

1750

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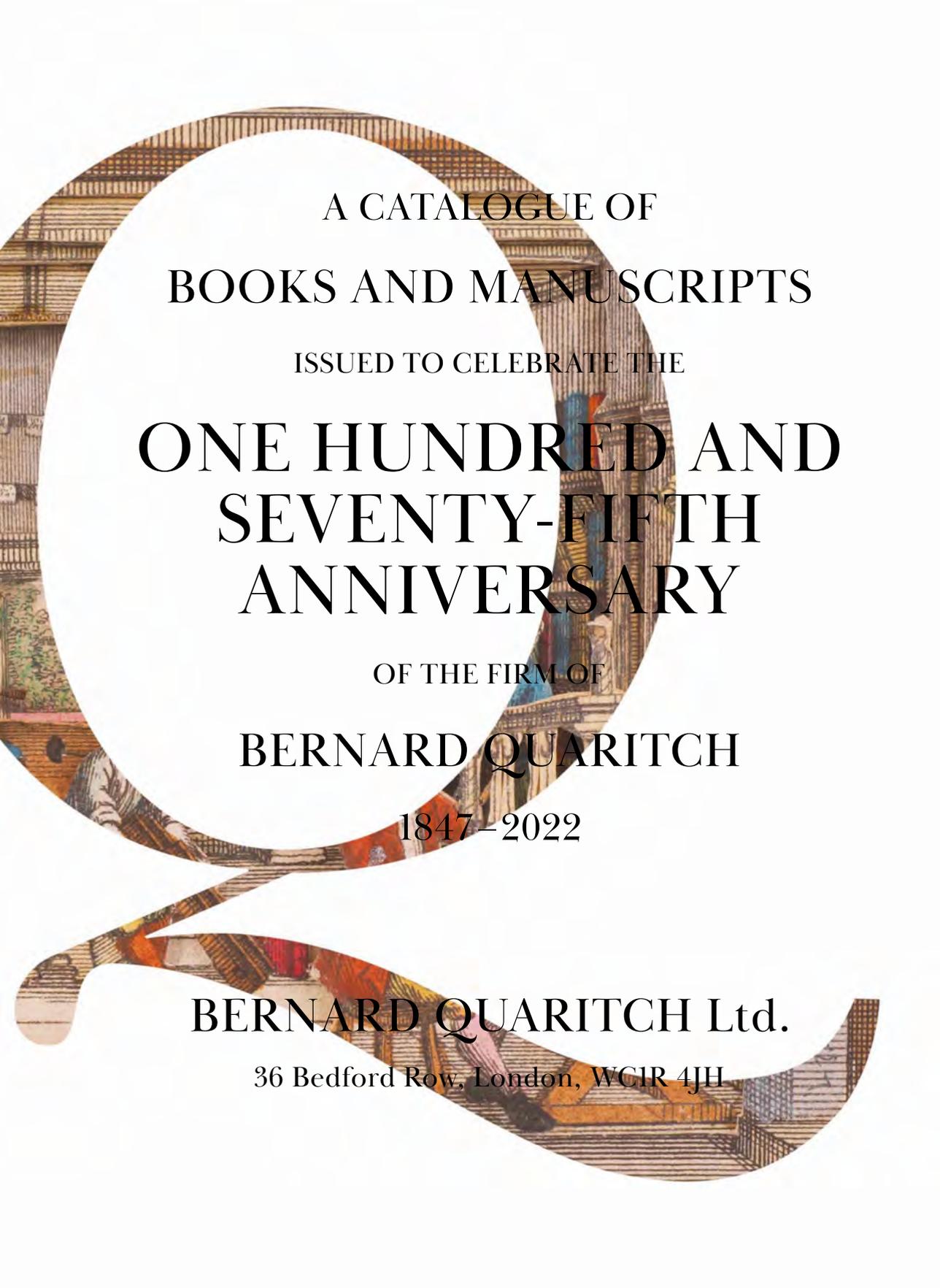
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Catalogue 1450

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A CATALOGUE OF  
BOOKS AND MANUSCRIPTS  
ISSUED TO CELEBRATE THE  
ONE HUNDRED AND  
SEVENTY-FIFTH  
ANNIVERSARY

OF THE FIRM OF  
BERNARD QUARITCH

1847 – 2022

BERNARD QUARITCH Ltd.

36 Bedford Row, London, WC1R 4JH

## FOREWORD

In October 1847 Bernard Quaritch issued his first catalogue, Quaritch's 'Cheap Book Circular', having set up independently only months before with a small capital derived from his work with Henry Bohn. 175 years, five premises, five owners, 1450 catalogues and countless lists and circulars later, Bernard Quaritch Ltd continues to maintain the bookselling aspirations of our founder. Quaritch was one of the first truly global booksellers, proud to have customers all over the world, and this is as true today as then. Since 1847 a great deal has changed, but our traditional strengths in early printing, English books, medieval and oriental manuscripts, music, and fine bindings are as much a part of our business today as they ever were. But a company is nothing without its staff, and we would like to take this opportunity to draw attention to the extraordinary devotion of Quaritch employees throughout its history; we are proud to have received the baton from an earlier generation, and to guard it for the next.

The 75 items in this our 175<sup>th</sup>-anniversary catalogue exemplify the range and quality of books and manuscripts that one can meet with at Quaritch today, from the birth of printing to modern archives, from a Gutenberg leaf and nine other incunables, to early photography, spectacular botanical illustrations, and a tantalising glimpse at the Bloomsbury set. You may encounter here books from the libraries of Adam Smith, James Boswell, Pietro da Montagnana, William Stirling-Maxwell, Pierre Varignon, Daniel Dumontier, and George Etherege; early English astronomical works, an annotated Tycho Brahe, and the *Dialogo* and *Discorsi* of Galileo. There are three works printed in Chinese, one in Syriac, a Qur'an leaf from the 14<sup>th</sup> century, and a Jamaican newspaper; and manuscripts on topics as diverse as poisoning, the balance of trade, the Parisian art world of the 1950s, the Elizabethan military, and the manufacture of paint colours. We hope you enjoy reading as much as we have enjoyed writing about these exceptional works, testimony to nearly eight centuries of human endeavour.

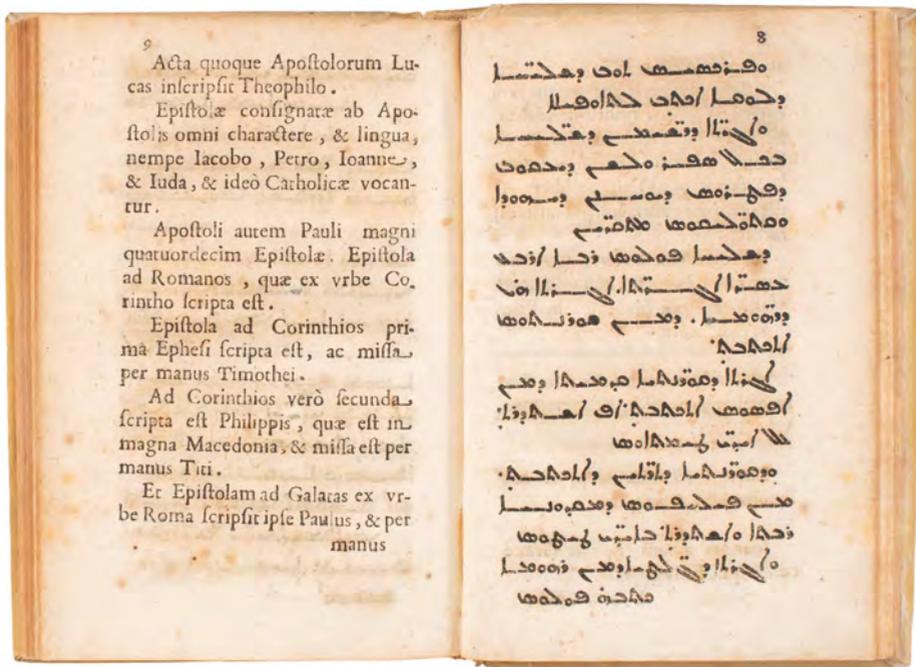
*Alex Day, Sally Deegan, Jonathan Harrison, Emily Hutchinson, Andrea Mazzocchi, Alfred Pasternack, Donovan Rees, Barbara Scalvini, Katherine Thorn, Magda Cholewa, and Hema Gohil*



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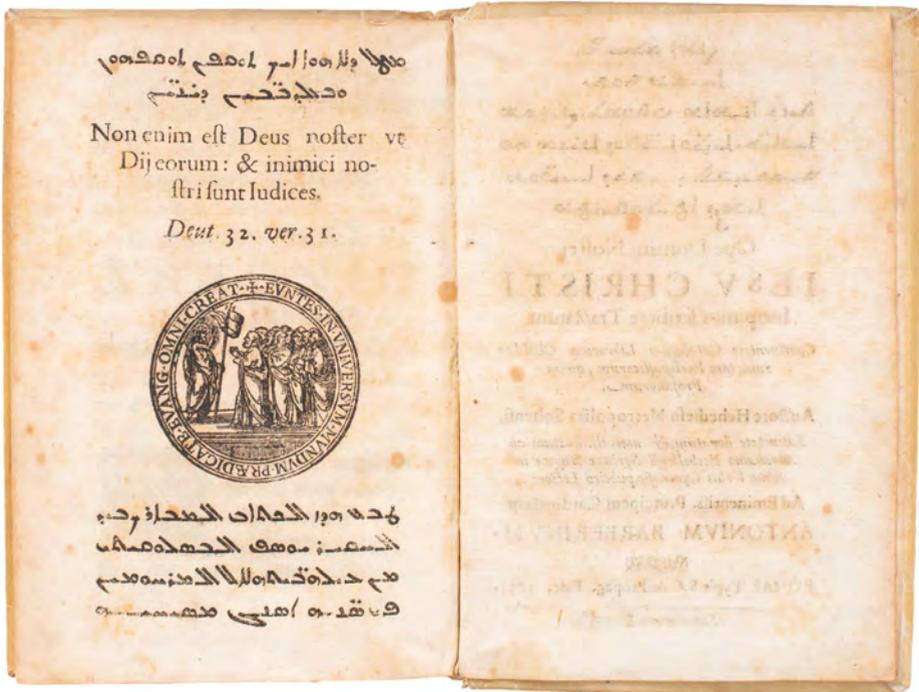
## SYRIAC PRINTING BY THE PROPAGANDA FIDE

**1** ‘**ABHDĪSHŌ**’ **BAR BRĪKHĀ**, *Metropolitan of Soba, and Abraham ECHELLENSIS (translator and editor)*. Ope Domini Nostri Jesu Christi incipimus scribere tractatum continentem catalogum librorum Chaldaeorum, tam ecclesiasticorum, quam profanorum ... Latinitate donatum, & notis illustratum ab Abrahamā Ecchellensi. *Rome, Sacra Congregatio de Propaganda Fide, 1653.*

8vo, pp. 29, [3, blank], [1, blank], 2-270, [2, blank], [28, indices], [3, errata], [1, blank]; printed in Roman, Syriac, and Hebrew types, woodcut seal of the Sacra Congregatio de Propaganda Fide to p. 3, woodcut initials and typographic ornaments; some variable spotting and browning; but a very good copy in contemporary vellum, manuscript title and decoration on spine, all edges sprinkled red; extremities very lightly rubbed, light traces of old labels on spine; early manuscript pressmark to upper pastedown and foot of spine.

£2750

**First edition of this metrical catalogue of Syriac theological and ecclesiastical writings compiled by ‘Abhdishō bar Brikhā**, printed in Syriac with Ecchellensis’s Latin translation on the facing pages (pp. 1-125). This is followed by Ecchellensis’s notes (pp. 127-270), and indices of the Syriac and Latin authors included in the book.



Described by *The Catholic Encyclopaedia* as a ‘learned Maronite’, Ibrāhīm al-Hāqilānī (Latinised as Abraham Echhellensis, 1605–1664) was born in Hekel (or Echhel), a village on Mount Lebanon, and studied at the Maronite College in Rome. He then taught Syriac and Arabic at the Sacra Congregatio’s newly founded Collegium Urbanum and published a Syriac grammar *Linguae Syriacae, sive Chaldaicae perbrevis institutio ad eiusdem nationis studiosos adolescentes* (Rome, 1628). Shortly afterwards he moved to Paris, where he taught Syriac and Arabic at the Collège de France from 1640 while he worked on the monumental Paris polyglot bible, *Biblia Hebraica, Samaritana, Chaldaica, Graeca, Syriaca, Latina, Arabica* (Paris, 1629–1645). Following a quarrel with one of his fellow translators, Echhellensis returned to Rome, where he resumed teaching in 1642, and, apart from a second residence in Paris between 1645 and 1653, he remained in the city until his death.

BL, *Catalogue of Seventeenth Century Italian Books* I, p. 3; Peignot, *Répertoire bibliographique universel*, p. 146; Ottino & Fumagalli I, 750.

SYMPHONIES AND QUARTETS FOR PERFORMANCE,  
WITH MANUSCRIPT REVISIONS TO CLEMENTI OP. 18/1

2 [ANACREONTIC SOCIETY]. Five orchestral part-books, featuring a total of forty different works performed during the concert season of 1787-8. *Mostly London (also Paris, Lyons, Vienna), 1785-1787.*

*Including:*

[CLEMENTI, Muzio]. [Symphonies à grande orchestre ... op. 18]. [*London, Longman & Broderip, 1787*]. RISM C2876. Viola, Flute 1, Oboe 1, Oboe 2, Fagotto.

HAYDN, Joseph. *Simphonie périodique* [No 15].... *Paris, Imbault [c. 1785] ... [La Chasse]*. RISM H3111; Hob. I: 73. Viola, Oboe 1, Oboe 2.

HAYDN, Joseph. Three Symphonies for a Grand Orchestre humbly dedicated to his Royal Highness the Prince of Wales ... Op. 51. *London, Longman and Broderip, [1788]*. RISM H3132; Hob. I. 82-4. Viola, Flute 1, Oboe 1, Oboe 2, Fagotto.

HAYDN, Joseph. Three Symphonies for a Grand Orchestre humbly dedicated to his Royal Highness the Prince of Wales ... Op. 52. *London, Longman and Broderip, [1788]*. RISM H3134; Hob. I. 85-7. Viola, Oboe 1, Oboe 2.

[MOZART, Wolfgang Amadeus]. [*Grande simphonie périodique, op. 8*]. [*Vienna, Artaria, 1785*]. 'Haffner', RISM M5516; K. 385. Oboe 1, Oboe 2.

[MOZART, Wolfgang Amadeus]. [*Grande simphonie périodique, op. 9*]. [*Vienna, Artaria, 1785*]. RISM M5512; K. 319. Oboe 1, Oboe 2.

HAYDN, Joseph. Six Quartettos for two Violins a Tenor and a Violoncello ... Op: 44 [= Op. 50] ... *London, W. Forster, [1787]*. RISM H3496; Hob III: 44-49. Viola. This set was presented by Forster to the Society (note in violin 1, at CUL).

Five folio part volumes (Viola 1, Flute 1, Oboe 1 and 2, and Fagotto), representing in total 23 symphonies, 1 overture, 1 concerto, and 15 quartets; generally in very good condition; paste-in manuscript additions to the Clementi (*see below*), a few scattered pencil annotations, several works dated at the head 1787 or 1788 and most labelled by hand with the composer's name and the orchestral part; bound in worn contemporary half reversed calf with marbled sides, upper boards with gilt red morocco labels 'Anacreontic Society Symphonies' and large printed labels with the letter 'C'. £6500

**An extraordinary collection of part-books for the Anacreontic Society, containing symphonies and quartets performed during the season of 1787-8, including London premieres of works by Haydn and Mozart, and a Clementi symphony with probably authorial (though not autograph) manuscript revisions.**



Initially an amateur gentleman's musical society, the Anacreontic Society (1766–1792) had become increasingly professionalised by the late 1780s; their winter seasons comprised twelve meetings, twice a month from November, each of which commenced with a lengthy concert by the 'best performers (who are honorary members) in London'. The Society was often the first port of call for musicians visiting from the Continent, and 'played a crucial role in London's musical culture in the 1780s, not least in securing Haydn's reputation in the capital' (McVeigh). The Society's apogee was probably the concert attended by Haydn himself in 1791, though it came to an abrupt end not long after, in part over issues to do with the admission of women. Regular performers in the 1780s included Clementi and Pieltain, who both played their own compositions, and the Cramers.

Haydn is expectedly at the forefront. His first three Paris symphonies (Op. 51), newly re-dedicated to the Prince of Wales, were first performed at the Society on 2 January 1788, to great success, followed by two from Op. 52 (re-dedicated to the Duke of York) on 30 January. Also featured are the overture 'La Chasse', and a collection of quartets presented to the Society by its London publisher, William Forster. In 1787 Mozart was considering a trip to London, and Longman & Broderip tested the market by importing his works from Artaria in Vienna; 'Many of these publications were tried out at the Anacreontic Society ... Indeed, although Haydn was the prize as far as the Professional Concert was concerned, Mozart's name was still touted in the press as composer for the 1788 series. This surely originated in the success of two symphonies at the Anacreontic: the "Haffner" Symphony (K.385) and the B $\flat$  symphony K.319, published by Artaria in 1785 and imported by Longman & Broderip by 21 December 1787' (McVeigh) – both of which are included here. This initial success was followed by a more lukewarm reception; Mozart did not fit London's taste and the trip never took place. Other works featured here include three symphonies by Franz Hoffmeister, published in Lyon before he set up his own music publishing house in Vienna in 1785; and six quartets by Pieltain, leader of the Hanover Square Concerts.

The part-books offered here almost certainly complete a set of fourteen books from the collection of the Haydn scholar Marion Scott now at Cambridge University Library, in identical bindings, likewise labelled 'C' on the covers, and lacking the parts found here. Mostly significantly, both groups of part-books feature paste-in alterations to the coda of the first movement of Clementi's Op. 18/1: 'Two Symphonies were published by Longman & Broderip in April 1787. The Anacreontic parts for no. 1 contain a hitherto unremarked variant ending to the first movement. Manuscript paste-ins significantly alter the articulation in the violin parts, and a fanfare is added to the delicate coda to provide a more rousing conclusion – if authentic [we think they certainly must be, though not in Clementi's hand], such later thoughts would be entirely characteristic of Clementi's working methods' (*ibid.*). Uniting our parts with those at Cambridge would allow the full scale of these changes to be recognised for the first time.

For a detailed examination of the Society, and the Cambridge part-books in particular, see Simon McVeigh, 'Trial by Dining Club: the Instrumental Music of Haydn, Clementi, and Mozart at London's Anacreontic Society', in *Music and Performance Culture in Nineteenth-Century Britain*, ed. Bennett Zon (2016).

*A full list of contents is available on request.*



RENAISSANCE UTOPIAN MASTERPIECE  
A BLUEPRINT FOR MODERN DYSTOPIAS

3 [ANDREAE, Johann Valentin]. *Reipublicae Christianopolitanae descriptio ...*  
*Strasburg, heirs of Lazarus Zetzner, 1619.*

[bound after:]

[—]. *Herculis Christiani luctae XXIV. Strasburg, Lazarus Zetzner, 1615.*

[and:]

[—]. *Turris Babel sive Judiciorum de Fraternitate Rosaceae Crucis Chaos. Strasburg, heirs*  
*of Lazarus Zetzner, 1619.*

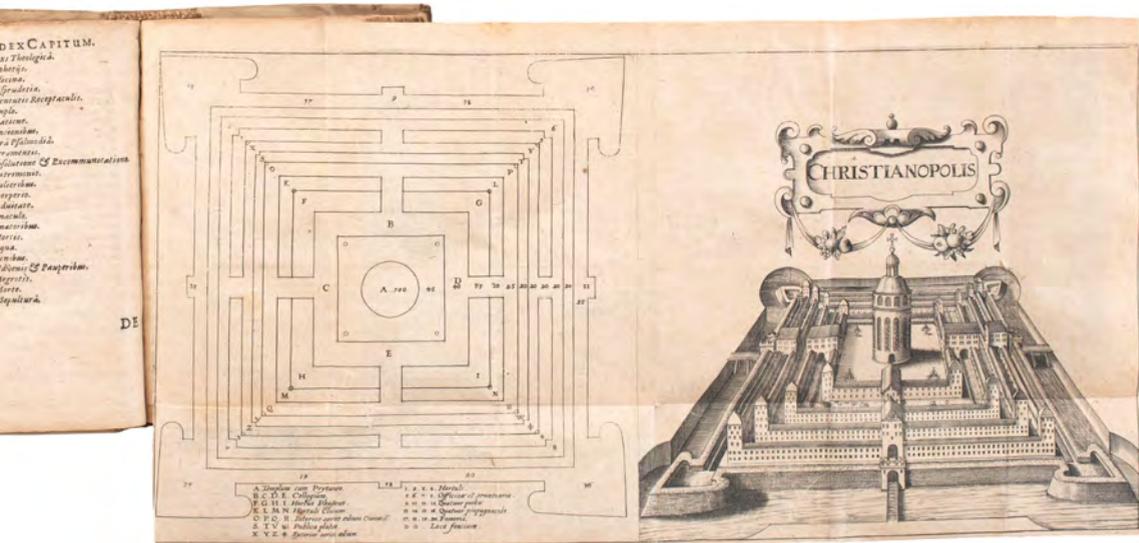
[and with:]

[—]. *Civis Christianus, sive Peregrini quondam errantis restitutiones. Strasburg, heirs of*  
*Lazarus Zetzner, 1619.*

Four works in one vol., 12mo; I: pp. 220, [4, blank], [1, errata], [2, blank], with a folding engraved plate depicting Christianopolis; II: pp. [4], 54, 59-62, [6, blank], lacking C6.7 (pp. 55-58); III: pp. 72; IV: pp. 235, [5, blank]; very lightly browned, but excellent copies; in contemporary vellum over boards with yapp fore-edges, spine later lettered in ink; early inscription in ink on upper margin of the *Herculis Christiani luctae* (bound first), eighteenth-century notes on rear free end-paper, nineteenth-century booklabel of James Brown Thornton to upper pastedown. £12,500

**A rare and influential Renaissance political utopia, in a fine sammelband of four first editions by the Lutheran humanist Johann Valentin Andreae (1586–1654).**

Contemporary with two other major Renaissance political utopias, Campanella's *City of the Sun* and Bacon's *New Atlantis*, Andreae's *Christianopolis* presents a wholly original declension of this genre, one in which Christianity, scientific knowledge and social equality go hand in hand, enhancing one another in complete integration. Unlike Bacon's sailors taking refuge on New Atlantis, and unlike the captain who witnesses the splendour of the City of the Sun, on experiencing the ideal holy city the protagonist in *Christianopolis* undergoes a deep psychological and spiritual change, and is profoundly transformed by its Christian egalitarianism – more a Dantesque tale of enlightenment, conversion, and redemption than a list of features for social planners. Thomas More, of course, looms large. However, in telling contrast with More's tenacious adherence to verisimilitude, the ship on which Cosmoxenus departs is named *Fantasy*. Fifty chapters describe the ways and rules of the strange city he finds – a portrait of life within an egalitarian community under a spiritual rule. 'Only after men have undergone an inner transformation can they realize a terrestrial Christianopolis that will be both a simulacrum and a foretaste of the heavenly city. Universal brotherhood, godliness in men's hearts, must precede the establishment of Christianopolis' (Manuel and Manuel, *Utopian Thought in the Western World*, p. 305).



Andreae's wholly voluntaristic, benign imagined integration of spiritual, political, social, and scientific spheres **has in fact become, in modern times, one of the blueprints of dystopian literature – coercion being the momentous new element, a tool for the safeguarding of spiritual univocity in pluralistic cultures.**

The folding plate shows a plan and a birds-eye elevation of Christianopolis. Like Campanella's, the city has a central plan, with a temple in its middle – its rigorous geometry proclaiming a universe built on mathematics, proportions, and reason. Unlike Campanella's, its shape is quadratic, reminiscent of the plan of Solomon's Temple, reinforcing the centrality of Christian spirituality.

The utopia is bound with three other first editions by Andreae. The *Herculis Christiani luctae* is an interesting example of 'typology' literature linking a classical hero with a Christian life, here celebrating Andreae's friend and mentor, Tobias Hess; *Turris Babel* is Andreae's 'critical assessment and analysis of the unexpected effects of the Rosicrucian idea' (Martin Brecht in *Das Erbe des Christian Rosenkreuz* (Amsterdam 1988), p. 151); the didactic and pedagogic element of *Civis Christianus*, the last work in this volume, found echo in Comenius's *Labyrinth of the World*.

I: Dünnhaupt 23 ('Erster evangelisch orientierter utopischer Staatsroman im Geiste von Moore's Utopia und Campanella's Sonnenstaat'); Faber du Faur I 128; Gardner 38. II: *Cimelia Rhodostaurotica* 46; Gardner 30. III: *Cimelia Rhodostaurotica* 285; Gardner 39. IV: *Cimelia Rhodostaurotica* 284; Gardner 42. **No other copy of Christianopolis has appeared at auction in the last fifty years.**

THE ADVENT OF COPERNICANISM IN ENGLAND  
A COMPLETE MANUAL OF UTILITARIAN SCIENCE WITH  
IMPORTANT EARLY PROVENANCE

4 [ASTRONOMY, NAVIGATION, *and* SURVEYING]. Ten works in a tract volume, including rare works by Thomas Digges, Edward Wright, Thomas Hood, and Thomas Blundeville. *London, 1582–1613.*

Ten works in one vol., 4to, most with woodcut illustrations, diagrams and folding plates, the larger diagrams folded in at the fore- or lower edge to preserve them when bound and trimmed; a few short tears and stains notwithstanding in excellent condition, preserving rare folding plates; bound together in early seventeenth-century calf over pasteboards, rubbed, flat spine ruled in blind; leather coming away from fore-edge on the front cover, some spots and stains; laid in loose is a slip with late seventeenth-century notes on how 'To finde y<sup>e</sup> planit [i.e. planetary] hours', and in another hand on the verso 'The nature & Qualities of y<sup>e</sup> Planits' (Venus 'Denoates Women Pleasuers Pastimes all kinde of delites and swet odours' etc.). £160,000

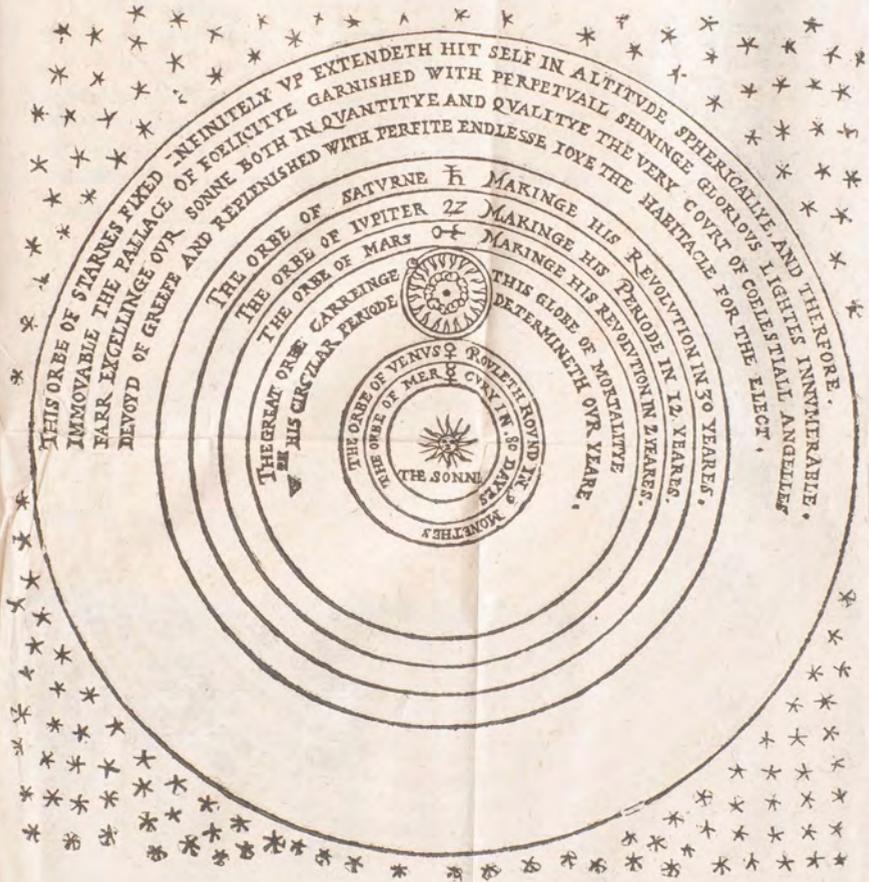
**An exceptional and unusually coherent tract volume of late-Elizabethan and early-Jacobean practical science, in particular the sister disciplines of astronomy, navigation, and surveying. Four works refer directly to Copernicus, most notably an edition of Thomas Digges's *Prognostication everlasting*, with its translations, the first in any vernacular, from *De Revolutionibus*, and its very rare diagram of an infinite universe. The volume was assembled by or for the mercer and financier Sir Baptist Hicke (1551–1629), latterly Viscount Campden. One of the wealthiest men of his age, whose circle (personal, professional and financial) included Walter Raleigh, Francis Bacon, Lord Burghley, Robert Cecil, William Camden, Robert Cotton, John Tradescant, and Dudley Digges, he had demonstrable interests in navigation, as a member of the Council of the Virginia Company, and a co-purchaser of Bermuda; in the patronage of science, as a trustee of Gresham College from its foundation in 1597; and in mensuration, both as a mercer and as an enthusiastic builder and speculator in land.**

**All of these works are very scarce in commerce, with no more than one or two other copies of any work at auction in the last fifty years.**

*A short title list follows (full titles and collations available on request):*

i. **HILL, Thomas.** The Schoole of Skil: containing two Bookes: the first, of the Sphere, of Heaven, of the Starres, of their Orbes, and of the Earth, &c. The second, of the sphericall Elements, of the celestiaall Circles .... *At London, Printed by T. Judson, for W. Jaggard, [1599].* With a woodcut vignette of an armillary sphere to title and numerous woodcut diagrams. First and only edition. STC 13502; Taylor 98.

A perfit description of the Cœlestiall Orbes,  
according to the most auncient doctrine of the  
Pythagoreans, &c.

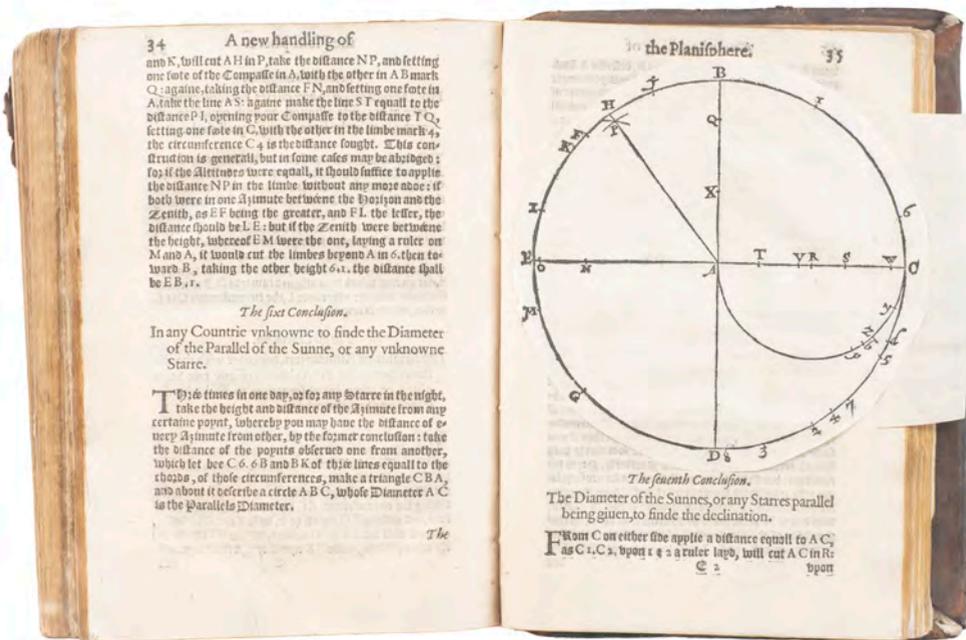


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vi. DIGGES, Leonard and Thomas. A Prognostication Everlasting of right good Effect ... [London, 1596].

- ii. **WORSOP, Edward.** A Discoverie of Sundrie Errours and Faults daily committed by Landmeaters, ignorant of Arithmetike and Geometrie ... written Dialoguewise ... *At London, Printed by Henrie Middleton for Gregorie Seton. Anno 1582.* With woodcut diagrams. First and only edition. STC 25997; Taylor 186. **Four copies in ESTC: BL, Bodley, Cambridge, and Huntington.**
- iii. **WRIGHT, Edward.** The Description and Use of the Sphære ... *London, Printed [by Edward Allde] for Iohn Tap ... 1613.* With a full-page woodcut illustration of an armillary sphere. First and only edition. STC 26021.
- iv. **LEIGH, Valentine.** The Moste Profitable and commendable Science, of Surveying of Lands, Tenementes, and Hereditamentes ... *Imprinted at London by John Windet, for Robert Dexter ... 1592.* With one (of two) folding tables, and woodcut diagrams. Fifth edition; first published 1577. STC 15419.
- v. **DIGGES, Leonard.** A Booke Named Tectonicon, briefly shewing the exact measuring, and spedie reckoning all Maner of Land, Squares, Timber, Stone, Steeples, Pillers, Globes, &c. ... *Imprinted at London by Thomas Orwin ... 1592.* With two folding tables and woodcut diagrams. Eighth edition; first published in c. 1561. STC 6851. ESTC records only 6 complete copies of this edition, and no more than 2 institutional copies of any earlier edition.
- vi. **DIGGES, Leonard and Thomas.** A Prognostication Everlasting of right good Effect, fruitfully augmented by the Author ... Lately corrected and augmented by Thomas Digges his sonne. [*Imprinted at London: by the Widow Orwin, 1596*]. With a woodcut astrological illustration to title, numerous woodcut illustrations and diagrams, and **with the very rare folding woodcut plate of the Copernican universe.** Sixth edition thus. **ESTC records only 3 complete copies of this edition, and only seven complete copies of any earlier edition.** STC 435.57.
- vii. **HOOD, Thomas.** The Use of the Celestial Globe in Plano, set foorth in two Hemispheres ... *Imprinted at London [by John Windet] for Thobie Cooke. 1590.* First and only edition. STC 13697.
- viii. **BLUNDEVILLE, Thomas.** A Briefe Description of universal Mappes and Cardes, and of their Use: and also the use of Ptholemey his Tables. Necessarye for those that delight in reading of Histories: and also for Traveilers by Land or Sea ... *London, Printed by Roger Ward, for Thomas Cadman. 1589.* First and only edition. **With the very rare folding woodcut plate of the mariner's quadrant.** STC 3145; Alden & Landis 589/10; Church 137; Sabin 6022; Taylor 71.
- ix. **HOOD, Thomas.** The Use of the two mathematicall Instrumentes, the Crosse Staffe, (differing from that in common use with the Mariners:) And the Iacobs Staffe: set foorth Dialogue wyse in two briefe and playne Treatises. Imprinted at *London, for Tobie Cooke and Robert Dexter. 1590.* Two parts (bound in the wrong order) **with a folding plate engraved by the author at the end** (bound upside down) (Hind, I, p. 150). First edition. STC 13699; Taylor 179 and 330. ESTC records only 2 complete copies.

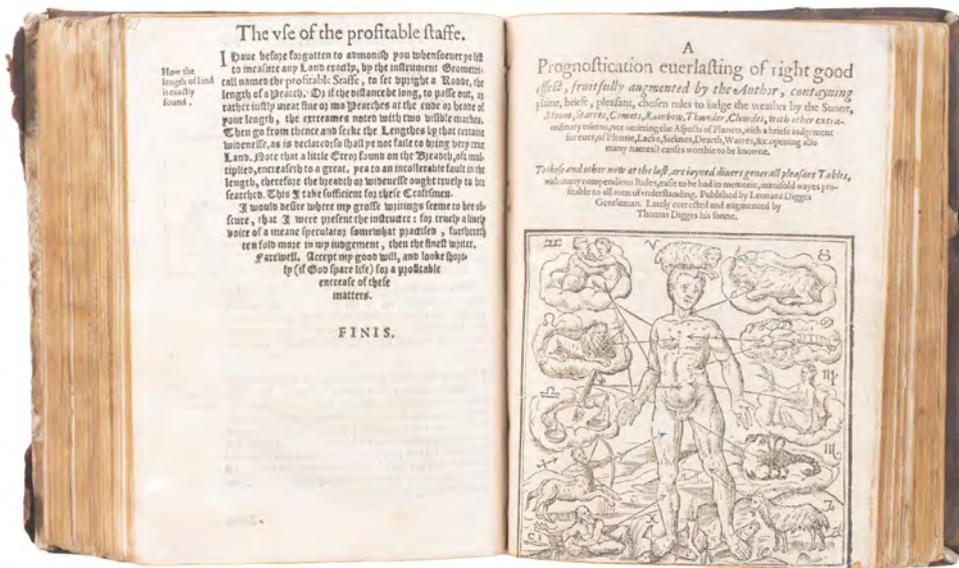


x. OLIVER, Thomas. *A New Handling of the Planisphere, Divided into three Sections*. London, 1601.

x. OLIVER, Thomas. *A New Handling of the Planisphere, Divided into three Sections*. ... Invented for the most part, and first published in English by Thomas Olyver ... *At London, Imprinted by Felix Kyngston, for Simon Waterson and Rafe Iacson*. 1601. With numerous woodcut diagrams and illustrations, including a tipped-on cancel illustration on p. 35. First and only edition. STC 18810; Taylor 177-8.

Without the systems of courtly patronage for science found on the Continent, scientific endeavour in Elizabethan England relied on aristocratic patronage, which emphasized 'solid utility over shows of reputation' and worked 'indirectly and discreetly, often through patronage brokers. A key broker ... was Michael Hickes, secretary to Burghley,' elder brother of Baptist Hickes (Stephen Pumfrey and Francis Dawbarn, 'Science and patronage in England, 1570–1625', in *History of Science* 42:2 2004). Aristocratic patronage also left England relatively free from regressive censorship, and of Copernicans England had 'a considerable number, disproportionate to its international standing'.

Foremost among them was the mathematician and MP Thomas Digges (1546–1595), 'probably the most important Elizabethan promoter of mathematics as an engaged and effective worldly practice', who had been tutored by John Dee after the death of his father Leonard. His updated and expanded editions of his father's works on subjects such as geometry and surveying served to introduce advanced mathematics to an English



vi. DIGGES, Leonard and Thomas. *A Prognostication Everlasting of right good Effect ...* [London, 1596].

audience. A reserved Copernican, he was nevertheless ‘the first English author publicly to declare his support for Copernicus’s cosmological scheme, in the 1576 edition of his father’s *A Prognostication Everlasting*. As an appendix [‘Addition’] to this popular almanac, Digges included his “Perfit description of the caelestiall orbes”, which made Copernicus’s general claims accessible to an English audience by providing a free translation of the cosmological sections of book one of *De revolutionibus orbium caelestium* (1543)’ (Stephen Johnston in *Oxford DNB*): **‘in this our age, one rare wit ... hath by long study, painefull practise, and rare invention delivered a new Theorick or Modill of the world, shewing that the Earth resteth not in the Center of the whole worlde ... and together with the whole Globe or mortalitie is caried yearely round about the Sunne ...’** ‘Digges also added his own touches, particularly in a famous diagram which went beyond Copernicus’s own scheme, by showing an infinite universe in which the stars extended indefinitely outwards from the solar system’ (*ibid.*)

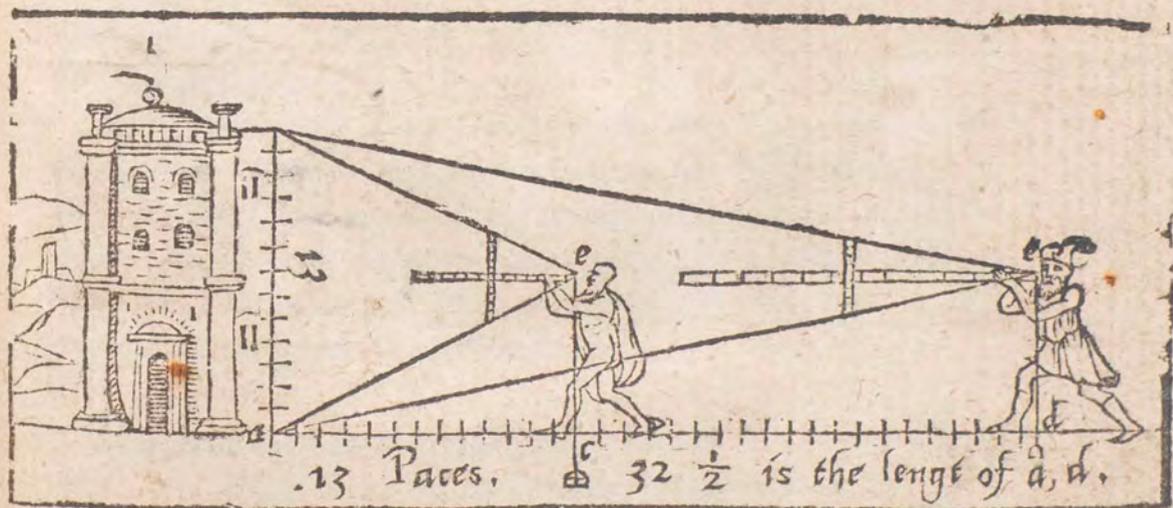
‘Digges’s illustrative and rightly famous diagram of planetary orbs is different from that in *De revolutionibus* in the significant aspect that it represents the orb of the fixed stars as open. Stars are in fact scattered beyond the sphere of Saturn. This diagram exerted great influence in England, where the infinity of the universe became part of the Copernican theory’ (P.D. Omodeo, *Copernicus in the Cultural Debates of the Renaissance*, p. 171). The *Prognostication* also included ‘a programmatic call for the mathematical reformation of navigation’ (*Oxford DNB*), and Digges subsequently vindicated his claims with a period spent at sea.

Digges's *Prognostication* was frequently reprinted, with editions in 1578, 1583/4, 1585, 1592 and the present (first posthumous) printing of 1596, but all editions are rare, many surviving copies are incomplete, and **we can trace only ten other surviving examples of the diagram across any edition. Of the present edition ESTC records complete copies at the British Library, Wisconsin-Madison, and Harvard only;** copies at Senate House and Yale lack the diagram; and one at the Advocates Library lacks the entire 'Addition'.

Among Digges's patrons was William Cecil, Lord Burghley, dedicatee of his *Alae seu scalae mathematicae* (1573), and also the recipient of a manuscript astronomical treatise in 1574 (perhaps the original of Digges's 'Perfit Description of the celestial orbs'). Given the close connections between Hickes and the Cecils, it is likely he also knew Thomas Digges; he certainly knew Digges's son, the politician and ambassador Dudley Digges, both through the Virginia Company and Bermuda purchase (*see below*) and as a fellow MP for Tewkesbury.

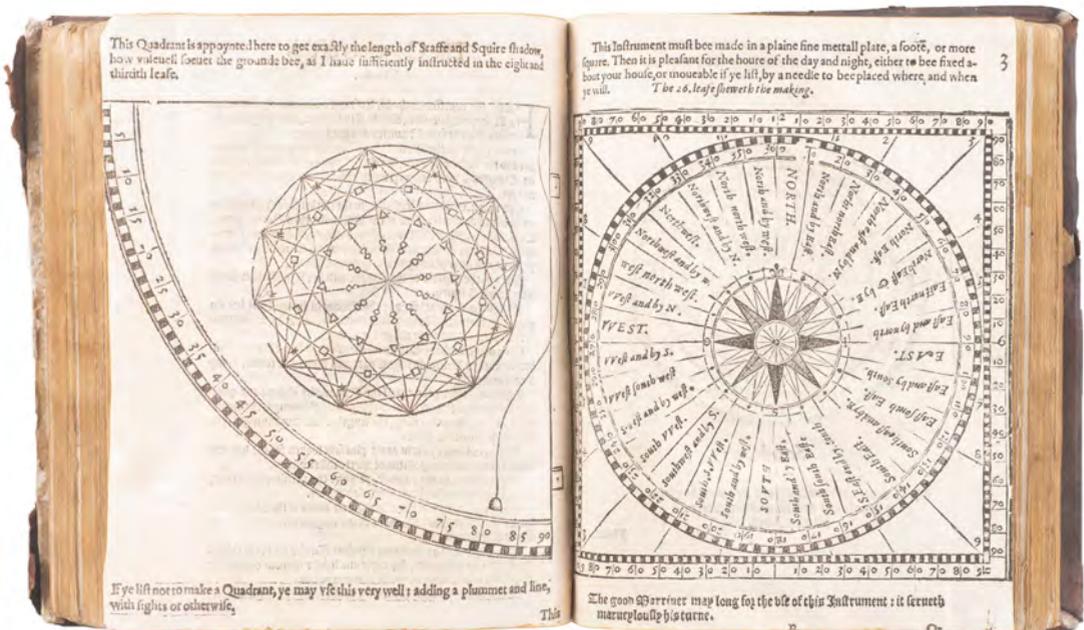
A practical scientist of a previous generation, and another associate of Dee, Thomas Hill (1528–74) was a miscellaneous writer, translator, and almanac-maker who is often thought of as an opponent of Copernicanism. Published posthumously with an introduction by the printer William Jaggard, *The Schoole of Skil* (1599), though largely Ptolemaic, in fact shows a guarded acknowledgement of 'the leaned Copernicus' [sic], to whose observations Hill refers in five places in the text. 'But ouerpassing [Copernican reasoning for a heliocentric universe], least by the newnesse of the arguments they may offend or trouble young students in the Art: wee therefore (by true knowledge of the wise) doe attribute the middle seate of the world to the earth, and appoynte it the Center of the whole'; not, it seems, a whole-hearted rejection.

v. DIGGES, Leonard. *A Booke Named Tectonicon* ... London, 1592.



The earliest work in the volume, Edward Worsop's rare *Discoverie of Sundrie Errours and Faults daily committed by Land-meaters* (1582) (**four copies only in ESTC**), also betrays a Cecil connection and the influence of Dee. Dedicated to Burghley, and evidently written at his request some time since, the *Discoverie* also acknowledged Leonard and Thomas Digges as 'the best writers, extant in our vulgar tongue touching the Mathematical part of surveie', with specific reference to *Tectonicon* and *Pantometria*, as well as Thomas Hill, Valentine Leigh, and Dee's 1570 English Euclid, 'far exceeding all other impressions'. It is written 'dialoguewise', as a conversation between 'Worsop a surveyor', 'Johnson a clothier', a serving-man, and two others. Worsop was himself a mercer, bound to Burghley in 1563 in connection with his purchase of Theobalds's. Calling himself 'a simple man among the common people', he takes as his ostensible subject surveying, but in fact this fascinating work ranges far more widely, taking in for example a long passage against judicial astrology and prognostication, and in defence of 'the pure, and single mathematical', with mathematics seen as the foundation stone for logic and philosophy. The practical science of surveying and the use of mathematical instruments are, Worsop maintains, crucial in the art of war, and 'of great necessitie' in navigation: 'namely in long and farre viages, when they woulde know unto what coastes and countries they are nearest'. Given his trade and his long-standing connection to the Cecils (the work was published during the period Baptist's brother Michael was a principal secretary to Burghley), it is extremely likely that Worsop and Hickes would have known each other.

vi. DIGGES, Leonard and Thomas. *A Prognostication Everlasting of right good Effect* ... [London, 1596].





iii. WRIGHT, Edward. *The Description and Use of the Sphere* ... London, 1613.

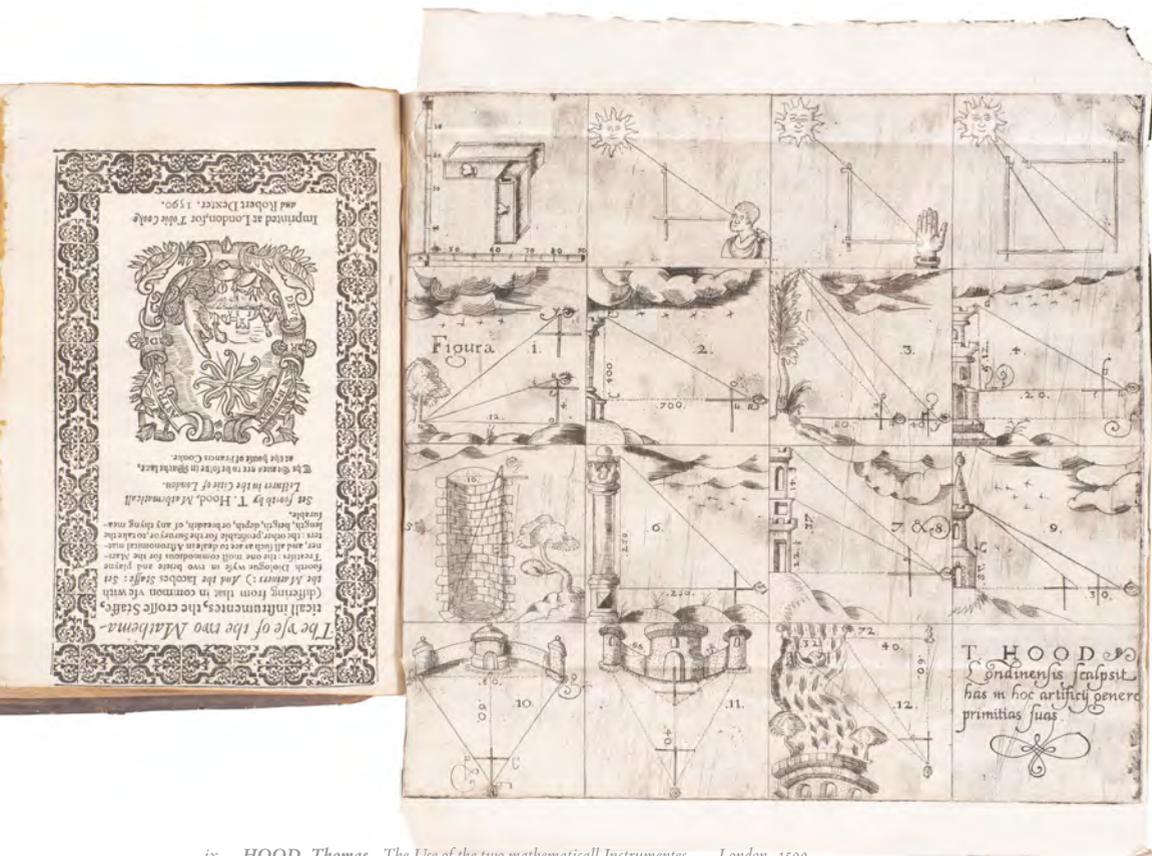
Associates through their interest in the science of navigation were Edward Wright and Thomas Blundeville, whose practical *Description and Use of the Sphaere* (1613) and *Briefve Description of universal Mappes and Cardes* (1589), are found bound here. Under the name Edward Careless, Wright had apparently captained the *Hope* in Drake's voyage of 1585–6 to evacuate the Virginia colony (Thomas Harriot was one of the settlers brought back); ensconced at Caius, Cambridge, after his return, he was then ordered by royal decree to take part in Cumberland's raiding voyage to the Azores in 1589. An associate of Gilbert (and contributor to *De Magnete*, 1600) he later turned mathematical lecturer, before becoming tutor to Prince Henry in 1608/9. He was an avowed Copernican, and there are references here to *De Revolutionibus* on p. 77 and p. 80. 'He was a practical man, and designed astronomical instruments, even if he did not make them himself. His *Description and Use of the Sphaere* (1613), about a kind of armillary sphere, can be read as a guide to the use of a kind of instrument, but it was specifically written as the manual for the use of one instance of it, the one built for Prince Henry', suggests the *Oxford DNB*. In fact frequent references in the text to 'this present year 1600' show it was first written rather earlier and in the same context as Wright's famous *Certaine Errors in Navigation* (1599, updated and adding a world map in 1610), which explained the mathematics behind Mercator's projection and included the first usable published chart produced according to Mercator's theories. Wright also built the world map used in Hakluyt's *Principal Navigations* 1599–1600.



viii. BLUNDEVILLE, Thomas. *A Briefe Description of universal Mappes and Cardes, and of their Use...* London, 1589.

Blundeville's *Briefe Description* (1589) also refers to the new projections of Mercator and of Bernardus Puteanus of Bruges (no examples of his work survive), and **includes a description and illustration of the protractor, which Blundeville is often credited with inventing.** Blundeville 'had been a mathematics tutor in the households of Sir Nicholas Bacon and Justice Francis Wyndham for a time, and among his friends were some of the leading mathematicians of the age, including John Dee and Henry Briggs' (*Oxford DNB*). Dedicated to Wyndham, the *Briefe Description* opens with a glossary of 'certaine terms of cosmographie', and postulates that the full extent of America has not yet been accurately calculated by the map-makers. 'This work contains curious notices of the situation of America, the Azores Islands, etc. The discovery of America and circumnavigation of the world are alluded to on the verso of B3 and subsequently throughout the work' (Church). Informed by the voyages of exploration and trade since Frobisher, Blundeville dismissed the idea of a viable northwest passage, and the optimism with which his countrymen assumed new lands as 'islands, and yet never sayled about them'. **The only complete copy of this work to have appeared at auction in the last 50 years was the Horblit–Streeter copy (\$72,000 at Sotheby's NY in 2007).**

Thomas Hood (1556–1620), a near contemporary of Baptist Hickes at Trinity Cambridge, was appointed 'Mathematical Lecturer to the City of London' in 1588 with the support of Thomas Smith and John Wostenholme (both later members of the Virginia Company Council alongside Hickes). Like Wright, Hood designed and made mathematical instruments, which were available to buy from his house, and are described in the two



ix. HOOD, Thomas. *The Use of the two mathematical Instruments ... London, 1590.*

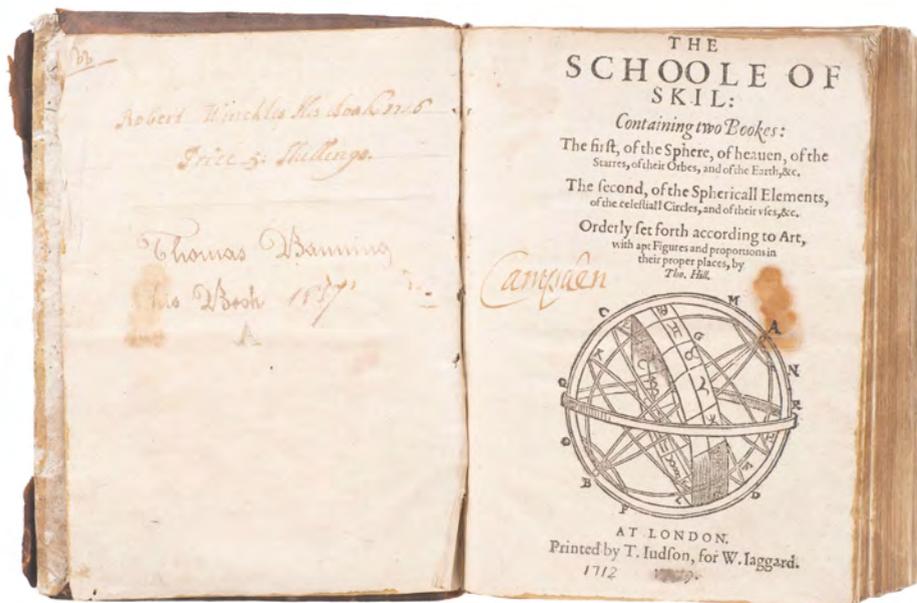
works bound in the present volume: *The Use of the two mathematical Instruments, the Crosse Staffe ... And the Jacobs Staffe* (1590, **very rare, with only 2 complete copies in ESTC**), and *The Use of the Celestial Globe in Plano* (1590). The latter was 'largely intended to help the student astronomer to recognize the stars and their constellations' (*Oxford DNB*), taking the form of a dialogue between a master and a scholar, and contains an alphabetical table of stars; the dedication suggests it was written in 1587 and it refers to his lectures on the subject. Copernicus is mentioned on p. 3-4 with the note that 'It may be he affected a singularitie, that as he disagreed from other Astronomers in the order of the celestial orbes, so in this account [the calculation of celestial longitude from the first star in Aries] also he would differ from them'; Hood goes on to explain the rationale behind Copernicus's choice. The 'globes in plano' (planispheres) that the work describes were engraved by Augustine Ryther and are incredibly rare: apart from a set at the British Library (MAPS 184.h.1), we can trace only a copy of the Northern hemisphere at the University of Virginia. The tracts on the *Globe* and *Jacobs Staffe* were both dedicated to the book and art collector John, Lord Lumley, who had regular correspondence with Michael Hickey. The large plate in the *Crosse Staffe* is Hood's only signed engraving. An account of Hood's cross staff also appeared in Blundeville's famous *Exercises* (first 1594 and several times reprinted), chapters 13-18.

*A New Handling of the Planisphere* (1601) is one of only of two published works by Thomas Oliver (d. 1610), about whom little is known. ‘Oliver showed his extensive mathematical knowledge in a work on astronomy which he published in 1601. This was entitled *A New Handling of the Planisphere* and was intended as a means for solving astronomical problems by the use of ruler and compass, thus obviating the need for expensive instruments. The instrument of the title was simply a circular piece of brass with circular scales for degrees, the zodiac, and the hours of the day, and fitted with sights and a plummet. It could be used for various astronomical observations and was obviously designed as an alternative to the astrolabe’ (*Oxford DNB*).

Also included in the present volume is a rare edition of Leonard Digges’s *Tectonicon*, his work on mensuration and surveying, as well as a late edition of another classic of surveying by Valentine Leigh (both works mentioned with admiration by Worsop).

*Provenance*: Contemporary ownership inscriptions of ‘V W’ and Roger or Robert Hillarye to title-page of Hood’s *The Use of the Celestial Globe in Plano* (1590). Contemporary ownership inscription ‘Campden’ to the first-bound work, Hill’s *Schoole of Skil* (1599), i.e. either Baptist Hickes after his elevation to the peerage in 1628, or a location designation for Campden Hall; we have not been able to trace an example of Hickes’s signature after ennoblement, but it is not that of the second or third viscounts (cf. PROB 11/639 f.191-3, and BL Add MS 28053). We have located a number of other works with this inscription, all of the same date and several with a demonstrable connection to Baptist Hickes. Purchase notes of Robert Winckles dated 1716 and Thomas Banning 1817 to initial blank of Hill; recently discovered hidden under a layer of thatch in a north Wiltshire home.

Baptist Hickes or Hicks (1551–1629) came from a family of Gloucestershire yeoman stock; his father Roger (d. 1557) set up as a mercer in Cheapside at the sign of the White Bear in Soper Lane, a prestigious address on the route of processions for the Lord Mayor and for coronations; his wife Julian (née Arthur, later Penn, 1520–92) succeeded him in the business and as a money-lender. Their eldest son Michael (1543–1612) entered the service of William Cecil, Lord Burghley, in 1573, and was Burghley’s principal private secretary dealing with patronage from 1580 to 1598, alongside a long Parliamentary career. Playing gatekeeper to one of the most powerful men in Britain brought him both wealth and an immense network of contacts; he was an intimate and confidant of Burghley’s son Robert Cecil, later Earl of Salisbury, and a friend and loan-broker to, among others, the Earls of Pembroke, Shrewsbury and Hertford, Walter Raleigh, Robert Wroth, Fulke Greville, and Francis Bacon (a long friendship: Michael was a chief guest at Bacon’s wedding in 1606). He received two royal visits to his house at Ruckolt, first by Elizabeth in 1597 and then by James in 1604.



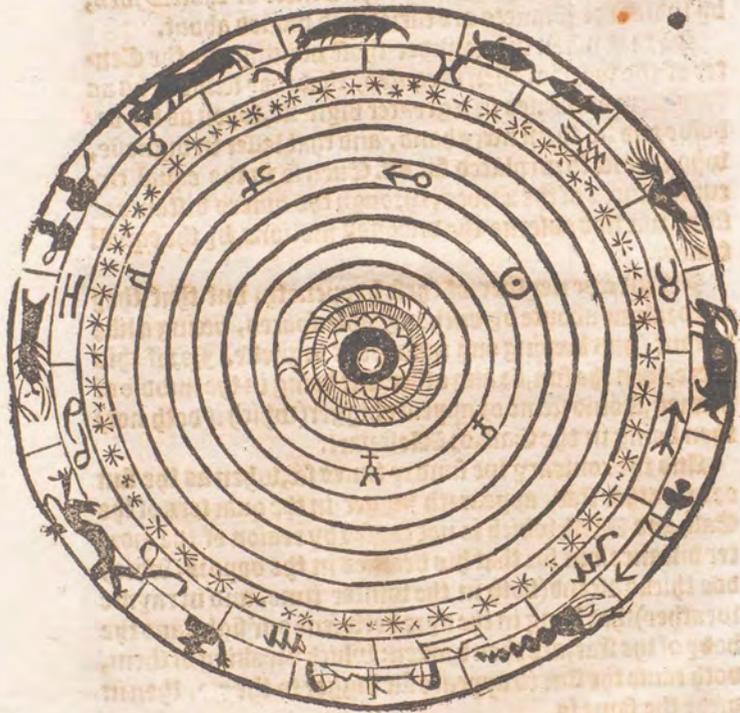
i. HILL, Thomas. *The Schoole of Skil* ... London, [1599].

Baptist was the third son, and took over the family business on behalf of his mother; combining commercial acumen with Michael's address book he made a vast fortune as a mercer, money-lender and speculator in land. In 1588 Robert Cecil wrote to Michael about a visit to Baptist's shop with Walter Raleigh (Raleigh's wife Bess had already purchased cloth of silver from him at a bargain rate); Francis Bacon was also a customer, as was Robert Cotton and, it is to be presumed, much of the court. Hickes was mercer to the Queen from 1596 and then to James I, who had been borrowing money from Hickes even before his succession, rewarding Hickes with knighthood on the eve of his coronation in 1603. Hickes provided velvets, damasks and satins for James I's coronation, and coin for his purse – by 1607 the Crown owed him £24,000, and James paid a further £14,000 for 'wares' in 1608-9. But even as unpaid debts mounted so did influence and wealth, so much so that he could offer a staggering £100,000 dowry for his daughter Juliana's marriage in 1605. Hickes was three times master of the Mercers Company, a trustee of Gresham college from 1597, a JP for Middlesex, contractor for crown lands from 1609, and in the same year was on the Council of the Virginia Company, alongside Thomas Smith, Dudley Digges, John Wostenholme, and Francis Bacon. In 1612 he joined Digges and Wostenholme on a much smaller list to have bailed out the Company by advancing £2000 to buy the Somers Islands (Bermuda); and *A Declaration of the State of the Colonie and Affaires in Virginia* (1620) features a list of adventurers with the sums they paid to Hickes, presumably in recompense for earlier loans. Made a baronet in 1620, he served as an MP for Tewkesbury throughout the 1620s and was raised to the peerage as Viscount Campden by Charles I in 1628, the year before his death, the title with remainder to his son-in-law Edward Noel.

## The first Part

And that a readier and easier knowledge may bee had (after the mind of Ptholomie) of the first moouer, and celestiall D<sup>ys</sup> with the number of the Circles and Elements inclosed within the first moouer, conceiue this figure here following most aptly d<sup>ra</sup>wn and set out for thy further instruction.

This Figure declareth the number, disposition, and order of the celestiall Spheres, about the Globe of the Earth.



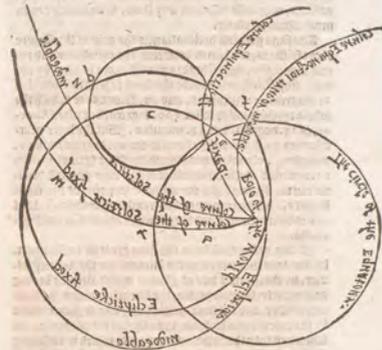
That

of the world, and Zodiacke, and the greatest declinations of the same: and by the beginnings of Cancer and Capricornus. It is called the Colure of the solstices, in that it passeth by the solsticiall pointes (as by the beginnings of Cancer and Capricornus) which are named the solsticiall pointes; so that in them the solstice is caused: that is, the suns coming unto those pointes, departeth not further from the Equinotiall, but commeth againe unto the Equinotiall, which is caused twice in the yeare, as in summer and winter: whereof the one is called the summer solstice (which in our time happeneth the 21. of June at there about) being the next day after S. Barnob: the Apottle, where the longest day is holden to be. The other the winter solstice, which in our time happeneth about the 21. or 22. day of December (being a day or two before Lucie) where the day is accepted shortest: whereof is this ancient verse testat.

Virus est Lucia, dant tibi solstitia bina.

If the former also ensueth, that there is certaine fixed and moueable Colures. For there is a fixed Colure of the equinotiale, which passeth by the poles of the world, and section of the equatour and Ecclypticke of the first mouer. The fixed Colure of the solstices both cut this at right angles in the poles of the world, and passeth by the middle of the suns greatest declination. Being neither the equinotials nor solstices, are caused according to the true meaning of the astronomers (as aforesay appeare) both in these pointes, as well as in others: Wherefore a man must conceiue, that the Colures be moueable: of which the one goeth by the true equinotials that is, by the section of the suns way, and equatour, and by the Poles of the worlde, and the other of the solstices, passeth by the suns greatest declination. These hitherto written, may more plaine appear, by this demonstration here following.

¶



In this figure, are the cyrcles, and parts of the cyrcles noted with their names. In which the letter F. expresseth the true and moueable equinotiall. The letter E. is a nete of the fixed Equinotiall. The letter D. pointeth out the heate of Arctis, of the eight sphere. The letter C. the center of the eight sphere. The letter A. of the ninth and tenth sphere. The letters K. N. represent the suns greatest declination truely. The letters R. M. the suns middle declination greatest. How much the Equinotials are distant A. y. one

i. HILL, Thomas. *The Schoole of Skil* ... London, [1599].

Baptist's London house in Kensington (on land acquired from Sir Walter Cope – see item 16) was completed c. 1612–3, and his next building project was a magnificent country seat at Chipping Campden with extensive formal gardens; the ‘house that was so faire’ was left to his daughter, but was burnt down in 1645 to prevent it falling into Parliamentary hands. Luckily, this book escaped that fate. The London house (which Baptist seems to have used to store goods, from a list of items stolen in a burglary in 1627), stayed in the family until the eighteenth century but does not survive. Among Hickes's other, philanthropic building projects were a new purpose-built sessions house for Middlesex (Hicks Hall), and almshouses, a new grammar school and a market hall at Chipping Campden. Other land speculations led him to acquire the manor of Hampstead from the heirs of Robert Wroth in 1620; and in an intriguing footnote to literary history, having been left all the tenements in Bread Street by his mother, he was landlord to John Milton's father the scrivener – Milton spent his childhood in that house.

See Susan Hicks Beach, *A Cotswold Family* (1909); Alan G. R. Smith, *Servant to the Cecils, the Life of Sir Michael Hickes*, 1977; *History of Parliament online*.



ONE OF THE MOST IMPORTANT BOOKS  
EVER WRITTEN ON PAPAL SUPREMACY

5 **AUGUSTINUS TRIUMPHUS, i.e. AUGUSTINUS DE ANCONA.** *Summa de potestate ecclesiastica. Augsburg, [Johann Schüssler], 6 March 1473.*

Folio (311 x 206 mm), ff. [470]; [a-p]<sup>10</sup>, [q]<sup>11</sup>, [r-z]<sup>10</sup>, [A-E]<sup>10</sup>, [F]<sup>12</sup>, [G]<sup>11</sup>, [H-Y]<sup>10</sup>, [Z]<sup>6</sup>, [2a]<sup>10</sup>; with the initial blank [a]<sub>1</sub>, and a small printed slip at [q]3<sup>r</sup> (*see below*); 35 lines, gothic letter, capital spaces six, three, and two lines deep, all filled with handsome initials in red, paragraph marks and capital strokes in red throughout by a contemporary rubricator; several annotations in red and black ink in a contemporary hand; a little worming (mostly marginal) to final leaves, a few inconsequential marginal wormholes elsewhere, closed paperflaw to lower margin of [E]9 (touching one character on each side), but an excellent, crisp copy preserving several deckle edges; bound in contemporary South-German blind-stamped sheepskin dyed red over wooden boards, the stamps including a large rosette, a small rhomb containing an eagle, an acorn, and a second small rhomb with the face of Christ, title in calligraphic gothic lettering on lower edges, sewn on 4 split tawed thongs, vellum guard within each quire, spine lined with leather and manuscript waste; rebacked and restored to style, clasps and catches renewed; book-label of Hans Furstenberg.

£30,000

**First edition of this highly important and influential *magnum opus* of political theory, a defence of papal supremacy.**



The author's principal work, completed in 1326, it runs to nearly half a million words and went through four further editions before 1501; it was repeatedly printed throughout the following century, with the last edition appearing in 1582. It was also the last (and most substantial) book printed by Schüssler, the Augsburg printer so admired by William Morris for his presswork, who later in 1473 sold his five presses to the Monastery of SS. Ulrich and Afra, also at Augsburg.

Augustinus had taught philosophy and theology at Paris (lecturing on Peter Lombard's *Sentences*) and Padua, before serving as chaplain to Charles, son of Robert, King of Naples. He engaged with the most crucial philosophical issues of his age, writing extensively on logic (including a commentary on Aristotle's *Prior analytics*), psychology, and metaphysics, as well as composing several theological treatises and biblical commentaries. The *Summa on the authority of the Church* was dedicated to Pope John XXII (whose court at Avignon was engaged in an enduring stand-off with the Holy Roman Emperor) and was completed by 1326, two years before Augustinus's death. It was a timely publication. Two years earlier Marsilius of Padua, with his *Defensor pacis*, had stated a wholly anti-papal theory: though also positing a single seat for supreme spiritual and temporal authority, he had placed it with 'the Christian people' rather than with the pope. Another, more complex, challenge to the supremacy of papal authority came at the same time from William of Ockham, who spectacularly became the first Western theologian to break with a reigning pope on

matters of faith by pointedly leaving the Avignon curia and escalating his long-standing anti-papal dissent in 1328. Several of what would be Ockham's lines of attack (for example the possibility and mechanics of deposition of a pope who has fallen into heresy) are tackled early on in Augustinus's first *quaestiones*, showing an awareness of the urgency of such arguments, as well as displaying legal and theological heft in their handling. Particular openness and sensitivity are shown in *quaestio* 7, on the possibility of censure or correction of the pope: here Augustinus supports such censure, even in public, when it is done for the protection and welfare of church and society, to some extent anticipating, perhaps, conciliarist positions later adopted by Ockham and others.

Augustinus is the central figure in M.J. Wilks's *The problem of sovereignty in the Later Middle Ages: the papal monarchy with Augustinus Triumphus and the publicists* (Cambridge, 1963): 'The *Summa de potestate ecclesiastica* of Augustinus Triumphus has been described as **one of the half dozen most influential and most important books ever written on the nature of the papal supremacy in the Middle Ages, and to disregard his work is to neglect and obscure some of the outstanding features of a crucial moment in the genesis of modern political ideas**. Not only was Augustinus Triumphus a **political thinker of the highest calibre**, but it is also perhaps true to say that he alone amongst the publicists of the thirteenth and fourteenth centuries gives a really complete and adequate account of the maturer stages of papal-hierocratic doctrine' (p. 2).

The value of the effort to understand and define the relationship between church and state which underpins the work of Augustinus and his contemporaries did not remain confined to their time: their arguments went on to influence the theorists of the conciliar movement of the fifteenth century, the reformers of the next century, Althusius and Grotius, and in turn the early modern political thought of Hobbes and Montesquieu.

GW has distinguished no less than six variants of the printed slip tipped in at [q]3. Our copy has variant 5; the slip contains two lines of omitted text (printed over four lines). The binding stamps are unrecorded by Kyriss and Schwenke, but the Einbanddatenbank gives them to a workshop possibly based in Munich and active *circa* 1465–1475 (München Cgm 393 \*).

*Provenance*: from the library of the Augustinian Hermits of Seemanshausen, Bavaria, with eighteenth-century ownership inscription on front pastedown 'Ad usum Fr. Angeli Ord. Erem. S. Augustini . . . iam ad Conventum Seemanshusanum'; from the library of Hans Furstenberg; formerly item 7 in Martin Breslauer Catalogue 106.

Hain 960; GW 3050; BMC II p. 329; Goff A-1363; IGI 1062; Bod-Inc. A-499; ISTC ia01363000.

custodiui a inuente mea. Quo audi-  
ro ihesus: ait ei. Adhuc unū tibi deest.  
Omnia quecunq; habes vende et da  
pauperibus: et habebis thesaurū in celo:  
et ueni sequere me. Hys ille auditis  
contristat⁹ est: quia diues erat valde.  
Vidēs aut̄ ihesus illū tristē factū dixit.  
Quā difficile qui pecunias habent in  
regnū dei intabūt. Facilius est enim

illū dicens. Quid tibi vis faciam? At  
ille dixit. Dñe ut uideā. Et ihesus di-  
xit ei. Respice. Fides tua te saluū fecit.  
Et confectum uidit: et sequebatur il-  
lum magnificās deū. Et om̄is plebs  
ut uidit dedit laudem deo. **XIX**  
**E**t ingressus pr̄bulabat ihericō.  
Et ecce vir noīe zaccheus: et hic  
pr̄ceps erat publicanorū: et ipse diues.

### A LEAF FROM THE GUTENBERG BIBLE

6 [BIBLE]. A single folio leaf (389 x 281 mm), containing Luke XVII:23–XIX:13 (f. 230 of volume II), printed in 2 columns, 42 lines per column, rubricated in red and blue (headlines in alternating red and blue lombard letters, chapter initial in red with numerals alternating in red and blue, red capital strokes). [Mainz, printed by Johann Gutenberg & Johann Fust, c. 1450–1455, not after August 1456].

[mounted in:]

A Noble Fragment: being a Leaf of the Gutenberg Bible, with a Bibliographical Essay by A. Edward Newton. New York, [printed by Bruce Rogers at the shop of William Edwin Rudge for] Gabriel Wells, 1921. Folio, title printed in red and black and two unnumbered leaves of text; in the original dark blue morocco by Stikeman & Co., boards panelled in blind, upper board and spine lettered in gilt, joints rubbed; preserved in a modern quarter black morocco box by James Brockman.

£100,000

**A fine single paper leaf from the first substantial book printed with movable type in the western world, now known simply as the Gutenberg Bible or the forty-two-line Bible.**

The text here is Luke XVII:23–XIX:13, containing some of the most quoted texts in that Gospel: 'Quicumque quesierit animam sua[m] saluam facere perdet illam. Et quicu[m]que perdiderit illam uivificabit eam' ('Whosoever shall seek to save his life shall lose it; and whosoever shall lose his life shall preserve it', VII:33); 'Sinite pueros venire ad me et nolite vetare eos. Taliu[m] est enim regnum dei' ('Suffer little children to come unto me, and forbid them not: for of such is the kingdom of God', VIII:16); 'Facilius est enim camelum per foramen acus transire qua[m] diuitem intrare in regnum dei' ('For it is easier for a camel to go through a needle's eye, than for a rich man to enter into the kingdom of God', VIII:25); as well as the parables of the unjust judge, and the Pharisee and tax collector, the healing of the blind beggar, and the conversion of Zacchaeus.

et nō videbitis. Et dicent vobis. Ecce hic et ecce illic. Nolite ire: neq; sedentia-  
 ni. Nam sicut fulgur choruscans de  
 sub celo i ea que sub celo sunt fulget:  
 ita erit filius hoīs in die sua. Prīmū  
 aut oportet illū misa pau: & reprobā-  
 ri a generatione hac. Et sicut factū est  
 in dieb; noē: ita erit et in dieb; filij ho-  
 minis. **E**debāt et bibebāt: uxores du-  
 cebāt: & dabant ad nuptias: usq; in  
 diem qua intravit noē in archam: et  
 venit diluuiū & p̄didit omnes. Simi-  
 liter sicut factū est i dieb; loth. **E**debāt  
 et bibebant & vendebāt plantabāt et  
 edificabāt: qua die autē egressus loth a so-  
 domis: pluit ignem & sulphur de celo:  
 et omnes p̄didit. **S**ecūm hęc erāt qua di-  
 e filij h̄p̄ta reuelabit. In illa h̄p̄ta q̄ sur-  
 rit in tēdo: et vasa eius in domo ue de-  
 scendet tollere illa: et qui in agro: simi-  
 liter non redeat retro. **M**endres esto-  
 re uxoris loth. Quiaunq; quesierit ani-  
 mam suā saluā facere p̄det illam. **E**t  
 quicūq; p̄didit illā: vincet eam.  
**D**ico vobis: in illa nocte erūt duo in  
 lecto uno: unus assumeret et alter re-  
 linqueret. **D**ue erūt molentes i unū:  
 una assumeret & altera relinquet. **D**uo  
 in agro: unus assumeret: & alter relin-  
 quet. **R**espōdētes dicūt illi. **V**bi dñe?  
**Q**ui dixit illis. **V**biūq; fuerit corp⁹ il-  
 luc cōgregabūtur & aquile. **XVIII**  
**D**icebat autē & parabola ad illos:  
 quoniā oportet semp orare et  
 nō deficere: dicens. **I**ude: quidā erat  
 in quādā ciuitate: qui deū nō timebat  
 et hominē nō reuerēbat. **V**idua autē  
 quedā erat in ciuitate illa: et veniebat  
 ad eū dicens. **V**indica me de aduersa-  
 rio meo. **E**t volebat per multū temp⁹.  
**P**ost hęc autē dixit intra se. **E**t si deū  
 nō timeo nec hominē reuerēcor: tamē

quia molesta est michi hęc vidua vin-  
 dicabo illā: ne in nouissimo veniens  
 suggillet me. **A**it autē dñs. **A**udite  
 quid iudex iniquitatis dicit. **D**e⁹ autē  
 nō faciet vindictā electoꝝ suoz clamā-  
 nū ad se die ac nocte: et paciētiā habe-  
 bit in illis. **D**ico vobis: quia cito faci-  
 er vindictā illoꝝ. **V**erūtamē fili⁹ ho-  
 minis veniens: puras inueniet fidem  
 in terra. **D**ixit autē & ad quosdā qui i  
 se confidebāt tanq; iusti & aspuaban-  
 tur ceteros parabolā istā. **D**uo hoīes  
 ascendebāt in templū ut orarent: un⁹  
 phariseus & alter publican⁹. **P**harise-  
 us stans: hęc apud se orabat. **D**eus  
 gratias ago tibi: quia non sum sicut  
 ceteri hominū: raptores: iniusti: adul-  
 teri: velut etiā hęc publican⁹. **I**eiuno  
 bis in sabbaro: decimas do omnū q̄  
 possideo. **E**t publican⁹ longe stans  
 nolebat nec oculos ad celū leuare: sed  
 p̄cubebat pedus suū dicens. **D**e⁹ p̄ci-  
 us esto michi peccatori. **D**ico vobis:  
 descendit hęc iustificatus in domum  
 suā ab illo: qui a omīs qui se exaltat  
 humiliabitur: et qui se humiliat exal-  
 tabit. **A**stebant autē ad illū & infan-  
 tes: ut eos tangeret. **Q**uod cū viderēt  
 discipuli inceperunt illos. **I**hesus autē  
 cōuersus illos dixit. **S**inite pueros ve-  
 nire ad me: et nolite vetare eos. **I**aliū  
 est enim regnū dei. **A**men dico vobis:  
 quicūq; nō acceperit regnū dei sicut  
 puer: non intrabit in illud. **E**t interro-  
 gavit eum quidam princeps dicens.  
**M**agister bone: quid faciens vitā eter-  
 nam possidebo? **D**ixit autē ei ihesus.  
**Q**uid me dicis bonū? **N**emo bon⁹ nisi  
 solus deus. **M**andata nosti. **N**ō occi-  
 des: non mechaberis: nō furū facies:  
 nō salum testimonij dices: honora  
 patre tuū et matre. **Q**ui ait. **I**hesu omnia

The Gutenberg Bible was printed in an edition of probably thirty-five copies on vellum and 150 on paper, of which forty-eight complete or nearly complete copies are extant, twelve on vellum (one untraced since 1945) and thirty-six on paper. The *Noble Fragment* originated with an imperfect copy of the Gutenberg Bible which was divided by Gabriel Wells, a New York book dealer, and dispersed as single leaves or larger fragments, the individual leaves mostly accompanied by A. Edward Newton's essay, as here. The copy thus broken had previously formed part of the collection of Maria von Sulzbach (1721–1794), wife of Carl Theodore, Prince Elector of the Palatinate and subsequently Prince Elector of Bavaria; thence the Hofbibliothek at Mannheim; the Royal Library at Munich (sold as a duplicate in 1832); and Robert Curzon, Baron Zouche (1810–1873) and his descendants. It was sold at auction in 1920 (Sotheby's, 9 November, lot 70) to Joseph Sabin, who in turn sold it to Wells.

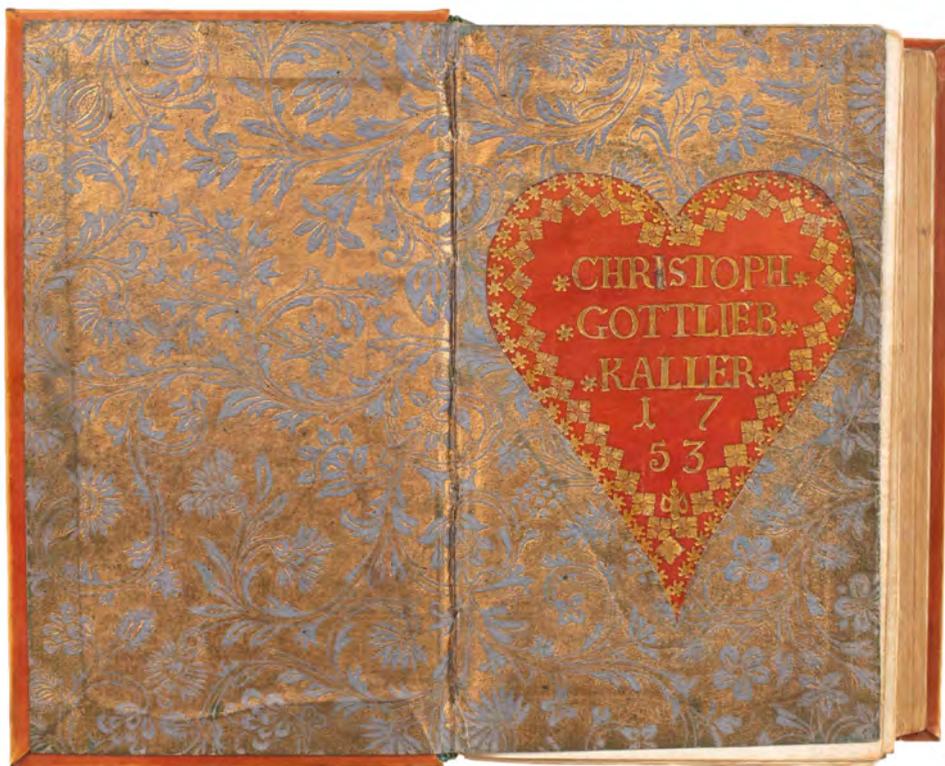
Dibner, *Heralds of Science* 171; PMM 1; Sparrow, *Milestones of Science* 22.

#### BEAUTIFUL BAUERNEINBAND BIBLE

7 [BIBLE]. Biblia das ist die gantze Heilige Schrift, Alten und Neuen Testaments, nach der Teutschen Uebersetzung D. Martin Luthers, mit vorgesetztem kurtzen Inhalt eines jeden Capitels, wie auch mit richtigen Summarien und vielen Schrift-Stellen auf das allersorgfältigste versehen ... mit einer Vorrede Herrn Christoph Matthäi Pfaffens ... Stuttgart, Johann Georg Cotta, 1749 [– New Testament: Tübingen, Christian Gottfrid Cotta, 1748].

Two parts in one vol., 8vo, pp. [12], 902, 258; wanting last 3 ff. (pp. 259–260 and unpaginated lectionary) and final engraved plate; with 125 copper-engraved plates (54 to O.T., 71 to N.T.); woodcut head and tailpieces; tear to lower corner of O.T. pp. 1–2 with some loss of text, first quire a little shaken, overall very good; in a beautiful contemporary Württemberg binding of vellum over boards stained red and purple, panel design richly decorated in gilt with floral and *pointillé* designs, stars and tassels, edges gilt and partly gauffered, handsome Augsburg gilt brocade endpapers with floral pattern; small hole to spine, colour a little faded to spine and edges; heart-shaped red vellum inlay to front free endpaper tooled and lettered in gilt 'Christoph Gottlieb Kaller 1753', later ink inscription 'Christian Merker' to title. £1850

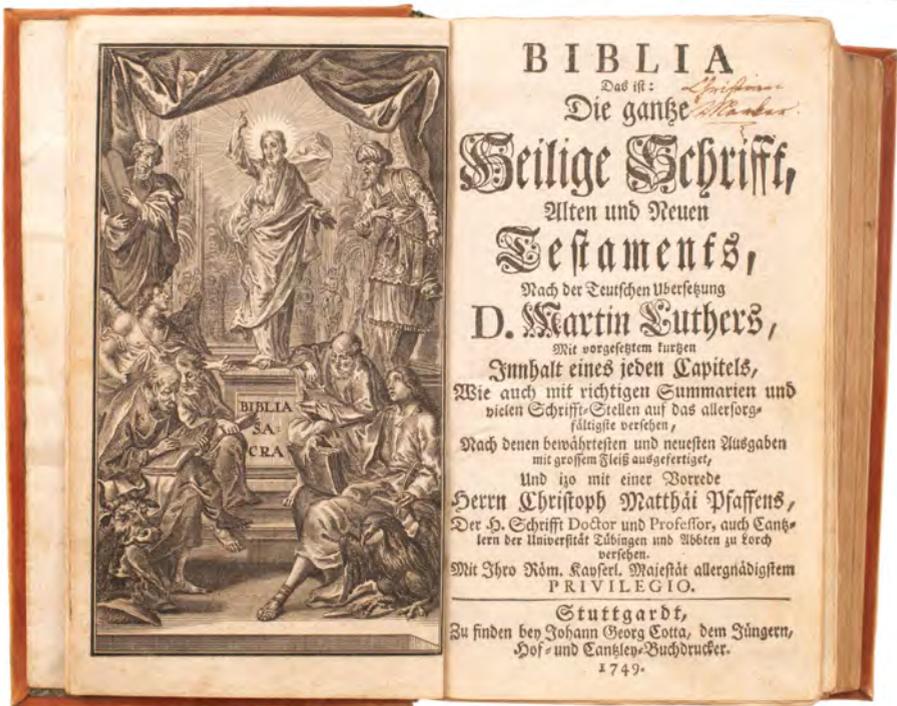
**Scarce Lutheran Bible in a beautiful contemporary southwest-German *Bauerneinband*, with a charming heart-shaped inlay to the front free endpaper recording the ownership of one Christoph Gottlieb Kaller, to whom it was gifted in 1753.**



The Biblical text, in the translation of Martin Luther, is here prefaced by Christoph Matthäus Pfaff (1686–1760), professor of theology at Tübingen, and is illustrated with 125 handsome full-page engravings, fifty-four for the Old Testament and seventy-one for the New Testament. These are captioned in Latin and French at the head and have Biblical quotes in German at the foot, some being signed 'Joh. Aman ex. Scaphus'.

An ostentatious but affordable style popular around the second half of the eighteenth century, *Bauerneinbände* or 'peasant bindings' such as this were fashionable among the working class, but attracted criticism on the grounds that they were acquired more for public display than for pious devotion: Gregorius, a near-contemporary writer on binding, complains that 'in these spoiled times, every peasant girl ... wants to have – purely for show – a hymn book with gilt edges' (Foot, p. 76).

**No copies recorded outside Germany on OCLC.** See Foot, *Bookbinders at Work* (British Library, 2006).



INSCRIBED BY A JESUIT MISSIONARY

8 [BIBLICAL MEDITATIONS - CHINESE]. 聖經廣益 [*Sheng Jing Guang Yi*].  
Beijing, *Shou shan tang*, c. 1734.

Two vols, ff. I: [1], 16, 88; II: 95; printed on double leaves; stitched Chinese-style in thin paper wrappers, printed cover label to vol. I; in a contemporary folding card box, covered in black silk (very worn), red paper manuscript spine label; wrappers worn (upper wrapper of vol. I torn), stitching renewed and partially defective, bone clasps wanting; manuscript presentation inscription to front wrapper (*see below*). £15,000

**First edition, very rare, a translation into Chinese of meditations on Gospel readings, by Joseph-Anne-Marie de Moyriac de Mailla (1669–1748).** De Mailla, a Jesuit missionary who had arrived in China around 1703, is now best known for his translation of the Chinese annals, published posthumously in twelve volumes as *Histoire générale de la Chine* (from 1777, although the manuscript had been sent to France in 1737).

*Sheng Jing Guang Yi*, a handbook for an eight-day retreat following St Ignatius's *Spiritual Exercises*, includes an introduction on the purpose and the form of a retreat as well as on the different forms of self-examination; the main part of the text comprises meditations on a series of Sunday readings. The work was printed in the complex of the Beitang church, the Jesuit church built within the grounds of the Forbidden City in around 1700. The present copy was brought back to France shortly after publication by a fellow Jesuit missionary, père Pierre Foureau (1700–1749), himself a very competent linguist who spent 1733–40 in the country, mainly in Beijing, and would have known De Mailla. On the front cover, Foureau has transliterated the title, provided an explanation of the contents ('Explication des Epîtres et des Evangèles pour les dimanches et principales fêtes de l'année'), and inscribed it to a fellow Jesuit:

'Le P. Pierre Fourea[u de] la Compagnie de Jesus, missionnaire de chine, prie le reverend pere Stilling de vouloir bien accepter ce [li]vre chinois en deux tomes, [co]mme une petite marque de [m]on respectueux devouément'. The recipient is almost certainly the erudite Bollandist, Jean Stillingh (1703–1762), a Belgian Jesuit, hagiographer, and editor of the *Acta Sanctorum*.

**Very rare:** Bibliothèque nationale only in OCLC; the Chinese Christian Texts Database adds copies at Lyons, Biblioteca nazionale, BIULO Paris, and Zi-ka-wei Shanghai. There were a number of reprints from 1859 on.

CCTD 000001949.

翻譯校錄鑒定允行諸姓氏與聖年廣益同

# 聖經廣益

皇城西安門內首善堂仁愛聖所藏板

聖經廣益首卷

弁言

從來作聖之基。多由於默想。歷溯古今。聖聖相傳。鮮有舍此一途。能使大德奇功。日新月盛也。不觀聖安當之傳乎。耳聞經言。欲成器而入聖域者。當散產業於窮人之語。遂默識心通。卒成大聖。又如聖奧斯定。久錮於邪。默聆聖益博羅。削勸戒之經。頃刻棄邪歸正。迄今奉為先聖先師。又總王前兩

聖經廣益 首卷

謹遵主訓。見聖年廣益一編十日

遠離惡行。見聖經廣益封齋前第一主日

慎防魔誘。見聖經廣益封齋後第一主日

第三日

第一默想。防死。見聖年廣益一編三日

第二默想。想審判。見聖年廣益一編四日

第三默想。畏永苦。見聖經廣益降臨後第十九主日

查自己常行神工。看聖省察。見聖年廣益九編三日

補贖已罪。見聖年廣益二編三日

看聖熱落尼摩聖傳。聖思。見聖年廣益九編三十日

看聖西默盎瑟弟利大聖傳。聖思。見聖年廣益一編四日

默想死候。見聖經廣益降臨後第十五主日

想公審判。見聖經廣益耶穌聖誕前第四主日

默思永遠。見聖年廣益九編九日

新心於審判。見聖年廣益九編三十日

第四日

聖經廣益 首卷

上



## BEAUTIFULLY EMBROIDERED BLANK BOOK

9 [BINDING]. Embroidered silver-thread binding over black velvet. [*Likely Germany, c. 1640*].

Tall 12mo (149 x 52 mm), c. 450 blank ff.; bound in black velvet over wooden boards, **embroidered in high relief with silver threads and coils** over twisted thread cores, central image of a lily to each board within a wreath, surrounded by foliate ornaments, vestigial clasps at fore-edge, endbands sewn in pink and blue silks on vellum supports, edges gilt, sewn in varying gatherings on 3 vellum thongs; a few loose threads or exposed cores, velvet worn at extremities with a few minimal chips to corners, upper pastedown partially pulled away from board, nonetheless an excellent example; early manuscript note '377' to front free endpaper, twentieth century pencil notes in Swedish to first 2 ff.

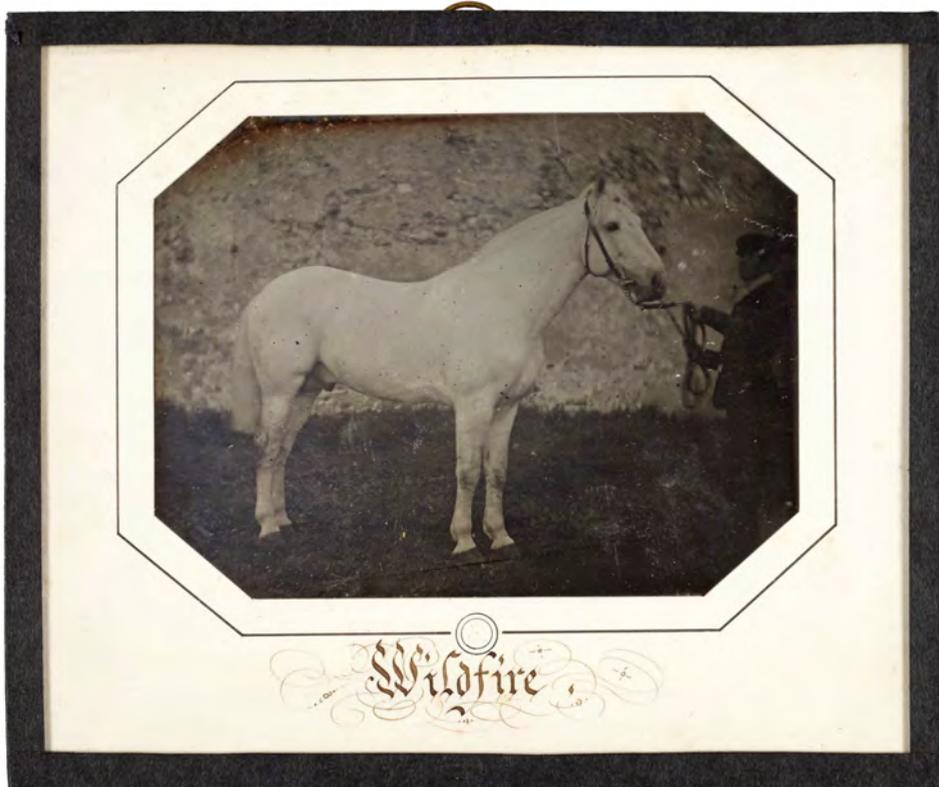
£6750

**An attractive and highly unusual binding, embroidered with silver thread in strikingly high relief.**

Embroidered bindings worked only in silver thread are very uncommon, requiring an imaginative use of depth and texture rarely found in bindings embroidered with coloured silks. This dense design, with silver threads worked over cores, appears to combine the tastes of two fashionable styles of decoration: the embroidered case, more often found sewn in shallow relief with patterns brought out in colour; and metal filigree work, used for a similarly delicate effect in the mercantile cities of northern Europe. Both styles were reserved for special use, being found most often on small Bibles and prayerbooks, most often owned (and on occasion made) by women – our example is unusual in being a blank book in an impractical format, perhaps intended only as an attractive accessory.

For an equivalent English example of a silver embroidered binding, bound for Elizabeth I, see Foot, *Henry Davis Gift II*, 63.





EARLY EQUINE DAGUERROTYPE PORTRAIT  
WITH A FINE PROVENANCE

10 **BISSON, Louis-Auguste.** 'Wildfire'. *Paris, c. 1844.*

Half-plate daguerreotype with original passe-partout with blindstamp 'AB' and 'Wildfire' title in ink on mount (minor tarnishing to upper left edge), resealed with original hanging hook and annotated paper label 'Daguerréotypé par Bisson, n°65 rue St-Germain l'Auxerrois à Paris' on verso. £14,500\*

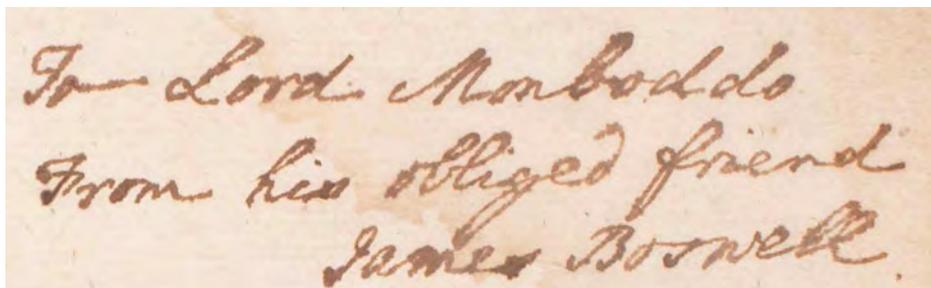
**An extraordinary equine portrait, testimony to the improvements made in the daguerreotype process made by Louis-August Bisson which allowed greater spontaneity through shorter exposure times.**

Having learned from Daguerre himself, Bisson opened his own photographic studio in 1841, and made improvements to Daguerre's chemistry which increased sensitivity. He highlighted his achievement by advertising daguerreotype portraits that could be taken

within seconds indoors. His pioneering animal portraits were particularly impressive as an example of this instantaneity and went on to influence a tradition of equine portraiture. Here, the pose of the horse in profile, with the groom stood at its head, is rich in anatomical detail.

*Provenance:* formerly in the collection of the artist Marie-Rosalie Bonheur, who was adopted by the Bisson family after the death of her mother in 1842. She had a menagerie, and her passion for painting, which focussed on dogs and horses, would have developed alongside Bisson's skills as he improved the technicalities of the daguerreotype process.

Gerald Lang and Lee Marks, with Elizabeth Atwood Lawrence, *The Horse: Photographic Images, 1839 to the Present* (New York: Harry N Abrams, Inc., 1991).



To Lord Monboddo  
From his obliged friend  
James Boswell

#### PRESENTED BY BOSWELL TO MONBODDO

**11 BOSWELL, James.** *An Account of Corsica, the Journal of a Tour to that Island; and Memoirs of Pascal Paoli ... Illustrated with a new and accurate Map of Corsica ... Glasgow, printed by Robert and Andrew Foulis for Edward and Charles Dilly in ... London, 1768.*

8vo, pp. xxi, [3], 382, complete with half-title and final blank, large folding engraved map (in the state without imprint); copper-engraved armorial vignette to title; D2, E2, and Z3 are cancels, as usual; a very good copy in contemporary calf, spine diced gilt in compartments, gilt red morocco lettering-piece, upper joint neatly restored; presentation inscription to front free endpaper 'To Lord Monboddo / From his obliged friend / James Boswell'; pencil shelfmark to title-page B b 11. £12,500

**First edition, a superb presentation copy of Boswell's first major work, inscribed to his friend James Burnett, Lord Monboddo, who is credited in the Preface 'for many judicious remarks, which his thorough acquaintance with ancient learning enabled him to make,' having evidently seen the work in manuscript.**



Burnett, an eccentric lawyer and philosopher sometimes ridiculed for his belief that in certain parts of the world men still had tails, had been appointed as a Sessions Court judge in 1767 when Boswell was engaged on the Douglas Cause. Boswell tried cases before him, but they were also close friends and fellow admirers of Rousseau. Boswell became a frequent visitor at Monboddo House, and often sought his friend's advice, mostly notably on matters of the heart: whether to pursue a match with Margaret ("Peggy") Montgomerie, despite his father Lord Auchinleck's opposition. Monboddo was in favour, and interceded with Auchinleck on his son's behalf, to such an extent that Auchinleck gave his grudging consent. In turn Monboddo broke to Boswell the news that his father intended to remarry.

Monboddo was later visited by Boswell and Johnson in 1773, Boswell possibly having orchestrated the visit to provide good copy for his *Life*, as Johnson had ridiculed Monboddo's theories on man's kinship with the orangutan. Unexpectedly, 'My lord was extremely hospitable, and I saw both Dr Johnson and him liking each other better every hour'. Johnson mentioned 'the magnetism of his conversation' in *A Journey to the Western Isles* (Johnson later sent Boswell a copy to give to Monboddo), and a much longer account of the evening appears in Boswell's *Life*.

As to the *Account of Corsica* itself, Boswell had visited Corsica, then under Genoese control, in 1765, with an introduction from Rousseau to General Pasquale Paoli, leader of the Corsican independence movement. Boswell conceived an immediate admiration for the brave Corsicans and their cause; back in London he tried to enlist government support, but in vain. This book was part of his campaign. Three months after the publication of *Corsica* in February 1768, the Genoises sold Corsica to France, and Paoli took up arms against this new and more formidable enemy. Without the hoped-for British aid, the French proved too strong for the Corsicans, and Paoli was forced into exile the following year.

If *Corsica* failed in its immediate political purpose, it was nonetheless the work that secured Boswell's place in literary London. The first edition (3500 copies) sold out in six weeks, and there was a second edition (another 3500 copies) and a third within a year, along with translations into German, Dutch, French, and Italian.

Gaskell 473; Pottle 24; Rothschild 442.

#### ADVOCATE BOSWELL REPRESENTS HIS PRINTER

12 [BOSWELL, James]. Unto the right honourable the Lords of Council and Session, the Petition of Robert Foulis Printer in Glasgow ... [*Edinburgh, 18 January 1771*].

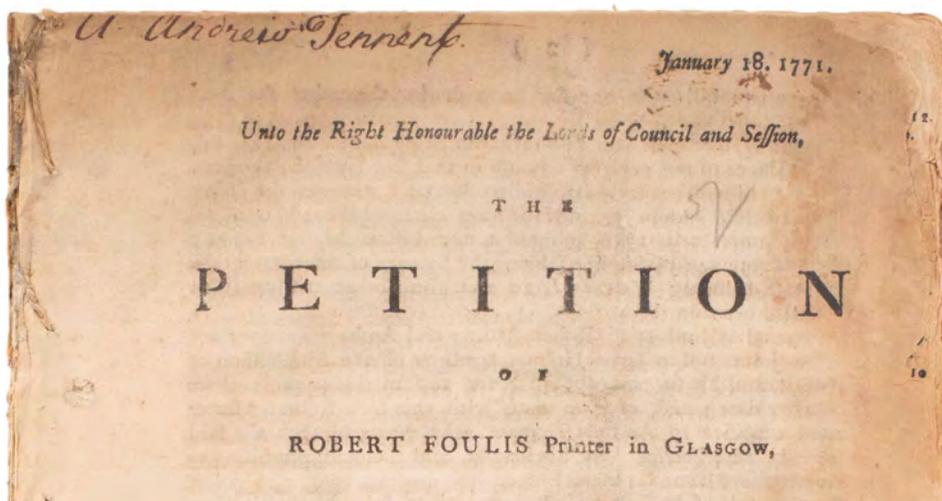
[bound with:]

[WIGHT, Andrew]. Answers for Andrew Tennant Surgeon in Strathaven, to the Petition of Robert Foulis Printer in Glasgow ... [*Edinburgh, 7 February 1771*].

Two works, 4to, pp. 33, [1]; and pp. 22; the first named work with the printed signature 'James Boswell' on p. 26; first and final pages toned and dusty, edges rather worn and chipped, with slight loss to a couple of side-notes; disbound. £3750

**Apparently unrecorded, not in ESTC, Library Hub, OCLC, or at the Advocates' or Signet Libraries.**

In 1768 Boswell published the work that was to make his name in London and launch his literary career, *An Account of Corsica*. To print it he turned to Robert and Andrew Foulis in Glasgow, with whom he was familiar from his time as a student in the city in 1759, and who had just printed his *Dorando* (1767). At the same time his legal career was just taking off – having passed the Scottish examinations in July 1766 he had spent much of 1767 volunteering for the Douglas Cause (of which *Dorando* was an allegory).



It was presumably because of their relationship that when Robert Foulis decided to take up an old legal wrangle he picked the young Boswell as his advocate; Boswell had not represented Foulis before and perhaps relished the opportunity to get in a few digs at his father Alexander Boswell, Lord Auchinleck, who had previously ruled in Foulis's disfavour. Boswell's always fiery relationship with the elder statesman, who had tutored him in the law after his stint at Glasgow, had taken a turn for the worse after Boswell visited Auchinleck with his new wife in 1770; whatever was said, she refused to go back while her father-in-law was alive.

The case in hand, 'a cause in which the Lord Ordinary's [Auchinleck's] opinion has varied, and is attended with very peculiar circumstances', revolved around a bill of exchange for £20 initially contracted by Andrew Tennant in 1756, possibly later cancelled, at some point defaced by a spill of ink to an extent that its legality was in question, and eventually acquired by Robert Foulis in 1762. The case had been in the courts since 1764 and a previous ruling by Lord Auchinleck had in effect cut Foulis out of money owed him.

Here, Boswell maintains, 'Conscious of having substantial justice and equity on his side, the petitioner has only sought for light, being certain that nothing but light has been wanted to clear up the merits of this cause'; 'The defendant has ... artfully endeavoured to make himself appear as a rustic, unacquainted with business ... But the defendant must not class himself with country-people ... for he is well known to be much versant in business, in bargains of land and other transactions, besides being a country-lawyer of some eminence ...'.

er's plea. He alleges, that the adjudication was known to the petitioner from the beginning of this process, because it was very early mentioned by him. Your Lordships will however please know, that although it was known to the petitioner: that an adjudication had been led, he was ignorant till very lately of the grounds of that adjudication: And indeed the oath of Mr Marshall was the first thing that informed him of it, and led him to look to the ground of that adjudication, which he so far confirms Mr Marshall's oath; and therefore, he does humbly apprehend, that he is well entitled to avail himself of the import of the ground of that adjudication, as a fact *veniens ad meritum*.

The petitioner begs pardon for having detained your Lordships so long; he is much afraid that he may not have been able to clear his account through the multiplicity of dates, facts, and circumstances of this long depending cause so accurately and distinctly, as he could have wished. But he trusts to the indulgence of your Lordships, and he humbly apprehends that your Lordships have *super istam materiam* what is fully sufficient for determining the cause in his favour.

And if your Lordships shall so determine, the petitioner hopes, that in regard of the false allegations made by the defender, and his *postuma fides* from beginning to end of this process, your Lordships will allow the petitioner his expenses.

May it therefore please your Lordships, to alter the Lord Ordinary's interlocutor of 28th February 1764, and to find, in terms of his Lordship's interlocutor of 3d December 1763, that the grounds of competition are not legally infringed by the cancelled documents produced; and therefore, and for the other reasons above stated, to decree in payment of the bill *judicis facti*, and to find expenses due to the petitioner.

According to justice, &c.

JAMES BOSWELL.

Follows

Follows OATH of JOHN MARSHALL.

Jan. 29. 1768.

COMPEARED JOHN MARSHALL writer in Strathaven, who is cited as a witness on a diligence for the pursuer, married, aged 60 and upwards, who being solemnly sworn, purged of partial counsel, examined, and interrogated, deposes, That the deponent wrote a disposition, according to the bill of his remembrance, by Robert Mutter, mentioned in former oaths, to the defender Andrew Tennant, and three or four other persons as trustees for Mutter's creditors, of all Mutter had; but cannot confound upon the time this happened, unless he saw the paper, which he does not know who is in possession of; but he is sure that this happened after Robert Mutter's affairs went into disorder. Depones. That the said Andrew Tennant, or the other trustees, did not accept of the trust. Depones. That some time after this, he thinks Andrew Tennant did adjudge from Mutter a third part of a house and yard in Strathaven which belonged to Mutter; part of a house and yard in Strathaven which he himself was the person who wrote to Edinburgh for this adjudication to Andrew Tennant's D present agent, but cannot say upon what ground the adjudication proceeded, though, to the best of his knowledge, it was not upon the said cancelled bills now shown to him, one whereof drawn by James Holmes, and the other drawn by Thomas Steel, both upon Mutter and the defender Mr Tennant, produced in process. Depones. That he knows, E that Andrew Tennant, soon after the adjudication, told this subject to one Andrew Thomson, at least told his right to the same; and the deponent, or his apprentice or clerk, wrote the disposition; but cannot tell the price, though he thinks it will appear from the disposition, as he generally mentions the price in such deeds. And being inter- F rogate, Whether, upon occasion of the defender's drawing the price of the aforesaid subject from Thomson, or any time before or after, the defender was not asked by the deponent or some one or other in the company, whether he was not now fully paid of Robert Mutter; and if, upon the defender's answering that he wanted still some pounds from Mutter, the deponent did not answer, That the defender was a claim'd liar, for that he the deponent knew he was fully paid? de- pones, in answer to this interrogatory, That he does not mind any such conversation passing at the time the disposition was signed, but remembers, that both before and after that period, on his depon- H ent's having asked the defender, if he was not now paid or near paid of the sums due by Mutter to him, the answer he received was, That he was not yet paid, and that he was a great fuller by him; and

James Boswell  
1775.

BOSWELL'S COPY

13 [BOSWELL]. 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, crack to upper joint, endcaps chipped, spine label wanting; ownership inscription to front free endpaper 'James Boswell / 1775', with his note at the end 'Bought at the auction of Belamaduthie's Books for 1/4'. £8000

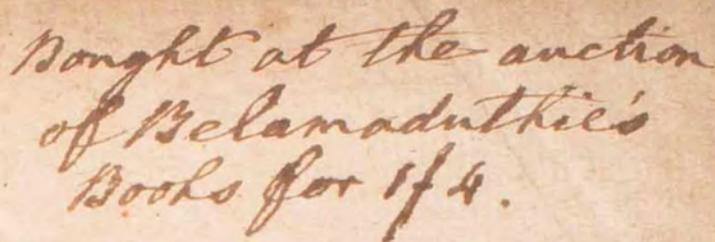
**First edition of a scarce summary of Scottish criminal law by the first professor of Scots law at Edinburgh University, designed to serve as lecture notes to his students.** General headings from Sedition to Incest, Murder and Wilful Fire-Raising also include explanations of some more specifically 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 Boswell was diligent if often unenthusiastic, despite his involvement in several celebrated cases (most recently 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.



Bought at the auction  
of Belmaduthie's  
Books for 1/4.



WITH CONTEMPORARY ASTRONOMICAL  
AND ASTROLOGICAL ANNOTATIONS

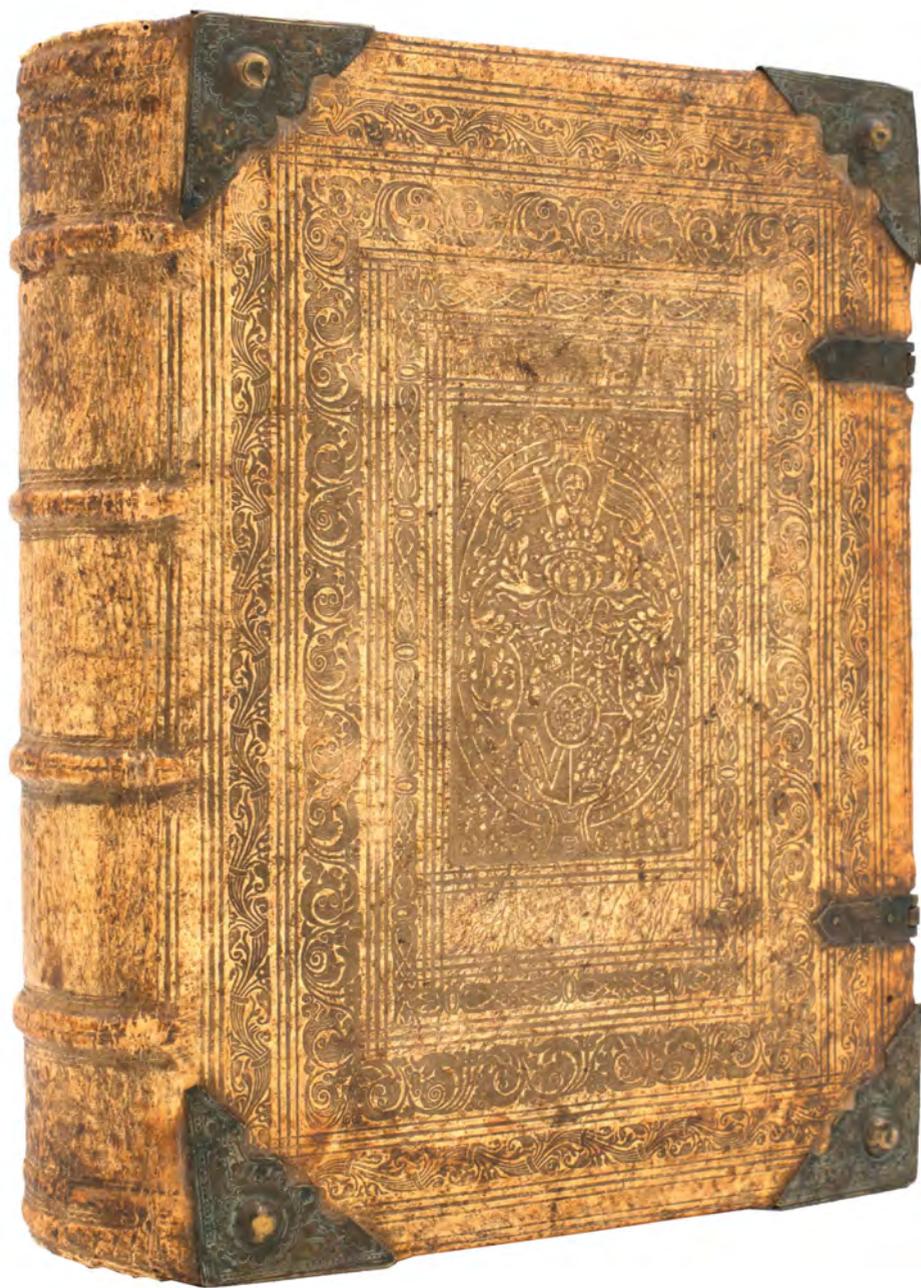
**14 BRAHE, Tycho.** *Astronomiae Instauratae Progymnasmata.* Quorum haec Prima Pars De Restitutione Motuum Solis & Lunae Stellarumque inerrantium tractat. Et Praeterea de admiranda Nova Stella Anno 1572 ... *Uraniborg and Prague, 1603.*

4to, pp. [16], 9-112, 01-027 (misnumbered 028), [1], 113 (misnumbered 112)-256, ff. 257-272, pp. 273-496, 499-822, [12]; numerous mistakes in pagination; woodcut printer's device to title and numerous woodcut diagrams and illustrations in text (some full-page); lightly browned, but a very good copy in contemporary blind-stamped pigskin over bevelled wooden boards, boards blocked with the arms of the city of Breslau (now Wrocław, in Silesia, Poland), edges stained red, lettering and symbols for the sun and moon in ink to fore-edge, chased brass corner-pieces, two clasps and catches to fore-edge; annotations throughout in a contemporary hand (*see below*); preserved in a modern black morocco-backed box.

£85,000

**First edition, the very rare second issue, of Tycho Brahe's most important work – a fine copy in a beautiful contemporary binding and enriched by contemporary astronomical and astrological annotations once thought to be in Johannes Kepler's hand.**





*Provenance:* This book was once part of the collection of Count Pál Teleki (1897–1941), former Prime Minister of Hungary. On Teleki's death in 1941, his library was inherited by his son, the Hungarian politician and Olympic field hockey player Count Géza Teleki (1911–1983), who took part of it with him to the United States when he fled there from the communists in 1949. Part of the collection was sold by Géza Teleki to the Library of Congress, and the rest perished in a fire at the University of Virginia in 1951. This Brahe volume was the only book that remained in the possession of Teleki and his descendants.

DSB II, pp. 401–16; Dreyer, *Tycho Brahe*, pp. 368–369 (unaware of the 1603 issue); Lalande, p. 138 'ce célèbre ouvrage' (unaware of the 1603 issue); Sparrow, *Milestones of Science* 29; Zinner 3930 (again unaware of the 1603 issue); for Kepler's contribution, see Caspar 15.

#### THE LOTHIAN COPY

**15 CATULLUS, TIBULLUS, PROPERTIUS.** Carmina. [*Milan, Philippus de Lavagnia*] for *Johannes de Colonia* and *Johannes Manthen* [*in Venice*], 1475.

4to, *Tibullus*: ff. [31], [1, blank], *Propertius*: ff. [60], *Catullus*: ff. [35] (i.e. 127 leaves, without the 60 leaves of Statius's *Silvae*, not present in this copy, and the final blank of the third part); printed in roman letter, opening initial 'D' in green with intertwining white-vine decoration against a greenish-yellow wash background, other initials alternately in red or blue; a few contemporary and later annotations; light marginal dampstain in a few leaves at beginning and end (just entering text in one leaf at end), single marginal wormhole in last leaves, but a large and very crisp copy in early eighteenth-century English red morocco, covers panelled in gilt, spine richly gilt in compartments and lettered directly in one, edges gilt, marbled endpapers; extremities lightly rubbed, a few scrapes on upper cover, short cracks in joints at head; ownership inscription of Joan van Broekhuizen to first leaf (*see below*). £40,000

**A handsome copy, with distinguished provenance, of the second edition of Catullus, Tibullus and Propertius, a close reprint of the edition by Vindelinus de Spira, 1472.** Statius's *Silvae* also formed part of the edition, but it is not present here; the parts are sometimes found separately, as ISTC notes, and almost half the surviving copies contain only three (or fewer) of the four.

Catullus was the greatest lyric poet of Rome. He exercised an enormous influence on his Roman successors, including the elegiac poets Tibullus and Propertius who are printed here with him.



Although the colophon states that de Colonia and Manthen printed the book, the types are those of Philippus de Lavagnia and the paper stocks are from the region of Milan. As in several other of Lavagnia's editions of this period, stamped signatures were placed in the lower right corner of the page; they are cut away or only partially preserved in most copies (in this copy, they are wholly or partly visible in eleven of the quires). 'The signatures for Tibullus have not survived in any copy so far described (BMC) and its position in the volume is therefore uncertain. The contents in general follow Vindelinus de Spira's 1472 edition page for page, though the order of the poets differs' (ISTC).

Of the thirty-six copies recorded worldwide in ISTC, only twenty-one apparently contain all four works, and of these at least five are imperfect.

*Provenance:*

1. The celebrated Dutch soldier and scholar Joan van Broekhuizen (Janus Broukhusius, 1649–1707) with his ownership inscription on first leaf and with two notes in his hand at the end of the Propertius (in one of which he remarks that Vossius, in his *De arte grammatica*, often praises the 1481 Reggio Emilia edition and must therefore have been unaware of the present one). Van Broekhuizen 'never ceased to read and to imitate the Latin poets, and especially Propertius and Tibullus, and also to prove himself an original poet in his lyric as well as his elegiac pieces' (Sandys, *A history of classical scholarship* II p. 329). Indeed, his classical reputation rests on his elaborate editions of Propertius (1702) and Tibullus (1708).

Albii Tibulli, eq. Ro. Poeta. Cl. Liber Primus quod  
Ipreus diuitis & militia Delia amet & amori feruat.

**D**ulcitas alius fuluo sibi congerat auro :  
Et teneat culti iugera magna soli :  
Quem labor assiduus uicino terreat hoste  
Marta cui somnos classica pulsa fugent .  
Memea paupertas uitæ traducat inerti  
Dum meus assiduo luceat igne focus :  
I ple seram teneras matura tempore uites  
Rusticus & facili grandia poma manu :  
Nec spes destituat : sed frugum semper aceruos  
Præbeat : & pleno pingua musta lacu :  
Nam ueneror : seu stipes habet desertus in agris  
Seu uetus in trinito florida ferta lapis :  
Et quodcunq; mihi pomum nouus educat annus  
Libatum agricolæ ponitur ante deum :  
F laua ceres tibi sit nostro de rure corona  
Spicea : quæ templi pendeat ante fores :  
P omolisq; ruber custos ponatur in hortis  
Terreat : ut seua falce priapus aues :  
V os quoq; felicitis quondam nunc pauperis agri  
Cultodes fertis munera nostra lares :  
T unc uitula innumeros lustrabat casa iuuenos :  
Nunc agna exigui est hostia parua soli :  
A gna cadet uobis : quam circum rustica pubes  
Clamet io melfes : & bona uina date :  
I am modo non possum contentus uiuere paruo  
Nec semper longè deditus esse uix :  
S ed canis astuos hortus uitare sub umbra  
Arboris ad riuos prætereuntis aquæ :  
N ectamen interdum pudeat tenuisse bidentem  
Aut stimulo tardos increpuisse boues :  
N on agnam ue sinu pigeat : fœtumq; capellæ  
Desertum oblitâ matre referre domum :

2. The marquesses of Lothian, almost certainly from the library at Blickling Hall put together by the Greek scholar and friend of Michel Maittaire, Sir Richard Ellys (1688–1742); their sale, American Art Association/Anderson Galleries, New York, 27 January 1932, lot 45, where bought by Barnett J. Beyer for Thomas F. Woods; thence by descent.

HC 4759; BMC VI 702; GW 6387; IGI 2614; Goff C-322 and S-699; Bod-Inc. C-139; ISTC ic00322000.

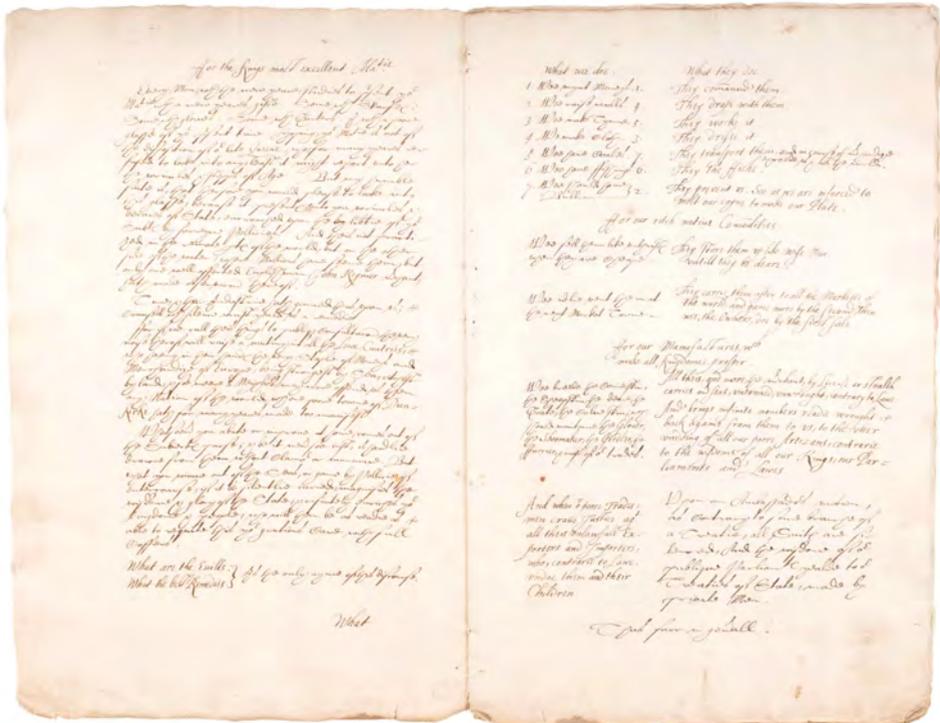
‘TIME & COUNSELL MAY REFORME MANY THINGS:  
INDUSTRIE & IMITATION MUST REFORME THE REST’  
JACOBAN ECONOMICS – PRELUDE TO A DISASTER

**16 COPE, Walter, Sir.** ‘Enchiridion. Certaine breife Remonstrances offered unto his Ma[jes]tie ... Touching divers Inconveniencies growne into the publique Weale by meanes of The Netherlanders and our owne Company of Merchant Venturers’. [*London?*], 1613.

Scribal manuscript on paper, folio, pp. [18]; pillars and grapes watermark, written in dark brown ink mostly in a neat secretary hand, the titles and headings in an italic hand (by the same scribe); conjugate blank to title-page cut away, slightly toned at edges, else in very good condition; evidence of earlier stitching. £11,000

**A fine, unpublished manuscript treatise on the balance of trade, dedicated to James I, by the administrator, politician, and collector Sir Walter Cope (c. 1553–1614).**

Not born into wealth, Cope was a junior cousin of Mildred Cecil, Lady Burghley, and allied himself to the Cecils as they rose in power, becoming gentleman usher and then secretary to William Cecil, Lord Burghley, and a trusted friend to his son Robert, the Earl of Salisbury. Burghley secured him a post in the Court of Wards in 1574 and eased his passage to Parliament in 1589; a steady accrual of positions and status followed. Knighted by James I in 1603, he was appointed gentleman of the privy chamber in 1607, joint keeper of Hyde Park in 1610, Registrar of Commerce in 1611, and Master of the Court of Wards in 1612, and regularly entertained the King and Queen at his house ‘Cope Castle’ (later Holland House) in Kensington. A committed imperialist with an interest in trade, he served on the Councils of the Virginia Company (1606), the Newfoundland Company (1610), the Northwest Passage Company (1612) and the Somers Islands Company. In 1612–3 he was on several commissions for the augmentation of revenue, cloth exports, and alum works, and it was in this context, as well as James I’s dire need for new sources of revenue, that Cope drafted the present *Enchiridion*.



Every man, with the new year, studies to present your Majestie with a new years gifte, some with Skarves, some with gloves, some with Garters, I with a poore glasse [i.e. mirror] of the present time, hoping your Majestie is not of the disposition of our late Queene, who, for many years refused to looke into any, least it might report unto her the wrinkles & steps of Age.

Cope's mirror reveals the 'wrinkles & decays of State, encroached upon the lib[er]tie of your Sub[jec]ts by forreyne Pollicies', lamenting in particular England's export of raw materials 'by License or stealth ... untanned, unwrought, contrary to Lawe', to the detriment of our 'poore Artisans'; and its neglect of fishery and shipping, all of which have allowed the Dutch to reap the lion's share of profits from manufacturing and global trade. The Netherlanders, 'having in their hande the very Staple of Moneys and Merchandize of Europe, being strongest by Sea, rithest by land, & soe neere our Neighbours, may more offend us then any Nation of the world', and they do so with the complicity of the Merchant Adventurers, whose monopoly on the export of undressed cloth is deleterious to British manufacturing. Similar sentiments apply to the neglected fishing and shipping industries. The Dutch overtake us in the East Indies and Turkey, they employ 4-500 ships to transport British coal 'whiles our Shippes lie by the walles for want of worke', and

3-4000 busses (herring boats) and other fishing vessels 'to take & carry away the fish out of your seas, whereby they relieve Millions of their people, whilst your Coast-townes & greatest Cities, wanting trade, runne to ruyne'.

It was precisely these sorts of fears and arguments that would lead, in 1614, to James I's dissolution of the Merchant Adventurers, and their replacement with a New Company under the merchant William Cockayne. The 'Cockayne Project', which granted the new company a monopoly on dyed and dressed cloth with the aim of promoting those industries locally, was an unmitigated disaster – not only was current manufacturing insufficient to process the raw cloth, but the Dutch refused to buy over-priced and inferior finished cloth, and a trade war ensued that depressed the cloth trade (Britain's main export) for decades.

Had James listened to Cope instead of Cockayne's get-rich-quick solution, the situation may have been rather different. Cope recognized that 'sodaine changes are very dangerous' and that any changes in trade policy would have to be committed by stealth and incrementally, so as not to shock the market and warn the Dutch of an imminent threat: 'if we presse the dressing of 70 or 80 thousand Clothes upon the Adventurers suddainly; & if they be sullen and refuse to buy them; Or having bought then, they cannot soadlinly die & dresse them; Or if having drest them, their Custom[er]s beyond Seas being denied the Manufacture, Shall refuse to take them from their hands: the least of theis may breede such a dampe in trade, as neither the Clothier, that makes the Cloth, nor the Merchant that carries it, nor the gentleman that owes the wooll, may be well able to endure'. Cope also recognized that Dutch boats that took away the cloth also brought vital commodities, especially to the North, and the Netherlands themselves are viewed not as antagonists but exemplars: 'behold & imitate the politique & industrious Courses of this wise, provident, & overworking Nation, who, in their times of warr, have raised themselves to that greatnes & virtue as noe people have done since the Romans time'.

Cope's own solution, offered in a series of 'Remedies' devoted to each commodity, was a careful devaluation of the currency, control on the export of bullion, reduced taxation on coloured cloths to promote manufacture, and the promotion of the fishing and shipping industries.

Figures mentioned in passing here include Sir John Popham, whose project to reduce unemployment by encouraging emigration to Virginia was supported by Cope, and the vintner John Keymer, another follower of Cecil and friend of Raleigh, whose own 'Observations touching trade and commerce with the Hollander' circulated in manuscript at the time and were later attributed to Raleigh (who had a copy). As a prominent follower of the Cecils, Cope knew well both Michael and Baptist Hicckes (*see item 4*) – he accompanied the dying Robert Cecil on his last journey along with Michael, and Baptist was his neighbour in Kensington (his house built on land bought or won from Cope at

Enchiridion.

Containing brief Remonstrances  
offer'd unto his Ma<sup>ties</sup>

By

S<sup>r</sup> Walter Cope Knight, one of the  
Gentlemen of his Ma<sup>ties</sup> Privie &  
Chamber, S<sup>r</sup> W<sup>ts</sup> of the Court  
of Wards and Liveries. &

Touching

Divers Inconveniencies grown into  
the publique weale 1613,

By means of

The Netherlanders and our own Company

Of  
Merchant Adventurers

Anno Domini

1613. &

Non solum nobis mali sumus -  
partim Patria vehocat.

cards). Though his grasp of personal finances sometimes fell short (he apparently died with £27,000 of debts), Cope was fastidiously incorruptible and admired by John Stow and Robert Cotton. John Tradescant stocked his garden with exotic trees, and he possessed 'the best-known Wunderkammer in England in the late sixteenth and early seventeenth centuries'; and he was a significant early donor to the Bodleian, giving forty of his 215 medieval manuscripts to the Library in 1602 (see Watson, A. 'The manuscript collection of Sir Walter Cope', in *Bodleian Library Record*, 12 (1987), pp. 262-97).

Given his close contact to James I at the time of its composition, Cope's *Enchiridion*, or a version of it, was clearly presented to the King; but evidently it circulated in other manuscript copies like the present, produced by a professional scribe. We have traced three other examples: Trinity College Cambridge MS 698/1, and State Papers 14/71/89 (dated 1612 in another hand) and 90 (a rough draft with corrections, apparently submitted to Raleigh for his consideration).

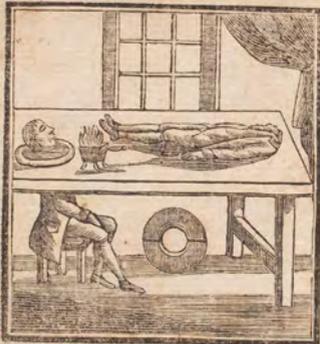
See T.W. Fulton, *The Sovereignty of the Sea* (1911).

## PRESTIDIGITATION AND DECAPITATION

**17 DEAN, Henry.** The Whole Art of Legerdemain; or, Hocus Pocus in Perfection: by which the meanest Capacity may perform the whole Art without a Teacher. Together with the Use of all the Instruments belonging thereto. To which is now added Abundance of new and rare Inventions, the like never before in Print, but much desire by Many. The eighth Edition, corrected, and improved with an Entire new Set of Cuts ... *London, Printed for J. Bew ... 1781.*

8vo, pp. vi, [7]-132, [iv, 'A Catalogue of Chapmen's Books, Printed for and sold by J. Bew'], including a woodcut frontispiece with two vignettes and letterpress caption, and numerous woodcut illustrations within the text; slightly toned, some light spotting; withal an excellent copy in the original buckram, upper joint cracked; contemporary ink ownership inscription to lower pastedown 'Alex. Copland'. £5250

'**Eighth edition**' of a classic of conjuring literature first published in 1722 and much re-printed (all editions scarce). Dean's *Whole Art of Legerdemain* was based in part on Scot's *Discovery of Witchcraft* (1584) and the anonymous *Hocus Pocus Junior*. It includes such tricks as the cups and balls, 'how to make three little children dance in a glass upon the table', fire-and fork-eating, 'To seem to turn a card into a live bird' and 'water into wine', and 'How to cut a man's head off and to put the head into a platter a yard from his body'.



Strange feats are herein taught by flight of hand,  
With which you may divert yourself and friend.  
The like in print was never seen before,  
And so you'll say, when once you've read it o'er.

The whole ART of  
**LEGERDEMAIN;**  
OR,  
**HOCUS POCUS**

IN PERFECTION:

By which the meanest Capacity may perform  
the whole ART without a Teacher.

TOGETHER WITH

The Use of all the Instruments belonging thereto.

To which is now added

Abundance of new and rare Inventions,

The like never before in Print, but much de-  
sired by many.

The EIGHTH EDITION,  
Corrected, and improved with an entire new Set of CUTS.

Written by H. DEAN.

L O N D O N.

Printed for J. BEW, No. 23, Paternoster-Row.  
M DCC LXXXI.

10 *The Art of Legerdemain: or,*

*The operation of the cups is thus:*



Lay your three balls upon the table,  
then say, *Gentlemen, You see here are three  
balls, and here are three cups; that is, a cup  
for each ball, and a ball for each cup.* Then  
taking that ball that you have in your  
right-hand (which you are always to  
keep private) and clapping it under the  
first cup; then taking up one of the three  
balls with your right-hand, seeming to  
put it into your left-hand, but retain it  
still in your right, shutting your left-hand  
in due time, then say, *Presto be gone!*



Then taking the second cup up, say,  
*Gentlemen, You see here is nothing under my  
cup;* so clap the ball under that you  
have in your right-hand, and then take  
the

*Hocus Pocus in Perfection.* 11

the second ball up with your right-hand,  
and seem to put it into your left, but  
retain it in your right, shutting your  
left-hand in due time, as before, saying,  
*Vada, be gone!*



Then taking the third cup, saying,  
*Gentlemen, you see here is nothing under my  
last cup;* then clapping the ball under  
your right-hand, and taking the third  
ball up with your right-hand, and seem-  
ing to put it into your left-hand, but re-  
tain it in your right-hand; so shutting  
your left-hand in due time, as before,  
saying, *Presto, make haste!* so you have  
your three balls come under your three  
cups, as thus; and so lay your three  
cups down on the table.



forty-nine leaves, that is seven times seven, contained therein, so as you may cut upon the edges of each leaf six notches, each notch in depth a quarter of an inch, with a gouge made for that purpose, and let them be one inch distant; paint every 13th or 14th page, which is the end of every sixth leaf, and beginning of every seventh, with like colours or pictures; cut off with a pair of sheers every notch of the first leaf, leaving only one inch of paper, which will remain half a quarter of an inch above that leaf; leave another like inch in the second part of the second leaf, clipping away an inch of paper in the highest place above it, and all notches below the same, and orderly to the third and fourth, and so as there shall rest upon each leaf only one nick of paper above the rest, one high uncut: an inch of paper must answer to the first directly, so as when you have cut the first seven leaves in such manner as I have described, you are to begin in the self same order at the eighth leaf, descending in the manner to the cutting other seven leaves to twenty-one, until you are past through every leaf all the thickness of your book, &c.

This

This feat is sooner learned by demonstrative means, than taught by words of instruction; so if any person wants to be furnished with these blowing books, they may have them at my shop on *Little Tower-Hill*, aforesaid.

*How to make three little children dance in a glass upon the table.*



B 3

Take

forgot; over and upon the which you may place the false belly, provided always that betwixt the plate and the false belly you place a gut of blood, which blood must be of a calf or of a sheep, but in no wife of an ox, or cow, for that will be too thick; then thrust, or cause to be thrust into your breast, a dagger, so far as it may pierce through the false belly, pushed out a good distance from you, especially if you strain your body to swell, and thrust therewith against the plate. You must ever remember to use words, countenance and posture, of such sort as may give a grace to the action, and move admiration in the beholders. Prize this as a valuable secret.

*How to cut a man's head off and to put the head into a platter, a yard from his body.*

This is a noble action, if it be handled by a skilful hand. To shew this feat of execution you must cause a board, a cloth, and a platter to be purposely made, and in each of them to be made holes fit for a body's neck; the board must be

made of two planks, the longer and broader the better; there must be left within half a yard of the end of each plank half a hole, so as both the planks being thrust together, there may remain two holes like to the holes in a pair of



stocks; there must be made likewise a hole in the cloth; a platter also must be set directly over or upon one of them, having a hole in the middle thereof, of the like quantity, and also a piece cut off

E 2

the

It is thought that Henry Dean may have been a bookseller and dealer in magical apparatus in Tower Hill (the work refers to ‘my shop on Little Tower-Hill’). His book passed through at least twenty-five editions before 1800, and was by some distance the most widely-read book on the subject through the eighteenth century. Despite its great popularity, survival rates are low, and many extant copies of any edition are incomplete or in poor condition. Some editions have not survived in any copies.

**The ‘Catalogue of Chapmen’s Books’ is not mentioned by ESTC** either in this work or separately and includes much Bunyan, editions of *Aristotle’s Masterpiece*, *Robinson Crusoe*, and *Jonathan Wild*, and several works on ‘lewd women’.

ESTC records copies at BL, NYPL, Göttingen, and Senate House (Harry Price collection), to which Toole-Stott adds Brown University (Harold A. Smith collection), and the Magic Circle; these may include the copies sold from the private collections of Roland Winder (Sotheby’s 1974), Milbourne Christopher (Swann 1981), J.H. Grossman (Potter and Potter 2015), and J.B. Findlay (Sotheby’s 1979–80).

Toole-Stott 210.

#### UNRECORDED DEVOTIONAL TRIPTYCH

18 [DEVOTION]. A letterpress and engraved folding ‘cartagloria’ or altar card. Paris, ‘chez Pierre Sintonct, rue S. Iacques à la Syreine, de l’imprimerie de Pierre du Pont’, [c. 1650].

Folding triptych (c. 440 x 230 mm closed; c. 440 x 680 mm opened) composed of 3 printed sheets (each c. 424 x 207 mm) comprising 92 lines of letterpress text in red and black with 7 hand-coloured woodcut initials and foliate line fillers painted in blue and green, the text surrounded by 20 copper-engraved panels, all but one with hand-colouring and gilding, mounted on 3 hinged paste-boards bound in red morocco, each panel with gilt roll-tooled dentelle borders and turn-ins; a little light staining, rubbing and creasing to text and engravings, two short splits to one joint, light wear to extremities; overall very well preserved. £8500

**A splendid and apparently unrecorded example of a mid-seventeenth-century printed portable altarpiece, illustrated with hand-coloured copper engravings of scenes from the life of Christ and depictions of the Twelve Apostles.**

Bearing essential Latin texts for the celebration of the Mass, such altar cards – known as *canons d’autel* in French and *cartaglorie* in Italian – were intended as a memory aid for priests officiating at the altar, and may also, given their essentially visual aspect, have served a



**L**oria in excelsis Deo. **I**n terra pax hominibus bonæ voluntatis. **I**audamus te. **B**enedicimus te. **A**doramus te. **G**lorificamus te. **G**ratias agimus tibi, propter magnam gloriam tuam, **D**omine Deus, Rex cælestis, Deus Pater omnipotens. **D**omine Fili vnigenite Iesu Christe, **D**omine Deus, Agnus Dei, Filius Patris. **Q**ui tollis peccata mundi, miserere nobis. **C**ui tollis peccata mundi suscipe deprecationem nostram. **Q**ui sedes ad dexteram Patris, miserere nobis. **Q**uoniam tu solus sanctus. **T**u solus Dominus, **T**u solus Altissimus, Iesu Christe, **C**um sancto Spiritu in gloria Dei Patris. Amen.



**R**edo in vnum Deum. **P**atrem omnipotentem. **F**actorem cæli & terræ, **V**isibilem omnium, & inuisibilem. **I**n vnum Dominum Iesum Christum, **F**ilium Dei vnigenitum. **E**t ex Patre natum ante omnia sæcula. **P**rum de Deo, **L**umen de lumine, **D**eum verum de Deo vero. **G**enitum, non factum, **C**onsubstantialem Patri: per quem omnia facta sunt. **Q**ui propter nos homines, & propter nostram salutem descendit de cælis. **I**n incarnatus est de Spiritu sancto, ex Maria Virgine: **ET HOMO FACTUS EST.** **C**rucifixus etiam pro nobis, sub Pontio Pilato: passus & sepultus est. **I**n resurrexit tertia die, secundum scripturas. **I**n ascendit in Cælum, sedet ad dexteram Patris. **E**t iterum venturus est cum gloria, iudicare viuos & mortuos. **C**uius regni non erit finis. **I**n Spiritum Sanctum, **D**ominum, & viuificantem. **Q**ui ex Patre Filioque procedit. **Q**ui cum Patre & filio simul adoratur, & conglorificatur. **Q**ui locutus est per Prophetas. **I**n vnam Sanctam Catholicam, & Apostolicam Ecclesiam. **C**onfiteor vnum Baptisma, in remissionem peccatorum. **I**n expecto resurrectionem mortuorum, **I**n vitam venturi sæculi. Amen.



**Sacerdos offerens hostiam super patenam dicit.**



**V**SCIPE sancte Pater omnipotens, eterne Deus, hanc immaculatam hostiam, quam ego indignus famulus tuus offero tibi Deo meo viuo & vero, pro innumerabilibus peccatis, & offensionibus, & negligentijs meis, & pro omnibus circumstantibus, sed & pro omnibus fidelibus Christianis, viuis atque defunctis: vt mihi & illis proficiat ad salutem in vitam æternam. Amen.



**D**EVS qui condidit huius aque & res, qui humi Iesus Christus. **A**ccipere. **O**vi prietas ad gratias agendis suis, dicens: **HOC EST** **S**IMILI hunc manus suas, ite Discipulis suis. **Hic est enim** **menti myste** **effundit** **hec quoties**





secondary function for the purposes of private devotion. ‘Only in the late sixteenth century did it become general practice for a priest to place such an object in full view on the altar ... Printed versions were preceded by painted canon tables with manuscript texts, but almost none of these still exists’ (Peter Schmidt, *Origins of European Printmaking*, p. 164). Most surviving examples date from the seventeenth century onwards and vary considerably in appearance.

Our example was published by the Parisian illuminator and printseller Pierre Saincton (fl. 1630–1668), who operated ‘at the sign of the mermaid’ in Rue Saint-Jacques, in the Sorbonne quarter, from 1649 until at least 1652. It was produced in association with the printer Pierre Du Pont (fl. 1629–1665), who was based in the nearby Rue d’Écosse. Only a very few examples of Saincton’s work are recorded on OCLC and CCfr. While the hand-colouring and gilding are executed without great finesse, the overall effect is nonetheless very striking.

The printed text comprises the Gloria, Credo, Offertory prayers, and the prayer of Consecration, and is surrounded by six scenes from the life of Christ and portraits of the Twelve Apostles. The central panel bears large engravings of the Crucifixion (above) and the Last Supper (below), the text flanked by Moses and a High Priest, while the side panels feature smaller depictions of the Nativity, the Resurrection, the Transfiguration (with Moses and Elijah), and the Ascension. The gilt-nimbed Apostles adorning the margins of the left- and right-hand panels, are, from top left to bottom right, Peter, James, Philip, Thomas, Matthew, James the Less, Jude, John, Andrew, Bartholomew, Simon, and Matthias.

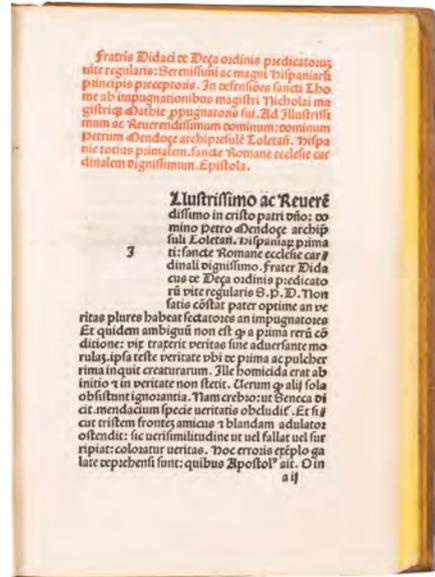
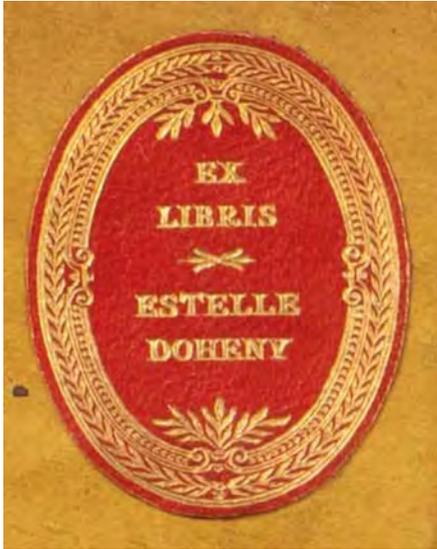
RARE SPANISH INCUNABLE  
FROM THE DOHENY COLLECTION

**19 DEZA, Diego de.** In defensio[n]es Sancti Thomae ab impugnationibus magistri Nicholai Magistrique Mathie. *Seville, Meinardus Ungut and Stanislaus Polonus, 4 February 1491.*

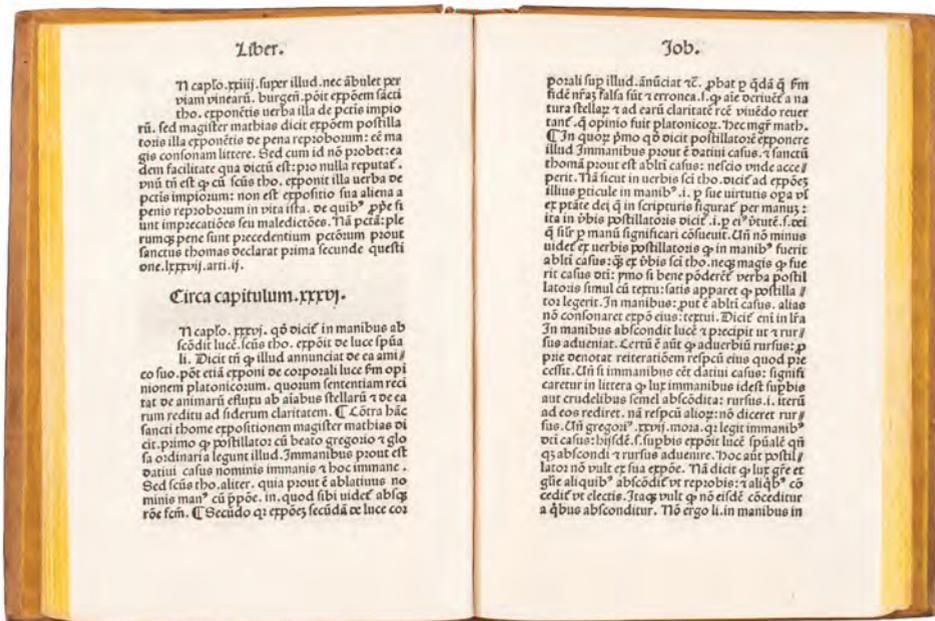
Small 4to, ff. [80]; a-k<sup>8</sup>; a1 and k8 blank; printed running titles, initial spaces, drop-title on a2<sup>r</sup> printed in red, woodcut printers' device to colophon; running titles slightly shaved on b4-6, but a fine copy; bound in nineteenth-century Spanish tree sheep, spine decorated in gilt with gilt red paper lettering-piece, edges stained yellow, ochre endpapers; minor rubbing to joints, corners lightly bumped, unobtrusive stain to lower board, endbands renewed; contemporary inscription to the last leaf (*see below*); Estelle Doheny's copy, with her gilt morocco bookplate to upper pastedown. £60,000

**First edition, institutionally rare and the only copy to have appeared at auction for at least the last half century, of the influential main work of theologian Diego de Deza y Tavera (1444–1523), a towering figure in the Spanish Renaissance.**

A brilliant young Dominican, Deza quickly gained several prominent ecclesiastical and academic posts, tutored Prince Juan, son of King Ferdinand and Queen Isabella (to whom Deza was confessor), and was instrumental in granting Christopher Columbus access to the monarchs and thus the commission of one of the most momentous journeys in history (as Columbus' own letter to Deza in 1504 declares 'And it is to be given to the Bishop of Palencia, [Deza] has always, ever since I came to Castile, favoured me and desired my honour ... He who was the cause of Their Highnesses' presence in the Indies'). Later in life, Deza would go on to succeed Tomás de Torquemada to the post of Grand Inquisitor, a role he executed with single-minded zeal and cruelty. His ruthless persecution of Jews failed to protect him from damaging accusations of practicing Judaism, likely spurred by political rivalries and founded upon his Jewish maternal line of descent.



Deza's most lasting influence in philosophy finds its roots in the present work, published whilst he held the post of Bishop of Zamora, and was preparing – not least through this contribution to the body of the Second Scholastic school – for the post of Bishop of the university city of Salamanca (1494–1498). 'Salamanca was also the site of the Dominican priory of San Esteban (St Stephen), located just steps away from the university. San Esteban, under the headship of Diego de Deza, propelled a theological reform of the Dominicans across Spain. Deza inhabited the Prima Chair of theology at the University of Salamanca during the 1480s where he improved the study of Aquinas both at the university and at San Esteban' (D.M. Lantigua, in *The Oxford Handbook of the Reception of Aquinas*, OUP, 2021, p. 174). Notably, Deza redressed the teaching of St Thomas Aquinas on Peter Lombard's *Sentences* against Scotist and nominalist interpretations; his aim was to defend Aquinas from charges made by Franciscan thinkers. Following Deza's publications and reforms, it was indeed the Dominican current that prevailed in what would soon become the School of Salamanca, one of the most luminous and fecund centres of Renaissance philosophical thought: within a couple of decades, Deza's much-cherished Thomistic renewal came to its culmination, standing as the most highly regarded proponent of advancements in philosophy, ethics, law, and economics.



*Provenance:* contemporary inscription to colophon placing the book in the use of Brother Albertus de Sancta Maria at the Royal Dominican monastery of San Pablo in Córdoba, who, unusually, adds a stylized signature to the inscription. The Royal monastery of San Pablo in Córdoba was endowed by Ferdinand III in 1236, only twenty years after the foundation of the order. It became an important centre for study and was the formative house of missionaries such as Fr. Francisco de Córdoba, protomartyr of the evangelization of America, and Fr. Jerónimo de Loaysa, the first Archbishop of Lima. San Pablo was closed in 1835. Later in the celebrated collection of Estelle Doheny (1875–1958), sold at Christies New York, The Estelle Doheny Collection part I, 22 October 1987, lot 131. **This is the only copy to be recorded at auction by ABPC and Rare Book Hub.**

HCR 6040; Polain (B) 1242; Proctor 9527; BMC X 37; GW 8259; Goff D145; ISTC id00145000. ISTC finds two copies in the UK (BL, Rylands) and four in the US (HAS, The Morgan, Huntington Library, St Bonaventure).

*For the printers Meinhard Ungut and Stanislaus Polonus, see item 59.*

Absolutum hoc opus: editum a Reuerendo ma-  
 gistro fratre Didaco de Deça ordinis predica-  
 torum. Magni ac Serenissimi principis Hispani-  
 arū Sicilie rē. preceptore. In defensiones sancti  
 Thome: Hispalis per Adenardum vngut Ale-  
 manum ⁊ Stanislauum Polonū socios. Anno sa-  
 lutis cristiane adillesimo quadringentesimo no-  
 nagesimo primo. Die vero quarta mēsis febru-  
 arij.



*Este libro es propiedad de don paulo cordubense heredado  
 de su mercader fralberto de sta nra.*

*Albano  
 de sta nra*

## PIETRO DA MONTAGNANA'S COPY

20 **DIOMEDES.** *De arte grammatica [with other texts]. [Venice,] Nicolaus Jenson, [c. 1476].*

Folio (272 x 190 mm), ff. [170]; a<sup>10</sup>, b-m<sup>8</sup>, n<sup>6</sup>, o-t<sup>8</sup>, u<sup>10</sup>, x<sup>8</sup>, (bifolium m4.5 misbound within n3.4); roman letter, with some Greek type, with a fine eight-line initial 'A' on f. 2<sup>r</sup> painted in red and intertwined with green branches against a purple background (slightly oxidised), several fine four-line initials painted in similar style, remaining initials supplied in red or blue, running-titles in contemporary manuscript in red or dark brown ink; small printing flaws in several leaves of gatherings i (ff. 67-71) and t (ff. 149-50) neatly repaired and/or made good in manuscript at an early date (probably in the printer's shop); **a fine copy in English Harleian style dark blue morocco**, borders gilt with two wide rolls, large central lozenges à *petit fers*, spine gilt in compartments and lettered direct in gilt, board-edges and turn-ins roll-tooled in gilt, French endbands, marbled endpapers; slightly rubbed and scuffed, spine dulled and with neat repairs along joints; several contemporary annotations in the hand of Pietro da Montagnana (washed but often legible under ultraviolet light) to approx. 40 pages. £35,000

**Rare first edition of this important collection of grammatical treatises, mostly printed here for the first time, owned and annotated by the celebrated Paduan humanist and teacher of Latin grammar Pietro da Montagnana, famously portrayed on the title-page of Ketham's *Fasciculus Medicinae*.**

Besides Diomedes, the authors represented in the volume are Phocas (*De nomine et verbo*), Priscian (*Institutio de nomine, pronomine, et verbo*), Pseudo-Flavius Caper (*De orthographia et latinitate verborum*), Agroecius (*De orthographia et proprietate et differentia sermonis*) and Donatus (*Ars Maior*, parts 2-3), with the commentaries of Servius and Sergius on the last named. All but the Donatus are *editiones principes*.

**This copy contains a number of printing flaws which have been carefully made good in contemporary manuscript, in some cases using small paper and vellum patches, probably in Jenson's printing shop.**

*Provenance:* Pietro da Montagnana (fl. 1420–1478), with his washed inscription (recently revealed by us using ultraviolet light) at foot of recto of final leaf recording his gift of the volume: 'Hu[n]c libru[m] donavit venerabilis p[re]sbyter d[omi]n[u]s petrus d[e] mo[n]tagnani'. Pietro da Montagnana is a well-documented Renaissance book collector. Born probably in the late fourteenth century, he was a teacher of grammar in Padua and from 1432 rector of the parish of San Firmo there. In 1457, being then already advanced in years ('in aetate decrepita'), he moved to the monastery of San Giovanni di Verdara where he lived for another twenty-one years, dying in 1478.

DIOMEDIS DOCTISSIMI AC DILIGENTISSIMI LINGVAE LATINAE PERSCRVTATORIS DE ARTE GRAMMATICA OPVS VTISSIMI MVM.

DIOMEDES ATHANASIO SALVTEM DICIT.



RTM MERAE LATINITATIS puraeque eloquentiae magistrā subicudē litterarū faciliter procedēdo formatam humanā claritatis: hanc cum cognouissem excellentē facundiam tuā plurimi facere: desiderio tuo libenter indulgens summo studio (quātum mediocri admodum ingenii mei qualitas capere patiebatur) trino digestam libello dilucide expeditam censui esse mittendam: quia ipsos aurium meatus audita sciētia complere absētia denegatū est. Sane nequid esset incognitum: vitanda fuit nimium cōstricta breuitas. Est. n. lucubrationis idustria studiūq; collatio tripartita: ut secundum trinae aetatis gradatim legētium spatia lectio probabiliter ordinata cūmen prolixitatis euadat: tediūq; demulceat. Quae quidem in tribus diuisionibus quāuis paruula sit: tamen in singulis suā continet breuitatem. Quamobrem (ut mea fert opinio) spero tibi aliūq; legentibus magno usui fore. Igitur totius operis prima pars uniuersi sermonis mēbra cōtinet. Altera non solum obseruationes: quae arti grammaticae accidere solēt: sed etiam structuram pedestris oratiōis uberrime pleneq; demonstrat. Tertia pedum qualitatem poematum genera metrorūq; tractatus plenissime docet. Superest ut singula recolēdo memoriae tenus mādētur: ne frustra cum tēpore euanescat labor. Quod tāto maxie rudibus praestare cognoscimus: qui rusticitatis enormitate culti sermonis fauciant: immo deformāt examullum normatā orationis integritatē: politūq;



‘No list of his books is known to survive, but the notarial instrument of gift, a *donatio inter vivos*, to use the lawyers’ terms, drawn up in 1457, refers to a considerable number of books (*quamplures libros*), written in Greek, Latin and Hebrew. It was evidently an early example of a *bibliotheca trilinguis*’ (R.W. Hunt, ‘Pietro da Montagnana: a donor of books to San Giovanni di Verdara in Padua’, *Bodleian Library Record*, IX, 1973, pp. 17-22; see also A.C. De la Mare, P.K. Marshall, and R.H. Rouse, ‘Pietro da Montagnana and the text of Aulus Gellius in Paris, B.N., lat. 13038’ in *Scriptorium* (1976), 30-2, pp. 219-225).

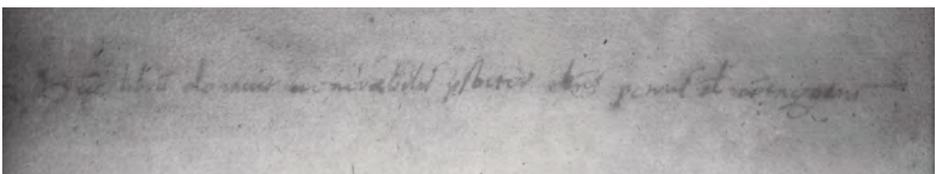
Pietro had already given the monastery a substantial collection of (manuscript) books in both Greek and Latin in 1457, and continued to make gifts to the end of his life. This must have been among the last volumes acquired by him before his death in 1478. The monastery library was dispersed in the early years of the eighteenth century. ‘In 1717 Thomas Coke, on the Grand Tour, paused for two days on his way from Venice to Germany, and was able to purchase more than forty manuscripts from San Giovanni, most of which are still at Holkham. At about the same time John Gibson, “a Scots gent. buyer of books” for Edward Harley, purchased a number now in the Harleian collection in the British Museum’ (*ibid.*). Our volume also found its way to England in the early eighteenth century, when it was acquired by Charles Spencer, third Earl of Sunderland (1675–1722), and doubtless bound for him *circa* 1720; the Sunderland shelf-mark appears on the verso of the front free endpaper. Subsequently it was lot 3954 in the Sunderland (Blenheim) Library sale, Puttick and Simpson, 1881, where it was bought by Quaritch; the front pastedown bears Quaritch’s Sunderland Library bookplate. Subsequently in the library of a member of the Roper-Curzon family, probably George Henry Roper-Curzon, 16<sup>th</sup> Baron Teynham (1798–1889), with bookplate.

Hain 6214; BMC V p. 182; GW 8399; Goff D-234; Bod-Inc. D-084; ISTC id00234000.  
**Rare in commerce:** besides the present copy we can find only three other copies in auction records in the last eighty years.

*Ownership inscription of Pietro da Montagnana:*

‘Hu[n]c libru[m] donavit venerabilis p[re]sbyter d[omi]n[u]s petrus d[e] mo[n]tagnani’.

(Photograph taken under ultraviolet light.)



world? No man is an I-  
land, intire of it self; euery

‘NO MAN IS AN ISLAND’  
DONNE IN CONTEMPORARY VELVET

21 **DONNE, John.** Devotions upon Emergent Occasions, and severall Steps in my Sicknes ... London, Printed for Thomas Jones ... 1627.

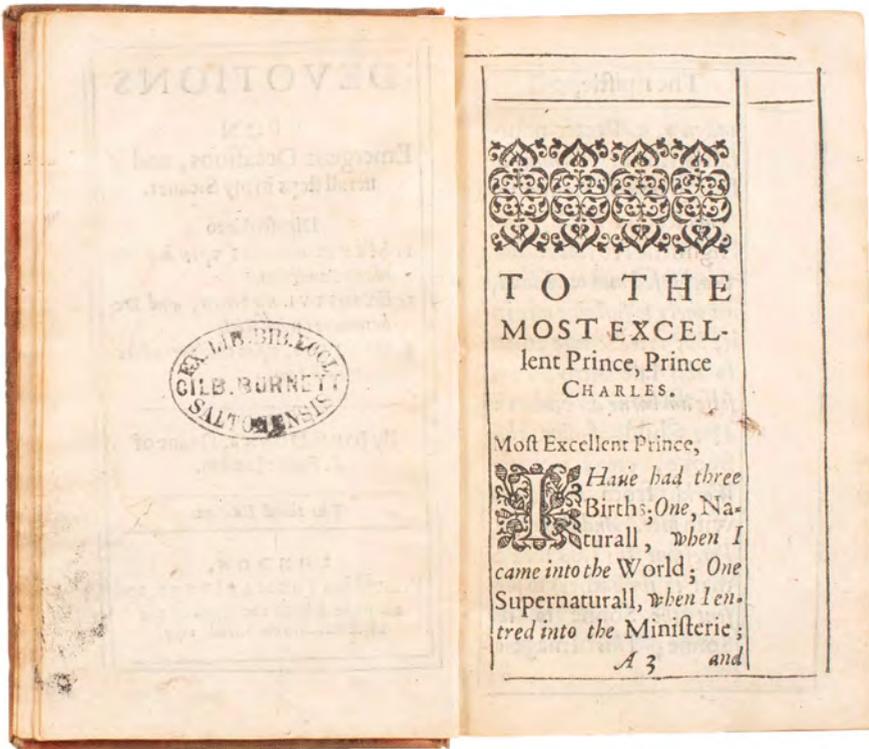
12mo, pp. [10], 589, [1], with the initial blank A1; **a particularly fine copy with generous margins**, in a once-handsome binding of contemporary red velvet (crown and shield endpapers), evidence of silver clasps and catches, central boss, and cornerpieces sometime removed, green and red endbands, all edges gilt; the velvet mostly rubbed down to the nap, endcaps frayed, superficial splits to joints; ownership inscription of Margaret Stanhope dated 1677 to front flyleaf; oval stamp to title verso ‘Ex. Lib. Bib. Eccl. Gilb. Burnett Saltonensis’ (*see below*). £13,500

**Third (and last lifetime) edition of Donne’s most familiar prose work, composed during his convalescence in 1623-4 from the ‘spotted Feaver’ which nearly killed him. It consists of twenty-three ‘Stationes, sive Periodi in Morbo’, each comprising a meditation, expostulation, and prayer.**

Meditation XVII, ‘Nunc lento sonitu dicunt, Morieris’, the tolling of the passing bell, contains the famous passage:

No man is an Iland, intire of it self; every man is a piece of the Continent, a part of the maine; if a clod bee washed away by the Sea, Europe is the lesse, as wel as if a Promo[n]tory were, as well as if a Mannor of thy friends, or of thine owne were; Any mans death diminishes mee, because I am involved in mankind, and therefore never send to know for whom the bell tols; It tols for thee.

It was immediately popular, with five editions by 1638, and drew the compliment of an act of plagiarism by Sir Francis Bacon within the year: the celebrated passage from Meditation XVII (‘No Man is an Iland ...’) is incorporated, without citation, in Bacon’s ‘Of Goodness’ (*Essaies*, 1625).



gasp, my expiring, my dy-  
 ing in thee; That if this be  
 the houre of my Trans-  
 migration, I may die the  
 death of a sinner, drown-  
 ed in my finnes, in the  
 blood of thy Sonne; And  
 if I live longer, yet I may  
 now dye the death of the  
 righteous, die to sin, which  
 death is a resurrection to a  
 new life: Thou killest and  
 thou givest life: which so-  
 ever comes, it comes  
 from thee, which way  
 soeuer it comes, let mee  
 come to thee.

17. Nunc

17. Nunc lento sonitu di-  
 cunt, Morieris.

Now, this Bell tolling softly for  
 another, sayes to mee, Thou  
 must die:

17. MEDITATION.

P Erchance hee for  
 whom this Bell tolls,  
 may bee so ill, as that he  
 knowes not it tolls for  
 him; And perchance I  
 may thinke my selfe so  
 much better than I am,  
 as that they who are a-  
 bout mee, and see my  
 state, may have caused it

to



The first edition has become nearly unprocurable. Since 1975 only two complete copies have appeared at auction (Bradley Martin, Sotheby's New York, 30 April 1990, lot 2779, bought by Quaritch; and Robert Pirie, Sotheby's New York, 2 December 2015, lot 266). The second and third editions are also rarely encountered in commerce, and **it is extremely rare to find the work in a binding as elaborate as this once would have been.** Indeed, we can trace no copies of any edition in a binding other than calf or vellum at auction since at least 1948. Velvet was a luxury binding material, often accompanied by silver furniture, and much favoured in royal libraries up to the Civil War but rarely after. The ghost-impressions of the silverwork here show catches of an identical size and shape to those on a family copy in red velvet of *Manchester al Mondo* (1633), see Maggs catalogue 1495, item 68, and were therefore probably imported Dutch mould-cast features.

There are two variants of the third edition, with the title-page dated 1626 or 1627, evidently a change made during printing as the 1627 title-page is not a cancel; the colophon in both issues is dated 1627.

*Provenance:* The Scottish churchman Gilbert Burnet (1643–1715), consecrated Bishop of Salisbury in 1689, left some private bequests of books (mostly Bibles) to his children, but most of his library was sold at auction in 1716 (*Bibliotheca Burnetiana*), including a Donne *Poems* but not this copy of *Devotions*. Burnet also left an allowance of 50 marks to augment 'the will began for the minister's house' in Saltoun, where he had been minister between 1665 and 1669. The Saltoun kirk library was deposited in the National Library of Scotland in 1977.

STC 7035; Keynes 38.



PAINTED MOSAÏQUE ON WHITE CALF

22 [DUBUISSON, Pierre-Paul (*binder*)]. L'Office de l'église, en Latin & en François, contenant l'office de la Vierge pour toute l'année, l'office des dimanches & des fêtes, les sept Pseaumes de la Penitence, les oraisons de l'église pour les dimanches & fêtes de l'année ... Paris, Theodore de Hansy, 1741.

Large 12mo, pp. [24], 624; woodcut and typographic ornaments; very small marginal paperflaws (up to 2 mm) to F5 and L6, a very occasional spot but generally a clean copy; **in contemporary French white calf richly gilt and painted**, boards with elaborate strapwork border painted green and red within gilt tooling, finer details drawn in red and green including a Sacred Heart motif repeated 6 times in the border on each board, outer border roll-tooled with a repeated drawer-handle motif with centres painted alternating colours, in the centre of each board a painted image of the Sacred Heart between palm branches, above garlands whence the Holy Spirit descending in the form of a dove, below an olive tree, spine gilt in compartments with painted strapwork designs, in the centre of each a gilt fleur-de-lys, one panel with painted lettering ('Heures') with a dove, the Sacred Heart, and painted garlands within a gilt frame, board-edges and turn-ins roll-tooled in gilt, edges marbled and gilt, French endbands sewn in 3 colours, 4 silk ribbon place-markers (in two colours), pink silk endpapers and two paper flyleaves at each end; very lightly rubbed and touched, corners slightly bumped; from the library of Cortlandt Bishop, with his gilt red morocco bookplate to front free endpaper verso. £8500

**An exceptional white-calf *mosaïque* binding by Pierre-Paul Dubuisson, *Relieur du Roi* to Louis XV.**



The second and most successful *doreur* in his family, Pierre-Paul Dubuisson (d. 1762) is known to have executed work for Antoine-Michel Padeloup (1685–1758) before succeeding him as *Relieur du Roi* upon his death. Although he had been apprenticed to his father René (fl. 1710–1776), Pierre-Paul became a master binder in 1746 and the appearance of debts to each in the estate of Padeloup suggests that the two Dubuissons had separate workshops in 1758. Dubuisson *jeune* expanded his father's trade to include both binding and finishing, and the present striking binding reveals experimentation into new techniques at the apogee of French baroque bookbinding: not only does he artfully combine tooling à *petits fers* with an elaborate blocked border, he also uses green and red paint to add finer details than traditional morocco onlays would allow, and painted motifs on each board lend an extraordinary delicacy to the design.

An unusual example of a scholar-binder, Dubuisson compiled and published six texts on heraldry and gathered a collection of heraldic material, later offered by his wife to Madame de Pompadour in the hope of financial support after his death. It is not known whether the continued use of some of his blocks until the early 1770s is evidence that the bindery was continued by his widow (who lived at least until 1777) or taken over by his father, or that his tools were sold elsewhere.

*Provenance:* from the library of the pioneer aviator and book collector Cortlandt Field Bishop (1870–1935), with his gilt morocco bookplate. His magnificent collection of early books and fine bindings was dispersed across four sales and 2750 lots exactly in 1938 and '48, with the first three sales conducted by his own auction house, American Art Association–Anderson Galleries, later merged with Parke–Bernet (in 1938) and Sotheby's (1964).

American Art Association–Anderson Galleries, *The Cortlandt F. Bishop Library* (1938), lot 1678 (\$195). See Foot, *The Henry Davis Gift* I p. 193-202, and cf. III 178, and *Rothschild Bequest* I, pp. 319-320.









### PEEPSHOW BINDERY

23 [ENGELBRECHT, Martin]. [Perspectivische Vorstellung einer Buchbinderei]. [Augsburg, Martin Engelbrecht, c. 1750].

Six copper-engraved views (92 x 142 mm), trimmed closely and with progressively smaller cut-outs in the centre, each sheet made up of several layers of paper, contemporary hand-colouring; old manuscript numbering to versos. £8750

**A remarkable and extremely rare series of engravings, showing a German bindery in the middle of the eighteenth century in the form of a peepshow.**

The six engravings together show ten figures working on the consecutive tasks of a commercial bindery, roughly in order from front to back: in the first scene a man on a low stool beats sheets with a large mallet; behind him on the left two women work on preparing the book for sewing, with one folding loose sheets at a table (in the third scene) while the other carries a basket of gatherings to a man on the right (in the second), sewing on a frame with four cords secured by hooks; a figure in the fourth scene ploughs edges in a press resting on his knee, while the men around him carry a wooden nipping press and a stack of books respectively; a large round table occupies the centre of the fifth scene, with a table-top stove emitting a small cloud of smoke and a man roll-tooling the borders of a book. The sixth and final scene (and the only engraving without a viewing hole cut through it) shows a quirk of the German bindery, with a figure sizing printed sheets in a wooden vat and hanging them up to dry.

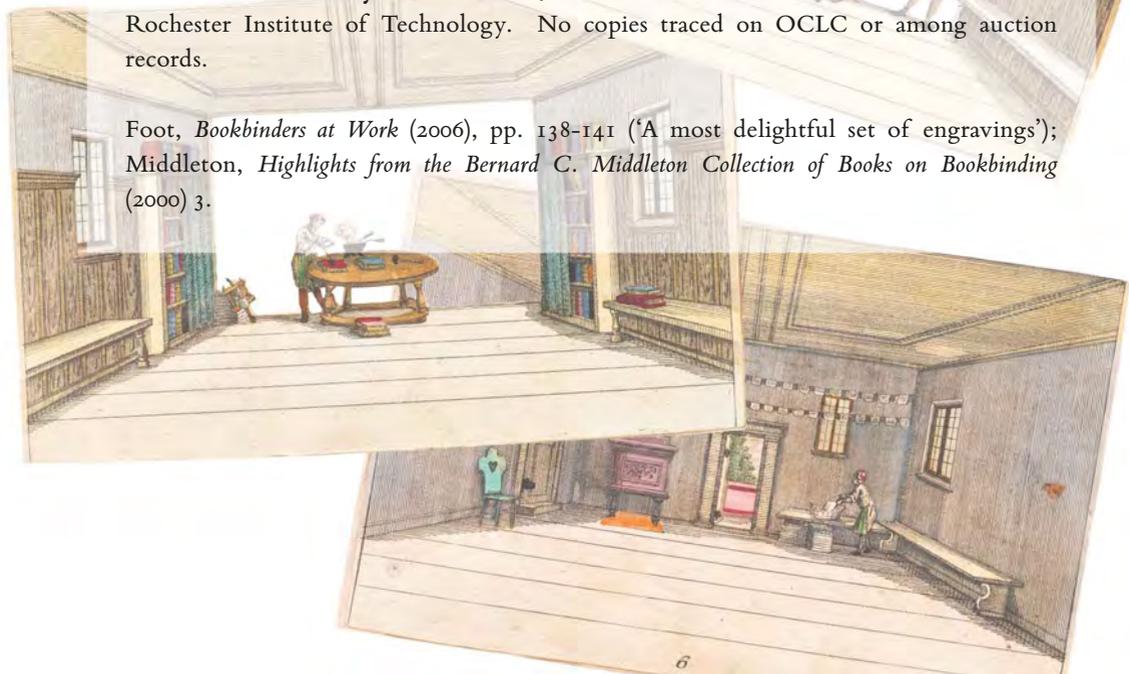


Engelbrecht's engravings show the viewer not only the work of binding, but give also a delightful insight into the mid eighteenth-century bindery: the room, with wood-panelled walls and ceiling, is heated by a large stove against the back wall and lit by large windows, while framed pictures rest above doorframes (perhaps a secondary venture in colouring prints?) and books are stacked on the table, on the floor, and on two large bookcases, each partially concealed by a curtain.

The engraver and publisher Martin Engelbrecht (1684–1756) is known principally for his peepshow engravings, for which he obtained an imperial privilege in 1719 (subsequently renewed in 1729 and 1739). While images of binders and binderies are found both in bookbinding manuals and in books of trades, Engelbrecht's decision to produce a peepshow of the subject (alongside his better-known topographical and architectural views) suggests an appeal to a more popular market and an interest in bookbinding for entertainment, not readily reflected in the broader corpus of published descriptions and depictions.

**We are aware of only one other set**, in the Bernard C. Middleton Collection at the Rochester Institute of Technology. No copies traced on OCLC or among auction records.

Foot, *Bookbinders at Work* (2006), pp. 138–141 ('A most delightful set of engravings'); Middleton, *Highlights from the Bernard C. Middleton Collection of Books on Bookbinding* (2000) 3.



PRESENTED TO PRINCESS  
MATHILDE BONAPARTE

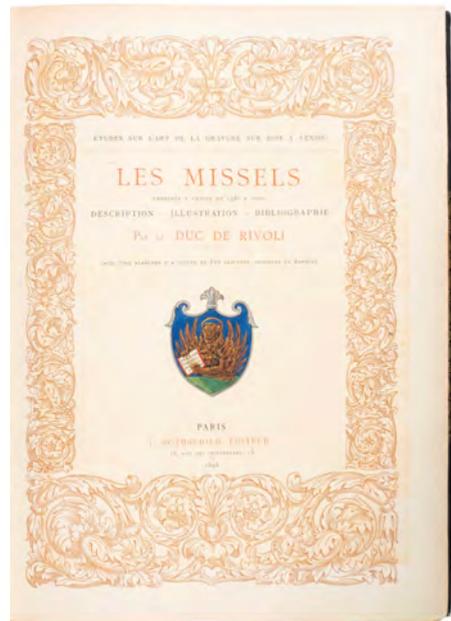
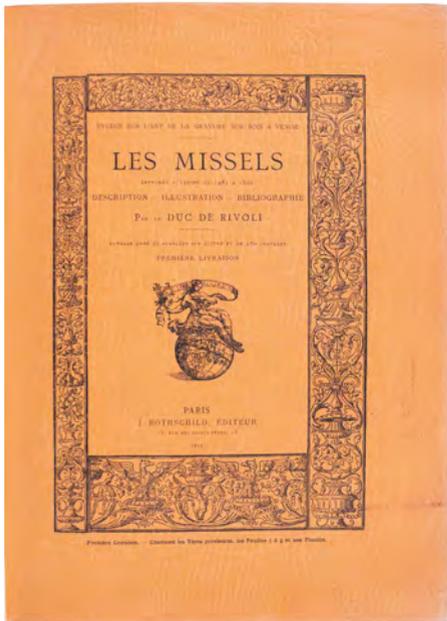
24 **ESSLING, Victor Masséna, *Prince d'***  
*Études sur l'art de la gravure sur bois à Venise.*  
Les missels imprimés à Venise de 1481 à 1600.  
Description – illustration – bibliographie ...  
avec cinq planches sur cuivre et 350 gravures,  
initiales et marques. *Paris, J. Rothschild, 1896.*

Five parts in one vol., folio, pp. [10], xxii, 188,  
[1, blank], 189a, 189-314, [1], 314b-h, 315-350,  
with 5 mounted plates; titles in red and black  
with hand-coloured vignettes and ornate  
borders, initials in red, illustrated throughout;  
some marginal staining to pp. 70-71, a little  
offsetting from plates; a superb copy in  
contemporary black half morocco with gilt  
decorative paper sides by Hans Asper, spine  
richly gilt with citron morocco lettering-piece,  
marbled endpapers, original coloured textured  
printed paper wrappers with woodcut borders  
and devices for each of the five parts bound in,  
together with leaf of publisher's advertisements  
and printed paper spine; a little wear to edges  
and corners; dedication leaf inscribed by the  
author to verso of third leaf 'à Son Altesse  
Imperiale la Princesse Mathilde hommage très  
respectueux Duc de Rivoli' with similar  
dedication printed on limitation leaf, modern  
bookplate of Jacques Laget to upper  
pastedown. £1250

**An 'exemplaire non destiné à la vente'  
specially printed for Princess Mathilde  
Bonaparte of this monumental work on  
Venetian missals by Victor Masséna, duc de  
Rivoli and prince d'Essling.**

Essling (1836-1910) built up an exceptional  
library of incunables and illustrated Italian  
editions of the sixteenth century, becoming an





expert on Venetian book illustration. Following his earlier *Bibliographie des livres à figures vénitiens* (1892), this work devoted to missals printed in Venice between 1481 and 1600 is monumental both in format and ambition. Issued in five parts between 1894 and 1896, it was printed by Jules Rothschild, ‘a pioneer of photographic illustration who enabled Essling to include a large number of facsimiles of typographic borders and figured initials from the missals’ (*Dictionnaire critique des historiens de l’art*).

This copy, numbered 273 of an edition of 300, was specially printed for and presented by Essling to Princess Mathilde Bonaparte (1820–1904), daughter of Napoleon’s youngest brother Jérôme, and handsomely bound by the eminent Swiss binder Hans Asper.

*Exemplaire non destiné à la Vente*

*Imprimé pour être offert*

à 273 *San Altom Impinista la Princesa Mathilde*  
*Hammag hi reputucun*  
*Duc a Rivoli*



WITH CONTEMPORARY HAND COLOURING AND GILDING

25 **FABERT, Abraham.** *Voyage du roy a Metz, l'occasion d'iceluy: ensemble les signes de resiouyssance faits par ses habitans pour honorer l'entree de sa majesté.* [Metz, Fabert], 1610.

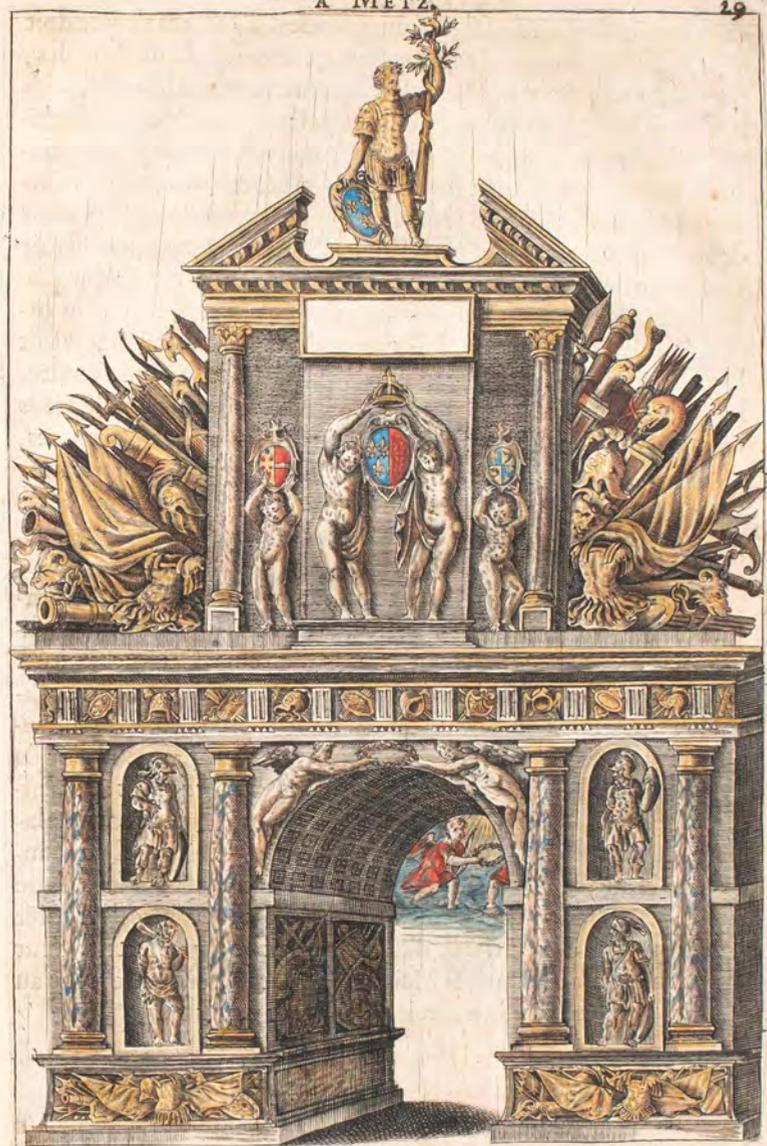
Folio, pp. [8], 72; with engraved dedicatory arms of the duc d'Épernon engraved title (both signed Alexandre Vallée), 3 folding plates (including 2 maps); 15 full-page (one double-page) copper-engraved illustrations within the text, woodcut initials and tailpieces, typographic headpieces **all with handsome contemporary hand colouring and gilding**; a few spots and marks, occasional slight staining to lower blank margins, short tear at foot of backfold of F3.4, neat repairs to versos of folding maps with a few neat splits at joints; very good in contemporary limp vellum, silver-gilt with double-fillet border, central wreath, and floral corner-pieces, spine silver-gilt in compartments, vestigial ties, gilt edges; slight staining and cockling to covers, silver tarnished, dampstaining to pastedowns; ownership inscription 'Ballesdens A.' to title (*see below*).

£60,000

A splendid hand-coloured and gilt copy of the first edition of this handsome festival book commemorating Henri IV's entry into Metz in March 1603, published seven years after the event and in the same year that Henri was assassinated by François Ravailac.

ble d'atten-  
 TRES-  
 ORIEVX  
 NCE, ET  
 BLE LI-  
 MITA-  
 CE PAYS  
 OV PEV-  
 LLE DE  
 GRAND  
 E NON  
 FRAN-  
 CIENNE  
 ANCE-  
 RANCE,  
 VERAIN  
 RENDV  
 ETVEL

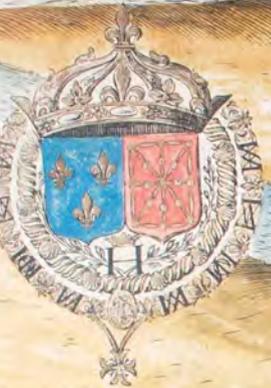
ceste Ta-  
 vne Cou-  
 mis deux  
 t la gloire  
 u dedans  
 ent les ar-  
 es par les  
 & à cha-  
 cun



ARC TRIOMPHAL DRESSE AV DEHORS.  
 C iij



LA VILLE DE METZ RENOMMEE ENTRE CE  
les de l'Europe non seulement pour son antiquité et grandeur, ou  
dehors de son a'siecle-mais pour la probité et candeur de ses  
Citoyens et pour l'école celebre de la milice qui s'y exerce.  
De l'industrie et labeur de M. Abr. Fabert, l'un des Marqz frantz de celle.



MOSELLE

Porte de fer

Bd Pcal

Bd Enfer

Bd Champ

La Citadelle

La Hautequiere

M. le President

LEugène

Place S. Jacques

Place de change

La Fontaine

Le Champ a Seille.

Porte S. Tibault





EGLISES	
1 S. Etienne Cath.	26 S. Claire
2 S. Pierre	27 L'hop S. Nicol.
3 S. Pierre le vicil	28 L'hop S. Jacques
4 Chap. des Lorrains	29 La Tremie.
5 N. D. la Ronde	30 S. Eloy
6 S. Sauveur.	31 S. Requette.
7 S. Thiebaut.	32 S. Michel.
8 S. Arnold.	33 S. Genoy
9 S. Vincent.	PAROISSES
10 S. Clement.	34 S. Croix.
11 S. Symphorien	35 S. Victor.
12 S. Gildesmde	36 S. Leuyer.
13 S. Pie.	



The hand colouring suggests that it may have been a presentation copy to Jean Louis de Nogaret de La Valette (1554–1642), duc d'Épernon, to whom the work is dedicated, and it was later in the possession of the great bibliophile Jean Ballestons (1595–1675). Governor of Metz and the Pays Messin, in northeast France, from 1583, the powerful duc d'Épernon was a staunch Catholic who had a difficult relationship with Henri IV, even being accused of involvement in the king's assassination. The *Voyage du roy a Metz* professes the loyalty of the city and region to the king, and its attachment to France, and stresses the unity and harmony of its mixed population of Catholics and Protestants.

The work was one of the finest to come from the presses of the famous Metz printer and supporter of Henri IV, Abraham Fabert, who employed the artists Alexandre Vallée and Geoffroy de Langres to supply the handsome illustrations. In addition to representing battalions of infantry and cavalry, triumphal arches and other architectural pieces, and gold and silver gifts presented to Henri and his queen Marie de' Medici, the engravings include images of Henri entering Metz on horseback, of Marie being carried in procession, and of a spectacular fireworks display and nocturnal combat held before the king and queen. The folding plates show the Roman aqueduct of Jouy-aux-Arches, which supplied Metz with water, a bird's-eye-view of the city, and a map of the Pays Pessin.

*Provenance*: with the elegant signature of Jean Ballesdens (1595–1675) to the title. Lawyer to the Paris parlement and secretary to Pierre Séguier, chancellor of France, Ballesdens is famous for renouncing his seat at the Académie française in favour of Pierre Corneille. He collected an impressive library of printed books and manuscripts, including Grolier bindings, which was sold after his death.

Brunet II, 1147; Destailleurs, 228; Firmin-Didot, 516; Ruggieri 352; USTC 6804798; Vinet 481; Watanabe-O’Kelly & Simon 1696.

## ADVERTISING THE PROSTITUTES OF NEWCASTLE

**26 FEMALE JOCKEY CLUB (The)**, or a List of the sporting Ladies ... *Newcastle, D. Bass, Printer, [1790s?]*

Large 4to handbill (243 x 201 mm), printed in two columns, with a drop-head title; creased where folded, else in very good condition, framed and glazed. £6000\*

**Unrecorded.** A very fine ‘sporting ladies’ broadside, one of a small genre of very rare ephemeral publications advertising the services of prostitutes to visitors to Britain’s racecourses at the end of the eighteenth century – some are satirical, or in verse, and most play with ribald puns on an analogy between horses and women. The present example seems unique in listing the colours they ‘run’ in, their pedigree, and the ‘stables’ they come from, as well as in concentrating on local rather than visiting ‘fillies’.

‘*Miss Betsy Warding*, an exceedingly sprightly filly, a good figure, carries a lofty head ... has never been beat, which is something remarkable. –And is often airing with

*Miss Britannia*, a light chestnut filly, by a son of Neptune, dam unknown ... one of the most accomplished creatures now on the turf. –The former generally runs in blue and black hat, the latter in white and straw. –Stable, near Pandon Bank.’

Some eight further sporting ladies are given individual treatment, under pseudonyms – ‘a famous *Arabian Filly* ... just returned from Tynemouth’, ‘The handsome *Grey Filly* ... train’d in the Military School’, ‘*Miss Lillyput*’ etc., as well as a debut: ‘*Mrs Taty’s Filly* promises to be an ornament to her Stud, as much pains have been taken in her training. She is tall and slender, and something extraordinary is expected when she enters the list, as she intends to start for *Macaroni Stakes only* [*i.e.* to be ridden only by a gentleman]. – Stable, near the Long Stairs: – where there are many of the *Sporting Dames*, of all ages, ready to run at any time, and for any prize.’

# The FEMALE JOCKEY CLUB,

OR

## A List of the Sporting Ladies.

**MISS Bessy Warding**, an exceeding sprightly filly, a good figure, carries a lofty head, goes extremely well, and shows a smart leg.—She has never yet been beat, which is something remarkable.—And is often airing with

**Miss Britannia**, a light chestnut filly, by a son of Neptune, dam unknown, yet is seemingly possessed of all the blood and spirit of her sire, and is allowed to be one of the most accomplished creatures now on the turf.—The former generally runs in blue and black hat, the latter in white and straw.—Stable, near Pandon Bank.

The celebrated **Miss Anvil**, by a son of Vulcan, and a famous **Arabian Filly**, by **Steed**, are among the first now on the field, being of healthy constitutions, strong bon d, are fit to carry any weight, and have often ran in different sportsmen's names. Having just returned from Tynemouth, much amusement is expected from these fillies.—Colours, white and straw.—Stable, near Pandon Dean.

The handsome **Grey Filly**, a noble looking animal, remarkably genteel and comely, and whose long continued celebrity on the turf is well known by the Sportsmen in this neighbourhood; and appears to have been train'd in the Military School, as she once ran away with an Officer.—Colour, generally brown.—She is often airing in the Forth.

The famous **Caledonian Filly** continues on the turf with unrival'd success. But unfortunately she is rather restive, apt to throw her rider, and has twice run off the course. Without these faults, she might justly have been stiled the first of the galloping train.—Colour, generally white and tartan.—Stable, near the Oil Mill.

**Miss Madgey**, by **Turn-her**, a slender filly, out of **Spore-rib**, late the property of **Dr Skeleton**, is a dull looking animal, but not apt to stumble, and runs over the course very easily.—Colour, white.—Stable, near the Dog Bank.

**Miss Lillyput**, a remarkable neat little creature, out of **Sheep-shins**; she is not a very handsome filly, but as swift as a hawk. And runs in different colours.—Her stable is at no certain place, but is often airing in the Bigg-market.

**Miss Crab**, though rather deform'd, is a pleasant creature, and generally gives satisfaction when she starts; is often airing with

**Miss Bonnet**, by **Turns**, a compact pert little filly, of the poney kind, and may be seen almost every day near the Middle Street.

**Mrs Taty's** filly promises to be an ornament to her **Stud**, as much pains have been taken in her training. She is tall and slender, and something extraordinary is expected when she enters the list, as she intends to start for **Macaroni Stakes only**.—Stable, near the Long Stairs:—where there are many of the **Sporting Dames**, of all ages, ready to run at any time, and for any prize.

The **Castle Garth Stables** at present contain a number of **Hacks**, of a mixture breed, and many of them have been turn'd out of the military service, are full of *bad tricks*, and generally run for **Leather Plates only**;—particularly two **Brazen-faced Black Fillies**, not to be equal'd for wickedness, and have long been on the turf; **Little Pouchmouth**, a devil for picking and kicking; **Pretty Polly**, **Sai Clumpy**, **Hickery-face**, **Funny-eye**, and the famous **Sm's Will's Fillies**, &c. &c. these generally give the preference to the **Knapsack Jockies**, knowing them to be well skill'd in the art of riding.

The celebrated **Stables** in **Plumber Chare** are still occupied by **Courfers** of the Lower Clats:—among which are the noted little **Captains Filly**, **Kitty Crabtree**, **Bot Fish**, **Little Gravy-eye**, **Peg Whale**, **Fan Blubber**, &c. &c.—These fillies are generally jockey'd by sailors, who are well known to be clumsy riders.

The **Old Stables** in **Sheep-head-Alley** are much out of repair, and are occupied by little but distemper'd fillies, &c.

The **Gentlemen Sportsmen** are respectfully informed that the **New Stables**, near the **Stock-Bridge**, are now open for their accommodation, and at present contain a number of fillies of almost every description, whose names and pedigrees are as yet unknown; and may be seen generally in the evenings, parading the principal streets, in pairs.

Thereafter, the author turns to some of Newcastle's brothels: 'The Castle Garth Stables', full of 'Hacks ... turn'd out of the military service ... particularly two *Brazen-faced Black Fillies*, not to be equall'd for wickedness ... [and] *Little Pouchmouth*, a devil for *picking* and *kicking*'; the 'celebrated Stables in Plumber [or Plummer] Chare [one of the quayside allies] ... fillies generally jockied by sailors'; 'The Old Stables in Sheep-head Alley ... much out of repair'; and the 'New Stables, near the Stock-Bridge', catering to 'Gentleman Sportsmen'.

David Bass was active in Newcastle as a printer of ballads and broadsides *circa* 1785 to 1811, when he went out of business, but none of his output is dated. The title would seem to be a reference to Charles Pigott's *The Female Jockey Club* (1794).

**Not in ESTC**, which records only five 'sporting ladies' broadsides: *List of the Sporting Ladies*, [Oxford, 1770?]; *A true list of the sporting Ladie's ... at the present Races at Carlisle* [1775]; *A list of the sporting ladies, who is arrived in Edinburgh ... to take their pleasure at Kelso races*, [1776] (and another undated printing of the same); and *Races extraordinary; or a curious list of sporting ladies: entered to run for a pair of velvet breeches, with golden buttons* [Newcastle, 1800?]. Library Hub adds an example for Glasgow (c. 1800-1815?); and a group of four more, printed Lichfield 1780s?, sold at Dominic Winter 29 June 2019 (£14,000 hammer) and now at the Lewis Walpole Library. All but one of these are known in a single copy.

## THE GLORY OF PHOTOGRAPHY

27     **FENTON, Roger.** Lichfield Cathedral, south transept portal and steps. 1858.

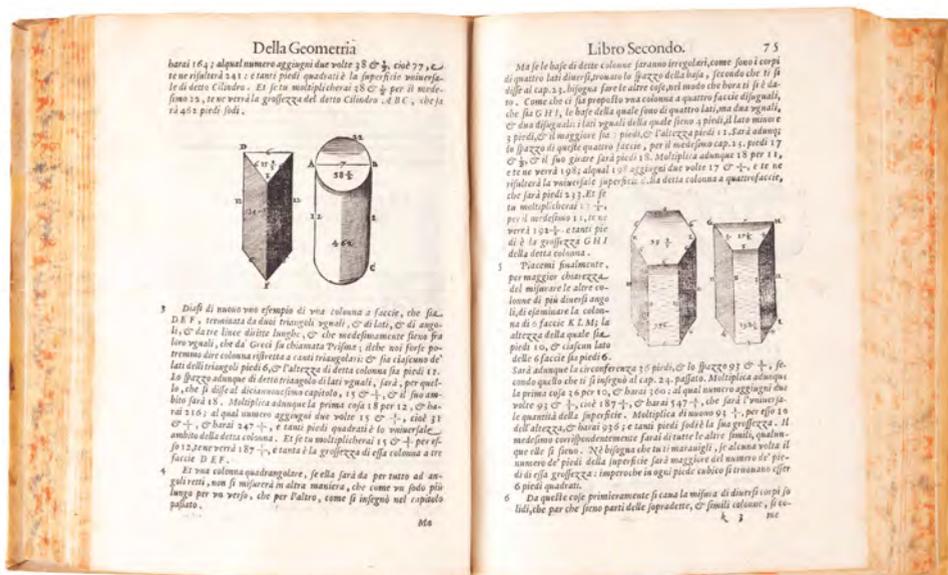
Albumen print from a wet collodion negative, 349 x 432 mm (13¾ x 17 inches), mounted on card (the mount trimmed slightly), titled 'Lichfield' in pencil and with the photographer's printed credit on mount.     £12,500

**A fine print of one of Fenton's most striking architectural photographs, the details of the stonework given human scale, and a touch of mystery, with the figure posed half-in and half-out of the doorway. It was one of a number of images of Lichfield which 'from a restricted distance, move around the cathedral from the facade to the side, gradually including the full height' (Valerie Lloyd), exploiting the latest developments in lenses and cameras.**



‘Roger Fenton is a towering figure in the history of photography, the most celebrated and influential photographer in England during the medium’s “golden age” of the 1850s. ... As a photographer of architecture, Fenton was without equal in England. He assigned himself the task of photographing the major churches and abbeys of Great Britain and ... wedded perfect technique with an unerring ability to choose the precise vantage point and lighting conditions that would best render the smallest details of architecture, convey a sense of monumentality, and imbue his pictures with a Romantic spirit. ... In the course of a single decade, Fenton had played a pivotal role—by advocacy and example—in demonstrating that photography could rival drawing and painting not only as a means of conveying information, but also as a medium of visual delight and powerful expression.’ Daniel, M. “Roger Fenton (1819–1869).” in *Heilbrunn Timeline of Art History*. New York: The Metropolitan Museum of Art, 2000.

*Roger Fenton, Photographer of the 1850s*, Hayward Gallery 1988, cat. 119.



POLYMATHY

28 FINÉ, Oronce. Opere di Orontio Fineo ... divise in cinque parti, aritmetica, geometria, cosmografia, e orivoli, tradotte da Cosimo Bartoli ... et gli specchi, tradotti dal cavalier Ercole Bottrigaro ... nuovamente poste in luce. Venice, Francesco Franceschi, 1587.

4to, ff. [8], 81, [1, blank], 84, 126, 88, 18, [2]; woodcut printer's device to title, woodcut initials and numerous woodcut diagrams and illustrations in text, letterpress tables of which many folding, several errors in foliation; occasional light foxing, one single small wormhole to blank outer margin of first few leaves, old repair to outer margin of \*6, \*8, and A2; nevertheless a very good copy in eighteenth-century Italian vellum over boards, spine lettered directly in gilt; lower board a little soiled. £2750

**First Italian edition of the works of Finé.** Among the most influential scientific scholars of the sixteenth century, over three decades at the Collège Royale Oronce Finé (1494–1555) made considerable contributions to various branches of mathematics, from geometry and arithmetic to astronomy and geography, including cartography. The woodcuts are copied from those designed by Finé for *Protomathesis* (1532), the first collected edition of his works, and continued to be used until 1670.

Adams F459; EDIT16 19063; Mortimer 187; USTC 829603.

## ENGLISH HERMETIC NEOPLATONISM

**29 FLUDD, Robert.** *Philosophia Moysaica. In qua sapientia & scientia creationis & creaturarum Sacra veréque Christiana (ut pote cujus basis sive Fundamentum est unicus ille Lapis Angularis Jesus Christus) ad amussim & enucleatè explicatur.* [*with:*] *Responsum ad Hoplocrisma-Spongum M. Fosteri Presbiteri, ab ipso, ad unguenti armarii validitatem delendam ordinatum.* *Gouda, Petrus Rammazenijs, 1638.*

Three parts in one vol., folio, ff. [4], '152' (*recte* 144, with several errors in foliation); 30, [1, errata]; with engraved title illustration to both parts of the *Philosophia Moysaica* (*see below*), and 2 copper-engraved and 26 woodcut illustrations in the text; f. 53 of the first part and final four leaves of the *Responsum* with old repairs to outer margins, light dampstain to lower corner of later leaves, slight toning; with small marginal repairs; a very fresh, clean copy in contemporary vellum over boards; some wear to spine. £5500

**A very good copy of the first edition of Robert Fludd's *Moysaical Philosophy*, his final work, printed posthumously.** It presents 'his matured opinions on Metaphysics, Philosophy, &c' and was 'the only one of any importance that he translated into English, and thus evidently intended it to be more popular than his others' (Gardner, *Rosicrucian Books*, p. 33). It also includes an early diagram of a thermometer: a simple thermoscope but distinguished by the addition of a scale of measurement.

'In the first half of the seventeenth century [Fludd] was one of England's best known philosophers. Certainly few Englishmen of his day managed to draw the attention of such a distinguished group as Kepler, Mersenne, and Gassendi – each of whom wrote at least one work discussing, and usually complaining of, Fludd's theories. To many Europeans he seemed the most prominent of all English philosophers of his day ...

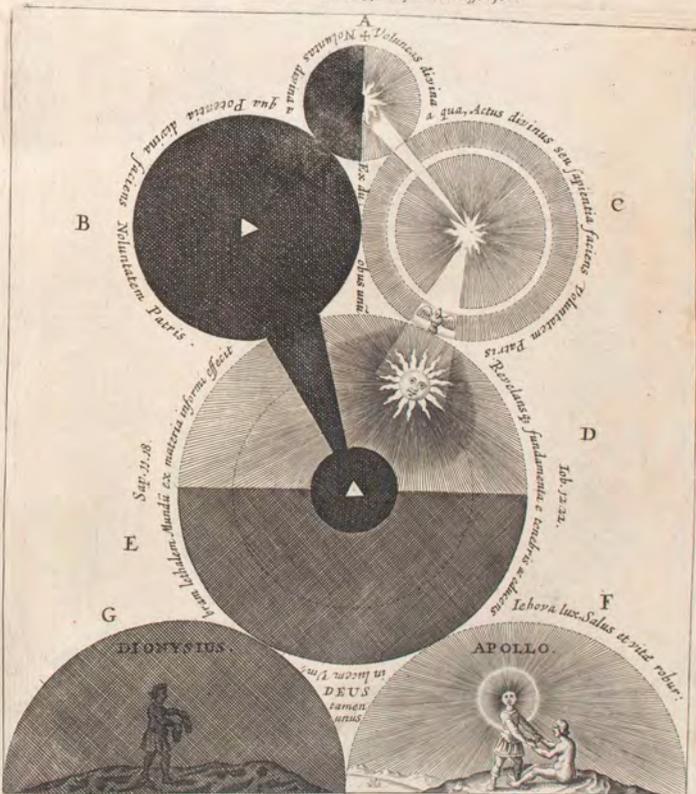
'Fludd, like most other Renaissance scientists, and certainly like all Paracelsians, had a bitter hatred of Aristotle even though Aristotelian influences are evident throughout his work. As his authority he preferred to turn to God's two books of revelation – one, His written book, the Holy Scriptures, and the other, nature, God's book of Creation ... Fludd stated that the origin of all things may be sought in the dark chaos (potential unity) from which arose the light (divine illumination or actual unity). He affirmed that there is true unity in this dichotomy since "Light was unto the eternall unity all one with darkness, though unto our weak capacities they are opposite in property". Continuing, he explained that it was from the darkness or shades of the chaos through the divine light that there appeared the waters which are the pervasive matter of all other substances. This is then true Mosaic philosophy, which is built upon the three primary elements of darkness, light, and the waters or the Spirit of the Lord. And it is with the aid of this divine knowledge that we may bring order even out of the confusion found in the writings of the ancients on the subject. With a careful analysis of their texts Fludd showed that when Aristotle

# PHILOSOPHIA MOYSAICA.

*In qua*  
Sapientia & scientia creationis & creaturarum Sacra verèque Christiana (vt pote  
ejus bñs sive Fundamentum est unicus ille Lapis Angularis Iesus Christus)  
ad amussim & enucleatè explicatur.

AVTHORE,  
**ROB. FLVD, alias DE FLUCTIBVS,**  
Armigero & in Medicina Doctore Oxoniensi.

*Christus est imago Dei invisibilis, primo genitus omnis creatura, quoniam in ipso conàta  
sunt universa in calis & in terra visibilia & invisibilia, sive Throni, sive Dominatones,  
sive Principatus, sive pote itates, Omnia per ipsum & in ipso creata sunt:  
ipse est ante omnes & omnia in ipso constant. Coloss. 1.5, 16.*



G O V D E.

Excudebat Petrus Ramazzinus, Bibliopola. Anno. M. DC. XXXVIII.

wrote of the prima materia, Plat of the hyle, Hermes of the umbra horrenda, Pythagoras of the “symbolical unity”, and Hippocrates of the deformed chaos, they were all writing in reality of the darkness or the dark abyss of Moses ... However ... it is to the works of Plato and the Pymander of Hermes that the true adept is urged to go for enlightenment’ (Debus, *The English Paracelsians*, pp. 105-109).

The engraving on the title-page (repeated at the beginning of the second part) is an important illustration of Fludd’s scheme of metaphysics. ‘There is one God, one Supreme Being, one Essence, one Divine Mind, vel volens, vel nolens – both willing and nilling. These are like a man’s dual faculties of affirmation and negation: and just as both can be good, so God is good whether he wills or nills, for in God there is no evil ... In the dark circle all is in the primal state of chaos, before the creation of the world. God is in the middle, in his essence and light, but he does not send it out ... And if we could visit the centre of the Earth, we would doubtless find there the corner-stone of light (lapis lucidus angularis). God’s other property gives the world its life, light, form and harmony. It is the World of God, the spiritual Christ filling all, and the incorruptible Spirit in all things’. The title engraving to the second part of the *Philosophia Moysaica* is surrounded by descriptive text, whereas that on the title is of the image only. Here, however, the first owner (or the publisher?) has personalised this copy by pasting another example of the version with text onto the main title.

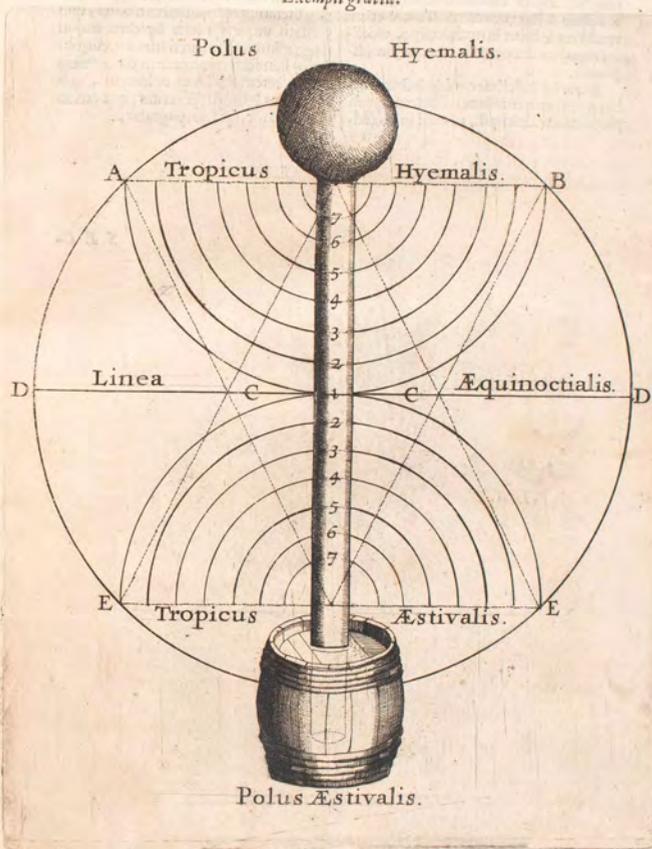
Appended to the main text is Fludd’s dialogue with Foster on the use of the weapon salve. ‘Fludd entered into the contemporary dispute over the “weapon salve,” which was an important test for the validity of sympathetic medicine. In the course of this debate he described William Gilbert’s magnetic experiments in detail because they seemed to give valid examples of action at a distance. Here was support by analogy for the truth of the action of the weapon salve’ (DSB). ‘The treatment consisted in anointing the weapon which had inflicted the wound with the unguentum armarium, of the patient’s blood and human fat, the wound itself being wrapped in wet lint. The doctrine was supported by Fabry of Hilden, Robert Fludd the Rosicrucian, and van Helmont, who attributed the cure to animal magnetism’ (Garrison, *History of Medicine*, p. 279).

Caillet 4036; Ferguson I, p. 284; Gardner 237; Krivatsy 4140; Osler 2629; Shaaber F150; Wellcome 2331.

DE PHILOSOPHIA MOYSAICA. Fol. 4.

menti medietate æquatoris sedi, directè æstivalis Tropicus sit basis, alterius Trianguli, cujus conus definit in centro Tropici Borealis; necesse est, ut ubi per triangulos hosce imaginarios facta est intersectio media, ibi æquator transeat.

Exempli gratia.



A 4

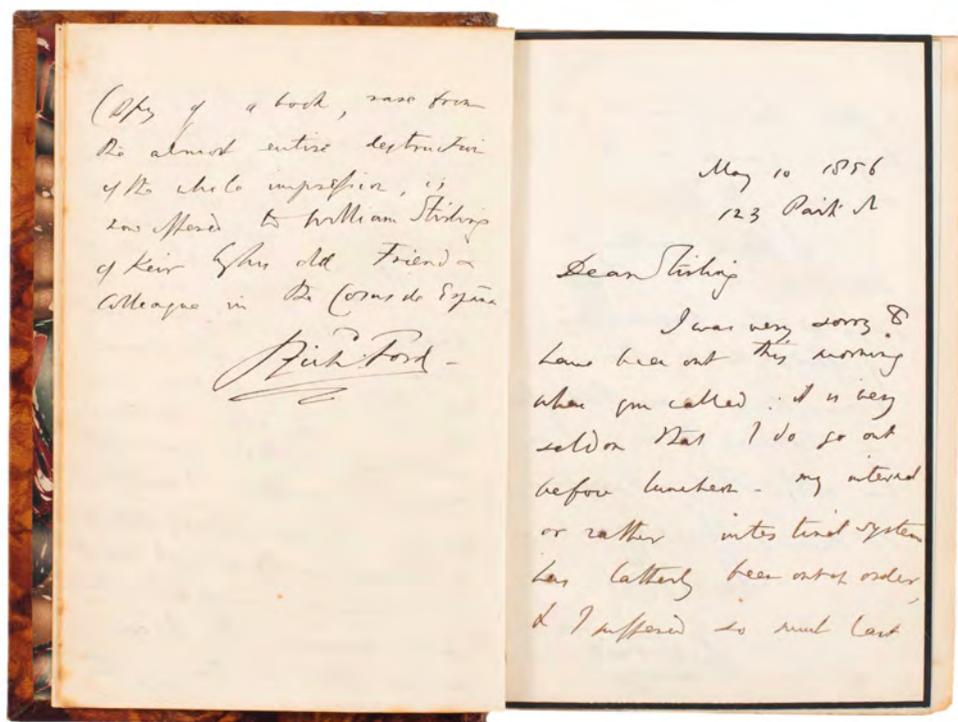
Atque

orum caloris  
lum si ad 3, def  
re caliditate de  
6. cadat aqua,  
idum: Verum si  
etradatur, ex  
at in aere calo  
n fulmina & to

quanta fit relatio  
m externum fin  
m spirituale sub  
o instrumentali  
e sequenti plura,

eri possit  
onem

esse quantitate,  
rtionatum ad il  
tur enim experi  
ni partibus cali  
onaliter Domi  
us speculi, quam  
n in utroquo so  
m in rarefactio  
one aeris, uti in  
: Nam quò ma  
mundano, eo  
aqua in collo in  
uens aer in dicto  
rarefactus est: è  
s inclementia vi  
lus aqua in f:tu  
Quibus evidens  
um sive scriptu  
ergo respectu  
confusus & sibi  
quando hujusce  
conditionem in  
tem potest actio  
condensatione  
s, qui in omni re  
contentire & cor  
tum hæmisphæ  
am Australem  
m . transeunte  
distinguantur,  
more per lineam  
tiam videtur tro  
bere solummod  
emisphærium ca  
spicctu nostrum,  
edens à Sole est,  
ltaliter disponi  
hunc seu hæmis  
ut è regione alte  
atque demonstr  
in fittulæ instru  
ment

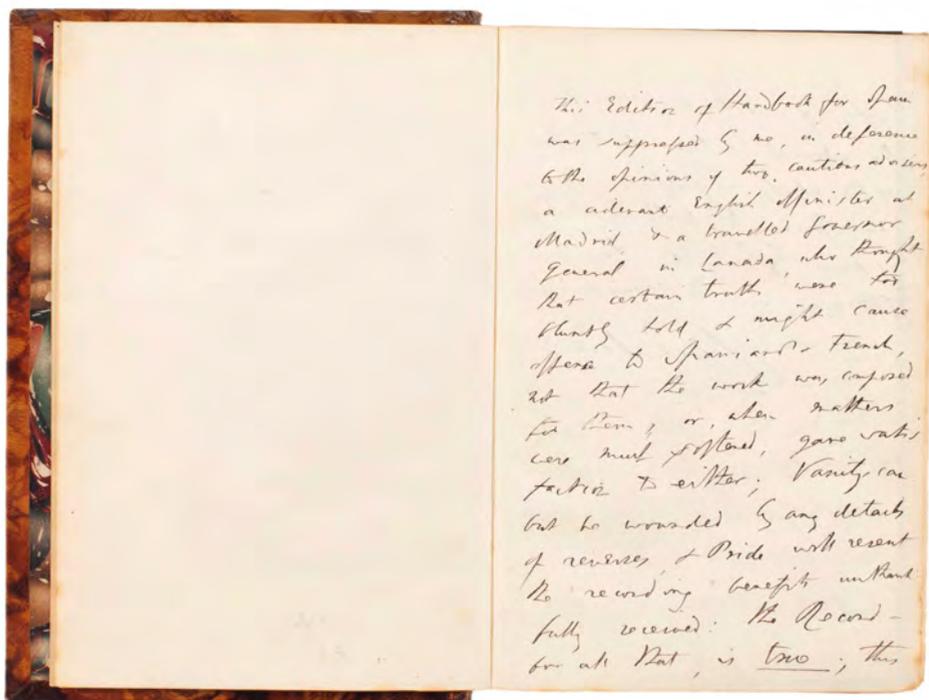


THE SUPPRESSED EDITION  
PRESENTATION COPY TO STIRLING-MAXWELL

30 **FORD, Richard.** [A hand-book for travellers in Spain]. [London, John Murray, 1844].

8vo, pp. 768; the suppressed edition, no title-page, starts with 'Section I. Preliminary Remarks', and ends abruptly at p. 768; a very good copy in contemporary Spanish-style marbled sheep by Leighton, top edge gilt, others uncut, large gilt armorial blocks of William Stirling (later Sir William Stirling-Maxwell, 1818–1878); minor wear, some slight surface cracking along spine, two small wormholes in joints; with extensive autograph note signed by Ford to front flyleaf and autograph letter signed to Stirling dated 10 May 1856 tipped in (*see below*); from the library of Ford's biographer Ian Robertson (1928–2020). £12,000

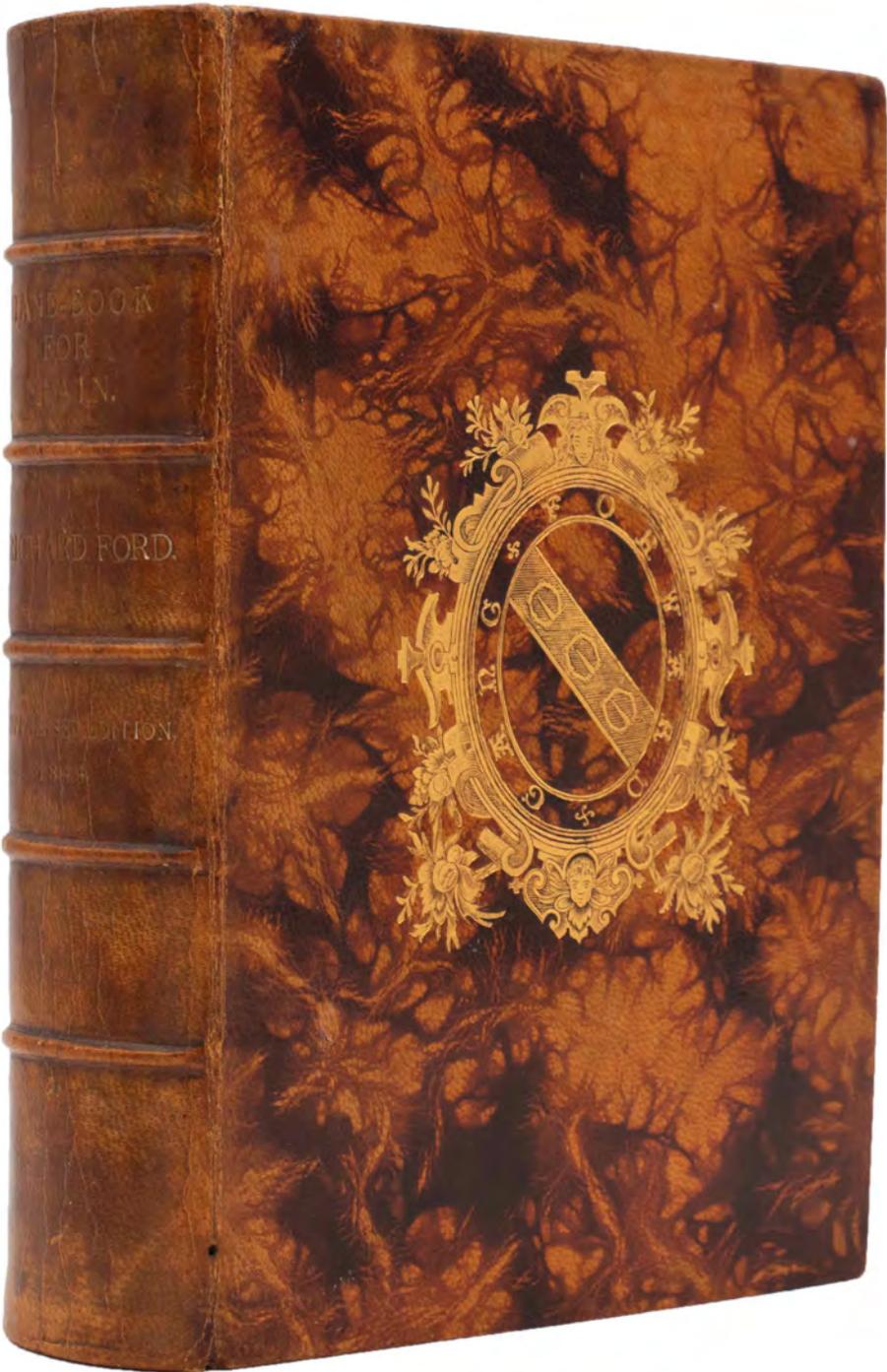
Probably the most important copy of the suppressed edition of Ford's classic *Hand-book*, of which barely a handful of examples have survived; a presentation copy to the Hispanophile art historian, book collector, and friend of the author, Sir William Stirling-Maxwell.



Ford's reasons for cancelling the work are given succinctly in the inscription that he wrote on a front fly-leaf of this splendidly bound copy, which the author presented to his old friend Sir William Stirling of Keir:

'This Edition of the Handbook for Spain was suppressed by me, in deference to the opinions of two cautious advisers, a cidevant English Minister at Madrid, and a travelled Governor General in Canada, who thought that certain truths were too bluntly told and might cause offence to Spaniards and French, not that the work was composed for them, or, when matters were much softened, gave satisfaction to either; Vanity can but be wounded by any details of reverses, and Pride will resent the recording [of] benefits unthankfully received. The Record - for all that, is true; this copy of a book, rare from the almost entire destruction of the whole impression, is now offered to William Stirling of Keir by his old friend and colleague in the Cosas de España.

Richd. Ford.'



HAYE BOOK  
FOR

RICHARD FORD.

THE SECOND EDITION

In a letter to Stirling dated 10 May 1856, which is tipped into this volume and was written at the time it was presented, Ford reveals that his ‘timid counsellors were [Henry Unwin] Addington and Edmund Head’. The latter, author of *A hand-book of the history of the Spanish and French schools of painting* (1848), was a Governor-General of Canada from 1854 until 1861.

Ford’s knowledge of Spain was based on his experiences there from October 1830, when he and his family moved to Seville for the sake of his wife’s health, to just before the outbreak of the First Carlist War in 1833 when they returned to England. ‘During his three years in Spain, Ford made numerous excursions throughout Andalusia, and three longer expeditions: in spring 1831 to Madrid, Talavera, and Badajoz; in autumn 1831 via Valencia, Barcelona, and Saragossa to Madrid and back; and in summer 1832 on horseback via Mérida, Yuste, and Salamanca to Santiago de Compostela, Oviedo, León, Burgos, and Bilbao. While on these journeys, of which he remarked that a riding expedition for civilians in Spain was “almost equivalent to serving a campaign” – referring to those of the Peninsular War, several battlefields of which he visited – many notebooks were filled with descriptions of the monuments and works of art he saw, and he also made over 500 drawings and watercolours, largely devoted to Seville and Granada’ (Ian Robertson in *Oxford DNB*).

‘In 1838, an article in the *Quarterly Review* on “Spanish bull-feasts and bull-fights” brought Ford prominently before the literary world, and in the ensuing year he was invited to dine with John Murray, who, during the evening, requested him to suggest a writer for a *Handbook* to Spain. Ford answered in jest that he would do it himself, and dismissed the subject from his mind. In 1840, he was again approached by Murray, and on September 7 of that year he writes to Addington – “I am about to do a *Handbook for Spain* for Murray”. The time of its completion was airily computed at six months, but for nearly five years the work proved alternately the joy and plague of his life. ... At length, in the summer of 1845, the pains of delivery were over, and *A handbook for travellers in Spain* ... was published ... Notwithstanding its bulk and high price, 1389 copies were sold in three months, and Borrow, Prescott, Lockhart, and other literary celebrities sang a chorus of eulogy’ (Thomas Okey, Introduction to Ford’s *Gatherings from Spain*, 1906, pp. ix–x). ‘Within days, Ford was being lionized as the perceptive and articulate author of a most comprehensive and accurate account of that country, and one unlikely to be ever superseded. Although opinionated and occasionally acerbic, his perennially fresh descriptions and observations appear here at their most spontaneous, and stimulating. As later affirmed by Sir William Stirling Maxwell, “So great a literary achievement had never before been performed under so unpretending an appellation”, which “took its place among the best books of travel, humour, and history, social, literary, political, and artistic, in the English language” (*The Times*, 1858), and that judgement holds. The influence of this masterpiece, reprinted in 1966, has been profound’ (Ian Robertson in *Oxford DNB*).

An initial version of the *Hand-book* had been printed, but was promptly cancelled at the beginning of 1845. 'In deference to Addington's advice, Ford decided in February 1845 to cancel (at some cost) three-quarters of the *Handbook* as already printed, the so-called "Suppressed edition", as it contained many passages likely to offend Spanish and French susceptibilities. An example of this cancelled edition which has survived – for Ford retained some twenty-five copies for presentation to friends – contains his confirmatory inscription that it was "rare from the almost entire destruction of the whole impression" (*ibid.*).

See Ian Robertson, *Richard Ford 1796–1858. Hispanophile, connoisseur and critic* (2004), p. 196 ff., and *idem.*, *Los curiosos impertinentes* (1992), pp. 128–144. See also *Printing and the Mind of Man*, p. 183.

#### MAMMOTH-PLATE RAILWAY ENGINEERING PHOTOGRAPHS

**31 FOREST, BISSON FRERES etc.** A collection of eight albumen prints (or salt and albumen collages) from mammoth-plate negatives of railway bridges over the Seine, Sarthe and Vilaine rivers. *France, 1864–5.*

Six albumen prints, two photo-collages (lightly albumenised salt prints for the skies, albumen prints for the foreground), various sizes from 362 x 543 mm to 400 x 543 mm, all on their original mounts with printed title and credit 'Compagnie des chemins de fer de l'Ouest', additionally mounted on card; some occasional foxing to the printed mounts, and mild dampstains to card mounts, withal in excellent condition; one print signed and dated 'Forest 1865'. £30,000\*

**An exceptional series of oversize prints commissioned by the Compagnie de Chemins de Fer de l'Ouest to commemorate the construction of a series of new bridges completed 1861–1864, including the metal bridge at Orival, later destroyed in the Franco-Prussian War, and the oblique stone bridge of Corbinères with its elegant thirty-metre columns.**

L'école nationale des Ponts et Chaussées, Paris, has a group of sixteen photographs from the same series registered in 1864, with images credited to the Bisson Frères and the same 'Forest' who has signed one image here but is otherwise unknown. The Bissons were known to have photographed several of the bridges under construction. Whatever the identity of the photographer for each image, their scale and quality required great technical proficiency, matched by the quality of the prints; two of the prints here are immaculate examples of a trimmed photo-collage, using separate prints for the sky and the subject areas.



VIADUC D'ORIVAL



VIADUC DE LOUSSA



VIADUC D'ORIVAL



VIADUC SUR LA SARTHE À VILLERÉ



VIADUC DE CARREZ



VIADUC SUR LA SARTHE À LA COTE



VIADUC SUR LA SARTHE À LAUTHOUZE



ENTRÉE DU PONT-DE-LA-CROIX DE OUBERTZE



*Contents:*

- i. Viaduc d'Orival sur la Seine ... Ligne de Serquigny à Rouen [from the East bank looking South, detail]. Albumen print, 362 x 543 mm.
- ii. Viaduc d'Orival sur la Seine ... Ligne de Serquigny à Rouen [complete view]. Albumen print, 362 x 543 mm.
- iii. Viaduc de Langon sur la Vilaine ... Ligne de Rennes à Redon. Two-part photo-collage, comprising a salt print with a light albumen coating for the sky area with a trimmed albumen-print scene laid over it, the whole 362 x 543 mm.
- iv. Viaduc sur la Sarthe à Noyen ... Ligne du Mans à Angers. Albumen print, 354 x 547 mm.
- v. Viaduc sur la Sarthe à la Suze ... Ligne du Mans à Angers. Albumen print, 387 x 541 mm.
- vi. Viaduc sur la Sarthe à Loutinière ... Ligne du Mans à Angers. Albumen print, 387 x 543 mm.
- vii. Viaduc de Cambrée sur la Vilaine ... Ligne de Rennes à Redon. Two-part photo-collage, comprising a salt print for the sky area with a trimmed albumen-print scene laid over it, the whole 362 x 543 mm.
- viii. Entrée du Souterrain de Corbinières (Côte de Paris) ... Ligne de Rennes à Redon [with a bridge over the Vilaine]. Albumen print, 400 x 543 mm.

*A full list with condition reports is available on request.*

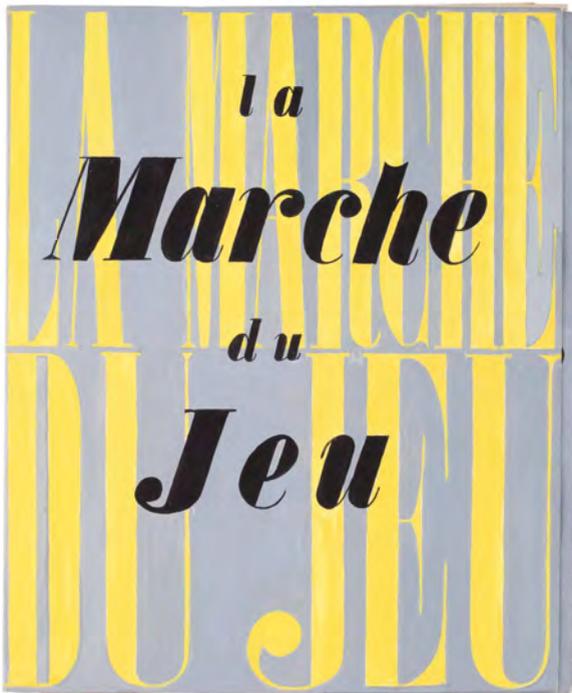


MAQUETTE BY JEANINE FRICKER

32 **FRICKER, Bernard.** Autograph working manuscript of a collection of essays and pensées entitled 'La Marche du Jeu'. *c.* 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 sgraffito 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.

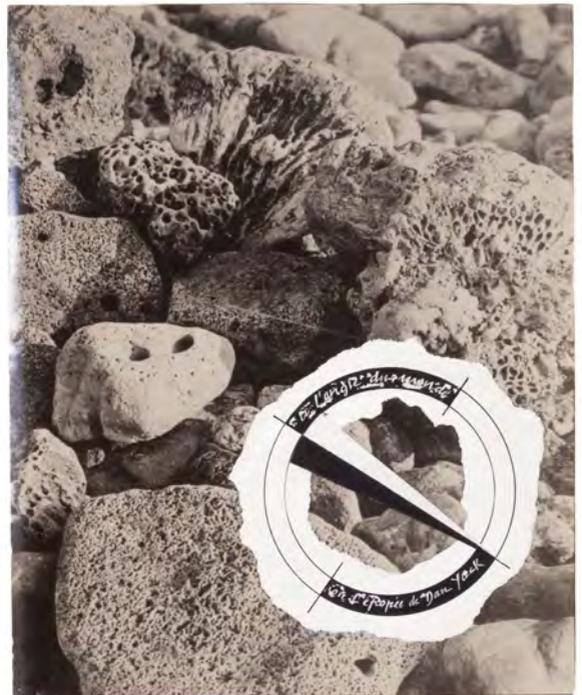
**'Aujourd'hui'**, undated, ff. [15], in a yellow card chemise, decorative title in red black and white gouache.

**'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, flâneur, 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 la 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 etc. 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.

#### 'MADE THE HELIOCENTRIC SYSTEM A COMMONPLACE'

33 **GALILEI, Galileo.** *Dialogo ... sopra i due massimi sistemi del mondo Tolemaico, e Copernicano.* Florence, G.B. Landini, 1632.

4to, pp. [viii], 458, [32], with engraved frontispiece by Stefano della Bella; woodcut Landini device on title, 31 woodcut text diagrams and illustrations, woodcut initials and typographic ornaments; 28 mm strip at blank foot of title and lower blank corner of G1 renewed at an early date, frontispiece neatly remargined, but a very clean, wide-margined copy, much less browned than is usual with this book; in eighteenth-century Spanish vellum, preserving the original deerskin ties, spine lettered in ink; endpapers renewed; preserved in a modern red morocco box. £160,000

**First edition of one of the most famous works in the history of scientific thought, Galileo's defence of Copernican heliocentrism, which led to his trial and imprisonment for heresy.**

The *Dialogo* takes the form 'of a discussion between a spokesman for Copernicus, one for Ptolemy and Aristotle, and an educated layman for whose support the other two strive. Galileo thus remains technically uncommitted except in a preface which ostensibly supports the anti-Copernican edict of 1616. The book will prove, he says, that the edict did not reflect any ignorance in Italy of the strength of pro-Copernican arguments. The contrary is the case; Galileo will add Copernican arguments of his own invention, and thus he will show that not ignorance of or antagonism to science, but concern for spiritual welfare alone, guided the Church in its decision' (*DSB*).







‘The *Dialogo* was designed both as an appeal to the great public and as an escape from silence. In the form of an open discussion between three friends – intellectually speaking, a radical, a conservative and an agnostic – it is a masterly polemic for the new science. It displays all the great discoveries in the heavens, which the ancients had ignored; it inveighs against the sterility, wilfulness, and ignorance of those who defend their systems, it revels in the simplicity of Copernican thought and above all, it teaches that the movement of the earth makes sense in philosophy, that is, in physics. Astronomy and the silence of motion, rightly understood says Galileo, are hand in glove. There is no need to fear that the earth’s rotation will cause it to fly to pieces. So Galileo picked up one thread that led straight to Newton. The *Dialogo*, far more than any other work, made the heliocentric system a commonplace’ (*Printing and the Mind of Man*).

The famous frontispiece shows Aristotle in conversation with Ptolemy and Copernicus, beneath a dedication to Galileo’s patron, Ferdinando II de’ Medici (1610–1670).

Carli & Favaro, p. 28; Cinti 89; Dibner, *Heralds* 8; Grolier/Horblit 18c; Norman 858; PMM 128.

GALILEO'S GREATEST WORK  
THE FIRST MODERN TEXTBOOK OF PHYSICS  
ANNOTATED BY NEWTON'S FRIEND PIERRE VARIGNON

**34 GALILEI, Galileo.** *Discorsi e dimostrazioni matematiche, intorno a due nuove scienze attenenti alla meccanica & i movimenti locali...con una appendice del centro di gravità d'alcuni solidi.* Leiden, Elzevier, 1638.

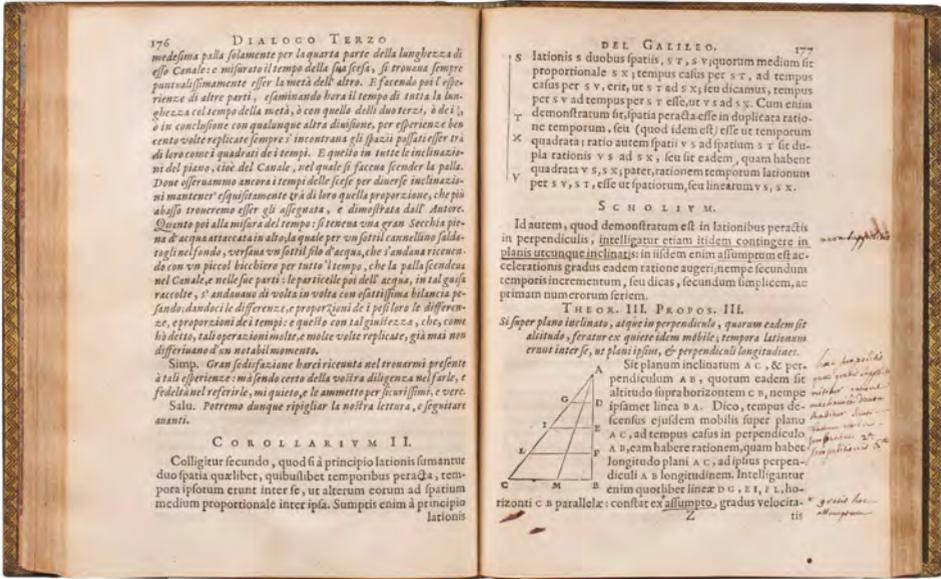
Small 4to, pp. [viii], '306' (*recte* 314), 6; woodcut device on title, numerous attractive woodcut illustrations and diagrams to text; marginal paper flaw to N4 and Z3, one or two marginal rust-spots, but a fine copy; elegantly bound in antique-style olive morocco, panelled in gilt; **ownership inscription of Pierre Varignon** (*see below*) to title, **with his annotations, underlinings, and geometrical drawings on 11 pages**; this copy from the Bibliotheca Mechanica, with booklabel to front pastedown. £195,000

**First edition of the first modern textbook of physics and the foundation of the science of mechanics; a very important copy, owned and annotated by Pierre Varignon, intimate friend of Newton, Leibniz, and the Bernoullis.**

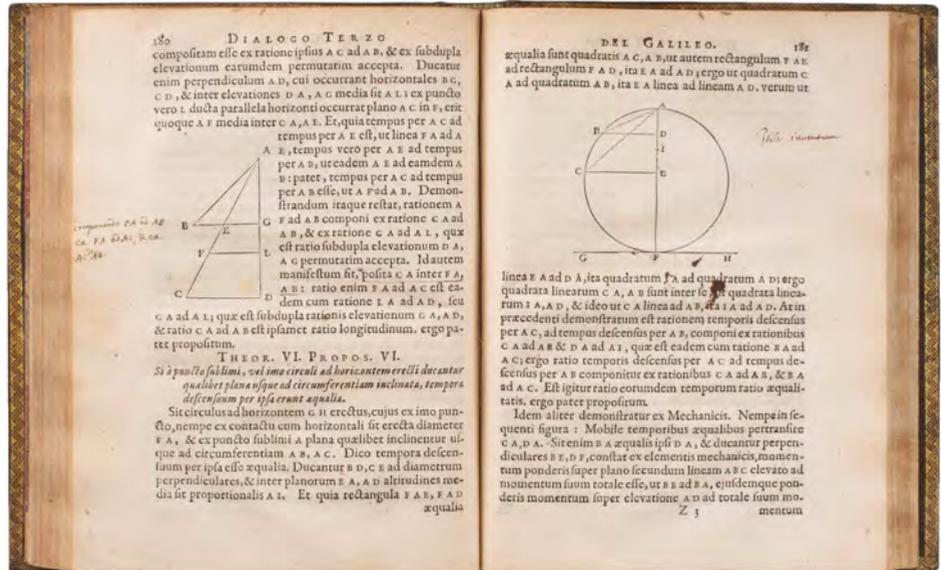
Under permanent house arrest by decree of the Inquisition following the condemnation of his pro-Copernican *Dialogo sopra i due massimi sistemi del mondo*, in 1633 Galileo continued his unfinished work on mechanics. Once it was finished, the issue of ecclesiastical licence to print proved insurmountable in Italy, and Galileo resorted to the Elzeviers in Leiden. The *Discorsi* provide the mathematical foundation for the philosophical exposition of the *Dialogo*, thus being 'considered by most scientists as Galileo's greatest work' (PMM). 'The two sciences with which the book principally deals are the engineering science of strength of materials and the mathematical science of kinematics ... Galileo's *Two New Sciences* underlies modern physics not only because it contains the elements of the mathematical treatment of motion, but also because most of the problems that came rather quickly to be seen as problems amenable to physical experiment and mathematical analysis were gathered together in this book with suggestive discussions of their possible solution' (DSB V, p. 245).

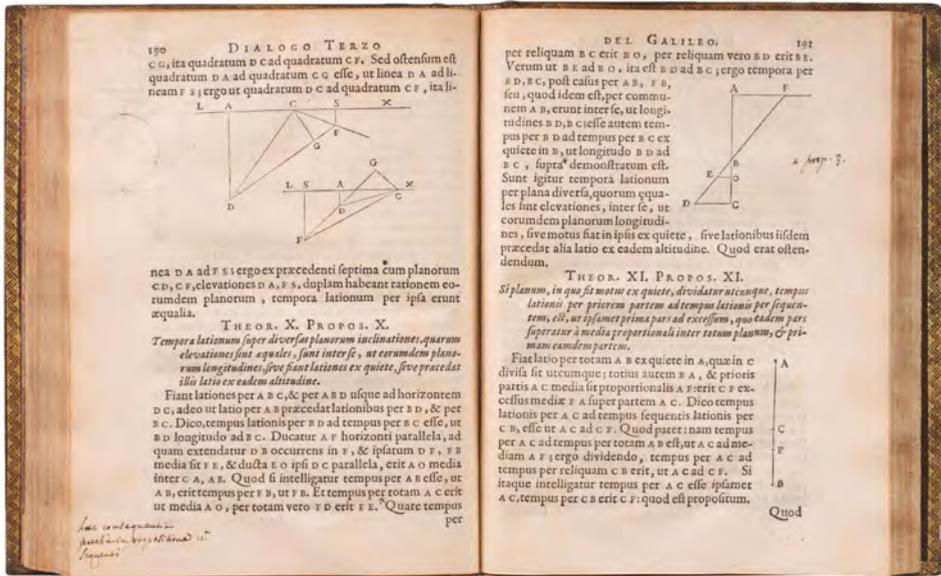
**Our copy is perhaps the most important to have come to the market in the last quarter-century. It belonged to Pierre Varignon (1654–1722), member of the Académie des Sciences and one of the preeminent scientists of his time, very close to Newton, Leibniz, and the Bernoullis. Varignon demonstrated the principle of the parallelogram of forces simultaneously with and independently of Newton. He was the first French scientist of note to advocate the new differential calculus.**





‘Varignon’s interest in the volume was probably related to his work on *De la Résistance des Solides* ... in which he attempted to incorporate the hypotheses of both Galileo and Mariotte in a single formula. Todhunter and Pearson note, however, that in order to apply this formula it will usually be “necessary to assume some definite relation between the extension and resistance of the fibres” (Roberts & Trent, *Bibliotheca Mechanica*, p. 130).





These are valid comments. However, more specifically, the annotations point to Varignon's keen interest in the sections devoted to defining uniform acceleration, and their corollaries. In this work Galileo acknowledges that at one time he thought it would be more useful to use the term 'uniform acceleration' for motion in which speed increased in proportion to the distance travelled, rather than to the time fit. Now he chooses to define uniform acceleration as the motion in which the change of speed is proportional to elapsed time Varignon's economic underlinings and annotations home in on points of crucial interest, on the development of consequential theories from premises, on diagrams; they underscore points upon which Varignon raises doubts. His objections consist especially of displeasure with 'merae suppositiones', or 'gratis suppositiones', mere assumptions – touching not so much the core of Galileo's theory as its corollaries. A full exploration of the geometric corollaries of Galileo's theory must indeed have been a crucial point of departure for the perfecting of Varignon's own theorem, in *Projet d'une nouvelle mécanique*, 1687, stating that if many concurrent forces are acting on a body, then the algebraic sum of torques of all the forces about a point in the plane of the forces is equal to the torque of their resultant about the same point.

Carli and Favaro 162; Cinti 102; Dibner *Heralds*, 141; Grolier/Horblit 36; Norman 859; PMM 130; Riccardi I, 516.12/1; Roberts & Trent, *Bibliotheca Mechanica*, pp. 129-30 (this copy); Sparrow, *Milestones of Science* 75; Wellcome 2648; Willems 2648.



BUNNY, BEAR, AND BELL  
ORIGINAL ARTWORK AND CORRESPONDENCE  
FROM CHARLESTON

**35 GRANT, Duncan, David GARNETT and Vanessa BELL.** An archive of sketchbooks, diaries, and letters. *c.* 1915–1959.

*Archive includes:* 22 sketchbooks, notebooks and diaries belonging to Duncan Grant (two with work by Vanessa Bell), a small watercolour of Venice by Vanessa Bell, David Garnett's manuscript diary for 1919, over 300 letters from Duncan Grant to David Garnett, *c.* 50 letters from David Garnett to Vanessa Bell, 25 letters from Angelica Garnett to Vanessa Bell, 42 letters from David Garnett to Ray Garnett, 19 letters exchanged between David and Angelica Garnett, 6 letters from John Maynard Keynes to David Garnett, an autograph postcard from Virginia Woolf to Duncan Grant, a typed letter from Leonard Woolf to David Garnett, *c.* 40 letters to Duncan Grant from family members, 12 letters to Duncan Grant from Abdel-Ali Taitai, 7 draft letters from David Garnett to T.E. Shaw [T.E. Lawrence] (with two associated letters from Edward Garnett and Roy Harrod), a letter from Clive Bell to David Garnett, a letter from Kenneth Clark to Duncan Grant, 6 letters from Anna Hepburn to David Garnett (with 15 manuscript and typescript poems), 10pp. of manuscript notes by Duncan Grant on Simon Bussy, a photo album and 9 negatives (incl. 'E le Bas in Venice') belonging to Duncan Grant, 6 pocket diaries belonging to David and Ray Garnett, and an envelope of cuttings and exhibition catalogues relating to Dora Carrington. £250,000\*

**A wonderful collection of sketches and correspondence from the heart of the Bloomsbury group.** This archive comprises papers passed down from David and Angelica Garnett to their daughter, Henrietta, but includes a substantial archive of letters and sketchbooks of Duncan Grant whose estate also passed in part to Henrietta Garnett.

The legendary country home of the Bloomsbury group at Charleston, East Sussex, was made possible by the long, and largely harmonious, personal and professional relationship between Vanessa Bell (1879–1961) and Duncan Grant (1885–1978). They moved to the farm at Charleston in 1916, along with Vanessa's husband, Clive Bell, Clive and Vanessa's sons Julian and Quentin, and Duncan's lover David 'Bunny' Garnett (1892–1981), and lived and worked there until their deaths. Their daughter, Angelica, was born on Christmas Day, 1918, and went on, in 1942, to marry Garnett who was 26 years her senior; they had four daughters together, including Henrietta (1945–2019). David Garnett is best-known for his novels *Lady into Fox* (1922) and *Aspects of Love* (1955) and, along with Francis Meynell, founded the Nonesuch Press in 1922. He was also editor of the *New Statesman* from 1932 to 1934. The present archive contains correspondence between Grant and Garnett, and between Garnett and Bell as well as diaries, notebooks, sketchbooks, and other family papers.



A key highlight of the archive is a collection of 19 sketchbooks and notebooks belonging to Duncan Grant (two with work by Vanessa Bell), containing sketches including a large number of pencil and ink nudes, portraits of Vanessa and Duncan, Roger Fry, John Maynard Keynes and possibly other family members and friends, and images from their tours of Italy, Spain and France. Duncan's diary and sketchbook from a visit to Spain in 1936 gives detailed descriptions of the towns and countryside he passed through with a long account of his time in Seville (which included Holy Week and Easter, and a visit to the Cathedral, the decoration of which is 'a great success') and a discussion of Córdoba and Granada ('The great thing about Moorish architecture is I am sure its humanity'). A notebook with Vanessa Bell's ownership inscription contains sketches from Barcelona and notes of train times for visits to Madrid, Segovia, Avila, and Valladolid, as well as some lists of purchases made by Vanessa and Duncan ('pots, picture, waistcoat ... crockery, bag, brooch' etc). Among the sketches are many of local people and animals, along with a little girl who is perhaps Angelica Bell. Several of the pages are initialled 'DG' and there are a few childish drawings, presumably Angelica's contributions, among those of her parents. A notebook from a trip to Italy includes sketches labelled 'Rome' and 'Pisa' and some notes and sketches from a visit to the Sistine Chapel, with colours labelled in and around the images of 'The Creation of Adam' and 'The Creation of the World'. Another Italian sketchbook labelled 'Rome Padua with Nessa & Roger [Fry]' includes, among images of Padua Cathedral, a sketch of 'Roger' and 'Nessa' sitting together reading (there is another image of the two in Toledo in one of the other books). Some of the landscapes have colours labelled in pencil throughout them, presumably as models to be painted on their return home. One page reads 'In art colour is of no importance without form and form cannot exist without an idea. The question is what is the idea? For the artist; for anyone else I cannot see what it signifies.' Vanessa's sketchbook, perhaps from the same trip, contains a pastel drawing of Duncan and a drawing of John Maynard Keynes. Two sketchbooks contain notes and preliminary sketches for panels in 'Maynard's room' (at Gordon Square) and others include some brief autobiographical passages about his early life and his relationship with his parents. There are also diary entries, anecdotes (including a series of anecdotes about the eccentricities of Picasso), drafts of essays and plays, and costume designs (some for a production of *Macbeth*). Although the images are almost all quick, unfinished pencil drawings they have a compelling intimacy and immediacy.

There are over 300 letters in the archive from Duncan Grant to David Garnett, dating between 1913 and 1953 (the majority 1913–1938). The first letter, addressed 'Dear Bunny (if it isn't impolite to call you that)' invites Garnett to a party and soon afterwards the letters are full of terms of endearment ('Bunnyshka') and signed 'Your Bear'. A wonderful collection of open, affectionate letters, describing daily life at Charleston and Gordon Square ('Nessa is reading the 3 Musketeers out aloud which makes any writing very difficult ... Julian is giving surreptitious [sic] kicks to Anne who gives winks to Julian, and how it will all end I do not know'), giving news of mutual friends ('Virginia [Woolf] has been here most of the day bearing terrible news of the behaviour of Lottie

who has been off her mind'; 'I pushed Lytton [Strachey] some way into the sea, growling to frighten him, which I did'), and declaring that his love for Garnett is unselfish ('I really want you to do what you want. Be happy & love as many people as are worth it ... After all, I have my work to which I am passionately devoted'). There are some serious notes on his feelings for Vanessa ('I am so fond of Nessa I am ashamed she should be so fond of me & you are fonder of me than I deserve & I must just abjectly love both of you & hope not to be too much noticed for it') and, later, for Angelica ('It is really rather terrible to find one has such strong instincts unsuspected'; she is 'a darling creature'), and a brief letter passing on the news of Julian Bell's death in Spain and Vanessa's despair. There are also many letters full of gossip, with news of John Maynard Keynes who was a very frequent visitor to Charleston during the First World War, observations on Clive Bell's 'unbearable' behaviour around the time of Angelica's birth, an account from Virginia of Sidney and Beatrice Webb being asked by Lloyd George to give their assent to an attempt to 'make peace at once with Germany at the expense of Russia' in 1916, and an outraged letter about remarks made by Ottoline Morrell who was apparently 'simply furious to hear that Siegfried [Sassoon] had been here' and was intending to 'tell him that Maynard was a bad influence for him. Don't you think it simply monstrous?'. The correspondence ends rather abruptly at the time that Garnett's relationship with Angelica began but there are a couple of later letters, one of 1951 prompted by the publication of Roy Harrod's biography of John Maynard Keynes with which Grant was very unhappy, particularly that the personal details of Keynes' life were 'all wrong' and declaring in response to a section on Lytton Strachey that Harrod 'must be a bit dense'.

Around 50 letters from David Garnett to Vanessa Bell, 1914–1940, cover both the happy times when Garnett was a frequent and ever-welcome visitor to Charleston, and the difficult start to his romance with Angelica Bell in the late 1930s. Letters of 1938–39 refer to 'hostility and anger' and a talk with Duncan about Angelica which was 'somehow nightmareish [sic] and struck a chill of horror into me'. He asserts, in the face of their disapproval (and fear of Virginia Woolf's upset) that he believes that he is the best available person for Angelica on the grounds that he knows and loves her family and they know him: 'if it wasn't me, it would be someone else, and a man half my ages might have faults from which age saves me'. He writes in May 1940, in a slightly bizarre letter suggesting that Vanessa and Duncan come to Yorkshire to avoid a German invasion, 'I don't quite know why I write this: I know you can't help hating me but I can't help loving you & wanting to talk to you sometimes, & my love for Angelica makes this stronger'. Other letters of 1940 refer with concern to Angelica's health, but also describe their idyllic life in Yorkshire: 'I have never known any living creature with so sweet a disposition ... I don't think we ever quarrel or disagree, except when I get worried about her health'.

Blumyorkka  
 although I insist  
 to write to you tonight I was nearly wrecked after tea than  
 though I was nearly wrecked after tea than  
 mentally by a rain here after tea than  
 weathered by a rain here after tea than  
 on the children + we were sorry to make an  
 aeroplane it was a disappointment to all.  
 cannot explain why he produces such a  
 normally in me of hatred. Every thing he  
 seems to have a 4 fold use for. He  
 why he had joined

POSTCARD - GREAT BRITAIN & IRELAND  
 Writing Space for Inland Postage only.  
 D. Garnett Esq  
 19 Pond Place  
 Chelsea. S.W.  
 London



45, QUAI BOURBON, PARIS. (IV)

ROMA  
 12 13  
 10 3  
 1914  
 METEOR  
 D. Garnett Esq  
 19 Pond Place  
 Chelsea S.W.  
 Inghiltterra

CARTOLINA POSTALE ITALIANA  
 De Carnet  
 David Garnett Esq  
 19 Pond Place  
 Chelsea  
 London S.W.



MA  
 10  
 14  
 1914  
 PROVVINCIA  
 D. Garnett Esq  
 19 Pond Place  
 Chelsea  
 London S.W.  
 Inghiltterra

WIMINGTON HOUSE,  
 NO DARTFORD,  
 KENT.  
 10. April 1920.  
 Dear Mr. Garnett  
 Thank you for your  
 letter. As you are going  
 to Charleston you will be  
 able to judge whether  
 Henry is happy or not. I  
 of the man who feeds  
 him can tell him have  
 a run every day. I  
 the letter I gave Norm  
 afraid a bit plaintive.  
 now what sort of weather  
 out, but I assure you it's  
 here. Today I came down  
 in blossom, masses of primis  
 violet apart the grass plots, larches  
 & the bees everywhere.  
 The other night I went to a picture pala

local wither  
 Charleston  
 First  
 or little boy  
 to the  
 toward Stacy  
 came on yesterday & hisson  
 2 of 5 miles.  
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 it was a great pity  
 it is very  
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The correspondence is accompanied by about 80 letters from Vanessa to Garnett, dated 1915–1919 and 1922–1959, including a sweet letter (1915) giving her approval of Duncan’s feelings for him and some long, revealing letters from the months after Julian’s death and during the early months of Garnett’s relationship with Angelica. She writes of her views on the need for children to have freedom from their parents and the difficulty of maintaining a close relationship with them. She describes her fear of losing her closeness with Angelica, writing that although she didn’t love Julian more than her other children, he was the one with whom she felt most intimate. Discussing Garnett’s feelings for Angelica, she writes of Duncan’s feelings being coloured by ‘remembering old sufferings of his own and a very natural though I think unnecessary fear of the same sort of thing for Angelica’. She goes on to confess that ‘one of the worst things about Julian’s death for me has been the knowledge that it must spoil so much of her youth ... I myself feel so helpless to do anything about it – if you can how can I be anything but glad’. Later letters include a 1951 letter to Henrietta Garnett, written all in capital letters, giving a delightful account of the exploits of the kittens at Charleston and noting Quentin Bell’s work on a new statue for the garden which will be ‘as tall as him’. Among the letters are a couple from Clive, Julian and Quentin, Julian writing to discuss an article he was writing for the *New Statesman*, requesting help negotiating with publishers and, in a long letter from China c. 1935, discussing the ‘turmoil’ in Europe: ‘I suppose one ought to think of war as quite inevitable now and consider how to make the best of it ... the only thing to do is to be unreasonably and intransigently pacifist against ones own government’. There are also 25 letters from Angelica to Vanessa, 1948–49, giving news of the children, occasional mentions of her painting, and arranging to meet.

Handwritten letter on lined paper, dated 1915, addressed to Vanessa. The text discusses her feelings and approval of Duncan's feelings for Julian.



Handwritten letter on lined paper, dated 1915, discussing Julian's death and its impact on the family.

Small handwritten note or letter on a separate piece of paper, mentioning Charleston and kittens.

Envelope addressed to 'Diana Garnett Esq, Charleston Farm, Glastonbury, Somerset' with a red wax seal.

Handwritten letter on lined paper, dated 1915, continuing the discussion of family matters and relationships.

Handwritten letter on lined paper, dated 1915, discussing the 'turmoil' in Europe and war.



Further correspondence includes a number of letters from Garnett to his first wife, Ray, with some passionate and angry letters exchanged during her affair with Garrow Tomlin in 1927 (one from Garnett threatening to leave her has been torn to pieces), and a number of letters sent during her final illness in the late 1930s. There are also a handful of letters between Garnett and Angelica in the late 1940s, most discussing daily life at Hilton Hall (the children and the animals) but a couple of very good, long letters from Angelica during a trip to Venice with Vanessa, Duncan and Edward Le Bas in 1948. Other letters of note include seven long, draft letters from Garnett to T.E. Shaw, c. 1928–32, discussing *The Mint* and other writers such as Robert Graves and E.M. Forster, a postcard from Virginia Woolf to Duncan Grant in 1938 asking for his advice on what to buy Vanessa for her birthday, a small bundle of letters from John Maynard Keynes to Garnett, and a typed letter from Leonard Woolf to Garnett, 1951, asking for help in tracing the origin of a forged essay by Virginia. There are also a selection of Duncan Grant's family letters (from his mother, Aunt Vi and cousin Ailie, and a letter from a young Grant to Pippa Strachey giving his youthful first impressions of Florence and its artistic offerings), a manuscript by Grant about Simon Bussy (probably an introduction to an exhibition catalogue), and a letter from Clive Bell to David Garnett about trying to publish an article in support of Duncan's forthcoming exhibition at Agnews and noting a critical article by Roger Fry about Clive's work: 'In one sense it's the best I've had – the only real criticism – and much the most intelligent. If only he could paint as well as he writes'.

Other items of particular interest include Duncan Grant's diary for the early months of 1918. This contains long, agonised descriptions of his feelings for Garnett and jealousy over the latter's affairs, notes of his love of painting, and descriptions of his life with Vanessa, and accounts of various people to whom he was introduced by John Maynard Keynes. A much later, long entry, presumably from 1938, describes his feelings about Garnett's relationship with Angelica, his attempts to have a discussion with Garnett about his 'intentions' and his rage at the way Garnett appeared to dismiss his concerns. There is a 1919 diary of David Garnett describing in detail his romance with his cousin Rayne and the complications of maintaining his relationship with Duncan, and a number of pocket diaries belonging to Grant, Garnett and Ray Garnett, as well as Vanessa Bell's 1950s address book, a photo album belonging to Grant with images of Sicily and Egypt (but with several photographs of Grant and of his decoration of J.M. Keynes's rooms in Cambridge removed), and a set of nine negatives labelled 'E. Le Bas in Venice etc' including several nudes. There is also a small watercolour of Venice by Vanessa Bell, inscribed to Pippa Strachey.

道光十六年鐫

新嘉坡堅夏書院藏板

全人矩矱

愛漢者纂

ONE OF THE EARLIEST BOOKS PRINTED IN SINGAPORE

36 **GUTZLAFF, Karl Friedrich August.** 全人矩矱. [*Quanren juhuo*; 'The perfect man's model']. *Singapore, Jianxia shuyuan cangban, 1836.*

8vo, ff. [1, title], 6, 5, 6, 6, 7; title-page printed on a single leaf of yellow paper, the rest on double leaves; with a few manuscript corrections to the text, possibly by the author; a very good copy, stitched as issued in Chinese-style plain paper wrappers. £3500

**First edition, extremely rare, of an introduction to Christian thought based around the Sermon on the Mount, by the Prussian missionary Karl Gutzlaff.** Casting Jesus as 'the perfect man's model', Gutzlaff attempts to integrate him within the concept of the Confucian ideal. The work was most likely distributed by Gutzlaff during his many trips along the coasts of China on British opium sailing vessels in the 1830s. He served as a translator, and justified his complicity in the opium trade with the access it gave him to new audiences for Christian scripture.

*Quanren Juhuo* is divided into five books, dealing respectively with 'unfeigned virtue', 'spiritual instruction', 'the Saviour', 'explanation of the law', 'theory of prayer', and 'the doctrine of Jesus true and self-evident'.

Gutzlaff's translation of the Old Testament was published in Singapore in 1838 and represents, together with Medhurst's New Testament (published in 1837) 'the most influential Bible translation in Chinese history' (Zetzsche). It was the version adopted by royal sanction by the Taiping rebels led by the Christian convert Hong Xiuquan.

**We have been able to locate only four copies:** two at the National Library of Singapore (of which one badly damaged), one at the National Museum of Singapore, and one copy at the National Library of Austria, which appears to be a revised edition.

Wylie, *Memorials of Protestant Missionaries to the Chinese*, p. 57, n. 11.

全人矩矱  
知怎敢請兄容拔眼塵却  
荊後可明見拔兄眼之塵  
足下反身齧爾也求則得  
凡尋者遇也凡扣門者得  
子求魚豈有給蛇乎且豈  
善物予所求之者乎凡  
賢書之簡略也○爭進  
之者故多也惟引常生  
謹防偽師外飾似羊內  
能摘葡萄乎荆棘之上  
必結惡菓然善樹必無  
菓者必砍下投火故以  
可得入天國乃順天父  
云吾主吾主小的豈非  
吾必答道噫行惡之類  
之者比之智人建屋磐  
磐上也但聞吾言而不  
風吹撞屋傾倒大哉其  
有權者非如書士也

A REMARKABLE HERALDIC ACHIEVEMENT  
ENCOMPASSING EUROPE, ASIA AND AFRICA

37 [HERALDRY]. 'Grand recueil d'armes des familles illustres. Collection de 278 planches.' [*France (Reims?), c. 1626*].

Manuscript on thick paper, in Latin and French, 4to (28 x 22 cm), ff. [2, later stamped half-title and title], 1-26, [1, with faint pencil sketch], 27, [1, blank], 28-79, [1, with outlined escutcheon], 80-111, 113-118, 112, 118-185 (164 in outline only), [1, with outlined escutcheon], 186-278 (?eighteenth-century ink foliation); recto of each leaf with painted coat of arms, Latin attribution above (in one hand), and French heraldic description below (in another), versos mostly blank (text occasionally running over); occasional light ink stains and marks, a few leaves cut close at margins (just touching text or arms); overall very good in eighteenth-century British polished calf, borders triple-filleted in gilt, spine richly gilt in compartments with gilt green morocco lettering-piece, edges gilt, marbled endpapers; splits to joints, losses to endcaps, wear to corners and edges, a few marks and abrasions to boards; armorial bookplate 'The Arms of Dundas of Arniston', later Arniston Library book label, and modern collector's ex libris to front endpapers. £8500

**A remarkable early seventeenth-century heraldic manuscript comprising 278 handsomely executed coloured coats of arms, complete with descriptions in Latin and French, covering the royalty, nobility, clergy, republics, and provinces of Europe, with a section at the end encompassing Asia and Africa.**

The opening portion is devoted to France, not beginning with the royal arms, as one might expect, but rather with those of the archbishop of Reims, suggesting this as a possible place of origin for our manuscript. Various dukes follow, including the duke of Normandy, as well as the arms of the Dauphin. Spanish arms come next (f. 27 ff.), opening with a splendid rendering of those of Philip IV of Spain (r. 1621-1665), here referred to as 'Hispaniae Regnorum Rex et Indiarum Imperator'. While clearly accomplished, the artist has nevertheless struggled to depict a rhinoceros on the arms of the 'Rex Canariae'.

The British section begins on f. 76 with the royal arms as adopted by James I, and contains evidence that the compiler was less familiar with British heraldry and nobility. The arms of Scotland are here rendered by a lion argent on a field gules (rather than gules on or); the Prince of Wales is given a mangled approximation of his ostrich-feather badge, complete with the motto 'Ich Die'; the Duke of Lennox is described as of the house of 'Stuant' rather than Stuart; and the Duke of Devonshire is given as 'Caverdick' rather than Cavendish. Interestingly our manuscript includes the arms of Robert Carr, 1st Earl of Somerset (c. 1587-1645), a favourite of James I.

FERDINANDVS. II. ROM. IMPER. 186



178  
177  
**REX CONGO.**  
In Africa.



*Le port de Congo aux six épées d'argent pour en pal et en sautoir la pointe vers le chef, garnies d'or. Sur le bras d'or d'argent sur un socle d'or. Le Port de Congo aux six épées d'argent pour en pal et en sautoir la pointe vers le chef, garnies d'or.*

254  
255  
**ARCHIEPISCOP. SALISBURGENSIS**  
Germaniarum Primas et Sacri Rom. Imp. Princeps.



*Le port de l'archevêque de Salisbury, c'est à dire un mitre et un crozier d'or sur un socle d'argent. Le port de l'archevêque de Salisbury, c'est à dire un mitre et un crozier d'or sur un socle d'argent.*

255  
256  
**MAGNVS DVX LITHVANIAE.**



*Le port de l'archevêque de Lithuanie, c'est à dire un chevalier d'argent sur un cheval blanc, armé d'une épée d'argent, sur un socle d'or. Le port de l'archevêque de Lithuanie, c'est à dire un chevalier d'argent sur un cheval blanc, armé d'une épée d'argent, sur un socle d'or.*

262  
261  
**REX DANIAE.**  
Gothia & Noruegia, Princeps Finmarckie, Islandia & Frieslandia, Dux Holsatia, Sleswic & Ditmarckia.



*Le port de l'archevêque de Danemarck, c'est à dire un lion d'or sur un socle d'argent, sur un socle d'or. Le port de l'archevêque de Danemarck, c'est à dire un lion d'or sur un socle d'argent, sur un socle d'or.*



The Italian portion (f. 98 ff.) opens with a handsome rendering of the arms of Urban VIII (pope from 1623 to 1644) dated 1626, followed by those of the Venetian Republic. Various princes, dukes, and provinces follow, before the arms of the kings of Sicily, Sardinia, Corsica, and Cyprus, and the historic arms of the Kingdom of Jerusalem. The later parts (f. 169 ff.) encompass the Low Countries, the Holy Roman Empire (with a glorious depiction of the arms of Ferdinand II, Holy Roman Emperor from 1619 to 1637), Switzerland, Hungary, Poland, the Balkans, and Scandinavia.

**At the very end comes a most interesting section of Asian and African arms,** including those of the Cham of Tartary, the emperor of Russia, ‘Mussulmanorum Imper[at]o[r]’, the king of Persia (‘Maximus et tremendissimus dominus omnium terrarum et marium orientis’), the emperor of China, the kings of Ethiopia, Congo and Morocco, and the ‘Indiarum imperator’.

*Provenance:* with the bookplate of Robert Dundas (1685–1753), Scottish lawyer and Member of Parliament; ‘Dundas installed an upper-floor library room at Arniston House, designed by William Adam’ (*Book Owners Online*).

## EXCEPTIONALLY RARE HOBBS PUBLICATION

**38 HOBBS, Thomas.** A Supplement to Mr Hobbes His Works printed By Blaeu at Amsterdam, 1661 ... containing I. De mirabilibus pecci. II. Three papers to the Royal society against Dr. Wallis. III. Lux mathematica. IV. Prima partis doctrinae Wallisiana de motu censura brevis. V. Rosetum geometricum, sive Propositiones aliquot frustra antehac tentatae. VI. Principia & problemata aliquot geometrica, ante desperata, nunc breviter explicata & demonstrata. VII. A catalogue of the author's works. *London, printed by J.C. for W. Crooke, at the Green Dragon without Temple-Bar, 1675.*

Seven parts in one vol., 4to, pp. [2, general title], *De mirabilibus pecci*: [2], 20, *Three Papers*: [2], 3, [1, blank], with 2 folded typographic plates and copper-engravings printed in text, *Lux mathematica*: [8], 39, [1, blank], with copper-engraved folding plate and copper-engraved diagrams in text, *Prima partis*: 28, *Rosetum geometricum*: [4], 64, with 2 copper-engraved plates (of which one folding) and copper-engravings in text, *Principia & problemata*: [2], 44, with copper-engravings in text, *Catalogue*: [2]; woodcut ornaments and initials variously throughout; *Three Papers* trimmed at head (touching pagination), slight browning and the occasional spot, one or two paper flaws not affecting text; a very good copy in late nineteenth-century polished mottled calf, gilt red morocco lettering-piece to spine; a little rubbed, upper board detached. £12,000

**Exceptionally rare symposium containing seven works by Hobbes, unrecorded at auction.** The title-page, the first work (*De mirabilibus pecci*), and the catalogue of Hobbes's publications at the end were printed especially for this publication, while the other elements of the book gather the sheets of each original publication.

The bulk of this symposium gathers key moments in the dispute that raged between Thomas Hobbes and John Wallis from 1655 until Hobbes's death in 1679. It 'was one of the most intense of the "battles of the books" in seventeenth-century intellectual life. The dispute was principally centred on geometric questions (most notably Hobbes's many failed attempts to square the circle), but it also involved questions of religion and politics ... Wallis's primary motivation was not so much to refute Hobbes's geometry as to demolish his reputation as an authority in political, philosophical, and religious matters ... Ward and Wallis both defended the institutional autonomy of the universities, arguing that the reformers' portrayal of them was inaccurate and uninformed. They expressed particular horror at the thought that the civil sovereign could order "the Publicke reading of [Hobbes's] Leviathan in the Universities". Both men held that the universities were fully capable of exercising their proper educational function without excessive external interference from the state: no subversive doctrines were taught, the authority of Aristotle was hardly absolute, and the new science was an object of intense study. This project nevertheless required a sort of conceptual balancing act because both Savilian professors had been intruded into their chairs by the Parliamentary visitation in 1649. They

a transgressi  
a natura aequa ad  
saxam.

Admoti exceptam digito deprendimus esse  
Nec lapidem, nec aquam, verum media inter utrumq;  
Natura, qualis; tenax humore farina.  
Dei tunc intentor dum transfuga lymphis, lucerna  
Curte perplexa suadem exire Caverna.  
Sed prius ad leuam reuocantes, audiq; saxo  
Obducimus plans, Furis, nullis; madentem  
Rore Poli thalamum, lecti, lajanis; capaccm,  
Inspicimus. Superis tum deuam reddimus oris.  
Jam tepido fessos ardore rigauerat artus,  
Scandentiq; grauis labor, & formido cadendi.  
Reptantibus; manus oblecterat humida tellur.  
Verum ante ora specus turba officiosa, lauandis  
Praebat manibus peruisitam floribus undam.  
Scilicet exigitur tacite pro manere nummus.  
Refle. Namq; herent sordes utrumq; laeuentur  
Ni (quamquam leuibus) referatur gratia domis.  
Omnia jam Pecci Miracula vidimus Alti,  
Buxtonamq; iterum perlatis, & cito praefatis  
Adducuntur equi, nos qui inter nubila uelatis,  
Solliciti; decem numerantes millia passuum,  
Per non insignes Chelmarton, Sheldon, & Ashford,  
Ad Chatworth referant celerem Derocentis ad undam.

FINIS.

LONDINI:

Excudebat J. C. pro Gulielmo Crook, ad Signum Discouisi  
Vindis in Vico vulgo vocato, Elthout  
Temple-Bar, 1675.

# Three PAPERS

Presented to the  
**ROYAL SOCIETY**  
Against Dr. WALLIS.

Together with  
**CONSIDERATIONS**  
ON

Dr. Wallis his ANSWER to them.

By THO. HOBBS of Malmshury.



LONDON:

Printed for the Author; and are to be had at the Green  
Dragon without Temple-bar, 1671.

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FINIS.

## A CATALOGUE of the WORKS of Mr. HOBBS.

- 1 Thucydides Translated out of Greek into English. Folio.
- 2 De Mirabilibus Pecci, in 4<sup>o</sup> a Latine Poem. 1670.
- 3 Humane Nature, in 12<sup>o</sup> Engl.
- 4 De Corpore Politico, in 12<sup>o</sup> Engl. 1650.
- 5 Elementa Philosophica de Cive, 12<sup>o</sup> Lat. Printed 1642.
- 6 Idem in English in 12<sup>o</sup> Printed 1651.
- 7 Of Liberty and Necessity, 12<sup>o</sup> 1654.
- 8 The Case stated betwixt Bp Bramhall and Mr. Hobbes, about  
Liberty, Necessity, and Chance, 4<sup>o</sup> Engl. 1658.
- 9 De Corpore Philosophia, 8<sup>o</sup> Lat. 1655.
- 10 Idem in English 4<sup>o</sup> with six Lessons to the professors of Ma-  
thematicks in Oxford. 1658.
- 11 Leviathan, folio Engl 1650.
- 12 Idem in Latine Printed at Amsterdam, 4<sup>o</sup>. 1661.
- 13 Dialogus Physicus, 8<sup>o</sup> Lat.
- 14 Dialogus de Artibus, 4<sup>o</sup> Lat.
- 15 De Homine, 4<sup>o</sup> Lat.
- 16 Examinatio, Matb. 4<sup>o</sup> Lat.
- 17 Mr. Hobbes Considered, 8<sup>o</sup> Engl.
- 18 Signa, or marks upon Dr. Wallis, 4<sup>o</sup> Engl.
- 19 Circulat. Cube, 4<sup>o</sup> Lat. 1667.
- 20 De Principio & Ratione Geomet. 4<sup>o</sup> Lat. 1666.
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bac tentate, Lat. 1671.

23 LXX

consequently owed their positions to an exercise of sovereign power that (in their assessment) was no longer warranted in the 1650s. To whatever extent Hobbes's critique of the universities might seem persuasive to a contemporary reader, Wallis was motivated to show that the Hobbesian programme was an amalgam of error and fallacy. Hobbes's geometry was therefore a tempting target for Wallis's attack ... Although Wallis was successful in showing the inadequacies of Hobbes's geometric endeavours, he failed in his quest to discredit the Hobbesian philosophy *in toto*' (Jesseph, 'Geometry, religion and politics: context and consequences of the Hobbes–Wallis dispute' in *Royal Society Notes Rec.* 72, no. 4 (2018), pp. 469–486).

**ESTC counts a mere twelve copies worldwide** (Cambridge and Oxford owning four, then Durham and Dr Williams's in the UK, and Newberry, UCLA, Union Theological Seminary, and Yale in US).

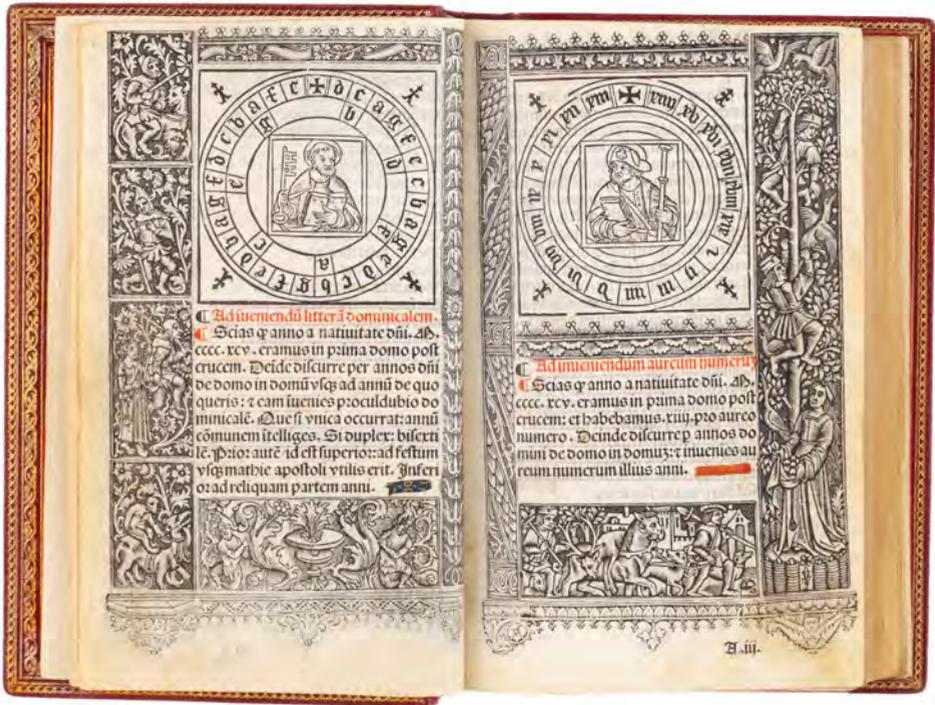
ESTC R31534; Wing H2262; Macdonald & Hargreaves 106 (which includes 9, 69, 70, 71, 74, 72, 83).

A  
S U P P L E M E N T  
T O  
M r . H O B B E S  
H I S  
W O R K S

Printed by B L A E U at *Amsterdam*, 1661.

Being a third V O L U M E,

- Containing
1. *De Mirabilibus Pecci.* 1675
  2. *Three Papers to the Royal Society against Dr. Wallis.* 1671
  3. *Lux Mathematica.* 1674
  4. *Prima partis Doctrinae Wallisiana de Motu Censura Brevis.* 1671
  5. *Rosetum Geometricum, sive Propositiones aliquot frustra antehac tentate.* 1671

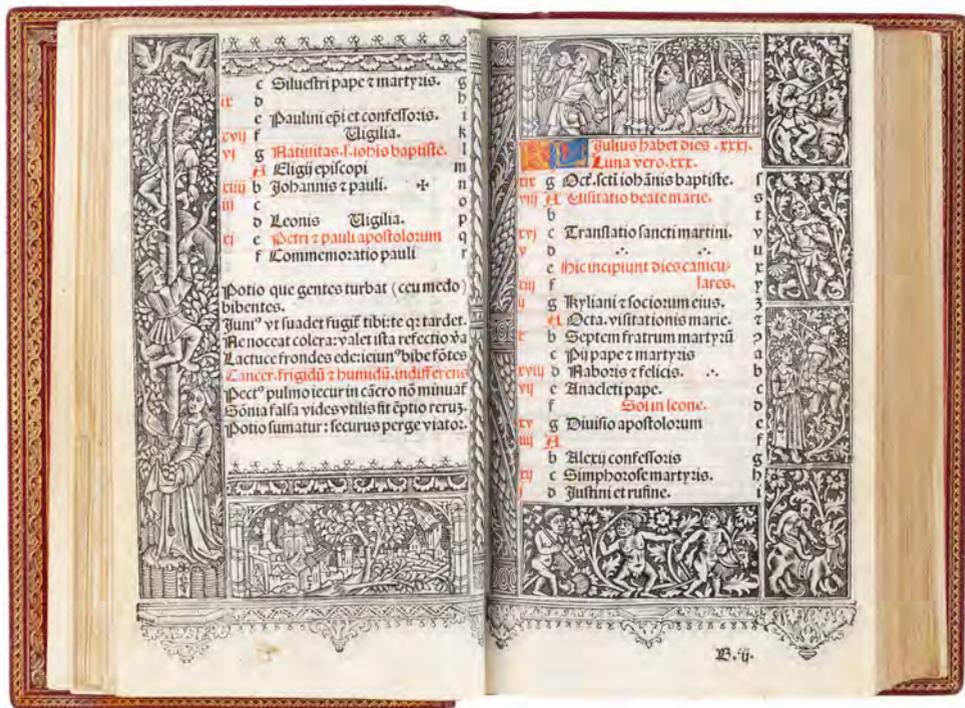


## UNRECORDED AND CENSORED

39 [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 prayer in Spanish 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).

stum in colum  
 discipulos suos  
 i: tibi gratias  
 benedico: teq  
 ueso tenebras  
 e: z accende in  
 em sanctissimi  
 regnas. **Oratio**  
 enitū: te filius  
 n sciti parady  
 itatez toto cor  
 n<sup>o</sup> atq; benedi  
**B**ndicam<sup>o</sup>  
**L**audem<sup>o</sup> et  
 ecula. **Oratio**  
 de<sup>o</sup> qui dedisti  
 ssiōe vere fidei  
 gnoscere z in  
 rare vnitates;  
 i firmitate: ab  
 duersis. Per  
 Amen.

uoz. Ad ve  
 nio. **Psalm<sup>o</sup>.**



CARREVENI  
 PHOIAS

**D**ilexi quoniā exaudiet do  
 minus: voce; ofonis mee  
 z iclinauit aurē suā mi



A prayer in Spanish appears on t3<sup>v</sup>-t4<sup>r</sup>, 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 t3<sup>v</sup> 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 (f5<sup>r-v</sup>) and to St Gregory (s7<sup>r</sup>), the rubric to the office of St Barbara (r5<sup>r</sup>), and verses on the Immaculate Conception (t5<sup>v</sup>).

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

#### A CATALAN INDULGENCE FOR THE REPAIR OF THE CATHEDRAL OF LÉRIDA.

40 [INDULGENCE]. Letter of Indulgence (*in Catalan*), incipit 'A Honor ...', granted by Cardinal Luis de Milá, Bishop of Lérida. [*Lérida*, Heinrich Botel, c. 1498].

Broadside (331 x 220 mm), printed in gothic letter, 31 long lines; formerly folded, in fine condition, in a lettered buckram portfolio. £34,000

**Extremely rare incunable indulgence granted by Luis de Milá, Bishop of Lérida**, in favour of the living (as opposed to the dead; *see below*) to gather funds for the repair of the old Cathedral of Lérida, printed at Lérida, the second city of Catalonia, about one hundred miles inland from Barcelona.

**H**onore e gloria de nostre senyor deu ihesu cristi p dela gloriofa verge maria mare sua e de aqua benoictissima religio del sant bap en lo qual nre  
senyor fench p la verge maria embolcat e mudat e encara p honos de aqua sca reliquia dela spina la qual fench posada en lo cap de nre redemptor e sal  
uador ihesu cristi e p saluacio dela aica de tot fel crentia. Nos don J. ops del mila pla gracia de deu scaronal de santificre e bnfice de leyda confite  
rat la gr gona quela nra eglisea e ieu catedral de leyda feu p lo gran incoeni e cremamet dela sacristia de dita eglisea en la qual quasi totos los capes  
de or capes vestimets creus calxes e altres molts canamets ola dita nra eglisea se cremare. e agrimate cofreosada la obra del coz de dita nra eglisea  
lo qual de pient fe fa: visita la gran depesa ierie qn impossible de poderse acabar e cofreosada encara altres moltes obras que se spera n fer sens la  
q ia se son fetes haué acordat ab epifia volutat e consentimets de nostros frare los dega canoges e capitol dela pouta nostra eglisea de atozar la presté  
indulgencia: ab la qual a tots aqls qui la pedan pagat dos sous por quicel de els a salut de lura aicas los atregal les cofes seguras. E pmeramet los donat  
facultat de elegir cofreos: secular e religios que puicque absolve de ql se vule sentencia de excoicacio a iure vel ab homie a nos refermada. E de homicidio  
casual e de queiuel altres peccata: crims: delictos: e excessos p enozmes q se sola qla abolucio sia refermada a nos altres. E qe qlos puicque absolve los qui ha  
blasfemat de nre sepor deu elos sato. E qe q puicque absolve los qui sera casats amagadomét. E los q ha mént carn en qreima qreceptos o altres becnias  
manats. E qe q puicque absolve los qui haurá metat carn o beurevi de moros e foat a ferlos honos al foterar o aics sues bodas. E qe los qui haurá mort  
o offegat p negligencia en lo lit los sila. E qe los qui haurá fet fals testimoni fatiffet empo pumer la pt lesa. E qe los qui haurá posat focy ales cases o  
blats o enles cofes sigrades pfer algu maleficio. E qe qui illicitamét tóras los bens daltre abque se feta satisfaccio ala pt si feta certa: sino quea copoie  
ab lo comillari dela pnté indulgencia. E qe los qui haurá fet rollés e altres maldicions e invocará los malos espirts pfer algu mal. E qe a tota  
o altres becnatges p fer afolar les bones pantiades. E qe los qui illicitamét haurá hagut part ab purés comares o ab mages o religioses. E qe a tota  
eclesiastichs que no haurá dits debitament les hores canonicas. E qe los qui comitret peccat de lura en les egliseas o en los entredits en temps de entredit  
qui terran cocubines ab que les leyen e tomen ab ses milles. E qe los que puen oir missa lo dia dela celebracio de son matrimoni en temps de entredit  
p nos impoat publicamét e ayó ab portes obertes e ab capanes sonants. E qe los se benoito eclesiastichs seculars en temps de entredit p nos im  
poat publicament les portes obertes campanes sonites: excoicatos empo los excoicatos e los entredits o aquela o excoicatos de q la lo entredit fench p  
fat. E encara mes los atozam altres gracias e perrogatiuas p nos ocoicades p especificades cala builla dela nostra indulgencia los quals p no esser p  
litos asi no posam. E qe los atozam tots los goons e gracias atozadas p nos e per nostros pdecessores e deques cov mabea plo sint part en vene  
radio de aquela gloriofa reliquia del sant bap e dela santa spina. E no res méys atots a aquels qui dita indulgencia pntezan los sem picipants en totes  
les milles: sacristias: hores canonicas: diurnes e nocturnes: de iunias e vigillias: e en qualicunq altre becnias: que en la nra eglisea cathedrale: en totes  
haucu pagat o pda la dita indulgencia: vos donam totes les sobredites gracias abla pnté.

Forma absoluciois.

**Q**uod si creatur tui. n. Dominus noster ihesus christus te absoluit. Et ego auctoritate ipsius et beatorum petri et pauli dei domini episcopi michi commissa  
et tibi in hac parte concessa. absoluo te ab omni vinculo excoicacionis maioris vel minoris vel interdicti et in omnibus casibus tibi concessis: et restituo  
te comunioni et pceptiati fidelii necnon sancte matris ecclesie. Interd absoluo te ab omnibus peccatis tuis michi concessis: et oblitio cu circuli  
qis cop quomodo vel qualitercuq offendi: hi creatorem tuum et proximum tuum. In nomine patris et filii et spiritus sancti amen.

The indulgence was printed by Heinrich Botel, who introduced printing to Barcelona and was responsible for the Aristotle of 1473, possibly the earliest book printed in Spain. In 1476 he moved to Zaragoza, and finally in 1470 to Lérida where he continued to print sporadically. This is the last known work from his press.

Botel printed at least two settings each of two separate indulgences designed to gather funds for the rebuilding of the sacristy of the cathedral of Lérida. The difference between the two indulgences is that one, as here, is for the living (promising, that is, absolution for various sins, some of them specified) and the other for the dead (for whose souls commemoration in prayers, masses, offices of the dead, and so on, was purchased by relatives). The two versions are easily distinguished by the first words, 'A exaltacio' for the dead and 'A honor' for the living, and the ensuing texts.

GW M23398; Goff M-569; ISTC im00569000. **Only two other copies are known**, at Barcelona and the Huntington Library. This copy was formerly item 653A in Maggs's catalogue *Bibliotheca Incunabulorum* (1921).

*A full description by Dr Martin Davies is available on request.*



NICOLAI JOSEPHI JACQUIN  
SELECTARUM STIRPIUM  
AMERICANARUM  
HISTORIA

IN QUA

AD LINNÆANUM SYSTEMA DETERMINATE,  
DESCRIPTAÆQUE SISTUNTUR PLANTÆ ILLÆ QUAS  
IN INSULIS MARTINICA, JAMAICA, DOMINGO, ALL  
ISQUE ET IN VICINÆ CONTINENTIS PARTE,  
OBSERVAVIT RARIORES, ADJECTIS  
ICONIBUS AD AUTORIS ARCHETYPA  
PACTIS.

A STUNNING MASTERPIECE  
FROM THE GOLDEN AGE OF BOTANICAL ART

**41 JACQUIN, Nikolaus Joseph, Freiherr von.** Nicolai Josephi Jacquin selectarum stirpium Americanarum historia in qua ad Linnaeanum systema determinatae descriptaeque sistuntur plantae illae quas in insulis Martinica, Iamaica, Domingo, aliisque et in vicinae continentis parte, observavit rariores; adjectis iconibus ad autoris archetypa pictis. [*Vienna, 1780-81*].

Large folio (468 x 327 mm), pp. [2], 136, [4, list of plates] (comprising manuscript title-page and letterpress text), followed by 264 plates of watercolours (of which 2 folding, all numbered in pencil, the first 7 with pencilled captions); very occasional light marks, light crease to corner of plate 85, a little foxing at head of plate 101, both folding plates (209 and 215) with short closed tear to fold (not touching images); an excellent clean and crisp copy in contemporary diced russia by C. Kalthoeber of London (his orange label to front free endpaper), richly gilt borders to covers composed of fillets, Greek key and foliate rolls, with cornerpieces, spine in compartments richly gilt, lettered in the second, gilt board edges and turn-ins, gilt and marbled edges, marbled endpapers; very neatly rebaced with original spine laid down, slight abrasion to upper board, a little wear to corners (neatly repaired). £145,000

**The truly spectacular ‘deluxe’ second edition of Jacquin’s *Plants of the Americas* with 264 leaves of watercolour illustrations, ‘one of the most beautiful and intriguing botanical books of the eighteenth century ... [and] indisputably one of the rarest’ (Mills, p. 10), from the celebrated libraries of George Hibbert (1757–1837) and Beriah Botfield (1807–1863).**

In 1754 Jacquin (1727–1817) was sent by the Holy Roman Emperor Francis I on a collecting expedition to the West Indies and South America to bring back plants and animals for the imperial gardens and menagerie at Schönbrunn Palace in Vienna. The trip lasted four years, with stops at Martinique, Curaçao, Santo Domingo, Jamaica, Cuba, Venezuela, and Colombia. In spite of numerous setbacks – including losing most of his herbarium to termites, contracting yellow fever, running into English pirates, and falling from a cliff onto a cactus – Jacquin returned to Vienna in triumph in July 1759. His botanical legacy is immense: he ‘was the first writer in German to utilize to any large extent Linnaeus’s binary nomenclature, and was foremost in his time with respect to the number of new species described precisely and in a consistent way’ (*DSB*). Dubbed the ‘Austrian Linnaeus’, his descriptions are still valid today.



Jacquin published the first edition of his *Selectarum stirpium Americanarum historia* in 1763, illustrated with 184 uncoloured plates by Joseph Wagner after his original drawings. Impressive as this is, it pales by comparison with this second edition, which has variously been described as ‘extravagant’ and even ‘eccentric’. While the text is substantially the same, though updated to take account of the 1774 edition of Linnaeus’s *Systema* and with descriptions of a further thirty-one species, **what sets it apart are the beautifully painted title-page and 264 breathtaking original watercolour plates**, mostly depicting single species life-size, with the final six showing details from nearly one hundred further species.

**Only a handful of examples were produced, almost all now in institutional libraries, with none appearing for sale in the past twenty-five years.** Mills lists thirty-one copies held in thirty institutional libraries around the world, together with one copy in private hands sold at Sotheby’s in 1987 (a presentation copy to Maria Feodorovna, Tsarina of Paul I, from the library of Robert de Belder), later resold at Christie’s New York in 1997. The only other copies in auction records are a duplicate from the Austrian National Library sold at Christie’s in 1993, and our copy, sold at Christie’s Botfield sale in 1994. The beautiful title-pages in surviving copies vary considerably, with Mills documenting ten distinct designs, the one present here being the most common (his letter A), decorated with marigolds, lilies, irises, dianthus, poppies, and passion flowers, with a red admiral butterfly and a house fly. It is likely the work of Joseph Hofbauer, whose signature appears on the Morgan Library copy, and who worked with Jacquin on his *Icones plantarum rariorum*.

The extraordinary watercolour plates are as alike between surviving copies as the artists could make them, being deliberately intended to resemble specimens. **They are likely by the two outstanding Austrian botanical artists Franz and Ferdinand Bauer**, whose signatures appear on some copies. The two brothers settled in Vienna in 1780, and their presence in the city may well have inspired Jacquin to produce this exquisite edition. Franz (1758–1840) would later serve as ‘flower painter’ at the Royal Botanic Gardens, Kew, and as ‘botanick painter’ to George III, while Ferdinand (1760–1826) is famous for his contribution to *Flora Graeca* and for the paintings he produced on his voyage to Australia with Matthew Flinders.

‘It is the second edition ... that continues to delight us with its aesthetic qualities and images; continues to be of value for the scientific information it contains, particularly since many of Jacquin’s original drawings have now apparently been lost; and, not least, fascinates and frustrates us with the story of its production’ (Mills, p. 12).







*Provenance:* from the library of George Hibbert (1757–1837), merchant, amateur botanist, and renowned collector; sold by Evans of Pall Mall at the Hibbert sale, March to June 1829, as lot 4380 (“This work is of the greatest rarity”) for £31:10 to the London dealers Payne & Foss; purchased from them by Beriah Botfield (1807–1863), Shropshire industrialist, MP for Ludlow, and member of the Roxburghe Club, passing on his death to the Thynne family of Bath; sold by Christie’s London at the Botfield sale of 30 March 1994, lot 70.

*Binding:* in a handsome binding by the London-based German binder Christian Samuel Kalthoeber (fl. 1775–1817), who was ‘highly respected and sought-after’ (*Oxford Companion to the Book*). The copy at the New York Botanical Garden, available digitally on the Biodiversity Heritage Library, is also bound by Kalthoeber.

Nissen 980; Pritzel (2nd ed.) 4363; Sitwell & Blunt, p. 105; Soulsby 646b. See Christopher Mills, *Plants of the Americas: the second edition of Nikolaus von Jacquin’s Selectarum stirpium Americanarum historia; commentary* (London, Folio Society, 2016).



THE DEATH OF THREE-FINGERED JACK,  
SHAKESPEARE, A SCOTTISH SEX CLUB,  
AND THE PROGRESS OF THE REVOLUTIONARY WAR

42 [JAMAICA]. The Royal Gazette. Kingston: Published by David Douglass and William Aikman, Printers to the King's most excellent Majesty, for Jamaica and its Dependencies ... [– Supplement to the Royal Gazette] ... Nos. 90–138, 6 Jan 1781 to 1 December 1781.

4to, a bound collection of 29 complete issues (comprising a four-leaf *Gazette* and a four-leaf *Supplement*, or, for issues 97–8 a *Gazette Extraordinary* and a *Gazette*, and for 113 a *Gazette*, *Supplement* and *Postscript*, with news of the Battle of Cape Henry), 13 partial issues (either *Gazette* or *Supplement* but not both), and 14 other imperfect parts (lacking one or more leaves); numerous small woodcut illustrations, particularly in the sections devoted to shipping news and runaway slaves; issues 90–93 and 137 thumbled and worn with some loss to edges (more substantially to first leaves of issue 90), some stains and short tears elsewhere (with occasional loss); the imperfections notwithstanding, a very good collection; remains of a worn calf spine, covers wanting. £9500

**An exceptional run of very rare Caribbean weekly newsheets from the years of the American War of Independence**, containing frequent updates on the conflict up to the first news of the British defeat at Yorktown; wanted notices for runaway slaves; advertisements for meetings of the erotic gentleman's club, the Beggar's Benison; and regular playbills for the American Company, the first fully professional theatrical company in America.

The publishers were William Aikman, a Scottish-born printer and bookseller who had previously operated in Annapolis, Maryland, and David Douglass, a former actor and co-founder of the American Company. Together they set up the *Jamaica Mercury, and Kingston weekly Advertiser* in May 1779 (numbers 1–49), which changed its name with issue 50 to *The Royal Gazette*, and continued well into the nineteenth century. The present run covers most of volume III for 1781 (which begins with issue 90). **Surviving examples of *The Royal Gazette* are of great scarcity, particularly for the eighteenth century, and for the year 1781 we can trace the British Library only.**

The contents take a similar format in each issue, both parts devoted to advertisements of ship arrivals (advertising and soliciting cargo), notifications of debts, and lists of recently imported goods and of lost or stolen property, interspersed with local and international news, proclamations, and serialized extracts. A full page is usually given over to wanted notices for runaway slaves (often illustrated with generic woodcuts), to reports of runaways caught and as yet unclaimed, and to advertisements for 'negroes wanted'. The runaways, often given offensive generic names like 'Quashie', are described by physical characteristics, brands and scars, former owners and likely whereabouts, with rewards

112—

Kingston, June 9, 1781.

THE SHIP

**MOLLY,**

JOHN JORDAN, Master; will carry about 400 cask, mounts 18 six pounders, is copper sheathed, and sails remarkably fast; will positively sail from this in a week, with freight, for *Martha Bice* and *Montego-Bay*. Loads for LIVERPOOL, at *Port-Maria* and *Arnots-Bay*, to sail soon after the present fleet, or as soon as loaded, in company with some strong armed ships, and is warranted to carry six y hands. For freight apply to said Captain on board his ship, or at the store of

*Lake & Downward.*

Who have for SALE, imported

in the above Vessel, a fresh assortment of

**DRY GOODS,**

Some bread, flour, candles, cordage, &c. &c. and have also for sale, some excellent Madeira wine in hogsheds and quarter cask, and a few barrels of pitch and tar.

Kingston, June 8, 1781.

**TO BE SOLD,**

A valuable, stout, likely

**NEGRO MAN,**

About eighteen years of age,

That has been used to the Sea.

*For Particulars, enquire of the Printers.*

112—

Kingston, June 9th, 1781.

**WANTED TO RENT,** a small HOUSE, with Stabling and Chaise house.

*To be sold, a pair of large***PIER GLASSES,**

Forty-three inches by Eighteen. Enquire of

**THOMAS ADRIEN.**

112—

JUNE 6, 1781.

**STOLEN OR STRAYED,**

from *Up Park Camp*, about ten days ago, a Brown Dun GELDING, about 14 hands high, with a black mane and tail, his tail rather long and thin of hair.—

Whoever brings said Gelding to *Lieut. Duke* of the 85th regiment at *Up Park Camp*, shall receive

a PISTOLE REWARD, with all reasonable charges.

112—

Spanish-Town, June 6th, 1781.

**RUN AWAY** from the Subscriber, about two months ago, a Negro Fellow, named

**Y A R M O U T H,**

By trade a Carpenter, of the *Coromantee* Country, marked on both Shoulders P D.—He sometimes goes by the name of **JOE**, or **JOE FRANCIS**, under which names he may go to the Northside, where he is well acquainted, and may attempt to go off the island: he is a tall, well-made fellow, and has rather a down look. A reward of a **HALF JOE** will be given for apprehending him, and putting him in any of the goals of this island; or, a reward of **TWENTY POUNDS** will be given on conviction of any white person who harbours or conceals him; or, **TEN POUNDS** on conviction as aforesaid, of any person of colour, free or a slave. And all Captains of vessels, and others, are hereby warned not to take him off the country, as they may depend, on proof, that they will be prosecuted to the utmost rigour of the law.

**PETER DALTON.**

given for their apprehension. Perhaps the most famous Jamaican runaway of the time was 'Three-Fingered Jack' (aka Jack Mansong), leader of a band that waged a campaign against the British government of the island; he later inspired a successful pantomime, *Obi, or Three-Finger'd Jack* (1800). A series of government proclamations against him are printed here, followed in the *Supplement* to issue 93 by the report: 'We have the pleasure to inform the public of the death of that daring freebooter Three-Fingered Jack. — He was surprised on Saturday last, by a Maroon Negro named John Reeder, and six others ... refusing all submission, till having received three bullets in his body and covered with wounds, he threw himself about forty feet down a precipice...'

News from the American war came piecemeal to Jamaica, months late by ships from London, or sooner via arrivals from other islands or the North American seaboard in the form of letters or anecdotal reports, though there are more accurate details of naval prizes taken, French and Dutch as well as American, and brought to Jamaica. Some issues contain quite extensive articles of 'American Intelligence' — 14 April for example has 6 columns on the movements of Cornwallis, Tarleton, Arnold and Simcoe, while several issues in May carry the news from March of Guildford Court House (a win for Cornwallis but at great cost). Some 'rebel' correspondence is also included, generally aimed at their discredit (issue 100 carries a letter from Hancock to Washington for example). Alongside these is a serialized *History of the American War*, by now several years behind the time. The first intimation of Cornwallis's surrender at Yorktown comes as an aside on 17 November: 'When Capt Webb was at St Thomas's, a report was circulated there, that an attack had been made on Earl Cornwallis by the combined French and American army, which was repulsed with great slaughter...'. The surrender was not confirmed until 22 December 1781 (that issue not present).

171—184

Kingston, May 28, 1781.



**FOR SALE,**  
On *Wednesday the 6th of June next*  
ON BOARD THE SHIP  
**WILLIAM,**  
Capt. *William David*, from ANAMABO, Three  
Hundred and Twenty choice young *Cormorants, Fan-  
ter, African, and Akim*  
**SLAVES.**  
By *COFFELS and AQUILAR.*

112—113

Kingston, June 2d, 1781.



BY

**FOR SALE, on Monday**  
the 11th instant, on board the  
Ship *NANCY*, Capt. *JAMES*  
*PAISLEY*, Three Hundred and  
Twenty choice *Cormorants, Fan-  
ter, African, and Akim*  
**NEGROES,**  
*Robert Hibbert.*

112—

JUNE 6, 1781.



PISTOLE REWARD,

**STOLEN or STRAYED,**  
from *Up Park Camp*, about ten  
days ago, a Brown Dun **GEL-  
DING**, about 14 hands high, with  
a black mane and tail, his tail  
rather long and thin of hair.—  
Whoever brings said *Gelding* to  
*Lieut. Dale* of the 8th regiment  
at *Up Park Camp*, shall receive  
DOLLARS, with all reasonable charges.

106—

Kingston, April 23, 1781.



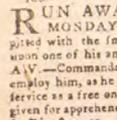
RUN AWAY from the

**SURPRIZE**  
LETTER of *MARSH*, last Saturday, a *Mu-  
latto Man*, named **JAMES GREEN**, born  
in *Virginia*, is bred a *Tanner*, about 25 years  
of age, five feet, five inches high, had on when he went  
away, a *blue* coat, over a new *tailor's frock*, with  
a pair of *Trowsers*.  
Also, Run away from said ship some  
weeks ago, a *black* *Virginian Slave*, named **LEVEN**  
**MORRIS**, lately advertised in the *News-paper*,  
they both speak good *English*. Whoever brings back  
either of these fellows, or gives information where they  
may be found, or discovers the *Crimp* that may have  
shipped them off, or the captain who received them,  
shall have a reward of **TWO GUINEAS**, by applying  
at the *Coffee-House*. 20

**GIDEON DUNCAN.**

106—

St. David's, April 25, 1781.



RUN AWAY from the

subscriber, last  
**MONDAY**, a *Negro* *Male* boy named **SAM**,  
pitted with the small *pox*, the mark of an *old* *fort*  
upon one of his *shoulders* and marked on the *shoulder*  
*A.V.*—Commanders of vessels are requested not to  
employ him, as he is an *artful* *rogue* and may offer his  
service as a *free* one. A **PISTOLE** reward will be  
given for apprehending him, on applying to *J. WATZ*,  
in *Kingston*, or  
**J. DONALDSON.**

98—

Kingston, February 26, 1781.



RUN AWAY, on Sunday the 18th inst.

a *Negro* *Boy*, named **JOE**, about 20 years  
of age, a *Creele* of *Barbadoes*, speaks good *English*,  
is a *cunning* *artful* fellow, and may endeavour to get  
off in the *Fleet*, as he has been used to work on board  
of ships in the *harbour*.—A reward of **TWENTY**  
**PISTOLES** will be given, on sufficient proof of his  
being harboured or employed by a white person, or  
**TEN POUNDS**, if a *free* *Negro* or *Mulatto*.  
**Jonathan Pearson.**

96—

Kingston, 24th February, 1781.



RUN AWAY,

the 26th of November last,  
A *Negro* *Man*, named  
**S A M,**  
He is a *Creele* born, a very stout,  
able well-made *Negro*, about  
five feet, eight inches high, very  
black skin, low forehead, and thick neck; he is ap-  
parently every thing you can find him about: Is the plant-  
ing, fencing, and railing business he can handle the  
axe and saw pretty well, though left-handed. He is  
very well acquainted with almost every part of the  
island and assisted himself before for a considerable  
time, and said he was then with the *Maroon* *Negroes*.  
He is very fond of gaming and is often in parties of  
idle fellows, beating *cutler*, &c. and is supposed to be  
somewhere about *Spanish-Town*, or *Kingston*.—  
Whoever will apprehend said *Negro*, and deliver him to  
the subscriber, or secure him in any part of this  
island, giving information thereof to the subscriber,  
shall receive **FIVE POUNDS** reward from  
**RICHARD MILES.**

87—

Kingston, 24th December, 1780.



WANTED immediately,

to lease or hire, for six, twelve,  
eighteen months, or two years  
certain, from ten to fifteen able  
**FIELD NEGROES,**  
who have been used to *Plantation*  
*Work*.—They are to be em-  
ployed in *Liguana*, cutting *fire*  
*wood*, and making *Lime*.—The hire will be paid  
quarterly, in *Cash* or *Navy Bills*.—Any person that  
has such *Negroes* to dispose of, will please apply to  
**JAMES STEINSON,**  
At his *Lime-house* in *Kingston*. 3

111—114

Port-Royal, May 25, 1781.



EDWIN DENNIS,

**RUN AWAY** from my  
service, a likely young fellow,  
named **DICK**, marked on one  
or both *shoulders* **DD**; formerly  
the property of the *Honourable*  
*Duc de Devon*, Esq. deceased.  
Whoever will bring him to the  
subscriber at *Port-Royal*, or to  
*EDWIN DENNIS*, Esq. *Salt Ponds*, shall be handsomely  
rewarded.—It is unnecessary to forewarn any Captain  
of any vessel whatever from carrying him off this island,  
or from harbouring or employing him, as they may de-  
pend upon the severest penalties being prosecuted against  
them that the law prescribes.

*Tho. Dennis.*

86—

Kingston, December 15, 1780.



ABSCONDED about four

weeks ago from the subscriber's  
property at *Port Royal*, a *Negro*  
*Man* named **PLYMOUTH**, rather  
clearly, much pitted with  
the small *pox*, marked **DC**  
diamond on top of his *shoulders*,  
and both ears cropt. He is sup-  
posed to have taken the route of  
*Juan de Bolis*, or near about that *vicinity*.—Who-  
ever apprehends, and secures him in the jail of this  
*Town*, or will deliver him at the above property, shall  
have forty *dollars* reward, besides all reasonable charges  
—and whoever can trace where he is harboured or  
concealed, shall, on conviction of the offender, receive  
a bounty of **TEN POUNDS** from  
**Thomas Staokes Harris.**

103—

Annotto-Bay, Run April 7, 1781.



RUN AWAY,

LAST NOVEMBER,  
A *Creele* *Negro* *Man*, named,  
**CASTALIO,**  
(but goes by the name of *Cuffee*)  
He was formerly the property of  
*James Ogle*, and by her left  
*Carpeteer*, late of the Parish of *St. George*,  
to *William Marc*, late of the Parish of *St. George*,  
in *Kingston* last February, and confined in the *Work-  
house*, and in taking him over to this island he made  
his escape and has not since been heard of. He is sup-  
posed to be often at *New Garden* *Mansion* in *Wig-  
more*, where his mother lives, or jobbing as a *Car-  
penter* in *Kingston*, being bred there as that *is* said.  
He is a *middle* aged *Yellow*, of a *very* low complexion,  
and has a *small* lump over his right eye. Whoever ap-  
prehends the said *Negro* and confines him in the  
*Work-house*, or brings him to the subscriber, in the  
Parish of *St. George*, shall receive **TWO PISTOLES**  
reward, and whoever will discover by whom he is  
harboured or concealed, shall, on conviction of the  
offender, receive **TEN PISTOLES** reward.  
**DAVID SUTHERLAND.**

11—

Kingston, 2d June, 1781.



RUN AWAY

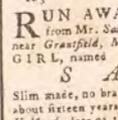
From the subscriber about six  
weeks ago, a *black* *Man* named  
**GEORGE**, lately the property of *Mr.*  
*Charles Lovin*, marked on one or both  
of his *shoulders* **G. L.**—by trade a *barber*.  
He is supposed to be harboured by his relations at  
*Mr. Croft's* *Mansion*, in *St. John's*. If he does not  
immediately return, the *Subscriber* agrees will be set  
out to apprehend him; and a reward of *Free* *Passes*  
will be given to any person who will bring him to the  
subscriber, or lodge him in any of the goals of this  
island.  
**E. B. LOUSADA.**

N. B.

As he will probably attempt to get off the  
island, all Captains of vessels are hereby cautioned  
against receiving him on board; as they will be pro-  
secuted to the utmost rigour of the law.

103—

Kingston, April 7, 1781.



RUN AWAY, about a Month ago,

from *Mr. Samuel B. Bradley*, of *Cottage-Corner*  
*near Grandfield*, *Manchester*, a *Creele* *NEGRO*  
*GIRL*, named  
**S A L L Y,**  
Slim made, no brand mark, but a *scar* upon her arm,  
about sixteen years old, did formerly belong to *Mrs.*  
*Hafford*, late of this island. Whoever secures her in  
any of the Goals of this Island, on giving notice to the  
subscriber, shall have **ONE PISTOLE** reward; or,  
on bringing her to the Subscriber, shall receive **TWO**  
**PISTOLES**; and whoever will convict any person of  
harbouring, concealing or employing her, shall re-  
ceive **TEN POUNDS** from  
**CHARLES WRIGHT.**

77—

Rich-Fort, October 14, 1780.

FOR SALE, in the Parish of *Portland*,

1200 Acres of choice *LAND*, known by the  
name of **SILVER SPRING**, with river *Grandy*  
running through the centre of it.—Also, 500 Acres  
in the same parish, lying on *Mr. James Brown*'s  
*Riomefield*, near *Golden Vale*; the soil is fertile, and  
abounds with *Timber* of the first quality.—The mode  
of payment will be made easy to the purchaser, on  
giving good security to the subscriber.  
**HUGH FORSITH.**  
Demands against *Capt. Forsith* will be taken on payment.

# SUPPLEMENT

## TO THE

# ROYAL GAZETTE.

Vol. III.

From SATURDAY, JUNE 9, to SATURDAY, JUNE 16, 1781.

N<sup>o</sup> 113.

### THEATRE.

By Permission of his Excellency the Governor,

FOR THE BENEFIT OF

**Miss WAINWRIGHT,**

This present SATURDAY, June 16,

WILL BE PRESENTED A NEW COMEDY,  
Written by Miss LEE, called, *The*

**CHAPTER OF ACCIDENTS.**

Woodville, Mr. HALLAM,  
Capt Harcourt, Mr. WIGNELL,  
Lord Cromer, Mr. MORRIS,  
Vane, Mr. GODWIN,  
Grey, Mr. WOOLLS,  
Jacob, Mr. MORALES,  
Gov. Harcourt, Mr. GOODMAN,  
Cosilla, Mrs. RAYNARD,  
Miss Morimer, Mrs. MORRIS,  
Warner, Mrs. HAMILTON,  
Bridget, Miss WAINWRIGHT.

A Prologue in the character of a Country Boy,

by Mr. GODWIN.

After the Play, an Epilogue in the character of Harlequin,

by Mr. GODWIN.

With an Interlude of COMIC DANCING.

TO WHICH WILL BE ADDED A FARCE,

(never performed here,) called, *The*

**ANATOMIST,**

OR

**SHAM DOCTOR.**

Monf. le Medicin, Mr. WIGNELL,  
Old Gerald, Mr. MORRIS,  
Young Gerald, Mr. WOOLLS,  
Martin, Mr. MORALES,  
Simon Burley, Mr. GOODMAN,  
Crispin, (the Sham Doctor), Mr. HALLAM,  
Angelica, Mrs. RAYNARD,  
Doctor's Wife, Mrs. HAMILTON,  
Waiting Woman, Miss STORER,  
Beatrice, Miss WAINWRIGHT.

Between the Acts of the Farce,

An Italian Hornpipe, by Mr. GODWIN.

TICKETS to be had of Miss WAINWRIGHT; at

the ROYAL GAZETTE-Printing-Office, and of Mr.

MORALES, in Prince's-Street.

Kingdon, June 8th, 1781.

**ALLEN'S CLARET**, a few Pun-

cheons of the very best, imported in the ANNA

MARIA, Captain Swain, to be sold reasonably by

*John Rowand Forrester* :

WHO SELLS

LONDON particular MADIRA WINE ? by the

PORT WINE — — — — — dozen.

MEYSON TEA, at 50s. per lb.

Men's and Women's SHOES

Direct ditto SILK STOCKINGS

INDIA TAFFETIES, LUSTRINGS, &c.

Black Pepper, Cinnamon, Nutmegs, and Misc

Mulhard, and Capers.

113-15 Kingdon, June 14, 1781.

By order of the Right Worshipful Sir PATER PARKER, Knight, Vice-Admiral of the White, and Commander-in-Chief of his Majesty's Ships at Jamaica; provincial Grand Master of the most Ancient and Honourable Society of FREE AND ACCEPTED MASONS under the Constitution of ENGLAND:

Notice is hereby given,

THAT the high Festival of St. JOHN the Baptist will be celebrated at Harmony-Hall on Monday the 23d of JULY:—The Brethren are therefore requested to assemble at the House of Brother ALLEN, at Nine o'Clock in the Morning precisely, and from thence to proceed to Church, where a Sermon will be preached by our Reverend Brother MORGAN. —Tickets for the Festival to be had of Brother Allen.

J. B. COLBURN, Gr. Sec.

As many Brethren, who have never visited any of the regular Lodges in this Island, may be desirous to join in the Procession; they are requested to signify their Intention to the Master of any regular Lodge, a Day or two before the Festival.

113-16 Kingdon, 16th June, 1781.

THE Subscriber, purposing to leave the Island with the next Fleet, desires all Persons who have any Demands against him, to render an Account thereof, that they may be settled and paid. — And he hereby informs those that are indebted to the late Partnerships of BRIGHT, MILWARD & DUNCOME — BRIGHT, DUNCOME, & SAUNDERS; — or BRIGHT & DUNCOME, that unless they immediately discharge their respective Debts, the most rigorous Methods will be adopted for the Recovery thereof.

DAVID DUNCOME.

Wanted to Hire,

EIGHT OR TEN

**ABLE NEGROES,**

To cut Wood at a small Distance from KINGSTON, at so much per Day, or by the Quarter;—the Hire to be paid by the Month or Quarter, as may be most agreeable to the Proprietor of the Negroes. — For Particulars, enquire at this Office. 113-17

112-173 GENERAL POST OFFICE ?

JUNE 9th, 1781.

Notice is hereby Given,

THAT His Majesty's Pacquet Boat

THE **COMET,**

Captain Mich. Terence MacDonogh, will sail for

*Penjacoia, Saint Augustine,*

*Georgia, and South Carolina,*

On SATURDAY the 23d instant

And the MAIL will be closed at Six o'Clock in the Evening before.

Manchester, June 4, 1781.



RUN AWAY from the Subscriber, a Negro Boy, named TOM, marked on the right Shoulder P 57—about five foot high, Bone made.

Whoever will bring him to the Subscriber, or secure him in any of the Houses in this Island, shall be entitled to Ten Pounds

Reward, if m

PAT. SPINK.

113—

ST. MARY'S, June 14, 1781.



FOR SALE, forty or more able, Seasoned, Field Negro Men and Women, 22 Captains and Mill-Wrights, and 100 Tailors; who have a bid the small part and most of them have had the laws. — For particulars, apply to RICHARD GRANT, Esq. Attorney at Law in Kingdon, or to Mr. WILLIAM ROBERTSON, the Proprietor, in St. MARY'S.

WILLIAM PENN, called THATCHFIELD, with the Remainder of the Negroes, and the Stock thereon, on reasonable Terms.

113-18

Shady Grove, 8th June, 1781.



TO BE SOLD at Public Vendue at *Antioch-Bay*, the 18th of August next, for Cash, or good Bill of Exchange,

15 seasoned Field Negroes, and in Jobbing — is a Society of SHADY GROVE PENN, in the Parish of St. George; — or, 23 good Field

Negroes, with the whole of SHADY GROVE, containing 300 Acres, binding on Spanish River. — The Land is very easy, and well adapted for a Breeding and Pasturing Penn, having about 60 acres of very fine Pasture, well fenced, with a few Breeding Stock thereon, and plenty of Provisions. — There is erected on the Premises a new-framed Dwelling House, newly finished, with Out Office, &c. — and the Land abounds with Cedar, and other hard timbers. — If the whole is sold, time will be given for the greater part of the purchase money; if only the 15 Negroes, immediate payment is expected. — For further Particulars, enquire of WILLIAM ROSS, Esq. Richmond, St. Mary's, or Messrs. RUFERT M'KAY, JOHN SANDERSON, or JAMES ANDERSON, St. George's.

119—

Kingdon, May 18, 1781.



For Charter,

The Brigantine

**MARtha,**

A Boat British built vessel,

Burthen 120 Tons,

FOR TERMS, APPLY TO

*Cuninghame & Ballantyne* :

Who have for Sale the following Articles, imported in said Brigantine, — viz. Superfine FLOUR in bbls Split BEANS in bags Fine BARLEY in kegs CORDAGE, &c.

# *Beggar's Benison.*

**T**HE *Knights Companions* of this Most Noble ORDER, are to attend at ARCHDEAKIN'S Long-Room in *Spanish Town*, on Tuesday next, at seven o'clock in the evening precisely, for the purpose of examining such *Esquires* as have been balloted for:—And if they should be then approved of, as worthy of being *Knights*, to assist in their receiving the Honour of *Knighthood* from

*The Most Noble and Most Puissant,*

**SIR GEORGE CUTHBERT, KNIGHT.**

*By his Command,*

**E. BOWMAN, Sec.**

In January, March, June (twice) and November are advertised meetings of the Beggar's Benison, the notorious Scottish libertine gentleman's club first founded in Anstruther in 1732, its club symbol being a winged phallus. We cannot find further details on this Jamaica chapter of the Beggar's Benison, but there was a large Scottish community among the plantation owners there. The March meeting of the Club was 'for the purpose of examining such Esquires as have been balloted for: - And if they should then be proven worthy of being Knights, to assist in them receiving the Honour of Knighthood from the Most Noble and Most Puissant Sir George Cuthbert' (later a governor of the island).

Initiations in Scotland reportedly involved the demonstration of an erection and collective masturbation onto a 'test platter', while 'posture girls' were brought in to pose or dance naked. Perhaps for the best, we have no details of what the colonial meetings of the club might have involved, though Velno's Vegetable Syrup, 'an approved specific for the cure of venereal and scorbutic complaints' advertised elsewhere might have come in handy. The meetings were held at first at Ranelagh, a large tavern in Kingston that also hosted concerts and dances, and then in the Long Room in Spanish Town.

S U P

ROYA

VOL. III.

From SATURDAY

**T H E A T R E,**

NEVER PERFORMED HERE.

By Permission of his Excellency the Governor,  
FOR THE BENEFIT OF

**Mr. WIGNELL,**

This present SATURDAY, July 21<sup>st</sup>,

WILL BE PRESENTED A COMEDY,

Written by SHAKESPEAR, called

**MEASURE FOR MEASURE:**

With Alterations by Mr. GARRICK,

Duke of Vienna, by Mr. HALLAM,

Angelo, Mr. HENRY,

Escalus, Mr. GOODMAN,

Caucio, Mr. WIGNELL,

Clown, Mr. MORRIS,

Friar Peter, Mr. WOOLLS, Barnadine, Mr. GODWIN

Provost, Mr. DERMOT, Abhorston, Mr. MORALES

Lucio, by Mr. MOORE,

(From the THEATRE-ROYAL in LIVERPOOL.)

Marina, Miss STORER,

Julietta, Mrs. HAMILTON,

Francisca, Miss WAINWRIGHT,

Isabella, by Mrs. MORRIS,

After the Play a COMIC INTERLUDE,

Written by Mr. GARRICK,

CALLED

**LINCO'S TRAVELS,**

Linco, (*The merry Shepherd*) Mr. MOORE,

Clodpole, Mr. WIGNELL,

Old Woman, Miss WAINWRIGHT,

With Songs and Characters: To which will be added,

An ENTERTAINMENT of singing & dialogue,

interspersed with PANTOMIME, Called

**T H E O R A C L E,**

O R

**DAPHNE & AMINTOR,**

Amintor, by Mr. WOOLLS,

Mindora, Miss STORER,

Attendant Spirit, Miss WAINWRIGHT,

Daphne, by Mrs. MORRIS,

PANTOMIME CHARACTERS.

Harlequin, by Mr. GODWIN,

Scaramouch, Mr. WIGNELL, Pierrot, Mr. MORRIS.

Pantaloon, Mr. MORALES, Punch, Mr. SALE,

Columbine, Mrs. HAMILTON,

With Dances, new Scenes, Machinery, and other

Decorations.

Box, 13s. 4d. Pit, 7s. 6d.

Tickets to be had of Mr. Wignell; at Mr. Allen's

Tavern, the Royal-Gazette Printing Office, and at

the Theatre, where places in the boxes may be taken.

To begin precisely at a Quarter past Seven.

Mr. HENRY's Indisposition having unavoidably occa-

sioned the Play to be again postponed, the Pub-

lic are respectfully assured, it will be performed

on the above Night; Means having been taken to

supply Mr. HENRY's Place, should his illness be

unfortunately prolonged until that Period.

Douglass & Aikman advertise their own *Almanack and Register* on several occasions, as well as *A Brief History of the late Expedition against Fort San Juan* (by Thomas Dancer); there are proposals for a new *Jamaica Magazine*; and Aikman's stationary business also gets regular mention. Douglas's acting roots are visible in the frequent bills for performances by the American Company – over the year they played *Richard III*, *Measure for Measure*, and *Much Ado about Nothing*, as well as *The Distrest Mother*, *A School for Scandal*, *The Rivals*, etc etc, and a 'farce, written by Miss [Margaret] Cheer, called, *The West-India Lady's Arrival in London*'; the double bills also include a number of harlequinades (on one occasion with an apology for 'a Train of unavoidable Accidents, which prevented the Pantomime from being in a proper State for representation' the previous week). Literary features are not common, but we do find Cantos II and III of *Cow Chase* by the late unfortunate Major André (hanged as a spy in 1780), as well as Anna Seward's *Monody on Major André*, and two pseudo-slave poems: 'Absence, a Negro Pastoral', and 'Quasheba's Return, a Pastoral'.

More prosaic perhaps are advertisements for Mr Russell's dancing school in Barry Street; lessons on the German flute by Jacob Sanguinetti, coach-painting by Hamilton Stevenson, and printing by John Lewis (a press being in the fleet daily expected from London), while Jamaica's considerable Jewish community is visible in adverts for embroidery by Lazarus Aaron, opposite the synagogue (with officer's uniforms a speciality), book-keeping by Abraham Miranda, and in the warning: 'This is to caution the Public, not to trust my wife Mrs Sarah Rodriguez Cardozo, on any pretence whatsoever, as I will not pay any debts she might contract after this public notice'.

H.S. Pactor, *British Caribbean Newspapers* 290.

## 43 LACTANTIUS. Opera. [Venice], Vindelinus de Spira, 1472.

Folio, ff. [196]; a]<sup>2-12</sup>, [b]<sup>12</sup>, [c]<sup>10</sup>, [d-y]<sup>8</sup>, [z]<sup>11</sup>, without the first and final blanks [a]1 and [z]12, and without the appendix [A]<sup>8</sup> ([A]8 blank); 41 lines to a page, roman letter (with some Greek type, incipit [b]2<sup>v</sup>) decorated with 6-line initial M in gold with white vine decoration on a coloured ground of blue, red, and green, other initials and paragraph marks supplied in red and blue alternately, quire signatures added in manuscript in an early hand (mostly trimmed); repaired tear to lower margin of [a]10, some slight stains (mostly marginal), light dampstain to upper margin of final 20 ff., a very good, wide-margined copy; bound in eighteenth-century tree sheep, rebaked with the original spine relaid, borders roll-tooled in gilt, spine gilt in compartments with gilt lettering-pieces, marbled endpapers; a few light surface abrasions, neat repairs at extremities; contemporary inscription 'Ex dono fratris thome donati Veneti' to [b]1<sup>v</sup>, numerous early marginalia in a fine humanistic hand; reportedly from the Crevenna Library (nineteenth-century inscription to the front endpaper); from the library of the English art collector William Fuller Maitland (1813-1876), with his armorial bookplate on the front pastedown.

£30,000

**A fine product of the first Venetian press**, established in 1469 by Johannes de Spira and continued by his brother Vindelinus from 1470 until 1473. This was the fifth impression of the works of Lactantius, the hugely successful North-African early Christian writer.

Lactantius's writings, composed mainly during years of poverty and persecution following Diocletian's ban on Christianity, were held up in the Renaissance as exemplary, both as apologetic works and as stylistic models, and acclaimed as exceptionally elegant and persuasive, earning the author the title 'Cicero Christianus'. Though dismissed as heretical in the turbulent early centuries when Christianity was wrestling towards some univocal orthodoxy, these works were singled out by humanists (they are among the very first works to have been printed upon the invention of the printing press) in their search for a quality of reasonableness in Christianity, which embraced aspects of pagan antiquity. The poem 'The Phoenix', included in this edition, can be described as Christian only in the most cryptic and indirect way, the story of the death and rebirth of that mythical bird echoing Eastern mythologies; it appears to have been the main source for the Old English poem 'The Phoenix' in the Exeter book.

HC 9810\*; Pell Ms 6988 (6940); Pr 4040; BMC V 160; GW M16566; Goff L5; BSB-Ink L-5; Oates 1612; Bod-Inc. L-006; ISTC il0005000.

institutionum  
ui de ira quoq;  
si legere uolue

Dioclitiano pri  
malibus uersus  
penuria discip  
contulit. habet  
eq; & odopiciu  
us. Et alium li  
dei. Et institui  
omen eiusdem  
uos. de psecuti  
or. Ad seuez e  
m epistolarum  
one hominis li  
ris. Crispi filii  
t.

Constan  
Sphortij.  
e scripserunt lo  
tius firmianus  
s. Cuius libros

meti.

**L.** Coelii Lactantii Firmiani diuinarū institutionū aduersus gen  
tes liber primus de falsa religione ad Cōstantinū impatorem.  
Quanti sit & fuerit semper cognitio ueritatis: & q̄ nec sine religioe  
sapientia: nec sine sapientia sit probanda religio. Ca. primum

**M**agno & excellenti ingenio uiri cū sese doctrinē pe  
nitus dididissent: quicquid laboris poterat impēdi:  
cōtemptis omnibus publicis & priuatis actionibus:  
ad inquirendē ueritatis studium contulerunt: existi  
mantes multo esse p̄clarior humanarū diuinarūq;  
rerum inuestigare ac scire rationē: q̄ in struendis opi  
bus aut cumulandis honoribus inhētere. Quibus rebus quoniā fragi  
les terrēq; sunt: & ad solius corporis pertinet cultum: nemo melior  
nemo iustior effici potest. Erant quidem illi ueritatis cognitiōe dig  
nissimi: quam scire tantopere cupierunt: atq; ita ut eam rebus omni  
bus anteponerent. Nam & abiicisse quosdam res familiares suas &  
renuntiasse uniuersis uoluptatibus constat: ut solam nudamq; uirtutē  
nudi expeditiq; sequerētur. tantum apud eos uirtutis nomē & aucto  
ritas ualuit ut in ea omne summi boni p̄m̄ium predicarēt. Sed neq;  
adepti sunt id quod uolebant: & operam simul atq; industriam perdi  
derunt: quia ueritas id est arcanum summi dei qui fecit omnia: inge  
nio ac propriis non potest sensibus comprehendī. alioquin nihil fieri  
deum hominemq; distaret: si cōsilia & dispositiones illius maiestatis  
gternę cogitatio assequeretur humana. Quod quia fieri non potuit:  
ut homini per seipsum ratio diuina notesceret: non est passus homi  
nem deus lumen sapientię requirentem diutius oberrare: ac sine ullo  
laboris effectu uagari per tenebras inextricabiles: aperuit oculos eius  
aliquando: & notionem ueritatis munus suum fecit: ut & humanā sa  
pientiam nullā esse monstraret: & erranti ac uago uiam consequēdę  
immortalitatis ostenderet. Verum quoniam pauci utuntur hoc cę  
lesti beneficio: ac munere: quod obuoluta in obscuro ueritas latet: eaq;  
uel contemptui doctis est: quia idoneis assertoribus eget: uel odio in  
doctis ob insitam sibi austeritatem: quā natura hominum proliuis  
in uitia pati non potest. Nam quia uirtutibus amaritudo permixta ē  
uitia uero uoluptate condita sunt: illa offensi: hac delinuti feruntur in  
p̄ceptis: ac bonorum specie falsi mala pro bonis amplectuntur. Suc  
currendum esse his erroribus credidit: ut & docti ad ueram sapiētiam  
dirigantur: & idocti ad ueram religionem. Quę professio multo me  
lior: utilior: gloriosior: putāda ē: q̄ illa oratoria i qua diu uersati: nō ad  
uirtutem sed plane ad argutam malitiā iuuenes erudiebamus. Multo  
quippe nunc rectius de p̄ceptis cęlestibus disseramus: quibus ad

ex coll. Oberthür



#### COLLECTED BUTTERFLIES

44 [LEPIDOPTERA]. Photographs of butterflies, from the collection of Charles Oberthür. [1889].

Album of 10 albumen prints, ranging between c. 19 x 12.5 to c. 20 x 14.5 cm (7½ x 5 to 7⅞ x 5¾ inches), each with 'ex coll. Oberthür' above and species details below in ink, tissue guard pasted to each page facing a print, stamp to all but one leaf 'Institut Catholique de Paris'; in contemporary half red pebble-grained cloth with marbled sides, paper label to spine, marbled endpapers; a little rubbed at extremities; Oberthür's signed presentation inscription to J. Fallou in ink on front free endpaper (dated Rennes, 18 November 1889).

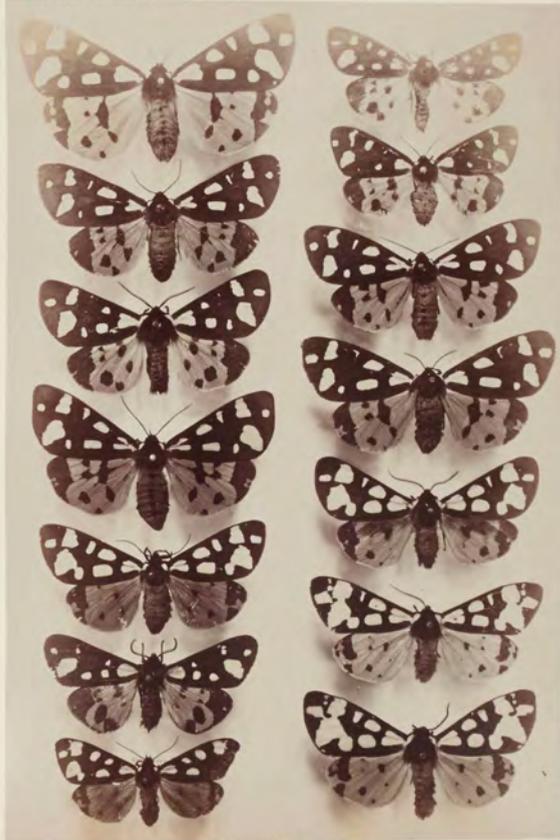
£2500\*

**A presentation album of attractive albumen prints showing butterflies in the collection of the distinguished entomologist and lepidopterist Charles Oberthür.**

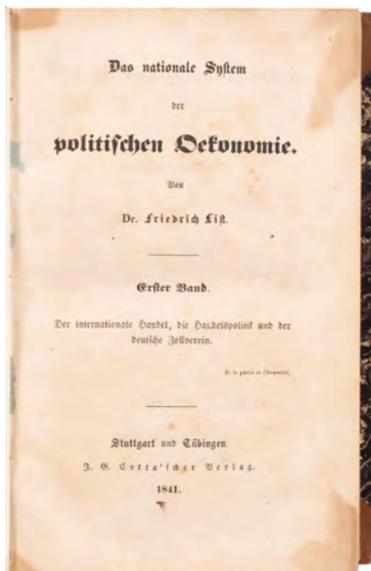
Sharing an interest in entomology with his father François-Charles and his brother René, Charles Oberthür (1845–1924) not only assembled his own collection of insects, but also bought others *en bloc* from noted entomologists throughout the 1880s and 1890s, eventually amassing some five million specimens. Large portions of his collection can be found at the Natural History Museum, London, and the National Museum of Natural History, France. In 1898 W. J. Holland wrote that "M. Charles Oberthür of Rennes is the possessor of the largest and most perfect collection on French soil" in his book on North American species.

This album illustrates almost two hundred specimens, of eight species: *Arctia lubricipeda*; *Chelonia hebe* and *Chelonia mnizechi*; *Chelonia purpurea* and *Chelonia konewkai*, *Chelonia villica* (two prints); and *Zerene grossulariata* (five).

ex coll. Oberthür



*Chelonia villica*. (A)



INEFFICACY OF THE 'INVISIBLE HAND'  
A MAJOR INFLUENCE IN THE DEVELOPMENT  
OF ASIAN ECONOMIES

**45 LIST, Friedrich.** Das nationale System der politischen Oekonomie ... Erster Band: Der internationale Handel, die Handelspolitik und der deutsche Zollverein [*all published*]. Stuttgart, J.G. Cotta, 1841.

8vo, pp. lxxviii, [2], 589, [1, blank]; closed tear in one leaf just touching text, occasional light foxing and some mild offsetting, but a very good copy; in contemporary half calf with marbled sides, spine gilt; spine and extremities lightly rubbed; modern collector's gilt morocco bookplate to upper pastedown. £12,000

**First edition, the first work to articulate developing economies' need for protective regulation, one of the earliest and most severe critiques of Adam Smith and his followers.**

List 'held that universal free trade was an ideal that could be achieved only in the far distant future. For the time being, he argued, each nation should foster the development of its own manufactures by import duties and even outright prohibitions. Only by such means could countries like Germany, Russia and the United States ever hope to achieve the industrial efficiency that would enable them to compete on equal terms with Britain.

'List never used the term "infant industry" but the infant industry argument is clearly what he had in mind because he specifically excluded agriculture from all his protectionist arguments and even conceded that global free trade was an ultimate desirable goal ... In recent times, List has been hailed not so much as a spokesman for protectionism as a champion of the ambitions of underdeveloped countries. No doubt he was one of the first to recognise the role of national power in the international division of labour and present-day advocates of the dependency school of economic development may legitimately regard him as a forerunner' (Blaug, *Great Economists before Keynes*, pp. 129 ff.). Though held as generally heterodox in the prevailing economic culture of the West, **List's model has been hailed as a major influence in the development strategies of Asian economies, such as in Japan, South Korea, and China.**

Goldsmiths' 31957; Humpert 8113; Kress C.5545; PMM 311; not in Einaudi or Menger.

RARE WORK ON SNAILS  
WITH ENGRAVINGS BY THE AUTHOR'S DAUGHTER

**46 LISTER, Martin.** *Exercitatio anatomica. In qua de cochleis, maxime terrestribus et limacibus, agitur. Omnium dissectiones tabulis aeneis, ad ipsas res affabre incisae, illustrantur.* London, Samuel Smith and Benjamin Walford, 1694.

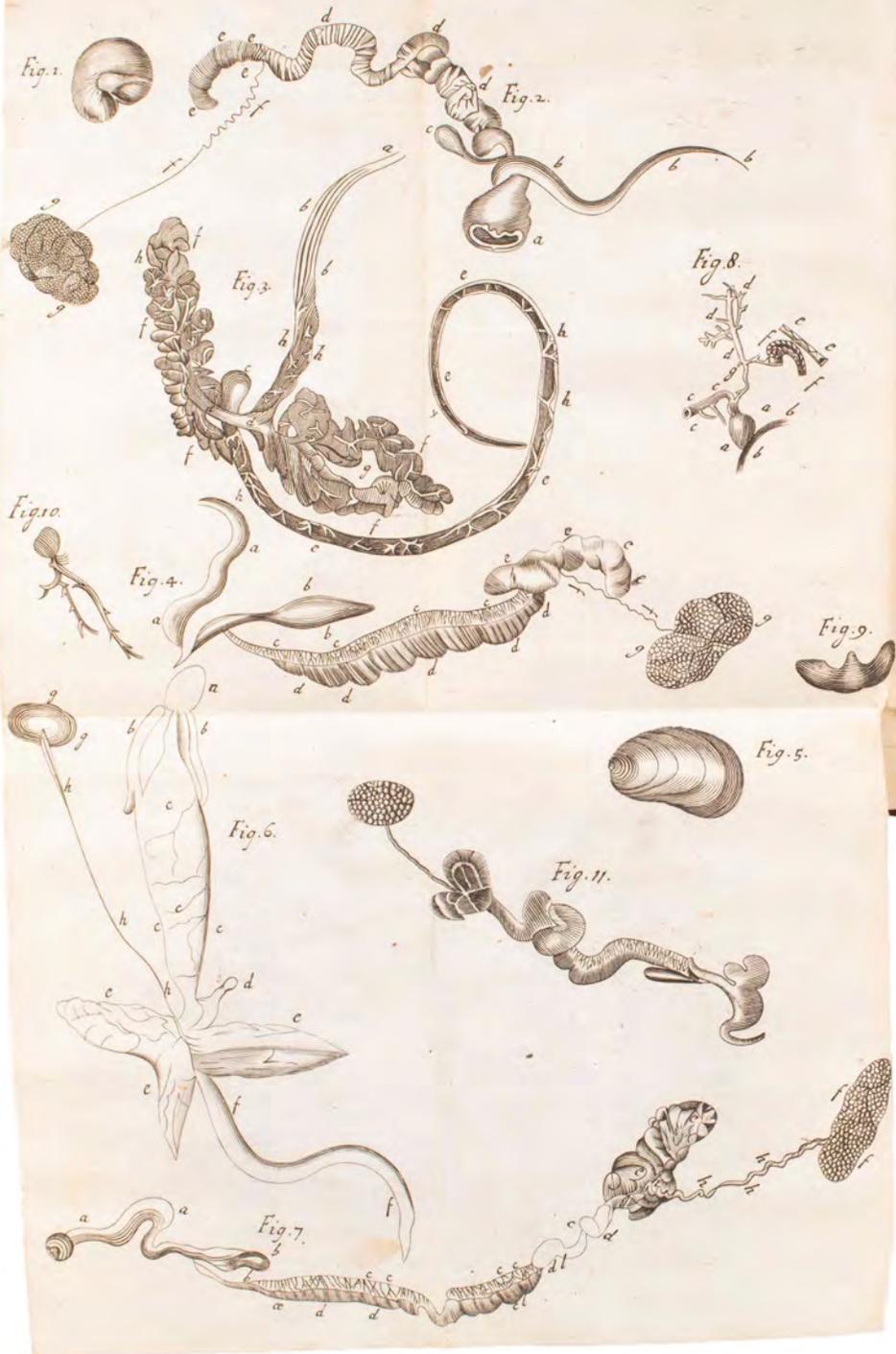
8vo, pp. [4], xi, [1], 208, with 8 engraved plates (of which 5 folding); a few marks on title, but a very good copy in early eighteenth-century panelled and blindstamped calf; lightly rubbed, joints slightly cracked but firm, later gilt tooling and lettering-piece on spine.

£3250

**Scarce first edition of the first separate work devoted to snails.** 'It is in the publications of the English physician Martin Lister (1639–1712) that we first observe a scientific approach to the study of molluscs' (Peter Dance).

Lister is chiefly remembered for his vast work on shells *Historia sive synopsis methodica conchyliorum*, completed in 1697, with over a thousand plates largely executed by his eldest children Susanna and Anna. The present work is the first of a series of three devoted to the internal anatomy of Mollusca, the second and third being *Exercitatio anatomica altera* (1695) and *Conchyliorum bivalvium* (1696). Although only one plate here is signed ('Anna Lister delineavit 1693'), **it is likely that Anna Lister is responsible for the majority (if not all) of the plates and, as Anna Marie Roos has demonstrated, she may well have been using a microscope:** 'we do know without doubt that from 1694 Lister and his daughters were regularly using a microscope in the creation of scientific illustrations. In the preface of his *Exercitatio Anatomica in qua de Cochleis* (1694), Lister mentioned that to aid

Tabula. 3. Limacum Anatomia.



Tabula

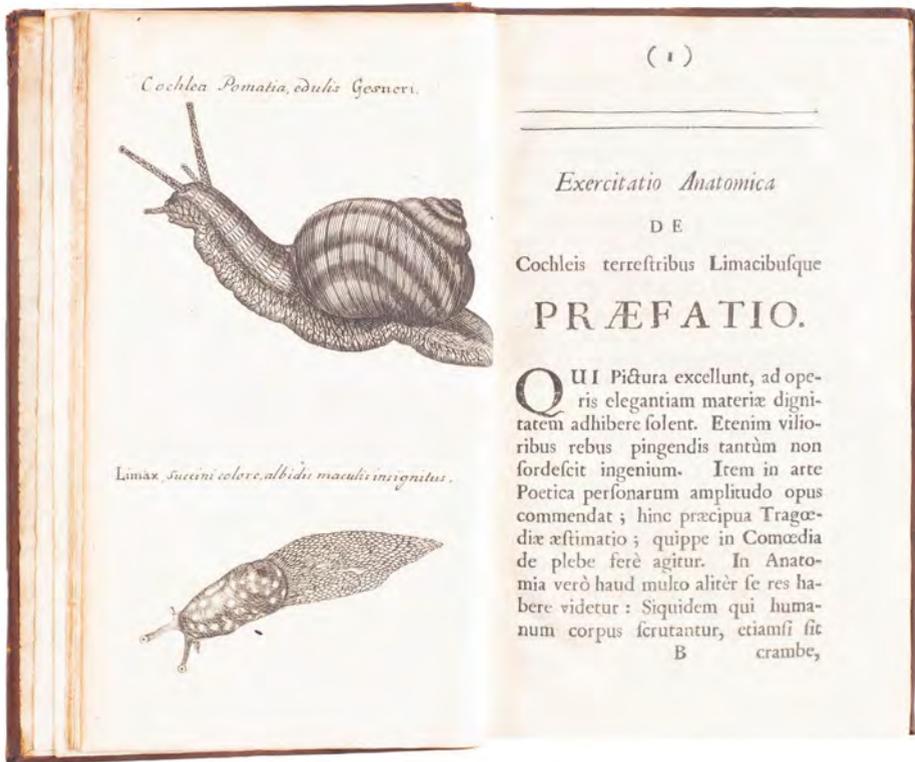
**L** Imacis nigr. inclusum,

- Fig.
- a. Limacis nigr.
  - b. b. b. Penis.
  - c. Telliculus.
  - d. d. d. Uterus c.
  - e. e. e. Laelis fr.
  - f. f. Infundibulum
  - g. g. Ovarium su

Fig.

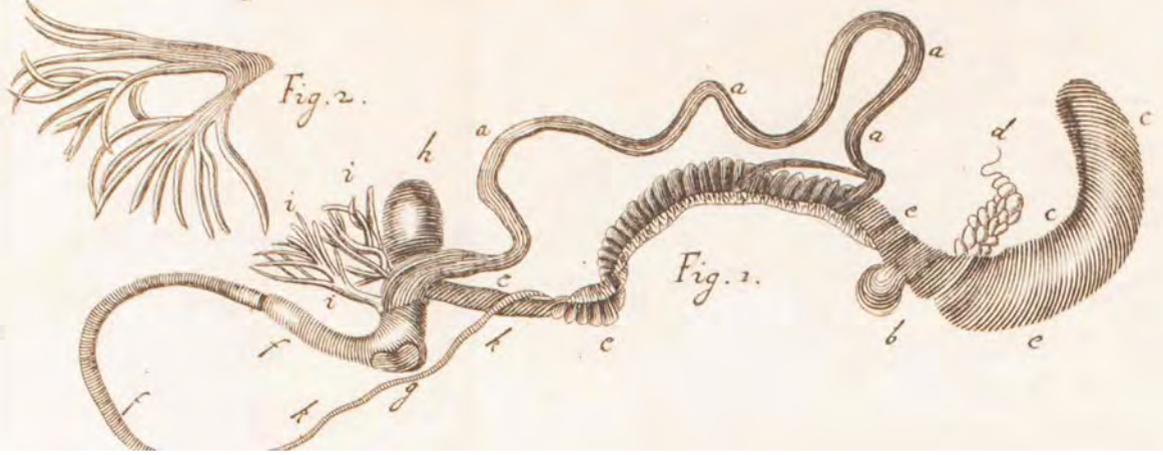
Ejusdem Limacis

- a. Gula.
- b. b. b. b. Ingluv
- vacuus, rugisq
- deductis conspic
- c. Ventriculus ca
- dam latefcens.



him in the “dissection of minute animalcules ... I am now for the first time, owing to defective vision, compelled to use a microscope, I rejoice greatly that I can by its aid again enjoy the same studies which were long denied to unassisted eyes” (Anna Marie Roos, ‘The art of science: a “rediscovery” of the Lister copperplates’, in *Notes and Records of the Royal Society of London* 66, no. 1 (20 March 2012), pp. 19-40, p. 33).

‘Martin Lister was a successful and respected physician who had the gift of “hitting distempers” but is better remembered for his work in natural history. In both fields he was initially a keen observer and had some good ideas, but later became more conservative ... In natural history he was the first to study spiders, making detailed observations on their structure and behaviour. He was the first to suggest that rocks might be characterized by their fossil contents, and to propose the creation of geological maps. A painstaking observer, he was well aware of the differences between fossils and modern shells and was therefore prepared to accept that they were “formed stones” (like crystals). “If otherwise, the animals they so exactly represent have become extinct”. He was the first to attempt a comparative anatomy of the Mollusca, and his *Historia conchyliorum* was the bible of conchologists for over a hundred years. It is for that work that he is chiefly remembered’ (*Oxford DNB*).



*Provenance:* the library at Gaddesden Place in Hertfordshire, with bookplate. The nucleus of the library at Gaddesden Place was formed by Thomas Henshaw (1618–1700), alchemist and early member of the Royal Society, whose daughter Anne married Thomas Halsey of Gaddesden.

ESTC R814; Wing L-2520; Nissen, *Die zoologische Buchillustration* 2526.

#### PARISIAN POCKET PRAYER BOOK IN EMBROIDERED BINDING

47 [LITURGY]. L'office de la Vierge Marie, pour tous les temps de l'année. Reformé au S. Concile de Trente et publié par le commandement du Pape Pie V. Et revu de l'autorité du Pape Clement VIII. Avec les oraisons du R. P. Coton. Le tout par le commandement de la royne. Paris, Jean Tompere, 1643.

32mo in 8s (80 x 46 mm), ff. [28], 1–132, 135–198 (but complete); in Latin and French, text in red and black, second part (f. 161 ff.) with part-title, copper-engraved vignette of Christ and the Virgin Mary to title and 6 full-page copper-engraved illustrations printed in text; some creasing to corners, occasional light marks; overall very good in contemporary embroidered pale blue silk over thick paste boards, covers with frames of silver wire, flowers and stars of coloured thread, oval centrepieces comprising hand-coloured engravings on paper sewn on, spine with floral pattern in silver wire, gilt edges; losses to embroidery on upper cover and spine, lower cover better preserved, hole to central engraving to upper cover, some losses and rubbing to extremities. £1650

**An unrecorded pocket-sized Parisian prayer book in a lovely and unusual contemporary embroidered silk binding.**



While the upper cover and spine have worn with time, the lower cover retains much of the beauty of the original design. A small oval hand-coloured engraving on paper, depicting St John the Baptist kneeling in prayer, is sewn onto the silk in the centre of the board, and is surrounded by an oval wreath composed of silver wire. The whole is set within a silver wire frame, with flowers in coloured threads to the corners, and with the intermediate spaces filled with sewn stars. The central engraving to the upper cover shows the infant Christ with hand raised in blessing.

The text comprises a calendar, the Office of the Blessed Virgin Mary (with psalms, hymns, and readings for each of the canonical hours), the Office of the Dead, the Seven Penitential Psalms, the Office of the Holy Cross, the Office of the Holy Spirit, prayers for confession and communion and to the Virgin, hymns, and prayers for the king. The second part, *Oraisons dévotes appropriées à toutes sortes d'exercices et actions Catholiques*, contains prayers and litanies composed by the Jesuit priest and confessor Pierre Coton (1564–1626).

The six accompanying full-page woodcuts, signed 'E. Louis', depict the Annunciation to the Virgin, the Visitation, Christ raising Lazarus, King David praying, the Virgin surrounded by the instruments of the Passion, and a kneeling king proffering his crown and sceptre to the Virgin, infant Christ, and Holy Spirit.

**No copies traced on OCLC or CCfr.** A duodecimo edition printed by Tompere in 1644 is preserved at the Bibliothèque Sainte-Geneviève.

## BEAUTIFUL BOTANICAL WATERCOLOURS

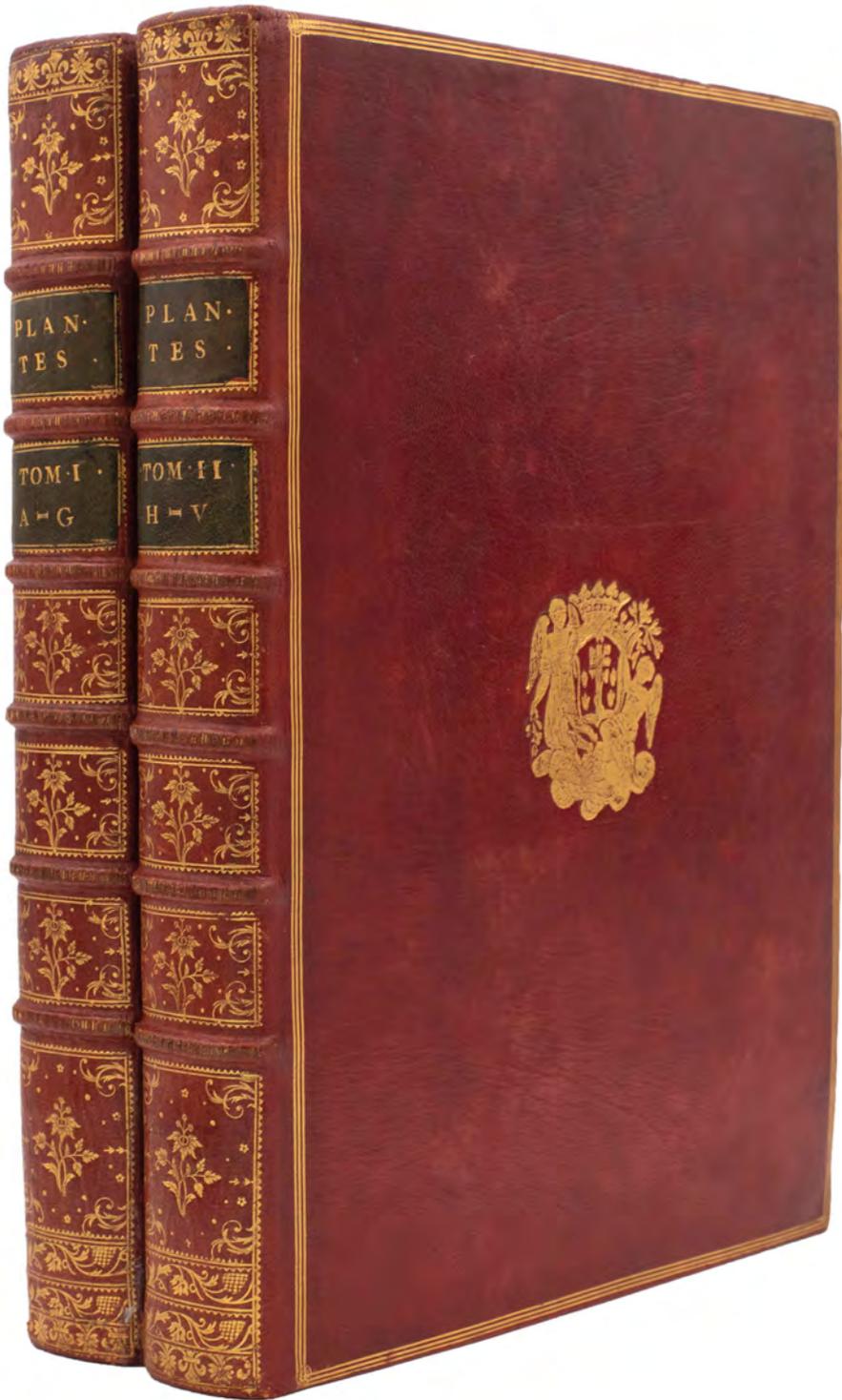
**48 [LOO, Pieter van, *attributed*].** 156 watercolours of flowers, plants, and fruits. [*Holland, c. 1760–80*].

Two vols, folio (350 x 248 mm), comprising 156 unsigned original watercolour plates (77 in vol. I, 79 in vol. II), each image within double-ruled frame with neatly written caption in French above (a few without captions), a blank leaf facing each plate; on thick Dutch paper with Strasburg lily watermarks of C. & I. Honig, I. Villedary, VDL, and LVG (see Churchill 405-408 and 411, dated 1730s–60s); very occasional light marks and minor spotting; very well preserved in contemporary French red morocco, borders triple-filletted in gilt, spines richly gilt in compartments with gilt green morocco lettering- and numbering-pieces, board-edges and turn-ins roll-tooled in gilt, edges gilt, marbled endpapers; very neat repairs to endcaps and corners, a few very light marks to covers; gilt arms of Jérôme-Frédéric Bignon to covers (Olivier pl. 872), his autograph signature to front free endpapers, a few brief ink notes facing some of the plates likely by Bignon, later blue ink stamp with Bignon arms to 6 of the plates; gilt morocco book label of Laurent Meeûs, with motto 'Hic liber est meus', to front pastedown of vol. I, and armorial bookplate of Carleton R. Richmond to front pastedown of both volumes. £110,000

**A truly stunning collection of over 150 original eighteenth-century botanical watercolours, attributed to the noted Dutch botanical artist Pieter van Loo (1731–1784).**

Born at Haarlem in the Netherlands, Loo spent most of his life in his native city where he was registered with the Painters Guild as a 'painter of flowers'. He is perhaps best known for his watercolours of hyacinths, a collection of which – entitled 'Choix de Jacintes' and comprising thirteen images by Loo and Cornelis van Noorde painted between 1765 and 1769 – is preserved at the Oak Spring Garden Library in Virginia.





PLAN·  
TES

PLAN·  
TES

TOM·I·  
A-G

TOM·II·  
H-V



Amarantlie, Crête de Coq







The vibrantly coloured and beautifully executed images here run in more or less alphabetical order from 'l'Asther à fleur blanche' to 'la Gimauve' in volume 1, and from 'Hépatique' to 'Verveine' in volume 2, each set neatly within a ruled frame, through which they occasionally burst – as in the case of 'Chelidoine de l'Amerique' for example – with considerable exuberance.

Of particular note in the first volume are the artist's depictions of anemone, cornflower, Gros Blanquet pear, sunflower, cyclamen, cotton, sugarcane, honeysuckle, pomegranate, and various geraniums. The second volume includes especially beautiful renderings of hibiscus, jasmines, irises, mallow leaves, an orange branch, roses, rhubarb, euphorbia, and tomatoes.

*Provenance:*

1. From the library of Jérôme-Frédéric Bignon (1747–1784), who succeeded his father as royal librarian to Louis XV in 1770. Bignon was clearly interested in horticulture, adding an orangery to the château du Plessis-Piquet which he purchased in 1776. Sold at the Bignon sale of 8 January 1849, lot 547 ('Recueil de 156 planches représentant les principales plantes ... dessinées et peintes avec le plus grand soin sur papier fort').

2. Late nineteenth-century or early twentieth-century collector's mark 'GL' (not in Lugt) to verso of front free endpapers.

3. Baron Laurent Meeûs (1872–1950), Belgian industrialist, bibliophile, and collector of Old Master Paintings, sometime President of the Friends of the Royal Museums of Fine Arts of Belgium, with his gilt morocco booklabel to the upper pastedown of the first volume.

4. Carleton Rubira Richmond (1887–1975), the Bostonian businessman, collector, and President of the American Antiquarian Society, with his armorial bookplate to the upper pastedowns.

5. Sotheby's, 30 October 1981, lot 74.

ONE OF THE FIRST WORKS DESCRIBING  
THE PORTUGUESE CONQUEST OF MALACCA,  
AND ONE OF THE FIRST IMAGES OF AN INDIGENOUS  
AMERICAN

49 **MANUEL I, King of Portugal.** Abtruck ains lateinnischen sandtbrieues an babstliche heiligkeit, von künigklicher wurden zu Portegall diss iars aussgangen, von der erobere stat Malacha: anderen künigrychen und herschafften in India, auch gegen auffgang der sunnen, erstlich zu Rom in latein getruckt und nachmaln iu [*sic*] teüsch gebracht. [*Strassburg, Matthias Hüpfüff, 1513*].

4to, ff. [7], [1, blank]; with large woodcut to title-page (*see below*), woodcut initials; title very slightly dust-stained, some light marginal dampstaining, nonetheless an excellent copy; disbound, with small leather tab to fore-edge of first leaf; preserved in a morocco and cloth slipcase with cloth chemise, spine lettered in gilt. £110,000

**An extremely rare German translation of a newsletter reporting the 1511 Portuguese conquest of Malacca and describing its rich potential as a commercial centre, interestingly illustrated with one of the earliest depictions of an indigenous American.**

The letter from Manuel I to Pope Leo X, first issued in Latin and published in Rome earlier in 1513, relates the conquest of Malacca by the Portuguese military commander Afonso de Albuquerque in June 1511. In addition to providing details of this victorious battle, the report includes descriptions of the wealth to be found in the region and the importance of the city as a trading nexus. In particular, the text emphasises how courteously the merchants were treated, in order to ensure future commerce.

Albuquerque's voyages and military exploits between 1503 and 1515 were instrumental in consolidating Portugal's expansion to India and Malaya. The present pamphlet also records his actions after he departed Malaya and returned to Goa in 1512. These include descriptions of skirmishes with the Moors and embassies to other parts of India and Asia related to the payment of tribute to the Portuguese crown. As in the descriptions of Malacca, the potential wealth to be found in the region is emphasised.

**While the text of the pamphlet is entirely about the East Indies, the title-page contains one of the earliest illustrations of an indigenous American.** This woodcut shows a man and woman as supporters of the arms of Portugal: the woman, nude with a flowering plant in one hand, holds the bottom of the crown with the other as the man steadies the shield with his left hand and grasps a bow with his right. The man, with full beard, wears a feather crown, skirt, and leg decorations.

# Abtruck ains latein

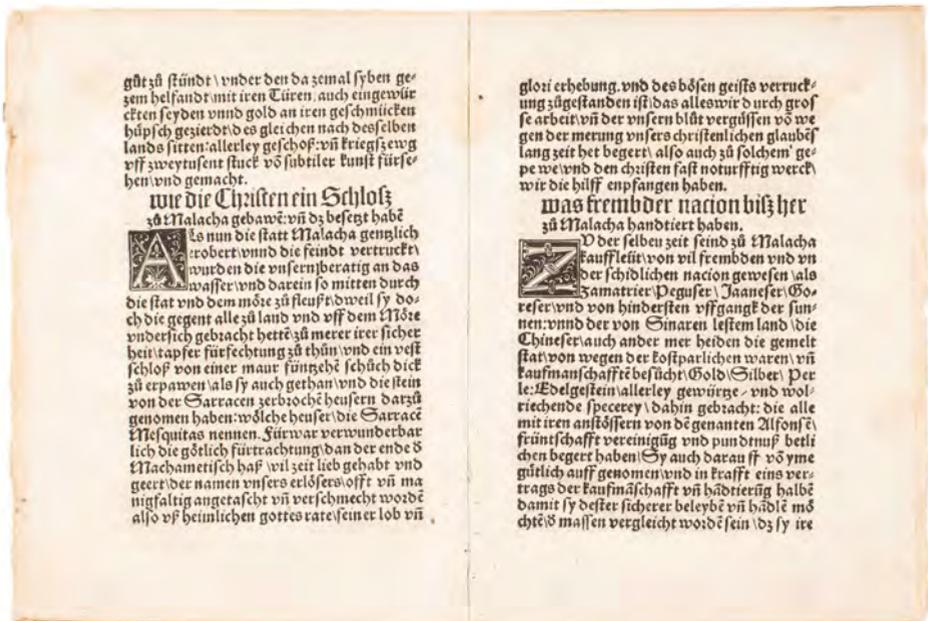
nischen sandtbrieues an babstliche  
heiligkeit von küniglicher wurden zu Por-  
tegal dis iars aufgangen von der erobes-  
re stat Malacha: anderen künigrychen  
vnd herschafften in India auch ge-  
gen auffgang der sunnen erstlich  
zu Rom in latein getruet vnd  
nachmaln in teüsch gebracht.



The woodblock had previously been used to illustrate the titlepage of another German newsletter reporting Portuguese activities in the East, Manuel I's *Geschichte kurtzlich durch die von Portugalien in India, Morenland, and andern erdtrich*, published in Nuremberg c. 1507. This depiction of the male figure appears, in turn, to be derived from images of indigenous South Americans found in an illustrated Vespucci broadside printed in Nuremberg c. 1505–1506 and broadsides based on Vespucci's third voyage printed in Augsburg c. 1505–1506 (the publisher of the present work also issued an illustrated edition of Vespucci in 1505). At this early time Europeans might well have supposed that the people of Malacca and the people Vespucci encountered in the New World were one and the same. All these broadsides and pamphlets, including the present work, were published within seven or eight years in three different centres of German printing.

No copies of this seven-leaf edition are recorded in OCLC or RLIN, and only a single copy of another 1513 German translation, printed in Augsburg and consisting of five leaves, is located in the US, at the James Ford Bell Library. However, the British Library holds copies of both translations, and the imprint information for this edition is based on Robert Proctor's research on German books in the British Museum.

Bell M125 (variant translation, [5] leaves); Howgego A43 (Albuquerque); Proctor, *Index of German books 1501–1520 in the British Museum*, p. 31, no. 10035. OCLC 35837666 (variant translation, [5] leaves, James Ford Bell only).



## QUACKFIGHT

**50 MATHEWS, Richard.** The Unlearned Alchymist his Antidote: or, a more full and ample Explanation of the Use, Virtue and benefit of my Pill. Entituled, an effectual diaphoretick, diuretick, purgeth by sweating Urine. Whereunto is added, sundry Cures and Experiences .... Also, sundry plain and easie Receits, which the ingenious may prepare for their own Health. Together [*sic*] with A precious Pearl in the Midst of a Dunghil, being a true and faithful Receipt of Mr. Richard Mathews's Pill, according to his own Practice recorded in Writing under his own Hand, 1659. Presented to the World by Mrs. Anne Mathews, amongst many sad Complaints of Wrongs done to her, and the Commonalty, and her deceased Husband. By Richard Mathews, and are to be had at his house by the Lyons Den at the Tower ... *London: printed for Joseph Leigh ... 1663.*

[*bound with:*]

**KENDALL, George.** An Appendix to The unlearned Alchemist; wherein is contained the true Receipt of that excellent diaphoretick and diuretick Pill, purging by sweat and urine; commonly known by the name of Matthew's Pill. ... *London: Printed for Joseph Leigh ... And are to be sold by the Author; as also the Pill, Antidote, and Oyl of Amber ... [1664?]*

Two works in one vol., 8vo, *Unlearned Alchymist*: pp. [20], 157, [3], 48, 151-166, 177-204, including the initial blank, *Appendix*: pp. [8], 54; 'A Precious Pearl' (the section pp. [2], 48, 151-166 of *The Unlearned Alchymist*) has a separate title-page, and in part a separate register; some occasional light soiling but very good copies in contemporary blind-ruled sheep; rubbed, small section damaged at foot of spine; contemporary manuscript notes referring to text in Latin and English to A2. £6500

**Fourth edition of *The Unlearned Alchymist*, adding a new sixty-four-page section by Mathews's wife Anne under the title 'A Precious Pearl in the Midst of the Dunghill'; bound here with the first edition of *An Appendix*, written as a reply to the 'Precious Pearl'.**

In 1655 the medical practitioner Richard Mathews had apparently acquired the secret recipe for a pill that employed salt of tartar to detoxify mercury, which had been invented by the Bermuda-born alchemist George Starkey (formerly Stirck, a friend of Samuel Hartlib and Robert Boyle, a follower of Van Helmont and 'the most famous scientific figure of Anglophone America until Benjamin Franklin', *Oxford DNB*). 'Matthew marketed the pill as his own [in 1660] in a book entitled *The Unlearned Alchymist his Antidote*. Following Matthew's sudden death [in 1661], subsequent editions of this work and advertising broadsheets were brought out by Anne Matthew, his widow. In response Starkey published complaints against the Matthew concern in his *The Admirable Efficacy and Almost Incredible Virtue of True Oyl, which is Made of Sulphur-vive* (1660), and *George Starkey's Pill Vindicated* (undated). The success of Matthew's pill continued unabated' (*ibid.*).

Certain choice Receipts contained in  
this BOOK.

**T**He Receipt of the Diaphoretick and Diuretick  
Pill, Commonly known by the name of Mr.  
Mathews's Pill.

The true preparation of the Oyle of Amber three  
several ways.

The Oyle and Balsom of the Pine-tree, commonly  
called Tar.

An unvaluable purge universal of Antimony,  
Scammony, of Creams, or Chrystals of Tartar,  
with their Correction, Preparation, Dose and  
use.

The true preparation of Crocus Martis.

The preparation of the Sugar of Saturn.

The true preparation of the Essence of Venus, or  
Ens Veneris.

The true preparation of the Salt of Mars.

The true preparation of the Sympatheticall Powder,  
lately treated of by Sir Kenelm Digby.

An Antidote against all Diseases, Surfeits and In-  
fections.

To make and prepare the Drink now in use called  
Coffee.

To make a choice Cordial-Syrup of Black-Cher-  
ries.

Licensed and Entred, according to the  
Act for Printing.

THE  
*Unlearned Alchymist*  
HIS  
**ANTIDOTE:**  
OR

A more full and ample Explanation of the  
Use, Virtue and Benefit of my PILL.

Entitled,  
An effectual { Diaphoretick, } purgeth by { Sweating  
Diuretick, } Urine.

Whereunto is added,  
Sundry Cures and Experiences, with particular  
direction unto particular Diseases and Distempers.

ALSO,  
Sundry plain and easie Receipts, which the Ingeni-  
ous may prepare for their own health.

Together with  
A precious Pearl in the midst of a Dunghill, being  
a true and faithful Receipt

OF  
**Mr. Richard Mathews's PILL,**

According  
To his Own practice recorded in writing under his  
own hand, 1659.

Presented to the world by Mrs. Anne Mathews, amongst  
many sad Complaints of wrongs done to her, and the  
Commonalty, and her deceased Husband.

By Richard Mathews, and are to be had at his house by the  
Lyons Den at the Tower, next Gate to the By-ward.

LONDON, Printed for Joseph Leigh, at the  
upper end of Bazing-hall-street, near the  
Nags-head Tavern, 1663.

(204)

Rose-water, and one quart of Spermint water  
boil all at least eight hours. Note, that if from  
first to last the water be not boiled twelve or four-  
teen hours, it will not answer thy intentions, but if  
thou wilt feed it with fire twenty hours, thou there-  
with may do wonders. I have so wrought it, and  
baked it over and over several times: And thou  
must know, that a Black Cherry is a substance  
unknown, and cannot by fire be made dry, but as  
soon as it is cold, it will draw to it self a swift air,  
and will relent, do what thou canst, yet I have so  
fired him or fed him with fire, that I could not  
touch it with my teeth, such hath been it's mighty  
force, and for obstructions, all have shewn before  
it; and when I would, taking but a little more then  
ordinary, it would loose my belly, and give a stool  
or two; but if thou wilt make a Syrrap of it without  
this extreme firing, it will not then be worth an half  
penny, but will be only toothsome, as ordinary  
Syrraps are. I leave thee to judge of it as thou wilt,  
I know for my self, many years ago it was precious  
in its effects unto me, and from experience I had  
of it; now moved with good will commit it unto  
thee

FINIS.

ERRATA.

Page. 10 line 15, for Bill, read Pill, p: 153  
1, 4, for December 1, Autumn.

AN  
**APPENDIX**  
TO THE  
*Unlearned Alchymist,*

Wherein is contained the true Receipt  
of that Excellent Diaphoretick and Diure-  
tick PILL, purging by Sweat and  
Urine; commonly known by  
the name of

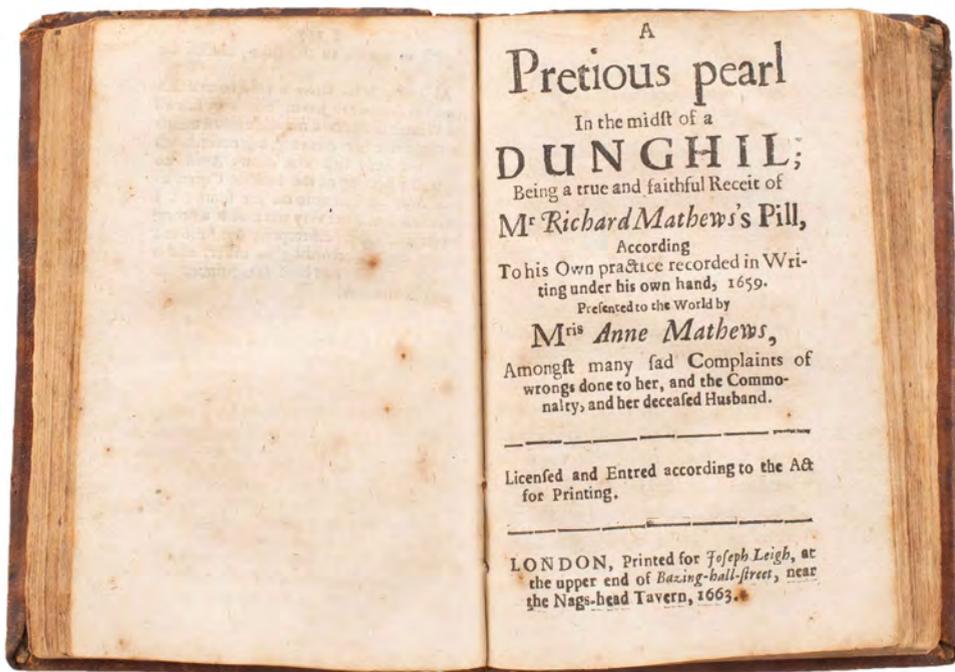
**Mathews's PILL.**

With the Exact manner of preparing  
and making of it, and the particular  
nature and virtue of the several Ingre-  
dients, as also of the PILL.

By G. Kendall, M. A. Oxon.

Licensed and Entred according to the Act  
for Printing.

LONDON,  
Printed for Joseph Leigh, and are to be sold  
by him at his shop in Bazing-hall-street,  
And are to be sold by the Author; as also  
the Pill, Antidote, and Oyl of Amber, at  
the Green Dragon in Ave-Mary Lane.



A reprint of *The Unlearned Alchymist* in 1662 was followed by another edition later in the year with a minor addition (a letter to Mrs Mathews dated 1 May 1662). In the present edition there appeared a new section under the title *A Precious Pearl in the midst of a Dunghill*, in which Anne Mathews printed the recipe for the pill as set down by Mathews in 1659, challenged the idea that it was obtained from Starkey but was rather the product of Mathews's own experimentation, and claimed sole right to the profits of the pill and any publications; in turn she accused some former associates, Jonathan Luddington, Ahasuerus Fromanteel (a clockmaker and inventor), and George Kendall (a clergyman who had been treated by Mathews), of appropriating Mathews's stock of pills and his trade and keeping the secret recipe to themselves. In Kendall's own *Appendix*, which has a foreword by Luddington, he denied all charges, and printed both Starkey's and Mathews's recipes, along with explanations of their constituent parts and their efficacy.

Krivatsy 7552; Wing M1291 and K283. See also Newman & Principe, *Alchemy tried in the Fire: Starkey, Boyle, and the Fate of Helmontian Chemistry*, pp. 153-4.

FROM THE LIBRARY OF DANIEL DUMONSTIER  
WITH A MANUSCRIPT CATALOGUE OF HIS ROMANCES

51 [MELIODAS]. Meliadus de Leonnoys. Ou present volume sont contenus les nobles faictz darmes du vaillant roy Meliadus de Leonnoys, ensemble plusieurs autres nobles proesses de chevalerie ... [(Colophon:) Paris, [Denis Janot,] 20 March 1532 (i.e. 1533)].

Folio, ff. [6], [i-vi (supplied in manuscript)], vii-lxvi, 'lxvi-lxxxii' [i.e. lxxvii-lxxxii], lxxxiii-ccxxxii; numerous errors in pagination, collates ♣<sup>6</sup>, [A<sup>6</sup> supplied in manuscript], B-Z<sup>6</sup>, &<sup>6</sup>, 2A-2O<sup>6</sup>, 2P<sup>4</sup>; printed in blackletter in two columns, title within woodcut border (with Denis Janot's name, device, and mottos, signed 'F'), large woodcut illustration to f. [2]<sup>r</sup>, woodcut initials throughout, printed without the imprint to title and without the Janot device on f. [6]<sup>v</sup>; sig. ♣ trimmed a little close at head (touching running title on ♣<sup>3</sup>), upper corner f. lxxxii torn (without touching text), neat repairs to title and final leaf, inner margin of ♣<sup>2</sup> reinforced; otherwise a very good copy in contemporary calf, borders and panels roll-tooled in blind, blind-tooled fleurons to corners and composite central Sun, vestigial ties, edges gilt and elaborately gauffered; sympathetically rebacked and recorned, a few minor scuffs; ink ownership inscription of Daniel Dumonstier repeated in 8 places, with his acquisition inscription to title ('et ma Este donne par monsieur Confais ce 8 de novembre 1611') and extensive manuscript notes to upper pastedown (*see below*).

£8500

**Second edition of this Arthurian romance of Meliodas, King of Lyones, in a handsome contemporary binding, from the library of the portraitist and bibliophile Daniel Dumonstier, and with a manuscript catalogue of his collection of chivalric romances.**

The text recounts tales of many figures of the Arthurian court, and particularly of the life and deeds of Meliodas, king of the legendary submerged land of Lyones (connecting Cornwall to the Isles of Scilly), and his son, Tristram – whose own romance (*Les grandes proesses du tres vaillant noble et excellent chevalier Tristan, filz du noble roy Meliadus de Leonnoy*) was printed by Janot the following year.

This second edition, following Galliot du Pré's of 1528, was the last to be issued in folio, although the text remained popular throughout the century with a further six editions appearing in smaller formats, among them a duodecimo Janot edition in 1535. Of the present edition, Pettegree and Walsby distinguishes two variants, one attributable to Janot alone and the other to Janot and Guillaume de Bossozel; our copy appears to be in a third, unidentified state, with the imprint removed from the title page and a large space left blank on f. [6]<sup>v</sup>, where in other copies Janot's large device is printed; the setting is otherwise identical.

'The title-page is enclosed within a remarkable woodcut border composed of scenes in separate compartments, as the Judgment of Paris, Pyramus and Thisbe, Herod and the Baptist's head, Death and the Lovers, Feasting and Revelry. At the top is Janot's mark as seen on his other devices: his motto "Par tout amour," &c., and "En tout bien" below. This border and the uncommon device on the 6<sup>th</sup> leaf are signed by the artist, F, whose name is presumably unknown. He was employed on several books for Janot or Groulleau, his style as a rule resembling that of Geoffroy Tory' (Fairfax Murray).

*Provenance:*

1. Likely Nicolas Confais, dancing master, active in France and at the English courts of James I and Charles I, known in England as 'Mr Confess'.
2. Daniel Dumonstier (1574–1646), painter and portraitist known in his lifetime as "the best draughtsman in Europe" (Benezit). 'Dumonstier was famous not only for his painting but also for his love of music, his fine library, his collection of curiosities and his uninhibited speech. Satirical and often exceedingly foulmouthed and scabrous ... he was renowned far and wide and all the famous figures of the day came to him to have their portrait made, putting up with his jokes, rudeness and his sometimes dubious eccentricities for the sake of his artistic skill. He was the official painter and valet de chambre to King Louis XIII, receiving, in exchange for his "good, faithful and agreeable services", the right to the income and sales from the territory of Plessis-Bertrand, seneschalsy of Rennes' (*ibid.*).





His library was dispersed by auction on his death, although thirteen volumes are now to be found in the Bibliothèque Mazarine. Among his books were many chivalric romances, listed here on the upper pastedown under two headings, 'Catalogue de mes vieuls Romans' (eighteen titles) and 'Catalogue des plus Ressents' (twenty-six); the various inks and marginal marks suggest a catalogue expanded and amended over time. This is not, though, the only book in which Dumonstier made such notes: his copy of *Orlando furioso* (Mazarine 4° 10953 E [Res]) contains a 'Catalogue de tous mes Romans', divided by language into lists of French, Italian, and Spanish works.

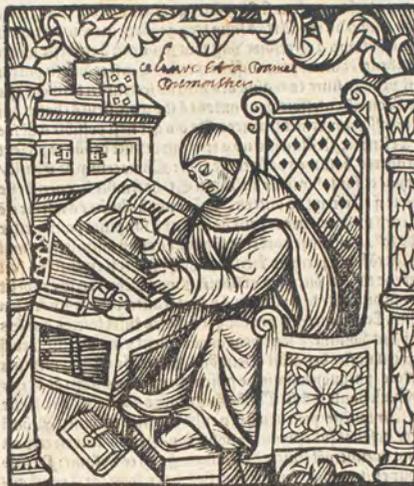
3. Gregory Lewis Way (1756–1799), barrister and literary scholar. His library, dispersed in three sales from 1881 to 1884, was notable for its Arthurian and other chivalric romances.

4. Sotheby's, *Catalogue of a selected Portion of the very valuable Library of the late Gregory Lewis Way, Esq., Translator of the Fabliaux ...* (1 July 1881, lot 180, 'Prologue supplied in manuscript by Daniel Dumonsper [sic], who on the fly-leaf has written a "Catalogue de mes vieuls Romans", fine copy in the original binding, gilt gaufré edges, but rebacked ... excessively rare', £6 to 'Wilson').

5. Likely Sotheby's, *Catalogue of a valuable Collection of Printed Books, the Property of Major E.W. MacDonald* (14 December 1937, 'folios 1-6 ... supplied in manuscript in an old hand, old stamped calf, g.e., re-backed', £2 10s to Thorp).

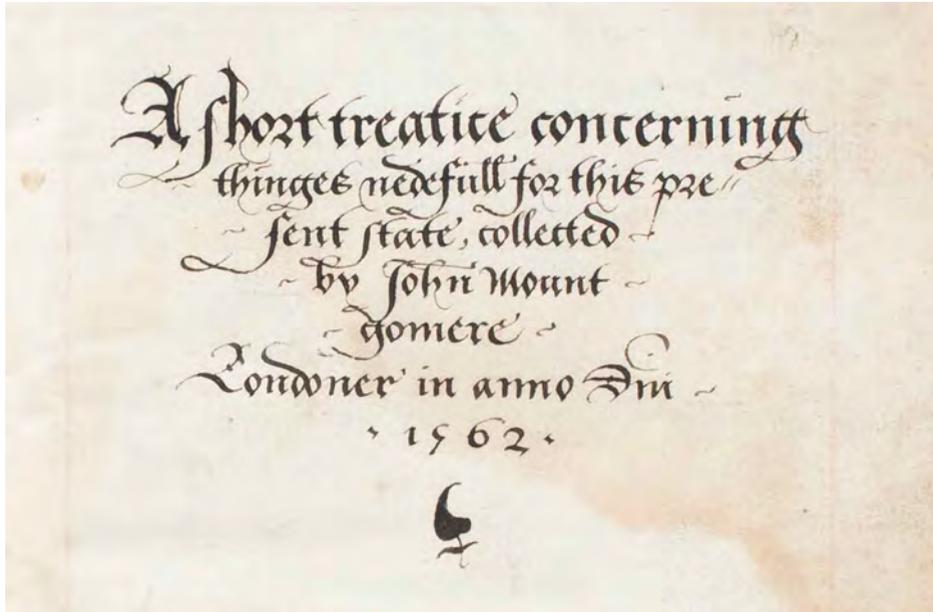
Fairfax Murray, *Early French Books* 369; not in Mortimer; Omont, *Catalogue des éditions françaises de Denys Janot* 102; Pettegree & Walsby 37465 and 37466; USTC 31119 and 49917.

## Prologue de ce present liure.



Aussi tresno-  
ble Prince des  
historiens La-  
tis recite au com-  
mencement du  
Prologue de la bataille de La-  
tina/ q' toz hommes se dopnent  
efforcer a faire choses dot ap-  
res il en soit memoire perpetuel  
le affis q' ils ne passent leurs  
vies come bestes dantes q' ne  
seruent sunoy a leur ventre:  
Aussi doivent penser q' leurs  
noms ne soient ensevelis as  
uec leurs corps. A ce ont dieux  
pouruen les Nobles et Vert-  
tueux du temps passe / qui se  
sont tant efforcez pour acq-  
rir & faire leur nom immortel  
q' nat ne fit les nobles & Vert-  
tueux faictz dieux qui ne se  
dopne travailler a les ensuy-  
ure. Les Dieux ont fait leurs  
noms perpetuelz p' force eoz  
porelle come appert de Sans  
son / Hector de troye / Epitaph /

L'harlemaigne / et celluy aussi duquel est compose ce present Volume / les autres par force  
de creuer en plusieurs Vertus esquelles ilz ont fiory: comme Hannon par pudeur / Regis  
de par son / Cyprien par continence / Apollon par mannanoyte / et plusieurs par autres



LIBERTY, FIREARMS, A STANDING ARMY,  
AND MILITARY HOSPITALS

52 MONTGOMERY, John. 'A Short Treatice concerning Things nedefull for the present State, collected by John Mountgomere, Londoner in anno Dni 1562'. [London, 1560s].

Manuscript on paper, 4to, pp. [69], in a very good scribal secretary hand, with a calligraphic title-page, margins ruled in red; old dampstains to upper outer corner throughout, neat restoration to blank margins; withal very good, in contemporary calf, neatly rebacked and recornered, preserving the old spine, blind-stamped lozenge device to front cover; early pen-trial or presentation inscription at end 'Francis Johnson ... To my Lovinge Frinde Richard Chesman Cittezen and gouldsmith of London', ownership inscription 'William Brooke his Book 1665'; paper lozenge-shaped manuscript cover label '77' of Cox Macro (*see below*). £32,500

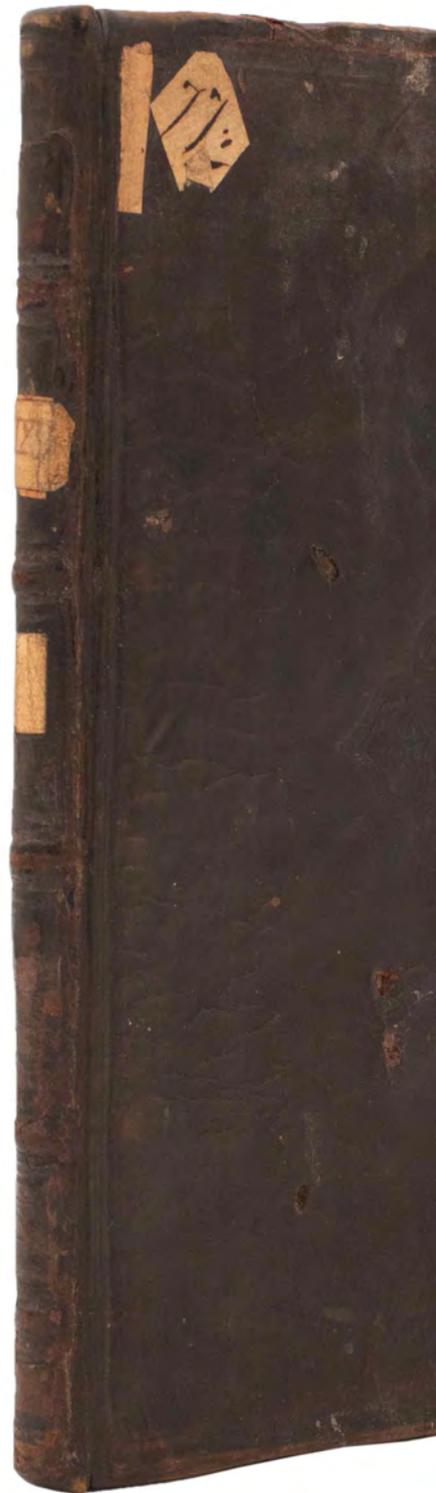
Apparently the only surviving copy of an extraordinary manuscript treatise on the military at the beginning of the Elizabethan age, 'Rudelye written but yet playnelye pennede' from experience, and dedicated to Francis Russell, second Earl of Bedford, a valued adviser to the Queen.

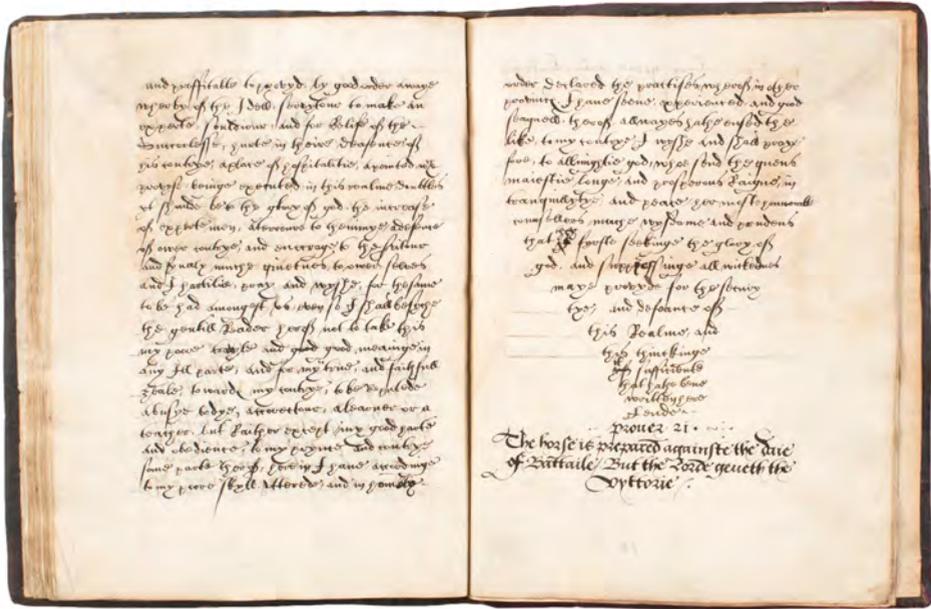


Montgomery's 'Short Treatise' covers three principal points: 'the souldier and weapon moste needfull, then a proviso expedient for men oute of Service, and lastlie for hospitalls to be hadde for the realief of suche reatorne hurte from the warres'. In the first section, on 'The Commoditie of the Harquebuse and Currier', he advocates increased training in the use of firearms. England's traditional reliance on the longbow no longer makes good policy when the French, the Italians, the Spanish and even the Turks have mastery of guns. The English resistance to guns he blames on statutes from the reign of Henry VI banning shooting that are still in force – '**lawe Restrained Libertie**'.

In the second section Montgomery recalls England's poor recent military history and proposes the formation of a standing army, the nucleus of which is to be made of former soldiers now destitute ('ouer native english Souldior and contrye man, whome we smallye consider, les chearishe, and worse rewarde'). They would be disciplined and well-trained, in contrast to some disastrous musters he has witnessed in London in which untrained men 'hurte theire faces, and handes, and some hurte theire felowes, and some Brunte them selves, with poudere'. Montgomery's scheme would have the added benefit of preventing the inevitable drift of these men towards crime (like Pistol in Shakespeare's *Henry V*): '**there hathe manye a tall man lost his life upon the gallowes within these fewe yeares**, amongst whom as I have often heard reported, hathe bene many a good souldier'. The third section is an extended plea for the creation of hospitals for military men in the manner of those already set up in London for the sick, aged, orphans and widows (an idea that would not be realised until 130 years later, with the foundation of the Royal Hospital Chelsea).

Montgomery was evidently a professional – his recommendations, while revolutionary for England, are based upon such things '**as I have sene in other provinces to have profitted, not in Utopia, where some are fained to se wonders wrought**, but in





places indeed well known and considered of manye'. From the present manuscript we know that in 1551 he undertook a voyage to Scio (the Greek island of Chios, then under Genoese control), where he witnessed among 'the Turckse armye of gallyes' the elite Janissaries, 'the graunde Turckes garde, whiche dailie guarded his person and were his moaste choasen and valliaunt souldiors in warres'. Elsewhere he laments the failures of Mary's wars in France during the 1550s in terms that suggest personal engagement. And he has first-hand knowledge of the French use of firearms at sea: **'I myself haue seene the experience therof upon the seas at sondrye encountres with some of the Frenche shippes'**.

Two other later treatises by Montgomery are known: a plan for the 'manner and order' of the London city watch for Midsummer Eve and St Peter's Eve, written around 1570, of which a version revised in 1585 survives in the Guildhall archives as CLRO 36C; and another 'On the Maintenance of the Navy' with advice on ship designs, again first written in 1570 and then updated in 1588-9 after the defeat of the Spanish Armada. Of the latter a fair number of manuscript copies survive (all in scribal copies in similar but not identical hands to the present, one of which owned by Sir Walter Raleigh).

The dedicatee of the *Short Treatise*, Francis Russell, Earl of Bedford (1526/7-1585) entered royal service in the army under his father in the Boulogne campaign of 1544 ('the readelivering of Bulloigne' in 1550 is mentioned here). An outspoken evangelist for Protestantism, he was the dedicatee of at least twenty-three printed works (by figures such

as Becon and Udall) and was immediately appointed to Elizabeth's privy council in 1558, and in 1562 had just returned from France as a special envoy, making him an ideal target for Montgomery. Montgomery speaks of himself having been supported by Bedford in some fashion – 'I have tasted [of his Lordship's approvid affabilitie] to the comforte of my poore state and realief', but the exact relationship is not clear.

*The manuscript:*

The dedication copy of the present text, then in a private collection and now untraced, was published by Aucher Cornwall Taylor and Edward Maunde Thompson in "Things Nedefull for this present State", by John Mountgomery 1562' in *Archaeologia* 47, no. 1 (1883), pp. 209–241. **The present copy differs in frequent, minor but substantive ways, particularly in the dedication, suggesting it represents an authorial revision.** Certain archaisms or orthographic oddities in the presentation manuscript are here corrected but there are also numerous improvements to sense, *e.g.*:

'I doe but towche in brief things as necessarie here to bee vsed as I haue seen in other prouinces to have profected, not in Vtopia, where some haue feigned to see things' ...

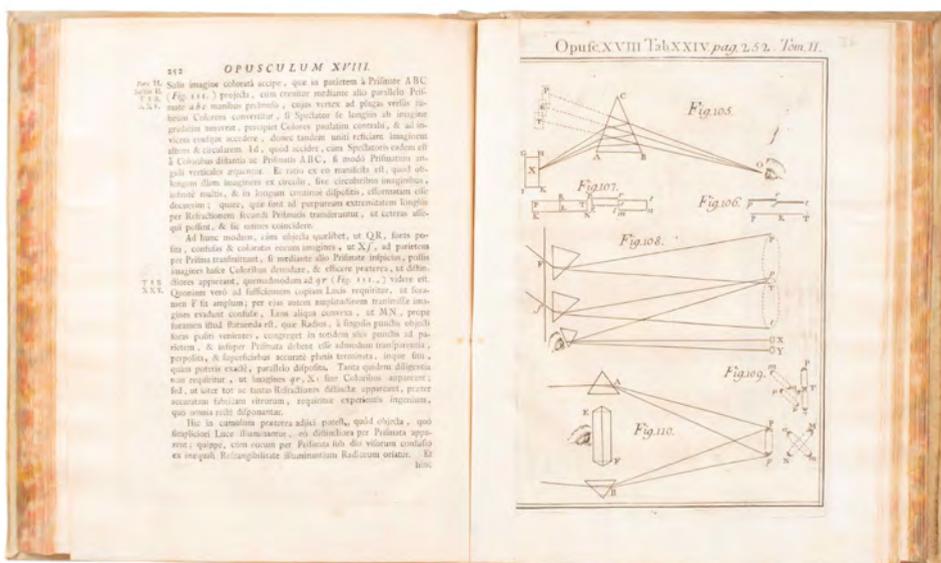
*which becomes here:*

'I do but touche in Briefe things as necessariye here to be used as I have sene in other provinces to have profitted, not in Utopia, where some are fained **to se wonders wrought**';

Although we have located at least seven examples of the various iterations of Montgomery's naval treatise (four at the British Library, two at Harvard, and one among the Pepysian MSS, plus several records at auction or in the trade), we can trace none of the *Short Treatise* since this copy was sold in the 1930s. **This is apparently the only surviving exemplum.**

*Provenance:*

From the library of Cox Macro (1683–1767), Macro MS 77, with his manuscript paper label to front cover. 'His collection of manuscripts was exceptionally fine and included the great register of Bury Abbey during the abbacy of William Curteys ... a vellum manuscript of the works of Gower; and the original manuscript of Spenser's "View of the state of Ireland"' (*Oxford DNB*), as well as the famous Macro MS 5 (now at the Folger), containing the earliest complete examples of English morality plays. Later via Dawson Turner to Hudson Gurney, thence by descent to J. H. Gurney, whose library was sold at Sotheby's 30 March 1936, this being lot 169; subsequently in the collection of Lord Cottesloe.

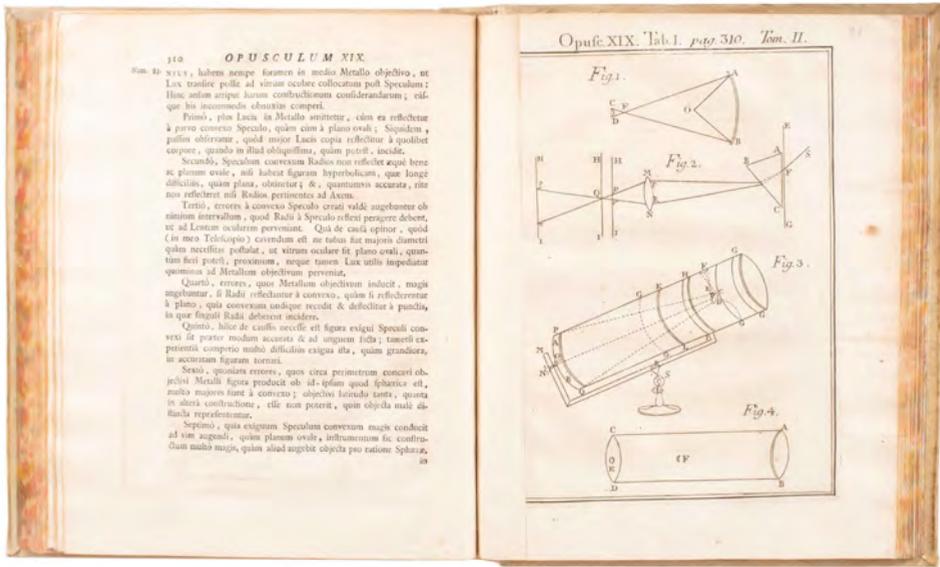


FIRST COLLECTED EDITION

53 **NEWTON, Isaac.** *Opuscula Mathematica, philosophica et philologica.* Collegit partimque Latine vertit ac recensuit Joh. Castillioneus [G.F. Salvemini] jurisconsultus. *Lausanne and Geneva, Bousquet & soc., 1744.*

Three vols, 4to, pp. I: [4], xxviii [recte 38], 420, II: [1], vi, 423, III: vi, 566 [recte 562], [1]; 64 folded copper-engraved plates and 2 folded letterpress tables; titles printed in red and black with copper-engraved portrait vignettes, large woodcut initial and ornaments throughout; pp. I 157-88 folded in at the lower margin where imprint exceeds book block; slight foxing to several quires, small light dampstain to outer upper corner of vol. I, otherwise a very attractive, clean set; in contemporary vellum over boards, gilt red morocco lettering-pieces to spines, edges mottled red, green, and yellow; spines a little dusty. £3500

**First edition of Newton's collected works, a major tool in the dissemination of Newton's science and a major publication in the history of science.** The edition, edited and introduced by the Pisa alumnus Giovanni Salvemini da Castiglione, contains twenty-six works (which, while having appeared previously, were not easily accessible), from Newton's mathematical works and optical lectures, which were greatly influential and laid the foundations of modern science, to his philological essays on history and theology.



The first volume, mathematical papers, contains *De analysi* (1711), *Methodis fluxionum* (1736), *De quadratura* (1704), *Enumeratio curvarum* (1704), *Methodus differentialis* (1711), and excerpts from Newton's correspondence with John Collins, John Wallis, Henry Oldenburg, and Abbe Conti. The second volume, philosophical papers, includes *De mundi systemate* (1731), *Lectiones opticae* (1729), *De natura acidorum* (1736), *Scala graduum caloris* (1701), and his papers from the *Philosophical transactions* on light and colour. The third volume, theological works, includes *Chronology of ancient kingdoms amended* (1728), *Observations upon the prophecies* (1733), and *Dissertation upon the sacred cubit* (1737).

Babson 9 (Gray 2); DSB X, p. 93; Poggendorff II, 279; Roller-G. II, 235; Wallis 2.



54 **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 <sup>2</sup>Q4<sup>v</sup>-5<sup>r</sup>, quire <sup>2</sup>V 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 in Cervantes and his contemporaries rely 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 Medieval scholastics, to more recent philologists including Hebrew and Spanish thinkers; but this already considerable feat is crowned by de Viana's attention to literary emulation over mere exegesis, and by his wholly humanistic rejection of moralising interpretations (which had been ubiquitous up until his generation) in favour of providing readers with the 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).

A PAINTER'S NOTES ON COLOUR-MAKING

55 [PAGANI, Giovanni Guglielmo, attributed] Recipe for mixing colours. [Northern Italy, mid-19<sup>th</sup> century].

Manuscript on paper, 4to, pp. [56]; written in brown ink, approximately 20 lines to a page, by two early nineteenth-century hands, or possibly one hand at different times; large paperflaw to one leaf, another trimmed at fore-edge with loss of a few characters, some smudges; stitched, preserved in a modern portfolio. £1750

Remarkable unpublished manuscript notebook containing recipes for the production of colours attributed to the Italian painter Giovanni Guglielmo Pagani (1801-1882).

3. Incomu bianchio e sandraia in polvere  
 pesti uguali. queste polveri si possono a  
 poco a poco in crematissimo bagnate  
 a poco levate, non si colano e volendone  
 far uso si cola si adopra caldo.

3. Somma d'acqua con tanto sandraia negli  
 spirito di vino fermentato 11. 12. nella goma  
 e s'ammisce. per gratiamente.

Nota Per levare il colore alla Somma d'acqua  
 la mettono nel uascetto in un vobello  
 con la coccia del uascetto per 1. 2. ore  
 che si chiariscono. poi si colano e  
 insieme con quella di sandraia si  
 mettono nello spirito di vino in un  
 sacchetto con la coccia nella bocca  
 per la levatura al sole e l'ottanta  
 di dieci giorni, o per un mese  
 sopra la cenere calda. fino che  
 la beccata sia di acqua di pioggia, e  
 sempre di Drago, e giallo due  
 di Polvere.

Nota La sandraia si purifica così  
 prende sale, o si lava faticosa

Due ore nell'acqua. dopo di che si levano  
 colate, oppure scolate fuori per uascetto  
 sospeso, metterle in quest'acqua la  
 Drago, che levate con sale, o che vanno  
 a l'acqua.

Verde Colore d'oro

Una libbra la Somma d'acqua, spirito di vino  
 parte del due con una libbra in polvere, e  
 aggiuntovi un poco di polverina bianca, e  
 in polvere, e di più del bagno di Drago in un  
 vascetto. questa con la coccia del uascetto, e  
 levate al sole fermentate in acqua per  
 qualche tempo, ancoche passino al giorno  
 la coccia, e si adopra la coccia, che  
 nella galleggia, e metta il suo uascetto  
 in una vascetta più ampia, e si lavano  
 alquanto colta al sole, levate che sia  
 qualche ora, si adopra di nuovo qualche  
 anche si giudechi, anzi simile al colore d'oro  
 e si mette non si altera d'altro, si polveri  
 aggiuntovi il polverino o con la coccia  
 Drago, anche si abbia ottanta e l'ottanta  
 fermentate. nell'acqua.

Verde Rosso

Polvere di Drago 16  
 Carbono 3  
 Polvere Brillante 16  
 Limatura d'acciajo 4

Panagol

Polvere 16  
 Solfo 4  
 Antimonio 2

Verde Verde

Polvere 16  
 Limatura di Ferro 3  
 Polvere di Ferro per farne rago  
 e quadrati

Polvere 16  
 Solfo 8  
 Carbono 2  
 Pura di Ferro 2  
 Polvere 4

Limatura di Ferro 16  
 Limatura di Ferro 6

Verde Comune

Polvere 16  
 Carbono 3  
 Polvere Brillante 16  
 Limatura d'acciajo 4

Antimonio fuoco di ferro

Polvere 16  
 Solfo 8  
 Limatura di Ferro 12  
 Solfo Verde 16

Polvere 16  
 Solfo 4  
 Polvere 4  
 Antimonio 2

Verde Comune

Polvere 16  
 Carbono Brillante 4  
 Polvere 16  
 Limatura di Ferro 3

Written in an idiosyncratic, very personal hand, and therefore meant no doubt for the painter's own eyes only, this handbook gathers the painter's successful experiments in obtaining colours, varnishes, and dyes. Pagani studied at Brera and asserted himself as a successful painter, obtaining a Professorship at the Collegio Guastalla in Monza in 1864. In 1873 he set up a school of art within the city's goldsmiths' guild, specializing in draughtsmanship.

Until the invention of the collapsible tin paint tube by the American painter John Rand in 1841, which allowed a range of pre-mixed colours to be stored in a convenient portable medium, painters needed to grind pigments in order to prepare their paints, and adapt them to the material of the support. Pagani's notes are of exceptional rarity – though painters might have noted the names of their hues of choice, it is very unusual to be able to read specific recipes. The notebook reveals careful and meticulous experimentation in obtaining several shades of red ('dark', 'scarlet', 'liquid', 'velvet...'), green, purple, yellow, gold (including 'superb gold') and blue (including a 'very rare liquid blue' and 'imitation of lapis lazuli'). Ingredients and quantities for colours and finishing varnishes are precisely listed.

It was in Pagani's time that new colours and enhanced versions of established pigments began emerging with regularity (cobalt blue in 1807, viridian in 1838, cadmium yellow in 1820, cerulean blue in 1860, and similarly synthetic ultramarine, zinc white). Problems remained of course, notably in pigment toxicity as with emerald green. The main driver for this enrichment of the range was a huge increase in demand for textile dyes for clothing. Pagani himself devotes ample space to step-by-step instructions for the dyeing of wool and linen. Other related and useful tips are also noted, like how to make wax seals that do not require the heat of fire.

*A 18<sup>o</sup> Color Rosso*

*Polvere di Cocciniglia (Grana), si mescoli con polvere  
di allume bruciato, e dopo essendo calda la mistura  
esbrinquetela in acqua netta di piantagina, o di  
Rose. Viene un Cinapra assai bello.*

*(Alta Maniera)*

*Mettasi in un vaso acqua Rosso aggiungendogli  
Cocciniglia in polvere, si mescola l'acqua*

## FOUR-COLOUR-PRINTED ALCHEMY

**56 PANTHEO, Giovanni Agostino.** Voarchadumia contra alchimiam: ars distincta ab archimia, et sophia: cum additionibus, proportionibus, numeris, et figuris opportunis Ioannis Augustini Panthei Veneti sacerdotis. Venice, [Giovanni Tacuino], 1530.

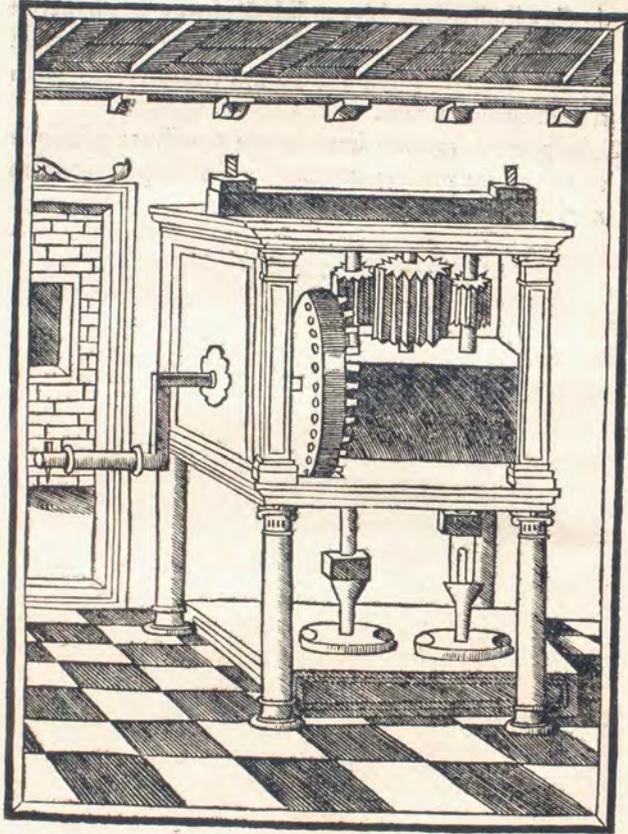
4to, ff. 69; without the final blank Q6; **title and f. 2<sup>v</sup> printed in yellow, green, red, and gold** (alloy-gilt, oxidised), title within a woodcut architectural border printed in black and yellow, two headlines (f. 7<sup>r</sup> and f. 8<sup>v</sup>) printed in yellow, with a double-page map of Venice and 11 full-page woodcut illustrations, large woodcut initials; contemporary marginal annotation in margin of f. 42<sup>r</sup> and some early underlining; some light soiling, outer margin of title partially cut away and neatly repaired (not affecting image); recently cased in eighteenth-century Italian vellum over boards, spine lettered in ink. £18,000

**First edition, first issue, of this rare alchemical work, highly unusual for its early use of four-colour printing.**

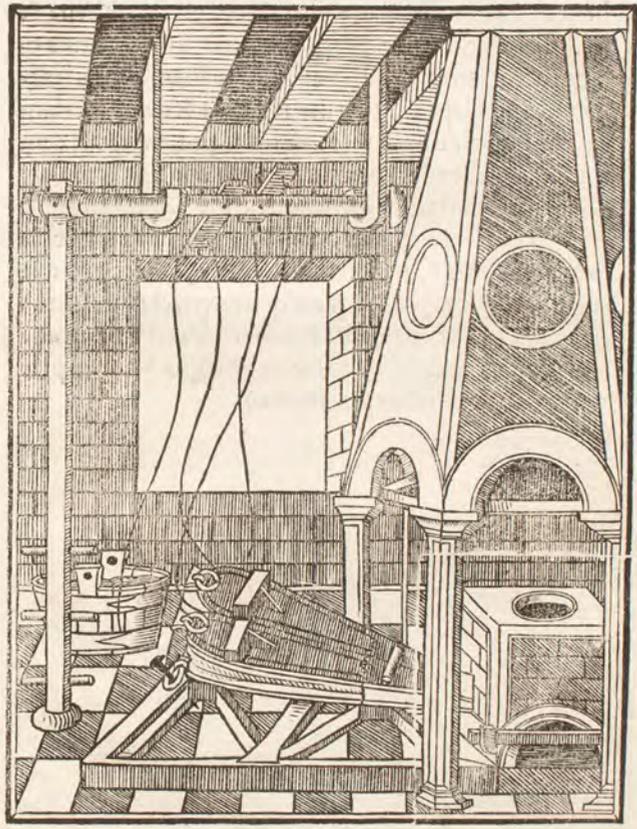
Pantheo was a Venetian priest who published, in 1518, the alchemical *Ars transmutationis metallica*. 'Portions of this were reproduced in the *Voarchadumia* in 1530, but [it] is quite a distinct work and is much enlarged. Pantheus wrote against spurious alchemy and he deals partly with the assay of gold, which is illustrated by drawings of rolling mills, furnaces of various sorts with the accompanying apparatus and a balance and weights, and partly with the chemical preparation of various substances which were made at Venice in his time and were used in the arts. He describes, for example, the manufacture of white lead and of an alloy for mirrors ... Pantheus was a priest of Venice, but seems nevertheless to have been devoted to chemical research. The word Voarchadumia – barbarous, as it has been styled by some writers – is compounded, according to the author himself, of a Chaldee word signifying gold, and of a Hebrew expression meaning "out of two rubies", and he explains it all as equivalent to "gold of two perfect cementations", that is, thoroughly refined' (Ferguson).

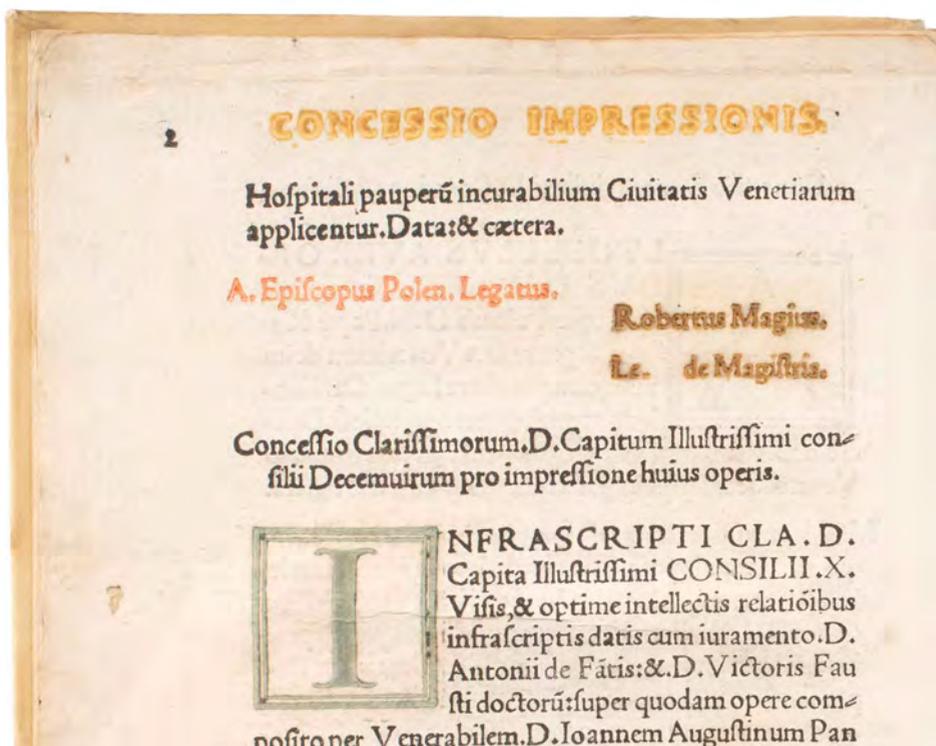
'It seems probable that, after the publication of [the *Ars transmutationis metallica*], someone called to the attention of its author or the papal court or the Venetian government the existence of a papal decretal and a decree of Venice against alchemists. For in 1530 Pantheus brought out with the same printer at Venice a book entitled *Voarchadumia* ... As [the] title suggests, he now professed to be writing not on alchemy but on Voarchadumia, an art distinct from alchemy. This Voarchadumia he represented as true wisdom, the very opposite of alchemy, a sort of "cabala of metals", handed down from Tubal Cain through the Chaldeans and Indians ... The work opens with prefaces to the doge and to the papal legate. Yet he repeats most of his work of 1518 in the course of the *Voarchadumia*. The volume also includes woodcuts of alchemical furnaces and apparatus and a bird's-eye view of Venice and its surroundings' (Thorndike, *A history of magic and experimental science* V, pp. 539-40).

Contero to  
tun,



Distillo cuncta.





In the margin of f. 38<sup>r</sup> is printed a symbol which is strikingly similar to that used by John Dee in his *Monas hieroglyphica*. Dee owned and extensively annotated a copy of the *Voarchadumia* and it seems likely that his symbol, which first appears on the title of the *Propaedeumata aphoristica* in 1558 and then, most famously, in the *Monas hieroglyphica* of 1564, is derived from Pantheo's. 'For Dee it was a powerful symbol both of creation and of the unity of the sciences' (*Oxford DNB*).



This edition of this work is particularly important as one of the earliest examples of four-colour printing; the title and A2<sup>r</sup> are both printed in yellow, green, red, and gold, with the title framed by a woodcut architectural border printed in black and over-printed in yellow, showing the author seated at the centre of the lower border between famous historical alchemists.

'There is an augmented issue with four leaves inserted between the title leaf and A2 – the first a blank, the others numbered o, oo and 1' (Mortimer).

Caillet 8275; Duveen p. 449; Ferguson II, p. 166; Mortimer 354; Neu 3044; Rosenthal 649; Sander 5407.

AVLAPVRIFICATIONIS AVRI

NON SINESALE & NON SINE ARGILLA

# VOARCH AD VMIA

contra Alchimiam : Ars distincta ab  
Archim'ia, & Sophia : cum Additio-  
nibus : Proportionibus : Numeris : &  
Figuris opportunis Ioannis Augustini  
Panthei Veneri sacerdotis.

MARIA

MORIENS



Veneri Diodo Apolloni

M. D. 1552





Pilbari de Tee  
in fine Plomera  
Venerabilis  
1519. B. 12

1519.  
1518.

Hom.  
10  
11

BOUND AT BRONNBACH WITH MANUSCRIPT WASTE  
AND ADDITIONAL MANUSCRIPT SERMON

57 **PELBARTUS de Themeswar.** *Pomerium* sermonum de Sanctis per anni circulum tam hyemalium quam estivalium, vulgate per venerabilem fratrem Pelbartum de Themesvar [*sic*] Minoritanum vere theologie professorem eximium, annotaciunculis in margine denuo additis, opus divini verbi Seminoribus fere utilissimum, cum materiarum singularum indice copiosissimo. *Nuremberg, Johann Koberger, August 1519.*

[*bound with:*]

[—.] *Stellarium* corone benedictae virginis Marie in laudem eius pro singulis predicationibus elegantissime coaptatum. *Nuremberg, Johann Stuchs for Anthon Koberger, 25 December 1518.*

Two works in one vol., *Pomerium*: folio in 6s, ff. [5], cclv, [4], *Stellarium*: folio in 8s, ff. cix, [4]; ff. 'xxi and 'lxv misnumbered as 'xxii' and 'lvi' respectively, f. 205 a singleton; titles within woodcut borders each formed of 4 blocks, *Pomerium* border with contemporary hand colouring, both works with woodcut initials and rubricated throughout; lightly toned with occasional spots, a few marginal paperflaws (touching text on 'f4, without loss), otherwise excellent copies, retaining deckle-edges in places; bound together in contemporary German blind-tooled sheepskin over bevelled oak boards (*see below*), with brass furniture (renewed on upper board), two clasps to fore-edge (clasps and plates lettered 'IHS'), sewn on 3 pairs of double cords, later manuscript label to spine, manuscript fragments as pastedowns (*see below*); a little rubbed, one corner-piece lacking from lower board, lower clasp lost, endcaps pulling away slightly; bound with 3 pp. contemporary manuscript ('Ein kurze probpredig, der jenen angezeigt wirdt...') at front, with (?) late seventeenth-century ink inscription of Dettelbach monastery to title and later stamps, modern shelf-labels to spine. £8500

**Handsome early editions of two collections of sermons by Pelbartus of Themeswar, an exceptional volume with an additional manuscript sermon, bound at the monastery of Bronnbach using fragments from three medieval manuscripts.**

The Hungarian Franciscan Pelbartus of Themeswar (c. 1435–1504, born at modern-day Timișoara in Romania) was among the most popular writers of model sermons in the early sixteenth century and an instrumental figure in the development of Magyar as a literary language. He is known to have studied at Kraków in the 1450s and '60s, and to have been preacher and teacher at the Franciscan *studium generale* in Buda from 1483 until his death there in 1504. The enormous and immediate success of his six published works, and Pelbartus's ability to find publishers in Germany and France, suggests a network of European scholarly contacts likely built up during the undocumented period between his studies in Kraków and his return to Hungary (*see Kosztolnyik*).





The two works bound here, the *Pomerium sermonum* and *Stellarum corone* (first published in 1502 and 1501 respectively) together offer a vast collection of sermons for the adaptation and use of preachers around Europe, evidently including (in the case of our copies) the Cistercian monks of Bronnbach in Franconia. At the time this volume was bound at Bronnbach, it was augmented by a three-page manuscript sermon on the Parable of the Vineyard Workers (Mark 20); its extensive references to other Biblical passages suggests an intended audience of learned Cistercians, or perhaps it was even (being bound into a volume of model sermons) intended primarily for the edification and inspiration of future readers in the monastic library.

*Binding:* the binding of this volume, with one of two traced uses of the monastic stamp 'brunbach', is identified by Schonath as the product of Bronnbach Abbey, an attribution Goldschmidt was hesitant to make for the example of the stamp in his collection. The bindery is apparently unknown to Kyriss and Haebler, and although the Einbanddatenbank identifies a Bronnbach group of tools (five of them used here) it does not record the name-stamp.

*Manuscript fragments:* given the Bronnbach binding, the fragments of three manuscripts used as pastedowns are very likely to have derived from volumes once in use there, and they may even have been written there. Their re-use as binding waste circa 1520 offers an insight into the sorts of texts which had been superseded or were otherwise considered obsolete by that date.

*The fragments are:*

Alexander of Villa Dei (c. 1170–c. 1250), *Doctrinale*, verses 22–38 and 302–319 (ed. D. Reichling, Berlin, 1893); a partial bifolium, single columns with remains of 17 lines in a small gothic bookhand, dark brown ink, ruled lightly in ink, two-line initials in red, first letter of each line stroked in red, marginal and interlinear annotations in contemporary hands; Germany, second half of fourteenth century. The most complete leaf measures approximately 112 x 110 mm. The text here includes the end of the preface and the beginning of the first chapter (on declensions).

Petrus Hispanus (fl. thirteenth century), *Summulae logicales*, Tractatus 1, 'De triplici conversione' to 'De equipollentiis earum', and Tractatus 3, 'De communitatibus et proprietatibus substantie' to 'De communitatibus quantitatis' (ed. Lambertus Marie de Rijk, *Wijsgerige Teksten en Studies* 22, Assen, 1972, pp. 8–11 and 31–34); a complete bifolium, double columns of 33 lines written in a small, rapid and highly abbreviated gothic bookhand, dark brown ink, no ruling visible, two-line initials in red with rudimentary foliate infill in brown, paragraph marks in red, a few contemporary marginal annotations; Germany, mid-fourteenth century. A single leaf measures approximately 130 x 105 mm.

Martin of Dacia (c. 1240–1304), *De modis significandi*, chapters 2 ('Utrum modi essendi, modi intelligendi et modi significandi sunt idem vel differunt') to 5 ('De modis significandi essentialibus generalibus') and chapters 31 ('De modo significandi relationis') to 33 ('De subdivisione pronominis primitivi et derivativi') (ed. H. Roos, *Corpus Philosophorum Danicorum Medii Aevi* II, Copenhagen, 1961, pp. 6–10 and 46–50); a complete bifolium, single columns of 37 lines written in a small and highly abbreviated gothic bookhand, dark brown ink, ruled lightly in ink, two-line initials alternately in red and dark brown ink, paragraph marks in red; Germany, first half of fourteenth century. A single leaf measures approximately 210 x 160 mm. Roos records twenty-four surviving manuscripts in his edition of the work, but see also H. Roos, 'Neue Handschriften-Funde zu den *Modi significandi* des Martinus de Dacia', *Theologie und Philosophie* 41 (1966) pp. 243–6.

**OCLC finds only one copy of each edition outside Continental Europe**, both at Cambridge University Library (bound together as here).

*Pomerium*: USTC 684740; VD16 P-1176. *Stellarium*: USTC 694646; VD16 P-1217. See Kosztołnyik, 'Pelbartus of Temesvár: A Franciscan Preacher and Writer of the late Middle Ages in Hungary' in *Vivarium* 5, no. 2 (1967), pp. 100–110.

For the binding, see Einbanddatenbank, workshop w002313, tools s015347-s015349 and s015351-s015352; Goldschmidt 24; Scherg, 'Die Bibliothek der Zisterzienseraebtei Bronnbach an der Tauber' in *Kostbare Bücher aus drei alten fränkischen Bibliotheken* (1988), pp. 128–159; Schonath, 'Zwei spätmittelalterliche Einbände aus Fränkischen Klosterbibliotheken' in *Gutenberg Jahrbuch* (1965), pp. 374–376 (this example).



Geo: Etherege  
 1658

PLAUTINE PLAYS  
 FROM THE LIBRARY OF AN ENGLISH PLAYWRIGHT

58 **PLAUTUS.** *Plautinae viginti comediae emendatissimae cum accuratissima ac luculentissima interpraetatione doctissimorum virorum Petri Vallae Placentini ac et Bernardi Saraceni Veneti. Venice, Simone Bevilacqua for Marco Firmiano, 17 September 1499.*

Two parts in one vol., folio, ff. [92]; [256]; occasional lines of Greek text, capital spaces with guide letters, woodcut device of Bevilacqua to F3<sup>r</sup>; marginal adhesions to m2<sup>r</sup>, small loss to fore-edge of y1 and y2, not affecting text, two small holes to last leaf, some light marginal dampstaining particularly to last few leaves, occasional marks; overall very good in early seventeenth-century English calf with initials 'H.G.' in gilt to covers, rebounded in the nineteenth century and later rejoined, eighteenth-century gilt-lettered red morocco spine label, marbled endpapers; some losses and splitting to spine, wear to corners and edges, and abrasions to covers; **inscriptions at head of title 'Caroli Bernard' and 'Geo: Etherege 1658'** (crossed through), a very few early marginal notes, occasional early manicules, diacritical marks in red ink to the text of various plays, twentieth-century private collector's bookplate to front pastedown. £12,500

**A most interesting copy of this incunable edition of the plays of Plautus, formerly in the library of the noted English playwright and diplomat Sir George Etherege (1636–1692) – being his earliest known acquisition – and later passing into the ownership of the surgeon Charles Bernard (1652–1710).**

Published at Venice by Simone Bevilacqua (c. 1450–1518), a native of Pavia who later worked at Lyons, this is the seventh incunable edition of Plautus's comedies recorded on ISTC, following the *editio princeps* of 1472, but **the first with the commentaries of Giampietro Valla and Bernardo Saraceni.**



illa describit Qui.  
mor. cuius pulchri  
eo nēus delectata ē  
lū cōtinue i uēatio  
uerit quē ab apro i  
n mutauit in florē.  
lē affimulabo: Ouā

Hoc facinus pulchrū ē: hoc pbū ē: hoc lepidū ē: hoc factū ē fa  
Meo malo a mala sustuli. hoc ad damnum deferetur.  
Auerti prædam ab hostibus nostrum salute socium.  
Pe. Heus adolescens ecqua mihi istac pars inest.  
Me. Perii: in insidias deueni. Pe. immo in præsidium ne time.

The volume contains a couple of marginal notes in an elegant hand by a sixteenth-century reader, notably a remark to f. 6r dismissing a comment by Valla as ‘ridicula sane interpretatio et inepta’. **The text of several of the comedies is curiously marked in red ink with short vertical and horizontal dashes, perhaps intended to assist with reading aloud, recital, or performance.** The plays so marked are *Amphitryon*, *Aulularia*, *Captivi*, *Curculio*, *Casina*, *Mostellaria*, *Menaechmi*, *Miles Gloriosus*, *Pseudolus*, and *Truculentus*.

The earliest identifiable owner is the boisterous Restoration playwright Sir George Etherege (1636–1692), whose distinctive signature (verified against his signed letters in BL Add. MS 41837) appears, crossed through, at the head of the title-page. Author of the plays *The Comical Revenge* (1664), *She wou'd if she cou'd* (1668), and *The Man of Mode* (1676, his most successful work), Etherege ‘set the pattern for the comedy of manners that was to reach such a high level in the work of Congreve, Vanbrugh and Farquhar’ (*Cambridge Guide to English Literature*). He was a diplomat too, serving James II as British resident at Regensburg in Bavaria from 1685 to 1689, his letters thence to friends, written when very bored, being ‘among the best of the period’ (*ibid.*).

Nothing is known of Etherege’s book collecting before his time in Regensburg, for which a list of around sixty-five titles survives in the British Library (transcribed and edited by Peter Beal for *The Library* in 2002; see *Book Owners Online*). **Bearing his ownership inscription dated 1658, this volume is hence the earliest book known to be in Etherege’s possession**, inscribed by him at the age of twenty-two, six years before his first play, in the year of the death of his grandfather, a prosperous London vintner. **It is extremely satisfying to find an incunable edition of Plautus’s comedies in the young hands of the future comic playwright.**

The volume was subsequently owned by Charles Bernard (1652–1710), ‘the leading surgeon of his day with an enviable reputation for his skill when operating’ (*Oxford DNB*), who served as surgeon at St Bartholomew’s Hospital, as sergeant-surgeon to Queen Anne, and as master of the Barber-Surgeons’ Company, and who was elected to the Royal Society in 1696. Bernard assembled a substantial library, typically inscribing his books ‘Caroli Bernard’, as here. His books were sold in London in March 1711, this item appearing as lot 393 in the sale catalogue *Bibliotheca Bernardiana* (see *Book Owners Online*).

BMC V 523; Goff P784; Bod-Inc. P-356; ISTC ip00784000.

EARLY SPANISH MUSIC PRINTING  
A WITNESS TO RENAISSANCE READERSHIP

59 [PROCESSIONAL, Dominican use]. Processionarium ordinis fratrum praedicatorum. *Seville, Meinardus Ungut and Stanislaus Polonus, 3 April, 1494.*

4to in 8s, ff. [112], [a]<sup>2-8</sup>, b-n<sup>8</sup>, o<sup>9</sup>, without the first and final blanks [a]<sub>1</sub> and o<sub>10</sub>; with printed signatures, 33 lines, gothic letter, printed in red and blank, printed musical notation throughout in black on a red four-line staff, spaces for initial capitals, guide letters, ornamental woodcut initials, woodcut printer's device at end; repaired tear to inner margin of first leaf (no loss), another couple of minor marginal repairs, occasional stains and thumbing to lower corners, remains of wax droplets on surface of several pages, a few ink smudges in the last couple of pages, later colouring along the blank spaces of first initial and printer's device, overall a very good copy; in Spanish contemporary calf, skilfully relaid over modern black morocco, sides filleted in blind to a central rectangular panel enclosing gilt stamp of a lion and two hearts, surrounded by gilt-stamped acorns, acorn motif repeated on spine; endpapers renewed; preserved in a modern custom-made cloth box, backed in black morocco, lettered in gilt and lined in black velvet; several contemporary and near-contemporary inscriptions (*see below*). £35,000

**First edition of the first Spanish book to make extensive use of typeset music printing, one of the finest products of early Spanish typography.**

The German printer Meinhard Ungut and the Pole Stanislaus had worked with Mathias Moravus (Matthias of Olmütz) at Naples, before setting up business in Seville, having carried punches and type models from Naples. Their publications excelled in elegance, as well as covering a variety of subjects, from liturgical to legal, to editions of classics – notably Seneca in the vernacular. Their partnership continued until Ungut's death in 1499. Stanislaus carried on, first alone, then in partnership with Jakob Cromberger, and independently as the founder of a printing workshop in Alcalá de Henares, until 1504.

'At about the same moment that the Cuatros Compañeros [the four German printing pioneers who set up a workshop in Spain] began printing, Meinardo Ungut and Stanislaw Polono arrived in Seville from Naples. Among the more than seventy titles which they produced in the nine years of their joint enterprise were a number of liturgical books, some with chant notation, including the ... *Processionarium* of 1494. **More than any other single incunable, this established the concept of a book of printed music in the Spanish trade**' (I. Fenlon, in *Early printed music and material culture in Central and Western Europe*, Routledge, 2021, p. 304).



Quo ni a m tribu la



ti o prima est et no n



est q̄ a diu uer. p̄. Seco tu.

**F**initus altarium ablutione conuentu in choro restitue  
p̄latu & ministri in sacrificium reuerentes de postis  
facris uelibus redeant ad chorum. Deinde uocant  
omnes ad capitulum p̄uocantur solito p̄cedente. et  
fiat breuis sermo. Finito sermone: p̄latu cum suis  
et uobis sibi deputatis uocant in sacrificium. Et fratres  
interim ad ablutionem pecum se p̄parent p̄uocan  
tes ne aliquo in eis tunc appareat: quod in oculo secu  
larium cum ibidem conueniunt: reprehensibile p̄uocet  
tur. p̄uocatio autem erit p̄uocare q̄ aqua et uasa  
necessaria ad mandatum bona competentis sint p̄para  
ta. et de fratribus conuersis qui aqua et uasa p̄latu &  
coadiutoribus suis ministrant. Prius uero inuenio ca  
pitulum decentem non notabiliter locum: p̄cingat  
se linteo a sacris p̄parato et sic uentiant in capitulum.

et coadiutores eius in capite cum eo Lumq; ad me  
dium capituli puenit. Itano uerso uultu ad crucifixu  
dicat humili uoce hanc orationem.

**Q**uoniam nra quiesum? domine aspirando  
p̄ueni & adiuuatio. p̄sequere: ut cuncta nra  
opatio ate semp̄ icipiat & p̄ te cepta final  
Per sp̄ritum dominum nostrum. Amen.  
Cuius oratioe terminat per sp̄m. Cetero in  
cipiat aliaz sequente. **D**ns ih̄s. & uersus **D** misereat  
nri. & cōtēnt. p̄sequat que cantioa sunt: cōtēnt incipi  
te antiphona & uersus. **R**o mandati antiphona.



Omni nus ih̄e sus postq̄: cena



ui t cū discipulis suis la uir pedes e orū



et a it i llis sci tis quō



fecit r̄m uo bis ego domi nus & ma  
di

mani sanctorū. Et quinq; de resuscitatioe suis **R**ep̄ie.  
**C** Item euangelia Liber generationis. et factum est  
autem. **C** Item benedictio cerei. Exulcet iam angeli.  
**C** Item que in tenebris cātando sunt. in triuo ante ps  
lcha. **C** Item responsum. Longregati sunt.

Deo gratias.

**C** f̄intus. iur̄ Anno supra  
dicco. iij. nonas apulio.



estelba

*[Handwritten scribbles and notes]*



114  
(vacat)

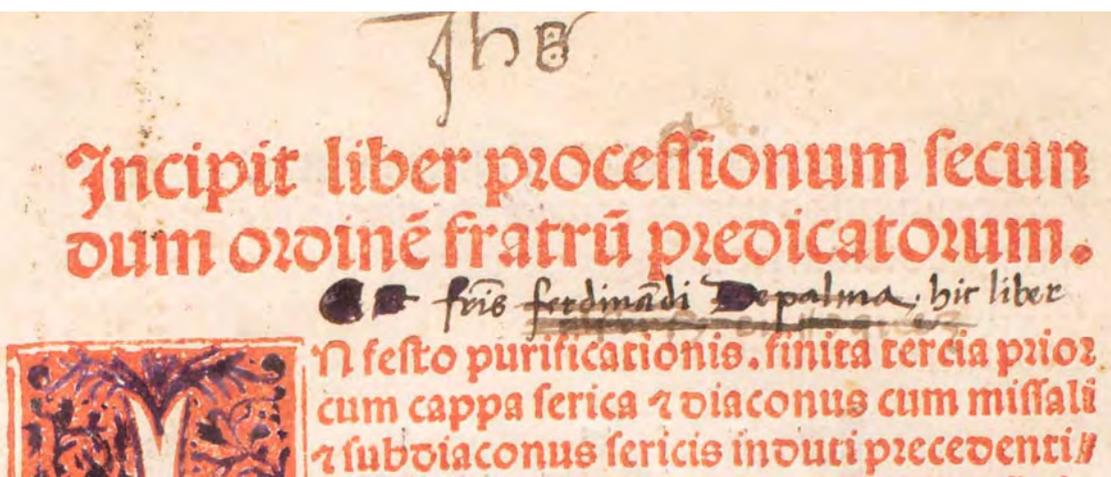
*[Faint handwritten text]*

estel

‘As part of his inheritance, Cromberger acquired at least three fonts from the stock of the Compañeros Alemanes, and eight from the workshop of Ungut and Polono. Among the latter was the music font for printing chant notation in liturgical books, which the two collaborators had used in their processional of 1494. This was used by Cromberger in his masterpiece of liturgical music printing, the *Missale secundum usum alme ecclesie Hyspalensis* which survives in three copies ... He also used it elsewhere, notably in his edition of the Franciscan *Processionarium*. At Cromberger’s death, control of the family press passed to his son Juan. [Seville missals printed by the generation after Ungut and Polono using their musical types] were widely circulated, not only in Spain but also in the New World’ (*idem.*, p. 305).

**This copy stands as an extraordinarily charming and evocative witness of Renaissance readership.** One Brother Ferdinando de Palma pens his near-contemporary ownership inscription on the first and last pages, having obscured with a stroke a slightly earlier one on the first page; on the last page, Ferdinando formalises his gift of the book to the Convent of St Stephen in Salamanca, for the use of the brothers; in the lower margin of f. [53<sup>v</sup>] a slightly later ownership inscription reveals that this book was used by a nun, Dona Theresa Martinez Calderon, ‘I belong to Dona Theresa ... until she is ordered to let me go’; several droplets of wax still punctuate some of the pages, evoking the ambience and the difficulties of chanting during night offices; Dona Theresa’s hand, or perhaps a contemporary’s, annotates in Spanish the upper margins of some of the pages with the relevant name of the feast day for each portion of the liturgy, for ease of retrieval.

HC 13380; Proctor 9534; Vindel, *El Arte Tipografico en Sevilla y Granada*, n. 67; Heredia I, 137; Palau 238143; Stillwell P912; ISTC ip00997000; see Norton, p. 275. **Though apparently a bulk of a hundred wholly unused copies was retrieved in Spain in the early 1900s, this book is rare on the market, particularly copies which bear evidence of contemporary use and readership.** ISTC finds three copies in UK (BL, Cambridge, Ulster UL). **Auction records show only three copies in the last sixty years.**



## MAJESTIC GOLD-OUTLINED CALLIGRAPHY

60 [QUR'AN]. A single leaf, containing surah VI, verses 136–138. *Iraq or Iran, c. 1350–1420 A.D.*

A single leaf (370 x 270 mm, text area 355 x 255 mm), five lines to the page of magnificent black *muhaqqaq* script outlined in gold, fully vocalised, verse-markers in the form of geometric knots, text within a red, gold, and blue border, on a heavy floccular buff paper, lightly polished, with no visible details; lightly browned as usual, inner margin and corners renewed, lower margin supplied from another leaf, skilfully repaired hole between first and second lines of text just touching vocalisation mark on recto and one character on verso. £35,000

**A leaf from the so-called 'Five Surahs' manuscript, a very grand volume comprising selected chapters from the Qur'an written in superb calligraphy outlined in gold.**

The manuscript from which this leaf originates, a prayer-book made up of the five Qur'an surahs that begin with the phrase *Al-hamdu li'llah* (surahs I, VI, XVIII, XXXIV, and XXXV), has been described as 'one of the finest of its type to have been produced in the late 14th century or the early 15th ... The script ... is unusually thin, given its large size. This serves to emphasize the total control of the calligrapher over his pen; such faultless perfection was equalled only by Ibn al-Suhrawardi in the Qur'an he produced in Baghdad in the early years of the 14th century, probably for Ghazan Khan' (David James, *After Timur. Qur'ans of the 15th and 16th centuries* p. 16). The text of the present leaf is from surah VI, *al-an'am* ('the cattle'), verses 136–138.

The manuscript's unusual size and the grandeur of its gold-outlined calligraphy suggest a royal commission for a mosque, madrasa, or other pious foundation. However, its precise date and place of production remain unclear. Clues may be provided by a colophon leaf (in a private collection) identified by Abolala Soudavar as originating from the same manuscript. This leaf bears the inscription, enclosed in a marginal medallion, 'copied by the weak slave who implores God's mercy, Abu Muhammad Abd al-Qayyum ibn Muhammad ibn Karamshah al-Tabrizi' (Abolala Soudavar, *Art of the Persian Courts* p. 50). Soudavar argues that, 'as the epithet Tabrizi (from Tabriz) appears in the signature, it is likely, but not certain, that the manuscript was copied in a city other than Tabriz. Stylistically it is closer to Ilkhanid examples than to later Teymurid Qurans. The highly distinctive black and grey palmettes that appear on the *bismillah* (invocation) as well as the colophon are very reminiscent of Ilkhanid illumination, although they are more elaborate. Considering the imperial quality of the manuscript its execution at Baghdad under the patronage of Shaykh Oveys [or Uveys, 1356–1374] is likely' (*ibid.*).

فَقَالُوا هَذَا لِلَّهِ بِزَعْمِهِمْ وَهَذَا

لِشُرَكَائِنَا فَمَا كَانَ لِشُرَكَائِنَا

فَلَا يَصِلُ إِلَى اللَّهِ وَمَا كَانَ لِلَّهِ

فَهُوَ يَصِلُ إِلَى شُرَكَائِهِمْ سَاءَ

مَا يَخْتَرُونَ وَكَذَلِكَ

James, however, assigns the manuscript more cautiously to 'Iran or Iraq, circa AD 1350–1420', drawing attention to 'decorative features that are characteristic of the later 14th century and the early 15th, such as the cartouche with cusped ends [on the leaf in the Khalili Collection] ... The verse-markers are in the form of geometric knots, a type found in 15th century manuscripts such as two sections from a fine Qur'an now in Mashhad [Astan-i Quds Library, MSS 416 and 417]. The Mashhad sections, which are undated but were certainly produced in the first quarter of the 15th century, are also similar ... in their size, the quality of the script and other aspects of their decoration' (James, p. 16).

For published leaves from the same manuscript, see: Folsach, K. von, T. Lundbaek and P. Mortensen, (eds.), *Sultan, Shah and Great Mughal*, exh. cat., The National Museum, Copenhagen, 1996, no. 101; *Islamic calligraphy*, exh. cat., Geneva, Musée d'art et d'histoire, 1988, nos. 23a and 23b; James, D., *After Timur. Qur'ans of the 15th and 16th centuries*, (The Nasser D. Khalili collection of Islamic art, vol. III), London, 1992, no. 1; Soudavar, A., *Art of the Persian courts*, New York, 1992, no. 19; *The Holy Qur'an in manuscript*, exh. cat., National Commercial Bank of the Kingdom of Saudi Arabia, Jeddah, 1991, no. 12.

## SINGING SONNETS

### A MASTERPIECE OF LITERATURE AND BOOK PRODUCTION

61 **RONCARD, Pierre de.** *Les Amours ... Ensemble le cinquiesme de ses Odes.* Paris, chez la veuve Maurice de la Porte, 1552.

8vo, pp. 239, [1, blank], [64], **complete with the quires A–D bound at end containing the music settings**; printed in italic, Roman and Greek types, printed music, engraved initials and headpieces, woodcut publisher's device to title (Renouard 576), two fine facing woodcut portraits of Ronsard and Cassandre Salviati, each within a scrolled oval cartouche, accompanied by letterpress Greek verse; preserving contemporary red ruling throughout; a fine copy, wide-margined, gently washed and pressed; **bound in crushed crimson morocco by Trautz-Bauzonnet with gilt passion-flower wreathes to sides**, spine lettered directly in gilt, board-edges and turn-ins roll-tooled in gilt, edges marbled and gilt, nonpareil marbled endpapers, with blue silk place-marker; preserved in a modern cloth box backed in red morocco and lined in crimson velvet, spine lettered in gilt.

£95,000

**Very rare first edition of one of the most influential classics of French poetry, the first French book of poetry to include a section with printed musical settings, and a paragon of beauty and elegance; complete with the music appendix.**



Ἐστὶν ἄνευ τοῦ ἰουδαίου  
 ἡ ἑστὶν ἰουδαίου.  
 Κληρονομία τοῦ ἰουδαίου καὶ τοῦ ἰουδαίου  
 ἑστὶν ἰουδαίου καὶ τοῦ ἰουδαίου.  
 Βασιλεία.



Ὁ δὲ ἀπὸ τοῦ ἰουδαίου  
 ἡ ἑστὶν ἰουδαίου.  
 Κληρονομία τοῦ ἰουδαίου καὶ τοῦ ἰουδαίου  
 ἑστὶν ἰουδαίου καὶ τοῦ ἰουδαίου.  
 Βασιλεία.  
 In. Avru, Βασιλεία.

C. GOVDIMEL. Sup. & Tenor.

Vand l'apperceoy ij ton beau chef iaunissant,  
 A front baissé ij ie pleure gemissant,

Qui l'or file des Charites essa ce, Et ton bel cil qui  
 De quoy ie fais (pardó digne de grace) Soubz l'hüble voix de

les astres surpallé, Et ton beau sein chaste ment rougissant:  
 ma ryme si baillé, De tes beaultés les hönours trahif-

Vand l'apperceoy ton beau chef iaunissant, Qui  
 A front baissé ie pleure gemissant, De

l'or file des Charites essa ce, Et ton bel cil qui les a-  
 quoy ie fais (pardó digne de grace) Soubz l'hüble voix de ma ry-

stres surpallé, Et ton beau sein chaste ment rougissant:  
 me si baillé, De tes beaultés les hönours tra-  
 gissant: hif-

Cont. & Bassus.

Vand l'apperceoy ij ton beau chef iaunissant,  
 A front baissé ij ie pleure gemissant,

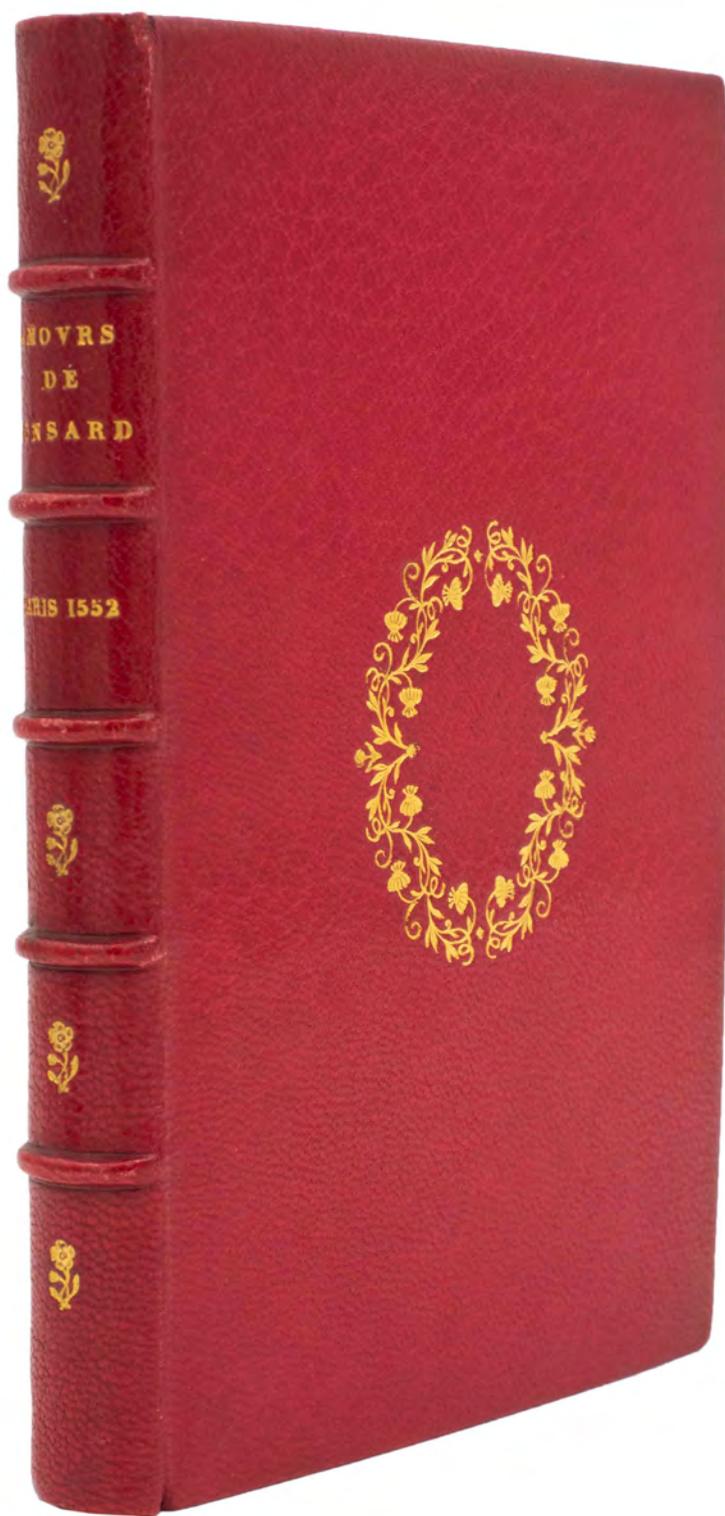
Qui l'or file des Charites essa ce, Et ton bel cil qui les a-  
 De quoy ie fais (pardó digne de grace) Soubz l'hüble voix de ma ry-

stres surpallé, Et ton beau sein chaste ment rougissant:  
 me si baillé, De tes beaultés les hönours trahif-

Vand l'apperceoy ton beau chef iaunissant, Qui  
 A front baissé ie pleure gemissant, De

l'or file des Charites essa ce, Et ton bel cil qui les a-  
 quoy ie fais (pardó digne de grace) Soubz l'hüble voix de ma ry-

stres surpallé, Et ton beau sein chaste ment rougissant:  
 me si baillé, De tes beaultés les hönours trahif-



The *Amours*, a *chansonnier* comprising 182 sonnets, transcended the formal confines of its genre with the compelling force of its sentiments and the exuberance of its imagery. Ronsard's muse was young Cassandre Salviati, daughter of the Florentine banker Bernardo Salviati, who owned the Château de Talcy near Blois.

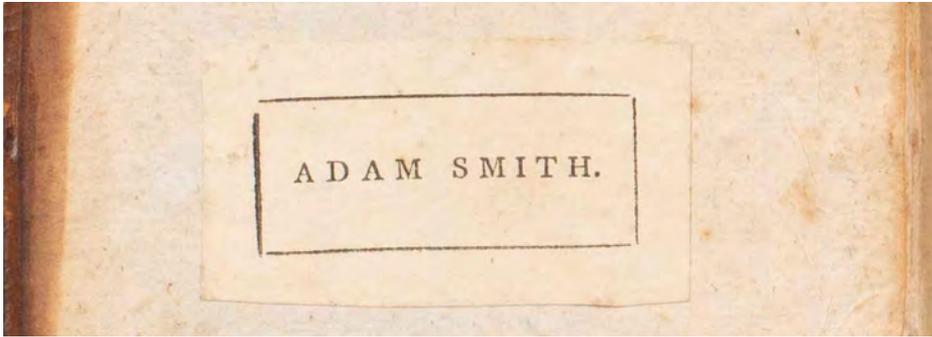
The fine woodcut portraits are original to this edition, and are designed specifically to echo and 'translate' the text (the author meets the eyes of a bare-breasted Cassandre, as in sonnet 20 'Je voudray bien richement jaunissant | En pluye d'or gouste a gouste descendre | Dans le beau sein de ma belle Cassandre ...'). **For the first time in the history of French printing a book of poetry contained music settings for the sung performance of the sonnets** – ten scores for four voices, by Clément Janequin, Pierre Certon, Claude Goudimel, and Marc-Antoine Muret, consciously advertised as an innovation in Ambroise de la Porte's *Avertissement*. This musical annex is absent in some extant copies.

Besides the *Amours*, the book included also a fifth book of *Odes* (the first four, published two years before, in 1550, had established Ronsard as the main claimant of the Horatian crown in France). Commendatory verse in Greek and French by Jean-Antoine de Baïf, Joachim du Bellay, and Nicolas Denisot complete the publication.

It is believed that about a dozen copies of the 1552 *Amours* survive, some incomplete (the British Library copy, for example, is lacking its title-page, and several are without the music appendix). This copy has a paste-on cancel setting, p. 59 line 4, 'Emmailloter' replacing 'Failloter'. The music present here, quires A-D, apparently printed in the shop of Nicolas Du Chemin, is the first edition, with the 'Advertissement' (A1<sup>r</sup>) of eighteen lines. A second edition of the music, which repeats the *achevé* of 29 September 1552, has a fifteen-line *Avertissement* and is found in some copies of the 1552 edition, and all copies of the 1553 enlarged second edition.

*Provenance*: Edouard Rahir, with gilt cloth bookplate to verso of front free endpaper (his sale part V, Lefrancois, 21 May 1937, lot 1576); Henri Burton, with gilt red morocco booklabel (Christie's New York, 22 April 1994, lot 169); Jaime Ortiz-Patiño (his sale part I, Sotheby's New York, 21 April 1998, lot 223).

J.P. Barbier-Mueller, MBP, II-1; Brunet, IV, 1378, 'Volume rare'; Seymour De Ricci, *Ronsard*, no. 6; Tchermersine IX, 418, 'Édition originale rarissime'. We find **only two complete copies recorded in America**: the Dannie Heineman copy at the Pierpont Morgan Library (formerly Edouard Turquety – Prosper Blanchemain); and another Henri Burton copy, given to the Harry Ransom Center.



FROM THE LIBRARY OF ADAM SMITH

**62 ROUQUET, Jean-André.** The present State of the Arts in England. By M. Rouquet, member of the Royal Academy of Painting and Sculpture; who resided thirty years in this kingdom. *London, for J. Nourse, 1755.*

8vo, pp. vi, [2], 136; p. iv misnumbered 'ii'; factotum initials composed of typographic ornaments, typographic headpieces and rules; some foxing and offsetting to title-page and last leaf; a very good copy in contemporary calf, neatly rebaced and recorned, spine gilt in compartments with gilt red morocco lettering-piece, front free endpaper renewed; some rubbing to boards; book label of 'Adam Smith' to front pastedown. £19,500

**First edition in English, published in the same year as the French original, from the library of the great Scottish economist and philosopher Adam Smith (1723–1790).**

*L'Etat des Arts en Angleterre* is the most famous work of the Swiss writer and painter Rouquet (1701–1758), who worked for many years in London as a portrait miniaturist in enamels, befriending William Hogarth and David Garrick, and whose writings 'reflect his interest in, and ambivalence towards, English art and offer a fresh and often ironic perspective on both fine and decorative arts in England' (*Grove Art Online*).

*The Present State* 'criticized the nation's indifference to its growing artistic culture and served as a polemic for the establishment of an English academy based on the French model. In it Rouquet also examined a wide range of artistic activities from silk manufacture to metalwork, and he condemned Abbé Jean Bernard Leblanc's *Lettres d'un Français* (1745) for being unreasonably critical of British art' (*ibid.*).

ployed in engraving the coin. This office is divided between three, the difference of whose rank is not determined by their abilities, nor by the difference of their pay: the first in seniority, is first in regard to what concerns the emoluments of those places; when he dies, the second succeeds him; and the same may be said of the second in regard to the third. Hence it is possible that merit and reward may not go together. The chief engraver's place is about 200*l.* a year. Mr. Daffier, who has maintained the reputation which his father acquired by this very art, is one of the engravers of the royal Mint. His fine series of medals of some of the great men of that country, done from the life, as well as several other performances, shew how well he is qualified to fill the first places in that office.

XVI. *Of*


---

 XVI. *Of* PRINTING.

AFTER the invention of expressing and communicating even our most abstract ideas in writing, nothing of greater consequence could be added than the art of repeating this writing with elegance, with correctness, and almost to infinity, by the means of printing.

This most useful art arrived, within a few years after its first discovery, to a very high pitch of perfection in some countries in Europe.

England is not one of those kingdoms, where it met with the greatest encouragement; it was not even till very lately that it reached its present degree of perfection. But the beauty of the type, the elegance of the paper, and every other circumstance that constitutes a fine edition, are not the only things that merit a particular attention in this country. Here the liberty of the press is unlimited, it knows no censors,  
and

Covering painting, sculpture, engraving, printing, jewellery, porcelain, architecture, theatre, and music, there would have been much in Rouquet's work to interest Adam Smith, who himself contributed to eighteenth-century British aesthetics with his essay 'Of the nature of that imitation which takes place in what are called the imitative arts' (first published in *Essays on Philosophical Subjects*, 1795). This volume is listed in the 1781 manuscript catalogue of Smith's library, on the third shelf of his 'left hand book case', where it sat between 'Avison's Essay on Musical Expression' and 'Thomas's British Negotiator'. Smith had several other works on aesthetics and the arts in his library.

ESTC T55726; Mizuta, *Adam Smith's library: a catalogue* 1445 ('Unlocated'); Yanaihara, *A full and detailed catalogue of books which belonged to Adam Smith*, p. 92.

GOTHIC CHRONICLES AND  
MIRROR FOR PRINCES

63 [ROZIER]. Le rozier historial de France contenant deux roziers. Le p[re]mier rozier contient plusieurs belles rozes e boutons de instructions ... pour roys, princes ... et gens de guerre ... Le seco[n]d rozier autreme[n]t croniques abregees contient plusieurs belles rozes ... extraits ... de la maison de Fra[n]ce et de Angleterre. Paris, [Gilles Couteau for François Regnault], 26 February 1522 [i.e. 1523].

Folio, ff. 216; printed in *bâtarde* type in two columns, title in red and black with large woodcut, the scrolls printed in red, signed with the Lorraine cross, in all 293 text woodcuts from 92 blocks, some larger cuts with woodcut borders on one side, medallion heads of kings and popes, half-length figures, woodcut capitals of varying design, white on black; outer and lower margin of CI cut shorter, two closed tears in the upper margin of the same leaf, some scattered pinholes, one small wormtrack in the text developing horizontally to a maximum of 20 mm length and 2 mm width then receding, over four quires, occasional very light staining, slight soiling on margins of title, but a very appealing copy in clear dark impression; mid nineteenth-century red morocco, 3 fleurs-de-lys tooled in gilt on boards, fleur-de-lys tooled in three compartments of spine, the fourth and uppermost lettered in gilt; minor wear, two corners slightly bumped; a few early annotations. £25,000

First edition, the very handsome Fairfax-Murray copy, of the *Rozier historial de France*.

De france



**L** Eroy Desirant auoir la iouys-  
sance De son pays de Milan y  
enuoya grosse armee/tellement  
que en moins De quinze iours  
fut prinse la Ville de Milan par les frans  
cois/et fut le quatriesme iour de septembre  
En ladicte Ville estoit le seigneur Ludouic  
mais il sen partit subtillement/nonobstāt  
il cuyda estre prins Et ceulx Dalexandrie  
de la paille a cause qu'ilz furent rebelles fu-  
rent pillz la plus part de la Ville. Et quāt  
le roy eut nouvelles que la Ville de milan  
estoit prinse il partit de Lyon et y alla et fist  
son entree solennellement/puis mist ordre  
en son cas.



**C** ombien quil soit si euidēt a  
toutes gens congnoissans a de  
raison que plus ne peult que la  
duche de Milan/les côtes dans  
gerre/de Danie/Dast/seigneurie de Genu





The first part, the *Rozier des guerres*, is a *speculum principis* for rulers in peace and war, and was originally published on its own in Lyons circa 1489 (only two copies known). The second part is a chronicle of the histories of France, England, Germany, Spain, Scotland, Sicily, Flanders, and so on. The large four-part woodcut on the title, repeated on mm1 and signed with a Lorraine cross, was long attributed to Geoffroy Tory but is now believed to be by Jacquemin Woëriiot. The other woodcuts come from several sources: the large presentation vignette on a2 is from the *Triomphe des neuf Preux* (1487), the scribe vignette on II2 comes from *Petrus de Crescentiis livre des ruraux prouffitz* (1486), the Rout of the Venetians on III is repeated from *Claude de Seyssel la victoire du roy contre les Veniciens* (1510). While the twenty-four portraits are most likely taken from the *Chroniques de France* (1493), the woodcuts depicting the funeral of Louis XI on mm4 and of Joan of Arc on t6 appear here for the first time.

‘According to Brunet (*Manuel IV*, 1440) there are three copies on vellum and two on paper which are without the imprint on title and have the date in colophon as 1522 (. . . xxii), the day of the month and the other details being apparently the same as in the present edition, which has the imprint on title as given above and one more “1” added to the date at the end, “xxiii”, these being virtually the only differences’ (Fairfax Murray).

*Provenance*: ‘Maillard’ (early ownership inscription at foot of final leaf); Charles Fairfax Murray (1849–1919), with paper label ‘488’ on front pastedown; Silvain S. Brunshwig, with book label (his sale, Rauch, 1955); C.N. Radoulesco, with book label.

Fairfax Murray, *Early French Books I* 488 (this copy); Renouard-Moreau III 452.

## VETERINARY VESALIUS

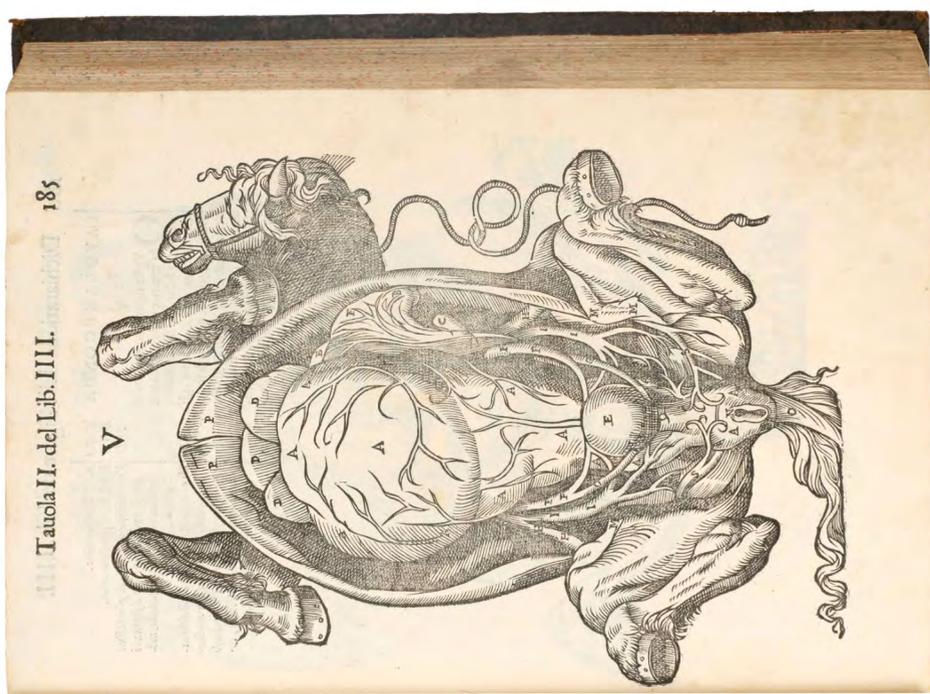
64 **RUINI, Carlo.** Anatomia del cavallo, infermità, et suoi rimedii: opera nuova, degna di qualsivoglia prencipe, & cavaliere, & molto necessaria à filosofi, medici, cavallerizzi, & marescalchi. *Venice, Fioravante Prati, 1618.*

[issued with:]

**RUINI, Carlo.** Infermità del cavallo et suoi rimedii: opera nuova, degna di qualsivoglia prencipe, & cavaliere, & molto necessaria à filosofi, medici, cavallerizzi, & marescalchi ... volume secondo, nelquale in sei libri si tratta pienamente di tutte l'infermità del cavallo, & suoi rimedii, con due bellissime tavole, una de' capitoli, & l'altra delle cose notabili. *Venice, Fioravante Prati, 1618.*

Two parts in one vol., folio, pp. I: [4], 247, [I, blank], [19], [I, blank], II: [2], 300, [17], [I, blank]; 64 full-page woodcut illustrations, woodcut device to titles and woodcut initials throughout; light marginal dust-staining to early leaves, and a little thumbing; a very good copy in later seventeenth-century Italian speckled sheep, spine gilt in compartments with gilt red morocco lettering-piece, edges speckled green and red, marbled pastedowns; a little rubbed, corners bumped with superficial loss to one, head-cap and -band lost; front flyleaf stamped 'Libreria Angelo Dela, Brescia', ticket of C.E. Rappaport to upper pastedown, from the Billmyer-Conant hippology collection, with modern booklabel to upper pastedown. £6000

**Fourth edition of the first detailed study in veterinary anatomy and an extremely important work in the history of anatomy as a discipline.**



Influenced by Andreas Vesalius's *De fabrica corporis humani* (Basel, 1543), the *Anatomia del cavallo* is copiously illustrated with large woodcuts, attributed variously (and with little evidence) to Caracci, Titian, and other skilled painters. Enormously influential both in anatomy and veterinary medicine, Ruini's findings on the equine circulatory system pre-empted Harvey's discovery of the human equivalent in 1628.

USTC 4021877 or 4029066 (double entry); not in DeJager (cf. pp. 216-219).

65 [RUSSIAN ORTHODOX CHURCH, CHINA]. 东教宗史记 [*Dongjiao Zongshi Ji*; 'Orthodox Ecclesiastical History']. *Hankou*, 1893.

Folio, ff. [1], 15, 158; printed on double leaves, with an unusual stylised calligraphic title-page, the Chinese characters given decorative elements reminiscent of Old Church Slavonic texts and manuscripts; a fine copy bound Chinese-style in the original red printed paper wrappers; later folding cloth box. £9500

First edition of a summary of Russian Orthodox Church history for a Chinese audience, with a foreword by Archimandrite Innokenty (Ivan Figurovsky, 1863-1931), who was to be leader of the spiritual mission to Beijing from his arrival in 1897 until his death in 1931.

Innokenty acquired a vast mastery of the language during his long stay in China, compiling a Chinese-Russian dictionary in 1906; he was largely responsible for the complete revival of the Russian mission after its destruction in the Boxer Rebellion.



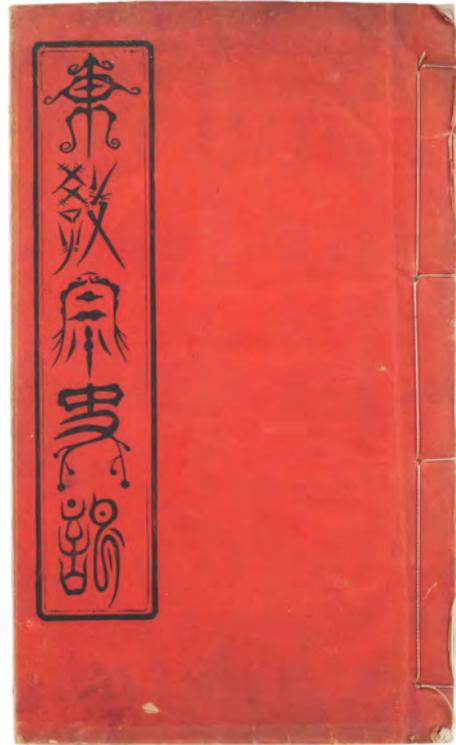
俄國譯本  
司祭英諾  
步提心譯

序

東教宗史記向止外國文字並無以中華字繙譯成  
書者今余不憚道遠航海而來中土因欲廣傳教宗  
爰與中華文人學士互相考證繙譯中國文字彙集  
成此一書以期與原本不漏不誣俾普世之人共知  
尊崇獨一無二之天主云是為序

光緒十九年歲次癸巳夏月

俄國修士英諾首提謹題



天  
光緒十九年八月九日

東教宗史記

光緒歲次癸巳季春錄於漢口

66 **SCARLATTI, Domenico.** Libro de XII Sonatas modernas para Clavicordio ... London, Printed for the Editor & sold by J. Johnson. [1752].

[bound after:]

**GREENE, Maurice.** Six Overtures for the Harpsichord or Spinnet ... Being proper pieces for the improvement of the hand. London, J. Walsh, [1745].

[and with:]

**HANDEL, George Frederick.** The Musick for the royal Fireworks set for the German Flute, Violin or Harpsichord ... London, J. Walsh, [1749].

[and:]

**BASSANI, et al.** Voluntarys & Fugues made on purpose for the Organ or Harpsichord by Ziani, Pelleroli [corrected in MS to Pollaroli], Bassani and other famous Authors. Engraven in a fair Character. London, J. Walsh & P. Randall ... & J. Hare. [1710].

[and:]

**ROSEINGRAVE, Thomas.** Voluntarys & Fugues made on purpose for the Organ or Harpsichord ... London, J. Walsh, [1728].

Five works in one vol., folio, engraved throughout, *Scarlatti*: pp. [4, title, license], [1, blank], 2-41 (music), *Greene*: pp. [3, title, blank], 2-33 (music), *Handel*: pp. [2, title], 21 (music), *Bassani*: pp. [3, title, blank], 28 (music), priced '5s-od' in ink at foot of title, *Roseingrave*: pp. [3, title, blank], 2-29 (music); wormtracks to first few leaves of Greene and small portion cut away at head of title, light dampstain to upper margin of Scarlatti pp. 21-41, some pages slightly dusty, otherwise very good copies; contemporary vellum over boards, backed and cornered in calf with gilt red morocco lettering-pieces to spine; joints cracked, but cords sound, front board a little bowed. £7200

**First edition of this collection of twelve sonatas, edited by and licensed to John Worgan, a young admirer of Scarlatti (and pupil of Thomas Roseingrave), from a manuscript he had somehow obtained from Spain (BL Add MS 13553).** The same manuscript (of forty-four sonatas) was later the source for a *Libro II*, published by William Owen in 1771.

'Without doubt the most original keyboard composer of his time' (Kirkpatrick), Domenico Scarlatti only published a small fraction of his compositions in his lifetime, namely the thirty *Essercizi* of 1738, which were republished, with twelve additional sonatas, by Thomas Roseingrave in London in 1739 (*XLII Suites de pieces pour le clavecin*). 'The primary sources for most of Scarlatti's sonatas are contained in two valuable sets of manuscript volumes copied in Spain between 1742 and 1757, probably under the composer's supervision. One at least was compiled for Queen Maria Barbara; the other may have been copied for her as well, or possibly for [the celebrated castrato singer] Farinelli, who took both sets with him when he returned to Italy in 1759' (Malcolm Boyd, *Domenico Scarlatti. Master of music*, 1986, p. 148).



It is particularly satisfying to find Scarlatti's 'flamboyant' later sonatas bound with a scarce collection of organ voluntaries by Roseingrave, the Anglo-Irish composer and organist who was in no small way responsible for establishing the cult of Scarlatti in Great Britain. Roseingrave had met Scarlatti in Venice in 1709 and produced his opera 'Narciso' when Scarlatti visited London a decade later.

Handel's celebrated Fireworks music, composed for the pyrotechnic display in Green Park on 27 April 1749 to mark the end of the War of the Austrian Succession, was initially scored for a large wind ensemble. Walsh published editions of the full parts and of this reduced adaptation in 1749, where it appears alongside a group of marches, airs, and the Coronation anthem (Zadok the Priest).

*Scarlatti*: RISM A/I S 1202. *Greene*: RISM A/I G 3795; Smith & Humphries 740. *Handel*: RISM A/I H 1337; Smith *Handel* p. 233-4. *Bassani*: RISM B/II p. 400; Smith 360. *Roseingrave*: RISM A/I R 2535; Smith & Humphries 1289.



‘OH RARE TRISTRAM SHANDY!’

67 [STERNE, Laurence]. The Life and Opinions of Tristram Shandy, Gentleman ... Vol. I [– Vol. IX]. Vols. I & II: [York?], 1760; III & IV: London: Printed for R. and J. Dodsley ... 1761; V & VI: London, Printed for T. Becket and P.A. Dehondt ... 1762; VII & VIII: London, Printed for T. Becket and P.A. Dehont [sic] 1765; IX: London: Printed for T. Becket and P.A. Dehondt ... 1767.

Nine vols, 8vo; with the black leaf (E<sub>5</sub>) and cancel leaf (I<sub>6</sub>) in vol. I, the marbled leaf inserted between L<sub>4</sub> and L<sub>5</sub> in vol. III, and the engraved Hogarth plate for ‘Vol. IV, p. 112’; Chapter XXIV intentionally omitted (torn out by Tristram) with resulting mispagination in vol. IV; leaf left blank in vol. VI for the reader to insert their imagined portrait of the Widow Wadman; vol. VII in first state with Errata on the verso of the title-page; dedication in vol. IX in variant a (‘poste/ori’); half-titles as issued in vols IV, V, VI, and IX only; and signed by Sterne as usual on the first page of text in vols V, VII, and IX; a very good set in contemporary calf, not quite uniform (vols I-II sewn on five sets of cords, the rest on four), spines ruled and numbered in gilt, joints and hinges neatly reinforced with Japanese tissue, in a modern cloth slipcase; purchase note mentioning Quaritch in vol. I dated 1909, nineteenth-century(?) ownership inscription in vols III-IX ‘Harris Hayne’ (presumably a member of the Harris family of Hayne, Devon), earlier ownership inscription cut away from head of title in vol. VI. £15,000

**First edition, first state, of all nine volumes including the scarce first two**, published 1 January 1760, probably in York (there has been some dispute), which are more commonly found in the London/Dodsley second edition of 3 April. Sterne’s extraordinary proto-modernist fictional autobiography, with its novelties of structure and printing (blank, marbled, and black pages), is one of the most idiosyncratic and influential works in all English literature; and its episodic publishing schedule means it is rarely found with all volumes in first edition, particularly the first two, published together without a publisher’s name or place of printing, before Dodsley took over in London.

‘Oh rare Tristram Shandy! – Thou very sensible – humorous – pathetick – humane – unaccountable! – what shall we call thee? – Rabelais, Cervantes, What? ...’ (*London Magazine*, February 1760).

Rothschild 1970.



W. Hogarth inv.

J. Flaxman sculp.

THE  
L I F E  
A N D  
O P I N I O N S  
O F  
TRISTRAM SHANDY,  
GENTLEMAN.



C H A P. XIII.

IT is so long since the reader of this rhapsodical work has been parted from the midwife, that it is high time to mention her again to him, merely to put him in mind that there is such a body still in the world, and whom, upon the best judgment I can form upon my own plan at present, -- I am going to introduce to him for good and all: But as fresh matter may be started, and much unexpected business fall out betwixt the reader and myself, which may require immediate dispatch; ---- 'twas right to take care that the poor woman should not be lost in the mean time; --because when she is wanted we can no way do without her.

THE *L. Sterne*

LIFE and OPINIONS

OF

TRISTRAM SHANDY, Gent.

CHAP. I.

NO—I think, I said, I would write two volumes every year, provided the vile cough which then tormented me, and which to this hour I dread worse than the devil, would but give me leave—and in another place—(but where, I can't recollect now) speaking of my book as a *machine*, and laying my pen and ruler down cross-wise  
VOL. VII. B upon

ERRATA.

- Page 33. Vol. VII. last line, dele *and*.  
Page 71. Vol. VII. 3d line, instead of striking, read *flicking*.  
Page 34. Vol. VIII. 13th line, read *inflammatory*.

117

[ 168 ]

*Toby's* mare!—Read, read, read, read, my unlearned reader! read,—or by the knowledge of the great saint *Paraleipomenon*—I tell you before-hand, you had better throw down the book at once; for without *much reading*, by which your reverence knows, I mean *much knowledge*, you will no more be able to penetrate the moral of the next marbled page (motty emblem of my work!) than the world with all its sagacity has been able to unraval the many opinions, transactions and truths which still lie mystically hid under the dark veil of the black one.

CHAP.

[ 169 ]



## HEBREW CHARACTERS AS BEARER TYPE?

68 **SUETONIUS Tranquillus, Gaius.** [Vitae XII Caesarum, *edited by* Joannes Andreae de Buxiis, Bishop of Aleria]. *Rome, Conradus Sweynheym and Arnoldus Pannartz, 17 September 1472.*

Folio, ff. [107]; [a-k]<sup>10</sup>, [1]<sup>7</sup>, without the final blank [1]8; [a]1 blank, 38 lines to a page, 7-line spaces for initials (here added in manuscript in an eighteenth-century hand), printed in Roman type with occasional Greek, traces of ?Hebrew bearer type in initial space on f. [i]8<sup>v</sup> (*see below*); a few small wormholes (some filled) to first and last few leaves, neatly repaired tear to initial blank [a]1 and minor marginal repair to final leaf [1]7, some (mostly marginal) foxing or staining; in modern paper wrappers, preserved in a folding morocco case, spine lettered in gilt; deleted stamps to lower margin of first leaf of text [a]2, modern bookplate of Giannalisa Feltrinelli's to inner upper wrapper. £28,000

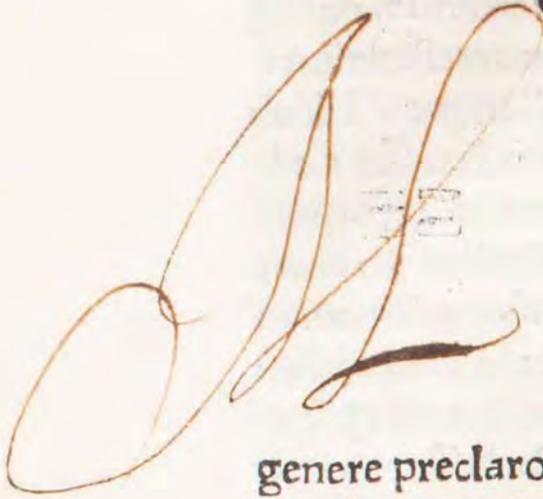
**Rare second Sweynheym and Pannartz edition of Suetonius's *Lives of the Twelve Caesars*, one of the last products of Italy's prototypographers working in partnership.** This edition was a page-for-page reprint of their 1470 edition, without the preface letter by the editor, Giovanni Andrea Bussi, but with the four poems from Ausonius's *Caesares* cycle that Bussi had added to the text in 1470 as a summary of Suetonius's content. The inclusion in the Sweynheym and Pannartz editions fixed the presence of these verses in subsequent Suetonius printings.

Just under fifty books were printed by Sweynheym and Pannartz on their second, Roman, press; of these, the last dozen are rarer than the earlier ones. The reason for this may be evinced from the appeal of 20 March 1472 addressed to the Pope on the printers' behalf by Bussi, their principal editor (and later papal librarian). The appeal, contained in the last volume of their edition of Nicolaus de Lyra's commentary on the Bible, petitions for financial aid; it includes a complete list of the printers' editions printed to that date, and gives the print run of each (275 to 300 copies). It also makes mention of the great number of copies lying unsold in the shop: an awareness of poor sales may well have instigated the planning of smaller print runs, which would explain the rarity of subsequent editions (see BMC IV, pp. vii-viii).

During the Renaissance Suetonius's *Lives of the Caesars*, containing biographies of the Roman emperors from Augustus to Domitian, was, along with Plutarch, the most relied-upon source on the ruling figures of antiquity. An essential part of the canon of the Renaissance courtier's library (fourteen editions were published by 1500), it continued to fuel literary models, antiquarian-historical sources, mirrors for princes, and literary vehicles for political propaganda well into the early modern era.



C. Suetonii Tranquilli.  
Othonis Imperatoris uita.



Atiores Othonis orti sunt op  
familia uetere & honorata:  
Etrurie. Auus. M. Siluius  
Ro. matre humili: incertum  
gratiam Liuie Auguste in c  
uerat: Senator factus est  
gradum excessit. Pater. L

genere preclaro: mulcarumq; & magnarum prop  
fuerat non abfuit facie Tyberio Princin

The present copy may offer material evidence about very early printing in Hebrew. A lightly inked impression on f. [i]8<sup>v</sup> appears to show two Hebrew characters printed upside-down as bearer type. Their height is the same as that of the type used in the first Hebrew book, David Kimhi's *Sefer ha-shorashim*, printed by Obadiah, Menasseh, and Benjamin of Rome. The impression is rather faint, but visible. If the bearer type is in fact Hebrew type and it is the same as the first Hebrew type, **this would demonstrate a link between the earliest Hebrew printing and Sweynheym and Pannartz**. In 1471 Bussi had bemoaned the absence of Hebrew letters at the press: this bearer type would then also restrict the window for the introduction of moveable Hebrew type, dated to about 1469–72.

*Provenance*: sixteenth-century marginalia and interlinear corrections in red and brown ink, many emending the text (marginalia cropped); extensive early note about Suetonius washed from first blank; occasional later marginalia; erased seventeenth-century ownership inscription at head of first page of text 'Ad usum Angeli ... S. Mariae Angelorum ...'; eighteenth-century manuscript table and later notes washed from verso of first leaf and recto of last leaf respectively; initials and foliation supplied in the same hand; bookplate of Giannalisa Feltrinelli (her sale, Christie's, 7 October 1997, lot 103).

HCR 15118; BMC IV, 16 (IB. 17196); CIBN S-486; Oates 1368; Proctor 3329; Goff S-818; ISTC isoo816000; see A.K. Offenberg, 'The Earliest Hebrew Printed Books' in *The British Library OIOC Newsletter* (Autumn 1993). **Rare: five copies in the UK** (BL, Bodley, All Souls, Chatsworth, and Rylands), **and three in the US** (Gordan Collection New York, Morgan, Princeton).



### TRAVELS IN THE EAST THE DUCS DE LUYNES COPY

**69 TAVERNIER, Jean Baptiste.** Recueil de plusieurs relations et traitez singuliers et curieux ... qui n'ont point esté mis dans ses six premiers voyages. Divisé en cinq parties [sic]. I. Une relation du Japon, et de la cause de la persecution des Chrestiens dans ses isles: avec la carte du país. II. Relation de ce qui s'est passé dans la negociation des deputez qui ont esté en Perse et aux Indes, tant de la part du roy, que de la Compagnie Françoisé, pour l'establisement du commerce. III. Observations sur le commerce des Indes Orientales, et sur les frauds qui s'y peuvent commetre. IV. Relation nouvelle et singuliere du royaume de Tunquin: avec plusieurs figures et la carte du país. V. Histoire de la conduite des Hollandois en Asie. *Paris, Gervais Clouzier, 1679.*

4to, pp. [xvi], 72, [2], 156, [2], 1-22, [2], 23-32, [2], 33-78, [4], 79-96, [2], 178, with a frontispiece-portrait of the author, nine engraved plates (comprising eight folding plates and a further, full-length, portrait of the author in Persian dress), and two large folding maps (of Japan and Tonkin); a few scattered spots here and there, a few plates fractionally shaved, but an excellent copy; in eighteenth-century French mottled calf for the Ducs de Luynes, boards blocked in gilt with their arms, spine richly gilt in compartments (with a crowned Luynes lion in each) with gilt red morocco lettering-piece, edges stained red; minor wear, neat old repairs at head of spine and at lower corners; from the library of the Ducs de Luynes, with their Dampierre bookplate to upper pastedown and stamped initials 'D.L.D' on title. £4500

**A beautiful copy of the first edition, separately published, of the third part of Tavernier's celebrated collection of voyages.** The first two parts, *Les six voyages*, had appeared in 1676 and were also reissued in 1679.



*Suite de l'ordre qui se observa à la pompe funebre de l'enterrment du Roy de Siam en sortant de la Ville de Bangkok.*

*Plan Privilege du Roy*



*Représentation des chariots et des bœufs qui portent en forme de Cases les animaux et les autres necessaires pour la nourriture de ceux qui suivent la pompe funebre à l'enterrment du Roy de Siam depuis Chocho jusqu'à Bangkok ou le caser est mis sur une charrette pour le porter au lieu de l'enterrment.*

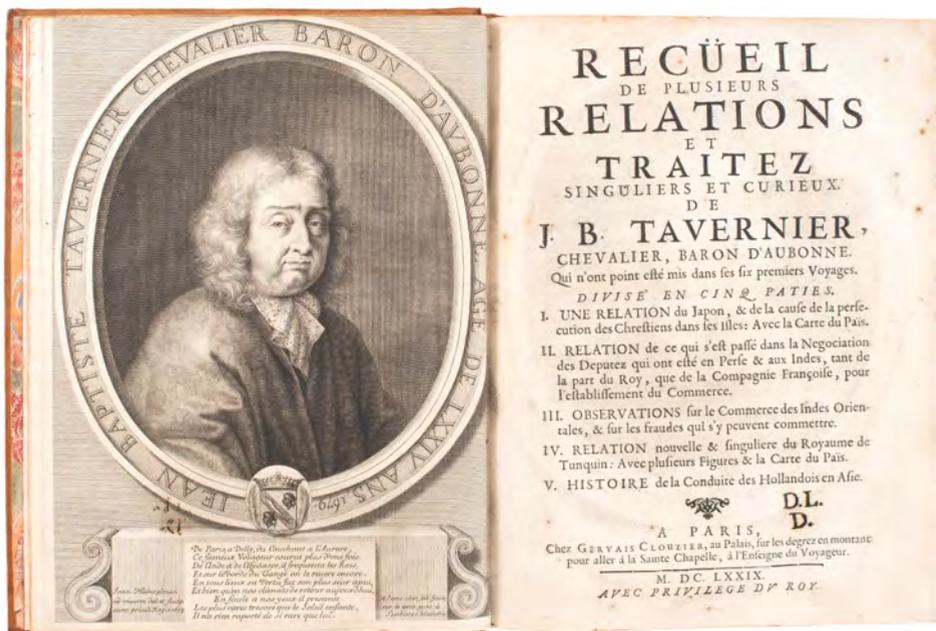
*Plan Privilege du Roy*



*Ordre qui se observa dans la marche de la pompe funebre à l'enterrment du Roy de Siam.*

'In 1679 [Tavernier] had printed at Paris a collection of five treatises which had not been incorporated into *Les six voyages*. He was aided in the preparation of these materials for the press by a M. de La Chapelle, secretary to M. de Lamoignon. The first book, dealing with Japan, a land not visited by Tavernier, seeks to show why the Christians were persecuted there, and it includes an interesting map of the islands. The second relation summarizes the negotiations undertaken by the French emissaries to Persia and India in the years following the establishment of Colbert's East India Company. The third book brings together Tavernier's own general observations, made during his voyages of the functioning of commerce in the East Indies. The fourth book relates what the author learned of Tongking through his brother Daniel (d. 1648), who had actually worked there and who had prepared the map included in this treatise. Much of the information on Tongking is faulty. The final and longest relation is a book in itself which summarizes Tavernier's own hostile view of the ways in which the Dutch merchants and rulers conducted themselves in Asia. To these five books is appended a reprint of Tavernier's description of the interior of the seraglio, first published in 1675. This collection, like its predecessor, stirred controversies and polemics among contemporaries that were continued well into the eighteenth century' (Lach, *Asia in the making of Europe* III, pp. 417-8).

Cordier, *Japonica* 393.





UNPUBLISHED NOTES ON POISONS  
BY THE REAL-LIFE SHERLOCK HOLMES

70 **TAYLOR, Alfred Swaine.** Manuscript notes on poisoning. [*London, c. 1837–1856*].

Manuscript on paper, 4to and 8vo, ff. [c. 190], with a few printed pages and two engraved plates (one hand-coloured and signed by Taylor); written in brown ink, with additions and corrections; some creases and stains; overall good; in loose quires and sheets. £4500\*

**An extremely interesting set of lecture, case and study notes on poisons and poisoning, compiled between 1837 and 1856, by the eminent medical jurist and toxicologist Alfred Swaine Taylor (1806–1880).**

The collection opens with three pages of notes detailing ‘Rules for investigating a case of suspected poisoning’, listing 37 points subdivided into ‘symptoms’, ‘in the event of death’, ‘post-mortem appearances’, ‘inspection’, and ‘if arsenic is suspected’. An extraordinary engraved plate, captioned ‘View of the stomach after poisoning by sulphuric acid’, is signed and dated by Taylor (April 1840) and **was likely hand-coloured by him following his own dissection of a victim’s stomach.**

Other notes cover diseases with symptoms resembling those of poisoning; ulceration; perforations; medical and scientific witnesses; evidence of poisoning; oxalic acid, arsenic, sulphuric acid, nitric acid, and antimony; evidence from chemical analysis; and alkalis. Also included is the proof of a newspaper article regarding lead poisoning, with manuscript corrections and additions by Taylor, headed ‘Medical witnesses should know what they can swear to: danger of giving medical evidence without reference to facts’.

*Provenance:* from the library of Alfred Swaine Taylor (1806–1880, Hon MD St And, MRCS, LSA, FRCP (1853), FRS). Dubbed the father of British forensic medicine, Taylor’s public profile inspired Victorian writers such as Wilkie Collins, Arthur Conan Doyle, and Charles Dickens. Taylor’s published output was pioneering and outstanding, from his *Elements of Medical Jurisprudence* (1836) and *Manual of Medical Jurisprudence* (1844) to *Poisons in Relation to Medical Jurisprudence and Medicine* (1848) and *Principles and Practice of Medical Jurisprudence* (1865). His contributions to the field won him prizes, honorary degrees, and an international reputation. As a leading medical jurist and toxicologist, Taylor was consulted on hundreds of medico-legal cases and appeared as an expert witness at several highly publicised murder trials, establishing forensic toxicology as a medical specialism. His expertise also led him to draw attention to the dangers of using arsenic in wallpaper decoration, to the easy availability of poisons, and to the prevalence of adulterated food.

WITH AN ENGRAVED PANORAMA PRINTED ON LINEN

71 **THEOKLETOS POLYEIDES, *Archimandrite*.** *Sacra tuba fidei, apostolicae, sanctae, oecumenicae, ac orthodoxae Graecanae orientalis ecclesiae Christi ... in lucem edita a Theocleto Polyide, Polyaniae in Macedonia abbate, et archiecclesiarcha in sancto Monte. [Stockholm or Germany,] 1736.*

4to, pp. [30], 328, [4]; without the five leaves of preliminaries containing the dedication to the Duke of Mecklenburg (as often) but complete with a full-length portrait-frontispiece of Theokletos engraved by I.G. Schmidt (dated Brunswick, 1733) and **a folding engraved panorama of the monasteries on Mount Athos, printed on linen**, signed by the same engraver, large folding letterpress table (made up of two sheets pasted together); with an engraving (75 x 60 mm) depicting a priest blowing a horn surrounded by Biblical quotations, in Greek and Latin, and a floral border pasted at the beginning of each chapter, woodcut ornaments and initials; contemporary green velvet, edges gilt and gauffered, endpapers watermarked 'HVVH'; rebaked in (darker) velvet, corners worn; bookplate of Cornelius J. Hauck to upper pastedown. £2500

**First edition of an uncommon account of the Orthodox Church by a monk from Mount Athos, written expressly for a Western audience.** A remarkable feature of the book is the splendid folding panorama of Mount Athos and its monasteries, here printed on a fine linen, rather than on paper, as is found in other copies (such as that at the British Library).

Theokletos Polyeides (1698–1759) was an energetic Orthodox monk from Adrianople (Edirne) in Thrace, who studied in Italy, Germany, and Sweden. During his travels across Europe, he collected money for the Greek cause and attempted to create a philhellenic climate of opinion conducive to a Greek uprising that would free Thrace and the rest of Greece from Ottoman rule. In this he has been seen as a precursor of the poet–revolutionary and Greek national hero, Rigas Feraios (1757–1798). Theokletos evidently found favour in the West, as recounted in the preface, including the provision by one of his hosts of a coach and six horses (b<sub>3</sub><sup>r</sup>). As one might expect, he was often questioned about his faith, and his book was written as a direct response to such questioning.

There are various theories regarding the place of publication. Legrand cites a contemporary account (Jacob Elssner, *Neueste Beschreibung derer Griechischen Christen in der Türkei*, 1737) as evidence that the book was printed in Stockholm, but it has also been suggested that it was produced in Germany, as a German translation (*Die Heilige Posaune des Glaubens*), apparently overseen by Theokletos himself (b<sub>3</sub><sup>v</sup>), was published the same year in Neubrandenburg.

17. Nulla.

18. Gratia Dei nobis dono datur, sed non nisi, quando fidem & bona opera, quae ambo sunt necessaria.

19. Redit praecedens responsio.

20. Quaecumque Patres in Synodis constituerunt, illa credimus esse vera, neminem tamen per vim cogimus, ut illa credat: Credimus ergo, quod credit ecclesia a Christo docta.

21. Quaecumque sunt contraria Apostolis, non admittimus, nisi aliorum traditiones ex nostro arbitrio accipimus.

haec interrogata responsiones vel verbulo in facies interrogantibus.



# SACRA TUBA FIDEI. LIBER I.

## CAP. I.

S. I.



redimus ac confitemur unum Deum 1), eundem-

que esse vivum 2), aeternum 3), ac verum 4), a quo omnia facta sunt, & nos per illum 5); nec esse alterum vel alium quemquam, nisi hunc Deum unicum 6), qui nullus rei est indigens, infatigabilis, summæque atque omnino inexplicabilis prudentiæ 7), cuius nomen est Jehovah seu Deus ZEBAO TH 8). Hic est qui vere existit 9), omnisque materiæ plane est expers 10). Illud

A

vero

- 1) Deut. 6. 4.
- Exod. 10. 3.
- 2) 1. Tim. 6. 17.
- 3) Ps. 40. 28.
- 4) 1. Joh. 1. 20.
- 5) 1. Cor. 8. 6.
- 6) Ps. 43. 10.
- cap. 44. 6.
- cap. 37. 20.
- 7) Ps. 40. 28.
- 8) Ps. 38. 2.
- cap. 42. 8.
- 9) Exod. 3. 14.
- 10) Luc. 24. 39.

Εγκαταλείπει ἐκ ποταμῶν καὶ ποταμῶν ἑλθὼν ἐπὶ τὴν Μ. Βαλ. Ἀρρεν. καὶ ὄρη τὴν Περσικὴν  
 αὐτὴ ἀπὸ τῆς ὄρειας Περσικῆς αὐτῆς τοῦ Ἀνατολικοῦ Πέλαγος. τὸ ὄψος. ἢ ὄρη. ἢ ποταμῶν  
 αὐτῆς ἐκτείνει τὸ ὄρη μέχρι τῆς ἡμετέρας Ἀθηνῶν ἐκδ. πρὸς τὴν δὲνα τῆς εἰσοδοῦς δὲ τῆς

ΤΟ ΠΕΡΙΟΡΙΟΝ ΑΙΤΙΟΝ ΟΡΟΣ  
 Famosus Mons S. Athos . situs

ΟΡ  
 ΜΕΡ ΔΥΤΙΚΟΝ  
 Pars Occidentalis



- |                        |                       |                                   |                                 |
|------------------------|-----------------------|-----------------------------------|---------------------------------|
| 1. ΛΑΥΡΑ. Laura        | 4. ΦΙΛΑΘΕΣ. Philothei | 7. ΖΩΓΡΑΦΟΣ. Zographu             | 10. ΠΑΝΤΟΚΡΑΤΟΡΟΣ. Pantocratoru |
| 2. ΙΒΗΡΩΝ. Hibernum    | 5. ΚΥΤΛΩΜΙΣ. Cutlumis | 8. ΒΑΤΟΠΕΔΙ. Batopedi             | 11. ΣΦΗΓΜΕΝΟΣ. Sphigmenai       |
| 3. ΚΑΡΑΚΑΛΟΣ. Karacali | 6. ΠΡΩΤΑΤΟΝ. Protaton | 9. ΣΤΑΥΡΟΝΙΚΗΤΑ. Stavroni<br>ceta | 12. ΧΙΛΙΑΝΔΑΡΙ. Hilindari       |



EDITIO PRINCEPS

PRINTED BY ALDUS, OWNED BY A FRIEND OF HOBBS?

72 THUCYDIDES. ΘΟΥΚΥΔΙΔΗΣ. THVCYDIDES. [(Colophon:) Venice, Aldus, May 1502].

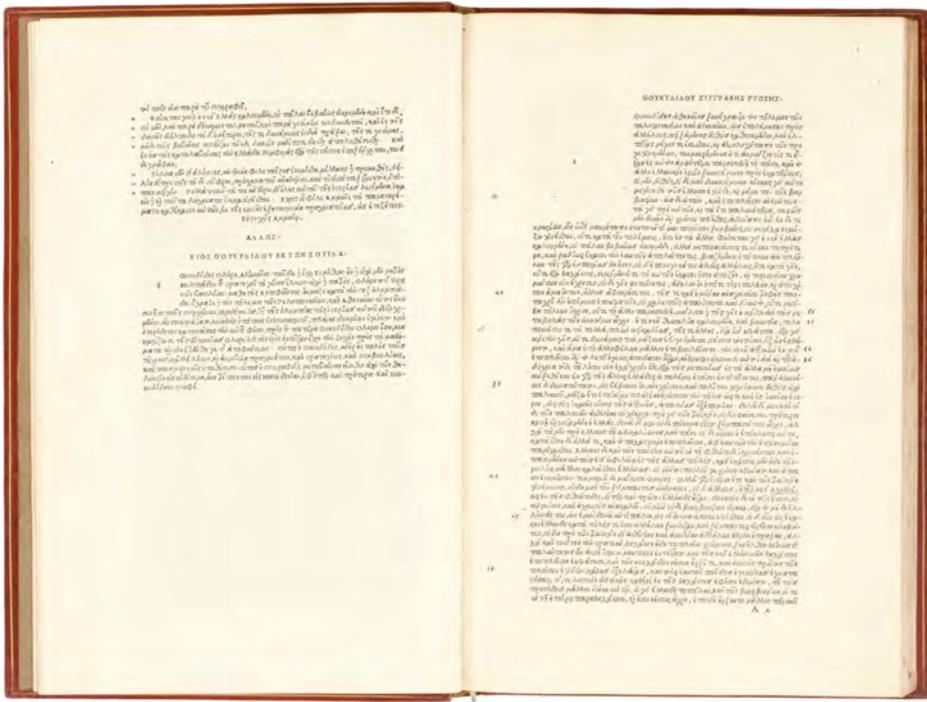
Folio, ff. [122], without blanks AA8 and OP4; signed in Latin and Greek, introductory letter in Latin, text in Greek; very occasional ink marks, a little light soiling to first and last pages, very occasional light foxing; a very good, clean copy in early nineteenth-century red morocco, gilt fillet border to covers, spine in compartments with direct gilt lettering to two, gilt edges; a few slight scuffs to spine and lower board; inscription ('Ex Bibl. P. de Cardonnel MDCL') (see below) and two British Museum ink stamps to title (red oval stamp 'Museum Britannicum' and lozenge stamp 'Duplicate 1804'), armorial bookplate of E. Hubert Litchfield to front pastedown; line numbers (in tens) and page numbers neatly written in ink; a few early annotations comprising corrections in Greek, interlinear translations of a few words into Latin, and a few Latin marginalia, occasional marginal marks and underlining. £25,000

**A handsome copy of the first edition of the Greek text of Thucydides' *Peloponnesian War*, printed by the great Aldus Manutius, with an interesting provenance.**

The title bears the 1650 ownership inscription of Pierre de Cardonnel (1614–1667), merchant (in his native Normandy, in Southampton and London), publisher (of Samuel Bochart's monumental *Geographia Sacra* of 1646), supporter of the royal family and English royalists, classical and oriental scholar, poet, translator of Waller and Dryden, and book collector. It is likely that Cardonnel knew the philosopher Thomas Hobbes: he was a friend of Hobbes's patron William Cavendish, third Earl of Devonshire – from whom he received a copy of Hobbes's *Leviathan* in 1652, which he heavily annotated (now in the Pforzheimer Library) – and he and Hobbes shared links with numerous royalists in exile. Cardonnel met Cavendish in Normandy in 1645, the same year that Hobbes visited the earl in Rouen. Thucydides was, of course, Hobbes's favourite historian and he published an English translation directly from the Greek text in 1629. Here, then, we have the intriguing possibility that Cardonnel acquired this volume having discovered a shared interest with Hobbes in the great Greek historian, or, perhaps, on the philosopher's recommendation. For Cardonnel, and his library, see Noel Malcolm, *Aspects of Hobbes* (Oxford, 2004) p. 259 ff.

Ex Bibl. P. de Cardonnel MDCL.





“Thucydides set himself the highest standards of accuracy. “As to the actions of the war”, he says, “I have not felt free to record them on hearsay evidence from the first informant or on arbitrary conjecture. My account rests either on personal knowledge or on the closest possible scrutiny of every statement made by others. The process of research was laborious, because conflicting accounts were given by those who had witnessed the several events, as partiality swayed or memory served them.” This he did not only from his belief in the importance of the actual events, but in the conviction that the facts would be found of permanent value. He saw his history as a source of profit to “those who desire an exact knowledge of the past as a key to the future, which in all probability will resemble the past”. It was in this sense, not in any anticipation of his own enduring fame, that he called it, in a memorable phrase, “a possession for ever”. This is exactly what it has become. Nothing, not even his own participation in the war or his disgrace in 424, was permitted to divert the historian from the standards he had laid down for himself ... Thucydides has been valued as he hoped: statesmen as well as historians, men of affairs as well as scholars, have read and profited by him’ (*Printing and the Mind of Man*, 102).

Ahmanson-Murphy 57; Renouard, pp. 33-34.



## RUSSIAN ÉMIGRÉ LITERATURE

### 73 THE TIMCHENKO COLLECTION OF RUSSIAN ÉMIGRÉ LITERATURE. [c. 1917–1950].

366 works, 8vo; the majority first editions; the bulk of the collection unusually well preserved, retaining their original printed wrappers. £40,000

**A remarkable collection of Russian émigré publications, published post-revolution throughout the Russian diaspora, formed by Father Stefan Petrovich Timchenko (1898–1979), priest to the Russian émigré community in Stockholm. The collection, rare and notable for its size and breadth, constitutes an evocative testament to the efforts of an émigré population to preserve their identity.**

Father Timchenko studied law in Prague and theology in Paris and was ordained in 1931. After a period as rector at Belfort, he was sent to found a parish in Antwerp, before being transferred to Stockholm in February 1936. He was ordained Archimandrite in 1972 and consecrated Bishop of Patara in St Aleksandr Nevskii Cathedral, dying at his home seven years later.

His parish in Stockholm, the Orthodox Church of the Holy Transfiguration, was originally founded in 1617 and is the oldest Russian Orthodox parish outside Russia. The church has occupied the present building on Birger Jarlsgatan since 1907, where a rich library was developed over the years for the use of the congregation. Some of the books have the stamp of Father Timchenko, others of the church, sometimes both. Occasionally a Russian inscription on the title gives the date of the donation of the relevant volume to the library. The present selection comprises duplicates which are now superfluous to the church's needs.

The collection includes books published in the years following the Russian Revolution, from different publishing houses in the cities around the world where the Russian diaspora had settled. Apart from the main centres of Paris and Berlin, the cities represented here from the earliest years of exile are Belgrade, Bordeaux, Brussels, Buenos Aires, Constantinople, Harbin, Helsinki, Hvalstad, 'Khallein', Munich, New York, Nice, Novy Sad, Prague, Riga, San Francisco, Shanghai, Sofia, Stockholm, Tallinn (Revel), Tartu (Iur'ev), Tientsin, Uppsala, Vienna, and Warsaw. Together they help form a picture of the large numbers of educated Russians settling in *chuzhbina* (a strange land), and immediately beginning to preserve their Russian culture and faith, to teach the younger generation of this valuable heritage, and to resist the tendency to succumb to the threat of the 'Soviets'. One notable example of this was the preservation of the old orthography.





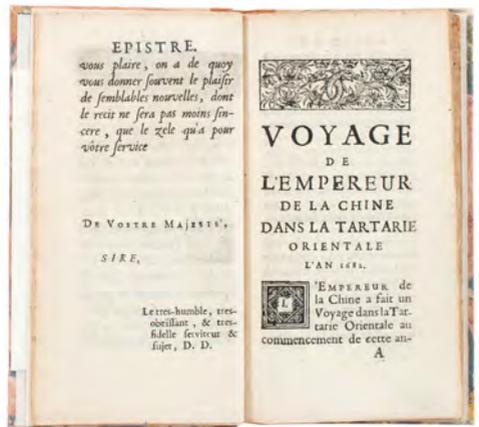
The collection comprises 366 titles, **of which approximately two thirds are first editions**. Many of these were never republished until the fall of the Soviet empire, when interest was renewed in modern Russia. **The majority of the remaining third of the books are first editions printed outside Russia**. The strength of the collection lies in the art of the novel in the Emigration dating between 1917 and 1940, with a few later in the 1950s. There are also some pre-revolutionary publications, mostly from the Berlin publishing house of J. Ladyschnikow, including works by Andreev and Gor'kii, again first editions, as well as some unusual revolutionary editions published by Heinrich Caspari.

Among the authors of these novels several women writers are represented – N. Berberova, Z. Gippius, N.A. Lappo-Danilevskaia, Mother Maria [Skobtseva], and N. Teffi among others. Some of these authors are discussed in *A History of Women's Writing in Russia* (edited by A.M. Barker and J.M. Gheith, Cambridge 2002). Other works are included by P. Polansky in her census of Far Eastern publications. Liudmila Foster's magnificent bibliography of *émigré* works is devoted to literature, but does occasionally cite works on other topics.

Because of the difficult conditions in which members of the emigration were often living, many of the books were printed on poor quality paper, which has a tendency to discolour and become brittle with age. **But here, surprisingly, the majority of the books survive in their original condition, retaining the rare original printed wrappers**. All the books, where necessary, have been professionally restored to conservation standards, and covered in acid-free protective glassine wrappers.

**It is extremely rare to find a collection of this size and scope on the market. There are few such collections in public or institutional libraries** – one notable exception is the University of North Carolina, which has preserved and made available the records of the late Paris-Russian bookseller, André Savine. We are not aware of any such collections in libraries within Russia.

*A full listing of the collection, with bibliography, is available on request. Illustrated here is only a small portion of the 366 items.*



## TRAVELS IN CHINA... AND BAJA CALIFORNIA

74 [VERBIEST, Ferdinand]. Voyages de l'empereur de la Chine dans la Tartarie, auxquels on a joint une nouvelle découverte au Mexique. Paris, Estienne Michallet, 1685.

12mo, pp. [8], 110; woodcut headpieces and factotum initials; tiny inconsequential spots to title, small wormhole in the inner margin of last few pages (repaired); overall a good copy bound in modern calf-backed boards with marbled sides by Laurenchet, spine richly gilt in compartments; etched pictorial bookplate of Bernard Hanotiau to front pastedown. £3500

**First edition of two letters in which the Jesuit missionary Ferdinand Verbiest (1623–1688) describes the travels made by the emperor Kang Xi to Manchuria in 1682 and Mongolia in 1683.**

'In two of these hunting excursions Verbiest was desired to accompany the train of the emperor, and, indeed, was frequently closely attendant upon his person. His two letters, in which these journeys are respectively described, were regarded with great interest on their arrival in Europe. The originals, in all probability, were written in Latin; for although Verbiest was a Fleming, and many of the Jesuit narratives were written in other languages than Latin, yet Dutch, we may conclude, would be less acceptable to those to whom the letters were sent than Latin, with which the writer was so perfectly conversant. They were translated into French, and published at Paris in 1685' (R.H. Major, introduction to P.J. d'Orléans, *History of the two Tartar conquerors of China, including the two journeys into Tartary of Father Ferdinand Verbiest, in the suite of the emperor Kang-Hi*, Hakluyt Society, 1854, p. ix).

The book ends with the first French translation of the first report of the failed attempt by admiral Isidoro de Atondo y Antillòn and the Jesuit missionary Eusebio Francisco Kino to establish a Spanish colony on the Baja California peninsula in 1683 ('La Nouvelle descente des Espagnols... is a faithful translation of the rare "Relaciòn puntual de la entrada del almirante Isidro de Atondo y Antillòn a la grande Isla de la California, este ano de 1683"', in *The Hill Collection of Pacific Voyages at the University of California*).

We have been able to locate a single copy in the UK, at SOAS.

Backer-Sommervogel VIII, col. 583 (the original of one of the letters is entered as: Epistola r.p. Ferdinandi Verbiest, 4 octobr. 1683. ['Elle se trouve aux archives générales du royaume [de Belgique]'); Cordier, *Sinica* 635-636; Lust 189; Sabin 98928; *Western Travellers in China* 25 (this copy).

#### EXPOSING THE 'MECHANICAL TURK'

75 **WILLIS, Robert.** *An Attempt to Analyse the Automaton Chess Player, of Mr. De Kempelen. With an easy Method of imitating the Movements of that celebrated Figure. To which is added, a copious Collection of the Knight's Moves over the chess Board ... London: Printed for J. Booth. 1821.*

[bound with:]

[**JONES, John Thomas, Sir.** *An Historical Memoir, relating to the Battle of Maida, fought in Calabria, 4th July, 1806. London, 1819. [and two others].*

Four works in one vol., 8vo, *Willis*: pp. 40, with a half-title, a lithographic frontispiece by the author (with a few later pencil notes) and nine further lithographic plates; and *Jones*: pp. [2], 48; bound with two other works 1807-1826, in contemporary half calf with marbled sides, spine gilt-ruled in compartments with gilt red morocco lettering-piece; rubbed, short splits to joints, spine-piece coming away at head; nineteenth-century ownership inscriptions of Sir John Thomas Jones and Daniel Jones (*see below*). £12,000

**First edition of the first work to definitively expose the mechanism (and the hidden human operator) behind the hoax chess-playing automaton of Wolfgang von Kempelen, 'The Mechanical Turk', which had first been presented in Vienna in 1770.**

Van Kempelen's miraculous 'robot' had been displayed across Europe for many years, by a succession of operators, most recently Johann Nepomuk Maelzel, apparently besting Napoleon and Franklin. The box that supposedly held the mechanics in fact concealed a chess master – at the time Willis viewed it this was probably William Lewis (1787-1870).

*John J. Jones - N. Eng.*

AN ATTEMPT TO ANALYSE  
THE  
AUTOMATON CHESS PLAYER,

OF  
MR. DE KEMPELEN.

*by Robert Wallace*

WITH AN EASY METHOD OF IMITATING THE MOVEMENTS OF THAT  
CELEBRATED FIGURE.

ILLUSTRATED BY ORIGINAL DRAWINGS.

TO WHICH IS ADDED, A COPIOUS COLLECTION OF  
THE KNIGHT'S MOVES  
OVER THE CHESS BOARD.

LONDON:  
PRINTED FOR J. BOOTH,  
CORN STREET, PORTLAND HOUSE.  
1821.



*Stand here  
to prevent at  
other times  
from the K.*



*Height 12-18  
of the figure  
of Kempele  
the figure  
of the  
figure*

LIST OF THE KNIGHT'S MOVES  
Contained in Plates 6, 7, 8, 9, and 10.

*Methods of performing the Move on Perambulators less than the  
whole Board.*

No. 1 the Move on 12 Squares	No. 11 the Move on 33 Squares
— 2 — — — — 20 — — —	— 12 — — — — 40 — — —
— 3 — — — — 25 — — —	— 13 — — — — 42 — — —
— 4 — — — — 21 — — —	— 14 — — — — 48 — — —
— 5 — — — — 24 — — —	— 15 — — — — 49 — — —
— 6 — — — — 24 — — —	— 16 — — — — 50 — — —
— 7 — — — — 30 — — —	— 17 an Interminable Route on 48 Squares
— 8 — — — — 36 — — —	— 18 Do. Do. 51 — — —
— 9 — — — — 26 — — —	
— 10 — — — — 32 — — —	

*Terminable Routes over the whole Board.*

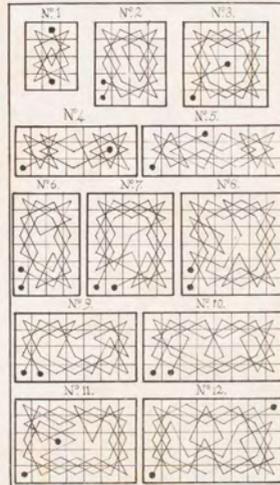
No. 20 By Euler	No. 24 By Democritus	No. 28 By the Author
— 21 - Do. — 25 - Do.	— 26 - Mairan	— 29 - Do.
— 22 - Do. — 27 - Montmort		

*Interminable Routes over the whole Board.*

No. 30 By Euler	No. 34 By the Author	No. 38 By the Author
— 31 - Miss W.	— 35 - Do.	— 39 - Do.
— 32 - the Author	— 36 - Do.	
— 33 - Do.	— 37 - Do.	

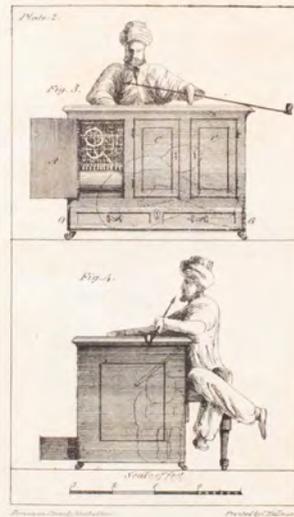
ROBERT WALLACE,  
Printer, by Fish Street, London.

*Plate 5.*



THE FOLLOWING LETTERS OF REFERENCE ARE  
EMPLOYED IN ALL THE PLATES.

- A Front door of the small cupboard.  
 B Back door of ditto.  
 CC Front doors of the large cupboard.  
 D Back door of ditto  
 E Door in the trunk  
 F Door in the thigh.  
 GG The drawer.  
 H Machinery in front of the small cupboard.  
 I Screen behind the machinery.  
 K Opening caused by the removal of part of the  
 floor of the small cupboard.  
 L A box which serves to conceal an opening in the  
 floor of the large cupboard, made to facilitate  
 the first position; and which also serves as a  
 seat for the player in the third position.  
 M A similar box to receive the toes of the player in  
 the first position.  
 N The inner chest, filling up part of the trunk.  
 O The space behind the drawer.  
 PQ The false back, turning on a joint at Q.  
 R Part of the partition formed of cloth stretched  
 tight, which is carried up by the false back,  
 to form the opening between the chambers.  
 S The opening between the chambers.  
 T The opening connecting the trunk and chest,  
 which is partly concealed by the false back.  
 U Panel which is shipped aside to admit the player.



Although there were various early attempts to discredit the Turk (including one by Philip Thicknesse), the young Robert Willis was the first to determine how it operated, having taken surreptitious measurements of the apparatus with his umbrella. He went on to become professor of applied mathematics at Cambridge.

The rare *Historical Memoir* with which Willis's work is bound is attributable on the basis of this copy to Sir John Thomas Jones (1783–1843) of the Royal Engineers, who was involved in the action at Maida, and is here augmented by marginal notes indicating his involvement in the hand of his relative Daniel Jones. Library Hub records copies at Cambridge and V&A only.

See Charles Michael Carroll, *The Great Chess Automaton*, 1975, and Tom Standage, *The Mechanical Turk*, 2002.



1847



2022