

firsts

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7-9 JUNE 2019



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Cover image from no 32 - Gwynn

I ABD al-LATIF, and Silvestre de SACY (*translator*). *Kitab al-Ifadah wa 'l-Itibar fi 'l-Umur wa 'l-Hawadith bi-Ard Misr. Relation de l'Égypte par Abd-Allatif, médecin arabe de Bagdad, suivie de divers extraits d'écrivains orientaux et d'un état des provinces et des villages de l'Égypte dans le XIV.e siècle, le tout traduit et enrichi de notes historiques et critiques. Paris and Strasbourg, Imprimerie Impériale for Treuttel et Würtz, 1810.*

4to, pp. xxiv, 752, [2 (errata, blank)]; in French and Arabic; paper flaw to half-title, large temoin to 4N3, a few small spots washed; modern spotted calf to style, flat spine richly gilt in compartments with gilt red straight-grained morocco label, yellow-stained edges speckled red, marbled endpapers, old pink endbands, sewn on sunken cords; lightly rubbed, a very good copy. **£2000**

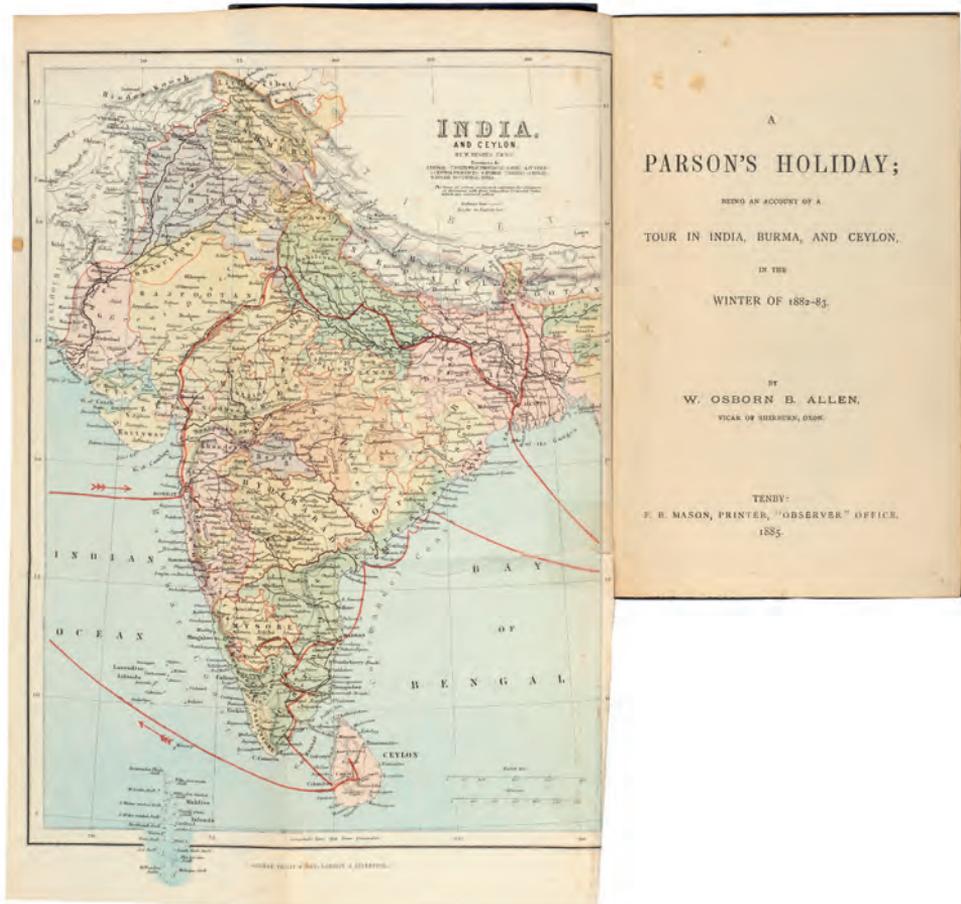
First edition in French of the description of Egypt by Abd al-Latif al-Baghdadi, the versatile sixth-century AH (twelfth-century AD) scholar and scientist, translated from the Arabic by the greatest of French orientalists, Silvestre de Sacy. Born and educated in Baghdad, Abd al-Latif (1162–1231) visited Mosul, Damascus, and the camp of Saladin outside Akka, where he met Baha al-Din ibn Shaddad and Imad al-Din al-Isfahani, the famous Arabic chroniclers of the Crusades, before going on to Cairo. With detailed observations of the natural history, architecture, and culture of contemporary Egypt, including the plague and famine of 1200–1202, Abd al-Latif's account is among the earliest descriptions of the country and its ancient monuments and was one of the most widely known texts on the subject in Europe, with translations into Latin and German preceding the French: Edward Pococke the Younger was responsible for a partial Latin version, which was later issued with the Arabic by Thomas Hyde in a very scarce Oxford edition, circa 1702; the Latin version was continued by Joseph White in another bilingual edition, published at Tübingen in 1789 and again at Oxford in 1800; there followed a German version by S.F. Günther at Halle in 1790 and the first Arabic edition at Cairo in 1869.

This first French translation is celebrated for its extensive notes by Antoine Isaac Silvestre de Sacy (1758–1838), particularly on the philology of ancient and modern oriental languages. Professor of Arabic and Persian at the École spéciale des langues orientales vivantes in Paris, Silvestre de Sacy was the most highly esteemed orientalist of the period and was subsequently created a peer of France in acknowledgement of his scholarship, with the distinction of being the first Frenchman to attempt to decipher the Rosetta Stone, making considerable contributions to the later successful efforts of his pupil, Jean-François Champollion.

Ellis, *Arabic Books in the British Museum* I, 48; see the bibliography to J.J. Witkam, 'Establishing the stemma: fact or fiction?' in *Manuscripts of the Middle East* 3, p. 99.

2 ALLEN, William Osborn Bird. A parson's holiday, being an account of a tour in India, Burma, and Ceylon, in the winter of 1882-83. *Tenby, F.B. Mason at the "Observer" Office, 1885.*

8vo, pp. viii, 228, with folding map in printed colour; repaired tear to map, otherwise a very good, clean copy in publisher's cloth, upper board and spine lettered in gilt, burgundy endpapers, fore-edges trimmed and top-edges opened by hand; lightly bumped at extremities with slight sunning, short splits to hinges; inscribed 'with the Author's affectionate regards'. **£450**



Inscribed first edition of a scarce account of India, printed in Pembrokeshire. Though his father, Charles Allen, had served in the Bengal Civil Service and as a member of the Legislative Council in India, Allen travelled to the sub-continent purely for pleasure, voyaging overland across the Himalayas before following the coast of the Bay of Bengal southwards to Ceylon. His account takes a particularly keen and unusually observant interest in Indian culture, customs, and religion, an area in which he would work for two decades until 1910 as Secretary of the Society for the Promotion of Christian Knowledge.

Why the work of Allen, vicar of Shirburn in Oxfordshire, was published by the printer of a provincial newspaper, the Tenby Observer, is unclear, though it is recorded that his brother, Jeffery Julian Allen, was a clergyman resident in Pembrokeshire.

A very scarce Welsh printing, COPAC records only three copies in the UK (British Library, John Rylands, and National Library of Wales). No copies could be traced at auction since 1906.

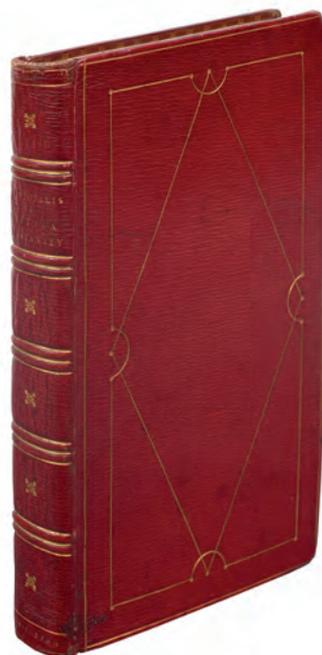
LARGE PAPER COPY

3 ARISTOTLE. ΑΡΙΣΤΟΤΕΛΟΥΣ ΠΕΡΙ ΠΟΙΗΤΙΚΗΣ: Aristotelis de poetica liber ex versione Theodori Goulstoni. Lectionis varietatem e codd. IV. Bibliothecae Mediceae, verborum indicem et observationes suas adjunxit T. Winstanley... *Oxford, Clarendon Press, 1780.*

8vo, pp. [8], xvi, 111, [1 (blank)], [44], [113]-314, [6], with folding letterpress table 'Synopsis libri Poëticæ'; text in Greek and Latin, a few diagrams in text; some foxing, otherwise a very good, broad-margined copy in early nineteenth-century red straight-grained morocco, gilt fillets to boards and spine, turn-ins roll-tooled in gilt, edges gilt, marbled endpapers; a few small marks; twentieth-century bookseller's ticket to upper pastedown. **£675**

Large-paper issue of the first Winstanley edition, handsomely bound. The first work published by the Oxford historian and classicist Thomas Winstanley (1749–1823), subsequently Camden Professor of History and Laudian Professor of Arabic, this edition of Aristotle's *De poetica* was based on the 1623 version by the physician Theodore Goulston (1575–1632), and remained a much used text at Oxford over the following century.

ESTC T139052 (cf. T139053).



JULIETTE & RHOMEO

4 BANDELLO, Matteo *trans.*, François de BELLEFOREST, and Pierre BOAISTUAU. Histoires Tragiques, extraites des oeuvres Italiennes ... & mises en langue François ... Tome premier ... *Antwerp, Jean Waesberghe, 1567.* [*with:*] Second Tome des histoires tragiques ... contenant encore dix-huit histoires traduites & enrichies outre l'invention de l'auteur ... *Antwerp, Jean Wasberghe, 1567.*

Two vols, small 8vo, ff. 295, [1]; 297, [3]; title-page of vol I repaired and mounted at inner margin, title-page of volume II with a small marginal repair; else a good copy in recent limp vellum; inscriptions on the terminal blank page of volume II – 'Jay rescu ceslui livre le 24 fevr[ie]r 1593 du Jean Evesard Zölner Nobili et Ornatiss: D. Cæsari Avisodio[?] perdilecto & conferato suo amico Joannes Eberhardy Zölner Confluentinus [*i.e.* of Koblenz] [etc.]'. **£2500**

First collected edition of the first 36 stories translated by Boaistuau and Belleforest from Bandello's famous *Novelle* (1554), a smorgasbord of comedy, tragedy, bawdry and history that ultimately lent its plots to numerous plays by Shakespeare, Webster, Massinger and Fletcher.

Boaistuau had published his translation of six stories from Bandello, the third of which includes the tale of Romeo and Juliet, in Paris in 1559. Belleforest's continuation, with twelve stories, appeared separately in the same year, then together with Boaistuau in a Lyon edition in 1560; a 'Second Tome' of 18 more stories appeared in Paris in 1565, and five later volumes eventually took the collection to 101 stories, in the later stages expanding from Bandello to other sources. The present edition was the first collected edition of the first 36 stories, and the first published in Antwerp; a third volume followed in 1569. 'Belleforest's versions add to the original narrative materials moralistic diatribes and discourses, anticlerical animadversions, letters, and poems, and they effect alterations in emphasis and sometimes in plot which tend to sensationalise, sentimentalize, and reflect the translator's attachment to the notions of courtly love' (Gillespie, *Shakespeare's Books*).

Shakespeare's debts to Bandello/Belleforest in *Romeo and Juliet*, *Much Ado*, and *Twelfth Night*, were indirect, based on sources that in turn were based on Belleforest, namely Brooke's *Tragicall Historie* and Painter's *Palace of Pleasure*.

EXTREMELY RARE PATTERN BOOK WITH A SUITE OF EIGHT ETCHINGS BY HOLLAR

5 BARLOW, Francis. Barlow's Birds and Beasts in sixty-seven excellent and useful Prints, being a Collection of the chief Works of that eminent Master; and engraved by Himself, Hollar, Place, &c. All drawn from the Life, shewing in their natural and peculiar Attitudes a vast Variety of Birds, Fowls and Beasts. *London, Printed for, and sold by, Carington Bowles. [Price half a Guinea sewed]. [1775].*

Oblong 4to, ll. 67 of plates with letterpress title-page; date erased, one or two other instances causing very small holes; light foxing and spotting to some plates, more accentuated to rear, otherwise an excellent copy in recent mottled calf, very lightly rubbed, boards gilt with roll borders and floriate tools to corners, spine gilt in panels with raised bands, morocco lettering-piece, edges and turn-ins gilt; all edges gilt; marbled endpapers, some discolouring at edges; small hieroglyphic bookplate. **£12,000**

An extremely rare edition of this drawing-book collecting several wonderful suites of plates by or after Francis Barlow, with a particularly fine suite of etchings by Wenceslaus Hollar.

Barlow (1626–c.1704) was famed in his own day for his depictions of nature, though his reputation has suffered since, probably because he left no recognisable 'school' behind him. In his lifetime he attracted the attention of Pepys, that 'ardent connoisseur' of English art, and Evelyn records visiting Barlow 'the famous paynter of fowle beasts and birds' in his diary for 16 February 1656, though later he denied Barlow's requests for patronage. Barlow's works are advertised in the Bowles catalogue under 'drawing books', thus serving functional purpose as part of a long-established tradition of pattern books. These were designed for journeyman artists and artisans, including engravers, goldsmiths, sculptors, embroiderers and ceramicists, providing them with examples of species both mundane and quite exotic, faithfully copied from the life. The third series, *Animals of various Species accurately drawn*, sees two instances of Barlow doing his own etching, for which he was often apologetic, after paintings by the Dutch Old Masters Roelandt Savery and Frans Snyder.

This edition is a reissue of an earlier edition of sixty-seven plates published c.1760 (ESTC three copies, at Oxford, McMaster and Illinois, the latter wanting the final leaf) also by Carington Bowles but under the aegis of his father, as 'John Bowles and Son', alongside his uncle Thomas, and Robert Sayer. Most of the plates collected here would have been in Sayer's possession (the second suite, *Diversum avium species*, has been partially erased and re-engraved with his name alone) through his connection with the Overton family, for whom he worked as general manager and into which his brother James had married in 1747; his father-in-law John Overton had published certain of Barlow's works in the artist's lifetime, likewise etched by Hollar, including an edition of *Diversae avium species* issued in 1666. The general engraved title-page, which had previously been used by John Bowles for the first suite of plates, *Various Birds and Beasts* (listed in his catalogue of 1753 as 'eight large plates'), is taken from a series originally published in 1686 by Edward Cooper, entitled *Illustrissimo heroi Richardo Domino Maitland* for its dedicatee. It has been partially erased and re-engraved here to reflect the new commercial partnership of Carington and John Bowles (now at separate addresses) and Robert Sayer.

ESTC records 3 copies only of this edition, at the Natural History Museum, London, University of Kansas and Yale.

PICNICKING WITH A BENGAL TIGER

6 [BAYLEY, Frederic William Naylor]. 'The new tale of a tub'. [c. 1841].

Manuscript on paper (watermarks dated 1836 and 1839), in English, oblong 4to, ff. [14] comprising text and 7 full-page pencil illustrations, highlighted in white, with pencil captions; neatly written in brown ink; some browning and spotting, two closed tears to first leaf, a few small chips to edges; stitching and 3 silk bows to spine; 2 contemporary pencil notes to text; inscribed 'T.O. Cater Royal Artillery' to f. [2]r. £400

An attractive manuscript of Bayley's popular comic tale of two Anglo-Indian residents of Bengal whose picnic (stored in a barrel, or tub) is interrupted by a tiger, awakened by the uncorking of their champagne bottle.





The new tale of a tub: an adventure in verse was first published in London in 1841 by Colnaghi and Puckle, with delightful illustrations by Lieutenant John Stedman Cotton of the 7th Madras Light Cavalry (1812–43), lithographed by Edward Aubry. Its success resulted in three editions in 1841 alone. This manuscript follows the printed text of the first edition (although with the omission of three lines at the beginning of the second stanza) and reproduces, with considerable skill, Cotton's excellent drawings. It would appear to have been produced for Thomas Orlando Cater (d. 1862) who joined the Royal Artillery in 1806 and served in the Peninsula War and at Waterloo. After later service in the Ionian Islands, Corfu, Canada and Mauritius, he retired in 1857 with the rank of Major General.

POPULAR MEDICINE DURING THE COMMONWEALTH: NOSEBLEEDS, 'MOTHER FITTS', & A CHARM FOR TOOTH-ACHE

7 BAYLIE, John. 'Some things [that ought?] to be known [by those?] that intende to [help?] others in the practice of Surgerie. Gathered by the many yeares experience of John Baylie and written by him t[hat] it may profit others that have a desire to do good in that way. [North Yorkshire and Cumbria,] 1659'.

16mo manuscript, paginated [2], 99 by hand, plus blanks, with a few extra pages at the end in the same hand; partly ruled in red; title-page frayed with some loss to upper corner, and very browned, as are pp.1-2, 38-40, 45-8, and 77-8; withal a remarkable survival of a small and fragile item, in contemporary limp vellum, soiled. £8750

An extraordinary manuscript record of medical receipts collected at the close of the Civil War, apparently by a physician active in the region of the south Lake District and the Yorkshire Dales. It opens, appropriately enough, with directions for staunching wounds (including the use of stitches). Most of the cures are for minor complaints – ear-ache, bruises, scrofula, ringworm, ulcers, piles, gout, 'straines and wrenches' – but also listed is 'Tenasm or a desire to go to the stool & can do nothing' (and its obverse, 'Costivnes[s]'), sore breasts, swollen or bruised testicles, 'Gnorhea', 'mother fitts' (cure with tobacco smoke or elderberries), and the rather obscure 'Bushtangs felons Biles uncomes venomes &c', an entry covering various types of infection to the hand:



‘Bushtangs for any thing that I know to the Contrarie are a venomous humour mixt with the blood wch nature desires to be rid of & therefore sends it as far of[f] from the heart as she can & when it can goe no further settles about a mans or womans fingers & ther rots with extream paine’.

Conditions are listed under heads, each with a number of possible cures. For an eye wounded ‘by a blow from a thorn, stone, staffe, beast horne &c take white of an egg, new-layd, or as you Can, & beat it thin, then with the juice of houseleek (if there be heat inflammation & paine) but if not much heat or paine put Celandine Juice with the other, then dip a piece of fine linen in it, & lay on the wounded ey’; or else apple-peel boiled in woman’s milk with saffron. In some places lists of appropriate herbs are given; ‘head herbs’, for example, include rosemary, bettonia i.e. betony, sage, lavender, sweet marjoram, hyssop etc. For tooth-ache, as well as topical cures Baylie includes a Latin charm: ‘this written in a fair paper & worne in the hair on the head or about the neck or sewed in the dublet neck have preserved them without paine till they loose it, severall have told me’.

Nicholas Culpeper, whose *Complete Herbal*, perhaps the most famous compilation of herbal remedies in English, had recently been published, is one of the only medical authorities mentioned, and only once at that; Baylie’s curatives are largely different from Culpeper’s and seemingly derive from personal experience, or testimony from patients, many of whose names are given – ‘this cured w^m banks, & Brian Burton’; ‘John Garnet of beyond the fell had a wen upon his brow ... I took another of[f] with a pair of sizzars from a boys head of Tho Walker of Ingleton’. Others mentioned include ‘John Bainbrigg of holme house’, ‘Jo Wilsons of Mansergh’, and ‘John Foster apothecarie in Kendall’, which locate John Baylie’s area of practice in the south Lakelands and western Yorkshire Dales, though we have not been able to identify him with more specificity.

At the end is an alternative title, with no accompanying text – ‘Annotationes de morbis collecte per me Johannem Baylie ...’; and a passage on ‘how the bodie comes to be nourished by meat’, a naïve explanation of digestion and the function of bodily organs.



PROTO-OPERA

8 **BEAUJOYEUX**, Baltasar de. Balet comique de la Royne, fait aux nopces de monsieur le Duc de Joyeuse et madamoyselle de Vaudemont sa soeur. *Paris, Adrian le Roy, Robert Ballard and Mamert Patisson, 1582.*

4to (242 x 167 mm), pp. [xvi], 75, [2], with the woodcut Parnassus device of Le Roy and Ballard on title, a full-page etching of the arms and cipher of Louise de Lorraine, eight full-page etchings of the entertainment and 18 large etched emblematic medallions; letterpress music on five staves, sometimes with small woodcut comic figures added to the staves; woodcut initials and head-pieces; title lightly dust-soiled, a few small stains and finger marks, light dampstain in lower outer corner of a few leaves occasionally just entering text and slightly affecting full-page etching on p. 45, small marginal paper flaw in one leaf (E2), one full-page etching minimally shaved at foot, but a good, entirely unsophisticated copy in eighteenth-century blue printed wrappers, paper label on spine lettered in manuscript; slightly soiled and rubbed, lower outer corner of upper cover torn away. **£45,000**

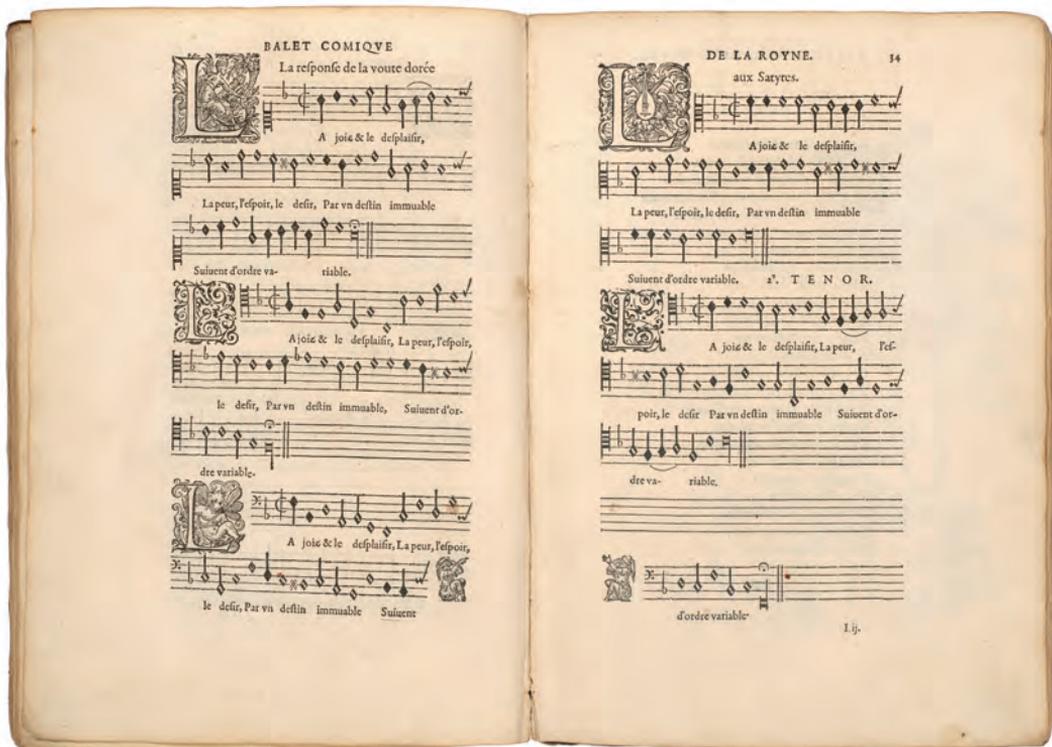
First edition of this celebrated record of the grandest and most elaborate French court ballet of the sixteenth century, danced in October 1581 at the wedding of the French queen's sister and Henri III's favourite, the Duc de Joyeuse.

The subject of the entertainment, which lasted from ten o'clock in the evening until three the following morning, was the power of the witch Circe and her overthrow by the combined forces of the gods, representing monarchical virtue: at the opening, depicted in the first of the full-page etchings of the ballet, Circe and Henri III himself were enthroned at opposite ends of the Salle de Bourbon at the Louvre. The remaining full-page etchings illustrate figures of the sirens, tritons, four Virtues, and other participants, and the elaborate chariots which were used to carry them into the hall. At the end of the performance gold medallions bearing devices were presented by the queen and nymphs of the ballet to the king and noblemen in the audience; these are depicted in the eighteen etchings on ff. 65–73.

Beaujoyeux (c. 1535–c. 1587) was an Italian ballet-master and violinist who travelled to France around 1555 as the leader of a band of violinists sent by the Maréchal de Brissac to Catherine de' Medici and soon rose to prominence at the French court. 'The *Balet*

Figure de la Salle.





comique de la Royne, presented on 15 October 1581, was largely Beaujoyeux's creation and is his only extant work ... It was the result of collaboration by various artists connected with the court: the story was by Agrippa d'Aubigny, the text by La Chesnaye, the king's almoner, the music by Lambert de Beaulieu [or, more probably, Girard de Beaulieu] and Jacques Salmon and the scenery by Jacques Patin. Beaujoyeux was the stage manager and choreographer. The result was an important forerunner of the *ballet de cour* and through the strong dynastic links between the Valois and the Medici was to have an impact on the development of staged dance in Italy, beginning with the final choreographed *intermedio* for *La Pellegrina*, performed at the 1589 Florentine wedding festivities. The music applied the technique of *musique mesurée* in the choral sections, while several of the solo airs are in the new monodic recitative style of the time and some sections of the ballet are in five parts for instruments alone' (*Grove Music online*).

Inigo Jones and Aurelian Townshend's 1631 masque *Tempe restord* drew heavily on the *Balet comique de la Royne*.

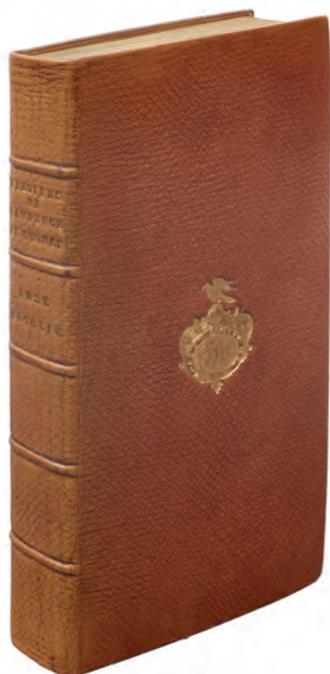
Provenance: accompanied by a number of letters to, from and by previous owners of the book, including the note 'This extremely rare book The Wedding Festivities of the Duc de Joyeuse 1582 is valued by Mr Quaritch at £80. Dec 12th 1911'.

BUC p. 93; Hirsch III 629; Mortimer 48; RISM S 630. See H. Prunières, *Le ballet de cour en France avant Benserade et Lully*, 1914, M. M. McGowan, *L'art du ballet de cour en France 1581-1643*, 1963, and T. M. Greene, 'Labyrinth dances in the French and English Renaissance', in *Renaissance Quarterly*, 54 (2001), pp. 1403-66.

THEODORE WILLIAMS'S COPY

9 [BERINGTON, Simon, *adapted by* Jean-Baptiste DUPUY-DEMPORTES]. *Memoires de Gaudence de Luques, prisonnier de l'Inquisition ... Première [– quatrième] partie. Amsterdam and Leipzig, Arkstée & Merkus, 1754.*

Four parts in one vol., 12mo pp. [2], lxiv, 98; [2], 154; [2], 148; [2], 166, [2, errata]; with an engraved frontispiece to each part; title-pages printed in red and black; some scattered foxing, else a very good copy from the library of the Rev. Theodore Williams, in a characteristic binding of full crushed orange morocco with his gilt crest and arms to the covers, spine lettered direct; later bookplate of Lord Northwick. **£650**



Second edition of this much expanded and altered translation of Berington's celebrated utopian novel, *Memoirs of Sigr Gaudentio di Lucca* (1737). The *Memoirs* enjoyed immense popularity, undergoing at least twelve eighteenth-century editions in English and contemporary translations into French, German and Dutch. With the author thought to be George Berkeley, the great Christian idealist, 'it attained to a rank and dignity comparable to that of the Republic of Plato, the Utopia of Sir Thomas More, and the New Atlantis of Lord Bacon' (Lee M. Ellison, 'Gaudentio Di Lucca: a Forgotten Utopia', *PMLA*, L [1935], 494-509).

'The earlier utopias lacked concreteness. In fact, they can hardly be said to exist in an objective sense, but only as abstractions. Berington's Mezzorania, on the other hand, is as real as Mexico and Peru; and integrated with his philosophy and social theory is a narrative that runs the whole gamut from idyllic romance to luscious intrigue and bloody adventure' (Ellison).

The (anonymous) first French translation of the *Memoirs* appeared in a two-volume edition of 1746. Dupuy-Dempportes' version (first published in Paris in 1753) included a number of new episodes, and was in all so much adapted that it became a firm part of the French utopian tradition.

The library of Theodore Williams 'mainly consisting of biblical texts, books printed on vellum and volumes on large or largest paper' (De Ricci), and many in similar bindings of brightly coloured morocco, was sold in 1827.

Gove, pp. 295-300; McBurney 323; Esdaile, p. 163.

10 BIBLE, in Latin, 1 Timothy 4,15 to 2 Timothy 2,4. *Northern Spain, c. 1300.*

Bifolium (leaves consecutive) 394 x 270 mm (250 x 160 mm), written in double columns of 33 lines in a fine, somewhat rounded gothic script, ruled with plummet, very large twenty-line historiated initial 'P' (*Paulus apostolus Christi*) in shades of orange and pink against a diapered blue and pink background bordered in green, enclosing a scene of St Paul, with a green halo, preaching, delicately painted in shades of blue, pink, white and yellow against a burnished gold background, leafy extensions of initial enclosing areas



of burnished gold, smaller seven-line initial 'T' (*Item Timotheo*) in shades of pink against a blue background and enclosing foliage and a winged dragon biting its own back, against a burnished gold background, three two-line initials in blue, pink and burnished gold, headlines and chapter numbers in alternate red and blue letters, rubrics; later medieval foliation ('cc xxviii' and 'cc xxix') in upper outer corner of rectos; recovered from use as an archival wrapper and with consequent rubbing and soiling, small areas of loss to paint and burnished gold of initials, two small holes in first leaf, post-medieval inscriptions in lower margin of verso of first leaf, but generally in very good condition, retaining the original edges with pricking in outer and upper margins. £4750

From a large and magnificently illuminated Spanish Bible manuscript.

As discussed in Peter Kidd's forthcoming catalogue of the McCarthy Collection, the parent volume belonged at one time to the monastery of San Juan Bautista at Quejana in Álava province, 15 miles south-west of Bilbao, and was apparently dismembered there,

perhaps before the end of the eighteenth century: among late-eighteenth and early nineteenth-century inscriptions on other leaves from the same manuscript is a reference to ‘Na Sa del Rosario, de este convto de Sn Juan de Quejana’. An inscription on the verso of the first leaf of the present bifolium includes the place-name ‘Orduña’, a few miles from Quejana.

The convent of Dominican monks at Quejana was founded by Fernán Pérez de Ayala (1305–1385), father of the statesman, poet and chronicler Pedro López de Ayala, in 1378. The Bible predated the monastery by around three quarters of a century, and may therefore have arrived there at any time between its foundation and the eighteenth century.

Five further bifolia from the same manuscript were Christie’s, 13 July 2016, lots 103–105, and 8 December 2016, lots 11–12. A bound group of 34 bifolia were Sotheby’s, 18 June 1996, lot 59.

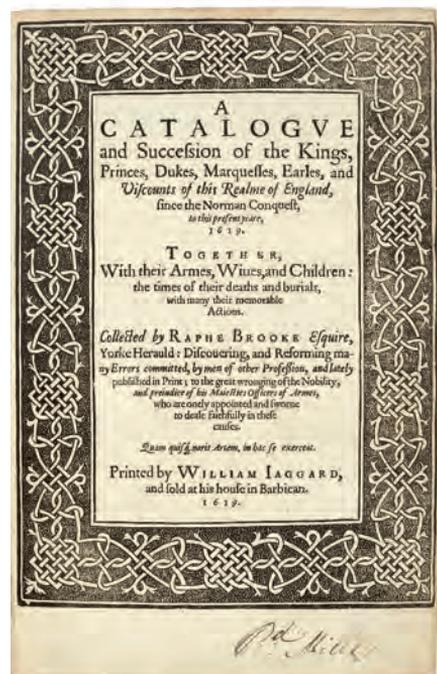
PRINTED BY WILLIAM JAGGARD

II BROOKE, Ralph. A Catalogue of the Succession of the Kings, Princes, Dukes, Marquesses, Earles, and Viscounts of this Realme of England ... collected by Raphe Brooke Esquire, Yorke Herauld: discovering, and reforming many Errors ... lately published ... [London], Printed by William Jaggard ... 1619.

Small folio, pp. [58], 276, [4], wanting preliminary blank; paginated irregularly, with the cancelled state of quire B and the other leaves detailed in STC; issue with ‘Faults escaped’ and ‘Errata’ extended to two pages; contemporary calf, two, blind fillets on the covers, later label and red edges, wanting ties, joints cracking. £850

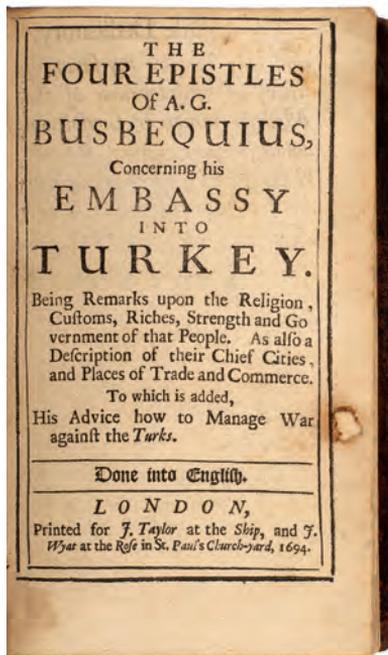
First edition. The *Catalogue* was a disaster, full of errors which Brooke blamed on Jaggard in a revised second edition (1622), printed hastily at his own expense. The herald Augustine Vincent, Rouge-Crosse Pursuivant, who had fallen out with Brooke over his treatment of Camden, immediately rallied to Jaggard’s defence in *A Discoverie of Errours* (1622), proving that Brooke and not the printer had perpetrated the many ignorant mistakes. Jaggard, doubly angry at Brooke’s attack and at his producing a second edition ‘when there lay yet ... of the former impression, almost two hundred of five, rotting by the walles’, thought it worthwhile to interrupt the printing of the First Folio to rush out Vincent’s *Discoverie of Errours*.

STC 3832.



‘PERHAPS THE MOST INTERESTING OF ALL ACCOUNTS OF
TURKISH LIFE’

12 BUSBECQ, Ogier Ghislain de. The four epistles ... concerning his embassy into Turkey. Being remarks upon the religion, customs, riches, strength and government of that people. As also a description of their chief cities, and places of trade and commerce. To which is added, his advice how to manage war against the Turks. Done into English. *London, for J. Taylor and J. Wyatt, 1694.*



12mo, pp. [8], 420, [4, advertisements]; small rust hole to title fore-margin, some foxing to quire T, bound slightly tight; a very good copy in 18th-century tree calf, marbled endpapers and edges, neatly rebacked with spine laid down; old ‘King’s Inns Library Dublin’ ink stamps to title verso and p. 420, Dublin bookseller’s label to front pastedown; preserved in a cloth clamshell box. **£1200**

First edition in English of Busbecq’s Turkish letters. Busbecq (1522–92) served as emperor Ferdinand I’s ambassador at the Ottoman Porte between 1555 and 1562. ‘His letters contain perhaps the most interesting of all accounts of Turkish life, and his description and analysis of the Ottoman state can hardly be superseded’ (Blackmer). The letters first appeared in Latin, published successively by Christophe Plantin in 1581, 1582 and 1589. The first letter contains an account of Busbecq’s journey to Constantinople and to Amasya.

In addition to the letters, this edition contains the ‘De acie contra Turcam’ and the text of the peace treaty between the Porte and emperor Ferdinand negotiated by Busbecq. The dedication is signed by the dramatist Nahum Tate, who notes that the anonymous translator died before his English version was published.

Blackmer 253; ESTC R14352.

CIRCULATION OF MONEY
AND THE DYNAMICS OF SUPPLY AND DEMAND

13 CAPPELLO, Pier Andrea (also CAPELLO). Nuovo trattato del modo di regolare la moneta. *Venice, Lorenzo Baseggio, 1752.*

4to, pp. [12], 152; 14 folding plates plus 1 folding leaf with a synoptic table of currencies; mild water staining to the lower gutters of the first two gatherings, but a fine, very attractive copy, uncut in the original carta rustica; upper hinge loose but holding; early ink library shelfmark to the front pastedown. **£3750**

Scarce first edition. Cappello's work seeks to deduce the general principles regulating supply and demand by studying the relative circulation of gold and silver across twelve international markets. He offers the empirical basis of his study in fourteen tables which provide exhaustive details of his observations.

Cappello was a Venetian patrician who travelled to Spain, Germany and England on diplomatic missions on behalf of the Republic. Little is known about him, but one known detail is that of Galiani visiting him in 1751 and giving him a copy of his *Della moneta*, published the year before. Cappello's book played a considerable part in the mid-eighteenth century debates on coinage and the circulation of money, together with works such as Galiani's and those of other Italian writers including Broggia, Belloni (who praised the *Nuovo trattato* in the revised edition of his *Dissertazione*), Carli, Costantini, Fabbrini, and Spinelli. Among them, Capello's peculiar strength lays more in the acquisition, selection and ordering of useful data than in any theoretical innovation. Among his proposals, as a measure for reducing the disorderly proliferation of coinages within the national market, is that, within the boundaries of a state, foreign currencies should be treated as goods for sale – and therefore purely subjected to market forces – rather than as units of account or as a medium of exchange.

Einaudi 860; Higgs 328; Kress *Italian* 281; Kress 5187; Goldsmiths' 8725; Melzi, II, 260; Cicogna 1544; not in Mattioli. COPAC lists 3 copies in the UK (BL, Senate House, LSE); OCLC finds 4 copies in the US (Kress, Chicago, Indiana, Northwestern).

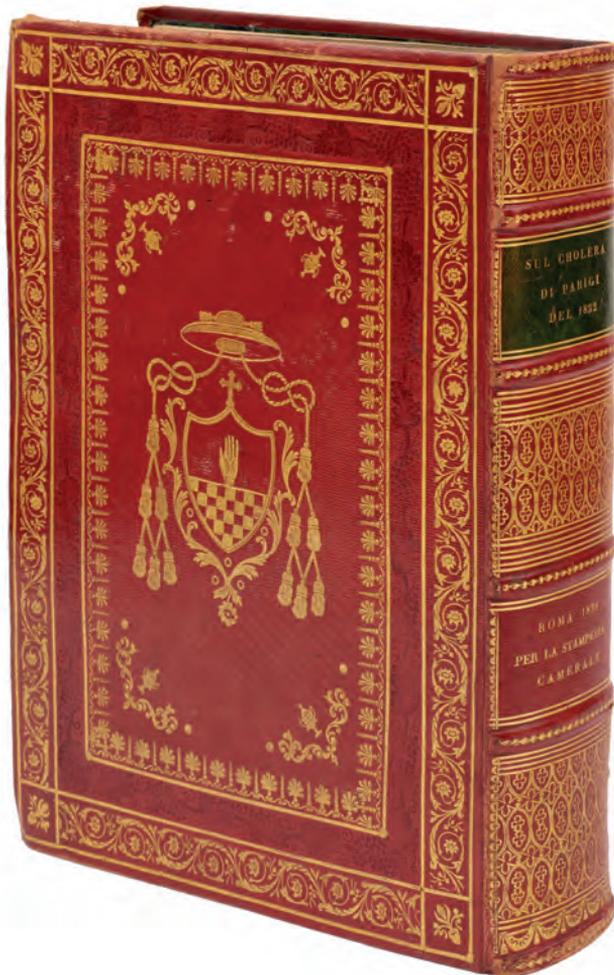
IN A ROMAN PRESENTATION BINDING

14 CAPPELLO, Agostino, and Achille LUPI. *Storia medica del cholera indiano osservato a Parigi ... colá inviati dal sommo pontefice Gregorio XVI. nell' anno 1832. Rome, Stamperia Camerale, 1833.*

4to, pp. xviii, 536, with large folding table and coloured lithographic plate; some sporadic foxing, otherwise a very good copy bound in a contemporary Roman straight-grained red morocco presentation binding, richly gilt, gilt cardinal's arms to each board, within border of three rolls (two gilt, one blind) divided by gilt fillets, gilt corner pieces, spine richly gilt in compartments, green morocco lettering-piece in one, lettered directly in another, all edges gilt; corners slightly worn, upper joint split but holding, somewhat rubbed at extremities; presentation copy to Cardinal Vincenzo Macchi, with his armorial blocks to boards. £850

First and only edition of an accurate report on the Second Cholera Pandemic in Paris, elegantly printed at the press of the Apostolic Camera, in a splendid presentation binding for Cardinal Vincenzo Macchi (1770–1860), Nuncio in Paris from 1819 until his promotion to cardinal in 1826.

An established doctor in Rome, Agostino Cappello (1784–1858) was sent to Paris in 1832 to investigate the causes and the rapid spread of cholera, which was feared to be approaching Italy. On his return the following year, he was employed by Pope Gregory XVI to institute preventative sanitary measures against the disease, which had by then spread to Piedmont, Veneto, and Marche. His advice was not, however, always heeded: in 1836 the Committee of Public Health of Ancona refused to listen



to the physician, who had himself succumbed to the disease (Cappello had contracted a mild case of cholera while in Paris), and in Rome his suggestions (which included special precautions for doctors who performed autopsies on cholera victims, and the prohibition to sell fresh fruit or vegetables, which Cappello considered vehicles of infection) were not implemented until after the pandemic had reached the city. Nonetheless his expertise was broadly recognised, and he was invited to discuss his published research at the International Sanitary Conference in Paris in 1851, and summoned from retirement to assist during the Third Pandemic in 1854. Cappello's *Storia medica*, published at the expense of the state once he returned from Paris, earned praise for its accuracy and, according to various contemporary medical journals, was deemed **superior to any other report published by other European health commissions.**

No copies on Copac. OCLC records only four copies in the US (Rochester, College of Physicians of Philadelphia, National Library of Medicine, Tulane University).

15 CHAUCER, Geoffrey. FRINK, Elizabeth, *illustrator*. Etchings illustrating Chaucer's 'Canterbury Tales'. Introduction and Translation by Nevill Coghill. [London,] Waddington, 1972.

Elephant folio, pp. 189, [3], with a half-title, a terminal limitation leaf, and a title-page vignette and 19 full-page etchings with aquatint by Frink, with tissue-guards; a fine copy, on heavy cotton-rag paper, edges untrimmed, in the original green cloth, cover gilt with a hawk design, slipcase. **£4250**

First edition of Frink's monumental Canterbury Tales, one of 50 copies in the standard edition, numbered B 70 and signed by Frink, from an entire print run of 300 copies.

Frink, the pre-eminent British sculptor of her generation, was also a talented print-maker, exploiting the more sculptural possibilities of the etching with technical virtuosity and with a particularly fine eye for negative space. She turned to Chaucer for inspiration several times in her career; the present series, of nineteen large etchings, embraces the changes of theme and register for which Chaucer is famous – from bawdry to chivalric romance. Nevill Coghill's seductive translation of the text into modern English accompanies the illustrations.

The edition is found in several different forms – 50 'A' copies bound in leather and vellum, 50 'B' copies bound as here in green cloth, 175 'C' copies unbound in portfolios, and 25 *hors commerce* in portfolios.

16 CICERO, Marcus Tullius. (William GUTHRIE, *translator*). His Offices, or his Treatise concerning the moral Duties of Mankind; His Cato Major, concerning the Means of making old Age happy; his Lælius, concerning Friendship; His moral Paradoxes; The Vision of Scipio, concerning a future State; His Letter concerning the Duties of a Magistrate; with Notes historical and explanatory. London, T. Waller, 1755.

8vo, pp. [2, advertisements], [2], xxiv, 400; with woodcut initials and ornaments; light foxing to a few early leaves, nonetheless an excellent copy in contemporary English speckled calf, spine gilt in compartments with gilt red morocco lettering piece, board-edges roll-tooled in blind, edges speckled red; minimal chipping to headcap; ink ownership inscription of Thomas Scott, Queen's College Oxford, dated 1774 to front free endpaper; bookplate of St Ninian's Chapter Library and twentieth-century private collector bookplate to front pastedown. **£325**

First edition of Guthrie's translations of six of Cicero's works. Despite the considerable success of his five translations of Cicero, William Guthrie (1708–1770), Scottish journalist and writer, is nowadays better remembered for his historical works, such as *History of England from the Invasion of Julius Cæsar to 1688* (London, 1744–51) and *Geographical, Historical, and Commercial Grammar* (1770).

ESTC T136977.

17 CLARI, Giovanni Carlo Maria. Contemporary manuscript score of a collection of six two-part madrigals: 'N° VI Madrigali a due voci'. *Italy, mid-18th century.*

Oblong folio, 84 ll., ink on paper, staves ruled in ms. ink, written on three systems, ms. title-page; in very good, original condition, in contemporary patterned paper boards, front cover working loose; rubbed and worn, particularly to spine, light waterstain to front cover. **£1200**

A collection of secular madrigals for two voices by Clari (1677–1754), written for soprano/bass, soprano/alto, and soprano/tenor, each with instrumental bass accompaniment. The madrigals included here are: *Il Soldato poltrone*, *Il Musica ignorante*, *L'Amante disperato*, *Amante di Donne Vecchia*, *Il Poeta Spiantato*, and *Il Ciocatore sfortunato*.

'Clari's most famous compositions, cited frequently in works of later theorists as fine examples of the genre, are his vocal chamber duets and trios. There are copies, both manuscript and printed, in libraries all over Europe. Probably they were written for his pupils to sing, especially in view of the fact that the vocal range tends to be more restricted than in his other works. The chamber works show a charming combination of didactic exercise and delightful melody. By the 19th century Clari had been all but forgotten. His fame now rests almost entirely on the six duets that Handel incorporated into his own *Theodora* (1750)' (*New Grove*).

“THERE’S NO BEING MORE AWFUL IN THIS WORLD ...
THAN YOUR FAIRLY PROSPEROUS HUMDRUM
BRITISH MIDDLE-CLASS HUSBAND”

18 CLIFFORD, Mrs. W. K. (i.e. Lucy). Mr. Webster. *New York, D. Appleton & Co., 1894.*

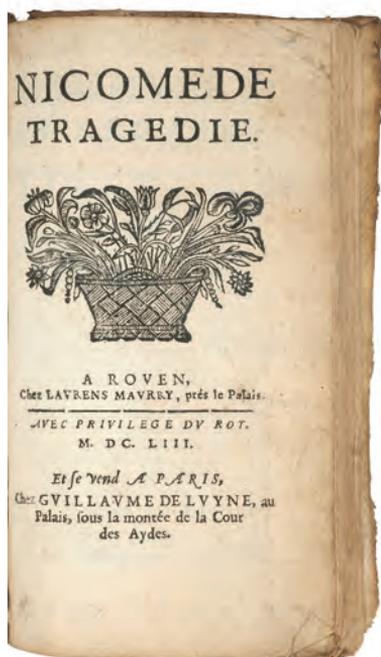
8vo, pp. [2], 28; title and wrappers slightly dusty, otherwise a clear, bright copy in the original drab printed wrappers, slight chip at base of spine with loss; enclosed in what appears to be the publisher's archival brown envelope, with pencil notations, edges split and chipped. **£350**

First edition thus, almost certainly an American copyright edition issued prior to publication elsewhere.

The story follows the unhappy wife of the titular Mr Webster, who is herself fashionably arty and interesting, with numerous arty and fashionable friends, but has somehow ended up with a gauche dullard for a husband. In the end Mrs Webster is rescued by an old flame; the story ends abruptly with him making love to her on a park bench: 'She found it more amusing that Mr Webster'. This rather scandalous little story appeared in Clifford's 1896 collection *Mere Stories* and was later re-published alongside other short tales as *Mr. Webster, and others* (1918). This would therefore appear to be the only separate issue, of which probably only a handful were printed.

Lucy Clifford began her career as a writer when she and her two daughters were left virtually penniless by the premature death of her husband, the mathematician and philosopher William Kingdon Clifford. She is best-known for her two partially autobiographical novels, *Love Letters from a Worldly Woman* (1891) and *Aunt Anne* (1892). She achieved a prolific output of novels, short stories, verse and dramatic works.

OCLC locates no other copies of this edition.



19 CORNEILLE, Pierre. *Nicomède* tragedie. Rouen, Laurens Maurry (and Paris, Guillaume de Luyne), 1653.

12mo, pp. [8], 80; title dusty, else a good copy in contemporary limp vellum, later lettering to spine. £750

Second edition (first 1651) of Corneille's tragedy of sibling rivalry and the conflict of political and aristocratic ideals, set in Rome in the second century BC. It was written after Corneille moved to Paris in 1647 and was first staged at the height of the Fronde rebellion, after which he wrote nothing for the stage until the end of the decade. In his address 'au lecteur', Corneille explains that after twenty-one plays and 40,000 lines of verse, it is difficult to find any new stories without going off the beaten track, so the source for this play is a short passage in Justinus.

Nicomède was first published in quarto by the same publisher in 1651. This 12mo second edition is extremely scarce, and last appeared at auction (this copy) in 1962.

Not in COPAC. OCLC records a single copy, at the Bibliothèque nationale. There was also a Paris edition in the same year, probably a piracy as de Luyne had the copyright.

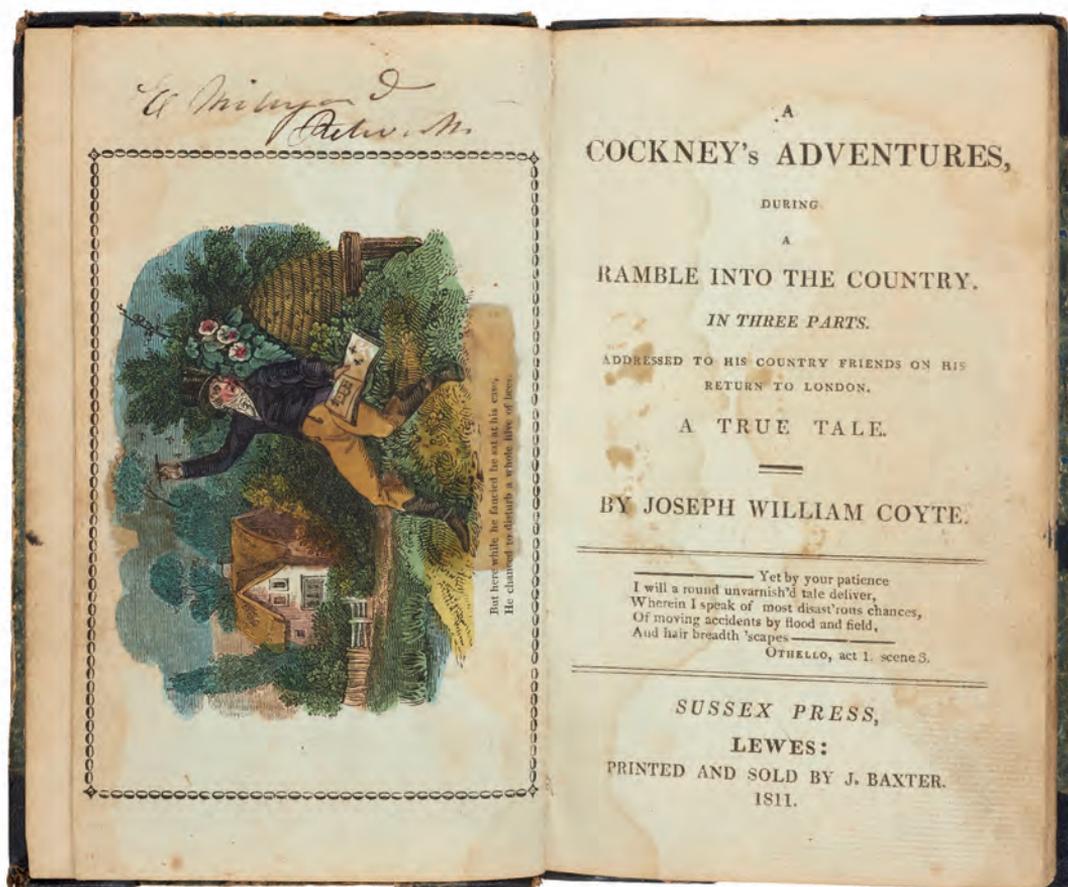
Tchemerzine, IV, 78.

A LONDONER IN THE COUNTRY – SOUTHEY COULDN'T OBTAIN A COPY

20 COYTE, Joseph William. *A Cockney's Adventures, during a Ramble into the Country. In three Parts. Addressed to his country Friends on his return to London. A true Tale ...* Sussex Press, Lewes: Printed and sold by J. Baxter, 1811.

8vo, pp. 56, including a woodcut frontispiece with contemporary hand-colouring; two additional hand-coloured woodcut plates; some persistent pale waterstaining; else a good copy in contemporary half black roan and marbled boards, rubbed; a few manuscript corrections (altering 'Ewens' to 'Ewen' and 'Sulam' to 'Selham'), ownership inscriptions to frontispiece of E. Millyard, Petworth, and to front endpaper of P. Ewen, dated 1854 (the latter with an embossed paper border). £950

First edition, very rare, of a comic poem written for the entertainment of those whom Coyte visited on his 'ramble' and illustrated by the author. 'Poetical talent he does not possess / But a wish to amuse he may surely confess'.



Coyte starts near Hyde Park, and passes via Richmond and Kingston to Ditton, where he pauses for ale, then continues in the rain to Guildford to sober up overnight. Drinking all the way he arrives at Petworth like a 'drown'd rat' and is refused lodging several times; his eventual destination is 'Fizlee', the farm of the Ewen family, to which he progresses 'through hedges and ditches, through rivers and bogs, / Now he fought with the brambles, and now with the frogs ... Unused to a journey beyond Croydon fair, / And greatly fatigu'd, he began to despair', before he is finally welcomed 'with friendly concern'. Part II is spent mostly with the Ewens, where his wife was already staying – a later Ewen descendent has signed this copy. He attempts fishing (his hook catches a tree-stump – as pictured in one of the illustrations), then tries to draw his friend's house, but is nearly stung to death by bees. There he also meets the son of John Baxter, the printer of the work, with whom he continues his journey. The views are even better than Islington and Hyde Park he declares, as they go on to Cocking, visit Cowdry House, and call on the 'library very well stor'd' of Elizabeth Newman at Midhurst. Several meals and several drinking sessions later he returns to Fizlee then wends his way home again.

Apart from the present work, little is known of Coyte (b. 1746?), though he was evidently an acquaintance of Southey, who wrote to Charles Grosvenor Bedford in 1812 that 'In cutting up the newspapers for 1811 ... I found A Cockneys Adventures during a Ramble into the Country, advertised – by Joseph William Coyte. an

eighteen-penny affair, – about the pitch of this poor fellows flight in authorship. Is this Joseph William, the ipsissimus?’ A later letter from 1824 reveals the circumstances of their earlier meeting, which must have been in the 1790s: Coyte was ‘a poor engraver, very simple, very industrious, very poor & completely crazed with vanity’ at his poetic abilities, whom Southey had met in Brixton (where Bedford lived). ‘We [Southey and Bedford] gave him subjects upon which he presently wrote three or four miserable couplets; no creature was ever more elated with glory than he was at the hyperbolic commendations which he received I think this poor fellow published *A Cockney’s Rambles in the Country*, some 12 or 14 years ago, for such a book I saw advertised ... & I sent for it at the time, – but it was too obscure to be found.’

Southey was not the only one who could not obtain a copy, as implied by the *Sussex Weekly Advertiser* for that year: ‘The great demand which is expected for this work, as many Sussex People are mentioned, &c., renders it necessary that Booksellers should be early in their application.’

COPAC and OCLC record copies at the British Library, Princeton and Stanford only. There was also a London issues, for Sherwood, Neely and Jones (NYPL only).

EARLY DAYS OF SINGAPORE’S FREE TRADE

21 **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. **£4500**

Second edition of Crawford’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 Crawford (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, Crawford 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*).



VIEW OF THE TURN AND STAGE OF SINGAPORE FROM THE GOVERNMENT HILL.

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 Jarvis Crawfurd (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).

22 [CYANOTYPE]. CALAVAS, frères (publishers, active c.1875–1930). Large cyanotype of lace, *late 19th century*.

Cyanotype, 19½ x 28½ inches (49.7 x 72.3 cm), numbered 'Pl. 70 et 71' in lower left corner, hinged to archival mount in modern frame. **£7500**

A striking large photogram (made in direct contact with the lace) that captures the exquisite fine detail of the lace mesh and its decoration.

'A. Calavas' and 'Calavas Frères' are credits that appear as publisher (éditeur) of several folios and books reproducing works for artists' reference, notably the nude studies made by Louis Igout in the last quarter of the 19th century.

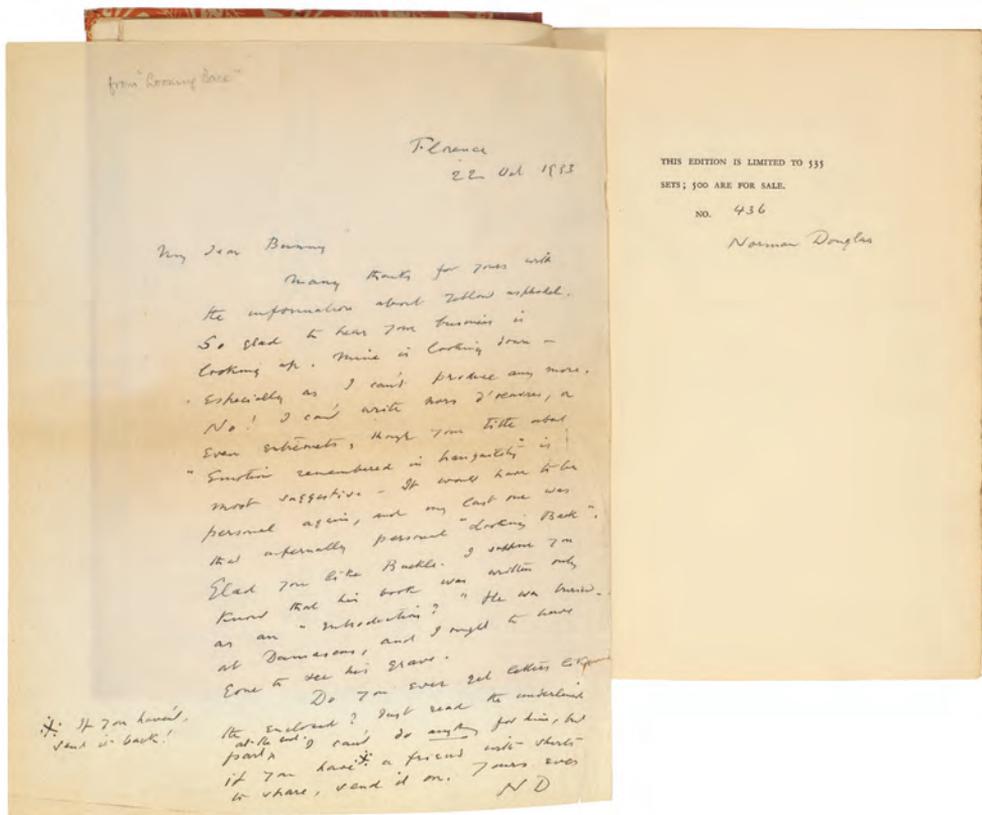


They also published books relating to fabrics including lace, leather and blinds. In the late 19th and early 20th centuries these often included printed collotype plates. Cyanotypes, by contrast, are unique prints made in direct contact with a physical object.



23 [CYANOTYPE]. CALAVAS, frères (publishers, active c.1875–1930). Large cyanotype of lace, *late 19th century*.

Cyanotype, 19½ x 28½ inches (49.7 x 72.3 cm), numbered 'Pl. 55 et 56' in lower left corner, hinged to archival mount in modern frame. £5000



WITH A LETTER FROM DOUGLAS TO DAVID 'BUNNY' GARNETT

24 DOUGLAS, Norman. *Looking Back*. An autobiographical excursion. London, Chatto and Windus, 1933.

Two volumes, large 8vo, pp. xi, [1, blank], 268; vii, [1, blank], 269-527, [1]; with eight monochrome plates; a very good, clean copy, bound in the original red cloth-backed patterned paper boards, gilt titles to spine, top edges gilt, others untrimmed, corners very slightly worn; signed by the author on limitation page; manuscript letter from Norman Douglas to 'My dear Bunny', dated 'Florence, 22 October 1933', loosely inserted; bookplate of Virginia Warren to pastedown of volume I. £375

First edition, limited to 535 sets (our n. 436), signed by Norman Douglas (1868-1952) and with a letter from him to 'Bunny', most likely David 'Bunny' Garnett, a leading member of the Bloomsbury Group.

'Douglas published *Looking Back* in 1933, a discursive, leisurely autobiography drawing upon material accumulated over several decades, and brought out as a two-volume limited edition of 535 copies under the guidance of Charles Prentice, his friend and patron at Chatto and Windus. The entire edition was sold prior to publication, and Douglas left off writing for several years, turning down even light reviewing work' (ODNB).

David 'Bunny' Garnett (1892–1981) was co-founder of the Nonesuch Press with Francis Meynell, and a bookseller with Francis Birrell in the 1920s as Birrell & Garnett in Soho's Gerrard Street, in the basement of which the Nonesuch Press began. Garnett was bisexual and had affairs with various fellow members of the Bloomsbury Group, including Duncan Grant, later marrying Grant and Vanessa Bell's illegitimate daughter, Angelica, who was 26 years his junior. His novel *Lady into Fox* was awarded the 1922 James Tait Black Memorial Prize for fiction, while his *Aspects of Love* (1955), served as base for Andrew Lloyd Webber's homonymous musical.

In his letter sent from Florence, where he was effectively living in exile after being charged with indecent assault in London, Douglas congratulates Garnett on the success of his business, lamenting that his, on the other hand, was 'looking down', especially since he could no longer write 'hors d'oeuvres' nor 'entremets'. Douglas' words, permeated with a sense of resignation, **give a valuable insight into the creative crisis which affected him immediately after the publication of *Looking Back*.**

Another letter from Douglas to 'Bunny' is part of the Norman Douglas Papers at UCLA.

THE DEATH OF PURCELL

25 DRYDEN, John, and John BLOW. An Ode, on the Death of Mr. Henry Purcell; late Servant to his Majesty, and Organist of the Chapel Royal, and of St. Peter's Westminster. The Words by Mr. Dryden, and sett to Musick by Dr. Blow. London, Printed by J. Heptinstall, for Henry Playford, at his Shop ... or at his House ... 1696.

Folio, pp. [2], 30; title within a mourning border, printed music throughout, with the text of the Ode on the verso of the title-page as well as within the music; small dampstain to lower inner margin, two or three short nicks to blank lower margin neatly repaired, but a very good copy in modern panelled calf, gilt; bookplate of Thomas Wyatt Bagshawe, book-label of J. O. Edwards. **£6500**

First edition of Dryden's moving elegy to his friend Purcell. The musical setting by Blow, for flutes and two counter-tenors, is generally considered his finest work.

On Purcell's death in November 1695 he was at the height of his powers and reputation, with stage and publishing commissions pouring in. The advertisements here list the *Harmonia Sacra* and *Deliciae Musicae* as well his revision of Playford's *Introduction to Music* and proposals for the publication of his instrumental works by his widow. His pre-eminence would be sealed by Playford two years later with the publication of the first volume of *Orpheus Britannicus*.

Dryden and Blow were both old friends of Purcell. Purcell was linked to Dryden through the Howards (Dryden's wife, Lady Elizabeth, was a patron, her niece a pupil) and composed new music for the 1690s revival of Dryden's *The Tempest*, as well as *King Arthur* (1691, often considered Purcell's dramatic masterpiece) and *The Indian Queen* (1695). Blow's career had intertwined with that of Purcell for many years. Purcell may once have studied under him; Blow's *Venus and Adonis* (1681) was an important precedent for Purcell's operas; they worked together closely on the music for James II's coronation in 1685; and they travelled together with William III to the Netherlands in 1691. Purcell's death brought Blow's reappointment as organist to

government direction of all foreign trade and state action to achieve such goals as the elimination of surpluses, scarcity, or unemployment. Only thus would scope for the autonomous self-fulfilment of all be provided. See *Encyclopedia of Philosophy* III, 195f; James Bonar in *Palgrave* II, 55f; Schumpeter, pp. 411–13; Roscher, *Geschichte*, pp. 639–48.

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

FORERUNNER OF *PARADISE LOST*

27 FLETCHER, Giles, the younger. *Christs Victorie, and Triumph in Heaven, and Earth, over, and after Death ... Cambridge, Printed by C. Legge, 1610.*

4to, pp. [16], 45, [3], 47-78, 81-83, [1], complete despite gaps in pagination, with divisional title-page to *Christs Triumph*; title-pages and text box-ruled, minor restoration to first and last leaf, lightly washed, but a very good copy in full blue morocco, gilt, by Rivière & Son, neatly rebaked; the Fuller Maitland–Bradley Martin–J.O. Edwards copy. **£3500**

First edition of an important poem, a 'worthy link' in the chain which connects Fletcher's great master, Spenser, with his great successor, Milton (Hugh de Selincourt, CHEL). This is the first state, with a fleur-de-lis device on the title-pages – three copies are known with the title-pages reset and the device replaced with an emblematic engraving.

Giles Fletcher (1585/6–1623), the cousin of the playwright John Fletcher and brother of the poet Phineas Fletcher, was educated at Westminster School and Cambridge, where he contributed an elegiac poem to one of the commemorative volumes on the death of Elizabeth. He published this, his only long poem, at the age of twenty-four.

Christs Victorie actually comprises four separate poems, each a vision of one of the scenes in Christ's history – 'Christs Victorie in Heaven', 'Christs Victorie on Earth', 'Christs Triumph over Death', and 'Christs Triumph after Death'. Each takes the style of a different literary genre. The first, a debate between Mercy and Justice before the throne in heaven, is similar to a mediaeval *psychomachia* (and is one of the subjects that Milton noted in the Trinity College manuscript as a possible scene in a projected dramatic poem of 'Paradise Lost'); the second, the temptation in the wilderness, modelled on a Spenserian allegory, may have provided some hints for *Paradise Regained*; the third is a mediation on the Passion that Grundy describes as in the manner of the literature of 'Tears'; the fourth is a 'Christian-Platonic beatific vision' of the resurrection (Masson, I, 461, revised edition; Joan Grundy, *The Spenserian Poets*). Virtually every stanza has something in it to arrest our attention and to attract our esteem. The poem bristles with fine passages quite independent of theme, and with individual constructions unmistakably of the new metaphysical tradition. Epithets and conceits 'eccentric' to earlier commentators now seem to urge comparison with Donne's or Chapman's equally prickly language. Whether or not the whole poem is a success (for its ambition is declared, and enormous), it is quite unfair to consign it to the respectable oblivion enjoyed by his brother's laborious epic, *The Purple Island*.

STC 11058; Hayward 50; Pforzheimer 366; *Wither to Prior* 376.

CREDIT CREATES CAPITAL

28 FUOCO, Francesco. *Le banche e l'industria*. Naples, Giuseppe Severino, 1834.

8vo, pp. 137, [3]; complete with half-title; a few quires slightly foxed, but a very good copy, in contemporary green quarter calf, marbled sides, flat spine decorated and lettered in gilt; **author's signature on the verso of the title**. £3750

First edition, 'introvabile' (Einaudi, *Saggi*, p. 177), of Francesco Fuoco's essays on money, banks and credit. Dedicated to the Minister of Finance, marquis Giovanni D'Andrea, this work aimed at countering the speculation fever which hindered the progress of the contemporary Neapolitan economy through a dispersion of capital into ephemeral undertakings.

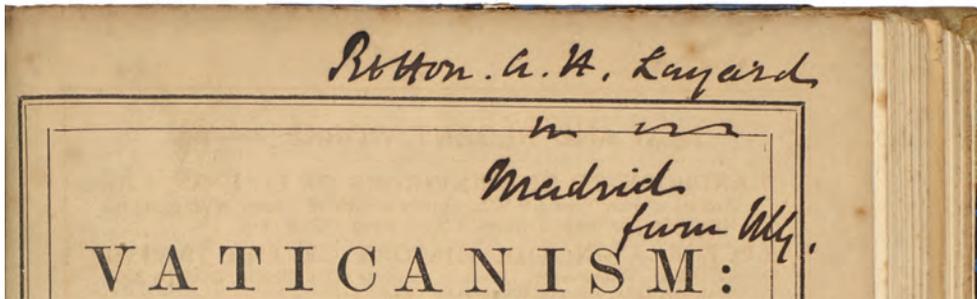


Fuoco underlines the natural and tight links between industry and production on the one hand, and credit and banks on the other. Capitals are the creation of 'industry', and the function of banks is not to create money from nothing, but to facilitate its circulation. Only if channelled into the dynamics of production can money become the catalyst feature of the economy: thus 'nothing is sterile, nothing is vague, but all is productive', he says; all is touched by the prosperity that derives from the fruitful employment of resources. 'Money ... is the principal agent of production, and, as the equivalent of all sorts of products, is the principal agent of distribution and consumption. Thus money is not only the motor but also the very reason of the immense and wonderful work of the industry and the economy of civilized nations' (p. 5, our translation).

Fuoco outlines here the proposal for the institution of a Bourbon Bank, the function of which would be to regulate the banking sector nationwide, and to channel capitals towards public works and

productive activity. This notion of political economy recalled the kernel of Fuoco's first contribution, written with De Welz a decade earlier, where the author expressed the intuition whereby 'credit creates capital' (Palgrave), adopted as an underlying notion and developed in the present, little-known and extremely rare essay.

No copy has appeared at auction in the last 30 years. OCLC finds 2 copies only, both in Italy (Genoa, and Bocconi Milan). Not in Einaudi, not in Goldsmiths' or in Kress, not in Sraffa, Mattioli only has a photo-reproduction.



FROM THE LIBRARY OF SIR AUSTEN HENRY LAYARD
INSCRIBED TO HIM BY GLADSTONE

29 GLADSTONE, William Ewart. *The Vatican Decrees in their Bearing on Civil Allegiance: A political Expostulation*. Twenty-first thousand. London, William Clowes and Sons for John Murray, 1874.

[bound with:]

—. *Lessons in Massacre: An Exposition of the Conduct of the Porte (on titlepage: Turkish Government) in and about Bulgaria since May, 1876 ...* Forth thousand. London, William Clowes and Sons for John Murray, 1877.

[and:]

—. *Vaticanism: An Answer to Replies and Reproofs*. London, William Clowes and Sons for John Murray, 1875.

[and:]

—. *The Vatican Decrees in their Bearing on Civil Allegiance: A political Expostulation*. Thirty-seventh thousand. London, William Clowes and Sons for John Murray, 1874.

[and:]

—. *The Irish Question: I. The History of an Idea; II. Lessons of the Election*. London, William Clowes for John Murray, [August] 1886.

Five pamphlets bound in one volume, 8vo, pp. 72; 80; 128; 32; 58; very good copies, bound together in late nineteenth-century half vellum with marbled sides, spine gilt with blue morocco lettering-piece, all original printed wrappers preserved; from the library of sir Austin Henry Layard, with his bookplate to upper board; **presentation inscription to front wrapper of *Vaticanism*: 'Rt Hon. A.H. Layard, Madrid, from WG.'**; *The Irish Question* with 'A.H. Layard' ownership inscription to front wrapper. £850

A **sammelband** of five pamphlets (two of which in first edition) addressing Vaticanism, Ireland, and British relations with the Ottoman Empire, the subject of vehement disagreement between Layard and Gladstone, 'with whom Layard's relations were passionately hostile' (*ODNB*).

Having been appointed First Commissioner of Works and a Privy Councillor at the start of Gladstone's first government in 1868, Austen Henry Layard (1817–1894) was unable to implement his ambitious scheme to redeem London 'from the reproach of being the ugliest capital in the civilized world' (*The Times*, 10th November 1869) and resigned this post within a year 'accusing Gladstone of failing to support him' (*ODNB*), taking up a diplomatic appointment as ambassador to Madrid, where he remained until 1877 (and where he evidently received one of the present pamphlets from Gladstone).

The greatest contention between the two men, however, arose from ‘the Eastern Question’, in which Gladstone criticized Turkish behaviour in the Balkans while Layard considered the Ottoman Empire a useful ally in controlling Asia and constraining Russia and the victim of Russian-inspired accusations. Layard’s views can be traced as far back as his travels and excavations in the Near East in the 1840s, and led to Parliamentary debates against Gladstone in the 1860s, but the dispute intensified in 1877 when he was appointed British ambassador to Constantinople by Disraeli (a role in which he orchestrated the concession of Cyprus to Britain). Layard was frustrated by Gladstone’s efforts to agitate the British public against Turkish actions in Bulgaria, of which the present pamphlet is a central part, and by Gladstone’s public accusation that he had exaggerated reports of Christian massacres of Turks. Gladstone, on his return to government in 1880, published a heated dispatch from Layard which led to the latter’s fall from favour and recall from Constantinople, forcing him into retirement in Venice.

Bound with the pamphlet on Turkish conduct are three on the First Vatican Council’s doctrine of Papal Infallibility, to which Gladstone was decidedly opposed, and one on the ‘Irish Question’. The last was published in 1886 and thus acquired by Layard in retirement, despite his rupture with the author several years previously.

MASTER OF THE BRUSSELS INITIALS

30 [GRADUAL]. Very large historiated initial ‘V’. *Italy (Bologna), c. 1410–20.*

Historiated initial ‘V’ (*Valde honorandus est*) cut from a gradual in Latin (135 x 135 mm), the initial of vellum intentionally left blank and highlighted in white and pale brown, set against a burnished gold ground and enclosing St John the Evangelist, dressed in bright orange and green, seated and writing the first words of his Gospel onto a scroll on his lap, his symbol behind him, all against a background of deep blue, the verso with text in dark brown ink in gothic script and music in square notation on four-line red staves; some localised surface staining, especially of blue background, and some light wear, small area of loss of gold at lower left-hand corner, paper adhesions on verso where once mounted, but generally in excellent condition. **£8500**

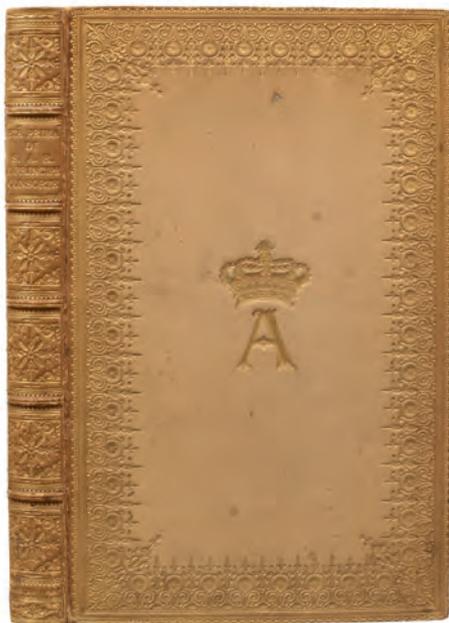
A rare example of the work of the Master of the Brussels Initials, an important Bolognese artist who worked in Paris from *c.* 1400 to *c.* 1405, notably executing 15 initials in the Très Belles Heures of Jean, Duc de Berry (Brussels, Bibliothèque Royale Albert 1er, MS 11060–61). The artist subsequently returned to Italy, where he illuminated the statutes of the Compagnia dei Devoti Battuti di Santa Maria della Vita, dated 1408 (Biblioteca dell’Archiginnasio, Fondo Ospedali 6). The present cutting may be dated to his later period of activity in Bologna.

‘The Master of the Brussels Initials is important for having introduced to Paris a repertory of Italian iconographic motifs, luxurious and brightly coloured acanthus borders, fanciful and luminously coloured architectural settings, some derived from frescoes by Altichiero in Padua, and a lively narrative style that transformed the aesthetic effect of the French manuscripts on which he worked. The influence of his Italianate style supplanted that of earlier fourteenth-century Italian art that had previously pervaded French illumination, and it decisively contributed to the rich and exotic qualities of the internationalism that was developing in French manuscript illumination at this time’ (Robert G. Calkins, *Grove art online*).



The present cutting must have introduced the antiphon *Valde honorandus est* for Prime of the Office for the feast of John the Evangelist (27 December). The text and music visible on the verso (the text reads 'Virgo [...]ino atq[ue] inter [...]') are from the versicle *Virgo est electus a domino atque inter ceteros*, also from the Office of John the Evangelist. The cutting is to be added to a group of ten others currently in public and private collections and doubtless from the same parent volume: Venice, Fondazione Giorgio Cini 2048; New York, Metropolitan Museum of Art 31.134.1; Amsterdam, Rijksmuseum RP-T-1937-1; Cambridge, Fitzwilliam Museum, MS McClean 201.13g; Detroit Institute of Arts 65.248.A (as identified by Peter Kidd, *Medieval manuscripts provenance*, online, 9 December 2017); Fritz Roth, Lausanne, Catalogue 9, *Catalogue de très beaux livres* [1946], no. 12 (as identified by Peter Kidd, *Medieval manuscripts provenance*, online, 25 November 2017); an initial 'E' with St Dominic, formerly Maggs, *Bulletin No 1*, 1962, no. 6; an initial 'E' with Christ Blessing, ex-Lehman, *Treasures of a lost art*, no. 34; an initial 'D' with Christ washing the feet of the Apostles formerly in the Holford Collection; and an initial 'D' with St Nicholas of Bari sold at Christie's, 26 June 1991, lot 12, and now at the Museum of Rhode Island School of Design.

Provenance: Count Grigory Sergeievich Stroganoff (1829–1910), with his erased stamp on verso (as identified by Peter Kidd, *Medieval manuscripts provenance*, online, 27 November 2017); Galerie Siegfried Billesberger, Munich (label on reverse of frame); Karl and Elizabeth Katz.



BOUND FOR PRINCE ARTHUR,
THE FAVOURITE SON OF QUEEN VICTORIA

31 GREY, Charles, and Girolamo VOLPE (*translator*). Età prima di S.A.R. il principe consorte, redatta dal luogotenente generale onorevole C. Grey sotto la direzione di sua maestà la regina Vittoria d'Inghilterra. *Venice, F.A. Perini, and London, Rolandi, Mitchell, and E.P. Williams (Eton), 1868.*

Large 8vo, pp. 257, [3]; spotting to flyleaves, offset onto first and final leaves, very occasional slight spotting elsewhere, otherwise a very good, broad-margined presentation copy in contemporary tan morocco richly gilt by Riviere (upper pastedown signed in gilt), each board blocked in gilt with the letter 'A' beneath a principal coronet, spine gilt in compartments and lettered directly in gilt, all edges gilt; some light scuffing; **inscribed by the translator to Prince Arthur, Duke of Connaught and Strathearn** ("To His Royal Highness / the Prince Arthur / with the respectful duty / of His Royal Highness's / Obedient Humble Servant / Girolamo Volpe / June 1868"), with his armorial bookplate to upper pastedown. **£750**

A beautiful copy of the first Italian edition of Grey's biography of Prince Albert, bound for and inscribed to Prince Arthur (1850–1942), the third and favourite son of Queen Victoria, and Governor General of Canada from 1911 to 1916.

Charles Grey (1804–1870), the private secretary to Prince Albert from 1849 until his death in 1861, and thereafter to Queen Victoria, acquired an intimate knowledge of the sovereign and her consort. His account of Prince Albert's early life, *Early Years of his Royal Highness the Prince Consort*, compiled under the direction of Queen Victoria, was first published in English in 1867 and, by order of the Queen, immediately translated into French, German, and Italian, and distributed as gifts in memory of her husband. The translator Girolamo Volpe (1816–1885), was an Italian convert to Protestantism teaching Italian at Eton College and University College London.

Very rare, the Italian edition survives in only two UK institutions (BL and CUL), with OCLC recording just one in Europe (Landesbibliothek Coburg) and one in the US (Minnesota).

REBUILDING LONDON
AND A VERY RARE (BUT NOT LIBELLOUS) SATIRE ON JOHN
SOANE

32 GWYNN, John. London and Westminster improved, illustrated by Plans. To which is prefixed, a Discourse on publick Magnificence; with Observations on the State of Arts and Artists in this Kingdom, wherein the Study of the polite Arts is recommended as necessary to a liberal Education: concluded by some Proposals relative to Places not laid down in the Plans ... *London, Printed for the Author. Sold by Mr. Dodsley, and at Mr. Dalton's Print-Warehouse ... Mr. Bathoe ... Mr. Davies ... and by Mr. Longman ... 1766.*

[with:]

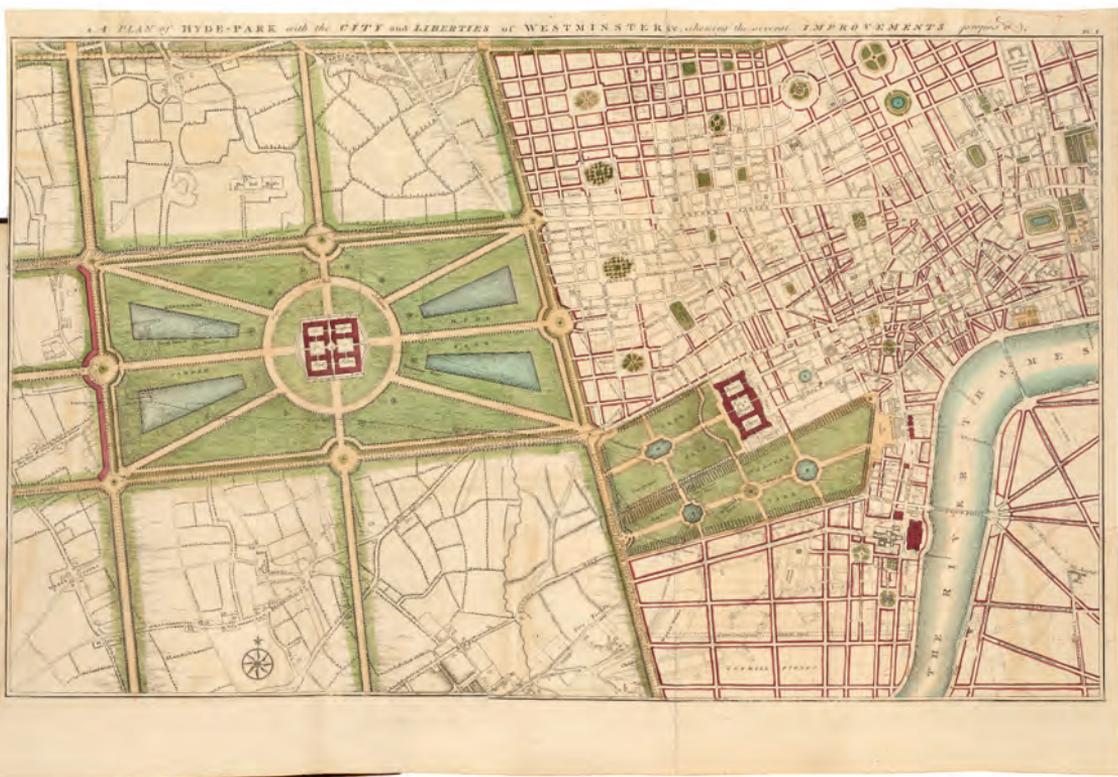
[WREN, Chistopher]. GWYNN, John. A Plan for rebuilding the City of London, after the Great Fire in 1666 ... reduced from the Original of Sr Chistopher Wren ... *Publish'd October 3d. 1749 & sold by the Proprietors at Palladio's Head.*

[and with:]

[NORRIS, Phillip]. The modern Goth. [*London, 1796?*].

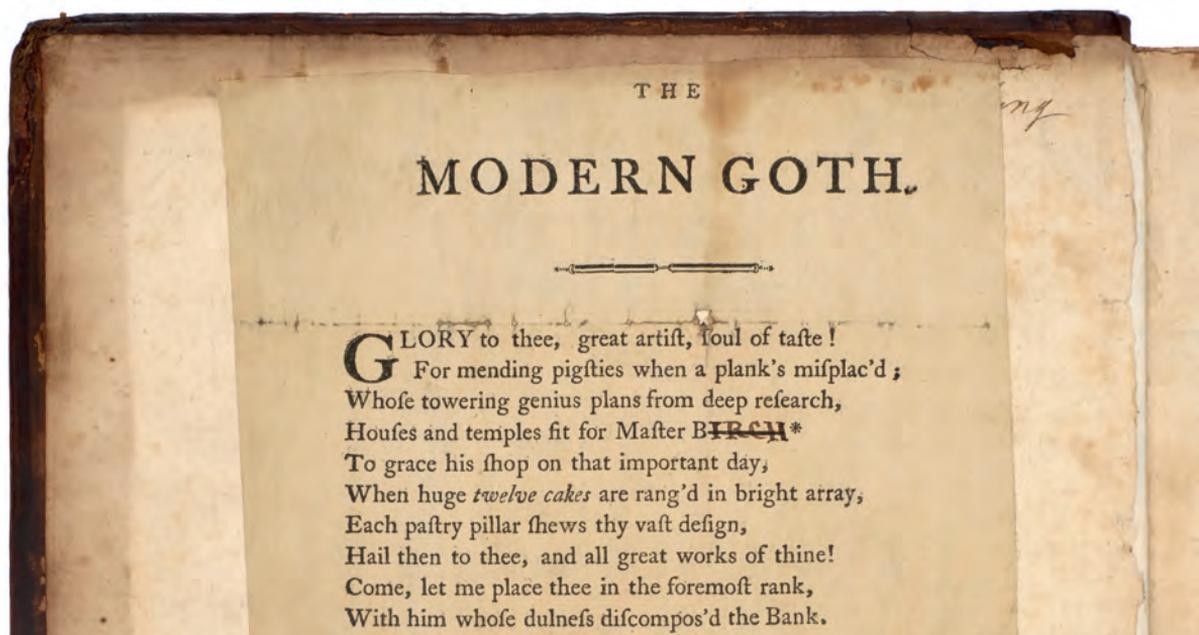
4to, Gwynn: pp. xv, [1], 132, with four large folding engraved plans of London, covering 'Hyde Park with the City and Liberties of Westminster', 'Leicester-Fields, Covent Garden, the Mewse &c.', 'the Mansion-House, Royal-Exchange, Moor-fields &c', and 'London-Bridge, the Custom-House, Tower &c.', hand-coloured, showing the proposed new streets in red; B4 and H4 are cancels as always; extra-illustrated with Gwynn's reduced version of Wren's *Plan* for rebuilding London; a carpenter's bill for work repairing houses, shops and the slaughter-house in Newport Market (once London's biggest meat-market) in 1714 (drawings of columns on verso); and, on the front paste-down, *The Modern Goth*, a broadside satire on Joan Soane; a good copy in contemporary speckled calf, rebacked; ownership inscription of John Long, Christ's Hospital, later library stamps (embossed and in red) to title-page of R. S. Lycett.
£1850

First edition of Gwynn's most important work, a proposal for the rebuilding of central London, with four fine plans outlining his suggested improvements; Gwynn's friend Samuel Johnson provided the dedication 'To the King'. 'This far-sighted work has been considered "one of the most remarkable books ever written about the planning and architecture of London" (Summerson, 121) and many of Gwynn's proposals were subsequently executed' (*ODNB*). He wanted a scenic but regularised London, with boulevards pointing to noble buildings – 'public magnificence' might be expensive but it improved man's soul. Among the proposed changes are a large square near what is now the site of Trafalgar Square and a much remodelled Fleet Street. Gwynn's inspiration came in part from Christopher Wren, whose drawings of a plan for rebuilding London Gwynn had purchased in 1749 and published, with commentary, with the aim of stimulating City notables to action – a copy of that earlier map is also included here.



As an architect, Gwynn, born in Shrewsbury, was apparently untrained, though he achieved some eminence in later life, with commissions for the Covered Market in Oxford and for several bridges over the Severn. It is for his publications that he is best known. It was to Gwynn that Johnson turned when he wanted a tour of Shrewsbury in 1774. 'Gwynn was a fine lively rattling fellow. Dr. Johnson kept him in subjection but with a kindly authority' (Boswell).

Fleeman 66.7GLW/1; Hazen, *Prefaces and Dedications*, pp. 38-40.



THE
MODERN GOTH.

GLORY to thee, great artist, soul of taste!
 For mending pigsties when a plank's misplac'd;
 Whose towering genius plans from deep research,
 Houses and temples fit for Master BIRCH*
 To grace his shop on that important day,
 When huge *twelve cakes* are rang'd in bright array,
 Each pastry pillar shews thy vast design,
 Hail then to thee, and all great works of thine!
 Come, let me place thee in the foremost rank,
 With him whose dulness discompos'd the Bank.

Pasted into this copy is *The Modern Goth*, a very rare poetic satire against John Soane, by the surveyor Philip Norris:

Glory to thee, great artist, soul of taste!
For mending pigsties when a plank's misplac'd ...

Norris goes on to lambast Soane's designs for the Bank of England (begun 1788), his 'pilasters scor'd like loins of pork', designs from which 'Each labouring mason turns his abash'd head'. The poem did the rounds as a broadside; James Wyatt, whose 'aching sides' at Soane's 'fine disordered Order' are mentioned here, read it aloud at the Globe Tavern before an audience of architects and cognoscenti; it entertained the fellows at New College; and was re-printed in the *Observer* on 16 October 1796, with some alterations (e.g. 'To mar our buildings, if a part's replaced', instead of the pigsty line above). Evidently rankled at this public ridicule, and a nick-name that stuck, Soane let his annoyance simmer until 1799, when he brought a libel case against Norris, whom he had uncovered as author. He accused Norris of being 'scandalous, malicious, inflammatory'; the defence maintained that the Bank of England building had flaws and should be open to fair criticism, calling *The Modern Goth* 'fair, and manly'. Norris was found not guilty.

See Timothy Hyde, 'Some evidence of libel, criticism, and publicity in the architectural career of Sir John Soane', *Perspecta* 37, 2005; and Gillian Darley, *John Soane: an accidental romantic*, 1999.

Not in ESTC, which shows a single copy of a different printing, at the British Library. In the present edition, one line is replaced by stars, and a reference to James Stuart is replaced by one to Henry Holland.

33 [HANDEL]. [COXE, William]. Anecdotes of George Frederick Handel and John Christopher Smith. With select pieces of music, composed by J. C. Smith, never before published. *London, W. Bulmer and Co. for Cadell and Davies, 1799.*

4to, pp. [8], iv, 64, 34 (engraved music) + 2 portraits (stipple engravings of Handel and J. C. Smith); occasional ink or pencil annotation to the music section; with an **autograph letter of John Stanley** (laid down on an inserted folio between pp. 50 and 51); nineteenth-century cloth, skilfully rebaced preserving the original spine, corners a little bumped. **£950**

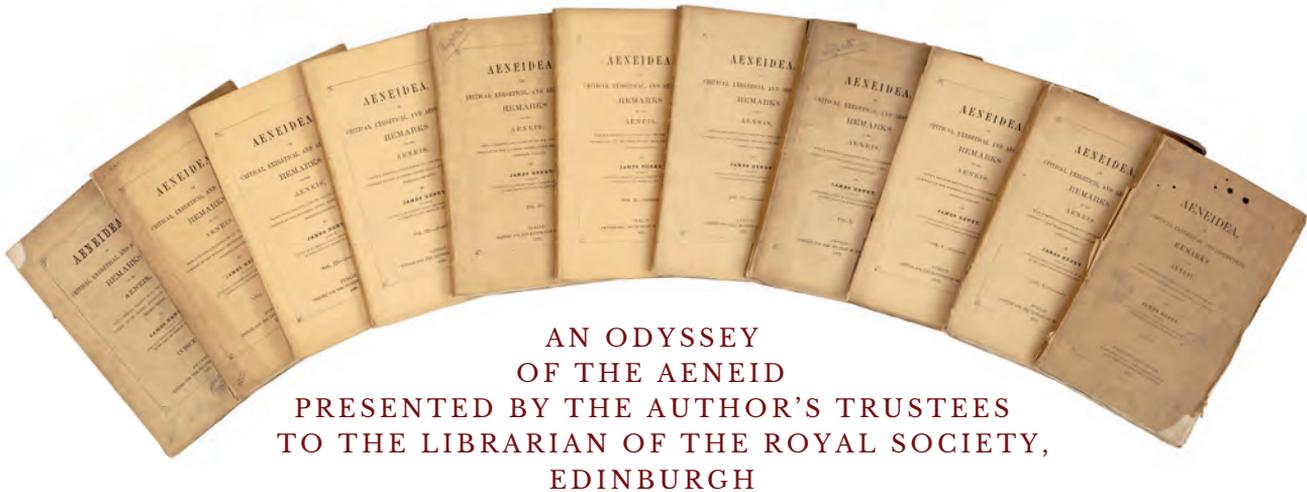
First edition. The author of this volume was the stepson of John Christopher Smith (1712–1795) who had acted, along with his father (also J. C. Smith), as Handel's amanuensis; between them, during the composer's lifetime, they had organised concerts and rehearsals, copied music manuscripts and worked as general secretaries. After Handel's death in 1759 the elder Smith inherited the autograph manuscripts, which he gave to his son; J. C. Smith junior gave the collection to King George III in return for a handsome pension, and the great composer's manuscripts thus became part of the Royal Music Library and later the British Library. Smith junior became the first organist (1754–1770) at the Foundling Hospital where Handel was a governor. Handel had given the chapel its first instrument and it was here that the success of *Messiah* had become established; Smith continued to give charity performances of the oratorio after Handel's death. A new organ was erected in 1769 and at the opening performance the famous blind organist John Stanley (1712–1786) gave a concerto.

Stanley was organist at St Andrew's Holborn (just down the road from the Foundling Hospital) and at the Temple Church, which Handel regularly visited in order to hear him perform. He held both positions until his death. He was married to Sarah Arlond (daughter of Captain Edward Arlond of the East India Company) and it was her sister Ann who acted as his music copyist and helped him learn new works. Stanley was much in demand to direct performances of Handel's oratorios and give opening recitals on new organs; he was elected as a governor at the Hospital in 1770 and directed the annual *Messiah* performances in 1775–77. He went into partnership with J. C. Smith in 1760 to continue the oratorio seasons at Covent Garden which had been established by Handel.

The letter included here is from John Stanley to Joseph Corfe, dated 26 November 1767, and discusses Stanley's meeting with Smith about the following season's oratorio concerts. Corfe (1741–1820) was one of the principal tenors in the Handel Commemoration concerts at Westminster Abbey in 1784. The book has the ownership signature of Joseph's son Arthur Thomas Corfe (1773–1863) who followed his father as organist at Salisbury Cathedral from 1804 until his death.

Curiously the List of Subscribers (pp. i–iv) does not include any musicians of the period although several members of the Coxe family (and by marriage the Rivers family) are included as well as some prominent music sellers.

RISM B/VI/1 p. 241.



AN ODYSSEY
OF THE AENEID
PRESENTED BY THE AUTHOR'S TRUSTEES
TO THE LIBRARIAN OF THE ROYAL SOCIETY,
EDINBURGH

34 HENRY, James. *Aeneidea, critical, exegetical and aesthetical Remarks on the Aeneis, with a personal Collation of all the first class Mss., upwards of one hundred second class Mss., and all the principal Editions. [Vols I-IV and Indices]. London and Edinburgh [printed Leipzig], William and Norgate (Vol. I); Dublin, Printed [at the University Press] for the Trustees of the Author (Vols II and III); and Meissen (Indices) ... 1873-1892.*

Four parts in 1 vol. and 1 vol. of Indices, large 8vo, pp. I: lxxxvi, [4], 197, [1], [1], [1]; [4], 197-592; [4], 593-864; II: [4], 350, [2 blank]; [4], 351-638; [4], 639-861, [1]; III: [4], 298; [4], 299-623, [1]; [4], 627-954, [2], [4]; IV: [4], 330, [1], [1]; Indices: [2], 117, [1]; half-titles; with both the cancelland and cancel titles bound in to the third part of vol. III with a printed 'note to the binder'; title-page to Indices dusty, else exceptional copies, partially unopened in the original fragile printed wrappers, slightly dusty, chipped and creased in places; one or two notes to wrappers; manuscript presentation slip bound in to the Indices, inscribed by the Trustees to James Gordon, Librarian of the Royal Society of Edinburgh, dated 'Stormanstown House, Glasnevin, 15 Nov 92'; library stamps to wrappers and title-pages throughout; preserved in a green cloth clamshell box. £1500

First editions of all parts of this remarkable, and largely overlooked, lifetime's work in classical manuscript studies, with a remarkable publishing history, all preserved in the original wrappers.

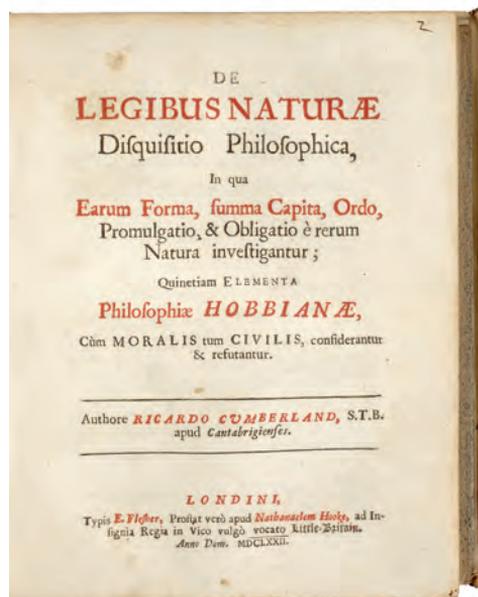
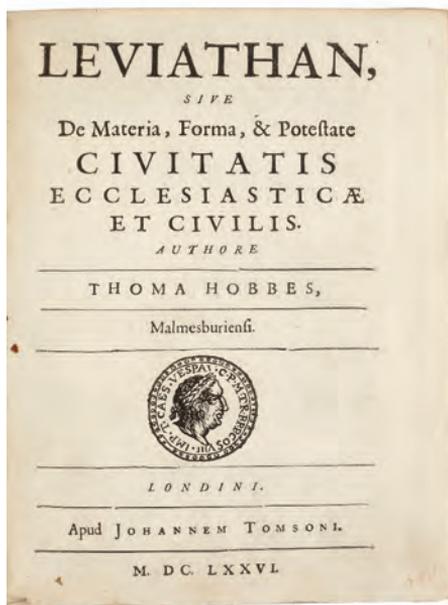
After a medical career James Henry (1798–1876) devoted himself from 1841 to Virgil studies, working towards the collation of all extant manuscripts in libraries around Europe. Travelling with his wife and daughter in search of manuscripts, Henry journeyed between libraries on foot, even crossing the Alps numerous times in deep snow. The first part of *Aeneidea* bears evidence of this, with its dedication to his daughter signed from Dublin; the preface signed Dresden and the sheets printed in Leipzig; the final page, which was reprinted in the second part four years later, is signed Livorno, 12 January 1867, and Dublin, 26 December 1872.

Publishing the *Aeneidea* was further complicated, first by the death of his daughter and assistant, Kathleen Olivia, in December 1872, just before the completion of the work – her father's dedication predates her death by only a few months – followed in 1876 by the demise of Henry himself. Only one part of *Aeneidea*, the Dresden 'fragment' of 176 pages, had been published, for, as his obituary states, 'he could not content himself with either his own work or the work of any known printer, and so preferred the postponement of the remainder till after his death'.

Davies was the first of Henry's trustees to take on his work, quickly publishing the second and third parts of Vol. I (1877) and the entirety of Vol. II (1878-9). The rate of publication slowed, however; the first part of Vol. III did not appear until 1881, the second part in 1882. There followed a further gap of seven years, which only ended with Davies's death.

The work then fell to Arthur Palmer and Louis Claude Purser, two classicists of Trinity College, Dublin, who duly published both the third part of Vol. III and the whole of Vol. IV in 1889; they also went to some lengths to obscure the delay in publication under Davies, suppressing the titles to all parts of Vol. III by replacing the 1881-2 titles with general cancel half-titles and title-pages for 1889, preserved in this copy at the rear of Vol. III along with the note to the binder. This successfully fooled even the ODNB, which gives the date for Vol. III as 1889 and attributes it entirely to Palmer and Purser, as is often the case.

The *Aeneidea* is a common staple of university library shelves but is very rare in commerce, appearing only five times at auction in the last century and only three times in its entirety, and never in this state; **this would appear to be an exceptionally rare copy** as most sets would have been rebound. See Christopher Ricks, ed., *Selected Poems of James Henry* (New York: 2002).



THIRD LATIN LEVIATHAN, AND ITS MAJOR OPPONENT

35 HOBBS, Thomas. *Leviathan, sive De materia, forma, & potestate civitatis ecclesiasticæ et civilis.* London, John Tomson, 1676.

[bound with:]

CUMBERLAND, Richard. *De legibus naturæ disquisitio philosophica ...* London, E. Flesher for Nathanael Hooke, 1672.

4to, Hobbes: pp. [4], 365, [15]; Cumberland: [64], 421, [1] (this work bound without preliminary imprimatur leaf and last blank); Hobbes: engraved cameo of Emperor Vespasian to the title-page, initials, running titles; Cumberland: title printed in red and black, running titles; two very good, clean copies bound in contemporary stiff vellum, ink titling to the spine, edges sprinkled blue. £3250

Very rare third Latin edition of *Leviathan*, bound by a contemporary reader with the first edition of Richard Cumberland's masterpiece, one of the key contemporary critiques of Hobbes' work but also, in its own right, a work of great theoretical originality and power. The Latin version of the *Leviathan*, first published by Hobbes in 1668, 'differs considerably from the English: it is in the Latin version which Hobbes really expressed his opinions' (M&H).

'All moral concepts, Cumberland tries to show, are definable in terms of the single natural law that men secure their own welfare by pursuing the common good ... Most of what were to be the leading eighteenth-century moral theories can be found somewhere suggested, if nowhere fully worked out, in *De Legibus Naturæ*' (*Encyclopedia of Philosophy* II, 278). Cumberland's work was the first full-length philosophical reply to Hobbes to be published and had a profound effect on Samuel Pufendorf, John Locke, and the Earl of Shaftesbury.

ESTC R215248 (2 in UK, at BL and Bodley; 1 in US, at Duke; 7 copies in total worldwide); R16677.



FROM THE LIBRARY OF BAPTIST MAY THE YOUNGER

36 HORACE. Horatius. Nicolai Perotti libellus nō infrugifer de metris Odarum Horatianarum. *Paris, Simon de Colines, 1531.*

16mo, ff. 100, 76, [1]; title within woodcut architectural border, slightly cropped at edges; title somewhat dustsoiled, top edge cut slightly short, but a very good copy, bound in eighteenth-century English red morocco, boards tooled in gilt with single fillet border enclosing decorative frame, spine gilt in compartments, green morocco lettering-piece in one, marbled endpapers, gilt turn-ins, all edges gilt; upper joint starting at head, but holding; some contemporary ink underlinings; ownership inscription 'William Cole's Booke 1681' to title; from the library of Baptist May (see below), with his morocco book label tooled and lettered in gilt 'E. libris Baptistae May. / Trin : Coll : Cantab : / M DCC XXV' to front pastedown and his coloured armorial bookplate with motto 'non tergo sed facie' to verso of front pastedown; twentieth-century private collector's bookplate to recto of front endpaper. £1250

Handsomely bound pocket Colines edition of Horace, including Niccolò Perotti's treatise on metre, **with an interesting English provenance.**

The Baptist May whose bookplates appear in this volume is most likely a younger relative of the famous Baptist May (1628–1698), Keeper of the Privy Purse and allegedly Charles II's most trusted servant – though precisely which relative is unclear. Baptist May the younger (c. 1709–1807) matriculated at Trinity College Cambridge in 1725 (it seems likely that this volume was bought on the occasion) and is listed in the University's alumni records as being the son of Charles May. Baptist May the elder had both a brother and an illegitimate son called Charles; our Baptist May is possibly then a grandson or even a nephew. We have been able to trace only two other books with Baptist May's bookplate, of which one in the Elsevier Heritage Collection (EHC.24.1664.Sch.01)

This is the second in Colines' series of editions of Horace, a reprint (without the commentaries) of the first, printed in 1528, which was itself a reimpression of the Aldine text. The architectural border was designed especially for use in Colines' series of 16mo classics.

37 INNOCENTIUS IV, *Pope* (Andreas HARTMANN, *editor*). Apparatus super libros decretalium. *Strasbourg, [Heinrich Eggstein,] 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. **£12,500**

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.





Incipit Apparatus quinque
librorum decretalium domini
pape quarti copiosus et pu-
blicatus in ciuitate ludumen.

Legitur in ezechiel
elo vider tu come-
det et viscera tua
implebunt voluie
illo qd ego do ti-
bi. Per ventro q
esca? recipit me?
intellex que reru
ac scripturaru noti-
cias recipit coqte
et digerit meditatione salicita et frequati vi-
sera aut iplent cu defiderari voluntate in
regio intimo sapore scripturaru faciant. Sunt
enim mlti q multa legit s; uacui recebit sic q
merit quide intellecta percipiit s; in cordis desi-
derio suanda no ponit silio illis de qd die
jeremias uenerit quis ad hauriend aqua s;
uasa sua uacua reparauit et loco consuli sunt
piter et a fluctu. Vos ergo haru sacru colli-
tationu lectoras saru intellon sanu in otere
mentia cu pcepit coqte et frequati medita-
tio digente et cu mentis defiderio me mentis
viscera suanda reponit no ad uana gliam
no ad thesuro segregados s; ut recte cau-
sas rictos et iusto libamie emittis qd ut fa-
cilis intelligere possit qd glia appo-
sita? sic ex diffinitionib; codicis et continue
apud sece applica emergit ac eia ex ueris-
tate sue neitate text? quonda decretalium
corruptaru in registro eand; sedis uigilanti
studio inqta plenius colligi poterit eand; te-
xus corruptio et ueritas ad eand; loca inf-
mittunt p ordine annotata. Itac mirrensi si
alibus sunt difficile uarietas ad intelligend
qd b; facit intricata negotioy et casu varie-
tas q in eis ut meli? possunt extricare. Jgit-
tur ta docto? q; aucto? du in secl legit ml-
ta de pfectis glia poterunt omittere et stu-
dio camere p discussionib; diffinitionib;
eiaz p tpe restare ut sic comestiu diuisum vo-
lume illud efficiat in ore ipso? facile et deca-
bile sic mel dulce qd pius difficile uisitat.
Sollicite attendente op in h; uoluntate mlti cas?
et articuli uisus et necessari ta in consilio ani-
maru in pinali fato qd in regedis et disponen-
dis ecclis et rebus ecclialicis et plati? e-
qte circa psona sui et subdito? ipsi prelati se-
bie debent aduertatis tpe sunt ex pti quo-
glia glia alij omiserunt. Itc sunt de q; cor-
rupte erat et sunt fm uera registraco? littere
emendate. Prima est. j. de elec. bone memo-
rie maximo in fi. ubi dicebatur confirma-
tes debet enim dicere. postquam confirman-

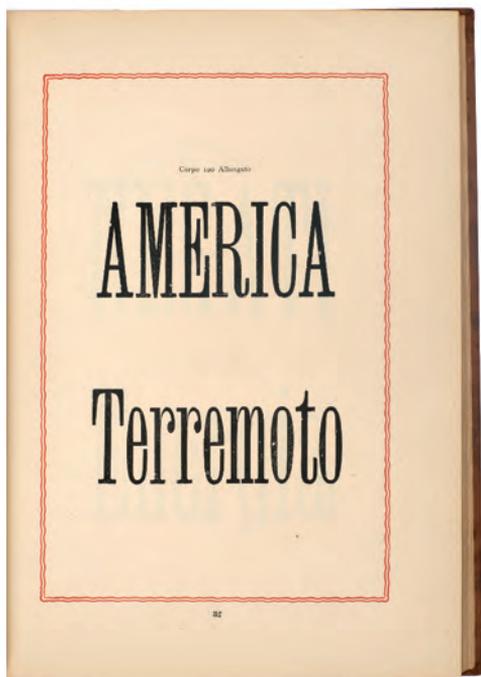
Idam est. fm quorundam opinionu fm qd in pe-
nultima glia ibi notabo. Secunda est. e-
ti. auditis. in pmi. et in fi. in principio ubi
dicebatur unam de Guillhelmo archid. dyaco-
no. et alteram de ff. subdy. debet em di-
cere unam de ff. archi. et alteram de mgfo
ff. subdy. Item ubi sequitur de cano? cum
pau. ionibus in ipsum ff. et cano? cu pluri-
bus in dictum archid. contentione debet
dicere et cano? cum pluribus in Coul. ar. s;
chdy. contentione. Item ubi sequitur
circa finem a nominatione dicti archid. p-
recedens debet dicere a nominatione dicti
Coul. archid. recedite. Item ubi sequi-
tur de nouo prefatum subdy. debet dicere d
nouo magistrum ff. subdy. cum esset sub-
dy. eligere presumpserunt. Tercia est. j.
de ofi. o. quanto. uera medium ubi diceba-
tur scdm abbasu consilium debet dicere fm
arbitrii tui consilium. Item corriguntur
due dec. Prima. j. de sen. et re iud. cu inter-
uoc. Secunda. j. de si. cum. j. et a. sicut in se-
rius apparet et super ista dec. notatur.
Quarta est. j. de appella. cum specialis circa
finem ubi dicebatur iudex ex suo pcedat ofi-
sicio debet dicere pcedebit. Item corrigi-
tur textus dec. constitutio in. e. t. sicut in se-
rius apparet ut super ista dec. notatur.
Quinta est. j. de cleri. non resolu. ex uol-
pobent. ex tur. in pluribus loca primo deest
textus ubi dicebatur suas deseruerunt ecclie
sas debet addi ut supra sanctiones canoni-
cas ista debeant merito spoliari et sequitur
contra eod pcedatur ioco debet addi hoc
modo ut ipso. Item ubi sequitur ab
episcopi administratione debet dicere ab e-
piscopatu. Sexta est. j. de preb. pro illo-
rum circa medium et est ibi defectus littere
nam ubi dicitur pceditum magistrum de p-
benda et canonica sanctione. q. d. debet ibi
addi pceditum magistrum cum consensu et
uoluntate tua frater episcopi de pbanda et
canonica sanctione. ecclesie. etc.

**De summa trinitate et fide
Katholica B.**

Immiter credimus. etc. De
fide tenens quia est quedam
fidei mensura ad quam quili-
bet tenetur et que sufficit fm
plicibus et etiam forte omni-
bus laycis. scilicet quia op-
tet quemlibet aduultum attendentem ad fidey
credere quia deus est et qd est remunerato?
omnium bonorum. Item oportet eos alio?
articulo? credere implicite. credere uerum
esse quequid credit ecclesia catholica hanc
aut mensura credere debet. Plati ecclesiarum

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.



UNRECORDED TYPOGRAPHICAL SPECIMEN BOOK

38 [ISTITUTO PIO IX and TIPOGRAFIA ARTIGIANELLI]. *Campionario dei caratteri, fregi e vignette della tipografia dell'Istituto Pio IX – Artigianelli S. Giuseppe. Rome, Tipografia Artigianelli, September 1906.*

8vo, ff. [1 (chromolithographic title)], 160 (misnumbered '60'), 6; with twelve half-tone vignettes and numerous woodcuts, each page printed within red border; title a little stained, tear to f. 69 with no loss, otherwise a very good copy in contemporary roan-backed boards with cloth sides, spine ruled and lettered directly in gilt; edges rubbed. £550

An unrecorded typographical specimen book. Alongside extensive examples of type for all purposes, the book shows a great many religious emblems in woodcut and half-tone illustrations with devotional images and views of churches, including St Peter's Basilica. Issued by a non-commercial press, it likely served not only to advertise services but also to demonstrate the achievements of the Collegio Artigianelli and the Istituto Pio IX, which had been founded in 1880 for typographers and other young Roman craftsmen.

No other copies could be located on OCLC, ICCU, or Copac. ICCU records a later sample book published by the Istituto Pio IX in 1913 and held by one library in Italy (Milan), though OCLC finds no further copies in the UK or US.

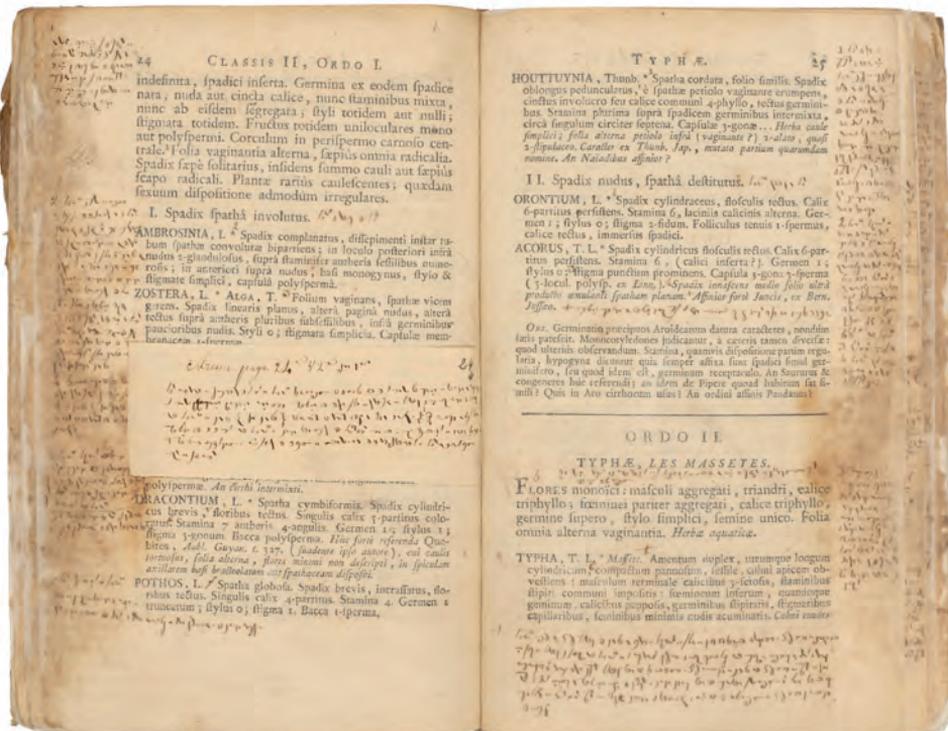
THE BASIS OF MODERN NATURAL CLASSIFICATION

39 JUSSIEU, Antoine Laurent de. *Genera plantarum secundum ordines naturales disposita, juxta methodum in horto region parisiensi exaratam, anno M. DCC. LXXIV. Paris, widow Herissant and Theophile Barrois, 1789.*

8vo, pp. 24, lxxii, 498, [2 (manuscript errata)]; Z2 and Z3 misbound; fore-edges toned and chipped, all leaves laminated in tissue, damage to gutter of title touching first character of a few lines; recased in late eighteenth-century blue paper wrappers, later printed paper label to spine; **heavily annotated throughout in a contemporary shorthand, with marginal and interlinear notes and paper slips tipped in.** £450

An extensively annotated copy of the first natural classification of flowering plants, derived by Antoine Laurent de Jussieu (1748–1836) from the unpublished work of his uncle, Bernard de Jussieu (1699–1777). Though de Jussieu's associate Michel Adanson had introduced the concept of natural classification in 1763, it was de Jussieu who applied a Linnaean hierarchy of Divisions, Classes, and Orders, the union of the two proving enormously influential in future botanical developments: 'this volume formed the basis of modern classification; more than this, it is certain that Cuvier derived much help in his zoological classification from its perusal' (*Britannica*).

It fell to Antoine-Laurent de Jussieu to make natural classification a universally accepted concept and the primary aim in botany. The principles of the method and an impressive example of the result of applying them to all known plants, were published in his *Genera Plantarum* in 1789, making that year as decisive a turning point



in biology as it was in the social and political history of Europe. [...] his scientific common sense caused him to adopt the Linnean nomenclature, already the indispensable tool of serious taxonomy, and in consequence the [*Genera Plantarum*] was a far more effective means of winning adherents for Adanson's method than were his own writings. [...] The great contribution of de Jussieu was to make clear the technique of natural classification and to demonstrate its power and practicality by the hundred families of plants he defined. Of these, ninety-four are flowering plants, and it is a tribute to A.-L. Jussieu's botanical flair and to his skilled use of Adansonian techniques, that most of the families he included are considered natural at the present day.' (Morton, pp. 311-312).

Quérard IV, p. 274; cf. A.G. Morton, *History of Botanical Science* (1981), pp. 296-313.

40 MACHIAVELLI, Niccolò. De historische en politieke werken. 'Gravenhage, Boucquet, 1703-1705.

Five vols, 8vo; with two engraved title-pages (one for the *Histories* and one for the *Prince*) and a set of 12 engraved plates illustrating the *Histories*, each accompanied by a caption; a very good copy, in contemporary half vellum, boards with pink floral patterned paper, spines lettered in ink; modern pen ownership inscription to the front free endpaper of the first volume. **£2750**

Rare first edition in Dutch of Machiavelli's complete works, preserved in all its five parts. The set includes the 'Historie van Florence' (1703, translation of the *Istorie fiorentine*, two parts), 'De Prins' (1705, the first appearance of a new translation of the *Prince*, after that of 1615 made by Adam van Zuylen van Nijvelt; it is followed here by other shorter works by Machiavelli) and 'De Republicq' (1704, translation of the *Discorsi*, two parts).

The *Prince*, translated by Daniel Ghys, is prefaced by the commentary of the French translator Abraham Nicolas Amelot de la Houssaie, his dedication to the Grand Duke of Tuscany, Machiavelli's own letter to Lorenzo de' Medici, and Ghys's introduction.

This translation of the Prince marks a significant shift in the attitude towards Machiavelli which occurred at the beginning of the eighteenth century. Instead of excuses or rhetorical devices bent on distancing translators and editors from the stance of the compromising Florentine, which had been the case for the first Dutch translation of 1615, here Ghys begins with an outright defence of Machiavelli, who 'feared God, loved harmony, order, justice and discipline in the state, [and whose] intention was to rid mankind of idleness and voluptuousness. It was precisely Machiavelli who showed the activities of eminent persons in the "honest affairs of a republic"' (E. Haitsma Mulier, 'A controversial republican', in *Machiavelli and Republicanism*, Cambridge, 1999, p. 252). The *Prince* is embraced without embarrassment, and so is the nuanced, refined political science of the *Discorsi*, with its open republicanism.

Muller, 780 (2 parts only); De Vries, 185; Scheepers I, 496. OCLC finds no copies in the US and, in the UK, a partial copy at the British Library (parts 1 and 2 only).

41 MARLOWE, Christopher. Konstantin BALMONT, *translator*. Tragicheskaiia istoriia doktora Fausta [*The Tragedy of Doctor Faust*] ... Moscow, K. F. Nekrasov, 1912.

4to pp. 152; portion of head of title cut away (to remove a signature), else a good copy, untrimmed in the publisher's printed wrappers, spine worn, front cover abraded to remove a signature. £500

First edition in book form, scarce, of Balmont's translation of Marlow's *Faustus*, first published over two issues of the journal *Zhizn* in 1898. The present edition added Balmont's translation of a short foreword by Havelock Ellis, and a longer introductory essay by Balmont, 'O tipe Fausta', in which he compares Marlowe's play to the 'chaos' of Goethe's *Faust* and Faust to the characters of Don Juan and Prometheus.

OCLC shows copies at Cambridge; Yale, Maryland, Wisconsin; and National Library of Israel.

Not in Tarasenkov.

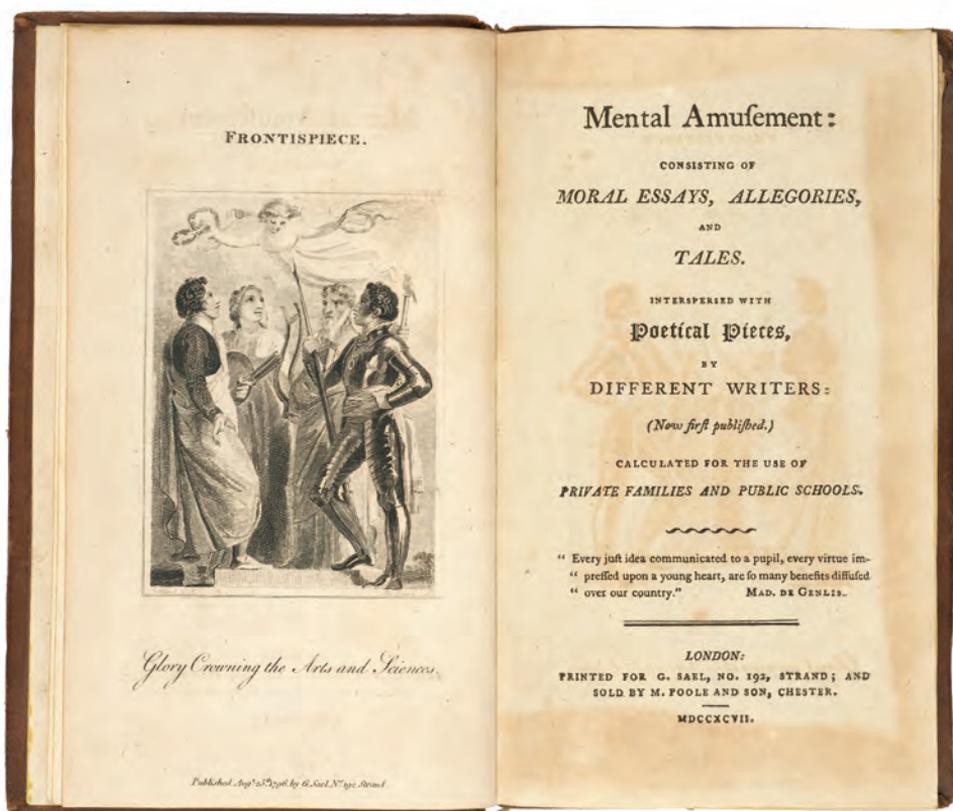
'LITERARY CONNECTIONS' INCLUDING ANNA SEWARD

42 MENTAL AMUSEMENT: consisting of moral Essays, Allegories, and Tales. Interspersed with poetical Pieces, by different Writers, (now first published.) Calculated for the use of private Families and public Schools. London, Printed for [George]. Sael ... and sold by M. Poole and Son, Chester, 1797.

Small 8vo., pp. vi, 138; engraved frontispiece by Thomas Medland after Stothard, offsetting from frontispiece and turn-ins; corners of D3, D5 and D6 torn away not affecting text; a very good copy in contemporary tree sheep, lightly rubbed with slight worming, spine gilt with fillets and red morocco lettering-piece, joints very slightly cracking but holding firm; pink silk placemaker; armorial bookplate of the Marquess of Headfort. £850

First edition, rare, of this compendium of poetry and 'edifying fiction' for youth published by George Sael (1761-1799), bookseller and proprietor of a large circulating library, compiled from the efforts of his 'literary connections'; featuring three poems by Anna Seward, including an 'Address to Woman', all of which apparently appear here in print for the first time.

The 'moral' content of the allegories and tales variously censures fox hunting, the appearance of women on stage, and – most strangely for a book published by the owner of a circulating library – novels; for which William Lane, fellow circulating libraries impresario, gets a backhanded puff in a footnote: 'for which species of composition we have been much indebted to the Minerva Press'. It is quite possible that the whole dialogue on the dangers of novels is overtly tongue-in-cheek, or Sael genuinely believed his stock was dangerous in the hands of women and children.



Sael's library contained 20,000 volumes according to his catalogue of 1792, in which he also advertised himself as a wholesale antiquarian bookseller. He died in 1799, aged only thirty-eight, from a pulmonary embolism supposedly brought on by overwork.

ESTC notes only four copies: in the UK, at the BL and Bodleian, and Arizona and Michigan in North America; there were two further editions the following year, each recorded in a single copy.

MILTON AGAINST THE BISHOPS

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

Small 4to, pp. [4], 90, [2, blank]; lightly washed, small rust hole in leaf II, but a very good copy in full red crushed levant by Rivière. £2400

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

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

44 MORE, Thomas. *Utopia, a mendis vindicata*. Oxford, W. Hall for Francis Oxlad, 1663.

24mo, pp. 264; a very good copy in contemporary English calf, blind-tooled corner-pieces within double fillet border, neatly rebacked retaining gilt red morocco lettering piece; ownership inscriptions of George Yardley to front free endpaper ('Sum ex libris Geo: Yardley ex Aula B.M. Magd. Oxon. 1678') and first flyleaf ('George Yardley His Booke 1702'); ownership inscription 'R.S.' dated 1757 to front endpaper and nineteenth-century ownership inscription of W.J. Bernhard Smith to title (see below). **£700**

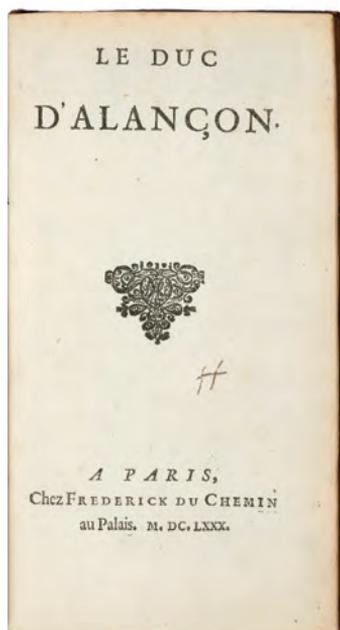


First separate edition of the original Latin text of More's *Utopia* to be printed in England.

Reprinted at Oxford from the miniature Amsterdam edition of 1629, with the 1517 prefatory letter from Erasmus to Froben, the present copy bears the near-contemporary ownership inscription of George Yardley, then a student at Magdalen Hall (BA 1680, MA 1683) and subsequently a clergyman in Gloucestershire.

It was later in the library of W.J. Bernhard Smith, book and art collector, who in 1866 acquired a single strand of hair which was alleged to have been Shakespeare's, though more likely it was a forgery by the infamous Samuel Ireland. The hair was eventually acquired in 1999 by the Folger Shakespeare Library (see Ewan Fernie and Clare McManus, *Reconceiving the Renaissance: A Critical Reader*, Oxford University Press, 2005, p. 330).

ESTC R5849; Gibson 15; Madan 2643; Wing M2690.



ELIZABETH I AND THE DUC D'ANJOU

45 [NOVEL]. Le Duc d'Alençon. Paris, Frederick du Chemin, 1680.

12mo, pp. [2], 277, [3], with a terminal errata leaf; a fine copy in contemporary or early English speckled calf, spine gilt with floriate tools, red morocco label; Leeds bookplate. **£750**

First edition, rare, of this fictionalised biography of the Duc d'Alençon et Anjou (1554–1584), the youngest son of Henri II of France and Cathérine de' Medici, who was long considered as a match for Elizabeth I, and was in fact the only suitor to court her in person. It is the history of this relationship that is the subject here, transformed into a *nouvelle galante* on the themes of power, jealousy, and revenge. Both the duc and the queen are given love rivals – 'Licestre' (i.e. Leicester) and princesse Marianne (to whom Elizabeth gives poisoned gloves).

COPAC and OCLC record copies at Edinburgh, Pierpont Morgan, Leipzig, Dresden, Bibliothèque nationale and Ostfriesische Bibliothek only.

FIFTY REASONS TO DRINK

46 ONWHYN, Thomas. A Glass of Grog ... containing 50 Excuses for the Glass and only one Objection against it. Mixed by a thirsty old Soul for all social Spirits, Teetotallers included at 1s/. & 2s/ per Glass. Published Decr 20th 1853 by Read & Co ...

Concertina-folded vertical panorama (c. 100 x 13 cm) in ten panels, etched; in the original buckram-covered boards, the title image duplicated on blue glazed paper and pasted to the front cover (worn, stain to upper right corner); a very good copy. **£1500**

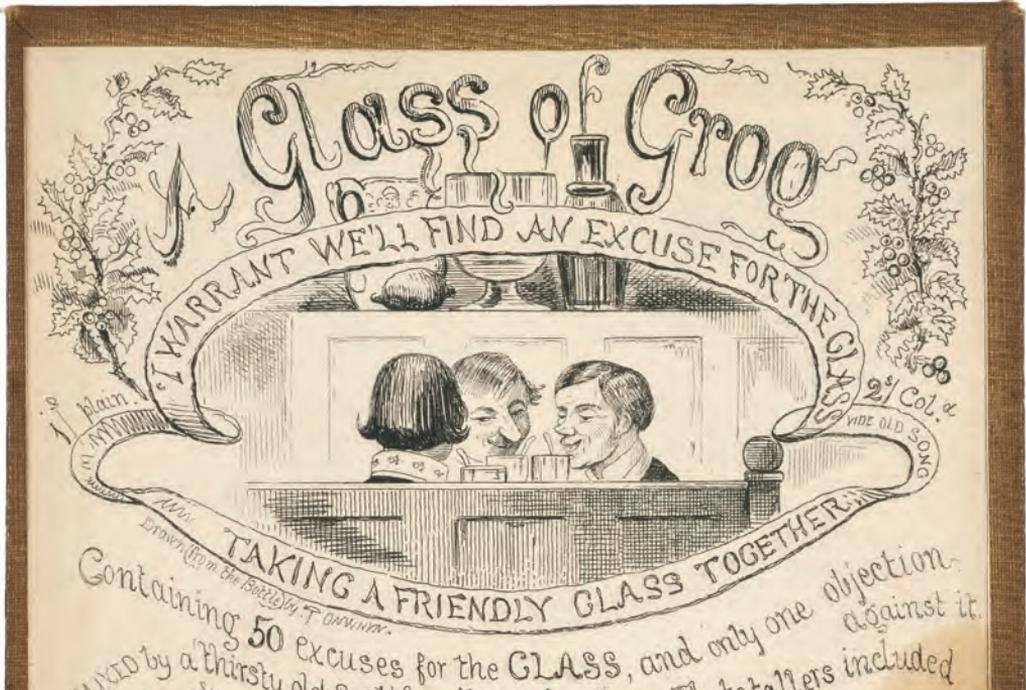
Very rare comic panorama of 50 vignettes illustrating excuses for wetting one's whistle. When low & dull; discussing a dry subject; reading the evening paper; to be sociable; to toast success; with the spleen or crossed in love; to guard against the cold; to clear the cobwebs and screw up one's courage; for comfort or inspiration etc. At the end a distinguished member of the Temperance Society looks for the one objection – taking a glass too much.

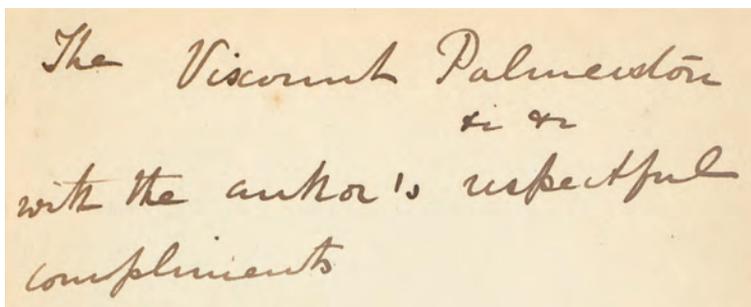
The illustrator Thomas Onwhyn (1814–1886), son of the bookseller and minor publisher Joseph Onwhyn, first came to public notice with the publication of sets of unauthorised illustrations to Dickens's *Pickwick Papers* (1837) and *Nicholas Nickleby* (1838–9). Dickens thought them of 'singular Vileness'.



'Onwhyn's most lasting contribution was to the ephemeral end of the book trade in the 1840s and 1850s, illustrating the comic side of everyday life. Undertaken for shadowy publishers such as Rock Bros and Payne, and Kershaw & Son, he produced a score of pull-out or panorama books, coloured and plain, lithographed or etched for the popular market. Satirizing tourism, teetotalism, and fashion, they included *Etiquette Illustrated* (1849), *A New Matrimonial Ladder* (c.1850), *What I Saw at the World's Fair* (1851), *Mr and Mrs Brown's Visit to the Exhibition* (1851), *A Glass of Grog Drawn from the Bottle ...* (1853), *Cupid's Crinoline* (1858), *Nothing to Wear* (1858), and *Scenes on the Sands* (c.1860)' (*Oxford DNB*). Onwhyn was prolific, but the present publication, which was available for 1s uncoloured (as here) or 2s coloured, is among his rarest.

V&A only in COPAC and OCLC.





The Viscount Palmerston
S. Osborn
with the author's respectful
compliments

BRITISH TRADE WITH CHINA: PRESENTATION COPY TO
PALMERSTON

47 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'. £1950

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

48 [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*. £2800

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' (*ODNB*).

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).

A LIKELY SOURCE FOR SHAKESPEARE

49 PASQUALIGO, Alvise. *Gl'intricati pastorale*. Venice, Francesco Ziletti, 1581.

Small 8vo, ll. [9], 10-71, [1, blank]; woodcut device to title, woodcut headpiece and large historiated initial to l. [2], woodcut initials throughout; light marginal dampstains towards the end, blank lower outer corner of f. 15 excised, not affecting text; overall a very good copy, bound in contemporary limp vellum, spine lettered in ink, front free endpaper neatly removed; a few lines of contemporary manuscript epilogue to rear free endpaper. £950

First and only edition of Pasqualigo's pastoral comedy, a likely source for Shakespeare's *Midsummer Night's Dream*.

'In *Shakespeare Jahrbuch*, vol. XXXLV, Dr. Toblery has pointed out correspondences between the *Diana* [of Montemayor] and *Midsummer Night's Dream*. The resemblances are perhaps still greater between this play and Alvise Pasqualigo's *Gl'Intricati* (1581) in which incidents of the *Diana* are dramatized. See Dr. Yollhardt's Programme, "Die Beziehungen des Sommernachtstraumes zum italienischen Schiiferdrama", Leipzig, 1899.' (H. E. D. Anders, *Shakespeare's books: a dissertation on Shakespeare's reading and the immediate sources of his works*, Berlin, 1904, p. 73).

'Henke [Robert Henke and Eric Nicholson, ed. *Transnational Mobilities in Early Modern Theater*, pp. 49 and 51] pointed up the similarity between Pasqualigo's *Gl'Intricati* [*The Ones Who Are Tangled Up*] from 1581 and Shakespeare's magical pastorals in which a "maga... terrifies the bufoons with unseen voices and wields power with magic liquor



and a book". This scenario resembles Prospero's control of Caliban, Trinculo and Stephano through the ventriloquist Ariel to pressure the buffoons to do his bidding.' (Artemis Preeshl, *Shakespeare and Commedia dell'Arte: Play by Play*, p.226).

Written by Aluise Pasqualigo (1536–1576) during his military service in Dalmatia and published posthumously only in 1581 on the initiative of Evangelista Ortense, *Gl'intricati* is also notable for its use of varied dialects: Graziano speaks Bolognese, Calabaza in Spanish, and the speech of the 'Villano di Maremma' is a caricature of crude rustic language. Quadrio notes that in almost all copies he has examined, the title page was torn, although the present copy shows no such damage.

USTC 846971; Quadrio III, ii, p. 400; Gamba, *Scritti in dialetto veneziano*, p. 73 (misdated '1551'); Clubb, *Italian Plays (1500-1700) in the Folger Library*, 671.

'A PROFITABLE BOOKE' FOR GENERATIONS OF LAW STUDENTS

50 PERKINS, John. A profitable booke of Master Iohn Perkins, Fellow of the Inner Temple. Treating of the lawes of England. *London, Thomas Wight, 1601.*

12mo, ff. [xiv], 168; vignette to title, engraved initials, in black letter and roman; a very few small marks, light damp staining to fore-edge margins at end, half of final blank flyleaf torn away, otherwise a very good, crisp and clean copy with wide margins; seventeenth-century limp vellum, title and date inked to spine in later hand; partly detached from text block, a little cockled and marked; ownership inscriptions of John Howland dated 1607 to final flyleaf, small circular Selbourne Library ink stamp to foot of title verso and f. 51r; a very attractive copy. £650

An attractive copy of the 1601 edition of Perkins' *Profitable book*. Perkins, who died around 1545, had a troubled career – allegedly having his heels 'turned upward' in Westminster Hall for being a dishonest attorney and later being imprisoned and banished from Oxford for accusing two local abbots of treason and vice – but he became a 'household name for generations of law students by reason of his little book on land law, called *Perkins' Profitable Book*, which first appeared (in law French) in 1528 under the Latin title *Perutilis tractatus magistri Johannis Parkins interioris Templi socii*' (ODNB). The first English translation appeared in 1555 and ran through seventeen editions and reprintings before 1660, with an edition appearing as late as 1827. 'The English versions are divided into eleven chapters (dealing with grants, deeds, feoffments, exchanges, dower, curtesy, wills, devises, surrenders, reservations, and conditions) and 845 numbered sections. The *Profitable Book* was intended as a kind of supplement to Littleton's *Tenures ...* [It] has a thoughtful jurisprudential preface, is clearly written, and was considered authoritative' (*ibid.*).

Provenance: from the library of Dr Hugh Selbourne (1906-73), whose diaries as a doctor in the 1960s were published as *A Doctor's Life* (1989, 2009) by his son David, the political philosopher and historian of ideas.

ESTC S114285; STC (2nd ed.) 19641.

CUSTOMS ON THE IRISH BORDER

51 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, shewing also, that the nation can bear the charge of four millions per annum when the occasions of the government require it. *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. **£4250**

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.

52 [PHILIPPINES TRADE]. Capitulaciones que arreglan los derechos que han de pagar las embarcaciones Joloanas en Manila y Zamboanga, y las Espanolas en Jolo, cuyo arancel no puede variarse sino por nueva convencion. [*Manila, 1837*].

Folio, pp. [4]; small wormholes touching a few letters, somewhat browned, creases where once folded; good, in 20th-century marbled boards, label to upper cover, old Madrid bookseller's ticket to rear pastedown. **£200**

An apparently unrecorded document detailing the trade agreement signed in September 1836 between the Spanish colonial government in the Philippines and Jamalul Kiram, Sultan of Sulu (1823-44), including reference to the transport of Chinese passengers.

Set out in nine articles, with an appendix noting two modifications, the text details the duties to be paid by ships from the island of Jolo, in the Sultanate of Sulu, trading with Spanish Manila and Zamboanga, and by Spanish ships trading with Jolo. Reference is made to various types of vessels, with or without 'pasageros Chinos', and to numerous products, including wax, cocoa, rice, sugar, coconut oil, and cloth. The document bears the names of the Sultan ('Mahamad-Diamalul-Quiram') and 12 datos (local chiefs), as well as that of José Maria Halcon and José Maria Cambronero

Not on COPAC, OCLC or KVK.

REVIEWED BY MARY WOLLSTONECRAFT

53 PICKERING, Amelia. *The Sorrows of Werter: a Poem ... London, Printed for T. Cadell ... 1786.*

4to, pp. xxii, 69, [1]; with half-title and a sixteen-page list of 961 subscribers; apart from slight fraying a very good copy, uncut, in original blue-grey wrappers and tan paper spine. **£1200**

First edition. Amelia Pickering's 'melancholy, contemplative poem' (Todd) was one of a spate of works in English and German founded on Goethe's novel, including poems by Charlotte Smith and Mary Robinson, both subscribers here. Pickering 'gives to Charlotte a voice, if rather weakly moralistic, and to Werter suffering which is acute, credible and unhysterical' (*Feminist Companion* citing 'The Sorrows of Young Charlotte: Werter's English Sisters', *Goethe Yearbook*, 1986).

Mary Wollstonecraft, however, was not enthusiastic. 'To pity Werter we must read the original ... The energy ... is lost in this smooth, and even faithful, imitation ... Werter is dead from the beginning: we hear his very words; but the spirit which animated them is fled ...' (*Analytical Review*, January 1789).

Speck Collection 1155.

THE FIRST ENGLISHMAN TO ENTER MECCA

54 PITTS, Joseph. *A true and faithful account of the religion and manners of the Mohammetans. In which is a particular relation to their pilgrimage to Mecca, the place of Mohammet's birth; and a description of Medina, and of his tomb there. As likewise of Algier, and the country adjacent. And of Alexandria, Grand-Cairo, etc. ... In which are many things never publish'd by any historian before. Exeter, S. Farley for Philip Bishop and Edward Score, 1704.*

8vo, pp. [16], 183 (i.e. 184); small worm tracks to lower margins of first quire and quires L-N, another to pp. 97-106, touching a few letters, slight wear to upper outer corners of a few leaves, otherwise a very good clean copy in near 18th-century calf, neatly rebaked and recornered, spine laid down, covers rubbed. **£8500**

Scarce first edition. 'Pitts was the first Englishman to record his own experiences of the pilgrimage to Mecca, a place strictly prohibited to infidels. His book also gave a detailed account of Muslim rituals, and the family life, customs, and cookery of the Turkish Algerians among whom he resided ... Sir Richard Burton's *Pilgrimage to Al-Madinah and Meccah* (1855-6) referred to it in detail and printed extracts' (*ODNB*).

Pitts (c. 1663-1739) was just fifteen when he was captured off the Spanish coast by Algerian pirates and taken into slavery. Forcibly converted to Islam, he accompanied his third owner on a pilgrimage to Mecca in 1684, passing through Alexandria, Cairo, Suez and Jiddah. He spent four months at Mecca before proceeding to Medina, and following the pilgrimage was granted his freedom. After serving for a while with the Turkish army, Pitts undertook an arduous journey home to his native Exeter, where his *True and faithful account* was published ten years after his return.

ESTC T77077.



55 PIUS II. Papal bull 'Dum excelsa meritorum'. Tivoli, 21 September 1461.

280 x 480 mm; 16 lines written in an excellent chancery hand in dark brown ink, ruled in blind, very large calligraphic initial 'P' (*Pius*), remainder of pope's name and initial 'U' (*universis*) written in large calligraphic letters with extensive delicate penwork extensions, two elongated calligraphic initial 'S's' (*serv[us] servorum*), ascenders of first line elongated, signed for the papal official 'B. de Maffeis' where vellum folded over at foot, lead bulla attached to the document on red and yellow threads (slightly faded); creased where folded, minor wear and a few small stains, two small holes (no loss of text), but in excellent condition. £5000

A fine example of a papal bull from the pontificate of the humanist pope Pius II (Enea Silvio Piccolomini, 1405–1464, pope 1458–1464).

The bull concerns the chapel or church of Our Lady at 'la Mongia' (i.e. La Monjía) near the town of San Silvestre in the diocese of Toledo, which Alvaro Gomez de Ciudad Real, lord of San Silvestre and secretary of King Henry of Castile, wishes to found as a monastery or house of Minorite friars. It grants ten years' indulgence and forty days' relaxation of the enjoined penances to anyone of either sex who visits the church on the feasts of the Annunciation, Assumption and Nativity of Mary and on the feast day of Saint Anthony of Padua, or who offers their hands to the construction and maintenance of the chapel or monastery for an equivalent number of days per year. We can, however, find no evidence that the chapel at La Monjía ever became a Minorite house.

The bull is signed for the papal official 'B. de Maffei', almost certainly the humanist Benedetto Maffei (1428–1494), one of three brothers of a notable Veronese family who settled in Rome. The Maffei residence in Via della Pigna, acquired by 1468 and shared with Benedetto's brother Agostino, came to house their important collection of antiquities, manuscripts and printed books. Benedetto's name is found on bulls issued by the papal secretary Leonardo Dati under Paul II (1464–1471). The present bull seems therefore to provide earlier evidence of his high position in the Curia.

THE DEATH-BED EDITION, CONTEMPORARY MOROCCO

56 POPE, Alexander. *The Works ... In nine Volumes complete. With his last Corrections, Additions, and Improvements; as they were delivered to the Editor a little before his Death: together with the Commentaries and Notes of W Warburton ... London, Printed for J. and P. Knapton, H. Lintot, J. and R. Tonson, and S Draper, 1751.*

Nine vols, 8vo, with a frontispiece in volume I and twenty-three further engraved plates; a fine copy, in handsome contemporary red morocco, gilt; early twentieth century bookplate of the art collector and politician Philip Sassoon. £1750

A very handsome copy of the much-delayed but eagerly anticipated 'death-bed edition, edited and annotated by William Warburton, to whom Pope left the copyright of all his published works.



It is an edition of great importance in the textual history of Pope, but was often decried by subsequent editors – viz Griffith: ‘Warburton ... is to be lifted down from any pedestal of respect, and is to be treated with a great deal of skepticism’ (‘Early Warburton? Or late Warburton?’, *Studies in English* XXIV, 1944). There is ample evidence, however, that the format and presentation is in accordance with Pope’s last wishes, and that this democratic octavo set is ‘not a betrayal of Pope’s intentions but a realization of them’ (Foxon, *Pope and the early eighteenth-century book trade*).

Griffith 643-651.

CARTHUSIAN LITURGICAL PSALTER

57 PSALTER, with Canticles, Pater Noster, Te Deum and Office of the Dead.
North-western Italy, perhaps Asti, mid-15th century.

204 leaves, collation i–xii¹⁰, xiii⁹ (-¹, probably blank), xiv–xx¹⁰, xxi⁵ (-¹, probably blank) (290 x 200 mm), numbered in an early hand up to f. 32 and thereafter in modern pencil, single columns written in 18 lines in two sizes of a fine liturgical bookhand, ruled with plummet and ink, music in square notation on a four-line red stave, very large eight-line initial ‘B’ (*Beatus vir*) on first leaf in blue with elaborate penwork in red, green, blue and purple extending the full height of the inner margin, four five-line and four four-line initials with similar penwork, numerous two-line initials with contrasting penwork, several calligraphic initials with penwork sometimes incorporating human profiles, one-line initials alternately in red and blue, rubrics, catchwords set within ornamental pen-strokes; modern (probably early twentieth-century) miniature of the Crucifixion within elaborate border in late medieval style on verso of f. 129; some soiling and wear, occasional slight cockling, a few openings dust-soiled, but generally in very good condition in early sixteenth-century Italian blind-stamped panelled calf over wooden boards, brass corner-pieces (possibly recycled from a previous binding) stamped with a ‘YHS’ monogram and the Agnus Dei, brass catches and remains of clasps, vellum pastedowns, green silk tabs stitched to outer edges of seven leaves; rubbed, short splits in joints, front and rear free endleaves cut away. £17,500

A substantial and attractive office book of Carthusian Use, bearing the medieval ownership inscription of the major charterhouse at Valmanera (Asti) in Piedmont and probably made for them.

Originally founded as a Vallombrosan monastery in the first half of the twelfth century, Valmanera was given over to the Carthusians in the late fourteenth century. The monastic complex was enlarged and came to embrace an imposing church and a large cloister, around three sides of which were ranged the individual cells of the monks. A catalogue of the library (Vatican Library, Cod. Vat. lat. 11276) lists 354 volumes. The charterhouse was suppressed by Napoleon in 1801 and its contents confiscated.

The austere life of Carthusian monks meant that most of the day was spent in the isolation of their cells. They followed the same daily round of eight offices as monks of other religious orders but, uniquely, they celebrated only the night offices and the afternoon office of Vespers together regularly in the church, and Mass less frequently. Otherwise they said their offices and celebrated Mass in the privacy of their cells.



Compendium
Feria secunda ad primam. ant.
Scribe domino in timore. ps.
cl. ant.
Beatissimus vir qui
non abiit in co-
silio impiorum:
et in via peccato-
rum non stetit:
et in cathedra a-
pestilentie non
sedit. **S**ed in lege domini volun-
tas eius: et in lege eius meditabitur
die ac nocte. **S**icut erit tanquam li-
gnum quod plantatum est secus de-
cursum aquarum: quod fructum su-
um dabit in tempore suo. **Q**uia
solum eius non defluet: et omnia
quae cumque faciet prosperabuntur.

cc. lxxij. f. 100.

Quando autem te dominus in die tri-
bulationis: protegat te no-
men dei iacob. **Q**uia tibi auxi-
lium de seculo: et de seculo tue. **M**ir te.
Quoniam sit ois sacrificium tuum: et ho-
la iustum tuum pingue fiat. **T**ribu-
at tibi dominus cor tuum: et omne consilium tuum
confirmet. **L**etabimur in saluti
tua: et in nomine dei nostri magni-
ficabimur. **I**mplet dominus omnes
petitiones tuas: nunc cognovimus quoniam sal-
vum fecit dominus christum suum. **Q**uia
dicit illum de caelo seculo suo: in pote-
ribus salus deus terre eius. **H**uius
curribus et huius equis: nos autem
in nomine domini nostri invocabimus.
Leprosi obligati sunt et ceciderunt:
nos autem sursum et erecti sumus.

Omnis salus fac regem: et exau-
di nos in die qua invocaverimus te.
Diebus dominicis in primo noct. ant.

Domic. ps. lxxij. f. 100. Et nouae.

Omnis in seculo. **Q**uia
iustitiae tuae letabitur
rex: et super salutare
tuum exultabit uehe-
menter. **O**culi domini
in corde tuo tribuisti ei: et uolun-
tate labio: um eius non fuerunt. **Q**uia
in precibus cum in bene-
dictionibus dulcedinis: posuisti in
capite eius coronam de lapide pretioso.

The present Psalter, containing only the long night offices of Matins and Lauds and the afternoon office of Vespers, was thus the volume around which they would have gathered in their church. The size of the script and musical notation is large enough to be read at some distance. By contrast, every Carthusian monk would have possessed his own diurnal, containing only the day offices, and these are thus more frequently encountered.

The majority of the manuscript comprises a liturgical Psalter, with numerous inserted antiphons (ff. 1–173r). This is followed by Canticles (ff. 173r–184r), Credo (f. 184r–v), Te Deum (f. 184v–185v), Athanasian Creed (ff. 185v–187v), Office of the Dead (Carthusian use, with responses ‘Credo quod redemptor’; ‘Induta est caro mea’; ‘Memento mei, Deus, quia ventus est’; ff. 187v–193v), and further Canticles (ff. 193v–204r).

On several leaves are preserved contemporary instructions to the decorator to supply initials in gold (‘fiat hic l[i]t[er]a de auro’), instructions which were not, however, followed.

Provenance: From the medieval library of the Carthusians of Asti in Piedmont (also known as the Charterhouse of Valmanera, dedicated to SS. James and Philip), with their classmark ‘CCLXXVI Cartusie Ast[...].’ at foot of first leaf in a fifteenth-century hand, ‘Cartusia Astensis’ in a later hand at head of the same leaf; nineteenth-century printed book-label on rear pastedown bearing an erased inscription; Falk Simon (1874–1957) of Göteborg, Sweden; Kvalitetsauktion, Malmö, 10 November 1979, lot I:3, bought by Mellgrens Antikvariat; Roman Kaczmar, bought from Mellgrens in 1982, his MS. 2-3.82, with his inkstamp on rear pastedown.

58 PUNCH or the London Charivari. Volume the first [- Vol LXXX] ... *London, Published at the Office ... [1841-1881].*

80 parts in 20 vols, 4to; engraved title-pages, numerous engraved and woodcut plates and illustrations; a fine set, in late nineteenth-century half red morocco and green cloth boards, spines gilt. **£1850**

An unbroken run of the first forty years of *Punch*, the most important illustrated political magazine of the nineteenth-century, founded by Henry Mayhew and the engraver Ebenezer Landells, and edited for the first thirty years by Mark Lemon.

Though it struggled to cover its costs initially, after it was bought by the publishers Bradbury & Evans at the end of 1842 *Punch* achieved widespread popularity, becoming a staple of polite and literary drawing rooms and spawning a plethora of imitations, especially in the colonies. In its heyday in the 1840s and 50s, illustrators included John Leech and the future illustrator of *Alice in Wonderland*, John Tenniel; among the journalists were Douglas Jerrold and William Makepeace Thackeray.

ZOROASTRE,
TRAGÉDIE,
MISE EN MUSIQUE
PAR M. RAMEAU,

Représentée pour la première fois par l'Académie Royale de Musique,
le 2. Decembre 1749.

Le prix en blanc 13. liv. & 15. liv. relié.



A PARIS,

Chez } La Veuve BOIVIN, rue Saint Honoré, à la Regle d'Or.
M. LECLAIR, rue du Roule, à la Croix d'Or.
M. LECASTAGNIÈRE, rue des Prouvaires.
Et chez l'AUTEUR, rue Saint Honoré, près le Palais Royal.

AVEC APPROBATION ET PRIVILEGE DU ROI.

MARKED UP FOR A COPYIST

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

Oblong 4to, pp. [ii], 189, letterpress title, music engraved throughout; woodcut vignette on title; numerous pasted-on slips bearing manuscript instructions or indicating cuts, viola part added in manuscript to music on pp. 100–1 (*see below*); old repaired tear in inner margin of one leaf (pp. 107–8, without loss), some occasional light browning and spotting; contemporary mottled sheep, spine gilt; rubbed, head and foot of spine slightly chipped, upper joint cracked at head and foot. **£5000**

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

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Acte V.
p. h. b.

Fin. 2^e h. b.

Fin.

Viol.

h. b. Seal.

Da Capo.

On reprend le premier Rigaudon.

Da Capo.

Amélié.

Ariette lente.

Regne Amour,
p^{is} Viol à demi.

Son brillant

Barocci à demi.

copiez ici l'ariette qui est page 189. Et celle ci vous la mettez à la fin de l'acte.

changer le Supplement en il y a une autre Ariette substituée à celle ci. p. 189.

d'après ce que l'écritement au service de la Nation, s'il devient malheu-

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

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

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

60 RANDOLPH, Thomas. Poems, with the Muses Looking--Glasse, and Amyntas ... The second Edition enlarged. *Oxford, Printed by L. Lichfield ... for Francis Bowman, 1640.*

Small 8vo, pp. [28], 134; [2], 83, 86-87, [7], 18, 15-101, [1], with the additional engraved title-page by William Marshall, frequently wanting; a fine copy in full dark green crushed morocco, gilt, by Albert Matthews for H. Buxton Forman, front joint neatly restored. **£1500**

Second edition, adding twelve new poems (on pp. 116-134), one of which ('Upon an Hermaphrodite') is actually by Cleveland. This edition is sometimes found bound with *The Jealous Lovers* (Cambridge 1640).

STC 20695; Madan, I, 222; Greg, III, p. 1101.

PUBLISHER'S COPY

61 RICHARDSON, William. Portraits illustrating Grangers Biographical history of England. *London, W. Richardson, 1792-1812.*

2 vols, folio, ff. [1, with manuscript gift inscription from Richardson to John Rogers], [1, engraved title dated 1792], engraved portraits numbered 1-160; [1, engraved title dated 1799], engraved portraits numbered 161-319, [9, two manuscript indexes]; most plates with tissue guards, a very few mounted; some occasional light foxing; very good in contemporary polished calf, covers with elegant borders in gilt and blind, spines tooled and lettered in gilt, gilt turn-ins, blue/grey endpapers, gilt edges; neatly rebaked with spines laid down, some wear to corners and edges; bookplates of Arthur J. Rogers and Robert J. Hayhurst. **£1500**

A handsome collection of rare British portraits produced for avid 'Grangerizers' by the London printseller, publisher and auctioneer, William Richardson (fl. 1778-1814) – **Richardson's own copy**, with his manuscript indexes and a dedication to his friend John Rogers (1763-1821), builder of Yarlinton House and Sheriff of Somerset.

When James Granger's catalogue of engraved historical portraits, *A biographical history of England*, appeared in 1769, its success was immediate, sparking a fashion for portrait print collecting and – to Horace Walpole's frustration – an increase in the prices of prints. A supplement appeared in 1774, and second and third editions appeared in 1775 and 1779 respectively.

Richardson – who operated from York House, 31 Strand, London, from the early 1790s – exploited the success of Granger's work to become the leading specialist in portrait prints of his day. This work is an attractive visual record of notable (and more obscure) figures from British history to the end of the 17th century, encompassing royalty, lords and ladies, bishops and divines, lord mayors of London, army and naval officers, poets and writers, antiquaries, physicians and musicians, as well as a jester, ale-wife, rope dancer, and Oliver Cromwell's schoolmaster.

The inscription in this copy, addressed to 'John Rogers Esqr', reads: 'Mr Richardsons respects to his very kind friend sends his own reserved copy of Portraits for illustrating



the Revd Mr Grangers Biographical History of England &c. To which he has added some few others ... The portraits not mentioned in Granger are marked. My son dieing rather prematurely there was no compleat index printed. I have therefore wrote one, have paged the portraits at the top and at the bottom reference to the volume and page of Granger.'

COPAC shows only 3 copies, at the British Library, National Library of Scotland, and National Trust (Wallington).

62 ROBERTSON, William. *The History of America ... London, Printed for W. Strahan ... T. Cadell ... and W. Balfour, at Edinburgh, 1777.*

2 vols, 4to, pp. xvii, [7], 488; [4], 535, [1], [20, index and errata]; with four folding maps and one folding plate (of Aztec paintings, facing p. 482, volume II); the half-titles present but pasted down to the front free endpapers, old repairs to small holes in margin of two leaves at the end of vol. I, one gathering foxed, else a fine copy in contemporary mottled calf, contrasting morocco spine-labels. **£1000**

First edition of this important work which from its first publication 'held its place as the standard history of the discovery of the New World until the 1840s. In it the views of sixteenth-century and later writers are synthesized clearly and cautiously, with due allowance for bias' (Honour).

Robertson's 'vivid descriptions and philosophical disquisitions on aboriginal society captivated the literary world, while the outbreak of the American war rendered it more popular than either of its predecessors ...' (DNB).

Divided into eight books, it narrates the history of the discovery of America and of the conquest of Mexico and Peru. The maps apparently are not always present – the Hill copy, which does not have them, includes a note, signed by T. Cadell, to the purchaser of the history, entitling him to four maps that were intended for the books, but were not finished in time. A third volume was published after the author's death in 1796.

Hill, p. 254; Palau, 270979; Sabin, 71973-4.

FROM THE LIBRARY OF LOUIS PHILIPPE

63 [SAINT-MORYS, Etienne Bourgevin Vialart, comte de]. Voyage pittoresque de Scandinavie. Cahier de vingt-quatre vues, avec descriptions ... [London, de l'imprimerie de Cox, Fils, et Baylis, 1802].

4to, pp. 24, with additional manuscript 'Table des vues contenues dans ce volume' following title leaf, illustrated with 24 aquatint plates by Jacques Mérigot after Louis Belanger ('published May 1802 ... by Messrs G. & W. Nicol ... & J. White ... Publié à Paris par J. E. Gabriel Dufour ...'); a little light foxing; very good in contemporary tree calf, elegant gilt border to covers, gilt-lettered green morocco label to upper cover, spine gilt in compartments with morocco label, marbled endpapers; some rubbing to extremities; signature of King Louis Philippe ('LP') and ink stamp 'Bibliothèque du Roi (Neuilly)' to title, bookplate of Joseph Renard (1822-82); with autograph letter signed from Louis Philippe dated 20 Oct. 1845 tipped onto title (1 p.); each plate with captions added in manuscript some in the hand of Louis Philippe. **£1500**



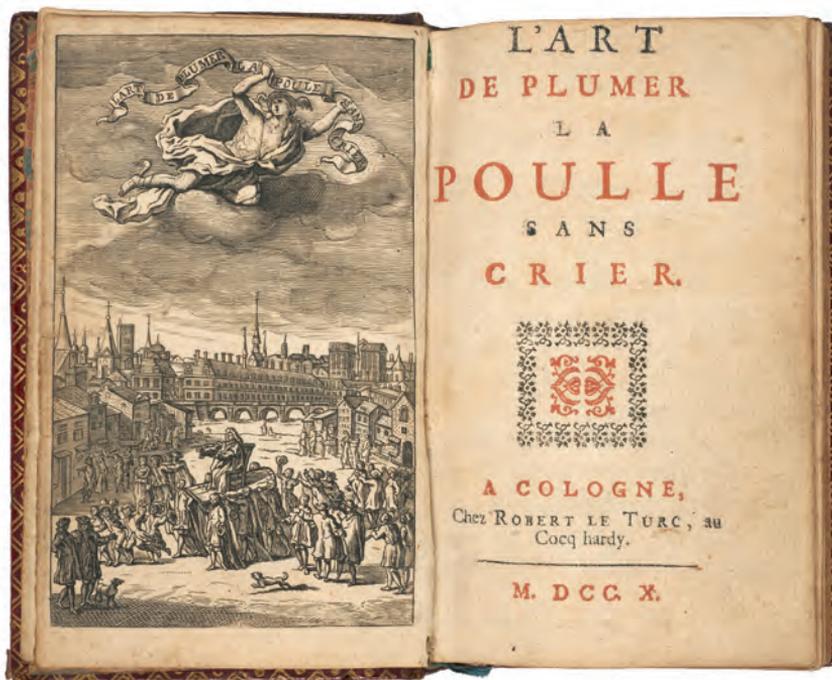
First edition of this handsome work on Scandinavia, from the library of Louis Philippe, king of the French from 1830 to 1848, partly annotated by him. Saint-Morys (1772–1817) was the son of the art collector Charles Paul Jean-Baptiste (1743–95), whose collection of over 12,000 drawings is preserved at the Louvre. Saint-Morys emigrated with his father to London in 1790 in the wake of the French Revolution. His affection for Scandinavia and inherited passion for art prompted him to publish this work celebrating the natural beauty of Sweden, Finland and Norway. It is clear from the introduction that it was intended to form part of a larger work, but this is all that appeared.

This copy was once housed in Louis Philippe's library at the château de Neuilly, which was dispersed following the 1848 Revolution. The tipped-in letter from the king, addressed to 'Mon cher administrateur', discusses the future of a mill at Aumale in Normandy: 'l'avis unanime de la Reine, de ma soeur, de M. Fontaine & le mien est que la papeterie est la meilleure des trois propositions.'

PLUCKING THE HEN WITHOUT MAKING IT SQUAWK

64 [SATIRE]. *L'Art de plumer la poule sans crier. Cologne [i.e. the Netherlands?], Robert le Turc, 1710.*

12mo, pp. [14], 224, with an engraved frontispiece of a carnival scene (with a four-page 'explication' in the preliminaries); title-page printed in red and black; inner margin of p. 224 slightly damaged by adhesion to endpaper, sense recoverable, else a very good copy in contemporary red morocco, spine gilt. £1250



First(?) edition of this scarce collection of 21 satirical anecdotes, mostly about the law, money and women, exposing hypocrisy and abuses of authority. Several stories mention the lieutenant-criminel of Paris, Jacques Deffita. In one story a poor lawyer escaping a storm stumbles upon the sale of the 'grande ferme des regrats' (licences for the sale of salt) and earns a small fortune as people to try pay him off making a submission. In another, an avaricious husband hides his fortune in secret places in his library – when his wife discovers and appropriates a cache of 3000 pistoles, he accuses his chimneysweep of the crime and nearly has him executed; luckily disaster is averted and the sweep awarded a pension.

Viollet-le-Duc (*Bibliothèque poétique*) called it a collection of 'histoires de courtisanes, des fripons et de partisans ... la plus grande partie est fort piquante', and Ashbee thought it 'better written than most of its kind' (*Index* p. 98).

There were two different printings in 1710, the other reading 'Poule' rather than 'Poulle' and with a different woodcut device. **The fine frontispiece is often missing.**

Gay-Lemonnyer, I, 286.

65 SCARRON, Paul. *Le Marquis ridicule, ou la comtesse faite à la haste*. Comedie ... Suivant la copie imprimée a Paris. [*Leiden, Elzevier*], 1656.

[bound with:]

— *L'Escolier de Salamanque, ou les genereux ennemis*. Tragi-comedie ... Suivant la copie imprimée a Paris. [*Leiden, Elzevier*], 1657.

Two works, 12mo, bound together, pp. 93, [3, blank]; and pp. 95, [1]; fine copies bound in full dark blue morocco janseniste by Duru, gilt turn-ins, gilt edges. *Provenance*: M. Millot, collector and bibliographer of Elzevier, his sale of 1846; Charles Pieters, author of *Annales de l'Imprimerie des Elzevir* (1858), with bookplate; the Lyonnais bibliophile Joseph Rénard (1822–1882), with bookplate and neat manuscript notes to front endpaper, sale of 1881; the Argentine lawyer and collector Eduardo J. Bullrich, sold by Sotheby's in 1952 (bought by Maggs, £12).

£1200

First Elzevier editions, very rare, of these two plays by Scarron, pirated after the text of the first editions printed in Paris. A volume with excellent Elzevierian provenance. Best known for his *Roman comique* (1651-7), a vivid picaresque about a company of strolling players, and as the first husband of the marquise de Maintenon, later wife of Louis XIV, Scarron was also a successful playwright who influenced Molière, adapting Spanish sources to the French stage. *Le marquis ridicule* (1656) is a bumpkin satire set in Madrid; *L'Escolier de Salamanque* (1655) 'est un des plus beaux sujets Espagnols, qui ait paru sur le Theatre François depuis la belle Comedie du Cid' (dedication).

The first editions of these plays are of great rarity, but these contemporary piracies, which were a staple of the Elzeviers, are also extremely scarce. Of *Le Marquis ridicule* we have been able to trace only three copies, at Trinity College Dublin, Heidelberg, and Leiden (and only one copy of first edition, at the Bibliothèque nationale); and of *L'Escolier de Salamanque* only five copies (Senate House, and four in mainland Europe), plus two of the first edition. There have been no copies of any edition sold at auction since this volume last appeared in 1952.

Willems 793 and 810; Pieters 92 and 98 (these copies); Rahir 797 and 814 (these copies)

PEPYS WAS NOT AMUSED

66 SEDLEY, Charles. The Mulberry-Garden, a Comedy. As it is acted at by His Majestie's Servants at the Theatre Royal ... London, Printed for H. Herringman ... 1675.

Small 4to, pp. [8], 75, [3], with preliminary and terminal blanks; a fine copy, untrimmed, in modern boards. £200

Second edition, though not so stated, of the aristocratic playwright Sedley's third comedy, based in part on Moliere's *L'École des Maris*. The first edition appeared in 1668. Pepys attended the first performance on 18 May 1668. The house was 'infinitely full' as 'all the world [expected] great matter', but 'when it came ... the play had nothing extraordinary in it ... the King I did not see laugh ... nor the company ... I have not been less pleased with a new play in my life ... and which made it the worse was, that never was worse musick played.'

Wing S 2403.

67 SFORZA, Ludovico, *Duke of Milan*. Letters patent granting various castles and lands to Bertrando de' Rossi, Count of Berceto, and his heirs. Milan, 6 October 1496.

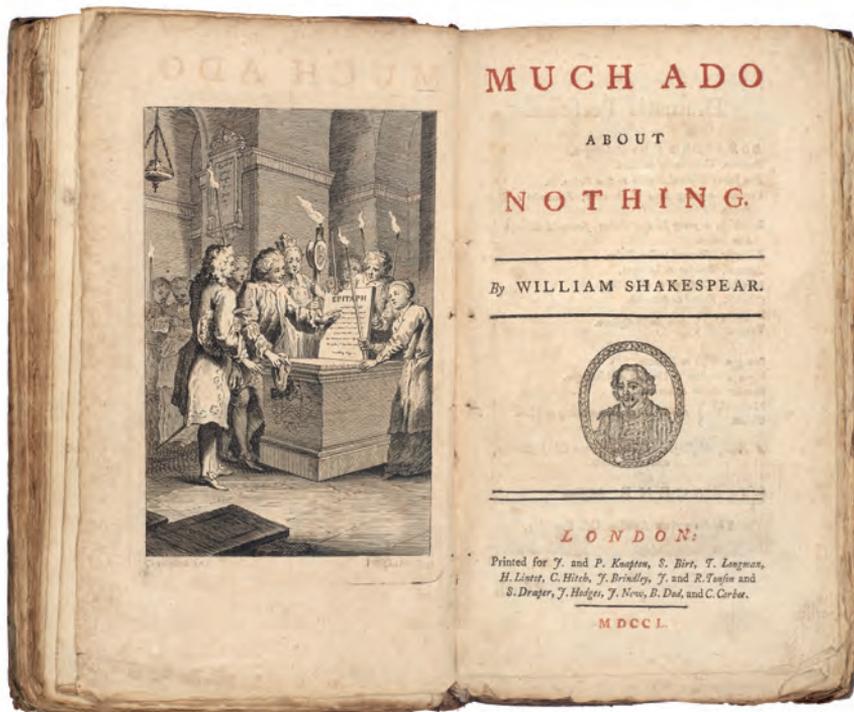
357 x 570 mm; 20 lines in a good humanist cursive hand, dark brown ink, Sforza's name and the first few words of his title in capitals, initial 'L' never supplied, signed 'B. Chalcus' (the ducal secretary Bartholomaeus Chalcus) in light brown ink; creased where folded, four small holes slightly affecting two words, seal lacking (cords of purple and white thread present), in very good condition. £2000



A significant document issued during the Italian War of 1494–1498 by Ludovico Sforza (also known as Ludovico il Moro, duke of Milan 1494–1499).

The document confirms to Bertrando de' Rossi, Count of Berceto (1429–1502), the grant of various properties made on 3 July 1490 by Ludovico Sforza's nephew and predecessor as duke, Gian Galeazzo Maria (1469–1494). The 1490 letters patent, which is written out in full, names the castles at Berceto, Roccaprebalza, Corniana, Bardone, Roccalanzona and Carona, a tower at Cisa, and various towns and villages. In 1495 Bertrando had for several days given lodging to Charles VIII of France at Berceto. This subsequently led to Bertrando's arrest by Ludovico and the confiscation of his castle at Segalara. Bertrando was not pardoned and released until 1497, so the present document must have been issued during his imprisonment by Ludovico.

From a private German collection; loosely contained in a folder noting that it was purchased from Charavay in Paris on 4 January 1926.



UNCUT PLAYS

68 SHAKESPEARE, William. *Much ado about Nothing ... London, Printed for J. and P. Knapton, S. Birt, T. Longman, H. Lintot, C. Hitch [etc. etc.] ... 1750.*

[bound with:]

[LANSDOWNE, George Greville, *Lord*]. *The British Enchanters; or, no Magick like Love. A dramatic Poem. London, Printed for J. Tonson: and sold by W. Feales ... 1732. [And two others].*

Four works bound together, 8vo: *Much Ado* pp. 72, including an engraved frontispiece; *British Enchanters* pp. 69, [1] (slightly browned); bound with editions of Vanburgh's *The*

Mistake 1756, and Shakespeare's *Measure for Measure* 1734 (title very dusty); all four works uncut, in mid eighteenth-century quarter sheep and drab boards, worn, vellum tips. £650

A scarce eighteenth-century edition of *Much Ado*, with the much altered second edition of Lansdowne's *British Enchanters*. The pseudo-opera *The British Enchanters* had first been staged in 1705 (and printed 1706) by Betterton's company, with musical portions and elaborate stage machinery, but 'upon the Separation of the Houses, when Musical Performances were confin'd to one Theatre, and Dramatick to the other, it became necessary to lengthen the Representation of the present Poem with several alterations and Additions, and some intire new Scenes'. This much altered text is presented here for the first time.

ESTC shows six copies of this edition *Much Ado* (Birmingham Central, BL, Bodley, Senate House; Folger, and UC Riverside). A similar consortium of booksellers published a number of Shakespeare plays at this time.

WILD-THYME, THE CRIMSON ROSE,
AND A WILLOW ASLANT THE BROOK

69 [SHAKESPEARE]. [GIRAUD, Jane Elizabeth]. *The Flowers of Shakspeare ...*
E. I. G. del. et lith. [London?] Day & Haghe, Lith[ographe]rs to the Queen, [1845].

Large 4to, ff. [31], lithographed throughout, with a hand-coloured title-page, a dedication leaf, and 29 hand-coloured plates of bouquets of flowers and other plants, extracts from Shakespeare below, each with a decorative initial, heightened in colour; a few spots and stains, but the colouring bright and fresh, in contemporary half morocco, rubbed, front cover lettered gilt. £850



First edition, a finely-executed piece of Victorian Shakespeariana by Elizabeth Jane Giraud (1810–1868) of Faversham, Kent. It is dedicated to her brother, a professor of chemistry and botany.

For each of the twenty-nine extracts chosen, Giraud has assembled a floral display of all the plants mentioned, a method she was to employ again in her *Flowers of Milton* (1846), and *Floral Months of England* (1850). Day and Haghe (who became Day & Son in 1845) are best known for their lithographs for David Roberts's *Holy Land* (1842-9).

A FIG TO PRYNNE

70 SHIRLEY, James. *The Bird in a Cage. A Comedie. As it hath been presented at the Phoenix in Drury-Lane ... London, Printed by B. Alsop and T. Fawcet for William Crooke ... 1633.*

Small 4to, ff. [38], with the final errata leaf; title-page a facsimile on old paper, inner margin of A2 neatly repaired, water stain to foot of gathering B; in red quarter morocco and cloth boards by Sangorski and Sutcliffe, arms of Robert Abdy in gilt to boards; bookplate of Robert Abdy. £750

First and only edition of Shirley's romantic comedy, ironically dedicated to the Puritan antitheater campaigner William Prynne, 'Utter Barrester of Lincolnes-Inn'

The Bird in a Cage, presents the story of the young Philenzo's attempts to win the hand of his sweetheart Eugenia, who has been imprisoned in a tower by her father, who plans to marry her to the Duke of Florence. Philenzo persuades Eugenia's father to grant him one month and as much money as he likes to try to reach her. He eventually succeeds by concealing himself in an elaborate cage of exotic birds which is presented to Eugenia as a gift.

The play was licenced under the title 'The Beauties' but was rechristened 'The Bird in a Cage' as a jibe at Prynne who had recently been imprisoned for his *Histriomastix* (1632), a sweeping denunciation of the theatre and actors. In the dedication to Prynne, Shirley congratulates him on his 'happy retirement' and regrets that his present situation ('your selfe as I heare having lately written a Tragedie') means he won't be able to get out to enjoy the play at the theatre and will have to imagine 'The Musicke, the Songs, the Dancing'.

Some of the sheets of *The Bird in a Cage* were altered while going through the press. The present copy retains the uncorrected variant readings identified by Pforzheimer, 'Enter Fulvio, Orpiano' on B1r, and 'Infernal Spirits ...' as the first line on C4r.

Pforzheimer, 922; STC 22436; Greg, II, 479.

71 [SHIRLEY, James]. *The Coronation a Comedy*. As it was presented by her Majesties Servants at the private House in Drury Lane. Written by John Fletcher. Gent. *London, Printed by Tho. Cotes, for Andrew Crooke, and William Cooke ... 1640.*

Small 4to, pp. [72], lightly washed but a very good copy in modern sprinkled calf, morocco label, by Bernard Middleton. **£3600**

First edition. When the theatres were closed for plague in 1636–1637, the company for which Shirley was in effect house dramatist, Queen Henrietta's Men, were forced to sell off their stock of plays to the booksellers. As a result a number of Shirley's plays appeared in print in the late 1630s, including *The Coronation*, misattributed to his earlier contemporary, John Fletcher. It is not clear how the confusion occurred, but Shirley was in Dublin and no author was specified when the play was entered in the Stationers' Register in 1639. Earlier, when the Master of the Revels had licenced the play in 1634/35, it was described as Shirley's, and his authorship was asserted again in a catalogue in *Six New Plays* (1653), where it is described as 'falsely ascribed' to Fletcher.

Shirley, representing the last generation of English Renaissance dramatists, was 'the master of many techniques, his mind ... stocked with the formulae and devices of his predecessors' (G. K. Hunter). Nowhere is this seen more clearly than in *The Coronation*, an impossibly complicated verse tragi-comedy of cross-purposes, jealousies, and romantic misunderstandings. Sophia, the Queen of Epire, is a minor, and Cassander, the regent of the country (prophetically named Lord Protector), anticipates that she will marry his son. But then the nephew and the son of two feuding courtiers are revealed as Sophia's missing brothers, princes of Epire in disguise, and each in turn assumes the throne as rightful king, displacing Sophia. Meanwhile the tangled subplot of romantic deceptions unwinds and we end with a pending coronation and two happy unions.

STC 11072; Greg 572(a).

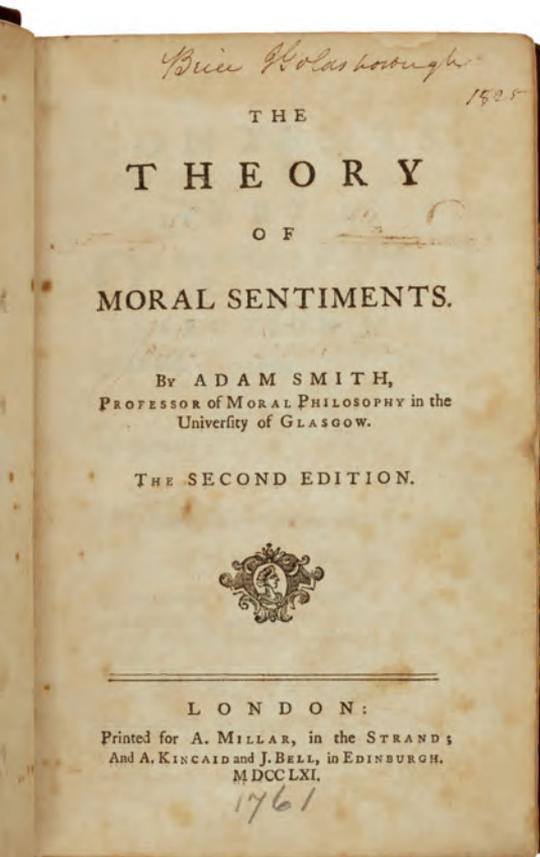
THE NOTION OF 'IMPARTIAL SPECTATOR' AS SMITH UNDERSTOOD IT WHEN WRITING THE WEALTH OF NATIONS

72 SMITH, Adam. *The Theory of Moral Sentiments ... The Second Edition*. *London, A. Millar, 1761.*

8vo, pp. [xii], 436, [2] blank; light browning throughout with some foxing, but a very good copy in recent half calf and marbled boards; ink ownership inscription ('Brice J. Goldsborough 1825') to the title, with an earlier ink inscription erased. **£4750**

Second edition of Smith's first book, first published in 1759. The intention to produce a substantially revised second edition is evident as early as July 1759, when Hume wrote to Smith with a detailed suggestion on the sentiment of sympathy. Smith sent a full paper containing his adjustments to Gilbert Elliot in October 1760. He was to be highly dissatisfied with the printing, a fact which further evinces the extent of his intended revision (*Glasgow Correspondence*, nos. 36, 40, 50 and 54).

The editors of the Glasgow edition have established that the 1761 edition is indeed 'considerably revised' ('contains substantial revisions') – and is 'not quite the same book' as the first edition, though not as altered as the sixth (the last to be published



in Smith's lifetime). Aside from extensive stylistic changes, the 'most important feature [of authorial revisions of the *Theory*] is a development of his concept of the impartial spectator' (D. D. Raphael and A. L. Macfie, introduction to the Glasgow edition, 1976).

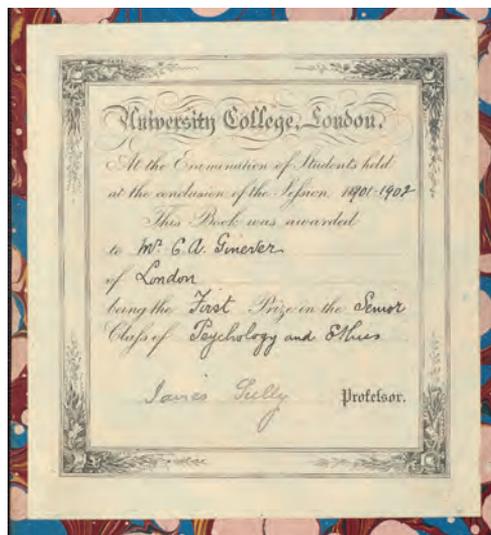
'In TMS, [Smith] tries to develop moral theory out of ordinary moral judgments, rather than beginning from a philosophical vantage point above those judgments; and a central polemic of WN is directed against the notion that government officials need to guide the economic decisions of ordinary people.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

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

PRIZE BOOKPLATES SIGNED BY THE AUTHOR

73 SULLY, James. The human mind, a text-book of psychology. London, Longmans, Green & Co., 1892.

2 vols, 8vo, pp. xvii, [1 blank], 501, [1 blank]; xii, 393, [1 blank]; errata leaf bound with the preliminaries of each vol.; an excellent copy in a contemporary university prize binding of brown pebbled cloth, blindstamped boards, edges gilt; spines with raised bands and lettered direct, gilt; supralibros with crest of University College London, gilt; marbled endpapers, all edges marbled; one scrape to second vol., and a few other very light marks, otherwise in superb condition; engraved prize bookplates to each vol., signed by Sully and presented to 'C. A. Ginever of London, First Prize in the Senior Class of Psychology and Ethics'. £350



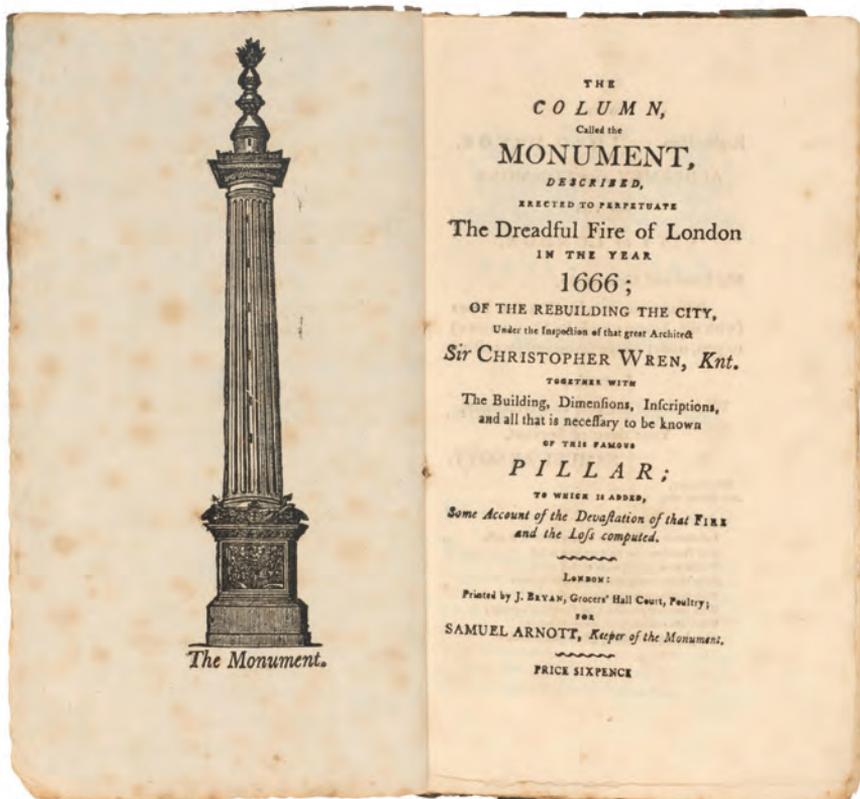
First edition of Sully's weightiest and most rigorously scientific contribution to psychology as a developing discipline, and one of its first student text-books. This can be seen as the natural continuation of the discussion of psychology as a 'positive science', continued from his work *Illusions* (1881), which reached its apogee when Sully opened the experimental Psychological Laboratory at University College in 1898.

Sully was a Professor at University College at the time of presenting this prize copy, clearly instructing his students in the philosophical elements of psychology. The recipient appears to have gone on to be an author of books on Hungarian language and culture.

74 [TAYLOR, John]. The Column called the Monument, described, erected to perpetuate the dreadful Fire of London in the Year 1666; of the Rebuilding the City under the Inspection of that great Architect Sir Christopher Wren, Knt [etc.] ... London, Printed by J. Bryan ... for Samuel Arnott, Keeper of the Monument, [1805?].

12mo, pp. 22, [2, blank], with a woodcut frontispiece (A1); a fine copy, uncut, in the original blue paper wrappers. **£350**

Third edition of Taylor's guidebook to the Monument, with an account of the Great Fire which it commemorates, first published 1787.



The Monument is the tallest isolated stone column in the world, at 202 feet high – the exact distance from its base to the site of the bakery where the Great Fire began. A century or so after its construction in 1671-7, ‘The Corporation of the City of London, has lately at a great Expence, caused this famous Pillar to be thoroughly repaired and beautified, so as to be perfectly secured from accidents, the Iron Railing on the top New, the Steps and Railing up the Same repaired, the large Flame on the top of Copper, new and gilt, and indeed the whole inside and without is in the best condition’; tourists seeking access to some of the best views of London could buy this guide from the Monument’s first keeper, John Taylor, appointed at the age of 77.

The very rare first edition (2 in ESTC, dated ‘1785?’, but the dedication is dated 1787), was followed by one in 1792 for the next keeper, William Hunt (2 in ESTC), and then by the present edition for Samuel Arnott, and several more later in the century. The text remained unchanged.

THE PEOPLE OF INDIA

75 TAYLOR, Philip Meadows, John Forbes WATSON and Sir John William KAYE. The people of India. A series of photographic illustrations of the races and tribes of Hindustan, originally prepared under the authority of the Government of India, and reproduced by order of the Secretary of State for India in Council. With descriptive letterpress by Col. Meadows Taylor ... edited by J. Forbes Watson ... and Sir John William Kaye ... Volume five [- six]. *London, India Museum, Wm. H. Allen and Co., 1872.*

2 vols (of 8), folio, pp. [2], ii, 52 mounted captioned albumen prints with [91] pp. of accompanying text; [2], iii, [1 blank], [8], 71 (of 72, wanting 289-2) mounted captioned albumen prints with [93] pp. of accompanying text; occasional foxing, vol. 5 with closed marginal tears to title, a few leaves loose, some with chips and short closed tears to edges, some damp staining to inner upper corners in middle of vol. 6; otherwise good in original brown cloth, upper covers richly blocked in gilt and black, lower covers blocked in blind, gilt edges; rebound with remains of spines laid down, new endpapers, some wear to extremities and marks to covers; small ink stamps to title versos and upper covers. **£7000**

First edition, volumes 5 and 6 of one of the great photographic books of the 19th century, the first comprehensive pictorial and ethnographic study of India’s native population. Published in 8 volumes between 1868 and 1875 and containing 480 albumen prints, *The People of India* is very rarely found complete on the market (a complete set last sold at auction in 2012 for \$80,500).

In the wake of the Indian rebellion of 1857 and the subsequent desire by the British to improve their knowledge of India so as to control it more effectively, Charles John Canning (Governor-General and Viceroy of India 1856-62) began collecting photographs of the country for his own use, encouraging military officers and civilians to photograph Indian life and culture during their travels. ‘When a Photographic Department was set up in the India Office in 1865, it was from the surplus negatives obtained through the efforts of Lord Canning that the India Office processed and passed on to the India Museum in London enough photographs to bring out the book *The People of India*’ (G. Thomas, *History of photography India 1840-1980* p. 14).



Volumes 5 and 6 (comprising photographs 227-340) cover the regions which now constitute Pakistan, encompassing Lahore, Hazara, Kohat, Kabool, Kandahar, and Googaira in vol. 5 and Sind in vol. 6, which begins with an introductory essay on its history. Thomas singles out in particular the Sind photographs taken by Capt. W.R. Houghton and Lieut. H.C.B. Tanner: 'Both these officers worked diligently and by 1862 they had submitted a splendid collection of the portraits of the "notables, trades, tribes, professions and callings of Sind"' (Thomas p. 16).

Gernsheim 451.

TERENCE FROM THE LIBRARY OF A LONDON ALDERMAN

76 TERENCE, Publius, and Daniel HEINSIUS (editor). *Comœdiæ sex, ex recensione Heinsiana. Leiden, [Bonaventure & Abraham] Elzevir, 1635.*

12mo, pp. [48], 304, [8]; copper-engraved title by C.C. Dusend, woodcut portrait to *8v; small, faint damp-stain to upper margin, otherwise an excellent copy in c.1670 panelled English red morocco, gilt corner-pieces, spine gilt in compartments and lettered directly in gilt, board-edges and turn-ins roll-tooled in gilt; ownership

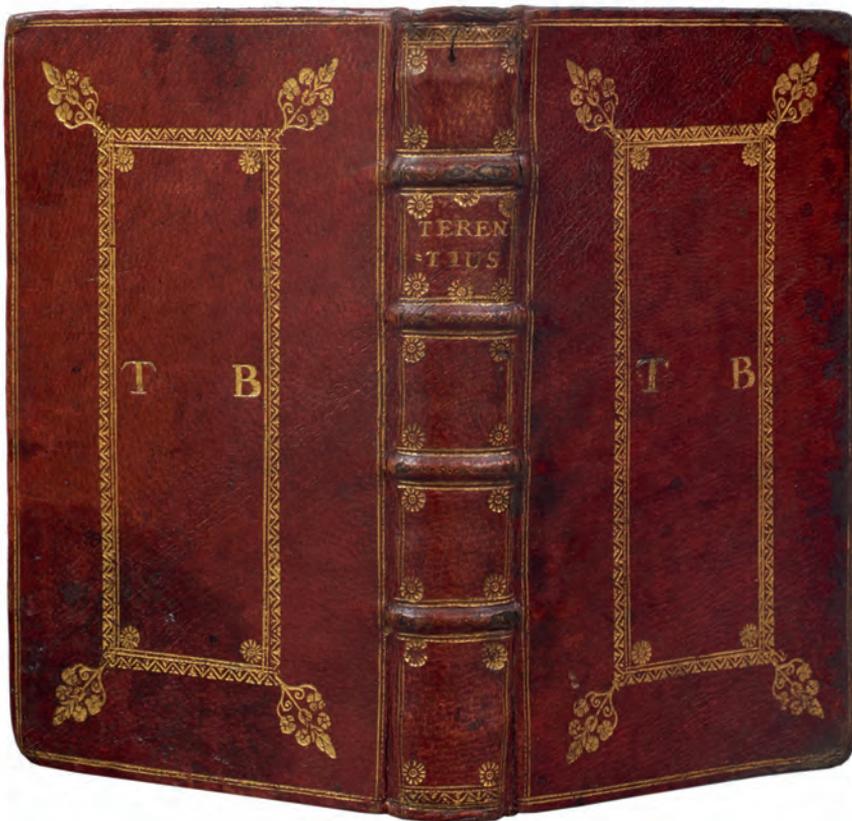
inscription of Thomas Blackall (see below) erased from title but still legible from offsetting to flyleaf, with his initials 'TB' gilt to each board; armorial bookplate of Sir Edward Littleton (died 1742), third baronet of Pillaton Hall, to title verso; twentieth-century private collector's bookplate to front pastedown. **£480**

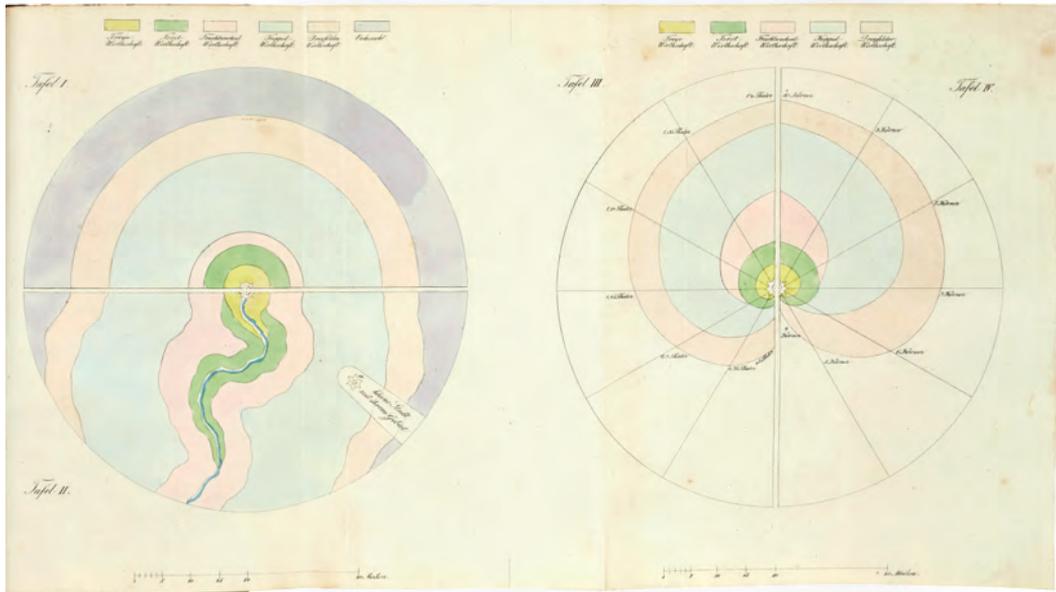
First Elzevir edition of Terence's comedies, edited by Daniel Heinsius (1580–1655), in an attractive seventeenth-century English morocco binding.

The former owner of this copy, whose initials have been tooled on to the binding, is most likely Thomas Blackall (c.1621–1688), freeman of the Haberdashers' Company and later alderman of the City of London, and father of Ofspring Blackall (c.1655–1716), Bishop of Exeter.

One of the most successful Elzevir duodecimos, Willems identifies five distinct impressions of the 1635 edition (this being the second impression, with the mispagnations of the first corrected) in addition to the second, posthumous edition of 1661.

Willems 433.





THE FIRST PROPER SPATIAL MODEL
 ‘THE FIRST TO DEVELOP AN EXACT DEFINITION OF
 MARGINAL PRODUCTIVITY IN THE MODERN SENSE’

77 THÜNEN, Johann Heinrich von. *Der isolirte Staat in Beziehung auf Landwirthschaft und Nationalökonomie ...*[Part I and part II/1]. Rostock, G. B. Leopold, 1842–50.

Two parts in one vol., 8vo, pp. xv, [1] blank, 391, [1] imprint; vi, 285, [1] imprint; with 3 folding tables, and 4 hand-coloured diagrams on one plate at the end of the first part; some light foxing and browning in places, but still a very good copy, complete with the half-titles, in contemporary cloth-backed boards, flat spine lettered gilt, very lightly rubbed at extremities; small ink-stamped ownership mark on the front free end-paper (‘Dr. Feilen’). £4500

Scarce second edition of the first part, revised and enlarged, being the repository of Thünen’s major theories, and the edition used by Roscher in his *Geschichte der National-Oekonomie*, here bound with the first edition of part II/1, the last to be published during the author’s lifetime; he died in 1850; all four parts would only be first published together in 1875.

The second edition of the first part – subtitled *Untersuchungen über den Einfluss, den die Getreidepreise, der Reichthum des Bodens und die Abgaben auf den Ackerbau ausüben* – contains Thünen’s analysis of rent, location and resource allocation. As Thünen states in the preface, important additions had been made, particularly to the ‘statics of the soil’ and the ‘theory of rent’, which form two central ideas of his theory (see *The New Palgrave*). ‘What a book it is! ... only Thünen had the vision to postulate an abstract spatial model that highlights the role of distance and area by its very construction’ (Blaug, p. 247).

It is in the second part – *Der naturgemäße Arbeitslohn und dessen Verhältniß zum Zinsfuß und zur Landrente* (1850) – that Thünen reveals his marginal productivity theory of distribution. ‘He was the first to develop an exact definition of marginal productivity in the modern sense (although he did not use the term) and to apply the principle generally in the theory of production and distribution. He was a founder of mathematical economics and of econometrics, combining systematic empirical research with a genius for abstract reasoning and generalization ... Von Thünen’s book won him considerable recognition during his lifetime. According to Schumacher (1868), Rodbertus credited von Thünen with bringing to economics the rare combination of a most exact method and a human heart, and the British Parliament used von Thünen’s calculations of the grain production of the European continent in its deliberations on the corn laws ... Alfred Marshall acknowledged a major debt to von Thünen’ (IESS). Marshall wrote: ‘I had come into economics out of ethics, intending to stay there only a short while; and to go back, as soon as I was in a position to speak with my enemies in the gate, that is, with those men of affairs who dashed cold water on my youthful schemes for regenerating the world by saying “Ah! you would not talk in that way, if you knew anything about business, or even Political Economy.” And I loved von Thünen above all my other masters. Professor Fisher has cared for Cournot. I wish someone would care for von Thünen’ (*Memorials of Alfred Marshall*, p. 360).

Goldsmiths’ 32592 and 36776; Humpert 7984; Kress C.5974; Menger, cols 99 and 1013.

THE CITY SOAPBOX

78 Unidentified photographer. A speech at Cumberland Market. *London, circa 1860.*

Sixth-plate ambrotype, visible area 2¾ x 2¼ inches (7 x 5.7 cm), arched top, areas of damage in sky, likely due to uneven emulsion in application or processing, image itself crisp; gilt mount, folding leather case with embossed decoration to covers, spine conserved but requiring attention. **£2500**

A speaker and audience at Cumberland Market in the parish of St Pancras – possibly the well-known singing preacher Richard Weaver, who was active there in the summer of 1860.

Socialists or other political groups, including the Chartists, were known to congregate at Cumberland Market, a commercial centre for trading goods from Regent’s Canal to the north London neighbourhoods, to air their grievances against the authorities, or to collect aid for political causes. But the crowd here would appear to represent a religious, rather than political, gathering, due to both its approximately equal representation of men and women, as well as a mix of costumes from middle and working classes (stovetop hats and flat caps). The market square is clear of any traders and the shop doors are all shut, suggesting that this might have been a Sunday.

Weaver – a ‘lay preacher’ who appears to have been a Primitive Methodist – initially advertised his addresses at Cumberland Market by handbill in June 1860. He soon earned a reputation due to the singing which he incorporated in his fervent preaching, apparently since it was more effective with the large audiences of workers who chatted over his speaking voice.

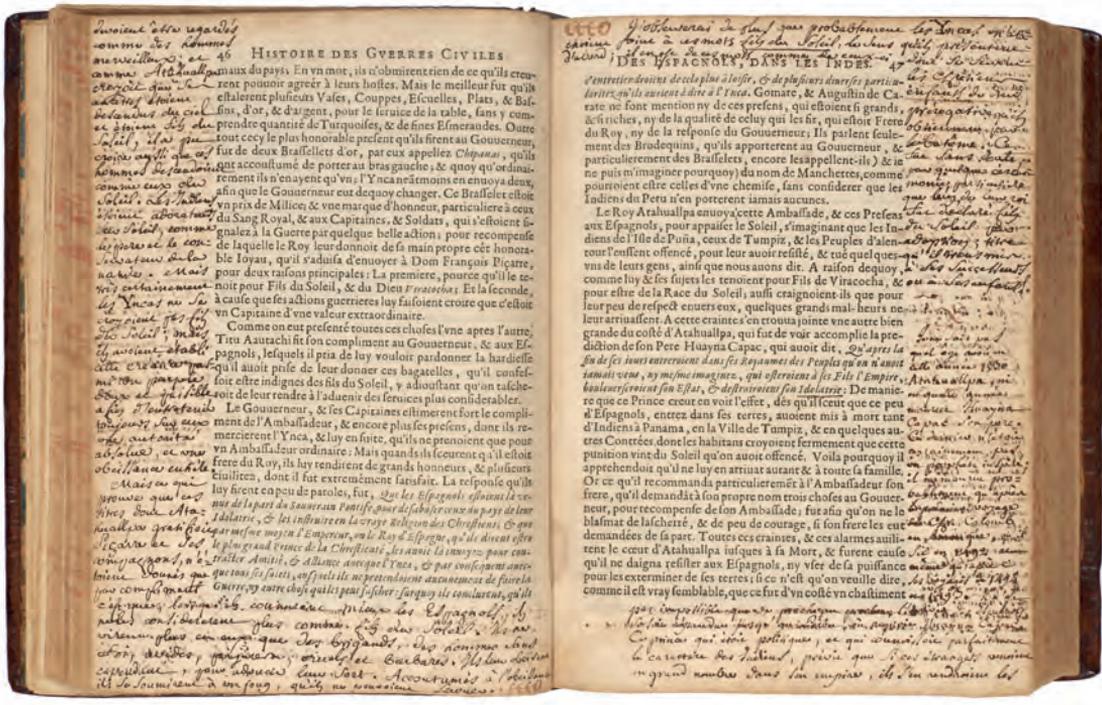


Early outdoor scenes of London, other than of the most significant historical buildings, are surprisingly scarce, as are ambrotypes of architectural or outdoor views; the medium was overwhelmingly suited to and used for portraiture. Since Cumberland Market was by no means a 'sight' of the city for either residents or visitors, images of the hay market are unlikely to have been included among the commercial stock of London photographic studios, suggesting this may have been commissioned by the person holding the audience's attention.

WITH ANNOTATIONS ATTACKING THE CONQUISTADORS

79 VEGA, Garcilaso de la. *Histoire des guerres civiles des Espagnols dans les Indes; causées par les souslevemens des Picarres, et des Almagres; suivis de plusieurs desolations, à peine croyables; arrivées au Peru par l'ambition, & par l'avarice des conquerans de ce grand empire ... mise en François, par I. Baudoin [- Suite des guerres civiles des Espagnols dans le Peru; iusques à la mort tragique du prince Tupac Amaru ...]. Paris, Simeon Piget, 1658.*

2 vols, 4to, pp. [30], 631, [17]; [2], 555, [21]; with added engraved title-page to vol. 1, engraved initials, head- and tail-pieces; small paper repair at foot of engraved title, engraved title and title to vol. 1 reinforced at gutter, some foxing and browning, occasional light marginal damp staining, a few small wormholes (mostly marginal, some with small paper repairs); overall a very good copy in contemporary calf, spines gilt in compartments (lettered and with crosses of Lorraine), edges sprinkled red, marbled endpapers; rebacked with spines laid down, neat repairs to corners, a little splitting to upper joint of vol. 1; inscription to front free endpapers 'Ex libris Domini Ferdinandi Desguien'; numerous marginal annotations in a single 18th-century hand, notably to the first half of vol. 1. £7500



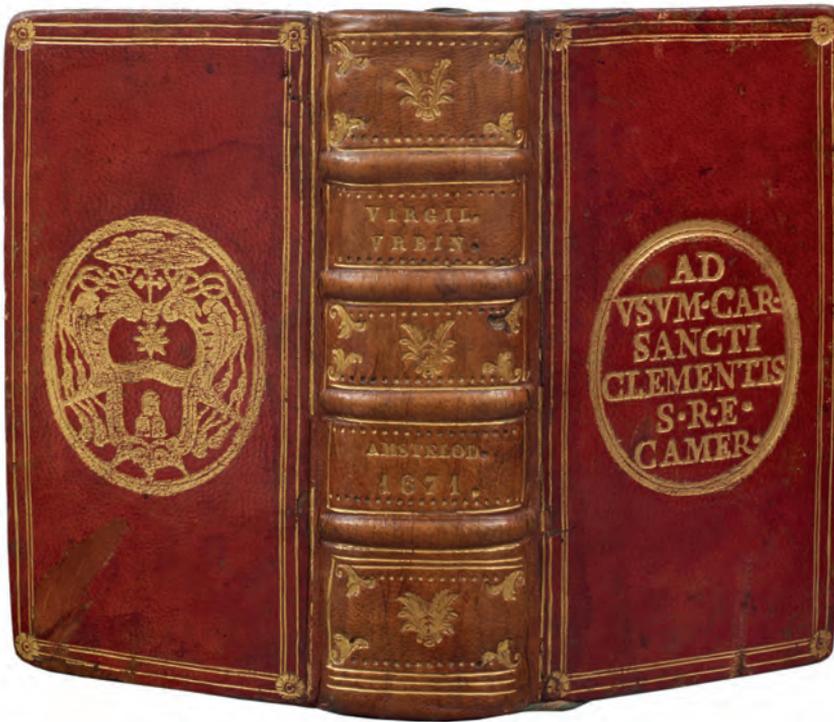
replies 'Ces infideles valioient mieux que ce ramas du brigands ... ils estoient venus pour les depuiller de leurs biens'. His notes demonstrate a deep interest in the interaction between the Spanish and Incan cultures, including language barriers. A nice example of his own theorising appears in the second volume (p. 199), where he expresses his surprise that the Spanish kings did not send their sons or grandsons to rule in Peru, preferring instead to send 'tyrannical viceroys', opining that this was due to their desire to possess all for themselves.

Sabin 98750.

BOUND FOR ANNIBALE ALBANI

80 VERGIL, Polydore. De rerum inventoribus libri VIII, et de prodigiis libri III, cum indicibus locupletissimis. *Amsterdam, Daniel Elzevir, 1671.*

12mo, pp. [40], 511, [1, blank], [6], 100, [92], [2, blank]; with copper-engraved additional title; the odd stain, mostly marginal; a very good copy bound around 1725 in red morocco for Cardinal Annibale Albani, boards blocked in gilt with his devices (upper board blocked 'Ad usum Car[dinalis] Sancti Clementis S[anctæ] R[omanæ] E[cclesiæ] Camer[arius]', lower board with his arms as cardinal) within a gilt-filleted border, early nineteenth-century rebinding, spine richly gilt in compartments and lettered directly, board-edges and turn-ins roll-tooled in gilt, edges gilt; few scuffs restored at the time of the rebinding; unidentified eighteenth-century private collector ink stamp to title; bookplate of Sir Charles James Stuart (1824–1901) to front pastedown; twentieth-century private collector's bookplate to verso of front endpaper. **£1200**



Elzevir edition of *De rerum inventoribus*, splendidly bound for Cardinal Annibale Albani. Nephew of Clement XI and known for his collections of art, coins, and valuable books, Annibale Albani (1681–1751) led a diplomatic career during the War of the Spanish Succession, in which he had served as Nuncio to Vienna and later to Cologne. On his return to Rome he was appointed Camerlengo in 1719 and, from 1722, Cardinal Priest of San Clemente (the two titles appearing on the upper board of the present binding).

Undoubtedly learned, Albani served as *arcicancelliere della Sapienza*, reorganised the *Archiginnasio romano*, and encouraged the involvement of the Propaganda Fide in seminaries and colleges. In his native Urbino he instituted a chair of ancient Greek at the local university and established a press to print in both Latin and Greek. Though he published several works, his literary contribution lies more in the library he collected, now dispersed, of which many were uniformly bound in the style of the present volume (cf. BL c47a16 and c68a16).

Forbidden and on the *Index librorum prohibitorum* since 1564, the present text is the papally sanctioned (and substantially altered) version of Polydore Vergil's *De rerum inventoribus*, issued by Gregory XIII in 1576 to keep up with the enormous popularity enjoyed by the book since its first publication in 1499.

Printed for Daniel Elzevir by the widow and heirs of his cousin Jean at Leiden, this copy includes the 4 pp. prefatory letter to Francesco Maria I della Rovere, Duke of Urbino, often missing.

Willems 1464.

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

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

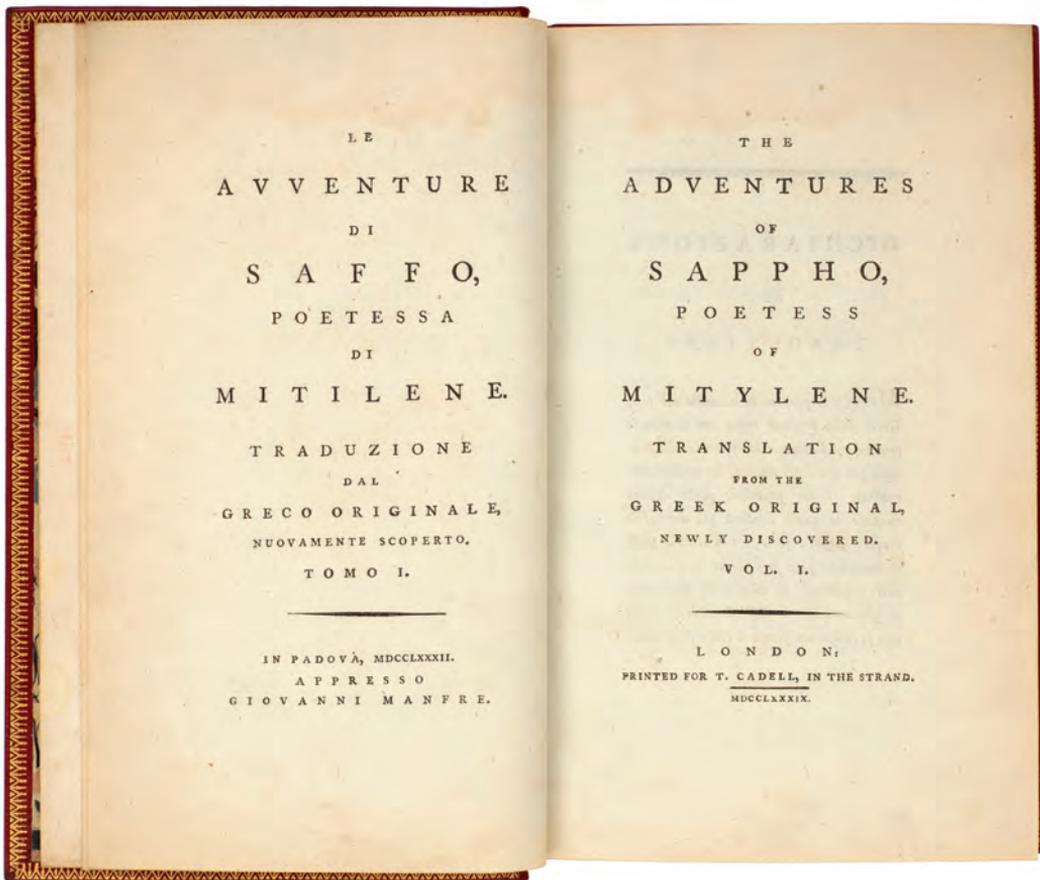
The present set of parts seems to lack a cello part; its accompaniment to the ‘*Lacrimosa*’ (*andante espressivo*) is, however, present in full in both the double bass parts, and the cello part is indicated in numerous other places in the score.

See Fétis, VIII p. 326.

82 [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. £6500

Very rare first edition in English, 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

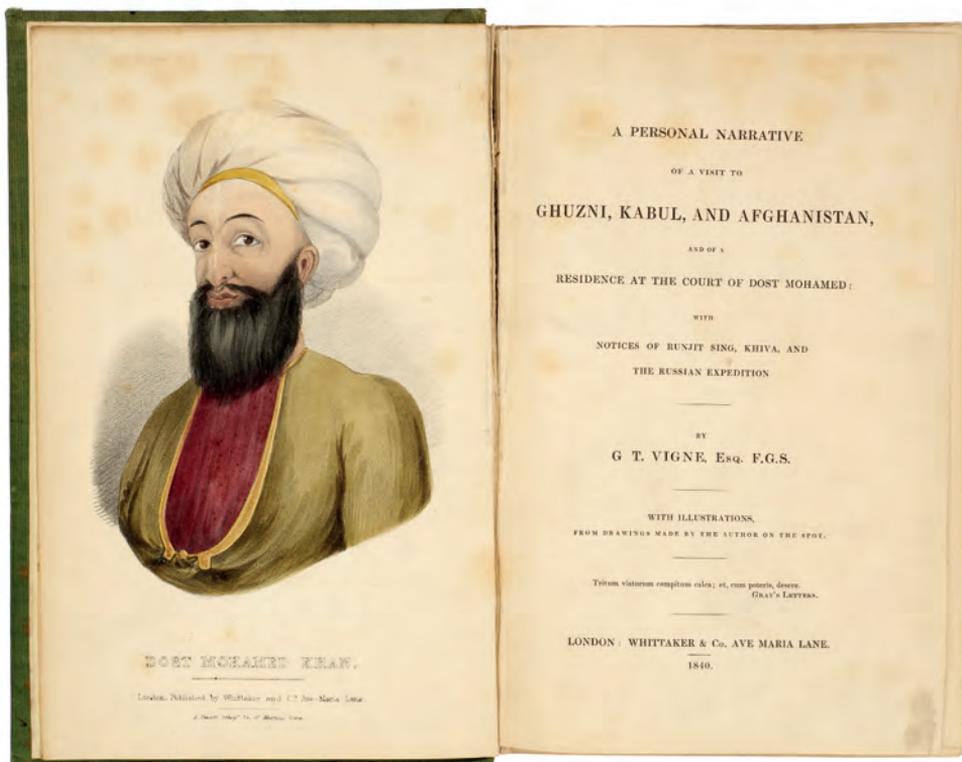
is so enraptured with this display of male flesh that she is moved spontaneously to embark on her poetic career' (Joan DeJean, *Fictions of Sappho 1546-1937*, pp. 169-170).

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

THE FIRST ENGLISHMAN TO VISIT KABUL

83 VIGNE, Godfrey Thomas. A personal narrative of a visit to Ghuzni, Kabul, and Afghanistan, and of a residence at the court of Dost Mohamed ... with illustrations, from drawings made by the author on the spot. *London, Whittaker & Co., 1840.*

8vo, pp. xiii, [3], 479, [1, publisher's advertisements]; with coloured frontispiece of Dost Mohamed Khan, folding map of author's route, 6 tinted lithographed plates, and 12 woodcut illustrations within text; a little light foxing to plates and title, short split between title and frontispiece; an excellent, crisp and clean copy in original green cloth, covers blocked in blind, gilt-lettered spine, yellow endpapers; spine slightly faded, slightly bumped at spine ends; ink inscription dated May 1840 to front free endpaper, armorial bookplate of William Margetts to title verso, **from the library of Franklin Brooke-Hitching**; preserved in a morocco and marbled paper slipcase. **£3500**



First edition, a **handsome copy**. Vigne (1801-63) left Southampton for India in 1832, 'and, after passing through Persia, spent the next seven years travelling north-west of India. He visited Kashmir, Ladakh, and other parts of central Asia, besides travelling through Afghanistan, where he had several interviews with the emir, Dost Mohammed. Vigne was described by Boase as the first Englishman to visit Kabul ... Vigne described his travels in *A Personal Narrative ...* (1840) and *Travels in Kashmir* (1842). These two books give a valuable view of northern and western India before the establishment of British supremacy' (*ODNB*).

From Peshawar, Vigne 'crossed into Afghanistan in the Gomal area, south of the Khyber Pass, and made his way to Ghazni and thence to Kabul before returning to Peshawar' (Yakushi).

Abbey Travel 505; Yakushi V39.

ANNOTATED BY A CONTEMPORARY ENGLISH READER

84 VIRGIL (Georg FABRICIUS, *editor*). Opera quae quidem extant omnia, cum veris in Bucolica, Georgica, & Aeneida commentarijs Tib. Donati & Sevij Honorati, summa cura ac fide a Georgio Fabricio cheminicense emendatis. *Basel, Henric Petrus, c. 1561*.

Folio, pp. [22, 1087 (cols 2174), 45]; lacking title; woodcut initials throughout; a few marginal tears and flaws with some old repairs, some foxing, marginal dampstaining with some matted and chipped edges to early leaves; spine in late nineteenth-century calf, boards lacking, textblock largely sound (final sections detached) retaining contemporary sewing stations; with manuscript fragments from a fifteenth-century book of hours, used for early repairs (predating annotations) and one piece loosely inserted, showing two lines of text with decorated initial in gilt; **extensive annotations in Latin and English, manicules and underlining throughout, in a contemporary English hand.** £3000

A heavily annotated copy of Virgil's works, with the notes of an English humanist scholar with a particular interest in natural history.

The annotations engage both the verse and the surrounding commentaries, and are for the most part highly scholarly contributions in Latin, discussing the poetry and its literary techniques, identifying commentators not credited in the text, and referring to both ancient texts and recent humanists, including Beroaldo and Mancinelli. Evidently attempting a Christian reading of Virgil, the annotator makes several references to Boethius and includes a lengthy paragraph comparing Orpheus to Lot (at the foot of cols 355-356, beginning 'Nec difficilis excogitatu est allegoria'). Each of Virgil's *Eclogues* is prefaced by an introductory couplet in dactylic hexameter, of which no record could be found elsewhere.

Of particular interest are the English annotations in the same hand. Concentrated mainly in the *Georgics*, they focus primarily on natural history, with around a score descriptions including birds ('A kinde of haukes', 'A gosse haurke or falcon', and 'A sea foule like unto a gull'), plants ('an herbe Whiche some suppose to be clover grasse With purple rounde flowers', 'An herbe called Purselane', and 'Lens, tis, a kinde of pulse called Lintels'), and creatures ('A little Worme called a myte or Wevill', 'Teredo,



a little Worme that eateth Woodde, also a mothe that eateth garments', and 'Uri, comonlie called bugles or Buffes [or buffaloes]'). These subjects are similarly strongly represented in the Latin annotations, alongside tangential interests including nautical equipment ('A swift little ship called a barke', 'A casting nette', and 'A nette called a dragge') and chemistry ('Red Arsenicke' and 'salte peter').

The reuse of fragments of a book of hours (the only text being a prayer for lauds, beginning 'Deus cuius misericordie') suggests the book's presence in England very shortly after publication, while manuscripts that were papish were still circulating at low value in large numbers.

ALFRED RUSSELL WALLACE IN AMERICA

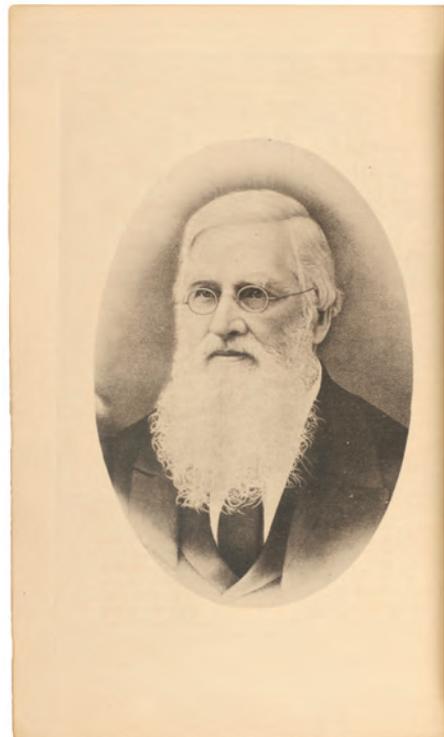
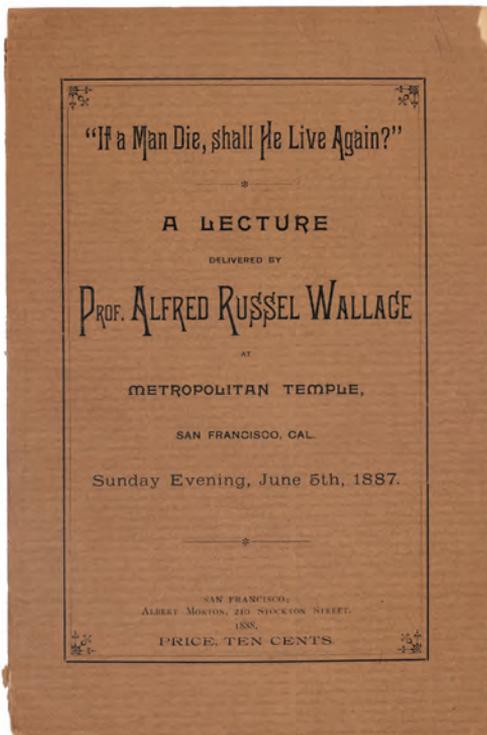
85 WALLACE, Alfred Russell. "If a man die, shall he live again?" A lecture delivered ... at Metropolitan Temple, San Francisco, Cal. Sunday Evening, June 5th, 1887. [Price ten cents]. *San Francisco, Morton, 1888.*

8vo, pp. 22, [2, advertisements]; photogravure frontispiece portrait; a very good copy in original printed brown paper wrappers, front wrapper slightly chipped and with lateral tear, spine and rear wrapper very slightly chipped. £450

Rare. First edition thus, preceded by a Boston printing (1887) of the lecture which Wallace delivered on his tour of North America, on spiritualism and mental phenomena. It recounts some of his experiences while travelling the United States and is therefore somewhat different from the earlier printing.

In the immediate wake of Darwin's death, when he departed Gravesend for New York, Wallace was the most renowned biologist in the world still living. The idea for Wallace's lecture tour had actually originated at Darwin's funeral, where Wallace met James Lowell – both men were pallbearers – who invited him to speak at the prestigious Lowell Institute in Boston (possibly the Boston edition of this lecture?). Wallace's ten-month tour comprised forty-one appearances, of which this San Francisco lecture was reportedly one of the most successful. The portrait is a reproduction of a crayon portrait by Albert Morton.

OCLC notes only five copies of this printing, at Amherst College, Berkeley, California State, NYPL, and Southern Illinois; and only two copies of the Boston imprint.



WITH LETTERS FROM JOHN DONNE

86 WALTON, Izaak. The Life of Mr. George Herbert ... To which are added some Letters written by Mr. George Herbert, at his being in Cambridge: with Others to his Mother the Lady Magdalen Herbert: written by John Donne ... *London, Printed by Tho: Newcomb, for Rich: Marriott, sold by most Booksellers, 1670.*

8vo, pp. 146, [2], with an engraved portrait of Herbert (Alv); the title-page is a cancel on a stub; a very good copy in early nineteenth-century polished calf by Charles Smith (rebacked) for George Daniel, with his purchase note ('Bought of Thorpe 1843') and a few other inscriptions ('exquisite impression of the portrait' etc), traces of old booklabels removed from endpapers. **£950**

First edition, second issue, with a cancel title-page adding mention of the Letters. There are four letters from Donne, one including a sonnet, and a poem at the end by Crashaw. The life, 'a tissue of paraphrase and quotation, more Herbert than Walton' (*ODNB*), would also appear later in the year in the first collection of Walton's *Lives*, along with those of Donne, Wotton, and Hooker.

Daniel (1789–1864) was a writer and collector of English literature and drama (he owned all four Shakespeare folios and a number of quartos), whose library was sold over ten days in 1864, the books fetching over £14,000. This was lot 1730. Daniel noted that this *Life* was 'an uncommon book', and it is still so.

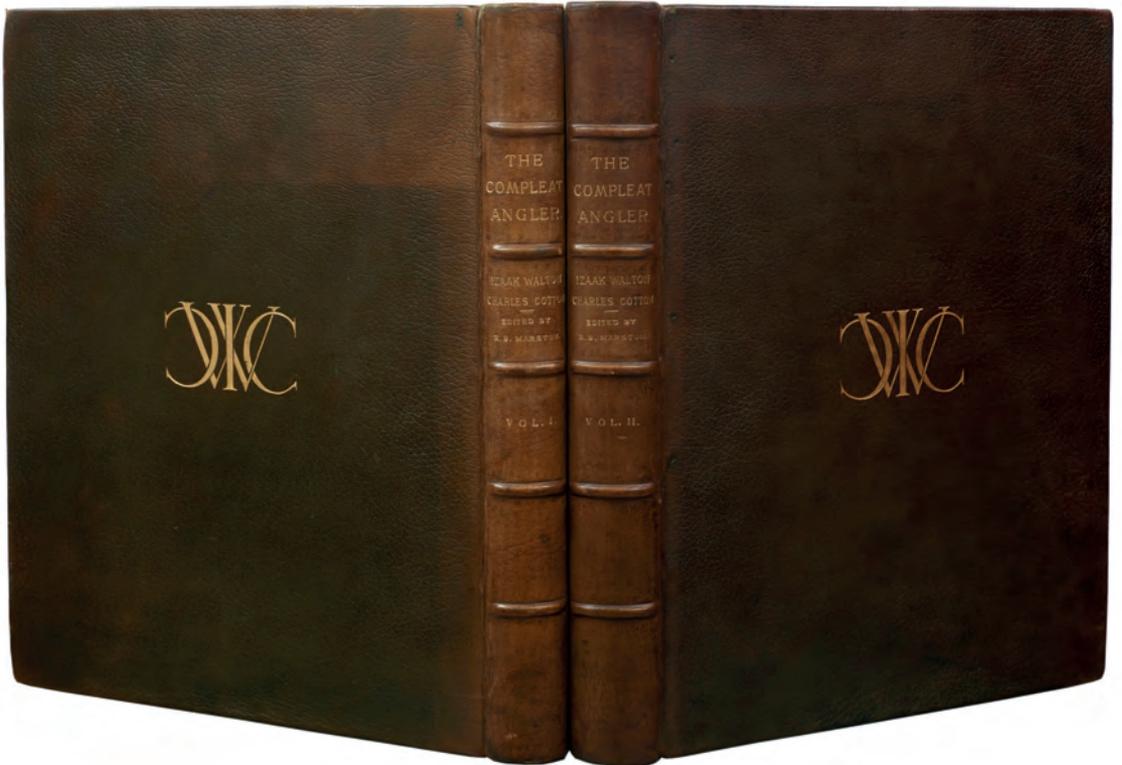
Wing W 669; Keynes, *Donne*, 60; Pforzheimer 1055.

'EDITION DE LUXE', IN FULL MOROCCO, WITH 54
PHOTOGRAVURES

87 WALTON, Isaak, and Charles COTTON. [EMERSON, Peter Henry]. The Compleat Angler or the contemplative Man's Recreation ... and Instructions how to angle for a Trout or Grayling in a clear Stream ... Edited and arranged by R. B. Marston ... With Fifty-four Photogravures and about 100 Woodcuts ... In two Volumes ... *London, Sampson Low, Marston, Searle and Rivington limited ... 1888.*

Two vols, large 4to, pp. xcvi, [1], 'a'-'t', [1], 118; [2], 119-357, [1]; with above 100 woodcuts on pinkish paper pasted in, and large 54 photogravure plates, comprising reproductions of portraits of Walton and Cotton, 27 scenes of the River Lea by Emerson and 25 of Derbyshire by George Bankart (with a paste-in slip specifying their contributions); some foxing to the fore-edge and endpapers, with a fine copy, with the photogravures in excellent condition; uncut, in the original full olive green morocco, covers gilt with a monogram combining the initials of Walton and Cotton, spine lettered direct (slightly sunned). **£2500**

'Edition de luxe' of 'one of Emerson's most outstanding achievements' (*The Golden Age of British Photography*, p.159), on large paper 'with illustrations on India paper', limited to 250 numbered copies signed by the editor Marston, this being no. 181. There were two versions of the binding, of which this is by some measure the more luxurious – the other was quarter cloth and drab boards with paper spine labels.



In the spring of 1887, Emerson followed up his *Life and Landscape on the Norfolk Broads* (1886), illustrated with platinum prints, with two portfolios, *Pictures of Life in Field and Fen* and *Idyls of the Norfolk Broads*, containing respectively twenty and twelve photogravures. At the same time he set about similar but more substantial commission, providing 27 photogravure illustrations for this luxurious centenary edition of Walton's *Compleat Angler*.

'Emerson stayed at Rye House, photographing the trout streams along the River Lea ... When it was too dull, foggy or dark on the river, he began *Nature Stories, Myths and Phantasies*' (Nancy Newhall, *P. H. Emerson, the Fight for Photography as a Fine Art*). He contributed 27 images of the Lea, from Ware in Hertfordshire to Tottenham on the edge of London, calm and wistful views of pollarded trees, lone fishermen, bowls on the lawn at Rye House, weirs, inns and churches. Bankart, president of the Leicester Photographic Society, provided 25 more dramatic scenes of the River Dove in Derbyshire.

'P. H. Emerson is the crucial figure in the evolution of fine art photography from its roots in the nineteenth century toward its full modernist manifestations in the twentieth' (Ellen Handy in *Imagining Paradise*, p. 186).

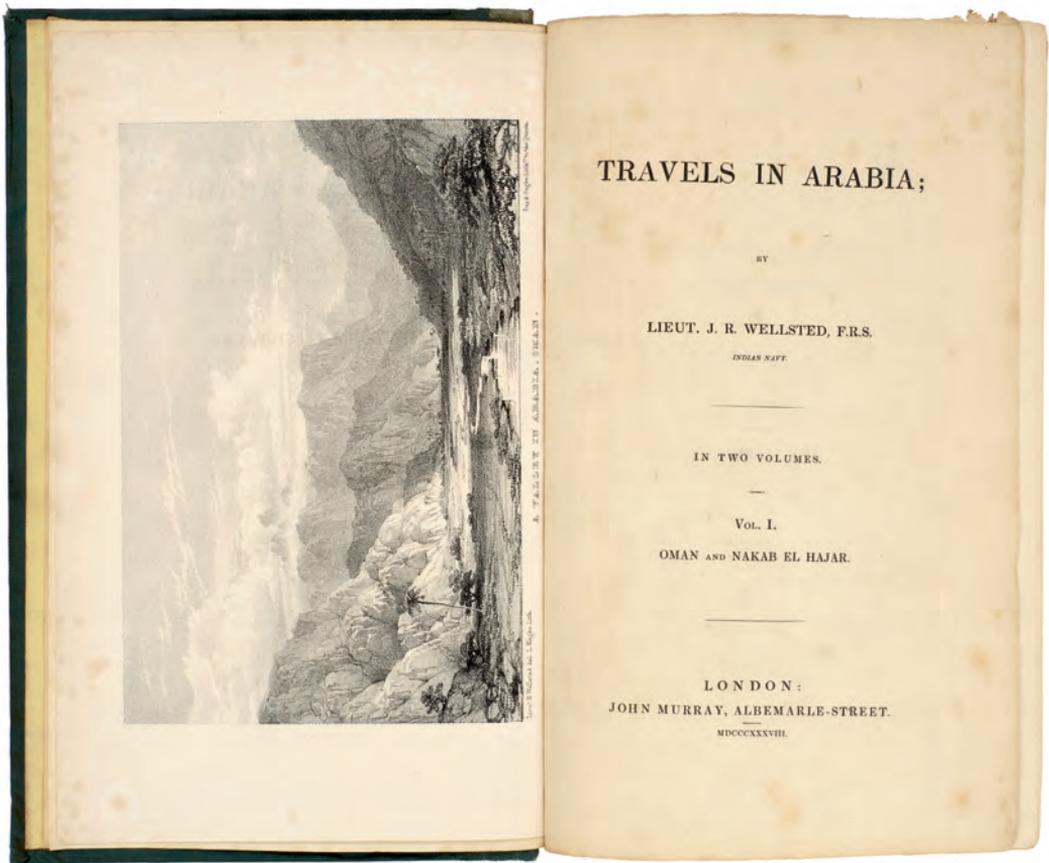
'A UNIQUE DESCRIPTION' OF OMAN

88 WELLSTED, James Raymond. *Travels in Arabia ...* In two volumes. Vol. I. Oman and Nakab el Hajar [- Vol. II. Sinai; survey of the Gulf of Akabah; coasts of Arabia and Nubia &c.]. London, John Murray, 1838.

2 vols, 8vo, pp. xvi, 446, [2]; x, 472, 8 (publisher's advertisements dated February 1838); with lithographed frontispieces, five plates and five maps (three folding); short closed tear to map of Oman, very occasional light foxing; a very good, clean copy, untrimmed in the original dark green cloth, covers and spine decorated in blind, spines gilt lettered, yellow endpapers; neatly rebacked with spines laid down, spines sunned and slightly chipped, light wear to covers; ownership inscription 'A Shepheard' to front free endpapers. £2750

First edition. 'Wellsted was commissioned by the East India Company, in the interest of their control of the Gulf, to explore the interior of Oman, to learn as much as they could about conditions there, and to assess the power and influence of Sayyid Said, who had been pro-British since 1798. The French botanist Aucher-Eloy's forays to Nakhl, Saiq, Nizwa and Tanuf, returning to the coast from his base at Matrah via Wadi Sumail, concentrated almost exclusively on trees, plants and shrubs, so it is to Wellsted that we look for the first detailed description of places and people in the interior. His credentials were impressive. He had engaged in surveys of the western and southern coasts of the Arabian Peninsula, had explored Socotra, and in the company of Cruttenden had travelled inland from Bal Haf, finding the ruins of Naqb al-Hajar.'

'These earlier journeys fulfilled the Company's objectives of assessing the suitability of coastal towns and villages for coaling stations. Now Wellsted was collecting data from the interior, such as the effect of the British expedition against the Wahhabite Bani bu Ali of 1821, undertaken by General Sir Lionel Smith with the consent of the Ibadhi Sultan. He also wanted to compile data on the life style of the badu of Inner



Oman, to make the first accurate geographical maps and plans of the area, and to plot the various passes and mountains which had hitherto never been satisfactorily drawn.'

'Wellsted started by sea from Muscat, touching at Qalhat and Sur before travelling inland to al-Kamil, Bilad Bani bu Hasan, Bilad Bani bu Ali, Wadi Batha, Wadi Samad, Wadi Ithli, Manah, Nizwa, Jabal Akhdhar, Wadi Sumail, Sib and back to Muscat. With Lieut. Whitelock (an Englishman he had met by chance at Samad), Wellsted started out in February 1835 for the Batinah, turning inland from Suwaiq to Ibri in the (vain) hope of obtaining access to Buraimi, vain because the Wahhabis encamped there had already begun to raid into southern Oman. Whitelock therefore made for Sharjah, and Wellsted for Makran and India' (Ward, *Travels in Oman* pp. 15-17).

'Wellsted was an acute observer and not blinded by prejudice or ignorance in his description of the local people. His accounts of the geography of Oman, particularly the irrigation systems and the way of life in remote mountain tracts, continue to be important as a unique description of the country at an early date' (ODNB).

Weber 289.

LONDRES



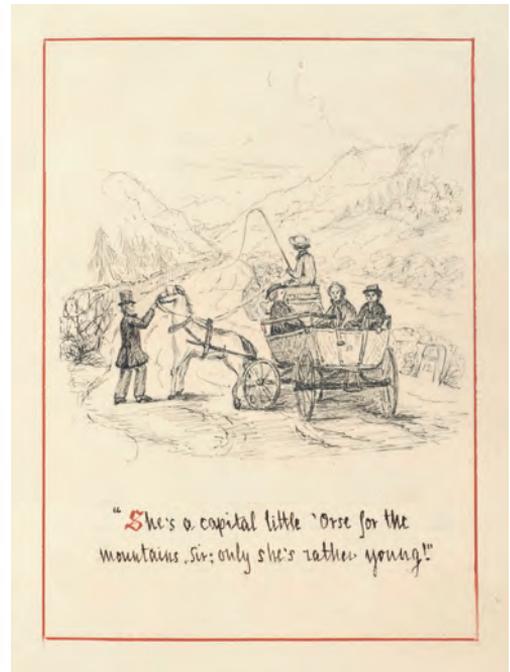
89 WILSON, George Washington. The Thames, below London Bridge. *circa* 1880s.

Albumen print, 7 $\frac{1}{4}$ x 11 $\frac{1}{4}$ inches (18.4 x 28.7 cm), titled, numbered '2905' and initialled in the negative, mounted on blue-grey paper, titled 'Londres' in ink on the mount. £650

WANDERING IN NORTH WALES

90 [WORKINGTON, Angelina]. 'Our wanderings in Wales. By a mountain [goat].' [*England?*, 1867].

Manuscript on paper, in English, small 4to (23.5 x 19.5 cm), ff. [32] + blanks, on thick paper, most leaves with tissue guards to rectos; illustrated with 5 elegant pen drawings and 1 photograph (showing coastline); neatly written in a single hand in brown, red, blue and green ink; title and several other pages elaborately decorated in colour and gilt, title with border featuring a peacock, first page of text with initial enclosing portrait of 'Slaty Hughes', several decorative initials; dedication leaf reads 'To a very dear uncle, in grateful remembrance of all his loving care of a lonely niece 1867'; very



well preserved in contemporary brown morocco, gilt lettering to spine and upper cover, covers ruled and stamped in gilt and black to a panel design, gilt turn-ins, purple silk moiré endpapers, gilt gauffered edges; extremities rubbed; inscription to front flyleaf 'Isabella Slater January 1st 1862 from W.S.' **£1100**

A charmingly written and illustrated manuscript, of humorous prose and poetry, produced by a young lady for her uncle as a memento of their trip together to North Wales in the summer of 1867. The author identifies herself as 'Angelina Workington' and her uncle as 'Slatey Hughes Esquire'.

Written in archaic language – befitting the medieval style of its decoration – the first part of the manuscript provides a quirky account of their trip. When his sleep is troubled, Hughes seeks medical advice, receives a delightful mock prescription listing places in North Wales he should visit ('Tinct. Capel Curig, Spir. Ffos noddyn' etc.), and promptly catches an LNWR train. Hughes and his party stay at St George's hotel in Llandudno (opened in 1854) and visit the Great Orme, Llanwrst, Capel Curig, and Snowdon (which they photograph). The accompanying illustrations show the party at the train station, encountering beggars on the Great Orme, in a horse-drawn carriage, and missing a boat.

The second part of the manuscript comprises four unpublished poems by Workington: 'Ffos Noddyn', written following her visit to the Fairy Glen on the River Conwy; 'A growl from Gelert's ghost', an amusing piece on Llywelyn the Great's legendary dog whose supposed grave is at Beddgelert; 'The streamlet's song'; and 'Excelsior' (very loosely based on Longfellow's poem), recounting a climb by Hughes and his niece up a mountain.

36 BEDFORD ROW

Two hundred years after the birth of Bernard Quaritch and 172 years since he opened his first shop, Quaritch is moving to new premises in Bedford Row in Bloomsbury. Now a broad, elegant, tree-lined street, Bedford Row was an undeveloped meadow in 1564 when Sir William Harpur purchased the land as an endowment for the grammar school that he had established in his native Bedford. This was former monastic property, originally belonging to the Charterhouse, and had passed through various hands since the dissolution. Harpur acquired it from one of the Queen's physicians.

It is not known what trade or profession Harpur pursued, but after moving from Bedford to London he prospered and became master of the Merchant Taylors' Company in 1553 and Lord Mayor in 1561. At the Lord Mayor's show that year the procession of livery-company barges down the Thames was followed by a pageant in Paul's churchyard celebrating harpers in history and legend. During Harpur's term of office 'there was great cheer all Christmas ... and great revels', for he revived the medieval custom of appointing a Lord of Misrule.

The endowment for Bedford school comprised 13 acres and 3 roods of land to the north and west of the City, purchased in four parcels for £180. At about the same time other London gentlemen were making similar investments, purchasing meadow land nearby for Rugby School and for Tonbridge School. Harpur's investment was to grow considerably in value in the following centuries. By 1973 the Harpur Trust was supporting four schools in Bedford and 49 almshouses. There have been some sales but the Trust is still the freeholder of 36 Bedford Row.

There was no building on this part of Bloomsbury until the last two decades of the seventeenth century apart from the ribbon of properties along High Holborn, the Roman road leading westward from Londinium's Newgate. To the east of Harpur's land lay the attractive walks of Gray's Inn, to the west open fields as far as King Street (modern Kingsway), and to the north there was nothing to interrupt the view as far as the heights of Hampstead and Highgate.

All this was about to change. The physician, economist (*A Discourse of Trade*, 1690), and notorious speculative developer of London after the Fire, Nicholas Barbon turned his sights northward in the 1680s and began developing Red Lion Square, to the distress of the lawyers at Gray's Inn who fought a battle with his builders. Next he turned to the land at Bedford Row, which had been leased by the corporation of Bedford to William Thompson for forty-one years, from 1668 to 1709 for £99 *per annum*. In circumstances which are not entirely clear Barbon took over the remaining years of Thompon's lease and was granted a further lease from 1709 to 1760 for £150 *per annum*. There is some question whether Barbon actually paid his rent.

In about 1690 Barbon's builders started on the nineteen houses on the west side of Bedford Row, built in two terraces divided by what is now Princeton Street. It is not known how long the work took, but some houses were soon finished. Our building, no. 36, has a lead cistern dated 1691. In the early or mid-eighteenth century the houses were refronted with brick, giving the street its present Georgian aspect. John Strype in 1720 described Bedford Row as 'a row of good new built houses which runs up to Lamb's Conduit, the east side being not yet begun to be built'. The east side was part of the Doughty, not Harpur, estate, and here construction began in 1717-18, so no. 36 had an open view across Jockey Fields to the walks of Gray's Inn for some twenty-five years.

For the early part of the eighteenth century Bedford Row was largely residential. One early tenant of No. 36 was Sir Gilbert Heathcote, the governor of the Bank of England. A literary association of sorts was *Ranger's Progress: consisting of a variety of poetical Essays ... by Honest Ranger of Bedford Row* (1760), which provoked a flyting with Jack Harris, the earlier 'Honest Ranger' who published the notorious *Covent Garden List* of prostitutes. At the Crown Coffee House the modern rules of whist were first drawn up. Inevitably, given the proximity to Gray's Inn and Lincoln's Inn, the street became increasingly occupied by barristers and solicitors. Spencer Perceval had lodgings in Bedford Row before his marriage, and Disraeli was born around the corner. Dickens, when he felt threatened by a lawsuit by his publishers, worried that he would be in the hands of 'the sharks of Bedford Row'. Thackeray's *The Bedford Row Conspiracy* is a short story with a legal setting.

Lawyers who were long-term tenants at No. 36 included Charles Bell from about 1820 to 1876, and Chester, Broome, and Griffiths for nearly fifty years to 1970. The most recent occupants have been the 36 Group, now relocated to Field Court, Gray's Inn.

Quaritch is very pleased to add their name to this illustrious roster and to be the latest tenants of this historic building in 'one of the noblest streets that London has to boast of' (James Ralph, 1734).



