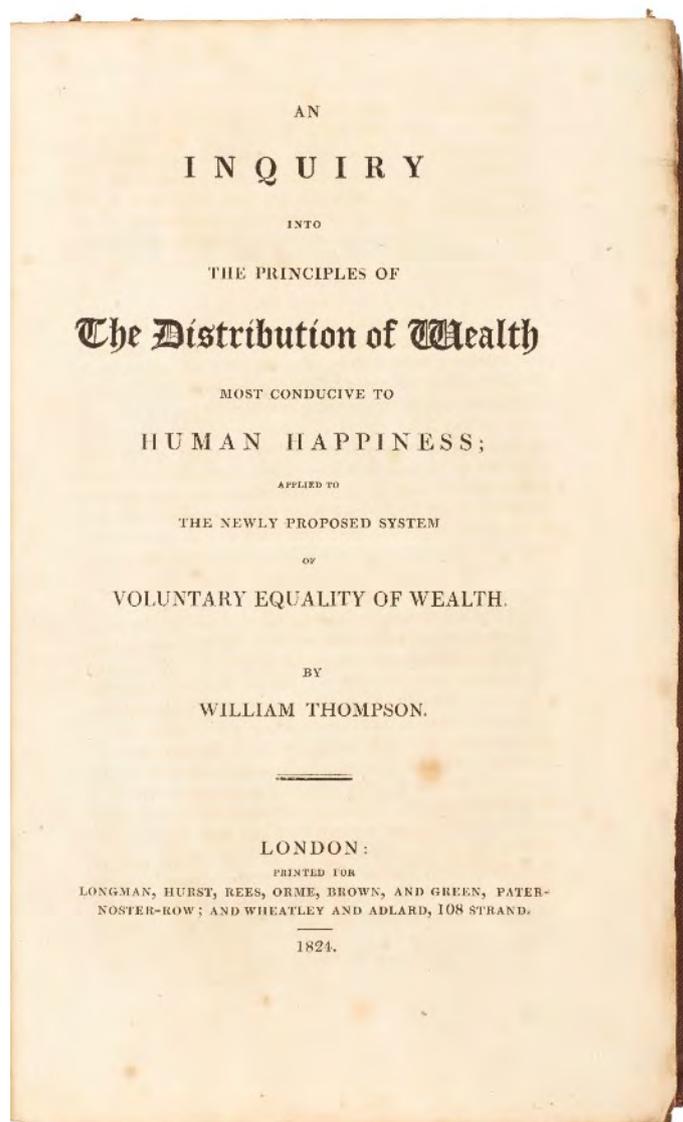


As for the Rest, the Reader will be pleas'd to observe the same more at large out of the Description, the little Room not allowing to specify all afunder with Letters.

Schott's model was inspired by the opera *The Destruction of Jerusalem* (1692) by Postel and Conradi, and built according to interpretation of the Book of Ezekiel by the Jesuit Juan Bautista Villalpando (1552-1608). Made of wood, it covered twelve square meters, and was exhibited in a special room behind the Opera in Hamburg, where Schott was director. Schott died in 1702, but the model remained in Hamburg in storage, until it was sold by his heirs to one Combrecht Con (reported to be an Englishman). It arrived in London, along with a model of the Tabernacle also commissioned by Schott, in August 1724, to much fanfare; George I was reported to be the buyer, for £20,000, but the sale did not go ahead and it was soon exhibited, and the present illustrated guidebook printed to accompany the exhibition. Entry cost half a guinea, or a guinea for unlimited visits. George I did not visit himself until December. Another likely visitor would have been Isaac Newton, who had been studying the Temple for many years and was then living in central London – though he does not directly mention visiting the model. Put on the market again, it was exhibited again at the Royal Exchange in 1729-30, and then transferred to Dresden in 1732 by its new owner Frederick Augustus I of Poland; after a number of subsequent owners it is now in the Hamburgsmuseum. See Tessa Morrison, *Isaac Newton and the Temple of Solomon* (2016).

ESTC records seven copies of the first issue and eight of this one (two imperfect).

‘THE MAGNUM OPUS OF NINETEENTH-CENTURY  
CO-OPERATIVE POLITICAL ECONOMY’



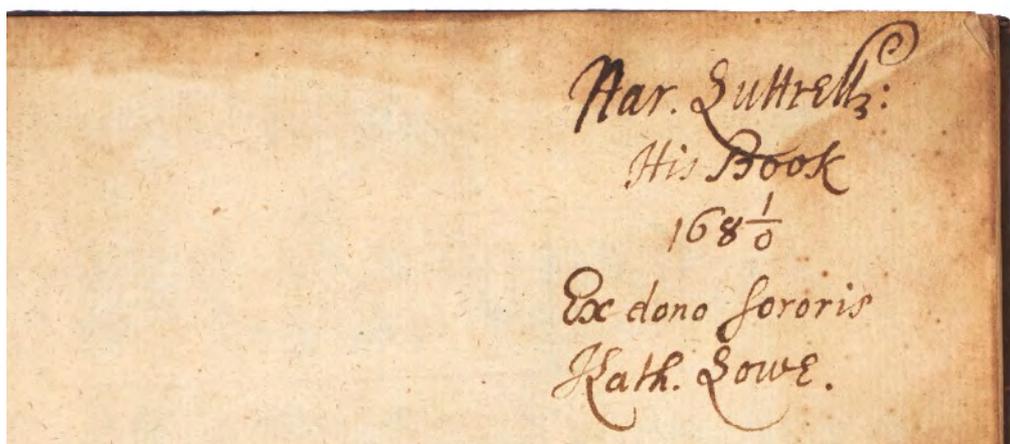
87 // **THOMPSON, William.** An inquiry into the principles of the distribution of wealth most conducive to human happiness; applied to the newly proposed system of voluntary equality of wealth. *London, Longman, Hurst, Rees, Orme, Brown and Green, and Wheatley and Adlard, 1824.*

8vo, pp. xxiv, 600; a few light spots, a few fore-edges dusty; a very good, clean and largely unopened copy in original purple cloth, covers decorated in blind, spine gilt; somewhat faded, spine ends and corners slightly bumped. \$2475

First edition of the work that established Thompson (1775-1833) as the leading thinker of the early nineteenth-century co-operative movement; ‘the *magnum opus* of nineteenth-century co-operative political economy’ (ODNB), in which Thompson also attacked the subjugation of women under the existing system of private property.

In his *Inquiry* ‘Thompson considered the distribution of wealth which resulted first under existing arrangements, secondly where there existed “truly free” competition, and thirdly where a system of mutual co-operation prevailed. The existing order was characterized by “absolute violence, fraud . . . [and] the operation of unequal laws interfering with the freedom of labour . . . and the perfect freedom of voluntary exchange” . . . [resulting in] the appropriation of rent, profits, and taxes from the product of labour by “a class of capitalists, a class of rent or landowners, sometimes a class of farmers . . . sometimes a class of fundholders and an always imperious class of idlers” . . . A system of truly free competition would, however, tend to raise the remuneration and eliminate extremes of wealth and poverty producing “blessings of equality comparable to those enjoyed under Mr. Owen’s system of mutual co-operation by common labour” . . . Yet such an economic regime would still be characterized by the deleterious social, moral, and psychological consequences which necessarily resulted from the conflict of interests intrinsic to competition. For that reason Thompson advocated the creation of a system of mutual co-operation with the establishment of communities whose product would be distributed on the basis of need rather than individual exertion . . . [communitarians] would then enjoy greater equality and also increased security against the vicissitudes of contemporary economic life. Further, the absence of competition would eliminate those existing pressures which made for morally repugnant and socially corrosive behaviour’ (*ibid.*).

Goldsmiths’ 24361; Kress C.1354.



‘NAR. LUTTRELL HIS BOOK’

**88 // TUSSER, Thomas.** Five hundred Points of Good Husbandry. As well for the Champion or open Country, as also for the Woodland or severall, mixed in every Moneth with Huswifery, over and besides the Booke of Husbandry. Corrected, better ordered, and newly augmented to a fourth Part more, with divers other Lessons ... also two Tables, one of Hubandry, the other of Huswifery ... newly set forth ... *At London, Printed for the Company of Stationers, An. Dom. 1620.*

4to, pp. 161, [3, index]; printed in black letter; title-page dusty and with a few ink-blots, small portion of fore-edge frayed; some spots, stains and pen trials, withal a good copy in late seventeenth-century calf, blind rules to covers, red morocco spine label, speckled edges, joints cracked but cords

sound, headcaps chipped; contemporary transcription of several extracts from Sidney's *Arcadia* to rear endpaper, including the sonnet 'Let not old age disgrace my high desire', scattered manicules and marginal brackets; ownership inscription of George Lowe, subsequently given by Katherine Lowe (née Luttrell) to her brother Narcissus Luttrell, with a characteristic inscription in his hand: 'Nar. Luttrell his Book 1680/1. Ex dono sororis Kath. Lowe.' \$6000

Narcissus Luttrell's copy of Tusser's long-evolving popular masterpiece, one of the best-sellers of his century and the next.

Tusser's only published work, a compendium of axiomatic verses on husbandry (organised by month) and housewifery (organised by theme), began its career in 1557-8 as *A Hundreth good Points of Husbandrie* (British Library, unique). By 1562 it was 'married unto a hundreth good poyntes of huswifry' (Norwich Central Library, imperfect, unique); and in 1573 it was enlarged to five hundred 'points', and 'united to as many of good huswiferie'. It was enlarged again in the same year, and finally expanded 'to a fourth part more' in 1580, the year of Tusser's death. Revisions occur throughout these editions: for example, the remarkable autobiographical poem 'The Author's Life', which appears first in 1573, is extended to cover his later years in later editions.

Tusser's rough-hewn, engaging verse has long had its admirers outside of the common readership he addressed. Southey and Scott were among them, and later C. S. Lewis. Tusser has also been quarried by historians of the English proverb, and studied by analysts of English prosody, notably Saintsbury, who find an abundance of rare metrical experiments outside the normal form of rhymed four-foot anapaestic couplets – 'Skeltonics', alliterative acrostics, stanza-patterns employed later by Prior, Shenstone and Swinburne, and 'compressions and elisions . . . [which] found no imitator till Browning'. There are also regular fourteen-line 'Shakespearian' sonnets, with terminal couplets ('A sonet upon the Authors first seven yeeres service' is the best known), amongst the earliest examples of the form, following Surrey's example. Tusser's celebrated verse-autobiography, an exceptional specimen of its kind, recites his schooling ('song school' and Wallingford College 'abhord of sillie boies', St. Paul's under John Redford, Eton – where he was undeservedly whipped by Nicholas Udall – and Trinity Hall, Cambridge), his marriages, life in Cattiwade, Suffolk (where he began his book), Ipswich ('A towne of price, like paradise'), Norfolk, London in the plague year 1573-4, and Cambridge again, his illnesses, his poverty, and his preparedness for death.

Narcissus Luttrell (1657-1732) assembled a remarkable collection of books and tracts that included ancient English poetry, Elizabethan quarto plays (that became the foundation of the Malone collection), sermons, a virtually complete collection of Popish Plot pamphlets, and all kinds of fugitive and ephemeral literatures including broadsides, news-sheets, and bills of mortality. This volume is unusual in not having been collected by him but received as a gift from his elder sister Katherine, who had evidently acquired it from her husband's family – she married George Lowe, of Lincoln's Inn, in 1677 though the George Lowe who has marked his ownership in this book looks to be an earlier member of the family.

It was an appropriate present, not just because of Narcissus's interest in early English poetry. Although he spent most of his life in or around London, Luttrell came from West Country stock and had inherited realty there worth over £200 p.a. He was as meticulous in his approach to his maintenance as he was to his book collecting; indeed a manuscript 'Book for Setled & Fix't matters in Cornwall, &c' now at St John's College Cambridge details nine trips taken there between 1677 and 1706, each of several months, with details on the lands he held ('the land here is generally good ... & in the vales are good apple orchards') and much concern about his woodlands at Polsue ('Suffer no trees to be cutt hereon on any account w<sup>th</sup>out my particular leave & appointm<sup>t</sup>').

STC (24390) records twenty-four editions of Tusser's book, in its various texts, nearly all of them rare. Of this edition, ESTC lists 8 copies including this one (formerly Rothamsted).



FROM SIR WILLIAM FORBES'S LIBRARY

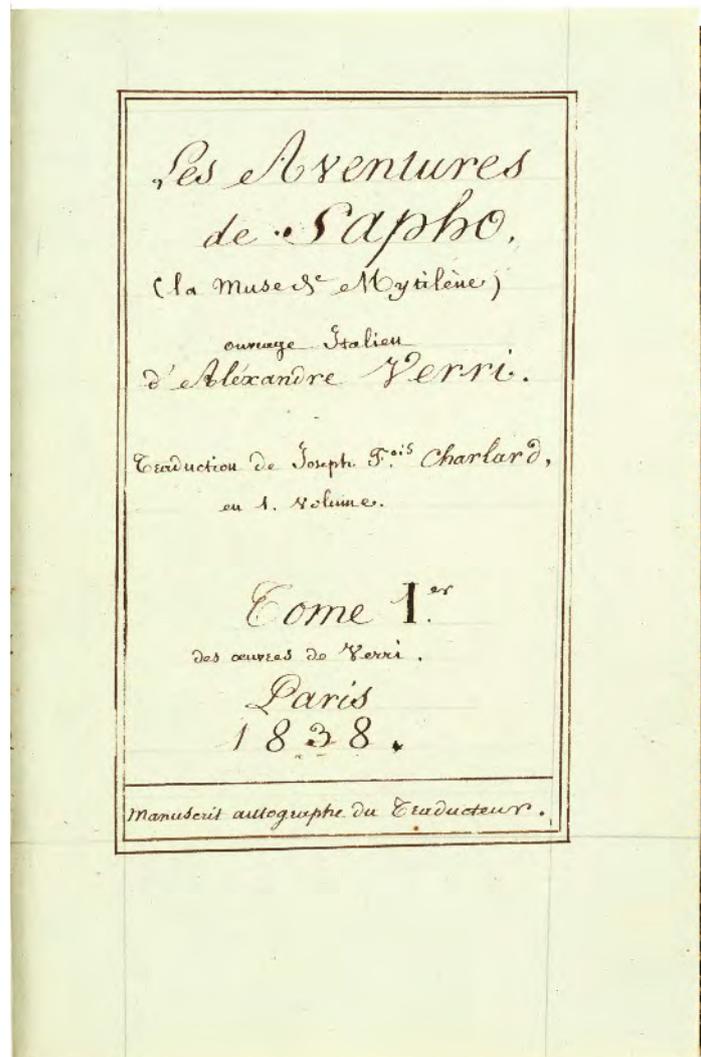
89 // **VANCOUVER, Captain George.** *A Voyage of Discovery to the North Pacific Ocean, and Round the World; in which the Coast of North-West America has been Carefully Examined and Accurately Surveyed ...* London: T. Gillet for John Stockdale, 1801.

6 volumes, 8vo, pp. I: [1]-28, [33]-410, [2 blank]; II: [2], [1]-418; III: [2], 435, [1 blank]; IV: [2], [1]-417, [1 blank]; V: [2], 454; VI: [2], 412, [2 (advertisements)]; 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; contemporary British tree calf, spines gilt in compartments, gilt morocco lettering-pieces in 2, all edges sprinkled blue; some light cracking on hinges, extremities lightly rubbed and scuffed, corners slightly bumped, nonetheless a very good, crisp set in a handsome contemporary binding; *provenance*: Sir William Forbes, 6th Bt, Pitsligo (1739-1806), engraved armorial bookplates on upper pastedowns (Franks 10938). \$9045

Second (first octavo) edition, revised. 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, formed of the vessels *Discovery* and *Chatham*, left England on 1 April 1791 and sailed south to the Cape of Good Hope by way of Tenerife and the Cape Verde Islands, then turned eastwards

at the Cape and 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 (the *Chatham* discovered and named the Chatham Islands in the course of its journey), 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 explored the eponymous island, traversed the myriad inlets, coves, islands, and sounds of the coast, covered some 10,000 miles in small boats, and mapped 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 c. 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).

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

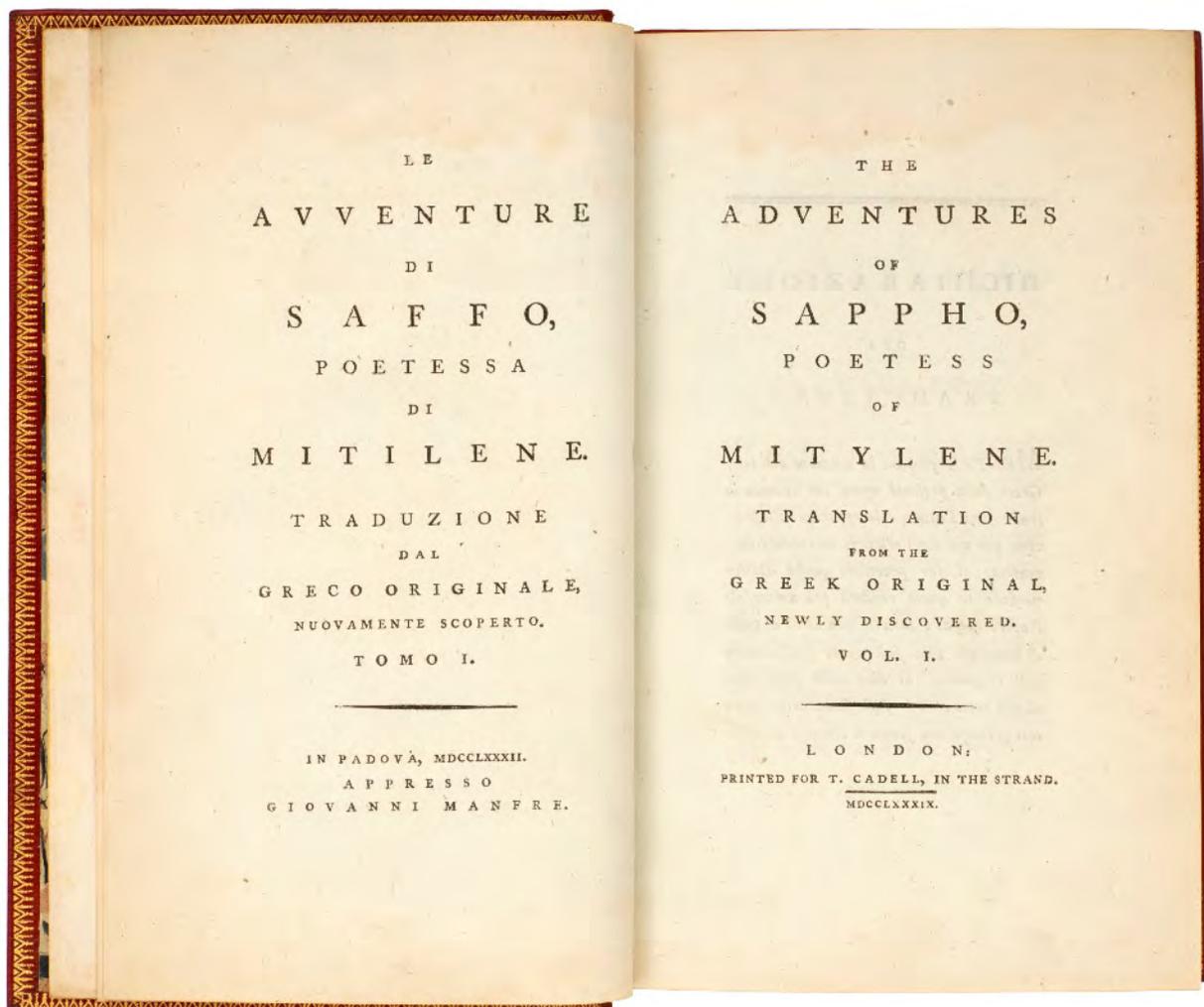


90 // **VERRI, Alessandro, and Joseph François CHALARD, translator.** [French translations of Alessandro Verri's novels: *Les aventures de Sapho, La vie d'Erostrate, Le nuits romaines (parts 1 and 2)*]. [France, 1810- 1838].

Manuscript on paper, two vols, large 8vo, pp. [viii], 307, [9], [x], 162, [6]; [vi], 344, [16], [6], 360; elegantly written in brown ink in a single hand, title-pages at the beginning of each works, titles and, sometimes, introductions at the beginning of the chapters; a fine set, in nineteenth-century quarter calf, marbled boards, panelled spines gilt in compartments with gilt lettering and numbering-pieces; spines and corners lightly rubbed. \$1075

Apparently unpublished and unrecorded autograph French translation of four novels by Alessandro Verri, a star of the Milanese Enlightenment, brother to the economist Pietro, and friend and travel companion of Cesare Beccaria. Alessandro Verri's fame as a writer rests on his early contributions to the journal *Il Caffè*, and on his novels, particularly the pre-Romantic, sepulchral *Notti romane*, the psychological *Vita d'Erostrato* (a study on the motives that propel a man from obscurity to the achievement of exceptional ambitions, an exquisite allegory of Napoleon's ascent to power) and the *Avventure di Saffo*, a delicate and heroic representation of the Greek poetess (see below). All four novels are here translated by Joseph François Charlard, (1768 - 1852), a French notary with an interest in literature. He also translated the works of Alexander Pope (the manuscript is preserved at Caen University). A few lines of information about his life and touchingly affectionate memoir are supplied by his nephew in a tipped-in sheet inserted in our manuscript evidently after the translator's death.

91// [VERRI, Alessandro]. The adventures of Sappho, poetess of Mytilene. Translation from the Greek original, newly discovered . . . London, for T. Cadell, 1789.



2 vols, 8vo, pp. xi, [1 blank], 335, [1 blank]; vii, [1 blank], 329, [1 blank]; text in Italian and English on facing pages; some faint marginal damp staining; a very good, bright copy, attractively bound by Philip Dusel in red morocco, sides panelled with gilt fillets and lyre corner-pieces, panelled spines with half-raised bands, decorated and direct-lettered in gilt, dentelles gilt, marbled endpapers, gilt edges. \$8700

Very rare first edition in English and the first edition to appear outside Italy, of a remarkable and influential original novel – presented as a translation from the Greek by the author, but in fact his own invention – by one of the most prominent men of the Italian Enlightenment. The name of the translator is unknown: various candidates have been proposed, including Verri himself. It considerably precedes John Nott's *Sappho, after a Greek Romance* of 1803.

Alessandro Verri, brother of the economist Pietro, was a co-founder and key member of the Milanese group Accademia dei Pugni, a major fulcrum of Enlightenment thought and action in Northern Italy, with close and fruitful links to the English, Scottish and French Enlightenments. Devoted to reform from his early youth, Verri was a major contributor to the journal *Il Caffè*, and instrumental in the publication of such works as Beccaria's *Dei delitti e delle pene*. Verri's reputation and the strictures of ecclesiastical censorship played a major part in his choice of furnishing his original Italian *Sappho* with a false imprint (Padua, 1782) rather than the genuine Roman one (Paolo Giunchi, 1780).

Verri places Phaon at the centre of the Sapphic plot. The pair 'meet at the annual games held in Mytilene for the feast of Minerva. Saffo falls in love at first sight when she watches Phaon in the wrestling contest. What Verri has his reader admire through her eyes is . . . the sheer beauty of his body. Surely few, if any, fictional scenes available in 1780 afforded the novelist the possibility, in which Verri luxuriates here, of narrating the moment at which a handsome young man stripped off his garb . . . Saffo is so enraptured with this display of male flesh that she is moved spontaneously to embark on her poetic career' (Joan DeJean, *Fictions of Sappho 1546-1937*, pp. 169-170).

ESTC N29560, recording only 4 copies (British Library, Cambridge University, Northwestern University, Library of Congress). No copy recorded at auction on RBH since 1913.

## REVOLUTIONARY ACCOUNTS

92 // **VINCENS, Jean Alexandre.** Account book. Nîmes, France, 1783-1800.

Manuscript on paper, in French, folio (34 x 23 cm), ff. [2], 94, [4, mostly blank]; very neatly written in brown ink; very well preserved in modern red decorative paper over boards, label to upper cover with manuscript note 'Grand livre de nous . . .'; light wear to extremities. \$5695

A unique record of the financial transactions and business dealings of a leading Protestant family of bankers and merchants in Nîmes, in the south of France, prior to and during the French Revolution, covering the period between May 1783 and Fructidor year VIII, i.e. 1800.

Jean Alexandre Vincens (1760-1840) was the son of Alexandre Vincens (1725-94), writer and professor of rhetoric, and Madeleine Devillas. His siblings included Jacques Vincens-Saint Laurent (1758-1825, soldier, noted singer, politician and historian) and Jean-César Vincens-Plauchut (1755-1801, politician). In 1789 Jean Alexandre married Madeleine, daughter of Louis Mourgue (1735-1810), for – according to this manuscript – a dowry of 25,000 francs in specie and 75,000 livres in notes.

1786		1787	
Quintillon Jean-Baptiste de Vincens et de la Roche de la Roche Doux		Cécile	
1200	1200	56	207 15 6
1200	1200	46	175 7 6
1200	1200	30	7 6
1200	1200	40	1060 15 2
1200	1200	68	1200
1200	1200	68	1200
1200	1200	61	285 1
1200	1200	4800	
1200	1200	61	285 1
1200	1200	41 17 2	286 18 10
1200	1200	197 6 10	
1200	1200	116 2	661 0
1200	1200	645	
1200	1200	68	1586
1200	1200	1228	
1200	1200	597	68 1785
1200	1200	68	3128 19 2
1200	1200		15080
1200	1200	90	817 10
1200	1200	30	949
1200	1200	10	673 6 3
1200	1200	68	244 5 6
1200	1200	68	460
1200	1200	71 4	104 0 5
1200	1200		3280
1200	1200	454 19 9	
1200	1200	46	224 3 11
1200	1200	50 16	222 10 19
1200	1200	00	
1200	1200	11 4	11 4
1200	1200	61	2 1
1200	1200		415 4

The Vincens family were major players: 'A Nîmes . . . le banquier Jean Alexandre Vincens-Mourgue sous la raison Vincens, Davillas, Pascal et Cie, reste la première maison du Gard, avec dix millions de chiffre d'affaires annuel' (Louis Bergeron, *Banquiers, négociants et manufacturiers parisiens du Directoire à l'Empire*). In 1793 Alexandre Vincens purchased the Ursuline convent in Nîmes for the use of Protestants, subsequently known as the Petit Temple.

This detailed record of Jean Alexandre's income and expenditure shows his dealings with Boyer, Devillas, Vincens et Cie. ; Vincens, Devillas, Pascal et Cie. ; Boudon et fils ; Pomier de Montpellier ; and with his brothers (including Emile Vincens), wife, and father-in-law. In year III (1795), Jean Alexandre and his brothers made a significant real estate purchase in acquiring the *commanderie* of Plan-de-Peyre, close to Nîmes, a property formerly held by the Grand Prior of the Knights of Malta, and this manuscript records numerous transactions relating to the estate.

While our manuscript records income from lottery tickets, interest, annuities, rents, agios, and trade in all manner of goods (from cloth to furniture), some of the most charming detail lies in the records of expenditure. Here can be found payments, for example, for hairdressing, 'bonbons', scissors 'pour rogner les ongles', 'un moulin à café', 'une table a tric trac', books and maps ('Histoire de Don Quichotte', 'Gil Blas', 'une carte géographique de France'), a picnic on New Year's Day 1787, subscriptions 'à la comédie', a 'spectacle de Pinetti' (i.e. the magician Joseph Pinetti), dental care ('au dentiste pour m'avoir nettoyé la bouche', 'pour une dent fausse'), and sums 'perdu au jeu dans le courant de cette année'. In the midst of the Revolution there are also references to payments such as 'contribution pour la prime accordée aux boulangers' (in 1792), and 'pour le recrutement de l'armée' (1793), and several accounts are referred to as being 'abandonné à cause des assignats'.

## HARMONIZING THE THEORETICAL AND HISTORICAL SCHOOLS

**93 // WEBER, Max.** *Der Nationalstaat und die Volkswirtschaftspolitik. Akademische Untrtrittsrede ... Freiburg and Leipzig, Mohr (Siebeck), 1895.*

8vo, pp. [iv], 34; one leaf roughly opened, else a fine copy, as issued in the original publisher's printed wrappers. \$1200

First edition of Weber's inaugural lecture on the national state and economic policy, given at the University of Freiburg, where he took up the chair of political economy in 1894. In the preface Weber declares that he only decided to publish this lecture because of the stir it created among his audience.

'After early studies in the history of commercial law, [Weber] established himself as one of the leading figures in a new generation of historical political economists in the Germany of the 1890s ... Weber's early work in political economy can best be understood as reflecting the distinctive concerns of a younger generation of the historical school (including Schulze-Gävernitz, Sombart, Max and Alfred Weber). At the methodological level they sought to resolve the controversy between the theoretical and historical schools by demonstrating the theoretical character of the concepts used in historical economics on the one hand, and the historical presuppositions of theory on the other. An important element in this resolution was to secure the acceptability of the Marxian concept of 'capitalism' as a valid concept for economic analysis, despite the untenability (as they saw it) of the labour theory of value, and the exaggerated claims made for the materialist conception of history' (David Beetham in *The New Palgrave*).

**94 // WESTON, Elizabeth.** *Parthenicon Elisabethae Ioannae Westoniae, Virginis nobilissimae, poetriae fiorentissimae, linguarum plurimarum peritissimae. Opera ac studio G. Mart a Baldhoven, Sil. collectus; et nunc denuo amicis desiderantibus communicatus. Prague, Pavel Sessius, [c. 1606].*

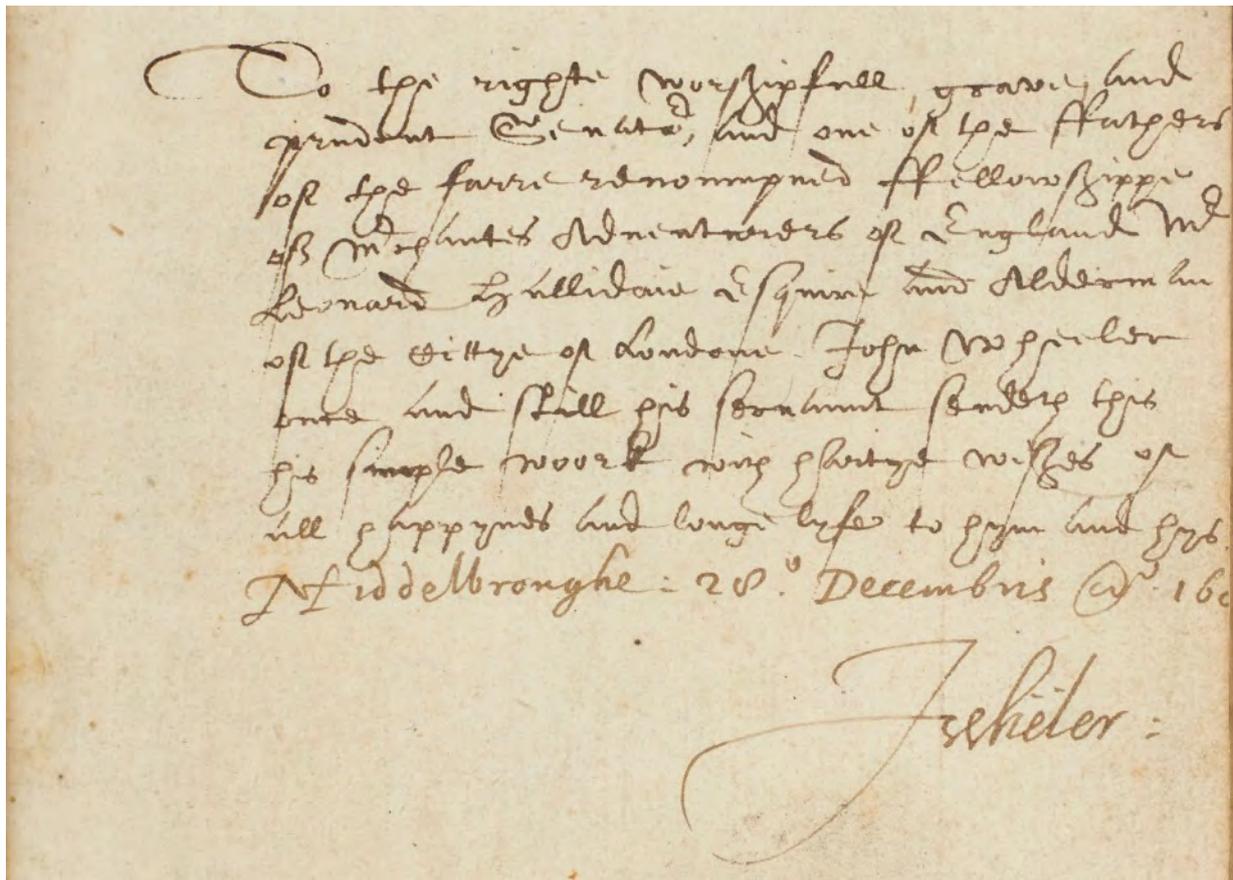
Three parts in one volume, 8vo, ff. [32]; [20]; [48]; title of first part within figurative woodcut border, titles of remaining parts within ornamental borders, small woodcut of a woman holding a book and a pen on title of first part; some browning due to paper quality (as usual), tiny wormhole in lower outer corner of some leaves, not affecting text; contemporary vellum using a leaf from a medieval liturgical manuscript, '1637' stamped on upper cover; slightly rubbed and soiled, front endpaper renewed. \$3350

First collected edition of the neo-Latin poems of Elizabeth Weston, the first English woman poet to achieve print in any substantial form. Her family had emigrated to Bohemia; Mr Weston died in 1597 and his widow and daughter Elizabeth moved to Prague where Elizabeth successfully enlisted the help of such prominent figures at the court of Rudolph II as Henry von Pisnitz, vice-chancellor of Bohemia, and George Pontanus von Braitenberg. Elizabeth Weston won great fame by her scholarship and verses: Scaliger spoke of her as *miraculum virtutum*, Heinsius as *Deabus aequalem*. Her verses are collected here by a Silesian nobleman, Georg Martin von Baldhoven, along with their correspondence. He had previously published some of her verses privately at Frankfurt in 1602. Among the commendatory poems are verses by Janus Dousa and Scaliger and several of her own poems are

addressed to Oswald Croll the alchemist. Her poem on Gutenberg and his typography was later mentioned by Evelyn in *Numismata*, 1697.

The volume ends with a bibliography *Catalogus doctorum virginum et faeminarum*, probably the earliest of its kind. The final entry is for Elizabeth Weston herself.

Shaaber W39.



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

**95 // WHEELER, John.** A Treatise of Commerce, wherein are shewed the commodities [*sic*] arising by a wel ordered, and ruled trade, such as that of the societie of merchantes adventurers is proved to bee . . . Middelburg, Richard Schilders, 1601.

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

of the title (see below); another bookplate sometime removed from the front pastedown; preserved in a cloth box. \$20,250

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

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

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

Wheeler was Secretary of the Society of Merchant Adventurers of England, the strongest of the 'regulated' trading companies; *A Treatise of Commerce* is his defence of it. Written to show the superiority of the Merchant Adventurers over unorganised traders, the *Treatise* argues that competition among merchants was minimised, that the large fleets employed by such a company secured commerce, increased exports, cheapened imports, raised the customs revenue, and benefited the nation in time of war. The book contains a detailed account of alliances with the Low Countries, trade with Antwerp and a survey of trade between England and the Hansa towns, with a refutation of the charge against the Merchant Adventurers of being monopolists.

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

STC 25330; Kress 243 (lacking initial blank and errata); this edition not in Goldsmiths' or Mattioli; Palgrave III, 665; Schumpeter, pp. 306, 339f.

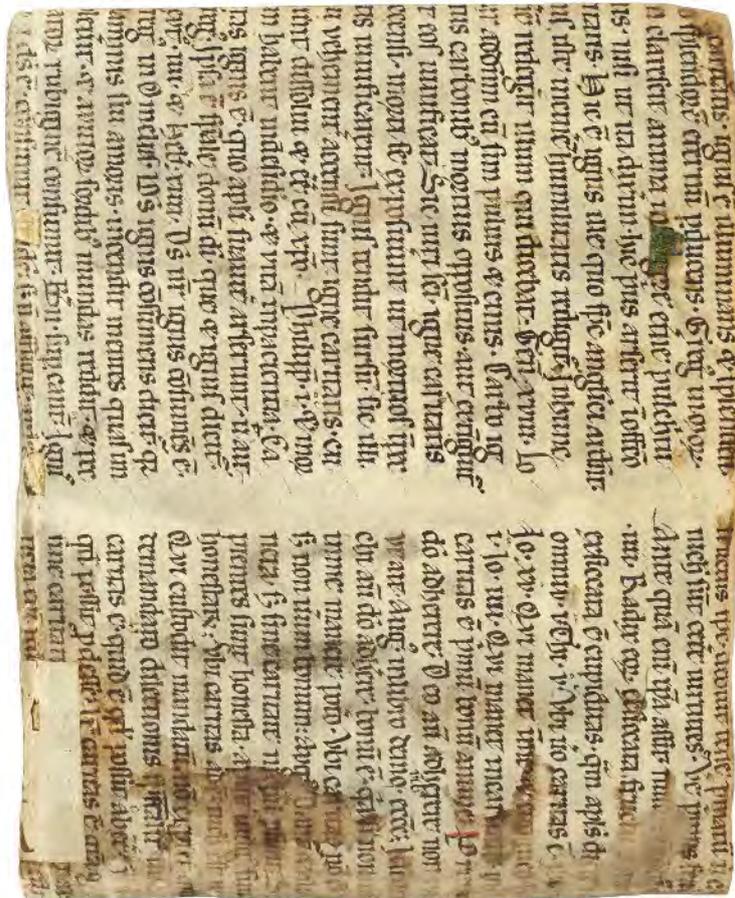


96 // [**‘WILDFIRE’**] **BISSON, Louis-Auguste**, *photographer*. Quarter-plate daguerreotype of the horse ‘Wildfire’. *France, c. 1844.*

Daguerreotype, in original passe-partout mount with blindstamp ‘AB’, titled in manuscript; resealed, with original hanging-hook and paper label on verso: ‘Daguerréotypé par Bisson, n° 65 rue St-Germain l’Auxerrois à Paris’. \$20,000

One of France’s photographic godfathers Louis-Auguste Bisson (1814-1876) learned the daguerreotype process from Daguerre himself, and opened his own studio in 1841. He made various improvements, increasing the sensitivity of the chemicals, and could soon advertise portraits that could be taken within seconds, even indoors. These improvements would prove of particular importance with animal subjects such as the present one.

97 // **WILLIAM PERALDUS**. Tractatus de charitate; large fragment of a leaf preserved as the binding of a printed book (C. F. Ortrandus, *Nachdruck von dem aller nötigsten wie man Priester Prediger und Seelforger der Kirchen*, Ingolstadt, David Sartorium, 1575). *France, first half of 13th century.*



Manuscript fragment, 45 lines remaining, written in double columns in a large and angular early gothic bookhand, capitals touched in red, remains of a large initial in a red leafy design partly filled with yellow visible beneath rear pastedown; slightly rubbed, some staining at head of binding, paper label at head of spine, but generally in very good condition. [340 x 325 mm (including turn-ins)].

\$2425

From a very early manuscript of William Peraldus's *Tractatus de charitate* (part of his larger *Summa de virtutibus*), certainly written during the author's lifetime.

Peraldus (c. 1190–c. 1271) composed his influential *Summa de virtutibus* before 1248 (and perhaps as early as the 1230s) in the Dominican convent of Lyon as a counterpart to the *Summa de vitiis* which he finished in 1236. The script here is characteristic of the earlier part of the thirteenth century and probably dates to within only a few years of the work's composition.

AUTHOR'S PRESENTATION COPY, HONOURING HIS  
'FRIEND & FELLOW TRAVELLER'

98 // **WILSON, Thomas Braidwood**. Narrative of a voyage round the world; comprehending an account of the wreck of the ship "Governor Ready," in Torres Straits; [&] a description of the British settlements on the coasts of New Holland ... London, printed for Sherwood, Gilbert, & Piper, 1835.

8vo, pp. xv, [1 blank], 349, [3], 8 (advertisements); with 3 lithographed plates and 1 folding map; a little foxing to plates, very occasional small marks, small closed tears along folds of map; a very good copy in original green pebble-grained cloth, spine gilt; neat repairs to spine ends and hinges; author's presentation inscription in ink to front free endpaper, 'To Mrs Dobson [Capn. Barkers sister] as a mark of respect & esteem from her late brother's friend & fellow traveller T. B. Wilson, Brompton Oct. 20 1835'; 'Sophy Dobson Collet' in pencil to verso of half title; pencil annotation to p. 71 referring to 'Capt. Barker'.  
\$3685

First edition, a very nice association copy, presented by Wilson (1792-1843) to the sister of his fellow Australian explorer Collet Barker (1784-1831), expressing his 'respect & esteem' for his 'friend & fellow traveller'. Barker had died unmarried four years earlier, speared to death at New Encounter Bay, leaving his sister as his closest relative.

Having joined the navy as a surgeon in 1815, Wilson served with great success on several convict transports for New South Wales and Van Diemen's Land. 'In 1829 he was in the *Governor Ready* on her return voyage when he was . . . shipwrecked in Torres Strait and with some of the crew rowed 1000 miles (1609 km) to Timor. He left Timor in the *Amity* which then sailed to the Swan River, where he saw Perth as a straggling tented town . . . With Captain Collet Barker he explored inland from King George Sound; Wilson's Inlet is named after him. On another voyage he arrived in Hobart Town in the *John* in 1831, bringing with him many European plants and the first hive of bees to survive in Australia . . . In London in 1835 he published *Narrative of a Voyage Round the World*, giving an account of his adventures and commenting on the manners and customs of the Aboriginal tribes with whom he had been on good terms and whose high death rate from European diseases caused him deep concern' (ADB).

Wilson's narrative contains numerous references to Collet Barker (some picked out here in pencil by his sister). Barker arrived in Australia in 1828 and successfully administered both the settlement of Fort Wellington on Raffles Bay and the penal settlement at King George Sound, before exploring Gulf St Vincent and Mount Lofty. He is chiefly remembered 'for his patient humanity towards Aborigines' (ODNB), at whose hands he ironically met his end in 1831. The appendices here include short vocabularies of the native dialects of Raffles Bay and King George Sound.

Ferguson 2073; Hill (2004) 1893; Wantrup 152.

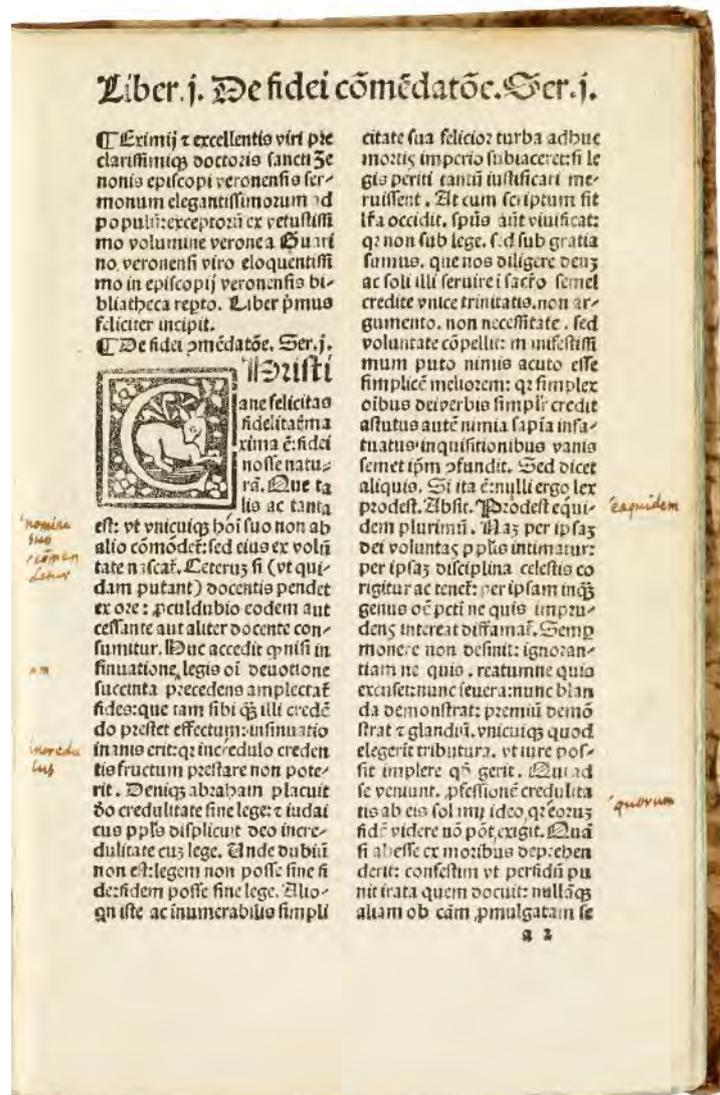
**99 // [YOUNG, Arthur].** A essay on the management of hogs; including experiments on rearing and fattening them . . . *London, for W. Nicoll, 1769.*

8vo, pp. xxiv, 3-49, [1], blank; a very good, clean copy, stab-sewn as issued, loosely inserted in contemporary blue paper wrappers, lightly dust soiled, frayed at edges, a few small holes to spine.  
\$2000

First edition of Arthur 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 Incouragement [*sic.*] of 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.

ESTC T78934 (recording only 2 copies in the US); Fussell, p. 156, and 70 ff; McDonald, p. 212; Perkins 1972 (2nd ed.); Rothamsted, p. 183.



## AFRICAN SAINT

100 // **ZENO of Verona, Saint.** In presenti opusculo infrascripta continentur. Sermones luculentissimi ... Omelie & admonitiones beati Cesarij arelatensis episcopi . . . [Venice, Giacomo Penzio for Benedetto Fontana, 24 January 1508 (colophon)].

8vo, ff. [160]; historiated woodcut initial, numerous four-line woodcut initials; printed in Gothic type in two columns; first two quires loose, but a very good copy in Italian eighteenth-century half calf, sides covered with patterned paper, edges stained blue; occasional contemporary marginalia.

\$2675

Rare first edition of the sermons of Zeno of Verona, edited by Guarino and published here along with the sermons of Caesarius of Arles and Origen, and other homiletic material, especially Marian. Tradition holds that Zeno was of African, Mauritanian origins. One of the most important early bishops of Verona, he died, according to his contemporary St. Ambrose, 'a happy death' around 371 – either as a martyr or as a witness of the Christian faith in adversity. His sermons, in two books, are preserved in a number of manuscripts, the oldest dating from the 8th century. Of the 93 homilies recorded in the collections, only about thirty appear complete.

The references made in these texts to Hilary of Poitiers' *Commentary on the Psalms* (written in and disseminated from 360), date the composition to the Saint's late years: this and the deep and extensive doctrine contained in his writings makes Zeno one of the very earliest great Catholic Fathers. The themes tackle biblical exegesis, the doctrine of the Trinity, Marian theology, sacramental initiation, Easter liturgy, and the Christian virtues of poverty, humility, and charity towards the poor and the suffering. The mention of African writers and certain elements of style have traditionally corroborated the hypothesis of Zeno's Mauritanian origin.

CNCE 33655; USTC 864308. One copy in the UK (BL), no copies in the US.



101 // ZINANO [or ZINANI], Gabriele. L'Almerigo. Tragedia. Reggio, Ercoliano Bartoli, [1590]. [issued and bound with:]

ZINANO, Gabriele. Discorso della tragedia. Reggio, Ercoliano Bartoli, 1590.

2 works in 1 vol., 8vo, pp. [x], 191, [1]; [iv], 29, [1]; dedication dated 15 October 1590, the second work with separate title-page and pagination but continuous register; woodcut printer's device on titles, head- and tail-pieces, initials; a very good copy, in nineteenth-century deep-green half calf, flat spine filleted and lettered in gilt, marbled boards; old ownership stamp to the title, contemporary inscription (illegible), ownership inscription of the Boston civil engineer Henry Ward Poole (dated 1859).  
\$535

First edition of this Renaissance tragedy in five acts accompanied by the author's essay on the theory on the tragic genre. Zinano, or Zinani, did not produce drama only: three of his best-known works are, in fact, political essays detailing the prerogatives of various components of a Republic. In the first work Almerigo puts into practice the new aesthetic for playwrights as outlined by the second, the theoretical essay: the two principal elements of dramatic success, Zinano states, are the plot (the inventiveness and originality of which must strive to move the audience by taking the action away from simple 'truth') and the diction of the actors, whose rendition has to emphasize the 'pathetic' and moving elements.

*Provenance:* Henry Ward Poole (1825–1890) was an American surveyor, educator and writer on and inventor of systems of musical tuning. He was brother of William Frederick Poole, librarian of the Boston Athenaeum.

Allacci 34; Biblioteca Modenese V 427; Clubb 886; Regenstein 640.



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