

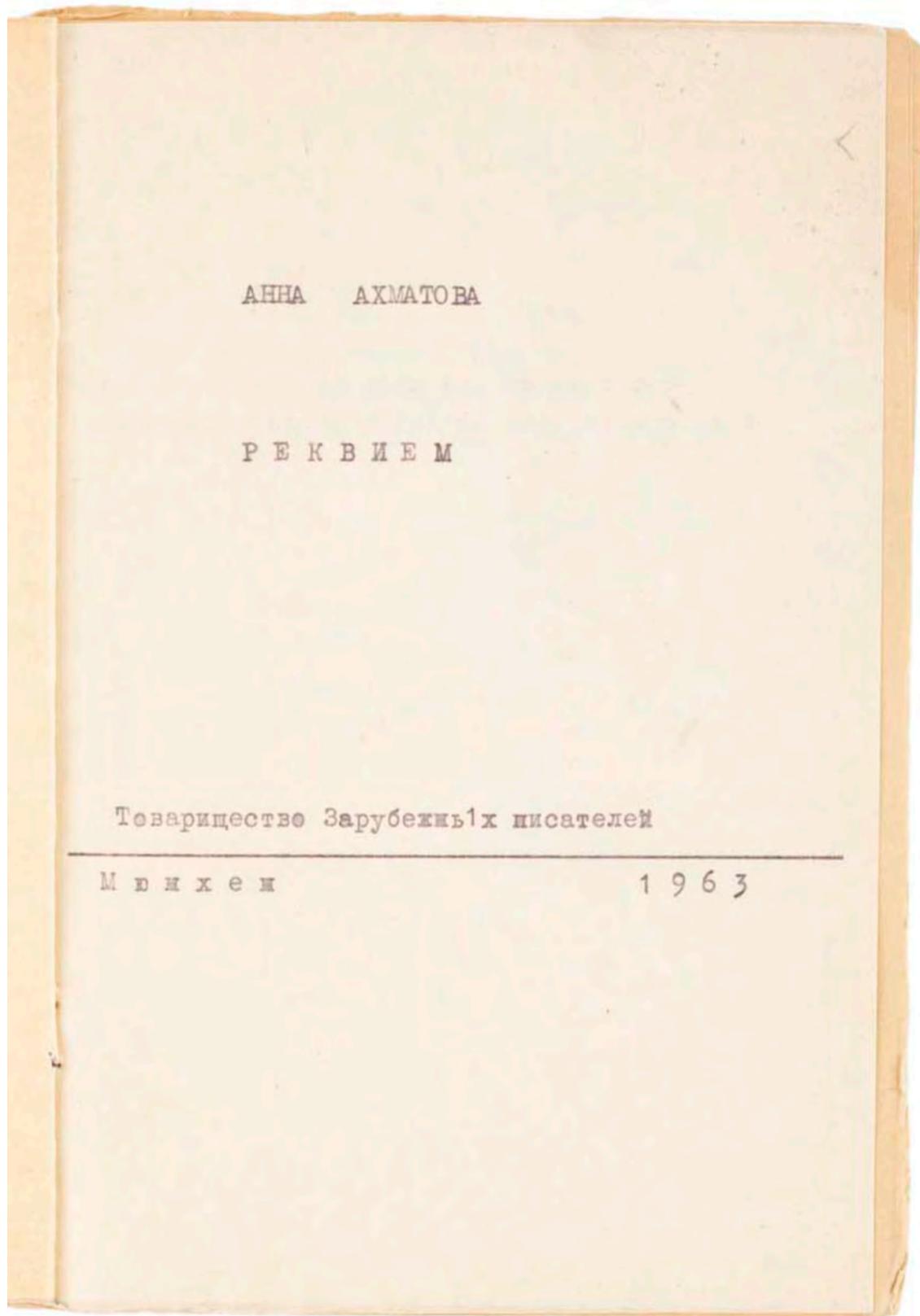
New York International Antiquarian Book Fair

September 9-12 2021

including modern American Literature
from the Library of D.G. Bridson

Bernard Quaritch Ltd

Cover image: 50. Schembart Book
Inner cover: 35. Passonneau



A SAMIZDAT TYPESCRIPT OF

'ONE OF THE GREATEST LYRICAL SEQUENCES IN THE RUSSIAN LANGUAGE' (FEINSTEIN)

1. **AKHMATOVA, Anna.** Реквием [Requiem]. 'Munich 1963' [Soviet Union, c. 1963].

Folio, ff. [8]; carbon typescript in Cyrillic, text showing emendations in blue marker; some light browning; wrapped and stapled in buff card wrapper; minor creases to the edges. £2500

Rare samizdat carbon typescript in Russian of a masterpiece of Russian lyrics, 'a tribute to the ordeal of the victims of the Terror, and the women who waited in the prison lines hoping to get word of them' (Hemschemeyer).

Anna Akhmatova began writing *Requiem* in 1935, after the imprisonment of her lover, Nikolai Punin, and her son, Lev Gumilev. 'In this great cycle, the "you" becomes all Russians imprisoned and tortured by their own government' (*ibid.*). **The composition process of *Requiem* was profoundly shaped by the mode of its transmission** following the ban on Akhmatova's works: it came into being through memorisation and recitation to friends who preserved and transmitted the text. Only in 1963 was it first published, in Munich, but still its circulation within the Soviet Union was banned and depended on underground *samizdat* copies.

Our copy reproduces the Munich edition, complete with imprint, and the typos have been corrected in blue marker. Such clandestine copying and distribution of banned literature was fraught with danger, as this offence carried harsh punishments – **artifacts such as this survive as touching witnesses to the irrepressible resilience of individual lyrical freedom.**

See Feinstein, *Anna of all the Russias* (2005), p.171, and Hemschemeyer, *Complete Poems of Anna Akhmatova* (1992).

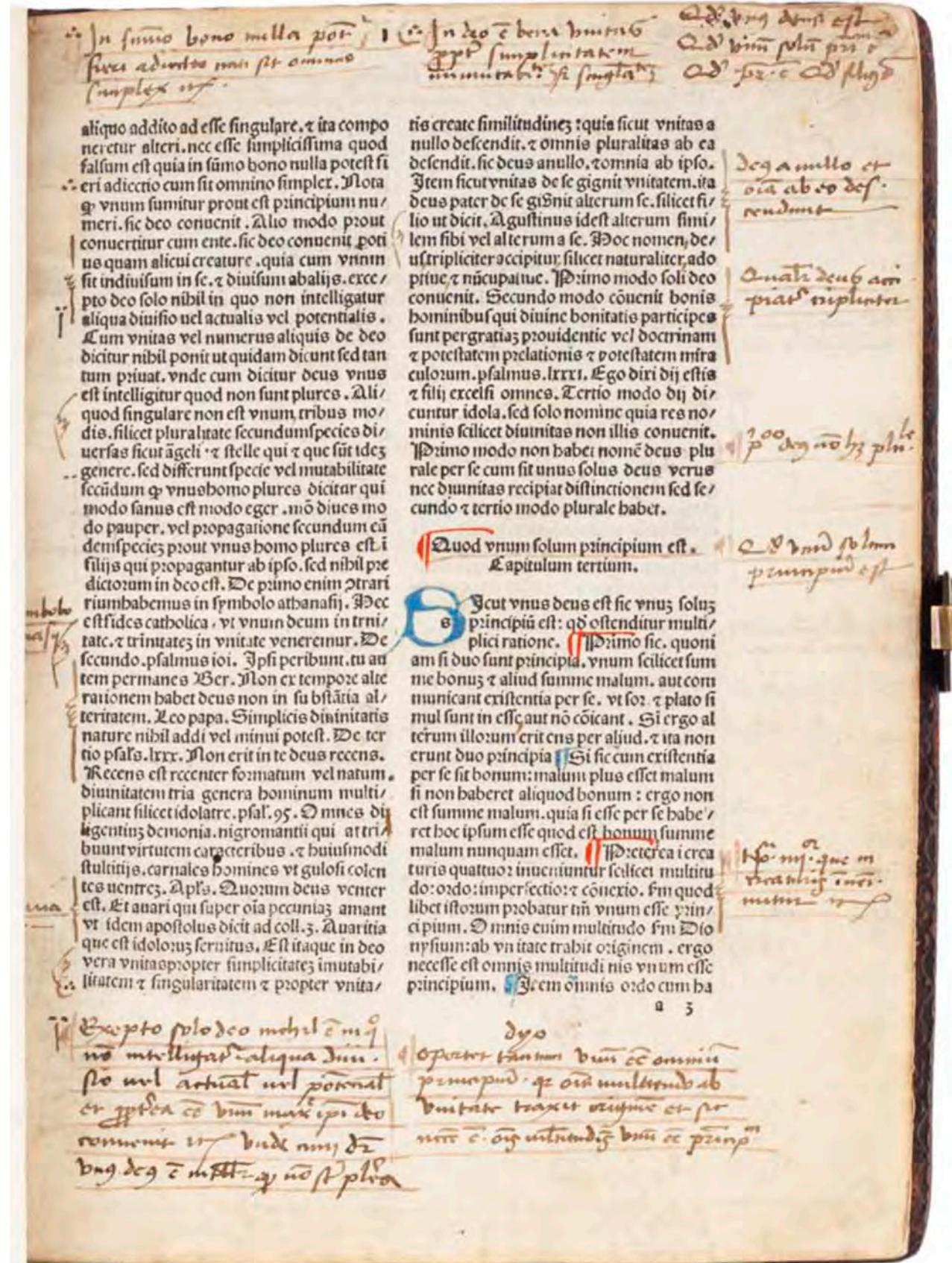
2. ALBERTUS Magnus (trad. attr.; or Hugh RIPELIN). Compendium theologicae veritatis. Venice, Gabriel de Grassis, 14 June 1485.

4to, ff. 96 (of 98): lacking a1 (blank) and a2 (supplied in facsimile), 46 lines to a page, gothic letter, approximately 300 initials in red or blue, paragraph marks in red or blue, woodcut printer's device at end; **thoroughly and extensively annotated in a single contemporary hand**; upper outer corner of last leaf repaired, some unobtrusive damp-staining to gutter and upper portion of leaves of the last few quires; mid nineteenth-century English blind-stamped calf, covers with a roll-tooled border of interlocked palmettes surrounding a central panel divided in six portions each including a central circular stamp with a star motif and fleur-de-lys at the corners, the upper cover bearing a superimposed monogram 'AT' in gilt surmounted by a crest of a lion holding a mill-rind (apparently for a member of a family named Turner); minor wear, rebacked preserving spine. £7500

An extensively annotated copy of the work that many believe to have been the most widely read theological work of the later Middle Ages. Comprehensive in scope, appealing in style, and practical in its arrangement, it was used as a textbook for four hundred years. Long attributed to Albert the Great, or to several other thinkers, it is now mostly believed (though other hypotheses are still plausible) to have been the work of his pupil Hugh Ripelin, a Dominican theologian from Strasbourg.

Its seven books provide a comprehensive treatment of the Creation, the Fall, the Incarnation, Grace, the Sacraments, and the Four Last Things (Death, Judgment, Heaven, and Hell), encompassing the entire Christian worldview with specific reference to the place and roles of mankind within it. This edition, the only one printed by the Venetian Gabriel de Grassis, reprints that of 1483 (also printed in Venice, by Gregorius Dalmatinus and Jacobus Britannicus).

The annotator's reading of the text is extremely thorough. He highlights, paraphrases, or expands most statements of this medieval encyclopaedia; by using a range of footnote and marginal note symbols, thus easily relating each comment to a specific passage, he is able to organize his thoughts clearly on the page. He devotes many lines to contemplating the nature of human reason as not just a tool for thinking but also a repository of emotion and will; to the nature of conscience; to the issue of free will (chapter 56, and 66 in relation of our powers in the face of temptation); to the human body and physiology; to the nature of sins; to confession and penance; to the value of indulgences for the salvation of the dead; and to charitable work as penance. The annotations, unusually, persist in abundance and consistency of organization from the first to the last page.



Provenance: inscribed below the colophon, possibly in the same hand as the annotations, 'Io. Chardalli Cantor eccl[es]ie Meten[is]'. This is **Jean Chardalle of Marville** (Moselle), who had been elected Cantor (Precentor) of the chapter of Metz on 19 January 1475, a title which he uses in the inscription, and who died on 13 February 1502. The contemporary chronicler Philippe de Vigneulles described Chardalle as 'noble seigneur d'Église, homme sage docte et scientifique personne'. See Pierre-Édouard Wagner, 'La bibliothèque de Jehan Chardalle, chanoine de Metz (1475-1502): à propos du Ms. latin 9545 de la Bibliothèque nationale', in *Cahiers Elie Fleur* 5 (1992), pp. 29-55; Wagner identifies around thirty-five incunables (most of them Italian) and fifteen manuscripts as having belonged to Chardalle.

Hain-Copinger 441; Goff A-238; GW 606; Pellechet 279; Polain 2015; ISTC ia00238000. ISTC finds two copies in the UK (BL and Wellcome) and ten in the US (of which two at Folger).

JAMES BOSWELL'S COPY

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

12mo, pp. 191, [1]; brown dampstain to foot of A1-3 and last two leaves, else a good copy in contemporary calf, rubbed, headcaps chipped, spine label wanting; ownership inscription to upper corner of front free endpaper: '**James Boswell / 1775, with his note at the end 'Bought at the auction of Belamaduthie's Books for 1/4'. £9500**

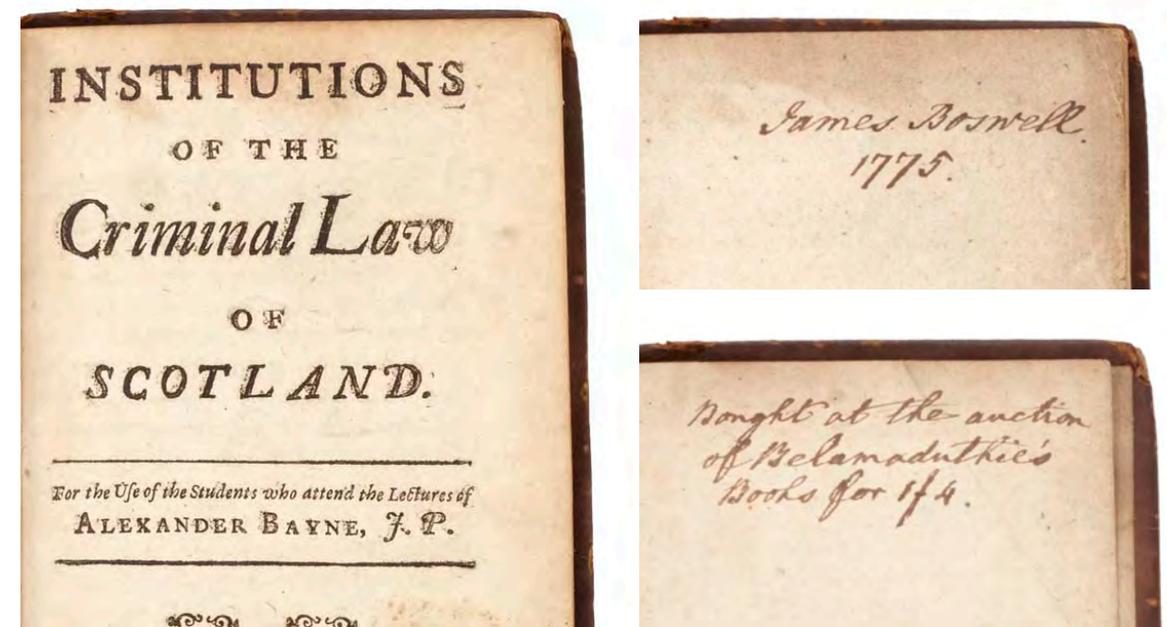
First edition of a scarce summary of Scottish criminal law by the first professor of Scots law at Edinburgh University, designed to serve as lecture notes to his students. General headings from Sedition to Incest, Murder and Wilful Fire-Raising also include explanations of some more specifically Scottish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

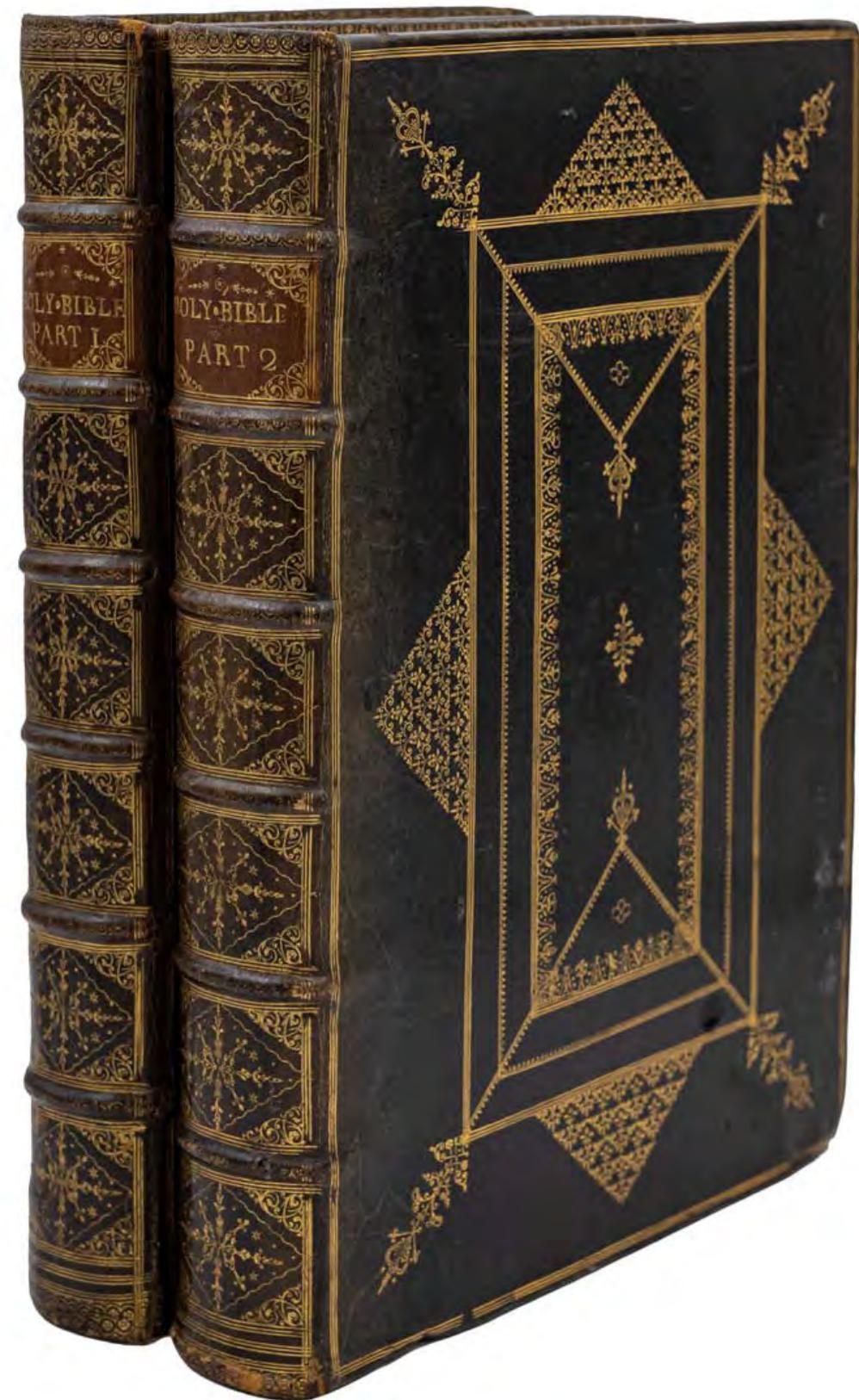
As a lawyer James Boswell (1740-1795) was diligent if often unenthusiastic, despite his involvement in several celebrated cases (including a landmark case in copyright law on which he published *The Decision of the Court in Session, upon the Question of literary Property*, 1774). In the spring of 1775 he had moved to London for a term to begin the process of transferring to the English bar, but 'my father's coldness to me, the unsettled state of our family affairs, and the poor opinion which I had of the profession of a lawyer in Scotland, which consumed my life in the mean time, sunk my spirits woefully', although he did have the opportunity to socialise frequently with Johnson. He was back in Edinburgh by June.

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

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

Seymour, *Boswell's Books* 4252.





FROM THE LIBRARY USED BY JANE AUSTEN

4. **[BIBLE.]** The Holy Bible containing the Bookes of the Old and New Testament. Cambridge ... Printed by John Field Printer to the Universitie. And illustrated wth Chorographical Sculps by J[ohn]. Ogilby. 1660[-59]. [bound after:]

BOOK OF COMMON PRAYER (The) ... With the Psalter, or Psalmes of David. [Cambridge, John Field], Anno Domini, 1660.

2 vols, folio; volume I: *BOCP*: ff. [4, royal arms engraved by Hollar (Pennington 2422), dedication to Charles II], [70]; *Bible*: pp. [16], 680, with an engraved title page by Pierre Lombart after Diepenbeck showing Solomon enthroned, a double-page engraving of Adam and Eve in the Garden by Lombart, and 5 (of ideally 7, see below) plates by Hollar: a double-page illustration of the Ark of the Covenant (Pennington 1135), a double-page map of Palestine (Pennington 692), and 3 double-page illustrations of the Temple of Solomon (Pennington 1131, 1134, and 1136); volume II: pp. 681-1103, 258, [2 (title page to New Testament)], 338; the medial blank y4 torn away, wanting the separate title page for vol. II (probably only found where sold already bound in two volumes – the present copy was sold in sheets, see below), and the large folding view of Jerusalem (clearly never present); separate title-page for New Testament dated 1659; woodcut initials, head- and tail-pieces; early repair to foot of R6 in New Testament, else a fine copy, ruled in red throughout, in handsome contemporary panelled black morocco, the central panel with a roll tool of florets, coronets and birds, pyramids of small tools, centre-piece with thistles, corner-pieces of floriate tools and a larger coronet, spines gilt in seven compartments, orange morocco labels, board edges and turn-ins gilt, all edges gilt; bookplate to front pastedown of Thomas Knight I (1701-1781) or II (1735-1794), Knight family shelf-tickets 'F 1 11-12'; early paste-on slip with an index of plates in volume I. **£16,000**

The fine Field-Ogilby folio Bible, perhaps the most impressive English Bible of the seventeenth century and the first to be issued under Charles II; this is the rare first issue, with plates by Wenceslar Hollar, and is found here with the uniform *Book of Common Prayer*, printed for Ogilby with a full-page dedication from him to Charles II.

John Field had printed his typographically impressive Bible in Cambridge in 1659, sponsored by the vice-chancellor John Worthington, who recorded that 'For a fair large letter, large paper, with fair margin, &c., there was never such a Bible in being' (*Diary and Correspondence*). However, in anticipation of the Restoration, the



enterprising John Ogilby bought up most of the edition, intending to reissue it with his own selection of plates in time for the work to be presented to Charles II on his first arrival at the Royal Chapel at Windsor in 1660.

As well as the new title-page of Solomon (*i.e.* Charles II) enthroned, Ogilby supplied for this post-Restoration re-issue 'eight whole sheet engravings, seven of which were by Hollar, and had been intended as illustrations to the Polyglot [1653-7], and one of which was by Lombart'. Only a small number of copies were issued thus, including the one presented to Charles (the so-called 'Coronation Bible' recently on exhibition in 'Charles II: Art and Power'), and another given by Ogilby to the Middle Temple. Most copies were illustrated instead with 'cuts bought from the Amsterdam publisher, Nicolaes Visscher ... Visscher supplied Ogilby with sets of engravings from his own stock, most of which were the work of Cornelis Visscher, after Rubens, de Vos, de Bruyn, Tintoretto and others ... Ogilby's Bible was a very expensive book, and large paper copies of it may have cost as much as £25, even in sheets. It was not a financial success ... [but] it presented the standard text of the Authorized Version in perhaps the most impressive form available in the mid-seventeenth century' (Jim Bennett and Scott Mandelbrote, *The Garden, the Ark, the Tower, the Temple*, Bodleian exhibition catalogue 1998). This copy was evidently bought in sheets, as the plates bear manuscript binding instructions on the versos.

This Bible is one of the so-called 'Lost Sheep' from the library of Godmersham Park at the time Jane Austen was using it in the early nineteenth century and would have been by some measure the grandest bible in the library at that time. It bears the bookplates of Thomas Knight I (born Thomas Brodnax), of Godmersham, who changed his name first to Thomas May in 1726 and then Thomas Knight in 1738 after a series of inheritances, the last bringing with it the Chawton estates. His son Thomas Knight II, who used the same bookplate, remained childless into later life, adopting Edward Austen (Jane's brother), who was distantly related; taking the name Edward Austen Knight, he inherited Chawton in 1794 and the other estates in 1812. **Jane Austen spent much time in her brother's libraries at Chawton and at Godmersham Park, where this set stood on the shelves.** It is listed in the 1818 Godmersham Park manuscript catalogue as 'Holy Bible 2 vols 1660', and in the 1908 Chawton catalogue (Godmersham had been sold in 1874) as 'Bible and Prayer Book 1660'.

Darlow, Moule and Herbert 668; Griffiths 1660:8; Wing B 3619 and 2256.

PRINTED WITH GUTENBERG'S TYPE?

5. **BIEL, Gabriel, and Florentius DIEL (editor).** *Passionis dominice sermo historialis notabilis atque praeclarus.* [Colophon:] Mainz, Friedrich Heumann, 29 August 1509. [bound with:]

BECHHOFEN, Johannes de. *Quadruplex missalis expositio: I[itte]ralis sc(ilicet) allegorica, tropologica, et anagogica...* [Colophon:] Basel, Michael Furter, 1 September 1505.

2 works in one vol., 4to, I: ff. [98]; a-h8/4, i-q4/8/4, r6 (all signatures preceded by an anchor); printed in blackletter; woodcut to title depicting the crucifixion; paper-flaw to b4 affecting two words; contemporary note mentioning the subject of the second work and near contemporary note mentioning Guglielmo of Aquisgrana to title. II: ff. [84]: A-B8, C-H6, J8, R8, Z8, M8 (as called for); printed in blackletter; woodcut printer's device to title; contemporary manuscript annotations and numbering in red ink to first few leaves; the odd spot, light stain to last leaf; overall a beautiful set, in contemporary pigskin-backed oak boards, sewn on 3 double cords laced in and secured with pegs; spine with contemporary ink lettering in first two compartments and shelf label printed in red in last one; ownership inscription and stamp of Buxheim Charterhouse to title of first work. £5500

Revised edition of Biel's sermon on the Passion, thought to be partially printed with Gutenberg's type, and the first book printed by Friedrich Heumann, bound with the first edition of an important work on the four different interpretations of the Catholic mass, a beautiful copy from the celebrated library of Buxheim Charterhouse.

Written by the first professor of theology at Tübingen, the *Passionis dominicae sermo* was first printed in 1489 at Reutlingen by Johann Otmar, though the strikingly strident colophon here dismisses the previous edition as 'printed carelessly from a faulty copy and under a wrong title' and praises Florentius Diel's extensive corrections ('sermo ... qui olim negligenter ex mendoso exemplari et sub falso titulo impressus ... anno 1489, nunc vero per prememoratum Florentium Diel diligenter revisus in laudem altissimi innovatus, clariusque interstinctus atque emendatus non modo in sententiarum quarundam defectibus, verum etiam in orthographia' r4r).



The title is illustrated with a well executed woodcut Crucifixion (depicting Biel at the foot of the Cross, sitting at a desk with an open book) beneath four lines of large type, identified in 1855 by the Mainzer bibliographer Henri Helbig (1813–1890) as that used by Gutenberg for several of his earliest works, including the Bamberg Bible. ‘The title, running title, and headings of each page and each chapter are printed with Gutenberg’s old type, known under the name of “Pfister”, including several initials larger than the others. Some other initials are replaced, having no doubt been lost. The type is by no means worn, rather it is very fine. The text is printed in smaller gothic type, typical of most German printers of the late fifteenth century.’ (Helbig, *trans.*). Helbig’s discovery was, however, called into question by the Dutch scholar Jan Hendrick Hessels (1836–1926): ‘I have been able to examine the very book which Helbig had before him, namely Biel’s *Passionis dominicae sermo*, printed by Heumann in 1509... I have also examined five other books, printed by the same Heumann, in the same type... At first glance at the type, used for the headings or rubrics in these books, every one accustomed to a minute examination of type must see that it is a type indeed, in some respect, very much like that of the 36-line Bible, but yet materially smaller, and consequently totally different’ (Hessels).

Bound after Biel’s sermon, is the first edition of *Quadruplex missalis expositio*, the only work by the otherwise apparently unknown Augustinian hermit Johannes de Bechhofen. In his popular work, Bechhofen discusses the liturgy of the Catholic mass, explaining its literary, allegorical, moral, and spiritual interpretations. The date of this work has been misread in the past as 1500; according to the *Gesamtkatalog der Wiegendrucke*, the date of the colophon ‘Anno salutifere incarnationis millesimo quingentesimo quinto Kl. Septembris’ is to be interpreted as 1495, since the type and printer’s mark point to the sixteenth century.

I: USTC 683198; VD16 B5375; Adams B2012; cf. Helbig, *Une découverte pour l’histoire de l’imprimerie: les plus anciens caractères de Gutenberg et ce qui en est advenue* (1855), pp. 4 & 14-15; Hessels, *Gutenberg: Was he the inventor of printing?* (Quaritch, 1882), pp. 129-130. II: USTC 688985; VD 16 M 5527; Hain 2728 (= 6801); ISTC ib00291830; GW III Sp.587a.

Passionis dominice sermo hi
 storialis notabilis atq; p̄da
 rus. Venerabilis dñi Gabrielis biel
 Artii mgr̄i: sacre theologie licētiati.

Colofa

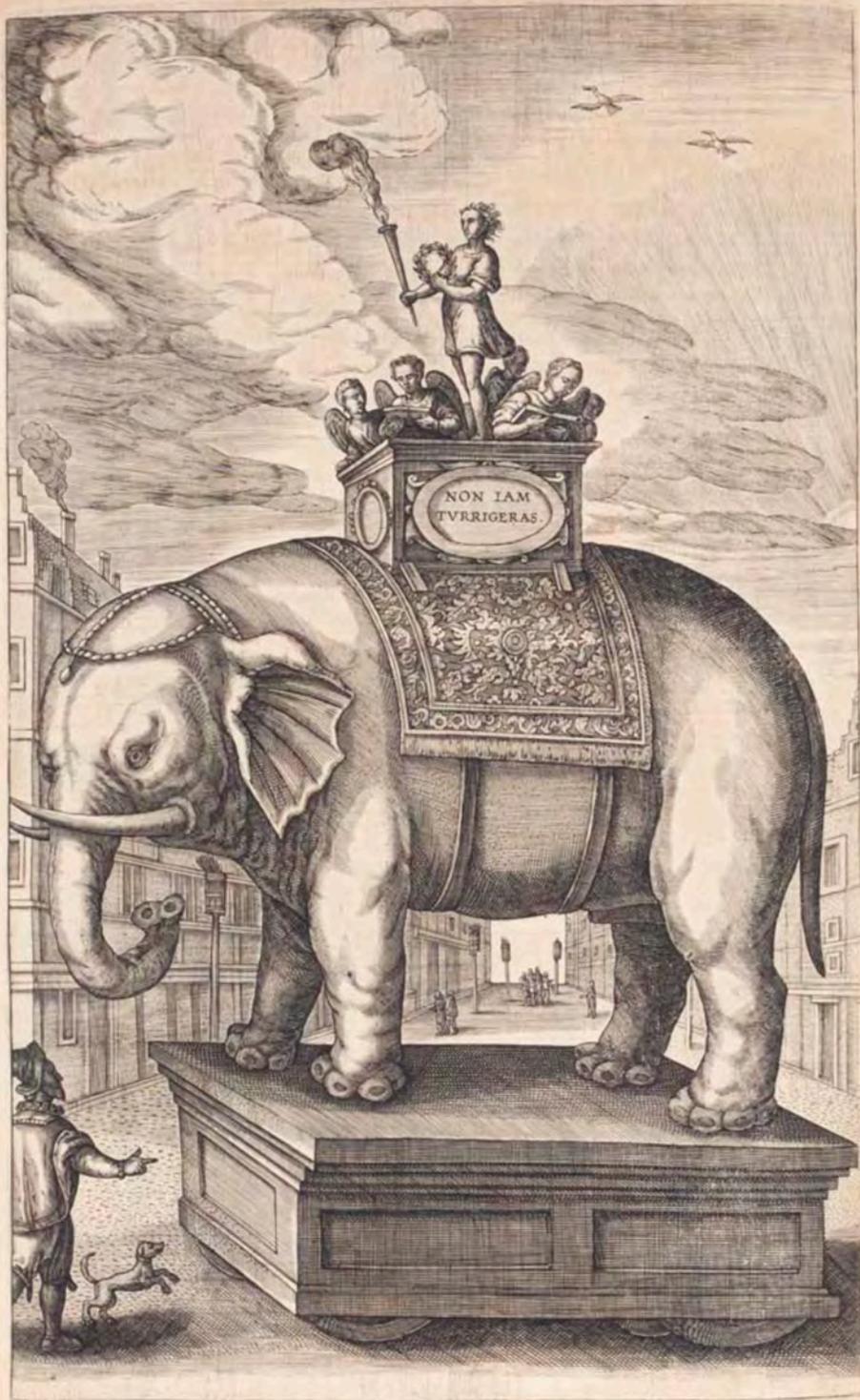
Idem prope...



*Adest aliud
 Templu, in quo
 sermo iste tri
 buitur, uida
 Guilielmo de
 Aquisgrano
 Cui et Art.
 Possuung in
 Apparatu sacri
 a hospitalit
 No. Qui telm
 Agsgranenſis*

Cartusia in Buxheim.





THE FINEST PLANTIN FESTIVAL BOOK

6. **BOCHIUS, Joannes.** *Historica narratio profectionis et inaugurationis serenissimorum Belgii principum Alberti et Isabellae, Austriae archducum, et eorum optatissimi in Belgium adventus, rerumque gestarum et memorabilium, gratulationum, apparatusum, et spectaculorum in ipsorum susceptione et inauguratione hactenus editorum accurata descriptio.* Antwerp, Plantin for Jan Moretus, 1602.

Folio, pp. 500, [10], [2 (woodcut device on recto)]; with 4 copper-engraved titles and 28 copper-engraved plates (within pagination), of which 15 double-page, large woodcut initials, 2 pp. woodcut music; some browning due to paper quality (as usual); an excellent copy in contemporary Dutch vellum, central arabesque blocked in gilt within roll-tooled panel with gilt corner-pieces, spine gilt and lettered in ink, yapp edges and vestigial ties to fore-edge, edges stained blue; a little bumping; seventeenth- or eighteenth-century ink stamp and ownership inscription to title.

£6750

First and only edition of the most splendid Plantin festival book, with thirty-two engravings celebrating the arrival of Albert VII of Austria and Isabella of Spain in the Spanish Netherlands. Bochius's laudatory verse recounts in detail the festivities for the triumphal entry of Albert and Isabella into Brussels and Antwerp, where he served as city clerk, and is followed by poems by Henri d'Outreman and Maximilien Vriendt celebrating entries into Valenciennes and Ghent respectively. Printed in only 775 copies, the text is accompanied by plates by Pieter van der Borch, a pupil of Pieter Breugel, showing views of Antwerp and Ghent, the portraits of the archducal couple, and architectural structures erected for the festivities in their honour.

Landwehr, *Splendid Ceremonies* 62; Lipperheide Sd14 (formerly 2657); Simoni B195; STCV 160202; USTC 1003316.



CURRVS NEPTVNI



INAUGVRATIO EXTRA VRBEM.

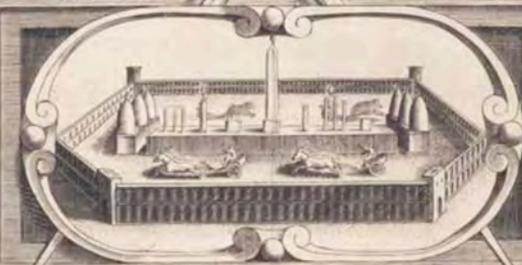


HISTORICA NARRATIO
 PROFECTIONIS
 ET INAUGVRATIONIS
 SERENISSIMORVM BELGII PRINCIPVM
ALBERTI ET ISABELLÆ,
 AVSTRILÆ ARCHIDVCVM.

Et eorum optatissimi in Belgium Aduentus,
 rerumque gestarum et memorabilium, Gra:
 tulationum, Apparatum, et Spectaculorum
 in ipsorum susceptione et INAUGVRATIONE
 hæcenus editorum accurata Descriptio .

AVCTORE
 IOANNE BOCHIO S.P.Q.A. A SECRETIS.

LABORE ET CONSTANTIA.



ANTVERPIÆ

EX OFFICINA PLANTINIANA, APVD IOANNEM MORETVM. MDCII.

Ande B. Moretus

ONE OF THE FIRST OPÉRA-BALLETS

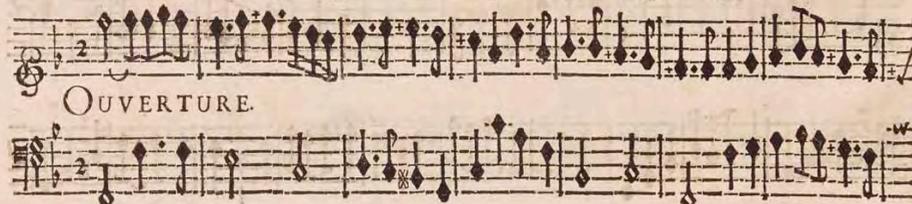
7. CAMBRA, [André]. *Le carnaval de Venise*, ballet. Mis en musique, par M. Campra le Cadet. Paris, Christophe Ballard, 1699.

Oblong 4to, pp. lii, 286, [2]; large pictorial woodcut head-piece at beginning of Prologue, decorative woodcut head-pieces at beginning of each Act; early ownership inscription on title scored through, small wormhole to inner margins of first few leaves, not affecting printed surface, one or two headlines shaved, a little light browning and staining, but a very good copy in contemporary calf, spine gilt; extremities rubbed, a few scratches, upper joint cracked at head and foot. £2750



LE CARNAVAL
DE VENISE,
BALLETT.

PROLOGUE.



First edition, rare: an opéra-ballet in three acts and a prologue, to a French libretto by Jean-François Regnard. It was published under the name of ‘Campra le Cadet’ to suggest Campra’s younger brother Joseph, in an apparently unsuccessful attempt to hide André Campra’s authorship of works for the stage during his tenure (1694–1700) as *maître de musique* at Notre Dame.

One of the first *opéra-ballets* (Campra introduced the genre with *L’Europe galante* in 1697), *Le carnaval de Venise* is a very early example of Campra’s innovative use of real human characters in familiar contemporary settings. It is ‘a romantic comedy concerning a double rivalry: that of Léonore (soprano) and Isabelle (soprano) for Léandre (bass), and that of Léandre and Rodolphe (bass) for Isabelle. It may be viewed in part as a study for Campra’s and Danchet’s *Les Fêtes vénitiennes* (1710). “La place St-Marc” is the location for Act 1 of *Le carnaval de Venise* and for the first and second entrées of *Les fêtes vénitiennes*. Both operas use the device of a play within a play. Part of the concluding divertissement of Act 3 of *Le carnaval* is an autonomous one-act Italian opera, *Orfeo nell’inferni*, introduced by its own sinfonia. Other innovations are the strikingly realistic divertissement of Act 3 scene iv, which celebrates the victory of the “Castellani” over their rival street gang, the “Nicolotti”; the realistic stage directions, rare in a seventeenth-century mythological prologue, that describe workers’ preparation of a theatrical event in a room “filled with pieces of wood and unfinished stage sets”; and the use of a trio of basses (“Joignons nos voix”) in the prologue to the first version of the opera. Campra anticipated his *Tancredi* by three years in scoring the main roles of Léandre and Rodolphe for bass voice’ (*Grove online*).

Some copies have an additional twelve-page ‘Supplément du Carnaval de Venise, ballet’ (‘L’ordonnateur chante tout de suite ce recit, à la place du trio du prologue, page xxij’), perhaps indicating a later printing.

Provenance: ‘Ce livre de Carnaval de Venize opera fait par M. Campra appartient a Nicolas Adam dem[eurant?] chez M. Busard . . . rue St. Denis Paris 1707’ (inscription on verso of front fly-leaf); ‘Victor Galhau’ (later eighteenth-century inscription on verso of front fly-leaf).

RISM A/I C 709.

CHAGALL'S POIGNANT STORY OF MANY YOUNG WOMEN'S MISERY

8. **CHAGALL, Marc, and Marcel ARLAND.** *Maternité. Récit orné de cinq gravures hors texte de Marc Chagall.* Paris, *Au Sans Pareil*, 1926.

Small 4to; half-title, with the extra suite of 5 etched plates by Chagall including frontispiece; insignificant stain to the lower edge of the text block, but a fine copy, unopened and uncut in the original publisher's blue wrappers; small marginal stain to upper wrapper, extremities lightly rubbed; preserved in custom-made blue chequered portfolio boards, lettered in silver on spine, within matching slipcase.

£2000

An exceptionally fine *hors commerce* copy of the first book published with a series of original images by Chagall. His early, fine etchings interpreting 'La Honte', 'La Naissance', 'La Rixe', 'Couple au lit' and 'La Visite par la fenêtre' transform the artifact: they constitute 'more a complement to the text than illustrations' (Sorlier). The edition run was 960 copies, of which 765 were printed on *Lafuma de Voiron* paper.

Arland's story was one of the first commissions for visual narrative received by Chagall upon his move to Paris in 1923. The narrative develops in reverse chronology, starkly beginning with the death of the illegitimate baby of a young girl, and the shame and criminalisation of the young mother by the authorities and by a shouting mob, trailing backwards through the lonely and squalid scene of the birth up to the first night which the girl had spent together with her lover. This complete copy has survived, intact and beautiful, decades in which Chagall's enormously popular etchings were taken out of sets and sold individually.

Sorlier, p.12.



9. [DALLINGTON, Sir Robert.] A Method for Travell. Shewed by taking the View of France. As it stooode in the Yeare of our Lord 1598. London, Printed for Thomas Creede, [1605?].

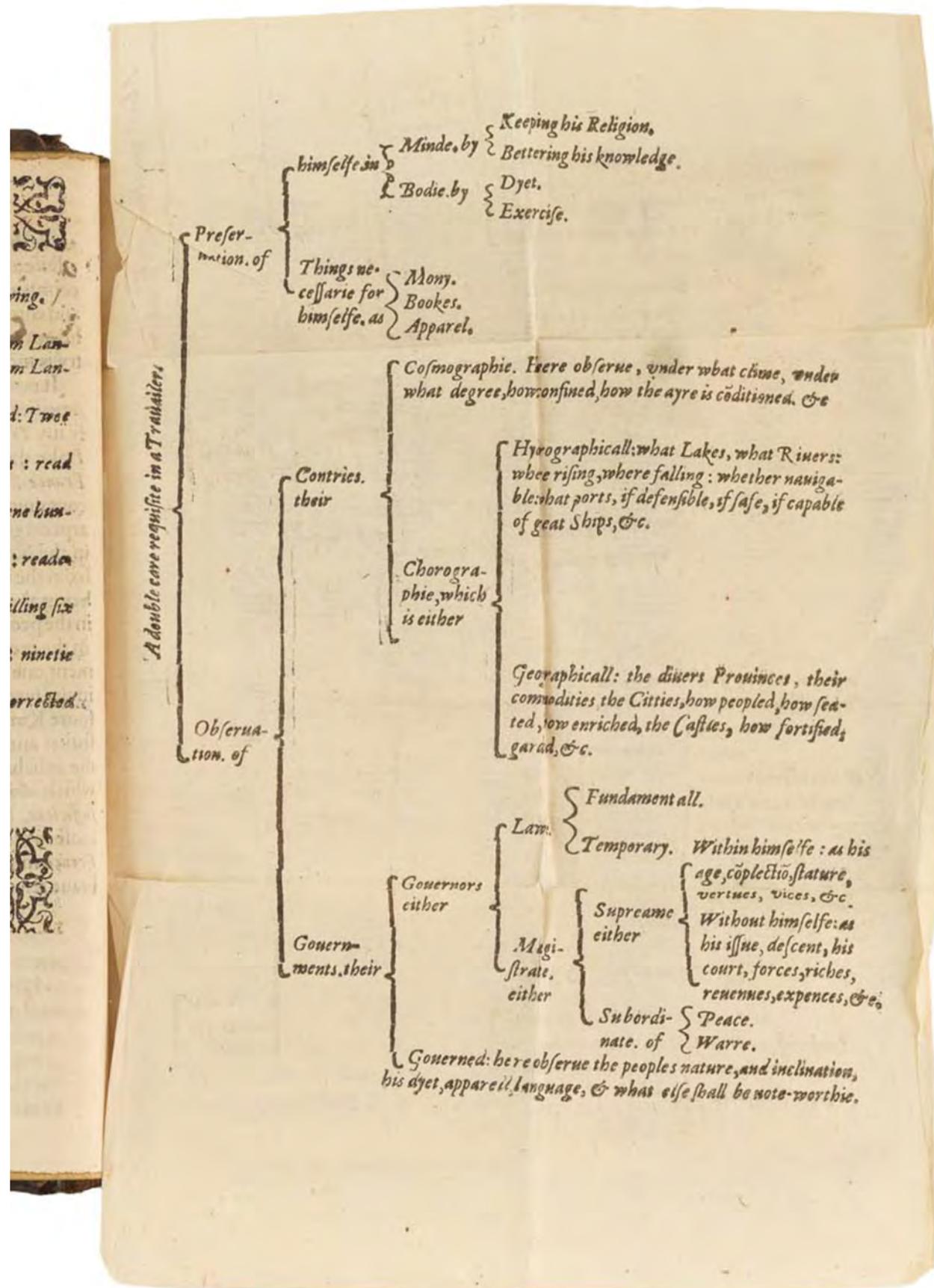
4to, pp. [180], with two folding letterpress tables ('A double care requisite in a Travailer', and a genealogical table for the French monarchy, the latter torn without loss); a fine copy in early calf, rebacked, edges stained blue. £2850

First authorised edition, comprising the sheets of the unauthorised *View of France* (1604), with a cancel title-page, a new eleven-page preface ('A Method for Travel'), a second folding table, and a dedication complaining of its prior publication: 'It seemeth the publisher had small employment, and that he is of a French nature, who must needs be in Action, and rather then sit still be ill occupied. Had he bene of other disposition, or his acquaintance with the booke as little as mine with him: he had not exposed that to publicke view, which I had destined to perpetuall privacie'.

With several publications already to his name Dallington (1561–1636/8) became tutor and man of business to the Earl of Rutland in the early 1590s, and travelled with him to France, Germany and Italy in 1595–7; he then accompanied the Earl's brother, Frances Manners, on a second grand tour in 1598–1600 along with Inigo Jones – it was for this latter tour that the present work, mainly devoted to France, was originally compiled.

In his new preface, Dallington suggests that an inclination to travel implies 'an industrious and generous minde' as well as a resolution towards self-improvement in the service of one's country. Travellers should follow two precepts – preservation (from errors of behaviour and religion), and observation (of virtues). He should avoid the company of Jesuits and such places as Douai and Rome; learn his French in Orleans and his Italian in Florence; abstain from tennis, which 'is dangerous ... for the body: & ... for the purse' (though riding and fencing are encouraged); carry money in bills of exchange, to be cashed only quarterly; travel light, but carry a journal for observations; and wear clothes according to the local fashion. The main text is devoted less to the topography of France than to its social structures, trade, and populace.

Between compilation and publication, Dallington was involved along with Rutland in Essex's rebellion in 1601, and briefly imprisoned. He is probably best known for his *Aphorismes* (1613) translated from Guicciardini, which he dedicated first to Prince Henry and then re-dedicated to Prince Charles after Henry's death – Charles obtained for him the mastership of the Charterhouse. STC 6203.



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

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

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

£75,000

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

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

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



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

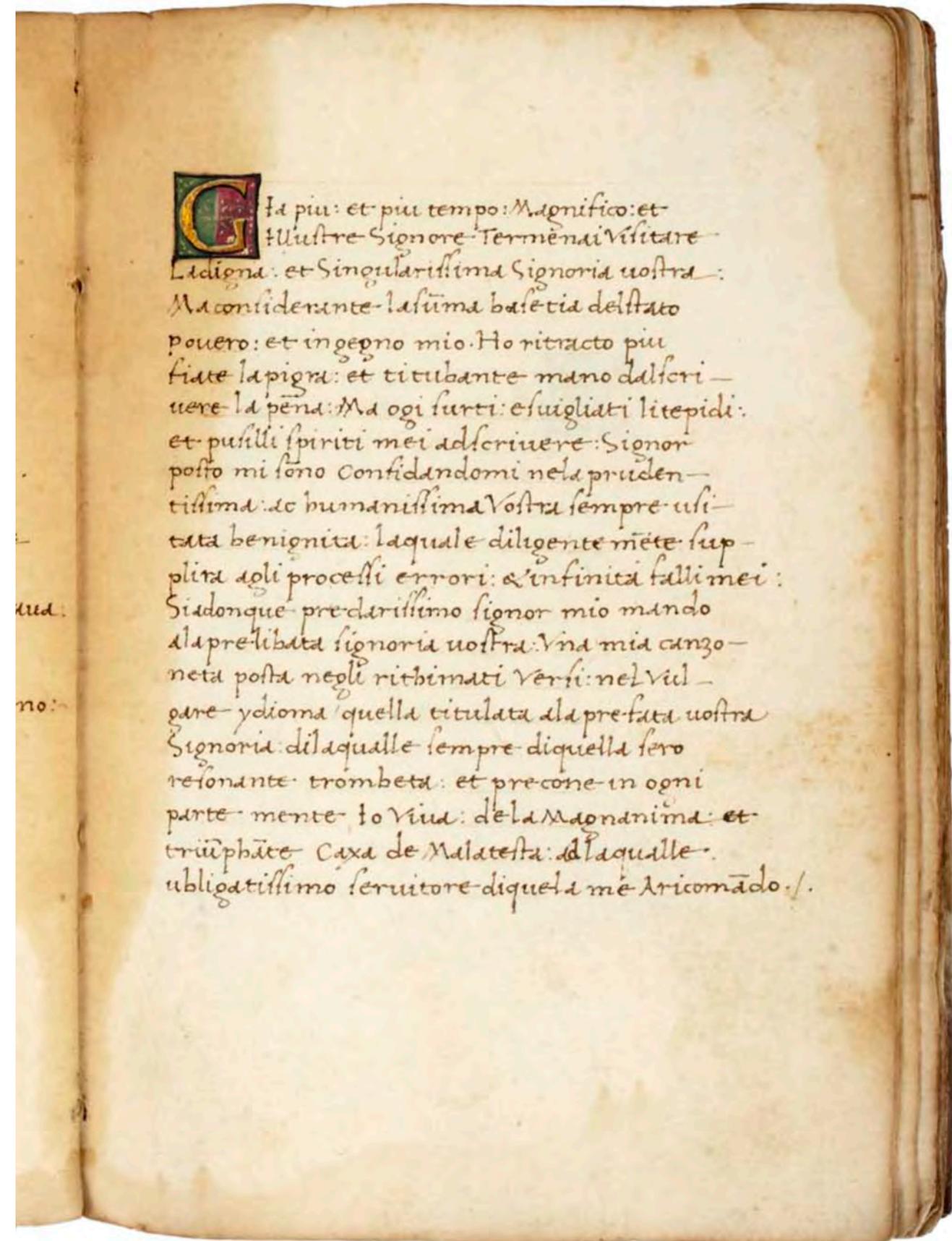
Anna Cornagliotti's detailed comparison of the surviving manuscripts enabled her to conclude that none of them could be the original, even though an adequate *stemma* could not be constructed. Further study of our manuscript, which presents readings found in a number of the other manuscripts as well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

The *Lamento* occupies ff. 1–17 here. It is followed by the beginning of another work (ff. 18–20) comprising a dedication to Malatesta Novello (f. 18r) and a poem cast in ambitious seventeen-line verses (rhyme structure ABBCADDEEFFGGCCHH) beginning 'Magnanimo signor illustre e vero / Novello Malatesta in chui le fronde / Sera adombra . . .' (ff. 18v–20v, ending imperfectly). Several prominent humanist authors dedicated their works to Novello Malatesta (among them Francesco Filelfo, Biondo Flavio, Giovanni Marcanova, and Basinio da Parma), but we have been unable to identify this poem with any known work. **Bound as it is with the *Lamento di Costantinopoli*, the possibility that it is a newly discovered work by Michele della Vedova must not be disregarded.** Indeed, the presence of strikingly similar (if conventional) motifs in both dedications makes it highly likely that this is the case:

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

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

The scholarly Malatesta Novello (1418–1465), Lord of Cesena and Cervia, is celebrated above all as the founder of the first European civic library, the Biblioteca

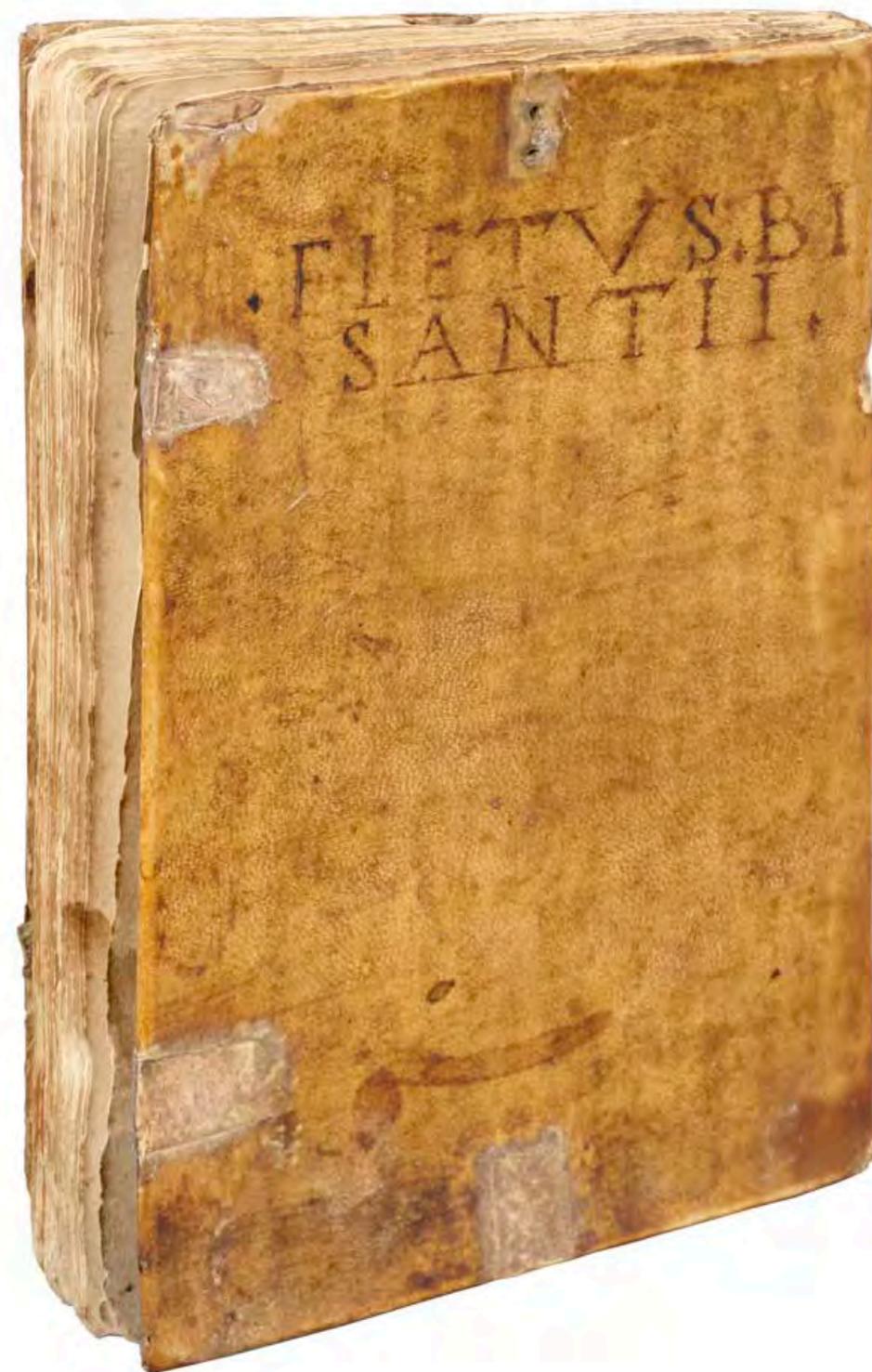


Gia piu: et piu tempo: Magnifico: et
 Illustre Signore: Terrena i Visitare
 La digna: et Singularissima Signoria uostra:
 Ma considerante la summa basetia del stato
 povero: et ingegno mio. Ho ritracto piu
 fiata la pigra: et titubante mano dal scri-
 uere la pena: Ma oghi furti: esuigliati li tepidi:
 et pusilli spiriti mei ad scriuere: Signor
 posso mi sono Confidandomi nella pruden-
 tissima: ac humanissima Vostra sempre usi-
 tata benignita: la quale diligente mente sup-
 plira agli processi errori: & infinita falli mei:
 Si adunque pre clarissimo signor mio mando
 ala prelibata signoria uostra: Vna mia canzo-
 neta posta negli ritrimati versi: nel vul-
 gare ydioma quella titulata ala pre-fata uostra
 Signoria: dela quale sempre di quella sero
 resonante trombata: et precone in ogni
 parte mente lo Viua: dela Magnanima: et
 triuiphate Caja de Malatesta: ala quale
 ubligatissimo seruitore di quella me Aricomado: /.

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

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

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



HAND-COLOURED – FROM THE LIBRARY OF ARPAD PLESCH

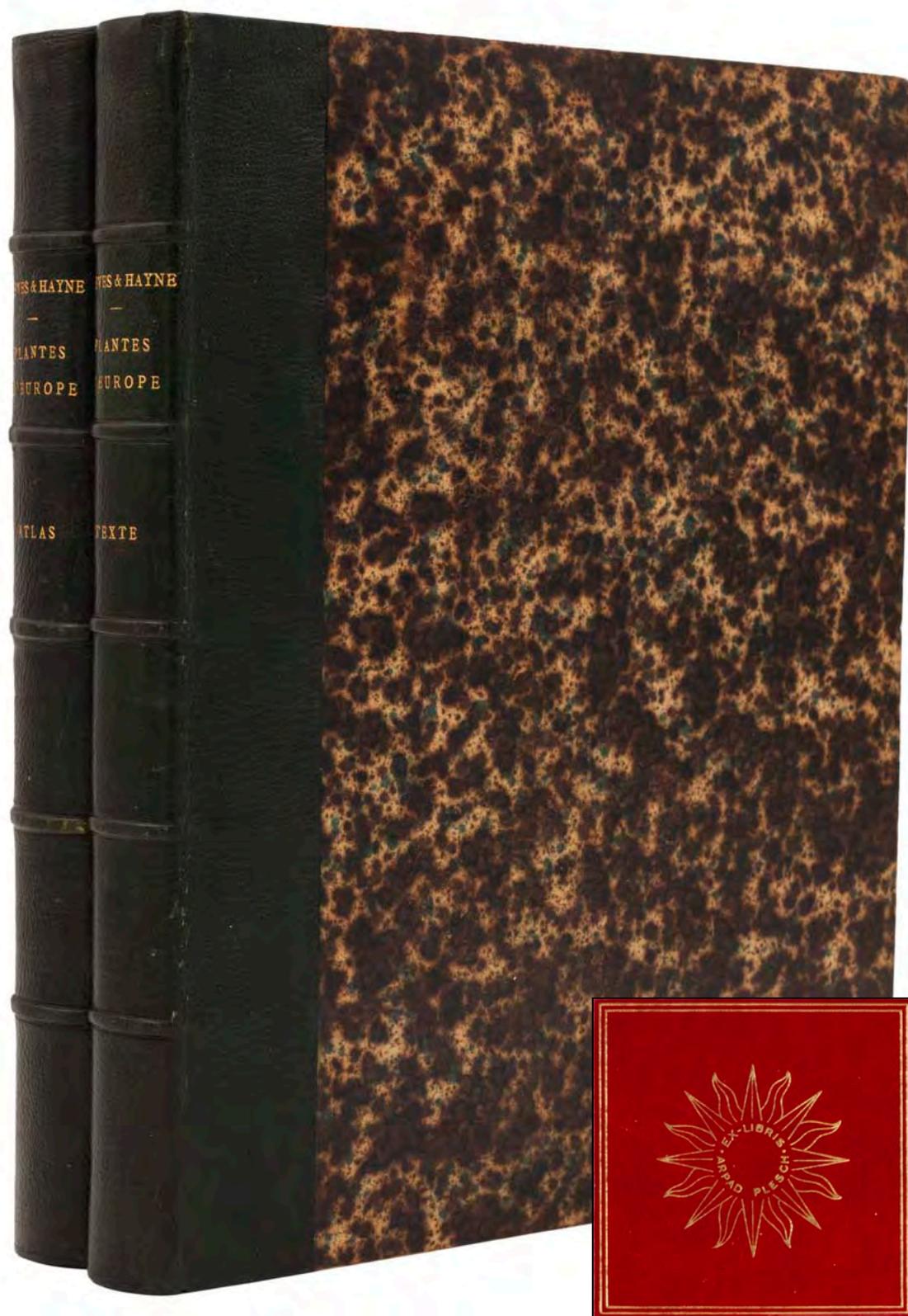
11. **DREVES, [Johann Friedrich Peter,] and [Friedrich Gottlob] HAYNE [and Johann Stephan CAPIEUX (engraver)].** Choix de plantes d'Europe, décrites et dessinées d'après nature ... tome I, avec 25 planches [– tome II, avec 25 planches; – tome III, avec 25 planches; – tome IV, avec 25 planches; – tome V, avec 25 planches]. *Leipzig, Voss et compagnie, 1802.*

5 vols, bound as one with separate atlas, 4to, pp. I: xii, 40, II: xii, 44, III: xii, 44, IV: xii, 40, V: viii, 38, [ix]-x, *Atlas*: pll. 125; printed on heavy blue-grey paper, copper-engraved plates signed 'Capieux' and coloured by hand, watermarks 'I G Ebart' and 'Spechthausen'; light toning and occasional spots, a few rust-marks in text volume; an attractive set in early French twentieth-century green roan-backed boards with pseudo-marble sides, spines in compartments between raised bands, lettered directly in gilt, marbled endpapers; gilt red morocco bookplate of Arpad Plesch to upper pastedown of text volume (*see below*). **£3500**

First edition in French, the Plesch set, with 125 handsomely hand-coloured botanical plates, adapted from the German edition finished the previous year. Issued under the title *Botanisches Bilderbuch für die Jugend und Freunde der Pflanzenkunde*, the work had first appeared in twenty-eight fascicles (with 152 plates) from 1794 to 1801. The text comprises detailed descriptions and classifications of the plants, accompanied by notes on their locations and uses; the plates are the work of Johann Stephan Capieux (1748–1813), professor of drawing at the University of Leipzig from 1782 and among the most accomplished German natural-history illustrators of the late eighteenth and early nineteenth centuries.

Provenance: from the celebrated botanical library of Arpad Plesch (1889–1974). A Hungarian financier resident in Beaulieu-sur-Mer, Plesch collected fine copies of natural history books from incunables to the twentieth century, specialising in the great French botanical plate-books of the eighteenth and early nineteenth centuries. His collection was dispersed by Sotheby's in 1975.

Nissen 529 (see I, pp. 197–201); Pritzel 2414; for Arpad Plesch, see Cooper, *Great Private Collections* (1963), pp. 158–167.







12. **DUNS SCOTUS, Johannes.** Quaestiones in primum librum Sententiarum Petri Lombardi [edited by Antonius Trombetta]. Venice, [Printer of Duns Scotus, 'Quaestiones'] for Antonius Bononiensis and Christophorus Bellapiera, 19 November 1472.

Folio, ff. [246] (of 248: lacking first leaf, evidently missing since at least the application of this binding, and without final blank); initials and paragraph marks in red and blue, a few contemporary quiring marks preserved; occasional, very minor stains, a few early quire guards and hinge reinforcements, small closed tear in the second leaf of quire 7, sixth leaf of quire 15 neatly repaired, occasional pale trace of staining to gutter, insignificant pinholes to the margins in the last few leaves; an exceptionally clean, wide-margined copy in eighteenth-century Italian paste-paper boards, vellum spine, flat spine lettered in ink, edges painted blue; boards lightly worn and stained; **extensive marginal and interlinear annotations in a contemporary Italian hand throughout the book**, and an additional, slightly later set of annotations in an Italian hand again pertaining to the whole work.

£22,000

An extraordinary copy of this rare and important incunable, with the printed text complemented by an exceptionally extensive contemporary manuscript commentary, as yet unpublished.

Duns Scotus's chief work, one of the key texts of medieval philosophy, introduced and disseminated philosophical tenets which became central in Western thought: the relationship of identity between essence and existence, the question of whether we can achieve a degree of certain knowledge through our own powers alone (pitching human faculties against both skepticism and those who thought truth can only be revealed from above), the supremely refined use of logic, and the analysis of the cause-effect nexus.

Scotus (John Duns the Scot) was born in a Scottish village near the border probably in early 1266 and was ordained to the priesthood, as a Franciscan, in 1291; he studied and then taught philosophy and theology mostly at Oxford and Paris. His chief work, this commentary on Peter Lombard's *Sentences*, is based upon his teaching at those two universities. His revision and rearrangement of the many lectures for publication were unfinished when he died in 1308. Pupils' and followers' efforts to achieve a finished text involved, among other interventions, the inclusion of numerous reports ('reportationes') of lectures held at different times. Many of these additions were less than reliable, yet their presence profoundly coloured the nature



of Duns Scotus's text, weaving debate and 'polyphony' within it, and making it inherently ripe for exegesis and critical reading. Indeed, this second appearance in print, published only two weeks after the first (Vindelinus de Spira, also Venice), did not reproduce Vindelinus's text, but was instead printed on the basis of an independent recension, edited by Antonio Trombetta, a committed Scotist scholar who would later become Bishop of Urbino.

Exegesis and intense critical reading were also precisely the exercises so thoroughly and committedly undertaken by our exceptionally versed annotator. No page, indeed no paragraph, is left without comments, corrections, references, points of view. The reader-writer exploits the generous margins of this copy to amplify the text with systematic clarity, producing what is, in effect, a considerable 'second text'. Among the most salient passages, he touches upon Scotus's controversial and influential anti-Thomistic view on the univocity of being, denying any difference between essence and existence, against Aquinas; he delves into and expands Scotus's logic; he dissects Scotus's metaphysical proof of the existence of God; he tackles the crucial question of knowledge, siding with Scotus in believing that the human mind is capable of reaching true knowledge without divine help. As a fifteenth-century commentator, the writer was able to rely on the humanistic renewal of interest for Platonic texts, including Proclus and Plotinus – an intellectual environment which would have been congenial to the more decidedly Neoplatonized Aristotelianism favoured by Scotists as opposed to the 'more orthodox' Aristotelianism of the Thomists. Countless passages are supplemented with references, and many notes in the lower margin are so arranged as to supply a kind of 'mind map' of the concepts tackled in the main text.

Though the identity of the annotator remains unknown, the workings of his mind, the extent of his references and the original use he made of them are vividly recorded in his writings, which add an important chapter to our understanding of the edition, manipulation and dissemination of Scotist philosophy in fifteenth- and sixteenth-century Europe.

ISTC id00375000; H 6423*; CIBN D-261; GW 9080; BMC V 212; BSB-Ink. D-301; Bod-inc. D-172; Goff D-375. ISTC finds four copies in the UK (BL, NLS, Rylands, Bodleian) and five in the US (Harvard, the Morgan, Bridwell, North Carolina, and Yale).

'THE MOST SOPHISTICATED AND ELABORATE COLLECTION OF PLATES
EVER ENGRAVED ON THIS SUBJECT' (MILLARD)

14. **FALDA, Giovanni Battista.** *Le fontane di Roma nelle piazze e luoghi pubblici della città.* Rome, Giacomo de Rossi, [c.1691].

4 parts in one vol., oblong folio; 4 frontispieces, 4 dedication leaves, and 99 plates, of which 3 folding, engraved by Falda and Venturini; one short marginal tear, some inoffensive staining from top margin just faintly entering plates; an excellent set in contemporary blindstamped vellum; some light soiling; bookseller's label of C.E. Rappaport, Rome. £7000

'This collection of plates is the most charming that has ever appeared on the fountains of Rome and its environs ... all copies examined vary in numbering and arrangement of plates' (Fowler). Part I is devoted to Roman fountains in piazze and public spaces; part II to the fountains in the villas in Frascati, Tuscany; part III to fountains in Roman palaces and gardens; and part IV to the fountains in the Estense Gardens in Tivoli. The original version of this publication appeared at some point in the decade 1675-1685. The early impressions do not show the plate numbering: it appeared later, around 1691, possibly with this edition.

Unsurprisingly, the popularity of Falda's work soared to new heights during the Grand Tour decades in the latter parts of the seventeenth century and the early eighteenth century, becoming a commercial success and a source of influence and inspiration worldwide.

Berlin Kat. 3603-4; BL, *17th century Italian books*, p.327; Bruni and Evans 4361; Fowler, pp. 97-99; Millard IV, p.132; RIBA 1014 (first edition).





FONTANA SV LA PIAZZA DE SS.^{SS} MATTEI.
nel Rione di S. Angelo Architet.^a di Giacomo della Porta.

G. B. Falda del. et inc.

G. Lac. Rossi le stampa in Roma alla Pace co' Priz del S. Pont. 23

15. **FRICKER, Bernard.** Autograph working manuscript of a collection of essays and pensées entitled 'La Marche du Jeu'. Circa 1946-52.

4to maquette, comprising a printed general title-page and dedication (to the author's father and Jean-Henry Lévesque), and 7 autograph manuscript essays, written on loose sheets on rectos only in blue pen, and heavily corrected in pen and pencil throughout; each part preserved in a hand-decorated chemise; the whole group in a folding painted chemise with the general title-page, and in a black card box, decorated in scraffito on the front with an image of Brahma, and with a chess-board in perspective on the rear (edges worn), the interior faces with a black and white typographic design. £6500

An extraordinary, unique production, with seven long, unpublished observational essays by Fricker on the post-war Parisian art world, including long discussions of the work of Francis Picabia, Marcel Duchamp, and Blaise Cendrars; assembled in hand-decorated chemises and a folding box designed by his sister Jeanine Fricker, one of the leading lights of modern French book design.



The full contents are:

'**La Marche du Jeu**', undated, ff. [40], in a printed chemise with decorative details in red and grey gouache, and with a loose printed epigraph translated from Nietzsche, similarly decorated.

'**Francis Picabia ou le jeu créateur**', November 1946, ff. [23], in a chemise extensively decorated in gouache with an image of a bird in the manner of Picabia. Signed and dated at the end.

'**Aujourd'hui**', undated, ff. [15], in a yellow card chemise, decorative title in red black and white gouache.

'**À l'angle du monde ou l'épopée de Dan Yack**', September-3 November 1948, ff. [34], in a photographic chemise (a large folded gelatin silver print) with painted collage title. On Blaise Cendrars. Signed and dated at the end.

'**Un Savant**', 1 April 1951, pp. [52], in a chemise of brown and purple card, with a collage title and two photographs (one of a hippopotamus). On Jean van Heeckeren. Signed and dated at the end. With a manuscript note by Van Heeckeren at the end, dated 22 July 1951.

'**Le plus bel exercice**' undated, pp. [47], in a paint and collage chemise with a photograph of a chimpanzee using a typewriter.

'**La plus belle de machines**', 22 March 1953 'ce qui met un point à La Marche du Jeu', ff. [22], in an undecorated chemise. On Marcel Duchamp. Signed and dated at the end.

Bernard Fricker (1920–1996), poet, critic, flaneur, philosophe, and close friend of Blaise Cendrars, came to prominence in the artistic and literary circles of post-war Paris, mixing particularly with the Surrealists. His magazine *Réalités*, which lasted a single issue in Autumn 1945, included Cendrars among its contributors, and he edited Picabia's *Seize Dessins* (1946), with an introduction by Jean van Heeckeren, a Dadaist and follower of Picabia and Cendrars. Van Heeckeren later provided illustrations for a collection of nine poems by Fricker, *Points de vue de Paris* (1958). Fricker was among that rare category of men 'exerçant comme un art leur intelligence par le parole et l'écrit, sans vraiment le souci de publier, d'être reconnus comme écrivains' (Deforge).

La Marche du Jeu, though never published, was Fricker's great masterpiece, 'synthèse de ses réflexions qu'il mènera à bien jusque vers les années 1960, qu'il ira même jusqu'à imprimer, mais finalement ne publiera pas' (*ibid.*). It is a free-ranging assemblage of thoughts, centred on Paris of the 1940s and '50s, and Fricker's own twin passions of art and poetry. There are essays on Picabia, Cendrars (Dan Yack being Cendrars' alter ego and the protagonist of two novels in the 1920s), Van Heeckeren, and Duchamp, but even within those are digressions on the state of art ('L'art est mort'), poems or lines of half-prose, half-poetry. The whole is dedicated to another member of the circle, the poet Jacques-Henry Lèvesque. 'La marche du jeu' was evidently a phrase that became closely associated with Fricker – Lèvesque would later write in Fricker's copy of *Poésies complètes* (1944) by Cendrars: 'à Bernard, qui connaît "la marche du jeu"; en attendant la cyclone prévu pour ses 30 ans'.

Though it is not signed, the maquette, with its glorious variety of decoration specific to the contents of each section, is almost certainly by Jeanine Fricker (1925–2004), Bernard's sister, a friend and disciple of Massin, the only female member of the Club du meilleur livre, founded 1946, and later artistic director for Gallimard. She produced over a hundred book designs for the Club, and her work as a maquettist put her at the forefront of a field then almost exclusively dominated by men. In 1968, Bernard, turning publisher, issued her typographical showpiece, *Paris. Quelques textes mis en page par Jeanine Fricker et son atelier*, a luxurious work setting texts by Cendrars, Simenon, Nerval, Nietzsche &c. With Massin, she was the subject of a large retrospective at Chartres in 2008.

See Fricker, *Mythologie, philosophie, poésie* (1999), edited and with an introduction by Bernard Deforge.





ESSEX AS CATILINE

16. **FULBECKE, William.** An Historicall Collection of the continuall Factions, Tumults, and Massacres of the Romans and Italians during the space of one hundred and twentie Yeares next before the peaceable Empire of Augustus Cæsar. Selected and derived out of the best Writers and Reporters of these Accidents, and reduced into the Forme of one entire Historie, handled in three Bookes. Beginning where the historie of T. Livius doth end, and ending where Cornelius Tacitus doth begin. London, Printed for William Ponsonby. 1601.

4to, pp. [16], '20' [i.e. 209], [7], with the initial and medial blanks *1 and A4 (often wanting); early inscription to title-page sometime obscured, title-page slightly toned; withal, a fine crisp copy in contemporary limp vellum, spine lettered in manuscript, original ties (lower tie partly lacking); contemporary annotation to a rear endpaper concerning 'the divers and disagring (sic) opinions of histographes'.

£5250

First edition. Fulbecke's *Historicall Collection* 'was a narrative history of the last years of the Roman republic and it is significant as **one of the very few attempts by a Renaissance Englishman to write such a work** ... An interesting attempt to weave together such often-contradictory sources as Sallust, Dio Cassius, and Lucius Florus, the work features an extended consideration of the rebellion of the turbulent nobleman Catiline' (ODNB).

This section was undoubtedly included as a reference to the Earl of Essex, for whom contemporary comparisons to Catiline are practically a cliché. Although 'Fourteene yeares are now runne out sithence I fully ended and dispatched this historicall labour', it was only published in 1601 'immediately after Essex's trial and execution ... [and was] dedicated to his inveterate enemy and avid proponent of peace, Thomas Sackville, first Baron Buckhurst' (*Oxford Handbook of the Age of Shakespeare*). Fulbecke took some liberties with his source Sallust to overstretch the similarities between Essex and Catiline.

At around the time he originally wrote the *Collection*, Fulbecke was a student at the Inns of Court, and along with a number of his contemporaries, including Francis Bacon, wrote a masque, *The Misfortunes of Arthur*, which was performed before Elizabeth I at Greenwich in 1588; Fulbecke contributed two speeches and the

AN
HISTORICALL
COLLECTION OF THE CON-
TINVALL FACTIONS, TVMVLTS,
and Massacres of the Romans and Italians
during the space of one hundred and twentie
yeares next before the peaceable Em-
pire of Augullus Casar.

Selected and deriued out of the best writers and re-
porters of these accidents, and reduced into the forme of
one entire historie, handled in three bookes.

Beginning where the historie of T. LIVIVS doth end, and
ending where CORNELIVS TACITVS doth begin.

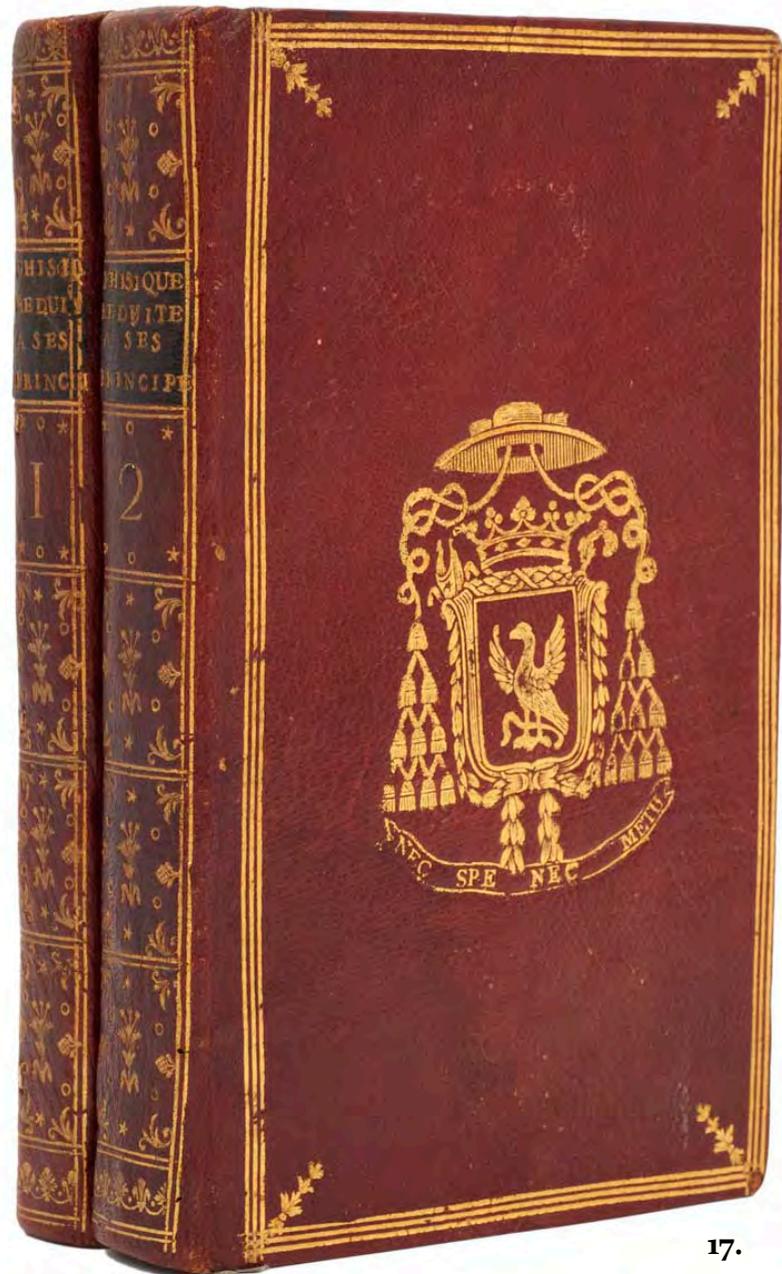


LONDON,
Printed for VWilliam Ponsonby.

1601.

conclusion. It is plausible that Fulbecke and Shakespeare were acquainted through the Inns of Court plays, in which both were involved, and there is some evidence that Shakespeare may have read Fulbecke's books, or have been familiar with their content.

STC 11412. Some copies (eg. Folger and Corpus Christi Oxford) have a Latin version of the dedication on *3, and *4 excised. The work was reissued in 1608 with cancel title-page and most or all of the preliminaries removed (presumably because of Sackville's death in April).



17.

A BIBLIOGRAPHIC RARITY

17. **GIROU, Charles, Abbé.** *La physique réduite a ses propres principes ... première partie, premier volume, physique générale ou Théorie complète de l'univers* [- première partie, second volume, physique générale ou Théorie complète de l'univers; - seconde partie, troisième volume, l'optique ou Théorie complète de la lumière; - troisième partie, quatrième volume, physique particulière ou Théorie complète des principaux phénomènes terrestres; - quatrième partie, cinquième volume, physique plus particulière ou Théorie complète de l'homme]. [*Rodez?*] 1783.

Four parts in 5 volumes, bound in 2, 12mo, pp. I: i: 95, [1 (blank)], ii: 96, 8 ('Addition', trimmed at head), II: iii: 114, iv: 113, [1 (blank)], v: 75, [1 (blank)]; typographic ornaments throughout; small damp-stain to upper corner of final 5 ff. of vol. II; contemporary red morocco gilt, sides with central gilt armorial stamps, triple gilt fillets and fleurons corner-pieces, panelled spine decorated in gilt, green morocco lettering-piece, dentelles and edges gilt; corners a little rubbed; **ink corrections and annotations throughout in a contemporary hand**; modern exlibris to front flyleaf vol. I. £4250

First and only edition, exceptionally rare – surviving in a single other copy (at the Bibliothèque Sainte-Geneviève in Paris) of a remarkable work which creates a cosmology and philosophy on the strength of an analysis and discussion of theories propounded by Kepler, Descartes, Leibniz, and Newton, among others.

The author, who is known to have died in 1786 and is mentioned as a philosopher in Affre's *Biographie Aveyronnaise*, offers a theory of the universe, a theory of light, a theory of the main earth phenomena, and finally a theory of mankind understood as 'more particular physics'. The book is likely to have been privately printed in a small run, and never traded.

This copy is bound in an armorial binding with the arms of Anne-François-Victor Le Tonnelier de Breteuil, bishop of Montauban (1724–1794), a diocese near that of Rodez, the apparent abode of the author who, in the *avis* to the verso of the first title, prints: 'Those who wish to comment on this work are invited to send their notes to the author, in Rodez' (*trans.*). Perhaps accordingly, **this copy is complemented with an apparatus of contemporary manuscript corrections and notes throughout**: the reviews of an engaged reader, or the author's own corrections on the basis of the comments received?

Beside the Paris copy, no other copy is mentioned in repertoires or library catalogues worldwide. See H. Affre, *Biographie aveyronnaise* (1881), pp. 202-203.

LA PHYSIQUE

RÉDUITE

A SES PROPRES

PRINCIPES.

PAR M. L'ABBÉ GIROU.

PREMIÈRE PARTIE.

PREMIER VOLUME.

PHYSIQUE GÉNÉRALE
ou Théorie complète de l'Univers.



M. DCC. LXXXIII.



LA PHYSIQUE

RÉDUITE

A SES PROPRES PRINCIPES.

PRINCIPES GÉNÉRAUX

Pour servir d'introduction à la Physique.

SUR LA MATIÈRE.

Le premier pas en bonne Physique est de bien définir les élémens par des idées claires & simples, & le second de les établir solidement par l'évidence de la chose ou par l'expérience universelle; & c'est néanmoins ce que n'ont pas fait les Philosophes anciens ni modernes; car

A 2

Les personnes qui voudront donner des Avis sur cet Ouvrage, sont priées de les faire parvenir à l'Auteur, à Rodez.

108 *La Physique*
de pluie, elle reviendra toute sur elle-même par une ligne de retour formant un angle parfait avec celle de son incidence.

Enforte que les rayons qui feront tombés plus perpendiculairement reviendront aussi par une ligne plus rapprochée de celle de leur incidence, & de cette façon s'étant moins réfractés ils se trouveront moins affoiblis, & rendront par conséquent les plus fortes couleurs à leur point d'émerison.

Ceux au contraire qui tomberont un peu plus obliquement reviendront aussi par une ligne qui s'éloignera d'avantage de celle de leur incidence, & formera avec elle un angle plus ouvert, de façon qu'ayant essuyé une réfraction plus forte ils ne rendront non plus qu'une couleur inférieure à leur point d'émerison.

Et ainsi de suite, la plus ou moins grande réfraction des rayons décidée par la plus ou moins grande obliquité de leur incidence, déterminera toujours sur cette nappe des gouttes sphériques de pluie les sept couleurs primitives tout de même que sur le prisme, par la simple décomposition de la première vibrat on de la lumière de laquelle devoit résulter le blanc, en sept moindres vibrations particulières, dont l'une n'est jamais non plus que sur le prisme qu'un simple diminatif de la précédente; sans qu'il soit nécessaire pour l'intelligence du phénomène d'avoir recours à des rayons rubriques ni jauniques, &c. Pur galimatias qui doit être banni de la Physique.

Le phénomène est donc conçu & expliqué en lui-même; il ne reste plus qu'à l'éclaircir dans ses entités, toujours affoiblis par diminution par peu de force mais de quantité, c'est à dire qu'on ne les verra que perpendiculairement, les rayons se réfléchissent peu de la déviation

réduite à ses propres principes. 109
principales circonstances & c'est ce que je vais faire par demandes & par réponses pour éviter la confusion.

CHAPITRE XXXI.

Sur le même sujet.

QUESTIONS PRINCIPALES.

PREMIÈRE DEMANDE.

Pourquoi l'Iris se forme-t-elle toujours à peu près au même degré d'élevation dans le ciel, & jamais plus bas rasant la terre?

RÉPONSE.

L'élevation de l'Arc-en-ciel est toujours essentiellement déterminée par celle du soleil, lorsque ses rayons tombent obliquement sur les gouttes de pluie parallèles comme il le fait pour revenir sur eux-mêmes par un angle dont la ligne de retour vienne aboutir à nos yeux, ce qui ne peut avoir lieu qu'autant que l'Iris est formée à une certaine elevation dans le ciel, qui par conséquent doit être toujours à peu près égale.

Cependant il est indubitable que lorsque le soleil est tout à fait abaissé à l'horizon, à son couchant ou à son levant, ses rayons faisant alors leur in-

moins se réfléchissent aussi en plus grande abondance

18. **GIZZI [or GITTIO], Andrea Giuseppe.** *Lo scettro del despota, ovvero del titolo, e dignità dispotale, discorso istorico, politico, e giuridico.* Naples, G. Raillard, 1697.

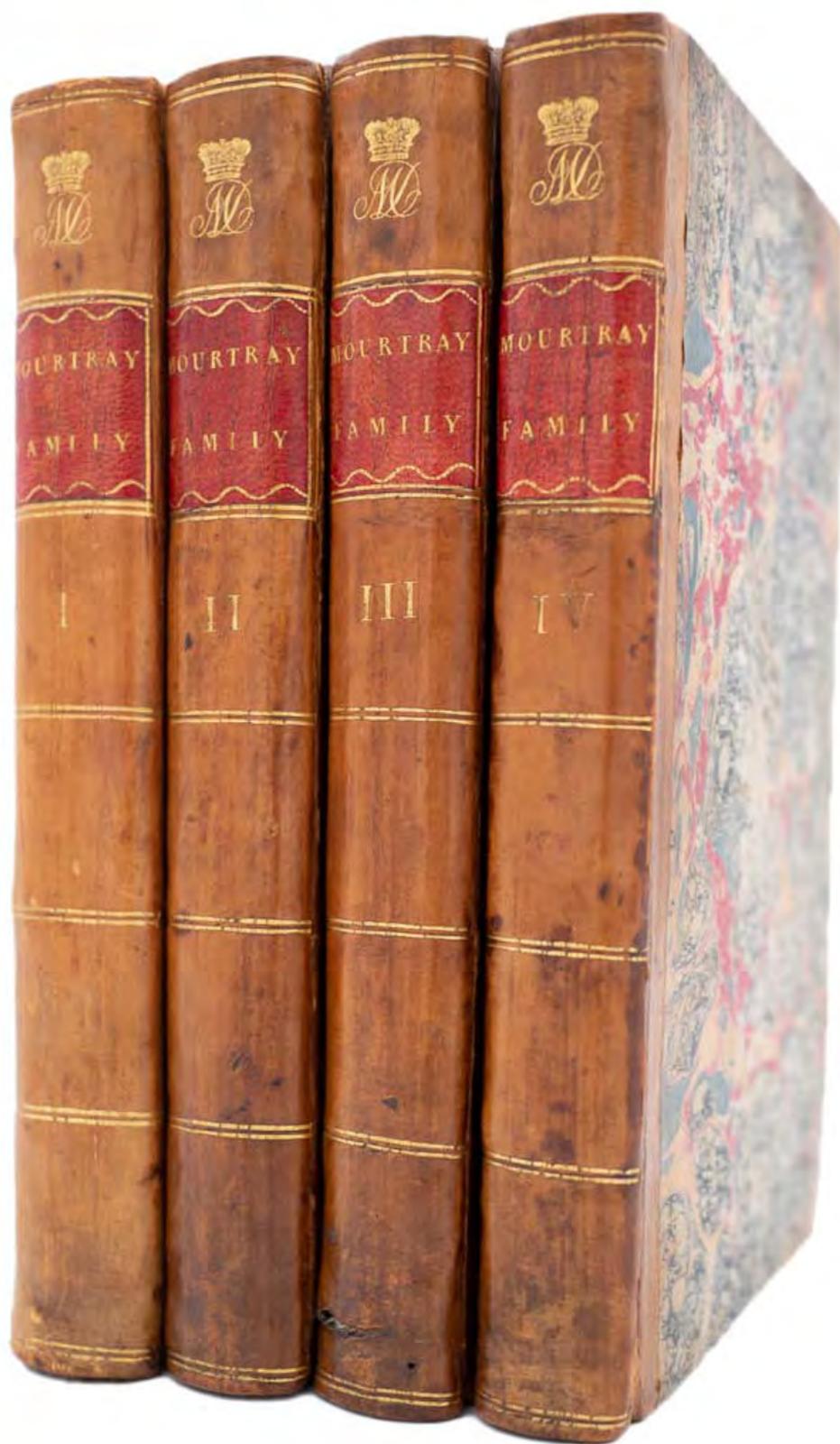
Large 4to, pp. 'xxiix' [i.e. xxxviii], 120; with an engraved allegorical title-page, engraved portrait of the author by the Italian engraver Teresa del Po, and woodcut head- and tail-pieces; printed shoulder notes in the text; very light occasional foxing, but a very good, wide-margined copy in contemporary stiff vellum, green morocco lettering-piece on the spine; vellum a little chipped and stained, especially to lower cover; a few contemporary notes or marks. £3000

Only edition of this extraordinary and rare study of legal, ceremonial, and political roles of the despot, a class of prince akin to a king and beneath an emperor in the power structures of both the Byzantine world and Renaissance Italy, and thus a title used both in Venice and throughout the Balkans and Greece. The work of the Neapolitan nobleman Andrea Giuseppe Gizzi (or Gittio), and dedicated to Silvestro Valiero, Doge of Venice (and thus a despot himself), *Lo scettro del despota* draws on legal and historical sources ranging from the ancient (Aristotle, Justinian) to the medieval and modern (Aquinas, Molina, de Soto, Botero, and others) to present a full survey of the origins and uses of the title (and related titles such as *infante* – the 'despot' originally referred to the heir-apparent of the Byzantine emperor), the ways in which the role diverges between West and East, the ceremonials attached to the title, and its use throughout Italy, and especially in the Kingdom of Naples (it was not until the next century that the term acquired the negative connotations it has today). Of particular interest is the *Catalogo degli autori* cited in the margins; this takes up an entire quire and lists some 350 sources, and can reasonably be said to be the earliest bibliography on the subject.

The fine portrait of the author, on page xii, is the work of the painter and engraver Teresa del Pò (1649–1716), who had been based in Naples since 1683.

OCLC finds four copies in the US (NYPL, Newberry, University of Chicago, Berkeley).





BY BECKFORD'S HALF-SISTER – THE DOWNSHIRE COPY

19. [HERVEY, Elizabeth.] *The Mourtray Family. A Novel ... London: Printed by Millar Ritchie ... for R. Faulder ... 1800.*

4 vols, 12mo, pp. [2], 299, 1]; [2], 281, [1]; [2], 276; [2], 276; one or two gatherings beginning to spring, else a fine copy in contemporary half calf over marbled boards, spines with red morocco labels; gilt monogram to spine of Mary Hill as Marchioness of Downshire. £2500

First edition of the penultimate novel by Elizabeth Hervey (c. 1748–1820), elder half-sister of the writer William Beckford – her father, Francis Marsh, had died and her mother Maria (*née* Hamilton) remarried another Jamaica plantation owner, William Beckford senior, who also died in 1770. Maria Beckford was a powerful influence on both children and as a young woman Elizabeth was considered quite the intellectual equal of her younger brother. She married Colonel Hervey in 1774 and moved abroad, but on his death in 1778 she returned and published several novels – *Melissa and Marcia* (1788), *Louisa* (1790), *The History of Ned Evans* (1796), and *The Church of Saint Siffrid* (1797). *The Mourtray Family* was her last in this run, and nothing more followed until the final publication of *Amabel* (1814), where she finally dropped the mask of anonymity.

The novel is a more solemn piece than its predecessors, ending with a round-up of how the good end happily and the bad unhappily, and concluding that the fate of the various family members ‘evinces that, on the proper regulation of our passions, our fate chiefly depends’.

Provenance: from the library of Mary Hill (*née* Sandys, 1764–1836), Marchioness of Downshire and later Baroness Sandys, a wealthy heiress, society hostess, and literary patron who married the young but ill-fortuned politician Arthur Hill in 1786. Raised by her uncle, one of Samuel Johnson’s ‘Streatham worthies’, she became a friend of both the Prince of Wales and Mrs Fitzherbert, and once entertained the Prince for four days at the family seat of Ombersley. She built up a fine collection of contemporary fiction, mostly by women, to add to the family library.

Garside 1800:42, noting further editions in 1810 and 1814, and a French translation in 1802; Summers, *Gothic Bibliography*, p 430.

UNPUBLISHED TRAVELS IN EUROPE DURING THE NAPOLEONIC WARS

20. **HOLLAND, Henry, Sir.** Archive detailing his extensive European travels and career. 1804-1868.

8 manuscript vols (*Essays on various subjects done at Glasgow* 1805-6; *Copies of letters from Portugal* 1812; *Journal in Spain* 1813; *Journal in Lombardy, Austria, Prussia* 1815; *Sketchbook* 1815; *Journal in the north of Italy and France* 1816; *Journey to Spa* 1818; *Diary* 1830-1843), 8vo and 4to, neatly written in brown ink by Holland (except for the copied letters, likely in the hand of his mother); overall very well preserved; in contemporary bindings, somewhat worn, some upper boards detached; offered with 2 copies of Holland's *General view of the agriculture of Cheshire* (1808) and 2 different issues of his *Recollections of past life* (1868) with presentation inscriptions by him. **£12,500**

A unique record of the life, career, and extensive travels of the eminent physician Sir Henry Holland (1788-1873), especially valuable for the fascinating detail it provides on Portugal, Spain, Italy, Germany, and France during and immediately after the Napoleonic Wars. Holland is a gifted and entertaining writer and the contents of these unpublished manuscripts, running to some 750 pages, go far beyond the bare bones recorded in his published memoirs, *Recollections of past life* (1868).

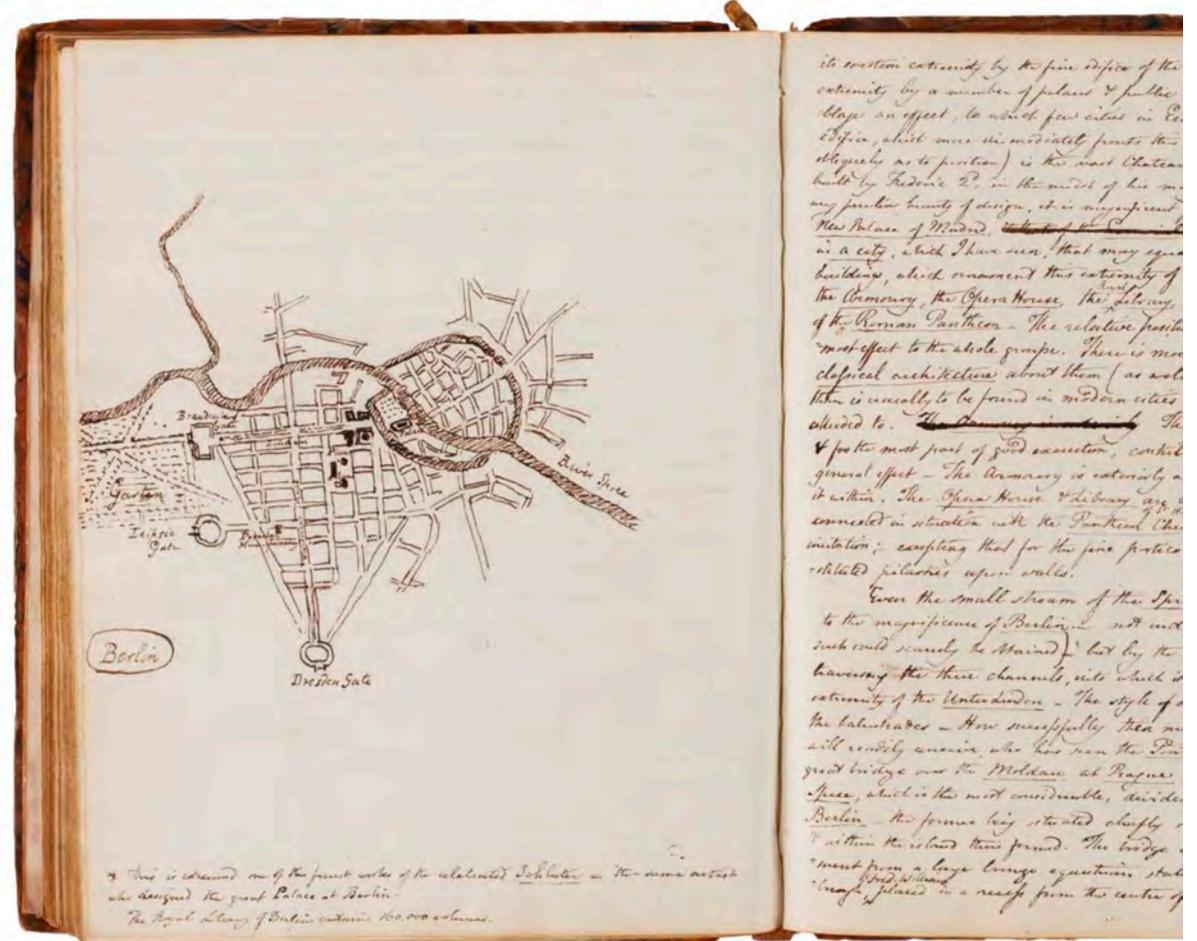
After schooling at Bristol and Glasgow, Holland studied medicine at Edinburgh, graduating in 1811 with a thesis on Icelandic diseases, inspired by his trip to Iceland the previous year. In 1816 he established his medical practice in London, attracting an extraordinary clientele from whom he derived an income sufficient to allow him to indulge his great love of travel: 'in his lifetime he visited every European capital, made two visits to Iceland, and eight to America, covering more than 26,000 miles of that continent' (ODNB). He was appointed physician-extraordinary to Queen Victoria in 1837, and physician to Prince Albert three years later.

The earliest item here gives a snapshot of Holland's philosophical studies at Glasgow University, containing essays 'On the doctrine of necessity' and 'On the nature & origin of human passions & affections', composed in 1805 and 1806. The journals of his subsequent travels in Europe as a young man between 1812 and 1818 are extraordinarily rich in detail, eloquently recording local landscape, geology, people, customs and costume, language, industry, politics and military matters, art and architecture, theatrical performances, hospitals, and much else besides.





We can do no more than give a cursory glimpse here. In Portugal in 1812 Holland is arrested by soldiers for making sketches and accused of being a French spy, admires Wellington's military hospital at Santarem and his hostess's guitar playing, and laments the destruction wrought by the Peninsular War ('Attila and his army of Huns could not have done more than Massena and his army of Frenchmen'). In Spain the following year, he is arrested for sketching windmills, condemns the ravages of the French army ('wars two centuries ago had much more of courtesy and benevolence in them'), attends a bullfight in Madrid ('interesting but in its novelty & which no reasoning can rescue from the reproach of cruelty & oppression'), sees the bodies of dead soldiers *en route* to Vitoria, and delights in Spanish dances ('superior to those of any other country'); his descriptions of trips to the theatre are particularly good. In Venice in 1815 he visits the King and Queen of Spain ('I had a conversation of 1/2 an hour with the Prince of Peace, his manner better than I had expected, without pretension and that of a man of the world at the same time, no proof from his converse of any remarkable powers of understanding') and admires Galileo's letters in the ducal palace library; news of Waterloo reaches him in Berlin ('much exultation here at this



moment on the subject of the great victory in Belgium & the name of Blücher in everyone's mouth ... One report prevailing that Blücher had been offered the throne of France by the French nation themselves!). Holland's sketchbook from the same year includes attractive views of Elba, Petrarch's house at Arqua, Hougoumont near Waterloo, and La Belle Alliance inn. In 1816 he enjoys a Mantuan puppet show and discusses emigration with a Piacenza bookseller, is overcharged for trout at an auberge on Mont Cenis, admires players of battledore and shuttlecock at Chambéry and the hospital at Lyon, hears 'anecdotes of Napoleon' at Rouanne 'who slept here on his way to Elba, chiefly illustrations of his extreme inquisitiveness as to matters of apparently little importance', and meets Gaspard de Prony and Benjamin Constant.

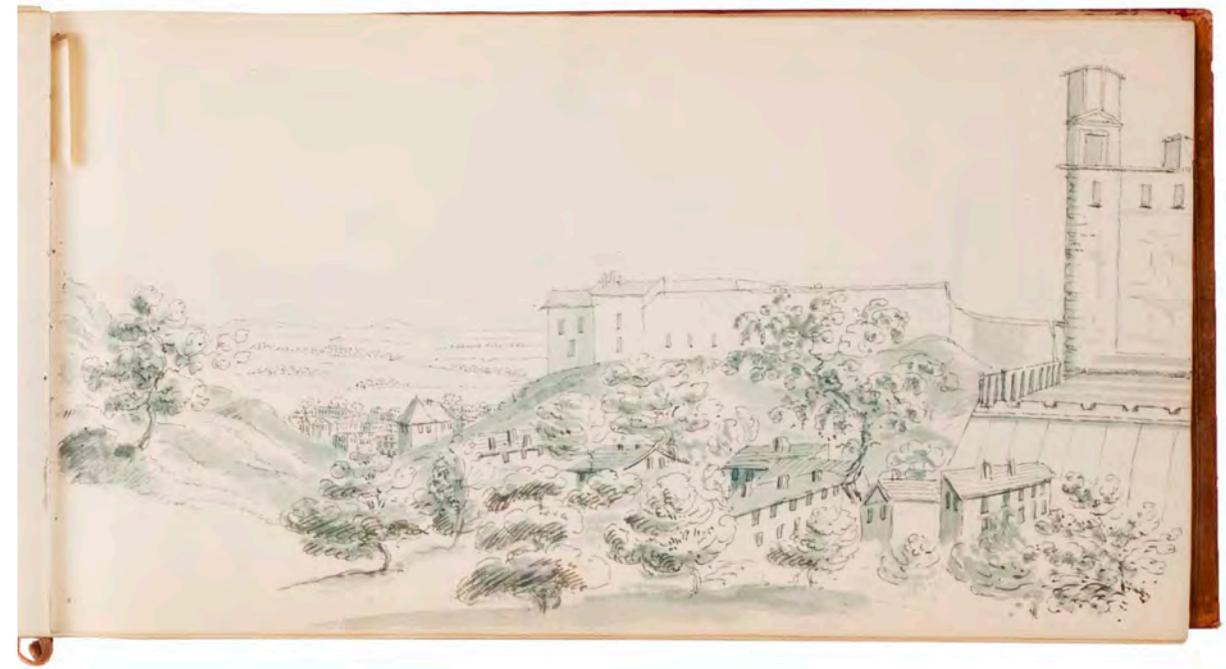
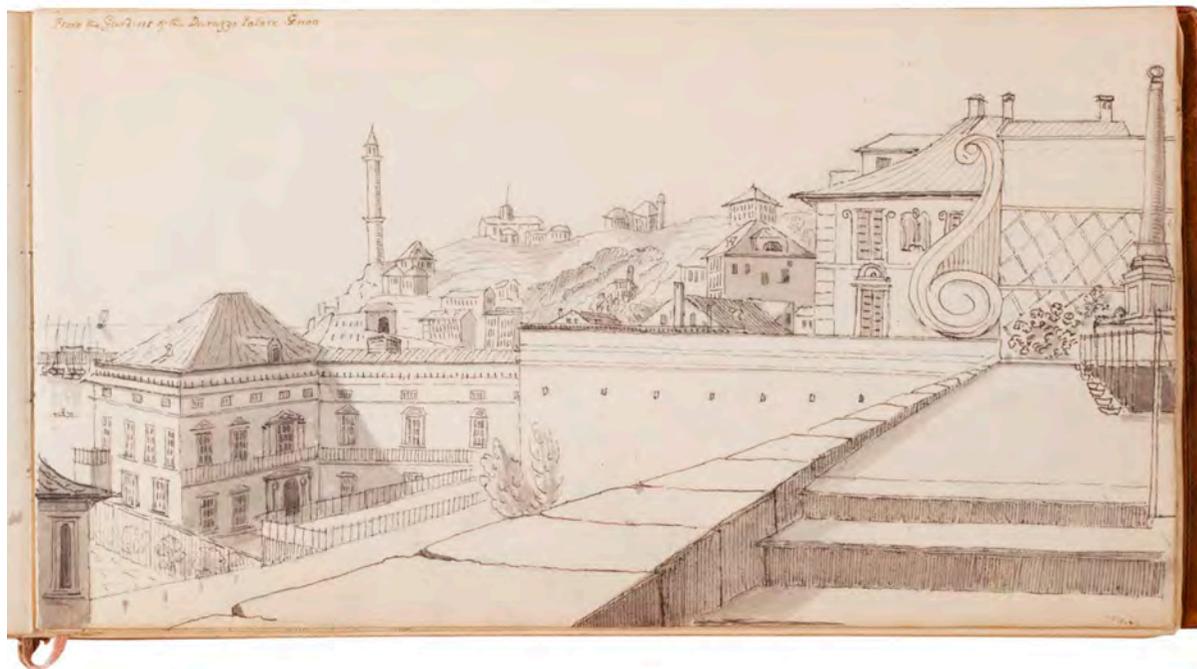
Holland's journal for 1818 features a list of the great and the good present at the town of Spa in that year, including Lord and Lady Castlereagh, the Duke of Wellington, and the Russian Tsar; during his subsequent visit to Paris he discusses chemistry with Jöns Jacob Berzelius, geology with Pierre-Simon Laplace, and Napoleon with Claude Berthollet ('he spoke of him as having no real science but certain vague floating

notions, to which he was ambitious of giving the air of profound thinking'), is amused by montagnes russes (roller coasters) ('this modern Parisian amusement has received an interruption from the police who will not suffer the liege subjects of Louis 18th to break their necks in pursuit of pleasure'), and discusses 'the rising spirit of freedom in France' with Benjamin Constant; at Mantes he encounters Englishmen 'remarkable by their intrepid perseverance in speaking the very worst French I ever recollect to have heard'.

Holland's diary for 1830 to 1843 is a wonderful record of his personal and professional life and travels during this period, opening with a moving account of the death of his first wife. His trips to Russia, Ireland, Belgium, Scotland, France, Sweden, Germany, Wales, Portugal, Spain, and Corsica are all documented. He discusses the Reform Bill, outbreaks of cholera and influenza, Queen Victoria's coronation, and the publication and reception of his *Medical notes and reflections*. His patients include Sir Thomas Lawrence, Sir Walter Scott ('he sent me afterwards the whole series of his novels, a welcome present as expressing the regard of such a man'), Prince Augustus Frederick Duke of Sussex, Lady Flora Hastings (of 'very unhappy notoriety'), and Viscount Melbourne, and he keeps a careful note of his annual 'professional receipts'. In addition, he records meetings with numerous notable personages: Ram Mohan Roy, King Leopold of Belgium, Joseph Bonaparte, Christian Ehrenberg (whose microscopes he looks through), Alexander von Humboldt (whose house and gardens he visits; 'Humboldt came to me with open arms & gratified me by his instant resumption of old acquaintances'), and François Guizot.

Also included here are two issues of the first edition of Holland's *Recollections of past life* (London, Spottiswoode & Co., 1868). The first, with preface dated 6 April, is inscribed by Holland to his sisters Mary and Lucy, and the second, with preface dated 30 June, is inscribed to the Belgian Prime Minister Sylvain van de Weyer.

A full listing is available on request.





Ad inveniendū litterā dominicalem.

Scias q̄ anno a natiuitate dñi. **AD.** cccc. xcy. eramus in prima domo post crucem. Deinde discurre per annos dñi de domo in domū vsq̄ ad annū de quo queris: ⁊ eam inuenies proculdubio dominicalem. Que si vnica occurrat: annū cōmunem itelliges. Si duplex: bisextile. Prior: autē id est superior: ad festum vsq̄ mathie apostoli utilis erit. Inferior: ad reliquam partem anni.



Ad inueniendum aureum numerum.

Scias q̄ anno a natiuitate dñi. **AD.** cccc. xcy. eramus in prima domo post crucem: et habebamus. xiiij. pro aureo numero. Deinde discurre per annos domini de domo in domū: ⁊ inuenies aureum numerum illius anni.



PRINTED HOURS WITH CENSORED PRAYERS

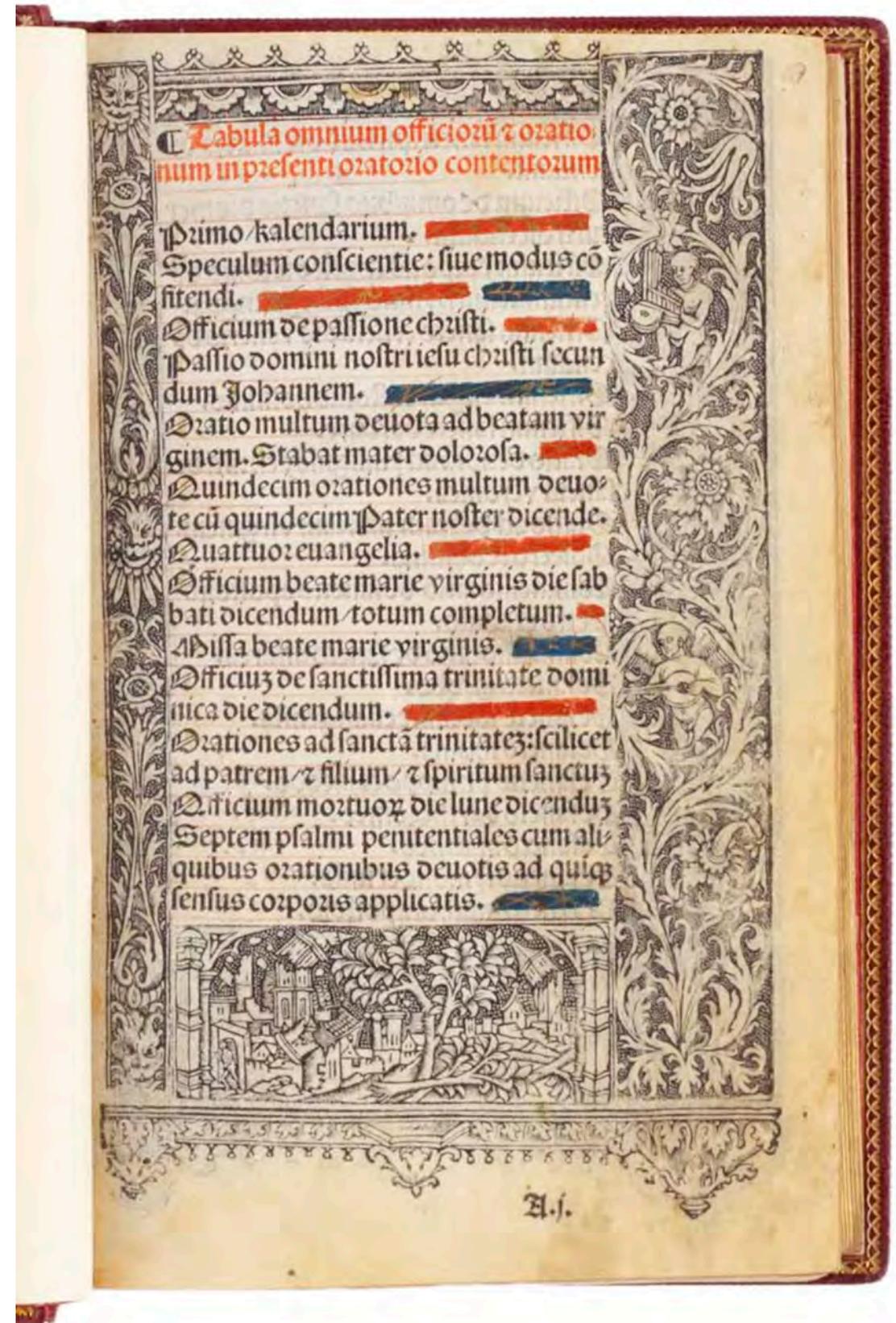
21. [HOURS, *Use of Rome.*] Hore intemerate dei genitricis virginis Marie secundum usum Romane ecclesie. Paris, Thielman Kerver, 6 November 1508.

8vo (172 x 117 mm), ff. [152]; printed in red and black on vellum, text within engraved historiated and ornamental borders, many with criblé backgrounds, illustrated with 2 circular diagrams featuring St Peter and St James, 19 large cuts (one repeated), and 35 smaller cuts of the Passion, Evangelists and saints, large printer's device at end; initials painted in gold on blue and red grounds, line fillers in gold, blue and red, text ruled in red; slight cockling to quire K, upper margin and fore-edge trimmed close with slight loss to border on a few leaves, occasional rubbing to initials; overall very good in modern red morocco gilt-tooled in Renaissance style by Miquel Rius of Barcelona (ink stamp 1948), gilt edges, red silk endpapers, preserved in quarter morocco and cloth slipcase; book labels of Andrés Roure Gili and Alexandre P. Rosenberg to front free endpaper; passages of text crossed through in ink on 14 pp. by an early censor. £16,000

A beautiful Book of Hours of Roman use, unrecorded in any bibliographies, printed at Paris by Thielman Kerver for the Spanish market, with a Spanish prayer at the end which has in this copy been crossed through, along with other passages, by an early censor.

The extraordinarily rich decorative programme here employed includes nineteen near full-page engravings, depicting the kiss of Judas, Christ and the instruments of the Passion (repeated), the martyrdom of St John, the tree of Jesse, the Annunciation, the Visitation, the Nativity, the shepherds, the Magi, the Presentation, the Flight into Egypt, the Coronation of the Virgin, the Holy Trinity, the resurrection of Lazarus, the anointing of David, Pentecost, the Crucifixion, and the attributes of the Virgin. The calendar is illustrated with the signs of the zodiac and occupations of the months, and the borders comprise a remarkable array of profane and sacred scenes: musicians, mermaids, harvesting, hunting, jesters, grotesques, sea creatures and animals, and the dance of death; stories from the Old and New Testament including typological scenes, the Creation, the Apocalypse, and scenes from the life of Christ and various saints.

Most of the larger cuts are from Kerver's 'larger set' characterised by 'greater freedom from convention in the treatment of the designs, there being an appearance of relief or modelling in comparison with the older cuts: cross-hatching and other forms of shading are introduced' (Davies).



A prayer in Spanish appears on t3v-t4r, purportedly sent by Pope Leo III to Charlemagne and titled 'A qui comienca la oraiso[n] de sant leo[n] papa la qual a[n]bio a rey Carlo Magno'. Joseph Baer's *Catalogus DCLXXV* (1921) includes an imperfect copy of this Book of Hours (no. 563) remarking that it was 'probably printed for a town in the north of Spain since it contains on page t3v a prayer in the Spanish language to Charlemagne who was venerated in several towns of northern Spain'. In our copy this prayer has been thoroughly crossed through in ink, likely by a Dominican censor. The same censor has scored through a few other passages in the text, including rubrics promising indulgences for prayers in honour of Christ's wounds (f5r-v) and to St Gregory (s7r), the rubric to the office of St Barbara (r5r), and verses on the Immaculate Conception (t5v).

Not in Bohatta, Brunet, Lacombe or Moreau. See Davies, *Catalogue of early French books in the library of C. Fairfax Murray* 267.

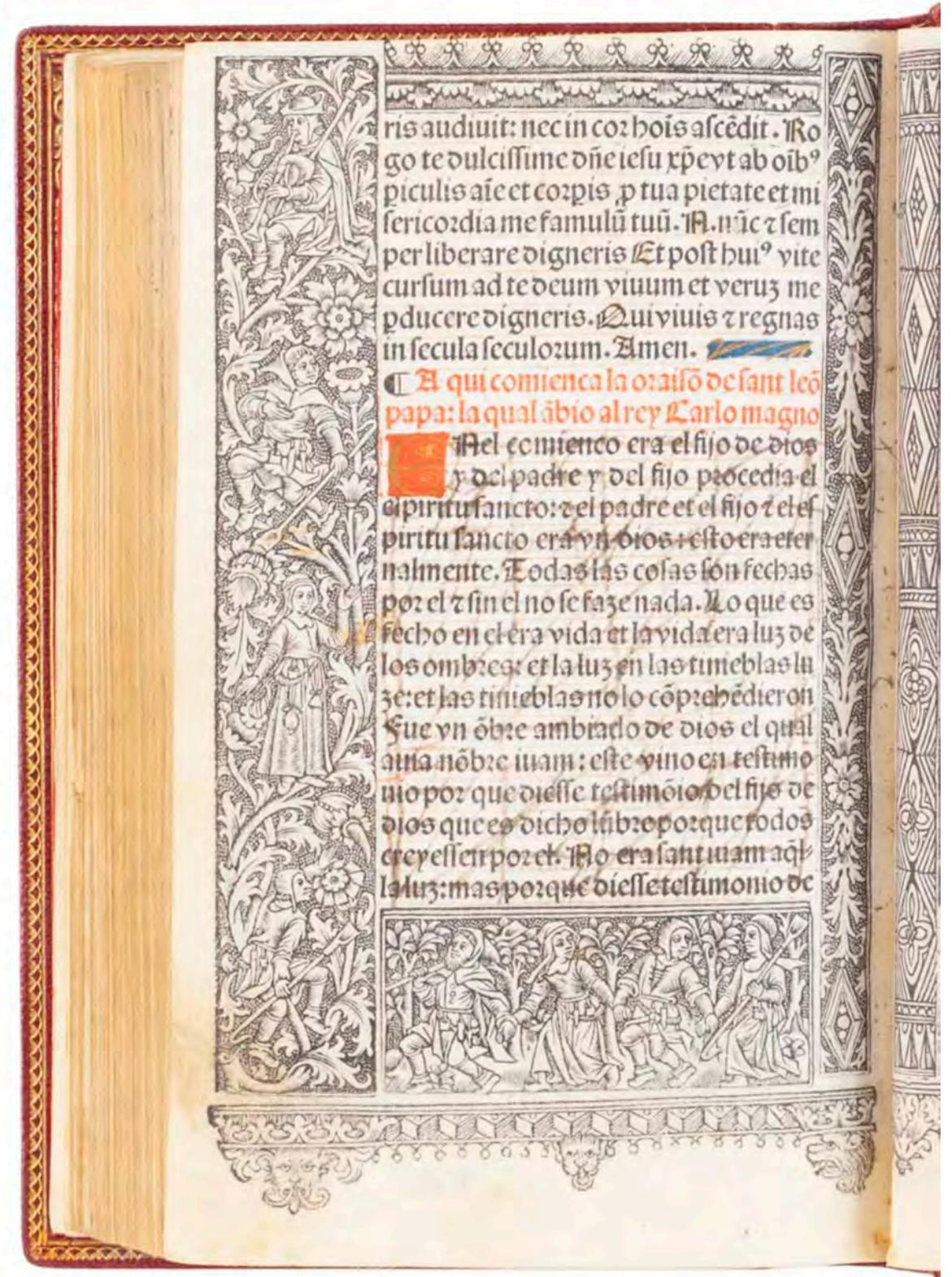
22. **JAMES FORBES**; a Tale, founded on Facts ... London: Printed for J. Hatchard and Son ... 1824.

8vo, pp. [6], 275, [1], [4 (advertisements)]; some pale foxing to title-page, else a very good copy in contemporary blue half calf, spine gilt in compartments, raised bands. £600

First and only edition of a scarce anonymous novel dedicated to Mrs Mackinnon, of Southampton and Hyde Park Place, who was a friend of the famous novelist sisters Anna-Maria and Jane Porter.

The unconventional plot is 'copied from a real occurrence, which, a very few years ago, attracted a considerable degree of attention', and turns on a moment of a weakness in which the melancholic James Forbes cashes a forged bank note. He flees in confusion to France but is tracked down by a malevolent lawyer by the name of Quill (who had earlier attempted to bribe Forbes's father on the matter of an irregularity in a will); arrested and deported to England, Forbes pleads guilty and is hanged, to the great distress of friends and family.

Garside, Raven and Schöwerling 1824: 9.



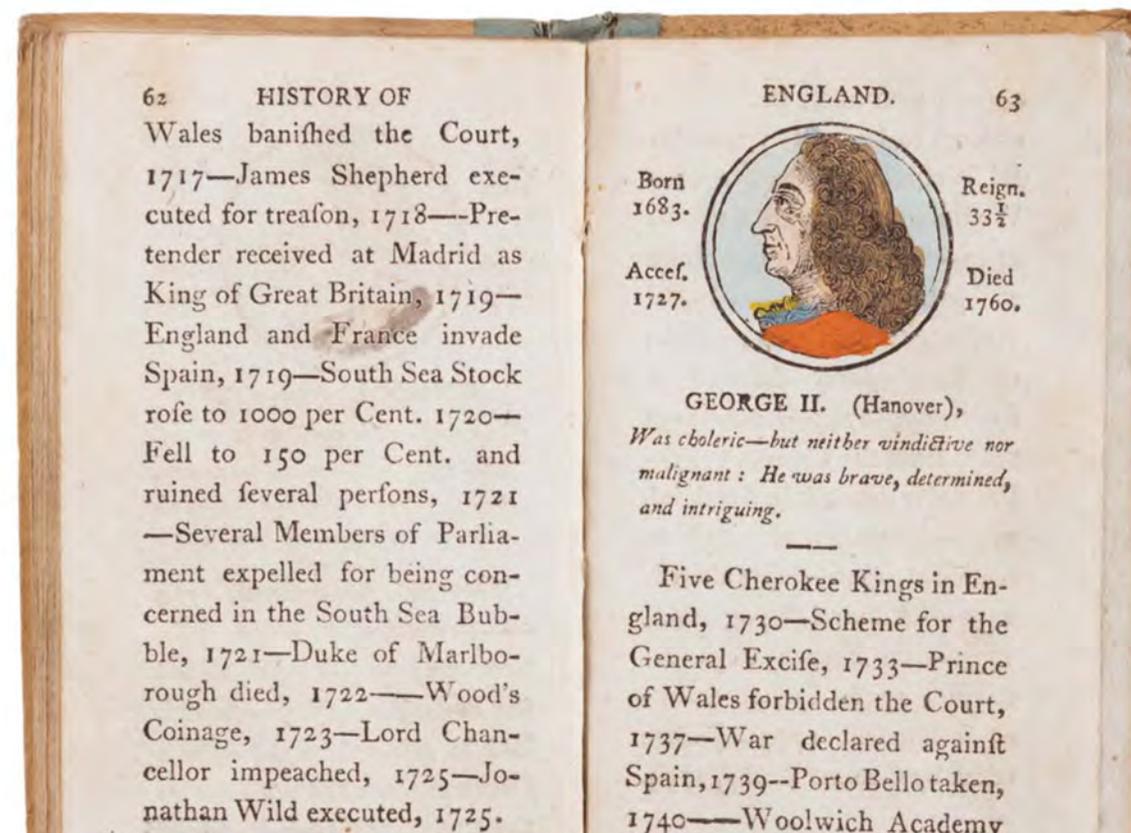
WITH TWO ORIGINAL FRONTISPIECE DRAWINGS

23. [JUVENILE LIBRARY.] [Library for Youth, or Book-Case of Knowledge, 10 vols]. London: Printed for John Wallis ... by T. Gillet or J. Cundee ... 1800.

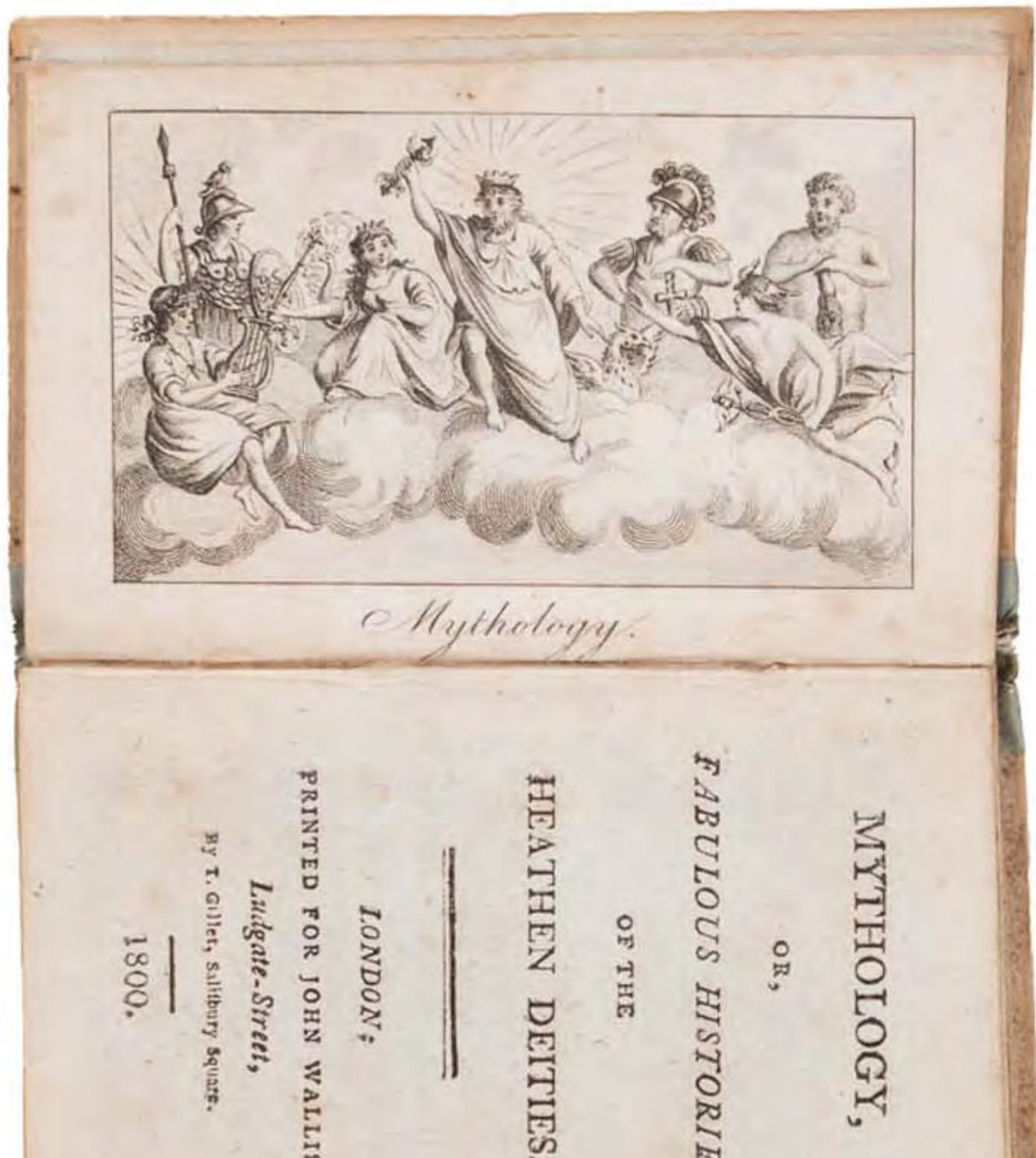
10 vols, 16mo, comprising: *Geography and Astronomy familiarized* (pp. 64, hand-coloured frontispiece of two hemispheres, engraved plate of the solar system); *Short and easy Rules for attaining a Knowledge of English Grammar* (pp. 64, engraved frontispiece); *A Compendium of Simple Arithmetic* (pp. 64, with half-title and frontispiece); *Mythology, or fabulous Histories* (pp. 63, [1 (advertisements)]); *The History of England from the Conquest to the Death of George II* (pp. 64, engraved frontispiece, 30 hand-coloured woodcut portraits in roundels); *Scripture History* (pp. 32, 32, engraved frontispiece); *A Natural History of Birds and Beasts* (pp. 32, frontispiece and 15 other leaves of engraved plates, numbered 8, 8); *A Familiar Introduction to Botany* (pp. 63, [1 (blank)], half-title, frontispiece and four other engraved plates, all hand-coloured); *British Heroism, or biographical Memoirs* (pp. 64, frontispiece); *Rewards for attentive Studies* (pp. 62, [2], half-title, engraved frontispiece, final leaf of advertisements); fine copies, in the original coloured boards (variously pink, red, yellow, blue, green, and grey), contrasting printed cover labels in yellow, blue and red, contrasting paper spines in red, green and blue; *Natural History* supplied from a different source, with no paper spine; contemporary gift inscription to front pastedown of all but the supplied volume: 'Wm Hopkins, the gift of Mrs. Hartley'; original pen and wash drawings for the frontispieces of *The History of England* and *Mythology*, pasted onto blue album paper. £4750

A fine complete set of Wallis's 'Library for Youth' also known as the 'Book-Case of Knowledge', with all ten volumes in the first editions, dated 1800, and with two original designs (in reverse) for the frontispieces.

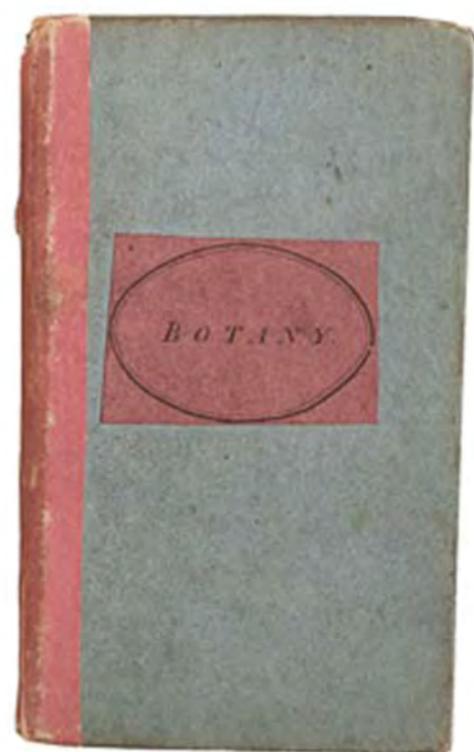
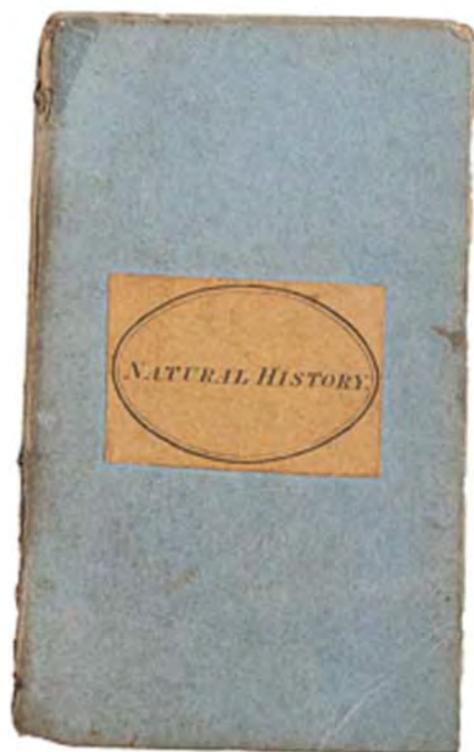
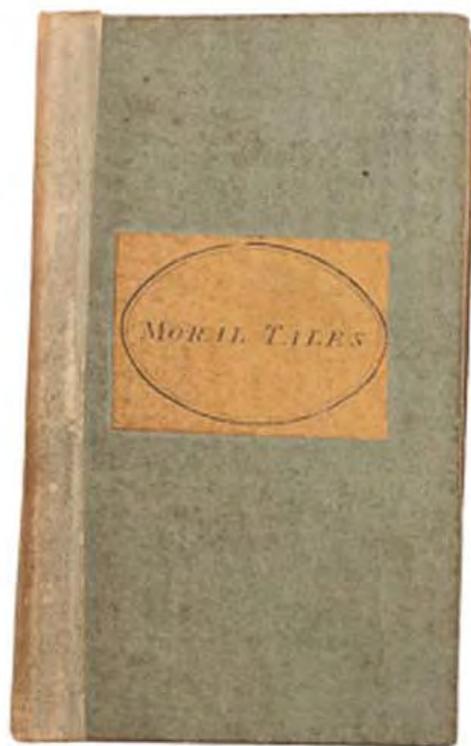
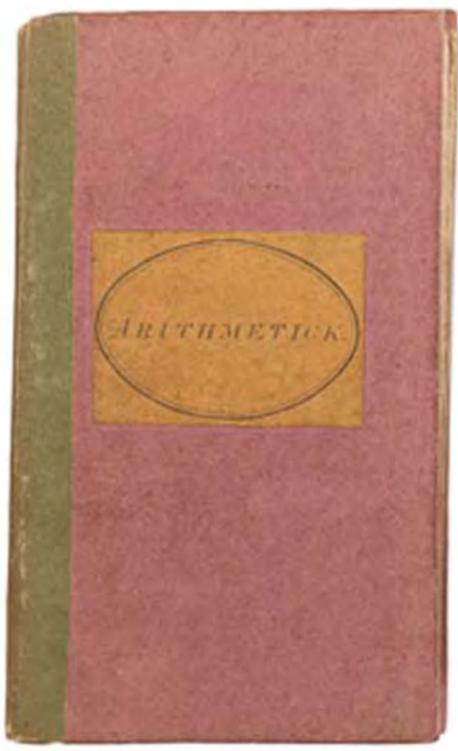
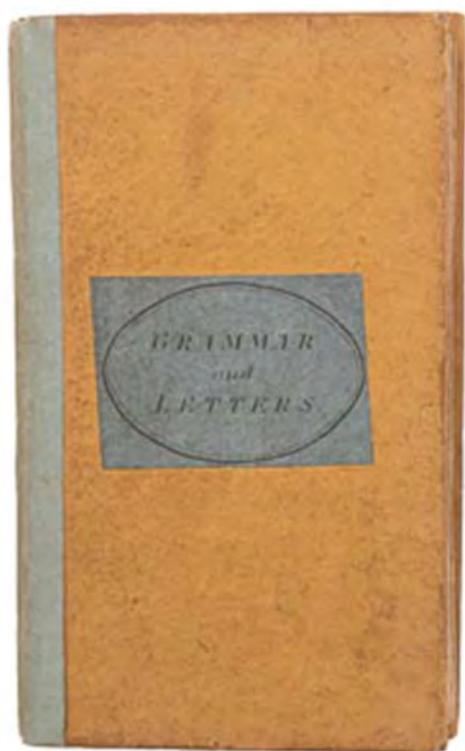
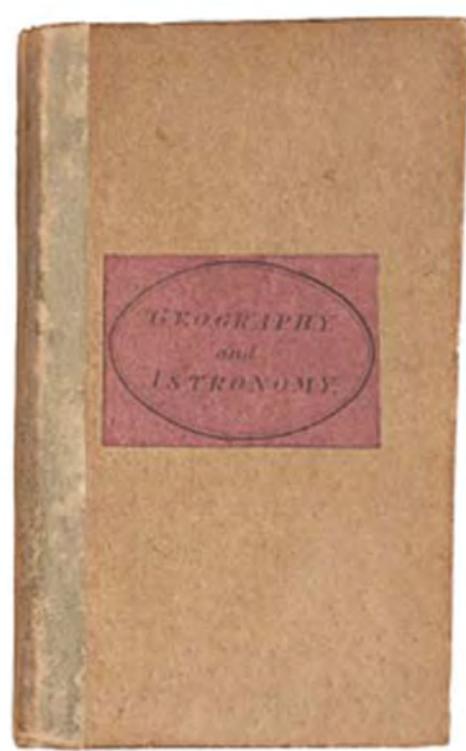
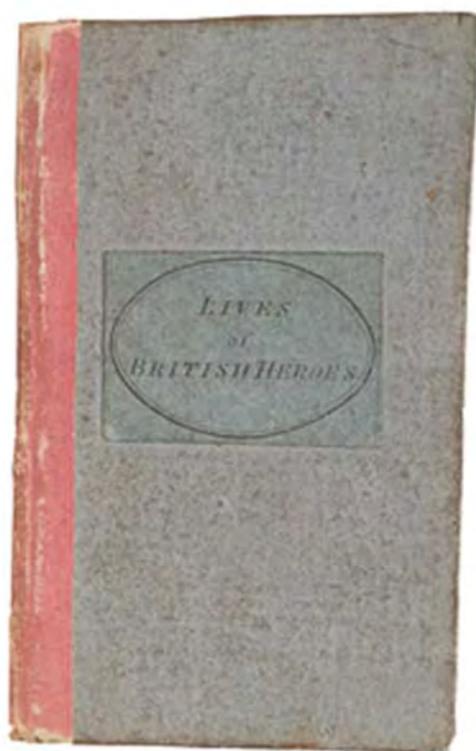
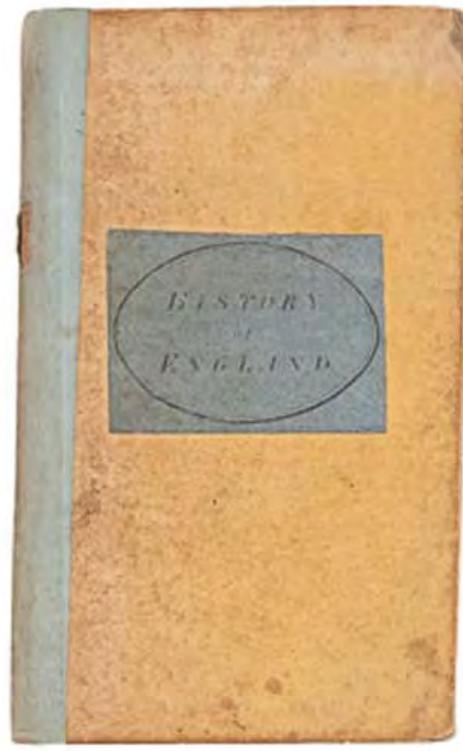
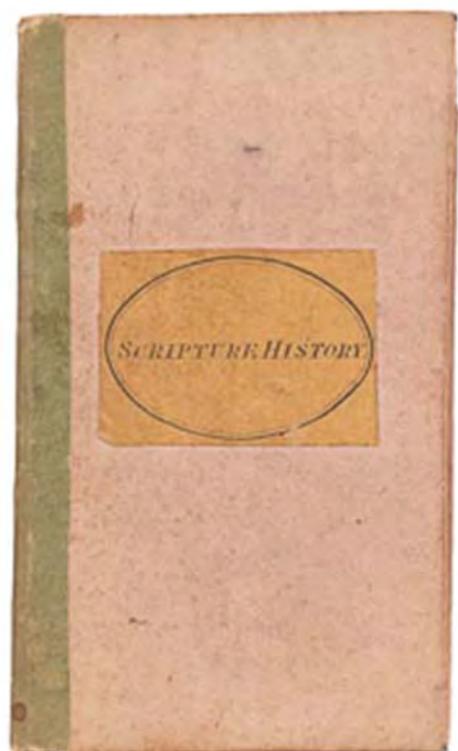
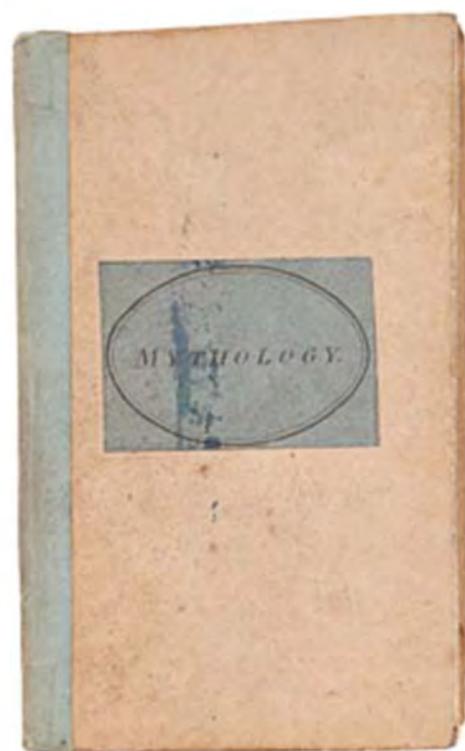
1800 was the year of the miniature library. The publisher John Marshall, who was soon to corner the market, issued no fewer than three sets that year, *The Juvenile, or Child's Library* (16 vols), *The Infant's Library* (17 vols, for younger children) and *The Doll's Library*. The first of Marshall's libraries to appear was *The Juvenile Library*, advertised in *The Times* on 22 November 1800. Wallis is often spoken of as Marshall's imitator and competitor, but it is not clear to us that Marshall has precedence. The final volume in Wallis's *Library for Youth* - *Rewards for attentive Studies*, with the cover label 'Moral Tales' - has a frontispiece dated 16 June 1800, fully five months before Marshall's volumes were published; its advertisement leaves list all ten volumes in the order presented here. *Mythology* also has an advertisement leaf for the 'Library for Youth', listing nine subjects (but omitting



Scripture History and listing Geography and Astronomy separately), in a different order, suggesting the project grew during execution. The use of two different printers (Gillet printed six, Cundee four) suggests a rushed affair – perhaps in order that Wallis could get his sets out before Marshall's? A number of volumes were reprinted in 1801, and mixed sets dated 1800-1 can also be found, sometimes in a book box in imitation of a book-case, labelled 'Book-case of Knowledge'.



Complete sets of Wallis's *Library for Youth* are very scarce, all the more so with all volumes dated 1800 – we have traced examples at Miami and UCLA only in Library Hub and OCLC, most other locations lacking at least one volume.



THROUGH SYRIA AND LEBANON

24. **LA ROQUE, Jean de.** *Voyage de Syrie et du Mont-Liban.* Contenant la description de tout le pays compris sous le nom de Liban et d'Anti-Liban, Kesroan, etc. ... la description des ruines d'Heliopolis ... avec un abrégé de la vie de Monsieur de Chasteuil ... Tome I [- II]. *Amsterdam, Herman Uytwerf, 1723.*

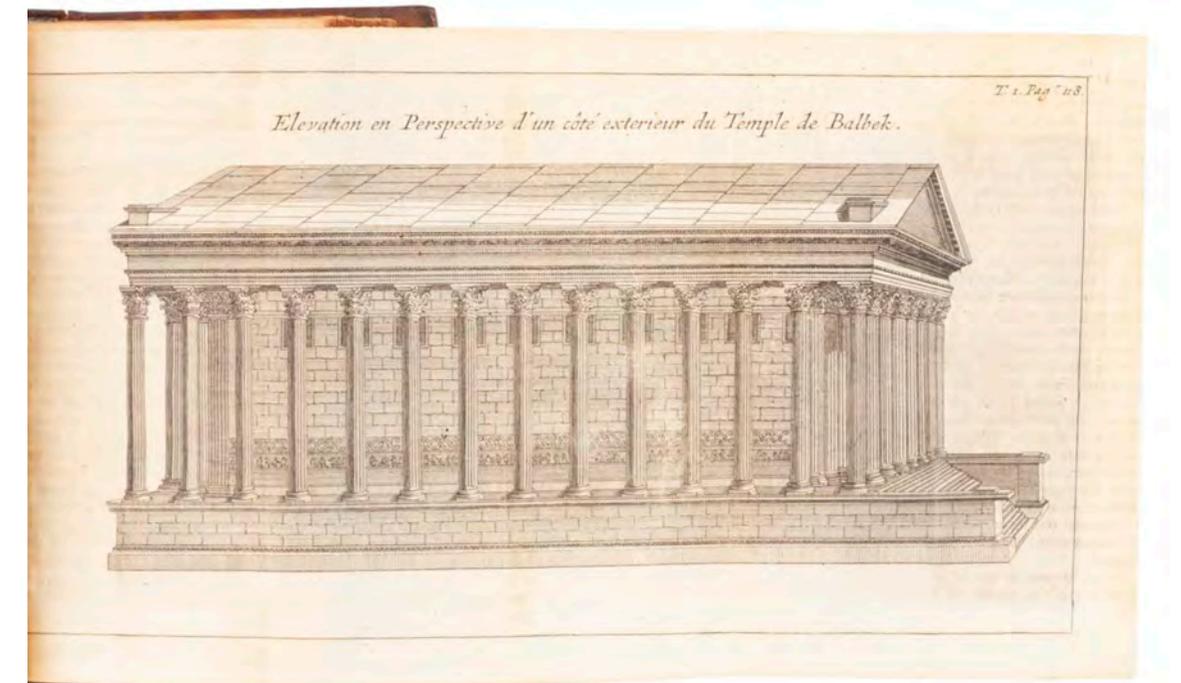
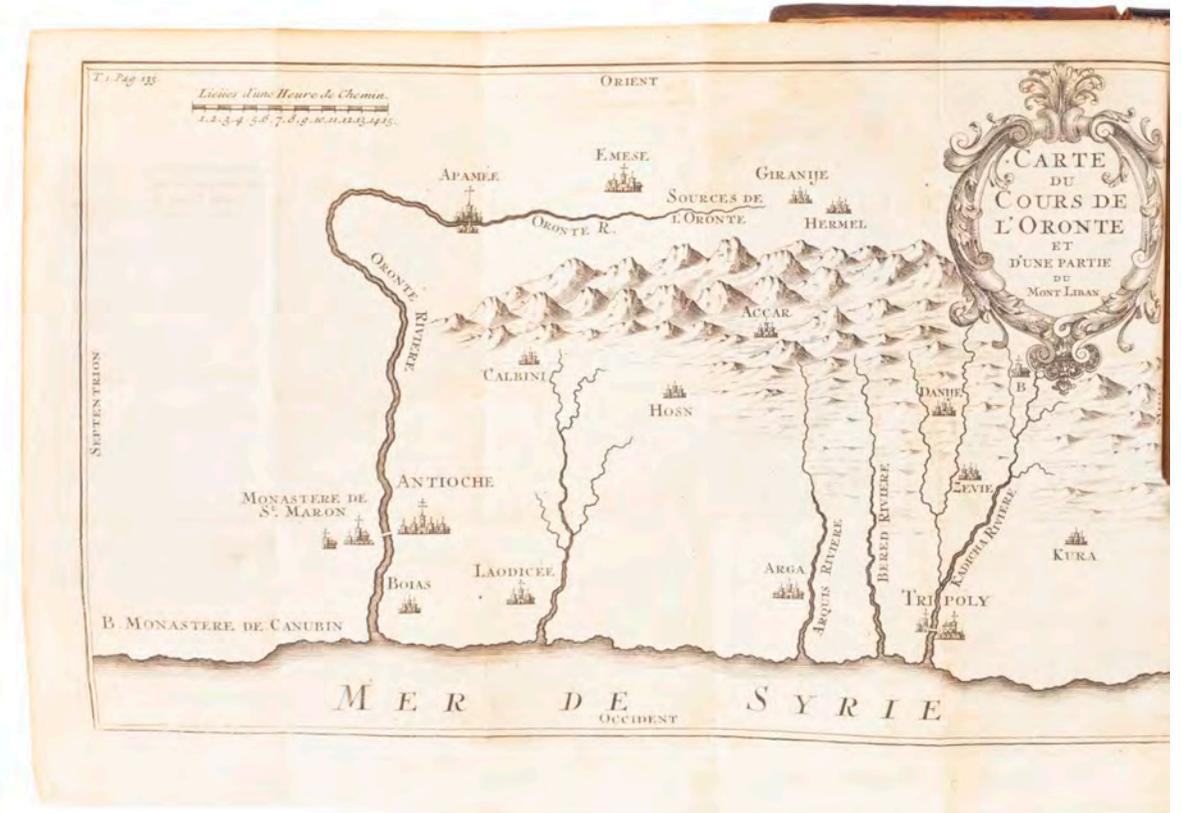
2 vols in one, 12mo, pp. I: [12], 280, II: 270; with 8 engraved plates (some folding) in the first vol. and one in the second; titles in red and black; engraved initials; some spotting and browning; overall very good in contemporary sprinkled calf; expertly rebaked to style, with gilt decoration and lettering-piece; some wear to covers; early inscription in ink 'Muysson' to front free endpaper. **£1500**

Second edition (first Paris 1722) of La Roque's account of his first journey to the Arab world, undertaken in 1689 when he visited Syria and Lebanon. The son of a Marseille coffee merchant, La Roque (1661-1745) was a journalist, traveller, and one of the founders of the Académie de Marseille. Here he describes local customs and geography, the ancient ruins at Baalbek, the Maronites, and the French hermit François de Chasteuil.

The handsome plates depict the Lebanese cedar tree, the Temple of Bacchus at Baalbek, various ancient Greek coins, the course of the Orontes River, and the seal of the Maronite patriarch.

La Roque also travelled down the Red Sea as far as Yemen, and to Palestine. He is perhaps best known for his *Voyage de l'Arabie heureuse* (1715), with its famous description of coffee.

Cf. Atabey 674 (first edition).

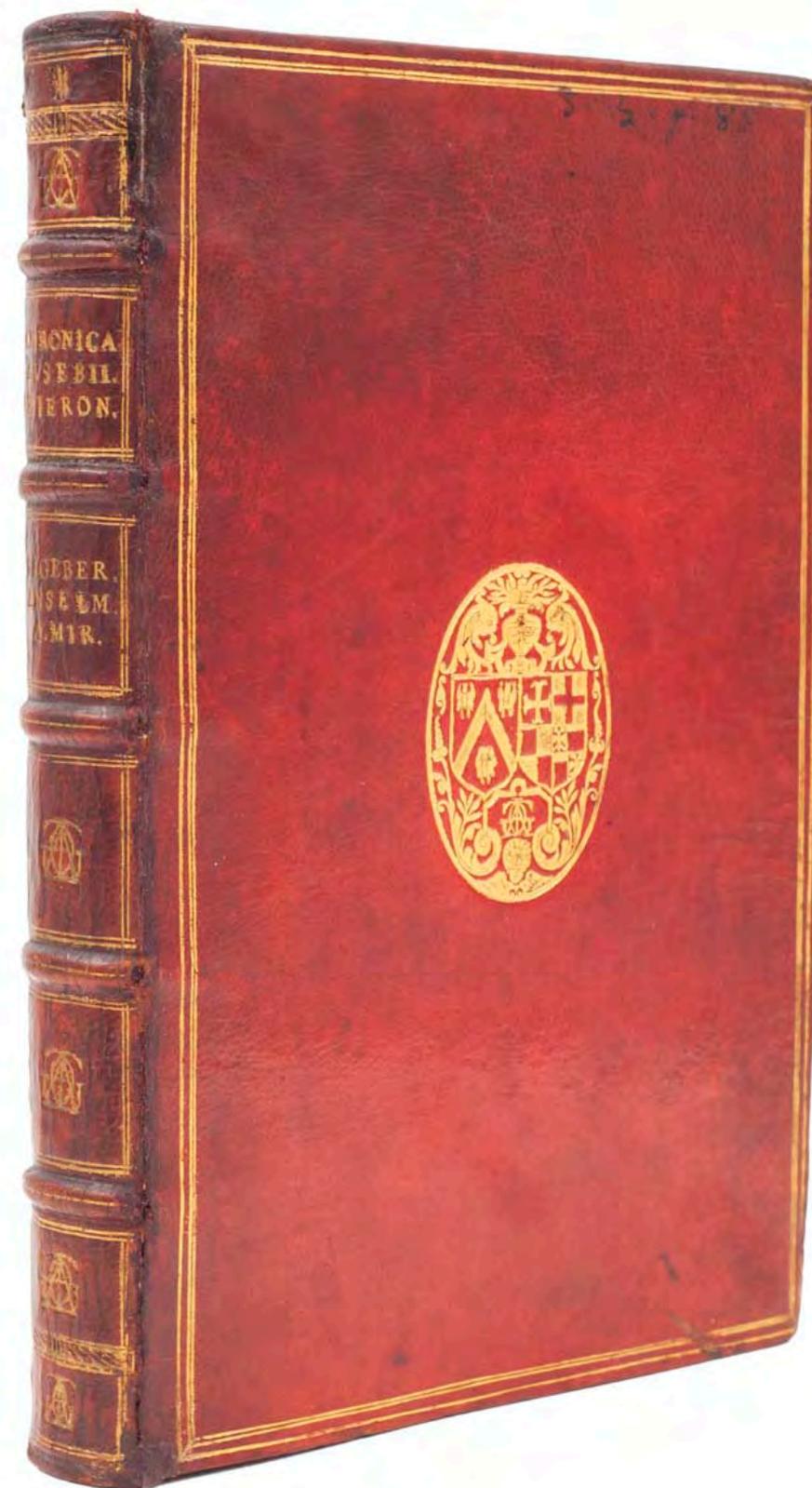


UNIVERSAL HISTORY: FROM DE THOU'S LIBRARY

25. **LE MIRE, Aubert (editor)**. *Rerum toto orbe gestarum chronica a Christo nato ad nostra usque tempora. Auctoribus Eusebio Caesariensi episcopo, B. Hieronymo presbytero, Sigeberto Gemblacensi monacho, Anselmo Gemblacensi abbate, Auberto Miraeo Bruxell. aliisq[ue]. Omnia ad antiquos codices mss. partim comparata, partim nunc primum in lucem edita ... Antwerp, apud Hieronymum Verdussium, 1608.*

4to, pp. [88], [8], '120' (i.e. 420), [4 (index)], with main title and three divisional titles; woodcut devices to three of the titles, initials, tail-pieces; slight paper flaw to A2, slightly toned; very good in contemporary red morocco, triple gilt fillet border to covers, spine gilt in compartments, direct lettered in two, all edges gilt; a little worming at foot of spine, some wear to joints, corners and edges; from the library of Jacques Auguste de Thou, with his gilt arms impaling those of his second wife Gasparde de la Chastre to covers, and gilt monogram to spine compartments, '3. C. P. T. 3. F. 85' inscribed in ink to front pastedown. £3750

First edition of this collection of chronicles, covering sixteen hundred years of world history from the birth of Christ to its publication, composed by the ecclesiastical historian Aubert le Mire of Brussels, this copy from the library of Jacques Auguste de Thou.



The volume opens with Eusebius of Caesarea's chronicle to the year 329 AD, with St Jerome's supplement to 381. This is followed by Sigebert of Gembloux's medieval *Chronicon* covering the period between 381 and 1112, with additions up to the year 1225 by Anselm of Gembloux and others. The final part comprises Le Mire's own chronicle ('ex vetustis scriptoribus') from 1200 to 1608, ending with an index directing the reader to passages relating to, for example, Jerusalem and Rhodes, numerous emperors, kings and popes, religious and military orders, plagues and earthquakes, and the invention of printing, which is discussed at length under the year 1440. A pupil of Justus Lipsius, Le Mire (1573-1640) enjoyed a successful ecclesiastical and diplomatic career, and wrote prodigiously, particularly on monastic orders and Belgian history.

Provenance: Jacques Auguste de Thou (1553-1617), friend of Montaigne, president of the Parlement de Paris, historian and book collector, served as canon at Notre Dame and played a central role in the life of the French church. He was one of the negotiators of the Edict of Nantes, and spoke against the principles established in the Council of Trent on behalf of the Gallican Church. His library numbered around thirty thousand books and was famed as the most splendid of its time. After de Thou's death, it was acquired by the Marquis de Ménars, then sold to the Cardinal of Rohan in 1706 and inherited by the Cardinal's nephew, the Prince of Soubise.

Le Mire is known to have corresponded with de Thou, and may well have visited de Thou's library during his diplomatic mission to France in 1609, when he found time to tour numerous notable Parisian collections.

USTC 1003327.

R E R V M
TOTO ORBE GESTARVM
C H R O N I C A

A Christo nato ad nostra usque tempora.

AVCTORIBVS

EVSEBIO CÆSARIENSI EPISCOPO

B. HIERONYMO PRESBYTERO

SIGEBERTO GEMBLACENSI MONACHO

ANSELMO GEMBLACENSI ABBATE

AVBERTO MIRÆO BRVXELL. ALIISQ.

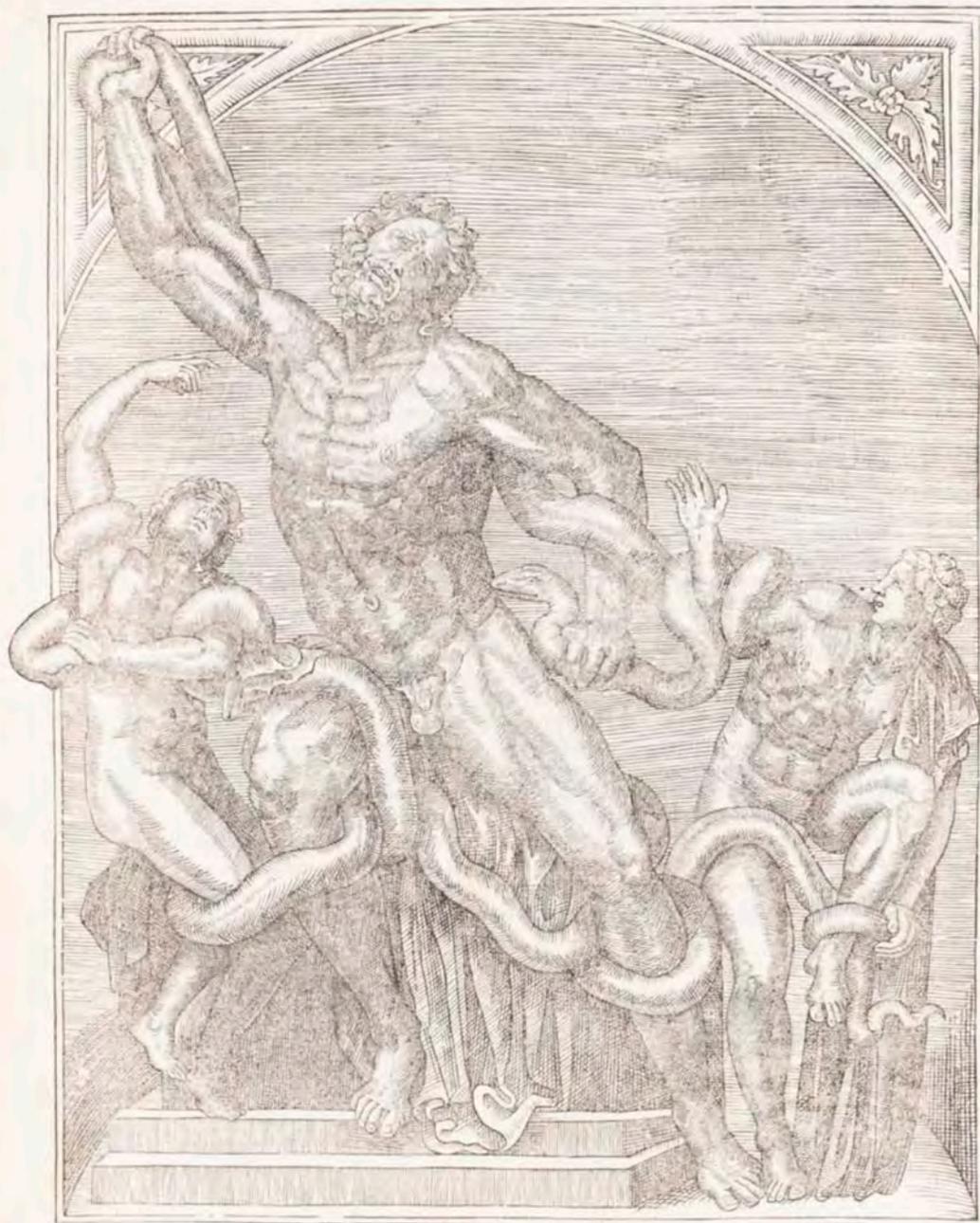
Omnia ad antiquos codices mss. partim comparata,
partim nunc primùm in lucem edita.

Operâ ac studio eiusdem

AVBERTI MIRÆI, Canonici & Scholarchæ Antwerp.



ANTVERPIÆ
APVD HIERONYMV M VERDVSSIVM,
ANNO M. DC. VIII.



REVOLUTIONISING ROMAN TOPOGRAPHY
WITH ACCURATE RENDERING OF THE EARLIEST RESTORATION OF THE LAOCOÖN

26. **MARLIANI, Bartolomeo.** *Urbis Romae topographia.* Rome, Valerio and Luigi Dorico, 1544.

Folio, ff. [68]; printed title with privilege, leaf with dedication to Francis I of France, three leaves with 'Tabula Aedificiorum Urbis', and text illustrated with 24 woodcuts of maps, plans, elevations and statues, including several full-page and the large double-page map by Giovanni Battista Palatino, leaf with errata and privilege verso and final leaf with large woodcut printer's device; printed in italic throughout; a little restoration to the folding map with slight loss, some inconsequential stains, minute marginal wormholes in the last quire; bound in eighteenth-century vellum.

£7500

First illustrated edition, first issue. The text of this work was first printed as an octavo by Antonio Blado in 1534, a success which called for a second edition, printed by Gryphius in Lyon.

Our Dorico edition revolutionised the approach to Roman topography by integrating the text with an exceptional visual apparatus, a winning 'multi-media' approach for a place-descriptive discipline. The plan of ancient Rome was the first to adopt a scientific approach to plan (ichnography) and elevation (orography) aspects of geography, whilst the attention to the unique value of Romano-Greek monumental art brought about the illustration of a statue of Hercules attributed to Pheidias, and an early depiction of the Laocoön (discovered in 1506 and restored in the 1530s) which, importantly, includes a precise rendering of the earliest restoration interventions.

Adams M-610; Mortimer, *Italian* 284.

27. **MATTIOLI, Pier Andrea.** *Commentarii secundo aucti, in libros sex Pedacii Dioscoridis Anazarbe de medica materia ... His accessit eiusdem Apologia adversus Amathum Lusitanum.* Venice, *Officina Valgrisiana, 1560.*

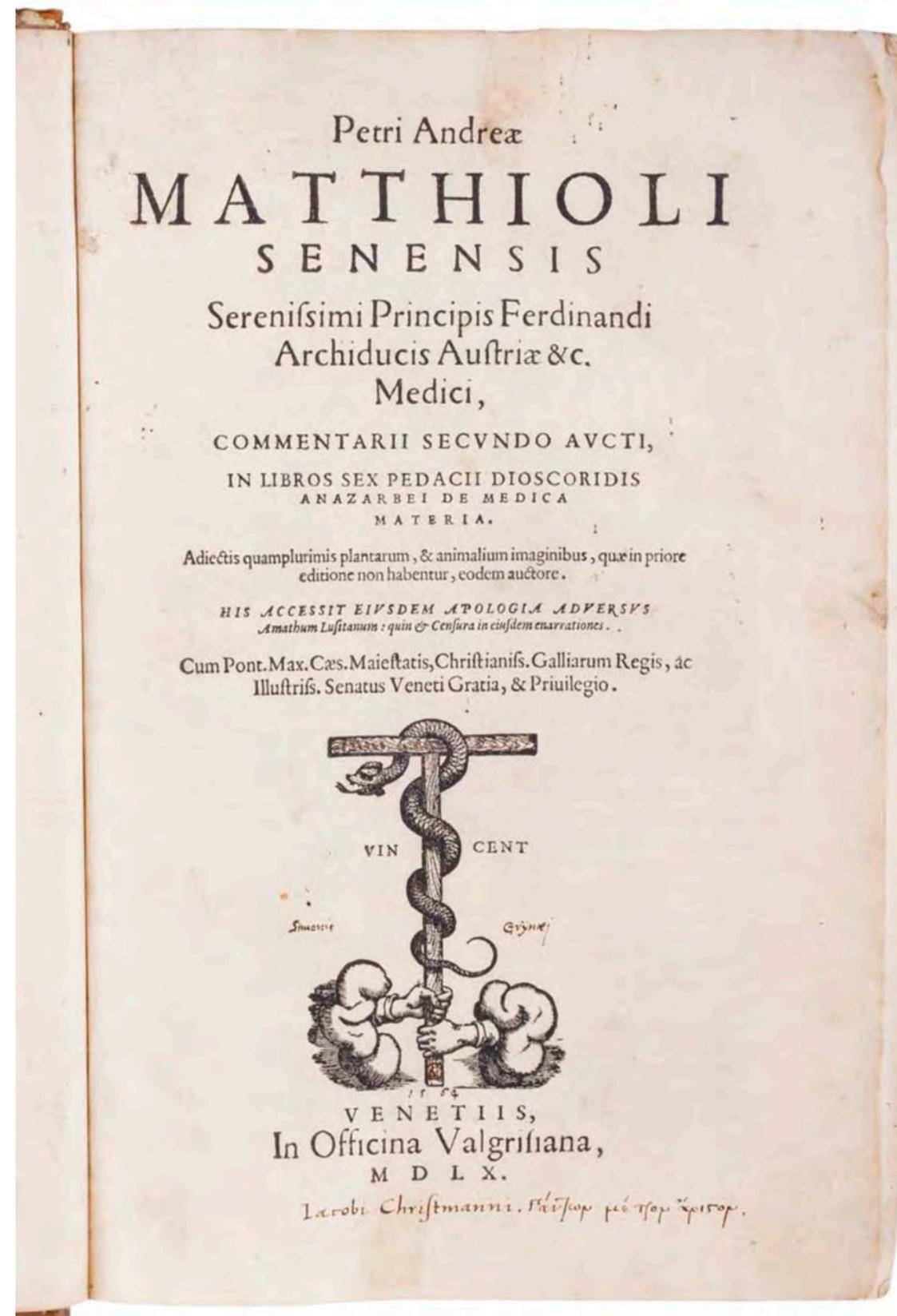
2 parts in one vol., folio, pp. [100], 776; 46, [2]; with printer's device on the two titles and on verso of final leaf, and with approximately 700 woodcuts in the text; underlining and numerous annotations in at least two early hands (*see below*); a few small stains and some occasional marginal foxing or soiling, minor worming in blank upper margins of about a dozen leaves; contemporary blind-stamped south-German pigskin, covers tooled to a panel design incorporating a roll of the Salvator Mundi, David, St Paul, and St John the Baptist (not found in Haebler) and a smaller roll of four heads of Reformation theologians in roundels amidst decorative foliage (possibly Haebler II, p. 99 no. 30, attributed to Augsburg); rubbed and slightly soiled, ties lacking, neat repairs at edges and at head of spine, upper outer corner of front flyleaf torn away.

£12,000

Fourth Latin edition (first 1554) of Mattioli's enormously popular herbal; from the library of the learned German orientalist Jakob Christmann and with his annotations in Latin, Greek, Arabic, Aramaic, and German.

Jakob Christmann (1554–1613), a converted Jew, had studied Arabic and Turkish and was appointed Professor of Arabic at Heidelberg in 1608. In the sixteenth century Heidelberg was the centre of Arabic studies in northern Germany, and Christmann had access to the Palatine Library, including the oriental manuscripts that Guillaume Postel had been forced to sell to the Elector Palatine Ottheinrich when on his way to Venice in 1555. A pupil of Franciscus Junius, he published a brief introduction to reading and writing Arabic, *Alphabetum Arabicum* (1582), and in 1590 produced a Latin translation of the astronomical work of al-Farghānī, made from a Palatine manuscript not of the Arabic original but of the medieval Hebrew version. He prepared several other works for publication but never saw them through the press, among them a detailed comparative Arabic grammar, *Institutiones arabicae et turcicae linguae*.

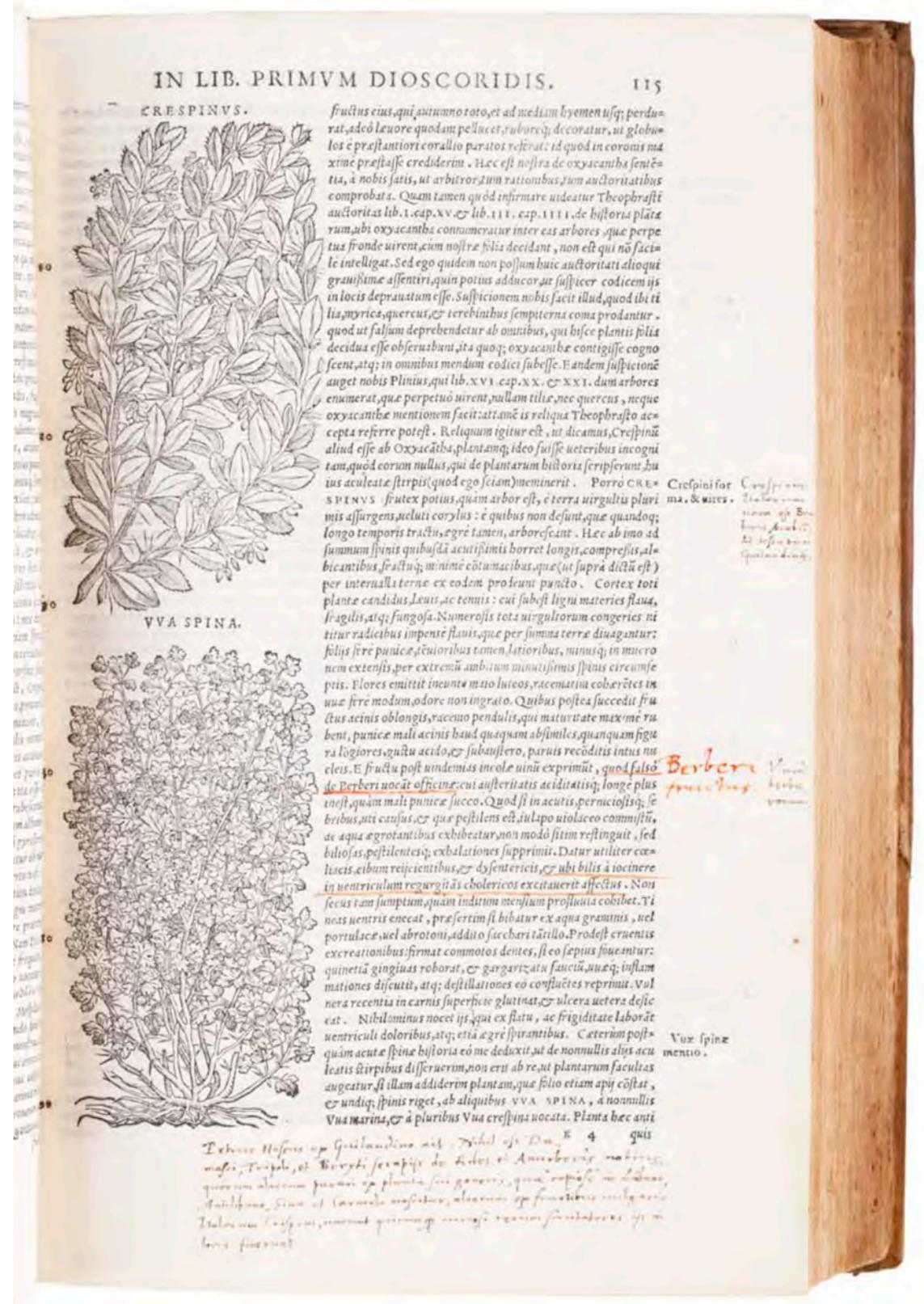
Christmann's interest in botany is hitherto apparently unattested, but to judge by his underlining and annotations here, in both red and black ink, he seems to have read Mattioli's work in its entirety. Perhaps unsurprisingly, his engagement with the text frequently rests on his own knowledge of the Arabic language and also of Arabic or Persian authorities such as Avicenna and Serapion. He praises Gentile da Foligno,



the medieval commentator on Avicenna ('Gentilis Fulginas fidelissimus Avicennae interpres', p. 716) but also appears to have had access to an Arabic manuscript of Avicenna, for he notes that Mattioli in his description of cardamom has been misled by the Latin translation: 'Decipitur ex vulgata versione: codex enim Arabicus habet Kakile, cuius duo genera statuit, maius et minus. Maius est sicut nux parva nigra, quae cum frangitur, intus granum album est, et C. Minus autem est sicut garyophylum [i.e. like *Caryophyllus Aromaticus* or cloves], in figura etiam aromaticum', p. 24). Where Mattioli ponders at length as to why one of the three varieties of rheum named by Mesue is 'Indicum or Scenicum' (the others being Turcicum and Barbarum), Christmann explains that a scribal error is to blame, 'Seni' having been written for 'Scemi': 'Errore scribarum pro Scemi lectum est Seni, sicut in plurimis pro m malè scriptum fuit n. Arabes enim scribunt كاش دبنار [quod est] Rhaponticum Syriacum. Aliud autem est لوص seni, quae regio est Indiae' (p. 344). 'Thus', he continues in his marginal note, 'you may see the errors into which those who are ignorant of Arabic throw themselves' (*trans.*).

Elsewhere, Christmann corrects Mattioli's faulty German ('Firsch hyssop, & Hoster hyssop' to 'Kirchen hysop' and 'Closter hysop', p. 372), and there are sporadic words in Greek as well as one in Aramaic (p. 22). Occasionally he adds information from other sources: next to Mattioli's entry on oregano, for example, he notes Aristotle's observation, in his *Historia animalium*, that tortoises ate the herb after eating snakes in order to avoid dying. He was also clearly aware of contemporary critical responses to Mattioli's work, citing Guilandinus (Melchior Wieland, the German prefect of the Paduan botanical garden) in a marginal note adjacent to Mattioli's description of the hawthorn (p. 115). Curiously, Christmann takes a particular interest in 'oleum scorpionum', or oil of scorpions, which was used to treat diseases of the urinary system, marking its presence in the text in four separate places (pp. 724, 738, 742, and 763).

In the *Apologia adversus Amathum Lusitanum*, Christmann has underlined those passages in which Mattioli most viciously attacks the Portuguese physician Amato Lusitano (like Christmann a converted Jew): '... you have most perfidiously turned away from God the Eternal. For as you now present to adhere to our faith (so I learn), and then give yourself over to Jewish laws and superstitions ... Just as there is no faith and no religion within you, so in truth you are completely blind as to the medical art which you unworthily profess' (p. 20, translation from H. Friedenwald, *The Jews and medicine* II, p. 349). Whether Christmann was agreeing with Mattioli here or objecting to him is uncertain, but the latter response is surely the more likely.



Christmann's library was evidently sold off shortly after his death. Copernicus's autograph manuscript of *De revolutionibus*, which had been acquired by Christmann from the library of Valentine Otho, was sold by his widow on 17 January 1614 to the Czech philosopher Comenius for a worthy price ('digno redemptum pretio') and is today one of the great treasures of the Jagiellonian University in Kraków. In 1620 eighteen Arabic and Turkish manuscripts, eight of them in Christmann's own hand, were purchased for the Groningen Academy from Joachim Borgesius, the recently appointed headmaster of the Latin School in Groningen. These volumes, which included Christmann's unpublished comparative Arabic grammar mentioned above, formed the nucleus of the oriental collection at Groningen, where they remain.

Provenance:

1. Ownership inscription 'Simonis Gr̄yneri' on title and the date 1564. This is probably the Swiss mathematician and university professor Simon Grynaeus the Younger (1539–1582). Grynaeus is recorded as a doctor of theology at Tübingen in 1564, and in 1575 became a professor of theology at Basel. Between 1584 and his death in 1586 he organised the University of Heidelberg along Reformed lines. A few of the annotations in the present volume appear to be in Grynaeus's hand.
2. Jakob Christmann, with his ownership inscription at foot of title. Christmann presumably acquired the book in Heidelberg either directly from Grynaeus or shortly after his death.
3. Arthur Young (1741–1820), the most famous agriculturalist of his age, with his armorial bookplate. A piece of paper loosely inserted between pp. 456 and 457 is probably in Young's hand and reads 'Royal Society Books in 1681 – 3000 Vols / Di Bonardo Richezze del'Agricoltura / Di Tatti (Giov.) Agricoltura'.
4. The earls of Haddington.

Adams D669; Nissen, *BBI* 1305.



Rubi vires ex Galeno.

existunt. Rubi vires descripsit Galenus libro vi. simplicium medicamentorum, sic inquit. Rubi filia, quae...

Nomina.

Helxine.

Cap. XXXV.

Helxine cōsideratio.



Quorundam opinio.

Helxine vires ex Gal. Nomina.

HELXINE cognomento cissampelos, folijs dederat: minoribus: ramulis exilibus, quibus, ostenditur quodecunque contigerit adminiculum. Nascitur...

Nulli certe dubium esse putaverim, quin Helxine mine cissampelos, quasi hederae eam utrem dixerit, si...

bet. Ea Graeco nomine Ἡλξίνη καὶ κισσαμπέλος: Latino item Helxine cissampelos: Arabico, Acjīn: Italice, Helxine...

Elatine.

Cap. XXXVI.

Elatine cōsideratio.

ELATINE folia habet helxinae similia, minora, rotundiora, pilosa: tenuibus, & doctantibus ramulis, quinque, senisve, à radice foliosis, gustu adstringentibus, nascitur in segetibus, & collibus...

Sunt qui velint Elatine eam esse plantam, quam quidam Nummulariam uocant. Alij uero non habent...

NUMVLARIA.



EUPATORIUM.



Deinde Pimpinella uocata ramulis exit longè pluribus, quàm semis in terram procumbentibus, & folia habet undique in ambitu lacinata, afferit modo. Ruellius porrò Elatine in Gallia uulgo Rapistrum uocari ait, eoq; ut rapo syluestri in uernis acetarijs rura uti. Verum si rapistrum id Helusciis est, quod Gallis, certò scio, Elatine esse non posse. Quae tamen quòd nascatur in Italia, nec negare quidem, nec affirmare ausim, cum haec tenus planta non uiderim, quae illam legitime referat. Galenus de Elatine quàm breuissimè disseruit libro vi. simplicium medicamentorum, sic inquit. Elatine modicè tum refrigerat, non adstringit. Huic nomen Graecum est ἑλάτινη: Latini similiter Elatine: Arabicum, Ashin.

Elatine vires ex Galeno. Nomina.

Eupatorium. Cap. XXXVII.

EUPATORIUM fruticosae herba est, unicum effrens caulem, lignosum, nigricantem, rectum, tenuem, hirsutum, cubitalem, interdum ampliozem: folijs per intervalla quinquifolij, aut canabis potius similibus, quinquempartito, aut amplius diuisis, nigricantibus & ipsis, per ambitum serratis: semen medio caule erumpit, pilosum, deorsum spectans, quod siccatum uestibus inhaeret. Contrita huius folia: & cum uulso adipe impoita, ulceribus, quae aegre cicatricem trahunt, medentur. Herba, aut semen in uino potum, dysenteria, ictericis uitijs, & serpentium icibus liberat. Nec desunt, qui aberrantes argemonem hanc appellarint, cum tamen longè alia sit, uti exposuimus.

Sunt nonnulli, imò uniuersa frè septastiariorum turba, legitimi Eupatorii uice quanda aspectu insignem plantam, quae plerumq; in uliginosis locis, & in serobium marginibus enascitur, tricutibali longitudine, folijs cannabinis emulis, maioribus tamen, subalbids hirsutis, & amaro gustu: caule subrupeo, rotundo, firmo, hirsutoq; multis alarum cauis, multisq; adnatis reffero. Hinc flores in umbellam exeunt, non tamen simul coherentem, sed diuisam, origani uulgaris modo, colore in purpuram albicante, qui maturescentes in pappos abeunt. Radix, quae in plures diuiscitur partes, illi inutilis est, nulliusq; in medicinae usus. Et quanquam ij sciunt, legitimum Graecorum Eupatorium eam esse plantam, quae uulgo Agrimonia uocatur, eorum forte imitatione, qui Dioscoridis aetate eandem perperam argemonem appellabant; cum tamen animis imbibitis tandem errores reiecere nequeant, uel potius nolint, difficile quidem adduci patiuntur, ut uulgarem Agrimoniae Graecorum medicamentis, quae Eupatorium excipiunt, admisceant. Non tamen haec propterea dicimus, quòd omni ex parte illius Eupatorii usum damnemus, cum id proprium sit Auicennae Eupatorium: sed ut unumquodq; suo redatur auctori. Palam etenim est, ut ex foliorum amaritudine, & odoris praestantia, quo huius Eupatorii tota redolet planta, percipi potest, id & obstruções aperire, & crassos, lentosq; humores mirifice incidere posse. Veruntamen nunquam eò deueniam, ut assentem, hoc apud Graecos legitimi Eupatorii nomē sibi a se uis: tantum illud abest, ut etiam à nullo, quantum equidem inueniunt, ueterem sub alio nomine posteritatis memoris proditum sit, praeterquam ab Auicenna. Ruellius tamen nescio qua ratione ductus in suis de natura stirpium commentarijs non sine magno errore sibi persuasit, uulgare hoc Eupatorium dubio procul hydroper esse à Dioscoride libro secundo descriptum. Sed nos ibi in nostra hydroperis commentatione Ruellij errorem latius exposuimus, quàm ut quicquam super sit addendum.

Eupatorii cōsideratio.

De descriptione huius plantae per Auicennam.

Eupatorium Auicennae.

Eupatorium à Ruellio, cuius opinio in uerbis palliat.

Show this to Ernest if you like.

13, MALLORD STREET,
CHELSEA, S.W.3.
TEL. KENSINGTON 2074.

31.12.29

My dear Shepard,

Will you think me an absolute cad if I chuck *Mother Goose*; which I mean that I retire, and that you do an un-annotated "Ernest H Shepard *Mother Goose*" for Methuen and Macrae? By yourself. The true truth is that I have never been keen about it; that the idea came in the first place from Macrae; that not only do I hate doing any kind of writing which is not its own reward in the pleasure it gives me, but that I am convinced that I can't do good work unless I am enjoying it. This damn *Goose* has been more of a weight round my neck than any albatross. There are a dozen things I want to do, and always this beastly book gets in the way. I am

'I CAN'T DO GOOD WORK UNLESS I AM ENJOYING IT'

28. MILNE, A. A. Autograph letter, signed, to 'my dear Shepard', his friend and collaborator the illustrator Ernest. H. Shepard, dated at the head 31.12.29.

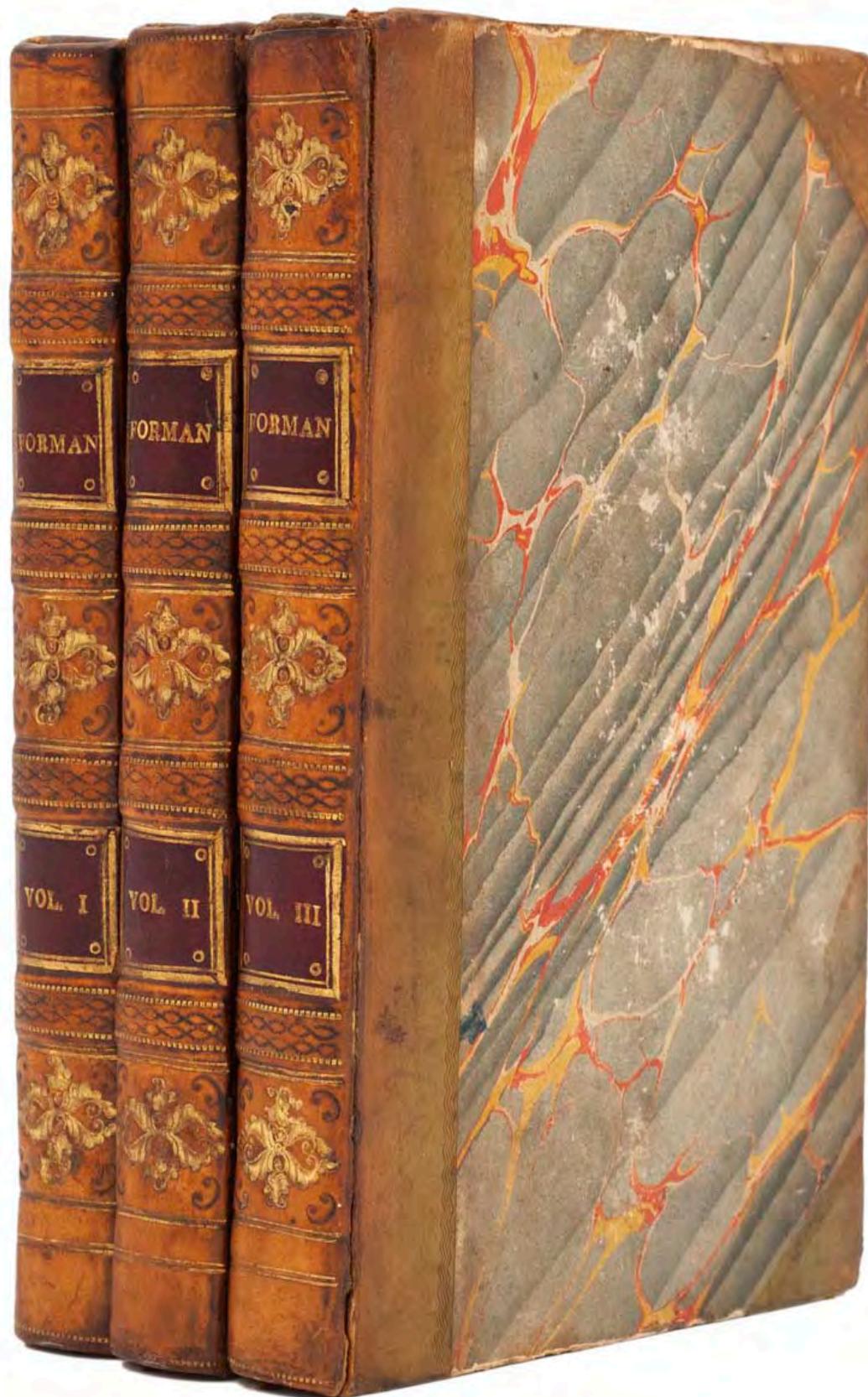
2 pages, 4to, on Milne's headed paper, creased where folded, but in excellent condition. £5000 + VAT in UK

A fine and touching letter between two of the most famous collaborators in all of children's literature, in which Milne discusses his difficulties with a projected edition of *Mother Goose*.

'Will you think me an absolute cad,' writes Milne, 'if I chuck *Mother Goose*: by which I mean that I retire, and that you do an un-annotated "Ernest H Shepard *Mother Goose*" for Methuen and Macrae? By yourself.' Milne had signed a contract in March 1926 for a selection of *Mother Goose* rhymes with his commentary, and with illustrations by Shepard - with royalties to be split fifty-fifty. But any interest Milne had in nursery rhymes became diverted into *Now we are six* (1927), the book of Winnie the Pooh rhymes that Shepard illustrated, and over three years later Milne had still not made substantial progress.

'The true truth is that I have never been keen about it; that the idea came in the first place from Macrae; that not only do I hate doing any kind of writing that is not its own reward in the pleasure it gives me, but that I am convinced that I can't do good work unless I am enjoying it. This damn *Goose* has been more of a weight round my neck than any albatross. There are a dozen things I want to do, and always this beastly book gets in the way. I am at the moment in the middle of a novel to which I long to get back, and it is sheer prostitution to chuck it for a measly bird'. Milne is presumably talking of *Two People* (1931), which he considered his first proper novel.

Milne then offers to write Shepard an introduction, but 'What worries me is that I may have wasted your time as well as my own by setting you on to illustrations of my rotten comments, but whatever drawings you have done needn't all be wasted, need they? For instance, the children looking out of the lace-holes of the shoe would illustrate the original version of the old woman quite well ... For God's sake relieve my mind on this matter: for if you feel badly about it, I shall have to do my damndest - and it will be, undoubtedly, damnable'. In the event, neither



Milne nor Shepard completed the project, and we have been unable to identify the drawing Milne mentions.

Autograph correspondence between Milne and Shepard is very uncommon in commerce. Most of the letters from Milne were retained by Shepard until his death and bequeathed by his widow to the V&A. This example was given by his Shepard to his godson, the present vendor.

‘A MAJOR GOTHIC RARITY’ (WOLFF)

29. [MOYSEY, Abel.] *Forman*. A Tale ... London: Printed for Ogle, Duncan, and Co. ... and Ogle, Allardice, and Thomason, Edinburgh. 1819.

3 vols, 12mo, pp. [6], 309, [1]; [2], 328; [2], 317, [1], wanting the half-titles, the terminal blank leaf in volume I, and the terminal publishers' advertisement leaf in volume III; some slight cockling in vol. II but a very good copy in early green half calf (faded to brown) and marbled boards, spine gilt and blind tooled, red morocco labels. £3750

First and only edition, dedicated ‘without permission indeed’ to Sir Walter Scott, whose authorship of *Waverley*, *Old Mortality*, and *The Antiquary* is clearly known to our novelist.

Moysey based *Forman* on the proceedings against the Widow Turner in the Overbury murder case, though ‘the actual murder of Overbury forms no part of the romance’; he chose his seventeenth-century setting ‘for the sake of that general conviction of the necromantic art’ and ‘that (nearly universal) belief [in] supernatural agency’: his ‘mysterious circumstances’ are ‘not ... to be explained away by passages in walls, pictures, skeletons, &c. &c., but real, downright sorcery, fiends, and spectres. Those who consider all such machinery as diablerie, silliness, and nursery doings will of course (after this open notice) proceed no further with the book ...’

Robert Lee Wolff, who treated *Forman* among novels of the occult in *Strange Stories* (1971), pp. 265-322, regarded it as ‘a major gothic rarity’ (*Nineteenth-Century Fiction*, no. 4954).

Garside, Raven, and Schöwerling 1819:50; Block, p. 77; Summers, *Gothic Bibliography*, p. 328 (both as anonymous).

A XVII-CENTURY MINIATURE BIBLE, IN A CONTEMPORARY BOOK-BAG

30. [NEW TESTAMENT.] Της καινης διαθηκης απαντα. Novum Jesu Christi domini nostri testamentum, ex regiis aliisque optimis editionibus cum cura expressum. Sedan, Jean Jannon, 1 March 1628 [Colophon: Sedani, ex typographia Ioannis Ianoni ... Absolutum kalendis martijs anno D. 1629].

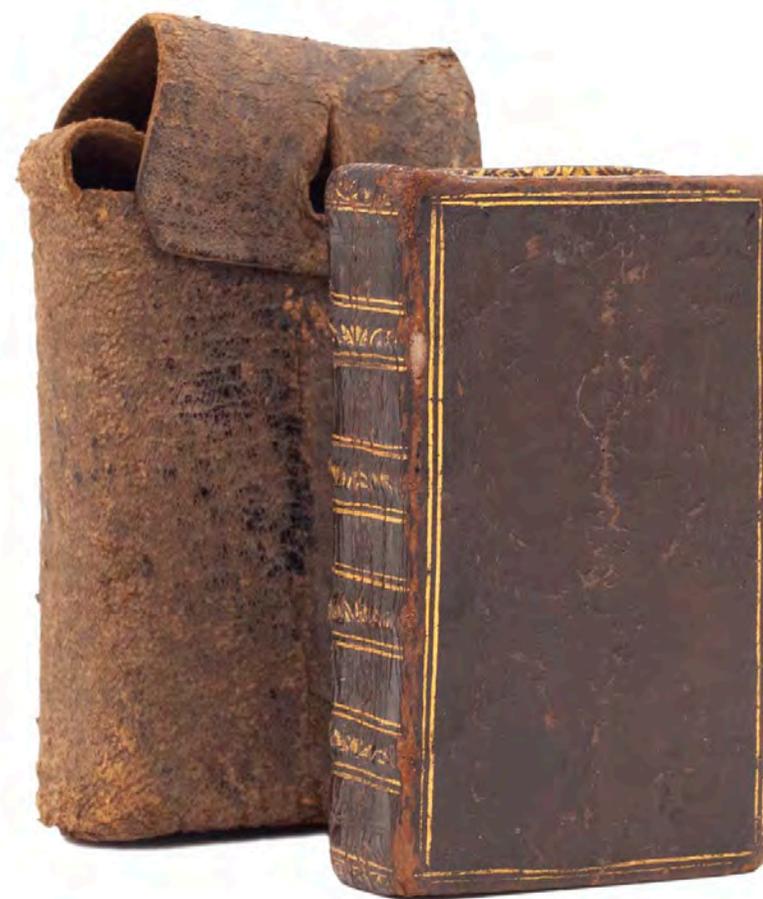
64mo in 8s, 571, [1]; A-Z8, 2A-2M8, 2N6; printed in Greek; title coming loose, otherwise a very good copy in contemporary calf, borders double-filleted in gilt, corner-pieces tooled in silver, spine gilt-filleted in compartments between 4 bands, with floral centre-piece tooled in silver in each, board-edges and turn-ins roll-tooled in gilt, edges silver-gilt and gauffered with a floral tool, marbled endpapers, slightly rubbed at extremities, silver tarnished, front free endpaper detached; in a contemporary goatskin carrying case, slightly worn with button lost and small wormhole. £1250

An uncommon seventeenth-century miniature New Testament, ‘the smallest Greek Testament ever printed, with the exception of Pickering’s miniature edition of 1828’ (Darlow & Moule), printed by Jean Jannon in Sedan, and preserved in a rare contemporary book-bag.

A Protestant printer trained at Paris, Jean Jannon (d. 1658) established his press in the Huguenot principality of Sedan, independent from France from 1560 until 1642. Prized for its accuracy (it is said to contain only three errors) and for its fine typography, this New Testament is printed in Jannon’s five-point *petite sédanoise* type, considered ‘the finest ever created for a miniature edition’ (Bondy).

Intended as a pocket edition, the Jannon’s New Testament, which reproduces the text of the first Elzevir Testament (1624), is here found in a rare contemporary goatskin book-bag.

Bondy, p. 8; Darlow & Moule 4676; Spielmann 385.



‘THEY INTEND TO CONTINUE THEIR RESIDENCE
WITHIN THESE UNITED STATES OF AMERICA’

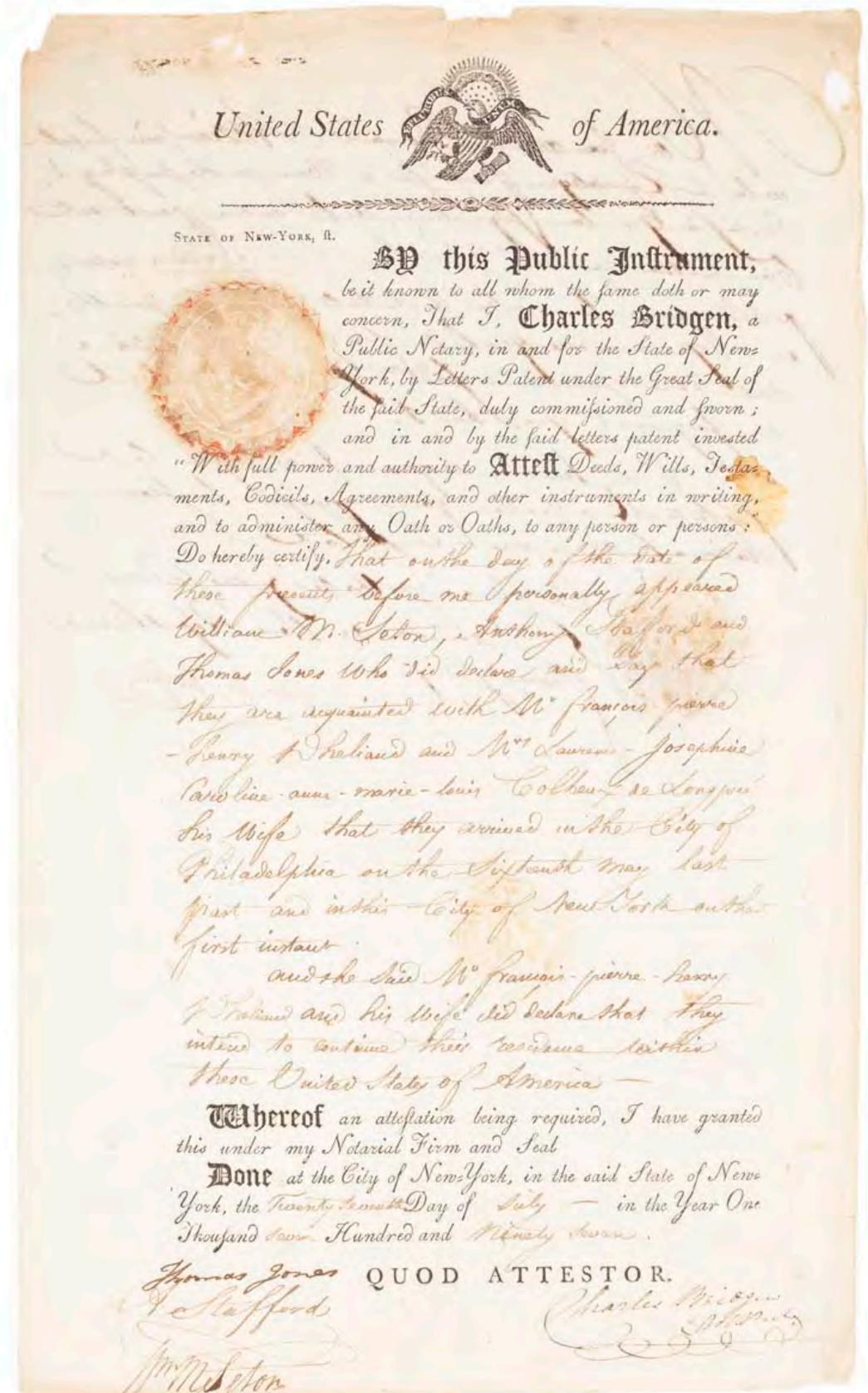
31. [NEW YORK.] Notarial instrument attesting to the residence of two French immigrants in New York. *New York, 27 July 1797.*

Single sheet (340 x 210 mm approx.), printed and manuscript text in English to recto, with ‘United States of America’ and eagle vignette at head, manuscript text in French to verso, 2 seals; 2 small holes and 2 chips to upper margin, light creasing where folded; very good. £850

An interesting document recording the immigration of two members of the French minor nobility into America during the French Revolution and Directory. The New York public notary Charles Bridgen here attests to the arrival of François Pierre Henri d’Héliand (b. 1768) and his wife Laurence Joséphine Caroline Anne Marie Louis Colheux de Longpré (b. 1778) in New York from Philadelphia, where they had stayed since 16 May 1796, and to their intention ‘to continue their residence within these United States of America’.

The document is signed and sealed by Bridgen, and also signed by three acquaintances of the young couple, William M. Seton, Anthony Stafford, and Thomas Jones. William Magee Seton (1768–1803), a wealthy New York merchant of Scottish descent, was the husband of St. Elizabeth Ann Seton (1774–1821), the first native-born citizen of the United States to be canonised by the Roman Catholic Church. William is credited with bringing the first Stradivarius violin to America.

On the verso is a manuscript note signed and sealed by Jean Antoine Bernard Rozier, the young French Republic’s vice-consul in New York, attesting to the authenticity of Bridgen’s signature, dated ‘New York ce 9me fridor 5me année de l’ère Républicaine Française’. Rozier served as vice-consul between June 1795 and July 1798.



PRESENTED TO CHARLES GARNIER

32. **NORMAND, Alfred Nicolas.** *L'architecture des nations étrangères. Etude sur les principales constructions du parc à l'Exposition Universelle de Paris (1867).* Paris, A. Morel, 1870.

Folio, pp. [4], 27, [3], with 56 plates (numbered to 73), of which eleven are chromolithographed and four are double-page; some light spotting and dust-soiling (generally restricted to plate margins), but a very good copy in recent red morocco-backed marbled boards, spine richly gilt. ` £4000

First edition. This is a presentation copy, inscribed on the half-title to the author's friend Charles Garnier, architect of the Paris opera house that bears his name: 'A son ami Ch. Garnier. Souvenir affectueux A. Normand'. The two men had known each other since they were both 'pensionnaires' at the Academy of France in Rome in the late 1840s and early 1850s.

Normand's work is a detailed record of the principal edifices of the vast architectural theme park constructed for the Exposition Universelle of 1867, 'a spectacle without equal which, in all probability, future generations will never have the opportunity to witness' (translated from Normand's preface). The 1867 exhibition was the first such event to feature actual buildings (temples, palaces, houses, schools) rather than mere models or architectural drawings. Normand devotes most attention to the Egyptian section (designed by Jacques Drevet) and to those of Tunisia and Morocco (both designed by Alfred Chapon).

'In 1867 Tunisia's and Morocco's displays in Paris seemed to some observers a deliberate escape from the economic and political upheavals the two countries were experiencing. Agricultural, industrial, and commercial spheres were omitted: instead, there were palaces with exuberant interiors and furniture, royal costumes, and armour – simply "everything that glitters, shines, and adorns". Others noted the artistic value of the Tunisian and Moroccan pavilions. Alfred Normand claimed that they "were important not only for their size, but also for their tastefulness, their picturesque effect, and especially the brand new and charming sensation that they arouse in us ... [Here was] a particular type of dwelling, where art was not excluded ... from everyday activities"' (Zeynep Çelik, *Displaying the Orient: architecture of Islam at nineteenth-century World's Fairs*, pp. 122–3).

Alfred Normand (1822–1909) was an architect and a photographer. His most notable commission was the celebrated Pompeian-style villa (now demolished) built for the prince Jérôme Bonaparte on the Avenue Montaigne in Paris.



33. [NYMPHENBURG PORCELAIN] Abbildung der vorzüglicheren Artikel der königlichen bayerischen Porcellan Manufactur zu Nymphenburg. [Munich], 1831. [bound with:]

—. Preis-Courant über die vorzüglicheren Artikel in weissem Porcellan, welche bei der Königlich-Bayerischen Porcellan-Manufactur in Nymphenburg verfertigt werden, und welche in der königl. Niederlage zu München, Kaufinger-Strasse Nro. 1020 zu haben sind. [Munich, 1831.]

Oblong folio (250 x 330 mm), engraved title-page and 6 plates, each showing 24 wares, engraved in outline by J. Päringer and W. Rehlen, printed on thick paper, tipped in at the end is a printed folding pp. 2 price list (490 x 362 mm); fine copy in the original printed and decorated blue/grey wrappers, gilt edges. £3750

A fine copy of the very rare trade catalogue of the porcelain wares available at the Royal Bavarian porcelain manufactory Nymphenburg, offered here with the original 'price list'.

This is the first trade catalogue produced at Nymphenburg and possibly the earliest trade catalogue for porcelain in Germany. The wares illustrated include soup, regular and dessert plates; vegetable and salad dishes and fruit bowls; cups and saucers, coffee pots, tea pots, milk jugs, and sugar bowls; mustard dishes, sauce boats, and salt and pepper. Also on offer were vases, bidets, candlesticks, pipe utensils, water jugs, washing bowls, chamber pots, and paper weights and ink stands.

The price list (often absent) gives additional information. The offered wares are divided into table service (eighty-eight pieces), coffee and tea service (ninety-two pieces), and others with 107 pieces. There is also a handy guide of what would be needed should one want to have a table service for six or twelve or twenty-four settings. Prices for all pieces are in three categories: '1. Auswahl, 2. Auswahl, 3. Auswahl' (i.e. first choice &c), presumably a grading of the finished product; third choice is often two thirds cheaper than first.

The Meissen factory in Saxony (Germany) was the birth-place of the European manufacture of hard porcelain in 1710. The Prince Elector of Bavaria established a porcelain manufactory in 1755, and by the 1760s the porcelain manufacturers had moved into Schloss Nymphenburg and 'Nymphenburg Porcelain' have produced fine porcelain ever since. King Ludwig I of Bavaria was an enthusiastic royal commissioner of porcelain. In 1822 the architect Friedrich Wilhelm von Gärtner was appointed artistic director at Nymphenburg.

OCLC records only one copy outside Germany, at Mines ParisTech; we could not trace any copies in the UK or North America. Solon, p. 590 (note); Champfleury, *Bibliographie Ceramique* (Paris 1881), p. 122 (without price list).



Taf. II.

Fabrik-Nr. 10 11 12	<i>Salzgefäße</i> auf 3 Füßen, weiß und mit Blau bemalt.	Fabrik-Nr. 13 14 15	<i>Senfkanne</i> N ^o 1.	Fabrik-Nr. 16 17 18	<i>Senfkanne</i> N ^o 2.	Fabrik-Nr. 19 20 21	<i>Senfkanne</i> N ^o 3.	Fabrik-Nr. 22 23 24	<i>Suppen-Teller</i> 7 1/2" Durchmesser.	Fabrik-Nr. 25 26 27	<i>Fischer-Teller</i> 9 1/2" Durchmesser. <i>Dessertteller</i> 8 1/2" Durchmesser.
28	<i>Dessertteller</i> , <i>Leichtbrechen</i> 9 1/2" Durchmesser.	29	<i>Confect-Schale</i> N ^o 1. 10 1/2" Durchmesser.	30	<i>Confect-Schale</i> N ^o 2. 10" Durchmesser.	31	<i>Assietts</i> viereckig 10 1/2" lang.	32	<i>Butterkese</i> , <i>Schaffelform</i> 2 1/2" Durchmesser. <i>Eierbecher</i> .	33	<i>Kucherschale</i> oval, N ^o 2.
34	<i>Kucherschale</i> auf Füßen.	35	<i>Crembecher</i> N ^o 1. mit aufgesetztem Henkel.	36	<i>Crembecher</i> N ^o 2. mit Eisbecher oval.	37	<i>Untertasse</i> zum Eisbecher.	38	<i>Fruchtkorb</i> mit Unterplatte. 10 1/2" Durchmesser. 1/2" Platte 10 1/2" Durchmesser.	39	<i>Fruchtkorb</i> N ^o 2. 10 1/2" Durchmesser.
40	<i>Fruchtkorb</i> N ^o 3. 10" Durchmesser.	41	<i>Fruchtschale</i> auf Löwenfüßen.	42	<i>Fruchtschale</i> mit Sphären. 10" Durchmesser.	43	<i>Eisstopfgestell</i> N ^o 2. 10 1/2" hoch. Einsatzschüssel zu 1. Mann.	44	<i>Eisstopfgestell</i> N ^o 4. 10 1/2" hoch. Einsatzschüssel zu 1. Mann.	45	<i>Kaffeekanne</i> oval. 10 1/2" Durchmesser. Schale.

34. OVIDIUS Naso, Publius, and Pedro Sánchez de VIANA (*transl. and ed.*). Las transformaciones. [issued with:] Anotaciones sobre los quinze libros de las Transformaciones. Valladolid, Diego Fernández de Córdoba, 1589.

4to, ff. [16], [2 (blank)], 179, [1]; 264, '295-314' (i.e. 265-284), [4 (index)]; woodcut illustrations, one to each book, surrounded by cartouches, one 14-line woodcut initial and many 4-line woodcut initials, woodcut device on second title-page, running titles; title-page stained and chipped with some tears and lower outer corner torn off and repaired at an early stage, text-block trimmed close with a few headlines shaved, large ink stain on 2Q4v-5r, quire 2V misbound, upper corner of 2H1 torn with slight loss, large old repair on verso of dedication of second work, wormhole in gutter in the second part; contemporary limp vellum preserving two string loops and one button, spine lettered in ink; edges soiled and a little worn; provenance: Gabriel del Corral (1588-1652, writer and priest), inscription on title-page dated 16[-]8 and a few marginalia in ink in the commentary; inscription (probably in Heber's hand) on inside front cover 'Bibl. Mayans, March 1829, Wheatley 579': Gregorio Mayáns y Siscar (1699-1781, lawyer and historian of sixteenth-century Spanish humanism), bought at a Wheatley and Adlard auction, then in the possession of Richard Heber, Bibliotheca Heberiana stamp, sold at Sotheby's, 1 May 1834, lot 5194 to Riego; armorial bookplate of Philip H. Calderon (1833-1898, artist). £8000

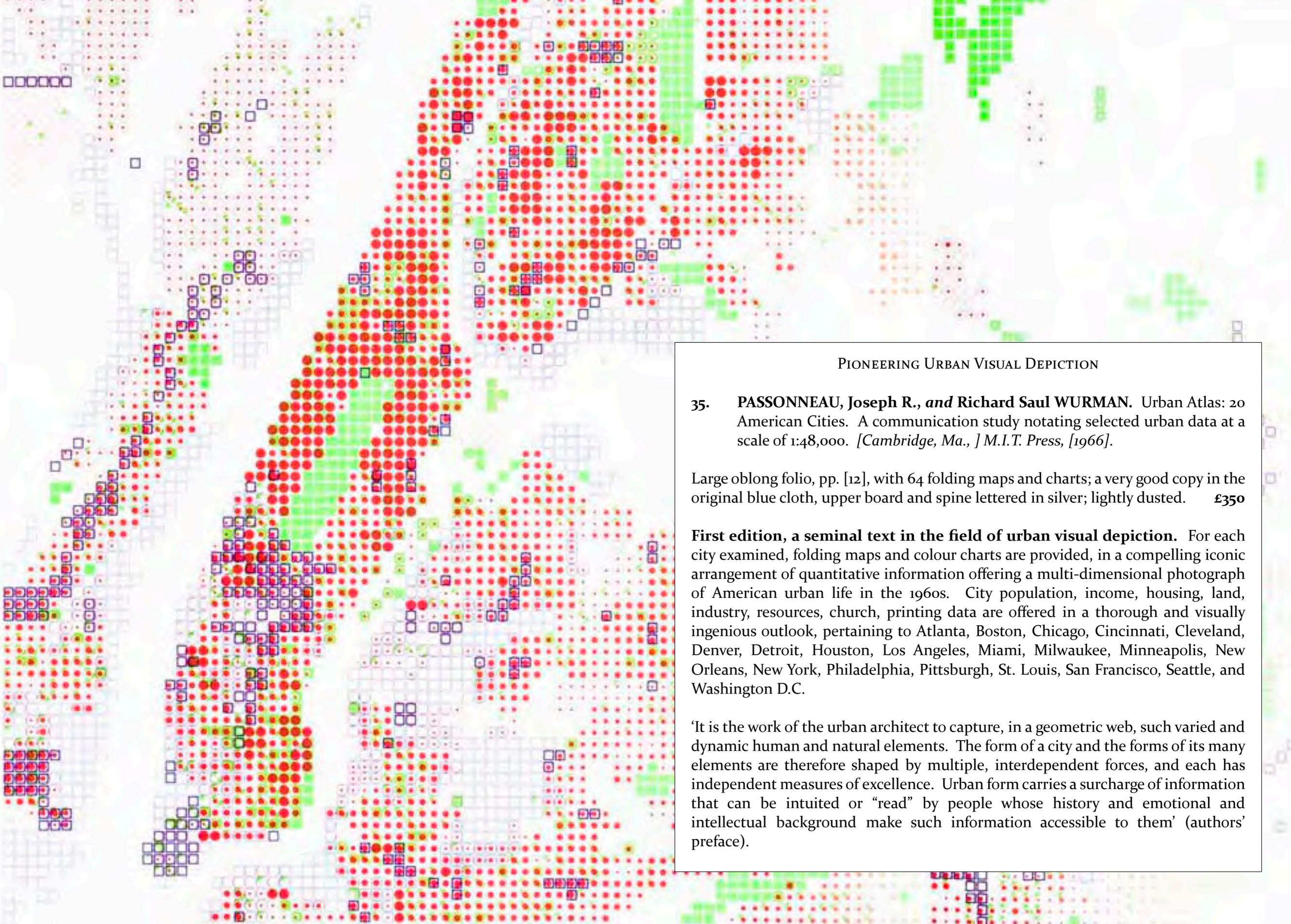
First edition, a copy of notable provenance, of perhaps the most successful early Spanish translation of Ovid's *Metamorphoses*, by Pedro Sánchez de Viana (1545-1616), published along with his substantial commentary. In the age of Cervantes (another master of literary transformations), Ovid exerted wide and lasting influence on Spanish literature, uniquely able, among the Latin poets, to echo and clothe in myth and beauty the ambitions and anxieties of a generation of poets caught in a world of deep change. The re-elaboration of themes such as madness, desire, doubt, and self-knowledge by Cervantes and his contemporaries relies on Ovid's imagery and language, and de Viana's translation proved an important cultural transposition. Set out in hendecasyllables in alternate rhyme, the text itself is vivid and memorable. It is the commentary, however, which especially commands attention: sources for interpretation range from classical writers to mediaeval scholastics, to more recent philologists including Hebrew and Spanish thinkers; but this already considerable feat is crowned by de Viana's attention for literary emulation over mere exegesis, and by his wholly humanistic rejection of moralizing interpretations (which had been ubiquitous up until his generation) in favour of providing readers with tools to develop their own views.

Palau 207496 and 207497; USTC 340434; see J. C. Parrack, 'Mythography and the Artifice of Annotation: Sánchez de Viana's *Metamorphoses* (and Ovid)' in *Ovid in the Age of Cervantes* (2010, ed. De Armas), pp. 20-36).

LIBRO TERCERO
De las transformaciones de Ouidio en Romance.



<p>DExada la figura ya engañosa Del falso Toro, Jupiter amante Se muestra en Candia a Europa desdenosa. Su padre que del hurto esta ignorante, Buscarla mada a Cadmo, y no la halla- Le còdeno a destierro, è vn instante. (do De pio y de cruel señales dando. Buscado el Mudo en vano a la cõtina. (Quien descubriera el hurto: como o (quando:)</p>	<p>El hijo de Agenor se determina Dexar su patria, y padre, y al momẽto Partir do su destino le encamina. Y con humilde y manso acatamiento Al oraculo ruega diga adonde, Seramejor hazer de nuevo asiento, Al qual el sacro Phebo ansí responde: En vn desierto heruoso, y verde prado Veras yna bezerra regalada, Que nũca al yugo el cuello vio appli- Ni del recoruo arado sabeneda. (cado, Sigue</p>
---	--



PIONEERING URBAN VISUAL DEPICTION

35. **PASSONNEAU, Joseph R., and Richard Saul WURMAN.** *Urban Atlas: 20 American Cities.* A communication study notating selected urban data at a scale of 1:48,000. [Cambridge, Ma.,] M.I.T. Press, [1966].

Large oblong folio, pp. [12], with 64 folding maps and charts; a very good copy in the original blue cloth, upper board and spine lettered in silver; lightly dusted. £350

First edition, a seminal text in the field of urban visual depiction. For each city examined, folding maps and colour charts are provided, in a compelling iconic arrangement of quantitative information offering a multi-dimensional photograph of American urban life in the 1960s. City population, income, housing, land, industry, resources, church, printing data are offered in a thorough and visually ingenious outlook, pertaining to Atlanta, Boston, Chicago, Cincinnati, Cleveland, Denver, Detroit, Houston, Los Angeles, Miami, Milwaukee, Minneapolis, New Orleans, New York, Philadelphia, Pittsburgh, St. Louis, San Francisco, Seattle, and Washington D.C.

‘It is the work of the urban architect to capture, in a geometric web, such varied and dynamic human and natural elements. The form of a city and the forms of its many elements are therefore shaped by multiple, interdependent forces, and each has independent measures of excellence. Urban form carries a surcharge of information that can be intuited or “read” by people whose history and emotional and intellectual background make such information accessible to them’ (authors’ preface).

VIEWS OF VERSAILLES

36. [PERELLE, Gabriel, *together with his sons Nicolas and Adam PERELLE.*] A collection of plates showing Versailles, its gardens and menagerie. [Paris], N. Poilly (and once only Langlois), [c. 1680].

Oblong folio (285 x 400 mm), a collection of 28 engraved plates by the Perelles cut out and mounted in an eighteenth-century album, two plates cut close losing the lettering, four plates a bit browned, but the rest in fine impressions; generally clean and crisp, only two of the browned plates with small surface abrasions; bound in eighteenth-century marbled paper over sturdy paste boards, recent calf spine. £1250

An interesting collection of the fine views of Versailles with which Louis XIV dazzled the rest of Europe. The Perelles' plates capture the splendour of the recently erected palace and its gardens, and include three bird's-eye views of the menagerie, built in the early 1660s by the architect Louis Le Vau. These offer glimpses of the menagerie's animal inhabitants, which include ostriches, camels, and two gigantic elephants. The landscape views teem with courtly figures, and the impressive scale and complex layout of the new gardens are shown in a variety of views, some showing different versions of the same subject. Comparing these different versions, one is able to follow the designs' changes over a period of time in the ever changing landscape of the Sun King's Versailles.

The art of the Baroque garden found its ultimate expression in the creations of the landscaper André le Nôtre (1613–1700). He transformed the former swamp into a princely garden of ingenious geometry, and mechanical and hydrological engineering. The immense estate of Versailles was built by a team of artists and architects. Charles Le Brun was the general director, Mansart and Le Vau the architects, and Girardon and Tuby two of the many sculptors furnishing garden ornaments.

The plates comprise the following views: the village of Versailles with the new Royal Palace in the background; the old Versailles palace, and a garden view of it; two views of an intermediate state of the new Versailles palace; three splendid bird's-eye views of the new Versailles when finished and the gardens stretching beyond; two views from the façade of the new Versailles onto the Grand Court; two views of the garden façade, one also showing the orangerie; garden view with the beginning of the Grand Canal, with large boats on it; three fine bird's-eye views of the menagerie with a number of exotic animals visible; view of the Grotto; another garden view; façade of the Château de Clagny; a garden view of the same; the Grand Canal with fully rigged ship in the middle; view of water terrace with Grand Canal; two views of the Three Fountain parterre; the Cascade parterre; the Golden Fountain; the Labyrinth; and finally two views of the Trianon. Cf. Berlin Kat. 2480–2483.



THE MOMENTOUS SYNTHESIS BETWEEN GREEK PHILOSOPHY AND JUDAISM

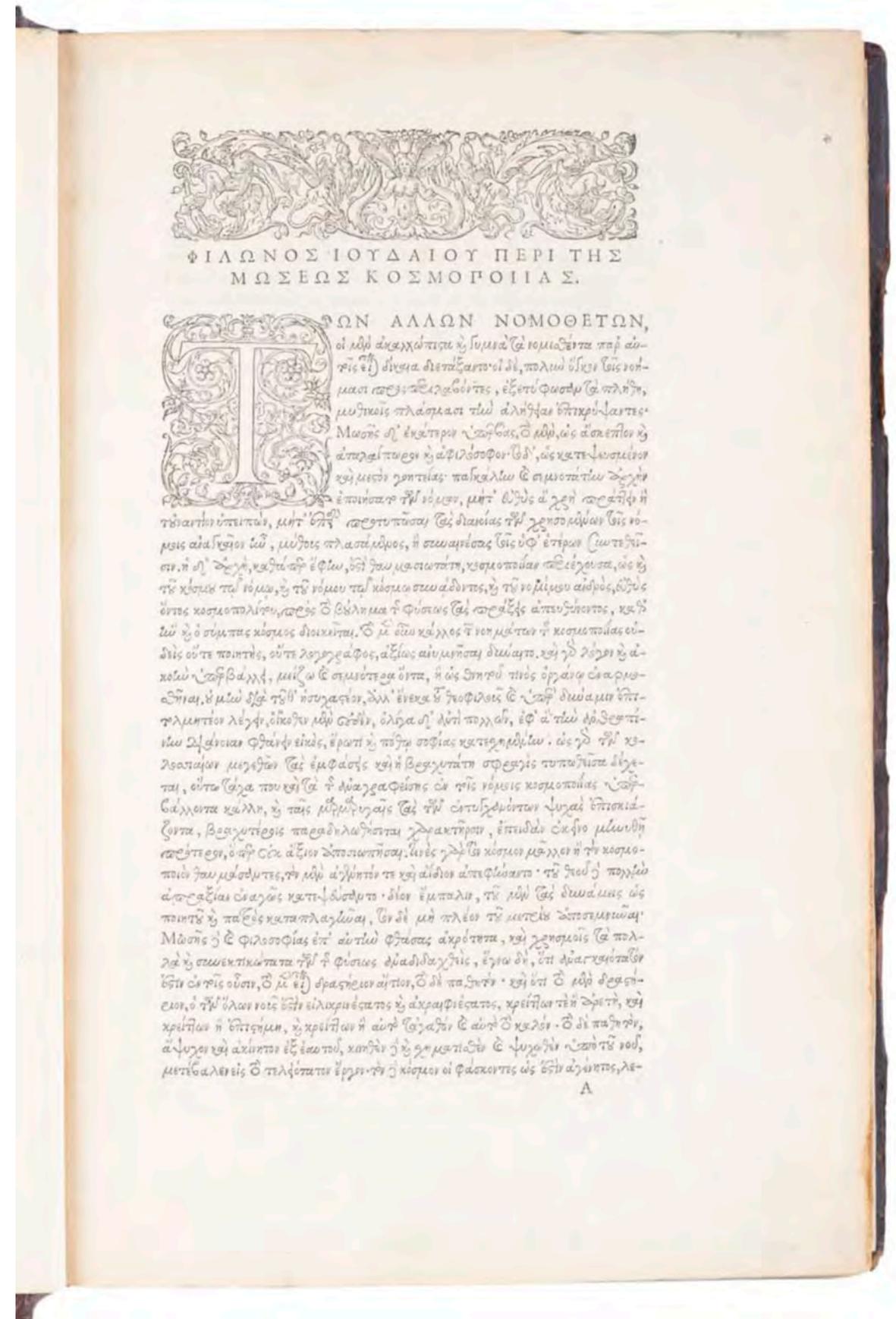
37. **PHILO JUDAEUS.** In libros Mosis De mundi opificio, Historicos, De legibus. Eiusdem libri singulares. Paris, Adrien Turnebe, 1552.

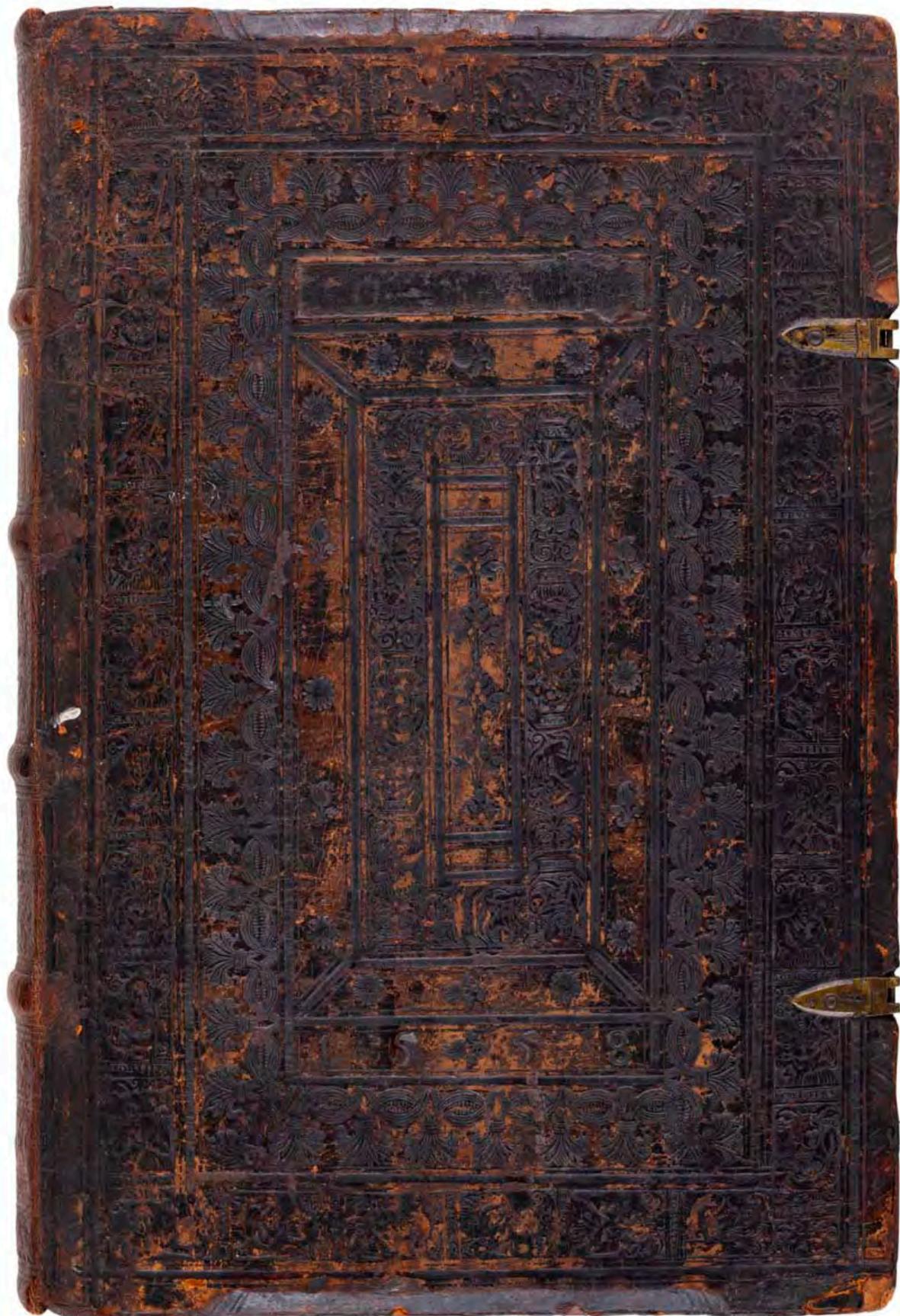
Folio, pp. 11, [1 (blank)], '736' (i.e. 720), [46], [2 (colophon)]; pp. 273-288 mispaginated '275-290' and pp. 705-720 '721-736'; printed in Greek and Roman letter with large woodcut initials and ornaments, woodcut device to title, running titles; very light damp-stain to upper margin, one or two inconsequential marginal blemishes, but an exceptionally clean, crisp copy in contemporary blind-stamped calf over wooden boards, rebaked, sides with multiple rolled orders of palmettes, fleurons and personifications of the seven Virtues, the upper side dated 1558 in blind, brass catches; clasps perished, small portion of panelling in upper side scratched off, minor abrasions; renewed end-papers; contemporary annotation in Latin to p. 358; nineteenth-century stamp (Brandenburg Gymnasium, Germany) on title; exlibris Furstenberg-Beaumesnil library (2013, n, 145) to front paste-down; further modern exlibris to front paste-down. **£5000**

Editio princeps, a copy in a strictly contemporary binding, of the philosophical works of Philo Alexandrinus, known as Philo Judaeus, a landmark harmonization between Greek philosophy and Judaism which became lastingly influential. 'His writings provide the clearest view of this development of Judaism in the Diaspora. 'As the first to attempt to synthesize revealed faith and philosophic reason, he occupies a unique position in the history of philosophy' (*Britannica*).

The book, superbly edited and printed by the leading philologist Adrien Turnèbe (1512-1565), successor of Estienne at the head of the Typographia Graeca established by François I of France, was set in the famous type known as *Grec du Roi*, designed by Claude Garamond in 1541. 'Turnèbe was not a professional printer, but a teacher of Greek and Latin at the Royal College at Paris who abandoned his teaching in order to promote Greek literature through the printing press' (Staikos, *Greek philosophical editions in the first century of printing* (2001), p. 87).

Adams P-1033; Pettegree-Walsby, *French Books III & IV*, 82807; J. Lewis, *Adrien Turnèbe*, Genève 1998.





ΦΙΛΩΝΟΣ ΙΟΥΔΑΙΟΥ
ΕΙΣ ΤΑ ΤΟΥ ΜΩΣΕΩΣ

ΚΟΣΜΟΠΟΙΗΤΙΚΑ,
ΙΣΤΟΡΙΚΑ,
ΝΟΜΟΘΕΤΙΚΑ.
ΤΟΥ ΑΥΤΟΥ ΜΟΝΟΒΙΒΛΑ.

PHILONIS IVDÆI IN
LIBROS MOSIS

DE MVNDI OPIFICIO,
HISTORICOS,
DE LEGIBVS.
EIVSDEM LIBRI SINGVLARES.
EX BIBLIOTHECA REGIA.



EX
BIBLIOTHECA
GYMNASII
BRANDEBUR-
GENSIS

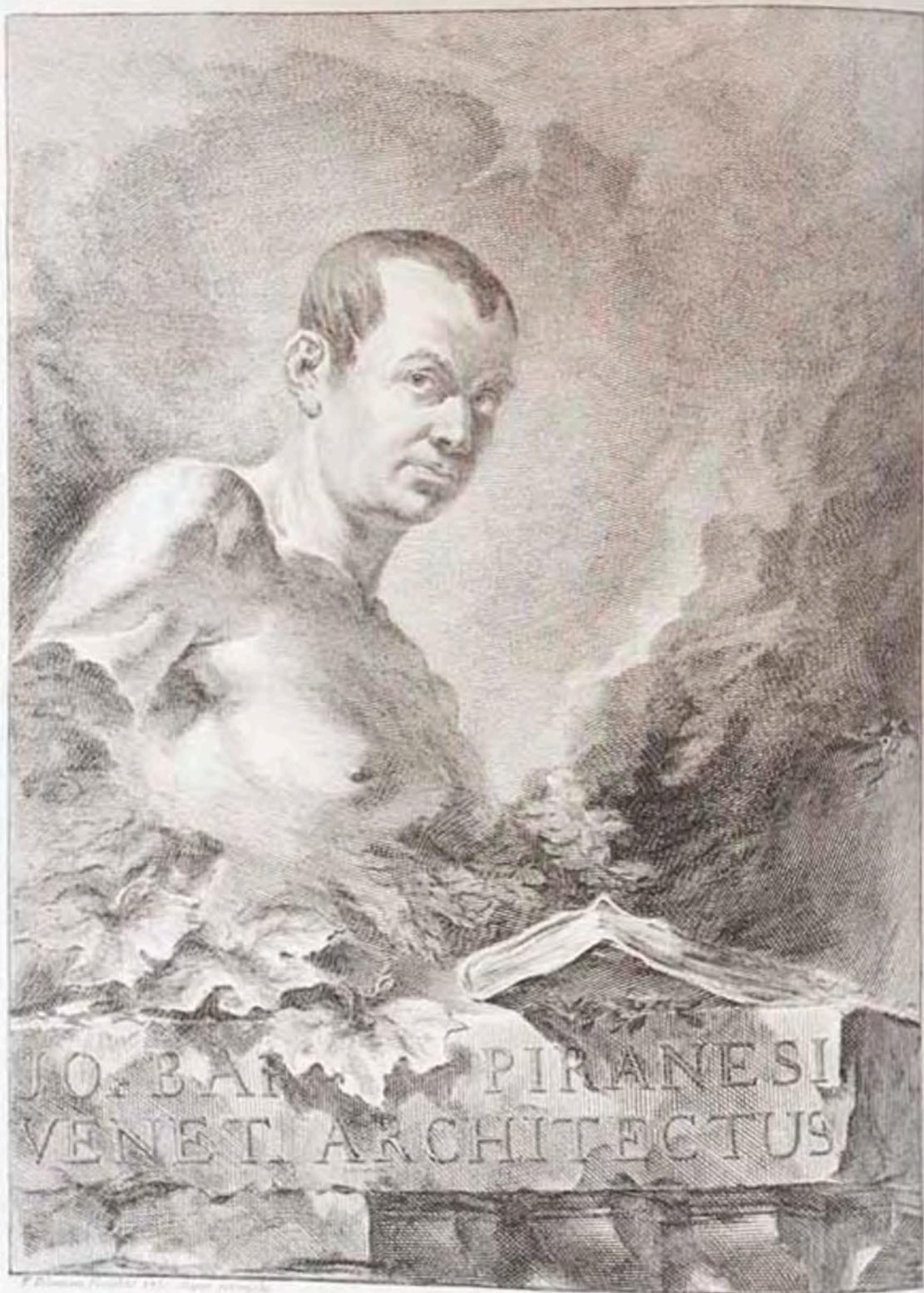
Βασιλεὺς Γάλλων κατὰ τὴν ἀρχαίαν.

PARISIIS,

Ex officina Adriani Turnæbi typographi Regij.
REGIIS TYPIS.

M. D. LII.

EX PRIVILEGIO REGIS.



ROMAN ANTIQUITIES:
THE MOST THOROUGH AND POETIC RECORD OF THE CITY

38. **PIRANESI, Giovanni Battista.** *Le antichita Romane ... divisa in quattro tomi ... Rome, Angelo Rotili for Bouchard and Gravier, 1756 [- February 1756].*

4 vols, large folio (540 x 374 mm), pp. I: [12], 40, XI, [1 (blank)], iii, [1 (blank)], iv, iii, [1 (blank)], [2], pll. I: [1 (frontispiece portrait)], XLIV, II: LXIII, III: LIV, IV: LVII; with 78 ff. letterpress text (with 2 vignettes and 6 large etched initials) and 219 etched plates (complete), including the frontispiece portrait by Polanzani, 4 engraved titles (of which the first double-page), 2 engraved indexes, 114 double-page, 2 folding, 12 double-page and folding, and 30 printed with 2 etchings to each plate; an excellent, strong-impression set, clean in contemporary British calf, boards panelled in blind, spines gilt in compartments, edges yellow, marbled endpapers; subtly rebacked and recorned with spine compartment pieces relaid, new gilt green morocco lettering- and numbering-pieces, a few marks to boards; bookseller's tickets of G. Loescher, Rome, to upper pastedowns. **£80,000**

A splendid set, first edition (second issue, see below), of the monumental *Antichita Romane*, Piranesi's greatest work and the most complete survey of Roman antiquities.

The product of a decade's intensive research, the *Antichita* brought to archaeology 'the scientific method that had been applied with empirical rigor by the most advanced circle of enlightened scholars in Rome to their multifarious interests since at least the 1730s' (Ficacci). 'His familiarity with ancient ruins, the artistic work of rendering and copying their remains, representing the view of the site, and then study, documentary investigation, and library research infuse his archaeological work with an incredible demonstrative impetus' (*ibid.*). After 250 years, the work remains the most thorough record of Roman remains, with almost half of the plates recording ruins subsequently lost; it was the first publication to attempt to reassemble objects separated after excavation, and 'went farther than previous attempts to interpret ancient remains in the light of ancient texts, and especially in the light of Vitruvius's description of Roman engineering practice'; the plate of the Roman water system, which alone required six months of excavating and surveying, 'was the first painstaking reconstruction of far flung and complicated ruins' (Mayor).



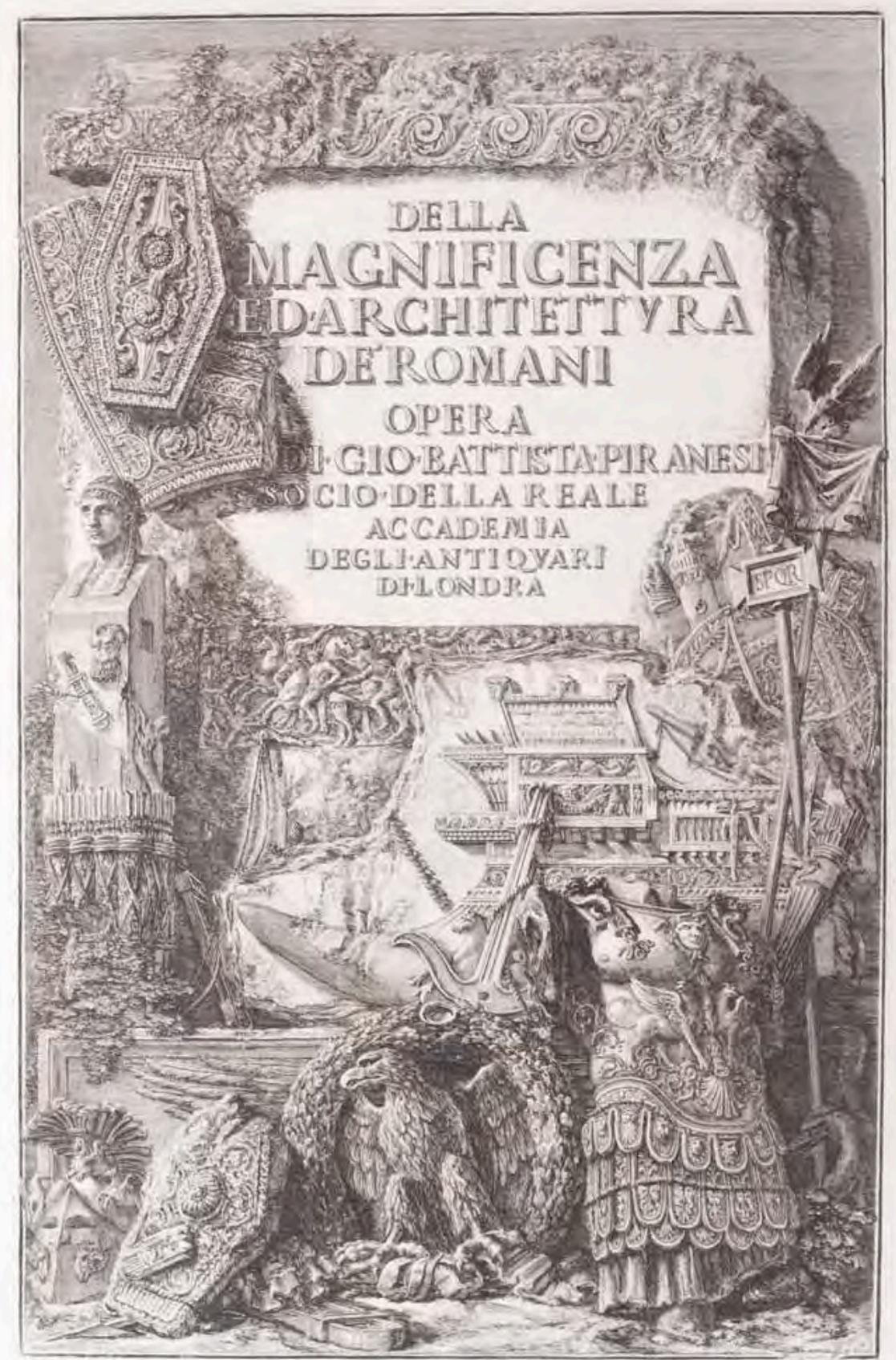
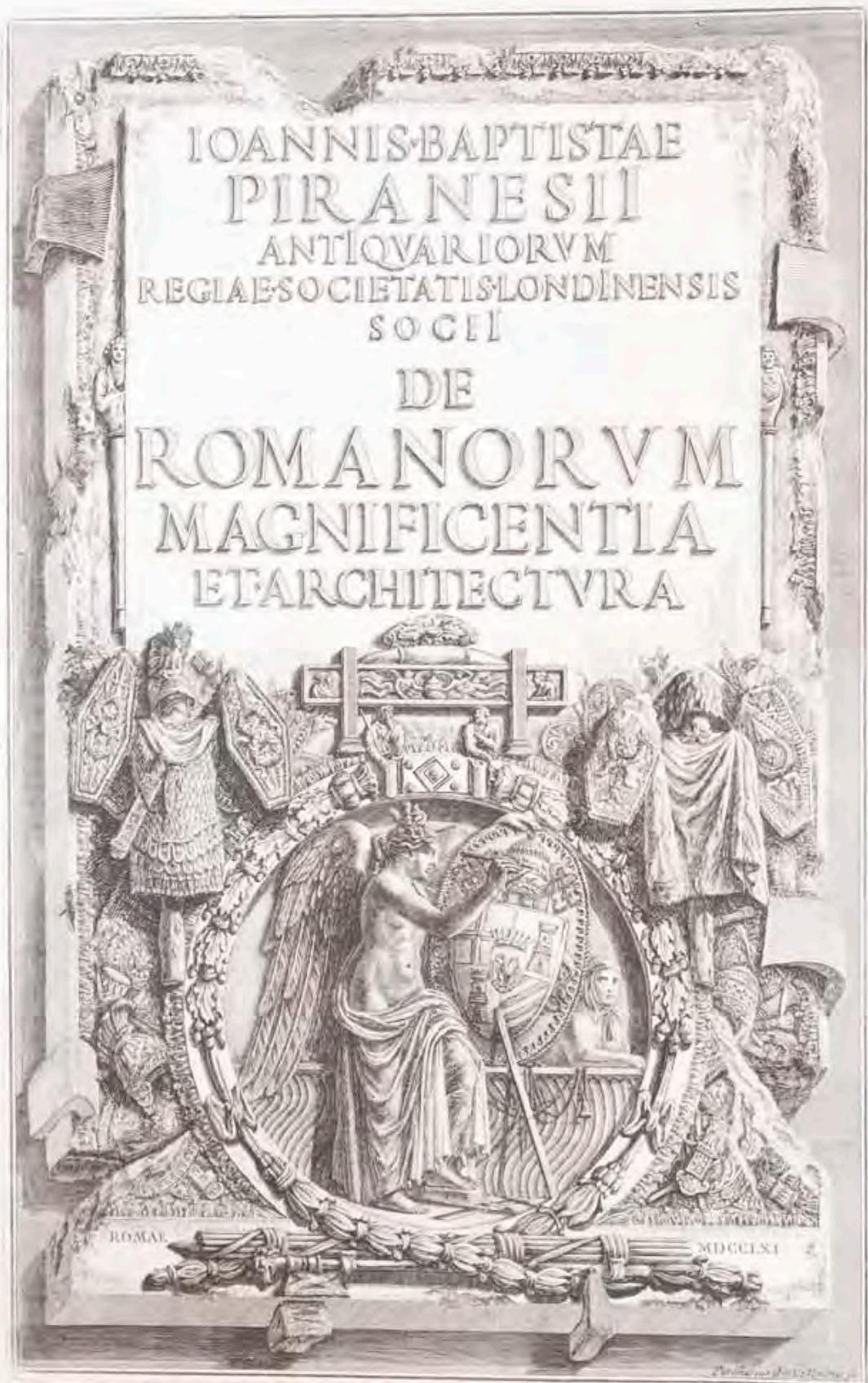
Besides the work's archaeological rigour, the 'other essential ingredient' in Piranesi's appeal is 'his own poetic vision of the grandeur of Rome's past' (Scott). 'His plates are not the dry, boneless, two-dimensional cut-outs that illustrate the tomes of his predecessors: they are a vivid personal reaction to the titanic scale of the works of the ancients and the melancholy Ichabod of the desolation into which they had fallen... No other author before or since was capable of visions of grandeur that could so excite and inspire the enthusiast' (*ibid.*).

The *Antichita* is remarkable also simply for its scale – Hyde Minor notes that once completed each set was sold for 30 *scudi*, three times the price of the *Della magnificenza* and far more than the *Carceri*'s 2 *scudi*. Initially intended as a survey only of sepulchral monuments in Rome, for which Piranesi secured promises of patronage from James Caulfield, Earl of Charlemont, the project soon swelled to its final extraordinary extent, which Charlemont failed to support. Piranesi expressed his disappointment in his patron publicly and bitterly: only seventy copies of the first issue were printed before Piranesi visibly expurged Charlemont's name, and subsequent copies often (as here) include copies of the author's letters (dated February 1757) asking for funds. The dedication of the first volume is here (as usual) in its second state, dedicated to the people of Rome, and the second volume shows an inscription to Charlemont crumbling in the background. Piranesi's affection for Charlemont's artistic compatriots nonetheless remained, with the same plate including monuments to Robert Adam and Allan Ramsay alongside Cicero and Caesar on the Appian Way.

The present set is attractively preserved in a contemporary British binding, a testament to the work's international success. Despite the disappointment and dispute over Charlemont's patronage, the *Antichita* was exceptionally well-received, particularly in northern Europe – the French publishers had sent a prospectus ahead to Paris, and the author soon after wrote that he had sold two thousand to Germany, Denmark, Sweden, and Russia – and its publication 'clearly established Piranesi as the foremost artistic proponent of Roman architecture' (Robison). In Britain, the *Antichita* was cited by the Society of Antiquaries when electing Piranesi an Honorary Fellow the following year, and his thorough archaeological research and compelling artistic representations led Robert Adam to suggest that Piranesi 'may be said, alone to breath the Antient Air' (letter to James Adam).

Ficacci 139-386 (and see pp. 31-43); Hind, pp. 83-84; see Hyde Minor, 'Engraved in Porphyry, printed on Paper: Piranesi and Lord Charlemont' in *Memoirs of the American Academy in Rome* 4 (2006), pp. 123-147; see Mayor, pp. 9-12; see Robison, p. 11; see Scott, pp. 104-148.





ROMAN MAGNIFICENCE:
A DEFENCE OF ROMAN ARCHITECTURE

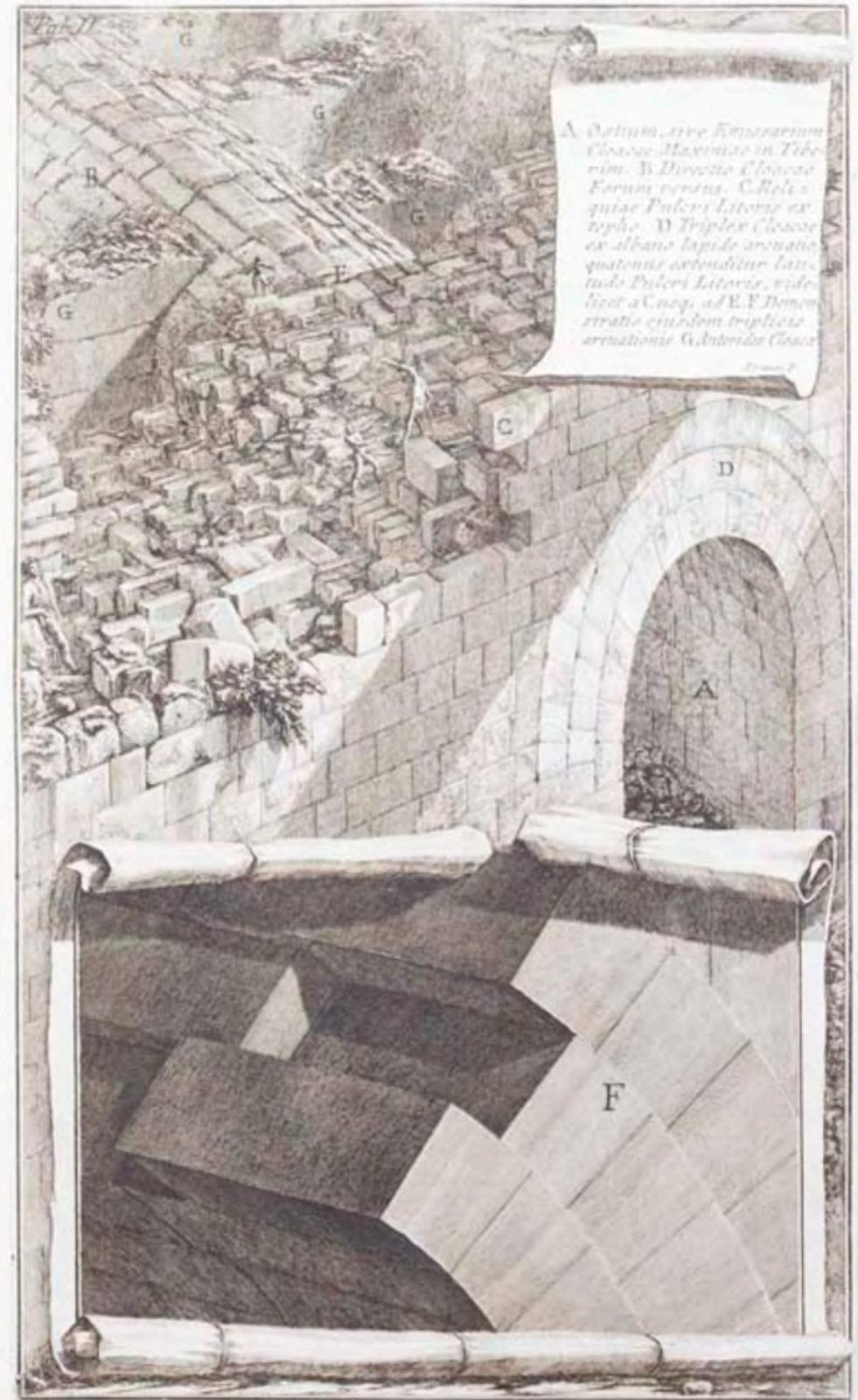
39. **PIRANESI, Giovanni Battista.** *De Romanorum magnificentia et architectura. Della magnificenza ed architettura de' Romani. Rome, 1761.*

Large folio (540 x 430 mm), pp. [2 (dedication)], CCXII, with two engraved titles (in Latin and Italian) and 38 engraved plates numbered I-XXXVIII (some folding); without the portrait of Clement XIII; text in Latin and Italian on facing pages, 3 fine engraved initials and 2 tail-pieces; a very little light foxing, a few ink spots to plate VI, small repairs to folds to plates VI and VIII; overall very good, crisp and clean in late eighteenth-century half vellum, decorated paper boards, spine in compartments, one lettered in ink; some wear to corners and rubbing to covers; remains of small label at foot of spine. **£12,000**

First edition, a handsome copy, of Piranesi's magnificent defence of Roman architecture, intended to counter the claims of Laugier, Le Roy and Winckelmann for Greece's architectural superiority. The splendid plates depict in exquisite detail various ancient Roman columns, capitals and bases, friezes, architraves, tympana, walls, windows, and even sewers.

'After years of assiduous investigation supported by scholarly advice, Piranesi delivered his opening salvo in the Greco-Roman controversy in 1761, with *Della magnificenza ed architettura de' Romani*. This handsome folio, dedicated to the new pope, the Venetian Clement XIII, combines a particularly ingenious sequence of illustrations with a ponderously erudite text. Piranesi rejected the argument of Laugier's *Essai sur l'architecture* (1753) that Roman architecture was derived from the Greeks: he claimed that the Etruscans had been the original mentors of the Romans and praised the functional achievements of the Etruscans, to which early Roman buildings were indebted. This rationalistic defence is ... combined with a celebration of the decorative exuberance of late Imperial ornament in the large fold-out plates' (*Grove Art Online*).

Ficacci 434, 435, 437-475; Focillon 927, 929-966.



LES PLUS BEAUX MONUMENTS DE LA GRECE



Fig. II. Temple de Minerve à Agrigento. Le temple de Minerve à Agrigento, en Sicile, est un des plus beaux qui restent de l'antiquité.



Fig. III. Temple de Minerve à Agrigento. Le temple de Minerve à Agrigento, en Sicile, est un des plus beaux qui restent de l'antiquité.



ROMAN FANTASIES:
A 'SEMINAL INFLUENCE ON EUROPEAN NEO-CLASSICISM'

40. **PIRANESI, Giovanni Battista.** Opere varie di architettura prospettive grotteschi antichita sul gusto degli antichi Romani inventate, ed incise da Gio. Batista Piranesi architetto Veneziano. Rome, si vendono presso l'autore, '1750' [but post-1761].

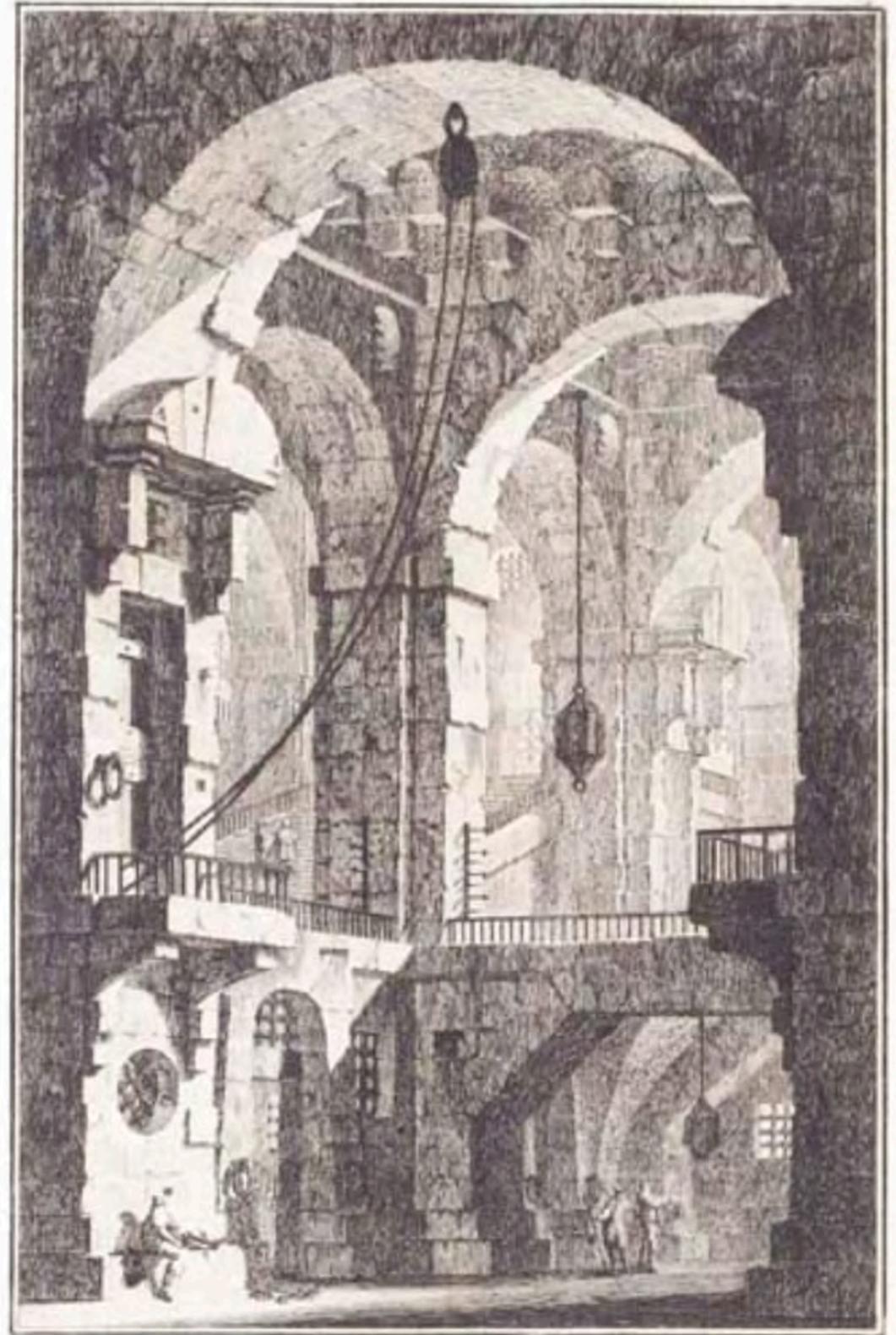
Large folio (605 x 455 mm), letterpress title in red and black, and 24 sheets (2 folding) bearing 29 engravings (numbered in the plate 1-14, plus 15 unnumbered); large engraved vignette to title (Robison 28 state II); closed marginal tear to first folding plate ('Pianta di ampio magnifico collegio') neatly repaired to verso; very good, with dark impressions, in recent mottled half calf, marbled boards, spine gilt in compartments with red morocco lettering-piece. £4500

A stunning collection of engraved architectural fantasies by Piranesi, inspired by ancient ruins, depicting baths, bridges, circuses, halls, harbours, porticos, prisons, squares, tombs, temples, and vestibules, replete with arches, columns, fountains, statues, and human figures dwarfed by their gargantuan surroundings. Piranesi's 'unorthodox combination of classical motifs, the manipulation of superhuman scale, powerfully receding diagonal perspectives and the modulation of space by skilled lighting' exerted a 'seminal influence on European Neo-classicism' (*Grove Art Online*).

Copies vary as to their contents. Our volume comprises seventeen plates which originally appeared in the *Prima parte di architettura* (1743), ten plates on five sheets not in the 1750 first edition of the *Opere*, five reproduced from the *Lettere di Giustificazione* (1757) and five 'new architectural fantasies that had never been published in a volume' (Ficacci), together with two large folding plates which had first appeared in the first edition of the *Opere*. The title-page is the second version, found on issues of the *Opere* produced between 1761 and the 1790s, according to Robison.

The two extraordinary folding plates at the end ('Pianta di ampio magnifico collegio' and 'Parte di ampio magnifico porto all'uso degli antichi Romani') 'made an exceptionally powerful impression on a new generation of students at the Académie de France' (*ibid.*).

Ficacci 2, 3, 4, 17, 15, 5, 6, 16, 19, 18, 7-13, 404, 403, 406, 405, 408, 407, 410, 409, 411, 412, 126, and 127; Robison 1 (state IV), 2 (state IV), 3 (state V), 5 (state V), 15 (state IV), 16 (state I), 17 (state IV), 19 (state II), 20 (state IV), 18 (state III), 6 (state IV), 7 (state V), 8 (state V), 9 (state III), 10 (state IV), 11 (state IV), 12 (state V), 25 (state IV), and 26 (state IV).



*Opera nuova con disegno del celebre G. Piranesi. Anno di fond. 1750. Che
contiene il piano di un magnifico collegio all'uso degli antichi Romani.*

WITH A SUBSTANTIAL AND SIGNIFICANT MANUSCRIPT INSERTION

41. **PLATINA, Bartholomaeus.** *Vitae pontificum.* Nuremberg, Anton Koberger, 11 August 1481.

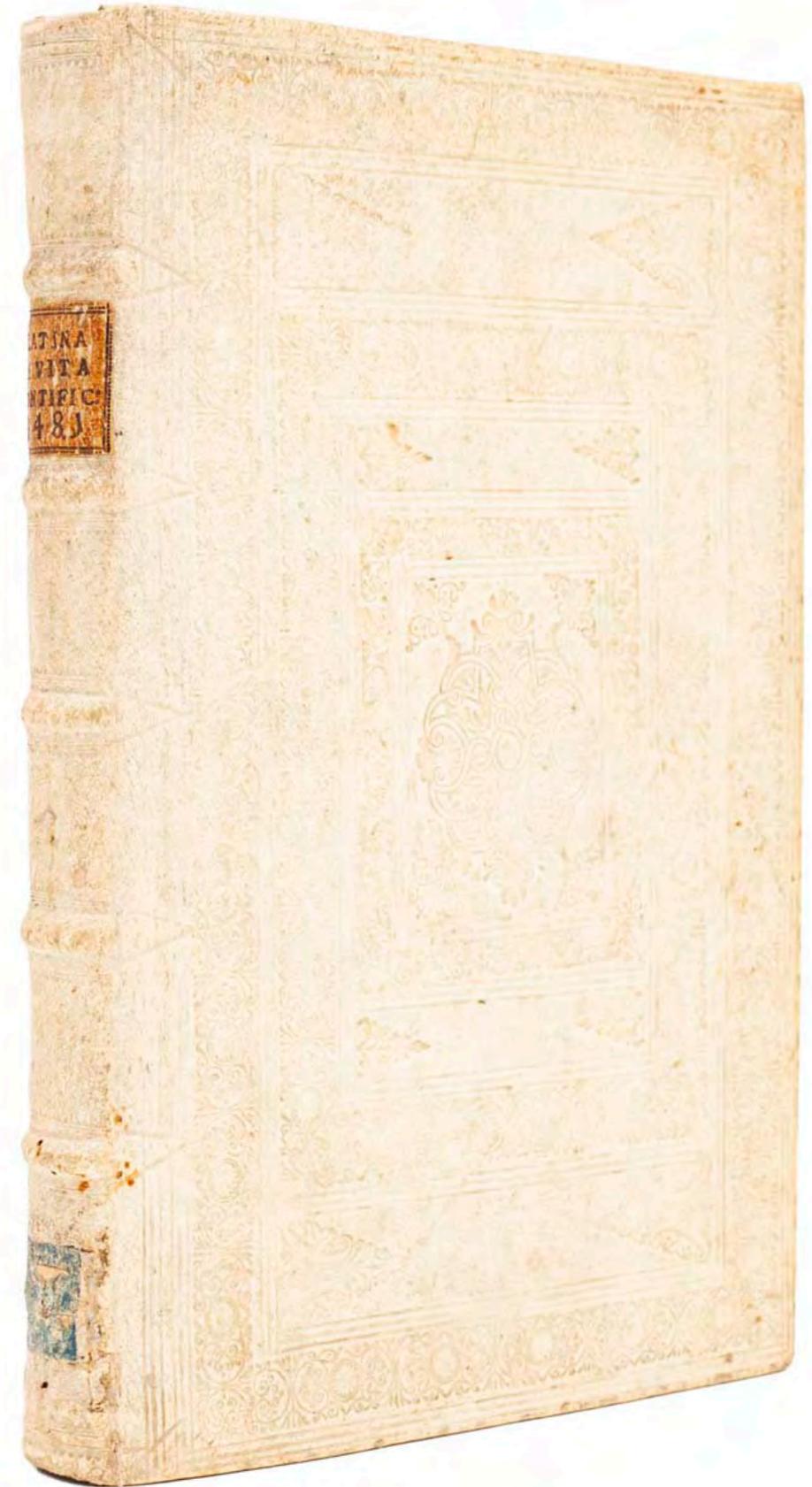
Folio, ff. [128]; with additional leaf at head containing a contemporary manuscript index of names, contemporary manuscript foliation, red and blue initials; additional 6 ff. inserted after f. 121, containing the manuscript text of Menrad Molther, *Romanorum Pontificum omnium a Sancto Petro ad Clementem Septimum usque vita et mores*, written in two columns in brown ink; occasional worm-holes, occasional light staining, but a very good copy in late sixteenth-century German blindstamped pigskin; a few contemporary and some slightly later marginalia throughout (some slightly shaved); seventeenth-century ownership inscription of the Discalced Augustinians in Vienna to verso of first leaf.

£6000

An interesting copy of the second edition (first 1479) of the first systematic handbook of papal history, written by the Librarian of the Vatican. An active proponent of humanism and Platonism in Rome under Pius II Piccolomini, Platina later suffered at the hand of pope Paul II, who imprisoned him for objecting to his anti-humanist agenda. It was in revenge that, at the suggestion of Sixtus IV, he wrote his *Vita Pontificum*, depicting Paul II as cruel and reactionary, thus colouring Vatican histories for several centuries. Despite its obvious polemical tone, the *Vitae* was a ground-breaking first example of its genre; perhaps surprisingly, Sixtus IV did not object to the manuscript when it was presented to him around 1475, and made Platina librarian to the Vatican – a prestigious and very well paid position.

This copy stands out thanks to a later insertion: a manuscript dated Speyer, 4 October 1528, at the end of the prefatory text and ‘Lycopolis [Wolfsburg], in my father’s house, July 1st, 1528’ at the end of the whole text. It bears the distich Neo-Latin text of Menrad Molther’s *Romanorum Pontificum omnium a Sancto Petro ad Clementem Septimum usque vita et mores*. Molther (c. 1500–1558), a humanist and an exponent of the Reformation, was certainly no apologist of the papacy, and had been working on these verses in around 1525. When, in 1528, the author found a corrupted version of his work in Speyer, he decided to take control over its form and diffusion, and to put it through the press in the same year (ADB). Interestingly, our manuscript is also marked ‘Speyer’ at the end of the preface; it is tempting to think that this document may have been the spark which generated the printed edition.

BMC II 420; Bod-inc P 343; BSB-Ink P-566; Goff P769; GW M33881; HC 13047*; ISTC ip00769000; Oates 996; Rhodes (Oxford Colleges) 1427.



quasi solida virtute prope non promerant. Viximus iam est, quod Neptunia apud
Sensam in hoc fuisse dicit.

Prosperum et felix solus
Vixit corat, fuitibus parat boni.
Fis est in rebus, opprimunt leges timor.
Nihil aut a me hic confictum est, si quis amplexibus fames detestantur, quis pa-
tens eorum euentu testat, quis hanc apertis annotata fuit fide plena reddidit.
Maliussem hinc quidam deserta propositio suppressa si p. alioem accepisset infidias.
Nunc cum necessitas, contra quam us de quibus congnant, impetat, et sine
augusto homine presigo, emendat ea castigantur ut scriptum est, quo
fideat, et pulset castitia detentis etas.

Bone vale. Spis Nantim 4. Non. Octob. Anno a Jpsi nato .i. 5. 28.

1. Petrus.

Exeantes agnos prope qd morte redam
Fides i. ingt. Ceres, hi mo. p. p. m. r. s.

2. Linus.
Linus tam vita, qd dogmate presunt vobis.
Anon. Subvenim misit ad a. f. f. f. f. f.

3. Celsus.
Dissens annos. monum vinu in fide ministrat
Celsus h. p. a. m. a. t. o. r. e. t. a. s. t. e. a. p. e. t. i. t.

4. Clemens.
Nominis pro ceteri. Clemens submochi in vobis.
Atque vite gaudia summa tenet.

5. Anacleto. 2.
Aerit barbaeos sacris Anacleto ab axis
Pro Ceteri omnis gloria regna petit.

6. Evaristus.
Mactix evarista pro Ceteri nominis mortem
Non timet, et vitam nunc sine fine tenet.

7. Alexander.
Mactix Alexander Ceteri dimittat in vobis,
Et summi cultum praeget in annis sacro.

8. Sixtus.
Emirat in Sixto clare proferat vite
Pro ceteri interpidum probat et ipse caput.

9. Telesphorus.

Mactix qui legem statuit iocunia marca
Presbiteri et fuit, ille Telesphorus est.

10. Higinus.
Delitio vultu gaudiaque scilicet Higinus
Post mortem vobis regna beata colit.

11. Pius.
Si vitam aspicias, si morte, si quoque facta
Est digni tali nomine papa Pius.

12. Anicetus.
Episcopus sanguis leges Anicetus pro ceteri,
Propter mactiximum nunc tenet astra tenet.

13. Solitus.
Cannibij sedas hic Solitus vobis, respiciat,
Pro Ceteri tandem nunc morte vult.

14. Eleutherius.
Sancto Eleutherius praeavit forte Britanni
Fandens doctrina Ceteri apostolici.

15. Victor.
Post mortem gaudet in glo doctissimus ille
Victor, Christianis qui pia scripta dedit.

16. Zephyrus.
Atq. Zephyrus mortem pro nunc Ceteri
Tenuit, namq. illi vinctos Ceteri erat.

17. Calixtus.
Cannibij dicitur interdixit Calixtum
Hic, qui vobis morte prosumptu adit.

18. Urbanus.
Urbanus vobis venerabile nomen in vobis
Presbiter, ad vobis mactix et ipse ingrat.

19. Pontianus.
Dignus pontianus pro Ceteri fundos vitam
Caudens, nunc vobis vult in aere poli.

20. Antipater.
Ceteri vobis Antipater sanctos fuit vobis
Episcopus pro Ceteri q. vobis nunc.

21. Fabianus.
Luceat ad vobis ingrat Fabiano edimbe
Anon digni mortem minus pontifis.

22. Cornelius.
Episcopus hanc hinc dicit Cornelius vobis.
Dicit et in vobis hic vobis ante mox.

23. Liberius.
Liberius vobis propro Valerian,
Fuit vobis vobis nunc vobis.

24. Stephanus.
Ceteri dicit vobis Stephanus vobis factus
Hic vobis vobis vobis vobis.

25. Sixtus. 2.
Dicit vobis Sixtus prope vobis mactix,
Mactix sed liquida vobis vobis vobis.

26. Dionysius.
Stelligeram mactix fraudit Dionysius vobis
Fiorida qui vobis gaudia vobis vobis.

27. Felix.
Felix mactixibus magnos vobis vobis vobis,
Tandem vobis vobis vobis vobis.

28. Eusebius.
Corpora vobis vobis vobis vobis vobis
Condit, mactix vobis vobis vobis.

29. Celsus.
Hanc vobis vobis vobis vobis vobis
Sub hexa, vobis vobis vobis vobis.

30. Marcellinus.
Marcellinus vobis vobis vobis vobis vobis,
Sed vobis vobis vobis vobis vobis.

31. Marcellus.
Marcellus vobis vobis vobis vobis vobis,
Fuit, mactix vobis vobis vobis vobis.

32. Eusebius.
Mactix vobis vobis vobis vobis vobis,
Tempora, et vobis vobis vobis vobis.

33. Melitius.
Mactix vobis vobis vobis vobis vobis,
Fuit vobis vobis vobis vobis vobis.

34. Symon.
Mactix vobis vobis vobis vobis vobis,
Laudibus amplius vobis vobis vobis.

35. Marcellus.
Mactix vobis vobis vobis vobis vobis,
Fuit vobis vobis vobis vobis vobis.

36. Julius.
Tunc vobis vobis vobis vobis vobis,
Sed vobis vobis vobis vobis vobis.

37. Liberius.
Mactix vobis vobis vobis vobis vobis,
Liberius vobis vobis vobis vobis vobis.

38. Felix. 2.
Mactix vobis vobis vobis vobis vobis,
Fuit vobis vobis vobis vobis vobis.

39. Damascus.
Mactix vobis vobis vobis vobis vobis,
Damascus vobis vobis vobis vobis vobis.

40. Sixtus.
Mactix vobis vobis vobis vobis vobis,
Fuit vobis vobis vobis vobis vobis.

41. Anastasius.
Mactix vobis vobis vobis vobis vobis,
Anastasius vobis vobis vobis vobis vobis.

42. Innocentius.
Mactix vobis vobis vobis vobis vobis,
Innocentius vobis vobis vobis vobis vobis.

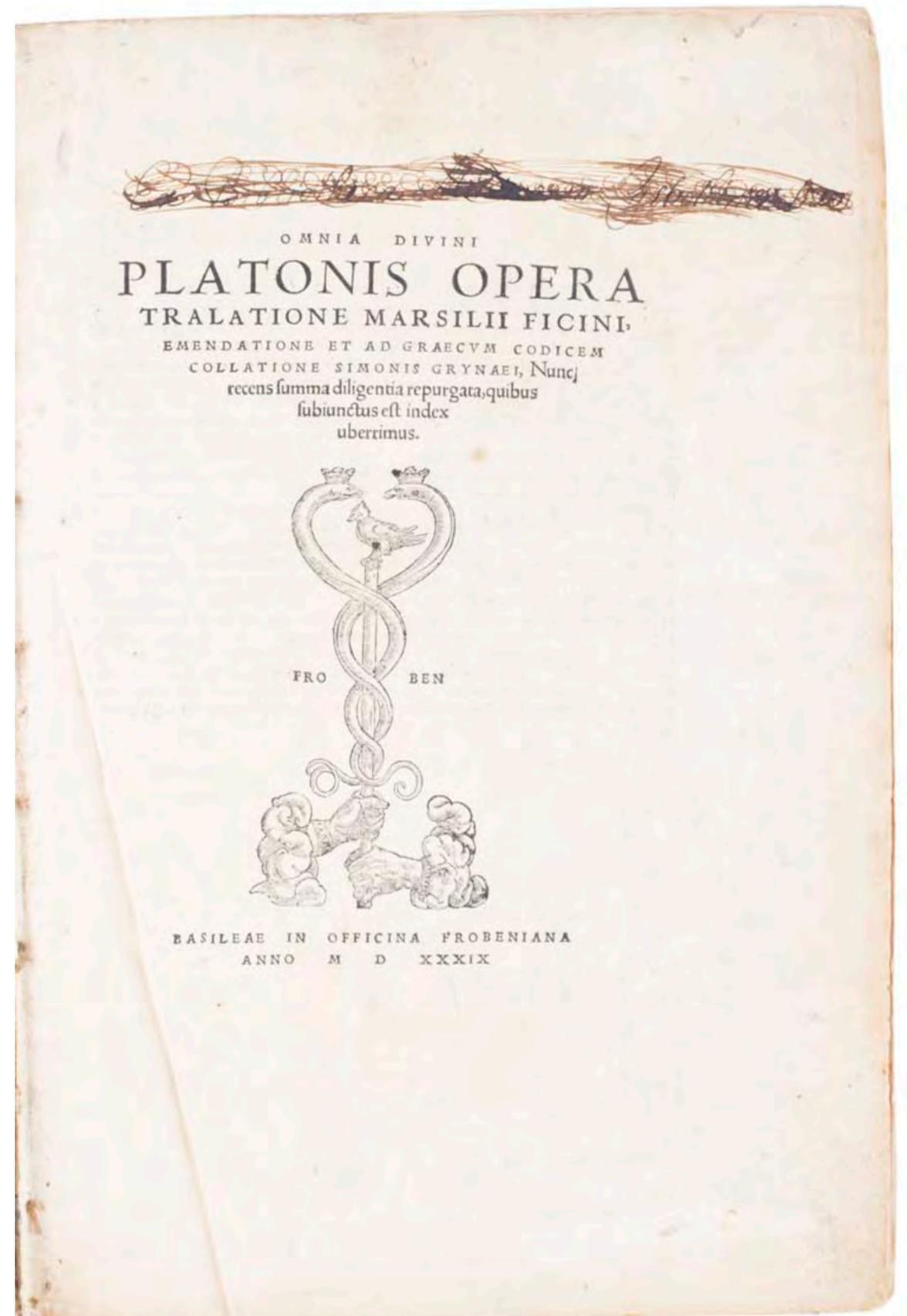
TRANSLATED BY FICINO, PROOFREAD BY ERASMUS,
AND ANNOTATED BY TWO READERS

42. **PLATO.** Omnia divini Platonis opera, tralatione Marsilii Ficini, emendatione et ad graecum codicem collatione Simonis Grynaei, nunc recens summa diligentia repurgata, quibus subiunctus est index uberrimus. *Basel, [(colophon:) Hieronymus] Froben [and Nicolaus Bischof], [August] 1539.*

Folio, pp. [12], 959, [1 (blank)], [29 (index)], [2 (blank)], [1 (device)]; large Froben device to title and to final leaf verso, woodcut initials throughout; marginal tear to P6 and (with loss, not affecting text) to 2N8, marginal paperflaw to Z2, damp-stain to upper corner pp. 39-56 and occasionally visible elsewhere; contemporary calf, rebacked in cloth, sides panelled in blind with borders and corner-pieces, titling and ornament stamped in gilt on upper side; corners bumped, extremities worn, surface scratched; seventeenth-century acquisition note in ink to front paste-down, early ownership inscription on title, obscured in ink; several contemporary marginal annotations in Latin, and another set of underlinings and annotations in French in a later, seventeenth-century hand. £2750

A very interesting copy, showing two very different sets of annotations, of the second printing (first 1532) of the esteemed Froben-Grynaeus edition of Plato's works in Ficino's translation, this edition with an index at the end.

'Marsilio Ficino (1433-1499) was the most influential representative of Renaissance Platonism. Together with Alberti, Pico della Mirandola, Cosimo de Medici, Politian, and Landino, he founded the Platonic Academy in Florence. Although several works of Plato had been available in Latin translations prior to the fifteenth century, Ficino made the first complete translation of the Platonic corpus into a Western language (1484). This publication marks a major point in the intellectual history of Europe. The work was of such high quality that it remained in general use until the eighteenth century. The sixth edition, emended by Simon Grynaeus (1493-1541), was issued by Johann Froben (1460-1527), one of the greatest printers and publishers of the period, who employed the renowned Erasmus as literary advisor and proofreader' (University of Chicago, *The Berlin Collection*, 1979).



prorsus ita se habent. Nonne satis iam perspicue patet, quid est iniusta facere & iniuriari, ac rursus quid agere iusta, quando quidem iustitia & iniustitia patent. Quoniam patet. Quia nihil à salubribus & insalubribus differunt. Nempe ut hæc circa corpus, sic circa animum se habent & illa. Qua ratione? Salubria quidem sanitatem inducunt, insalubria morbum. Plane. Similiter quoque iusta agere, iustitiam gignit in animo: iniusta facere, iniustitiam. Necessè est. Est autem sanitatem inferre, ita quæ in corpore sunt disponere, ut secundum naturam ipsius ordinem inuicem superentur & superent. Morbum autem inducere, usque adeo corporis partes inficere, ut contra naturam legem dominantur inter se subijcianturque. Est ita. Eadem ratione iustitiam præstare cuiquam, nihil est aliud quam animi partes in ordinem suum digerere, ut ad naturam normam pareant atque imperent. In iniustitiam uero ut contra naturam exuperent inuicem ac succumbant. Prorsus. Virtus igitur ut apparet sanitas quædam est, & pulchritudo, & robustus animi vigor. Præuitas contra morbus, turpitudine & imbecillitas. Est ut dicis. Nonne igitur exercitationes honestæ ad uirtutem acquirendam conducunt, turpes ad prauitatem deducunt? Necessè est. Restat ut uideatur, discutiendum, nunquid profit agere iusta, honesta colere, esse iustum, siue occultum id cuique sit, siue non: An iniuriari & iniustum esse, si modo non det poenas, neque fiat castigatione melior. Mihi quidem dicitur Socrates ridicula disceptatio ista fore uideatur. Si quidem corporis natura corrupta, uidetur non esse uiuendum, neque etiam in summa epularum & poculorum omnium affluentia, cunctis diuitiis, & totius orbis imperio. Natura uero eius quo uiuimus polluta atque corrupta, num uiuendum erit, si quis quodcumque liber aliud agat quam hoc unum, unde ab improbitate iniquitateque liberetur, iustitiam uero & probitatem adipiscatur. postquam talia hæc utraq; qualia narrauimus, apparuerit. Ridicula profecto. Verum posteaquam eò deuenimus, ut quam certissime fieri potest, quod hæc ita se habent, perspiciamus, minime desistendum. Per leuem minime omnium. Age igitur, inquam ego, huc accede, ut uideas quot species improbitas habet, ut mihi uideatur.

Virtutis una species, prauitatis innumerae
Reipublicarum modi quinque

Attende nunc. Nempe hæc digna spectatu. Sequor equidem, dicis modo. Atqui tanquam specula quadam, postquam huc ratiocinando conscendimus, una mihi species uirtutis occurrit, prauitatis innumerae. Ex quibus quatuor quidem modi potissimum sese offerunt, quorum meminisse oportet. Quomodo istud ais? Quot sane rerum publicarum modi sunt species suas habentes, totidem esse & animarum ipsius apparent. Quot? Quinque rerum publicarum, quinque rursus & animarum. Dic quales. Vnum aliquem reipublicæ modum esse hunc assero, quæ exposuimus. Duabus uero appellationibus declarari potest. Nam si inter principes ciuitatis unus quidam sit omnium præstantissimus, regnum uocabitur. Sin autem plures gubernatio appellabitur optimatum. Vera narras. Hanc unam ideo specie esse dico, quia siue plures gubernent, siue unus, nullus qui ita, ut diximus, educatus & eruditus fuerit, quicquam existimatione dignum in reipublicæ legibus permutabit. Neque enim consentaneum esset, inquit.

ARGUMENTVM MARSILII FICINI IN DIALOGVM DE IVSTO

NON sum nescius fore nonnullos, qui Apologiam à nobis expellunt, quæ Quintum hunc dialogum communionem omnium in ciuitate ponentem, defendamus contra calumnias, tum maledicorum, tum etiam ignorantium. Verum legant Platonem ipsum, precor, legant diligenter, ac sine inuidia iudicent, Apologiam (scio quid loquar) nullam desiderabunt. Plato igitur Phæbus humani generis medicus, cum animaduertiret & singulos homines & familias & ciuitates semper & ubique grauius egrotare, neque ullis hæcenus ciuilium medicorum medicamentis tot seculam frustra curatum, uel liberari morbo, uel saltem leuari paulum, atque minimum conualescere, tam prudenter quam pie ad legem illam se contulit præcipuam apud medicos, quæ medicis sancit auctores, si quis medicamentis saluberrima, puta frigidis, diu adhibitis minime conualescat, esse tandem rite ad calida transendum. Cognoscens ergo genus humanum per leges distribuentes propria tot seculis nihil proficere, immo uero in deterius quotidie labi, non iniuria ad amicitiam se transiit leges, communi inter amicos omnia fore iubentes, ut diuisione diuisionisque & miseria sublata causa, concordiam, unionem, felicitatem consequeremur. Sed aliter rursus exordiamur. Socrates in principio quarti disciplinam educandæ iuuentutis cunctis legibus anteponebat, raptim attingit, uideri optimam disciplinam

Handwritten notes in the left margin:
 Iste est...
 Quod dicitur...
 Socrates...
 Plato...
 Aristoteles...
 Cicero...
 Seneca...
 Epictetus...
 Marcus Aurelius...
 Plotinus...
 Hieronymus...
 Augustinus...
 Bernardus...
 Thomas Aquinas...
 Albertus Magnus...
 Rogerus Bacon...
 Raymundus Lullus...
 Nicolaus Copernicus...
 Galenus...
 Hippocrates...
 Avicenna...
 Rhazes...
 Paracelsus...
 Vesalius...
 Harvey...
 Boyle...
 Newton...
 Leibniz...
 Kant...
 Hegel...
 Marx...
 Freud...
 Einstein...
 Turing...
 Gödel...
 Turing...
 Gödel...
 Turing...
 Gödel...

While editions of Aristotle's works were often annotated by scholars throughout the centuries, as they made up the central spine of the European educational syllabus, copies of Plato's editions with early annotations are rare. Our copy bears evidence of two readings: one contemporary to the printing, in Latin, and another by a seventeenth-century French owner.

The earlier annotations, in a small, discreet sixteenth-century hand, bear witness to a thorough reading able to 'home in' on many of the most salient philosophical points throughout the dialogues: comments or highlighting marks concentrate on the meaning of virtue (*Meno*); multiple notes are associated with the nature and legitimacy of rule and the role and limits of rulers, rulers' relation to laws, the origins and purposes of authority, types of government (*De Regno* or *Civile*); other annotations explore the dangers of intemperance and mendacity (*Hippias Minor*); more notes are devoted to the duties of teachers and learners, others to cosmology and the nature of the world (*Timaus*).

The later, seventeenth-century set of annotations is not as thorough, but more selective and idiosyncratic. This reader, who writes mostly in French, devotes particular attention and many notes to the *Republic* and the *Laws*. It is a critical reading, which includes citations against Plato's points, some cross-out markings in the text, and a few negative remarks on Plato's style, which the reader finds tediously prolix in places, such as 'The two or three pages that follow on the definition of justice seemed to me full of words, and left me no idea...' (p. 533, *trans.*).

The study of Renaissance Platonism has only recently been undertaken with full consideration of material evidence of readership. James Hankins' two-volume *Plato in the Italian Renaissance* has shown the value of such approach, placing the interpretations of Plato within broader hermeneutical assumptions and practices, and in the context of the critiques faced by Plato's thought in sixteenth-century Italy. This copy affords an insight into such a context, allowing for an extension of that approach into the late seventeenth century and into France.

Hoffmann III, 302; VD-16 P-3278; not in Adams.

IN A CONTEMPORARY VASE-OF-FLAMES BINDING

43. **PLUTARCH.** La seconda & ultima parte delle vite di Plutarcho, di greco in latino et di latino in volgare novamente tradotte et historiate. [(Colophon:) Venice, Nicolao di Aristotile detto Zoppino, March] 1525.

4to, ff. CCXV, [1 (blank)]; title in Roman and black-letter, printed in red and black within *criblé* woodcut border, text printed in italic in 2 columns with woodcut initials and 27 woodcut illustrations (58 x 114 mm), woodcut St Nicholas device to colophon; tear (72 mm approx., without loss) to f. IX and another (repaired) to f. III; contemporary Venetian (?) morocco, upper board lettered 'ULTIMA P. DELLE V. DI PLUT' in gilt, each board tooled in gilt with a central vase of flames and two fleurs-de-lys, surrounded by rays, within an inner border roll-tooled in blind and an outer blind-tooled composite border, spine tooled in blind with repeated lozenges, vestigial ties to each edge, edges stained blue and speckled red, single-core endbands in 2 colours, sewn on 3 pairs of cords; a little rubbed with some largely superficial wear, fore-edge of upper board bumped, end-caps lost with chipping at head of spine, a subtle repair to lower joint; title inscribed by Benvenuto Oliverio at head 'Die Veneris Viiij Januarij mccccxv' and at foot 'Redde me Benvenuto oliverio florentino', the inscriptions repeated below colophon and dated June 1528, f. Iiv inscribed 'B.S.' in large letters, a passage from St Bernard's *De consideratione* copied to final blank, contemporary annotations to 224 pp. of text. £2750

An attractive illustrated edition of twenty-seven of Plutarch's lives, extensively annotated by a Papal tax-collector, in a striking contemporary binding.

The contemporary binding, titled in gilt on the upper board and decorated both in blind and gilt, employs a striking central tool of a vase of flames. Hobson identifies this emblem in renaissance tooling as a symbol of love, whether carnal or spiritual, or of devotion to a patron. Though a frequently used motif, we have not been able to locate any other use of the same tool, other instances showing small handles on the 'hips' of the vase rather than the more elaborate handles found here. The floral roll and the unusual repeated strapwork tool used for the borders are likewise unidentified. For two uses of the same (or very similar) fleur-de-lys and ray, however, see De Marinis 470 and 1207 *ter*.





Zoppino's *Seconda et ultima parte* completes for the first time Giorgio Rusconi's *Prima parte* of 1518; copies are also sometimes found with the later *Prima parte* reprinted by Zoppino in July 1525. The present copy is inscribed and extensively annotated by Benvenuto Oliverio, who later served as a Papal tax-collector from 1544 to 1547 (U. Penn. MS Codex 1504, f. 4). His annotations and manicules for the most part draw attention to salient points in the text, as well as extracting key words and adding occasional comments.

Brunet IV, col. 741 (misdated 1522); EDIT 16 41051 (duplicate 74888); Essling 598; Sander 5788; see Hobson, *Humanists and Bookbinders*, pp. 165-166.

Die' Veneris . viij . Januarij . MCCCCXCVI .

LA SECON-
da et vltima parte delle
vite di Plutarcho di
greco in latino et
di latino in vol-
gare noua-
mente
tradotte et hystoriate.

M . D . XXV .

Item sub pena excommunicationis late
sententie como nel breue appare.

Redd. me' Benvenuto Oliverio florentin

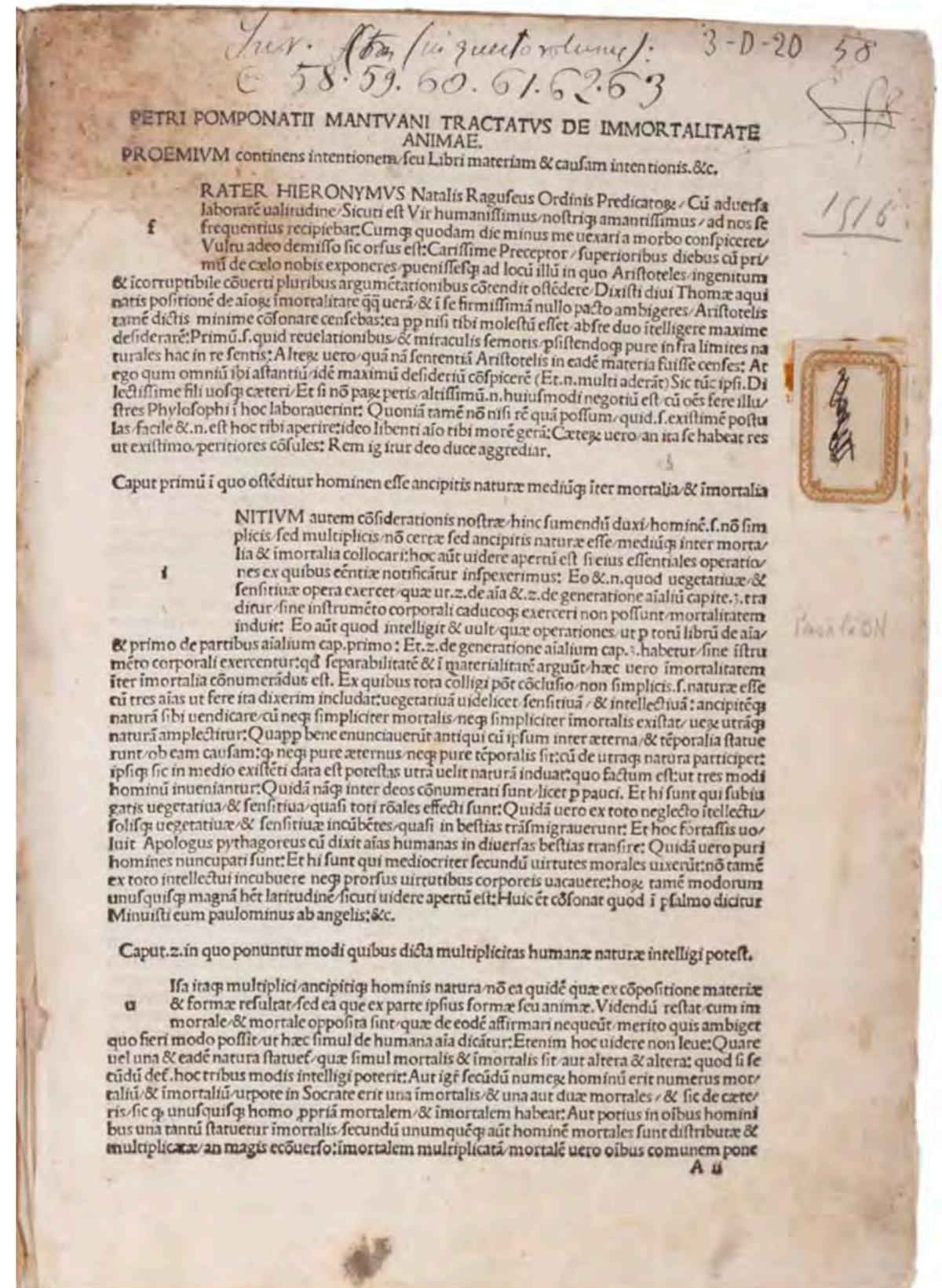
POMPONAZZI'S MOST CONTROVERSIAL WORK
AND THE RESULTING DEBATE

44. **POMPONAZZI, Pietro.** Tractatus de immortalitate animae [bound with five other contemporary works on the same subject]. [(Colophon:) Bologna, Iustinianus Leonardi Ruberensis, 1516.]

Folio, ff. [17 (of 18, lacking title)]; gothic letter, guide-letters, errata and printer's woodcut device on recto of last leaf; unobtrusive and regressing stain in upper inner corner of the sheets in the first half of the book; a very good, fresh, unsophisticated copy, bound with five other contemporary works (see below) in contemporary limp vellum, flat spine lettered in ink; foot of spine worn and spine partly detached (but holding firm); paper shelfmark label and nineteenth-century inscription (giving content, a serial number and a shelfmark) in the margins of A2, indicating that the title-page had been discarded prior to the nineteenth-century acquisition; preserved in a custom-made morocco case. £25,000

Extremely rare first edition of one of the most momentous publications in the history of philosophy, here part of a remarkable contemporary Sammelband including some of the works that constituted the 'Pomponazzi affair'. 'The result of the whole affair [meant that] in the future, philosophy would no longer be identical with Aristotle ... a philosopher could be a Thomist, an Aristotelian, a Platonist or anything else, provided that his philosophy was conclusive and coherent (*Cambridge history of Renaissance philosophy*, p. 507).

Pomponazzi had begun questioning whether the soul is immaterial and immortal in the early 1500s during his (unpublished) lessons, but it was only in 1516, after the 1513 promulgation of the Fifth Lateran Council decree formally outlining the church's dogma of the individual immortality of the soul, that his treatise *De immortalitate animae* was published, arguing that the soul's immortality cannot be rationally demonstrated. The result was immediate and public scandal. The pamphlet in fact simply concluded that the question of immortality is a neutral problem, incapable of resolution through natural reason. But at the time the subtlety and balance of the argument was overshadowed by his 'provocation of both ecclesiastical and philosophical authority' (*ibid.*, p. 504), and the work was immediately condemned by Leo X and publicly burned. 'It was only the support of Cardinal Pietro Bembo that enabled Pomponazzi to avoid the charge of heresy and the extreme penalties which it entailed' (S. Perfetti, in *The Stanford Encyclopedia of Philosophy*).



The outburst of criticism was clearly immediate, as Pomponazzi produced a self-defence in February 1518. That same year one of the leading Aristotelian authorities of the time, Pomponazzi's former colleague and philosophical opponent Agostino Nifo, wrote a rebuttal with the same title *De immortalitate animae*, to which Pomponazzi replied in his *Defensorium*, published in 1519. Both these works are also present here as first editions, as well as the 1519 criticism by the Dominican Bartolomeo Spina, who reproached his own former minister general, Cajetan, for having 'paved the way' by abandoning Aquinas's interpretation of Aristotle.

'These controversies induced [Pomponazzi] not to publish two other works which he completed in 1520: *De naturalium effectuum causis sive de incantationibus* ("On the Causes of Natural Effects or On Incantations") and the *Libri quinque de fato, de libero arbitrio et de praedestinatione* ("Five Books on Fate, Free Will and Predestination"); the two treatises were published posthumously in 1556 and 1557 at Basle by Guglielmo Grataroli, who slightly modified them' (*ibid.*).

While the absence of A1 (title only on the recto, and dedication on the verso) is regrettable in its affecting the bibliographical integrity of this copy, the well-thumbed appearance of Aii, the first text leaf, which bears all the historical marks of an initial leaf (nineteenth-century shelfmarks and content notes) is evidence that the title must have been discarded at an early stage, like the final blanks in two of the other works bound here.

Pomponazzi's work is here bound with:

NIPHUS, Augustinus. De immortalitate anime. Libellus. [(Colophon:) Venice, heirs of Octavianus Scotus, 1518.]

Folio, ff. [2], 24; text in two columns, one large and numerous small woodcut initials, running titles, shoulder notes, printer's device at end; a clean, crisp copy; nineteenth-century serial numbering inscription on title.

POMPONAZZI, Pietro. Defensorium Petri Pomponatii mantuani. [(Colophon:) Bologna, Iustinianus de Ruberia, 1519.]

Folio, ff. [40]; a clean, crisp copy; a nineteenth-century serial numbering inscription on title.



De immortalitate

anime

Questiō de aīe immortalitate p̄us distinguēdus est. q̄ p̄ponēdū. ¶ An̄q̄rēs quē de aīe immortalitate sit Arist opinio, ceteroꝝ op̄iones, qui lumine n̄āli d̄ifferuerūt, p̄c̄ termittēs, p̄cipue Platonis, oim̄inate quērit. Cap. I.

Aduersus ea q̄ sunt in probe- mo con- t̄ta.

De p̄p̄. incuria.



Pomponaciu^s ḡ cam de humanē aīe im- mortalitate d̄iffere- re proposuisset, nul- la de aīa p̄missa di- stinctōe, de aīe imor- talitate quērit. Cum v̄o quid de q̄nēbac sub p̄uro n̄āli lumi- ne sentiēdū sit adie- cerit, qd̄ de illa atti- gerit Ari. ceteris p̄bi- losophis p̄termis- sit, qd̄ de Platone etiā:

Leob.

d̄iffere re pollice- f. quoz̄ alieꝝ aduersus Ari. p̄cepta p̄po- suit. Alieꝝ v̄o de negligētia notādū est. Qd̄ qd̄ē p̄ cōtra p̄cepta Ari. p̄ponat: t̄stis est Ari. ipse, qui cū multa de aīa ipsa d̄iffere p̄posuisset, p̄ de aīa lib. p̄cipit nec illa cē p̄ponēda, nec d̄iffere dā, nisi p̄us de aīa ipsa d̄istinctio fa- cta fuerit, nō. n. aīa v̄n̄is sp̄ē est, quē admodū p̄bi arbi- trant: qui suo r̄p̄e d̄isputarūt: p̄p̄ea ingit, nūc qd̄ē enīz d̄icētes, q̄ quēretēs de aīa, de humana vident̄ solū itēde- re: qd̄ qd̄ē cuiz minime verū sit: p̄cepit vt de aīa ip̄a p̄side raret an partibilis per sp̄ē sit p̄o d̄ia aīaluz: an iparti- bilis v̄n̄aq̄ atq̄ specie eadē in oib⁹: vt Platonici, et p̄bi- thagorici putauerūt: qui suo tēp̄te p̄babatur: vt eo loco Simplicius notauit: p̄d̄pon. q̄ quēretēs de aīe immortali- tate: si p̄p̄atheticē d̄iffere cupiebat, p̄us de aīa d̄istinguerē debuerat. Quā ob cās, p̄philoponus vir doctissimus, qui sub Ammonij doctria cōmē⁹ in libris d̄ aīa collegit, res hāc d̄iffere p̄ponens, de aīa, quā d̄icēti p̄sychen appellat, ita d̄istinguit: nā aīaz̄ alia humana, aīa ferina, aīa phy- sica h̄ est vegetabilis, siue stipica est. Dumanc̄ aut̄ cō- plures p̄tes assignat, nāz̄ aīa noetica, hoc est intellectua, aīa d̄ianoetica, h̄ est d̄iscursiua, siue rōnalis: aīa p̄bāta- stica est. Quā d̄istōne p̄missa quērit an humana aīa mor- talis sit, an immortalis, et si humana immortalis: an tota, an noetica h̄ est intellectua solū: cetero v̄o mortales, quas rem. cū p̄d̄po. p̄termisisset, nec Ari. nec expositor̄ p̄ce- pta seruauit. Qd̄ aut̄ de negligētia sit notādus, dum solū quē Ari. f̄erit in re illa, p̄ponat d̄iffere re: facile demō- strari p̄t. Primo qd̄ē ex eo, qd̄ doctissimi p̄bi de immor- talitate humanē aīe d̄ifferuerūt, et qd̄ē solū p̄hysicis rō- nibus incesserūt: qui nō minori diligētia de re illa et p̄tra- ctarūt, et elaborarūt: vt de p̄tēpotanc̄is Ari. loq̄r, et deo- p̄hast⁹, Endemus, Xenocrates: qd̄ de immortalitate animi diligēter libellos p̄fecerūt. Ante hos Socrates, et cno- p̄hanc̄, et Lbreātor. Dī. n. omni hōta omni loco, et cuiz oi- boie de animi immortalitate d̄isputarūt. S; si erāt bi p̄c̄- tere d̄i, vel qd̄ eoz̄ libri nō facile habent̄: vel qd̄ eoz̄ op̄i- nionib⁹ nō v̄rimur: Plato magnus r̄erū diuinaz̄ Maḡ p̄tere d̄us nō erat, cuius libri oēs gr̄ce editi sunt: et ad- modū latine. Dī. n. et si de animi immortalitate sp̄ar̄is cō- plurib⁹ in locis d̄isputauerūt: in p̄b̄dōne p̄cipue rem hāc attingit, vbi p̄stat cum, nō nisi p̄hysicis rōnib⁹ incesse- rit. Accedit ad hęc Ari. ipse, qui cū de aīa cōplures q̄nēs p̄- tractasset, eaz̄ v̄itates d̄efinit nunq̄, nisi auditis p̄iscoꝝ op̄ionib⁹ quē de illis p̄cesserūt, quasi nō h̄i v̄itas h̄i pos- sit, nisi ceteroꝝ op̄iones narrent̄, quē aut̄ p̄o v̄itate, aut p̄tra v̄itate r̄p̄te sunt. p̄. Quēre qd̄ velit Ari. in tā gra-

ui p̄bleumate, videt̄ admodū vanū: cū ipse de immor- talitate animi in nullo libroꝝ, eoz̄ dico: qui vel gr̄ce, vel latine ad nos p̄uenērūt, fecit quēstū per se. Cum. n. in li- bris de aīa, et in libris de aīalibus cōptures q̄nēs de aīa ipsa et generatiz, et speciatim p̄posuisset, nō memini me aliquā legisse, quē d̄ immortalitate humanē aīe mota cēt: cū igit̄ de humanē aīe immortalitate nihil, nisi obiter locu- tus sit, iure vanū videt̄ quēre re qd̄ ipse velit, cuiz ex his, quē obiter d̄icunt̄: nihil certi accipi possit: cuiz p̄o diuer- sis q̄nāz̄ diuersa asseram⁹. Signū nobis asserit, nāz̄ cū in libris ethicōꝝ d̄isputasset an fortis debeat se morti expo- nere, vt fortitudis actu potiri possit, accepit post mortēz̄ nihil remanere: qd̄ qd̄ē nō ab re fecit, nāz̄ si post mortēz̄ aīus relinqueret̄. nulli dubiū esset, fortē se morti debere exponere: vt ergo quēstū veritas oīo habeat, accipit, id, quo cōcesso veritas oīo relinquet̄. Duz̄ v̄o eisdē in libris de felicitatis amplitudine loqueret̄: sumit post mortem aliqd̄ remanere, et ad mortuos p̄uenire bonū et malū ex his, quē eoz̄ p̄pings p̄tingunt in vita: hoc. n. fecit, vt fe- licitatis amplitudines extolleret, nosq̄z moneret ad h̄i, beateq̄z viuēdūz̄. Similitudōne et in n̄ālib⁹ libris p̄cessit: vbi is quē dicit, et raria sunt: ipse t̄i nō sibi h̄ius est, cuiz nō ex p̄posito, et tāq̄ per se quēstū illa dixerit, s; obiter. De Platone v̄o nō ab rōne dici posset esse sibi h̄ius si di- uerfa diceret̄: cū de immortalitate ai fecisset quēstū per se, et ob hāc rem doctissim⁹ Pamphylus Eufebius. 13. lib. cū de Platone incōstantia loqueret̄: demōstrauit Pla- tones in his, quē de aīo dicit, nō esse sibi cōstantē: qd̄ an vep̄ sit, postea dicem⁹: vep̄ ille de Platone ita dicere po- tuit, qd̄ de aīo fecit quēstū per se. In vanū ergo laborauit Pompo. quū quērit d̄isputare, qd̄ Aristoteles de immor- talitate senserit: qd̄ē de illa nihil p̄ se quēstū, nihilq̄z dilucide dixit, sed ea quē ex d̄ictis ab eo colligim⁹: sunt obiter d̄icta: quib⁹ nulla p̄orius fides adhibēda est: nec asserendum est, qd̄ ex d̄ictis obiter colligim⁹, id omne esse de Aristotelis mente.

Cap. 10.

Si intellectua aīa, aīusq̄ ipse eēt simplr̄ mortalis: bō nec simplr̄, nec fm̄ qd̄ esset mediū inter mortalia et immor- talia: imo esset in extremo mortalis. Cap. II.

Aduersus ea q̄ ca. h̄. d̄itur.

Post hęc Pompo. p̄bare enit̄ argumentō ab operationibus sum p̄o doem̄ ipsuz̄ esse inter mortalia et immortalia mediū: nam si ad opera- tiones sensitiue aīe / atq̄z vegetatiue attende- rimus: inter mortalia eū cōstituem⁹: q̄n̄q̄dem operatiōes h̄i instrumētariē sunt: veluti quē aīalū mor- taluz̄ h̄ntur. Sin aut̄ ad intelligere et ad velle, ipsuz̄ iter mortalia collocabim⁹, qd̄ optiōes de sine instrumētis sint. Quod qd̄es nec est sibi cōstās, nec p̄partheticū. Qd̄ nō sibi cōstat, facile p̄bamus: nāz̄ ipse in eius libelli cap. ix. p̄hysice arbitrat̄ur intellectua aīaz̄, animūq̄z ipsū esse mortale simplr̄. Tūc argumentō: intellectua aīa, aīusq̄z ipse est simplr̄ mortalis, ergo est genit⁹, et ex semie dedu- ctus, hęc p̄ntia fm̄ d̄icere nō est dubia: q̄ppe cuiz fm̄ ipsuz̄ oīs forma, quē suo subiecto d̄efinēte, d̄efinit̄ eē: sit cōstituta in esse per subiectū: sitq̄z de illius potētia a mo- tore corporeo in lucē deducta: vt clarissime cōplurib⁹ lo- cis ab eo est d̄ictum. Qd̄ v̄o hęc p̄ntia sit Aristo. facile p̄s. Nāz̄ Aristo. nō posuit aliū modūz̄, quo res incipiūt, nisi gn̄ationē, vt ipse fateē: codēz̄ loco: vel si posuit duos mo- dos, vt 2^o de gn̄atiōe aīaluz̄ libro inuit, fortasse fecit, qd̄ forma arbitrat̄us est aliās esse mortales, cum corpore incipiētes, et cū eis d̄es d̄efinētes, aliās immortales, incipiē- tes qd̄es nō ante corpus, sed remanētes d̄efinētiū ipse gn̄ationē fecit, immortaliū creatiōē, vt clarissime eo loco cōstat, si ergo intellectua aīa, aīusq̄z ipse mortalis simplr̄

Cap. 13.

NIPHUS, Augustinus. De nostrarum calamitatum causis liber ad Oliverium Carafam. [(Colophon:) Venice, heirs of Octavianus Scotus, 1505.]

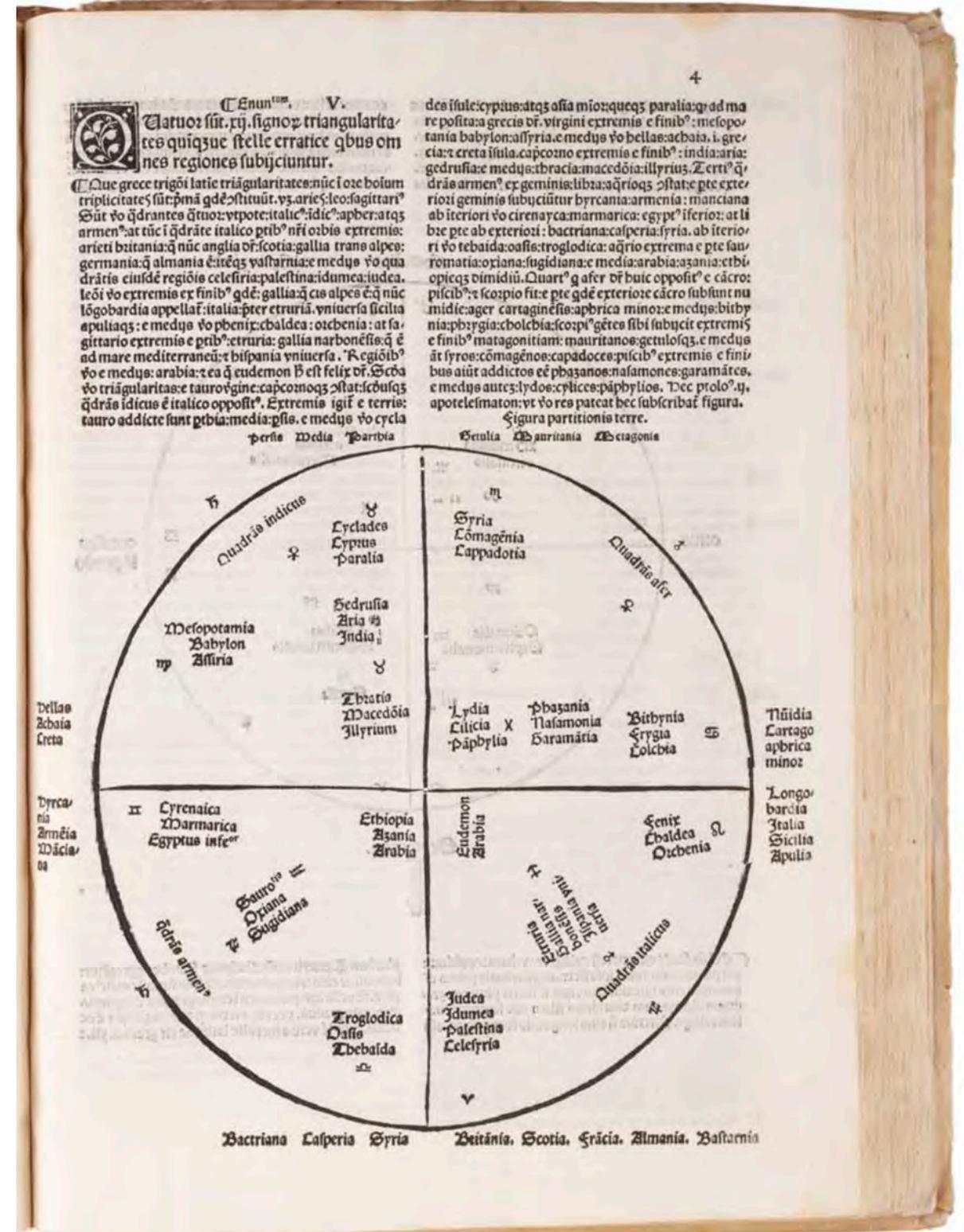
Folio, ff. 33 (bound without the final blank); text in two columns, three large astrological woodcut diagrams within text, one large and numerous small woodcut initials, running titles, shoulder notes, printer's device at end; a clean, crisp copy; nineteenth-century serial numbering inscription on title.

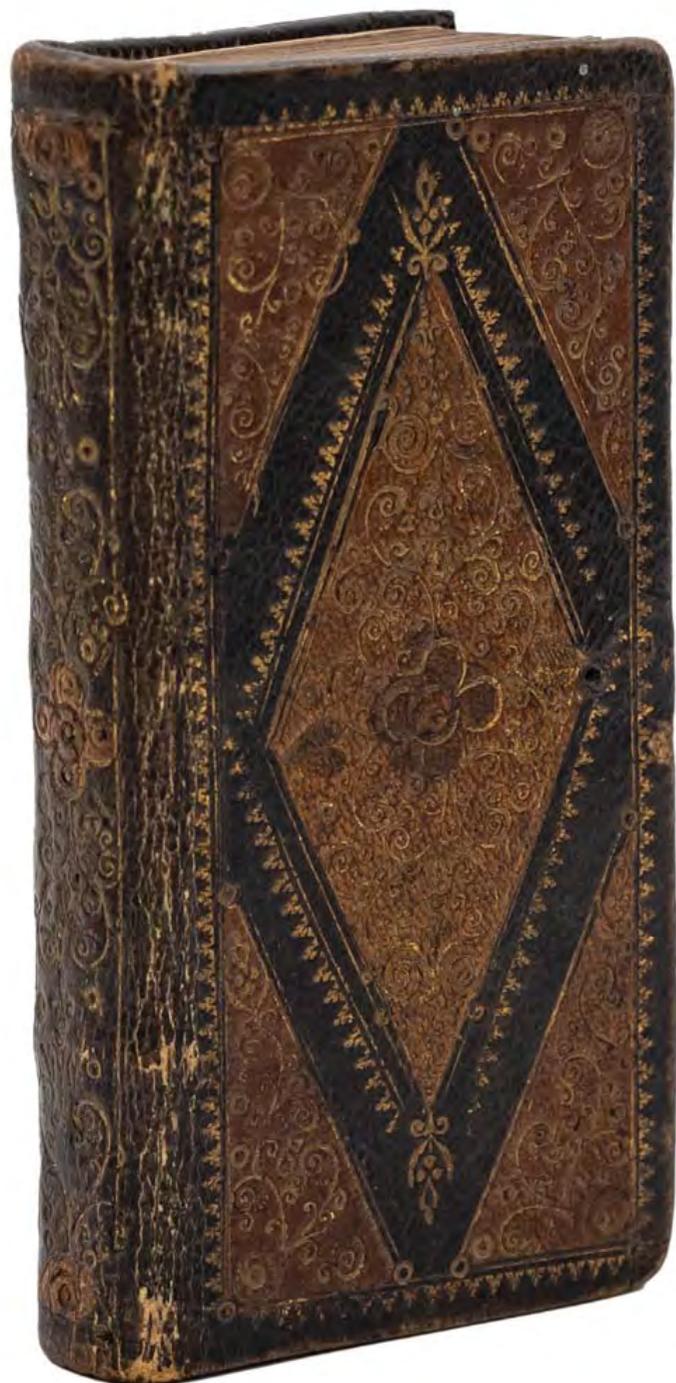
SPINA, Bartolomeo [Bartholomeus de SPINA]. Opuscula [sic] edita per fratrem Bartholomeu[m] de spina pisanum ordinis predicatorum de observ[an]tia lectorem sacre theologie: que in hoc volumine continentur hec sunt. Propugnaculu[m] Aristo. de immortalitate anime contra Tho. Caietanum cu[m] littera eiusdem Caietani ex c[om]mentatione sua super libros Aristo. de A[n]i[m]a quantum proposito deseruit assumpta. Tutela veritatis de immortalitate anime contra Petru[m] p[ro]ponacium Mantuanu[m] cognominatum Perettum cu[m] eiusdem libro de mortalitate anime fideliter toto inserto. Flagellu[m] in tres libros apologie eiusd[em] Peretti de eadem materia. Utilis Questio de ordine sacro. [(Colophon:) Venice, Gregorius de Gregoriis, 1519.]

Folio, ff. [61], without final blank; a little unobtrusive worming in gutter of early quires, pinhole in text in second part, but a very good copy; nineteenth-century serial numbering inscription on title.

OPTATUS, Caesar. Opus tripartitum de crisi de diebus criticis et de causis criticorum. [(Colophon:) Venice, heirs of Octavianus Scotus, 1517.]

Folio, ff. 12; with woodcut initials and two woodcut astrological diagrams to text, woodcut printer's device at end; some light dampstaining mainly to the gutter, the text block coming a little loose in the binding, but a very good copy; nineteenth-century serial numbering inscription on title.





CONTEMPORARY MOROCCO WITH ONLAYS

45. [PSALMS.] The whole Booke of Psalmes, collected into English Meter by Tho. Strenhold, Jo. Hopkins, W. Whittingham, and others ... with apt Notes to sing then withal ... London, Printed by T. C[otes] for the Company of Stationers, 1637.

24mo, pp. 330, [6 (table)]; title-page with a border of printer's tools; a very good copy, ruled in red throughout, in handsome contemporary black morocco, with onlays in tan morocco (large diamond centrepiece and cornerpieces, central quatrefoil, all gilt with small floriate tools), gilt edges. £2750

A very attractive pocket psalm-book with tunes, ruled in red throughout and in a handsome binding. Such diminutive psalm books began to appear at the end of the sixteenth century, printed for the Company of Stationers, who had the monopoly. The printer here was Thomas Cotes, most famous as printer of the Second Folio of Shakespeare in 1632, who became a Master of the Company in this year.

ESTC records three copies only, at Harvard, Yale and Trinity College Melbourne.

STC 2672.7.

PUSHKIN'S RARE HISTORY OF PUGACHEV'S REVOLT
IN A CONTEMPORARY RUSSIAN BINDING

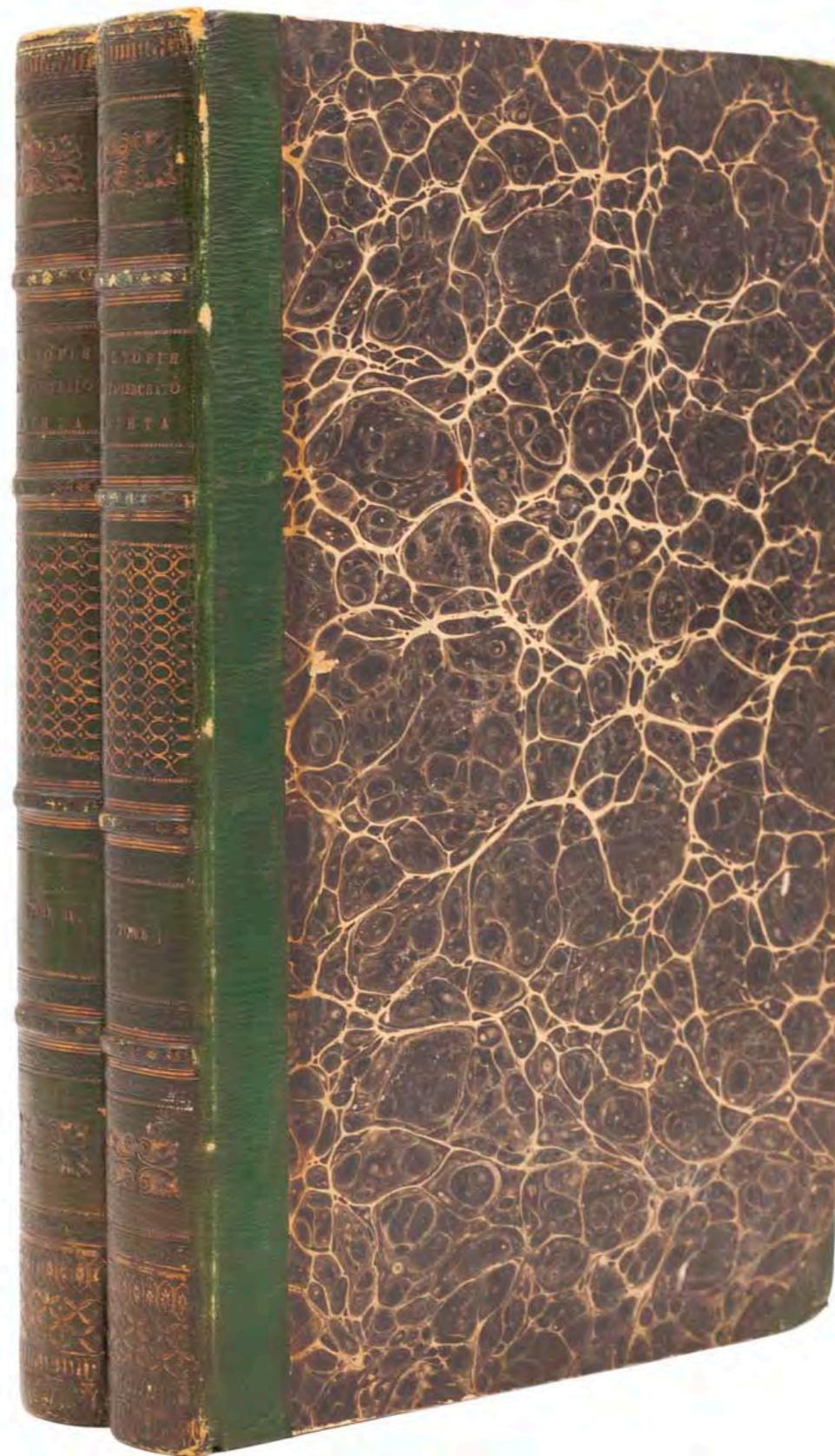
46. [PUSHKIN, Aleksandr.] Исторія пугачевского бунта [Istoriia pugachevskago bunta; History of the Pugachev Rebellion]. *St. Petersburg, Chancellery press, 1834.*

3 parts in 2 vols, large 8vo, pp. [8], 168, 110, [2], 6, 2, [2 (errata)], [4]; [2], 4, [2], 336, [2 (blank)]; with engraved map, engraved numismatic portrait of Pugachev, and four leaves of lithographic manuscript; bound without the frontispiece portrait, map with tear into lower left side, occasional light staining, but a very attractive set in contemporary Russian green half morocco, marbled sides, panelled spines decorated and lettered in gilt; extremities lightly worn; **from the family library of Viktor and Aleksandr Gal'fter**, with stamp on titles and last leaf. **£9500**

Rare first edition, in a contemporary Russian binding. Pushkin undertook his foray into the genre of history-writing with the utmost regard for his sources: from archival documents and eyewitness reports to direct inspection of the places where the conflict played out, he acquired an exceptionally well-documented array of information for what was to be, according to his working title, the 'History of Pugachev'. Tsar Nicholas II, however, facilitated his work through a substantial loan, insisting that the title should include the word 'rebellion'.

Our copy includes, as part of the first volume, the 110-page supplemental notes which do not appear in all copies and were not mentioned by Smirnov-Sokol'skii. This copy has the further distinction of a notable provenance: it bears the stamp of the family library of Russian senior officers Viktor and Aleksandr Gal'fter. A distinguished general, Viktor Gal'fter (1868–1951) left Russia during the Revolution, and died in London, whilst his brother Aleksandr, also a high-ranking officer, fell victim to the State purge.

Kilgour 887; Smirnov-Sokol'skii, *Pushkin* 33.



'MAY DESPOTISM BE FOR EVER ABOLISHED!'

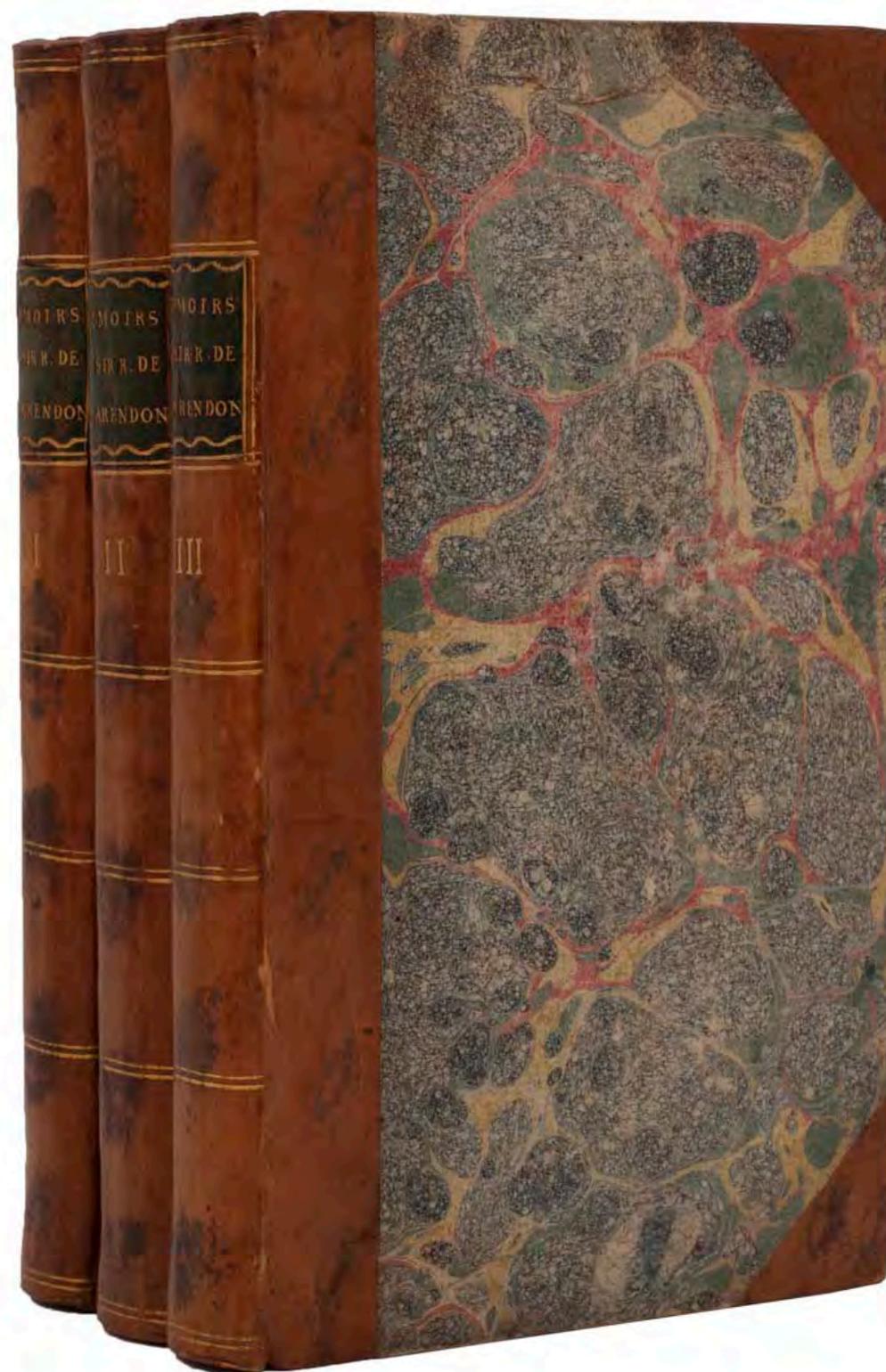
47. **REEVE, Clara.** *The Memoirs of Sir Roger de Clarendon, the natural son of Edward Prince of Wales, commonly called the Black Prince; with Anecdotes of many other eminent Persons of the fourteenth Century ... London: Printed for Hookham and Carpenter ... 1793.*

3 vols, 12mo, pp. [iii]-xxiv, 221, [3 (ads for Hookham's Literary Assembly)]; [2], 249, [1]; [2], 217, 217-231; wanting half-titles and the four leaves of terminal ads in volume III, but **a fine crisp copy in contemporary catspaw half calf** and marbled boards; green morocco labels, yellow edges. **£2750**

First edition. After several novels with contemporary settings, Reeve returned here to the past, though it is less gothic than her *Old English Baron*. The historical setting is a foil for a commentary on contemporary post-Revolutionary French politics. Reeve had been an initial supporter of the Revolution, but like many lost her taste for it during the Terror. Her preface here notes that 'The new philosophy of the present day avows a levelling principle, and declares that a state of anarchy is more beautiful than that of order and regularity. There is nothing more likely to convince mankind of the errors of these men, than to set before them example of good government, and warnings of the mischievous consequences of their own principles' – such is Reeve's intent here.

Hookham's Literary Assembly, advertised here, was the re-vamped successor of their thirty-year-old subscription library; 'at very great expence', Hookham 'fitted up an elegant suit of apartments for the establishment', whose patrons included the Prince of Wales. Subscriptions were 2 guineas per annum, though 'respectable foreigners', *i.e.* those fleeing France, could subscribe for half that – these included Madame de Genlis.

Garside 1793:37; Summers, *Gothic Bibliography*, p. 411.



LA DAFNE
D I
OTTAVIO RINUCCINI
NUOVAMENTE STAMPATA
IN OCCASIONE DELLE FELICISSIME NOZZE
DEL SIGNOR MARCHESE
PIER FRANCESCO RINUCCINI
CIAMBERLANO DI S. A. I. R.
LA GRANDUCHESSA DI TOSCANA
BARONE DELL' IMPERO
CON LA NOBIL DONZELLA LA SIGNORA
TERESA ANTINORI.

FIRENZE MDCCCX.

NELLA STAMPERIA DI BORGOGNISSANTI.

IN UNBOUND SHEETS

48. **RINUCCINI, Ottavio.** *La Dafne*, nuovamente stampata in occasione delle felicissime nozze del signor marchese Pier Francesco Rinuccini, ciamberlano di S.A.I.R. la granduchessa di Toscana, barone dell'Impero, con la nobil donzella la signora Teresa Antinori. *Florence, Borgognissanti, 1810.*

4to, pp. 62, [2 (blank)]; an excellent example folded in sections, unsewn and unopened, with deckle-edges. **£650**

Scarce edition of Rinuccini's *Dafne*, the first printed opera libretto, an extremely rare survival preserved unbound in folded sheets.

'Generally considered the first opera' (Grove), *Dafne* was performed in Florence for the Carnivals of 1598, 1599, and 1600, and its libretto published in 1600 (although a single copy of an undated edition, today preserved in New York Public Library, could possibly be associated with the first performance of 1598). The present edition, curated by Luigi Fiacchi, was printed for the prominent patron of music Pietro Leopoldo Ricasoli (1778–1850) to celebrate the marriage of his brother-in-law, Pierfrancesco Rinuccini, the last descendent of *Dafne's* author Ottavio, with the noblewoman Teresa Antinori.

Library Hub (Copac) records only three copies in UK, at Oxford, Leeds, and the Rylands.

Gamba 844 ('Bella, nitida e corretta edizione').

DE
MORBIS
OCCULTIS,
ET VENENATIS.
Libri Quinque.

EVSTACHIO RUDIO
VTINENSI AVCTORE,

In Patauino Gymnasio Practico primæ Sedis Ordinario.

In quibus hac Medicina pars reliquarum omnium præstantissima, & utilissima, quæ hætenus tenebris circumseptæ iacuit, solòq; empirico ritu tractata fuit, ad lucem, & certam rationalem methodum reuocatur.

AD SANCTISS. D. N. PAVLVM QVINTVM
PONTIFICEM MAXIMVM.

SVPERIORVM PERMISSV, ET CVM PRIVILEGIO.



VENETIIS, MDCX.

Apud Thomam Baglionum.

49. RUDIO, Eustachio (or RUDIUS). De morbis occultis, et venenatis. Libri quinque. Venice, Tommaso Baglioni, 1610.

Folio, pp. [12], 227, [1 (blank)]; title printed in red and black, printer's woodcut device on title, ornamental initials; some very faint marginal staining to a few leaves and the last quire, minute wormholes in first and last leaves, but a very clean, crisp copy in contemporary vellum, ink titling to spine; minor worming and staining to the sides; **late seventeenth-century inscription of Giacomo Mattioli** recording purchase at Rimini, for 30 baiocchi, on the front free endpaper. £2750

Rare first edition of a medical work relating to 'obscure poisons and diseases', particularly notable for its comprehensive treatment of 'morbus gallicus', the 'French disease' or venereal disease, which is investigated from the point of view of diagnostics as well as therapy, prognosis, and prevention. The final work of Italian physician Eustachio Rudio, active in the Academic environment of Padua in the years of Galileo, this volume was printed in Venice by Tommaso Baglioni in the same year that he issued Galileo's famous *Sidereus nuncius*. In both books Baglioni uses the emblem of 'blessings from the Church of Rome' in the more detailed and suggestive of the two known variants: a detail particularly noticeable in the procession passing through the triumphal arch.

The purchase note to the front free endpaper tantalizingly opens up the possibility that this book might have been acquired by a scion of the family of the renowned Pietro Andrea Mattioli, the sixteenth-century author of ground-breaking medical books, himself with a deep Paduan academic connection. His first work had in fact been *De morbi gallici curandi ratione, dialogus* (Bologna, 1530).

Wellcome I, 5610.



50. [SCHEMBART BOOK.] Schempart Buch. [Germany (Nuremberg), late sixteenth century.]

Manuscript in German on paper (315 x 195 mm), ff. [194] plus a flyleaf at end, foliated in a contemporary hand to 170 (the first eight leaves now bound in the order 1, 7, 2, 4, 3, 5, 6, 8), the last 26 leaves left blank; lacking two leaves after f. 38 (presumably one text leaf and one illustration); written in dark brown ink in a cursive German hand, title within an architectural border painted in several colours, text leaves within a frame composed of two ruled lines infilled with yellow wash; **with 82 full-page coloured drawings**, mostly depicting single figures, pairs of figures (ff. 38, 48, 82), or parade scenes (ff. 10, 13, 14, 96, 118, 134, 142, 168), **and one double-page coloured drawing** (ff. 17v-18r); additions in contemporary hands on several leaves; lower portion of first full-page drawing (Charles IV, f. 6) torn away and backed with blank paper, losses to outer sections of double-page drawing where once presumably folded in, lower portions of two text leaves torn away and carefully restored (ff. 19 and 31, but affecting two words on f. 31 only), extreme lower outer corner of title torn away and neatly restored, several other repaired tears and reinforcements (all without loss), some staining, soiling and other signs of use; contemporary binding of wooden boards sewn on four double cords, the edges chamfered and with recesses for clasp fittings (now lost), calf now almost entirely lacking but boards bearing impressions of an oval centrepiece and two rectangular panel stamps, nineteenth-century printed paper label numbered '602' on spine; worn but sound. £65,000

A striking and colourful manuscript record of Nuremberg's celebrated Shrovetide carnival the *Schembartlauf*, which was held from 1449 to 1539.

The *Schembartlauf* developed from a privilege to perform a Shrovetide dance granted by the City Council of Nuremberg to the local butchers as a reward for their loyalty to the council during the so-called Artisans' Revolt of 1348-9. A group of masked runners, the *Schembartläufer*, preceded the butchers through the streets to clear the way for their dance. In 1468 the council passed an edict requiring that the runners pay the butchers for their right to participate, and soon the runners came to be dominated by the sons of Nuremberg's patrician families.



The majority of the illustrations here depict the increasingly elaborate costumes of the leader (*Hauptmann*) of the runners, usually shown with a handheld firework contained within a neatly tied bundle of leaves and accompanied by heraldic insignia. Also depicted are the extraordinary large floats or *Höll*en which made their first appearance in 1475 and took the form of houses, castles, giants devouring children (*Kinderfresser*), ships, and so on. Interestingly, the costumes of the townspeople depicted in our manuscript are very much those of the late sixteenth century and not the fashions of 1539 (when the festival was permanently banned on account of the civic unrest it inspired) or earlier.

'Retreating from the innovations of the *Nuremberg Chronicle* and taking a path similar to the Derrer genealogy, the Schembart books continued manuscript practices long after the invention of printing. These were times of experimentation and specific choices concerning manuscripts and machine-made books when the parallel book and print production techniques overlapped. Manuscripts, with their traditional painted illustrations, reflect on the past. Thus Schembart books preserve a nostalgic view of Nuremberg's history, invoking principal citizens and their families by name and by means of heraldic devices, together with civic groups such as the Schembart *Gesellschaft* (society). The manuscripts memorialize the special events that brought the city's residents into the streets, transforming daily life with spectacular carnival floats, fireworks and tournaments. Unlike the *Nuremberg Chronicle*, which aimed to locate the city on the greater map of European cultural history, both the Derrer genealogy and Schembart books can be viewed as intergenerational objects that provided accounts and images for insiders, referencing intercity connections and relationships. Produced after the time of the festivals and noteworthy family events, such late manuscripts re-enacted arcane aspects of local history and traditions for an engaged audience of Nuremberg families and friends.' (Reed, p. 151).



Contents: Title ('Schempart Buch Darinen zu finden wie Anno 1350 nach Aufflauff welcher umb pfingsten von der gemein in der Statt Nürnberg geschehen und wie König Carol, nach dem er die Auffruhr gestrafft hat, die Metzger, die weil sie bey dem Alten Rath unnd der Statt so getreulich gehalten, haben die König: May, Järlich mit einem Fasnacht Spiell im Schempart zu lauffen unnd mit einem Tanntz befreit, welcher Schempart Lauffen Hernach alle jar die geschlechter von den Metzgern erkauft haben, unnd wie sie von Jaren zu Jarn im Schembart gelauffen, in was Farb, unnd Kleidung, unnd wie sie iren Tanntz gehalten, unnd andere Kurtzweil getrieben haben, solches alles Findestu im Schempart, Buch geschrieben unnd gemaltt', f.1r); prefatory matter (ff. 2r-5r, including two poems in *Knüttelverse* relating the origin of the annual festival of the butchers); portrait of the Holy Roman Emperor Charles IV (f. 6r); coat-of-arms of Nuremberg (f. 7r); personification of Justice (f. 8r); brief history, with illustrations of *Fastnacht* (Shrove Tuesday) carnivals before the Schembart carnival came into being (ff. 9r-14r); accounts of all the Schembart carnivals that took place from 1449 to 1539 (wrongly dated here '1351' to '1439' but corrected in a contemporary hand), with text mostly on one recto, giving the names of the runners, significant events of the year or years in between carnivals, and on the following recto an illustration of the runner in full costume and identified by his coat-of-arms (ff. 15r-17or). On f. 141 a contemporary hand has listed the participants in the 1518 *Schembartlauf* and on f. 163v the same hand has listed the participants in the (final) 1539 carnival.

On the rear pastedown and facing flyleaf are inscriptions giving the date 10 June 1616 and including the names 'Jacob Wolf', probably one of the architects Jakob Wolff the Elder (1546-1612) or his son Jakob the Younger (1571-1620), and 'Melchior Bayr', perhaps the great Nuremberg goldsmith Melchior Baier the Elder (c. 1495-1577).

Provenance: Professor Otto Hupp (1859-1949), German type designer, graphic designer, and author of books on heraldry, with his ownership inscription 'Ex libris / O. H / 1898' on front pastedown; his sale, Hartung & Karl, Munich, 4 November 1986, lot 21, where bought by the Gallery Origrafica, Malmö, Sweden.

See S. Kinser, 'Presentation and Representation: Carnival at Nuremberg, 1450-1550' in *Representations* 13 (1986), pp. 1-41, and *The world from here: Treasures of the great libraries of Los Angeles* (exhibition catalogue, Los Angeles 2001-2002), pp. 158-9; Marcia Reed, 'Fireworks and fish baskets: the Schembart Festival in Nuremberg' in *Getty Research Journal* 4 (2012), pp. 145-152; H.-U. Roller, *Der Nürnberger Schembartlauf: Studium zum Fest- und Maskenwesen des späten Mittelalters* (1965); and S. Sumberg, *The Nuremberg Schembart Carnival* (1941).







HAND-COLOURED COMMONPLACE BOOK FOR A YOUNG WOMAN

51. **STOFFEL VON MÜMPELGARD, Andreas.** [MERIAN, Matthäus (*engraver*).] Figuren über die Geschichte und Wunderthaten unsers Heilandes und Seiner Apostel. [Erfurt, 1687-1688.]

Oblong 8vo (151 x 188 mm), pp. [12], [2], [138], [28], engraved title with manuscript inset and 69 engraved plates (first signed 'Matthaeus Merian fecit 1627'), all hand-coloured in different shades of yellow, orange, red, green, blue, pink and purple, with silver highlights, within black borders; a few short marginal tears, some repaired, a little rubbing to a few plates, colour transfer to a few leaves of text facing the engravings, but overall very well preserved, bound in contemporary calf over wooden bevelled boards, sides with single-fillet gilt frame, spine in compartments richly decorated in gilt, rebacked preserving original spine, all edges gilt; rubbed, corners a bit worn; various presentation and ownership inscriptions to front pastedown (see below). **£18,000**

A splendid religious commonplace book, written and with engravings lavishly hand-coloured by Andreas Stoffel von Mümpelgard, the creator of the renowned 'Stoffel Bible' kept in Luther's cell, and presented by him to a young girl for her personal devotions.

Not much is known on the life of Andreas Stoffel: probably born in modern-day Montbéliard, as his name would suggest, he spent some time in Nuremberg, later moving to Erfurt, where he appears to have lived alone in a garden, almost like a hermit. It was here that his talent as a colourist came to prominence: 'Stoffel is most famous for having coloured and sumptuously bound in 1684-85 a copy of the Bible translated by Luther, printed by Stern in Luneburg in 1672, adorning it with jewels, and presented to the orphanage at Erfurt' (see *Allgemeines Künstlerlexicon*, p. 1750). This copy was kept in what had been Luther's cell in the same building, as the orphanage was housed from 1669 in St Augustine's Monastery, where Luther lived as a friar from 1505 to 1511.



As late as 150 years later the Bible was still a sensation, and was specifically mentioned by various travel guides and religious works describing Luther's cell: 'On the table are: the famous Stoffel Bible, [...] illustrated with large copper-engravings, which Andreas Stoffel from Mümpelgard, who lived alone in a garden in Erfurt, had splendidly coloured and the binding adorned with multiple cut stones and glass tiles, which he himself, as an accomplished chemist, had melted, so that they aroused admiration as a symbol of art and diligence...' (Johann Christoph Kröger, *Reise durch Sachsen nach Böhmen und Oesterreich, mit besonderer Beziehung auf das niedere und höhere unterrichtswesen* (Altona, 1840) I, p. 253 trans.).

'Particularly noteworthy is the Luther Bible [...]. Andreas Stoffel von Mümpelgard, who came to Nuremberg as a child, went to Erfurt as he grew older and lived quite alone in a garden, illuminated such things himself and, as a lover of the scriptures, venerated Luther in his cell. The binding is adorned with Bohemian diamonds that he cut and set himself. A certain duke of Saxony is said to have offered a thousand thalers for it'. (Friedrich Keyser and Johann Fr. Möller, *Reformations Almanach auf das Jahr 1821*

XIII. Vom verlossenen Sohn. Luc: 15.

Es wird Freude seyn im Himmel über einen Sünder der seine
 Sündt. Einmal sprach der Vater, der den verlossenen Sohn, als er
 unthunlich wurde, auf in den Samstag Abends um halb sechs
 Uhr, künftens: Bringet das beste Kleid herfür, und thut es
 an, und gebet ihm einen finger Ring an seine hand, und
 ein schuh an seine füße, und bringet das beste calb her, und
 schlagt es. und laßt es essen und trölich seyn, der
 die den mein Sohn war tod, und ist wieder lebendig
 worden, er war verlossen und ist wieder gefunden
 worden, und singen an trölich zu seyn.

Figure. 2. Item: 33.

Manasse war 12. Jahr alt, da er König ward, und
 Abtrünnig sich ab von dem rechten Glauben, dinst
 allezeit gegen das Himmel und that viel übel
 der Gerechtigkeit; darumb ließ der Herr über ihn
 kommen die Finsterniß der Nacht der Könige zu
 Assur, die auf ihn

(Erfurt, 1821), p. CCV trans.; see also Johann Daniel Falk, *Dr. Martin Luther und die Reformation in Volksliedern* (1830), 'Die Lutherszelle zu Erfurt', p. 112; and *Oberdeutsche allgemeine Litteraturzeitung im Jahre 1800*, Jan-Jun, cols 763-764).

The manuscript opens with an introductory text, giving the context of the book's creation, signed by Andreas Stoffel. After a few pious verses, the main part of the book begins, with a manuscript title framed by Merian's engraved border, the images of the Evangelists, each accompanied by a short biography, and sixty-nine beautifully coloured engraved plates set within dramatic black borders, taken from Merian's *Icones Biblicae* series, published between 1627-1630. The engravings depict scenes from the New Testament, including the Life of Christ, the Acts of the Apostles, and the Book of Revelation, and are each accompanied by a manuscript leaf with related quotes and scriptural paraphrase. The book then ends with a collection of words spoken by Christ, taken from the New Testament; a chapter on how prayers should be recited, according to Mosaic Law, the Prophets, and the Apostles; a few devotional recollections; the Lord's Prayer; and an index.

This commonplace book represents a splendid example of a widespread and long-lasting tradition in the compilation of such texts, which would often be used by women for their own personal devotion. It also represents a possibly unique witness to the work of one of the leading colourists of the time, an 'outsider' who devoted his life to the production of such objects. We have been unable to locate any other coloured book or composition clearly ascribed to Andreas Stoffel, nor have we been able to find out the current whereabouts of the famous Stoffel Bible which was last recorded, still in Luther's cell, in the 1840s, and was possibly destroyed in the fire which damaged the upper storey of the monastery (where the cell was located) in 1872.

Provenance: the compilation of the book started in Erfurt on 29 December 1687 by Andreas Stoffel von Mümpelgard, and was completed on 6 March 1688 ('Allhier in Ehrfurcht angefangen, im Jahr unsers Heils, 1687, den 29 December. Und has Lob und Dank gantz vollendet. Anno 1688, den 6. Marts'). Stoffel then presented it to his young cousin Ester Pfäfflin in Nürnberg on 14 April 1688 ('Andreas Stoffel von Mümpelgard verspricht dies Buch seiner lieben Jungfer Bassen Ester Pfäfflin in Nürnberg zum guten angedenken. Datum Erfurt, 14/4 April Anno 1688'). A further ownership inscription records that this book was later given by Alexander de Weistermann to I.C.J. Flechtner, in Rostall on the 24 February 1777 ('Dono mihi dedit Alexander de Weistermann. Rostalli, 24 Feb, Anno 1777, I.C.J Flechtner, p.t. Diac.').



52. TALBOT, Gabriel, *and* Henry BYRNE. Explicação breve, accommodação laconica da santa regra do grande patriarca, e principe dos patriarcas o glorioso Saõ Bento para as suas religiosas ... Lisbon, Miguel Manescal da Costa, 1744.

4to, pp. [40], 280; woodcut initials and headpieces; a very good, crisp and clean copy in contemporary Portuguese red morocco, covers richly decorated with gilt borders, corner- and centrepieces incorporating floral tools, spine gilt in compartments lettered in one, gilt and gauffered edges, marbled endpapers; extremities slightly rubbed; armorial ink stamp of the Dukes of Lafões to title verso. £2250

Scarce first edition of this explanation of the Rule of St Benedict written for the Benedictine nuns of Porto, in a handsome contemporary Portuguese binding.

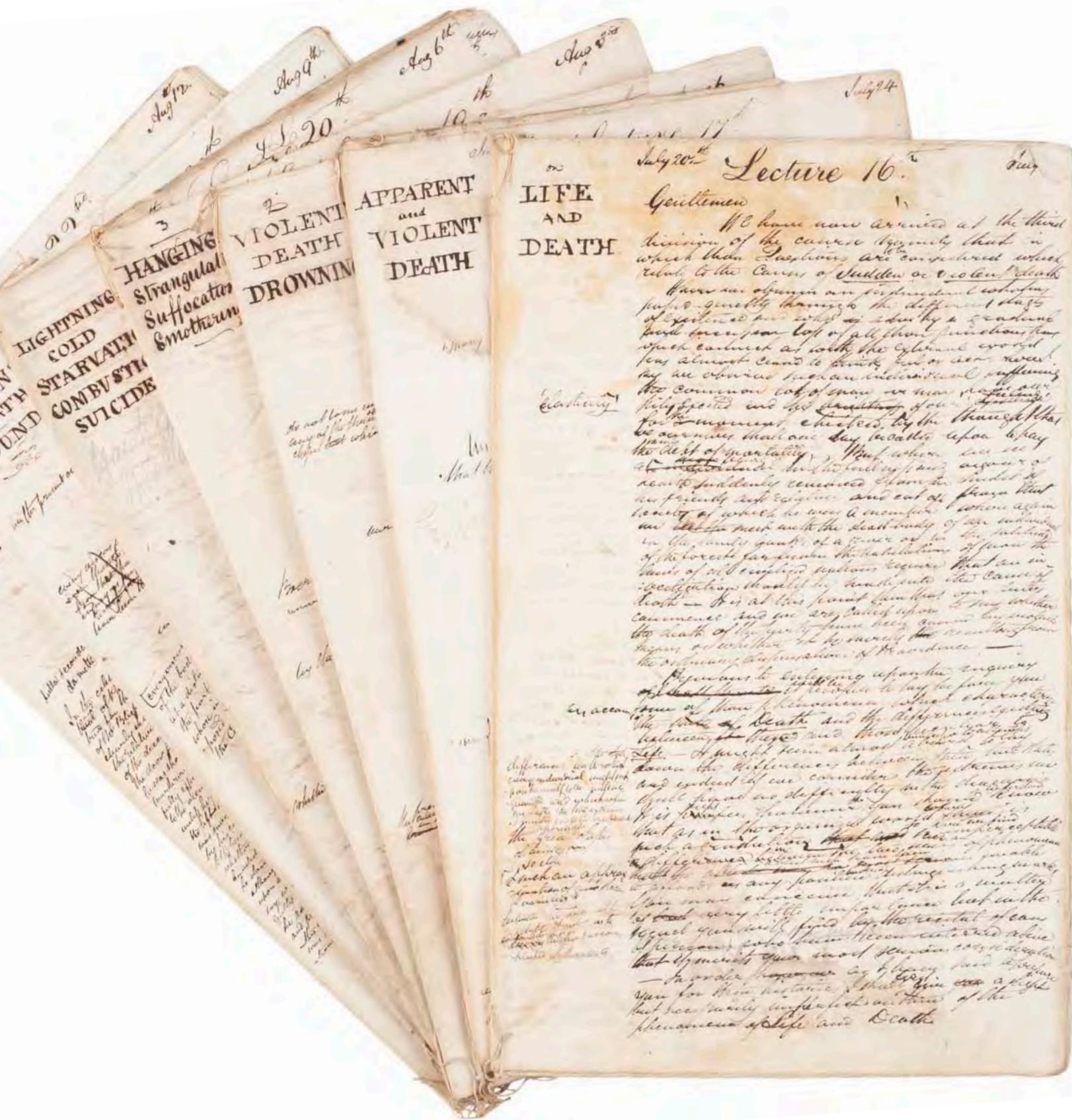
The text was composed by the Irish Oratorian and Porto resident Gabriel Talbot, and prepared for publication by his cousin Henry Byrne. Finding the Benedictine rule for monks unsuitable and concerned about their duties and organisation, the nuns of Porto approached Talbot to compose this 'brief explanation', which in essence amounts to a new female rule.

With seventy-three chapters mirroring those of the Rule, the text covers *inter alia* vows, the abbess, silence, humility, Divine Office, the dormitory, faults and punishments, the convent's possessions, care for the sick, meals, manual labour, clothing, the admission of new members, and the prioress and porter. For ease of use the volume ends with an index of subject matter.

Provenance: from the library of the Dukes of Lafões; likely João Carlos de Bragança, the second Duke, politician, military commander, and founder of the Lisbon Academy of Sciences. The splendid binding, of which we have not been able to find another comparable example, was no doubt executed for the Duke.

OCLC finds only two copies in North America, at the Thomas Fisher Library and Western University; no copies on Library Hub.





53. TAYLOR, Alfred Swaine. Manuscript notes for 37 lectures on medical jurisprudence. [London, 1831.]

Manuscript on paper, folio (335 x 210 mm, paper watermarked 1829 and 1830), ff. [444]; written in brown ink with numerous corrections, additions and marginalia, c. 50 lines per page; damp staining to a few quires, occasional short tears and chips, small holes and marks; overall very good; unbound in 37 quires, mostly of 12 leaves each, 1 quire per lecture, mostly stitched at head and foot. £8500

A precious witness to the evolution of Taylor's first lectures on medical jurisprudence, with his corrections and additions throughout, delivered following his 1831 appointment as Lecturer in Medical Jurisprudence at Guy's Hospital. Some of the lectures are dated at the head, with dates running from 26 April to 30 August. 'His inaugural course of lectures was attended by some leading members of the bar and some judges'(ODNB).

Comprising almost 450 sheets of paper, the lectures cover an extraordinary range, including, for example: evidence, rape, pregnancy, abortion, infanticide, insanity, various forms of violent death, suicide, poisoning and poisons, plague, typhus, cholera, quarantine, and public health.

Taylor's conclusion to his final lecture runs: 'With this gentlemen I conclude the present course of lectures, the first which I have had the honour of delivering within the walls of this institution ... To those who are probably about to embark in practice I wish every success trusting that the principles which they have heard laid down in this course of lectures may serve them hereafter in aiding the cause of justice and in ameliorating the condition of their fellow creatures.'

54. TAYLOR, Alfred Swaine, and Arthur AIKIN. Syllabus of a course of chemical lectures delivered at Guy's Hospital ... London, E. Cox, 1833.

8vo, pp. vii, [1 (blank)], 71, [1 (blank)], with engraved frontispiece showing 'Chemical theatre, Guy's Hospital'; some offsetting to title, occasional light marks; very good in contemporary half calf over marbled boards, gilt-lettered label to spine; wear to joints, edges and corners, some rubbing to boards; inscribed 'Alfred S. Taylor Guy's Hospital' to front pastedown, with his marginalia, and extensive notes and diagrams to interleaved blanks and endpapers. £2750

First edition thus (i.e. with Aikin and Taylor as lecturers), Taylor's copy with his extensive manuscript notes. Taylor was appointed joint lecturer in chemistry at Guy's Hospital in 1832. He worked alongside the chemist, geologist, and mineralogist Arthur Aikin (1773-1854), who had been appointed at the hospital in 1821, and the pair lectured together until 1851.

In this copy each leaf of text is interleaved with four blank pages, those up to p. 25 and from p. 61 to the end bearing Taylor's notes for his lectures, comprising text, diagrams, formulae, calculations, and pictures of chemical apparatus, including alembics. Taylor's marginalia to the printed text record the dates when he delivered his lectures, between 1834 and 1839 (when a second edition of the syllabus was published).

Taylor's lectures covered, among other subjects, cohesion, chemical attraction, caloric, light, oxygen, nitrogen, carbon, hydrogen, alkalis, sulphur, phosphorus, chlorine, and cyanogen, together with vegetable bodies and acids and animal bodies. Aikin's lectures (here without annotations) covered earths and metals.

We have been unable to trace any copies on Library Hub or OCLC.

Condensable gases

	at.	temp	liquid at
Sulphurous Acid	2.	45	14° F.
Cyanogen	3.6	45	
Chlorine	4	60	
Ammonia	6.5	50	
S. Hyd.	17.	50	
Co. Acid	36	32	
Muri. Acid	40	50	
Protay. Aik	50	45	

at pressure = 15 lbs on sq inch

Retort? Scand. & Mercury.

Retort

W

Hy

at p

Hyd. 1

Co. A. 22

Penay. 204 + 1 lb

2 O₂ = 16

1 Mass. = 28

44

Reduced by heat to Sesquioxide

1 1/2 O₂ = 12

1 lb = 28

44 - 40 = 4

4 O₂ = 1/4 of O₂ = 40/11 of Peroxide

of 100

100

cannot occur

exists in the

traces of

DANCING IN THE BALL-ROOM AND ON THE BATTLEFIELD

56. **TOWLE, Christopher.** At Mr. Christopher Towles, in High-Street, in Coventry, and at Miss Towles, in Penny-Farthing-Street, in Oxford. Young Ladies are genteely boarded, and taught all Manner of Needle-Work, Spelling and Reading [etc. etc.] ... *Newport-Pagnell, Printed by B. Leverett [1783].*

Folio broadside, text within a border of printers' tools; in very good condition, framed and glazed. £2250

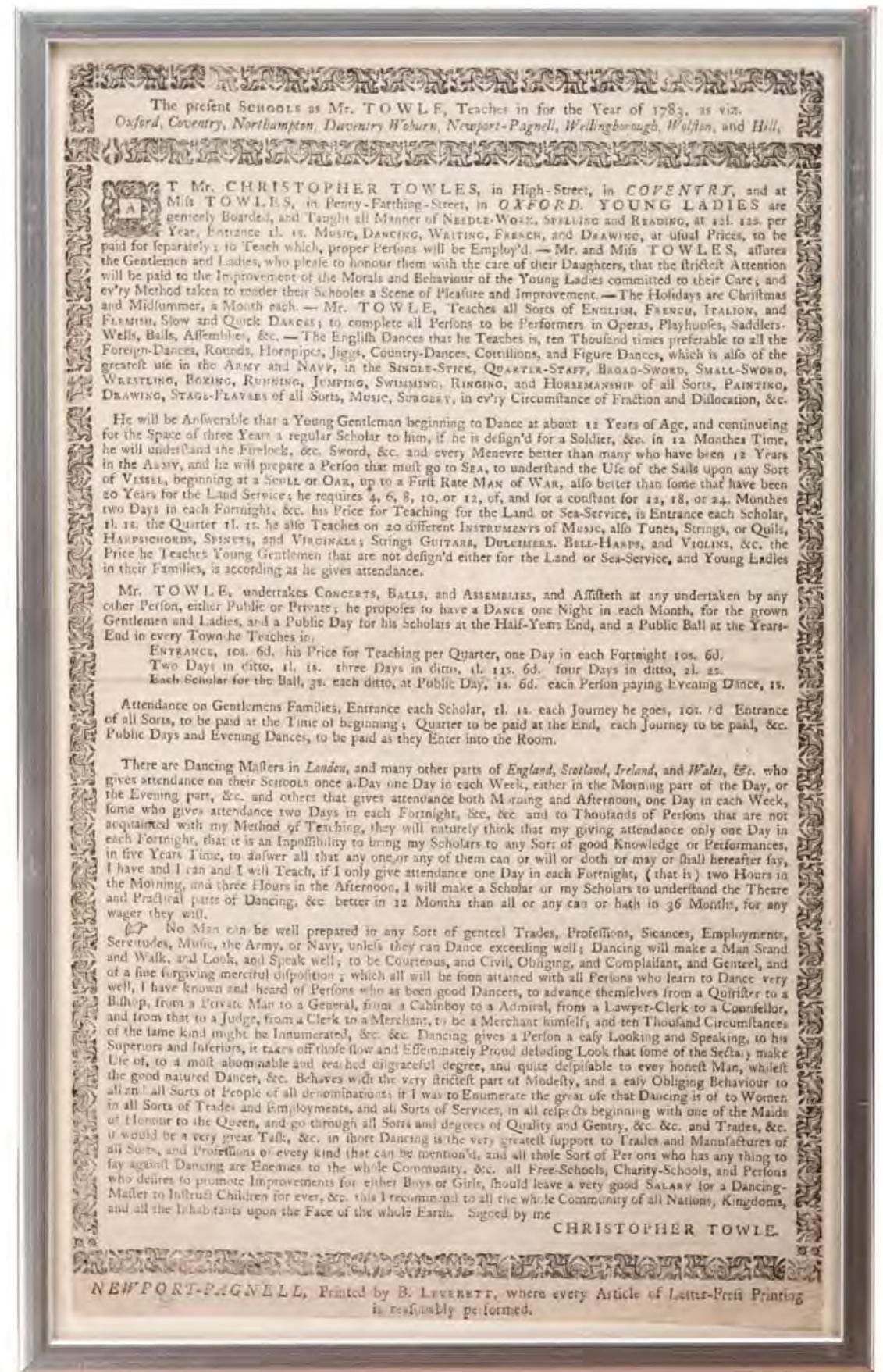
A very rare advertisement for the dancing-master Christopher Towle, an 'excentric though rather illiterate artist' who ran a boarding school in Coventry and was a peripatetic tutor at schools in 'Oxford, Coventry, Northampton, Daventry Woburn, Newport-Pagnell, Wellingborough, Wolston, and Hill'.

Unlike other dancing-masters of the day, Towle did not see himself as a polisher of fine young ladies, but rather as a trainer to professionals, offering 'all sorts of English, French, Italian, and Flemish, slow and Quick Dances; to complete all Persons to be Performers in Operas, Playhouses, Saddlers-Wells, Balls, Assemblies, &c'. Likewise, young men might be sent to him from the age of 12 'for Teaching of the Land or Sea-Service' - 'in 12 Moneths Time, he will understand the Firelock, &c, Sword, &c, and every Menevre better than many who have been 12 Years in the Army'. And all this in 2 days a fortnight at £1 is a quarter. For those not destined for the military or the stage, he also teaches 20 different instruments, and 'undertakes Concerts, Balls, and Assemblies'.

In the last section of the broadside, Towle gives a general disquisition on the importance of dancing: 'No Man can be well prepared in any Sort of genteel Trades, Professions, Sicances [sic], Employments, Servitudes, Music, the Army, or Navy, unless they can dance exceeding well'. On the contrary, 'all those Sort of Persons who has anything to say against Dancing are Enemies to the whole Community'.

This is one of only two items in ESTC with a Newport-Pagnell imprint, although Leverett, 'where every Article of Letter-Press Printing is reasonably performed', was active there from 1781.

ESTC records a single copy, at the British Library. Another advertisement (c. 1779, or perhaps a cropped copy of the present), not in ESTC, is at Bodley.



'ULTRA SCARCE'

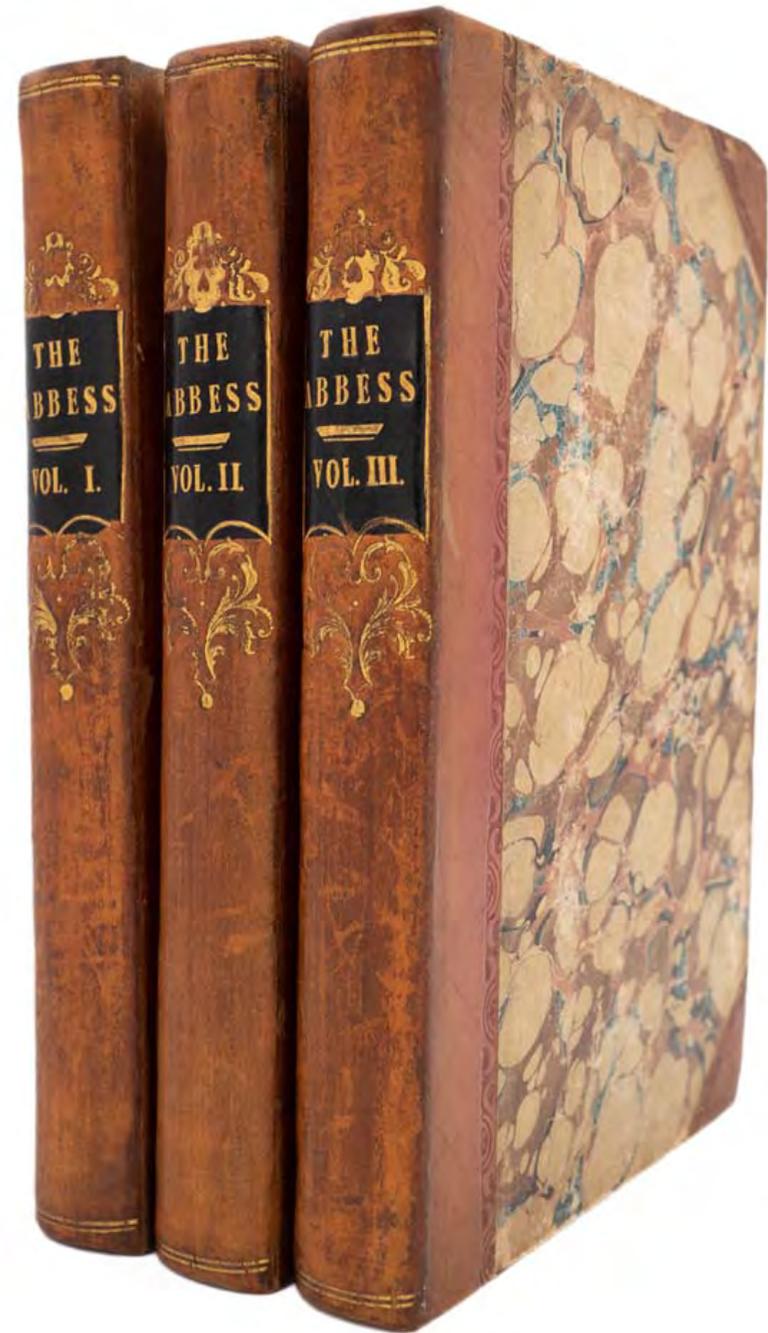
57. TROLLOPE, Frances. *The Abbess, a Romance ... London: Whittaker, Treacher, and Co. ... 1833.*

3 vols, 12mo, pp. 320; 331, [1]; 344, without the half-titles; somewhat spotted and shaken; withal a good copy in early half calf by George Harrison of Belfast, with his ticket in volume I, spines gilt, black morocco label. £950

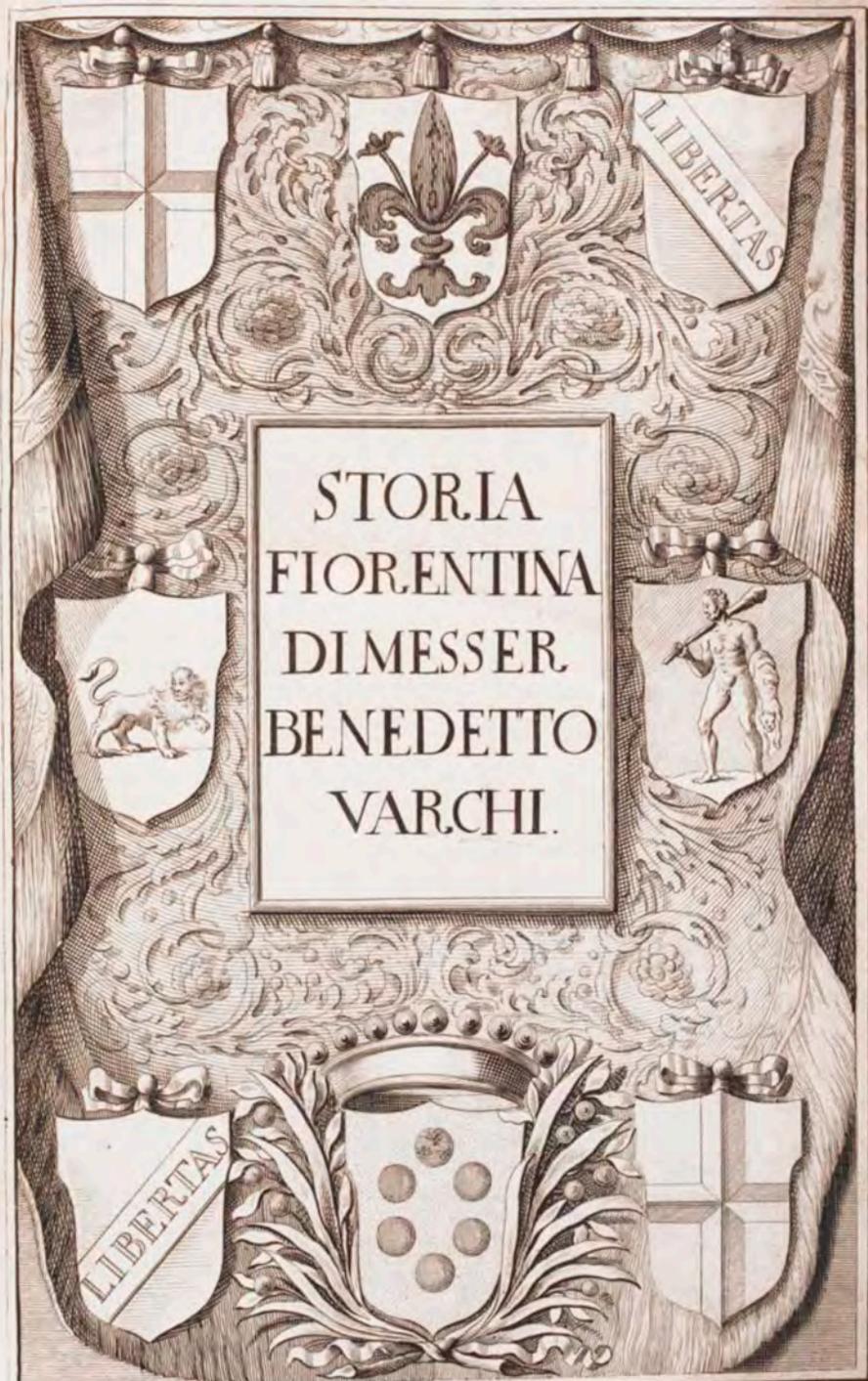
First edition of Fanny Trollope's second novel, a Gothic romance set in the sixteenth century and including a pregnant novice threatened with live burial, and merciless nuns.

The situation of the Count d'Albano is remarkably like that of Frances Trollope's own husband: a weak, proud, obstinate, and ultimately broken man who finds himself and his estate financially embarrassed. This is one of the 'ultra-scarce' unillustrated novels of Mrs. Trollope. 'It is phenomenal to find in bookshops fine copies of any of the unillustrated novels of Mrs Trollope... [these] three volume novels in boards and labels or in cloth will, save by the merest chance, prove almost undiscoverable' (Sadleir). Sadleir goes on to list six novels from this group which 'in good or fine state, have been seen by me on two occasions or more.' The rest, including *The Abbess*, he describes as having 'been seen once (and bought) or never seen at all.'

Block, p. 239; Sadleir 3212; Wolff 6804; Neville-Sington, *Fanny Trollope*, pp. 190-1.



Glenbervie



And. Maier. Wolfgang. P. J. Vind.

58. **VARCHI, Benedetto.** Three signed letters, two of which are autograph and one of which is scribal, to the humanist Piero Vettori. *Florence, 1535, 1553, [s.a.].* [and:]

FARNESE, Pier Luigi. Autograph letter, signed, to the Cardinal of Ravenna Benedetto Accolti. [S.l., s.a.] [bound together in:]

VARCHI, Benedetto. *Storia Fiorentina. Cologne, Martello, 1721.*

Varchi's letters: 1: autograph letter signed, pp. [1], address panel on verso, dated 'giorno di San Giovanni decollato' (i.e. St John the Baptist, 24 June), no year; 2: scribal letter signed, pp. [2], address panel on blank verso of conjoint sheet, Pisa, 18 January 1553; 3: autograph letter signed, pp. [2], address panel (in a scribal hand) on blank verso of conjoint sheet, Tuesday before Ognissanti [1 November] 1535; *Farnese's letter:* scribal letter in a fine hand, signed, pp. [1], address panel on blank verso of conjoint sheet, undated.

Folio, pp. [28], 677, [3]; engraved frontispiece, title printed in red and black, engraved medallion portrait of Varchi on title-page, full-page engraved portrait of Varchi, woodcut initials, head- and tailpieces, double-page engraved plate showing the Medici genealogical tree; the issue including one extra line on p. 639, later removed; one or two insignificant stains, but a very good copy in contemporary vellum, panelled spine with red morocco lettering-pieces, sides with central gilt stamp of Monckton Milnes; boards slightly warped, edges a little rubbed; on the frontispiece and front free endpaper are the ownership inscription and purchase note of Sylvester Douglas, first Baron Glenbervie (1743–1823) who acquired this book in Florence in 1815; armorial bookplate of Richard Monckton Milnes, first Baron Houghton, to front pastedown. £4750

A unique source for Cinquecento Florence studies: the first edition, the rare first issue complete with the mention of Farnese's crime on p. 639, of Varchi's controversial (and therefore unpublished for two hundred years) history of Florence, accompanied by a mini-archive consisting of three letters from the author to the fellow humanist Piero Vettori, and a letter by Pier Luigi Farnese to Cardinal Accolti.

M. Pietro Bonif.

Io vi scrissi anzi, ma non hauna le annotazioni... la medesima lettera vi annunzia della vicinista...

Il vostro è tornato, e la sua condotta si fece... non ha voluto mettere nella scitta a la Rudia di logica...

Parlai Romant al zeff, che mi parva... non arde poter ubire queste...

ha letto tutto il libro a... non qualesi maravigli...

non se abra che... si rimette il tempo...

che piace affar... non azzardato...

o volere per... de il quest...

Di Turchi e il maestro... raccomandatemi a la... Di Turchi e il maestro...

Vertical text in the left margin, likely a library or archival stamp.

The four characters involved in the connections drawn by this gathering were important actors in sixteenth-century Florence. The author Benedetto Varchi (1502/1503-1565) spent some years in his youth defending the short-lived Republic of Florence against the Medici rule, and was consequently exiled. By the mid-1540s, however, having acquired renown as a scholar, poet and writer, he was recalled to Florence to be retained on a pension by Cosimo I Medici, who commissioned him to write a history of the city. His Storia, dealing with the tumultuous years from 1527 to 1538 so frankly it remained unpublished for centuries, scrupulously abstains from filling documentary gaps with leaps of imagination, and has therefore often been hailed as an example of historian's honesty.

Varchi here writes to his contemporary, fellow humanist and Florentine Piero Vettori (1499-1585). Vettori was a major philologist and classicist of the Italian Renaissance. A principled Republican, he too left Florence after the end of the Republic, and retired to his house in San Casciano. Though recalled to Florence by Cosimo I de' Medici in 1538, he would often leave the bustle of the city, to read and write in San Casciano. Varchi's letters speak first of all of a deep and enduring personal affection between the two humanists. The expressions of concern and the enquiries after the well-being of members of Piero's household in San Casciano reveal a tender familiarity and solicitous friendship. The correspondence mentions delivery and exchanges of boxes of books, including some prices, the idea of introducing a communal friend to Lucretius, interests in astronomy and logic, current academic salaries, and attempts to reach friends in other city-states.

The letter tipped in at the end is likely to have been sought and included by an early owner as a tangible memento of the character so severely handled in the Storia Fiorentina. Here the notorious Pier Luigi Farnese, son of Pope Paul III and the subject and object of a number of violent conspiracies, writes to the equally notorious and conspiratorial Cardinal of Ravenna, Benedetto Accolti. Pier Luigi has his eyes on a stable of horses for sale in Turkey, and seeks permission to resort to the services of Accolti's man, one Altobello. Farnese was a successful mercenary, being made Captain General of the Church. He became the first duke of Parma in 1545, but was assassinated two years later.

Parenti 503; Moreni 428-429; Lozzi 1949; Graesse 259; Gamba 998.

59. VIVIAN, George. Spanish scenery. London, P. & D. Colnaghi, 1838.

Large folio (540 x 365 mm), with a tinted lithographed title, list of plates, preface (with lithographed vignette of the bridge at Córdoba), and 27 tinted lithographed plates after the author by Louis Haghe, Thomas Shotter Boys, and Paul Gauci; title, list of plates and four plates foxed, some foxing or spotting elsewhere but mostly confined to margins and rarely affecting images, some marginal staining, but generally a very good copy in the publisher's contemporary dark green roan-backed watered silk-patterned cloth, spine gilt, edges gilt; extremities rubbed, a few minor marks, covers sunned at head; from the library of Ian Robertson (1928–2020).

£5000

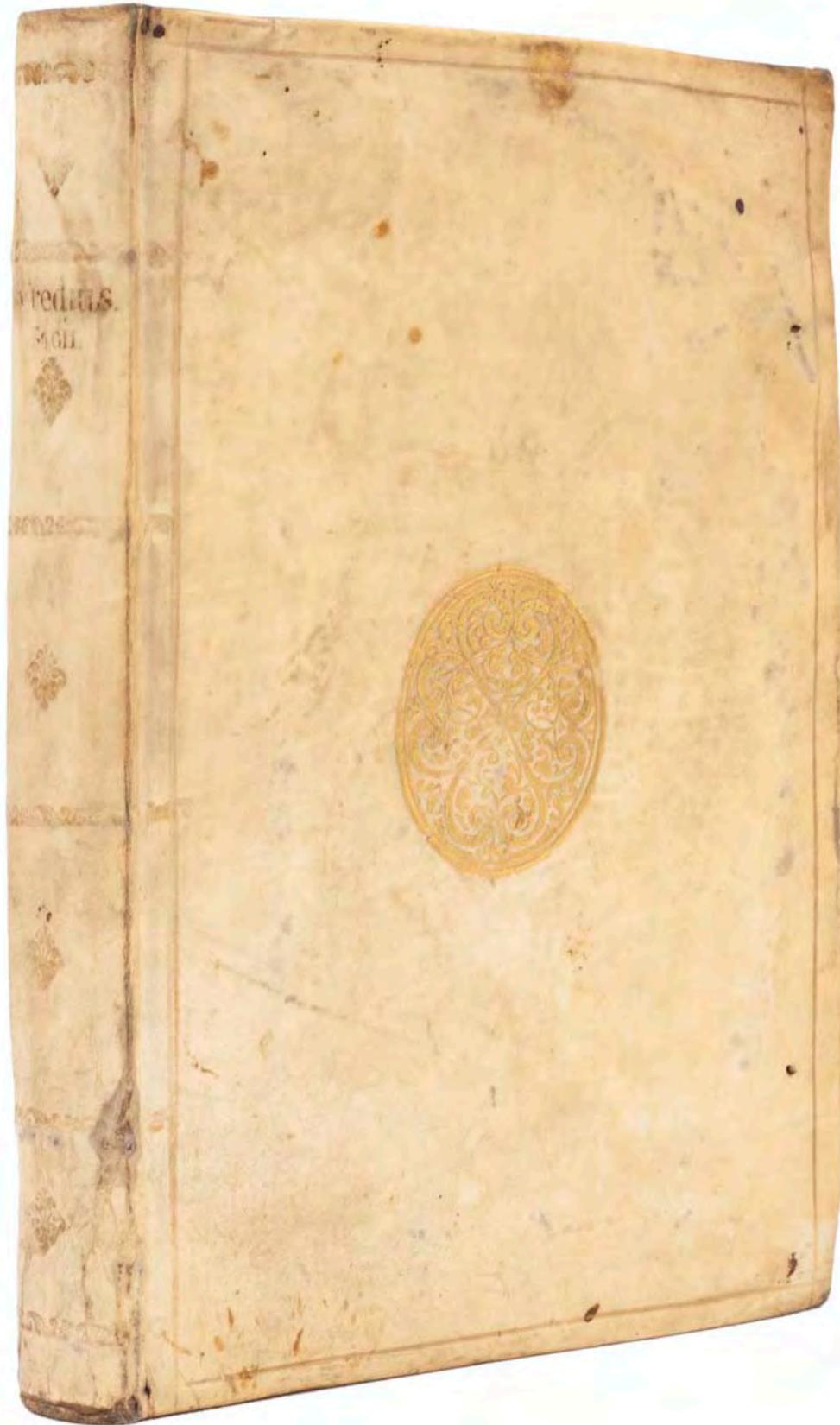
First edition of this impressive collection of views, one of the most sumptuous such works devoted to Spain. George Vivian (1798–1873) was a connoisseur, collector, amateur architect and member of the Society of Dilettanti. He was also a member of the Commission set up to select a plan for the new Houses of Parliament following the burning of the Palace of Westminster in 1834.

'The drawings for this volume were made at different periods in the years 1833 and 1837. During the first period Spain was comparatively tranquil, and ... the monastic bodies were still in existence throughout the country. During the second I saw the demolition of some of the finest convents going on, and observed the sites on which others had recently stood: the prospect of the speedy ruin of nearly all, either from their total abandonment, the want of funds to support them, or wealthy purchasers to inhabit them, made me feel a strong desire to preserve some trace of establishments, where the towers and belfries and long level lines of the buildings, the terraces and the cypresses of the gardens give an interest and character to many scenes not less in Spain than in Italy. Circumstances led me to do more than I at first intended, and the work now presented to the public contains a selection, mostly of general views, taken in Biscay, Galicia, the Castilles, La Mancha, Catalonia, Valencia and Andalusia ... In making the drawings strict fidelity has been observed in delineating the face of the country, of its buildings and productions, and the dress and manners of its people. Upon an adherence to truth in these respects the value of drawings of scenery must principally depend' (preface).

According to Abbey the work first appeared in six parts.

Abbey, *Travel* 154; Palau 372195.





60. **WREE, Olivier de.** *Sigilla comitum Flandriae et inscriptiones diplomatum ab iis editorum, cum expositione historica.* Bruges, *Jan-Baptiste van den Kerchove*, 1639.

Folio, pp. [8 (of 12)], 308, [96]; partially printed in blackletter; copper-engraved seal to title, with copper-engraved map, family tree, chart of coat of arms, and illustrations of seals (of which 2 full-page) in text; bound without (:)^{3.4} (dedication); light damp-stain to later leaves, a few tears (seldom affecting text) with old repairs, occasional marginal paper-flaws; otherwise an attractive copy in contemporary Dutch vellum with central gilt block, spine gilt in compartments, yapp fore-edges with vestigial ties, gilt edges; lightly bumped with a little dust-staining; early nineteenth-century inscription of Jan-Jacques Lambin to title, 'Lambin, archiviste van Ypres'. **£750**

First edition of de Wree's authoritative catalogue of Flemish seals, an attractive copy in contemporary vellum gilt. Exquisitely engraved by Samuel and Adriaen Lommelin and François Schelhaer the elder and younger, the illustrations offer an accurate and elegant record of the seals of the counts of Flanders from Balduinus in the ninth century to the contemporary Philip IV.

An earlier edition is almost certainly fictitious: a single copy dated 1630 is recorded at the National Library of Scotland, likely an erroneous transcription.

USTC 1004367; STCV 6687928.

Hierosolymam proficiscendi; quod demum, bello Hollandico, aliisque occupatus, exsolvit tribus annis post; Extant enim ejus adhuc diplomata;

In Abb. Ninove. Anni 1201: *BALDVINVS Flandrie & Hainonie Comes &c. Actum apud Gevarmont.*

In S. Bert. Anni ejusdem: *BALDVINVS Dei gratia Fl. & Hain. Comes &c. Signum carissimi fratris & fidelis mei PHILIPPI, Comitis Namurcensis.*

Aldenb. Anni 1202: *BALDVINVS, Dei gratia, Flandrie & Hainonie Comes.*

In S. Bert. Item: *BALDVINVS Flandr. & Hainoe Comes.*

In arch. Sic & anni 1203.

utb. Gand. Quorum annorum diplomatibus, hoc semper appendit sigillū:



A sigillo æquè ac diplomatibus, Marchionis Namurcensis titulus abest, quod cum, ex formula testamenti paterni, reportarit PHILIPPVS, BALDVINI frater, ut ante dictum.

Anno 1203, BALDVINVS Hierosolymam profecturus, quò jam uxor ejus MARIA præcesserat, Prolemaide morte assumpta, postquam Venetias applicuit, ad preces Alexis, conquerentis patrem suum ISACIVM, Imp. Constantinopolitanum, ab Alexi patruo suo, imperium affectante, scepro simul & luminibus privatum, in vinculis detineri: cum Venetis, aliisque Ducibus latinis, iter in Thraciam vertit; fugatoque Tyranno, ISACIVM Imperio restituit; quo mox defuncto, atque ALEXI ejus filio,

ab

ab altero Alexi Myrtilo, quem Cōstantinopolitani, per seditionem, Imperatorem consalutarant, occiso, urbem, septuagesimā primā oppugnationis die, expugnavit; atque à quindecim-viris, ad hoc electis, Imperator Constantinopolitanus est renunciatus, & anno 1204 coronatus. Ex quo litteras suas aureo sigillo munivit; opposito secundo: unius cum primario magnitudinis; ut in aureis fieri consuevisse, observavi.



Sigilli potioris hæc est marginalis Epigraphe: Βαλδουίνου Δεσποίνου, id est: BALDVINVS DOMINVS. Alterius hæc latina: *BALDVINVS Dei gratia Imperator Romanie, Flandrie, Hainoie Comes, Titulum litterarum ejus refert Cl. D. Aubertus Miræus, ex M. S. Codice Somigiensi, in epistola, quâ BALDVINVS Constantinopoleos expugnationem describit; est autem iste: BALDVINVS, Dei gratia, fidelissimus in Christo Imperator Constantinopolitanus, à Deo coronatus Romanorum moderator, & semper Augustus, Flandrie & Hainonie Comes.* Eandem ego quoque inscriptionem vidi in codicibus manuscriptis, ubi pro ROM. positum Romanorum, loco Romanie (sic enim legendum) id est Thracia, in qua Constantinopolis, nova Roma dicta, jam inde à temporibus Imperatoris CONSTANTINI.

Cod Don. cap. 99.

In Abb. S. Gisleli.

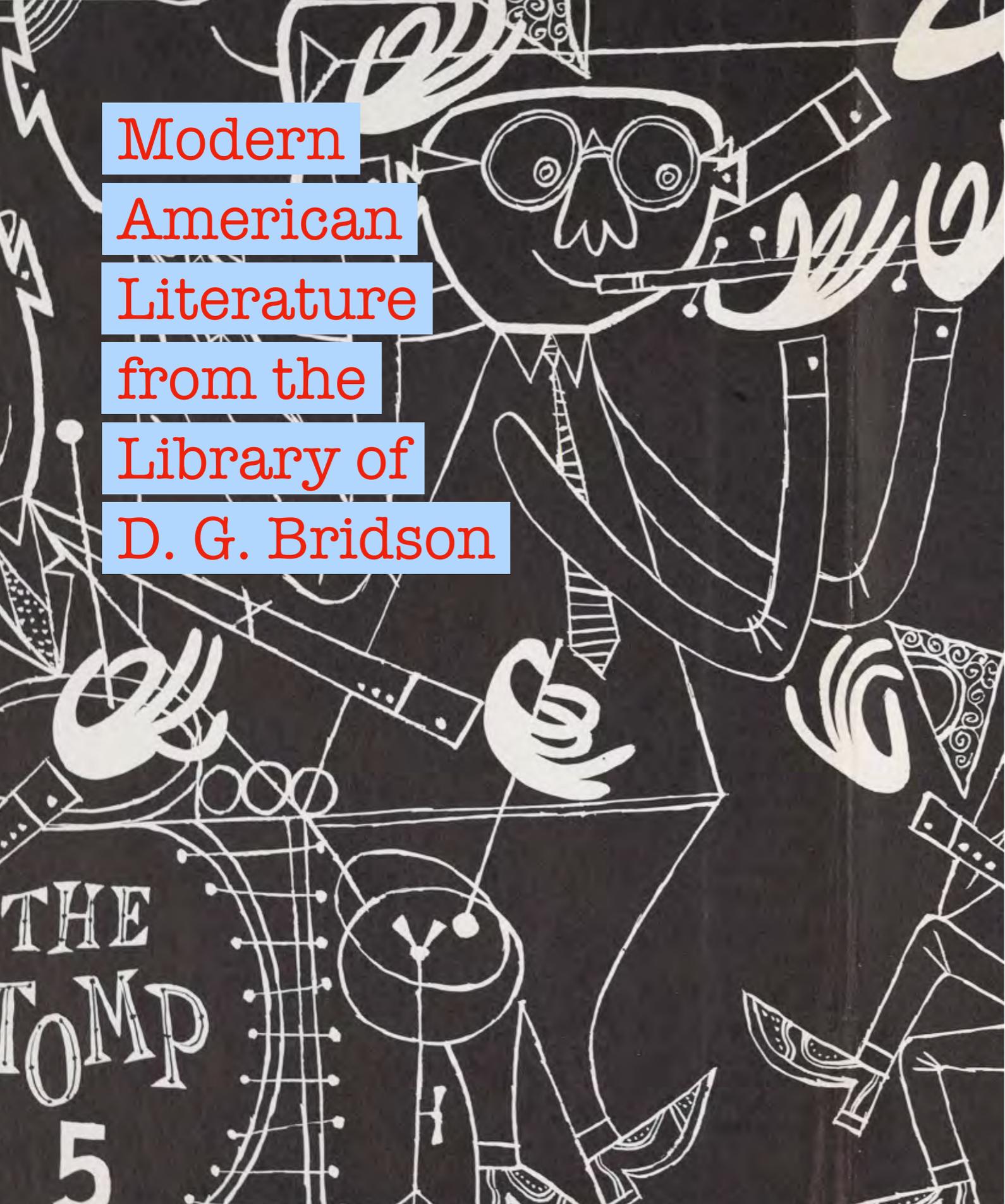
E quinque diplomatibus BALDVINI, quæ Contraci asseruntur, vidi & examinavi tria, quorum hæc sunt proœmia: *Santissimo Patri & Domino I. Dei gratia, summo Pontifici, BALDVINVS, eadem gratia, fidelissimus in Christo Imperator, à Deo coronatus, Romanie moderator, & semper Augustus, Flandrie & Hainoie Comes.*

In Monast. Groening.

Alterius: *Excellentissimo Domino, PHILIPPO, Dei gratia, Francorum Regi, & dilectissimo Nepoti suo Ludovico, ipsius primogenito, BALDVINVS, eadem gratia, fidelissimus in Christo Imperator, à Deo coronatus, Romanie moderator, & semper Augustus, Flandrie & Hainoie Comes.* Tertij: *BALDVINVS, Dei gratia, fidelissimus in Christo Imperator*

Ibidem.

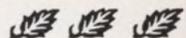
Ibidem.



Modern
American
Literature
from the
Library of
D. G. Bridson

The broadcaster and journalist Douglas Geoffrey Bridson (1910-1980) first joined the BBC in 1933 and eventually rose to the position of Programme Editor for Arts, Sciences, and Documentaries in the mid 1960s, when he was known as 'the cultural boss of the BCC'. A poet of no small ability himself, he was included in Pound's *Active Anthology* (1933), and his tireless and democratic promotion of modern British and American literature on the airwaves led to correspondence and then friendship with nearly all the major literary figures of his day, but most notably with Wyndham Lewis, T. S. Eliot, Hugh MacDiarmid, Ezra Pound, and Langston Hughes, many of whose works he brought to a wider audience through his radio productions. He published three of his own collections of poetry and a memoir of his years at the BBC, *Prospero and Ariel* (1971); his archive of papers and correspondence is now at the Lilly Library. As a bibliophile he was fastidious, keeping the many signed and presentation copies he acquired in excellent condition, augmented only with his small book-label or his bookplate, and on rare occasions marking his ownership with the use of three dots under the successive capitals D G and B in a colophon.

The following xx items are a selection from Bridson's library devoted to North America, specifically e. e. cummings, Robert Frost, Langston Hughes, Henry Miller, and William Carlos Williams. Future dedicated lists will be devoted to Pound and Wyndham Lewis, private press books, and Bridson's wider library of British and American literature.

FROM THE LIBRARY OF
D.G. BRIDSON 

xx. CUMMINGS, E. E. i: six nonlectures. Cambridge (Mass.), Harvard University Press, 1953.

8vo, pp. [8], 114, [4]; a fine copy in the publisher's black cloth, no dust-jacket; bookplate of D. G. Bridson. £750

First trade edition, inscribed 'Wishing Geoffrey Bridson good luck / E. E. Cummings'.

Cummings had appeared alongside Bridson in Pound's Active Anthology in 1933, and Bridson had heard uncomplimentary anecdotes about Cummings from Robert Frost, but they did not meet until later: 'I was happily surprised to find how charming an unassuming E. E. Cummings actually was. I had heard him read at the New York Y – the YM-YWHA, to give it the full title – and had made a date with him to records a similar selection of his poems at his home in Patchin Place' (Bridson, *Prospero and Ariel*).

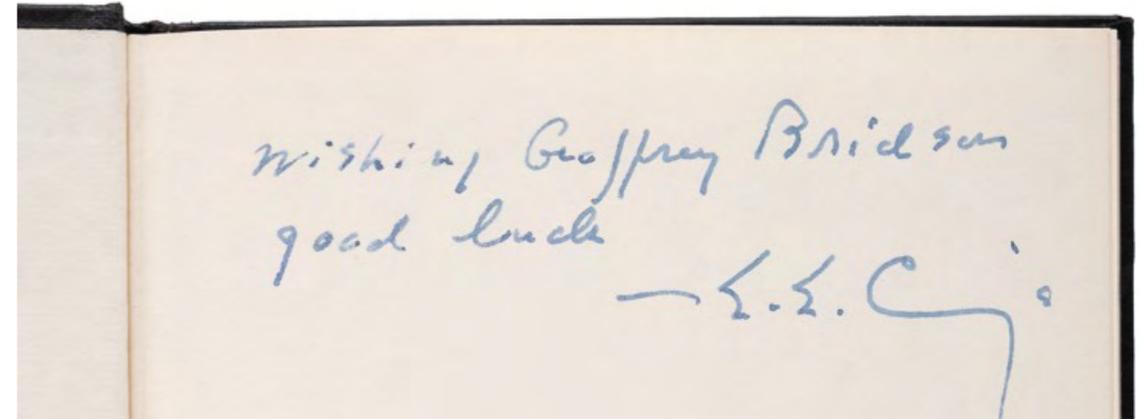
There was also a signed limited edition of 350 copies.

xx. CUMMINGS, E. E. Poems 1923-1954. First complete Edition. New York, Harcourt, Brace & Co, 1954.

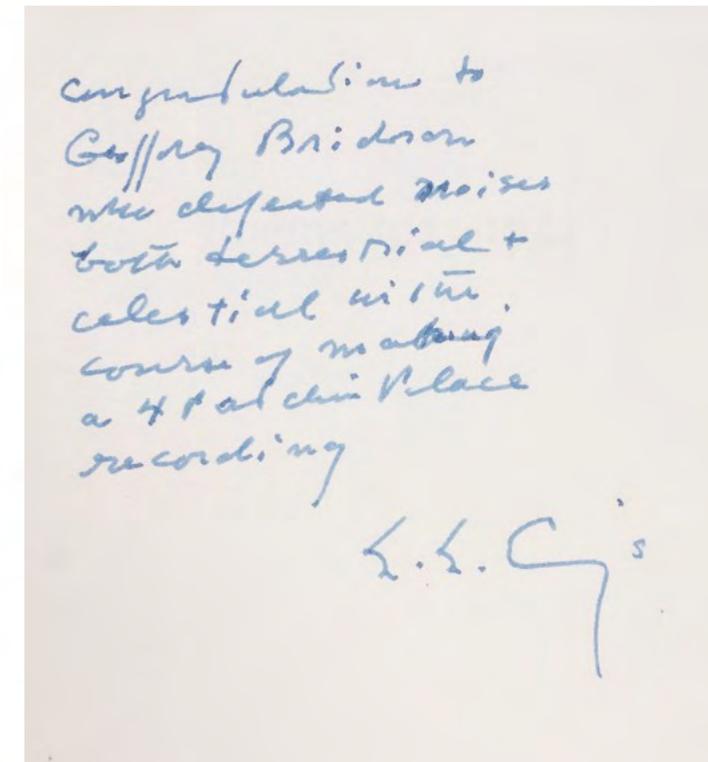
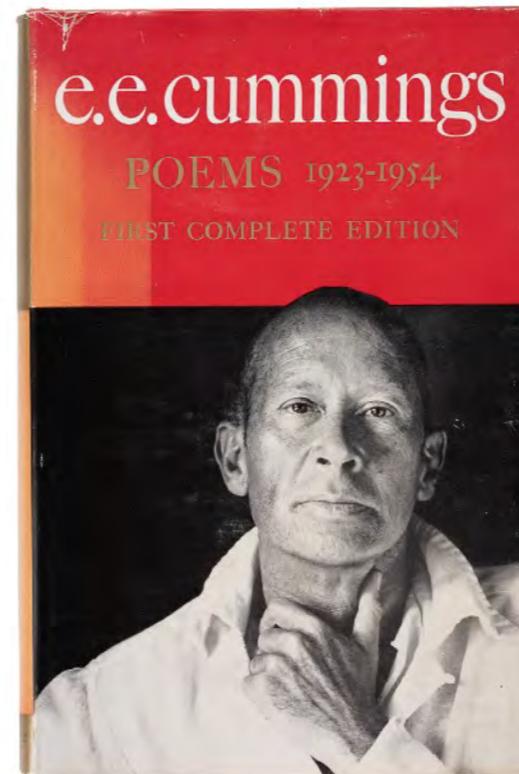
8vo, pp. xxiv, 468; a fine copy in a good dust-jacket, spine slightly sunned, short tear to head of front cover; bookplate of D. G. Bridson. £750

First edition, inscribed with 'congratulations to Geoffrey Bridson who defeated noises both terrestrial + celestial in the course of making a 4 Patchin Place recording / E. E. Cummings'.

'Despite the cloistral calm of the house, we were much interrupted by the passage of air-liners overhead and the sudden clangour of two tons of coke being shovelled down a coal-hole across the way – "noises both terrestrial and celestial" as he called them – but a fascinating recording emerged despite these obbligati. The eccentricity of Cummings's typography is a gimmick ... The meticulous precision, the wit and the fastidiousness of his reading, reduced the visual intricacies to limpid clarity' (Bridson, *Prospero and Ariel*).



Wishing Geoffrey Bridson
good luck
- E.E. Cummings



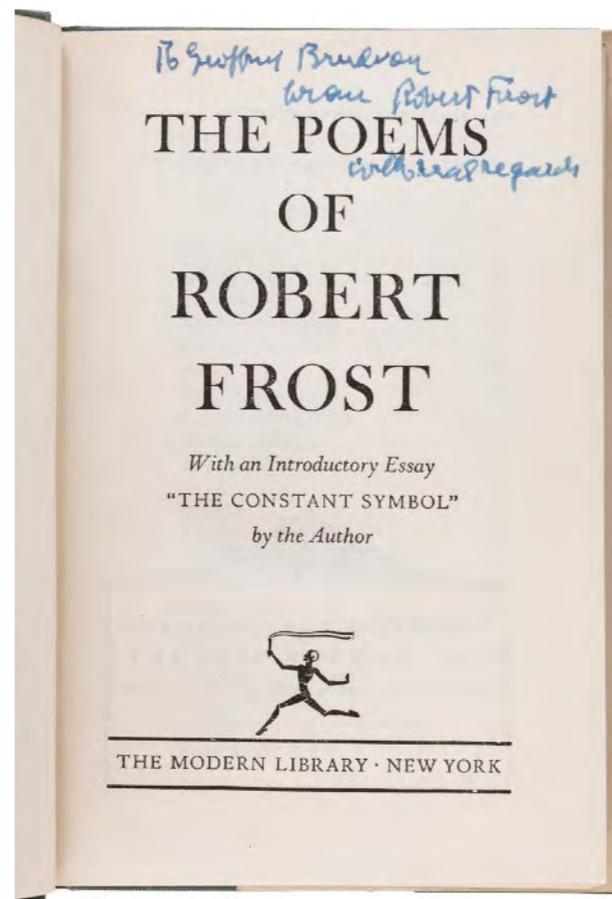
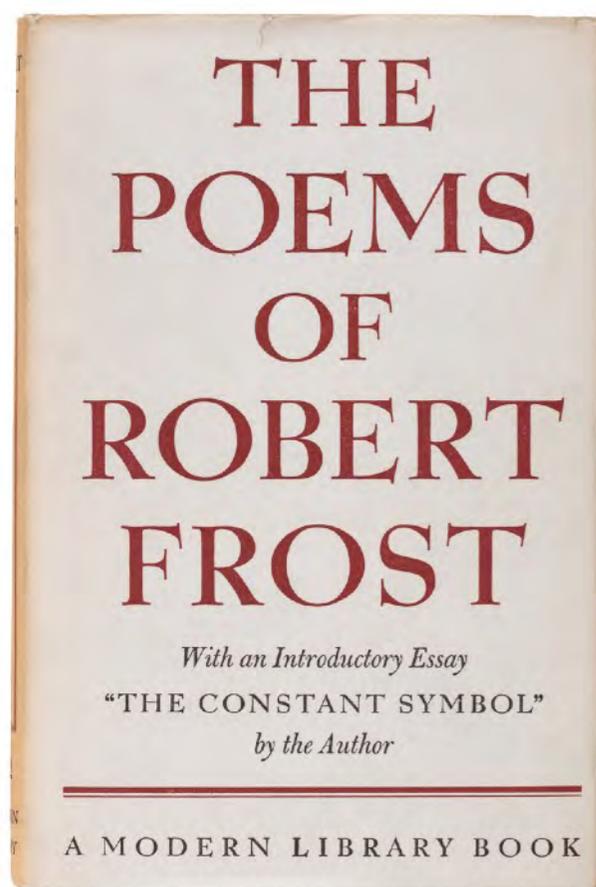
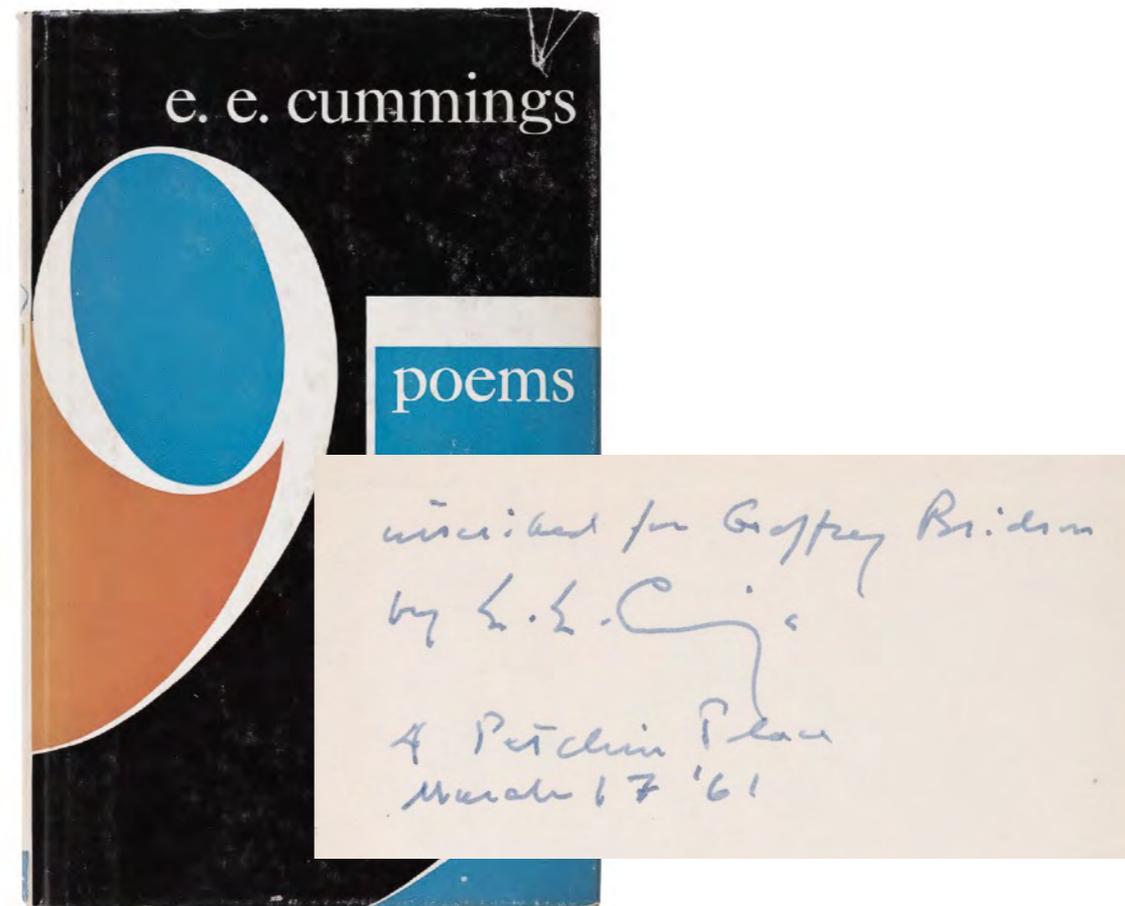
congratulations to
Geoffrey Bridson
who defeated noises
both terrestrial +
celestial in the
course of making
a 4 Patchin Place
recording
- E.E. Cummings

xx. CUMMINGS, E. E. 95 Poems. New York, Harcourt, Brace & Co, 1958.

8vo, pp. [12], [100]; a fine copy in a good dust-jacket, slightly rubbed, tear to head of front cover; bookplate of D. G. Bridson. £600

First trade edition, 'inscribed for Geoffrey Bridson by E. E. Cummings / 4 Patchin Place / March 17 '61'. This was Cummings's last collection of new poetry before his death in 1962. Cummings and Bridson had not worked together since the recording made in the 1950s, but they came together again in 1961 for one of the many poetry readings Bridson produced in the years before his retirement.

There was also a limited printing of 300 copies.



xx. FROST, Robert. The Poems ... with an introductory Essay "The Constant Symbol" by the Author ... New York, Modern Library, [1946].

8vo, pp. xxiv, 445, [1], [8, ads]; a fine copy in a very good, unclipped dust-jacket, spine browned, small tear to head of front cover; bookplate of D. G. Bridson, cutting of an obituary of Frost laid in loose. £500

First edition thus, inscribed 'To Geoffrey from Robert Frost with real regards'.

'It was by odd coincidence that after making my Pound recordings at Washington [in 1956], I went on up to Boston and recorded a further selection of readings by Robert Frost, thanks to whose efforts Pound was later to be released ... Where Pound had built on his poetry in performance, Frost quite simply was his poetry ... **Though I only met Frost on three occasions, I felt the warmest affection for him.** He in turn was friendly to anyone coming from England ...' (Bridson, *Prospero and Ariel*).

Crane A29.

CHRISTMAS CARDS FROM FROST, WITH A PRESENTATION

xx. **FROST, Robert.** A collection of five Christmas Poems 1953, 1959, 1960, 1961 and 1963, all in the issues printed for distribution by Frost himself:

Five works, various formats; in uniformly excellent condition.

£2000

One more Brevity. *New York, Spiral Press, 1953.* Pp [12]; illustrations by Philip Grushkin; small stain to one page, else very good, stapled in the original wrappers, booklabel of D. G. Bridson, inscribed **'To Geoffrey Bridson from Robert Frost after the pleasantest sort of encounter Dec 13 1956'**, namely the recording they made together – see *Prospero and Ariel* pp. 214-5). Crane B25 (one of 587 printed for distribution by Frost).

A-wishing Well. *New York, Spiral Press, 1959.* Pp. [12]; illustrations by Thomas W. Nason; fine, stapled in the original wrappers, booklabel of D. G. Bridson. Crane B31 (one of 670 printed for distribution by Frost).

Accidentally on Purpose. *New York, Spiral Press, 1960.* Pp. [10]; fine, stapled in the original wrappers, booklabel of D. G. Bridson. Crane B32 (one of 700 printed for distribution by Frost).

The Wood-pile. *New York, Spiral Press, 1961.* Pp. [10]; cover and illustrations by Thomas W. Nason; fine, stapled in the original wrappers, booklabel of D. G. Bridson. Crane B33 (one of 700 printed for distribution by Frost).

The Prophets really prophesy as Mystics, the Commentators merely by Statistics. *New York, Spiral Press, 1962.* Pp. [12], fine, stapled in the original wrappers, booklabel of D. G. Bridson, with a note in his hand **'This Christmas Card, from one of the few people I really respect, arrived on the day that Robert Frost's death was announced. 29.1.63.'** Crane B34 (one of 800 printed for distribution by Frost). Bridson had last met Frost in person at the National Poetry Festival in Washington in 1962.

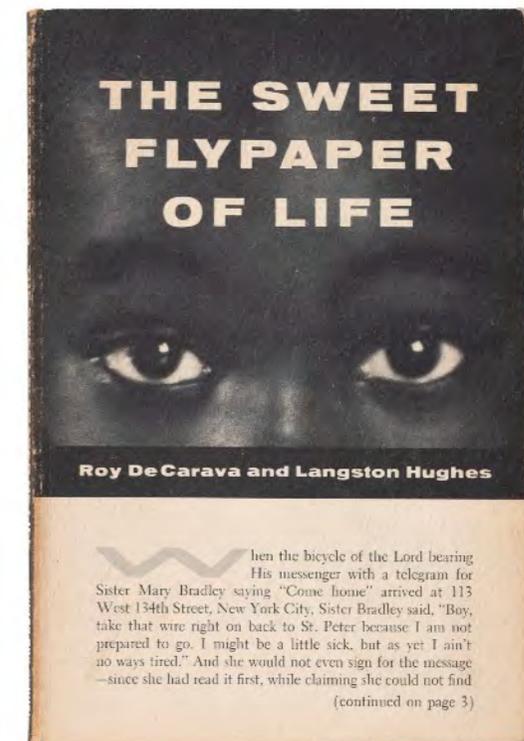
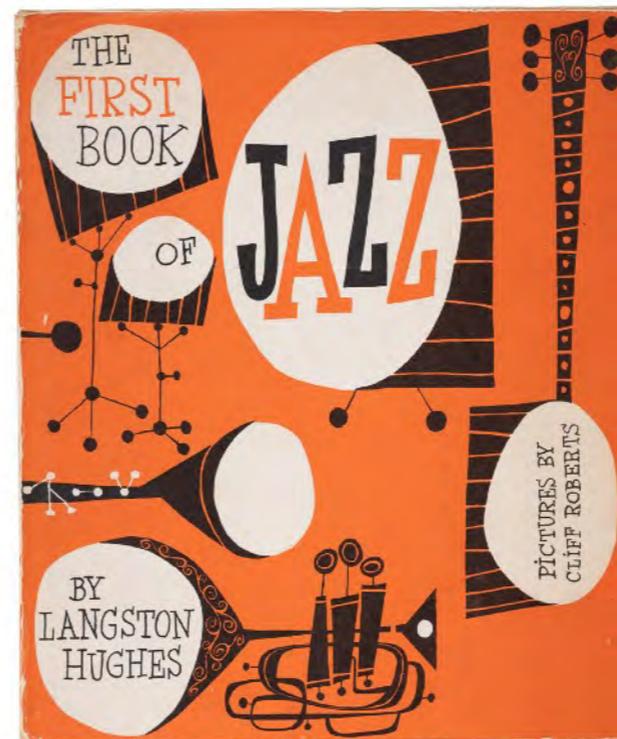
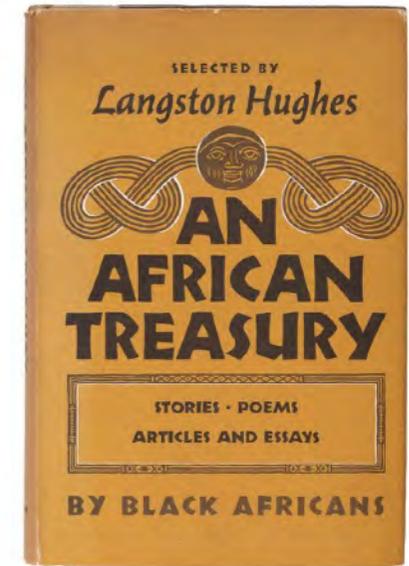
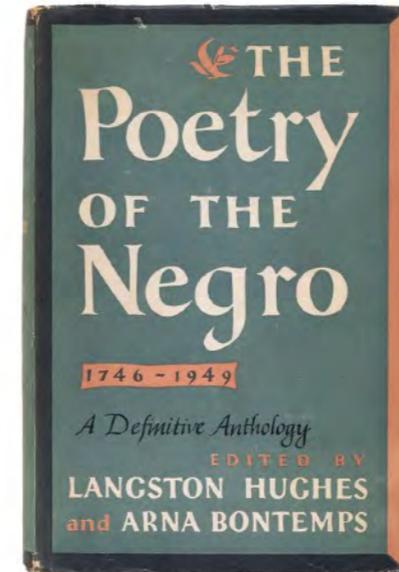
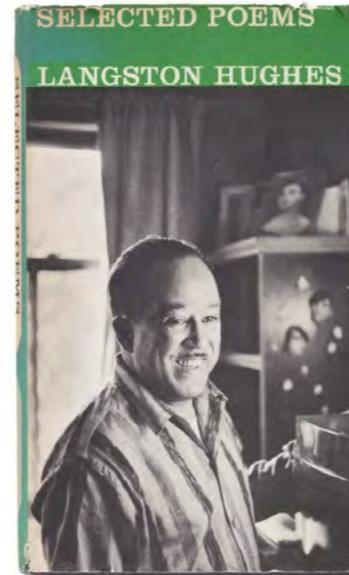
The printer Joe Blumenthal first produced a Christmas card setting one of Robert Frost's poems, without the author's permission, in 1929. When Frost found out sometime later he asked Blumenthal to produce some more for his friends, and from 1934 until 1962 Frost issued a card every year, 25 of which were printed by Blumenthal's Spiral Press. Many are illustrated with original woodcut designs by local artists and the print runs varied from as little as 50 for the early cards to as many as 17,055 for his final card (*The Prophets really Prophesy*). For each card there were up to twenty different issues, for distribution by Frost, his publishers, his friends etc. Frost also retained 25 sets of all the different issues of each card. **All of the present collection are from the issues printed for Frost himself.**



LANGSTON HUGHES AND D. G. BRIDSON

Bridson first met Langston Hughes, godfather of the Harlem Renaissance, in a bar in Hell's Kitchen in late 1943, probably through Alan Lomax. Their shared politics and their love of poetry and jazz sparked a strong and lasting friendship – 'He was among the most stimulating companions I have ever known, and I never found myself in New York without spending at least one evening with him in his beloved Harlem ... **The world would not have been so good as it is for anyone if Langston Hughes had never been a part of it**' (Bridson, *Prospero and Ariel*). In 1944 they produced together one of the most extraordinary collaborations in broadcast history, *The Man who went to War*, a ballad opera telling the story of a family in the Blitz, but in which all the parts were played by African-Americans and the music included spirituals and blues. It was recorded in New York, the cast featuring Ethel Waters and Paul Robeson, but the BBC copy was damaged and destroyed shortly after broadcast. Long thought lost, a recording was rediscovered in 2014.

Hughes and Bridson kept in touch, and met up when Bridson was in New York during the 50s. But they didn't work together again until the early 60s, when Bridson recorded a series of interviews with Hughes in his New York apartment, which culminated in 1964 in an epic 19-part series for the BBC's Third Programme, *The Negro in America*. For the story of the latter and of Bridson's friendship with Hughes we refer you to the radio documentary 'Langston Hughes at the Third', (<https://www.bbc.co.uk/programmes/b084cs44>).



xx. HUGHES, Langston. Shakespeare in Harlem. New York, Alfred A. Knopf, 1942.

8vo, pp. [14], 124, [2], with scratchboard illustrations by E. McKnight Kauffer; a very good copy in the publisher's black cloth, orange spine (sunned), wanting the dust-jacket; bookplate of D. G. Bridson, and with dots under the letters d g b on the colophon leaf.
£1000

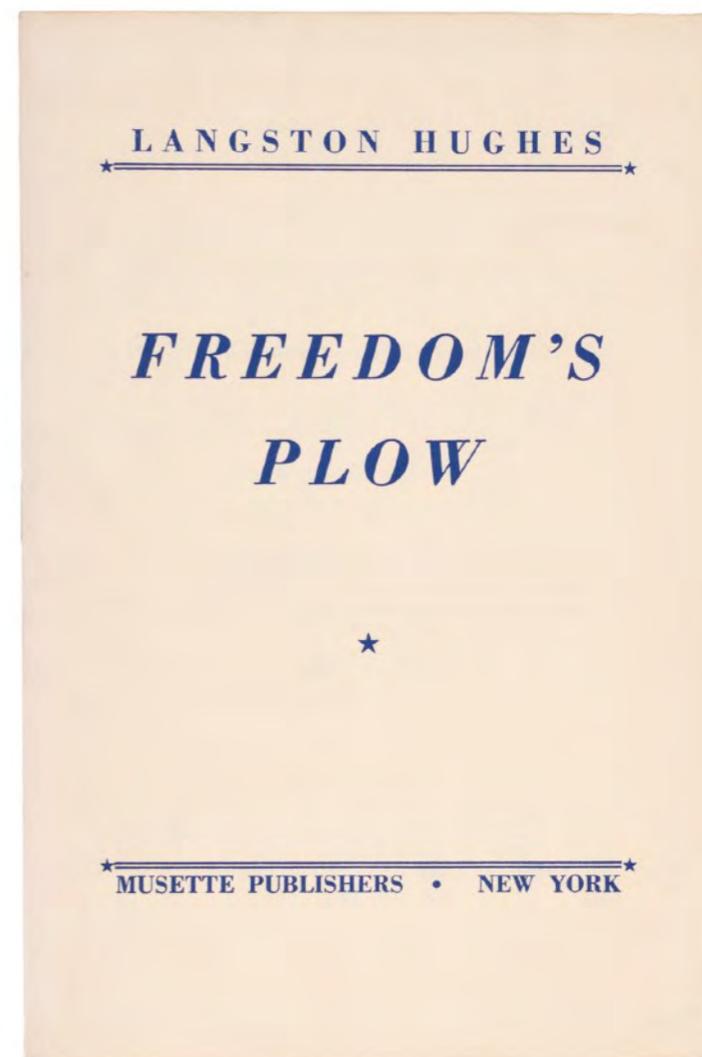
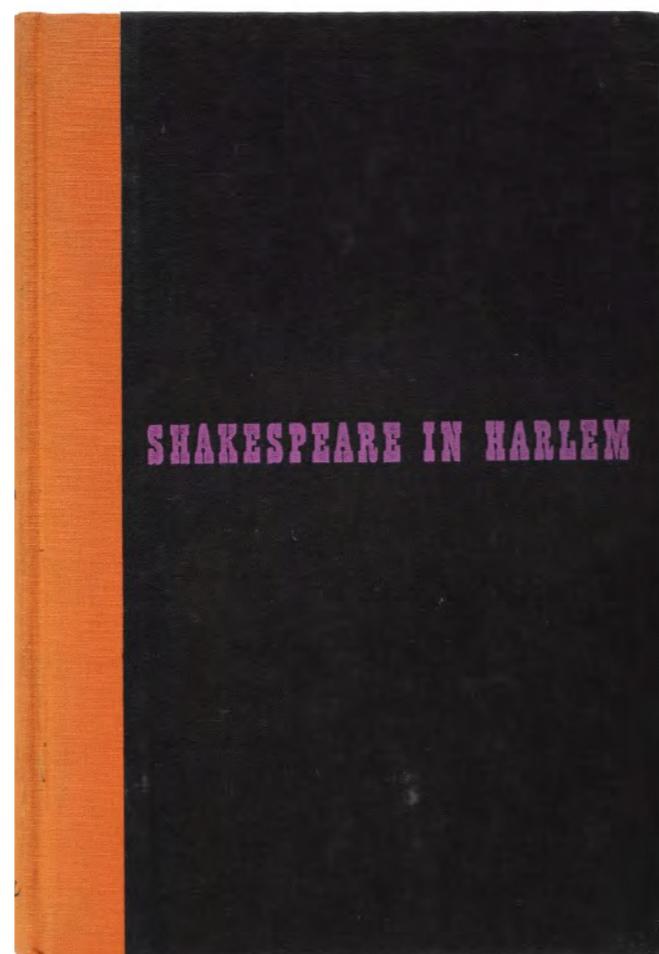
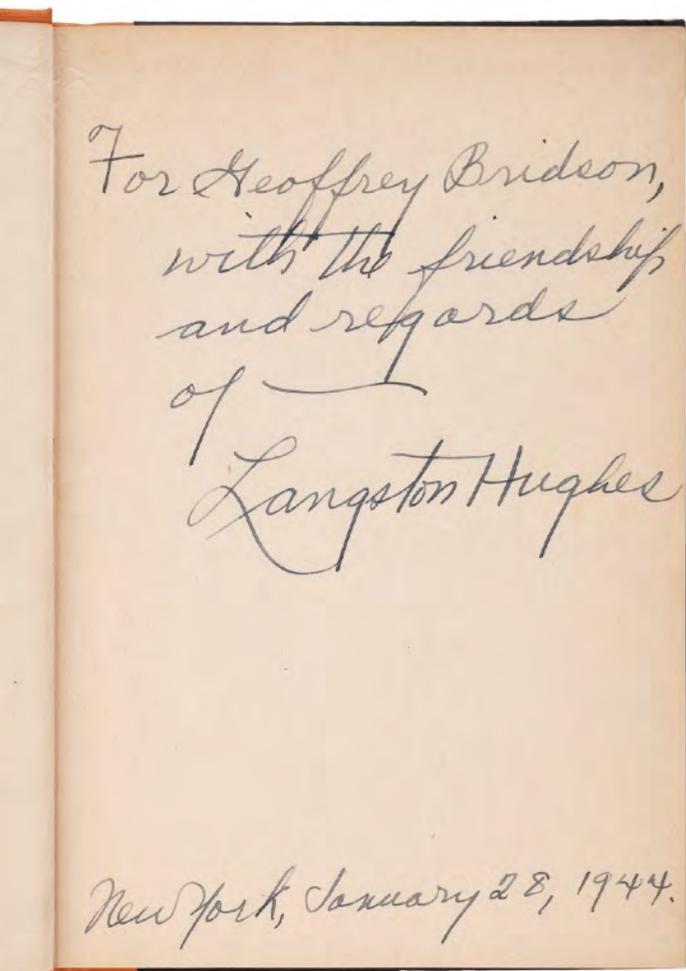
First edition of this wartime collection of poems, inscribed shortly after Hughes and Bridson met for the first time: **'For Geoffrey Bridson, with the friendship, and regards of Langston Hughes. New York, January 28, 1944'**.

a

xx. HUGHES, Langston. Freedom's Plow. New York, Musette Publishers, [1943].

8vo, pp. 14, [2], with self-wrappers; printed in blue; a fine copy, stapled as issued.
£100

First edition, a rare war-time pamphlet, printing a poem first broadcast on the Blue Network in March 1943, when it was read by Paul Muni.

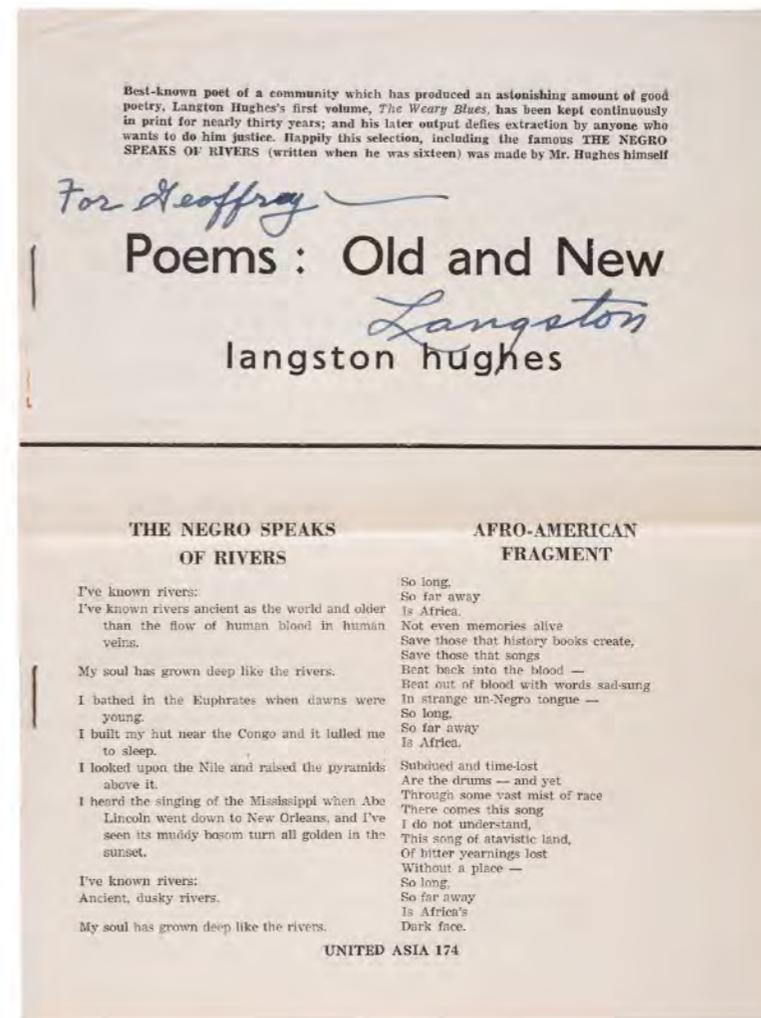
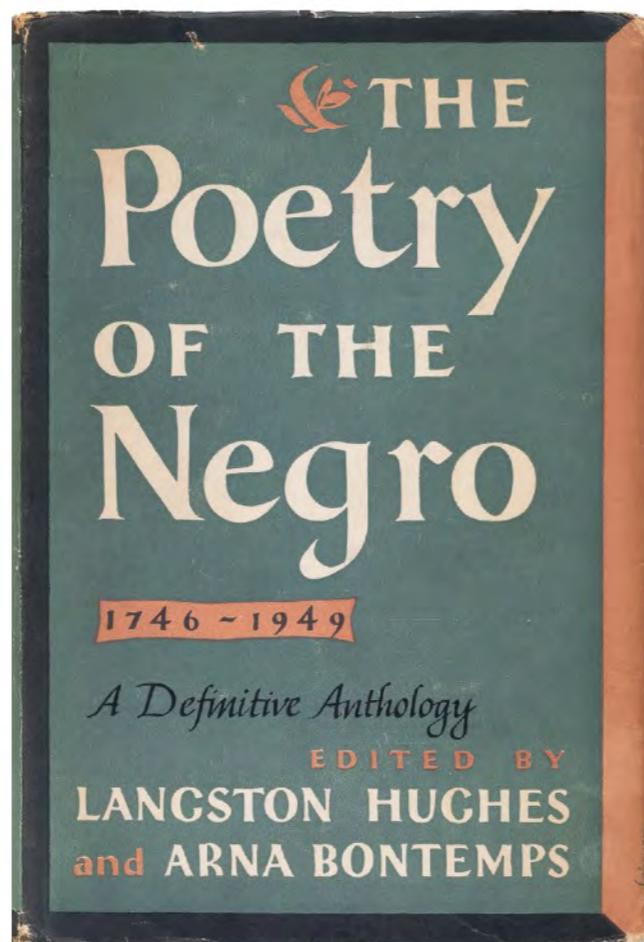


xx. HUGHES, Langston, and Arna BONTEMPS, editors. *The Poetry of the Negro* 1746-1949. Garden City, NY, Doubleday & Company, Inc., 1949.

8vo, pp. xviii, 429, [1], with a half-title; deckled edges; a very good copy in a good example of dust-jacket (edges rubbed, close tear to rear cover repaired with tape); bookplate of D. G. Bridson. £350

First edition of this landmark publication, 'Inscribed especially for Geoffrey Bridson - with a hearty welcome to our U.S.A. - Sincerely, Langston Hughes / New York, November 30, 1951'. This was one of a number of collaborations between Hughes and Bontemps (who both included selections of their own work), and was successful enough that Doubleday later commissioned a revised edition up to 1970.

Inscribed especially
for Geoffrey
Bridson with
a hearty welcome
to our U.S.A.
Sincerely,
Langston Hughes
New York
(November 30,
1951.



xx. HUGHES, Langston. *Poems: Old and New*. [Bombay, c. 1954-5?]

4to, ff. 174-6, printed on rectos only; stapled as issued, central crease where folded.

£200

Very rare offprint from the periodical *United Asia* (1948-68), with 8 poems chosen by Hughes, inscribed 'For Geoffrey - Langston'. Hughes's collection *The Weary Blues* (1926) is described as 'in print for nearly thirty years'.

United Asia was edited by the British-Indian zoologist and sociologist, Cedric Dover, a prominent figure in the Afro-Asian solidarity movement who featured much race-conscious content in the periodical. In 1963 he organised a symposium on 'The American Negro' featuring Hughes alongside W. E. B. Du Bois, Alain Locke and others. Dover and Hughes were friends from the 1940s and Dover helped secure permissions for some poems which appeared in *The Poetry of the Negro* (1949).

Not in World Cat or on Library Hub; the periodical itself is also extremely scarce.

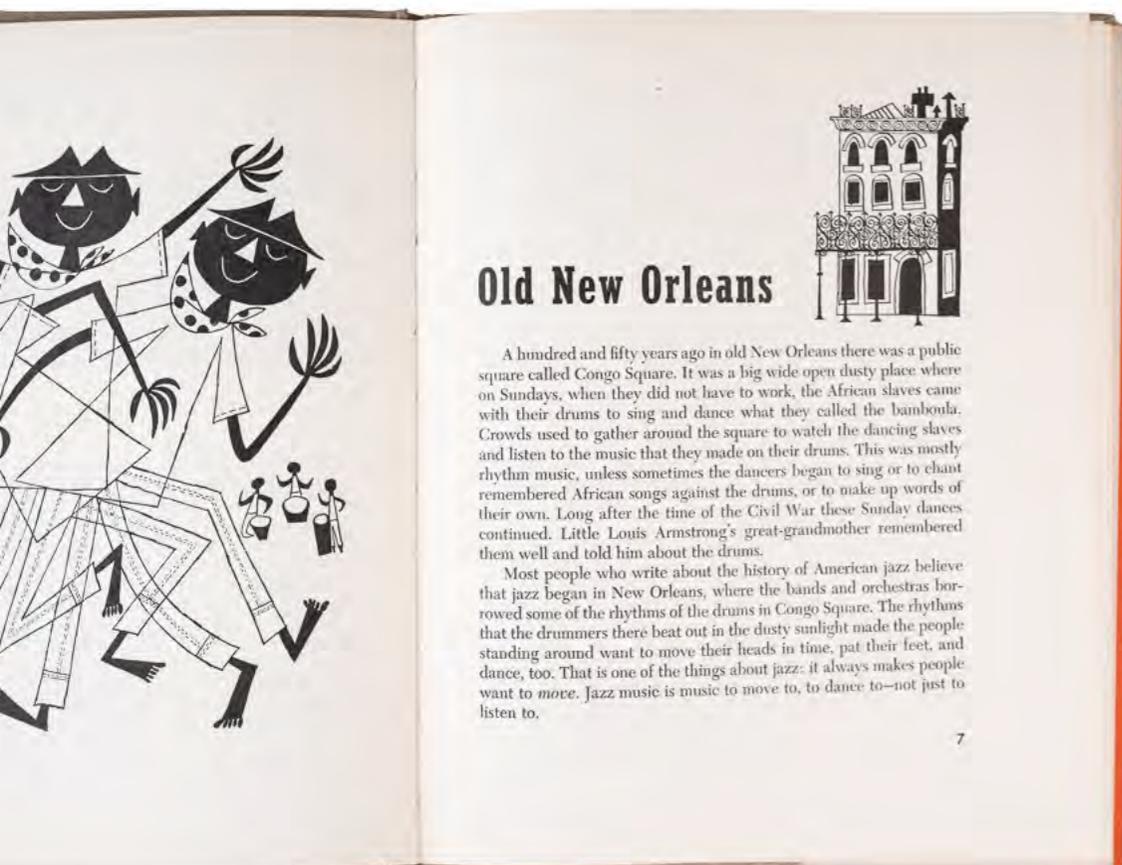
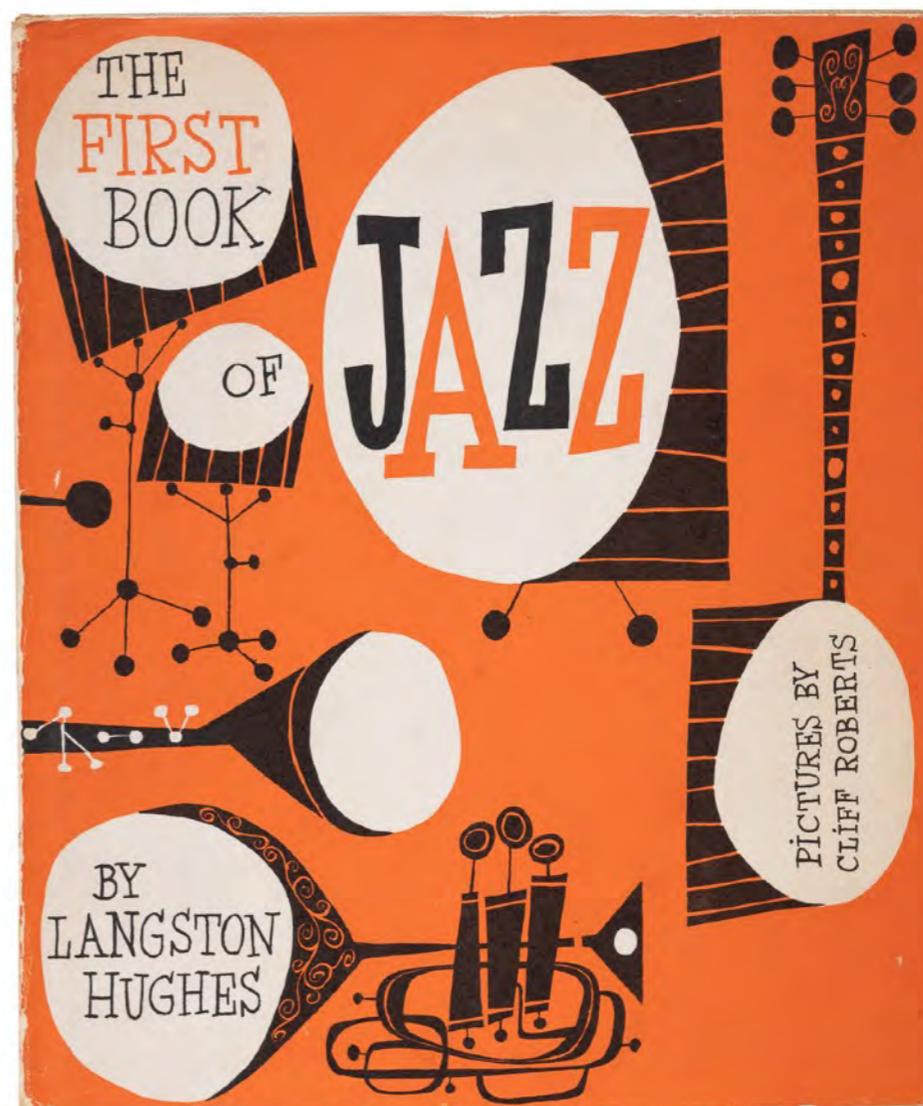
xx. [HUGHES, Langston.] American Mission Association Race Relations Department Christmas card, featuring the poem 'For my People' by Margaret Walker, [n.d. but 1950s?]

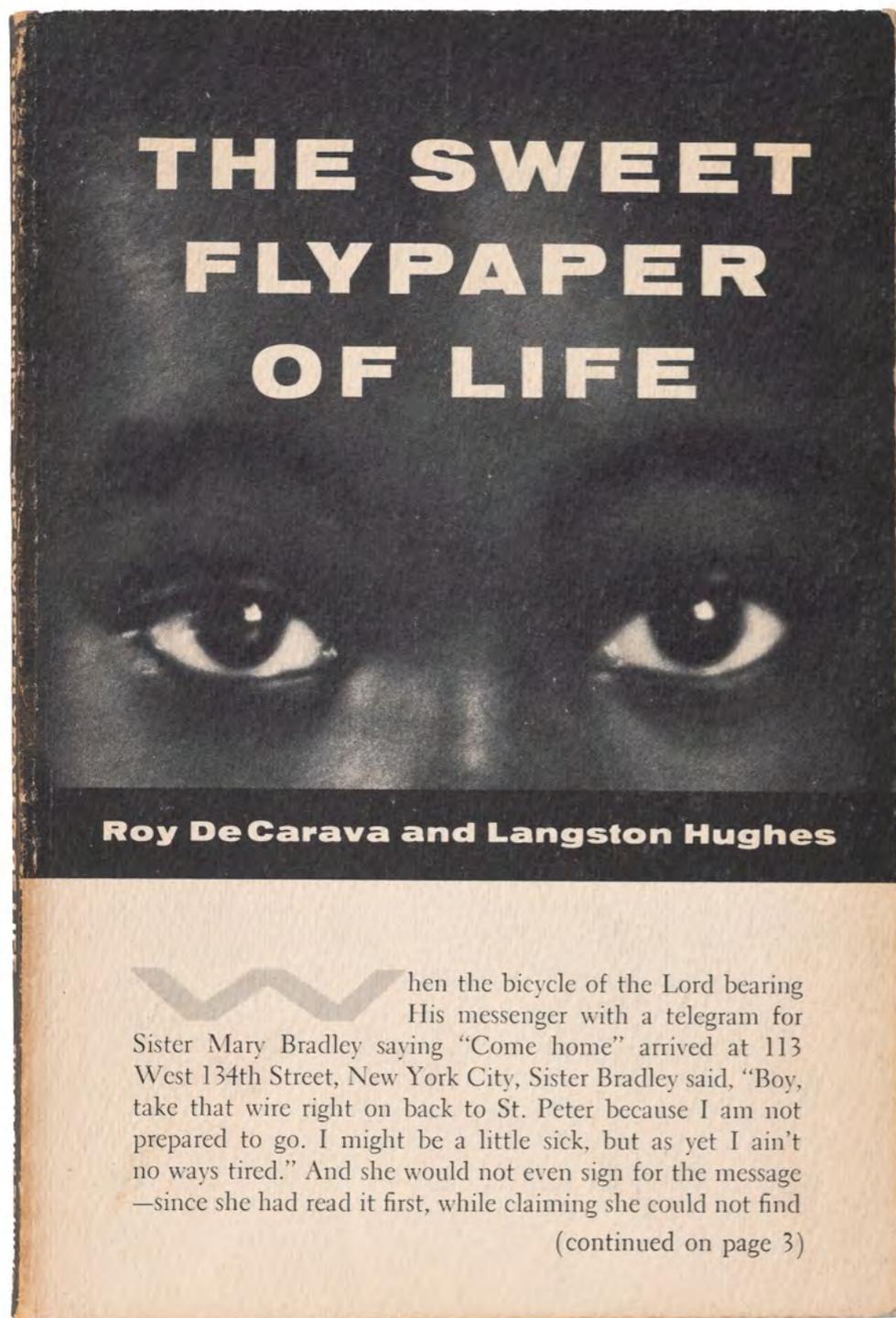
1 leaf 4to, folded into four, printed in blue; signed 'Happy Holidays – Langston'. £100

xx. HUGHES, Langston. The First Book of Jazz. New York, Franklin Watts, 1955.

8vo, pp. [6], 65, [1], with illustrations by Cliff Roberts; a very good copy in a good example of the striking orange pictorial dust-jacket, edges rubbed, spine reinforced at head and foot on inside of jacket ; booklabel of D. G. Bridson, loose publisher's compliments slip inserted: 'With the compliments of the Author'. £500

First edition, first printing, of a short children's primer to jazz and its techniques, with profiles of some major proponents.



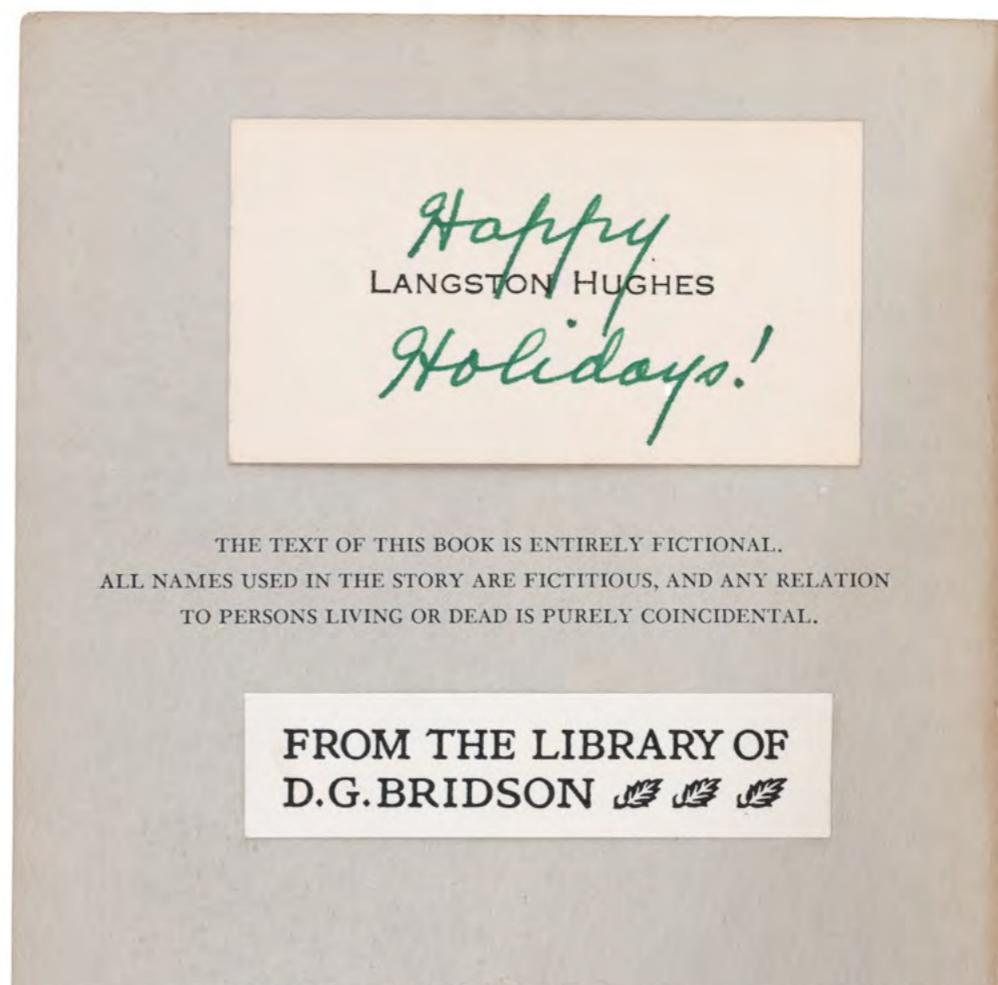


xx. HUGHES, Langston, and Roy DE CARAVA, *photographer*. *The Sweet Flypaper of Life*. New York, Simon and Schuster, 1955.

Small 8vo, pp. 98 (including front cover, where the text begins); black & white photographic illustrations within the text; an unusually well-preserved copy in the original printed stiff paper wrappers, edges very slightly rubbed; book-label of D. G. Bridson, **tipped-in printed presentation label from Hughes, with 'Happy Holidays' in his hand in green ink.** £1100

First edition, presentation copy. There was also a hardback issue, but the more fragile softback was both more radical in design (the text flowing from front cover directly onto p.1) and more influential. DeCarava's intimate portraits of daily life in Harlem were produced under a Guggenheim fellowship (he was the first black photographer to receive the grant); from 500 images, Hughes had free reign to select, and he carved a touching and entirely fictional narrative, the musings of a Harlem grandmother. 'It is one of the most successful collaborations between a great writer and a great photographer ever published' (Roth).

Parr & Badger, I, 242; *The Book of 101 Books*, pp. 138-9.



xx. HUGHES, Langston. *Selected Poems*. New York, Alfred A. Knopf, 1959.

Tall 8vo, pp. xii, 297, [5], with drawings by E. McKnight Kauffer (repeated from *Shakespeare in Harlem*); a very good copy in a good dust-jacket, chipped at head of front cover, small tear at foot; bookplate of D. G. Bridson. £1000

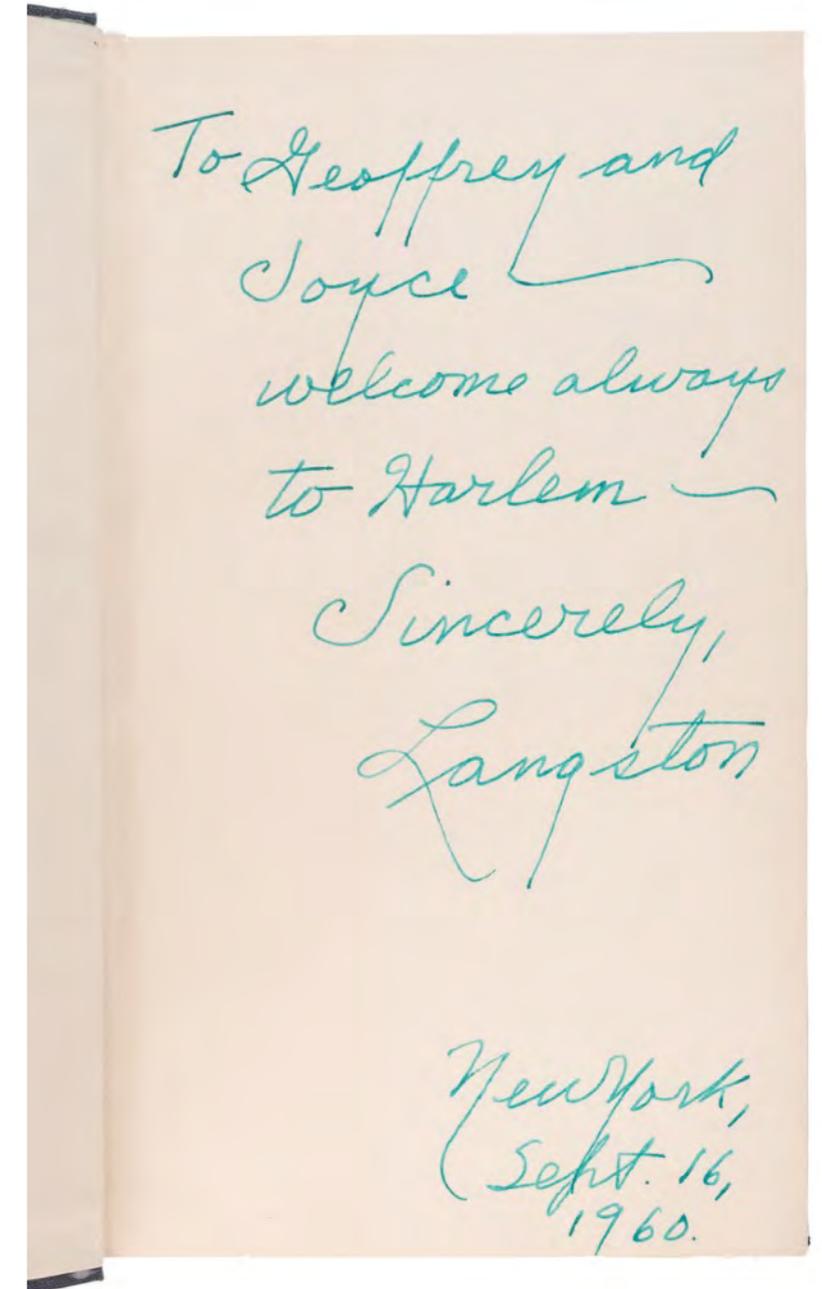
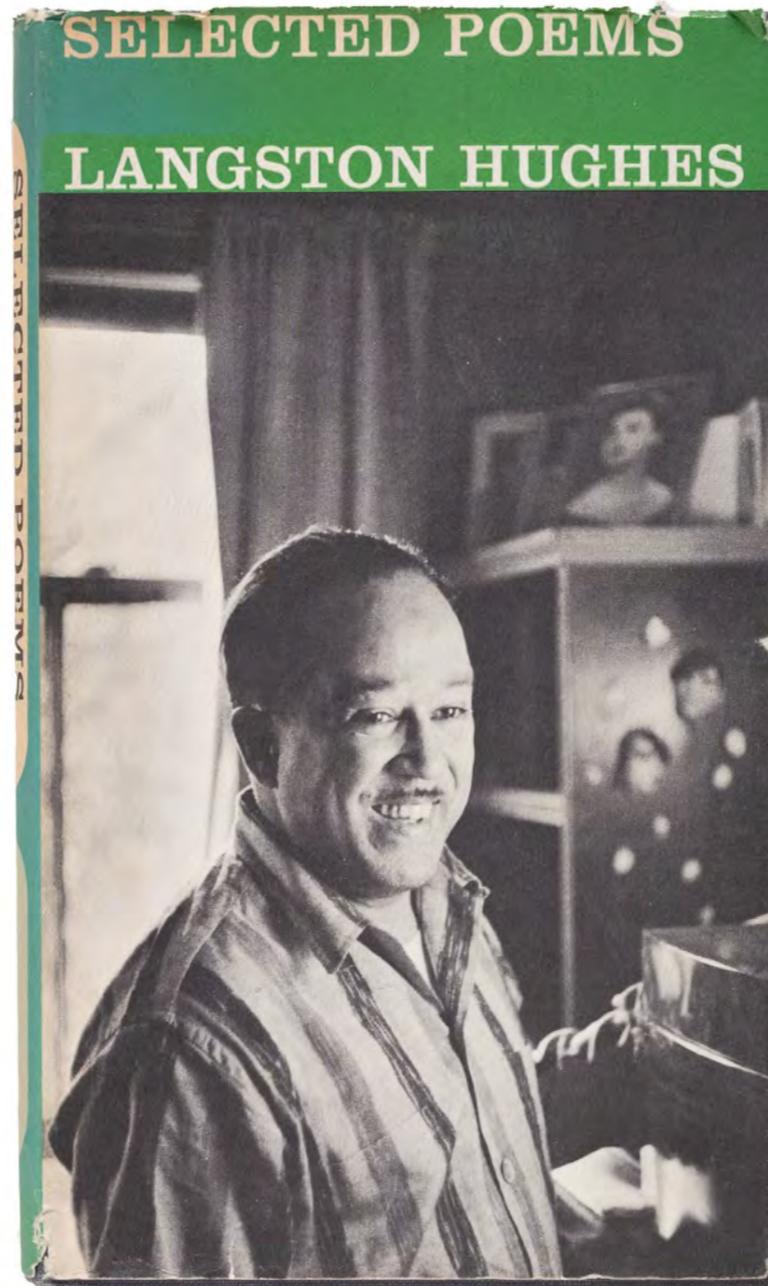
First edition, inscribed 'To Geoffrey and Joyce – welcome always to Harlem – Sincerely, Langston / New York, Sept. 16, 1960'. *Selected Poems* reprinted work from six earlier published volumes and the privately-printed *Dear Lovely Death*, along with some poems that appeared here for the first time.

On this visit in the autumn of 1960 Bridson recorded a series of free-wheeling conversations with Hughes in his apartment, intended for eventually inclusion in 'The Negro in America' – sadly the sound quality was not high enough for use.

xx. HUGHES, Langston, *editor*. *An African Treasury*. Articles / Essays / Stories / Poems by Black Africans. New York, Crown Publishers, 1960.

8vo, pp. xiv, [2], 207, [1]; a very good copy in a very good dust-jacket, spine slightly sunned, rear cover slightly foxed; book-label and ownership inscription of D. G. Bridson. £150

First edition, the culmination of Hughes's Africanist phase.



xx. HUGHES, Langston. Ask your Mama. 12 Moods for Jazz. New York, Alfred A. Knopf, 1961.

Oblong 8vo, pp. 92; printed in blue and brown ink on pink paper; a fine copy in a near-fine dust-jacket, to a design by Vincent Torre; bookplate of D. G. Bridson. £300

First edition.

xx. [HUGHES, Langston.] Review of Ask your Mama (1961) by Milton R. Bass, from *The Berkshire Eagle* 13 January 1962.

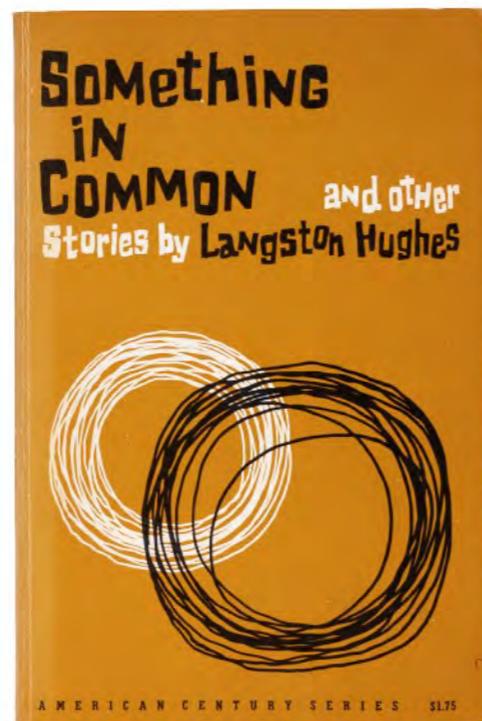
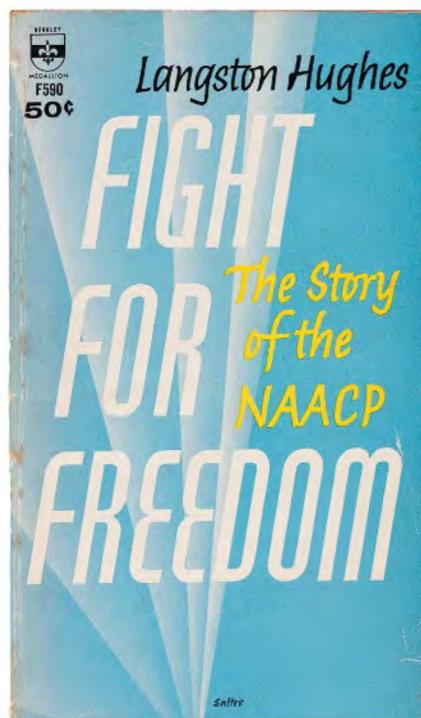
Folio, pp. 13-14, slightly browned, creased where folded. £250

Sent by Hughes to Bridson, with the article outlined in red and a note in green ink at the head: 'Geoffrey – So sorry to have missed you in New York. We're going to do the tapes over this week. Nigeria was FINE! Langston'.

In 1960, shortly after the publication of *An African Treasury*, Langston Hughes had travelled to Nigeria to attend the inauguration of Nnamdi Azikwe as Governor-General, an event marking the transition of power from white British to black African hands. Azikwe closed his address with 'Poem' from Hughes's *The Weary Blues*. Hughes returned to Nigeria in December 1961, this time with Nina Simone, for the American Society of African Culture festival in Lagos, at which he was a presenter – of the festival he thought 'the effects will be long-lasting', though local opinion was less generous.

The tapes Hughes mentions were from the ongoing work towards *The Negro in America* (1964).





xx. HUGHES, Langston. Fight for Freedom. The story of the NAACP. New York, Berkeley Medallion, [1962].

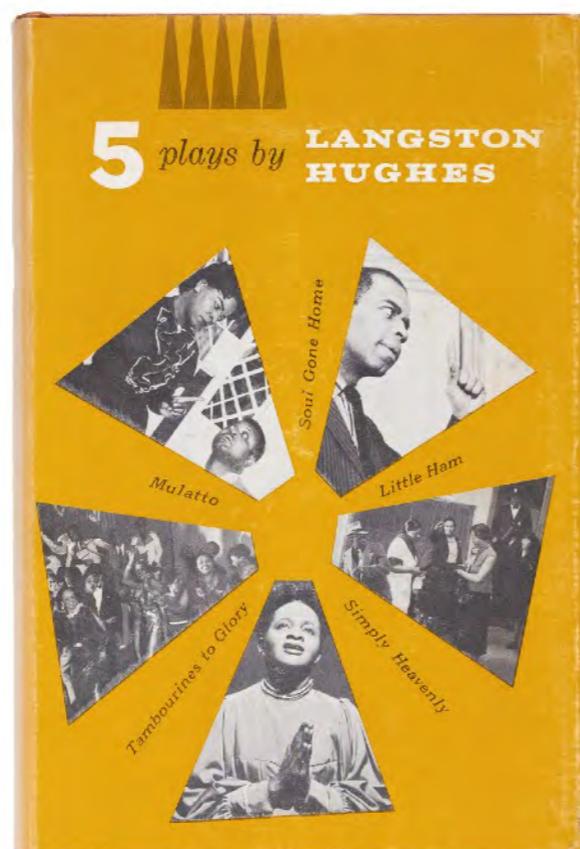
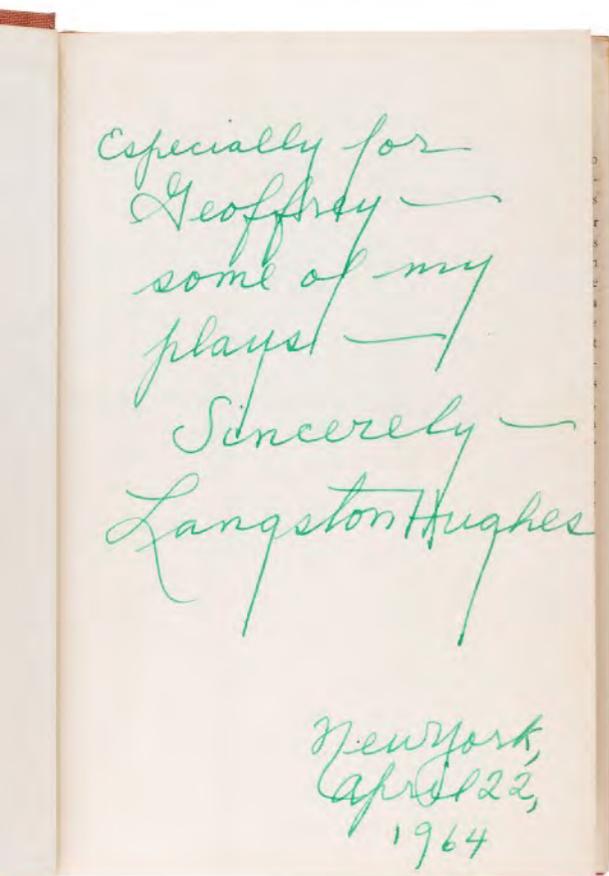
8vo, pp. 224; a very good copy in the original printed wrappers, small tear on spine; book-label of D. G. Bridson. £150

First paperback edition, inscribed in green ink, 'Especially for Geoffrey, Sincerely Langston / New York, August, 1962'.

xx. HUGHES, Langston. Five plays. Indiana University Press, 1963.

8vo, pp vii, [1], 258; a fine copy in a very good dust-jacket, spine sunned; bookplate of D. G. Bridson. £300

First edition, inscribed 'Especially for Geoffrey – some of my plays – sincerely – Langston Hughes / New York April 22, 1964'. Bridson was over in New York for further recordings for their famous series 'The Negro in America', broadcast later that year.



xx. HUGHES, Langston. Something in Common and other stories ... New York, Hill & Wang, 1963.

8vo, pp. viii, [2], 236, [4]; a fine copy in the original printed wrappers, spine slightly sunned; booklabel of D. G. Bridson, publisher's slip tipped in, 'Compliments of the author'. £150

First edition, the softback issue.

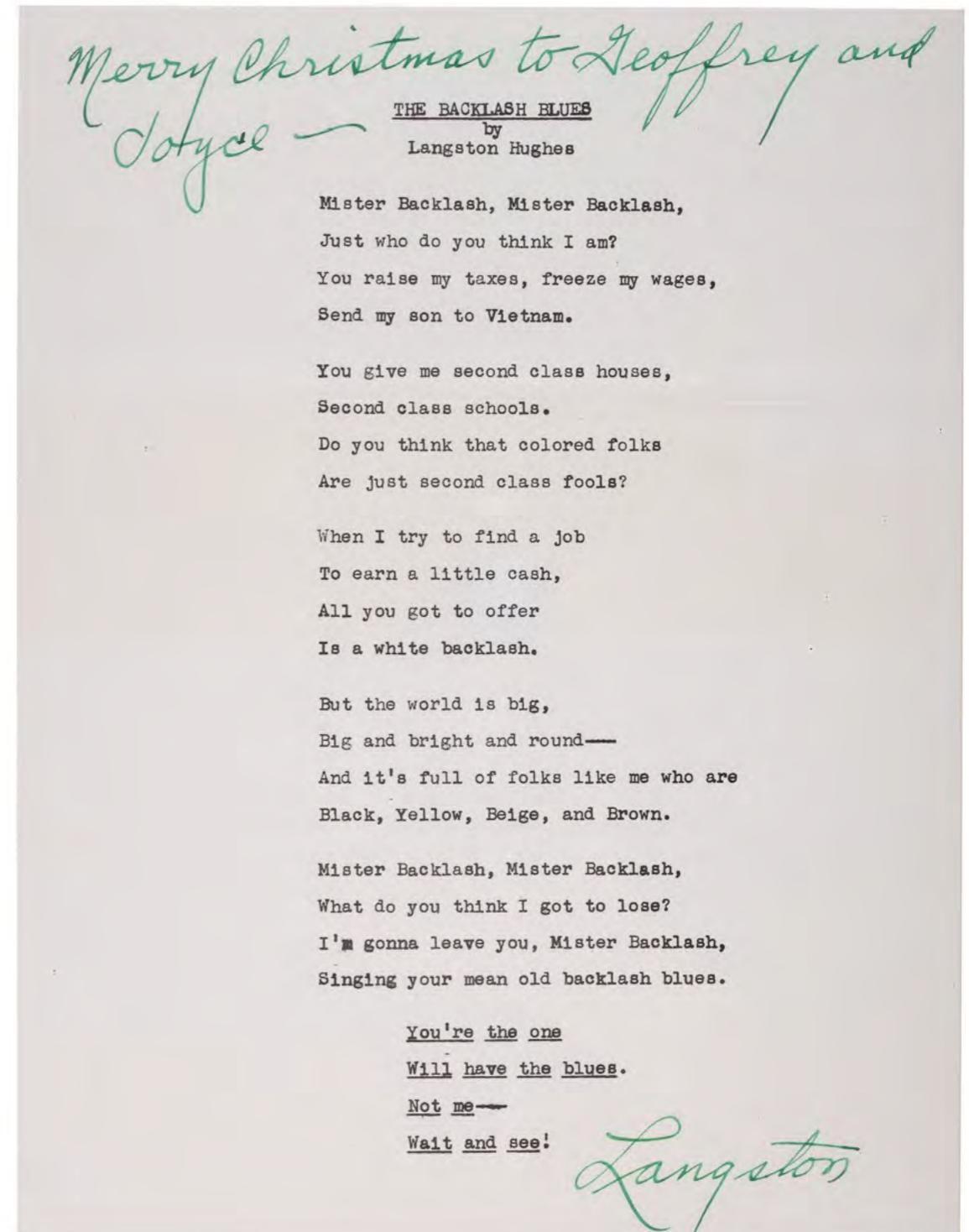
SUNG BY NINA SIMONE

xx. HUGHES, Langston. 'The Backlash Blues'. December 1966.

Stereotype, one page, with a 1966 NAACP Christmas stamp on the verso,
inscribed 'Merry Christmas to Geoffrey and Joyce / Langston'. £1200

A pre-publication typescript of 'The Backlash Blues', circulated for Christmas 1966; the poem was subsequently published, with some differences, in the posthumous collection *The Panther and the Lash* (1967). This was one of Hughes's last protest poems – he died in May 1967. It is most famous from the setting by Nina Simone released after his death on *Nina Sings the Blues* (1967), in which a stanza was added in tribute to Hughes.

Interestingly the words of the final coda here as the same as sung by Simone, not as published in *The Panther and the Lash*, suggesting that at least some of the alterations presumed to have been hers were in fact authorial.

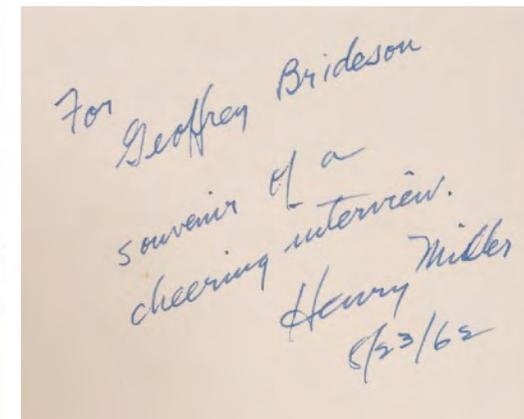
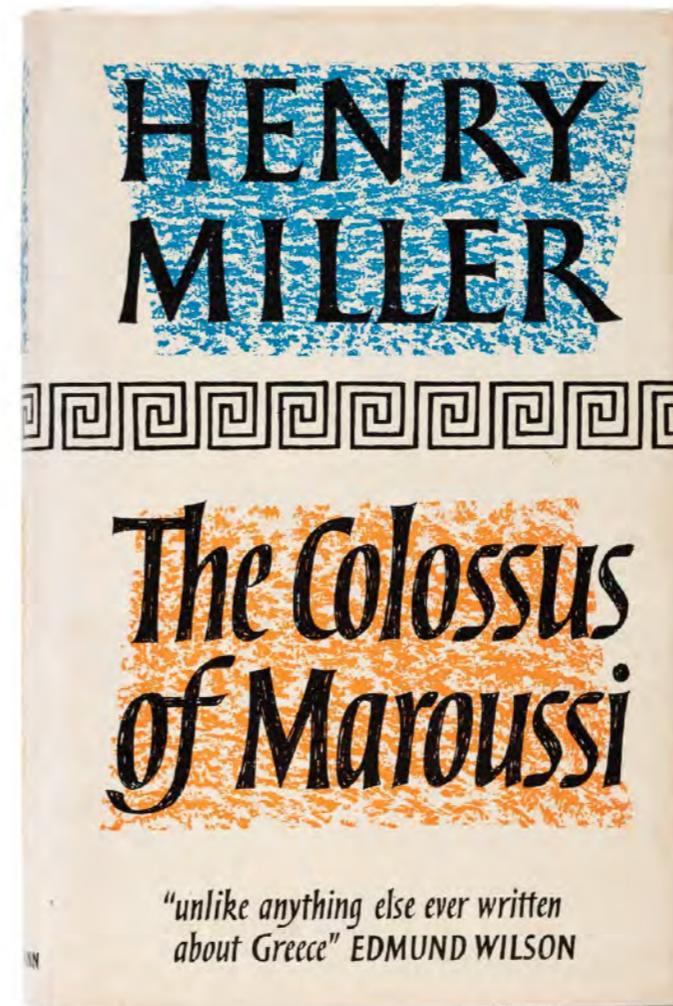
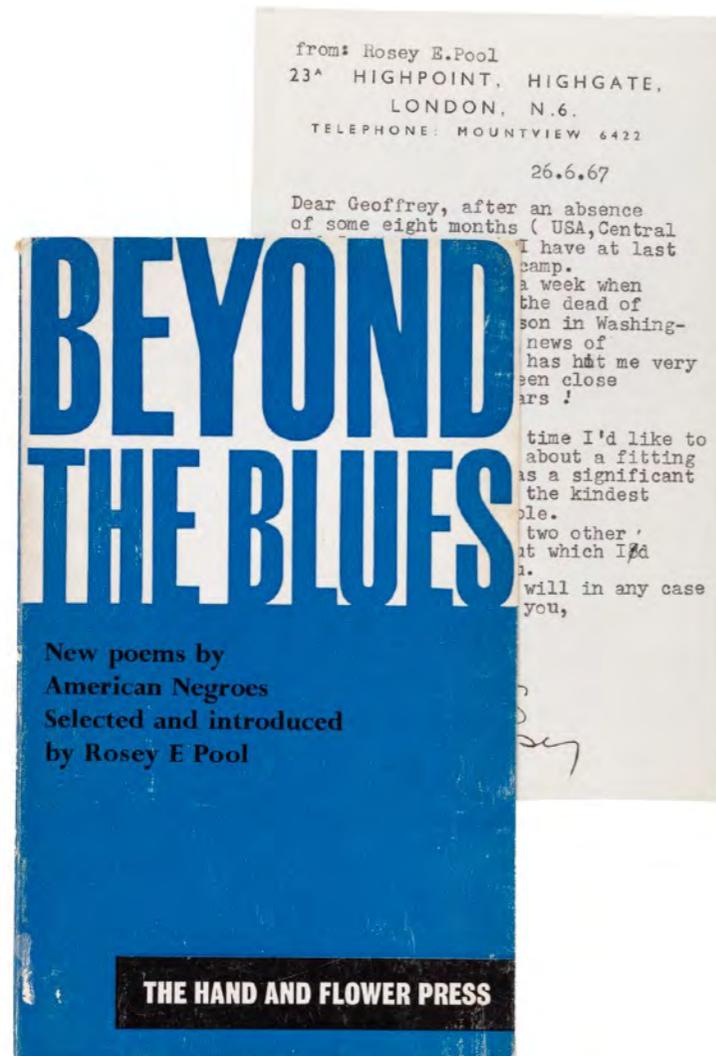


xx. [HUGHES.]. POOL, Rosey, editor. Beyond the Blues. New Poems by American Negroes ... Lympne, Kent, Hand and Flower Press, 1962.

8vo, pp. 188; a fine copy in the publisher's blue printed covers; book-label of D. G. Bridson. £200

First edition, with a t/s from Pool to D. G. Bridson about the death of Langston Hughes, dated 26.6.67. Active in the Dutch resistance during World War II (she taught Anne Frank at the Jewish Lyceum and later helped her father find a publisher for the diary), Rosey Pool returned to her original course of study after the war, becoming an expert on African-American poetry. She corresponded with DuBois, Hughes, Owen Dodson and others, lectured in the American South and was a vocal opponent of segregation.

'I hadn't been home a week [from eight months in the Americas] when a telephone in the dead of night (from Owen Dodson in Washington) brought the sad news of Langston's death. It has hit me very hard indeed. We've been close friends for forty years!'



xx. MILLER, Henry. The Colossus of Maroussi. London, Heinemann, [1960].

8vo, pp. [4], 248; a fine copy in a near-fine dust-jacket, slightly dusty; bookplate of D. G. Bridson. £300

First UK edition, first published in San Francisco in 1941; inscribed 'For Geoffrey Bridson / souvenir of a cheering interview. Henry Miller 8/23/62'.

'It so happened that both [Lawrence] Durrell and Henry Miller attended the novelists' jamboree at the Edinburgh Festival, later the same year. I was thus able to get them together in a three-handed session – or rather, to act as catalyst to a duologue between them ... I was much intrigued to find the sage of Big Sur in a mood to consider his work candidly....' (Bridson, *Prospero and Ariel*).

For Geoffrey Bridson

Henry Miller
Edinburgh
8/23/62

Lawrence Durrell
Edinburgh

1962

~~1982~~

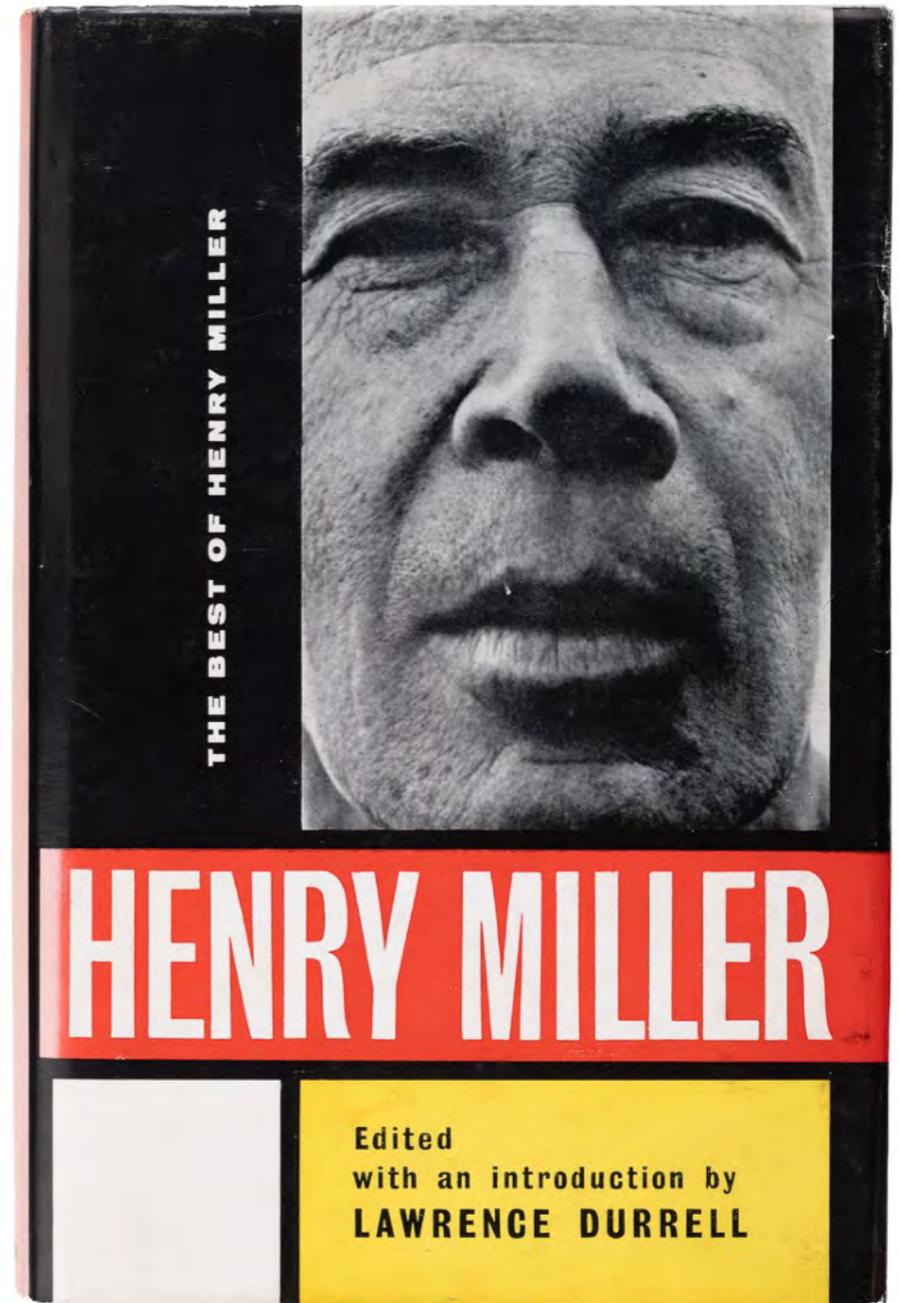
1962

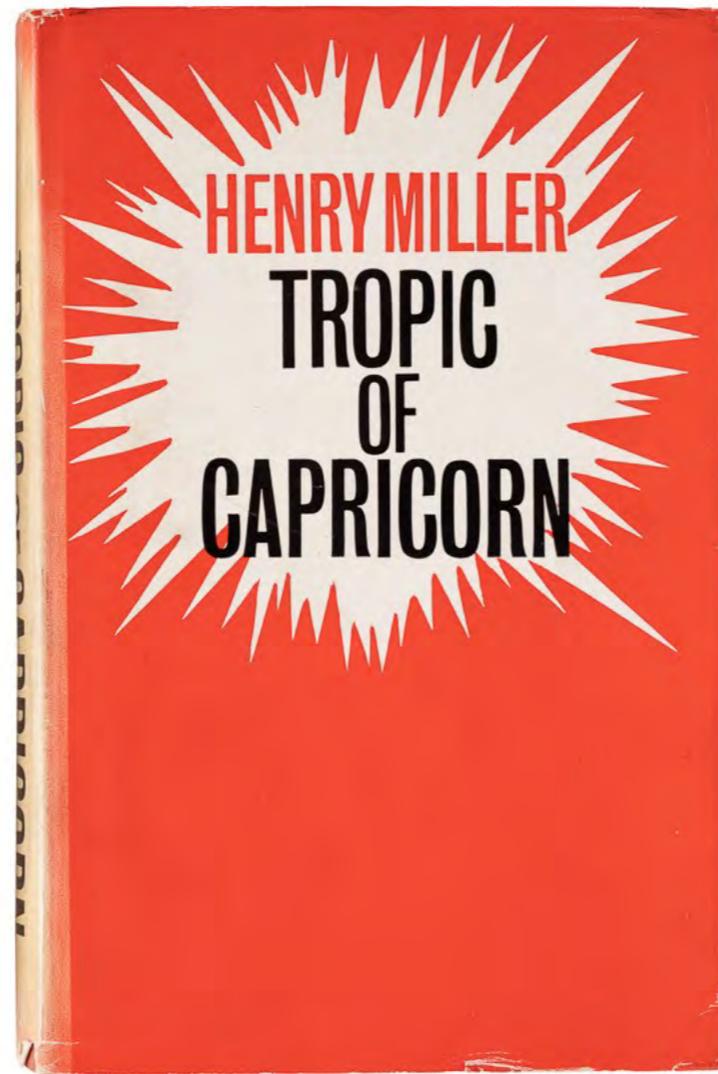
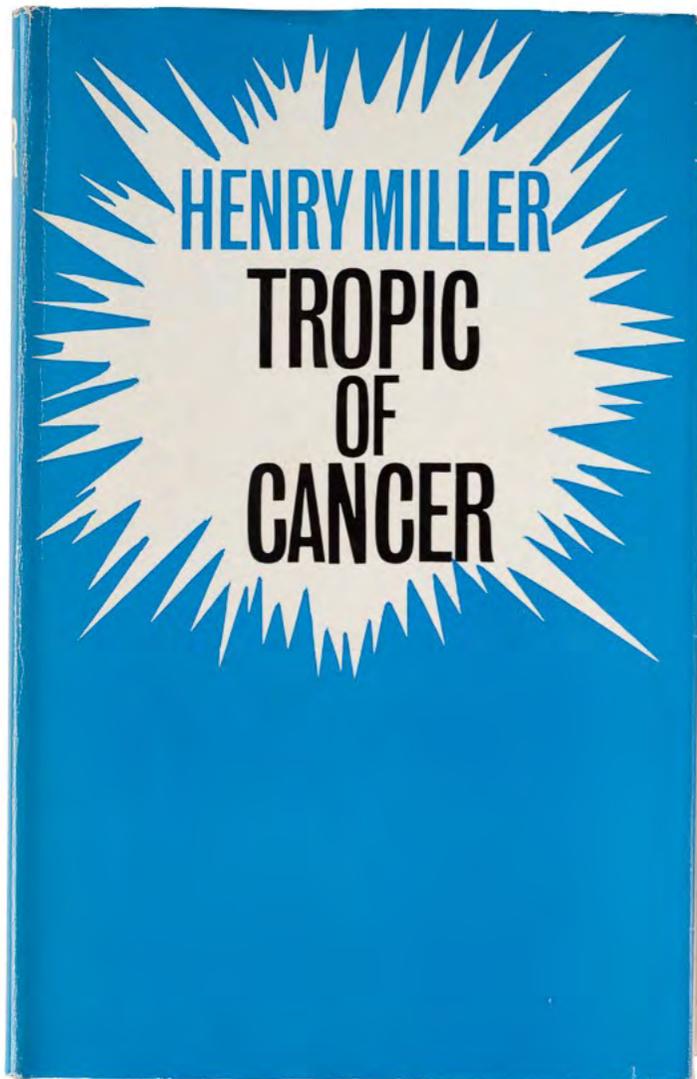
xx. MILLER, Henry. Lawrence DURRELL, editor.
The Best of Henry Miller. London, Heinemann,
[1961].

8vo, pp. xvi, 397, [1]; a fine copy, in a very good
just-jacket, slightly rubbed at edges, spine sunned;
bookplate of D. G. Bridson; three postcard
reproductions of paintings by Miller laid in loose.
£250

Second edition, first published 1960; **doubly
inscribed 'For Geoffrey Bridson / Henry Miller
Edinburgh 8/23/62' and 'Lawrence Durrell
Edinburgh 1692 1962'.**

Bridson had visited Durrell in the south of France
earlier in the year to record an interview – 'We got
on extremely well together, and I couldn't have
wished for a better host'; they drank copious
amounts of pastis and the recordings were
interrupted by military airplanes on manoeuvres,
but 'our conversations were remarkably
lucid' (Bridson, *Prospero and Ariel*). They reunited,
together with Miller, at the Edinburgh Festival in
August, where Miller and Durrell discussed sex and
love.





xx. MILLER, Henry. *Tropic of Cancer*. London, John Calder, 1963. [With:]

MILLER, Henry. *Tropic of Capricorn*. London, John Calder, 1964.

Two vols 8vo, pp. [4], 318; and pp. 316; fine copies, *Cancer* in a fine dust-jacket; *Capricorn* in a good jacket, spine sunned, a few small tears to edges. £1500

First UK editions of both books.

Laid in loose is a rare piece of ephemera, comprising articles written by Miller for the *LA Times* ('Why I wrote "Tropic of Cancer"') and by John Ciardi for the *Saturday Review* in 1963, 'Reprinted by the Henry Miller Literary Society, Minneapolis'. At the end Miller has annotated it with the comment '**I wrote this, not for a newspaper, but for our U.S. Supreme court to read. We petitioned them to take the case. HM.**' Although first published in Paris in 1934, *Tropic of Cancer's* republication by the Grove Press in 1961 led to numerous obscenity trials in US state courts, until the Supreme Court finally ruled it was not obscene in 1964.

PRESENTATION COPY

xx. WILLIAMS, William Carlos. Paterson [Books 1, 2, 3 & 4]. Norfolk, New Classics, [1951]. [With:]

WILLIAMS, William Carlos. Paterson (Book Five). New York, New Directions, 1958.

Two vols, 8vo and large 8vo, pp. 238, with a half-title; and pp. [44], with a half-title; good copies, in slightly worn jackets; bookplates of D. G. Bridson. £1250

First collected edition of Books One to Four, first edition of Book Five; inscribed on the front free endpaper of One to Four (in Williams's distinctive scrawl, in two different pens after the first ran out of ink) 'D. J. [i.e G.] Bridson with my compliments / William Carlos Williams'.

Paterson was William's masterwork, a fragmentary modernist epic about the New Jersey town of Paterson, his hometown, written over the course of three decades and published in five parts from 1948 to 1958. D. G. Bridson and Williams had shared the pages in various magazines in 1930s as well as in Pound's *Active Anthology* in 1933 – Pound was a mutual friend for many years – and **in the 1960s Bridson 'collaborated with Donald Hall to introduce *Paterson* to English listeners' (Bridson, *Prospero and Ariel*).**

Connolly 100 ('The long poem has many moods and includes quotations from letters by Pound and Ginsberg, large Seurat-like canvases of the Park on Sunday, intimate Bonnard-like interiors, uproarious comedy... his poem is written with a deep aversion to all forms of pretentiousness, rhetoric or prepared effects; it runs eddying along, broken by old letters, bits of local history and limpid love lyrics').

